Observations on the Music and Life of Pianist/Composer

**Herbie Hancock**

by

Alan Simon

A Dissertation 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
Graduate Program in
Jazz History and Research
written under the direction of
Dr. Lewis Porter
and approved by

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Newark, New Jersey

May, 2013
ABSTRACT OF THE DISSERTATION

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Dissertation Director:
Dr. Lewis Porter

In researching the last 72 years of the life and career of Herbie Hancock, (born in Chicago, April 12, 1940) I have utilized newspaper and jazz magazine articles, the current literature, and candid interviews with the pianist and his bandmembers that I have transcribed. Video performances of concerts and films, where he was either playing piano and keyboards, or in some cases the composer behind the movie score, have shed light on his genius as a composer, pianist, and mentor for so many other musicians in every field of music. In transcribing some of his works and solos in musical notation, studying his many LP’s and CD’s, over a period of three decades, and most importantly on the occasions I have had the privilege to hear him perform live, Herbie has become an important part of my life as a performer and fan.

I have analyzed some of Hancock’s compositions, studying the form, harmony, and melodic/rhythmic motives. The way in which he often uses the piano as an individual
voice (hornlike) with equal importance as the tenor sax, trumpet, and trombone in his arrangements, has illuminated my understanding of his modus operandi.

It is a cliché to cite Herbie Hancock’s most famous tune known outside of jazz circles, “Chameleon,” as a term to describe his musical ability to change colors at a moment’s notice stylistically. Upon reflection, there is some truth to this, but it goes much deeper. Unlike Woody Allen’s character, Zelig, who has no individual identity and must take on the characteristics of people around him, Hancock possesses a natural ability to blend with any other musician, regardless of age, or style, and make them sound better, without ever losing his own unique identity. There is a seemingly endless fountain of individuality at his command; he has created genres, styles of composing and piano playing, while staying on the cutting edge of technology as far as keyboard instruments and recording techniques are concerned.

This ability to please the wider audience, (selling records that go platinum), as well as the connoisseur, (winning the Downbeat polls as top pianist year after year—not to mention the respect of almost every jazz pianist on the scene)—his best of many worlds approach to music make him difficult to typecast—this drives purists on both sides of the fence up the wall.
“I’m interested in human beings, and what kinds of avenues I can find that can possibly relate to people on various levels.”

When one listens carefully, he/she can discover that dual blend of intellect and emotion that creates the perfect balance in all art. Hancock has found this almost “magical” balance that is inherent in any great musician, writer, poet, painter, architect etc. Herbie not only exhibits this in his compositions but in his pianism as well. There is also a certain humanity and a sense of joy and humor, that pervades his playing as well as his persona. Alan Simon

“The thought of him being on the planet keeps me trying. He’s a great musician but more than that, he’s a very, very special person...very, very illuminating human being. He’s got all the ego you need to accomplish things, yet it’s balanced with this amazing amount of humility.”  
Billy Hart interview with Alan Simon New Years Day, 2013

“He was so honest with me immediately, even off the bandstand. I’ve never met another pianist that gives that kind of revelation to other musicians. Before he examines the current pop wave of the day, maybe just because he’s from Chicago, that he’s so deep into the blues, that he knows that blues language so deeply. And to balance European classical knowledge with that knowledge of the blues—whew!.....He just was lucky all the way around—good parenting, good examples and intelligence, and an amazing amount of talent.”  
Billy Hart interview with Alan Simon New Years Day, 2013

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1 Spectacle, (BBC Television program, episode 110), Apollo Theatre, Harlem, New York City, 9/10/2008, Elvis Costello—interviewer.
PREFACE

When it came to picking a topic for my thesis, Herbie Hancock’s musical universe seemed the obvious choice. Not only have I been a fan for many years, but also I was surprised at the lack of books on the subject. There is a plethora of newspaper and magazine articles, as Hancock has always been newsworthy and on the cutting edge of music’s future direction.

An honest admission: This is way too large a topic—i.e. a thick book could be written on Hancock’s biography, a second one on his prowess as a composer, and just as fascinating, an analysis of his most creative recorded piano solos, and believe me there are many of them. No one had written a book on any of these topics save the *Head Hunters: The Making of Jazz’s First Platinum Album* (Jazz Perspectives) by Steven F. Pond. Fortunately, this void has been filled to a certain extent by two very recent publications: First, in 2011, *The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz)* by Keith Waters, (used in Dr. Porter’s Miles class) and this years exceptional: *You’ll Know When You Get There: Herbie Hancock and the Mwandishi Band*, by Bob Gluck, which explores quite a bit of the pianist’s accomplishments with, before, and after he joined the second great Miles Davis Quintet.

When I decided to forego analyzing his solos (which I had done some transcribing of already) and focus on the important events in his life—his biography, and incorporating this with analysis of some of his most successful compositions, I knew I had a fascinating exploration in front of me.

Of course what got me interested in the first place was hearing Herbie Hancock perform and of course getting lost in the piano artistry of his many recordings. I have enjoyed the journey.
ACKNOWLEDGEMENTS

First and foremost, credit goes to my wife Pamela, for having the insight, awareness, and faith in me, and for having the wisdom to suggest I go back to school for my MA after a hiatus of more than 30 years. I don’t think I could have stayed in the program without her encouragement.

Dr. Lewis Porter’s program is unique in the world, and truly inspiring to someone like myself, with lots of performing and teaching experience and quite a bit older than most of the Rutgers students in the program. Each course, regardless of its nature and connection to jazz history and research, encouraged critical thinking. Not a class went by without some profound, or humorous, or shocking, or intellectually stimulating exchange that would resonate during my long four-hour drive home to the Berkshires. In Lewis, there is the all too rare combination of scholar with an important legacy of published books, stimulating lecturer, tremendously talented performing artist, and a composer of great integrity and originality. If only academia could meet art halfway…. He also has been generous with his time, dedicated, and willing to discuss any matter that was of concern with his students.

Dr. Henry Martin brings a deep theoretical knowledge of the world of jazz and classical music (and ragtime and stride) to the program. I wish I had the time to take more of his classes. In the one course I did take, I was exposed to his deep sense of logic and reasoning. I hope to get a chance to read more of his scholarly works in the future. An original composer of contemporary music for organ, piano and other mediums, I became a fan of his work when a jazz bassist / composer that I worked with often made me a tape of Henry Martin’s Preludes and Fugues for piano back around 1994—I have since bought the cd and vow to someday learn some of these fascinating and challenging pieces.
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Observations on the Music and Life of Pianist/Composer Herbie Hancock

Herbert Jeffrey Hancock was born in Chicago, Illinois, on April 12, 1940 to mother, Winnie (Griffin) Hancock and father, Wayman Edward Hancock Sr. When Herbie was nine years old, and attending the Forestville Elementary School on East 45th Street, which is situated on the South Side of Chicago, his dad was employed as a meat inspector for the Agriculture Department.

According to Lewis Porter’s research, his father, Wayman, was born December 25, 1910, and died June 1, 2001 in Hazel Crest (Chicago area). His mother, Winnie, was born on Feb.14, 1916. His sister Jean Hancock was born 12/20/43 and died on 8/2/85, and his brother Wayman Hancock Jr. was born January 1, 1932.²

Hancock’s mother played music at the church, and she recognized his innate talent. At the age of seven, he started formal piano lessons.³ His brother and sister started around the same time: “My sister started when she was about four or five, and my brother, he was about nine.”⁴

After studying for four years, he won a contest given by the Chicago Symphony Orchestra, which gave him the opportunity to perform with the orchestra. He played Mozart’s Piano Concerto #26 in D, K.537 “Coronation” (most likely the opening Allegro

² Lewis Porter. unpublished research.

³ Bob Gluck. 2012. You’ll Know When You Get There: Herbie Hancock and the Mwandishi band. The University of Chicago Press.28

⁴ The Joe Smith Collection at the Library of Congress (Recorded Sound Reference Center), Herbie Hancock Interview, 4-17-[1986-1988] Transcription by AS. Thanks to Dr. Lewis Porter for discovering and sharing this three-hour historical document.
movement only). Hancock was eleven years old at the time. His proud father tells a poignant story:

I was in the hospital, and I had to be in there five or six weeks while they gave me streptomycin… I had been in there for about two or three weeks, but they let me out to go to that concert, and Herbie played with that hundred piece orchestra. The lights went down and when they came up, he was standing there by the piano……[It was in] Orchestra hall.  

In Hancock’s own recollection of the event, which took place on February 5, 1952:

They had a series of concerts called the Young People’s Concerts. You may be familiar with what they had in New York, Leonard Bernstein used to have it on TV (first at Carnegie Hall and later at Philharmonic Hall, Lincoln Center). They would have some sort of a contest. They would select one young person from each instrument of the orchestra, and that selected person for each instrument would wind up having one night to perform with the Chicago Symphony Orchestra—that was the prize.

Joe Smith: When you were eleven years old what did you want to do?

HH: I wanted to be a concert pianist. I wanted to play classical music. I had been listening at the time to classical both classical music and to R&B—that’s all I was interested in…….It was about ’53 or ’54 that I got into jazz….so I was between a sophomore and a junior in High School.

In discussing his classical music background and correct posture, Hancock states:

What classical music did was to give me a foundation about the mechanics of music, and the structure of music, so by the time I got to jazz I already had that kind of foundation. I also had been trained in having the correct posture. A lot of musicians that have trouble with their shoulders or back or necks sometimes have gotten to be very serious problems over the years. But I’ve never had any

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6 The Joe Smith Collection at the Library of Congress (Recorded Sound Reference Center), Herbie Hancock Interview, 4-17-[1986-1988]
problems with my body playing the instrument. I think it’s because I sit correctly and because I use my fingers correctly.7

At the age of 13, he first became interested in jazz when he heard a fellow schoolmate’s jazz piano trio. He became interested in jazz records by George Shearing and Earl Bostic that his mother had given him for Christmas, which he originally disliked. Hancock was intrigued to see someone his age improvising. His friend played in the two-fisted style of Shearing, so Herbie transcribed what interested him, and soon he was picking up melodic and harmonic ideas using block chords. He basically picked up the theory behind chord changes, progressions, and how they are glued to the melody. While working out the standard “I’ll Remember April:”

I noticed there was something similar about the way the fifth bar sounded and the way the fourth bar sounded. And I began to notice that some of the notes were the same……That’s when I began to understand what a chord is. So, I learned theory to find a shorter method to take things off a record.8

For a young pianist who had only been exposed to European classical music with its even eighth notes, and traditional harmony, it must have been a new world of exploration that was open to him— the melodies were more angular using unorthodox intervals. The harmony was greatly enhanced and altered, and he now was to discover “swing” eighth notes and other syncopated rhythms over the bar:

I was just fascinated by the fact that people can improvise and I wanted to find out how to do it. The more I got into it the more fascinating it became because I guess the magnetic attraction is that you’re the one that’s creating the ideas out of your own head—out of your own life, whereas when you are playing classical

7 Spectacle, (BBC Television program, episode 110), Apollo Theatre, Harlem, New York City, 9/10/2008, Elvis Costello—interviewer.
8 Joy Williams. 1988 Herbie Hancock Interview.
music you’re interpreting someone else’s music. But playing jazz you got to do the whole thing—everything, and so it really draws you into it.\(^9\)

While attending Hyde Park High School, he worked at a grocery store after school. He started to gig around the vicinity with a band of his own. Hancock also began to transcribe Bill Evans’s solos off the record, which showed him the importance of reducing chords to smaller fragments, and the ability to use a broad palette of tonal shading at the instrument.\(^10\) By listening to records by the great Oscar Peterson (who taught the 5 “T’s”—Tone, Touch, Technique, Time, and Taste,) Hancock learned the great rhythmic drive the piano is capable of, as Peterson displays the entire history of jazz pianism from Waller, Garner, Tatum, Nat Cole, and even some bebop a la Bud Powell. These records were:

more bluesy kind of things, which I really like; then I had to learn to feel. I tried to copy his solos or his phrases off of various (of Peterson’s) records early on. His sense of swing, I loved that. I loved the intelligence in his playing, the lyricism, and the blues element that’s there.\(^11\)

When Oscar Peterson died in 2007, Hancock paid homage to him:

I consider him to be the dominant piano player that established my foundation……I had started off as a classical pianist, and I was dazzled by the precision of his playing. But it was primarily the groove that moved me about Oscar. The groove and the blues, but with the sophistication that I was used to from classical music.\(^12\)

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\(^9\) *The Joe Smith Collection at the Library of Congress*

\(^10\) Bob Gluck. *You’ll Know When You Get There*, 29

\(^11\) Andre Mayer. 2007. *An Interview with Jazz Legend Herbie Hancock*. CBC Radio-Canada. 6/18

\(^12\) Don Heckman. 2007. *Pianist Dazzled Jazz World with Technique, Creativity: Oscar Peterson, 1925-2007*. Los Angeles Times, December 25
Apparently, the articulate Peterson appreciated what he had heard in the improvisational approach that the younger pianist took:

Herbie has a great linear harmonic sense, in that his phrases are elongated in a very beautiful way—they not only come out of something, they automatically lead back into something else. (Oscar Peterson on Herbie Hancock)\(^ {13}\)

Hancock left home in 1956 to attend Grinnell College, in Iowa and graduated in 1960 with a degree in music composition. During his first two years at Grinnell, he was an engineering major. (Grinnell awarded Hancock an honorary Doctor of Fine Arts degree in 1972).\(^ {14}\)

So, I had been into that (playing jazz) for about 2-3 years, when I had to go to college, but I had been in music awhile. I guess I was old enough to have decided that it’s not practical to study music, and be a musician. I was old enough to know that…I mean everybody know that [bursts out laughing] then you become a doctor, you become a teacher, you become a lawyer, or a scientist! So, I went to a liberal arts college ‘cause I didn’t know what I wanted to do, and because I liked science, my first major was engineering. I continued to take piano lessons at the college but I wasn’t taking any music courses. I went to school in Iowa, Grinnell….there were only two of us that knew anything about improvising, me and a trumpet player, and later another trumpet player came who incidentally co-wrote a couple of songs on my first couple of albums that I did originally on Blue Note records—a guy named John Scott, who never went into music, he went into dentistry. When I was in High School I listened first to George Shearing, because the one guy in high school that could play jazz, that was his idol, that was who he played like—and I learned from this guy the very basic things about jazz I learned from this guy, Don Goldberg—actually he changed his name—it’s now Don James. So, the first jazz that I listened to was Shearing, and as far as pianists are concerned then it was Errol Garner and Oscar Peterson. Other than piano I was listening to a lot of West Coast jazz ‘cause that was the only jazz I knew about. Then later on I started to hear East Coast jazz…it completely wiped out what was

\(^ {13}\) Silvert Conrad. *Herbie Hancock: Revamping the Past, Creating the Future*. Downbeat

called West Coast jazz. So, I listened to Miles, and Horace Silver, and Art Blakey, and actually, I listened to Charlie Parker later. It blew me away completely—it had this fire and energy that I never heard before. (Oh, Dave Brubeck was another person I listened to).\(^{15}\)

While at Grinnell he organized a big band, and had to write out solos for the “legit” musicians. His interest in arranging and his love of harmony was nurtured during those college years:

I had gotten to the point where I was really interested in arranging and big bands—I wanted to find out how did they do that? I was listening to Count Basie by then, and incidentally, I should mention, talking about my own development, I think during my whole life in music that harmony has been a very important part of it—and chords, that kind of structure. Two people I want to give credit, that I learned a lot of very important key things that were far out to me at the time, and it’s still far out, but it really opened my ears up to harmony, and that’s a vocal group called the Hi-Lo’s and the writer is a guy named Clare Fischer. He’s still playin’ and still doing incredible work, I haven’t seen Clare in a long time, he was a big influence.\(^{16}\)

At Grinnell, he was so ensconced in creating music and writing and rehearsing the jazz band, that he missed most of his classes and his grades plummeted. He was failing everything, all except for math:

The math teacher called me into his office, and I was always good in math, he called me into his office because he said I must have cheated because I was failing the course and there’s no way in the world that I could get an A on that final exam, and I had not. I don’t lie and I don’t cheat—I’m not good at stuff like that. I’m a diplomat…[bursts out in laughter] I’m no saint, I may be diplomatic about how I express myself, I mean I may want a point to be reached, and I’ll do my best to direct a person toward that point, but I won’t do it by out and out lie, ‘cause I just can’t handle it….I can’t do it. I’m much better at being a little sly and maneuvering.\(^{17}\)

\(^{15}\) The Joe Smith Collection at the Library of Congress  
\(^{16}\) Ibid.  
\(^{17}\) Ibid.
Hancock would go back home to Chicago in 1960 to work as a mailman and pick up some local gigs, but after graduation, he wasn’t going back to Iowa. Around this time, he also took courses at Roosevelt University. This time period was a turning point for him, as his first professional gig with a well know jazz icon was about to occur:

So, I got a gig with Coleman Hawkins, just for 10 consecutive days in Chicago, which is supposed to be illegal according to the musicians union, but they billed it as a show, like a Broadway show so they could get away with doing it. And listen to the hours—I played four sets a night and five on Saturdays—that’s ten straight days—this was a place called the Cloisters, at the Maryland hotel. Now I had played as a local musician in Chicago every summer I’d come home—I was kind of “up and coming guy” on the local scene. I played at all the jam sessions, I got gigs here and there, so I was coming along, but Coleman Hawkins would normally use a pickup band when he’d go through different cities, but normally he’d hire this guy named Jody Christian that played piano, but Jody was working this time and so somebody suggested me, so anyway I went to play the gig. But I was working in the post office in the daytime, so I didn’t want to quit my job at the post office, you know that was consistent, and I was still living with my folks so it wasn’t a big problem. After three days I got so sick—fever and a very bad head cold, and then when I went back to work that next day (I hardly slept at all—a couple of hours) trying to deliver mail, I was thumbing through the mail at somebody’s house, I was a carrier, and I was looking through this woman’s mail, and I fell asleep standing there and almost fell down the stairs, concrete stairs, and after that I said this is it—so I quit the post office. And the drummer had been telling me, he said: “Look Herbie, this post office is interfering with the music, quit that thing, quit the post office!” And all the guys at the post office were saying: “No don’t quit the post office—you’re gonna’ regret it for the rest of your life, no don’t do that!” So I quit, never went back, never regretted it. Everybody kept telling me I’d be back.

The winter of 1960-61 found Herbie in a serendipitous situation—the up and coming trumpeter Donald Byrd was making a stop in Chicago, and looking for a new pianist:

So finally three months later Donald Byrd comes through town, and I got the gig with him, somebody again suggested me. There was a big blizzard in Chicago, as there always was in December, and Donald’s piano player had gotten stranded, and he needed somebody for a weekend, so somebody suggested me—it was for a

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18 The Joe Smith Collection at the Library of Congress
Actually, we never made it to Milwaukee the first night, we got there the second night, and I worked there for about 10 days with him. It was only supposed to be three days—after doing those three days, he and the band decided they really liked the way I played, and they felt I had a lot of potential, and he asked me to stay on. So, he had to fire the other guy when he finally showed up. The other guy is very talented too—he winded up still being a friend of Donald’s, still doing his arrangements, still in the beginning anyway making his records—a guy named Duke Pearson. Really a great writer, very good piano player—he just didn’t play as strong as I did, he played sensitive, I think I had something a little stronger, but he was really very good, and actually he’s passed away now, he wound up with—I think he had multiple sclerosis and he passed away several years ago.19

Hancock agreed to join Donald Byrd’s band, and he told his folks who were completely supportive (“Whatever you want to do is fine”) that he proposed to go to New York for three months, see how things worked out, and them would come home for the summer.

In discussing his expectations of being a jazz musician in the big city and what he thought that meant vs. the reality of the situation is illuminating:

It’s funny, the impression I had of jazz musicians before I actually joined a real famous musician in the jazz world—the impression I had before and the realities were completely different. Anybody that records, we are the same way about books, you tend to believe them…there is something glamorous about this record, this person has a record of something they’ve made that anyone in the world can buy, so you figure, they have to be pretty wealthy ‘cause they’ve been making all these records for years and it must be a glamorous life and all that. And it’s not like that at—ALL—the money’s spent before they make the record sometimes. And, Donald Byrd, who I thought, you know I figured this guy, he’s really—first of all he’s very intelligent and he was an educator and very outgoing and a very intelligent player, I thought sure this guy probably lives in some big mansion somewhere in New York. Now nobody has a mansion in N.Y. anyway, but I didn’t know, I had never even been on an airplane before, so my first flight was in January of 1961, I was still 20, that was as far as my dreams had ever took me, I only dreamed of going to New York—I never dreamed of anything beyond that, it was out of the question, it wasn’t within the realm of possibility that I’d ever go to

19 The Joe Smith Collection at the Library of Congress

20 Ibid.
Hancock lasted about two weeks in a roach-infested apartment, in a poor neighborhood where the rent was cheap, and he shared a bed with the bass player. He had never had to share a bed with his brother even when he was growing up. He often went hungry as well. His bandleader came to the rescue:

Then Donald Byrd came by in his Jaguar, that was completely in keeping with the image I had, and so he kind of took me on as a little brother, and he asked me if I wanted to stay up in the Bronx with him, and I said: “Sure, you know,” to get away from where we were, it was rough. I remember once having 12 cents in my pocket for a week. There were a few other musicians in that neighborhood that were also practically starving, and we pooled our money together, and this one woman who was the wife of a vibes player took this money, it was like one-dollar and 25 cents, bought a loaf of bread, a bag of flower, and got a bone from the store, and made a big vat of stew—it was like—just a big gravy. We ate off of that for a week, and we had to ration ourselves. That was the best food I had ever tasted in my whole life—it was unbelievable—it had one potato in it! So I went in to Donald’s “mansion”, it was not a mansion. It was a five-story walk-up to a small apartment in the Bronx. And Donald used to run from the Internal Revenue, it was funny, he’s paid his taxes since then. If anybody knocked on the door before 8:30 in the morning, I had to wake Donald up immediately, in which case he’d run out onto the fire escape and climb to the roof. I was instructed not to let them in and make sure I had the chain on the door. I stayed with him two years.

I thought that jazz musicians worked all the time, and they don’t. They’ll do a tour and then between tours months will go by when nothing’s going on, there’ll be a record date or something, but you have to find other work, so if you’re lucky you get record dates with other people. I went to New York in the best possible way—I went to N.Y. with a working band, so we had been in N.Y. two or three weeks when we had a gig in N.Y. playing at the *Five Spot* which was a very famous jazz place at that time, it doesn’t exist anymore. It’s like a Cinderella story for jazz, to go to N.Y. with a working band, and right away get a gig playing

21 Ibid.

22 Hancock mentions that he was “living with Donald Byrd in his five-story walkup on Teasdale Place” in an interview from; *Spectacle*, (BBC Television program, episode 110), Apollo Theatre, Harlem, New York City, 9/10/2008, Elvis Costello—interviewer.
at a major jazz spot and get heard by everybody. So, I started working right away, and so many musicians have a big struggle for like two years, three years, before they can really get any kind of career moving—but we worked at the Five Spot for a couple of weeks and all my idols showed up: Horace Silver came by, I think Bill Evans came by.23

At this point in mentioning Evans as part of his remembrance, Hancock clearly explains the manner in which the older pianist crystallized the approach to harmony that he (Hancock) had already understood, but needed to assimilate into his own playing style. Another major influence, a pianist most people have never heard of—Chris Anderson—became a cult figure in Chicago and New York. Anderson was the only teacher Herbie ever studied with, playing a huge role in Hancock’s musical development:

By the way, I should mention that as far as influences on me musically, Bill Evans was a very, very big influence at a very crucial time in my development ‘cause he kind of solidified in his playing many of the things that I had learned about harmony, and had kind of integrated this in a beautiful way that worked musically. There is another piano player that, it’s funny because he had an approach to playing piano that could be misconstrued to be the same is Bill Evans. This is an unsung hero that is sort of like a cult figure in jazz in New York, but especially in Chicago ‘cause he’s from Chicago, a guy named Chris Anderson.24 I think he recorded maybe two records in his whole life. Now nobody knows this guy, but he’s the only jazz musician that I ever studied with, because he knew stuff about harmony that I wasn’t getting from Bill Evans’s records—and I even use this stuff today.25

Soon after joining Donald Byrd, Hancock had the opportunity to play with Phil Woods and Oliver Nelson, the Al Grey/Billy Mitchell, Phil Woods/Gene Quill, and Clark

23 The Joe Smith Collection at the Library of Congress


25 Joe Smith
Terry/Bob Brookmeyer bands. He freelanced with different bands, playing clubs like the Coronet in Brooklyn. In 1961 Byrd was attending Manhattan School of Music in New York, and suggested that Hancock study composition there with Vittorio Giannini, (a composer, who later founded the North Carolina School of the arts.) which he did for a short time as a candidate for a masters degree. For most of 1961, Hancock worked with the Donald Byrd-Pepper Adams Quintet. His first recording was with that group on the Warwick record label, recorded in New York in April or May, 1961, about three months after he had arrived in N.Y. The Tom Lord Discography shows the date of April 17, 1961 for his second recording (first in Englewood Cliffs, N.J.) which produced Chant for Blue Note. (LT991)

Besides Byrd (tr) and Adams (bar sx), the Warwick LP included (curiously) two vibraharpists—Teddy Charles, and Jinx Jingles, with Laymon Jackson (b), and Jimmy Cobb (d). Teddy Charles’s inclusion may have had something to do with his association with the record label: “I don’t know how Donald did this, but some obscure label called Warwick, which a guy named Teddy Charles was…[affiliated with]…people at Blue Note were mad at him (Donald) because he was assigned to Blue Note.

For Chant, the bassist and drummer respectively were changed to Doug Watkins and Teddy Robinson. In the LP liner, notes for this session Byrd told Leonard Feather:

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26 Joe Smith
27 Bob Gluck.
28 Tom Lord, The Jazz Discography (Online)
29 Joe Smith
“Herbie is very learned, very studious, and he sounds almost like a combination of Bill Evans, Ahmad Jamal and Hank Jones. He was at Grinnell University and I found him in Chicago. I’m sure he’s going to be very important.”\textsuperscript{30} And Hancock certainly fulfilled his promise, thanks in large part to Donald Byrd, who boosted the pianist’s career in many ways during those early New York years.\textsuperscript{31}

Bassist, Butch Warren and drummer, Billy Higgins joined the Pepper Adams-Donald Byrd aggregation for \textit{Royal Flush}, (Blue Note BLP-4101-rec. September 21, 1961) which included Hancock’s first original composition to be recorded- “Requiem.” The release of \textit{Free Form} (rec. December 11, 1961) saw Wayne Shorter, an integral member of Art Blakey and the Jazz Messengers, in the studio with Hancock for the first time—the genesis of a lifetime of recording together, before, during, and after their association with Miles Davis.\textsuperscript{32} \textit{Free Form} also included the pianist’s lovely ballad, “Night Flower” and on the CD reissue (1979) “Three Wishes”. Nat Hentoff commented: “Herbie Hancock’s tender ballad, “Night Flower,” reflects the pianist’s continuing interest in freshening the jazz ballad form.” “In works of Herbie like this one,” says Byrd, “the chord patterns are unexpected. They’re deceptive in that you can never be sure exactly where the next chord is going to. Therefore, it’s challenging to play.”\textsuperscript{33}

Author and musician, Bob Gluck points out that:

Hancock played lyrically as early as his own “Night Flower” on Donald Byrd’s \textit{Free Form}. His solo begins just after 2:30 with a thrice-repeated note, which then

\textsuperscript{30} Liner Notes, Donald Byrd, \textit{Chant}, Blue Note Classic, LT991
\textsuperscript{31} Ibid. Michael Cuscuna
\textsuperscript{32} Bob Belden. (1998) \textit{Herbie Hancock: The Complete Blue Note Sixties Sessions}. Liner notes. 7
\textsuperscript{33} Nat Hentoff, Liner Notes from Donald Byrd. \textit{Free Form}, BLP84118
shifts downward a step and repeats twice. The melodic line continues downward two more notes, leading upward again, continuing with a slow, tuneful line, and moves onward to explorations of the harmonic possibilities of the chord changes. After a series of variants of descending line, [3:14 mostly slow downward arpeggiations of non-functional triads] Hancock, at 3:30 contrasts this slower motion with a rapid-fire line, after which he briefly alternates the slow and fast, returning to a lyrical passage, before closing out the solo.34

This was Donald Byrd’s working band at the time, and they certainly could go in a lot of different directions musically: burnin’ up-tempo hard bop, to funky “Pentacostal” to lyrical ballads, Latin, and “free” with no chord changes. The majority of the repertoire consisted of tunes by band members, This is most likely the group that allowed Hancock to form a unique trio style with his rhythm section. Higgins and Warren are so versatile, and convey an intelligence and subtlety in their accompaniment-with or without trumpet and sax. In discussing with Nat Hentoff the merits of the trio of Herbie, Butch, and Billy, Byrd observes: “They work so well together because of their mutual respect and because they’re all so flexible. That’s why I prefer this rhythm section. I just mention what I want, and there are no further problems.”35

Nat Hentoff reminds us: “The rhythm section is one that Byrd was responsible for organizing, and it can be heard as a unit in Donald’s Royal Flush and in Herbie Hancock’s first album as a leader, Takin’ Off.” By the time of Takin’ Off (May 28, 1962), this trio was a cohesive unit.36 The pianist wouldn’t find a rhythm section to meet or surpass this level of communication until he met Ron Carter and Tony Williams. To

34 Bob Gluck.38
36 Dexter Gordon on Blue Note with Billy Higgins and Butch Warren A Swingin Affair and Go! - both with pianist Sonny Clark. Some of Gordon’s strongest recordings from that period. (rec. 8/62)
understand just how important the Blue Note connection was to his career we have to fast forward to February 11, 1963 when Jackie McLean scheduled a record date for the label and hired Hancock for the session. It wasn’t released until 1980 as *Vertigo* (BNLT-1085) and it included a slow loping blues in the key of F, by Hancock entitled “Yams.” Gluck mentions:

“Similar blues connotations are featured on…..”Yams” where the pianist’s block chords tightly enforce the beat, calling to mind Wynton Kelly.”

But the significant importance of this date as a sideman was that Herbie got to meet the 17-year old Tony Williams, who was the drummer on the session.

Hancock would continue to record for Blue Note prolifically as a leader and sideman throughout the 1960’s. Just a few of his record dates as a sideman include: Kenny Dorham’s (trpt) *Una Mas*; Lee Morgan’s (trpt) *Cornbread* and *Search for the New Land*; Hank Mobley’s (ten.sx) *No Room For Squares*, and *The Turnaround*; and Wayne Shorter’s (ten.sx) *Speak No Evil* and *Adam's Apple*. His unique approach to comping in the rhythm section, and freewheeling solos gave each of these records a distinctive sound that no other pianist at the time could approximate, except perhaps McCoy Tyner, who was a major Blue Note artist himself.

From all accounts the most important person in Herbie Hancock’s musical and personal life, and largely responsible for his career, would have to be trumpeter, Donald Byrd:

> Donald Byrd was like my big brother, and I’ll always have admiration and love for him ’cause if it wasn’t for him a lot of things would have never happened.

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37 Gluck. 36

38 Bob Belden. *Herbie Hancock: The Complete Blue Note Sixties Sessions*. Liner notes.15
He’s responsible for me having my own publishing company, so that when I did my first record and happened to be lucky enough to write a song that became a top-ten single with actually somebody else’s record, the tune was already published in my company, and that was “Watermelon Man.” That was Donald Byrd’s influence. Also, Donald was responsible for me making my very first album, (Taking Off, 1962) and Donald was responsible for me meeting Miles actually the very first time. Donald took me over to Miles’s house one day in 1962. Just for me to meet him and Miles asked me to play something, so I played a ballad, and Miles said: [imitating Miles’s raspy hoarse whisper] ‘You got a nice touch’ [laughs]. He liked my touch, he liked my concept. Anyway, Donald was always trying to help me, and musically again, he turned me on to contemporary classical music—to Stravinsky, Varèse, and Stravinsky is my favorite composer, and he turned me on to electronic music. In ’61 Donald Byrd played a Stockhausen recording for me—it was a song called *Gesang der Junglinge*, The Song of Children\(^\text{39}\), which is (my wife hates it), I think it’s just beautiful, and it’s electronic music—it’s before they had synthesizers—John Cage, Boulez. By the way Donald Byrd first turned me on to bossa-nova too, before anybody heard it.\(^\text{40}\)

Byrd’s approach to helping his young friend procure his first record deal was sly, but full of the wisdom that comes with experience. The manner in which the Blue Note label helped to develop their artists is legendary. Hancock was in good company when he attained the role of “house pianist” at Blue Note records—a position that was also held by Sonny Clark, Wynton Kelly, and McCoy Tyner, and to a lesser degree Duke Pearson (who produced and made arrangements for Byrd and others), Barry Harris, Cedar Walton and Tommy Flanagan.

Blue Note was owned by two German guys, Alfred Lion and Frank Wolff, and I guess it’s still the oldest existing jazz label in history. They were very conservative in many ways—funny to think, jazz is not really a conservative music unless your talking about jazz from older periods, but you’re talking about current modern jazz. But these guys were kind of conservative in one aspect: that they only liked to use the people that they were accustomed to using—they didn’t

\(^{39}\) *Gesang der Junglinge* (1955-56). is a piece of electronic music by Karlheinz Stockhausen utilizing both synthesized and vocal sounds. The vocal syllables are derived from the "Song of the Youths in the Fiery Furnace" from *Daniel*.  
http://www.youtube.com/watch?v=3XfeWp2y1Lk

\(^{40}\) *The Joe Smith Collection at the Library of Congress*
want to use anybody new—always want to use the same people for records. Now they were making what was considered to be, in general, the best jazz records—that was the hottest jazz label—they had the most of the best. There were other really best people, but there wasn’t another label that had so many at that time. In the beginning, I couldn’t record with Donald Byrd, because he said Alfred and Frank won’t let me do it with somebody new. And I was young—they didn’t trust me, see? So finally, little by little, I got to record. Then, they began to trust me, and the guy who was their house pianist, a guy named Sonny Clark, he passed away. Between me and McCoy Tyner, I think we were kind of like the house pianists for Blue Note records for a while. What happened was, at a certain point Donald said: ‘It’s time for you to make a record, Herbie.’ I said: ‘What? I’m not ready to make a record.’ So he says: ‘Yeah, it’s time,’ … Jules Colomby was actually the first guy to approach me about producing me for a record, and that was in 1961, and it was just too soon—he couldn’t sell it. We never wound up doing any business deals. Donald said: ‘Look, I know how Alfred and Frank are at Blue Note and we can’t just go up and say I want to do a record date. We gotta have a plan—I figured out a plan. You go down and tell them you got drafted into the army, you want to make a record before you go. I said: ‘OK’ (laughing). It worked, it worked!

Joe Smith: “So you got this great group of musicians around you.”

Hancock: They suggested Dexter Gordon ‘cause they knew Dexter was coming back soon, or else he had already just come back, (from Europe) and Freddie Hubbard had been recording a lot on Blue Note, so they suggested him. Billy Higgins and Butch Warren were two guys from the house rhythm section of Blue Note records, ‘cause they were recording with Sonny Clark, this other piano player.

JS: Did you know what you wanted to do on the record?

HH: Donald says: “Number one—you make half the record for yourself and half for the record company. What that means is the half for yourself is three originals, and the half for the record company is three standards” You know like cover records of pop standards, and one can be a blues. The other thing he said was: “They’re going to insist that your songs be put in their publishing company. Tell them that you already have a publishing company and they’re in your company already” I said: “Donald, I have no publishing company, what are you talking about?” He said” Tell them anyway, trust me. They’re gonna tell you that then they won’t be able to make this record. Stick to your guns…don’t let them bend you from that, that’s the one thing, above all don’t give them your publishing.” It went down exactly the way he said.41

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41 The Joe Smith Collection at the Library of Congress
When Lion and Wolff said they wouldn’t make the record unless Herbie gave them the rights for publishing his tunes, he had to make a quick decision, right there and then:

So I told them: “I’m sorry, they’re already published in my company, and I turned around to walk out the door.” So they said: “OK, OK, you can have the tunes, fine.” “It was a one-shot deal-no royalties, I got a flat fee for the record. When I played them my three originals, then they said they didn’t want to hear the standards ‘cause they liked the originals. One of the originals was “Watermelon Man.” They said make three other originals, so my first record was all originals, and it did pretty well—that was ’62—I joined Miles in ’63. It’s normal for a guy who’s a sideman with a band to make records with your leaders group and to have your own separate contract as a leader with the record company, without having to have your own traveling band. That’s very normal—McCoy Tyner did that, Wayne Shorter, Freddie Hubbard.42

_Takin' Off_ was to catch the attention of Miles Davis, who was at that time assembling a new band.43 After the success of this first effort, he was encouraged to focus on his composing skills:

Hancock became known as an intriguing writer, whether for soul blues such as “Blindman, Blindman” (1963) or freer works such as the numbers on his album _Inventions and Dimensions_ (1964). Even in the sixties, Hancock’s range was notable and his technique striking as we see in his willingness to play freely over the beat, in his distinctively plastic rhythmic sense, and in his overt funkiness—always with a light touch—on the blues.44

42 Ibid.
Hancock: I remember one gig that I played with J.J. Johnson up in Canada, Toronto—and the next week Donald Byrd was working there so I just stayed there. While I was there (this was ’63) when I was in Canada for something like three weeks, I kept getting calls from people telling me that Miles Davis was looking for me. And I just put no stock in that at all. And Donald came up and people kept calling, so when I went back to New York, I still didn’t pay any attention to it, but then I started hearing it more and more, and then I started thinking, maybe it’s true.

But by that time, I had talked to Donald Byrd. Donald said: “Look if Miles calls tell him you’re not working with anybody and take the gig.” I said: “But Donald look how much you’ve done for me and all this.” He said: “Look—Do it, just do it. Are you kidding? I’m going to let myself stand in the way of you making this great opportunity.” And he was really nice about all that—so that’s exactly what happened, Miles called, he says: “You working with anybody?” I said: “No.” He said: “Can you come to my house tomorrow at one ‘o clock?” I said: “Yes.” “And then he hung up! (Laughs) I didn’t know where he lived. So about 30 minutes later, I got a call from Tony Williams, the drummer, and Tony had been called by Miles and he knew that Miles was going to call me so he told me where Miles lived. Now I had worked with Tony. Tony, by the way, I could say that he would be the best drummer I ever heard in my life, all around, and certainly one of the greatest musicians I’ve ever met. Anyway, we showed up at Miles’s…..
and I was scared to death. Ron Carter was there, I had never worked with Ron, but he was considered the greatest bass player, and he had been with Miles for a few months by that time, and a saxophone player named George Coleman, who was also really awesome. This was in Miles’s basement, and Miles didn’t show up—he was in the house upstairs and when I came in, he just told me to go downstairs, the guys were downstairs.

George and Ron were conducting what I thought was an audition, and we went through some new tunes and then Miles would come down, after a couple of hours he’d come downstairs, stay there for about a minute, and go back upstairs. He’d come back a half-hour later with his horn, he’d try to play three notes and it would come out like—“pleh, pleh,” and then he’d throw his horn down and go back upstairs so I didn’t know what was going on. And then one day Gil Evans, who was one of my idols as far as arrangers are concerned, he showed up with “Philly” Joe Jones, who was also one of my idols on drums, he played with the historic Miles Davis Quintet of the Fifties.

I find out later that Miles was not ignoring us, he was listening to it and he was VERY pleased, and he had already decided that that was his band, and he had called Gil Evans up and “Philly” Joe Jones up to say, hey come on over here and listen to my new band. I didn’t know that, I thought I was still auditioning! Tony Williams, by the way was seventeen years old, and this phenomenal kid.
Joe Smith: So, when did you finally get to play with Miles?

HH: Funny thing, he never did play more than just a few minutes, so finally after the third day Miles came downstairs and said: (imitating Miles’s raspy soft whisper-voice) “We have to make tomorrow at 2:30 over at Columbia Records—48th street.” No, 30th street, there’s a big studio over at 30th street. I said, I was afraid to say “What?” I was so scared around Miles. I said: (muttering) “Ah, ah, ugh, ugh, but, uhm, a, but Miles. I, I thought I was auditioning, for the recording. Does that mean I’m in the band?” He said: (imitating Miles’s hoarse whisper again) “Yur makin’ the rehcud, mothafucker.” (high-pitch laughter from Hancock and Smith)

So finally we get to the studio—we still had never played, not really, then Miles starts playing these tunes we had rehearsed, and the stuff was smokin’. We did a record called Seven Steps to Heaven. He had just kinda’ rehearsed the melody, but he never soloed off the stuff….never did until the record date. So I learned later just how Miles works—Miles is so honest about music that he wants to catch the kernel of creativity as it’s being created, and if you rehearse too much you’re not gonna get it. He’d rather have the mistakes on the record, and have that spontaneity—I mean the original spontaneity—not the one that’s been kind of hashed over ‘till you’ve kind of figured the path out. He wants that pioneering sound to be on the record because that’s the most honest thing that you have.

JS: Pretty risky.
HH: Pretty risky, but I think he’s very careful about who he picks. I think he tries to pick people where he senses their potential—we don’t even have to sound good, long as he knows that we’re trying and long as he, I guess, feels that the potential is there, that’s what he cares about—to me, that’s really honest. And he never tells you what to play, but you get a sense of the level that you have to deal with just from his playing, the way he plays, you see that it’s a high mark, you have to somehow be within this realm, that’s of the highest realm—’cause he starts playing and it’s just obvious-rhythmically, musically you hear this stuff comin’ out, and if you’re not in the ballpark you know that you don’t belong there. It’s very obvious.

JS: How were those years then, you went out for five years, how do you remember those?

HH: Well, the first three months I was scared to death, and I was very timid. Miles was my favorite musician and still one of my favorite musicians, but I had developed this respect for his music, and all of his music to the point where I only wanted to make it comfortable. If I could make it comfortable for Miles then at least I’d be in the ballpark. I hoped that at least I could make it comfortable for him. …(playing live). It was a great challenge every night, it never got boring. I got bored with myself, you know I’d get fed up with my own playing, but Miles had this clever way of sensing things, and saying something to you that would kind of send you off thinking about something, and then it would kind of break you out of your own trap, which is one marvelous quality about Miles—he’s able
to sense when you feel kind of disgusted with yourself. It’s very human to do that, you can’t keep up a pace like that—at a certain point you’re going to get stuck. You need something to carry you over that plateau. Miles could sense what to do without telling you what to do- ‘cause if somebody tells you what to do you haven’t actually transcended that problem. You need to be able to figure it out yourself, but you need somebody’s influence and Miles knew how to do that.

JS: You made a lot of records at Blue Note, and you kept experimenting with different things, some of the combinations you had there.

HH: Yeh, the first record was just a normal kind of quintet—trumpet, tenor saxophone, piano, bass, and drums. (Takin’ Off) The second record I had three horns, but it was kind of conventional—think I had trumpet, trombone and saxophone, and I think I even used a guitar on some tracks. (My Point of View) And then the third record I did I had basically a trio record, just piano, bass and drums and a percussionist—and I used a Latin percussionist, a guy named Chihuahua. (Oswaldo ‘Chihuahua’ Martinez) I made 12 or 13 (on Blue Note).

JS: This is a very productive period for you then too, you really were into it.

HH: According to my contract I was supposed to make three records a year I think—I could never do it though—it wound up being one a year so it had to be extended a lot, which is a problem when you came and asked me to get with

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Warner Brothers I still owed Blue Note three records I think. When I first made records, I would go and record, and that’s all I would do, and the next thing I’d know is the record was out. I didn’t know anything about mixing, or to be there for the mix, or know anything about advertising, or anything—I just played the stuff, other people did that, I knew nothing about the process, but after I had been with Blue Note for several years, from 1962 up until now, we’re talkin’ about ’69. Then I started becoming aware of more things, so I remember calling up Blue Note and saying: “I’ve been doing these records now and a lot of them are not just typical bebop jazz records, they’re a little different, and they sell very well, but you advertise it in exactly the same way as everybody else. I have a feeling that maybe there are some people that are a little outside of the jazz world that might be able to more easily get into the kind of thing I’m doing, rather than the kind of thing that say Jackie Mclean is doing, or some of the other jazz people are doing, ‘cause I had recorded Maiden Voyage, I was doing the Speak Like a Child thing, with the arranging of flugelhorn, alto flute and bass trombone, and I was starting to do TV commercials and things.

And I said: “You’re always advertising in only the jazz magazines, Downbeat, and I think they had a Metronome, was a magazine. I don’t see anything anywhere else like Town and Country, or Vogue, or Harpers Bazaar, why not something in there. They have different stuff about artists and why can’t they have something about a jazz musician? So they said: (in a sarcastic voice) “Well, Herbie. Those things take time.” I knew what they were saying, they were saying
forget it, they’re not going to have anything about a jazz musician in there. The
day after I had that conversation with Alfred Lion, the day after, I got a call from
Vogue Magazine. It had nothing to do with Blue Note, Blue Note didn’t call
them—they called me! Because they heard that I had done the music for Blow
Up, Antonioni’s film, and they had done some kind of research and found out that
it was kind of interesting, ‘cause you know I had written a hit tune, “Watermelon
Man,” and so they wanted to find out about me. So I called Blue Note back, and I
told them—I said: “See?” and then I hung up. So, they had just a little blurb, and
people are talking about it in Vogue, and I used that argument to get out of Blue
Note. I said: “Here’s my chance to get with a label that has a broader base. I
can’t stay here any longer, you know I’ve been wanting to kind of move beyond
this,” so that’s how I got out.46

46 The Joe Smith Collection at the Library of Congress
Herbie Hancock on playing with Miles Davis

(Interview from Miles Davis documentary)

Transcribed by Alan Simon

(1:1:55) HH: I had been hearing rumors that Miles was looking for me. This was back in ’63, it started to move into the realm of possibility (cracking up) from an attitude of “no way could Miles be looking for me, are you kidding, Miles?” I get a call from Tony Williams, Tony says: “Hey man, did Miles call you?” I said: “Yeah, he did” “He called me too, he said he wants us to come over at his place on Friday at 1:30”

I said: “Yeah, I know,” he says: ‘Wooooooooooooohhhhh!!!!!!!,’ like a little kid, which he was”. He was 17 at the time and I was 22. It was always a joy to play with Miles. It was always full of risks, full of mystery, we weren’t afraid of the unknown. We relished the unknown; we loved getting “lost” and having to make something happen….almost out of thin air. We were more like magicians maybe…that’s what Miles paid us to do, you know, to reach down deep, and really concentrate, really focus, not only on what we were doing as individuals, but what we were doing collectively. He wouldn’t say “Don’t do that, or he wouldn’t say: “Herbie, What kind of tune is that? He wouldn’t make those negative comments to me, he would enjoy the process, and then he would have, usually a much larger solo space, which he filled with the most amazing notes, and the most amazing musical story.
Then it was time for my solo, and then I would have to fill up that space just completely solo piano. Well, I might choose to go into a completely different direction, because Wayne had already told that story. And so, I had to tell a different one—really how I felt at the moment. And Miles would finally come back in, and it was as though he would summarize what everyone had done...before in their solos—not necessarily playing what they played, but kind of putting a lid over the whole thing that would cover the territory that we covered.  

In an interview with Joe Smith from the Library of Congress, Hancock discusses how he incorporated R&B into his writing for the animated TV show, *Fat Albert Rotunda*, produced by Bill Cosby:

> This was important to me from two aspects, No. 1 is that it opened up the door for me to get an association with a major company, which is Warner Brothers, and that led to Columbia Records. And, the other thing that it did for me is that it opened up in a manner of speaking, the door which led to me doing Headhunters, which eventually led to *Rockit* and my whole dual direction in the pop scene and the jazz scene. So, Bill (Cosby) is at the core of that. …This animation, he (Cosby) said it was about *Fat Albert*, this character, is a kid from Philadelphia. ..so I’m thinking: ‘a kid from Philadelphia wouldn’t normally be listening to jazz—he’d be listening to R&B.’ I didn’t know that much about R&B; what I liked was anything that kind of sounded James Brown’ish! You know, what they

47 from the Documentary: *The Miles Davis Story*, BBC 2001
call this kind of beat that James had—double time beat. So, I went to record stores to get any kind of records that had that kind of a beat to it, or any beat that related to it ‘cause that’s what I like. I bought about 12, 13, 15 of these records and just played them over and over, and taped them and played them over and over and listen, listen, listen. Then I started writing some music.  

Later on in the same discussion, Smith asked Hancock: “Why did you make the Chameleon record?” Through chanting, the most important aspect of the practice of Buddhism, he was able to clearly focus on a new direction:

Now, I had already been listening to not only James Brown, but Sly Stone, and loving Sly Stone’s stuff. I’d been into that as far as my listening taste was concerned, but it had a minimal influence on me—some of it was in Crossings—some of it was in there. So, what came out was the fact that I was interested in doing a funk thing—I really wanted to do that. The question was: from a practical standpoint what’s that gonna’ mean? If the thing is rotten, if it’s not funky, and it doesn’t happen, not only will I not gain any kind of a new audience, I’ll lose the old audience and completely lose my credibility. What’s the up side? If it’s happening, I could still lose my old audience, but I might gain a new audience, and I could still lose my credibility, but I wouldn’t lose my credibility with myself, because I was doing it out of all honesty, ‘cause I like the music.

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48 The Joe Smith Collection at the Library of Congress. Interview.
So the question was, whether I was going to be a coward or whether I was gonna’ have some balls and have some courage. So, I opted for the balls and the courage you know, so I made the record. And the other thing that I thought about which I thought would be good; I said perhaps if something does happen with the record, if it is happening, then maybe it could be the bridge to turn some people on to jazz—there’s nothing wrong with that. So, that’s when I did the Headhunters.\textsuperscript{49}

It obviously turned many people on to jazz who wouldn’t normally be exposed to it, and perhaps by “accident” some record buyers picked up an acoustic recording of Hancock’s, and although it wasn’t the Headhunters, they still found it intriguing. People who have never listened to jazz in their lives know and enjoy "Watermelon Man," "Cantaloupe Island," "Chameleon," and “Rockit.” In the mid-1960’s the musical climate was ready for a mix of several disparate types of popular music to join forces.

Dr. Lewis Porter explains this juxtaposition of musical styles as follows:

Concurrent with the avant-garde movement in jazz was the beginning of a new kind of fusion of jazz with popular music. (Fusion was often called “jazz-rock,” but these musicians drew more from such soul artists as James Brown and Sly Stone than they did from rock.) Herbie Hancock’s Sextet of the early 1970’s was performing long, dreamy excursions based on several themes, with freely improvised segments, just before he released his funky hit “Chameleon” at the beginning of 1973. Hancock’s combined sales from \textit{Headhunters} and its hit single “Chameleon” soared to one million, making it the best-selling jazz record in history up to that time.\textsuperscript{50}

\textsuperscript{49} Ibid.
\textsuperscript{50} Lewis Porter. 2004, \textit{Jazz: A Century Of Change-Readings and New Essays}. Wadsworth Group. 233
Herbie Hancock has managed in his musical explorations to encompass the world of improvised jazz and classical music, between his myriad projects, showing that he is one of the world’s most versatile musicians regardless of instrument. As I write this he is preparing for a performance (on two concert grands) on the Grammy’s with one of classical music’s current best-known performers, Lang-Lang.
HH An Amoeba Interview by amoeba

Interview at the record store-Location: Hollywood, 6400 Sunset Blvd.
Los Angeles, CA 90028 (323) 245-6400

[From 2012, Hancock discusses his influences-the HI-Lo’s for harmony-especially Claire Fisher-meets C.F. many years later: “I study your harmonies!!”]

Hancock’s most current interview, from this year, Live at Amoeba Music (14:46)

Transcribed by Alan Simon Amoeba.com

Interviewer: Mark Beaver

Amoeba Music (Mark Beaver): You mentioned 50th anniversary earlier about something else, but it’s also the 50th anniversary of your first album, 1962’s Takin’ Off.

Herbie Hancock: Right, it is, it is (laughing), I was on CNN today and we talked about “Watermelon Man” and I talked about the experience of first submitting it as one of the pieces for my first album. I was also told by the guy who actually discovered me, Donald Byrd that: “here’s how it works, here’s how the record industry works. Half the records for you and half is for the record company” I said: “What does that mean?” He said: “Half the record can be your tunes, which nobody knows, so that’s not going to sell the record, the other half’s is to sell the record, so that means you either do some covers of some standards, plus a blues or something that people are more familiar with. So then I started thinking about, ok, tunes to write I wanted to find something that actually came from my ethnic past to write about, and the most ethnic character I could think of was the watermelon man.

In November 2001, Amoeba Music opened its biggest store, on Sunset Boulevard in downtown Hollywood. Occupying an entire city block, this store claims to house “the biggest, broadest, most diverse collection of music and movies ever seen under one roof.” The store is currently still in business.
In Chicago at that time, the watermelon man actually drove; we have alleys in Chicago, cobblestone alleys, and so it’s a horse-drawn wagon. So, I was just thinkin’ about the rhythm of the wheels going over the cobblestones and that’s why I came up with it—that was to capture that spirit. And the song came from the idea of what women would say to the watermelon man—they’d say: “Hey, Watermelon Man!”

AM: Now were they on board from point one?

HH: The thing was, to me I was bringing them the three songs I wrote, and they said: “Why don’t you write three more originals?” And I’m thinkin’ “Whoa. OK I will—wow, that’s strange” I thought. I think they heard the kind of dollar wheels turning when they heard Watermelon Man. I had no idea that it was going to do what it did, and especially the recording of Mongo Santamaria the following year. My record did very well. From my working with Mongo Santamaria, again it was Donald Byrd’s suggestion that I play this for Mongo, why am I playing this funky jazz tune for a Cuban “hunguero?” It sounded like the tune. That shows you like how innocent and shallow my thinking was. So, I started playing it and Mongo said: “Keep playing it” And he jumped up on the congas, started playing and it just fit like a hand in a glove. And it was in a supper club; little by little, people started getting up from their tables and started dancing. Pretty soon the whole band had kind of figured out the tune, we’re all playing and all the people were on the dance floor dancing and screaming’. It was like a movie.

AM: That’s the best compliment you can get, every body hittin’ the dance floor.

HH: Yeah! So Mongo said: “Can I record It?” and I said: “Please do.”

AM: Do you know the Johnny Taylor version?

HH: No, I don’t know that.

AM: Well sometime, you need to hear that version.
AM: I’ve never heard a bad version of “Watermelon Man.” Who have you been working with of the new faces right now that you are really impressed with?
HH: Well she’s not that new anymore. But you know who I thoroughly respect and admire is Lady Gaga.
AM: Oh really!
HH: Cause she is doing so many great things for young kids, and it comes from her heart. Daniello Perez who plays in Wayne Shorter’s band, he’s an amazing player. Aaron Parks. Also, Lionel Loueke, this guitar player. I’ve been working on and off with him for the past 5 or 6 years. Now he has his own group.
HH: Here’s an early name. This was one of the first jazz records that I bought was this one. (Hampton Hawes Trio, Vol. 1- Recorded in Los Angeles; June 28, 1955. Contemporary C3505; FantasyOJC316, OJCCD316-2. Hawes, p., Red Mitchell, b., Chuck Thompson,d.)
AM: What was it about Hampton Hawes that turned you on?
HH: He was a funky player, he was very easy to understand –and, everything was like really in the pocket. That is what…it swung.. it swung. You know who else I was thinking about-it just popped into my head. One of my first influences for harmony was a vocal group-the Hi-Lo’s. I found out the arrangements I liked the most were by a guy named Claire Fisher, who recently passed away. When I finally did meet Claire it wasn’t that long ago, considering that I listened to the Hi-Lo’s back in the 50’s, it was maybe in the 80’s or 90’s. But, anyway, he knew me (smiling and gesturing with his hands) as a piano player, he heard my records, and when I told him that I got my harmonies first from his arrangements with the Hi-Lo’s, he thought I was joking! He said: “You’re kidding,” He said: (laughing) “I study your harmonies!” I said: “No, it’s the other way around.” I tell you; I was thrilled to meet him. I was sent two of his last records, and not
only had he not lost any of the harmonic genius, but it just continued to blossom—amazing concepts.

AM: You still spend a lot of time playing classical yourself?

HH: Actually, I had pretty much stopped, until actually the past few years because Ken Ehrlich, who produces and directs the Grammy Awards, I’ve known Ken for many, many years, for the 50th anniversary of the Grammy’s which was 2008, he wanted to really showcase various forms of music, and so he asked my to perform Rhapsody in Blue with Lang Lang, amazing classical pianist. And I had recently at the time heard of Lang Lang, and everything I heard about him was that he was like astounding. So, I hadn’t played classical music since my twenties, and now he’s asking me at the age of 68, and I’m thinkin’ “are you crazy, like I’m gonna’ like all of a sudden just sit down and play Rhapsody in Blue with Lang Lang?” That’s what I was thinking but I didn’t say that.

AM: Well, it’s a good choice though, if it’s going to be a classical piece it’s a good choice.

HH: It’s a great choice, for the Grammy’s ‘cause everybody knows, everybody can relate to the Rhapsody in Blue. (Laughing) I said: “I’ll get back to you.” Anyway, I thought about it and I decided to do it, and I practiced a lot for that. We performed it, it was a big hit, that all worked out. Lang Lang and I bonded right away as soon as we met each other. We just kind of hit it off. It led to us doing a tour in 2010 in Europe and in the US and Canada-kind of a short tour. Since the experience with Lang Lang, I’ve actually now played, last year five concerts myself with classical orchestras, so I’ve kind of picked it up again. I just came back from China — I played 3 concerts there with Lang Lang and I played a solo piano concert in Taiwan but it wasn’t classical.

AM: How many days a year are you playing?

HH: About a third of the year, because I also record, and I got other projects that I do also.
AM: And working on the UNESCO thing, and International Jazz Day. I think that is so overdue.

HH: Absolutely, it’s America’s classical music among other things. It’s America’s gift to the rest of the world, because jazz really is international now—amazing musicians from all over the place.

AM: I’m always amazed at the way Japan took the ball and ran with it. Germany...

HH: And France too—I mean France had the first National Jazz Orchestra. They actually invited me to perform for their inaugural performance. I was a little embarrassed because the United States didn’t have a National Jazz Orchestra. But now I hear jazz all over the place—as a matter of fact because I’ve been involved for so many years with the Thelonious Monk Institute of Jazz, I’m actually the chairman now, (laughing) they finally actually gave me a title. Anyway, one of the events is the competition they have every year, and a couple of years ago they had the piano competition. At the piano competition, the majority of the musicians that were the finalists were not Americans, and the guy that won was Armenian. Tigran Hamasyan is his name—really fantastic piano player—very nice guy too. They had amazing piano players, one guy from Estonia was a killer.

AM: Yeah, they have amazing musicians coming out of Estonia..that 20th century classical world has come out of Estonia forever.

HH: I think that in the case of jazz….it’s just that jazz has kind of infiltrated the rest of the world so permanently that musicians who have gravitated toward it really have adopted it as their own; because even though it comes from America, where do Americans come from?

AM: The rest of the world.

HH: Thank you very much! That’s it.

AM: Well thank you Herbie for joining us at Amoeba, for spending the time with us. I know your time is valuable.
HH: Thank you so much Mark. Everybody’s time is valuable, and I appreciate your time and your knowledge and respect for music, and particularly for your respect and adoration of jazz.

AM: Well, Thank you. Do you have a special like health regimen or something, because, you look so young and so fit. I mean, seriously.

HH: You know, I’ve been practicing Buddhism for forty years, and one of the things that ages people is stress. In practicing Buddhism, your perspective of the relationship between you and the things that are outside of you is different than how I thought that relationship to be before. And so rather than think about I’m affected by the things outside of me, like “they pushed my buttons”, it’s the other way around. The environments a reflection of you and your life, and so consequently I’m…in Buddhism we talk about living a life of cause, rather than a life of affect. So I’m thinking more, whatever happens what can I gain from it, rather than get stressed out at something. How you perceive things is what makes the stress, and I also believe that culture, you know, music, jazz in particular, helps, it’s like a support for your youthful spirit. Plus, I never grew up! (Laughs)
What one often detects in Herbie Hancock’s playing with Miles Davis during that era is harmonic ambiguity that maintains the affective nature of a harmonious sound. Clearly, French impressionist composer Claude Debussy had made an impact on Hancock equal to that of Bill Evans and Oscar Peterson. During the Mwandishi period, Hancock’s coloristic conception moved him further in the direction of abstraction and away from functional harmonic moorings. There, the goal has diversified, varying between capturing sense impressions and creating sonic textures that have no particular emotional reference point: sound for sounds’ sake.52

“The Pleasures of Harmonic Ambiguity”53

Jazz and Classical Music appear to be diametrically opposed. The former thrives on the creativity of melodic improvisation on a theme with it’s specific harmony or reharmonisation, the latter on the interpreter’s adherence to the written score with some freedom in the use of ornamentation in baroque and earlier music, and individual use of rubato in the music of Chopin and other romanticists.

Musical boundaries however, cross-pollinate quite often. Scott Joplin was influenced by the European music that preceded him before he utilized his unique syncopations in the writing of his piano rags, marches, and his never performed (in his lifetime) opera Treemonisha. In New Orleans, the brilliant pianist and composer Jelly Roll Morton


utilized the tuba, trombone, saxes and clarinets from the classical world, and molded the use of these instruments into a new yet polyphonic style of instrumental jazz.

Historic accounts of Johann Sebastian Bach and George Frederick Handel relate their improvisational wizardry on improvising a fugue or chaconne on the pipe organ or harpsichord.\textsuperscript{54} Harpsichord players of the day were expected to improvise on a “figured bass” i.e. in performance of a trio sonata with violin and cello; A series of numerical directions placed by the composer under the bass line (doubled in the left hand to go along with the cello line) is not unlike that of the “chord symbols” used by jazz musicians for the past 75 years. Wolfgang Amadeus Mozart would sometimes leave the cadenzas at the end of the first and last movement of some of his twenty-six piano concertos unwritten in order that he (Mozart was usually the soloist) could improvise on the spot a cadenza that incorporated the themes of that movement.\textsuperscript{55} It is a lost art that only a few pianists do well today; in particular Robert Levin using an authentic fortepiano from the eighteenth century. Mozart and Beethoven’s music are full of theme and variations, and the \textit{Goldberg Variations} of Bach are food for thought for any musician interested in improvisation. The young Oscar Peterson, schooled in classical music as a youth, played much of this music. Herbie Hancock, who transcribed Oscar’s solos, was actually a classical prodigy who played the first movement of Mozart’s “\textit{Coronation}” \textit{Concerto} (K.537) with the Chicago Symphony when he was only eleven.

\textsuperscript{54}Further research into Bach’s improvisations will illustrate this point.

\textsuperscript{55}Quotations from contemporary accounts, and his scores of some of the written out cadenzas that Mozart provided as examples to other musicians could be cited.
Is this music all related or is it a case of two disparate segments on different continents each finding their own approach in a musical universe that is open to infinite possibilities? There is no simple answer to this query.

In the United States, Charles Ives (1874-1954) was composing music that was not all that different in its polytonality than that of Russian born (later moving to the US) Igor Stravinsky (1882-1971), or that of the Hungarian composer Bella Bartók (1881-1945). Stravinsky wrote a chamber piece “Ragtime” and in 1945 composed the “Ebony Concerto” commissioned by jazz clarinetist Woody Herman for his band.

The Swingle Singers were performing swinging Bach, Art Tatum’s solo piano recording of his “Rachmaninov like” interpretation of Jules Massenet’s “Elegy” (look out Horowitz!), in which the final chorus is pure jazz, swinging like mad; Bird with strings—some of Charlie Parker’s most profound and innovative improvisations over a syrupy background of strings and oboe with a rhythm section, performed in clubs and at Carnegie Hall; Bud Powell performing “Bud on Bach”, C.P.E. that is, which is “Solfeggietto”, a piano piece taught to many young students—but Bud personalizes it into his own tune; the Modern Jazz Quartet doing pristine performances of pianist John Lewis’s “Django,” a beautiful piece in F minor, suggesting some of the harmonies used by Bach, Scarlatti, Vivaldi, et al, but wouldn’t we also like to hear the group’s vibrapharpist, Milt Jackson, let loose on the more swinging numbers?
On Phineas Newborn Jr’s recording of Billy Strayhorn’s “Lush Life,” prior to the entrance of bassist Paul Chambers and drummer Philly Joe Jones, the pianist plays a segment from Ravel’s “Movement de Menuet” from “Sonatine” (1909) verbatim—a perfect transitional introduction to the verse of the tune, as the language between the two pieces is so similar—stretching from Db major to F minor. (Recorded in October/November 1961. A World of Piano! CD—originally released on Contemporary-LP 7600. Newborn’s debut on Contemporary) www.youtube.com/watch?v=Q_uR3sJ93j0

A similar approach is taken by pianist, Joe Zawinal with Sam Jones, bass on a live performance with Cannonball Adderley’s sextet (1964) of Duke Ellington’s “Come Sunday” from the composer’s suite, Black, Brown, and Beige.

http://www.youtube.com/watch?v=lrzttRaM5qo

I’ve always been intrigued by Bill Evans’ Trio with Symphony Orchestra, arranged and conducted by Claus Ogerman, playing jazz on the music of Chopin, Granados, Bach, Fauré, as well as French pianist Jacques Loussier recording his Play Bach jazz trio weaving melodies in and out of the score.

The “Third Stream” music of Gunther Schuller, the influential hybrid of classical meets jazz that was popular in the late1950’s needs to be reexamined—especially since the composer is still active in Boston today. Then there is Sonny Rollins lovely 1956 recording of “My Reverie”, a pop song based on Debussy’s Rêverie, a solo piano piece from 1890; Thomas “Fats” Waller in his “Jitterbug Waltz” poking fun at the Strauss Waltzes of an earlier era, giving a unique harmonic twist in the proceedings under the
descending thirds of the melody; Miles Davis and arranger Gil Evans studio collaborations on “Sketches of Spain” which features Spanish composer Joachim Rodrigo’s “Concierto de Aranguez” along with their exciting album of Gershwin’s “Porgy and Bess,” whose tunes from the folk opera, Hank Jones made into a swingin’jazz trio LP around the same time; Leonard Bernstein spending summers conducting the Boston Symphony Orchestra in world premieres of Aaron Copland’s music at Tanglewood in Lenox, Massachusetts and hearing the jazz workshops of Charles Mingus and Eric Dolphy—could this have had any influence on Lenny’s writing his “Prelude, Fugue and Riffs” for chamber jazz orchestra?; meantime Oscar Peterson, Ray Brown, and Ed Thigpen (piano, bass, and drums respectively) are in the studio making jazz magic out of the score of “West Side Story”. These are only a few examples of how these musical genres interact.

(Next two pages: “Django” composed by pianist John Lewis: (lead sheet) derived from a “J.S. Bach-like” melodic concept.)
Solo on BBCD. Play E between solos. After last solo, D.C. al fine

(Double Time (d = d))

E

bass line at

bass line for bars 5-12

Where the melody falls on beat 2, the chord does also (but the bass plays roots on beat 1).

Melody at A is top note.
Billy Strayhorn’s celebrated “Lush Life” has more in common with “Claire de Lune” than their common key of D Flat Major. It maintains its own unique chromatic tonality as the yearning melody and lyrics wander; yet, it shares the ambiguous language of Debussy as the harmony shifts in each section. Billy was classically trained at the Pittsburgh Musical Institute, PA.\textsuperscript{56} His recently discovered “Valse” (published in Piano Today)\textsuperscript{57} shows his classical roots, at times recalling Chopin and Brahms.

In 1984 when I was in the studio recording my first LP as a leader, I decided (taking a cue from Mr. Newborn Jr.) to prepare a solo piano version of “Lush Life” and introduce it by playing the opening of Debussy’s \textit{Reflets dans L’eau} (Reflections in the Water) from his first book of \textit{Images}. I had to compose a short “bridge” to connect Debussy’s piece to the verse of the Strayhorn, which I did by using a repetitive pattern and altering a few notes to set it up properly. I wanted to see if I could share material verbatim between the two pieces. The final few measures that contain the lyric: “those whose lives are lone-ly too” uses a chromatic scale starting on B natural and rising up to F (an example of the use of the tritone); so I looked for a chromatic passage and found it in measure 10 of “Reflets”. Since both the bass line (Debussy) and the melody at this point (Strayhorn) are both chromatic I was able to successfully reharmonize these last two measures of “Lush Life” using Debussy’s exact chord voicings, but in some cases adding a b5, 9\textsuperscript{th}, or 13\textsuperscript{th} to the existing harmony. This ascending chromatic melody starting on B natural, is the #9

\textsuperscript{56}https://sites.google.com/site/pittsburghmusichistory/pittsburgh-music-story/teachers/pittsburgh-musical-institute [Ahmad Jamal and Earl Wild also studied there] One of the most progressive music schools in the country it ranked among the top 4 music schools in the U.S during the early 20\textsuperscript{th} century. Breaking the Jim Crow era racial barriers Pittsburgh Musical Institute admitted and trained African American musicians.

\textsuperscript{57} (could not locate issue)
of the Ab root in the bass of this and each ensuing chord until the end of the piece. (See
ending for “Lush Life-Debussy Images” on following page)

I discovered later on that I may have already heard the ascending chromatic bass line
starting from the Ab in the bass, years earlier, on John Coltrane’s Lush Life. (Prestige
7188) recorded on January 10, 1958, and released in 1961 without Coltrane’s approval
after he had already left the label. The recording lasts 14 minutes, and Donald Byrd,
Red Garland, Paul Chambers, and Louis Hayes accompany him. Coltrane uses this same
bass line instead of Strayhorn’s original harmonic concept in the last two measures of the
piece, while Garland plays dominant-raised ninth chords as part of the melody. At the
end of the performance, the harmonic rhythm is doubled at this point from quarter notes
to half notes (augmentation), which can also be interpreted as placing fermatas over the
final seven notes of the tune.

58 http://www.allmusic.com/album/lush-life-mw0000187971;
Lush Life—Dehussy Images

of Those whose lives are lonely too
It would appear that the musical language used by French composers from around 1890 up until 1920, often labeled Impressionism, had an impact later on jazz composers and performers such as Duke Ellington and Billy Strayhorn, as well as many others including the genius jazz pianist Art Tatum, whose harmonic wizardry was laced with quicksilver surprises in every improvisation.

A good example of this impressionist harmonic palette in jazz is Erroll Garner’s composition “Gaslight.” (Opening of score to “Gaslight” appears on the following page.) Somewhat similar melodically to “Stairway to the Stars” (bars 5-6), and full of lush block chords in the key of Db, it utilizes many arpeggiated sus11, b9, and augmented harmonies. It must be one of the prettiest, yet obscure tunes in the jazz repertoire—certainly more intriguing than his famous, yet less adventurous hit, “Misty.”

Although the sheet music was published © 1947-1957, “Gaslight” was recorded on March 9th, 1945, by producer Bob Thiele, and was one of Garner’s earliest record dates, which also included three other solo piano tracks—“Yesterdays,” “Loot to Boot,” another Garner original, and “Sweet Lorraine.”

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59 In 1945 Bob Thiele (well known for producing John Coltrane’s recordings on Impulse in the 1960’s) got a call from Jimmy Lunceford’s arranger, Billy Moore Jr. "Come on over to my office" he said. “You never heard a piano player like this!” Thiele went over to the Brill Building and heard—Erroll Garner. He has always liked to give unknowns a break and he lost no time in setting up a recording session for him. Stanley Dance, from LP liner notes: Classic Pianos; Erroll Garner, Earl Fatha Hines, James P. Johnson, Art Hodes. Dr. Jazz FW38851

60 [http://en.wikipedia.org/wiki/Erroll_Garner](http://en.wikipedia.org/wiki/Erroll_Garner): Garner's first recordings were made in late 1944 at the apartment of Timme Rosenkrantz; these were subsequently issued as the five-volume Overture to Dawn series on Blue Note Records
Gaslight

Slowly

ERROLL GARNER
Dr. Lewis Porter’s observations sum up the above:

Erroll Garner’s impressionistic harmonies, especially on ballads, show an active mind well able to hear—and to imitate—much of what was happening in twentieth century music.  

Charlie Parker and John Coltrane were innovators in the same way as they took the musical language that preceded them and found their own personal way of redefining the standard pop tunes of the day. When Bird and ‘Trane started to compose, what came out reflected the prism of their own solos on alto and tenor sax respectively. Coltrane’s magnificent pianist McCoy Tyner took some of ‘Trane’s concepts and translated them to a whole modal language on the piano that influenced a whole generation of pianists, often employing pentatonic right hand runs over a powerful wash of left hand chord clusters and thunderous bass drones or pedal tones.

When Herbie Hancock and saxophonist, Wayne Shorter joined Miles Davis’s group in 1963 and 1964 respectively, they were confronted with the challenge of making Miles’ book of tunes fresh and different. They succeeded brilliantly in stretching the limits of freedom within form in their solos, and both contributed several compositions to the group’s repertoire, which had a profound effect on the trumpeter’s musical direction. For example, some of the tunes have “no chords” and bassist Ron Carter and drummer Tony Williams set up a mostly rhythmic underpinning. On Miles Davis’s *E.S.P.* recorded in
1965—the title tune (composed by Shorter), and the entire record has numerous examples where the trumpet/sax melody is ambiguous harmonically. Hancock plays clusters of sounds and linear ideas—as another melody instrument might, as opposed to “comping” as would his predecessors in the piano chair; Wynton Kelly, Bill Evans, and Red Garland. Like much of alto saxophonist Ornette Coleman’s material from the same period, the rhythm section still swings like the jazz from an earlier era, but the colors and textures the listener hears are more abstract.

In Ian Carr’s book *Miles Davis- a Biography*, the author mentions *ESP* and it’s compositions being

“characterized by skeletal, angular themes, abstract and chromatic improvisation, considerable group interplay.” Other pieces are “loose and lilting with a kind of abstract lyricism, and the solos are austere, understated and mournfully reflective.” In a chapter concerning Davis’ *Kind Of Blue*, Carr writes: “Bill Evans had studied the piano music of the French impressionist composers, and he brought Debussian chord voicings to support his supple and flowing melodic lines. Miles commented: ‘Another reason I like Red Garland and Bill Evans is that when they play a chord, they play a sound more than a chord’. “Evans’s creative ability with inner voicings was the exact requirement necessary for exploring the decorative, as opposed to the functional, aspect of harmony.” Julian “Cannonball” Adderley, who played alto sax in the group at the time noted: “although he loves Bill’s work, Miles felt Bill didn’t swing hard enough on things that weren’t subdued. When Bill left, Miles hired Red again and got used to swinging so much that he later found Wynton Kelly, who does both the subdued things and the swingers very well”61

Each of the above mentioned pianists have their own unique sound that involves as much as anything the beauty of the tone they produce. Thelonious Monk and Bud Powell each have their own unique percussive qualities in the manner in which they produce sound

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from the instrument. Artur Rubinstein, Vladimir Horowitz, Dinu Lipatti, Joseph
Hoffmann, Arturo Beneditti Michelangeli, et al, have all produced magic and
sonic brilliance out of the grand piano. These classical pianists produce a sensuality of
tone that can be heard in a different context in the beautiful and lyrical playing of Teddy
Wilson, Nat King Cole, Hank Jones (elegance personified), Tommy Flanagan, Ahmad
Jamal, as well as our focus here—Herbie Hancock. We should also add to this list Bill
Evans, whose harmonic sophistication and subtlety had a strong influence on Hancock.

In an interview from the archives of the Library of Congress, Joe Smith asks the pianist
about joining Miles Davis and his first experiences with the band: 62

“George Coleman played with a style that was very much out of John Coltrane’s
influence. And, Ron Carter played a style that was his own, but the former bass
player that had been with Miles, Paul Chambers, was considered the top bass
player and he influenced everybody. Miles’ people seem to influence
everybody—it’s always been like that. But Tony (Williams) didn’t sound like
Philly Joe Jones, who was the previous drummer. But, Tony was young enough
to be able to play like anybody, in coming up he had to learn all these different
styles, which is how you learn jazz, you learn all these styles—’cause you have to
learn how to play, and it comes through the influence of hearing other people,
because you can’t read about it. And they had no colleges at that time teaching
jazz, they did not.”

Joe Smith: “So the experience with Miles was constantly changing?”

H: “Constantly changing, yeah. So, the first three months I was scared, and I tried
to play like a combination of Bill Evans and Wynton Kelly. Wynton Kelly was
more blues oriented, bluesy-oriented jazz player. Those were the last two pianists
that Miles had worked with, and Tony tried to play like a combination of
Philly Jo Jones and Jimmy Cobb. But, when George Coleman would get up to do
his solo Tony and I would open up and play some other stuff. Now this is
1963—we would play a style that was more experimental. I had been by that time

62 The Joe Smith Collection at the Library of Congress (Recorded Sound Reference
Center), Herbie Hancock Interview, 4-17-[1986-1988]
listening to Coltrane and McCoy Tyner who was John Coltrane’s piano player, so I was playing all these open chords, interesting lines that weaved in and out of the chords, and sometimes went away from the chords.”

Williams also had a rhythmic effect on his approach to the piano:

Hancock’s plastic sense of rhythm reflects his years with Tony Williams as well as listening to the Bill Evans Trio. His fleet, single-note lines, lightly articulated, reflect his classical training, as well as the approach of Lennie Tristano. He became a valued accompanist. When playing “So What” on the album *Four and More*, Miles Davis left large spaces for Hancock to fill. The pianist doesn’t merely comp behind him: He invents intriguing ideas that create a continuity and support that Davis needed. Though more spread out, Hancock’s suggestive voicings are descended from Evans’s.

In Hancock’s personal life, he was to form a more permanent relationship in the late 1960’s. According to Lewis Porter’s research, Herbie met an East German-born woman named Gudrun (known as Gigi) (b. September 26, 1941), and they married on August 30, 1968. Their daughter Jessica Hancock was born November 11, 1969. The same year as her birth, Hancock recorded his tune “Jessica” for the album, *Fat Albert Rotunda*, (his first for Warner Brothers) which is a moving ballad tribute to his daughter, featuring Hancock’s piano and Garnett Brown on trombone. In 1972, he settled in Los Angeles, and in about 1973, he took up a form of Buddhism.

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63 Smith
65 Lewis Porter. unpublished research.
In the late 1970’s Hancock returned to performing acoustic music, with his group V.S.O.P., and performing piano duets with Chick Corea. A subsequent world tour, was captured on *An Evening With Herbie Hancock and Chick Corea: In Concert*, which was released in January 1978 on Columbia Records. When the tour came to New York’s Carnegie Hall, I was only one of about 200 admiring jazz pianists in the audience—it was the major jazz piano event of the year. It makes sense that Corea (born in 1941—one year after Herbie) and Hancock would admire one another—they are so different yet so alike. As far as pianists are concerned, it was Hancock and Corea who may have had the largest influence on the playing and compositional trends of jazz musicians in the 1960’s and 70’s, along with McCoy Tyner (1938) and some may argue that Keith Jarrett (1945) should be included in that group. In turn Hancock, Corea, and Jarrett, who all played with Miles, some at the same time, obviously listened to the trio of Bill Evans (1929). Evans, Ahmad Jamal (1930) and Davis members, Horace Silver (1928), Wynton Kelly (1931), Red Garland (1923), all born about 10-15 years earlier, were of a different generation of pianists, who themselves followed the styles of their own contemporaries—Errol Garner, (1921) although considered more of a traditionalist, played with Charlie Parker on some of the Dial sessions [Bird was born in 1920], Bud Powell (1924), and Thelonious Monk (1917—except for Powell, Silver, and Barry Harris, more as a source of creative jazz composition rather than for his playing style).
To varying degrees the pianists below, listed in order of birth date, cross referenced each
other’s accomplishments:

Art Tatum (1909)
Teddy Wilson (1912)
Hank Jones (1918),
Nat King Cole (1919)
Oscar Peterson (1925).
Barry Harris (1929),
Tommy Flanagan (1930)

At Carnegie Hall, I recall that Chick and Herbie opened the concert with a Tatum tribute,
a Gershwin tune—“Liza,” using stride in their left hands mixed with abstract harmonies.

Following is a review of the LP by Uri Caine:

**HERBIE HANCOCK & CHICK COREA: “LIZA”**

Herbie Hancock (piano) and Chick Corea (piano) from *An Evening With Herbie Hancock & Chick Corea* (Columbia 46865)  Composed by George & Ira Gershwin.  Recorded: Masonic Auditorium, San Francisco, February 1978

It’s hard for me pick between Liza and Someday My Prince Will Come on this record, but I will pick Liza. Herbie is always so open to playing with other people in different situations. One challenge of duo piano playing is that if either of the pianists takes up too much space, it doesn’t give room to the other person. It’s a real test of how interactive you can be. Yet, on the other hand, the more you go for it in terms of setting up something that the other pianist has to react to, then the more the music can go in different places. I remember seeing Herbie and Chick play live at the Tower Theater in Philadelphia, when they came out on tour. It was very strange, because a lot of the crowd showed up expecting a fusion concert from the advertising, and when two guys came out and just played acoustic piano, there was a lot of stirring, they weren’t so happy with it. But I was thrilled, because I couldn’t believe they were just playing standards and really playing their asses off! I also remember that Herbie and Chick played on a local
TV show in Philadelphia called *The Mike Douglas Show* to promote their gig. Mike Douglas was a sort of crooner who had a talk show but it was an incredible show. You can see great videos of Sly Stone and Muhammad Ali on his show. He would invite Yoko Ono and John Lennon. People would come down to Philadelphia for a week, and he would let them dominate the show. Anyway, Herbie and Chick went on the show and accompanied him on “I’m Beginning To See The Light” and then each took an incredible solo. He just let them play and the music went so many places. That’s what happens on this song at first they’re playing very impressionistically, in a free rubato style, where there’s not really a lot of time; then they start swinging, and accompany each other in a more straight-ahead feel; and then they start trading, and the trades get more and more outrageous in how far they’re taking it out. Herbie would play something that almost recalled a stride thing, Chick would answer with something stride and then play some really out stuff, then Herbie would answer with out stuff. To see how two people with different styles, both virtuosos, were able to accompany and complement and push each other, and also how hard they were listening to each other, made a strong impression on me as a pianist, gave me a real feeling of joy and uplift. One of the attractive things about Herbie is the lack of what I guess you could call ego showing off virtuosity for its own sake. He’s really in the music all the time. I think it’s great playing by him as well as by Chick. Both Chick and Herbie have distinctive solo styles, and they’re both pushing each other. They both have enormous range, not just as ensemble players, but also as soloists. It’s an obscure record in Herbie’s total discography. But it’s stuck with me, and I’ve listened to it a lot.66

Besides playing duets on two 9-foot concert grand pianos, they each played a solo set highlighting mostly their own individual compositions. This was surely one of the great piano duo teams. They were both strongly influenced by Bill Evans + classical music.

On the early Blue Note sides (Corea with Blue Mitchell, and Hancock with Donald Byrd and others) their approach to comping and soloing at times come out of the Bud Powell, Oscar Peterson, Horace Silver, Wynton Kelly, Red Garland tradition. Herbie transcribed

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66 The Dozens: Uri Caine selects 12 essential Herbie Hancock tracks. by Ted Panken (editor)
some of Peterson’s solos early on.\textsuperscript{67} Other piano duos, Hancock with Eliane Elias and Herbie with Oscar Peterson, are both available on YouTube.

Some of the classic four-hand piano teams include:

- Duke Ellington-Billy Strayhorn, (“Tonk”) and other tunes were composed by Ellington and Strayhorn specifically for this genre.
- Albert Ammons & Pete Johnson / Meade Lux Lewis—boogie-woogie style,
- Teddy Wilson & Marian McPartland—graceful style
- Hampton Hawes & Martial Solal—esoteric.
- Hank Jones & Tommy Flanagan—Bebop at it’s finest.
- Oscar Peterson & Count Basie—chops vs. restraint
- George Shearing & Hank Jones: 176 Keys - Concord (fortunate to hear this particular duo at Alice Tully Hall- Magnificent!)
- Of course “Piano Jazz” hosted by Marion McPartland for 25 Years on NPR playing duets with her guests—everyone from Teddy Wilson to Bill Evans
- Jazz Piano Choir: Roland Hanna-Stanley Cowell-Hank- Hyman/- Piano Quartet
- Billy Taylor & John Lewis / Monty Alexander

There is a 4-hands, one piano tradition, that goes back to 19th century Europe, where middle class families often owned pianos, and encouraged their children to take lessons.

In a chapter entitled: “The Pianoforte and the Industrial Revolution,” from Arthur Loesser’s delightful \textit{Men, Women and Pianos—A Social History}, we learn in no uncertain terms that the Pianoforte has found its true place in European society

…….But the pianoforte, with its manifold, intricate structure—and especially with its abundance of serially repeated parts—seemed particularly suited to the new mechanical processes. Any zealot for factory production would have cast a lecherous eye upon the pianoforte’s tens of identical wooden keys, its dozens of identical jacks and hammer-shanks, its greater dozens of identical tuning pins and hitch pins, and its yards of identically drawn wire. The pianoforte was the factory’s natural prey; purely on the basis of its structure, it was the instrument of the time.\textsuperscript{68}

\textsuperscript{67} Andre Mayer. 2007. \textit{An Interview with Jazz Legend Herbie Hancock}. CBC Radio-Canada. 6/18

\textsuperscript{68} Arthur Loesser, (1954) \textit{Men, Women and Pianos—A Social History}. A Fireside Book published by Simon and Schuster. 233
The family would entertain around the piano, playing everything from the great composers of the 1700’s, popular music of the time, as well as arrangements of contemporary arias from opera by Rossini, Puccini and Mozart.

Gentlefolk for a long time had been in the habit of owning keyboard instruments; in fact, such an instrument had become a regular trait in the physiognomy of a gentle home. Any of the numerous families recently come into money, and wishing to simulate the gentry, could begin easily by buying a pianoforte and having its daughters go through the gestures of learning to play it. Moreover, although Vienna pianos had certain special advantages and although they absorbed much musical glory from their surroundings, the English instruments were better made and had wider capabilities and potentialities. Apart from the action, Vienna makers systematically copied English developments: the pedal, the extended keyboard, and later the metal bracing. Beethoven’s admiration for the Broadwood piano was by no means exceptional among German musicians. North German piano makers, in Berlin and Leipzig, increasingly tended to take English instruments for their models; the word “English” became a talking point, a virtue word, in the mouths of German piano salesmen.69

England’s Broadwood piano company in 1802 manufactured 8,000 pianos, and by the year 1824 that number had soared to almost 45,000, with the company completing more than five instruments a day. Similar trends were to occur in France (Erard and Pleyel), where by 1847 there were 180 piano manufacturers in Paris alone. Austria’s main competitors were Stein and Streicher, and in Vienna by 1845, there were no fewer than 108 piano makers. (Not as much in Italy, but credit must of course be given to Bartolomeo Cristofori, the Florentine harpsichord builder, employed by the Medici family, who sometime between 1709-1726 invented the gravicembalo col piano e

69 Ibid. 234-5
forte—the pianoforte with its newly created action, with an escapement that allowed the instrument to be played both soft and loud, thus its name.)

In the United States, with manufacturers Chickering, Knabe and particularly Steinway & Sons, the popularity of the instrument grew to gargantuan proportions. When Henry Steinway designed his “accelerated action” in 1936, which allowed the pianist to repeat notes at a very quick rate, the piano became an even more expressive and virtuosic instrument. This growth can be traced to the Industrial Revolution of an earlier time:

The large-scale production that resulted from factory methods operated to reduce the unit’s cost, and the profitable sales price, of a pianoforte. This, in turn, broadened the market for the article still further by enabling more people to buy it. All in all, the instrument was ideally suited to the inseparable emulsion of aspiration and pretense that suffused the entire European bourgeoisie. To enhance a living room with a carved and shiny piano…and to play on it an um-ta-ta accompaniment to a tune from a high-priced opera, seemed an easy advance toward leading the more abundant life. Indeed, the gesture was apt; one merely ought not to overrate the abundance.

We find this same upper middle-class pretension today in the United States. I have performed for many clients in the larger metropolitan areas, who keep a beautiful polished ebony grand piano in their living room, not to create music on, but as a sign of status; one that matches their swimming pool, luxury car, or yacht, except today they are belting out Andrew Lloyd Webber’s tedious pseudo-operatic fare, or even worse!

The advent of keyboard synthesizers and digital pianos in the 1970’s and 80’s has led to a sharp decline in the number of acoustic pianos sold yearly.

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70 Ibid. 32-6 / 386-7


72 Arthur Loesser; 235, 259
Franz Liszt produced transcriptions of orchestral pieces, notably the nine symphonies of Ludwig van Beethoven, for two and four-hands; Mozart and Schubert wrote beautiful sonatas for four hands—one piano, some of which were likely played as duets with their students. The Poulenc concerto for two pianos, Ravel’s *Ma Mere L’oye* (Mother Goose Suite) and *La Valse* for two pianos, are magnificent concert pieces that rival their orchestral versions. Even Stravinsky’s *Le Sacre de Printemps* for two pianos, four hands holds up next to his bombastically orchestrated version of the famous ballet music. Gershwin’s *An American in Paris* and *Rhapsody in Blue* can be just as effective in their four-hand piano versions as the beautifully orchestrated originals.

We can readily understand how music for the piano, and vocal music with piano accompaniment, got the lion’s share of the music-business boom of those lively times; in fact, the further we advance into the nineteenth century, the more does music involving a piano tend to usurp—almost to monopolize—all publication and performance.\(^{73}\)

I would go so far as to say that this trend continued, but at an even more accelerated pace into the twentieth century, with the show music of the great tin-pan-alley composers of New York City, right up to contemporary pop music, movie music and jazz.

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\(^{73}\) Arthur Loesser; 258
The Compositions

The goal here is to analyze several of Hancock's compositions, in relation to their form, function, harmony, and melodic motives. He often uses the piano as an individual voice (hornlike) with equal importance as the tenor sax, trumpet, and trombone in his arrangements.

Dolphin Dance

This composition appears on Maiden Voyage which was recorded on March 17, 1965 for Blue Note records, and features Freddie Hubbard (tpt), George Coleman (ts), Ron Carter (bs), and Tony Williams (dr). Recorded by Rudy van Gelder. (Refer to the lead sheet of “Dolphin Dance” on following page)

The form is 16-8-10 + 4 with the last four measures taking the place of the first four from the repeat and all the way through the solos. These opening four bars act as an introducing motive A twice, while also serving as the opening phrase of the tune. After the trumpet solo, the tenor sax and piano begin their solos at m.35 (last four bars) and return to measure 5 for the continuation of their solos.

The use of these five motives, (A-B-C-D-E—refer to lead sheet of “Dolphin Dance”) each of which contain it’s own rhythm and melodic contour; create a sense of unity in the listener’s ears. We travel through many different keys—with a static and uneventful harmonic scheme, this tune would be repetitive and far less interesting than it actually is.
Dolphin Dance

Herbie Hancock

\[ \text{Comp figure for bars 1-7 of B:} \]

After first solo, each solo (and the out head) begins at B2.
Bass plays in 4 for solos (except)
It is exactly this clever use of motives presented in sequence that make Hancock’s composition so successful.

**Following is the key scheme:**

<table>
<thead>
<tr>
<th>M. 1-4</th>
<th>Ebmaj7 - Dbmaj7/Eb</th>
<th>A</th>
<th>Ebmaj7 - Dm7(b5) G7</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 5-8</td>
<td>Cm7 - Abmaj9 (#11)</td>
<td>B</td>
<td>Cm7 - Am7 D7</td>
<td>A</td>
</tr>
<tr>
<td>m. 9-12</td>
<td>Gmaj7 - Abm7 - Fm11</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 13-16</td>
<td>Cm7 - Am11 - D13</td>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 17-20</td>
<td>Gmaj7 – G13sus</td>
<td>A</td>
<td>A/G —Ebmaj7(b5)/G</td>
<td>A</td>
</tr>
<tr>
<td>m. 21-24</td>
<td>F13(sus)—F13(b9)</td>
<td>B</td>
<td>F13(sus) - Em9 -A13</td>
<td>A 1</td>
</tr>
<tr>
<td>m. 25-28</td>
<td>Eb9 (#11) - Am7-D7</td>
<td>D</td>
<td>Bm7 - E13 - Dmin7</td>
<td>D</td>
</tr>
<tr>
<td>m. 29-32</td>
<td>C#m7(11) - F#13 - Dmaj7/E - Cmaj7/E</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 33-34</td>
<td>Dmaj7/E - Cmaj7/E</td>
<td>(from m. 31-32 - open - no melody)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 35-38</td>
<td>Dbmaj7/E—Bb13(b9)/Eb</td>
<td>A</td>
<td>C7(#9)/Eb —G7(#9,#5)</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>or {Abmaj7(#5)/Eb}</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

m. 17-24 and 31-37 use pedal points to create tension followed by the release at m. 25 (Eb9/#11) and after m. 38 the V-i to C minor at the top of the solos. The final four
Dolphin Dance excerpt

Med. Swing, in 2 \( \frac{3}{4} \) – \( \frac{11}{8} \)

Herbie Hancock

\[
\begin{align*}
&D\text{dim7(E)} & & & & & & & & & \\
&B\text{9M79/0(E)} & & & & & & & & & \\
&C\text{7(9.55/E)} & & & & & & & & & \\
&D\text{m7(#5)} & & & & & & & & & \\
&G\text{7(9.55)} & & & & & & & & & \\
\end{align*}
\]
measures (m.35-38), display a brilliant unity of form and structure created in a fairly
routine way. This passage utilizes motive “A” up a fourth (starting on C) and then in the
original tonic key, E flat while the bass is playing a tonic pedal in its first three bars, over
which Hancock comped dissonant chords that somehow appear consonant due to the tonic
pedal and familiarity of figure “A” which leads to the more typical ii7(b5) - V7 (#9,#5)
turnaround in c minor. That Cm is the relative minor of the opening Eb major chord, but
Hancock has covered a broad tonal range in those thirty-four measures. I hear measures
29-30 as the climax of the tune, due to it’s statement as the highest note of the melody,
but also the surprise ii – V of c#m7 to F#7 after the extensive use of pedal points in the
section that precedes it.

How can a composition with a structure as formulaic as “Dolphin Dance,” (every motif is
accounted for by sequence) end up sounding full of fresh, and natural melodic interest,
flowing and free of repetitive motifs, when in reality the entire tune is made up of the
repetition of five motives with the “A” phrase alone used eight times verbatim?

There are several ii-V-I’s that follow standard procedure, although some of the ii-V’s go
to unexpected places, i.e. m. 24; E – A - Eb7 (instead of D); m. 26; A - D - Bm7 (instead
of G); and m. 29; C# - F# - Dmaj7/E (instead of B). These particular chord progressions
sound as natural as the ones that follow a more traditional route.

Although we are predominantly concerning ourselves with his compositions here, it is
relevant to explore some of Hancock’s solo statements. Indeed, it is his fleet, thoughtful,
and energized virtuosic improvisations that listener’s recognize as the “Herbie sound.”

His flowing solo on “Dolphin Dance” is no exception. (A transcription of this solo
follows.) Hancock is primarily a melodic soloist, but it is his use of motives—both rhythmic and intervallic, that creates much of his sound and style. Even daring angular themes have a sense of proportion and purpose. Above all, his playing, like his approach to composition, contains an organic sense of line, space, and texture. During his two chorus’ on “DD” Herbie exploits the use of eighth note triplets from the opening three measures, and at m.14, 27-28 (alternating between B and C, almost like a slow trill) and from m.30-38, a non-stop, almost obsessive barrage of triplets. The melodic patterns that stem from these triplets contain unexpected arpeggiated bi-tonal chords, i.e. at m.34-he plays a broken Bbm9 over an E-flat bass pedal that continues in Ron Carter’s bass part for three measures. Next at m.39-40 and again at m.46-49 Hancock plays a flurry of 16\textsuperscript{th} notes and sixteenth sextuplets, both virtuosic, mercurial, and preparatory for the slower moving notes that follow these bursts of energy.

In the final four measures of his solo (m.64-68) a subtle diminuendo leads to Hubbard and Coleman’s restatement of the theme. Hancock obviously had a close connection to this lovely tune, by virtue of the fact that he often performed it at concert venues as late in his career as 2003, although inclusion of the tune in the repertoire of more recent events is likely.\textsuperscript{75} In his View Video release, \textit{Hurricane—Trio with Ron Carter, and Billy Cobham}, which is a performance recorded at Palazzo dei Congressie, Lugano, Switzerland on January 26, 1983, Hancock plays a solo piano version of \textit{“Dolphin

\textsuperscript{74} Transcribed by Corey Kendrick. www.ckendrickmusic.wordpress.com

\textsuperscript{75} Hancock / Dave Holland / Jack Dejohnette live at Montreal Jazz Festival (June 26, 2003) performance includes “Dolphin Dance”}
Dolfin Dance – Herbie Hancock's Solo

Transcribed by Corey Hendrick
“Dolphin Dance” that demonstrates the metamorphosis of the composition. He begins with a slow improvised spontaneous introduction—abstract and mysterious using chord clusters and angular melodies reminiscent of Scriabin and Bartok. We recognize the statement of the melody at 00:59 played in a rhapsodic free manner. He gradually works into tempo at 02:04 which is the B section of the tune. When he gets into the body of the tune there is some reharmonization going on and rhythmic displacement which demonstrates how Hancock has developed the tune over the years. At 06:54, he starts a rhythmic riff that builds to a percussive climax at 07:49 only to return to the theme soft and subtle. His sense of dynamics is superb. (even the out of tune Bosendorfer doesn’t interfere with his performance) In this performance, Hancock is utilizing a much freer concept of rhythm and harmony than in the original recording, though always in a manner that makes it easy for the listener to follow the form.

It is no small tribute to the composer that the appeal of this tune reached many of his peers as well as musicians who influenced him. Bill Evans, Ahmad Jamal, (Jamal recorded a lyrical version of “Dolphin Dance” on the album *The Awakening.*) the Jaco Pastorius Band, Chet Baker, and the Mel Lewis Jazz Orchestra have all recorded “Dolphin Dance”, This last aggregation was a part of Hancock’s musical experience in

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76 “Nothing short of breathtaking..this represents some of the trio's best work..in all, a classic!”—JazzTimes

77 [http://www.youtube.com/watch?v=ydAwV5RMwBs&feature=related](http://www.youtube.com/watch?v=ydAwV5RMwBs&feature=related)

78 Impulse Records, Recorded-Plaza Sound Studios, New York City, February 2&3, 1970 Ahmad Jamal - piano, Jamil Nasser - bass. Frank Gant - drums
an earlier period, before Thad Jones left the band. Between 1964-69 Hancock recorded no less than eight times with the trumpeter-arranger, with Mel Lewis as the drummer on a few of those occasions. Jones, Lewis, and Hancock are mostly joint sidemen to Sonny Rollins, Cal Tjader, Kenny Burrell, Stanley Turrentine (with Thad Jones arrangements), and Phil Woods. In 1967, Thad Jones and Hancock collaborated with Jonathan Klein, a flugelhorn player and composer for *Hear, O Israel: A Sabbath Concert in Jazz*. A year later Hancock and Thad collaborated on Herbie’s *Speak Like A Child*. Although there were no flugelhorn solos, Jones’s ensemble playing was superb—precise, crisp and inspiring in kick starting the pianist’s extroverted solos. Hancock “worked from time to time with Thad Jones,” but it wasn’t clear if they were small group settings or with the *Jazz Orchestra*.79

It is telling that the Mel Lewis Orchestra (making their first recording since co-leader Thad Jones quit the band in 1979, and moved to Europe) decided to record a concert in Switzerland of all Herbie Hancock tunes.80 Hancock’s influence on musicians is equally strong, be it his playing or compositional style. His tunes are so elastic that they can be interpreted using almost any instrumental combination, from solo piano, to big band.

79 A future research topic: search for mention of Hancock possibly filling in for Sir Roland Hanna or Hank Jones on a Thad Jones-Mel Lewis Monday night at the Vanguard.

80 *Mel Lewis Plays Herbie Hancock* (Jul. 16, 1980 / Pausa-Live at Montreux).
A first-rate big-band date. The 1980 version of the Mel Lewis Jazz Orchestra performs five Herbie Hancock tunes arranged by Bob Mintzer, quite an assignment for the young tenor saxophonist, who was not even a member of the big band. Mintzer's reworking of such tunes as "Dolphin Dance" and "Speak like a Child" are fresh and unpredictable. Such soloists are featured as pianist Jim McNeely, altoist Dick Oatts, future tenor great Jo Lovano (heard on "Eye of the Hurricane"), and trumpeter Earl Gardner; also in the band at the time (but not featured) is altoist Steve Coleman. It is a pity that this music (originally put out on the European MPS label and made available domestically by the now-defunct Pausa label) is difficult to find.

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81 Ron Wynn
82 Scott Yanow: All Music Guide to Jazz.
Maiden Voyage

Much like “Dolphin Dance,” from the same record, “Maiden Voyage” has a unity in its construction, which in this case derives from a repeated ostinato in the eight bar introduction that is played by the rhythm section. The relentless figure lasts throughout the entire tune creating an almost hypnotic effect.

The pattern is:  |  

This pattern creates rhythmic ambiguity as the accents appear over the bar line, thus disguising where the downbeat is. This is an ideal example of a quintet performance where we can witness Tony Williams’s percussive variety in subtle changing patterns throughout. William’s plays straight eighth-notes as opposed to swing, but there is a whiff of Latin rhythms wafting in and out of his groove. It is written in the key of D, which implies 2 sharps in the key signature, but the piece is neither major nor minor—the use of predominantly sus4 (7,9) chords creates a floating “drone-like” quality, which stems from the avoidance of major or minor thirds. During the solos an F# appears often as part of the D mixolydian mode that is exploited for the improvisational segment of the tune. (Each sus4 chord uses its own mixolydian mode) The sense of D Major is still avoided as that F# is only a passing tone and not a “major 3rd.” Besides, the overall use
of the sus4 in three of the four chord changes in the theme, sets up an atmosphere where
major or minor tonalities have no place.

“Maiden Voyage” is 32 bars long with an AABA form. Like the repeated rhythmic figure
exploited by piano, bass, and drums, the melodic material is organized in a consistent
pattern of a two eighth note pickup a perfect 4th apart (dominant-tonic) followed by a
long tonic note (two whole notes tied) played by tenor sax and trumpet an octave apart
(tenor sax one octave lower). Starting on the fourth beat of m.4, four eighth-notes spell
the opening notes of a c minor scale, connecting the next harmony (5th → 8th degrees of the
F mixolydian mode) are followed by a long tied C. George Coleman’s tenor sax joins
this rhythm on the B section (at m.17-bridge) of the tune, playing a concert Bb (5th degree
of the Eb9sus, then 13th degree of the Dbm9/13) mimicking the piano, bass, and drums,
while all along Freddie Hubbard continues with the same long held tones.

This one melodic/rhythmic motive is responsible for the entire composition, repeated four
times but starting on a different pitch at m.17. The harmony involves four measures each
of D9sus and F9sus for the A sections, and four measures each of Eb9sus moving to
Dbm9 (13) for the bridge. The lyrical, yet simple melody, is transposed up a minor
third from D to F for the B section, retaining the same pitch relationship—(save the
repeated f-flat, g-flat to accommodate the minor 3rd of Dbm9)

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83 The first three chords Hancock uses are sus4 while the fourth chord change (measure
21 of letter A,) is often mistakenly played as a Dbsus4 when it’s actually a Dbm9 (13).
This may seem like a trifle, but omitting the sus4 and replacing it with a minor third gives
a very different flavor to the tonal characteristics of those last four measures. Of course,
it changes the way one improvises on it as well.
This wide-open harmonic landscape affects the manner in which Hancock, Freddie Hubbard and George Coleman solo, and the approach that Ron Carter and Tony Williams take in their accompaniment. There is a looseness and freshness in this composition (which may account for its popularity) that can be traced to its slow harmonic rhythm and the similarity of the three ninth-sus chords bringing unity to the piece.

This “non-virtuosic” approach to Hancock’s style of composition in this period suits him well, and offered the jazz listening public an alternative to some of the loud, intense, and super-virtuosic jazz that was prevalent during the ‘60’s. *Maiden Voyage* was recorded on May 17, 1965 by Rudy Van Gelder, and was Hancock’s fifth LP as a leader for Blue Note. (BST 84195) The other titles: “Dolphin Dance,” “The Eye of the Hurricane,” “Survival of the Fittest,” and “Little One” all relate to one theme—that of the ocean and events taking place in a marine environment. Hancock, inspired by a story by Nora Kelly, gives us his reasons for making this LP:

The sea has often stirred the imagination of creative minds involved in all spheres of art. There still exists an element of mystery, which surrounds the sea and the living aquatic creatures which provide it with its vital essence. Atlantis, the Sargasso Sea, giant serpents and mermaids are only a few of the many folkloric mysteries which have evolved through man’s experiences with the sea.

This music attempts to capture its vastness and majesty, the splendor of a sea-going vessel on its maiden voyage, the graceful beauty of the playful dolphins, the constant struggle for survival of even the tiniest sea creatures, and the awesome destructive power of the hurricane, nemesis of seamen.

—HERBIE HANCOCK

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84 LP—Herbie Hancock: *Maiden Voyage*. Original liner notes. Blue Note- BST 84195.
The quintet creates a powerful crescendo from 0:47 to 1:02 followed by a subito piano at 1:03 for the remaining eight bars. We can only speculate, but it seems apparent that the pianist put this specific dynamics into the score. How many small (quintet) groups or big bands for that matter play with such subtle dynamics. Hancock’s shading of tonal color with various degrees of *forte* and *piano* are a trademark of his playing, whether performing solo piano, or with a trio or much larger group. Of course, it doesn’t hurt to surround yourself with intuitive players who all have this tremendous musicianship and flexibility—musicians who you have known intimately on the bandstand for several years and played numerous gigs with all over the world.

Bob Belden in his liner notes to *The Complete Blue Note Sixties Sessions*, comments on some of the peculiarities of “Maiden Voyage,” including its origins:

> The inspiration for this sound [sus chords] came from the coda to “Eighty-One,” recorded on the Miles Davis *ESP* Album. After the final melody statement of “Eighty-One,” Herbie lands on an F7sus and repeats a rhythm which is now known as the “Maiden Voyage” pattern. The performance by this studio band is classic.

> “The album *Maiden Voyage* was a hit,” Herbie remarked, but only in the jazz circle.”

But someone at Yardley Perfumes must have been in that circle, because shortly after *Maiden Voyage* was released, Yardley asked Herbie if they could use the title track for one of their television ads. Herbie consented and soon, “Maiden Voyage” was reaching a larger audience, even if by the route of the jingle. The impact *Maiden Voyage* has had on musicians is still evident today. How many songs have that “Maiden Voyage” vamp
implied, or intended, in their structure? This album is indeed a classic, worthy of the praise.\textsuperscript{85}

According to the Lord Discography, Hancock went into Van Gelder’s Englewood Cliffs, NJ studio on March 11, 1965—about two months prior to the \textit{Maiden Voyage} recording that was released, for an unissued session that included the title tune, along with “Dolphin Dance” and “Little One.” Hubbard, Coleman, and Carter were there, but for some reason Tony Williams was not. The drummer was Stu Martin—we can only speculate that perhaps Williams forgot about the date or may have been ill.\textsuperscript{86}

The following week on March 17\textsuperscript{th} the Blue Note recording was made in one day:

[H1379] \textbf{Herbie Hancock}

\textbf{Maiden Voyage: Herbie Hancock Quintet}: Freddie Hubbard (tp) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

\begin{center}
\begin{tabular}{lll}
1545 (tk 2) & \textbf{Maiden voyage (*)} & Blue Note BLP4195, LA399–H2, BST89907, BST2–84429, (Du)1A158–83395/8, (Jap)NP9022, FCPA 6214, W-5513, Blue Note CDP7–46339–2 [CD], CDP7–91142–2 [CD], CDP7–96110–2 [CD], 854191–2 [CD] \\
1546 (tk 4) & \textbf{The eye of the hurricane} & Blue Note BLP4192, CDP7–46339–2 [CD], 7243–8–54904–2–2 [CD] \\
1547 (tk 6) & \textbf{Dolphin dance} & Blue Note BLP4192, CDP7–46339–2 [CD],
\end{tabular}
\end{center}

\textsuperscript{85} Bob Belden. (1998) \textit{Herbie Hancock: The Complete Blue Note Sixties Sessions}. Liner notes pg.36

\textsuperscript{86} [H1378] \textbf{Herbie Hancock}

Freddie Hubbard (cnt) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) \textbf{Stu Martin (d)}

\begin{center}
\begin{tabular}{lll}
1542 & \textbf{Maiden voyage} (unissued) & Blue Note \\
1543 & \textbf{Dolphin dance} & – \\
1544 & \textbf{Little one} & –
\end{tabular}
\end{center}
In 1965, Hancock was playing concerts with Miles, having recorded, just four months earlier, E.S.P. on January 22, 1965. In fact, the personnel on this record IS the celebrated Miles Davis Quintet of the period, with Freddie Hubbard “filling in” for Davis. That same year Wayne Shorter was asked to join the quintet to replace George Coleman.

Vibraharpist, marimba player and composer Bobby Hutcherson formed a lasting relationship with Hancock, and they produced a great deal of top-notch albums together for Blue Note. It was only natural that Hutcherson would ask Hancock, along with bassist, Bob Cranshaw and drummer, Joe Chambers to join him for a February 8, 1966 record date, (*Happenings-BLP 4231*) which besides Hutcherson’s originals included “Maiden Voyage”. The tempo here is quite a bit faster than the original, which may have been necessary to facilitate the lack of sustain of the vibes in contrast to the tenor.

**Happenings**: Bobby Hutcherson (vib,marimba,d-1) Herbie Hancock (p) Bob Cranshaw (b) Joe Chambers (d,vib-1)

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Aquarian moon</td>
<td>Blue Note BLP4231, (Jap)GXX8009, (Jap)NP902</td>
</tr>
<tr>
<td>7</td>
<td>Rojo</td>
<td>Blue Note BLP4231, (Jap)GXX8009</td>
</tr>
<tr>
<td>10</td>
<td>Bouquet</td>
<td>Blue Note BLP4231, (Jap)GXX8009</td>
</tr>
<tr>
<td>12</td>
<td>Head start</td>
<td>Blue Note BLP4231, (Jap)GXX8009</td>
</tr>
<tr>
<td>16</td>
<td>When you're near</td>
<td>B2S-5256</td>
</tr>
<tr>
<td>21</td>
<td>Maiden Voyage</td>
<td>Blue Note BLP4231, (Jap)GXX8009</td>
</tr>
<tr>
<td>26</td>
<td>The omen (1)</td>
<td>Blue Note BLP4231, (Jap)GXX8009</td>
</tr>
</tbody>
</table>

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87 [H9262] Bobby Hutcherson

*From the reference text.*
sax/trumpet combination. Hutcherson had to say: “Actually I hadn’t heard Herbie’s record when I made this version, but I had heard it on a commercial he and Wayne Shorter made for Yardley’s Cologne. One of the hippest commercials ever!”

In discussing “Aquarian Moon,” from the same Bobby Hutcherson date, Leonard Feather comments on the pianist’s prowess in interpreting Hutcherson’s compositions:

Hancock, especially during the chordal passages toward the end of his solo, becomes involved in some polyrhythmic byplay, against the rhythm section’s regular pulse, that ranks among his more astonishing achievements. Hancock soon has another opportunity to express himself in the atonal, totally spontaneous character of the piece. [Hutcherson’s “The Omen”] It is a measure of his talent that the same artist who gave us “Watermelon Man” can stretch out toward the infinite and participate in a performance so far removed from the primitive funkiness of that song.

After the Hutcherson date, the following month, Hancock recorded the tune yet again, this time with his idol, Oscar Peterson’s drummer, Ed Thigpen, who led a record date for Verve that included:

Clark Terry (tp,flhn) Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Ed Thigpen (d)

Englewood Cliffs, N.J., April 18, 1966

[T2330] Ed Thigpen

100091  Cielito lindo  -  -
100092  Maiden Voyage  (unissued)
100093  Struttin’ with some barbecue (ct out)  Verve V(6)8663, Verve Elite 314-557100-2 [CD]

This version was never released, but in his concerts, whether playing solo piano, trio, or with a quintet Herbie would often come back to the tune—even as recent as 2008, finding

88 Bobby Hutcherson, Happenings. Liner Notes. Blue Note BLP-4231
89 Ibid. Leonard Feather
a way to bring something new and different to each performance. In 1999, *Maiden Voyage* received the *Grammy Hall of Fame Award*. His tenure with Miles Davis could only have helped steer Herbie in the creative direction that would enhance his already considerable compositional skills.

Others were certainly intrigued by the tune. i.e.: Grant Green: *Alive* (Blue Note 25650) recorded “Maiden Voyage” with Claude Bartee, (ts), William Bivens, (vib), Ronnie Foster, (org), Idris Muhammad, (dr), and Joseph Armstrong, (cong) live at the Cliche Lounge in Newark, NJ on August 15th 1970. “Maiden Voyage” was also covered by: Karin Krog (1968), Ramsey Lewis (1968), The Third Wave (1970), Blood, Sweat & Tears (1972), Norman Connors (1975), Bobby Valentin (1975), Brian Auger's Oblivion Express (1976), Sunburst (1980). Jimpster (1999) and Phish (2006).91

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90 Vienne, France, June 30th, 2008 concert performance included “Maiden Voyage.”

91 http://www.whosampled.com/sample/view/54887/Pizzicato%20Five-The%20World%20Without%20You_Herbie%20Hancock-Maiden%20Voyage/
Solo on [A].
After solos, D.S. al Ending

(Bass line continues for solos (with some variation).)
"Speak Like A Child"

The title for "Speak Like a Child", the haunting title track that represents the summa of this concept album, came from Francis Wolff, and it was suggested by the cover photograph taken by Blythewood. Hancock was so enthralled by it that he brought the photo to Wolff for use as the cover album. Wolff in turn was impressed by the naivety and innocence in it, so he promptly chose it as the cover. The Miles Davis Quintet attempted to record the piece in January 1968, without producing a proper, finished take.92

In discussing Speak Like A Child, a brilliant and unique recording, the composer states in an interview that he wrote the melody first for the three horns–flugelhorn, alto flute, and bass trombone, and figured out what the chords were later, after the fact:

The harmonies are freer in the sense that they’re not so easily identifiable chordally in the conventional way. I’m more concerned with sounds than chords, so I voice the harmonies to provide a wider spectrum of colors that can be contained within the traditional chord progressions. You could call the harmonies by any one of four designations, but no one designation would really include everything involved. That’s how I write; that’s how it comes out.

Similarly, on those tracks with the horns, I was more interested in sounds than in definite chordal patterns. I tried to give the horns notes that would give color and body to the sounds I heard as I wrote. Some of this way of thinking and writing comes from listening to Gil Evans and Oliver Nelson and from having worked with Thad Jones from time to time.93


93 Interview by Nat Hentoff, liner notes; Speak Like A Child, Blue Note 46136
“Speak Like A Child” from the album of the same name, was recorded on March 6 & 9, 1968 — *Blue Note CDP7461362*; (originally Blue Note 46136) recording engineer: Rudy Van Gelder, recorded in Englewood Cliffs, NJ. Joining Hancock on the session were Ron Carter (b), Mickey Roker (d), Thad Jones (flugelhorn), Jerry Dodgion (alto flute) and Peter Phillips (bass trombone).

This instrumentation makes for a unique combination of sonorities. The tune features long sustained melodies often employing whole notes tied over the bar to half notes. (This same technique is used in “Tell Me a Bedtime Story” which follows) The form is A-B (although the B section could be considered A’ since they are so close melodically. The A section is 28 bars; the B section is 28 bars as well although the last two measures (55-56) are part of a long open vamp (Am9 –E9sus) that separates the exposition of the theme from the piano solo which follows on the form. Herbie uses sparse short phrases during the vamp that prepare the listener for his lyrical solo on the harmonically sophisticated chord changes he chose. In the liner notes, the composer (according to Nat Hentoff) points out that “Speak Like a Child” is a sectional piece and has no definite tonal centers.⁹⁴

In *SLAC*, the opening four bars contain tonal implications that are not in the chords. The melody here implies the key of A minor. First of all m. 4 actually is a

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⁹⁴ Interview by Nat Hentoff, liner notes; *Speak Like A Child*, Blue Note 46136
The i to Vsus9 two bar vamp at m. 23 is played three times anticipating m. 51-86 where this Am9 to E9sus (a bar apiece) repeats no less than 18 times creating a strong tonal center of A minor. Hancock solos freely (52-86) and at m. 87, when the C#7(#9) returns at the top of the form of the tune, it sounds like a foreign key (Am: V/vi ?) but we know that before long the A minor tonality will return again. Measure 23 is set up by a simple diatonic melody starting on the 5th degree of A minor at m. 21 (see below).
This composition is a bossa (nova) whose beat is laid down effortlessly by Ron Carter and Mickey Rocker on bass and drums respectively. The melody is stated by the piano for the first 8 bars, after which at measure 9, Thad Jones, flugelhorn, Jerry Dodgion, alto flute, and Peter Phillips, bass trombone join the proceedings, weaving in and out of Hancock’s melody, supporting and accompanying the trio at the same time. After the first 24 bars of “A” what follows is a 4 bar vamp—Am9 to E9sus with the following rhythm dotted quarter-eighth / quarter-dotted half. The first 16 bars of letter “B” are close to its corresponding opening measures. For instance 3-4 and 31-32 have similar melody and harmony except for the Am7(b5) whose concert Eb melody (flugelhorn) is somewhat startling after expecting the E natural we heard in m.3 (Am7). Furthermore, at m.33 the flugelhorn comes in with a series of whole notes which state the 13th of the Bb dominant chord, followed in the next bar by the #5 of Bb7, the #5 of A dominant (m.35) and at m.36 the 13th of the A7 (#9) chord. (all concert pitches) These last four bars create a descending chromatic scale while providing an effective counter-melody. From m.41-42, the alto flute is given four measures of eighth note triplets using the 6th, 7th, and 9th of the GbMa7 (#11) creating a murmur of a counter-melody. Measures 43-44 have the same exact figure (a.fl) only this time it is played over an F#dim7 (add 9). At m.35-36 Hancock replaces m.7-8 (ii V in Ab) with A13 (#9.#5) adding more dissonance-the extended C in the melody goes from the 9th to the 13 (letter A) then to a #9 at letter B.

The melody in the first four bars of the above is for the most part the same. Bar 21-24 use the same melody as 49-52 except that in the corresponding B section the melody is
transposed up a minor sixth, and ends with the drop of a min 3rd (c to a) as opposed m.23 where it drops down a 5th (e to a).

This provides unity between the sections while providing contrast—the goal being to change the listener’s expectations, while above all else avoiding clichés.

**Harmonic Scheme of “Speak Like A Child”**

<table>
<thead>
<tr>
<th>Measures (A) 17-24</th>
<th>vs.</th>
<th>Measures (B) 45-52</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb9sus</td>
<td></td>
<td>DbMa7(b5)</td>
</tr>
<tr>
<td>Eb13</td>
<td></td>
<td>same as above</td>
</tr>
<tr>
<td>Ebm9</td>
<td></td>
<td>GbMa(#11)</td>
</tr>
<tr>
<td>D7(#9)</td>
<td></td>
<td>same as above</td>
</tr>
<tr>
<td>C#, C nat. in bass NC</td>
<td></td>
<td>C/Db Bb/C</td>
</tr>
<tr>
<td>Fma7 Bbmi9</td>
<td></td>
<td>C/B Bbm7</td>
</tr>
<tr>
<td>Am9</td>
<td></td>
<td>Am9</td>
</tr>
<tr>
<td>E9sus</td>
<td></td>
<td>E9sus</td>
</tr>
</tbody>
</table>

Except for the final two chord changes (Am9, E9sus) each and every corresponding bar between the A and B sections provide strong harmonic variety and contrast. Even though the melody of B is a variant of m.1-28, it is more of an embellishment of the original
melody, therefore variety mostly comes from the new harmonic centers of m.29-50, leading into the long vamp at m.51. This vamp is initially hinted at by the rhythm section in m.3-4 starting on the “and of four” ♪♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♩♫
Speak Like a Child

Medium Bossa

Herbie Hancock

\[ j = 126 \]

\[ \text{A} \]

\[ \text{C}^\flat \text{T}(d) \]

\[ \text{G}^\# \text{T}(d) \]

\[ \text{E}_s \]

\[ \text{A}_m \]

\[ \text{F}^\# \text{T}(a) \]

\[ \text{F}_s \]

\[ \text{E}_b \]

\[ \text{D}^7 \text{(9)} \]

\[ \text{C}^\# \text{T}(a) \]

\[ \text{B}_b \text{T}(d) \]

\[ \text{F}_m \]

\[ \text{A}_m \]

\[ \text{E}_s \]

\[ \text{A}_m \]

\[ \text{E}_s \]

\[ \text{F}^\# \text{T}(a) \]

\[ \text{F}_s \]

\[ \text{E}_b \]

Chords in parentheses are used for solos.
Piano melody is freely interpreted.

On cue, solo on form (ABC).
After solos, D.C. al fine.
(vamp & fade on letter C)
SLAC followed *Maiden Voyage*, which has been acclaimed as one of the most perfect jazz albums of the 1960’s. Both records have a sort of program—the former about innocence and childhood; and the latter concerns itself with aspects of the sea, including ocean vessels and hurricanes. (Two piano pieces from the classical repertoire—Robert Schumann’s *Kinderszenen*, (Scenes from Childhood), and Claude Debussy’s *Children’s Corner*—a suite describing and for the pleasure of children, not performed by them, come to mind. The obvious parallel to *Maiden Voyage* would be Debussy’s *La Mer* (the Sea), scored for orchestra.) “Child” is an extension of “Voyage” in many of the composing techniques of color, harmony, melody, and texture, while integrating a freer use of form than many jazz musicians were using at the time. One could argue that the free explorations of Ornette Coleman, Eric Dolphy with Charles Mingus, and John Coltrane were much more adventurous, but I would point out that the strength of their performances were contingent on their ability to solo at length and build powerful melodic statements that were less reliant on the compositions themselves.

To quote Mr. Hancock—Discussing how *Child* is a further expression of what he accomplished on *Voyage*:

…..in a way none of my previous albums were related to each other. That set was a sort of jumping off point for me, and I go on from there here. What I…..have been thinking about more and more was the concept that there is a type of music in between jazz and rock. It has elements of both but retains and builds on it’s own identity. Its jazz elements include improvisation and it’s like rock in that it emphasizes particular kinds of rhythmic patterns to work off of.

This album also is an extension of *Maiden Voyage* in terms of my use of simple, singable melodies. The philosophy represented in this number (“Child”) and to a large extent in
the album as a whole, is child-like. But not childish. By that I mean there are certain elements of childhood we lose and wish we could have back—purity, spontaneity. When they do return to us, we’re at our best. So what I’m telling the world is: “Speak like a child. Think and feel in terms of hope and the possibilities of making ourselves less impure.”

An articulate and mature series of comments for a young man of twenty-eight.

Jazz critic, author, and music historian Ted Gioia, comments:

> Every new release from Herbie Hancock during the 1960s seemed to chart an exciting step forward. On his *Speak Like a Child* session from 1968, Hancock experiments with the unusual front line of flugelhorn, bass trombone and alto flute. Peculiar idea, huh? Almost like a homework assignment at Berklee? Well, young student Hancock gets an A+ on this track. The horn writing is superb, and the whole track infused with a nostalgic, late night mood that makes you want to play it over and over again. *This is Herbie Hancock in an Ellingtonian or Gil-Evans-ish vein, and leads one to speculate what wonders he would have worked had he dug in with a big band for a few years*. But Hancock was looking forward not behind, and a few months later he was off to the Warner Bros. label working on his *Fat Albert Rotunda* project."

In discussing the tunes on the album Hancock goes on to say:

> When I played the melody I didn’t play it straight. I made some small changes, played a little with the time, and staggered some of the phrases. As for the time, I played some phrases in five, some in seven. It’s the kind of thing I’ve become used to working with Tony Williams and Ron Carter so now that kind of approach to time just comes out naturally as I play.

He is well aware that the interplay between Carter, Williams, and himself, with or without Miles Davis’ trumpet and Wayne Shorter’s tenor sax, is something almost telepathic in its freedom to go in any number of directions musically, while keeping the integrity of their musical philosophy as an ever-changing ensemble. From May 1963 (at

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97 Interview by Nat Hentoff, liner notes; *Speak Like A Child*, Blue Note 46136

the age of 23) a five-year tenure with Miles Davis ending in 1968 allowed Hancock the expressive freedom to develop as a soloist, accompanist, and composer.

In live performances, each member of the rhythm section was free to introduce new ideas, and the others—Williams in particular—would spontaneously pick up on each new tempo, rhythm, or motive. Eventually Davis would snap the band back into a groove with one of his dramatic solo entrances.99 They were trying new things nightly. During his solo on “Walkin’” (from *Live in Berlin*, September 1964) Hancock slows the tempo down almost to a stop, and then gradually returns to the original, shockingly fast tempo. Carter and Williams go right along with him: No one misses a beat.100

Another live performance where the rhythm section exhibits its elasticity took place in a Chicago jazz club, the Plugged Nickel, on December 23, 1965—first set101 “If I Were A Bell” opens with the world famous “Westminter Chimes” melody, played in the upper register of the piano in octaves, mimicking the recording by the original quintet (Miles, Coltrane, Garland, Chambers, and Philly Joe Jones; recorded 10/26/56)102 with one difference. Red Garland’s intro sets up the tune at quarter note=188, a brisk tempo; compared to Herbie Hancock’s intro, where a half note=155—a breakneck tempo that is almost double the speed of the original.

The quintet would take tunes from an earlier repertoire—“The Theme,” “Four,” “Milestones,” “So What,” “Autumn Leaves,” and give them new life by accelerating the


100 Ibid. 344


102 *Relaxin’ with the Miles Davis Quintet*. Prestige 7129
pace, which gave everyone, especially Tony Williams the opportunity to create mercurial flights, while lengthening the performances to as long as 16 minutes for a single tune. At this time the Miles Davis quintet would also play his “war-horse” ballads, such as “My Funny Valentine,” “Stella by Starlight,” and “Round About Midnight,” but through shifts in tempo and mood cast them in a different light than the expected routines. One in particular, “I Fall in Love Too Easily” was performed in four of the seven sets that weekend in Chicago. It playfully juggled back and forth rhythmically, as the meter changed between the original 4/4 and a snappy 6/8. What makes the above mentioned performance of “If I Were a Bell” so riveting has to do with the contrast between half-note and quarter note, especially during the piano solo. Davis counts off the band snapping his fingers, delineating half-notes, on beats two and four. Following the trumpet solo, and Wayne Shorter’s scintillating exploration of the repeated tag that ends each solo, Hancock starts the next chorus, but after the onslaught of Shorter’s solo, a chasm opens up at the beginning of the piano improvisation (8:25). Ron Carter and Tony Williams slip into half-time, (matching the half note count off from the start of the tune) while the harmonic rhythm remains constant.

Hancock’s first two chorus’ display subtle allusions to the styles of Red Garland and Wynton Kelly. At the start of his third chorus (9:21) the rhythm section seamlessly slips back into the original up-tempo, and here the delineation between the old and new quintet becomes apparent. In the abstract nature of his angular piano lines, and chromatic harmonies of his left hand, Hancock “rewrites” the tune with substitute chord changes and a fresh textural palette. (If one dropped the needle in the middle of the sax or piano solo, the tune would be difficult to identify).
There are 5-1/2 more cycles of piano improvisation on the 32-bar Frank Loesser tune from *Guys and Dolls*, before the trumpeter comes in to close the last half of the melody. As if Hancock’s explorations weren’t exciting enough, from 10:58-11:08 Williams subdivides his steady ride-cymbal beat into a series of powerful rim shots three beats apart, starting on the downbeat of a 4/4 measure, creating a three over two effect or *hemiola*.

…the quintet’s approach to rhythm and tempo exploded. Meters would frequently change and instruments would drop in and out of support, leaving the `forms bent but unbroken. Hancock grew more circumspect in his comping, laying out for long stretches behind the trumpet and tenor while Williams juggled the beat with ferocious glee, and Carter used his exceptional harmonic ear to redefine the limits of the walking bass. Ballads might turn into flag-wavers, flag-wavers into head-shaking groovers.  

He gives credit to the Davis Quintet for being an essential learning experience in his long and varied career:

Hancock’s experience with the Miles Davis band was crucial. …Davis taught him, Hancock says, “how to get to the heart of a composition,” and encouraged his spontaneity. Working at the breakneck speeds of Davis’s up-tempo pieces, Hancock developed a spare, suggestive accompanying technique. He also worked on a free-and-easy approach to ballad playing, as we can hear in the delicate, cleverly stated introduction to “My Funny Valentine,” recorded in Tokyo in July 1964.

(Compare the above to intro on “My Funny Valentine” from February, 1964, Philharmonic Hall. Pg.178—transcription and CD.)

Speaking of the album as a whole, Herbie concluded:

All the sounds in these pieces [on *Speak Like A Child*] are a product of everything I’ve learned, particularly in recent work with Gil Evans and, of course, in the five years I’ve been with Miles and the other men in the band. I feel I have to go on


104 Lewis Porter and Michael Ullman.344
and write more for horns, explore more possibilities of textures. There are things I hear in my head that I don’t often hear in other people’s music, and I want to get more of those down. And I keep hearing new things and I have to find out what value they have, how they work out. Certainly one of the ways I’m going to go from here on is writing for large groups.”

On his next recording, which would be his last for the influential Blue Note label, he did just that. “The Prisoner” released in April 1969 included eleven musicians:

JOHNNY COLES, flugelhorn
JOE HENDERSON, tenor sax and alto flute
GARNETT BROWN, trombone
HERBIE HANCOCK, piano and electric piano
BUSTER WILLIAMS, bass
ALBERT "TOOTIE" HEATH, drums
HUBERT LAWS, flute
JEROME RICHARDSON, bass clarinet, flute
ROMEO PENQUE, bass clarinet
TONY STUDD, bass trombone
JACK JEFFERS, bass trombone

Following is a short and insightful description by critic Stuart Broomer — Hancock has a program in mind once again:

This 1969 recording is a loose suite of pieces inspired by Martin Luther King and the struggle for black civil rights. Hancock wrote four of them and arranged bassist Buster Williams's "Firewater," expanding his working sextet to a nonet for the date with flute, bass clarinet, and bass trombone. The additional winds add delicacy and texture to an already powerful band, and the expanded palette allows Hancock to show untapped strengths as an orchestrator, enlarging the harmonic inference of strongly felt themes that are by turns majestic, assertive, and pensive.

A fine balance is maintained between compositional form and subtle voicings on one hand, and the turbulent, explosive energies in the music and the band, from the churning rhythms of Williams and drummer Albert Heath to the coiling snap of Joe Henderson's tenor. Maintaining that balance with Hancock is underrated trumpeter Johnny Coles, who's superb in leads as well as solos, bringing all the experience he gained with Gil Evans and Charles Mingus to bear on Hancock's work. The final recording of Hancock's 1960s Blue Note tenure, this is ambitious and accomplished work. The CD reissue adds two alternate takes to the original

105 Interview by Nat Hentoff, liner notes; Speak Like A Child, Blue Note 46136
The shorter version of "The Prisoner" is notable for Henderson's intense, fluid solo.\(^\text{106}\)

Again from the liner notes to “Child”:

The emotions here and in other pieces require freer harmonic developments and as a result, we get away from finite structural and chordal limitations. Some of the techniques…..I’ve gotten from Gil Evans. There are times, for instance, when I sacrifice the vertical for the horizontal structure in going from one chord to another a few bars later, and the reason is to allow certain instruments to play a melodic line even though that line may involve some harmonic clashes. But I make sure those clashes have their own kind of validity and body.\(^\text{107}\)

In 1983, fifteen years after its initial release, the Herbie Hancock Trio: with Ron Carter and Billy Cobham, performed "Speak Like A Child" in a concert in Lugano, Italy. Hancock (8:30) plays the inside of the piano, first the strings and then creating percussive sounds inside the soundboard. He achieves this by rapping his knuckles on the soundboard while the other hand taps the support stick for the lid against the harp. It is a percussion dialogue with drummer Cobham, which gives the composition a whole new angle.

There is an interesting connecting link between Hancock, Davis, and Gil Evans. Gil obviously had a huge influence on Herbie’s approach to composition, while Miles hired Evans to arrange and conduct a large jazz orchestra featuring Miles as the soloist — almost a trumpet/flugelhorn concerto, but not in the style of Corelli or Vivaldi. This pairing resulted in four Lp’s: *Miles Ahead* (1957), *Porgy and Bess* (1958), *Sketches of Spain* (1960), and *Quiet Nights* (1962). *Porgy and Bess* was a sensational re-writing of


\(^{107}\) Interview by Nat Hentoff, liner notes; *Speak Like A Child*, Blue Note 46136
the Gershwin folk opera with truly breakthrough arranging that could in many ways be compared to Duke Ellington and Billy Strayhorn in its sophistication. In *Sketches of Spain* we find a reworking of Rodrigo’s *Concierto de Aranjuez* which was originally a concerto for guitar and orchestra, along with another Spanish classical composition by Manuel de Falla, as well as other pieces of Gil Evans. On both *Porgy and Bess* and *Sketches of Spain*, Davis’s solos, as well as the performances of the orchestra, are explosive and evocative, dark and intuitive. Miles is clearly inspired by the fine group of musicians that were assembled for these Columbia recording sessions.

It’s hard to imagine that Hancock could have missed these albums at some point before he joined Miles, so there is a definite link between the three men. Davis had met Evans in New York several years earlier for Miles’s 1949 *Birth of the Cool* recordings, which was arranged by Gil and John Lewis, of Modern Jazz Quartet fame.
Another Hancock composition, “Tell Me A Bedtime Story” was written for an animated television show produced by Bill Cosby; *Fat Albert and the Cosby Kids*. Herbie composed the soundtrack for *Fat Albert Rotunda*; released on 03-10-1969. This was his first recording for Warner Bros— it consists mostly of R&B tunes. In the studio he surrounded himself with Joe Henderson, alto flute, tenor sax; Johnny Coles, trumpet, flugelhorn; Garnet Brown, trombone; Tootie Heath, drums; Buster Williams, acoustic and electric bass. Most of the tunes consist of long funky vamps, but two tunes, “Jessica” (for his daughter) and “Tell Me A Bedtime Story”, both Latin in feel, are exemplary compositions that demonstrate Hancock’s unique composing style. In “Bedtime Story” Herbie plays the Fender Rhodes electric piano. Hancock was sort of a spokesman for the instrument, invented by Harold Rhodes, and ready for distribution to the public in 1965.\(^{108}\)

I can recall a paper-thin black plastic recording from a music magazine to be played at 33-1/3 rpm: “*Herbie Hancock Demonstrates the Fender Rhodes Electric Piano*”.\(^{109}\) In the early 1970’s, almost every young jazz pianist in New York City

\(^{108}\) fenderrhodes.com (English translation of the article: The Rhodes Electric Piano: Against All Odds from the Swedish magazine MM published September 1996. 1996 - 2004 Frederik Adlers Mölnlycke, Sweden)

(myself included) could be seen lugging around the 90 pound instrument with the 73 keys, which were attached to little rubber “hammers” which strike tines, producing its unique electric “vibraphone-like” timbre. It is a touch sensitive instrument, with weighted keys, which allows for more expressive control than the majority of the keyboards available at that time, which all had feather-light action with a “cheesy” sound.

For the transitional Davis recording, *Miles in the Sky* (1968), Hancock introduces the electric Fender Rhodes piano for the first time, although he previously used it in December 1967, at Miles Davis’s request for “Water on the Pond,” which wasn’t released by Columbia until 1981. This was toward the end of his association with Miles. He continued to use it through his “Mwandishi” period, and of course for the Headhunters group. Although he surrounded himself with various keyboard instruments (the pianist was a visionary in this department) he mostly relied on his trusted Rhodes as the centerpiece of his arsenal.

“Tell Me A Bedtime Story” has a Latin feel to it with even instead of swing eighth notes, and it follows standard AABA form. Immediately apparent is that the A sections are twelve measures (even though it is not a 12-bar blues), while the B section is only eight measures. There is an eight-measure introduction, the last bar of which “hangs over” the last measure and is in 5/4. This anticipates the eight bar bridge (B section), the last four of which (m.37-40) are in 5/4 time. (the pickup to A being the four eighth notes in measure eight.) Note that this 5/4 section emerges organically, as it is linked to the tune that precedes it, providing a sense of anticipation and contrast in it’s

100 Bob Belden, Liner Notes from Miles Davis Quintet, *Miles in the Sky*
persistent rhythmic motive. Often, jazz composers deciding to write a tune in 5/4 for the novelty of it, come up with a flat and contrived work—not here.

At m.41 there is a wonderful sense of release, not only in the familiar 4/4 meter, but also in the return of the opening melody with it’s “regular” flowing groove articulated by the bass and drums. These 5/4 measures contain a rhythmic figure, played by the rhythm section, which is reminiscent of his composition ‘Maiden Voyage” recorded in 1965.\textsuperscript{111}

On the following page:

\emph{Note the similarities between the rhythmic placement of "Maiden Voyage" and "Tell Me A Bedtime Story" even though the latter is in 5/4. This represents the rhythm section, not the melodic content.}

\textsuperscript{111} (Blue Note CDP-0777-7-46339-2-5)
Rhythmic Comparison of "Maiden Voyage" and "Tell Me A Bedtime Story"

*Maiden Voyage m.1-8*

\[D_9\text{sus} \quad \text{Piano, Bass, and Drums} \quad \text{~Bass figure~} \]

\[D_9\text{sus} \]

\[F_9\text{sus} \]

\[F_9\text{sus} \]

\[\]

*Tell Me A Bedtime Story m.37-40*

\[D_9m7 \quad E_9m7 \]

\[E_{m7} \quad F_{#3m7} \]

Note the similarities between the rhythmic placement of "Maiden Voyage" and "Tell Me A Bedtime Story". Even though the latter is in 5/4. This represents the rhythm section, not the melodic content.
Form on recording is: Intro, A B C melody, A B Piano solo, C melody, B C melody, coda. Drums play double-time feel except during the 4 bars beginning with Bma7 (3 times) and the 5/4 section.

As played on Herbie Hancock's "Fat Albert Rotunda"
In the second A of “Bedtime Story” the melody is identical to the first A section (as is the case in the majority of 32 bar AABA song cycle tunes) with one difference, the composer completely re-harmonizes those bars, creating a fresh new unexpected sound.

The instrumentation, an unusual one: flugelhorn, alto flute, and trombone + piano trio, is the same as on “Speak Like a Child” with the exception that a bass trombone was used on the latter session, and a Steinway grand piano\textsuperscript{112} was used throughout instead of a Fender Rhodes electric. The theme is played by electric piano/flugelhorn at m.28-32, then the keyboard alone at 33. At 34, alto flute takes over and is joined by flugel at 36 for the 5/4 section, playing in harmony. On the 3\textsuperscript{rd} beat of m.44 electric piano has the melody for four measures. This clever use of the three winds and Hancock’s right hand in different combinations creates several different textures of orchestration throughout the statement of his theme.

\textsuperscript{112} Van Gelder always used an excellent Steinway grand piano for all his Blue Note recordings. When he started out it was in his parents’ living room in Englewood NJ, before he set up his own studio.
His first LP as a leader, “Takin’ Off”, was recorded on May 28, 1962—Herbie was only 22 years old. (Blue Note, CDP 7243 8 37643 2 7 (CD) Recorded by Rudy Van Gelder.) Dexter Gordon (tenor sax) and Freddie Hubbard (trumpet/flugelhorn), both seasoned professionals, were joined by Butch Warren on bass, and Billy Higgins on drums. For such a young man he managed to put together six originals, all in a varied style, with results that are extremely accomplished and mature in their execution. The quintet produces an intelligence, an awareness, that one would think derived from their long string of gigs, rehearsals, and tours. Nothing could be further from the truth—the band was formed only for the purpose of meeting in the studio for the record date, although Freddie Hubbard would reunite with Hancock for *Empyrean Isles, Maiden Voyage* and much later on for the group “V.S.O.P.” for recordings as well as world tours to much acclaim. Herbie returned the favor in 1962 playing on the trumpeter’s *Hub-Tones* (Blue Note 84115).

Dexter Gordon, an expatriate, living either in Copenhagen or Paris for a period of 15 years, was visiting from Europe in 1962, and made this session in the brief time he was in America. Dexter was to reunite with the pianist many years later in 1985, in Paris, France to record the soundtrack for the movie *Round (sic) Midnight* which Hancock was the musical director for, and Gordon, who was then 62, procured the lead acting role. (He was later to be nominated in 1986 for an Academy Award for Best Actor in a Leading Role—a distinction that he alone holds for a jazz musician—Ellington and Louis Armstrong appeared in numerous films but without this sort of acting recognition). Herbie Hancock won an Oscar for Best Music, Original Score. The soundtrack was
released in two parts: “Round Midnight” and “The Other Side of Round Midnight” under Gordon's name.

Herbie Hancock fondly remembers his early years with Butch Warren:

Butch was always eager to expand his musicianship and creativity," he says. "I remember his bright smile and warm personality that helped make him a joy to work with. For a short while, he, [drummer] Billy Higgins and I were the new "house" rhythm section for Blue Note Records. Although his formal music education seemed to me to be somewhat limited, his capacity to grow through experience was not. He was the kind of bass player that you could always depend on for the "groove." Consistently, he and Billy Higgins were always tearing it up for the jazz fans. The crowd loved to hear them play.

Butch Warren:

I really enjoyed working with Herbie Hancock—he was nice to be around, he was nice to talk to," says Butch Warren, matter-of-factly. "But he went with Miles Davis and I went with Thelonious Monk, and I didn't get a chance to play with him anymore. I was on his first hit record, "(Takin' Off) “Watermelon Man.” And that's about the biggest thing I've done, that one hit record.

Antoine Sanfuentes:

It's somewhat of an understatement. Warren's extraordinary recording career as an upright bassist may have lasted only six years, but he was part of a distinctive decade at Blue Note records, where he recorded more than 35 albums, his name appearing alongside some of the top names in jazz: Sonny Clark, Kenny Dorham, Donald Byrd, Dexter Gordon and dozens of others.

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113 On a personal note, I have enjoyed Butch Warren’s writing style as well. One tune from Dexter Gordon’s, A Swingin’ Affair, “The Backbone” is a great vehicle for any strong bass player. We recorded it for a live CD featuring New York bassist, Joel Forbes, a natural swinger.

114 A jazz giant, making music to make ends meet: Butch Warren once lived to play bass; now, he plays to live; Bassist Butch Warren—once a sideman sought after by jazz titans—now struggles to stay on his feet.; NBC News Web Extra; By Antoine Sanfuentes. Additional reporting by Natasha Lebedeva, NBC News Producer, updated 2:22 p.m. ET. July10, 2008, MSNBC website. 
http://www.msnbc.msn.com/id/24864395/ns/entertainment-music/#hybrid_video
**Watermelon Man**

The version of “Watermelon Man” on *Takin’ Off* was followed in 1963 by a much better known recording by Cuban percussionist, Mongo Santamaria, and his band: A single of the tune (Hancock’s recording) reached the Top 100 of the pop charts. Cuban percussionist Mongo Santamaría released the tune as a Latin pop single the next year on Battle Records, where it became a surprise hit, reaching #10 on the pop charts. Santamaria's recording was inducted into the Grammy Hall of Fame in 1998. Hancock radically re-worked the tune, combining elements of funk, for the album *Head Hunters* (1973). It was the first piece of music he had ever composed with a commercial goal in mind. The popularity of the piece, due primarily to Mongo Santamaría, paid Hancock’s bills for five or six years. Hancock did not feel the composition was a sellout however, describing that structurally, it was one of his strongest pieces due to its almost mathematical balance.

The form of “Watermelon Man” follows a sixteen-bar blues. Recalling the piece, Hancock said, "I remember the cry of the watermelon man making the rounds through the

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back streets and alleys of Chicago. The wheels of his wagon beat out the rhythm on the
cobblestones.”

“Watermelon Man” seems to have set the stage for many Blue Note recordings that
feature at least one “funky” tune in the same design. The one that comes to mind first is
 trumpeter Lee Morgan’s “The Sidewinder” from the LP of the same title. The tune is a
16-bar blues with a catchy bass line, and strong drum backbeat provided by our
friend—the late Billy Higgins. The album sold well, and the title tune became one of the
most popular pieces from the jazz of the 60’s.

The tune, based on a bluesy piano riff, drew on elements of R&B, soul jazz and
bebop, all combined into a pop hook. Hancock joined bassist Butch Warren and
drummer Billy Higgins in the rhythm section, with Freddie Hubbard on trumpet
and Dexter Gordon on tenor saxophone. Hancock's chordal work draws from
the gospel tradition, while he builds his solo on repeated riffs and trilled figures.

What follows is a fascinating account of how “Watermelon Man” rocketed to stardom—it
has all the ingredients for a Hollywood plot. Hancock, in describing the evening’s events
at the Bronx nightclub pointed out: “It was like a movie!”

He was concerned about working with Santamaria:

Well, I've never played with a Latin group before, I don't know how to play Latin piano”, and he said, 'OK, for three days, we can live with it, we'll show you some
basic things, and you'll be fine.' Which they did, so I couldn't do anything really
fancy, but it was kind of a Latin jazz group, so I could improvise of course. But
the Montunos I didn't know much about, but they showed me some basic things to
do.121


Interestingly, Hancock may have had no idea that the pianist he was subbing for in
Mongo’s ensemble was Chick Corea, who had just given his notice, and who would years
later become a close collaborator as they toured the world as a piano duet. (They were
particularly exciting when they performed to a sold out crowd at New York’s Carnegie
Hall. I was only one of hundreds of jazz pianists in the audience—we tried together to
absorb every single note coming out of those two Steinway “D” Concert grands.)

Hancock filled in for pianist Chick Corea in Mongo Santamaría's band one
weekend at a nightclub in the Bronx when Corea gave notice that he was leaving.
Hancock played the tune (“Watermelon Man”) for Santamaría at friend Donald
Byrd's urging. Santamaría started accompanying him on his congas, then his
band joined in, and the small audience slowly got up from their tables and started
dancing, laughing and having a great time. Santamaría later asked Hancock if he
could record the tune. Santamaría recorded a three minute version, suitable for
radio, where he joined timbalero Francisco "Kako" Baster in a cha-cha beat, while
drummer Ray Lucas performed a backbeat. 122

Santamaría included the track on his album Watermelon Man (1962).
Santamaría's recording is sometimes considered the beginning of Latin boogaloo,
a fusion of Afro-Cuban rhythms with those of R&B. 123

Hancock re-recorded the tune for Head Hunters (1973), combining synthesizers
with a Sly Stone and James Brown funk influence adding an eight-bar section. 124
The tune was later re-worked as an electronic song for the Quincy Jones album,

Sounds...and Stuff Like That.

121 Mixdown' Monthly ~ Issue #36, April 9, 1997, BEAT MAGAZINE PTY LTD All
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and Cuban Musicians. Greenwood Publishing Group.54-55. ISBN 027596


St. Martin's Press. ISBN 0312134991
“Driftin’” from *Takin’ Off* is similar to compositions by other successful Blue Note leaders who perfected the same Trumpet, Tenor Sax + Rhythm section configuration, such as Horace Silver, Hank Mobley, Lee Morgan, Clifford Brown/Max Roach (not on Blue Note), Freddie Hubbard, Kenny Dorham, (later on quintets led by tenor saxophonists Joe Henderson and Wayne Shorter resulted in many fine recordings) and Art Blakey and the Jazz Messengers. This last group had a string of successful (tenor sax, trumpet, piano, bass, and drums) bands that performed and recorded prolifically between, 1954-1988 with explosive drummer Blakey at the helm, and a who’s who of the history of modern jazz’s best performing with him. One particular recording, *Moanin’*, whose title tune was written by pianist Bobby Timmons, comes to mind when listening to “Driftin’.” They both have a strong “shuffle” beat in the drums, and both themes conjure up a gospel mood. “Driftin’” has a swingin’ gospel feel to it, and a subtle backbeat that is still quite propulsive due to Higgins’ exceptionally tasty drumming. The theme is played in unison, an octave apart by the trumpet and tenor sax. The form is 32 measures, AABA—the standard 32 bar song form that countless number of composers

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125 *Moanin’*! Art Blakey, BLUE NOTE BLP 4003, Lee Morgan (tp) Benny Golson (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d), Rudy Van Gelder Studio, Hackensack, October 30, 1958
have used, from Gershwin and Porter to Kern and Rodgers, from Duke Ellington to Thelonious Monk, and Horace Silver to John Coltrane.

The tune begins with the rhythm section playing two accented eighth notes as a pickup to the first measure on the fourth beat, stating the key with an Eb dominant, 13\textsuperscript{th} chord. This rhythmic motif pervades the entire tune appearing every four measures on the fourth beat from the opening up until the end of m.12. At m.8 and 12 the “kick” on beat four is played by Hubbard and Gordon, thus switching roles where now Hancock has the melody that was played (m. 1-8) by the horns, for himself, with the trio for the second A (m. 9-16). Then at the pickup to the bridge (letter B) where the sax/trpt state the melody again, on the first beat of m.17 and 19 the two eighth notes now have a harmonic use whereas before its purpose was more rhythmic, first the tonic of Ab7 is followed by the 9\textsuperscript{th} of Eb dominant 7\textsuperscript{th}. At m.23-24 and 28 it once again returns on the fourth beat, each time giving a bit of propulsion to the quintet’s statement of the theme. Five bars into the bridge at m.21-22 the piano and drums play kicks on “two” and “four” setting up the last A section with an infectious swing.

The trumpet and tenor sax accent their quarter notes precisely with the rhythm section at the same place on “two” and “four as well. At m.6 the piano answers the Tenor Sax/Trumpet line with a figure that is right out of pianist Wynton Kelly. In the following measure there is a break where the whole band stops on the downbeat, three beats of silence and in m.8 Herbie plays a funky little riff using the first three notes of the Eb blues scale which is extremely effective—it has a little tinge of gospel in it, as simple as
it is. Perhaps the pianist was listening to Horace Silver at the time or Hampton Hawes\textsuperscript{126},

whose playing he enjoyed very much.

One detects the influence of Horace Silver, for instance, Silver’s churchy blues
gospel tune “Sister Sadie” from \textit{Blowin’ the Blues Away}. Similar Silver touches
appear in Hancock’s later tune “Cantaloupe Island” (1964). On \textit{Takin’ Off}, two
other tunes place an easygoing groove in the forefront, “Empty Pockets” (without
the gospel feel) and “Driftin,”’ which features an extended Hancock solo whose
opening calls to mind the logical consistency of Bud Powell’s melodic lines. The
solo begins with a simple statement, extended and elaborated across long
melodies, calling and answering one another in a stately, nonliteral way. Hancock
then stitches the solo together with a complex upward two-handed figure that
presses toward the solo’s emotional climax, followed by an easier, more blues-
inflected section. Then, short melodic fragments bring the listener back to the
expansive Powell-like lines, this time even longer than before, landing at more
blues-inflected statements, after which both approaches merge and interpenetrate.
A tightly woven groove brings us to oscillating octaves. A chorus powered by
thick chords and occasionally extended lines brings the solo to its conclusion.\textsuperscript{127}

\textbf{See Next Page - Score of “Driftin”}

\textsuperscript{126} \textit{Herbie Hancock: An Amoeba Interview} by amoeba See pg.38

\textsuperscript{127} Gluck. 36
Kicks on head are played by piano and drums only; bass walks in 2. Solos are in 4.
Use chords in parenthesis for solos.
As played on Herbie Hancock’s “Takin’ Off”
Another composition from *Takin’ Off* worth our attention, is the subtle and beautifully shaded ballad “Alone and I,” which shows Hancock at his most lyrical. The piece is almost vulnerable in its intimacy—was he listening to Strayhorn at the time? Writing “Alone and I” (which should be “Alone and Me” in proper English), at the age of 26 is almost comparable to Billy Strayhorn completing the music and lyrics to “Lush Life” at the age of 21 in 1936.\textsuperscript{128}

Hancock creates a lush harmonic landscape in his accompaniment to an uncomplicated melodic line, one that is hummable and full of long sustained tones. When looking at the score the first thing one notices is the key signature—three sharps. Of the many hundreds of tunes written between the “Tin Pan Alley” composers of the 1920’s, right on through to the jazz composers of 1940-1970, I have never witnessed any, songs (compositions) in the key of A major. (though they probably do exist, more likely by guitarists). It may be no coincidence that Bill Evans, whom Hancock cites as a strong influence, is one of the few musicians who often plays and composes in “sharp” keys. (i.e. his trio recording of

“My Foolish Heart” from the Village Vanguard Sessions played in A major instead of the more common original key of B-Flat.)

Like most ballads the meter is 4/4. The four bar piano introduction uses diminished-seventh chords at the outset moving into sus chords. The melody here is very sparse and Butch Warren plays a sustained dominant pedal to match Hancock’s left hand. Billy Higgins’s subtle brushes accompany with a few well-placed cymbal accents. The tempo is very slow, perhaps Largo, which is a natural platform for Dexter Gordon’s breathy, languid tenor sax entrance. Although Gordon is famous for playing behind the beat, (a trait derived from one of his hero’s—Lester Young) and I’ve heard him do it many times in clubs, here he plays so soft and relaxed that he’s almost late on the attack. It is a gorgeous statement of a “singable” theme, and the saxophonist plays it with great tenderness, as if it were a fragile eggshell.

The form: ABC A’ not including the introduction, 26 bars, with the use of a coda on the “out head.” It is divided into “A” 8 measures, “B” 8 measures (16 measures Tenor sax melody), “C” a four bar interlude by the piano, similar in texture to the introduction, followed by A’—which is a truncated return to the first theme melody played by Freddie Hubbard on trumpet—6 measures. After the piano and trumpet solos, the out head after A’ leads into a four bar coda, which uses the first phrase of A, but this time reharmonized and making use of a ritardando.

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129 1949; Victor Young, composer; Ned Washington, lyrics
http://en.wikipedia.org/wiki/My_Foolish_Heart_(song)
Hancock’s lyricism and restraint are well documented here. He starts his chorus with a rising three note figure made up of eighth notes starting on the last half of the final beat of the measure. He plays this motive four times, each time starting and ending on a higher pitch while maintaining the overall contour of the line. In the third and fourth measure of this piano solo (m.33-34), Hancock leaves an open space, perhaps waiting for a melody to come to him, but at that precise moment (2:28-2:32) Butch Warren plays a rising eighth-note triplet figure on the upper strings, followed by four eighth-notes which eventually descend. Hancock is so in touch with the entire band, that his right hand spontaneously echoes the bass melody (2:33-2:38) as part of the melodic material for his solo. He doesn’t just mimic it though—he plays a subtle variation on it by delaying the rhythm at the tail end. This approach to improvisation, where the soloist leaves ample space for other band members to participate, allows for a special kind of spontaneity and communication that is all too rare. In much of the jazz we hear today the soloist is not at all sensitive to the band but only focused on his own personal story. If a saxophonist is listening carefully to the rhythm section, he can find inspiration in the manner in which the pianist is comping, or if a drummer unexpectedly accents a cymbal or drum. From the very start Hancock has possessed those “big ears” so he doesn’t miss a thing.

Finale Score to “Alone and I” follows:
Alone and I

T. Sn.

Ft. Tpt

Pno.

A.B.

D. S.
An early Herbie Hancock

Herbie Hancock wrote and recorded “Alone and I” at the beginning of his career. He recorded it with Dexter Gordon and Freddie Hubbard, two artists with whom he would appear in the movie “Round Midnight” twenty-five years later.

Michael Cochrane has kept the original recording in mind in his solo arrangement of the piece (pages 2-3). Primarily, he loves the melody.

“Herbie’s melodies always make a firm impression... you walk around singing [them] the rest of the day.” Cochrane chooses widely voiced chords to harmonize the melody. “If you were playing in a band, you might not play a lot of the open position chords I used in this arrangement for the sake of making it sound full or orchestral. You might abandon a lot of those roots in the left hand, and leave those up to a bassist.

The Latin feel

By Michel Camilo

A lot of pianists wonder, “What is the single element that really gives a pianist the right kind of Latin feel?” My answer is rhythm, and lots of it. You see, “Latin” pianists are also percussion players in a way. With the other members of the Latin rhythm section, the pianist plays a rhythm.

This term confuses a lot of people because the name of a percussion instrument also the clave is a two-bar pattern as the basic foundation of Latin whole rhythmic and harmonic structure on top of it. This particular pattern...
began to develop a workable method for teaching jazz harmony and arranging fundamentals. This method is now contained in a book which is available to my students only. The method used in the book came about as a result of working with people on a one-to-one basis and answering their questions to the best of my ability.

As a teacher I have learned the absolute importance of practical application. I have found that jazz tends to be an elusive subject to many people. It can also be quite complex in theory. Nevertheless, having a student apply a concept at the piano really helps. Simply having a student play can reduce a lot of verbalizing which usually leads to confusion. For this reason, I have my students play as much as possible. If there is a new voicing under discussion, then I develop an exercise which will help facilitate it at the keyboard. I then try to encourage the student to use the new voicing while playing a tune. I have come to feel that solo playing, play-along records, and instrumental ensembles are a definite necessity in the teaching of jazz piano. I realize now that much of what I learned as a player came from performing, either on a professional level or in sessions. Interacting and learning from others is very important, especially in jazz. One really gets to know what spontaneity is all about in a playing session. I really feel that one good playing experience could clarify an individual's direction more deeply than a thousand words could.

— Michael Cochrane

IMPROVISATION

But how do you improvise on a ballad with as many complex chord changes as “Alone and I”? Take several steps. One step is to play the left-hand chord and then transform the notes in the right hand into an arpeggio, up and down the keyboard. Turn the arpeggio into phrases of any length, using chord tones only. Don’t keep a strict 4/4 tempo. Take your time, and make those phrases say something.

Michael Cochrane’s approach is to play the root in the left hand, the melody in the right, and then to find a scale or mode between them that passes through the chord tones. That mode probably has a name. (For the names of the modes of the major scale, see JKW vol. 1, no. 2, or the August/September and October, 1987, issues.) Below, you’ll see the modes that Michael favors.

From these modes and additional scales, he fashions beautiful phrases, while holding a minimally-voiced chord in the left hand. He plays rhythmically, but without keeping a strict tempo, as he investigates the possibilities.

Michael compares navigating his way through this evocative song to piloting an airplane. Momentarily, the skies may be open. Then, the weather changes and becomes intense. Some of the chords are more weighty than others; some are transparent, and some are opaque. Some chords are simply “passing” chords. They take you to the next harmonic moment. Enjoy the challenge of each moment as you travel through “Alone and I”.

A Herbie Hancock discography from Takin’ Off to Round Midnight

Blue Note records

Takin’ Off 1963
My Point Of View 1963
Inventions and Dimensions 1963
Empyrean Isles 1964
Maiden Voyage 1965
Speak Like A Child 1968
The Prisoner 1969

Warner Brothers

Fat Albert Rotunda 1969

Columbia

Sextant 1973
Thrust 1974
The Quintet 1977
An Evening With Herbie Hancock & Chick Corea 1975
For No One 1979
Mr. Hands 1980
Monster 1980
Magic Windows 1981
Lite Me Up 1985
Quartet 1985
Future Shock 1993
Sound System 1984
Village Life 1985
Rockit 1985
Jo Jo Dancer (soundtrack) 1995
Round Midnight (soundtrack) 1995

On a solo chorus, Cochrane simplified the harmony and played this beautiful phrase:

No tempo

A major (tonion) Bb minor [+] D major C minor F whole step/ half step Gb Dorian

F13 (A5)
**One Finger Snap**

In 1963 he was asked by trumpeter Miles Davis to join his new group which included tenor saxophonist George Coleman (who was eventually after a short run with Sam Rivers, replaced with Wayne Shorter), Ron Carter on bass, and the then 19 year old drum prodigy Tony Williams. Again Hancock’s presence was felt strongly from their first recording date together, *Seven Steps to Heaven* on Columbia.

“One Finger Snap” was recorded in 1964 on *Empyrean Isles*, his fourth album for Blue Note (released on 06-17-1964, BLUE NOTE BLP 4175, Rudy Van Gelder Studio, Englewood Cliffs, NJ). Freddie Hubbard (trpt, cornet), and Miles Davis rhythm section members-bassist Ron Carter, and drummer Tony Williams.

It is a “blowing tune” in the classic tradition of songs such as Miles Davis’s “Tune Up”¹³⁰, and John Coltrane’s “Impressions”. Usually these tunes are played up-tempo, and have less complicated harmonic structures than is the norm. In reality, Hancock composed the line for the first four measures, and provided only chord changes for the rest of the tune. Hubbard’s line at m.5 sounds like he could have been reading from a

¹³⁰ There is some speculation as to whether Davis actually wrote many of the tunes that were published under his copyright. This could be a whole topic for research. We know for example, that the tune “Four” was written by Eddie “Lockjaw” Davis.
score, but on further listening it becomes apparent that he is improvising everything after
the initial four bar line. This was confirmed on the release of: *Herbie Hancock—The
Complete Blue Note Sixties Sessions*, in which the never before heard alternate take of the
tune has Hubbard playing a completely different melody at m.5, which makes
sense—it’s a different take, different solo. The form here is 20 measures x 2. (B section
for solos) The opening line has an atonal quality to it. It is played by trumpet and piano
in unison, devoid of any harmonies or percussion, and lasts four bars (1-4).

The opening measure consists of the notes of a diminished scale: H-Wh-H-Wh-H etc.
(m.1); Followed by a whole tone scale (m.2) except for the ‘c’ which is part of the
preceding diminished scale. This is followed in mm.3-4 by an Ab minor scale.

M.1 does not sound diminished however, since the order of notes is reversed in several
spots which creates an atonal quality. Not only is there no tonal center, but since the bass
is tacet and the piano plays no chords for the first two measures, it reinforces the
atmosphere of harmonic ambiguity. The first definite harmony appears at m.5 where the
bass walks, the drummer plays time, and we hear from the piano an Eb13sus.

There is a lot of Eb- (m. 5-9 and m.11 and 17.) M. 3-4 with an “A” starting melody and
an “A” bass note at the end of m.2 and 3. This creates a tri-tone relationship that leads to
the amorphous sensation of hearing no particular key. (Bi-tonality?) Measure 13-15 uses
a diminished scale-Wh-H-Wh-H; and the bebop lick at m.16 is sometimes heard in solos
by Bird and Bud Powell.
Motivic Analysis of "One Finger Snap

1/2-whole step Diminished Scale

Trumpet w/ Piano R.H. Bass/Drums Tacit

Same diminished scale as above with parts of melody in retrograde

Whole tone scale (except C's which are part of d.m. scale)

Ab minor scale (1-5)

G m7(b5)

C7alt

Repeated notes

m7 6th m7 whole step-1/2 Diminished Scale

B7alt

#9 b9

Bebop line used by Bird and Bud Powell

Ebm7

D m7(b5) G7alt

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One Finger Snap

Chords in parentheses are used for solos (except A7(alt), in brackets). Straight time for solos (bass walks in 4).

In 1978 (October 25/26) Hancock, while on tour in Japan, made a trip to the Sony studios in Tokyo to record what was to become the first contemporary direct-to-disc recording, where there is no tape used, and no overdubs or stopping from tune to tune. Basically a “live” recording set, done in a studio with all the blemishes—pure and naked. This is one of the rare occasions that he produced a record of solo piano without any accompaniment.\(^{131}\) The LP, conspicuously entitled \textit{The Piano}, (Columbia/Legacy 87083), is a one-of-a-kind collection of superb solo piano performances, which was unavailable in the US for 25 years. It is a “master class” of tonal shading, changes in dynamics, attack and mood. It is one of his finest efforts, as well as one of the very few examples of him playing standards without accompaniment. One side is a tribute to Miles Davis, where he plays “Someday My Prince Will Come,” “My Funny Valentine,” and “On Green Dolphin Street.” The other side of the record is a suite of originals that transcends much of his other work. On “Harvest Time” after an 8-bar introduction in the key of A-flat, he modulates to F major. Although it is composed in triple meter, this isn’t your typical jazz waltz.

\(^{131}\) Why does Herbie Hancock always save his best solo work for the Japanese market? When he was at the high point (low point?) of his career as a "fusion" artist, he released a solid, serious, solo keyboard effort called \textit{Dedication} -- but only in Japan. Reviewer: Ted Gioia: \textit{Twelve Essential Herbie Hancock Performances}
Harvest Time

Music by Herbie Hancock
Herbie Hancock is one of a select group of composer/player (performers) who are so prolific, that throughout an entire career of perhaps 30-40 years, almost never have to resort to playing other peoples tunes. When he was with Donald Byrd and Miles Davis he learned to play a vast array of tunes from standards, to those of other jazz composers. Not so as a leader. Through a vast output of recordings Herbie plays only the music he writes, and he does it with great diversity of style and form. Perhaps only the unique pianist Duke Ellington himself, along with trumpeter Thad Jones, saxophonist Wayne Shorter, bassist Charles Mingus, and pianists Horace Silver, Tadd Dameron, and Chick Corea belong to this elite category. Even masters like Thelonious Monk (p), Benny Golson (ts), and Bud Powell (p)—all prolific composers, still relied on standards from the “Great American Songbook” or the music of other jazz composers a good deal of the time.

Speaking of standard repertoire, it was contemporary pieces of music that Hancock decided to “deconstruct” for his 1996 album, *The New Standard*. The pop songs he chose as vehicles, which included rock and funk tunes, had no connection with jazz in any way. Hancock talks about the project thirteen years after its release:

> When I did the album *The New Standard*, what I was attempting to do was to beg the question: “Will we 2000 years from now be talking about the standards being Cole Porter’s tunes and George Gershwin’s tunes, or will there ever be standards by other people? As a matter of fact, the standards were called ‘jazz’ at the time that they were written—that was the music. The word, ‘pop music’ didn’t come up until later—that means Frank Sinatra was a jazz singer! So, I started thinking about that—why don’t I just take some tunes by writers today and turn them into jazz tunes—not just ‘jazz them up.’ That’s why I reharmonized them, plus I

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132 Refer to Monk discography.
enjoy reharmonizing them. I mean, I did the same thing with Joni Mitchell’s tunes.\footnote{Spectacle, (BBC Television program, episode 110), Apollo Theatre, Harlem, New York City, 9/10/2008, Elvis Costello—interviewer.}

The 1993 tribute concert for Antonio Carlos Jobim, (thankfully while he was still alive and able to play piano and sing) was hosted by Hancock, who was also the musical director, at Sao Paulo's Free Jazz Festival, and of course everyone present played tunes by the Brazilian master. On the video, Herbie, with his enthusiastic optimism, has a way of making everything go very smoothly, and as he introduces each musician, it is with admiration and respect.

It wasn’t until 1996, with the release of *The New Standard*, (his 40\textsuperscript{th} recording as a leader), that he recorded other people’s works again. This time the subject was contemporary writers through the process of re-harmonizing their songs as vehicles for improvisation to create a very personal sound.

Another exception, *Gershwin’s World*, (his 42\textsuperscript{nd} album, won a Grammy in 1999, for Best Jazz Instrumental Performance, Individual Or Group) includes tunes by that composer, a duet with Wayne Shorter of an Ellington tune, another duet with Chick Corea on a James P. Johnson stride vehicle, Stevie Wonder’s contribution to a W.C. Handy tune, and the second movement of Ravel’s rapturous Piano Concerto in G with the Orpheus Chamber Orchestra. In the final section of the movement, as the original piano theme returns, now played by the English horn, the pianist improvises his own accompaniment based on the French composers score. It takes a certain amount of hubris to even attempt such a thing, but Herbie pulls it off.
The movement opens with a very slow and hauntingly beautiful (adagio assai) unaccompanied piano introduction before the orchestra joins in. The mutual admiration between Ravel and Gershwin, who met one another in New York in 1928, as well as Hancock’s love of Ravel’s music, explains the inclusion of this piece, which uses harmonic and rhythmic devices often found in jazz.

**Review: Plugged Nickel (Chicago)**

This eight-CD set captures Miles Davis's second great quintet at its fiercest, loose with both the blossoming of familiarity between the players and the broadness of its attacks on the mostly well known tunes the group called during two nights at Chicago's Plugged Nickel in 1965. And you can hear it all, from "The Theme" that closed the quintet's sets to multiple, radically different takes of several tunes. Davis formed this band with just its heated potential in mind, opting for youth in Wayne Shorter's tenor sax, Herbie Hancock's piano, Ron Carter's bass, and, especially, Tony Williams's unlocked rhythmic energy. It does the mind good when listening to these takes on "If I Were a Bell," "Stella by Starlight," and the polarizing "All Blues" and "No Blues" that Williams was under 20 when punching this group's forward motion. These live shows make clear that Davis was a savvy cat, sticking to the tried 'n' true when playing live and then indulging new tunes that eschewed formulaic jazz structures on the string of his new quintet's explosive studio recordings that began months earlier with E.S.P. (all of them found on the Grammy-winning Complete Columbia Studio Sessions, 1965-'68 box set). But the Plugged Nickel tunes show that familiar or not, these tunes are platforms for scrappy creative apexes when played live. Davis's trumpet is typically midrange, except when he deconstructs even his own range limitations with squawks and artful miscues. Shorter braves convolutions that tear into his tone, taking his solos far afield from the harmony and melodies at hand only to reshape the tunes. As live jazz, this collection is possibly some of the best in recorded history, adventurous without leaving the ears boxed and powerfully enlightening about where Miles Davis would go in the 1960s.

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134 Andrew Bartlett, *Miles Davis-The Complete Plugged Nickel Recordings.*
The Sorcerer

The Sorcerer is the pianist’s musical portrait of Miles Davis:

The last track on the album is "The Sorcerer", written for Davis. ……Hancock titled it that way because, in a way, he thought of Miles as "a sorcerer.” His whole attitude, the way he is, is kind of mysterious. […] His music sounds like witchcraft. There are times I don't know where his music comes from. It doesn't sound like he's doing it; it sounds like it's coming from somewhere else.”

“Sorcerer” was first recorded on the Miles Davis Quintet release, The Sorcerer on Columbia, on May 17, 1967 in New York City. A spectacular reading of the piece appears on Hancock’s Speak Like A Child from March 9, 1968. The three horns on that date lay out, leaving the trio of Herbie, Ron Carter, bass and Mickey Rocker, drums. All three musicians let loose in this performance in which the rhythmic accents written into the theme blur the bar line.

The composition has a 16 bars theme, yet has a “circular” quality where it is heard as one seamless entity—that is to say, there is no delineation of sections. Without a score one might imagine the opening chord on the fourth beat is actually the downbeat, thus shifting everything over.

Harmonically, it moves to and from the most unlikely places. The theme, although not 12 tone, as in the work of Schoenberg and Webern, is borderline atonal. In

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135 Original liner notes by Nat Hentoff, Speak Like A Child.

136 Columbia-Sony CK 65680.
the first two measures, six different unrelated notes are worked into the theme. While not a tone row, this sequence of pitches (1-6) in mm.1-2 gives “The Sorcerer” its vague harmony, or lack thereof. This sequence of pitches goes by so quickly that it is the contour of the melody we hear that is so intriguing.

The piece appears to be in Db at the beginning, but it never commits to any key long enough to hold onto. Between harmonies with alternate bass notes, (Dmaj7/Db; Dm6-9/E; Gm(maj7)/A), and the quick change of chord quality from m9 to 13#11 to 7sus in various quick alternating keys, one can imagine how challenging it is to improvise on such a tune. Although m.1-2 both have a Db in the bass, the melodic figure of m.2 is a D major triad.
superimposed over Db; likewise, m.3-4 are both in E minor, but the Em9 is followed by a
tonal center of E Phrygian. There appears to be a relationship harmonically but it is an
oblique one. Although written in standard 4/4 meter, this abstract and complex
composition has no definite tonal center. The harmonic rhythm is made up of whole
notes (one chord change per bar) and the trio takes this at a swift tempo of $\frac{\text{night}}{\text{quadruple}} = 192$. It
must have been a challenge even for a group of this caliber—the recording notes from the
studio reveal this particular cut was take 26! This trio version is the slowest tempo, and
most relaxed of the three versions I will discuss.

Hancock creates one of his most exciting solos, extremely linear following certain motifs
and embellishing them. He makes highly individual use of chromatic triplet runs. His
concepts are on two planes, both horizontal and vertical simultaneously. The final chord
is an ambiguous one: AboMaj7, a chord with no tonal center or resting point. The
melody at m.16 being the Maj7 and #11 adds to the intensity at this juncture. The trio
swings incredibly hard with Ron Carter’s bass lines playing with the time when he’s not
walking quarter notes.

“The Sorcerer” (from Miles Davis: The Sorcerer, Columbia, May 1967. Miles, Wayne,
Herbie, Ron, Tony), was recorded a year earlier. It is at a much quicker tempo than the
trio version on “Child.” Wayne Shorter states the theme alone the first time, and
Hancock lays out. On the repeat, Wayne for eight measures, then Miles doubles the
melody an octave higher, for 8 measures with the piano joining in at this point.
Following, both trumpet and tenor play the theme together—all 16 bars. Instead of
standard solos, Wayne trades 8 bar segments with Miles for several chorus. The piano is
Score: Bill Dobbins transcription from *Herbie Hancock—Classic Jazz Compositions and Piano Solos, 1992 Advance Music*. 22-33
tacet—no chords. The theme is played through twice at the end, followed by Hancock’s wild extroverted solo, which is completely linear—played with the right hand only, and absolutely no comping in the left hand. Hancock has become a “third horn, and he will develop this approach even further in time.

“The Sorcerer” was composer Herbie Hancock’s nickname for Miles. The melody is a concentration of two intervallic motives favored by this Quintet in both composition and improvisation. The piece uses perfect fourths and an inversion, fifths, (measure one and two) and the descending-by-fourths sequence (measure five and nine). The performance is a masterpiece of subtlety surrounded by a percussive firestorm. Wayne and Miles trade eight-bar phrases, following the harmonic sequence of the composition very closely. There was solid ground underneath the “chaos.” “The Sorcerer” put the Quintet into a “pulse,” similar to that of “Orbits,” “Agitation” and “Gingerbread Boy.”

Over 30 years later Hancock once again recorded “The Sorcerer” on *Directions in Music: Live at Massey Hall*, a tribute to Davis, and John Coltrane that included Michael Brecker, Roy Hargrove, John Patitucci, and Brian Blade. The album won a Grammy for Best Jazz Instrumental Album-2003.

Davis utilized the compositional skills of his band members, saxophonist Wayne Shorter, drummer Tony Williams, and Hancock, in finding fresh new material for the quintet. Although Shorter’s work was featured more than the others, during his tenure with Miles’ quintet the band recorded several of Herbie’s compositions including: “Madness”, “Riot”, “Little One,” and “The Sorcerer.”

137 Bob Belden. Liner notes to *The Sorcerer*

138 Verve Records, rec. October 25 2001
On listening to “Little One,” from Herbie Hancock’s *Maiden Voyage* (Blue Note, March 17, 1965) the first thing one senses is a mood of stillness—extremely slow as if moving through water—a sense of suspended animation, free floating, not unlike a slow movement from a Mahler symphony. Opening with quiet suspended chords in the piano, Freddie Hubbard and George Coleman play the long sustained notes of the melody, rubato, an octave apart.

The Eb7/F (F Phrygian) chord at 2nd bar if letter C is an alternate to Eb13/F chord; note that these chords are harmonically different from each other….whereas George Coleman’s playing retains all the magic and mystery of his performance on the version on “Maiden Voyage”, Wayne Shorter seems much less inside events in his soloing and comping work as the track appears on “E.S.P.” Miles Davis stamps his contributions to the track on “E.S.P.” with a characteristic breathlessness and obliqueness that brings out almost a sense of menace whereas Freddie Hubbard’s playing on “Little One” is altogether more lyrical and transcendent. The same can be said of Herbie Hancock’s piano playing and Ron Carter’s bass playing on both versions; the approach is much more lyrical on the “Maiden Voyage” version, especially in the way that the bass establishes the melodic centre of the piece. Perhaps there really was a special magic in the air that
day out at Rudy Van Gelder’s Englewood Cliffs recording studio. Alternative chord namings (e.g. D-/E for E7susb9).\textsuperscript{139}

Throughout his compositional career, Hancock has written pieces of music that use his piano, at least in part, to state a theme or part of the theme. The piano takes over from measure 14 until the third beat of m.17 with a romantically expressive phrase, after which sax and trumpet resume their roles searching for a tonal center. Tony Williams’ drums are sparse throughout mostly consisting of subtle cymbal work. Without the aid of a score one would not guess it to be in triple meter until the solos begin. The statement of the theme is followed by a four bar interlude, a vamp that uses an F pedal in the bass over which F7sus and Eb13 alternate, (Letter B). This interlude not only creates a clear delineation of meter—we are for sure now in 3/4 time—but also serves as a bridge between each solo. Order of solos is Tenor Sax, Trumpet, Piano, and Bass. The theme is 24 measures and the blowing section excluding the four bar interlude, is also 24 bars as it uses the chord changes from letter A for soloing. A few months earlier a recording was made of this gentle jazz waltz, by the Miles Davis Quintet on \textit{E.S.P.} (Columbia, January 21, 1965. Los Angeles). This was the first release by the so called “Second Great Quintet” of Miles Davis, although they had performed earlier in Europe and some of these concerts have been documented. Both versions of the tune share the same rhythm section of Ron Carter, Tony Williams, and Herbie Hancock, but stylistically Davis’s trumpet and the manner in which it blends with Wayne Shorter’s tenor sax creates a more “biting” delivery to the theme, as opposed to Hubbard and Coleman’s warmer attack.

M. 2-6 are played by Shorter, Davis picks up the melody (m.7-9) ending his last phrase with a chromatic scale that is not in the score. The aforementioned piano melody from measure 14 until the third beat of m.17 is here played by Wayne, with the same expressive beauty as Hancock playing it before, and answered by Miles. Worth noting is the manner in which Tony Williams starts the tune behind the suspended piano chords, with a pressed roll (MV) using drum sticks throughout. In contrast, on *E.S.P.* Williams plays the gentlest brushes on the opening, sticking with brushes for the vamp at letter B (see score following) and into the first trumpet chorus, switching gradually to sticks at 2:12, gently breaking into time at 2:20. The tempo is almost identical between both versions. Order of solos is Trumpet, Tenor Sax, and Piano. During the piano solo, the drums almost have an eighth note “shuffle feel” to it, with Williams breaking up the meter in subtle subdivisions. After the solos, the opening section returns, followed by a vamp by the trio, (6:38) and coming to a ritardando halt at 7:01. Then, SURPRISE! At 7:02 —what sounds like an inserted splice for the piano chord (before the ride cymbal has a chance to fade-sloppy editing, gentlemen) leading into the final statement of the opening five-measure theme, this time sax/trumpet in unison, with one caveat. The winds add to the last note (concert A at measure 5) a final whole-note, down a semi-tone for the concluding Ab. This is accompanied by Hancock playing a simple Absus, just below middle C-with bass and drums tacet. After my “discovery” about the splice I was reading through the liner notes for the reissue of *E.S.P.*, and apparently I’m not the only person aware of what happened at Columbia studios that day:

“Little One” brought a new dimension to the Quintet’s sound. The melody statement is rubato, much in the style the group would use to approach ballads
(like “Stella By Starlight” and “My Funny Valentine”). From the rubato, the rhythm section would move into the pulse, and the soloists would explore the composition. “Little One” also explores the many variations that the pedal point would inspire. As with “E.S.P.” and “R.J.,” this piece revolves around an F pedal point to create tension and is resolved to a Bb pedal, which then is sustained to create more tension. (Ron also substitutes an Eb for the Bb pedal). At the end of the master, an ending was spliced into the master take as an insert edit which returns to the rubato intro.¹⁴⁰

One other version of “Little One” (from A Tribute to Miles; Qwest-Reprise Records, rec. September 19, 1992 &’94) with Hancock, Shorter, Williams, Carter, and Wallace Roney, on trumpet (the album won a Grammy award for Best Jazz Instrumental Performance) recreates the version from E.S.P., the main difference being more intensity in the solos and a slightly quicker tempo.

(Lead Sheet for “Little One” follows.)

¹⁴⁰ Bob Belden, Liner notes to E.S.P.
Little One

Slowly & very freely \( \frac{J}{\text{Tempo}} = \text{ca 60} \)

\[
\begin{align*}
(A) \\
\text{Sample mn., RIH voicings} \\
F^{\#} \text{sus} & \quad E^{\#}_{11/8} / F \\
\text{T. sax} & \quad - & \quad 0/- & \quad 0/- & \quad E^{\#}_{7/8} \\
\end{align*}
\]

(Pn. (horns tacet))

\[
\begin{align*}
F^{\#} \text{sus} & \quad A^{7/-} / F \\
\text{T. sax} & \quad - & \quad E^{\#}_{11/8} / F \\
\end{align*}
\]

\[
\begin{align*}
A^{4/8} / F & \quad B^{7} \text{sus}^{9} & \quad \text{Fine} \\
\text{No bass} \quad \text{--------} & \quad - & \quad A^{9/8} & \quad A^{9/8} & \quad A^{9/8} \\
\end{align*}
\]

(B) \( \text{Med. jazz waltz} \quad \frac{J}{\text{Tempo}} = \text{ca 124} \)

\[
\begin{align*}
F^{\#} \text{sus} & \quad E^{\#}_{11/8} / F \\
\end{align*}
\]

(C) \( \text{Solos} \)

\[
\begin{align*}
F^{\#} \text{sus} & \quad (E^{7/-} / F) \\
F^{\#} \text{sus} & \quad E^{\#}_{11/8} / F \\
E^{7} \text{sus}^{9} & \quad A^{7/-} \quad E^{7/8} \\
C^{7/8} / E^{7/8} & \quad A^{7/8} / E^{7/8} \\
(E^{7/-} / F) & \quad E^{\#} \text{sus}^{9} \\
\end{align*}
\]

Letter B is played (as an interlude) between solos. After last solo, play letter B then D.C. al Fine.

Transcribed by Ville Y. (2008)
This is one of the highlights from *Speak Like a Child*, with the pianist being the only featured soloist, backed by Thad Jones, Jerry Dodgion, and Peter Phillips. The four bar intro features a bass line (doubled by bass trombone) that rises mostly in fifths, which immediately sets up a sense of “urgency” in its accents:

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“Riot” is comprised of 13 bars, the first five measures of the theme are stated by alto flute and flugelhorn an octave apart, setting up three bars of 3/4, melody played in dotted half notes, followed by one bar in 4/4 (B7/D). The last four bars are an identical repeat of the introduction, including the bass figure. This makes the piece extremely compact in structure. After the four-bar intro, he writes a five measure melody over two extremely dissonant chords (Em Maj7(b6), Dmaj7 (#5)/G#bass), which starts and stops in its rhythmic configuration, rising a 10th (d-f#) in an angular fashion. During that ascent, the interval of an upward perfect fourth occurs three times. Seemingly from out of nowhere there is stasis in the melody with the following three measures in triple meter holding dotted half notes in a descending pattern (g-e-d-b) spelling an em7 chord but functioning less traditionally over a rising chromatic bass line. The last five bars balance out the opening five of the piece: (A 4/4: -5 bars — B 3/4: -3 bars — A 4/4: -5 bars).

There is a tremendous amount of energy and freedom in the expression of “Riot.” The piano solo builds slowly, exploring linear ideas with great clarity, and Herbie’s

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141 Blue Note, March 6, 1968; Englewood Cliffs, N.J.
enthusiasm and genius are both at work here in the individually of his overall statement. From 2:36-2:52 and after, the horns behind the piano and rhythmic hits from the theme propel the solo to further heights.

A different take of "Riot" was recorded originally by Miles Davis on Nefertiti. Hancock, though, points out that the arranged version on Speak Like a Child is less riotous than Davis'. Moreover, even though it contains "an element of turmoil", it is there "more as an undercurrent than on the surface." Hancock first wrote the melody, then added the harmonies he wanted underneath.¹⁴² "Riot" from Miles Davis’s Nefertiti,¹⁴³ is played at a slightly faster clip than on “Child,” and overall seems to be more turbulent. For one, the percussion is closer to Latin than the swinging groove that Ron Carter (b), and Mickey Roker (dr) layed down on the other track. Tony Williams “afro-cuban” groove fits the bass line of the intro perfectly, which is doubled in the left hand piano part. The theme is played in unison (not harmonized like “Child,”) and only delivered once-no repeat. The solos are short and the tune ends abruptly, clocking in at a little over three minutes. (3:05) Shorter solos first making creative use of the Phrygian mode. Up to this point in the quintet’s history I’m fairly certain that Davis takes the first solo on every single tune-this one is an exception. The piano solo is ripe full of fresh ideas rhythmically breathing together with William’s drums. The trumpeter cuts off Hancock who obviously hadn’t finished his solo yet. Bob Belden makes mention of each soloist playing off of a different scale in this take:


¹⁴³ Columbia, July 19, 1967
Hancock’s “Riot” was an effective composition that really brought out the explosive nature of this Quintet. After a short phrase of melody (again fourths), the soloists begin to develop the dramatic nature of the song’s implications. Each soloist has a set of scales to work with. First Wayne, then Miles (whose scales are different than Wayne’s) and closing with Herbie. The performance ends as wildly as it began.144

The two alternate takes from 1968 are a bit slower, with the three horns a bit less certain of the articulation of their lines. The piano solos are just as powerful and intriguing, in particular alternate take 1 where Hancock uses diminished and chromatic scales to advantage, and seems to have a never ending encyclopedia of patterns and harmonic substitutions before repeating himself. Pianist Uri Caine knows Mickey Roker and made some personal observations:

I love “Riot” from Speak Like a Child, In fact, every tune on Speak Like A Child has something special. I love the whole date. Herbie sounds so exuberant. It has a personal association, because Mickey Roker, who played in Philly a lot, is the drummer, and his swing is so effervescent and so clear. As a young musician I would always ask him what it was like to play with Herbie on Speak Like A Child. On “Riot” I like the marriage between a very sophisticated arrangement and a group structure in which a small ensemble is playing versus Herbie’s solo. There’s one moment when Herbie has finished the first part of the solo, the ensemble comes in, sets up the next part, and Herbie hits this perfect chord. You get the feeling that he’s reacted to what’s going on with the arrangement that he wrote, but also that he found this new area, and BOOM, he hit this chord and he’s off again. The rhythm section (Ron Carter is playing bass) is propulsive, it’s grooving in a sort of medium swing, and Herbie’s killing it he’s playing one new idea after another, line after line after line, and it goes on and on. He combines a lot of the things that make his style so instantly recognizable—there’s the real bluesy feel and swinging touch, but he also puts in a lot of unexpected, quirky things, a lot of rhythmic devices that work against the swing, and then also he really is the master of setting things and using tension-and-release.145

144 Bob Belden. Liner notes from Nefertiti.

145 Uri Caine. Record review.
Further Observations

Part of the reason this version of the Miles Davis Quintet was so successful, and in some ways revolutionary, had much to do with the way these men interacted musically when not touring with the band. One can hear the seeds of this growth and the risky experimentation-taking place on studio sessions that involved most, if not all of its bandmembers. On Shorter’s *Adam’s Apple* (1966-Blue Note) both Williams and Carter join Hancock. More often than not Freddie Hubbard is asked to play trumpet (the perfect “replacement” for Davis, as Hubbard’s sound is big, brassy and virtuosic in a way that is the antithesis of Miles’s brooding tone) and on *Speak No Evil* Elvin Jones is the drummer with Ron Carter on bass.

Meanwhile, Shorter and Hancock were forming a musical bond that still thrives to this day. They often have a similar approach to writing tunes—and from many accounts still maintain a close friendship. Their camaraderie, as well as the shared expression of the practice of Buddhism, give them an almost telepathic connection when they perform together on the bandstand or in the studio. Witness their duet album, *1+ 1* (Verve-Polygram) with Shorter on soprano sax, which was released New Years Day, 1997. (Hancock’s 41st, and Shorter’s 21st album, but who’s counting?) Except for one tune, it consists entirely of their own compositions. There is an uncanny array of ideas and concepts that they bounce off one another creating a joint exploration that delves deeply into the world of “free vs. form” improvisation.
The piano trio is on *Maiden Voyage* but this time Hubbard is joined by George Coleman who was with Davis’s band at the same time of this recording. According to Keith Waters, in discussing the quintet’s repertory:

> The group’s longevity helped the players develop a striking level of musical rapport, enhanced by the individual players’ own separate recording and performance projects, which frequently included each other. But the players were undoubtedly aware that the Davis recordings largely required a particular and different repertory from their own.\(^{146}\)

On the band’s choice of material Hancock stated: “I had other tunes on my own recordings that really didn’t lend themselves to Miles’s band.”\(^{147}\) Surprisingly, some of Hancock’s compositions were rehearsed by the quintet but never recorded. Is it possible that these compositions were so challenging harmonically, and so complex in the necessary execution that Davis shyed away from them. This possibility is explored in the liner notes to the complete Columbia recordings of the quintet.\(^{148}\)

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\(^{148}\) Bob Belden, Liner notes to *Miles Davis Quintet 1965-68* (Columbia/Sony 67398). 93
In terms of “four bar-ness” “Watermelon Man,” a 16 bar blues, is the most baseline or basic. Next comes “Cantaloupe Island,” also a 16 bar blues, but in F minor, with an extremely bluesy piano accompaniment (“The groove is defined by a funky, ostinato pattern that Herbie sets up and doesn’t change.”) but far more interesting harmonically than the previous tune. (After four bars of F minor, instead of the expected IV-Bbm7 or Bb7 chord, instead he uses Db7 for four measures. A Dm11 (mm.9-12) replaces the usual V chord and m.13-16 is Fm again). It should be noted that a Hip Hop band named Us3 sampled this track and used it (or abused it?) for their mega-hit Cantaloop.” [I find the whole process distasteful, and akin to sacrilegious necrophilia, but who am I to criticize this process of contemporary abuses in the music industry—if it was my music I would probably be just as delighted to accept the royalty checks as Herbie was.]

“Driftin’” is a standard 32 bar song-form, made up of mostly two bar phrases. *Dolphin Dance* is completely made up of 2 and 4 bar motifs (five in all), which is starting to get away from “four bar-ness” by virtue of it’s 34 measure length preceded by a for bar intro, and it’s colorful unexpected harmonic shifts which allow us to stop counting groups of four, and perceive the overall effect of the composition. Use of pedal points at 17-23 also helps to break up the harmonic rhythm. “Maiden Voyage” on paper is extremely square—32 bars, AABA form but quite different from “Driftin’” which utilizes the same form, but the walking bass and drums contribute a swingin’ hard-bop feel, reminiscent of Art Blakey and the Jazz Messengers. On “Maiden Voyage” Tony Williams plays straight eighth notes on the ride cymbal with the rest of the rhythm section, following the
hypnotizing ostinato figure throughout. The sense of the form and its “four bar-ness” gets lost in the long flowing melody which utilizes over the bar line tied whole notes.

Consecutively less use of “four bar-ness”

Watermelon Man

Driftin’

(standard 32 bars-AABA)

Maiden Voyage

Tell Me A Bedtime Story

(moderate “four bar-ness” 5/4 measures)

One Finger Snap

(Hancock’s melody is only four bars long. The rest is improvised)

Speak Like A Child

(traces of “four bar-ness”)

The Sorcerer

Riot

(least amount of “four bar-ness”
“Hancock and Piano Introductions”

Billy Hart talked briefly\textsuperscript{149} about some of his favorite Hancock piano intros; one that precedes a Lee Morgan bossa nova, and the other on a famous ballad that was part of Miles’s book for many years:

He inspires you on that level, a chance to play with him for a chorus is…I mean you listen to the intro that he does on “Ceora,” (from Lee Morgan’s \textit{Cornbread}) just the intro, and he’s not playing like a whole lot of different leading notes, and it’s so grooving and so moving and so emotional; and then you compare that with the intro to “My Funny Valentine” at Lincoln Center. (1964)\textsuperscript{150} Hancock said: “I wasn’t going to play an intro, Miles asked me to play an intro\textsuperscript{151}, and all of a sudden I heard this shit, I was afraid I was really going to fuck Miles up with this… but I just had to go for it, but don’t you know that Miles heard that shit.”\textsuperscript{152}

It is fascinating to see how many takes sometimes occur before an artist feels that the performance is good enough to stand the test of time. As an example, on Wayne

\textsuperscript{149} Billy Hart interview with Alan Simon, New Years Day, 2013

\textsuperscript{150} \textit{My Funny Valentine}, recorded Feb. 12, 1964 at Philharmonic Hall of Lincoln Center. New York City. Columbia CS9106 / mono2306.

\textsuperscript{151} This intro to \textit{My Funny Valentine} can be found on page 166

\textsuperscript{152} Ibid.
Shorter’s *Speak No Evil*, the tune “Fee-fi-fo-fum” took 25 takes until it was worthy of making the vinyl, while “Dance Cadaverous” appeared as take 27, and that’s not even including rehearsals! Granted, these are complex tunes that Shorter’s bandmates may have never seen before, yet it still comes as a surprise, and a reminder that musicians of this caliber sometimes struggle like the rest of us. Conversely, in creating Lee Morgan’s lyrical bossa nova, “Ceora” in the key of A-flat, the lovely cut that resulted took only one take. (Didn’t Ellington say that the first take was always the strongest?)

[168]

Lee Morgan

**Cornbread**: Lee Morgan (tp) Jackie McLean (as-1) Hank Mobley (ts) Herbie Hancock (p) Larry Ridley (b) Billy Higgins (d)

**Englewood Cliffs, N.J., September 18, 1965**

1651 (tk 1)  
*Ceora* (*)  
Blue Note BLP4222, BN-LA224-G, (G)BST84446, 1652 (tk 2)  
Our man Higgins (1)  
Blue Note CDP7-84222-2 [CD], 4-77400-2 [CD] 1653 (tk 6)  
Most like Lee (1)  
Blue Note BLP4222, CDP7-84222-2 [CD], 8-54901-2 1654 (tk 12)  
Cornbread (1)(+)  
"Ceora" same tune as "See autumn" and "C.R.". 1655 (tk 15)  
Ill wind (1)  
Blue Note BLP4222(mono) = BST84222(stereo P4222(mono) = BST84222(stereo.  

The intro to “Ceora” has always stood apart, but in fact, it is only one of many, many such examples in a long and varied recording career. Mr. Hart was not alone in his assessment of this performance. Pianist and composer Uri Caine, who reconstructed four Hancock standards and six tone-parallel-to-Herbie originals for his CD, *Toys*, (1995) makes some astute observations:

Playing introductions is an art and Herbie's intro to “Ceora" features his expressive touch and beautiful chord voicings. Each chord is played with a different amount of pressure to give it a slightly different sound. Herbie uses the pedal to coax a variety of timbres out of
the piano. His solo on this tune is also very subtle. He uses texture and space to give his playing an unhurried elegance and also adds some surprising chord substitutions in his solo. This is one of many wonderful examples of Herbie's depth as an **accompanist**.\(^{153}\)

The four bar introduction from the previously mentioned *My Funny Valentine* (Richard Rodgers and Lorenz Hart from the musical *Babes in Arms*, 1937)\(^{154}\) follows. Notice the bass line that Hancock uses in this introduction. It for the most part follows the harmonic scheme of the first 8 measures of the composition—but there is one important difference—from the opening Cm6-9 he skips every other bass note/chord change:

*Standard chord changes:*

\[
\text{m.1-8 } \begin{align*}
\text{Cm6/9} & \mid \text{Cm Maj7/B} \mid \text{Cm7/Bb} \mid \text{Am7(b5)} \mid \text{Ab Maj7} \mid \\
\text{Fm7} & \mid \text{Dm7(b5)} \mid \\
\text{G7(b9)} & \end{align*}
\]

*Hancock’s four measure Intro:*

\[
\begin{align*}
\text{Cm6/9} & \mid \text{Ab Maj7/C} \mid \\
\text{Cm7/Bb} & \mid \text{Ab Maj} \mid \text{Fm9} \mid \\
\text{Ebm6/9(#11)} & \mid \text{Dm7(b5)} \mid \text{Db7} \end{align*}
\]

The Ebm6/9(#11) above is a passing chord to the Dm7(b5). The Db7 in the final measure is a bV substitute for G7(b9)

Whereas the bass line is chromatic up to and including bar 5 in the standard chord changes, in Hancock’s intro the bass descends two whole steps, followed by a skip of a

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\(^{153}\) [Uri Caine.com](http://www.UriCaine.com)

minor third (to the relative minor of the previous Ab chord), after which the bass descends by one whole step and two half steps to complete the cadence. He telescopes the first eight measures into four, and although the tempo is free and very rubato, the harmonic movement is quite flowing. This may have something to do with the “missing” chord changes that we are used to hearing in the first A section.

The arc of the melodic line of the right hand consists of a series of appogituras that keep climbing and falling, first in single notes, then parallel thirds and triads (m.3). Finally the rolled minor tenths in the left hand (m.3-4) create an “impressionistic” color.


In early 1964 a concert was held at Lincoln Center’s Philharmonic Hall in NYC to benefit the United Negro College Fund. Miles was known to be sympathetic to this cause, and he brought in his quintet for two successive performances, which were recorded live, and released on LP as *My Funny Valentine and Four and More.*

Herbie Hancock’s beautiful “ad lib” piano intro to the standard *My Funny Valentine* creates a poignant thoughtful mood: (See below — m.1-4)

Herbie Hancock’s solo on the chord changes to

*My Funny Valentine*

The Fm9 (11,13) chord he plays in m.3 on the third beat reminded me of something from the classical literature that I had played. A little research and I realized that it is the same chord with a slightly different voicing as the one used by Maurice Ravel in his “Forlane” from his piano suite in six movements, *Le Tombeau de Couperin,* composed between 1914 and 1917. The movement is in a graceful 6/8 meter.

On the fourth stave, first measure, third and fourth beat shown above, Ravel uses the same chord 1/2 step higher creating an F#m9,11,13 chord whose only difference is that of a closed voicing here and an open one (left hand — root, fifth, minor tenth) in the *Valentine* example. It should also be pointed out that the pianist doesn’t actually play the 7th of the chord until the last eighth note of the
measure as a part of his melody—one that outlines in triads (in upper structure grammar—G minor, F minor, and Bb major) the F Dorian mode. It may be a chord voicing he picked up from Ravel’s piano music, or possibly from Bill Evans’s recordings, as the older pianist was a musician whom he admired greatly. Is this worth writing home about? Perhaps it’s a coincidence, although it is known that Hancock had a strong classical background growing up, and that one of his influences was Maurice Ravel. Hancock deepened his understanding by exploring the harmonic conceptions of Miles Davis arranger Gil Evans, French Impressionist composer Maurice Ravel, and pianist Bill Evans.155

The 1964 Philharmonic Hall concert has yielded one more unexpected sidebar. Although the cause of the benefit was a good one—to raise money and awareness for the NAACP and the Congress Of Racial Equality, unknown to Coleman, Carter, Williams, and Hancock, Miles had donated the musicians pay to the cause, and when the sidemen found out that they were playing the concert for free, they weren’t too pleased.

The hurried nature of the faster pieces that night has been partially attributed to the sheer importance of the event weighing on Davis's young rhythm section, who were playing their biggest date yet. Tensions were only worsened by their anger on finding out they would not be paid for the performance. Pianist Herbie Hancock, twenty-three years old at the time, later described the psychological pressure on the quintet:

"That was my first time playing at the Philharmonic Hall and that was, like, a big deal, because the new Carnegie Hall was the Philharmonic Hall. Just from the

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155 Julie Coryell and Laura Friedman. 1978. “Herbie Hancock.” In Jazz-Rock Fusion: The People, the Music. 159-64. New York: Dell
prestige standpoint I really wanted to play good — the whole band really wanted to play good because that was the whole band's first time playing there … although Miles had played at Carnegie Hall before … but it was really a special concert. Only the New York Philharmonic plays there … and I tell you something … it was really funny … when we walked away from that concert, we were all dejected and disappointed. We thought we had really bombed … but then we listened to the record - it sounded fantastic!

Following is a short excerpt from an interview that took place in 1978, and appears in Julie Coryell & Laura Friedman’s Jazz-Rock Fusion, The People, The Music, A Delta Special 1978, page 161-162.

He was also influenced by records of the vocal group the Hi-Lo's:

….."by the time I actually heard the Hi-Lo's, I started picking that stuff out; my ear was happening. I could hear stuff and that's when I really learned some much farther-out voicings -like the harmonies I used on 'Speak Like a Child' -just being able to do that. I really got that from Clare Fischer's arrangements for the Hi-Lo's. Clare Fischer was a major influence on my harmonic concept... He and Bill Evans, and Ravel and Gil Evans, finally. You know, that's where it really came from. Almost all of the harmony that I play can be traced to one of those four people and whoever their influences were.” (This excerpt also appears on-http://www.clarefischer.com/ Clare’ Fischer’s website.)

It is surprising just how large a role the young drummer, Tony Williams played in Hancock’s musical understanding of the aesthetics of contemporary classical music. Edgar Varèse, John Cage, and Karlheinz Stockhausen were introduced to him, again through the influence of Williams.157

Hancock built on the aesthetics of French Impressionist composers Claude Debussy and Ravel who built musical phrases using texture and tone color. Hancock was keenly aware of how John Coltrane and, through personal experience, Miles Davis in the mid-1960’s made use of sense impressions, textures, and emotional sensations as musical organizing principles. Tony Williams helped him conceptualize these ideas, intellectually and in practice.158

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157 Ibid. 74

As Hancock describes it:

And Tony being as young as he was in jazz, with that youthful fire and quest as part of his basic youthful nature, he had been very much into contemporary classical music. He was listening John Cage, to Eliott Carter, and Stockhausen, and electronic music—all kinds of stuff, and he’s from Boston which is a very kind of academic city, a lot of scholars come from that neck of the woods. Actually, Donald Byrd was the first person to turn me on to contemporary classical music, but Tony really extended that, and really helped my understanding of Coltrane’s new music. See, when John Coltrane used to play with Miles his style, although it was fresh and new, the length to the pass was much more obvious. And at a certain point when he started his own group his music made a radical change, and I couldn’t make head or tail of it.

But to Tony Williams, who was 17 at the time, it was like “Mary had a little lamb” (laughs) you know it was real easy for him. He’d listen to a John Coltrane 25-minute solo once and remembered every note that John played—he’s got a photographic memory for melody and harmony, and he could sing all these weird notes—I mean not hit them perfectly, do all these little effects and honks and squeaks that ‘Trane did. I was wondering, “When you’re hearing that, I don’t hear it—I wanna’ hear it too—I know it’s there ‘cause I could feel it, but I couldn’t put my finger. Just by watching Tony and listening: “Listen to that, listen to what he did there” I learned a lot of things about what was going on and it really helped me with my appreciation and enjoyment of
contemporary music in general. So, Tony Williams was a very big influence on me, one of the major influences. So was Miles Davis, Donald Byrd of course was.” 159

Hancock’s Exploration of Impressionistic Colors

Musical Sources for the following page:


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159 The Joe Smith Collection at the Library of Congress (Recorded Sound Reference Center), Herbie Hancock Interview, 4-17-[1986-1988]
Another example of Hancock’s exploration of “Impressionistic” colors is demonstrated in bar 23 of his piano solo on “My Funny Valentine,” from the same 1964 Lincoln Center concert in NYC as the earlier example.

Hancock uses a pentatonic melody, descending in parallel motion, several of the chord voicings in the right hand using perfect fourths. It is worthwhile to compare this passage with this short excerpt from Debussy’s “Reflets dans L’eau” (Reflections in the Water) from the first book of Images composed in 1905.

The contour of the descending line that Debussy uses has it’s similarities to Hancock in “Valentine,” but one must draw one’s own conclusions as to the connection (or lack of one) between the turn of the century French Impressionists and that of the improvising jazz musician. Through my explorations in this field, I would endeavor to show how the harmonic colors of these European composers had a definite impact on Gershwin, Bill Evans, and even more so in the pastel-like ballad compositions of Billy Strayhorn and Duke Ellington—most of them featuring the lyricism of Johnny Hodges on alto sax. (ie “Daydream,” “Prelude to a Kiss,” “The Star-
Crossed Lovers,” “Blood Count,” and “Passion Flower.” One wonders what Hancock might listen to just prior to a concert performance. During the Mwandishi period, (1970-1973) what attracted him musically may come as a surprise:

(Before playing a show) I sometime put on a series of different records…I usually put on a series of contemporary things just to open my head up: John Coltrane’s *Live in Seattle*…then some Stockhausen…maybe Debussy.

Patrick Gleeson recalls that Ravel’s highly textural *Daphnis et Cloe* suite was often the music of choice in Hancock’s hotel room.\(^{160}\)

It appears that 1964 was an extraordinary year for Mr. Hancock: shortly after the aforementioned concert at Lincoln Center he recorded his fourth album as a leader: *Empyrean Isles*, which included his unique pieces—“One Finger Snap”, the funky jazz standard “Cantaloupe Island”, “The Egg”, and “Oliloqui Valley.” In July of ’64 Herbie went in to the studio to record with Sonny Rollins. (one who is not keen on too many piano players)\(^{161}\) The same month he flew to Tokyo with Miles for a successful tour. Upon returning to the States, he was asked to record two sessions for Blue note—one with Jackie Mclean and the other with Tony Williams and Bobby Hutcherson. It was also in this year that Sam Rivers substituted for George Coleman, and eventually the tenor sax chair went to Wayne Shorter. The Quintet made their American television debut on the Steve Allen Show (aired on 9/22 & 9/25/1964), playing “All Blues.” This was live TV, which can thankfully be seen on You Tube.


\(^{161}\) (Footnote needed)
The clip runs an unbelievable nine minutes, 52 seconds without commercial interruption—unheard of by today’s TV standards, save PBS. The television studio is set up like a jazz club with little round tables. Herbie is playing a Baldwin grand piano, and his solo is quite extraordinary, the band is in tuxes and they sound tight, focused and full of controlled power. Towards the end of the piano solo Miles seems to have disappeared in the back allowing Hancock to stretch out perhaps a bit longer than planned. As Herbie is vamping on the 6/8 blues in G, Miles comes hurrying out from the back, walking by the pianist on the way to the bandstand- they smile at each other, and he picks up his trumpet to finish the tune.

It’s rare to see such an uncompromising jazz group get the attention it deserves nationally. Allen had invited Davis to perform on the show at least once before, in 1955 when Coltrane and Red Garland were in the band.\textsuperscript{162}

This was followed by a two week European tour that yielded several more live recordings. After several sessions with his old boss, Donald Byrd, Hancock entered the studio on Christmas Eve of 1964 to record (for Blue Note) Wayne Shorter’s landmark album, \textit{Speak No Evil}, with Hubbard, Carter, and Elvin Jones.

\textsuperscript{162} \textit{All-about-jazz. Extended Analysis: Miles Davis: The Legendary Prestige Quintet Sessions} by C. Michael Bailey, published: May 24, 2006. On 11/17/1955, Davis unveiled his quintet, with John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones, on the \textit{Steve Allen Tonight Show}, performing "Max is Making Wax" and "It Never Entered My Mind", just a day after the first Prestige recordings were made. A week later, the quintet entered the Columbia Studios to begin recording what would become \textit{Round About Midnight}. Also present are 1956 recordings from Philadelphia's Blue Note, "Tune Up" and "Walkin'" and 1958 recordings from NYC's Café Bohemia, "Four," "Bye Bye Blackbird," "Walkin,“ and "Two Bass Hit."
Although Hancock never recorded with John Coltrane, he did get to play with Elvin Jones for the first time, earlier that year, for a Sonny Rollins session with Thad Jones, and Bob Cranshaw which took place on January 15, 1964, and produced one tune—Eddie "Lockjaw" Davis’s “Four,” (see below) which apparently wasn’t issued.

[R5381] **Sonny Rollins**

Thad Jones (cnt) Sonny Rollins (ts) Herbie Hancock (p) Bob Cranshaw (b) Elvin Jones (d)

New York, January 15, 1964

RPA1-2905-14 Four (unissued) RCA Victor

One week later, on January 24th Rollins invited Hancock back to record several tunes including “Four”, which were released as *Sonny Rollins and Co.*, on RCA-Bluebird, although the band this time was without Elvin Jones:

[R5384] **Sonny Rollins** / Sonny Rollins (ts) Herbie Hancock (p) Ron Carter (b) Roy McCurdy (d)

It was rare that the great drummer and Hancock had an opportunity to record together in the studio. Having stated that John Coltrane and McCoy Tyner influenced him, Miles Davis was known to have “borrowed” the music to “Four” from its writer, Eddie “Lockjaw” Davis, and claim it as his own. Miles must have recorded it at least 8 times. Still looking for the source of this story, but I heard it from Dr. Lewis Porter —that’s reputable enough!

163 Lord

165 “this is 1963 — we would play a style that was more experimental. I had been by that time listening to Coltrane and McCoy Tyner who was John Coltrane’s piano player, so I was playing all these open chords, interesting lines that weaved in and out of the chords, and sometimes went away from the chords.” Smith, *Library of Congress*. 
Hancock must have been very familiar with Elvin’s approach to percussion, and the way in which McCoy Tyner and Jimmy Garrison fit rhythmically into that scheme, in order to provide a cushion for Coltrane to float over. According to Hancock’s discography, Jones and Hancock play together on only a handful of occasions, mostly in 1964, although what happened outside the studio could be a different story.

One of these occasions, recorded three consecutive nights in May of 1964, produced Bob Brookmeyer and Friends, released in 1965. (The rhythm section of Herbie, Elvin and Ron Carter is one I would have liked to hear play an engagement as a trio at the Village Vanguard, my club of choice growing up as a teenager in NYC). Brookmeyer also chose Gary Burton and Stan Getz for the date, with Tony Bennett stopping by to sing a beautiful interpretation of Billy Strayhorn’s “Daydream.” (Bennett never appeared on the original LP, but the Sony CD release of 2005 included “Daydream” and two other previously unissued tracks.)

During one of Brookmeyer’s original tunes from the session, “Bracket,” (spelled “Brackett’ in Lord), Getz’ ends his solo with a short three-note sequence consisting of a quarter note followed by two eighth notes (2:36-2:40) which is immediately picked up spontaneously for the piano solo’s opening 8 bars (2:41-2:48), where Hancock invents four different permutations of Getz’s germ before going in another direction. There are hundreds of examples where Bird, for example will end a solo with a melody and Dizzy

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166 Tom Lord, The Jazz Discography Online. www.lordisco.com.proxy.libraries.rutgers.edu/tjd/CoverFrame.jsp
replays that line to start his solo. What happened here was an unexpected seamless
continuation of a discussion passed from one musician to another.

[B13149] Bob Brookmeyer

Bob Brookmeyer (v-tb) Stan Getz (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)

New York, May 25, 1964

CO82269     Sometime ago
CO82271     Brackett

[B5993] Tony Bennett

Tony Bennett (vcl) cc by Stan Getz (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)

New York, May 25, 1964

CO82269     Danny boy        Columbia C2.40424, CGK40424 [CD], CR65049 [C

[B13150] Bob Brookmeyer

Bob Brookmeyer And Friends : Gary Burton (vib) Tony Bennett (vcl) added

New York, May 26, 1964

CO82272     The wrinkle [Wrinkle time] (unissued)
CO82273     Jive hot [Jive hoot]
            Day dream (tb vcl, gb out)        Columbia 77632-2 [CD]
            Time for two                    –
            Pretty girl                    –

[B13151] Bob Brookmeyer same pers.

New York, May 27, 1964

CO82277     Sometime ago (gb out) Columbia CL2237
CO82278     Bracket (gb out) –
CO82279     The wrinkle [Wrinkle time] –
CO82277     Jive hot [Jive hoot] –
CO82278     Skylark – Smithsonian R038-IHS1
CO82279     Who cares ? (gb out) –
CO82278     Misty – CBS (Eu)465192-2 [CD]
CO82280     I've grown accustomed to her face (gb out) –
In a record review Dan Morganstern mentions Hancock’s outstanding solo on “Sometime Ago:”

Bob Brookmeyer & Friends is a wholly appropriate title for this record. The album features musicians to whom the much abused term “all stars” could be applied without fear of contradiction, and yet—because of the performers’ mutual sympathy—the prevailing atmosphere is remarkably relaxed and unified and warm. Of course, Bob Brookmeyer and Stan Getz have made music together before. The valve trombonist (who is also a gifted composer, arranger and pianist) was a member of the Stan Getz Quintet, vintage 1953, a group fondly remembered by all who had the pleasure of hearing it—on records or in person. This recording marks one of their infrequent reunions since then, but though their individual conceptions have matured and developed, the old empathy remains.

One reason for this is that both men are essentially melodic improvisers. They don’t just play around with chord changes; they give the melodic lines a chance to sing. And both Brookmeyer and Getz have ideas in which the production of warm and appealing sounds plays a considerable role.

The supporting cast assembled by Brookmeyer for himself and his erstwhile boss is much more than just that, and all its members get a chance to step out on their own. Miles Davis’ pianist and bassist, John Coltrane’s drummer, and Stan Getz’ vibraharpist is not a bad lineup, to say the least.

It is interesting to hear these men our of their usual context, and they all prove their adaptability to the new surrounds with flying colors. Fanciers of Elvin Jones’ work with Coltrane, for example, will be intrigued by his playing on this session, which is quite different from his norm and yet bears the unmistakable stamp of
his highly individual musical personality. Carter’s bass is solid as a rock, and his ear is exceptional. Herbie Hancock and Gary Burton, the youngsters of the assembly, both have a strongly lyrical vein to their playing, making their background and solo work a perfect foil for the horns.

The program consists of several first-rate popular standards, three Brookmeyer originals stamped with his accustomed inventiveness and wit, and a pleasantly nostalgic but swinging tune, “Sometime Ago,” by the Yugoslav bassist and composer Sergio Mihanovich.

All the performances are of a remarkably sustained quality, but if one were asked to point out some of the highlights, attention could be called to the tongue-in-cheek country flavor of Brookmeyer’s opening “Jive Hoot;” the beautifully balanced solo work of Getz and Brookmeyer on Hoagy Carmichael’s “Skylark” (a fine old tune); Getz’s three stomping choruses on “Who Cares;” the remarkable interplay between the horns on “Sometime Ago,” on which Herbie Hancock takes an outstanding solo; Gary Burton’s work on “The Wrinkle,” a piece which makes deft use of “stop-time” devices; Elvin Jones’ “fours” on “Bracket.”

There is much more, but this is not the kind of jazz that needs play-by-play program notes. The music speaks for itself, in accents, aware of the present but informed by the past, warmly and with conviction. And the playing of Getz should be a lesson to those who tend to equate great popular success with a lessening of creative ability. Bob Brookmeyer And Friends have here provided a most pleasant and rewarding musical companionship.

Dan Morgenstern
When I interviewed drummer Billy Hart, concerning the time he spent on the road, touring with Hancock, (a period of 3-1/2 years) he relayed a conversation he had with both Ron Carter and Herbie, relating to the recording session of Wayne Shorter’s *Speak No Evil*:

I had asked Ron, I said: “Man, when you were doing *Speak No Evil*, could you tell how great that music was that you were doing?” And he said: “Yeh.” And I asked Herbie the same question, sometime later, and he said: “Nah man, I was trying too hard to play like McCoy!” [Tyner].

[S6121] Wayne Shorter

**Speak No Evil**: Freddie Hubbard (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b)
Elvin Jones (d)

Engelwood Cliffs, N.J., December 24, 1964

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<thead>
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<th>Track</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
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<tr>
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<td>Witch hunt</td>
<td>Blue Note BLP4194, CDP7-46509-2 [CD], 8-59072-2</td>
<td></td>
</tr>
<tr>
<td>1500</td>
<td>Wild flower</td>
<td>Blue Note BLP4194, CDP7-46509-2 [CD]</td>
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<tr>
<td>1501</td>
<td>Speak no evil (*)</td>
<td>B1-91141, 854191-2 [CD]</td>
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<tr>
<td>1502</td>
<td>Infant eyes (fh out,#)</td>
<td>B1-91141</td>
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<td>1503</td>
<td>Fee-fi-fo-fum</td>
<td>Blue Note 8-59072-2 [CD]</td>
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<td>1504</td>
<td>Dance cadaverous</td>
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The pianist sounded pretty much like himself on *Speak No Evil*, save for the last chorus of his solo on the title tune, where he practically quotes Tyner verbatim, using a continuous chromatically ascending three note pattern (at 6:39) before the restatement of

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167 Billy Hart phone interview with AS. New Years Day 2013. Although this story Hart told me may be apochryphal, I would not for one moment doubt his sincerity.
the theme on the out head by Freddie Hubbard and Wayne Shorter. The pianist’s comping patterns, at times, were a bit more percussive than usual due to Elvin Jones’s intensity, yet the drummer never overwhelms the rest of the group by playing too loud. Occasionally, this album yields real Coltrane flashbacks when Herbie Hancock plays McCoy Tyner-style fourths to accompany Shorter’s solos.\(^{168}\)

Graduate student Jeff Benatar\(^{169}\), from the Rutgers MA in Jazz History and Research program, has a friend whose father knows Hancock quite well. The email that follows is Hancock’s reply to Jeff, who asked Herbie if he had any recollections of the *Speak No Evil* record date with Wayne Shorter:

On Mon, Feb 8, 2010 at 11:53 AM, <ALEvine280@aol.com> wrote:

Hello Herbie

This is Artie Levine. As I probably told you, my daughter is at Ohio State. Her friend Jeffrey Benatar, is also at Ohio State, and is a big fan of yours. My daughter asked me to pass on Jeff's communication to you. If you could respond to him, that would be great.

Hope you and your family are well.

Your friend always,

Art (Artie) Levine

From: MARNI LEVINE _Sent: Tuesday, February 09, 2010 7:17 PM_To: JEFFREY BENATAR_Subject: HERBS

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\(^{169}\) Thanks to Jeff Benatar, my colleague and fellow pianist, who was kind enough to share this email from Hancock. The contents were shared willingly, and although there is no guarantee of authenticity, Jeff’s intelligence and integrity speaks for itself.
Hi Artie and Jeff,

I'm not as acute in accessing my memory banks as I use to be. There's very little that I remember about the "Speak No Evil" record date. I know we recorded it at Rudy Van Gelder's studio but I don't remember anything about the experience of being there. I think it's the first record I did with Elvin Jones. I only did a few with him after that date. I was 24 years old at the time and had been playing in Miles Davis' band for about a year. In 2 months I'll be 70 so that was a long time ago, 46 years.

I was already a big fan of Wayne's as I still am today. We are best friends, he lives about 7 minutes drive from my house. I do remember being excited about being there in the studio with those particular musicians who were my favorites. I was especially excited about working with Elvin who was the only one I had not recorded with before and I was a bit on edge about that. I wanted to make a good impression. Coltrane's group was my favorite group outside of the one I was with, lead by the master, Miles.

At the time I was still working on improving my ability to listen effectively at what the other musician's were playing and to let their creativity shape help shape my own. I was seeking a new idea, a new approach, a new landscape to describe musically. Much of that was because of the times which we're bursting with new, fresh approaches to culture and the arts. Young people we're carving out new territories and doing it effectively. The avant-garde in jazz was very much alive, too, and influencing the more mainstream and post-bebop musicians. Wayne was and still is at the forefront of music that expressed fresh ideas. It was indeed an exciting time to be young.

I wish I could tell you more but so much has happened in my life since then but the foundation for my future was being laid then. Later that same year I also met my wife, Gigi, whom I married 4 years later. Last year we celebrated 41 years of marriage and it's as strong as ever.

Take care,
Herbie
McCoy Tyner’s influence can be felt however, on a Freddie Hubbard session 15 months later on March 5, 1966, released on Blue Note in Japan. We find Elvin and Herbie along with Joe Henderson, and Reggie Workman—the “unexpected” artist, is alto saxist Hosea Taylor, who according to the *Pittsburgh Jazz Network* celebrated his 65th year as a jazz musician in 2008 with the release of his book *Dirt Street*, which is a survey of the many historic jazz clubs of Pittsburgh, and the famous local musicians that performed there. Taylor, the elder statesman of this group, plays bassoon on one of the two tracks; “True Colors,” which also has Hancock listed as playing celeste! (see below) I am convinced that the keyboard instrument he is playing is a harpsichord—I’ve played the celeste and as an orchestral instrument it has a completely different timbre. Although there are many examples of jazz bassoon today, in the mid-60’s this double-reed instrument along with the harpsichord are a bit scarce among jazz circles. Hubbard’s theme on “True Colors,” would have pleased Darius Milhaud. The solos appear to be free with no attachment to chord changes, something the pianist was already adept at. With the release of *E.S.P.*, in January of 1965, the Miles Davis quintet was already using this time we got to *E.S.P.*, Miles said ‘I don’t want to play chords anymore.’…” Of course Ornette Coleman and others had done this before him, but Davis’s exposure was so broad

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171 *Happenings*; Hank Jones and Oliver Nelson with Jones on electric harpsichord is one exception to be found. Impulse records. recorded October 19-21, 1966

worldwide that he would set many musical trends throughout his career, as much through albums as live performances.

When soloing on “True Colors,” Hosea Taylor’s bassoon is reminiscent of Eric Dolphy’s bass clarinet, (Hancock was a member of Eric Dolphy’s quartet in 1962-3. Two records were made with that group) but only up to a point; in the higher register an “oboe” seems to appear. Hancock’s freely executed harpsichord statements bring to mind the work of Cecil Taylor in his less percussive mode, and perhaps Hancock’s “favorite composer”—Igor Stravinsky. Elvin Jones’s brushwork is restrained yet forceful at the same time—a paradox that he has displayed on many occasions.

[H8568] Freddie Hubbard

Freddie Hubbard (tp) Joe Henderson (ts) Hosea Taylor (as-1,bassoon-2) Herbie Hancock (p,celeste-1) Reggie Workman (b) Elvin Jones (d)

Englewood Cliffs, N.J., March 5, 1966

1706 (tk 6) The melting pot (1) Blue Note CDP7-46545-2 [CD], (Du)1A158-83395/8
1707 (tk 10) True colors (2)

Note: Both above titles also on Blue Note (Jap)CP32-9535 [CD].

What we have here is an eclectic recording that is unique in the Hancock oeuvre. As the Tom Lord discography shows, these two cuts, “The Melting Pot” and “True Colors” were added as bonus tracks to the Rudy van Gelder edition release of Freddie Hubbard’s Blue Spirits.¹⁷⁴

¹⁷³ Gluck.

¹⁷⁴ Freddie Hubbard: Blue Spirits; rec. 2/26/65 and 3/5/66; Blue Note CDP7-46545-2 (CD), includes McCoy Tyner, Kiane Zawadi, Bernard McKinney, James Spaulding,
It is during “Melting Pot” that Hancock (consciously or unconsciously) expresses the pianistic language of McCoy Tyner. Reggie Workman opens with an *ostinato* figure in the bass, doubled by the left hand of the piano for four measures. Elvin Jones accompanies this figure in a loose Latin groove, around the ride cymbal and tom-toms entering at measure 5—from 0:15-0:21 the piano comping style utilizes fourths in a chromatic fashion. After the first 16 bars of it’s theme (trumpet, alto and tenor sax), Hancock at 0:47 with a “Tynerish” tremolo and the rhythm section at 0:50 play 8 bars, the pianist forceful, and making use of quartal harmony with a diminished pattern in parallel motion with both hands. This is identical to the way in which Tyner often voices his chords. When Hubbard, Henderson, and Taylor pick up the theme again, at 1:03, the pianist immediately comps in his own rhythmic manner helping the rhythm section to build to a crescendo. At 1:36 he plays one of his “funky” bluesy fills, answering Hubbard’s line, and at 1:50, plays some strongly punctuated rhythmic 16th notes, once again finding his own voice.

Hancock’s solo begins (5:33) with his own sinewy chromatic lines, but at 6:06 uses a device where the beat is displaced between the two hands, creating a *hemiola* effect that personifies the Tyner use of quartal harmony and rhythmic permutations that we are so used to hearing with Elvin’s rolling, swinging beat behind it. However, it is McCoy through the lens of Herbie—he isn’t a carbon copy—only a starting point from where a shared harmonic/melodic language is explored between two stellar musicians.

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Hank Mobley, Bob Cranshaw, Pete LaRoca, Joe Henderson, Harold Mabern, Larry Ridley, Clifford Jarvis, Big Black, Reggie Workman, Elvin Jones, and Herbie Hancock
Having studied the unique propulsive energy of Elvin’s drumming, accompanied by either Jimmy Garrison, or in this case, Reggie Workman, and the influential setting they contribute to the John Coltrane quartet in numerous performances, may be what allows us to hear Tyner’s influence on Hancock.

The second great quintet was Davis’s best group ever: “Their solos were fresh and original, and their individual styles fused with a spontaneous fluency that was simply astonishing,” writes Fordham in a 2010 article.\textsuperscript{175}

Hancock, and McCoy Tyner, (the latter, who made all of the recordings with Coltrane at that time) have both used 4\textsuperscript{ths} and sus 4\textsuperscript{ths} frequently as a tool for composition. They have also exploited fourths as a means for improvising, in order to free themselves from standard chord changes and progressions. A tune consisting of primarily sus chords, such as “Maiden Voyage” or “Little One,” gives a fresh “floating” sound to a piece of music. A sense of ambiguity in the non-resolution of the harmony—a searching quality.

In an interview from 1969 Herbie states:

I am trying to write hummable tunes with a kind of rhythmic element people can be infected with, and one key to the rhythmic thing is duple meter.” According to the interviewer, Herb Wong: “Hancock has composed tunes using a type of bastardized bossa nova beat with a tinge of rock. He uses bossa nova which has duple meter because this metric trait is one that has made bossa nova popular along with the inherently simple melodies.

Harmony is the element that offers even more flexibility. The differentiated positioning of chords in my ‘Maiden Voyage’ is an example, and ‘Speak Like A Child’ is somewhat like a pop ballad. It’s an extension of the concept of simple

\textsuperscript{175} in \textit{Music} | December 15th, 2012. \textit{Guardian} jazz critic John Fordham
melody and rhythm related to a more advanced harmony. It’s like a huge door with a lot of little doors to the outside public and I’m trying different doors.”

In the late 1970’s, a group of influential jazz musicians were asked whether they felt they had more freedom, or less freedom, at a time when there was pressure to perform fusion, and the economic turn jazz had taken was toward the commercial. Elvin Jones replied:

“The answer depends on the integrity of the artist and his economic alternatives.”

Hancock’s reply was quite different:

We are freer in having larger budgets to work with, better recording techniques, more time to spend in the studios. When I was with Blue Note I was not too much concerned with sales. Today, with Warner Brothers, it’s a bigger ball game, and in a sense that’s less free; however, it has brought me to the attention of a far greater audience. Look at the crossovers—Joni Mitchell getting into jazz with her Mingus album, (could this have been the seed of the concept of taking Mitchell’s tunes and turning them into jazz vehicles—both vocal and instrumental for River: The Joni Letters, his album of the year Grammy?) even Dolly Parton going from country to rock. I went from jazz to fusion to disco and R&B; my next album will touch rock and Latin bases.

The 1980’s will bring a real renaissance, new areas, new forms, more use of computers in music, yet at the same time more interest in acoustic sounds, a back-to-nature movement parallel to the ecology movement.”

[H1389] Herbie Hancock

176 Herb Wong, Liner notes; The Prisoner, Blue Note records, Interview with Herbie Hancock

177 River: The Joni Letters (Verve 10063) 2007 Grammy Award for Album of the Year. (first jazz record to be so honored since 1964) AND 2007 Grammy for Best Contemporary Jazz Album.

Mwandishi: Eddie Henderson (tp,flhrn) Julian Priester (tb) Bennie Maupin (b-cl,alto-fl) Herbie Hancock (el-p) Ronnie Montrose (g) Buster Williams (b,el-b) Billy Hart (d) Leon "Ndugu" Chancler (d,perc) Jose Chepito Areas (cga,timb)

1970
Ostinato [Suite for Angela] Warner Bros WS1898, (F)46077, (Jap)P5136-37

You'll know when you get there)

Wandering spirit song (rm,lc out) All above titles also on Warner Bros (Jap)P8044, Warner Archives 45732-2 [CD

You’ll Know When You Get There: Herbie Hancock and the Mwandishi Band is the title of a recently released book by Bob Gluck on the music of the Mwandishi group, which included Henderson, Priester, Maupin, Montrose, Williams, Hart, Chancler, and Areas (see above from discography). It is also the title of a tune Hancock composed for the above recording date. The book covers Hancock’s early development eventually analyzing the many great recordings this band produces in the early1970’s. Steven Pond who wrote the recently published: The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz) comments:

You’ll Know When You Get There fills an important omission in jazz scholarship. In fact, the thin body of literature on a jazz figure as imposing as Herbie Hancock makes this book a matter of some urgency. Filled with meaty stuff, good quotes, and insightful conclusions, Bob Gluck’s book is a substantial and needed look at an important era of American music.
(Steven F. Pond, Cornell University )

I recently conducted a phone interview with bassist and composer, Buster Williams, during which he mentioned that this book portrayed an extremely accurate portrayal of the Mwandishi band, which he was of course a full time member.

As I began reading this book I was immediately and pleasantly transported to an exciting place. Bob Gluck writes of a time and of events that I was a part of and of course remember well, but the writer’s uncanny ability to touch on the
intricacies of this music and its affect unveils for me a keener insight into the present. As the band evolved the music itself enslaved us. We were not the dictators of the outcome of the performances. The music told us what it needed and we were willing to unselfishly comply, to the point that the end result of the story was as much of a surprise to us as it was to the audience. It was exciting to go to work every night not knowing what to expect. What am I going to be compelled to do tonight? Can I face the challenge? Am I ready and capable? This is not something that can be contrived, not even if it is your prime objective. Our great fortune was the synergy, compatibility, sense of unity, and selflessness that we all shared with each other. Herbie was our leader in every sense of the word. In retrospect, I can see more clearly his great compassion in being a conduit, of sorts, for this magic (if you allow me to be so expressive) to take place. I’m very happy that Bob Gluck took on this great challenge to write this book. I would think it to be a daunting task to say the least.

(Buster Williams)
Hancock discusses Duke’s compositional style and its influence on his own writing, as well as Ellington's originality as a composer.

Throughout this documentary music critic Leonard Feather and Willie “The Lion” Smith discuss Duke Ellington’s music, the “Lion” at the piano with examples. Clark Terry, Jimmy Hamilton, Russell Procope, Ben Webster, Louis Bellson, Herb Jeffries, and Cootie Williams were some of the people interviewed for this documentary, which makes sense, as they were important surviving members of his band. On the other hand, to have a fairly young Hancock being asked about Ellington’s music, so much of which was composed before he was born, shows great insight by the director, as well as great respect for Herbie. It must have come to director Terry Carter’s awareness while putting this film together, that Hancock as an influential spokesman to younger jazz musicians has enough insight to appreciate Duke Ellington’s music, and perhaps he is one who will keep Duke’s compositional torch alive.

(1:21:52)

Herbie Hancock: “Duke Ellington has this amazing way of writing that makes any combination of instruments sound huge. And my mouth, my jaw was hanging down the whole concert, cause I couldn’t believe what this guy was doing with his orchestration. It
was just fantastic—I love the fact that he doesn’t just write the chords for the saxophone, and the same chord for the trumpets (gesticulating with his hands) that they’re just block chords running in parallel. He writes clusters that are much richer than you might expect from someone his age and someone coming from a background that’s…older than mine for example. I play clusters but I don’t expect someone who is twenty years older than me to do that, you know…..unless they are in contemporary classical music.”

(1:23:50)

“Duke arranged music with such facility and such passion too, that I love the fact that he wrote melodic lines for the lower instruments, not just bass notes. He wrote, you know, for the bass trombone, he’d have a little melody to play. And, I try to fashion some of my own writing after that same idea, because it’s much richer than anything else that I’ve heard.”

(1:49:42)

“Duke Ellington is a master in his own right, and certainly deserved as much if not more attention than George Gershwin, and I’m afraid that he wasn’t given that attention. And, my hat’s off to you, Duke for the rest of my life, and for the rest of eternity.”

“From the first time I heard him, I felt Herbie had a singular quality of incisive, searching lyricism.” (Nat Hentoff)
HANCOCK’S INSTRUMENT

No matter how far he delved into electronic “funk” Herbie always came back to his trusted 9-foot concert grand on the stage, and more recently has been the most notable “artist representative” for the Fazioli grand piano (made in Italy and sold at a cost of $202,000\textsuperscript{179}) in much the same way Oscar Peterson represented Bosendorfer (manufactured in Vienna for a slightly smaller tariff than the Fazioli), as well as Ahmad Jamal, who enjoys the distinction of being a Steinway artist.

Paolo Fazioli, creator of one of the world's most expensive pianos, doesn't believe in putting limits on musical artists. Fazioli Pianoforti makes the world's largest concert grand piano at 10 feet, two inches. Priced at $202,000, it is the only piano with a fourth pedal that allows for a pianist to turn down the volume without modifying the timbre. Fazioli makes several specialty pianos in different styles and wood finishes. The most expensive is the Brunei, with mother of pearl, semi-precious stones and sequoia burr wood at $409,000. In producing the instrument's sound, one of the most important parts of a piano is the sounding board, which in Fazioli pianos is made from red spruce from the Italian Alps. It's the same wood from the forest that was used to make Stradivarius violins.\textsuperscript{180}

It comes as no surprise that all the Fazioli artists represented in the article are classical pianists, except for Herbie Hancock. In fact, he was featured last month in a concert sponsored by the piano company at the Teatro Verdi in Italy:

\[\text{179 World’s most expensive piano is gaining converts: Canada.com;}\]
\[\text{http://www.canada.com/ vancouversun/news/arts/story.html?id=2d4591a3-a8b9-42da-a029-0f813dd34c7b}\]

\[\text{180 Ibid.}\]
HERBIE HANCOCK  *Plugged in. A night of solo explorations* 23 OTTOBRE 2012

Great preview for the concert series Il Volo del Jazz. On October 23\textsuperscript{rd} Herbie Hancock will land on the stage of the Theater "G. Verdi" in Pordenone with his tour "*Herbie Hancock - Plugged In. A night of Solo Explorations*". The American jazz legend, for the first time in "Piano Solo" in Europe, will perform in the cities of Parma, Pordenone and Roma. In a charming journey between acoustic and electric piano, Herbie Hancock will revisit many of his historical pieces (Cantaloupe Island, Maiden Voyage, Watermelon Man, Chameleon) along with music composed especially for the occasion. A big comeback for one of the most charismatic figures in modern jazz.

Tickets will be on sale from October 12th on the website and at the ticket office of Teatro Verdi.

www.controtempo.org | www.comunalegiuseppeverdi.it | www.herbiehancock.com
Blue Note: A Story of Modern Jazz (1997)

Transcribed by Alan Simon

Herbie Hancock was one of the artists who participated in this documentary. In discussing Blue Note Records and its founders Alfred Lion and Francis Wolff, we get a clear picture as to why the label produced so many cutting edge, state-of-the-art records.

Hancock: You know what they’d recognize? They could recognize when something was groovin’ and when it wasn’t. They couldn’t dance..(laughs) they both had two left feet. If something was groovin’ he (Alfred Lion) would start to do this little two-step thing. (demonstrates). If he wasn’t doing this dance, it wasn’t groovin’. With the help of Ike Quebec they sought out the most creative artists and gave them the Blue Note treatment: care, planning, and quality at every level. In 1947 they recorded Bud Powell whose tortured life would later affect his work.

In 1961 when I first went to New York from Chicago with the Donald Byrd—Pepper Adams Quintet, Donald Byrd became my roommate. One time when he said to me: “Hey, Herbie-it’s time for you to make your own record.” I said: “What? I’m not ready Donald, I’m not ready.” He said: “Yes you are, here’s what you do. Call up Alfred, meaning Alfred Lion, and tell him that you’re ready to do your own thing.” I went in
there with three tunes and he really liked them. I got ready to play the blues and the two standards and he says: “Why don’t you write three more originals?”

I was stunned—I said: “sure Alfred.” So my first album under my own name….six original tunes, and they never do that. Actually, one of the tunes was “Watermelon Man”, and I think he sensed that it was a tune that could really become popular.

From the same documentary:

Michael Cuscuna: (concerning Lion) He was so driven by the artist he heard, and even when he first recorded Bud Powell, or later when he recorded Herbie Hancock—these were unknown musicians, but he heard something that excited him, and he could not, not record them. There was absolutely no financial consideration in what he did. He recorded what he felt and what he loved, and some of it sold a lot, and a lot of it sold nothing, but we owe him a great debt for the music he documented, which is some of the music that is still being used as a model by young artists today.
A candid discussion with drummer, Billy Hart\(^{181}\) and his musical experience with Hancock, sheds light on the bandleader’s character, as well as his ability to connect deeply with his bandmembers:

**Billy Hart:**

You know what I’m sayin? He said, you know, the first time I heard anybody that seemed interested in my playing, or that might have played something that I might have played, was when I heard Chick [Corea]. But he didn’t say: “I heard Chick playing my shit.” From my personal observation, he is one of the few people that approaches the instrument more from the *accompanists* standpoint than a soloist’s standpoint. I think he plays great solos because he accompanies the shit out of himself.

**AS:** He is one of the finest accompanists I’ve ever heard, even on his first Blue Note record, *Takin’ Off*, if you listen to the way he comps behind Freddie and Dexter, that sophistication, subtlety, and a beautiful singing tone. How many pianists have all that, and he listens, he listens so carefully.

**BH:** That’s, that’s what I’m talkin’ about!

**AS:** It’s like he’s aware of every note you play, right?

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\(^{181}\) Billy Hart interview with Alan Simon, New Years Day, 2013
BH: That’s the way I felt; the first time I got on the bandstand with him, the only rationalization I had was, what, this cats already played with Elvin (Jones) and Tony (Williams), and Jack (DeJohnette), and anybody that I would want to emulate. So, maybe that’s why he seems to know everything, not just that I’m playing, but what I was thinking. It was scary, man! It was scary because I got a pretty wide imagination myself, so for somebody to get into your head like that. It was like…what?? And everybody else in the band, the front line eventually would come up with the same conclusion, and I told Benny [Maupin]. He said: “Man, did you hear that?” and I said: “Yeh, but I’m new in New York, I thought that maybe that’s what you guys do.” He said: “No man, I’ve never heard anything like that before. That’s what he did for me. It’s almost like we all own him, or something, like we all got something special that nobody else understood. It seems like he can do it with anybody. Oscar used to come see us, as well as the Modern Jazz Quartet, so that’s John Lewis AND Oscar Peterson.\(^\text{182}\)
While working through Hancock’s vast discography—the equal of possibly any musician in the history of jazz—some of the surprises and curiosities I came across included: Between 1967-68 he recorded many sessions with Wes Montgomery, as well as some oddities:

A sort of New York City quasi-dance band “club date,” with the famous “King of Swing,” far atop glorious Rockefeller Center in the posh and “Cole Porter-esque” Rainbow Grill Ballroom. I don’t mean to sound sarcastic or condescending. Although the top society bands like Lester Lanin, and Eddie Duchin would play dance music for the upper crust of the city in this art-deco lush and extravagant setting overlooking Manhattan’s other skyscrapers, this band was top-notch. It was only a sextet these two evenings—a considerably smaller unit than Benny Goodman’s own Big Band, and even as late as 1980 when I played piano at the “Grill” for a month, it was with a fairly large big band, including the required “boy and girl” singer. We could play jazz, as long as the tempos were medium and danceable, or just right for an occasional jitterbug. The tunes had to be standards from before 1959, but the solos had to be kept short. The conductor made sure that there was no more than 3-1/2 seconds between the end of one tune and the beginning of the next.

Fellow musicians who discuss Benny’s penny-pinching side, would say that he brought in a smaller ensemble because it would make the leader’s pockets fatter with cash—he only had to pay six men and keep the rest; but Goodman has also shown his generous
side, from giving verbal credit in the microphone to the audience for many of Fletcher Henderson’s contributions, and rewarding the arranger handsomely for his work; [of course Jelly Roll Morton’s “King Porter’s Stomp,” arranged by Henderson was a big hit] and showcasing, while creating a decent earning scenario for Lionel Hampton, Teddy Wilson and Gene Krupa in their stellar quartet performances. Goodman was at times brave enough to standup when necessary for his two African-American musicians, Wilson and Hampton while touring during the Jim Crow era, where the pianist and vibraharpist could not eat in the same restaurant, share the same bathroom, or sleep in the same hotel as the white men.

It is 1966, Herbie is back from a tour in Europe, and he gets a call from Hank Jones asking the younger pianist to sub for him at the Rainbow Grill Ballroom for the weekend with the famous BG. Perhaps, Hank has a live TV show, or record date with a singer, or Broadway show. Hancock agrees to it; he still has his tuxedo from touring with Miles, yet these two bandleaders could not be more opposite, and was Hancock familiar with this older traditional repertoire—would there be charts? [So, what did it sound like? How conservative did he play to try to match Goodman’s clarinet, knowing whom he was subbing for?]

This CD of this event was released for the first time in 1991, at a time when Hancock’s fame was in full bloom, and Yale University must have assumed that his name would help sell the recording. Although the cover states: *Benny Goodman –Live at the Rainbow Grill. Featuring Herbie Hancock, Zoot Sims*, (from a different date, same venue) and *Doc Cheatham*, it is the last two, tenor saxophonist and trumpeter, that get most of the
solo space besides Goodman. It is a bit misleading—Hancock plays very conservatively, you barely hear the piano at all until the last tune, Waller’s “Honeysuckle Rose.” Here he gets two chorus’ where by the bridge he sounds a lot like Oscar Peterson, and continues in block chord fashion. Although his accompaniment is fine during Doc Cheatham’s trumpet solos, and a female vocalist of dubious nature, the drumming of Morey Feld is the antithesis of what he was used to from Tony Williams. It was June, 1966; he was with Miles Davis full time, and there appears to be a mismatch of genre’s and age groups here. Of course there are young musicians whose playing resembles Jelly Roll Morton, Earl Hines, and Louis Armstrong; also very old players who understand the realms of Cecil Taylor, Ornette Coleman, Sun Ra and Albert Ayler. Still this “oil and water” concept that takes place on this record from the Yale University Music Library, reminds me of the concert in Europe of the Davis group, and Wynton Kelly, one of the greatest accompanists in jazz, sounds out of place during Coltrane’s long solos. The pianist finally just “strolls”

[G4357] Benny Goodman
Benny Goodman Sextet: Herbie Hancock (p) replaces Hank Jones, Les Spann (g) added
"Rainbow Grill", NYC, June 3 & 4, 1966
Avalon
Embraceable you
Sweet Georgia Brown
Look for the silver lining (as vcl)
By myself (as vcl)
Honeysuckle rose

Music Masters 5047-2-C [CD]

Note Music Masters 5047-2-C [CD] titled "Benny Goodman, vol 6 - Live at the “Rainbow Grill”; see June 28 & 29, 1967 for the rest of this CD Additional titles totalling six hours were recorded on the two evenings by Goodman's Park recording company.
In order to supplement the missing personnel in Lord, the following should be helpful.

Benny Goodman, Yale Archives. Vol. 6, Rainbow Grill ’66 and ’67
Yale Archives. Vol. 6 / Rainbow Grill ’66 and ’67
"Never before released recordings from Benny Goodman's private collection"
Avalon (6:04), Embraceable you (4:03), Sweet Georgia Brown (5:07), Look for the silver lining (vocal) (4:33), By myself (vocal) (3:55), Honeydew rose (5:50).

Benny Goodman, clarinet; Adolphus "Doc" Cheatham, trumpet; Herbie Hancock, piano; Les Spann, guitar; Al Hall, bass; Morey Feld, drums; Annette Saunders, vocal

review
by Scott Yanow
The seventh volume of music taken from the hundreds of tapes that Benny Goodman willed to Yale University covers a period of time when The King of Swing used pickup (although still all-star) groups, combining veterans with younger talents. This CD has nine selections from a septet with trumpeter Joe Newman, Zoot Sims's tenor and guitarist Attila Zoller. There is nothing surprising about the repertoire (BG generally ignored the novelty pop tunes of the '60s) and this particular unit works well. The remaining six numbers find Goodman sharing the frontline with trumpeter Doc Cheatham (whose solo style was not as well developed as it would become after he passed his 70th birthday), allocating two vocals to the forgotten Annette Saunders and trying out a new pianist who was subbing for Hank Jones, Herbie Hancock. Even with this unusual personnel, the result is a strong set of solid swing.

Hancock and Jones would meet up again, years later, this time in Japan to collaborate in a two-piano concert with Ron Carter and Tony Williams in the rhythm section. This took

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0000674732

184 Ibid.
place on July 29, 1978 at the “Den-en Colosseum” which, features Hank Jones AND Hancock.¹⁸⁵

[2854] Jonathan Klein

Hear, O Israel: A Sabbath Concert In Jazz: Thad Jones (tp,flhrn) Jonathan Klein (flhrn,bar,comp)
Jerome Richardson (as,ts,fl) Herbie Hancock (p) Ron Carter (b) Grady Tate (d) Antonia Lavanne,
Phyllis Bryn-Julson (voice) Rabbi David Davis (narr) Antonia Lavanne, Phyllis Bryn-Julson (voice)

New York, late 1967

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<th>Blessing over the candles</th>
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<td>Matovu - Bo'rchu</td>
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<td>Torah service - adoration</td>
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<td>Final amen</td>
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Note: (NFTY stands for New England Federation of Temple Youth.)
During a discussion with Naoki Suzuki, the Herbie Hancock discographer, Herbie Hancock did not recall making this recording session!!

And then there is Miles “doubling” on chimes. It is speculation, but Miles could have asked Hancock to play the electric harpsichord in the same manner in which he asked him to record on a Fender Rhodes electric piano the first time—talk about eclectic-electric!¹⁸⁶

[D1653] Miles Davis Miles Davis (tp, chimes) Wayne Shorter (ts) Herbie Hancock (el-p, electric harpsichord) Joe Beck (g) Ron Carter (b) Tony Williams (d)

New York, December 28, 1967

Water on the pond Col KC236474, CBS 88514, Mosaic MQ10-177

According to Mosaic liner notes there is a stick on a snare rim playing strict tempo on this track. Tony Williams was sure

¹⁸⁵ The Great Jazz Trio formed in 1975, consisting of Hank Jones, Ron Carter, and Tony Williams, to play a week-long engagement at NY’s Village Vanguard. The Tom Lord discography lists—Ron Carter: 1 + 3 [C2498]. A live concert recorded at Japan’s “Den-en Colosseum” on July 29, 1978 (JVC-Jap-VIJ-6317), which besides Carter, features Hank Jones AND Hancock, backed by Tony Williams. The Great Jazz Trio performed at the Vanguard again in 1977—a year before this concert. It’s plausible that Jones was in Japan touring with his own trio (as he often did) when he was asked to join Hancock’s trio for this event.

¹⁸⁶ We get to hear the electric harpsichord on the reissue of Freddie Hubbard’s Blue Spirits. The tune is “True Colors,” from nearly two years earlier. see footnote 173.
there was no other drummer present, but does not remember overdubbing the part. There was no overdub on the original master.

The ondioline was used in records by Kai Winding and Claus Ogerman in the 60’s. Is there any chance (again hypothetical) that Hancock in this session with Artie Butler (see below) was introduced to the Ondioline and it intrigued him? [I will have to ask him when I get a chance.] It is a primitive precursor to many of the synthesizers Herbie would soon use and develop. Between the moog synthesizer and the ondioline and the Rhodes electric, Hancock would have all the sounds he needed for his soon to be rise to fame as an electric funk-(fusion) jazz musician, and the time of this recording is close to his break with Miles and future adventures with Mwandishi and Headhunters. The ondioline is described as:

an electronic keyboard instrument, invented in 1941 by the Frenchman Georges Jenny, and is a forerunner of today's synthesizers. The Ondioline was capable of creating a wide variety of sounds. Its keyboard had a unique feature: it was suspended on special springs which made it possible to introduce a natural vibrato if the player moved the keyboard (not the entire instrument) from side to side (laterally) with their playing hand. [This sounds like the pitch-bending wheel on the left side of most synthesizer-keyboards-still often used today] The result was an almost human-like vibrato that lent a wide range of expression to the Ondioline. The keyboard was also pressure-sensitive, and the instrument had a knee volume lever, as well. The instrument's movable keyboard was modeled after the keyboard of another early electronic instrument from France, the Ondes Martenot. The Ondioline did not feature a ring (or ribbon) controller to control pitch, as the Ondes did. Instead, the Ondioline had a strip of wire, that when pressed, provided percussion effects, but it could not produce the Ondes's theremin-like pitch effects.

However, the Ondioline's sounds possibilities were much more varied, compared to the Ondes Martenot, which could only produce a few variations of sounds. This was due to the Ondioline's filter bank, which featured an array of 15 slider switches for various tones. Selected combinations of these switches could create sounds ranging from near-accurate recreations of symphonic instruments (oboe, French horn, etc.) to totally unique sounds of its own. Like the Ondes Martenot, the Ondioline's circuitry was purely vacuum tube-based. However, unlike the Ondes, whose oscillator is based on the theremin (two ultra-high frequencies beating against each other, to produce a third audible frequency), the Ondioline used a multivibrator oscillator circuit to produce its tone. This gave the Ondioline a more versatile tone, richer in harmonics than the Ondes. Another advantage of the much smaller Ondioline was that it was very portable, and could be played in
tandem with a piano or organ. At $500, its price was also much less than that of the Ondes.

[B16691] Artie Butler **PLAYING ONDIOLINE WITH LARGE STRING SECTION WITH HARP**
(3 guitars)
Mort Bullman, Tom Mitchell, Benny Powell (tb) Jerome Richardson (fl,pic) Artie Butler (p, ondioline)
Herbie Hancock (p) Arthur Bogin, Peter Dimitriades, Irving Spice, Joseph Haber, Louis Haber, David Sackson, Louis Stoer, Harry Lookofsky, Matthew Raimondi (vln) Murray Sandry, Bernard Zaslav (viola)
Seymour Barab (cello) **Corky HALE (harp)** Vinnie Bell, Sal Troia, Charles Macey (g) Ron Carter (b) Gary Chester (d) George Devens, Richie Ritz (perc)

Englewood Cliffs, NJ, January 8, 1968

The fine jazz guitarest, Bucky Pizzarelli, joined Miles’s quintet in 1968 to record the tune “Fun,” although it was incomplete, therefore unissued. A salient feature, is the return of the dubious electric harpsichord.

[D1654] Miles Davis **Miles Davis Quintet**: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (electric harpsichord) Bucky Pizzarelli (g) Ron Carter (b) Tony Williams (d)
New York, January 12, 1968
Fun (incomplete) (unissued) Col

Although Gil Evans, in his magnificent collaborations with Miles Davis, was known for using unorthodox orchestrations (within the jazz canon), his clever use of english horn and bassoon wasn’t usually complemented by—at least in the same composition-Hawaiian guitar, mandolin, marimba, and two harps.

Herbie Hancock (el-p) Joe Beck (el-g) Herb Bushler (Hawaiian-guitar) Lawrence Lucie (mandolin) Gloria Agostini (harp) or Betty Glauman (harp) Ron Carter (b) Tony Williams (d) Gil Evans (arr,cond)

New York, February 16, 1968

CO96677-4 / CO96677-6 / CO96677-8 / CO96677-9 Falling water (four takes) Mosaic MQ11-164, Columbia/Legacy CXK67397 [C

\[187\] http://en.wikipedia.org/wiki/Ondioline
The Lord Discography clearly shows that during their European tours, Miles (with the second great quintet) preferred to perform the same 10-12 tunes almost every night. Sets were incredibly tight, with one tune overlapping into the next, creating almost a suite of compositions; the set being one continuous work of art. Yet it is surprising that with this group of musicians who collectively possess a huge repertory, he felt the need to confine the sets to a “routine.” The first recording by this Quintet released to the public where Hancock plays the Fender Rhodes electric piano and Ron Carter, electric bass was on “Stuff,” the opening track from *Miles in the Sky*. Below it also mentions celeste, and yes again the electric harpsichord. Of course Hancock played acoustic piano as well. George Benson, plays guitar, turning the band into a sextet on Wayne Shorter’s “Paraphernalia.”

[D1655] Miles Davis

*Miles In The Sky: Miles Davis Quintet/Sextet* : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p, el-p, celeste, el-harpsichord) George Benson (g-1) Ron Carter (b) Tony Williams (d) New York, January 16, 1968

Columbia KC236278 used an insert ending on "Teo's bag", which simply does not work as a splice. The original take was used for Mosaic MQ10-177 as it was played. **Composer, Herbie Hancock's actual title for this tune is “The Collector”**

Recording of “Teo’s Bag” and “The Collector” appear on CD-back to back.

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188 (Mosaic liner notes).
The first profound book I read on jazz was the fascinating autobiography, *to BE or not to BOP, Memoirs – Dizzy Gillespie.*\(^{189}\) I never made a connection between Diz and Hancock except for the fact that Miles admired Dizzy so much—even if it was to ultimitaly develop a trumpet style that was the antithesis of Gillespie’s. You can find in *to BE or not to BOP* a photo of the Metronome All-Stars, 1948-49, with Charlie Parker in suspenders, and in the back row Miles Davis sitting next to Dizzy Gillespie, who is sitting next to Fats Navarro—it’s priceless. Davis talks about and with his mentor:

“He could teach anybody, but me. No, man . . .the shit was going too fast. I mean that was a fast pace, man. You know, before I joined the band, Freddie Webster and I used to go down every night to hear Diz. If we missed a night, we missed something. We’d go down to Fifty-second street to hear Diz and get our ears stretched. Stand up at the bar, throw up a quarter, and name the note it came down on. That shit be going so fast; and we’d be testing ourselves. Also he told me ‘You learn how to play the piano.’ Because I asked Dizzy one time, ‘How do you play that chord?’ ‘Muthafucka,’ he said, ‘learn how to play the piano.’ That was it.

Dizzy Gillespie: “Now, Freddie Webster probably had the best sound of a trumpet since the trumpet was invented.”

Miles Davis: “…that you ever heard in your *life.*”

DG: “Everybody shared everything. Miles would come and say, ‘Look what I found at the piano.’”

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\(^{189}\) Gillespie, Dizzy and Fraser, Al. *To BE or not to BOP. Memoirs-Dizzy Gillespie.* Garden City, New York. Doubleday & Company, Inc. 1979
MD: “You remember that Egyptian minor scale I showed you all? I was going through some books. I said, “I’ll give this to Dizzy.”

DG: “Egyptian minor, that’s right. He was going to Juilliard then. You see, music is so vast, like rhythms and harmonics in our music. Imagine, if you just study that and study what it has done. And it’s infinite.”

Dizzy is so forthright, writing in 1979 about giving credit to the contributions of younger pianists in terms of chord progressions, but he also acknowledges where the foundation of this music lies historically:

Progressions actually were one of my major contributions to our music. I showed Bird, Al Haig, George Wallington, and scores of piano players who voiced the chords like I did how to play comp. The new pianists that have come out since, like Herbie Hancock and Chick Corea, have got some other things going too, but actually when they get down to basics, they jump right back down on it. They do a lot of things upstairs, but they must recognize the foundation that was laid down during the forties in our music, bebop. I figured out that saxophones could be voiced that way too.

The “new pianists” that Gillespie mentions had certain advantages over their predecessors:

Pianists like Denny Zeitlin, Herbie Hancock, McCoy Tyner, and Roger Kellaway had the written solos of Art Tatum, Teddy Wilson, Fats Waller, Billy Taylor, George Shearing, and Bud Powell to study and analyze. They could listen to records in every jazz style. With this wealth of material, it was now possible for young pianists to strike out in many directions simultaneously. Their

\[^{190} \text{Ibid. 226-227}\]

\[^{191} \text{Ibid. 161}\]
compositions soon led to new and exciting combinations of abstract and traditional forms.\footnote{192}

It is likely that by performing at all the major jazz festivals in five continents, that Hancock’s and Dizzy’s paths had crossed. If they were both leading their groups on the same stage on the same night their would be opportunities for jam sessions. Despite the age disparity, Herbie understands Dizzy’s musical language so they would be a good match. Their mutual recordings were with vocalists Sarah Vaughan (on five tracks) and Chaka Khan, as well as Quincy Jones.

\begin{itemize}
\item [K1891] Chaka Khan
\begin{flushright}
flwg is coll. Pers. : Chaka Khan (vcl) acc by Dizzy Gillespie (tp) David Foster, Herbie Hancock (keyboards) Ronnie Foster (el-p) Anthony Jackson (b) Casey Scheuerell (d) Paulinho da Costa (perc)
\end{flushright}
And the melody lingers on New York ?, prob. C. 1981
\begin{flushright}
Warner Bros. HS3526, WB568
\end{flushright}

Through some unknown force, Don Cherry, Al Hirt and Chuck Mangione found themselves accompanying Sarah Vaughan with Dizzy and Maynard Ferguson listening—occasionally mismatches produce surprising results. It appears that each trumpeter would be a guest artist on individual tracks, but only on “Watermelon Man” do the five trumpeter’s play at the same time, here taking a stab Herbie’s tune. I’ll be looking for this record.

\begin{itemize}
\item [V1145.10] Sarah Vaughan
\begin{flushright}
Sarah Vaughan & Friends : Don Cherry, Maynard Ferguson, Dizzy Gillespie, Al Hirt, Chuck Mangione (tp) Herbie Hancock (p) [drums and bass—probably Higgins and Carter]
\end{flushright}
Live "Storyville Jazz Hall", New Orleans, LA, 1986
\begin{itemize}
\item Watermelon man (opening theme)
\item Watermelon man
\end{itemize}

\item [V1145.50] Sarah Vaughan
Sarah Vaughan (vcl) acc by Dizzy Gillespie (tp) Herbie Hancock (p) Ron Carter (b) Billy Higgins (d)
\end{itemize}

Live "Storyville Jazz Hall", New Orleans, LA, 1986

’Round midnight

[V1145.60] Sarah Vaughan
Sarah Vaughan (vcl) acc by Chuck Mangione, Don Cherry, Maynard Ferguson (tp) Dizzy Gillespie, Al Hirt (tp-1) Herbie Hancock (p) Ron Carter (b) Billy Higgins (d)

Live "Storyville Jazz Hall", New Orleans, LA, 1986

Bags' groove
Take the "A" train (1)

[J5222] Quincy Jones
Back On The Block : Miles Davis, Dizzy Gillespie (tp) James Moody (sax) Greg Phillinganes, Ian Prince, David Paich, Larry Williams, Steve Porcaro, Michael Boddicker, Joe Zawinul, Herbie Hancock
(keyboards) Quincy Jones (keyboards, cond, vcl) George Benson, George Johnson (g) Louis Johnson (el-b) Harvey Mason (d) Take 6, Ray Charles, Chaka Khan, Bobby McFerrin, Sarah Vaughan, Ella Fitzgerald, Al Jarreau (vcl)

Prob. Los Angeles, c. 1989
Qwest 26020–1, 26020–2 [CD]

I'll be good to you
Prologue (2Q's rap)
Back on the block (other tunes not listed)
I don't go for that

Another huge difference between the discography of Herbie and the “rest of the gang,” is the consistency of his refusal to record other people’s music—with very few exceptions, his recordings as a leader will contain only his original compositions and nothing else.

From his very first as a leader, (recorded on Blue Note in 1962), Takin’ Off, consists of all originals, and he has kept that format throughout the rest of his career. Starting off with Dexter Gordon, Freddie Hubbard, Billy Higgins, and Butch Warren on your first effort, is like winning rookie of the year.

To say he is prolific and versatile is a gross understatement. The master performer/composers he grew up listening to, such as Ellington, Bud Powell, Bill Evans, and the R&B bands he heard growing up in Chicago, all performed “popular tunes” of the time in addition to their own works. Even bandleaders such as Thelonious Monk, Charlie Mingus, and Art Blakey and the Jazz Messengers played standards. Perhaps Horace Silver, who along with Oscar Peterson, Hampton Hawes, and Bill Evans helped to mold
Hancock’s style, is an exception. Every single tune Hancock wrote may not be a masterpiece, but there is a high degree of craft mixed with inspiration that can be found time and time again.

A few instances where he included other band member’s contributions include Ron Carter’s “First Trip” on *Speak Like an Child*, and on his final album for Blue Note, *The Prisoner*, released in 1969, Buster William’s “Firewater”. It wasn’t until his group Mwandishi, appeared that Hancock would start using material by other bandmembers.

The only solo piano record I have come across is the conspicuously titled: *The Piano*, which was the first direct-to-disk recording, wherein the musician is forced to do an entire set from beginning to end without any breaks or overdubbing. He recorded it in 1978 for Sony/Columbia in Tokyo—it was unavailable for 25 years in the US (the LP was sold as a Japanese import for an absurd number of yen) when it was released worldwide on CD. It was conceived as a “Suite” with one side of the record a tribute of sorts to Miles Davis’ repertoire (“My Funny Valentine”, “On Green Dolphin Street”, “Someday My Prince Will Come”), and on side 2 of the vinyl, some never recorded original compositions—“Harvest Time”, “Sonrisa”, “Manhattan Island”, and “Blue Otani”. Except for the last tune, which is an improvised blues, the other pieces are worked out, but sound very spontaneous in their clarity of ideas. Anyone who appreciates the solo piano work of James P. Johnson, Waller, Hines, Teddy Wilson, Ellington, Tatum, Garner, Bud, Monk, Oscar Peterson, Hank Jones or Bill Evans, will thoroughly enjoy the unique approach Hancock brings to the art of the solo piano tradition.
The 1993 tribute concert for Antonio Carlos Jobim, (thankfully while he was still alive and able to play piano and sing) was hosted by Hancock, who was also the musical director, at Sao Paulo's Free Jazz Festival, and of course everyone present played tunes by the Brazilian master. On the video, Herbie, with his enthusiastic optimism, has a way of making everything go very smoothly, and as he introduces each musician, it is with admiration and respect.

It wasn’t until 1996, with the release of The New Standard, (his 40th recording as a leader), that he recorded other people’s works again. This time the subject was contemporary writers through the process of re-harmonizing their songs as vehicles for improvisation to create a very personal sound.

Another exception, Gershwin’s World, (his 42nd album, won a Grammy in 1999, for Best Jazz Instrumental Performance, Individual Or Group) includes tunes by that composer, a duet with Wayne Shorter of an Ellington tune, another duet with Chick Corea on a James P. Johnson stride vehicle, Stevie Wonder’s contribution to a W.C. Handy tune, and the second movement of Ravel’s rapturous Piano Concerto in G with the Orpheus Chamber Orchestra. In the final section of the movement, as the original piano theme returns, now played by the English horn, the pianist improvises his own accompaniment based on the French composers score. It takes a certain amount of hubris to even attempt such a thing, but Herbie pulls it off. The movement opens with a very slow and hauntingly beautiful (adagio assai) unaccompanied piano introduction before the orchestra joins in.
The mutual admiration between Ravel and Gershwin, who met one another in New York in 1928, as well as Hancock’s love of Ravel’s music, explains the inclusion of this piece, which uses harmonic and rhythmic devices often found in jazz. (As an aside, Gershwin took Maurice Ravel to Harlem to hear some of the famous jazz musicians such as Duke Ellington. Ravel then visited New Orleans, where the jazz scene increased his admiration of American music. This caused him to include some jazz elements in a few of his later compositions such as the two piano concertos.)

In 2005 Possibilities was released, with a wide range of pop musicians. Hancock’s 2007 Grammy Award winning River: The Joni Letters won “best recording of the year”, the only jazz album to ever receive such a prestigious award. Guest artists helped to reinterpret the music of Joni Mitchell, for a dark but intriguing set of her pieces.

(Hancock received a total of 14 Grammy’s between 1984-2011, and an Oscar for best original soundtrack for the 1986 movie ‘Round Midnight, which included Wayne Shorter, Dexter Gordon, Ron Carter, Freddie Hubbard, Cedar Walton, Bobby Hutcherson, Billy Higgins, Tony Williams and Pierre Michelot.

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193 Arbie Orenstein (1991). Ravel: Man and Musician. 97-98 Courier Dover Publications. ISBN 0-486-26633-8. (I took an undergraduate class with musicologist, Prof. Orenstein, who had recently discovered the manuscript to Ravel’s “Serenade grotesque” for solo piano, which Orenstein performed at its world premiere at CUNY Queens College, New York City on February 23, 1975.)
In 2009, Hancock was appointed Artistic Director of Jazz to the Los Angeles Philharmonic—the Creative Chair Post—a position held in great esteem.194

Most recently, the Imagine Project had Herbie traveling to all corners of the globe to play with musicians from completely different cultures—the material derived from the artists on the session. This eclectic record came out in 2010.

Returning to his classical roots from his childhood, at the age of 68 Hancock began playing concerts on two nine-foot concert grand’s with the youthful Lang-Lang. They began with a performance of Rhapsody in Blue and took off from there, playing in Japan, Taiwan, and most of Europe.

It’s interesting to see how other musicians or critic’s review Hancock’s huge output. In 2002, The New York Times Essential Library-JAZZ195 was released. Its secondary title, A Critic’s Guide to the 100 Most Important Recordings by Ben Ratliff, had me worried and concerned. (I had this fantasy of writing a book called The Guide to the 100 most useless Jazz Critics) I have nothing against Mr. Ratliff, (although, I think he entirely misses the point when he writes: “But I have never warmed to it – [Maiden Voyage] partially because as good as Hancock is, I find a facile pop element in his soft, searching touch…”). I have enjoyed many of his well-written jazz concert reviews and new record release descriptions.

He explains in the Preface how he often consults with musicians after a gig, and that the inclusion of certain albums were recommended by colleagues. Ratliff also studied the writings of Williams, Giddins, Balliet, and Schuller.

Nevertheless, this genre of books can be frivolous, and at best confusing to the reader, because the subject matter is completely subjective. The fact is that the most respected jazz musicians of the widest experience would come up with very different choices if they had to choose the “most important jazz recordings,” or most important works of literature, or architecture, or painting, or anything. That having been said, there are at least a certain number of jazz recordings that many, if not all critics, music historians, and musicians could agree upon to include on the list. But, what order to put them in?—this is such a biased exercise in judgment.

I took the book off the shelf to see if there was any recording listed of our thesis subject. There it is—Herbie Hancock, *Maiden Voyage*— No. 71! Which is right after No. 70—*Miles Davis, Complete Live at the Plugged Nickel*, with #69 as Wayne Shorter’s, *Speak No Evil*—three records in a row with Hancock involved in all three, covering most of the choices from 1964-5. Then there is #80-Davis’s *Get Up With It* (1970-74) where Herbie plays clavinet. This proves nothing except that the pianist was represented in 4% of the list, and after all, there is some pretty heady material among the “100 most important.”
Below is a press release from April 11, 2012:

Viking has acquired the right to release Herbie Hancock's memoirs in a book deal that will see the book released in the fall of 2014.

“We are proud to have as distinguished and articulate a musician as Herbie Hancock join Viking’s music list," said Clare Ferraro, president of Viking. "There are few artists in any genre who have had a career as rich and influential as Mr. Hancock’s, and his memoir promises to be not only the record of a remarkable life and career but a singular chronicle of one of the most fertile periods in the development of jazz.”

The following article from USA Today, sums up the image that Hancock conveys to the press and public—he is a true superstar and celebrity. It is rare for a jazz musician to have this kind of impact. This story of Hancock’s signing a book deal with Viking was so newsworthy that the Associated Press picked up the story and literally hundreds of newspapers across the country published it.

Herbie Hancock signs book deal for memoir
Updated 4/10/2012 7:30 PM

NEW YORK (AP) – After decades of making history, Herbie Hancock is ready to tell it.

Jazz pianist and composer Herbie Hancock will write a memoir that’s expected to be published in 2014.
The award-winning, groundbreaking jazz performer and composer has a deal with Viking for a memoir expected in 2014. "Quincy Jones is a dear friend of mine and he keeps saying to me, 'You've got to do a book,'" Hancock said Tuesday during a telephone interview from Shanghai, where he is currently on tour.

"I've had a life that has taken many interesting paths. I've learned a lot from mentors who were instrumental in shaping me and I want to share what I've learned." Hancock, who turns 72 this week, has won 14 Grammys and for decades has been mixing jazz with blues, soul, funk and electronic music. He won an Academy Award in 1986 for the score to 'Round Midnight.

He is known for his pioneering work with Miles Davis, for such standards as Cantaloupe Island and Chameleon and for the hit instrumental Rockit, the video of which helped make him the rare jazz performer to catch on with MTV fans. Hancock is currently a goodwill ambassador for UNESCO.

He has not only played with such jazz greats as Davis, Coleman Hawkins and Donald Byrd, but with such pop performers as Joni Mitchell, Sting and Stevie Wonder. His 2010 album, The Imagine Project includes contributions from Seal, John Legend and Dave Matthews.

"I am hoping this book will not only appeal to jazz fans," he said. He will work on the book with a collaborator, still to be determined. Financial terms were not disclosed for the memoir, which interested several publishers, but was landed by Viking, an imprint of Penguin Group (USA). Hancock was represented by Washington attorney Robert Barnett, whose clients range from President Obama to Barbra Streisand.

The book will be, in part, a spiritual journey. Hancock will tell of being a Buddhist and how he does not see himself primarily as a musician, even though he has been playing piano since age 7.

"Being a musician is not what I am, it's what I do," he explained. "To my wife, I'm not Herbie Hancock the musician. I'm her husband. When I'm talking to a neighbor, I'm a neighbor. When I vote, I'm a citizen."

He also promises plenty of stories about music, including one about touring with Davis in the 1960s. They were playing in Europe and were having an especially good night, the audience rapt.
"And just as Miles was about to start his solo for 'So What,' at the peak of the concert, I hit a note that was so wrong I thought I had crumbled the show down like a falling tent," he recalled.

"And Miles took a breath, and played some notes that made my note right. It took me years to understand that Miles didn't judge what I played. He worked with it. That lesson wasn't just about music. It was about life."

Recent from HH Website page:

In addition to being one of music's favorite icons, Herbie is also a loving and devoted husband and father. His marriage of 42 years to wife, Gigi, is truly a Hollywood love story. They met in 1964 in a smoke-filled New York City jazz club, and now live happily together in Beverly Hills with their dog Oso. They have one child, Jessica, who does international publicity for the Hancock organization.

Both Gigi and Jessica are philanthropists who care about the planet, human rights and actively advocate issues that promote common good. They have frequented Africa as long time participants in "AIDS Walk Africa", part of the Elizabeth Glaser Pediatric AIDS Foundation."
**Closing Remarks**

In studying his music in greater detail one surprising element runs through the great majority of Hancock’s work. Besides his honesty and what I call “musical integrity,” there exists in most of his compositions, and many of his solo explorations a surprisingly lyrical quality in almost everything he produces—many of his melodies are sing-able and easy to memorize. One can hum the melody without difficulty to “Maiden Voyage,” “Watermelon Man,” “Dolphin Dance,” “Cantaloupe Island,” “Tell Me a Bedtime Story”—even a more abstract composition such as “Speak Like A Child” is hum-able if you don’t lose your key center. Of course, there are exceptions such as “One Finger Snap.”

Herbie Hancock is an inspiration to this day to older and younger musicians. He has a little of the “jazz ambassador’ in him in the tradition of Armstrong, Ellington and Gillespie. In his countless travels around the globe, his music, like the above mentioned geniuses, communicates deeply, with dignity and joy what is best about America. As a Goodwill Ambassador for UNESCO he and Wayne Shorter traveled to Hiroshima, recently to make a peace offering with Japan. The video shows two humble and honest men that are much more than just musicians.

What makes Hancock such a fine composer has a lot to do with his approach to the instrument. Whether he is comping for a soloist or stretching out himself, he is not only experimenting with textures, but his accompaniment is sensitive and supportive of the soloist. In turn, he will pick up and trade back and forth rhythmic and melodic figures with other members on the band—sometimes angular and percussive, other times
producing a gentle sensuous singing tone reminiscent of Artur Rubinstein or Dinu Lipatti. His method of composition is quite similar to his approach to improvising—they are both extremely organic and full of recognizable motives. There is always something familiar, accessible, and “easy to digest” in his playing and composing conception, while at the same time Hancock manages to incorporate more challenging melodies and harmonic progressions into the music.

At the age of 73 he is at the peak of performance ability, and remains an inspiration not only to pianists, but musicians of many backgrounds throughout the world. Drummer, Billy Hart can attest to just how profound the pianist’s influence has been to former members of Hancock’s band.

In discussing the Mwandishi band:

We all 40 years later, we all still feel the same way…I ran into Julian Priester this summer, I hadn’t seen him in 20 years or something, and the same thing with Bennie Maupin a couple of summers ago, I hadn’t seen him in 20 years, and we got back together and played, and we still relate to each other with him [Hancock] in mind. He’s deep man. Billy Hart (1/1/2013)

His use of space, rhythm, and nuance is uncanny—Basie, Ahmad Jamal, Clifford Brown, and Miles all chose their notes carefully. Like Davis, Hancock is always 2 or 3 steps ahead of the entire music industry. As a composer for our times, he may someday be compared to Ellington. He has been an inspiration for two generations of jazz musicians, and not only the pianists. He’s now using his fame to give back to humanity whatever he can in the cause of ending illness, poverty, and speaking out for world peace. It’s obvious that he’s not too full of himself in terms of ego. As Hancock says: “I’m not a saint.”
Buster Williams Interview

Conducted and Transcribed by Alan Simon

Candidate for the Master of Arts in Jazz History and Research,
Rutgers University, Newark, NJ

Telephone Interview recorded on December 5, 2012

Alan Simon: At what point did people start calling you “Buster,” instead of your given name?

Buster Williams: I was never called “Charles” around the house or with my friends. It was always “Buster,” the first name I remember was Buster.

AS: Can you tell us what it was like growing up as a child?

BW: Well, I was born into a household; actually, it was four girls and me. I’m next to the oldest, I have one older sister and three younger sisters, and when I was about 17 or 18 my mother and father had another child, and that was a girl. So she was my youngest sister, and she died, I think it was 2006.

AS: What was her name?

BW: Her name was Denice. And then my father died in 1966, and my mother sort of remarried, she had another child and it was a boy so I have a younger brother now.

AS: A stepbrother

BW: A stepbrother, Yeah. Let me see, Patsy, Joycy, Tony, Lollie, Joseph—so there’s six of us. And my father died like I said, in 1966, and my mother just passed away in 2010. I think she made it to 88.
AS: What was your dad’s occupation?

BW: He was a musician, he was my teacher. That was my whole influence. That’s why I became a musician, that’s solely why I became a musician. He played bass, and he played drums and he played piano, but his main instrument was bass.

AS: So you knew gut strings as a little kid.

BW: Oh, sure, exactly, I was brought up on gut strings —I never really did like steel strings, In fact in those days, the steel string was not popular. The gut string was what everybody used—I didn’t come across steel strings until the ‘60’s. We didn’t have amplifiers or nothing in those days. So your sound came from the place it was supposed to come from: from your sweat (laughing), and your paying attention, and the sound you heard in your head, and it came from you—it came from anything but, anything superficial. It wasn’t based on the amp you had, or the pickup you had, you know? [It came from] the calluses on your fingers, the coordination between your left hand and your right hand.

And also in those days you weren’t considered anybody to be considered unless you had a sound, and that sound was your sound.

AS: Most of the people I heard in the jazz clubs in New York City, when I was a teenager, yourself included, each musician had a very specific tonal language, harmonic language, and a personality that was unique to that musician. It seems to me, and this is just an observation, that as time went on jazz musicians started imitating, sounding more like clones of each other, and not being able to find an individualistic approach. I find less and less of that as you get into the late 70’s, 80’s and 90’s.
BW: Well, I call it…..at some point we begin the age of mediocrity. You know, it’s advanced to the point now, where you have shows on television…everything has got to be immediate….you know, star search and all this stuff. The whole idea of “mentored disciple” has sort of been lost. The whole idea of effort, of putting in time, and creating a foundation of a future, and a foundation of a career—it’s sort of been lost—it’s all instantaneous. It’s all about buying the right equipment, pushing the right buttons. As we talk about these generalities as far as where the music has gone and the whole societal way of doing things now; there are those little bonfires where you see this real development of creativity happening. For example, in 2009 my wife and I decided to leave New York and come back down to South Jersey where we’re both from. And this was encouraged by the fact that my wife’s mother was ill, my mother was ill, and we wanted to come down here to take care of them. Fortunately we did, because within six months after we were here they both passed away. But being here I found a pocket of creativity going on which was sort of reminiscent of what was going on when I was coming up in the 50’s. There’s a school down here called the Creative Arts School, and it’s really honing and nurturing young talent, that it’s really like bright stars in a dull sky. It’s prompted me to do what many people have been asking me to do for the last few years, and that was start a school. I decided to do a prototype this past summer, and so I did it in August. I had a two week Jazz Camp, and 22 of these students from this Creative Arts School came to my camp. I had a student that came from Germany, one from New York; I had students that came from all over the place. It was so well received—I wanted to see two things. Whether or not it was something anyone had cared about it, and then how much did I care about it. And I found out that there was
exuberance on both ends, so I decided to go on ahead with really developing this school.

I’m going to do another Jazz Camp in the summer of 2013, and I’m working towards
having the school up and running on a year-round basis.

I’m saying all of this because there is hope!! There is hope, I mean, you know. And
these students are being nurtured under the concept of “mentor-disciple.” They’re not
about expedient means, and they’re not about looking for instant gratification.

When we finished the two-week camp we had a concert, and these students, they created
little groups among themselves—we had about four or five bands created out of the student
population. People were amazed—it was incredible. One of the trumpet players went off
to Berklee, another, a piano player went on to Oberlin. A few others are graduating from
the Creative Arts School this semester. I want to be able to take students at all
levels—intermediate and advanced—they can be under 17 too. These students that are
in the Creative Arts School—it’s elementary to high school, and they are from the urban
sector, and they have no money, so I had to charge something—I did this thing for
$400.00 for eight days. It was a giveaway but it allowed me to hire my instructors and
then to have all of these other students come in for free. I had just a handful of paying
students, and instructors who did this as a burden of love. But going forward, I’m getting
my 501-C3, and we’re gonna’ be getting grants, and I’m putting together my board, and I
have people that have money that are interested in working with me on this.
I got a lot of work to do in preparing this for the summer, because I have to have housing—I had a student that came down from New York everyday. Hopefully I can have some housing for out of town students this time.

AS: I heard you at Sweet Basil’s in the Village, with Ron Carter’s group. Was Carter inspired by Oscar Pettiford’s cello playing?

BW: Well, we were all inspired by Oscar Pettiford. But, he [Carter] wasn’t playing cello. He was playing a piccolo bass. It’s tuned sort of like an upside down cello—it’s tuned C-G-D-A, the low string is A. Where the high string on the double bass would be G, on the piccolo bass it’s C—so it’s tuned like a fourth above the bass. Size-wise it’s sort of like half the size of a 3/4 bass—so it’s bigger than a cello. The length of the fingerboard is still basically the size of a bass, which is 40-41.

AS: That was a very unusual sounding band—did you have to sometimes stay away from the upper register of your bass to keep the clarity between the piccolo bass melody and your bass accompaniment?

BW: Definitely—it was very challenging. I remember [laughs] I got a phone call one day from Ron, and Ron asked me could I come to his house, say Monday at 3 o’clock in the afternoon. I said: “Sure.” He says: “and bring your bass.” I said: “OK.” So, Ron, you know likes to create a little mystery sometimes, so I didn’t ask him too many questions, I just accepted what he said. He and I had been friends since 1968 when I first met him. So, I went to his house and I got there, and there was Kenny Barron, and there was Ben Riley, so I don’t know what where gonna’ do-maybe we’re going to play a trio and maybe Ron’s gonna’ sing! [cracks up] In fact I looked at him and I said: “Ron, are you going to sing?” He laughed. So, you know when guys get together we’re laughing
and talking, and then Ron brings out this piccolo bass. Kenny sits down at the piano, Ben sits down at the drums and I had taken my bass out of the cover, and Ron brings out the piccolo bass, so now we’re set up like a quartet—and Ron is the horn—it’s quite interesting! And we proceeded to have a rehearsal. Ron had some gigs set up, and that was the beginning, and we stayed together for five years.

We had sort of like a home base at Sweet Basil.

AS: I know, you were there all the time, and the audience—like you could hear a pin drop—it was like a recital at Carnegie Hall. The four of you were so focused.

BW: Right, uh-hum.

AS: Did Ron take the band over to Europe?

BW: Oh yeh, we went to Europe, we went to Japan, we went everywhere. We had a wonderful time, man, I guess we started Sphere after that, when the band broke up we stayed together as a trio, and Charlie Rouse joined. One New Year’s Eve we had a gig, some club on Broadway, and they wanted us to bring our horn player with us, so we brought Charlie Rouse, and, oh we had so much fun—so that began Sphere. Back to your point about making the bass work with Ron’s piccolo bass. Oh yeh, that was always a challenge, because we had to make music out of this, so we had to be empathetic, we had to be sympathetic, we had to be aware and in the moment at all times, because it was a given without being stated, that what we were doing here was virtuosic. I enjoyed Ron, and I think Ron enjoyed me—we had a wonderful time creating challenges for ourselves and finding solutions.

AS: And the thing is, this had never been done before.

BW: That’s true—It had never been done before.
AS: Not your typical quartet with a tenor sax or trumpet, people hear a little differently—it could have been not received all that well. You didn’t know, none of you knew, right?

BW: Right, right, exactly. But it was received extremely well. The only complaint we heard, and I say this with all modesty, people would say: “Wow, we got two of the greatest bass players in the world on the bandstand together.” There’s two bands at least that are suffering.

AS: You’re Mr. freelance—you played with everybody all the time, but isn’t it sometimes really magical to have the same cats every night, and know that you’re fine tuning something that is unique to that band, that nobody else is doing.

BW: Although you’re correct in that I have a reputation as a freelance musician that has played with a lot of people, but you see I came up in the time when you had a job, when bands stayed together. You see, when I first left Philadelphia, I left Philadelphia with Gene Ammons and Sonny Stitt. My first gig with Gene Ammons and Sonny Stitt was at the Showboat in Philadelphia. Nelson Boyd, the great bassist that had been with Dizzy Gillespie, was working with Stitt and Ammons, and the Showboat started on Monday, and he couldn’t make Friday and Saturday, ‘cause in those days gigs went from Monday to Saturday. He [Boyd] called my father to make the gig Friday night and Saturday, and my father was working, so my father sent me. So, after the first set Gene Ammons and Sonny Stitt took me upstairs and they said: “JR” – they called me Junior, this was the first time anyone ever called me “JR.” They totally ignored what my name was—“Junior, who the hell are you? How do you know how to play like that?” And man, these guys, they
made me feel so good, and they said: “Look, when we finish here Sunday night we’re going on to Chicago and we’re goin’ on tour, and you want to stay with us?” I said: “SURE!!” I had never been away from school from Camden—I was 17 years old. So, four o’clock in the morning, Sunday morning we packed up the cars and drove off and—I ain’t been home since!!” (Buster breaks out in laughter.)

AS: What was your dad’s first name?

BW: Cholly, they called him Cholly. His name was Charles Anthony Williams, Sr., and I’m Charles Anthony Williams, Jr. They called him not “Charlie”, they called him Cholly-C-H-O-L-L-Y.”

AS: That’s almost like “Cholly” Mingus

BW: Yes

AS: Wait a second—you stole the gig from your dad.

BW: Yeh, Right!

AS: How did Cholly react?

BW: He was happy.

AS: He was proud of you.

BW: Oh, yeh.

BW: I have to write a book, man. There’s all kinds of insides in these stories. I have had people say: “Buster, can I just travel with you?” People who are journalists, and that’s what I need, ‘cause I’m not going to sit down and write. I had one guy in New York, this guy took me into the studio and tried to set up a series where I went into the studio and talked—we did a few of these things, and I know this guy has this stuff. If he puts it out,
I’m going to make sure, I hope I see it on Youtube so I can demand to be paid. (laughs) I actually did a few hours of sittin’ there telling stories.

AS: Ben Sidran—the piano player, he put out a bunch of interviews six years ago, in a big CD boxed set, and he interviewed Dizzy, McCoy. Miles, and Sonny Rollins. He spends about 1/2 hour with each musician, and it’s a fascinating oral history of this music. Some people brought their horn and played and talked—sort of like a master class.

BW: I think I saw some of his stuff on Youtube.

AS: My wife got me the set for my birthday, it’s 24 CD’s-60 interviews done for NPR. When he interviews Miles Davis he says something like: “my last name S-i-d-r-a-n backwards, is the name of your tune “Nardis.”

How did you meet Herbie Hancock when you moved to New York in 1969, and how did your tune “Firewater” get recorded (on The Prisoner) and Mwandishi afterwards?

BW: Now this goes back to 1960. In 1960, I graduated from high school, and that summer I played the showboat with Gene Ammons and Sonny Stitt and went out on the road. Now, our first gig, we left Philadelphia, and we drove to St. Louis—there was a club in St. Louis called Georgie’s. It was in what they called Gaslight Square—a little hip area in St. Louis. We went straight to the club and closing that night was Donald Byrd and Pepper Adams. We got there just as the band was finishing up, and I met Donald Byrd and I met Pepper Adams and they told me about their new piano player who had left to go back to the hotel—and it was Herbie Hancock. That’s when I first heard Herbie Hancock’s name. That was the beginning of a fantastic relationship that I had with Pepper Adams.
Now in 1963, Miles puts together a new band, with Ron, and Herbie, and Tony Williams and George Coleman. I hear the band at a club called the Minor Key in Detroit, I’m there with Betty Carter or somebody, and all of us had to see this young drummer, this young skinny guy—Tony Williams, who was just upsetting the world with the way he was playing. Anyway, I briefly met Herbie then, [later the same year-1963] I’m on the French Riviera with Sarah Vaughan—my first time in Europe. I joined Sarah Vaughan and she took us to Juan-les-Pins, right down the coast from Nice and Antibes. so, we’re doing an outdoor concert and Miles is on the bill and Sarah Vaughan. It just so happens that Miles’s band is staying at the same hotel as we are. During the day when I go down to the pool, and there’s Herbie, and Tony and Ron, and George, and Miles. Everybody is sittin’ around the pool. This is where I meet all of these guys, and we’re there for about 7 days, and we all start hanging out together. We’d play our concert and then there was a place where we’d all go and play jam sessions, so I got to know Herbie and Tony and we became very good friends. Then, in 1967, I’m with Nancy Wilson (actually I had joined Nancy Wilson in April of 1965) and Nancy had moved her operation out to California, and she was the maid of honor at my wedding for my wife, and as a wedding gift she moved us out to California. So, I get a call one day from Herbie, and he says: “Miles wants to know if you can come up to San Francisco and join up at the Beaux Anne” (sp?), so I go up to the Beaux Anne and join Miles Davis. It so happens that Nancy is taking off for two months, and Miles has a tour for about two months, so I go on tour with Miles, and Nancy has got me on salary. So, I’m working with Miles, you know, traveling all around the west coast—Seattle and all that, and Nancy is still paying me. AS: Not a bad arrangement.
BW: Not bad at all (laughing). Now, this is a dream come true, with Miles Davis, and man, let me tell you, we’re at the Beaux Anne in the dressing room and Miles on every intermission he sort of takes me and we sit down at a table, he ignores all of the people that are trying to get his attention, and he’s talkin’ to me and telling me all these stories. He asks me, “Man, I want you to stay with the band, come back to New York with me.” Now, I’m with Miles, I’m still being paid by Nancy, I got a yellow Stingray Corvette, I’m living in the San Fernando Valley, got a nice ranch home with Italian cypress trees, and white bricks lining my driveway, and a years itinerary with Nancy, at the beginning of every year we get our itinerary—and I’m on retainer!! And I said: “Miles, I can’t give up all of this.” (laughing)

AS: You’re living like Miles Davis—you’re practically living like him at this point. You’re in that league.

BW: Yeah!, Yeah!, and all of my suits are tailor-made, I got a tailor that comes to my house at least two or three times a month to fit me for my new suits and my new walking suits. And my wife, she’s getting a new mink coat every Christmas. God, what a dilemma, why didn’t you get me earlier. I tell you man if there’s any regrets that I could have, which I don’t have, that would be one—that I didn’t stay with Miles.

AS: That must have been a really tough decision. We should all have such a tough decision to make. (Buster cracks up) Whether to be in paradise or be in heaven! I can’t decide.

BW: Exactly!

AS: What’s all this I read about jazz musicians suffering, not being able to get any gigs?
BW: As far as my relationship with Herbie—So, we do this, and Herbie leaves Miles in late ’68 or ’69.

AS: Now, of course, Wayne Shorter was with the band during that whole 1964 to 1968 period.

BW: When I was with the band Wayne was in the band—the band was the band that eventually made history with Miles, Wayne, Tony, Ron, and Herbie, and in this case me. I decided to leave Nancy in ’68, we go back to play the Copacabana in New York, and my wife and I, we hire Mayflower and we bring all of our stuff back to New York with us, and I’m not going back to California, I’m gonna’ stay in New York. So, I get back to N.Y. and the door’s open wide for me—immediately I’m working with Herbie Mann, I’m working with Art Blakey, and I’m in Slugs every week, and I’m with 2 or 3 bands all at the same time, and these were in the days when bands worked. While I’m at the Copa Ron is on Broadway doing a Broadway show, Herbie is opening up at the Vanguard with his new band, which includes Garnett Brown, Joe Henderson, Johnny Coles, and Pete LaRoca, who just recently passed away. In the band with Nancy is me and Mickey Roker, we got a trio.

So, Ron can’t make the Vanguard for the first set every night so he asks me, could I cover his first set. It just so happens that Nancy’s first set at the Copa is 8 o’clock and is finished at 9 o’clock, so I shoot right over to the Vanguard, and play the 9 o’clock set for Ron. I did this every night and then when the Sunday night comes and the band is finished, by this time Herbie and I have really created a musical rapport, and he’s got some other gigs coming up and we’re talkin’ and I just think-I say: “Look, Herbie,
laughing sort of embarrassed) Ron’s too busy, man. You need me in this band!”

Anyway, that’s how it started, and that went on from the end of ’68 ‘till about 1973.

AS: What about the Mwandishi band.

BW: The first recording was *Mwandishi*, then we did *The Prisoner*, we did *Crossings*—we did four or five albums. On *The Prisoner*, Herbie was preparing for it, and he was really listening to Gil Evans, and he was writing all of this stuff, and it really had the influx of Gil Evans—the kind of writing and harmony and stuff that Evans does—it was just amazing. We had been playing in the band “Firewater.” Herbie always did play my songs, you know when we got back together as a trio, in the ‘80’s with Al Foster, there were some tours that we did where 90% of the music was mine. We played “Air Dancing,” “Christina,” we played my arrangement of “I Didn’t Know What Time It Was,” we played “Firewater,” which had become “Dual Force.”

AS: “Dual Force” was a new name for the tune?

BW: Yeah, now, I first wrote “Firewater” when I was with the Jazz Crusaders.

AS: So that was quite a bit earlier.

BW: Yeah, and that was around ’67, and I didn’t have my own publishing company, I put it in the Jazz Crusaders publishing company. And then when I formed my own company they sold it back to me for a dollar! Except by this time Pacific Jazz was sort of who we were recording for. Pacific Jazz had sort of like, bought out the Jazz Crusader’s Four Nights music, so my tune was involved in Pacific Jazz, so I really couldn’t get my tune back, that’s what happened. It was my tune called “Native Dancer” that I got back from the Crusader’s for a dollar. But I couldn’t get “Firewater” back because it was now in
Pacific Jazz recording company, so I re-titled it—my publisher always tells me, she says:

“Don’t tell that story!”

AS: When you and Herbie recorded “Firewater” on *The Prisoner*, and that was his last
Blue Note record; the way it was arranged, it must have been in a very different guise, the
counterpoint between the horns and all that kind of thing.

BW: Oh yeah, well that was Herbie’s brilliance. He did a great arrangement on it. This
was in the sextet, I brought it in one day, we were having a rehearsal, one of the few
rehearsals we ever had, and Herbie liked it. With the quintet, we had a totally different
arrangement of it, but it was always the same song. Herbie wanted to do something
different with it for *The Prisoner* so that’s what he did.

Do you know that there is a new book [*You’ll Know When You Get There—Herbie
Hancock and the Mwandishi Band*] written by Bob Gluck, and it’s very good.
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abbreviations which will give you a clue about the nature in the respective articles. The abbreviations 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
[T] = transcription

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Bernd Kuhne: "Return of the Headhunters" (Verve), in: Jazz Podium, 48/1 (Jan.1999), p. 76 (R)

Henk Romijn Meijer: De Sixties Sessions van Hancock. Speel door, Herbie, speel door!, in: Jazz Nu, #234 (Jan.1999), p. 34-35, 37 (F/R)

Andreas Felber: Von "Bitches Brew" über Bill Laswell bis zu den "neuen" Headhunters, in: Concerto, Feb/Mar.1999, p. 36-37 (F/R)


Franco Catalano: In concerto a Bari. Herbie Hancock pure, in: Ritmo, #733 (Feb.1999), p. 6- 7 (C)

Howard Mandel: Herbie Hancock - "Gershwin's World" (Verve), in: Down Beat, 66/2 (Feb.1999), p. 52-54 (R)

John Ephland: Maiden Voyage. Herbie Hancock - "The Complete Blue Note Sixties Sessions" (Blue Note), in: Down Beat, 66/2 (Feb.1999), p. 65 (R)

NN: Talk About Blue Note, in: Jazziz, 16/6 (Jun. 1999), p. 57-58 (short I about Blue Note)


Jason Koransky: Jazz Artist and Jazz Album of the Year. Herbie Hancock, in: Down Beat, 66/8 (Aug. 1999), p. 34-36 (F/I)


Steven Frederick Pond: Herbie Hancock's 'Head Hunters'. Troubling the Waters of Jazz, Berkeley 2000 [PhD thesis: University of California] (F/A/T)


Marcus A. Woelfle: Herbie Hancock. Das Chamäleon, in: Applaus, Apr. 2000, p. 12-17 (F/I) [vert.file]


Chris Menist: Head Huntin'. Herbie Hancock, in: Straight No Chaser, 2/18 (Winter 2001), p. 50-51, 53 (I)

Guenter Hottmann: Die Brühe brodelt wie toll. Herbie Hancock läßt die alten Kracher ganz neu knallen, in: Frankfurter Allgemeine Zeitung, 2001 (C) [vert.file]


Henry Martin & Keith Waters: Jazz. The First 100 Years, Belmont/CA 2001 [book: Wadsworth/Schirmer], p. 305-309 (A: "Chameleon")


Andy LaVerne: Master Class. Beyond Midnight. In this second installment of Andy LaVerne's de- and re-construction of Monk's "Round Midnight", Andy presents some masterful interpretations of this classic tune, in: Keyboard, Jan.2001, p. 66-68, 70, 72, 74, 76 (A/T: versions of "Round Midnight" by Bill Evans, Herbie Hancock, Andy LaVerne)


Olivier Kociubinska: Herbie Hancock's World, in: Jazz Notes, #63 (May 2001), p. 18-19 (I)


Alyn Shipton: Back to the Future. Herbie Hancock is full of surprises. After a few years of relentless touring and a seeming lack of inspiration he's back with a new crossover label, a drum'n'bass-inflected album and a boundless enthusiasm..., in: Jazzwise, #47 (Oct.2001), p. 22-25 (F/I); response, by Wallace Roney, in: Jazzwise, #48 (Nov.2001), p. 66 (letter)


Tom Moon: Auditions. Herbie's orbit enters electronica's atmosphere, in: Jazziz, 18/11 (Nov.2001), p. 60 (R: "Future2Future")


Joseph Schulman: Herbie Hancock, Michael Brecker, Roy Hargrove, Salle Wilfrid-Pelletier, in: Planet Jazz, 6 (Winter/Spring 2002/2003), p. 20, 26 (C)

NN: Harmonie der Generationen. Das Leader-Triumvirat Hancock, Brecker, Hargrove ehrte Ende letzten Jahres, begleitet von John Patitucci und Brian Blade, die 75. Geburtstage von Miles Davis und John Coltrane. Bevor das All-Star-Quintett im Sommer auch bei uns aufspielt, erscheint jetzt bei Verve eine
Liveaufnahme ihrer wegweisenden und bahnbrechenden "Directions in Music", in: Jazz Echo, 5/2 (Summer 2002), p. 9 (F/I with Herbie Hancock, Michael Brecker, Roy Hargrove)

Andreas Felber: Herbie Hancock in concert, Gasometer, Wien, in: Concerto, Feb/Mar.2002, p. 35 (C)

Christopher Poter: Herbie Hancock - "Future 2 Future" (Transparent Music), in: Jazz Times, 32/1 (Feb.2002), p. 115-116 (R)

Reinhold Horn: Lifestyle weckst die "Sleeper". Herbie Hancock's Label "Transparent Music", in: Jazz Zeitung, 27/2 (Feb.2002), p. 13 (I)


Franck Médioni: Herbie Hancock, retour vers le futur, in: Jazz Notes, #67 (Mar.2002), p.18-19 (I)


Frédéric Goaty: 40 ans avec Herbie Hancock, in: Jazz Magazine, #527 (Jun.2002), p. 14-19 (F/I)

Götz Bühler: Hancock, Brecker, Hargrove. Raus aus der Comfort Zone, in: Jazz Thing, #44 (Jun/Aug.2002), p. 44-45 (F/I with Herbie Hancock, Michael Brecker, Roy Hargrove)


NN: Herbie Hancock, in: Jazz Magazine, #527 (Jun.2002), p. 23-24 (F/short I with Manuel Rocheman, Marc Copland, Jason Moran, Uri Caine, Pat Metheny, Bill Carrothers, John Scofield)


Ludwig Jurgeit: Herbie Hancock. Wegweiser, in: Jazz Podium, 51/7-8 (Jul/Aug.2002), p. 16-17 (F/I)

Tom Barlow: Voices from the past. Last year was the anniversary of the 75th birthdays of John Coltrane and Miles Davis. To mark this Herbie Hancock, Michael Brecker and Roy Hargrove formed a super band to build on the legacy of the two great jazz musicians without forming a direct tribute band in the process. As the CD marking the project is released and before the band visits the UK for a concert this month what do Brecker, Hancock and Hargrove make of modern ways of approaching the classic jazz legacy?, in: Jazzwise, #55 (Jul.2002), p. 22-27 (F/I)

Phil Freeman: Herbie Hancock & Michael Brecker & Roy Hargrove - "Directions in Music. Live at Massey Hall" (Verve), in: Jazziz, 19/8 (Aug.2002), p. 65 (R)

Christopher Porter: Herbie Hancock. Ancient to the Future. Directions in music, in: Jazz Times, 32/7 (Sep.2002), p. 60-65, 133 (F/I)

Tom Barlow: Directions in Music. Herbie Hancock / Michael Brecker / Roy Hargrove, in: Jazzwise, #57 (Sep.2002), p. 61 (C)

Chris Yates: Herbie Hancock Quartet, city Hall, Newcastle Upon Tyne, in: The Jazz Rag, #77 (Summer/Fall 2003), p. 17 (C)


Christian Broecking: Community Talk. Was macht der Jazz im Internet?, in: Jazz Thing, #48 (Apr/May 2003), p. 32 (F/short I with Wayne Shorter, Herbie Hancock, Greg Osby, Stefon Harris, Jason Moran, Charlie Haden)

John Robert Brown: Directions in Music, Hong Kong Cultural Centre, in: Jazz Review, #43 (Apr.2003), p. 18 (C)


Philip Clark: The Trouble with Herbie. Philip Clark is exhausted by even a half-hour of Hancock, in: Jazz Review, #44 (May 2003), p. 5 (F)

Ron Cherian: Im Mai vor vierzig Jahren in New York. Herbie Hacknocks Solo über "Seven Steps to Heaven", in: Jazz Zeitung, 28/5 (May 2003), p. 20 (F/T)


Jason Koransky: Symphonic Hancock, in: Down Beat, 70/8 (Aug.2003), p. 21 (C)

Jon Newey: Electric music for the mind and body - the making of the complete Jack Johnson sessions, in: Jazzwise, #70 (Nov.2003), p. 30-39 (F/short I with Herbie Hancock, Dave Holland, Steve Grossman, Chick Corea, Michael Henderson, Lenny White, Billy Cobham, Jack DeJohnette, Teo Macero, John McLaughlin)


Josef Engels: Herbie Hancock und Brad Mehldau. Der König und sein Thronfolger, in: Rondo, 14/6 (2005), p. 28-29 (F/I) [digi.copy]

Phil Freeman: Running the Voodoo Down. The Electric Music of Miles Davis, San Francisco 2005 [book: Backbeat Books], passim (F)


Richard Cook: It's About That Time. Miles Davis On and Off Record, London 2005 [book: Atlantic Books], passim (F)


Paul de Barros: Catching up with pianist Herbie Hancock and his all-star band, in: The Seattle Times, 4.Feb.2005 (F/I) [vert.file] [digi.copy]

Thomas Conrad: Herbie Hancock - "The Piano" (Columbia/Legacy); "V.S.O.P. Live Under the Sky" (Columbia/Legacy), in: Jazz Times, 35/1 (Feb.2005), p. 101-102 (R)

Selwyn Harris: Jazz on Film. The Real and the Unreal. Herbie Hancock wrote his first film score for 'Blow Up', a once controversial feature that seeks answers to a mystery and explores the subtle shades of meaning between the imagined and the imaginary, in: Jazzwise, #84 (Mar.2005), p. 20 (F)


Hans-Jürgen Linke: Aufgeregte Klangtapete. Jacky Terrasson verschwendet keine Zeit, aber Herbie Hancock verspielt mit seinem Quartett erst einmal seinen gesamten kredit bei der Jazz-Night in der Alten Oper, in: Frankfurter Rundschau, 12.May 2005 (C) [vert.file]


Kai Müller: Im Wingfang des digitalen Gewitters. Herbie Hancock versucht sich in Berlin an der Synthese von Elektronik und Esprit, in: Der Tagesspiegel (Berlin), 17.May 2005 (C) [vert.file]

Stuart Nicholson: Pssst, vote Herbhie. In an uncompromisingly frank interview pianist and composer Herbie Hancock, one of the greatest musicians that jazz has ever produced, calls for "A NEW VISION FOR America that is an inclusive one rather than an exclusive one", in: Jazzwise, #86 (May 2005), p. 24-28 (F/I)


Chris Walker: Hancock Lands Composers Award, in: Down Beat, 72/9 (Sep.2005), p. 22 (short F)

Alexander Gelfand: Almost anything goes. For Herbie Hancock, jazz education is all about freedom and personal expression, in: Jazziz, 22/10 (Oct.2005), p. 36-38 (F/I)

Fernando Gonzalez: requisite. Herbie Hancock – "Maiden Voyage" (Blue Note), in: Jazziz, 22/10 (Oct.2005), p. 20 (R)


Chris J. Walker: Autumn Chill. Herbie Hancock – "Possibilities" (Hear/Vector/Hancock), in: Jazz Times, 35/9 (Nov.2005), p. 70 (F/I/R)


Dan Ouellette: The Question Is ... When you're on tour, what do you do offstage?, in: Down Beat, 72/11 (Nov.2005), p. 19 (F/short I with Pheeroan AkLaff, Herbie Hancock, Peter Apfelbaum, Charlie Haden)

Frédéric Goaty: Herbie est heureux. Quand il duettise avec son ami Wayne Shorter, Herbie Hancock fait léviter des salles entières de jazzfans exigeants. Avec son nouvel album, "Possibilities", saura-t-il émouvoir les fans de ses nouveaux copains, ces artistes "pop" – Paul Simon, Sting, Christina Aguilera, Annie Lennox, Raul Midon, John Mayer... – avec qui il a essayé de s'inventer un petit monde de... possibilités? Explications parisiennes, in: Jazz Magazine, #564 (Nov.2005), p. 10-14 (F/I)


Amanda Kuyper: Herbie Hancock and guests. Gemengde gevoelens. Op de cd Possibilities werkt Herbie Hancock met popsterren als Paul Simon, Sting en Christina Aguilera. 'Ik wilde vooral kwaliteit en potentie horen in de nieuwe generatie artiesten', in: Jazz Nu, 28/6 (2005), p. 6 (F/I)


Walter Kolosky: Power, Passion and Beauty. The Story of the Legendary Mahavishnu Orchestra. The greatest band that ever was, Cary/NC 2006 [book: Abstract Logix Books], passim (F/I)


Christian Broecking: Community Talk 22. Katrina und die Politik, in: Jazz Thing, #64 (Apr/May 2006), p. 20 (F/short I with Wynton Marsalis, Brad Mehldau, Herbie Hancock, Charlie Haden, David Murray)


John Swenson: Considering the Possibilities. Herbie Hancock talks about 'Possibilities', Miles Davis and his days with the Head Hunters, in: Off Beat, May 2006, p. 62, 64-65, 70 (F/I)

NN: Background. Herbie Hancock, in: Jazz Improv, 1/12 (Jun.2006), p. 43 (F) [digi.copy]

Brian Glasser: Turning Point. Heads Up. Saxophonist Courtney Pine tells Brian Glasser about the album that changed his life, 'Head Hunters' by Herbie Hancock, in: Jazzwise, #100 (Aug.2006), p. 46 (F) [digi.copy]

Ted Panken: Brecker Returns to Stage at Hancock's Carnegie Night, in: Down Beat, 73/8 (Aug.2006), p. 13 (C) [digi.copy]

Albert Hefele: Nicht sehr groß. Herbie Hancock im Ulmer Zelt, in: Jazz Magazine, #573 (Sep.2006), p. 11 (C)

Jon Newey: Herbie Hancock, Jazz Voyager Festival, Mallorca, in: Walter Kolosky, p. 70 (C)

Brian Gilmore: "The Essential Herbie Hancock" (Columbia/Legacy), in: Jazz Times, 36/8 (Oct.2006), p. 65 (R)

Sholto Byrnes: herbie Hancock. Too good to be true. One of the nicest men in jazz – that's what everyone says about the legendary pianist Herbie Hancock. So why did Miles Davis sack him on his honeymoon? And why does he so enrage the purists? Sholto Byrnes met him – and learnt a dark secret or two, in: The Independent, 29.Oct.2006 (F/I) [vert.file] [digi.copy]


Christopher John Treacy: Jazz legend's Joni tribute runs deep, in: Boston Herald, 23.Aug.2007 (F/I: about Joni Mitchell tribute album) [digi.copy]


Götz Bühler: Herbie Hancock. Arbeit ohne Ende, in: Jazz Thing, #70 (Sep/Oct.2007), p. 48-49 (F/I)


Alain Drouot: Hancock, pifferaio delle nuove generazioni, in: JazzColo(u)rs, #10 (Nov.2007), p. 4 (F) [digi.copy]

Alex Dutilh: Herbie Hancock. Grandeur et cadences, in: Jazzman, #140 (Nov.2007), p. 26-30 (F/I)

Jacques Denis: Airs courants et courants d'air. Quarante-cinq ans de carrière et autant de disques. Herbie Hancock a constamment cherché à conjuguer populaire et sanat, expérimental et crossover..., in: Jazzman, #140 (Nov.2007), p. 32-35 (F)

Laura Barnett: Portrait of the artist. Herbie Hancock, jazz pianist. After two years spent studying engineering, I said: 'Who are you trying to kid?', in: Guardian, 6.Nov.2007 (I) [digi.copy]


Don Heckman: Reuniting jazz masters joined at a spiritual hip, in: Los Angeles Times, 22.Dec.2007 (F/I with Herbie Hancock, Wayne Shorter) [digi.copy] (under "Herbie HANCOCK")


Paul de Barros (& John McDonough & John Corbett & Jim Macnie): Herbie Hancock – "River. The Joni Letters" (Verve B0009791), in: Down Beat, 74/12 (Dec.2007), p. 73, 75 (R: 4 stars; 2 stars; 4 stars; 3 1/2 stars) [digi.copy]

Roberto Dell'Ava: Herbie Hancock – "River – The Joni Letters" (Verve 44826), in: JazzColo(u)rs, #11 (Dec.2007), p. 25 (R) [digi.copy]


Koen Graat: Herbie Hancock houdt alle mogelijkheden open, in: Jazz Nu, 31/2 (Spring 2008), p. 38-41 (F/I)


Greg Burk: Herbie Hancock's top Grammy Award caught many people off guard. Including Herbie. Winning Grammy's top prize at 67, the first jazz record to be so honored since 1964, has given the musician a lot to think about - and no time to do it, in: Los Angeles Times, 24.Feb.2008 (F/I) [digi.copy]


Bill Meredith: River to Heaven. Guitar phenomenon Lionel Loueke adores his boss, the recent Grammy winner Herbie Hancock, in: Jazz Times, 38/5 (Jun.2008), JVC Jazz Festival 2008 - New York special, p. 8 (F/I)


Angela Ballhorn: Headhunters. Up to date, in: Jazzthetik, 22/7-8 (Jul/Aug.2008), p. 20-21 (F/I with Mike Clark, Bill Summers)

Brian Glasser: Turning Point. Head to head. Pianist Dave Nelson on the album that changed his life, 'An Evening with Chick Corea and Herbie Hancock', in: Jazzwise, #121 (Jul.2008), p. 40 (F)


Christian broecking: Hancock will einen schwarzen präsidenten, in: Berliner Zeitung, 6.Oct.2008 (F) [vert.file]


Wolfgang Sandner: Wenn das Miles gehört hätte. Sechs Musiker, ein Hirn und ein Wunder: Herbie Hancock eröffnet mit einem fulminanten Konzert das Festival, in: Franzfurter Allgemeine Zeitung, 6.Oct.2008 (C) [digi.copy]
Stuart Nicholson: Hopes & dreams. This month Herbie Hancock makes his presence felt in the UK by playing five eagerly anticipated live shows, including two concerts at the London Jazz Festival that coincide with the release of 'Then and Now: The Definitive Herbie Hancock', a 12-track career retrospective covering his work for the Blue Note, Warner, Columbia and Verve record labels. In this exclusive interview with Stuart Nicholson, Hancock talks about his new band, his time with Miles Davis and his support for Barack Obama in the US elections on 4 November, in: Jazzwise, #125 (Nov. 2008), p. 20-24 (F/I)


*Bob Davis: The Art of the Solo. James Moody, Herbie Hancock, Kenny Barron, Terrence Blanchard, Ahmad Jamal, Marian McPartland and others on how to build (or deconstruct) jazz improvisations, in: Down Beat, 76/1 (Jan. 2009), p. 58-61 (F/I)

Jörgen Östberg: På scen. Storartad och vindlande maratonkonsert. Herbie Hancock, in: Orkester Journalen, 77/1 (Feb/Mar. 2009), p. 52 (C)


*Stefan Künzli: Lang Lang und Herbie Hancock. Weltpremiere am Montreux Jazz Festival, in: Jazz 'n' More, Sep/Oct. 2009, p. 10 (C)
Herbie Hancock: Commercial DVD’s / Unreleased Videos

(live bootlegs)

(Note: Some of these Videos appear to be bootleg CD recordings from concerts when the group was on tour)

Herbie Hancock: Live in Nice, France (July 21st, 1971)
Tracklist: Rapidshare Part 1 and Rapidshare Part 2, You’ll Know When You Get There, Toys, Impro/Ostinato
Herbie Hancock - Piano & Rhodes
Eddie Henderson - Trumpet
Julian Priester - Trombone
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Buster Williams - Bass
Billy Hart – Drums
http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

Herbie Hancock: Live Aarhus, Denmark (1971) (FM Broadcast)
Tracklist: You Will, Know When You Get There, Toys/Wiggle Waggle, Maiden Voyage
Personnel: Same as Above
http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

Herbie Hancock: Live in Tivoli Copenhagen, Denmark (1971) (FM Broadcast)
Tracklist: Maiden Voyage, Sleeping Giant, Water Torture, Toys
Personnel: Same as Above
http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

Herbie Hancock and Mwandishi-Live at NDR Studios (August 4, 1971)
Hamburg, Germany Bootleg #45
Tracklist: Toys, Speak Like A Child, Ostinato (2hrs, 4m)
Personnel: Same as Above
**Herbie Hancock Mwandishi live (1972)**

Here are some fantastic videos of Herbie Hancock's Mwandishi band from 1972, performing "Water Torture", "Toys" and "Sleeping Giant"

POSTED BY SIMON666
Personnel: Same as Above

**Herbie Hancock and Mwandishi - Kantonschule, Baden, Switzerland (March 3, 1972)**
Tracklist: You’ll Know When You Get There, Toys, Water Torture, Firewater, Maiden Voyage
Herbie Hancock - Piano & Rhodes
Eddie Henderson - Trumpet
Julian Priester - Trombone
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Buster Williams - Bass
Billy Hart - Drums

**Herbie Hancock and Mwandishi - Baker’s Keyboard Lounge, Detroit, Michigan (probably October 8, 1972)**
Tracklist: Sleeping Giant-Part 1,2,3,4, and 5.
Personnel: Same as Above-add Patrick Gleeson-ARP 2600 Synthesizer, Percussion

**Herbie Hancock and Mwandishi - Live at the Strata Concert Gallery @ Elastic Rock. (February 20, 1973)**
Tracklist: Hidden Shadows, Firewater, Revelation, You’ll Know When You Get There
Personnel: Same as Above-add Patrick Gleeson-ARP 2600 Synthesizer, Percussion

**Herbie Hancock and Mwandishi - Live at Jazz Workshop, Boston, MA (March 22, 1973)**
Tracklist: Hornets, You’ll Know When You Get There
Herbie Hancock - Piano & Rhodes
Eddie Henderson - Trumpet
Julian Priester - Trombone
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Buster Williams - Bass
Billy Hart - Drums
Dr. Pat Gleeson – Synths
“Scorch” – Congas
http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

**Herbie Hancock and the Headhunters** Live at Ultrasonic Studios, Hempstead, NY
**October 1, 1973**
Tracklist: Actual Proof, Butterfly, Sly, Chameleon
Herbie Hancock - Piano & Rhodes
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Paul Jackson – bass
Mike Clark – drums

**Herbie Hancock and the Headhunters (1974)**
Germany, “Musik Laden” TV studios (66 min.)
Tracklist: Palm Grease, Sly, Butterfly, Spank a Lee, Chameleon.
Personnel: Same as Above

**Herbie Hancock / Headhunters – “Live in Kansas City” @ Dr. Fusion (Oct. 16, 1974)**
Tracklist: Palm grease, Vein melter, Butterfly, Watermelon Man, Spank-A-Lee,
Bill Summers solo percussions, Chameleon.
Herbie Hancock - Piano & Rhodes
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Paul Jackson – bass
Mike Clark – drums
Bill Summers – Percussion
Radio Broadcast. Toal time: 1:25:10

**Herbie Hancock and the Headhunters-Live at the Berlin Jazz Festival, Philharmonie, Berline (Nov. 3, 1974)**
Tracklist: Palm grease, Sly, Butterfly, Spank-A-Lee, Unknown
**Herbie Hancock / Headhunters – “Live in Bremen” (Nov. 6, 1974)**

Herbie Hancock - Piano & Rhodes
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Paul Jackson – bass
Mike Clark – drums
Bill Summers – Percussion


**Herbie Hancock Live at the Boarding House, San Francisco (1974)**

Tracklist: Improvisation/Maiden Voyage, Actual Proof,
Herbie Hancock - Piano & Rhodes
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Paul Jackson – bass
Mike Clark – drums

http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

**Mwandishi: Herbie Hancock: Omaha Music Hall, Nebraska (Nov, 17, 1975)**

Tracklist: Hang Up Your Hang Ups, Percussion Solo, Steppin’ In It, Talk, Watermelon Man, Bubbles
Herbie Hancock - Keys
Bennie Maupin – Reeds & Lyricon
Paul Jackson – bass
Mike Clark – drums
Blackbyrd Mcknight — guitar
Bill Summers — percussion

http://neverenoughrhodes.blogspot.com/2008/05/never-enough-live-herbie-hancock.html

**Mwandishi aka Herbie Hancock & Jaco Pastorius- “Live Voyage” (February 16, 1977) , Recorded Live at the Ivanhoe Theatre in Chicago.**

Herbie Hancock: keyboards
Jaco Pastorius: bass
Bennie Maupin: saxophones
James Levi: drums

**Herbie Hancock Quartet with Jaco Pastorius-Live at University of Illinois, Champaign, IL (February 20, 1977)**

Tracklist: Hang Up Your Hang Ups, Gentle Thoughts, It Remains To Be Seen, JP Solo>Portrait of Tracy>Third Stone, Maiden Voyage, Chameleon, Encore:Spider>Kuru
Musicians: same as above
**Herbie Hancock Live: Nakano Sun Plaza, Tokyo, (Sept. 29, 1978)**
Tracklist: Butterfly, Sunlight, I Thought It Was You, Chameleon, Shiftless Shuffle
Herbie Hancock – Electric Piano, Keyboards
Bennie Maupin – Soprano & Tenor Sax
Webster Lewis — Keyboards
Paul Jackson – bass
Alphonse Mouzon – drums
Bill Summers — percussion

**Herbie Hancock, Carlos Santana Special Band, “Live Under The Sky” Denen Colosseum, Tokyo, (July 22, 1981)**
Herbie Hancock-keyboards
Carlos Santana-guitar
Ron Carter-bass
Tony Williams-dums
Wynton Marsalis-trumpet
David Margen-bass
Armando Peraza-percussion
Raul Rekow-percussion
Oresrs Vilato-percussion

**HERBIE HANCOCK TRIO: Hurricane!** (Recorded 1984, Switzerland)
Personnel:
Herbie Hancock (piano),
Ron Carter (bass)
Billy Cobham (drums)
Stanley Dorfman (Director)
Format: DVD / Released: 1991
Selections:
1. Eye of the Hurricane
2. First Trip
3. Willow Weep For Me
4. Dolphin Dance
5. Ili's Treasure
6. Princess
7. Walking
Freddie Hubbard-trumpet
Bobby Hutcherson-vibes
Herbie Hancock-piano, keyboards
Ron Carter-bass
Tony Williams-drums

Herbie Hancock Quartet: Live at Suntory Hall, Tokyo, Japan. (September 5, 1987)
Tracklist: DJ Intro, Dolphin Dance, Opus 1.5, Just One of Those Things, DJ Intro, Sister Cheryl, Loose Change, Maiden Voyage
Michael Brecker- tenor saxophone
Herbie Hancock-piano
Ron Carter-bass
Tony Williams-drums

Herbie Hancock Quartet: Live in Hamburg, Fabrik, Hamburg, Germany (October 23, 1988)
Tracklist: Stella By Starlight, Footprints, Maiden Voyage
Herbie Hancock, p
Greg Osby, as & ss
Buster Williams, b
Al Foster, dr

Herbie Hancock’s Headhunters II – “Live at Montreux Jazz Festival ” Montreux, Switzerland (July 19, 1989):
Herbie Hancock-piano, keyboards
Bill Evans-tenor & soprano sax
Wah Wah Watson-guitar
Darryl “The Munch” Jones-bass
Mino Cinelu-percussion
Leon Ndugu Chancler-drums
Chaka Khan* -vocals

Hancock & Metheny, Juan-Les-Pins, France (1990)
Tracklist: Cantaloupe Island, The Batt, Parallel Realisties, Eye Of The Hurricane
Herbie Hancock: Piano, Keyboards
Pat Metheny: Guitar
Dave Holland: Bass
Jack De Johnette: Drums
Herbie Hancock Quintet – (02-07-1992) Lugano, Switzerland “A Tribute to Miles Davis”
Tracklist: So What, R.J, Little One, Pinocchio, All Blues, Drum Solo, Elegy, Orbits-
Paraphenalia, Eighty One-The Sorcerer, Pee Wee
Wallace Roney, tp
Wayne Shorter, ts, ss
Herbie Hancock, p
Ron Carter, b
Tony Williams, dr

Herbie Hancock Trio, live in New York, 1993, unknown venue
Tracklist: I Love You, One Finger Snap, Maiden Voyage, ?, Cantaloupe Island,
Just One Of Those Things
Herbie Hancock – piano
Jeff Littleton – bass
Gene Jackson – drums

Herbie Hancock Quartet: Umbria Jazz Festival (1-7-1996)
Herbie Hancock – piano
Craig Handy – tenor sax
Dave Holland – acoustic bass
Gene Jackson – drums

HERBIE HANCOCK "ONE NIGHT IN JAPAN" THE NEW STANDARD(S) LIVE (1996).
Filmed in the summer of 1996 at the Lake Stella Theater in Kawaguchi, Japan.
The program:
1. New York Minute 13:31 (orig.: The Eagles)
2. Norwegian Wood 9:05 (orig.: The Beatles)
3. Mercy Street 12:52 (orig.: Peter Gabriel)
4. You’ve Got It Bad Girl 15:39 (orig.: Steve Wonder)
5. Love Is Stronger That Pride 14:42 (orig.: Sade)

The New Standard All Stars band:
Herbie Hancock - piano
John Scofield - guitar
Michael Brecker - saxophone
Dave Holland - bass
Jack DeJohnette - drums
Don Alias - percussions
Herbie Hancock and the New Standard All Stars; Live in Europe; Stravinski Hall, Montreux (July 14, 1997)
Tracklist: New York Minute, Mercy Street, Thieves In The Temple, You’ve Got It Bad Girl,
Love is Stronger Than Pride
Herbie Hancock-piano
Michael Brecker- tenor saxophone
John Scofield – guitar
Dave Holland – acoustic bass
Don Alias – percussion
Jack Dejohnette – drums

Headhunters & Herbie Hancock – North Sea Jazz, Den Haag, Holland (July 11, 1998)
Tracklist:
Introduction of the band
Skank It
Funk Hunter
Premotion
Bill Summers solo,
Watermelon Man
Frankie and Kevin Tiptoe.
Herbie Hancock - Piano & Rhodes
Bennie Maupin - Soprano Sax, Flute & Bass Clarinet
Paul Jackson – bass
Mike Clark – drums
Bill Summers – Percussion

Herbie Hancock: Gershwin’s World, live at Jazzfest Berlin, Germany, (1999)
Tracklist:
Blueberry Rhyme
Medley: Fascinating Rhythm / It Ain’t Necessary So,
St. Louis Blues
One Finger Snap

Herbie Hancock - Piano
Eddie Henderson – Trumpet
Eli Degibri — Tenor sax
Ira Coleman — Bass
Terry Lyne Carrington — Drums
Cyro Baptista — Percussion
THE JAZZ CHANNEL PRESENTS HERBIE HANCOCK (BET ON JAZZ) (2001)

Herbie Hancock performs live on "Jazz Central." This concert was recorded live at Black Entertainment Television's Studio II in Washington, D.C.

Tracks:
- Fascinating Rhythm,
- St. Louis Blues
- Cotton Tail
- Blueberry Rhyme
- The Man I Love
- Here Come De Honey Man
- Cantaloupe Island
- One Finger Snap
- Maiden Voyage

Personnel:
- Herbie Hancock – Piano
- Eddie Henderson – Trumpet
- Eli Degibri – Sax
- Ira Coleman – Double Bass
- Terri Lynne Carrington – Drums
- Cyro Baptista – Percussion

“Directions in Music” live at JazzBaltica 2002, Salzau, Germany (July 6, 2002)

Tracklist: The Sorcerer, Misstery, Naima, So What/ Impressions, D Trane, Transition, My Ship, Pinocchio.

Herbie Hancock – piano
Michael Brecker – tenor saxophone
Roy Hargrove – trumpet
George Mraz – bass
Willie Jones III – drums

Herbie Hancock / Wayne Shorter live at Jazz Baltica 2002, Salzau, Germany (July 6, 2002)

Tracklist: Sonrisa, Meridianne – a Wood Syph, Footprints, Memory of Enchantment / Maiden Voyage

Manhattan Lorelei.
Wayne Shorter, soprano saxophone
Herbie Hancock, piano
Tracks:
Wisdom
Kebero
This Is DJ Disk
Dolphin Dance
Virtual Hornets,
The Essence
Butterfly
Tony Williams
Rockit
Chameleon

Personnel:
Wallace Roney – trumpet
Matthew Garrison (son of Coltrane bassist Jimmy), -bassist
Terri Lyne Carrington drummer
J Disk – percussion
Darrell Diaz - second keyboardist.

Herbie Hancock & Bobby Hutcherson Quartet, Live at the Barbican, London (March 7, 2003)
Tracklist: Dolphin Dance, Virtual Hornets, Actual Proof, Footprints, Little B’s Poem
Herbie Hancock, piano
Bobby Hutcherson, vibes
Scott Colley, bass
Terri Lyne Carrington, drums

Hancock / Holland / Dejohnette live at Montreal Jazz Festival (June 26, 2003)
Tracklist: One Finger Snap, Seventh D/ The Eye of the Hurricane, Dolphin Dance, For All You Are, Pastel Rhapsody, Shadow Dance.
Herbie Hancock-piano
Dave Holland – acoustic bass
Jack Dejohnette – drums
Herbie Hancock Live at the Barbican, London (June, 2004)
Tracklist: Sonrisa, Pathways, Footprints, Canteloupe Island
Herbie Hancock: Piano
Wayne Shorter: Soprano & Tenor Saxophone
Dave Holland: Bass
Brian Blade: Drums

Herbie Hancock Quartet: Live in Perugia, Teatro Moriacchi (July 18, 2004)
Tracklist:
Sonrisa
Visitor from Somewhere
Visitor from Nowhere
Pathways
Memory of Enchantment
Prometheus Unbound
Cantaloupe Island
Musicians: same as above

HERBIE HANCOCK - POSSIBILITIES (2006) DVD (Documentary film)

Hancock with:
"Stitched Up" (featuring John Mayer) (Herbie Hancock, John Mayer) – 5:27
"Safiatou" (featuring Santana and Angélique Kidjo) (Harold Alexander) – 5:25
"A Song for You" (featuring Christina Aguilera) (Leon Russell) – 7:05
"I Do It for Your Love" (featuring Paul Simon) (Paul Simon) – 5:58
"Hush, Hush, Hush" (featuring Annie Lennox) (Paula Cole) – 4:46
"Sister Moon" (featuring Sting) (Sting) – 6:54
"When Love Comes to Town" (featuring Jonny Lang and Joss Stone)
(Adam Clayton, David Evans, Larry Mullen, Jr., Paul Hewson) – 8:41
"Don't Explain" (featuring Damien Rice and Lisa Hannigan)
(Chuck D, Damian Marley, Tidal Marsh) – 4:53
"I Just Called to Say I Love You" (featuring Raul Midón) (Stevie Wonder) – 5:27
"Gelo na Montanha" (featuring Trey Anastasio) (Cyro Baptista, Herbie Hancock, Trey Anastasio) – 3:48 Portuguese for "Ice on the Mountain"
**Herbie Hancock, AVO Session, Messe Base, Switzerland, (November 10, 2006)**

Tracklist:
- Actual Proof
- Watermelon Man
- Stitched Up
- Maiden Voyage
- Virgin Forest
- Cantaloupe Island
- Chameleon parts 1,2,3

Herbie Hancock: keyboards
Nathan East; bass, voice
Lionel Loueke: guitar, percussion, voice
Vinnie Colaiuta: drums

**Herbie Hancock Quintet, Britt Amphitheater, Jacksonville, OR, USA (June 18th, 2007)**

**Musicians:**
- Herbie Hancock: Piano & keyboards
- Nathan East : Bass
- Lionel Loueke : Guitar
- Vinnie Colaiuta: Drums

Setlist:
- 01. intro crowd
- 02. Butterfly > Actual Proof
- 03. Watermelon Man with seventeens
- 04. Stitched up
- 05. Virgin Forest
- 06. Maiden Voyage
- 07. I just called to say I love you
- 08. When Love comes to town
- 09. Cantaloupe Island
- 10. Band Introductions
- 11. (encore) - Chameleon (started from backstage)
- 12. Chameleon
Herbie Hancock Quintet – “Live at Confederation Park,” Ottawa Jazz Festival, Ottawa, Canada  
(June 22nd, 2008)

Herbie Hancock: Keys  
Dave Holland: Bass  
Chris Potter: Saxophone  
Lionel Loueke: Guitar  
Vinnie Colaiuta: Drums  
Sonya Kitchell: Vocals  
Amy Keys: Vocals

TRACKS:
01 [07:27] Herbie Talks #1  
03 [02:36] Herbie Talks #2  
04 [07:15] River  
05 [06:43] When Loves Come To Town  
06 [01:16] Herbie Talks #3  
07 [07:25] Edith and the Kingpin  
08 [06:30] Bass Solo  
09 [12:56] Piano Solo  
10 [02:13] Herbie Talks #4  
11 [06:17] All I Want  
12 [07:19] A Song For You  
13 [10:18] Guitar Solo  
14 [14:51] Chameleon  
15 [16:20] Encore 1  
16 [10:50] Encore 2
Live at Orpheum Theatre, Vancouver, BC  
(June 20, 2008)  
The band:  
Herbie Hancock: Keys  
Dave Holland: Bass  
Chris Potter: Saxophone  
Lionel Loueke: Guitar  
Vinnie Colaiuta: Drums  
Sonya Kitchell: Vocals  
Amy Keys: Vocals  

Set list:  
01. Herbie Intro  
02. Actual Proof  
03. River  
04. When Love Comes To Town  
05. Edith And The Kingpin  
06. Bass Solo  
07. Piano Solo  
08. All I Want  
09. Guitar Solo  
10. Drum Solo  
11. Cantaloupe Island  
Encore: 12. Chameleon  
Total time: 116.47

Vienne, France , June 30th, 2008@ T.U.B.E  
Musicians  
Herbie Hancock (piano, keyboards)  
Chris Potter (tenor sax)  
Dave Holland (double bass, el - bass)  
Vinnie Colaiuta (drums)  
Lionel Loueke (guitar, vocal)  
Sonya Kitchell (vocal)  
Amy Keys (vocal)  
126:44  
"The River of Possibilities Tour"  
Set list:  
01 - Introduction (3:29)  
02 - Actual Proof (14:00)  
03 - River (7:49)
04 - All I Want (5:55)
05 - When Love Comes to Town (8:53)
06 - Bass Intro (4:57)
07 - Maiden Voyage (15:14)
08 - A Song for You (8:19)
09 - Virgin Forest (11:20)
10 - Cantaloupe Island (16:37)
11 - Chameleon I (19:54)
12 - Chameleon II (10:13)

(TV broadcast DVD rip, mp3@256)

Live at JazzFest Berlin, Haus der Berliner Festspiele, Berlin, Germany 9th November 2008

Line-up:
Herbie Hancock, p
Terence Blanchard, tp
James Genus, b
Grégoire Maret, harmonica
Kendrick Scott, dr

Setlist:
01 intros 03:21
02 Actual Proof 10:34
03 Speak Like A Child - V (The Visitor) 29:16
04 Seven Teens 26:18
05 Chameleon 12:31 TT: 1:22:00

13 x HERBIE HANCOCK SHOWS 1988-2008
"You Are What Your Hear" is a "live jazz blog", specialising in live concert audio downloads. The link above will take you straight to 13 Herbie shows.
DOWNLOADABLE PODCASTS from ROPEADOPE

1. BELDEN ON HERBIE
Concentrates on Hancock's session work from 1965-70

2. HERBIE / HEADHUNTERS 1973-1974
Live recordings, including some of the shows above.

3. HERBIE HANCOCK 1975-1980
Live recordings

VIDEO: HERBIE HANCOCK @ ABBEY RD STUDIOS (2008)
'River' (with Corinne Bailey Rae)
'Edith And The King-Pin' (with Melody Gardot)
17 mins 25 secs; high quality divx

TORRENTS
At least ten more live 70s Herbie Hancock shows are to be found via torrent at Dime-A-Dozen. You need to create a (free) account there.

WHY NOT BECOME REALLY OBSESSIVE?
There are no file links here - db.etree is a database of live music bootlegs, including many Herbie Hancock shows, showing tracks and personnel. Users can leave messages seeking a particular show. Clicking the above link will take you to listings for all live Herbie Hancock bootlegs from 1966-2007.
HERBIE HANCOCK DISCOGRAPHY

from The Jazz Discography by Tom Lord

Perusing his discography, it is apparent not only how voluminous it is, but the amazing variety of genres and stylistic variation.
Pepper Adams/Donald Byrd Quintet: Donald Byrd (tp) Pepper Adams (bar) Teddy Charles (vib-1) [as] Jinx Jingles (vib-1) Herbie Hancock (p) Laymon Jackson (b) Jimmy Cobb (d)

New York, 1961

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>Curro's</td>
<td>Warwick W2041, Almor A(S)110, Manhattan MAN5022</td>
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<tr>
<td>[Lover's theme]</td>
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<tr>
<td>Curro's (alt)</td>
<td>Fresh Sound (Sp)FSR669, TCB (Swi)TCB1006, Manhattan MAN5021, MAN5026</td>
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<tr>
<td>[Jammin' with Herbie/Soul Interlude] (*)</td>
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<tr>
<td>Mr. Lucky</td>
<td>Warwick M650, W2041, TCB (Swi)TCB1006(ed), Manhattan MAN5021(ed), MAN5022</td>
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<tr>
<td>[Rock your soul]</td>
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<tr>
<td>Mr. Lucky (alt)</td>
<td>Fresh Sound (Sp)FSR669 Warwick M650, W2041</td>
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<tr>
<td>It's a beautiful evening (1)</td>
<td>Warwick W2041, TCB (Swi)TCB1006(ed), Manhattan MAN5027(ed), Happy Bird B90173(ed), Premier CBR1030(ed), Tobacco Road (G)B/2619(ed) Warwick W2041, Manhattan MAN5022</td>
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<tr>
<td>Out of this world [TCB with Herbie/Live and awake]</td>
<td>Warwick W2041, TCB (Swi)TCB1006(ed), Manhattan MAN5027(ed), Happy Bird B90173(ed), Premier CBR1030(ed), Tobacco Road (G)B/2619(ed) Warwick W2041, Manhattan MAN5022</td>
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<tr>
<td>Byrd house</td>
<td>Fresh Sound (Sp)FSR669, TCB (Swi)TCB1006, Manhattan MAN5021</td>
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<tr>
<td>[Hot lips]</td>
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<tr>
<td>Byrd house (alt) [Herbie's blues] (*)</td>
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<tr>
<td>Day dreams</td>
<td>Warwick W2041, TCB (Swi)TCB1006(ed), Manhattan MAN5027(ed), Happy Bird B90173(ed), Premier CBR1030(ed), Tobacco Road (G)B/2619(ed) Warwick W2041, Manhattan MAN5022</td>
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<tr>
<td>[Soul power/Night walkers] (no tp)</td>
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<tr>
<td>Day dreams (alt)</td>
<td>Fresh Sound (Sp)FSR669 Warwick M650, W2041</td>
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<tr>
<td>I'm an old cowhand [Cat call/Hot piano]</td>
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I'm an old cowhand (alt)

Scoochie (#)

Note: TCB (Swi)TCB1006, Manhattan
MAN5021, MAN5027, Happy Bird
B90173, Premier CBR1030, Tobacco
Road (G)B/2619, issued as by Herbie Hancock.
Manhattan MAN5022 issued as by Miles Davis.

Warwick W2041(mono) =
WS2041(stereo) = Warwick (Jap)RJ-7179, (Sp)FSR638, Fresh Sound
(Sp)FSRCD335 [CD], Warwick
(Jap)20ED-5068 [CD], all titled "Out of This World".
All titles from Warwick W2041 also on
TCB (Swi)TCB1002 titled "Takin' Care of Business"; this release as by Donald Byrd/Herbie Hancock.
All titles from Warwick W2041 also on
Star Jazz (E)SJAZZ4, Movieplay
Potuguesa (Port)10056, all titled "Hot and Heavy".

Tobacco Road (G)B/2618 titled "Herbie's blues".

Manhattan (E)MAN5021 titled "Hancock Alley".
Manhattan MAN5022 as by Miles Davis.
Fresh Sound (Sp)FSR669 titled "Out of this World, Vol. 2".
All titles, except (*) & (#), also on Fresh Sound (Sp)FSRCD137 [CD].
All titles, except (*), also on TKO Magnum (E)CDSB1010 [CD] titled "Touchstone".

[B17145] Donald Byrd
Chant : Donald Byrd (tp) Pepper Adams (bar) Herbie Hancock (p) Doug Watkins (b)

Teddy Robinson (d)

Englewood Cliffs, N.J., April 17, 1961

tk 3 I'm an old cowhand Blue Note LT991
291

You're next
Great God
Chant
Sophisticated lady (db out)
Cute
That's all

Note: Drummer was incorrectly listed as Eddy Robinson on Blue Note LT991.
All issued titles also on Blue Note (Jap)GXK-8183, Mosaic MD4-194 [CD].

[B17147] Donald Byrd
Hip Entertainment Vol. 1 : Donald Byrd/Pepper Adams : Donald Byrd (tp) Pepper Adams (bar) Herbie Hancock (p) Cleveland Eaton (b) Teddy Robinson (d)
Live "Jorgie's Jazz Club", St. Louis, MO, June 24, 1961

Jorgie's
6 M's [Blues in 3/4] -
Hush -
Amen -
Like someone in love (no tp,bar) VGM 0003

Note: VGM 003 titled "Miles in St. Louis"; released as by Miles Davis.
All titles from VGM 0002 also on Nippon International (Jap)VEM002.
All above titles also on Solar (Sp)4569914 [CD] titled "Donald Byrd/Pepper Adams Quintet - Complete Live at Jorgie's 1961".

[B17148] Donald Byrd
Royal Flush : Donald Byrd (tp) Pepper Adams (bar) Herbie Hancock (p) Butch Warren (b) Billy Higgins (d)
Englewood Cliffs, N.J., September 21, 1961

Jorgie's
Blue Note BLP4101, 45-1854
Shangri-la - , (F)4-97517-2 [CD]
- , 45-
Hush 1853, (Jap)TOCJ-66060 [CD]
6 M's -
Requiem -
Child's play (rejected)
I'm a fool to want you (pa out)

Note: Blue Note 45-1854 was possibly not released.
Blue Note BLP4101(mono) =
BST84101(stereo).
All issued titles also on Blue Note
(Bra)31.C152-53698/99, (Jap)GXK-8127,
TOCJ-4101 [CD], Mosaic MD4-194
[CD], Blue Note 3-62632-2 [CD].

[B17149] Donald Byrd
Free Form : Wayne Shorter (ts) replaces Pepper Adams
Englewood Cliffs, N.J., December 11, 1961

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<th>Tk</th>
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<td>2</td>
<td>Nai nai</td>
<td>Blue Note BLP4118, 7-84118-2 [CD], L4118</td>
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<tr>
<td>9</td>
<td>French spice</td>
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<td>15</td>
<td>Night flower</td>
<td>1621 [CD]</td>
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<td>20</td>
<td>Three wishes</td>
<td>4-95569-2 [CD]</td>
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<td>23</td>
<td>Pentecostal feeling</td>
<td>80703-2 [CD]</td>
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<tr>
<td>24</td>
<td>Free form</td>
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Note:
Blue Note BLP4118(mono) =
BST84118(stereo).
Blue Note 4-95569-2 [CD] titled "Herbie Hancock: The Complete Blue Note Sixties Sessions"; this is a 6 CD set.
All titles from Blue Note BLP4118 also on Blue Note (Jap)TOCJ-4118 [CD].
All above titles also on Blue Note (Jap)TOCJ-9530 [CD], Blue Note 5-95961-2 [CD], 5-90842-2 [CD].
Blue Note 5-90842-2 [CD] incorrectly lists Blue Note BLP4106(mono),
BST84106(stereo) as the original release.
This is a Jackie McLean item.

For a session of January 12, 1962, issued on Black Lion as by Donald Byrd, see Duke Pearson.

[G6220] Al Grey
Snap Your Fingers : Al Grey And His All Stars : Donald Byrd (tp) Al Grey (tb) Billy Mitchell (ts) Bobby Hutcherson (vib) Herbie Hancock (p) Herman Wright (b) Eddie Williams (d)

"Birdland", New York, January 31, 1962

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<th>Tk</th>
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<tr>
<td>11471</td>
<td>Hush</td>
<td>(unissued)</td>
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<tr>
<td>11472</td>
<td>Minor on top</td>
<td>Argo/Cadet (S)700</td>
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<tr>
<td>11473</td>
<td>African lady</td>
<td>-</td>
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<tr>
<td>11474</td>
<td>Grey's blues</td>
<td>(unissued)</td>
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</table>
11475  Home fries
11476  On Green Dolphin Street
        Hi fly  Argo/Cadet (S)700
        Dirty low down blues (*)  Argo 5421

Note: All issued titles, except (*), also on Chess 2ACMJ409, CH2-9220. Last two titles are mostly likely retitlings of some of the unissued titles. All titles from Argo/Cadet (S)700 also on Argo LPS700 [CD].

[G6221] Al Grey
same pers.

11724  Dirty low down blues  Argo 5421
11725  Why was I born ?  (unissued)
11726  Nice and easy  -
11727  Heavy soul  -

[K2624] Rahsaan Roland Kirk
Roland Kirk Quartet : Rahsaan Roland Kirk (ts,stritch,manzello,fl) Wynton Kelly (p) or Herbie Hancock (p) Vernon Martin (b) Roy Haynes (d)
New York, April 17 or 18, 1962

23766-1  Termini's corner  Verve 314-543833-2 [CD]
23766-3  Termini's corner  -
23766-4  Termini's corner  -
23766-6  Termini's corner  Merc 846630-2 [CD]
        (breakdown & intercuts - see note *)

23767-1  When the sun comes out  Verve 314-543833-2 [CD]
23767-2  When the sun comes out  -
23767-4  When the sun comes out  Merc 846630-2 [CD]
23768?-1  Time races with Emit [Ad lib]  -

Note: Herbie Hancock is on piano on the tunes recorded on October 17, 1962 according to the book "Rahsaan Roland Kirk" by Guy Cosson. No information is given in this book as to which tunes were recorded on the October 17th date. "Time races with Emit" incorrectly issued as "Ad lib" on Mercury 846630-2 [CD]. (*) breakdown take and intercuts:
following from Verve 314-543833-2 [CD]:
index 1: breakdown take
index 2: breakdown take outchorus
index 3: intercut 1  
index 4: intercut 2  
index 5: intercut 2 outchorus  
This track was issued as a composite on "Rahsaan: The Complete Mercury Recordings" on Mercury 846630-2 [CD]. Through editing, that version combined breakdown take 6 with intercut 2 - a fragment recorded to complement the breakdown take. This was a logical move to complete what was obviously indicated as the master take. However, when those two components were spliced together, a one chorus solo fragment, which in performance began intercut 2, was deleted. The breakdown take and the two intercuts have been included in Verve 314-543833-2 [CD] without editing in order to present the full picture of the evolution in the studio of a fairly spontaneous blues composition. All above titles also on Verve 314-543833-2 [CD] titled "Domino"; see following sessions to September 6, 1962 for rest of CD.

[K2625] Rahsaan Roland Kirk  
Domino : Roland Kirk Quartet : Rahsaan Roland Kirk (ts,stritch,manzello,fl) Wynton Kelly (p-1) or Herbie Hancock (p) Vernon Martin (b) Roy Haynes (d)  
New York, April 17 & 18, 1962  
Merc MG20748, EmArcy EMS2-411, Merc (E)MCL20045, Phonogram (Jap)BT5141/42, Merc 846630-2 [CD], American Jazz Classics (Sp)99064 [CD]  
24642 Get out of town (1)  
24643 Rolando  
24644 I believe in you  
Merc MG20748, 846630-2
(Medley :) (1)
Where Monk and Mingus live (1)
Let's call this (1)

Domino

I didn't know what time it was (*)

Someone to watch over me (*)

I didn't know what time it was (*)

Someone to watch over me

Note:

Mercury (F)126151MCE titled "Vertigo"; an EP release.
EmArcy EMS2-411 titled "Kirk's Works"; and lists "Domino" from this session but with wrong personnel (see also September 6, 1962 session).
All titles, except (*), also on Mercury (G)826988-2 [CD], (Jap)32JD-120 [CD], PHCE-10019 [CD], PHCE-4126 [CD]. See September 6, 1962 for more titles.
American Jazz Classics (Sp)99064 [CD] titled "Roland Kirk/Roy Haynes - Domino + Out Of The Afternoon"; see May 16, May 23 & September 6, 1962 for the rest
of this CD.
All above titles also on Verve 314-543833-2 [CD].

[H1374] Herbie Hancock
Takin' Off : Herbie Hancock Quintet : Freddie Hubbard (tp, flhn-1) Dexter Gordon (ts) Herbie Hancock (p) Butch Warren (b) Billy Higgins (d)

| tk 1  | Empty pockets               | Blue Note BLP4109, LA399-H2, (Jap) CJ28-5079, Blue Note CDP7-46506-2 [CD], 7243-8-54904-2-2 [CD] |
|      | Empty pockets (alt)         | Blue Note (Jap) CJ28-5079 |
| tk 4  | Three bags full (1)         | Blue Note BLP4109, LA399-H2, CDP7-46506-2 [CD] |
|      | Three bags full (1)         | Blue Note (Jap) CJ28-5079 [CD] |
| tk 6  | Watermelon man              | Blue Note BLP4109, BST89907, BST2-84433, (Jap) NP9022, (Du) BST3249, (Jap) LNS90031, (Jap) LNP95059B, (Jap) NP9734, (Jap) K18P-9127, (Jap) K22P-6096/97, (Jap) W-5512, NME(E) NME-018, Blue Note CDP7-46506-2 [CD], CDP7-91142-2 [CD], CDP7-97960-2 [CD] |
|      | Watermelon man (alt)        | Blue Note (Jap) CJ28-5079 [CD] |
| tk 10 | The maze                   | Blue Note BLP4109, (Jap) CJ28-5079 [CD], Blue Note CDP7-46506-2 [CD] |
| tk 13 | Drifting (1)               | Blue Note BLP4109, LA399-H2, (Jap) CJ28-5079 [CD], Blue Note CDP7-46506-2 [CD], CDP7-91142-2 [CD] |
| tk 20 | Alone and I                | Blue Note BLP4109, (Jap) CJ28-5070 [CD], Blue Note CDP7-46506-2 [CD] |
Note: Blue Note CDP7-91142-2 titled "The Best of Herbie Hancock". See various session down to March 9, 1968 for additional titles.
Blue Note CDP7-97960-2 [CD] titled "The best of Blue Note Vol.2"; rest of this CD by others.
Blue Note (Jap)CJ28-5079 [CD] titled "Takin' off plus 3".
Blue Note BST89907 titled "The best of Herbie Hancock".
Blue Note 7243-8-54904-2-2 [CD] titled "Herbie Hancock Jazz Profile No. 002".
Blue Note BLP4109(mono) = Blue Note BST84109(stereo) = Blue Note (Jap)BN4109, (Jap)LNJ80091, (Jap)GXK8021, (Jap)BNJ71015, (Jap)CP32-5228 [CD], Blue Note 3-92757-2 [CD].
All above titles also on Blue Note 8-37643-2 [CD], Blue Note 4-95569-2 [CD].

[T6392] Stanley Turrentine
Tommy Turrentine (tp) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Butch Warren (b) Roger Humphries (d) Englewood Cliffs, N.J., August 3, 1962

You said it (unissued) Blue Note
Jubilee shout -
Brother Tom -

[D4889] Eric Dolphy

Miss Ann (1) Unique Jazz (It)UJ10, Ingo (It)14
Left alone (no tp,flhrn,3) - -
G.W. (1) - -
245 (1) - -
Lady be good (jc vcl,1,*) Ingo (It)14
I got rhythm (jc vcl,2) Unique Jazz (It)UJ26

Note: Ingo (It)14 titled "Live at Gaslight Inn/October 1962".
Unique Jazz (It)UJ010 titled "European Concert".
All titles, except (*), also on Lonehill Jazz
(Sp)LHJ10124 [CD] titled "Eric Dolphy Quintet Featuring Herbie Hancock - Complete Recordings".
All titles from Unique Jazz (It)UJ10 also on Stash (Jap)CEJC00110, CECC-00101 [CD] (titled "Live in New York").

[H8558] Freddie Hubbard
Hub-tones : Freddie Hubbard (tp) James Spaulding (as,fl-1) Herbie Hancock (p) Reggie Workman (b) Clifford Jarvis (d)

<table>
<thead>
<tr>
<th>tk 3</th>
<th>You're my everything</th>
<th>Blue Note BLP4115, CDP7-84115-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>You're my everything (alt)</td>
<td>-</td>
</tr>
<tr>
<td>tk 5</td>
<td>Lament for Booker (1)</td>
<td>-</td>
</tr>
<tr>
<td>tk 7</td>
<td>For Spee's sake</td>
<td>-</td>
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<tr>
<td></td>
<td>For Spee's sake (alt)</td>
<td>-</td>
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<tr>
<td>tk 14</td>
<td>Prophet Jennings (1)</td>
<td>-</td>
</tr>
<tr>
<td>tk 20</td>
<td>Hub-tones (*)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Hub-tones (alt take)</td>
<td>-</td>
</tr>
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</table>

Note: Blue Note BLP4115(mono) = Blue Note BST84115(stereo) = Blue Note (Jap)K18P-9232, BNJ-71086, BN-4151, CP32-5210 [CD].
(*) This title also on Blue Note 854191-2 [CD].
All above titles also on Blue Note (Eu)4-99008-2 [CD].

[G5838] Grant Green
Goin' West : Herbie Hancock (p) Grant Green (g) Reggie Workman (b) Billy Higgins (d)

<table>
<thead>
<tr>
<th>tk 4</th>
<th>Wagon wheels</th>
<th>Blue Note BST84310</th>
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<tbody>
<tr>
<td>tk 6</td>
<td>Tumbling tumbleweeds</td>
<td>-</td>
</tr>
<tr>
<td>tk 9</td>
<td>Red River Valley</td>
<td>-</td>
</tr>
<tr>
<td>tk 13</td>
<td>On top of Old Smokey</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Home on the range (unissued)</td>
<td>-</td>
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<tr>
<td></td>
<td>I'm an old cowhand</td>
<td>-</td>
</tr>
<tr>
<td>tk 20</td>
<td>I can't stop loving you</td>
<td>Blue Note BST84310</td>
</tr>
</tbody>
</table>

Note: All issued titles also on Blue Note 5-95962-2 [CD], 5-90843-2 [CD].

[G5839] Grant Green
Feelin' The Spirit : Herbie Hancock (p) Grant Green (g) Butch Warren (b) Billy Higgins (d) Garvin Masseaux (tamb)
tk 2  Go down Moses  Blue Note BLP4132, CDP7-46822-2 [CD]
tk 3  Just a closer walk with thee - -
     Joshua fit the battle of Jericho - -  (Jap)K22P-6096/97
     Sometimes I feel like a motherless child - -
     Nobody knows the trouble I've seen - -
tk 8  Deep river (gm out) - -

Note:  Blue Note BLP4132(mono) = Blue Note BST84132(stereo) = Blue Note (Jap)GXK-8117, (Jap)LNJ80147, (Jap)BN4132.
       All above titles also on Blue Note (Jap)CP32-9527 [CD], Blue Note 75336 [CD], 8-64471-2 [CD].

[B17150]  Donald Byrd
A New Perspective: Donald Byrd (tp) Hank Mobley (ts) Donald Best (vib) Herbie Hancock (p) Kenny Burrell (g) Butch Warren (b) Lex Humphries (d) + vcl choir, Coleridge Perkinson (dir) Duke Pearson (arr)

Englewood Cliffs, N.J., January 12, 1963

tk 5  Cristo redentor (*)  Blue Note BLP4124
tk 8  Chant -
tk 11  Elijah -  , 45-1907, L4124
tk 17  The black disciple -
tk 19  Beast of Burden -

Note:  Blue Note BLP4124(mono) = BST84124(stereo).

(*) This title also on Blue Note 45-1907, L4124, BST89904, BST2-84429, BNL4160-G2, BST2-92471, (Du)1A158-83395/8, Liberty LN-10200, United Artists UA-XW510-X (Mx 14283-E), Blue Note 7-92471-2 [CD], 7-96110-2 [CD], (F)8-54188-2 [CD], (Jap)25-5181/8 [CD], CP32-5095 [CD], Cema S21-57592 [CD], EMI-Jazz (E)4-93469-2 [CD], EMI-Music 4-98899-2 [CD].
       All above titles also on Blue Note CDP7-84124-2 [CD], 4-99006-2 [CD].

[M4936]  Jackie McLean
Vertigo: Donald Byrd (tp) Jackie McLean (as) Herbie Hancock (p) Butch Warren (b) Tony Williams (d)

Englewood Cliffs, N.J., February 11, 1963

tk 2  Vertigo  Blue Note LT1085
tk 6  Dusty foot                  -
tk 9  Marney                    -
tk 14  Yams (*)                 -  Blue Note 7243-8-54904-2-2 [CD]
tk 17  Cheers                   -

Note:                                          See May 2, 1959 for an additional title on Blue Note LT1085.
(*) This title also on Blue Note 4-95569-2 [CD].
All above titles also on Blue Note 5-22669-2 [CD].

[M9059] Hank Mobley
Donald Byrd (tp) Hank Mobley (ts) Herbie Hancock (p) Butch Warren (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., March 7, 1963
Blue Note BLP4149,
tk 4  Old world, new imports (*)  BST84149, CDP7-84435-2 [CD]
tk 7  Up a step (*)              -  -  -
      Blue Note BST84435, CDP7-84435-2 [CD], 5-27549-2 [CD]
      Blue Note BLP4186,
tk 17  The feelin's good        BST84186, (Jap)K18P-9238, Blue Note CDP7-84435-2 [CD]
      Blue Note BLP4186,
tk 21  East of the Village (!)  BST84186, (Jap)K18P-9238, Blue Note CDP7-84435-2 [CD]
      Blue Note BLP4186,
tk 26  Yes indeed               Blue Note CDP7-84435-2 [CD], 5-27549-2 [CD]
      Blue Note BLP4186,
tk 29  The good life (!)        BST84186, (Jap)K18P-9238, Blue Note CDP7-84435-2 [CD]
      Blue Note BLP4149(mono),
      BST84149(stereo) titled "No room for squares"; see October 2, 1963 for rest of LP.
      Blue Note BLP4186(mono),
      BST84186(stereo) titled "The turnaround"; see February 5, 1965 for rest of LP.
      Blue Note BST84435 titled "Straight no filter"; see February 5, 1965 & June 17, 1966 for rest of LP.
Blue Note CDP-7-84435-2 [CD] titled "Straight no filter"; see June 17, 1966 for rest of CD.
Blue Note 5-27549-2 [CD] titled "Straight No Filter".
(*) These 2 titles also on Blue Note 5-24539-2 [CD]; see flwg session for rest of CD.
All titles from Blue Note BLP4186 also on Blue Note (Jap)TOCJ-4186 [CD].
(!) These two titles also on Blue Note 5-24540-2 [CD] titled "The Turnaround"; see February 5, 1965 for rest of CD.

[D4890] Eric Dolphy
The Illinois Concert : Eric Dolphy (fl,b-cl,as) Herbie Hancock (p) Eddie Khan (b) J.C. Moses (d) **on (1) add : University of Illinois Brass Ensemble : Cecil Bridgewater, Ralph Woodward, Carol Holden (tp) 2 unknown (fhr), unknown (b-hrn), Aaron Johnson (tu) **on (2) add : University of Illinois Big Band : Cecil Bridgewater, Dick Montz, Bruce Scafe, Joe Kennon, Roman Popowycz, Larry Franklin (tp) Dick Sporny, Jon English, Paul Barthelmy, Bob Edmondson (tb) Kim Richmond, Nick Henson, Ron Scalise, Vince Johnson, Bob Huffington (reeds)
Live "University of Illinois", Champaign, IL, March 10, 1963
Softly as in a morning sunrise
(Medley :) -
Something sweet, something tender -
God bless the child -
South Street exit -
Iron man -
Red planet [Miles mode] -
(1) G.W. (2) -

[H3756] Jimmy Heath
Swamp Seed : Donald Byrd (tp) Julius Watkins, Jimmy Buffington (fhr) Jimmy Heath (ts) Don Butterfield (tu) Herbie Hancock (p) Percy Heath (b) Connie Kay (d)
New York, March 11, 1963
More than you know Riv RLP465
"D" Waltz - , Milestone M-47025
Just in time - , Milestone M-47025
Wall to wall - , OJC 6006, CD6006-2 [CD]
Note: All above titles also on OJC CD1904-2 [CD] titled "Swamp Seed".

[W6588] Joe Williams
Joe Williams Acc By Oliver Nelson Orchestra: Joe Williams (vcl) acc by Clark Terry (tp) Jimmy Cleveland (tb) Phil Woods (as) Bob Ashton (saxes) Danny Bank (bar) Herbie Hancock (p) Jim Hall (g) Wendell Marshall (b) Osie Johnson (d) Oliver Nelson (ldr,cond)

New York, March 13, 1963

RCA Victor

PPA1-3879 Sounds of the night LPM/LSP2713, (Jap)SHP5342

PPA1-3880 It's a wonderful world - -

Note: All titles from RCA Victor LPM/LSP2713 also on RCA (E)RD(SF)7578. Both above titles also on Collectables CDL-2706 [CD], Bluebird 52713-2 [CD].

[H1375] Herbie Hancock

My Point Of View: Herbie Hancock All Stars: Donald Byrd (tp) Grachan Moncur, III (tb-1) Hank Mobley (ts) Herbie Hancock (p) Grant Green (g-2) Chuck Israels (b) Tony Williams (d)


tk 2 A tribute to someone Blue Note BLP4126

tk 8 King Cobra (1) - , BST89907, CDP7-91142-2 [CD]

tk 10 Blind man, blind man (1,2) Blue Note BLP4126, LA399-H2, BST89907

tk 11 Blind man, blind man (1,2,*)(alt) Blue Note 5-21226-2 [CD]

tk 17 The pleasure is mine (1) Blue Note BLP4126

tk 20 And what if I don't (1,2) - , LA399-H2

Note: Blue Note discography lists "And what if I don't" as "And what if I don't know". Blue Note BLP4126(mono) = Blue Note BST84126(stereo) = Blue Note BN4126, (Jap)GXX8236, (Jap)CP32-9526 [CD]. All titles, except (*), also on Blue Note 7-84126-2 [CD]. All above titles also on Blue Note 5-21226-2 [CD] titled "My Point of View". All above titles also on Blue Note 4-95569-2 [CD].

[D5400] Kenny Dorham

Una Mas: Kenny Dorham Quintet: Kenny Dorham (tp) Joe Henderson (ts) Herbie Hancock (p) Butch Warren (b) Tony Williams (d)

Englewood Cliffs, N.J., April 1, 1963

Blue Note BLP4127, (Jap)GXX8128, CDP746515-2 [CD]

tk.6 Sao Paulo (#)
| tk.9  | Straight ahead | - | - | - |
| tk.13 | Una mas [One more time] | (*) | - | - |
| tk.16 | If I ever I should lose you | - |

**Note:**
- Una mas is the same tune as "Us" from the November 1961 session.
- Blue Note BLP4127(mono) = Blue Note BST84127(stereo).
- (*) This title also on Blue Note 854191-2 [CD].
- (#) This title also on Blue Note CDP0777-7-89287-2-0 [CD] titled "Joe Henderson - The Blue Note Years"; a 4 CD set.
- All above titles also on Blue Note 5-21228-2 [CD].

[D1622] Miles Davis
Herbie Hancock (p) replaces Victor Feldman, Tony Williams (d) replaces Frank Butler
New York, May 14, 1963

<table>
<thead>
<tr>
<th>CO78342-Reh</th>
<th>Seven steps to heaven</th>
<th>Columbia C7K90840 [CD]</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Col 4-42853, CL2051,</td>
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<tr>
<td>CO78342-3</td>
<td>Seven steps to heaven</td>
<td>CS8851, CS9808,</td>
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<td>C5X45000, CBS</td>
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<td></td>
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<td>(G)S66266, (E)S63620,</td>
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<td></td>
<td></td>
<td>S88138</td>
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<tr>
<td>CO78343-1</td>
<td>So near, so far</td>
<td>Col CL2051, CS8851</td>
</tr>
<tr>
<td>CO78344-3</td>
<td>Joshua</td>
<td>-</td>
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</tbody>
</table>

**Note:**
- Mx CO78342 is shortened on Col 4-42853.
- Col CL2051 = CBS S62170.
- All above titles also on Columbia CK48827 [CD], Columbia Legacy 519509-2 [CD], Columbia C7K90840 [CD].

[B17151] Donald Byrd
Donald Byrd (tp) Sonny Red (as) Jimmy Heath (ts) Herbie Hancock (p) Eddie Khan (b)
Albert "Tootie" Heath (d)

| tk 5      | All members | Blue Note 8-21286-2 [CD] |
|          | On the trail| (rejected)               |

**Note:**
- The Blue Note Discography incorrectly lists "All members" as "All numbers" and recording date as May 20, 1963.
- Blue Note 8-21286-2 [CD] titled "Blackjack"; see January 9, 1967 for rest of CD.

[D1623] Miles Davis
Miles In St. Louis: Miles Davis Quintet: Miles Davis (tp) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live "Jazz Villa", St. Louis, MO, May 29, 1963

4

I thought about you (get out) VGM 0003, Jazz Door (It)1224 [CD], (It)1225 [CD]

All blues - - -

Theme - - -

Seven steps to heaven - - -

Note: The above titles are from a private recording. "The theme" is not mentioned on VGM 0003.

Jazz Door (It)1224 [CD] titled "No (More) blues"; see May 1966 for the rest of this CD.

Jazz Door (It)1225 [CD] titled "Seven steps to heaven"; see October 8, 1964 for the rest of this CD.

See also under Herbie Hancock.

All above titles also on Magnetic (Lux)MRCD125 [CD], Lonehill Jazz (Sp)LHJ10212 [CD].

[D1624] Miles Davis
Cote Blues: Miles Davis Quintet: same pers

Broadcast "Festival du Jazz",
Antibes/Juan les Pins, France, July 26, 1963

So what Jazz Music Yesterday (F)JMY1010-2 [CD]

So what [All blues] -

Stella by starlight -

Seven steps to heaven -

Walkin'

My funny Valentine

Joshua (*)

Theme

Note: (*) Prob broadcast.

"Joshua" incomplete. "So what" wrongly given as "All of you" and "Walkin'" not listed on JMY.

JMY (F)1010-2 [CD] titled "Cote blues".

[D1625] Miles Davis
Miles Davis In Europe: Miles Davis Quintet: same pers

Broadcast "Festival du Jazz",

So what (It)1224 [CD], (It)1225 [CD]

All blues - - -

Theme - - -

Seven steps to heaven - - -

Note: The above titles are from a private recording. "The theme" is not mentioned on VGM 0003.

Jazz Door (It)1224 [CD] titled "No (More) blues"; see May 1966 for the rest of this CD.

Jazz Door (It)1225 [CD] titled "Seven steps to heaven"; see October 8, 1964 for the rest of this CD.

See also under Herbie Hancock.

All above titles also on Magnetic (Lux)MRCD125 [CD], Lonehill Jazz (Sp)LHJ10212 [CD].
Antibes/Juan les Pins, France, July 27, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
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<tbody>
<tr>
<td>CO81817</td>
<td>Autumn leaves</td>
<td>Col PC8983, CBS (F)SBPG62390</td>
<td>I Giganti del Jazz (It)BDLP1501, (It)GJ2, (It)BDLP1501 [CD], Istituto Geografico De Agostini (It)MJ1040-1 [CD], Gambit (And)69227 [CD], In Crowd 996680 [CD]</td>
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<tr>
<td>CO81818</td>
<td>Milestones</td>
<td>Col PC8983, CBS (F)SBPG62390, I Giganti del Jazz (It)BDLP1501, (It)GJ2, Bandstand (It)BDLP1501, (It)BDLP1501 [CD], Istituto Geografico De Agostini (It)MJ1040-1 [CD], Gambit (And)69227 [CD], In Crowd 996680 [CD]</td>
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<tr>
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<td>I thought about you (guitar out, #)</td>
<td>Col PC8983, CBS (Au)469365-2 [CD]</td>
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<tr>
<td>CO81819</td>
<td>Joshua</td>
<td>Col PC8983, CBS (F)SBPG62390, Istituto Geografico De Agostini (It)MJ1040-1 [CD]</td>
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<tr>
<td>CO81820</td>
<td>All of you</td>
<td>Col PC8983, CBS (F)SBPG62390</td>
<td></td>
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<tr>
<td>CO81821</td>
<td>Walkin'</td>
<td>Col PC8983, Col CS9808, CBS (F)SBPG62390</td>
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<tr>
<td></td>
<td>Bye bye, blackbird (*)</td>
<td>Columbia C7K90840 [CD]</td>
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<tr>
<td></td>
<td>Theme (*)</td>
<td>Columbia C7K90840 [CD]</td>
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</tbody>
</table>

Note:
"Autumn leaves", "Joshua" & "All of you" are edited on Columbia CL2183.
The recording date is incorrectly listed by Columbia as July 31, 1963.
I Giganti del Jazz GJ2 incorrectly dated as 1958.
"Autumn leaves" and "Joshua" are edited on CBS (F) and equivalents.
"Walkin" on CS9808 has the ts solo edited out.
Col PC8983 titled "Miles Davis in Europe".
Col PC8983 = Col PC8085 = Col
All titles, except (* + #), also on Embassy (E)EMB31103 titled "Miles Davis Live in Europe".
All titles, except (*), also on Columbia Legacy 519506-2 [CD] titled "Miles Davis in Europe".
All above titles also on Columbia C7K90840 [CD].

[D1626] Miles Davis
Miles Davis Quintet : same pers

Broadcast "Festival du Jazz",
Antibes/Juan les Pins, France, July 28, 1963

If I were a bell
So what
Stella by starlight
Walkin'
Theme

Jazz Music Yesterday
(F)JMY1010-2 [CD]

Note: (*) prob. broadcast.

[1162] Blue Mitchell
Step Lightly : Blue Mitchell (tp) Leo Wright (as) Joe Henderson (ts) Herbie Hancock (p)
Gene Taylor (b) Roy Brooks (d)

Englewood Cliffs, N.J., August 13, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>tk 4</td>
<td>Andrea [Little stupid]</td>
<td>Blue Note LT1082</td>
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<tr>
<td>tk 11</td>
<td>Cry me a river</td>
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<td>tk 14</td>
<td>Mamacita</td>
<td>-</td>
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<tr>
<td>tk 15</td>
<td>Sweet and lovely</td>
<td>- Blue Note CDP0777-7-89287-2-0 [CD]</td>
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<tr>
<td>tk 22</td>
<td>Step lightly</td>
<td>-</td>
</tr>
<tr>
<td>tk 24</td>
<td>Bluesville</td>
<td>-</td>
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</tbody>
</table>

All above titles initially were scheduled on Blue Note BLP4142 but it was not released.
Blue Note CDP0777-7-89287-2-0 [CD] lists recording date incorrectly as August 1, 1963.
All above titles also on Mosaic MD4-178 [CD], MQ6-178 both titled "The Complete Blue Mitchell Blue Note Sessions (1963-67)"; these are 4 CD/6 LP sets.
All above titles also on Blue Note (Jap)GXK-8182, BN-4142, TOCJ-4142 [CD].
Herbie Hancock
Inventions And Dimensions : Herbie Hancock Trio : Herbie Hancock (p) Paul Chambers (b) Willie Bobo (d,timb-1) Osvaldo "Chihuahua" Martinez (cga-2,bgo-3,finger cymb-3,guiro-4)

Englewood Cliffs, N.J., August 30, 1963
Blue Note BLP4147,

| tk 1 | Succotash (4) | BST89907, 4-97517-2 [CD], (Jap)CJ28-5040 [CD], TOCJ-66050 [CD] |
| tk 2 | Triangle (2) | Blue Note BLP4147, LA399-H2 |
| tk 4 | Mimosa (alt) (3) | Blue Note (Jap)TOCJ-66021 [CD] |
| tk 5 | Mimosa (3) | Blue Note BLP4147 |
| tk 9 | A jump ahead | - |
| tk 13 | Jack Rabbit (1,2) | Blue Note BLP4147, 7243-8-54904-2-2 [CD], (Jap)TOCJ-5882 [CD], TOCJ-6110 [CD] |

Note: Blue Note BLP4147(mono) = BST84147(stereo) titled "Inventions and Dimensions".
All titles from Blue Note BLP4147 also on Blue Note BN-LA152-F, 7-84147-2 [CD], (Jap)GXK-8137, CJ28-5089 [CD], all titled "Inventions and Dimensions".
All above titles also on Blue Note 63799 [CD], titled "Inventions and Dimensions".
All above titles also on Blue Note 4-95569-2 [CD].

Miles Davis
Live at the 1963 Monterey Jazz Festival : Miles Davis Quintet : Miles Davis (tp) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live, Monterey Jazz Festival, Monterey, CA, September 20, 1963

Waiting for Miles
Autumn leaves - , MJFR-30352 [CD]
So what -
Stella by starlight -
Walkin' -
The theme -

Monterey Jazz Festival MJFR-30352 [CD] titled "Live at the Monterey Jazz Festival - Highlights, Vol. 1"; rest of CD
by others; this CD lists date as September 20, 1963.
All above titles also on Monterey Jazz Festival (Eu)0888072303102 [CD] titled "Live at the 1963 Monterey Jazz Festival".

[D1626.20] Miles Davis
Miles Davis with Orchestra under Direction of Gil Evans : Miles Davis (tp) Dick Leith (tb) Richard Perissi, Bill Hinshaw, Arthur Maeba (fhr) Paul Horn (fl,alto-fl,as) Buddy Collette (fl,alto-fl,ts) Gene Cipriano (oboe,alto-fl,ts) Fred Dutton (bassoon) Marjorie Call (harp) Herbie Hancock (p) Ron Carter (b) Tony Williams (d) Gil Evans (arr,cond)
Hollywood, CA, October 9 & 10, 1963

CO71566-75 The time of the barracudas
Mosaic MQ11-164, Columbia/Legacy CXXK67397 [CD], CK65293 [CD], (Jap)SRCS-9734 [CD], Sony (Jap)SIGP-2 [CD], SICP-819 [CD], Columbia/Legacy CK67425 [CD]

[R5381] Sonny Rollins
Thad Jones (cnt) Sonny Rollins (ts) Herbie Hancock (p) Bob Cranshaw (b) Elvin Jones (d)
New York, January 15, 1964
RPA1-2905-14 Four (unissued) RCA Victor

[R5384] Sonny Rollins
Sonny Rollins (ts) Herbie Hancock (p) Ron Carter (b) Roy McCurdy (d)
New York, January 24, 1964
RPA1-2904-9 St. Thomas (hh out) RCA (F)PL43268, Bluebird (Eu)ND90651 [CD], Bluebird 61124-2 [CD]
RPA1-2906-8 Django (*) RCA (F)PL43268, Bluebird 66530-2 [CD]
RPA1-2907-12 Afternoon in Paris (*,#) - -
RPA1-2910-3 Now's the time (*) - - Bluebird (Eu)ND90651
RPA1-2901-D 52nd Street theme (hh out) [CD], Bluebird 61124-2 [CD]
RPA1-2905-A Four - - RCA (F)PL43268, Bluebird 66530-2 [CD]
RPA1-2905-? Four (hh out) - -

Note: Mx. 2901-D & 2905-A possibly recorded February 18, 1964.
Bluebird 66530-2 [CD] titled "Sonny Rollins & Co. 1964"; see various flwg sessions to July 9, 1964 for rest of CD.

(*) These three titles also on RCA 2125767-2 [CD] titled "Sonny Rollins & Co. - 1964"; see flwg sessions to July 2, 1964 for rest of CD.

(#) This title also on RCA (F)FPL2-7036. All titles from RCA (F)PL43268 also on RCA (Jap)RJL-2551/52, BVCJ-8604/5 [CD].

All above titles also on RCA Victor 09026-68675-2 [CD].

[D1627] Miles Davis

Miles Davis In Concert: Miles Davis Quintet: Miles Davis (tp) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live "Philharmonic Hall", New York, February 12, 1964

SET ONE

(SET ONE)

Introduction by Mort Fega

Autumn leaves (*)

CO81836

So what

CO81837

Stella by starlight

CO81838

Walkin'

CO81839

All of you

CO81840

Go-go (Theme & announcement)

(SET TWO)

Introduction by Billy Taylor (*)

CO81841

All blues

CO81842

My funny Valentine

CO81843

I thought about you

CO88696

Four
CO88697  Seven steps to heaven  Col CL2453, CS9253, CBS/Sony SONP50164
CO88698  Joshua (into)  Col CL2453, CS9253
CO88699  There is no greater love (into)  Col CL2453, CS9253
            Go-go (theme & announcement)  Col CL2453, CS9253

Note: The ts and p solo are edited out from "My funny valentine" on Col CS9808.
Columbia CL2306 = CBS 62510, Sony (Jap)SOPL160, Columbia Legacy 519506-2 [CD], all titled "My funny Valentine".
Columbia CL2453 = PC9253, CBS 62655, Sony (Jap)SOPL161, Columbia Legacy 519503-2 [CD], all titled "Four and more".
All above titles also on Columbia C7K90840 [CD].

[R5385] Sonny Rollins

New York, February 14, 1964

RPA1-2904-F  St. Thomas (hh out)  RCA Victor LPM2927, (E)RD7670, SF7670, (F)FPL2-7036, Bluebird (Eu)ND90651 [CD], Bluebird 61124-2 [CD], RCA 2132335-2 [CD]

RPA1-2908-8  Now's the time  RCA Victor LPM2927, (E)RD7670, SF7670, (F)FPL2-7036, Quintessence (It)QJ25241, Bluebird 2179-2-RB [CD], (Eu)ND82179 [CD], RCA 2132335-2 [CD]

RPA1-2978-7  'Round midnight  (same issues)  Bluebird ND82179 [CD] titled "All the things you are (1963-1964)".
All above titles also on RCA (F)FPL2-
### Lee Morgan

**Search For The New Land**

- **Lee Morgan (tp)**
- **Wayne Shorter (ts)**
- **Herbie Hancock (p)**
- **Grant Green (g)**
- **Reggie Workman (b)**
- **Billy Higgins (d)**

**Englewood Cliffs, N.J., February 15, 1964**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1304</td>
<td>Mr. Kenyatta (*)</td>
<td>Lee Morgan</td>
<td>Blue Note BLP4169, L4169</td>
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<tr>
<td>1305</td>
<td>Search for the new land</td>
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<tr>
<td>1306</td>
<td>The joker</td>
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<td>1307</td>
<td>Morgan the pirate</td>
<td></td>
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<tr>
<td>1308</td>
<td>Melancholee</td>
<td></td>
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</table>

**Note:**
- Blue Note BLP4169 (mono) = BST84169 (stereo).
- (*) This title also on Blue Note CDP7-80701-2 [CD] titled "Afro blue"; rest of CD by others.
- All above titles also on Blue Note (Jap)K18P-9246, BN-04169, TOCJ-4169 [CD], Blue Note (Eu)5-91896-2 [CD].

### Sonny Rollins

**Sonny Rollins (ts) Herbie Hancock (p) Ron Carter (b) Roy McCurdy (d)**

**New York, February 18, 1964**

<table>
<thead>
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<tr>
<td>1304</td>
<td>Mr. Kenyatta (*)</td>
<td>RCA Victor LPM2927,</td>
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<td>1305</td>
<td>Search for the new land</td>
<td>(E)RD7670, SF7670,</td>
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<td>1306</td>
<td>The joker</td>
<td>(F)FPL27036</td>
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<td>1307</td>
<td>Morgan the pirate</td>
<td>Quintessence (It)QJ25241,</td>
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<td>1308</td>
<td>Melancholee</td>
<td>Bluebird 2179-2-RB [CD],</td>
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<td>(Eu)ND82179 [CD], RCA</td>
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<td></td>
<td>Victor 09026-68675-2 [CD],</td>
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<td>2132335-2 [CD]</td>
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### Bob Brookmeyer

**Bob Brookmeyer (v-tb) Stan Getz (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)**

**New York, May 25, 1964**

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<thead>
<tr>
<th>Track</th>
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<tr>
<td>CO82269</td>
<td>Sometime ago (unissued)</td>
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<tr>
<td>CO82271</td>
<td>Bracket</td>
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</table>

### Tony Bennett

**Tony Bennett (vcl) cc by Stan Getz (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)**

**New York, May 25, 1964**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
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<tr>
<td>CO82269</td>
<td>Danny boy</td>
<td>Columbia C2.40424,</td>
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</table>
CGK40424 [CD],
CK65049 [CD],
Columbia/Legacy
CK65049 [CD]
Note: Columbia C2.40424 titled "Jazz". All titles from Columbia C2.40424 also on Columbia CGK40424 [CD], CBS (Eu)450465-1, (Jap)38AP-3342/3, 38DP-793 [CD]. The above title was in fact recorded at a Bob Brookmeyer session.

[B13150] Bob Brookmeyer
Bob Brookmeyer And Friends : Gary Burton (vib) Tony Bennett (vcl) added
New York, May 26, 1964
CO82272    The wrinkle [Wrinkle time] (unissued)
CO82273    Jive hot [Jive hoot] -
            Day dream (tb vcl, gb out) Columbia 77632-2 [CD]
            Time for two -
            Pretty girl -
Note: Columbia 77632-2 [CD] titled "Bob Brookmeyer and Friends"; see flwg session for rest of CD. All issued titles also on Columbia/Legacy CK94292 [CD] titled "Bob Brookmeyer and Friends"; see flwg session for rest of CD.

[B13151] Bob Brookmeyer
same pers.
New York, May 27, 1964
CO82277    Sometime ago (gb out) Columbia CL2237
CO82278    Bracket (gb out) -
CO82279    The wrinkle [Wrinkle time] -
CO82280    Jive hot [Jive hoot] -
CO82277    Skylark - , Smithsonian R038-IHS1002
CO82278    Who cares ? (gb out) -
CO82279    Misty - , CBS (Eu)465192-2 [CD]
CO82280    I've grown accustomed to her face (gb out) -
Note: Smithsonian R038 IHS1002 titled "The classic Hoagy Carmichael"; rest by others. All titles from Columbia CL2237 also on Columbia CS9037, PC36804, CBS (E)(S)BPG62535, (Eu)21123, (Jap)SONP-50292, SOMP-183, 20AP-
[T6399] Stanley Turrentine
In Memory Of: Blue Mitchell (tp) Stanley Turrentine (ts) Herbie Hancock (p,perc-1) Bob Cranshaw (b,perc-1) Otis "Candy" Finch (d) Mickey Roker (egad-2) added
Englewood Cliffs, N.J., June 3, 1964

1361 Fried pies (2,3) (tk 2) Blue Note LT-1037
1362 In memory of (2,3) (tk 5) -
1363 Sunday in New York (tk 13) -
1365 Make someone happy (3) (tk 30) -
1364 Jodie's cha cha (tk 35) -
1366 Niger mambo (1) (tk 38) -

Note: "Fried pies" incorrectly as "Fried rice" in the Blue Note Discography.
(3) These titles were first scheduled on Blue Note BLP4234/BST84234, which were never released.
All above titles also on Mosaic MD5-212 [CD].

[R5388] Sonny Rollins
The Standard Sonny Rollins: Sonny Rollins & Co.: Sonny Rollins (ts) Herbie Hancock (p) Jim Hall (g) David Izenzon, Teddy Smith (b) Stu Martin (d)
New York, June 11, 1964

RPA1-4388 Trav'lin' light (alt) RCA Victor LPM3355, (E)RD7736, SF7736, RCA (F)PL43268, RCA 2179-2-RB, Bluebird (Eu)ND82179 [CD], RCA 2125767-2 [CD], 2122109-2 [CD]

RPA1-4389 Little girl blue (unissued)

Note: Both issued titles also on RCA Victor 09026-68675-2 [CD] titled "The Standard Sonny Rollins".

[H1377] Herbie Hancock
Empyrean Isles: Herbie Hancock Quartet: Freddie Hubbard (cnt,flhrn) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)
Englewood Cliffs, N.J., June 17, 1964

(tk 3) Oliloqui Valley (alt) Blue Note CDP7-84175-2 [CD]
1372 (tk 5)  
One finger snap  
Blue Note BLP4175, CDP7-84175-2 [CD], CDP7-91142-2 [CD]  

1373 (tk 14)  
Cantaloupe Island  
LA399-H2, (Du)1A158-83395/8, (Jap)K18P-9128, Blue Note CDP7-84175-2 [CD], CDP7-91142-2 [CD], (F)854197 [CD], Blue Note 854191-2 [CD], 7243-8-54904-2-2 [CD]  

1374 (tk 17)  
The egg  
Blue Note BLP4175, CDP7-84175-2 [CD]  

(tk 19)  
One finger snap (alt)  
Blue Note CDP7-84175-2 [CD]  
Blue Note BLP4175,  

1375 (tk 24)  
Oliloqui Valley  
BST89907, CDP7-84175-2 [CD], CDP7-99106-2 [CD]  

Note:  
Blue Note BLP4175(mono) = Blue Note BST84175(stereo) = Blue Note (Jap)GXK8002, (Jap)BNJ71027. Blue Note CDP7-99106-2 [CD] titled "Blue break beats"; rest of this CD by others.  
All above titles also on Blue Note 3-52747-2 [CD] titled "Great Sessions : Empyrean Isles/Maiden Voyage/Speak Like a Child"; see March 17, 1965 & March 6 & 9, 1968 for rest of this 3 CD set.  
All above titles also on Blue Note (Jap)CP32-9533 [CD], Blue Note 4-98796-2 [CD], Blue Note 4-95569-2 [CD].  

[R5392] Sonny Rollins  
Herbie Hancock (p) replaces Jim Hall  
New York, July 2, 1964  
RPA1-4399  
It could happen to you  
RCA Victor LPM3555, (E)RD7736, SF7736, RCA (F)FPL2-7036, Bluebird 2179-2-RB [CD], (Eu)ND82179 [CD], RCA 2122109-2
RPA1-6024  My one and only love  (same issues)
RCA (F)PL43268,
(Jap)RJL-2251/52,
Bluebird 66530-2
[CD], RCA 2125767-2
[CD]
RPA1-6025  Winter wonderland
RCA (F)PL43268,
(Jap)RJL-2251/52,
Bluebird 66530-2
[CD], RCA 2125767-2
[CD]
RPA1-6026  When you wish upon a star  (same issues)
Note:  All above titles also on RCA Victor
09026-68675-2 [CD].

[M9457] Grachan Moncur, III
Some Other Stuff : Grachan Moncur, III (tb) Wayne Shorter (ts) Herbie Hancock (p)
Cecil McBee (b) Tony Williams (d)

1382 (tk 1)  The twins  Englewood Cliffs, N.J., July 6, 1964
Blue Note BLP4177,
CDP8-32092-2 [CD]
1383 (tk 6)  Gnostic  - -
1384 (tk 14)  Thandiwa  - -
1385 (tk 19)  Nomadic  - -
Note:  Blue Note BLP4177(mono) =
BST84177(stereo).
All above titles also on Blue Note
(Jap)TOCJ-4177 [CD], TOCJ-9548 [CD],
Mosaic Select MS-001 [CD], Blue Note
2-65152-2 [CD].

[D1627.10] Miles Davis
The Unissued Japanese Concerts : Miles Davis Quintet : Miles Davis (tp) Sam Rivers (ts)
Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live "Hibaya Yagai Ongaku-do Hall",
Tokyo, Japan, July 12, 1964
Autumn leaves  Domino (Sp)891212 [CD]
So what  -
Stella by starlight  -
Walkin' (into)  -
The theme  -
Note:  See July 15, 1964 for rest of Domino
(Sp)891212 [CD]; a 2 CD set.

[D1628] Miles Davis
Miles In Tokyo : Miles Davis Quintet : Miles Davis (tp) Sam Rivers (ts) Herbie Hancock
(p) Ron Carter (b) Tony Williams (d)

Concert "Kosei Nenkin Hall", Tokyo,
Japan, July 14, 1964
Introduction by Teruo  CBS/Sony (Jap)SONX-60064
Isono  CBS/Sony (Jap)SONX-60064
If I were a bell  CBS/Sony (Jap)SONX-60064
My funny Valentine
CBS/Sony (Jap)SONX-60064, Istituto Geografico De Agostini (It)MJ1040-1 [CD]
So what
CBS/Sony (Jap)SONX-60064, (Jap)SONE70064
Walkin'
(Jap)SONE7006
All of you
Go-go (theme)

Note:
All above titles also on Sony (Jap)SOPL162, Columbia C2-38506 (titled "Heard 'round the world").
All above titles also on CBS/Sony (Jap)5146 [CD] titled "Miles in Tokyo".
All above titles also on Columbia Legacy 519508-2 [CD] titled "Miles in Tokyo".
All above titles also on Columbia C7K90840 [CD].

[D1628.10] Miles Davis
Miles Davis Quintet: Miles Davis (tp) Sam Rivers (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)
Live "Maruyama Ongaku-do Hall",
Kyoto, Japan, July 15, 1964
If I were a bell
Oleo
Stella by starlight
Walkin'
All of you
Seven steps to heaven

[M4939] Jackie McLean
It's Time!: Charles Tolliver (tp) Jackie McLean (as) Herbie Hancock (p) Cecil McBee (b) Roy Haynes (d)
Englewood Cliffs, N.J., August 5, 1964
1402 (tk 5)
1403 (tk 17)
1404 (tk 18)
1405 (tk 24)
1406 (tk 31)
1407 (tk 33)
Truth
'Snuff [Iddy bitty]
Das' dat
Revillo
Cancellation
It's time
Blue Note BLP4179
Blue Note BLP4179
Blue Note BLP4179
Musica Jazz (It)4781 912 [CD]
Blue Note BLP4179(mon) = BST84179(stereo).
All above titles also on Blue Note (Jap) GXK-8085, LNJ-80158, BN-4179, TOCJ-4179 [CD], Blue Note 58285 [CD]. All above titles also on Mosaic MQ6-150, MD4-150 [CD] both titled "The Complete Blue Note 1964-66 Jackie McLean Sessions"; see various flwg sessions to April 12, 1966 for the rest of these 6 LP/4 CD sets.

All above titles also on Blue Note 58285 [CD] titled "It's Time!".

[W7000] Tony Williams
Bobby Hutcherson (vib,mar) Herbie Hancock (p) Ron Carter (b-1) Tony Williams (d,tymp,woodblocks,maracas,triangle)

Englewood Cliffs, N.J., August 24, 1964

1420 (tk 12)
Barb's song of the wizard
(p,b only,1)
Blue Note BLP4180, CDP7-84180-2 [CD]

1421 (tk 17)
Memory
- -
Blue Note BLP4180(mono) = BST84180(stereo).

All titles from Blue Note BLP4180 also on Blue Note (E) BNS40018, (Jap) GXK8026, BNJ-71043, TOCJ-4180 [CD], BCT84180 [CD], (Jap) CP32-9534 [CD], (Eu) 499004-2 [CD], (Eu) 8704268 [CD], Blue Note 4-99004-2 [CD].

[D1629] Miles Davis
Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

NBC-TV, "The Steve Allen Show", Los Angeles, CA, September, 1964

No blues
So what
All blues
Teppa 76

Note:
"No blues" in incomplete (first bars missing).
The above 3 titles prob recorded the same day but "No blues" broadcast September 22, 1964 and remaining 2 titles on September 26th.

[D1630] Miles Davis
Miles In Berlin : same pers

Broadcast "Philharmonic Hall", Berlin, West Germany, September 25, 1964

Milestones
CBS (G) S62976
Autumn leaves
- CBS (F) S66310
So what -
Stella by starlight (*) Columbia Legacy CK93592-2 [CD]
Walkin' CBS (G)S62976
Go-go (theme) -

Note:
All titles, except (*), also on Columbia C2-38506 titled "Heard 'round the world"; a double LP.
All titles, except (*), also on Columbia Legacy 519507-2 [CD] titled "Miles in Berlin".
All titles, except (*), also on CBS/Sony (Jap)35DP-68 [CD] titled "Miles in Berlin".
All above titles also on Columbia Legacy CK93592-2 [CD] titled "Miles in Berlin".
All above titles also on Columbia C7K90840 [CD].

[D1631] Miles Davis
Paris, France
Broadcast "Salle Pleyel", Paris, France, October 1, 1964
(1st concert :)
Autumn leaves Heart Note HN004
All of you -
Stella by starlight - , Frequenz (It)044-002 [CD]
So what -
Walkin' - , Frequenz (It)044-002 [CD]
Theme -
(2nd concert :)
All of you Joshua
My funny Valentine No blues
The theme

Note: (*) Only broadcast and issued in incomplete versions.
(**) Not broadcast.
Heart Note HN004 = Moon MCD021-2 [CD] titled "Paris, France".
"The theme" is not listed on Heart Note and as "Miles Impro" on Moon.

[D1632] Miles Davis
Broadcast "KB Hallen", Copenhagen, Denmark, October 4, 1964

Autumn leaves
So what
Stella by starlight
Walkin'
All of you
Joshua
Theme

Note: All above titles also on Domino (Sp)891218 [CD] titled "Miles Davis - Live in Copenhagen 1964".

[B17152] Donald Byrd
Up !: Donald Byrd (tp,vcl) Jimmy Heath (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) The Donald Byrd Singers (vcl) Claus Ogerman (arr,cond)
New York, October 6, 1964

64KV522 You're talkin' 'bout me baby (db,dbs vcl,1) Verve V-8609, 10344
64KV523 Blind man, blind man (dbs vcl) - -
64KV524 unknown title (unissued)

Note: Verve files list this recording date, which may be incorrect, as Herbie Hancock was with Miles Davis in Europe in early October 1964.

[D1633] Miles Davis
Davisiana : Miles Davis Quintet : same pers
Broadcast "Stadthalle", Sindelfingen, West Germany, October 8, 1964

Autumn leaves
So what
All blues
Oleo
Stella by starlight
Walkin'
Theme
Milestones
No blues
All of you
Joshua
The theme

Note: * not broadcast.
"Joshua" as "Yoshua" and "Milestones" as "Milestone" on Moon.
### Miles Davis

**Live in Milan 1964**: Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live telecast "Teatro Dell'Arte", Milan, Italy, October 11, 1964

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>Autumn leaves</td>
<td>RLR Records</td>
<td>(Sp)RLR88629 [CD]</td>
</tr>
<tr>
<td>My funny Valentine</td>
<td>-</td>
<td></td>
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<tr>
<td>All blues</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>All of you</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Joshua (into)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>The theme</td>
<td>-</td>
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### Tony Bennett

**Tony Bennett** (vcl) acc by Stan Getz (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)

New York, October 15, 1964

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
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<tbody>
<tr>
<td>Out of this world</td>
<td>CO84258</td>
<td>Columbia FC38508, C2.40424, Columbia/Legacy CK65049 [CD]</td>
</tr>
<tr>
<td>Just friends</td>
<td>CO84259</td>
<td>Columbia FC38508, C2.40424 Columbia FC38508,</td>
</tr>
<tr>
<td>Have you met Miss Jones</td>
<td>CO84260</td>
<td>C2.40424, Columbia/Legacy CK65049 [CD]</td>
</tr>
</tbody>
</table>

### Kenny Burrell

Kenny Burrell Sextet: Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Ben Tucker (b) Bill English (d) Ray Barretto (cga)

Englewood Cliffs, N.J., October 22, 1964

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<tr>
<th>Track</th>
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<tr>
<td>Love, your magic spell is everywhere (st out)</td>
<td>1449 tk 2</td>
<td>Blue Note (Jap)GXF-3057, Liberty (Jap)K22P-6094/95 Blue Note 8-30493-2 [CD]</td>
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<td>Freedom</td>
<td>1450 tk 20</td>
<td>Blue Note (Jap)GXF-3057</td>
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<tr>
<td>Lonesome road</td>
<td>1451 tk 25</td>
<td>-</td>
</tr>
<tr>
<td>G minor bash (rb out)</td>
<td>1452 tk 31</td>
<td>-</td>
</tr>
<tr>
<td>K twist</td>
<td>1453 tk 42</td>
<td>-</td>
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</table>

Note: All above titles also on Blue Note (Jap)GXF-3057.

### Donald Byrd

**Donald Byrd** same pers.

New York, November 2, 1964

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
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<tbody>
<tr>
<td>Boom, boom</td>
<td>64VK550</td>
<td>Verve V-8609, (E)VS532</td>
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<tr>
<td>Greensleeves (no ts)</td>
<td>64VK551</td>
<td>(unissued)</td>
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<tr>
<td>My babe (dbs vcl)</td>
<td>64VK552</td>
<td>Verve V-8609</td>
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<tr>
<td>See see rider</td>
<td>64VK553</td>
<td>-</td>
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</table>
64VK554
House of the risin' sun (no ts) - , (Jap)MV-3002

[S6120] Wayne Shorter
Freddie Hubbard (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Billy Higgins (d)

Englewood Cliffs, N.J., November 2, 1964

1462 Witch hunt - , Blue Note
Dance cadaverous (alt) - , Blue Note 3-53730-2 [CD]
Speak no evil - , (unissued)

[B17156] Donald Byrd
Donald Byrd (tp) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Grady Tate (d) Candido Camero (perc) The Donald Byrd Singers (vcl-1) Claus Ogerman (arr,cond)

New York, December 16, 1964

64VK615 Bossa - , Verve V-8609
64VK616 You excite me so - , (unissued)
64VK617 Canteloupe island - , Verve V-8609
64VK618 Devilette - , (unissued)
64VK619 Sometimes I feel like a motherless child (1) - , Verve V-8609

Note:
(1) Turrentine, Camero and Burrell out.
Verve V-8609(mono) = V6-8609(stereo).
All titles from Verve V-8609 also on Verve (E) VLP9104, VLP9104, 2332.057, (Jap)MV-1030, MV-2091.

[B17157] Donald Byrd
I'm Trying To Get Home: Donald Byrd Orchestra With Brass & Voices : Ernie Royal, Snooky Young, Jimmy Owens, Clark Terry (tp) Donald Byrd (tp,flhrn) J.J. Johnson, Jimmy Cleveland, Henry Coker, Benny Powell (tb) Jimmy Buffington, Bob Northern (fhr) Don Butterfield (tu) Stanley Turrentine (ts) Freddie Roach (org) Herbie Hancock (p) Grant Green (g) Bob Cranshaw (b) Grady Tate (d) + vcl choir (8 voices) Coleridge Perkinson (dir, cond) Duke Pearson (arr)

Englewood Cliffs, N.J., December 17, 1964

1493 tk 3 I'm trying to get home - , Blue Note BLP4188
1494 tk 5 March children - , - , 45-1916, 4-94030-2 [CD]
1495 tk 11 Brother Isaac - , , 45-1916, 4-94030-2 [CD]

[B17158] Donald Byrd
Joe Ferrante (tp) replaces Clark Terry, Stanley Turrentine, Freddie Roach, Grant Green out, unknown (chimes-1,perc tamb)

Englewood Cliffs, N.J., December 18, 1964

1496 tk 17 I've longed and searched for my mother (1) - , Blue Note BLP4188, 45-1916
Wayne Shorter
Speak No Evil: Freddie Hubbard (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Elvin Jones (d)

Engelwood Cliffs, N.J., December 24, 1964

1499 (tk 6) Witch hunt
Blue Note BLP4194, CDP7-46509-2 [CD], 8-59072-2 [CD]

1500 (tk 12) Wild flower
Blue Note BLP4194, CDP7-46509-2 [CD]

1501 (tk 14) Speak no evil (*,#)
91141, 854191-2 [CD]

1502 (tk 17) Infant eyes (fh out,#)
- - , B1-91141

1503 (tk 25) Fee-fi-fo-fum
- - , Blue Note 8-59072-2 [CD]

1504 (tk 27) Dance cadaverous
- -

1504 (tk 30) Dance cadaverous (alt) (1)
Blue Note 4-99001-2 [CD]

Note:
Blue Note BLP4194 (mono) = BST84194 (stereo).
Blue Note B1-91141 titled "The best of Wayne Shorter"; see various flwg sessions to March 10, 1967 for rest of LP.
(*) This title also on Blue Note (Du)1A158-83395/8.
(*) This title also on Blue Note CDP7-92468-2 [CD] titled "Blue Note 50th anniversary collection Volume two"; rest of CD by others.
(#) These 2 titles also on Blue Note CDP7-91141-2 [CD] titled "The best of Wayne Shorter"; see various flwg sessions to February 3, 1966 for rest of CD.
All titles, except (1), also on Blue Note (Jap)GXK-8077, CP32-5214 [CD], CJ28-5074 [CD], TOCJ-4194 [CD], Blue Note 3-52730-2 [CD].
All above titles also on Blue Note 4-
[L1396] Prince Lasha
Inside Story : Prince Lasha With Herbie Hancock/Cecil McBeef/Jimmy Lovelace : Prince Lasha (as-1,fl-2) Herbie Hancock (p) Cecil McBeef (b) Jimmy Lovelace (d)

New York, 1965

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
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<tr>
<td>Ethereal (1,2)</td>
<td>Enja (G)3073, Inner City IC3044</td>
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<tr>
<td>Flight (1)</td>
<td>-</td>
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<tr>
<td>Kwadwo safari (1,2)</td>
<td>-</td>
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<tr>
<td>Inside story (1)</td>
<td>-</td>
</tr>
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<td>Mary (1)</td>
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</table>

Note: All above titles also on Enja (G)9131 [CD] titled "Inside Story"; see May 1974 for rest of CD.

[D1634] Miles Davis
E.S.P. : Miles Davis Quintet : same pers

Los Angeles, January 20, 1965

<table>
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<tr>
<td>HCO72230</td>
<td>E.S.P.</td>
</tr>
<tr>
<td>HCO72231</td>
<td>R.J.</td>
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Note: Both above titles also on CBS BPG62577.

[D1635] Miles Davis

Los Angeles, January 21, 1965

<table>
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<tbody>
<tr>
<td>HCO72232</td>
<td>Eighty-one</td>
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<tr>
<td>HCO72233</td>
<td>Little one</td>
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</table>

Note: Both above titles also on CS9150, CK46863 [CD], Mosaic MQ10-177, CBS/Sony (Jap)CSCS-5148 [CD].
Columbia CK65683 [CD], CBS/Sony (Jap)CSCS-5148 [CD].

[D1636] Miles Davis

Los Angeles, January 22, 1965

HCO72234 Iris Col CL2350, CBS BPG62577
HCO72235 Agitation - -
HCO72236 Drum solo (into) Agitation - -
HCO72237 Mood - -

Note: Mx HCO72236 "Drum solo" used as introduction to "Agitation" and is issued. All above titles also on Col CS9150, CK46863 [CD], Mosaic MQ10-177, Columbia CK65683 [CD], CBS/Sony (Jap)CSCS-5148 [CD].

[H1378] Herbie Hancock
Freddie Hubbard (cnt) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Stu Martin (d)

Englewood Cliffs, N.J., March 11, 1965

1542 Maiden voyage (unissued) Blue Note
1543 Dolphin dance -
1544 Little one -

[H1379] Herbie Hancock
Maiden Voyage : Herbie Hancock Quintet : Freddie Hubbard (tp) George Coleman (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Englewood Cliffs, N.J., March 17, 1965

Blue Note BLP4195,

1545 (tk 2) Maiden voyage (*) LA399-H2, BST89907, BST2-84429,
(Du)1A158-83395/8,
(Jap)NP9022, FCPA 6214, W-5513,
Blue Note CDP7-46339-2 [CD], CDP7-91142-2 [CD], CDP7-96110-2 [CD], 854191-2 [CD]

Blue Note BLP4192,

1546 (tk 4) The eye of the hurricane CDP7-46339-2 [CD], 7243-8-54904-2-2 [CD]

Blue Note BLP4192,

1547 (tk 6) Dolphin dance CDP7-46339-2 [CD], CDP7-91142-2 [CD]

1548 (tk 9) Survival of the fittest Blue Note BLP4192,
Little one

Note:
Blue Note BLP4195 (mono) = BST84195 (stereo).
Blue Note 7243-8-54904-2-2 [CD] incorrectly lists recording date as May 17, 1965.
(*) This title also on Franklin Mint GJR036.
Blue Note CDP7-96110-2 [CD] titled "The best of Blue Note"; rest of this CD by others.
All titles from Blue Note BLP4195 Blue Note (E) BNS40020, (Jap) LN80077, (Jap) GXF3020, (Jap) GFK8050, (Jap) BNJ71057, (Jap) CJ28-5055 [CD], (Jap) TOCJ5668 [CD], (P) 1827861, B21K46339, (Jap) CP35-3071, CP32-5237 [CD].
All above titles also on Blue Note 3-52747-2 [CD], 4-95331-2 [CD], Blue Note 4-95569-2 [CD].

[T6402] Stanley Turrentine
Joyride: Ernie Royal, Snooky Young (tp) Clark Terry (tp, fltrm) J.J. Johnson, Jimmy Cleveland, Tony Studd (tb) Phil Woods (cl, as) Jerry Dodgion (fl, alto-fl, pic, cl, as) Budd Johnson (cl, sop, ts. b-cl) [as Budd Johnson (cl, sop, ts. b-cl)] Bob Ashton (cl, ts) Danny Bank (fl, alto-fl, cl, b-cl, bar) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) Oliver Nelson (arr, cond)
Englewood Cliffs, N.J., April 14, 1965

1563 Bayou (tk 2) Blue Note BLP4201, CDP7-46100-2 [CD]
1570 Gravy train (tk 10) -
1567 I wonder where our love has gone (tk 16) -
1566 Little Sheri (tk 23) -
1565 A taste of honey (tk 28) -
1569 River's invitation (tk 30) Blue Note 45-1917, L4201, BLP4201, BST89904, BN-LA160-G2, (Du)1A158-83395/8, (Jap) BNJ71106, CDP7-46100-2 [CD], Rhino R2-72471/18989 [CD]
1568 A kettle of fish (tk 33) Blue Note CDP7-46100-2 [CD]
Note: Blue Note BLP4201(mono) = BST84201(stereo).
Blue Note BST89904, LA160-G2, both titled "Three decades of Jazz, Vol. 3, 1959-1969"; further titles by other artists. Blue Note (Du)1A158-83395/8 titled "40 years of jazz".
Blue Note (Jap)BNJ-71106 titled "Soho blue".
Rhino R2-72471/18989 [CD] titled "Masters of Jazz Vol. 4: Big Bands of the '50's & '60's"; rest of CD by others.
All titles from Blue Note BLP4021 also on Blue Note (Jap)BNJ-71058.
All above titles also on Blue Note (Eu)7461002 [CD], Blue Note B21K46100, (Jap)CJ28-5095, Blue Note 6-55208-2 [CD].

[R4110] Sam Rivers
Contours : Freddie Hubbard (tp) Sam Rivers (ts-1,sop-2,fl-3) Herbie Hancock (p) Ron Carter (b) Joe Chambers (d)

Englewood Cliffs, N.J., May 21, 1965

Blue Note BLP4206,

1582 (tk 6) Point of many returns (2) CDP8-35414-2 [CD], Mosaic MR5-167, MD3-167 [CD] Blue Note BLP4206,

1583 (tk 10) Dance of the tripedal (1) Mosaic MR5-167, MD3-167 [CD]

1584 (tk 12) Mellifluous cacophony (1) - - -
1585 (tk 18) Euterpe (3) - - -
(tk 25) Mellifluous cacophony (alt tk) (1) - -

Note: Blue Note BLP4206(mono) = BST84206(stereo).
On the original album, the third tune was misspelled "Mellifluous cacaphony".
Blue Note CDP8-35414-2 [CD] titled "Out of the blue: The Art of the Improvisers"; rest of CD by others.
All titles from Blue Note BLP4206 also on Blue Note (Jap)BNJ-71044.
For a session of March 7, 1966 see under Andrew Hill.

[J5194] Quincy Jones
Mirage : (Original Motion Picture Score) : Quincy Jones And His Orchestra : Orchestra, including Herbie Hancock (celeste) Art Davis (b) Johnny Mathis (vcl-1) Quincy Jones (arr,cond) Lincoln Mayorga (cond-2)

Film soundtrack, New York, June, 1965

- 2-36281 Mirage (vcl version (1,2) Merc MG21025, 72460
- 2-36282 Boobi baby -
- 2-36283 Shoot to kill -
- 2-36284 Dead duck -
- 2-36285 Purple prose -
- 2-36286 Main title -
- 2-36287 Mirage (inst) - , 72460, SRM2-623
- 2-36288 Turtle's last lap -
- 2-36289 A shot in the dark -
- 2-36290 Kinda scary -
- 2-36291 End title -

Note: Mercury MG21025(mono) = Mercury SR61025(stereo).

[H9261] Bobby Hutcherson
Components : Freddie Hubbard (tp) James Spaulding (as,fl-1) Bobby Hutcherson (vib,marimba) Herbie Hancock (p,org) Ron Carter (b) Joe Chambers (d)

Englewood Cliffs, N.J., June 10, 1965

- 1602 (tk 2) Components Blue Note BLP4213,
  CDP7-29027-2 [CD]
- 1603 (tk 17) Tranquility - -
- 1604 (tk 26) Little B's poem (fh out) (1) - - , (Du)1A158-83395/8
- 1605 (tk 28) Juba dance (1) - -
- 1606 (tk 37) Movement (1) - -
- 1607 (tk 41) Air - -
- 1608 (tk 50) Pastoral - -
(tk 51) West 22nd Street theme - , Blue Note 854191-
  2 [CD]

Note: Blue Note CDP7-29027-2 [CD] lists recording date as June 14, 1965, probably incorrectly, as the Blue Note discography lists date as shown here.
Blue Note BLP4213(mono) = Blue Note BST84213(stereo).

[S6123] Wayne Shorter
Et Cetera : Wayne Shorter (ts) Herbie Hancock (p) Cecil McBee (b) Joe Chambers (d)

Engelwood Cliffs, N.J., June 14, 1965

- 1609 (tk 3) Barracudas [General Blue Note LT-1056,
Indian song [Shairkhan the tiger]
Toy tune (*)
Penelope
Etcetera
"Barracudas" also known as "The tune of the barracudas & general assembly".
All titles, except (*), also on Blue Note (Jap)GXF-3059 titled "The collector".
All above titles also on Blue Note (Jap)GXK-8153, (Eu)8335812 [CD].

Tony Williams
Spring: Wayne Shorter, Sam Rivers (ts) Herbie Hancock (p) Gary Peacock (b) Tony Williams (d)

Blue Note BLP4216, CDP7-46135-2 [CD]

Lee Morgan (tp) Jackie McLean (as) Hank Mobley (ts) Herbie Hancock (p) Larry Ridley (b) Billy Higgins (d)

Blue Note BLP4216(mono) = BST84216(stereo).
Blue Note (Jap)K18P-9128 titled "Blue Bossa (1963-1965)"; rest of LP by others.
All above titles also on Blue Note (Jap)GXK-8007, BNJ-71075, Blue Note B21K46135 [CD], (Jap)CP32-5238 [CD], CJ28-5107 [CD], TOCJ-4216 [CD], TOCJ-9233 [CD].

Lee Morgan (tp) Jackie McLean (as-1) Hank Mobley (ts) Herbie Hancock (p) Larry Ridley (b) Billy Higgins (d)

Blue Note BLP4222, BN-LA224-G, (G)BST84446,
<table>
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<th>Title</th>
<th>Album</th>
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<tr>
<td>1652 (tk 2)</td>
<td>Our man Higgins (1)</td>
<td>Blue Note BLP4222, CDP7-84222-2 [CD], 8-54901-2 [CD]</td>
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<td>1653 (tk 6)</td>
<td>Most like Lee (1)</td>
<td>Blue Note BLP4222, CDP7-84222-2 [CD], L4222</td>
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<tr>
<td>1654 (tk 12)</td>
<td>Cornbread (1)(+)</td>
<td>1930, L4222</td>
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<tr>
<td>1655 (tk 15)</td>
<td>Ill wind (1)</td>
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Note: "Ceora" same tune as "See autumn" and "C.R.". Blue Note BLP4222(mono) = BST84222(stereo).
(**) This title also on Blue Note CDP7-91138-2 [CD].
(+) This title also on Blue Note CDP7-89915-2 [CD] titled "Cordon Blue"; rest of CD by others.
All titles from Blue Note BLP4222 also on Blue Note (Jap)BN-4222.

[S6124] Wayne Shorter
The All Seeing Eye: Freddie Hubbard (tp,flhn) Alan Shorter (flhn-1) Grachan Moncur, III (tb) James Spaulding (as) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Joe Chambers (d)
Engelwood Cliffs, N.J., October 15, 1965

<table>
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<tr>
<th>Track</th>
<th>Title</th>
<th>Album</th>
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<tr>
<td>1668 (tk 2)</td>
<td>The all-seeing eye</td>
<td>Blue Note BLP4219, CDP8-29100-2 [CD]</td>
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<tr>
<td>1669 (tk 3)</td>
<td>Genesis</td>
<td>-</td>
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<tr>
<td>1670 (tk 8)</td>
<td>Chaos</td>
<td>-</td>
</tr>
<tr>
<td>1671 (tk 20)</td>
<td>Face of the deep</td>
<td>-</td>
</tr>
<tr>
<td>1672 (tk 24)</td>
<td>Mephistopheles (1)</td>
<td>-</td>
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Note: Blue Note BLP4219(mono) = BST84219(stereo).
All above titles also on Blue Note (Jap)GXK-8004.

[P4421] Dave Pike
Jazz For The Jet Set: Clark Terry, Marty Sheller (tp) Herbie Hancock (org) Dave Pike (mar) Billy Butler (g) Bob Cranshaw (b) Bruno Carr (d)
New York, October 26, 1965

<table>
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<tr>
<td>9442</td>
<td>Blind man, blind man</td>
<td>Atl SD1457, LP588005</td>
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<tr>
<td>9443</td>
<td>Devilette</td>
<td>-</td>
</tr>
</tbody>
</table>
Just say goodbye
You've got your troubles
Dave Pike
Melvin Lastie (tp) Jimmy Lewis (b) Grady Tate (d) replace Marty Sheller, Bob
Cranshaw, Bruno Carr

New York, November 2, 1965

Sweet 'tater pie Atl SD1457, LP588005, 5073(ed)
Sunny - - -
If I ruled the world (unissued)
Jet set Atl SD1457, LP588005, 5067(ed)
When I'm gone - - -

Wes Montgomery
Goin' Out Of My Head : Ernie Royal, Joe Newman, Donald Byrd, Danny Moore (tp)
Wayne Andre, Jimmy Cleveland, Quentin Jackson (tb) Tony Studd (b-tb) Phil Woods
(cl,as) Jerry Dodgion (cl,as,fl,pic) Romeo Penque (cl,ts,pic,oboe,Eng-hrn) Bob Ashton
(cl,fl,ts) Danny Bank (bar,b-cl,fl,alto-fl) Herbie Hancock (p) or Roger Kellaway (p) Wes
Montgomery (g) George Duvivier (b) Grady Tate (d) or Sol Gubin (d) Candido Camero
(cga) Oliver Nelson (arr,cond)

Englewood Cliffs, N.J., November 20, 1965

Goin' out of my head Verve VK10384,
VK10440, VK137, V/V6-8714, V6-654,
2V6S-8813, V3HB-8839,
Verve (F)2632008, 2304025,
2610010, Verve 519826-2 [CD], 831372-2 [CD], 831376-2 [CD]
Verve VK10384, V6-8796,
2V6S-8813, V3HB-8839,
(F)2304003, 2610010,
2615005, Metro
(F)2364059,
Verve 529580-2 [CD]

Boss City

Verve 831376-2 [CD] titled "Compact jazz : The sampler"; rest of CD by others.
Both above titles also on Verve B0009402-02 [CD] titled "Goin' Out Of
My Head"; see flwg session for rest of CD.
Both above titles also on Verve V-8642(mono), V6-8642(stereo),
UMV2110, CTI PDCTI 1107-2 [CD],
Woody Shaw

[S5143] Woody Shaw

... In The Beginning: Woody Shaw (tp) Joe Henderson (ts) Larry Young (p-1) or Herbie Hancock (p-2) Ron Carter (b-1) or Paul Chambers (b-2) Joe Chambers (d)

New York, December, 1965

Verve 825676-2 [CD], (Jap)POCJ-2123 [CD].

Cassandranite (1) Muse MR5298, MCD6007 [CD], 32 Jazz 32039 [CD]
Obsequious (1) -
Baloo, baloo (2) -
Three muses (2) -
Tetragon (2) -

Note: Muse MCD6007 [CD] titled "Cassandranite"; see Joe Chambers, February 10, 1971 for one more title.
32 Jazz 32039 [CD] titled "Dark journey"; see various flwg sessions to June 24, 1987 for more titles; rest of CD by Horace Silver, Larry Young.
All above titles also on 32 Jazz 32024 [CD] titled "Last of the line"; see February 10, 1971 & November 11, 1975 for rest of CD.
All above titles also on Mosaic MD7-255 [CD] titled "Woody Shaw: The Complete Muse Sessions"; a 7 CD set.
All above titles also on Seven Seas (Jap)K26P-6306, BRJ-4591 [CD].

Miles Davis

[D1637] Miles Davis

Live At The Plugged Nickel, Chicago: Miles Davis Quintet: same pers

Live "Plugged Nickel", Chicago, IL, December 22, 1965

1st set:

If I were a bell Col CJ40645, CK40645 [CD], CXK66955 [CD]
Stella by starlight -
Walkin' (*) -
I fall in love too easily -
Theme -

2nd set:

My funny Valentine -
Four (*) -
When I fall in love -
Agitation -
Round midnight (1) CBS/Sony (Jap)25AP291,
Milestones (*) -
The theme -
3rd set:
- All of you
- Oleo
- I fall in love too easily
- No blues (*)
- I thought about you
- The theme

Note:
(*) The titles on Columbia CXK66955 [CD] & Mosaic MQ10-158 are unedited. The titles marked with an asterisk in this session & the following session are in edited form on other releases.
(1) Also on Col C2-38266, Columbia (Au)469365-2 [CD].
(1) This title also on Columbia/Legacy CK67377 [CD] titled "High-Lights from Complete Live at the Plugged Nickel 1965"; tunes from this release marked with an (#) have all solos restored; see following session for rest of CD.
Columbia CJ40645, CK40645 [CD] both titled "Cookin' at the Plugged Nickel"; see flwg session for one more title.
Columbia CXK66955 [CD] titled "The Complete Live At The Plugged Nickel 1965"; see flwg session for rest of this 8 CD set.
All above titles also on Mosaic MQ10-158 titled "The Complete Miles Davis Plugged Nickel Sessions"; see flwg session for rest of this 10 LP set.
All above titles also on SRCS 5766-5272 [CD]; see flwg session for rest of this 7 CD set (with some tunes edited as marked (*)�).

[M9922] Wes Montgomery
same pers
Englewood Cliffs, N.J., December 22, 1965

65VK580 Naptown blues
Verve V/V6-8714, V3HB-8839, Metro (F)2355008, Verve 835318-2 [CD], 521690-2 [CD]

65VK581 The end of a love affair
Verve V/V6-8714

65VK582 Twisted blues
Verve V/V6-8757, 2V6S-8813, (E)SVLP9221, (F)2610010, Metro
65VK583  Golden earrings
(F)2355008, Verve 519826-2 [CD], 521690-2 [CD], 835318-2 [CD]
Verve V6-8796, (F)2615005, 2632008, Verve 831372-2 [CD], 521690-2 [CD]

65VK584  Chim chim cheree
Verve (F)2615005
Verve V/V6-8757, 2V6S-

65VK585  O morro nao tem vez
8813, (F)2304025, 2610010, 2632008, 831372-2 [CD]

65VK586  It was a very good year
Verve (E)SVLP9221
Note:
The notes to Verve 521690-2 [CD] list recording date as December 7, 1965.
All above titles also on Verve V-8642(mono), V6-8642(stereo), UMV2110, CTI PDCTI 1107-2 [CD], Verve 825676-2 [CD], (Jap)MV-2110, J28J-25097 [CD], POCJ-2123 [CD], B0009402-02 [CD].

[D1638]  Miles Davis
Live "Plugged Nickel", Chicago, IL, December 23, 1965

1st set:
If I were a bell  Columbia CXK66955 [CD]
Stella by starlight  CBS/Sony (Jap)25AP291, Columbia/Legacy CK67377 [CD]
Walkin' (#)  CBS/Sony (Jap)25AP1, Columbia/Legacy CK67377 [CD]
I fall in love too easily (*)  Columbia CXK66955 [CD]
Theme -

2nd set:
All of you -
Agitation  CBS/Sony (Jap)25AP1
My funny Valentine  Columbia CXK66955 [CD]
On Green Dolphin Street (*)  CBS/Sony (Jap)25AP1
So what, Columbia/Legacy CK67377 [CD]
The theme

3rd set:
When I fall in love, Columbia CXK66955 [CD]
Milestones (*,#) Col CJ40645, CK40645 [CD], Columbia/Legacy CK67377 [CD]
Autumn leaves, Columbia CXK66955 [CD]
I fall in love too easily -
No blues (*) -
The theme -

4th set:
Stella by starlight -
All blues CBS/Sony (Jap)25AP291 [CD]
Yesterdays (*,#), Columbia/Legacy CK67377 [CD]
The theme (*) -

Note:
"Milestones" issued as "Miles".
(*) The ts solo and part of p solo are prob. edited out.
Columbia CJ40645, CK40645 [CD] both titled "Cookin' at the plugged Nickel".
All above titles also on SRCS 5766-5272 [CD], Mosaic MQ10-158, Columbia CK67377 [CD].

[A1052] Nat Adderley
Herbie Hancock (p) replaces John Ashbury
New York, January 13, 1966
9831 Cataloupe island Atlantic LP/SD1460
9832 The other side -
9833 Hippodelphia -

Note:
All titles from Atlantic LP/SD1460 also on Atlantic (E)587.023, S588.023, (Eu)K/ATL50246, (Jap)SMJ-7379.
All titles from Atlantic LP/SD1460 also on Collectables COL-CD-6263 [CD] titled "Sayin' Somethin'/Live At Memory Lane".

[S6125] Wayne Shorter
Adam's Apple : Wayne Shorter (ts) Herbie Hancock (p) Reggie Workman (b) Joe Chambers (d)
Englewood Cliffs, N.J., February 3, 1966
1699 (tk 3) Adam's apple  
Blue Note BLP4232,  
(Jap)BANJ-71106, Blue Note  
B1-91141, CDP7-91141-2,  
CDP7-46403-2 [CD],  
(Jap)CP32-9541 [CD],  
Blue Note 3-52730-2 [CD],  
5-80912-2 [CD]  

Note:  
Blue Note 5-80912-2 [CD] titled "Adam's Apple"; see following session for rest of CD; this CD lists recording date as February 2, 1966 - date listed here from the Blue Note discography by Michael Cuscuna.

[H9262] Bobby Hutcherson  
Happenings : Bobby Hutcherson (vib,marimba,d-1) Herbie Hancock (p) Bob Cranshaw (b) Joe Chambers (d,vib-1)  
Englewood Cliffs, N.J., February 8, 1966  
Blue Note BLP4231,  
(Jap)GXK8009,  
(Jap)NP9022,  
(Jap)LNP95060  
Blue Note BLP4231,  
(Jap)GXK8009  

1691 (tk 2) Aquarian moon  
1692 (tk 7) Rojo  
1693 (tk 10) Bouquet  
1694 (tk 12) Head start  
1695 (tk 16) When you're near  
1696 (tk 21) Maiden voyage (*)  
1697 (tk 26) The omen (1)  

Note:  
Blue Note BLP4231(mono) = Blue Note BST84231(stereo).  
(*) This title also on Blue Note 4-95569-2 [CD].  
All above titles also on Blue Note (E)BNZ40 [CD], (Jap)BNJ-71020, CP32-5217 [CD], Blue Note 62667 [CD], CDP7-46530-2 [CD], all titled "Happenings".

[S6126] Wayne Shorter  
Wayne Shorter (ts) Herbie Hancock (p) Reggie Workman (b) Joe Chambers (d)  
Englewood Cliffs, N.J., February 24, 1966  
Blue Note BLP4232,  
CDP7-46403-2 [CD], B1-91141,  
854191-2 [CD]  

1700 (tk 11) Footprints (*)  
1701 (tk 14) El gaucho  
Blue Note BLP4232,
<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Recording Location</th>
<th>Note(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1702</td>
<td>502 blues [Drinkin' and drivin']</td>
<td>Freddie Hubbard (tp) Joe Henderson (ts) Hosea Taylor (as-1,bassoon-2) Herbie Hancock (p,celeste-1) Reggie Workman (b) Elvin Jones (d)</td>
<td>Englewood Cliffs, N.J., March 5, 1966</td>
<td>Blue Note BLP4232(mono) = BST84232(stereo). (*) This title also on Blue Note CDP7-91141-2 [CD], Blue Note (F)854197 [CD]. All titles from Blue Note BLP4232 also on Blue Note (Jap)GXF-3059, Blue Note CDP7-46403-2 [CD], EMI (It)4788192 [CD], Blue Note 4-95569-2 [CD]. All above titles also on Blue Note (Jap)CP32-9541 [CD], Blue Note 3-52730-2 [CD], Blue Note 5-80912-2 [CD].</td>
</tr>
<tr>
<td>1703</td>
<td>Chief Crazy Horse</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1704</td>
<td>Teru</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>1705</td>
<td>The collector</td>
<td>-</td>
<td>Blue Note (Jap)GXF-3059, Blue Note CDP7-46403-2 [CD], EMI (It)4788192 [CD], Blue Note 4-95569-2 [CD]. All above titles also on Blue Note (Jap)CP32-9541 [CD], Blue Note 3-52730-2 [CD], Blue Note 5-80912-2 [CD].</td>
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</tr>
</tbody>
</table>

Note:

[**H8568**] Freddie Hubbard
Freddie Hubbard (tp) Joe Henderson (ts) Hosea Taylor (as-1,bassoon-2) Herbie Hancock (p,celeste-1) Reggie Workman (b) Elvin Jones (d)
Englewood Cliffs, N.J., March 5, 1966

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Recording Location</th>
<th>Note(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1706</td>
<td>The melting pot (1)</td>
<td>-</td>
<td>Blue Note CDP7-46545-2 [CD], (Du)1A158-83395/8</td>
<td>Both above titles also on Blue Note (Jap)CP32-9535 [CD].</td>
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<tr>
<td>1707</td>
<td>True colors (2)</td>
<td>-</td>
<td>-</td>
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</table>

Note:

[**W8045**] Kai Winding
Dirty Dog : Kai Winding, Carl Fontana, Urbie Green, Bill Watrous (tb) Herbie Hancock (p) Kenny Burrell (g) [as Buzzy Bavarian (g) ] Bob Cranshaw (b) Grady Tate (d)

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Recording Location</th>
<th>Note(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>66VK325</td>
<td>The sidewinder</td>
<td>-</td>
<td>Verve V-8661, VK10433</td>
<td></td>
</tr>
<tr>
<td>66VK326</td>
<td>Cantaloupe Island</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>66VK327</td>
<td>Blind man, blind man</td>
<td>-</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

[**W8047**] Kai Winding
Kai Winding, Carl Fontana, Urbie Green, Bill Watrous (tb) Herbie Hancock (p) Buzzy Bavarian (g) Bob Cranshaw (b) Grady Tate (d)
Englewood Cliffs, N.J., April 1, 1966

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Recording Location</th>
<th>Note(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>66VK337</td>
<td>Something you got</td>
<td>-</td>
<td>Verve V-8661, VK10433 (ed)</td>
<td></td>
</tr>
</tbody>
</table>
Sunrise, sunset - , VK10407 (ed)
Dirty dog -
Verve V-8661(mono) = V6-8661(stereo).

Note:

[T2329] Ed Thigpen
Out Of The Storm : Clark Terry (tp,flhrn) Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Ed Thigpen (d)

Englewood Cliffs, N.J., April 18, 1966

100087 Sure as you're born [Theme from Harper] Verve V(6)8663, Verve Elite 314-557100-2 [CD]
100088 Little brother (unissued)
100089 Out of the storm Verve V(6)8663, Verve Elite 314-557100-2 [CD]

[T2330] Ed Thigpen same pers.

Englewood Cliffs, N.J., April 19, 1966

100090 Heritage (hh out) Verve V(6)8663, Verve Elite 314-557100-2 [CD]
100091 Cielito lindo - -
100092 Maiden voyage (unissued)
100093 Struttin' with some barbecue (ct out) Verve V(6)8663, Verve Elite 314-557100-2 [CD]

[T2331] Ed Thigpen same pers.

Englewood Cliffs, N.J., April 20, 1966

100094 Elbow and mouth Verve V(6)8663, Verve Elite 314-557100-2 [CD]
100095 Gingerbread boy (unissued)
100116 Bring it on home to me (unissued)

Note: Verve V-8663(mono) = V6-8663(stereo).
All titles from Verve V(6)-8663 also on Verve VLP9144, Verve (Jap)SMV-1087, POJJ-1529.

[D1639] Miles Davis
Richard Davis (b) replaces Ron Carter

Live "Portland State College Jazz Festival", Portland, OR, May 21, 1966
Stone OE66201, Sunburn 9339880 [CD]

Autumn leaves (*) -
Agitation (incomplete) (*) - -
Stella by starlight (*) - -
Gingerbread boy (incomplete) -
No blues (incomplete) -
All blues -
Who can I turn to?  -
So what  -
Theme  -
My funny Valentine  -

Note:
"No blues" issued as "The theme" and in an incomplete version.
The above session from a private recording.
Sunburn 9339880 [CD] titled "Miles Davis Live at the Oriental Theatre 1966"; this is a 2 CD set.
(*) These 3 titles also on Jazz Door (It)1224 [CD] titled "No (more) blues"; see June 1963 for the rest of this CD.

[G4357] Benny Goodman
Benny Goodman Sextet : Herbie Hancock (p) replaces Hank Jones, Les Spann (g) added
"Rainbow Grill", NYC, June 3 & 4, 1966
Avalon
Embraceable you  -
Sweet Georgia Brown  -
Look for the silver lining  -
(as vcl)
By myself (as vcl)  -
Honeysuckle rose  -

Note:
Music Masters 5047-2-C [CD] titled "Benny Goodman, vol 6 - Live at the Rainbow Grill"; see June 28 & 29, 1967 for the rest of this CD.
Additional titles totalling six hours were recorded on the two evenings by Goodman's Park recording company.

[D1639.10] Miles Davis
Live at Newport 1966 and 1967 : Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d) Willis Conover (announcer)
VOA Radio Broadcasts, live, Newport Jazz Festival, Festival Field, Newport, Rhode Island, July 4, 1966

(introduction, into)
Gingerbread boy  Domino (Sp)891209 [CD]
All blues  -
Stella by starlight  -
(incomplete)

[H1380] Herbie Hancock
Melvin Lastie (cnt) Julian Priester (tb) Stanley Turrentine (ts) Pepper Adams (bar) Herbie Hancock (p) Eric Gale, Billy Butler (g) Bob Cranshaw (b) Bernard "Pretty" Purdie (d)
Englewood Cliffs, N.J., July 19, 1966

1770 (tk 12) Untitled ballad (unissued) Blue Note
1771 (tk 14) untitled blues -
1772 (tk 15) Soul villa -
1773 (tk 17) Untitled blues No. 2 -
1774 (tk 21) Don't even go there Blue Note 4-95569-2 [CD],
5-21484-2 [CD]
1775 (tk 26) You know what to do (unissued)

[M9926] Wes Montgomery
California Dreaming : Mel Davis, Bernie Glow, Jimmy Nottingham (tp) Wayne Andre,
John Messner, Bill Watrous (tb) Don Butterfield (tu) Jimmy Buffetton (fhr) Stan Webb
(cl,as,bar,Eng-hrn) Wally Kane (cl,bar,bassoon) Ray Beekensteins (as,fl,pic) Jack
Jennings (vib) Herbie Hancock (p) Wes Montgomery, Bucky Pizzarelli, Al Casamenti (g)
Richard Davis (b) Grady Tate (d) Ray Barretto (cga) Don Sebesky (arr,dir)
Englewood Cliffs, N.J., September 14, 1966

101169 California dreamin' Verve VK145, VK10489,
V-6-654, V/V-6-8672,
V/V-6-8757
2V6S-8813, V3HB-8839,
(E)SVLP9221,
(F)2304025,
2610010, 2632008,
(Jap)MV3002, Verve
831372-2 [CD], CTI
PDCTI 1120-2 [CD]

Note: Both above titles also on Verve (Jap)J33J-25006.
Above titles also on Verve 827842-2 [CD] titled "California dreaming"; see
September 15 & 16, 1966 for rest of CD.

[M9927] Wes Montgomery
same pers
Englewood Cliffs, N.J., September 15, 1966

101170 Green peppers Verve V-8672, 529580-2
[CD], CTI PDCTI-1120-2 [CD]
Verve (F)2304025, V-8672, CTI PDCTI-1120-2 [CD]

101171 South of the border Note: Both above titles also on Verve (Jap)J33J-25006, Verve 827842-2 [CD].

[M9928] Wes Montgomery
same pers
Englewood Cliffs, N.J., September 16,
1966

101172  Oh ! you crazy moon  Verve V-8672, 519826-2 [CD], CTI PDCTI-1120-2 [CD]

101173  More, more, amor  (F)2632008, CTI PDCTI-1120-2 [CD]

101174  Winds of Barcelona  Verve V-8672, V/V6-8757, (F)2632008, CTI PDCTI-1120-2 [CD]

101175  Sundown  Verve V-8672, V6-8796, (E)SVLP9221, (F)2304003, Verve 835318-2 [CD], 521690-2 [CD], CTI PDCTI-1120-2 [CD]

101175  Sundown (alt take) (*)  Metro (F)2355008

101176  Mr. Walker  Verve V-8672, VK10489, 2V6S-8813, (F)2610010, 2632008, Verve 529580-2 [CD], CTI PDCTI-1120-2 [CD]

101177  Sunny  Verve V-8672, (F)2304025, 2632008, (Jap)MV3002, Verve 831372-2 [CD], 529580-2 [CD], CTI PDCTI-1120-2 [CD]

101177  Sunny (alt take)  Verve V6-8804

101178  Without you  Verve V-8672, CTI PDCTI-1120-2 [CD]

Note:

Verve V-8672(mono) = V6-8672(stereo).
All titles from V/V6-8672 also on Verve SMAS91104 (titled "California Dreaming"), (Jap)MV-2051, MV-4003, 20MJ-0032.
All titles, except (*), also on Verve 827842-2 [CD].
All above titles also on Verve (Jap)J33J-25006.
All titles from Verve 827842-2 [CD] also on Verve (Jap)POCJ-1813 [CD], POCJ-9111 [CD].

For sessions of September 21, 23 & 28, 1966 see under Jimmy Smith.
### [D1640] Miles Davis

**Miles Smiles**: Miles Davis Quintet: Ron Carter (b) replaces Richard Davis  
**New York, October 24, 1966**

<table>
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<th>Title</th>
<th>Label Notes</th>
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<td>CO91173-6/5</td>
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<td>Col CL2601, CBS 62880, 62933, Franklin Mint GJR026</td>
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<tr>
<td>CO91174-11</td>
<td>Orbits</td>
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<tr>
<td>CO91175-2</td>
<td>Dolores</td>
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<td>Col CL2601, CBS 62880, 62933</td>
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<tr>
<td>CO91176-11</td>
<td>Freedom jazz dance</td>
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<td>-</td>
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**Note:**  
All above titles also on CBS/Sony (Jap)32DP-724 [CD] titled "Miles Smiles".  
All above titles also on Columbia CK48849 [CD], Mosaic MQ10-177, Columbia/Legacy CK65682 [CD].

### [D1641] Miles Davis

**New York, October 25, 1966**

<table>
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<tr>
<td>CO91177-5</td>
<td>Gingerbread boy</td>
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<td>Col CL2601, CBS 62880, 62933</td>
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<tr>
<td>CO91178-4</td>
<td>Footprints</td>
</tr>
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<td>-</td>
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</table>

**Note:**  
Both above titles also on Columbia CK48849 [CD], Mosaic MQ10-177, Columbia/Legacy CK65682 [CD], CBS/Sony (Jap)32DP-724 [CD].

### [H1381] Herbie Hancock

**Blow-Up**: Herbie Hancock Orchestra: prob. coll. personnel: Freddie Hubbard, Joe Newman (tp) Phil Woods (as) Joe Henderson, Don Rendell (ts) Paul Griffin, Gordon Beck (org) Herbie Hancock (p,arr,cond) Jim Hall (g) Ron Carter (b) Jack DeJohnette (d) + others, flwg on (1): The Yardbirds: Jeff Beck, Jimmy Page (g) Chris Dreja (b) Jim McCarty (d) Keith Relf (vcl)

**New York, November, 1966**

<table>
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<tr>
<th>Title</th>
<th>Label Notes</th>
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<tbody>
<tr>
<td>101888</td>
<td>Main title : Blow up</td>
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<td>MGM (S)E4447, (Jap)VDP5073 [CD]</td>
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<tr>
<td>101889</td>
<td>Verushka (pt 1)</td>
</tr>
<tr>
<td>101890</td>
<td>Verushka (pt 2)</td>
</tr>
<tr>
<td>101891</td>
<td>The naked camera</td>
</tr>
<tr>
<td>101892</td>
<td>Bring down the birds</td>
</tr>
<tr>
<td>101893</td>
<td>Jane's theme</td>
</tr>
</tbody>
</table>

- -
101894  Train kept a rollin' [Stroll on] (1) - -
101895  The thief - -
101896  The kiss - -
101897  Curiosity - -
101898  Thomas studies photos - -
101899  The bed - -
101900  End title : Blow up - -

Note: (1) "Train kept a rollin'" as "Stroll on"
with new words to avoid paying royalties
to the song's composers.
All above titles also on MGM
(E)4447(mono), (Jap)MMF1013, EMI
(Jap)TOCP7657 [CD], Sony AK52418
[CD].

[G1622] Stan Getz
Voices : Stan Getz With Orchestra And Voices : Stan Getz (ts) Herbie Hancock (p) Jim
Hall (g) Ron Carter (b) Grady Tate (d) Bill Horvath (cymbalom) Artie Butler, Bobby
Rosengarden (perc) + large orchestra and choir, Claus Ogerman (arr,cond)
Englewood Cliffs, N.J., December 2, 1966

101743  Little Rio Verve V6-8707
101748  I want to live - , 513631-2 [CD]
101749  Keep me in your heart -
101750  Nica's dream - , 513631-2 [CD]
101752  Once -
101755  The look of love V(6)8752, (G)2317062

[M10714] Lee Morgan
Standards : Lee Morgan (tp) James Spaulding (fl,as) Wayne Shorter (ts) Pepper Adams
(bar) Herbie Hancock (p) Ron Carter (b) Mickey Roker (d) Duke Pearson (arr)

1816 (tk 2) Blue gardenia (alt) Blue Note 8-23213-2 [CD]
1816 (tk 6) Blue gardenia -
1817 (tk 20) God bless the child - , 4-97154-2 [CD]
1818 (tk 24) Somewhere -
1819 (tk 39) If I were a carpenter -
1820 (tk 41) A lot of livin' to do -
1821 (tk 46) This is the life -

[B6178] George Benson
Giblet Gravy : Herbie Hancock (p) George Benson (g) Ron Carter (b) Billy Cobham (d)
Johnny Pacheco (cga)
New York, February, 1967

What's new ? Verve V6-8749, Pol 1-6084
Thunder walk -
Low down and dirty , Verve 840032-2 [CD]
Billie's bounce
Note: Also on Polydor (G)2391242. Sleeve of Polydor says recorded in 1968 but this is probably an error.

[B6179] George Benson
Ernie Royal, Snooky Young (tp) Jimmy Owens (tp,flhn) Alan Raph (b-tb) Pepper Adams (bar) Herbie Hancock (p) Carl Lynch, George Benson (g) solo, Ron Carter (b) Billy Cobham (d) Tom McIntosh (arr,cond)

New York, February 1967
Come along Mary Verve V6-8749

[B6180] George Benson
Eric Gale (g) Bob Cranshaw (b) replace Carl Lynch, Ron Carter, rest same but Eileen Gilbert, Lois Winter, Albertine Robinson (vcl)

New York, February 1967
Sunny Verve V6-8749
Walk on by -
Giblet gravy -

[B6181] George Benson

New York, February 1967
Sack o' woe Verve V6-8749
Groovin' -

[A7404] Roy Ayers
Charles Tolliver (tp) Joe Henderson (ts) Roy Ayers (vib) Herbie Hancock (p) [as Ronnie Clark (p) on Atl LP/SD1488, Reggie Workman (b) Bruno Carr (d)

New York, March 6, 1967
11813 Ayerloom Atlantic LP1488
11814 Virgo vibes [Outside blues] - , SD1692
11815 In the limelight - , SD1692
11824 The ringer -

Note: Atlantic LP1488(mono) =
SD1488(stereo).
All titles from Atlantic LP1488 also on Collectables COL-CD-6273 [CD] titled "Daddy Bug/Virgo Vibes".
All above titles also on Atlantic (E)81227-3585-2 [CD].

[S6127] Wayne Shorter
Schizophrenia : Curtis Fuller (tb) James Spaulding (as,fl-1) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Joe Chambers (d)

Engelwood Cliffs, N.J., March 10, 1967
Blue Note BST84297,
1852 (tk 3) Schizophrenia (1) CDP8-32096-2 [CD], 8-59072-2 [CD]
1853 (tk 10) Go (1) Blue Note BST84297,
1854 (tk 20) Playground - - CDP8-32096-2 [CD]
1855 (tk 28) Tom Thumb (*) - - , B1-91141
1856 (tk 32) Miyako - -
1857 (tk 35) Kryptonite (1) - -
Note: (*) This title also on Blue Note CDP7-91141-2 [CD].
(*) This title also on Blue Note CDP7-80679-2 [CD] titled "Blue n' groovy"; rest of CD by others.
(*) This title also on Blue Note DPRO 7087 6-10100-2 [CD] titled "Connoisseur series sampler"; rest of CD by others. All above titles also on Blue Note (Jap)GXK-8079.

[D1642] Miles Davis
Buster Williams (b) replaces Ron Carter
HCO94733-7 Limbo Hollywood, CA., May 9, 1967
Col KC236474, CBS 88514, Mosaic MQ10-177

[D1643] Miles Davis
Sorcerer : Ron Carter (b) replaces Buster Williams
CO93122-6 Limbo New York, May 16, 1967
Col CL2732, CBS BPG63097, CBS (E)21143
CO93123-12 Vonetta - - -
Note: Both above titles also on Mosaic MQ10-177.

[D1644] Miles Davis
CO92211-1 Masqualero New York, May 17, 1967
Mosaic MQ10-177 Col CL2732, CBS
CO92211-4 Masqualero BPG63097, C5X45000, CBS (E)21143
CO92212-5 The sorcerer Col CL2732, CBS BPG63097, CBS (E)21143
Note: All above titles also on Mosaic MQ10-177.

[D1645] Miles Davis
CO92218-4 Prince of darkness New York, May 24, 1967
Col CL2732, CBS BPG63097, CBS (E)21143
CO92219-2 Pee Wee (md out) - - -
Note:

Both above titles also on Mosaic MQ10-177.

[M9929] Wes Montgomery

A Day In The Life Of Wes Montgomery: Ray Alonge (fhr) George Marge, Romeo Penque, Joe Soldo, Stan Webb (bass-fl) Phil Bodner (woodwinds) Herbie Hancock (p) Wes Montgomery (g) Ron Carter (b) Grady Tate (d) Ray Barretto, Jack Jennings, Joe Wohletz (perc) Julius Brand, Peter Buonconsiglio, Mac Ceppos, Lewis Eley, Harry Glickman, Harry Katzman, Leo Kruczek, Gene Orloff, Tosha Samaroff, Sylvan Shulman, Harry Urbo, Jack Zayde (vln) Harold Coletta, Emanuel Vardi (viola) Charles McCracken, Alan Shulman (cello) Margaret Ross (harp) Don Sebesky (arr,cond)

Englewood Cliffs, N.J., June 6, 7, 8 & 26 1967

A & M AML2001,
A day in the life (*) SP3001, CD0816 [CD], SP4247
Watch what happens - - -
When a man loves a woman (*) - - - , SP4247
California nights (*) - - - , VGM 0008
Angel - - -
Eleanor Rigby (*) - - - , SP4247
Willow, weep for me - - -
Windy (*) - - - , VGM 0008, SP4247
Trust in me - - -
The joker - - -

Note:

A&M AML2001(mono) = SP3001(stereo).

(*) These titles also on A & M CD2520 [CD] titled "25th Anniversary".

All above titles also on Beat Goes On (E)BGOC718 [CD] titled "A Day In The Life/Down Here On The Ground"; see December 20 & 21, 1967 and January 22 & 26, 1968 for rest of CD.

All above titles also on A & M (Jap)AML-301, AML-351, LAX-3091, AMP-18001, 30XB-61 [CD], C25Y-3801, D32Y-3801 [CD], D22Y-3916 [CD], POCM-5001 [CD].

[D1646] Miles Davis

Nefertiti: same pers

New York, June 7, 1967

CO92238-4 Water babies Col PC34396, C5X45000
CO92239-4 Nefertiti Col CL2795, CBS
BPG63248, CBS/Sony
(Jap)SONP50165,
Col CK46113 [CD]

Note:

Columbia CK46133 [CD] = Columbia
467089 [CD]; both titled "Nefertiti"; see
June 22 and July 19, 1967 for the rest of
these CDs.
Both above titles also on Mosaic MQ10-
177.

[D1647] Miles Davis
New York, June 13, 1967
CO92246 Capricorn Col PC34396
Madness (rehearsal) Mosaic MQ10-177

Note:
Both above titles also on Mosaic MQ10-
177.

[D1648] Miles Davis
New York, June 22, 1967
CO92249-6 Hand jive (alt) Mosaic MQ10-177
CO92249-9 Hand jive (alt) -
CO92249-11 Hand jive Col CL2794, CK46113
[CD], 467089 [CD]

Note:
All above titles also on Mosaic MQ10-
177.

[D1648.10] Miles Davis
New York, June 23, 1967
CO92250-2 Madness (alt) Mosaic MQ10-177
CO92250-4 Madness Col CL2794, CK46113
[CD], 467089 [CD]
CO92250-3 Sweet Pea Col PC34396

Note:
All above titles also on Mosaic MQ10-
177.

[M9930] Wes Montgomery
Classics Volume 22: Herbie Hancock (p) Wes Montgomery (g) Ron Carter (b) Grady
Tate (d) Ray Barretto (perc-1)
Englewood Cliffs, N.J., 1967
Switchin' [Angel] (1) A & M CD2520 [CD],
(Jap)PCCY-10098 [CD]
Pata pata - -
Butterfly - -
Hello young lovers - -

Note:
All above titles also on A & M CD2520
[CD].
See May 1968 for one more title.
[D1648.20] Miles Davis
Miles Davis Quintet : same pers

VOA Radio Broadcasts, live, Newport Jazz Festival, Festival Field, Newport, Rhode Island, July 2, 1967
Gingerbread boy
Footprints
'Round midnight (incomplete)

Domino (Sp)891209 [CD]

[M10717] Lee Morgan
The Procrastinator : Lee Morgan (tp) Wayne Shorter (ts) Bobby Hutcherson (vib) Herbie Hancock (p) Ron Carter (b) Billy Higgins (d)

Englewood Cliffs, N.J., July 14, 1967

1916 (tk 2) The procrastinator (*) Blue Note BN-LA582-J2, CDP8-33579-2 [CD]
1917 (tk 9) Stop start - -
1918 (tk 19) Rio - -
1919 (tk 20) Soft touch - -
1920 (tk 24) Party time - -
1921 (tk 25) Dear Sir - -

"Soft touch" also known as "Slumber", "A waltz for Fran" & "Pisces".
Blue Note BN-LA582-J2 is a 2 LP set.
Blue Note (Jap)GXF-3023 titled "The Procrastinator, Volume 1".
Blue Note (Jap)TOCJ-1629 [CD] titled "The Procrastinator".
(*) This title also on Blue Note 8-54901-2 [CD], (It)4-89889-2 [CD], (Jap)BNC-1997 [CD] (ed.).
All above titles also on Blue Note (Jap)GXF-3023, TOCJ-1629 [CD], Blue Note CDP33579 [CD].
See September 12 & October 10, 1969 for further titles from releases.

[D1649] Miles Davis
same pers.

New York, July 19, 1967

CO92289-3/5 Fall Col CL2794, CS9594, CBS BPG3248, C5X45000, Col CK46113 [CD], 467089 [CD]
CO92290-1 Pinocchio Col C4K-45000
CO92290-4 Pinocchio Col CL2794, CS9594, Gj09, CK46113 [CD], 467089
CO92291-3  Riot

Note:  All above titles also on Mosaic MQ10-177.

[H9264]  Bobby Hutcherson
Oblique : Bobby Hutcherson (vib,d-1) Herbie Hancock (p) Albert Stinson (b) Joe Chambers (d,gong-1 ,tym-1)


1922 (tk 2)  Subtle neptune
1923 (tk 7)  My joy
1925 (tk 16)  Theme from "Blow up" (*)
1926 (tk 20)  Oblique
1927 (tk 25)  Bi-sectional (1)
1924 (tk 28)  'Til then

Note:  (*) This title also on Blue Note 4-95569-2 [CD].

All above titles also on Blue Note CDP7-84444-2 [CD], 63835 [CD], 63833 [CD].

[D1649.5]  Miles Davis
same pers.

New York, May-July, 1967

Thisness (rehearsal)  Mosaic MQ10-177
(incomplete)

Note:  Mosaic has been unable to determine exact session this tune came from. It is an incomplete performance and apparently only recorded in mono.

[V1796]  Harold Vick
The Melody Is Here : Jimmy Owens (tp.flhmr) Tom McIntosh (tb) George Marge, Joe Farrell (oboe,fl,cl,b-cl) Harold Vick (ts,sop-1) John Blair (vln) Herbie Hancock (p) Everett Barksdale (g) Bob Cranshaw (b) Grady Tate (d) Dave Carey (perc, finger cymbals) Teddy Charles (perc,vib) unknown female vocal trio on (2), Ed Bland (arr,cond)

New York, August 21, 1967

UPA1-8513  Serenata (2)  RCA LPM3902
UPA1-8514  Autumn sunset  -
UPA1-8515  Guava jelly  -

Note:  All above titles also on RCA (Sp)82876643582 [CD] titled "Watch What Happens"; see flwg 2 sessions for rest of CD.
[V1797] Harold Vick
Tom McIntosh out, Lawrence "Larry" Lucie (g) added

New York, August 22, 1967

UPA1-8516 This hotel (1) RCA LPM3902
UPA1-8517 Watch what happens -
UPA1-8518 Where butterflies play (1) -
UPA1-8519 Eloquence -
UPA1-8520 Whisper not -

Note: All above titles also on RCA (Sp)82876643582 [CD].

[V1798] Harold Vick
Harold Vick (ts,sop-1) Herbie Hancock (p) Bob Cranshaw (b) Grady Tate (d)

New York, August 23, 1967

UPA1-8521 If ever I would leave you RCA LPM3902
    (1)
UPA1-8522 Ode to Trane -
UPA1-8523 Angel eyes -

Note: RCA LPM3902(mono) =
LSP3902(stereo).
All above titles also on RCA (Sp)82876643582 [CD].

[D1649.6] Miles Davis
Live in Europe 1967: The Bootleg Series, Volume 1 : Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Broadcast, Belgium Radio and Television (BRT), "Konigin Elizabethzaal", Antwerp, Belgium, October 28, 1967

Agitation (*) Columbia Legacy 88697-94053-2 [CD]
Footprints (*) -
'Tround midnight -
No blues -
Riot -
On Green Dolphin Street -
Masqualero -
Gingerbread boy -
Theme -

Note: Columbia Legacy 88697-94053-2 [CD]
titled "Live in Europe 1967: The Bootleg Series, Volume 1"; this is a 3 CD set, which includes a DVD from October 31, 1967 & November 7, 1967 broadcasts. All titles, except (*), also on Jazz Music Yesterday JMY1003-2 titled "Miles Davis: No Blues".

[D1649.10] Miles Davis
Winter In Europe 1967: Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Sveriges Radio TV Broadcast "Konserthuset", Stockholm, Sweden, October 31, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Gambit (And)69255 [CD]</td>
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<tr>
<td>Agitation</td>
<td>-</td>
</tr>
<tr>
<td>Footprints</td>
<td>-</td>
</tr>
<tr>
<td>'Round midnight</td>
<td>-</td>
</tr>
<tr>
<td>Gingerbread boy (into)</td>
<td>-</td>
</tr>
<tr>
<td>The theme</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: See November 7, 1967 for rest of Gambit (And)69255 [CD].

[D1649.20] Miles Davis
same pers

Yleisradio broadcast, Kulttuuritalo, Helsinki, Finland, November 1, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Introduction, into)</td>
<td>Domino (Sp)891209 [CD]</td>
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<tr>
<td>Footprints</td>
<td>-</td>
</tr>
<tr>
<td>'Round midnight</td>
<td>-</td>
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</tbody>
</table>

[D1649.30] Miles Davis
same pers.

Broadcast, Danish Radio, "Tivoli Konsertal", Copenhagen, Denmark, November 2, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Agitation</td>
<td>Columbia Legacy 88697-94053-2 [CD]</td>
</tr>
<tr>
<td>Footprints</td>
<td>-</td>
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<tr>
<td>'Round midnight</td>
<td>-</td>
</tr>
<tr>
<td>No blues</td>
<td>-</td>
</tr>
<tr>
<td>Masqualero</td>
<td>-</td>
</tr>
</tbody>
</table>

[D1650] Miles Davis
same pers.

Broadcast "Philharmonie", Berlin, West Germany, November 4, 1967

<table>
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<tr>
<th>Track</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>(Medley :)</td>
<td>JazzUp JU320 [CD]</td>
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<tr>
<td>Agitation</td>
<td>-</td>
</tr>
<tr>
<td>Footprints</td>
<td>-</td>
</tr>
<tr>
<td>'Round midnight</td>
<td>-</td>
</tr>
<tr>
<td>No blues</td>
<td>-</td>
</tr>
<tr>
<td>Masqualero</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Issued as "Untitled medley". Jazz Up JU320 [CD] titled "Miles Davis Quintet in Europe"; see October 6, 1960 for the rest of this CD.
[D1651] Miles Davis
No Blues


(Medley :)

Agitation                Columbia Legacy 88697-94053-2 [CD]
Footprints               -
"Round midnight"         Recording Arts JZCD341 [CD]

No blues
Masqualero
I fall in love too easily
Riot
Walkin'
On Green Dolphin Street
The Theme

Note:
"Agitation" and "Footprints" were not broadcast.
JMY (F)1003-2 [CD] titled "No blues".
Recording Arts JZCD341 [CD] titled "The Paris Concert".
All above titles also on Columbia Legacy 88697-94053-2 [CD].

[D1651.10] Miles Davis
Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Sudwestfunk TV Broadcast "Stadhalle", Karlsruhe, Germany, November 7, 1967

Introduction               Gambit (And)69255 [CD]
Agitation                  -
Footprints                 -
I fall in love too easily  -
Walkin' (*)                -
Gingerbread boy            -
The theme                   -

[K2854] Jonathan Klein
Hear, O Israel : A Sabbath Concert In Jazz : Thad Jones (tp,flhn) Jonathan Klein (flhn,bar,comp) Jerome Richardson (as,ts,fl) Herbie Hancock (p) Ron Carter (b) Grady Tate (d) Antonia Lavanne, Phyllis Bryn-Julson (voice) Rabbi David Davis (narr) Antonia Lavanne, Phyllis Bryn-Julson (voice)

New York, late 1967
Blessing over the candles  Seesaw Music NFTY 101
Matovu - Bor'chu           -
Sh'ma -
Micho mocho -
Sanctification -
May the words of my mouth -
Kiddush -
Torah service - adoration -
Final amen -

Note: NFTY stands for New England Federation of Temple Youth.
During a discussion with Naoki Suzuki, the Herbie Hancock discographer, Herbie Hancock did not recall making this recording session.

[D1652] Miles Davis
Circle In The Round : Miles Davis Quintet: Miles Davis (tp,chimes,bells) Wayne Shorter (ts) Herbie Hancock (celeste) Joe Beck (g) Ron Carter (b) Tony Williams (d)
New York, December 4, 1967
CO92389 Circle in the round (edited) 88471, 22132, Amiga (DDR)855727, Col C2K46862 [CD], Mosaic MQ10-177

Note: The above piece was recorded in sections. Takes 6-12 and 14-35 were spliced together to make the master for Mosaic MQ10-177. Seven minutes of which was edited from the original LP release (Col KC236278).

[T3914] Cal Tjader
Hip Vibrations : Ernie Royal, Marvin Stamm (tp,flhnm) J.J. Johnson (tb) Alan Raph (b-tb) Jerome Richardson (fl,ts,bar) Herbie Hancock (p) Cal Tjader (vib) Ron Carter (b) Mel Lewis (d) Bobby Rosengarden (perc) Ray Barretto (cga) Benny Golson (arr-1) Bobby Bryant (arr-2)
New York, December 12, 1967
104122 Blues march (1) Verve V-8730
104123 Georgie girl (1) -
104128 Django (1) -
104129 Moanin' (2) - , 2V6S-8820, V3HB-8843, 314-521858-2 [CD]
104130 Canto de Ossanha (1) -

Note: Verve 2V6S-8820 titled "Doxy".
Verve V3HB-8843 titled "Cal Tjader".

[B16248] Kenny Burrell
Blues, The Common Ground : Ernie Royal, Jimmy Nottingham, Thad Jones (tp) Wayne Andre, Urbie Green, Jimmy Cleveland, Tony Studd (tb) Harvey Phillips (tu) Jerome
Richardson (ts,fl) Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Grady Tate (d) 
Johnny Pacheco (perc) Don Sebesky (arr,cond)

New York, December 15, 1967

104184 The common ground Verve V/V6-8746, 527652-2 [CD]
104185 The preacher -, VK10618
104186 Angel eyes , (Eu)2304.094, Verve 527652-2 [CD]
104187 Burning spear , VK10618, (Eu)2304.094
104188 Everyday (I have the blues) (unissued)

[M9931] Wes Montgomery

Down Here On The Ground: Hubert Laws, George Marge, Romeo Penque (fl, oboe) 
Mike Mainieri (vib) Herbie Hancock (p) Wes Montgomery (g) Ron Carter (b) Grady Tate 
(d) Gene Orloff, Raoul Poliakin (vln) George Ricci (cello) Emanuel Vardi (viola) Bobby 
Rosengarden, Ray Barretto (perc) Eumir Deodato (arr-1, cond-1) Don Sebesky (arr- 
2, cond-2)

Englewood Cliffs, N.J., Dec 20, 21, 1967 
& Jan 22 & 26, 1968

Windsong (2,*,#) A & M 212038, LP2006, 
CDA0802 [CD]
Georgia on my mind - - -
(2,*,#) , SP4247
The other man's grass is 
always greener (2) - - -
Down here on the ground - - -
(1,*) , SP4247
Up and at it (2) - - -
Goin' on to Detroit (2) - - -
I say a little prayer for you - - -
(2,3,*) , SP4247
When I look in your eyes 
(2) - - -
Know it all (1,*) - - -
The fox (2) - - -

Note: A & M LP2006(mono) = SP3006(stereo). 
(*) These titles also on A & M CD2520 
[CD]. 
(3) This title also on Verve (E)5450362 
[CD]. 
All above titles also on A & M 
(Jap)AML-305, LAX-3092, AMP-18002, 
C25Y-3802, D32Y-3802 [CD], D22Y- 
3901 [CD],
[D1653] Miles Davis
Miles Davis (tp, chimes) Wayne Shorter (ts) Herbie Hancock (el-p, electric harpsichord)
Joe Beck (g) Ron Carter (b) Tony Williams (d)

New York, December 28, 1967

CO92408-9/10 Water on the pond Col KC236474, CBS
88514, Mosaic MQ10-177

Note:
According to Mosaic liner notes there is a stick on a snare rim playing strict tempo on this track. Tony Williams was sure there was no other drummer present, but does not remember overdubbing the part. There was no overdub on the original master.

[T2217] Toots Thielemans
Toots: Herbie Hancock (p-1) Dick Hyman (p, org) Toots Thielemans (hca, g) Al Casamenti, Gene Bertoncini, Bucky Pizzarelli (g) Ron Carter (b) Ronnie Zito (d)

New York, 1968

O Susannah (dh out, 1)
Please send me someone to love
There is no greater love (1)
Preachmanship -
I can't get started -
Secret love (dh out, 1) -
Blues talk -
By the time I get to Phoenix (1)
I'm beginning to see the light -
Lover man -
The good life -
Whispering -

[B16691] Artie Butler
Vinnie Bell, Sal Troia, Charles Macey (g) Ron Carter (b) Gary Chester (d) George Devens, Richie Ritz (perc)  

Englewood Cliffs, NJ, January 8, 1968

The loop A & M 3007, (Jap)AMP18010
Music for night people - -

[D1654] Miles Davis

Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (electric harpsichord) Bucky Pizzarelli (g) Ron Carter (b) Tony Williams (d)

New York, January 12, 1968

CO98194- Fun (incomplete) (unissued) Col
CO98194- Fun -
CO98194- Fun Col KC236474, Mosaic MQ10-177

28/30

Note: The original LP issue attributed the guitar to Joe Beck and edited out a small portion of Shorter's solo.

[B16692] Artie Butler

Burt Collins (tp,flhrn) Romeo Penque (fl,sop) Eddie Bert, Mickey Gravine, Chauncey Welsch (tb) Artie Butler (p,ondioline) Herbie Hancock (p) Arthur Bogin, Julius Brand, Joseph Haber, Louis Haber, David Sackson, Louis Stoer, Harold Kohon, Leo Kruczek, Archie Levin (vln) Murray Sandry (viola) Seymour Barab (cello) Vinnie Bell, Sal Troia (g) Gary Chester (d) Richie Ritz, George Devens (perc)

New York, January 15, 1968

Camelot A & M 3007

[D1655] Miles Davis

Miles In The Sky : Miles Davis Quintet/Sextet : Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p,el-p,celeste,el-harpsichord) George Benson (g-1) Ron Carter (b) Tony Williams (d)

New York, January 16, 1968

CO98200-7 Teo's bag (alt) Mosaic MQ10-177
CO98200-N7 Teo's bag 88471, 22132, Col C2K46862 [CD]
CO98201-5 Paraphernalia (1) BPG63352, CBS/Sony SONP50024

Note: Columbia KC236278 used an insert ending on "Teo's bag", which simply does not work as a splice. The original take was used for Mosaic MQ10-177 as it was played. Composer Herbie Hancock's real title for this tune is "The collector" (Mosaic liner notes).

Columbia CS9628 titled "Miles in the
Sky".
Columbia KC236278 titled "Circle in the Round".
All above titles also on Mosaic MQ10-177.

[B16693] Artie Butler
Burt Collins (tp, flhmr) Eddie Bert, Mickey Gravine, Chauncey Welsch (tb) Romeo Penque (fl, sop) Jerome Richardson (fl, pic) Artie Butler (p, ondioline) Herbie Hancock (p) Mack Capposa, Marvin Morgenstern, Julius Brand, Joseph Haber, Louis Haber, David Sackson, Louis Stor, Peter Dimitriades, Irving Spice, Bernard Zaslav (vln) Murray Sandry (viola) Seymour Barab (cello) Vinnie Bell, Sal Troia (g) Gary Chester (d) Richie Ritz, George Devens (perc)

New York, January 17, 1968
April showers A & M 3007
A trumpeter's lullaby -
In the heat of the night -
The whiffenpoof song -
Whem I'm 64 -
Something stupid -

[D1655.10] Miles Davis
same pers. with either Joe Beck (g-1) or George Benson (g-1)

New York, January 25, 1968
CO92426
I have a dream (rehearsal) Mosaic MQ10-177
(1)
Speak like a child -
(rehearsal)

[B16249] Kenny Burrell
Snooky Young, Jimmy Owens, Bernie Glow (tp) Jimmy Cleveland, Wayne Andre, Bill Watrous, Paul Faulise (tb) Don Butterfield (tu) Jerome Richardson (ts, fl) Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Donald McDonald (d) Johnny Pacheco (perc) Don Sebesky (arr, cond)

New York, February 12, 1968
104426
Everydays Verve V/V6-8746
104427
See see rider - , (Eu)2304.094
104428
Wonder why - , 527652-2 [CD]
104429
Everyday (I have the blues) - , 527652-2 [CD]

[D1656] Miles Davis
Miles Davis Quintet/Sextet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (celeste) Joe Beck (g) Ron Carter (b) Tony Williams (d)

New York, February 13, 1968
CO96662
Side car (incomplete) rejected

[D1657] Miles Davis
Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) George Benson (g-1) Ron Carter (b) Tony Williams (d)

New York, February 15, 1968
CO96671-7
Sanctuary (1) Col KC236278, CBS
CO96662Re-12  Side car I  88471, 22132, Col C2K46862 [CD]
CO96662Re-4  Side car II (1)  - - - -

Note: All above titles also on Mosaic MQ10-177.

[D1658] Miles Davis
Miles Davis With Gil Evans And His Orchestra: Miles Davis (tp) Julius Watkins, Ray Alonge (fhr) Romeo Penque (eng-hrn) Howard Johnson (tu) prob. Karl Porter (bassoon) Hubert Laws (fl) prob. Danny Bank (fl,alto-fl) Wayne Shorter (ts) Warren Smith (mar,tymp) Herbie Hancock (p) Herbie Hancock (el-p) Joe Beck (el-g) Herb Bushler (Hawaiian-g) Lawrence Lucie (mand) Gloria Agostini (harp) or Betty Glauman (harp) Ron Carter (b) Tony Williams (d) Gil Evans (arr,cond)

New York, February 16, 1968

CO96677-4  Falling water  Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD]
CO96677-6  Falling water  - -
CO96677-8  Falling water  - -
CO96677-9  Falling water  - -

[B16250] Kenny Burrell
Herbie Hancock (p) Kenny Burrell (g) Ron Carter (b) Grady Tate (d)

New York, February 19, 1968

104494  Sausalito nights  Verve V/V6-8746
104495  Soulful brothers  - 527652-2 [CD]
104496  Were you there? (kb g-solo)  - 527652-2 [CD]

Note: All titles from Verve V/V6-8746 also on Verve (E)(S)VLP9217, (Jap)20MJ-0052, Verve 589101-2 [CD].

[W8058] Kai Winding
Israel: Kai Winding/J.J. Johnson: Kai Winding, J.J. Johnson (tb) Herbie Hancock (p) Eric Gale (g) Ron Carter (b) Grady Tate (d)


Never my love  A & M 3008
Saturday night  -

[S9905] Soul Flutes
Romeo Penque (fl,pic) George Marge (fl) Henry Watts (vib,mar) Herbie Hancock (p-l) Eric Gale (g) Ron Carter (b) Grady Tate (d)

New York, February 22, 1968

Early autumn (eg out,1)  A & M SP3009
Day-O  -
Buckaroo  -
[B16694] Artie Butler
Burt Collins (tp, fl hn) Eddie Bert, Mickey Gravine, Chauncey Welsch (tb) Romeo Penque (fl, sop) Artie Butler (p, ondioline) Herbie Hancock (p) Dave Carey (vib) Vinnie Bell, Sal Troia (g) Gary Chester (d) Richie Ritz (perc)

New York, February 28, 1968
Have you met Miss Jones?  A & M 3007
Max’s Brazilian hat -

[W8059] Kai Winding
same pers.


[H1383] Herbie Hancock
Speak Like A Child : Herbie Hancock All Stars : Thad Jones (fl hn) Peter Phillips (b-tb) Jerry Dodgion (alto-fl) Herbie Hancock (p) Ron Carter (b) Mickey Roker (d)

Englewood Cliffs, N.J., March 6, 1968

2058 (tk 4)  Riot (alt 1)
Blue Note (Jap) TOCJ-66021 [CD]

2058 (tk 5)  Riot (alt 2)
- Blue Note BLP4279,

2058 (tk 6)  Riot
BST89907, BST84279,
B1-91142,
(Jap) K23P-6725,
(Jap) CJ32-5016, TOCJ-5637 [CD],
TOCJ-5830 [CD], TOCJ-5966 [CD], TOCJ-6110 [CD],
TOCJ-66050 [CD], Blue Note CDP7-46136-2 [CD],
CDP7-91142-2 [CD]
Blue Note BLP4279,

2059 (tk 12)  Speak like a child
BST84279, LA399-H2,
B1-91142,
CDP7-46136-2 [CD],
CDP7-91142-2 [CD], (F)4-97517-2
[CD], (Jap) CJ28-5040 [CD], TOCJ-5637 [CD],
TOCJ-6110 [CD], TOCJ-66050 [CD], TOCJ-66053 [CD]
Blue Note BLP4279,

2060 (tk 19)  First trip (1)
BST84279, CDP7-46136-2 [CD]

Note:  (1) p, b, d only.
Blue Note BLP4279(mono) = Blue Note
BST84279(stereo) = Blue Note (Jap)GXK-8001, (Jap)BNJ-71077, (Jap)CP32-5219 [CD], (Jap)CJ28-5085 [CD], (Jap)TOCJ-5764 [CD].
All above titles also on Blue Note 8-75335-2 [CD] titled "Speak Like a Child"; see March 9, 1968 for rest of CDs.
All above titles also on Blue Note 7243-8-64468-2-4 [CD] titled "Speak Like a Child"; see following session for rest of CD.
All above titles also on Blue Note 3-52747-2 [CD], Blue Note 4-95569-2 [CD].

[H1382] Herbie Hancock
Speak Like A Child : Herbie Hancock All Stars : Thad Jones (flhrn) Peter Phillips (b-tb) Jerry Dodgion (a-fl) Herbie Hancock (p) Ron Carter (b) Mickey Roker (d)

2061 (tk 20) Goodbye to childhood (alt)
Blue Note (Jap)TOCJ-66021 [CD]
Blue Note BLP4279,

2061 (tk 23) Goodbye to childhood
BST84279, BST89907, LA399-H2, (In)JAZ1, (Jap)FCPA-6214, CDP7-46136-2 [CD]

2062 (tk 26) The sorcerer
Blue Note BLP4279, (Jap)K22P-6092/93, Blue Note CDP7-46136-2 [CD], 8-54904-2 [CD], (F)4-97517-2 [CD], (Jap)CJ28-5022 [CD], TOCJ-5187/88 [CD], TOCJ-5830 [CD], Blue Note 7243-8-54904-2-2 [CD]

2063 (tk 32) Toys (1)
Blue Note BLP4279, BST84279, LA399-H2, CDP7-46136-2 [CD], CDP7-91142-2 [CD], CDP7-91142-2 [CD]

Note:
(1) p, b, d only.
Blue Note 7243-8-54904-2-2 [CD] incorrectly lists recording date as March 5, 1968.
All above titles also on Blue Note 8-75335-2 [CD], 3-52747-2 [CD], Blue Note 7243-8-64468-2-4 [CD], Blue Note
[D1659] Miles Davis
Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

"Greek Theatre", University of California, Berkeley, CA., April 19, 1968

- Agitation (unissued) Col
- Footprints
- 'Round midnight
- Nefertiti
- Gingerbread boy

[D1660] Miles Davis
Miles Davis & Gil Evans Orchestra: add Gil Evans and his Orchestra: Esther Mayhan, Arthur Frantz (fhr) Howard Johnson (tu) Dick Houlgate, Bob Richards (bassoon) Anthony Ortega (fl,sop) John Mayhan (fl,b-cl) Joe Škuča (oboe,eng-hrn) Herb Bushler (g,el-b) John Morell (g,mand) Jeff Kaplan (g) Suzanna England (harp) Tommy Vig (perc) Gil Evans (arr,cond)

same place and date

- Untitled (unissued) Col
- You make me feel like a natural woman
- Antigua

[M9933] Wes Montgomery
Road Song: Marvin Stamm (tp) Harvey Estrin, Don Hammond (fl,recorder) Wally Kane (bassoon) Don Ashworth (oboe,recorder) Bernard Krainis (recorder) Herbie Hancock (p) Hank Jones (p,harpsichord) Wes Montgomery (g) Richard Davis (b) Ed Shaughnessy, Grady Tate (d) Bernard Eichen, Charles Libove (vln) Emanuel Vardi (viola) George Ricci (cello) Don Sebesky (arr)


- Fly me to the moon (*) A & M AMS20015,
  (jap)3CXB-66 [CD]
- Yesterday (*) - - SP4247
- I'll be back - -
- Scarborough fair (*) - - SP4247

Note: (*) These titles also on A & M CD2520 [CD].

[M9934] Wes Montgomery

New York, May 8, 1968

- Road song (*) A & M AMS20015,
  (jap)3CXB-66 [CD], SP4247
Greensleeves - -
Green leaves of summer - -
Where have all the flowers gone? (*)

Note: (*) These 2 titles also on A & M CD2520 [CD].
All titles from A & M AMS20015 also on A & M (Jap)D22Y-3922 [CD], POCM-5003 [CD].

[M9935] Wes Montgomery
Herbie Hancock (p) Wes Montgomery (g) Richard Davis (b) prob. Ed Shaughnessy (d)
A & M CD2520 [CD], CD2520 [CD], (Jap)PCCY-10098 [CD]

My favorite things

[D1661] Miles Davis
Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)
New York, May 15, 1968
Col CS9628, CBS
CO99682-1 Country son BPG63352, Mosaic MQ10-177

[D1662] Miles Davis
same pers.
New York, May 16, 1968
CO99683-2 Black comedy (alt) Mosaic MQ10-177
CO99683-12 Black comedy Col CS9628, CBS BPG63352

Note: Both above titles also on Mosaic MQ10-177.

[D1663] Miles Davis
Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (el-p) Ron Carter (el-b) Tony Williams (d)
New York, May 17, 1968
Col CS9628, CBS
CO99684-1/3 Stuff BPG63352, CBS/Sony (Jap)SONP50165, Mosaic MQ10-177

[D1664] Miles Davis
same pers.
New York, May 21, 1968
CO99693 Toute de suite (incomplete) (rejected) Col

[A7407] Roy Ayers
Stoned Soul Picnic: Charles Tolliver (tp) Hubert Laws (fl) Gary Bartz (as) Roy Ayers (vib) Herbie Hancock (p) Miroslav Vitous (b) Ron Carter (b-1) replaces Vitous, Grady Tate (d)

New York, June 20, 1968

14721 Stoned soul picnic (1) Atlantic SD1514
14722 Lil's paradise -
14723 What the people say -
14724 Wave -
14725 For once in my life -
14726 A rose for Cindy (1) -

Note: All above titles also on Atlantic (Jap)P8057, Atlantic Masters 81227-3588-2 [CD].

[T698] Grady Tate

Windmills Of My Mind: Herbie Hancock (org) Billy Butler (g) Bob Cranshaw (b) Bobby Thomas (d) Grady Tate (vcl) + strings, Gene Orloff (cond) Jerome Richardson (ldr) Gary McFarland (arr)

New York, June 24 & 28, 1968
The windmills of your mind Skye SK4D, DCC Jazz DJZ-635 [CD]

[T4146] Charles Tolliver

Charles Tolliver And His All Stars: Charles Tolliver (tp) Gary Bartz (as-1) Herbie Hancock (p) Ron Carter (b) Joe Chambers (d)

Earl's world (gb out) Polydor (E)2460 139 -
Peace with myself (gb out) , Jazz Colours (G)87 4708-2 [CD]
Right now (gb out) -
Household of Saud (1) -
Lil's paradise (1) -
Paper man (1) -

Note: Jazz Colours (G)874708-2 [CD] titled "Ballads for Trumpet"; rest of CD by others. All above titles also on Polydor 2460 139, Arista AL1002 (titled "Paper Man"), Black Lion (E)BLP30117, (Jap)PA-7042, Intercord/Black Lion (G)28410-9U.

[W1589] Tyrone Washington

Tyrone Washington (ts) Herbie Hancock (p) Herbie Lewis (b) Jack DeJohnette (d)

Englewood Cliffs, N.J., August 16, 1968

3085 Untitled (med tempo) (tk 2 or 4) (unissued) Blue Note
3086 Untitled (3/4) (tk 6 or 8) -
3087 Rene (tk 9 or 10) -
[B6182] George Benson

New York, August 27, 1968
Chattanooga choo choo A & M SP3014
Footin' it

Note: Both above titles also on A&M CDA0803 [CD] titled "Shape of Things to Come"; see flwg sessions to October 22, 1968 for rest of CD.
Both above titles also on Verve B0009674-02 [CD] titled "Shape of Things To Come"; see flwg sessions to October 22, 1968 for rest of CD.

[D3439] Paul Desmond
Summertime: Burt Collins, Joe Shepley, Marvin Stamm (tp, flh) Paul Faulise, Urbie Green, J.J. Johnson, Bill Watrous, Kai Winding (tb) Ray Alonge, Jimmy Buffington (flh)
Paul Desmond (as) Mike Mainieri (vib) Herbie Hancock (p) Ron Carter (b) Leo Morris (d)

New York, October 10, 1968
Where is love? A&M SP3015, (Jap) D25Y-3268 [CD]
Summertime, (F) AMLB51073, AM LB51204, (Jap) D25Y-3268 [CD]

Note: Jay Berliner (g) Jack Jennings, Airto Moreira (perc) are listed in the liner notes but these instruments are not audible.

[T6420] Stanley Turrentine
Burt Collins (tp, flh) Jimmy Cleveland (tb) Brooks Tillotson, Dick Berg (flh) Jerry Dodgion (fl, cl, as) Jerome Richardson (fl, cl, ts) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b, el-b) Mel Lewis (d) + 11 strings, incl. Gene Orloff (vln) Thad Jones (arr)

Englewood Cliffs, N.J., October 14, 1968

4026 Hey Jude (*) Blue Note BST84298, CDP7-94861-2 [CD]
4027 Light my fire (*) -
4028 (There's) Always something there - 45-1948

Note: All above titles also on Liberty 4404
[CD].
(*) These titles also on Blue Note 7243-4-93991-2 [CD].

[D3440] Paul Desmond
Burt Collins, Joe Shepley, Marvin Stamm, John Eckert (tp, fl-hrn) Wayne Andre, Paul Faulise, Urbie Green, Bill Watrous, Kai Winding (tb) Ray Alonge, Jimmy Buffington, Tony Miranda (fhr) Paul Desmond (as) Herbie Hancock (p) Ron Carter (b) Leo Morris (d) [aka Idris Muhammad (d)]

New York, October 16, 1968
Emily
North by northeast

[D3441] Paul Desmond
unknown (g-1) added

New York, October 24, 1968
Olvidar (1)
Someday my prince will come

[T6421] Stanley Turrentine
Thad Jones (tp, arr) Burt Collins (fl-hrn) Jimmy Cleveland (tb) Jimmy Buffington, Dick Berg (fhr) Jerry Dodgion (fl, cl, as) Jerome Richardson (fl, cl, ts) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b, el-b) Mickey Roker (d) + 12 strings, incl. Gene Orloff (vln)

4041 Home town
4042 Stoned soul picnic
4043 When I look into your eyes
4044 Those were the days
4045 Song for Bonnie

Note:
All titles from Blue Note BST84298 also on Applause APP4404, Liberty 4404 [CD].

[D3442] Paul Desmond
Burt Collins, Joe Shepley, Marvin Stamm (tp, fl-hrn) Paul Faulise, Urbie Green, J.J. Johnson, Kai Winding (tb) Ray Alonge, Jimmy Buffington (fhr) Paul Desmond (as) Mike Mainieri (vib) Herbie Hancock (p) Ron Carter (b) Airto Moreira (d) Jack Jennings (perc)

New York, November 5, 1968
Lady in cement

Note:
Jay Berliner (g) is listed in the liner notes but no guitar is audible.
[J3979] J.J. Johnson
Betwixt And Between : J.J. Johnson, Kai Winding (tb) Roger Kellaway (el-p) Herbie Hancock (p) Charles Covington (org) Joe Beck, Eric Gale (g) Ron Carter (b) Chuck Domanico, Russell George, Chuck Rainey (el-b) Leo Morris, Dennis Seiwell (d) Airto Moreira (d,finger cymbal) Warren Smith (tamb) + unknown string section
New York, October 22 & 29, November 5, 1968

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>Casa forte</td>
<td>A &amp; M SP3016</td>
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<tr>
<td>Betwixt and between</td>
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<tr>
<td>Little drummer boy</td>
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<tr>
<td>Don't go love, don't go</td>
<td></td>
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<tr>
<td>Mojave</td>
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<tr>
<td>Stormy</td>
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<tr>
<td>Wichita lineman</td>
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<tr>
<td>Just a funky old vegetable</td>
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<tr>
<td>bin</td>
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<tr>
<td>Willie, come home</td>
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[D1668] Miles Davis
Water Babies : Miles Davis (tp) Wayne Shorter (ts) Chick Corea, Herbie Hancock (el-p) Dave Holland (el-b) Tony Williams (d)
New York, November 11, 1968

<table>
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<tr>
<th>Title</th>
<th>Label</th>
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<tr>
<td>Dual Mr. Tillmon Anthony</td>
<td>Col PC34396, CBS 81741</td>
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<tr>
<td>Williams Process</td>
<td></td>
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<tr>
<td>Two faced</td>
<td>Col PC34396, CBS 81741</td>
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</table>

Note: Ron Carter (b) is listed in liner notes, but not audible. Mx CO102327 is incorrectly listed on the label as "Dual Mr. Tillmon Anthony" by William Process. Tillmon in Tony Williams middle name. Both above titles also on Mosaic MQ5-209.

[D1669] Miles Davis
Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Chick Corea, Herbie Hancock (el-p) Dave Holland (b) Tony Williams (d)
New York, November 12, 1968

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>Splash</td>
<td>88471, 22132, Col</td>
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<tr>
<td></td>
<td>C2K46862 [CD], Mosaic MQ5-209</td>
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<tr>
<td>Interlude 1</td>
<td>(rejected Col)</td>
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<tr>
<td>Interlude 2</td>
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<tr>
<td>Interlude 3</td>
<td></td>
</tr>
<tr>
<td>Interlude 4</td>
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</table>

Note: "Splash" was first issued on Columbia PC236278 but without its introduction.
On the rejected interludes, which are composed fragments with no improvisation and which were not assigned master numbers, Chick Corea plays organ and Herbie Hancock plays electric harpsichord.

[G973] Luis Gasca
Luis Gasca (tp, flhnr) Hubert Laws (fl, b-fl) Lew Tabackin (fl) Joe Henderson (ts) Herbie Hancock, Paul Griffin (p) Chuck Rainey, Richard Davis (b) Mickey Roker, Bernard "Pretty" Purdie (d)
New York, November 13, 1968

15658 Joy ride (1) Atl SD1527
15659 Cosia no. 2 (2) -
15660 Happy soul (unissued)
15661 Just a little bit (3) Atl SD1527
Note:
(1) Luis Gasca (flhnr) Hubert Laws (fl) Lew Tabackin (fl), Herbie Hancock (p) Richard Davis (b) Mickey Roker (d).
(2) same as (1) add Joe Henderson (ts), also Luis Gasca (tp) Hubert Laws (b-fl).
(3) Luis Gasca (flhnr) Hubert Laws (fl) Paul Griffin (p) Chuck Rainey (b) Bernard "Pretty" Purdie (d).
All titles from Atlantic SD1527 also on Collectables COL-CD-6619 [CD] titled "Horizons/The Little Giant".

[D3443] Paul Desmond
John Eckert, Joe Shepley, Marvin Stamm (tp, flhnr) Paul Faulise, Urbie Green, Bill Watrous, Kai Winding (tb) Ray Alonge, Tony Miranda (fhr) Paul Desmond (as) Herbie Hancock (p) Joe Beck (g) Ron Carter (b) Airto Moreira (d)
New York, November 20, 1968
A&M SP3015,
Samba with some barbecue (F)AMLB51204, Mayfair (E)AMLB1003
Note:
Some sources give this date as December 20, 1968.

[D3445] Paul Desmond
pers unknown but poss same as November 20, 1968.
New York, poss. October/November 1968
Autumn leaves A & M Records SP3015
Note: A&M Records SP3015 = CTI (Jap)D32Y3816 [CD].

[D1670] Miles Davis
Miles Davis Group: Miles Davis (tp) Wayne Shorter (ts) Joe Zawinul (org) Herbie Hancock, Chick Corea (el-p) Dave Holland (b) Tony Williams (d)
New York, November 25, 1968
CO102342-* Splashdown  Col KC236278, CBS 88471, 22132, Col C2K46862 [CD], Mosaic MQ5-209

CO102343- Interlude 1 (no horns)  (rejected Col)
CO102343- Interlude 2 (no horns) -

[D1671] Miles Davis
Miles Davis Group: Miles Davis (tp) Wayne Shorter (sop,ts) Joe Zawinul (org-1,el-p-2) Herbie Hancock (el-p-1) Chick Corea (el-p) Dave Holland (b) Jack DeJohnette (d,tamb-1) Teo Macero (tamb-1)

New York, November 27, 1968

CO102344-* Ascent (1)  Col KC236474
CO102345-12 Directions (I) (2) -
CO102345-N6 Directions (II) (2) -

Note: The first issued version of "Ascent" used crossfades in two places. These have been corrected with clean edits that correct the phrase and bar structure of the piece. Because of a mislabeled Columbia mix reel, many discographies have listed the first section of "Ascent" as being an interlude from the November 25 session. This is not the case. This piece was recorded in order in four sections at this date and has nothing whatsoever to do with any interludes from the prior sessions nor was this piece ever tentatively called "Interlude". Source: Mosaic MQ5-209. All above titles also on Mosaic MQ5-209.

[N295] Milton Nascimento

Bridges (hh out)  A & M SP3019,  
       (Jap)D32Y-3820 [CD]  
Vera Cruz (1)  
Tres pontas  
Outubro (av vcl)  
Courage (hh out)  
Rio Vermelho (1)  
Gira Girou (1)  
Morro velho  
Catavento (jm out)  
Cancao do sol  

Note:  All above titles also on A & M  
       (Jap)C25Y-3820, D22Y-3914, POCM-5024 [CD], (Bra)2037, A & M CD0814 [CD].

[C7334] Burt Collins  
Lennon/McCartney Live : Burt Collins, Joe Shepley, Bernie Glow (tp,flhrn,pic-tp)  
Garnett Brown (tb) Paul Faulise (b-tb) Joe De Angelis (fhr) Tony Price (tu) Jerry  
Dodgion (fl,sop) Herbie Hancock (el-p) Bob Cranshaw (b) Mickey Roker (d)  
       New York c. 1969  
       She's a woman  MTA Records NWS4  
       Lady Madonna  -  
       Hey Jude  -  
       Penny Lane  -  

[C7335] Burt Collins  
Myron Youles (b-tb) replaces Paul Faulise  
       New York c. 1969  
       Eleanor Rigby  MTA Records NWS4  
       Eight days a week  -  

[C7336] Burt Collins  
LLoyd Michaels (tp) replaces Bernie Glow  
       New York c. 1969  
       Norwegian wood  MTA Records NWS4  
       Magic mystery tour  -  

[M12504] John Murtaugh  
Blues Current : John Murtaugh (synt) Herbie Hancock (p) Jerry Jemmott (el-b) Bernard  
"Pretty" Purdie (d)  
       c. 1969  
       Blues current  Polydor 24-4016  
       Blues for dreaming  -  
       The sign wave's connected  
       to the pulse wave  -  
       Good old fashioned  
       electronic synthesizer blues  -  
       Travelin' man  -  
       Ramblin'  -
The floater -
Slinky -
All day Saturday -
Moon rock -

[H1384] Herbie Hancock
Jingle Bell Jazz : Woody Shaw (tp) Jimmy Cleveland (tb) Frank Wess (ts) Dave Carey (vib) Herbie Hancock (el-p) Chick Corea (p) Al Caiola (g) George Duvivier (b) Ed Shaughnessy (d)

New York, January 14, 1969
Columbia PC36803,
Deck the halls (Jap) JP36803, 32DP812 [CD]

Note: The rest of Columbia (Jap) 32DP812 [CD] by others.

[D1672] Miles Davis
In A Silent Way : Miles Davis (tp) Wayne Shorter (sop) Herbie Hancock, Chick Corea (el-p) Joe Zawinul (org) John McLaughlin (el-g) Dave Holland (b) Tony Williams (d)
New York, February 18, 1969

CO103510-* Shhh/Peaceful Col CS9875, CBS 63630
CO103511-1 In a silent way (rehearsal) Mosaic MQ5-209
(#)

CO103511-2 In a silent way (2) Col CS9875, CBS 63630,
AE-13, C5X45000,
CBS/Sony
(Jap) SOPB55047/8
Col CS9875, CBS 63630,
AE-13, C5X45000,
CBS/Sony
(Jap) SOPB55047/8

CO103511-* It's about that time

Note: The original title for Mx. CO103510 was "Mornin' fast train from Memphis to Harlem". This session has been reported as having taped as little as 27 minutes and as much as two hours of music. In fact, the 40 minutes of music presented here on Mosaic MQ5-209 is all that was committed to tape on that day. The version on AE-13 is edited further and titled "In a silent way"/"It's about that time pt. 1 & 2".
Mx COC5X45000 has "It's about that time" only. Segments of all titles, except (#), also on Columbia CK67909 [CD] titled "Panthalassa The Music of Miles Davis 1969-1974", are constructed as
remixed as "In a silent way/Shh/Peaceful/It's about that time".
All titles, except (#), also on Columbia C40580 [CD] titled "In a Silent Way".
All titles, except (#), also on CBS/Sony (Jap)35DP-70 [CD] titled "In a Silent Way".
All above titles also on Mosaic MQ5-209.

[D1673] Miles Davis
Miles Davis Group : Miles Davis (tp) Wayne Shorter (sop) Joe Zawinul (org) Chick Corea, Herbie Hancock (el-p) John McLaughlin (el-g) Dave Holland (b) Joe Chambers (d)

CO103516-* The ghetto walk Mosaic MQ5-209
CO103517-6 Early minor -

[M1821] Steve Marcus
The Lord's Prayer : Jack Gale (tp) Dave Gale (tb) Steve Marcus (sop,as) Tom Zimmerman (ts) Herbie Hancock (p,el-p) Miroslav Vitous (b) Ed Xiques (b-1) Larry Clark (d,vcl) Rachel Perkins (recorder-2)

16502 Just like tome thumb's blues (lc vcl) Vortex SD2013
16503 Wild thing (lc vcl) (1) -
16504 America (no drums) (2) -
16505 The Lord's prayer (lc vcl) -
(1)

[A7409] Roy Ayers
Daddy Bug : Roy Ayers (vib) Herbie Hancock (p) Ron Carter (b) Freddie Waits (d)
following added July 21, 1969 on (2) : Hubert Laws (fl) George Marge, Jerome Richardson, Romeo Penque (sop,b-cl) Bill Fischer (arr,cond)

New York, March 11, 1969
16510 Look to the sky (2) Atlantic SD1538
16511 I love you Michelle (2) - , SD1692
16512 This guy's in love with you (2) -

[Z683] Attila Zoller
Attila Zoller Quartet : Herbie Hancock (p) Attila Zoller (g) Ron Carter (b) Joe Chambers (d)

New York, March 24, 1969
16614 Wild wild Wes (unissued) Atlantic
16615 Kind of love -

[Z684] Attila Zoller
Attila Zoller Septet : Lew Tabackin (ts) Herbie Hancock (p) Attila Zoller, Howard Collins (g) Reggie Workman (b) Mickey Roker (d) Karol Szorady (unknown inst)

New York, March 25, 1969
16616 Gypsy cry (unissued) Atlantic
16617 Horns -
16618 At twilight -
16619 Tamara -

[H1385] Herbie Hancock
The Prisoner : Johnny Coles (flhrn) Garnett Brown (tb) Tony Studd (b-tb) Hubert Laws (fl) Jerome Richardson (b-cl) Joe Henderson (ts,alto-fl) Herbie Hancock (p,el-p) Buster Williams (b) Albert "Tootie" Heath (d)
Englewood Cliffs, N.J., April 18, 1969
Blue Note BST84321, LA399-H2, CDP0777-7-89287-2-0 [CD]
Blue Note BST84321, BST89907

4011 (tk 10) The prisoner
4012 (tk 31) He who lives in fear

Note: Both above titles also on Blue Note 4-95569-2 [CD].

[H1386] Herbie Hancock same
Englewood Cliffs, N.J., April 21, 1969
Blue Note BST84321, BST89907, 4-95569-2 [CD], 7243-8-54904-2-2 [CD]

[H1387] Herbie Hancock
Jack Jeffers (b-tb) Romeo Penque (b-cl) added, Jerome Richardson (fl)
Englewood Cliffs, N.J., April 23, 1969
Blue Note BST84321, (Du)1A158-83401/4, Blue Note 4-95569-2 [CD]
Blue Note BST84321, Blue Note 4-95569-2 [CD]

4014 (tk 42) Fire water
4014 (tk 45) Fire water (alt)
4015 (tk 52) Promise of the sun

Note: All titles on Blue Note BST84321 also on Blue Note (Jap)GXK8138, (Jap)CP32-5220 [CD], (Jap)CJ28-5109 [CD], Blue Note 5-25649-2 [CD].

[A7410] Roy Ayers
Buster Williams (b) Mickey Roker (d) replace Ron Carter, Freddie Waits, following added May 16, 1969 on (1) : strings, Bill Fischer (arr,cond)
New York, May 12, 1969

16990 Shadows (1) Atlantic SD1538
16991 Daddy bug (2) - , SD1692
16992 Bonita (1) - , SD1692
16993 Native dancer Atlantic SD1692
16694 On top of Old Smokey (unissued)
It could only happen to you  Atlantic SD1538

Note:  Mx. 16691 was issued on Atlantic SD1692 without reeds.
All titles from Atlantic SD1538 also on Collectables COL-CD-6273 [CD].

[M1822]  Steve Marcus
Jack Gale (tp) Dave Gale (tb) Steve Marcus (ts-1,sop) Tom Zimmerman (ts) Herbie Hancock (p,el-p) Frank Stuart (g) Miroslav Vitous (b,el-b-1) Bob Moses (d) Larry Clark (vcl,d-1) + string quartet, Gene Orloff (ldr)

New York, May 12, 1969
16988  Hey Jude (lc vcl) (1)  Vortex SD2013
16989  T with strings

[H4556]  Joe Henderson
Power To The People : Mike Lawrence (tp) Joe Henderson (ts) Herbie Hancock (p-1,el-p-2) Ron Carter (b-3,el-b-4) Jack DeJohnette (d)

New York, May 23, 1969
Power to the people (hh out,4)  Milestone MSP9024, 64068
Afro centric (2,4)  - -

Note:  Both above titles also on Milestone 8MCD-4413-2 [CD].

[H4557]  Joe Henderson
Mike Lawrence out

New York, May 29, 1969
Black narcissus (2,3)  Milestone MSP9024, 64068
Opus one point five (1,3)  - -
Isotope (1,3)  - -
Lazy afternoon (1,3)  - -

Note:  All above titles also on Milestone 8MCD-4413-2 [CD].

[W8957]  Phil Woods
Round Trip : Thad Jones (tp,flhrn) Ray Alonge, Jimmy Buffington, Jimmy Cleveland (tb) Tony Studd (b-tb) Phil Woods (as,arr) Jerry Dodgion, Romeo Penque, Jerome Richardson (reeds) Herbie Hancock (p) Richard Davis (b) Grady Tate (d) + strings : Henri Aubert, Julius Brand, Fred Buldrini, Max Cahn, Paul Gershman, Emanuel "Manny" Green, Julius Held, Harry Katzman, Joe Malin, Matthew Raimondi, Tosha Samaroff, Marcia Van Dyke (vln) Alfred Brown, Harold Coletta, Cal Fleisig, David Mankowitz (viola) Seymour Barab, Charles McCracken, Kermit Moore, George Ricci (cello) Chris Swansen (cond)

New York, July 9, 1969
106326  Here's that rainy day (pw arr)  Verve V6-8791, 314-559804-2 [CD]
106327  Flowers (pw arr)  - -
106328  Solitude (pw arr)  - -
[M1823] Steve Marcus
Steve Marcus (ts) Herbie Hancock (p,el-p) Miroslav Vitous (b) Bob Moses (d)
New York, July 16, 1969
17383    Hope   Vortex SD2013
17384    Amy   -
Note:    All titles from Vortex SD2013 also on Vortex (Jap)MT-2013.

[Z686] Attila Zoller
Gypsy Cry : Lew Tabackin (tarogato-1) Herbie Hancock (el-p,p-2) Attila Zoller (g)
Reggie Workman (b) Gerald "Sonny" Brown (d)
New York, July 23, 1969
17411    At twilight (1) Collectables COL-CD-6178 [CD]
17412    Alicia's lullaby    -    -
17413    Meet in Berlin    -    -
17414    Sweet hustler    -    -
17415    Wild wild Wes Collectables COL-CD-6178 [CD]

[Z687] Attila Zoller
Victor Gaskin (b) replaces Reggie Workman
New York, August 4, 1969
17504    Another kind of love (1) Collectables COL-CD-6178 [CD]
17505    Horns (1)    -    -
17506    Gypsy cry (1,2)    -    -
17507    The birds and the bees    -    -
17508    Wild wild Wes (unissued)
Note:    (2) Herbie Hancock plays p & el-p; on all other titles he plays only el-p.
         Embryo SD523(mono) = CS523(stereo).

[A7412.10] Roy Ayers
Roy Ayers (vib) Herbie Hancock (p) Sonny Sharrock (g) Ron Carter (b) Bruno Carr (d)
following added on (1), poss. recorded May 16, 1969 : add strings, Bill Fischer (arr,cond)
New York, August 13, 1969
17780    Daddy bug (unissued)
17781    Emmie (1) Atlantic SD1538
Note:    An earlier, unissued version, of "Emmie" may have been recorded March 18, 1969.

[D3448] Paul Desmond
Bridge Over Troubled Water : Paul Desmond (as) Herbie Hancock (el-p) Sam Brown (g)
Gene Bertoncini (g-1) replaces Brown, Ron Carter (b) Jerry Jemmott (el-b-2) replaces Carter, Joao Palma, Bill Lavorgna (d) Airto Moreira (perc) + horns, strings, Don Sebesky (arr)
New York, 1969

El condor pasa
A&M SP3032, (F)AMLB51204

So long, Frank Lloyd Wright (1)
-

The 59th Street bridge song [Feelin' groovy]
, (F)AMLB51204, (Jap)D25Y-3268 [CD]

Mrs. Robinson
-

Old friends (no p)
, (Jap)D25Y-3268 [CD]

America
-

For Emily, whenever I may find her
-

Scarborough Fair/Canticle
, (F)AMLB51204, (Jap)D25Y-3268 [CD]

Cecilia (1)
-

Bridge over troubled water (2)
, (Jap)D25Y-3268 [CD]

Note: All above titles also on A&M (E)AMLS2005, (It)SLAM47019, (Jap)AML-323, AMP-4011, LAX-3105. All above titles also on Verve B0010713-02 [CD] titled "Bridge Over Troubled Water".

[H1388] Herbie Hancock
Fat Albert Rotunda : Johnny Coles (tp,flhnr) Garnett Brown (tb) Joe Henderson (ts,alto-fl) Herbie Hancock (p,el-p) Buster Williams (b,el-b) Albert "Tootie" Heath (d)
Englewood Cliffs, N.J., October 4 & 16, November 26 & December 8, 1969

Fat mama
Warner Bros WS1834, (E)56293

Tell me a bedtime story
- - , (Jap)P5136-37

Oh ! oh ! here he comes
- -

Jessica
- -

Fat Albert Rotunda
- -

Note: All above titles also on Warner Archives 45732-2 [CD] titled "Mwandishi: The Complete Warner Bros. Recordings". All above titles also on Warner Bros (G)56293 titled "Fat Albert Rotunda", (Jap)BP8986.

[H1388.10] Herbie Hancock

Englewood Cliffs, N.J., October 4 & 16, November 26 & December 8, 1969

Wiggle waggle
Warner Bros WS1834, (E)56293, (Jap)P5136-37

Lil' brother
- - -

Note:
All titles from Warner Bros WS1834 also on Warner Special Marketing (Du)247540 [CD].
Both above titles also on Warner Bros (G)56293, (Jap)BP8986, Warner Archives 45732-2 [CD].

[C2479] Ron Carter

Uptown Conversation : Hubert Laws (fl) Herbie Hancock (p,el-p) Sam Brown (g) Ron Carter (b,el-b) Grady Tate (d)
New York, October 6, 1969

17836 Uptown conversation Embryo SD521, 521-2 [CD], Atlantic SD2-720
17837 Little waltz (sb out) - -
17838 R.J. - -
17839 Ten strings (g,b only) - -

Note: See flwg session for the rest of Embryo 521-2 [CD].

[C2480] Ron Carter

Herbie Hancock (p) Ron Carter (b) William E. Cobham (d) [aka Billy Cobham (d)]
New York, October 7, 1969

17870 Einbahnstrasse (*) Embryo SD521, 521-2 [CD], Atlantic SD1696
17871 Einbahnstrasse (alt take) - -
17872 Half a row - -
17872 Doom [Mood] - -
17872 Doom [Mood] (alt take) - -

Note: (*) This title also on Atlantic (Eu)ATL50326.
Titles on Atlantic SD1696 as by Herbie Hancock.
All titles from Embryo SD521 also on Atlantic (Jap)P-7514, Embryo 7567-81955-2 [CD].

[V2417] Miroslav Vitous

Infinite Search : Joe Henderson (ts-1) Herbie Hancock (el-p) John McLaughlin (g) Miroslav Vitous (b) Jack DeJohnette (d)
New York, October 8, 1969

| 17887 | London ride                         | Embryo SD524, Atl SD1622 |
| 17888 | I will tell him on you (1,*):       |                           |
| 17889 | Freedom jazz dance (suite #) (1,+):|                           |
| 17891 | Infinite search                     |                           |
| 17892 | When face gets pale                 |                           |
| 17893 | Mountain in the clouds              |                           |

Note:

Atlantic SD1622 titled "Mountain in the clouds".
(+ This title also on Atlantic 7567-81711-2 [CD] titled "Atlantic Jazz : Fusion"; rest of CD by others.

[V2418] Miroslav Vitous
Joe Chambers (d) replaces Jack DeJohnette

New York, October 8, 1969

| 17890 | Cerecka (jml out,1)                 | Embryo SD524, Atl SD1622 |
| 17894 | Epilogue                            |                           |

Note:

(*) This title also on Atlantic (E/F)ATL50406 titled "Mountain in the clouds".
Atlantic SD1622 titled "Mountain in the clouds".
All titles from Embryo SD524 also on Embryo (Jap)P6070A, P7501A, 30XD-1047 [CD], AMCY-1040 [CD], AMCY-1185 [CD], Collectables COL-CD-6238 [CD].

[B6190] George Benson
Body Talk : Freddie Hubbard, Mel Davis, Bernie Glow, Marvin Stamm (tp) Wayne Andre (tb) Phil Bodner, Hubert Laws, Sammy Fortune, Jerome Richardson, Don Ashworth (reeds) Herbie Hancock, Bob James, Ernie Hayes (p,org) George Benson (g,vcl) Ron Carter, Jerry Jemmott (b) Ray Barretto, Andy Gonzales (perc) Ed Shaughnessy, Idris Muhammad (d) + unknown strings, Don Sebesky (arr)

New York, October 22, 23 and November 4 & 5, 1969

Golden slumbers A & M SP3028
You never give me your money -
Because -
Come together -
Oh ! darling -
Here comes the sun -
I want you (she's so heavy)  - 
Something  - 
Octopus' garden  - 
The end  - 

Note: Also on A&M CD 0821 as "The other side of Abbey Road".

[D1680] Miles Davis
Big Fun: Miles Davis (tp) Bennie Maupin (b-cl) Steve Grossman (sop) Herbie Hancock, Chick Corea (el-p) John McLaughlin (g) Ron Carter (b) Harvey Brooks (el-b) Billy Cobham (d,triangle) Airto Moreira (guica,berimbau) Khalil Balakrishna (sitar) Bihari Sharma (tambura,tabla)

New York, November 19, 1969

CO103282  Great expectations  Col 4-45090, 4-46074, PG32866, CBS (F)4927, CBS/Sony (Jap)SOPH49/50, Mosaic MQ6-183, Columbia Legacy 88697-54519-2 [CD] 
CO103283  Orange lady [Mulher Loranja]  Col PG32866, Mosaic MQ6-183
Yaphet Corrado

Note: The issue on Col 4-45090, 4-46074, CBS (F)4927 and CBS/Sony (Jap)SOPH49/50 is a long excerpt.

[D1681] Miles Davis
Miles Davis (tp) Bennie Maupin (b-cl) Steve Grossman (sop) Larry Young (org,celeste) Chick Corea (p) Herbie Hancock (el-p) John McLaughlin (g) Khalil Balakrishna (sitar) Dave Holland (b) Harvey Brooks (el-b) Jack DeJohnette (d-1) Billy Cobham (triangle-1,d-2) Bihari Sharma (tambura,tabla) Airto Moreira (guica,berimbau)

New York, November 28, 1969

CO103289  Trevere (1)  Mosaic MQ6-183
The big green serpent (1)  -
CO103290  The little blue frog (alt) (2)  Col 4-45090, CBS (F)4927, CBS/Sony (Jap)SOPH49/50, Mosaic MQ6-183, Columbia Legacy 88697-54519-2 [CD]
CO103290  The little blue frog (2)  

Note: Mx CO103290 is a long excerpt on all issues. "The little blue frog" is incorrectly listed on label and cover of CBS (F)4504721, but instead an excerpt of "Go ahead John" is used (see March 2, 1970).
[H3746] Albert "Tootie" Heath
Kawaida : Don Cherry (tp) Jimmy Heath (ts,sop) Billy Bonner (fl-1,perc-1) Herbie Hancock (p) Buster Williams (b) Albert "Tootie" Heath (d) Ed Blackwell (bells,perc) Mtume (cga)

New York, December 11, 1969
Baraka [Blessing] 
Trip TLP5032, O'Be 301
Maulana 
Trip TLP5032, O'Be 301,
Kawaida 
Upfront UPF-194
Dunia 
- -
Kamili 
- - -

Note: All above titles also on Trip (Jap)BT5015 titled "Kawaida". Upfront UPF-194 titled "Traces". All above titles also on Jazz World (B)JWD102.232 [CD] titled "Baraka".

[H1389] Herbie Hancock
Mwandishi : Eddie Henderson (tp,flhrn) Julian Priester (tb) Bennie Maupin (b-cl,alto-fl) Herbie Hancock (e-p) Ronnie Montrose (g) Buster Williams (b,e-b) Billy Hart (d) Leon "Ndugu" Chancler (d,perc) Jose Chepito Areas (cga,timb)

1970
Ostinato [Suite for Angela] 
Warner Bros WS1898, (F)46077, (Jap)P5136-37
You'll know when you get there (rm,lc out) 
- - -
Wandering spirit song (rm,lc out) 
- -

Note: All above titles also on Warner Bros (Jap)P8044, Warner Archives 45732-2 [CD].

[S12571] Sonny Stitt
When Sonny Blows Blue : Sonny Stitt (as,ts) Ted Sommer (vib) Herbie Hancock (p,e-l,p,org) Gene Bertoncini (g) Bucky Pizzarelli (g-1) Howard Collins (g-2) Ron Carter (b) Grady Tate (d)

New York, January 7, 8 & 9, 1970
Out of this world (2) 
Jamal LPS-5161
Jason's blues (1) 
- -
MacArthur Park (2) 
- -
My idea 
- -
Summertime 
- -
Sonny 
- -
When Sonny blows blue 
- -
Opus 1 (1) 
- -

[H8579] Freddie Hubbard
Red Clay : Freddie Hubbard (tp) Joe Henderson (ts,fl-1) Herbie Hancock (e-p,org-2) Ron Carter (b,e,b-3) Lenny White (d)

Red clay (3,*)
CTI 6001, CTI/CBS
ZK40809 [CD], CTI
(Jap)LAX3266

Delphia (1,2)

Suite Sioux

The intrepid fox (*)

Cold turkey

Note:

CTI (Jap)LAX-3266 titled "The baddest Hubbard"; see various flwg sessions to October 1972 for the rest of this LP; all titles from CTI (Jap)LAX-3266 also on CTI 6047 (same title).

(*) These 2 titles also on Epic Legacy EK90689 [CD] titled "Jazz Moods".

All above titles also on Epic/Legacy EK85216 [CD] titled "Red Clay"; see CTI All Stars, July 19, 1971 for rest of CD.

All above titles also on Masterworks Jazz 76822-2 [CD] titled "Red Clay"; see CTI All Stars, July 19, 1971 for rest of CD.

All above titles also on CTI (Jap)SR3303, LAX-3176, K20P-6821, K20Y-9516 [CD], KICJ-2053 [CD].

[J5202] Quincy Jones
Gula Matari : Quincy Jones And His Orchestra : Freddie Hubbard, Danny Moore, Ernie Royal, Marvin Stamm, Gene Young (tp,flhrn) Wayne Andre, Al Grey, Benny Powell, Tony Studd (tb) Hubert Laws (fl) Jerome Richardson (sop) Pepper Adams (bar) Danny Bank (bar,bassax) Milt Jackson (vib) Herbie Hancock, Bob James, Bobby Scott (keyboards) Eric Gale (g) Toots Thielemans (g,whistle) Seymour Barab, Kermit Moore, Lucien Schmit, Alan Shulman (cello) Ray Brown (b) Major Holley (b,vcl) Grady Tate (d) Jimmy Johnson, Warren Smith (perc) Valerie Simpson, Marilyn Jackson, Maeretha Stewart, Barbara Massey, Hilda Harris (vcl)

New York, March 25 & 26, 1970

Bridge over troubled water A & M SP3030, CD820
[CD]

Walkin'

Hummin'

[D1691] Miles Davis
A Tribute To Jack Johnson : Miles Davis (tp) Steve Grossman (sop) Herbie Hancock (el-p,org,farfisa) John McLaughlin (g) Mike Henderson (el-b) Billy Cobham (d)

New York, April 7, 1970

CO105098- Right off Col 4-45350, S20455,
CO105098-12 Right off (containing flwg) KC30445, CK47036 [CD]
fragments * :)
(a) Right off (part 1) (sg, hh out)
(b) unknown ballad
(c) Right off (part 2)
(d) Right off (part 3)
(incomplete) (md out)

CO105098-4

Yesternow

Col S20455, KC30445,
CBS/Sony
(Jap) SOPB55047/8,
SOPC57110, Col CK47036
[CD]

CO105099-5

Yesternow (md out)
(unissued) Col

Note:
el-p is not audible on any known takes
even though Herbie Hancock is listed by
Columbia on that instrument.
Mx CO105098 is edited on Col 4-45350
and issued as pt. 1 & 2.
The above titles are from the soundtrack
to the movie "Jack Johnson" and the titles
contain fragments shown above marked (*).
Yesternow :
a) Yesternow
b) Right channel : Davis playing over arco
   bass
c) Left channel : Shhh/peaceful (excerpt)
   (see Feb 18, 1969)
d) Willie Nelson (see February 18, 1970)
e) unknown title (excerpt)
   Davis plays trumpet with unknown big
   band. Brock Peters (narr) later
   overdubbed (see February, 1970).

"Yesternow" is an edited incomplete
version of take 4.
Miles Davis' solo is identical on "Right off",
"Yesternow", and "unknown title".
The 1st and 3rd segment of "Yesternow"
are edited together and called "Jack
Johnson" when issued on Teo Mecero
99045-1A.
Both issued titles also on Columbia
Legacy 5192642 [CD] titled "A Tribute to
Jack Johnson".
Both issued titles also on CBS/Sony
(Jap)CSCS-5153 [CD] titled "A Tribute to Jack Johnson".

[J5203] Quincy Jones
Same but Ron Carter (b) Richard Davis (b) Don Elliott (bass marimba) added

New York, May 12, 1970
A & M SP3030, SP3705,
Gula Matari CD820 [CD], (Can)69997
[CD],
CD6550 [CD]

Note: All titles from A&M SP3030 also on
A&M (Jap)AML-333, LAX-3094, AMP-18013, C25Y-3812, D32Y-3812 [CD],
POCM-5005 [CD], Canyon (Jap)D22Y-3923 [CD].

[D1693] Miles Davis
Get Up With It : Miles Davis (tp) Steve Grossman (sop) Keith Jarrett, Herbie Hancock
(keyboards) John McLaughlin (g) Mike Henderson (el-b) Billy Cobham (d) Airto
Moreira (perc)

New York, May 19, 1970
CO103883 Honky tonk Col KG33236, C5X45000,
CBS 88092, Line CLCD
9.00927/8 [CD]

CO103884-3 untitled Davis original (unissued) Col

Note: (*) Steve Grossman out on the issued parts.
The first introduction of "Honky tonk" is repeated at the end.
Part of Mx CO103883 is edited into "Sivad" recorded December 18, 1970.
The date on C5X45000 is wrongly given as June 19-20, 1974.
Line CLCD9.00927/8 [CD] titled "Get up with it Parts 1 & 2"; see various flwg
sessions to October 7, 1974 for the rest of this CD.

[D1696] Miles Davis
Live/Evil : Miles Davis (tp) Steve Grossman (sop) Keith Jarrett, Herbie Hancock, Chick
Corea (keyboards) Ron Carter (b) Jack DeJohnette (d) Airto Moreira (perc) Hermeto
Pascoal (d,voice)

New York, June 3, 1970
CO103891 Little high people (unissued) Col
CO103892 Selim Col C30954, CBS 67219,
Sony (Jap)SRCS-5715/16 [CD]
CO103892-alt New Um Talvez - - - -
Note: Steve Grossman is not audible on Mx CO103892.
Airto Moreira is not audible on Mx CO103892-alt.

[D1697] Miles Davis
Miles Davis (tp) Steve Grossman (sop) Keith Jarrett, Herbie Hancock, Chick Corea (keyboards) Hermeto Pascoal (el-p, whistling, d, voice) John McLaughlin (g) Dave Holland (b) Jack DeJohnette (d) Airto Moreira (perc)
New York, June 4, 1970
CO103893 The mask (part 1) (rhythm only) (unissued) Col
CO103893 The mask (part 2) (rhythm + tp) -
CO103894-4 The mask -
CO103895 Little church Col G30954, Sony (Jap) SRCS-5715/16 [CD]

Note: Pascoal is listed by Columbia but not audible on these tracks.
On Mx CO103895 only tp, whistling, b and org can be heard.

[Z213] Joe Zawinul
Zawinul: Woody Shaw (tp) George Davis (fl) Earl Turbinton (sop) Joe Zawinul, Herbie Hancock (el-p) Miroslav Vitous, Walter Booker (b) Billy Hart, David Lee (perc)
New York, August 6, 1970
19819 In a silent way (*) Atl SD1579, SD1694, P24052, (F) W50319
19820 Doctor Honoris Causa - -
Note: (*) This title also on Rhino R2-72581 [CD] titled "Jazz Fusion, Vol. 1"; rest of CD by others.
(*) This title also on Atlantic 7567-81710-2 [CD] titled "Atlantic Jazz : Introspection"; rest of CD by others.

[Z214] Joe Zawinul
Jimmy Owens (tp) Woody Shaw (tp-1) Hubert Laws (fl-1) Joe Zawinul, Herbie Hancock (el-p) Wayne Shorter (sop-1) Walter Booker (b) Miroslav Vitous (b-1) Joe Chambers, Billy Hart, David Lee (d) Jack DeJohnette (perc)
New York, August 10, 1970
19846 Arrival in New York (1) Atl SD1579
19847 Directions (unissued)
Note: (1) These musicians overdubbed in New York, October 28, 1970.
(1) The sound here is like a big ship docking complete with wind flapping
flags, whistles etc. It is actually a small segment of Cannonball Adderley's band playing "Country preacher" (Church concert Chicago, October 17, 1969 on Capitol) slowed down by use of a slow playing tape or turntable. Musicians were Cannonball Adderley (sop) Nat Adderley (cnt,vcl) Joe Zawinul (p) Walter Booker (b) Roy McCurdy (d).

[Z215] Joe Zawinul
same pers

New York, August 12, 1970

19834
Last journey [His last] Atl SD1579, SD1694, (F)W50319
19835
Double image -

Note:
All titles from Atlantic SD1579 also on Atlantic (Jap)P-11037, Atlantic 7567-81375-2 [CD].

[H8582] Freddie Hubbard
Straight Life : Freddie Hubbard (tp) Joe Henderson (ts) Herbie Hancock (p) George Benson (g) Ron Carter (b) Jack DeJohnette, Richard "Pablo" Landrum (d) Weldon Irvine (tamb)

Englewood Cliffs, November 16, 1970

Straight life CTI CTI6007, (Jap)KICJ-2054 [CD], Epic Legacy EK90689 [CD]
Mr. Clean CTI CTI6007, (Jap)KICJ-2054 [CD]
Here's that rainy day - (Jap)LAX-3266,
CTI 6047, CTI (E)CTB200

Note:
All above titles also on CTI (E)CTL5 titled "Straight Life".
All above titles also on CTI (Jap)SR-3311, LAX-3225, K20P-6839, Columbia Legacy ZK65125 [CD].

For a session of July 18, 1971 see CTI All Stars.

[B6192] George Benson
George Benson, Jay Berliner (g) on (3): Earl Klugh (g) Ron Carter (b) Billy Cobham (d) Airto Moreira (perc,vcl) coll. pers.

New York, November, 1971

White rabbit (1,2) CTI 6015
Theme from "The summer of 42" - , CTI (E)CTB200
Little train - , Jazz Magazine 43002
California dreamin' -
El mar (1,3) -

Note:
(1,2) John Frosk (tp) solo, Hubert Laws (piccolo) solo. (1,3) John Frosk (flhrn) solo, Earl Klugh (g). Also on CTI 8009.

[P4863] Terry Plumeri
Herbie Hancock (p,el-p) John Abercrombie (el-g) Terry Plumeri (b) Mike Smith (d) Eric Gravatt (perc,vcl)

Englewood Cliffs N.J., November 23 & 24, 1971

Underwater Airborne ARC1
He who lives in many places -
Timeworn -
Dayspring America -
Bees -

[H1390] Herbie Hancock
Crossings: Eddie Henderson (tp,flhrn,perc) Julian Priester (tb,perc) Bennie Maupin (sop,alto-fl,b-cl,pic,perc) Herbie Hancock (p,el-p,perc,mellotron) Patrick Gleeson (synt) Buster Williams (b,perc) Billy Hart (d,perc) Victor Pantoja (cga)

New York, December, 1971

Crossings (*) Warner Bros (Jap)P5136-37
Sleeping giant Warner Bros BS2617, (E)K46164, (Jap)P5136-37
Quasar - - -
Water torture - -

Note: All titles on Warner Bros (Jap)P5136-37 also on Warner Bros 2WS2807; both titled "Treasure chest".
All above titles also on Warner Bros (Jap)P8251, (Jap)P11038.
All titles, except (*), also on Warner Archives 45732-2 [CD].

[H1391] Herbie Hancock
Sextant: Eddie Henderson (tp,flhrn) Julian Priester (tb,b-tb,bells) Bennie Maupin (sop,b-cl,pic) Herbie Hancock (p,el-p,mellotron,claves,perc) Patrick Gleeson (synt) Buster Williams (b,el-b) Billy Hart (d) Buck Clarke (bgo,cga)

San Francisco, CA, 1972
Rain dance
Col KC32212, CBS
(F)S65582
Hidden shadows
- -
Hornets
- -

Note: All above titles also on Columbia CK64983 [CD] titled "Sextant".
All above titles also on CBS (Jap)SOPL190, (Jap)23AP95, (Jap)18AP2178, SME (Jap)SRCS7047 [CD].

[D1709] Miles Davis
On The Corner: Miles Davis (tp) David Liebman (sop) Teo Macero (sax) Chick Corea, Herbie Hancock, Harold Ivory Williams (keyboards) John McLaughlin (g) Mike Henderson (el-b) Collin Walcott (el-sitar) Badal Roy (tabla) Jack DeJohnette, Billy Hart, Don Alias (d)

New York, June 1, 1972

CO112554-3
On the corner
Col KC31906, CBS 65246
New York girl
- -
Thinkin' one thing and doin' another
- - , C5X45000
Vote for Miles
- - , 4-45822

Note: "Vote for Miles" as pt I & II on 4-45822 (Mx CO113592 & 93).
Mx CO112554 issued as take 3 with start and ending added.
"Thinkin' one thing and doing another" is edited.
Others give different personnel but Columbia files give personnel listed above.

[D1710] Miles Davis
The Miles Davis Group: Miles Davis (tp) Carlos Garnett (ts,sop-l) Herbie Hancock, Harold Ivory Williams (keyboards) David Kreamen (g) Mike Henderson (el-b) Collin Walcott (el-sitar) Badal Roy (tabla) Billy Hart, Jack DeJohnette (d) Mtume (perc)

New York, June 6, 1972

CO112557
One and one
Col KC31906, CBS 65246,
Columbia CK67909 [CD]

CO112558
Helen Butte
, Columbia CK67909 [CD]

Mr. Freedom X
- -

Note: "Helen Butte" and Mr. Freedom X" are different parts of the same theme.
Others give different pers. but Columbia files give those shown above.
For Columbia CK67909 [CD] see note to
session of November 29, 1972; "One and one/Helen Butte" combined on Columbia CK67909 [CD] as "What If".

[C8335] Norman Connors

New York, June 26 & 27, 1972
Dance of magic (1,2,3) Cobblestone CST9024
Morning change (1,4) -
Blue (3,4) -

Note: (5) Horns, p,el-p out.

[N1769] Newport in New York '72
Harry "Sweets" Edison (tp) Kai Winding (tb) James Moody, Flip Phillips, Dexter Gordon, Zoot Sims (ts) Rahsaan Roland Kirk (ts,strich,manzello,whistle) Herbie Hancock (p) Chuck Wayne (g) Larry Ridley (b) Darrell Smith (keyboards,el-p,rhythm-arr) Wah Wah Watson (g) Tony Williams (d)

Bo ba be da Mercury P2-22681 [CD]

Los Angeles, 1994
Call it '95

[H1459.80] Herbie Hancock
Wallace Roney (tp) Bennie Maupin (ts) Herbie Hancock (p,rhythm-arr) Mars Lasar, Darrell Smith (keyboards,rhythm-arr) Wah Wah Watson (g) Darrell "Bob Dog" Robertson (g,rhythm-arr) Frank Thibeaux (b-g) Ken Strong, Will Kennedy (d) Bill Summers (djembe,jun jun,bell,tamb,shereke,rhythm-arr) Niayi Asiedu (djembe,jun jun,bell) Will "Roc" Griffin (sequencing,sampling,d-loops,rhythm-arr)

Los Angeles, 1994

[H1459.90] Herbie Hancock

Los Angeles, 1994

[H1459.110] Herbie Hancock
Herbie Hancock (p,backing-vcl) Darrell Smith (mini-moog,clavinet,el-p,backing-vcl,rhythm-arr) Darrell "Bob Dog" Robertson (g,backing-vcl) Will "Roc" Griffin (sequencing,sampling,d-loops,backing-vcl,rhythm-arr) Chil Factor (rap,vcl-arr)

Los Angeles, 1994

The melody (on the deuce by 44)

[H1459.120] Herbie Hancock
Herbie Hancock (mini-moog, p, clavinet, synt) Darrell Smith (synt, computer-prgms)
Darrell "Bob Dog" Robertson (g) Guy Eckstine (d) Munyungo Jackson, Skip Bunny
(djembe) Bill Summers (djembe, tamb, jun jun, shekere, bells) Will "Roc" Griffin
(computer-prgms, d-loops) Francis Awe (vcl)

Los Angeles, 1994

Mojuba
Mercury P2-22681 [CD]

[C1846.20] The Carnegie Hall Jazz Band
Carnegie Hall Salutes The Jazz Masters: J.J. Johnson (tb) Joe Henderson (ts)
Kenny Burrell (g) Herbie Hancock (p) Ray Brown (b) Kenny Washington (d)
Vanessa Williams (vcl) acc by Carnegie Hall Jazz Band

Live "Carnegie Hall", New York, April 6, 1994

Note:
Other titles by other leaders.

Tea for two
Verve 314-523150-2 [CD]

[C1846.30] The Carnegie Hall Jazz Band
Carnegie Hall Salutes The Jazz Masters: Roy Hargrove (tp) Steve Turre (tb)
Don Alias (perc) acc by Carnegie Hall Jazz Band

Live, "Carnegie Hall," New York, April 6, 1994

Manteca
Verve 314-523150-2 [CD]

Note:
Other titles by other leaders.

[C1846.40] The Carnegie Hall Jazz Band
Carnegie Hall Salutes The Jazz Masters: Roy Hargrove (tp) J.J. Johnson (tb)
Jackie McLean (as) Joe Henderson (ts) Kenny Burrell (g) Herbie Hancock, Hank Jones (p)
Ray Brown, Christian McBride (b) Kenny Washington (d) Dee Dee Bridgewater, Betty
Carter, Vanessa Williams (vcl)

Live, "Carnegie Hall," New York, April 6, 1994

Note:
Other titles by other leaders.

Now's the time
Verve 314-523150-2 [CD]

[C18459.125] Herbie Hancock
Carnegie Hall Salutes The Jazz Masters: Herbie Hancock (p) John McLaughlin (g)

Live, "Carnegie Hall," New York, April 6, 1994

Turn out the stars
Verve 314-523150-2 [CD]

Note:
Other titles by other leaders.

[T2509.10] Gary Thomas
Carnegie Hall Salutes The Jazz Masters: Gary Thomas (ts) Herbie Hancock (p)
Jeff Lorber, Renee Rosnes (keyboards) John McLaughlin (g) Tom Barney (b) Omar Hakim
(d) Don Alias (perc)

Live, "Carnegie Hall," New York, April 6, 1994

Note:
Other titles by other leaders.

It's about that time
Verve 314-523150-2 [CD]

[C6466] Vinnie Colaiuta
Steve Tavaglione (sop) Herbie Hancock (p) Dominic Miller (nylon-g) Sal Monilla (b) Vinnie Colaiuta (d, shekere, timb, triangle, cga, synt, b-programming) Bert Karl (tamb-shakers, hand-perc)

Los Angeles; Hollywood, CA; Nice, France; London, July, 1994

Momoska (dub mix) Stretch SCD-9007-2 [CD]

[H4597.20] Joe Henderson
Double Rainbow : Joe Henderson (ts) Herbie Hancock (p) Christian McBride (b) Jack DeJohnette (d)

New York, September 19 & 20, 1994

Triste Verve 314-527222-2 [CD]

Photograph -

Portrait in black and white (jd out) -

Chega de saudade [No more blues] -

Happy madness (cm, jd out) -

Passarim -

Modinhas (hh, jd out) -

[E1150] Eliane Elias
Solos And Duets : Eliane Elias, Herbie Hancock (p)

New York, November 18, 1994

The way you look tonight Blue Note 8-32073-2 [CD]

Just enough -

Messages -

Messages (part 2) -

Messages (part 3) -

Messages (part 4) -

[L79] Katia Labeque
Little Girl Blue : Katia Labeque (p) in duets with Chick Corea (p-1) Herbie Hancock (p-2) Marielle Labeque (p-3) Gonzalo Rubalcaba (p-4) Joe Zawinul (p-5) Joey DeFrancesco (p-6) Michel Camilo (p-7)


Dreyfus Jazz (F)FDM36186-2 [CD]

We will meet again (1) -

My funny Valentine (2) -

On fire (3) -

Besame mucho (4) -

Prologo comienzo (4) -

Little girl blue -

Quizas quizas quizas (4) -

Volcano for hire (5) -

Turn out the stars (1) -

Summertime (6) -

La comparsa (7) -

[S9750] Stephen Sondheim
Jazz Sketches On Sondheim, Color And Light : Stephen Sondheim & Herbie Hancock : Stephen Sondheim, Herbie Hancock (p)  
New York or Los Angeles, 1995  
They ask me why I believe in you  
Sony Classical 66566 [CD]  
Note: Other titles by other leaders.  
[T6374] Steve Turre  
Englewood Cliffs, N.J., 1995  
Funky Antilles 314-527159-2  
(1,2,3,4,5,6,7,8,9,10,11,12) [CD]  
Morning (1,5,6,7,8,9,10,11,12,13) -  
Since I fell for you (1,6,7,8,9,10,11,12,14,15,16) -  
Rhythm within (1,2,3,4,5,6,7,8,9,10,11,12) -  
Twilight dreams (1,2,5,6,7,8,9,10,11,12) -  
All blues (1,2,4,5,6,7,8,9,10,11,12) -  
Montuno caracol (1,6,7,8,9,11,12,13,15,16) -  
Body and soul (1,5,6,7,8,9,10,13) -  
African shuffle (1,6,7,8,9,10,11,12,13,15,16) -  
(1,2,3,4,5,6,7,8,9,10,11,12) -  
(1,5,6,7,8,9,10,11,12,13,15,16) -  
Note: All above titles also on Antilles (Jap)POCJ-1271 [CD].  
[H1459.130] Herbie Hancock  
Color And Light - Jazz Sketches On Sondheim : Herbie Hancock (p)  
New York & Los Angeles, 1995  
Color and light Sony Classical SR66566 [CD]  
Note: Other titles by other leaders.  
[D1248] Art Davis
A Time Remembered : Ravi Coltrane (ts,sop) Herbie Hancock (p) Art Davis (b) Marvin "Smitty" Smith (d)

Hollywood, CA, January 14, 1995
A flower is a lovesome thing
Driftin'

[A1249] Art Davis
same pers.

Evidence

Hollywood, CA, January 15, 1995
Everybody's doing it
Every time we say goodbye
Art's boogie
Ole
A time remembered

[W7027] Tony Williams
Wilderness : Walt Fowler (tp) Alan Kaplan (tb) Richard Todd, David Duke (fhr) Susan Greenberg, Gerri Rotella (fl) Earle Dumler, Chris Bleth (oboe) Rose Corrigan, John Steinmetz (bassoon) Charles Botto, Ralph Williams (cl) Michael Brecker (ts) Herbie Hancock (p) Pat Metheny (g) Lyle Workman (g-1) Ralph Morrison, Kathleen Lenski, Karen Jones, Sheryl Staples, Liane Mautner, Mario De Leon, Kenneth Yerke, Margaret Wooten (vln) Brian Dembow, Alexis Carreon, Kenneth Burward-Hoy, Margot Maclaine (viola) Steve Erdody, Armen Ksajikian (cello) Katie Kirkpatrick (harp) Stanley Clarke, Chuck Berghofer (b) Tony Williams (d) David Garibaldi (perc-2) Bob Zimmitti (perc)

Los Angeles, December 1, 1995
Wilderness rising
Chinatown, my Chinatown
Infant wilderness
Harlem mist
China road
The night you were born
Wilderness voyager
Machu Picchu (1)
China moon
Wilderness island
Sea of wilderness
Gambia
Cape wilderness

Note: All above titles also on Ark21 (G)21-54571 [CD], eau (Jap)TOCJ-6083 [CD].

[H1459.140] Herbie Hancock
The New Standard : Michael Brecker (ts,sop) Herbie Hancock (p,arr) John Scofield (g,el-g) Dave Holland (b) Jack DeJohnette (d,el-perc) Don Alias (perc) Bob Belden (arr) with: Lester Lovitt, Oscar Brashear (tp-1,flhm-1) Maurice Spears (b-tb-1) Suzette Moriarty (frh-1) Sam Riney, William E. Green (fl-1,alto-fl-1) Gene Cipriano (oboe-1,eng-hrn-1) Gary Herbig (b-cl-1,fl-1) Lili R. Haydn, Margaret R. Wootn, Richard S. Greene (vln-2) Cameron L. Stone (cello-2)

New York & West Hollywood, CA, 1996

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<th>Verve 314-529584-2 [CD], 527715-2 [CD]</th>
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<td>Mercy street (1,2)</td>
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<td>Norwegian wood [This</td>
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<td>bird has flown] (1,2)</td>
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<td>When can I see you (2)</td>
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<tr>
<td>You've got it bad girl</td>
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<tr>
<td>Love is stronger than pride (1,2)</td>
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<td>Scarborough fair</td>
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<td>Thieves in the temple</td>
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<td>All apologies</td>
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<td>Manhattan (island of lights and love)</td>
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<tr>
<td>Your gold teeth II</td>
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[W4818] White House Orchestra
Yuri Honing (sop,ts) Michiel Borstlap (el-p,nord-lead,p) Boudewijn Lucas (b-g,perc) Bart Fermie (perc,vcl) Joost Lijbaart (comp,d,perc) Herbie Hancock (vcl-intro)

The Netherlands, May, October & December 1996

<table>
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<tr>
<th>Song</th>
<th>The tube</th>
<th>Via Jazz (Du)992.0172 [CD]</th>
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[R3988] Lee Ritenour
Steve Tavaglione (sop) Herbie Hancock (p) Russell Ferrante (synt) Lee Ritenour (g) John Patitucci (b) Gary Novak (d) Paulinho da Costa (perc)

Los Angeles, May-September 1996

<table>
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<tr>
<th>Song</th>
<th>Stone flower</th>
<th>i.e. Music 4533893 [CD]</th>
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[H1459.145] Herbie Hancock
Herbie Hancock Quartet : Craig Handy (ts) Herbie Hancock (p) Dave Holland (b) Gene Jackson (d)

Live "Monterey Jazz Festival", Monterey, CA, September 22, 1996

<table>
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<th>Song</th>
<th>Cantaloupe island</th>
<th>Malpaso/Warner Bros. 9-46703-2 [CD]</th>
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[B8325] Vernon Black
California, c. 1997

Interlude

Sweeca (Jap)PCCY-01206

[CD]

Crack dat whip -

Go dathang -

Sensitivity -

Soul mate -

Interlude (#2): The pledge -

[Quiz time]

One nation -

Get here -

Snake previews -

Contortion -

Come correct -

[H1459.150] Herbie Hancock

1 + 1 : Herbie Hancock/Wayne Shorter : Wayne Shorter (sop) Herbie Hancock (p)

Los Angeles, 1997

Meridianne - a wood sylph Verve 314-537564-2 [CD]

Aung San Suu Kyi -

Sonrisa -

Memory of enchantment -

Visitor from nowhere -

Joanna's theme -

Diana -

Visitor from somewhere -

Manhattan Lorelei -

Hale-Bopp, hip-hop -

Note: For a session from July 16-31 & September 12-19, 1997 see The Headhunters.

[M9488.5] T.S. Monk

Don Sickler (tp) Eddie Bert (tb) John Clark (fhr) Bobby Porcelli (as) Willie Williams (ts)
Roger Rosenberg (bar) Herbie Hancock (p) Ron Carter (b) Howard Johnson (tu) T.S. Monk (d)

New York, February 6-27. 1997

Two timer N2K Encoded Music

N2KE-10017 [CD]

[M9488.6] T.S. Monk

Don Sickler, Arturo Sandoval (tp) Eddie Bert (tb) Willie Williams (sop) Bobby Porcelli (as) Roger Rosenberg, Jimmy Heath (ts) Howard Johnson (bar) Ronnie Mathews (p)
Christian McBride (b) T.S. Monk (d)

New York, February 6-27, 1997

Bright Mississippi N2K Encoded Music

N2KE-10017 [CD]

[M9488.7] T.S. Monk
Don Sickler, Clark Terry (tp) Bobby Porcelli (as) Willie Williams (ts) Howard Johnson (bar) Ronnie Mathews (p) Gary Wang (b) T.S. Monk (d) Dianne Reeves, Nnenna Freelon (vcl)

New York, February 6-27, 1997

Suddenly

N2K Encoded Music
N2KE-10017 [CD]

[T9488.8] T.S. Monk
Don Sickler, Virgil Jones, Wallace Roney (tp) Eddie Bert (tb) Willie Williams (sop) Bobby Porcelli (as) Roger Rosenberg (ts) Howard Johnson (bar) Geri Allen (p) Gary Wang (b) T.S. Monk (d)

New York, February 6-27, 1997

Ugly beauty

N2K Encoded Music
N2KE-10017 [CD]

[T9488.9] T.S. Monk
Don Sickler, Wallace Roney (tp) Eddie Bert (tb) David Amram (fhr) Bobby Porcelli, Bobby Watson (as) Willie Williams (ts) Roger Rosenberg (bar) Ronnie Mathews (p) Dave Holland (b) Howard Johnson (tu) T.S. Monk (d)

New York, February 6-27, 1997

Jackie-ing

N2K Encoded Music
N2KE-10017 [CD]

[O1637.20] Orquestra Was

1997

Once upon a time in Detroit

Verve 314-533915-2 [CD]

[O1637.30] Orquestra Was
Terence Blanchard (tp,flhrn) David McMurray (sax,fl) Herbie Hancock (p,el-p) Luis Resto, Jamie Muhoberac (keyboards) Randy Jacobs (el-g) Robby Turner (pedal-steel-g,lap-steel-g) Lili Haydn (vln) Don Was (b, keyboards) Harvey Mason (d) Sheila E, Lenny Castro, Michael Fischer, Curt Bisquera, Michito Sanchez (perc) Sweet Pea Atkinson (vcl) Sir Harry Bowens, Donald Ray Mitchell (backing-vcl) Jeff Pescetto (vcl-arr)

1997

Forever's a long, long time

Verve 314-533915-2 [CD]

I ain't got nothin' but time

-

[O1637.60] Orquestra Was
Herbie Hancock (p) Don Was, Jamie Muhoberac (synt)

1997

Detroit in a time upon once

Verve 314-533915-2 [CD]

[H3718.10] The Headhunters
Return Of The Headhunters : Bennie Maupin (saxes,b-cl) Paul Jackson (b) Mike Clark (d) Bill Summers (perc) Special guest: Herbie Hancock (keyboards) feat: Billy Childs (p,keyboards) Patrice Rushen (keyboards) N'Dea Davenport (vcl,backing-vcl) Trevant Hardson (rap)
Los Angeles, July 16-31 & September 12-19, 1997

Funk hunter
Skank it
Watch your back
Frankie and Kevin
Premonition
Tip toe
Two but not two
PP head
Kwanzaa
6/8 - 7/8

[F4037] Nnenna Freelon
Nnenna Freelon (vcl) acc by Herbie Hancock (p) Joe Beck (g) Avishai Cohen (b) Danny Gottlieb (d) Sammy Figueroa (perc)

New York, September 12 & 13, October 6, 1997

Maiden voyage

[3681] Al Di Meola
The Infinite Desire : Herbie Hancock (p) Rachel Z, Mario Parmisano (keyboards) Al Di Meola (el-g,g,VG8-tamboura,fretless-b,tp,accor,org,vcl,perc,cymb) Steve Vai (el-g) Tom Kennedy (b) John Patitucci (b,el-b) Ernie Adams, Peter Erskine (d) Gumbi Ortiz (perc,cga) Pino Daniele (vcl)

New York ?, February-May 1998

Beyond the mirage
Shaking the spirits
Vizzini
In my mother's eyes (memory of Theresa)
The infinite desire
Invention of the monsters
Istanbul
Azzura
Big sky azzura
Race with devil on Turkish highway
Valentina
The infinite desire (pd vcl)

[H1459.160] Herbie Hancock
Gershwin's World : Herbie Hancock (p) Massamba Diop (talking-d) Madou Dembelle (djembe) Cyro Baptista, Bireyma Guiye, Cheik Mbaye (perc)


Overture [Fascinating]
rhythm]

[H1459.170] Herbie Hancock
Eddie Henderson (tp) Kenny Garrett (as) James Carter (ts) Herbie Hancock (p) Ira Coleman (b) Terri Lyne Carrington (d) Massamba Diop (talking-d) Madou Dembelle (djembe)


It ain't necessarily so Verve 314-557797-2 [CD]

[H1459.180] Herbie Hancock
Wayne Shorter (ts) Herbie Hancock (p) Ira Coleman (b) Terri Lyne Carrington (d) Joni Mitchell (vcl)


The man I love (jm vcl) Verve 314-557797-2 [CD]

Cotton tail -

[H1459.190] Herbie Hancock
Eddie Henderson (tp) James Carter (sop) Kenny Garrett (as) Herbie Hancock (p) Marion Graves (g) Ira Coleman (b) Cyro Baptista (perc) Robert Sadin (perc-programs)


Here come de honey man Verve 314-557797-2 [CD]

[H1459.200] Herbie Hancock
Herbie Hancock (p,org) Alex Al (b) Terri Lyne Carrington (d) Stevie Wonder (vcl,hca)


St. Louis blues Verve 314-557797-2 [CD]

[H1459.210] Herbie Hancock
Orpheus Chamber Orchestra : Herbie Hancock (p) acc by orchestra


Lullaby Verve 314-557797-2 [CD]

Concerto for piano and orchestra in G, 2nd movement -

[H1459.220] Herbie Hancock
Chick Corea, Herbie Hancock (p)


Blueberry rhyme Verve 314-557797-2 [CD]

[H1459.230] Herbie Hancock
Wayne Shorter (sop) Stevie Wonder (hca) Herbie Hancock (p) Ira Coleman (b) Joni Mitchell (vcl)


Summertime Verve 314-557797-2 [CD]

[H1459.240] Herbie Hancock
Herbie Hancock (p) Bakithi Kumalo (b) Cyro Baptista, Marion Graves (perc) Robert Sadin (perc-programs)


My man's gone now Verve 314-557797-2 [CD]

[H1459.250] Herbie Hancock

Herbie Hancock (p) Bakithi Kumalo (g) Charles Curtis (cello) Ira Coleman (b) Cyro Baptista (perc) Kathleen Battle (vcl)


Prelude in C# minor Verve 314-557797-2 [CD]

[H1459.260] Herbie Hancock

Herbie Hancock (p)


Embraceable you Verve 314-557797-2 [CD]

[H1459.270] Herbie Hancock

Eddie Henderson (tp) Kenny Garrett (as) Herbie Hancock (p) Ira Coleman (b) Cyro Baptista (perc)


It ain't necessarily so (interlude) Verve 314-557797-2 [CD]

[B12160] Michael Brecker

Nearness Of You - The Ballad Book : Michael Brecker Quintet : Michael Brecker (ts) Herbie Hancock (p) Pat Metheny (g) Charlie Haden (b) Jack DeJohnette (d) James Taylor (vcl)

New York, 2000

Chan's song Verve 549705-2 [CD], (Jap)UCCV-1018 [CD]

Nascent - -
Midnight mood - -
Incandescence - -
Sometimes I see - -
My ship - -
Always - -
Seven days - -
I can see your dreams - -
Don't let me be lonely tonight (jt vcl) - -
The nearness of you (jt vcl) - -
Say it - -

Note:

For a session from January 2004 see Saxophone Summit.

[M7730.20] Marcus Miller
M2 : Michael "Patches" Stewart (tp) Fred Wesley (tb) Hubert Laws (fl) Branford Marsalis, Wayne Shorter (sop) Kenny Garrett, Maceo Parker (as) James Carter (ts) Herbie Hancock (p) Bernard Wright, Leroy "Scooter" Taylor (keyboards) David Isaac (keyboards,perc) Paul Jackson, Jr. (g, dobro) Hiram Bullock (g) Joel Derouin (vln) Matthew Funes (viola) Larry Corbett (cello) Marcus Miller (b, g, vcl, keyboards, electronics, cl, b-cl, as, ts, vib) Lenny White, Poogie Bell, Vinnie Colaiuta (d) Mino Cinelu (perc) Chaka Khan, Djavan, Nikki Miller, Raphael Saddiq (vcl)

Santa Monica, CA, 2000

Power Telarc CD-83534 [CD]
Lonnie's lament -
Boomerang -
Nikki's groove -
Goodbye pork pie hat -
Ozell -
Burning down the house -
It's me again -
Cousin John -
Ozell (#1) -
3 deuces -
Red baron -
Ozell (#2) -
Your amazing Grace -

[M3721.15] Christian McBride
Sci-Fi : Christian McBride Band : James Carter (b-cl-11) Ron Blake (ts-5, sop-6) Toots Thielemans (hca-10) Shedrick Mitchell (p-7, el-p-8) Herbie Hancock (p-9) Christian McBride (b, el-b-1, el-p-2, effects-3, keyboards-4) David Gilmore (el-b-12, g-13) Rodney Green (d) Dianne Reeves (vcl)

New York, February 10-12, 2000
Aja (2, 5, 7, 12) Verve 543915-2 [CD]
Uhura's moment returned (2, 6)
Xerxes (5, 7, 9) -
Lullaby for a ladybug (dr vcl, 7, 9) -
Science fiction (1, 2, 3, 6, 7, 12) -
Walking on the moon (1, 7, 11, 13) -
Havona (2, 4, 6, 7) -
I guess I'll have to forget (2, 6, 7, 10) -
Butterfly dreams (2, 6, 7) -
Via Mwandishi (5, 11, 12) -
The sci-fi outro (rg out, 1) -

[C2021] Terri Lyne Carrington
Jazz Is A Spirit: Wallace Roney, Terence Blanchard (tp) Karris Buckingham (sop) Gary Thomas (ts) Herbie Hancock (p) Greg Kurstin (p, keyboards) Kevin Eubanks, Paul Bollenback, Jeff Richman, Danny Robinson (g) Bob Hurst (b) Malcolm-Jamal Warner (b, vcl) Terri Lyne Carrington (d) Ed Barguiarena, Darryl "Munyungo" Jackson (perc)

Burbank, CA, February, 2001

Jazz is ACT (G)9408 [CD]

Little jump -
The corner -
Lost star -
Samsara (for Wayne) -
Journey agent -
Journey east from west -
Journey of now -
Giggles -
Middle way -
Princess -
Witch hunt -
Mr. Jo Jones -
Jazz is a spirit -

Note: All above titles also on ACT (Jap)DICT-24014 [CD].

[H1459.280] Herbie Hancock
Directions in Music: Live at Massey Hall: Herbie Hancock/Michael Brecker/Roy Hargrove: Roy Hargrove (tp, flhmr) Michael Brecker (ts) Herbie Hancock (p) John Patitucci (b) Brian Blade (d)

Live "Massey Hall", Toronto, Canada, October 25, 2001

The sorcerer Verve 589654 [CD]
The poet -
(Medley :) -
So what -
Impressions -
Misstery -
Naima -
Transition -
My ship -
D Trane -

Note: All above titles also on Universal/Verve 1030 [CD].

[M2842] Harvey Mason
With All My Heart: Kenny Barron (p-1) Chick Corea (p-2) Fred Hersch (p-3) Monty Alexander (p-4) Bob James (p-5) Cedar Walton (p-6) Brad Mehldau (p-7) Mulgrew Miller (p-8) Dave Grusin (p-9) Herbie Hancock (p-10) Hank Jones (p-11) Ron Carter (b-12) Dave Carpenter (b-13) Eddie Gomez (b-3) Charnett Moffett (b-4) Charlie Haden (b-5) Larry Grenadier (b-7) Mike Valerio (b-9) George Mraz (b-11) Harvey Mason (d)

New York or Pasadena, CA, 2004
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<th>Album</th>
<th>Artist</th>
<th>Instruments</th>
<th>Location</th>
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<td>Bernie's tune (1,12)</td>
<td>Bluebird 82876-52741</td>
<td>Michael Winogard, Daniel Blake, Carmen Staaf, Herbie Hancock, Josh Feinberg, Jorge Roeder, Richie Barshay, Reinaldo de Jesus, Aoife O'Donovan</td>
<td>Michael Winogard (cl-1), Daniel Blake (sop,ts), Carmen Staaf (accor-1), Herbie Hancock (p-2,keyboards-2), Josh Feinberg (sitar), Jorge Roeder (b), Richie Barshay (perc,d), Reinaldo de Jesus (perc), Aoife O'Donovan (vcl)</td>
<td>Somerville, MA, August 4, 5, 13 &amp; 14, 2004 &amp; Hollywood, CA, September 1, 2004</td>
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<td>If I should lose you (2,13)</td>
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<td>So near, so far (3)</td>
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<td>Without a song (8,12)</td>
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<tr>
<td>One morning in May (9)</td>
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<tr>
<td>Speak like a child (10,13)</td>
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<tr>
<td>Tess (11)</td>
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[B3213.10] Richie Barshay
Homework: Michael Winogard (cl-1), Daniel Blake (sop,ts), Carmen Staaf (accor-1), Herbie Hancock (p-2,keyboards-2), Josh Feinberg (sitar), Jorge Roeder (b), Richie Barshay (perc,d), Reinaldo de Jesus (perc), Aoife O'Donovan (vcl)

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Artist</th>
<th>Instruments</th>
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<tbody>
<tr>
<td>Clouds (intro) (2)</td>
<td>AYVA (Sp)041 [CD]</td>
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<tr>
<td>Homework (2)</td>
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<tr>
<td>Peacock</td>
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<tr>
<td>Return voyage</td>
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<tr>
<td>Trinkle tinkle</td>
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<tr>
<td>Rucutucupla (interlude)</td>
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<tr>
<td>Clouds (2)</td>
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<tr>
<td>The last gasp</td>
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<tr>
<td>No u don't</td>
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<tr>
<td>Sim shalom - prayer for peace (ao'd vcl,1)</td>
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<tr>
<td>Rucutucupla</td>
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<tr>
<td>Exhale</td>
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[B8896.3] Terence Blanchard
Terence Blanchard (tp), Brice Winston (ts), Lionel Loueke (g), Herbie Hancock (p), Derrick Hodge (b), Kendrick Scott (d)

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Artist</th>
<th>Instruments</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benny's tune</td>
<td>Blue Note 5-78274-2 [CD]</td>
<td>Terence Blanchard (tp), Brice Winston (ts), Lionel Loueke (g), Herbie Hancock (p), Derrick Hodge (b), Kendrick Scott (d), Howard Drossin (synt-programming), Gretchen Parlato (vcl)</td>
<td>Terence Blanchard (tp), Brice Winston (ts), Lionel Loueke (g), Herbie Hancock (p), Derrick Hodge (b), Kendrick Scott (d), Howard Drossin (synt-programming), Gretchen Parlato (vcl)</td>
<td>Los Angeles, December 11-14, 2004</td>
<td></td>
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<tr>
<td>The source</td>
<td>-</td>
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[B8896.5] Terence Blanchard
Terence Blanchard (tp, synt-programming), Brice Winston (ts), Herbie Hancock (p), Lionel Loueke (g), Derrick Hodge (b), Kendrick Scott (d), Howard Drossin (synt-programming), Gretchen Parlato (vcl)

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Artist</th>
<th>Instruments</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over there</td>
<td>Blue Note 5-78274-2 [CD]</td>
<td>Terence Blanchard (tp, synt-programming), Brice Winston (ts), Herbie Hancock (p), Lionel Loueke (g), Derrick Hodge (b), Kendrick Scott (d), Howard Drossin (synt-programming), Gretchen Parlato (vcl)</td>
<td>Terence Blanchard (tp, synt-programming), Brice Winston (ts), Herbie Hancock (p), Lionel Loueke (g), Derrick Hodge (b), Kendrick Scott (d), Howard Drossin (synt-programming), Gretchen Parlato (vcl)</td>
<td>Los Angeles, December 11-14, 2004</td>
<td></td>
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</table>

[B12160.10] Michael Brecker
Pilgrimage: Michael Brecker (ts, EWI) Herbie Hancock (p-1) Brad Mehldau (p-2) Pat Metheny (g, g-synt) John Patitucci (b) Jack DeJohnette (d)

New York, August, 2006

The mean time (1) Heads Up HUCD3095
Five months from midnight [CD]
Anagram (2) -
Tumbleweed (2) -
When can I kiss you again? (1) -
Cardinal rule (2) -
Half moon lane (2) -
Loose threads (1) -
Pilgrimage (1) -

[L5640.30] Lionel Loueke

Karibu: Wayne Shorter (sop-2) Herbie Hancock (p-1) Lionel Loueke (g, vcl) Massimo Biolcati (b) Ferenc Nemeth (d)

New York, 2007

Karibu Blue Note 5-12791-2 [CD]
Seven teens -
Skylark -
Zala -
Naima -
Benny's tune -
Light dark -
Agbannon blues -
Nonvignon -

[H1459.290] Herbie Hancock

River (The Joni Letters): Wayne Shorter (sop, ts) Herbie Hancock (p) Lionel Loueke (g) Dave Holland (b) Vinnie Colaiuta (d) Norah Jones, Tina Turner, Corinne Bailey Rae, Joni Mitchell, Luciana Souza, Leonard Cohen (vcl)

New York & Los Angeles, 2007

Court and spark (nj vcl) Verve 602517-448261
Edith and the kingpin (tt vcl) [CD]
Both sides now - (instrumental)
River (cbr vcl) -
Sweet bird (instrumental) -
Tea leaf prophecy (jm vcl) -
Solitude (instrumental) -
Amelia (ls vcl) -
Nefertiti (instrumental) -
The jungle line (lc vcl) -
[C8972.70] Chick Corea
Five Peace Band Live : Chick Corea/John McLaughlin : Kenny Garrett (sax) Chick
Corea (p,keyboards) Herbie Hancock (p-1) John McLaughlin (g) Christian McBride
(b,el-b) Vinnie Colaiuta (d)

Live, various locations, 2008

<table>
<thead>
<tr>
<th>Track</th>
<th>Concord CRE-31397-02 [CD]</th>
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<tbody>
<tr>
<td>Raju</td>
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<tr>
<td>The disguise</td>
<td>-</td>
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<tr>
<td>New blues, old bruise</td>
<td>-</td>
</tr>
<tr>
<td>Hymn to Andromeda</td>
<td>-</td>
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<tr>
<td>Dr. Jackle</td>
<td>-</td>
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<tr>
<td>Senor C.S.</td>
<td>-</td>
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<tr>
<td>(Medley :)</td>
<td>-</td>
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<tr>
<td>In a silent way (1)</td>
<td>-</td>
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<tr>
<td>It's about that time (1)</td>
<td>-</td>
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<tr>
<td>Someday my prince will come</td>
<td>-</td>
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</tbody>
</table>

Note: Concord CRE-31397-02 [CD] is a 2 CD set.

[C2022.5] Terri Lyne Carrington
Money Jungle: Provocative In Blue : Clark Terry (tp,vcl) Robin Eubanks (tb) Antonio
Hart (fl) Tia Fuller (as,fl) Gerald Clayton (p) Gabriella Jimeno Caldas (keyboards) Nir
Felder (g) Christian McBride (b) Terri Lyne Carrington (d) Arturo Stable (perc) Shea Rose, Lizz Wright, Herbie Hancock (vcl)

New York, unidentified date, prob. c.

<table>
<thead>
<tr>
<th>Track</th>
<th>Concord Jazz CJA3402602 [CD]</th>
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<tbody>
<tr>
<td>Money jungle</td>
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<tr>
<td>Fleurette Africaine</td>
<td>-</td>
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<tr>
<td>Backward country boy</td>
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<tr>
<td>blues</td>
<td>-</td>
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<tr>
<td>Very special</td>
<td>-</td>
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<tr>
<td>Wig wise</td>
<td>-</td>
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<tr>
<td>Grass roots</td>
<td>-</td>
</tr>
<tr>
<td>No boxes (nor words)</td>
<td>-</td>
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<tr>
<td>A little max (Parfait)</td>
<td>-</td>
</tr>
<tr>
<td>Switch blade</td>
<td>-</td>
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<tr>
<td>Cut off</td>
<td>-</td>
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<tr>
<td>Rem blues/music</td>
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[M7731.10] Marcus Miller
A Night in Monte-Carlo : Roy Hargrove (tp) Alex Han (as) Federico Gonzalez Pena
(p,keyboards,perc) Herbie Hancock (p-1) Marcus Miller (el-b,b-cl,arr) Poogie Bell (d) DJ
Logic (turntables) Raul Midon (vcl,g) L'Orchestre Philharmonique De Monte-Carlo (1),
Damon Gupton (cond-1)

Monte-Carlo Jazz Festival, Monte-Carlo,
November 29, 2008
Blast! Dreyfus (F)FDM46050-369512 [CD]

So what -
State of mind -
I loves you Porgy -
Amandla -
I'm glad there is you -
(Medley :) -
O mio babbino caro -
Mas que nada -
Your amazing Grace -
Strange fruit (1) -

Note: All above titles also on Concord 32660 [CD] titled "A Night in Monte-Carlo".
Herbie Hancock Discography (The 2000's)

By Christian Genzel

2000

Diane Schuur: Friends for Schuur
Phil Ramone produced this album by jazz vocalist Diane Schuur, which features guest appearances by Dave Grusin, Ray Charles, Stevie Wonder, and Herbie Hancock.

Guru's Jazzmatazz: Streetsoul
Guru's third Jazzmatazz album, focusing much more on hip-hop and R&B than the previous two, features numerous guests, among them Isaac Hayes, Erykah Badu, Macy Gray and Kelis. Herbie plays keyboards on one track, "Timeless", which he cowrote.

2001

Marcus Miller MÇ
1/ Power (Marcus Miller) 4.36
2/ Lonnie's Lament (John Coltrane) 5.38
3/ Boomerang (Marcus Miller) 5.48
4/ Nikki's Groove (Marcus Miller) 3.27
5/ Goodbye Pork Pie Hat (Charles Mingus) 3.35
6/ Ozell (Interlude 1) (Marcus Miller) 0.49
7/ Burning Down The House (David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth) 6.53
8/ It's Me Again (Marcus Miller) 6.04
9/ Cousin John (Marcus Miller) 4.39
10/ Ozell (Interlude 2) (Marcus Miller) 0.40
11/ 3 Deuces (Marcus Miller) 5.50
12/ Red Baron (Billy Cobham) 6.38
13/ Ozell (Interlude 3) (Marcus Miller) 1.01
14/ Your Amazing Grace (Marcus Miller) 7.41

Produced by Marcus Miller, Executive Producers: Marcus Miller, Harold Goode and Harry Martin, Co-Produced by David Isaac; Recorded at Hannibal Studios, Santa Monica, CA, Additional Recording at Camel Island Studio, Universal Music Studios, Milky Way Technics, Garage Sale Studio and Larrabee Sound Studios, Los Angeles, CA; Sound on Sound, New York, NY; AR Studios, Rio de Janeiro, Brazil; Groid Studios, New Rochelle, NY; Strawberry Skies, West Columbia, SC

Marcus Miller : lead bass guitar (1,4,12), lo reggae bass (1), drum programming (1,2,3,4,5,6,10,13), synths (1,2,3,4,5,6,7,8,10,11,12,13,14), Wurlitzer piano (1), vocoder(1,4), scratches (1,6,10,12,13), bass guitar (2,3,7,9,11,14), bass clarinet(2,5,7,9,10,13,14), organ (2,11), guitar (2,11), tenor saxophone (2,6,10,12,13), lead vocals (3), acoustic bass (3), alto saxophone (4), bass synth (4,14), Fender Rhodes (4,8,9,12), vocals (4), fretless bass guitar (lead) (5), fretless bass guitar (support) (5), Bb clarinet (5,9), fretless bass guitar (6,8,10,13), mono Fender Rhodes (7), rhythm
Herbie Hancock: Future 2 Future

1/ Wisdom (Herbie Hancock) 1.08
2/ Kebero Part I (Herbie Hancock-Bill Laswell-Carl Craig-GiGi) 3.27
3/ The Essence (Herbie Hancock-Chaka Khan-Bill Laswell) 4.48
4/ This Is Rob Swift (Herbie Hancock-Rob Swift-Bill Laswell-Jack DeJohnette) 6.54
5/ Black Gravity (Gerald Simpson-Herbie Hancock-Bill Laswell) 5.25
6/ Tony Williams (Herbie Hancock-Tony Williams-Bill Laswell-Dana Bryant) 6.04
7/ Ionosphere (Herbie Hancock-Karsh Kale-Bill Laswell) 4.16
8/ Alphabeta (Herbie Hancock-Bill Laswell) 5.27
9/ Be Still (Herbie Hancock-Bill Laswell) 4.40
10/ Virtual Hornets (Herbie Hancock-Bill Laswell) 8.48
11/ Kebero Part II (Herbie Hancock-Bill Laswell-Carl Craig-GiGi) 4.59
12/ The Essence (Herbie Hancock-Chaka Khan-Bill Laswell) 5.48
(DJ Krush Remix)

Produced and Directed by Bill Laswell and Herbie Hancock

Created at Orange Music; Engineering: Robert Musso; Assistant Engineer: James Dellatacoma; Additional Recording at Kamo Studios, NYC, and JSM Studios, NYC; Track 9 mixed by Darrell Diaz at M4 Group International; Garage Sale Recording/ Engineers: Khaliq-O-Vision and Dave Hampton; Additional Production: Darrell Diaz; Mastered by Michael Fossenkermer at Turtle Tone Studio, NYC; Additional Mastering at Sterling Sound, NYC; Track 12: Remix & Additional Production by DJ Krush; Recorded by Toshihiko Miyoshi, assisted by Yohuei Ichikawa at HAL Studio; Eleni Davis-Knight: voice (1).

**Herbie Hancock: keyboards**, Carl Craig: programming & beats (2,11); Bill Laswell: electric bass (2,3,4,5,6,7,8,9,10,11); GiGi: vocals (2,11); Chaka Khan: vocals (3); Charnett Moffett: acoustic bass (3,9,10); Karsh Kale: drums (3,7); program beats (7); Grandmixer DXT: turntable (3); Jack DeJohnette: drums; (4,8,9,10); Rob Swift: turntables & programming (4); A Guy Called Gerald: programming & beats (5); Dana Bryant: vocals & words (6); Tony Williams: drums (6); Wayne Shorter: tenor sax (6,10), soprano sax (9); Imani Uzuri: vocals (9); Track 1: Spoken Word: Lectures on the "Expedient Means" and "Life Span" Chapters of the Lotus Sutra by Daisaku Ikeda; 2001 - Transparent Music/Victor Entertainment (Japan), VICP-61354 (CD) -- Tracks 1-12
Gigi
1/ Gud Fella (Ejigayehu "Gigi" Shibabaw)  5.35
2/ Mengedegna (Ejigayehu "Gigi" Shibabaw)  5.33
3/ Tew Ante Dew (Ejigayehu "Gigi" Shibabaw)  4.20
4/ Abay (Ejigayehu "Gigi" Shibabaw)  5.18
5/ Bale Washintu (Ejigayehu "Gigi" Shibabaw, Dejene, Bekel &  5.35
   Sinke Assefa)
6/ Guramayle (Ejigayehu "Gigi" Shibabaw)  4.27
7/ Sew Argeñ (Ejigayehu "Gigi" Shibabaw)  5.1
8/ Aynama (Ejigayehu "Gigi" Shibabaw)  5.05
9/ Kahn (Ejigayehu "Gigi" Shibabaw)  3.47
10/ Zomaye (Ejigayehu "Gigi" Shibabaw)  4.00
11/ Abet Wubet (Ejigayehu "Gigi" Shibabaw)  4.06
12/ Nafekeñ (Ejigayehu "Gigi" Shibabaw)  5.23
13/ Adwa (Ejigayehu "Gigi" Shibabaw)  5.02

Produced by Bill Laswell; Created at Orange Music Sound Studio, West Orange, NJ; Engineering: Robert
   Musso
   Additional recording at Garage Sale Studio, Los Angeles, CA. Engineering: Khaliq Glover; Ejigayehu
   "Gigi" Shibabaw vocals; Dereje Mekonnen : organ, electric piano, synthesizer;
   Herbie Hancock : electric piano, clavinet, synthesizer; Amina; Claudine Myers : organ, electric piano;
   Abegasu Shiota : electric piano, synthesizer; Wayne Shorter : soprano saxophone; Pharoah Sanders :
   tenor and soprano saxophones, bells; Graham Haynes:cornet, flugelhorn;Henry Threadgill: alto saxophone,
   flute; Art Baron: Tony Cedras: accordion;
   trombone; Mark Taylor: french horn; Nicky Skopelitis: 6- and 12-string guitars; David Gilmore & Zakki
   Jewad: guitar; Bill Laswell: bass, guitar, synthesizer; Thomas Gobena :bass; Hamid Drake: drums, tabla,
   congas, doff; Karsh Kale: drums, tabla, synthesizer; Mikias Abebayehu: drums, congas; Aiyb Dieng:
   chatan, congas, percussion; Abdou Mboup:congas, talking drum, djembe, percussion; Setegne Satenaw:
   masinko; Melaku Gelaw:kerare; Imani Uzuri, Tigist Shibabaw, Hebest Tirunehe, Dawit Melesse, Abonesh
   Adenew & Mizanekristos Yohannes: backing vocals.
   Arranged by Bill Laswell; Horn arrangements by Henry Threadgill;2001 - Palm Pictures, PALMCD 2068-
   2 (CD)2002

2002
Herbie Hancock/ Michael Brecker/ Roy Hargrove
Directions in Music - Live at Massey Hall
Celebrating Miles Davis & John Coltrane
1/ The Sorcerer (Herbie Hancock)  8.53
2/ The Poet (Roy Hargrove)  6.35
3/ So What/ Impressions (Miles Davis/ John Coltrane)  12.51
4/ Misstery (Herbie Hancock-Michael Brecker-Roy Hargrove)  8.16
5/ Naima (John Coltrane)  7.29
6/ Transition (John Coltrane)  10.26
7/ My Ship (Kurt Weill-Ira Gershwin)  8.40
8/ D Trane (Michael Brecker)  15.09

Produced by Michael Brecker / Executive producer: Herbie Hancock / Co-produced by Jason Olaine
Recorded at Massey Hall, Toronto on October 25, 2001
Herbie Hancock : piano; Michael Brecker : tenor saxophone; Roy Hargrove : trumpet,
flugelhorn (2,7); John Patitucci : bass; Brian Blade : drums.
2002 - Verve, 589 654-2 (CD)
2005

**Herbie Hancock: Possibilities**

Herbie's new album, released by Vector and Starbucks (!), contains 10 pop-jazz collaborations between Herbie and guest stars such as Santana, Annie Lennox, Paul Simon, Sting, Joss Stone and even Christina Aguilera.

*Possibilities* is the **forty-fifth** studio album by American jazz musician Herbie Hancock, released in the United States on August 30, 2005 by Vector Recordings. The album features a variety of guest musicians such as John Mayer and Carlos Santana. It earned Hancock two nominations at the 2006 Grammy Awards: Best Pop Collaboration with Vocals for "A Song for You" (shared with pop singer Christina Aguilera) and Best Pop Instrumental Performance for "Gelo na Montanha" (shared with rock singer-guitarist Trey Anastasio). A motion picture entitled *Herbie Hancock: Possibilities*, released on DVD on April 18, 2006, depicts the recording of this album in many different discussions and performances with the collaborating artists. The DVD also includes a demo CD with 4 of the 10 songs on the album.

- "Stitched Up" (featuring John Mayer) (Herbie Hancock, John Mayer) – 5:27
- "Safioutou" (featuring Santana and Angélique Kidjo) (Harold Alexander) – 5:25
- "A Song for You" (featuring Christina Aguilera) (Leon Russell) – 7:05
- "I Do It for Your Love" (featuring Paul Simon) (Paul Simon) – 5:58
- "Hush, Hush, Hush" (featuring Annie Lennox) (Paula Cole) – 4:46
- "Sister Moon" (featuring Sting) (Sting) – 6:54
- "When Love Comes to Town" (featuring Jonny Lang and Joss Stone) (Adam Clayton, David Evans, Larry Mullen, Jr., Paul Hewson) – 8:41
- "Don't Explain" (featuring Damien Rice and Lisa Hannigan) (Arthur Herzog Jr., Billie Holiday) – 4:53
- "I Just Called to Say I Love You" (featuring Raul Midón) (Stevie Wonder) – 5:27
- "Gelo na Montanha" *¹* (featuring Trey Anastasio) (Cyro Baptista, Herbie Hancock, Trey Anastasio) – 3:48

Portuguese for "Ice on the Mountain"

**Paul Jackson: Funk on a Stick**

Hancock guests on one track of Headhunter bassist Paul Jackson's second solo album, which also includes appearances by Bill Summers, Mike Clark, James Levi and others.

2006

2007

**Herbie Hancock: River: The Joni Letters**

Herbie's new solo album (released on September 25 in the US, September 28 in Europe) features cover songs of Joni Mitchell songs, with vocals by Joni herself, Tina Turner, Norah Jones, Leonard Cohen, and others. Herbie's band includes Wayne Shorter, Dave Holland, Vinnie Colaiuta and Lionel Loueke

*River: The Joni Letters* is the 2007 album by Herbie Hancock. His **47th studio album**, it was released on September 25, 2007 by Verve Records. The tribute album is a homage to Joni Mitchell, a longtime associate and friend of Hancock. Both Hancock and saxophonist Wayne Shorter previously collaborated with Mitchell on her 1979 album *Mingus*, and both continued to work with her on occasion ever since.

Guest vocalists on *River* include Lara Fabian, Leonard Cohen, Tina Turner, Norah Jones, Corinne Bailey Rae, Luciana Souza and Mitchell herself.

The album peaked at #5 on The Billboard 200 after enjoying a huge post-Grammy sales boost, at #61 in Switzerland, #70 in France and #83 in the Netherlands.

On February 10, 2008, the album won the Album of the Year and Best Contemporary Jazz Album at the 50th annual Grammy Awards, surprising the music world.[12] It faced competition from Kanye West, Foo Fighters, Amy Winehouse, and Vince Gill.[13] *River* was the first jazz album to win best album in 43 years.
and only the second in the award's history; the other was *Getz/Gilberto* by Stan Getz and João Gilberto in 1965.\[14\][15] The track "Both Sides Now" was also nominated for Best Jazz Instrumental.

**Track listing**

All songs were written by Joni Mitchell, except where noted.

"Court and Spark" (featuring Norah Jones) - 7:35
"Edith and the Kingpin" (featuring Tina Turner) - 6:32
"Both Sides, Now" - 7:38
"River" (featuring Corinne Bailey Rae) - 5:25
"Sweet Bird" - 8:15
"The Tea Leaf Prophecy (Lay Down Your Arms)" (featuring Joni Mitchell) - 6:34
"(In My) Solitude" (Eddie DeLange, Duke Ellington, Irving Mills) - 5:42
"Amelia" (featuring Luciana Souza) - 7:26
"Nefertiti" (Wayne Shorter) - 7:30
"The Jungle Line" (featuring Leonard Cohen) - 5:00
"A Case of You" – 7:36
"All I Want" – 4:15 with Sonya Kitchell

The iTunes Store digital version features two bonus tracks: "Harlem in Havana", "I Had a King"

**Personnel:** Herbie Hancock – piano, Wayne Shorter – soprano and tenor saxophone, Dave Holland – bass, Lionel Loueke – guitar, Vinnie Colaiuta – drums. Larry Klein - bass on "All I Want"

1998 Complete Blue Note Sixties Sessions including:

Takin’ Off, Empyrean Isles (ETC.)

1995 Jammin' with Herbie
### Discography: Album Titles

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<thead>
<tr>
<th>Title</th>
<th>Year</th>
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<tr>
<td>Takin' Off</td>
<td>1962</td>
<td>Blue Note</td>
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<td>My Point of View</td>
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<td>Blue Note</td>
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<td>Inventions and Dimensions</td>
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<td>Blue Note</td>
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<td>Empyrean Isles</td>
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<td>Maiden Voyage</td>
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<td>Blow-Up (Soundtrack)</td>
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<td>A Tribute to Miles</td>
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<td>Qwest/Warner Bros.</td>
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<td>Dis Is Da Drum</td>
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<td>The New Standard</td>
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<td>1 + 1 (with Wayne Shorter)</td>
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<td>Then and Now: the Definitive Herbie Hancock</td>
<td>2008</td>
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Hancock Song Discography—A Partial List of his Compositions as they appear on his recordings as a leader (1962-1983)

- not composed by HH

Takin' Off
Label: Blue Note
Release Date: 1962-05-28

Watermelon Man
Three Bags Full
Maze
Driftin'
Alone and I

My Point of View
Label: Blue Note
Release Date: 1963-03-19

Blind Man, Blind Man
A Tribute to Someone
King Cobra
The Pleasure Is Mine
And What If I Don't

Inventions and Dimensions
Label: Blue Note
Release Date: 1963-08-30

Succotash
Triangle
Jack Rabbit
Mimosa
Jump Ahead

Empyrean Isles
Label: Blue Note
Release Date: 1964-06-17

One Finger Snap
Oliloqui Valley
Cantaloupe Island
The Egg
Maiden Voyage
Label: Blue Note
Release Date: 1965-05-17

Maiden Voyage
Eye Of The Hurricane
Little One
Survival Of The Fittest
Dolphin Dance

Blow-Up (Movie Soundtrack)
Label: Sony
Release Main Title - "Blow-Up"
Verushka Part 1
Verushka Part 2
The Naked Camera
  Bring Down the Birds
Jane's Theme
  Stroll On
The Thief
The Kiss
Curiosity
Thomas Studies Photos
The Bed
End Title- "Blow-Up"

Speak Like a Child
Label: Blue Note
Release Date: 1968-03-06
Riot
Speak Like a Child
First Trip
Toys
Goodbye to Childhood
Sorcerer
Fat Albert Rotunda
Label: Warner Bros.
Release Date: 1969-03-10
Wiggle-Waggle
Fat Mama
Tell Me a Bedtime Story
Oh! Oh! Here He Comes
Jessica
Fat Albert Rotunda Cosby??
Lil' Brother

The Prisoner
Label: Blue Note
Release Date: 1969-04-18
1. I Have a Dream
2. The Prisoner
3. Firewater (Buster Williams)
4. He Who Lives in Fear
5. Promise of the Sun

Mwandishi
Label: Warner Bros.
Release Date: 1970-12-31
1. Ostinato (Suite for Angela)
2. You'll Know When You Get There
3. Wandering Spirit Son

Crossings

Label: Warner Bros.
Release Date: 1972-02-15
1. Sleeping Giant
2. Quasar
3. Water Torture
**Head Hunters**  
Label: Columbia  
Release Date: 1973-01-01  
1. Chameleon  
2. Watermelon Man  
3. Sly  
4. Vein Melter

**The Spook Who Sat By The Door**  
Release Date: 1973-01-02  
1. Revolution  
2. The Spook Who Sat By The Door  
3. Revenge  
4. At the Lounge  
5. Training Day  
6. The Stick Up  
7. Main Theme  
8. Underground  
9. Dialog  
10. The Big Rip Off  
11. Recruiting  
12. The Pick Up  
13. It Begins

**Sextant**  
Label: Columbia  
Release Date: 1973-03-01  
1. Rain Dance  
2. Hidden Shadows  
3. Hornets

**Thrust**  
Label: Columbia  
Release Date: 1973-02-02  
1. Actual Proof  
2. Butterfly  
**Death Wish (Movie Score)**
Label: Sony Music Special Products  
Release Date: 1974-01-02

1. Death Wish (Main Title)  
2. Joanna's Theme  
3. Do A Thing  
4. Paint Her Mouth  
5. Rich Country  
7. Ochoa Knose  
8. Party People  
9. Fill Your Hand

**Dedication**
Label: CBS/Sony  
Release Date: 1974-07-29

1. Maiden Voyage  
2. Dolphin Dance  
3. Nobu  
4. Cantaloupe Island

**Man-Child**  
Label: Columbia  
Release Date: 1975-01-01

1. Hang Up Your Hang Ups  
2. Sun Touch  
3. The Traitor  
4. Bubbles  
5. Steppin' In It  
6. Heartbeat
**Flood**  
Label: CBS/Sony  
Release Date: 1975-06-28

1. Introduction / Maiden Voyage  
2. Actual Proof  
4. Watermelon Man  
5. Butterfly  
6. Chameleon  
7. Hang Up Your Hang Ups

**Secrets**  
Label: Columbia  
Release Date: 1976-01-01

1. Doin' It  
2. People Music  
3. Cantaloupe Island  
4. Spider  
5. Gentle Thoughts  
6. Swamp Rats  
7. Sansho Shims

**V.S.O.P., Vol. 1**  
Label: Columbia  
Release Date: 1976-06-29

1. Piano Introduction  
2. Maiden Voyage  
* 3. Nefertiti (Wayne Shorter)  
4. Introduction of Players/Eye of the Hurricane  
5. Toys  
6. Introductions  
7. You'll Know When You Get There  
8. Hang Up Your Hang Ups  
9. Spider
The Herbie Hancock Trio (1977)
Label: Columbia
Release Date: 1977-07-13
1.3. Watching Waitin' For
4. Look
*5. Milestones (Miles Davis)

V.S.O.P.: The Quintet
Label: Columbia
Release Date: 1977-07-16

1. One Of A Kind
2. Third Plane
3. Jessica
4. Lawra
5. Darts
*6. Dolores (Wayne Shorter)
*7. Little Waltz (Ron Carter)
*8. Byrdlike (Donald Byrd?)

Tempest in the Colosseum
Label: CBS/Sony
Release Date: 1977-07-23

1. Eye Of The Hurricane
2. Diana
*3. Eighty-One (Ron Carter, Miles Davis)
4. Maiden Voyage
5. Lawra
*6. Red Clay (Freddie Hubbard)

Sunlight
Label: Columbia
Release Date: 1978-01-01

1. I Thought It Was You
2. Come Running to Me
3. Sunlight
4. No Means Yes
5. Good Question
**Feets, Don't Fail Me Now**
Label: Columbia
Release Date: 1978-01-02

1. Knee Deep  
2. Honey from the Jar  
3. Ready or Not  
4. Tell Everybody  
5. You Bet Your Love  
6. Trust Me

**An Evening With Herbie Hancock and Chick Corea: In Concert**
Label: Columbia
Release Date: 1978-01-03

* 1. Someday My Prince Will Come  (Larry Morey-Frank Churchill)  
* 2. Liza (All The Clouds'll Roll Away)  (George Gershwin)  
3. Button Up  
4. Introduction Of Herbie Hancock By Chick Corea  
5. February Moment  
6. Maiden Voyage  
* 7. La Fiesta  (Chick Corea)

**Direct Step**
Label: CBS/Sony
Release Date: 1978-10-17

1. Butterfly  
2. Shiftless Shuffle  
3. I Thought It Was You
**The Piano**  
Label: Columbia  
Release Date: 1978-10-25  
* 1. My Funny Valentine  
* 2. On Green Dolphin Street  
* 3. Someday My Prince Will Come  
4. Harvest Time  
5. Sonrisa  
6. Manhattan Island  
7. Blue Otani

**Mr. Hands**  
Label: Columbia  
Release Date: 1979-01-01  
1. Spiraling Prism  
2. Calypso  
3. Just Around The Corner  
4. 4 AM  
5. Shiftless Shuffle  
6. Textures

**Live Under the Sky**  
Label: Columbia  
Release Date: 1979-07-26  
1. Opening  
2. Tear Drop  
3. Domo  
4. Para Oriente  
* 5. Pee Wee (Tony Williams)  
6. One of Another Kind  
7. Fragile
**Monster**  
Label: Columbia  
Release Date: 1980-01-01

1. Saturday Night  
2. Stars in Your Eyes  
3. Go for It  
4. Don't Hold It In  
5. Making Love  
6. It All Comes Around

**Herbie Hancock Trio (1981)**  
Label: Columbia  
Release Date: 1981-01-01

* 1. Stablemates (Benny Golson)  
2. Dolphin Dance  
3. A Slight Smile  
* 4. That Old Black Magic (Harold Arlen-Johnny Mercer)  
5. La Maison Goree

**Magic Windows**  
Label: Columbia  
Release Date: 1981-01-02

1. Magic Number  
2. Tonight's the Night  
3. Everybody's Broke  
4. Help Yourself  
5. Satisfied With Love  
6. Twilight Clone
**Quartet**  
Label: Columbia  
Release Date: 1981-07-28

1. Well You Needn't (Thelonious Monk)  
2. 'Round Midnight (Thelonious Monk)  
3. Clear Ways  
4. A Quick Sketch  
5. Eye Of The Hurricane  
6. Parade

**Lite Me Up**  
Label: Columbia  
Release Date: 1982-01-01

1. Lite Me Up!  
2. The Bomb  
3. Gettin' to the Good Part  
4. Paradise  
5. Can't Hide Your Love  
6. The Fun Tracks  
7. Motor Mouth  
8. Give It All Your Heart

**Future Shock**  
Label: Columbia  
Release Date: 1983-01-01

1. Rockit  
2. Future Shock  
3. T. F. S.  
4. Earthbeat  
5. Autodrive  
6. Rough  
7. Rockit (Mega Mix)
Herbie Hancock —Recorded Compositions after 1993
(*) Did not compose

4 AM  
A Song for You  
All Apologies  
Alphabeta  
Amelia  
Aung San Suu Kyi  
Auto Drive  
Autodrive  
Be Still  
Beat Wise  
Black Gravity  
Bo Ba Be Da  
Bouquet  
Bubbles  
Butterfly  
Calypso  
Cantaloupe Island  
Can`t Hide Your Love  
Chameleon  
Chan`s Song (Never Said  
Chemical Residue  
Circle  
Come & See Me  
Come Running To  
Diana  
Dis Is Da Drum  
Doin` It  
Dolphin Dance  
Don`t Hold It  
Earth Beat  
Edith & The Kingpin  
Everybody`s Broke  
Finger Painting  
Future Shock  
Gelo No Montana Featuring Trey Anastasio (Instrumental)  
Gentle Thoughts  
Gettin` To The Good Part  
Give It All Your Heart  
Go For It 7  
Hale Bopp, Hip-Hop  
Hang Up Your Hang Ups
Hardrock
Heartbeat
Help Yourself
Hidden Shadows
Homecoming
Hornets
Hump
Hush, Hush, Hush
I Thought It Was You
Ionosphere
It All Comes Round
Joanna’s Theme
Junku
Just Around The Corner
Karabali
Kebero Part I 3:10
Lite Me Up!
Little One
Love Is Stronger Than Pride
Lullaby
Magic Number
Maiden Voyage
Makin Love 6:12
Manhattan
Manhattan (Island Of Light...)
Manhattan Lorelei
Memory Of Enchantment
Mercy Street
Meridianne - A Wood Sylph
Metal Beat
Motor Mouth
Nefertiti *
New York Minute *
Obsession
Ostinato
Paradise
People Are Changing
People Music
Perfect Machine
Rain Dance
Ready Or Not
Rockit
Rough
Safiatou Featuring Santana and Angilique Kidjo
Sansho Shima
Satisfied With Love
Saturday Night  
Shiftless Shuffle  
Sister Moon  
Sly  
Sonrisa  
Sound-System  
Spider  
Spiraling Prism  
Stars In Your Eyes  
Steppin` In It  
Stitched up  
Sun Touch  
Survival Of The Fittest  
Swamp Rat:  
Sweet Bird  
Tea Leaf Prophecy  
Tell Me A Bedtime Story  
Textures 6  
Tfs  
The Bomb  
The Essence  
The Eye Of The Hurricane  
The Fun Tracks  
The Hook  
The Jungle Line  
The Sorcerer  
The Traitor  
The Twilight  
Thieves In The Temple  
This Is Rob Swift  
Tonight The Night  
Tony Williams  
Vein Melter  
Vibe Alive  
Virtual Hornets  
Visitor From Nowhere  
Visitor From Somewhere  
Watermelon Man  
When Can I See You  
When Love Comes to Town  
Wiggle Waggle  
Wisdom  
You Bet Your Love  
Your Gold Teeth II  
You`ve Got It Bad Girl
APPENDIX

Awards: His Awards are for R&B, Jazz, and Pop

Academy Awards
* 1986, Original Soundtrack, for Round Midnight

Grammy Awards
1. 1984, Best R&B Instrumental Performance, for Rockit
2. 1985, Best R&B Instrumental Performance, for Sound-System
3. 1988, Best Instrumental Composition, for Call Sheet Blues
4. 1995, Best Jazz Instrumental Performance, Individual Or Group, for A Tribute to Miles
5. 1997, Best Instrumental Composition, for Manhattan (Island Of Lights And Love)
6. 1999, Best Instrumental Arrangement Accompanying Vocal(s), for St. Louis Blues
7. 1999, Best Jazz Instrumental Performance, Individual Or Group, for Gershwin's World
8. 2003, Best Jazz Instrumental Album, Individual or Group, for Directions in Music: Live at Massey Hall
9. 2003, Best Jazz Instrumental Solo, for My Ship
10. 2005, Best Jazz Instrumental Solo, for Speak Like a Child
11. 2007, Album of the Year, for River: The Joni Letters
12. 2007, Best Contemporary Jazz Album, for River: The Joni Letters
13. 2011, Best Improvised Jazz Solo, for A Change Is Gonna Come
14. 2011, Best Pop Collaboration with Vocals, for Imagine

Best Jazz Group, 1985
Best Jazz Keyboards, 1985
Best Jazz Album - Rockit, 1985
Best Jazz Keyboards, 1986
Best R&B Instrumentalist, 1987
Best Jazz Instrumentalist, 1988

Other notable awards

NEA Jazz Masters Award,
2004 Downbeat Magazine Readers Poll Hall of Fame, 2005
MTV Awards (5 awards in total) - Best Concept Video - Rockit, 1983-84
Gold Note Jazz Awards - NY Chapter of the National Black MBA Association,

1985
French Award Officer of the Order of Arts & Letters-Paris, 1985
BMI Film Music Award "Round Midnight", 1986
Miles Davis Award, granted by the Montreal International Jazz Festival, 1997
Los Angeles Film Critics Association "Best Score - Round Midnight", 1986
BMI Film Music Award "Colors", 1989
Soul Train Music Award "Best Jazz Album - The New Standard", 1997
Festival International Jazz de Montreal Prix Miles Davis, 1997
VH1's 100 Greatest Videos "Rockit" is "10th Greatest Video", 2001
NEA Jazz Masters Award, 2004
Downbeat Magazine Readers Poll Hall of Fame, 2005
Album of the Year, 2007
Harvard Foundation Artist of the Year, 2008[12]
VH1's 100 Greatest Videos Rockit is "10th Greatest Video", 2001

**Keyboard Magazine's Readers Poll**
- Best Jazz & Pop Keyboardist, 1983
- Best Jazz Pianist, 1987
- Best Jazz Keyboardist, 1987
- Best Jazz Pianist, 1988

**Playboy Music Poll**
- Best Jazz Group, 1985
- Best Jazz Keyboards, 1985
- Best Jazz Album – Rockit, 1985
- Best Jazz Keyboards, 1986
- Best R&B Instrumentalist, 1987
- Best Jazz Instrumentalist, 1988
**Herbie Hancock Filmography:**

BET on Jazz: The Jazz Channel Presents Herbie Hancock

   Classic Albums: Stevie Wonder - Songs in the Key of Life

*Blue Note: A Story of Modern Jazz*

Indecent Proposal

Listen Up!: The Lives of Quincy Jones

Celebrity Guide to Wine

DeJohnette, Hancock, Holland and Metheny in Concert

Neville Brothers & Friends: Tell it Like it Is

Sass & Brass: A Jazz Session

Rockschool, Vol. 4: Digital Age Hardware

Stand by Me: AIDS Day Benefit Concert

'Round Midnight

Prime Cuts: Jazz and Beyond

Herbie Hancock and the Rockit Band

Herbie Hancock Trio: Hurricane!

Livin' Large

Harlem Nights

Action Jackson

Colors

The George McKenna Story
Jo Jo Dancer, Your Life Is Calling

A Soldier's Story

Death Wish

The Spook Who Sat by the Door

Blow-Up

In 1973, Hancock composed his second masterful soundtrack to the controversial film The Spook Who Sat By The Door. Then in 1974, Hancock also composed the soundtrack to the first Death wish film. One of his memorable songs, "Joanna's Theme", would later be re-recorded in 1997 on his duet album with Wayne Shorter, 1 + 1.

FilmographyAs a Leader

* 2000: Dejohnette, Hancock, Holland and Metheny - Live in Concert
* 2002: The Jazz Channel Presents Herbie Hancock (BET on Jazz)
* 2004: Herbie Hancock - Future2Future Live
* 2006: Herbie Hancock - Possibilities with John Mayer, Christina Aguilera, Joss Stone, and more
Reviews 2011-2012

During a TV interview with Tavis Smiley, on PBS, August 30, 2011, Hancock discusses how he is embarking on this world-wide tour playing solo piano—something he had never done before in his life for an entire tour. “It was a way of challenging myself.”

Man vs. Machine:
Herbie Hancock tries valiantly to coax jazz from his computers

October 30, 2011 | Howard Reich | Arts critic

You have to admire an artist of Herbie Hancock’s stature taking as bold a risk as he did Saturday night at Wentz Concert Hall in Naperville. Seated alone on stage, Hancock dared to present nearly two hours of uninterrupted music-making with no bassist, drummer, horns, anything. Just one man and his Fazioli grand piano, plus a stack of computer equipment cranking out pre-programmed sound loops whenever Hancock touched a screen, flipped a switch or turned a dial.

Only once before, in the 1980s, had Hancock made a brief solo tour, in Europe. Now, at age 71, he's traveling America for the first time with no assistance, except for the high-tech gear he always has loved and a musical imagination that apparently will not quit. Even Hancock's considerable prowess with piano keys and iPad, however, cannot match the creative interaction between a great jazz musician and his sidemen. Nor can the somewhat cheesy sounds of digitally reproduced strings and brass – projected through speakers – rival the tonal depth and nuance that 10 fingers can produce on a concert grand. Not even close.

So Hancock's man-meets-machine musical experiment had a perhaps unintended consequence. For if it was intended to show the range of musical thought that a single artist can express these days, thanks tithe genuine wonders of digital technology, it actually proved the reverse: That in the realm of jazz, computer programs pale alongside the work of a bona fide improviser, at least when a musician of Hancock's caliber is at the piano.

The concert began promisingly enough, with Hancock playing an unusual transformation of Wayne Shorter's "Footprints" on the Fazioli grand alone. Unencumbered by either a
jazz band or his digital assistants, Hancock opened with a Lisztian solo that thundered octaves up and down the keyboard.

The way Hancock then developed the famous theme—reimagining its chordal structure, breaking down and re-organizing its melodic content—underscored Hancock's deep conversance with European classical pianism. Here was "Footprints" re-examined through both the ambiguous harmonies of Alban Berg and the translucent impressionism of Claude Debussy.

Once Hancock began to introduce computer-generated sounds in his own "Sonrisa," however, the tension between acoustic piano and a tinny, rhythmically predictable electronic accompaniment became palpably obvious and counterproductive. The digital blips and bleeps, the mechanical clicks and clacks added nothing valuable to Hancock's poetically sensitive pianism, and in fact detracted from it. In "Sonrisa's" finale—when the digitized soundtrack began churning out a surging orchestral accompaniment—the collaboration between Hancock and his electronica finally began to take flight. Energy was created. But even here, the electronic counterpoint proved sadly thin compared to what an actual symphony orchestra can do. And the unyielding, nearly metronomic rhythm of the digital backdrop defied the rhythmic flexibility that gives jazz so much of its spontaneity and humanity.

Nowhere was the gulf between Hancock's irrepressibly inventive pianism and his computer's unpersuasive contribution more conspicuous than in one of his most celebrated tunes, "Cantaloupe Island." The rhythmically irresistible groove that kicks off the piece still made you sway a bit in your seat as Hancock played it on both electronic keyboard and the Fazioli grand.

Yet as soon as Hancock began pressing his touch screen for the pre-programmed contributions, the electronic backbeats robbed this music of its rolling rhythmic beauty. Digitized strands of sound entered and exited the musical texture brusquely, at the push of a button, not gradually or sensitively, as a living musician would do. And though Hancock clearly had a good deal of fun playing a strap-on keyboard synthesizer (or "keytar") while his computer arsenal pulsed in the sonic background, this upbeat performance was more pleasant to watch than satisfying to hear. None of which is to discount the real value that sounds produced by a laptop can contribute to jazz.

Bandleaders such as trumpeter Dave Douglas and keyboardist Craig Taborn have unlocked magical, otherworldly sonorities from their machines. But Silicon Valley has yet to figure out how to create a computer program that can react to a jazz musician as brilliantly as he can respond to it. Judging by Hancock's heroic venture, that's not going to happen for a very long time. hreich@tribune.com
Herbie Hancock Celebrates International Jazz Day at U.N. With Stevie Wonder, Tony Bennett, Morgan Freeman & Many More

Posted on May 1st 2012 12:40PM by Dan Reilly Comments

Charles Sykes, AP

Every day is a holiday for something or other, so it's amazing to think that until Herbie Hancock united with the United Nations, jazz -- "America's only true indigenous art form," as Quincy Jones said -- didn't have its own day of celebration.

On Monday, April 30, Hancock and dozens of jazz luminaries began the festivities with a sunrise concert in New Orleans' Congo Square, the birthplace of the genre, and ended it at the United Nations' General Assembly with a nearly three-hour, star-studded celebration that aimed to reinforce why jazz matters and preserve its legacy in the United States.

Hosted by Morgan Freeman, Quincy Jones, Michael Douglas and Robert De Niro, kicked off with U.N. Secretary General Ban Ki-moon addressing the packed hall with a video message that noted the international scope of jazz. "After all, the U.N. flag is kind of blue," he joked, referencing Miles Davis's landmark album, and peppering his speech with at least eight more famed song titles, including "A Night in Tunisia" and "April in Paris." It set the tone for the rest of the evening: Diversity, humor, hope and, overall, passion for the art form.

Tony Bennett kicked things off with a three-song set -- "Watch What Happens," "Who Cares?" and "Lost in the Stars" -- that solidified his position as the elder statesmen of crooners. He might not be able to sustain the notes like he once did, but the 85 year old more than makes up for it with his charm, joy and class. Quincy Jones followed with a forceful speech, admitting that jazz helped him avoid becoming a gangster and that it was a John Coltrane melody that inspired Michael Jackson's "Baby Be Mine."

Watch Video From International Jazz Day in New Orleans

Hancock -- referred to by Jones as my "brother from another mother" -- finally took the stage next alongside the surviving members of Miles Davis' second great quintet, saxophonist Wayne Shorter and bassist Ron Carter, to perform the trumpet master's "Milestones." Hancock returned later in the night for a speech about the day's events and to announce a global initiative where children would use music to enhance their education in math and science while learning about technology.

The rest of the evening was a blur of highlights:

-Robert Cray, Susan Tedeschi and Derek Trucks paid homage to the blues with a performance of Howlin' Wolf's "How Many More Years."
Angelique Kidjo running up and down the aisles and enticing the dressed-up crowd to dance.
Michael Douglas mentioning his father's role in "Man With a Horn" inspired Hugh Masekela to pick up the cornet, followed by the South African jazz pioneer performing "Grazing in the Grass" with Stevie Wonder.

Esperanza Spalding giving a moving speech about "the first lady of jazz," Ella Fitzgerald, who was then covered by a scat-happy Chaka Khan.
Robert De Niro quoting Tony Bennett -- "The bottom line of any country in the world is what did we contribute to the world? We contributed Louis Armstrong" -- then introducing Winton Marsalis, who performed a perfect, silence-inducing rendition of Satchmo's "St. James Infirmary."
Spalding turning "What a Wonderful World" into an R&B groove alongside saxophonist Jimmy Heath that added more romantic, smoky vibe to Armstrong's signature track.
Hancock and Chinese pianist Lang Lang taking seats at opposite pianos for a virtuoso take on "Tonight" from "West Side Story."

A Latin jazz set featuring the impressive percussion work of Sheila E. and Cuba's legendary Candido Camero, who at 91 years old was described by drummer Bobby Sanabria as "the youngest man in the room."

Wonder and Spalding duetting on the standard "Midnight Sun."

Finally, Hancock returned to the stage to thanks the audience, the United Nations Educational, Scientific and Cultural Organization, and all the performers for such a memorable night. He then invited everyone back onstage for a version of Wonder's "As," which was about as amazing as you could imagine given all the talent assembled.

According to an AFP headline, the concerts were designed to "take on rap," but the vibe in the room was nothing like that. During his speech, Jones said that American kids need to be reminded that without jazz, there is no rock 'n' roll, R&B or hip-hop, but that doesn't mean other genres are any less worthy. Rather, the night was about the preservation and education of an important part of global history, one that began in America as the melding of displaced cultures, spread around the world and now sees less appreciation among younger generations in its home country. But as Hancock and the rest of this legendary ensembles assured us, it won't stay that way long: After all, the next International Jazz Day is only 364 days away.

[Watch Herbie Hancock's "Space Captain" Video]
April 11, 2012

Viking has acquired the right to release Herbie Hancock's memoirs in a book deal that will see the book released in the fall of 2014.

“We are proud to have as distinguished and articulate a musician as Herbie Hancock join Viking’s music list,” said Clare Ferraro, president of Viking. “There are few artists in any genre who have had a career as rich and influential as Mr. Hancock’s, and his memoir promises to be not only the record of a remarkable life and career but a singular chronicle of one of the most fertile periods in the development of jazz.”

Herbie was asked by Newport Jazz Festival producer, George Wein to do a special performance at Carnegie Hall in honor of his 70th Birthday. On the evening of June 24, 2010, HERBIE HANCOCK-SEVEN DECADES: THE BIRTHDAY CELEBRATION took place—it was an awe-inspiring evening and completely sold out. Bill Cosby was the Master of Ceremonies, and in the first half of the concert, Hancock was reunited with Miles Davis group members, Wayne Shorter (ss) and Ron Carter (bs). Davis was such a powerful force that his influence pervaded the evening, as several of his tunes were performed, as well as the fact that the second bassist, Dave Holland and drummer, Jack DeJohnette (a Chicago native like Hancock) had also been part of the Miles legacy after Hancock left the group. Holland and Carter traded off on bass with Ron getting the most stage time. Two younger trumpeters, Terence Blanchard, and Wallace Rooney, were (curiously) joined by Joe Lovano (ts) for an exceptional series of performances. Although tunes like Shorter’s Footprints were played in a manner of spontaneous arranging, this was no jam session. There may have been no music on the stage, but there surely was a rehearsal before the performance, on order to discuss repertoire, endings, horn backgrounds etc. Many of the pianist’s compositions were featured, and the mainstream press covered the concert as if it was a major event.

You Tube excerpts from the concert:

http://www.google.com/webhp?hl=en&q=hancock+70th+birthday+carnegie+hall+2010&hl=en&site=webhp&prmd=ivns&source=univ&tbs=vid:1&ctbo=u&sa=X&ei=Hkd8TYGpKoHGLQfW3aTCCQ&siq=2&ved=0CD8QwQ&bav=on.2,or.r_gc.r_pw.&fp=ac0b37567df284f9
MUSIC REVIEW
Old and New, and Celebrity Power, at a Birthday Party
The New York Times
Herbie Hancock at his 70th-birthday celebration concert with, from left, Wayne Shorter, Wallace Roney and Joe Lovano, at Carnegie Hall on Thursday, as part of the CareFusion Jazz Festival.  

By NATE CHINEN

Herbie Hancock’s CareFusion Jazz Festival concert at Carnegie Hall on Thursday night was called “Seven Decades: The Birthday Celebration,” like a sequel in a fantasy-adventure franchise. Fittingly, it was a prestige production with an overspill of talent, but also a bit of a rehash, strangely hollow at the core.

Appearing first with some peers from the post-bop elite, Mr. Hancock, the pianist, then spent the second half plugging his latest adult-contemporary album, “The Imagine Project” (Hancock Records), which was released this week. He has done much the same thing with his festival bookings before, as recently as a couple of years ago. It hasn’t grown any less jarring; a truer title might have been “Hancock: A Tale of Two Herbies.” That palpable division isn’t really true to the spirit of Mr. Hancock, who turned 70 in April, though he still seems a good deal younger. Over the course of his marquee career, he has been the rare important jazz musician with a secure, unconflicted relationship to popular music, an active partner in its development. The problem here, then, had a lot to do with the product. With its inspirational song list and earnest guest pairings, “The Imagine Project” is an album with the aesthetic compass of a disaster-relief telethon. And its heavy celebrity quotient was a problem to be solved on Thursday night. Mr. Hancock gratefully called up India.Arie to reprise her turn on John Lennon’s “Imagine,” and he did the same with the singer Susan Tedeschi and the guitarist Derek Trucks, for their version of “Space Captain,” the old Joe Cocker hit (by Matthew Moore). Beyond that, vocals were entrusted to Kristina Train, a likeably soulful young vocalist who did her best not to seem like a consolation prize. Mr. Hancock didn’t help much in that regard, all but apologizing at times for the substitution. (He did have a point when it came to “La Tierra,” by Juanes; maybe Ms. Train should have sat that one out.) A few songs were also assigned to members of Mr. Hancock’s scrupulously polished backing band, which was O.K., in a junior-varsity way. But was this really why we were here? That question might have been disarmed had Mr. Hancock sequenced “The Imagine Project” first, getting his cover-band duties over with before graduating to his own music.

That was where the concert didn’t skimp on star power, enlisting the saxophonist Wayne Shorter and the bassist Ron Carter — Mr. Hancock’s fellow alumni of the landmark 1960s Miles Davis Quintet — along with half a dozen others from jazz’s current firmament. Their set included “Footprints,” by Mr. Shorter, and “Eighty-One,” by Mr. Carter, both propelled by the elastic drumming of Jack DeJohnette. A stark excerpt of “My Funny Valentine,” with Wallace Roney on trumpet, morphed into Mr. Hancock’s “Eye of the Hurricane,” which yielded a tough, shivery solo by Mr. Shorter, built at first around a single fillip in the melody, and then a single note.
The band was just finding its collective footing when Mr. Hancock cut short his own “Maiden Voyage” with a segue into “Cantaloupe Island.” Mr. DeJohnette and the bassist Dave Holland didn’t miss a beat, but the abruptness of the shift underscored a feeling of haste and vagary in the first half. Mr. Hancock was rushing through his own tunes. For that reason, it was refreshing to follow the concert with a CareFusion-sponsored, Herbie-themed jam session at the City Winery in TriBeCa. Organized by the drummer Jeff (Tain) Watts, it involved a collection of contemporary jazz talent, mostly from the generation that grew up on Mr. Hancock’s music, absorbing it into the bloodstream. There was the guitarist David Gilmore carving up “One Finger Snap,” followed in turn by the tenor saxophonist Mark Turner. There was Chris Potter, another tenor saxophonist, and Mike Rodriguez, an exacting trumpeter, plunging through “The Sorcerer.” And as I left, reluctantly, just after 2:30 in the morning, there was the alto saxophonist Jaleel Shaw, addressing a slippery arrangement of “Cantaloupe Island.” He was making the tune a fresh challenge, committing to it, oblivious to all distraction.

*Herbie Hancock’s Imagine Project performs on Saturday at the Toronto Downtown Jazz Festival and on Sunday at the Montreal International Jazz Festival; herbiehancock.com.*

A version of this review appeared in print on June 26, 2010, on page C5 of the New York edition.
Curriculum Vitae

Alan Simon

141 Music Mountain Road

Falls Village, CT 06031

Phone: (860) 824-8274

www.alansimonmusic.com

e-mail: alansimonmusic@att.net
CAREER:
PROFESSIONAL JAZZ ARTIST—MUSICIAN, EDUCATOR, PIANIST, COMPOSER, ARRANGER,
ALAN SIMON MUSIC CONSULTANTS

EDUCATION:
Currently enrolled in the Master of Arts in Jazz History and Research program at Rutgers
University in conjunction with the Institute of Jazz Studies.
B.A. City University of New York; Music Major; Queens College, New York City,
graduated 1976—Summa Cum Laude

TEACHING EXPERIENCE:
Part-time Lecturer: Rutgers University, Newark, NJ. Current course is Intro to Music
(Music 101). Summer 2010 and Summer 2011
• Faculty Member: Jazz Piano and Classical Piano Instruction, Westport School Of
Music; Westport, Connecticut, 1991—present
• Associate Faculty in Jazz Piano and small combo, Hotchkiss School Music
Department, Lakeville, Connecticut 1997—present
• Private Piano Instruction: Improvisation, Jazz, Classical Music, Vocal Coaching,
Instrumental—30 years experience

CLINICS TAUGHT:
• Jazz Master Classes—Institute of North America–Chile; Santiago, Chile
• Jazz Improvisation along with a clinic/concert in Iquique, Chile, Concepcion, Chile,
and The Universidad de Valparaiso, Valparaiso, Chile
• Jazz Seminar—“The Legacy of the Great Jazz Pianist/Composers—A Comparison of
American Composers: Ellington/Strayhorn, Monk, Waller, Hancock, Powell,
Gershwin, Porter, Berlin, Rodgers & Hart/Hammerstein, and Bernstein”—
Westport School Of Music, Westport, CT (three seminar series)
• Jazz Seminar—“The importance of playing in a rhythm section, comping, supporting,
blending, and soloing”—Crane School of Music, SUNY Potsdam, N.Y Master
Class/Workshop w/ Jazz Ensemble followed by Quartet Performance-Berkshire
School, Sheffield, MA

PERFORMED WITH:
Lionel Hampton Orchestra 1984-1986, Dizzy Gillespie, Buddy Tate, Panama Francis,
Frank Foster, George Coleman, Major Holley, Mel Lewis, Slam Stewart, Howard
McGhee, Lee Konitz Al Grey, Toots Thielemans,
Anita O’ Day, Slide Hampton, Clark Terry

JAZZ FESTIVALS (highlights):
Grande Parade Du Jazz—Nice, France / North Sea Jazz Festival—The Hague, Holland /
J.V.C. Jazz Festival—London, England / Umbria Jazz Fest—Perugia, Italy
PERFORMANCES (highlights):
Carnegie Hall, New York City / Vienna Opera House, Austria / Presidential Inaugural
Ball, Washington, DC / Tour of Chile, Sponsored by the American Embassy Instituto
Chileno Norteamericano de Cultura / Opera House—Teatro California, Santiago, Chile /
The Blue Note, New York City / Juilliard Recital Hall / Towne Crier, Pawling, New York /
Caramoor Center for Music, Katonah, N.Y. / The Village Gate, New York City /
Universidad de Valparaiso, Chile / Music Mountain, Falls Village, Connecticut /
Metropolitan Museum of Art, New York City / Johnny Mercer Theater, Civic Center,
Savannah, Georgia / The Water Club, 21 Club, Plaza Hotel, Waldorf Astoria, River Café,
Harvard Club, Lutece, Tavern on the Green, Le Cirque, Gracie Mansion (All located in
New York City)

ORCHESTRAL APPEARANCES: New Orleans Symphony Orchestra / Milwaukee
Symphony Orchestra / Omaha Symp.

DISCOGRAPHY:


AWARDS:
• Morroe Berger — Benny Carter Jazz Research Fund stipend awarded by the Institute of
Jazz Studies, (Rutgers University, Newark, NJ) for conducting research towards the
degree of MA in Jazz History and Research—2010

Meet The Composer Fund Grant for Music Composition and Performance, New York
City—1998

• Individual Artists’ Fellowship Grant for Music Composition. New York Foundation
for the Arts—1995-1996

PUBLICATIONS:
Article and Piano Arrangement-2006 Piano Today (Summer 2006 Issue) Jazz Piano
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“Magic Squares” by Alan Simon

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32) Original Composition: “Snow Petals” by Alan Simon

Ekay Music Inc. 2 Depot Plaza, Suite 301. Bedford Hills, NY 10507


Piano Arrangement-2003 Piano Today “Ballad for Very Tired and Very Sad Lotus Eaters” by Billy Strayhorn

Contributor—Music Book- ©2001 “505 Great Piano Intros” (Ekay Publishers)

Republished ©2004 as The Steinway Library of Piano Music—500 Piano Intros For The Great Standards


Piano Arrangement —1999 Piano Today (Fall ’99 Issue) “Daydream” by Billy Strayhorn and Duke Ellington


Piano Solo Sheet Music Series—1990 “Rudy’s Tail” by Alan Simon, Second Floor Music, Don Sickler Production

PRESS:

All Music Guide to Jazz: Alan Simon- Rainsplash. CD Review (Style: Postbop Jazz)

Cadence Jazz Records 1027 / 7 of 9 stars, by Steven A. Loewy,


• Poughkeepsie News: Alan Simon: Artist of the Month—Profile, 1997

• New York Times “Jazz Is Joining the Masters At Westport Music School” Alan Simon-Jazz Pianist, by James Lomuscio, 10/13/9

• Savannah News-Press, Georgia “Alan Simon—Jazz: Classic Jazz Group Performing Sunda by Frank Jossi, 4/20/86

• Omaha World Herald “Hampton’s Tasty Solos Delight Crowd” (rev.)—Rick Ansorge, 2/8/86

• El Mercurio Santiago de Chile “Con Jam Session Seran Conciertos de Alan Simon” 12/5/86

• Jazztimes (record review) by Stanley Dance, 10/86

• Jazz Journal International “Festival Roundup: Nice, France” by Martin Richards, 5/86

• Coda (record review) by David Lewis, June 1987
- **BeBop and Beyond** (record review) 5/1 Spring 1987
- **International Musician** Interview with Lionel Hampton, by Burt Korall, June 1986
- **New York Times** “A Couple of Artists Come Back To Jazz”, by Procter Lippincott, 10/24/82

**MEDIA:**
FM Radio Interview at Columbia University Station WKCR—many cd selections were played. FM Radio Station WNCN broadcast Alan Simon’s Solo piano version of Claude Debussys “Reflets dans L’eau” into Billy Strayhorn’s “Lush Life” on David Dubal’s show as an example of Classical music meeting Jazz. (from Alan’s Rainsplash recording)
Live broadcast performances of Alan Simon Jazz Trio on NPR station WAMC, Albany, NY.
Television Documentary—Jazz in Chile—Musicalmente: The Alan Simon Jazz Trio (1986)