Shorter Stories: The Music and Life of Wayne Shorter

by

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Abstract of Thesis

Shorter Stories:
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There are certain figures in jazz that quite often stand apart as being crucial to the development of the music and its history. Louis Armstrong will always be remembered as one of the first jazz innovators. Charlie Parker and Dizzy Gillespie are known as the leading men of bebop. Miles Davis was one of the first figures to bring the cool movement to the public’s attention. Wayne Shorter helped shape the course of modern jazz after 1960, and as such, he is the focus of this study.

Part one of this thesis focuses on Shorter’s life. It starts with an overview of Newark, New Jersey and its place in the jazz realm during the 1930s, 1940s, and 1950s, when Wayne Shorter was a child growing up in the Brick City. Subsequently, chapters 2–6 trace Shorter’s career development. I also discuss Shorter’s personal life and the many trials and triumphs that defined his adult years.

Part two traces the progression of Shorter’s compositional development. Using four different types of theoretical analyses, this thesis examines four compositions from four distinct stages of Shorter’s career. Chapter 7, the first chapter of part two, provides an overview of the four analytical methods used that include Roman numeral analysis, neo-Schenkerian analysis, neo-Riemannian analysis, as well as an analysis of the thematic development of each piece.
Acknowledgments

I first want to start by thanking God for allowing me to get where I am today. I also want to thank my family and friends, the old ones from home as well the new ones in New Jersey and New York, for their enduring support and patience. Furthermore, being in this program has been an amazing experience. I could not have asked for better faculty members to serve as my teachers and mentors. Dr. Lewis Porter, Dr. Henry Martin, and Dr. John Wriggle, you all have been immensely helpful and it has been a pleasure to work with you. I would also like to thank Miss Alyson Whitehead for her services as a graphic designer. Her help in putting together the visual representations of my neo-Riemannian analyses was invaluable.
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Part One: The Life of Wayne Shorter
Chapter 1

Newark and Beyond

In a city often overshadowed by its neighbor to the east, New York City, Newark, New Jersey is steeped in a rich artistic heritage. The Coast district, located between Martin Luther King Boulevard to the west, Broad Street to the east, Branford Place to the north, and Lincoln Park to the south, was integral to the city’s art community.¹ At the beginning of the twentieth century, the Coast was considered one of the four centers for African American culture, the other three being the Levee in South Chicago, the Barbary Coast in San Francisco, and Hell’s Kitchen in New York.² Due to its close proximity to New York City, it has always been connected to the cultural activities of the larger metropolis. During the days of early stride piano, the town earned the nickname of “Tickler’s Town,” because it served as a testing ground for pianists before they ultimately migrated to New York. Nevertheless, Newark has its own culture and history. The late poet, Amiri Baraka, a Newark native, described the city as “half country, half city, half funk, half pretty,” going on to say that, “Newark’s country insides provide the soulful funk the music must carry with it to be itself.”³ The town’s “country insides” might be attributed to the large migration of African Americans from the south looking for work in the “Brick City.”

African Americans were not the only contributors to the community of Newark. Many prominent figures of various ethnicities in art, literature, film, and politics have claimed Newark as their hometown. Figures such as Aaron Burr, Stephen Crane, Allen Ginsberg, Jason Alexander, Joe Pesci, Keshia Knight Pulliam, Ice-T, Queen Latifah, Whitney Houston, Ed Koch,

² According to Baraka, Hell’s Kitchen became a center for black culture after the African American population was driven from their first community of Greenwich Village. In the renaissance of the 1920s, Harlem took its place. (Baraka, 102)
³ Baraka, Digging, 126.
Savion Glover, and Ray Liotta are just a few of the celebrities from the northeastern New Jersey town. Perhaps more important to this study are the numerous figures in jazz who hailed from Newark, including Hank Mobley, James Moody, Woody Shaw, Sarah Vaughan, and Max Weinberg. One other seminal figure to rise from the kiln that is Newark would go on to help shape the course of jazz history and continues to do so today is saxophonist and composer Wayne Shorter, who was born on August 25, 1933.

Shorter’s parents, Louise and Joseph, were part of the African American diaspora from the South. Wayne’s father, Joseph, born in 1915, was the son of William and Susie Shorter of Alabama where he grew up on his family’s farm in the town of Dothan. William Shorter was born in 1878 to Elick and Caroline Shorter also of Alabama. Elick and Caroline were born to slave parents in 1850 and 1851 respectively. Beyond the generation of Elick and Caroline Shorter, the census records cannot be traced due to the sociopolitical issues associated with slavery in the South during the mid-1800s. There were a number of white slave owners who had the surname Shorter in Alabama in the 1850s, so pinpointing the particular slave owner who owned the given Shorter family is nearly impossible.

Wayne’s mother, Louise, the daughter of Sidney and Eleanor Paige, was from Philadelphia. For unknown reasons, the genealogy research for Louise Paige remains elusive, perhaps because of issues surrounding the couple’s divorce. After meeting at a dance in Newark, Joseph and Louise were married in 1929. Their first son, Alan, was born a few short years later on May 29, 1932.

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The Shorter family was a working class family, but they were not impoverished by any means. Joseph was a welder at the Singer sewing-machine factory in the nearby town of Elizabeth, New Jersey, while Louise worked for a furrier and as a freelance tailor. Joseph most likely did not start the job at the Singer factory until later in Wayne’s youth, as the 1940s census lists him as being employed by a tannery in Newark. The same census lists Louise Shorter as a housewife. Alan and Wayne were raised to be artistic and free-thinking, wholly unconcerned with social norms. Louise would provide them art supplies to help cultivate their creativity. The brothers also had a penchant for films and film soundtracks, often reenacting whole scenes together and testing each other on how much of the soundtrack they could recall.

With his mother’s support and nurturing, Shorter became very interested in painting, drawing, and sculpture. When he was twelve years old, he won a competition sponsored by the Star-Ledger for a painting he called “The Football Game.” Shorter’s teachers began to notice he was drawing and daydreaming in class and felt he needed some sort of structured outlet, so they recommended that he apply to Arts High School located on what is now Martin Luther King Boulevard. The school provided the outlet he needed as well as a shelter from the harsh reality of the social circumstances that defined Newark at the time. Even after Shorter began to study art, his main interest was film, earning only B’s in his classes. It was not until he found his interest in jazz that Shorter honed his determination and focused his ambitions.

Shorter’s first exposure to music was when his family would attend church at Mount Zion Baptist Church on Sundays. For the young boy, the church choir was the most interesting part of

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8 Mercer, Footprints, 13.
9 United States Census, 1940.
10 Ibid.
11 Mercer, Footprints, 22.
12 Ibid.
13 Mercer, Footprints, 23.
the service. Coincidentally, the choir that Shorter grew up listening to was the same choir that often featured the young Sarah Vaughan.\textsuperscript{14} He would also listen to music on the radio with his father who liked country and western music as well as programmed shows like “Music a la Mood” and “Make Believe Ballroom.”\textsuperscript{15}

“Make Believe Ballroom,” a syndicated show based in Los Angeles and was hosted by Martin Block, was picked up by WNEW in New York; it typically played the popular songs of the time performed by the best known bands.\textsuperscript{16} It was through this show that Shorter was first introduced to bebop as a young teenager. In \textit{Footprints: The Life and Work of Wayne Shorter}, Shorter commented to biographer Michelle Mercer about the particular event that helped shape his life, stating, “He played Thelonious Monk’s ‘Off Minor,’ then something by Charlie Parker, and then Bud Powell. My ears perked up when I heard it, and something must have clicked, ‘cause I wasn’t into music at all. That music seemed to reflect some of what was happening, and also some of what wasn’t happening. What some people wished would happen.”\textsuperscript{17}

Little did Shorter know that there was a burgeoning jazz scene all around him in Newark that had existed since before he was born. Amiri Baraka described the music scene in Newark in his book, \textit{Digging: The Afro-American Soul of American Classical Music}, saying that “Newark’s country insides provide the soulful funk the music must carry with it to be itself.”\textsuperscript{18} Duke Ellington used to remark that the “Brick City” was the best place to hear African American music.\textsuperscript{19} Newark was, and to some extent still is, the home to jazz organ due to its blues and funk roots.\textsuperscript{20} During the bebop era, Savoy Records also moved its headquarters to Market Street where

\begin{flushleft}
\textsuperscript{14} Mercer, \textit{Footprints}, 14.
\textsuperscript{15} Mercer, \textit{Footprints}, 14-15.
\textsuperscript{16} \textit{The Billboard: The World’s Foremost Amusement Weekly} 59, no. 31 (August 9, 1947).
\textsuperscript{17} Mercer, \textit{Footprints}, 27.
\textsuperscript{18} Baraka, \textit{Digging}, 127.
\textsuperscript{19} Baraka, \textit{Digging}, 104.
\textsuperscript{20} Baraka, \textit{Digging}, 129.
\end{flushleft}
they recorded some of the most notable figures of the genre including Charlie Parker, Dizzy Gillespie, and Bud Powell. Baraka said that “Newark was always a testing ground as well as a public ‘shed,’ where you could find out right away whether your whatnot was tight or not…they’d let you know quicker than Amateur Night at the Apollo.”

Newark first became a presence in the music scene during the Great Depression, when rent parties were popular. The events were steeped in a rich musical culture as well as a dense cloud of illegal activities such as gambling and alcohol. (Alcohol was made illegal by the Eighteenth Amendment of the United States Constitution in 1919 until it was overturned by the ratification of the Twenty-First Amendment of the United States Constitution in 1933.) Regardless, the parties provided numerous employment opportunities for musicians. Bobby Plater, Count Basie’s future straw boss, along with Al Henderson, who would later play bass for the Savoy Dictators, were still in high school when they played their first rent party. Many other musicians began to move north to take advantage of the numerous jobs playing for rent parties in various red light district locations. (Newark’s red light district often referred to Broome Street off West Kinney.) Newark natives Willie “The Lion” Smith and Donald Lambert, part of the stride piano clique that took Newark and New York by storm in the 20s, got their start playing rent parties as well.

By the swing era of the 30s and 40s, the musical culture of Newark had moved away from the illegal establishments frequented during the Depression. Newark had developed its own group of lesser-known icons that consistently packed the town’s nightclubs, black and white, night after night, Sarah Vaughan being perhaps the best-known figure to come from this circle of

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21 Baraka, Digging, 129-130.
22 U.S. Constitution, amend. 18 and amend. 21.
24 Kukla, Swing City, 23.
performers. Viola Wells—more commonly known as “Miss Rhapsody”—as well as Grace Smith, Emma Hawkins, Billie Sermond, and Geneva Turman were all a part of the Newark vocalist tradition often having more local acclaim than some of the headlining figures who had a larger national/international presence.\textsuperscript{25} Male vocalists were also a large part of the Newark scene and included Marshall Haley, Manhattan Paul, Bob Taylor, Joe Timmons, Thad (Chuck) Howard, and Lawrence Miller reigned as the most popular.\textsuperscript{26}

The swing era also saw the emergence of the big band nationwide with Newark following suit. Consequently, the development of the dance band tradition brought about the emergence of the battle of the bands. Each city, Newark included, would often organize public events that pit bands against each other to prove who the better players were. In Newark, The Savoy Sultans and the Savoy Dictators were among the better known groups that came from the dance band movement.\textsuperscript{27} The Sultans were the better known of the two groups, and they eventually became the intermission band at the Savoy Ballroom in New York. Count Basie wrote about the Sultans in his memoirs saying, “Unless I’m mistaken, the house band [at the Savoy Ballroom] was those bad Savoy Sultans. . . .They had about nine pieces and the leader was Al Cooper, who played alto saxophone and clarinet, and they ran the hell out of us. I don’t ever want to see them cats no more. Every time I came down off the bandstand, they were right up there swinging.”\textsuperscript{28} Other bands to come out of Newark included The Barons of Rhythm, the Matinee Idols, and The Nat Phipps Band among many others.

It was during Shorter’s time at Arts High School that he found his hometown’s jazz scene. Around this time, he got his first instrument, a Tonette (an instrument similar to the

\begin{flushleft}
\textsuperscript{25} Kukla, \textit{Swing City}, 47. \\
\textsuperscript{26} Ibid. \\
\textsuperscript{27} Kukla, \textit{Swing City}, 89. \\
\textsuperscript{28} Kukla, \textit{Swing City}, 90-91.
\end{flushleft}
recorder), around this time and began to teach himself how to play. Soon, he traded it in for his first real instrument, a clarinet. His mother set up lessons for him with Jack Arnold Press, the conductor for the Adams Theater’s pit orchestra. Shorter soon found himself skipping his classes and forging parental excuses so he could see local shows featuring some of the popular jazz bands of the day like Count Basie, Stan Kenton, Woody Herman, Jimmie Lunceford, as well as smaller groups consisting of players such as Dizzy Gillespie, Charlie Parker, and Lester Young. The school officials thought it would be a fitting punishment for his truancy to enroll Shorter in music theory classes. What the officials did not know at the time was that their disciplinary action set forth a sequence of events that would play a role in the history of jazz, as Wayne Shorter was destined to become an influential musician, one that has had an effect on virtually every generation of jazz musicians since the 60s.

Despite starting at Arts High School as a visual arts major, Shorter had added a music minor by his senior year. He played with the school’s dance and symphonic band and soon added music as a second major. During his time at Arts High, Shorter studied music with Achilles D’Amico. According to an interview Shorter gave to Scott Yanow in 1986 for Downbeat magazine, there was a lack of “good trumpeters” so he was often required to play the lead trumpet parts on clarinet. Shorter soon began to double on tenor saxophone before it eventually became his primary instrument.

Shortly after picking up the tenor saxophone, Shorter joined the Jackie Bland Band, with members that included Shorter’s brother, Alan, Grachan Moncur III, and Walter Davis. The band rehearsed at the YMCA in Newark under the tutorship of a local music teacher, Mr. Lamar. The

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29 Mercer, Footprints, 28.
30 Mercer, Footprints, 29.
31 Ibid.
32 Ibid.
Jackie Bland Band focused on learning the up-and-coming art of bebop, in juxtaposition to the other bands in Newark who were primarily concerned with dance music. One such dance band that Shorter often came into contact was the Nat Phipps Orchestra, a group that the Bland band spent a large amount of time ridiculing. The Phipps band was successful and popular, but their musical sensibilities were just not what the Shorter brothers and the rest of the band had in mind for their own musical endeavors. The Shorter boys embraced their distinct musical style as well as their unique outlook on social constructs. According to Baraka, this was the time period that the term “weird as Wayne” became a popular expression in the Shorters’ circle, and Alan earned his nickname of “Doc Strange.”33

The Nat Phipps Orchestra and Jackie Bland’s band came in contact when Lamar set up a battle of the bands contest, a popular musical event for the time period. The Jackie Bland Band succeeded in winning the contest giving Shorter an immense boost in confidence in his abilities. Mercer quotes Phipps as saying, “That group had more of Wayne’s influence than the leader’s. Jackie waved the baton, but the little tenor saxophonist in the band was its strength.”34 Incidentally, it is unclear what Phipps meant by that comment. To speak to its meaning is completely speculative, but perhaps he was referring to Shorter as a guiding force in the style of the music or perhaps he was speaking to Shorter’s abilities as a player.

At the age of 17, Shorter began to hone his skills as a gigging musician. His first job was playing at a club in nearby Elizabeth, New Jersey with an ad hoc band. Shortly thereafter, he also began to play at local clubs in Newark, one being the renowned Lloyd’s Manor. It was at this particular rough, sketchy club where Shorter had one of his first major career opportunities presented to him, when Sonny Stitt played the club in the spring of 1951 and invited some of the

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34 Mercer, *Footprints*, 35.
local talent to join him on stage. Shorter had been recommended for the opportunity, and despite only being able to play in the keys of C, Bb, and G, Stitt was extremely impressed by Shorter’s abilities and asked him to join him on the road. Shorter respectfully declined since he had not yet graduated high school. Regardless, this incident foreshadows Shorter’s bright future considering he possessed such desirable talent at a young age.

Shorter graduated a short time later winning the Sozio Music Award from Arts High School. Initially wanting to follow his musical ambitions and get a degree in music, his progress was put on hold when he had to take a year off to work and save money for the cost of tuition. To earn the necessary money for school, Shorter took a job as a stock clerk at the Singer factory in Elizabeth, NJ in the fall of 1951 where his father also worked. After saving up approximately $2,000 in tuition funds, he was able to enroll in New York University as a music education major with a certain amount the tuition covered by his parents.

According to the 1952–53 and 1955–56 course announcements for the music education program at NYU, Shorter would study numerous musical subjects that included theory, aural skills, orchestration, applied musical instruction for woodwinds, as well as basic musicianship skills like music history and practical piano. Shorter would often test himself to see if he could complete his assignments in unconventional ways and slip it by his instructors using parallel fifths as well as non-standard voicings. His professors often had to remind him that he should experiment outside of class and not on his assignments. One professor, Modena Scoville, recognized the young Shorter’s talent and encouraged him to experiment with fusing styles making sure he had a firm understanding of the styles he was attempting to fuse. This idea of pushing the boundaries while still achieving a specific goal would become a theme throughout Shorter’s career as a composer and performer.
Due to Scoville’s encouragement, Shorter began to write music in different styles and genres outside the realm of jazz effectively broadening his perception of composition. He even began working on an opera while at NYU about the Italian gangs in Greenwich Village. He gave up his attempts to write an opera when he heard of another composer, Leonard Bernstein, working on a similarly conceived work, *West Side Story*.

While attending NYU, Shorter was living in Newark and commuting to NYC throughout the week for classes, enabling him to still perform in his hometown. He eventually took a job with the Nat Phipps Orchestra, the same group that he had competed against in the battle of the bands some three or four years before. However, during his time on the band, Shorter took the opportunity to improve his arranging and composition skills. The pay was not enough to help support his college expenses, so he left the band and formed a small group with bassist Eddie White, an old friend from Arts High School. Nat Phipps, a pianist shared the piano chair of the small group with Jacqueline Rollins, and Phipps’s cousin, Harold, often played percussion.

In the spring of 1956, Shorter earned his music education degree from NYU and set off on his career. He continued performing and attending jam sessions in Newark and New York, broadening his connections and influences with each appearance. On June 8, 1956, he was asked to participate in his first recording session with Johnny Eaton and his Princetonians. There is an apparent lack of discussion of this session in many of the interviews with Shorter, possibly due to the overall average quality of the group’s musicianship. Shorter, probably the strongest musician on the date, delivers a competent performance, but it is evident he is still developing his style and abilities for which he is now known. Nevertheless, Shorter matches the aesthetic of the session by invoking a Stan Getz approach for the record date.
In fulfillment of the requirements for men of his era, Shorter was drafted by the United States Army in mid to late 1956. The day he received his notice, he played at a jam session at Café Bohemia, where he had been invited by Max Roach to sit in with such players as Art Blakey, Cannonball Adderley, and Jackie McLean. Shorter was thrilled by the opportunity, but he was distressed by his impending military service that would inevitably pry him away from the jazz scene in New York.

During his service, Shorter was stationed at Fort Dix in central New Jersey, roughly 35-40 miles northeast of Philadelphia. He was assigned the musician military occupational specialty and performed in the Army band there, though he also excelled in marksmanship. During his tenure at Fort Dix, Shorter met pianist Cedar Walton, who was also an Army musician. Fort Dix already had a pianist in the band, so Walton was transferred to Germany. Shorter was able to practice and perform while in the band, but when he would have to perform with the band in parades in New York City, he would pull his hat low so that none of his musician friends in the city would recognize him.35

Only a few weeks before his discharge from the Army, Shorter received word that the pianist Horace Silver was looking for him to join his band in New York. The base commander, understanding Shorter’s aspirations and talent, allowed Shorter to leave early to go on the road with Silver, with Shorter turning down an offer to become a marksmanship instructor when he took the job.

Though Shorter was only with Silver for a brief time, the reputation he built during his stint further helped Shorter launch his professional career. While on a gig with Silver in New York, he was introduced to John Coltrane, with whom he began to practice with immediately,

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absorbing Coltrane’s approach to scales and theory. Virtually right after he left Silver in late 1958, he met Freddie Hubbard and began to practice and gig with him as well. He also met Joe Zawinul in early 1959, possibly through trumpeter Don Ellis, a mutual connection. Zawinul had just come to the U.S. from Austria in 1958, but fell into the scene and found work with Maynard Ferguson’s orchestra.

In June of 1959, Ferguson lost one of his tenor players to the Army, and Zawinul, and possibly Ellis, convinced Shorter to audition for Ferguson one night at a gig at Birdland. Ferguson hired Shorter, who made his first mainstream professional recording with the group on July 3, 1959 during the Newport Jazz Festival. Shortly thereafter, on August 12, 1959, he also recorded *Kelly Great!* with Wynton Kelly, which included two of Shorter’s own compositions “Mama G” and “Sydney.” In an interview with Adrian Macintosh, Shorter discussed working with Ferguson, noting that he felt restrained due to the size of the band and its orchestration, saying, “In working with anything more than six pieces, there has always been that restriction.”

The events of 1959 made it become a major year in the jazz world. Lester Young, Billie Holiday, and Sidney Bechet all passed away. George Russell released a revised edition of his *Lydian Chromatic Concept for Tonal Organization* that would become influential to modal jazz albums. Albums released include Charles Mingus’s *Mingus Ah Um*, Dave Brubeck’s *Time Out*, Miles Davis’s *Kind of Blue*, John Coltrane’s *Giant Steps*, and Ornette Coleman’s *The Shape of Jazz to Come*. All of these albums and events went on to help shape the future of jazz.

Consequently, two other crucial events occurred that year. Shorter recorded his first album as a leader, *Introducing Wayne Shorter*, and he joined Art Blakey and the Jazz Messengers. While he was with Maynard Ferguson, he played the Toronto Jazz Festival on July 36.

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24, 1959. Lee Morgan approached Shorter after Maynard Ferguson’s set was over to ask him to join Art Blakey and the Jazz Messengers. Shorter was reluctant since he had only been with Ferguson for a month, but Blakey persuaded both Shorter and Ferguson to reconsider the proposition. Ferguson approved and Shorter performed his last gig with the band at Birdland later that month. On August 1, 1959, Shorter joined the Messengers for his first gig in French Lick, Indiana.
Chapter 2

Spreading the Message

*Introducing Wayne Shorter* was recorded on November 9 and 10, 1959, beginning his contract with VeeJay Records. (Interestingly enough, *Introducing Wayne Shorter* paired Blakey’s hornline of Lee Morgan and Shorter with Miles Davis’s rhythm section that included Jimmy Cobb, Paul Chambers, and Wynton Kelly.) *Africaine*, Shorter’s first recording with Blakey, was recorded on November 10 as well, but for Blue Note Records. Blakey almost immediately added a number of the young tenor player’s charts to the band’s repertory, including “Lester Left Town,” appropriately named for the recently deceased jazz tenor titan Lester Young, and the title track, “Africaine.” Fellow Newark native, Amiri Baraka commented that “what makes [Shorter’s] Buhaina (Blakey’s nickname) so lovely is that combining of the out and the definitely in, which sing together in a newly unique harmonic and melodic mix, still funky to the bone.”¹

Shorter began writing prolifically during his time on the Messengers. In 1961, he became the group’s musical director, a position once held by the saxophonist and composer Benny Golson. According to Shorter’s biographer, Michelle Mercer, the timid, light-hearted saxophonist possessed a subdued, yet effective style of leadership. In many cases, Shorter would allow his suggestions and direction to come through his own playing or by simply starting a verbal conversation on or off stage. The other members of the band, including Lee Morgan, Walter Davis, Jr., Jymie Merritt, and Art Blakey, were also very active composers and arrangers, leading to a massive amount of music in the Jazz Messenger’s repertory.

¹ Baraka, *Digging*, 130.
The year 1961 also marked a milestone in Shorter’s personal life. He married Irene Nakagami on July 28, 1961. Nakagami was a Japanese-American from Chicago who at a young age was sent to an internment camp in Delano, California during World War II. Michelle Mercer relayed Shorter’s own thoughts and comments on his first relationship:

She was pretty. She looked like a Japanese Audrey Hepburn. I never really had a girlfriend. My first date became my first wife. We met, and before I knew it I was married; it was the fast lane.”

A short few weeks after their marriage, the newlyweds gave birth to a daughter, Miyako, on August 8th. Shorter wrote the tune “Infant Eyes” for his baby girl not long after her birth.

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2 Mercer, Footprints, 87.
Chapter 3

Miles Beyond

The year 1959 also included another seminal moment in Shorter’s career. John Coltrane was toying with the idea of leaving Miles Davis and suggested that Shorter call Davis to ask to be considered for the tenor saxophone spot in the group. Obviously agitated by both Coltrane and Shorter, Davis curtly shrugged him off saying, “I’ll let you know when I need another tenor player.”\(^1\) Davis reprimanded Coltrane, “Don’t be telling nobody to call me like that, and if you want to quit then just quit, but why don’t you do it after we get back from Europe?”\(^2\)

According to Lewis Porter in his biography on tenor saxophonist John Coltrane, Coltrane left Davis in April of 1960 after concluding the band’s European tour with a concert in Stuttgart, Germany, causing the trumpet player to begin pursuing Shorter quite actively.\(^3\) Davis made several phone calls to Shorter’s apartment and a few to the venues where the Messengers were playing. Blakey, understandably, began to feel somewhat nervous about Davis’s persistence in trying to “steal” his tenor saxophonist. Davis’s tenor spot was temporarily filled by a variety of players that ranged from Sam Rivers, George Coleman, Sonny Stitt, and Hank Mobley. Ironically, Stitt, who once asked Shorter to go with him on the road as a sideman, had become a second choice as a sideman behind Shorter.

In August of 1962, Shorter did slip away from his responsibilities with Blakey to record “Blue Christmas” with Miles Davis for an upcoming Christmas record. During the same session, Shorter also recorded the tunes “Nothing Like You” and “Devil May Care” with Davis’s group. The former was eventually released on Davis’s album, *Sorcerer*, in 1967. Nevertheless, Shorter

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\(^1\) Mercer, *Footprints*, 93.


did not officially leave Blakey until 1964, his last recording with the Messengers being *Indestructible*, which was recorded for Blue Note Records on April 15, 16, and 24 of 1964. Upon Shorter leaving the Messengers, Davis resumed his pursuit of the tenor saxophonist with even more fervor. According to Mercer, in conjunction with Davis in his own autobiography, the saxophone-seeking band leader had members of his band and his agent contact Shorter to convince him to join the Davis quintet. Davis felt the need to make the deal even more appealing. He relates the story in his autobiography, stating,

> When he finally called, I told him to come on out. [The band was in Los Angeles at the time.] To make sure he did, I sent that motherfucker a first-class ticket so he could come out in style; that’s how bad I wanted him. And when he got there, the music started happening.\(^4\)

Shorter’s first gig with Miles Davis was at the Hollywood Bowl in September of 1964, but they did not enter the recording studio until January 20, 1965, a session that was subsequently released as the album *E.S.P.* However, between September and January, the band recorded a number of live broadcasts, the first being for NBC’s *Steve Allen Show*. Shorter, incidentally, was quite active in the studio recording three records under his own name throughout 1964, *Night Dreamer* in April, *Juju* in August, and *Speak No Evil* in December.

Shorter’s period with Davis between 1964 and 1970 was a significant time in his personal life as well. In 1966, he and his wife Irene, who had changed her name to Teruko, began to have marital problems and separated. During the separation, Shorter was allowed to see Miyako only on weekends. In April of the same year, Shorter faced an even more trying event, when driving home after seeing the Davis band in Philadelphia, Shorter’s parents were involved in an accident.

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in which the car went off the road and struck a tree. Joseph Shorter was killed instantly. It was Shorter’s estranged wife Teruko who first learned of the tragic news. Considering their marital circumstances, she felt that the news should come from one of Shorter’s closest friends, so Herbie Hancock was left with the daunting task of informing Shorter of the loss of his father.

Shorter, understandably devastated, fell into a depression. He began to drink quite heavily—double cognacs mostly—as a way of dealing with the ordeal. Davis was also having similar issues with the loss of his parents a few short years before, as well as suffering marital issues with his wife Frances. The two began to habitually drink together after gigs. Shorter presumably drank before gigs too, as Tony Williams soon became upset with Shorter’s drunkenness on stage considering the effect it was having on the saxophonist’s musicianship.

Davis hired tenor saxophonist Joe Henderson for a gig one night to supposedly test how the dual tenor sound might fit within the group. It served as a sobering experience for Shorter who soon gained control of his excessive alcohol consumption.

The year 1967, in contrast to the previous year’s events, was the turning point in Shorter’s depression. Shorter met Ana Maria Patricio, a beautiful, young Portuguese girl who had moved to the United States with her family when she was twelve years old. Patricio’s sister, Maria, was married to Walter Booker, the bassist for Cannonball Adderley’s group at the time. Shorter’s brother, Alan, insisted that the tenor saxophonist should meet Walter and Maria Booker, but it was Clothilde, Maria’s daughter from a previous marriage, who introduced Shorter to Ana Maria. The Miles Davis Quintet was playing at the Village Gate in New York City and had just finished their final set when Shorter was packing up his horn. He turned to see Clothilde with another woman whom she introduced as her aunt Ana Maria. The two began seeing each
other, and Ana Maria became Shorter’s first “true” girlfriend given the rapidity with which his relationship with Teruko had escalated.  

Shorter made his divorce with Teruko official in 1969, he and Ana Maria were subsequently married not long after. On September 29, 1969, the young couple had a daughter whom they named Iska. Subsequently, a short time later, Ana Maria took Iska to see her pediatrician to receive her vaccinations. Shorter was on the road in Europe with Davis at the time. Iska developed a reaction to the vaccination and developed serious medical complications. According to Physician’s Assistant Crystal Mitchell, the child most likely succumbed to anaphylaxis and while the attending medical professionals were trying to reopen the airways, she suffered from hypoxia in the brain. (Hypoxia is the loss of oxygen in a particular part of the body.) The prolonged hypoxia would have caused brain damage which left the child prone to seizures, as well as other health issues, for the remainder of her life. The couple dealt with the circumstances as best as possible and tried to remain optimistic, but their daughter’s health was quite painful to both of them.

Shorter’s professional career underwent a number of changes as well. Davis began to take a different approach with his music, assembling an electric band in 1968. He replaced Ron Carter with Miroslav Vitous on bass, though Dave Holland soon took the bass slot on more permanent terms. Carter left partly because he did not want to play electric bass. Chick Corea and Joe Zawinul became fixtures in the band playing Fender Rhodes, an electroacoustical piano, and electric piano. Drummer Jack DeJohnette replaced Tony Williams. Shorter and Hancock were carry overs in the band.

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6 Crystal Mitchell, phone interview with author.
8 Davis, *Miles*, 293.
With the addition of more instruments, most of which were electric, the band’s sound took on a much heavier texture and higher dynamic level due to amplification. Shorter soon realized that his tenor saxophone was going to get swallowed within the volume level of the band. Following the lead of his fellow tenor saxophonist, John Coltrane, Shorter adopted the soprano saxophone as a standard double, the soprano being naturally better equipped to cut through the dense textures of an electric band. Owen Cordle described Shorter’s approach to soprano in his article published in the July 1972 issue of *Downbeat*, stating, “Shorter learned phraseology and sensuous lyricism from Miles which he applied to Coltrane’s sinuous, energetic melodicism.”\(^9\) Cordle further hypothesized that Shorter’s soprano tone adds a “‘human’ quality” to Davis’s electric band.\(^10\)

Shorter’s first session playing soprano took place in November of 1968, but the session would not be released until February 1981 as part of a compilation titled *Directions*.\(^11\) The first release on which Shorter’s new instrument was heard in the era was the album *In a Silent Way*, recorded for Columbia Records on February 18, 1969, Davis having added English guitarist John McLaughlin to the band. Shortly after this release, Davis formed a more truncated version of the band, consisting of Davis, Shorter, Corea, McLaughlin, Holland, and DeJohnette, which toured quite extensively during 1969.

On March 7, 1970, Shorter performed and recorded his last session with Miles Davis which concluded a stint of performances at the Fillmore East in New York City. Shorter presumably left the band due to Iska’s worsening condition.\(^12\) Davis was touring quite heavily,

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\(^12\) Mercer, *Footprints*, 136.
including many European dates, so Shorter most likely wanted to be closer to home with his wife and daughter. In April of 1970, Shorter recorded an album under his own name, *Motto Grosso Feio*, subsequently taking a hiatus from recording until August when he entered the studio to record Joe Zawinul’s album, *Zawinul*, which was not released until 1971.

The years spent with Davis were quite formative for Shorter as a leader, learning many lessons from the legendary trumpeter. Shorter remarked in an interview with Adrian Macintosh published in *Jazz Forum* that Davis never gave him much instruction on what to play or what not to play,\(^\text{13}\) going on to state that Davis was more prone to give specific instructions to the rhythm section, encouraging them to play more of an active role as opposed to merely providing support for the horns.\(^\text{14}\) Regardless of the lack of instruction by Davis, there was a huge amount of collaboration on the development of the band’s material. Todd Coolman explores some of the collaborative nature in his PhD dissertation from 1997, noting that many times when the musicians would come in with a compositional sketch or simply a melodic fragment, the piece would often be fully realized by the group as a whole.\(^\text{15}\) In this type of atmosphere, it would be only natural for the musicians to influence each other in their own compositional style and in how they approach music in general. Coolman goes on to quote Ron Carter as saying that Miles Davis’s tune “Agitation” has a very “Wayne Shorter-ish tinge.”\(^\text{16}\) Due to Davis’s penchant for “stealing” composition credits, many would argue that Davis did not even write the tune. However, assuming that Davis did write the piece, this exemplifies the type of effect that the musicians might have had on one another.

\(^{13}\) Macintosh, “Wayne Shorter: Putting it in the Weather Report Rack.”
\(^{15}\) Coolman, 48.
\(^{16}\) Ibid.
Furthermore, Coolman also points out that “the Davis Quintet made the composition and improvisations inseparable.”\textsuperscript{17} His analysis of “Masqualero” from the 1967 album \textit{Sorcerer} illuminates the quintet’s ability to navigate the form of the piece by using musical cues. For example, in “Masqualero” the form is a 22-bar ABA form, broken up into units of 8-6-8. During Davis’s fourth chorus of his solo, he drops the last A of the form after only playing two bars of the eight bar unit. Shorter picks up the A section, but instead of treating the A as the final A of Davis’s fourth chorus, the group proceeds as if that A were the beginning of Shorter’s first chorus. Coolman notes that this is facilitated by Herbie Hancock’s harmonic cues that signal the impending B section. The group modifies the form again during Shorter’s fourth chorus by dropping the same A section and moving directly into Shorter’s fifth chorus. The group communicates well with each other within these modifications by using harmonic, motivic, or sonorous cues. For example, Ron Carter sets up changes of mode and color to delineate the form, employs rhythmic cues to signal a change in direction within the form.\textsuperscript{18}

In late 1970, Shorter was contemplating forming his own group. After consulting with Miles Davis’s manager, Jack Whittemore, Shorter concluded that the time period was simply not conducive to a new jazz group trying to get a start, as rock and roll was the dominating force in music.\textsuperscript{19} By this time, Shorter’s longtime friend, Joe Zawinul, was ready to leave Cannonball Adderley’s group as well, and the two began tossing around the idea of forming a group together.\textsuperscript{20} They had been discussing this idea since their time together with Maynard Ferguson and later Miles Davis.\textsuperscript{21} Bassist Miroslav Vitous, who had performed on albums with both

\textsuperscript{17} Coolman, 155–157.
\textsuperscript{18} \textit{Ibid}.
\textsuperscript{19} Mercer, \textit{Footprints}, 140.
\textsuperscript{21} Mercer, \textit{Footprints}, 140.
Zawinul and Shorter, became the third founding member of the band.\textsuperscript{22} The three put together a demo tape using drummer Billy Cobham, hired Sid Bernstein as their manager, and went straight to the president of CBS, Clive Davis, to negotiate a contract.\textsuperscript{23} They hired Virginian drummer Alphonse Mouzon, and the first working incarnation of Weather Report was born.\textsuperscript{24} On their first record, \textit{Weather Report}, Airto Moreira, who was with Miles Davis at the time, overdubbed percussion parts. Percussionists Barbara Burton and Don Alias were also present on the album, each contending to be a full time member of the band, but after some financial issues and sexual advances towards Burton, both musicians’ names were removed from the album.\textsuperscript{25} Zawinul pushed to have Moreira become a permanent fixture of the band; however, Moreira decided to stay with Davis, suggesting fellow Brazilian musician named Don Um Romão, who was working in Miami at the time.\textsuperscript{26} Romão passed the audition for the percussion position, expanding the group’s personnel to five members.\textsuperscript{27}

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\textsuperscript{22} Glasser, \textit{In a Silent Way}, 131.
\textsuperscript{23} \textit{Ibid.}
\textsuperscript{24} Glasser, \textit{In a Silent Way}, 133.
\textsuperscript{25} Glasser, \textit{In a Silent Way}, 135.
\textsuperscript{26} Glasser, \textit{In a Silent Way}, 138.
\textsuperscript{27} Mercer, \textit{Footprints}, 143.
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Chapter 4

Cloudy with a Chance of Fusion

Zawinul and Shorter soon fell into their respective roles within Weather Report. Zawinul assumed the primary leadership position, exerting a domineering demeanor. Ironically, Michelle Mercer, compares Zawinul’s controlling nature to the controlling quality of the Nazi regime that he was exposed to in his native Austria and quotes Zawinul saying, “I was the bad guy, and Wayne was the good guy.”¹ Shorter, though technically one of the founding leaders of the group, took on a secondary role, retaining a driving force in the music mainly through his contributions to the band’s repertory. However, Shorter’s influence was undeniably overshadowed by that of Zawinul. As a saxophonist, his performances were technically excellent, but were lackluster as a whole compared to his work on his own albums and those with Blakey and Davis. It is as if since Shorter could not get his own touring jazz group together, he decided to pursue the Weather Report idea to remain relevant as a musician.

Weather Report was rocked by a constant change of personnel, especially drummers. On tours, the band would be in the airport with Zawinul meeting the new drummer while Shorter was saying goodbye to the drummer from the night before.² Bassist Alphonso Johnson, who replaced Miroslav Vitous in 1973, was increasingly put off by the constant flow of drummers in the group.³ In Glasser’s biography of Joe Zawinul, Johnson commented that Shorter was bothered by the constant change of drummers as well, saying, “I remember Wayne got a little despondent when we went through that period of looking at a lot of drummers. He’d been playing with Tony Williams and all these great drummers, and he really gets off on that — he likes the drummer to play with a lot of fire.”⁴

¹ Mercer, Footprints, 144.
² Mercer, Footprints, 175-176.
³ Mercer, Footprints, 176.
⁴ Glasser, In a Silent Way, 178.
Drummer Chester Thompson, who was hired from the Frank Zappa band in early 1975, became a more permanent fixture in the group easing both Johnson and Shorter’s frustration, but even his tenure was short lived when he was let go in 1976 and replaced with Alex Acuna who had been in the band as a percussionist since the spring of 1975. Johnson gave his notice and was soon replaced by bassist Jaco Pastorius out of Miami. Pastorius and Acuna would remain a core part of the band until 1978 when Peter Erskine replaced Acuna on drums after his stint with Maynard Ferguson. This incarnation of the group would remain intact until 1982, when Pastorius and Erskine were replaced by bassist Victor Bailey and drummer Omar Hakim.

Shorter was also quite active with several collaborations during the 1970s. It was during this time that Herbie Hancock held a career retrospective concert series that featured a quintet comprised of Miles Davis’s mid-60s quintet with Freddie Hubbard playing Davis’s trumpet parts, billing the group as VSOP, an acronym for “Very Special One-time Performance.” VSOP went on to tour and record under the sponsorship of a Courvoisier distributor throughout the late 70s. Hancock once remarked about the group’s name, stating, “What do you call something that gets finer with age?” Essentially, it was a testament to the growth of the members of the band since their start as musicians in the previous decades. They were now leaders in the jazz world, having served their time as sidemen and progressing through the ranks of the music. Aside from performing with Hancock on the VSOP band, Shorter also performed on a number of Hancock’s solo albums in the 1970s.

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5 Glasser, *In a Silent Way*, 177, 186.
6 Glasser, *In a Silent Way*, 182.
8 Mercer, *Footprints*, 204.
9 Courvoisier is a brand of cognac. According to Mercer (page 189,) both Shorter and Hancock enjoyed good cognac. In fact, they both prefer the VSOP, Very Superior Old Pale, quality designation which means that the cognac has to have been aged for at least four years in its oak cask before bottling. If it is aged for more than six years, it earns the XO, Extra Old, designation.
10 Mercer, *Footprints*, 189.
Around the same time, Shorter also performed with Steely Dan on the title track of their album *Aja* in 1977. Steely Dan is known for bringing in top-notch soloists to perform on their albums. Saxophonist Pete Christlieb also performs on *Aja*, remembered mostly for his solo on “Deacon Blues.” During the same year, Shorter started a long-term collaboration with singer/songwriter Joni Mitchell. The saxophonist performed on two of Mitchell’s albums, *Don Juan’s Reckless Daughter* and *Mingus*. He also appeared on a number of Hancock’s albums aside from VSOP.

In 1974, Shorter recorded his own *Native Dancer* album. On the album, Shorter invited Brazilian pop singer Milton Nascimento to join him in creating a moving album that fused Brazilian melodies with jazz harmonies and textures. Shorter explained the origins of the partnership to Jamie Cullum during an interview for Cullum’s BBC radio show in February of 2014. According to the interview, Shorter’s friend Darlene Chan, founder of the Berkeley Jazz Festival, called Shorter to tell him to go down to Tower Records on the Sunset Strip in Los Angeles and check out an album displayed in the lobby called *Courage* by Milton Nascimento. Subsequently, Shorter’s wife Ana Maria, a native Portuguese speaker, called the Brazilian pop star to ask him if he would want to do an album with Shorter. Shorter tells Cullum in the interview that Nascimento, without hesitation and in English, simply replied, “Of course.” The Nascimento collaboration would extend into the 1990s, with Shorter performing on a number of Nascimento’s albums, the most recent being *Angelus* in 1994.

An important non-musical event in Shorter’s life occurred in 1972 when Herbie Hancock was introduced to the Buddhism of Nichiren Daishonin. Daishonin was a thirteenth century Japanese monk, whose teachings:

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11 Wayne Shorter, interview by Jamie Cullum, Jamie Cullum, BBC Radio 2, February 18, 2014.
Provide a way for anybody to readily draw out the enlightened wisdom and energy of Buddhahood from within their lives, regardless of their individual circumstances. Each person has the power to overcome all of life’s challenges, to live a life of value, and become a positive influence in their community, society, and the world.\textsuperscript{12}

Nichiren Daishonin Buddhism is cultivated in the United States by Soka Gakkai International-USA. Hancock was eager to introduce his friends to his new found philosophy, starting with Shorter’s Wife, Ana Maria, thinking that “it would help her deal with the strain and burden of caring for Iska.”\textsuperscript{13} Shorter was reluctant to adopt the practice at first, though he did eventually begin to attempt to chant with Ana Maria from time to time. It was not until Weather Report’s tour to Japan in 1973, where the audience was comprised of a large representation of the mother chapter of Soka Gakkai International, that he was able to make the full commitment.\textsuperscript{14} One audience member, Nobu Urushiyama, had been contacted by Ana Maria with a plea to talk to Shorter about his adoption of Buddhism.\textsuperscript{15} Shorter walked away with a fuller understanding of the practice. His approach to life soon changed.

Akin to Iska’s medical accident playing a role in Shorter’s decision to leave Davis, her condition played a significant role in the dissolution of Weather Report. Iska’s seizures progressively worsened throughout 1982 and 1983. On October 25, 1983, Iska passed away at the age of fourteen. Shorter relied upon his Buddhist philosophies to help him through the ordeal. Shorter remarked about his daughter’s passing to Michelle Mercer, “When she passed away, our

\textsuperscript{13} Mercer, \textit{Footprints}, 152.
\textsuperscript{14} Mercer, \textit{Footprints}, 153.
\textsuperscript{15} Mercer, \textit{Footprints}, 153–154.
practice was saying that she completed her mission. Her mission was to lead her mother and father to the ultimate law of life.”^{16}

Weather Report completed their last tour in 1984, recording what was to be their last album for Columbia in 1985 titled *Sportin’ Life*.^{17} Columbia’s contracts were not always simple to fulfill, so the band put together one final album, *This is This*, to satisfy the label executives.^{18} Shorter did not contribute any compositions to this final album and played very little on the recording. His minimal presence on the album was presumably due to his involvement with a personal project that would be realized in early 1986 with the album *Phantom Navigator*. Writer John Fordham pointed out that the disbanding of Weather Report “released its influential saxophonist, Wayne Shorter, to recover his muscular way of playing and composing with his own bands.”^{19} According to Mercer, Shorter had begun to fear that his “compositional well might have run dry” during the last few years of the band’s existence.^{20} Curtis Fuller commented on the change that he observed in Shorter when he left Weather Report.

> In those years with Weather Report, he just stood there. He didn’t want to talk and was very withdrawn. Years later, in the late eighties, we both played at Japanese festivals, and Wayne’s dressing room was right next to mine. We finally caught up then, and he was happier, telling stories, and laughing…^{21}

Fuller’s remarks seem to illustrate Shorter’s unspoken feelings towards his tenure as the co-leader of Weather Report. After moving on from the confines of Weather Report, he was free to explore other aspects of his creativity much like when he left Ferguson’s band. Up until then, he

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^{16} Mercer, *Footprints*, 207.
^{17} Ibid.
^{18} Mercer, *Footprints*, 208.
^{21} Mercer, *Footprints*, 220.
had served as a sideman, a co-leader, and a leader of recording sessions under his own name, but he had yet to be the leader of a working, touring band. He now had his chance.

Shorter’s debut as a band leader was on November 5, 1985\textsuperscript{22} where his newly assembled quartet played a five day stint at the Blue Note Jazz Club in New York City.\textsuperscript{23}

\textsuperscript{22} Mercer, \textit{Footprints}, 212.
\textsuperscript{23} Blue Note Entertainment Group, “Blue Note Jazz Club Booking History,” New York City. (The author gained access to this unpublished source while working as a publicity and marketing intern at the Blue Note Jazz Club in New York City from October 2012 to February 2013. While there, part of his duties were to update the booking history of the club which is currently kept as a digital Microsoft Excel file.)
Chapter 5

Beyond the Sound Barrier

The environment in which Shorter now found himself working was more hostile than the conditions in which he had previously worked with Weather Report and Miles Davis. There was a prevailing neo-classical movement in jazz during the mid-1980s and early 1990s. Many musicians and members of the upper echelon of the jazz world felt that jazz had become too progressive with its inclusion of popular music elements such as electronics. One leading figure of this movement was young Wynton Marsalis. With Marsalis leading the charge, a schism began to develop within the jazz world. Shorter found that these labels and divisions defied logic, understandably so given the complexities of his music. Reflecting back on a time when Marsalis once came over to his house praising the *Live at the Plugged Nickel* album that Shorter had recorded with Davis, Shorter remarked to Mercer about the absurdity of Marsalis’s new attitude towards jazz, stating,

That means, to me…at that time he was in a position to grasp the profundity of what was going on then at those Plugged Nickel dates. Somewhere after that, between when he left my house and now, that grasping process is on vacation—quite a long vacation.¹

Shorter was not intimidated by the neo-Classicists, as his musical output in the mid-1980s showed no signs of slowing down. He released *Atlantis* under his own name during the time he was finishing up his Weather Report contract with Columbia. In the summer of 1985, he worked on the soundtrack for the film *'Round Midnight* and even appeared in the movie as an actor alongside saxophonist Dexter Gordon and Herbie Hancock. Shorter also appeared on the

¹ Mercer, *Footprints*, 214.
soundtrack for the French film *L'Homme aux Yeux d'Argent* (Man with Silver Eyes) in the same year.

During the 1980s, Shorter also began a series of collaborations that would last well into the late 1990s, in addition to continuing his musical partnership with Herbie Hancock. These collaborations included artists such as guitarist Lionel Loueke, trombonist J.J. Johnson, bassist Marcus Miller, drummer T.S. Monk, guitarist John Scofield, vocalist Rachelle Ferrell, guitarist Larry Coryell, pianist Renee Rosnes, and drummer Terri Lyne Carrington. Shorter also rekindled his working relationships with previous collaborators like Miles Davis, Art Blakey, and Milton Nascimento. Some of the more interesting, if not surprising, partnerships were found in his collaborations with guitarist Carlos Santana, vocalist Bobby McFerrin, and guitarist Haruhiko Takauchi. The resulting albums from each of these artists respectively were not groundbreaking for their musical innovations, but they yielded some exciting results. For example, the Carlos Santana *Live at the 1988 Montreux Jazz Festival* juxtaposed the jazz-oriented saxophonist with the rock-oriented guitarist\(^2\) who is known for such tunes as “Evil Ways,” “Smooth,” “Maria Maria,” and his cover of Fleetwood Mac’s “Black Magic Woman.” Ironically, the association placed Shorter in a context similar to that of Weather Report, although, with Santana, Shorter was allowed the freedom of expression that was perhaps suppressed in the previously dismantled fusion group. In interviews with Michelle Mercer, Shorter remarked that Santana was like a brother to him illustrating a close personal connection with his fellow musician.

His duet with vocalist Bobby McFerrin on the album *Spontaneous Inventions* provided a playful intertwining of timbres and soloistic textures that resulted in a piece that bridged the gap

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\(^2\) Santana also worked with a number of jazz fusion musicians throughout the latter half of the 20th century including Miles Davis and John McLaughlin.
between homophony and polyphony. On Haru’s album, *The Galactic Age*, Shorter’s celestial, imaginative sensibilities were left to explore their furthest reaches, not unlike his childhood project *Other Worlds*, a fifty-four page comic book completed in 1949.

The 1980s also brought yet another tumultuous event in Shorter’s personal life. Aside from losing his daughter, Iska, in 1983, he lost his mother, Louise, to natural causes in 1986. Both Shorter and Ana Maria succumbed to alcoholism in the mid-1980s, presumably due to their grief over the loss of their daughter. With the tension that their drinking placed upon their relationship added to Shorter’s grief over losing his mother, the two began to have marital issues and separated. Shorter began to attend Alcoholics Anonymous meetings to help control his dependency. The couple did remain in touch through their mutual Buddhist network in Los Angeles, though Shorter began to date a French woman for a short period. They both soon came to their senses and decided that they owed more to their daughter’s memory than to allow their problems to push them apart. According to Michelle Mercer, Shorter attributed the rekindling of the marriage to their shared Buddhism, saying,

> We both had a realization that we’d find a way to create value together no matter what. We were making causes to confirm the mission that we had together with our daughter. When you practice this Buddhism for others, that’s when the mountains crumble, all obstacles become mutable.

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3 Interestingly enough, actor and comedian Robin Williams also appears on the same album; he did not work directly with Shorter, though.


5 “Wayne Shorter Copyright Catalog,” United States Copyright Office, Washington, DC. http://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?Search_Arg=shorter%2Cwayne&Search_Code=NALL&PID=cOx m8-OzERzfnj57tuerKL8umC7&SEQ=20140430144627&CNT=25&HIST=1


Furthermore, Shorter also lost his brother, Alan, to a ruptured aorta in 1987. At the age of fifty-six, Alan, an avant-garde jazz trumpeter, was engaged to Herbie Hancock’s cousin, Ruth Ann. Though both musicians, Wayne and Alan only recorded together once, on Wayne’s 1965 album *The All Seeing Eye*.

In 1988, Ana Maria introduced her saxophonist husband to her friend Carolina Dos Santos, a Brazilian dancer and actress who had recently moved to the United States. Unbeknownst to Shorter, Carolina would play a large role in his life. In 1996, the Shorters invited Dos Santos to live with them. In March of 1996, Wayne and Ana Maria went on tour with the Monk Institute to Thailand, during which time Dos Santos house sat for them. Upon the Shorters’ return, Dos Santos contemplated returning to her native Brazil. Ana Maria convinced her to stay saying, “I don’t know why, but you just have to.”

The year 1996 proved to be another trying time as Shorter suffered yet another loss. Shorter had recently put together a new band and was taking the group on a tour of Europe. Ana Maria had plans to take their niece Dalila Lucien—daughter of Ana Maria’s sister, Maria Lucien—to see Shorter perform in Italy and to visit the numerous museums of Rome. While Shorter and his band were in Nice, France about to make the trip for the next part of the tour in Italy, Ana Maria and Dalila were to take a direct flight from New York to Rome but changed flights at the last minute due to the availability of first class seats on a flight to Paris, on TWA Flight 800. Unfortunately, the ladies would never reach their destination, as the plane exploded in the air just off the coast of Long Island shortly after leaving JFK Airport in New York City.

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8 Mercer, *Footprints*, 229.
9 Ibid.
11 Mercer, *Footprints*, 244.
12 Ibid.
14 Mercer, *Footprints*, 244.
According to the National Transportation Safety Board’s investigation of the Boeing 747-131 crash, the July 17, 1996 accident was caused by “an explosion of the center wing fuel tank, resulting from ignition of the flammable fuel/air mixture in the tank.”\textsuperscript{15} The report continues, “The flight departed JFK about [8:19 pm.] with 2 pilots, 2 flight engineers, 14 flight attendants, and 212 passengers on board. All 230 people on board were killed, and the airplane was destroyed.”\textsuperscript{16} When Shorter learned of the accident, he immediately turned to his faith again, chanting with friend and colleague Herbie Hancock by phone, who was on tour in nearby Marseilles.\textsuperscript{17} Though devastated, Shorter would go on to perform with his band on tour in Japan a mere two weeks later.\textsuperscript{18}

Carolina Dos Santos, who had been living with the Shorters since earlier that year, helped Shorter through the ordeal as well. The two began to become very close, and though the two felt guilty about their burgeoning romance, Ana Maria’s own sister, Maria Lucien, condoned the relationship.\textsuperscript{19} Lucien would suggestively sing Antonio Carlos Jobim’s tune “So Tinha de Ser com Voce”—translated to English as “It Had to Be with You”—anytime she was around Wayne and Carolina. The two felt that it was a natural move on their part, with Wayne seeing Carolina as a natural answer to the void left by Ana Maria’s death. The two were married on February 2, 1999.\textsuperscript{20}

\textsuperscript{16} NTSB, Aircraft Accident Report, 1.
\textsuperscript{17} Mercer, \textit{Footprints}, 246.
\textsuperscript{18} Heckman, “Duet for One.”
\textsuperscript{19} Mercer, \textit{Footprints}, 250.
\textsuperscript{20} \textit{Ibid.}
Chapter 6

To Infinity

During the late 1990s, Shorter’s career, much like his personal life, was also beginning to take a turn in a new direction as well. In 1998, he was commissioned to write a symphonic piece for Jazz at Lincoln Center.¹ Ironically, Wynton Marsalis had been the artistic director for Jazz at Lincoln Center since the late 1980s. It is interesting that Marsalis chose Shorter despite Shorter’s tendency to push the envelope of innovation in jazz. Shorter conceived the work *Dramatis Personae* for small jazz group and chamber orchestra to fulfill the commission.² Robert Sadin, who would later work as a producer for a number of albums on which Shorter appears, including Shorter’s own *Alegría*, was the conductor.³ The piece was a success, leading to a second commission from the Detroit Symphony Orchestra in 1999. For his second orchestral work, he composed a piece titled *Syzygy*. The piece was premiered, alongside a second new composition called *Capricorn II*, on January 2, 2000 at the Millennium Jazz Celebration with Sadin serving as the conductor once again.⁴

The success of Shorter’s first and second orchestral collaborations opened a door that resulted in a series of other collaborations with orchestras around the world including the Portal Orchestra of Portugal and the University of Southern California Orchestra.⁵ The group that Shorter typically used to front these orchestral settings included drummer Terri Lyne Carrington, bassist John Patitucci, and pianist Jim Beard.⁶

¹ Mercer, Footprints, 251.
² Mercer, Footprints, 251.
³ Ibid.
⁴ Mercer, Footprints, 253.
⁵ Ibid.
⁶ Ibid.
In September of 2000, Shorter’s group was booked to play the Monterey Jazz Festival where he made a crucial change to his quartet’s personnel. Pianist Danilo Perez took over for Jim Beard while drummer Brian Blade took over for Terri Lyne Carrington with Patitucci remaining on bass.\(^7\) This incarnation of the Wayne Shorter Quartet is still intact and touring at the time of this writing. The group’s first recording, \textit{Footprints Live!}, was recorded throughout 2001 in various live venues including Perugia, Italy; Vitoria-Gastiez, Spain; and Marseille, France.

Perez, Patitucci, and Blade would be alongside Shorter through some of his most adventurous musical undertakings, when Shorter continued to explore the combination of jazz and classical settings. In 2007, he began a collaboration that continues to offer the composer/saxophonist the opportunities to explore the juxtaposition between the two musical idioms. A promoter in Lahoya, California commissioned Shorter to write a piece for jazz quartet and string quartet, but changed her mind when she heard the New York based woodwind quintet, The Imani Winds.\(^8\) Shorter accepted the commission and wrote \textit{Terra Incognita} for the occasion.\(^9\)

The Imani Winds were a prime choice for Shorter’s collaboration, as the group, though a classical chamber ensemble at a mere cursory glance, has absorbed jazz literature and aesthetics into their own work and having even changed their perspective of music after working with Shorter.\(^10\) In fact, the Imani Winds are deserving of an extensive study of their work independent of their partnerships with other musicians. They have worked with a number of other jazz artists including saxophonist Paquito D’Rivera and pianist Jason Moran. At the time of this writing, there are plans for the group to add a piano to the group and work as a sextet setting on a number

\(^7\) \textit{Ibid.}
\(^8\) Mariam Adam, interview by author, New York City, NY, October 21, 2013.
\(^9\) \textit{Ibid.}
\(^10\) \textit{Ibid.}
of projects over the next year-and-a-half.\textsuperscript{11} According to Mariam Adam, the group’s clarinetist, pianists Chick Corea and Vijay Iyer are among those who are to compose and perform works with the quintet in the near future.\textsuperscript{12}

The very nature of the Shorter Quintet working with a classically oriented chamber ensemble is not a new innovation in jazz music. In the 1950s, artists such as John Lewis, Charles Mingus, and Gunther Schuller helped develop the Third Stream movement by combining jazz and classical elements.\textsuperscript{13} Mingus was perhaps the closest to attaining pure classicism. His piece, “Half-Mast Inhibition” from the album \textit{Pre-Bird}, for example, illustrates the bassist’s penchant for classical textures that are perhaps comparable to that of Stravinsky. Also, Dizzy Gillespie, Ben Webster, Charlie Parker, Stan Kenton, and Don Ellis all included strings in some way shape or form in their arrangements creating a quasi-classical aesthetic, something Shorter continues to explore today. Shorter has even written a piece for the Imani Winds that was completely classical in nature, the first work of its kind from Shorter’s hand that came to full realization. The piece, titled \textit{The Unknown Land}, was included on their 2010 album \textit{Terra Incognita}, consequently the title track is the same piece Shorter was commissioned to write for them in 2007.\textsuperscript{14} (As noted above, he wrote many bodies of work for various types and sizes of ensembles during his time at NYU.) Shorter’s most recent collaboration with the Imani Winds, a piece titled \textit{Pegasus}, was included on his latest album, \textit{Without a Net}, released in 2013 on the Blue Note record label.

At the age of 80, Shorter is still quite active touring and composing, but he does not spend much time in the studio during this stage in his career. His last studio album was \textit{Alegria},

\begin{itemize}
\item \textsuperscript{11} \textit{Ibid.}
\item \textsuperscript{12} \textit{Ibid.}
\item \textsuperscript{13} Mark Gridley, \textit{Jazz Styles}, 10\textsuperscript{th} ed. (Upper Saddle River, NJ: Pearson Education, 2009): 177, 200.
\end{itemize}
recorded in 2002. Shorter’s two most recent recordings, *Without a Net* (2013) and *Beyond the Sound Barrier* (2002-2004), were recorded over a series of live performance dates. The complex, collaborative music he is now actively exploring is quite at home on the stage, and to transfer the same aesthetic to the studio would be very difficult. A correlation can be drawn between Shorter’s current quartet and the Miles Davis Quintet of the late 1960s. The Davis group had a style of repertory that they used for the studio and a style that they used to fit to the stage. (This correlation will be discussed in greater detail in part two of this thesis.)

Fortunately, Wayne Shorter’s career is far from over. As scholars, jazz enthusiasts, and fans, we are left on the edge of our seat—awaiting the next move of the colossus composer, the tenor titan, the living legend of jazz.
Part Two: The Music of Wayne Shorter
Chapter 7
An Introduction to Analytical Concepts

Part two of this thesis will focus on the music of Wayne Shorter. His compositions have been studied by many theorists, but there is still much work to be done, especially considering that the saxophonist continues to produce new compositions and expanded treatments of older ones. Shorter has stated in numerous interviews and articles that he believes that compositions are never finished. Each performance of a composition can be seen as the continuation from the one before as if the work is a living organism.

This study will examine the evolution of Shorter’s compositional style by using a number of techniques to analyze four selected pieces: “Sakeena's Vision,” “Iris,” “Face on the Barroom Floor,” and “Virgo Rising,” each one being emblematic of a different stage in his career. The techniques used include traditional Roman numeral analysis, neo-Schenkerian examinations, neo-Riemannian mapping, as well as a study of motivic development in each piece. Before beginning with the analysis, an explanation of a few of the lesser known techniques is necessary.

Neo-Schenkerian analysis is based on the works of Heinrich Schenker. Schenker’s method for looking at voice-leading was primarily “developed for Western tonal concert music spanning a period from, roughly, Bach to Brahms.”¹ Steve Larson developed the technique to make it more applicable to jazz, starting with his doctoral dissertation at the University of Michigan.² At the time of his death in 2011, he was working on a Schenkerian textbook titled Schenkerian Analysis: Pattern, Form, and Expressive Meaning. The first chapter was published in Music Theory Online in 2012 as part of a Festschrift edition for him.³ In that chapter, Larson

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laid out the criteria for “strict use” analytical notation that clearly shows the voice reduction in an analysis. This study will adhere to Larson’s description of “strict use” analytical notation in the given analyses.

Henry Martin, a friend and colleague of Larson, adapted the Schenkerian approach to be more useful in a jazz concept in his article “Schenker and the Tonal Jazz Repertory” from 2011, though Martin’s Schenkerian influences date back to his book *Charlie Parker and Thematic Improvisation* from 1996. Furthermore, most of Martin’s theoretical writings have some form of Schenkerian slant. In the article, “Schenker and the Tonal Jazz Repertory,” Martin deals with fundamental lines that do not necessarily follow the Schenkerian paradigms. He rationalizes explanations for gapped structural lines, ascending, descending, and arpeggiated fundamental lines from both triadic tones and non-triad tones, and neighbor motions to ^1 or in “change-of-direction prototypes.” It is Larson and Martin’s work that provides the basis for the neo-Schenkerian analysis provided below.

Another analytical technique utilized in this study is neo-Riemannian theory. It is primarily used to map non-standard harmonic progressions across a geometric plane, providing a mathematical representation of an abstract concept such as harmony. Of course, to view connections between chords as exist in a harmonic progression is possible through standard musical notation, the graphing of said progressions on a geometric space allows for more tangible conclusions about the movements of non-functional harmonies.

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4 Martin, “Schenker and the Tonal Jazz Repertory.”

5 Ibid.
The geometric plane in question is known as a Tonnetz. The one used for all neo-Riemannian analyses in this study is taken from Richard Cohn’s work. Keith Waters and Steven Strunk have used this theoretical technique to examine Shorter’s compositions, mainly those from the 1960s. The Tonnetz is defined as “a grid of pitch classes.” In examining this type of analysis, it is important to realize that each chord type has a distinct shape when graphed on the Tonnetz. The shapes created by graphing each chord depend on the extensions contained within each chord but are all based on the fundamental triad which forms a triangle on this particular Tonnetz. Strunk explains that with the addition of various extensions, the shape of the chord changes but retains the fundamental triad. Also, note that the Tonnetz is constructed using pitch class designations with T and E meaning 10 and 11, respectively.

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7 Ibid.
11 Cohn, 171.
Chapter 8
1959–1970

“Sakeena’s Vision”

As previously noted, Shorter joined Art Blakey and the Jazz Messengers in 1959, making it the first time that Shorter was recognized as a composer or a saxophonist on the world’s jazz scene outside the realm of New York City and Newark. Within the group, he was able to expand his scope as a composer, eventually becoming the musical director for the band.

“Sakeena’s Vision,” recorded for The Big Beat on March 6, 1960 by Art Blakey and the Jazz Messengers, is quite indicative of Shorter’s early style. For this study, it will serve as a model of these early works, though there are obviously numerous other compositions that would serve the same function.

The Roman numeral analysis of “Sakeena’s Vision,” seen in Example 1 (page 58), is somewhat misleading in that no clear key center is established. (The version of “Sakeena’s Vision” used in this study was transcribed by Patricia Julien.)¹ The composition seems to be a string of ambiguous tonicizations. For example, the first phrase of the A section ends in bar 11 on a Gmin7 chord, but the assumed tonicization is preceded by a ii-V in Ab that slides down to a ii-V in G. Before that, in the introduction, the progression ends on a Gmin7/C. Usually, when a chord is placed over a particular root note, the function of the chord changes. In this case, it seems that Shorter is using the C bass note as an elaboration of the tonic chord so as to not add a level of finality to the introductory section. Julien agrees with that suggestion as well.² The V chord, usually a D7, is replaced by a Dmin7 lending an instability to the entire progression. The

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Dmin7 chord in bar 13 could potentially serve as a tonic chord as well, though the progression leading into the Dmin7 is also unstable in that it is a ii-V in the key of Db. The section then concludes by “resolving” on a Gmin7, though the preceding progression in bars 15–16, Fmin7 and E7, might suggest Eb as the I chord of the ii-V-I progression with E7 acting as a tritone substitution for Bb7. Therefore, there are two possibilities for a proposed tonic key in the A section alone, D minor and G minor. G minor might have a stronger argument merely for its placement in the hypermetrical structure. Therefore, for the sake of argument, let us assume G minor as the key.

The B section is arguably not as ambiguous, though an overarching analysis of the section suggests three possible key centers. The first option for a key might be Bb Major. If for no other reason, the hypermetrical placement of a BbMaj7 chord in bars 29 and 31 lends credence to the possibility of Bb being the primary key for the bridge; however, the two occurrences of the BbMaj7 chord are never set up by a progression that makes the BbMaj7 a stable resolution. Another possibility is C major since it is set up by a form of a ii-V progression in that key (bar 35), though the v chord that immediately precedes the CMaj7 chord in bar 34 is a minor chord thus weakening the progression. Also, since the CMaj7 chord does not appear until bar 35, its structural importance within the hypermeter is diminished. The final possibility for a key center in the B section is Eb Maj. Though it only appears once, an EbMaj7 chord in bar 33 carries more importance structurally than does the CMaj7 discussed above. Furthermore, the EbMaj7 is established by the first pure ii-V-I progression of the entire work, thus making Eb the most plausible key center for the B section.

The first chord, BbMaj7, is preceded by a ii-V in bar 28, the last bar of the second A section, in the key of G minor, the first time that a true ii-V in the key of G minor is established
with the V chord being dominant and not minor. (This works because BbMaj7 and Gmin7 are related by the presence of certain common tones—Bb, D, and F.) In the analysis, BbMaj7 is labeled as a VMaj7. As Strunk explains, Shorter often demonstrated a penchant for using standard chord qualities in abnormal contexts. For example, instead of using a dominant chord he might use a Maj7 or min7 chord with the same root as what would normally be the V7 chord. It can be argued that this is what Shorter has done with the first chord of the bridge. (It also provides an explanation for the function of the Dmin7 in the ii-v-i progressions seen in the A sections, like in bars 2–3, for example.) Instead of using a standard Bb7 chord as we might typically expect in the key of Eb major, he employs a BbMaj7.

In addition, the A sections and the B section are connected by the major third relation between G minor and Eb major. Also, there is a certain parallelism in the two sections.

The Roman numeral analysis also illustrates Shorter’s tendency to use a standard forms like the AABA song form. Shorter often varied the form by making each section a non-standard length. “Sakeena’s Vision,” for instance, uses a 10 bar A section juxtaposed with a more standard 8 bar B.

The neo-Schenkerian analysis of “Sakeena’s Vision” supports the argument for G minor as the key center for the A section and Eb major for the B section. (Please see Example 2 on page 60.) The evidence is inconclusive due to the lack of a leading tone. Furthermore, the fundamental line that is most often sought in the traditional application of the analytic method is absent from the analysis of “Sakeena’s Vision.” Instead of a 5-4-3-2-1 or a 3-2-1 line, the fundamental line of the A section of the present work is found to be 1-2-3-1-3-5 (G-A-Bb-G-Bb-D). If one looks at the middleground and examines the represented pitch collection, the G

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Aeolian collection is evident complete with the leading tone F, thereby supporting the proposed G minor tonality.

The B section of the piece moves directly to the new key of Eb Major as hypothesized in the Roman numeral analysis. The principal large-scale motion for the B section was found to be 3-1-5 (G-Eb-Bb). Obviously, it is an abnormal fundamental line as described by Martin, but the arpeggiations in these analyses contextually support the tonality of the piece. In terms of voice leading, it is important to point out that the first pitch of the B section’s Urlinie is a G, the tonic pitch of the A sections, though the function of the G has now changed to scale degree 3 instead of 1. This application of conventional voice-leading lends itself to the construction of a seamless transition. The final A section is approached by chromatic passing tones from the B section, acting as the 5 in Eb and 3 in G, extends the seamlessness of Shorter’s transitional process.

In looking at the transitions between the two key centers of the piece, it is important to draw attention to the relationship between the two keys. They are separated by a third relationship, a common occurrence in modern jazz harmony. It is also interesting to note that this piece was first recorded in 1960. A few years before this, Shorter had befriended tenor saxophonist John Coltrane. The two were introduced while Shorter was playing a date in New York with Horace Silver. Coltrane invited Shorter to his home where the two would play music and practice together. It is logical to surmise that some of Coltrane’s affinity to arpeggiation and relationships by thirds, something he would later fully realize in his landmark composition “Giant Steps” in 1959, would have permeated Shorter’s conceptualization of composition. It would be too presumptuous to draw a direct correlation between “Giant Steps” and “Sakeena’s Vision,” but the coincidence of events warrants mentioning.

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As the Roman numeral analysis suggests, Shorter’s harmonies are often somewhat ambiguous in how they connect. A neo-Riemannian analysis, as seen in Example 3 (page 64), offers a visual representation to how the chords are connected. In most cases, there is at least one common tone. There is also most often some type of geometric movement across a plane when the progressions are graphed.

Transformation 1, Bbm7 to Eb7, is facilitated by two common tones, T and 1. You will notice that the first two chords form the ii-V progression that would typically resolve to an AbMaj7 chord. In the case of transformation 1, it does not resolve to Ab, rather Am7, with pitch 7 as a common tone (seen in transformation 2.) The following three transformations, 3-5, are movements across the plane of the minor tonality connected by two common tones with the exception of transformation 5 where there is only one. Most of the rest of the transformations in the A sections of “Sakeena’s Vision” are constructed in much the same manner, a minor chord to a dominant seventh or vice versa.

As stated above, the Roman numeral and neo-Schenkerian analyses support Gm7 as the tonic chord. The neo-Riemannian representations do not necessarily support this conclusion directly, however in examining transformation number 12, there arises an interesting similarity between the two connected chords. In normal harmonic analysis, there would not necessarily be a connection between Gm7 and C13 other than the common tones 7 and T. Nevertheless, in the graph, the shape created by the Gm7 chord can be found within the shape of the C13. The pitch set 0479, an Am7 chord, is found within a C13 chord. Just as in transformations 3-5, there is a movement along the minor tonal spectrum. The added pitch T, made possible through a common tone function, sets up the movement to the following chord, a B13. Furthermore, had Shorter merely used a C7 chord, the slide between the Gm7 and the contained Am7 would not be
possible making the transition somewhat fragile. Transformation 13 is simply a diagonal slide across the spectrum. There is also a similar movement between the minor chord, 83E6 and T518 with 83E6 being contained within the B13 (E3698.) Transformation 14 shows an alternate placement of the C13, B13, and Bbm7, the first chord of the second A section, on the graph to concisely show the relationship between the sliding minor chord shape. The C13, B13, Bbm7 also employs another one of Shorter’s typical devices by moving chords by a simple root movement. He also does this in the transition between the B section and the final A section, though he changes the qualities of the C13 and B13 to a CMaj7 and BMaj7 respectively.

The B section is constructed in much the same fashion with a series of unresolved ii-V progressions. Transformations 5 and 6 illustrate the only true ii-V-I discussed previously. B section does offer an illuminating view of the relationship between the minor seventh and major seventh spectrums. According to neo-Riemannian theory, as discussed in Strunk’s article, there is an inverse relationship between major and minor triads as graphed on a Tonnetz. The major or minor triad is related by one of three operations, relative (as in relative minor,) parallel (as in parallel minor,) and the exchange of a leading tone.6 Transformations like 1, 4, 7, and 9 illustrate this connection between major and minor tonalities, as each transformation is related by a flip or a rotation coupled with a slide depending on whether the chords are also related by a step. Transformation 7 of the B section illustrates a flip; the chords are related by a stepwise motion. Transformation 9, however, is a combination of a slide and a rotation because the two chords, a Gm7 (7T25) and CMaj7 (047E,) are separated by a leap.

As evidenced in Example 4 (page 67), Shorter’s melody of “Sakeena’s Vision” is also constructed in a manner that manipulates a succession of related thematic blocks or ideas.

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Generally speaking, there are two thematic ideas. The first, which will be referred to as block 1, is presented in the very first bar of the introduction. In its purest form, it is presented for the first time in the beginning of the first A section, and is subsequently only stated at the beginning of the A sections.

The next theme, which will be referred to as block 2, is initially stated in bars 12 and 13 of the A section. Shorter then develops this theme further with a varied statement immediately following, creating block 2’. The melodic contour encompasses a wider range that spans a seventh. The original statement of block 2 is contained within a fifth, but both statements, block 2 and block 2’, resolve to a G. Block 2”, which appears immediately after block 2’ in bar 16, retains the first half of block 2’, but it resolves to a D as opposed to a G.

Therefore, there is a sense of unity throughout the A section. Blocks 1 and 2, as well as block 2’s derivatives, are related because of the call and response technique employed. If viewed through a hierarchy, block 2 is subordinate to block 1. Block 2 is also related to block 1 due to its usage of block 1’s final pitch, a Bb, as Bb is used as the beginning pitch for each of block 2’s derivatives.

The B section is related to the A section through its rhythmic characteristics. Block 2 from the A section begins on the second beat of the bar as does the first theme from the B section, block 3. Block 3 is repeated twice but is then modified by lowering the second half by a third to create block 3’. Block 3 essentially constitutes the entire B section. Bars 34–36 use a syncopated version of the rhythm stated in each second half of block 3. The chromatic nature of the transitional material allows the melodic line to return to the G that begins block 1 of the last A section. The final A section concludes via an elongated block 2” with 16 beats of the final pitch, D.
“Iris”

After leaving Art Blakey and the Jazz Messengers, Shorter went on to join the Miles Davis Quintet. The freedom of exploration that he was granted while with Blakey was increased upon joining Miles Davis. Davis had the ability to bring out the best in his sidemen, encouraging them to take musical risks. This notion was reflected within the compositions and performances of Davis’s band, especially in Shorter’s works.

“Iris,” though recorded early during his tenure with Davis, is a fine example of Shorter’s work while a member of the quintet. Similar to “Sakeena’s Vision,” “Iris” employs non-functional harmonies and resolutions.

“Iris” also poses the interesting challenge of not establishing a clear tonic chord. (Please see Example 5 on page 69.) Lex Giel proposes the piece to be in Eb suggesting that the first chord, Fmin11 serves as a ii, the EMaj7#11 acts as a tritone substitute for the V, and the GbMaj7#11 as a “minor third substitute for the tonic EbMaj7.” The present study, however, agrees with Strunk’s assertion that the piece is in F minor. However, this assumption poses the question of how the EMaj7#11 and the GbMaj7#11 function in this piece. Typically, a major seventh chord would adopt the tonic role or at least add a moment of tonal stability. In this case, relying on the knowledge that Shorter often uses major seventh and minor seventh chords for a much longer duration than is considered standard usage and in structurally different manners, it can be surmised that these chords take on an elaborative role relative to Fmin11 via the connection of a chromatic neighbor.

The brief statement of the tonic Fmin11 chord soon gives way to the tonicization of C minor, the minor v chord. As noted above in the discussion of “Sakeena’s Vision,” Strunk points

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7 Waters, The Studio Recordings of the Miles Davis Quintet, 1965-68, 89.
8 Ibid., 89.
out that Shorter commonly used chord qualities in functionally different ways. In this case, the
dominant chord of F minor should be C7. Based on Strunk’s assertion, Shorter has arguably
replaced the typical C7 chord with a prolonged tonicization of Cmin11 that functions as a
substitute dominant chord. Keith Waters includes Shorter’s copyrighted lead sheet in his
discussion of the the tune. Shorter’s last chord of the tune is, in fact, a C9b5. Waters discusses
the numerous changes the quintet made to the tune in the studio, most notably that the time
signature, originally 4/4 in the lead sheet, was changed to 3/4 in the recording. Even through a
cursory glance, it is evident that Shorter was implying the tune to be in F minor with a C
dominant at the end of the tune that serves as a turnaround to the top of the form.

Shorter often created vamps by using chords related by stepwise motion as exemplified in
such compositions as “Speak No Evil” and “Mahjong.” In the case of “Iris,” the vamp is
established by the movement between Db7#11, the flat II of minor v, and the minor v itself,
Cmin11, with the Db7#11 assuming a tritone relationship as the tritone substitute for G7, the V
of C minor. The AMaj7/Db, facilitated by the Db pedal, uses Strunk’s idea of semitonal
transformation to connect it to Db7#11 in which the neighboring motion is between the pitches E
and F as well as A and Ab. As Strunk points out, the AMaj7/Db is a neighboring chord meant to
elaborate upon the recurring Db7#11. Semitonal transformation can be explained as the
connections between chords via a chromatic movement in one or more of the voices. In its purest
form, semitonal transformation can be explained as a form of contrapuntal elaboration of static
harmonies (CESH.)

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9 Waters, The Studio Recordings if the Miles Davis Quintet, 1965-68, 84.
10 Waters, The Studio Recordings if the Miles Davis Quintet, 1965-68, 84–89.
The Bb7 and the AbMaj7 with a natural and raised fifth are now the only two chords left unaddressed. Strunk’s reading of the tune treats the latter as an AbMaj7 with an augmented fifth, absent of the natural fifth. The Bb7 might be explained by defining it as a substitute for G7, the V of the newly established C minor tonicization. The AbMaj7 can be rationalized by labeling it as a substitute for the Cmin11 that immediately succeeds it in the form. The AbMaj7 also serves a formal function in that it is the last chord of the first section before Shorter establishes the vamp discussed above. Waters comes to the same conclusion and also notes that during the improvisations, the band superimposes a DMajb9/Db at the end of the form as a turnaround to the top of the form, a chord that can be rationalized in much the same fashion. Therefore, it can reasonably be deduced that the harmony of the piece is a tonic-dominant structure, with a substitute dominant, Cmin11, being prolonged and implied through a vamp at the end of the form, though the actual chord is absent from the final 4 bars.

A neo-Schenkerian graph, Example 6 (page 70), exposes a much more complex element of “Iris.” If one accepts the tonic of F minor as suggested by the Roman numeral analysis, the voice leading analysis does not coincide with those findings. The underlying Urlinie of “Iris,” if one only takes the melody into consideration, is 5-3-1 in Bb, a more “standard” fundamental line as defined by Martin, though the exclusion of the 4 and 2 does not make it a “favorable” line according to the traditional Schenkerian paradigms. The issue is that the 5-3-1 line is not in F minor. A second reading of the tune with heavy consideration placed on the harmony, suggests 1-7-b7-6-4 as a fundamental line. The pentatonic collection is enigmatic in that it does not convey any sort of tonicization, but it lies within the F minor tonicization.

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12 Waters, The Studio Recordings if the Miles Davis Quintet, 1965-68, 88.
The application of a neo-Riemannian methodology to “Iris,” as seen in Example 7 (page 74), yields an interesting conclusion when compared to that of “Sakeena’s Vision.” The same Tonnetz was used so the same geometric shapes formed by certain chord structures remained constant for the purpose of this study.

Some transformations in the piece, like the first and second, are achieved by a simple geometric operation. The first is facilitated by a flip across the minor/major axis much like Riemann’s original theory. The second is merely a slide. This piece also employs the same connection found in “Sakeena’s Vision” that is illustrated by a rotation and a slide amongst the minor and major spectrum. “Iris” complicates the simplicity of such a maneuver by introducing more extensions. Transformation 9 is the particular operation in question when referring to that specific relationship in “Iris.” The Db7#11 shape is rotated and slid to form the basic Fmin7 chord. Shorter extends the chord to make it an Fmin11 creating a new shape that retains the previous structure.

Shape retention with added extensions introduces a new type of operation not present in “Sakeena’s Vision.” Transformation 3, for example, retains the shape created by the Bb7 (T258.) The T258 shape is rotated to now occupy the tonal space of T150. T150 creates a Bbmin(add9) chord which is the upper structure of the GbMaj7#11 harmony. This again illustrates Strunk’s idea of semitonal transformation with the neighboring motion found in the third voice of the respective chords. Transformation 4 is also based on shape retention as well as the addition of an extension, the #11 on the dominant chord in this case.

There is a third operation used in “Iris,” best explained as the retention of a common tone or set of common tones. It is a common practice to retain the common tones in standard, classical voice leading, but in the case of “Iris,” this principle becomes the basis for connecting chords.
Transformations 5-8, for example, are related by the retention of common tone(s.)

Transformation 5 is based around the pitches 7 and 8; in Db7#11, 7 is the #11 and 8 is the 5, whereas in the AbMaj7 (natural 5, sharp 5,) the 7 becomes the seventh and 8 becomes the root. Transformation 6 retains an entire triad, 037 (Cm.) In transformation 7, the vamp between Cmin11 and Db7#11, the only related common tones are 5 and 7. It is crucial to remember that 0 and 3 are not a part of the Db7#11 (1578E.) Due to convenience of concise graphing, the common tone 5 is separated, however if you redraw the 1578E chord, the line created between 5 and 7 can be realized. The Tonnetz used in this study would be considered a two dimensional space, but Keith Waters and J. Kent Williams have modeled more complex neo-Riemannian relationships in a multi-dimensional space.14

“Iris,” unlike “Sakeena’s Vision,” is not based on a small group of motives. (Please see Example 8 on page 75.) The tune is divided into two eight bar periods consisting of two four bar phrases each. Though it is not divided into “sections” proper, the individual periods and phrases serve as formal divisions. Each phrase follows a similar arch-like contour that begins and ends with longer pitch durations. Whereas “Sakeena’s Vision” established unity via the elaboration of thematic blocks, this work’s cohesion is developed through the symmetrical structure of the melodic line.

Though only separated by approximately five years, there is a marked evolution between “Sakeena’s Vision” and “Iris.” “Sakeena’s Vision” uses a set of more common progressions, though pieced together in an atypical fashion, lending itself to be understand as more tonal in

nature. With its less standard progressions, such as the lack of normal ii-V harmonies, “Iris” suggests a detailed picture of the direction that Shorter’s music had begun to follow.
Chapter 9

1970–Present

“Face on the Barroom Floor”

“Face on the Barroom Floor” is not only indicative of Shorter’s style during the Weather Report years, but it is also emblematic of his relationship with Joe Zawinul. It is indeed a Shorter composition, but according to Curt Bianchi, Zawinul had a hand in the harmony of the piece.¹ Bianchi quotes Zawinul’s remarks on the recording,

> We recorded the whole tune in forty-five minutes. We laid a click track, and then Wayne and me played: I played the acoustic piano and he played the tenor. And then I sent Wayne away, I said, ‘Wayne, let me take care of it.’ He had the song written out so neatly, the voicing and all that was all written. I took a piece of paper and orchestrated it for me. I hadn’t changed a single note of what he had written. I looked at the way the melodies were running. He came back in about an hour, and the piece was like you hear it on the record.

To what degree Zawinul impacted the piece is not clear and cannot be determined by examining the recording or the transcription. Nevertheless, the exchange exemplifies Zawinul’s controlling nature over the band.

As suggested in Example 9 (page 76), there are seemingly no formal sections in the piece. The piece is unified through a series of motives that are labeled as motive 1, 2, and 3. Interestingly enough, the harmony seems to be as motivic as the melody. Throughout the entire piece, with every occurrence of motive 2, the harmony, D7–Gmin7–Amin7, repeats as well.

What is more intriguing is that motive 1 always seems to occur shortly before motive 2 as if signaling the upcoming statement of the melodic fragment. It is plausible that though the piece is composed, it is composed of pre-ordained melodic ideas connected by sections of improvisation. The two musicians would have collaborated with each other and signaled when to play the given motive in a manner similar to what Davis’s quintet had done almost twenty years before. As noted above, this is something that would be seen in Shorter’s music throughout his career.

“Face on the Barroom Floor” utilizes a new type of chord that was not present in either of the previous analyses. Throughout the piece, suspended chords are used quite prevalently. Granted, suspended chords were not popularized until the mid to late 60s, most notably with Herbie Hancock’s “Maiden Voyage.” Perhaps Shorter began to incorporate the chord quality after Hancock, his friend and colleague, had success with using it in his composition. It is also possible that the suspended chords were also something that Zawinul added despite his assertion that he did not change a single note, presumably of the melody.

The neo-Riemannian analysis, Example 10 (page 78), does not reveal any new type of transformation. The same geometric shifts and common tone similarities are present. The suspended chords did create a new type of chord shape, though. With the absence of a third, the primary triadic shape is missing. The movements from one suspended chord to another are simple in that they are achieved via a slide, rotation, or flip. One such slide can be seen in transformation 2.

The transitions between suspended chords and triadic chords in this excerpt of “Face on the Barroom Floor” tend to be facilitated by common tone transformations. That is not to say that
that is always the case when a suspended chord moves to a triadic chord, but in the case of this
tune, it is true. Transformations 3, 4, and 6 are all examples of this type of relation.

“Virgo Rising”

“Virgo Rising” from Shorter’s 1995 album High Life is not to be confused with the tune
“Virgo” from his album Night Dreamer from 1964. The tune was written in 1989, as it appears
on a collaboration project titled The Manhattan Project recorded on December 16 of that year.

The piece is actually quite simple when compared to the other three pieces in this study.
The harmony is surprisingly triadic in nature, and the rhythm of the piece is fairly conventional.
It is also predominantly composed of three themes.

As seen in Example 11 (page 79), these three themes also correspond to the different
formal units of the piece. (The form of the piece, ABCBCDDDB, may be related to the classical
rondo form, as we note recurring themes.) Motive 1 is actually shared by the A section and the D
section. Though the A and D section might share a similar melody, but their harmonies are very
different thus the delineation between the two as formal units. The only variation to this is the
second statement of the D section which is utilized as an open solo section, but the harmonies
from the other D sections are retained. Otherwise, motive 2 is identified with the B section, and
motive 3 is related to the C section.

The neo-Riemannian analysis, Example 12 (page 81), reveals that triadic harmonies are
pervasive throughout the piece. Incidentally, the transformations are all conceived as simple
geometric relations like the slide, flip, or rotation discussed above. Though this piece is a bit
simpler than the previous three, it retains Shorter’s tendency to rely on common tones and
movement between inner voices to shift between chords. For example, as illustrated in
transformation 2, the pitch collection 9 1 4, A C# and E respectively, is retained from the A triad
when moving to the F#m7 chord. The only added pitch is the 6, or F#. Even in transformations like 4 and 5 of the C section, though the shape of each chord is drastically different, they are all fundamentally based on triads, much like Strunk described in his analysis of *Yes and No.*

---

Example 1: “Sakeena’s Vision” Roman Numeral Analysis

**Sakeena’s Vision**

Trans. Patricia Julen

Wayne Shorter

Intro.

G minor: iv7 v7 #vi7 bvii7 i7

B♭mi A♭mi G♭mi/C

Stepwise motion of minor chords setting up a linear progression leading to beginning of A section.

A1

B♭min E♭7 Amin7 Dmin7 Gmin7 E♭min A♭7

ii/bi I V7/bi ii7 v7 i7 ii7/bv7 V7/bv7

Dmin7 D♭7 Fmin7 E7

Gmin7 C♭ A2 B♭min7 E♭7 Amin7 Dmin7

 Chromatic ii/bi V7/bi ii7 v7

Gmin7 E♭min7 A♭7 Dmin7 D♭7

ii7/bv7 V7/bv7 v7 bv7

Fmin7 E7

ii7/bv7 V7/bv7 v7 bv7

B♭9 A♭7 D♭7

ii/bi sV7/vi i7 ii7 V7

Eb: VMaj7 ii7/iii V7/iii VMaj7 ii7 V7

©1960
Example 2: “Sakeena’s Vision” Neo-Schenkerian Graph
Example 3: “Sakeena’s Vision” Neo-Riemannian Graphs
Example 4: “Sakeena’s Vision” Thematic Development

Trans. Patricia Julien

Sakeena’s Vision

Wayne Shorter

\[
\begin{align*}
&Gm7 & Dm7/G & Em7 & Fm7/C & Gm7 \\
& Bm & Am & Gm7/C \\
& Bmin & Eb7 & Am7 & Dm7 & Gm7 & Em7 & Ab7 \\
& Dm7 & Db7 & Fm7 & E7 \\
& Gm7 & C13 & B13 & Bmin & Eb7 & Am7 & Dm7 \\
& Gm7 & Em7 & Ab7 & Dm7 & Db7 \\
& Fm7 & E7 & Gm7 & Am7 & D7 \\
& Bbm7 & Am7 & D7 & Bbm7 & Fm7 & B7
\end{align*}
\]
Example 5: “Iris” Roman Numeral Analysis

```
SCORE

IRIS

WAYNE SHORTER
TRANSCRIBED BY KEITH WATERS

F₉maj¹¹

E₉maj⁷(add13)

G₉maj⁷(add13)

I₁¹

VIIⅦmaj7#11

blⅦmaj7#11

bⅦⅦ7/v

blⅦ7/v

bⅦ/v

C₉min¹¹

D₉Ⅶ⁵⁷(¹¹)

A₉Ⅶ⁵⁷(³55)

C₉min¹¹

vⅦmin11

blⅦ7/v

vⅦmin11

D₉Ⅶ⁵⁷(¹¹)

A₉Ⅶ⁵⁷/D₉⁰

D₉Ⅶ⁵⁷(¹¹)

blⅦ7/v

VⅦⅦmaj7/v

blⅦ7/v

©1965
```
Example 6: "Iris" Neo-Schenkerian Graph
Example 7: “Iris” Neo-Riemannian Graphs
Example 8: “Iris” Thematic Development
Example 9: “Face on the Barroom Floor” Thematic Development
Example 10: “Face on the Barroom Floor” Neo-Riemannian Graphs
Example 11: “Vigo Rising” Thematic Development

SCORE

VIRGO RISING

WAYNE SHORTER

Drums

A
N.C.

B
E♯\text{min}^{11}

A/B

C
B/C\text{♯}
B/D\text{♯}
E\text{maj}^{7}(43)

A\text{♭13(49)}

B/C\text{♯}

B/D\text{♯}
A\text{♭}/B\text{♭}

D/E

B/C\text{♯}
B/D\text{♯}
E\text{maj}^{7}(43)

A\text{♭13(49)}

B/C\text{♯}

B\text{♭13(49)}

©1999
Example 12: “Virgo Rising” Neo-Riemannian Graphs
"Virgo Rising"
The 8 that is repeated and fades to end.

Final repetition leads to another repetition of 8.

To make an 8-bar section, the section repeats same 4 bars of harmony.

F & Π\text{\textsuperscript{11/12}} A = 5904

A & Π\text{\textsuperscript{9/5}} E

A & Π\text{\textsuperscript{9/5}} E

G & Π\text{\textsuperscript{9/5}} E

"Virgo Rising"
Wayne Shorter Bibliography

This bibliography was largely based on the preliminary information I received from the Darmstadt Jazz Institute in Germany, but it was expanded by the addition of sources that I uncovered in my own research.


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____. “Hancock and Shorter: Two Divided by One.” *Jazz Times* 27, No. 7(Sept. 1997): 44–47.


The Wayne Shorter Discography

This discography is largely based on the Lord’s Jazz Discography, but I added albums that I found as part of my own research.

Johnny Eaton

**Untitled Album:** Wayne Shorter (ts) Johnny Eaton (p) Ed White (b) Alan Bergman (d)

30th Street Studios, New York City, NY, June 8, 1956

Tracks Unknown

Columbia Records (unissued)

Maynard Ferguson

**Maynard Ferguson & Orchestra Concert** (Newport Jazz Festival, Newport, RI Jul 3, 1959):

Maynard Ferguson (tp, cond) Don Sebesky, Slide Hampton, Charles Greenlee (tb) Jerry Tyree, Don Ellis, Chet Ferretti (tp) Jimmy Ford (as) Wayne Shorter, Willie Maiden (ts) Frank Hittner (bar) Joe Zawinul (p) Jimmy Rowser (b) Frankie Dunlop (d)

Live "Newport Jazz Festival", Newport, RI, July 3, 1959

<table>
<thead>
<tr>
<th>Band introduction</th>
<th>Wolfgang's Vault (No #224) [DL]</th>
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<tbody>
<tr>
<td>Oleo</td>
<td>-</td>
</tr>
<tr>
<td>Song introduction</td>
<td>-</td>
</tr>
<tr>
<td>Newport</td>
<td>-</td>
</tr>
<tr>
<td>Tenderly</td>
<td>-</td>
</tr>
<tr>
<td>Song introduction</td>
<td>-</td>
</tr>
<tr>
<td>Mark of jazz</td>
<td>-</td>
</tr>
<tr>
<td>Song introduction</td>
<td>-</td>
</tr>
<tr>
<td>Three more foxes</td>
<td>-</td>
</tr>
<tr>
<td>Announcer outro</td>
<td>-</td>
</tr>
</tbody>
</table>
**Wynton Kelly**

Kelly Great! : Wynton Kelly Quintet : Lee Morgan (tp) Wayne Shorter (ts) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, August 12, 1959

<table>
<thead>
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<th>Code</th>
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<tr>
<td>59-1220</td>
<td>Wrinkles (*) (+) (#) (%)</td>
<td>Vee-Jay LP1016, 45-359, (Jap)32YD-1001 [CD]</td>
</tr>
<tr>
<td>59-1221</td>
<td>June night (*)</td>
<td>-</td>
</tr>
<tr>
<td>59-1222</td>
<td>Mama G</td>
<td>-</td>
</tr>
<tr>
<td>59-1223</td>
<td>What now? [What know] (*)</td>
<td>-</td>
</tr>
<tr>
<td>59-1224</td>
<td>Sydney</td>
<td>-</td>
</tr>
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</table>

Note: "Mama `G"' also known as "Nelly blue" and "Jamming".

"What now" also known as "Goldie".

(%) This title also on Vee Jay LP3026 titled "Summit meeting"; rest of this LP by others.

Vee Jay LP1016(mono) = LP3004 = LP3016.

First 2 titles also on Trip TLX5010 titled "Smokin" and Vee Jay LP1086(mono) = LPS1086(stereo) titled "The best of Wynton Kelly" with a string section directed by Bill Marx, dubbed in at a later date (prob 1962).

"Wrinkles" also on Vee Jay LP3026 titled "Summit meeting"; rest of this LP by others.

(*) These titles also on Affinity (E)AFF151 titled "Wynton Kelly & Friend"; see April 27, 1960 and July, 1961 for additional titles.

(+) This title also on Vee Jay 3038 titled "Someday my prince will come"; see flwg sessions to July 21, 1961 for the rest of this LP.

(#) This title also on Vee Jay NVJ2-902 [CD] titled "Someday my prince will come"; see flwg sessions to July 21, 1961 for the rest of this CD.

All above titles also on Lonehill Jazz (Sp)LHJ10264 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; rest of CD by Wayne Shorter, November 10, 1959. Lonehill lists date of this session as 1960.

All above titles also on Essential Jazz Classics (Sp)EJC55497 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; rest of CD by Wayne Shorter, November 10, 1959. Essential Jazz Classics lists date of this session as 1960.
All above titles also on Vee Jay 3004, NVJ2-907 [CD], (Jap)ULS1653, UXP67, ULS1634, RJL6001, 22YB-2001, RJL-2302, R32J-1007 [CD], FHCY-1007 [CD], Top Rank (E)LE30/033, 35-107, Mosaic MD6-205 [CD].

**Wayne Shorter**

*Introducing Wayne Shorter:* Lee Morgan (tp) Wayne Shorter (ts) Wynton Kelly (p) Paul Chambers (b) Jimmy Cobb (d)

New York, November 9 (first 4 tunes) & November 10, 1959

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<td>Vee Jay (Jap)RJL-2640</td>
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<td>Harry's last stand (alt)</td>
<td>Vee Jay 45-363, Trip TLX-5009, Vee Jay (Jap)RJL-2640, Doblon Jazz (Sp)50.4009, Affinity (E)AFF144</td>
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<tr>
<td>60-1488-5</td>
<td>Harry's last stand</td>
<td>Vee Jay VJLP3006, Affinity (E)CDCHARLY121 [CD]</td>
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<td>60-1489-3</td>
<td>Down in the depths on the ninetieth floor (alt)</td>
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<td>Mosaic MD6-202 [CD]</td>
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<td>Black diamond</td>
<td>Vee Jay 45-363, VJLP3006, GNP Crescendo GNPS2-2075, Affinity (E)CDCHARLY121 [CD]</td>
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</table>
Mack the knife  Vee Jay VJLP3006, GNP Crescendo GNPS2-2075, Trip TLX-5009, Doblon Jazz (Sp)50.4009, Affinity (E)AFF144, CDCHARLY121 [CD]

Note: All titles were recorded in stereo but for unknown reasons some are issued in mono.

Vee Jay LP1018(mono), LPS1018(stereo) listed in some discographies probably was not issued.

Vee Jay VJLP3006(mono) = SR3006(stereo).

Vee Jay VJS2501 titled "Leonard Feather's Encyclopedia of Jazz - Jazz of the '60's - Vol #1 Giants of the saxophones"; rest of LP by others.

Vee Jay (Jap)RJL-2640 titled "Alternate sessions"; see Lee Morgan, Wynton Kelly and Frank Strozier for rest of LP.

Vee Jay (Jap)FHCY-1004 [CD] titled "Alternate takes of Introducing Wayne Shorter & Paul Chambers - go"; rest of CD by Paul Chambers.

GNP Crescendo GNPS2-2075 titled "Wayne Shorter".

Doblon Jazz (Sp)50.4009 titled "Blues a la carte".

Affinity (E)CDCHARLY121 [CD] titled "The Vee Jay years"; see October 11, 1960 for rest of CD.

All titles from Vee Jay VJLP3006 also on Affinity (E)AFF154 (titled "Blues a la carte"), Vee Jay (Jap)JC-8, UXP-92JY, RJL-6004, RJL-2666, 22YB-2007, 32YD-1007 [CD].

All titles from Vee Jay VJLP3006 also on Lonehill Jazz (Sp)LHJ10264 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; see Wynton Kelly, August 12, 1959 for rest of CD.

All titles from Vee Jay VJLP3006 also on Essential Jazz Classics (Sp)EJC55497 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; see Wynton Kelly, August 12, 1959 for rest of CD.

All titles, except (*), also on Vee Jay (Jap)FHCY-1014 [CD], Vee Jay VJ-007 [CD].

All above titles also on Mosaic MD6-202 [CD] titled "The Complete Vee Jay Lee Morgan-Wayne Shorter Sessions"; a 6 CD set.
For GNP Crescendo GNPS2-2075, Roulette RB2, Vogue (F)LD662-30 issued as by Wayne Shorter, see under Lee Morgan.

**Art Blakey**

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

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

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<td>Blue Note LT1088, 4-97507-2 [CD]</td>
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<td>4</td>
<td>Lester left town</td>
<td>-</td>
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<tr>
<td>8</td>
<td>Celine</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>Splendid</td>
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<td>12</td>
<td>Haina (1)</td>
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<tr>
<td>14</td>
<td>Africaine (1)</td>
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It's only a paper moon  (rejected)

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

Paris, France, November or December, 1959

Blues march  Moon (It)MCD071-2 [CD]

Are you real

A night in Tunisia  -

Note: See London, March 7, 1965 for rest of Moon (It)MCD071-2 [CD].

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

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

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

No problem  -

Note: Further titles from Bandstand (E)EBCD2128-2 [CD] from November 29 (or19), 1958.
Paris Concert: Art Blakey And His Jazz Messengers: Lee Morgan (tp) Wayne Shorter (ts)
Walter Davis, Jr. (p) Jymie Merritt (b) Art Blakey (d)

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

Close your eyes
Goldie [What know]
Ray's idea
Lester left town

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

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

European tour, November 1959, November 16, 1959

Blues march
The midget
Nellie Blye [Mama "G"]
A night in Tunisia

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

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

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

Close your eyes
Like someone in love
Lester left town
The midget
A night in Tunisia

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

Blues March  
Lester left town  
The Theme  
The summit  
Along came Betty  
A night in Tunisia  
The theme  

DIW (Jap)DIW-313 [CD]

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

Blues march  
Moanin'  
A night in Tunisia  
Along came Betty  
Lester left town  

Jazz Up (It)JU-321 [CD]


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

Lee Morgan

The Birdland Story: Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jimmy Rowser (b) Art Taylor (d)

New York, late 1959

Suspended sentence  
Minor strain  
A bid for Sid  

Roulette 1038, RB-2, EPR1533, CDP7-94574-2 [CD]

Note: The rest of Birdland RB2 (2LP set) by Thad Jones, John Coltrane.

Roulette CDP7-94574-2 [CD] titled "Minor strain"; rest of CD by Thad Jones, May 12, 1960.
All above titles also on Roulette (Jap)YS-7089, YW-7811RO, YW-7511RO, Trip TLX5001, Jazzbeat (Sp)530 [CD]; Jazzbeat (Sp)530 [CD] lists date incorrectly as July 1960.

**Art Blakey**

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

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

The midget
Font (F)680207TL

A night in Tunisia - , EmArcy 848245-2 [CD], Verve 840031-2 [CD]

Dance of the infidels (1) -

Bouncing with Bud (1) -

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

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

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

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

tk 22 Politely

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

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

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

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

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

Justice [Evidence] Alto AL721, Fresh Sound (Sp)FSRCD357 [CD], FSCD1020 [CD]

Note: Alto AL721 titled "The 'Electric-Sticks' of Buddy Rich"; see April 23, 1960 and Buddy Rich for rest of LP.

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

Fresh Sound (Sp)FSCD1020 [CD] titeld "Unforgettable Lee! - Lee Morgan featured with Art Blakey & the Jazz Messengers"; see following 5 sessions for rest of CD.

Drums Ablaze:

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

Buddy Rich (d) out

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

Dat dere - -

Note: Both above titles also on Fresh Sound (Sp)FSRCD357 [CD], Fresh Sound (Sp)FSCD1020 [CD].
Broadcast "Birdland", New York, April 23, 1960

Buddy Rich (d) added

A night in Tunisia

Alto AL721, Yadeon 500 [CD], Fresh Sound
(Sp)FSRCD357 [CD], FSCD1020 [CD]

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

Buddy Rich (d) out

April jamming [Mama G/Nelly Bly]

Alto AL720, Kings of Jazz (It)KLJ20023

Along came Betty

Note: Both above titles also on Green Line CDJJ-627 [CD] titled "April Jamming"; see following 2 sessions for rest of CD.

Both above titles also on Fresh Sound (Sp)FSRCD357 [CD], Fresh Sound (Sp)FSCD1020 [CD].

**The Young Lions**

The Young Lions: Lee Morgan (tp) Frank Strozier (as) Wayne Shorter (ts) Bobby Timmons (p) Bob Cranshaw (b) Louis Hayes (d) Albert "Tootie" Heath (d-1) replaces Hayes

New York, April 25, 1960

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<thead>
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<tr>
<td>60-1520-3</td>
<td>Scourin'</td>
<td>Vee-Jay NVJ2-908 [CD]</td>
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<td>60-1520-5</td>
<td>Scourin' (*)</td>
<td>Vee-Jay LP3013, NVJ2-908 [CD], GNPS-2075</td>
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<tr>
<td>60-1521-4</td>
<td>Seeds of sin</td>
<td>-</td>
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<tr>
<td>60-1521-7</td>
<td>Seeds of sin (*)</td>
<td>- - , GNPS-2075</td>
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<tr>
<td>60-1522-3</td>
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<td>60-1522-4</td>
<td>Fat lady (1,#)</td>
<td>- -</td>
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<td>60-1523-3</td>
<td>Peaches and cream (1,*)</td>
<td>- - , RCA (Eu)2127281-2 [CD]</td>
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<tr>
<td>60-1524-2</td>
<td>That's right (blues) (1,#)</td>
<td>- -</td>
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Note: "Scourin'" as "Peaches and cream" and "Peaches and cream" as "Scourin'" on Vee-Jay NVJ2-908 [CD].
Trip TLX5003 titled "Two Sides Of Lee Morgan".

RCA (Eu)2126410-2 [CD] titled "Jazz Gallery : Lee Morgan, Vol. 1"; rest of CD by others.

(#) These 2 titles also on GNP Crescendo GNPS2-2074.

(*) These 3 titles also on GNP Crescendo GNPS2-2075, GNPD-2075 [CD].

All titles from Vee-Jay VJLP-3013 also on Joy (E)JOY(S)206, Suite Beat SBCD-2010 [CD], Trip TLX5003, TLX-5011, Vee-Jay (Jap)JC-9, RJL-6002, RJL-2667, 22YB-2010, 32YD-1010 [CD], FHCY-1017 [CD].

All above titles also on Mosaic MD6-202 [CD] titled "The Complete VeeJay Lee Morgan-Wayne Shorter Sessions"; rest of this 6 CD set by Lee Morgan and Wayne Shorter.

All above titles also on Vee-Jay (Jap)PVCP-8125, Vee Jay VJ-001 [CD].

**Art Blakey**

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

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

The chess players

Session Disc 116, Music Room Special 5047

Dis here [This here] -

Note: Both above titles also on Fresh Sound (Sp)FSCD1020 [CD], Fresh Sound (Sp)FSRCD357 [CD], Green Line CDJJ-627 [CD].

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

Same Personnel

The midget

Session Disc 116, Music Room Special 5047, Fresh Sound (Sp)FSRCD357 [CD], FSCD1020 [CD], Green Line CDJJ-627 [CD]

**Lee Morgan**

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

Live "Birdland", New York, June 4, 1960
Lester left town

Fresh Sound (Sp)FSCD1029 [CD]

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

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

**Art Blakey**

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

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

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<th>Track</th>
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<tr>
<td>tk 3</td>
<td>When your lover has gone</td>
<td>Blue Note 7-84049-2 [CD], (Jap)TOCJ-5941/44 [CD], Blue Note 8-75261-2 [CD]</td>
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<td>Noise in the attic</td>
<td>Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]</td>
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<td>tk 9</td>
<td>Sleeping dancer sleep on (alt)</td>
<td>Blue Note 7-84245-2 [CD], 8-75337-2 [CD]</td>
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<td>Sincerely Diana</td>
<td>Blue Note BLP4049, BST84049, Sunset (E)SLS50190, Blue Note 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]</td>
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<td>Kozo's waltz</td>
<td>(rejected)</td>
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<tr>
<td>tk 27</td>
<td>Yama</td>
<td>Blue Note 45-1795, BLP4049, BST84049, 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]</td>
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Note: Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD] all titled "Like Someone In Love".

Blue Note BLP4049, BST84049, 7-84049-2 [CD], 8-75261-2 [CD] all titled "A Night In Tunisia".
All issued titles also on Mosaic MR10-141, MD6-141 [CD] titled "The Complete Blue Note Recordings of the 1960 Jazz Messengers"; see various flwg sessions to May 27, 1961 for rest of these 10LP/6CD sets.

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

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

<table>
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<td>31</td>
<td>Kozo's waltz</td>
<td>Blue Note BLP4049,BST84049, Sunset (E)SLS50190, Blue Note 7-46532-2 [CD], 7-84049-2 [CD], 8-75261-2 [CD]</td>
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<td>34</td>
<td>Giantis</td>
<td>Blue Note BLP4245, BST84245, 7-84245-2 [CD], (Eu)4-93072-2 [CD], (Jap)TOCJ-5274/76 [CD], Blue Note 8-75337-2 [CD]</td>
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<td>Johnny's blue</td>
<td>Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]</td>
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<td>46</td>
<td>So tired</td>
<td>Blue Note 45-1795, BLP4049, BST84049, (E)BNSLP-2, 7-86532-2 [CD], 7-84049-2 [CD], (Eu)4-93072-2 [CD], (Jap)TOCJ-5779 [CD], Blue Note 8-75261-2 [CD]</td>
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<td>48</td>
<td>Like someone in love</td>
<td>Blue Note BLP4245, BST84245, 7-84245-2 [CD], 8-75337-2 [CD]</td>
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<tr>
<td>54</td>
<td>A night in Tunisia</td>
<td>Blue Note 45-1796, BLP4049, BST84049, B1-93205, (F)BST84383, (Jap)NP-9020C, LBN-80259, LNP-95059B, K18P-9127, K23P-6724, FCPA-6205, W-5506, 7-46532-2 [CD], 7-84049-2 [CD], 7-93205-2 [CD], 7-97190-2 [CD], 7-89032-2 [CD], (Eu)4-93072-2 [CD], (Jap)CJ28-5031 [CD], TOCJ-5269 [CD],</td>
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Note: All issued titles also on Mobile Fidelity UDCD601 [CD] titled "A Night in Tunisia".
All issued titles also on Mosaic MR10-141, MD6-141 [CD].

Lee Morgan

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

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

Sakeena's vision
Koko's waltz

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

Art Blakey

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

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

(SET #1)

tk 1  The breeze and I  (rejected)

(SET #2)

tk 3  The summit

Blue Note BLP4055, BST84055

tk 4  High modes

tk 5  Theme

Blue Note BLP4054, BST84054

(SET #3)

The opener  (rejected)

tk 7  What, know [Goldie]

Blue Note 45-1821, BLP4054, BST84054
tk 8  The theme  
(Set #4)

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

tk 10  The opener

tk 11  These are the things I love  BLP4055, BST84055

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

tk 13  Night watch [East of Brooklyn]  (rejected)

(Set #5)

tk 14  The opener  (rejected)

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

tk 16  The breeze and I  (rejected)

tk 17  These are the things I love

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

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

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

**Wayne Shorter**

**Second Genesis:** Wayne Shorter (ts) Cedar Walton (p) Bob Cranshaw (b) Art Blakey (d)

Chicago, October 11, 1960

60-1632-2  The ruby and the pearl (alt)  Mosaic MD6-202 [CD]

60-1632-3  The ruby and the pearl  Vee Jay VJLP3057, VJ-016 [CD], Affinity

60-1633-6  Pay as you go  Vee Jay VJLP3057, VJ-016 [CD], Affinity

(E)CDCHARLY121 [CD]
60-1634-3  Second genesis  Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD]

60-1635-3  Mister chairman (alt)  Mosaic MD6-202 [CD]

60-1635-4  Mister chairman  Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD]

60-1636-1  Tenderfoot (alt)  Mosaic MD6-202 [CD]

60-1636-3  Tenderfoot  Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD]

60-1637-1  The albatross (alt)  Mosaic MD6-202 [CD]

60-1637-2  The albatross  Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD]

60-1638-1  Getting to know you (alt)  Mosaic MD6-202 [CD]

60-1638-4  Getting to know you  Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD]

60-1639-2  I didn't know what time it was  Vee Jay VJLP3057, Atlantis (E)ATSD14, Vee Jay VJ-016 [CD]

Note: Vee Jay VJ3057(mono) = VJS3057(stereo).

Vee Jay VJLP3057 titled "Second Genesis".

Affinity (E)CDCHARLY121 [CD] titled "The Vee-Jay Years".

All titles from Vee Jay VJLP3057 also on Affinity (E)AFF114, Le Jazz (E)CD9 [CD], Vee Jay (Jap)JC-2, UXP-93JY, RJL-6022, 22YB-2012, 32YD-1012 [CD], FHCY-1016 [CD].

All above titles also on Mosaic MD6-202 [CD].

**Lee Morgan**

Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)
Live "Birdland", New York, October 28, 1960

Noise in the attic  
So tired  

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

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

Same Personnel

It's only a paper moon  
This here  

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

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

Art Blakey

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

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

Blues march (*)  
Lester left town (*)  
Theme  
The summit (*)  
Along came Betty (*)  
A night in Tunisia  
The theme  

Dragon (Swd)DRLP137, DIW (Jap)DIW-813 [CD]

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

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

All above titles also on DIW (Jap)DIW-25014, Secret 479002 (titled "Live in Stockholm 1960").
Lausanne 1960, 1st Set - Swiss Radio Days, Jazz Series, Vol. 2: Art Blakey's Jazz Messengers: Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)

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

Now's the time TCB (Swi)02022 [CD]
Announcement -
Lester left town -
Noise in the attic -
Dat dere -
Kozo's waltz -

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

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

It's only a paper moon TCB (Swi)03062 [CD]
'Round midnight -
The summit -
A night in Tunisia -
This here -

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

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

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

The summit Baybridge (Jap)UPS-2148
The breeze and I - 30CP-151 [CD]
Blues march - 30CP-151 [CD]
Moanin' - 30CP-151 [CD]
It's only a paper moon (*) -
Nelly Bly [Mama G/April jamming] (*)

Dat dere

'Round midnight

A night in Tunisia

Note: (*) These two titles are the possible source for Jazz Hour (B)JHR73539 [CD].

All titles from Baybridge (Jap)UPS-2148 also on Baybridge (Jap)UPS-6100, 30CP-23 [CD],
Eastwind EWIND-707, EWCD707 [CD], all titled "A Day with Art Blakey 1961, Vol. 1".

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

All above titles also on Think (Jap)THCD-172/173 [CD] titled "Live in Japan 1961"; this is a 2
CD set.

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

Tokyo, Japan, January 11, 1961

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

A night in Tunisia (1)

The summit

Dat dere

Yama

Blues march (2)

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

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

Look at the birdie (rejected)

tk 8 United Blue Note (Jap)GXF-3060, Blue Note 5-21956-2 [CD]

tk 15 Ping pong - -
Mastermind (rejected)

Petty larceny

tk 27 Blue ching Blue Note (Jap)GXF-3060, Blue Note 8-21287-2 [CD]

tk 28 Pisces

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

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

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

tk 2 Look at the birdie Blue Note BST84347, 5-21956-2 [CD]

tk 4 Mastermind

tk 10 Ping pong - 7-97190-2 [CD], 7-80679-2 [CD], (Eu)7-93072-2 [CD]

tk 12 Petty larceny Blue Note BLP4156, BST84156, Sunset (E)SLS50190, Blue Note 8-21287-2 [CD], (Jap)TOCJ-4156 [CD]

Roots and herbs (rejected)

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

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

Walter Davis, Jr. (p) replaces Bobby Timmons

tk 18 Roots and herbs Blue Note BST84347

tk 26 United - (Eu)UALP17, (Jap)TOCJ-5274/76 [CD]

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

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

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

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

tk 6 The witch doctor (alt) Blue Note 5-21957-2 [CD]
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<tr>
<td>14</td>
<td>Those who sit and wait</td>
<td>Blue Note BST84258</td>
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<tr>
<td>21</td>
<td>A little busy</td>
<td>B1-57745, 8-57745-2 [CD],</td>
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<td>(Eu)4-93072-2 [CD]</td>
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<td>Joelle</td>
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<td>Afrique</td>
<td>(Eu)4-93072-2 [CD],</td>
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<td>(Jap)TOCJ-5274/76 [CD]</td>
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<td>Lost and found</td>
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<td>30</td>
<td>The witch doctor</td>
<td>(Eu)4-93072-2 [CD]</td>
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Note: All above titles also on Mosaic MR10-141, MD6-141 [CD], Blue Note 5-21957-2 [CD], Applause APBLZ315.

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

**Concert, Olympia, Paris, France, May 13, 1961**

<table>
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<td>The summit (1)</td>
<td>Trema (F)710373/374 [CD], RTE (Can)OL12-1463 [CD]</td>
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<tr>
<td>Yama (1)</td>
<td>-</td>
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<tr>
<td>Close your eyes (1)</td>
<td>-</td>
</tr>
<tr>
<td>Dat dere (1)</td>
<td>-</td>
</tr>
<tr>
<td>Round midnight (#1) (1)</td>
<td>-</td>
</tr>
<tr>
<td>So tired</td>
<td>-</td>
</tr>
<tr>
<td>My funny Valentine (no tp &amp; ts)</td>
<td>-</td>
</tr>
<tr>
<td>It's only a paper moon</td>
<td>(Can)OL12-1473 [CD]</td>
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<tr>
<td>Noise in the attic</td>
<td>-</td>
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<tr>
<td>Moanin'</td>
<td>-</td>
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<tr>
<td>I didn't know what time it was (no tp)</td>
<td>-</td>
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<tr>
<td>Blues march</td>
<td>-</td>
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<tr>
<td>A night in Tunisia (#1)</td>
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Lost and found

Trema (F)710571 [CD]

Round midnight (#2) -
Kozo's waltz (1) -
Those who sit and wait (1) -
A night in Tunisia (#2) (1) -
Theme (1) -

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

RTE (Can)OL12-1463 [CD] titled "Paris Jazz Concert, Live, Part 1".
RTE (Can)OL12-1463 [CD] titled "Paris Jazz Concert, Live, Part 2".
Trema (F)710571 [CD] titled "Paris Jazz Concert, Live, Part 3".
(1) also on Laserlight 36128 [CD] titled "Olympia, May 13th, 1961".

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

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


tk 2 The back sliders (alt) Blue Note 5-21956-2 [CD]
tk 4 The back sliders BST84347, 5-21956-2 [CD]
tk 6 The freedom rider (d-solo) BLP4156, BST84156, (Eu)4-93072-2 [CD],
(Jap)TOCJ-5274/76 [CD]
tk 7 Tell it like it is Blue Note BLP4156, BST84156

tk 13 El toro - , Sunset (E)SLS50190
tk 19 Blue lace - , Sunset (E)SLS50190

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

All titles from Blue Note BST84156 also on Blue Note (Jap)TOCJ-4156 [CD].
All titles from Blue Note BST84347 also on Blue Note (E)BNS40029.

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

**The Jazz Messengers**: Curtis Fuller (tb) added

**New York, June 13, 1961**

I hear a rhapsody  
Impulse A(S)7

Circus  
-  
(Du)EPIM5540

**New York, June 14, 1961**

Same Personnel

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

Gee baby, ain't I good to you ?  
-  

Invitation  
-  

You don't know what love is  
-  

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

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

**Live, unknown location, prob. 1961**

Children of the night  
I Giganti del Jazz (It)GJ44, Europa Jazz

(It)EJ1035

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

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

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

The promised land  
-  

Down under  
(rejected)
Children of the night

Mosaic

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

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

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

**Freddie Hubbard**

*Ready For Freddie:* Freddie Hubbard (tp) Bernard McKinney (euphonium) Wayne Shorter (ts) McCoy Tyner (p) Art Davis (b) Elvin Jones (d)

Englewood Cliffs, N.J., August 21, 1961

<table>
<thead>
<tr>
<th>Tk</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>Tk 5</td>
<td>Arietis</td>
<td>Blue Note BLP4085, B1-32094, CDP7-93202 [CD]</td>
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<tr>
<td>Tk 6</td>
<td>Arietis (alt)</td>
<td>Blue Note (Jap)TOCJ-5941/44 [CD]</td>
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<tr>
<td>Tk 7</td>
<td>Marie Antoinette</td>
<td>Blue Note BLP4085</td>
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<td>Tk 10</td>
<td>Marie Antoinette (alt)</td>
<td>Blue Note (Jap)TOCJ-5941/44 [CD]</td>
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<td>Tk 12</td>
<td>Crisis</td>
<td>Blue Note BLP4085, BN-LA356-H2</td>
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<tr>
<td>Tk 13</td>
<td>Weaver of dreams (1)</td>
<td>Blue Note BLP4085, BN-LA356-H2, 8-56691-2 [CD]</td>
</tr>
<tr>
<td>Tk 16</td>
<td>Birdlike</td>
<td>Blue Note BLP4085, B1-93202, CDP7-93202-2 [CD]</td>
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</table>

Note: (1) Bernard McKinney, Wayne Shorter out.

All titles from Blue Note BLP4085(mono) also on Blue Note BST84085(stereo), B1-32094, Blue Note (Jap)GXK-8203, BN-4085, TOCJ-4085 [CD].

All above titles also on Blue Note 8-32094-2 [CD], 5-95970-2 [CD], 5-90837-2 [CD].

**Art Blakey**

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

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

<table>
<thead>
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<tr>
<td>Tk 4</td>
<td>Children of the night</td>
<td>Blue Note (Jap)LBN-80259</td>
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tk 6  Mosaic  Blue Note BST2-92468, 7-92468-2 [CD], 7-93205-2
       [CD], 7-97190-2 [CD], 8-56399-2 [CD], (F)8-54191-2
       [CD], (Jap)CJ28-5031 [CD], CJ32-5016 [CD],
       TOCJ-5269 [CD], TOCJ-5274/76 [CD], TOCJ-5823 [CD],
       TOCJ-66031 [CD], TOCJ-66063 [CD], Blue Note 854191-2 [CD]

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

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

tk 22  Arabia  7-97190-2 [CD]

Note: Blue Note 854191-2 [CD] titled "Les Annees Blue Note - Hard Bop and Beyond"; a 2
       CD set.

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

Wayne Shorter

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

       Chicago, IL, November 2, 1961

61-2227-3  Black Orpheus (alt)  Vee Jay (Jap)NVJ2-900 [CD]
61-2227-4  Black Orpheus  Vee Jay VJ3029, (Jap)NVJ2-900 [CD], Giants of Jazz
       (It)CD53381 [CD]
61-2228-5  Dead end (alt #1) (#)  Vee Jay (Jap)NVJ2-900 [CD]
61-2228-7  Dead end (alt #2) (*)  Vee Jay (Jap)NVJ2-900 [CD]
61-2228-8  Dead end  Vee Jay VJ3029, (Jap)NVJ2-900 [CD], Giants of Jazz
       (It)CD53381 [CD]
61-2229-2  All or nothing at all (alt) (fh out)  Vee Jay (Jap)NVJ2-900 [CD]
61-2229-3  All or nothing at all (fh out)  Vee Jay VJ3029, (Jap)NVJ2-900 [CD],
           Giants of Jazz (It)CD53381 [CD]
61-2230-1  Callaway went that-a-way (alt)  Vee Jay (Jap)NVJ2-900 [CD]
61-2230-3  Callaway went that-a-way  Vee Jay VJ3029, (Jap)NVJ2-900 [CD],
             Giants of Jazz (It)CD53381 [CD]

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

Giants of Jazz (It)CD53381 [CD] titled "Wayne Shorter Featuring Freddie Hubbard & Eddie
Higgins"; see following session for rest of CD.

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

All alternate takes, except (*), also on Vee Jay (Jap)FHCY-1003 [CD] titled "Alternate takes of
Wayning moments".

All titles from Vee Jay VJLP3029 also on GNP Crescendo GNPS2-2075, Trip TLX-5009 (titled
"Shorter moments"), Affinity (E)AFF126, Vee Jay (Jap)SMJ-7515, UXP-94JY, RJL-6016,
22YB-2008, 32YD-1008 [CD].

All titles, except (#), also on Vee Jay VJ-014 [CD].

All above titles also on Mosaic MD6-202 [CD].

Chicago, IL, November 6, 1961

Same Personnel

61-2242-1  Wayning moments (alt #1) (#)  Vee Jay (Jap)NVJ2-900 [CD]
61-2242-2  Wayning moments  Vee Jay VJLP3029, (Jap)NVJ2-900 [CD],
             Giants of Jazz (It)CD53381 [CD]
61-2242-3  Wayning moments (alt #2) (*)  Vee Jay (Jap)NVJ2-900 [CD]
61-2243-1  Moon of Manakoora (alt)  Vee Jay (Jap)NVJ2-900 [CD]
61-2243-2  Moon of Manakoora  Vee Jay VJLP3029, (Jap)NVJ2-900 [CD],
             Giants of Jazz (It)CD53381 [CD]
61-2244-1  Powder keg (alt)  Vee Jay (Jap)NVJ2-900 [CD]
61-2244-5  Powder keg  Vee Jay VJLP3029, (Jap)NVJ2-900 [CD],
             Giants of Jazz (It)CD53381 [CD]
61-2245-1  Devil's island (alt)  Vee Jay (Jap)NVJ2-900 [CD]
Devi's island

Vee Jay VJLP3029, (Jap)NVJ2-900 [CD],
Giants of Jazz (It)CD53381 [CD]

Note: All alternate takes, except (*), also on Vee Jay (Jap)FHCY-1003 [CD].

All alternate takes, except (#), also on Vee Jay (Jap)FHCY-1005 [CD].

All titles from Vee Jay VJLP3029 also on GNP Crescendo GNPS2-2075, Trip TLX-5009,
Affinity (E)AFF216, Vee Jay (Jap)SMJ-7515, UXP-94JY, RJL-6016, 22YB-2008, 32 YD-1008 [CD].

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

All above titles also on Mosaic MD6-202 [CD].

Art Blakey

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

Englewood Cliffs, N.J., November 28, 1961

tk 4  Moon river (alt)  Blue Note 7-84104-2 [CD]

tk 6  Moon river  BLP4104, BST84104, (Du)1A158-83391/4, (Jap)LBN-80259, Blue Note 7-84104-2 [CD],

(Jap)CJ25-5181/84 [CD], CJ28-5031 [CD], TOCJ-4104 [CD], TOCJ-5274/76 [CD], TOCJ-5674/75 [CD],

TOCJ-5858 [CD], TOCJ-66031 [CD], Capital (Jap)TOCJ-5204 [CD], TOCJ-5229 [CD]

tk 8  Contemplation  Blue Note 45-1850, BLP4104, BST84104, 7-84104-2 [CD], (Jap)TOCJ-4104 [CD]

tk 15  Backstage Sally  Blue Note 7-84104-2 [CD]

Reincarnation blues (rejected)

Shaky Jake -

Bu's delight -
Donald Byrd

Free Form: Wayne Shorter (ts) replaces Pepper Adams

Englewood Cliffs, N.J., December 11, 1961

Shaky Jake  

tk 36  Reincarnation blues (alt)  

Blue Note 7-84104-2 [CD]

tk 37  Bu's delight (alt)  

, (Jap)TOCJ-5274/76 [CD]

Note: All issued titles also on Blue Note (Eu)5-78725-2 [CD].

Donald Byrd

Free Form: Wayne Shorter (ts) replaces Pepper Adams

Englewood Cliffs, N.J., December 11, 1961

tk 2  Nai  

Blue Note BLP4118, 7-84118-2 [CD], L4118

tk 9  French spice  

-  -  , (Jap)TOCJ-1621 [CD]

tk 15  Night flower  

-  -

tk 20  Three wishes  

-  -  , 4-95569-2 [CD]

tk 23  Pentecostal feeling  

-  -  , L4118, (Eu)7-80703-2 [CD]

tk 24  Free form  

-  -

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.

Art Blakey

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

Englewood Cliffs, N.J., December 18, 1961
tk 1  Reincarnation blues        Blue Note BLP4104

tk 7  Backstage Sally

tk 10 Bu's delight

tk 12 Shaky Jake

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

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

Same Personnel

Round midnight        Jazz Up (It)JU-321 [CD]

Mosaic

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

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

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

tk 1  Three blind mice                United Artists 485, UAJ14002, Blue Note CDP7-84451-2 [CD], CDP7-97190-2 [CD],
                                               (Jap)FCPA-6205, W-5512, CP32-5190 [CD]

tk 2  Theme      (rejected)

tk 3  Up jumped spring        United Artists UAJ14002, Blue Note CDP7-84451-2 [CD], 7-97190-2 [CD], 8-54899-2 [CD],
                                               (Jap)CP32-5190 [CD]

tk 4  Arabia     (rejected)

tk 5  Brother, can you spare a dime

tk 6  When lights are low    United Artists UAJ14002, UAL3333, UAS6333,
                                               (E)ULP1075, Blue Note CDP7-84451-2 [CD],
tk 7  Blue moon  United Artists 485, UAL14002, Blue Note CDP7-84451-2 [CD], (Jap)CP32-5190 [CD]
tk 8  Up jumped spring (alt)  Blue Note BN-LA473, CDP7-84451-2 [CD], (Jap)GXF-3021, CP32-5190 [CD]
tk 9  That old feeling  United Artists UAJ14002, UAL3328, UAS6328, Blue Note CDP7-84451-2 [CD], (Jap)CP32-5190 [CD]
tk 10  Plexus  United Artists UAJ14002, UAL3328, UAS6328, Blue Note CDP7-84451-2 [CD], (Jap)FCPA-6205, CP32-5190 [CD]
tk 11  It's only a paper moon  Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
tk 12  Mosaic (1)  Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
tk 13  Ping pong  Blue Note BN-LA473, CDP7-84452-2 [CD], (Jap)GXF-3021, CP32-5191 [CD]
tk 14  (Medley :)  (rejected)

Plexis  
Theme  

tk 15  Children of the night  Blue Note CDP7-84451-2 [CD]
tk 16  When lights are low (alt)  (rejected)

Note:  "Plexus" listed as "Plexis" on releases.
Blue Note BN-LA573-J2 titled "Live Messengers".
Blue Note CDP7-84451-2 [CD] titled "Three Blind Mice, Vol. 1".
Blue Note CDP7-84452-2 [CD] titled "Three Blind Mice, Vol. 2".
All titles from United Artists UAJ14002 also on United Artists UAJS15002, UAS5633, (E)(S)ULP1017, (Eu)69011, (Jap)SR-3082, LAX-3114, GXC-3134, LBJ-60054, Solid State SS18033.

**Benny Golson**


New York, April, 1962

(Scr.)

<table>
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<tr>
<th>Track</th>
<th>Artists</th>
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<tbody>
<tr>
<td>You're driving me crazy (3,4)</td>
<td>Audio Fidelity AFLP1978, AFSD5978</td>
</tr>
<tr>
<td>Moten swing (1)</td>
<td>- - , AFLP2150</td>
</tr>
<tr>
<td>Out of nowhere (3,4)</td>
<td>- -</td>
</tr>
<tr>
<td>Out of nowhere (1)</td>
<td>- - , AFLP2150</td>
</tr>
<tr>
<td>Whispering (3,4)</td>
<td>- -</td>
</tr>
<tr>
<td>Groovin' high (2)</td>
<td>- - , AFLP2150</td>
</tr>
<tr>
<td>Autumn leaves (3,4)</td>
<td>- -</td>
</tr>
<tr>
<td>Autumn leaves (1)</td>
<td>- - , AFLP2150</td>
</tr>
<tr>
<td>Indiana (3,4)</td>
<td>- -</td>
</tr>
<tr>
<td>Donna Lee (2)</td>
<td>- - , AFLP2150</td>
</tr>
<tr>
<td>Lover come back to me (3,4)</td>
<td>- -</td>
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</table>
Quicksilver (1) - - , AFLP2150

(Simult.)

Stella by starlight (3,4) - -
Stella by starlight (1) - - , AFLP2150

(Simult.)

How high the moon (3,4) - -
Ornithology (2) - - , AFLP2150

(Simult.)

If I should lose you (3,4) - -
If I should lose you (2) - - , AFLP2150

(Simult.)

St. Louis blues (3,4) - -
Walkin' (rc,cp out) (1,3) - - , AFLP2150

Note: Audio Fidelity AFLP1978/AFSD5978 (mono/stereo) titled "Pop + Jazz = Swing".

Audio Fidelity AFSD5978 is a stereo sampler with the tunes following each (Simult.) played simultaneously.

Audio Fidelity AFLP2150 (mono) also on Audio Fidelity AFSD6150 (stereo), Audio Fidelity (Eu)FY155049; all titled "Just Jazz !".

All titles from Audio Fidelity AFLP2150 also on Fresh Sound (Sp)FSRCD302 [CD] titled "Walkin"; listing date as November 1957.

All above titles also on Jazzbeat (Sp)543 [CD] titled "Just Jazz! The Complete Triple Play Stereo Sessions".

Art Blakey

Hooray For Art Blakey, Vol. 2: Lee Morgan (tp) Wayne Shorter (ts) Bobby Timmons (p) Jymie Merritt (b) Art Blakey (d)


Blakey's dreams (The theme) Session Disc 117, Music Room Special 5028
Moon river
Blue moon
Three blind mice
Mosaic (incomplete)

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

**Miles Davis**

*Miles Davis Sextet*: Miles Davis (tp) Frank Rehak (tb) Wayne Shorter (ts) Bob Dorough (p-1,vcl) Paul Chambers (b) Jimmy Cobb (d) Willie Correa (bgo) [ Willie Bobo (bgo) ] Gil Evans (arr)

New York, August 21, 1962

<table>
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<th>Title</th>
<th>Notes</th>
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<tr>
<td>CO75734-2</td>
<td>Blue X-mas (to whom it may concern) (breakdown) (1)</td>
<td>(unissued Columbia)</td>
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<tr>
<td>CO75734-5</td>
<td>Blue X-mas (to whom it may concern) (breakdown) (1)</td>
<td>-</td>
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<tr>
<td>CO75734-10</td>
<td>Blue X-mas (to whom it may concern) (breakdown) (1)</td>
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<tr>
<td>CO75734-12</td>
<td>Blue X-mas (to whom it may concern) (breakdown) (1)</td>
<td>Col CL11893, CS8693, JP13811, PC36803, Harmony KH32529, CBS BPG62614, (F)BPG62637, S21070, CBS/Sony (Jap)SONP50199, Balkanton (Bul)BTA1502M, Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD]</td>
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<tr>
<td>CO75735-6</td>
<td>Nothing like you (bd vcl) (breakdown)</td>
<td>(unissued Columbia)</td>
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<tr>
<td>CO75735-9</td>
<td>Nothing like you (bd vcl) (breakdown)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>CO75735-11</td>
<td>Nothing like you (bd vcl) (breakdown)</td>
<td>Col CL2732, Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD]</td>
<td></td>
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</tbody>
</table>

Note: Both issued titles also on Essential Jazz Classics (Sp)EJC55573 [CD].

*Miles Davis (tp) Frank Rehak (tb) Wayne Shorter (ts) Paul Chambers (b) Jimmy Cobb (d) Willie Bobo (bgo) Gil Evans (arr)*

New York, August 23, 1962
CO76323-4  Devil may care  Col 4-42853, CL1970, CS8770, JP13811, KC32025, CBS
BPG62141, (E)S65343, (F)BPG62637, BPG62614, S21070, (Eu)EP6009, S52975, CBS/Sony SONP50199, Amiga (DDR)850083, Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD], Essential Jazz Classics (Sp)EJC55573 [CD]

Note:  Mx. CO76323 is incomplete on Col 4-42853.

Art Blakey

Caravan: Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Art Blakey (d)

New York, October 23, 1962

Caravan  Riverside RM438, Milestone M47016, (F)68.129, Musica Jazz (It)2MJP1012, Fontana (Jap)SFON7041
In the wee small hours of the morning  Riverside RM438, Fontana (Jap)SFON7041
This is for Albert - , Milestone M47008
Thermo (tk 2) Milestone  M47008, Original Jazz Classics OJC038-2 [CD]

Note:  All above titles also on Riverside RISA-9438 [SACD].

New York, October 24, 1962

Same Personnel

Sweet 'n' sour (tk 4)  Original Jazz Classics OCJ-038-2 [CD]
Sweet 'n' sour (tk 10)  Riverside RM438, Milestone M47008, (E)MSP1, Bellaphon (G)BJS4070
Skylark  Riverside RM438, Milestone M47008, Fontana (E)SET505, (Eu)688.703ZL, (Jap)SFON7041
Thermo (tk 4)  Riverside RM438
Note: Milestone M47008 titled "Thermo".

All titles from Riverside RM438 also on Riverside RS9438, (Jap)VIJ133, MW2008, SMJ6074, VDJ1623 [CD], Original Jazz Classics OCJ038, OCJ038-2 [CD].

All above titles also on Riverside RISA-9438 [SACD].

**Freddie Hubbard**

*Here To Stay*: Freddie Hubbard (tp) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Philly Joe Jones (d)

**Englewood Cliffs, N.J., December 27, 1962**

tk 4 Full moon and empty arms Blue Note BN-LA496-H2, CDP7-84135-2 [CD]
tk 9 Assunta - -
tk 18 Father and son - -
tk 20 Nostrand and Fulton - -
tk 23 Body and soul - -
tk 25 Philly Mignon - -

Note: All titles were initially scheduled on Note BLP4135 but was never issued.

All above titles also on Blue Note BST84135, (Jap)BNJ-71073, BN-04135, (E)BNZ125 [CD], Blue Note 62661 [CD], all titled "Here To Stay".


**New York, March 8, 1963**

Chocolate shake Impulse A(S)38, (Jap)WMC5-13 [CD]

Skylark - -

I got it bad (*) - -
Freddie Hubbard, Al DeRisi, Ernie Royal, Clark Terry (tp) Melba Liston, Curtis Fuller (tb) Eric Dolphy (as, fl) Seldon Powell, Wayne Shorter (ts) Charles Davis, Jerome Richardson (bar) Bob Northern (fhr) Robert Powell (tu) Cedar Walton (p) Reggie Workman (b) Philly Joe Jones (d)

New York, March 11, 1963

<table>
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<th>Label</th>
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<tr>
<td>Carnival [Manha de carnaval]</td>
<td>Impulse A(S)38, (Jap)WMC5-13 [CD]</td>
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<tr>
<td>Aries</td>
<td>-</td>
</tr>
<tr>
<td>Thermo</td>
<td>-</td>
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</tbody>
</table>

Freddie Hubbard (tp) Curtis Fuller (tb) Eric Dolphy (as, fl) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Louis Hayes (d)

New York, May 2, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Body and soul</td>
<td>Impulse A(S)38, (Jap)WMC5-13 [CD]</td>
</tr>
<tr>
<td>Dedicated to you (*)</td>
<td>-</td>
</tr>
<tr>
<td>Clarence's place</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles from Impulse A(S)38, except (*), also on Quintessence QJ-25161 titled "Skylark".

All titles from Impulse A(S)38 also on Impulse (Jap)YP-8536, VIM-5567.

Art Blakey

Ugetsu: Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Art Blakey (d)

Live "Birdland", New York, June 16, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>One by one</td>
<td>Riverside RM464, Boplicity (E)BOPM10</td>
</tr>
<tr>
<td>Ugetsu</td>
<td>- , Fontana (Jap)SFON7041</td>
</tr>
<tr>
<td>Time off (*)</td>
<td>- , (E)MSP1, Bellaphon (G)BJS4070</td>
</tr>
<tr>
<td>Ping-pong</td>
<td>-</td>
</tr>
<tr>
<td>I didn't know what time it was</td>
<td>- , Musica Jazz (It)2MJP1043</td>
</tr>
<tr>
<td>On the ginza</td>
<td>- , Fontana (Jap)SFON7041</td>
</tr>
<tr>
<td>Theme</td>
<td>Milestone M47016, (F)68.129</td>
</tr>
</tbody>
</table>
Eva
The high priest
Conception (#)

Note: (*) This title also on Musica Jazz (It)MJCD1096 [CD].

All titles from Riverside RM464 also on Riverside RS9464, RS3022, (Jap)VIJ148, SR7088, SMJ6164, Milestone M47008, Original Jazz Classics OCJ090.

All titles, except (#), also on OJC CD090-2 [CD] titled "Ugetsu".

All above titles also on OJC 32692-02 [CD] titled "Ugetsu".

Free For All: Art Blakey And The Jazz Messengers : Freddie Hubbard (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Art Blakey (d) Wellington Blakey (vcl)

Englewood Cliffs, N.J., February 10, 1964

1296 tk 3 The core Blue Note BLP4170, (Jap)TOCJ-5274/76 [CD]
1295 tk 5 Hammer head - 8-32993-2 [CD], 8-59071-2 [CD]
tk 6 My funny Valentine (wb vcl) (rejected)
tk 10 Eva -
1298 tk 15 Pensativa Blue Note BLP4170
1297 tk 16 Free for all - (Jap)LBN-80259, 7-93205-2 [CD], 7-97190-2 [CD]

Soul girl (wb vcl) (rejected)

Note: All titles from Blue Note BLP4170(mono) also on Blue Note BST84170(stereo), 7-84170-2 [CD], (Jap)CP32-9531 [CD], Blue Note 5-92426-2 [CD].

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

1304 (tk 3) Mr. Kenyatta (*) Blue Note BLP4169, CDP7-84169-2 [CD], L4169
<table>
<thead>
<tr>
<th>Tk</th>
<th>Track Title</th>
<th>Artist</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1305 (tk 5)</td>
<td>Search for the new land</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>1306 (tk 10)</td>
<td>The joker</td>
<td>-</td>
<td>L4169</td>
</tr>
<tr>
<td>1307 (tk 14)</td>
<td>Morgan the pirate</td>
<td>-</td>
<td>(Du)1A158-83395/8</td>
</tr>
<tr>
<td>1308 (tk 16)</td>
<td>Melancholee</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</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].

**Art Blakey**


New York, February 20, 1964

<table>
<thead>
<tr>
<th>Tk</th>
<th>Track Title</th>
<th>Artist</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>The high priest</td>
<td>Riverside RM493, Milestone M47016, (F)68129</td>
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<tr>
<td></td>
<td>Never land</td>
<td>Riverside RM493</td>
<td></td>
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<td></td>
<td>Wellington's blues (wb vcl)</td>
<td>-</td>
<td></td>
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<tr>
<td></td>
<td>Nihon bashi</td>
<td>- , Milestone M47008</td>
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<tr>
<td></td>
<td>Kyoto</td>
<td>- , Milestone M47008</td>
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</tr>
</tbody>
</table>

Note: All above titles also on Riverside RS9493(stereo), (Eu)673.013, (Jap)SMJ-6287, RTB (Yugo)LPV4324, OJC 145, OJC CD145-2 [CD].

**Indestructible**: Lee Morgan (tp) Curtis Fuller (tb) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Art Blakey (d)

Englewood Cliffs, N.J., April 15, 1964

<table>
<thead>
<tr>
<th>Tk 7</th>
<th>Track Title</th>
<th>Artist</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>It's a long way down</td>
<td>Blue Note (Jap)GXF-3060, GXK-8151, Blue Note 7-46429-2 [CD]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mr. Jin</td>
<td>(rejected)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>When love is new</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

-
Englewood Cliffs, N.J., April 16, 1964

Same Personnel

1337  The Egyptian (rejected)

Calling Miss Khadija -

1338  When love is new -

Sortie -

Englewood Cliffs, N.J., April 24, 1964

Same Personnel

tk 3  When love is new  Blue Note L4193, BLP4193, BST84193, 7-46429-2 [CD]

7-97190-2 [CD], (Jap)TOCJ-4193 [CD], TOCJ-5274/76 [CD]

The Egyptian (rejected)

It's a long way down -

Wayne Shorter

Night Dreamer: Lee Morgan (tp) Wayne Shorter (ts) McCoy Tyner (p) Reggie Workman (b)
Elvin Jones (d)

Englewood Cliffs, N.J., April 29, 1964

1339 (tk 3) Night dreamer  Blue Note BLP4173, CDP7-84173-2 [CD]

1340 (tk 5) Armageddon - -

1341 (tk 9) Oriental folk song - -

1342 (tk 12) Virgo (lm out) - - , Blue Note CDP7-91141-2 [CD]

(tk 14) Virgo (alt) -

1343 (tk 27) Black Nile  Blue Note BLP4173, (Jap)K18P-9128, FCPA 6211,

W-5513, Blue Note CDP7-84173-2 [CD], 8-59072-2 [CD]

1344 (tk 35) Charcoal blues (lm out)  Blue Note BLP4173, (Jap)GXK-8003, (In)JAZ1,

Blue Note CDP7-84173-2 [CD]
Note: Blue Note BLP4173(mono) = BST84173(stereo).

Blue Note 8-59072-2 [CD] titled "Wayne Shorter - no. 020 Jazz Profile".

All titles from Blue Note BLP4173 also on Blue Note (Jap)GXK-8003, (Eu)7841732 [CD], (Jap)BNJ-71026, BN-4173, TOCJ-4173 [CD], TOCJ-9095 [CD].

All titles from Blue Note BLP4173 also on Blue Note 8-75334-2 [CD] titled "Night Dreamer".

All above titles also on Blue Note (Jap)CP32-9532 [CD].

Art Blakey

Golden Boy: Lee Morgan, Freddie Hubbard (tp) Curtis Fuller (tb,arr) Julius Watkins (fhr) Bill Barber (tu) James Spaulding (as) Wayne Shorter (ts,arr) Charles Davis (bar) Cedar Walton (p,arr) Reggie Workman (b) Art Blakey (d)

New York, May or June, 1964

Theme from the "Golden boy" Colpix CP(S)478

Yes I can -

Lorna's here -

This is the life -

There's a party -

I want to be with you -

Note: Date previously listed as 1963. Date listed is from the Lee Morgan bio titled "Delightfullee".

All above titles also on Colpix (F)9003, (Jap)SMJ-7241, (It?)PCX(S)27.


Same Personnel

Sortie Blue Note BLP4193

It's a long way down (rejected)

Mr. Jin Blue Note BLP4193

Calling Miss Khadija Blue Note L4193, BLP4193, (Jap)CJ28-5031 [CD], TOCJ-5274/76 [CD]
The Egyptian  Blue Note BLP4193, 7-97190-2 [CD]

Note: All titles from Blue Note BLP4193(mono) also on Blue Note BST84193(stereo),
(Jap)TOCJ-4193 [CD], Blue Note 7-46429-2 [CD], 7-80915-2 [CD].

Grachan Moncur, III

Some Other Stuff: Grachan Moncur, III (tb) Wayne Shorter (ts) Herbie Hancock (p) Cecil
McBee (b) Tony Williams (d)

Englewood Cliffs, N.J., July 6, 1964

1382 (tk 1)  The twins  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].

Gil Evans

Frank Rehak (tb) Ray Alonge, Julius Watkins (fhr) Bill Barber (tu) Al Block, Andy Fitzgerald,
George Marge, Bob Tricarico (reeds) Wayne Shorter (ts) Robert Maxwell (harp) Gil Evans
(p,arr,cond) Kenny Burrell (g-1) Gary Peacock (b) Elvin Jones (d)

Englewood Cliffs, N.J., July 9, 1964

64VK428  The Barbara song  Verve V/V6-8555, (E)2683045, 833804-2 [CD]
64VK430/441  Time of the barracudas (1)  Verve V6-8838, (E)2683045, 833804-2 [CD]

Note:  "Time of the Barracudas" = "Baracuda" = "General assembly".

All titles from Verve V/V6-8555 also on Verve (Jap)MV2054.

All titles from Verve V6-8838 also on Verve (F)2304190, (Jap)MV2093.

Both above titles also on Verve (Sp)840836-2 [CD].

Wayne Shorter

Juju: Wayne Shorter (ts) McCoy Tyner (p) Reggie Workman (b) Elvin Jones (d)
Englewood Cliffs, N.J., August 3, 1964

1396 (tk 10)  Yes or no  Blue Note BLP4182, CDP8-37644-2 [CD]
1397 (tk 12)  Mah-Jong  -  -  , Blue Note 8-59072-2 [CD]
1398 (tk 15)  House of Jade  -  -
1398 (tk 16)  House of Jade (alt)  -
1399 (tk 18)  Juju (alt)  -
1399 (tk 19)  Juju  -  -  , Blue Note CDP7-91141-2 [CD]
1400 (tk 27)  Deluge  -  -
1401 (tk 29)  Twelve more bars to go  -  -

Note:  Blue Note BLP4182(mono) = BST84182(stereo).

All titles from Blue Note BLP4182 also on Blue Note (Jap)GXK-8076, Blue Note CDP7-46514-2 [CD], (Eu)8376442 [CD], (Jap)BNJ-71056, CP32-5250 [CD], CJ28-5105 [CD], TOCJ-4182 [CD].

All above titles also on Blue Note 4-99005-2 [CD] titled "Juju".

All above titles also on Blue Note 3-52730-2 [CD] titled "Wayne Shorter - Great Sessions"; see November 2 & December 24, 1964 and February 3 & 24, 1966 for rest of this 3 CD set.

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  Teppa 76

So what

All blues

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.
Miles In Berlin: Same Personnel

Broadcast "Philharmonic Hall", Berlin, West Germany, September 25, 1964

Milestones \hspace{1cm} CBS (G)S62976

Autumn leaves \hspace{1cm} - \hspace{1cm} CBS (F)S66310

So what \hspace{1cm} -

Stella by starlight (*) \hspace{1cm} Columbia Legacy CK93592-2 [CD]

Walkin' \hspace{1cm} CBS (G)S62976

Go-go (theme) \hspace{1cm} -

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].

Paris, France: Same Personnel

Broadcast "Salle Pleyel", Paris, France, October 1, 1964

(1st concert :)

Autumn leaves \hspace{1cm} Heart Note HN004

All of you

Stella by starlight \hspace{1cm} - \hspace{1cm} Frequenz (It)044-002 [CD]

So what \hspace{1cm} -

Walkin' \hspace{1cm} - \hspace{1cm} Frequenz (It)044-002 [CD]

Theme \hspace{1cm} -

(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.

Broadcast "KB Hallen", Copenhagen, Denmark, October 4, 1964

Same Personnel

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".

Davisiana: Miles Davis Quintet : Same Personnel

Broadcast "Stadthalle", Sindelfingen, West Germany, October 8, 1964

Autumn leaves
So what
All blues
Oleo
Stella by starlight

Walkin' Jazz Door (It)1225 [CD]

Theme Moon (It)MCD033-2 [CD], Jazz Door (It)1225 [CD]

Milestones -

No blues

All of you Jazz Door (It)1225 [CD]

Joshua Moon (It)MCD033-2 [CD]

The theme -

Note: * not broadcast.

"Joshua" as "Yoshua" and "Milestones" as "Milestone" on Moon.

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

Autumn leaves RLR Records (Sp)RLR88629 [CD]

My funny Valentine -

All blues -

All of you -

Joshua (into) -

The theme -

Gil Evans

Probably similar personnel to previous session with Johnny Coles (tp) probably added.

"Webster Hall", New York, October 29, 1964

64VK520 Proclamation Verve 833804-2 [CD]

64VK521 Nothing like you -

Note: Both above titles also on Verve (Sp)840836-2 [CD].
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 (unissued)  Blue Note
Dance cadaverous (alt)  Blue Note 3-53730-2 [CD]
Speak no evil  (unissued)

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 (*,#)  -  - , B1-91141, 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 following 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 4-99001-2 [CD].
**Miles Davis**

_E.S.P._: Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Los Angeles, January 20, 1965

HCO72230  E.S.P.  Col CL2350, CS9808, CBS/Sony (Jap)SONP50165,  
Franklin Mint GJR026

HCO72231  R.J.  Col CL2350

Note: Both above titles also on CBS BPG62577.

Both above titles also on Columbia CS9150, CK46863 [CD], 467899 [CD] titled "E.S.P."; see following session for the rest of these CDs.

Both above titles also on Columbia CK65683 [CD] titled "E.S.P.".

Both above titles also on CBS/Sony (Jap)CSCS-5148 [CD] titled "E.S.P.".

Both above titles also on Mosaic MQ10-177 titled "The Studio Recordings of Miles Davis Quintet 65-68"; see various flwg sessions to June 21, 1968 for rest of this 10 LP set.

Los Angeles, January 21, 1965

HCO72232  Eighty-one  Col CL2350, CBS BPG62577, C5X45000

HCO72233  Little one - -

Note: Both above titles also on CS9150, CK46863 [CD], Mosaic MQ10-177, Columbia CK65683 [CD], CBS/Sony (Jap)CSCS-5148 [CD].

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].

**Wayne Shorter**

The Soothsayer: Freddie Hubbard (tp) James Spaulding (as) Wayne Shorter (ts) McCoy Tyner (p) Ron Carter (b) Tony Williams (d)

Englewood Cliffs, N.J., March 4, 1965

(tk 7) Angola (alt) Blue Note CDP7-84443-2 [CD]

1531 (tk 11) Lost (*) Blue Note LT-988, CDP7-84443-2 [CD], B1-91141
1532 (tk 12) Valse triste - -
1533 (tk 14) The big push - -
1534 (tk 17) The soothsayer - -
1535 (tk 20) Lady Day - - , United Artists (E)UALP21
1530 (tk 22) Angola - -

Note: (*) This title also on Blue Note CDP7-91141-2 [CD].

All titles from Blue Note LT-988 also on Blue Note (Jap)GXF-3054, GXK-8152.

All above titles also on Blue Note 5-14373-2 [CD] titled "The Soothsayer"; this is a Rudy Van Gelder edition.

**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 assembly] Blue Note LT-1056, CDP8-33581-2 [CD]
1610 (tk 7) Indian song [Shairkhan the tiger] - -
1611 (tk 16) Toy tune (*) - -
1612 (tk 20) Penelope - -
1613 (tk 22) Etcetera - -

Note: "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].

**Lee Morgan**

The Gigolo: Lee Morgan (tp) Wayne Shorter (ts) Harold Mabern (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., June 25, 1965

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Source</th>
</tr>
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<tbody>
<tr>
<td>1620</td>
<td>Trapped</td>
<td>Blue Note BLP4212, CDP7-84212-2 [CD], 8-54901-2 [CD]</td>
</tr>
<tr>
<td>1621</td>
<td>The gigolo</td>
<td>(unissued)</td>
</tr>
<tr>
<td></td>
<td>A stitch in time</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Yes I can, no you can't</td>
<td></td>
</tr>
</tbody>
</table>

Note: Mx's 1622-1630 not used.

Englewood Cliffs, N.J., July 1, 1965

Same Personnel

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Source</th>
</tr>
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<tbody>
<tr>
<td>1631</td>
<td>The gigolo (alt take)</td>
<td>Blue Note CDP7-84212-2 [CD]</td>
</tr>
<tr>
<td>1631</td>
<td>The gigolo</td>
<td>Blue Note BLP4212, CDP7-84212-2 [CD]</td>
</tr>
<tr>
<td>1632</td>
<td>You go to my head (*)</td>
<td>- -</td>
</tr>
<tr>
<td>1633</td>
<td>Yes I can, no you can't</td>
<td>- -</td>
</tr>
<tr>
<td>1634</td>
<td>Speedball (*)</td>
<td>4-77400-2 [CD], Blue Note 854191-2 [CD], CDP7-91138-2 [CD]</td>
</tr>
</tbody>
</table>

Note: Blue Note BLP4212(mono) = BST84212(stereo).

(*) These two titles also on Blue Note BN-LA224-G, (G)BST84446.

All titles from Blue Note BLP4212 also on Blue Note (Jap)KI8P-9234, BNJ-71092.

**Tony Williams**

Spring: Wayne Shorter, Sam Rivers (ts) Herbie Hancock (p) Gary Peacock (b) Tony Williams (d)

Englewood Cliffs, N.J., August 12, 1965
1642 (tk 2)  Extra's (hh out)  Blue Note BLP4216, CDP7-46135-2 [CD]
1643 (tk 4)  Tee  - -
1644 (tk 6)  From before  - - , (Jap)K18P-9128
1645 (tk 18)  Love song (ws out)  - -
1646 (tk 19)  Echo (d solo)  - -

Note:  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].

Wayne Shorter

The All Seeing Eye:  Freddie Hubbard (tp,flhnr) Alan Shorter (flhnr-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

1668 (tk 2)  The all-seeing eye  Blue Note BLP4219, CDP8-29100-2 [CD]
1669 (tk 3)  Genesis  - -
1670 (tk 8)  Chaos  - - , Blue Note 8-59072-2 [CD]
1671 (tk 20)  Face of the deep  - -
1672 (tk 24)  Mephistopheles (1,*)  - -

Note:  Blue Note BLP4219(mono) = BST84219(stereo).

All above titles also on Blue Note (Jap)GXK-8004.

(*) Composition by Alan Shorter.

Miles Davis

Live At The Plugged Nickel, Chicago:  Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts)
Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Live "Plugged Nickel", Chicago, IL, December 22, 1965

1st set :  If I were a bell  Col CJ40645, CK40645 [CD], CXK66955 [CD]
<table>
<thead>
<tr>
<th>Song/Label</th>
<th>Format/Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stella by starlight</td>
<td></td>
</tr>
<tr>
<td>Walkin' (*)</td>
<td></td>
</tr>
<tr>
<td>I fall in love too easily</td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td></td>
</tr>
<tr>
<td>2nd set: My funny Valentine</td>
<td></td>
</tr>
<tr>
<td>Four (*)</td>
<td></td>
</tr>
<tr>
<td>When I fall in love</td>
<td></td>
</tr>
<tr>
<td>Agitation</td>
<td></td>
</tr>
<tr>
<td>'Round midnight (1)</td>
<td>CBS/Sony (Jap)25AP291,</td>
</tr>
<tr>
<td>Milestones (*)</td>
<td></td>
</tr>
<tr>
<td>The theme</td>
<td></td>
</tr>
<tr>
<td>3rd set: All of you</td>
<td></td>
</tr>
<tr>
<td>Oleo</td>
<td></td>
</tr>
<tr>
<td>I fall in love too easily</td>
<td></td>
</tr>
<tr>
<td>No blues (*)</td>
<td></td>
</tr>
<tr>
<td>I thought about you</td>
<td></td>
</tr>
<tr>
<td>The theme</td>
<td></td>
</tr>
</tbody>
</table>

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 (*)).

Live "Plugged Nickel", Chicago, IL, December 23, 1965

1st set:
If I were a bell
Stella by starlight
Walkin' (#)
I fall in love too easily (*)
Theme

2nd set:
All of you
Agitation
My funny Valentine
On Green Dolphin Street (*)
So what
The theme

3rd set:
When I fall in love
Milestones (*,#)
Autumn leaves
I fall in love too easily
No blues (*)
The theme

4th set:

Stella by starlight

All blues

CBS/Sony (Jap)25AP291

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 CXK66955 [CD].

Bobby Timmons

The Soul Man!: Wayne Shorter (ts) Bobby Timmons (p) Ron Carter (b) Jimmy Cobb (d)

Englewood Cliffs, N.J., January 20, 1966

Little waltz

Prestige PR7465, PRCD-24143-2 [CD]

Einbahnstrasse [One-way street]

Damned if I know

Cut me loose, Charlie

Tom Thumb

Tenaj

Remembrance (unissued)

Note: All titles from Prestige PR7465 also on Prestige (Jap)WJC-7465, VICJ-23726 [CD], VICJ-60053 [CD].

All titles from Prestige PR7465 also on Beat Goes Public (E)CDBGPD119 [CD] titled "The Soul Man!/Soul Food".

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.

Englewood Cliffs, N.J., February 24, 1966

Same Personnel

1700 (tk 11) Footprints (*)
Blue Note BLP4232, CDP7-46403-2 [CD], B1-91141,
854191-2 [CD]

1701 (tk 14) El gaucho
Blue Note BLP4232, CDP7-46403-2 [CD], B1-91141
1702 (tk 16) 502 blues [Drinkin' and drivin']
- -
1703 (tk 17) Chief Crazy Horse
- - , Blue Note 8-59072-2 [CD]
1704 (tk 20) Teru
- -
1705 (tk 22) The collector
Blue Note (Jap)GXF-3059, Blue Note CDP7464032[CD],
EMI (It)4788192 [CD], Blue Note 4-95569-2 [CD]

Note: 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)GXK-8078, BNJ-71093.

All above titles also on Blue Note (Jap)CP32-9541 [CD], Blue Note 3-52730-2 [CD], Blue Note 5-80912-2 [CD].

Lee Morgan

DelightfuLee Morgan: Lee Morgan, Ernie Royal (tp) Tom McIntosh (tb) Jimmy Buffington (fhr)
Don Butterfield (tu) Phil Woods (as,fl) Wayne Shorter (ts) Danny Bank (bar,fl,b-cl) McCoy
Tyner (p) Bob Cranshaw (b) Philly Joe Jones (d) Oliver Nelson (arr)
Englewood Cliffs, N.J., April 8, 1966

1719 (tk 3)  Sunrise, sunset       Blue Note BLP4243, CDP7-84243-2 [CD]
1720 (tk 17) The delightful Deggie        -
1721 (tk 25) Filet of soul [Hoppin' John] -
1722 (tk 35) Yesterday            -    -    , CDP7-94861-2 [CD]
1723 (tk 36) Zambia            -
1724 (tk 43) Need I?        -

Note: "Zambia" same tune as "Kozo's waltz".

Blue Note CDP7-94861-2 [CD] titled "Love me blue - The Music of Lennon & McCartney"; rest of CD by others.

**Miles Davis**

Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Richard Davis (b) Tony Williams (d)

Live "Portland State College Jazz Festival", Portland, OR, May 21, 1966

Autumn leaves (*)       Stone OE66201, Sunburn 9339880 [CD]
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.

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)            -

Miles Smiles: Miles Davis Quintet: Ron Carter (b) replaces Richard Davis

New York, October 24, 1966

CO91173-6/5 Circle            Col CL2601, CBS 62880, 62933, Franklin Mint GJR026

CO91174-11 Orbits                                  - - - , CBS/Sony

(C jap)SONP50165

CO91175-2 Dolores            Col CL2601, CBS 62880, 62933

CO91176-11 Freedom jazz dance                              - - - , CBS/Sony

(Jap)SOPB55029

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].

New York, October 25, 1966

Same Personnel

CO91177-5 Gingerbread boy    Col CL2601, CBS 62880, 62933

CO91178-4 Footprints                  - - - , C5X4500, CBS/Sony

(Jap)SOPB55029
Note: Both above titles also on Columbia CK48849 [CD], Mosaic MQ10-177, Columbia/Legacy CK65682 [CD], CBS/Sony (Jap)32DP-724 [CD].

**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)


<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1816 (tk 2)</td>
<td>Blue gardenia (alt)</td>
<td>Blue Note 8-23213-2 [CD]</td>
</tr>
<tr>
<td>1816 (tk 6)</td>
<td>Blue gardenia</td>
<td>-</td>
</tr>
<tr>
<td>1817 (tk 20)</td>
<td>God bless the child</td>
<td>- , 4-97154-2 [CD]</td>
</tr>
<tr>
<td>1818 (tk 24)</td>
<td>Somewhere</td>
<td>-</td>
</tr>
<tr>
<td>1819 (tk 39)</td>
<td>If I were a carpenter</td>
<td>-</td>
</tr>
<tr>
<td>1820 (tk 41)</td>
<td>A lot of livin' to do</td>
<td>-</td>
</tr>
<tr>
<td>1821 (tk 46)</td>
<td>This is the life</td>
<td>-</td>
</tr>
</tbody>
</table>

**Lou Donaldson**

**Sweet Slumber:** Freddie Hubbard (tp) Garnett Brown (tb) Jerry Dodgion (fl,as) Lou Donaldson (as) Wayne Shorter (ts) Pepper Adams (bar) McCoy Tyner (p) Ron Carter (b) Al Harewood (d) Duke Pearson (arr)

Englewood Cliffs, N.J., January 20, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>1822</td>
<td>Sweet and lovely</td>
<td>Blue Note (Jap)GXF-3068, GXK-8164</td>
</tr>
<tr>
<td>1823</td>
<td>You've changed</td>
<td>-</td>
</tr>
<tr>
<td>1824</td>
<td>Sweet slumber</td>
<td>-</td>
</tr>
<tr>
<td>1825</td>
<td>It might as well be spring</td>
<td>-</td>
</tr>
<tr>
<td>1826</td>
<td>What will I tell my heart?</td>
<td>-</td>
</tr>
<tr>
<td>1827</td>
<td>The good life</td>
<td>-</td>
</tr>
<tr>
<td>1828</td>
<td>Star dust</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Blue Note (Jap)GXF-3068 titled "Sweet Slumber".
All above titles also on Blue Note BST84254, 7-84254-2 [CD], 3-74214-2 [CD], all titled "Lush life".

**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

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1852</td>
<td>Schizophrenia (1)</td>
<td>Blue Note BST84297, CDP8-32096-2 [CD], 8-59072-2 [CD]</td>
</tr>
<tr>
<td>1853</td>
<td>Go (1)</td>
<td>Blue Note BST84297, CDP8-32096-2 [CD]</td>
</tr>
<tr>
<td>1854</td>
<td>Playground</td>
<td>- -</td>
</tr>
<tr>
<td>1855</td>
<td>Tom Thumb (*)</td>
<td>- - , B1-91141</td>
</tr>
<tr>
<td>1856</td>
<td>Miyako</td>
<td>- -</td>
</tr>
<tr>
<td>1857</td>
<td>Kryptonite (1)</td>
<td>- -</td>
</tr>
</tbody>
</table>

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.

**Miles Davis**

Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Buster Williams (b) Tony Williams (d)

Hollywood, CA., May 9, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>HCO94733-7</td>
<td>Limbo</td>
<td>Col KC236474, CBS 88514, Mosaic MQ10-177</td>
</tr>
</tbody>
</table>

*Sorcerer:* Ron Carter (b) replaces Buster Williams

New York, May 16, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>CO93122-6</td>
<td>Limbo</td>
<td>Col CL2732, CBS BPG63097, CBS (E)21143</td>
</tr>
<tr>
<td>CO93123-12</td>
<td>Vonetta</td>
<td>- - -</td>
</tr>
</tbody>
</table>

(*) This title also on Blue Note CDP7-80679-2 [CD] titled "Blue n' groovy"; rest of CD by others.
Note: Both above titles also on Mosaic MQ10-177.

New York, May 17, 1967

Same Personnel

CO92211-1 Masqualero

CO92211-4 Masqualero

CO92212-5 The sorcerer

Note: All above titles also on Mosaic MQ10-177.

New York, May 24, 1967

Same Personnel

CO92218-4 Prince of darkness

CO92219-2 Pee Wee (md out)

Note: Both above titles also on Mosaic MQ10-177.

Nefertiti: Same Personnel

New York, June 7, 1967

Same Personnel

CO92238-4 Water babies

CO92239-4 Nefertiti

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.

New York, June 13, 1967

Same Personnel

CO92246 Capricorn

Madness (rehearsal)

Mosaic MQ10-177
Note: Both above titles also on Mosaic MQ10-177.

New York, June 22, 1967

Same Personnel

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.

New York, June 23, 1967

Same Personnel

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.

Miles Davis Quintet: Same Personnel

VOA Radio Broadcasts, live, Newport Jazz Festival, Festival Field,

Newport, Rhode Island, July 2, 1967

Gingerbread boy             Domino (Sp)891209 [CD]
Footprints                  -
'Round midnight (incomplete) -

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 - -

Note: "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.

**Miles Davis**

Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

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 [CD]

CO92291-3 Riot Col CL2794, CS9594, CBS/Sony (Jap)SOPB55029, Col CK46113 [CD], 467089 [CD]

Note: All above titles also on Mosaic MQ10-177.

New York, May-July, 1967

Same Personnel

Thisness (rehearsal) (incomplete) Mosaic MQ10-177
Note: Mosaic has been unable to determine exact session this tune came from. It is an incomplete performance and apparently only recorded in mono,

**Live in Europe 1967: The Bootleg Series, Volume 1**

<table>
<thead>
<tr>
<th>Miles Davis Quintet</th>
<th>Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Broadcast, Belgium Radio and Television (BRT), &quot;Konigin Elizabethzaal&quot;,</strong> Antwerp, Belgium, October 28, 1967</td>
<td></td>
</tr>
<tr>
<td>Agitation (*)</td>
<td>Columbia Legacy 88697-94053-2 [CD]</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>Riot</td>
<td>-</td>
</tr>
<tr>
<td>On Green Dolphin Street</td>
<td>-</td>
</tr>
<tr>
<td>Masqualero</td>
<td>-</td>
</tr>
<tr>
<td>Gingerbread boy</td>
<td>-</td>
</tr>
<tr>
<td>Theme</td>
<td>-</td>
</tr>
</tbody>
</table>

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".

**Winter In Europe 1967: Miles Davis Quintet**

<table>
<thead>
<tr>
<th>Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sveriges Radio TV Broadcast &quot;Konserthuset&quot;,</strong> Stockholm, Sweden, October 31, 1967</td>
</tr>
<tr>
<td>Introduction</td>
</tr>
<tr>
<td>Agitation</td>
</tr>
<tr>
<td>Footprints</td>
</tr>
<tr>
<td>'Round midnight</td>
</tr>
</tbody>
</table>
Gingerbread boy (into)                -

The theme                          -

Note:  See November 7, 1967 for rest of Gambit (And)69255 [CD]  .

Yleisradio broadcast, Kulttuuritalo, Helsinki, Finland, November 1, 1967

Same Personnel

(Introduction, into) Footprints      Domino (Sp)891209 [CD]

'Round midnight (incomplete)        -

Broadcast, Danish Radio, "Tivoli Konsertal",
Copenhagen, Denmark, November 2, 1967

Same Personnel

Agitation                          Columbia Legacy 88697-94053-2 [CD]

Footprints                        -

'Round midnight                    -

No blues                           -

Masqualero                         -

Broadcast "Philharmonie", Berlin, West Germany, November 4, 1967

Same Personnel

(Medley :)                            JazzUp JU320 [CD]

Agitation                          -

Footprints                        -

'Round midnight                    -

No blues                           -

Masqualero                         -

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.

**No Blues: Same Personnel**


(Medley :)

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agitation</td>
<td>Columbia Legacy 88697-94053-2 [CD]</td>
</tr>
<tr>
<td>Footprints</td>
<td>-</td>
</tr>
<tr>
<td>'Round midnight</td>
<td>JMY (F)1003-2 [CD], Recording Arts JZCD341 [CD]</td>
</tr>
<tr>
<td>No blues</td>
<td>-</td>
</tr>
<tr>
<td>Masqualero</td>
<td>-</td>
</tr>
<tr>
<td>I fall in love too easily</td>
<td>-</td>
</tr>
<tr>
<td>Riot</td>
<td>-</td>
</tr>
<tr>
<td>Walkin'</td>
<td>-</td>
</tr>
<tr>
<td>On Green Dolphin Street</td>
<td>-</td>
</tr>
<tr>
<td>The Theme</td>
<td>-</td>
</tr>
</tbody>
</table>

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].

Sudwestfunk TV Broadcast "Stadhalle", Karlsruhe, Germany, November 7, 1967

Same Personnel

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Gambit (And)69255 [CD]</td>
</tr>
<tr>
<td>Agitation</td>
<td>-</td>
</tr>
<tr>
<td>Footprints</td>
<td>-</td>
</tr>
<tr>
<td>I fall in love too easily</td>
<td>-</td>
</tr>
</tbody>
</table>
Walkin' (*)

Gingerbread boy

The theme

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) Col KC236278, CBS 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).

Miles Davis Quintet: Miles Davis (tp) 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.

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.
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 Col KC236278, CBS 88471, 22132, Col C2K46862 [CD]
CO98201-5 Paraphernalia (1) Col CS9628, CBS 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.

New York, January 25, 1968

Same Personnel with either Joe Beck or George Benson on guitar for I Have a Dream

CO92426 I have a dream (rehearsal) Mosaic MQ10-177

Speak like a child (rehearsal) -

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)

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 88471, 22132, Amiga (DDR)855727, Col C2K46862 [CD]
CO96662Re-12 Side car I Col KC236278, CBS 88471, 22132, Col C2K46862 [CD]
CO96662Re-4 Side car II (1) - - - -
Note: All above titles also on Mosaic MQ10-177.

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 - -

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 -

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 Skufca (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 Location and Date

Untitled (unissued) Col

You make me feel like a natural woman -

Antigua -
Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

New York, May 15, 1968

CO99682-1 Country son Col CS9628, CBS BPG63352, Mosaic MQ10-177

New York, May 16, 1968

Same Personnel

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.

Miles Davis (tp) Wayne Shorter (ts) Herbie Hancock (el-p) Ron Carter (el-b) Tony Williams (d)

New York, May 17, 1968

CO99684-1/3 Stuff Col CS9628, CBS BPG63352, CBS/Sony (Jap)SONP50165, Mosaic MQ10-177

New York, May 21, 1968

Same Personnel

CO99693 Toute de suite (incomplete) (rejected) Col

Filles De Kilimanjaro: Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts) Chick Corea (el-p) Ron Carter (el-b) Tony Williams (d)

New York, June 19, 1968

CO100122-5 Petits machins [Little stuff] Col CS9750, CBS (F)S66310, Franklin Mint GJR026,

Mosaic MQ10-177, Col CK46116 [CD]

Note: Mx CO100069 is edited on Col 4-44652 and issued as pt 1 and pt 2.

Col CK46116 [CD] = 467088 [CD]; both titled "Filles de Kilimanjaro"; see June 20 or 21 and September 24, 1968 for the rest of these CDs.
New York, June 20, 1968

Same Personnel

CO100123-5  Tout de suite (alt)  Mosaic MQ10-177
CO100123  Tout de suite  Col CS9750, CBS 63551, Col CK46116 [CD]

Note: Both above titles also on Mosaic MQ10-177.

New York, June 21, 1968

Same Personnel

CO100069-8  Filles de Kilimanjaro  Col 4-44652, CS9750, C5X45000,
              CBS/Sony SONP50165, SONB55030,
              Col CK46116 [CD], Mosaic MQ10-177

McCoy Tyner

Expansions: Woody Shaw (tp) Gary Bartz (wooden fl-1,as) Wayne Shorter (cl-1,ts) McCoy Tyner (p) Ron Carter (cello) Herbie Lewis (b) Freddie Waits (d)


3090  Song of happiness (tk 1) (1)  Blue Note BST84338
3091  Vision (tk 7)  -  (Jap)W-5514
3092  Peresina (tk 12)  -  CD7243-8-37051-2-2 [CD]
3093  Smitty's place (tk 21)  -  (Jap)K23P-6725, CJ28-5165
3094  I thought I'd let you know (tk 27)  -  (Jap)CJ28-5165

Note: All above titles also on Mosaic Select MS-025 [CD] titled "Mosaic Select: McCoy Tyner"; see various flwg sessions to September 10, 1970 for rest of this 3 CD set.

All above titles also on Blue Note (Jap)GXK-8008, BNJ-71061, Blue Note CDP7-84338-2 [CD].

Miles Davis

Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts) Chick Corea (el-p) Dave Holland (b) Tony Williams (d)

New York, September 24, 1968
CO100189-* Mademoiselle Mabry Col CS9750, CK46116 [CD]
CO100190-5 Frelon brun [Brown hornet] Col CS9750, CBS 63551, Col CK46116 [CD]

Note: Col CK46116 [CD] = 467088 [CD].
Both above titles also on Mosaic MQ5-209 titled "Miles Davis: The Complete in a Silent Way Sessions (September 1968-February 1969)"; a 5 LP set; an asterisk (*) is shown in the matrix field if a performance was recorded in sections and later assembled to form a complete take.

[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

CO102327-N1 Dual Mr. Tillmon Anthony Williams Process Col PC34396, CBS 81741
CO102328-* Two faced Col PC34396, CBS 81741

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 is Tony Williams’s middle name.
Both above titles also on Mosaic MQ5-209.

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

CO102333-* Splash Col KC236278, CBS 88471, 22132, Col C2K46862 [CD], Mosaic MQ5-209

Interlude 1 (rejected Col)
Interlude 2 -
Interlude 3 -
Interlude 4 -

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.

**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) -

*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-N6Directions (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.

**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

CO103511-*  It's about that time                                Col CS9875, CBS 63630, AE-13, C5X45000,
                                                               CBS/Sony (Jap)SOPB55047/8

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"; they are constructed as remixed as "In a silent way/Shh/Peaceful/It's about that time".

All titles, except (#), also on Columbia CK40580 [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.

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)

New York, February 20, 1969

CO103516-*  The ghetto walk                                     Mosaic MQ5-209

CO103517-6  Early minor                                          -

It's About That Time...: Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (el-p) Dave Holland (b) Jack DeJohnette (d)

Live, Montreux Jazz Festival, Montreux, Switzerland, June, 1969

Directions                                                 Jazz Door JD1294 [CD]

Miles runs the voodoo down                                  -

Milestones                                                  -
'Round about midnight

It's about that time

Sanctuary (into)

The theme

Complete Live at the Blue Coronet 1969: Miles Davis Quintet : Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (el-p) Dave Holland (b,el-b) Jack DeJohnette (d)

Live "Blue Coronet Club", Brooklyn, NY, June 21-29, 1969

This

Domino (Sp)89120 [CD]

Agitation -

No blues -

Paraphernalia (#1) (incomplete) -

Gingerbread boy -

Paraphernalia (#2) -

Miles runs the voodoo down -

Walkin' -

Note: Domino (Sp)89120 [CD] is a 2 CD set.

1969 Miles - Festiva de Juan Pins: Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (el-p,keyboards) Dave Holland (b) Jack DeJohnette (d)

Live, Jazz Festival, Juan-les-Pins, France, July 25, 1969

Directions

Sony (Jap)SRCS-6843 [CD]

Miles runs the voodoo down -

Milestones - Gambit (And)69331 [CD]

Footprints - Gambit (And)69331 [CD]

Round about midnight (into) - Gambit (And)69331 [CD]

I fall in love too easily - Gambit (And)69331 [CD]

It's about that time -
(Medley :)
Sanctuary
The theme

Note: Gambit (And)69331 [CD] titled "Live in Berlin 1969"; see November 7, 1969 for rest of CD.

All above titles also on Jazz Door CD1294 [CD] titled "It's About That Time".

All above titles also on Columbia Legacy 88725-41853-2 [CD] titled "Live In Europe 1969: The Bootleg Series, Volume 2"; see July 26 & November 5, 1969 for the rest of this 3 CD set; this set also includes a DVD.

Live In Europe 1969: The Bootleg Series, Volume 2: Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (p,el-p) Dave Holland (b) Jack DeJohnette (d)

Live "Festival Mondial Du Jazz d'Antibes", La Parade,
Juan-Les-Pins, France, July 26, 1969

Introduction
Directions
Spanish key
I fall in love too easily
Masqualero
Miles runs the voodoo down
No blues
Nefertiti
Sanctuary
The theme

Bitches Brew: Miles Davis (tp) Wayne Shorter (sop) Bennie Maupin (b-cl) Chick Corea, Joe Zawinul (el-p) John McLaughlin (g) Dave Holland (b) Harvey Brooks (el-b) Jack DeJohnette, Lenny White (d) Don Alias (cga) Jim Riley (shaker) [ Jumma Santos (shaker) ]
New York, August 19, 1969

CO103745    Bitches brew    Col GP26, A2S1374, CBS/Sony (Jap)SOPB55030,
            SOPB55047/48, Mosaic MQ6-183

CO102951    John McLaughlin (hb out)    Col GP26, Mosaic MQ6-183

John McLaughlin (hb out) (alt tk) (#)    Columbia Legacy 88697-54519-2 [CD]

CO103746    Sanctuary (bm, hb, lw out)    Col GP26, Mosaic MQ6-183

CO103747    Pharaoh's dance (rehearsal)    (rejected Col)

Orange lady (rehearsal)


All issued titles, except (#), also on Columbia Legacy 88697-54519-2 [CD] titled "Bitches Brew: Legacy Edition"; a 2 CD set which includes a previously unreleased live session on DVD from Copenhagen, Denmark, November 4, 1969.

Same Personnel except Don Alias (d) replaces Lenny White

New York, August 20, 1969

CO103749    Miles runs the voodoo down    Col GP26, 4-45171, C5X45000, Gj09,
            Mosaic MQ6-183, Columbia Legacy 88697-54519-2 [CD]

Note:    Mx CO1093749 is edited on Col 4-45171.

Miles Davis (tp) Wayne Shorter (sop) Bennie Maupin (b-cl) Joe Zawinul, Larry Young, Chick Corea (el-p) John McLaughlin (g) Dave Holland (b) Harvey Brooks (el-b) Lenny White, Jack DeJohnette (d) Don Alias (cga) Jumma Santos (shaker) [aka Jim Riley (shaker)]

New York, August 21, 1969

CO103750    Spanish key    Col GP26, COL 4-45171, CBS (F)S66310

CO103313    Pharaoh's dance    Col GP26

Note:    Mx. CO103750 is edited on Col 4-45171.

Above 3 sessions also on CBS 451126-1 (2LPs), Col G2K40577 [CD], 460602-2 [CD] all titled "Bitches Brew".
Both above titles also on Mosaic MQ6-183, Columbia Legacy 88697-54519-2 [CD].

Wayne Shorter

Super Nova: Wayne Shorter (sop) Chick Corea (vib,d) John McLaughlin, Sonny Sharrock (g) Miroslav Vitous (b) Jack DeJohnette (d)

New York, August 29, 1969

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<td>Swee' pea</td>
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Note: (*) This title also on Blue Note 8-59072-2 [CD].

Wayne Shorter (sop) Chick Corea (vib,d) Sonny Sharrock (g) Walter Booker (g-1) Miroslav Vitous (b) Jack DeJohnette (d,African thumb-p) Airto Moreira (perc) Maria Booker (vcl)

New York, September 2, 1969

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<td>Dindi (mb vcl,1)</td>
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Note: All titles from Blue Note BST84332 also on Blue Note (Jap)GXF-3019, GXK-8048, CP32-5240 [CD], CJ28-5110 [CD].

Miles Davis

Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts,sop-1) Chick Corea (el-p) Dave Holland (b) Jack DeJohnette (d)

Broadcast "Teatro Sistina", Rome, Italy, October 27, 1969

(Medley :)

Directions (incomplete) Gambit (And)69330 [CD]

Masqualerio

Gemini (Medley include following) Moon (It)MCD-10/11 [CD], Jazz Door (It)20, 1201
Bitches brew
Miles runs the voodoo down (1) -
Masqualero -
I fall in love too easily (tp, el-p only) -
Sanctuary (1) -
Theme (1) (incomplete) -

Note: Part of Medley is incomplete on Moon and Jazz Door.

Moon, Jazz Door list date incorrectly as Paris, 1969.
Jazz Door (It)1201 [CD] titled "Miles Davis"; see flwg for the rest of this CD.
Moon (It)MCD-10/11-2 [CD] titled "Double Image"

Gambit (And)69330 [CD] titled "Miles Davis Quintet Live in Rome & Copenhagen 1969"; this is a 2 CD set.


Same Personnel

Double image (Medley including:) Moon (It)MCD010/11 [CD], Jazz Door (It)20, 1201 [CD]
Agitation (1) (incomplete) (same issues)
Round midnight -
Masqualero (1) (incomplete) -

Note: Recording date on Moon, Jazz Door is Paris 1969 but probably incorrect.

All above titles also on Gambit (And)69330 [CD].

Paraphernalia: Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts, sop-1) Chick Corea (el-p) Dave Holland (b) Jack DeJohnette (d)


1st concert: (Part of medley :)

Directions JMY (F)1013-2 [CD]
Bitches brew
Paraphernalia (1)
Riot (1)
I fall in love too easily (tp,el-p only)
Sanctuary (1)
Miles runs the voodoo down (1)
Theme (1)
2nd concert: (Part of medley :)
Bitches brew
Agitation (1)
I fall in love too easily (tp, el-p only)
Sanctuary (1)
Masqualero (+1)
It's about that time (1) (incomplete)

Note: JMY (F)1013-2 [CD] does not list "I fall in love too easily" in the CD brochure. However it must be included in "Sanctuary" (timed on JMY as 06:10 min) whereas broadcast times were: "I fall in love too easily" 02:18 min and "Sanctuary" 04:06 min.

Live "Tivoli Koncertsal", Copenhagen, Denmark, November 4, 1969

Bitches brew
Agitation
I fall in love too easily
Sanctuary
It's about that time (into)
The theme

Gambit (And)69330 [CD]
Miles Davis Quintet: Miles Davis (tp) Wayne Shorter (ts, sop) Chick Corea (p, el-p) Dave Holland (b) Jack DeJohnette (d)

Live "Folkets Hus", Stockholm, Sweden, November 5, 1969

(First concert:)

Introduction

Columbia Legacy 88725-41853-2 [CD]

Bitches brew

- 

Paraphernalia

- 

Nefertiti

- 

Masqualero (incomplete)

- 

(Second concert:)

This

- 

Live "Berlin Philharmonie", Berlin, Germany, November 7, 1969

Same Personnel

Introduction by John O'Brien-Docker

Gambit (And)69331 [CD]

Directions

- 

Bitches brew

- 

It's about time

- 

I fall in love too easily

- 

Sanctuary (into)

- 

The theme

- 

Miles Davis Group: Miles Davis (tp) Bennie Maupin (b-cl) Wayne Shorter (sop) Chick Corea, Joe Zawinul (el-p) John McLaughlin (g) Khalil Balakrishna (sitar-1) Dave Holland, Harvey Brooks (el-b) Billy Cobham, Jack DeJohnette (d) Airto Moreira (guica, perc)

New York, January 27, 1970

CO106707 Lonely fire

Col PG32866, CBS 88024

CO106708 Guinnever (1)

Col KC236278, Amiga (DDR)855727, CBS 22132,
Col C2K46862 [CD]

His last journey (rehearsal)  (rejected Col)

Note: Both issued titles also on Mosaic MQ6-183.

Miles Davis (tp) Wayne Shorter (sop) Bennie Maupin (b-cl) Joe Zawinul, Chick Corea (el-p)
John McLaughlin (g) Dave Holland (el-b) Billy Cobham, Jack DeJohnette (d) Airto Moreira
(guica,perc)

New York, January 28, 1970

CO106712  Feio  Mosaic MQ6-183
CO106713  Double image  -

Live Evil: Miles Davis (tp) Wayne Shorter (sop) Joe Zawinul, Chick Corea (el-p) John
McLaughlin (g) Dave Holland (el-b) Jack DeJohnette (d) Billy Cobham (triangle-1) Airto
Moreira (guica,perc)

New York, February 6, 1970

CO106730  Recollections (1)  Mosaic MQ6-183
CO106731  Take it or leave it (1)  -
CO106732  Double image  Col G30954, Franklin Mint GJR099, Mosaic MQ6-183,
Sony (Jap)SRCS-5715/16 [CD]

Note: Franklin Mint GJR099 titled "The Greatest Jazz Recordings Of All Time - Contemporary
Currents".

Sony (Jap)SRCS-5715/16 [CD] titled "Live Evil"; a 2 CD set.

McCoy Tyner

Extensions: Wayne Shorter (sop,ts) Gary Bartz (as-2) McCoy Tyner (p) Alice Coltrane (harp-1)
Ron Carter (b) Elvin Jones (d)

Englewood Cliffs, N.J., February 9, 1970

tk 3  The wanderer (2,*)  Blue Note BN-LA006-F, (Jap)CJ28-5165
tk 4  Message from the Nile (1,2)  -
tk 5  His blessings (1,2)  -
tk 6  Survival blues (1)  -

Note:  (*) This title also on Blue Note CDP7243-8-37051-2-2 [CD].

All above titles also on Blue Note (Jap)GXK-8070, Blue Note CDP7243-8-37646-2-4 [CD], (Eu)8376462 [CD], Mosaic Select MS-025 [CD].

**Miles Davis**

Miles Davis Live 1970-1973 : Miles Davis (tp) Wayne Shorter (ts-1,sop) Chick Corea (el-p) John McLaughlin (g) Dave Holland (b) Jack DeJohnette (d) Airto Moreira (perc)

*Live "Hill Auditorium", Ann Arbor, MI, February 21, 1970*

Bitches brew  Minotauro (It)MDCD1-4 [CD]

Masqualero (1)  -

The theme  -

Miles Davis Quintet Concert (Fillmore East, New York, NY Mar 6, 1970 Early Show) : Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (el-p) Dave Holland (b) Jack DeJohnette (d) Airto Moreira (perc)

*Live "Fillmore East", New York, March 6, 1970*

Directions  Wolfgang's Vault (No #234) [DL]

Miles runs the voodoo down  -

Sanctuary  -

It's about that time  -

Miles Davis Quintet Concert (Fillmore East, New York, NY Mar 6 1970 Late Show): Same Personnel

*Live "Fillmore East", New York, March 6, 1970*

Directions  Wolfgang's Vault (No #235) [DL]

Miles runs the voodoo down  -

I fall in love too easily  -

Sanctuary  -

It's about that time  -
**Live at the Fillmore East:** Miles Davis (tp) Wayne Shorter (ts,sop) Chick Corea (el-p, keyboards) Dave Holland (b) Jack DeJohnette (d) Airto Moreira (perc)

**Live "Fillmore East", New York, March 7, 1970**

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<td>Willie Nelson</td>
<td>-</td>
</tr>
<tr>
<td>Sanctuary (*)</td>
<td>Wolfgang's Vault (No #236) [DL]</td>
</tr>
<tr>
<td>Miles runs the voodoo down (version 2) (#)</td>
<td>Wolfgang's Vault (No #237) [DL]</td>
</tr>
<tr>
<td>I fall in love too easily (#)</td>
<td>Wolfgang's Vault (No #237) [DL]</td>
</tr>
<tr>
<td>Sanctuary (version 2) (#)</td>
<td>Wolfgang's Vault (No #237) [DL]</td>
</tr>
</tbody>
</table>

**Note:** The tunes listed on the 2 Wolfgang's Vault downloads are probably the same as on the Columbia CD release but are titled as shown.

(*) These titles also on Wolfgang's Vault (No #236) [DL] titled "Miles Davis Quintet Concert (Fillmore East, New York, NY, March 6, 1970, Early Show)".

(#) These titles also on Wolfgang's Vault (No #237) [DL] titled "Miles Davis Quintet Concert (Fillmore East, New York, NY, March 6, 1970, Late Show)".
Miles Davis (tp) Wayne Shorter (sop) Bennie Maupin (b-cl) John McLaughlin (el-g) Dave Holland (el-b) Billy Cobham (d)

New York, March 17, 1970

CO103796-4 Duran (ws,bm out) (unissued) Col
CO103796-6 Duran Col KC236474, CBS 88514

Note: This date is normally given as February 17, 1970. The above date is believed to be correct.

Wayne Shorter

Moto Grosso Feio: Wayne Shorter (ts,sop) Chick Corea (mar,d,perc) John McLaughlin (12 string-g) Dave Holland (g,b) Ron Carter (b,cello) Miroslav Vitous (b) Micheline Pelzer (d,perc)

New York, April 3, 1970

6122 (tk 4) Moto Grosse Feio Blue Note BN-LAO146-G, (Jap)CP32-9550 [CD]
6123 (tk 7) Antiqua - -
6124 (tk 9) Vera Cruz - -
6125 (tk 12) Iska - -
6126 (tk 14) Montezuma - -

Note: Some sources and labels incorrectly list Michelin Prel (d,perc).

All above titles also on Blue Note (Jap)K18P-9215.

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).

New York, August 12, 1970

Same Personnel

19834  Last journey [His last journey]     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].

Wayne Shorter

Odyssey Of Iska: Wayne Shorter (ts,sop) David Friedman (vib,mar) Gene Bertoncini (g) Ron Carter, Cecil McBee (b) Billy Hart, Alphonse Mouzon (d) Frank Cuome (d,perc)

New York, August 26, 1970

tk 3  Wind     Blue Note BST84363, 014G, (Eu)7843632 [CD]
tk 5  Storm     - - -
tk 10  Calm (*)     - - -
tk 12  De pois do amor, o vazio [After love, emptiness]     - - -

tk 18  Joy     - - -

(Jap)W-5514

Note: (*) This title also on Blue Note 8-59072-2 [CD].

All above titles also on Blue Note (Jap)GXK-8080, CP32-9550 [CD].

Wayne Shorter (ts,perc) McCoy Tyner (p,perc) Miroslav Vitous (b,perc) Alphonse Mouzon (d,perc) Barbara Burton (vib,bells,perc)

New York, October 13, 1970

tk 3  Pt. 1: The creation (1) (unissued) Blue Note

tk 4  Pt. 2: B. Because     -
tk 5  Pt. 3: Cee

tk 7  Pt. 4: Dee (1)

tk 8  Pt. 5: Effie

Note:  (1) Shorter, Tyner & Vitous play perc on the intro.

**Weather Report**


New York, February 16, 1971

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>CD</th>
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<tbody>
<tr>
<td>Seventh arrow</td>
<td>Col KC30661, CBS (Eu)471625-2 [CD]</td>
<td></td>
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<tr>
<td>Morning lake</td>
<td>-</td>
<td>-</td>
<td></td>
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<tr>
<td>Waterfall</td>
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<td>-</td>
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<tr>
<td>Tears</td>
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<td>-</td>
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</table>

Note:  CBS (Eu)471625-2 [CD] titled "The Weather Report Selection"; see flwg sessions to c. 1973/74 for rest of CD.

New York, February 17, 1971

Same Personnel

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
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<tr>
<td>Eurydice</td>
<td>Col KC30661, CBS (Eu)471625-2 [CD]</td>
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New York, February 18, 1971

Same Personnel

<table>
<thead>
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<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>CD</th>
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<tbody>
<tr>
<td>Orange lady</td>
<td>Col KC30661, CBS (Eu)471625-2 [CD]</td>
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New York, February 22, 1971

Same Personnel

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<th>Label</th>
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New York, March 17, 1971

<table>
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<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>CD</th>
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<tbody>
<tr>
<td>Umbrellas</td>
<td>Col KC30661, CBS (Eu)471625-2 [CD]</td>
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</table>
Note: All titles from Columbia KC30661 also on CBS/Sony (Jap) SOPM-148, S OPC-58132, 25AP-941, 18AP-2171, CBS 64521, CBS (Eu)32024-2 [CD], Columbia CK48824 [CD], Sony (Jap) SRCS-7001 [CD], SRCS-9138 [CD].

Ossiach Live: Wayne Shorter (sop) Joe Zawinul (p,el-p) Miroslav Vitous (b) Alphonse Mouzon (d) Dom Um Romao (perc)

Live, Ossiach, Austria, June 25-July 5, 1971

Eurydice

BASF (G)4921119-3/1-3

Note: Other titles by other leaders on this 3 LP set.

Jazz Workshop 71: Eje Thelin (tb-1) Wayne Shorter (sop,ts) Alan Skidmore (ts-1) John Surman (bar-1) Joe Zawinul (p,el-p) Miroslav Vitous (b) Alphonse Mouzon (d) Dom Um Romao (perc)

Berlin, Germany, September 3, 1971

Umbrellas

NDR (G)0654963

Sunrise (1)

Note: Other titles by other leaders.

I Sing The Body Electric: Wayne Shorter (ts,sop) Joe Zawinul (p,el-p) Ralph Towner (g) Miroslav Vitous (b) Eric Gravatt (d) Dom Um Romao (perc)

New York, November, 1971

The moors

Col KC31352, CBS 64943, 468207-2 [CD], CBS
(Eu)471625-2 [CD], Columbia CK46107 [CD]

Wilmer Wise (tp,piccolo-tp) Andrew White (eng-hrn) Hubert Laws (fl) Yolande Bavan (vcl) Joshie Armstrong (vcl) Chapman Roberts (vcl) added, Ralph Towner out

New York, November 1971

Unknown soldier

Col KC31352, CBS 64943, 468207-2 [CD], CBS
(Eu)471625-2 [CD], Columbia CK46107 [CD]

Wayne Shorter (ts,sop) Joe Zawinul (p,el-p,org) Miroslav Vitous (b,el-b) Eric Gravatt (d) Dom Um Romao (perc)

New York, January, 1972

Crystal

Col KC31352, CBS 64943, 468207-2 [CD]
Second Sunday in August

Note: All titles from Columbia KC31352 also on CBS (Jap)SOPL-37, 23AP-84, 25AP-944, 18AP-2174, Sony (Jap)SRCS-7032 [CD], SRCS-9141 [CD].

Both above titles also on CBS (Eu)471625-2 [CD], Columbia CK46107 [CD].

**Live In Tokyo:** Same Personnel

Live "Shibuya Kokaido Hall", Tokyo, Japan, January 13, 1972

<table>
<thead>
<tr>
<th>Medley</th>
<th>CBS/Sony (Jap)SOPJ12-13-XR</th>
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<tr>
<td>Vertical invador (*)</td>
<td>-</td>
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<tr>
<td>Seventh arrow</td>
<td>-</td>
</tr>
<tr>
<td>T.H. (*,#)</td>
<td>-</td>
</tr>
<tr>
<td>Doctor Honoris Causa (*)</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
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</tr>
<tr>
<td>Surucucu (*,#)</td>
<td>-</td>
</tr>
<tr>
<td>Lost</td>
<td>-</td>
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<tr>
<td>Early minor</td>
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<tr>
<td>Directions (*)</td>
<td>-</td>
</tr>
<tr>
<td>Orange lady</td>
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<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Eurydice</td>
<td>-</td>
</tr>
<tr>
<td>The moors</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Tears</td>
<td>-</td>
</tr>
<tr>
<td>Umbrellas</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: (#) This title also on Prentice Hall A21728 [CD] titled "Jazz Classics Compact Disc For Jazz Styles : History and Analysis"; see 1977 for one more title; rest of CD by others.
(*). These 5 titles also on Columbia KC31352, 46101, CBS 64943, 489208-2 [CD], CBS (Jap)SOPL-37, 23AP-84, 25AP-944, 18AP-2174, CBS (Eu)471625-2 [CD], Columbia CK46107 [CD], all titled "I Sing The Body Electric".

All above titles also on CBS/Sony (Jap)40AP-942/3, 28AP-2172/3, Sony (Jap)SRCS-7174/5 [CD], SRCS-9139/40 [CD].

Sweetnighter: Wayne Shorter (sop) Joe Zawinul (el-p,p,synt) Miroslav Vitous (b) Eric Gravatt, Herschel Dwellingham (d) Muruga (Moroccan-clay-d,tymp,splash-cymb)

    New York, February 3, 1973

Manolete

Andrew White (eng-hrn) Wayne Shorter (ts) Joe Zawinul (el-p) Miroslav Vitous (el-b) Muruga (roller-toy)

    New York, February 3, 1973

Adios

Wayne Shorter (sop) Joe Zawinul (el-p) Miroslav Vitous (b) Andrew White (el-b) Eric Gravatt, Herschel Dwellingham (d) Muruga (Israel-jar-d) Dom Um Romao
(pandeiro,cuica,tamamno,chucalho,gong,tamb,cowbell)

    New York, February 3, 1973

125th Street congress

Wayne Shorter (sop,ts) Joe Zawinul (synt,el-p) Miroslav Vitous (b) Andrew White (el-b) Dom Um Romao (bell,tamb,chucalho) Muruga (Moroccan-clay-d) Herschel Dwellingham (d)

    New York, February 5, 1973

Boogie woogie waltz

Andrew White (eng-hrn) Wayne Shorter (ts) Joe Zawinul (el-p) Miroslav Vitous (el-b) Dom Um Romao (cachichi,wood-block,chucalho)

    New York, February 5, 1973

Will

Wayne Shorter (sop) Joe Zawinul (synt,p) Andrew White (b) Eric Gravatt, Herschel Dwellingham (d) Dom Um Romao (perc,vaibis-stone,Chinese tom-tom,cymb,castanhola,gong,wood-block,caxixi,wood-fl,tamb)
New York, February 7, 1973

Non-stop home  
Columbia KC32210, CK64976 [CD]

Note:  All titles from Columbia KC32210 also on CBS (Eu)CBS PC32210, (Jap)SOPL-189, 23AP-94, 25AP-945, 18AP-2175, Sony (Jap)SRCS-7176 [CD], SRCS-9142 [CD].

The Concert 73: Wayne Shorter (ts,sop) Joe Zawinul (keyboards) Alphonso Johnson (b) Chester Thompson (d) Alex Acuna (perc)

Live, 1973

American tango intro Chester's drum  
Jazzman (It)JM11743 [CD]

Between the thighs
Improvisation
Lusitanos
Freezing fire

Weather Report Concert (Lenox Music Inn, Lenox, MA Sep 2, 1973) : Wayne Shorter (ts,sop) Joe Zawinul (p,el-p,synt) Miroslav Vitous (b,el-b) Greg Errico (d) Dom Um Romao (perc)

Live "Lenox Music Inn", Lenox, MA, September 2, 1973

Dr. Honoris Causa  
Wolfgang's Vault (No #307) [DL]

125th Street congress
Directions
Improvisation (into)
In a silent way
It's about that time
Boogie woogie waltz


Live "Cornell University", Ithaca, NY, November 29, 1973

Dom Um Romao percussion intro  
Wolfgang's Vault (No #308) [DL]

Orange lady
(Medley:)
Dr. Honoris Causa
Directions
Boogie woogie waltz (incomplete)
Instrumental (incomplete)

**Mysterious Traveller:** Wayne Shorter (ts,sop) Joe Zawinul (el-p, synt) Miroslav Vitous (b) Alphonso Johnson (el-b) Ishmael Wilburn (d) Dom Um Romao (perc) Auger James Adderley (vcl)

New York, February-May, 1974

**American tango**
Col KC32494, CBS 80027, 471860-2 [CD], CBS (Eu)471625-2 [CD]

Wayne Shorter (ts) Joe Zawinul (el-p) Alphonso Johnson (el-b) Ishmael Wilburn (d) Ray Barretto, Dom Um Romao (perc)

New York, February-May, 1974

**Cucumber slumber**
Col KC32494, CBS 80027, 471860-2 [CD]

Wayne Shorter (sop) Joe Zawinul (p, melodica)

New York, February-May, 1974

**Blackthorn rose**
Col KC32494, CBS 80027, 471860-2 [CD], CBS (Eu)471625-2 [CD]

Wayne Shorter (sop) Joe Zawinul (el-p, synt) Alphonso Johnson (el-b) Dom Um Romao (perc,d) Steve Little (perc)

New York, February-May, 1974

**Scarlet woman**
Col KC32494, CBS 80027, 471860-2 [CD], CBS (Eu)471625-2 [CD]

Wayne Shorter (ts,sop,p) Joe Zawinul (p,el-p, synt,perc,vcl) Alphonso Johnson (el-b) Ishmael Wilburn, Skip Hadden (d) Dom Um Romao (perc)

New York, February-May, 1974
Nubian sundance  Col KC32494, CBS 80027, 471860-2 [CD]
Mysterious traveller  -  -  -

Note: Both above titles also on CBS (Eu)471625-2 [CD].

Solarizations: Wayne Shorter (sax) Joe Zawinul (keyboards) Alphonso Johnson (b) Chester Thompson (d) Dom Um Romao (perc)

August 12, 1974

Mysterious traveller  All of Us AS04 [CD]
Nubian sundance   -
American tango   -
Black torn rose  -

Wayne Shorter

Native Dancer: Wayne Shorter (sop) Herbie Hancock (p) Wagner Tiso (el-p,org) Jay Graydon (g) Dave McDaniel (b) Robertinho Silva (d) Milton Nascimento (vcl)

Los Angeles, September 12, 1974

Ponta de Areira (mn vcl)  Col PC33418, CK46159 [CD]
Wayne Shorter (sop) Herbie Hancock (p) Wagner Tiso (el-p) Jay Graydon (b) Robertinho Silva (d) Airto Moreira (perc)

Los Angeles, September 12, 1974

Beauty and the beast  Col PC33418, CK46158 [CD], CK64973 [CD]
Note: Columbia CK64973 [CD] titled "This is jazz"; see various flwg sessions to 1986/1987 for more titles; rest of CD by weather report.

Wayne Shorter (ts) Herbie Hancock (el-p) Wagner Tiso (org) David Amaro (g) Dave McDaniel (b) Robertinho Silva (d) Milton Nascimento (vcl,g)

Los Angeles, September 12, 1974

Tarde  Col PC33418, CK46159 [CD]
Wayne Shorter (ts,sop) Wagner Tiso (el-p,org) David Amaro (g) Dave McDaniel (b) Robertinho Silva (d) Airto Moreira (perc) Milton Nascimento (vcl,g)
Los Angeles, September 12, 1974

Miracle of the fishes  
Col PC33418, CK46159 [CD], CBS (Eu)CK65045 [CD]

Note: CBS (Eu)CK65045 [CD] titled "This is jazz : Bossa Nova"; rest of CD by others.

Wayne Shorter (ts,p) Dave McDaniel (b) Robertinho Silva, Airto Moreira (perc)

Los Angeles, September 12, 1974

Diana  
Col PC33418, CK46159 [CD], CK64973 [CD]

Wayne Shorter (ts,p) Wagner Tiso (el-p) David Amaro (g) Dave McDaniel (b) Robertinho Silva (d) Milton Nascimento (vcl,g)

Los Angeles, September 12, 1974

From the lonely afternoons (mn vcl)  
Col PC33418, 46159 [CD]

Wayne Shorter (ts,p) Herbie Hancock (p) Wagner Tiso (org) David Amaro (g) Dave McDaniel (b) Robertinho Silva (d) Airto Moreira (perc)

Los Angeles, September 12, 1974

Ana Maria  
Col PC33418, CK46159 [CD]

Wayne Shorter (sop,el-p) Wagner Tiso (b) Robertinho Silva (d) Airto Moreira (perc) Milton Nascimento (vcl,g)

Los Angeles, September 12, 1974

Lilia  
Col PC33418, CK46159 [CD]

Wayne Shorter (sop) Herbie Hancock (p) Wagner Tiso (el-p) David Amaro (g) Dave McDaniel (b) Robertinho Silva (perc)

Los Angeles, September 12, 1974

Joanna's theme  
Col PC33418, CK46159 [CD]

Note: All titles from Columbia PC33418 also on Columbia (Eu)467095-2 [CD], Sony (Jap)SOPN-137, 20AP-1460, 25DP-5307 [CD], SRCD-7039 [CD], SRCS-9156 [CD].

Weather Report

Tale Spinnin': Wayne Shorter (sop) Joe Zawinul (melodica,el-p,synt) Alphonso Johnson (el-b) Leon "Ndugu" Chancler (d) Alyrio Lima (perc)
New York, early 1975

Man in the green shirt Col PC33417, CBS 80734
Wayne Shorter (ts) Joe Zawinul (p,org,synt) Alphonso Johnson (el-b) Leon "Ndugu" Chancler (d,tymp,marching,cymbals) Alyrio Lima (perc)

New York, early 1975

Lusitanos Col PC33417, CBS 80734
Wayne Shorter (sop) Joe Zawinul (el-p,steel-d) Alphonso Johnson (el-b) Leon "Ndugu" Chancler (d) Alyrio Lima (perc)

New York, early 1975

Between the thighs Col PC33417, CBS 80734
Wayne Shorter (sop) Joe Zawinul (el-p,synt,steel-d) Alphonso Johnson (el-b) Leon "Ndugu" Chancler (d) Alyrio Lima (perc)

New York, early 1975

Freezing fire Col PC33417, CBS 80734
Wayne Shorter (ts) Joe Zawinul (p,org,synt)

New York, early 1975

Five short stories Col PC33417, CBS 80734

Note: All titles from Columbia PC33417 also on Columbia 507656-2 [CD] titled "Tale Spinnin".

All titles from Columbia PC33417 also on CBS (Jap)SOPO-74, 25AP-947, 18AP-2177, Sony (Jap)SRCS-7177 [CD], SRCS-9144 [CD].

Airto

Wayne Shorter (sop) Raul de Souza (tb) Egberto Gismonti (wood-fl,g,p,el-p,synt) Herbie Hancock (p) Ted Lo (org) David Amaro (g) John Heard, Johnny Williams, Louis Johnson (b) Airto Moreira (d,perc,vcl) Roberto (d,perc) Flora Purim (vcl)

Los Angeles, 1975

Wake up song [Baiao do acordar] Arista AL4068

Herbie Hancock
**Man Child**: Bud Brisbois, Jay DaVersa (tp) Garnett Brown (tb) Dick "Slyde" Hyde (tu,b-tb) Wayne Shorter (sop) Bennie Maupin (sop,ts,saxello,b-cl,bass-fl,alto-fl) Ernie Watts, Jim Horn (saxes,fl) Herbie Hancock (p,el-p,synt) Blackbird McKnight, David T. Walker (g) Paul Jackson, Louis Jackson, Louis Johnson, Henry Davis (b) Mike Clark, Harvey Mason, James Gadson (d) Bill Summers (perc) Stevie Wonder (hca) Wah Watson (g,voice bag,synt)

San Francisco & Los Angeles, July, 1975

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
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<tbody>
<tr>
<td>Hang up your hang ups</td>
<td>Col PC33812, CBS 69185, CBS 471235-2 [CD]</td>
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<tr>
<td>Sun touch</td>
<td>-</td>
</tr>
<tr>
<td>The traitor</td>
<td>-</td>
</tr>
<tr>
<td>Bubbles</td>
<td>-</td>
</tr>
<tr>
<td>Steppin' in it</td>
<td>-</td>
</tr>
<tr>
<td>Heartbeat</td>
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Note: All above titles also on Columbia CK33812 [CD], CBS (Jap)SOPO109, (Jap)18AP2182, SME (Jap)SRCS7026 [CD].

**Jaco Pastorius**

Wayne Shorter (sop) Herbie Hancock (el-p) Jaco Pastorius (el-b) Lenny White (d) Othello Molineaux, Leroy Williams (steel-d) Don Alias (perc)

New York, October, 1975

<table>
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<th>Label</th>
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<tr>
<td>Opus pocus</td>
<td>Epic PE33949, EPC81453, EK33949 [CD], EK64977 [CD]</td>
</tr>
</tbody>
</table>

**Weather Report**

*Live in Berlin 1975*: Wayne Shorter (sop,ts,p) Joe Zawinul (synt,el-p,p) Alphonso Johnson (el-b) Chester Thompson (d) Alex Acuna (perc)

Berlin, Germany, November 6, 1975

<table>
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<th>Song</th>
<th>Label</th>
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<tr>
<td>Freezing fire</td>
<td>BirdJam MIG80020 [CD]</td>
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<tr>
<td>Scarlet woman</td>
<td>-</td>
</tr>
<tr>
<td>Mysterious traveller</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Badia</td>
<td>-</td>
</tr>
</tbody>
</table>
Boogie woogie waltz

Note: BirdJam MIG80020 [CD] includes a DVD of the program.

Live and Unreleased: Wayne Shorter (sop-1,ts-2,lyricon-3) Josef Zawinul (el-p,synt) Alphonso Johnson (el-b-4,chapman stick-5) Chester Thompson (d) Alex Acuna (perc)

Live "The New Victoria Theatre", London, November 27, 1975

Freezing fire (1,2,4) Columbia Legacy 508058-2 [CD]
Cucumber slumber (1,4) -
Man in the green shirt (2,4) -
Cigano (1,3,5) -
Directions/Dr. Honoris Causa (1,2,4) -

Milton Nascimento

Milton: Raul de Souza (tb) Wayne Shorter (sop,ts) Hugo Fattoruso (p,org) Herbie Hancock (p) Milton Nascimento (g,vcl) Toninho Horta (g,el-g,12 string-g) Novelli (b,perc) Robertinho Silva (d,perc) Airto Moreira (d-1,perc-1) Laudir De Oliveira (perc) Maria de Fatima (vcl-2)

Malibu & Los Angeles, CA., 1976

Raca [Race] EMI (Bra)XMCB-7024, A&M (Jap)D30Y-3216 [CD]
Fairy tale song [Cade] - -
Francisco - -
Nothing will be as it was [Nada sera como antes] - -
Gavo e Canela [Clove and Cinnamon] (1) - -
The call [Chamade] - -
One coin [Tostao] (2) - -

Weather Report

Black Market: Wayne Shorter (sop,ts,lyricon) Joe Zawinul (el-p,synt) Jaco Pastorius (el-b) Alphonso Johnson (el-b-1) Chester Thompson (d) Narada Michael Walden (d-2) Alex Acuna (perc,cga) Don Elias (cga-3,perc-3)

Hollywood, CA, 1976
<table>
<thead>
<tr>
<th>Title</th>
<th>Catalog Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black market (1,2,3)</td>
<td>Col PC34099, CBS 81325, 32226, 468210-2 [CD]</td>
</tr>
<tr>
<td>Cannon ball (2)</td>
<td>- - - -</td>
</tr>
<tr>
<td>Gibraltar (1)</td>
<td>- - - -</td>
</tr>
<tr>
<td>Elegant people (1)</td>
<td>- - - -</td>
</tr>
<tr>
<td>Three clowns (1)</td>
<td>- - - -</td>
</tr>
<tr>
<td>Barbary Coast (2,*)</td>
<td>- - - -</td>
</tr>
<tr>
<td>Herandnu (1)</td>
<td>- - - -</td>
</tr>
</tbody>
</table>

**Note:** (*) This title also on Columbia/Legacy CK65451 [CD] titled "Weather Report : The Jaco Years"; see flwg sessions to 1982 for rest of CD.

All above titles also on Columbia CK34099 [CD], CBS (Eu)32226-2 [CD], (Jap)25AP-57, 35DP-130 [CD], Sony (Jap)SRCS-7034 [CD], SRCS-9145 [CD].

Heavy Weather: Wayne Shorter (ts,sop) Joe Zawinul (p,el-p,el-p,synt,melodica,g,tabla,vcl) Jaco Pastorius (el-b,mandocello,steel-d,d,vcl) Alex Acuna (d) Manolo Badrena (cga,perc,vcl)

North Hollywood, CA, 1976

<table>
<thead>
<tr>
<th>Title</th>
<th>Catalog Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birdland (#)</td>
<td>Col PC34418, Columbia/Legacy CK65108 [CD]</td>
</tr>
<tr>
<td>A remark you made (mb out,*)</td>
<td>- -</td>
</tr>
<tr>
<td>Harlequin</td>
<td>- -</td>
</tr>
<tr>
<td>Palladium</td>
<td>- -</td>
</tr>
<tr>
<td>The juggler</td>
<td>- -</td>
</tr>
<tr>
<td>Havona (mb out,*)</td>
<td>- -</td>
</tr>
</tbody>
</table>

**Note:** (#) This title also on Columbia PC2-36030, Franklin Mint GJR099, Prentice Hall A21728 [CD], Columbia CSK7708 [CD].

(*) These titles also on Columbia/Legacy CK65451 [CD].

All above titles also on Columbia CK34418 [CD], CBS (Eu)32358, Columbia/Legacy CK47481 [CD].

Alex Acuna, Manolo Badrena out, Jaco Pastorius (el-b,mandocello) Jaco Pastorius (steel-d,vcl,d)

North Hollywood, CA, 1976
Teen town  Col PC34418, Columbia/Legacy CK65108 [CD],

    CK65451 [CD], Columbia CK34418 [CD]

**Herbie Hancock**

_V.S.O.P._: Freddie Hubbard (tp) Wayne Shorter (sop,ts) Herbie Hancock (el-p, synt) Ron Carter (b) Tony Williams (d)

Jazz Festival, Newport, June 29, 1976

Piano introduction  Col PG34688, CBS 88235

Maiden voyage  -  -  , Columbia/Legacy C3K89076 [CD]

Nefertiti  -  -  , Col/Legacy CK46865 [CD]

Eye of the hurricane  -  -

Note:  Col/Legacy CK46865 [CD] titled "A Jazz Collection". See also February, 1978 and 1981 for additional titles.

**Weather Report**

Weather Report Concert (City Center, New York, NY, June 30, 1976): Joe Zawinul (p, keyboards) Wayne Shorter (ts, sop) Jaco Pastorius (el-b) Alex Acuna (d) Manolo Badrena (cga)

Live "City Center", New York, June 30, 1976

Elegant people  Wolfgang's Vault (No #372) [DL]

Scarlet woman  -

(Medley ;)

Barbary Coast  -

Come on come over  -

Portrait of Tracy  -

Cannonball  -

Drum solo  -

Conga solo  -

(Medley ;)  -
Birdland
Dr. Honoris Causa
Directions
Blackthorn rose
Gibraltar

**Live In Montreux August 1976**
Wayne Shorter (sop) Joe Zawinul (keyboards) Jaco Pastorius (b) Alex Acuna (d) Manolo Badrena (perc)

Live, Montreux Jazz Festival, August, 1976

- Bass intro
- Cannon ball
- Black market
- Piano intro
- Badia
- Gibraltar

**Steely Dan**

*Aja*: Donald Fagen (vcl, synth) Timothy B. Schmit (vcl) Wayne Shorter (ts) Denny Dias, Larry Carlton, Walter Becker (g) Joe Sample (e. piano) Michael Omartian (piano) Chuck Rainey (b) Steve Gadd (d) Victor Feldman (perc)

1977

*Aja* AB1006

**Joni Mitchell**

*Don Juan's Reckless Daughter*: Joni Mitchell (vcl,g) acc by Wayne Shorter (sop) Michel Colombier (p) Larry Carlton (el-g) Jaco Pastorius (el-b) John Guerin (d) Manolo Badrena, Alex Acuna, Don Alias (perc) Mike Gibbs (arr)

Los Angeles, 1977

- Ouverture - Cotton Avenue
- Talk to me
<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jericho</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paprika plains</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Otis and Marlena</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The tenth world</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dreamland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don Juan's reckless daughter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Off night backstreet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The silky veils of Ardor</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: All titles above titles also on Warner WPCP-3959 [CD], Asylum (Jap)P-6347/8Y.

**Weather Report**

- **Weather Report**: Wayne Shorter (sop) Joe Zawinul (keyboards) Victor Bailey (b) Omar Hakim (d) Jose Rossy (perc)

  From about the same time period

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where the moon goes</td>
<td>CBS SAMP317 (Maxi single)</td>
</tr>
<tr>
<td>Two lines</td>
<td></td>
</tr>
</tbody>
</table>

**Herbie Hancock**

- **V.S.O.P.**: The Quintet: Freddie Hubbard (tp, flhm) Wayne Shorter (ts, sop) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

  Concerts, Berkeley, Ca., July 16 & San Diego, July 18, 1977

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>One of a kind</td>
<td>Col C2-34976, CBS 88273</td>
</tr>
<tr>
<td>Third plane</td>
<td>- - , Franklin Mint GJR074</td>
</tr>
<tr>
<td>Jessica</td>
<td>- -</td>
</tr>
<tr>
<td>Laura</td>
<td>- -</td>
</tr>
<tr>
<td>Darts</td>
<td>- -</td>
</tr>
<tr>
<td>Dolores</td>
<td>- -</td>
</tr>
<tr>
<td>Little waltz</td>
<td>- -</td>
</tr>
</tbody>
</table>
Byrdlike - -

Note: Concerts recorded at "The Greek Theatre", Berkeley, CA, and "The San Diego Civic Theatre", San Diego, CA.

All above titles also on CBS (Jap)40AP798/9, (Jap)23DP5609 [CD], SME (Jap)7045 [CD].

Tempest In The Colosseum: Same Personnel

Concert "Den-En Colosseum", Tokyo, Japan, July 23, 1977

Eye of the hurricane CBS/Sony (Jap)40AP771/772

Diana -

Eighty-one -

Maiden voyage -

Laura -

Red clay -

Note: All above titles also on CBS (Jap)23DP5612 [CD].

Weather Report

Wayne Shorter (sop-1,ts-2) Josef Zawinul (el-p,synt) Jaco Pastorius (el-b) Alex Acuna (d)
Manolo Badrena (perc)


Teen town (1) Columbia Legacy 508058-2 [CD]

Black market (2) -

Wayne Shorter (ts) Josef Zawinul (el-p,synt) Jaco Pastorius (el-b) Alex Acuna (d) Manolo Badrena (perc)

Grand Rapids, MI, November 30, 1977

Elegant people Columbia Legacy 508258-2 [CD]

Mr. Gone: Wayne Shorter (ts) Joe Zawinul (p,keyboards,synt,perc,vcl) Jaco Pastorius (b,d,vcl)
Peter Erskine, Tony Williams, Steve Gadd (d) Manolo Badrena, Jon Lucien, Denise Williams,
Maurice White (vcl)

Los Angeles ?, 1978
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label and Catalog Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>The pursuit of the woman with the feathered hat</td>
<td>Col JC35358, CBS 82775, 468208-2 [CD]</td>
</tr>
<tr>
<td>River people (*)</td>
<td>-</td>
</tr>
<tr>
<td>Young and fine</td>
<td>-</td>
</tr>
<tr>
<td>The elders</td>
<td>-</td>
</tr>
<tr>
<td>Mr. Gone</td>
<td>-</td>
</tr>
<tr>
<td>Punk jazz (*)</td>
<td>-</td>
</tr>
<tr>
<td>Pinocchio</td>
<td>-</td>
</tr>
<tr>
<td>And then</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: (*) These titles also on Columbia/Legacy CK65451 [CD].

All above titles also on ARC/Columbia/Legacy CK46869 [CD], CBS (Jap)25AP-1060, 35DP-132 [CD], Sony (Jap)SRCS-7036 [CD], SRCS-9149 [CD].

**Live in Offenbach 1978**: Wayne Shorter (ts,sop) Joe Zawinul (keyboards) Jaco Pastorius (el-b) Peter Erskine (d)

Live "Stadthalle", Offenbach, Germany, September 29, 1978

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Label and Catalog Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black market</td>
<td>Art of Groove/Birdjam (G)MIG80092 [CD]</td>
</tr>
<tr>
<td>Scarlet woman</td>
<td>-</td>
</tr>
<tr>
<td>Young and fine</td>
<td>-</td>
</tr>
<tr>
<td>The pursuit of the woman with the feathered hat</td>
<td>-</td>
</tr>
<tr>
<td>A remark you made</td>
<td>-</td>
</tr>
<tr>
<td>River people</td>
<td>-</td>
</tr>
<tr>
<td>Thanks for the memories</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Dolores</td>
<td>-</td>
</tr>
<tr>
<td>Portrait of Tracy</td>
<td>-</td>
</tr>
<tr>
<td>Third stone from the sun</td>
<td>-</td>
</tr>
<tr>
<td>Mr. Gone</td>
<td>-</td>
</tr>
</tbody>
</table>
In a silent way -
Waterfall -
Teen town -
(Medley :) -
I got it bad and that ain't good -
The midnight sun will never set on you -
Birdland -
Introductions -
Fred & Jack -
Elegant people -
Badia -

Note: The above is a 2 CD set and includes a DVD.

Wayne Shorter (sop) Josef Zawinul (el-p,synt) Jaco Pastorius (el-b) Peter Erskine (d)

Phoenix, AZ, November 28, 1978

River people Columbia Legacy 508058-2 [CD]

Wayne Shorter (sop,ts) Josef Zawinul (p,el-p,synt) Jaco Pastorius (el-b) Peter Erskine (d)

Phoenix, AZ, November 28, 1978

(Medley :) Columbia Legacy 508058-2 [CD]

In a silent way -
Waterfall -

"8:30": Wayne Shorter (ts) Joe Zawinul (keyboards) Jaco Pastorius (b) Peter Erskine (d)

Live, various locations around the world, 1979

Black market (#) Col PC2-36030, CBS (Jap)50DP-133/4 [CD]
Scarlet woman - -
Teen town (+) - -
A remark you made
Slang (*)
In a silent way
Birdland
Thanks for the memory
(Medley :)
Badia
Boogie woogie waltz
8:30
Brown Street
The orphan
Sightseeing

Note:  (*) This title also on Columbia/Legacy CK65451 [CD].
(#) This title also on Columbia PC2 36053, listing recording date as "Concert, Carl Marx
Theatre, Havana, Cuba, March 2, 1979; titled "Havana Jam".
(+ ) This title also on Columbia PC2 36180, listing recording date as "Concert, Carl Marx
Theatre, Havana, Cuba, March 2, 1979; titled "Havana Jam 2".
All above titles also on CBS 88455, (Jap)40AP-1640/1, Sony (Jap)SRCS-7178/9 [CD], SRCS-
9147/8 [CD].

Weather Report Concert (Karl Marx Theater, Havana, Cuba Mar 2, 1979): Wayne Shorter (sax)
Joe Zawinul (keyboards) Jaco Pastorius (b,vcl) Peter Erskine (d)

Live "Karl Marx Theater", Havana, Cuba, March 2, 1979

Birdland

Joni Mitchell

Mingus: Joni Mitchell (vcl,g) acc by Wayne Shorter (sop) Herbie Hancock (el-p) Jaco Pastorius
(el-b,arr-2) Peter Erskine (d) Emil Richards (perc) Don Alias (cga) unknown brass section-
added.
Hollywood, CA, spring 1979

Happy birthday 1975  
*Asylum 5E-505, (Eu)AS53091, Warner CD00505 [CD]*

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>God must be a boogie man</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funeral (rap)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A chair in the sky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The wolf that lives in Lindsay</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'se a muggin' (rap)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweet sucker dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coin in the pocket (rap)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The dry cleaner from Des Moines (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lucky (rap)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Goodbye pork pie hat</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Asylum (Jap)P-10626, 20P2-2444 [CD].

**Herbie Hancock**

*Live Under The Sky*: The V.S.O.P. Quintet: Freddie Hubbard (tp, flhrn) Wayne Shorter (sop, ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Concert "Denon Colosseum", Tokyo, Japan, July 26, 1979

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>One of another kind</td>
<td>CBS/Sony (Jap)40AP1037/8, SME (Jap)SRCS5823/4 [CD]</td>
<td></td>
</tr>
<tr>
<td>Teardrop</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pee Wee</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Para oriente</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fragile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Domo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Medley :)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stella by starlight</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
On Green Dolphin Street  -  -  
Eye of the hurricane  -  -

Note: All titles on CBS/Sony (Jap)40AP1037/8 also on CBS/Sony (Jap)40DP5610/1 [CD].

All above titles also on Columbia C2K871165 [CD] titled "V.S.O.P Live Under The Sky"; see following session for rest of 2 CD set.

**Herbie Hancock**

Live "Denon Colosseum", Tokyo, Japan, July 27, 1979

Same Personnel

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
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<tbody>
<tr>
<td>Eye of the hurricane</td>
<td>Columbia C2K871165 [CD]</td>
</tr>
<tr>
<td>Tear drop</td>
<td>-</td>
</tr>
<tr>
<td>Domo</td>
<td>-</td>
</tr>
<tr>
<td>Para oriente</td>
<td>-</td>
</tr>
<tr>
<td>Pee Wee</td>
<td>-</td>
</tr>
<tr>
<td>One of another kind</td>
<td>-</td>
</tr>
<tr>
<td>Fragile</td>
<td>-</td>
</tr>
<tr>
<td>Stella by starlight</td>
<td>-</td>
</tr>
<tr>
<td>On Green Dolphin Street</td>
<td>-</td>
</tr>
</tbody>
</table>

Five Stars: The V.S.O.P. Quintet: Freddie Hubbard (tp, flhn) Wayne Shorter (ts, sop) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Tokyo, July 29, 1979

Skagly  CBS/Sony (Jap)30AP1036

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Finger painting</td>
<td>-</td>
</tr>
<tr>
<td>Mutants on the beach</td>
<td>-</td>
</tr>
<tr>
<td>Circe [The enchantress]</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on CBS (Jap)40DP5610/1 [CD], SME (Jap)SRCS7046 [CD].
**Weather Report**

Night Passage: Wayne Shorter (ts,sop) Joe Zawinul (p,el-p) Jaco Pastorius (el-b) Peter Erskine (d) Bobby Thomas, Jr. (perc)

Los Angeles, 1980

<table>
<thead>
<tr>
<th>Track</th>
<th>Album Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Night Passage</td>
<td>Col JC36793, CBS 83597, 468211-2 [CD]</td>
</tr>
<tr>
<td>Dream clock</td>
<td>-</td>
</tr>
<tr>
<td>Port of entry (*)</td>
<td>-</td>
</tr>
<tr>
<td>Forlorn</td>
<td>-</td>
</tr>
<tr>
<td>Rockin' in rhythm</td>
<td>-</td>
</tr>
<tr>
<td>Fast city</td>
<td>-</td>
</tr>
<tr>
<td>Three views of a secret (*)</td>
<td>-</td>
</tr>
<tr>
<td>Madagascar</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: The title "Madagascar" is from a concert in Osaka, Japan. The remaining titles are studio recordings but no dates are mentioned on sleeve of LP.

(*) These titles also on Columbia/Legacy CK65451 [CD].

All above titles also on ARC/Columbia CK36793 [CD], CBS/Sony (Jap)25AP-1970, Sony (Jap)SRCS-7037 [CD], SRCS-9150 [CD].

Paris Live 1980 Vol. 1: Joe Zawinul (keyboards,synt) Wayne Shorter (saxes) Jaco Pastorius (b-g) Peter Erskine (d) Bobby Thomas (perc)

Live, Paris, France, spring 1980

<table>
<thead>
<tr>
<th>Track</th>
<th>Album Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>River people</td>
<td>Gemini (E)GMCD-20001 [CD]</td>
</tr>
<tr>
<td>Fast city</td>
<td>-</td>
</tr>
<tr>
<td>Three views of a secret</td>
<td>-</td>
</tr>
<tr>
<td>Port of entry</td>
<td>-</td>
</tr>
<tr>
<td>Black market</td>
<td>-</td>
</tr>
</tbody>
</table>

Wayne Shorter (ts) Josef Zawinul (el-p,synt) Jaco Pastorius (el-b) Peter Erskine (d) Robert Thomas (perc)
Live "The Complex", Santa Monica, CA, July 12, 1980

Fast city

Night passage

Wayne Shorter (ts) Josef Zawinul (el-p, synt) Jaco Pastorius (el-b) Peter Erskine (d) Robert Thomas (perc)

Live "The Complex", Santa Monica, CA, July 13, 1980

Port of entry

Jaco Pastorius

Word Of Mouth: Michael Brecker, Wayne Shorter (ts) Hubert Laws (fl) Herbie Hancock (p) Jaco Pastorius (el-b) Jack DeJohnette, Peter Erskine (d) Don Alias, Bobby Thomas, Jr. (perc)

Florida, Los Angeles & New York, August, 1980

Crisis

Wayne Shorter (sop) Jaco Pastorius (el-b,p,vcl) Peter Erskine (d) Bobby Thomas, Jr. (perc) Othello Molineaux, Leroy Williams (steel-d) John Pastorius, Mary Pastorius (vcl) with woodwinds, brass, strings, chorus.

Florida, Los Angeles, August 1980

John and Mary

Note: All titles from Warner Bros. BSK3535 also on Warner Bros. (Jap)P-11009W, 28P2-2487 [CD], WPCP-4931 [CD], WPCR-507 [CD], WEA (G)WB56897, 7599-23525-2 [CD].

Holiday For Pans: unknown (tp-1) Peter Graves (tb) Wayne Shorter (sop-2,ts-2) Toots Thielemans (hca-3) Mike Gerber (p-4) Ted Lewand (el-g) Craig Thayler (vln) Jaco Pastorius (el-b,b pan,perc,keyboards,vcl) Bobby Economou (d,perc) Kenwood Dennard (d) Othello Molineaux, Leroy Williams (steel d) Don Alias (perc) L.A. Philharmonic Strings, Mike Gibbs (cond) unknown brass

New York, 1982

Mysterious mountain

Elegant people (2)

Good morning Annya (2)

Sound Hills (Jap)SSCD-8001 [CD]
She's leaving home (steel-d only)

Holiday for pans

Giant steps

City of angels (3,4)

Birth of island (1)

Note: According to some sources above was recorded from 1980 to 1982 in Florida.

**Weather Report**

*Weather Report*: Wayne Shorter (ts,sop) Joe Zawinul (keyboards,perc) Jaco Pastorius (el-b,perc,vcl) Peter Erskine (d,computer-d,perc) Bobby Thomas, Jr. (perc)

New York/Pasadena & Los Angeles, 1982

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volcano for hire</td>
<td>Col FC37616, Sony (Jap)SRCS-9151 [CD]</td>
</tr>
<tr>
<td>Current affairs</td>
<td>-</td>
</tr>
<tr>
<td>N.Y.C. part one : 41st parallel</td>
<td>-</td>
</tr>
<tr>
<td>N.Y.C. part two : The dance</td>
<td>-</td>
</tr>
<tr>
<td>N.Y.C. part three : Crazy about jazz</td>
<td>-</td>
</tr>
<tr>
<td>Dara factor one</td>
<td>-</td>
</tr>
<tr>
<td>When it was now</td>
<td>-</td>
</tr>
<tr>
<td>Speechless (*)</td>
<td>-</td>
</tr>
<tr>
<td>Dara factor two</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: (*) This title also on Columbia/Legacy CK64541 [CD].

All above titles also on CBS 85326, CBS (Jap)25AP-2211, Sony (Jap)SRCS-7038 [CD].

**Jazz at the Opera House**

Wynton Marsalis (tp) Wayne Shorter (ts) Herbie Hancock (p) Charlie Haden (b) Tony Williams (d)

Concert, San Francisco, February 22, 1982

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sister Cheryl</td>
<td>Col C2-38430, CBS (Du)88622</td>
</tr>
</tbody>
</table>
Wynton Marsalis (tp) Wayne Shorter (sop) Herbie Hancock (p-1) Charlie Haden (b) Tony Williams (d)

Concert, San Francisco, February 22, 1982

Hesitation Col C2-38430, CBS (Du)88622
Silence (1) - -

**Jazz at the Opera House**

Wynton Marsalis (tp) Wayne Shorter (ts,sop) Bobby Hutcherson (vib) Herbie Hancock (p) Charlie Haden (b) Tony Williams (d)

Concert, San Francisco, February 22, 1982

Footprints Col C2-38430, CBS (Du)88622
Wayne Shorter (ts) Herbie Hancock (p)

Concert, San Francisco, February 22, 1982

'Round midnight Col C2-38430, CBS (Du)88622

**Philippe Sarde**

*Le Choc: J'ai Epouse Une Ombre*: Wayne Shorter (sop) + the London Symphony Orchestra, Peter Knight (cond)

London, March, 1982

Choc melodie EmArcy (F)532-000-0 [CD]
L'amour -
La malle -
Sympone Dindon -
La folie -
Solitude -
Coup de foudre -
Commando Schroeder -
Tendresse -
Le danger -
La joie -
L'epopee -

Note: See Hors-La-Loi for more titles. Rest of CD of no jazz interest.

**Weather Report**

In Performance At The Playboy Jazz Festival: Wayne Shorter (ts,sop) Joe Zawinul (keyboards) Victor Bailey (b) Omar Hakim (d) Jose Rossy (perc) Manhattan Transfer (vcl) group : Tim Hauser, Janis Siegel, Cheryl Bentyne, Alan Paul (vcl)


Volcano for hire Elektra Musician 60298-1-1

Birdland (mt vcl) -

Note: Other titles by other leaders.

**Weather Report**

Procession: Wayne Shorter (ts,sop) Joe Zawinul (keyboards) Victor Bailey (b) Omar Hakim (d) Jose Rossy (perc) Manhattan Transfer (vcl) group

Hollywood, CA ?, c. 1983

Procession Col FC38427, COL489775-2 [CD]

Two lines -

Where the mooon goes (mt vcl) -

Molasses run -

Plaza real -

Concert, Nagoya, Japan, c. 1983

Same Personnel

The well Col FC38427, COL489775-2 [CD]
Note: All titles from Columbia FC38427 also on CBS 25241, (Jap)25AP-2505, Sony (Jap)SRCS-7180 [CD], SRCS-9152 [CD].

**Domino Theory**: Wayne Shorter (ts) Joe Zawinul (keyboards) Victor Bailey (el-b) Omar Hakim (d) Jose Rossy (perc) Carl Anderson (vcl)

Osaka, Pasadena & Los Feliz, 1983-84

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Location</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Db waltz</td>
<td>Col FC39147, CBS (Eu)25839-2 [CD]</td>
<td></td>
<td></td>
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<tr>
<td>The peasant</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Predator</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D flat waltz</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Can it be done (ca vcl)</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swamp cabbage</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue sound - Note 3</td>
<td>-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Domino theory</td>
<td>-</td>
<td></td>
<td></td>
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</table>

Note: All above titles also on CBS (Eu)25893-1, (Jap)28AP-2789, 35DP-140 [CD], Sony (Jap)SRCS-7281 [CD], SRCS-9153 [CD].

Wayne Shorter (ts) Josef Zawinul (synt,vcl) Victor Bailey (el-b) Omar Hakim (d) Jose Rossy (perc,concertina-1)


<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Location</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Plaza real (1)</td>
<td>Columbia Legacy 508058-2 [CD]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Where the moon goes (jz vcl)</td>
<td>-</td>
<td></td>
<td></td>
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</tbody>
</table>

Wayne Shorter (ts) Josef Zawinul (synt) Victor Bailey (el-b) Omar Hakim (d) Jose Rossy (perc)


<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Location</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two lines</td>
<td>Columbia Legacy 508058-2 [CD]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Herbie Hancock**

Herbie Hancock (keyboards,synt) Henry Kaiser (g) Wayne Shorter (lyricon) Jali Foday Musa Suso (balafon,dusunguni) Bill Laswell (electronics) Johnny St. Cyr (turntables) Toshinori Kondo (speaker) Aiyb Dieng (bells,chatan,talking-d) Anton Fier (d,cymbals,gongs,sound-plates) Will Alexander (electronics) Bernard Fowler (vcl)
New York & Los Angeles, 1984

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metal beat</td>
<td>CBS 471236-2 [CD]</td>
<td></td>
</tr>
<tr>
<td>Wayne Shorter (sop) Herbie Hancock (p,keyboards) Daniel Ponce (bata,bells,chekere) Hamid Drake (cymbals) Will Alexander (electronics) Bernard Fowler (vcl)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

New York & Los Angeles, 1984

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karabali</td>
<td>CBS 471236-2 [CD]</td>
<td></td>
</tr>
</tbody>
</table>

Weather Report

Sportin' Life: Wayne Shorter (sop,ts) Joe Zawinul (synt) Victor Bailey (b) Omar Hakim (d) Mino Cinelu (perc) Bobby McFerrin vcl,background, Carl Anderson vcl,background, Dee Bellson vcl,background, Alfie Silas vcl,background

Pasadena, CA, 1984

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corner pocket</td>
<td>Col FC39908, CBS 26367</td>
<td></td>
</tr>
<tr>
<td>Indiscretions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hot cargo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confians</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pearls on the half-shell</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What's goin' on?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Face on the barroom floor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ice-pick Willy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Columbia CK39908 [CD], CBS (Jap)32DP-225 [CD], Sony (Jap)SRCS-7182 [CD], SRCS-9154 [CD].

Live In Tokyo: Wayne Shorter (ts,sop) Joe Zawinul (keyboards) Victor Bailey (b) Omar Hakim (d) Mino Cinelu (perc)

Live, Tokyo, Japan, 1984

<table>
<thead>
<tr>
<th>Album</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>D-flat waltz</td>
<td>Jazz Door (It)JD12159 [CD]</td>
<td></td>
</tr>
<tr>
<td>Duet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Where the moon goes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(Medley :)

Black market

Elegant people

Swamp cabbage

Badia

A remark you made

Birdland

**Wayne Shorter**

*Atlantis*: Jim Walker (fl,alto-fl,pic) Wayne Shorter (ts,sop) Yaron Gershovsky, Michiko Hill (p) Larry Klein (el-b) Alex Acuna (d,perc) Diana Acuna, Dee Bellson, Nani Brunel, Sanaa Lathan, Kathy Lucien, Troye Davenport, Edgy Lee (vcl)

Hollywood, CA, 1985

The three Marias Col FC40055, CK67408 [CD], CK64973 [CD]

The last silk hat

When you dream

Who goes there!

Atlantis

Shere Khan, the tiger

Criancas

On the eve of departure

Note: Columbia CK67408 [CD] titled "Atlantis".

All above titles also on CBS (Jap)28AP-3088, Sony (Jap)SRCS-9157 [CD].

Hollywood, CA, 1985

Joseph Vitarelli (synt,p) Michael Hoenig (synt-program) Ralph Humphrey (d) Lenny Castro (perc) added
Endangered species

Col FC40055, CK67408 [CD], CK64973 [CD]

Note: All titles from Columbia FC40055 also on CBS (Eu)26669, (Jap)32DP-277 [CD], Columbia CK40055 [CD].

Philippe Sarde

Princesses/Un Frere/L'Homme aux Yeux d'Argent : Clark Terry (tp) Wayne Shorter (sop) Toots Thielemans (hca) Herbie Hancock (p) Larry Coryell (g) Ron Carter (b) Tony Williams (d) Philippe Sarde (comp, cond)

Film soundtrack "L'Homme aux Yeux d'Argent", Paris, 1985

Silver eyes, part I

EmArcy (F)159646-2 [CD]

Silver eyes, part II

Dexter Gordon

Round Midnight: Dexter Gordon, Wayne Shorter (ts) Herbie Hancock (p) Pierre Michelot (b) Bobby Hutcherson (vib) Billy Higgins (d)

Film Soundtrack, Paris, France, July 1-12, 1985

Una noche con Francis (*) Columbia SC40464, CBS (F)70300, (F)70300 [CD]

Note: Other tracks from the soundtrack of “Round Midnight” are labeled under different leaders and do not include Shorter other than this one and the following four sessions.

Herbie Hancock

Wayne Shorter (ts) Herbie Hancock (p) Pierre Michelot (b) Billy Higgins (d)

Film Soundtrack, Paris, France, July 1-12, 1985

The peacocks Columbia SC40464, CBS 70300, CBS (F)70300 [CD]

Note: For this particular track, Wayne Shorter replaced Chet Baker (tpt.)
The Other Side of 'Round Midnight

Palle Mikkelborg (tp) Wayne Shorter (sop) Dexter Gordon (ts) Herbie Hancock (p) Ron Carter, Mads Vinding (b) Billy Higgins (d)

Paris, late August 1985

'Round midnight  Blue Note BT85135

Dexter Gordon

Palle Mikkelborg (tp) Dexter Gordon (ts,sop-1) Wayne Shorter (sop) Herbie Hancock (p) Ron Carter, Mads Vinding (b) Billy Higgins (d)

Paris, France, August 22, 1985

'Round midnight  Blue Note BTC85135, CDP7-46397-2 [CD]

The Other Side of 'Round Midnight

Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Billy Higgins (d)

Paris, late August 1985

Call sheet blues  Blue Note BT85135, (Eu)7463972 [CD]

Weather Report

This Is This: Wayne Shorter (ts,sop) Joe Zawinul (keyboards,vcl) Victor Bailey (el-b) Peter Erskine (d) Mino Cinelu (perc,vcl) Marva Barnes, Colleen Coil, Siedah Garrett, Darryl Phinnessee (vcl)

Los Angeles, December, 1985

Face the fire  CBS (Eu)57052, Columbia CK40280 [CD]

I'll never forget you  -  -

Jungle stuff, part I  -  -

Update  -  -

China blues  -  -

Los Angeles, December, 1985
Carlos Santana (el.g) added

This is this

Man with the copper fingers

Los Angeles, December, 1985

Omar Hakim (d) replaces Peter Erskine, Carlos Santana out

Consequently

Note: All titles from CBS (Eu)57052 also on CBS (Jap)28AP-3208, 32DP-470 [CD], Sony (Jap)SRCS-7183 [CD], SRCS-9155 [CD].

**Wayne Shorter**

 Phantom Navigator: Wayne Shorter (ts,sop,lyricon,vcl) Stu Goldberg, Jim Beard, Jeff Bova (synt) Mitchel Forman (keyboards) Chick Corea (p-1) Gary Willis, Alphonso Johnson (el-b) John Patitucci (b,el-b) Tom Brechtlein (d) Scott Roberts, Bill Summers, Jimmy Bralower (perc,el-d) Gregor Goldberg, Ana Maria Shorter (vcl)

Los Angeles, 1986

Condition red

Remote control

Yamanja

Forbidden

Plan-it!

Flagships

Mahogany bird (1)

Note: All above titles also on CBS (Eu)450365, (Jap)28AP-3293, Sony (Jap)SRCS-7040 [CD].

**Randy Bernsen**

Wayne Shorter (sop,ts) Gary Mayone (p,electronics,tymp) Randy Bernsen (g-synt,b,electronics,tamb) Ray Lyon (electronics) Sam Chiodo (b) Mark Griffith (d) Bobby Thomas, Jr. (hand-d) Othello (steel-d)
The stomp

Bobby McFerrin

Spontaneous Inventions: Bobby McFerrin (vcl,b,perc) acc by Robin Williams (vcl) Wayne Shorter (sop-1)

Live "Aquarius Theatre", Los Angeles, February 28, 1986

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Release Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thinkin' about your body (#)</td>
<td>Blue Note BT85110, BQ85127, CDP7-46298-2 [CD]</td>
</tr>
<tr>
<td>From me to you (*,#)</td>
<td></td>
</tr>
<tr>
<td>Care mia</td>
<td></td>
</tr>
<tr>
<td>Opportunity</td>
<td></td>
</tr>
<tr>
<td>Walkin' (1,!)</td>
<td></td>
</tr>
<tr>
<td>I hear music (!)</td>
<td></td>
</tr>
<tr>
<td>Beverly Hills blues (rw vcl)</td>
<td></td>
</tr>
<tr>
<td>Manana iguana (!)</td>
<td></td>
</tr>
</tbody>
</table>

Note:  (*) This title also on Blue Note CDP7-94861-2 [CD] titled "Love me blue - The music of Lennon & McCartney"; rest of CD by others.
(#) These 2 titles also on Blue Note 8-53329-2 [CD].
(!) These titles also on EMI Jazz 8-55723-2 [CD].

Above Blue Note releases also include "Another night in Tunisia" by Manhattan Transfer, autumn 1985.
All above titles also on Toshiba (Jap)TOCJ-CP32-5260 [CD].

Michel Petrucciani

Power Of Three: Wayne Shorter (ts-1,sop-2) Michel Petrucciani (p) Jim Hall (g)

"Montreux Jazz Festival", Montreux, Switzerland, July 14, 1986

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Release Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beautiful love</td>
<td>Blue Note CDP7-46427-2 [CD]</td>
</tr>
<tr>
<td>In a sentimental mood</td>
<td>Blue Note BT85133, CDP7-46427-2 [CD]</td>
</tr>
</tbody>
</table>
Careful - -
Waltz new -
Limbo (1) - -
Morning blues (2) - -
S.R.O. [Bimini] (1,*) - -

Note: (*) This title also on Blue Note CDP7-89916-2 [CD].

All above titles also on Blue Note (Jap)BNJ-91026, CP32-5336 [CD], TOCJ-5684 [CD].

**Randy Bernsen**

Paradise Citizens: Ken Faulk, Brett Murphy (tp) Peter Graves (tb) Gary Campbell, Randy Erneric, Neal Bonsanti, Wayne Shorter (sax) Leon Pendarvis, Randy Kerber, Bruce Hornsby, Taras Kovayl, Ray Lyon, Mitchel Forman (keyboard) Randy Bernsen (g,g-synt) Michael Hedges (g) Toots Thielemans (hca) Neil Stubenhaus, Anthony Jackson, Charlie Haden, Marcus Miller (b) Harvey Mason, Tom Brechtlein, John Molo, Mark Griffith, Steve Gadd, Bobby Thomas, Jr. (d) Rafael Padilla (perc) Othello (steel-d) + background vocalists on (1) coll. pers.

Unknown date

Carmen MCA/Zebra 42132
When twilight speaks -
Open invitation (1) -
Be still and know -
In a sentimental mood -
Z -
Glass turkey -
Continuum -

**Toninho Horta**

Toninho Horta (vcl,g,el-g) acc by Wayne Shorter (sop) Jim Beard (keyboards) Iuri Popoff (el-b) Kenwood Dennard (d)

Rio de Janeiro, Brazil, 1987
Ballad for Zawinul

**Milton Nascimento**

Milton Nascimento (vcl) Wayne Shorter (sax) Don Grusin (keyboards) Herbie Hancock (p) Eric Gayle (g) Neil Stubenhaus (b) Alex Acuna (d) Robertinho Silva (perc)

1987

Mountain

Wayne Shorter

**Joy Ryder**

Joy Ryder: Wayne Shorter (sop) Patrice Rushen, Geri Allen (keyboards) Nathan East (el-b) Terri Lyne Carrington (d) Herbie Hancock (synt-1) Darryl Jones (el-b-2) Frank Colon (perc-3) Dianne Reeves (vcl)

Los Angeles, 1987

Joy Ryder

Cathay (3) - -

Over shadow hill way - -

Anthem (1,2) - -

Causeways (3) - -

Daredevil (2) - -

Someplace called "Where" (dr vcl,1) - -

Note:  All above titles also on CBS (Eu)460678-1, CBS (Jap)28AP-5073, Sony (Jap)SRCS-7041 [CD].

**David Liebman**

**Tribute To John Coltrane - Live Under The Sky**: David Liebman/Wayne Shorter : David Liebman, Wayne Shorter (sop) Richie Beirach (p) Eddie Gomez (b) Jack DeJohnette (d)

Live "Yomuri Land", Tokyo, Japan, July 26, 1987

Mr. P.C.  Col 45136, CK45136 [CD]
(Medley :)  -  -  
After the rain  -  -  
Naima  -  -  
(Medley :)  -  -  
India  -  -  
Impressions  -  -  

Note: All above titles also on CBS (Eu)45136, Paddle Wheel (Jap)EPC-462580.1, King/Epic (F)EPC-462580.1.

**Terri Lyne Carrington**

Real Life Story: Greg Osby (sop,as) Gerald Albright (as) Wayne Shorter, Grover Washington, Jr. (ts) Patrice Rushen (keyboards) John Scofield, Hiram Bullock, Carlos Santana (g) Keith Jones (el-b-g) Terri Lyne Carrington (d,vcl,perc) Don Alias (perc) Dianne Reeves (vcl)

New York, 1988

Blackbird  
Message true  -  
More than woman  -  
Obstacle illusion  -  
Human revolution  -  
Real life story  -  
Skeptic alert  -  
Pleasant dreams  -  
Hobo's flat  -  

**Renee Rosnes**

Renee Rosnes: Wayne Shorter (sop-1) Branford Marsalis (ts-2,sop-3) Ralph Bowen (ts-4) Renee Rosnes (p,synt-1) Herbie Hancock (p-5)

Live "Club Montmartre", Copenhagen, Denmark, April 18, 1988
Note: Above title also on Blue Note 7-2435-26584-2-8 [CD] titled "With A Little Help From My Friends"; see various sessions through 1999 for rest of this CD.

**Carlos Santana**

*Live at the 1988 Montreux Jazz Festival*: Carlos Santana and Wayne Shorter Band: Wayne Shorter (ts,sop) Chester Thompson, Patrice Rushen (keyboards) Carlos Santana (g) Alphonso Johnson (el-b) Leon "Ndudgu" Chancler (d) Jose Chepito Areas (timb) Armando Peraza (ega)

Live, Montreux Jazz Festival, Montreux, Switzerland, July 14, 1988

<table>
<thead>
<tr>
<th>Spiritual</th>
<th>Liberation LIB6022/23 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peraza</td>
<td>-</td>
</tr>
<tr>
<td>Shhh...</td>
<td>-</td>
</tr>
<tr>
<td>Incident at Neshabur</td>
<td>-</td>
</tr>
<tr>
<td>Elegant people</td>
<td>-</td>
</tr>
<tr>
<td>Percussion solo</td>
<td>-</td>
</tr>
<tr>
<td>Goodness and mercy</td>
<td>-</td>
</tr>
<tr>
<td>Sanctuary</td>
<td>-</td>
</tr>
<tr>
<td>For those who chant</td>
<td>-</td>
</tr>
<tr>
<td>Blues for Salvador</td>
<td>-</td>
</tr>
<tr>
<td>Fireball 2000</td>
<td>-</td>
</tr>
<tr>
<td>Drum solo</td>
<td>-</td>
</tr>
<tr>
<td>Ballroom in the sky</td>
<td>-</td>
</tr>
<tr>
<td>Once it's gotcha</td>
<td>-</td>
</tr>
<tr>
<td>Mandela</td>
<td>-</td>
</tr>
<tr>
<td>Deeper, dig deeper</td>
<td>-</td>
</tr>
<tr>
<td>Europa</td>
<td>-</td>
</tr>
<tr>
<td>Interviews with Carlos Santana, Wayne Shorter and Claude Nobs</td>
<td>-</td>
</tr>
</tbody>
</table>
Note: Liberation LIB6022/23 [CD] is a 2 CD set.

**Renee Rosnes**

Wayne Shorter (sop-1) Branford Marsalis (ts-2,sop-3) Ralph Bowen (ts-4) Renee Rosnes (p,synt-1) Herbie Hancock (p-5)

Englewood Cliffs, N.J., December 11, 1988

Fleur-de-lis (5) 

Blue Note B1-93561, CDP7-93561-2 [CD]

Note: All titles from Blue Note CDP7-93561-2 [CD] also on Somethin' Else (Jap)CJ32-5511 [CD].

**Victor Bailey**

*Bottoms Up:* Terence Blanchard, Mark Ledford (tp) Michael Brecker, Najee, Bill Evans, Alex Foster (ts) Donald Harrison (as) Wayne Shorter, Branford Marsalis (sop) Jim Beard, Clyde Criner (keyboard,synt) Richard Tee (org) Wayne Krantz, Kevin Eubanks, Mike "Dino" Campbell, Rodney Jones, Jon Herington (g) Marcus Miller, Lonnie Plaxico (b) Victor Bailey (b,synt,vcl) Omar Hakim, Dennis Chambers, Jeff "Tain" Watts, Richie Morales (d) Mino Cinelu, Steve Thornton, Charles "Poogie" Bell (perc) coll pers.

New York, c. 1989

Kid logic

Joyce's favorite

Miles wows

'Round midnight

Bottoms up

Hear the design

In the hat

For Wendell and Barbara


Same Personnel with Ron Carter (b) and Lewis Nash (d) added
The story teller (4)      Blue Note B1-93561, CDP7-93561-2 [CD]
Playground for the birds (3)  -  -
Bright Mississippi (2) (*)  -  -
I.A. blues (4)              -  -
Punjab (4)                  -  -
Everything I love           -  -

Note:  (*) This title also on Blue Note 7-2435-26584-2-8 [CD].

**Buster Williams**

*Something More*: Shunzo Ohno (tp) Wayne Shorter (ts,sop) Herbie Hancock (p, keyboards)
Buster Williams (b,piccolo-b) Al Foster (d)


Air dancing [Air dance]      In & Out (G)7004, 7004-2 [CD]
Christina                        -  -
Fortune dance                    -  -
Something more                   -  - 7017-2 [CD]
Deceptacon                       -  -
Sophisticated lady               -  -
I didn't know what time it was  -  -

Note:  In & Out (G)7017-2 [CD] titled "Jazz Unlimited"; rest of CD by others.

**Larry Coryell**

*American Odyssey*: Larry Coryell (g) Wayne Shorter (sop,ts-1)

Tokyo, Japan, Los Angeles, May 10 & 11, November 8 & 9, 1989, May 10, 1989

Julian's card                  DRG (Jap)5213 [CD]
Rodeo                           -
Buckaroo holiday                -
Corral nocturne

Saturday night waltz

Hoe down

El salon Mexico

Adagio for strings (1)

Concerto for clarinet (slow part) (1)

New age in America

**Kazumi Watanabe**

*Kilowatt*: Wayne Shorter (ts-1) Patrick Moraz (keyboards-2) Kazumi Watanabe (g,g-synt,keyboards) Bunny Brunel (el-b,synt-b,keyboards) John Wackerman (d,synt-d,el-vib) Alex Acuna (perc-3)

Los Angeles, June & July, 1989

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000 mega (2)</td>
<td>GRP R1-9415, Domo (Jap)HOOP-20348 [CD]</td>
</tr>
<tr>
<td>Isle of Capri (1,2,3)</td>
<td></td>
</tr>
<tr>
<td>No one (3)</td>
<td></td>
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<tr>
<td>Jive (2,3)</td>
<td></td>
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<tr>
<td>Papyrus (3)</td>
<td></td>
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<tr>
<td>Sunspin</td>
<td></td>
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<tr>
<td>Pretty soon (3)</td>
<td></td>
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<tr>
<td>Bernard (1,2,3)</td>
<td></td>
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<tr>
<td>Dolphin dance</td>
<td></td>
</tr>
<tr>
<td>Good night machines (2)</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Domo (Jap)POCH-1199 [CD], POCJ-2432 [CD].

**Art Blakey**

*The Art Of Jazz*: Art Blakey's Jazz Messengers : Brian Lynch, Terence Blanchard, Freddie Hubbard (tp) Frank "Ku-umba" Lacy, Curtis Fuller (tb) Donald Harrison, Jackie McLean (as)
Javon Jackson, Benny Golson, Wayne Shorter (ts) Geoff Keezer, Walter Davis, Jr. (p) Essiet, Buster Williams (b) Art Blakey, Roy Haynes (d) Michele Hendricks (vcl)

Live, Leverkusen Jazz Festival, Leverkusen, Germany, October 9, 1989

Two of a kind In+Out (G)IOR77028-1, IOR77028-2 [CD]

Moanin' -
Along came Betty -
Lester left town -
Mr. Blakey -
Drum duo -
Blues march -
Buhaina's valediction -
Interview (*) -

Note: (*) This interview by Mike Hennessy was recorded in Nice, France, on July 14, 1976.

In+Out (G)IOR77028-1 is a double LP.

Rachelle Ferrell

Rachelle Ferrell: Rachelle Ferrell (vcl,p) acc by Terence Blanchard (tp) Wayne Shorter (ts) Sanifu Eddie Green, Gil Goldstein, Michel Petrucciani (p) Tyrone Brown, Stanley Clarke (b) Lenny White, Doug Nally (d) coll. pers., plus others.

December 1989 to February 1990

You send me Somethin' else (Jap)5520 [CD]
You don't know what love is -
Bye, blackbird -
A prayer dance -
Inchworm -
With every breath I take -
What is this thing called love? -
My funny Valentine

Don't waste your time

Extensions

Autumn leaves

### The Manhattan Project

**The Manhattan Project**: Wayne Shorter (ts,sop) Michel Petrucciani (p) Gil Goldstein, Pete Levin (synt) Stanley Clarke (b) Lenny White (d) Rachelle Ferrell (vcl)

New York, December 16, 1989

<table>
<thead>
<tr>
<th>Track</th>
<th>Label/Release</th>
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</thead>
<tbody>
<tr>
<td>Old wine, new bottles</td>
<td>Blue Note CDP7-94204-2 [CD]</td>
</tr>
<tr>
<td>Dania</td>
<td>-</td>
</tr>
<tr>
<td>Michel's waltz</td>
<td>-</td>
</tr>
<tr>
<td>Stella by starlight</td>
<td>-</td>
</tr>
<tr>
<td>Goodbye porkpie hat</td>
<td>-</td>
</tr>
<tr>
<td>Virgo rising</td>
<td>-</td>
</tr>
<tr>
<td>Nefertiti</td>
<td>-</td>
</tr>
<tr>
<td>Summertime</td>
<td>-</td>
</tr>
<tr>
<td>Autumn leaves (rf vcl)</td>
<td>Blue Note 8-27820-2 [CD], (E)8-53231-2 [CD], Somethin' Else (Jap)TOCJ-5520</td>
</tr>
</tbody>
</table>

### Haru

**The Galactic Age**: Haru With Wayne Shorter: Wayne Shorter (sop) Rob Schwimmer (p,synt) Haruhiko Takauchi (g) Koji Ohneda (b) Jeff Andrews (el-b) Danny Gottlieb (d) Arto Tuncboyaci (vcl,perc)

New York, 1990

<table>
<thead>
<tr>
<th>Track</th>
<th>Label/Release</th>
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</thead>
<tbody>
<tr>
<td>IO [New age groove]</td>
<td>Manhattan CDP7-80363-2 [CD]</td>
</tr>
<tr>
<td>Wayne Shorter (sop) Haruhiko Takauchi, Rob Schwimmer (synt)</td>
<td>-</td>
</tr>
</tbody>
</table>
Odyssey episode Manhattan CDP7-80363-2 [CD] New York, 1990
Wayne Shorter (sop,ts) Rob Schwimmer (p,synt) Haruhiko Takauchi (g,synt) Jeff Andrews (el-b)
Danny Gottlieb (d)

Takion Manhattan CDP7-80363-2 [CD]
New York, 1990
Arto Tuncboyaci (vcl,perc) added

Nebula Manhattan CDP7-80363-2 [CD]

Andrea Marcelli

Wayne Shorter (sop) Mitchel Forman (p,synt) Allan Holdsworth (el-g,synthaxe) John Patitucci (el-b) Andrea Marcelli (d,synt)
Los Angeles, Rome & Massa, Italy, 1990

Final project Verve Forecast 843652-2 [CD]
Wayne Shorter (sop) Mitchel Forman (p) Allan Holdsworth (el-g,synthaxe) John Patitucci (b) Andrea Marcelli (d,cl,cga,synt) Alex Acuna (timb,cowbells)
Los Angeles, Rome & Massa, Italy, 1990

Love remembered Verve Forecast 843652-2 [CD]

Jim Beard

Wayne Shorter (sop) Lenny Pickett (Eb-cl,ts) Jim Beard (synt) Bob Mintzer (b-cl) Batundi Pano (b) Ben Perowsky (d) Mino Cinelu, Raphael Ican (perc)
Stamford, CT., May-June 1990

Parsley trees CTI 847-926-2 [CD]
Jim Beard (synt) Wayne Shorter (sop) Bob Mintzer (fl,b-cl) Lenny Pickett (Eb-cl) Jon Herington (g) Anthony Jackson (contrabass-g) Dennis Chambers (d) Don Alias (perc)
Stamford, CT., May-June 1990

Holodeck waltz CTI 847-926-2 [CD]
Wayne Shorter (ts,sop) Jim Beard (p,synt) Jon Herington (g) Anthony Jackson (contrabass-g)
Kenny Aronoff (d) Don Alias (perc)

Stamford, CT., May-June 1990

Long bashels

**Paolo Rustichelli**

Capri: Miles Davis (tp-1) Wayne Shorter (ts-4,sop-4) Herbie Hancock (p-2) Paolo Rustichelli (synt,comp) Carlos Santana (g-3) Andy Summers (g-5) Joe "Foley" McCreary (g) Benny Rietveld (b) Ricky Wellman (d) Munyungo Darryl Jackson (perc)

Paolo Rustichelli's home, Rome, June, 1990

Femmes

Bold man (2) -
Isle of Capri (1) -
Merkel (4) -
Bokrug (4,5) -
Full moon (3) -
El topo (4,5) -
The bridge -
Black plastic (4) -
Isle of Capri (reprise) (1) -

Note: (4) Wayne Shorter's tracks added in Los Angeles.

All above titles also on Verve Forecast (Jap)POCJ-1150 [CD].

**Masahiko Satoh**

Randooga: Ray Anderson (tb) Wayne Shorter, Kohsuke Mine, Kazutoki Umezu (sax) Masahiko Satoh (keyboards) Takayuki Hijikata (g) Akira Okazawa (el-b) Alex Acuna (d) Nana Vasconcelos, Midori Takada (perc)

Live "Live Under the Sky '90", Tokyo, July 28 & 29, 1990

Seine dragging song

Epic/Sony (Jap)ESCA-5171 [CD]
The king behind the mask -
Sutemaru -
Well digger's song -
Tanokuro-bushi -
Ussan-utpopo -
Seeding down -

**Bahia Black**

*Ritual Beating System*: Wayne Shorter (sop) Henry Threadgill (fl) Herbie Hancock (p,prepared-p) Bernie Worrell (org) Carlinhos Brown (g,perc,vcl) Olodum (d) : Bartolomeu P. Nunes (d,ldr) Luiz C.S. Alves, Jose De Souza, Antonio Carlos S. Brito, Gilmarino M. de Andrade, Jose Carlos Dos Santos, Luis C. Moreira, Edilson Da Silva Neiva, Luis C.M. Monteiro (d) Tony "Funky Drummer" Walls (d,metal) Larry Wright, David Chapman (buckets)

New York & Brooklyn, c. 1991

Retrato calado

Capitao do asfalto -
The seven powers -
Uma viagem del baldes de Larry Wright -
Olodum -
Guia pro congal -
Gwagwa o de -
Follow me -
Nina in the womb of the forest -

**Robertinho Silva**

Wayne Shorter (sop) Luiz Avellar (keyboards) Zeca Assumpcao (b) Alphonso Johnson (el-b) Robertinho Silva (d) Frank Colon (cga,efeitos) Vanderlei Silva (perc)

Berkeley, CA, 1991

Speak no evil

Milestone MCD-9220-2 [CD]
**Haru**

Wayne Shorter (sop,ts) Haruhiko Takauchi (synt) Rob Schwimmer (keyboards) Dr. Steven Hawking (message)

New York & Los Angeles, CA., April & May 1991

At least 10 billion stars like our sun

Manhattan CDP7-80363-2 [CD]

Wayne Shorter (sop,ts) Rob Schwimmer (keyboards) Haruhiko Takauchi (g,synt) Jeff Andrews (el-b) Danny Gottlieb (d) Arto Tuncboyaci (perc)

New York & Los Angeles, CA., April & May 1991

Until you remember

Manhattan CDP7-80363-2 [CD]

**Miles Davis**

Miles Davis (tp) Wayne Shorter, Bill Evans (sop) Kenny Garrett (as) Joe Zawinul (keyboards) Richard Patterson (el-b) Al Foster (d)


In a silent way (ws,jz only) (unissued) Warner Bros.

It's about that time -

Miles Davis (tp) Wayne Shorter (sop) Chick Corea (el-p) Dave Holland (b) Al Foster (d)


Footprints (unissued) Warner Bros.

Miles Davis (tp,keyboards) Bill Evans (sop) Jackie McLean, Kenny Garrett (as) Wayne Shorter, Steve Grossman (ts) Chick Corea (el-p) Deron Johnson (keyboards) John Scofield, John McLaughlin, Joe "Foley" McCreary (el-g) Dave Holland (b) Darryl Jones, Richard Patterson (el-b) Al Foster, Ricky Wellman (d)


Note: "Star people" announced as "Blues" and "In a silent way/It's about that time" as "In a silent way". Personnel shown above are from people who attended concert and differs from Europe 1 announcements.

**Helen Merrill**
Clear Out Of This World: Helen Merrill (vcl) acc by Tom Harrell (tp-1, flhn-1) Wayne Shorter (sop-2, ts-2) Roger Kellaway (p) Red Mitchell (b, vcl) Terry Clarke (d)

New York, July 31, & August 1 & 2, 1991

Out of this world (2) Antilles 314 512654-2 [CD], EmArcy 510691-2 [CD]
I'm all smiles (1) - -
When I grow too old to dream (1) - -
Soon it's gonna rain (1) - -
Willow, weep for me (2) - - EmArcy (Jap) PHCE-38 [CD]

Johnny Mandel

Glengarry Glen Ross: Wayne Shorter, David Sanborn (saxes) Dr. John, Georgie Fame, Shirley Horn, Al Jarreau, Little Jimmy Scott (vcl) Joe Roccisano Orchestra, Take 6, Bill Holman Big Band (groups) Johnny Mandel, Benny Golson, Bill Homan, Brad Dechter (arr.)

Film soundtrack, New York City and Los Angeles, 1992

Main Title Elektra 61384
You Met My Wife -
The Plot -
In the Car -
Don’t Sell to Doctors -
The Nyborgs -

Herbie Hancock

A Tribute To Miles: Wallace Roney (tp) Wayne Shorter (sop, ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)

Los Angeles, 1992

RJ Qwest W2-45059 [CD], (Jap) WPCP5794 [CD]
Little one - -
Pinocchio - -
Elegy
Eighty-one
Wallace Roney (tp) Wayne Shorter (sop,ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)
Live, "Berkeley Community Theatre", Berkeley, CA, September 19, 1992
So what
All blues

A Tribute To Miles Davis: Miles Davis Tribute Band: Wallace Roney (tp) Wayne Shorter (sop,ts) Herbie Hancock (p) Ron Carter (b) Tony Williams (d)
c. 1993
So what
R.J.
Little one
Pinocchio
Elegy
Eighty-one
All blues

Marcus Miller
David Sanborn (as) Wayne Shorter (ts) Marcus Miller (b-g,keyboards,perc program,b-cl)
Jonathan Butler (g) Lenny White (d) Don Alias, Paulinho da Costa (perc) Jason Miles (sound program)
Steveland
Marcus Miller (b-cl,b-g,keyboards) Wayne Shorter (ts,sop) Tony Williams (d) Eric Persing (sound program)
The king is gone
**Material**

*Hallucination Engine:* Wayne Shorter (sop,ts) Bernie Worrell (el-p,org) Jeff Bova (synt) Jonas Hellborg (g,el-b) Nicky Skopelitis (g,el-g,el-sitar,baglama,fairlight) Simon Shaheen (vln,oud) L. Shankar (el-vln) Bill Laswell (b,beats,loops,samples,etc.) William "Bootsy" Collins (space-b) Sly Dunbar (d kit) Fahim Dandan, Liu Sola, William S. Burroughs (voice) Jihad Racy (ney) Zakir Hussain, Trilok Gurtu (tabla) T.H. "Vikku" Vinayakram (ghatam) George Basil (qanoun) Michael Baklouk (daff,tamb) Aiyb Dieng (chatan,cga,perc)

Brooklyn, N.Y., 1994

*Black light*  
*Mantra*  
*Ruins [Submutation dub]*  
*Eternal drift*  
*Words of advice*  
*Cucumber slumber [Fluxus mix]*  
*(Medley :)*  
*The hidden garden*  
*Naima*  
*Shadows of paradise*

**Note:** All above titles also on Axiom (Jap)PHCR-1752 [CD].

**Milton Nascimento**

*Angelus:* Milton Nascimento (vcl,g) acc by Peter Gordon (fhr) Sandra Church (fl) Lou Marini (alto-fl) Phil Rodner (cl) Bob Mintzer (b-cl) Charles McCracken, Jr. (bassoon) Wayne Shorter (sax) Herbie Hancock (keyboards) Ron Carter (b) Pat Metheny (g) Benjamin Hudson (vln,concertmaster) Robin Rushman, Marilyn Reynolds, Eriko Sato-oei, Robert T. Shaw (vln) Louise Schulman, Nardo Poy, Liuh-wen Ting (viola) Richard Locker, Erik Friedlander, Joshua Gordon (cello) Donald Palma (b) Keith Underwood (b,fl,whistles) Lawrence Feldman (recorders) Robertinho Silva, Nana Vasconcelos, Jack DeJohnette (d)

New York, 1994

*Seis horas da tarde*  
*Warner Bros. 9 45499-2 [CD]*
Estrelada
De um modo geral
Angelus
Coisas de minas
Hello - goodbye
Sofro calado
Clube da esquina no. 2
Meu veneno
Only a dream in Rio
Qualquer coisa a haver com o paraiso
Vera Cruz
Novena
Amor amigo
Sofro calado

Note: All above titles also on Warner Bros. (Jap)WPCP-5777 [CD].

**Wayne Shorter**

*High Life*: Wayne Shorter (sop,as,ts,bar) Rachel Z (p,synt,sound design,sequencing) David Gilmore (g) Marcus Miller (b-g,b-cl,rhythm programs) Will Calhoun (d) Terri Lyne Carrington (d-1) Lenny Castro, Airto Moreira (perc) Munyungo Darryl Jackson, Kevin Ricard (perc-1) David "The Cat" Ward (sound design) + the following musicians on (2) (and possibly other tunes: Jon Lewis, Rob McGregor (tp) Steven Holtman, Robert Payne (tb) Daniel Kelley, Joseph Meyer, Brad Warnaar (fhr) Linda Muggeridge, Leslie Reed (eng-hrn) Kazue McGregor, Annarenee Grizell, Sarah Weisz (fl) Emily Bernstein, Ralph Williams (cl) Gary Bovyer, Lorin Levee (b-cl) Joyce Kelley-Clark (oboe) Ronald Jannelli (bassoon) Julie Feves, Michele Grego (contra-bassoon) Bruce Dukov, Armen Garabedian, Suzie Katayama, Edith Markman, Sid Page, Michele Richards (vla) Robert Becker, Denyse Buffum, Ralph Fielding, Harry Shirinian, Evan Wilson, Larry Corbett (viola)

North Hollywood, CA, 1995

Children of the night Verve 314-529224-2 [CD]
At the fair
Maya
On the milky way express
Pandora awakened
Virgo rising
High life
Midnight in Carlotta's hair (1)

Black swan [In memory of Susan Portlynn Romeo] (2)

Note: All above titles also on Verve (Jap)POCJ-1287 [CD].

**Holly Cole**

*Color And Light: Jazz Sketches On Sondheim*: Holly Cole Trio: Holly Cole (vcl) acc by Wayne Shorter (sop-1) Aaron Davis (p) Oscar Castro-Neves (g-2) David Piltch (b)

New York & Los Angeles, 1995

Losing my mind (1)  
*Sony Classical SR66566 [CD]*

Children and art (2)  

Note: Other titles by other leaders.

**John Scofield**

*Quiet*: Wayne Shorter (ts-1) John Scofield (g) Steve Swallow (b) Bill Stewart (d-2) Duduka Da Fonseca (d-3) with Randy Brecker (tp,flhm) John Clark, Fred Griffen (fhr) Charles Pillow (alto-fl,eng hrn,ts) Lawrence Feldman (alto-fl,fl,ts) Roger Rosenberg (b-cl-3) Howard Johnson (tu,bar-2)

New York, April 3-6, 1996

After the fact (2)  
*Verve 314-533185-2 [CD]*

Tulle (3)  

Away with words (1,2)  

Hold that thought (2)  

Door #3 (1,3)  

Bedside manner (3)  
Rolf and the gang (2)  
But for love (1,2)  
Away (2)  

Note: All above titles also on Verve (Jap)POCJ-1343 [CD].

**J.J. Johnson**

**Heroes**: Don Sickler (flhrn-1) J.J. Johnson (tb) Dan Faulk (sop,ts) Wayne Shorter (ts-2) Renee Rosnes (p) Rufus Reid (b) Victor Lewis (d)

New York, October 1-4, 1996

Carolyn (in the morning)  
Ten-85  
Thelonious the onliest  
Vista  
In walked Wayne (2)  
Better days  
Blue and green (1)  
Blue train  
Carolyn (in the evening)  

**Herbie Hancock**

1 + 1: *Herbie Hancock/Wayne Shorter*: Wayne Shorter (sop) Herbie Hancock (p)

Los Angeles, 1997

Meridianne - a wood sylph  
Aung San Suu Kyi  
Sonrisa  
Memory of enchantment  

Verve 314-528864-2 [CD]  
Verve 314-537564-2 [CD]
Visitor from nowhere
Joanna's theme
Diana
Visitor from somewhere
Manhattan Lorelei
Hale-Bopp, hip-hop

**T.S. Monk**

Don Sickler, Laurie Frink (tp) Eddie Bert (tb) Wayne Shorter (sop, ts) Willie Williams (ts) Bobby Porcelli (bar) Ronnie Mathews (p) Ron Carter (b) Howard Johnson (tu) T.S. Monk (d)

New York, February 6-27, 1997

Crepescule with Nellie

Don Sickler (tp) Eddie Bert (tb) David Amram (fhr) Bobby Porcelli (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

Boo Boo's birthday

Don Sickler, Virgil Jones (tp) Roy Hargrove (flhrn) Eddie Bert (tb) Willie Williams (sop) Bobby Porcelli (as) Roger Rosenberg (ts) Howard Johnson (bar) Ronnie Mathews (p) Gary Wang (b) T.S. Monk (d) Kevin Mahogany (vcl)

New York, February 6-27, 1997

Dear Ruby

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

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

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

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

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-ting

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 -

Wayne Shorter (sop) Stevie Wonder (hca) Herbie Hancock (p) Ira Coleman (b) Joni Mitchell (vcl)


Summertime Verve 314-557797-2 [CD]

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 Sadiq (vcl)

Santa Monica, CA, 2000

Power
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

Joe Zawinul

Mauthausen: Wayne Shorter (sop-1) Joe Zawinul (keyboards,comp) Frank Hoffmann (narration)
New York, 2000

Introduction to a true story
Organ of barbarism
The tragedy

Telarc CD-83534 [CD]
ESC EFA03666-2 [CD]
Life in the concentration camp
The orchestra
Interlude
Torture
The night
The executioners
The prayer
Saturday night in the camp
Wey doo
Sunday in the camp
Christmas 1944
Break out
No more no more
No more no more (1)
Mauthausen, in memoriam

**Wayne Shorter**

*Footprints Live!:* Wayne Shorter (ts-1,sop-2) Danilo Perez (p) John Patitucci (b) Brian Blade (d)

Live, Perugia, Italy, July 14, 2001

Ju (2) Verve 589679 [CD]

Live, Vitoria-Gastiez, Spain, July 20, 2001

Same Personnel

Sanctuary (1) Verve 589679 [CD]
Masqualero (1) -
Footprints (1,2) -

Live, Marseille, France, July 24, 2001
Same Personnel

Valse triste (1) Verve 589679 [CD]

Go (1) -

Aung san suu kyi (2) -

Atlantis (1) -

Alegria: Wayne Shorter (ts,sop,arr) Danilo Perez (p) John Patitucci (b) Brian Blade (d)

New York, 2002

Sacajawea Verve 543558 [CD]

She moves through the fair (ws arr) -

Capricorn II (ws arr) -

Stephan Taylor (oboe,eng-hrn) Frank Moreli (bassoon) Paul Dunkel (fl) Allan Blustine (cl,b-cl) Wayne Shorter (ts,sop,arr) Brad Mehldau (p) Charles Curtis (cello) John Patitucci (b) Brian Blade (d) Robert Sadin (cond)

New York, 2002

Serenata Verve 543558 [CD]

Orbits -

Lew Soloff, Chris Gekker (tp) Jim Pugh, Bruce Eidem, Papo Vasquez (tb) John Clark, Stewart Rose (hrn) Paul Dunkel (fl) Allen Blustine (cl,b-cl) Wayne Shorter (sop,arr) Danilo Perez (p) John Patitucci (b) Terri Lyne Carrington (d) Alex Acuna (perc) Robert Sadin (cond)

New York, 2002

Vendiendo alegria Verve 543558 [CD]

Jim Pugh, Papo Vasquez, Paul Dunkel, Allen Blustine out, Michael Boschen (tb) Marcus Rojas (tu) added, John Clark (hrn,alto-hrn)

New York, 2002

12th century carol Verve 543558 [CD]

Wayne Shorter (ts) Charles Curtis, David Garrett, Barry Gold, Gloria Lum, Daniel Rothmuller, Brent Samuel, Cecilia Tsan (cello) John Patitucci (b) Alex Acuna (perc) Robert Sadin (arr)
New York, 2002

Bachianas brasileiras no. 5

Bachianas brasileiras no. 5

Jeremy Pelt (tp) Jim Pugh, Steve Davis (tb) Wayne Shorter (ts,sop,arr) Chris Potter (ts,b-cl) Brad Mehldau (p) John Patitucci (b) Terri Lyne Carrington (d) Alex Acuna (perc)

New York, 2002

Angola

Angola

Wayne Shorter (ts) Brian Blade (d)

New York, 2002

Interlude

Interlude

Beyond The Sound Barrier: Wayne Shorter (ts,sop) Danilo Perez (p) John Patitucci (b) Brian Blade (d)

North America, Europe and Asia, November 2002-April 2004

Smilin' through

Verve 0602-49881-2815 [CD]

As far as the eye can see -

On wings of song -

Tinker bell -

Joy ryder -

Over shadow hill way -

Adventures aboard the golden mean -

Beyond the sound barrier -

Lionel Loueke

Karibu: Wayne Shorter (sop-2) Herbie Hancock (p-1) Lionel Loueke (g,vel) 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

**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 [CD]

Edith and the kingpin (tt vcl)
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)

**Wayne Shorter**

*Without A Net*: Wayne Shorter Quartet : Wayne Shorter (ts,sop) Danilo Perez (p) John Patitucci (b) Brian Blade (d) + The Imani Winds: Jeff Scott (fhr) Valerie Coleman (fl) Toyin Spellman-Diaz (oboe) Mariam Adam (cl) Monica Ellis (bassoon)

Live "Walt Disney Concert Hall", Los Angeles, December 8, 2010
Pegasus  
Wayne Shorter (ts,sop) Danilo Perez (p) John Patitucci (b) Brian Blade (d)  
Live, Europe, autumn 2011

Orbits  
Starry nights  
SS Golden Mean  
Plaza Real  
Myrrh  
Flying down to Rio  
Zero gravity to the 10th power  
(The notes) Unidentified flying objects
Appendix 1: List of Original Tunes and Compositions

The tunes contained within this list are arranged chronologically and by the album on which they appear. Of course, many of these tunes appear repeatedly throughout Shorter’s career often as retreatments of the original. Also, there are a number of tunes that Shorter has written but never recorded or published, many of which are housed at the Library of Congress in the copyright deposits. This list came out of research conducted using the United States Copyright Office’s online catalog as well as cross-referencing the discography with websites such as www.allmusic.com that list the composer credits for each tune by album.¹

¹“Wayne Shorter Copyright Catalog,” United States Copyright Office, Washington, DC. http://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?Search_Arg=shorter%2C+wayne&Search_Code=NALL&PID=cOx m8-OzERzfinj57tuerKL8umC7&SEQ=20140430144627&CNT=25&HIST=1
Wayne Shorter Tunes and Compositions

1956

Unrecorded
- Mambo Moderato
- Midget Mambo

1959

Unrecorded
- Short Snorter (with Horace Silver)

Kelly Great!
- Mama G (Later labeled as Nellie Blye on Live in Europe 1959 and as April Jamming on Drums Ablaze from 1960)
- Sydney

Introducing Wayne Shorter
- Blues a la Carte
- Harry’s Last Stand
- Down in the Depths
- Pug Nose
- Black Diamond

Africaine
- Africaine
- Lester Left Town

The Birdland Story
- Suspended Sentence

1960

Unrecorded
- Running Brook
- Songs of the Century (with Horace Silver and Ronnell Bright)

The Big Beat
- The Chess Players
- Sakeena’s Vision

The Young Lions
- Scourin’
- Seeds of Sin
• Peaches and Cream

*Art Blakey and the Jazz Messengers*
• Noise in the Attic
• Sleeping Dancer Sleep On
• Sincerely Diana
• Giantis

*Meet You at the Jazz Corner of the World*
• The Summit

*Second Genesis*
• Pay As You Go
• Second Genesis
• Mr. Chairman
• Tenderfoot
• The Albatross

1961

*Pisces*
• United
• Ping Pong
• It’s a Long Way Down

*Roots and Herbs*
• Roots and Herbs
• The Back Sliders
• Look at the Birdie
• Mastermind

*The Witch Doctor*
• Joelle
• Those Who Sit and Wait

*The Freedom Rider*
• Tell it Like it Is
• El Toro

*Ready for Freddie*
• Marie Antoinette

*Mosaic*
• Children of the Night
Wayning Moments
- Devil’s Island
- Dead End
- Powder Keg
- Callaway Went That-A-Way

Buhaina’s Delight
- Backstage Sally
- Contemplation
- Reincarnation Blues

1962
Unrecorded
- “D” Waltz
- Original Selections

Caravan
- This is for Albert
- Thermo

1963

Ugetsu
- Eva
- On the Ginza
- One by One

1964
Unrecorded
- Free Fall
- Sticky Stuff

Free For All
- Hammer Head

Night Dreamer
- Armageddon
- Black Nile
- Charcoal Blues
- Night Dreamer
- Oriental Folk Song
- Virgo
Juju
- Deluge
- House of Jade (with Irene Shorter)
- Juju
- Mahjong
- Twelve More Bars to Go
- Yes or No

Indestructible
- It’s a Long Way Down
- Mr. Jin

Speak No Evil
- Dance Cadaverous
- Fee Fi Fo Fum
- Infant Eyes
- Speak No Evil
- Witch Hunt

1965
Unrecorded
- Edda
- Mass ‘65
- Wildflower
- Burial for a Belle
- Pawn
- Susurus
- Message from Sol
- Tartar
- No Minors Allowed

The All Seeing Eye
- The All Seeing Eye
- Chaos
- Face of the Deep
- Genesis

E.S.P.
- E.S.P.
- Iris

The Gigolo
- Trapped
The Soothsayer
- The Soothsayer
- Lost
- Angola
- The Big Push
- Lady Day

Et Cetera
- Etcetera
- Penelope
- Toy Tune
- Indian Song

1966

Unrecorded
- Venus di Mildew (lyrics later added by Joan Hill)

The Soul Man!
- Tom Thumb

Miles Smiles
- Dolores
- Orbits

Adam’s Apple
- Footprints
- Adam’s Apple
- Chief Crazy Horse
- El Gaucho
- Teru

1967

Nefertiti
- Fall
- Nefertiti
- Pinocchio
- Capricorn
- Sweet Pea
- Water Babies

Sorcerer
- Limbo
- Masqualero
• Prince of Darkness
• Vonetta

Schizophrenia
• Go
• Miyako
• Playground
• Schizophrenia

The Procrastinator
• The Procrastinator

1968

Miles in the Sky
• Paraphernalia

Miles Davis and Gil Evans Orchestra
• Antigua

Miles Davis Quintet
• Sanctuary

1969

Unrecorded
• Universe

Super Nova
• Super Nova

1970

Odyssey of Iska
• Wind
• Storm
• Calm
• Joy

Moto Grosso Feio
• Moto Grosso Feio
• Montezuma
• Antiqua
• Iska
1971

*Weather Report*
- Umbrellas (with Josef Zawinul and Miroslav Vitous)
- Milky Way

*I Sing the Body Electric*
- The Moors

1972

*Live in Tokyo* (Weather Report)
- Surucucu

1973

*Sweetnighter*
- Non-Stop Home

1974

*Mysterious Traveller*
- Blackthorn Rose
- Mysterious Traveller
- Scarlet Woman (with Josef Zawinul and Alphonso Johnson)

*Native Dancer*
- Beauty and the Beast
- Diana
- Ana Maria

1975

*Man Child*
- The Traitor

1976

*Black Market*
- Three Clowns

*Heavy Weather*
- Harlequin
- Palladium
1978

Unrecorded
  • I Will Listen (Recorded later at some point by pianist Jeff Presslaff)

Mr. Gone
  • The Elders

1979

“8:30”
  • Brown Street (with Josef Zawinul)
  • Sightseeing

1980

Night Passage
  • Port of Entry

1981

Unrecorded
  • Twin Dragon

1982

Weather Report
  • Dara Factor Two (with Josef Zawinul and Jaco Pastorius)
  • When It Was Now

1983

Unrecorded
  • Ballad (aka Ballad for Zawinul; later recorded by Toninho Horta in 1987)

Procession
  • Plaza Real
  • The Well

Domino Theory
  • Predator
  • Swamp Cabbage

1984

Live in Tokyo (Weather Report)
- Endangered Species

*Sportin’ Life*
- Face on the Barroom Floor
- Pearls on the Half Shell

**1985**

Unrecorded
- Grapevine
- See-Saw-C
- Iggely-Wiggely
- Boneapart

*Atlantis*
- Shere Khan, the Tiger
- Atlantis
- The Three Marias
- The Last Silk Hat
- When You Dream
- Who Goes There!
- Criancas
- On the Eve of Departure

*The Other Side of ’Round Midnight*
- Call Sheet Blues (with Herbie Hancock, Ron Carter, Billie Higgins, and Dexter Gordon)

**1986**

*Phantom Navigator*
- Condition Red
- Mahogany Bird
- Remote Control
- Yamanja
- Forbidden, Plan-It!
- Flagships

*Power of Three* (Michel Petrucciani)
- Power of Three

**1987**

*Joy Ryder*
• Joy Ryder
• Cathay
• Over Shadow Hill Way
• Anthem
• Causeways
• Daredevil
• Someplace Called “Where” (with Dianne Reeves and Richard A. Cummings)

1988

*Live at the 1988 Montreux Jazz Festival* (Carlos Santana)
• Ballroom in the Sky

1989

Unrecorded
• O, Americano

*The Manhattan Project* (The Manhattan Project)
• Virgo Rising

1990

Unrecorded
• Under the copyright deposits of Erik Kolfat, there is a tune acknowledged to be written by Wayne Shorter, but its title is not listed.
• Beans Talk

1991

*Ritual Beating System* (Bahia Black)
• The Seven Powers (with Herbie Hancock and Olodum)

1994

*Hallucination Engine* (Material)
• Black Light

1995

*High Life*
• At the Fair
• Maya
• On the Milky Way Express
• Pandora Awakened
• High Life
• Midnight in Carlotta’s Hair
• Black Swan (In Memory of Susan Portlynn Romeo)

1997

1+1: Herbie Hancock/Wayne Shorter
• Visitor from Nowhere (with Herbie Hancock)
• Aung San Suu Kyi

2002

Alegria
• Capricorn II
• Interlude
• Sacajawea
• She Moves Through the Fair

Beyond the Sound Barrier (Recordings are from live performances from between November 2002 and April 2004. All tunes are from that timeframe.)
• Adventures Aboard the Golden Mean
• As Far as the Eye Can See
• Beyond the Sound Barrier
• On Wings of Song
• Tinker Bell

2006

Terra Incognita (Recorded by the Imani Winds in 2010)
• Terra Incognita

2010

Unrecorded
• Lotus

2013

Without a Net
• Pegasus
• S.S. Golden Mean
• Starry Night
• (The Notes) Unidentified Flying Objects (with Brian Blade, Danilo Perez, and John Patitucci)
Appendix 2: Wayne Shorter Chronology

The Wayne Shorter chronology is simply a timeline of significant events that have occurred during his life. This appendix best serves as an accompaniment to part one of this thesis.
Appendix 3: Census Pages

In doing the research for Wayne Shorter’s family records, I consulted Ancestry.com. In so doing, I found a number of census records that I was able to trace back to the year 1880. There is still some work to be done on this I believe, especially considering Shorter’s mother’s records remain elusive. Nevertheless, in this appendix, there are four census sheets from the years 1880, 1910, 1920, and 1940.
<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Gender</th>
<th>Race</th>
<th>Color</th>
<th>Occupation</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Doe</td>
<td>40</td>
<td>Male</td>
<td>White</td>
<td>Light</td>
<td>Farmer</td>
</tr>
<tr>
<td>Jane Smith</td>
<td>30</td>
<td>Female</td>
<td>Black</td>
<td>Dark</td>
<td>Teacher</td>
</tr>
<tr>
<td>Mike Brown</td>
<td>50</td>
<td>Male</td>
<td>Hispanic</td>
<td>Medium</td>
<td>Engineer</td>
</tr>
<tr>
<td>Sarah Garcia</td>
<td>25</td>
<td>Female</td>
<td>Latin</td>
<td>Light</td>
<td>nurse</td>
</tr>
<tr>
<td>Robert Johnson</td>
<td>45</td>
<td>Male</td>
<td>African</td>
<td>Dark</td>
<td>construction worker</td>
</tr>
</tbody>
</table>

Enumerated by [Name] on the [Date] day of [Month], [Year].

[Signature]
Appendix 4: Interviews

The first interview contact that I made was with bassist John Patitucci. Mr. Patitucci agreed to talk with me, but his tour schedule and my schedule never quite matched up. Next, I contacted Robert Sadin who conducted a number of Shorter’s orchestral works as well as produced a few of his albums. Sadin teaches in New York City, but he was not available to speak with me. I was able to contact members of the Imani Winds who were gracious enough to speak to me about their collaboration with Shorter. Ms. Miriam Adam, the clarinetist for the group, granted me a phone interview that was very helpful to my research.

I also reached out to Crystal Mitchell, MSPA, PA-C for her professional insight on the health issues with Shorter’s daughter Iska as well as his brother Alan. Mrs. Mitchell is my sister-in-law and currently works for a family practice in Hinton, West Virginia.

Furthermore, though it was not recorded due to it being an impromptu meeting, I was able to talk to one of Shorter’s extended family members, Kennis Fairfax, who currently teaches at Arts High School in Newark, NJ.
Interview with Miriam Adam

Our first call, which was to be done by Skype, was interrupted due to Wi-Fi issues, so I had to call her back on my cell. At the time, I was on a break from work and was squeezing the interview in. My employer gave me ample time, but it turned out that Ms. Adam answered multiple questions in one response. Therefore, the interview is short in length but high in quality of information. The recording begins shortly after the second call was connected.

Jason Mitchell: Yeah, sorry about that. I work at a scuba diving shop a couple days a week down on West 43rd Street, and our Wi-Fi isn’t cooperating today for some reason.

Miriam Adam: Oh, okay.

JM: Yeah. Um, ok so first of all, is it ok if I record our conversation?

MA: Sure.

JM: Ok. That way I can go back to it later. So, obviously I’m talking about Wayne Shorter. How did the collaboration between the Imani Winds and Wayne start?

MA: It started when we were out in Lahoya, California, and there was a presenter there who had commissioned him to write a string quartet, but then thought differently after she heard us and asked him if he would consider writing us a woodwind quintet. Which he did after learning about who we were, and that started this wonderful relationship. I think that was about 2007.

JM: Uh huh.

MA: So, we premiered the piece, and he was there. Shortly after he began asking us if we would be interested in going on tour with him, and we started booking.

JM: Oh! What was the name of the piece that he was commissioned for?

MA: He wrote Terra Incognita.

JM: Oh ok. I know that work. So you guys have worked with other jazz artists before. I think Paquito D’Rivera. Is that correct?
MA: Yes, Paquito, Stephan Harris, Jason Moran. Um...Steve Coleman.

JM: Cool. Steve Coleman would be interesting. I need to check that out. What was it like to work with Wayne compared to some of the other jazz artists you’ve worked with?

MA: Well, he’s a force of nature and he sort of exists on a different level beyond all of us in a lot of ways. You know, at first it was very daunting, and we were so excited because he also felt this camaraderie with us that I knew he didn’t always have with other musicians...at least that we had heard. And he allowed us to take the music on the page, off the page and allowed us to recreate the roadmap for any given piece and to stop and improvise or re-orchestrate things. And it really opened up our minds on how music is conceived and created and also how it can be interpreted. So, it was mind blowing in a lot of ways and we always... During that period that we toured with him extensively, you know, our own music was very much affected. We couldn’t just play a piece straight down. We always thought about how we could alter it and enhance it and not just take what the composer had done at face value. So, it was exhilarating. It was really neat. And his quartet works as a very well-oiled machine in a lot of ways even though they’re pure improv. Their communication really helped us to learn how to communicate and our ears to develop in new ways and harmony... (The phone call became weak and the recording becomes jumbled in the last part of her sentence.)

JM: Sure! Cool! So were there any type of rehearsals for any of the tour material or even Pegasus, the piece that...I guess you recorded that in LA earlier last year?

MA: Yeah. That was at Disney Hall I think, but I’m not sure that that was the exact recording that was used for that specific...I think ultimately it might have been a collection of the different concerts we played over the years.

JM: Yeah?
MA: But we played *Pegasus, Three Marias, Prometheus Unbound, Terra Incognita*, and all those pieces, of course, had a lot of rehearsal. All the parts were written out, and each piece would be, you know, twelve pages long.

JM: Right.

MA: And we would rehearse all kinds of stuff for hours and hours just playing together just trying to get certain things really... And, you know, it would be what was on the page. It would always be a (chuckle), you know, whole new creation.

JM: Right, Right.

MA: And then in the concert, you know, it may or may not happen. The famous quote was we never knew how a piece was going to start, how... if it would just start 1, 2, 3, 4, go or if he would do some intro. Brian Blade said one time, “The mystery shall soon reveal itself.” (Laughs)

JM: (Laughs)

MA: Which it didn’t always reveal itself. So we definitely learned along the way.

JM: Wow. Did he give any type of specific... You said he allowed certain types of creative freedoms for you guys in the quintet. Was he specific on any of the things he did or did not want within that freedom that he gave you guys, or was it more of a trial and error?

MA: He definitely... It was trial and error, and, you know, now in retrospect we think about maybe us being a little too rambunctious with some of our freedoms that he gave us.

JM: Yeah?

MA: You know, we look back and say well maybe we wouldn’t do it the same but at the same time he loved the spontaneity, he loved when we went beyond what was thought of us.

JM: Right.
MA: But he…just watching him play you always notice when too much was too much. He would back off. If he wasn’t playing a lot while the band was playing, then you knew he was listening. He didn’t feel like he, you know…he never plays just to play. He always wanted whatever that came out of his saxophone to be necessary and communicative.

JM: Right.

MA: So, sometimes, you know, we were more daring than others, but it was…you know, you could tell it was such a different level than when just a (inaudible) quartet played. So, even when we played, even our added atmospheric, you know, music making was particular to what he wanted to do at that point in time. And I think that’s indicative of who he is as a musician, and that’s always what he’s been trying to do career wise and project wise at that point in time. He doesn’t like to go back to things.

JM: Yeah.

MA: He likes to always move forward with concepts and strategies.

JM: Yeah, that’s one thing I’ve found interesting about his work is how many times he has revisited pieces from his past. I mean like “Orbits,” he has recorded three different times, and each different one is very, very distinctive, based on, you know, what he’s doing at that time. So, that’s really interesting.

MA: Right.

JM: Was it challenging for you or the Imani Winds to sort of embrace that kind of environment or did it come fairly natural to you guys?

MA: A couple of us improvise, so it was more natural in some ways to improvise.

JM: Sure.
MA: But for the others it definitely was. Like everybody wanted to have, you know, “What do you mean we can do this as many times as we want? How many times do we repeat the four bars?”

JM: Right.

MA: Or “Where do we start? Was that a C# or a D#? What do you want?” You know, the desire to be super precise, because as conservatory musicians, that’s what you’re trained to do. You don’t leave things up to chance and up to chance for the audience to wonder if what you’re doing is correct.

JM: Right.

MA: And so there is no right or wrong in his world. But that was hard for us to conceptualize, and again, the flood gates are open. (Chuckles) It’s like Pandora’s Box.

JM: Right. (Chuckles.)

MA: So we embraced it pretty quickly after that, but each time that we went on the road with him, we had to break off and do our own thing and then we went back and rejoined him. It took us awhile to kind of reset our heads to his kind of deeper playing. You know, the way that he listens, because it relies so much on your sixth sense and not on your musical sense.

JM: Sure. Going back to what was written on the page and that kind of environment, I read a *Downbeat* article in doing some of my research, and the author actually calls Wayne’s new style of writing “comprovisation.” Where you can’t really tell what’s composed and what’s improvised. It’s interesting to me…I mean, obviously, I have a background in the music, but even for me, just to listen to the music, it’s very difficult to figure out what’s composed and what’s improvised.
MA: Oh, it’s all improvised! I mean, it’s 100% improvised! But he has tunes that he has written over the years that is woven in, you know. It’s kind of like when you read graffiti. You can’t really tell what the words are or what the letters are, but you know it says something.

JM: Yeah!

MA: And some people have the ability to see those letters right away, and a lot of people who know Wayne’s music in its pure form are able to distinguish it, but…and it’s always telling when you go…when we would go to concerts and they would just play what sounded like clouds and bubbles, you know, just very like esoteric chatter between them.

JM: Sure.

MA: And then he would just play one or two notes and the crowd would just go absolutely crazy because they would recognize what they were actually building up toward or quoting. So it’s the canvas that he’s always trying to paint a new picture every time, you know, with a different subject. So, the improv is always, to me like…you know I really call them the forces of nature, earth, wind, fire, and water, and they would take different shapes and forms and how they interact with each other. And there’s nobody like Brian Blade. He’s the glue.

JM: Mmm.

MA: He’s the glue that, to me, was like the wind. He would dictate where the fire moves, where the water ended up, where the earth laid.

JM: Wow.

MA: He’s really like the puppet master in a lot of ways.

JM: Wow that’s interesting. In part of my research, I’ve been sort of comparing the way Wayne works with his bands now with the way that Miles Davis worked with his quintet in the mid to late 60s. There’s actually…it seems to me like there’s a lot of correlations. I don’t know if you
know much about Miles’s quintet at that time, but it’s sort of interesting that you draw that
correlation to Brian Blade. Because it was sort of Herbie, Herbie Hancock, and Tony Williams
that sort of did the same thing in Miles’s group during that time period.

MA: Sure! Yeah! He’s always liked dynamic drummers. I mean he worked with Terri Lyne in
his quartet for a while and then Brian. You know, it’s like if these guys can’t play together, then
they don’t play together. That’s the thing about his quartet, it’s character driven.

JM: Right. Hmm. Going back to something we were discussing earlier, talking about the Imani
Winds and some other jazz artists including Wayne. What do you think it is about the Imani
Winds that sort of lends itself to fit well in that type of context?

MA: Yeah. I mean in a non-traditional sense, I think a woodwind quintet is not normally meant
to do these types of collaborations.

JM: Sure.

MA: But I think the Imani Winds is more again character driven, because we are five individuals
with very distinct desires and talents, and together we make this other entity. And because
everyone’s cultural background lends…you know, Valerie loves gospel and R&B and 80s music.
The bassoonist loves Prince and, you know, Jeff loves Earth, Wind, and Fire. Everybody has this
kind of soul and tastes in music that’s not necessarily classical in abilities for us to play on our
instruments, and this work with non-classical players has been pretty natural from day one. And
with each style and each genre we try to dive in and get a real feel and go as authentic as we can
go. Now that being said, we’ve always realized that we’re not jazz musicians, and that is not
what we try to do and we don’t even try to fake it, you know.

JM: Right.
MA: We just try to use our strengths but also our open mind to create new sounds, create new collaborations and a new synergy.

JM: Yeah. That’s great. Just trying to think if we’ve covered some of the stuff I was wanting to talk to you about. This is sort of going in a different direction. Could you tell me a little bit about how the Imani Winds came to be as their own group, not necessarily with regards to Wayne?

MA: Sure. The Imani Winds kind of got together like a boy band in the sense that we didn’t really know each other and we were all off doing different things. I knew the flute player from Aspen music festival and the bassoon and oboist knew each other from Oberlin. None of us knew Jeff, but we got together because the flute player had this idea of putting together this group of musicians of color and to play music that was beyond the European classical tradition.

JM: Sure.

MA: So she got us all together and (inaudible) loved the idea and we felt the same, but when it came to gigs, if you weren’t making money, no one was interested. But very quickly we realized that this is something sort of special that we have and we should pursue it. It’s almost like it kind of took hold of us from day one without us realizing. It was a quiet virus. Over the years we’ve realized that the quintet is now stronger than us, because we’ve put so much into it and the individuals even are, not that people are replaceable, it’s just that this ensemble, this entity, is now built to such a place that it will live beyond us if we want.

JM: Sure. So do you have any future projects for you guys on your own? I know you just got back from the European tour. How did that go, by the way?

MA: It was great! We’ve playing a lot more European theatres and it’s been great. We had a great audience there, a great reception. So we’ll probably be doing a lot more of it. We do have a, well something that might be of interest to you is we do have three sextets coming up in the
next year and a half that are piano plus wind quintet which is a genre that is kind of…it’s a highly desired genre collaboration to do but there’s not that music that’s well written.

JM: Right. Yeah.

MA: You know a couple pieces like Francis Poulenc (inaudible). We decided to…first Chick Corea wanted to write a piece for us, and we said, “Well don’t just write it for us. Write it for piano plus winds.” So that’s going to happen in a few seasons, ’15–’16 probably. And then Vijay Iyer wanted to write a piece as a part of a commission that he got before he got the MacArthur Grant, so that’s going to happen in the spring of ’14. Also, Jason Moran is writing a sextet for the spring of 2014. We’re really excited to have this repertory in the mix. It’s kind of needed.

JM: Yeah. That sounds great. I’ll still be around. Hopefully, I’ll get to hear some of that while I’m still in the area. Excellent. Well, I do appreciate you taking the time to talk to me. I don’t think…I can’t think of any other questions right off. Is it ok if I email you if I think of any other questions?


JM: I do appreciate your time. Thank you so much!

MA: No problem! Good luck with your thesis!

JM: Thank you! And thank the rest of the Imani Winds for allowing me to incorporate you guys. I’m trying to cover as much as I can, and the Imani collaboration is sort of a…I mean it’s one of the larger things that has happened in Wayne’s modern career, so I couldn’t imagine trying to do a thesis without including that. I do appreciate it.

MA: Likewise. Thank you for wanting to include us.

JM: Okay Miriam. It was great talking with you. If I think of anything I’ll email you.

Interview with Crystal Mitchell

Before calling Mrs. Mitchell, I had contacted her via SMS text message to warn her that I was calling.

Crystal: Ok, so you had questions?

Jason: Yeah, yeah. So, there’s a couple issues in my thesis that I’m trying to figure out. First, so the guy that I’m writing about, his daughter, who was born in ’69 had a tetanus vaccine when she was young. Something happened with it. She had some type of adverse reaction with it, and she ended up getting brain damage from it. She became susceptible to seizures, and eventually it led her death about fourteen years later. I didn’t know, and none of the sources that I have are medical, so I wasn’t really sure of what kind of thing was going on.

CM: She had an adverse reaction to what?

JM: A tetanus vaccine.

CM: Oh yeah, yeah. That can happen.

JM: What does it do? I mean, what happens with the vaccine that causes that?

CM: Well, my best guess, I mean every situation could be different, but my best guess is that she went into some sort of anaphylaxis reaction, and she, during the reaction, lost oxygen to the brain for a prolonged period of time while they were trying to resuscitate her. And that’s what caused the damage.

JM: Gotcha. And so that damage could have eventually led to her death or complications that would have led to her death?

CM: Oh absolutely.

JM: OK. Yeah that would make sense. Some of the sources that I have say that her mother apparently called Wayne crying because their daughter, Iska, apparently her face was turning blue and she rushed her to the hospital.
CM: Yeah, I bet that’s what happened.

JM: Ok. The other question is what could cause a ruptured aorta in a fifty-six year old man?

CM: The most common cause is an aortic aneurism, and an aneurism is like a ballooning of your aorta.

JM: Ok.

CM: And that and being a man in general. High blood pressure, high cholesterol, and alcohol intake, smoking, and if that aorta gets to be particularly greater than five centimeters, all that pressure that goes through there all the time could make the aorta rupture if it’s not furtively fixed.

JM: Ok.

CM: If it ruptures, it’s seconds, minutes to death.

JM: Is there anything about the man being a 56 year old African American that would cause some type of medical predisposition? I know that sickle cell anemia is a common issue.

CM: Well, yes because they tend to be a little bit more of a risk for high blood pressure. Not so much for atherosclerotic disease itself, but for high blood pressure, which is a big risk factor. So, it could’ve had something to do with it. I’m not sure if there was a smoking history, but that’s probably one of the biggest single risk factors for aortic aneurisms.

JM: Ok. Cool. I know he drank, but I’m not sure if he smoked. I’m sure he did. It was during a time period when a lot of people did. Back in the 70s.

CM: Yeah. It just wasn’t thought anything of.

JM: Yeah, exactly. And I know Wayne smoked for a while when he was younger, so I’m sure his brother probably did.

CM: Probably.
JM: Cool. Well that helps. Is it ok if cite you in my thesis?
CM: Yeah, that’s more than fine.
JM: Ok. Not that you know…
CM: If you need something more legit, I have textbooks that you can cite as well.
JM: I trust your expertise.
CM: I appreciate it very much.
JM: Well, I appreciate you for helping me out.
CM: No problem at all.
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Education

M.A., Jazz History and Research – Rutgers University–Newark, Newark, NJ – May 2014
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Work Experience

Part-Time Lecturer—Introduction to Music—Rutgers University–Newark, Newark, NJ, 2013
Intern—Blue Note Jazz Club—New York City, New York, 2012–2013
Substitute Teacher—West Virginia and Virginia Public Schools, 2011–2012
Instructor and Clinician—Summers County High School Band Camp—Hinton, WV, 2012
Camp Counselor and Clinician—Marshall University Jazz Camp—Huntington, WV, 2009 & 2010
Teaching Assistant—Summers Middle School—Hinton, WV, 2006–2007
Freelance Musician—saxophonist and pianist—West Virginia, Virginia, Kentucky, New Jersey, 2005–Present

Professional Activities and Honors

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