

PRIMARY SOURCES:
AN EXAMINATION OF IRA GITLER'S *SWING
TO BOP* AND ORAL HISTORY'S ROLE IN THE
STORY OF BEBOP

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ABSTRACT OF THE THESIS

Primary Sources:
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This study is a close reading of the influential *Swing to Bop: An Oral History of the Transition of Jazz in the 1940s* by Ira Gitler.

The first section addresses the large role oral history plays in the dominant bebop narrative, the reasons the history of bebop has been constructed this way, and the issues that arise from allowing oral history to play such a large role in writing bebop's history.

The following chapters address specific instances from Gitler's oral history and from the relevant recordings from this transitional period of jazz, with musical transcription and analysis that elucidate the often vague words of the significant musicians.

The aim of this study is to illustrate the smoothness of the transition from swing to bebop and to encourage a sense of skepticism in jazz historians' consumption of oral history.

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Introduction:
What Is This Thing Called Bop?

The narrative of jazz history has always been one of action and reaction, of the younger generation creating a new style, which the older generations reject. Some traditionalists did not consider big band swing music to be jazz, just as some swing players rejected bebop. In truth, the media overemphasized this conflict, but the journalists of the 1940s created the narrative that has guided jazz history ever since (for more on journalism's presentation of bebop, see Appendix A, the Darmstadt Institute's bibliography on "Bebop," up-to-date as of September 2014). One of the earliest published pieces addressing bebop music is Bill Gottlieb's September 26, 1947, "The Anatomy of Bebop,"¹ which offers a surprising degree of musical discussion for such a short piece originally published in the *New York Herald Tribune*. Gottlieb describes bebop's "flowing (legato) movement," which he juxtaposes with "the

¹ Bill Gottlieb, "The Anatomy of Bebop," *Jazz: A Century of Change – Readings and Essays*, Lewis Porter, ed. (Belmont, CA: Waddworth/Thomson Learning, 2004), 175-176.

jumpy movement of typical swing.”² This is an astute observation. Too many critics simply described bebop as fast, dissonant jazz, when in fact bebop records do not exhibit tempos faster than those of swing on average. On average bebop tempos are similar to swing because bebop was played both faster and slower than the popular swing records of the time. The new tempos were more directly the result of musicians not feeling obligated to create music to be danced to, freeing them to use any tempo they like. The even flow of eighth notes is a much better defining characteristic for bebop.

The first full-length analysis of the new style was Leonard Feather’s 1949 *Inside Bebop* (which was retitled *Inside Jazz* in 1977, after the term bebop had gone out of style). Feather’s book offers a brief history of the major influences on the beboppers, focusing on Lester Young, Charlie Christian, and Kenny Clarke before offering the stories of Charlie Parker and Dizzy Gillespie. Perhaps most important, however, is the middle

² Gottlieb, 175.

section of Feather's three-section volume. It is in these twenty-three pages that Feather offers real musical analysis, complete with transcriptions illustrating the characteristics of bebop. In this section Feather discusses chord extensions, reharmonizations, side-slipping, and the popularity of composing contrafacts. While all of these topics need to be addressed in any complete analysis of bebop music, Feather also addresses the two most important bebop innovations: articulation and melody. He shows the new rhythmic kind of melodies that came with bebop and how they can be created from simpler swing, riff-based melodies.³ Feather's book concludes with a glossary of significant players in the bebop scene. This work is a good foundation for discussing bebop, and it is amazingly thorough for a book written so soon after bebop's establishment. The only drawback – which is an issue I return to in the following chapter and a theme I have found common in too much of jazz literature – is the density of unsourced quotations. Presumably all the quotations from musicians come

³ Leonard Feather, *Insider Jazz* (New York: Da Capo, 1949), 51-53.

from interviews Feather personally conducted, but they are offered with no citations and usually very little context. While musicians certainly are authorities on the music, their words still should be explained and verified. This issue occurs in jazz writing throughout the 1940s and beyond.

From the 1960s onward, bebop was discussed frequently in jazz writing and generally favorably. The story has stayed fairly consistent with Leonard Feather's version. One important figure who deservedly got more credit as time passed was Jimmie Blanton. Though he is currently considered a founder of the style, one of the first books to acknowledge how big a role he played is John S. Wilson's *Jazz: The Transition Years 1940-1960*. He puts Blanton on the same pedestal Feather put Young and Christian on, while also appropriately adding Roy Eldridge to this echelon.⁴ Once again, however, while Wilson's book tells the story of the changes in jazz during those two tumultuous decades beautifully and accurately, he is

⁴ John S. Wilson, *Jazz: The Transition Years 1940-1960* (New York: Appleton-Century-Crofts, 1966), 7-16.

not tremendously diligent in sourcing quotations from musicians.

While Ira Gitler's 1966 *Jazz Masters of the Forties* tells of the bebop musicians and that story, in 1985 he changed the telling of the bebop story more significantly with the publication of *Swing to Bop: An Oral History of the Transition of Jazz in the 1940s*. While this book does not change the fundamental narrative of the bebop story, to many students of jazz it is the strongest piece of evidence and first primary source of the story. Here is a book with interviews with the musicians themselves, telling personal stories that confirm the greater narrative. All major bebop studies since 1985 have drawn on Gitler's oral history for facts about bebop, taking quotations from the musicians as gospel truth far too often.

Chapter One:
Off the Record: The Limitations of Oral History in
Jazz

In a conversation with the Rutgers University-Newark Jazz History and Research Thelonious Monk seminar on October 31, 2014, Monk biographer Robin D. G. Kelley mentioned “the fetishism of oral history” in response to a student’s question regarding instances of multiple sources providing different narratives of the same events, specifically how this issues relates to the conflicting accounts Monk’s various drug arrests.⁵ Kelley lamented that oral history records seem to trump all other records in the eyes of many jazz historians. While jazz history benefits greatly from the fact that the many of the major figures involved have lived documented lives – and good jazz history must involve the remembrances of the people involved – Kelley is correct in his assertion that oral history needs to be checked and balanced with other sources. It is important to remember that while oral history is an invaluable supplement to other sources, it is not itself a primary source. Too much reliance

⁵ Robin D. G. Kelley, personal communication, October 31, 2014.

on oral history can perpetuate myths, particularly myths that the musicians or the person compiling the oral history have reason to emphasize. This overreliance on oral history is particularly problematic in relation to writings on the blossoming of bebop. Ira Gitler's *Swing to Bop* is one of the most popular sources for facts about the story of how bebop began, but in fact the book only offers various musicians' opinions and anecdotes. Ultimately, the only primary sources regarding jazz music itself are audio and video recordings, sheet music manuscripts, and photographs. Everything else has been processed by a person somewhere between the music and the historian who is publishing it.

The available literature surrounding the academic studies of oral history is a good place to begin looking at the inherent limitations of oral history. Rebecca Sharpless quotes Philip J. Cowl's simple, effective description: "Oral history...is not meant to serve as a substitute for the documentary record. It does in fact supplement the record by producing some information not hitherto

documented. But more importantly, it can provide guidelines to assist the historian through the jungle of data that confronts him.”⁶ Historian Ronald J. Grele reiterates and expands on this idea, saying that

the final product [of oral history research] was to be offered to the historical profession as a document upon which, *when complemented with written materials* [emphasis mine], books could be based. In line with this modest goal, Arthur M. Schlesinger Jr. spoke for many of his colleagues in seeing the value of oral history as “essentially supplementary evidence. What it is good at is to give a sense of the relations among people – who worked with whom, who liked whom, who influenced whom... The recollected material cannot pretend to have the exactitude of, say, the White House tapes of the Nixon years.”⁷

Besides the simple fact that oral histories are not truly primary sources, there are other problems within them as well; specifically, oral histories can suffer from issues related to dishonesty and memory. As far as dishonesty, it is the interviewer alone who has the opportunity to question the interviewee, and often, interviewers tend to avoid questions that may affect their subjects’ degree of

⁶ Rebecca Sharpless, “The History of Oral History,” *History of Oral History: Foundations and Methodology*, ed. Thomas L. Chilton, Lois E. Myers, and Rebecca Sharpless (New York: AltaMira Press, 2007), 21.

⁷ Ralph J. Grele, “Oral History as Evidence,” *History of Oral History: Foundations and Methodology*, ed. Thomas L. Chilton, Lois E. Myers, and Rebecca Sharpless (New York: AltaMira Press: 2007), 35.

openness. Keeping the interviewee comfortable enough to speak openly is essential. Were an interviewer to question a subject's honesty, the adverse effect that doing so would have on further communication outweighs anything that could be gained by such inquiries. Maintaining a positive rapport is far more important than trying to press a source too much, which would likely bring the interview to an antagonistic close quickly. Lapses in memory are quite the same. The only difference between a misremembered fact and outright lie is intention. Both affect the historical record in the same way. Grele addresses issues of memory and language with the words of "John Murphy[, who] calls for an interpretative reading of oral history texts. In particular, he argues for attention to the problems of the interaction between language and memory and for centrality of metaphor, since 'metaphor is the dominant mode in which oral history functions...'"⁸ Murphy's comment specifically deals with the fact that metaphors are an essential part of storytelling, but they can obscure

⁸ Grele, 59.

the truth. This is a particularly significant problem when metaphor become so essential to telling the story that the teller loses some of the facts along the way. In his essay on Charlie Parker for Nat Shapiro and Nat Hentoff's *The Jazz Makers*, Orrin Keepnews specifically comments on this phenomenon in relation the story of bebop, writing, "For many reasons, among them various personal jealousies and musicians' habit of supplying interviewers with the answers they think are the ones wanted, regardless of accuracy, the precise beginning of the music known as 'be-bop' will most probably always be shrouded in confusion, contradiction and double-talk."⁹

Comparing interviews from *Swing to Bop* with other interviews of the same musicians can shed light on instances where memory and honest come into play. For example, on Gitler's page 36, Benny Carter recalls that, "I did hear Lester Young in Minneapolis in 1932...had [audiences] heard Lester Young play alto at that time,¹⁰ they would

⁹ Orrin Keepnews, "Charlie Parker," in *The Jazz Makers*, ed. Nat Shapiro and Nat Hentoff (Westport, CT: Greenwood Press, 1956), 209-210.

have heard a lot of what Bird was doing. Believe me. They would have.” Since no recordings of Young before 1936, or on alto, exist, it is impossible to verify this. But, it is not unreasonable to believe Young’s tone was similar to Parker’s, and Carter sounds very confident in his answer here. However, on August 9, 1992, Ed Berger interviewed Benny Carter for the Smithsonian Institute’s Jazz Oral History Project, and they discussed this same performance as well. Berger specifically asked Carter about Young, and Carter recalled hearing him on alto, saying it was either in 1931 or 1932 in St. Paul, MN, which is surely the same memory he recounted for Gitler. The small details of year and which of the Twin Cities it was are less important than what follows. Berger asks, “What was his style like?” and Carter’s first reaction is “Gee, I don’t know. I don’t remember too much.” He goes to say that it was “a bit like what Bird was doing later,” after taking some time. I include this anecdote as a simple reminder of how memories can change, and as an example of a story from this book that was recounted by the same

person elsewhere to a different effect.¹¹ It is important for the historian to know that any memory from *Swing to Bop* could similarly be altered if the subject were asked to recall it again.

One major reason bebop's history is so driven by oral history is the shroud of the 1942 American Federation of Musicians (AFM) recording ban, sometimes referred to as the Petrillo ban, named so for James Petrillo, president of the AFM from 1940 to 1958. Scott DeVeaux's 1988 "Bebop and the Recording Industry" from the *Journal of the American Musicological Society* provides a good background of the ban, explaining that Petrillo called for the ban on new recordings of vocal-less music (specifically just the instruments involved in the union, which excluded ukulele and harmonica, among others) until musicians were guaranteed income from their recordings being replayed on radio, which were being broadcast with no royalties paid to musicians at the time. In his book on bebop, *The Birth of Bebop: A Social and*

¹¹ Of course, the seven years between *Swing to Bop*'s publication in 1985 and the Smithsonian interview of 1992 could cause some of the inconsistencies in Carter's memory.

Musical History, DeVeaux discusses the ban again, summarizing its role in the bebop story: “The recording ban is a convenient watershed in the history of jazz. On one side is the Swing Era, with the record catalogs dominated by the large dance orchestras. With the resumption of recording comes a new age and a new sensibility.”¹² Many historians did use the ban as a clear separation between swing and bop. It is easy to say everything before the ban is swing; after, bop. This is a dangerous approach to history, DeVeaux even notes that “[t]his sense of loss [i.e. the recordings that could have been made during the ban], of opportunities missed, has become an inextricable part of the telling of the bebop story. The recording ban is routinely cited as the reason why the pieces of the puzzle don’t fit together.”¹³ DeVeaux quotes an oral history account¹⁴ that corroborates this opinion: the testimony of no less an eyewitness than Dizzy

¹² Scott DeVeaux, *The Birth of Bebop: A Social and Musical History* (Berkeley: University of California Press, 1997), 296.

¹³ Ibid.

¹⁴ Because Gillespie’s *To Be Or Not to...Bop* is Gillespie’s story as told to author Al Fraser, who presents it in Gillespie’s voice, I feel comfortable calling it a part of the tradition of oral history in jazz.

Gillespie. In his autobiography, Gillespie describes how he learned to interpolate chromatically descending chains of ii7-V7 into tunes like ‘I Can’t Get Started’: ‘We’d do that kind of thing in 1942 around Minton’s a lot. We’d been doing that kind of thing, Monk and I, *but it was never documented because no records were being made at the time*’ [emphasis mine].”¹⁵

Though after presenting what is the dominant opinion in jazz history regarding the recording ban, DeVaux continues by poking holes in the myth of the proverbial missing link in the birth of bebop. DeVaux points out that historians and fans have ample access to the recordings of Columbia University student Jerry Newman, who documented the adventurous house bands and jam sessions at Minton’s and Monroe’s in Harlem (the former of which provide the earliest recordings of Thelonious Monk and the most modern of the existing Kenny Clarke recordings from this time period, as well as significant performances by musicians sitting in with the band, including Dizzy

¹⁵ DeVaux, 1997, 296-297.

Gillespie, Roy Eldridge, and Charlie Christian).

There are also the homemade recordings made by Bob Redcross in 1943, which capture some early experiments in bebop by Charlie Parker and Dizzy Gillespie. The ultimate flaw in the argument that there could have been some mythical game-changing commercial recordings of bebop being born is that any new style will develop in jam sessions and rehearsals before it is polished enough for a commercial recording to be made. Whether the musicians felt that the style was developed or not, record companies generally would not have recorded such a new thing until a few years later anyway. Bebop was not developed enough for 1942 to have had any significant bebop recordings. And, this entire line of reasoning also ignores those who believe that bebop (a group that includes such significant musicians as Dr. Billy Taylor¹⁶ and

¹⁶ “Despite this increased access to music [i.e. the reasonably wide availability of radio broadcasts from the time], many jazz historians write of bebop as a sudden and surprising development instead of a logical and natural evolution from earlier jazz styles. They do not recognize the many prebop musicians and the devices they used which served as transitional patterns, nor do they document how some of these musicians moved into bebop.” Taylor, 1982, 123.

Sonny Rollins¹⁷) developed gradually from swing, and there is convincing evidence in the commercial records of the early 1940s and earlier that these musicians are correct, which I will demonstrate in the following chapter. Regardless of the inaccuracy of any opinion on the significance of the recording ban, however, its legacy has become a big part of the way the average jazz consumer thinks of the bebop story, and this, in part, has led to the increased role of oral history in the telling of this story. If the recordings do not exist, as many erroneously believe, then there must be some secret insight to be gained from oral history instead.

It is with this in mind that I asked Gitler why he made the decision to write *Swing to Bop* in the 1970s (according to the book's introduction: "In the early '70s I felt that I wanted to do a new book on the subject [i.e. the major figures of the bebop scene] from different standpoint. Rather than biography it would be an oral history, ..." though the book was not published until 1985). I wanted to

¹⁷ "There is no separation getting into bebop...There is not such a big difference [between swing and bop]." Sonny Rollins, personal interview, October 25, 2014.

know what hole in the story of the beginning of bebop Gitler thought an oral history would fill and what agenda he had in writing the book. In his response, Gitler essentially claimed to have no agenda: “It was a way of writing about people of all types. Whereas, if I were writing about Charlie Parker, or some other one, it would be about that person. It was a way of telling stories that I learned in the course of knowing these people, hanging out with them. If I would get a good story, I’d use it.”¹⁸ I do not think Gitler was dodging my question in any way, or trying to be misleading about his reason for writing, but I do struggle believing anyone who claims to write without an agenda. Whether the author is aware of his or her bias or not, I do not believe in a truly unbiased work, even if it is simply a presentation of other people’s words. Gitler obviously had to make choices about what to include in his book and what to leave out, and there must have been something driving those decisions, even if it is completely in his subconscious mind. Or, in the words of Ronald J. Grele, “There are two

¹⁸ Ira Gilter, personal interview with the author, October 15, 2014.

themes to that history [i.e. the history or oral history]: the transformation of oral history from a source of information (data) to the production and interpretation of texts, and the alteration of the view of the oral historian/interviewer from objective and contemplative observer to active participant in the process.”¹⁹ The oral historian/interviewer cannot be completely objective because by editing the interviews into a coherent work, he or she is involved in the content. The words of David Foster Wallace (who is writing about a dictionary’s ability to influence language here) apply as well: “Even in the physical sciences, everything from quantum mechanics to Information Theory has shown that an act of observation is itself part of the phenomenon observed and is analytically inseparable from it.”²⁰ By simply conducting the interviews Gitler is a part of the recorded history and should be treated as such.

Because any every page of a book involves some degree of editing, it would be impossible to

¹⁹ Grele, 33-34.

²⁰ David Foster Wallace, “Tense Present: Democracy, English, and the Wars Over Usage,” *Harper’s*, April 2001, 46.

list every moment in which these issues arise in *Swing to Bop* without reprinting the entire text. Instead, I will present some key examples of moments where the problems of oral history are most apparent. Most glaringly, Gitler's choice to omit his voice from the interviews leads to a complexly misleading tone, as if to imply that these are just statements, not responses to questions. By not including the questions, it is impossible to know exactly why an interviewee makes the statements he or she makes, and sometimes this can alter one's meaning. One example where Gitler obviously posed a direct question that incited the printed response is in conversation with Benny Carter. Gitler prints: "BENNY CARTER: The only one that I can think of now is Cuban Bennett, who is my first cousin, and it's just a pity that there's nothing been unearthed he has recorded on."²¹ This response could equally easily have been in response to a question about unknown trumpet players, regrettably unrecorded musicians from Carter's lifetime, or even additional jazz musicians of the

²¹ Gitler, 1985, 28.

Carter family. The tone of Carter's answer shows that was in response to something, but the reader has no way of knowing exactly what. Knowing the question would provide essential information about what Carter meant in this case.

Similarly, Gitler quotes from the Lester Young interview with Francois Postif from 1959.²² Removing Postif's voice, Gitler quotes Young as saying, "...Bud Freeman?! We're nice friends...but influence, ladedehumtpedorebop....Did you ever hear him [Trumbauer – *Gitler's bracket*] play 'Singin' the Blues?' That tricked me right then, and that's where I went."²³ This excerpt makes it clear that Postif posed a question about Budd Freeman. Since this response cannot be interpreted in any other way, it seems like an unnecessary choice to leave the question out. Any reader can tell there was

²² The fact that the body text of the book never mentions Postif's name is another issue, but the copyright pages acknowledge that portions of the book are reprinted from *Cadence, The World of Earl Hines, To Be Or Not to Bop, down beat, Coleman Hawkins: A Documentary, Jazz Hot* [which is the source of his Postif excerpt], *Jazz Journal, Jazz Masters of the Thirties*, The National Endowment for the Arts Oral History Project, *Soul, Bird Lives!*, and *The Jazz Makers*. It is my personal opinion that Gitler's omission of the questions is in order to more seamlessly incorporate these other published works without calling the readers' attention to the fact that these are not Gitler interviews. Ultimately, however, by incorporating these stories compiled by other writers, Gitler's book is not just "stories [he] learned in the course of knowing these people," as he claimed to me.

²³ Gitler, 1985, 35.

a direct question that prompted this response, so why leave it out? Presumably the preceding quotation from Young (“I had a decision between Frankie Trumbauer and Jimmy Dorsey, you dig, and I wasn’t sure which way I wanted to go. I’d buy me all the records, and I’d play one by Jimmy Dorsey and one by Trumbauer, you dig? I didn’t know nothing about Hawk then....”²⁴) is also the answer to a direct question, and the existing audio²⁵ shows that Postif in fact asks specifically about the influence of other tenor players (“Who was the tenor player who made an influence on you?”), and then states that others have mentioned Freeman’s influence on Young to him (“Some people told me about Budd Freeman doing an influence on you”). Reinserting Postif’s original questions provides meaningful contexts to Young’s responses that Gitler’s book leaves out.

Related to the issue of memory mentioned above (via the quotation from Grele), there are examples throughout the book of claims that are

²⁴ Ibid.

²⁵ Available at <http://lesterlives.wordpress.com/lester-interview/>.

impossible to verify. While many of these can happily exist as individual's opinions, unfortunately these unverifiable claims become sometimes a part of jazz myth and jazz history. One of the most common of these is influence of unrecorded musicians or groups. This myth dates back to far before the beginning of bebop. The first famous unrecorded figure of jazz is the mythical Buddy Bolden. Truthfully, we have no idea what Bolden's music sounded like, and we have no real reason to believe it is anything more remarkable than what contemporaneous New Orleans musicians were doing. Gitler's book participates in this kind of thinking, too. On pages 75-79, Gitler quotes Charlie Parker ("I heard a trumpet man named Vic Coulsen playing things I never heard."), Dexter Gordon ("Vic played like Benny Harris or something like that – that kind of stuff. That's what I remember."), and Allen Tinney ("Did you hear Fats Navarro? That was Victor Coulsen before Fats Navarro.") on the significance of Victor Coulsen. However, Coulsen never got to record, and on the same page, Gitler offers Haig's opinion of Coulsen: "He played

a little bit like beginning Miles.”²⁶ Gitler does a great job offering the different opinions Coulsen, but ultimately this highlights the unreliability of these narrators. Coulsen was certainly an important participant in the scene if so many musicians mentioned him,²⁷ but if the only descriptions we have compare him to such disparate trumpeters as Fats Navarro and Miles Davis, students of jazz today have no idea what he really sounded like.

One of the most often cited music-changing unrecorded bands in the history of jazz is the Earl Hines big band of 1943. Gitler himself refers to it as “one of the great unrecorded organizations in jazz history.” He continues after this to quote Howard McGhee, Budd Johnson, Benny Bailey, Idrees Sulieman, Shelly Manne, and Billy Taylor about this band.²⁸ None mention specifics about what the band played beyond how modern the players were, name-dropping Charlie Parker, Budd Johnson, Sarah Vaughan, Dizzy Gillespie, Shadow Wilson,

²⁶ Gitler, 1985, 75-79.

²⁷ It’s worth noting that we do not know whether Gitler specifically asked about Coulsen or these musicians chose to bring him up.

²⁸ Gitler, 1985, 95-100.

and Billy Eckstine. But, once again, we know nothing of what this band sounded like, and there is no reason to assume it was a bebop big band. It is far more likely that this was a swing band, which is the context in which all major bebop innovators were playing at the time (outside of the jam session circuit). By 1945, the bebop innovators primarily left the big band world to work in smaller groups, and it was then that these musicians more fully explored the style we now call bop.

Outside of the effect his editing and presentation of interviews has on the story they tell, Gitler also adopts a bit of an authoritative tone that drives the work quite a bit, for an author who claims to just be presenting stories he picked up over the years. One example of Gitler asserting a strong opinion that has come to be repeated by many jazz writers is his statement that the February 16, 1944 Coleman Hawkins session “was the first formal statement of the new music on record.”²⁹ While this is an early session featuring the writing of Dizzy Gillespie, ultimately it is not the most convincing

²⁹ Gitler, 1985, 122.

bebop session. Clyde Hart and Budd Johnson, both represented here, are very important as transitional players. The rhythmic feel is moving toward bebop, but to call this a formal statement of bebop is going too far. This session would be more accurately described as a very significant prebebop session with some extremely significant bebop compositions by Gillespie represented. But, the relevant point here is not how accurate Gitler's argument is, but simply that he is making one, despite his claims to the contrary. This sentiment is his own opinion, presented as fact, which contradicts any claims of truly just telling stories he heard over years of hanging out with his friends. Additionally, this opinion has come to be treated as a fact by many students of jazz.³⁰ Similarly, Gitler asserts a point about the difference between bebop and swing improvisation later in the book. He writes that "those musicians coming out of the previous era, with a background in the other music [i.e. swing], retained certain things and then they added to it.

³⁰ While Gitler makes this claim authoritatively, it is important to note, as DeVaux does, that this claim dates back to Leonard Feather's 1949 *Inside Jazz* and was repeated by Lincoln Collier in 1978 before Gitler printed it here. DeVaux, 314.

Although they were running the chord changes, they were still melody players, too.”³¹ Though he is emphasizing the connection, this quotation stands in opposition to my opinion that bop is a more natural evolution from swing, so referring to either bebop or swing as “the other music” separates to two styles too much. Instead it may be more effective to consider them two stages of the same thing: that beautiful thing we call jazz. Additionally, this quotation underplays the harmonic improvisation of jazz musicians from before the 1940s as well. Coleman Hawkins and others as far back as Johnny Dodds had been improvising on the chord changes for a long time, not just the melodies. I point out these examples not to devalue Gitler’s opinions or his work, but simply to note that perhaps there is more of his opinion in this book than even Gitler himself realizes.

Another issue inherent in conducting and writing oral history involves the author’s and audience’s statuses as insiders or outsiders of the culture (or scene) being discussed. Mary A. Larson

³¹ Gitler, 1985, pg. 151.

addresses this in her article “Research Design and Strategies,” which offers advice for historians organizing oral history projects. Larson writes,

One of the most discussed issues regarding interviewer selection is whether interviewers should be insiders or outsiders relative to the group or individual under consideration. There are both advantages and disadvantages to either choice....[T]here is the question not only of having an interviewer be an outsider, but also of the envisioned audience. Whenever an oral history takes place, there is the immediate audience of the interview, but depending on the intended purpose of the materials, there is also a second, anticipated audience in those who will be viewing the final product.³²

A writer’s opinion on his or her own insider status affects not only the content of the conversation between interviewer and interviewee, but also the language used. There are certain linguistic cues an interviewer can use to indicate to the interviewee that he or she is a part of the interviewee’s culture, and the interviewer also then must choose which linguistic choices to make in order to make his or her study accessible to the desired audience. In the David Foster Wallace essay on usage and the role of

³²Mary Larson, “Research Designs and Strategies,” *History of Oral History: Foundations and Methodology*, ed. Thomas L. Chilton, Lois E. Myers, and Rebecca Sharpless (New York: AltaMira Press, 2007), 111-112.

dictionaries quoted above, Wallace addresses the choices in dialect everyone must constantly make.

Whether we're conscious of it or not, most of us are fluent in more than one major English dialect and in a large number of subdialects and are probably at least passable in countless others. Which dialect you choose to use depends, of course, on whom you're addressing. More to the point, I submit that the dialect you use depends mostly on what sort of Group your listener is part of and whether you wish to present yourself as a fellow member of that Group.³³

While this issue exists in all oral histories (and truthfully all writing), David Feurzeig points out that it is an especially common problem in jazz, which is a culture semi-consumed with individuals proving their own insider status – or hipness – constantly. In his article on Monk's piano-playing, Feurzeig observes that "many jazz writers habitually embrace a contrarian or underdog posture, implicitly bestowing insider status on writer and reader alike....[M]ost jazz people value the battle itself, the identifying separation, over any conceivable or real victory."³⁴

³³ Wallace, 51-52.

³⁴ (David Feurzeig, "The Right Mistakes: Confronting the 'Old Question' of Thelonious Monk's Chops," *Jazz Perspectives* (2011), 5:1, 32.

Gitler's choice to leave a fair amount of jazz slang in the text of his book, while annotating some obscure individuals, should illustrate who he anticipated would be the book's audience. It is clear that by leaving slang in the interviews and using some himself during his transitions and introductions that Gitler wants to project himself as a jazz insider and presumably anticipated an audience of fellow insiders or people who would be interested in gaining insight into the jazz insider world. He also made this very clear in my conversation with him:

CD: Can you recall any times when a musician may have said something unclear to you during an interview?

IG: No, not offhand, it was people I knew because I was working in the field, doing liner notes, of course, and also doing sessions....I was just in touch with a lot musicians and picked up stories that they might have told me.³⁵

This fits with the sentiment expressed in the earlier quotation regarding the book's agenda and thesis, in which Gitler also mentioned that the interviewees were all friends of his. In any oral history there is certainly some value for the interviewer to have

³⁵ Ira Gitler, personal interview, October 15, 2014.

good rapport with the interviewees. However, the slang throughout the book and Gitler's conversation almost could lead one to believe his book's agenda was to illustrate his own involvement with the musicians who created this change in jazz. His choice to omit his own questions could be seen as serving to more seamlessly incorporate the sections that are not from his own interviews, and thus, silently encourage the reader to believe he was even more intimately involved with more musicians than publishing his own questions and the questions of the other interviews whose work is reprinted in this book. For example, Gitler never interviewed Lester Young, but by printing excerpts from the Postif interview, he creates the illusion that he may have.

For an example of Gitler's use of slang that might be vague to the modern reader, Gitler quotes Joe Albany saying that Kansas City altoist Clifford Jenkins "gave [him] a fin."³⁶ While it may have been common in earlier decades, to the contemporary reader "a fin" comes across as

³⁶ Gitler, 1985, pg. 30.

archaic slang.³⁷ Perhaps Gitler believes this slang was so common that is required no annotation, but on the other side of the coin, he footnotes “the Charleston” rhythm when Kenny Clarke refers to it, describing it as “[t]wo syncopated notes, one falling on the first beat of the bar and the other between the weak second beat and the strong third beat.”³⁸ This is the only example of a footnote annotating a well-known jazz term,³⁹ and it seems to further obscure who Gitler believed his audience would be: someone who knows what “a fin” is, but has never heard of “the Charleston.”

In addition, close listening to the tapes of these interviews reveals some of Gitler’s agenda as well. After Joe Albany gives the story the preceding quote comes from (which involves Albany down on his luck in Phoenix and reaching out to Jenkins for help and transit to Kansas City), Gitler excitedly tells him, “that’s exactly the kind of story I’m looking for,” stating his intention to create a book that not only describes the music of the transition to

³⁷ “Fin” in this context refers to a \$5 bill.

³⁸ Gitler, 1985, pg. 54.

³⁹ He occasionally will annotate a reference to an obscure figure or specific recording.

bop, but captures the spirit of the era for musicians as well. On the tape of his conversation with Al Grey, Gitler similarly states his intention, saying, “I want the book to be about the time that this happened in, too, and what people were thinking about because it came out of a certain period.”

Finally, although many musicians often refer to specific musical ideas throughout the book – or even sing them – Gitler only uses notation once. It can be found on page 121, illustrating a point Budd Johnson makes about using sixteenth-note triplet ornamentation in eighth note runs as a bebop technique. The lack of notation anywhere else in the book implies an anticipated readership who does not read music. Because most jazz insiders can read at least some music, this is evidence of Gitler’s agenda of proving himself to be an insider, perhaps to an audience of outsiders.

My Agenda

My discussing and speculating about Gitler’s agenda in writing his book obviously indicates that I must be self-aware enough to admit my own agenda. This thesis is not meant to be a

retelling of the history of bebop or even a new spin on that story. The existing literature mentioned in the introduction covers that, and when looked at altogether, creates a more complete picture of the how bebop began than I could ever hope to write. This work is also not trying to take the place of oral history. Oral histories are nonpareil documents for researchers – in the jazz field and otherwise. I am simply attempting to inject healthy skepticism into the consumption of oral history. It is important to remember that oral histories are secondary sources, since the historian who compiles them is an interpreter, and that musicians are fallible, so their remarks can afford to be checked against the primary sources we do have (which in this case are mainly recordings). There is no such thing as a completely objective historian or editor. The best thing a historian can do in this regard is acknowledge his or her own bias in the work. Before taking anything from an oral history as anything other than an opinion, one should remind oneself how this information has mediated: first through an interviewer posing a question, an

interviewee responding in a way that serves his or her purposes, and again through the interviewer's editing process, turning the raw interviews into a book or film with an audience in mind. The following chapters look at specific examples of inconsistent, conflicting, or vague musical examples from musicians themselves in Gitler's oral history, whether they consciously perpetuate myths or simply lead to misunderstandings. My goal is to explicate these moments with transcribed musical examples, theoretical analysis, or simply clearer terminology (while acknowledging that music theory is a field that struggles with standardization of terminology itself⁴⁰). Similar projects could – and perhaps should – be done for other oral histories within the world of jazz and beyond. This work only addresses specific issues arising from Gitler's book; it is not a comprehensive look at all the myths of bebop.

⁴⁰ What do you call a C-Eb-Gb-Bb chord, anyway, for example?

“Despite this increased access to music [i.e. newly discovered home recordings and radio broadcasts from the time of the recording ban], many jazz historians write of bebop as a sudden and surprising development instead of a logical and natural evolution from earlier jazz styles. They do not recognize the many prebop musicians and the devices they used which served as transitional patterns, nor do they document how some of these musicians moved into bebop.” – Billy Taylor, 1982, page 123.

Chapter Two: Pre-bop: The Blurred Line Between Swing and Bop

Armstrong Influenced Everybody

Though Gitler expresses his belief in a clear delineation between swing and bop elsewhere in the book,⁴¹ the second chapter of *Swing to Bop*, “Roots and Seeds,” deals with the musicians who came before the 1940s and influenced the bebop style. Like nearly all studies of jazz, Gitler’s discussion begins with Louis Armstrong. Putting it quite simply, Gitler states, “Armstrong influenced everybody.”⁴² The more specific musical discussion begins when Gitler quotes Howard McGhee.

McGhee says,

Armstrong’s introduction to “West End Blues” has, in its magnificence, certain phraseology that prefigures bebop. Charlie Parker liked it well

⁴¹ Calling the February 16, 1944 Coleman Hawkins session “the first formal statement of the new music on record” on page 29, for example

⁴² Gitler, 1985, pg. 32.

enough to quote a portion of it during a solo on one of his own blues, “Visa” (*Bird at St. Nick’s*). Then there is Armstrong’s introduction on “Struttin’ with Some Barbecue” with the big band on Decca; its melody and rhythmic contours contain a bebop feeling.⁴³

Henry Martin’s transcription of the “West End

Blues” introduction is below:

West End Blues (Louis Armstrong Introductory Cadenza)



Though Armstrong plays the cadenza without any strict meter, Martin’s barlines are logical and make this solo more comprehensible. The first four bars, as notated above, certainly swing very well, but they do not evoke any kind of bebop feeling.

Rather, it must be from the pickup into the fifth and onward that has the “certain phraseology” that McGhee hears (though Parker quotes this solo from the beginning in “Visa”). From those final two eighth notes of measure four, Armstrong plays a steady stream of eighth notes or faster, in a fairly

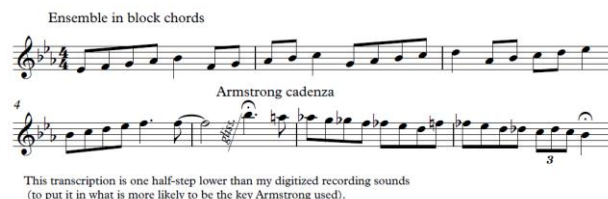
⁴³ Gitler, 1985, pg. 34.

smooth line, which is in the appropriate phrasing to be considered bebop. Parker's own playing often features chromatic runs (like that of the last two beats of measure seven), and the leaps in measure eight could be interpreted as a multi-voice example, a voice-leading technique which Martin shows Parker using extensively in his *Charlie Parker and Thematic Improvisation* (1996). Specifically, the C of beat one, A-flat of beat two, and G and F of beat three could make up an upper line, while the F between beats one and two, E between beats two and three, and C on beat four may make up a lower line. The two lines converge for the final eighth note of measure eight to smoothly go into a chromatic run that leads up to a Bb7 arpeggio to conclude the cadence. Though chromatic runs and arpeggiated chords are a part of many musical styles, putting them together in the way Armstrong does, does evoke a bebop feeling.

In the case of "Struttin' With Some Barbeque," McGhee points to both the melody and rhythmic contour as boppish. See my reduced transcription of this below, which communicates the

melody and rhythm, without the ensemble's

voicings:



Before Armstrong's cadenza, the ensemble plays block chords. The most interesting rhythmic element here is the grouping dissonance.⁴⁴ The ensemble is playing a three-beat pattern over implied 4/4 swing time. Beats one through three of measure one feel like a unit, as do the three beats from beat four of measure one through beat two of measure two. This pattern of three-beat groups continues three more times. It is not clear what McGhee meant by "rhythmic contour," and while three-against-four hemiolas are not contradictory to the bebop style, I do not believe this is the section McGhee is referring to.⁴⁵ If there is anything boppish happening in the rhythmic contour of this

⁴⁴ As defined by Buehrer and Hodson at their SMT/AMS presentation in Seattle, November 2004.

⁴⁵ Leonard Feather does include three against four hemiola on page 71 of *Inside Jazz*, but this piece's hemiola is half-time in comparison with Feather's example.

introduction, it is in the nearly two full measures of eighth notes Armstrong plays to complete it.

Melodically, McGhee must be referring exclusively to Armstrong as well, as the simple real sequence of the ensemble passage is not particularly modern. It is Armstrong's chromatic run – if anything in this introduction – that shares something melodically with bebop.

Lester Young: the First Bopper

The early portion of *Swing to Bop*'s second chapter also deals a lot of with Lester Young's influence on the bebop musicians, specifically addressing Young's direct influence on Charlie Parker, and also what Gitler calls his "rhythmic impetus."⁴⁶ Gitler points to this in the Basie band's "Every Tub" recording. The bridge of this solo features a continuous run of eighth notes or faster for three and a half measures (measure 9-12), while the final A features multiple eighth-note runs that stretch over barlines (measures 15-16 and 21-22). The rhythmic feel this creates certainly anticipates bebop, as Gitler observes. See my transcription of this solo on "Every Tub" from the February 16, 1938 Decca session below:

Every Tub (Lester Young solo)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. Above the staves, chord symbols are provided for each measure: Bb, G7, Cm7, F7, Bb, Cm7, F7 (measures 1-7); Bb7, Eb, Bb, G7, Cm7, F7 (measures 8-13); D7, G7 (measures 14-15); C7, F7 (measures 16-17); Bb, Cm7, F7, Bb, Cm7, F7 (measures 18-23); Bb7, Eb, Bb7, Cm7, F7 (measures 24-29). The notation includes various rhythmic figures, including eighth-note runs and triplets, as indicated by the '3' over some notes.

⁴⁶ Gitler, 1985, pg. 39.

Citing Bernard Cash's 1982 master's thesis, "An Analysis of the Improvisation Technique of Lester Willis Young, 1936-1942," Lewis Porter mentions Young's "even melodic flow" and "phrases [that] were longer and of more varied lengths."⁴⁷ Cash and Porter both correctly assert that this phrasing is a mark of the influence of Frankie Trumbauer, but longer phrases of irregular lengths are also absolutely elements of bebop. This provides strong support for Sonny Rollins's argument that swing and bebop were not all that different (as quoted in my previous chapter). I return to the question of Lester Young's phrasing and bebop phrasing specifically in the following chapter during my discussion of Charlie Christian. For now I will focus on the direct influence of Young on Parker, as mentioned in *Swing to Bop* by Gitler himself ("On the recordings that Charlie Parker made with Jay McShann at the Wichita radio station in 1940 (*First Recordings – Onyx 221*) he sounds exactly like Lester Young in certain passages."⁴⁸), Benny Carter

⁴⁷ Lewis Porter, *Lester Young*, (Ann Arbor: University of Michigan Press, 2005), 35.

⁴⁸ Gitler, 32.

(as quoted in chapter one "...had [audiences] heard Lester Young play alto at that time [1932], they would have heard a lot of what Bird was doing. Believe me. They would have."⁴⁹), Red Callender ("They used to say the Bird's tone was bad, they said Lester's tone was bad..."⁵⁰), and Zoot Sims ("You remember the early Bird records with Jay McShann, sounds like Prez a little"⁵¹). Gitler, Carter, Callender, and Sims are right that Young was a big influence on Parker, and they are under no obligation to expand on how Parker sounds Young, but detailed analysis comparing the two is worthwhile. The most complete analysis of Young's influence on Parker comes from Bernard Cash's aforementioned master's thesis, the relevant excerpt of which is available in Porter's *A Lester Young Reader* (1991). Cash transcribes and compares Parker's solo on "Lady Be Good" from the 1940 radio transcription by the McShann band, (i.e. the same recording Gitler mentions above) with Young's solo on the same tune from the 1936

⁴⁹ Gitler, 36.

⁵⁰ Ibid.

⁵¹ Gitler, 38.

Jones-Smith Incorporated recordings. Regarding this comparison, Cash mentions that Parker's solo opens with a famous quotation from "Lester Leaps In," which I have marked in the transcription below. I have also placed boxes around the other moments in Parker's solo that resemble moments in Young's (i.e. Parker's bridge (measures 17-24), measure 23, and the ends of measures 27 and 31).

Cash also points out that both Parker and Young use similarly long and irregular phrases, with Parker's longest run of continuous eighth notes being six measures long.⁵² While Young never plays a continuous run eighth notes for more than four consecutive bars, he does start phrases on nearly every possible eighth note of a measure. For example, chorus one's measure five and fourteen both start new phrases on beat one, chorus one's measure two and measure eighteen begin phrases on the upbeat of beat one, chorus one's measure

⁵² Cash does not mention a lot of specifics regarding phrasing, but he hears measures 25-32 of Parker's solo as one phrase, making it eight measures long. I hear the first two bars of this eight-bar section as a distinct phrase. With the exception of one quarter note and one sixteenth-note figure, Parker plays continuous eighth notes from the pickup into measure 27 through his resolution in measure 32. All other phrasing observations are mine.

twenty-five starts a phrase on beat two, chorus two's measure four begins a new phrase on beat two's upbeat, chorus one's measure twelve begins a new phrase on beat three, chorus two's penultimate phrase begins on the upbeat of beat three of measure twenty-six, and beat four of chorus one's measure twenty-three is a pickup into an especially spacious phrase. Somewhat surprisingly, none of Young's phrases begin on the upbeat of beat four. See Cash's transcriptions below, appearing an octave higher than the solos sound, with my brackets added to indicate phrasing⁵³:

⁵³ For an additional reference dealing with Parker's phraseology resembling that of Young, see Woideck's commentary on the 2/13/1942 McShann band broadcast: "An illustration of Parker's continuing reliance on the phraseology of his prime influence, Lester Young, is Parker's solo on 'St. Louis Mood,' during which every phrase is consistent with Young's musical vocabulary" (Woideck, 94).

Lady Be Good (Parker/Young Solo Comparison)

C. Parker 11/30/1940

L. Young 11/9/1936

"Lester Leaps In" quotation

Alto Sax.

Ten. Sax.

Alto Sax.

Ten. Sax.

Alto Sax.

Ten. Sax.

Alto Sax.

Ten. Sax.

Parker's measure 17-28 are similar to Young's measures 40-57

2

The musical score is written for Alto Saxophone and Tenor Saxophone. It consists of six systems of music, each with a measure number at the beginning. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 20, 24, 28, 32, 36, and 40 are indicated at the start of each system. The Alto Sax part is on the top staff of each system, and the Tenor Sax part is on the bottom staff. In measures 20, 24, and 28, there are triplets indicated by a '3' over the notes. In measure 20, there is a bracketed section of the Alto Sax part with a note that says 'Insert in Young's measures 37 and 38'. In measures 24, 28, and 32, there are brackets under the Tenor Sax part with a note that says 'Young's ending notes'. The Alto Sax part has rests in measures 32, 36, and 40. The Tenor Sax part has rests in measures 32, 36, and 40.

Alto Sax.

Ten. Sax.

20

24

28

32

36

40

Insert in Young's measures 37 and 38

Young's ending notes

Young's ending notes

Young's ending notes

3

The image displays a musical score for two instruments: Alto Saxophone and Tenor Saxophone. The score is organized into six systems, each containing a measure number at the beginning of the system (44, 48, 52, 56, 60, 62) and a measure number at the end of the system (44, 48, 52, 56, 60, 62). The Alto Saxophone part is written in treble clef with a key signature of one sharp (F#). The Tenor Saxophone part is written in bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The Alto Saxophone part is mostly silent, with some notes appearing in measures 48, 52, 56, 60, and 62. The Tenor Saxophone part is more active, featuring various rhythmic patterns and melodic lines. The score is presented in a standard musical notation format with staff lines, notes, rests, and bar lines.

However, the strongest evidence for the connection between Parker and Young was not yet made available when Cash was writing his thesis; this is the hotel recordings of Parker and Gillespie made by Bob Redcross in February of 1943. These recordings are significant not only for their position as documents demonstrating early Parker's early style (in which he sounds very much like a disciple of Lester Young), but also for showing a young Parker on tenor, Young's primary horn. Writing later than Cash or Gitler, Carl Woideck and Scott

DeVeaux both had the opportunity to discuss these recordings in their studies of Parker and bebop, respectively.⁵⁴ Though the quality of Redcross's recordings makes the timbre muddy at times, I hear a connection to Young in Parker's tone. Woideck describes Parker's tone as heavier than Young's (and anticipating the tone associated with Wardell Gray).⁵⁵ I agree, but also hear him a bit of the light touch that Young brought to the tenor saxophone, as opposed to most of Parker's tenor-playing peers, whose tones relate more closely to Coleman Hawkins's harsher sound. I also agree with Woideck's characterization of Parker's economic vibrato on these discs as particularly Youngian. One specific example of Parker's tone resembling Young's appears in "Three Guesses," when Parker plays the blues riff that went on to become "Red Cross," the recording Parker made with Tiny Grimes. Before and after the four measures that resemble "Red Cross" most closely, Parker plays a

⁵⁴ Carl Woideck, *Charlie Parker: His Life and Music* (Ann Arbor: University of Michigan Press, 2011) 94-102, and DeVeaux, 260-269.

⁵⁵ Woideck, 96.

few low honks that sound exactly like Young's low register.

While Woideck focuses on timbral similarities, DeVeaux's comments regarding the harmonic elements of Parker's playing that seem to come from Young are spot-on: "Like Lester Young, Parker aims for the 'pretty notes:' ninths and thirteenths, which occupy a middle ground between dissonance and consonance and do not urgently require resolution."⁵⁶ See DeVeaux's example reproduced below⁵⁷:

Sweet Georgia Brown (excerpt of Parker's solo)

Tenor Saxophone

Ten. Sax.

Ten. Sax.

As the example shows, Parker lands on a ninth for the F7 chord on the downbeat of measure one and the Bb7 chord on the downbeat of measure five. He also accents the ninth on the upbeat of beat two of

⁵⁶ DeVeaux, 262-263.

⁵⁷ It is worth mentioning here that I return to the idea of these unresolved pretty notes in relation to Parker in my final chapter. While the discussion here focuses on where Parker learned these pretty note resolutions, later I will show how his use of them influenced the others later.

measure seven. Thirteenth (the Gs in the Bb7 chord) play a prominent role in measure six.

Bebop Piano and its Roots

Though it occurs in the following chapter (“Monroe’s and Minton’s”), Gitler’s conversation with Billy Taylor seem to thematically share more with the subject of chapter two.⁵⁸ The reason behind the organization is not always clear. In a moment that seems out a place for a chapter focusing on the scenes at Minton’s and Monroe’s, Taylor begins a thought about the time “between late 1936 and 1941...a period that [he] call[s] pre-bop, ‘cause it’s not really swing, nor was it bebop, but it had all the ingredients being kind of formalized by various people, like Clyde Hart, Sid Catlett, and Jo Jones.”⁵⁹ I discuss bebop drumming in the following chapter, but here, I will focus on approaches to piano-playing, specifically Clyde Hart and Art Tatum.

Besides the Taylor comment above, Oscar Pettiford remembers that Hart “was the first to play the modern-style left hand.”⁶⁰ On the same page,

⁵⁸ (At times, Gitler’s chapter divisions seem somewhat like an afterthought.)

⁵⁹ Gitler, 1985, pg. 101.

⁶⁰ Gitler, 1985, pg. 106.

Trummy Young and Budd Johnson remember Hart as well, without technical musical remarks.

Considering the innovations of bebop pianists, it is apparent that “the modern-style left hand” refers to using one’s left hand for rhythmic accents, against a horn-like, single-line right hand, as opposed to the swing style, which was essentially an extension of a stride left hand (with the development of a smoother rhythmic feel than one would find in the stride of James P. Johnson, for example). While Hart’s early career consists of traditionally swing-esque playing, by the late 1930s Hart was beginning to experiment with the bebop piano approach that would reign supreme by the mid-1940s. By the time Hart recorded “I Can’t Get Started,” “Good Bait,” “Salt Peanuts,” and “Be-Bop” with Dizzy Gillespie’s sextet at the famous January 9, 1945 session he was embracing the modern approach completely, but Pettiford was correct in noting that Hart was doing this earlier than most, and he may even be right about Hart doing it first. Even the Jerry Newman recordings of Minton’s do not show Monk or Ken Kersey playing with what could truly be called a

bebop left hand. (While Monk's phrasing is his distinct voice, most of his solo piano playing, and solos on the Newman recordings, relates back to stride style with his left hand approach.) On December 14, 1944, Hart led a septet that included Budd Johnson, Benny Harris, saxophonist Herbie Fields, guitarist Chuck Wayne, Pettiford, and Denzil Best. Though it comes later in the year, the more boppish rhythmic feel found on "Dee Dee's Dance" and "Little Benny (King Kong)" from this recording session make this a more obvious "first statement of the new music on record" than the February 1944 session Gitler mentions (see reference in footnote 38). Both "Dee Dee's Dance" and "Little Benny" are uptempo "I Got Rhythm" contrafacts. "Dee Dee's Dance," which was originally recorded earlier this year by Red Norvo, sounds boppish enough to be a Charlie Parker tune. In fact, Parker included this tune in his live repertoire by 1947. Benny Harris's "Little Benny," another rhythm changes head, shares a Parker connection as well, in that Parker made this tune famous when he performed it as "Crazeology." The

remaining two tunes from this session were mid-tempo vocal numbers with the singer Joe Gregory. In general, throughout this session, Best plays with a modern bebop feel and Pettiford's walking allows Hart to use both of his hands for rhythmic accents, freeing him up from the traditional swing left hand. Additionally, Wayne plays some bop lines that show he was listening to what Charlie Christian did in his final years. At the beginning of Harris's trumpet solo⁶¹ on "Little Benny" Hart replaces the traditional tonic chord of the A section in rhythm changes with a reharmonized circle of fifths progression, starting on F#7, getting back to the tonic of Bb. This seems to be a rehearsed change in the harmony because Hart and Pettiford hit these changes together. By the late 1940s, this reharmonization was a common bebop trope. While his playing is less striking on the vocal numbers, Hart absolutely sounds like a bop pianist on both of these tunes. Pettiford, Young, and Johnson are

⁶¹ While it does have little to do with pianists, since I was discussing Lester Young above, it is worth noting that his influence can be heard in Johnson's solo here, which occurs just before Harris's. Specifically Johnson plays eight repeated eighth note Bbs, à la measures 19 and 20 in the "Every Tub" transcription above.

correct for mentioning Hart as an early bebop pianist. He absolutely deserves a larger role in the telling of the bebop story in jazz history.

Unlike the fairly vague references to Hart, Art Tatum is discussed with a greater degree of detail. Specifically, Billy Taylor talks about specific techniques of Tatum's. During this chapter, Taylor mentions Tatum "playing a half-tone higher in his right hand than in his left hand."⁶² While this is accurate, examples like this are much more meaningful with specific transcriptions or example notation illustrating them. The small number of musical examples in Gitler's book (just one, on page 121, as I mentioned in my first chapter) is one flaw of this book. For more elucidation of Taylor's commentary, it is best to turn to his own books. In *Jazz Piano: History and Development* (later published as *Taylor Made Piano*), Taylor devotes a chapter to what he calls "Swing and Prebop." In this chapter, as throughout the book, Taylor uses copious transcriptions to support his points. On page 104, Taylor includes an example titled

⁶² Gitler, 1985, pg. 50.

“Polytonal⁶³ figures” while talking about “devices Tatum used [that] were later to be further developed by bebop pianists.” The example looks like this:

Billy Taylor's "Polytonal Figures" Example



This example shows exactly what Taylor refers to in conversation with Gitler – the right hand playing a half-tone higher than the left. In the first measure, the right hand is outlining an Eb harmony, against a D bass. This tension is resolved in the second measure with a consonant D chord. As well as melodic and harmonic developments, Taylor also touches on “syncopated rhythms in the left hand,” which is a large part of Hart’s playing that can be heard in the Hart session mentioned above. Almost all of Taylor’s specific comments in *Swing to Bop* make far more sense with examples from his other work. I would refer the reader to *Jazz Piano* after

⁶³ Henry Martin has pointed out that this – a quite common usage of the word “polytonal” – is actually incorrect. In fact, the notes played by each had imply two simultaneous harmonies, not key centers or tonics.

reading *Swing to Bop* to better understand Taylor's conversations with Gitler.

Chapter 3:
The Myths of Minton's: Selected Examples from
Bop's Harlem Origins

Part One: Charlie Christian

Throughout *Swing to Bop* Charlie

Christian's name comes up a number times,⁶⁴ and the musicians generally focus on two aspects of his playing: (1) the harmonic complexity of his soloing over bridges, and (2) the rhythmic advances he made related to phrasing. Dexter Gordon first says Christian "wasn't playing guitar at the time as other people were playing guitar."⁶⁵ In relation to the way Christian approached bridges, Red Callender said, "...starting with Charlie Christian, he really dug the interrelated chords leading in and out of a bridge....,"⁶⁶ and James Moody observed, "I used to remember that tune ["Stompin' at the Savoy"]. They used to play it, and I remember Charlie Christian would be playing on it, and he'd start playing, and on the outside [A section] of it he

⁶⁴ Gitler's pages 40-43 contain commentary on Christian from Dexter Gordon, Red Callender, James Moody, Milt Hinton, Mary Lou Williams, Eddie Barefield, Biddy Fleet, Jay McShann, and Barney Kessel.

⁶⁵ Gitler, 40.

⁶⁶ Gitler, 40-41.

would just be going along slowly, and as soon as he came to the difficult part, the bridge, he would tear it up...he was really involved with chord construction.”⁶⁷ While both Callender and Moody are clear that Christian was using more complex chords during the bridges of tunes, in this chapter, I will look at specific performances to illustrate what Christian did on those bridges.

The improvisation on the chord changes from “Topsy” (which was retitled “Swing to Bop” on the Newman recording from Minton’s and is presented with no statement of the theme) from May 12, 1941, consists of a six-chorus solo by Christian, followed by four choruses by trumpeter Joe Guy, two choruses of the pianist (credited as Thelonius [sic] Monk on the Everest LP, but possibly Kenny Kersey), three more choruses from Christian and a few bars from Guy as the recording fades out. The rhythm section also included bassist Nick Fenton and Kenny Clarke. “Stompin’ At the Savoy” was recorded on the same date with the same group. After an explicit statement of the melody, Guy takes

⁶⁷ Gitler, 41.

one chorus, followed by two from the pianist, three from Christian, three more from Guy, three more from Christian, and a restatement of the theme.

“Honeysuckle Rose” (presented without a theme with the title “Up On Teddy’s Hill”) was recorded on an unknown date in May 1941 with Christian, Guy, Don Byas on tenor sax, and an unidentified rhythm section. Christian takes four choruses on this tune. See Leo Valdes’s transcription below:

Charlie Christian's First Solo on Topsy

Transcription by Leo Valdes, 1979

Guitar

5

Gtr.

9

Gtr.

13

Gtr.

17

Gtr.

21

Gtr.

25

Gtr.

29

Gtr.

2

33

Gtr.

37

Gtr.

41

Gtr.

45

Gtr.

49

Gtr.

53

Gtr.

57

Gtr.

61

Gtr.

63 3

Gtr.

69

Gtr.

73

Gtr.

77

Gtr.

ghost

81

Gtr.

85

Gtr.

89

Gtr.

93

Gtr.

ghost notes

4

97

Gtr.

101

Gtr.

105

Gtr.

109

Gtr.

113

Gtr.

117

Gtr.

121

Gtr.

125

Gtr.

127

Gtr.

5

129

Gtr.

132

Gtr.

137

Gtr.

141

Gtr.

143

Gtr.

149

Gtr.

153

Gtr.

157

Gtr.

6

161

Gtr.

165

Gtr.

169

Gtr.

173

Gtr.

177

Gtr.

181

Gtr.

185

Gtr.

189

Gtr.

192

Gtr.

Though we don't know exactly how this performance of "Topsy" begins, somewhat serendipitously, Jerry Newman's recording opens about halfway through the sixth measure of presumably Christian's first chorus, right as Christian plays a short three note motive that recurs throughout his solo. This motive (a simple C-Db-C [the second and third scale degrees of the tonic of Bb minor] figure of an eight note and two quarter notes, all played staccato) seems to have only a vague connection to the original melody of "Topsy." Christian creates this connection by using similar pitches and a general blues feel, making it something between a thematic motive and an internal motive of this solo. Ultimately since it does not appear directly in the song's melody it is an internal motive. Within the first eight beats of the recording, this motive appears twice, an octave apart. This simple half-step movement recurs in both A sections and bridges, in rhythmically varied and interrupted settings, reinforcing connections of phrases and sections of Christian's first six-chorus solo. While the return of similar motivic material is

one element of the thematic unity of Christian's "Topsy" solo, the varied length of phrases and extended phrases is the more important factor of the solo's overall coherence, as well as the more significant bebop innovation. Most importantly here, however, is the fact that Christian's use of these different-length phrases sheds some lights on what Moody means when he says Christian "would tear it up" on bridges.

As mentioned above, Christian's "Topsy" solo opens with a two-and-a-half beat sub-phrase, which is just one part of a phrase that extends through bar ten. Bars eleven and twelve consist of a separate two-bar phrase. The remainder of this second A section (which in the original melody is an exact repetition of the first A, simply transposed up one fourth to the subdominant, Eb minor) and the first bridge consist of detached one to three beat micro-phrases. The bridge even contains the original A motive. The final A section of this first chorus is a repeated phrase of three eighth notes, which starts first on the upbeat of the first beat, the upbeat of the fourth beat, and then the upbeat of the third beat,

briefly implying a grouping dissonance of 3/4, against the ongoing 4/4 accompaniment. Following this, the phrases move closer and then further away irregularly until the end of the first chorus. Christian continues developing this phrase in the second chorus, using it as a launching pad for a two-measure phrase in the third measure of the second chorus. Gradually Christian blurs the lines between his short phrases until the bridge of this chorus, which begins with a pickup from measure sixteen and continues through to the end of the phrase on beat one of measure twenty-three. Christian ends this chorus by repeating another two-beat eighth note phrase. By using another repeated very brief blues figure, Christian thematically links the ending of this chorus with that of chorus one. The pitches Christian uses here (F-Bb-C- Db) also create the effect of echoing an incomplete version of the motive stated at the beginning of this recording. And, once again as in chorus one, Christian continues this material into the following chorus and uses it to develop longer phrases, with a four-measure phrase – beginning on beat two of the fifth

measure, continuing through to beat one of the ninth – that is immediately followed by another four-measure phrase. Presumably in the interest of creating tension with variable phrase length, Christian uses short blues figures to fill the rest of the second A section before an uninterrupted eight-measure phrase of eighth notes that begins with a pickup into the bridge and continues through to beat two of measure twenty-eight (the first of this chorus’s final A section). With its pickup and continuation into the next eight-measure section, this is an example of the rare type of phrase that Stefan Love calls a “double-accented phrase” because it “overlap[s] a downbeat at [its] beginning and end,”⁶⁸ which effectively produces tension with the song’s form by anticipating the beginning and extending through the ending of an eight-measure hyper-bar.

Throughout Christian’s six-chorus solo on “Topsy,” he continues this pattern of ending his choruses with simple repeated, riff-based figures

⁶⁸ Stefan Love. “An Approach to Phrase Rhythm in Jazz.” *Journal of Jazz Studies* 8.1 (Spring 2012): 19.

that fluidly continue into the next chorus. At the end of chorus three (just after his first explosive complete legato bridge), Christian slows down with detached eighth notes, repeating a simple E (#fourth scale degree) to F (fifth scale degree) figure, which he expands on entering the fourth chorus. Christian ends the fourth chorus with an eighth note triplet figure, alternating between F and Gb. The half-step movement in both of these figures recalls the opening recurring motive, even though they use different pitches. Again, he thematically links the choruses, continuing this figure, but extending it into an eighth note triplet followed by two eighth notes. Christian repeats this sub-phrase over the fifth chorus's first four bars, creating another 3/4 grouping dissonance against the 4/4 accompaniment. Perhaps to provide more variety leading into the sixth chorus, Christian does not continue this pattern and instead uses new material from measure twenty-seven through to measure thirty at the close of chorus five. At the end of chorus six (and this solo), however, Christian returns to his theme of using a repeated riff to end choruses. In this case, it closely

resembles a the riff from the end of chorus four, consisting of an eighth note triplet followed by two eighth notes and a quarter rest, which creates a final three against four grouping dissonance and overlaps with the first two bars of Guy's solo. The lack of an explicitly final sounding ending to this solo and the jam session format of this performance at Minton's imply that Christian may have been unsure of exactly how many choruses he was to take, until Guy began to play. Thus, Christian crafts a solo with unity and coherence, but lacking a definitive narrative arc and climax.

Another phrasing pattern Christian consistently employs in this solo is the juxtaposition of short, detached phrases over the A sections and longer, more legato phrases during the bridges, similar to the variety of lengths Thomas Owens observed in Parker's playing. While the double-accented eight-measure phrase of chorus three is somewhat exceptional, chorus four features short phrase of five beats or fewer in its A sections, which build to the two four-measure phrases that make up its bridge. Chorus five similarly builds from

detached single beats to a double accented four-measure phrase of fluid eighth notes – including a pickup and extension of two beats each –during the beginning of its bridge. Just as the transition of chorus five into chorus six disrupted the pattern of repeated micro-phrases, the entirety of chorus six breaks the mold for variety’s sake by repeating blues figures, staccato repeated note quarter notes in the first two A sections, followed by fluid eighth notes in the second A section. The bridge, similarly, includes a virtuosic legato four-measure phrase of eighth notes with pickup, a subsequent two-measure phrase, beginning on beat three of measure twenty-one and ends on beat two of measure twenty-three, and a final three beat flourish. Together these varied phrases give Christian’s solo some of the Parkerian sense of swing that is essential to bebop and created in part by irregular phrases and rhythmic dissonance with the song’s projected meter.

While “Topsy” best illustrates the overall bebop phrase structures at play and all three pieces feature the individual elements bebop phrasing, “Honeysuckle Rose” features clearer examples of

Christian's use of side-slipping (and side-slipping into half- diminished chords), and these are the kinds of harmonic, "really involved chord structure" moments Moody mentioned. There is a traditional example of side-slipping in measures twenty- five and twenty-six of Christian's fourth chorus, in which Christian uses a melodic sequence, moving from an implied Ab13 chord to a G7 twice, resolving to Ab and continuing. See the following two pages for some excerpts of Leo Valdes's transcription of "Honeysuckle Rose" and "Stompin' at the Savoy" from the same Jerry Newman recording:

Examples of Side-slipping and alternate chords

Honeysuckle Rose 2:35 Transcription based Leo Vidale, 1979

Guitar

Honeysuckle Rose, Bridge 1

Honeysuckle Rose, Bridge 2

Honeysuckle Rose, Bridge 3

Honeysuckle Rose, Bridge 4

Stompin' at the Savoy 2:39

Chord symbols and measure numbers shown in the notation:

- Honeysuckle Rose 2:35: A9, (G7), A9, (G7), A9
- Honeysuckle Rose, Bridge 1: D9, (G#m7b5), C#9
- Honeysuckle Rose, Bridge 2: D9, (C7b5), C#9
- Honeysuckle Rose, Bridge 3: D9, C#9
- Honeysuckle Rose, Bridge 4: D9, C#9
- Stompin' at the Savoy 2:39: A9, (Ebm7b5), D#

2

Stompin' at the Savoy 2:57

Stompin' at the Savoy 3:31

Stompin' at the Savoy Bridge 6

Stompin' at the Savoy, Bridge 2

Stompin' at the Savoy, Bridge 4

Chord symbols and measure numbers shown in the notation:

- Stompin' at the Savoy 2:57: A9, (Ebm7b5), D#
- Stompin' at the Savoy 3:31: A9, (Ebm7b5), D#
- Stompin' at the Savoy Bridge 6: C#9, B9
- Stompin' at the Savoy, Bridge 2: E9
- Stompin' at the Savoy, Bridge 4: C#9, (G7), C#9

However, Christian uses a subtler kind of side-slipping in the bridges of this improvisation. In each bridge, Christian uses the first two measures (with Db7, the V7/IV) to build to a resolution to Gb during the following Gb7 chord. In the first bridge, Christian begins establishing the Db tonality by using an ascending arpeggio on beats three and four of measure seventeen. In measure eighteen and nineteen, however, Christian moves away from the Db tonality, using the pitches Bb, Ab, Gb, D, Cb, and Ab, before resolving to the Gb tonality, using a brief Gb figure and leading tone to the resolution on the upbeat tied into measure twenty. The pitches present in measure eighteen and nineteen clash with the Db7 harmony. This is another example of side-slipping. These pitches outline an Ab half diminished chord over the Gb harmony. Thus, this example shows Christian side-slipping into a half-diminished chord one whole-tone above the resolution.

Christian's approach to the resolution on the Gb chord in the bridge of "Honeysuckle Rose" grows more ambiguous in each successive chorus.

In measure eighteen of chorus two, Christian plays a C, Gb, C, B, F, E figure before using the F as a leading tone into the Gb resolution. The B and F function as incomplete neighbor tones, leaving the C, E, and, Gb, which together seem to imply a C7b5 chord, a chord featuring the flatted fifth interval, a hallmark of bebop. (In particular, the flatted fifth and its association with Monk is the focus of the next section of this chapter.) In the third bridge, the approach to the Gb features Db, Eb, C, and a Cb pitches. In this chorus Christian seems to continue in Db with some passing tones to resolve to the Gb (which is not preceded by an F this time). The final chorus includes only two pitches (Eb and Cb) between the Db and Gb chords. Here Christian seems to simply employ a few passing tones to prolong the tension until his resolution.

Christian similarly incorporates additional half-diminished chords during some V7-I resolutions in his improvisation on “Stompin’ at the Savoy.” Christian first employs this substitution during measure fourteen of the first chorus of his first solo. He clearly spells out an Ab7 figure in

measure thirteen, but moves to an Eb half-diminished chord (including a ninth) for the first three beats of measure fourteen. He also subverts expectation further by anticipating the resolution to Db one beat early. He uses these same notes to replicate this movement in measure twenty-nine of the same chorus. Here he leaves the Ab7 for the Eb half-diminished after just one beat and resolves to Db a full measure early in measure thirty. In the final A section of the second chorus of the same solo, Christian once again uses the Ab7-implied Eb half-diminished-Db progression. He introduces the Ab material in measure 29, moves to Eb half-diminished on beat two of measure 30, and resolves on the upbeat leading into measure 31. In all of these instances, the added half-diminished chord functions to increase tension between the dominant and resolution to the tonic. Additionally, all of these examples are significant for reserving the standard bebop ii-V movements, instead implying a V7 to ii half-diminished to I.

Christian uses two kinds of side-slipping in the bridges of this piece, too. In his final chorus (the

third of his second solo) he uses sequences to side-slip up one half-step, from Gb9 to G9, B9 to C9, and E9 to F9 in a traditional bebop way. Christian plays a simple figure over beats one and two of measures 17, 19, and 21, moves it up exactly one half- step on beats three and four of those measures, and repeats the original in the even number measures between. In the second chorus of the first solo and the first chorus of the second solo, however, Christian uses a similar figure on the last beat of measure seventeen going into measure eighteen. In these choruses Christian fluidly moves from outlining a Gb chord moving from the ninth (Ab) to a G, F#, F, B figure, implying a brief step into G tonality, before returning to Gb7, just as smoothly with a Fb, Bb, and Db.

Moving on to Christian's heavily Lester Young-influenced articulation (which is an essential element of bebop phrasing as well), Gitler remarks that "he didn't play the same way before and after he heard Prez,"⁶⁹ and Gordon and Barney Kessel both mention the fact that his articulation comes

⁶⁹ Gitler, 40.

from Lester Young. While neither Gordon nor Kessel are particularly specific about how Young influenced Christian's articulation, the truth is Young changed both the articulation of individual notes on the small scale and the articulation of larger phrases at work in Christian's playing. According to a guest post by Miles Okazaki on Ethan Iverson's *Do The Math* blog,⁷⁰ Christian predominantly used downstrokes with his picking hand, while this technique would theoretically slow his playing down (compared to guitarists who use both upward and downward picking), it could contribute to his punchy sound, accenting, and eighth note phrasing. In his *Encyclopedia of Jazz Musicians* entry on Charlie Christian, Darren Mueller claims that Christian played this way at guitarist Eddie Durham's suggestion, in an attempt to replicate Lester Young's articulation.^{71, 72} Bebop phrasing comes out of Lester Young's articulation

⁷⁰Mike Okazaki, "Stompin' at Minton's," *Do the Math*, October 27, 2012. <http://dothemath.typepad.com/dtm/stompin-at-mintonsby-miles-okazaki.html>.

⁷¹ Darren Mueller, "Christian, Charlie (Charles Henry)," *Encyclopedia of Jazz Musicians*, <http://www.jazz.com/encyclopedia/christian-charlie-charles-henry>.

⁷² This stories is a plausible explanation, but I must admit I repeat it here with reservations. Since no videos of Christian playing exist, it is impossible to verify whether he used downstrokes exclusively or not.

and a growing preference for long, flowing lines.

Both Charlie Christian also explored these longer lines, as Billy Taylor correctly observes in *Swing to Bop*.

The ways in which Christian anticipated and influenced bebop phrasing at large can also be seen in the work of Haruko Yoshizawa, who focused on bebop phrasing – specifically how it applies to bebop pianists Tommy Flanagan, Barry Harris, Hampton Hawes, Hank Jones, Duke Jordan, Bud Powell, and Cedar Walton, using examples recorded in 1944 and later – in his 1999 “Phraseology: A Study of Bebop Piano Phrasing and Pedagogy.” He defined bebop phrasing by the presence of ten common devices: (1) uneven, unaccented eighth notes, (2) strings of eighth notes groups into detached two-note sub-phrases with legato articulation linking each upbeat to the next downbeat, (3) melodic lines consisting of sub-phrases of varied length, signified by legato and staccato articulations, (4) playing notes detached on the weak beats of syncopated phrases, (5) playing the final note of a phrase on a weak beat short (i.e.

which some say is the source of the name bebop, i.e. a “BEEbop” articulation), (6) accenting the highest pitch (or pitches) of a melodic line, (7) accenting the weak part of the beat in a syncopated figure, (8) anticipating and accenting the first note of a phrase that is expected to begin on the downbeat, (9) accenting the final note on the weak part of the beat within a phrase, and (10) the presence of ghost notes.

Yoshizawa credits the innovation of bebop phrasing to Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, Kenny Clarke, and Max Roach.⁷³ However, through analysis of these performances of “Topsy (“Swing to Bop”),” “Stompin’ at the Savoy,” and “Honeysuckle Rose (“Up on Teddy’s Hill”)” captured by Newman at Minton’s, I argue that years before the examples from these bebop masters cited by Yoshizawa and other scholars, guitarist Charlie Christian was exhibiting the essential characteristics of bebop’s essential phrasing and deserves more recognition for his influence on bebop as a whole. This

⁷³ Yoshizawa, 12.

represents the rhythmic and articulatory innovations Taylor, Gordon, and Kessel refer to. (The transcriptions accompanying this section all come from Leo Valdes as well.)

- Device one (uneven, unaccented eighth notes) is ubiquitous in Christian's playing. For example, this kind of eighth note can be found in beat three of measure eighteen through measure twenty of the second bridge of the first solo of "Topsy," measures twenty-two and twenty-three of the third chorus of "Stompin' At The Savoy," the entirety of measure twenty-three of the first chorus of "Honeysuckle Rose," and similarly measure twenty-six of "Honeysuckle Rose."



- Device two (grouping eighth notes in pairs starting on the upbeat) is fairly common in Christian's playing as well. It frequently occurs in bridges as well as blues phrases in "Topsy," for example, measure nineteen of the sixth chorus. Additionally, the final riff of the first

chorus of “Topsy” features this legato upbeat Bb connecting to a downbeat C that is detached from the following upbeat.

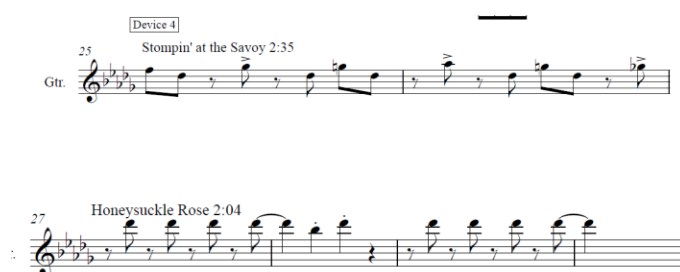


- Device three (melodic lines with sub-phrases of varied lengths, indicated by legato and staccato articulation) illustrates two elements of Christian’s improvisation. On the large scale, this device describes the varied phrases that make up the six choruses of the first solo on “Topsy” and give the material its freshness. On a smaller scale, this explains the way the phrase over the first A section of the second chorus of this solo can be made up of smaller figures including a run of ten legato eighth note in measure six as well as separated eighth notes in measure seven and staccato quarter notes in measures one, four, and eight.



- Device four (detached notes on the weak beats

of syncopated figures) repeatedly comes up in Christian's solos here, from detached offbeat Gb-Ab-Gb of measure nine and ten of Christian's first chorus of "Stompin' At The Savoy," to the repeated offbeat, detached Db eighth notes of bars two, four, ten and twelve of the fourth chorus of "Honeysuckle Rose."



- Device five (Gottlieb's explanation of the name bebop, the detached final note on the weak part of the beat) can be found in both Christian's legato phrases and his short blues figures. For example, see the similar two-bar phrases ending on beat one of measure seven on the second chorus of Christian's second solo in "Stompin' At The Savoy" and beat one of measure fifteen of the third chorus of the same solo. Bluesier examples can be found in the repeated riff in measures nine-thirteen of the second chorus of Christian's first solo on "Stompin' at the Savoy"

and the Db of the repeated riff at the end of the first chorus of “Topsy.”

Device 5

31 Stompin' at the Savoy 6:35

33 Stompin' at the Savoy 7:14

35 Stompin' at the Savoy 2:35

37 Topsy 0:23

- Device six (accenting the highest pitch in a melodic line) occurs with great frequency throughout Christian’s improvisation as well. For instance, it can be heard twice within the first four measures of Christian’s first solo on “Stompin’ at the Savoy,” on the Ab on the upbeat of beat three in measure two and the Db on beat three of measure four. Christian employs this device again on the Eb on beat four of measure twelve and the F on beat one of measure fourteen in this same solo.

Device 6

40 Stompin' at the Savoy 2:26

43 Stompin' at the Savoy 2:38

- Device seven (accenting the weak part of the beat in a syncopated figure) occurs often in

conjunction with device four (i.e. the accented weak beats are often also detached). Examples of this can be heard in the fifth measure of the third chorus of Christian's first solo on "Stompin' at the Savoy," where accented Fb notes are played on the upbeats of beat one and two. These particular notes are especially accented because Christian not only plays them with increased volume, but also because he adds a harmonic tritone below for extra support. Additionally, the rising F, Gb, G, Ab on the upbeats of two and four of measure three and four of the second chorus of Christian's first solo on "Stompin' At The Savoy" exemplify this syncopated accenting of weak beats within a figure.




- Device eight (accenting the anticipated first note of a phrase, tied to the next downbeat) is less common than the other devices because Christian does not anticipate as many downbeats

with tied phrases as the bebop pianists Yoshizawa discusses at length due. But, it can still be found in these solos, specifically on the accented Db tied to beat one of measure seven of the third chorus of Christian's first solo on "Stompin' At The Savoy" that anticipates the downbeat of the following phrase of staccato notes.⁷⁴ In the second solo on this piece, Christian introduces a similar staccato phrase with a Db one octave lower tied to the downbeat of measure seven of the first chorus. Christian uses this device again in "Honeysuckle Rose," taking the final accented final Db of a repeated staccato Db formulaic passage and extending it through beat one of measure five of the fourth chorus to anticipate the following phrase.


⁷⁴Though Christian's formulas are not the focus of my analysis here, it is worthwhile to note that the use of staccato repetitions of the same note played on alternating strings and frets is an important formula Christian uses consistently in all three of the improvisations discussed in this paper. This is almost certainly related to Lester Young's formula of using alternate fingerings on repeated notes.

Device 8


49 Stompin' at the Savoy 3:42

Gtr. 

51 Stompin' at the Savoy 6:00

Gtr. 

54 Honeysuckle Rose 2:04

Gtr. 

- Just as devices seven and four often appear together, device nine (the accented final note on the weak part of the beat) often occurs detached, as the final note on the weak part of a beat is described in device five. One of the most blatant examples of phrases ending with heavily accented weak beats is the repeated micro-phrase from the end of chorus one of Christian's first solo on "Topsy." Christian also uses this device on the repeated F notes in the micro-phrases ending on beat one of measure two, four, six, and eight in the fourth chorus of the first solo of "Topsy."

Device 9

58 Topsy 0:23

Gtr. 

61

Gtr. 

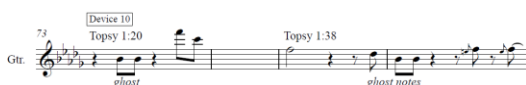
65 Topsy 1:42

Gtr. 

69

Gtr. 

- Device ten (ghost notes) varies tremendously from instrument to instrument. While Yoshizawa discusses pianists, as a guitarist, Christian has different techniques for creating ghost notes. For example, in the final bars of the fourth chorus of Christian's first solo on "Topsy," Christian does not strike the string to sound the middle triplets, instead just hammering the fret to create those notes. This could be viewed as a ghost note. Alternatively, at the end of the first chorus of Christian's first solo on "Stompin' at the Savoy," Christian plays harmonic fifths and fourths, from which he glissandos downward. The notes he lands on during this measure could also be seen as ghost notes. However, the most convincing ghost notes as those Christian plays by muted the strings, creating primarily a percussive effect, found at measure 16 and 32 of the third chorus of the first solo in "Topsy." Admittedly, Christian uses this device sparingly, but it can be found in these pieces.



While I have shown some of the bebop touchstones that appeared in Christian's 1941 work, Christian's source for this material remains an unsolved problem. The late night jam session atmosphere of Minton's to the time was surely a contributing factor, giving Christian more time to develop longer solos with more interesting phrasing and harmonic experimentation that he could during his day job with Benny Goodman. The development of longer and more varied phrases ultimately seems like it could naturally occur for a curious musician, eager to expand the horizons of his playing. Some of the more technical points relating to articulation, however, may have a more direct source in Young's playing.

Monk's "Introduction" of the Half-Diminished

Chord

The diminished fifth interval is ubiquitous in Thelonious Monk's playing and composing. Monk's music is filled with examples of lowered fifths in major-seventh, dominant-seventh, and

minor-seventh chords. The minor-seventh chord with a lowered fifth is particularly significant, and this chord is given a number names in contemporary jazz parlance. It is currently known most commonly as a half -diminished chord or minor-seventh-flat-five. Alternatively, it can be conceived of as a minor-sixth chord with the sixth in the bass; this is how Monk described the chord, according to Dizzy Gillespie, on pages 134-135 of his 1979 autobiography *To Be Or Not ... To Bop*:

I learned a lot from Monk. It's strange with Monk. Our influence on one another's music is so closely related that Monk doesn't know what I showed him.⁷⁵ But I do know some of the things that he showed me. Like, the minor-sixth chord with the sixth in the bass. I first heard Monk play that. It's demonstrated in some of my music, like the melody to "Woody 'n You," the introduction to "Round Midnight," and the bridge to "Manteca."

There were lots of places I used that progression that Monk showed me. You see, I give people credit; I don't try to take nothing from nobody. If I get something from somebody and I expand on it, I give them credit for it.

Now in my ending to "I Can't Get Started," there's an expansion of the minor-sixth chord going to the first chord of the ending of that song and also to the introduction of "Round Midnight." It's the same progression. Those are two of my most well-known solos on ballads, and the first time I heard it, Monk showed it to me, and he called it a minor-sixth chord with a sixth in the bass. Nowadays they don't call it that.

⁷⁵ Monk: "Dizzy and Bird did nothing for me musically, they didn't teach me anything. In fact, they were the ones who came to me with questions, but they got all the credit." Clouzet and Delorme, "L'Amertume du Prophete," 38-39, translated and reprinted in Kelley, page 105 (see citation below).

They call the sixth in the bass the tonic, and the chord a C minor-seventh, flat five. What Monk called an E-flat-minor sixth chord with a sixth in the bass, the guys nowadays call a C-minor-seventh, flat five. C is the sixth note of an E-flat chord – the sixth in the bass – the bass plays that note. They call it the C minor seventh, flat five, because an E-flat chord is E-flat, G-flat, and B-flat. So they're exactly the same thing. An E-flat minor chord with a sixth in the bass is C, E-flat, G-flat, and B-flat. A C minor seventh chord flat five is the same thing, C, E-flat, G-flat, and B-flat. Some people call it half-diminished, sometimes.

I quote this entire passage because it is the only source for claims in Robin Kelley's biography of Monk (in his Appendix A, "A Technical Note on Monk's Music," which cites Gillespie's E-flat minor-sixth chord example).⁷⁶ Scott DeVeaux's *The Birth of Bop*,⁷⁷ and Gitler's *Swing to Bop*.⁷⁸ While Gitler offers no musical analysis of this chord or explanation of the statements (simply reprinting the entirety of that third paragraph above), both Kelley and DeVeaux focus on the fact that this chord contains an internal tritone (between the "sixth" and the "third" or the root and the fifth, i.e. the C and G-flat in the E-flat minor-sixth chord example). Kelley writes, "[the C half-diminished chord] became an essential element of Monk's harmonic language,

⁷⁶Robin D. G. Kelley, *Thelonious Monk: The Life and Times of An American Original* (New York: Free Press, 2009), 461.

⁷⁷DeVeaux, 223-224.

⁷⁸Gitler, 123.

partly because of the dissonance created by the C–G-flat;” DeVeaux, “[t]he ultimate fascination of the half-diminished chord lay in the tritone buried in its interior.” All of these accounts quote Gillespie as saying that Monk first exposed him to that chord. Kelley puts it most simply, writing that “Gillespie gave Monk credit for introducing the chord.”

However, any claim that a single musician is responsible for the introduction of a chord must be taken with a grain of salt. I find it hard to believe Gillespie had not been exposed to half-diminished chord before meeting Monk, considering the fact that the chord not only is the seventh chord built on the seventh degree of a major scale, but also that it occurs with some regularity in Romantic music and in Tin Pan Alley pop songs (e.g. Cole Porter’s 1929 “What Is This Things Called Love?”) – and sparingly in ragtime. Within the world of jazz, one can find early examples of half-diminished chords in the piano music of Bix Beiderdecke, including some examples in the well-known “In a Mist.” Additionally, Paul S. Machlin has documented half-diminished chords in Fats Waller manuscripts and

performances, noting their “more ambiguous and sophisticated jazz sound” in comparison to full diminished seventh chords from 1939.⁷⁹ In some cases, calling those chords half-diminished could be anachronistic, but there are certainly uses of minor-sixth chords in third inversion before Monk. Ultimately, Monk’s innovation lies not with introducing a new chord, but rather with using an existing chord in a new way.

In the extended quotation above, Gillespie begins by referring to a chord, but suddenly in the second paragraph, the subject is “that progression that Monk showed me.” His (or Al Fraser’s) writing creates ambiguity about whether Gillespie is refer to a specific individual chord or an entire harmonic progression. Exactly what progression Gillespie has in mind is also unclear. Kelley incorrectly connects the half-diminished chord to a traditional ii-bII7-I tritone substitution. This is called a tritone substitution because the bII7 is a tritone away from the V7 and functions as a substitute for it. Kelley

⁷⁹Paul S. Machlin, “Fats Waller Composes: The Sketches, Draft, and Lead Sheets in the Institute of Jazz Studies Collection.” *Annual Review of Jazz Studies* (1994-1995), (Landham, MD: Scarecrow Press, 1996), 3.

writes, “That flatted fifth or ‘tritone’ [i.e. the tritone within the half-diminished chord] was critical to what would become [Monk’s] harmonic signature: descending chromatic chord changes.” Tritone substitutions do lead to chromatic harmonic movement, but they do not necessarily include half-diminished chords. Kelley’s assertion on the same page that chromatic harmonic movement is a large part of Monk’s composing is correct, and Monk does use chromatic harmony to create tritone substitutions. However, Monk also uses chromaticism in ways that are unrelated to his interest in half-diminished chords. Replacing the ii of a ii-bII7-I progression with a half-diminished ii actually removes the parallel fifth chromatic movement Kelley alludes to.

Monk’s chromaticism often exists for its own sake. For example, see the harmonic progression of the A section of Monk’s “Well, You Needn’t,” which alternates F7 and Gb7 chords. The bridge of this song is also highly chromatic, moving chromatically upward from Db7 to E7 and back down to B7. Another highly chromatic Monk tune

is “Epistrophy,” which alternates chromatic chords (Db7 to D7 and Eb7 to E7) in its A section, somewhat similarly to the A section of “Well, You Needn’t.” Both of these examples use extensive chromatic movement, but it is limited to chromatically moving dominant chords that never function as parts of ii-V7-I progressions. These chords are not half-diminished chords.

DeVeaux gets closer to the truth about Monk’s use of the half-diminished chord. He correctly states that Monk uses the half-diminished chord as an altered ii7 in the major mode, effectively borrowing the half-diminished ii chord from the minor mode. This is correct and can be found throughout Monk’s music, but the borrowing of chords from parallel keys is not unique to Monk or bebop. The issue that arises from this analysis is that the half-diminished chord functioning as an altered ii7 is that the note Gillespie called the “sixth in the bass” is now functioning as the root of the ii chord, even though Gillespie says the young players who call that note the tonic are wrong. For example, the C-E-flat-G-flat-B-flat chord Gillespie described

moves to an F7 far more naturally than to an Ab7. That is, the E-flat minor sixth chord with the sixth in the bass generally functions more naturally as a ii7 of Bb, a C minor-seventh flat five, than as some kind of an Eb chord, a ii in the key of Db. This conflicts with Gillespie's repeated claim that Monk considered it a minor-sixth chord with the sixth as the bass. Though Monk may have used these words to describe this chord, it rarely functions that way in his – or anyone else's – music. In general minor sixth chords are more frequently tonic-function chords, rather than pre-dominants.

Instead, I suggest Monk's music features at least two uses of the chord made from the intervals of a minor third, a minor third, and a major third. C-E-flat-G-flat-B-flat can function both as a C half-diminished (an altered ii7 in Bb) and as an E-flat minor-sixth chord with a sixth in the bass (an altered I chord in Eb major or inverted i-sixth chord in Eb minor, as well as other traditional borrowed chord functions). Conveniently, these two primary functions can be found in most performances of

“Round Midnight,” and this tune is in the same key Gillespie chose for his example.

After Gillespie performed an arrangement of “Round Midnight” featuring his coda from “I Can’t Get Started” as the introduction, Monk adapted that introduction into all of his subsequent performances of “Round Midnight.” Gillespie mentions this piece of music in the above quotation. This introduction consists of a circle of fourths cycle moving from A to Bb. These essentially function as ii-V progressions, with the implied I resolution chord acting as the ii of the next pair. In each case the first chord (i.e. the chord functioning as ii) is half-diminished, and the V is dominant with extensions (often a flat ninth, flat fifth, and sometimes a thirteenth, but these extensions vary from performance-to-performance). Ultimately this introduction resolves to a Bb7, which serves as the dominant of Eb minor, which is the first chord of the tune’s A section. This is what I believe Gillespie refers to when he mentions “the first chord of the ending of that song.”

When these chords are viewed with the bass note as the root, this progression is very logical. However, were one to consider the opening chord a C minor sixth with the sixth in the bass instead of an A half-diminished chord, it's movement to a D7 is much more unexpected. The same is true for if one were to view the next pair as Bb minor sixth to C7; G half-diminished to C7 describes a traditional progression of roots moving by a fourth. Because of this I struggle with Gillespie's descriptions of these chords on a theoretical level.

The C half-diminished chord comes up in the first phrase of Monk's tune as well. Playing a descending bassline under a static E-flat minor harmony, Monk arrives at the C bass note on beat one of measure two. Occasionally Monk plays this as a C full-diminished chord, but often he makes it a C half-diminished. Here the chord's harmonic function can be considered as an Eb minor, with the bass note as part of the chromatic descending bassline. This is clearly a minor sixth chord with the sixth in the bass. The next time Monk consistently uses the half-diminished chord in "Round

Midnight,” however, he uses a C half-diminished in place of an Eb minor tonic chord. This occurs in measure three of the A section. But, as is often the case with Monk, things are not as simple as they seem. While it is reasonable to believe Monk is starting his phrase in measure three with an altered tonic chord because it is parallel to the phrase from measure that also begins with a tonic chord, in this case, the Eb minor sixth with a sixth in the bass moves to an F7 (i.e. a V7/V) two beats later. Once again, considering the C the root turns this into a more logical circle-of-fourths progression. Thus, this chord is a pivot chord, functioning both as a substitute tonic and as a ii7/V.⁸⁰

Finally, the half-diminished chord is crucial to the cadence of the A sections, which is also the essential material for the first half of the bridge.⁸¹

This cadence moves from a Gb to an F to an Eb in the melody, while the bass creates one of two

⁸⁰ David Feurzeig points to this C half-diminished chord as well and, quoting the same passage from Gillespie’s autobiography as well, calls it a simple and expected substitute tonic. (David Feurzeig, “The Right Mistakes: Confronting the ‘Old Question’ of Thelonious Monk’s Chops,” *Jazz Perspectives* (2011), 5:1, page 52.)

⁸¹ This is another passage Feurzeig studies in detail, comparing the different moments, but he focuses not on the quality of the ii7 chord, but on Monk’s left hand stride patterns and resolution of a suspension instead.

harmonic progressions. The first, which occurs most frequently in the 1968 version, as transcribed by Feurzeig, is a traditional ii/V-V/V-V, with the ii being a C half-diminished ii/V, moving to an F7, to Bb7. The alternative option, which appears frequently in modern fakebooks and I hear in occasional Monk performances, is the same ii/V-V/V-V with a tritone substitution. That is, the F7 is replaced with a B7 (with a flatted fifth, the F melody note). In both cases, conceptualizing the ii chord as a variation on C makes much more sense than considering it an altered Eb minor.

While “Round Midnight” features examples of the half-diminished chord in the context of Monk’s composing, Monk also used this chord in his arrangements of standards. I use the term arrangements here because the example I am looking at, Alex Stordahl, Paul Weston, and Sammy Kahn’s 1944 “I Should Care,” recurs in Monk’s recorded studio works on the Blue Note, Riverside, and Columbia labels (in 1948, 1957, and 1964 respectively) with essentially the same piano techniques and harmony (despite the Blue Note

version being a quartet with a vocalist performance and the other two being solo piano). The first recording of “I Should Care” is from the film *Thrill of a Romance* by Tommy Dorsey and his Orchestra. In the original recording, the orchestra plays an E half-diminished chord during the fifth measure of the chorus. As was common practice in 1944, Dorsey Brothers Music published official sheet music along with the releases of the film and recording. This sheet music contains three staves per system: a vocal melody with the song’s lyric below and a grand staff with notated piano accompaniment. Above the vocal staff are simple guitar chord changes. The significant measures look like this:

I Should Care Stordahl/Weston/Cahn

The image shows a snippet of sheet music for the song "I Should Care" by Stordahl/Weston/Cahn. It consists of three staves. The top staff is a vocal melody in 4/4 time, with the lyrics "I SHOULD CARE" written below it. The middle and bottom staves form a grand staff for piano accompaniment. Above the vocal staff, guitar chord changes are indicated: Gm, A+7, A7, D#0, and A7. The piano accompaniment is written in a style typical of the mid-20th century, with block chords and moving lines in both hands.

Were one to look only at the piano notation above, one could reasonably analyze this example as a ii-V in D. Labeling the (voiced lowest note to highest) E, B-flat, D, G, B-flat chord as Gm in the chord

symbols above instead encourages Monk's description of this kind of chord, as explained by Gillespie. The publisher is calling this a Gm chord, and the bass note is an E, which is the sixth of Gm. While ii-V-i is a more common progression than iv-V-i, the chord symbols in this published sheet music clearly supports a reading of this progression as iv-V-i, making that chord a G minor sixth with the sixth in the bass, not a variation of an E chord. Another complication that arises from this sheet music relates to Gillespie's claim that Monk introduced this chord. Obviously Monk had been using this collection of notes earlier than 1944 ("Round Midnight" was composed before this sheet music was printed.), but "I Should Care" was a widely available commercial jazz publication featuring that chord that predates any of Monk's commercial recordings, and Monk obviously listened to the tune enough to record it on three occasions.⁸²

⁸² It is worth noting that this sheet music and recording are contemporaneous with August 22, 1944 Cootie Williams recording of "Round Midnight," which also features this chord. Tom Lord lists this recording as sometime between July and September of 1944.

However, studying how Monk actually played “I Should Care” is more significant than simply looking at how the published sheet music compares to Gillespie’s description of that particular chord. All of Monk’s recordings of “I Should Care” are in concert D, instead of the key of C that Dorsey (and the published sheet music) used. The 1948 Blue Note recording with Milt Jackson, Kenny Hagood, Shadow Wilson, and John Simmons is the busiest of Monk’s three versions, which perhaps makes determining the upper extensions of the chords more difficult. I hear the chord Jackson and Monk playing as a half diminished F# chord in this fifth measure.⁸³ On the Riverside and Columbia solo piano recordings, Monk absolutely uses the half-diminished chord.⁸⁴

Measure eight, similarly, has a half-diminished chord in Monk’s version and in the Dorsey Brothers sheet music. In this case Monk is playing an E half-diminished (which is a D half-

⁸³ John Simmons’s F# is audible, and both Monk and Jackson are arpeggiating chords and playing melodic fills. It is the last four notes of Monk’s upward run that seem to be A, C, E, F-sharp.

⁸⁴ The high E at the top of Monk’s run during this measure in both solo renditions is unmistakable.

diminished in the key Dorsey uses), and the sheet music shows a traditionally voiced F minor triad with octave Ds in the bass. Once again, the chord symbols call this the equivalent of the minor sixth chord with a sixth in the bass, in the case an F minor chord. The same thing happens once again in measure 13, with a B half-diminished spelled in the sheet music (which Monk plays as a C# half-diminished) and the chord symbols calling this a D minor chord. The D half-diminished (of measure eight) functions as a resolution, a variation on a D minor-seventh chord; it follows a D minor-seventh that is approached by a ii-V of D. The B half-diminished (of measure 13) functions as the more expected alternate ii of a ii-V-i progression in A minor.

Since Monk allegedly called this chord a minor sixth with the sixth in the bass, which is a somewhat unintuitive name, it is not unreasonable to consider that he chose to describe it this way after seeing it like this in the Dorsey Brothers sheet music. We know he was using this collection of notes earlier than 1944, but we do not know what he

was calling it. Our only source for that information is from 1979. Regardless, there is plenty of aural evidence of others using this chord in the 1940s or earlier. I do not think the composers of “I Should Care” picked this chord up from Monk, and I do not think Monk necessarily learned it from them. Ultimately, the name of the chord is less important than its function. From “Round Midnight” we can see at least two functions (altered ii7 or i) this chord can have. The lesson for jazz scholars here is that one needs to carefully analyze the recorded evidence we have and not simply take musicians’ words on issues like this. The repetition of Gillespie’s claim in works by Kelley, DeVaux, Feurzig, and Gitler is understandable, but to not address the possibility that Gillespie might be wrong about Monk’s innovation regarding this chord is an oversight.

The Birth of Bebop Drumming

The evolution of jazz drumming from the swing “four on the floor” – meaning striking the

bass drum on each beat – to the modern “dropping bombs” style, which relies more on off-beat bass and snare drum accents against the constant eighth note patterns of the ride cymbal, comes up repeatedly throughout *Swing to Bop*. Budd Johnson goes so far as to say “this transition all came through, I would say, the drums.”⁸⁵ In the conversations around early bebop drumming, musicians express a few different opinions about who inaugurated the new style. Barney Kessel says, “I think of Sid Catlett as being the last of the swing drummers, Max Roach, to me, is the first bebop drummer. Kenny Clarke was the bridge.”⁸⁶ Shelly Manne, on the other hand, says, “Big Sid [Catlett] and Klook [Kenny Clarke] were the first ones to move away from your traditional way of playing by using more accents on the bass drum. More work on the ride cymbal...more independent work with the left hand...”⁸⁷ Budd Johnson says, “Kenny Clarke, he’s the first cat I ever heard play those kind of

⁸⁵ Gitler, 52.

⁸⁶ Gitler, 51.

⁸⁷ Gitler, 51.

drums.”⁸⁸ One drummer whose modernity gets overlooked (not just by *Swing to Bop*, but by most people who discuss bebop) is Jo Jones, however. Gitler instead quotes Billy Taylor, who calls Jones a part of the “period that [Taylor] likes to call ‘pre-bop,’”⁸⁹ notable for having the ingredients of bop, but not putting them together into bebop itself. Perhaps it is because Kenny Clarke seems to have spoken with Gitler the most of these early modern drummers, but *Swing to Bop* emphasizes his role, putting down Jones’s modernity for the sake of elevating Clarke’s on one occasion. Gitler quotes Clarke saying:

So I began to play with my foot and my left hand, and with the cymbal, because everyone says you can play the sock⁹⁰ cymbal like this⁹¹, and I say there has to be a better way, because if I play the sock cymbal I can’t use my left hand. I had to find a way to use it, so I changed over to the top cymbal,⁹² which gave me the freedom of my left hand. See, because Jo was cramped. And I used to watch him. I used to follow Basie all over, to find out the advantage of playing the sock cymbal with the right

⁸⁸ Gitler, 52.

⁸⁹ Gitler, 101.

⁹⁰ i.e. hi-hat

⁹¹ I imagine this sentence was accompanied by a gesture illustrating the common technique of playing the hi-hat with one’s right hand crossed over the snare-playing left hand.

⁹² i.e. ride; playing this way would uncross the drummer’s arms, as compared to the technique described in footnote 90

hand like that, and I traveled the country with Basie. I'd just get on the bus and go. Freddie [Green] and Basie would see that I had something to eat and a place to stay, so I never worried. Sometimes Jo would say, 'Well, I'm not working tonight, Kenny, take my place.' When I would play in Jo's place, I would try to understand exactly – but I guess he had played that way so long that he had it quite undercover, exactly what he wanted to do. But what he was doing had no bearing at all on what I wanted to do. Jo Jones played long passages on the Charleston,⁹³ but not with the cymbal. One day, a guy asked me, 'Why don't you play like Jo Jones?' I told him that I didn't like that. I wanted to be free with my two hands. To play on the Charleston, you have to cross your arms. The left hand is then blocked. I thought that if I played the cymbal with the right hand it would be first of all be light, and secondly my left hand would be free.⁹⁴

Clarke continues on to compare a drummer playing in Jones's style to a one-handed piano player. While the things Clarke is saying about arms and freedom make sense physically, the recorded evidence does not support his claim to playing differently from Jones. There is very little recorded evidence of Clarke before bebop drumming was commonplace. The earliest Clarke recordings come from 1937, when he was working with Edgar Hayes. On these recordings Clarke plays in the traditional swing

⁹³ Ira footnotes this to explain that the Charleston is "two syncopated notes, one falling on the first beat of the bar and the other between the weak second beat and strong third beat."

⁹⁴ Gitler, 54-55.

style with a bit of two-beat feel, and there is no ride cymbal audible on most of them.⁹⁵ It was not until the early 1940s that Clarke began dropping bombs and using the ride in his playing. Through the Jerry Newman Minton's recordings, we have evidence of Clarke drumming in the modern style from 1941. One reason Gitler may have chosen to emphasize Clarke's role in the development of bebop drumming is that the public was denied access to Clarke's music for many years, between the recording ban and his time in the Army. By the time Clarke began appearing on commercial bop recordings, bebop drumming style had become the norm.

However, the reason I cannot accept Clarke's entire account at face value is that in 1941 Jones was exploring the modern drumming style just as much as Clarke. Conveniently, there is one Count Basie session from May 21, 1941 featuring both Clarke and Jones. This is the only recording of Clarke with the Basie band to verify or refute the anecdote quoted at length above. Clarke plays on

⁹⁵ There is some remarkable snare work on Edgar Hayes's "Meet the Band," however.

the medium-tempo vocal ballad “You Betcha My Life” and the medium-tempo “Down, Down, Down.” On “You Betcha My Life” He can be heard audibly playing time on the hi-hat cymbal, just as he said he did not, until the vocal enters. During the vocal no cymbal can be heard. The tune is a 32-bar AABA form. During the first instrumental chorus, Clarke keeps time, and hits the brass accents on his snare drum during the last four measures of the chorus. The listener can also clearly hear Clarke accenting with the group at the end of the vocal chorus, going into Buck Clayton’s muted trumpet solo. “Down, Down, Down,” on the other hand, features more explosive bombs from Clarke. He is fairly subdued during the first AABA chorus, but he accents heavily during the second chorus’s bridge. Clarke also plays heavily during the song’s cadence. But, as with the previous tune, Clarke remains on the hi-hat cymbal throughout, and all of his hits coincide with brass hits, making this different from bebop bombs, which generally feel improvised rather than arranged as this is. This also contradicts the story about members of the Basie band

criticizing him for playing differently than Jones, since he does not play differently than Jones here.

Jones returns for the next two tunes of the session, the more uptempo “Tune Town Shuffle” and the vocal ballad “I Waited For You.” Perhaps it is because the tune is a bit faster, but Jones sounds a bit more modern than Clarke on “Tune Town Shuffle.” Throughout the introduction Jones plays rimshots on beat four, against the band’s melody, and in the first chorus’s second A section, Jones leads into each measure with a quick fill on the upbeat of four, culminating in a drag on beat four of the last measure of the A section. Jones is given a four-bar unaccompanied solo at the end of the first chorus that sounds like this⁹⁶:



While it is not the most ground-breaking drum solo, it does exhibit accents moving to different beats in each bar, which is a closer anticipation of the

⁹⁶ While I believe Jones and Clarke both used the bass drum in the session, it is very hard to hear it on the recordings.

coming dropping bombs style than anything Clarke does at this session. Like all of Clarke's playing from this day, Jones's ride patterns are played on the hi-hat.

In another jazz oral history, Burt Korall's *Drummin' Men: The Heartbeat of Jazz: The Swing Years*, Jones and others discuss his relationship with dropping bombs. Korall quotes Jones as saying, "I learned how to play drums from Mr. Walter Page...Page taught me how to phrase, he taught me how to turn on what the kids now called 'dropping bombs.' Now bombs are just pure accents. The accents in drum playing are going to be here for years to come just as they've been for millions of years before now."⁹⁷ On Count Basie and His Orchestra's "The Apple Jump," recorded on November 6, 1939, the listener can clearly hear Jones hitting heavy accents with his bass drums and drags on his snare drums on beats four of nearly every measure of the first chorus, and particularly strongly on the first few measures of Clayton's solo

⁹⁷ Burt Korall, *Drummin' Men: The Heartbeat of Jazz, The Swing Years*, (New York: Oxford University Press, 1990), 147.

later on. If Jones is playing his bass drum on each beat, it is light enough to be inaudible. Walter Page's bass, on the other hand, comes through surprisingly clear for a 1939 recording.

While Jones's dropping bombs in 1939 was quite early, Korall himself points out that dropping bombs can be heard on a May 6, 1931 recording by Grant Moore's New Orleans Black Devils (a from Milwaukee territory band). Budd Johnson mentions Grant Moore once in *Swing to Bop*, but not Moore's drummer Harold Flood. Korall, however, correctly observes that their tune "Mama Don't Allow No Music Playing in Here," an old children's song, features perhaps the earliest recorded instance of dropping bombs on a jazz record. The bombs first occur in response to the vocal's call of "Mama don't allow no music playing in here," which takes place over bars one and two and five and six of the excerpt below. Moore plays back, on hi-hat and bass drum:

The image shows two staves of musical notation. The top staff is labeled "Drum Set" and the bottom staff is labeled "Dr.". Both staves are in 2/4 time. The notation uses standard drum symbols: vertical strokes for hi-hat, horizontal strokes for snare, and 'x' marks for bass drum. The notation is divided into four measures by bar lines. In the first two measures, the hi-hat plays a steady eighth-note pattern while the snare and bass drum are silent. In the third and fourth measures, the hi-hat continues its pattern, but the snare and bass drum play a series of eighth notes, creating a "dropping bomb" effect.

While this first instance has a bit of a novelty feeling, later in the piece, at the end of the banjo solo, as if to cue in the horns for the last sixteen measures, Flood plays this on his hi-hat and bass drum:



As opposed to the call-and-response of the first example, this second example functions exactly like bebop bombs do later.

Now, all of this is not to say there is no evidence of Clarke dropping bombs before returning from his time in the Army. From the aforementioned Newman recordings, there is an “Indiana” from June or July of 1941 (readily available on CD Definitive DRCD11197, *Thelonious Monk: After Hours at Minton’s*) that captures the drums rather well. On many of the Minton’s recordings Newman sounds as if he were sitting fairly far from the drums. On this one, however, the drums are quite clear. Newman audibly tries to adjust during Monk’s piano solo to

capture less of the drums, in fact. Throughout Roy Eldridge and Joe Guy's trumpet solos, Clarke can be heard playing on the ride cymbal and frequent, syncopated snare and bass drum accents. During Monk's piano solo, Clarke moves to his hi-hat – most likely in order to play more quietly for Monk to be heard more clearly. During Eldridge's second solo, which follows Monk's, it sounds as if Clarke has transferred his ride pattern to the much louder crash cymbal. Regardless of which cymbals he plays on, however, Clarke's snare and bass interplay exhibit the characteristics of dropping bombs. While ultimately, Clarke's claim on Gitler's page 56 that "I noticed in New York, like in Chicago, all the drummers played like me" is probably at least a little bit exaggerated, this example does show Clarke working towards this modern approach as early as 1941.

Sid Catlett and Max Roach the next two most frequently mentioned drummers in *Swing to Bop*. Billy Taylor puts Catlett in the same "pre-bop" school with Jo Jones,⁹⁸ and I have already quoted

⁹⁸ Gitler, 101.

Kessel's assessment of Catlett as the last swing drummer and Manne's associating him with Clarke. Between these three comments, the three musicians offer opposing views; Catlett is called a swing drummer (Kessel), a bebop drummer (Manne), and something in between (Taylor). In truth, all three assessments are correct.

Catlett's work as a swing drummer is well documented from his time in Benny Goodman's group, as well as his work with Louis Armstrong. Catlett always has a fairly light feel, but he plays in the traditional swing style on most of the recordings he made with these two leaders. In 1940, 1943, and twice in 1944, Catlett played on four Coleman Hawkins sessions. The second of the two in 1944 took place on May 29th and featured Teddy Wilson and John Kirby. This was not a bebop outfit by any means, but Catlett's work on this session (as well as the earlier 1944 Coleman Hawkins Sax Ensemble session) epitomizes "pre-bop" drumming, to borrow Billy Taylor's term. Catlett's drumming on "Just One of Those Things" particularly stands out. He plays with brushes throughout the piece (switching

to sticks for the final two choruses, i.e. Hawkins's solo) and uses snare patterns exclusively during Wilson's two solos, while moving his ride pattern to the ride cymbal for Hawkins's solo. It is during the second Hawkins solo that Catlett really demonstrates significant off-beat accents, in the style of dropping bombs. Catlett especially plays out during the final 16 measures of Hawkins 64-measure solo, playing:

The musical score for the drum set is written in 4/4 time. It consists of five staves. The first staff, labeled 'Drum Set', shows a 'Ride cymbal' pattern (marked with 'x') and a 'Rim Shot' pattern (marked with 'o'). The second staff, labeled 'Dr.', shows a pattern of eighth notes and quarter notes, with a 'Snare drum (head)' pattern (marked with 'o') starting at measure 5. The third staff, labeled 'Dr.', continues the pattern, with a 'Snare drum (head)' pattern starting at measure 9. The fourth staff, labeled 'Dr.', shows a pattern of eighth notes and quarter notes, with a 'Snare drum (head)' pattern starting at measure 13. The fifth staff, labeled 'Dr.', shows a pattern of eighth notes and quarter notes, with a 'Snare drum (head)' pattern starting at measure 15. The notation includes various drum symbols like 'x' for cymbals and 'o' for snare, with rhythmic values and bar lines indicating the structure of the solo.

The off-beat accents and interplay between the bass and snare drums during the first four bars of that excerpt fully capture the dropping bombs technique that was gaining so much popularity in the early 1940s. The fact that Catlett can do this while still fitting in with the fairly traditional swing feeling of Teddy Wilson and John Kirby is exactly why this

recording cements Catlett's place as a pre-bop and transitional kind of drummer.

As far as Catlett's fully bebop drumming goes, look no further than the first eight measures of the seminal "Salt Peanuts" recording by Dizzy Gillespie and his All-Star Quintet. This opening drum break exhibits not only the more even bebop eighth note feel on Catlett's hi-hat, but also irregular accents that are defining characteristics of bebop drumming. Throughout the performance, Catlett's punctuates the melodic lines (along with Al Haig's powerful second inversion dominant chords) with what would become the hallmark syncopation of bebop.

Max Roach, somewhat surprisingly, gets the least space of the three in Gitler's study. He is interviewed, however, but his conversation with Gitler deals almost exclusively with describing the experience of a jam session and name-dropping musicians he knew. Gitler says, "Max Roach was one of the young, up-and-coming musicians who went to 'school' at the jam sessions," making him into an example of a lifestyle, without ever

discussing music, and as I stated in my first chapter, describing the bebop lifestyle was one of Gitler's major goals in writing this book, too. (Near the close of the book, Gitler also quotes Roach on race relations.) Roach is name-dropped by a few other musicians, but almost always as a part of a list of who was present at a certain performance or recording or associated with which other players. The significant exception is Kessel's quote above (that Roach was "the first bebop drummer"). Here, Kessel is over-emphasizing both Roach's modernity and Catlett's traditionalism. Both had similar experiences working with Coleman Hawkins, as Roach's first recordings are with Hawkins in 1943. In fact, Roach sounds like the more traditional swing drummer than Catlett did during his earliest time with Hawkins. Like Catlett, Roach did not blossom into a full bebop drumming until working with Dizzy Gillespie, which he did on the famous "first statement of the new music on record" on February 16, 1944, also with the Coleman Hawkins band.

Chapter 4: High Bebop: Bird and Bud

My title for this chapter comes from Ethan Iverson's *Do the Math* blog, which has an entry on Charlie Parker and Bud Powell also titled "High Bebop." His designation of these two legends as in a class of their own is absolutely correct and a major part of the bebop story. Both musicians are referred to throughout *Swing to Bop* with mythic terms and always vague musical language. In the hierarchy of High Bebop, however, Parker always is considered the most important name. This misconception goes back to Leonard Feather's *Inside Jazz*, in which he writes, "without exception, the young musicians today, the jazzmen who believe in modern music and appreciate the art of improvisation, pay tribute to the man they consider a real genius, the living legend of our time – Charlie 'Yardbird' Parker."⁹⁹ On the same page, Powell only comes up as a foil to Monk, when Feather quotes Kenny Clarke: "Kenny Clarke recalls that Earl (Bud) Powell, a young pianist who was in

⁹⁹ Feather, 10.

Cootie's band at the time that *'Round Midnight* was recorded, 'used to do all the things that Monk wanted to but couldn't. Bud had more technique; Monk was a teacher, a creator rather than a soloist."¹⁰⁰ Gitler shows an opposing opinion to the one Feather's book presents when he quotes Al Haig, who says, "[Powell] outbirded Bird and he outdizzied Dizzy. And here he was, playing on a percussive instrument, a plectrum instrument, not a front-line instrument, and at times outdoing any of them."¹⁰¹ On the same page, Gitler quotes Billy Taylor on Powell: "Bud [Powell – Gitler's bracket] was totally responsive to Charlie Parker. He wanted to make the piano sound like Charlie Parker, and he did. It really had that kind of rhythmic and almost tonal quality in his early work."¹⁰² Though Gitler devotes some time to this opinion, the fact that Gitler spends so much more time on Parker than on Powell shows that he, too, thinks of Parker as the more important bebop figure. In my conversation with Sonny Rollins, I asked him about working with

¹⁰⁰ Ibid.

¹⁰¹ Gitler, 102.

¹⁰² Ibid.

Powell (after we had been talking about Parker earlier in the conversation):

CD: I know you worked with Bud Powell early in your career. What was that like?

SR: Well, Charlie Parker was an ultimate supreme hero, but many of us came to realize that Bud Powell was actually as great a bebop improviser as Charlie Parker was.

CD: I've heard it said that Bud Powell "out-Birded Bird."

SR: Yes, I could agree with that because of the virtuosity and inventiveness of Bud Powell's playing. Charlie Parker sort of had a bigger part to play in the history because of the time he came along and what he brought with him. Charlie Parker introduced what Bud Powell was later to play, in a sense. Charlie Parker was still our supreme hero because he brought it all about for us and made it possible for us to appreciate Bud Powell.

CD: Do you think there are any musicians who get ignored in the history of the beginning of bebop? I find Charlie Parker's name gets mentioned a lot, perhaps at the expense of others, like Bud Powell, for example.

SR: Right. I definitely feel Bud Powell was a superb soloist....There's no question about that. I am a serious Charlie Parkerist, but I have to admit that Bud Powell's playing – his virtuosity, his ideas – were on that level and maybe even beyond.¹⁰³

Obviously, both were geniuses, but I do believe

Powell generally gets less attention than he deserves

in the telling of the history of bebop; Parker perhaps

¹⁰³ Rollins, personal interview, October 25, 2014.

receives too much attention at Powell's expense.

Throughout *Swing to Bop*, no specific Bud Powell performances are mentioned. Thus, rather than dwell on the comparison, I will look at some of the musicians' commentary on Parker in comparison with the music itself now. To tie things together and conclude this chapter, I will compare examples of Parker and Powell's playing.

In chapter two I addressed two instances of musicians commenting on who influenced Parker (Louis Armstrong and Lester Young), but later in Gitler's book, Gerry Mulligan mentions specifically influential Parker performances. He touches on three performances in one paragraph, saying,

I did a thing called "Roundhouse" that was based on the chords of "Out of Nowhere." At the end of the first chorus it was in one key, I forget whether it was in E-flat and went to G, or G and went to E-flat. But at the end of the first chorus I'd have a four-bar break and then the key change. So Bird has got the modulation. But he'd come *roaring* out of that first chorus, roarin' man, and he'd start doing that curlycue thing he would do [scats two chord changes¹⁰⁴]. O.K., say the band comes in at bar one. Well, he would finish the modulation on the *fifth* bar. And he would take that goddamned thing, man, it just makes my hair stand on end. The number of ways he could use this idea in his head. To get to

¹⁰⁴ Gitler's bracket: obviously Mulligan cannot scat chords, so he presumably must either be scatting a melodic line that clearly outlines two specific chords or a bassline that implies two chords.

the fifth bar. “Out of Nowhere” – that’s a lovely change. If it’s in G, G for two bars, then E-flat seventh for two bars. It’s a lovely, lovely thing. But, to hear him do that as a blowing device, and to hear him use it in so many different ways. ‘Cause he loved to suspend - a thing like that – to suspend turnarounds and get up over the bar lines. Bird has two really famous ones like that. One is ‘A Night in Tunisia.’ But still the most impressive thing, I think, single performance anybody ever did has got to be ‘Ko Ko.’ That last phrase he played is just incredible. ‘Cause that’s the curlycue business. It’s circular, and it always keeps goin’.¹⁰⁵

This paragraph raises a number of questions: (1)

What is the relationship between the changes of “Out of Nowhere” and “Roundhouse?” (2) What is this “curlycue” Mulligan mentions? (3) How does Parker handle the modulation in “Out of Nowhere”/“Roundhouse?” (4) How does Parker’s approach to the harmony of “Out of Nowhere” relate to his performances on “A Night in Tunisia” and “Ko Ko?”

Mulligan refers to “Roundhouse” as moving either from G to E-flat or E-flat to G. When “Out of Nowhere” is in G, the third and fourth measures tonicize A-flat with an unresolved ii-V7 of A-flat. The E-flat Mulligan mentions must be this V7 in A-flat, the E-flat dominant seventh chord. Mulligan’s

¹⁰⁵ Gitler, 222.

“Roundhouse,” however, has different changes during the head. For the head, Mulligan begins in G for the first four bars, and where “Out of Nowhere” repeats the riff from measure one in the same key in measure five, “Roundabout” modulates to E-flat and places this melodic idea in the new key. This seems to be what Mulligan is recalling initially. His tune’s head has a modulation on the fifth bar. “Out of Nowhere,” on the other hand, modulates to A-flat for the third and fourth bar (which essentially feels like a complex compositional side-stepping pattern) and returns to the original key of G on the fifth bar, not modulating again until the thirteenth bar of the tune, the turnaround of the A. The form of “Out of Nowhere” is ABAC, though B and C move to the same key centers.

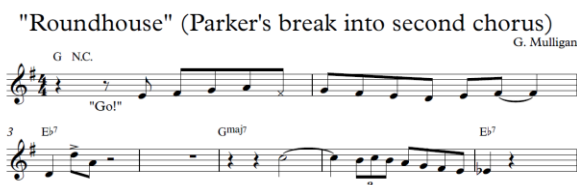
While the head of “Roundhouse” is different, Mulligan uses “Out of Nowhere” changes during the solos of his composition. However, after the first chorus of traditional “Out of Nowhere” changes, Mulligan adds a brief interlude. This interlude ends with a solo break, and that solo break goes back into “Out of Nowhere” changes, this time

starting on E-flat. This modulation must be what Mulligan is referring to, even though it does not occur in Parker's recordings of "Out of Nowhere." Additionally, Parker did not play "Out of Nowhere" with a solo break, but Parker does play in the break on his only recording of "Roundhouse," with the Joe Timer Orchestra in Washington D.C. from February 22, 1953. Therefore, while Mulligan's comment that "it's in G for two bars, E-flat seventh for two bars" does describe "Out of Nowhere," the rest of his statement seem to be regarding his contrafact of that tune instead. Oddly, Mulligan's use of "he'd come..." sounds like a past continuous tense, but there is only one recording of Parker playing "Roundhouse."¹⁰⁶

Turning to Parker's solo on the 1953 "Roundhouse" recording, there is certainly something unexpected in how he handles the modulation. Entering the break, after the band plays the downbeat of beat one, no one plays on beat two. A close listening to the recording reveals a voice

¹⁰⁶ This is a misuse of tense that Lewis Porter has pointed out occurs in a lot of interviews.

saying, “go,” as if Parker did not know he was to play the break. See my transcription below of the relevant moment to explain what Mulligan discusses:



While Mulligan sees Parker’s choice to play a D arpeggio just as the band begins a two-measure sustained E-flat seventh chord as an artful delay of the resolution and a choice to build tension over those first four bars of the chorus, Lawrence Koch offers an opposing view in *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker*. Koch writes of this performance, “Bird is in excellent form, although unfamiliar with the key changes in some of the arrangements. Mulligan’s *Roundhouse* for instance, which has a blowing section based on *Out of Nowhere* chords, stops abruptly for a solo break in a new key, but Bird, not realizing the new key is coming, takes the break in the same key he is in and continues into the next

chorus.”¹⁰⁷ I believe Koch is correct, not only because Parker did not rehearse at all with this orchestra,¹⁰⁸ but also because the nearly eight beats of silence and long tone that follow Parker’s flub do not sound like tension-building. They sound like a player unfamiliar with the changes figuring out where the tune is going. Thus, I do not think Parker even knew the modulation was coming in “Roundhouse,” so he improvised over it as if it were not there. But the fact that Mulligan’s praise of this Parker performance feels like misguided hero worship does not devalue his other observations about “A Night in Tunisia” or “Ko Ko.”

Since Mulligan brings up “A Night in Tunisia” in the context of turnarounds and breaks, the most obvious example of that from “A Night in Tunisia” is the “Famous Alto Break.” As Thomas Owens’s 1974 dissertation on Parker shows, Parker played essentially the same break on every recorded performance of “A Night in Tunisia.” See Carl

¹⁰⁷Lawrence O. Koch, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker* (Boston: Northeastern University Press, 1999), 239.

¹⁰⁸ Ibid.

moves to the A7 chord nicely, without needing the ii chord as preparation.

The other technique Mulligan mentions is Parker's "get[ting] up over the bar lines." The meaning of this phrase is a lot less obtuse than Mulligan's "curlycues." It is reasonable to assume "get[ting] up over the bar lines" refers to playing phrases that continue beyond the four beats of a bar. The four measures of continuous double time that make up the "Famous Alto Break" are a good example, but long phrases have been a hallmark of Parker's career since his recordings of the early 1940s, and this seems to be what Mulligan is referring to. These long multi-measure phrases are ubiquitous in "Ko Ko" as well, with that solo's seven phrases of six measures or longer and nearly every phrase extending over at least two bar lines. In regards to "Ko Ko" specifically, Mulligan only mentions solo's final phrase. See Henry Martin's transcription of that phrase below:



Mulligan says of this phrase, "that's the curlycue business." Dissecting this phrase, beats three and

four of the first measure (C2-61) function as preparing the C in the second measure (C2-62), a two-and-a-half-beat-long supertonic. The D-flat and B-flat are clearly a double-neighbor tone figure. The supertonic resolves downward to the tonic in the third measure (C2-63), which is ornamented with an arpeggio and leads into a chromatic run down to the subdominant (or the third of the ii chord), which naturally leads to a median, supertonic, tonic resolution on the downbeat of the next chorus. The only notes that do not fit this very logical phrase are the B-flat, G, and F-sharp in the middle of the fourth measure (C2-64). These notes disrupt the descending line from the B-flat of C2-63's beat one to B-flat the downbeat of the next chorus. The primary function of these notes seems to be delaying the resolution until the downbeat, to stop Parker from getting there too early. This is likely what Mulligan meant by "curlycues:" the short leaps away from a line that are circular in that they return to the original line exactly where it left off, and that B-flat, G, F-sharp figure represents exactly

that. The curlycue is a way to keep the line going in a circular way, as Mulligan says.

Besides Mulligan's thoughts on Parker, Gitler himself mentions a specific solo that he believes exhibits Parker's influence: Benny Carter's solo on the Lucky Thompson recording "Boppin' the Blues." Gitler writes, "When Benny Carter soloed on 'Boppin' the Blues' with Lucky Thompson's Lucky Seven in 1947 (RCA Victor), he played some licks that he wouldn't have played before the advent of Charlie Parker."¹¹⁰ On the same page, Gitler quotes Carter himself, who identifies that he studied Frankie Trumbauer's solo from "Singin' the Blues," which suggests a connection from Trumbauer, through Young and Parker to Carter. My transcription of the Carter solo is below:

¹¹⁰ Gitler, 34.

Boppin' the Blues (Benny Carter Solo)

Lucky Thompson

The musical score is for an Alto Saxophone solo in 4/4 time, key of B-flat major. It consists of six staves of music. The first staff is labeled 'Alto Saxophone' and includes a tempo marking of 1:04 and a key signature change to B-flat major (F major). The subsequent five staves are labeled 'Alto Sax.' and contain measures 5 through 21. The score includes various musical notations such as eighth notes, quarter notes, and triplets, along with chord symbols (F, Bb, C) placed above the staves. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective staves.

On the whole, this particular solo does not share any huge resemblance to Parker's style. Going into the dominant at measure nine, Carter plays with chromaticism in the context of multi-measure eighth note runs, which is the most Parkerian aspect. Carter exploits a simple chromatic motive four times over the course of four measures, the D-D-flat-C figure that occurs on the pickup in measure nine, again on measure nine's second beat, measure ten's third beat, and the resolution into the downbeat of measure twelve. The same notes appear an octave higher in measure fifteen (on beat three and the first two eighth notes of the triplet on beat four), but the context does not make this sound like the same motive. In measure twenty-one

through twenty-three, however, this motive recurs three more times. Carter's use of this simple motive makes a coherent, pleasing solo, but it is not the way Parker used chromaticism to create long, flowing lines.

Harmonically this solo uses some of the "pretty notes" I mentioned in chapter two that Parker picked up from Young, but those seem support an argument for a more direct connection between Carter and Young than Carter and Parker. Carter lands on the seventh of the chord in measure one, three, five, and seventeen, and he ends the sixth measure and entire solo with a thirteenth. While these are certainly the kind of resolutions one finds in Parker's playing, Parker's use of them can be traced back directly to Young. Similarly, while there is an extended eighth note phrase from measure eight to measure twelve, in general the phrasing seems to come from Young more than Parker or any other bebopper.

This particularly Benny Carter solo aside, Parker's influence on all bebop musicians is indisputable, but there exists some debate over

whether Parker to Powell brought more creativity to the music, with respect to the aforementioned comments made by Haig, Taylor, and Rollins. Powell and Parker's performance of "Out of Nowhere" from sometime in 1949 or 1950¹¹¹ at Birdland is a good example of the two geniuses playing together and complements my previous discussion of "Out of Nowhere"/"Roundhouse" well. Ethan Iverson transcribes their solos from this recording and others for his blog, *Do the Math*, ultimately concluding that Parker is the more impressive soloist. He writes, "Unquestionably Bird's rhythmic virtuosity is greater. He also invented the style: Without Bird, there would be no Bud. (Although I hope these transcriptions lay to rest the fallacy that they played the same material.) OK, let's give it to Bird."¹¹² For comparison, see Iverson's full transcription of their solos from this recording below (with chord changes I added):

¹¹¹ There is debate surrounding the exact date and of this performance. Some sources (including Steve Coleman's m-base.com, jazzdisco.com, list it as May 15-16 of 1950. Tom Lord gives the date June 30, 1950. In *Jazz Masters of the 40s*, Gitler doubts that Navarro could have been playing that well on either date, so close to his death. Carl Woideck diplomatically gives the date for this performance as "late 1949 or early 1950."

¹¹² <http://dothemath.typepad.com/dtm/high-bebop.html>.

Bud and Bird on "Out of Nowhere" Birdland 1950

transcribed by e.i. (with chord changes added by C. Dennison)

The musical score is written for a single melodic line in G major, 4/4 time. It consists of 28 measures, divided into two systems of 14 measures each. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature, and dynamic markings. Chord changes are indicated by letters above the staff: Gmaj7, Bbm7, Eb7, Am7, Bm7(b9), D7, and F7. The score also includes many triplets and slurs, indicating complex rhythmic patterns. The first system ends with a double bar line, and the second system continues the melody.

Measure 1: Gmaj7 Bud: (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 2: Bird: (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 3: Bbm7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 4: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 5: Gmaj7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 6: Bm7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 7: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 8: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 9: Bm7(b9) (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 10: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 11: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 12: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 13: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 14: D7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 15: Gmaj7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 16: Bbm7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 17: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 18: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 19: Bm7(b9) (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 20: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 21: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 22: Bm7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 23: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 24: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 25: Bm7(b9) (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 26: Eb7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 27: Am7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

Measure 28: F7 (triplet) G4 A4 B4 | (triplet) C5 B4 A4 | (triplet) G4 F#4 E4 | (triplet) D4 C4 B3 |

2

30 Am⁷ D⁷ G⁷maj⁷

33 G⁷maj⁷ Bm⁷ Eb⁷

37 G⁷maj⁷ Bm⁷

40 E⁷ Am⁷ Bm⁷(b9) E⁷ Am⁷

44 Eb⁷

47 Am⁷ D⁷

49 G⁷maj⁷

51 Bm⁷ Eb⁷ G⁷maj⁷

54 Bm⁷ E⁷ Am⁷

58 Bm⁷(b9) E⁷ Am⁷ F⁷

61 Bm⁷ Am⁷ D⁷ G D⁷ 3

65 Gmaj⁷ Bud: Bbm⁷

68 Eb⁷ Gmaj⁷ Bbm⁷

72 E⁷ Am⁷ Bbm⁷(b5) E⁷ Am⁷

76 Eb⁷

79 Am⁷ D⁷

81 Gmaj⁷ Bbm⁷ Eb⁷

85 Gmaj⁷ Bbm⁷ E⁷

89 Am⁷ Bbm⁷(b5) E⁷ Am⁷ F⁷

93 Bm⁷ Bbm⁷ Am⁷ D⁷ Gmaj⁷ D⁷

4

97 Gmaj⁷ Bbm⁷

100 Eb⁷ Gmaj⁷

102 Bm⁷ E⁷ Am⁷

106 Bbm⁷(b5) E⁷ Am⁷

109 Eb⁷

111 Am⁷ D⁷

113 Gmaj⁷ Bbm⁷

116 Eb⁷ Gmaj⁷

119 Bm⁷ E⁷ Am⁷ Bbm⁷(b5) E⁷

123 Am⁷ F⁷ Bbm⁷

126 Am⁷ D⁷ Gmaj⁷ D⁷ 5

After the confusion of who is to solo first, Parker takes two choruses, opening with what Iverson calls “extraordinary...transparent abstraction.”¹¹³ This spacious phrase is dissimilar from most of Parker’s playing. Woideck points out that players like Powell challenged Parker in the 1950s and pushed him to play outside of his comfort zone. Woideck quotes Lennie Tristano about Parker having “a new way of playing [c. 1949],” which Woideck finds present on this recording. (Woideck also finds this band of Parker, Powell, Fats Navarro, Roy Haynes, and Tommy Potter¹¹⁴ and to be “the ultimate quintet,” had Navarro and Powell’s health problems not prevented it from being a working band.)¹¹⁵ While these quarter-note triplet figures that occur at the beginning of both of Parker’s choruses in this recording are adventurous, most of his solo uses the bebop language he is known for. As opposed to the

¹¹³ Ibid.

¹¹⁴ Though Woideck identifies Haynes and Potter as the rhythm section, both Tom Lord and Ethan Iverson name Art Blakey and Curly Russell. The recording quality makes the bassist rather hard to discern, but the drumming sounds more like Haynes than Blakey to me.

¹¹⁵ Woideck, 165 and 195-196.

“Roundhouse” performance with the flubbed change, Parker hits the E-flat seventh chords beautifully throughout his two choruses. He makes abundant use of chromatic passing tones, traditional bop extensions (e.g. the minor ninth in measure fourteen, the E-natural of an E-flat seventh chord) and blue notes (e.g. the B-flat he plays over the G chord in measures twenty-two, thirty-three, thirty-seven, forty-nine, and fifty), but otherwise he plays chord tones and scalar runs. Rhythmically, Parker uses the sixteenth note pulse level as his primary pulse, maintaining a double-time feel over this medium tempo tune, for about twenty-eight of the sixty-four measures in his two choruses.

Powell also plays for two choruses and uses a language similar to Parker’s, but I disagree with Iverson assessment that Parker proves himself to be the greater improviser. Both are different players, and there is some truth to Haig and Rollins’s claims of Powell’s superiority as an improviser. Powell’s solo begins with a double-time feel for the first two measures of his solo, which seems to serve as a torch-passing from Parker, a definitive declaration

that now it is his turn (which is important because Parker played over Powell's first attempt to start his solo). After that, Powell establishes a strong swinging eighth note feel for his first chorus. He begins introducing sixteenth-note figures during measures eighty-two and eighty-six for example. By using sixteenth notes sparingly in his first chorus, Powell makes the double-time feel of his second chorus far more striking and naturally build excitement over the course of the solo. Powell also builds tension with more complex harmonic figures over the course of his solo. The first half of Powell's first chorus consists primarily of scalar runs and arpeggiated chords. He builds tension well with a tritone substitution in measure sixteen (i.e. implying an A-flat seventh harmony over the D seventh chord change). Powell increasingly adds chromaticism throughout his second chorus. The fifth measure of this chorus (measure 101) is a particularly exciting harmonic moment, with the first beat preparing the resolution to G with a flat-thirteenth and sharp-eleven, and the resolution itself is extended with some blue note tension.

In addition to a logical structure that effectively builds tension with harmonic and rhythmic elements, Powell uses melodic motives to craft a coherent solo. The most significant motive first occurs in measure seventy-five; see the leap of a fourth from E to A, followed by a completion of the A-minor triad and a short scalar run. Powell uses this same approach to resolve on the E-flat seventh chord going into measure seventy-seven. This same idea appears with the A-minor chords in measures eighty-nine and ninety-one and transposed up one step with the B-minor chord of measure 103. Powell returns to this idea in A-minor in measure 105 and B-minor in 119. During the conclusion of his solo, Powell moves this motive up an octave in measure 126, approaching his resolution.

Conclusion

The examples I have chosen are not exhaustive. Every statement in Gitler's book could be studied more closely and compared to the evidence from recordings. Some particular notable examples that could be studied, but I did not include are Allen Tinney and Hal Singer's stories about Parker using a "Tea for Two" motive to learn to improvise over the bridge of "Cherokee,"¹¹⁶ the brief discussions of Blanton-Ellington on pages 44, 53, 96, 101, and 124,¹¹⁷ the comments Mary Lou Williams makes regarding stride pianists on pages 104-105, and, Neal Hefti's characterization of some of what Dizzy Gillespie played as "Jewish, like Ziggy Ellman on 'And the Angels Sing'" on page 59.¹¹⁸ Ultimately for the sake of this thesis, I chose examples to prove the point I am making about Gitler's book, without including additional

¹¹⁶ Woideck discusses this motive on his pages 85-87.

¹¹⁷ As I mention in my introduction, it is only recently that Blanton's role in developing the bebop style has been acknowledged.

¹¹⁸ The connection between jazz and klezmer is an interesting topic that could be part of a much larger work. Catherin Tackley touches on this in connection to Benny Goodman and the song "Bir Mir Bistu Shein" in her chapter "The Orchestra." In *Benny Goodman's Famous Carnegie Hall Concert*. New York: Oxford University Press, 2012: 80–100.

examples for their own sake, which is not to say these items are not important.

Over the course of these four chapters I have offered examples of moments in Gitler's oral history where musicians have stated opinions, accurate observations, inaccurate statements, and everything in between. In all cases listening to the recordings themselves make their meanings clearer. I hope this work encourages anyone reading to be a skeptical scholar and scrutinize all stories. Just because a musician said something does not mean it is true. If I accomplish anything in this humble paper, I hope I encourage my fellow scholars to study the records closely and not believe what the musicians say all the time.

Discography

The following is a list of recordings mentioned explicitly in Gitler's book, organized by order of appearance. This listing does not include live performances of which no recording exists. When the details of performance can be deduced within reason from an interview and there is an extant recording, I have included it below. Some musicians mention very popular tunes in passing, and without more information it is impossible to determine which recording he or she is referring to (if he or she is even referring to a specific recording). Therefore, these instances are not in this discography. (For example, Howard McGhee mentions "Salt Peanuts" on page 86, specifying only that it is based on rhythm changes and nothing else. I did not consider this a reference to a specific recording.) All sidemen, list of releases, and discographical information comes from Tom Lord's *Jazz Discography*. I have not repeated recordings when multiple musicians mention them in different places in the book.

Introduction

Coleman Hawkins And His Orchestra: Dizzy Gillespie, Vic Coulsen, Eddie Vanderveer (tp) Leo Parker, Leonard Lowry (as) Coleman Hawkins, Don Byas, Ray Abrams (ts) Budd Johnson (bar) Clyde Hart (p) Oscar Pettiford (b) Max Roach (d)

New York, February 16, 1944

- Woody'n you
- Bu-dee-daht
- Yesterdays

Issued as: Musica Jazz (It)MJCD1100
[CD] titled "Coleman Hawkins - The Bop Years," Columbia (F)FPX126 titled "Jazz Concert," Grand Award 33-316, Allegro-Elite 3102, Smithsonian Collection R0004-P13456, Mode (F)MDINT-9863, Vogue (F)VG405-

JLA56, Mode (F)9863, Naxos 8.120744 [CD], Classics (F)807 [CD]. Delmark DD459 [CD] titled "Rainbow mist" (Apollo series)

Chapter 1: The Road

Lionel Hampton And His Orchestra : Eddie "Gogo" Hutchinson, Mannie Klein, Ernie Royal, Jack Trainor (tp) Fred Beckett, Sonny Craven, Harry Sloan (tb) Marshal Royal (cl, as) Ray Perry (as, vln) Eddie Barefield, Illinois Jacquet (ts) Jack McVea (bar) Lionel Hampton (vib, arr) Milt Buckner (p) Irving Ashby (g) Vernon Alley (b) Lee Young (d) Rubel Blakey (vcl)

New York, May 26, 1942

- Flying Home

Issued as: De 18394, Br (E)LAT8168, Coral COPS7185, New World LP261, Affinity (E)AFS1000, De DL74296, DL8400, DL4001, MCA 1315, 2-4075, MCAD42349 [CD], Jazz Roots (Eu)CD56014 [CD], Phontastic (Swd)PHONTCD7670 [CD], Rhino R2-75872 [CD], Properbox (E)12 [CD], Decca GRD-2-652 [CD]

House Of Sounds : Willis Conover Presents THE Orchestra : Bob Carey, Ed Leddy, Marky Markowitz, Charlie Walp (tp) Don Spiker, Earl Swope, Bob Swope (tb) Jim Riley (as) Ben Lary, Jim Parker, Angelo Tompros (tr) Jack Nimitz (bar) Jack Holliday (p, arr) Mert Oliver (b) Joe Timer (d, dir, arr) Harvey Leonard, Johnny Mandel, Ralph Mutchler, Bill Potts (arr)

New York, August 21, 1953

- Sherif Crane of Jackpot County (jh ar)
- I've got you under my skin (jm, rm arr)

- The song is you (jm arr)
- Light green (bp arr)
- Playground (bp arr)
- One for Kenny (jt arr)
- Flamingo (jt arr)
- Pill box (bp arr)
- (Medley :)
- Something to remember you by (jt arr)
- Taking a chance on love (jt arr)
- The blue room (jt arr)
- The tiger (hl arr)
- Moonlight in Vermont (jh arr)
- Willis (bp arr)

Issued as: Br BL54003

***One Night In Washington : Dizzy Gillespie
With The Orchestra : Dizzy Gillespie***
 (tp,vcl) Ed Leddy, Marky Markowitz, Bob
 Carey, Charles Frankhauser, Bunny
 Aldhizer, Al Porcino (tp) Earl Swope, Bob
 Swope, Dick Leith (tb) Mike Goldberg (as)
 Angelo Tompros, Jim Parker, Spencer Sinatra
 (ts) Joe Davie (bar) Larry Eanet (p) Mert Oliver
 (b) Joe Timer (d) plus flwg rhythm for Latin
 music on (1) :Ed Diamond (p,perc) Buddy
 Rowle (timb) Jack Franklin (perc) Tom McKay
 (b) George Caldwell, Bovino (cga)

**Live "Club Kavakos", Washington, D.C.,
March 13, 1955**

- The afro suite (1)
- Manteca
- Contrasta
- Jungle
- Rhumba finale
- Hob nail boogie
- Wild Bill's boogie
- Caravan (1)
- Tin tin deo (1)
- Up 'n' downs

Issued as: Elektra-Musician 60300-1, 96-0300-1

Chapter 2: Roots and Seeds

Jay McShann And His Combo : Orville Minor, Buddy Anderson (tp) Bud Gould (tb) Charlie Parker (as) J. Scott (ts) Jay McShann (p) Gene Ramey (b) Gus Johnson (d)

**Broadcast "KFBI", Wichita, Kansas,
November 30, 1940**

- I Found a New Baby
- Body and Soul

Issued as: Onyx ORI221, Spotlite (E) SPJ120, Polydor (E)236.523/4/5, RCA (F)FXM1-7334, Stash STCD542 [CD]

Louis Armstrong And His Savoy Ballroom Five : Louis Armstrong (tr, vcl) Fred Robinson (tb) Jimmy Strong (cl-1, ts-2) Don Redman (cl, as, arr) Earl Hines (p) Dave Wilborn (bj-3, g-4) Zutty Singleton (d) Alex Hill (arr)

Chicago, December 4, 1928

- No Papa No
- Basin Street Blues

Issued as: Ok 8690, 41241, Conq 9124, Voc 3008, Col ML4385, (E)33S1007, Parl (E)R531, R 2250(excerpt), Phil (Eu)BBE12444, Jazz Cl 519, Od (F)OS1017, OSX143, (D)A286005, Amiga 850070, CBS S66247, (E)RM52027, (D)S52680, (G)S52680, Book of the Month Club, 21-6547, Harmony KH31326, HS11316, Franklin Mint GJR001, L'Art Vocal (F)2 [CD], Col C4K57176 [CD], CK64613 [CD], Laserlight 15721 [CD], HRM 6002 [CD], ASV Living Era (E)5171 [CD], Jazz Archives (F)158132 [CD], (F)158722 [CD], Best of Jazz (F)4004 [CD], Avid (E)541 [CD], Black & Blue (F)59.226-2 [CD], Giants of Jazz (It)CD53001 [CD]

Louis Armstrong And His Orchestra : Louis Armstrong (tr, vcl) Shelton Hemphill, Otis Johnson, Henry "Red" Allen (tp) Wilbur DeParis, George Washington, J.C. Higginbotham (tb) Charlie Holmes, Rupert Cole (cl, as) Joe Garland (cl, ts, arr) Bingie Madison (cl, ts) Luis Russell (p) Lee Blair (g) Pops Foster (b) Sidney Catlett (d) poss. Midge Williams (vcl break-1)

New York, April 5, 1939

- Don't Jive Me
- West End blues (1a vcl)
- Sugarfoot Strut

Issued as: De 2480, 3793, 25154, DL5225, (E)F7127, Br (E)OE9189, (G)A82208, (G,F)10151EPB, Pol (It)A61275, Swag (Aus)JCS107, 705, Hi (G)H619 Book of the Month 21-6547, Classics (F)615 [CD], MCA MCAD42328 [CD], ASV Living Era (E)5094 [CD], MCA (G)2292-57202-2 [CD], Verve 543 699-2 [CD]

Charlie Parker Quintet : Red Rodney (tp) Charlie Parker (as) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

Private recording "St. Nicholas Arena", New York, February 18, 1950

- 52nd Street theme (I)
- Ornithology
- I didn't know what time it was
- Embraceable you
- Scrapple from the apple
- Hot house (#)
- Now's the time
- Visa
- Star eyes
- Confirmation
- Out of nowhere
- What's new ?

- Smoke gets in your eyes
- I cover the waterfront (I)
- 52nd Street theme (II)
- 52nd Street theme (III)
- Perdido
- I can't get started
- 52nd Street theme (IV)
- Anthropology
- 52nd Street theme (V)
- Groovin' high
- 52nd Street theme (VI)
- Cheryl
- I cover the waterfront (II)
- 52nd Street theme (VII)

Issued as: Jazz Workshop JWS500 Jazz
Workshop JWS500, Debut (Dan) DEP35, Zim
ZM1007, Philology (It)W850-2 [CD]

Louis Armstrong And His Orchestra : Louis Armstrong (tr, vcl) Shelton Hemphill, Louis Bacon, Henry "Red" Allen (tp) Wilbur DeParis, George Washington, J.C. Higginbotham (tb) Pete Clark, Charlie Holmes (as) Albert Nicholas, Bingie Madison (cl, ts) Luis Russell (p) Lee Blair (g) Pops Foster (b) Paul Barbarin (d) Georgie Stoll, Chappie Willett (arr)

Los Angeles, January 12, 1938

- Satchel Mouth Swing
- Jubilee
- Struttin' with some Barbeque
- The Trumpet Player's Lament

Issued as: De 1661, 3795, DL9225, (E)F6814, M30375, (F)MU60496, Br (G)A81986, A81782, Pol (It)A81986, Coral (E)CP1, MCA 1312, (F)510038, LA-10, 510155, (Jap)3066, Phontastic (Swd)Nost7662, Time-Life STBB-22, Time Life R960-15 [CD], MCA MCAD42328 [CD], (G)MCD18347 [CD], De GRD620, GRD2-638 [CD], GRP9872 [CD], ASA Living Era (E)5094 [CD], Time Life

R960-15 [CD], Jazz Archives (F)ZET731 [CD],
 Fremaux & Associates (F)FA1358 [CD] Mosaic
 MD7-243 [CD]

Louis Armstrong And His Orchestra : Louis
 Armstrong (tr, vcl) Ellis Whitlock, Zilner
 Randolph (tp) Keg Johnson (tb) Scoville
 Brown, George Oldham (cl,as) Budd Johnson
 (cl, ts) Charlie Beal (p) Big Mike McKendrick
 (bj ,g) Bill Oldham (tu) Sidney Catlett (d)

Chicago, April 24, 1933

- Honey Don't You Love Me Anymore
- Mississippi Basin
- Laughin' Louie
- Tomorrow Night
- Dusky Stevedore

Issued as: Bluebird 9759-2-RB [CD],
 (Eu)ND90404 [CD], Classics (F)529 [CD],
 Saga Jazz (F)066483-2 [CD] Bluebird B5363,
 Vic LPM2322, HJCA HC91, Jolly Roger J7003,
 HMV (E)B8428, DLP1036, X4432, RCA
 (F)731049, A130227, FXM3-7241, Stash
 ST116

Lucky Thompson And His Lucky Seven : Neal
 Hefti (tp) Benny Carter (as, arr, com) Lucky
 Thompson (ts) Bob Lawson (bar) Dodo
 Marmarosa (p) Barney Kessel (g-1) Red
 Callender (b) Lee Young (d)

Los Angeles, April 22, 1947

- Just One More Chance
- From Dixieland to Bebop
- Boulevard Bounce
- Boppin' the Blues

Issued as: Vic 20-2504, RCA (F)741106,
 LPV519, BB 6757-1-RB, RCA LPV3046

Frankie Trumbauer and his Orchestra With Bix And Lang : Bix Beiderbecke (cnt) Bill Rank (tb) Frankie Trumbauer (c-mel) Jimmy Dorsey (cl, as) Paul Mertz (p) Howdy Quicksell (bj) Eddie Lang (g-1) Chauncey Morehouse (d)

New York, February 4, 1927

- Trumbology
- Clarinet Marmalade
- Singin' the Blues

Issued as: OKeh 40822, Brunswick 7703, Columbia 37804, Odeon (Arg)295124, (Aus)A-2409, Parlophone (Aus)A-6235, Odeon (G)A-189019, Parlophone (E)R-1838, R-3323, Odeon (F)165093, (G)A-286085, Parlophone (It)TT-9073, (Scan)B-27597, Columbia GL-508, Supraphone (Cz)10153108, 0152111, Parlophone (E)EMI PMC-7064, Time-Life STL-J04, Smithsonian P6 11891, R033 P7-19477 1-7, BBC (E)REB589, CD589 [CD], Pro-Arte CDD-490 [CD], Saville (E)CDSVL-201 [CD], MFP (E)6046 [CD], ABC (Aus)836181-2 [CD], Living Era (E)AJA5117 [CD], Best of Jazz (F)4012 [CD], Fremaux & Associates (F)FA215 [CD], Mosaic MD8-213 [CD], Time-Life STL-J04, Retrieval (E)RTR79058 [CD]

Jones-Smith Incorporated : Carl Smith (tp) Lester Young (ts) Count Basie (p) Walter Page (b) Jo Jones (d) Jimmy Rushing (vcl)

Chicago, November 9, 1936

- Shoe Shine Boy
- Evenin'
- Boogie Woogie (I May Be Wrong)
- Lady Be Good

Issued as: Vocalion 3441, (E)S-68, Blue Ace BA-202, Cq 9317, Odeon A-272244, Parlophone (E)R-2636, PZ-11116, Philips (Eu)362.008ARF, JAZ-114, Columbia 5-1276,

B-1568, Epic EG-7105, Ph (Eu)426.044BE,
 Ajax LP126, Jolly Roger LP-5017, Jazz
 Panorama LP-1813, CBS (Eu)66101 (53968),
 88667, 20AP-1448, Columbia CL-1036,
 G31224, CG-33502, Epic LN3107, LN-3576,
 SN-6031 (LN-3598), NP-520, SONP-50426,
 Franklin Mint GJR014, Philips (Eu)B-07521-L,
 Sandy Hook SH-2017, Time Life STL-J13,
 CBS/Col CGT-31224 [Cass], CBS 44-88667,
 Hep (E)CD1032 [CD], Phontastic
 (Swd)CD7639 [CD] Nel Jazz (It)NLJ0958-2
 [CD], ASV Living Era (E)CDAJA5089 [CD],
 Proper Box (E)19 [CD], Columbia CK40833
 [CD], Epic (Jap)258P-5120 [CD], Wounded
 Bird WOU1224 [CD], Topaz (E)TPZ1036
 [CD], Saga Jazz (F)065452-2 [CD] CBS
 (Eu)65384, 66101 (53968), Columbia CG-
 33502, Tax (Swd)m-8000, Blue Moon
 (Sp)BMCD99953 [CD], Neatwork (Au)RP2038
 [CD]

*N.B. Gitler specifies the Columbia 33502 issue
 of these recordings.*

Count Basie And His Orchestra : Buck
 Clayton, Shad Collins, Harry "Sweets"
 Edison, Ed Lewis (tp) Dicky Wells, Dan
 Minor, Benny Morton (tb) Earl Warren
 (as) Buddy Tate, Lester Young (ts) Jack
 Washington (as, bar) Count Basie (p) Freddie
 Green (g) Walter Page (b) Jo Jones (d) Jimmy
 Rushing, Helen Humes (vcl) Jimmy
 Mundy, Eddie Durham (arr)

New York, March 19, 1939

- What Goes Up Must Come Down
- Rock-A-Bye Basie
- Baby Don't Tell On Me
- If I Could Be With You
- Taxi War Dance

Issued as: Vocalion 4748, Blue Ace BA-210, Br
 (G)A-82169, Columbia (Swd)DS-1494,
 Parlophone (E)R-2862, (Swi)PZ-11038, Epic
 EG-7085, Fontana (Eu)TFE-17231, Philips

(Eu)426.026BE, Jazz Panorama LP-1803, Jolly Roger LP-5017, Ajax LP-150, CBS (Eu)66101 (53969), 88667, (Jap)20AP-1448, 20AP-1828, Columbia JG-34840 (C-34841), Epic LN-3107, LN-3576, SN-6031 (LN-3598), (Jap)SONP-50426, Philips (Eu)B-07521-L, B-47136-L, Smithsonian P6-11891, Time Life STL-J13, Franklin Mint FM-17, Bellaphon (Eu)625-50-110, Col CJ40608, Smithsonian P6T-11891 [Cass], CBS 44-88667 [Cass], 460061-2 [CD], Classics (F)513 [CD], Nel Jazz (It)NLJ0958-2 [CD], Proper Box (E)19 [CD], Columbia Legacy C4K87110 [CD], Mosaic MD4-239 [CD], Epic (Jap)258P-5120 [CD], CBS (Eu)465192-2 [CD], Saga Jazz (F)065452-2 [CD] CBS (Eu)66101 (53969), Col JG-34840 (C-34841), Neatwork (Au)RP2038 [CD], Mosaic MD4-239 [CD]

Count Basie And His Orchestra : Buck Clayton
(tp, arr) Shad Collins, Harry "Sweets"
Edison, Ed Lewis (tp) Benny Morton, Dicky
Wells, Dan Minor (tb) Earl Warren (as) Lester
Young, Buddy Tate (ts) Jack Washington
(as, bar) Count Basie (p, arr) Freddie Green
(g) Walter Page (b) Jo Jones (d) Helen
Humes, Jimmy Rushing (vcl) Andy Gibson (arr)

New York, March 20, 1940

- Easy Does It
- Let Me See
- Blues [I Still Think of Her]
- Somebody Stole My Gal

Issued as: Columbia 35448, (Swi)DZ-710,
Parlophone (Aus)A-7488, Epic EG-7151,
Bellaphon (Eu)625-50-005, Philips (Eu)P-
07873-R, Ajaz LP-175, CBS (Eu)66101,
(53971), 88668, (Jap)SONP-50437, 20AP-1448,
Columbia C2-34849, CJ40835, Time Life STL-
J13, Epic LN-3168, LN-3577, SN-6031,
(Jap)SONP-50427, CBS (F)44-88668 [Cass],
Proper Box (E)19 [CD], Columbia Legacy

C4K87110 [CD], Mosaic MD4-239 [CD], Saga Jazz (F)065452-2 [CD]

Coleman Hawkins And His

Orchestra : Tommy Lindsay, Joe Guy (tp) Earl Hardy (tb) Jackie Fields, Eustis Moore (as) Coleman Hawkins (ts, arr) Gene Rodgers (p,arr) Oscar Smith (b) Arthur Herbert (d) Thelma Carpenter (vcl) Hazel Scott (arr)

New York, October 11, 1939

- Meet Dr. Foo
- Fine Dinner
- She's Funny That Way
- Body and Soul

Issued as: BB B10523, RCA (F)730625, LPV501, V-Disc 234, RCA WPT3, La Voix de son Maitre (F)7EMF31, FFLP1031, HMV (E)DLP1055, Victor LPV501, RCA (G)LPM501, (F)730566, Smithsonian P611891, Time-Life STLJ06, Reader's Digest RD4A-017, (E)GJAZ-A-039, RDS9794, Camden QJ25131, RCA (G)LPM9861, (It)LX70000, (F)430703, (G)PL42381, New World Record NW274, RCA Jazz Tribune (F)NL89277, Franklin Mint GJR013, Playboy PB1959A, Bluebird 9683-2-RB [CD], Affinity (E)CDAFS1036-4 [CD], RCA ND90405 [CD], Bluebird 66086-2 [CD], Phontastic (Swd)PHONTCD7667 [CD], CDS RPCD600 [CD], RCA (F)ND89277 [CD], Bluebird 61063-2 [CD]

Dicky Wells And His Orchestra : Bill Coleman (tp) Dicky Wells (tb) Lester Young (ts) Ellis Larkins (p) Freddie Green (g) Al Hall (b) Jo Jones (d)

New York, December 21, 1943

- I Got Rhythm
- I'm Fer It Too
- Hello Babe
- Linger Awhile

Issued as: Signature 90002, Jazz Selection (F)EPL-7001, Barclay (F)BLP-84.017, Contact CM-3, (Jap)R25J-1020, RCA/FD(E)SF-8456, Blue Moon (Sp)BMCD-1002 [CD], Classics (F)937 [CD], Fremeaux & Associes (F)FA210 [CD], Jazz Archives (F)No.43 [CD], Makin' Friends (G)74321.14171.2/2 [CD], Signature AK-38446 [CD], Sony Jazz (F)COL488635-2 [CD], In+Out (G)78013-2 [CD], CBS (Eu)CK65042 [CD], RCA (Eu)2114171-2 [CD], Best of Jazz (F)4042 [CD], Columbia/Legacy CK65042 [CD], Properbox 8 (P1131) [CD], Blue Moon (Sp)BMCD99952 [CD], Signature AK40950 [CD]

Duke Ellington : Duke Ellington (p) Jimmie Blanton (b)

Chicago, IL, October 1, 1940

- Pitter Panther Patter
- Body and Soul
- Sophisticated Lady
- Mr. J.B. Blues

Issued as: RCA (F)FXM1-7072, Smithsonian R-013, Bluebird 2178-2-RB [CD], Neatwork (Au)RP2048 [CD], RCA (Eu)ND89750 [CD] Vic 27221, LPM6009, RCA (E)RD27258,

N.B. Gitler specifically mentions the Victor 78s of these duets.

Johnny Dodds' Black Bottom Stompers: Louis Armstrong (cnt) Roy Palmer (tb) Johnny Dodds (cl) Barney Bigard (ts) Earl Hines (p) Bud Scott (bj) Baby Dodds (d)

Chicago, April 22, 1927

- Weary Blues
- New Orleans Stomp
- Wild Man Blues
- Melancholy

Issued as: Jazz (It)CD53016 [CD] Br 3567, Mel M12027, Polk P9035, KP K103, Voc 209, Br 02065, A447, A9843, 500165, Od 284029, Br 80059, De BM02065, 79233, Br BL58004, LA 8597, Coral ECV18027, (G)COPS7362, 97014LPCM, Swag (Aus)JCS33729, Time-Life STL-J26, Br LAT8124, 87003LPBM, Coral 94049EPC, Br 87014LPBM, Coral LRA10030, De DL8244, Br B1026, EB7200, 9-7002, CJM 32, MCA (F)510010, Br LAT8166, Classics (F)603 [CD], MCA MCAD42328 [CD]

Louis Armstrong And His Hot Seven: Louis Armstrong (cnt, vcl) John Thomas (tb) Johnny Dodds (cl) Lil Armstrong (p, vcl) Johnny St. Cyr (bj) Pete Briggs (tu) Baby Dodds (d)

Chicago, May 14, 1927

- Gully Low Blues
- That's When I'll Come Back To You

Issued as: Ok 8474, Voc 3193, Sp Edn 5003-S, Col ML4384, 33S1041, Parl (E)R113, Od (F)7MOE2255, XOC2255, (G)83261, Phil (Eu)PO7827R, Col Special Products C3 10404. Amiga (G)850044, Col C4K57176 [CD], L'Art Vocal (F)2 [CD], Giants of Jazz (It)CD53001 [CD]

Roy Eldridge : Roy Eldridge (tp), Claude Bolling (p)

Paris, France, March 29, 1951

- Wild Man Blues
- Fireworks

Issued as: Vog (F)V5092, LD004, (Jap)YX2048, Dial 304, Vog(E)VJD533, Properbox (E)69 [CD], Vogue (F)74321-55952-2 [CD], 887254437727 [CD] Jazz Legacy (F)JL92

N.B. Gitler also mentions this duo playing "Skip the Gutter," but I was unable to find that recording, and Lord does not have any record of it in his discography.

Ziggy Elman : Ziggy Elman (tp) Dave Matthews, Noni Bernardi (as) Jerry Jerome, Arthur Rollini (ts) Jess Stacy (p) Ben Heller (g) Harry Goodman (b) Al Kendis (d)

New York, December 28, 1938

- And the angels sing [Fralich in swing]
- Bublitchki
- 29th and Dearborn
- Sugar

Issued at: BB B-10103, RCA VPS6064

Cab Calloway And His Orchestra : Mario Bauza, Dizzy Gillespie, Lammar Wright (tp) Tyree Glenn (tb, vib) Quentin Jackson, Keg Johnson (tb) Jerry Blake (cl,as) [aka Jacinto Chabani (cl,as)] Hilton Jefferson (as) Andrew Brown (as, bar) Chu Berry, Walter "Foots" Thomas (ts) Benny Payne (p) Danny Barker (g) Milt Hinton (b) Cozy Cole (d) Cab Calloway (dir,vcl) Andy Gibson, Benny Carter, Edgar Battle, Buster Harding, Don Redman (arr)

Chicago, March 8, 1940

- Pickin' the Cabbage
- Chop Chop Charlie Chan
- Paradiddle
- Boog-it

Issued as: Voc 5467, CBS 62950, Franklin Mint GJR041, Classics (F)595 [CD], CBS 466618-2, Columbia WCK45336 [CD], Properbox (E)165 [CD]

Coleman Hawkins And His Orchestra : Fats Navarro (tp) J.J. Johnson (tb) Porter Kilbert (as) Coleman Hawkins (ts) Hank Jones (p) Milt Jackson (vib) Curly Russell (b) Max Roach (d)

New York, December, 1946

- I Mean You
- Bean and the Boys
- You Go To My Head
- Cocktails for Two

Issued as: Sonora 3024, Esquire (E)EP192, Properbox (E)11 [CD] Sonora 3024, Neatwork (Au)RP2014 [CD] 3027, Esquire (E)EP192

Jay McShann And His Orchestra : Orville Minor, Buddy Anderson, Bob Merrill (tp) Lawrence Anderson, Taswell Baird (tb) John Jackson, Charlie Parker (as) Fred Culliver, Bob Mabane (ts) James Coe (bar) Jay McShann (p) Leonard "Lucky" Enois (g) Gene Ramey (b) Gus Johnson (d) Walter Brown, Al Hibbler (vcl) Skip Hall, William J. Scott (arr)

New York, July 2, 1942

- Lonely Boy Blues
- Get Me on Your Mind
- The Jumpin' Blues
- Sepian Bounce

Issued as: De 4387, DL79236, MCA 1338, (F)510037, Coral (E)CP4, Br (G)87096, Decca GRD614 [CD], Classics 740 [CD], FD Music (F)152052 [CD] De 4418, DL5503, DL79236, Coral (E)CP4, Br (G) 87096, MCA 1338, (F)510037, Ariola (G)802273-270, Decca GRD614 [CD], Classics 740 [CD] De 4418, DL5503, DL79236, Coral (E)CP4, Br (G)87096, MCA 1338, (F)510037, (Jap)VIM4634/35, 3519/20, Ariola (G)802273-270, Franklin Mint GJR043

***Jay McShann Orchestra* : Buddy**

Anderson, Orville Minor (tp) Bud Gould
 (tb) Charlie Parker, John Jackson (as) Bob
 Mabane (ts) Jay McShann (p) Gene Ramey
 (b) Gus Johnson (d)

**Live "Trocedero Ballroom", Wichita,
Kansas, August 9, 1940**

- Jumpin' at the Woodside
- Walkin' and Singin'

Issued as: Stash CD542 [CD] Masters of Jazz
 (F)MJCD78/79 [CD], ESP-Disk ESP4050-2
 [CD]

***Jay McShann Orchestra* : Buddy**

Anderson, Orville Minor (tp) Bud Gould (tb-1,
 vln-2) Charlie Parker (as) Bob Mabane (ts) Jay
 McShann (p) Gene Ramey (b) Gus Johnson
 (d) band vcl-3.

**Broadcast "KFBI", Wichita, Kansas,
December 2, 1940**

- Honeysuckle rose
- Lady be good
- Coquette
- So you won't jump (p, b, d only)
- Moten swing
- Wichita blues

Issued as: Onyx ORI221, Spotlite (E)SPJ120,
 RCA (F)FXM1-7334,
 Polydor (E)236.523/4/5

***Jay McShann And His Orchestra* : Harold**

Bruce, Buddy Anderson, Orville Minor
 (tp) Taswell Baird (tb) John Jackson
 (as) Charlie Parker (as, arr) Harold
 Ferguson, Bob Mabane (ts) Jay McShann (p)
 Gene Ramey (b) Gus Johnson (d) Walter Brown
 (vcl) William J. Scott (arr)

Dallas, Texas, April 30, 1941

- Swingmatism (wjs arr)
- Hootie blues (wb vcl,cp arr)
- Dexter blues (wjs arr)
- Vine Street boogie (p,b,d only)
- Confessin' the blues (p,b,d only, wb vcl)
- Hold 'em hootie (p,b,d only)

Issued as: De 8570, DL5503, DL79236, Coral (E)CP4, MCA 1338, (F)510180, Affinity (E)AFS1006, Classics 740 [CD], Decca GRD2-629 [CD], Masters of Jazz (F)MJCD78/79 [CD] De 8559, DL5503, DL79236, Coral (E)CP4, MCA 1338, Affinity (E)AFS1006, Br (Eu)10117EFB, Decca (Cz)03401, Folkways FP73, FJ2810, Classics 740 [CD], Jazz Archives (F)158432 [CD]

Chapter 3: Minton's and Monroe's

The musicians do not refer to these recordings specifically, but this third chapter deals extensively with the music made at Minton's and Monroe's in 1940-1943, most of which is available today through the home recordings of Jerry Newman.

Charlie Christian : Joe Guy (tp) unknown tp-1 & ts-1 added , Kenny Kersey (p) Charlie Christian (g) Nick Fenton (b) Kenny Clarke (d)

Live "Minton's Playhouse", New York, May 12, 1941

- Topsy [Swing to Bop] [Charlie's Choice]
- Stompin' at the Savoy

Jam Session : Joe Guy, Dizzy Gillespie (tp) Don Byas (ts) unknown (p) Charlie Christian (el-g) unknown (b), (d)

Live "Minton's Playhouse", New York, May 1941

- Up on Teddy's Hill

- Down on Teddy's Hill [I Got Rhythm] [Paging Dr. Christian]

Dizzy Gillespie : Dizzy Gillespie (tp) Kenny Kersey (p) Nick Fenton (b) Kenny Clarke (d)

Live "Minton's Playhouse", New York, May 1941

- Star Dust
- Kerouac

Charlie Christian : Hot Lips Page, Victor Coulson, Joe Guy (tp) Rudy Williams (as) Don Byas, Kermit Scott (ts) Allen "Pee Wee" Tinney (p) Charlie Christian (g) Ebenezer Paul (b) Taps Miller (d)

Live "Monroe's Uptown House", New York, May 1941

- I Got Rhythm [Guy's Got to Go]
- Stompin' at the Savoy [Lips Flips] [On With Charlie Christian]

All Issued as: Vox 16065, Esoteric ES548, Counterpoint CPT548

In addition to these, the recordings found on Definitive DRCD11197 [CD] titled "Thelonious Monk - After Hours at Minton's" come from the same Newman home-made recordings. This CD includes the same personnel as the above selection and the following tracks:

- I Got Rhythm
- Nice Work If You Can Get It
- Down, Down, Down
- I Found a Million Dollar Baby (In a Five and Ten Cent Store)
- Body and Soul
- I've Found a New Baby
- Sweet Lorraine
- Sweet Georgia Brown
- You're a Lucky Guy
- Stompin' at the Savoy
- (Back Home Again In) Indiana

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, NJ., November 16, 1955

- Theme [The theme]

Issued as: Prest LP7014, P24064, Esquire (E)EP212, EP222, PMS100, Metronome (Swd)MEP207, Prestige PRCD-5701-2 [CD]

Jazz At The Philharmonic : Howard McGhee (tp) Bill Harris (tb) Illinois Jacquet, Flip Phillips (ts) Hank Jones (p) Ray Brown (b) Jo Jones (d)

"Carnegie Hall", New York, September 27, 1947

- Perdido

Issued as: Merc/Clef MG35008, Clef EP Vol.8, MG Vol.8, Verve MG Vol.6, (Jap)MV9053/55, VSP 16, VSP (S)43

Andy Kirk And His Twelve Clouds Of Joy : Johnny Burris, Harry Lawson (tp) Howard McGhee (tp, arr) Ted Donnelly, Milton Robinson (tb) John Harrington (cl, as) Ben Smith (as) Edward Inge (cl, ts) Al Sears (ts) Kenny Kersey (p, arr) Floyd Smith (g, el-g, vcl) Booker Collins (b) Ben Thigpen (d) June Richmond (vcl) Andy Kirk (dir)

New York, July 14, 1942

- McGhee Special

Issued as: De 4405, (Aus)Y6092, Br (F/G)A82558, De (7) 9232, AoH (E)AH160, MCA (F)510033, MCA 1308, Affinity (E)AFS1011, FD Music (F)152052 [CD], Properbox (E)165 [CD]

Earl Hines And His Orchestra : George Dixon, Harry "Pee Wee" Jackson, Tommy Enoch, Benny Harris (tp) Joe McLewis, George Hunt, Edward Fant (tb) Leroy Harris, Scoops Carey (as, cl) Willie Randall (ts) Budd Johnson (ts, arr) Franz Jackson (ts) Earl Hines (p) Hurley Ramey (g) Truck Parham (b) Rudolph Traylor (d) Billy Eckstine, Madeline Greene (vcl) The Three Varieties (vcl trio) Mort Maser, Jimmy Mundy (arr)

New York, April 3, 1941

- Southside

Issued as: BB B11237, AXM2-5508, Bandstand BS7115, RCA (F)PM43266, FPM1-7000

Earl Hines And His Orchestra : George Dixon, Harry "Pee Wee" Jackson, Tommy Enoch, Jesse Miller (tp) Joe McLewis, George Hunt, Nat Atkins (tb) Leroy Harris (as, vcl) Scoops Carey (as,cl)Willie Randall, Budd Johnson (ts) Franz Jackson (ts,arr) George Dixon (tp, bar) Earl Hines (p) Hurley Ramey (g) Truck Parham (b) Rudolph Traylor (d) Billy Eckstine, Madeline Greene (vcl) The Three Varieties (vcl trio) Eddie Durham, Buster Harding, Mort Maser (arr)

Chicago, IL, October 28, 1941

- The Father Jumps

Issued as: BB B11535, AXM2-5508, Bandstand BS7115, RCA (F)FPM1-7000, PM43266, Bluebird 6750-2-RB [CD], (Eu)ND86750 [CD], Topaz (E)TPZ1006 [CD] Mosaic MD7-254 [CD]

Earl Hines And His Orchestra : George Dixon, Harry "Pee Wee" Jackson, Tommy

Enoch, Freddy Webster (tp) Joe
 McLewis, George Hunt, John Ewing (tb) Leroy
 Harris (as,vcl) Scoops Carey (as,cl) Willie
 Randall, Budd Johnson (ts) Franz Jackson
 (ts,arr) Earl Hines (p) Hurley Ramey (g) Truck
 Parham (b) Rudolph Traylor (d) Billy
 Eckstine, Madeline Greene (vcl) The Three
 Varieties (vcl trio) Eddie Durham, Buster
 Harding, Mort Maser (arr)

Hollywood, CA, August 20, 1941

- Windy City Jive
- Swingin' on C

Issued as: BB B11329, Bandstand BS7115, BB
 AXM2-5508, RCA (F)FPM1-7000, PM43266,
 Bluebird 6750-2-RB [CD], (Eu)ND86750 [CD],
 Topaz (E)TPZ1006 [CD] BB B11465, AXM2-
 5508, Bandstand BS7115, RCA (F)FPM1-7000,
 PM43266, RCA Victor (F)430.651

Ella Fitzgerald: Ella Fitzgerald (vcl) acc
 by Leonard Graham (tp) John Lewis (p) Ray
 Brown (b) Joe Harris (d)

New York, December 20, 1947

- No Sense
 Issued as: De 24538, Coral (G)6.22178, GRP
 628 [CD]

*Lord lists the above as the only 1940s
 Fitzgerald rendition of "No Sense," but
 Sulieman states that he performed this song with
 her as well. Additionally, the recording
 available on the JSP CD Ella Fitzgerald 1936-
 1950 features a full band, not just a quartet.*

***Sarah Vaughan With The Tadd Dameron
 Orchestra :*** Sarah Vaughan (vcl) acc by Freddy
 Webster (tp) Leroy Harris (as) Hank Ross (b-
 cl) Leo Parker (bar) Bud Powell (p) Tadd

Dameron (p, arr) Ted Sturgis (b) Kenny Clarke
(d) + 9 strings

New York, May 7, 1946

- If You Could See Me Now
- My Kinda Love

Issued as: Musicraft 380, MVS504, MGM
11068, 30370, E165, K165, E3274, (E)EP572,
Everest FS250, Lion 70052, Metro MS539,
Saga (E)ERO8016, Verve Musicraft 398,
MVS504, MGM 30339, K-71, E544, E3274,
(E)EP605, Allegro LP1608, LP3018, LP4008,
Concord 3018, Everest FS250, Lion 70052,
Metro MS539, Tia TMT7519, Bravo (E)EP305,
Presto (E)678, World Record Club (E)R3,
Royale 18129, Verve (Jap)POJJ-1630, Napleon
(It)NLP11049, MGM (F)F1-123, President
(E)PLCD556 [CD], Musicraft MVSCD-61 [CD]
Vernon MVM504, Saga (E)ERO8016

Charlie Parker's Reboppers : Miles Davis (tp-
1) Dizzy Gillespie (tp-2,p-3) Charlie Parker
(as) Argonne Thornton (p-4) [aka Sadik Hakim
(p)] Curly Russell (b) Max Roach (d)

New York, November 26, 1945

- Billie's bounce (1, 3)
- Billie's bounce (1, 3) (incomplete)
- Billie's bounce (1, 3)
- Billie's bounce (1, 3) (incomplete)
- Billie's bounce (1, 3)
- Now's the time (1, 3) (incomplete)
- Now's the time (1, 3) (incomplete)
- Now's the time (1, 3)
- Now's the time (1, 3)
- Thriving from a riff (1,4)
- Thriving from a riff (1,4) (incomplete) (cp out)
- Thriving from a riff (1,4)
- Meandering (3) (incomplete)
- Ko-ko (2,3) (incomplete)
- Ko-ko (2,3)

Issued as: Savoy (F)460SV396, Byg (F)529121, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL1107 Byg (F)529121 Savoy (F)255SV121, Byg (F)529121, Monkey (F)MY40019, Savoy SJL1129 Savoy MG12079 Savoy 573, 918, 45-304, XP8000, MG9001, MG12009, (E)918, (F)918, 300SV058, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL2201, Franklin Mint GJR043, Savoy (E)ZL71854, London (E)LTZ-C15106, Savoy/Musidisc (F)30SA6009, Giants of Jazz (It)LPJT31, Vogue (F)VG655650107 [CD], Giants of Jazz (It)CD53051 [CD], Savoy ZD70737 [CD], Definitive (And)DRCD44420 [CD], American Jazz Classics (Sp)99033 [CD] Savoy MG12079 Savoy MG12079 Savoy (F)460SV396, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL1107 Savoy 573, 918, 45-300, 4508, XP8000, MG9000, MG12001, MG12125, Eros (E)ERL50060, Realm (E)RM122, 52122, Savoy (E)918, (F)918, 300SV058, Byg (F)LP58013 (set 58011/15, LP3), 529131, Monkey (F)MY40031, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL2201, (E)ZL71854, London (E)LTZ-C15105, Savoy/Musidisc (F)30SA6007, Giants of Jazz (It)LPJT24, Official (E)3011-2, Vogue (F)VG655650107 [CD], Rhino R2-72260 [CD], Savoy ZD70737 [CD], Definitive (And)DRCD44420 [CD], American Jazz Classics (Sp)99033 [CD] Savoy (F)460SV402, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL1107 Savoy MG12079 Savoy 903, 945, 45-306, XP8006, MG9001, MG12009, MG12126, Savoy (E)945, Savoy (F)945, 300SV058, Metronome (Swd)B506, CBS/Sony (Jap)SOPJ134-5SY, Savoy SJL2201, (E)ZL71854, London (E)LTZ-C15106, Savoy/Musidisc (F)30SA6009, London (E)LTZ-C15062, Realm (E)RM187, Savoy/Musidisc (F)30SA6017, BYG (F)529148, Vogue (F)VG655650107 [CD], Savoy ZD70737 [CD], Definitive (And)DRCD44420 [CD]

Earl Hines and his Orchestra: Pee Wee Jackson, Shorty McConnell Jesse Miller

(tp) George Dixon (tp,bar) George Hunt, Joe
 McLewis (tb) Gerald Valentine (tb,arr) Leroy
 Harris, Scoops Carry (as) Willie Randall
 (ts) Bob Crowder, Budd Johnson (ts,arr) Earl
 Hines (p) Skeeter Best (g,el-g) Truck Parham
 (b) Rudy Traylor (d) Billy Eckstine, Madeline
 Greene, The Three Varieties (vcl)

New York, November 17, 1941

- Second Balcony Jump
- Stormy Monday Blues

Issued as: BB B11567, AXM2-5508, Bandstand
 BS7115, RCA
 (F)FPM1-7000, PM43266, RCA Victor
 (F)430.671, Time-Life STLJ11, FD (F)152052
 [CD], Bluebird 6750-2-RB [CD], (Eu)ND86750
 [CD], Definitive (And)DRCD11290 [CD],
 Topaz (E)TPZ1006 [CD] BB B11567, AXM2-
 5508, Bandstand BS7115, RCA (F)FPM1-7000,
 PM43266, 6279-1-R, Xanadu 207, FD
 (F)152052 [CD], Bluebird 6750-2-RB [CD],
 6758-2-RB [CD], 66087-2 [CD], (Eu)ND86750
 [CD], Phontastic (Swd)PHONTCD7670 [CD],
 Proper (E)IntroCD2068 [CD], Definitive
 (And)DRCD11290 [CD], Topaz (E)TPZ1006
 [CD]

Zodiac Suite: Mary Lou Williams Trio : Mary
 Lou Williams (p) Al Lucas (b) Jack Parker
 (d) or Mary Lou Williams (p) solo on (1)

New York, June 29, 1945

- Taurus
- Pisces (1)
- Gemini
- Gemini (alt)
- Capricorn (1)
- Saggittarius (1)
- Aquarius (1)
- Aquarius (alt) (1)
- Libra (1)
- Virgo (jp out)

- Virgo (alt) (jp out)
- Aries (jp out)
- Aries (alt) (jp out)
- Scorpio (jp out)
- Scorpio (alt) (jp out)
- Cancer (1)
- Cancer (alt) (1)
- Leo (1)

Issued as: Asch 620-621, Smithsonian Folkways
40810 [CD]

Andy Kirk And His Twelve Clouds Of

Joy : Harry Lawson, Paul King (tp) Earl
Thompson (tp, arr) Ted Donnelly, Henry Wells
(tb) John Harrington (cl, as, bar) John Williams
(as, bar) Dick Wilson (ts) Mary Lou Williams
(p, arr) Ted Robinson (g) Booker Collins
(b) Ben Thigpen (d,vcl) Pha Terrell (vcl)

New York, March 2, 1936

- Walkin' and Swingin'

Issued as: Col DB/MC5023, De DL(7)9232, Par
(E)PMC7156, MCA (F)510121, MCA 1343,
Franklin Mint 47, ASV Living Era (E)AJA5108
[CD], AJA5117 [CD], Topaz (E)TPZ1036 [CD]
De 809, Od (G)284210, MCA (F)510033, Br
(E)LAT8167 Decca GRD622 [CD], Definitive
(And)DRCDD11379 [CD]

Al Haig Trio: Al Haig (p) Tommy Potter
(b) Roy Haynes (d)

New York, February 27, 1950

- Opus Caprice

Issued as: Prest PR7516, P24081, PCD24114-2
[CD], Misterioso (E)MLP1984, OJC CD706-2
[CD]

Symphony Hall Swing: Sonny Stitt (ts) Fletcher
Peck (p) John Simmons (b) Jo Jones (d)

New York, November 20, 1952

- Symphony Hall Swing

Issued as: Roost 560, Roulette 8-37200-2 [CD]

Andy Kirk And His Twelve Clouds Of

Joy : Harry Lawson, Paul King (tp) Earl Thompson (tp,arr) Ted Donnelly, Henry Wells (tb) John Harrington (cl,as,bar) John Williams (as,bar) Dick Wilson (ts) Mary Lou Williams (p,arr) Ted Robinson (g) Booker Collins (b) Ben Thigpen (d,vcl) Pha Terrell (vcl)

New York, March 31, 1936

- Puddin' Head Serenade

Issued as: Col DB/MC5027, Par (E)PMC7156, MCA (F)510121, MCA 1343, ASV Living Era (E)AJA5108 [CD], Classics (F)573 [CD]

-or-

New York, April 10, 1936

- Puddin' Head Serenade

Issued as: De 1208, GRD622 [CD], Classics (F)573 [CD], Definitive (And)DRCD11379 [CD]

Art Tatum And His Band: Joe Thomas (tp) Edmond Hall (cl) Art Tatum (p) John Collins (g) Billy Taylor, Sr. (b) Eddie Dougherty (d) Big Joe Turner (vcl)

New York, January 21, 1941

- Battery Bounce

Issued as: Decca 8526, Brunswick (E)03430, (In)0.3430, (G)87527, Decca (Aus)Y5892,

(E)F8059, Brunswick (G)LPBM87527, MCA (Jap)3004, Best of Jazz (F)4022 [CD], Decca GRD-630 [CD], MCA (Eu)GRP16302 [CD], Fremaux & Associates (F)FA217 [CD], Rhino R2-70722 [CD]

Carmen Cavallero: Carmen Cavallero (p) big band and strings unknown

- Brazil

Issued as: Decca 9-29907, *The Eddie Duchin Story Soundtrack*

Chapter 4: Fifty-Second Street

Thelonious Monk Quintet : Sahib Shihab (as) Milt Jackson (vib) Thelonious Monk (p) Al McKibbin (b) Art Blakey (d)

New York, July 23, 1951

- Eronel

Issued as: Blue Note 1590, BLP5011, BLP1509, BN-LA579-H2, Swing (F)SW427, Vogue (E)V2303, Swing (F)SW427, Blue Note (Jap)TYCJ-81022 [CD]

Portrait Of An Ermite: Thelonious Monk (p)

Paris, France, June 7, 1954

- Eronel

Issued as: Jazz Legacy (F)500104

Thelonious Monk Quartet : Charlie Rouse (ts) Thelonious Monk (p) John Ore (b) Frankie Dunlop (d)

New York, February 27, 1963

- Eronel
- Eronel

Issued as: Columbia CL2038, CK48823 [CD], CBS (Eu)465681-2 [CD], 472991-2 [CD], Columbia (Jap)YS-278, 20AP-1812, Sony (Jap)SRCS-7139 [CD], Columbia/Legacy 513356-2 [CD]

Gitler mentions that Monk recorded "Eronel" five times, but these are the only four I have been able to find.

***Billy Eckstine And His Orchestra* : Dizzy**

Gillespie, Shorty McConnell, Gail Brockman, Boonie Hazel (tp) Gerald Valentine, Taswell Baird, Howard Scott, Alfred "Chippy" Outcalt (tb) Sonny Stitt, Budd Johnson (as) Dexter Gordon, Gene Ammons (ts) Leo Parker (bar) John Malachi (p) Connie Wainwright (g) Tommy Potter (b) Art Blakey (d) Billy Eckstine, Sarah Vaughan (vcl) Jerry Valentine, Tadd Dameron, John Malachi (arr)

New York, May 2, 1945

- A Cottage for Sale
- I Love the Rhythm in a Riff
- Lonesome Lover Blues

Issued as: National 9014, Regent MG6058, Savoy SJL2214, Mercury (Jap)BT2015, Proper (E)IntroCD2068 [CD]

Billy Eckstine With DeLuxe All Star

Band: Billy Eckstine (vcl) acc by Dizzy Gillespie, Freddy Webster, Shorty McConnell, Al Killian (tp) Trummy Young, Howard Scott, Claude Jones (tb) Budd Johnson, Jimmy Powell (as) Wardell

Gray, Thomas Crump (ts) Rudy Rutherford
(bar) Clyde Hart (p) Connie Wainwright
(g) Oscar Pettiford (b) Shadow Wilson
(d) Gerald Valentine (arr)

New York, April 13, 1944

- I Stay in the Mood for You
- Good Jelly Blues

Issued as: Masters of Jazz (F)MJCD86 [CD]

Billy Eckstine And His Orchestra: Dizzy

Gillespie, Shorty McConnell, Gail
Brockman, Boonie Hazel (tp) Gerald
Valentine, Taswell Baird, Howard Scott, Alfred
"Chippy" Outcalt (tb) John Jackson, Bill Frazier
(as) Dexter Gordon, Gene Ammons (ts) Leo
Parker (bar) John Malachi (p) Connie
Wainwright (g) Tommy Potter (b) Art Blakey
(d) Billy Eckstine, Sarah Vaughan (vcl) Jerry
Valentine, Tadd Dameron, John Malachi (arr)

New York, December 5, 1944

- Blowin' Away the Blues

Issued as: De Luxe 2001, Audio-Lab AL1549,
Franklin Mint GJR041, Proper (E)IntroCD2068
[CD], Masters of Jazz (F)MJCD86 [CD],
(F)MJCD128 [CD] Jazz Sel (F)599, Masters of
Jazz (F)MJCD86 [CD], (F)MJCD128 [CD]

Dizzy Gillespie And His All Star

Quintet: Dizzy Gillespie (tp, vcl) Charlie
Parker (as) Al Haig (p) Curly Russell (b) Sidney
Catlett (d) Sarah Vaughan (vcl)

New York, May 11, 1945

- Salt peanuts (dg,ens vcl)
- Shaw 'nuff
- Lover man (sv vcl,1)

- Hot house

Issued as: Guild 1003, Savoy MG12020, Saga (E)6920, ERO8017, A.R.C. (E)ARC82, Franklin Mint GJR085, Savoy SV0152 [CD], Giants of Jazz (It)CD53122 [CD], Saga Jazz (F)066670-2 [CD] Guild 1002, Saga (E)6910, ERO8035, Franklin Mint GJR041, Laserlight 15 731 [CD], Giants of Jazz (It)CD53122 [CD], Sony/Prentice Hall A21728 [CD], Saga Jazz (F)066670-2 [CD] Guild 1002, Saga (E)6929, Franklin Mint GJR084, Laserlight 15 731 [CD] Guild 1003, Saga (E)6920, ERO8017, Savoy MG12020, Everest FS272, Franklin Mint GJR043, Ember (E)EMB3344, Savoy SV0152 [CD], Laserlight 15 731 [CD], LaserLight 17 032 [CD], Giants of Jazz (It)CD53122 [CD], Frequenz (It)044-004 [CD], Saga Jazz (F)066670-2 [CD]

Dizzy Gillespie Sextet: Dizzy Gillespie (tp)
Charlie Parker (as) Clyde Hart (p) Remo
Palmieri (g) Slam Stewart (b) Cozy Cole (d)

New York, February 28, 1945

- Groovin' High
- All the Things You Are
- Dizzy Atmosphere

Issued as: Guild 1001, Phoenix LP16, Smithsonian R004-P2-13455 Guild 1001, Savoy MG12020, Prest P24030, PhoenixLP2, Everest FS272, Ember (E)EMB3344, Savoy SV0152 [CD], Musicraft MVSCD53 [CD], Laserlight 15 731 [CD], LaserLight 17 032 [CD], Giants of Jazz (Eu)CD53122 [CD], Tring International GRF065 [CD], Definitive (And)DRCD11382 [CD]

Tiny Grimes Quintette: Charlie Parker (as)
Clyde Hart (p) Tiny Grimes (g, vcl) Jimmy
Butts (b, vcl) Harold "Doc" West (d)

New York, September 15, 1944

- Tiny's tempo
- I'll always love you just the same (tg vcl)
- I'll always love you just the same (incomplete) (tg vcl)
- Romance without finance (tg, jb vcl)
- Romance without finance (incomplete) (tg, jb vcl)
- Red Cross

Issued as: Savoy MG12001, S5J5500, SV0102 [CD], Franklin Mint GJR043, Savoy SV012 [CD]

Sir Charles And His All Stars : Buck Clayton (tp) Charlie Parker (as) Dexter Gordon (ts) Sir Charles Thompson (p) Danny Barker (g) Jimmy Butts (b) J.C. Heard (d)

New York, September 4, 1945

- Takin' off
- If I had you (cp out)
- 20th Century blues (dg out)
- The street beat

Issued as: Apollo 757, Swing (F)385, Delmark DD-450 [CD]

Coleman Hawkins And His Orchestra : Dizzy Gillespie, Vic Coulsen, Eddie Vanderveer (tp) Leo Parker, Leonard Lowry (as) Coleman Hawkins, Don Byas, Ray Abrams (ts) Budd Johnson (bar,ts) Clyde Hart (p) Oscar Pettiford (b) Max Roach (d)

New York, February 22, 1944

- Disorder at the Border

Issued as: Apollo 753, LP101, Waldorf Music Hall MH33-141, MH45-116, Smithsonian R004-P2-13455, Delmark DD459 [CD], Naxos

8.120744 [CD], Masters of Jazz (F)MJCD86
[CD], Musica Jazz (It)MJCD1100 [CD]

Dizzy Gillespie Sextet: Dizzy Gillespie
(tp,vcl) Trummy Young (tb) Don Byas
(ts) Clyde Hart (p) Oscar Pettiford (b) Shelly
Manne (d)

New York, January 9, 1945

- I can't get started
- Good bait
- Salt peanuts [Salted peanuts] (dg vcl)
- Be-bop [Dizzy's fingers] (ty out)

Issued as: Manor 1042, Epic SN6042, CBS
65392, Franklin Mint GJR041, Giants of Jazz
(Eu)CD53122 [CD] Manor 1042, Epic SN6042,
CBS 65392, Giants of Jazz (Eu)CD53122 [CD]
Manor 5000, Best of Jazz (F)4045 [CD]
Franklin Mint GJR041, Musica Jazz
(It)MJCD1088 [CD]

Clyde Hart's All Stars : Dizzy Gillespie
(tp) Trummy Young (tb) Charlie Parker (as)
Don Byas (ts) Clyde Hart (p) Mike Bryan (g) Al
Hall (b) Specs Powell (d) Rubberlegs Williams
(vcl)

New York, January 4, 1945

- What's the matter now? [What] (rw vcl)
- I want every bit of it [Every bit] (rw vcl)
- That's the blues (rw vcl)
- 4-F blues (rw vcl)
- G.I. blues (rw vcl)(diff. take)

Issued as: Continental C6013, Plymouth 100-38,
Onyx ORI221, Plymouth P12-146, Masterseal
MSLP5013 Continental C6020, Plymouth 100-
23, P-12-146, P-12-113, Onyx ORI221,
Masterseal MSLP5013, Royal Jazz 746
Continental C6013, Plymouth 100-23, Onyx

ORI221, Storyville LP818, (F)ST21028, Palace M673, Ember (E)CJS826, Polydor (Eu)423236, ESP-Disk ESP4050-2 [CD] Continental C6020, Onyx ORI221, Royal Jazz 746, Vogue (F)V3181, Pol (Eu)423237, Sonet 1004, Stv (F)ST21029, SLP819 Plymouth 100-38, P-12-113, Remington RLP1031, Jax 7001, Onyx ORI221

Coleman Hawkins' Swing Four: Coleman Hawkins (ts) Eddie Heywood (p) Oscar Pettiford (b) Shelly Manne (d)

New York, December 23, 1943

- Crazy Rhythm
- Get Happy
- The Man I Love
- Sweet Lorraine

Issued as: Signature 28104, Br BL58030, BL54016, V-Disc 446, Vogue (F)EPL7002
Signature 28104, Br BL58030, BL54016, V-Disc 446, Vogue (F)EPL7003, Coral CRL57095, (G)94078EPC, Jazz Archives (F)183 [CD] Signature 90001, Br BL58030, BL54016, Vogue (F)EPL7002, Coral CRL57095, (G)94078EPC, Redwood (Can)1001, Smithsonian P611891, Music Jazz (It)CT7196/7, Franklin Mint GJR013, V-Disc 529, Fonit Cetra (It)VDL1008 Signature 90001, Br BL58030, BL54016, Vogue 7002, Coral (G)94078EPC, Time-Life STLJ06

Dizzy Gillespie Sextet: Dizzy Gillespie (tp,vcl) Sonny Stitt (as) Milt Jackson (vib) Al Haig (p) Ray Brown (b) Kenny Clarke (d) Gil Fuller (vcl,arr) Alice Roberts (vcl)

New York, May 15, 1946

- One Bass Hit
- Oop Bop Sh'Bam
- A Handfulla Gimme

- That's Earl, Brother

Issued as: Musicraft 404, MVS2010, Savoy MG12020, Prest P24030, Phoenix LP2, Musicraft MVSCD53 [CD], Giants of Jazz (Eu)CD53122 [CD] Musicraft 383, Savoy MG12020, Prest P24030, Ember (E)EMB3344, Phoenix LP2, Saga (E)ERO8017, Savoy SV0152 [CD], Musicraft MVSCD53 [CD], Giants of Jazz (Eu)CD53122 [CD], Tring International GRF065 [CD] Musicraft 383, Prest P24030, Phoenix LP2, A.R.C. (E)ARC82 Musicraft 485, Savoy MG12020, Prest P24030, Phoenix LP2, Saga (E)ERO8017, Everest FS272, Ember (E)EMB3344, Franklin Mint GJR085, Savoy SV0152 [CD], Musicraft MVSCD53 [CD], Giants of Jazz (Eu)CD53122 [CD]

Coleman Hawkins Acc By The Ramblers: Jack Bulterman (tp,arr) George van Helvoirt (tp) Marcel Thielemans (tb) Wim Poppink (cl,as,bar) Andre van der Ouderaa (cl,ts,vln) Coleman Hawkins (ts,talking-1) Nico de Rooy (p) Jac Pet (g) Toon Diepenbroek (b) Kees Kranenburg (d)

Live "Casino Hamdorff", Laren, Holland, August 26, 1935

- What Harlem is to Me

Issued as: AoC (E)ACL1247, Crescendo GNP 9003, Decca (F)180038, Jasmine (E)JASM2011, Jazz Up (It)JU317 [CD], Neatwork (Au)RP2007 [CD] De F42059, F5775, Y5035, 742, 9018, On The Loose (Du)OTL1, Decca (F)128007, Br (G)10307EPB, Time-Life STLJ06, Panachord (Du)H2006, Jazz Up (It)JU317 [CD], Classics 602 [CD]

Red Norvo And His Selected Sextet: Dizzy Gillespie (tp) Charlie Parker (as) Flip Phillips (ts) Red Norvo (vib) Teddy Wilson (p) Slam Stewart (b) Specs Powell (d) J.C. Heard (d-1) replaces Powell.

New York, June 6, 1945

- Hallelujah
- Get Happy
- Slam Slam Blues
- Congo Blues

Issued as: Dial LP903, VSP 23, America (F)DX3AM010, MGM (G)65106, Spotlight (E)SPJ107, Baronet B105 Dial 1045, MGM (G)65106, Spotlight (E)105, Definitive (And)DRCD44432 [CD] Comet T6, Dial LP903, Blue Star (F)190, Jazztone J1204, (G)J707, Sonet (Dan)SXP2809, Modern Music (Swd)53, LP-1, Saga (E)ERO8005, Belaphone (G)008/9/10, Guide du Jazz (F)SMS7130/9, Nap (It)NLP11059, Classics (F)1356 [CD], ASV Living Era (E)CDAJA5341 [CD] Dial 1035, LP903, MGM (G)65106, Spotlight (E)SPJ107 Baronet B105 Comet T7, Dial LP903, Jazztone J1204, (G)J707, Sonet (Dan)SXP2808, Blue Star (F)187, MGM (G)65106, Cam 29647, Saga (E)ER08053, Modern Music (Swd)55, LP-1, Guide du Jazz (F)29647, Cel (It)RA8003, Nap (It)NLP11059, Time-Life STLJ14 Classics (F)1356 [CD], Definitive (And)DRCD44432 [CD] Dial 1045, LP903, Vogue (E)LDE006, (F)LD058, MGM (G)65106, Spotlight (E)SPJ107, Baronet B105 Time-Life STLJ14, Black Label (no#) [CD] Comet T6, Dial LP903, MGM (G)65106, Jazztone J1204, Baronet B105, Blue Star (F)190, Modern (Swd)53, LP-1, Sonet (Dan)SXP2809, Saga (E)ERO8005, Chante du Jazz (F)SMS7130/9, CHJ 1313, Nap (It)NLP11059, Brocades (It)LP74, Jazztone J-SPEC-100, Classics (F)1356 [CD], Definitive (And)DRCD44432 [CD] Dial LP903, MGM (G)65106, Spotlight (E)SPJ107 06 Comet T7, Dial LP903, MGM (G)65106, Jazztone J1204 J1258, Blue Star (F)187, Cel (It)RA8003, Cam

(F)29647, Sonet (Dan)SXP2808, Baronet B105,
Modern Music (Swd)55, LP-1, Time-Life
STLJ14, Chant Du Monde (F)29647, Black
Label (no#) [CD], Classics (F)1356 [CD],
Definitive (And)DRCD44432 [CD]

Chapter 5: California

Slim Gaillard: Dizzy Gillespie (tp) Charlie
Parker (as) Jack McVea (ts) Dodo Marmarosa
(p) Slim Gaillard (g,p-1,vcl) Bam Brown
(b,vcl) Zutty Singleton (d)

Hollywood, CA, prob. December 29, 1945

- Dizzy Boogie
- The Flat Foot Floogie
- Poppity Pop
- Slim's Jam

Issued as: Polydor (E)545107, BelTone 761, Stv
SLP809, Spotlite (E)SJP150D, Alamac
QSR2441, Halo 50273, Savoy MG12014,
Realm (E)RM121, Classics (F)911 [CD],
Definitive (And)DRCD44420 [CD], Mr. Music
MMCD-7031 [CD], Savoy Jazz (Jap)COC8-
53543 [CD], Saga Jazz (F)066670-2 [CD], Avid
(E)AMSC1141 [CD], Properbox (E)62 [CD]

Barney Kessel's All Stars : Herbie Steward
(cl,ts) Johnny White (vib) Dodo Marmarosa
(p) Barney Kessel (g) Morris Rayman (b) Lou
Fromm (d)

Los Angeles, June 7, 1945

- Atom Buster
- What is this thing called love?
- Slick chick
- The man I love

Issued as: Atomic 209 and 210, Onyx ORI215

Slim Gaillard Trio: Slim Gaillard
(g,vib,vcl) Dodo Marmarosa (p) Bam Brown
(b,vcl) Zutty Singleton (d)

Los Angeles, 1945

- Ya ha ha
- Carne
- Ding dong oreenee
- Buck dance rhythm

Issued as: 4 Star 1078 and 1079, Musidisc
(F)30JA5196

Teddy Edwards : Benny Bailey (tp) Teddy
Edwards (ts) Dudley "Duke" Brooks
(p) Addison Farmer (b) Roy Porter (d)

Los Angeles, July, 1947

- Bird legs
- Out of nowhere
- Roy's boy
- Steady with Teddy
- Rexology
- Three bass hit
- R.B.'s wig
- Body and soul

Issued as: Rex 25056 - 25059, Onyx ORI215

Howard McGhee : Howard McGhee (tp) Teddy
Edwards, James King (ts) Vernon Biddle
(p) Bob Kesterson (b) Roy Porter (d) Pearl
Traylor, Estelle Edson, Clarence Williams (vcl)

Hollywood, CA, September, 1945

- Mad Hype
- Rummage Bounce

Issued as: Modern 20-608, 120, Jazz Circle
Basel (Swi)JCB-20, Ace (E)CDTOP1339 [CD]

Coleman Hawkins And His Orchestra: Howard McGhee (tp) Coleman Hawkins (ts) Sir Charles Thompson (p) Eddie Robinson (b) Denzil Best (d)

New York, January 11, 1945

- Sportman's hop
- Bean stalkin'
- Ready for love
- Ladies lullaby
- The night ramble
- Leave my heart alone

Issued as: Asch 355-3, Classics (F)863 [CD],
355-1, AA1/2, Folkways FE4602, Classics
(F)926 [CD]

Coleman Hawkins Quintet: Howard McGhee (tp) Coleman Hawkins (ts) Sir Charles Thompson (p) John Simmons (b) Denzil Best (d)

Los Angeles, March 9, 1945

- Too much of a good thing
- Bean soup
- Someone to watch over me
- It's the talk of the town (hm out)

Issued as: Cap 15855, H327, (E)T20435,
Musica Jazz (It)MJCD1100 [CD]

Jazz at the Philharmonic: Joe Guy, Howard McGhee (tp) Willie Smith (as) Illinois Jacquet, Charlie Ventura (ts) Garland Finney (p) Ulysses Livingston (g) Red Callender (b) Gene Krupa (d)

Live "Philharmonic Auditorium", Los Angeles, CA, February 12, 1945

- How high the moon (pt 1)
- How high the moon (pt 2)
- How high the moon (pt 3)
- Lady be good (pt 1)
- Lady be good (pt 2)
- Lady be good (pt 3)

Issued as: Asch 4531, Stinson SLP23,
 Properbox (E)82 [CD] Le Jazz (E)CD41 [CD]

***Hollywood Jazz Concert* : Howard McGhee**
 (tp) Trummy Young (tb) Sonny Criss
 (as) Wardell Gray, Dexter Gordon (ts) Hampton
 Hawes (p) Barney Kessel (g) prob. Red
 Callender (b) prob. Roy Porter (d)

Concert "Elk's Auditorium", Los Angeles, July 6, 1947

- The hunt [Rock 'n' shoals] (pt 1)
- The hunt [Rock 'n' shoals] (pt 2)
- The hunt [Rock 'n' shoals] (pt 3)
- The hunt [Rock 'n' shoals] (pt 4)
- The hunt [Rock 'n' shoals] (pt 5)
- The hunt [Rock 'n' shoals] (pt 6)
- The hunt [Rock 'n' shoals] (pt 7)
- The hunt [Rock 'n' shoals] (pt 8)
- Bopera [Disorder at the border] (pt 1)
- Bopera [Disorder at the border] (pt 2)
- Bopera [Disorder at the border] (pt 3)
- Bopera [Disorder at the border] (pt 4)
- Bopera [Disorder at the border] (pt 5)
- Bopera [Disorder at the border] (pt 6)
- Bopera [Disorder at the border] (pt 7)
- Bopland [Byas a drink] (pt 1) (sc out)
- Bopland [Byas a drink] (pt 2) (sc out)
- Bopland [Byas a drink] (pt 3) (sc out)
- Bopland [Byas a drink] (pt 4) (sc out)
- Bopland [Byas a drink] (pt 5) (sc out)
- Bopland [Byas a drink] (pt 6) (sc out)
- Jeronimo [Cherokee] [Cherrykoke] (pt 1)
- Jeronimo [Cherokee] [Cherrykoke] (pt 2)

- Jeronimo [Cherokee] [Cherrykoke] (pt 3)
- Jeronimo [Cherokee] [Cherrykoke] (pt 4)
- Jeronimo [Cherokee] [Cherrykoke] (pt 5)
- Jeronimo [Cherokee] [Cherrykoke] (pt 6)
- Jeronimo [Cherokee] [Cherrykoke] (pt 7)
- Jeronimo [Cherokee] [Cherrykoke] (pt 8)

Issued as: Savoy SV0164 [CD] Bop 104, Savoy XP8100, SJL2222, SV0164 [CD], Bop 101, Savoy XP8115, SJL2222, SV0164 [CD], Bop 107, Savoy SJL2222, SV0164 [CD], Savoy 962, MG9020, SJL2222, Vogue (F)650135 [CD], Bop 111, Regent MG6049, Savoy SJL2222

Dexter Gordon Quintet: Leonard Hawkins (tp) Dexter Gordon (ts) Bud Powell (p) Curly Russell (b) Max Roach (d)

New York, January 29, 1946

- Long Tall Dexter

Issued as: Savoy SJL2211 Savoy 603, SJL2211, MG12130, SV0120 [CD], (It)SVZ-0901 [CD]

Slim Gaillard Quartet: Dodo Marmarosa (p) Slim Gaillard (g,p-l,vcl) Bam Brown (b,vcl) Zutty Singleton (d)

Los Angeles, late 1945

- Laguna
- Dunkin' bagel (dm out)
- Boogin' at Berg's
- Don't blame me
- Chili and beans
- Laguna oroonee
- Frogslegs and bourbon

Issued as: Bee-Bee 101, Savoy SJL2215, Folklyric 9038, Rhino R2-75872 [CD], Properbox (E)62 [CD] Bee-Bee 102, Savoy

SJL2215, Properbox (E)62 [CD] Bee-Bee 103, Savoy SJL2215, Melodisc 1012, Properbox (E)62 [CD] Bee-Bee 104, Swingtime ST1018 1001 Classics (F)864 [CD] (F)24 [CD]

Charlie Parker Quintet: Howard McGhee (tp) Charlie Parker (as) Jimmy Bunn (p) Bob Kesterson (b) Roy Porter (d)

Hollywood, CA, July 29, 1946

- Max is making wax
- Lover man
- The gypsy

Issued as: Jazztone J1004, Society (E)1026, Blue Star (F)234, America (F)DX3AM009, Warner Bros 2WB3198, Amiga (DDR)855841 Dial 1007, Jazztone J1017, J1241, Society (E)1026, Vogue (E)EPV1011, LDE016, LAE12002, (F)V45-24, History of Jazz (It)HOJ75, Jazz Selection (F)JS514, 4010, America (F)DX3AM008, Vogue/Mode (F)MDInt9360, Giants of Jazz (It)LPJT31, Music Club 50003 [CD], Frequenz (It)044-004 [CD] Dial 1043, Jazztone J1017, J1241, Saga (E)ER08052, Blue Star (F)234, Giants of Jazz (It)LPJT41, Society (E)1026, America (F)DX3AM009, Music Club 50003 [CD]

Charlie Parker Quartet: Charlie Parker (as) Erroll Garner (p) Red Callender (b) Harold "Doc" West (d) Earl Coleman (vcl)

Hollywood, CA, February 19, 1947

- This is always (ec vcl)
- This is always (ec vcl)
- This is always (ec vcl)
- This is always (ec vcl)
- Dark shadows (ec vcl)
- Dark shadows (ec vcl)
- Dark shadows (ec vcl)

- Dark shadows (ec vcl)
- Bird's nest
- Bird's nest
- Bird's nest
- Hot blues
- Blow top blues
- Cool blues
- Cool blues

Issued as: Dial 1015, 1019, LP905, Metronome (Swd)B582, America (F)DX3AM008, NME/Spotlite (E)JU-6-7333, Stash STCD23 [CD], Definitive (And)DRCD44432 [CD], ESP-Disk ESP4050-2 [CD] Dial LP202, Saga (E)ERO8005, Bellaphon (G)008/9/10, Neatwork (Au)RP2008 [CD] Dial LP202, LP901, Saga (E)ERO8005, Vogue (E)LDE016, LAE12002, Bellaphon (G)008/9/10, Jazz Selection (Swd)JEP4537, Stash STBCD2502 [CD], Saga (E)EC3329-2 [CD], Neatwork (Au)RP2008 [CD] Dial LP901, Saga (E)EC3329-2 [CD], Neatwork (Au)RP2008 [CD] Dial 1014, America (F)DX3AM008, NME/Spotlite (E)JU-6-7333, Stash STCD23 [CD], Definitive (And)DRCD44432 [CD], ESP-Disk ESP4050-2 [CD] Spotlite (E)105, Neatwork (Au)RP2008 [CD] Dial 1014, LP905, 1015, Neatwork (Au)RP2008 [CD] Dial LP905, Neatwork (Au)RP2008 [CD] Dial 1014, LP202, Jazztone J1214, Charlie Parker Records PLP407, Esquire (E)10-017, EP57, Blue Star (F)62, Chant du Monde (F)29608, Bellaphon (G)008/9/10, Fonit (It)25084, Celson (It)QB7073, Cupol (Swd)4341, CEP38, Trip TLX5035, Savoy/Musidisc (F)45-3016, Guilde du Jazz-CH (F)SM7130/9, America (F)DX3AM008, Cupol (Fin)FC1052, Vogue (E)VJT3002-1 (a set of 3 albums), NME/Spotlite (E)JU-6-7333, Jazz Reactivation (E)JR116, Warner Bros 2WB3198, Amiga (DDR)855841, Stash STCD23 [CD], Definitive (And)DRCD44432 [CD] Dial LP202, LP901, Jazztone J1214, Saga (E)ERO8052 NME/Spotlite (E)JU-6-7333, Roulette SR3006, Saga (E)EC3229-2 [CD], Music Club 50003 [CD], Neatwork (Au)RP2008 [CD] Dial LP901, Jazztone J1214, Charlie Parker Records

PLP407, Vogue (E)LDE004, LAE12002, Swing
 (F)406, Chant du Monde (F)LPHF9, Vogue
 (E)VJT3002-1, Savoy/Musidisc (F)45-3016,
 Guilde du Jazz-CH (F)SMS7130/9, Jazz
 Selection (Swd)JSLP702, AJ503, Jazz
 Reactivation (E)JR116, Amiga (DDR)855841,
 Saga (E)EC3329-2 [CD], Neatwork
 (Au)RP2015 [CD] Dial 1015, LP202, LP901,
 Saga (E)ERO8005, Bellaphon (G)008/10,
 America (F)DX3AM008, Franklin Mint
 GJR043, NME/Spotlite (E)JU-6-7333, Warner
 Bros 2WB3198, Official (E)3011-2, Stash
 STCD23 [CD], STBCD2502 [CD], Rhino R2-
 72260 [CD], Saga (E)EC3329-2 [CD], Music
 Club 50003 [CD], Giants of Jazz (It)CD53051
 [CD], CD53329 [CD], Definitive
 (And)DRCD44432 [CD] Dial LP901, Esquire
 (E)10-017, EP57, Saga (E)ERO8052, Blue Star
 (F)62, Chant du Monde (F)29608, Fonit
 (It)25084, Celson (It)QB7073, Cupol
 (Swd)4341, CEP38, Trip TLX5035, Cupol
 (Fin)FC-1052, Saga (E)EC3329-2 [CD], Stash
 STCD25 [CD], Neatwork (Au)RP2015 [CD]

Charlie Parker's New All Stars: Howard
 McGhee (tp) Charlie Parker (as) Wardell Gray
 (ts) Dodo Marmarosa (p) Barney Kessel (g) Red
 Callender (b) Don Lamond (d)

Hollywood, CA, February 26, 1947

- Relaxin' at Camarillo
- Carvin' the Bird
- Cheers
- Stupendous

Issued as: Dial 1030, LP901, Saga
 (E)ERO8052, America (F)DX3AM008, Saga
 (E)EC3328-2 [CD], Stash STCD25 [CD] Dial
 1012, Jazztone J1004, J-SPEC-100, Esquire
 (E)10-079, Saga (E)ERO8052, Blue Star
 (F)162, Jazztone (G)J702, Guilde du Jazz-CH
 (F)J1313, NME/Spotlite (E)JU-6-7333, Giants
 of Jazz (It)LPJT41, Charlie Parker Records
 CP505, Warner Bros 2WB3198, Official
 (E)3011-2, Stash STCD23 [CD] Rhino R2-

72260 [CD], Saga (E)EC3328-2 [CD], Giants of Jazz (It)CD0217 [CD], Definitive (And)DRCD44432 [CD] Dial LP901, Saga (E)EC3328-2 [CD], Music Club 50003 [CD] Dial LP202, LP901, Saga (E)ERO8007, Blue Star (F)LP6811, Saga (E)EC3328-2 [CD] Dial LP202, Saga (E)ERO8007, Blue Star (F)LP6811, Saga (E)EC3328-2 [CD] Spotlight (E)LP103 Dial 1013, Jazztone J1004, Pickwick (Sp)PC3054, Esquire (E)10-031, Saga (E)ERO8052, Blue Star (F)109, Jazztone (G)J702, Celson (It)QB7027, Fonit (It)25091, America (F)DX3AM008, Giants of Jazz (It)LPJT31, NME/Spotlight (E)JU-6-7333, Charlie Parker Records CP505, Warner Bros 2WB3198, Stash STCD23 [CD], Saga (E)EC3328-2 [CD], Definitive (And)DRCD44432 [CD] Dial LP901, Jazztone J1004, Pickwick (Sp)PC3054, Society (E)1026, Jazztone (G)J702, Dial 1013, Guilde du Jazz-CH (F)SMS7130/9, Saga (E)EC3328-2 [CD] Dial 1013, LP202, LP901, Fonit (It)25091, Esquire (E)10-031, Saga (E)ERO8052, Blue Star (F)109, LP6811, Celson (It)QB7027, Metronome (Swd)B582, America (F)DX3AM008, NME/Spotlight (E)JU-6-7333, Charlie Parker Records CP505, Warner Bros 2WB3198, Stash STCD23 [CD], Saga (E)EC3328-2 [CD], Definitive (And)DRCD44432 [CD] Dial 1022, 1030, Jazztone J1004, J1245, Pickwick (Sp)PC3054, Parlophone (E)R3142, Society (E)1026, Pathe (F)45EA-30, 45EAQ-19, Swing (F)SW305, Odeon (G)286302, Parlophone (It)B710088, PMDQ8011, (Swi)PZ11222, PMDQ8011, America (F)DX3AM008, Parlophone (Dan)DO6, NME/Spotlight (E)JU-6-7333, Giants of Jazz (It)LPJT31, Charlie Parker Records CP505, Warner Bros 2WB3198, Stash STCD23 [CD], Saga (E)EC3328-2 [CD], Music Club 50003 [CD], Definitive (And)DRCD44432 [CD] Dial LP202, Blue Star (F)LP6811, Saga (E)EC3328-2 [CD]

Dexter Gordon/Wardell Gray: Dexter Gordon, Wardell Gray (ts) Jimmy Bunn (p) Red Callender (b) Chuck Thompson (d)

Hollywood, CA, June 12, 1947

- The chase (pt 1)(1) (not complete)
- The chase (pt 1)
- The chase (pt 2)

Issued as: Dial LP211 Dial 1017, LP211, Jazztone J1005, J1235, Concert Hall H1005, Hall of Fame JG611, Esquire (E)10-019, Storyville SLP814, Franklin Mint GJR085, Classics (F)999 [CD], Rhino R2-75872 [CD]

Dexter Gordon : Dexter Gordon (ts) Teddy Edwards (ts) Jimmy Rowles (p) Red Callender (b) Roy Porter (d)

Hollywood, CA, December 4, 1947

- Hornin' in (pt 1) (1)
- The duel (pt 1)
- Hornin' in [The duel] (pt 2)
- The duel (pt 2)

Issued as: Dial LP204, Jazztone J1005, Spotlite (E)SPJ130 Dial 1028, Spotlite (E)SPJ130, Hall of Fame JG611, Classics (F)1295 [CD] Dial LP204, Jazztone J1005 Dial 1028, Hall of Fame JG611, Classics (F)129 [CD]

Chapter 6: Big Band Bop

Dizzy Gillespie And His Orchestra: Dizzy Gillespie (tp) Don Byas (ts) Milt Jackson (vib) Al Haig (p) Bill De Arango (g) Ray Brown (b) J.C. Heard (d)

New York, February 22, 1946

- 52nd Street theme
- 52nd Street theme
- A night in Tunisia
- A night in Tunisia (incomplete)
- Ol' man rebop
- Anthropology (db out)
- Anthropology (db out)

Issued as: Vic LPV530, HMV B9631, RCA Victor RD7827, RCA (F)741106, RCA Bluebird 5785-1-RB, 2177 [CD], Giants of Jazz (Eu)CD53122 [CD] Vic 40-0130, HMV B9631, LPM2398, (F)FFLP1018, RCA (F)75424, 430215, 741106, RCA Bluebird 2177 [CD] Vic 40-0132, LPM2398, HMV B9631, (F)FFLP1018, RCA (F)75424, 430215, 731068, Franklin Mint GJR041, RCA Bluebird 2177 [CD], Giants of Jazz (Eu)CD53122 [CD] Vic LPV530, RCA Victor RD7827, RCA (F)741106, Bluebird 5785-1-RB Vic 40-0130, HMV (E)B9624, DLP1047, RCA (F)731068, Bluebird 5785-1-RB, Giants of Jazz (Eu)CD53122[CD] Vic 40-0132, 27-0137, LPT26, LJM3046, HMV B9624 DLP1047, DLP1054, LPM2398, (F)FFLP1018, RCA (F)75424, 430215, 741106, RCA Bluebird 2177 [CD], Giants of Jazz (Eu)CD53122 [CD] Vic LPV530, RCA Victor RD7827, RCA (F)741106, Bluebird 5785-1-RB

Woody Herman And His Orchestra: Sonny Berman (tp,arr) Cappy Lewis, Conrad Gozzo, Pete Candoli, Shorty Rogers (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl, as, vcl) Sam Marowitz, John LaPorta (as) Flip Phillips, Mickey Folus (ts) Sam Rubinowitch (fl,bar) John Cave (fhr) Stanley Chaloupka (harp) Jimmy Rowles (p) Chuck Wayne (g) Joe Mondragon (b) Don Lamond (d) Igor Stravinsky (cond)

Los Angeles, August 19, 1946

- Ebony Concerto, 1 First Movement : Moderato,
- Second Movement : Andante
- Ebony concerto, 1 (alternate take)
- Ebony Concerto, 2 Second Movement : Andante
- (Conclusion) Third Movement : Moderato

Issued as: Col 7479M, ML4398, Ajaz 271 Col
C2K65646 [CD] Col 7479M, ML4398, Ajaz
271, Col C2K65646 [CD]

Woody Herman And His Orchestra: Sonny
Berman (tp, arr) Cappy Lewis, Conrad
Gozzo, Pete Candoli, Shorty Rogers (tp) Ralph
Pfeffner, Bill Harris, Ed Kiefer (tb) Woody
Herman (cl, as, vcl) Sam Marowitz, John
LaPorta (as) Flip Phillips, Mickey Folus
(ts) Sam Rubinowitch (fl, bar) Jimmy Rowles
(p) Chuck Wayne (g) Joe Mondragon (b) Don
Lamond (d)

Los Angeles, September 20, 1946

- Uncle Remus said (wh, bm vcl)

Issued as: Col 37162, Ajaz 271

Woody Herman And His Orchestra: Sonny
Berman (tp ,arr) Cappy Lewis, Conrad
Gozzo, Pete Candoli, Shorty Rogers (tp) Neal
Reid Ralph Pfeffner, Bill Harris, Ed Kiefer
(tb) Woody Herman (cl, as, vcl) Sam
Marowitz, John LaPorta (as) Flip
Phillips, Mickey Folus (ts) Sam Rubinowitch (fl
,bar) Jimmy Rowles (p) Chuck Wayne (g) Red
Norvo (vib) Joe Mondragon (b) Don Lamond
(d) Mary Ann McCall (vcl) Blue Moods (vcl)
Ralph Burns (arr)

Los Angeles, September 17, 1946

- Sidewalks of Cuba

Issued as: Mosaic MD7-223 [CD] Col 37197, B1917, CL592, C3L25, Har HL7093, Ajaz 271, Col (E)DB2318, CBS (E)BPG62159, Ph (E)BBE12286, BBL7123, Fnt (E)TFR6015, PO7333R, B07117L, Time life STBB09, Col C2K65646 [CD], Mosaic MD7-223 [CD], Poll Winners (Sp)PWR27275 [CD], Properbox (E)15 [CD]

Boyd Raeburn And His Orchestra: Louis Cles, Ewell Payne, Pinky Savitt, Benny Harris (tp) Earl Swope, Tommy Pederson (tb) Johnny Bothwell, Hal McKusick (as) Angelo Tompros, Joe Megro (ts) Boyd Raeburn (ts, bassax) George Handy (p, arr) Dennis Sandole (g) Andy Delmar (b) Don Lamond (d) Don Darcy, Margie Wood (vcl) Eddie Finckel, Milt Kleeb, George Melanchrino, Johnny Mandel, Ralph Flanagan, Dizzy Gillespie, Juan Tizol (arr)

Langworth transcriptions, "Liederkrantz Hall", New York, June 13, 1944

- Boyd meets girl (rf arr)
- Boyd meets the Duke (er arr)
- March of the Boyds (ef arr)
- The early Boyd (ef arr)
- The Hep Boyds (rf arr)
- Bagdad (jt arr)
- I'll remember April (gw arr)
- A night in Tunisia (dg arr)
- Street of dreams (gw arr)
- Sweet Lorraine (dd vcl; gw arr)

Issued as: Circle CLP-113, Sounds of Swing (G)LP115, Circle CCD-22 [CD] Big Band Landmarks Vol.IX, First Time FTR1515

Gene Krupa And His Orchestra: Roy Eldridge (tp,vcl) Don Fagerquist, Ray Triscari, Gordon Boswell, John Bello (tp) Frank Rosolino (tb,vcl) Allan Langstaff, Frank Rehak, Walter

Robertson (tb) Lenny Hambro, Jerry Therkelo
 (as) Buddy Wise, Carl Friend (ts) Dale Keever
 (bar) Joe Cohen (p) Ralph Blaze (g) Don
 Simpson (b, arr) Gene Krupa (d) Hernando
 Bravo, Ramon "Sonny" Rivera (latin
 perc) Delores Hawkins, Bill Black (vcl) George
 Williams (arr)

New York, January 26, 1949

- Lemon drop (fr vcl)

Issued as: Col 38415, C2L29, Ajaz 235, Col
 CK45448 [CD], Collectables COL-CD-7490
 [CD], Proper (E)IntroCD2036 [CD]

Chapter 7: The Bop Era

Charlie Parker Septet: Miles Davis (tp) Charlie
 Parker (as) Lucky Thompson (ts) Dodo
 Marmarosa (p) Arvin Garrison (g) Vic
 McMillan (b) Roy Porter (d)

Hollywood, CA, March 28, 1946

- Ornithology
- Ornithology
- Bird lore [Ornithology]
- Ornithology
- Famous alto break [A night in Tunisia]
- A night in Tunisia
- A night in Tunisia
- A night in Tunisia
- A night in Tunisia

Issued as: Dial LP208, Neatwork (Au)RP2008
 [CD] Dial 1006, LP905, Jazztone J1204,
 (G)J702, Sonet (Dan)XSP2815, Guilde du Jazz-
 CH (F)SMS7130/9, Amiga (DDR)855841,
 Neatwork (Au)RP2008 [CD] Dial 1002, LP201,
 Charlie Parker Records PLP407, PLP824,
 Esquire (E)10-027, EP57, Blue Star (F)61,
 LP6811, Fonit (It)25083, Celson (It)QB7001,
 Cupol (Swd)4322, Vogue (E)VJT3002-1 (a set
 of 3 albums), Savoy-Musidisc (F)45-3015,

America (F)DX3AM008, Nap (It)NLP11059,
 DGG (G)19353, Tono (Dan)BZ19001-1,
 Archives of Jazz AJ503, DJM (E)DJML062,
 NME/Spotlite (E)JU-6-7333, Jazz Reactivation
 (E)JR116, Star Jazz SJAZZ-2, Warner Bros
 2WB3198, Official (E)3011-2, Parade
 (E)PAR2002 [CD], 2nd St. SSP1204 [CD],
 Stash STBCD2502 [CD], STCD23 [CD], Rhino
 R2-72260 [CD], Music Club 50003 [CD],
 Definitive (And)DRCD44432 [CD], Rhino R2-
 75872 [CD], Istituto Geografico De Agostini
 (It)MJ1040-1 [CD]

Charlie Parker All Stars: Kenny Dorham
 (tp) Conte Candoli (tp-1) Bennie Green (tb-
 1) Charlie Parker (as) Flip Phillips, Charlie
 Ventura (ts-1) Al Haig (p) Tommy Potter
 (b) Curly Russell (b-1) Joe Harris (d) Shelly
 Manne, Ed Shaughnessy (d-1) Symphony Sid
 (mc) [Symphony Sid (mc)]

**WMCA Broadcast "Royal Roost", New
 York, January 1, 1949**

- Ornithology

Issued as: ESP Bird 2, Cicala (It)BLJ8014,
 Savoy SJL2259, (Eu)WL70541, Vantage
 LP511, Savoy CD6241 [CD], Vogue
 (F)VG655650125 [CD]

Charlie Parker: Dizzy Gillespie (tp) Charlie
 Parker (as) Al Haig (p) Curley Russell (b) Stan
 Levey (d)

**Live "Academy Of Music", Philadelphia, PA,
 June 5, 1945**

- Blue 'n' Boogie

Issued as: Definitive (And)DRCD11250 [CD],
 Masters of Jazz (F)MJCD113 [CD], Philology
 (It)W847-2 [CD], RLR Records (Sp)RLR88642
 [CD]

Charlie Parker Quintet: Miles Davis
 (tp) Charlie Parker (as) Duke Jordan (p) Tommy
 Potter (b) Max Roach (d)

New York, November 4, 1947

- Out of Nowhere

Issued as: Dial LP207, Roost RLP2210,
 RLP2257, Charlie Parker Records PLP407,
 PLP824, Vogue (E)LDE004, LAE12002, Swing
 (F)384, CID (F)22003, Jazz Selection
 (Swd)JEP4576, London (Du)RE7118, Ember
 (E)CJS817, Vogue (E)VJT3002-1 (a set of 3
 albums), Savoy (F)45-3016, America
 (F)DX3AM009, Vogue (F)EPL8202, Bellaphon
 (G)BLST6550, Jazz Selection (Swd)JSLP702,
 DJM (E)DJML-062, Archives of Jazz AJ503,
 Roulette RE-120, NME/Spotlite (E)JU-6-7333,
 Jazz Reactivation (E)JR116, Joker (It)SM3868,
 Warner Bros 2WB3198, Rhino R2-72260 [CD],
 Neatwork (Au)RP2028 [CD] Dial LP904,
 Jazztone J1017, J1214, J1241, Official (E)3011-
 2, Neatwork (Au)RP2028 [CD] Bluebird
 (Sp)(No #2), Music Club 50003 [CD],
 Definitive (And)DRCD44432 [CD], Stash
 STCD25 [CD], Classics (F)1000 [CD]

Mulligan Plays Mulligan: Gerry Mulligan
New Stars : Jerry Lloyd Hurwitz, Nick Travis
 (tp) Ollie Wilson (v-tb) Allen Eager (ts) Gerry
 Mulligan, Max McElroy (bar) George
 Wallington (p) Phil Leshin (b)Walter Bolden
 (d) Gail Madden (maraccas-1)

New York, September 21, 1951

- Roundhouse

Issued as: Prestige 861, 762, EP1317, LP7006,
 PR24016, Esquire (E)EP142, Musica Jazz
 (It)2MJP1049, OJC CD003-2 [CD]

One Night In Washington: Charlie Parker***With The Joe Timer Orchestra : Ed***

Leddy, Marky Markowitz, Charlie Walp, Bob
 Carey (tp) Earl Swope, Bob Swope, Don Spiker
 (tb) Charlie Parker, Jim Riley (as) Angelo
 Tompros, Ben Lary, Jim Parker (ts) Jack Nimitz
 (bar) Jack Holliday (p) Mert Oliver (b) Joe
 Timer (d)

**Live "Club Kavakos", Washington, D.C., 4-
 8pm, February 22, 1953**

- These foolish things
- Thou swell
- Roundhouse
- Light green
- Willis
- Don't blame me (*)
- Fine and dandy (#)
- (Medley :)
- Something to remember you by
- The blue room
- Interview with Red Rodney (1)

Issued as: Elektra/Musician E1-60019,
 Philology (It)W852-2 -[CD]

Thelonious Monk Sextet: Idrees Sulieman
 (tp) [aka Leonard Graham (tp)] Danny Quebec
 West (as) Billy Smith (ts) Thelonious Monk
 (p) Gene Ramey (b) Art Blakey (d)

New York, October 15, 1947

- Humph
- Evonce (alt take) (*)
- Evonce
- Suburban eyes
- Suburban eyes (alt take) (*)
- Thelonious

Issued as: Blue Note 560, BLP5009, BLP1510, BN-LA579-H2, Jazz Selection (F)JS542, Swing (F)CLD869, Vogue (E)EPV1048, (F)LD503-30, EPL7183 Blue Note (Jap)BNJ61011 Blue Note 547, BLP1511, BN-LA579-H2, (Jap)GXXK8059, Jazz Selection (F)JS557 Blue Note 542, BLP5009, BLP1511, BN-LA579-H2 Blue Note (Jap)BNJ61011, GXXK8059 Blue Note 542, BLP5002, BLP1510, BN-LA579-H2, (Jap)K22P-6092/3, Giants of Jazz (It)LPJT19, CD0222 [CD], Blue Note CDP7-95636-2 [CD]

Thelonious Monk Trio: Thelonious Monk

(p) Gene Ramey (b) Art Blakey (d)

New York, October 24, 1947

- Nice work if you can get it (alt take)
- Nice work if you can get it
- Ruby my dear (alt take)
- Ruby my dear
- Well you needn't
- Well you needn't (alt take)
- April in Paris (alt take)
- April in Paris
- Introspection
- Off minor

Issued as: Blue Note (Jap)BNJ61011 Blue Note 1575, BLP5009, BLP1511, BN1575, BN-LA579-H2, (Jap)GXXK8059, LNJ70096 Blue Note (Jap)BNJ61011 Blue Note 549, BLP5002, BLP1510, BN-LA579-H2, (Jap)K23P-6722, Jazz Selection (F)JS554, Giants of Jazz (It)CD0222 [CD], Blue Note CDP7-95636-2 [CD] Blue Note 543, BLP5002, BLP1510, BN-LA579-H2, (Jap)K23P-6722, Liberty (Jap)K22P-60092/3, Jazz Selection (F)JS523, Vogue (E)V2336, EPV1048, (F)EPL7183, Giants of Jazz (It)LPJT19, CD0222 [CD], Blue Note CDP7-95636-2 [CD] Blue Note (Jap)BNJ61011 Blue Note (Jap)BNJ61011 Blue Note 1575, BLP1510, BN1575, BN-LA579-H2, (Jap)W-5509, Giants of Jazz (It)LPJT19, Blue Note CDP7-95636-2 [CD] Blue Note BLP1510,

BN-LA579-H2, CDP7-81510-2 [CD] Blue Note 547, BLP5002, BLP1510, BN-LA579-H2, (Jap)K23P-6722, K23P-6725, W-5509, Vogue (E)V2336, Jazz Selection (F)JS557, Giants of Jazz (It)LPJT56, CD0222 [CD]

Thelonious Monk Quintet: George Tait (tp) Sahib Shihab (as) [aka Edmund Gregory (as)] Thelonious Monk (p) Bob Paige (b) Art Blakey (d)

New York, November 21, 1947

- In walked Bud
- Monk's mood
- Who knows ?
- 'Round midnight
- Who knows ? (alt take)

Issued as: Blue Note 548, 45-1664, BLP5009, BLP1510, BN-LA579-H2, (Du)1A158-83385/8, (Jap)W-5501, Vogue (E)B-4, (F)LD503-30, Jazz Selection (F)JS548, Swing (F)CLD869, Blue Note CDP7-95636-2 [CD] Blue Note 1565, BLP1511, BN-LA579-H2, (Jap)K23P-6722, CDP7-95636-2 [CD] Blue Note 1565, BLP5009, BLP1511, BN-LA579-H2 Blue Note 543, 45-1664, BLP5002, BLP1510, BLP1001, BLP2001, BST89902, BN-LA158-G2, BN-LA579-H2, BST2-84433, (Du)1A158-83385/8, (Jap)K22P-6096/97, K23P-6722, K18P-9124, W-5501, CP32-5448, Liberty (F)LBS83442/43, Vogue (E)EPV1048, (F)EPL7183, Franklin Mint GJR027, Jazz Selection (F)JS523, Giants of Jazz (It)LPJT19, CD0222 [CD], Blue Note CDP7-95636-2 [CD], Giants of Jazz (It)CD53045-2 [CD] Blue Note (Du)1A158-83385/8, (Jap)BNJ61011

James Moody And His Bop Men: Dave Burns, Elmon Wright (tp) Ernie Henry (as) James Moody (ts) Cecil Payne (bar) James "Hen Gates" Foreman (p) Nelson Boyd (b) Teddy Stewart (d) Gil Fuller (arr)

New York, October 19, 1948

- The Fuller bop man
- The Fuller bop man
- Workshop
- Oh Henry
- Moodamorphosis

Issued as: Blue Note CDP7-84436-2 [CD] Blue Note 553-556, BLP5006, B6503, CDP7-84436-2 [CD]

Dizzy Gillespie And His Orchestra: Dizzy Gillespie (tp, vcl) Dave Burns, Elmon Wright, Matthew McKay, Ray Orr (tp) Taswell Baird, William Shepherd (tb) John Brown, Howard Johnson (as) James Moody, Joe Gayles (ts) Cecil Payne (bar) John Lewis (p,arr) Milt Jackson (vib) John Collins (g) Ray Brown (b) Joe Harris (d) Kenny Hagood (vcl)

New York, August 22, 1947

- Oop-pop-a-da

Issued as: Vic 20-2480, LPV519, Franklin Mint GJR042

Babs Gonzales: Tony Scott (cl) Bobby Tucker (p) Arthur Phipps (b) Roy Haynes (d) Babs Gonzales (vcl)

New York, August, 1947

- Roy's groove
- Phipps' deep
- Phipps' deep (alt)
- Everything is cool
- 1280 special

Issued as: Apollo 787 Delmark DE-669 [CD] Apollo 776

Gene Krupa And His Orchestra: Tony Russo, Joe Triscari, Don Fagerquist, Bill Conrad (tp) Leon Cox, Tommy Pederson, Bill Culley (tb) Francis Antonelli (as) Murray Williams (cl,as) Charlie Ventura, Andy Pino (ts) Stuart Olson (bar) Jacob Shulman, Victor Pariente, Ray Biondi, Teddy Blume, Jerome Reisler (vln) Paul Powell, George Grossman (vla) Julius Ehrenwerth (cello) Teddy Napoleon (p) Ed Yance (g) Clyde Newcombe (b) Gene Krupa, Louis Zito (d) The G-Noters : Lillian Lane, Dave Lambert, Buddy Stewart, Jerry Duane (vcl) Eddie Finckel, George Siravo, Budd Johnson (arr)

Hollywood, January 22, 1945

- What's This

Issued as: Col 36819, Ajaz 211, Col C2L29, JCL641, Franklin Mint 17, Properbox (E)1 [CD], Collectables COL-CD-7490 [CD]

Dave Lambert & Buddy Stewart With Red Rodney's Be Boppers : Dave Lambert, Buddy Stewart (vcl) acc by Red Rodney (tp) Al Haig (p) Curly Russell (b) Stan Levey (d) Neal Hefti (arr)

New York, November 23, 1946

- A cent and a half
- Perdido (alt)
- Perdido
- Charge account
- Charge account (alt)
- Gussie "G" (alt)
- Gussie "G"

Issued as: Keynote K668, Keynote (Jap)18PJ-1051/71 Keynote (Jap)18PJ-1051/71 Keynote K657, Keynote (Jap)18PJ-1051/71

Charlie Ventura And His Sextet : Charlie Shavers (tp) Bill Harris (tb) Charlie Ventura (ts) Ralph Burns (p) Bill De Arango (g) Chubby Jackson (b) Dave Tough (d) Buddy Stewart (vcl)

New York, March, 1947

- Synthesis

Issued as: National 9036, EmArcy MG26028, Regent MG6064, Savoy SJL2243

Charlie Ventura And His Combo : Kai Winding (tb) Charlie Ventura (ts) Lou Stein (p) Bob Carter (b) Shelly Manne (d) Buddy Stewart (vcl)

Chicago, September 11, 1947

- East of Suez

Issued as: National 9048, EmArcy MG36038, Savoy SJL2243, MG12202, Franklin Mint GJR092 Savoy SJL2243

Charles Ventura: Norman Faye (tp) Bennie Green (tb) Charlie Ventura (ts,bar) Ben Ventura (bar) Roy Kral (p,vcl) Gus Cole (b) or Chubby Jackson (b) Ed Shaughnessy (d) Jackie Cain (vcl)

Chicago, October, 1948

- Euphoria
- I'm Forever Blowing Bubbles

Issued as: National 9055, Regent MG6057, EmArcy MG26028, Savoy SJL2243, 92856-2 [CD], Ocium (Sp)0023 [CD] National 9057, EmArcy MG26028, Regent MG6057, Savoy SJL2243, Decca 8383-86

Miles Davis And His Orchestra : Miles Davis
 (tp) Kai Winding (tb) Junior Collins (fhr) Bill
 Barber (tu) Lee Konitz (as) Gerry Mulligan (bar,
 arr) Al Haig (p) Joe Shulman (b) Max Roach
 (d) John Lewis (arr)

New York, January 21, 1949

- Jeru
- Move
- Godchild
- Budo

Issued as: Cap 57-60005, EAP-459, H459,
 (E)CL13156, LC6633, (Du)C80026, C80087,
 Giants of Jazz LPJT24, Franklin Mint GJR035
 Cap 15404, EAP3-459, H326, T796,
 (E)CL13249, 1J060-80156, LC6683, (F)EAP1-
 20179, LC6579, (Du)C80018, AFRS 1348,
 Amiga 850019, Capitol CDP7-98931-2 [CD],
 Blue Note CDP 98287-2 [CD], 4-773888-2
 [CD] Cap 57-60005, EAP3-459, H459, T20243,
 (E)CL13156, LC6683, (Du)C80026, C80087,
 Giants of Jazz LPJT24, Capitol CDP7-98931-2
 [CD], Blue Note CDP 98287-2 [CD] Cap
 15404, Capitol EBF-325, Cap EAP3-459, H325,
 (E)CL13249, LC6521, (Du)C80018, (F)EAP1-
 20179, AFRS 1348, Blue Note CDP 98287-2
 [CD]

Stan Kenton And His Orchestra : John
 Carroll, Buddy Childers, Karl George, Dick
 Morse (tp) Harry Forbes, George Faye, Bill
 Atkinson (tb) Bart Varsalona (b-tb) Eddie
 Meyers, Chet Ball (as) Dave Matthews
 (ts,arr) Stan Getz (ts) Maury Beeson (bar) Stan
 Kenton (p,arr) Bob Ahern (g) Gene Englund
 (b) Jesse Price (d) Anita O'Day (vcl) Gene
 Howard (vcl,arr) Joe Rizzo, Buddy Baker (arr)

Hollywood, CA, May 20, 1944

- And Her Tears Flowed Like Wine

Issued as: Cap 166, 910, 15196, V Disc 309, Ajax C-653, CW ST-1050, Cap (Jap)ECJ-50075, MFP 5607, Properbox (E)13 [CD], 21 [CD] Cap F15931, EAP2-358, EBF358, H358, T358, T2327, DT2327, SM2327, Readers Digest RD-4-139, Franklin Mint 57, Cap (E)LC6676, Cap CDP7-48437-2 [CD], CDP7-97350-2 [CD], CDP7-98014-2 [CD], CDMID-166219 [CD], (Jap)TOCJ-5691 [CD]

Stan Kenton And His Orchestra : John Carroll, Mel Green, Buddy Childers, John Anderson (tp) Gene Roland (tp,arr) Fred Zito, Milt Kabak, Marshall Ocker (tb) Bart Varsalona (b-tb) Boots Mussulli (cl,as,arr) Dave Madden, Joe Megro (ts) Bob Gioga (bar) Stan Kenton (p,arr) Bob Ahern (g) Max Wayne (b) Bob Varney (d) Shirley Luster (vcl) [June Christy (vcl)] Gene Howard (vcl,arr)

Chicago, IL, May 4, 1945

- Tampico

Issued as: Cap 202, 910, 15196, F15928, EAP1-358, EBF-358, H358, T358, T2327, DT2327, SM2327, SN66027, (Can)C-125, (E)CL13039, LC6676, MFP 5607, V Disc 512 (Army), 272 (Navy), Ajax C-656, CW ST-1035, Franklin Mint 57, Radiola MR1031, Cap (Jap)ECJ-50075, Cap CDP7-48437-2 [CD], CDP7-97350-2 [CD], C2-90591 [CD], CDP7-98664-2 [CD], CDMID-16629 [CD], (Jap)TOCJ-5691 [CD],

Claude Thornhill : Ed Zandy, Louis Mucci, Emil Terry (tp) Tak Takvorian, Allan Langstaff (tb) Walt Weschler, Sandy Siegelstein (fhr) Bill Barber (tu) Danny Polo, Lee Konitz

(cl, as) Mickey Folus (cl, ts) Babe Fresk
 (ts) Billy Bushey (bar) Claude Thornhill (p,arr)
 Barry Galbraith (g) Joe Shulman (b) Billy
 Exiner (d) Fran Warren, Gene Williams
 (vcl) Bill Borden, Gil Evans, Charles
 Naylor, Andy Phillips, Rusty Dedrick (arr)

New York, September 4, 1947

- Thrivin' on a Riff
- Love for Love
- Anthropology
- Sorta kind

Issued as: Col 38224, CL6164, B2532,
 KG32906, (E)DB2517, Ajaz 250, Harmony
 HL7088, CBS (F)65392, CBS/Sony
 (Jap)SOPM-163, SOPC-57014, 20AP-1446,
 Franklin Mint 78, Masters of Jazz (F)MJCD154
 [CD], Col/Legacy CK46152 [CD], Rhino R2-
 72469 [CD], The Jazz Factory (Sp)JFCD22801
 [CD], Fresh Sound (Sp)FSRCD365 [CD],
 Living Era -(E)CDAJA5542 [CD], Hep
 (E)CD74 [CD]

Claude Thornhill And His Orchestra : Louis
 Mucci, Red Rodney, Ed Zandy (tp) Allan
 Langstaff, Tak Takvorian (tb) Sandy
 Siegelstein, Walt Weschler (fhr) Bill Barber
 (tu) Danny Polo (cl,as) Lee Konitz
 (as,fl) Mickey Folus (ts, cl) Jerry Sanfino
 (ts) Billy Bushey (bar, b-cl, cl) Claude Thornhill
 (p, arr) Barry Galbraith (g) Joe Shulman
 (b) Billy Exiner (d) Fran Warren, Gene
 Williams (vcl) Bill Borden, Gil Evans, John
 Hefti, Andy Phillips (arr)

New York, December 17, 1947

- Yardbird Suite

Col 39133, CL6164, KG32906, B2532,
 Harmony HL7088, CBS Sony (Jap)20AP-1446,
 SOPC-57104, SOPM-163, Ajaz 266, Affinity

(E)AFSD1040, Franklin Mint 78, Col CJ40972, CK40972 [CD], Col/Legacy CK46152 [CD], Masters of Jazz (F)MJCD154 [CD], The Jazz Factory (Sp)JFCD22801 [CD], Fresh Sound (Sp)FSRCD365 [CD], Living Era (E)CDAJA5542 [CD], Properbox (E)165 [CD]

Benny Goodman Sextet : Benny Goodman
(cl) Wardell Gray (ts) Mary Lou Williams
(p) Billy Bauer (g) Clyde Lombardi (b) Mel Zelnick (d) Jackie Searle (vcl)

**V-Disc recording session, New York, c.
August 20, 1948**

- Mary's idea (take 1)
- Mary's idea (take 2inc)
- Mary's idea (take 3)
- Bye bye blues bop (take 1)
- Bye bye blues bop (take 2)
- Blue views
- There's a small hotel (take 1) (ts,g out)
- There's a small hotel (take 2) (ts,g out)
- There's a small hotel (take 3) (ts,g out)
- Benny's bop [Limehouse blues] [Wardell's riff]
- I can't give you anything but love (bgr vcl)

Issued as: Hep (E)36, CD36 [CD],
Classics (F)1418 [CD]

Benny Goodman And His Orchestra : Nate Kazez, George Wendt, Zeke Zarchy, Joe Triscari (tp) Red Ballard, Lou McGarity, Bill Schaefer (tb) Benny Goodman (cl) Skeets Herfurt, Heinie Beau (as) Babe Russin, Jack Chaney (ts) Chuck Gentry (bar) Jess Stacy (p) Allen Reuss (g) Larry Breen (b) Sam Weiss (d) Johnny Mercer, Matt Dennis (vcl) Mary Lou Williams, Tommy Todd, Johnny Thompson (arr)

Los Angeles, January 28, 1947

- Lonely Moments

Issued as: Cap 374, T409, Toshiba (Jap) ECJ-50059 EMI (F)1551563, Capital CD32086 [CD]

Benny Goodman And His Orchestra : Howard Reich, Doug Mettome, Al Stewart, Nick Travis (tp) Milt Bernhart, Eddie Bert, George Monte (tb) Benny Goodman (cl) Mitch Goldberg, Angelo Cicalese (as) Wardell Gray, Eddie Wasserman (ts) Larry Molinelli (bar) Arnold Ross (p-1) Buddy Greco (p,vcl) Francis Beecher (g) Clyde Lombardi (b) Sonny Iggoe (d) Chico O'Farrill (arr) Terry Swope, The Clarinaders (vcl)

Hollywood, February 10, 1949

- Undercurrent Blues

Issued as: Cap 15409, M11061, (Du)5C052-80854, (Jap)ECJ40001, EMI (F)1551563, Giants of Jazz (Eu)CD53054 [CD], Capital CD32086 [CD], Capitol CDP7-98931-2 [CD]

Dizzy Gillespie And His Orchestra : Dizzy Gillespie (tp,vcl) Dave Burns, Talib Ahmad Dawud, John Lynch, Elmon Wright (tp) Alton "Slim" Moore, Leon Comegys, Gordon Thomas (tb) John Brown, Howard Johnson (as) Ray Abrams, Warren Lucky (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts (vcl) Gil Fuller (arr)

New York, July 9, 1946

- Things to Come

Issued as: Musicraft 447 MVS2010, Ember (E)CJS837, EMB3344, Saga (E)ERO8017, Savoy MG12020, Franklin Mint GJR042, Savoy SV0152 [CD], (It)SVZ-0901 [CD], Tring International GRF065 [CD]

Count Basie Orchestra: Emmett Berry, Harry "Sweets" Edison, Ed Lewis, Snooky Young (tp) J.J. Johnson (tb,arr) Ted Donnelly, Eli Robinson, Dicky Wells (tb) Preston Love, George Dorsey (as) Buddy Tate (ts) Illinois Jacquet (ts,arr) Rudy Rutherford (bar,cl) Count Basie (p) Freddie Green (g) Rodney Richardson (b) Jo Jones (d) Ann Moore, Jimmy Rushing (vcl) Jimmy Mundy (arr)

New York, February 4, 1946

- Rambo [Bambo] (jjj arr)
- Rambo (jjj arr)
- Rambo (jjj arr)
- Rambo (jjj arr)
- The king (poss. ij arr)
- The king (poss. ij arr)
- The king (poss. ij arr)

Issued as: Columbia B2100, CL754, CL2560, CL6079, (E)DC370, (F)BF115, ESDF1010, (Fin)DYC136, (Nor)GNS5078, (Swi)DZ425, Harmony HL7229, CBS (F)54165 (Eu)88675, (Jap)SONP50437, SOPW77/78, Parlophone (E)R3012, R3014, Fontana (E)TFL5077, (Du)662.020TR 682.066TL, Ajaz LP256, Franklin Mint GJR058, Classics (F)934 [CD], Proper Box (E)19 [CD], Columbia Legacy C4K87110 [CD], Definitive (And)DRCD11209 [CD] CBS (F)54165, Neatwork (Au)RP2062 [CD] Columbia 37070, B2555, CL754, (F)BF636, ESRF1018, FP1026, Harmony HL7229, CBS (F)54165, (Eu)21063, 26033, 68254, 88675, (Aus)CSP173, (Jap)SONP50437, SOPW77/78, Fontana (E)TFL5077,

(Du)662.020TR, 682.040TL, Embassy
 (E)EMB31068, Franklin Mint FM71 Record
 Bazaar (It)RB9, Time-Life STL-J22, Ajaz
 LP256, Classics (F)934 [CD], Proper Box (E)19
 [CD] Columbia Legacy C4K87110 [CD],
 Definitive (And)DRCD11209 [CD] CBS
 (F)54165, Neatwork (Au)RP2062 [CD]

Illinois Jacquet And His Orchestra : Joe
 Newman (tp) Russell Jacquet (tp,vcl) Henry
 Coker (tb) Maurice Simon (ts,bar) Illinois
 Jacquet (ts) John Lewis (p,celeste-1) John
 Collins (g) Al Lucas (b) Jo Jones (d)

Hollywood, April 6, 1949

- Black Velvet

Issued as: 22-0027, LPT27

Illinois Jacquet And His All Stars : Joe
 Newman (tp) Illinois Jacquet (ts) Leo Parker
 (bar) Sir Charles Thompson (p) Al Lucas
 (b) Shadow Wilson (d)

New York, May 21, 1947

- Robbin's Nest

Issued as: Apollo 769, LP104, Grand Award
 GA33-315, Vogue (F)CLDAP858, Columbia
 (F)FPX124

Illinois Jacquet: Russell Jacquet (tp,vcl) John
 Brown (as) Illinois Jacquet (ts) Arthur Dennis
 (bar) Bill Doggett (p) Ulysses Livingston
 (g) Charles Mingus (b) Al "Cake" Wichard (d)

Hollywood, CA, August 2, 1945

- Buttons Up [Bottoms Up]

Issued as: Apollo 756 Apollo LP104, Vogue
(F)CLDAP858

***Charlie Parker All Stars* : Miles Davis**
(tp) Charlie Parker (as) Duke Jordan (p) Tommy
Potter (b) Max Roach (d)

Detroit, December 21, 1947

- Another hair-do (incomplete)
- Another hair-do (incomplete)
- Another hair-do (incomplete)
- Another hair-do
- Bluebird
- Bluebird (false start)
- Bluebird
- Klaunstance
- Bird gets the worm
- Bird gets the worm (breakdown)
- Bird gets the worm

Issued as: Savoy MG12000, Neatwork
(Au)RP2028 [CD] Savoy S5J5500 Savoy 961,
45-305, XP8002, MG9001, MG12000, (E)961,
Savoy SJL2201, (F)961, 460SV401, 300SV059,
CBS/Sony (Jap)SOPJ134-5SY, Bluebird
(Sp)(No #2), Vogue VG655650108 [CD],
Savoy ZD70737 [CD], Giants of Jazz
(It)CD53329 [CD], Definitive
(And)DRCD44420 [CD], Classics (F)1000
[CD], American Jazz Classics (Sp)99033 [CD]
Savoy MG12000, SJL1107, Neatwork
(Au)RP2028 [CD] Savoy SSJ5500 Savoy 961,
45-307, XP8003, MG9010, MG12014, (E)961,
Savoy SJL2201, (F)961, 460SV402, 300SV059,
CBS/Sony (Jap)SOPJ134-5SY, Official
(E)3011-2, Bluebird (Sp)(No #2), Vogue
VG655650108 [CD], Giants of Jazz
(It)CD53051 [CD], Savoy ZD70737 [CD],
Giants of Jazz (It)CD53329 [CD], Definitive
(And)DRCD44420 [CD], Classics (F)1000

[CD], American Jazz Classics (Sp)99033 [CD]
 Savoy 967, 45-304, XP8004, MG9001,
 MG12014, SJL2201, (F)460SV401, 300SV059,
 CBS/Sony (Jap)SOPJ134-5SY, Rhino R2-
 72260 [CD], Savoy ZD70737 [CD], Definitive
 (And)DRCD44420 [CD], Classics (F)1000
 [CD], American Jazz Classics (Sp)99033 [CD]
 Savoy MG12000, (F)460SV402, (Eu)WL70813,
 Savoy SJL1107, Neatwork (Au)RP2028 [CD]
 Savoy SSJ5500, (Eu)WL70813 Savoy 952, 45-
 309, XP8002, MG9010, MG12014,
 (F)300SV059, Metronome (Swd)B511, Tru
 (SA)TLP1041, CBS/Sony (Jap)SOPJ134-5SY,
 Savoy SJL2201, (Eu)WL70813, Official
 (E)3011-2, Vogue (F)VG655650108 [CD],
 Savoy ZD70737 [CD], Giants of Jazz
 (It)CD53329 [CD], Definitive
 (And)DRCD44420 [CD], Classics (F)1000
 [CD], American Jazz Classics (Sp)99033 [CD]

Glenn Miller And His Orchestra : Leigh
 Knowles, Clyde Hurley, Dale "Mickey"
 McMickle (tp) Glenn Miller (tb, arr) Paul
 Tanner, Al Mastren (tb) Hal McIntyre, Wilbur
 Schwartz (cl, as, arr) Hal Tennyson (as,
 bar) Tex Beneke (ts, vcl) Al Klink (ts) Chummy
 MacGregor (p) Dick Fisher (g) Rollie Bundock
 (b) Maurice Purtill (d) Ray Eberle, Marion
 Hutton (vcl) Joe Lippman, Charlie Dixon, E.G.
 Eberhard (arr)

New York, August 1, 1939

- In the Mood

Issued as: Bluebird 10416, AXM2-5514, Victor
 20-1753, 20/47-4086, 420/447-0043, EPA148,
 EPA528, EPA733, EPA 5032, 47-2853, 20-
 1565, 82943, LPM31, EPBT/LPT3057,
 LPM/LSP1192, P8S5061, EPB/LPM1071,
 VPM6019, VLP 3377, EPBT/EPB1192,
 LPM3182, LPM/LSP3377, PR112, SP-3390,
 LPM2774, LM6088, LPC/LOC/EOD1011,

(It)LPM10043, LJ50015, (Arg)3AE3286,
 LPM/LSP1192, Victor TP3-5044, RCA
 CT20124, 10004, 20003, (G)EPA148, 447-
 0043, 10231, LPM/LSP3377, EPC/LPM 1192,
 LPM1071, LSP1192, EPA5032, LPM9801,
 (F)530243, 85243, 230201, (It)EPA30-152,
 LPM10011, 45N0899, RCA RCX1003,
 RD27068, HMV (E)DLP1024, BD5565, RCA
 (G)SRS560, HMV (Aus)EA2685, GA5020,
 VDLP302, (E)3-20516, (Swi)JK2047, V Disc
 123(Army), 132(Navy), Joker 3060, Signal 133,
 Reader's Digest 3/4-21, 3/44-1, HMV
 (F)7MF195, Electrola (G)EG7485, 7MW642,
 WDLP1024, RCA NL89162, NL89005AG,
 NL89073SF, CL05514DP, Pilz (G)44-2051-2,
 HMV (Hun)HVC115, Amiga (DDR)855602,
 RCA BB 66520-2 [CD], 3102-2 RB [CD],
 55103-2 [CD], Jazz Archives (F)158162 [CD],
 Pro Arte CDD 590[CD], Bluebird Legacy
 82876692412 [CD], Retrieval (E)RTR79001
 [CD]

Glenn Miller And His Orchestra : Leigh
 Knowles, Clyde Hurley, Zeke Zarchy, John Best
 (tp) Glenn Miller (tb, arr) Paul Tanner, Jimmy
 Priddy, Frank D'Annolfo (tb) Hal
 McIntyre, Wilbur Schwartz (cl,as,arr) Ernie
 Caceres (as,bar) Tex Beneke (ts, vcl) Al Klink
 (ts) Chummy MacGregor (p) Jack Lathrop (g,
 vcl) Rollie Bundock (b) Maurice Purtill (d) Ray
 Eberle, Marion Hutton (vcl) Jerry Gray, Bill
 Finegan (arr)

New York, April 28, 1940

- Pennsylvania 6-500

Issued as: Bluebird 10754, AXM2-5558, Victor
 420/447-0046, 20-1567,
 LPM/LSP/EPB/EPBT1192, LPM31, EPAT405,
 EPA5049, LPT/EPBT3057, VPM6019,
 (It)LJ50012, (Arg)LPM/LSP1192, RCA
 RCX1024, RD27068, (E)LFM1-7515, 740.515,

530243, 230201, (G)SRS560, 447 0046,
 LPM/EPC/LSP1192, LSP9901, LPM9801,
 EPAT405, (It)45N0978, LPM10011, EPA30-
 159, HMV (E)BD5618, (Aus)VDLP302,
 GA5137, GA5046, (E)DLP1024, (Swi)JK2125,
 Electrola (G)EG7965, Reader's Digest 3/4-64,
 3/4-21, Pilz (G)44-2051-2, RCA NL89005A,
 NL89073SF, Amiga (DDR)855602, Bluebird
 66520-2 [CD], 9785-2-RB, BB 55103-2 [CD],
 Jazz Archives (F)158162, Pro Arte CDD590
 [CD], Moir (E)309 [CD], Bluebird Legacy
 82876692412 [CD], Retrieval (E)RTR79001
 [CD]

***Chubby Jackson & His Fifth Dimensional
 Jazz Group*** : Conte Candoli (tp) Frank Socolow
 (ts) Terry Gibbs (vib) Lou Levy (p) Chubby
 Jackson (b) Denzil Best (d) The Nundicks (vcl-
 1) : Conte Candoli, Terry Gibbs, Chubby
 Jackson (vcl-1)

**Stockholm Academy of Music, Stockholm,
 January 20, 1948**

- Boomsie
- Dee Dee's Dance

Issued as: Cupol (Swd) 4073, Xanadu 120

Gene Ammons: Gail Brockman (tp) Ernest
 McDonald (as, bar) Gene Ammons (ts) Junior
 Mance (p) Eugene Wright (b) Ellis Bartee
 (d) Earl Coleman (vcl) George Stone (arr)

Chicago, October 23, 1947

- McDougal's sprout
- Hold that money (ec vcl)
- Shermanski
- Harold the fox

Issued as: Mercury 8062, (F)MEP14103,
EmArcy EP1-6052, (F)MEP14104, EP1-6053,
8096, (F)MEP14103, EP1-6052, 8123,
(F)MEP14104, EP1-6053

Gene Ammons Orchestra : Gail Brockman
(tp) Gene Ammons (ts) James Craig (p) Eugene
Wright (b) Chuck Williams (d) George Stone
(arr)

Chicago, June 17, 1947

- Red Top

Issued as: EmArcy MG26031, 8048, 70139,
(F)MEP14104, EmArcy EP1-6053

Gene Ammons Orchestra : Gail Brockman
(tp) Gene Ammons (ts) James Craig (p) Eugene
Wright (b) Chuck Williams (d) George Stone
(arr)

Chicago, December 10, 1947

- Deep in Blues

Issued as: Mercury 8080

Miles Davis With Jimmy Forrest

Quartet/Quintet : Miles Davis (tp) Jimmy
Forrest (ts,vcl) Charles Fox (p) John Mixon
(b) Oscar Oldham (d) unknown (cga-1)

Live "The Barrel", St. Louis, spring, 1952

- Our delight (1)
- What's new ? (1)
- Ray's idea (1)
- Wee dot (I + II) (1)
- Lady bird (1)
- Wee dot
- All the things you are
- Perdido
- A night in Tunisia
- Lady be good [Ow] (jf vcl)

Issued as: Jazz Showcase ST5004, Prest P7860, P7858, P7858, Jazz Showcase ST5004, Prest, P7860, P7858, ST5004, P7860, ST5004, P7860, P7858, P7860

***Machito And His Orchestra* : Mario**

Bauza, Frank "Paquito" Davilla, Harry "Sweets" Edison, Al Stewart, Bob Woodlen (tp) unknown (cl) Gene Johnson, Fred Skerritt, Charlie Parker (as) Jose Madera, Sr., Flip Phillips (ts) Sol Rubin (ts,bar) Leslie Johnakins (bar) Rene Hernandez (p) Bobby Rodriguez (b) Buddy Rich (d) Jose Mangual (bgo) Machito (maracas) Rafael Miranda, Chino Pozo (cga) Ubaldo Nieto (timbales) Chico O'Farrill (arr,cond)

New York, December 21, 1950 or poss. late 1948

- Afro-Cuban Jazz Suite
- Cancion (2:55)
- Mambo (pt 1) (3:09)
- Mambo (pt 2) (cp out) (0:32)
- 6/8 (pt 1) (1:42)
- 6/8 (pt 2) (2:33)
- Jazz (1:07)
- Rhumba abierta (cp out) (pt 1) (1:41)
- Rhumba abierta (cp out) (pt 2) (3:37)

Issued as: Clef MGC505, MGC689, Verve MGV8073, 837141-2 [CD]

Charlie Parker With Neal Hefti's

Orchestra : Al Porcino, Ray Wetzel, Doug Mettome (tp) Bill Harris (tb) Bart Varsalona (b-tb) Vincent Jacobs (fhr) John LaPorta (cl) Charlie Parker (as-1) Murray Williams, Sonny Salad (as) Flip Phillips, Pete Mondello (ts) Manny Albam (bar) Tony Aless (p) Sam Caplan, Harry Katzman, Gene Orloff, Zelly Smirnoff, Sid Harris, Manny Fiddler (vln) Fred Ruzilla, Nat Nathanson (viola) Joe Benaventi (cello) Curly Russell (b) Shelly Manne (d) Diego Ibarra (cga,bgo) Neal Hefti (arr,cond)

New York, December, 1947

- Repetition

Issued as: Mercury (no#), Clef EPC4007, MGC4007, MGC674, Verve MGV8001, MGV8060, 45-102, 45-102, American Recording Society G419, Columbia (E)33C9007, Metro (E)2356059, Blue Star (F)GLP3506, Verve (F)511033, (G)EPV7047, 511033, (Jap)OMJ-3268/77, QT-Records (no#), Verve 314-521737-2 [CD], 523984-2 [CD], 527815-2 [CD], 837141-2 [CD], 314-521661-2 [CD], Definitive (And)DRCD11273 [CD], DRCD11375 [CD], Classics (F)1103 [CD], Properbox (E)165 [CD], Essential Jazz Classics (Sp)EJC55572 [CD]

Dizzy Gillespie With Johnny Richards

Orchestra : Dizzy Gillespie (tp) Al Haig (p) Ray Brown (b) unknown (d), poss Roy Porter (d) Johnny Richards (arr) + 8 vln, 3 cellos, fhr, fl, violas, 2 b, harp.

Los Angeles, January/February 1946

- Way you look tonight (Part 1)
- Why do I love you ? (Part 2)
- Who ? (Part 3)
- All the things you are (Part 4)

Issued as: Paramount 101, 102

Charlie Parker With Strings : Charlie Parker
 (as) Mitch Miller (oboe,eng-horn) Stan Freeman
 (p) Meyer Rosen (harp) Bronislaw Gimpel, Max
 Hollander, Milton Lomask (vln) Frank Brieff
 (viola) Frank Miller (cello) Ray Brown
 (b) Buddy Rich (d) Jimmy Carroll (arr,cond)

New York, November 30, 1949

- Just friends
- Everything happens to me
- April in Paris
- Summertime
- I didn't know what time it was
- If I should lose you

Issued as: Mercury/Clef 11036, Clef EPC503,
 Verve MGV8000, MGV8409, UMV2562,
 (Jap)MV-2562, (F)8710, V3HB8840, Franklin
 Mint GJR044, Blue Star (F)NG547, Karusell
 (Swd)K5010, HMV (E)CLP1538, MGM
 M3F4949, Official (E)3011-2, Verve 314-
 521737-2 [CD], 527815-2 [CD], 837176-1,
 837176-2 [CD], 521485-2 [CD],
 0600753455616 [CD] Mercury/Clef 11036, Clef
 EPC503, Blue Star (F)NG547, Karusell
 (Swd)K5010 Mercury/Clef 11037, Clef
 EPC503, Verve MGV8000, UMV2562,
 (Jap)MV-2562, (E)2632.013, (F)V3HB8840,
 Blue Star (F)NG643, Karusell (Swd)K5011,
 Jazz Reactivation (E)JR116, Verve 527815-2
 [CD], 837176-1, 837176-2 [CD] Mercury/Clef
 11038, Clef EPC255, Verve UMV2562
 (Jap)MV-2562, Blue Star (F)NG546, Karusell
 (Swd)K5013 Mercury/Clef 11038, Clef
 EPC255, Verve MGV8409, UMV2562,
 (Jap)MV-2562, Blue Star (F)NG546, GLP3710
 Karusell (Swd)K5013, HMV (E)CLP1538,

MGM M3F4949, Verve 527815-2 [CD],
847911-2 [CD], (F)847911-2 [CD]
Mercury/Clef 11037, Clef EPC503, Blue Star
(F)NG643, Karusell (Swd)K5011, Verve
(F)847911-2 [CD], Verve 521854-2 [CD]

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Compiling a list of all works dealing with bebop is beyond my scope (and the Darmstadt Institute has done a stellar job of that already – see Appendix A). The following list contains works that have played a major role in my personal understanding of bebop and in the research related to this project.

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