

Jimmy Raney Thesis:

Blurring the Barlines

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ABSTRACT

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Despite the institutionalization of jazz music, and the large output of academic activity surrounding the music's history, one is hard pressed to discover any information on the late jazz guitarist Jimmy Raney or the legacy Jimmy Raney left on the instrument. Guitar, often times, in the history of jazz has been regulated to the role of the rhythm section, if the guitar is involved at all. While the scope of the guitar throughout the history of jazz is not the subject matter of this thesis, the aim is to present, or bring to light Jimmy Raney, a jazz guitarist who I believe, while not the first, may have been among the first to pioneer and challenge these conventions.

I have researched Jimmy Raney's background, and interviewed two people who knew Jimmy Raney: his son, Jon Raney, and record producer Don Schlitten. These two individuals provide a beneficial contrast as one knew Jimmy Raney quite personally, and the other knew Jimmy Raney from a business perspective, creating a greater frame of reference when attempting to piece together Jimmy Raney.

In addition, I have taken a look at two arrangements and solos, from what has often been referred to as Jimmy Raney's seminal years. The results of which showed a great deal of versatility from Jimmy Raney, as the two have little in common. In conclusion, Jimmy Raney helped define a new role for the jazz guitar, with abilities to

create spontaneous lines from one song to the next with as much originality as any instrument or musician in the jazz idiom might.

Preface

My first exposure to Jimmy Raney is unfortunately indicative of the role that jazz history has conferred upon him. I encountered him not through any recordings first hand, nor any extensive discussions about him with any of my fellow musicians, but rather just a quote. Inasmuch, a quote that held only a slight amount of prominence not because Jimmy Raney happened to be the subject matter of the quote, but rather, because another guitarist whose name today bears much more notice, happened to say it. That guitarist was Wes Montgomery, who was discussing the comparisons between noted jazz guitarist Tal Farlow and Jimmy Raney, (a comparison which persists to this day). It would appear that this was to be Jimmy Raney's fate in history's recognition of his musical accomplishments that he only comes to light when in the context of more widely recognized jazz guitarists. Yet, those who were familiar with Jimmy Raney generally seemed to have held him in high esteem, and showed much respect and admiration for the semi-obscure guitarist. For example, let's look at the Wes Montgomery's quote that I had encountered years ago:

“Jimmy Raney is just the opposite from Tal Farlow. They seem like they have the same ideas in mind, the same changes, the same runs, the same kind of feeling. But Jimmy Raney is so smooth. He does it without a mistake, like some cats play piano they couldn't make a mistake if they wanted to. That's the way Jimmy Raney is.”¹

This quote is taken from an interview with Wes Montgomery. Later I would discover more quotes from the likes of Jim Hall and others that would demonstrate clear respect for Jimmy Raney and his playing. Not only that, but Jimmy Raney's son, Doug Raney, would also go on to become highly respected by those who knew of him,

¹ *Down- the Great Jazz Interviews: A 75th Anniversary Anthology*; Accessed September 21, 2015

sounding on many records much like his father. Additionally, I would go on to find out that Jimmy Raney lived to be 67 years old (which can be considered to be a sizeable length of time when one compares his age at death to that of other jazz greats), allowing for a fairly sizable recording career. This is in spite of the fact that Jimmy had problems with both alcoholism and suffered from Meniere's disease, which caused to Jimmy to lose much of his hearing. With so much respect from his established colleagues, and a persistence to be heard despite his medical problems, it seems almost strange that so little is ever actually said about him.

Incidentally, it is because of history's oversight that I feel compelled at all to write about Jimmy Raney. Wes Montgomery's quote had opened the door of Jimmy Raney's playing to me, and at times, I am tempted to agree with Wes Montgomery's statement. At Jimmy's best, he was an artist who said much worth hearing through the complex, and at times esoteric, bebop language. Perhaps he spoke that language better than any other guitarist at the time, and maybe even arguably as well as most horn players who have been associated with bebop during those second-generation, bebop years.

There has been considerably little written about Jimmy Raney, aside from some biographical material written by Jon Raney, Jimmy's son. Jon Raney has created his own website, in which he expounds upon the life of Jimmy Raney, and his website has proved to be an invaluable resource. I recommend that anyone wishing to know more about Jimmy Raney (or Jon and Doug Raney), to check his website.

<http://www.jonraney.com/>

Introduction

Jimmy Raney is perhaps best taken as he was, with his own unique voice within the jazz idiom rather than trying to fully fit him into any comparisons between Tal Farlow, Charlie Christian, Charlie Parker, or even Johann Sebastian Bach. These comparisons, as innately complimentary as they may be, may in fact be doing Jimmy Raney a disservice. These comparisons probably contribute to the understating of Jimmy Raney's legacy and his accomplishments. It becomes rather easy for one to fall into the fallacy of thinking that one can understand someone's art without ever having sought it out, nor experienced it. To simply speculate that Jimmy Raney is another Tal Farlow (of whom he is often associated with), has the unfortunate connotation that Jimmy Raney may be a simple "knock off," and his art, or worse still, he himself can be summed up with a bullet point.

That is not to diminish his influences however. Often times, the opposite is also stated in easily digestible bullet points. For example, as Dr. Lewis Porter once pointed out to me on the much esteemed trumpeter/singer Louis Armstrong, "jazz doesn't happen in a vacuum." Musical influences abound, musicians are perpetually inspired by other musicians, music, and just art in general. At the risk of perhaps losing the simplicity of the easily summarized bullet points, I sought to apply this concept to Jimmy Raney while simultaneously attempting to recognize what truly may have made him a remarkable musician. To expand upon my goals, rather than discounting Jimmy Raney's influences altogether or just assuming that Jimmy Raney was no more than some kind of amalgamation of his influences, I instead hope to reveal his influences while

demonstrating that these influences inspired a unique voice, saying something that is worth hearing.

Acknowledgments

As you read this thesis, you will inevitably notice that very seldom do I use my own words when discussing Jimmy Raney, his life, or how his playing may have affected the jazz community at large. In truth, I do this very deliberately as I do not consider myself to be a voice of authority on the subject of Jimmy Raney, nor do I consider this thesis to be a definitive retelling of his life, and what it represents. This thesis is merely a discussion about someone whom I feel should be discussed more often.

Nevertheless, this thesis would not be possible if not for the several people involved who played a variety of roles in aiding me in my research. First off, I would like to thank the Institute of Jazz Studies, and the staff who work there. They have provided me with resources, not only on Jimmy Raney, but with material that actually helped me grow to understand jazz on the whole, and the role the music has played on our society. Additionally, I would like to thank Ed Berger and Hilma Carter, who greatly assisted and honored me by aiding my research through Morroe Berger-Benny Carter Jazz Research Fund.

Keeping in line with that train of thought, my sincerest thanks go out to Dr. Lewis Porter and Dr. Henry Martin. Before them, I was a naïve kid who simply *thought* he knew a lot about jazz, and how it simultaneously impacted, and was impacted by our culture. Despite my naïveté, they always attempted to dig out a modicum of insight from whatever remark or question that I presented to them. They gave me advice, answered whatever questions I had, and were always ready to provide feedback whenever I actually managed to work up something that I had enough confidence in to have feedback on. I

have had enough professors or advisors in the past to know that the realities of these traits are not always necessarily a given thing.

Speaking of things that cannot be assumed, I of course have to thank Jon Raney and Don Schlitten. Between both of their respective personal and work lives with Jimmy Raney, I consider them both to *actually* be the voices of authority on Jimmy Raney and who he was. As such, much of the words throughout this are theirs, a fact which is not lost on me. In particular, I would like to point out both their refreshing candor and frankness when discussing Jimmy Raney. When writing this, I was not interested in painting Jimmy Raney in the most idealizing light possible, and did not shy away from Jimmy Raney's fallible traits. I do not make excuses for him, and more importantly, neither do they. I do not believe in honoring Jimmy Raney, or any person, by remembering Jimmy Raney on my own terms, but rather, I am trying to honor Jimmy Raney by remembering him for who he actually was. The fact that both Jon Raney and Don Schlitten agreed to meet with me, and spoke to me about Jimmy Raney with such honesty truly makes up the backbone of this thesis. Neither one of them had to meet with me, nor chose to be so open with me, but they did, and for that, they have my gratitude. Their insight and experiences are truly invaluable.

I would be remiss of course, if I did not thank my friends and family. Each of them has provided and supported me in ways that are not quantifiable. Whether you were a classmate who brought about insights that I could not have thought of on my own, or you were a friend like Andrew, who I have had countless hours discussing both jazz music over beers and used as a colleague to reference as we both frantically tried to figure out

how to write a thesis. My family and friends have not only supported me, but helped drive me to make my thesis better.

Lastly, I have to thank Jimmy Raney himself. Naturally, I would never have written this if not for the hours upon hours of time I spent listening to his music. I have attempted to remove my own opinions and bias from this thesis as much as possible, but for now, to me Jimmy Raney, like all great artists, said something genuinely worth hearing.

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Chapter 1: Instincts

“You take all your experience, all your knowledge, and then you forget it and play, and you, once in while you reach a moment of elation and the notes come out and you seem to be standing as bystander, and watching it, and you have no control over it. And that moment is like dope. Once you really felt that good about playing, you’re hooked. You always want to feel that good again. And you go back to it for that reason.”²

-Jimmy Raney and Jamey Aebersold Interview with Johnny Duke
(April 10, 1986)

Jimmy Raney was the embodiment of his own philosophy. Raney believed that inspiration could only really occur after having completed years of study and familiarization with a certain field. Raney believed in not only asking the right questions, but having those questions constantly being pondered in the back of one’s head and approaching said questions with logic and rational thought. However, as he also states in the same interview above: “I [Raney] didn’t mean to imply that I think that rational thought, or intellectual thought, is the most important thing. I think it is the least important, probably, in the long run.” No, to Raney, inspiration would reign as king. Raney simply believed that it is a combination of experience in a field, and exposure to the problems in that field, that would better allow one to find those evasive muses, and that true revelations occur after time has been spent facing those problems. In short, Raney believed that knowing the material to the point of intuitiveness would allow one to find inspiration. When you returned to the problem, you would not just stumble across the answer, but rather, that you would react with the answer, instinctively.

Jimmy Raney, fortunately, did in fact have time. Jimmy Raney was born in Louisville, Kentucky, as James Elbert Raney on August 20, 1927, to Pearle Glasscock (1900-1997) and Elbert Raney (1902-1944). Elbert was a sportswriter for the Louisville

² <https://www.youtube.com/watch?v=f29a1RL2ly0>; Accessed March 25, 2016

Courier Journal and amateur golfer. By the age of ten, Jimmy had gotten a guitar, and, reportedly first started to get his bearings mostly through the help of his mother, who had a ukulele. Jon Raney, Jimmy Raney's son, has some skepticism about Pearle, his grandmother, having taught Jimmy the guitar specifically though. He does in fact state that he does remember finding a "uke," and having asked his grandmother to play it once.

“Yeah, I mean, the history books say she played guitar. I'm not an entirely certain that's true. I leave it as an asterisk. I think she played ukulele. Maybe played some guitar. I mean, they're not that far apart, you know, except in size and two extra strings. But, you know, she probably messed with that. And she got him his first guitar.”³

Jimmy Raney must have contained some innate musical abilities because within two or three years, when Jimmy Raney was 12 or 13 years old, he took his first gig with a children's band lead by an accordionist named Ola Miracle. By the time Jimmy had arrived, she already had another guitar player, but Jimmy managed to take his spot in the band.

Jimmy began to study music with A. J. Giancola, who was a classical teacher, and Hayden Causey. Hayden Causey seemed to have been much more attuned to jazz music at that time, and exposed Jimmy Raney to one of Jimmy's earliest and potentially most influential musicians on Jimmy Raney's development: Charlie Christian. Jon Raney notes that in particular, Charlie Christian's solo on "Solo Flight," was especially prominent in Jimmy's early interest. One source claims: "In fact, he (Jimmy Raney) would later be quoted as saying that he almost fainted when he first heard Charlie Christian's record on 'Solo Flight' with Benny Goodman, when he was just 13.”⁴ While clearly a joke of

³ Personal interview with Jon Raney conducted April 13, 2015

⁴ "Live in Tokyo 1976" liner notes

Jimmy Raney, this quote can still give us a perspective on just how influential that recording might have been for Jimmy Raney at that time.

Perhaps more significantly, Hayden Causey managed to recommend Jimmy for Jerry Wald's band in New York City in 1944. Here is where Jimmy encountered the music that would go on to define him.

As luck would have it, the pianist at that time in Jerry Wald band, happened to be none other than the bebop pianist, Al Haig.

Al Haig must have seen something in the 17-year-old Raney, because he took on a mentor-esque type relationship with Raney for the next two months. Haig reportedly gave Jimmy several records to check out. Jimmy was now hearing and being exposed to Charlie Parker, Dizzy Gillespie, Art Tatum, Bud Powell, and Miles Davis. Additionally, Jimmy was beginning to not only understand what direction music was heading, but also how the guitar may fit in to this new style of music, through hearing his older (if only slightly) peers, Barney Kessel and Chuck Wayne.

Jimmy began practicing along to those records, in particular, those featuring Charlie Parker, Jon Raney notes. He began to not only try to mimic what notes were being played, by also tried copying the articulations that were played naturally along with each of the instruments. As Jon Raney expands in his biographical material:

“Because he didn't have a definitive example of bebop on guitar, he took it upon himself to translate the qualities and idiosyncrasies of each instrument to guitar. So for example on piano transcriptions, he used the pick more while the horn solos, he used more slurs... His goals were very modest at that point. He simply wanted to be the best bebop interpreter on guitar he could be.”⁵

⁵ <http://www.jonraney.com/musicians-2/jimmy-raney-2/>; Accessed September 21 2015

However, Jimmy Raney's time in New York City under Al Haig would come to end in just two months' time. Jimmy Raney had to return to Louisville, Kentucky, where his father was currently dying from tuberculosis. Jimmy Raney found the experience especially traumatic, as Jimmy was close to his father. Jimmy Raney later said:

"I saw my father in his death knell and he coughed up blood so hard that it practically hit the ceiling. I just stared into space in shock, and told myself it wasn't happening."⁶ The loss of his father was truly significant. Jimmy endured a much more turbulent relationship with his mother, and the loss of his father managed to sever much of the ties that might have bound Jimmy Raney to his home in Louisville, Kentucky. Directly afterwards, Jimmy moved up to Chicago, Illinois and began staying with his grandmother. Here Jimmy Raney met and played with fellow bebop musicians such as pianist Lou Levy, saxophonists Lou Donaldson and Sonny Stitt, and guitarists Jimmy Gourley and Ronnie Singer.

"Yeah, she (Pearle Raney, Jimmy Raney's mother) was kind of a pain in the ass to him (Jimmy Raney). I mean he wanted to play guitar, and he was only interested in music, and she was like 'Why aren't you like other kids playing baseball,' and 'What are you, a fag,' you know, that kind of stuff. I mean, she was kind of, you know, a domineering woman. In fact, he moved to Chicago to get away from her, honestly. Cause he wanted his life, and you know he was young, he was like seventeen when he moved in with his grandmother. Maybe it was his uncle, I forget, but, probably his grandmother. His father, you know, died early. You know, he was like seventeen when he died. He died in like '44. And you know, he loved his father. His father was a really mellow dude as far as I understand him. Obviously I never met him, but, you know, maybe similar personality. He was into sports and he was a sports writer, so you know, that was pretty traumatic for my dad, I think. His father dying of TB (tuberculosis)... At an early age."⁷

Once in Chicago, Jimmy got some experience performing. Jimmy said this of the experience:

⁶ <http://www.jonraney.com/musicians-2/jimmy-raney-2/>; Accessed October 17, 2015

⁷ Personal interview with Jon Raney conducted April 13, 2015

“Chicago turned out OK. There were a lot of talented young musicians, and they all played bebop. They didn’t get paid for it though. Nobody like bebop. Not the jazz fans, not the older musicians, not even the downbeat writers. We mostly played for free in a B-Girl joint on South Street called the ‘Say When.’ They didn’t like bebop either, but they let us play there to make the place look like a real club, instead of a clip-joint that rolled drunks who were looking for some action. They got action all right, but not the kind they had hoped for. They ended up in the alley with a sore head and no money. The bartenders were all ex-prizefighters- they had to be.”⁸

Jimmy Raney, somewhere between late 1945 or early 1946, did manage to find a paying gig at a venue called Elmers. Here, Jimmy Raney found himself playing in band led by Max Miller. Max Miller was born in East Chicago, Indiana, on November 17, 1911.⁹ Max Miller was an accomplished vibraphonist, but seems to have preferred the piano periodically throughout his career, on which Jimmy Raney notes, “...his technique was quite limited.” Arguably worse however, Max Miller is equally famous for his temper, of which, he would lose quite frequently. Jimmy was not with the Miller’s band for long. “... later it came to be my turn on the rack [the object of Miller’s temperament], and since I thought I played better than he did, I wasn’t having any- money or no- so we parted company,” Jimmy Raney said of leaving the band.¹⁰

Regardless of how Jimmy Raney may have felt about Max Miller, his time in the band may have provided vital experience as well as help provide some networking opportunities. Jimmy Raney was able to get a job with in Woody Herman’s bebop band. Prominently, famous tenor saxophonist Stan Getz was a member of the band, with whom

⁸ Jimmy Raney *Things Downbeat Never Taught Me*: <http://www.jonraney.com/2006/08/03/things-downbeat-never-taught-me/>; October 17, 2015

⁹ <http://myweb.clemson.edu/~campber/life.html>; Accessed October 17, 2015

¹⁰ Jimmy Raney *Things Downbeat Never Taught Me*; <http://www.jonraney.com/2006/08/03/things-downbeat-never-taught-me/>; Accessed October 17, 2015

Jimmy Raney would later become associated with through several important recordings in both of their discographies.

Jimmy Raney toured with the Herman big band for some time, but afterwards returned to New York City, staying on 81st street. Jimmy Raney was now getting regular gigs, and appeared on his first record, but still managed to run into financial trouble.

Jimmy Raney went so far as to say:

“By the time I (Jimmy Raney) had got down to \$60 I really started to get worried. I had started out with \$2000 in 1948. Artie Shaw came to my rescue by hiring me for what was to be his last big band... Unfortunately, the people didn’t care the only about the music. In fact, they didn’t like what we were doing. They wanted to see the man [Artie Shaw] who had married so many movie stars, and hear *Begin the Beguine* and *Frenesi*. He broke up the band and I was back in [New York City] with a somewhat smaller stash of 1949 dollars. I was getting a little better known around the town by now. I worked maybe once a month instead of every three months. I was starting to get calls from people out of town and Europe wanting to find out which of the glamorous Manhattan jazz clubs I was appearing in nightly. My first telephone was my one tangible sign of success and adulthood, but I began to hate it. I started answering my phone by saying, ‘Grand Central Roach Control.’”¹¹

¹¹ Jimmy Raney *Things Downbeat Never Taught Me*; <http://www.jonraney.com/2006/08/03/things-downbeat-never-taught-me/>; Accessed October 17, 2015

Chapter 2: Another Horn

The 1950's were to become the seminal years for Jimmy Raney's recording career, marking some his most significant studio recordings as a leader. Beginning in the 1950's Raney officially joined and became a member of Stan Getz group, making two albums titled "Live at Storyville," and "Live at Storyville Vol. 2," respectively (1951). This band brought about the return of Raney's former mentor Al Haig on piano, and added Teddy Kotick on bass, and Tiny Kahn on drums. This recording also serves to illustrate the unique approach to Jimmy Raney's playing.

Jimmy Raney, throughout his recording career during this period does not adhere to what would be considered a "normative" comping style. Arguably, Raney does virtually no comping whatsoever. Instead Raney's approach would be to play a counterpoint line against the main melodic line, or simply double up on much of the melody. In this regard, Raney was approaching modern bebop songs with the polyphonic style more characteristically found in early Dixieland jazz. Uniquely, Raney was fulfilling this role with guitar, but the approach can be clearly considered to be in the vein of having two horn players in a band. Let us take a look at the melody to "Isn't it Romantic," featuring Bob Brookmeyer, in figure 1.

Figure 1:

Handwritten musical score for "Mr. Ramey". The score is written on six staves, with the top two staves for guitar and the bottom four staves for bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are written above the staves, including Bb6, Bb/D, C7, F7, Bb6, F-7, Bb7, Eb6, A-7b5, D7b9, (A.G.), F#o7, F-7, Bb7, Ebm9, A-7b5, D7b9, G-7, C9, F7, (2-G), G/F, E-7b5, Eb7b9, D-7, D7b9, C-7, (F7), Bb6/F, and (SOLO PICK UP). The score also includes the word "Loco" in parentheses. The score is divided into measures by vertical bar lines, with measure numbers 4, 8, and 12 indicated at the beginning of their respective staves.

¹ Transcription by Marcos Pin; <http://factorereset.blogspot.com/2013/06/isnt-it-romantic-by-richard-rogers-as.html>

Jimmy Raney's personal life was also arriving at new heights during this period as well. Jon Raney recalls the story of Jimmy Raney meeting his first wife, Esterlee "Lee" Hirsch going:

"My mother, the late Lee Raney [Esterlee Hirsch] was a jazz fan. She lived in upper Manhattan and would frequent 52nd St. clubs and take in the jazz bands appearing there, including on one night, the Stan Getz Quintet. The story goes that my father saw my mother in the audience and told Stan, 'You see that gal right there? I'm going to marry her.' Stan, who was noted as having a knack with the ladies facilitated the encounter, introducing himself and telling my mother that his band mate, Jimmy, wanted to meet her. They met, fell in love and that was that."²

Jon Raney goes to note that his parents married after three months of courtship in 1952, and that Jimmy Raney began to befriend some people who go on to be lifelong friends, like the painter Ray Parker (who Raney would go on to write a song for on his last studio recording, titling the track "Elegy for Ray Parker"), and composer/pianist Hall Overton. However, most prominently, during these years, Jimmy Raney would live in the same building with the man he would have a lifelong association with: Tal Farlow.

However, Jimmy Raney was not without some personal troubles as well. Jimmy Raney reportedly got into a disagreement with Stan Getz during a session, was pulled aside and fired from the quintet (noticeably Jimmy Raney finished the session). Jimmy Raney and Stan Getz would record together only one more time, one session in 1953, however, this time under Jimmy Raney's leadership.

Jimmy Raney simultaneously found other steady work for a time, this time replacing his colleague Tal Farlow in the Red Norvo Trio. The group consisted of Red Norvo (vibraphone), Jimmy Raney, and Red Mitchell (bass), and Jimmy Raney seems to

² <http://www.jonraney.com/page2-2/>; Accessed October 20, 2015

have found working with the group to have been a favorable experience. As Jon Raney notes:

“Although it sounded like it was written out, a greater majority of the music was arranged on the spot. Red didn’t generally write anything. One of the players would bring in a tune in with some ideas and the arrangement would grow out of collaboration and specific suggestions from each member. Jimmy felt like this was a really good way to work as sometimes, your notions of what will work can often change as you flesh out the material.”³

Jimmy Raney during this time went on a tour of the United States and Europe. He made two records in Paris, which would go on to be called *Jimmy Raney Visits Paris vol. 1* and *vol. 2* respectively, as well as playing parts of the tour with noted singer, Billie Holiday. Two tracks of Jimmy Raney’s performance from the tour with Billie Holiday remain today, captured from a live broadcast.

By this point, Jimmy Raney had received some recognition and reportedly had fans waiting for him in Paris, outside the airport. Among the fans was noted, if also underrated jazz guitarist, Rene Thomas who had this to say about Jimmy Raney:

“In Paris in the early 1950s, you had to play guitar like Raney, and like Stan Getz if you played tenor. Jimmy Raney was definitely an innovator harmonically. He recorded lovely tunes like “Signal”, which are harmonically very intricate and refined. Jimmy brought a new beauty and color to the guitar. He was widely listened to, and not only by guitarists. John Coltrane and Sonny Rollins told me the great esteem they had for him. Besides, in some of their records, you can find phrases of Raney or Getz, phrases straight out of the famous Storyville recordings made in Boston in 1951. Rollins and Coltrane were able to use the harmonic richness found on these sides, which made them what they are. Of course they went beyond this stage, but the influence of Raney and Getz, whose mutual understanding was prodigious, is still present in their harmonic conceptions. It’s been said that Raney was the Lee Konitz of the guitar. It’s pretty true.”⁴

³ <http://www.jonraney.com/page3-2/>; Accessed November 2, 2015

⁴ <http://www.jonraney.com/page3-2/>; Accessed November 2, 2015

Jimmy Raney continued to do work for the next few years, recording many albums under his own, and managed to win Downbeat's *Best Guitarist* poll. On a few of the albums, Jimmy Raney would still play a counterpoint line against another horn, or markedly, himself via overdubbing.

For all Jimmy Raney's newfound recognition in the jazz world, his time in the limelight appears destined to have been brief, and still not financially lucrative. These sort of financial woes are not uncommon within the jazz industry today, and unfortunately, were in much of the same state in 1950's. Many jazz musicians found it difficult to make a steady living at it, and by August 29th in 1956, Jimmy Raney's small family was growing. Famous jazz guitarist Doug Raney was born, and Jimmy Raney needed to strive to make a living.

Jimmy Raney took a steady gig with pianist Jimmy Lyon at the Blue Angel supper club, and regularly took studio work. However, Jimmy Raney on a few occasions was tasked with being able to sight read a piece of music, an area with which he was not entirely comfortable. Jon Raney notes that Jimmy Raney decided to stop taking dates for six months to practice, however, during a video recorded from a workshop Jimmy Raney had done, he admits to the time frame being a year. Nonetheless, Jimmy Raney appears to have retired for a substantial period of time to work on his abilities to sight read. Jimmy Raney summarizes his practice habits of simply reading through the parts, making plenty of mistakes, but continually moving forward regardless. Jimmy Raney was careful not to memorize any piece of music, noting that sight reading is about "staying ahead of the

notes.”⁵ Jimmy Raney eventually did return to the scene, and appeared on more than a few commercial recordings, even if he was never the “first call,” guy.

Jimmy Raney would still go on to record some his most influential albums during 1956, including arguably one of the best albums of his career, which featured the trombonist/arranger Bob Brookmeyer. Jimmy Raney considered this to be his best work to date.

Jimmy Raney also recorded an album with noted jazz guitarist Kenny Burrell, in the following year of 1957, but it appears that the group did not exist as organically as one might expect. Jon Raney notes that Jimmy did not think much of the date, and describes the scenario as a run-of-the-mill recording session where Jimmy went in, read his parts, took some solos, and left, which seems like a largely missed opportunity for the session. One cannot help but speculate on what this could have been had the artistry of both musicians been capitalized upon.

Jimmy Raney managed to make a few more records approaching the sixties, but troubled times awaited.

⁵ <https://www.youtube.com/watch?v=HaQ53s6DITE>; Accessed November 2, 2015

Chapter 3: Fall from Grace

In 1961, Jon Raney, Jimmy's second son was to be born. Jimmy at this point was living in Briarwood, Queens, leading very much the domestic life. He had a wife, two kids, and family cat, Pooky. However, as Jon Raney notes, the neighborhood, even then may have been slightly outside of their price range at that time. Jimmy was finding it more and more difficult to find steady jobs, and worse still, his drinking habit had yet to reach its pinnacle.

Jimmy Raney during this time recorded on a few dates and took up work on Broadway shows, most notably *A Thurber Carnival*, written by James Thurber. Jimmy also did a few other studio and even managed one more tour with Stan Getz. Yet, the dichotomous lifestyles of being an active performing musician and a normal "family man," weighed heavily upon Jimmy. To boot, as Jimmy Raney continued to struggle finding steady paying gigs, Jimmy Raney also struggled with act of self promotion.

"No, he (Jimmy) hated it. He's (Jimmy) like, well, you know: "They'll call me if they need me." It's a very pride, very prideful... I think maybe it's an insecurity. Maybe it's slightly unseemly to be talking about yourself. I can understand that a little bit, you know. Some people have no issue with it whatsoever. I personally find it unseemly somehow."¹

Despite that fact that Jimmy Raney already made several recordings for commercial endeavors, he still would not make certain compromises. Jimmy Raney's wife Lee Raney would even prompt Jimmy Raney to get an agent, to which Jimmy Raney would challenge her back with the idea of her becoming his agent.² Jimmy Raney seemingly sought to safeguard his wife from the music business in actuality.

¹ Personal interview with Jon Raney conducted April 13, 2015

² <http://www.jonraney.com/1456-2/>; Accessed February 13, 2016

“She was, you know, she had a good ear, and she sang, but she wasn’t, you know, certainly not a professional. She wanted to be a singer but it’s, you know, to be a singer is probably the hardest thing of all. You know, the abuse you have to take (laughs). I think it’s tough. You know, she, my father didn’t really want her to do it because he kinda knew that she didn’t quite have what it took for her to be, constitution-wise or talent-wise to make it as a singer, you know. But she always, she was musical, you know. She listened to good music and she sang, and had a nice voice. And she certainly loved jazz. You know, that’s how she met dad. She met him on a Stan Getz’s gig actually.”³

Jimmy Raney never really did get an agent, and Lee Raney seemingly stayed out of the music business. There were other areas in which Jimmy Raney refused to delve into. As jazz trends came to evolve, in the sixties to free jazz, and seventies into fusion, Jimmy Raney remained rooted in his bebop traditions and approaches. In 1949 and 1950, Jimmy Raney went to a recording session co-led by saxophonist Stan Getz, and pianist Al Haig (the album would later go on to become a compilation album called “Prezervation”) in which Jimmy Raney debuted himself as a scat vocalist, due to having been pressured into by the record producer. Jimmy Raney was mortified with the result and never recorded in any sort of capacity as a vocalist again.

“His (Jimmy Raney) opinion is, he didn’t get into music for money-sake. His opinion on it, I mean, a lot of jazz musicians get on their soapbox about how ‘it’s not understood,’ you know. And that, you know, ‘the Beatles ruined it for everyone,’ and all that kinda stuff. I mean, we’re talking years ago now, but his opinion was ‘I’m glad the Beatles came along.’ He says, ‘They were talented. They were good. Jazz will be around and survive.’ But it’s kind of like ummm... For those people that want to sit and listen to it, there’s always going to be something there for them, but it’s not for everybody, because it requires more effort on the part of the listener. So naturally speaking, you’re not going to get-the numbers are not going to be way up there, you know. Otherwise, you know, everybody would be genius, musically speaking (laughs). You know, they’d have a better appraisal. Maybe they did in the old days, I don’t know, as a percentage of the population maybe. Maybe people understood music more in those days because it was more interwoven in the, how do you say, classical disciplines, between rhetoric and science, and music was part of the culture, a little bit more...

³ Personal interview with Jon Raney conducted April 13, 2015

Yeah, well, it's not really posturing, he just couldn't physically do it. Like people who are that way, they can't live with the result. It's like they're fighting against it. They feel terrible. It might be for somebody else, but it's not for him, you know?"⁴

Jimmy Raney's refusal to take part in certain commercial gigs and pride may have led to his somewhat obscure place in jazz history today. Regardless, these traits stacked up against Jimmy Raney making it difficult for him to support his family during this time. Jimmy Raney's longstanding gig at the Blue Angel Supper Club with pianist Jimmy Lyon came to end, and Jimmy Raney had to take a job as clerk in a Manhattan record store, The Record Hunter.

While Jimmy Raney throughout his career largely stuck to what are considered to be jazz standards, he did occasionally compose pieces or play parts of the repertoire now considered to be outside of the norm. Illustrating this was an album Jimmy Raney recorded in the sixties with saxophonist Zoot Sims and guitarist Jim Hall. This session recorded in New York City, on May 11-12, 1964, also featured bassist Steve Swallow and drummer Osie Johnson.⁵ This session does not feature the typical list of standards, but rather feature Jimmy Raney's foray into the bossa nova trend, as typified by the majority of the track titles are in Portuguese. Jimmy Raney's earlier bandmate Stan Getz was currently leading the charge on the bossa nova trend, while enjoying a great deal of commercial success, and was to be the saxophonist on the session according to Jon Raney. Yet, the Zoot Sims ended up on the session and the result seems to have been favorable. Jimmy Raney arranged his trademark counter lines against Jim Hall's sensitive

⁴ Personal interview with Jon Raney conducted April 13, 2015

⁵ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed February 13, 2016

comping and Zoot Sims melodies. This would be the last recording Jimmy Raney made as leader (save for one recorded broadcast) for the next ten years.

“The years that followed after 1964 were not good at all. Dad’s (Jimmy Raney’s) alcoholism worsened dramatically. It began producing personality changes including aggressive ones. My mother became increasingly fearful of him. One time he came home, found the door locked and broke the door down. On another occasion he came home from a trip completely wasted, opened his suitcase and hundreds of cockroaches came scurrying out. He was increasingly seen around the neighborhood in a drunken state. By around 1965, my mother forced him out of the house. He went back and stayed at his mother’s house in Louisville.”⁶

This return to Louisville, Kentucky with his mother, Pearle, must have been difficult for Jimmy Raney. His mother from early on did not understand, or condone Jimmy Raney’s decision to pursue music. Now Pearle Raney was charged with the task of trying to keep Jimmy Raney from drinking alcohol.

“So, you know, it was maybe- it was kind of a love-hate relationship between my father (Jimmy Raney) and my grandmother (Jimmy Raney’s mother, Pearle Raney), because you know, he came back to Louisville and lived with her, and so she was kinda keeping him off the bottle and not succeeding and he would come back... You know, it wasn’t really a- it was like kinda one of those co-dependent relationship kinda things or something. He eventually moved in with his girlfriend, but sometimes he’d go back, if things were fucked up, he’d go back and live at his mom’s house, cause the door was open basically. So, it was kind of an odd kind of thing. I mean she obviously knew that he was a great musician and all that but, you know, she was a southerner. She never understood why he left Woody Herman, I mean. ‘What? Why’d you leave Woody Herman band to do that, I’ll never know.’ You know, I mean, she was like her thing, you know. And I remember she would sit and try to indoctrinate me in Christianity sometimes, and occasionally with a side of ‘Oh! This is Jimmy’s list: Laura, You Stepped Out of Dream,’ you know. I mean, as somehow that was legitimizing her understanding of his contribution to the art, by citing his set list, you know. But, you know, she understood and appreciated that she had a famous son. I mean, she actually showed up to some of those high profile gigs, like there’s a picture on the website with her sitting there with Red Norvo with his on her shoulders. So you know, she knew, but it was difficult you know. She didn’t like the whole musician lifestyle, for various reasons and like most people that aren’t in ‘it,’ they have a point. It’s

⁶ <http://www.jonraney.com/2026-2/>; Accessed February 13, 2016

very tough, and there's all kinds of minefields, and most of 'em step in 'em, you know."⁷

Don Schlitten elaborates:

"I had conversations with his (Jimmy Raney's) mother. That's where the problem began... She would call up and say 'You New Yorkers! Whenever he comes there, he gets sick, and I have to deal with it.' Like you know, a child. And then I realized where his problem began, and as long as he's there, he's going to have a problem. And of course, that's where he was, and that's..."⁸

While Don Schlitten's view may be a little over simplistic, we can still gather a greater understanding of the complex relationship between Jimmy Raney and his mother Pearle. Fortunately, Pearle was not alone in trying to keep Jimmy Raney off the bottle. There to help was Jimmy Raney's childhood friend Ola Miracle, whom would become Jimmy Raney's companion for the next several years. Ola Miracle was positive influence in Jimmy Raney's life for the next few years, into the early seventies. In addition to attempting to help keep him "off of the bottle," she ran through Bach pieces with him, the two of them sight reading their respective parts, with Jimmy Raney reading the flute parts.⁹ Ola Miracle went on to play a management role in the concert for the Louisville Jazz Society that would take place.¹⁰ This famous concert allowed Jimmy Raney to shine again. The concert was recorded at Port O'Call Gallery, in Louisville, Kentucky on April 11, 1969. This album featured saxophonist Bobby Jones, pianist Bob Lam, bassist Jack Brengle, and drummer, John Roy. Jimmy Raney's playing shines and the material from the concert would go on to become the B side of the LP *Strings and Swings* (an album under Jimmy Raney's leadership). Jimmy Raney's album *Strings and Swings* marks perhaps some of Jimmy Raney's most unique and inspired playing. The A side to *Strings*

⁷ Personal interview with Jon Raney conducted April 13, 2015

⁸ Personal interview with Don Schlitten conducted March 10, 2016

⁹ Personal interview with Jon Raney conducted April 13, 2015

¹⁰ <http://www.jonraney.com/2026-2/>; Accessed February 13, 2016

and Swings was recorded in New York City, September 5, 1947, and featured the unusual line up of violinist Gene Orloff, violist Walter Trampler, cellist Charles McCracken, bassist Peter Ind, and drummer Nick Stabulas.¹¹ The album showcases not only Jimmy Raney's abilities as a composer and arranger, but also some of his more latent influences. The tracks have aptly been titled as "Suite for Guitar Quintet," and "Hommage to Bartok," leading many to recognize Bartok and classical music as a source of inspiration to Jimmy Raney. However, as Jon Raney notes:

"Yeah, the 'Suite for Guitar Quintet.' It was originally supposed to be a string quartet, but he (Jimmy Raney) never finished it... So Bartok was definitely an influence during that point, you know, especially in his string quartets, and his writing and compositions. You know, the playing, it's definitely there, it's hard to hear. I think the most manifest influence was probably Bach. Especially if you had to think about it, I mean in the lines- and the counterpoint thing. In particular, you notice a lot of his records with Brookmeyer and things, the way he arranged, he was always writing counter lines. And that sort of had its birth I think, in his work with Getz too, right? 'Cuz he had Al Haig playing chords, so my father was kind of like another horn, so he ended doing, you know, counter lines. I think that just naturally continued through when he started making records, and arranging for other instruments, and in his compositions where he would write counterpoint. But it was always there, it was definitely there."¹²

There were positive moments as Jimmy Raney would have brief periods of time in sobriety. Yet, there was nothing Ola Miracle, Pearle Raney, nor anyone else, could do. Jimmy Raney would struggle with alcoholism the rest of his life.

"Jimmy did what he could to try to beat alcoholism, but it was just something he couldn't really lick for more than six months. He would be fine, write nice letters, get some gigs and then end up right where he was before. Attempts were made to reconcile with my (Jon Raney) mother but it just couldn't work anymore without the promise of kicking the habit. Back in Louisville, he rekindled his childhood friendship with pianist Ola Miracle, who eventually became his companion... Aside from this one recorded concert, there would be no more recordings or trips back to New York for work for several years. Between the nonexistent music scene, his battle with alcoholism, the loss of his family and

¹¹ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed February 13, 2016; Note: Jon Raney cites the year as 1967 on his website

¹² Personal interview with Jon Raney conducted April 13, 2015

living at his mother's house, life was not turning out great for the once heralded master of jazz guitar. My grandmother did what she could to be a taskmaster and keep him off the bottle, but eventually he would go out on another binge. It was my unfortunate fate to have gotten a heavy dose of this side of my father in my early life. I spent many summers at my grandmother's house and it was always hit or miss. As soon as I finally could give in and trust that my father had gotten past his illness, he would fall back in. He would get into car accidents or get picked up by the police. I recall when the car keys were kept from him, he took to riding a 40-year-old bike to the liquor store, only to fall flat on his face in front of the entire neighborhood of kids. The shame of these things was hard for me to get over for a long time. He would just drink himself into submission and no one or nothing could stop him, save jail. After a particularly bad alcoholic binge, my grandmother forced him out of the house and into a clinic to deal with his severe alcoholism. I visited him at the clinic. At the urging of family and friends he, joined A.A. Although he never truly got with the whole recovery culture of A.A and their methods, it nevertheless seemed to help him to remain sober longer. Unfortunately, Jimmy was doing very little besides whatever local gigs he could manage and occasional teaching up until 1972. Jazz generally had moved off the radar as well. But still, through it all, everyone knew he was still one of the greatest living jazz guitarists. If only he could just get out of this hell he had made for himself."¹³

Jimmy Raney's drinking problems were severe and costly. Perhaps the highest price Jimmy Raney paid was on his chances to present for his now two sons during their childhoods.

"You realize that some of his fathering was made difficult by some of his life choices. Meaning his alcoholism. It was like a, I mean I don't know if he was wholly prepared to be a father. When he had me, he claims that a, that *that* was planned (laugh), so to speak. I mean that happens, you know. The first couple, the first child is sometimes not planned you know. And of course he adapted and he became a great father, but then he had the drinking stuff that started kicking in like, I wanna say, like when started to become more domesticated you know. And he had to bring home money and he had regular gigs and some of them not so nice, and you know, most of these kinds of gigs had ready, um, access to alcohol, and things like that, so you know, he developed a drinking habit. By the time, when I was a kid, he had a full blown problem. So I didn't really know him so well growing up you know. He was outta the house by the time I was about 5 or 6. And I got to know when I was kind of a teenager, and he was still struggling with a lot. I really got to know him when I was in my late teens. I would start to have ideas about playing myself and, and he got his thing under control a little bit more. He had a steady, companion, and she kept him on the straight and narrow,

¹³ <http://www.jonraney.com/2026-2/>; Accessed February 13, 2016

and he was doing better. You know, so he would like go like a stretch, like a year, maybe two, without having issues with falling off the wagon. Or is it getting on the wagon? I don't know what it is. So during that time I got to know him better. We got to share, I wanna say like the eighties, late seventies, eighties kind of thing where his habit was much more under control, and we had a lot more to talk about, because I was interested in music, and things like that. So, you know, we got along very well. I mean we both had a, the same kind of intellectual pursuits you know. Like interested in philosophy, and science, and music of course. In terms of fathering, you know, I, you know, I didn't have any father expectations of him. He didn't, he didn't really, since my mother pretty much raised me, he didn't really... I didn't really know what was missing, you know what mean? Like... You know, he didn't need to fulfill the role of being a father because that isn't something that he wasn't there for. In the case of my brother, it was a little more difficult, because he sort of had my father in the prime of his life, and saw his, you know, fall from grace. It was much more painful for him, you know, to see somebody he idolized, to all of a sudden, you know, kind of have his life go... So their relationship was strained right until their reunion in the nineties.”¹⁴

It is perhaps worth noting that by the time the nineties occurred, that Jimmy Raney was going to be dead within five years.

¹⁴ Personal interview with Jon Raney conducted April 13, 2015

Chapter 4: The Influence

Jimmy Raney eventually made his return to New York City, and to the jazz world at large, in 1972. Jimmy Raney took on a four-week engagement at a club in New York City, called “The Guitar,” on June 6, 1972. Record producer and jazz journalist Ira Gitler was in attendance and wrote up a simple review of the Jimmy Raney performance at “The Guitar.” Ira Gitler notes that despite of his initial skepticism about seeing Jimmy Raney, who had been absent from the music scene for nearly a decade that “... Jimmy Raney didn’t give me a chance to indulge in any surrogate worrying,” and that “... the Raney lines are still in evidence- long lines stretching out in a logical beauty.” However, Jimmy Raney and his sidemen, are about all that Ira Gitler found favorable from the experience. Ira Gitler comically titles his review “Good Guitar, Bad Vibes,” and proceeds to describe the service and the expenses enforced by the club in disdain.¹

However, this engagement brought Jimmy Raney back into public perception. Jon Raney even goes so far as to recall that Stan Getz showed up and sat in for a tune (Jon Raney notes that the owner of the club refused to let Getz sit in for more one tune due to cabaret laws). Nevertheless, Jimmy Raney was destined to return and pick up where he left off. This is due in part to record producer Don Schlitten.

Jimmy Raney was soon doing a few albums as a leader again, under the MPS label. The first album was recorded in Germany, July 21, 1974, and was titled “Momentum,” after the title track of the same name. However, the song “Momentum,” itself, while still a Jimmy Raney original composition, is actually a legal renaming of

¹ <http://www.jonraney.com/wp-content/uploads/2013/11/The-Guitar-Gitler-Review.jpeg>; Accessed March 7, 2016

Jimmy Raney's song, "Motion," a piece with which he originally performed with Stan Getz twenty years earlier. In typical fashion for a bebop player like Jimmy Raney, "Motion," is additionally a contrafact based on the changes to popular song, "You've Stepped Out of Dream," written by Nacio Herb Brown with lyrics by Gus Kahn. Jon Raney also notes another original Jimmy Raney composition, a ballad titled "We'll be Together," which actually has lyrics that have never been recorded.

This album unfortunately contains a few errors, and Jimmy Raney himself did not care for this album. The bassist, Richard Davis, and drummer Alan Dawson make a mistake on reentry of the melody at the end of the song "Momentum."² Quite commonly, the album was also issued with an error in the track listing, claiming a rendition of the famous jazz standard "Autumn Leaves." "Autumn Leaves," is in fact not on the album at all, and the track in question is actually another popular jazz standard called "Autumn in New York."³

Jimmy Raney during this time took up stint in a famous jazz club called Bradley's, on University Place, in Greenwich Village, New York City. This furthered Jimmy Raney's reputation as he attempted to make his comeback into the music scene. Two sessions were recorded here, on December 17th and 18th, and eventually were combined into an album called "Live at Bradley's 1974." Jon Raney reports with no certainty that the bassist on these sessions, Bill Takas, may have been responsible for getting Jimmy Raney "in the door," at Bradley's. While the live sessions may not have been recorded properly, as demonstrated by the poor audio, the performance on these sessions still demonstrate Jimmy Raney's fluidity and proficiency on the guitar. This gig

² <http://www.jonraney.com/musicians-2/jimmy-raney-2/2723-2/>; Accessed March 15, 2016

³ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 15, 2016

could have helped garner the respect of Jimmy Raney's peers, as Bradley's was famous for hosting pianist such as Harold Maburn, Tommy Flanagan, Hank Jones, etc. New York Times writer Peter Watrous even went so far as to call Bradley's a "palace for pianists."⁴

Among the pianists with whom Jimmy Raney was to encounter during this time, was his old mentor and Charlie Parker/Dizzy Gillespie veteran, Al Haig. These encounters proved fruitful as two albums and a concert at Carnegie Recital Hall, originated from these meetings. The concert took place November 1974. That same month (November 27th) the two recorded the album "Special Brew," under joint leadership. "Special Brew," containing Wilbur Little on bass, and Frank Gant on drums, showcases the two players' bebop influences, through their renditions of bebop standards like "Blues for Alice," and "Shaw 'Nuff," while containing some more modern compositions, such as "Freedom Jazz Dance," and "Dolphin Dance." Such pieces in the repertoire demonstrate Jimmy Raney's furthest departures from his standard bebop repertoire. Unfortunately, Al Haig is recorded on an electric keyboard that seems somewhat restrictive and unusual in timbre on several of the tracks.

The second co-led album is "Strings Attached," and was recorded March 27, 1975. This session brought about Jamil Nasser on bass, and Frank Grant on drums. Most notably one track features the debut of Jimmy Raney's 19-year-old son, Doug Raney on guitar. Doug Raney on the track "Out of Nowhere," showcases a Doug Raney's competency as he sounds similar to his father. However, between Jimmy Raney, Doug Raney, and Al Haig, the track can be considerably busy at times. This session also features "Dolphin Dance," and "Freedom Jazz Dance."

⁴ <http://www.nytimes.com/1996/10/19/arts/quietly-sorrowfully-a-jazz-club-dies.html>; Accessed March 15, 2016

Jimmy Raney's work with record producer Don Schlitten was about to increase considerably, as Don Schlitten was underway in founding the Xanadu Records, which would go on to produce a series of bebop albums in the 1970's and 1980's.

"I was a fan of his (Jimmy Raney), and... Well, I was hung up with the music at a young age, and naturally Jimmy Raney was a big a part of that. Well, I didn't meet him until the late fifties... But that was the first time I met him. But I knew of his work as a fan, and certainly through the early Stan Getz records. He was a very deep cat, a very deep cat. He could do mathematics, and literature... He was a wizard at all those things, but he had to be in the right mood for it. So you had to be in the right mood to get him in the right mood... I was just a young cat who liked the music and was very impressed with meeting certain of my idols, and of course, I always felt he was the best, the best guitarist. Although I'm a great fan of Tal's (Tal Farlow) and certainly Charlie Christian, Jimmy, to me, had something special. It's because I find that the melody is the most important thing. When you talk about jazz, you're supposed to talk about the rhythm, but for me, it was the melody- who could play the melody. But it's the melody that gets me, and Jimmy was very melodic. But everybody loved and respected him, but couldn't play like him. I don't know if it was his fingers... It was his mind. He had a brilliant mind."⁵

Don Schlitten signed Jimmy Raney to Xanadu Records and produced some of the records that would go on to challenge the assumption that Jimmy Raney's seminal playing took place in the 1950's. The first said album was titled "The Influence," with the intent of displaying just how influential Jimmy Raney's playing could be. This is evidenced by the liner to the album stating: "Grant Green, Jim Hall, Attila Zoller, Pat Martino, Wes Montgomery, Rene Thomas, and Jimmy Gourley have all acknowledged the importance of Raney's example in developing their styles. And his touch is detectable in the work of a number of players who have not publicly named Raney as an inspiration."⁶ Don Schlitten said in an interview on August 25, 1998, that he could not

⁵ Personal interview conducted with Don Schlitten conducted March 10, 2016

⁶ "The Influence" liner notes

promise big bucks, but that he could promise that Xanadu could make some good music.⁷

This led to Don Schlitten's reputation, and Xanadu Records' reputation of putting the musicians and their art first. Don Schlitten would frequently write out the liner notes for much of the albums he produced and schedule tours for many of his musicians.

"The Influence," contained Sam Jones on bass and Billy Higgins on drums, with whom Jimmy Raney contained a great deal of respect for. Jimmy Raney points out that Jimmy Raney had praise for the musicians and the album as a whole.

"I (Jimmy Raney) am really very pleased with the way it ('The Influence') came out and I think it will do a lot for my reputation. I love the Roll Royce smoothness of the rhythm section."⁸

Don Schlitten discussed some of the process he went about when pairing up his musicians, or the concepts for the record.

"Well, you have to get to know record producers, and the reasons they produce records. Some people produce it because it's time. The boys say: 'It's time! Let's do a Jimmy Raney record.' That's not who I am, or was, or what worked. I would say to myself, 'I would like Jimmy Raney to play with these guys, cause they're the perfect blend. And we would do it, and I would say most of the time it worked. And the musicians, the artist, or the leader, was usually very satisfied... But not everybody does that. Not everyone does that. I mean, you'll see so-and-so produced Sonny Rollins, and you'll say 'That's a terrible record. Sonny plays better than that.' And if you look at it, the guys he's playing with are not the heavy-weights. And then one day, he's working a date a club, and somebody records that, and you say 'Dig the way he plays. He's fabulous!' And that's because he's playing with his people. It's a mysterious chemistry. You got to be on top of it. But if you are, you're successful. I like to think I was successful many times, and I don't like blowing my own whistle (laughs)."⁹

The album features some interesting developments in Jimmy Raney's playing.

Jimmy Raney seldom recorded in the format of a trio before this date, including one Red Norvo session recorded in Detroit, March, 1954, and his aforementioned earlier 1974

⁷ https://www.youtube.com/watch?v=9E8Jrb9Jo_; Accessed March 17, 2016

⁸ "The Influence" liner notes

⁹ Personal interview with Don Schlitten conducted March 10, 2016

album “Momentum.” In the instance of both 1970’s trio albums, we can hear Jimmy Raney utilize more chordal work in his playing, as opposed to his earlier recordings where he infrequently would substitute in alternative lines against another lead player to imply the underlying harmonies. This is probably due to the fact that Jimmy Raney also does not have another chordal player present on these dates.

Conversely, that is not to say that Jimmy Raney has abandoned his contrapuntal style altogether. Noticeably, “The Influence,” contains several instances where Jimmy Raney overdubs in a second guitar, like on the cut of the Cole Porter original called “Get Out of Town,” as well as an interesting Jimmy Raney original titled “Suzanna.” The latter removes the bass and drums accompaniment, deciding on the choice to have Jimmy Raney simply accompany himself alone. This may be in part due to “Suzanna” containing an unusual form, and may not in fact have been created (or even written out) with a band accompaniment in mind. As the liner notes point out:

“‘Suzanna,’ his original composition for this session, is decidedly not put together like a popular song. It is a free performance of Bartokian inspiration. But, typical of Raney, it is hardly a helter-skelter affair.

‘The free piece is not quite so free as might be imagined,’ he (Jimmy Raney) says. ‘I had themes in mind. Also key centers, changes in mood, an ‘A’ section, a ‘B’ section, a recapitulation, etc., plus a semi planned ending. I’ve listened to it fairly carefully, and I think it works pretty well.’”¹⁰

Interestingly this album also contains an example of Jimmy Raney playing alone without the use overdubbing on the Edward C. Redding’s composition “The End of a Love Affair.” This is one of the first examples, and one of the few ever, we will see of Jimmy Raney performing a piece solo guitar. Jon Raney once remarked:

“He didn’t really like playing solo guitar much. Actually it gave him fits. In fact, like I remember he had that interview the “Guitar Show,” and he was kind

¹⁰ “The Influence” liner notes

of pacing before he did that. He was like “I don’t know. I don’t really play solo guitar.” I mean it was kind of funny, you know, a guy of his stature like tripping over playing solo- he just didn’t- I think it kind of stemmed from an early experience he had. He was telling me that he started getting work, doing high society parties you know, where you get the rich people and they invite jazz musicians to play for their party and stuff, and he started getting hired to do that, and he thought that “This is great. I just sit and play my standards,” and you know, whatever. And then he ran into this one party where you run into those dickheads that hire one person and think that they’re getting a whole band or something like that. And he came up and he said “We can’t dance to that!” And he said, “You know what? Don’t pay me. I quit.” And I think maybe, that put the whammy on him, or something like that. He said “I’m not goanna do that solo thing. I’ll just leave to Joe Pass,” or whatever. So I think, yeah, he didn’t like that much. Although, he kind of developed his own approach to solo. Like he actually just plays lines solo.”¹¹

Ironically, shortly after this recording, Jimmy Raney would go on to record another album for Xanadu, fittingly titled “Solo,” which features seven tracks of Jimmy Raney playing solo guitar by himself. Yet, Jon Raney is quite correct in his statement that his father apparently felt less confident in his playing abilities. The liner notes for this album contain a rare and valuable exception in that Jimmy Raney wrote the notes himself and walks one through the concept behind this album and he starts out thusly:

“When Don Schlitter suggested that I do a solo album, my first reaction was apprehension. Just guitar for forty minutes! After discussing the idea with him and several others, I decided to take the plunge, mainly because he has been invariably right in his past recommendations.

The main hurdle to overcome, as I saw it, was the sameness of texture. The problem was to create some sort of variety. I finally decided to try to make the pieces as different from one another as possible, and also to make use of overdubbing. For this I used both the regular guitar and an F guitar which is pitched a fifth lower than usual.”¹²

Jimmy Raney makes use of overdubbing all the tracks but one. The track titled “New Signal,” is played as solo guitar piece, and represents another foray into Jimmy Raney’s experiment into pieces that contain less formal structures.

¹¹ Personal interview with Jon Raney conducted April 13, 2015

¹² “Solo” liner notes

“The second track, ‘New Signal,’ is a different type of piece altogether... ‘New Signal’ is freely improvised on a given theme and chord pattern. Also it is solo guitar. I approached it with as few perceptions as I could manage. The original ‘Signal’ was a rather boxy, rhythmic piece written for the Stan Getz Quintet in 1951. It was inspired by and named for a painting by Ray Parker. I tried working in contrast to the original version... Generally speaking, I tried for fleet lines punctuated by thick block-like chords.”¹³

“Solo,” perhaps brings out some Jimmy Raney’s more latent influences to a more readily apparent forefront. For example, the opening track is an original titled “The Fugue,” and while the concept of Jimmy Raney’s contrapuntal, Bach-like inspired lines, may not be so hidden, we can notice with considerably more clarity certain canonical elements that arise from the track, even if, as Jimmy Raney notes, the track is not actually a fugue, nor a full canon, at times. Nevertheless, Jimmy Raney seems to have found this endeavor to have been amusingly challenging, as he concludes:

“This has turned out to be an interesting project bringing with it musical problems that would not have otherwise arisen. The overall problem was give each piece its individual character and development while maintaining as much freedom as possible for improvising.”¹⁴

While the aforementioned albums illustrate some interesting pieces with a great deal of individualism within the Jimmy Raney discography, one of his most significant albums was still to come. Jon Raney mentions that Jimmy Raney had commented about the unnatural setting of the recording studio, and like many musicians, appears to have felt more “at home,” in a live setting. This brings us to the “Live in Tokyo 1976” album recorded from several tour dates in Tokyo, Japan. This album was compiled from live recordings on April 12 and April 14, 1976 and featured Sam Jones on bass again, and the underrated jazz drummer Leroy Williams as a rhythm section (note: pianist Barry Harris

¹³ “Solo” liner notes

¹⁴ “Solo” liner notes

and alto saxophonist Charles McPherson join in for two tracks).¹⁵ Don Schlitten constructed the tour to feature three different headliners, Jimmy Raney, Barry Harris, and Charles McPherson, and utilized the same rhythm section of Sam Jones and Leroy Williams for each. The musicians travelled around Japan to eight different cities, playing ten different shows for the month of April, three of which were in Tokyo.¹⁶ “Live in Tokyo 1976,” represents some of Jimmy Raney’s best playing, and even though Jimmy Raney often felt it was unseemly to talk about himself, was pleased with the way the record came out. Jon Raney recalls:

“It (‘Live in Tokyo 1976’) is regarded as among the finest guitar trio albums every recorded and the audience response was amazing. In Japan, jazz musicians were given the respect they deserved. Dad really loved it... It (the album) was stunning. He (Jimmy Raney) said it was the best record he ever made. He noted how on ‘Cherokee,’ it was the first recording where he felt like he ‘wasn’t struggling’ (an amazing assessment given that there are few if any who could match what he had done at age 24 years before over ‘Parker 51’. Also the solo to ‘Darn that Dream’ with the unusual Bartok-like leaping phrases [for ex. on the “spot” E-, E-/D etc.] and the trill he was able to get in cleanly). He was very proud of that. ‘I finally got that in!’ he said. Jimmy Raney is the only jazz guitarist that I know that does vibrato like a fiddle player. Have you noticed how he shakes the neck when laying into a long expressive note? Take note of it. My favorite cut from that concert is ‘Anthropology’. It’s just a tour de force of rhythm, Charlie Parker quotes, motives and solo architecture.”¹⁷

Don Schlitten felt very similarly stating that he thought “‘Live in Tokyo 1976’ was one of the best albums I’ve ever produced.”¹⁸ By all accounts Jimmy Raney’s playing on this tour appears to have been the pinnacle of his career overall, and was garnering respect from his fellow musicians.

¹⁵ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 16, 2016

¹⁶ “Live in Tokyo 1976” liner notes

¹⁷ <http://www.jonraney.com/musicians-2/jimmy-raney-2/2723-2/>; Accessed March 15, 2016

¹⁸ Personal interview conducted with Don Schlitten on March 10, 2016

“I’ll give you a quote: Barry Harris made it backstage in Japan. He said ‘Man this cat (Jimmy Raney) plays like Yard (Charlie Parker)!’ Now that is a heavy compliment... Sam (Sam Jones) went to him and said ‘Can you teach me something?’ And he says ‘Man, what can I teach Sam Jones!?’ But that’s how the other cats felt about him.”¹⁹

Don Schlitten’s account matches up with an anecdote recalled in the liner notes for that album:

“Sam Jones was so impressed that he begged Raney to give him guitar lessons, to which the guitarist responded: ‘What can I teach a guy who plays as good as he does?’”²⁰

Charles McPherson is also quoted giving Jimmy Raney praise for his playing while on this tour:

“I knew he (Jimmy Raney) was good, but you didn’t tell me he was that good.”²¹

The respect appears to have been mutual. Jimmy Raney even went on to praise drummer Leroy Williams stating:

“He’s (Leroy Williams) my kind of drummer; he always know what you need and gives it to you with all the good taste most guys don’t have and the good swinging time they are supposed to have.”²²

On the surface, the success of this tour seems to have been to a degree inevitable given the musicians mutual respect with one another, the chemistry between the musicians that Don Schlitten seemingly strived for, and yet, the accomplishment of the tour was not as set in stone as might initially appear. Remarkably, Jimmy Raney was able to perform to his own high standards, as well as gaining the admiration of both his fellow musicians and audiences, all while his alcoholism grew worse and worse. Jimmy Raney

¹⁹ Personal interview conducted with Don Schlitten on March 10, 2016

²⁰ “Live in Tokyo 1976” liner notes

²¹ “Live in Tokyo 1976” liner notes

²² “Live in Tokyo 1976” liner notes

would have spurts of time where he would quit drinking, maybe for as long as six months to a year, but eventually he would return to drinking. Jon Raney goes so far as to say that Jimmy Raney could potentially "...drink himself into a different personality."²³ Some of this may have something to do with his return to the music scene in New York City, and a career where he had readily access to alcohol. Whatever the case may be, Jimmy Raney unfortunately for the duration of this tour appeared to have been in one of the periods where he was drinking heavily again.

"After a while we became friends. When I started producing records, he (Jimmy Raney) was one of the first people I wanted to produce, because... He was forgotten. Or neglected, you know, whatever. And so the first time we worked together, it was for a German company called MPS. And I got Richard Davis and Alan Dawson to play with him. And he had never played with either of those guys before and they had never played with him (for the album 'Momentum') ... And then we had a relationship. Although it was a hard relationship to keep because of his disappearing acts. And I don't know if I should tell you some of these stories because they're personal... But then again, in truth, that's part of who he is, or was, so you can't ignore it (the alcoholism). Well, we were going to Japan and had to go very early in the morning, and his wife, who I knew very well too, she calls and says 'Don't go Don. He's going to hurt to you. Don't take him.' I ignored all that. And he slept over here that night so we could get off early and during the night, there was noises in the kitchen. He slept on the porch, which was next to the kitchen, and he was rummaging through the spices, looking for some vanilla or whatever it was. And that was kind of a drag. But then we went to Japan, and he knew that I was worried about him in that respect. And obviously he knew that everyone knew. So one night a bunch of Japanese fans came to the hotel and they took him out, and he went. And I was very nervous. I was like a Jewish mother, you know, until my child came home. And about one 'o clock in the morning there was a knock on the door and it was him. He says 'I'm back, and everything is ok.' So that was an interesting experience."²⁴ Jon Raney recalls similar situations in his bio pages:

"In terms of the Tokyo tour, Jimmy actually didn't have a guitar. He used Doug's Gibson L7. On his return from his triumphant Tokyo tour, he actually was drunk on the plane. I know because as luck would have it, he transferred onto the same domestic flight as my mother and I were on which was bound for Louisville. We were visiting Jimmy's mother during that time. He behaved incorrigibly for about a week until he straightened himself out. Eventually my mom went back to

²³ <http://www.jonraney.com/musicians-2/jimmy-raney-2/2723-2/>; Accessed March 15, 2016

²⁴ Personal interview with Don Schlitten conducted March 10, 2016

New York but I remained behind... So my experience with Dad that summer in Louisville was a mix of idolizing and regret at my father's situation. He was not winning the battle with the bottle but simply riding the wave. For me, I began to develop a healthy dose of fatalism because of his alcoholic cycles. I seemed to know that life could be good but eventually it would screw up. That's what serial alcoholism does to the family of an alcoholic. He would often get driven to extreme regret in his drunken moments and beg for forgiveness. I was sort of numb. But I did my best to assure him that despite my inner feelings of confusion and perhaps anger that I did. But I did adore him at the same time. When he was straight, he was charming and fun to be around. I also regarded him as the most intelligent, talented musician on the planet; and honestly, there are others not related by blood that thought the same thing."²⁵

Antecedently, I once had a friend see the cover to the album "Live in Tokyo 1976," and ask me how old Jimmy Raney was on the album, my friend admitted to thinking that Jimmy Raney was well into his sixties or seventies, by this point in his career. In truth, Jimmy Raney was just 48 years old. This could give us an indication of the toll that drinking and cigarettes may have had upon Jimmy Raney. Against all odds though, Jimmy Raney's tour throughout Japan seems to have gone by relatively unscathed, and the album "Live in Tokyo 1976" proves that for whatever else in his life alcohol may have taken its toll upon, it did little to diminish Jimmy Raney's musical abilities. In addition to feasibly representing some of Jimmy Raney's apex playing, we can also notice some pieces that while maybe within Jimmy Raney's repertoire, are not usually found within his recorded discography. This album features the only recording we have a Jimmy Raney playing the Jimmy Van Heusen-Johnny Burke tune "Here's that Rainy Day," the Charlie Parker-Dizzy Gillespie tune "Anthropology," and the Dizzy Gillespie-Frank Paparelli tune "Blue 'n Boogie."²⁶ Intriguingly, Jimmy Raney also performs a live version of the famous jazz standard by Victor Young- Ned Washington song "Stella by Starlight," that is executed as a solo guitar piece. The Sam M. Lewis-John

²⁵ <http://www.jonraney.com/musicians-2/jimmy-raney-2/2723-2/>; Accessed March 15, 2016

²⁶ "Live in Tokyo 1976" liner notes

Klenner jazz standard “Just Friends,” while since has been released, initially was cut from the session. Don Schlitten elaborates and explains the format of the album.

“Ok, so on the CD you hear it, but on the LP, I left off ‘Just Friends.’ The reason I left it off is because that was the first we recorded at that concert hall, and there was some static coming out of the speaker. So I told the Japanese ‘This is no good. It’s no good.’ And they couldn’t understand why. And I said ‘The static. No good.’ And so we didn’t put it out for that reason. And then we put out the CD- nobody cares anymore. So we put it out with the static. I don’t know... In the span of that time, we were able to clean it up. No, the reason we didn’t put it out was not only because the static, was because that same selection was also on the MPS album (Don Schlitten is referring to album ‘Momentum’), and I didn’t want to repeat it. So I had two reasons for not putting it out. But in today’s world, it doesn’t matter. Not if it’s good. And it certainly was good... You know, it wasn’t an edit, he just went one song to the other. It was like perfect. You know, most cats after they finish, they play ‘Body and Soul,’ they take a break, or they think about what they want to do next. But they went into one after the other, like a suite. I tried to make most of my albums like that, but in his case, I didn’t have to do anything like that because it just happened that way.”²⁷

Afterwards, Jimmy Raney would return to New York and stay with famed guitarist Attila Zoller, in New York City. Here, Jimmy Raney would periodically play gigs at Bradley’s again, as well other jazz clubs throughout the city. As Jon Raney points out, “Jimmy was getting as much calls to work as any other time in his career.”²⁸ Despite Jimmy Raney’s successes during this time, his drinking to excess still made him unreliable and unpredictable.

“The worst experience, along those lines (his alcoholism), was a record session that we were doing with Jimmy Rowles, George Mraz, and Leroy Williams. He (Jimmy Raney) had written a song dedicated to my wife... You know, it was really going to be a nice thing. But I knew there was problem with him if he passed a bar. So, I asked Attila Zoller to go with him, and make sure he doesn’t stop off some place. So the session is supposed to start off at one ‘o clock, and everybody’s ready to go, cause they’re going to play with Jimmy Raney. It’s like a treat for these guys. One o’clock, quarter after, one-thirty, you know, I’m starting to get very, very nervous. And inside me, I said ‘Attila will take care of it.’ Sure enough, about two, two-thirty, I had to give up. So I had to go to the bathroom, which this is an RCA studios, which had quite a large bathroom, two or

²⁷ Personal interview with Don Schlitten conducted March 10, 2016

²⁸ <http://www.jonraney.com/3108-2/>; Accessed March 16, 2016

three stalls, you know. So I go to the bathroom, and I hear ‘Don.’ And I look at the bottom, and I see his boots, and I said ‘Uh-oh!’ You know, he apologizes, and blah blah blah, and I said ‘Jimmy you better go home.’ And who was it? Maybe... I think Jon (Jimmy Raney’s son, Jon Raney) took him home. I don’t remember. It was so long ago. And the other cats wanted to play, and I said ‘Well, we’re here now. Fuck it, let’s play.’ So played anyway... But that was the last time I saw him.”²⁹

This account provided by Don Schlitten matches up very closely with Jon

Raney’s own:

“A record date was supposed to take place on 1978 with pianist Jimmy Rowles. I was invited to the session. Jimmy fell back into drinking and didn’t show up for the session. The record ended up being Jimmy Rowles’ trio record, *We Could Make Such Beautiful Music Together* with George Mraz and Leroy Williams. When set to play the tune ‘Here’s that Rainy Day,’ Rowles quipped, ‘Here’s that *Jimmy Raney Day*’. Upset, I listened to one take and left.”³⁰

The Jimmy Rowles session “We Could Make Such Beautiful Music Together,” was recorded in New York, on April 4, 1978, with bassist George Mraz and drummer Leroy Williams. This session additionally, did in fact feature the song “Here’s That Rainy Day.”³¹ There would eventually become an album under Jimmy Raney’s leadership titled “Here’s That Raney Day.” Interestingly, nowhere on this session, nor any other, aside from the aforementioned “Live in Tokyo 1976,” album, does Jimmy Raney play the jazz standard “Here’s That Rainy Day.” This might leave us to consider that the title of this album came from Jimmy Rowles earlier quip. However, this is entirely speculation as the album “Here’s That Raney Day,” is entirely unrelated to the earlier date. Jimmy Raney recorded this album in Arenes de Cimiez, Nice, Italy, on July 21, 1980. The lineup feature pianist Hank Jones, bassist Pierre Michelot, and drummer

²⁹ Personal interview with Don Schlitten conducted March 10, 2016

³⁰ <http://www.jonraney.com/3108-2/>; Accessed March 24, 2016

³¹ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2345&rid=158258&nav=down>; Accessed March 24, 2016

Jimmy Cobb, and was put out under the record label, Black and Blue. In short, Jimmy Raney recorded this album over two years later, in a different country, with an entirely different band, for a different label. In fact, Jimmy Raney would never record with Xanadu again.

Chapter 5: Last Years and Works

Alcoholism was not the only battle Jimmy Raney would fight in the latter of his years. Jimmy Raney suffered from a disease known as Meniere's disease, which caused a ringing in his ears, bringing him to near deafness. As guitarist Jim Hall states:

“There was a concert afterwards and by then Jimmy's hearing was really in bad shape. He told me he could barely hear anything except the drums and he would sort of have to count his way through things. And I was sitting backstage while he played; I was sitting with Gene Bertonciti, and Jimmy was playing perfectly and I said to Gene, I said, 'If I ever find he's putting us on, I'm really gonna give him a bad time about it.' Because he almost literally couldn't hear the chords or anything, but he could still play those beautiful solos.”¹

Jimmy Raney was to suffer from alcoholism and Meniere's disease for the rest of his life, but he would find his footing over alcoholism for periods of time. In 1979, Jimmy Raney would begin taking a brand of drug called Antabuse (the actual type of drug is called disulfiram). This drug is used to treat people with alcoholism by making you become sick to your stomach if you drink alcohol, conditioning one to not drink. This allowed Jimmy Raney to get a head of his drinking until about 1982.

Jimmy Raney appears to have been living in New York City with his then girlfriend, artist and poet Cyra Greene. Jimmy Raney's first son Doug Raney was following in his father's footsteps with considerable success. Doug and Jimmy Raney had traveled to Europe two years earlier, in 1977, playing in Denmark and Holland. Doug Raney decided to take up residence in Denmark. Here in Copenhagen, Denmark, Doug Raney would issue his first album as a leader, at just 21-years of age. Doug Raney and Jimmy Raney would eventually go on to record together.

¹ “Live in Tokyo 1976” liner notes; Note: Gene Bertonciti should actually be the guitarist Gene Bertoncini

In April of 1979, Jimmy and Doug Raney recorded a total of two albums together. Doug Raney traveled back to the U.S., and on April 19, they recorded the album “Stolen Moments,” in New York. Two days later, they recorded the album “Duets.”²

The first album, “Stolen Moments,” was a quartet endeavor and featured bassist Michael Moore and drummer Billy Hart. As Jon Raney states:

“The records, in my opinion were their best efforts together. Stolen Moments the quartet effort, also had on hand, Dad’s favorite bassist, Michael Moore and drummer Billy Hart who had been on Doug’s first two records as a leader. The title track, Oliver Nelson’s ‘Stolen Moments’ and ‘Jonathan’s Waltz’ (named after me) were outstanding tracks and yield great solos from everyone Dad, Doug and Michael. For me they begin to highlight some crucial stylistic departures between Doug and Dad. Doug uses a slightly more amplified and darker tone and display a great deal of hard bop influence in his approach to double time (typified by Dexter Gordon as well as guitarist, Pat Martino). Dad is using a much more delicate tone on this record and I find it very complimentary. In the liner note writer, Dan Morgenstern comments on the similarities between them and how if people can’t tell them apart to note that Jimmy is on the right channel and Doug is on the left. Doug is using his prized L7 guitar and Dad his blonde ES 175. For me listening to tunes like “Stolen Moments” and “How My Heart Sings” in this new double guitar format is fascinating after hearing the iconic recordings from Oliver Nelson and Bill Evans. This points to the conviction of their conception.

The duet record from two days later, reveal a certain trait characteristic of father and son, outstanding timing. Doug’s comping ability minus drums is truly a marvel. You never miss them. This trait is particularly prominent on the trio records with Chet Baker (Doug Raney’s albums with Chet Baker and Niels-Henning Orsted Pedersen). Aside from the genetic gifts I believe a lot of this accompanying ability was honed from his practicing techniques at home. Doug had a reel to reel tape and would record comping tracks for himself (obviously drumless) hours and hours of them. You really get a perspective on that when you have to play along with yourself. Dad’s timing is well-known. His comping tracks for his own Duets play-along record for Jamey can almost be set to a metronome. But anyway, the gist of their approach on Duets is that used no-frills approach, no up and down strumming or running bass lines (there is a bit in common with Hall/Evans approach to duets in this regard). One of the things he commented about Doug, is how he always knew what to play behind him, ‘He (Doug) has this way of subtly pushing me along the way Al Haig did in the old days.’”³

² <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=17421>; Accessed March 24, 2016

³ <http://www.jonraney.com/3108-2/>; Accessed March 24, 2016

The format of these two albums continue to demonstrate the stylistic departure Jimmy Raney took in the seventies with his albums for Xanadu. Whereas, Jimmy Raney during the fifties would usually have on hand an arrangement of some kind where he would participate as more of a horn player rather than a member of the rhythm section, usually preferring for a pianist to provide the accompaniment, and seldom played chords, we can see here Jimmy Raney continuing his trend set forth by his “Live in Tokyo 1976,” album. The first album “Stolen Moments,” contains some arrangement especially on compositions like “Waltz for Jonathan,” but Jimmy and Doug Raney both switch off to provide chordal context for the respective soloist.

The latter album, “Duets,” seemingly contains far fewer arrangements, as much of the album is just jazz standards (the sole exception being Jimmy Raney’s original composition “Action”). Nevertheless, Jimmy and Doug Raney make up for this by their sympathetic abilities to accompany one another, and this arguably contains some of Jimmy Raney’s most introspective playing. Prominently, we can see that Doug Raney shares his father’s preferences for polyphonic counterpoint, as at certain points, both will leave their roles in the rhythm section and play single note lines against one another, with a great deal of empathy.

Jimmy Raney would retain this partnership with his son Doug for just two more recording sessions, and yet the interaction between the two players managed to make up some defining moments for Jimmy Raney fans. The two albums consist of another quartet date, adding bassist Jesper Lundgaard and drummer Eric Ineke. This session was

recorded in Hilversum, Holland, on February 27, 1981 for the Criss Cross record label.⁴

This album features some jazz standards like the Cole Porter song “What is This Thing Called Love?” and the Ralph Rainger song “If I Should Lose You,” in addition to some less commonly played standards like Bill Evan’s “Peri’s Scope.” Conspicuously, much of this album contains some arrangement in its approach to the aforementioned standards.

The last album between the two would come just over two years later. This album would eventually become known as “Nardis,” after the title track and Bill Evan’s composition. Just like the trend set before, this album seemingly contains less strict arrangements, and yet there is something about the spontaneity and freedom brought forth that one rarely ever feels the need for more heavily arranged compositions. This album is not completely devoid of arrangement altogether though, inasmuch as we can hear that Jimmy and Doug Raney will often approach the melody of certain tracks nearly identically at the beginning and end of said tracks.

Jimmy Raney found himself pairing up with saxophonist and clinician, Jamey Aebersold. Jimmy Raney put out two educational materials through Aebersold and gave several clinics in which he would discuss, among other things, his approach to jazz music, and how he went about learning the music.

Jimmy Raney recorded another duet album, but this time with guitarist Attila Zoller. The two did a live concert in Germany, and this a recording session in New York, and these sessions eventually came to become a record titled “Jim and I.” The first recording session took place in New York, on June 27, 1979. The second at Jahrhunderthalle, Frankfurt, Germany on October 10, 1980, while the third date from the

⁴ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 25, 2016

Quasimodo Club, Berlin, Germany on October 13, 1980.⁵ The opening track titled “Hommage a Bach,” is really a retitling of Jimmy Raney’s opening track for his album “Solo,” which was originally named “The Fugue.”

The last few Jimmy Raney sessions showcased Jimmy Raney in a variety of formats, from trios to quintets. Of special interest is his last album as a leader, “But Beautiful.” This album was recorded with bassist George Mraz, whom Jimmy Raney had failed to play with for the Xanadu session (but did play with on the record just before this one), and drummer Lewis Nash. This album was recorded in New York on December 5, 1990.⁶ This album showcases Jimmy Raney in a more sentimental light as much of the track listings are ballads and are generally started off with a solo guitar introduction. Most prominently on the album is an original composition written by Jimmy Raney as a tribute to his friend, the abstract painter Ray Parker, who died that same year. The track was titled “Elegy for Ray Parker.”

Jimmy Raney’s final recording date would be on April 6, 1992, in Cincinnati, Ohio. Jimmy Raney took part in a recording session that was dedicated as a tribute to famed guitarist Wes Montgomery.⁷

Not long after this recording session, Jimmy Raney suffered a stroke, “...which left him in a vegetative state for several years, before passing away on May 10, 1995 at the age of 67.”⁸ The year in question, according to the Los Angeles Times, was December 1993, and the article goes on to mention Jimmy Raney had died in a nursing

⁵ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 25, 2016

⁶ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 25, 2016

⁷ <http://www.lordisco.com.proxy.libraries.rutgers.edu/tjd/MusicianDetail?mid=2968>; Accessed March 25, 2016

⁸ “Live in Tokyo 1976” liner notes

home.⁹ Another report suggest that: “He became totally paralyzed in 1994 and died in his native town (Louisville, Kentucky)...”¹⁰ Ultimately, Jimmy Raney died of heart failure.¹¹ Jimmy Raney was survived by his two sons, Doug and Jon, and his mother Pearle, who outlived Jimmy Raney by two years.

⁹ http://articles.latimes.com/1995-05-20/news/mn-3757_1_jimmy-raney; Accessed March 25, 2016

¹⁰ “Jimmy Raney Visits Paris Vol. 1” liner notes

¹¹ <http://www.nytimes.com/1995/05/16/obituaries/jimmy-raney-67-a-guitarist-known-for-versatility-in-jazz.html>; Accessed March 25, 2016

Chapter 6: Epilogue

Looking back upon Jimmy Raney's life, we can notice a trend that those who knew of him and his playing feel as though Jimmy Raney was unjustly underappreciated. Whether this was due to the trends of music changing, Jimmy Raney's alcoholism, or his move back to Louisville, Kentucky, away from the "jazz scene," cannot in all probability be said in any sort of empirical fashion. Perhaps the reason is amalgamation of a variety of different reasons? Nonetheless, in the increasingly esoteric genre that jazz music has become in today's world, Jimmy Raney remains obscured still even more. In my own experiences in preparing this thesis, I have shown some of my work and findings to my colleagues, people who make (or plan to at any rate) their life's work pursuing various avenues in the jazz world, and many of them came to discover Jimmy Raney for the first time on those days.

Jimmy Raney himself may have felt to some degree, similarly, as he went on to write a satirical piece titled "How Did I Become a Living Legend?" In the piece, Jimmy Raney writes:

"A few days ago I began to wonder how I had become a *Living Legend*. It has happened in the last few years. Before that I was an *Old Master*. I'm not sure what a Living Legend is. I've also become an *Elder Statesman*. I don't know what that is either. I don't do much anymore, so I think about these things. That last sentence is a good example of what a *Living Legend* does.

When I first became an Old Master, it worried me. I knew it meant the end was in sight, but I didn't know what to do about it. I know who's behind it though; it's the Jazz Critics.

I picture a secret meeting of Jazz Critics International held in upstate New York, where the Mafia had their ill-fated session. It's getting near lunchtime and most of the important things, such as what the new trends are and what Ira Gitler says they mean for jazz, have been taken care of. Then someone says:

‘What are we to do about the old players?’

‘Like who?’

‘Well...like Jimmy Raney, for instance.’

‘Who?’

‘Raney. Raney. Don’t you young guys ever listen to anything but Fusion?’

‘Oh yeah, now I remember. He played with Bix Beiderbecke.’

‘No. No. No. That was Eddie Condon—way back in the twenties. Raney came up in the Fifties; he played with Stan Getz or somebody. You’re going to have to do some homework or you’re in serious trouble. You can’t get away with doing all your writing with old Leonard Feather articles, a pair of scissors, and a pot of glue.’

‘Why do we have to do anything?’ somebody says, I hear he’s dead anyway.’

‘He’s not dead, he’s deaf. That was a typo.’

‘Well, then he doesn’t play anymore, so what’s the problem?’

‘No, he still plays once in a while. He played at Bradley’s and Zinno’s a couple of years ago and Ira didn’t cover it, so I don’t know what to say. He seemed to be doing the same sort of thing, but I’m not sure. I finally had to fall back on that old saw about ‘crystal clear logical lines stretching to infinity.’ You know the one; you’ve all used it. Geez, we can’t keep doing stuff like that. People are beginning to catch on.’

‘Hey guys,’ a fellow pipes up, ‘Have you seen the new Aftran software? I mean it’s really great. It doesn’t just give you synonyms; it’s really creative. I fed in ‘crystal clear, deft and logical lines,’ and I got ‘taut, luminous, and penetrating structures.’

‘Listen Tony, I thought we agreed to take up the new technical equipment after lunch. O.K.—we’re all getting tired and hungry. Let’s get this over with. Does anybody have any ideas?’

‘I think I’ve got it!’ someone in the back says. ‘It’s right here on page 23 of Braintree’s new book ‘Jazz and Jazz Criticism.’ It says, ‘When you have to review an older musician who hasn’t done much lately, you call him an ‘Elder Statesman’ or a ‘Living Legend’. It makes further comments unnecessary. It’s a truism. don’t you get it? Now the ball’s in the reader’s court. He feels like a dumbbell because he’s never heard of him. It’s a master stroke. You know, ‘The elder statesman played in his usual deft, creative, and sure-footed manner.’ You can write your piece in five minutes flat, and still have time for the Rangers’ game on TV.’ There is a general round of agreement and idle chatter.

Here, I think, is a good place to tiptoe off and leave them.

I was still stuck with what Elder Statesman and Living Legend meant. Then I found it in a book about George F. Kaufman. Elder Statesman (or Living Legend) means:

‘Forgotten, but not gone.’”¹

Jon Raney further elaborates:

¹ <http://www.jonraney.com/2006/11/17/how-did-i-become-a-living-legend-by-jimmy-raney/>; Accessed March 25, 2016

“This little piece of irony was written in Louisville in the late 1980’s (probably 1988 or 1989) during a period when not much was going on and Dad’s ear was not in good shape at all. He wrote music without an instrument and penned funny little stories like this one to fill that creative gap. The Zinno’s gig referred to was in 1987. It was with Jack Wilkins and was much talked about among musicians and fans. Most of the Bradley’s gigs were with Attila Zoller and they occurred during the period from 1979 when Dad lived in Manhattan and on thru 1987 or so. I remember reading a few very laudatory blurbs about the gigs and one pre-gig announcement from a critic in the NY Times who mentioned that if you ‘hadn’t heard Jimmy Raney live you were really missing something special.’ (And it wasn’t Ira Gitler)”²

This piece is clearly intended to be humorous and ironic, and yet, as often is the case with irony, the opposite is true. Jimmy Raney may not have achieved national acclaim, but he is all but forgotten.

Those who knew Jimmy Raney, and his playing continue to honor him today. Perhaps the most exemplary case of this is Jon Raney, Jimmy Raney’s son. Jon Raney has dedicated time to creating biographical materials on Jimmy Raney, as well as having uploaded a variety of interviews, filmed clinics, master classes, transcriptions, and other materials online, all with the intention of preserving the memory of his father. Jon Raney refers to some of this work as the Raney Legacy Project.

“Well, the Raney legacy is just a highfalutin name I gave to the website. The blog is incorporated within the website. So, I mean, it’s like one of the tabs. I mean it’s like from a word press platform which a lot of people use. Which is really a blogging platform, but it allows, I mean, it allows people to structure (incomprehensible), do-it-yourself websites, with embedded blog. So I invented a blog, and forum, and some of the other pages you see and give it a full... It’s a little bit difficult to maintain, you know, with my job. But I mean the legacy part is really just a, as with most legacies, it’s continuing from, you know, not allowing it to stay in a vault, but to continue the tradition beyond our lives to anybody else that wants to carry it on, to give a little more information that might not be publicly available. It sort of gives it an inside track, you know, getting the information from me, not Wikipedia, you know. I suppose I could edit the

² <http://www.jonraney.com/2006/11/17/how-did-i-become-a-living-legend-by-jimmy-raney/>; Accessed March 25, 2016

Wikipedia too, you know, but I just don't feel like it (laughs)... Yeah, you know, in Wikipedia, they also reference me, so they go to Wikipedia, they come to me, so that's a referral. So that's ok with me. It's really that. I mean, I think, well, some people like you and some other people, there's many people that maybe missed Jimmy Raney, you know. And I sort of think it's been my quest to kind of, maybe, make a correction to jazz guitar history a little bit. He was very important guitarist you know, and a very, it's not so much a, like, you know, "he was popular in Downbeat through this window and time," as much as, you know, there were actually guys that were very influential that were looking to him, as maybe him and Tal Farlow, let's say as, "well these are the guys I used to really pay attention to and imitate," right? So it's kind of important, you know. So when you see the guys doing the history now, they say, well, you know, Charlie Christian, then they skip to Jim Hall, and maybe Tal Farlow, possibly, and, you know, Jimmy Raney is a side-mention. He was like, he was, the guy, that these guys were, including Wes Montgomery, you know, like, well, you know, 'I kind of, I was trying to figure out how to play, so I was listening to Wes Montgomery, Tal Farlow, and Jimmy Raney, and Jimmy Raney did everything Tal Farlow did, only did it without a mistake, you know.' That was kind of his [Wes Montgomery] take on it. And of course Jim Hall followed, Jim Hall were more contemporaries, well, my father is a generation earlier than Jim Hall, so you see, it's sort of, you know, a continuum thing. My father was doing the modern shit, like from 1949-1953, or '54. There wasn't people playing the way he was playing... Tal is also mentioned during the same time, but it was sort of a parallel..."³

Don Schlitten theorizes that Jimmy Raney's influence may in fact also run deeper than what people may realize:

"He (Jimmy Raney) was the best guitar player... The best jazz guitar player, I think. And you know something? After he started guitar players came around, prior to him playing with Stan Getz and things like that, guitar was like a hidden instrument. So you have to say his being influenced the guitar in jazz. You know, there was Charlie Christian, and then you know, it was kind of quiet... As far influences are concerned, I think its obvious to anyone who listens to him, you can hear Charlie Christian and you can hear Tal Farlow, and you can say, was Tal Farlow first, or was Jimmy Raney first? I suspect Jimmy was first. I think he was it."⁴

Jimmy Raney's impact has gone on to influence numerous guitarist both directly and indirectly. Jon Raney has compiled a list of quotes from such guitarist like Alan

³ Personal interview with Jon Raney conducted April 13, 2015

⁴ Personal interview with Don Schlitten conducted March 10, 2016

Holdsworth, Pat Metheny, John Scofield, and many others, each praising Jimmy Raney's playing and the impact he may have had upon them. However, I believe, arguably his contemporary, and friend Jim Hall, summed up Jimmy Raney's playing the best:

“Jimmy Raney was sort of perfect and stayed that way.”⁵

⁵ “Live in Tokyo 1976” liner notes

Chapter 7: Theory and Analysis

I am analyzing two Jimmy Raney solos, based off the arrangements discussed earlier, “Spring is Here,” off Jimmy Raney’s album simply titled *A*, and his solo on “Isn’t It Romantic?,” off the album *Featuring Bob Brookmeyer*. In my analyses, I hoped to uncover three things:

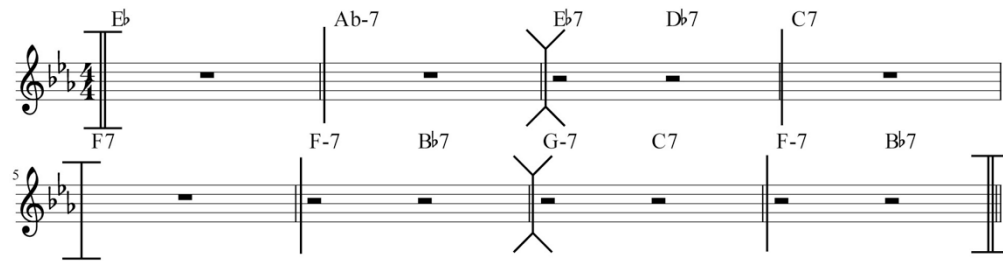
1. To what degree, if any, does Jimmy Raney stick to the melodic contour of the song in his solos?
2. Identify any patterns that would be common in his improvisations on both solos.
3. Illustrate the claim that Jimmy Raney would often destroy hyper-measure conventions.

For a control, I have isolated the recording dates to be less than three years apart, between 1954 and 1956. These recording dates are often considered by many to contain Jimmy Raney’s seminal recordings and thereby should serve to illustrate his playing from an overview sensibility. In addition, I have approached the selected tunes that were both written by the composer and lyricist, Richard Rodgers and Lorenz Hart respectively, under the stipulation for them both to be 32-bar songs, in an effort to further narrow my control group.

Of particular note, in both solos, you will notice unusual attributes in bar lines, as I have modified the bar lines to represent those presented in Stefan Love’s article “An

Approach to Phrase Rhythm.” In his article, Stefan Love seeks to demonstrate how jazz musicians’ rhythmic vitality can pull against hyper-measure conventions. To elaborate, hyper-measures are the normative, latent ability to feel stronger downbeats occur depending upon how many measures occurred. As he writes:

A metrical time-span (my term) is a single unit of the metrical hierarchy, extending from a beat at a particular level to just before the next beat at that level. For my purposes, this includes single measures, along with two-, four-, and eight-bar hypermeasures. Different types of brackets show divisions between metrical time-spans at different levels: double-square brackets surround eight-bar hypermeasures; a single-square bracket divides this hypermeasure into two four-bar hypermeasures; angled brackets divide these into two two-bar hypermeasures; and finally, vertical lines divide these into single measures.¹



¹ http://www.monasteryproductions.com/jazz_theory/extras/Love-PhraseRhythm%20JJS8.1.pdf;
Accessed March 16, 2016

“Spring is Here”

Score

Spring is Here

Richard Rodgers
Jimmy Raney

Trumpet in B \flat

Guitar

Piano

Bass Guitar

Drum Set

The musical score is for the song "Spring is Here" by Richard Rodgers and Jimmy Raney. It is written for a five-piece band: Trumpet in B \flat , Guitar, Piano, Bass Guitar, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of six measures. The Trumpet in B \flat part is mostly rests, with a melodic phrase in the final two measures. The Guitar part plays a rhythmic pattern of eighth and quarter notes. The Piano part has rests for the first four measures, followed by chords G \circ 7 and G6 in the last two measures, with slash marks indicating arpeggiated figures. The Bass Guitar part plays a steady eighth-note line. The Drum Set part provides a consistent eighth-note pattern throughout.

2

Spring is Here

7

B \flat Tpt.

7

Gtr.

7

Pno.

G $^{\circ}7$ G 6 Bm7 E7 Am7 D7 Bm7 E7

7

Bass

G $^{\circ}7$ Gmaj7 Bm7 E7 Am7 D7 Bm7 E7

7

D. S.

Spring is Here

3

12

B \flat Tpt.

12

Gtr.

12

Pno.

Am7 F7 Gmaj7 Am7 Bm7 Em7 Am7 F#m7(b5) B7(b9)

12

Bass

Am7 D7 Gmaj7 Em7 Am7 D7 F#m7(b5) B7(b9)

12

D. S.

4

Spring is Here

17

B \flat Tpt.

17

Gtr.

17

Pno.

Em7 Em7 A7 Am7 D7 G $^\circ$ 7

17

Bass

Em7 Em7 A7 Am7 D7 G $^\circ$ 7

17

D. S.

The musical score is for the piece "Spring is Here" and is page 52 of a document. It features five staves: B \flat Tpt., Gtr., Pno., Bass, and D. S. The key signature is one sharp (F#) and the time signature is common time. The Pno. and Bass parts include chord diagrams for Em7, A7, Am7, D7, and G $^\circ$ 7. The D. S. part is marked with a double bar line and a repeat sign.

Spring is Here

5

22

B \flat Tpt.

22

Gtr.

22

Pno.

22

Bass

22

D. S.

The musical score for 'Spring is Here' (page 53) features five staves. The B \flat Tpt. staff (treble clef, key of D major) has a melodic line starting on D4, moving up to A4, then down to G4, F#4, E4, and D4. The Gtr. staff (treble clef, key of D major) has a melodic line starting on D4, moving up to A4, then down to G4, F#4, E4, and D4. The Pno. staff (grand staff, key of D major) has a rhythmic pattern of eighth notes in both hands. The Bass staff (bass clef, key of D major) has a melodic line starting on D3, moving up to A3, then down to G3, F#3, E3, and D3. The D. S. staff (bass clef, key of D major) has a rhythmic pattern of eighth notes in both hands. Chord symbols are provided for measures 22 through 26: G 6, G $^{\circ}$ 7, G 6, Bm7 E7, Am7 D7.

Measure	Chord Symbols
22	G 6
23	G $^{\circ}$ 7
24	G 6
25	Bm7 E7
26	Am7 D7

6

Spring is Here

27

B \flat Tpt.

27

Gtr.

27

Pno.

27

Bass

27

D. S.

Bm7 E7 Am7 D7 Gmaj7 Em7 A7

Bm7 E7 Am7 D7 Gmaj7 Em7 A7

A7

Spring is Here

7

32

B \flat Tpt. 

G maj 7 E7(\flat 9) A m 7 D7 G maj 7 G maj 7 G $^\circ$ 7

32

Gtr. 

32

Pno. 

A m 7 D7 G maj 7 E7(\flat 9) A m 7 D7 G maj 7 G maj 7 G $^\circ$ 7

32

Bass 

A m 7 D7 G maj 7 E7(\flat 9) A m 7 D7 G maj 7 G maj 7 G $^\circ$ 7

32


D. S. 

A m 7 D7 G maj 7 E7(\flat 9) A m 7 D7 G maj 7 G maj 7 G $^\circ$ 7

8 Spring is Here


G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 F7 Gmaj7Am7

38

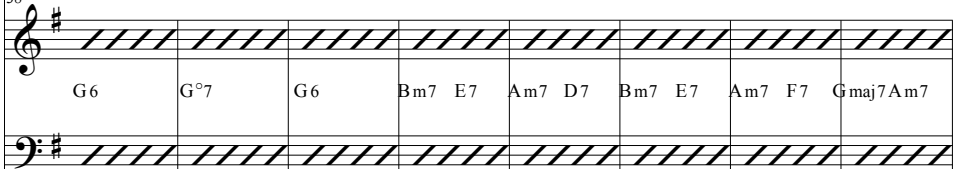
B♭ Tpt. 

G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 F7 Gmaj7Am7

38


Gtr. 

38

Pno. 

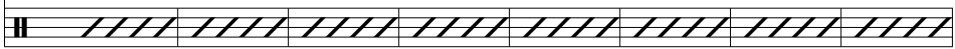
G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 F7 Gmaj7Am7

38

Bass 

G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 F7 Gmaj7Am7

38

D. S. 

Spring is Here

9

46 Bm7 Em7 Am7 F#m7(b9) Em7 Em7 A7 Am7 D7 G°7

B♭ Tpt.

46 Bm7 Em7 Am7 F#m7(b9) Em7 Em7 A7 Am7 D7 G°7

Gtr.

46 Bm7 Em7 Am7 F#m7(b9) Em7 Em7 A7 Am7 D7 G°7

Pno.

46 Bm7 Em7 Am7 F#m7(b9) Em7 Em7 A7 Am7 D7 G°7

Bass


46 Bm7 Em7 Am7 F#m7(b9) Em7 Em7 A7 Am7 D7 G°7

D. S.

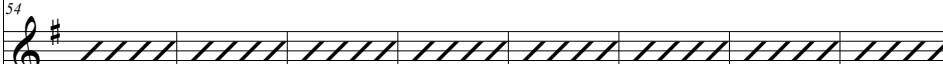
10 Spring is Here

G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 D7 Gmaj7

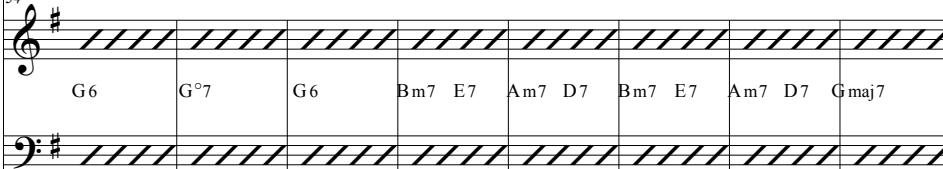
54

B♭ Tpt. 

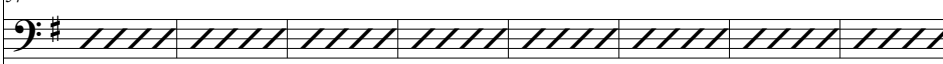
54

Gtr. 

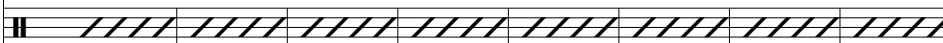
54

Pno. 

54

Bass 

54

D. S. 

G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 D7 Gmaj7

G 6 G°7 G 6 Bm7 E7 Am7 D7 Bm7 E7 Am7 D7 Gmaj7

Spring is Here

11

62 Em7 A7 Am7 D7 GmajE7(b9) Am7 D7 Gmaj7 Am7 D7

B \flat Tpt.

62 Em7 A7 Am7 D7 GmajE7(b9) Am7 D7 Gmaj7 Am7 D7

Gtr.

62 Em7 A7 Am7 D7 GmajE7(b9) Am7 D7 Gmaj7 Am7 D7 G $^{\circ}$ 7

Pno.

62 Em7 A7 Am7 D7 GmajE7(b9) Am7 D7 Gmaj7 Am7 D7 G $^{\circ}$ 7

Bass

62 Em7 A7 Am7 D7 GmajE7(b9) Am7 D7 Gmaj7 Am7 D7 G $^{\circ}$ 7

D. S.

12

Spring is Here

70

B \flat Tpt.

70

Gtr.

70

Pno.

G 6

G $^{\circ}$ 7

G 6

Bm7 E7

Am7 D7

70

G maj7

G $^{\circ}$ 7

G maj7

Bm7 E7

Am7 D7

70

Bass

70

G maj7

G $^{\circ}$ 7

G maj7

Bm7 E7

Am7 D7

70

D. S.

Spring is Here

13

75

B \flat Tpt.

75

Gtr.

75

Pno.

75

Bass

75

D. S.

Bm7 E7 Am7 F7 Gmaj7 Am7 Bm7 Em7 Am7

Bm7 E7 Am7 D7 Gmaj7 Em7 Am7 D7

Bm7 E7 Am7 D7 Gmaj7 Em7 Am7 D7

14

Spring is Here

80

B \flat Tpt.

80

Gtr.

80

Pno.

80

Bass

80

D. S.

F \sharp m7(\flat 5) B7(\flat 9) Em7 Em7 A7 Am7 D7

Fm7(\flat 5) B7(\flat 9) Em7 Em7

Fm7(\flat 5) B7(\flat 9) Em7 Em7

Spring is Here

15

85

B \flat Tpt.

85

Gtr.

85

Pno.

85

Bass

85

D. S.

G $^{\circ}7$ G6 G $^{\circ}7$ G6 Bm7 E7 Am7 D7

G $^{\circ}7$ G maj7 G $^{\circ}7$ G maj7 Bm7 E7 Am7 D7

16

Spring is Here

91

B \flat Tpt.

Gtr.

Pno.

Bass

D. S.

Bm7 E7 Am7 D7 Gmaj7 Em7 A7

Bm7 E7 Am7 D7 Gmaj7 Em7 A7

Spring is Here

17

96

B \flat Tpt.

96

Gtr.

96

Pno.

96

Bass

96

D. S.

A m7 D7 G maj7 E 7(b9) A m7 D7 G maj7 A m7 D7

A m7 D7 G maj7 E 7(b9) A m7 D7 G maj7 G maj7

A m7 D7 G maj7 E 7(b9) A m7 D7 G maj7 G maj7

18

Spring is Here

101

B \flat Tpt.

101

Gtr.

101

Pno.

G maj7(#11)

101

Bass

101

D. S.

The musical score is for the song "Spring is Here" and is page 66 of a larger document. It features five staves: B \flat Tpt., Gtr., Pno., Bass, and D. S. (Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with "101" at the beginning of each staff. The B \flat Tpt. staff has a treble clef and a key signature of one sharp. The Gtr. staff has a treble clef and a key signature of one sharp. The Pno. staff has a grand staff with treble and bass clefs and a key signature of one sharp. The Bass staff has a bass clef and a key signature of one sharp. The D. S. staff has a bass clef and a key signature of one sharp. The Pno. staff includes a chord marking "G maj7(#11)" in the right hand. The D. S. staff includes a double bar line and a repeat sign.

Score

Spring is Here Solo

Guitar

Gtr.

1 $G^{\circ}7$ 2 $G6$ 3 $G^{\circ}7$ 4 $G6$

5 $Bm7$ $E7$ $Am7$ $D7$ $Bm7$ $E7$ $Am7$ $F7$ $Gmaj7$ $Am7$

10 $Bm7$ $Em7$ $Am7$ $F\sharp m7(b5)$ $B7(b9)$ $Em7$

14 $Em7$ $A7$ $Am7$ $D7$ $G^{\circ}7$

18 $G6$ $G^{\circ}7$ $G6$ $Bm7$ $E7$ $Am7$ $D7$

23 $Bm7$ $E7$ $Am7$ $D7$ $Gmaj7$ $Em7$

27 $A7$ $Am7$ $D7$ $Gmaj7$ $E7(b9)$ $Am7$ $D7$ $Gmaj7$ $Am7$

The musical score is written for guitar and guitar. It consists of eight staves of music. The first staff is for the guitar, and the subsequent seven staves are for the guitar. The music is in 4/4 time and G major. The score includes various chords and fingerings, with some measures containing triplets. The chords are: $G^{\circ}7$, $G6$, $Bm7$, $E7$, $Am7$, $D7$, $F7$, $Gmaj7$, $F\sharp m7(b5)$, $B7(b9)$, $A7$, $E7(b9)$, and $Em7$. The fingerings are indicated by numbers 1 through 5.

2

Spring is Here Solo

D7

32

Gtr.



Jimmy Raney's arrangement of "Spring is Here," features a heavy use of counterpoint between the trumpet (John Wilson) and guitar, and is taken at an unusually fast tempo, especially when one takes into consideration that the song is often times performed as ballad, given some of the harmonic intricacies throughout. Looking ahead at Jimmy Raney's solo, one could observe the patterns that permeate throughout his solo, and notice that the fast tempo may have restricted him to almost entirely 8th notes for the course ahead. In spite of this, Jimmy Raney's solo on "Spring is Here" is a well thought-out, compact solo.

When looking at "Spring is Here," we notice that the initial melodic contour of the song is also intact in the initial opening statement of the Jimmy Raney's solo. The opening statement of the melody is an F# being played on the trumpet, with an upper neighboring tone of G, before the resolution to the note E. Raney begins his solo with a two measure pickup into the form, with a prominent F# note on the downbeat of the first measure. The reason for the F#'s prominence is not hard to see either. The ending three notes of the pickup are the notes E and G, creating an enclosure figure of the F# that is the exact melodic statement of the song, in reverse order.

"Spring is Here," turns out to be a Schenkerian scale degree $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ piece, with a descent at the end of the song from $\hat{5}$ (D) down to $\hat{1}$ (G) at the end of the piece (with an altered fourth, C#). Raney in his solo, also performs a Schenkerian $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$ descent, with the third scale degree being implied. Starting in measure 29, we see Raney slide into the note D from a C# (against a G major harmony), twice, emphasizing the fifth scale degree. Measure 30 gives us the fourth, third (albeit altered), and second scale degree. The C functions as the fourth, is given weight from the A minor harmony.

The third scale degree in this instance may be somewhat up for debate. Raney does in fact play a Bb note (an altered third in the key). This Bb note is occurring in a metrically weak place, the “and,” of beat 3, and is sounding against a D dominant harmony, which one could perhaps argue does support the note well enough to create a true Schenkerian $\hat{5}-\hat{4}-\hat{3}-\hat{2}-\hat{1}$. Additionally, the Bb note slides back down a half step to hit the note A on the downbeat of beat 4, which in turn makes the Bb seem to be functioning more of an elaboration for the second scale degree. Raney then proceeds to drive home the tonic scale degree G, in measure 31, playing the note several times, emphasizing G, by going so far as to enclose this note in measure 32. Raney does not however, end his solo on the tonic pitch G. In this instance, Raney instead, opts to resolve his solo down one more half step to the note F#. This resolution gives the solo a feeling of having been left open, as Jimmy Raney “passes the “ball” to the next soloist.

Of particular interest to this solo is Jimmy Raney’s pickup measure. This two bar phrase seems to function far beyond simply being the initial musical statement, but rather, seems to become what the entire solo will be constructed around with several variations. To break the solo down, we shall highlight beat four of the first pickup measure, which contains a walk down to C with a fragment of chromaticism (i.e. E–Eb–D–C). Looking ahead, Raney periodically utilizes this line, but would often play a B below the C. This E–Eb–D–C–B run we will consider to be most “true” variation and will designate this to be motive A. Worth mentioning here is that motive A has tendency to continue on with many variations, but often ends on the note G. An example of this would be looking at the downbeat of measure 4, and into measure 5.

While one could almost analyze much of the solo from the motivic structure set up by Raney's pickup, there are also two formulas simpler in nature and with fewer variations. Formula *n*, is a two note motive, C#–F#, which often serves as jumping off point into other phrases and even motives. Interestingly, this leap of a fourth, not only begins the solo in the first measure, but is recalled again in measure 17, which begins the second half of the form. This ties the already mostly uniform to halves further together.

Lastly, Jimmy Raney utilizes one additional formula for use to highlight, which we will designate a formula *m*. Formula *m*, begins A–G–F#–A. This formula will occur with some variations. For example, this solo produces the formula in measure 10 on the downbeat of 3 and is often used to emphasize the G in this solo, through enclosure. A variation on this formula could be similar to what we seeing occurring in measure 26 on the “and,” of beat 2. Here we see an F# leaping up a major third to the note A, and then descending by half step into the G. If this added chromaticism elongated the phrase too much however, Raney repeats the idea on the downbeat of measure 27, with the opposite effect. Rather than elongating the phrase, he simplifies the phrase idea to a simple enclosure of G (i.e. F#–A–G).

When we look at the “Spring is Here,” solo and utilize the concepts of hyper measures, from Stefan Love's article “Phrase Rhythm in Jazz,” we can see that in this instance, the claim that Jimmy Raney would often “blur the barline,” in his improvisation, seems to be untrue to a degree. Raney's solo starts off staying relatively in accordance with the hyper measure guidelines set forth, and seldom abandons their structural barriers. Raney is very clearly aware of the form. At measure 19, the second half of the form, Raney does in fact both adhere to the hyper measure barline (what Love

refers to as a double-square bracket), and begins the second of the form with the same motive (A) he began the first half of the form with. Raney seems to, in the second half of the form, “blur the barline,” more so however. For example, in measure 26, Raney begins what would inevitably turn into a three bar phrase, that breaks through a double-square bracket belonging to measure 27, and continues fourth, stopping in measure 28.

"Isn't It Romantic?"

Score

Isn't it Romantic Solo

Guitar

F7

Gtr.

Bbmaj7 G7 Cm7 F7 Bbmaj7 Cm7 F7

Gtr.

Bb6 C7 F7 Bb6 Fm7 Bb7

Gtr.

11 Ebmaj7 Am7(b5) D7(b9) Gm7 F#7 Fm7 Bb7

Gtr.

15 Ebmaj7 Am7(b5) D7(b9) Gm7 C7 Cm7 F7

Gtr.

19 Bbmaj7 Cm7 F7 Bbmaj7 Cm7 F7

Gtr.

23 Bb6 Cm7 F7 Bbmaj7 Fm7 Bb7

Gtr.

27 Ebmaj7 Am7(b5) D7(b9) Gm7 Gm7/F Em7(b5) Eb7

2 Isn't it Romantic Solo

31 Gtr. Dm7 Db7 Cm7 F7 Bbmaj7 G7 Cm7 F7

35 Gtr. Bb6 Cm7 F7 Bbmaj7 Cm7 F7

39 Gtr. Bb6 Cm7 F7 Bbmaj7 Fm7 Bb7

43 Gtr. Ebmaj7 Am7(b5)D7(b9) Gm7 Fm7 Bb7

47 Gtr. Ebmaj7 Am7(b5) D7(b9) Gm7 C7 Cm7 F7

51 Gtr. Bbmaj7 Cm7 F7 Bbmaj7 Cm7 F7

55 Gtr. Bb6 Cm7 F7 Bbmaj7 Fm7 Bb7

59 Gtr. Ebmaj7 Am7(b5) D7(b9) Gm7 Em7(b5) Eb7

63 Gtr. Dm7 Db7 Cm7 F7 Bb6 Cm7 F7

The image displays a guitar solo for the piece 'Isn't it Romantic Solo'. The notation is written on a single staff in a key signature of two flats (B-flat and E-flat). The solo is divided into measures, with measure numbers 31, 35, 39, 43, 47, 51, 55, 59, and 63 indicated at the start of each line. Chord symbols are placed above the staff to indicate the harmonic structure. The solo begins with a Dm7 chord at measure 31 and ends with a Cm7 chord at measure 63. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like '8va' (octave up) and '3' (triplets). The solo is marked with a 'Y' symbol, indicating a specific technique or articulation.

Isn't it Romantic Solo

3

67

Gtr.

B \flat 6

67

Gtr.

B \flat 6

Jimmy Raney's arrangement of "Isn't It Romantic?" is similar to his arrangement to "Spring is Here," in many. For starters, Jimmy Raney continues with his use of counter lines, this time against Bob Brookmeyer, who plays the main melodic content of the song itself. Jimmy Raney also takes the first solo on this track as well and constructs another two bar pickup into his solo. Where "Isn't It Romantic?" differs from the former song, is in tempo, and actual harmonic structuring of the song itself. For as well thought as Jimmy Raney's solo is on "Spring is Here," Raney's solo is condensed together around almost one motivic idea. One could be given the impression that Jimmy Raney is much more at ease on "Isn't It Romantic?" Here, Raney is taking this song at a considerably slower tempo and yields much more angular lines through the changes, sporadically leaping high intervals in the middle of runs, a much more prominent use of chromaticism, increased rhythmic variety, and overall, far less uniformity. Raney is not simply sticking to and developing out just one basic idea here, but rather several ideas, some of which are never returned to. While it may be impossible to say exactly why Raney takes two choruses on "Isn't It Romantic?" we can acknowledge that both songs are the same number of measures per chorus, and make note that "Isn't It Romantic?" is actually the slower tempo in this instance.

Interestingly, Raney's solo "Isn't It Romantic?" is, in many ways, more of a departure from the original melodic material, and more similar to his solo on "Spring is Here." For starters, Raney's opening statement, another two bar pickup, ends in a Gb and E natural enclosing an F. This idea seems eerily familiar to Raney's highlighting of the F# in "Spring is Here."

Raney keeps resolving his line upwards from the E natural to the F for the first three bars of the form, even going so far to play the E natural on the downbeat of two against a C minor harmony underneath. For this reason, I have deemed this to be variation of formula *n* established in “Spring is Here.” Added to this is a Bb note played tritone away from the E natural, which is still similar to C# leap up a fourth to the F#. Coincidentally, both solos end on an F note in their respective keys (an F# in “Spring is Here”).

Formula *m* also makes in appearance in measure 26, on the downbeat of beat 3. In this instance however, G is no longer the target note in question. Of another particular note we can see motive A from “Spring is Here,” completely inverted in measure 30, with a variation of formula *n*, also inverted.

Yet, this may be where the similarities seem to outwardly end. What permeates throughout this solo, rather than the ideas from the pickup measures, is three note chromatic figures. For example, what we will refer to as motive C, is any three chromatic notes, such as those developed in measure 8.

Raney’s solo this time around contains a much wider array of rhythmic variety, and does in fact seem to distort the hyper measure conventions to much greater degree. Raney’s solo on “Isn’t It Romantic?” is not as tied together by motivic ideas beginning in the same place, but rather, will start the motives, develop them, then move on to a separate idea. An instance of this can be seen by what we designated as motive C in measure 8. This motive is developed past measure 8, and is developed in measure 9. Also, Raney utilizes long phrases which often break through the structural barriers of the hyper measures and will even let his lines bleed across the barline into his second chorus and the start of Brookmeyer’s chorus.

Conclusion:

In spite of my attempts to try to unify the two songs with the parameters of both recordings coming from 1954–1956, being 32-bar song forms, and both having been penned from the same two men, Jimmy Raney’s solos themselves have remarkably few similarities. The arrangements of the heads on both are similar from a stylistic standpoint, given the arranged contrapuntal lines on both, but “Spring is Here” turns out to be a short, precise solo, comprised around one tightly knit motive, and references to the main melodic content of the actual written song, while “Isn’t It Romantic?” is a longer solo, and perhaps more buoyant in nature, contains several ideas with little references to the main melodic content.

In line with that thought process, the first question was: “To what degree, if any does, Jimmy Raney stick to melodic content of the main song?” On “Spring is Here” we can see the main song has a strong influence, but on “Isn’t It Romantic?” there is seemingly zero reference to the main melody. The second question: “Were there any patterns commonplace in Jimmy Raney’s playing during those years?” was also, in general, unfounded. I uncovered two formulas, cropped up in both, but both of those formulas, were occasionally scarce in both, sometimes (as is the case with formula *m*), only occurring once on each track. This seems perhaps too inadequate to either determine or claim that these were preconceived patterns and tools with which Raney would use to navigate certain changes. Both solos also disagree with each other on their own adherence to hyper-measure conventions, the third question. “Spring is Here” stays true to its condensed, symmetrical nature, and adheres to hyper-measure conventions, while

“Isn’t It Romantic?” also stays true to its more whimsical nature, and seemingly breaks through bar lines, distorting those conventions.

The answers to the three questions I have posted in the beginning were not found within these two particular solos. These questions seem to poise the solos themselves in an almost dichotomous light. Yet, we should bear in mind that these were but two solos within Jimmy Raney’s work, confined to less than three years of his life. Even if we were to keep the parameters I have set forth of leaving the recording dates between 1954–1956, one could still draw from a profusion of Jimmy Raney’s work. Further research will have to be done to say for sure one way or the other whether any one of the three questions is true or not.

Given these two solos’ differences, what we can determine is that Jimmy Raney’s playing had much variety to it. Jimmy Raney also, was a very interactive player, acting more as a second horn within the ensemble rather than what could be considered a typical role of a guitar player at that time. Lastly, something which can also be considered as something of an anomaly for that time and instrument, Jimmy Raney is clearly speaking the bebop language on the guitar. Not only is he doing so rather impressively on an instrument not often associated with bebop, but I would argue as well as many other musicians associated with bebop. Jimmy Raney is worthy of further study.

Selected Discography:

Stan Getz

New York, October 25-26, 1948

Stan Getz Quintet

Stan Getz (ts), Al Haig (p), Jimmy Raney (g), Clyde Lombardi (b), Charlie Perry (d)

Pardon my bop
Pardon my bop
Pardon my bop
As I live and bop (Bopcycle)
As I live and bop (alt)
Interlude in Bebop (Bopelbath)
Interlude in Bebop
Diaper pin (Pin Head) [JR out]
Diaper pin [JR out]

Al Haig

New York, November, 1948

Wardell Gray (ts), Al Haig (p), Jimmy Raney (g), Tommy Potter (b), Charlie Perry (d), Terry Swope (vcl)

Five star [TS vcl]
Sugar Hill bop [TS vcl]
In a pinch
It's the talk of the town

Stan Getz

New York, November 21, 1948

Stan Getz Orchestra

Norman Faye (tp), Stan Getz, Zoot Sims, Allen Eager, Al Epstein (ts), Al Haig (ts), Al Haig (p), Clyde Lombardi (b), Charlie Perry (d)

Frosty (Flugelbird)

Al Haig

New York, late 1948

Al Haig Quartet/Sextette

Al Haig (p), Jimmy Raney (g, vcl), Don Russo (b) or Tommy Potter (b-1), Charlie Perry (d), Terry Swope, Buddy Stewart, Dave Lambert (vcl)

Haig and Haig [TS, JR vcl]
Always [TS, JR vcl]
Bopelbaby [BS, DV vcl, 1]
Talk a little bop
In a little Spanish town

Stan Getz

New York, May 2, 1949

Earl Swope (tb), Stan Getz (ts), Al Cohn (ts, arr), Zoot Sims (ts), Duke Jordan (p),

Stan Getz Boppers (New Sound Stars)

Jimmy Raney (g), Curly Russell (b),
Charlie Perry (d)

Stan Getz along
Stan Getz along (alt take)
Stan's mood
Stan Getz (alt take)
Slow
Slow (alt take)
Fast
Fast (alt take)

Al Haig

New York, May 12, 1949
Al Haig Sextet

Stan Getz (ts), Al Haig (p), Jimmy Raney
(g), Gene Ramey (b), Charlie Perry (d),
Carloe Vidal (cga)

Skull buster
Ante room
Poop deck
Pennies from Heaven

Al Haig

New York, July 28, 1949
Prezervation

Kai Winding (tb), Stan Getz (ts), Al Haig
(p), Jimmy Raney (g, vcl), Tommy Potter
(b), Roy Haynes (d), Blossom Dearie (vcl)

Pinch bottle
Earless engineering
Be still [JR, BD vcl]
Short P, not LP [JR, BD vcl]

Artie Shaw

Thesaurus transcriptions, New York,
December 1, 1949
Artie Shaw and His Orchestra

Don Fagerquist, Don Paladino, Dale
Pierce, Victor Ford (tp), Ange Callea,
Porky Cohen, Sonny Russo, Fred Zito (tb),
Artie Shaw (cl, arr), Herbie Steward, Frank
Socolow (as), Al Cohn (ts, arr), Zoot Sims
(ts), Danny Bank (bar), Gil Barrios (p),
Jimmy Raney (g), Dick Nivison (b), Irv
Kluger (d), Pat Lockwood (vcl), Gene
Roland, Johnny Mandel, Tadd Dameron,
John Bartee, Roger Segure, Paul Jordan,
Ray Conniff, Eddie Sauter (arr)

Star dust
Tea for two [ES arr]
They can't take that away from me [RC
arr]

Things are looking up [GS arr]
 Softly, as in a morning sunrise
 He's funny that way [PL vcl]
 I only have eyes for
 Let's fall in love [PL vcl]
 So in love
 You do something to me [PL vcl]
 I get a kick out of you [GR arr]
 Begin the beguine
 I concentrate on you
 'S wonderfull [RC arr]
 Orinoco [JB arr]
 Carnival [PJ arr]
 Comes love
 I cover the waterfront
 Krazy kat
 Love walked in
 Moonglow
 So easy [TD arr]
 Innuendo
 Gue-le-le
 Nightmare (two versions) [AS arr]
 Cool daddy
 Easy to love [RC arr]
 Minnesota
 Smooth and easy
 Aesop's foibles [GR arr]
 Afro-Cubana [JB arr]
 Mucho de nada [JB arr]

Artie Shaw

Thesaurus transcriptions, December 1949
Artie Shaw and His Gramercy Five

Don Fagerquist (tp), Artie Shaw (cl), Gil
 Barrios (p), Jimmy Raney (g), Dick
 Nivison (b), Irv Kluger (d)

Summit Ridge Drive
 The grabtown grapple
 Smoke gets in your eyes
 The pied piper theme
 Cross your heart

Artie Shaw

New York, December 30, 1949
Artie Shaw and His Orchestra

Don Fagerquist, Don Paladino, Dale
 Pierce, Victor Ford (tp), Sonny Russo,
 Porky Cohen, Fred Zito, Bart Varsalona
 (tb), Artie Shaw (cl, arr), Herbie Steward,
 Frank Socolow (as), Al Cohn, Zoot Sims
 (ts), Danny Bank (bar), Gil Barrios (p),

Jimmy Raney (g), Dick Nivison (b), Irv Kluger (d), Jose Mangual, Ubaldo Nieto, Chino Pozo, Bobby Rodriguez (lat perc), John Bartee, Tadd Dameron, Johnny Mandel, Gene Roland, Roger Segure (arr)

Orinoco [JB arr]
Mucho de nada [JB arr]

Artie Shaw
New York, January 3, 1950

Don Fagerquist, Don Paladino, Dale Pierce, Victor Ford (tp), Sonny Russo, Porky Cohen, Fred Zito, Bart Varsalona (tb), Artie Shaw (cl, arr), Herbie Steward, Frank Socolow (as), Al Cohn, Zoot Sims (ts), Danny Bank (bar), Gil Barrios (p), Jimmy Raney (g), Dick Nivison (b), Irv Kluger (d), John Bartee, Tadd Dameron, Johnny Mandel, Gene Roland, Roger Segure (arr)

Love is the sweetest thing [JM arr]
I get a kick out of you [GR arr]

Artie Shaw
New York, January 6, 1950
Artie Shaw and His Gramercy Five

Don Fagerquist (tp), Artie Shaw (cl), Gil Barrios (p), Jimmy Raney (g), Dick Nivison (b), Irv Kluger (d), Mary Ann McCall (vcl)

There must be something better than love
Nothin' from nothin'

Artie Shaw
New York, January 6, 1950
Artie Shaw and His Orchestra

Don Fagerquist, Don Paladino, Dale Pierce, Victor Ford (tp), Sonny Russo, Porky Cohen, Fred Zito, Bart Varsalona (tb), Artie Shaw (cl, arr), Herbie Steward, Frank Socolow (as), Al Cohn, Zoot Sims (ts), Danny Bank (bar), Gil Barrios (p), Jimmy Raney (g), Dick Nivison (b), Irv Kluger (d), Jose Mangual, Ubaldo Nieto, Chino Pozo, Bobby Rodriguez (lat perc), John Bartee, Tadd Dameron, Johnny Mandel, Gene Roland, Roger Segure (arr)

Love walked in [RS arr]
So easy [TD arr]

Artie Shaw

Thesaurus transcriptions, New York,
January 1950

Don Fagerquist, Don Paladino, Dale
Pierce, Victor Ford (tp), Sonny Russo,
Porky Cohen, Fred Zito, Bart Varsalona
(tb), Artie Shaw (cl, arr), Herbie Steward,
Frank Socolow (as), Al Cohn, Zoot Sims
(ts), Danny Bank (bar), Gil Barrios (p),
Jimmy Raney (g), Dick Nivison (b), Irv
Kluger (d), Jose Mangual, Ubaldo Nieto,
Chino Pozo, Bobby Rodriguez (lat perc),
John Bartee, Tadd Dameron, Johnny
Mandel, Gene Roland, Roger Segure (arr),
Trudy Richards (vcl)

Don't take your love from me [TR vcl]
Exactly like you [TR vcl]
How deep is the ocean? [TR vcl]
Together [TR vcl]
Too marvellous for words [TR vcl]
The very thought of you
Love is the sweetest thing [JM arr]
Bedford Drive [BH arr]
Love of my life
Fred's delight
Love for sale [SB arr]
Similau
Time on my hands

Artie Shaw

New York, April 4, 1950
Artie Shaw and His Orchestra

Lee Castle, Louis Mucci, Steve Lipkins
(tp), Eddie Bert, Porky Cohen, Sonny
Russo (tb), Artie Shaw (cl, arr), Bill Shine,
Al Block (as), Don Lanphere, Eddie
Wasserman (ts), Gil Barrios (p), Jimmy
Raney (g), Teddy Kotick (b), Dave
Williams (d)

He's gone away
Foggy foggy dew
The continental [AS arr]
I'll remember April

Artie Shaw

New York, April 7-8, 1950
Artie Shaw and His Gramercy Five

Lee Castle (tp), Artie Shaw (cl), Don
Lanphere (ts), Gil Barrios (p), Jimmy
Raney (g), Teddy Kotick (b), Dave
Williams (d)

Crumbum

Stan Getz

New York, August 15, 1951

Stan Getz Quintet

The shekomeko shuffle

Stan Getz (ts), Horace Silver (p), Jimmy Raney (g), Leonard Gaskin (b), Roy Haynes (d)

Melody express

Yvette

Potter's luck

The song is you

Wildwood

Stan Getz

Live "Storyville Club," Boston,
Massachusetts, October 28, 1951

Storyville Vol. 1&2: Stan Getz Quintet

Stan Getz (ts), Al Haig (p), Jimmy Raney (g), Teddy Kotick (b), Tiny Kahn (d)

Budo

The song is you

Parker 51

Mosquito knees

Thou Swell

Yesterdays

Jumpin' with Symphony Sid

Pennies from Heaven

Move

Rubberneck

Hershey Bar

Signal

Everything happens to me

Wildwood (Music in the air)

Stan Getz

New York, December 12, 1952

Stan Getz Plays

Stan Getz (ts), Duke Jordan (p), Jimmy Raney (g), Bill Crow (b), Frank Isola (d)

Stella by starlight

Time on my hands

'Tis autumn

The way you look tonight

Lover come back to me

Body and soul

Stars fell on Alabama

You turned the tables on me

Red Norvo

New York, April 21, 1953

Red Norvo (vib), Jimmy Raney (guitar),
Red Mitchell (b)

The spider's webb

Jimmy Raney

New York, April 23, 1953

Jimmy Raney Plays: Jimmy Raney Quintet

Lover come back to me
Dancing on the ceiling

Stan Getz (ts), Hall Overton (p), Jimmy Raney (g), Red Mitchell (b), Frank Isola (d)

Signal
Lee
'Round Midnight
Motion

Red Norvo

New York, April 24, 1953

Red Norvo (vib), Jimmy Raney (guitar), Red Mitchell (b)

Strike up the band
Where or when
Good bait

Red Norvo

San Francisco, California, September 14, 1953

The Red Norvo Trios

Red Norvo (vib), Jimmy Raney (guitar), Red Mitchell (b)

Blues for Tiny
Can't we be friends?
Love is here to stay
Signal
Somebody loves me
The best thing for you
You are too beautiful
'Deed I do

Billie Holiday

TV Broadcast, New York, October 16, 1953

The Come Back Story

Billie Holiday (vcl, speech), acc by prob. Jimmy Raney (g), Carl Drinkard (p), unknown (tp)(b)(d) plus talking by George Jessel (host, narrator), Artie Shaw, Louis Armstrong, Arthur Herzog, Tallulah Bankhead, Leonard Feather, Mae Barnes, "Pods" Hollingsworth (speech), and unidentified actors

God bless the child (song only)
God bless the child (complete program with talking & above song)

Jimmy Raney

Stockholm, Sweden, January 13, 1954

Gosta Theselius (ts) Sonny Clark (p), Jimmy Raney (g), Simon Brehm (b), Elaine

Jimmy Raney

Stockholm, Sweden, January 13, 1954

Leighton (d)

Invention

Jumpin' for Jane

Putte Wickman (cl), Bengt Hallberg (p),
Jimmy Raney (g), Red Mitchell (b), Elaine
Leighton (d)

Indian Summer

Darn that dream

Billie Holiday

Radio broadcast, Cologne, Germany,
January 22, 1954

Billie Holiday with Jam Session Group

Billie Holiday (vcl), acc by Buddy
DeFranco (cl), Red Norvo (vib), Beryl
Booker (p), Jimmy Raney (g), Red
Mitchell (b), Elaine Leighton (d), Leonard
Feather (m.c.)

Lover come back to me

Billie Holiday

Concert, Basel, Switzerland, February 4,
1954

Billie Holiday with Jam Session Group

Billie Holiday (vcl), acc by Buddy
DeFranco (cl), Red Norvo (vib), Sonny
Clark, Beryl Booker (p), Jimmy Raney (g),
Red Mitchell (b), Elaine Leighton (d),
Leonard Feather (m.c.)

Billie's blues (I love my man)

Lover come back to me

Jimmy Raney

Paris, France, February 6, 1954

Jimmy Raney Quartet

Sonny Clark (p), Jimmy Raney (g), Red
Mitchell (b), Bobby White (d)

Body and soul

Once in a while [JR out]

Pennies from Heaven

Stella by starlight

There will never be another you

Yesterdays

You go to my head

Body and soul (alt)

Stella by starlight (alt 1)

Stella by starlight (alt 2)

There will never be another you (alt)

Yesterdays (alt)

Jimmy Raney

Bobby Jaspar (ts), Roger Guerin (tp),

Paris, France, February 10, 1954
Jimmy Raney Visits Paris

Maurice Vander (p), Jimmy Raney (g),
Jean-Marie Ingrand (b), Jean-Louis Viale
(d)

Fascinating rhythm [RG out]
Everything happens to me [RG out]
Someone to watch over me [RG out]
Tres chouette [RG out]
Imagination [RG out]
Have you met Miss Jones? [RG out]
Dinah [BJ out]
What's new? [BJ out]
Night and day [BJ out]
Too marvellous for word [BJ out]
Love for sale
Cherokee [RG, BJ out]

Red Norvo
Detroit, March, 1954
Red Norvo Trio

Red Norvo (vib), Jimmy Raney (g), Red
Mitchell (b)

J9 hate K9
Out of nowhere
Just one of those things
Prelude to a kiss
Everything I've got belongs to you
Crazy rhythm
Puby la Keg
Bernie's tune

Jimmy Raney
Hackensack, NJ, May 28, 1954
Hackensack, NJ, February 18, 1955
Hackensack, NJ, March 8, 1955
A

John Wilson (tp), Hall Overton (p), Jimmy
Raney (g), Teddy Kotick (b), Art Mardigan
(d), Nick Stabulas (d)

Minor [JW, NS out]
Some other spring [JW, NS out]
Double image [JW, NS out]
On the square [JW, NS out]
Spring is here [AM out]
Tomorrow, fairly cloudy [AM out]
What's new? [AM out]
One more for the mode [AM out]
A foggy day [AM out]
Someone to watch over me [AM out]
Cross your heart [AM out]
You don't know what love is [AM out]

Jimmy Raney

Hackensack, NJ, August 11, 1954

Jimmy Raney Quintet

John Wilson (tp), Phil Woods (as), Jimmy Raney (g), Bill Crow (b), Joe Morello (d)

Stella by starlight

Jo Anne

Back and blow

Five

Jimmy Raney

New York, May 14, 1956

Jimmy Raney In Three Attitudes: Attitude 1

Bob Brookmeyer (v-tb), John Williams (p), Jimmy Raney (g), Red Mitchell (b), Osie Johnson (d)

So in love

Last night when we were young

Up in Quincy's room

Jimmy Raney

New York, May 23, 1956

Attitude 2

Al Cohn (ts), John Williams (p), Jimmy Raney (g), Whitney Mitchell (b), Jack Edie (d)

Fanfare

Passport to Pimlico

Jimmy Raney

New York, June 15, 1956

Attitude 3

Hall Overton (p), Jimmy Raney (g), Red Mitchell (b), Osie Johnson (d)

Indian summer

On the rocks

Strike up the band

Jimmy Raney

New York, July 23, 1956

New York, August 1, 1956

Jimmy Raney Featuring Bob Brookmeyer

Bob Brookmeyer (v-tb), Dick Katz (p), Hank Jones (p), Jimmy Raney (g), Teddy Kotick (b), Osie Johnson (d)

Isn't it romantic? [HJ out]

How long has this been going on? [HJ out]

Get off that roof [HJ out]

Jim's tune [HJ out]

No male for me [DK out]

The flag is up [DK out]

No one but me (Nobody else but me) [DK out]

Too late now [DK out]

Kenny Burrell

New York, March 5, 1957

Donald Byrd (tp), Jackie McLean (as), Mal Waldron (p), Jimmy Raney, Kenny Burrell

2 Guitars: Kenny Burrell/Jimmy Raney

(g), Doug Watkins (b), Art Taylor (d)

Dead heat
Blue Duke
Pivot
This way
Little melonae
I'll close my eyes (Close your eyes) [DB,
JM, JR out]
Out of nowhere [DB, JM, KB out]

Jimmy Raney

New York, September 5, 1957
Concert "Port O'Call Gallery," Louisville,
Kentucky, April 11, 1969
Strings & Swings

Gene Orloff (vln), Walter Trampler (viola),
Charles McCracken (cello), Bobby Jones
(ts), Bob Lam (p), Jimmy Raney (g), Peter
Ind, Jack Brengle (b), Nick Stabulas, John
Roy (d)

Hommage a Bartok [BJ, BL, JB, JR out]
Miracle on Main Streeter [BJ, BL, JB, JR
out]
Pari passu [BJ, BL, JB, JR out]
A la belle etoile [BJ, BL, JB, JR out]
Finale: Presto [BJ, BL, JB, JR out]
Bernie's tune [GO, WT, CM, PI, NS out]
Darn that dream [GO, WT, CM, PI, NS
out]
Stella by starlight [GO, WT, CM, PI, NS
out]
'Round midnight [GO, WT, CM, PI, NS
out]
Oh Jane Snavelly (unissued) [GO, WT,
CM, PI, NS out]
Travellin' slow (unissued) [GO, WT, CM,
PI, NS out]
There will never be another you (unissued)
[GO, WT, CM, PI, NS out]
Yardbird Suite (unissued) [GO, WT, CM,
PI, NS out]
Donna Lee (unissued) [GO, WT, CM, PI,
NS out]
Barbados (unissued) [GO, WT, CM, PI, NS
out]
I'll remember April (unissued) [GO WT,
CM, PI, NS out]
Spring is here (unissued) [GO, WT, CM,
PI, NS out]

Secret love (unissued) [GO, WT, CM, PI,
NS out]

Easy living (unissued) [GO, WT, CM, PI,
NS out]

Groovin' high (unissued) [GO, WT, CM,
PI, NS out]

Bob Brookmeyer

New York, December 13 & 16, 1957
The Street Swingers

Bob Brookmeyer (v-tb, p), Jim Hall,
Jimmy Raney (g), Bill Crow (b), Osie
Johnson (d)

Arrowhead
Street swingers
Hot buttered noodling
Musical du jour
Raney day
Jupiter

Jimmy Raney

New York, May 11-12, 1964
Two Jims and Zoot

Zoot Sims (ts), Jimmy Raney, Jim Hall (g),
Steve Swallow (b), Osie Johnson (d)

Move it
Hold me
Beta Minus
A primera vez
How about you?
Este seu olhar
Coisa mais Linda
All across the city
Manha de carnival [ZS out]
Presente de natal

Jimmy Raney

Germany, July 21, 1974
Momentum

Jimmy Raney (g), Richard Davis (b), Alan
Dawson (d)

Momentum
Just friends
Autumn in New York (Autumn leaves)
We'll be together
Nobody else but me
The best thing for you is me

Al Haig

New York, November 27, 1974
Special Brew: Al Haig/Jimmy Raney

Al Haig (p, el-p), Jimmy Raney (g), Wilbur
Little (b), Frank Gant (d)

Blues for Alice

Marmaduke
 Freedom jazz dance
 Shaw 'nuff
 Dolphin dance
 We'll be together
 Don't you know I care?
 Just friends
 Exit Ellington (unissued)

Jimmy Raney

Live "Bradley's," New York, December
 17-18, 1974

Live at Bradley's 1974

Jimmy Raney, Eric Diehl (g), Bill Takas
 (b)

I remember you [ED out]
 Dancing on the ceiling [ED out]
 How about you [ED out]
 I love you [ED out]
 It could happen to you [ED out]
 Like someone in love
 Medley (Indiana/Donna Lee)
 The days of wine and roses [ED out]
 Darn that dream [ED out]
 Billie's bounce
 I remember you (version 2)
 Body and soul
 Medley (version 2) (Indiana/Donna Lee)
 [ED out]
 Out of nowhere [ED out]
 On Green Dolphin Street [ED out]
 Motion 7:24 [ED out]

Al Haig

New York, March 27, 1975

Strings Attached: Al Haig/Jimmy Raney

Al Haig (p), Jimmy Raney, Doug Raney
 (g), Jamil Nasser (b), Frank Gant (d)

Dolphin Dance [DR out]
 Invitation [DR out]
 Enigma [DR out]
 Out of nowhere
 Freedom jazz dance [DR out]
 'Round midnight [DR out]
 Watch what happens [DR out]
 Get out of town [DR out]
 I love you [DR out]

Jimmy Raney

New York, September 2, 1975

The Influence

Jimmy Raney (g), Sam Jones (b), Billy
 Higgins (d)

I love you
Body and soul
It could happen to you
Suzanne
Get out of town
There will never be another you
The end of a love affair [SJ, BH out]
Dancing in the dark

Jimmy Raney

Live Tokyo, Japan, April 12 & 14, 1976
Live in Tokyo

Charles McPherson (as), Barry Harris (p),
Jimmy Raney (g), Sam Jones (b), Leroy
Williams (d)

How about you? [CM, BH out]
Darn that dream [CM, BH out]
Watch what happens [CM, BH out]
Stella by starlight [CM, BH, SJ, LW out]
Here's that rainy day [CM, BH out]
Just friends [CM, BH out]
Groovin' high
Blue 'n Boogie
Anthropology [CM, BH out]
Autumn Leaves [CM, BH out]
Cherokee [CM, BH out]

Jimmy Raney

New York, December 20, 1976
Solo

Jimmy Raney (g)

The fugue
New signal
How deep is the ocean?
The way you look tonight
Wait till you see her
Smoke gets in your eyes
Blues variations

Jimmy Raney

New York, April 19, 1979
*Stolen Moments: Jimmy Raney & Doug
Raney*

Jimmy Raney, Doug Raney (g), Michael
Moore (b), Billy Hart (d)

Jonathan's waltz
Chelsea bridge
How my heart sings
I should care
Samba Teekens
Alone together

Jimmy Raney

Jimmy Raney, Doug Raney (g)

New York, April 21, 1979
Duets: Jimmy Raney/Doug Raney

Oleo
Action
Invitation
My funny Valentine
My one and only love
The days of wine and roses
Have you met Miss Jones?
It might as well be spring

Jamey Aebersold
New York, 1979
Jimmy Raney: Volume 20

Jimmy Raney (g), Steve Rodby (b), Mike Hyman (d)

'Bout you and me
Autumn
Hotel Grande
Bb blues for Wes
Friends
Nowhere
Rhythm in Bb
Like somebody
Confirmed
Groove blues in F

Attila Zoller
New York, June 27, 1979
Live Jahrhunderthalle, Frankfurt, Germany,
October 10, 1980
Live "Quasimodo Club," Berlin, Germany,
October 13, 1980
Jim & I: Improvisations on Two Guitars

Attila Zoller, Jimmy Raney (g)

Hommage a Bach (take 2)
Autumn
Jim and I
Conjecture
The gallery
Two beat circa 1980
Scherz
Changing leaves
A common nightmare
The day before
Autumn in Berlin
Scherz
Ku-damm
Out in Quasimodo

Jimmy Raney
Arenes de Cimiez, Nice, Italy, July 21,
1980
Here's That Raney Day

Hank Jones (p), Jimmy Raney (g), Pierre Michelot (b), Jimmy Cobb (d)

Au privave (unissued)
Au privave

Au privave
 Chewish chive and English brick
 Chewish chive and English brick
 (unissued)
 Chewish chive and English brick
 You don't know what love is
 Scrapple from the apple
 Indiana (incomplete)
 Indiana
 Indiana
 All the things you are
 Chasin' the Bird
 Embraceable you (unissued) [HJ, PM, JC
 out]

Jimmy Raney
 Hilversum, Holland, February 27, 1981
*Raney '81: Jimmy Raney Quartet featuring
 Doug Raney*

Jimmy Raney, Doug Raney (g), Jesper
 Lundgaard (b), Eric Ineke (d)

What is this thing called love?
 This is new
 My shining hour
 Peri's scope
 Sweet and lovely
 Chewish chive and English brick
 If I should lose you
 What is this thing called love? (alt)
 Peri's scope (alt)
 My shining hour (alt)
 Sweet and lovely (alt)
 If I should lose you (alt)
 Chewish chive and English brick (alt)

Jimmy Raney
 Monster, Holland, February 16, 1983
The Master: Jimmy Raney Quartet

Kirk Lightsey (p), Jimmy Raney (g), Jesper
 Lundgaard (b), Eddie Gladden (d)

The song is you
 Billie's bounce
 Along came Betty
 Just one of those things
 It's all right with me
 Lament
 Tangerine
 The song is you (take 1)
 Tangerine (take 2)

Jimmy Raney

Jimmy Raney, Doug Raney (g)

Copenhagen, Denmark, March 7, 1983
Nardis: Jimmy Raney/Doug Raney Duets

Nardis
What's new?
Easy to love
I can't get started
All God's chillun got rhythm
There will never be another you

Jimmy Raney
Englewood Cliffs, N.J., December 30, 1985
Wisteria: Jimmy Raney Trio

Tommy Flanagan (p), Jimmy Raney (g),
George Mraz (b)

Hassan's dream
Wisteria
Ovals
Out of the past
I could write a book
Everything I love

Jimmy Raney
New York, December 5, 1990
But Beautiful: Jimmy Raney Trio

Jimmy Raney (g), George Mraz (b), Lewis
Nash (d)

Long ago and far away
But beautiful
Indian summer
Someone to watch over me
I get a kick out of you
Elegy for Ray Parker
He loves and she loves
The way you look tonight
Long ago and far away
Blues cycle
All the things you are

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