

VICTORY AND SORROW: THE MUSIC & LIFE OF BOOKER LITTLE

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A Dissertation submitted to the

Graduate School-Newark

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

Master of Arts

Graduate Program in Jazz History & Research

written under the direction of

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and approved by

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Newark, New Jersey

October 2017

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ABSTRACT OF THE DISSERTATION

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Booker Little, a masterful trumpeter and composer, passed away in 1961 at the age of twenty-three. Little's untimely death, and still yet extensive recording career,<sup>1</sup> presents yet another example of early passing among innovative and influential trumpeters. Like Clifford Brown before him, Theodore “Fats” Navarro before him, Little's death left a gap in the jazz world as both a sophisticated technician and an inspiring composer. However, unlike his predecessors Little is hardly – if ever – mentioned in jazz texts and classrooms. His influence is all but non-existent except to those who have researched his work. More than likely he is the victim of too early a death: Brown passed away at twenty-five and Navarro, twenty-six. Bob Cranshaw, who is present on Little's first recording,<sup>2</sup> remarks, “Nobody got a chance to really experience [him]...very few remember him because nobody got a chance to really hear him or see him.”<sup>3</sup> Given this, and his later work with more avant-garde and dissonant harmonic/melodic structure as a writing partner with Eric Dolphy, it is no wonder that his remembered career has followed more the path of James P. Johnson. He has become an

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<sup>1</sup> About 100+ recordings including alternate takes.

<sup>2</sup> *Max Roach + 4*. Also referred to as *On the Chicago Scene*.

<sup>3</sup> Bob Cranshaw, Personal Interview, April 2015.

academic discussion rather than jazz idol. Despite this lack of awareness, by the general public, his sound, compositional focus and improvisational awareness remain purely his own. Although unknown to some, once heard he is not easily forgotten.

This thesis will serve as an exploration into both the personal and professional life of Booker Little. Each chapter has been designed to outline major sign posts in his life. Beginning with his home and family this thesis will trace Little's professional career through to his death. Each major division in this thesis represents the next stepping stone in Little's career with special emphasis on his later albums as a band leader and his recording partnership with Eric Dolphy. Transcriptions and analyzations of his recordings can be found throughout this thesis in the hope of creating a better understanding of his playing as well as a timeline of his maturation as a composer and trumpeter.

Also included in this thesis are historical documents, interviews, a discography and bibliography all intended to create the best understanding possible of Little and his work.

## Preface

This thesis is intended to be enjoyed by audiences from both musical and non-musical backgrounds. While there may be moments of music analysis it should not overshadow the historical material. It is suggested that any music mentioned should be accompanied by listening to the pieces themselves. Hearing Booker Little's work will give the reader a much better understanding of his work and life to these words.

## Acknowledgment

During the writing of this thesis one of its major contributors, Bob Cranshaw, passed. I shared only a few conversations with Mr. Cranshaw, however he was an extremely kind man who shared so much of his time with me. This thesis would not be nearly as expansive without his addition.

To my parents, thank you for supporting me in all my endeavors. To my father, thank you for introducing me to this music and for continuing to share in that interest. To my mother, thank you for continuing to provide me with all I need to succeed in my personal and professional life.

My professors Dr. Henry Martin and Dr. Lewis Porter have been such wonderful guides throughout my graduate career. Their wisdom and depth of knowledge have been incredible sources of inspiration. This thesis is a testament to their teaching. I consider myself a better teacher by having learned from their example.

To Steph, thank you for supporting me through my undergraduate and graduate career. You have always been a rock to which I can find constant and consistent support.

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## **PART 1: EARLY LIFE**

### **CHAPTER 1**

#### **Memphis (1938-1956)**

Booker Little Jr. was born in Memphis, Tennessee on April 2, 1938, a year that proved fruitful for trumpeters as it also saw the birth of Lee Morgan and Freddie Hubbard. Little began studying trumpet formally at the age of fourteen, however his music education started much earlier. Memphis has long been known for its preponderance of musical families and Little's situation was no different. His father Booker, a native of Tennessee who worked for the railway as a Pullman Porter, was a trombonist, and his mother, Ophelia, a church organist and Arkansas native, provided the foundation for Booker's musical career.<sup>4</sup> Both parents would complete their respective high school careers, however neither would attend college. Booker Little's second oldest sister, Vera who was 10 years his senior, was an established opera singer with her own noteworthy career.<sup>5</sup> Little's other sisters were also much older. His oldest sister, Helena, was born 12 years before him and his youngest sister Vivian, same age as Vera, was also 10 years older. It is unclear if either pursued music. As for Little's choice to begin his studies on the trumpet he explains, "At first I was interested in the clarinet, but the instructor felt trumpet would be best—because he needed trumpet players."<sup>6</sup> Music was a constant in Memphis.<sup>7</sup> "During the 1920's, Memphis was a great town for jazz, blues,

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<sup>4</sup> According to a 1940 U.S. Census which can be found in Appendix 4.2.

<sup>5</sup> More information on Vera Little can be found in Appendix 3.1.

<sup>6</sup> Levin, Robert. "Introducing Booker Little." *Metronome* 13 Aug. 1961. Print. 33.

<sup>7</sup> Determeyer, Eddy. *Rhythm is our business: Jimmie Lunceford and the Harlem Express*. Ann Arbor: U of Michigan Press, 2006. Print. 45.

gambling, and dancing.” Jimmie Lunceford, who would play a notable role in Little's life remarked, “There was jazz in every Beale Street Doorway.”<sup>8</sup>

In 1952 Little attended Manassas High School, a school with a rich history and deep roots in jazz. Notable alumni include Frank Strozier, Harold Mabern and George Coleman – to name a few. The history and rich tradition found at Manassas claim as much responsibility for Little's early growth as his family's influence.

The history of Manassas High School is one that deserves its own recognition. The school, a brainchild of several black men in the Memphis community, still maintains its 100% minority enrollment 116 years later.<sup>9</sup> The construct of the school began as a two room structure located on Manassas Street in Memphis. By 1918 the school had grown to a 16 room structure and by 1924, with all four grades finally included, it had become the first accredited black high school in Shelby County. 1924 also saw the addition of football and baseball to the students athletic pursuits. The most important addition, certainly for the future of Little's playing, occurred in 1926 when the prominent band leader Jimmie Lunceford was hired to the faculty.<sup>10</sup>

In 1927 Lunceford, while working as athletic and music instructor, established the Chickasaw Syncopators. Using nine student musicians, a band named after the neighborhood, Chickasaw, in which most of its members resided this marked what may have been the first time jazz was pursued in academic curriculum and the mere fact it began at an all black high school is even more astonishing.

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<sup>8</sup> Ibid.

<sup>9</sup> According to a study by *US News & World Report*.

<sup>10</sup> Despite its rich music tradition the only pop culture coverage that Manassas has received in recent years involved a documentary about their football team entitled “Undefeated” which focused, of all things, on the school’s inability to win.

Until that time, formal musical training was unheard of in Memphis's black public schools. Without a budget or directive other than his own motives, Lunceford initiated music education in black Memphis schools, a program that flourished over time and produced dozens of professional musicians.<sup>11</sup>

This group of musicians carried the Chickasaw moniker until 1933 when it would become the Harlem Express. They would later settle on the Jimmie Lunceford Orchestra which would be used until Lunceford's death in 1947. Lunceford, deciding to take this newly found group on the road found wonderful success in the early 1930's. "By late 1933, Lunceford's band challenged Cab Calloway's and Duke Ellington's for supremacy, then in early 1934 it pushed Cab's to the curb as the new house attraction at Harlem's Cotton Club, like Cab had succeeded Duke in 1931."<sup>12</sup> 1934, the year of their debut at the Cotton Club, would also be the year that Lunceford would end his tenure as the music director at Manassas. He did, however, continue to contribute the schools musical growth by frequenting the auditorium with his band.

...after [Lunceford] had become famous, he used to bring his orchestra over to Manassas every time it played the Beale Street Auditorium. That way the students at Manassas could meet the band members, and ask them questions. And the bandleader would lecture, and exchange pieces of news and gossip with his former fellow teachers and his successor in the music department, Eddie Love.<sup>13</sup>

In order to achieve historical accuracy it should be noted that the band formed in 1927 and the one debuting at the Cotton Club in 1934 differ notably in personnel. While Jimmy Crawford and Moses Allen would remain as staples in the band through the mid 1930's, several changes were made to the band. Some alterations included the addition Willie Smith, Ed Wilcox – both classmates of Lunceford at Fisk University – and by 1933, under the new name Jimmie Lunceford and His Orchestra, the band would feature

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<sup>11</sup> Preston Lauterbach, *The Chitlin Circuit and the Road to Rock and Roll* (NY: Norton, 2011), 44.

<sup>12</sup> Ibid. 45.

<sup>13</sup> Determeyer, 45.

an entirely new trumpet and saxophone section. Regardless, the ability to transform student musicians into professionals at such a high level was a huge force in keeping music alive at Manassas High School.

Outside of school Memphis also provided a good structure to support work as a musician, however this was usually as a blues or rock n' roll musician. Harold Mabern, classmate and future co-musician of Little's, remarked that, "...if you wanted to make a living as a jazz musician in Memphis, you were also forced to play rhythm and blues music."<sup>14</sup> However, this wasn't seen as an overwhelmingly negative ascetic as Mabern later admits, "At the time, we all thought it was taking away from our time with jazz. But now I realize what a joy it was. It takes a special kind of feel that all great improvisers like Charlie Parker and Clifford Brown. In fact, I think of myself as a blues pianist who understands jazz."<sup>15</sup>

In addition to the school, and community, influence on the musical youth was the church. In a collection of personal interviews by Blake Anderson Wilkerson residents remarked how the distinct set up of individual "villages," as they were referred to, helped to create the cohesive environment that musicians like Booker Little found themselves. In the particular section of Memphis that Little grew up, Klondyke, also lived singer Earlice Taylor. She, along with several others, were interviewed as way of capturing why Memphis was such a breeding ground for the jazz tradition. In these interviews residents recalled how supportive an environment Memphis was for musicians. Curry's Tropicana, a popular club in North Memphis was known as place where neighborhood musicians,

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<sup>14</sup> Harold Mabern, "Harold Mabern: Legendary jazz pianist." (Accessed on 20 September 2016) <http://www.haroldmabern.com/biography/>.

<sup>15</sup> Ibid.

especially students of Manassas, could hone their skills.<sup>16</sup> Even Miles Davis commented on the unique environment that Manassas created saying,

Before I left New York I had had tryouts for the band and that's where I got all those Memphis musicians—Coleman, Strozier, and Mabern. (They had gone to school with the great young trumpet player Booker Little . . . and the pianist Phineas Newborn. I wonder what they were doing down there when all them guys came through that one school?)<sup>17</sup>

During his tenure as a student Little was under the direction of Matthew Garret, a Kentucky native who had moved to Memphis in 1949. Others under his direction included George Coleman, Charles Lloyd, Harold Mabern, Frank Strozier and others. Garret, in an interview about his time at Manassas John Bass said, “We just did things differently . . . We could have a band practice at lunch time or during homeroom. They just enjoyed that immensely.”<sup>18</sup> With all of these influences and support systems, it really is no surprise that Little found himself to be as musically inclined as he was at an early age. Little even accredited George Coleman for his inspiration to begin to seriously study music at an early age. “I was rather close to George because he was in the same high school. He was sharp enough to take things off records. I was fourteen or fifteen then and he sort of got me started”<sup>19</sup>

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<sup>16</sup> Wilkerson, Alex. “Manassas in the 1950's.”

<sup>17</sup> Miles Davis with Quincy Troupe, *Miles: The Autobiography* (NY: Simon & Schuster, 1990), 262.

<sup>18</sup> Matthew Garret, Interview with John Bass.

<sup>19</sup> Jazz and Pop Magazine, 1970.

## CHAPTER 2

### Chicago

As with Coleman, Mabern, Strozier, and other Memphis natives, Little's move north to Chicago came as no surprise. There he attended, like Strozier, the Chicago Conservatory pursuing a major in trumpet and minor in piano along with studies in composition, theory and orchestration. Booker Little, in an interview with Robert Levin, commented on how this technical study and schooling helped to develop his sound,

My background has been conventional.... A lot of guys, and I've been guilty of this too, put too much stress on the technical, and that's not hard to do when you've learned how to play in school. Most of us younger guys, like myself, who started playing in school, they'd have the instructor driving at them, 'Okay, you gotta have a big sound, you gotta have this and that.' Consequently if they came in sounding like Miles, which is beautiful for jazz, they flunked lessons.<sup>20</sup>

Chicago itself provided a great setting for young jazz musicians to hone their skills while learning from the more experienced players who also called the city home. In a personal interview interview with Bob Cranshaw Bob remarked, "Chicago was a good breeding ground for young talent without attitude." "Johnny Griffin, Ira Sullivan...these were the musicians we grew under."<sup>21</sup> Chicago was teeming with talented and experienced musicians. Along with the musicians mentioned by Cranshaw, Chicago was home to Ahmad Jamal, John Gilmore, Clifford Jordan and others.

Chicago became a second home for Memphis musicians. Booker Little, George Coleman, Frank Strozier, Harold Mabern and others found themselves traveling north to

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<sup>20</sup> Levin, Robert. "Introducing Booker Little." *Metronome* 78, no. 10 (October 1961).

<sup>21</sup> Cranshaw, B (2015, April 10) Personal Interview. Little would also frequently play with Cranshaw in the group *MJT* + 3. See appendix 4.1.

a jazz culture that was believed to be more nurturing than New York. “The culture [Chicago], you didn't go through as much shit. It was a great learning process. Chicago was like that. It gave us a chance to be discovered.”<sup>22</sup> “Chicago was country. It wasn't the kind of sophisticated situation like being in New York.”<sup>23</sup> Cranshaw can attest to the country esthetic of Chicago. Though was older than his contemporaries from Memphis and lived in Evanston a, town twelve miles north of Chicago, he still maintained a consistent performing career. Cranshaw also worked as a garbage-man for several years and recalled traveling directly from this job to rehearsals. The aesthetic of Chicago was certainly different from New York. It was one that would later allow Little as his fellow musicians to be discovered.

During his sophomore year at Chicago Conservatory, Booker Little spent a considerable amount of time with Sonny Rollins. Rollins recalls, “...we used to practice together at the Y on 35th St. I was living at the Y and Booker used to come by and we used to practice in the basement of the Y...him and a couple of other musicians.”<sup>24</sup> During this time, it has been widely held that Booker was living with Rollins, however this has been proven to be untrue.<sup>25</sup> They had both lived at the same YMCA for a brief period but not as roommates, “...I was living at the YMCA in Chicago. Booker Little was living there too.”<sup>26</sup> Sonny was also not the person who introduced Little to Max Roach as has been widely held. When asked about his involvement with Little and Roach Rollins

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Rollins, S (2016, October 6) Personal Interview.

<sup>25</sup> Ibid. Sonny commented, “We didn't really hang out too much on a social level. Our contact was with music.”

<sup>26</sup> Ibid.

claimed, “No, I didn't introduce him [Little] to Max Roach.” Rather, it can be assumed that Little met Roach through Eddie Baker, a more senior player, who had help set up their first recording session.<sup>27</sup> Conversely what may have happened and what would make the most sense chronologically is that Little met Max Roach in 1955 while Rollins was recording on the Clifford Brown - Max Roach Septet at the Bee Hive club.

It was, however, through this session group that Little would have the chance to work, if only through rehearsal, with Sonny Rollins. Rollins commented, “Booker certainly had a great presence about his playing and a great sound on his horn and a great style. Although it wasn't defined in any particular way. I think that he was defining his style but it was certainly evident that he had all of the chops and everything to qualify as being a member of the group” and noted that he was, “...contentious and serious about his playing.”<sup>28</sup> Interestingly, Sonny Rollins also mentioned that the two shared a personal connection in that they had both dated the same woman, though at different times.

Shortly after leaving Chicago Conservatory,<sup>29</sup> Booker made his recording debut as a member of *Max Roach + 4*. The other members of the group included his fellow Memphis native, George Coleman on tenor saxophone, Eddie Baker on piano, and Bob Cranshaw on Bass. The album, itself, is a compilation of several standards including “Stella by Starlight,” “Stompin' at the Savoy,” and “My Old Flame.” Other than the three voice intro at the beginning of “Stella by Starlight” the album is fairly straight ahead. The

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<sup>27</sup> Cranshaw, B (2015, April 10) Personal Interview. When asked about how the recording session was set Cranshaw alluded to the fact that it may have been Baker who had introduced the group to Roach. About his involvement with the other members he said, “Eddie Baker was one of the older guys. He was one of our teachers, in a way, because he was older.”

<sup>28</sup> Rollins, S (2016, October 6) Personal Interview.

<sup>29</sup> It is vague as to whether or not Little completed his degree at Chicago Conservatory. During his Robert Levin interview Little stated, “I gave it [school] up because I realized there wasn't much I could do as far as being a 'classical' musician, which my parents wanted, was concerned.”



two originals featured on the album “Shirley” by George Coleman and “Memo: to Maurice” by Eddie Baker had only been given to the group the day of the recording which was in keeping with session vibe of the ensemble.<sup>30</sup> Despite this being his first recording Little was given a great deal of the improvisational work including a blues entitled “Memo to Maurice” which Little takes a 9 chorus solo.

The album does not reflect the group esthetic that would later become synonymous with Little/Roach, however it does a great job highlighting Little's improvisational approach. Transcriptions of his solos can be found in Appendix I.

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<sup>30</sup> Cranshaw, B (2015, April 10) Personal Interview.

## PART II: IMPROVISATIONAL ANALYSIS

### CHAPTER 3

#### **Repetition v. Melodic Development, Delayed Resolutions and Comparison Analysis of the solo work of Booker Little and Clifford Brown**

The generally agreed upon trumpet lineage of the 1940's and 50's follows the line from Theodore “Fats” Navarro to Clifford Brown and finally Booker Little.<sup>31</sup> Each trumpeter, a monumental player in his own right, died tragically before the age of thirty, Little passing as early as twenty-three. While this seems to be a universally agreed upon lineage there tends to be little stated in the way the three are connected. The usual discussion, especially with trumpeters, is about their sound, what Ted Gioia refers to as, in the case of these three trumpeters, a “Fat” sound. It is fascinating that trumpeters are constantly described in terms of their sound. Pianists are typically described in terms of voicing and harmonic ideology, bassists and drummers on feel – both easily graphed and visualized – but trumpeters are, in more than some cases, described by sound. *Open, full, round* are typical buzz words used as a way to codify a particular trumpeters style. Booker Little even weighs in on the discussion of sound stating, “(Clifford) started a kind of trumpet playing that's partly an outgrowth of Fats Navarro – insofar as a big

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<sup>31</sup> An example of this can be found in, *The Music and Life of Theodore Fats Navarro: Infatuation*, “Brown...Little and Gordon, were directly touched by Navarro's Legacy. The beauty of his tone, the brilliance of his execution...” It can also be found in Ted Gioia's *The History of Jazz*, “...Brown's tone control, his “fat” sound (literally and metaphorically, given its source in Brown's chief inspiration, Fats Navarro)...” It is also found in Whitney Balliet's *Collected Works: A Journal of Jazz 1954-2001*, “For a time the line of descent from the brilliant trumpeter Fats Navarro, who died in 1950, at twenty-six, kept breaking down. Navarro's banner was picked up almost immediately by Clifford Brown, another dazzling player, but Brown was killed in an automobile accident in 1956...Two years later, Booker Little appeared...”

sound...”<sup>32</sup> On the one hand it can be credible to align this belief with something as objective as sound, however it becomes increasingly obvious how truly subjective *their* sound was. To focus more specifically, for our purposes, the contrasting descriptions of Brown and Little's sound almost diminish the conversation completely. Brown's sound is described as a “rich, broad tone and percussive attack,”<sup>33</sup> whereas Little's sound is described as “open, gentle tone, a breathy attack on individual notes, and subtle vibrato.”<sup>34</sup> Are *open* and *broad* the same sound? Can a *rich* tone be *gentle*? Conjecture aside, it almost appears that based on these descriptions the two trumpeters sound nothing alike. (Navarro's own description is so vague it amounts to simply, “Compared with that of Gillespie, however, Navarro's tone was sweeter.”)<sup>35</sup> Rather than argue sound with sound it is evident that it is not the tone but the *tones* themselves that should be investigated to truly examine if these two trumpeters are alike or if they had just shared the stage with Max Roach at a time.

As a part of a larger study, I have been transcribing the work of Booker Little in chronological order to get a better sense of his progression as a composer/musician. Though his recording period only extends from 1958-61 there is an obvious augmentation

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<sup>32</sup> Levin, Robert. “Introducing Booker Little.” *Metronome* 13 Aug. 1961. Print. In the same interview Little even admits to Brown's influence on his playing, “Little concedes that his major influence, much for the reasons stated earlier, has been Clifford Brown. “Yes, to a degree I'm afraid there was an influence, but I do think I've rid myself of it.”

<sup>33</sup> Wilson, Olly . “Brown, Clifford.” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 14 Apr. 2015. <http://www.oxfordmusiconline.com.proxy.libraries.rutgers.edu/subscriber>.

<sup>34</sup> Wild, David. “Little, Booker.” The New Grove Dictionary of Jazz, 2nd ed. Ed. Barry Kernfeld. Grove Music Online. Oxford Music Online. Oxford University Press. Web. 14 Apr. 2015. <http://www.oxfordmusiconline.com.proxy.libraries.rutgers.edu/subscriber/article/grove/music/J271500>.

<sup>35</sup> Owens, Thomas. “Navarro, Fats.” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 14 Apr. 2015. <http://www.oxfordmusiconline.com.proxy.libraries.rutgers.edu/subscriber/article/grove/music/19634>.

in his playing and compositional style.<sup>36</sup> In doing this chronological transcription I have found that Little repeats himself, frequently, especially in his earlier work. After a more in depth analysis, it became increasingly clear that these repetitive phrases may actually have been something more. The idea of motivic development in Little's solo work is not incredibly new as it has been researched before,<sup>37 38</sup> however it is usually investigated in respect to his later or self-composed work. What is evident is that Little had developed this style well before establishing himself on the jazz scene, alluding to the fact that he may have been influenced by other musicians, or in our case, Clifford Brown.

The music chosen for this research was based on recording dates, members, and harmonic/melodic structure. The only standard recorded by both musicians is "Tune Up," however it is played at a much faster tempo than the music chosen and thus harder to transcribe. "Memo: To Maurice," which appears first, has been added to bolster the idea that motivic development in Little's playing occurs throughout his first recording session.<sup>39</sup> The two tunes Brown and Little appear on, "Sporty" and "Stompin' at the Savoy" were recorded within four years of each other and both with Max Roach on drums. "Sporty" appears on Little's first recording *Max Roach + 4* and would represent Little at his youngest, twenty. In this way he would not be fully developed with his own sound and therefore maturing his technique through the study of others, namely Brown.

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<sup>36</sup> A comparison to Little's first work with that of his last album as a leader certainly confirms this observation. Keith Waters and David Diamond writing for the *Annual Review of Jazz Studies* notes a change in Little's playing in the summer of 1961 during his stint at the Five Spot with Eric Dolphy writing, "Little, too, seems to frequently abandon the eighth-note post-bop language and tap into Dolphy's irregular phrasing and flurry-of-notes approach," an obvious change from his first album with Roach in which mimics lines of a bebop trumpeter.

<sup>37</sup> Diamond & Waters "Out Front: The Art of Booker Little." *Annual Review of Jazz Studies* 11. Print. In this study both Diamond and waters stress the double neighbor resolution Little plays throughout his later solo work.

<sup>38</sup> Berliner, Paul. *Thinking in Jazz: The Infinite Art of Improvisation*. Chicago: U of Chicago, 1994. Print.

<sup>39</sup> Further examples of this kind of development can be found in Appendix II.

Brown's recording of "Stompin' at the Savoy" took place in 1954. This would give a good insight into a matured Brown, as matured a sound as can be produced at twenty-four, as well as give Little enough time to have potentially heard this, and other recordings, before his own first studio date. In terms of the tunes themselves, both tunes were chosen based on their key, Db, as well as their overall harmonic structure. Schenkerian analysis reveals that A sections for both tunes project a I, V7, I at their foreground level. The B sections both venture outside of the key and the A section *Urlinie* are inverses of each other: "Stompin" is a  $\wedge 5, \wedge 3, \wedge 1$  where "Sporty" is  $\wedge 1, \wedge 3, \wedge 5$ .<sup>40</sup>

### **Memo: to Maurice**

As mentioned above, Little takes nine choruses over this blues. In those nine choruses it becomes evident that he is not simply repeating himself but developing a motive. It is not unusual to suggest that Little is developing a motive here as Henry Martin suggests in *Charlie Parker and Thematic Improvisation*, "Blues characteristically features recurring formulas—not only within a given artists work but also throughout the genre as an overall defining quality."<sup>41</sup> All analysis has been done over a standard bebop blues as Little trying to account for any difference in harmony at the moment it seems less fruitful.

Pictured below is the primary motive in its first appearance as a pick up into Little's first chorus. This particular set of notes has been labeled a motive as they occur

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<sup>40</sup> The Schenker Analysis of each piece and solo can be found in Appendix II.

<sup>41</sup> Martin, Henry. "The Blues." *Charlie Parker and Thematic Improvisation*. Lanham: Scarecrow, 2001. Print. 99.

several times, in this particular order, and do not exist in typical blues lexicon.<sup>42</sup> The solo can be found in appendix 2.4.



### *Memo to Maurice Primary Motive*

For clarity I have put parenthesis around passing tones and highlighted the primary line A-G-F-Eb. In this first case Little begins the line early and not wanting to end on Eb he chooses to add the tone Gb followed by E, a semi double neighbor resolution to G. This E is part of the double neighbor resolution E-G-F effectively lands his line at F on beat 1 of measure 1, the fifth of Bb7. The primary motive is continued using the passing tone E to Eb where Eb has become a part of the double neighbor resolution to D, the third of Bb7. The D itself is also a part of a double neighbor resolution (D-Bb-C). The first measure is resolved with a ^3,^2,^1 ending in Bb. As an extra study a completed Schenkerian analysis of this chorus reveals that Little is playing a ^3,^2,^1.

The primary motive makes its second appearance in measure 9. Here the motive begins over a C-7 making the starting note, A, the 13th of the chord. Little adds in the passing tone E to finish the line on Eb, the 3rd of the C-7. Immediately following the Gamma motive Little plays an Alpha motive, cadencing on C, but rather than ending the line in a ^3, ^2,^1 as in measure 1 he chooses to delay the resolution by adding a G on

<sup>42</sup> A, the major seventh of Bb7, is not typically found in improvised lines over a blues nor is it incredibly pleasing to use the major seventh other than in the case of as a passing tone.

beat 1 of measure 11, the ninth of F7, before moving to Bb, the 11th of Eb7. The Bb is a part of a double neighbor (Bb,G,A), that resolves to A the third of the chord.

This same exact line shows up in in measure 2 of chorus 2 of Little's solo. This time the motive is started over an Eb7 making the first note, A, the augmented 11th of the chord and the final note, Eb, the tonic. The double neighbor that follows again delays the resolution Bb causing the delayed note, G, to be played on the first beat of Bb7, the thirteenth of the chord, before finally resolving on the tonic. It is here that the question is raised as to whether this still remains as a motive or simply a repetitive phrase. Here the line is begun on the #11 of the chord, on a downbeat and approached by leap. The line itself seems unusually out of place as it is not cohesively worked into the solo. With all of these aspects in mind it can be inferred that Little is beginning to fall back on this particular motive one that has already occurred three times through the course of the first chorus. When the motive is played previously in m. 9 of chorus 1 it is approached by way of an upward melodic line.

The use of delayed resolutions can be found throughout this piece. In measure 6 (23) of chorus 2 Little plays F-Eb. These notes are then transposed a third A-Gb where it is resolved to F on beat 1 of measure 7 (25). In an effort to not move back to F on beat 4 he delays the resolution the transposition of his original motive. In measure 2 (2) of chorus 1 Little plays through a whole measure of Eb7 without once playing the tonic. In the last half of beat 4 of the same measure he plays an F that leads directly down to an Eb on beat 1 of the next measure finally giving the listener the tonic. However in this case it is now the 11th of Bb7 and must move directly to D.

The primary motive makes two more appearances in chorus 2 in measures 10 (23) and 11 (24). In measure 10, the motive is started over an F7 making the first note, A, the third of the chord. The approach to this motive is worth mentioning as well. In measure 9 (22) Little plays the same line, minus one passing tone, as in measure 9 of chorus 1 only shifted back 1 beat. The line F-Eb, the last two notes of the Gamma motive, moves directly to the Alpha motive with a cadence to A. The resolution Bb, in a  $\wedge^3, \wedge^2, \wedge^1$  cadence is again delayed to the motion to G which has now become the beginning of a double neighbor itself (G, Bb, A). Rather than the usual move to an double neighbor immediately following the primary motive here Little chooses to use Eb as the beginning note of 2 beat whole tone line (Eb, Db, B, A) The final two notes of that whole tone line become an new Alpha motive (B, A, Bb) resolving on the tonic note of the tonic chord. This is also the first time that Little has truly cadenced to Bb when the chord has first appeared. However the line does not end there. The Bb has now become a part of a new Alpha motive (Bb-G-A) ending on A, the beginning of the new Gamma motive and the inverse of the previous Alpha motive resolving to A.

This same use of Gamma motive to scale is used at measure 5 (29) of chorus 3. Little interrupts the motive with a brief move to D before continuing again at F; he also skips Eb all together. After completing the line on an F, Little moves to G and plays a diminished scale upwards landing on Db on beat 1 of the next measure, the seventh of Eb7, and eventually Eb in the second half of that beat. The second time the Gamma motive presents itself in the third chorus Little begins the Gamma motive down a half step (Ab, Gb, F, E: F here acting a passing tone to E). After the line is completed on its usual note, Eb, Little begins the Alpha motive and delayed resolution found in measures



9 of choruses 1 and 2, however he alters it again, slightly. In measure 9 of chorus 2, Little had used this delayed resolution as a vehicle to begin an Alpha motive (G-Bb-Ab). Here he repeats the G (G-Bb-G-Ab) creating a new delayed resolution and offsetting the line found in measure 22 off by beat. Each time he has come to the C-7 he has used both Alpha and Gamma motives with different beat displacement.

In measure 1 of chorus 4 Little plays an abbreviated Gamma motive, leaving out the G, extending into measure 2 where he finishes the line by mimicking the quarter note triplets played in measure 2 of chorus 3. In measure 4-5 of chorus 4 he begins to develop this motive by flattening the first note A to Ab before beginning the line. Here he also delays the resolution to Eb by adding in a delayed Alpha motive (D-F-E-Eb) and resolving on the tonic, Eb, on beat 3 of measure 4 of chorus 4. Further examples of this motivic development can be found in the attached solo.

While this motive can be found throughout the solo Little begins it or plays it fully, in measure 4 and 5, five out of nine choruses. Each time it is altered, either rhythmically or melodically, and is never repeated the same exact way. The closest he gets to doing so occurs in choruses 5 and 6 where the line is played fully in the measure, ending on the *and* of beat 2. To break up the repetitive nature of this motive, and its resolution he begins it a beat early in chorus 6 by starting on beat 4 of measure 3.

In terms of the repetitive nature of this solo it is evident, as can be found in the transcription, that Little starts to repeat several ideas on important harmonic motions, most specifically the motion to Eb7 and C-7.

## Sporty

In “Sporty” Little plays his primary motive on the first beat of measure 1. This motive is built of 3 half steps followed by a whole step. This is pictured below. The solo can be found in Appendix 2.5.



*Primary Motive*

This motive (F-E-Eb-Db) is immediately transposed down a 4th (C-B-Bb-[Ab]) and A is added as a passing tone to Ab to allow its arrival to fall on beat 1 of the following measure over a Bb-7, the seventh of the chord. This motive appears again in measure 7 starting on C this time keeping the H-H-H-W motion intact and simply repeating the Ab on beat 1 of the following measure over Db6, the fifth of the chord. What is interesting about this measure is that it is, in a way, a repetition of measure 1. Booker forgoes the untransposed primary motive and instead uses a semi double neighbor resolution (F-C-Eb) in place of a chromatic approach to the Eb. He then plays the transposed primary motive found in measure 1 this time landing on the Ab without the assistance of the chromatic passing tone A. Musically, this repetition of material makes sense. Popular song form projects a resolution in a series of Hyper-measures, the most common to us – in popular song form – being 8 bar hyper-measures.<sup>43</sup> In this song form

<sup>43</sup> Further information on this can be found in Stephen Love's *Phrase Rhythm in Jazz*. In this article it is stated that, “The metrical structure of a jazz performance...is entirely fixed and determined in advance, and

a resolution to the tonic is found in every 8 measure 8 section, forgoing the prototypical 3-6-2-5 turn around. Musically, Little has introduced a motive and called back to it to give melodic construction to his solo. This motive does not appear again until measure 18 where it is started on a C, the 11th of the G-7 chord. Little then uses the last 2 notes (Bb, Ab) to set up a double neighbor resolution on A – the A itself being the beginning of a DN (Double Neighbor) resolution on G. The primary motive appears one more time in the first chorus. First as its original form, starting on F, over an Eb-7 in measure 24. After the motive is played Little continues it down in half-steps (C-B) where he jumps up the octave to play primary motive in the following measure (25) starting on Bb, the thirteenth of the Db6, and signaling the return to the A section. This gives his solo continuity as well as variation.

Before leaving the first chorus there is another motive, which has been labeled as the secondary motive, that occurs four times in this solo, two of which can be found in this chorus. This secondary motive appears in measures 13 and 29 where Little plays the same exact line over a ii-7 V7 to V. In both occurrences the line is ended on F, the ninth of Eb7. Little plays this motive again in measure 37, however this time to add variation he leaves the F out leaving the listener wanting for the conclusive final note. Little plays this motive one more time in measure 45. In this instance he delays the beginning of the motive starting the run on beat 2, rather than the usual beat 1. In doing so this secondary motive continues into the next measure “resolving” the line on a Dmaj7. The listener finally gets the F again but this time it is as the b3 on a Dmaj7.

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known to performers and listeners during a performance.” This gives credence to the idea that Little's placement of his primary motive during the first 8 measures could be backed with some musical intent. Love, Stephen. “An Approach to Phrase Rhythm in Jazz.” *Journal of Jazz Studies*, vol. 8, no. 1, 2012. Print. 5.

The first instance of the primary motive in chorus 2 occurs at measure 1(33). In this instance it is as an inverted primary motive (W-H-H-H). Here Little has found a way to develop his primary motive beyond transposition and passing tones. This idea will appear later on in chorus 2.

The primary motive next appears at measure 7 (39 of the second chorus) over Db6 beginning on C, the major seventh of the chord, and using A as a passing tone to delay the resolution Ab to the second half of the measure. The same motive appears again at measure 19 (51 of the second chorus), this time without the A passing tone, over a C-7 setting up the blue note, Ab, over an F7. An inverted example of the Gamma motive (W-H-H-H) also appears in measure 56 (B, A,Ab,G) and is used as set up for its final two appearances. Moving directly from G the Gamma motive begins on F on beat 1 of measure 57, the return to the A section. The brilliance of the conclusion of this solo is in this measure. Here Little repeats exactly what he played in measure 1 creating continuity not only to his solo but to the main motive used throughout. This also falls on a strong first measure of an 8 bar hypermeasure adhering to song form principles mentioned before.

Both the primary and secondary motive in Little's solo appear to not simply be repetitive phrases but rather evolving ideas that are placed with precision in the moment in which they occur. Little's adherence to using these motives in metrically, and harmonically, strong measures helps to create continuity throughout his solo.

Furthermore, had the secondary motive, which is already appearing in a metrically strong area, went unchanged it could be inferred that motive itself had become more a fall back

“lick.” Little's slight variations help to break the monotony of that line, most importantly being the metric displacement that occurs in its final appearance at measure 45.

A Schenkerian analysis of the first chorus of this solo reveals that Little alters the *Ursatz* of the first A established in the melody ( $^1, ^3, ^5$ ). In the first A he plays a  $^5, ^3, ^1$ . In the second and final A section he returns to a version of the *Ursatz* by playing a  $^1$ - $^5$  cadence. It is very likely he had also played this as he would not need to resolve back to  $^1$  until his final chorus.<sup>44</sup>

### **Stompin' At The Savoy**

The developed motive found in Clifford Brown's solo over “Stompin’ at the Savoy” is simpler than Little's (primary) over “Sporty.” The motive actually is directly related to the main pick-up of the tune's (F-Ab/ $^3, ^1$ ) rhythmic quality, dotted quarter followed by an eighth. Brown chooses to alter the pitches, as to not sound too much like the melody, by beginning his motive on Ab. This motive, pictured below, is first found in measure 9.



*Primary Motive*

Brown uses a familiar rhythmic statement, one that has already been repeated several times throughout the course of the melody to highlight the Eb over a Dbmaj7, the ninth of the chord. In measure 10 he highlights the augmented fifth (E) of Ab7 before

<sup>44</sup> In his final A section he clearly outlines a  $^5, ^3, ^1$  cadence in the final measure of the A section. It can be assumed that this would become the *Ursatz* for that chorus.

returning back to his primary motive, normalizing the E. His approach here is of interest in that he begins the motive, Ab, by way of a Db, an interval of a fourth. The motive is then completed on Eb, again the ninth of Dbmaj7, which is a fifth, the inverted interval of a fourth.

The motive is then developed further in measure 13 by adding passing tones in between while still maintaining the same rhythmic displacement between the two tones. Here Brown plays the motive over an Ebm7 starting on A, the augmented eleventh of the chord, and altering the second note to an F, the ninth of the chord. This has also created the interval of an augmented fifth, or minor sixth, between the two notes – this obviously differs from the perfect fifth set up in the previous examples. Had Brown played the Eb it would have resulted in a tonic. In the next measure he forgoes the rhythm principle that had been set up by the previous 3 examples and plays the developed motive, now A-F, without the passing tones in between over an Ab7 causing the dissonance of b9 and b13, respectively. That F is normalized in the next measure, 15, as it becomes the third of Dbmaj7.

The developed motive makes its final three appearances in measures 25, 26 and 27. In measure 25 the motive has returned to the relationship of perfect fifth (Ab, Eb) and it is again used over a Dbmaj7. In measure 26 Brown uses this motive to create the resolution of E, the augmented eleventh of Ab7, to Eb, the ninth of Dbmaj7. Rather than move in a half-step motion Brown inserts an Ab between the two to reinforce the motive previously used as well as to add interest to an otherwise simple resolution. The motion of E to Ab, an augmented fifth, alludes to the augmented fifth found in measures 13 and 14. This exact resolution is used again in measure 27 this time beginning over a Dbmaj7.

The Fb, now the blue third of Db, again resolves to Eb, now the seventh of Fm7, by way of an Ab. In each case this simple motive first established rhythmically by the head and the melodically by Brown helps to add context and continuity to his solo.

Similar to Little, Brown introduces a motive which he then develops and, with slight variation, eventually returns to. The motive here is used as connection to the melody which is welcomed as Brown is not the first soloist on this recording and is therefore reintroducing rather than overly repeating this melodic statement.

A *Schenkerian* analysis of this solo reveals that Brown follows a version of the *Ursatz* established by the melody, playing a  $\wedge^5$ ,  $\wedge^1$  in every A section.

## **Conclusion**

In both instances, with both trumpeters, it becomes obvious that they are not simply repeating an idea but developing a motive. In the case of Little, the primary motive is an improvised grouping that is constantly transposed and altered until it cycles back to its original form. In the case of Brown, the primary motive, a simple but effective one, is a melodic development of the main melody which is then developed further. This motive is again altered until it returns to its normal form where the soloist concludes his improvisation. Both solos are given clarity and consistency by these motive and in that way they are much stronger. The *Schenkerian* analysis shows that both trumpeters navigate their solo with thematic improvisation directly related to the melody.

What is most obvious about the way in which both Brown and Little develop their motives is the place in which they are first played as well as how they are spaced out. Both trumpeters first present their motive in the A section, in both cases over the tonic chord. They both develop the motive in the A section and, due to the unorthodox harmonic progression, use sparsely use or abandon the motive in the B section. Most compelling Brown and Little utilize their motive to transition out of B sections. In the case of Little's secondary motive and Brown's primary motive both soloists introduce their respective motive, repeat it and then finally develop in its third appearance. When they return to the original motive it is rhythmically displaced delaying their natural resolution.

What Little manages to do, in the case of Shorty, is not only develop a motive but work it cohesively into his solo. Brown does a fantastic job in implementing his motive but it draws too much attention when it is introduced. The motive, mentioned before as an homage to melody, is rhythmically so different from the previous 8 measures that it is almost jarring when it is first played. Little's primary and secondary motives are worked so cohesively into his solo that the listener is almost unaware to it even taking place. Instead, one thinks that solo is simply consistent.

These similarities in their improvising techniques help to assert that Little may have been heavily influenced more by Brown's melodic ideas than his sound. While the trumpet lineage is still consistent with previously held beliefs this approach gives the argument a bit more grounding in visible analysis.



## PART III: PROFESSIONAL LIFE

### CHAPTER 4

#### On the road (1958-1961)

Little's second studio album<sup>45</sup> with Roach entitled *Deeds Not Words*,<sup>46</sup> recorded in September of 1958, included Ray Draper on Tuba<sup>47</sup> and Art Davis replacing Bob Cranshaw on bass and did not include a pianist. Little and Davis seemed to share an interesting relationship for the beginning portion of his tenure in the group.

...we were living in the same hotel, and after practicing with the band, Booker and George Coleman and myself would stay behind and practice together. He had incredible endurance as a trumpet player and always wanted to keep rehearsing after everyone else had quit. At the same time he continued to be standoffish. But one day, after we finished playing, he asked me if I wanted to go to dinner with him. I knew then I had been accepted.<sup>48</sup>

This same line-up had been featured previously at the Newport Jazz Festival of the same year. The album also featured Little's arrangement style which can be found on his personal compositions "Minor Mode" and "Larry Larue." "The piano less quintet gave Little the opportunity for three-horn writing of trumpet, tenor, and tuba, heard in his composition 'Larry-Larue'."<sup>49</sup> The piano less quintet would become a consistent aesthetic

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<sup>45</sup> Roach/Little also recorded *Max Roach + 4 at Newport* which features one of Little's first recorded compositions, "Minor Mode," an interesting tune that has a polymorphous rhythmic ascetic. Paul Berliner comments on one of Little's other compositions, "Booker Little's wonder at the abruptly changing moods of children inspired his unusual use of tempo changes and alternating meters in the piece 'Quiet Now.'" It would not be a stretch to assume that that same approach was involved in the composition of this piece. A full analysis of his solo can be found in the appendix.

<sup>46</sup> This has been re-released as *Conversation*.

<sup>47</sup> Despite being an interesting pairing with Bass Draper provides a wonderful tuba solo in the song "Filide"

<sup>48</sup> Berliner, Paul. *Thinking in Jazz*. University of Chicago Press. 1994. 53. Davis also owes his personally developed playing style to Little. "...Booker Little accidentally closed a car door on Davis's hand. During the quintet's subsequent performances, Davis's broken finger forced him to explore alternative techniques involving multiple fingers that resulted in ways new to him of moving around the bass."

<sup>49</sup> David Diamond & Keith Waters (2000). "Out Front: The Music of Booker Little." *Annual Review of Jazz Studies*, Print. 11.

of the Little/Roach catalog. This album is much more highly arranged than their previous album and is partly due to the fact that Little was continuing to establish himself as both a musician/composer. Art Davis comments

Booker Little did a lot of writing in Max Roach's band. Sometimes, he would write things on the spot for us to play. Other times, he'd have things already written. Also, Booker would modify the arrangements at times. He'd tell George Coleman to play something else here or there, or he would pick up his horn and try something out himself, playing something different from what he had written.<sup>50</sup>

The first piece, “You Stepped Out of a Dream,” features the interlocking voices of Draper, Coleman, and Little with minimalistic accompaniment from Roach and an arco intro and pizzicato ostinato from Davis. This piece is in keeping with Little's work in that the tenor, trumpet, and tuba interlock in very tight voicings that often rub. The duel melodic lines often voiced in 3rds, with the occasional tri-tone, often share different tensions on the chord such as 9/#11 is so telling of Little's own style. That same arrangement technique would follow Little through his career, especially into his work with Eric Dolphy. His often seemingly odd note choices between two or more voices was almost a foundation of his being as a musician. “In my own work I'm particularly interested in the possibilities of dissonance. If it's a constant sound it's going to sound smaller. The more dissonance the bigger the sound.”<sup>51</sup> Given that this continues with his own work on the *Booker Little* we can infer that he played a major role in the arrangement of not only this particular piece, but the album as a whole.

This album also features a more rhythmically expansive Booker Little than the one heard on his previous studio album. Little's sound was developing both in his range

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<sup>50</sup> Berliner, 309.

<sup>51</sup> Levin, R (1961).

on the instrument as well his ferocity at which he would play his improvisatory lines. In Little's previous studio recording, *On the Chicago Scene*, he had not hit a note above A5 cleanly.<sup>52</sup> Here, however, it appears that Little is expanding his range comfortably past that benchmark. The previous album also featured lines that would not extend past the standard eighth note run.<sup>53</sup> Little's increasingly impressive technical mastery of trumpet is featured on his solo in the tune "Filide."<sup>54</sup> As mentioned in a study of Little's improvisatory concepts, "The half-valves and grace notes he often used were clean, each with its own fully supported tone. The same can be said for each note of Little's amazingly even and clear double time phrases: his finger technique was complete."<sup>55</sup> This is certainly the case for what can be found on this record

It was also around this time that Little set his first recording date as a leader. The resulting group of his album *Booker Little 4 and Max Roach* featured the same line-up in his previous recording session on *Deeds Not Words* with the exception of Ray Draper and the addition of pianist Tommy Flannagan. This album, which features three Little originals ("Rounder's Mood," "Dungeon Waltz," "Jewel's Tempo") and a mix of standards, was recorded only a month after his previous record date and would feature more of the arranging voice displayed found that in that former recording session. One very blatant *Little-ism* is the way in which he treats the melodic voices in "Rounder's Mood." Here, Little features two of his primary arranging techniques. The first is his use of a sustained note against an either ascending or descending line.

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<sup>52</sup> Paul Berliner comments, "Booker tended to scoop pitches for nuance." While I believe this became part of his trumpet aesthetic it wasn't until he became more developed as an instrumentalist that he was able to use that nuance. Berliner, 126.

<sup>53</sup> While Little does play an occasional 16th note triplet I find this rhythmically to be more associated with a turn or "lick" that is so often found in the trumpet lexicon.

<sup>54</sup> A transcription of his solo can be found in Appendix 1.

<sup>55</sup> Diamond & Waters (2000).

The second technique is his use of thirds as a primary voicing which either diminish to seconds or augment to fourths or further. The contrapuntal nature of his writing can be found in a brief passage of a ii-V7- I in Db. Pictured below we see a series of thirds pairings over a Ebmin7(b5) chord. Each pairing (Eb-Db, Bb-Db, Gb-Bb) is representative of a consonant chord tone. This is then changed abruptly by the placement of a tri-tone (Eb-A) on the strongest beat of the measure, two. After a quick change back to consonant chord tones paired in thirds Little again places a dissonant pairing, this time alternating seconds (Db-Eb, Eb-F) on the second strongest beat of the measure, four.



*Transcription by James Mahon*

His treatment of the next chord, Ab7(#9), is even more fascinating in the way in which he uses counterpoint to achieve a desired, if only brief, conclusion. Little begins this measure with the same second relationship found over Ebmin7 and then uses contrapuntal ascending and descending (partially) chromatic lines (Eb-D-Db-C) (F-Gb-Ab-B) which lead to a major seventh interval (C-B) over an Ab7(#9) where B represents the #9. While this happens on a weaker beat, three, he then follows this up with #5/#9 (E-A) resolving to his most common voicing, a third. This third, however, is different in nature from those found in the beginning segment of this ii-7-V7-I. Here these thirds (Eb-G) represent the 9 and #11 over a Dbmaj7#11 and Little is not shy with this dissonant sound as it is held for a full four measures. Given Little's background with studying composition, both classical and otherwise, it is no wonder that he would be expertly executing contrapuntal melody in accordance with fairly dissonant harmony.

As mentioned in a study by Diamond/Waters, “Little's solos frequently used recurring motives as formal sign posts. Yet, instead of being mechanically repetitious, these motives are often transformed: they become shifted within the bar when they return, and are frequently compressed or stretched.”<sup>56</sup> This has been highlighted in the previous section comparing Brown and Little. What is interesting here is the way in which the *stretching* and *compressing* is not only happening in his improvisatory lines but his composed lines as well. In this case it is between two voices occurring at the same time rather than a rhythmic motive that has been augmented in some way.

Around the same time as this recording date the piano less quintet, with Roach as the leader and Draper back on tuba, was featured on a television program entitled “The Stars of Jazz.” On this program the band features, again, one of Little's composition's “Minor Mode.” A side by side comparison of Little's solo during this program and the one at Newport - both live recordings - can be found in the appendix 2.

The group continued to record through 1958 including the album *Award Winning Drummer* featuring Max Roach at the helm. After these group recordings Booker Little took a short leave from the group to pursue some freelance work. “During that period he worked and/or recorded with (among others) John Coltrane, Sonny Stitt, Slide Hampton,<sup>57</sup> Ed Shaughnessy, Teddy Charles, Mal Waldron and Abbey Lincoln.”<sup>58</sup>

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<sup>56</sup> Ibid.

<sup>57</sup> While Little performed and recorded with the Slide Hampton Octet he was not featured on the infamous recording of “I Loves You Porgy.”

<sup>58</sup> Levin, R (1961).

During this time, he also recorded an album that featured several Memphis alum entitled *Young Men From Memphis*. On the album's opening track we can hear a very Little influenced arrangement of the Duke Ellington original “Things Ain’t What They Used to Be.” The theme, introduced by the horns, features the attention capturing intervallic partnership of a major 7th between Coleman and Little. Featured below we can see the opening statement resting on a Bb3 by Coleman and an A4 from Little. This relationship continues until the line is ultimately “resolved” to a minor 7th relationship with Coleman on E4 and Little on D5.



“Things Ain’t What They Used To Be” on *Young Men from Memphis*

This “tinkering” with the notes for something as simple as a blues melody is not atypical of Little. Art Davis recalls,

...Booker would modify the arrangement at times. He'd tell George Coleman to play something else here or there, or he would pick up his horn and try something out himself...This would add a little bit of flavor to the arrangements; just one note might make a difference. Sometimes, he would change who sections just to get it in there.<sup>59</sup>

Given his penchant for altering and modifying melodies there is little doubt that this arrangement is of his design. The rest of the album is fairly straight ahead with -

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<sup>59</sup> Berliner, 308.

given that all of the musicians were from Memphis - a heavy blues influence. This is also some of Little's most contained playing.

Through the end of 1959 into 1960 Booker continued to record as a sideman. Record dates also included a few sessions with Frank Strozier, a fellow Memphis native. It was during these recording dates that Little met Wynton Kelly who would be featured, alongside Tommy Flanagan, on Little's next album.

In 1960 Little recorded his second album as a leader entitled *Booker Little*. The line-up of musicians on this album included Wynton Kelly, Tommy Flanagan, Scott LaFaro,<sup>60</sup> and Roy Haynes. All tracks featured on this album, excluding the piece “Who Can I Turn To?”, were written and arranged by Little which should come as no surprise when listened to. Little explained in 1961, “My approach to playing has been to find a sound around my sound and then write. Writing is a special thing with me. I want to play, but I am very interested in writing because I hear so many things for others.”<sup>61</sup> Probably the most striking of all of his pieces featured on this album is “Minor Sweet” which opens in the fashion of a cadenza. Little demonstrates his incredible technique and skill under minimalistic drum accompaniment through the first minute of this piece outlining the underlying chord changes masterfully. It is not surprising that Little would choose to create the aesthetic as he himself was interested in the challenge of creating harmony without the use of a harmonic instrument. In a questionnaire from the *Encyclopedia Yearbook of Jazz* under the question, “Give any other details about yourself, your background, your ambitions that you think would be of interest for inclusion in

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<sup>60</sup> The true tragedy of this lineup is that LaFaro and Little would succumb barely over a year following this recording session, LaFaro passing away only 3 months before Little.

<sup>61</sup> Levin, R (1961).

'Encyclopedia of Jazz,' Little wrote, "My ambition is to someday lead a piano-less trio 'Trumpet' 'Drums' 'Bass.' This calls for extremely well perfected technique which I am in a good position to develop playing with Max Roach and his piano-less group."<sup>62</sup> Given the date of the publication, the fact that he only mentions that at the time his most recent album had been *Deeds Not Words*, and the fact that he had not yet left the Max Roach group it can be assumed that this questionnaire was filled out sometime during the fall of 1958. This would be in keeping with the same approach that Little appears to be taking with his opening cadenza. Found below we can see that Little is constantly outlining changes that make the basis of his composition. He is also, in free time, creating motion between each set of changes to create a cadenza like solo with direction that will appropriately set up the beginning of the written melody



### *Opening Cadenza on "Minor Mode"*

The composition itself is fairly simplistic in the way in which the changes move through a standard progression in C minor. However, what we do have, and what is in

<sup>62</sup> The *Encyclopedia Yearbook of Jazz* is a Leonard Feather publication that can found as a reissue in which both *The Encyclopedia Yearbook of Jazz* (1956) and *The New Yearbook of Jazz* (1958) have been combined to create *The Encyclopedia Yearbooks of Jazz*.



keeping with Little's "Minor Mood," is a bit of play with the time with a "broken" time section in the B section and offbeat dotted quarter accents at the top and midway through the piece. Those accents are actually what bring the band in on this particular composition.

Other notable compositions on the album are "Bee Tee's Minor Plea," a wonderful little minor blues with a tricky, triplet infused melody, and "The Grand Valise" which has been mentioned as a homage to Rollins' "Valse Hot." It would change titles later onto become better known as "Booker's Waltz"

Following this studio album, as well as a live album<sup>63</sup> recorded at the Museum of Modern Art under the direction of Teddy Charles, Booker would return to the Max Roach group if only for a short while.

As a condition of Little's return to the group he served as the group's musical director. In this way he was able to explore more of his abilities as an arranger composer. "Max Roach had enabled his abilities as a writer to come to the forefront..."<sup>64</sup> This had certainly been true with his work on Roach's 1958 album *Many Sides of Max* where his arrangement of "There's no You" contains all the hallmarks of Little's arranging style.

This return, however, was important for other reasons. On August 31, 1960 Little would partake in the recording the infamous album *We Insist! - Freedom Now Suite*. If Little had not had any other accolades this recording session alone would have written him into the annals of jazz history. While he is not the leading figure of the group, as he had been on his other albums with Roach, he is featured fairly prominently on "Freedom Day" and "Tears for Johannesburg," the former includes Little playing with a Harmon

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<sup>63</sup> The album is entitled *Jazz in the Garden*. A press release about the event can be found in Appendix 3.4.

<sup>64</sup> J.W.N. *Coda* November 1961. Print. 27.

mute, a rarity for his recorded work. Little also plays alongside Coleman Hawkins on the piece “Driva' Man.” This would also be the session in which Little would meet Julian Priester, a trombonist, whom Little would use later on his masterwork *Out Front*.

## CHAPTER 5

### **Dolphy and The Five Spot**

In 1960 Booker Little would begin the next important partnership in his career, this time alongside Eric Dolphy. The pairing which may seem odd on the surface, with Little coming from a very traditional conservatory background, could not have been a better fit for Little who at the time was exploring new techniques in his writing. During his 1961 interview Little explained, “I think I've found the way I want to play on my instrument and now I want to concentrate on the sound I'd like to build around it.” This is certainly true of the live albums *Eric Dolphy at The Five Spot Vol.1 & Vol.2*. By this point in Little's playing career you can hear how effortlessly he is moving all around the trumpet both in range and dexterity in the flurry of sixteenth note runs he would create. His inventiveness is heard throughout both albums including on his composition “Bee Vamp.” Little also acknowledged his conservative background, “Those who have no idea how 'classical' music is constructed are definitely at a loss - it's a definite foundation.” He also pointed out that he was not completely governed by it, “I don't think it should be

carried to the point where you have to say this is this kind of phrase and this is that kind of development.”<sup>65</sup> Little continued to describe his compositional style saying,

Deep in your mind, though, you should maintain these thoughts and not just throw a phrase in without it answering itself or leading to something else. Say I know the chord I want the piano player to play and I give it to him. But the other instruments won't necessarily be playing that chord. Most of the guys who are thinking completely conventionally - they'd say, 'well maybe you've got a wrong note in there.' But I can't think in terms of wrong notes-in fact I don't hear any notes as being wrong. It's a matter of knowing how to integrate the notes and, if you must, how to resolve them. Because if you insist that this note or that note is wrong I think you're thinking completely conventionally-technically and forgetting about emotion.<sup>66</sup>

Given Dolphy's background in harmony and melody it can be fairly clear here that the idea of emotion and convention playing a two handed approach in composition would be a good fit for this new musical partnership. From the liner notes of *Eric Dolphy at the Five Spot Vol. 1*, “Little and Dolphy shared many of the same musical values including an interest in the tones that lie between the whole and half steps...”<sup>67</sup>

The duo produced two live albums, mentioned above, as well as one studio recording with Dolphy as the leader entitled *Far Cry*. Both volumes of the live recording were produced from one night during a two week engagement both musicians had at *Five Spot Café*, a now defunct jazz club that was located in the Bowery of NYC. This would also be the last live album Little would produce.

From the album jacket,

When this recording was made, Eric Dolphy had attained notice, both pro and con, during his tenures with Charles Mingus and Chico Hamilton...Booker Little, championed as the next great trumpet voice by a perceptive few, had reached the public eye through his long standing position with Max Roach's quintet.<sup>68</sup>

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<sup>65</sup> Levin, R (1961).

<sup>66</sup> Ibid.

<sup>67</sup> Cuscuna, Michael. Liner Notes. *Eric Dolphy at the Five Spot Vol. 1*. LP. Prestige, 1961.

<sup>68</sup> Ibid.

Despite his growing discography Little appeared lost to the public eye. Dolphy attested, “Booker was one of the true giants and genius that was never recognized while he was alive.”<sup>69</sup> That genius, however, would be preserved in two volumes. Robert Levin hinted at this in his liner notes for *Volume 2*,

Revolutionary movements, such as the one in which is now taking place in jazz, are the result of independent artists who, having found themselves constructed within the conventional order of the time, are coming to similar conclusion about the nature and possibilities of a new order. In jazz, as Martin Williams has pointed out, this would seem to happen every twenty years or so. Inevitably the new order will become the new convention and it will then be necessary for a new movement to begin so that surprise may be rediscovered and the art revitalized.<sup>70</sup>

The make up of the albums itself includes fairly long takes, over 12 minutes for each recording, of mostly originals with the exception of “Like Someone In Love.”<sup>71</sup> “Bee Vamp,” an original by Little, is one piece in particular that stands out for its attempted modal approach. Keith Waters in his article, *What is Modal Jazz* discusses how Little gives the allusion of a modal composition by the use of pedal point. “Notice that while the pedal point remains the same, the harmonies rapidly shift above. Here there is no sense or modal stability, and we hear only transpositions of the same chord above the static pedal point.”<sup>72</sup> The transposed chords, which appear to be Abmaj7#11/Dbmaj7#11/Cbmaj7#11/Gbmaj#11, against the backdrop of a consistent pedal point, representing the 9-13-7-3 of each chord, does help to give the allusion of a

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<sup>69</sup> Ibid.

<sup>70</sup> Levin, Robert. Liner Notes. *Eric Dolphy at the Five Spot Vol. 2*. LP. Prestige, 1961.

<sup>71</sup> A re-release of the album, entitled *Eric Dolphy & Booker Little Memorial Album*, contains the piece “The Grand Valise” under its new title “Booker’s Waltz.”

<sup>72</sup> Waters, Keith. “What is Modal Jazz.” *Jazz Educators Journal*. July 2000. pp. 179. Web. Accessed 24 Oct. 2016.

mode without every really stating a particular mode. More importantly, this aesthetic helps to do is create space for the soloist. Dolphy, in discussing another piece of Booker's with the same quality entitled "Aggression," explained that his was the, "...kind of thing Booker was working on. A piece as a basis for freedom for the soloist."<sup>73</sup> Despite this freedom created in part by Little and Dolphy it was also believed that they were "couched into orthodoxy by the rhythm section."<sup>74</sup> Regardless, this sentiment, by Levin, both volumes do a wonderful job of displaying the intermingling of two unconventional voices.

Not all reviews of the duo, however, were positive. In late 1960, following his recording on the Roach album *We Insist*, Little recorded alongside Dolphy on the album *Far Cry*. The album, on which Little only appears briefly on side two, provides a good insight into the "strong musical appreciation entente"<sup>75</sup> that would be represented in full at the *Five Spot Cafe* in July of 1961. Miles Davis, felt otherwise. In his blind listening test in *Down Beat Magazine* in 1964 Davis was played the track "Miss Ann" which appears on side b of the record. Davis, already not a fan of Dolphy, did not hold back on his critique of both the piece and Little, who he fails to identify.

I didn't like the trumpet player's tone, and he don't do nothing. The running is all right if you're going to play that way, like Freddie Hubbard or Lee Morgan; but you've got to inject something, and you've got to have the rhythm section along; you just can't keep on playing all eighth notes.<sup>76</sup>

Leaving alone the discussion of tone it is fascinating how Morgan and Hubbard, both whom had been born the same year as Little, had become the calling card for a

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<sup>73</sup> Levin, Robert. Liner Notes. *Eric Dolphy at the Five Spot Vol. 2*. LP. Prestige, 1961.

<sup>74</sup> Ibid.

<sup>75</sup> Hentoff, Nat. Liner Notes. *Far Cry*. LP. New Jazz, 1960.

<sup>76</sup> Feather, Leonard. "Blindfold Test Miles Davis." *Downbeat*, Jun. 1964.

particular sound without any acknowledgment to Little himself. Hubbard had even, arguably, been in Little's shadow until the latter's passing. When asked what effect Little's death had on the jazz scene Bob Cranshaw remarked, "It left an opening...It left an opening for Freddie Hubbard."<sup>77</sup> This blind listening test took place only three years after Little's death. Little's impact was already fading in the jazz scene.

In spite of some negative feedback this album features many fascinating pieces including some of Dolphy's best flute work on "Left Alone." Little's best moment probably comes from his solo on "Ode to Charlie Parker." This is fitting given that Parker is Little's favorite musician. By his own admission Little confesses, "My favorite artist, even though my instrument is trumpet, is the great Charlie 'Bird' Parker."<sup>78</sup> "Booker Little," Nat Hentoff describes, "who was fond of this piece, follows in one of his most lyrically affecting solos on the record." This is quite a compliment coming from Hentoff considering that Little is playing alongside Dolphy, a lyrically accomplished musician himself. This solo helped to display another side of Little that would be a wonderful match for his technical ferocity. Jaki Byard explains, "Booker had an extraordinary melodic imagination. I think that if Booker had lived he would have developed in the way Clifford Brown wanted to. Booker had both ingredients - technique and lyricism."<sup>79</sup> That lyricism is certainly present over "Ode to Charlie Parker" and surprisingly Little does this in a way that favors consonance over the dissonant approach he had so heavily relied on in the Roach group.

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<sup>77</sup> Bob Cranshaw, Personal Interview, April 2015.

<sup>78</sup> Appendix 4.1.

<sup>79</sup> Hentoff, Nat. Liner Notes. *Far Cry*. LP. New Jazz, 1960.

## CHAPTER 6

### Out Front

As a result of his work on *We Insist!* and *Straight Ahead*, an album by Abby Lincoln which Little played a crucial role in arranging, Little was hired by Nat Hentoff, who had been the writer/producer of the Roach and Lincoln albums, to write an album for Candid. Hentoff would also provide the Liner notes and a beautifully written epilogue to the album. In 1961 Little recorded his third album as a leader *Out Front*. This piece would provide an introspective look for Little. The second track “Strength and Sanity,” as described Hentoff/Little, “is based on the occasional absence of those qualities in the jazz life. 'We need plenty of both,' he says, 'and his piece represents a kind of goal.’” This look inward is pervasive.

The ensemble formed for this Booker's third recording consisted of those from his musical past - namely Max Roach, Eric Dolphy, and Art Davis - as well as Ron Carter, Don Friedman, and Julian Priester. The recording had been completed over two days (March 17 and April 4) and as a result Art Davis could not attend the second recording date leaving Ron Carter to record the second session. This was the first album that Little had been hired by Hentoff to record for Candid. “For the second project Little was to provide the orchestration for a record which featured Coleman Hawkins in a “modern” setting; it was never completed.”<sup>80</sup>

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<sup>80</sup> Diamond & Waters (2000).

The album itself, composed entirely of Booker Little originals, is best described in both Hentoff and Little's own words,

...there is no aura of experimentation-for-its-own-sake in this collection. The music is immediately assimilable and is characterized by the stories it tells rather than by technical bravura. "My own feelings," Booker says, "about the direction in which jazz should go are that there should be much less stress on technical exhibitionism and more on emotional content, on what might be termed humanity in music and the freedom to say all that you want to."<sup>81</sup>

The album is essentially that, an exploration of emotion rather than a highlight reel of technique.

It is interesting that Hentoff mentions that this music is "assimilable" and despite the oddities in many of the song forms found in Little's compositions, I tend to agree. David Diamond and Keith Waters extensively cover this album in their own article entitled *Outfront: The Art of Booker Little*. They cover improvisational technique, compositional approach, and include a form roadmap of each piece. In his *Metronome* interview in 1961 Little admitted that despite his inability to comprehend wrong notes he had immense respect for form. I believe that this album is Little manipulating form in a way that may seem foreign, especially to an art form that had been in 12, 24, and 32 measures, to jazz but logically coincide with the melodic statement. The opening piece "We Speak," "...which is intended by Booker as a 'mode of expression for each of the guys to say what they really want to say,'"<sup>82</sup> is built in alternating 8 and 6 measure sections that flow almost as naturally any 32 measure piece. Diamond/Waters writes,

...his compositions from *Out Front* reveal extremely forward looking formal designs. Little's compositional devices - complex forms, irregular section lengths, harmonic ambiguity, a harmonic language that makes use of bop as well as both

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<sup>81</sup> Hentoff, Nat. Liner Notes. *Out Front*. LP. Candid, 1961.

<sup>82</sup> Ibid.



modality and more unusual progressions-were sustained and developed throughout the 1960's by other composers...<sup>83</sup>

This is certainly true throughout *Outfront*: there is something idiosyncratically Little yet forward looking. This, however is not something specific to Little's later work as he had been constructing pieces with irregular form as early as 1958. His composition "Larry Larue,"<sup>84</sup> which had been recorded on the Max Roach recording *Deeds Not Words*, features a 36 measure form that, as Diamond/Waters points out, the "...unusual length of the sections [are] difficult for the soloists to negotiate."<sup>85</sup> The piece also features three horns which is something Little would himself use on his work in 1961.<sup>86</sup>

"Moods in Free Time" might be Little's most metrically erratic piece on the album with its constant change from 3/4-4/4-5/4-6/4. This approach is continued through the solo sections where the ABA solo form moves in 5/3-3/4-5/4 though, surprisingly in 8 measure fragments.<sup>87</sup> Again this metric stretching is not too unusual when compared to the way in which Little uses alternating tempi to move from section to section on "Minor Mode," another piece that had been recorded on *Deeds Not Words*.

The truly magical track of this entire album is the introspective "Man of Words." This piece features Little as the only solo instrument performing over the two horns and a bass played arco moving contrapuntally in close voicing. The horn arrangement is played continuously throughout the track and features a standard Little arrangement technique of having the horns move in major sevenths with resolutions to either octaves or tenths.

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<sup>83</sup> Ibid.

<sup>84</sup> His solo from this piece can be found in Appendix II.

<sup>85</sup> Diamond & Waters (2000).

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

Pictured below we see the trombone line moving G3-F3-C3-Bb2 while the bass clarinet moves Ab4-Db4.

### Man of Words



This constant tension and resolution helps to provide Little with the essential backdrop for his cadenza like piece, not too unlike his other composition “Minor Sweet.” His lyrical, and almost searching, solo here displays not only his wonderful technique and mastery of the trumpet but his emotional influence and wonderment. The inspiration for this piece highlights, even more, this ascetic. From Hentoff's liner notes,

Man of Words is, I'm told by Booker, dedicated to this writer. Actually, it is Booker's description of the writing process. One begins with an appallingly blank sheet of paper and a few ideas. The writer is seldom positive about how the piece will develop, and after re-reading what he's already done, he's spurred-sometimes-to go forward. Eventually, a high (or a crisis) point is reached when the writer knows he's solved the problem and the piece will work out. The rest is embellishment, resolution, or exhortation. Although there has been a considerable amount of fiction writing about music, this work to my knowledge is one of the rare examples of a musician describing writers in musical terms.<sup>88</sup>

<sup>88</sup> Hentoff, Nat. Liner Notes. *Out Front*. LP. Candid, 1961.

A short time before his death Little would record his fourth and final album as a leader *Booker Little And Friend*<sup>89</sup> for Bethlehem records. Excluding the continued involvement of Coleman and Priester this album would feature an entirely new rhythm section with Don Friedman on piano, Reggie Workman on bass and Pete La Rocca on drums. This would be Little's first album as a leader without Roach behind the kit.

In keeping with Little's compositional aesthetic, “Most of the originals on this date are more ambitious than the standard 12, 16, and 32 bar theme and chord sequences that prevailed the fifties. Moreover, the front line of horns are not given the same line to play in unison; they are often playing different parts, unusual voicings and sometimes moving harmonies.”<sup>90</sup> These unusual voicings make an appearance in *Booker's Blues*, a 24 bar composition which its only aspect that it shares with a blues is its title.<sup>91</sup> The main melody, played by Little rests on a C5 over the first two measures while Priester and Coleman respond with the triton Db3-G3 respectively. At the end of the first four measure phrase, which this piece appears to be a series of 4 measure phrases that can be grouped more accurately into two 12 measure sections.

Little also maintained many of his usual compositional techniques in terms of tempo changes, something that was prevalent in one of his early recorded compositions “Minor Mode,” over the piece “Victory and Sorrow.” “‘Victory and Sorrow,’ one Little's finest compositions is a Spanish sounding theme with beautifully voiced horns. The tune runs in three distinct sections with appropriate tempo changes.”<sup>92</sup> In this piece, however

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<sup>89</sup> This has since been re-released as *Victory and Sorrow* after its title track.

<sup>90</sup> Cuscuna, Michael. Liner Notes. *Booker Little and Friend*. Bethlehem, 1961.

<sup>91</sup> This is only true of the melody of the composition itself. The solo section consists of alternating 12 bar blues form and an 8 bar extension featuring. Making the solo section a total of 20 measures.

<sup>92</sup> Cuscuna, Michael. Liner Notes. *Booker Little and Friend*. Bethlehem, 1961.

the solo section maintains a steady tempo allowing the soloist a chance to stretch out.

This seems to be the case throughout the album, the arrangements are thorough but done in a way that allows more room for a soloist.

Michael Cuscuna summarizes this album best, “While it is sad to realize that this ambitious and promising album is the final chapter in Booker Little's brilliant, short lived career, the music herein certainly stands alone and stands the test of time.”<sup>93</sup>

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<sup>93</sup> Ibid.

## PART IV: POSTHUMOUS

### CHAPTER 7

#### Obituary

On October 5, 1961 Booker Little passed due to complications caused by Uremia, a blood disorder, leaving behind a wife and three sons. Despite his untimely passing Little's death was not as much a shock as LaFarro or Brown in that Little had shown signs of illness throughout his short career. From an article in the N.Y. Post dated November 13, 1961,

But the whole drag was that Booker was always paying heavy dues...It [sic] seemed like Booker was always sick. Bad enough you get all the things with your lip that a trumpeter always gets, Booker, every time he played a job his lips always swelled up. When he played a lot he really suffered. He would have to take a day off. He would never say anything about it or complain. He would just call me up and ask me to play for him.<sup>94</sup>

Given that Uremia affects blood flow and tissue involving nerve cells it is no surprise that Little's physical effects would not allow him to play continuously. Not to pick to closely at straws but it is interesting to think how much this disease effected his day to day life. Despite this illness it is incredible how many recordings he was able to make in such a short time.

More important than the records he left behind were the impressions he left on the people that surrounded him. "You know, I never met anyone who didn't like Booker."<sup>95</sup> Sonny Rollins in an interview remarked, "What I noticed about him was that he had great sound and great potential. And as far as I was concerned we were just equals playing

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<sup>94</sup> Aronowitz, Alfred. "A Tribute to a Jazz Dues Player," *NY Post*. 13 Nov. 1961. Print.

<sup>95</sup> Ibid.

together but I'm sure he looked on me as being a veteran.” “Shining light would be a good description of Booker.”<sup>96</sup> The jazz landscape would also change. Bob Cranshaw remarked that his death, “It left an opening. It left an opening for Freddie Hubbard.”<sup>97</sup>

On his album *Out Front* Nat Hentoff included an epilogue after Little had passed. I have chosen to include it, in full, here:

Before the end of the year in which this album was made, Booker Little died. And a little more than three years afterwards, word came from Europe of Eric Dolphy's death. From each, there was so much more to be heard; and there is no doubt in most musicians' minds that each would continued to enlarge and deepen the jazz language. Little and Dolphy already had become such quickeningly distinctive figures, as this album underlines, that the music here arches over transient fashion and retains its powerful immediacy of imagination.

Booker was one of the most lucid musicians I have met, as a person and in his work. He knew what he wanted and had the patience to get there. During these sessions, he was already ill—none of us knew how ill. Yet he did not spare himself in the studio or in the editing sessions. He was interested in every detail; and in his quiet but authoritative way, he made sure that everything in the music cohered as he had imagined it. Of all the Candid sets, this is one of the two or three I am most proud to have been associated with because I so respected and was so very fond of Booker.

His trumpet playing does indeed speak for itself, but I want to underscore the remarkably reflective, though dramatic, lyrical thrust of Booker's writing. Had he lived long enough to develop a body of work, he would have unquestionably have been regarded as among the most durably original of jazz composers.<sup>98</sup>

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<sup>96</sup> Rollins, S (2016, October 6) Personal Interview.

<sup>97</sup> Cranshaw, B (2015, April 10) Personal Interview.

<sup>98</sup> Hentoff, Nat. Liner Notes. *Out Front*. LP. Candid, 1961.

## **PART V: Interviews**

### **CHAPTER 8: Sonny Rollins**

#### **Phone Interview**

**(6 Oct. 2016)**

Walter “Sonny” Rollins is a tenor saxophonist who is known both for his improvisations as well as his compositions. Composing such jazz standards as “St. Thomas,” “Oleo,” “Doxy” Rollins has had a lasting impact on present and future jazz musicians. Prior to Booker Little’s first recording date with Max Roach Little had held practice sessions frequently with Rollins in the basement of the YMCA in Chicago, IL. It was previously held that Rollins had introduced Little to Roach, however this has been proven false.

LaGamma: Thank you again for being able to talk about Booker Little. I think Terri might have told you I'm doing a thesis about him for my graduate degree. I thought you might be a great person to reach out to.

Rollins: Right, Right. Yeah, Yeah. Yeah I remember Booker.

LaGamma: I just have a few questions. If there is anything else you would love to share with me that would be a huge help. So I guess I'll just start with, how did you come to meet Booker Little?

Rollins: Well, I met Booker, I was in Chicago and we used to practice. I used to rehearse with him a couple of times and, let's see, I don't remember exactly the year but I would imagine it was around 1956. Would that fit in?

LaGamma: Well I guess my next question, I've seen in a lot of articles that you and Booker may have lived together, it's been mentioned that you may have lived at the Y together. Did you and Booker live together or did you just practice together?

Rollins: Yeah we practiced together at the Y. I was living at the Y and Booker used to come by there and we used to practice in the basement of the Y. And him and a couple of other musicians, a bass player, it's amazing how my mind is beginning to not remember. I remember a bass player, I don't remember who else. But I'm sure there must have been another--I'm sure there must have been a drummer or somebody else. But anyways so I was staying there for rehabilitation myself so I was living at the Y trying to re-enter society as we speak and Booker and I used to practice getting back to practicing, you know, all the time and Booker used to come by and rehearse in the basement of the Y there. 35th street I believe in Chicago.

LaGamma: Thank you so much for telling me that. I've also seen, and obviously with Booker passing so early there is not a lot of information left but I've seen that he says that you helped him to develop his sound by practicing a certain way. Do you remember any conversations you might have had with him about practicing or who he should be listening to or that sort of thing?

Rollins: Um, no I think things like who we should be listening to--I'm not sure that's pretty...



LaGamma: Pretty specific?

Rollins: But I would assume that we talked about things like that but, you know, I didn't, I didn't, uh, this is hard, I didn't tell anybody, Booker, what to do or how you do this. I'm sure we agreed on who was worth listening to and who was not worth listening to. And that's why we were compatible. But I don't want to put myself in any position of having any influence on what he was playing and all this stuff. That I don't know.

LaGamma: OK, thank you I appreciate it. I spent so much time listening to Booker I was wondering what was his temperament like off stage. I've heard that he was very serious about practicing but I don't know much about him as a person. Is there anything you could share about how he was outside of the stage?

Rollins: Well I can't say too much. I don't know, I should put it that way. As far as I could say, now, thinking back. He was a contentious, young man. Of course he's involved with music so he's serious, good person, good person, and contentious, serious about his playing and lets se, you I didn't really, we didn't really hang out too much on a social level. Our contact was with music. So I would say he was a, as far as I could say, he was stellar guy because those values are what I consider to be important in life, and that was who he was. Personal life, I, well we did, we did, we did share a girlfriend. This might be a bombshell, but I don't think she was at the same time. I shouldn't say we shared her but we both knew a woman that we had some relationship with.

LaGamma: So you knew him mostly as a music contact?

Rollins: Oh definitely. Definitely. And I think this happened late on. Didn't he work with Max Roach?

LaGamma: Yes. You're reading my mind that was my next question.

Rollins: (Chuckle)

LaGamma: How, you know, I've seen, I interviewed Bob Cranshaw 2 years ago, because he's on Booker's first recording, so we talked about Max Roach I was just going to ask how did Booker meet Max? Did you introduce him to Max Roach or do you remember?

Rollins: No. No, No I didn't introduce him and I didn't know that Bob Cranshaw--- was Bob Cranshaw playing with Max Roach?

LaGamma: Yeah the first, Booker's first album its referred to as *On the Chicago Scene* or just Max Roach + 4, his first album Bob Cranshaw is on bass.

Rollins: Oh wow, that great.

LaGamma: So we talked about, because he was from Evanston and just living in Chicago. So you didn't introduce him to Max?

Rollins: No.

LaGamma: I see in a lot of different areas, there's a lot of things about his life at this point that are vague and I just wanted to kind of get the record straight to what is actually occurring.

Rollins: No, No, No, I know. No I didn't know about his first record so that was a revelation to me. Bob and I played together a long time. But I didn't know that Bob---Bob Cranshaw is the only musician that I know that has probably played with every living musician.

LaGamma: I would have to agree with that.

Rollins: Yeah, Um. But this thing with the woman. This happened after he---we weren't involved with the same woman at the same time. So I might have given a wrong impression. But I didn't know that incident. I knew that she was involved with Booker sometime so it sounded a little more risqué than it was.

LaGamma: Yeah, I understand what you're saying. And feel free to share as much as you can. I was--He composes a lot later on, I transcribed a lot of his solos from the first album but don't notice a lot of his compositions. Was he, do you remember if he was working

on any compositions like earlier on? He would have been about 19 or 20 so do you know if he was composing then?

Rollins: Um, let's see. Now what age would he have been when he...

LaGamma: So he would be about 19. This would be his sophomore year at Chicago Conservatory. That's when starts practicing, um, with you at the Y.

Rollins: OK so he was around 19, around then. You know---no I'm sorry go ahead.

LaGamma: Did you know he was working anything? If he was showing it to you? Or if he was mostly practicing his instrument and not necessarily his compositions?

Rollins: I, boy that's a hard one, I can't. I don't remember any particular compositions that he had brought into rehearsals.

LaGamma: OK, and in terms of your interaction with him practicing. Was there anything that you were working on? Obviously you were drawn to his playing to some degree so was there anything that you two had been working on or were you just getting together and rehearsing with another group and just kind of sessioning?

Rollins: Boy that's hard to say, hard to remember I'll put it that way.

LaGamma: If they're too specific you can just tell me and we don't have to...

Rollins: You know it was just that there was a musical, well I don't want to say style but I guess you say, style that was prevalent at that time, You know I mean there's all these great guys that are playing, Fats Navarro, and uh I guess Kenny Dorham and some other guys I'm probably not remembering but probably great innovators at that time so Booker was, certainly had a great presence about his playing and a great sound on his horn and a great style you know although it was defined in any particular way. I think he was defining his style at that time but it was certainly evident to me that he had all the chops and everything you know to qualify as being a member of the group.

LaGamma: When, later on when, Booker moved to New York did you happen to work together when he was in New York?

Rollins: No.

LaGamma: No? So most of your time that you knew him was in Chicago?

Rollins: Oh, yeah. Definitely in Chicago. I think i might have seen him a couple of--- when he was in New York was that when he was with Max Roach?

LaGamma: He's with Max for I believe it's 1958-1959. Then around 1960 he's still, he starts doing his own thing but he includes Max Roach so instead of being Max Roach + 4 it's Booker Little + Max Roach or something like that

Rollins: Right, right, right

LaGamma: So, but you didn't get a chance to work together when you were in New York?

Rollins: No but I guess if that was the time I probably saw him in New York. I must have, we must have come across each other. But as far as our playing together that was early on in Chicago.

LaGamma: And then when he left Chicago that's when you didn't work together as often?

Rollins: No I don't think we worked together at all. Any time I worked together when was he---well not worked but just practicing together.

LaGamma: Right just practicing together.

Rollins: Right we never had a group or anything.

LaGamma: And again thank you so much for doing this.

Rollins: You're welcome.

LaGamma: He dies so young and it leaves a whole. What affect do you think his death had on the jazz world at that time? What was it like hearing about his death at that time? Was there ---I guess what I'm trying to say was everyone feeling a certain way? Was there a feeling that there was a piece missing? Was he a very well known musician at the time?

Rollins: When did he actually die?

LaGamma: I believe it's 1962 when he passes.

Rollins: 1962.

LaGamma 1961, my apologies.

Rollins: Ok 1961. I'm just trying to think where I was. All this is very interesting because all of this is new to me as you're explaining it to me. Recounting those days. I think he was, far as the jazz community was concerned if I may speak for them, I think he was, he was just somebody that a lot of people had heard about and just you know you're writing about him now a lot of I would imagine a lot of people dot even know who Booker Little was. So I don't think he, unfortunately he didn't live long enough to make an impression

on everybody. Now I think as far as I know he definitely would have. I think he definitely would have because as I remember his playing, his sound and his style and everything it was very, it was very dynamic. He had a lot of stuff. He was a great musician and I think he would have had a great influence on everything had he---I think he just passed on so quickly before he was able to really make the impression he would've made.

LaGamma: I certainly feel the same way having spent so much time with his music.

Rollins: Yeah, wow that's great. I have to listen to it. I haven't listened to a lot of music. I hope your interest in him will bring him back. Some of the people can hear some of the stuff he was doing.

LaGamma: Yeah and the other part of the thesis is I'm transcribing a lot of his solos and I think that will bring people back into him. Just seeing what he was playing at such a young age and how inventive he was. I hope---I think you made a great point, a lot of people, while were talking about him, don't know who Booker Little is or was.

Rollins: Can I ask you a question?

LaGamma: Yes.



Sony: What do you think about his, I mean, is there anything you can enlighten me about where he was going up until his passing. Where was he going with his style? Was it completely unique or was it reminiscent of anyone?

LaGamma: Yeah, that's a great question. So when he first starts playing, especially just transcribing the way he's playing everything is very placed and he's coming out of this--- he's very technical and he's very proficient. What's funny is I start to transcribe him in his later stuff he starts to get a little tricky with the rhythm and he starts to displace a lot of things. With his writing, with his playing especially towards the end I think Eric Dolphy who played with later on had a huge effect on his writing and his playing and that's where he starts to go like you said starts to develop into something that would catch people.

Rollins: Aha. Wow. He had such a presence about him that I'm, sure he would be doing something because there was a presence about his playing, you know, and his persona and his playing was really unique and different and I know that he would've made an impression.

LaGamma: One final thing: is there anything you can remember just about any of the time that you spent with him about his interaction as people rehearsing together or himself as a musician. Or about the way he carried about himself or how he was a musician. You know just anything general you remember about Booker Little.

Rollins: Yeah, yeah. You know I wish I could remember more about, I really do, it would be very helpful. The only thing that I definitely know for certain is that I know he carried himself very---well I can't he even say that because he was just such a good guy. I guess I was a little more seasoned than he was so he was always respectful of me, you know. But what I noticed about him was he had great sound and a great potential and as far as I was concerned we were just equals playing together but I'm sure he looked on me as being a veteran of sorts. But other than that there's not much that I remember about him. You know he's just a bright light. He was a bright light and wish he had left more stuff but what he left I'm going to go back and listen to some of it myself because I sort of lost track of it myself in this period you say when he began to play with Eric, I'm not aware of that period in his playing.

LaGamma: Yeah, and maybe I'm biased but, I think it's all really great stuff.

Rollins: Right, right. No I know it is because you know he played with Max and Max is a guy---Max doesn't suffer fools easily. So Max wouldn't have him playing, wouldn't have him in that position playing with him unless he really had a great admiration or respect for him and of course when he was playing with me he was just rehearsing there was no professional things involved in our relationship. It was just practicing music together and as I saw he was a promising young player as a said. He was a light in the sense of his sound and everything was a brilliant and like that. I knew that certainly had a lot of great things in store for him in his professional career, without a doubt. But as I said that's about the only thing I remember really about him was in that early time.

LaGamma: This was a huge a help for me and I think it will be a great addition.

Rollins: Oh good, good. It was definitely a great---you know when I think of Booker's playing I think of, I see a light. You know his playing lit up. You know you hear somebody's playing and then you can see---and then a light shines. He definitely had that in his playing. And later on I'm sure he developed. I have to go back myself and listen again. Listen to some of that other stuff he was doing as you say.

**CHAPTER 9: Bob Cranshaw**  
**In person at his New York City Apartment**  
**(10 Apr. 2015)**

Bob Cranshaw was a jazz bassist specializing in both electric and upright bass. His career, which spanned almost six decades includes records with Sonny Rollins, Horace Silver, Coleman Hawkins, Ella Fitzgerald, Wayne Shorter, and a host of other notable artists. Cranshaw, a native of Illinois, moved to New York with his group MJT+3 in the 60's where he established a permanent residence until his death. He is the bassist on Booker Little's first record *Max Roach on the Chicago Scene*.

LaGamma: I saw that you played with a lot of Memphis guys.

Cranshaw: They all came. The whole Memphis, the movement came to New York.

Phineas didn't come and he was probably the master or one of the people you would look up to at the time as far as being---he came to New York a little before me. I got the chance to play with him, to work with him when I came to New York. That was one of the gigs I came to do was work with Phineas. But, you know, so very few people really got a chance to do anything with Booker other than the little time he spent with Max but he was an incredible player. He could play his behind off and very young. If he had lived probably would have hear less of the other, you know, trumpet players that came up.

Freddie Hubbard. He was way ahead of any of those guys as far as his playing ability. He was like, you know. But it was like it was over his life was over so quick that you really didn't get a chance to really you know him. He had just started when he came to New York. I guess. George Coleman came about the same time. I was going to come I was up for the job with Max at that time but Art Davis, they gave the chair to Art Davis which was good because I was in school at that time so I thought it was a great choice he was ahead of me too probably playing.

LaGamma: This was 1958, about? You were in school?

Cranshaw: Yeah. Yeah.

LaGamma: Yeah, you're absolutely right there's not a lot that people know about him and because he was just so young when he passed but the good thing is that he left a great deal of recordings. Obviously not as much as he would've done.

Cranshaw: How many recordings?

LaGamma: I think it's over 100 tracks. I believe. I have to check.

Cranshaw: I didn't think it was that much

LaGamma: He recorded with Max for a little while.

Cranshaw: Well he did what, one or two?

LaGamma: Two. I believe it's the album you're on, what's referred to as On the Chicago scene Or Max Roach + 4

Cranshaw: OK.

LaGamma: Deeds Not Words. I think his album after that is the Young Men from Memphis album so that's all those Memphis guys that you had mentioned he plays with: Coleman, Strozier, I think Harold Mabern is on that as well. He played with Dolphy a little bit as well.

Cranshaw: Yep.

LaGamma: He has a few albums with him but I don't know how many.

Coleman: Both of them were gone it seems like early.

LaGamma: Yeah.

Cranshaw: I mean they were just getting into their thing and boom they were gone.

LaGamma: Um, and then he also has a solo album as well. I have to really go through with a fine tooth comb and figure out exactly how many...

Cranshaw: Yeah, I don't think it was many though.

LaGamma: But, yeah I got the chance to transcribe everything from the first album that he plays which is just fantastic material.

Cranshaw: Yeah he was, I mean I wish more player--trumpet players but musicians generally would, you know, have a chance to hear him or his works. Most of the young guys like in school do they put you on to guys like Booker Little? Do they talk about it much?

LaGamma: I think when I was in undergrad Lee Morgan, you know, we heard a lot of Lee Morgan-born the same year as Booker Little and they only way I found Booker Little was through a podcast done by a head of Jazz Department in Atlanta who mentioned the name Booker Little and I heard some of his playing and I said, "how did I not know this guy?" and then a year or two later I'm here.

Cranshaw: Yeah, Yeah right.

LaGamma: Just uh, before you recorded, this is um this is the Max Roach +4 album, had you any interaction with Booker? Did you meet him on the recording date.

Cranshaw: No, I knew him before. You know before we did that date everybody was in Chicago and that whole group, I guess they came from Memphis to study in Chicago I guess it was probably a very smart move for most of the guys. New York was another scene so it, I'm sure, it got us all ready for what New York was, you know, offering because I guess he probably listened to Clifford, you know, our thing was Clifford Brown with max and Sonny and all of those guys came through Chicago so as younger players,

uh, although I think I was probably older than a couple of--I'm older than George Coleman, I was older than that whole group and yet IM 82 now. I think Mabern may be 79 and they were all, you know, 2 or 3 years but we were in the same place as far as our abilities rising but all of those groups came through so we got a chance to see Clifford Brown with Sonny, you know, and Max. So that was a great experience, of course, its fine to be the next group coming up were looking forward to but what we got a chance to hear at that time was really very pleasant and Booker and, again, George Coleman we were all together, you know, kind of growing...

LaGamma: Yeah

Cranshaw: But I thought that the Chicago scene was really a very smart choice, I don't know why other than to study the Big guys in Chicago with Booker and all of us were Johnny Griffin, a guy named Ira Sullivan who played trumpet, sax he played anything, anything he could grab he could play, you know.

LaGamma: Wow

Cranshaw: And these were the guys that we were up and coming we were the juniors that this was a group of guys that we came up under. Bobby Bryant, another trumpet player in Chicago was a great writer and so forth. We watched and studied with them. Ahmad Jamal was there, which was another name/person that we, that Booker and all of us, you know, these are people that we watch and that we grew from.



LaGamma: Great, it seems like a nice, rich culture of Jazz.

Cranshaw: Oh yeah the culture, you didn't go through as much shit. You didn't have to be, you know, in, we were just learning we were all in the learning process so great school it was a great place.

LaGamma: You were also at the Chicago Conservatory as well?

Cranshaw: I didn't go. I went to Northwestern. I lived in Evanston which is a suburb of Chicago. They were all in Chicago. They were living in Chicago, I lived in Evanston. It was a just a half an hour forty minute drive you know like--they would laugh at me because I was like this suburban kid.

LaGamma: Yeah, like me. I'm a suburban kid.

Cranshaw: You know we had---they kind of push us to the side cause like were privileged characters as far as you for a New Yorker, you know, you say, "Well I'm from so and so" you know so I went through the same thing.

LaGamma: Yeah, I say I'm from Westchester everyone says you're from upstate New York.

Cranshaw: So it's different, no different than what your friends say so.

LaGamma: Well that's very interesting I didn't know that/. What, I guess, when you met Little what was your first impression of him either as a musician or a person.

Cranshaw: What's fun? We were having fun. You know what I'm saying. We were learning, we knew we could play. We knew that we were on the heels of great players but we were just not ready we needed the camaraderie of the great players who were playing in Chicago, guys who were ahead of us so we looked up to the Johnny Griffin's and the Ahmad Jamal's and people out there would come to Chicago. These are the guys we knew they were there. They were all accepted so, Gene Hammonds and all these people so we got a chance to kind of rub toes with, you know, they were there for us and they were really very open and very open teachers that we would come and, you know, getting are shit together. Booker was, he was---I just feel Freddie Hubbard and most people they wouldn't have been able to touch him as far as was considered. As far as a player at that time. He was way ahead of the Freddie Hubbard's...

LaGamma: So was he very serious about his practicing and his...

Cranshaw: He was dedicated. But the guys generally from Memphis they were focused. I could really appreciate all the guys around but they were very nice. Nobody came with an attitude.

LaGamma: That's nice to hear.

Cranshaw: Being in Chicago was a lot of fun. So we got a chance to learn but we also got a chance to really grow and have some fun without being put down or being labeled in any way. The older guys nurtured us and helped us do what we needed to do and in Chicago was places we could go sit in and we had jam sessions and so forth. I was, Mabern and all of the guys, would make fun of me because at that time I had a family and I was in school but I was working on a garbage truck so I would come to Chicago to rehearse after being on the garbage truck so I probably had maggots in my thing. You know, we would---they would laugh at, you know. But it was the kind of thing that we were very open and very close and just had a good time. We didn't think about, I mean, the other things. I don't know money wise how the guys really survived but somehow maybe they stayed together but everybody was able to make like a decent living in, playing music and having a good time. In New York, when you come, it's a whole different vibe. When we decided to make the move. But when Max came through and he needed, you know, he was looking for a saxophonist and a trumpet and different guys Chicago was a good breeding ground for young talent without attitude. We didn't have the attitude. Maybe we kind of got it when we came here. But, you know, we didn't leave Chicago without an attitude. We just wanted to play so I guess it was good for a leader like Max and so forth to want to take us because we were bubbling to play. we just wanted to play. We didn't give a shit. It wasn't a money thing. Because we dint know about making big monies like the guys here. Who came here, once you came here at that time to play it was over. You had to be a lot more serious about what you were doing or your aims of doing. You played with different big bands we played with just different

situations so it was a great training ground for us. You know I went to Roosevelt University in Chicago the others went to, you know, but by not living in Chicago. See Mabern and them went to where they went. Frank Strozier and all of them I think they studied in other places but they lived in Chicago but they were closer some of those things than I was. I'm from a college town Northwesterner so I was like the privileged character as far as everybody else was considered because I...I didn't struggle I didn't come from a poverty situation at all. i was born in Evanston, I went to school I had a chance to go to North Western and different places so you know I wasn't the guy that come in with---that wasn't a thing. But the guys had a good time. o though George Coleman, thought Booker and everybody really enjoyed what they were doing in their time in Chicago and then max came through.

LaGamma: And how did that whole recording date get set up with Max?

Cranshaw: He set it up.

LaGamma: OK.

Cranshaw: You know he heard me. I guess he heard our group you know and we were the three that were chosen.

LaGamma: You were all playing together: George Coleman, Booker little...

Cranshaw: But we didn't. It was Ramsay right? Ramsay Lewis? Was he on the date? Who was on the date?

LaGamma: It was Eddie Baker on piano.

Cranshaw: Oh Eddie Baker. Now Eddie baker was one of the older guys now he was one of our, not only, so he was one of our teachers in a way because he was older in a way and he had already played. He was a mainstay in New York like when groups would come through if horn players came through Chicago it would probably be Eddie Baker or Wilbur ware. They were ahead of me. I didn't want to get near any of that. If Wilbur Ware needed a sub I was great, I was ok with that but I didn't want to accept anything over that because he was a master he was one of the masters so these were the guys that we were learning from and as they start to work more they would hire us and they would kind help place us in situations, so I don't know I'm not sure how Max...

LaGamma: I've been reading, it's been said that Little was living with Sonny at that time or at least rooming with Sonny and Sonny knew max and maybe introduced them that way.

Cranshaw: Yeah maybe so because I didn't really know Sonny. I had heard Sonny, you know, we would go hear Sonny Stitt and Gene Hammonds and all of these people we were around them and we were able to go to clubs and listen to Izra Crosby and Ahamad Jamal and all of these people were there but they were our masters. But we were learning

from so we would lay back unless we were asked, you listened. You know you didn't try to push. We didn't push any of those people. We were invited. So as they played and this was training ground. this was how we got into things, you know, but I didn't know Sonny at that time.

LaGamma: OK

Cranshaw: I only heard him. I heard him a lot but I never got a chance to meet Sonny I just knew but shit I couldn't play like, what the fuck...he wouldn't want to hear me because....

LaGamma: If you can recall that's fantastic. If not that's ok. I just have a few questions about the recordings themselves. DO you know was responsible for the arrangement of the intro of "Stella by Starlight." I believe you're bowing in that in the beginning...

Cranshaw: Oh I don't---

LaGamma: OK it's just so different from the rest of album and I've always wondered you know did Booker have an idea. Did Eddie Baker have an idea...

Cranshaw: Well I probably grabbed the bow because again now I'm more classically trained. I more into schooling. I probably the bow I wouldn't grab the bow today.

LaGammaL: Was that a German Bow?

Cranshaw: Yeah...The German bow but was during our study time so if there something playing that was slow then bow would be added for that kind of situation so it probably comes from the schooling at that time was you know probably more generally from situation but we were all in the same place. It was school. And Eddie Baker was the only to me who a seasoned player. We were all great players but he was as seasoned player so we kind of follow, we followed more where he went, see what he did because he had already played...We were just getting into to...

LaGamma: There's two original tunes, one by, well two originals tunes by members of the group. George Coleman wrote "Shirley" and Eddie Baker wrote "Memo to Maurice." Do you know if those had been written for that date or did you play them prior?

Cranshaw: No.

LaGamma: So the first time was on that date?

Cranshaw: Yeah on that date?

LaGamma: I'm looking at Little's solo over Shirley and kind of analyzing...

Cranshaw: I have to get some that stuff because I haven't heard. I don't know if I ever heard that record. But most of the things I'm on I've never heard...

LaGamma: Which is a lot.

Cranshaw: I don't know why. Well I do know why, because I don't want to hear me

LaGamma: I understand. I think it was a little harder to get your hand on things after it was recorded. Now it's instant.

Cranshaw: You were just glad you recorded. You remember being and you remember the feeling being there. You know, shit. Max roach, shit. Well that was, it was a privilege. You know would have done the date for nothing just but be there to just be in the presence of what he brought in the table for us because it was what we were going to have to face when we came here. So we had an opportunity to play with Sonny Rollins but you know, Clifford Brown. With these people experience by being with Max and so forth. All of these things reliving some of the things that we assumed we would be dealing with once we arrive in New York.

LaGamma: And you said by that time you didn't know Sonny Rollins that well?

Cranshaw: I didn't know Sonny Rollins no. I was shy so I would never go up to him. Bass players that play with group... I was a bassist I would introduce myself to him and so



forth and just kind want to get that vibe. Want to hang with him but Sonny, you know, Clifford and people you just, we just sat in the background because they were super stars. So we didn't, you didn't want to disturb the, you know. I guess when kids come up to me, "Hey Mr. Cranshaw" and you kind of there hands are timid because they figure their bothering me so I understand, you know, what happened. I played at Fat Cat Wednesday and all of the young players, and I know the feeling, their coming up and it's like they want to meet me and the want to be around but they don't want to disturb so you're timid to come and I usually come to them and give them a hug because I know what my feeling was meeting people like that was, you know, "I don't want to disturb you" Bass players I wanted to see their hands and talk about things that I was going through and so forth and it was nice but that group so I'm sure that George Coleman and Booker had the same the thing. You know you backed off. But I guess Max heard him or Sonny you know I never knew that story.

LaGamma: You spent a lot of time of Booker outside of playing like going to see music around Chicago?

Cranshaw: No just mainly playing with Booker. Harold Mabern and all those guys because they lived in Chicago see I didn't live there. Again, this is a kid from the rich part you know saying I was saying, all though they never put me down, I was the suburban kid.

LaGamma: Later on you worked with Lee Morgan and Freddie Hubbard. Did they ever talk about Booker Little's playing or compositions?

Cranshaw: Again we kind of all knew each other cause we were the future so we all had an idea, this guy here, you know we were all it was just a friendly situation. Now we all Booker and George maybe came first because they were with Max. I was again on the list with that group but I was still in school and I had a family. You know already had kids so my situation was wasn't ready for New York. I had to really wait. They were all single, you know. But they were ready as soon as they got a call. I had to give some thought leaving my family and what was happening but Booker and George came first with Max then we followed with Frank Strozier, Harold Mabern but we came with a group called MJT +3 and that was our....Yeah so again we all came so I mean but we knew what was happening from George and cause they were already into it so we knew then that were not that far behind but they were the leaders of our group of guys and never knew...Yeah so again we all came so I mean but we knew what was happening from George and cause they were already into it so we knew that we were not that far behind but they were the leaders of our group of guys and never knew I've never asked or any of the guys why they came to Chicago what brought them to Chicago to migrate there and then come to New York but we were all young and were all having a god time it was all nice maybe they figured that the living was definitely much cleaner, much healthier, colder.

LaGamma: Much colder.

Cranshaw: You know they walked into a whole different situation but we just had a good time and in Chicago we just like to play we had a lot of places to play. (PHONE CALL)  
That's my son. There he is up there on that picture. He can play his ass off. He's a good player, shit. He took my shit and ran with it.

LaGamma: There any places that come to mind where the younger guys really got a shot to you know or the older guys were their clubs to play...

Cranshaw: There were after hour's places I don't really remember all of the places because again by me being a bass player it was a lot easier probably for me because I played with the trio and we were the best place like we worked opposite Oscar Peterson trio at the London house and places like that. So the other guys didn't have a chance to do that. I was working 7 days a week. I was working 7 days here. The cloister was another place. The guys that started to play at the club you had to know or hang out at this this place called the Cloister. Ramsay Lewis trio played maybe 2 nights a week. I played with Benny Higgins trio, Walter Perkins and we would play two nights here 3 nights here to we had it was a different thing and Harold Mabern was really not into group as a piano player yet he wasn't, you know, into the trio thing cause we had the clubs in Chicago on the Southside and so Ahmad Jamal and people like that. But there places for us to go and listen after they play we would have a session. When Ahmad Jamal closes a club, when the clubs close we would play an afterhours thing so guys would come and all of those clubs we were not making a lot of money. I was doing OK because I and working at the London house was the top steak house in Chicago and we would play. Oscar Peterson trio

would play a set, you know, and hurt our feelings and then we would go on and play a short set and then the main thing would come back on so it was that kind of thing and people didn't really again, we had schools, Roosevelt University and a different University we could all go play. But we all knew each other there were jobs that we played with different bands like outside of Chicago and the suburbs so we had a chance all of these things were a nice breeding ground for us. We played with Big bands. We had a chance we just played we had a chance to do a lot of things and the older guys were proud to see the young guys coming up and so wholesome, you know, we were not into a lot of drugs. We were, you know, we were schooled we were honed real well. They really helped us. The Sonny Stitts the Gene Hammonds and all of those people and the grew they were with Junior Mace and all of them they just helped groom us and they wanted us to be the best and they wanted to be proud of us as we were proud of them so New York is different cause its more dog eat dog thing but people are moving here. Chicago it stations so it wasn't the same kind of movement and it probably helped us in a lot of ways that I think other guys coming to New York didn't have a chance. Philadelphia. And we knew guys that came from different places and by all of the groups coming through Chicago we all knew each other I mean a could go when Miles came through with Trane or Paul chambers and so forth. I knew Paul Chambers and we had a chance to sit and talk. I need I knew everything that they played. I would tell Paul Chamber you get drunk one more time I'm gonna take your kid. I knew everything they played I listened to it, you know what I'm saying. So I knew the whole book. I knew the whole book of everybody that came through so you kind of waiting for the bass player, you know let him drop out. This gig is gone! That was kind of our attitudes without smart about it. We heard all of

the groups everybody came through Chicago to play all of the best guys and we got a chance to hear.

LaGamma: It sounds like a great place.

Cranshaw: It was a great spot and it was a great time cause we had all of the Sonny Rollins and all of those people were young upcoming people so we got a chance to kind of bump arms so you know we were able to sit and watch them and enjoy playing for us they knew we were checking their shit out and it gave them more encouragement to be able to play. All of the musicians, Jimmy Cobb used to tell me he enjoyed coming to Chicago. They enjoyed because they were treated well. They had nice places to eat. They had, it was just open, it was just. Chicago was country it wasn't the kind of sophisticated situation like being in New York. It's kind of Country town. Its blues, muddy waters. You know all of that was there and all of us were together in whatever. I was just telling Harold Mabern, James Brown I did a recording with James Brown so I'm on the date it was a lot of stuff was written, you know and I think it was some horns so I think the contractors introducing James Brown to all of the people were there all of the musician so he got to me and said "so the Bass player is Bob Cranshaw" so James Brown looked at me and said "no that ain't Bob Cranshaw". I used to be heavier and I guess he saw me I don't know where, you know, so he said, "No that's not Bob Cranshaw" so I said "I'm Bob Cranshaw." Cause shit I couldn't convince him that I was Bob Cranshaw so I just told him I'm his son so all of these people came through and we got a chance to sit and listen and kind of have fun, enjoy what they were enjoying, you know.

LaGamma: Just two more: was Little composing at this time did you get a chance to play any of his compositions?

Cranshaw: Yeah but I don't remember any of...He was ahead of his time I mean he was that I knew. He was way ahead of me musically. Period. I mean he may have been ahead of all of us. He may have been ahead of George Coleman, you know. George got his thing later years he started to kind of gain but I was how proud we were when they went with Max cause that was kind of our group so someone taken from my group meant that we were not far behind. It gave us some clout. It made the whole feel good you know like a basketball team, you took one of the players and now we all play together so that means that I can't be far behind you know hoping that I'm not far behind and so it was nice when they went with Max and when Max asked me it was really an honor when he asked me to play , you know, but it was the same when Sonny Rollins, you know asked me to play I mean I didn't know what to say I didn't know whether I was ready I mean Sonny was coming, Walter Perkins who was a drummer that brought Frank Strozier and Harold Mabern we had this group called MJT +3. Now Walter was better known than I. I was kind of the guy, Walter and I hung together he was known Walter was a drummer. He and Art Blakey could swing harder than any drummers I heard in life. I mean you talk about a groove, Walter Perkins if you think some of the stuff you hear...Walter Perkins could walk into a club as a drummer and the two of us we joined each other when we were in the army together we met.

LaGamma: Was he also from Chicago, Walter Perkins?

Cranshaw: Yeah, he helped kind of put all of the connection together. Walter was from Chicago and I met Walter in the army. We both, he played drums for his company and I played drums for my company.

LaGamma: I didn't know you played drums.

Cranshaw: Yeah well I started out I was drummer but I dint want to play Jazz. I wanted to be a classical percussionist.

LaGamma: That's a big thing to take on.

Cranshaw: See that's highbrow compared, you know, but again I just didn't, my father was a drummer. He was an electrical engineer but when he came up he came to Chicago from Kansas City playing drums and so forth so I didn't want to compete. I was a drummer but I didn't want to play jazz because I didn't want to compete with my father. I had a brother you was an incredible piano player, jazz. He could play his ass off but he was strung out on drugs. I had a brother, an adopted brother who was adopted when he was, you know, Jewish. He played vibes but he older so now I got two older brothers who were playing Jazz but I didn't really want to play jazz. So in order to be able to play I wanted to play with the family so that meant I had to play something else so I switched from playing drums and started playing bass because I just wanted to play something I

didn't give a shit what it was, you know., Just give me something. So I mean that was kind of the beginning of all of this but Walter played...Walter and I were just like that. I mean Walter and I came just like that. Walter could swing his ass off. We had a trio a together and worked in the best spots in Chicago that really paid money so I was really busy. So Walter and I would play at club and we would maybe finish playing at 12 and we would go to the south side and walk into the club and they knew when we walked in that we were going to play and Walter just had a name, just had a groove, a pocket that was incredible so we would walk in the door and people would start to buzz cause they knew we were gonna' get get up and play and whoever was there we would play 2 tunes and tear it up. Have the people screaming. Then we would leave and go to another club and people would buzz. They knew we were going to play. we would sit in two tunes and tear that up and just leave we just had that name that's what we would do so when we got ready to New York I probably wouldn't have come if it had not been for the MJT +3. We came with the group and that was a hell of an experience or a different experience because guys who were here already knew of the group and kind of knew us but they didn't want to accept it. It was like, you know, I would see musicians here and we would be playing. We opened up at the Five Spot after Ornette Coleman played there. And guys would sit there and what we were playing was kind of nothing but they knew we had a good group. We were tight. It looked like people didn't want us to be here so that was my thing so I said, "Ok you don't want me but I'm gonna stay. Someone's going to have to move over." The best bass player in New York can only be in one place at a time so that was an attitude and we stayed but that was how it happened that was how the whole group of us we all came. George and Booker were first and they opened the way for us,



you know. I don't know how Max chose me to play that gig. I don't know whether Eddie Baker said cause I assume that they would have gotten a Victor Sproles who was another bass player who was already up there with the big boys or Wilbur Ware. I just never figured I would be in that group until they all moved away then I would just kind of fill their spots. Because when a guy called me I would say, "Did you call Wilbur Ware first?" Cause these are the guys that knew their shit I mean why take some kid who won't know, you know, where you can have these great guys. SO that was my attitude I didn't want to step in some shit. I wanted to wait my turn. I wanted to make sure that I was ready and IM sure we all kind of had that feeling. But Chicago as like that. It gave us a chance to sit and kind of be discovered. We were all discovered I'll put it that way. A lot of guys were already here now we already knew a lot of guys were coming out of Philadelphia. Now Philadelphia was pushing guys but it was close to New York. So when Ira Sullivan and guys when some of ur superstars started to come here New York was Johnny Griffin and people like that. It was so comfortable. Ahmad Jamal. It was comfortable in Chicago for those guys so New York really wasn't a big deal to them they stayed in Chicago and they were worked. if they had something, a gig, coming here it was ok but they would play a gig here and then they would come back to Chicago. Guys from Philly all you had to do was drive through the tunnel and you're here and go home. I mean, you know and so forth. But we started to meet each other. We started to know each other the Gigi Gryce and the different people who were here working. I think all of the musicians were warmer. We were all warmer to each other.

LaGamma: In Chicago?

Cranshaw: In Chicago we all knew each other but guys were just warmer. Guys who came from Philadelphia and places...we were warmer, you know. When Wynton Kelly and Miles would come. Miles spent a lot of time in Chicago. Miles would come in every weekend to listen to Ahmad Jamal cause that's where he got his shit. The space. So he was there all the time so we all kind of got a chance. We knew we were learning watching him. If he's learning from him, shit I should be there too. SO it was these kind of attitudes that, you know, and that's what I think Booker and what they saw and what they felt with of movement of coming to Chicago no one would put anyone down. We were just all learning and we all had a good time trying to learn together and to learn from each other. It great. I'm open, you know. As a player Chicago was the whole scene greta for me and again I know with Booker and I know With George with every body everybody is humble and none of the guys had attitude. What we felt, I'm going to give to you when we the stage, you know. Bullshit.

LaGamma: And I guess to that end 3 years later, 1961 I believe I'm getting the year right, he unfortunately passes away. What affect do you think that had on the jazz scene but even more so much on the trumpet scene for jazz

Cranshaw: It left an opening, you know it left an opening. It left an opening for Freddie Hubbard because Freddie Hubbard, as far as I'm concerned if Freddie Hubbard and Booker are on the same stage Booker gonna' wipe his as s out. I mean Freddie wasn't

there he wasn't here Booker was at that time. Booker was far ahead as a young guy he was way ahead.

LaGamma: Yeah and there's a story it could be folk lore [phone rings]. There was story Freddie Hubbard came to New York and heard Booker Little played and he got so scared that he went back and practiced for another year.

Cranshaw: It's a true story.

LaGamma: It's a true story? That's good to know.

Cranshaw: Shit Booker was playing, you know. Booker was playing, let me see who also would have been on the scene I mean there were other players.

LaGamma: Lee Morgan was born the same year as Little and Hubbard. They were actually born the same year 1938 so I don't know if they ever---

Cranshaw; None of them played like that. None of them played the shit that, you know, they were all three different but they didn't play the shit Booker had his shit together. I mean he was to me far as a jazz player improvisation they were, they were miles behind. He was...

LaGamma: But at the same point he was personable and he was. Fantastic balance to have.

Cranshaw: The sad thing was everything was quick. Boom all of the sudden he was gone. You know, I mean that was now Freddie Hubbard was, Lee Morgan may have had a better chance of not being on the stand not trying to dish with shit that is played. On the stage with John Coltrane you know and what came out of the horn was just far ahead of everybody else.

LaGamma: And did he have a name on the scene. Did everyone know?

Cranshaw: Oh yeah everybody knew but his thing was over so quick you didn't get a chance to know. That was the sad thing. I can remember how many good years he had doing because that couldn't have been more than 3 or 4 at best.

LaGamma: 58-61 is his entire recording career.

Cranshaw: So nobody got a chance to really experience. That's the sad thing, you know. Very few remember him because no one ever really got a chance to see him or hear him. Where Lee Morgan and Freddie, all those guys, had a further, they had a longer span of living to do, you know.

LaGamma: More time to hear them.

Cranshaw: To hear them and to watch them grew. Booker didn't have, it was very short.

It just seemed like to me one or two years and all of the sudden he's gone.

LaGamma: Well thank you very much for sitting down with me and if anything else comes to mind or you just remember something feel free to call me.

Cranshaw: No that's about it. I didn't really get a chance to know that's what I'm saying. To me it was too short. It was just short. It was short. I've never seen. I've never worked with anybody where the span just [snap] and it was gone. I mean by the time he was getting into his shot it was over. So there's not that many musicians now that you can talk to that really knew him and none of the younger guys, you know, I don't know what George Coleman, again who was probably one of the closest, I mean I don't know, you know whether they cause they it would be nice talking to Harold Mabern and that group to find out what they did as kids.

LaGamma: Right.

Cranshaw: I mean what was the interplay I know that Phineas was one of the people that it was somebody else that they talk about before Phineas.

LaGamma: I'm drawing a blank too. I know there's another name...

Cranshaw: I heard them talk about historically that they all kind of came through but I would like to know, you know, how they were as young kids. Who did what? Who lived on the Southside? Who lived on the Northside? I mean all of these things take a part of in what, how they were raised and what kind of, you know, what we do. I was the kid from Evanston, you know. When people ask I say Chicago because Evanston you know where the fuck is that so we used to say because Chicago was our fame that was the name of fame for us like saying I'm from New York when that's a big deal so how these guys each one of us Harold Mabern came to me Frank Strozier how Frank Strozier did you all hang together did the families hang together did you go to the same church did you do all of these things nobody ever talk about. In the years that I've known George Coleman and all of them I just knew they were all from Memphis but I don't really know the connection.

LaGamma: I believe they all went to the same high school. Manassas High School. And I believe the program there and I could be wrong and the program was started 15 years prior by Jimmie Lunceford. But outside of that there's definitely musical families...

Cranshaw: And when they came to Chicago there was a guy, a high school where Dire?? High school where a lot of people came out of in Chicago. So there's a whole group, Johnny Griffin, all of these people had this tie to this one guy. See I never knew any of these experiences because you know it's like this rich kid from Evanston. I didn't have those same kind of ties with music. I was a privileged character, you know. As far as they were concerned because I'm from a wealthy community with an incredible High school,

with an incredible college so all of these things I miss that part of that thing. I just hear it coming from the guys who seem to, Walter Dier was his name - yeah something like that. And they all seemed, there was a connection for all of these great players coming out of there, you know, Sonny Rollins and all of the guys coming through. Sonny was a big influence cause he spent a lot time in Chicago and like I didn't really know. I would hear the tales he was staying I guess at the Y or some place where he was and I would hear George Coleman and all of the guys would go by and listen to him practice, you know. So by the time it hit the club, "I heard Sonny." They would know all of the shit he was playing So I would check him out. These were all of the things so the word would go around, "yeah sonny." So he was a big influence not in his playing and then guys listening and wanting to learn but these were things and the guys pass the stories and pass on and on and on. You know, it was incredible. But I started from a blues thing. In Evanston my thing, like I said, was listening to Muddy Waters. I lived next to, when I had kids, I lived next to a masonic temple and every Saturday they had dances Friday and Saturday night there. And it was Muddy Waters so I would be in my bed. My kids, I had my kids they'd be bouncing on my chest listening to these people play. I wasn't there but I could hear the music because it was coming through the walls, you know and so forth and just being able to enjoy it and so forth. So that a lot of my, you know, coming up. I was the guy, I was the insider outsider because of being again the suburban kid. I didn't get a chance to hang out as much at the clubs in Chicago cause I didn't live in Chicago So I didn't hang. I had to work and soon as I finished work [slaps hands], you know, I'm going back home.

LaGamma: There's still a strong blues community in Chicago?

Cranshaw: Oh shit yeah.

LaGamma: I went out Chicago last summer. I'm going back this summer, no winters for me. But I'll try to go check something out...

Cranshaw: Yeah there's still some blues spots

LaGamma: Chicago is beautiful. Especially, so you're north of Chicago?

Cranshaw; Yes North, And by being a college there's rich kids, their rich, you know, so I tell people I can the blues but I can't cry the blues and , you know, not that my family was really rich but we were well off. My mother was a teacher. My father an engineer, so, and they wanted education and they wanted us to finish college. They wanted to push.

Education as very important

LaGamma: That's something I noticed about the Chicago musicians was that a lot of the guys finished his schooling. Booker finished his schooling I'm pretty sure George Coleman finished his schooling. But New York like Miles Davis went to Julliard but he dropped off.



Cranshaw: Because when you get here to play you know more kids it's harder now that's why I talk to all of my students, Tony, "You get a masters.' That shit has changed. They don't have the playing that we have so you can enjoy what I did and how I do but you need also, so all of my students, Tony, I got and Seth, you get a masters. My son bitched about going to college He called and said, "I want to quit." I said, "I would like for you to get your degree because it's very important. But if you want to quit I want to let you know if you know if you quit and want to come to New York to play yow won't cause I'm gonna black ball you here. You won't get shit here if that's what you come here for. But you forget it. You can go to California or Chicago but Ill say that you won't work here. Anywhere."

LaGamma: Tough Love.

Cranshaw: He got that degree. He can read fly shit. You know. I mean the experiences I tell the experiences we were doing a record date together. We were doing a T.V. commercial together and he had two basses so both of them playing. We'd play the tune down and force other string players to play the thing down and the conductor says, you know, we have to do another take, you know, so...."Why we got to play it again." I say, "because I didn't play...." So again I let him know this is part of the scene but he can read. Go in your school and you get the Steely Dan live record. Steely Dan live that shit is incredible. Incredible. I mean his playing is incredible. He, He's taken what he learned from me and polished it off. So he's dignified. He polished my shit up. It's nice to see and it's nice to hear. That's what I'm doing with Seth and that's what I want to do with Tony.

Tony can swing. You think I got a pocket that kid as soon as I heard him I said, "Kiss my ass." He can play, Tony. I got to talk to him today because I want to encourage him because he starts to give up he starts to feel beaten. That kid can play his ass off. When I first heard him "I said damn" I stood there scratching my head and I said, "Oh shit..." I feel that Booker he passed and he gave Freddie a chance.

LaGamma: Thank you, again.

**Appendix I:**  
*A Collection of Transcribed  
Solos from 1958-1961*

## Appendix 1.1

## Shirley

0:33 - 2:05 *On the Chicago Scene*

Transcribed by Dylan LaGamma

Ab Abmaj7 E A7

5 Ab Bbm7 Eb7 Ab7 Gbmaj7 Ab+

9 Ab Abmaj7 E A7

13 Ab Bbm7 Eb7 Ab Eb+ Ab

17 Ebm7 Em7 Fm7 Bb7 Eb

21 Gb Gb7 E7 Eb7

25 Ab Abmaj7 E A7

29 Ab Bbm7 Eb7 Ab Eb+ Ab

3

## Chorus 2

2

Musical score for Chorus 2, measures 33 to 61. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked with a '2' above the first measure. The score consists of eight staves of music, each with a measure number and a key signature change indicated by a flat symbol. The notes are primarily eighth and sixteenth notes, with some triplets and rests. The key signature changes are: 33 (B-flat), 37 (E-flat), 41 (A-flat), 45 (B-flat), 49 (E-flat), 53 (A-flat), 57 (B-flat), and 61 (E-flat). The notes are: 33 (B-flat, E-flat, A-flat), 37 (B-flat, E-flat, A-flat), 41 (B-flat, E-flat, A-flat), 45 (B-flat, E-flat, A-flat), 49 (B-flat, E-flat, A-flat), 53 (B-flat, E-flat, A-flat), 57 (B-flat, E-flat, A-flat), and 61 (B-flat, E-flat, A-flat).

33  $A^b$   $A^{maj7}$  E  $A^7$

37  $A^b$   $B^bm7$   $E^b7$   $A^b7$   $G^bmaj7$   $A^b+$

41  $A^b$   $A^{maj7}$   $E^b$   $A^7$

45  $A^b$   $B^bm7$   $E^b7$   $A^b$   $E^b+$   $A^b$

49  $E^bm7$   $Em7$   $Fm7$   $B^b7$   $E^b$

53  $G^b$   $G^b7$   $E^7$   $E^b7$

57  $A^b$   $A^{maj7}$  E  $A^7$

61  $A^b$   $B^bm7$   $E^b7$   $A^b$   $E^b+$   $A^b$

## Chorus 3

3

65  $A^b$   $A^{maj7}$  E  $A^7$

69  $A^b$   $B^bm^7$   $E^b7$   $A^b7$   $G^bmaj7$   $A^b+$

73  $A^b$   $A^{maj7}$  E  $A^7$

77  $A^b$   $B^bm^7$   $E^b7$   $A^b$   $E^b+$   $A^b$

81  $E^bm^7$   $Em^7$   $Fm^7$   $B^b7$   $E^b$

85  $G^b$   $G^b7$   $E^7$   $E^b7$

89  $A^b$   $A^{maj7}$  E  $A^7$

93  $A^b$   $B^bm^7$   $E^b7$   $A^b$   $E^b+$   $A^b$

## Appendix 1.2

## Sporty

0:45-1:53 *On the Chicago Scene*

Transcribed by Dylan LaGamma

Musical score for "Sporty" (0:45-1:53 *On the Chicago Scene*), transcribed by Dylan LaGamma. The score is in 4/4 time, key of B-flat major (three flats), and consists of 32 measures. The notation includes various chords and melodic lines.

Chords and measures:

- Measures 1-4: D $\flat$ 6, B $\flat$ m7, G $\sharp$ 7, C $\sharp$ 7, F7
- Measures 5-8: B $\flat$ m7, E $\flat$ 7, Dmaj7, A $\flat$ 9, D $\flat$ 6
- Measures 9-12: D $\flat$ 6, B $\flat$ m7, G $\sharp$ 7, C $\sharp$ 7, F7
- Measures 13-16: B $\flat$ m7, E $\flat$ 7, Dmaj7, A $\flat$ 9, D $\flat$ 6
- Measures 17-20: F, F $\sharp$ , Gm7, C7, Cm7, F7, Fm7, B $\flat$ 7
- Measures 21-24: E $\flat$ 3, E $\circ$ , Fm7, B $\flat$ 7, B $\flat$ m7, E $\flat$ 7, E $\flat$ m7
- Measures 25-28: D $\flat$ 6, B $\flat$ m7, G $\sharp$ 7, C $\sharp$ 7, F7
- Measures 29-32: B $\flat$ m7, E $\flat$ 7, Dmaj7, A $\flat$ 9, D $\flat$ 6

2 *Chorus 2*

33  $D\flat^6$   $B\flat m^7$   $G\sharp^7$   $C\sharp^7$   $F^7$

37  $B\flat m^7$   $E\flat^7$   $D^{maj7}$   $A\flat^{+9}$   $D\flat^6$   $\text{‰}$

41  $D\flat^6$   $B\flat m^7$   $G\sharp^7$   $C\sharp^7$   $F^7$

45  $B\flat m^7$   $E\flat^7$   $D^{maj7}$   $A\flat^{+9}$   $D\flat^6$   $\text{‰}$

49  $F$   $F\sharp^{\circ}$   $Gm^7$   $C^7$   $Cm^7$   $F^7$   $Fm^7$   $B\flat^7$

53  $E\flat$   $E^{\circ}$   $Fm^7$   $B\flat^7$   $B\flat m^7$   $E\flat^7$   $E\flat m^7$

57  $D\flat^6$   $B\flat m^7$   $G\sharp^7$   $C\sharp^7$   $F^7$

61  $B\flat m^7$   $E\flat^7$   $D^{maj7}$   $A\flat^{+9}$   $D\flat^6$   $\text{‰}$  3



## Appendix 1.3

## Stella by Starlight

1:545-2:27 *On the Chicago Scene*

Transcribed by Dylan LaGamma

Chords and musical notation for 'Stella by Starlight':

- Staff 1: E<sup>#</sup>7, A7(b9), Cm7, F7
- Staff 2: 5 Fm7, Bb7, Ebmaj7, Ab7
- Staff 3: 9 Bbmaj7, E<sup>#</sup>7, A7(b9), Dm7, Bbm7, Eb7
- Staff 4: 13 Fmaj7, E<sup>#</sup>7, Ebmaj7(#11), D7(b9)
- Staff 5: 17 G7, Cm7
- Staff 6: 21 Ab7(#11), Bbmaj7
- Staff 7: 25 E<sup>#</sup>7, A7(b9), D<sup>#</sup>7, G7(b9)
- Staff 8: 29 Cm7, F7, Bbmaj7

## Appendix 1.4

## It's You or No One

1:53 - 3:09 *Deeds Not Words*

Transcribed by Dylan LaGamma

Musical score for "It's You or No One" by Deeds Not Words, measures 1-32. The score is written in 4/4 time with a key signature of one flat (Bb). The notation includes treble clef, key signature, and various chords and melodic lines.

Measures 1-4: Chords Gm7, C7, Fmaj7, Bb7, Am7, D7.

Measures 5-8: Chords Gm7, C7, Fmaj7.

Measures 9-12: Chords Bbm7, Eb7, Abmaj7, G+7 (triple).

Measures 13-16: Chords C/G, Dm7, G7, Gm7, C7.

Measures 17-20: Chords Gm7, C7, Fmaj7, Bb7, Am7, D7.

Measures 21-24: Chords Gm7, C7, Cm7, F7.

Measures 25-28: Chords Bm7(b5), Bbm7, Eb7, Am7, Dm7, Bbm7, Eb7.

Measures 29-32: Chords Gm7, C7, F#6 (triple), F#6.

2 *Chorus 2*

33 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

37 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Am<sup>7</sup>

41 Bbm<sup>7</sup> Eb<sup>7</sup> Abmaj<sup>7</sup> G<sup>7</sup>

45 C/G Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

49 Gm<sup>7</sup> C<sup>7</sup> F<sup>7</sup> Bb<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

53 Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>

57 Bbm<sup>7(b5)</sup> Bbm<sup>7</sup> Eb<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Bbm<sup>7</sup> Eb<sup>7</sup>

61 Gm<sup>7</sup> C<sup>7</sup> F<sup>6/9</sup>

65 Gm<sup>7</sup> C<sup>7</sup> F<sup>♯</sup>maj<sup>7</sup> B<sup>♭</sup><sup>7</sup> Am<sup>7</sup> D<sup>7</sup> <sup>3</sup>

69 Gm<sup>7</sup> C<sup>7</sup> F<sup>♯</sup>maj<sup>7</sup>

73 B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup><sup>7</sup> A<sup>♭</sup>maj<sup>7</sup> G<sup>+</sup><sup>7</sup> <sup>3</sup>

77 C/G Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>

81 Gm<sup>7</sup> C<sup>7</sup> F<sup>♯</sup>maj<sup>7</sup> B<sup>♭</sup><sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

85 Gm<sup>7</sup> C<sup>7</sup> Cm<sup>7</sup> <sup>3</sup> F<sup>7</sup>

89 Bm<sup>7</sup>(<sup>♭</sup>5) B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup><sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> B<sup>♭</sup>m<sup>7</sup> E<sup>♭</sup><sup>7</sup> <sup>3</sup>

93 Gm<sup>7</sup> C<sup>7</sup> F<sup>♯</sup><sub>9</sub>

## Appendix 1.5

## Filide

Trumpet in B $\flat$

The musical score for the Trumpet in B $\flat$  part of 'Filide' is written in 4/4 time. It consists of nine staves of music, each beginning with a measure number (5, 9, 11, 13, 15, 17, 21, 25). The key signature is one flat (B $\flat$ ). The melody features various rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' and a bracket). The score ends with a final measure on the ninth staff.

2

29

31

This musical score consists of two staves. The first staff, labeled with a measure number '2' and a measure number '29', contains measures 29 and 30. It begins with a treble clef and a key signature of one flat (B-flat). Measure 29 starts with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F), a half note (E), and a quarter note (D). Measure 30 contains a quarter note (C), a half note (B-flat), a quarter note (A), and a half note (G) with a slur over it. The second staff, labeled with a measure number '31', contains measure 31. It begins with a treble clef and a key signature of one flat (B-flat). Measure 31 starts with a triplet of eighth notes (B-flat, A, G) followed by a quarter note (F), a half note (E), and a quarter note (D). The staff ends with a double bar line.

## Appendix 1.6

## Larry Larue

Transcribed by Dylan LaGamma

Trumpet in B $\flat$

5

9

13

17

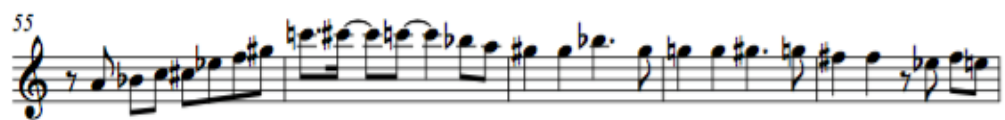
21

25

30

34

2





## **Appendix II**

*Analyzed solos by Booker Little  
& Clifford Brown (1954-1961)*

## Appendix 2.1

### Recurring Pattern (July '58, October '58, May '58)

*Minor Mode m. 18 July 1958*



*m. 46*



*Larry Larue m. 22 October 1958*



*m. 41*



*Shirley m. 80 June 1958*



Appendix 2.2

Memo to Maurice

Booker Little *On the Chicago Scene*

0:31-0:59

This musical score is for the piece "Memo to Maurice" by Booker Little, specifically the section from 0:31 to 0:59. It is written for a 12-piece jazz ensemble, with parts for 3 saxophones (Sax 1, 2, 3), 3 trumpets (Trp 1, 2, 3), 3 trombones (Tbn 1, 2, 3), and 3 double basses (Db 1, 2, 3). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and articulation marks. Chord symbols are provided for several measures, including Bb7, Eb7, Bb7, and G. There are also dynamic markings like "mf" and "f". The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 12. The notation is complex, with many beamed notes and intricate rhythmic patterns.

2

The musical score is written for four staves, each in a different clef (soprano, alto, tenor, and bass). The key signature has two flats (Bb and Eb). The score is divided into two systems by a double bar line. The first system begins with a 5-measure rest in the soprano staff, followed by a triplet of eighth notes. The second system continues the melody with various musical notations, including triplets, slurs, and accidentals. The score includes several annotations: *delayed A*, *int. G*, and *G*. The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible.

[illegible]

## Appendix 2.3

## Side by Side Comparison Minor Mode

Max Roach +4 Newport &amp; "The Stars of Jazz" T.V. Program 1958

Transcribed by Dylan LaGamma

The musical score is presented in two staves, labeled "Newport" and "Stars of Jazz". The key signature is E-flat major (three flats). The time signature is 4/4. The score is divided into measures 1-4, 5-8, 9-12, and 13-16. Chord changes are indicated above the staves: Ebm (measures 1-4), Abm (measures 5-8), Ebm (measures 9-12), and Ebm (measures 13-16). The "Stars of Jazz" staff includes a Bbmaj7 chord in measure 9 and a Bb7 chord in measure 10. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplets.

## Appendix 2.4

17  $A\flat m$



19  $E\flat m$



21  $B\flat maj7$   $B\flat 7$



25  $E\flat m$



27



## Appendix 2.5

### Booker Little solo over “Sporty”

## Sporty

*A = Double Neighbor*

*D = Dim. Scale*

*G = Developed Motive*

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and piano arrangement. The score is written in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The guitar part is shown on a single staff, and the piano part is shown on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and accidentals. Chord diagrams are provided for the guitar part, showing the fretting hand position and the notes being played. The chords are labeled with their names and symbols: D $\flat$ 6, B $\flat$ m7, G $\sharp$ 7, C $\sharp$ 7, F7, G, A, B $\flat$ m7, Eb7, Dmaj7, A $\flat$ +9, D $\flat$ 6, G2, and b9. The score is divided into measures, with measure numbers 1, 5, 9, and 13 indicated. The guitar part includes a solo section starting at measure 5, marked with a double slash (//). The piano part includes a section starting at measure 9, marked with a double slash (//). The score ends with a double bar line and a repeat sign.



2

17

F F#° Gm7 C7 Cm7 F7 Fm7 Bb7

G A A

G

3

3

21

Eb 3 E° Fm7 Bb7 Bbm7 Eb7 Ebm7

Eb E° Fm7 Bb7 Bbm7 Eb7 Ebm7

3

3

G

inverted G; same as pickup

G

25

Db6 Bbm7 G#7 C#7 F7

G

Db6 Bbm7 G#7 C#7 F7

G G

29

Bbm7 Eb7 Dmaj7 Ab+9 Db6

G2

Bbm7 Eb7 Dmaj7 Ab+9 Db6

3

A

**Appendix 2.5**  
Clifford Brown Solo over “Stompin’ at the Savoy”

**Stompin at the Savoy**  
*Clifford Brown Brown and Roach Inc.*

The musical score is written for a solo instrument, likely the trumpet, in the key of B-flat major (three flats) and 4/4 time. It consists of eight staves of music, each with a measure number at the beginning. The notes are primarily eighth and sixteenth notes, with some triplet markings. Chord symbols are placed above the staff at various points. Brackets labeled 'A' and 'G' indicate specific harmonic or melodic sections.

**Staff 1 (Measures 1-4):** Chords: D $\flat$ maj7, A $\flat$ 7, D $\flat$ maj7, G7( $\flat$ 5), Fm7, B $\flat$ 7. Measure 4 contains a triplet of eighth notes and a bracket labeled 'A'.

**Staff 2 (Measures 5-8):** Chords: E $\flat$ m7, A $\flat$ 7, D $\flat$ 6, E7, E $\flat$ m7, A $\flat$ 7. Measure 6 contains a triplet of eighth notes and a bracket labeled 'A'.

**Staff 3 (Measures 9-12):** Chords: D $\flat$ maj7, A $\flat$ 7, D $\flat$ maj7, Fm7, B $\flat$ 7. Measures 9 and 11 contain eighth-note triplets and brackets labeled 'G'.

**Staff 4 (Measures 13-16):** Chords: E $\flat$ m7, A $\flat$ 7, D $\flat$ . Measures 13 and 14 contain eighth-note triplets and brackets labeled 'G'.

**Staff 5 (Measures 17-20):** Chords: G $\flat$ 7, G7, G $\flat$ 7, B7, F $\sharp$ m7, B7. Measure 17 contains a triplet of eighth notes.

**Staff 6 (Measures 21-24):** Chords: E7, F7, E7, A7, A $\flat$ 7. Measures 22 and 23 contain eighth-note triplets and brackets labeled 'A'.

**Staff 7 (Measures 25-28):** Chords: D $\flat$ maj7, A $\flat$ 7, D $\flat$ maj7, Fm7, B $\flat$ 7. Measures 25, 27, and 28 contain eighth-note triplets and brackets labeled 'G'.

**Staff 8 (Measures 29-32):** Chords: E $\flat$ m7, A $\flat$ 7, D $\flat$ . Measure 29 contains a triplet of eighth notes.

Appendix 2.6

Sporty (M. 1-8)  
Booker Little *On the Chicago Scene*

41

Db6 Bbm7 G#m7 C#m7 F7 Bbm7 Eb7 Dmuj7 Ab+9 Db6

33

17

2

# Sporty (M. 9-16)

Booker Little *On the Chicago Scene*

66 82 90 97

D $\flat$ 6 Bbm $^7$  G $\sharp$ 7 C $\sharp$ 7 F $^7$  Bbm $^7$  Eb $^7$  Dm(b $^9$ ) Ab $^{+9}$  D $\flat$ 6 C $^7$

# Sporty (M. 17-24)

Booker Little *On the Chicago Scene*

3

4

**Sporty (M. 25-32)**  
*Booker Little On the Chicago Scene*

**Appendix III**

*Historical information on Vera Little from a  
questionnaire pertaining to the  
The Encyclopedia Yearbook of Jazz and articles from  
the publication Jet*

### Appendix 3.1

In a survey from 1960 the *Encyclopedia Yearbook of Jazz* Booker stated, “My sister is an established Opera singer. She is a mezzo-soprano and sings with London Opera Company. Her permanent residency is now in Copenhagen, Denmark. She attended Talladega College and won a Fullbright fellowship to Paris.” In 1958 she also became the first black person to sing for a pope. Her career, which lasted 5 decades ultimately ending with her death in 2012, is filled with several accolades and accomplishments but was also victim to a lack of acceptance from outside audiences. During her first performance of *Carmen*, of which she was the title role, she was booed and heckled with several people yelling “Little, go home!” Despite this road block her career flourished as she became, not only an extremely talented artist but, a social icon in both Europe and U.S. The irony of this section is that Booker Little's career only spans a fraction of hers and yet she is resigned a small blurb in the appendix



## Appendix 3.2

**German Music Students Boo Soprano Vera Little**

Mezzo soprano Vera Little was booed at her opera debut by West German music students in a demonstration aimed at the director of West Berlin's Municipal Opera, Carl Ebert. Miss Little, appearing in the title role of *Carmen*, was heckled with shouts of "Little, go home!" and "Ami (American) go home!" by students in the top balcony. The singer, who went to Europe four years ago after appearing with the New York Philharmonic and the Philadelphia Academy of Music, declared after the show: "I am not upset. The demonstration was not directed against me personally but against the production. There is a clique of from 20 to 30 teen-agers who regularly appear at premieres and demonstrate against anything new. We staged *Carmen* in modern dress and they objected to this."

*Miss Little*

*Jet*, Feb. 20, 1958

### Appendix 3.3

#### **Vera Little Sings 'Carmen' Lead In Berlin**

Vera Little, the first Negro to sing for a Pope (1958) and a native of Memphis, sang the lead role in Bizet's *Carmen* for the 31st time when she appeared at Christmas with the West Stodtische Opera Co. in Berlin. A Fulbright Fellow who went to Europe in 1954 to study at the Paris Conservatory, Miss Little has sung the roles of Ulrica in *The Masked Ball*, Azucena in *Il Trovatore* and Fenena in *Nabucca*, all Verdi classics.

*Jet*, Dec. 31, 1959

## Appendix 3.4

No. 99  
 For Release  
 After Friday,  
 August 19, 1960

46

**THE MUSEUM OF MODERN ART**  
 11 WEST 53 STREET, NEW YORK 19, N. Y.  
 TELEPHONE: CIRCLE 5-8900

**FINAL JAZZ IN THE GARDEN CONCERT  
 AT MUSEUM OF MODERN ART**

the Teddy Charles New Directions Quartet and guest stars Booker Ervin and Booker Little will play the final Jazz in the Garden concert at the Museum of Modern Art on Thursday, August 25, at 8:30 p.m. Among the most melodic and communicative of the avant-garde, the Quartet consists of Teddy Charles, vibraphone, Mal Waldron, piano, Addison Farmer, bass, and Eddy Shaughnessy, drums. They will be joined by Ervin, tenor sax, and Little, trumpet. The group will demonstrate the most recent trends in modern jazz through work by such composers as George Russell, Jimmy Giuffre, Ornette Coleman, and Quartet members Teddy Charles and Mal Waldron.

Metronome magazine has co-sponsored and produced the summer series of ten Thursday evening promenade concerts.

An alumnus of the swing era bands of Benny Goodman and Artie Shaw, Teddy Charles has since worked with Anita O'Day, Oscar Pettiford, Buddy DeFranco, Roy Eldridge and Slim Gaillard. He was born in Chicopee Falls, Mass., in 1928. He was a student of percussion at Juilliard in 1946, later studied with Hall Overton, and has written and recorded for the New Directions series.

Mal Waldron, born in 1926 in New York City, studied composition with Karol Rathaus and has written modern ballet scores for various dance groups. He has worked with Charlie Mingus, Lucky Millinder, and Allen Eager, spent several years as accompanist to Billie Holiday. Addison Farmer, a native of Council Bluffs, Iowa, has played and recorded with Charlie Parker, Miles Davis and many others. He studied at Juilliard and the Manhattan School of Music. Eddie Shaughnessy is a veteran of the George Shearing, Bobby Byrne and Charlie Ventura bands. He toured Europe with the Benny Goodman sextet in 1950, later joined Tommy Dorsey and Lucky Millinder.

After two years with Charlie Mingus' Jazz Workshop, Booker Ervin worked with the Roland Hanna Quartet, Paul Bley, Kenny Drew and others. He was born in Denison, Texas, in 1930, studied at the Berkley School of Music in Boston, and has played club dates throughout the United States. Booker Little, a member of the Max Roach group, attended the Chicago Conservatory as a trumpet major and piano minor. He is 22 years old.

Admission to the Museum of Modern Art is 95 cents. There is no additional charge for the jazz concert, which will be cancelled in case of rain. The Garden will be closed when filled to capacity.

\*\*\*\*\*

Further information available from Herbert Bronstein, Assistant Publicity Director, Museum of Modern Art, 11 West 53 Street, New York, N. Y. CI 5-8900.

*Museum of Modern Art, August 19, 1960*

**Appendix IV**

*A Collection of historical documents including  
Questionnaire from The Encyclopedia Yearbook of Jazz  
and Census data from 1940*

## Appendix 4.1

PLEASE RETURN THIS QUESTIONNAIRE PROMPTLY TO:

340 Riverside Dr.  
New York 25, N. Y.

WE ARE ANXIOUS TO RECEIVE THIS QUESTIONNAIRE BACK FROM YOU SO  
THAT WE CAN INCLUDE YOUR BIOGRAPHY IN THE NEXT "ENCYCLOPEDIA  
YEARBOOK OF JAZZ".

PROFESSIONAL NAME: LITTLE, Booker FULL LEGAL NAME: Booker T. Little, Jr.

PERMANENT ADDRESS: 448 3 Willoughby Ave (to Max Roach) TELEPHONE: UL-2-1090

WHAT IS YOUR MAIN INSTRUMENT? trumpet

WHAT OTHER INSTRUMENTS DO YOU PLAY?

EXACT BIRTHDATE: MONTH 7 DAY 2 YEAR 1938 WHERE BORN:

ANY PARENTS, BROTHERS, SISTERS OR OTHER RELATIVES MUSICALLY  
INCLINED? GIVE DETAILS. My sister (Vera Little) is an established  
Opera singer. She is a Mezzo Soprano and sings with the Lincoln  
Opera Company. Her permanent residence is now in Copiague, Denmark.  
She attended Balladega College and was a Fulbright Scholarship to Paris.

WHERE AND WHEN DID YOU FIRST STUDY MUSIC? WHAT INSTRUMENT FIRST?  
1/1/52 I first studied at ~~Manassas~~ Manassas High School in Manassas, Va.  
1/1/52 Later attended the Chicago Conservatory of Music for 3 years.  
My last year as a Trumpet Major at the Chicago Conservatory was 6/23/58.

HOW DID YOU GET INTO THE MUSIC BUSINESS?

During my secondary in Chicago I met Sonny Rollins who introduced me to  
Cliff Brown & Max Roach. I latter recorded with Max 1/23/58 and  
joined his group 6/24/58.

GIVE FULL DETAILS, WITH DATES, OF YOUR MOST IMPORTANT JOBS AS A  
SIDEMAN, LEADER OR SOLOIST.

So far myself jobs with Jazz groups have (1) 3rd floor  
Chicago Group called the M. J. T. + 3. And my present  
job with the Max Roach group. I have worked as a  
leader on Monday nights at Birdland.





## Appendix4.2

[illegible]

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**Discography**  
**Courtesy of Tom Lord and The Jazz Discography**

**[R4258] Max Roach**

**Max On The Chicago Scene : Max Roach Plus Four :** Booker Little (tp) George Coleman (ts) Eddie Baker (p) Bob Cranshaw (b) Max Roach (d)

**Chicago, IL, June 3, 1958**

16982	<u>Shirley (mono take)</u>	<u>EmArcy MG36132, EmArcy 814190-1, (Swd) EP1-6554, Merc MVS3-12</u>
JB323	<u>Shirley (stereo take)</u>	<u>EmArcy SR60128</u>
16983	<u>Memo: To Maurice (mono take)</u>	<u>EmArcy MG36132</u>
JB324	<u>Memo: To Maurice (stereo take)</u>	<u>EmArcy SR60128</u>
16984	<u>Stella by starlight</u>	<u>EmArcy MG36132</u>
16985	<u>Sporty</u>	<u>EmArcy MG36132, (Swd) EP1-6554, Merc MVS3-12</u>
16986	<u>My old flame (mono take) (gc out)</u>	<u>EmArcy MG36132</u>
JB327	<u>My old flame (stereo take) (gc out)</u>	<u>EmArcy SR60128</u>
JB328	<u>Stompin' at the Savoy (b) out)</u>	<u>EmArcy SR60128</u>
16987	<u>Stompin' at the Savoy (b) out)</u>	<u>EmArcy MG36132, Merc LPC-1-4B, LPC-2-5C, MVS3-12</u>

Note: "Stompin' at the Savoy" was assembled by splicing on an ending from a take other than the master. That edit is made in different places on the mono and stereo master tapes, so that the mono-LP edition has on brief passage (index 2 of mono outchorus) that differs from the stereo-LP edition.

All titles from EmArcy MG36132 also on Mercury

MG20559(mono), SR60128 (stereo), Trip TLP5594, EmArcy (Jap)195J-41.

All above titles also on Jazz Connections (Sp)JC1010 [CD] titled "Max Roach - Complete 1958-1959 'Plus Four' Sessions"; this is a 3 CD set.

All above titles also on Mosaic MD7-201 [CD].

**[R4259] Max Roach**

**Max Roach + 4 At Newport :** Booker Little (tp) Ray Draper (tu) George Coleman (ts) Art Davis (b) Max Roach (d)

**Newport Jazz Festival, Newport, R.I., July 6, 1958**

	<u>Spoken introduction by Max Roach</u>	<u>Mosaic MD7-201 [CD]</u>
17644	<u>Love for sale (*)</u>	<u>EmArcy MG36140, SR80010</u>
17645	<u>La villa</u>	<u>- - - , Verve 526373-2 [CD]</u>

17646	<u>A night in Tunisia</u>	-	-	, <u>Verve 526373-2 [CD]</u>
17647	<u>Deeds not words</u>	<u>Mercury (Jap) 195J-42, FDC (It) 1024</u>		
17648	<u>Minor mode</u>	<u>EmArcy MG36140, SR80010</u>		
17649	<u>Tune up (rd out)</u>	-	-	

Note: (\*) recorded at an unknown studio in the summer of 1958.  
 The Mercury Label Discography incorrectly shows "Deeds not words" as being unissued.  
 "La villa" as "Villa" on Mercury (Jap) 195J-42.  
FDC (It) 1024 titled "Newport Jazz 1958-59"; rest of LP by Miles Davis, Gerry Mulligan, Lee Konitz, Sonny Rollins, Chico Hamilton, Roy Eldridge/Coleman Hawkins.  
EmArcy MG36140(mono) = SR80010(stereo).  
 All titles from EmArcy MG36140 also on Mercury  
MG20524(mono), SR60201(stereo), Mercury (E)MMB12005, (F)180010, (Jap)SFX-10581, 195J-42, Philips (Jap)SM-7276, EmArcy (Jap)N-9-21.  
 All above titles also on Mosaic MD7-201 [CD], Jazz Connections (Sp)JC1010 [CD].

### [R4262] **Max Roach**

**Deeds, Not Words : Max Roach New Quintet : Booker Little (tp) George Coleman (ts) Ray Draper (tu) Art Davis (b) Max Roach (d)**

**New York, September 4, 1958**

<u>You stepped out of a dream (#)</u>	<u>Riv RLP12-280, Milestone M47061, OJC CD304-2</u>
<u>Filide</u>	- - -
<u>It's you or no one</u>	- - -
<u>Jodie's cha cha</u>	- - -
<u>(*,#,1)</u>	
<u>Deeds not words</u>	- - -
<u>Larry La Rue</u>	- - -
<u>(*,#)</u>	
<u>Conversation</u>	- - -
<u>(mr d-solo,#)</u>	
	<u>Musica Jazz (It) 2MJP1012</u>

Note: Milestone M47061 titled "Conversations"; see October 27, 1962 for rest of this 2LP set.  
 (\*) These two titles also on Riverside 45-417.  
 (#) These four titles also on Milestone M47016, (F)68.129, titled "The Big Beat".  
 (#) These four titles also on Milestone MCD47016-2 [CD] titled "The Big Beat"; rest of this 2 CD set by Art Blakey, Elvin Jones, Philly Joe Jones.  
 (1) This title also on Musica Jazz (It)MJCD1096 [CD].  
 All above titles also on Riverside RSLP1122, RS3018, (Eu)673004, (Jap)SMJ-

6194M, OJC 304 (all titled "Deeds, not words"), Milestone (F)68122, Jazzland JLP(S9)79 (both titled "Conversation"), Riverside (Jap)VICJ-23796 [CD], Jazz Connections (Sp)JC1010 [CD].

For a session listed as October 6, 1958 on Calliope CAL3013 see July 6, 1958.

### [L4868] Booker Little

**Booker Little 4 And Max Roach** : Booker Little (tp) George Coleman (ts) Tommy Flanagan (p) Art Davis (b) Max Roach (d)

**New York, October, 1958**

<u>Milestones</u>	<u>Un Artists UAL4034,</u>	<u>Blue Note</u>
	<u>CDP7-84457-2</u>	<u>[CD]</u>
<u>Sweet and lovely (gc out)</u>	-	-
<u>Rounder's mood</u>	-	-
<u>Dungeon waltz</u>	-	-
<u>Jewel's tempo</u>	-	-
<u>Moonlight becomes you (gc out)</u>	-	-

Note: United Artists UAL4034(mono) = United Artists UAS5034(stereo) = United Artists (Jap)SR-3038, LAX-3123, GXC-3137, LBJ-60059.  
 All above titles also on Blue Note (F)BNP25107 titled "Booker Little 4 And Max Roach".  
Blue Note CDP7-84457-2 [CD] = Blue Note (E)BNZ-280 [CD], both titled "Booker Little 4 & Max Roach"; see Young Men From Memphis for 2 more titles from these CD's.  
 All above titles also on Lonehill Jazz (Sp)LHJ10180 [CD] titled "Booker Little - Complete Recordings"; see August/September 1961 for rest of CD.  
 All above titles also on American Jazz Classics (Sp)99078 [CD] titled "Booker Little Quartet, Quintet, Sextet - Complete Recordings, Master Takes"; a 2 CD set.  
 All above titles also on Jazz Connections (Sp)JC1010 [CD].

For an album "Sounds of Inner City" as by Booker Little/Booker Ervin see under Teddy Charles, August 25, 1960 and The Soul of Jazz Percussion, spring 1960.  
 For a CD Jazz View 032 [CD] "Booker Little/Teddy Charles Group Live", see under Teddy Charles, August 25, 1960.  
 For an album "The Third World" as by Donald Byrd/Booker Little see under The Soul of Jazz Percussion, spring 1960.

### [R4263] Max Roach

**Sessions, Live** : same pers.

**KABC TV Show "Stars of Jazz", Hollywood, CA, October 6, 1958**

<u>Love for sale</u>	<u>Calliope CAL3013</u>
<u>Minor mode blues</u>	-
<u>The scene is clean</u>	-

Note: The above probably taped at an earlier date prior to the above broadcast date.  
 The rest of Calliope CAL3013 by Bud Shank, Mary Ann McCall, Josephine Premice.  
 All above titles also on Jazz Connections (Sp)JC1010 [CD].

### [R4264] Max Roach

**Award-winning Drummer :** Booker Little (tp) George Coleman (ts) Ray Draper (tu) Art Davis (b) Max Roach (d)

**New York, January 13 & 14, 1959**

<u>Tuba de nod (alt take-2)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Tuba de nod</u>	<u>Time T7003, T/70003, Victor (Jap)VICJ-61543 [CD]</u>
<u>Milano (alt take **)</u>	<u>Time T/70003</u>
<u>Milano (alt take-2)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Milano</u>	<u>Time T7003, T/70003, Victor (Jap)VICJ-61543 [CD]</u>
<u>Variations on the scene</u>	<u>Time T7003, T/70003, Realm (E)RM160, Victor (Jap)VICJ-61543 [CD]</u>
<u>Pies of Quincy (alt take-2)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Pies of Quincy</u>	<u>Time T7003, T/70003, Victor (Jap)VICJ-61543 [CD]</u>
<u>Old folks (alt take-7)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Old folks</u>	<u>Time T7003, T/70003, Victor (Jap)VICJ-61543 [CD]</u>
<u>Sadiga (alt take-2)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Sadiga (alt take)</u>	<u>Mainstream MDCD720 [CD]</u>
<u>Sadiga</u>	<u>Time T7003, T/70003, Victor (Jap)VICJ-61543 [CD]</u>
<u>Gandolfo's bounce (alt take-1)</u>	<u>Victor (Jap)VICJ-61543 [CD]</u>
<u>Gandolfo's bounce (alt take **)</u>	<u>Time T/70003</u>
<u>Gandolfo's bounce (alt take)</u>	<u>Mainstream MDCD720 [CD]</u>
<u>Gandolfo's bounce (*)</u>	<u>Time T7003, T/70003, Realm (E)RM160, Victor (Jap)VICJ-61543 [CD]</u>

Note: (\*\*) These two takes are spliced on to the end of the original master takes, without any indication.  
 Time T/70003 is a currently available LP masquerading as an original.  
Time T17003(mono) = ST17003(stereo).  
Mainstream MDCD720 [CD] titled "Highstream - The best of Mainstream Jazz"; rest of CD by others.  
 All titles from Time T7003 also on Bainbridge BT1042, BCD1042 [CD], Time 52087(mono), S/2087(stereo) all titled "Max Roach".  
 All titles from Time T7003 also on Time (Jap)ULS-1805, ULS-1756, 32JCT-108 [CD], CEJC-00072, CECC-00064 [CD], JICL-89295 [CD], Bainbridge LP8.  
 All titles from Time T7003 also on Jazz Hour JHR73589 [CD] titled "A Jazz Hour With Max Roach"; rest of CD by Sonny Clark, March 23, 1960.

All titles from Time T7003 also on Jazz Connections (Sp)JC1010 [CD]; CD lists recording date as November 4, 1958.

### **[R4265]\_Max Roach**

**The Many Sides of Max** : Booker Little (tp) Julian Priester (tb) George Coleman (ts) Art Davis (b) Max Roach (d,tymp)

**New York, January 22, 1959**

18128	<u>Lepa</u>	<u>Merc MG20911</u> , <u>Trip TLP5599</u>	
18129	<u>Connie's bounce</u>	-	-
18137	<u>Prelude (1)</u>	-	-
		<u>26373-2 [CD]</u>	, <u>Verve 5</u>
18138	<u>Bemsha swing</u>	-	-
		<u>814190-1</u>	, <u>EmArcy</u>
18139	<u>Tympanalli (2)</u>	-	-
18140	<u>There's no you (3)</u>	-	-
		<u>11037-2 [CD]</u>	, <u>Verve 5</u>
18141	<u>A little sweet</u>	-	-

Note: It is likely that some of this music was recorded at an early February session.

1) arranged by Bill Lee.

2) Max Roach (tympani) overdubbed. Overdub take 12 was used.

3) arranged by Booker Little.

Mercury MG20911(mono) = SR60911(stereo).

Verve 511037-2 [CD] titled "Gitanes Jazz 'Round midnight : Trumpet"; rest of CD by others.

All above titles also on Mercury (E)20029ML, (Jap)SM-7166, 195J-43.

All above titles also on Mosaic MD7-201 [CD], Jazz Connections (Sp)JC1010 [CD]

### **[Y868]\_Young Men From Memphis**

**Down Home Reunion** : Booker Little, Louis Smith (tp) Frank Strozier (as) George Coleman (ts) Phineas Newborn, Jr. (p) Calvin Newborn (g) Jamil Nasser (b) Charles Crosby (d)

**New York, January 30, 1959**

<u>Blue 'n' boogie (cn out,*)</u>	<u>United Artists UAL4029</u>
<u>Things ain't what they</u>	-
<u>used to be (*)</u>	-
<u>After hours (pn,cn,gj,cc</u>	-
<u>only)</u>	-
<u>Star eyes (fs,pn,gj,cc</u>	-
<u>only.#)</u>	-

Note: (\*) These 2 titles also on Blue Note CDP7-84457-2 [CD] titled "Booker Little 4 & Max Roach"; rest of CD by Booker Little; October, 1958.

All titles, except (#), also on Lonehill Jazz (Sp)LHJ10110 [CD] titled "Booker Little featuring Booker Ervin - New York Sessions"; rest of CD by Teddy Charles, The Soul of Jazz Percussion.

All above titles also on Fresh Sound (Sp)FSRCD1642 [CD] titled "Down Home Reunion".

All above titles also on United Artists (Jap)LAX-3130, Liberty (Jap)LBJ-60060, United Artists (Jap)TOCJ-9457 [CD].

### **[H4293]\_Bill Henderson**

Bill Henderson (vcl) acc by Booker Little (tp) Bernard McKinney (tb-1,euph-2) Yusef Lateef (ts) Wynton Kelly (p) Paul Chambers (b) Jimmy Cobb (d) Benny Golson (arr)

**Chicago, IL, October 27, 1959**

59-1310	<u>Moanin' (1)</u>	<u>Vee Jay VJLP1015</u> , <u>NVJ2-909 [CD]</u>	
59-1311	<u>Bad luck (1,2)</u>	-	- , <u>45-</u>
	<u>337</u>		
59-1312	<u>The song is you (1)</u>	-	-
59-1313	<u>This little girl of mine (1)</u>	-	-
	<u>You make me</u>		
59-1314	<u>feel so young (2)</u>	-	-
59-1315	<u>Without you</u>	-	

Note Vee Jay LP1015(mono) = LPS1015(stereo).

: All titles from Vee Jay LP1015 also on Vee Jay (Jap)UXP99, (Jap)ULS1658, (Jap)RJL6024, (Jap)RJL2668, (Jap)22YB2021, (Jap)32YD1021 [CD].

All above titles also on Koch Jazz KOC-CD8548 [CD].

### **[H1339] \_Slide Hampton**

**Horn Of Plenty : *Slide Hampton Octet* :** Freddie Hubbard, Booker Little, Burt Collins (tp) Slide Hampton (tb,tu) Bernard McKinney (tb,bar-hrn) George Coleman (ts) Jay Cameron (bar) George Tucker (b) Kenny Dennis (d)

**New York, late 1959**

<u>Althea</u>	<u>Strand SL(S)1006</u>
<u>Woody'n you</u>	-

Note: Both above titles also on Fresh Sound (Sp)FSRCD349 [CD] titled "Two Sides of Slide"; see flwg sessions to 1962 for rest of CD.

Both above titles also on Fresh Sound (Sp)FSRCD34 [CD], FSRCD206 [CD], both titled "Slide!".

Both above titles also on Phono Records (Sp)870244 [CD] titled "Slide Hampton Octet: Complete Studio Recordings"; a 2 CD set.

### **[H1340] \_Slide Hampton**

Charlie Persip (d) replaces Kenny Dennis

**New York, late 1959**

<u>Patricia</u>	<u>Strand SL(S)1006</u>
<u>Autumn leaves</u>	-

Note: Both above titles also on Fresh Sound (Sp)FSRCD349 [CD], Fresh Sound (Sp)FSRCD34 [CD], FSRCD206 [CD], Phono Records (Sp)870244 [CD].

### **[H1341] \_Slide Hampton**

Pete La Roca (d) replaces Charlie Persip

**New York, late 1959**

<u>Newport</u>	<u>Strand SL(S)1006</u>
<u>Jazz corner</u>	-

Sometimes I feel like a

motherless child

-

Go east, young man

-

Note: All above titles also on Fresh Sound (Sp)FSRCD349 [CD], Fresh Sound (Sp)FSRCD34 [CD], FSRCD206 [CD], Phono Records (Sp)870244 [CD].

**[S13250]\_Frank Strozier**

**Fantastic Frank Strozier** : **Booker Little (tp)** **Frank Strozier (as)** **Wynton Kelly**  
(p) **Paul Chambers** (b) **Jimmy Cobb** (d)

**New York, December 9, 1959**

		<u>Vee-Jay 45-</u>
60-1453	<u>W.K. blues</u>	<u>362, VJLP3005, (Jap)22YB-</u> <u>2009, Vee-Jay</u> <u>NVJ2-903 [CD], VJ-012</u> <u>[CD], (Jap)PVCP-8188 [CD],</u> <u>Affinity (E)CDAFF753 [CD]</u>
60-1454-4	<u>A starling's theme (alt)</u>	<u>Mosaic MD6-205 [CD]</u>
60-1454-6	<u>A starling's theme</u>	<u>Vee-Jay VJLP3005, (Jap)22YB-</u> <u>2009, Vee-Jay NVJ2-903</u> <u>[CD], VJ-012 [CD], (Jap)PVCP-</u> <u>8188 [CD], Affinity</u> <u>(E)CDAFF753 [CD]</u>
tk 15	<u>Runnin' [Run] (first</u> <u>version)</u>	<u>Vee Jay (Jap)NVJ2-903 [CD]</u>
tk 8	<u>Lucka duce (alt)</u>	<u>Mosaic MD6-205 [CD]</u>
tk 10	<u>Lucka duce</u>	<u>Vee-Jay (Jap)RJL-2640, Vee-</u> <u>Jay NVJ2-903 [CD],</u> <u>VJ-012 [CD], (Jap)FHCY-1001</u> <u>[CD], PVCP-8188 [CD]</u>
tk 5	<u>Tibbit</u>	<u>Vee-Jay RJL-6025, NVJ2-903</u> <u>[CD], VJ-012 [CD],</u> <u>(Jap)FHCY-1001 [CD], PVCP-</u> <u>8188 [CD]</u>
tk 1	<u>Just in time (fragment</u> <u>0:05) (p&amp;b only)</u>	<u>Vee-Jay (Jap)22YB-2009</u>
tk 2	<u>Just in time (8:47)</u>	-
tk 3	<u>Just in time (7:26) (*)</u>	<u>Vee-Jay (Jap)RJL-6025, Vee-</u> <u>Jay NVJ2-903 [CD],</u> <u>VJ-012 [CD], (Jap)PVCP-8188</u> <u>[CD], Affinity</u>

Note: The dates listed for this session and February 3, 1960 are from Vee-Jay NVJ2-903 [CD]; both sessions were previously listed in discographies as February 2, 1960.

Vee-Jay (Jap)RJL-6025 titled "Wynton Kelly - Kelly's memories"; rest of LP by others.

Vee-Jay (Jap)RJL-2640 titled "Alternate sessions at early 60's"; rest of this LP

by Lee Morgan, Wynton Kelly and Wayne Shorter.

Vee-Jay VJ-012 [CD] titled "Fantastic Frank Strozier"; see February 3, 1960 for rest of CD.

Vee-Jay NVJ2-903 [CD] titled "Fantastic Frank Strozier - plus"; see February 3, 1960 for rest of CD.

Vee-Jay (Jap)FHCY-1001 [CD] titled "Wynton Kelly - Alternate takes of Fantastic & the others"; see February 3, 1960 for rest of CD.

Affinity (E)CDAFF753 [CD] titled "Lookin' Ahead".

All titles from Vee-Jay VJLP3005 also on Vee-Jay 362, Atlantis ATS5, Vee-Jay (Jap)RJL-6025, Affinity (E)AFF49 (titled "Waltz of the demons"); see February 3, 1960 for further titles.

All titles, except (\*), also on Vee-Jay (Jap)FHCY-1020/1021 [CD]; see February 3, 1960 for rest of this 2 CD set.

All above titles also on Mosaic MD6-205 [CD].

## **[S13251] \_Frank Strozier**

same pers.

### **New York, February 3, 1960**

60-1455-3	<u>I don't know (9:15) (alt)</u> (*)	<u>Vee-Jay (Jap)FHCY-1001 [CD]</u>
60-1455-6	<u>I don't know (8:16)</u>	<u>Vee-Jay VJLP3005</u> , <u>(Jap)22YB-2009 [CD]</u> , <u>Vee-Jay NVJ2-903 [CD]</u> , <u>VJ-012 [CD]</u> , <u>Affinity (E)CDAFF753 [CD]</u>
60-1456-1	<u>Waltz of the demons (6:31) (alt)</u>	<u>Vee-Jay (Jap)FHCY-1001 [CD]</u>
60-1456-3	<u>Waltz of the demons (5:39)</u>	<u>Vee-Jay VJLP3005</u> , <u>(Jap)22YB-2009 [CD]</u> , <u>Vee-Jay NVJ2-903 [CD]</u> , <u>VJ-012 [CD]</u> , <u>Affinity (E)CDAFF753 [CD]</u>
60-1457-4	<u>Runnin' (4:19) (alt)</u>	<u>Vee-Jay (Jap)FHCY-1001 [CD]</u>
60-1457-7	<u>Runnin' (4:16)</u>	<u>Vee-Jay 45-362</u> , <u>VJLP3005</u> , <u>(Jap)22YB-2009 [CD]</u> , <u>Vee-Jay NVJ2-903 [CD]</u> , <u>VJ-012 [CD]</u> , <u>Affinity (E)CDAFF753 [CD]</u>
60-1458-3	<u>Off shore (6:31) (alt)</u>	<u>Vee-Jay (Jap)FHCY-1001 [CD]</u> , <u>Vee-Jay NVJ2-903 [CD]</u> , <u>VJ-012 [CD]</u>
60-1458-5	<u>Off shore (6:48)</u>	<u>Vee-Jay VJLP3005</u> , <u>(Jap)22YB-2009 [CD]</u> , <u>Vee-Jay NVJ2-903 [CD]</u> , <u>VJ-012 [CD]</u> , <u>Affinity (E)CDAFF753 [CD]</u>



Note: Some sources list Vee-Jay VJ-1007 as original issue, but it does not exist.  
 "Runnin' (alt)" as "Run" on issues, but it plays "Runnin".  
 Vee-Jay NVJ2-903 [CD] lists recording date for "Runnin' (alt)" as December 9, 1959.  
 Both titles on Vee-Jay 45-362 (45rpm) are edited versions.  
Vee-Jay VJLP3005(mono) = SR3005(stereo).  
 All titles from Vee-Jay VJLP3005 also on Vee-Jay 362, Atlantis ATS5, Vee-Jay (Jap)JC-4, RJL-6026, UXP-86JY, RJL-6008, Affinity (E)AFF49, titled "Waltz of the Demons".  
 All titles from Vee-Jay 22YB-2009 [CD] also on Vee-Jay (Jap)32YD-1009 [CD], both titled "Fantastic Frank Strozier".  
 All titles, except (\*), also on Vee Jay (Jap)PVCP-8188 [CD].  
 All above titles also on Vee-Jay (Jap)FHCY-1020/1021 [CD], Mosaic MD6-205 [CD].

### **[S9908]\_The Soul of Jazz Percussion**

**The Soul Of Jazz Percussion** : Booker Little, Marcus Belgrave, Donald Byrd (tp) Mal Waldron (p) Addison Farmer (b) Ed Shaughnessy (d) Armando Peraza (cga)  
New York, spring 1960

<u>Chasin' the Bird</u>	<u>Warwick W5003</u> ,	<u>TCB (Swi) 1004</u>
<u>Wee Tina</u>	-	-
<u>Call to arms</u>	-	-

Note: TCB (Swi)1004 titled "The Third World" as by Donald Byrd/Booker Little.

### **[S9909]\_The Soul of Jazz Percussion**

Booker Little, Don Ellis (tp) Curtis Fuller (tb) Teddy Charles (vib-1) Mal Waldron (p) Addison Farmer (b) Ed Shaughnessy, Philly Joe Jones (d) Willie Rodriguez (cga)  
New York, spring 1960

<u>Witch fire (*)</u>	<u>Warwick W5003</u> ,	<u>TCB (Swi) 1003</u>
<u>November afternoon (1)</u>	-	<u>TCB (Swi) 1004</u>
<u>Construction crew (bl,de out)</u>	-	<u>TCB (Swi) 1004</u>

Note: Warwick W5003(mono) = W5003ST(stereo).  
TCB (Swi)1003 titled "Sound of Inner City" as by Booker Little/Booker Ervin;  
 rest of LP by Teddy Charles, August 25, 1960.  
 (\*) This title also on Lonehill Jazz (Sp)LHJ10110 [CD] titled "Booker Little Featuring Booker Ervin - New York Sessions"; rest of CD by Teddy Charles, Young Men From Memphis.

### **[L4869]\_Booker Little**

**Booker Little : Booker Little Quartet** : Booker Little (tp) Tommy Flanagan (p) Scott LaFaro (b) Roy Haynes (d)

New York, April 13, 1960

<u>Opening statement</u>	<u>Time 52011</u> ,	<u>Bainbridge</u>
	<u>BCD1041 [CD]</u>	
<u>Minor sweet</u>	-	-
<u>The grand valse</u>	-	-
<u>Who can I turn to ?</u>	-	-

Note: All above titles also on American Jazz Classics (Sp)99078 [CD].

### **[L4870]\_Booker Little**

Wynton Kelly (p) replaces Tommy Flanagan

### New York, April 15, 1960

<u>Bee Tee's minor plea</u>	<u>Time 52011</u> , <u>Bainbridge</u>	
	<u>BCD1041 [CD]</u>	
<u>Life's a little blue</u>	-	-

Note: The Booker Little discography lists dates incorrectly as July 13 & 15th.  
Bainbridge BCD1041 [CD] titled "Booker Little".  
 All titles from Time 52011(mono) = Time S2011(stereo) also on Phongram  
(Jap)25PJ-037, Teichiku (Jap)UXP-65, XLS17, Time  
(Jap)ULS1802, ULS6093, ULS-1753, 25BLL-3011, CEJC-00068, 32JCT-102  
[CD], CECC-00060 [CD], CECC-369 [CD],  
JICL-89291 [CD].  
 All titles from Time 52011 also issued on Bainbridge BT1041 and Island  
(E)ILPS9454; both titled "The Legendary Quartet Album".  
 All titles from Time T2011 also issued on Jazz View COD028 [CD], 013 [CD],  
 both titled "In New York".  
 Both above titles also on American Jazz Classics (Sp)99078 [CD].

### [C3957] Teddy Charles

**Jazz In The Garden : Teddy Charles New Directions Quartet : Booker Little  
(tp) Booker Ervin (ts) Teddy Charles (vib) Mal Waldron (p) Addison Farmer (b) Ed  
Shaughnessy (d)**

### Live, Museum of Modern Art, New York, August 25, 1960

<u>Scoochie</u>		<u>Warwick W2033</u> , <u>TCB</u> <u>(Swi)1003</u> , <u>Premier CBR1030</u> , <u>Star Jazz SJazz4</u> , <u>Happy Bird</u> <u>(G)B90172</u> , <u>Manhattan</u> <u>MAN5021</u> , <u>Starburst</u> <u>(E)CDSB1010 [CD]</u> , <u>Flash</u> <u>(Du)8346-2 [CD]</u>
<u>Cycles</u>		<u>Warwick W2033</u> , <u>TCB</u> <u>(Swi)1003</u> , <u>Premier CBR1030</u> , <u>Star Jazz SJazz4</u> , <u>Happy Bird</u> <u>(G)B90172</u> , <u>Manhattan</u> <u>MAN5021</u>
<u>Embraceable you</u> <u>(bl,be,mw,out)</u>		<u>Warwick W2033</u>
<u>Blues de tambour (be</u> <u>out)</u>	-	, <u>TCB (Swi)1003</u>
<u>Take three parts jazz</u> <u>(bl,be out)</u>	-	
<u>Route</u>	-	
<u>Lyrise</u>	-	
<u>Father George</u>	-	
<u>The confined few</u>	-	, <u>TCB (Swi)1003</u>
<u>Star dust (*)</u>		<u>TCB (Swi)1003</u>

Note: TCB (Swi)1003, Collectables COL-CD-6131 [CD] and Lonehill Jazz (Sp)LHJ10110 [CD] contain edited versions of "Schoochie" (vib solo deleted), "Cycles" (vib solo deleted), "The Confined Few" (vib solo deleted), and "Blues de Tambour" (d solo deleted).  
TCB (Swi)1003 titled "Booker Little/Booker Ervin - Sounds of Inner City"; for one further title see "The Soul of Jazz Percussion".  
Premier CBR1030 titled "Hot & Heavy".  
Warwick W2033(mono) = SW20339(stereo).  
 All titles from Warwick W2033 also on Warwick (Jap)RJ-7178.  
 All titles, except (\*), also on Fresh Sound (Sp)FSRCD212 [CD] titled "Metronome Presents Jazz in the Garden at the Museum of Modern Art".  
 All 5 titles from TCB (Swi)1003 also on Collectables COL-CD-6131 [CD].  
 All 5 titles from TCB (Swi)1003 also on Lonehill Jazz (Sp)LHJ10110 [CD] titled "Booker Little featuring Booker Ervin - New York Sessions"; rest of CD by The Soul of Jazz Percussion, Young Men From Memphis.  
 All titles, except (\*), also on Real Gone Jazz (E)RGJCD335 [CD].  
 All above titles also on Jazz View 032 [CD] titled "Booker Little & Teddy Charles Group - Live - The Complete Concert"; "Route is listed as "Route 4" and "Lyriste" is listed as "Byriste"; the recording date is also listed incorrectly as August 25, 1962.

### [R4273] Max Roach

**We Insist ! - Freedom Now Suite : Max Roach Ensemble :** Booker Little (tp) Julian Priester (tb) Walter Benton, Coleman Hawkins (ts) Jimmy Schenk (b) Max Roach (d) Abbey Lincoln (vcl)

**New York, August 31, 1960**

<u>Driva' man</u>	<u>Candid</u>			
	<u>CJM8002</u> ,	<u>CJS9002</u> ,	<u>CD9002</u>	[CD]
<u>Freedom day (ch out,*)</u>	-	-	-	-

Note: (\*) This title also on Candid CCD79038 [CD] titled "Candid Roach".  
 Both above titles also on Poll Winners (Sp)PWR27262 [CD] titled "Max Roach - We Insist! - Freedom Now Suite".

### [R4274] Max Roach

Booker Little (tp) Julian Priester (tb) Walter Benton (ts) Jimmy Schenk (b) Max Roach (d) Michael "Babatunde" Olatunji (cga) Ray Mantilla, Thomas Duvall (perc) Abbey Lincoln (vcl)

**New York, September 6, 1960**

<u>All Africa (1)</u>	<u>Candid</u>			
	<u>CJM8002</u> ,	<u>CJS9002</u> ,	<u>CD9002</u>	[CD]
<u>Tears for Johannesburg</u>	-	-	-	-
<u>Triptych (2) :</u>	-	-	-	-
<u>Prayer</u>	-	-	-	-
<u>Protest</u>	-	-	-	-
<u>Peace</u>	-	-	-	-

Note: (1) Booker Little, Julian Priester, Walter Benton, James Schenk only appear briefly on this track.

(2) Max Roach (d) Abbey Lincoln (vcl) only.

Candid CJM8002(mono) = CJS9002(stereo).

All titles from Candid CJM8002 also on Candid (Jap)SMJ-6169, VIJ-6454, VDJ-1568 [CD], VICJ-2227 [CD], Amigo (Swd)AML810, Columbia JC36390, CBS (Eu)36390, Grobe (Jap)SMJX-10115.

All above titles also on Poll Winners (Sp)PWR27262 [CD].

**[J1935] Jazz Artists Guild**

**Booker Little (tp)** Julian Priester (tb) Walter Benton (ts) Peck Morrison (b) Max Roach, Jo Jones (d)

**New York, November 1, 1960**

<u>Cliff walk</u>	<u>Candid CJM8022, Barnaby BR5022, Candid CCD79022 [CD], CCD79038 [CD], Solar (Sp)4569884 [CD], Poll Winners (Sp)PWR27262 [CD], American Jazz Classics (Sp)99029 [CD], Essential Jazz Classics (Sp)EJC55694 [CD]</u>
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**[D4866] Eric Dolphy**

**Far Cry :** **Booker Little (tp)** Eric Dolphy (as-1,b-cl-2,fl-3) Jaki Byard (p) Ron Carter (b) Roy Haynes (d)

**Englewood Cliffs, N.J., December 21, 1960**

2772	<u>Ode to Charlie Parker (3)</u>	<u>New Jazz NJLP8270</u>	
2773	<u>Mrs. Parker of K.C. (2)[Bird's mother]</u>	-	
2774	<u>It's magic (bl out,2)</u>	-	
2775	<u>Serene (*)</u>	<u>Prest P24046, MPP2517</u>	
2776	<u>Miss Ann (1)</u>	<u>New Jazz NJLP8270, Prestige PRCD-5708-2 [CD]</u>	
2777	<u>Far cry (1)</u>	<u>-5708-2 [CD]</u>	<u>, Prestige PRCD</u>
2778	<u>Left alone (bl out,3)</u>	<u>GJR075</u>	<u>, Franklin Mint</u>
2779	<u>Tenderly (ed plays as solo)</u>	-	

Note: All titles from New Jazz NJLP8270 also on Prestige 24053 titled "Magic".  
 All titles from New Jazz NJLP8270 also on Avid (E)AMSC1112 [CD].  
 All above titles also on OJC CD400 [CD] titled "Far Cry".  
 All above titles also on Prestige PR7747, Prestige 9PRCD-4418-2 [CD], American Jazz Classics (Sp)99029 [CD].

**[L4456] Abbey Lincoln**

**Straight Ahead :** Abbey Lincoln (vcl) acc by **Booker Little (tp)** Julian Priester (tb) Eric Dolphy (as-1,b-cl-2,fl-3,pic-4) Walter Benton, Coleman Hawkins (ts) Mal Waldron (p,arr) Art Davis (b) Max Roach (d) Roger Sanders (cga-5) [aka Montego Joe (cga-5) ] Robert Whitley (cga-5)

**New York, February 22, 1961**

<u>Straightahead (1) (*)</u>	<u>Candid CJM8015, CCD79015 [CD]</u>
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<u>When Malindy sings (1,3)</u> <u>(+,!)</u>	-	-	, <u>45-</u>
	<u>602</u>		
<u>In the red (1,!)</u>	-	-	
	-	-	, <u>Fran</u>
<u>Blue Monk (mw arr) (1)</u>	<u>klin Mint</u> <u>GJR008</u>		
<u>Left alone (2)</u>	<u>Candid CJM8015</u> , <u>CCD79015 [CD]</u>		
	-	-	, <u>45-</u>
<u>African lady (4,5)</u>	<u>602</u> , <u>CS9033</u>		
<u>African lady (take 4) (4,5)</u>	<u>Candid CCD79033 [CD]</u>		
<u>Retribution (2) (*)</u>	<u>Candid CJM8015</u> , <u>CCD79015 [CD]</u>		

Note: (\*) These 2 titles also on Candid 45-602.  
 (+) This title also on New World NW295 titled "When Malindy sings - jazz vocalists 1938-1961"; rest of LP by others.  
 (!) These 2 titles also on Candid CCD79038 [CD].  
Candid CS9033 titled "Candid Dolphy" as by Eric Dolphy; rest of this LP by Charles Mingus, Booker Little.  
Candid CJM8015(mono) = Candid CJS9015(stereo)  
Candid CCD79033 [CD] titled "Candid Dolphy" as by Eric Dolphy; rest of this CD by Charles Mingus, Jazz Artists Guild, Booker Little.  
 All above titles also on Candid (Jap)SMJ-7047 titled "Straight Ahead".  
 All titles from Candid CJM8015 also on Jazzman JAZ5043, Barnaby KZ31037, CBS (Eu)S64655, Candid (Jap)SOPC-57007, SMJ-6190, 32JDC-139 [CD], TKCB-30768 [CD].  
 All above titles also on American Jazz Classics (Sp)99043 [CD].

### **[L4871] Booker Little**

**Out Front : Booker Little And His Sextet : Booker Little (tp) Julian Priester (tb) Eric Dolphy (as-1,b-cl-2,fl-3) Don Friedman (p) Art Davis (b) Max Roach (d,tymp,vib)**

**New York, March 17, 1961**

<u>We speak (1,2,*)</u>	<u>Candid CJM8027</u> , <u>New World NW275</u> , <u>Barnaby/Candid BR5019</u> , <u>Candid CCD79027 [CD]</u> , <u>(G)CACD79027-2 [CD]</u> , <u>American Jazz Classics (Sp)99078 [CD]</u> <u>Candid</u>
<u>Quiet please (2)</u>	<u>CJM8027</u> , <u>Barnaby/Candid BR5019</u> , <u>Candid CCD79027 [CD]</u> , <u>(G)CACD79027-2 [CD]</u> , <u>American Jazz Classics (Sp)99078 [CD]</u>
<u>Quiet please (take 1) (2)</u>	<u>Candid CS9033</u> , <u>CCD79033 [CD]</u> <u>Candid</u>
<u>A new day (3,*)</u>	<u>CJM8027</u> , <u>Barnaby/Candid BR5019</u> , <u>Candid</u>

CCD79027 [CD], (G) CACD79027-2  
[CD], American Jazz  
Classics (Sp) 99078 [CD]

Note: (\*) These 2 titles also on Candid CCD79038 [CD].  
Barnaby/Candid BR5019 titled "Out Front".  
Candid (Jap)TKCB-30462 [CD], 32JDC-106 [CD] both titled "Out Front + 1".  
New World NW275 titled "Introspection : neglected jazz figures of the 1950's &  
 early 1960's"; see April 4, 1961 for one more title; rest of LP by others.  
Candid CS9033 titled "Candid Dolphy" as by Eric Dolphy; see flwg session for  
 one more title; rest of this LP by Abbey Lincoln, Charles Mingus.  
Candid CCD79033 [CD] titled "Candid Dolphy" as by Eric Dolphy; see flwg  
 session for 2 more titles; rest of this CD by Charles Mingus, Jazz Artists Guild,  
 Abbey Lincoln.

### **[L4872] Booker Little**

**Booker Little And His Sextet :** Booker Little (tp) Julian Priester (tb) Eric Dolphy (as-1,b-cl-2,fl-3) Don Friedman (p) Ron Carter (b) Max Roach (d,tymp,vib)

**New York, April 4, 1961**

<u>Strength and sanity (1)</u>	<u>Candid CJM8027, CCD79027</u> <u>[CD], New World NW275,</u> <u>Candid (G) CACD79027-2</u> <u>[CD], American Jazz Classics</u> <u>(Sp) 99078 [CD]</u>
<u>Strength and sanity (1)</u> <u>(alt)</u>	<u>Candid (Jap) 32JDC-106</u> <u>[CD], TKCB-30462 [CD]</u> <u>Candid CJM8027, CCD79027</u> <u>[CD], (G) CACD79027-2</u> <u>[CD], Candid CS9033, CCD79033</u> <u>[CD], American Jazz</u> <u>Classics (Sp) 99078 [CD]</u>
<u>Moods in free time (1)</u>	<u>Candid CJM8027, CCD79027</u> <u>[CD], (G) CACD79027-2</u> <u>[CD], Candid CS9033, CCD79033</u> <u>[CD], American Jazz</u> <u>Classics (Sp) 99078 [CD]</u>
<u>Man of words (2,*)</u>	<u>Candid CJM8027, CCD79027</u> <u>[CD], (G) CACD79027-2</u> <u>[CD], American Jazz Classics</u> <u>(Sp) 99078 [CD]</u>
<u>Hazy hues (2,3)</u>	<u>Candid CJM8027, CCD79027</u> <u>[CD], (G) CACD79027-2</u> <u>[CD], American Jazz Classics</u> <u>(Sp) 99078 [CD]</u>
<u>Hazy hues (take 5) (2,3)</u>	<u>Candid CS9033, CCD79033 [CD]</u>

Note: "Moods in free time" on Candid CD9033, CCD79033 [CD] previously listed  
 incorrectly as alt take 5.  
 On Candid CCD79027 [CD] lists "Hazy hues" as "Hazy blues".  
Candid CJM8027(mono) = Candid CJS9027(stereo), both titled "Out Front".  
 (\*) This title also on Jazz Life (G)2673711.  
 All titles from Candid CJM8027 also on Candid (Jap)SOP0-57004, SMJ-  
6170, Candid (F)CANF6002, Barnaby/Candid BR5019,  
Candid (Jap)TKCB-30462 [CD], 32JDC-106 [CD].

### **[C7500] John Coltrane**

**Africa Brass : John Coltrane Orchestra :** **Booker Little**, Freddie Hubbard (tp) Julian Priester, Charles "Majeed" Greenlee (euph) Julius Watkins, Donald Corrado, Bob Northern, Jimmy Buffington, Robert Swisshelm (fhr) Bill Barber (tu) John Coltrane (sop,ts,arr) Eric Dolphy (as,b-cl,fl,arr) Garvin Bushell (reeds,woodwinds) Pat Patrick (bar) McCoy Tyner (p,arr) Reggie Workman, Paul Chambers (b) Elvin Jones (d) Cal Massey (arr) Romulus Franceschini (cond-1)

**Englewood Cliffs, N.J., May 23, 1961**

<u>Greensleeves</u> (mt arr)	<u>Impulse A(S)6</u> , <u>AS9223-2</u> , <u>MCA Impulse 4132</u> , <u>Impulse (Jap)SH-3061-2</u> , <u>Impulse B0010116-20 [CD]</u> , <u>Properbox (E)181 [CD]</u> , <u>Avid (E)AMSC1230 [CD]</u>
<u>Song of the underground railroad</u> (jc arr)	<u>Impulse AS9273</u> , <u>MCA Impulse MCAD5541</u> , <u>Impulse (G)254559-2YS [CD]</u> , <u>(Jap)43XD-2009 [CD]</u> , <u>Y-117</u>
<u>Greensleeves</u>	<u>Impulse AS9273</u> , <u>(F)68060/066</u>
<u>The damned don't cry</u> (cm arr,1)	<u>Impulse IZ9361-2</u>
<u>Africa</u> (ed arr,*)	-

Note: Impulse A6(mono)= AS6(stereo).

"Song of the Underground Railroad" as "The Drinking Gourd" on session tapes. Impulse B0010116-20 [CD] titled "Africa/Brass"; see June 7, 1961 for rest of CD.

The title on Impulse A(S)6 also on MCA Impulse 254638, 29007, 42231, Impulse 251993-1Z, Polydor (Can)A(S)6, HMV (E)CLP1548, CSD1431, World Record Club (E)ST996, Jasmine (E)JAS8, VEGA (F)IMP3, Columbia (G)ICO52-90805, Phillips (G)P632060L, Impulse (It)IMP423, (E)IMPL8015, HMV (It)QELP8049, CSDQ6264, EMI (It)064-90805, Impulse (Jap)NY-3, SNY-3, MH-3012, SH-3018, SR-3071, IMP-88090, YS-8501, P-5912, YP-8571, MCA Impulse (Jap)VIM-4609, (G)254638-2YS [CD], (Jap)32XD-589 [CD], MVCI-23090 [CD], (all titled "Africa/Brass"), Impulse 243580 [CD], MCA Impulse MCAD42001 [CD], CTI (G)PDCTI1113-2 [CD], (all titled "Africa Brass Volume 1 & 2"), Impulse GRD3-119 [CD], GRP31192 [CD], (G)873438-931 [CD], (all 3 CD sets titled "A John Coltrane Retrospective: The Impulse ! Years").

Both titles from Impulse AS9273 also on MCA Impulse 254648, 29008, 42232, Jasmine (E)JAS59, EMI (It)064-95813Q, Impulse (Jap)IMP-88195, YS-8507, YP-8577A, (G)254648-2 [CD], (Jap)32CD-599 [CD], (all titled "The Africa Brass Sessions, Vol. 2"), Melodiya (Rus)C60-19423-002 (titled "John Coltrane"), Impulse 243580 [CD], MCA Impulse MCAD42001 [CD], CTI (G)PDCTI1113-2 [CD].

Both titles from Impulse IZ9361-2 (2 LP set) also on MCA Impulse 4140 (2 LP set), 254650 (2 LP set), 801449 (2 LP set), 82711 (2 LP set), (Jap)VIM-4615-6 (2 LP set), Impulse (G)254650-2YP [CD] (2 CD set), (G)MCD04140.MCAD2-4140 [CD], (Jap)55XD-601-2 [CD] (2 CD set), all titled "Trane's Modes".

All titles, except (\*), also on Essential Jazz Classics (Sp)EJC55538 [CD] titled "Africa/Brass".

All above titles also on Impulse (Jap)MVCI-23010-11 [CD] titled "Complete



Africa Brass"; see June 7, 1961 for rest of this 2 CD set.  
 All above titles also on Impulse IMPD2-168 [CD] titled "The Complete Africa Brass Sessions"; see June 7, 1961 for rest of CD.

### **[C7502] John Coltrane**

#### **Africa Brass Sessions, Volume 2 : John Coltrane Orchestra : Booker Little**

**(tp)** Britt Woodman (tb) Carl Bowman (euph) Julius Watkins, Donald Corrado, Bob Northern, Robert Swisshelm (fhr) Bill Barber (tu) Eric Dolphy (as,b-cl,fl,arr) John Coltrane (ts) Pat Patrick (bar) McCoy Tyner (p) Reggie Workman, Art Davis (b) Elvin Jones (d)

#### **Englewood Cliffs, N.J., June 7, 1961**

tk 1	<u>Africa</u>	<u>Impulse AS9273</u>
tk 2	<u>Africa</u>	<u>Impulse A(S) 6, AS9200-2, B0010116-20 [CD], Properbox (E)181 [CD], Avid (E)AMSC1230 [CD]</u>
	<u>Blues minor</u>	<u>Impulse A(S) 6, (Du)EPIM5544, (Jap)Y-117, Impulse B0010116-20 [CD], Properbox (E)181 [CD], Avid (E)AMSC1230 [CD]</u>

Note: "Africa (tk 1)" is an edited version apparently spliced from various alternate takes of the session.  
 McCoy Tyner as McCoy Turner on Impulse A(S)6.  
 "Africa" on Impulse AS9200-2 is edited.  
 The title from Impulse AS9200-2 also on MCA Impulse 4131, both 2 LP sets (titled "The Best of John Coltrane - His Greatest Years"), Impulse MCA2-8028, MCAD8028 [CD], (F)68060/066, (Jap)SH-3061-2 (titled "John Coltrane"), SR-3007 (titled "John Coltrane Golden Album"), SR-3026-8.  
 All above titles also on Impulse (Jap)MVC-123010-11 [CD], Impulse IMPD2-168 [CD].  
 For Impulse A(S)6 equivalents see May 23, 1961.  
 For Impulse AS9273 equivalents see May 23, 1961.  
 All above titles also on Rhino R2-71984 [CD], Essential Jazz Classics (Sp)EJC55538 [CD].

### **[D4868] Eric Dolphy**

**Eric Dolphy At The Five Spot : Booker Little (tp)** Eric Dolphy (as-1,b-cl-2,fl-3) Mal Waldron (p) Richard Davis (b) Ed Blackwell (d)

#### **Live "Five Spot Cafe", New York, July 16, 1961**

3146	(Warming up and tuning) (rejected)	
3147	<u>Status seeking (1)</u>	<u>Prest PR7382, P24070, OJC CD-673-2 [CD], Prestige PRCD-5708-2 [CD]</u>
3148	<u>God bless the child (2 solo)</u>	<u>Prest PR7382, P24070, OJC CD-673-2 [CD]</u>
3149	<u>Agression (2)</u>	<u>Prest PR7294, PR34002, OJC 247, Prestige</u>



- 088072313392 [CD]  
 3150 Like someone in love (3) Prest PR7294, PR34002, OJC  
247, Prestige  
 088072313392 [CD]  
 3151 Fire waltz (1) Prest PR7611, New Jazz  
NJLP8260, OJC 133, Prestige  
PRCD-5708-2  
[CD], Prestige/New Jazz  
 088807230656  
[CD], Avid (E)AMSC1112 [CD]  
 3152 Bee vamp (2) Prest PR7611, New Jazz  
NJLP8260, OJC 133,  
Prestige/New Jazz  
088807230656 [CD], Avid  
(E)AMSC1112 [CD]  
 3152 Bee vamp (alt) (2) Prest MPP2517, Prestige/New  
Jazz 088807230656 [CD]  
 3153 The prophet (1) Prest PR7611, New Jazz  
NJLP8260, OJC 133,  
Prestige/New Jazz  
088807230656 [CD], Avid  
(E)AMSC1112 [CD]  
 3154 Number eight [Potsa  
lotsa] (1) Prest PR7334, OJC CD353  
[CD], Prestige  
088072313392 [CD]  
 3155 Booker's waltz (2) Prest PR7334, OJC CD353  
[CD], Prestige PRCD-5708-2  
[CD], Prestige 088072313392  
[CD]

Note: Prestige PR7294 = Prestige 7826.  
OJC CD353 [CD] also titled "Memorial album".  
Prestige/New Jazz 088807230656 [CD] titled "Eric Dolphy At The Five Spot".  
Prestige 088072313392 [CD] titled "Eric Dolphy At The Five Spot, Vol. 2".  
All issued titles also on Prestige P34002, PR7334 titled "Memorial album";  
these are triple LPs.  
All issued titles also on Essential Jazz Classics (Sp)EJC55537 [CD] titled "Eric  
Dolphy/Booker Little Quintet - At The Five Spot, Complete Edition"; a 2 CD set.  
All issued titles also on Prestige 9PRCD-4418-2 [CD].

### **[L4873] Booker Little**

**Booker Little And Friend : Booker Little (tp) Julian Priester (tb) George Coleman**  
**(ts) Don Friedman (p) Reggie Workman (b) Pete La Roca (d)**

**New York, August/September, 1961**

Victory and sorrow Bethlehem BCP6061, 20-40102  
[CD]

<u>Forward flight</u>	-	-	
<u>Looking ahead</u>	-	-	
<u>If I should lose you (gc.jp out)</u>	-	-	, <u>Affinity</u>
	(E) CDPR01	[CD]	
<u>Calling softly</u>	-	-	
<u>Booker's blues</u>	-	-	
<u>Matilde</u>	-	-	
<u>Looking ahead (alt. take 4)</u>		-	
<u>Looking ahead (alt. take 7)</u>		-	

Note: "Looking ahead" mislabeled "Molotone music" on Bethlehem 20-40102 [CD]. On Bethlehem 20-40102 [CD], the two alternative takes of "Looking Ahead" are incorrectly listed as "Matilde" (tk 4 & 7).

All titles from Bethlehem BCP6061 also on Bethlehem BCP6304, Affinity (E)AFF124; both titled "Victory and Sorrow", Bethlehem (F)BTM6821, (Jap)PAP23004, 22AP-121, YP-7121, Polydor (Jap)MP-2183, Bethlehem (Jap)30CY-1440 [CD], COCY-7283 [CD], COJY-9040, COCY-75744 [CD], Lonehill Jazz (Sp)LHJ10180 [CD].

All titles from Bethlehem BCP6061 also on Affinity (E)CDAFF753 [CD] titled "Lookin' Ahead"; see Frank Strozier for the rest of this CD.

All titles from Bethlehem BCP6061 also on American Jazz Classics (Sp)99078 [CD].

All above titles also on Bethlehem (Jap)TOCJ-62049 [CD], Charly (E)CDGR234 [CD].

#### **[R4278] Max Roach**

**Percussion Bitter Sweet** : Booker Little (tp) Julian Priester (tb) Eric Dolphy (as-1,fl-2,b-cl-3) Clifford Jordan (ts) Mal Waldron (p) Art Davis (b) Max Roach (d) Carlos "Patato" Valdes (afro-latin,rhythm-4) Carlos Eugenio (afro-latin,rhythm-4) Abbey Lincoln (vcl)

#### **New York, August 1, 1961**

10460	<u>Garvey's ghost (al vcl,4)</u>	<u>Impulse A(S) 8, ASD9228-3, GRD122 [CD], GRD151 [CD]</u> <u>(Eu)GRP11512 [CD]</u>
10461	<u>Mendacity (al vcl,1)</u>	<u>Impulse A(S) 8, ASD9228-3, ASH-9253-2, GRD122 [CD], GRP88752 [CD], Musica Jazz</u> <u>(It)GRP88752 [CD]</u>

Note: Impulse ASD9228-3 titled "Energy essentials"; rest of LP by others.  
Impulse ASH-9253-3 titled "The saxophone"; rest of this 3 LP set by others.  
Impulse GRD151 [CD], (Eu)GRP11512 [CD], both titled "Red hot on Impulse"; rest of CD by others.

#### **[R4279] Max Roach**

same pers.

#### **New York, August 3, 1961**

10462	<u>Mama ! [Won't you come and mama me ?]</u>	<u>Impulse A(S) 8, ASH9272-3, GRD122 [CD]</u>	
10463	<u>Tender warriors (3,4)</u>	-	-

same pers.

10468 Praise for a martyr (2,4) Impulse A(S) 8, GRD122 [CD]

same pers.

10473	<u>Man from South Africa</u> <u>(1,4)</u>	<u>Impulse A(S) 8, GRD122</u> <u>[CD], Gambit (And) 69315</u> <u>[CD], Phono Records</u> <u>(Sp) 870223 [CD]</u>
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