

## PART V

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## CHAPTER TWENTY-TWO

# *Salsa and Latin Jazz*

- *What Is "Latin Music"?*
- *The Clave*
- *The Invisible Bar Line*
- *A History Lesson*

**T**he music of Latin America is a vast subject, one that would require several volumes to cover adequately. This chapter focuses on a few skills jazz musicians need to adapt jazz tunes to Afro-Cuban rhythms. But first, here are some thoughts about Latin music in general.

### *What Is "Latin Music"?*

**N**orth Americans tend to use the term "Latin music" loosely, as if it were a homogeneous music, rather than the incredibly complex mosaic that it is. The music from the Rio Grande south to Tierra del Fuego includes the influences of Africa, Spain, Portugal, Britain, France, the Netherlands, Italy, Germany, the Middle East, India, and thousands of indigenous American cultures. Altiplano music from the Andean highlands has about as much in common with Mexican mariachi music as Mozart has with B.B. King: There is a connection, but it is tenuous.

Brazilian and Afro-Cuban music have been the two main Latin musical influences on jazz. Brazilian music is beyond the scope of this book. To use Afro-Cuban rhythms with jazz tunes you need to know a bit about the rhythmic pattern known as *clave*, and that's what this chapter is all about.

## The Clave

The single most unique aspect of Afro-Cuban music, also known as *salsa*, is its strict adherence to the rhythmic pattern known as clave (pronounced “clah-vay”). In a salsa band, each rhythm instrument—piano, bass, timbales, congas, bongos, güiro, cowbell—plays a different rhythm, and these rhythms all fit together nicely like pieces in a jigsaw puzzle. The glue that holds it all together is the clave.

**Figure 22-1**

forward clave (also known as) 3 & 2



**Figure 22-2**

reverse clave (also known as) 2 & 3



**Figure 22-3**

African (or “rumba”) clave



Clave is a two-bar rhythmic pattern that occurs in two forms: forward clave, also known as “3 & 2” (**figure 22-1**), and reverse clave, also known as “2 & 3” (**figure 22-2**). In 3 & 2, or forward clave, the accents fall on the first beat, the “and” of the second beat, and the fourth beat of the first bar, and beats two and three of the second bar. In 2 & 3, or reverse clave, the pattern is reversed. There is also another clave, called the *rumba* clave, or *African clave* (**figure 22-3**). The last note in the “3” bar in the rumba clave is delayed a half beat and played on the “and” of the fourth beat. Every component of Afro-Cuban rhythm—drum patterns, piano montuno, bass lines, melodic phrasing, horn lines—has to be in gear with the clave.

Virtually all Afro-Cuban music is written and played in either forward or reverse clave.<sup>1</sup> **Figure 22-4** shows the first few bars of “Ave Maria Morena,” a traditional Cuban

song written in forward clave, or 3 & 2. As you can see, the rhythm of the melody states the clave pattern clearly, coinciding with the clave in eight places in the first three bars (where the “x” marks are). The most important rule about clave is that once the tune starts, the clave doesn’t change.

<sup>1</sup> An exception is the *bomba*, from Puerto Rico, which is based on a one-bar rhythmic pattern.

**Figure 22-4**

melody

3 & 2 clave

This rule can cause lots of problems when you try adapting a jazz tune to Afro-Cuban rhythms. You have to decide whether the song should be played in forward or reverse clave. Often the rhythm of the melody makes the choice obvious, as in the 2 & 3 pattern of the first four bars of the introduction to Freddie Hubbard's "Birdlike,"<sup>2</sup> shown in **figure 22-5**. Melody notes coincide with the 2 & 3 clave nine out of a possible ten times in the first four bars of Freddie's intro. Another tune with an obviously stated clave rhythm is Cedar Walton's "Ojos De Rojo."<sup>3</sup> As shown in **figure 22-6**, the melody on the intro to Cedar's tune coincides with the 3 & 2 clave ten out of a possible ten times in the first four bars.

**Figure 22-5**

melody

2 & 3 clave

**Figure 22-6**

melody

3 & 2 clave

<sup>2</sup> Freddie Hubbard, *Ready For Freddie*, Blue Note, 1961.

<sup>3</sup> Cedar Walton, *Eastern Rebellion 2*, Timeless, 1975.

Since jazz composers don't usually concern themselves with clave, most jazz tunes are partly in 2 & 3, partly in 3 & 2, and mostly in no particular clave. Such tunes may be difficult to adapt to Afro-Cuban rhythms unless you're willing to change the rhythm of the melody or add or subtract bars, which is often done. That's why many attempts to play jazz tunes in an Afro-Cuban style ("hey, let's play 'Inner Urge' as a mambo"), don't work too well. To sound good, a song has to feel right in one clave or the other.

**Figure 22-7** shows the first four bars of Miles Davis' "Tune Up." The staffs below the melody line show how the melodic rhythm of "Tune Up" coincides with 3 & 2 (forward) and 2 & 3 (reverse) clave. As you can see, the melody coincides only once with a 2 & 3 clave, but four times with 3 & 2. This doesn't mean you have to play "Tune Up" in 3 & 2, however. If you change the rhythm of the melody in the second bar, as shown in **figure 22-8**, "Tune Up" coincides with the 2 & 3 clave three times in that bar. More important, two of the three notes that now coincide with the clave are those on the "and" of the third beat and on the fourth beat, the really strong points of the clave. Because all three melody notes coincide with the clave in the same bar, the clave feeling is tremendously reinforced.

**Figure 22-7**

melody

2 & 3 clave

3 & 2 clave

**Figure 22-8**

melody rewritten

2 & 3 clave

**Figure 22-9** *Thelonious Monk's "Bye-Ya," 1962*

Figure 22-9 shows the first two bars of Thelonious Monk's "Bye-Ya,"<sup>4</sup> which suggests a 2 & 3 pattern.

melody

2 & 3 clave

**Figure 22-10**

Figure 22-10 shows the original melody in bar 8 of "Bye-Ya," which doesn't lay very well with the "3" bar of a 2 & 3 pattern.

original melody

2 & 3 clave

**Figure 22-11**

Figure 22-11 shows the rewritten melody in bar 8 of "Bye-Ya," which fits the 2 & 3 pattern.

melody rewritten

2 & 3 clave

Figure 22-9 shows the first two bars of Thelonious Monk's "Bye-Ya,"<sup>4</sup> which suggests a 2 & 3 pattern. However, the melody in the eighth bar—three quarter notes—doesn't lay very well with the "3" bar of a 2 & 3 pattern, as shown in **figure 22-10**. If you rewrite the melody in bar 8 as two dotted quarter notes followed by a quarter note, as shown in **figure 22-11**, it will fit 2 & 3 clave.

<sup>4</sup> Thelonious Monk, *Monk's Dream*, Columbia, 1962.

Often you only have to change one or two notes to make a tune lay better with the clave. And some tunes will work more or less in either clave without any changes. One band I worked with played Thelonious Monk's "Straight, No Chaser" as a mambo in reverse clave. Every so often we'd play it in forward clave without changing anything else, and it worked either way.

The best example of a jazz musician adapting clave to an existing tune is Max Roach's evolving cowbell part on the three takes of Bud Powell's "Un Poco Loco." Blue Note fortunately released all the takes that Bud, Max, and bassist Curly Russell recorded that day in 1951, and the evolution of Max's part is a textbook case of how to adapt a jazz tune to clave. **Figure 22-12** shows the first four bars of Bud's melody, which obviously suggests the 3 & 2 pattern shown in the bottom staff. **Figure 22-13** shows the first two bars of take 1, with Max's cowbell pattern coinciding with the clave only twice in the two-bar phrase. Unhappy with what he was playing, Max changed his pattern on takes 2 and 3 to the one shown in **figure 22-14**. As you can see, his new cowbell pattern coincides with the clave three times in the two-bar phrase, and especially reinforces the rhythm of Bud's melody in the first bar.<sup>5</sup>

<sup>5</sup> *The Amazing Bud Powell*, Blue Note, 1951. There is disagreement in the jazz community about whether record companies should release alternate takes, with many musicians opposed to the practice. Painters and writers get to destroy the works they consider inferior, but when musicians record, the record company can release anything and everything by them, bad takes included, unless the musician's contract specifically states that they have total artistic control. Blue Note's fortuitous release of all three takes of "Un Poco Loco" is a good argument for the opposing position: that the historical value of even inferior takes by such masters as Bud, Bird, and Coltrane outweighs all else.

**Figure 22-12**

Bud's  
melody

3 & 2  
clave

Figure 22-12 shows a musical score for a 4/4 piece. The top staff is Bud's melody in treble clef, 4/4 time. The second staff is the 3 & 2 clave in treble clef, 4/4 time. The third staff is Max's cowbell pattern on take #1 in bass clef, 4/4 time. The melody consists of eighth and quarter notes, with a final phrase that rises to a higher register. The clave is a standard 3 & 2 pattern. The cowbell pattern consists of eighth notes and quarter notes.

**Figure 22-13**

Bud's  
melody

3 & 2  
clave

Max's cowbell  
pattern on  
take #1

Figure 22-13 shows a musical score for a 4/4 piece. The top staff is Bud's melody in treble clef, 4/4 time. The second staff is the 3 & 2 clave in treble clef, 4/4 time. The third staff is Max's cowbell pattern on take #1 in bass clef, 4/4 time. The melody consists of eighth and quarter notes. The clave is a standard 3 & 2 pattern. The cowbell pattern consists of eighth notes and quarter notes.

**Figure 22-14**

Bud's  
melody

3 & 2  
clave

Max's cowbell  
pattern on  
takes #2 & #3

Figure 22-14 shows a musical score for a 4/4 piece. The top staff is Bud's melody in treble clef, 4/4 time. The second staff is the 3 & 2 clave in treble clef, 4/4 time. The third staff is Max's cowbell pattern on takes #2 & #3 in bass clef, 4/4 time. The melody consists of eighth and quarter notes. The clave is a standard 3 & 2 pattern. The cowbell pattern consists of eighth notes and quarter notes.



Mulgrew Miller's great tune "One's Own Room"<sup>6</sup> illustrates the problems inherent in choosing the right clave for a jazz tune. In **figure 22-15**, the rhythm of the melody in the fourth bar suggests a 2 & 3 pattern. Drummer Tony Reedus picks up on this by playing a *cascara*<sup>7</sup> pattern on brushes that goes with 2 & 3, as shown on the bottom staff of **figure 22-15**. But the melody in the C section of the tune clearly suggests 3 & 2, as seen in **figure 22-16**. A true Latin jazz band would have to reconcile this difference by adding or subtracting a bar, or changing the rhythm of the melody, as we did earlier in the examples of "Tune Up" and "Bye-Ya." The Contemporary Piano Ensemble's recording of "One's Own Room" doesn't confirm to the strict rhythmic rules of Afro-Cuban music because the group is not a Latin jazz group. If Tito Puente or Orchestra Libre played Mulgrew's tune, however, some adjustments would be necessary.

**Figure 22-15**

Figure 22-15 displays three staves of music in 4/4 time. The top staff, labeled 'melody', shows a sequence of notes: a whole note G4, a half note A4, a quarter note B4, and a quarter note C5. The second staff, labeled '2 & 3 clave', shows a rhythmic pattern with 'x' marks above the second and fourth measures. The third staff, labeled 'Tony Reedus' brushes pattern', shows a rhythmic pattern with eighth and sixteenth notes.

**Figure 22-16**

Figure 22-16 displays two staves of music in 4/4 time. The top staff, labeled 'melody', shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff, labeled '3 & 2 clave', shows a rhythmic pattern with 'x' marks above the first, second, and third measures.

<sup>6</sup> The Contemporary Piano Ensemble, *The Key Players*, Columbia, 1992.

<sup>7</sup> This is a rhythmic pattern usually played on the shell of the timbales.

## The Invisible Bar Line

Because of its abundance of cross-rhythms, Latin music presents some notational problems. There is a rule about notation in Western music that one shouldn't cross "the invisible bar line"<sup>8</sup> that divides each bar of 4 music in half. Although this rule makes good sense for most Western music, it can make a bar

of Latin music very difficult to read. **Figure 22-17**, shows a typical piano *montuno*, a repeated vamp figure, notated in the conventional Western method. It contains 15 bits of information (12 notes and 3 ties).

**Figure 22-18** shows the same pattern notated as most Latin musicians would write (and read) it, ignoring the "invisible bar line" rule. This version only contains 11 bits of information (10 notes and 1 tie). Ignoring the invisible bar line produces music with far fewer eighth notes and ties. Because each bar includes fewer "bits" of information, the music is easier to read. After you get used to it, you'll much prefer reading Latin music that disregards the invisible bar line.

**Figure 22-17**



**Figure 22-18**



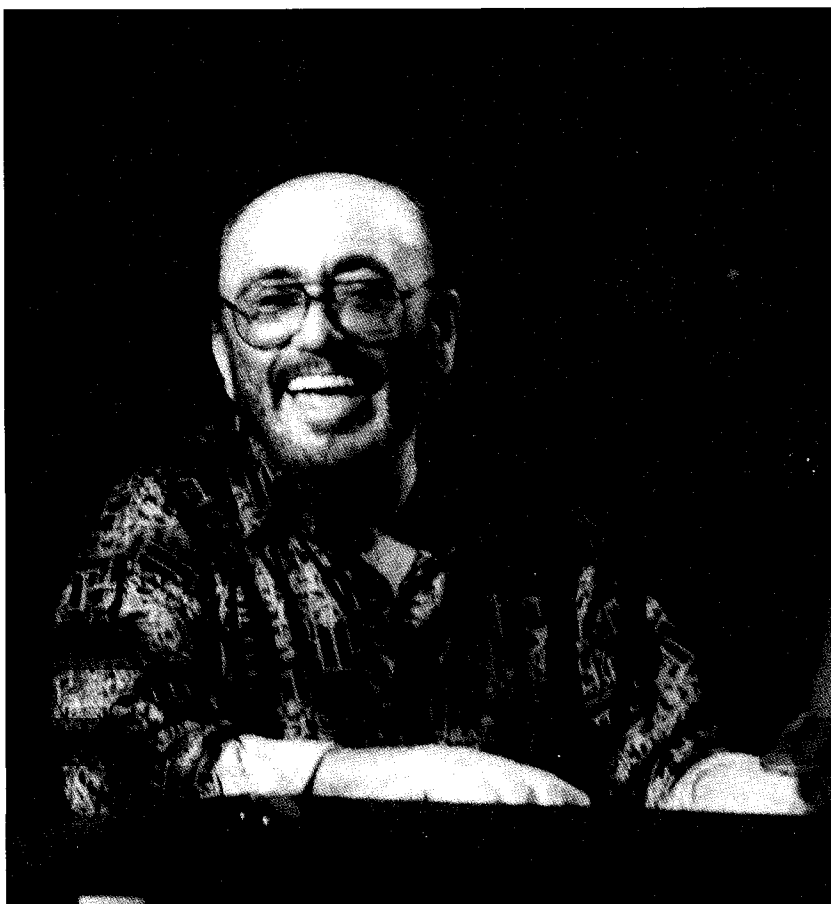
## A History Lesson

The terms "Afro-Cuban music" and "salsa" are somewhat misleading. The music of Tito Puente, Jerry González, Mongo Santamaría, Emiliano Salvador, Eddie Palmieri and Cal Tjader is a mix of African rhythms, the music of Cuba, Puerto Rico, the Dominican Republic, and American jazz. Salsa (Spanish for "sauce") is a term coined by New York Latin music promoters, but its use is resented by many Latin musicians in much the same way that the term jazz is objected to by many African-American musicians.

<sup>8</sup> It's also called "the imaginary bar line."

Puerto Rico adapted Afro-Cuban music to its own traditions and produced its own brand of the music. Since the 1950s, more than a million Puerto Ricans have migrated to the continental United States, including thousands of musicians who settled in Nueva York. Afro-Cuban music today is largely on a New York-Miami-Havana-San Juan axis, although the Havana part is severely crippled by the United States trade and travel embargo on Cuba (still in effect as of 1995, the publication date of this book). Salsa is also popular in other Spanish-speaking countries with large black populations, such as the Dominican Republic, Panama, Nicaragua, Columbia, and Venezuela.

Drums, rhythmic patterns, and vocal call-and-response patterns were brought to Cuba by African slaves, and the mixture of Spanish harmony, melody, and song and dance forms evolved into Afro-Cuban music. From the late 19th century on, Afro-Cuban music has also been highly influenced by jazz. The proximity of Cuba and the United States facilitated this influence. The cultural interchange went both ways. Before the Cuban revolution, bands frequently travelled back and forth between the two countries. From its earliest days, jazz has had a "Spanish tinge" as it was once called, due to the trade and travel between Miami, New Orleans, Havana, and other Caribbean ports.



Eddie Palmieri

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The popularity in the U.S. of Latin bands such as Xavier Cugat<sup>9</sup> in the 1930s paved the way for the jazz-influenced big bands of Machito<sup>10</sup> and Tito Puente<sup>11</sup> in the 1940s and 1950s. Other musicians who helped combine jazz and Afro-Cuban music were Mario Bauza,<sup>12</sup> Juan Tizol (the composer of "Caravan," and a long-time member of the Duke Ellington band), and Chano Pozo, who collaborated with Dizzy Gillespie in the 1940s.<sup>13</sup> Other important figures who stirred the Latin/jazz pot were Peruchín (Pedro Justiz),<sup>14</sup> Cal Tjader,<sup>15</sup> Mongo Santamaría,<sup>16</sup> Willie Bobo,<sup>17</sup> Jerry González,<sup>18</sup> and, most important of all, Eddie Palmieri.<sup>19</sup> Tito Puente<sup>20</sup> switched from a big band to a Latin jazz sextet format in the 1980s, and he and Manny Oquendo's Libre<sup>21</sup> are two of the best Latin jazz groups in the 1990s.

Many American jazz musicians have played with Latin bands, studied the music, and absorbed clave into their playing. The list includes pianists Bud Powell,<sup>22</sup> Chick Corea,<sup>23</sup> and Herbie Hancock.<sup>24</sup> Many of Thelonious Monk's tunes strongly imply clave, although I don't know if Monk worked with a Latin band in his youth, or ever studied Afro-Cuban music. Jerry González has recorded an entire album of Monk's tunes.<sup>25</sup>

<sup>9</sup> Xavier Cugat & His Orchestra, *Tumbao*, 1940-42.

<sup>10</sup> Machito, *Tremendo Cumban*, Tumbao, 1949-52.

<sup>11</sup> Tito Puente, *Cuban Carnival*, RCA.

<sup>12</sup> Mario Bauza & Graciela, Caimán.

<sup>13</sup> Dizzy Gillespie, *Pleyel 48*, Vogue, 1948.

<sup>14</sup> Peruchín And His Rhythm, Puchito.

<sup>15</sup> Cal Tjader, *Soul Burst*, Verve, 1966.

<sup>16</sup> Mongo Santamaría, *Mongo At The Village Gate*, Riverside, 1963.

<sup>17</sup> Willie Bobo, *Uno, Dos, Tres*, Verve, 1966.

<sup>18</sup> Jerry González, *Ya Yo Me Curé*, Pangea, 1979.

<sup>19</sup> Eddie Palmieri, *El Sonido Nuevo*, Verve, 1966.

<sup>20</sup> Tito Puente, *El Rey*, Concord Picante, 1984.

<sup>21</sup> Manny Oquendo's Libre, *Mejor Que Nunca*, Milestone, 1994.

<sup>22</sup> Listen to Bud's aforementioned "Un Poco Loco," on *The Amazing Bud Powell*, Blue Note, 1951.

<sup>23</sup> Listen to Chick's playing on "Descarga Cubana," from Cal Tjader's album *Soul Burst*, Verve, 1966; on "Viva Peraza," from Armando Peraza's album *Wild Thing*, Skye, 1968, and on Joe Henderson's "Ya Todavía La Quiero," on Joe's album *Relaxin' At Camarillo*, Contemporary, 1979.

<sup>24</sup> Herbie Hancock, *Inventions And Dimensions*, Blue Note, 1963.

<sup>25</sup> Jerry González: *Rumba para Monk*, Sunnyside, 1988.

Most groups that play Latin jazz involve a compromise. The jazz musicians in the group grow up playing and listening to jazz, and their knowledge of Latin music is often limited. The same thing in reverse is true of the Latin musicians. A small group of musicians, most of them from New York, have grown up with and are comfortable playing both kinds of music. This group has exerted a profound influence on the course of Latin jazz. The list includes the late trombonist Barry Rogers, who played and arranged for Eddie Palmieri's great bands of the 1960s and 1970s, saxophonist Mario Rivera (with Tito Puente's band for the past several years), pianist Hilton Ruiz (who has recorded with George Coleman), and trumpeter/percussionist Jerry González (who has worked with McCoy Tyner off and on for several years). Mario, Hilton, and Jerry appear on Jerry's album *Ya Yo Me Curé*,<sup>26</sup> which is one of the greatest Latin jazz albums ever recorded. Another great Latin jazz recording is the Eddie Palmieri-Cal Tjader album *El Sonido Nuevo*.<sup>27</sup> Eddie's playing on this recording redefined the meaning of Latin jazz.

For a book with a much more in-depth exploration of clave, plus considerable history of Afro-Cuban music, check out *The Salsa Guidebook*, by Rebeca Mauleón.<sup>28</sup>

*It's time to collect the miscellaneous bits and pieces of jazz theory that don't fit neatly into any of the previous categories we've explored, and put them all together into a chapter of their own.*

<sup>26</sup> Pangaea Records, 1979.

<sup>27</sup> Verve Records, 1966.

<sup>28</sup> Sher Music Co., PO Box 445, Petaluma, CA 94953.



## CHAPTER TWENTY-FOUR

### Listen

**T**his chapter lists what I think are some of the most important jazz recordings. Like my favorite tunes, which I listed in Chapter 21, my favorite recordings change daily, as I listen to new records and re-listen to old ones. If I've left out any of your favorite artists or recordings, just add them to the list.

A player's importance is not reflected in the number of times he or she is listed as a leader. Wynton Kelly is listed twice here as a leader, but on over 25 recordings as a sideman. Arthur Taylor made few recordings as a leader, but appears on over 20 of these recordings as a sideman.

Each artist's recordings are listed in chronological order. Most of these recordings are available on CD, but some are currently out of print, and may never be available in CD. To put together a good record collection, you need to haunt used record stores *regularly*.

#### Cannonball Adderley

- *Presenting Cannonball*, Savoy, 1955, with Nat Adderley, Hank Jones, Paul Chambers, and Kenny Clarke.
- *Things Are Getting Better*, Riverside, 1958, with Milt Jackson, Wynton Kelly, Percy Heath, and Art Blakey.
- *Somethin' Else*, Blue Note, 1958, with Miles Davis, Hank Jones, Sam Jones, and Art Blakey.
- *The Cannonball Adderley Quintet In San Francisco*, Riverside, 1959, with Nat Adderley, Bobby Timmons, Sam Jones, and Louis Hayes.

#### Cannonball Adderley and John Coltrane

- *Cannonball And Coltrane*, Emarcy, 1959, with Wynton Kelly, Paul Chambers, and Jimmy Cobb.

#### Geri Allen

- *Shades Of Change*, Enja, 1986, with David Friedman, Anthony Cox, and Ronnie Burrage.
- *In The Year Of The Dragon*, JMT, 1989, with Charlie Haden and Paul Motian.
- *The Nurturer*, Blue Note, 1990, with Marcus Belgrave, Kenny Garrett, Robert Hurst, Jeff Watts, and Eli Fountain. Nobody can play a melody as soulfully as Kenny Garrett, as he does on his "Lullaby Of Isfahan."
- *Maroons*, Blue Note, 1992, with Marcus Belgrave, Wallace Roney, Anthony Cox, Dwayne Dolphin, Pheeroan Aklaft, and Tani Taball. Listen to Geri and Wallace on Geri's tune "Laila's House."



### Kenny Barron

- *Green Chimneys*, Criss Cross, 1983, with Buster Williams and Ben Riley.
- *Autumn In New York*, Uptown, 1984, with Rufus Reid and Freddie Waits. Listen to Kenny's "New York Attitude."
- *Landscape*, Limetree, 1984, with Cecil McBee and Al Foster. Listen to Kenny's version of Rodgers and Hart's "Spring Is Here."
- *1 + 1 + 1*, Blackhawk, 1984, with Ron Carter and Michael Moore.
- *Scratch*, Enja, 1985, solo. Listen to Kenny's "Song For Abdullah."
- *What If?*, Enja, 1986, with Wallace Roney, John Stubblefield, Cecil McBee, and Victor Lewis. Listen to Kenny's tune "Phantoms."
- *Maybeck Recital Hall Series*, Concord, 1990, solo. Listen to Kenny's tune "Sunshower," and his arrangement of "Spring Is Here."
- *Invitation*, Criss Cross, 1990, with Ralph Moore, David Williams, and Lewis Nash.
- *The Only One*, Reservoir, 1990, with Ray Drummond and Ben Riley. Listen to Kenny's beautiful version of Benny Carter's "The Courtship" on one of his best trio recordings.
- *Other Places*, Verve, 1993, with Bobby Hutcherson, Ralph Moore, Rufus Reid, Victor Lewis, and Mino Cinelu. One of the best recordings of the 1990s. Listen to Kenny's great tune "Ambrosia."

### Gary Bartz

- *Reflections On Monk*, SteepleChase, 1988, with Eddie Henderson, Bob Butta, Geoff Harper, and Billy Hart.
- *There Goes The Neighborhood*, Candid, 1990, with Kenny Barron, Ray Drummond, and Ben Riley.

### Richie Beirach

- *Convergence*, Triloka, 1990, with George Coleman.
- *Maybeck Recital Hall Series*, Concord, 1992.

### Art Blakey

- *A Jazz Message*, Impulse, 1963, with Sonny Stitt, McCoy Tyner, and Art Davis.

### Art Blakey And The Jazz Messengers

- *A Night At Birdland, Volumes I & II*, Blue Note, 1954, with Clifford Brown, Lou Donaldson, Horace Silver, and Curly Russell.
- *A Night At The Cafe Bohemia, Volumes I & II*, Blue Note, 1955, with Kenny Dorham, Hank Mobley, Horace Silver, and Doug Watkins.
- *Like Someone In Love*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Big Beat*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *A Night In Tunisia*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Meet You At The Jazz Corner Of The World, Volumes I & II*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Freedom Rider*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *The Witch Doctor*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.

**Art Blakey And The Jazz Messengers (*continued*)**

- *Roots And Herbs*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Pisces*, Blue Note, 1960, with Lee Morgan, Wayne Shorter, Bobby Timmons, and Jymie Merritt.
- *Buhaina's Delight*, Blue Note, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Mosaic*, Blue Note, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt. One of Bu's best, this recording includes classic tunes such as Wayne's "Children Of The Night," Curtis' "Arabia," and Freddie's "Crisis."
- *Art Blakey And The Jazz Messengers*, MCA/Impulse, 1961, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Reggie Workman.
- *Caravan*, Fantasy, 1962, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Three Blind Mice, Volumes I & II*, Blue Note, 1962, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Ugetsu*, Riverside, 1963, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Free For All*, Blue Note, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Kyoto*, Riverside Fantasy OJC, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.
- *Indestructible!*, Blue Note, 1964, with Freddie Hubbard, Wayne Shorter, Curtis Fuller, Cedar Walton, and Jymie Merritt.

**Joe Bonner**

- *Parade*, SteepleChase, 1979, with John Dyani and Billy Higgins.

**Cecil Brooks III**

- *The Collective*, Muse, with Greg Osby, Gary Thomas, Geri Allen, and Lonnie Plaxico.

**Tina Brooks**

- *True Blue*, Blue Note, 1959, with Freddie Hubbard, Duke Jordan, Sam Jones, and Arthur Taylor.
- *Back To The Tracks*, Blue Note, 1960, with Blue Mitchell, Jackie McLean, Kenny Drew, Paul Chambers, and Arthur Taylor.

**Clifford Brown**

- *Clifford Brown Memorial Album*, Blue Note, 1953, with Lou Donaldson, Gigi Gryce, Charlie Rouse, Elmo Hope, John Lewis, Percy Heath, Art Blakey, and Philly Joe Jones.

**Clifford Brown & Max Roach (*see also* Max Roach)**

- *Clifford Brown And Max Roach*, Emarcy, 1954, with Harold Land, Richie Powell, and George Morrow.
- *Daahoud*, MFCD, 1954, with Harold Land, Richie Powell, and George Morrow.
- *At Basin Street*, Emarcy, 1956, with Sonny Rollins, Richie Powell, and George Morrow.
- *Brownie Lives!*, Fresh Sound, 1956, with Sonny Rollins, Richie Powell, and George Morrow.



**Donald Brown**

- *Sources Of Inspiration*, Muse, 1989, with Eddie Henderson, Gary Bartz, Buster Williams, and Carl Allen. Listen to Donald's tunes "Capetown Ambush," "New York," "Overtaken By A Moment," and his reharmonization of "Embraceable You." One of the best recordings of the 1980s.
- *People Music*, Muse, 1990, with Tom Harrell, Steve Nelson, Vincent Herring, Bob Hurst, Eric Walker, Daniel Sadownick, and Lenora Helm.

**Ray Bryant**

- *Through The Years, Volumes I & II*, Emarcy, 1992, with Rufus Reid and Grady Tate.

**Jaki Byard**

The most eclectic pianist in the history of jazz, the span of Jaki's influences run from James P. Johnson through Cecil Taylor.

- *Blues For Smoke*, Candid, 1960, solo.
- *Here's Jaki*, Prestige, 1961, with Ron Carter and Roy Haynes. Listen to Jaki's tune "Cinco Y Cuatro" and his version of "Giant Steps."
- *Hi-Fly*, New Jazz, 1962, with Ron Carter and Pete La Roca. Listen to Jaki's version of James P. Johnson's "Excerpts from Yamecrow" and Jaki's tune "Here to Hear."
- *Solo Piano*, Prestige, 1969.
- *Parisian Solos*, Futura, 1971, solo. Listen to Jaki's version of Gershwin's "Our Love Is Here To Stay" and "Bugle Call Rag."

**Donald Byrd**

- *Byrd In Hand*, Blue Note, 1959, with Charlie Rouse, Pepper Adams, Walter Davis, Jr., Sam Jones, and Arthur Taylor.
- *Free Form*, Blue Note, 1961, with Wayne Shorter, Herbie Hancock, Butch Warren, and Billy Higgins.
- *Mustang*, Blue Note, 1966, with Sonny Red, Hank Mobley, McCoy Tyner, Walter Booker, and Freddie Waits. Dig the energy the rhythm section puts out on this, one of Donald's best albums. McCoy's solo on Donald's "Fly Little Bird Fly" is one of his best.
- *Blackjack*, Blue Note, 1967, with Sonny Red, Hank Mobley, Cedar Walton, Walter Booker, and Billy Higgins.
- *Slow Drag*, Blue Note, 1967, with Sonny Red, Cedar Walton, Walter Booker, and Billy Higgins.
- *The Creeper*, Blue Note, 1967, with Sonny Red, Pepper Adams, Chick Corea, Miroslav Vitous, and Mickey Roker.

**Paul Chambers**

- *Chambers' Music*, Blue Note, 1956, with John Coltrane, Kenny Dorham, Donald Byrd, Kenny Burrell, Horace Silver, Kenny Drew, and Philly Joe Jones. This recording has been issued and reissued in various configurations under both Chambers and Coltrane's name. It was released on both the Blue Note and Jazz West label under various titles including *A Jazz Delegation From The East* and *High Step*, and with some tracks omitted.
- *Paul Chambers Quintet*, Blue Note, 1957, with Donald Byrd, Clifford Jordan, Tommy Flanagan, and Elvin Jones.
- *Go*, Vee-Jay, 1959, with Cannonball Adderley, Freddie Hubbard, Wynton Kelly, Philly Joe Jones, and Jimmy Cobb.

**Sonny Clark (see also Grant Green and Sonny Clark)**

- *The Sonny Clark Memorial Album*, Xanadu, 1954, with Simon Brehm and Bobby White.
- *Sonny Clark Trio*, Blue Note, 1957, with Paul Chambers and Philly Joe Jones. One of the best trio recordings of the 1950s.
- *Cool Struttin'*, Blue Note, 1958, with Art Farmer, Jackie Mclean, Paul Chambers, and Philly Joe Jones.
- *Leapin' And Lopin'*, Blue Note, 1961, with Tommy Turrentine, Charlie Rouse, Ike Quebec, Butch Warren, and Billy Higgins.

**Nat King Cole**

- *The Best Of The Nat King Cole Trio*, Capitol, 1943-1949, with Oscar Moore, Irving Ashby, Johnny Miller, and Joe Comfort. Although they are historically outside the scope of this book, Nat's trio recordings show one source from which Bud Powell, Wynton Kelly, Oscar Peterson, Tommy Flanagan, and Hank Jones all came.

**George Coleman and Tete Montoliu**

- *Duo*, Muse, 1977.

**Ornette Coleman**

- *Something Else!*, OJC, 1958, with Don Cherry, Walter Norris, Charlie Haden, and Billy Higgins.
- *The Shape Of Jazz To Come*, Atlantic, 1959-1960, with Don Cherry, Charlie Haden, and Billy Higgins.
- *Change Of The Century*, Atlantic, 1960, with Don Cherry, Charlie Haden, and Billy Higgins.

**Johnny Coles and Frank Wess**

- *Two At The Top*, Uptown, 1982, with Kenny Barron, Reggie Johnson, and Kenny Washington.

**John Coltrane (see also Cannonball Adderley and John Coltrane;****Duke Ellington and John Coltrane; Thelonious Monk and John Coltrane)**

- *Dakar*, Prestige, 1957, with Cecil Payne, Pepper Adams, Mal Waldron, Doug Watkins, and Arthur Taylor.
- *Blue Trane*, Blue Note, 1957, with Lee Morgan, Curtis Fuller, Kenny Drew, Paul Chambers, and Philly Joe Jones. This is one of the greatest recordings of the 1950s.
- *Coltrane*, Fantasy, 1957, with Johnny Splawn, Sahib Shihab, Red Garland, Mal Waldron, Paul Chambers, and Albert Heath.
- *Traneing In*, Prestige, 1957, with Red Garland, Paul Chambers, and Arthur Taylor.
- *Lush Life*, Fantasy, 1957, with Donald Byrd, Earl May, Red Garland, Paul Chambers, Albert Heath, Arthur Taylor, and Louis Hayes.
- *Soultrane*, Prestige, 1958, with Red Garland, Paul Chambers and Arthur Taylor. One of 'Trane's best recordings.
- *Settin' The Pace*, Prestige, 1958, with Red Garland, Paul Chambers, and Arthur Taylor.
- *The Stardust Session*, Prestige, 1958, with Wilbur Hardin, Red Garland, Paul Chambers, and Jimmy Cobb.
- *Black Pearls*, Prestige, 1958, with Donald Byrd, Red Garland, Paul Chambers, and Arthur Taylor.
- *The Believer*, Prestige, 1958, with Freddie Hubbard, Red Garland, Paul Chambers, and Louis Hayes.

**John Coltrane (continued)**

- *Giant Steps*, Atlantic, 1959, with Tommy Flanagan, Paul Chambers, and Arthur Taylor. One of the best and most influential records in jazz history.
- *Coltrane Jazz*, Atlantic, 1959, with McCoy Tyner, Wynton Kelly, Steve Davis, Paul Chambers, Jimmy Cobb, and Elvin Jones.
- *Coltrane's Sound*, Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *Coltrane Plays The Blues*, Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *My Favorite Things*, Atlantic, 1960, with McCoy Tyner, Steve Davis, and Elvin Jones.
- *Ballads*, MCA/Impulse, 1961, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *The John Coltrane Group With Eric Dolphy*, Beppo, 1961, with McCoy Tyner, Reggie Workman, Jimmy Garrison, and Elvin Jones.
- *Coltrane Live At Birdland*, Impulse, 1962, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Impressions*, MCA/Impulse, 1962, with Eric Dolphy, McCoy Tyner, Reggie Workman, Jimmy Garrison, and Elvin Jones.
- *Afro Blue Impressions*, Pablo, 1963, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Crescent*, MCA/Impulse, 1964, with McCoy Tyner, Jimmy Garrison, and Elvin Jones. One of Coltrane's greatest and most lyrical recordings.
- *Live At The Village Vanguard*, MCA/Impulse, 1964, with Eric Dolphy, McCoy Tyner, Reggie Workman, and Elvin Jones.
- *A Love Supreme*, MCA/Impulse, 1964, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *Coltrane*, MCA/Impulse, 1965, with McCoy Tyner, Jimmy Garrison, and Elvin Jones.
- *The John Coltrane Quartet Plays*, MCA/Impulse, 1965, with McCoy Tyner, Jimmy Garrison, Art Davis, and Elvin Jones.

**John Coltrane and Johnny Hartman**

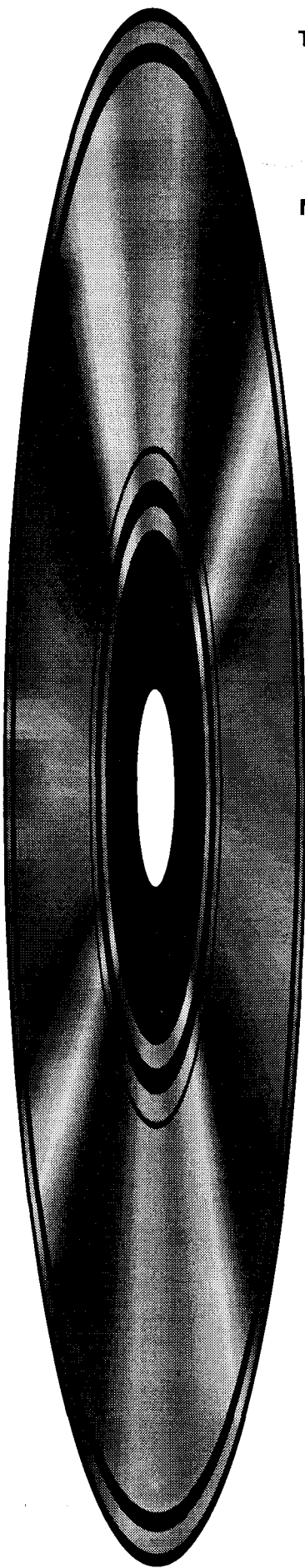
- *John Coltrane and Johnny Hartman*, MCA/Impulse, 1963, with McCoy Tyner, Jimmy Garrison, and Elvin Jones. One of the greatest vocal recordings of all time.

**Chick Corea**

- *Now He Sings, Now He Sobs*, Blue Note, 1968, with Miroslav Vitous and Roy Haynes. One of the best trio recordings of the 1960s.
- *Piano Improvisations, Volumes I & II*, ECM, 1971, solo.

**Stanley Cowell**

- *Brilliant Circles*, Arista-Freedom, 1969, with Woody Shaw, Tyrone Washington, Bobby Hutcherson, Reggie Workman, and Joe Chambers.
- *Musa Ancestral Streams*, Strata East, 1973. Solo.
- *Equipoise*, Galaxy, 1979, with Cecil McBee and Roy Haynes.
- *Sienna*, SteepleChase, 1989, with Ron McClure and Keith Copeland. Listen to Stanley's version of Monk's "Evidence."
- *Back To The Beautiful*, Concord, 1989, with Steve Coleman, Santi Debriano, and Joe Chambers.
- *Maybeck Recital Hall Series*, Concord, 1990, solo. Listen to Stanley's tune "Cal Massey," dedicated to the great Philadelphia composer.



### Tadd Dameron

- *Mating Call*, OJC, 1956, with John Coltrane, John Simmons, and Philly Joe Jones.
- *Fontainebleau*, Fantasy, 1956, with Kenny Dorham, Sahib Shihab, Joe Alexander, Cecil Payne, John Simmons, and Shadow Wilson. One of the best recordings by one of the greatest jazz composers.

### Miles Davis

- *Miles Davis Sextet*, Prestige, 1951, with Jackie McLean, Sonny Rollins, Walter Bishop, Tommy Potter, and Art Blakey.
- *Collector's Items*, Prestige, 1953 and 1956, with Charlie Parker, Sonny Rollins, Tommy Flanagan, Paul Chambers, and Arthur Taylor.
- *Miles Davis And The Modern Jazz Giants*, Prestige, 1954, with Thelonious Monk, Milt Jackson, Percy Heath, and Kenny Clarke.
- *The Musings Of Miles*, Prestige, 1955, with Red Garland, Oscar Pettiford, and Philly Joe Jones.
- *Miles*, Prestige, 1955, with John Coltrane, Red Garland, and Philly Joe Jones.
- *'Round About Midnight*, Columbia, 1955, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *The New Miles Davis Quintet*, Fantasy/OJC, 1955, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Cookin'*, Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Workin'*, Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. This recording includes one great trio track, Red Garland's version of Ahmad Jamal's "Ahmad's Blues."
- *Relaxin'*, Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Steamin'*, Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones.
- *Milestones*, Columbia, 1958, with Cannonball Adderley, John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. Listen to Red's great trio rendition of "Billy Boy."
- *Miles At Newport*, Columbia, 1958, with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers, and Jimmy Cobb.
- *Jazz At The Plaza*, Columbia, 1958, with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers, and Jimmy Cobb.
- *Kind Of Blue*, Columbia, 1959, with John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of the most influential records of the 1960s. First recordings of "So What," "Freddie Freeloader," "Blue In Green," and "All Blues."
- *Miles Davis & Sonny Stitt*, Dragon, 1960, with Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of Sonny's best recordings.
- *The Miles Davis Quintet in Stockholm*, Dragon, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *Green Dolphin Street*, Natasha Imports, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *Fran-Dance*, Village, 1960, with John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb.

**Miles Davis (continued)**

- *Someday My Prince Will Come*, Columbia, 1961, with John Coltrane, Hank Mobley, Wynton Kelly, Paul Chambers, and Jimmy Cobb.
- *In Person, Friday and Saturday Night, Volumes I & II*, Columbia, 1961, with Hank Mobley, Wynton Kelly, Paul Chambers, and Jimmy Cobb. One of Miles' best live recordings.
- *Seven Steps To Heaven*, Columbia, 1963, with George Coleman, Herbie Hancock, Victor Feldman, Ron Carter, Tony Williams, and Frank Butler.
- *Miles In St. Louis*, VGM, 1963, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *The Complete Concert, 1964*, Columbia, originally released as two albums—*My Funny Valentine* and *Four And More*—with George Coleman, Herbie Hancock, Ron Carter, and Tony Williams. *My Funny Valentine* is one of the most beautiful recordings of the 1960s.
- *Davisiana*, Moon, 1964, with Wayne Shorter, Ron Carter, and Tony Williams. Poorly recorded, but includes some of Herbie and Wayne's best recorded solos.
- *Miles in Berlin*, Columbia, 1964, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *E. S. P.*, Columbia, 1965, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *At The Plugged Nickel, Volumes I & II*, Columbia, 1965, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. (*Miles' Plugged Nickel recordings were perhaps the greatest "live" recordings ever made.*)
- *Miles Smiles*, Columbia, 1966, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Nefertiti*, Columbia, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Sorcerer*, Columbia, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *No Blues*, JMY, 1967, with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams.
- *Filles De Kilimanjaro*, Columbia, 1968, with Wayne Shorter, Herbie Hancock, Chick Corea, Dave Holland, Ron Carter, and Tony Williams.

**Miles Davis and The Gil Evans Orchestra**

- *Miles Ahead*, Columbia, 1957.
- *Porgy And Bess*, Columbia, 1958.
- *Sketches Of Spain*, Columbia, 1959-1960.

**Eric Dolphy**

- *Out To Lunch*, Blue Note, 1964, with Freddie Hubbard, Bobby Hutcherson, Richard Davis, and Tony Williams.

### Kenny Dorham

- *Jazz Contrasts*, Fantasy, 1957, with Sonny Rollins, Hank Jones, Oscar Pettiford, and Max Roach.
- *Quiet Kenny*, New Jazz, 1959, with Tommy Flanagan, Paul Chambers, and Arthur Taylor.
- *Showboat*, Bainbridge, 1960, with Jimmy Heath, Kenny Drew, Jimmy Garrison, and Arthur Taylor.
- *Whistle Stop*, Blue Note, 1961, with Hank Mobley, Kenny Drew, Paul Chambers, and Philly Joe Jones.
- *Una Mas*, Blue Note, 1963, with Joe Henderson, Herbie Hancock, Butch Warren, and Tony Williams.

### Kenny Drew

- *Introducing The Kenny Drew Trio*, Blue Note, 1953, with Curly Russell and Art Blakey. Listen to Kenny's up-tempo versions of "Be My Love" and "It Might As Well Be Spring."
- *Kenny Drew Trio*, Fantasy, 1956, with Paul Chambers and Philly Joe Jones. Listen to Kenny's version of Juan Tizol's "Caravan."
- *The Riverside Collection*, Riverside, 1957, with Paul Chambers, Wilbur Ware, and Philly Joe Jones. This recording includes four trio tracks from long out-of-print 1950s recordings. Side two features previously unissued quartet and quintet tracks with Donald Byrd, Hank Mobley, Wilbur Ware, and G. T. Hogan
- *Home Is Where The Soul Is*, Xanadu, 1978, with Leroy Vinnegar and Frank Butler. Listen to Kenny play the blues on his "Three And Four Blues" and his blazingly fast version of "It Could Happen To You."
- *Recollections*, Timeless, 1989, with Niels-Henning Ørsted-Pederson and Alvin Queen.

### Duke Ellington (small band recordings only)

- *Great Times!*, Riverside, 1950, with Billy Strayhorn, Oscar Pettiford, Joe Shulman, Lloyd Trotman, and Jo Jones. Listen to Oscar's great 'cello solos on "Perdido" and "Oscalypso."
- *Piano Reflections*, Capitol, 1953, with Wendell Marshall, Butch Ballard, Dave Black, and Ralph Collier.
- *Money Jungle*, Blue Note, 1962, with Charles Mingus and Max Roach.

### Duke Ellington and Ray Brown

- *This One's For Blanton*, Pablo, 1973.

### Duke Ellington and John Coltrane

- *Duke Ellington and John Coltrane*, MCA/Impulse, 1962, with Jimmy Garrison, Aaron Bell, Sam Woodyard, and Elvin Jones. One of the sweetest recordings ever recorded.

### Booker Ervin

- *Back From The Gig*, Blue Note, 1968, with Woody Shaw, Kenny Barron, Jan Arnett, and Billy Higgins.

**Bill Evans**

- *Everybody Digs Bill Evans*, Fantasy, 1958, with Sam Jones and Philly Joe Jones. Listen to Bill's "Peace Piece."
- *Spring Leaves*, Milestone, 1959, with Scott La Faro and Paul Motian.
- *Sunday At The The Village Vanguard*, Riverside, 1961, with Scott La Faro and Paul Motian.
- *Waltz For Debby*, Fantasy, 1961, with Scott La Faro and Paul Motian.
- *Conversations With Myself*, Verve, 1963, solo.
- *Intuition*, Fantasy, 1974, with Eddie Gomez.

**Bill Evans and Tony Bennett**

- *Bill Evans and Tony Bennett*, Fantasy, 1975. One of the best vocal recordings of the 1970s.

**Tommy Flanagan**

- *Eclypso*, Enja, 1977, with George Mraz and Elvin Jones. Listen to Tommy's version of the title track.
- *The Super Jazz Trio*, RCA, 1978, with Reggie Workman and Joe Chambers.
- *Ballads & Blues*, Enja, 1978, with George Mraz and Connie Kay.
- *Tommy Flanagan Plays The Music Of Harold Arlen*, Inner City, 1980, with George Mraz and Connie Kay.

**Hal Galper**

- *Portrait*, Concord, 1989, with Ray Drummond and Billy Hart. Hal is almost as eclectic a pianist as Jaki Byard or Chick Corea. Listen for the influences of Bud Powell, Bill Evans, Red Garland (check out his left hand on "After You've Gone"), and Ahmad Jamal's sense of form and space.

**Red Garland**

- *A Garland Of Red*, Prestige, 1956, with Sam Jones and Arthur Taylor.
- *Groovy*, Prestige, 1956, with Sam Jones and Arthur Taylor.
- *Red Garland's Piano*, Fantasy, 1957, with Paul Chambers and Arthur Taylor. Listen to Red's version of "Almost Like Being In Love."
- *Soul Junction*, Prestige, 1957, with John Coltrane, Paul Chambers, and Arthur Taylor.
- *High Pressure*, Prestige, 1957, with John Coltrane, Donald Byrd, George Joyner, and Arthur Taylor.
- *The P. C. Blues*, Prestige, 1957, with Paul Chambers, Arthur Taylor, and Philly Joe Jones. Listen to Red's classic version of Ahmad Jamal's "Ahmad's Blues" and the rhythm section groove—especially Philly Joe's brushwork—on "Tweedle Dee Dee."
- *Dig It*, Prestige, 1957, with John Coltrane, Donald Byrd, George Joyner, Paul Chambers, and Arthur Taylor.
- *All Morning Long*, Fantasy, 1957, with John Coltrane, Donald Byrd, Paul Chambers, and Arthur Taylor.
- *All Kinds Of Weather*, 1958, with Sam Jones and Arthur Taylor.
- *Red In Bluesville*, Prestige, 1959, with Sam Jones and Arthur Taylor.
- *Red Alone*, Moodsville, 1960, solo.

### Errol Garner

- *Errol Garner*, Columbia, with Wyatt Ruther and J. C. Heard. The Elf's best record, with great versions of "Caravan," "Avalon," and "Will You Still Be Mine?"
- *Soliloquy*, Columbia, 1952 and 1957, solo.
- *Concert By The Sea*, Columbia, 1955, with Eddie Calhoun and Denzil Best. Listen to Errol's version of Cole Porter's "It's All Right With Me."
- *That's My Kick*, Verve, 1967, with Wally Richardson, Art Ryerson, Herbert Lovelle, George Jenkins, Johnny Pacheco, and Milt Hinton. Errol has always been considered apart from the mainstream of jazz piano, with no obvious relationship to earlier or later pianists, except for Jaki Byard. Not so. Listen to "Ain't Necessarily So," and you'll hear a place where Horace Silver came from. And the last few bars of Errol's intro to "More" are pure Bud Powell.

### Kenny Garrett

- *Introducing Kenny Garrett*, Criss Cross, 1984, with Woody Shaw, Mulgrew Miller, Nat Reeves, and Tony Reedus.
- *Garrett 5*, Bellaphon, 1988, with Wallace Roney, Mulgrew Miller, Charnett Moffett, Tony Reedus, and Rudy Bird.
- *African Exchange Student*, Atlantic, 1990, with Charnett Moffett, Ron Carter, Elvin Jones, Tony Reedus, Steve Thornton, Rudy Bird, and Tito Ocasio. Listen to Kenny's soulfulness on his "Lullaby Of Isfahan." One of the best recordings of the 1990s.

### Stan Getz

- *Sweet Rain*, Verve, 1967, with Chick Corea, Ron Carter, and Grady Tate.

### Dizzy Gillespie

- *Groovin High*, Savoy, 1945-1946, Dizzy's first big band recordings, with personnel too numerous to list, but including Kenny Dorham, Bird, Sonny Stitt, Dexter Gordon, James Moody, Al Haig, John Lewis, Milt Jackson, Ray Brown, Kenny Clarke, and Shelly Manne.
- *In The Beginning*, Prestige, 1945-1950, personnel too numerous to list, but includes Charlie Parker, Al Haig, Clyde Hart, Sonny Stitt, Milt Jackson, Ray Brown, and Kenny Clarke.
- *School Days*, Savoy, 1951-1952, with J. J. Johnson, John Coltrane, Bill Graham, Budd Johnson, Milt Jackson, Wynton Kelly, Kenny Burrell, Percy Heath, Bernie Griggs, Al Jones, Kansas Fields, Art Blakey, Joe Carroll, Freddy Strong, and Melvin Moore.
- *Diz And Getz*, Verve, 1953, with Stan Getz, Oscar Peterson, Herb Ellis, Ray Brown, and Max Roach.

### Dizzy Gillespie, Sonny Stitt, and Sonny Rollins

- *Sonny Side Up*, Verve, 1957, with Ray Bryant, Tommy Bryant, and Charlie Persip. One of the best recordings of the 1950s, or any decade. Listen to Sonny Rollins' stop-time solo on Vincent Youmans' "I Know That You Know," and Ray's definitive 12/8 blues solo on Avery Parrish's "After Hours."



**Benny Golson**

- *The Modern Touch*, Riverside, 1957, with Kenny Dorham, J. J. Johnson, Wynton Kelly, Paul Chambers, and Max Roach.
- *The Other Side Of Benny Golson*, Riverside, 1958, with Curtis Fuller, Barry Harris, Jymie Merritt, and Philly Joe Jones.
- *Benny Golson Quartet*, LRC, 1990, with Mulgrew Miller, Rufus Reid, and Tony Reedus.

**Dexter Gordon**

- *Daddy Plays The Horn*, Bethlehem, 1955, with Kenny Drew, Leroy Vinnegar, and Lawrence Marable.
- *Dexter Calling*, Blue Note, 1961, with Kenny Drew, Paul Chambers, and Philly Joe Jones.
- *Doin' Alright*, Blue Note, 1961, with Freddie Hubbard, Horace Parlan, George Tucker, and Al Harewood.
- *A Swinging Affair*, Blue Note, 1962, with Sonny Clark, Butch Warren, and Billy Higgins.
- *Go*, Blue Note, 1962, with Sonny Clark, Butch Warren, and Billy Higgins.
- *Clubhouse*, Blue Note, 1965, with Freddie Hubbard, Barry Harris, Bob Cranshaw, and Billy Higgins.
- *The Jumpin' Blues*, Prestige, 1970, with Wynton Kelly, Sam Jones, and Roy Brooks.
- *Generation*, Prestige, 1972, with Freddie Hubbard, Cedar Walton, Buster Williams, and Billy Higgins.

**Benny Green**

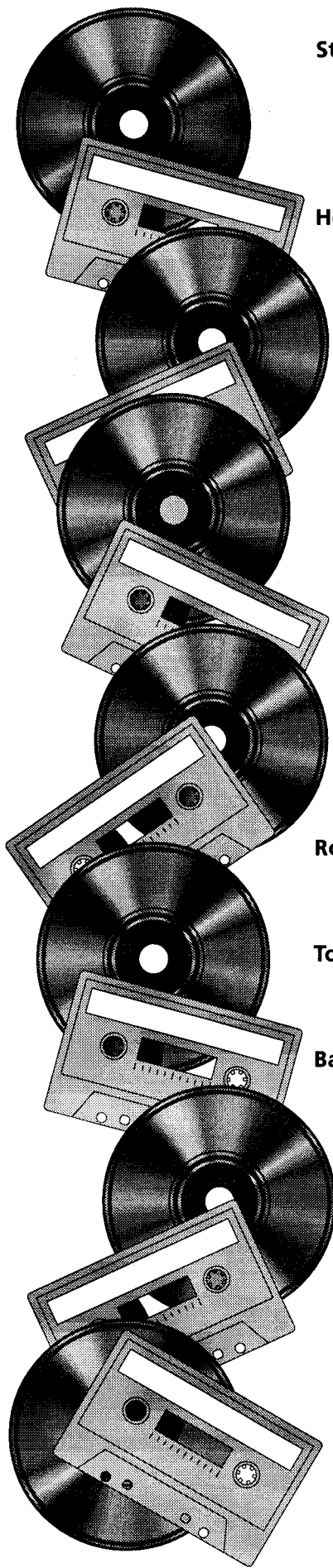
- *In This Direction*, Criss Cross, 1988, with Buster Williams and Lewis Nash. Listen to Benny's versions of Monk's "Trinkle Tinkle" and Bud Powell's "The Fruit." One of the best trio recordings of the 1980s.
- *Lineage*, Blue Note, 1990, with Ray Drummond and Victor Lewis.

**Grant Green**

- *Gooden's Corner*, Blue Note, 1961, with Sonny Clark, Sam Jones, and Louis Hayes.
- *Nigeria*, Blue Note, 1962, with Sonny Clark, Sam Jones, and Art Blakey.
- *Oleo*, Blue Note, 1962, with Sonny Clark, Sam Jones, and Louis Hayes.
- *Born To Be Blue*, Blue Note, 1962, with Ike Quebec, Sonny Clark, Sam Jones, and Louis Hayes.
- *Idle Moments*, Blue Note, 1963, with Joe Henderson, Bobby Hutcherson, Duke Pearson, Bob Cranshaw, and Al Harewood.
- *Talkin' About*, Blue Note, 1964, with Larry Young and Elvin Jones.
- *Street Of Dreams*, Blue Note, 1964, with Bobby Hutcherson, Larry Young, and Elvin Jones.
- *Matador*, Blue Note, 1965, with McCoy Tyner, Bob Cranshaw and Elvin Jones.
- *I Want To Hold Your Hand*, Blue Note, 1965, with Hank Mobley, Larry Young, and Elvin Jones.

**Johnny Griffin**

- *Johnny Griffin Sextet*, OJC, 1958, with Donald Byrd, Pepper Adams, Kenny Drew, Wilbur Ware, and Philly Joe Jones.



### Steve Grossman

- *Way Out East*, Red Record, 1984, with Junie Booth and Joe Chambers.
- *Love Is The Thing*, Red Record, 1985, with Cedar Walton, David Williams, and Billy Higgins.
- *Do It*, Dreyfus, 1991, with Barry Harris, Reggie Johnson, and Arthur Taylor.

### Herbie Hancock

- *Takin' Off*, Blue Note, 1962, with Freddie Hubbard, Dexter Gordon, Butch Warren, and Billy Higgins.
- *Inventions And Dimensions*, Blue Note, 1963, with Paul Chambers, Willie Bobo, and Osvaldo Martinez. Herbie's superb Latin jazz recording, one of the best piano recordings of the 1960s. It was reissued at one time under the title *Succotash*.
- *My Point Of View*, Blue Note, 1963, with Donald Byrd, Grachan Moncur, Hank Mobley, Grant Green, Chuck Israels, and Tony Williams.
- *Empyrean Isles*, Blue Note, 1964, with Freddie Hubbard, Ron Carter, and Tony Williams.
- *Maiden Voyage*, Blue Note, 1965, with Freddie Hubbard, George Coleman, Ron Carter, and Tony Williams. One of the best recordings of the 1960s.
- *Speak Like A Child*, Blue Note, 1968, with Thad Jones, Jerry Dodgian, Peter Phillips, Ron Carter, and Mickey Roker. Listen to Herbie's great trio version of Ron's "First Trip." One of Herbie's best recordings.
- *The Prisoner*, Blue Note, 1969, with Joe Henderson, Johnny Coles, Garnett Brown, Buster Williams, and Albert Heath. This album contains some of Herbie's best writing, including "I Have A Dream."
- *The Piano*, CBS Sony, 1978, solo. Listen to Herbie's dark version of Bronislau Kaper's "Green Dolphin Street."

### Roy Hargrove

- *Diamond In The Rough*, Novus, 1989, with Antonio Hart, Ralph Moore, Geoff Keezer, Charles Fambrough, Ralph Peterson, John Hicks, Scott Colley, and Al Foster.

### Tom Harrell

- *Moon Alley*, Criss Cross, 1985, with Kenny Garrett, Kenny Barron, Ray Drummond, and Ralph Peterson.

### Barry Harris

- *Breakin' It Up*, Argo, 1958, with William Austin and Frank Gant. Listen to Barry play the blues on his tune "Bluesy," and check out Frank Gant's brushwork.
- *Barry Harris At The Jazz Workshop*, Riverside, 1960, with Sam Jones and Louis Hayes. Listen to Barry's time feeling on Louis Jordan's "Is You Is Or Is You Ain't My Baby." Also listen to Barry's "Curtain Call."
- *Premiado*, Riverside, 1960, with Joe Benjamin and Elvin Jones.
- *Bull's Eye!*, Prestige, 1968, with Kenny Dorham, Charles McPherson, Pepper Adams, Barry Harris, Paul Chambers, and Billy Higgins.
- *Magnificent!*, Prestige, 1969, with Ron Carter and Leroy Williams. Listen to Barry's version of Charlie Parker's "Ah-Leu-Cha."
- *Barry Harris Plays Tadd Dameron*, Xanadu, 1975, with Gene Taylor and Leroy Williams.
- *Live In Concert*, Xanadu, 1976, with Sam Jones and Leroy Williams (Frank Butler on one track).
- *Maybeck Recital Hall Series*, Concord, 1990, solo. One of Barry's best. Listen to his version of "All God's Chillun Got Rhythm."

**Hampton Hawes**

- *The Trio*, OJC, 1955, with Red Mitchell and Chuck Thompson.
- *For Real!*, OJC, 1958, with Harold Land, Scott La Faro, and Frank Butler.

**Roy Haynes**

- *True Or False*, Free Lance, 1986, with Ralph Moore, Dave Kikoski, and Ed Howard.

**Eddie Henderson**

- *Phantoms*, SteepleChase, 1989, with Joe Locke, Kenny Barron, Wayne Dockery, and Victor Lewis. Listen to Kenny Barron's tune "Phantoms."

**Joe Henderson**

- *Page One*, Blue Note, 1963, with Kenny Dorham, McCoy Tyner Butch Warren, and Pete La Roca. One of the best recordings of the 1960s, with the original versions of "Blue Bossa" and "Recordame."
- *In 'n Out*, Blue Note, 1964, with Kenny Dorham, McCoy Tyner, Richard Davis, and Elvin Jones.
- *Inner Urge*, Blue Note, 1964, with McCoy Tyner, Ron Carter, and Elvin Jones. One of the best recordings of the 1960s.
- *Mode For Joe*, Blue Note, 1966, with Lee Morgan, Curtis Fuller, Bobby Hutcherson, Cedar Walton, Ron Carter, and Joe Chambers.
- *The Kicker*, Milestone, 1967, with Mike Lawrence, Grachan Moncur, Kenny Barron, Ron Carter, and Louis Hayes.
- *Four!*, Verve, with Wynton Kelly, Paul Chambers, and Jimmy Cobb. The vamp that Wynton plays at the beginning of Ferde Grofé's "On The Trail" is from "Pavanne," the Second Movement of Morton Gould's "2nd American Symphonette," the same piece that Coltrane's "Impressions" is derived from.
- *Power To The People*, Milestone, 1969, with Mike Lawrence, Herbie Hancock, Ron Carter, and Jack DeJohnette.
- *Mirror, Mirror*, Verve, 1980, with Chick Corea, Ron Carter, and Billy Higgins.
- *Lush Life*, Verve, 1992, with Wynton Marsalis, Stephen Scott, Christian McBride, and Gregory Hutchinson.

**Ernie Henry**

- *Seven Standards And A Blues*, OJC, 1957, with Wynton Kelly, Wilbur Ware, and Philly Joe Jones.

**Vincent Herring**

- *American Experience*, Musicmasters, 1986 and 1989, with Dave Douglas, Tex Allen, James Genus, Bruce Barth, John Hicks, Marc Johnson, Clifford Adams, Marcus McLauren, Rodney Jones, and Monty Croft.

**John Hicks**

- *John Hicks*, Theresa, 1982, with Bobby Hutcherson and Walter Booker. Listen to John's "Steadfast."
- *Power Trio*, Novus, 1990, with Cecil McBee and Elvin Jones.

**Andrew Hill**

- *Black Fire*, Blue Note, 1963, with Joe Henderson, Richard Davis, and Roy Haynes.
- *Point Of Departure*, Blue Note, 1964, with Kenny Dorham, Eric Dolphy, Joe Henderson, Richard Davis, and Tony Williams.

### Freddie Hubbard

- *Open Sesame*, Blue Note, 1960, with Tina Brooks, McCoy Tyner, Sam Jones, and Clifford Jarvis.
- *Hub Cap*, Blue Note, 1961, with Jimmy Heath, Julian Priester, Cedar Walton, Larry Ridley, and Philly Joe Jones. This one includes lots of great tunes, including Randy Weston's "Cry Me Not," Freddie's "Luana," and Cedar's "Plexus."
- *Ready For Freddie*, Blue Note, 1961, with Bernard McKinney, Wayne Shorter, McCoy Tyner, Art Davis, and Elvin Jones.
- *Goin' Up*, Blue Note, 1961, with Hank Mobley, McCoy Tyner, Paul Chambers, and Philly Joe Jones.
- *Here To Stay*, Blue Note, 1962, with Wayne Shorter, Jimmy Heath, Julian Priester, Cedar Walton, Reggie Workman, Larry Ridley, and Philly Joe Jones.
- *Hub-Tones*, Blue Note, 1962, with James Spaulding, Herbie Hancock, Reggie Workman, and Clifford Jarvis.
- *The Artistry Of Freddie Hubbard*, Impulse, 1963, with Curtis Fuller, John Gilmore, Tommy Flanagan, Art Davis, and Louis Hayes. One of Freddie's best recordings, with great tunes like "Bob's Place," "Happy Times," and Freddie's arrangement of George Gershwin's "Summertime."
- *Blue Spirits*, Blue Note, 1965, with James Spaulding, Joe Henderson, McCoy Tyner, Kiane Ziwadi, Harold Mabern, Jr., Larry Ridley, Clifford Jarvis, and Big Black.
- *Red Clay*, CTI, 1970, with Joe Henderson, Herbie Hancock, Ron Carter, and Lenny White.

### Freddie Hubbard and Woody Shaw

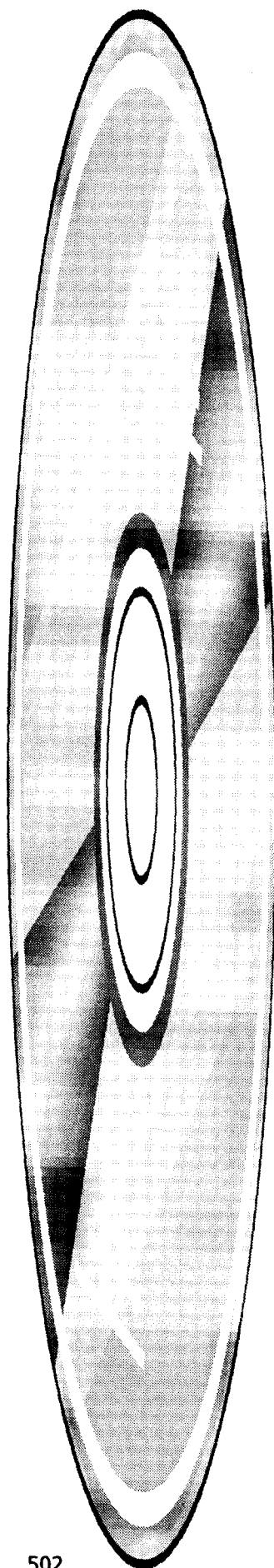
- *The Eternal Triangle*, Blue Note, 1987, with Kenny Garrett, Mulgrew Miller, Ray Drummond, and Carl Allen.

### Bobby Hutcherson

- *Spiral*, Blue Note, 1965, with Harold Land, Stanley Cowell, Reggie Johnson, and Joe Chambers. One of the best recordings of the 1960s.
- *Stick-Up!*, Blue Note, 1966, with Joe Henderson, McCoy Tyner, Herbie Lewis, and Billy Higgins. Listen to Joe's solo on Bobby's "Verse." It's one of his best, on one of the best recordings of the 1960s.
- *Happenings*, Blue Note, 1966, with Herbie Hancock, Bob Cranshaw, and Joe Chambers.
- *Oblique*, Blue Note, 1967, with Herbie Hancock, Albert Stinson, and Joe Chambers. One of Bobby's best recordings.
- *Total Eclipse*, Blue Note, 1968, with Harold Land, Chick Corea, Reggie Johnson, and Joe Chambers.
- *Solo/Quartet*, Fantasy, 1981, with McCoy Tyner, Herbie Lewis, and Billy Higgins. One of the best records of the 1980s.
- *Four Seasons*, Timeless, 1983, with George Cables, Herbie Lewis, and Philly Joe Jones.
- *Color Schemes*, Landmark, 1985, with Mulgrew Miller, John Heard, Billy Higgins, and Airta Moreira.
- *In The Vanguard*, Landmark, 1986, with Kenny Barron, Buster Williams, and Al Foster. One of the best recordings of the 1980s.

### Abdullah Ibrahim

- *African Dawn*, Enja, 1982, solo. Listen to Abdullah's version of Billy Strayhorn's "A Flower Is A Lovesome Thing."



### Milt Jackson

- *The Jazz Skyline*, Savoy, 1956, with Lucky Thompson, Hank Jones, Wendell Marshall, and Kenny Clarke.
- *Bags Meets Wes*, OJC, 1961, with Wes Montgomery, Wynton Kelly, Sam Jones, and Philly Joe Jones.

### Ahmad Jamal

- *Ahmad Jamal At The Pershing, Volumes I & II*, MCA-Chess, 1958, with Israel Crosby and Vernell Fournier. Listen to Ahmad's sense of forward motion in his left hand 'comping throughout this recording.
- *Heat Wave*, Cadet, 1966, with Jamil Nasser and Frank Gant. Listen to Ahmad's great version of Ralph Blane's "The Boy Next Door."

### Keith Jarrett

- *Standards, Volumes I & II*, ECM, 1983 and 1985, with Gary Peacock and Jack DeJohnette. Listen to Keith's lyrical version of "All The Things You Are."

### J. J. Johnson

- *The Eminent Jay Jay Johnson, Volumes I & II*, Blue Note, 1953 and 1955, with Clifford Brown, Hank Mobley, Jimmy Heath, Wynton Kelly, John Lewis, Horace Silver, Paul Chambers, Percy Heath, Charles Mingus, Kenny Clarke, and Sabu Martinez.

### Elvin Jones

- *Earth Jones*, Palo Alto Jazz, 1982, with Terumasa Hino, Dave Liebman, Kenny Kirkland, and George Mraz.

### Hank Jones

- *Love For Sale*, Inner City, 1976, with Buster Williams and Tony Williams.
- *Tiptoe Tapdance*, Galaxy, 1978, solo. Listen to Hank's version of Johnny Mandel's "Emily."
- *The Oracle*, Emarcy, 1989, with Dave Holland and Billy Higgins.

### Sam Jones

- *The Bassist!*, Discovery, 1979, with Kenny Barron and Keith Copeland.

### Clifford Jordan

- *Spellbound*, Riverside, 1960, with Cedar Walton, Spanky DeBrest, and Albert Heath. Listen to Clifford's version of Bird's "Au Privave."
- *Highest Mountain*, Muse, 1975, with Cedar Walton, Sam Jones, and Billy Higgins.
- *Firm Roots*, Muse, 1975, with Cedar Walton, Sam Jones, and Billy Higgins.

### Wynton Kelly

- *Someday My Prince Will Come*, Vee-Jay, with Lee Morgan, Wayne Shorter, Paul Chambers, and Philly Joe Jones. Listen to Wynton's arrangement of "Come Rain Or Come Shine," his 'comping behind Wayne on "Wrinkles," and the way he plays the blues on "Sassy."
- *Wynton Kelly*, Riverside, 1958, with Kenny Burrell, Paul Chambers, and Philly Joe Jones.
- *Kelly At Midnight*, Vee-Jay, 1960, with Paul Chambers and Philly Joe Jones.
- *Blues On Purpose*, Xanadu, 1965, with Paul Chambers and Jimmy Cobb. Wynton's best trio recording.
- *Wynton Kelly*, Epitaph, 1968, with Lee Morgan, Wayne Shorter, Paul Chambers, and Philly Joe Jones.

**Wynton Kelly and George Coleman (see also George Coleman and Tete Montoliu)**

- *Wynton Kelly And George Coleman In Concert*, Affinity, 1968, with Ron McClure and Jimmy Cobb. One of the best live recordings of the 1960s.

**Wynton Kelly and Wes Montgomery (see also Wes Montgomery)**

- *Smokin' At The Half Note*, Verve, 1965, with Paul Chambers and Jimmy Cobb.

**Rahsaan Roland Kirk**

- *Rip, Rig And Panic*, Emarcy, 1965, 1967, with Lonnie Liston Smith, Jaki Byard, Ronnie Boykins, Richard Davis, Elvin Jones, and Grady Tate.
- *The Inflated Tear*, Atlantic, 1968, with Ron Burton, Steve Novosel, and Jimmy Hopps.

**Steve Lacy**

- *Soprano Sax*, Fantasy, 1957, with Wynton Kelly, Buell Neidlinger, and Dennis Charles.
- *Evidence*, New Jazz, 1961, with Don Cherry, Carl Brown, and Billy Higgins.

**Yusef Lateef**

- *Into Something*, Prestige, 1961, with Barry Harris, Herman Wright, and Elvin Jones.
- *Eastern Sounds*, OJC, 1961, with Barry Harris, Ernie Farrow, and Lex Humphries.

**Dave Liebman (see also Quest)**

- *First Visit*, West Wind, 1973, with Richie Beirach, Dave Holland, and Jack DeJohnette.
- *Doin' It Again*, Timeless, 1980, with Terumasa Hino, John Scofield, Ron McClure, and Adam Nussbaum.
- *Double Edge*, Storyville, 1985, with Richie Beirach.
- *Setting The Standard*, Red Records, 1992, with Mulgrew Miller, Rufus Reid, and Victor Lewis.

**Kirk Lightsey**

- *Lightsey I*, Sunnyside, 1982, solo. Listen to Kirk's version of Monk's "Trinkle, Tinkle."

**Booker Little**

- *Booker Little*, Time, 1960, with Tommy Flanagan, Wynton Kelly, Scott La Faro, and Roy Haynes.

**Joe Lovano**

- *Tones, Shapes, And Colors*, Soul Note, 1985, with Kenny Werner, Dennis Irwin, and Mel Lewis.
- *Sounds Of Joy*, Enja, 1991, with Anthony Cox and Ed Blackwell.

**Junior Mance**

- *The Soulful Piano Of Junior Mance*, Jazzland, 1960, with Ben Tucker and Bobby Thomas.

**Branford Marsalis**

- *Rennaisance*, Columbia, 1986, with Kenny Kirkland, Herbie Hancock, Bob Hurst, Buster Williams, and Tony Williams.

**Eddie Marshall**

- *Dance Of The Sun*, Timeless, 1977, with Bobby Hutcherson, Manny Boyd, George Cables, and James Leary.

### Jackie McLean

- *McLean's Scene*, Prestige, 1957, with Bill Hardman, Red Garland, Mal Waldron, Paul Chambers, Arthur Phipps, and Arthur Taylor. One of Bill Hardman's best recordings. Listen to Jackie and Bill play the blues on the title track.
- *Bluesnik*, Blue Note, 1961, with Freddie Hubbard, Kenny Drew, Doug Watkins, and Pete La Roca. One of the the best recordings of the 1960s.
- *A Fickle Sonance*, Blue Note, 1961, with Tommy Turrentine, Sonny Clark, Butch Warren, and Billy Higgins.
- *Hipnosis*, Blue Note, 1962 and 1967, with Kenny Dorham, Grachan Moncur, Lamont Johnson, Sonny Clark, Butch Warren, Scotty Holt, and Billy Higgins.
- *Let Freedom Ring*, Blue Note, 1963, with Walter Davis Jr., Herbie Lewis, and Billy Higgins.
- *Right Now*, Blue Note, 1965, with Larry Willis, Bob Cranshaw, and Clifford Jarvis. One of Larry Willis' and Clifford Jarvis' best recordings.
- *Consequences*, Blue Note, 1965, with Lee Morgan, Harold Mabern, Herbie Lewis, and Billy Higgins.
- *Jackknife*, Blue Note, 1965-1966, with Lee Morgan, Charles Tolliver, Larry Willis, Larry Ridley, Don Moore, and Jack DeJohnette.

### Mulgrew Miller

- *Keys To The City*, Landmark, 1985, with Ira Coleman and Marvin "Smitty" Smith. One of the best trio recordings of the 1980s.
- *Work!*, Landmark, 1986, with Charnett Moffett and Terri Lyne Carrington.
- *Wingspan*, Landmark, 1987, with Kenny Garrett, Steve Nelson, Charnett Moffett, Tony Reedus, and Rudy Bird. Listen to Mulgrew's great solo on the title track. One of the best recordings of the 1980s.
- *The Countdown*, Landmark, 1988, with Joe Henderson, Ron Carter, and Tony Williams.
- *From Day To Day*, Landmark, 1990, with Robert Hurst and Kenny Washington. Listen to Mulgrew's lovely intro to "What A Difference A Day Made." One of the best trio recordings of the 1990s.
- *Hand In Hand*, Landmark, 1992, with Eddie Henderson, Kenny Garrett, Joe Henderson, Steve Nelson, Christian McBride, and Lewis Nash.

### Charles Mingus

- *Pithecanthropus Erectus*, Atlantic, 1956, with Jackie Mclean, J. R. Montrose, Mal Waldron, and Willie Jones.
- *The Clown*, Atlantic, 1957, with Jimmy Knepper, Shafi Hadi, Wade Legge, Dannie Richmond, and Jean Shepherd.
- *Tijuana Moods*, Bluebird, 1957, with Clarence Shaw, Jimmy Knepper, Shafi Hadi, Bill Triglia, Dannie Richmond, Frankie Dunlop, and Ysabel Morel.
- *New York Sketchbook*, Charly, 1957, with Clarence Shaw, Jimmy Knepper, Shafi Hadi, Bill Evans, and Dannie Richmond.
- *Mingus Ah Um*, Columbia, 1959, with John Handy, Booker Ervin, Shafi Hadi, Willie Dennis, Jimmy Knepper, Horace Parlan, and Dannie Richmond. One of the best recordings of the 1950s.

**Charles Mingus (continued)**

- *Mingus In Wonderland*, Blue Note, 1959, with John Handy, Booker Ervin, Richard Wyands, and Dannie Richmond.
- *The Black Saint And The Sinner Lady*, MCA, 1963, with Rolf Ericson, Richard Williams, Quentin Jackson, Don Butterfield, Jerome Richardson, Booker Ervin, Dick Hafer, Charlie Mariano, Jaki Byard, and Dannie Richmond.

**Blue Mitchell**

Blue was the most lyrical trumpet player of them all, and his sweet sound reflected who he was—one of the nicest people in the world.

- *Out Of The Blue*, Riverside, 1958, with Wynton Kelly, Sam Jones, Paul Chambers, and Art Blakey.
- *Blue's Moods*, Fantasy, 1960, with Wynton Kelly, Sam Jones, and Roy Brooks.
- *The Thing To Do*, Blue Note, 1964, with Junior Cook, Chick Corea, Gene Taylor, and Al Foster. One of Chick's earliest and best recordings. Listen to the eclectic range of influences (Miles Davis, Horace, Bud, and so on) apparent in his solo on Joe Henderson's "Step Lightly," one of the best recordings of three great tunes: "Step Lightly," Blue's "Funji Mama," and Chick's Tune" (based on the changes of "You Stepped Out of A")

**Hank Mobley**

- *Mesozoic*, Blue Note, 1959, with Sonny Dorham, Jackie McLean, Barry Harris, and Doug Wyatt.
- *Peckin' Time*, Blue Note, 1958, with Wynton Kelly, Paul Chambers, and Charlie Parker.
- *Roll Call*, Blue Note, 1960, with Freddie Hubbard, Wynton Kelly, Paul Chambers, and Art Blakey.
- *Soul Station*, Blue Note, 1960, with Wynton Kelly, Paul Chambers, and Art Blakey. Listen to Hank's "This I Dig Of You." One of the best records of the 1960s.
- *Workout*, Blue Note, 1960, with Wynton Kelly, Paul Chambers, and Philly Joe Jones. One of the best records of the 1960s.
- *Another Workout*, Blue Note, 1961, with Wynton Kelly, Paul Chambers, and Philly Joe Jones.
- *No Room For Squares*, Blue Note, 1963, with Freddie Hubbard, organ, Andrew Hill, John Ore, and Philly Joe Jones.
- *Thirteen*, Blue Note, 1965, with Freddie Hubbard, Barry Harris, Paul Chambers, and Philly Joe Jones.
- *No Filter*, Blue Note, 1966, with Donald Byrd, Herbie Hancock, McCoy Tyner, and Philly Joe Jones. Listen to McCoy's solo on Hank's "Chain Reaction," one of his best.

**Modern Jazz Quartet (see also Sonny Rollins and The Modern Jazz Quartet)**

- *Django*, Prestige, 1955, with Milt Jackson, John Lewis, Percy Heath, and Kenny Clarke.
- *European Concert*, Atlantic, 1960, with Milt Jackson, John Lewis, Percy Heath, and Connie Kay.



### Thelonious Monk

- *Genius Of Modern Music, Volume I*, Blue Note, 1947-1952, with personnel too numerous to list.
- *Thelonious Monk Plays Duke Ellington*, Riverside, 1955, with Oscar Pettiford and Kenny Clarke.
- *The Unique Thelonious Monk*, Riverside, 1956, with Oscar Pettiford and Art Blakey.
- *Brilliant Corners*, Riverside, 1956, with Sonny Rollins, Clark Terry, Ernie Henry, Oscar Pettiford, Paul Chambers, and Max Roach.
- *Thelonious In Action*, Fantasy, 1958, with Johnny Griffin, Ahmed Abdul-Malik, and Roy Haynes.
- *Monk's Dream*, Columbia, 1962, with Charlie Rouse, John Ore, and Frankie Dunlop.
- *Criss Cross*, Columbia, 1963, with Charlie Rouse, John Ore, and Frankie Dunlop.
- *Tokyo Concerts*, Columbia, 1963, with Charlie Rouse, Butch Warren, and Frankie Dunlop. Monk and Charlie at their quirkiest. Listen to Monk's solo on "I'm Gettin' Sentimental Over You."
- *It's Monk's Time*, Columbia, 1964, with Charlie Rouse, Butch Warren, and Ben Riley.
- *Solo Monk*, Columbia, 1965. Listen to Monk's stride versions of "Dinah" and "I'm Confessin." One of the best solo piano recordings of the 1960s.
- *The London Collection, Volumes I & II*, Black Lion, 1971, solo. Monk playing great stride piano on one of his last recordings.

### Thelonious Monk and John Coltrane (see also *John Coltrane*)

- *Thelonious Monk And John Coltrane*, Fantasy, 1957, with Wilbur Ware, Shadow Wilson, and Art Blakey. One of the best recordings of the 1950s.
- *Thelonious Monk And John Coltrane, Live At The Five Spot*, Blue Note, 1957, with Ahmed Abdul-Malik and Roy Haynes. Recorded on a home tape recorder by 'Trane's wife, this is the better of the two Monk-Coltrane recordings.

### Wes Montgomery (see also *Wynton Kelly and Wes Montgomery*)

- *The Incredible Jazz Guitar Of Wes Montgomery*, Riverside, 1960, with Tommy Flanagan, Percy Heath, Ron Carter, Albert Heath, Lex Humphries, and Ray Barretto.
- *So Much Guitar!*, Riverside, 1961, with Hank Jones, Percy Heath, and Albert Heath.
- *Full House*, Riverside, 1962, with Johnny Griffin, Wynton Kelly, Paul Chambers, and Jimmy Cobb.

### Tete Montoliu (see also *George Coleman and Tete Montoliu*)

- *Yellow Dolphin Street*, Timeless, 1977, solo. Listen to Tete's "Napoleon" and his walking bass lines on the title track.

### Ralph Moore

- *Images*, Landmark, 1988, with Terence Blanchard, Benny Green, Peter Washington, and Kenny Washington. One of the best recordings of the 1980s.
- *Rejuvenate!*, Criss Cross, 1988, with Steve Turre, Mulgrew Miller, Peter Washington, and Marvin "Smitty" Smith. Listen to Mulgrew's "Exact Change" and his solo on "It Might As Well Be Spring." One of the best recordings of the 1980s.
- *Furthermore*, Landmark, 1990, with Roy Hargrove, Benny Green, Peter Washington, Kenny Washington, and Victor Lewis.

### Lee Morgan

- *The Sidewinder*, Blue Note, 1963, with Joe Henderson, Barry Harris, Bob Cranshaw, and Billy Higgins. This recording contains some of Lee's best tunes and Joe's best solos.
- *Search For The New Land*, Blue Note, 1964, with Wayne Shorter, Grant Green, Herbie Hancock, Reggie Workman, and Billy Higgins.
- *Tom Cat*, Blue Note, 1964, with Jackie McLean, Curtis Fuller, McCoy Tyner, Bob Cranshaw, and Art Blakey.
- *Cornbread*, Blue Note, 1965, with Jackie McLean, Hank Mobley, Larry Ridley, and Billy Higgins. Listen to Herbie's beautiful playing on Lee's "Ceora."
- *Delightfulee*, Blue Note, 1966, with Joe Henderson, McCoy Tyner, Bob Cranshaw, Billy Higgins, and Philly Joe Jones. Listen to Joe's solo on Lee's "Ca-lee-so," and Wayne's solo on Paul McCartney's "Yesterday." One of Lee's best recordings.

### Lewis Nash

- *Rhythm Is My Business*, Evidence, 1989, with Steve Nelson, Mulgrew Miller, Peter Washington, Ron Carter, Steve Kroon, and Teresa Nash.

### Fats Navarro

- *Memorial*, Savoy, 1946-1947, with Kenny Dorham, Ernie Henry, Sonny Stitt, Morris Lane, Eddie De Verteuil, Bud Powell, Al Hall, Curley Russell, Kenny Clarke, and Gil Fuller's arrangements.

### Steve Nelson

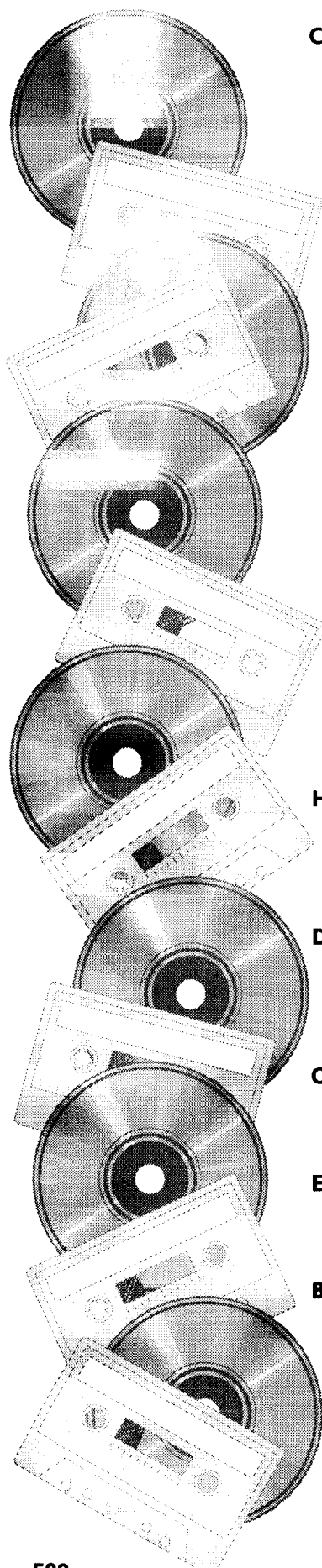
- *Communications*, Criss Cross, 1987, with Mulgrew Miller, Ray Drummond, and Tony Reedus. Listen to Mulgrew's polyrhythmic solo on Steve's tune "Aten Hymn."

### Phineas Newborn, Jr.

- *The Piano Artistry of Phineas Newborn, Jr.*, Atlantic, 1956, with Oscar Pettiford and Kenny Clarke. Listen to Phineas' version of Bud Powell's "Celia."
- *We Three*, New Jazz, 1958, with Paul Chambers and Roy Haynes. Listen to Phineas' classic version of Avery Parrish's "After Hours."
- *A World Of Piano*, Fantasy, 1961, with Paul Chambers and Philly Joe Jones.
- *The Great Jazz Piano Of Phineas Newborn, Jr.*, Contemporary, 1962, with Leroy Vinnegar, Milt Turner, Sam Jones, and Louis Hayes. Listen to Phineas' renditions of Bud Powell's "Celia" and Benny Golson's "Domingo."
- *The Newborn Touch*, Contemporary, 1964, with Leroy Vinnegar and Frank Butler.
- *Harlem Blues*, Contemporary, 1969, with Ray Brown and Elvin Jones. My own favorite Phineas Newborn recording. Listen to Elvin's brushwork throughout this great record.
- *Back Home*, Contemporary, 1976, with Ray Brown and Elvin Jones. Listen to Phineas' Errol Garner roots on "No Moon At All."

### Eddie Palmieri and Cal Tjader

- *El Sonido Nuevo*, Verve, 1966. The first eight tracks of this CD are from the 1966 recording that changed the direction of Latin jazz. Listen to Eddie's montunos and solos on "Picadillo," "Unidos," "Ritmo Uni," and the title track.



### Charlie Parker

You can listen to almost anything by Bird. Since I can't list all his recordings, here's a select list, with emphasis on multi-CD collections:

- *The Immortal Charlie Parker*, Savoy, 1944-1948, with Miles Davis, Dizzy Gillespie, Clyde Hart, John Lewis, Bud Powell, Tiny Grimes, Nelson Boyd, Jimmy Butts, Tommy Potter, Curley Russell, Max Roach, and Harold West.
- *The Charlie Parker Story*, Savoy, 1945, with Miles Davis, Dizzy Gillespie, Bud Powell, and Max Roach.
- *The Complete Dial Sessions*, Spotlite, 1946-1947. Personnel too numerous to list, but includes Miles Davis, Dizzy Gillespie, Lucky Thompson, Wardell Gray, Dodo Marmarosa, Duke Jordan, Teddy Wilson, Errol Garner, Barney Kessel, Ray Brown, and Max Roach.
- *The Complete Charlie Parker On Verve*, Verve, 1946-1954. Personnel too numerous to list, but includes Kenny Dorham, Dizzy Gillespie, Coleman Hawkins, Ben Webster, Lester Young, Walter Bishop, Jr., Al Haig, Hank Jones, John Lewis, Thelonious Monk, Oscar Peterson, Ray Brown, Percy Heath, Charles Mingus, Tommy Potter, Curly Russell, Kenny Clarke, Max Roach, Roy Haynes, Buddy Rich, Arthur Taylor, and Chano Pozo.
- *The Complete Dean Benedetti Recordings*, Mosaic, 1947-1948, with Howard McGhee, Miles Davis, Thelonious Monk, Hampton Hawes, Max Roach, and others. Recorded on a primitive wire recorder and lost for more than 40 years; "the Dead Sea Scrolls of jazz."
- *Bird And Fats*, Cool & Blue, 1950, with Fats Navarro, Walter Bishop, Jr., Bud Powell, Curley Russell, Tommy Potter, Roy Haynes, and Art Blakey.
- *Jazz At Massey Hall*, Prestige, 1953, with Dizzy Gillespie, Bud Powell, Charles Mingus, and Max Roach.

### Horace Parlan

- *No Blues*, Inner City, 1975, with Niels-Henning Ørsted-Pedersen and Tony Inzalaco. Listen to Horace's version of Randy Weston's "Hi-Fly."
- *Blue Parlan*, Steeplechase, 1978, with Wilbur Little and Dannie Richmond.

### Duke Pearson

- *Sweet Honey Bee*, Blue Note, 1966, with Freddie Hubbard, Joe Henderson, James Spaulding, Ron Carter, and Mickey Roker. Great tunes by Duke, and one of Joe's best recordings.

### Oscar Peterson

- *The Trio*, Verve, 1961, with Ray Brown and Ed Thigpen.
- *Night Train*, Verve, 1962, with Ray Brown and Ed Thigpen.

### Enrico Pieranunzi

- *No Man's Land*, Soul Note, 1989, with Marc Johnson and Steve Houghton. Listen to Enrico play "My Funny Valentine."

### Bud Powell

- *The Complete Blue Note And Roost Recordings Of Bud Powell*, Blue Note, 1947-1963. If you can't afford the whole four-CD set, get *The Amazing Bud Powell*, Blue Note, one of the greatest jazz piano recordings ever made..
- *The Genius of Bud Powell*, Verve, 1949-1956. If you can't afford the whole five-CD set, buy *The Genius of Bud Powell, Volumes I & II*, Verve, one of the greatest jazz piano recordings ever made.
- *Birdland '53*, Fresh Sound, 1953, with Charles Mingus and Roy Haynes. Originally released as *Inner Fires*.

**Ike Quebec**

- *Blue And Sentimental*, Blue Note, with Grant Green, Paul Chambers, and Philly Joe Jones.

**Quest (see also Dave Liebman)**

- *Quest II*, Storyville, 1986, with Richie Beirach, Ron McClure, and Billy Hart.
- *New York Nights*, Pan, 1988, with Dave Liebman, Richie Beirach, Ron McClure, and Billy Hart.

**Sonny Red**

- *Out Of The Blue*, Blue Note, 1959-1960, with Wynton Kelly, Paul Chambers, Roy Brooks, and Jimmy Cobb.

**Sam Rivers**

- *Fuchsia Swing Song*, Blue Note, 1965, with Jaki Byard, Ron Carter, and Tony Williams.

**Max Roach (see also Clifford Brown and Max Roach)**

- *Jazz in 3/4 Time*, Emarcy, 1956-1957, with Sonny Rollins, Kenny Dorham, Billy Wallace, and George Morrow.
- *Max Roach + 4*, Emarcy, 1956-1957, with Sonny Rollins, Kenny Dorham, Billy Wallace, Ray Bryant, and George Morrow.

**Sonny Rollins (see also Dizzy Gillespie, Sonny Stitt, and Sonny Rollins)**

- *Sonny Rollins Quartet*, Prestige, 1951, with Kenny Drew, Percy Heath, and Art Blakey.
- *Sonny Rollins Quintet*, Prestige, 1954, with Kenny Dorham, Elmo Hope, Percy Heath, and Art Blakey.
- *Work Time*, Prestige, 1955, with Ray Bryant, George Morrow, and Max Roach.
- *Tour De Force*, Prestige, 1956, with Kenny Drew, George Morrow, Earl Coleman, and Max Roach. Sonny at his greatest. This album includes two of the fastest tunes ever recorded: "B. Quick" (based on the changes to "Cherokee") and "B. Swift" (based on the changes to "Lover").
- *Sonny Rollins Plus Four*, Prestige, 1956, with Clifford Brown, Richie Powell, George Morrow, and Max Roach.
- *Tenor Madness*, Prestige, 1956, with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. Coltrane plays only on the title track.
- *Volume One*, Blue Note, 1956, with Donald Byrd, Wynton Kelly, Gene Ramey, and Max Roach. One of Sonny's best recordings. Listen to the exchanges between Sonny and Max on "Sonny'sphere."
- *Saxophone Colossus*, Prestige, 1956, with Tommy Flanagan, Doug Watkins, and Max Roach.
- *Way Out West*, Fantasy, 1957, with Ray Brown and Shelly Manne.
- *A Night At The Village Vanguard, Vol. I & II*, Blue Note, 1957, with Wilbur Ware and Elvin Jones. One of the best recordings of the 1950s.
- *Newk's Time*, Blue Note, 1958, with Wynton Kelly, Doug Watkins, and Philly Joe Jones.
- *In Sweden*, Bird Notes, 1959, with Henry Grimes and Pete La Roca.
- *The Bridge*, Bluebird, 1962, with Jim Hall, Bob Cranshaw, and Ben Riley.

**Sonny Rollins and Coleman Hawkins**

- *Sonny Meets Hawk*, RCA, 1963, with Paul Bley, Bob Cranshaw, Henry Grimes, and Roy McCurdy.

### **Sonny Rollins and The Modern Jazz Quartet (see also *The Modern Jazz Quartet*)**

- *Sonny Rollins With The Modern Jazz Quartet*, Prestige, 1953, with John Lewis, Milt Jackson, Percy Heath, and Kenny Clarke.

### **Wallace Roney**

- *Verses*, Muse, 1987, with Gary Thomas, Mulgrew Miller, Charnett Moffett, and Tony Williams. One of the best recordings of the 1980s.
- *Intuition*, Muse, 1988, with Kenny Garrett, Gary Thomas, Mulgrew Miller, Ron Carter, and Cindy Blackman.
- *The Standard Bearer*, Muse, 1989, with Gary Thomas, Mulgrew Miller, Charnett Moffett, and Cindy Blackman.
- *Obsession*, Muse, 1990, with Gary Thomas, Donald Brown, Christian McBride, and Cindy Blackman.
- *A Breath Of Seth Air*, Muse, 1991, with Antoine Roney, Jacky Terasson, Peter Washington, and Eric Allen. Wallace plays a note near the end of Jule Styne's "People" that can make you believe that Miles is still alive.

### **John Scofield**

- *Time On My Hands*, Blue Note, 1989, with Joe Lovano, Charlie Haden, and Jack DeJohnette.

### **Woody Shaw**

- *Cassandrite*, Muse, 1965, 1971, with Joe Henderson, Larry Young (on piano), Herbie Hancock, Ron Carter, Joe Chambers, Paul Chambers, Garnett Brown, Harold Vick, George Cables, and Cecil McBee.
- *Little Red's Fantasy*, Muse, 1976, with Frank Strozier, Ronnie Matthews, Stafford James, and Eddie Moore. One of the best recordings of the 1970s.
- *Stepping Stones*, Columbia, 1978, with Carter Jefferson, Onaje Allan Gumbs, Clint Houston, and Victor Lewis. One of the best recordings of the 1970s.
- *United*, Columbia, 1981, with Gary Bartz, Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus. Listen to Gary Bartz' solo on "Blues For Wood." One of the best recordings of the 1980s.
- *Master Of The Art*, Elektra Musician, 1982, with Bobby Hutcherson, Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Lotus Flower*, Enja, 1982, with Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Night Music*, Elektra Musician, 1982, with Steve Turre, Mulgrew Miller, Stafford James, and Tony Reedus.
- *Setting Standards*, Muse, 1983, with Cedar Walton, Buster Williams, and Victor Jones.
- *Imagination*, Muse, 1987, with Steve Turre, Kirk Lightsey, Ray Drummond, and Carl Allen. One of Woody's last and best recordings.
- *Solid*, Muse, 1987, with Kenny Garrett, Kenny Barron, Peter Leitch, Neil Swainson, and Victor Lewis.



### Wayne Shorter

In just four years, 1964-1967, Wayne Shorter made seven of the greatest recordings in jazz history:

- *Speak No Evil*, Blue Note, 1964, with Freddie Hubbard, Herbie Hancock, Ron Carter, and Elvin Jones.
- *Night Dreamer*, Blue Note, 1964, with Lee Morgan, McCoy Tyner, Reggie Workman, and Elvin Jones.
- *Ju Ju*, Blue Note, 1964, with McCoy Tyner, Reggie Workman, and Elvin Jones.
- *Etcetera*, Blue Note, 1965, with Herbie Hancock, Cecil McBee, and Joe Chambers.
- *The Soothsayer*, Blue Note, 1965, with James Spaulding, Freddie Hubbard, McCoy Tyner, Ron Carter, and Tony Williams. Some of Freddie's best solos, including several burning double-time passages.
- *Adam's Apple*, Blue Note, 1967, with Herbie Hancock, Reggie Workman, and Joe Chambers.
- *Schizophrenia*, Blue Note, 1967, with Curtis Fuller, James Spaulding, Herbie Hancock, Ron Carter, and Joe Chambers.

### Horace Silver

- *Horace Silver Trio*, Blue Note, 1952, with Gene Ramey, Curly Russell, Percy Heath, and Art Blakey.
- *Six Pieces Of Silver*, Blue Note, 1956, with Doug Watkins and Ed Thigpen.
- *Blowin' The Blues Away*, Blue Note, 1959, with Blue Mitchell, Junior Cook, Gene Taylor, and Louis Hayes.
- *Doin' The Thing At The Village Gate*, Blue Note, 1961, with Blue Mitchell, Junior Cook, Gene Taylor, and Roy Brooks.
- *Song For My Father*, Blue Note, 1963, with Carmell Jones, Blue Mitchell, Joe Henderson, Junior Cook, Teddy Smith, Gene Taylor, Roy Brooks, and Roger Humphries.
- *The Cape Verdean Blues*, Blue Note, 1965, with Woody Shaw, Joe Henderson, J. J. Johnson, Bob Cranshaw, and Roger Humphries. Horace's greatest band, on one of the best recordings of the 1960s.
- *The Jody Grind*, Blue Note, 1966, with Woody Shaw, James Spaulding, Tyrone Washington, Larry Ridley, and Roger Humphries.

### Louis Smith

- *Smithville*, Blue Note, 1958, with Charlie Rouse, Sonny Clark, Paul Chambers, and Arthur Taylor.

### Marvin "Smitty" Smith

- *Keeper Of The Drums*, Concord, 1987, with Steve Coleman, Robin Eubanks, Ralph Moore, Wallace Roney, Mulgrew Miller, and Lonnie Plaxico.

### Sphere

- *Sphere On Tour*, Red Record, 1985, with Charlie Rouse, Kenny Barron, Buster Williams, and Ben Riley.

### Sonny Stitt (see also *Dizzy Gillespie, Sonny Stitt, and Sonny Rollins*)

- *Sonny Stitt, Bud Powell, And J. J. Johnson*, Prestige, 1949, with Curly Russell and Max Roach.
- *Sonny Stitt Quartet*, Prestige, 1950, with Kenny Drew, Tommy Potter, and Art Blakey.
- *Constellation*, Muse, 1972, with Barry Harris, Sam Jones, and Roy Brooks.
- *12!*, Muse, 1972, with Barry Harris, Sam Jones and Louis Hayes.

**Billy Strayhorn**

- *The Peaceful Side Of Billy Strayhorn*, Solid State, 1963, with Michel Gaudry; other personnel unidentified.

**John Stubblefield**

- *Countin' The Blues*, Enja, 1987, with Hamiet Bluiett, Mulgrew Miller, Charnett Moffett, and Victor Lewis.

**Art Tatum**

Keeping track of Tatum's recordings can be a chore because the terms "Genius" and "Masterpiece" occur so regularly in the titles of his recordings, which have been released, re-released, and re-titled many times over. I am tempted just say "everything by Tatum." I won't, so here's a select list:

- *The Standard Transcriptions*, Music & Arts, 1935-1943, solo.
- *Art Tatum Solos 1937*, Almanac, solo.
- *Solos*, MCA, 1940, solo.
- *Art Tatum Masterpieces, 1941 and 1944*, Onyx, solo. Listen to Art's startling version of Cole Porter's "Begin The Beguine."
- *Piano Solos*, Jazz Archive, 1944-1948, solo.
- *The Genius*, Black Lion, 1945, solo.
- *Piano Starts Here*, Columbia, 1949, solo. One of Art's best recordings, with a blazing "I Know That You Know" that at times sounds as though the tape is on fast forward.
- *Gene Norman Presents Art Tatum, Volume I*, GNP, early 1950s, solo.
- *The Complete Capitol Recordings, Volumes I & II*, Capitol, 1949 and 1952, solo.
- *20th Century Piano Genius*, Emarcy, 1950 and 1955, solo.
- *The Complete Pablo Solo Masterpieces*, Pablo, 1953-1955, solo. A seven-CD set.
- *Tatum/Hampton/Rich*, Pablo, 1955, with Lionel Hampton and Buddy Rich. Tatum was at his best on his solo recordings, but this meeting of three giants is an exception.

**Arthur Taylor**

- *Taylor's Wailers*, Prestige, 1957, with John Coltrane, Donald Byrd, Jackie McLean, Charlie Rouse, Frank Foster, Walter Davis, Jr., Ray Bryant, Red Garland, Paul Chambers, Sam Jones, and Wendell Marshall. One of Charlie Rouse's best recordings.

**Lucky Thompson**

- *Tricotism*, Impulse, 1956, with Oscar Pettiford, Skeeter Best, Jimmy Cleveland, Hank Jones, Don Abney and Osie Johnson. The trio tracks, with Oscar and Skeeter, are among the best recordings of the 1950s.

**Bobby Timmons**

- *This Here*, Riverside, 1960, with Sam Jones and Jimmy Cobb. Listen to Bobby's tunes "This Here," "Moanin'," and "Dat Dere."

**Charles Tolliver**

- *Charles Tolliver And The All-Stars*, Black Lion, 1968, with Gary Bartz, Herbie Hancock, Ron Carter, and Joe Chambers. Reissued as *Paper Man*. Listen to Charles' two great tunes "Lil's Paradise" and "Household Of Saud."
- *Music, Inc.*, Strata East, 1970, with a 17-piece big band including Stanley Cowell, Cecil McBee, and Jimmy Hopps. Great tunes, including Charles' "On The Nile" and Stanley's "Abscretions" and "Departure." One of the best recordings of the 1970s.

### Lennie Tristano

- *Lennie Tristano*, Atlantic, 1955-1961, with Lee Konitz, Gene Ramey, Peter Ind, Jeff Morton, and Arthur Taylor. Listen to Lennie's tune "Turkish Mambo."

### McCoy Tyner

- *Inception*, MCA/Impulse, 1962, with Art Davis and Elvin Jones.
- *Nights Of Ballads & Blues*, MCA/Impulse, 1963, with Steve Davis and Lex Humphries.
- *Reaching Fourth*, Impulse, 1963, with Henry Grimes and Roy Haynes.
- *Plays Duke Ellington*, MCA/Impulse, 1964, with Jimmy Garrison, Elvin Jones, Willie Rodriguez, and Johnny Pacheco.
- *The Real McCoy*, Blue Note, 1967, with Joe Henderson, Ron Carter, and Elvin Jones. One of the greatest recordings of the 1960s.
- *Tender Moments*, Blue Note, 1967, with Lee Morgan, Julian Priester, Bennie Maupin, James Spaulding, Howard Johnson, Herbie Lewis, and Joe Chambers. One of the best recordings of the 1960s.
- *Expansions*, Blue Note, 1968, with Woody Shaw, Gary Bartz, Wayne Shorter, Ron Carter, Herbie Lewis, and Freddie Waits. This recording has some of McCoy's and Wayne's best solos, plus two beautiful tunes, McCoy's "Peresina" and Cal Massey's "I Thought I'd Let You Know." One of the best recordings of the 1960s.
- *Time For Tyner*, Blue Note, 1968, with Bobby Hutcherson, Herbie Lewis, and Freddie Waits. One of McCoy's best recordings.
- *Cosmos*, Blue Note, 1969, with Gary Bartz, Harold Vick, Andrew White, Al Gibbons, Hubert Laws, Herbie Lewis, Freddie Waits, and a string section on some tracks.
- *Echoes Of A Friend*, Milestone, 1972. This is McCoy's solo tribute to John Coltrane and Cal Massey, and one of the best recordings of the 1970s. Listen to McCoy's rhapsodic tribute to Cal Massey, "Just Folks."
- *Horizon*, Milestone, 1979, with John Blake, Joe Ford, George Adams, Charles Fambrough, Al Foster, and Guillermo Franco. This album contains some of McCoy's best playing in the 1970s.
- *Revelations*, Blue Note, 1988. One of the best solo recordings of the 1980s.
- *Things Ain't What They Used To Be*, Blue Note, 1990. This recording contains duets with John Scofield and George Adams, plus eight solo tracks. Listen to McCoy's version of Billy Strayhorn's "Lush Life," his touches of stride on "Sweet And Lovely," and "What's New?," and his revisiting of two of his best songs from the 1970s, "The Greeting" and "Song For My Lady." One of the best piano recordings of the 1990s.
- *Warsaw Concert*, Fresh Sound, 1991, solo.
- *Soliloquy*, Blue Note, 1991. One of the best solo recordings of the 1990s.
- *New York Reunion*, Chesky, 1991, with Joe Henderson, Ron Carter, and Al Foster. One of the best recordings of the 1990s.

### Cedar Walton

Cedar is harmonically very clear, his touch very precise. As such, his music is relatively easy to transcribe.

- *Cedar!*, Prestige, 1967, with Kenny Dorham, Junior Cook, Leroy Vinnegar, and Billy Higgins.
- *Firm Roots*, Muse, 1974, with Sam Jones and Louis Hayes.
- *Eastern Rebellion*, Timeless, 1975, with George Coleman, Sam Jones, and Billy Higgins. One of Cedar's best, with his "Bolivia," and Sam Jones' "Bittersweet."
- *Eastern Rebellion 2*, Timeless, 1977, with Bob Berg, Sam Jones, and Billy Higgins.



**Cedar Walton (continued)**

- *The Maestro*, Muse, 1980, with Abbey Lincoln, Bob Berg, David Williams, and Billy Higgins.
- *Piano Solos*, Clean Cuts, 1981. Good luck finding this one. It's long out-of-print, and is on an obscure label to start with. Nevertheless, Cedar's rare solo piano recording is a gem worth haunting the used record stores for. Listen to his tunes "The Sunday Suite" and "Clockwise."
- *Among Friends*, Theresa, 1982, with Bobby Hutcherson, Buster Williams, and Billy Higgins.
- *Ironclad; The Cedar Walton Trio Live At Yoshi's*, Monarch, 1989, with David Williams and Billy Higgins.

**Tyrone Washington**

- *Natural Essence*, Blue Note, 1967, with Woody Shaw, James Spaulding, Kenny Barron, Reggie Workman, and Joe Chambers.

**Randy Weston**

- *Blues To Africa*, Arista Freedom, 1974, solo. Listen to Randy's "Kasbah Kids."

**James Williams**

- *Magical Trio 1*, Emarcy, 1987, with Ray Brown and Art Blakey.
- *Magical Trio 2*, Emarcy, 1987, with Ray Brown and Elvin Jones.

**Mary Lou Williams**

- *Free Spirits*, SteepleChase, 1975, with Buster Williams and Mickey Roker.

**Tony Williams**

- *Native Heart*, Blue Note, 1989, with Wallace Roney, Billy Pierce, Mulgrew Miller, Ira Coleman, and Bob Hurst.

**Larry Willis**

- *Just In Time*, SteepleChase, 1989, with Bob Cranshaw and Kenny Washington.

**Cassandra Wilson,**

- *Blues Skies*, JMT, 1988, with Mulgrew Miller, Lonnie Plaxico and Terri Lyne Carrington. Listen to Mulgrew's solo on "I Didn't Know What Time It Was" and Terri Lyne's brushwork throughout this recording, one of the best vocal recordings of the 1980s.

**Teddy Wilson**

- *Mr. Wilson And Mr. Gershwin*, Columbia, 1959, with Arvell Shaw and Bert Dahlander. More than a hint of where Bud Powell, Wynton Kelly, Oscar Peterson, Tommy Flanagan, and Hank Jones all came from.

**Larry Young (Khalid Yasin)**

- *Into Somethin'*, Blue Note, 1964, with Sam Rivers, Grant Green, and Elvin Jones.
- *Unity*, Blue Note, 1965, with Woody Shaw, Joe Henderson and Elvin Jones. One of the greatest recordings in the history of jazz. It includes a duo track with Larry and Elvin, "Monk's Dream," that's one of the greatest single tracks in the history of the music.



# Index

*Chapter 21, "The Repertoire," Chapter 24, "Listen," and the sections preceeding Chapter 1 are not included in the Index. The tunes in Chapter 21, with their recommended recordings, are listed alphabetically. The same is true of the recordings, listed alphabetically by artist, in Chapter 24. Many terms not found in the Index can be found in the Glossary.*

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