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Towards the end of the 1950s, about halfway through its nearly 100-year history, jazz evolution and innovation increased at a faster pace than ever before. By 1959, it was evident that two major innovative styles and many sub-styles of the major previous styles had recently emerged. Additionally, all earlier practices were in use, making a total of at least ten actively played styles in 1959. It would no longer be possible to denote a jazz era by saying one style dominated, such as it had during the 1930s' Swing Era. This convergence of styles is fascinating, but, considering that many of the recordings of that year represent some of the best work of many of the most famous jazz artists of all time, it makes 1959 even more significant. There has been a marked decrease in the jazz industry and in stylistic evolution since 1959, which emphasizes 1959's importance in jazz history.

Many jazz listeners, including myself up until recently, have always thought the modal style, from the famous 1959 Miles Davis recording, *Kind of Blue*, dominated the late 1950s. However, a few of the other great and stylistically diverse recordings from 1959 were John Coltrane's *Giant Steps*, Ornette Coleman's *The Shape of Jazz To Come*, and Dave Brubeck's *Time Out*, which included the very well-known jazz standard *Take Five*. My research has found many more 1959 recordings of equally unique artistic achievement. My study identifies over 500 jazz recordings of 1959. To explain the high level of creativity and innovation during that pivotal year, I analyze ten top recordings from 1959, and I examine the forces in American society that affected jazz. A lecture/recital of the ten transcriptions accompanied this study, given on March 27, 2008 at the University of North Carolina Greensboro.

1959 JAZZ: A HISTORICAL STUDY AND CRITICAL ANALYSIS  
OF JAZZ AND ITS ARTISTS AND RECORDINGS IN 1959

by

Gregg Gelb

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APPROVAL PAGE

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## ACKNOWLEDGEMENTS

My dissertation is the result of many years of studying and working in the field of jazz. I was a latecomer to jazz. My only exposure to jazz occurred roughly between the ages of six and ten when my parents occasionally played the records of Benny Goodman, Louis Armstrong, and Sammy Davis. Although I played clarinet for a few years in elementary and middle school, I did not continue with it or any musical instrument in high school. It was sports that held my interest through my youth. In fact, I ended up MVP of both my football and baseball teams at my high school in Roslyn, New York. I even went to Case Western Reserve University on a small athletic scholarship to play football. During my second year, I had the good fortune of taking an elective, Introduction to Jazz History, with a young professor, Mark Gridley. Something happened in that first class and it changed my life: Mark played *Kind of Blue*, the great 1959 recording by the Miles Davis Quintet. It was the first time I had ever heard jazz like that. I decided then and there that I wanted to play jazz and the saxophone the way John Coltrane did.

I left Case Western Reserve after my second year and returned to Long Island to pursue my dream. I was fortunate again in that my mother found a great jazz saxophone teacher for me, Chase Dean. A most generous teacher, he taught me a two to three hour weekly lesson for four dollars! He sat and listened to me play every scale and chord in every key for an entire year. Next I was off to the Berklee College of Music where again I had excellent teachers, among them, Joe Viola and Andy McGhee.

Knowing I had to teach in order to make a living, but also having the desire to do much good in the world as a music teacher, I earned a Music Education degree. For several years I taught band in the public schools in Raleigh, North Carolina, where my father lived. Then I became a Visiting Jazz Artist in the North Carolina Community Colleges. This was a dream job. My job description was “to expose my community to my art form, in whatever venues that might occur, while still setting aside enough time to further develop and practice my art.” During my last year in the program I founded the non-profit organization, the Heart of Carolina Jazz Society and Orchestra, which I continue to lead for concerts, dances, and free clinics for the community.

Following my time as Visiting Artist, I have been a freelance artist and have had many part-time music teaching positions. My goal, however, has always been to teach full-time at the university level. Keeping my eye on the prize of being a professor meant the need for more degrees; hence, in the mid-1990s, I earned a Master's Degree at the North Carolina School of the Arts. Five years ago I began the DMA program at the University of North Carolina at Greensboro at the urging of their Jazz Studies Director, Steve Haines, who was playing many jazz gigs with me at the time.

Both of these programs only offered degrees in classical saxophone, but I chose these programs for various reasons. Because they were local, I would be able to carry on my jazz gigs. Additionally, I wanted to stay close to my son, who is now a high school senior at the North Carolina School of the Arts in Winston-Salem (he is a fine percussionist). It was not pure necessity or convenience that led me to study classical saxophone. The fact is I have developed a love for the classical saxophone, and indeed classical music is an integral part of my musical being. My classical teachers, especially Steve Stusek at UNCG, have been excellent, and I must thank Steve first, not only for all he has done to help me learn the classical saxophone but also for leading me through the rigorous DMA program.

Through all of my scholastic and performance careers I have remained a student of jazz. I continued to study jazz at UNCG, taking two independent study classes on advanced arranging with Steve Haines and also playing in his excellent UNCG Jazz Ensemble. He has remained a good friend and wonderful bassist to keep playing with. I am deeply grateful to him for suggesting that I go to UNCG for my DMA.

Writing this paper has been a five-year commitment that began with classes I took with one of the best teachers I ever had, Eleanor McCrickard. Through her, I grew to appreciate scholarly research, including the reading and writing skills that I never paid enough attention to before. She helped me develop my thesis, and I truly appreciate her work. John Salmon, my committee chairman, and Michael Burns have been the icing on the cake for me with their careful proofreading and suggestions. I really cannot thank John enough for all of the time he put into managing my way through the final parts of the DMA program.

I should not neglect to mention my gratitude to all those, many of whom have passed on, who contributed to the fantastic recordings, performances, and history of jazz in 1959. If they only knew how much many others and I appreciate their amazing contributions to jazz.

I want to thank my wife and son for their constant support and patience and send a special thanks to Kathy's late father, a fine jazz pianist and an amazing record collector, "Uncle" Paul Montgomery.

Lastly, I appreciate all of my fellow musicians and friends who discussed the project with me. It has been a wonderful experience. I think everyone should be able to go through a doctoral program, especially one as good as that at the School of Music at UNCG.

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## CHAPTER I

### INTRODUCTION

With over thirty years of teaching and performance experience in jazz, I have always considered Miles Davis and his album, *Kind of Blue*, the epitome of what was going on in jazz in 1959. With Miles as the leader, and the other great soloists on this recording, John Coltrane, Bill Evans, Cannonball Adderley, and Wynton Kelly, *Kind of Blue* inspired me and countless others to become jazz musicians. It not only was a top-selling jazz recording of 1959, but it remains so today. However, about ten years ago, after “inheriting” an extensive jazz recording collection, I began to discover that many impressive albums by different musicians and in various styles, were also made in 1959. At first I paid no attention to this, but over the course of several years of listening to this collection I began wondering just what was happening to cause such a high level of creativity to occur in one year. As I started researching this occurrence I also found that some of the most important and innovative albums already in my collection, such as John Coltrane’s *Giant Steps*, Ornette Coleman’s *The Shape of Jazz To Come*, and Dave Brubeck’s *Time Out*, including the well-known jazz standard *Take Five*, were also made in 1959.

It is my opinion that the year 1959 was one of the most influential years in jazz history, when trail-blazing leaders of new styles and masters of established jazz styles converged to take jazz to a crowning point in its history. From that point forward, its stylistic evolution and popularity would begin to wane. This paper, 1959 JAZZ, will look at many more recordings of equal artistic achievement, some by less well-known artists, explain the forces in American society in 1959 that could clarify why there was such a high level of creativity and innovation that year, and analyze ten important works from 1959 that I have transcribed and prepared for a lecture-recital.

## CHAPTER II

### GREAT TIMES FOR JAZZ IN 1959

Most journalists and critics of the sixth decade of the twentieth century provided a rosy picture of jazz in 1959. *Billboard* stated, "The late '50s -- rather than the '20s -- may yet go down in musical history as the real Jazz Age."<sup>1</sup> Marshall Stearns, the founder of the Institute for Jazz Studies at Rutgers University wrote, "We are swinging through an era of plenty, which we will someday look back upon with wonder and envy."<sup>2</sup> Samuel Charters wrote in his article, *Jazz: A History of the New York Jazz Scene - Toward the Future*, "By the late 1950s, jazz had become one of the biggest entertainment industries in the United States."<sup>3</sup> And Leonard Feather wrote in his 1960 edition of the *Encyclopedia of Jazz*, "Jazz, by the onset of the 1960s, had earned unprecedented artistic recognition as well as economic security."<sup>4</sup> Realistically, both Charters' and Feather's opinions were exaggerated. Popular music has always overshadowed and oversold jazz to this day, and the security and popularity of jazz at that time were only temporary.

Still, the jazz field in 1959 was very fertile. Wayne Shorter was twenty-six years old and living in New York City in 1959 when he made his debut as a leader with a stunning recording, *Introducing Wayne Shorter*. When interviewed for his biography, Shorter described the busy jazz scene of 1959. "There was a lot of action going on. Now that I think back, we were always with people and things. There's Thelonious Monk. There goes Miles. There goes - hey! Sonny Rollins!"<sup>5</sup> Although New York City has always been the hub of jazz, in 1959 jazz was all over the map as well; from Europe to Russia to the Middle East, in clubs in every major city in the United States, in festivals, in hundreds of recordings, on jukeboxes throughout the land, and on television. In other words, in 1959 jazz was a part of mainstream society

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<sup>1</sup> *Billboard* (New York: March 9, 1959), no page given.

<sup>2</sup> Marshall Stearns, "What is Happening to Jazz?" *Music Journal*, 19, no. 1 (1961: Jan), 48.

<sup>3</sup> Samuel Charters, *A History of the New York Jazz Scene* (New York: Doubleday, 1961), 343.

<sup>4</sup> Leonard Feather, "Sixty Years of Jazz: An Historical Survey" *The New Edition of The Encyclopedia of Jazz* (New York: Bonanza Books, 1960), 49.

<sup>5</sup> Michelle Mercer, *Footprints, The Life and Work of Wayne Shorter* (New York: Penquin, 2004), 61.

resulting in plenty of opportunities for jazz performance and for jazz to evolve into new styles. This alone may explain the surge in jazz production, the innovative developments, and the high level of artistic achievement. However, there were also many other forces within American society contributing to why so much was happening in jazz in 1959.

## CHAPTER III

### THE INFLUENCE OF AMERICAN SOCIETY ON JAZZ IN 1959

From 1945 throughout the 1950s, there was a generally optimistic and creative spirit in American society due in part to America's success in World War II. On the surface there appeared to be much progress and positive change in American life. The 1950s witnessed the invention of television, wider use of phonographs, increased mass media, new suburban lifestyles, fast food, fast travel, and enormous business growth. All these advancements and changes in American life allowed many to experience the American dream. However, with change there are always new problems that develop. American society was still very much segregated. Racism continued to cause problems affecting all minorities, particularly African-Americans. When looking at jazz in 1959, it is apparent that all of the characteristics of American life at that time were reflected in the music. In retrospect, it appears that these were both good and bad times for jazz. Just as new forces in American society were helping to create a pinnacle moment for jazz in 1959, the same forces would also become the catalysts for the decline in the popularity of jazz.

Tensions between blacks and whites increased in the late 1950s bringing momentum to the Civil Rights movement. Just around the corner, race riots would change the jazz landscape and the country forever. Four pivotal events in the 1950s mark this situation: 1) In 1955, Emmett Till, a fourteen-year-old African American, was accused of whistling at a white woman in Money, Mississippi. He was murdered shortly thereafter and the trial of the accused whites, who were acquitted, received mass media coverage. This was the first time that television had ever covered racial problems. 2) Later in 1955, Rosa Parks' refusal to sit in the back of a public bus also received mass media coverage. 3) In 1956, 100 Southern congressmen joined to formally denounce the 1954 Supreme Court decision led by Chief Justice Earl Warren to allow integration in schools. 4) Then in 1957, Arkansas Governor Orval Faubus went against the Supreme Court decision and declared that black children would not be allowed to integrate the Little Rock,

Arkansas schools.<sup>6</sup>

One consequence of these racial events was a mass migration of southern blacks to northern urban areas. In northern cities such as Detroit, Philadelphia, New York, Chicago, Washington DC, Baltimore, as well as Los Angeles, black communities grew in numbers and in strength. Black culture flourished in these new urban neighborhoods and this meant strong support for black jazz artists..Hard Bop and Soul Jazz players like Cannonball Adderley and Jimmy Smith, to name just two, were very popular in black neighborhoods. Even experimental players like Charles Mingus had strong support in their neighborhoods.

At the same time that blacks moved to the cities to escape racism and seek better opportunity, many whites left the crowded cities for the green open spaces, new homes, and modern conveniences of suburbia. While it seems that this separation of whites and blacks would decrease white interest in black culture and jazz, it actually had the opposite effect on many whites of that time. It is important to understand that while many new suburbanites loved their new environment, others felt a repressive shallowness in suburban culture. In his book, *The Fifties*, David Halberstram noted, "Here was a world where individuality seemed to be threatened and the price of success might well be ever greater conformity."<sup>7</sup> When you add to this the fact that in the 1950s there was a very conservative element in politics at the time, most profoundly exemplified by "McCarthyism,"<sup>8</sup> it is possible to see why anti-establishment views, alternative lifestyles, and attraction to different cultures began to appear. The social movements of Feminism and Bohemianism (Counterculture) and *Playboy* magazine, which helped ignite the sexual revolution, began in the middle to late 1950s. People in both the Bohemian and "Playboy" lifestyles became big supporters of jazz. Add to this many other whites, mostly young, liberal, and college-educated, who sympathized with the growing black civil rights movement, and this all led to increasing interest in black culture and jazz. They were all among the many new fans of jazz musicians such as Miles Davis, Ahmad Jamal, Chet Baker, and Paul Desmond, who represented coolness, alienation, freedom, protest, individuality, youthfulness, and in some cases economic success. Halberstram wrote, "One of the

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<sup>6</sup> Faubus' decision was the theme of a famous 1959 recording by Charles Mingus, *Fables of Faubus*.

<sup>7</sup> David Halberstram, *The Fifties* (New York: Villard Books, 1993), 529.

<sup>8</sup> Senator Joe McCarthy led the "red hunt," a very conservative political group that searched the entire arts world, as well as political and social arenas, for communist supporters.



most important powerful currents taking place and changing American life in this decade - taking place even as few recognized it - was the increasing impact of black culture on American life."<sup>9</sup> And in their 1960 jazz study, Merriam and Mack wrote,

To all these [people], the peculiar qualities of jazz have an irresistible appeal. The unspoken protest, the kinesthetic release, the stimulation of repressed erotic drives - all these strike a responsive chord in the spirits of those members of society who regard themselves at once its outcast and its prisoners...jazz is thus a music for those who seek liberation and individuality.<sup>10</sup>

This new audience was a boon for jazz. Additionally, its popularity grew internationally, particularly in countries where people were living under authoritarian governance or in strict social environments. Add to this a music business that saw the opportunity to profit from the increased support for jazz and it is obvious jazz was on the rise in the late 1950s.

It is important to realize that by 1959 jazz had become as serious and equally as creative and experimental as any other art form of that time. Out of this seriousness came the rise of the single-minded jazz artist, with the inherent traits of competition, ego, and desire to be innovative which created a lot of energy in the jazz world. Conversely, this individuality and competition was a negative force causing the cohesive jazz communities behind the previous Swing, Bebop, and Cool styles to become fragmented. In addition, new popular forms of music were working against the ascent of jazz. Many young adults and teenagers who had been a big part of the jazz audiences of the past were now moving to Rock 'n Roll, Soul, Country, Folk, and big stars such as Elvis Presley and James Brown. Even Motown, the very successful Rhythm 'n Blues label, was started in 1959. Furthermore, the fact that people were watching television instead of going out at night meant that people were staying home and not going out to jazz clubs as much.

All of these changes taking place in America help explain the abundance of innovation and excellence in jazz in 1959. Understanding the differences in the numerous recordings and innovations of 1959 is the next step in my study. In order to do that it is necessary to discuss and define jazz styles.

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<sup>9</sup> Halberstram, 692.

<sup>10</sup> Alan Merriam and Raymond Mack, "The Jazz Community." *Social Forces* 38, no. 3 (Mar. 1960), 213.

## CHAPTER IV

### JAZZ STYLES

Jazz historians organize and explain jazz evolution in much the same way that classical historians explain classical music. The histories of each are presented chronologically with each era of music being said to develop from the preceding era. For example, Classical evolved from Baroque, and in jazz Bebop grew from Swing. Each era is named by the prevailing style of the time and is identified by one or two great musicians who are determined to be the innovators of the particular style. For example, classical music has determined that J. S. Bach was the prime innovator of the Baroque period just as Charlie Parker and Dizzy Gillespie are identified with Bebop.

Teaching jazz history in this way presents several problems. First, labeling and setting time periods for jazz styles is inaccurate. A musical style does not begin or end at a set time. This leads to the incorrect assumption that when a new style begins the previous one ends. For example, when people think of big bands, they tend to think of the music of the Swing era being from roughly the 1920s – 1940s, even though big bands have continued to evolve throughout the years producing incredible music in all styles. Jazz styles are not unique and independent. They share some common elements with other past and present jazz styles. For instance, the Cool or West Coast style is presumed to be relaxed and subdued while in reality it still shares many of the elements of its predecessor Bebop. Thus, some Cool music is as hot and lively as Bebop. Second, many important artists are left out of the historical narrative because they have not been identified by the critics and scholars as the "christened" heroes of an era or they do not fit squarely into the most recognized innovations of the time period in which they worked. Third, the biggest problem with this historical ordering occurs when an era cannot be identified by one style. The jazz of 1959 falls into this category with its multiplicity of styles. Recent scholarly papers and books on jazz history address this problem. Steven Pond of Cornell University wrote,

I suggest that we've been following an unproductive narrative, and I call for long-overdue revision.....In text after text, jazz follows a well-traveled path, presenting a series of heroes and their signature styles, with the new replacing the old.....then all hell breaks loose in the long decade between the mid-fifties and the early-seventies. We see a sudden and confusing proliferation of styles.<sup>11</sup>

John Szwed also sees the limitations of the jazz history dogma. He has this to say about jazz in 1959, "The moment at which jazz ceased to follow an evolutionary handbook . . . this is the moment at which we can first see jazz moving into a state of permanent diversity."<sup>12</sup> Both authors confirm that by 1959 there was an abundance of new styles and jazz of that day could not be designated by any one style anymore.

I return to Miles Davis and *Kind of Blue* for one last example of why it is incorrect to assume that one style and one artist could represent the 1959 era. First of all, Miles Davis gets most of the credit for this recording although the pianist on the recording, Bill Evans, supplied much of the inspiration behind its tunes. Secondly, most jazz authors and historians incorrectly cite *Kind of Blue* as being the first modal recording; however, Evans, George Russell, and even Miles made earlier recordings that employed the modal style. Third, only two of the five tunes on the recording are modal, *So What* and *Flamenco Sketches*; while the third and fourth tunes, *All Blues* and *Freddie Freeloader*, are compositions based on the twelve-bar blues, and the fifth tune, *Blue and Green*, is much like a jazz ballad. Lastly, when trying to describe where modal fits into jazz evolution, most historians place it as the next step after the Hard Bop era, thus having us believe that the late 1950s was the modal period and that Miles Davis was the prime innovator of the era. However, modal jazz is not the next step in evolution; it was one of many new styles that occurred in the late 1950s, the others being Hard Bop, Soul Jazz, Avant Garde, and the post-styles in Big Band and Bebop. We can see how the facts about styles are blurred and now realize that 1959 was a unique period when many old and new styles coexisted. See Appendix A for a description of all 1959 jazz styles.

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<sup>11</sup> Steven F. Pond, *Silencing Sound: Jazz Historiography and the Sixties*, Society for Ethnomusicology (conference paper, typescript), 2006.

<sup>12</sup> John F. Szwed, *Jazz 101: A Complete Guide to Listening and Loving Jazz* (New York: Hyperion, 2000), 209.

## CHAPTER V

### THE RECORDINGS AND ARTISTS OF JAZZ IN 1959

Finding and listening to all of the jazz recordings from 1959 and selecting which in my opinion are the ten best has been a long process. There was no database available that could filter out all the jazz recordings from 1959, so I collected the information from a variety of sources including jazz history books, jazz radio shows, the internet, and articles and reviews in music journals such as *Downbeat*, *Billboard*, and *Jazz Review*. Additional sources such as the *All Music Guide to Jazz (AMG)*; *Jazz on Record, the First Sixty Years*; *Goldmine's Jazz Album Price Guide*; and Tom Lord's enormous *Jazz Discography* provided more information. The most rewarding part of this process was discovering outstanding recordings that were either unrecognized or less acclaimed in 1959. I have compiled a database of over 500 recordings from 1959 that includes information regarding the title, artist leader, label, recording date, jazz style, special notes about the recording, ratings by *AMG*, what format it is in, and whether I own it or not. Including the entire database in this paper is not possible; however, a reduced version including all the recordings with title, artist/leader, and label, is included in Appendix B.

Surveying the database (see Appendix B) reveals that the majority of important artists in jazz history that were living were actively producing recordings in 1959. Observe the number of recordings by Duke Ellington, Count Basie, Oscar Peterson, Chet Baker, Art Blakey, Ella Fitzgerald, Stan Kenton, and Thelonious Monk. Not all of these were necessarily their best recordings, but it demonstrates how busy they were in 1959. It was not a particularly big year for the "Father of Jazz," Louis Armstrong, but he also was still very busy. His best recordings were made earlier in his career, although he would make his most commercially successful recording, *Hello Dolly*, just a couple of years later in 1961.

## CHAPTER VI

### IDENTIFYING THE TOP JAZZ RECORDINGS AND JAZZ ARTISTS OF 1959

I began the process of identifying the top jazz recordings made in 1959 by studying statistics of the best-selling ones. The following two tables are representative samples of the top-selling recordings in 1959 according to *Billboard*. I selected October and November statistics because most 1959 recordings would have been in the marketplace by then, thus revealing which records were selling the best in 1959. The top-selling records of 1959 were not all produced in 1959. The dates of those that were not made in 1959 are in parentheses. However, most of the recordings in the database were produced in 1959.

Table 1. Top-selling jazz albums in October 1959<sup>13</sup>

Rating	Artist/Leader/Group	Title
1	Mancini, Henry	Soundtrack for Peter Gunn
2	Mancini, Henry	More Music from Peter Gunn
3	Jamal, Ahmad	But Not For Me ('58)
4	Barker, Warren	77 Sunset Strip
5	Simone, Nina	Little Girl Blue
6	Mulligan, Gerry	I Want to Live ('58)
7	Jamal, Ahmad	Portfolio of Ahmad Jamal
8	Fitzgerald, Ella / Louis Armstrong	Porgy and Bess ('57)
9	Davis, Miles	Porgy and Bess ('58)
10	Lewis, Ramsey	Down to Earth (late '58)

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<sup>13</sup> *Billboard*, October 12, 1959, no page.

Table 2. Top-selling jazz albums in November 1959<sup>14</sup>

Rating	Artist/Leader/Group	Title
1	Jamal, Ahmad	But Not for Me ('58)
2	Brubeck, Dave	Gone with the Wind
3	Simone, Nina	Little Girl Blue
4	Jamal, Ahmad	Jamal at the Penthouse
5	Davis, Miles	Kind of Blue
6	Jamal, Ahmad	Ahmad Jamal ('58)
7	Davis, Miles	Porgy and Bess ('58)
8	Lewis, Ramsey	Down to Earth (late '58)
9	Jones, Jonas	I Dig Chicks (late '58)
10	Previn, Andre	Like Previn

I then searched for the most acclaimed jazz musicians of 1959. Feather's *Encyclopedia of Jazz* listed various polls of the jazz scene in 1959 by magazines of the era that covered jazz. See Table 3.

Table 3. Top jazz musicians of 1959 according to various polls\*

<b>Musician</b>	<b>Downbeat Critics Poll '60</b>	<b>Downbeat Readers Poll '59</b>	<b>Metronome Readers Poll '59</b>	<b>Playboy readers Poll '60</b>
Best Musician	(none given)	Miles Davis	Count Basie	Stan Kenton
Comp./Arr.	Duke Ellington	Gil Evans	John Lewis	Duke Ellington
Alto sax	Cannonball Adderley	Paul Desmond	Paul Desmond	Paul Desmond
Tenor sax	Coleman Hawkins	Stan Getz	Stan Getz	Stan Getz
Trumpet	Miles Davis	Miles Davis	Miles Davis	Miles Davis
Clarinet	Buddy DeFranco	Tony Scott	Tony Scott	Benny Goodman
Trombone	J. J. Johnson	J. J. Johnson	J. J. Johnson	J. J. Johnson
Piano	Thelonious Monk	Oscar Peterson	Errol Garner	Errol Garner
Bass	Ray Brown	Ray Brown	Ray Brown	Ray Brown
Drums	Max Roach	Shelley Manne	Shelley Manne	Shelley Manne

\*The original polls listed the top three musicians in each category but only the top-rated ones are listed here. The two 1960 polls came in early 1960 so they pertain to events of the previous year.

<sup>14</sup> *Billboard*, November 30, 1959, no page.

Now I will compare the *Billboard* statistics and the critics and readers polls to the list of highest-rated recordings in 1959 by the *All Music Guide to Jazz - The Definitive Guide To Jazz*,<sup>15</sup> which was compiled forty-three years after 1959. It yields some important differences. See Table 4.

Table 4. Top-rated jazz recordings of 1959 (\*all recorded in '59 except *Porgy and Bess*)

AMG Rating	Artist/Leader	Title
***** (+)	Brubeck, Dave	Time Out
***** (+)	Coleman, Ornette	Shape of Jazz to Come
***** (+)	Coltrane, John	Giant Steps
***** (+)	Davis, Miles	Sketches of Spain
***** (+)	Davis, Miles	Kind Of Blue
***** (+)	Davis, Miles	Porgy and Bess*
***** (+)	Ellis, Herb	Herb Ellis Meets Jimmy Giuffre
***** (+)	Garland, Red	Red Garland at the Prelude
***** (+)	Grimes, Tiny	Tiny in Swingsville
***** (+)	Jackson, Milt	Bags and Trane
***** (+)	Jones, Quincy	The Birth of a Band
***** (+)	Mingus, Charles	Mingus AH UM
***** (+)	Mulligan, Gerry/ Ben Webster	Mulligan Meets Webster
***** (+)	Nicholas, Albert	The Albert Nicholas Quartet
***** (+)	Pepper, Art	Modern Jazz Classics - Art Pepper + Eleven
***** (+)	Silver, Horace	Finger Poppin'
***** (+)	Simone, Nina	Nina at Town Hall
***** (+)	Tjader, Cal	Night at the Black Hawk
***** (+)	Tjader, Cal	Monterey Concerts

It is interesting to note the difference between the *AMG* list and the others. Notice that only one of the best-selling albums from October and November of '59, Davis' *Kind of Blue*, made *AMG's* list of top-rated albums from '59. Davis was also the only one that was on both the *AMG* and critics and readers poll

<sup>15</sup> Vladimir Bogdanov and others, eds., *All Music Guide to Jazz*, 4<sup>th</sup> ed. (San Francisco: Backbeat Books, 2002). The 1500-page *All Music Guide to Jazz*, 4th edition, published in 2002, reviews jazz recordings from the entire history of jazz. I found their opinions very helpful and I believe they can be regarded as a trustworthy source. However, some of the recordings I rate very highly or very important are not at the top of their list, either because *AMG* was not aware of them and/or didn't review them at all. It is interesting to see *AMG's* top-rated recordings to get a sense of the great recordings made then. Their rating scale is from 1\* (lowest) - 5\* (highest) and there is one level higher, 5\* ratings that also have a plus sign (\*\*\*\*\* +). The plus sign means the *AMG* editors consider this to be the best recording of the artist's career and recommend it as an essential first purchase. Leonard Feather, *The New Edition of The Encyclopedia of Jazz*. (New York: Bonanza Books, 1960), 482 - 485.

lists. This certainly identifies Davis as being a very important artist of 1959. Brubeck, Simone, and Mulligan were represented on both the *Billboard* and *AMG* lists, but were not tops in the critics and readers polls (and it was Brubeck's other '59 recording, *Gone with the Wind*, that was the best seller, not *Time Out*). The key difference in the comparison of the lists is that, according to *AMG*, some of the most important figures in jazz history, Ornette Coleman, John Coltrane, Charles Mingus, and Horace Silver, made their most significant recordings in '59 (see footnote above for description of \*\*\*\* (+) rating); however, those rating them or purchasing their records in 1959 did not consider them the most important artists then. Notice that they are not on the *Billboard* best-selling list, nor do they make first place in any of the 1959 - 1960 critics and readers polls. Of course, the reader may be wondering if *AMG's* opinion is valid but there is ample evidence forthcoming.

One observation that can be drawn from this investigation is that over time the recordings that stand the test of time and are considered most significant are not always those that sell the most when they first come out in the marketplace and often they are even unnoticed. This is not startling news and it is not the main point of my study, but it does illustrate what was happening in '59. It underscores that historians and scholars choose to write about who they consider to be the innovators of an era, not the best selling or most popular artists. An exception must be made for Brubeck and Davis who were both popular and innovative. My intention is not to lessen the degree of work by such fine artists as Henry Mancini, Ahmad Jamal, Jonah Jones, Nina Simone, Ramsey Lewis, and Andre Previn. They did make excellent recordings in '59 and they are some of the finest musicians of all time.<sup>16</sup> Nevertheless, a primary goal of this study is to examine which jazz recordings matter the most to jazz history. It is an amazing condition of the human race that the finest works are under-appreciated at the time they are created. In my opinion, if the reader were to listen to all of the recordings in all of the above tables, it will confirm what the historians and *AMG* believe to be the top 1959 jazz recordings.

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<sup>16</sup> It should be noted that Jamal's work was very influential on Miles Davis, and that Mancini's *Peter Gunn* is the first jazz soundtrack to use real jazz players and it led to a decade of steady work for musicians in the Hollywood movie studios.



After identifying the top-rated recordings in 1959, the next step was to identify the many jazz styles, both old and new, that were in use in 1959. If the reader will now look at Appendix C, it shows the top-rated recordings filtered by style. Table 5 tabulates the number of these recordings in each style.

Table 5. Styles of best 1959 jazz recordings. (limited to \*\*\*\*\*(+)) and \*\*\*\*\* ratings by AMG)

Jazz Style	Number of records
Early Jazz/Dixieland	2
Swing	18
Bebop	4
Cool	6
Third Stream	3
Hard Bop (and Soul Jazz)	31
Modern Big Band	8
Modal	1
Post Bebop	6
Avant Garde	5

I must remind the reader that these classifications are not precise. By 1959, the Swing, Bebop, and Cool styles had progressed and sometimes blended elements of each style together. The table only credits those type records as being one style or another while in reality a recording could be in more than one style. The main trend to be derived from this table is that the largest numbers of top recordings in '59 were those in the new Hard Bop style. It is interesting that when most historical accounts of this time period are given, the most discussed works are the modal style of *Kind of Blue*, the Avant Garde free style based work of Ornette Coleman in his *Shape of Jazz to Come* and *Change of the Century*, and Coltrane's Post Bebop styled *Giant Steps*. I draw attention to this because Hard Bop and Soul Jazz, both now very well received styles, represented more of the top recordings in '59 than any other style; however, the history books have an aversion to recognizing these styles as an important part in jazz evolution. This could be because some writers mistakenly describe Hard Bop and Soul Jazz as less intellectual than other jazz styles. David Rosenthal says, "Hard Bop has received less scholarly attention than any other genre of jazz. It is

time to rectify this omission and to celebrate an era of extraordinary abundance."<sup>17</sup> A question may arise as to whether this also shows a personal preference by *AMG*. That is not the case and I offer the following information to resolve that issue. Rosenthal says, "It [Hard Bop] remains unrivaled for the number of outstanding jazz records it produced. Indeed, to many listeners, Hard Bop and jazz are still virtually synonymous."<sup>18</sup> Many of the most important Hard Bop artists made their best recordings in 1959 and it is interesting that these artists were just at the beginning of their recording careers as leaders. In his book, *Hard Bop and Soul Jazz 1954-65*, Kenny Mathieson praises the early Hard Bop recordings of Horace Silver, Cannonball Adderley and Jimmy Smith. Mathieson writes, "Silver's *Blowin' the Blues Away* [from 1959] is arguably the strongest of his career. Any of these Adderley 1959 recordings, *Cannonball Adderley Quintet in Chicago* or *Live in San Francisco*, could be the most important of his career. And, Jimmy Smith's *Home Cookin'* and *Back at the Chicken Shack* are the two most productive sessions of his career."<sup>19</sup> It is important to remember that Hard Bop and Soul Jazz had wide support in 1959 black urban communities. Also, Hard Bop has been the preferred style of young players for the past twenty-five years, starting in the 1980s with Wynton Marsalis.

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<sup>17</sup> David Rosenthal, "Hard Bop and its Critics" *The Black Perspective in Music* 16, no. 1(Spring 1988), 29.

<sup>18</sup> Rosenthal, 21.

<sup>19</sup> Kenny Mathieson, *Hard Bop and Soul Jazz 1954 – 65* (Edinburgh, UK: Canongate Books, 2002) 61, 132.

## CHAPTER VII

### FINAL RATIONALE FOR THE SELECTION OF TEN GREAT RECORDINGS AND JAZZ ARTISTS OF 1959

I considered many variables when determining the ten most important selections for transcription and analysis. Many readers will wonder why their favorite musicians have not been selected but it is beyond the scope of this study to analyze and perform more than ten. The database provides information on who else made recordings in 1959, so at least they are recognized. Besides including artists connected to the innovations of 1959, along with representing Hard Bop, it was important to include musicians in older styles who made significant contributions to the 1959 jazz scene. Although readings of jazz history and studying polls helped identify who the top-rated musicians of established styles were in 1959, I searched for more. Artists such as Monk, Ellington, Shelley Manne, Count Basie, and Stan Getz<sup>20</sup> were some of the top-rated artists; however, their 1959 recordings were not top-rated. Therefore, I decided to listen and critique them myself and that revealed many pleasant surprises. In my opinion, Monk's recordings of 1959 stood out from this group of musicians, so his work must be included in the ten selections.

Table 5 also indicates that big bands were still very much alive in 1959 and I chose to include a piece representative of that idiom. Big bands had progressed from their original style in the Swing era to a new progressive sound. In 1959, there were many great big band arrangers on the scene turning out fine recordings for big bands, vocalists, and studio dates. For instance there were Quincy Jones, Henry Mancini, Ernie Wilkins, Thad Jones, Nelson Riddle, Billy May, Bill Holman, and many fine writers associated with Stan Kenton.

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<sup>20</sup> In 1959, Getz was in Europe and not recording much. He would soon return the US and make some very big hits: *Focus* and the album that included *The Girl from Ipanema*.

The Cool style, which many associate with the West Coast-California lifestyle, was evident in many great recordings of '59, although some say its influence basically ended then. One explanation for the demise of the West Coast-Cool style was due to discrimination against it by jazz writers.<sup>21</sup> Cool was mistakenly labeled a smooth and mellow style that was predominantly populated by whites. However, in actuality, it had always had a great variety of moods from cool to contrapuntal to classical to very hot jazz and included black jazz players. Many fine musicians of 1959 were from the West Coast such as Shorty Rogers, Bud Shank, Chico Hamilton, Art Pepper, Stan Kenton, Buddy Collette, Dave Brubeck, Eric Dolphy<sup>22</sup>, and Charles Mingus.

Midway through my study, I realized that none of the great jazz of 1959 was invoking the memory and style of one of the most influential jazz musicians ever, Charlie Parker, who died only four years earlier, in 1955, at the age of thirty-five. "Bird Lives" was a well-known saying in jazz circles following his death, and it meant that Parker's style would carry on without him for years and years. I was not expecting to hear absolute imitators; however, I did expect to hear players using more of Parker's tone, mannerisms, patterns, and phrases, much like followers had done with the dominant soloist of the Swing era, Lester Young.<sup>23</sup>

Two busy 1959 sax players, Jackie McLean and Phil Woods, were acknowledged Parker followers; however by 1959 they had developed individual and personal sounds of their own. I surmised that most players, although influenced by Parker, had also developed their own styles in 1959.<sup>24</sup> Then, having said this, towards the end of my research, I found some 1959 recordings that proved me wrong. I

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<sup>21</sup> On Oct. 5, 2007, I performed with Bud Shank, a star of jazz, who spent his career on the West Coast playing with the finest jazz orchestras of the '40s and '50s. He told me the Cool jazz scene actually ended in '59 when all jazz clubs declined and the work shifted to the movie and TV studios. He also said many jazz writers and East Coast jazz musicians unfairly criticized West Coast players.

<sup>22</sup> Eric Dolphy, one of the great exponents of Post Bebop and Avant Garde music and an excellent interpreter of Mingus' music, was involved with the Chico Hamilton group in '59 and his few recordings from then are difficult to find. In 1960, he released the excellent Avant Garde recording, *Out There*.

<sup>23</sup> I may be uncovering a fault of modern jazz education, which is that countless numbers of licks and patterns from Young, Parker, Coltrane, and others are expected to be memorized and used for improvising, decreasing the amount of individuality in today's styles. I conclude that 1959 players were much more dedicated to finding their own sound than those players of today.

<sup>24</sup> At least two other important players from '59, namely Lee Konitz and Warne Marsh, determined to sound different than Parker.

had not thought of looking for recordings by two of jazz history's greatest saxophonists, Sonny Rollins or Sonny Stitt because I thought Rollins had retired in or around 1959 and I did not know much about Stitt's background. I discovered that in 1959 Rollins made his last record before retiring for two years and Stitt made many of his finest recordings. It is in those two players that Parker's lineage is heard loud and clear. Both carried with them the best of Parker's traits such as heard in Rollins' lyricism, phrasing and double timing and in Stitt's sound and brilliant, precise technique. Although many consider Stitt an imitator of Bird, that is far from the truth. Stitt appreciated Parker and although they were similar, Stitt played jazz according to his own ideas and convictions. As the Parker influence became clearer to me, I was able to hear his style in other players of '59. There is some of Parker's style in Paul Desmond, Art Pepper, and other West Coast players such as Bud Shank (I call them "Parkerisms" in the upcoming examples). And, yes, of course listening again to Woods and McLean there is an unmistakable Parker influence.

Additionally, some 1959 recordings such as Pepper's fine 1959 recording, *Modern Jazz Classics - Art Pepper + Eleven*, included some of Parker's tunes.

A final rationale for selecting my top ten list was to look at the current jazz scene and ascertain which composers from 1959 are still affecting today's jazz scene. From my experience, and I think most players nowadays would agree, Wayne Shorter's compositions are among the most respected tunes in today's repertoire. It turns out that he made an excellent but rather ignored recording in 1959, *Introducing Wayne Shorter*, so I include one of the tunes from that album in the top ten. I have also included another artist from 1959, Charles Mingus, whose compositions and arrangements are still in wide use. He died in 1979 but a band dedicated to his works, the Mingus Dynasty, has been very active since then.

## CHAPTER VIII

### TEN GREAT JAZZ RECORDINGS AND JAZZ ARTISTS OF 1959

The ten tunes for in-depth study and prepared for performance encompass the older but enduring styles of Swing and Bebop, the great arranging skills of modern big band writers, and the innovative works in the new jazz styles of the late 1950s. Left out of the study are representatives of Early Jazz and vocal jazz, in spite of the fact that they were the top selling styles in jazz in 1959. (Sales reports in *Billboard* for the entire year of 1959 show that these two styles were actually the top selling jazz styles.) Table 6 displays the ten recordings I selected for study, analysis, and performance.

Table 6. Top Ten jazz recordings of 1959.

<b>Artist</b>	<b>Title</b>	<b>Style/Practice</b>	<b>Record date</b>	<b>AMG rating</b>
Brubeck, Dave	Time Out	Cool, Third Stream	25-Jun-59	*****(+)
Coleman, Ornette	Change of the Century	Avant Garde	08-Oct-59	*****
Coltrane, John	Coltrane Jazz	Hard Bop, Post Bop	24-Nov-59	*****
Mingus, Charles	Mingus AH UM	Hard Bop	05-May-59	*****(+)
Monk, Thelonious	5 by Monk by 5	Bebop, Post Bop	01-Jun-59	****
Pepper, Art	Modern Jazz Classics - Art Pepper + Eleven	Modern Big Band, cool, bebop, swing	14-Mar-59	*****(+)
Rollins, Sonny	Live in Stockholm in 1959	Hard Bop	02-Mar-59	****
Shorter, Wayne	Introducing Wayne Shorter	Hard Bop, Post Bop	10-Nov-59	****
Silver, Horace	Blowin' the Blues Away	Hard Bop	29-Aug-59	*****
Stitt, Sonny	Stitt plays arrangements by Jimmy Giuffre	Bebop, Modern Big Band	16-Feb-59	not rated

It may appear a glaring omission that the three best-known recordings from 1959 - *Kind of Blue*, *Giant Steps* and *The Shape of Jazz to Come* - are not in the top-ten selections. My purpose in doing that is to highlight other equally important works; besides, most of the artists involved with those three recordings are involved to an important degree in the ten selections I have chosen. The players on *Kind of Blue* - Miles Davis, John Coltrane, Cannonball Adderley, Wynton Kelly, Bill Evans, Paul Chambers, and Jimmy Cobb - were all incredibly busy and successful in 1959. Davis made another fantastic recording with Gil Evans that year, *Sketches of Spain*. It has already been mentioned that Adderley's band was voted by many as the top band of the year. He and Coltrane made a successful album themselves, *Cannonball and Trane in Chicago*. Evans also had his own trio, and his albums *Portrait in Jazz* and *On Green Dolphin St.* are wonderful. Kelly, Chambers, and Cobb seemed to be everybody's favorite rhythm section then, and they even formed the rhythm section for Wayne Shorter's debut recording.

I chose not to analyze anything from Coltrane's great recording, *Giant Steps*, because it is so often cited and studied. Instead, I decided to cover another recording of his that year entitled *Coltrane Jazz*. With *Giant Steps*, which was recorded within months of *Kind of Blue*, Coltrane took mainstream chord-based improvisation to the extreme, raising the bar of improvisation to its most virtuosic level ever. But Coltrane never stopped exploring and trying new things so I thought his other 1959 recording, *Coltrane Jazz*, which includes his tune called *Harmonique*, in which he plays two tones at once, should be examined. I chose another tune from that album entitled *Like Sonny*, which similarly explores a symmetrical chord progression as he did in *Giant Steps*.

And instead of using Ornette's better known recording, *The Shape of Jazz to Come*, I used another 1959 recording of his, *Change of the Century*. Both recordings equally display his innovations and since the former is analyzed more than the latter, I chose the latter for examination. The ten best artists and selections that best represent the height of achievement in 1959 are now presented in alphabetical order. Additionally, because I am performing these works, and since I am a saxophonist and clarinetist, the works all contain major statements from ten great woodwind players in jazz of 1959. A few examples are given within this narrative.

**Dave Brubeck *Blue Rondo a la Turk***  
from the recording *Time Out*  
featuring Paul Desmond

Brubeck's *Time Out* is one of the best selling records of all time and includes the hit, *Take Five*. Steve Huey, writing for the *All Music Guide to Jazz*, wrote this, "Dave Brubeck's defining masterpiece, *Time Out*, is one of the most rhythmically innovative albums in jazz history, the first to consciously explore time signatures outside of the standard 4/4 beat or 3/4 waltz time."<sup>25</sup> Jazz historian Mark Gridley writes this about him, "He is one of the few modern pianists who clearly avoids standard bop melodic conception and rhythmic feeling. He is unusually inventive and depends almost exclusively on original melodic lines, not the phrases that most of his contemporaries absorbed from the music of Charlie Parker, Dizzy Gillespie and Bud Powell."<sup>26</sup>

Brubeck grew up on the West Coast, began performing jazz at age fifteen, and received classical training along the way from his mother and Darius Milhaud. During World War II, he led an army band that toured the front lines in Patton's Third Army. After the War, he played in and formed jazz groups while continuing studies. In 1951, Brubeck formed a quartet that included the alto saxophonist, Paul Desmond. The group was immensely popular on college campuses. The group toured all over the world, and all the while Brubeck picked up ideas from other cultures. He experimented with irregular meters thorough these years.

In *Blue Rondo a la Turk*, Brubeck combines a 9/8 rhythm of Turkish character with the 12-bar blues and the result is a masterpiece of form, melody, and use of exotic influences. See Figure 1.

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<sup>25</sup> AMG, 169.

<sup>26</sup> Mark Gridley, *Jazz Styles* 8<sup>th</sup> ed. (Upper Saddle River: Prentice Hall, 2003), 190.





Figure 3. Desmond “Parkerism” #1 (Double time phrase much like Parker) mm. 112 - 113



And later, in measure 121, another double-time phrase occurs, also reminiscent of Parker.

Figure 4. Desmond "Parkerism" #2, mm. 121 - 122



Other fine qualities in Desmond are his control of form and the subtle ways he builds a solo. This chorus shows, as do most of his other improvisations, how he builds a solo with subtle energy. The second half of his solo includes more sixteenth-note runs than the first half, and underlying this increase in velocity is a simmering heat giving the solo much forward movement. Desmond's playing on other fine recordings of 1959 such as his own record, *East of the Sun*, and Brubeck's *Gone With the End*, all have him playing in similarly top form.

**Ornette Coleman *Free***  
from the recording *Change of the Century*

Ornette Coleman's three 1959 recordings have received mounds of attention. His fame has continued throughout his career, and as recently as 2007, he received the Pulitzer Prize for Music and the Jazz Journalists' Musician of the Year. John Litweiler, in his biography of Coleman, writes,

Musically speaking, *The Shape of Jazz to Come* was a brilliant achievement. It was a herald of the era, the same way that Louis Armstrong's starring setting with the 1926-27 *Hot Five and Hot Seven* heralded the Swing era and the first Gillespie-Parker masterpieces of 1945 announced to the world that bop had arrived.

Litweiler also noted, "The reactions, then, were extreme. The Ornette Coleman controversy began with the press party, and quickly generated business for the club [the Five Spot<sup>27</sup>] so much that Ornette's two-week gig was extended to two and a half months."<sup>28</sup> This special preview for the press brought forth mixed comments: " 'He'll change the entire course of jazz,' 'He's a fake,' 'He's a genius,' 'He swings like HELL,' 'I'm going home and listen to my Benny Goodman trios and quartets,' 'He's out, real far out,' and, 'I like him, but I don't have any idea of what he is doing.' "<sup>29</sup>

Coleman was born and raised in Texas. He was a classmate of the famous Rhythm 'n Blues saxophonist and vocalist, King Curtis. Coleman played in blues bands all through his early years in Texas, and it was not until he moved to Los Angeles in the early '50s that he finally came across jazz music. That is when it is said he absorbed the Bebop of Charlie Parker. By 1957 he developed a new style of jazz playing, one not dependent on pre-set chord progressions.

Although others before him had attempted free style playing, it was Coleman who made it a lasting and important style. Improvising on jazz without any pre-determined chord progressions is very challenging and a group or individual doing it risks sounding chaotic, but Coleman made it work. Coleman

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<sup>27</sup> The Five Spot, a New York City jazz club. Playing opposite Coleman at the Five Spot gig was the Jazztet. It began in 1959, was in the Hardbop style, and was led by Benny Golson and Art Farmer.

<sup>28</sup> Litweiler, 78 - 79.

<sup>29</sup> Litweiler, 78.

had his supporters in 1959 (among them, Leonard Bernstein, John Lewis, and John Coltrane) but many, including myself (before I studied his style more deeply), thought it was possible that Coleman played free because he could not play chord-based jazz. However, Coleman believed in what he was doing and thought he was in full control of his different approach. Here is how he described his concept, “If you put a conventional chord or rhythm under my note, you limit the number of choices I have for my next note. If you do not, my melody may move freely with far greater choice of directions.”<sup>30</sup> He added, “The theme you play at the start of a number is the territory and what comes after, which may have very little to do with it, is the adventure.”<sup>31</sup>

Whether he is right or wrong is not important, but the final consideration should be that Coleman made a conscious decision to be original and he did it by taking jazz to what he thought was the next step. He has stuck to that throughout his career and he should be respected for that. Overall, he accomplished what few others can do, creating jazz without the pre-determined chord progressions that most jazz players lean on for improvising. Although I prefer improvising on compositions with chord progressions and hearing others who do also, I now marvel at what Coleman accomplished because it is an extremely hard thing to do well. His solo on his fast tempo tune, *Free*, is very expressive and exciting (and the most difficult of all the solos in my program to re-create). Coleman's edgy and bright sound, intense level of expression, and ability to create melodic statements without the aid of chords are all revealed in *Free*. Other traits of his style are that he often glissandos into high notes and plays notes with original inflections. He tries not to play any standard licks, and he is concerned with outlining the shapes of ascending and descending phrases. It is basically the shape, texture and expression in the music that matter most to him. See Figure 5.

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<sup>30</sup> Ornette Coleman, in Martin Williams, *Jazz Masters In Transition, 1957-69*. (New York: Macmillan, 1970), 35.

<sup>31</sup> Ornette Coleman, in Geoffrey Ward and Ken Burns, *Jazz, A History of America's Music* (New York: Knopf, 2000), 413.

Figure 5. Beginning of Coleman's solo on *Free*, mm. 16 - 21



There is evidence of the blues in Coleman's solo as shown in Figure 6.

Figure 6. Coleman's blues inflection in *Free*, mm. 22 - 23



There is no doubt Coleman is an original voice and that in itself is a major accomplishment. His innovative approach stands out as the most startling one in 1959.

**John Coltrane *Like Sonny***  
from the recording *Coltrane Jazz*

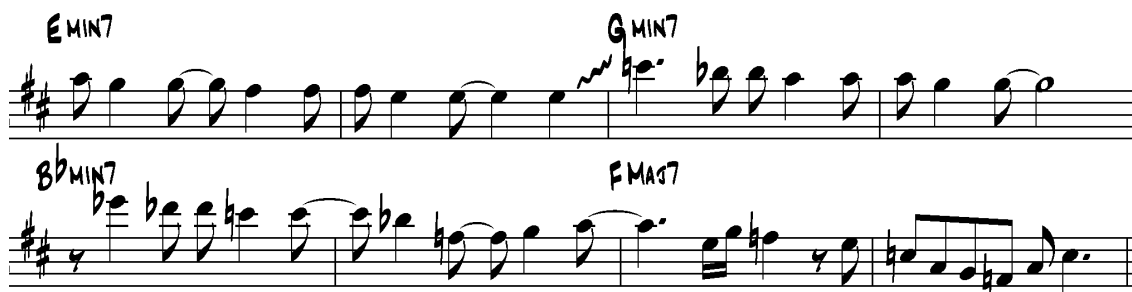
John Coltrane is one of the most serious musicians to ever play jazz. He was an obsessive practitioner, a forward-thinking composer, and a constant searcher of new ideas. He was the most influential saxophonist after Charlie Parker and through the rest of the twentieth century.

By 1951, at the age of twenty-five, his career began to take hold when he played with Dizzy Gillespie. Then in 1955, he became a regular member of the Miles Davis Quintet. Coltrane had been a heroin addict throughout most of the '50s (eventually leading towards a dismissal from Davis's Quintet), but while trying to kick the habit he said he had a spiritual awakening. From that point on he never again strayed from his course toward absolute perfection and spiritual expression. (Davis rehired him when he straightened out.) Even more driven now, he practiced obsessively. In performances he played the longest

solos in history in an effort to explore every possibility within the given harmonic structure. He desired to learn everything he could about chords and harmony and he accomplished that. Ashley Kahn says, “With the tune *Giant Steps* he brought his obsession with conventional harmony to its ultimate point, and now the Bebop era had finally come to a close.”<sup>32</sup> It is astounding that only a few weeks separated his marvelous modal playing on *Kind of Blue* and his masterful handling of the complex chord progressions in *Giant Steps*.

Coltrane had an original sound that could express a variety of moods ranging from soft beauty to raw powerful energy. He rarely used any jazz clichés or other player's patterns, and he was mostly a harmonic (vertical) player rather than a lyrical (horizontal) player. Coltrane relied on many patterns he derived himself. Coltrane's *Like Sonny* is an attractive melody and utilizes a symmetrical chord progression based on thirds and tritones and the song has an ABA form. His solo repeatedly demonstrates the use of original patterns. He also relies on the upper harmonic tones (the 9ths and 11ths) for much of his improvised solo. For example, measures 25, 27, and 29, all begin on the 11th of the chord. (He transposes the idea up a third to fit the chord progression.) See Figure 7.

Figure 7. Coltrane, *Like Sonny*, mm. 25 - 29 (Chord progression in 3rds and use of 11ths in solo)



His concept has remained enormously influential partly because his many original patterns and chord progressions are so symmetrically organized; therefore they are theoretically understandable and easier to copy than others (Coleman for instance). Many studies of his playing have been undertaken and

<sup>32</sup> Ashley Kahn, *The Making Of Kind Of Blue* (New York: Da Capo Press, 2000), 160.

hundreds of his patterns are available for study. A signature pattern of his, descending from the root, to the major 7th, to the minor 7th, to the major 6th of a minor chord is present in measure 50. See Figure 8.

Figure 8. Coltrane's pattern in m. 50 of *Like Sonny*



He had a virtuosic technique and often played rapid passages from the top to the bottom of the horn. These were called "sheets of sound" and an example of that is in measures 65 - 68. See Figure 9.

Figure 9. Coltrane's "sheets of sound" in mm. 65 - 68 of *Like Sonny*



**Charles Mingus *Better Get Hit in Your Soul***  
from the recording *Mingus Ah Um*  
featuring Booker Ervin

Mingus' jazz compositions and arrangements, especially those for a small jazz ensemble of eight or nine players, accomplished what few others in the history of jazz did - create innovative orchestrations that successfully integrated improvisation with his original compositions. His works for jazz ensembles rate as highly as those of Jelly Roll Morton and Duke Ellington. *Better Get Hit in Your Soul* demonstrates his great ability of using the roots of jazz in a contemporary, exhilarating composition/arrangement.

Mingus began his career in his late teens playing jazz in the black bars of the Watts area of Los Angeles. His great bass playing was soon recognized and throughout the '40s and early '50s he was hired by the top names in jazz: Armstrong, Parker, Lionel Hampton, Red Norvo, and Ellington. He began leading groups in the early '50s and by 1957 he firmly established his role as a leader and composer.

There are the sounds of the blues, the church, Early Jazz, stop time hand clapping, the blues, and Gospel harmony in *Better Get Hit in Your Soul*. There are also shouts, background figures, and very passionate solos. See Figure 10.

Figure 10. Mingus, *Better Get Hit in Your Soul*, hand clapping rhythm, m. 103





There is a complex rhythmic accompaniment during Booker Ervin's solo when the pianist comps four against six. See Figure 11.

Figure 11. Polyrhythmic accompaniment, mm. 127 - 128 of *Better Get Hit in Your Soul*

The musical score for Figure 11 is arranged in four staves. The top staff, labeled 'ERVIN', is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with various accidentals. The second staff, labeled 'PIANO', is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It features a complex accompaniment with chords and notes, including a '4 against 6' polyrhythm. Chord symbols above the staff include G7, F13, C7(#9), and F13. The third staff, labeled 'BASS', is in bass clef with a key signature of one flat (Bb) and a 6/8 time signature, showing a steady bass line. The bottom staff, labeled 'DRUMS', is in common time (C) and shows a drum pattern with 'x' marks for notes and a double bar line with a slash for a caesura. The measure numbers 127 and 128 are indicated at the beginning of the piano and bass staves.

With all of this detail, Mingus still wanted there to be looseness and an organic feel to the music. Listen to the looseness of playing by the trombonist during the statement of the melody. It is as if Mingus wanted to replicate the sound of Early Jazz and the collective improvisation approach. Another technique that Mingus is excellent at is composing effective counter-melodies.

Booker Ervin, a featured soloist for many years with Mingus, plays a strong solo on *Better Get Hit in Your Soul*. It is challenging to improvise in 6/8 because most jazz is 4/4. The polyrhythmic accompaniment makes it even more difficult to improvise. However, Ervin succeeds in this solo, with a very powerful sound that is strongly connected to the blues. See Figure 12.

Figure 12. Blues phrasing in Booker Ervin's solo, mm. 102 – 105



**Thelonious Monk *Jackie-ing***  
from the recording *5 by Monk by 5*  
featuring Charlie Rouse

"The most innovative [composer/player of the '50s], a virtuoso of time, meter, accent and space."<sup>33</sup>

This is what jazz critic and historian Martin Williams said of Monk, and most others would agree. His rhythmic, melodic and harmonic concepts were the most innovative of all jazz players. His compositions ranged from simple to complex, but the simple ones are those that interest me the most. In these compositions, *Jackie-ing* being one example, Monk ingeniously worked with a minimal amount of notes and chords to create unique and subtly complex compositions.

Monk was born in Rocky Mount, North Carolina in 1917 and soon after that his mother moved the family to New York City. Basically self-taught, he developed into a fine jazz musician and around 1940 he became the house pianist at Minton's Playhouse in NYC. This is where he jammed with Parker, Gillespie, and other Bebop pioneers. 1959 was a busy year for Monk. Although his recordings from that year, *Alone in San Francisco*, *Thelonious Monk Big Band at Town Hall*, and *5 by Monk by 5*, do not garnish the highest ratings from critics (as compared to his other recordings and recordings by other artists of 1959) they each offer a few performances and compositions that rank as high as any other works.

*Jackie-ing* is a most unusual and innovative composition. The architecture of the tune is ingenious. Monk makes a lot out of his simple march-like theme, by shifting its metrical placement or by altering a note here and there. The opening three-note motif is used three times in the same metric position of measures one, five and nine of the tune. It would be expected that the motif would continue to occur

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<sup>33</sup> Martin Williams, 298.

every four measures; however, in the twelfth measure of the tune (the fourth measure of the second A section) he begins the opening motif two beats earlier, more or less throwing the implied meter off. This measure now feels like a 2/4 bar; however, he has not dropped any beats. The second A still equals the normal eight measures of 4/4 time just as the first A does. See Figure 13.

Figure 13. Monk: *Jackie-ing*, 3-note motif



Although the melodic and harmonic rhythm is slightly off-balance at times, the overall effect of the composition is very swinging. The harmony is one of the simplest he wrote, being almost all a Bb major chord with raised eleventh. Essentially, Monk's tune is based on the Bb Lydian mode.<sup>34</sup>

The improvisations by Charlie Rouse and Thad Jones skillfully develop the theme, a task not too many improvisers are able to do. Most improvisers improvise on the chords, not the melody. In addition, Monk's accompaniment is very creative and reflective of the melody; he is not just simply comping chords. Rouse has an individual sound, one that has real expressive power. Among horn players, he is the finest interpreter of Monk's music. Rouse makes great use of simplicity and space like Monk does. He slightly alters the rhythm of his phrases, adds a few notes, delays, and anticipates, all the while staying close to the melody. See Figure 14.

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<sup>34</sup> It could be he was borrowing from the concept of Lydian Chromatic developed just a few years before by George Russell.

Figure 14. Rouse's solo compared with original melody of *Jackie-ing*

**Art Pepper**

***Anthropology* by Charlie Parker**

from the recording *Modern Jazz Classics*, Art Pepper + Eleven  
featuring arrangements by Marty Paich

There are many reasons for including this recording. First, it was important to acknowledge the still flourishing big band scene of 1959, because it tends to be forgotten with most of the attention going to all the other developments of that time period. The arranger of this recording, Marty Paich, was an excellent representative of the fine art of arranging jazz that remained an important element of jazz in 1959. Second, although I have already mentioned this, this recording's inclusion of a Parker tune shows that Bebop exerted much influence on the West Coast, where it is believed that the West Coast was only about the Cool scene. Third, Pepper plays clarinet on *Anthropology* and that was rather unusual in the late '50s. Only a few others played the current styles on that instrument anymore. Fourth, Pepper is one of the era's greatest improvisers; and I sense that his accomplishments may soon be forgotten before it is too late to acknowledge his importance. It could be that because of his association with the West Coast and the bias towards the Cool style that Pepper may lose visibility.

Art Pepper grew up in California and learned by listening to the many bands and players on Central Avenue in Los Angeles. Mingus, Harold Land, Buddy Collette, Chico Hamilton, and Dexter Gordon were Pepper's colleagues. In Hughes' dissertation about the West Coast group, the *Lighthouse All-Stars*, he says, "Art Pepper's experience as an apprentice on Central Avenue formed his musical identity. He was able to learn from important established African-American players by working with them in bands like the one by Lee Young and Benny Carter."<sup>35</sup>

Most players probably wish they could improvise as easily as Pepper makes it sound. He simply hits all the right notes in the chords, and does it with beautifully simple lines that swing. He uses blues notes very effectively in shaping his phrases. Everything is compact and stripped down to the basic ingredients. There are no wasted notes and no unnecessary embellishments or scalar runs. His primary sources of inspiration were derived from Lester Young and Charlie Parker, as were most West Coast players of that time period.

Figure 15 displays his ability to improvise lines that stay close to the chord changes, while always landing on the most important notes of the chords, the thirds and sevenths (as Parker did) and incorporating blues notes in his lines (as Lester Young did).

Figure 15: Charlie Parker: *Anthropology*, Art Pepper's style, mm. 82 - 87



<sup>35</sup> Robert Hughes. "Howard Rumsey's Lighthouse All-Stars: Modern Jazz in California, 1952 – 1959" (Ph. D. diss., Washington University, 2002), 39.

**Sonny Rollins *Love Letters***  
from the recording *Live in Stockholm*

Sonny Rollins will forever be recognized as one of the greatest improvisers of all in jazz history. Like Desmond, he is one of the few masters of thematic development while improvising. As of this writing he is still a great player, though I think in 1959 he played with the best sound he or anyone had. It was a big and beautiful sound. And in much the same way that a classical musician must carefully shape and phrase each note, Rollins' control of articulation is amazing. Each note is carefully articulated (as he is improvising!) with staccato, vibrato, growls and a variety of shadings. See Figure 16.

Figure 16. Victor Young: *Love Letters*, Sonny Rollins articulation style, mm. 6 - 9



There is a line of improvisational development that clearly goes from Lester Young to Parker to Rollins. Rollins is Charlie Parker's main successor. In this solo by Rollins, the listener will hear many "Bird" influences, yet with the Rollins touch. See Figure 17.

Figure 17. "Parkerism" in Rollins solo on *Love Letters*, m. 10



By 1958, he and Stan Getz ranked as the best tenor saxophonists in jazz. However, Rollins said he was spending too much time on band business and not enough on music. He wanted to get away from New York and music altogether and although he was at top of the jazz scene, he retired to Europe in '59. But before retiring there for two years, he performed some in Europe and made what I think is an excellent recording, *Live in Stockholm*

For this record he only wanted to use bass and drums because he felt many pianists could get in the way. *Love Letters* is special because of the way he frames his performance with a quote from the classical piece by Rimsky-Korsakov, *Scheherazade*. See Figure 18.

Figure 18. Rimsky-Korsakov: *Scheherazade*, quote by Rollins in *Love Letters*, mm. 43 - 44



He uses it developmentally, not just in the introduction but also at the end of the first chorus of the tune and I believe he did this spontaneously. There are many individually important traits of his in this recording: one, he is not a pattern player; two, he uses a great variety of rhythms, never just constant eighth note swing; and three, he plays long flowing phrases that are as intricate as Clifford Brown's and Parker's. Figure 19 is an example of how he improvised lines in true Bebop fashion, incorporating many auxiliary tones and landing on guide tones (the minor third of the E minor chord) at key points.

Figure 19. Rollins' use of surround notes, mm. 102-103



**Wayne Shorter *Black Diamond***  
 from the recording *Introducing Wayne Shorter*

Although this recording only received three stars from *AMG*, in my opinion it may be the best of the ten I selected. As mentioned before, Shorter's compositions are considered to be among the best and most challenging modern tunes for jazz players. Shorter was the most harmonically advanced composer of 1959, even more so than Monk. I say this because he derived new concepts for jazz harmony. Monk's harmonic progressions can be deduced as alterations of tonal progressions, whereas Shorter often blurs tonality and develops non-tonal chordal relationships. They appear to be ambiguous progressions because they rarely have any of the dominant relationships that most all jazz tunes up to his time have.

*Introducing Wayne Shorter* was the debut for Shorter as leader. Prior to this, in 1958, he had just joined the famous group, Art Blakey and the Jazz Messengers. For the young Shorter, who had spent his youth in Newark, this was a big break. He began supplying the Messengers with original tunes that Blakey loved. Shorter's fine improvising was another asset for the group. When *Introducing Wayne Shorter* came out it did not create much of a stir, but looking back it is a treasure chest for the beginning of Post Bebop jazz music.

*Black Diamond* was the most difficult transcription I have ever done. The chords by the pianist, Wynton Kelly, were difficult to transcribe, however I came fairly close to Shorter's original chords.<sup>36</sup> I was able to hear the bass line of Paul Chambers, however I could not derive a normal progression from it. See Figure 20.

Figure 20. *Black Diamond* bass line and chords, mm.1 - 4

<sup>36</sup> I owe a great debt to Patricia Julien for providing me with a copy of Shorter's copyrighted original manuscript. Julien's dissertation of Shorter's compositional technique, *The Structural Function of Harmonic Relations in Wayne Shorter's Early Compositions: 1959-1963* was extremely helpful.



Notice that in m. 3, Chambers plays a G flat on the B flat minor chord. What happens next in the tune is quite a change. Shorter stops the cycle of fifths progression and starts moving by descending steps. See Figure 21.

Figure 21. *Black Diamond*, bass and chord progression of mm. 5 - 8, descending by step

The progression in mm. 5 - 8 can only be explained as being descending diatonic chords in B (C-flat) major, however, Shorter has mixed modes because he ends this descent on a B minor chord.

Then this first section cadences back to m. 1 with a [ii -7 V7] (A-7 D7) to the first chord (G minor), making us think we might be in the key of G minor. However, there is an overriding feeling of E-flat major for the first two bars (See mm. 1 & 2 of example 20). Shorter uses this [ii -7 V7] as a substitute dominant with a delayed resolution to E-flat. See Figure 22.

Figure 22. Cadence of first A section of *Black Diamond*, mm. 9 - 12

The melody and tempo of *Black Diamond* are propulsive. The form is AABA, but the sections are of unequal length: A is twelve measures and B is sixteen. The chords of the bridge are interesting also, because he seems to begin with [ii -7 V7] relationships but through the use of chromaticism and substitution, he achieves a unique progression.

What may be most interesting about this tune is the great performance of it by Shorter's group which included trumpeter, Lee Morgan, and that great *Kind of Blue* rhythm section of Kelly, Chambers,

and Cobb. Shorter's hard blowing, exuberant tone and his improvisation also intrigues me. He is able to create melodies on the 7ths, 9ths and 13ths of the chords of his complicated progression, which on other basic chord progressions is already hard to do. He also is able to develop his lines through the use of sequencing.

**Horace Silver *Baghdad Blues***  
from the recording *Blowin' the Blues Away*  
featuring Junior Cook

In my opinion, Horace Silver is the prime innovator of the Hard Bop style and he made two of his best albums in 1959, *Blowin' the Blues Away* and *Finger Poppin'*. While his style was built on the foundation of previous practices such as Blues, Swing, and Bebop he brought many individual characteristics of his own. His strong rhythmic grooves signaled a return to tap-your-foot and snap-your-finger-to-the-beat music, giving the public and its musicians more immediate gratification than compared to orchestral or subtle sounds present in some Cool and Third Stream music. Traits of his excellently crafted approach are melodic and harmonic beauty, simplicity, unique chord progressions, non-traditional form, and environmental, regional, spiritual or exotic influences. Silver returned to the big band format of arrangements, only with a smaller band. He utilizes accompaniment rhythms, written interludes, backgrounds, shout choruses, and a two horn front line harmony that can sound as big as a big band. There was more space for improvisation in his band and he employed the best improvisers of the era such as Hank Mobley, Lee Morgan, Junior Cook, Blue Mitchell, and Kenny Dorham,

He was born in Norwalk, Connecticut, on September 2, 1928. By the late 1940s word spread about Silver's talent, and in 1950 he performed with Stan Getz. In 1951, Silver moved to New York where he performed with such established professionals as Coleman Hawkins, Lester Young, Oscar Pettiford, and Art Blakey. In 1952 he was hired by Lou Donaldson for a recording session with Blue Note. This led to his own first recordings as a leader and to an exclusive relationship with Blue Note for the next 28 years. From 1953 to 1955 he played in what was then a cooperative band called the Jazz Messengers which he co-

led with Blakey. By 1956, however, he was performing and recording solely as the leader of his own quintet, while Blakey continued as leader of the Jazz Messengers.

*Baghdad Blues* is a perfect example of Silver's style. His introduction is in a Middle Eastern minor mode and it reminds one of a camel walk.<sup>37</sup> See Figure 23.

Figure 23. Introduction of *Baghdad Blues* with the camel walk beat, mm. 11 - 15

The form of the tune is based on a Bb minor 12 bar blues, though Silver includes many passing chords that lead to substitute dominant chords as shown in Figure 24 below.

<sup>37</sup> The camel walk motif was also used by Dave Brubeck in his tune, *Nomad*, from his 1958 album, *Impressions of Eurasia*. Brubeck traveled and performed through Afghanistan and other Middle Eastern countries in 1958. It is interesting that both Brubeck and Silver thought so highly of the Middle Eastern sounds and culture to include those sounds in their jazz tunes and name songs related to them. Isn't it unfortunate how much of that beautiful culture has been lost over the last decade in wars America has fought in those once exotic and culturally rich lands?

Figure 24. Passing chords and substitute dominant chords in *Baghdad Blues*, mm. 27 – 32

PNO.

$E^{\flat}MIN7 D^{\flat}7$      $C7$   $B7$      $B^{\flat}MIN7$   $A MIN7$   $A^{\flat}MIN7 D^{\flat}7$      $G^{\sharp}MA7$      $C MIN7 B^{\flat} F7^{\sharp}13$

Also, instead of resolving to the tonic Bb minor chord in the eleventh measure of the 12 bar blues form after the customary dominant chord in the tenth measure of the blues, he resolves to Bb7 #11, 13 for two measures, and then adds two measures of B7 #11, 13 (the tritone substitute dominant of F7) before repeating the chorus. See Figure 25.

Figure 25. *Baghdad Blues*, mm. 31 - 36

T. SX.

B $\flat$  TPT.

PNO.

BASS

D. S.

$G^{\sharp}MA7$      $C MIN7 B^{\flat} F7^{\sharp}13$      $B^{\flat}13(\sharp 11)$      $B^{\flat}13(\sharp 11)$

$G^{\sharp}MA7$      $C MIN7 B^{\flat}$      $F7$      $B^{\flat}13(\sharp 11)$      $B^{\flat}13(\sharp 11)$

He adds another four-measure extension every second chorus that includes another set of passing chords that lead to the dominant chord. Each solo chorus is therefore  $14 + 14 + 4 = 32$ , which is very clever of Silver because he has essentially turned a 12 bar blues into the common 32 bar length tune. Although *Baghdad Blues* is basically a minor blues, the weaving chord changes and bright tempo are a challenge for improvisers. Still, his excellent lineup of Blue Mitchell on trumpet and Junior Cook on tenor sax each create melodic and swinging solos. Their solos, as well as Silver's, are concise statements. They clearly play within the chord changes and the key of the moment. Cook's solo is a seamless improvisation, based on small motifs. He often plays the potent ninths of the chords and he has a full-bodied sound that many tenor players of his era preferred.

**Sonny Stitt**  
*I Let A Song Go Out Of My Heart*  
 arranged by Jimmy Giuffre

Sonny Stitt possessed one of the finest saxophone techniques and most expressive tones in all of jazz history. His forte was playing on chord changes and he had the uncanny ability of being to double time faster and more accurately than any other saxophonist. He said the best music was that which used standard harmonies, which may have dated him during the innovative late '50s, but his style remains one that most all jazz players envy. Figure 26 shows one of his intricate double time phrases in the piece under study.

Figure 26. Ellington: *I Let a Song Go Out Of My Heart*, Stitt double-time phrase, mm. 25 - 26



Discovering the fine records Stitt made in 1959 was like finding gold. His 1959 album with Oscar Peterson is excellent, but I chose *I Let A Song Go Out Of My Heart* from a recording he made *Sonny Stitt plays Jimmy Giuffre Arrangements*, not only because Stitt plays up to his fullest potential here, but because I wanted to pay tribute to two other fine jazz artists of 1959. Duke Ellington composed the tune and the under-recognized Jimmy Giuffre arranged it. Both these artists were important contributors to the 1959 jazz scene. Giuffre, already an accomplished player, in 1959 he was attending the Lenox School where Ornette Coleman was a student.<sup>38</sup> Giuffre and Coleman played much together then and the two influenced one another. Giuffre brings an excellent modern touch to his arrangements for Stitt. Also not to be forgotten is that the great Duke Ellington was always an important part of the jazz scene. In 1959, he composed the wonderful film score for *Anatomy of a Murder*, and also in 1959 he was the first jazz musician to ever be awarded the top National Association for the Advancement of Colored People (NAACP) award.

The advantage of being able to have hindsight is that you can evaluate what others had to say about styles or players back in 1959. For instance, the black activist author Leroi Jones (Amiri Baraki), who made many valid points about jazz in his 1963 book, *Blues People*, also made some controversial statements such as saying that white jazz arrangers, especially those connected to the Cool and Third Stream approach, had lost the true feel of jazz.<sup>39</sup> I oppose this statement and offer Giuffre's individual arranging talent as an example of an individualized modern approach that can be called neither white, black nor Cool. Giuffre provides an interesting re-harmonization of Ellington's original harmony and he achieves very potent harmonies in the horns by using the upper structures of the base chords while leaving out the usually necessary thirds and sevenths from the voicings. An example of this is given below. Notice that on the Bb7 chord he uses only the flat 9, 13, and root. This dissonant voicing and many others in his arrangement are innovative because he finds a way to break the traditional rules of arranging and come up with a new sound. See Figure 27.

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<sup>38</sup> Jimmy Giuffre was 28 years old in 1959. In 1947 he wrote a hit for Woody Herman entitled *Four Brothers*.

<sup>39</sup> Amiri Baraki, *Blues People* (New York: Perennial-Harper Collins, 1963).

Figure 27. Ellington: *I Let a Song Go Out Of My Heart*, Jimmy Giuffre voicing, mm. 9 - 10

The musical score for Figure 27 consists of six staves. The top staff is for Alto Saxophone (A. SX.) in treble clef, featuring a melodic line with a triplet of eighth notes in the first measure and a triplet of eighth notes in the fourth measure. Above the staff are handwritten annotations: a '3' over the first triplet, a 'C' above the second measure, an 'F7' above the third measure, an 'E MIN7' above the fourth measure, and a '3' over the final triplet. The second and third staves are for Bb Trumpets 1 and 2 (Bb TPT. 1 and Bb TPT. 2) in treble clef, with a dynamic marking of 'p' at the start of the first measure. The fourth staff is for Trombone (TBN.) in bass clef, and the fifth staff is for Tuba in bass clef. The bottom staff is for Bass in bass clef, with a dynamic marking of 'p' at the start of the first measure. Below the bass staff are handwritten chord annotations: Eb, Db13(#11), B7, Bb13(b9), Eb, Ab7, G MIN7, and Db9(#11). The key signature is Bb major (two flats), and the time signature is common time (C).

## CHAPTER IX

### CONCLUSION

The outstanding works and artists studied above highlight the multiplicity of styles, both old and new, that converged in 1959 and produced a very special year in jazz history. The 1959 works of Brubeck, Mingus, Coleman, Davis, Coltrane, Silver, and Shorter were outstanding innovations leading to enduring styles in jazz. Also in 1959, Desmond, Pepper, Stitt, and Rollins recorded some of the finest improvisations in the history of jazz. All of these artists are still among the most influential musicians in all of jazz history. Since that time, no new ideas or innovative styles, except for Jazz Fusion, have endured and few artists since then have attained the status of those from 1959. This does not mean that some jazz artists and recordings since then are not worthy of praise or that there has been a shortage of talent or ideas since 1959. One could actually say that players possess greater technique than ever before and that there is a constant flow of highly creative compositions, arrangements, and improvisational styles.

However, if jazz history and its evolution are measured by its periods of stylistic development then it has to be concluded that for the last fifty years, jazz evolution has slowed down. Except for Jazz Fusion in the late 1960s, all jazz since 1959 can either be called Post-Hard Bop, Post-Avant Garde, Post-Third Stream, Retro-Swing, Post-Swing, Post-Bop, and Retro-Early Jazz. Some will disagree and maintain that jazz is not slowing down at all. It is true that there are quite a few jazz artists at the top who do extremely well and in major cities across the country local artists can find a good amount of work. There is also a steady increase of jazz students graduating each year, but where will they play and teach? There is a real shortage of listening rooms, stagnant pay for most jazz musicians, a loss of the black audience and much of the white audience too, a lack of awareness of jazz by young people, and decreasing record sales. Fifty years from now when we look back at jazz history, I feel certain that 1959 JAZZ will remain the golden age of jazz.



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## APPENDIX A

### General Characteristics of Known Jazz Styles in Use in 1959

#### New Orleans Jazz/ Early Jazz/Dixieland/ Traditional jazz

Small ensembles with basic roles for each instrument - trumpet carried melody while clarinet and trombone improvised counter-melodies creating a dense polyphonic and energetic sound over a syncopated rhythmic foundation.

#### Swing/Big Band

A steadier and more even beat than the syncopated ragtime rhythms of New Orleans is used. The walking bass and a new rhythmic feel of the eighth note contribute to a more swinging or propulsive sound. Collective improvisation disappears, bands expand and arrangers become very important as more soloists are featured and accompaniments need to be written for the large groups. Dancing and vocals become an integral part.

#### Bebop

Advancements in harmonic and rhythmic language and mostly small groups. A new repertoire of songs is formed based on the harmonic embellishment of standard tunes. Wider range of tempos in use, many were very fast.

#### Cool - West Coast

Shares many traits with its predecessor Bebop, however usually in moderation; softer level of dynamics, drum brushes rather than sticks, vibrato-less tone, elimination of cutting articulation, mid-range subdued timbre, delicate balance between improvisation and composition, use of counterpoint.

#### Third Stream

A fusion of improvisatory and rhythmic characteristics of jazz with the large scale forms and tonal characteristics of classical music, many experimental works.

#### Hard Bop

Reemphasizes the more aggressive qualities of its parent, Bebop; incorporates African-American roots of jazz: blues, gospel. Introduced elements of greater simplicity and tunefulness, linking hard bop to the swing era through the use of riff themes, two or three horns in harmony, and arranged rhythm section accompaniment.

#### Soul Jazz

Sub style of Hard Bop, initially called funky jazz and later came to be known as soul jazz, incorporates melodic devices from African-American gospel.

#### Modern Big Band

Shares properties of standard Big Band Instrumentation and orchestration, however, elements of Third Stream, Bebop, Cool, and Avant Garde can be used.

#### Modal

Main trait is the absence or suppression of functional harmonic relationships. Many performances are based on a two-chord sequence using one or two modal scales for improvising. Creates an unhurried and meditative feeling so it does possess some similarities to cool.

### Post Bebop

Shares the properties of Bebop and Hardbop, however, it includes elements of Avant Garde and other modern creative approaches.

### Avant Garde

Breaks from tradition, avoids predetermined chord sequences, avoids 'cool' instrumental timbres in favour of more voice-like, often distorted tones such as shrieks. Free, spontaneous, collective improvisation, and polyrhythms used throughout.

APPENDIX B

Jazz Recordings of 1959

TITLE	ARTIST/LEADER	LABEL
Pepper-Knepper Quartet	Adams, Pepper	Metrojazz
Pepper Adams Five	Adams, Pepper	Interlude
Cannonball Takes Charge	Adderley, Cannonball	Riverside
Adderley Quintet in San Francisco	Adderley, Cannonball	Riverside
Cannonball Adderley Quintet in Chicago	Adderley, Cannonball	Mercury
Things are Getting Better	Adderley, Cannonball	Riverside
Them Dirty Blues	Adderley, Cannonball	Riverside
Nat Adderley - Much Brass	Adderley, Nat	Riverside
Much Brass	Adderley, Nat	OJC
Drum Feast	Albam, Manny	United Artists
Down Beat Concert	Albam, Tony Scott & more	Dot
The Band Swing, Lorez Sings	Alexandria, Lorez	King
Singing Songs Everyone Knows	Alexandria, Lorez	King
Henry Red Allen meets Kid Ory	Allen, Henry	Verve
Creek Bank	Allison, Mose	Prestige
Autumn Song	Allison, Mose	Prestige
Soulful Saxophone	Ammons, Gene	Chess
Fascinating Ernestine	Anderson, Ernestine	Mercury
Ernestine Anderson	Anderson, Ernestine	Mercury
My Kinda Swing	Anderson, Ernestine	Mercury
Ernie Andrews	Andrews, Ernie	Gene Norman
I've Got the World on a String	Armstrong, Louis	Verve
Louis Armstrong All Stars	Armstrong, Louis	Unknown label
Homage	Auld, Georgie	Xanadu
Hawaii on the Rocks	Auld, Georgie	Jaro
Plays for Melancholy Babies	Auld, Georgie	ABC-Paramont
Manhattan with Strings	Auld, Georgie	United Artists
Plays Pretty for People	Austin, Sil	Mercury
Sil Austin/Red Prysock	Austin, Sil	Mercury
Three Penny Opera	Australian Jazz Quartet	Unknown label
Australian Jazz Quartet in Free Style	Australian Jazz Quartet	Unknown label
New Blue Horns	Baker, Chet	Riverside
Chet Baker w/ 50 Italian Strings	Baker, Chet	Jazzland
In Milan	Baker, Chet	Jazzland
Chet	Baker, Chet	Riverside



Chet Baker plays Lerner & Lowe Broadway Beat	Baker, Chet Baker, Shorty	Riverside King
On Stage with Charlie Barnett Chairman of the Board	Barnett, Charlie Basie, Count	Crown Roulette
Breakfast Dance and Barbecue Basie and Eckstine, Inc	Basie, Count Basie, Count	Roulette Roulette
Dance Along with Basie Fresno, April 24, 1959	Basie, Count Basie, Count	Roulette Jazz Unlimited
One More Time Memories Ad Lib	Basie, Count Basie, Count & Joe Williams	Roulette Roulette
Everyday I Have The Blues Sing Along with Basie	Basie, Count & Joe Williams Basie/Lambert/Hendricks/Ross	Roulette Roulette
Sidney Bechet Story Drummers Holiday	Bechet, Sidney Bellson, Louis	Brunswick Verve
The Brilliant Bellson Sound Tony Bennett in Person	Bellson, Louis Bennett, Tony & Basie	Verve Columbia
It's Just a Matter of Time Brook Benton - Endlessly	Benton, Brook Benton, Brook	Mercury Mercury
I Love You in So Many Ways Great Dance Bands of the 30s & 40s	Benton, Brook Berigan, Bunny	Mercury RCA Victor
The Sound of Bernhart At The Jazz Corner Of The World	Bernhart, Milt Blakey, Art	Decca Blue Note
Live in Stockholm 1959 Blakey In Paris	Blakey, Art Blakey, Art	Dragon Epic
Jazz Messengers Blue Berlin	Blakey, Art Blakey, Art	Unknown label Unknown label
Africaine Sweet Tunes of the Sentimental 40s	Blakey, Art Bostic, Earl	Blue Note King
Bostic Workshop Sweet Tunes from the Roaring Twenties	Bostic, Earl Bostic, Earl	King King
Sweet Tunes of the Fantastic Fifties Pieces of 88	Bostic, Earl Bradshaw, Evans	King Riverside
Ruby Braff goes Girl Crazy Easy Now	Braff, Ruby Braff, Ruby	RCA Victor RCA Victor
Blowing Around the Around Swinging Standards	Braff, Ruby Bregman, Bunny	RCA Victor World Pacific
Gershwin Anniversary Album The Ivory Hunters	Bregman, Bunny Brookmeyer & Bill Evans	Verve United Artists
The Blues - Hot and Cold As Time Goes By	Brookmeyer, Bob Brookmeyer/Bill Evans	Unknown label Blue Note

Complete Blue Note Recordings	Brooks, Tina	Mosaic
Les Brown Story	Brown, Les	Capitol
Swing Song Book	Brown, Les	Coral
Jazz Song Book	Brown, Les	Coral
Plays Big Piano	Brown, Patti	Columbia
From the Heart	Brown, Pete	Verve
Gone With The Wind	Brubeck, Dave	Columbia
The Riddle	Brubeck, Dave	Columbia
Time Out	Brubeck, Dave	Columbia
Two Nights at the Blackhawk	Brubeck, Dave	Fantasy
Alone with the Blues	Bryant, Ray	New Jazz
Little Susie	Bryant, Ray	Columbia
Now's the Time	Bryant, Ray	Doctor Jazz
Teddy Buckner and the All Stars	Buckner, Teddy	Dixieland Jubilee
A Salute to Louis Armstrong	Buckner, Teddy	Dixieland Jubilee
Very Warm for Jazz	Burns, Ralph	Decca
Porgy and Bess	Burns, Ralph	Decca
New Yorks Song	Burns, Ralph	Decca
The Cats	Burrell and Coltrane	New Jazz
On View at the Five Spot Café (Swingin')	Burrell, Kenny	Blue Note
A Night at the Vanguard	Burrell, Kenny	Argo
Blue Angels	Buskin, Joe	Capitol
Danish Brew	Byas, Don/ Brew Moore	Unknown label
East Coast Sounds	Byers, Newman, Bert	Jazztone
Byrd in the Wind	Byrd, Charlie	Offbeat
Jazz at the Showboat	Byrd, Charlie	Offbeat
Jazz at the Showboat vol.1	Byrd, Charlie	Offbeat
Byrd In Hand	Byrd, Donald	Blue Note
Off to the Races	Byrd, Donald	Blue Note
Fuego	Byrd, Donald	Blue Note
Jazzbone's Connected to the Trombone	Byrne, Bobby	Grand Award
In the Spotlight	Cain, Jackie and Roy Kral	ABC-Paramount
The Lowest	Callender, Red	Metro-Jazz
Latin Fire	Candido	ABC-Paramount
Two For The Money	Candoli Bros	Dot
Bell, Book and Candoli	Candoli Bros	Dot
Satin Doll	Carroll, Barbara	Kapp
Why Not	Carroll, Barbara	SESAC
Swingin' the 20s	Carter, Benny	Contemporary
Fabulous Benny Carter	Carter, Benny	Audio IAb

Can Can & Anything Goes	Carter, Benny	United Artists
Mood Jazz	Castro, Joe	Atlantic
Go	Chambers, Paul	Vee Jay
Genius of Ray Charles, The	Charles, Ray	Atlantic
The Fabulous Ray Charles	Charles, Ray	Hollywood
The Original Ray Charles	Charles, Ray	Hollywood
What'd I Say	Charles, Ray	Atlantic
On Campus	Charles, Teddy	Fresh Sound
Salute to Hamp	Charles, Teddy	Bethlehem
Dixieland	Charleston City All Stars	Grand Award
Those Kenton Days	Christy, June	Capitol
The Song is June	Christy, June	Capitol
Ballads	Christy, June	Capitol
The Song is June	Christy, June	Capitol
June Christy recalls Kenton	Christy, June	Capitol
My Conception	Clark, Sonny	Blue Note
Songs for Swingers	Clayton, Buck	Columbia
Copenhagen Concert	Clayton, Buck	Steeplechase
Newport Jazz Festival All Stars	Clayton, Buck/Bud Freeman	Atlantic
Rhythm Crazy	Cleveland, Jimmy	EmArcy
Cleveland Style	Cleveland, Jimmy	Mercury
A Map of Jimmy Cleveland	Cleveland, Jimmy	Mercury
Swing Around Rosie	Clooney, Rosemary	Coral
Hymns from the Heart	Clooney, Rosemary	MGM
Party Time	Cobb, Arnett	Prestige
Smooth Sailing	Cobb, Arnett	Prestige
Blow, Arnett, Blow	Cobb, Arnett	Prestige
Cozy Cole	Cole, Cozy	King
Topsy	Cole, Cozy	Love
Shape of Jazz to Come	Coleman, Ornette	Atlantic
Tomorrow is the Question	Coleman, Ornette	Contemporary
Change of the Century	Coleman, Ornette	Atlantic
Buddy Collette, His Swinging Shepherds	Collette, Buddy	Mercury
At The Cinema	Collette, Buddy	Mercury
Star Studded Cast	Collette, Buddy	Tampa
Giant Steps	Coltrane, John	Atlantic
Coltrane Jazz	Coltrane, John	Atlantic
That Toddlin' Town	Condon, Eddie	Warner Bros
Ballads of the Sad Café	Connor, Chris	Atlantic
Chris Connor sings Gershwin(v 1 &2)	Connor, Chris	Atlantic

Chris in Person	Connor, Chris	Atlantic
Witchcraft	Connor, Chris	Atlantic
In My Own Quiet Way	Costa, Johnny	Dot
Bongo Fever	Costanzo, Jack	Liberty
At The Crossroads	Criss, Sonny	Peacock
Gary Crosby The Happy Batchelor	Crosby, Gary	Verve
Prestige All Stars	Davis, Cobb, Hawkins, Tate	Prestige
Red Garland Trio w/ Lockjaw Davis	Davis, Eddie	Prestige
Very Saxy	Davis, Eddie Lockjaw	Prestige
Gentle Jaws	Davis, Eddie Lockjaw	Prestige
Jaws in Orbit	Davis, Eddie Lockjaw	Prestige
This and That	Davis, Eddie Lockjaw	King
Last Train to Overbrook	Davis, Eddie Lockjaw	Prestige
Basie presents Eddie Davis	Davis, Eddie Lockjaw	Roulette
Blow Arnett, Blow	Davis, Eddie/Cobb, Arnett	Prestige
Meets the Trombones	Davis, Jackie	Capitol
Porgy and Bess	Davis, Miles	Columbia
Kind Of Blue	Davis, Miles	Columbia
Sketches of Spain	Davis, Miles	Columbia
Davis Cup	Davis, Walter Jr.	Blue Note
My Gentle Friend	Dearie, Blossum	Verve
Blossom Dearie sings Comden & Green	Dearie, Blossum	Verve
Cross Country Suite	DeFranco, Buddy	Dot
That's A Plenty	DeParis, Wilbur and Sidney	Atlantic
East of the Sun	Desmond, Paul w/Jim Hall	Discovery
Willie's Blues	Dixon, Willie	Prestige
Lou Donaldson w/the Three Sounds	Donaldson, Lou	Blue Note
The Time Is Right	Donaldson, Lou	Blue Note
Blue Spring	Dorham, Kenny	Riverside
Quiet Kenny	Dorham, Kenny	Prestige/New Jazz
I'm in the Mood for Love	Eason, Leon	Blue Note
Teddy's Ready	Edwards, Teddy	Contemporary
It's About Time	Edwards, Teddy	Pacific Jazz
Just You, Just Me - Live in 1959	Eldridge and Hawkins	Stash
Back to Back	Ellington and Hodges	Verve
Live in Paris 1959	Ellington, Duke	Affinity
The Ellington Suites	Ellington, Duke	Pablo
Ellington Live at Newport 59	Ellington, Duke	Emarcy
Duke Ellington and His Award Winners	Ellington, Duke	Columbia
Ellington Jazz Party	Ellington, Duke	Columbia

Ellington Moods	Ellington, Duke	Fairmont
Festival Session	Ellington, Duke	Columbia
Anatomy of A Murder	Ellington, Duke	Coronet
Live At The Blue Note	Ellington, Duke	Roulette
"Duke 56/62" vol. 1-3	Ellington, Duke	CBS
Ellington and Hodges Blues Summit	Ellington, Duke	Verve
Timex All Star Jazz Show	Ellington, Duke	Sounds Great
Herb Ellis meets Jimmy Giuffre	Ellis, Herb	Verve
Skinny Ennis Salutes Hal Kemp	Ennis, Skinny	Mercury
On Green Dolphin St	Evans, Bill	Milestone
Portraits In Jazz	Evans, Bill	OJC
Pacific Standard Time	Evans, Bill	Blue Note
New Bottle, Old Wine	Evans, Gil	World Pacific
Great Jazz Standards	Evans, Gil	Blue Note
Big Stuff	Evans, Gil	New Jazz
Plays the Five Pennies	Famous Castle Jazz Band	Contemporary
Tal Farlow Plays the Music of Arlen	Farlow, Tal	Verve
The Guitar Artistry of Tal Farlow	Farlow, Tal	Verve
Aztec Suite	Farmer, Art	United Artists
Brass Shout	Farmer, Art	United Artists
Porgy and Bess	Farnon, Robert	London
Latinsville	Feldman, Victor	Contemporary
Message From Birdland	Ferguson, Maynard	Roulette
Plays for Dancing	Ferguson, Maynard	Roulette
Crashes a Party	Firehouse Five	Good time
Around The World & Crashes A Party	Firehouse Five Plus Two	Good Time Jazz
Sings the Gershwin Songbook	Fitzgerald, Ella	Verve
Ella Sings Sweet Songs for Swingers	Fitzgerald, Ella	Verve
Ella Fitzgerald - Get Happy	Fitzgerald, Ella	Verve
Ella Fitzgerald Hello Love	Fitzgerald, Ella	Verve
Lonely Town	Flanagan, Tommy	Blue Note
Name Band: 1959	Florence, Bob	Carlton
Black Forrest	Forrest, Jimmy	Delmark
Pete Fountain's New Orleans	Fountain, Pete	MCA
The Blues	Fountain, Pete	Coral
Pete Fountain Day	Fountain, Pete	Coral
Imagination	Fuller, Curtis	Savoy
Arabia	Fuller, Curtis	Savoy
Jazz Conference Abroad	Fuller, Curtis	Smash
Bluesette/All Star Sextets	Fuller, Curtis	Savoy

Red in Bluesville	Garland, Red	Prestige
Satin Doll	Garland, Red	Prestige
Red Garland at the Prelude	Garland, Red	Prestige
Dreamstreet	Garner, Erroll	ABC Paramount
Mitzi Gaynor Sings Ira Gershwin	Gaynor, Mitzi	Verve
Stan the Man	Getz, Stan	Verve
Stockholm 59	Getz, Stan	Musica Jazz
Launching a New Sound in Music	Gibbs, Terry	Mercury
Dream Band	Gibbs, Terry	Contemporary
The Sundown Sessions	Gibbs, Terry	Contemporary
Have Trumpet Will Excite	Gillespie, Dizzy	Verve
The Ebullient Mr. Gillespie	Gillespie, Dizzy	Verve
Copenhagen Concert	Gillespie, Dizzy	Steeplechase
Jimmy Giuffre- The Easy Way	Giuffre, Jimmy	Verve
Jimmy Giuffre 3 - Seven Pieces	Giuffre, Jimmy	Verve
The Easy Way	Giuffre, Jimmy	Verve
Jimmy Giuffre 4 - Ad Lib	Giuffre, Jimmy	Verve
At The Roundtable	Glenn, Tyree	Roulette
Groovin' with Golson	Golson, Benny	Prestige
Gone With Golson	Golson, Benny	Prestige
Getting' with It	Golson, Benny	New Jazz
and the Philadelphians	Golson, Benny	United Artists
Yale Recordings, Florida Sessions v. 7	Goodman, Benny	Music masters
Happy Session	Goodman, Benny	Columbia
Legendary Concert	Goodman, Benny	Artistry
Coup de Graas	Graas, John	Mercury
Sounds of the Great Big bands	Gray, Glen	Capitol
Walkin and Talkin	Green, Benny	Blue Note
The Little Giant	Griffin, Johnny	Riverside
Tiny in Swingsville	Grimes, Tiny	Prestige
That Hamilton Man (The 1959 Quintet)	Hamilton, Chico	Fresh Sound
Ellington Suite	Hamilton, Chico	World Pacific
Golden Vibes	Hampton, Lionel	Columbia
and His Horn of Plenty	Hampton, Slide	Strand
In The Vernacular	Handy, John	Roulette
Southern Horizons	Harriot, Joe	Riverside
For Real	Hawes, Hampton	Contemporary
Hawk Eyes	Hawkins, Coleman	Prestige
Hawkins Compilation	Hawkins, Coleman	Prestige
Live at the Bayou Club	Hawkins, Coleman	Stash

Essential Coleman Hawkins	Hawkins, Coleman	Verve
Coleman Hawkins with Red Garland Trio	Hawkins, Coleman	Swingville
Stash (Bean and the Boys)	Hawkins, Coleman	Swingville
Tubby's Groove	Hayes, Tubby	Jasmine
Message from Britain	Hayes, Tubby	Jazzland
Fast Company	Heath, Jimmy	Milestone
Big Band Blues	Heath, Ted	London
Herman's Big New Herd at Monterey	Herman, Woody	Atlantic
The Fourth Herd	Herman, Woody	Riverside
At The Roundtable	Herman, Woody	Roulette
Breezin Along w/ the Breeze	Heywood, Eddie	Mercury
Jimmy McPartland/Art Hodes	Hodes, Art/McPartland, M.	Mercury
Play the Prettiest Gershwin	Hodges, Johnny	Verve
The Smoothe One	Hodges, Johnny	Verve
Billie Holiday w/ Ray Ellis Orchestra	Holiday, Billie	Verve
Stay With Me	Holiday, Billie	Verve
Burning Hell	Hooker, John	Riverside
Country Blues	Hooker, John	Riverside
Elmo Hope Trio	Hope, Elmo	Contemporary
Porgy and Bess	Horne, Lena/Belafonte	RCA
Taint Nobody's Business	Humes, Helen	Contemporary
Chubby Takes Over	Jackson, Chubby	Everest
Franz Jackson, the Original Jass All Stars	Jackson, Franz	Mercury
Bags and Trane	Jackson, Milt	Atlantic
Legends of Acid Jazz	Jackson, Willis 'Gator'	Prestige
Blue Gator	Jackson, Willis 'Gator'	Prestige
At The Penthouse	Jamal, Ahmad	Argo
But Not For Me	Jamal, Ahmad	Argo
and His Swinging Band	James, Harry	MGM
Enough Said	Jennings, Bill	Prestige
In Person	Johnson, J.J.	Columbia
That Righteous Feelin'	Jones, Jonah	Capitol
I Dig Chicks	Jones, Jonah	Capitol
Philly Joe Jones - Showcase	Jones, Philly Joe	Riverside
Drums Around the World	Jones, Philly Joe	Riverside
The Birth of a Band	Jones, Quincy	Mercury
The Great Wide World of Quincy Jones	Jones, Quincy	Mercury
Thad Jones Complete Blue Note, Roulette 56 - 59	Jones, Thad	Mosaic
The Many Moods of Taft Jordan	Jordan, Taft	Mercury
Bev Kelley - Love Locked Out	Kelley, Bev	Riverside

Modern Jazz Disciples	Kelly, Mike	Prestige
Kelly Blue	Kelly, Wynton	Riverside
The Ballad Style of	Kenton, Stan	Capitol
Kenton in Hi Fi	Kenton, Stan	Capitol
Viva Kenton	Kenton, Stan	Creative World
Kenton live Tropicana	Kenton, Stan	Creative World
Some Like It Hot	Kessel, Barney	Contemporary
The Poll Winners Three	Kessel, Brown, Manne	Contemporary
Lee Konitz Live at the Half Note	Konitz, Lee	Verve
Lee Konitz meets Jimmy Giuffre	Konitz, Lee	Verve
Lee Konitz - You and Lee	Konitz, Lee	Verve
Lee Konitz	Konitz, Lee	Verve
The Band and I	Kral, Irene	United Artist
Gene Krupa Story	Krupa, Gene	Verve
Gene Krupa at the London House	Krupa, Gene	Verve
Porgy and Bess	Laine Cleo, Charles Ray	RCA
Everybody's Boppin'	Lambert, Hendricks, Ross	Columbia
The Hottest New Group in Jazz	Lambert, Hendricks, Ross	Columbia
The Fox	Land, Harold	Contemporary
Cry! Tender	Lateef, Yusef	Prestige
The Fabric of Jazz	Lateef, Yusef	Savoy
Beauty and the Beat	Lee, Peggy/Shearing	Capitol
Doctor Jazz	Lewis, George	Verve
George Lewis & Papa Blue's Jazz Band	Lewis, George	Verve
George Lewis - Blues from the Bayou	Lewis, George	Verve
In Stockholm 1959	Lewis, George	Dragon
Improvised Meditations & Excursions	Lewis, John	Atlantic
An Hour w/ Ramsey Lewis	Lewis, Ramsey	Argo
Down to Earth	Lewis, Ramsey	Verve
Third Stream Music	Lewis/Giuffre/Schuller	Atlantic
Abbey is Blue	Lincoln, Abbey	Riverside
Presenting Little Dane and Mason	Little, Chuck	Mercury
Porgy and Bess	Lowe, Mundell	Camden
TV Action Jazz	Lowe, Mundell and others	RCA
Junior	Mance, Junior	Verve
More Music from Peter Gunn	Mancini, Henry	RCA
Herbie Mann plays Afro Cuban Jazz	Mann, Herbie	Verve
At The Blackhawk, vol.1-5	Manne, Shelly	Contemporary
and His Men play Peter Gunn	Manne, Shelly	Contemporary
The Art of Improvisation	Marsh, Warne	Revelation



Music for a Private Eye	Marterie, Ralph	Mercury
Pow	May, Billy	Capitol
It Seems Like Only Yesterday	McIntyre, Hal	Roulette
The Miller Sound	McKinley, Ray	RCA
On Tour	McKinley, Ray	RCA
Swing, Swang, Swingin'	McLean, Jackie	Blue note
Jackie's Bag	McLean, Jackie	Blue Note
Vertigo (New Soil)	McLean, Jackie	Blue Note
Ted McNabb and Co.	McNabb, Ted	Epic
Blues and Roots	Mingus, Charles	Atlantic
Mingus Dynasty	Mingus, Charles	Columbia
Mingus AH UM	Mingus, Charles	Columbia
Out Of The Blue	Mitchell, Blue	Riverside
Blue Soul	Mitchell, Blue	Riverside
Jazz Mission to Moscow	Mitchell-Ruff	Roulette
Third Stream Music	Modern Jazz Quartet	Atlantic
Odds Against tomorrow (Patterns)	Modern jazz Quartet	UAL and Blue Note
Odds Against Tomorrow	Modern Jazz Quartet	Blue Note
5 by Monk by 5	Monk, Thelonious	Riverside
Thelonious Alone in San Francisco	Monk, Thelonious	Riverside
Monk Orchestra at Town Hall	Monk, Thelonoius	Riverside
The Message (or 'Straight Ahead')	Monterose, J.R.	Xanadu
Wes Montgomery Trio	Montgomery, Wes	Riverside
Wes Montgomery Trio	Montgomery, Wes	Riverside
Beginnings	Montgomery, Wes	Blue Note
James Moody and his Orchestra	Moody, James	Argo
Hey, It's James Moody	Moody, James	Argo
Danish Brew	Moore, Brew	Jazzmark
Impact	Morrow, Buddy	RCA
Gerry Mulligan meets Johnny Hodges	Mulligan, Gerry/ Hodges, J.	Verve
Gerry Mulligan meets Ben Webster	Mulligan/Webster, Ben	Verve
Meet Oliver Nelson	Nelson, Oliver	Prestige
Piano Portraits by Phineas Newborn	Newborn, Phineas	Roulette
I Love a Piano	Newborn, Phineas	Roulette
Phineas Newborn Plays Again	Newborn, Phineas	Steeplechase
The Albert Nicholas Quartet	Nicholas, Albert	Delmark
Phil Nimmons - Nimmons and You	Nimmons, Phil	Verve
Anita O'Day sings Giuffre (Cool Heat)	O'Day, Anita	Verve
Anita O'Day swings Cole Porter	O'Day, Anita	Verve
Sunset Strip	Oliver, Sy/Ortega, F.	Jubilee

Kid Ory plays WC Handy	Ory, Kid	Verve
At the Jazz Band Ball 1959	Ory, Kid	Rhapsody
Patti Page - Just a Closer Walk w/ Thee	Page, Patti	Mercury
(Take Me Along) Marty Paich Piano Qt.	Paich, Marty	RCA
New York Scene (The Broadway Bit)	Paich, Marty	Warner Bros
I Get A Boot Out Of You	Paich, Marty	Warner Bros
Peter Palmer and His Orchestra	Palmer, Peter	Mercury
Tender Feelin's	Pearson, Duke	Blue Note
Profile	Pearson, Duke	Blue Note
Modern Jazz Classics - Art Pepper + 11	Pepper, Art	Contemporary
Plays My Fair Lady	Peterson, Oscar	Verve
Oscar Peterson plays Kern	Peterson, Oscar	Verve
Swingin Brass w/ Oscar Peterson	Peterson, Oscar	Verve
Oscar Peterson plays Duke Ellington	Peterson, Oscar	Verve
Oscar Peterson plays McHugh	Peterson, Oscar	Verve
Oscar Peterson plays Arlen	Peterson, Oscar	Verve
Oscar Peterson plays Berlin	Peterson, Oscar	Verve
Oscar Peterson plays Porter	Peterson, Oscar	Verve
Oscar Peterson plays Rodgers	Peterson, Oscar	Verve
Oscar Peterson plays Gershwin	Peterson, Oscar	Verve
The Jazz Soul of Oscar Peterson	Peterson, Oscar	Verve
A Jazz Portrait of Frank Sinatra	Peterson, Oscar	Verve
Oscar Peterson plays Warren	Peterson, Oscar	Verve
Oscar Peterson plays Porgy and Bess	Peterson, Oscar	Verve
The Legendary Oscar Pettiford	Pettiford, Oscar	Unknown label
My Little Cello	Pettiford, Oscar	Fantasy
Oscar Pettiford w/ Hans Koller Quintet	Pettiford, Oscar	Bethlehem
Band in Boston	Pomeroy, Herb	United Artists
Porgy and Bess, The Jazz Soul of	Potts, Bill	United Artists
Bud in Paris	Powell, Bud	Xanadu
Big Hits By Prado	Prado, Prez	RCA
Bean and the Boys	Prestige Blues Swingers	Prestige
Essential Andre Previn	Previn, Andre	Verve
King Size	Previn, Andre	Contemporary
Previn plays Kern	Previn, Andre	Contemporary
Previn and Pals play West Side Story	Previn, Andre	Contemporary
Porgy and Bess	Price, Leontyne	RCA
Blues and Boogie	Price, Sam	Savoy
Best of Arthur Prysock	Prysock, Arthur	Verve
Deep Purple	Prysock, Red	Mercury

From Hackensack to Englewood	Quebec, Ike	Blue Note
The Nubians of Plutonia	Ra, Sun	Evidence
Out Of The Blue	Red, Sonny	Blue Note
Star Bright	Reece, Dizzy	Blue Note
Riot in Harlem	Reni, Henri	RCA
Ping Pong	Rey, Alfino	Capitol
RichCraft	Rich, Buddy	Mercury
Barney Richards and His Rebels	Richards, Barney	Mercury
Walk Softly / Run Wild	Richards, Johnny	Coral
Roamin w/ Richardson	Richardson, Jerome	Prestige
The Riverboat Five Take the Train	Riverboat Five	Mercury
Monn Faced and Starry Eyed	Roach, Max	Mercury
The Many Sides of Max	Roach, Max	Mercury
Award Winning Drummer	Roach, Max	Time or Bainbridge
Buddy Rich/Max Roach	Roach, Max/Buddy Rich	Mercury
Good Pickins	Roberts, Howard	Verve
The Wizard of OZ	Rogers, Shorty	RCA
Chances are it Swings	Rogers, Shorty	RCA
St. Thomas..Rollins in Stockholm	Rollins, Sonny	Dragon
Gypsy	Ross, Annie	World Pacific
The Jazzmakers	Ross, Ronnie	Atlantic
The Music from Richard Diamond	Rugolo, Pete	EmArcy
New, York, New York	Russell, George	Impulse
The Beat of a New Generation	Salvador, Sal	Decca
Mongo	Santamaria, Mongo	Prestige
Ten Shades of Blue	Schaeffer, Hal	UA
The Fabulous Little Jimmy Scott	Scott, jimmy	Savoy
Jazz Couriers/Message from Britain	Scott, Ronnie	Riverside
Scottie Plays the Duke	Scott, Shirley	Prestige
Soul Searching	Scott, Shirley	Prestige
Scottie	Scott, Shirley	Prestige
I'll Remember	Scott, Tony	Muse
Gypsy	Scott, Tony	Signature
Golden Moments	Scott, Tony	Muse
Pacific Jazz Bud Shank Studio Sessions	Shank, Bud	Mosaic
Satin Brass	Shearing, George	Capitol
Shearing on Stage	Shearing, George	Capitol
Introducing Wayne Shorter	Shorter, Wayne	Vee Jay
Blowin' The Blues Away	Silver, Horace	Blue Note
Finger Poppin'	Silver, Horace	Blue Note

Little Girl Blue	Simone, Nina	Bethlehem
The Amazing Nina Simone	Simone, Nina	Colpix
Nina at Town Hall	Simone, Nina	Colpix
Jazz Alive A Night at the Halfnote	Sims, Cohn, Woods	UA
Live In Australia with Red Norvo	Sinatra, Frank	Blue Note
Blue Stompin'	Singer, Hal	Prestige
Hear My Blues	Smith, Al	Prestige
Folk Jazz	Smith, Bill	Contemporary
The Legendary Buster Smith	Smith, Buster	Atlantic
Home Cookin	Smith, Jimmy	Blue Note
That Good Feeling	Smith, Johnny Hammond	New Jazz/Prestige
All Soul	Smith, Johnny Hammond	New Jazz/Prestige
Paul Smith - The Big Men	Smith, Paul	Verve
Cat On	Stuff Smith -	Not found
Porgy and Bess	Steber, Eleanor	RCA
Redhead	Stewart, Rex	Design
Chatter Jazz	Stewart, Rex	RCA
Porgy and Bess Revisited	Stewart, Rex/Williams, Cootie	Warner Bros
Sonny Stitt - The Hard Swing	Stitt, Sonny	Verve
Stitt plays Giuffre arrangements	Stitt, Sonny	Verve
Sonny Stitt w/ Oscar Peterson Trio	Stitt, Sonny	Polygram
Sonny Stitt Blows the Blues	Stitt, Sonny	Verve
Blue Stroll	Sullivan, ira	Delmark
Tate's Date	Tate, Buddy	Prestige
Taylor's Tenors	Taylor, Art	New jazz
Billy Taylor w/ Four Flutes	Taylor, Billy	Riverside
One for Fun	Taylor, Billy	Atlantic
Love For Sale	Taylor, Cecil	United Artists
On Okinawa	Teagarden, Jack	IARJC
Clark Terry and His Orchestra	Terry, Clark	Storyville
Top and Bottom Brass	Terry, Clark	Riverside
The Big Eighteen	The Big Eighteen	RCA
Like Swung	The Modernaires	Mercury
Bottoms Up	The Three Sounds	Blue Note
Good Deal	The Three Sounds	Blue Note
Lucky in Paris	Thompson, Lucky	Highnote
Quartets and Orchestra's	Timmons, Bobby	Milestones
Night at the Black Hawk	Tjader, Cal	Fantasy
Concert By The Sea	Tjader, Cal	Fantasy
Porgy and Bess, Jazz Version, Highlights	Torme, Faye, Ellington, Garcia	Bethlehem

Porgy and Bess	Torme, Faye, Ellington, Garcia	Bethlehem
Mel Torme w/ Billy May ole Torme	Torme, Mel	Verve
Mel Torme w/ the Meltones	Torme, Mel	Verve
Touff Assignment	Touff, Cy	Argo
Little Klunk	Tracey, Stan	Vogue
Stars of Jazz	Troup, Bobby	RCA
Big Joe Rides Again	Turner, Joe	Atlantic
Everything's Coming Up Music	Van Damme, Art	Columbia
The Seven Ages of Jazz	Various	MetroJazz
Mal Waldron-Impressions	Waldron, Mal	Prestige
Unforgettable	Washington, Dinah	Mercury
What a Difference a Day Makes	Washington, Dinah	Mercury
Ben Webster and Associates	Webster, Ben	Verve
Ben Webster meets Oscar Peterson	Webster, Ben	Verve
Opus De Blues	Wess, Frank	Savoy
Destry Rides Again	Weston, Randy	United Artists
Little Niles	Weston, Randy	Blue Note
Here Comes The Swingin' Mr. Wilkins	Wilkins, Ernie	Everest
Joe Williams Sings About You	Williams, Joe	Roulette
Winchester Special	Winchester, Lem/Benny Golson	Prestige
Dance To The City Beat	Winding, Kai	Columbia
Jimmy Witherspoon All-Stars	Witherspoon, Jimmy	Unknown label
Early Quintets	Woods, Phil	Prestige
Lester Young in Paris	Young, Lester	Verve
Lester Young Interview	Young, Lester	Verve
Newport Jazz Festival All Stars	NA (not applicable)	Atlantic
Jazz at the Philharmonic in Europe	NA	Verve

APPENDIX C

Styles of Top-Rated Jazz Recordings of 1959

<u>AMG Rating</u>	<u>Style</u>	<u>Artist/Leader/Group</u>	<u>Title</u>
***** (+)	Modern Big Band	Davis, Miles	Sketches of Spain
***** (+)	Modern Big Band	Davis, Miles	Porgy and Bess
***** (+)	Modern Big Band	Jones, Quincy	The Birth of a Band
***** (+)	Swing, Bebop	Ellis, Herb	Ellis Meets Giuffre
***** (+)	Swing, Cool	Mulligan/Webster, Ben	Mulligan Meets Webster
***** (+)	Swing, Bebop	Grimes, Tiny	Tiny in Swingsville
***** (+)	Soul	Simone, Nina	Nina at Town Hall
***** (+)	Latin Jazz, Cool, Bebop	Tjader, Cal	Night at the Black Hawk
***** (+)	Latin Jazz, Cool, Bebop	Tjader, Cal	Monterey Concerts
***** (+)	Modal, Hardbop, Cool	Davis, Miles	Kind Of Blue
***** (+)	Hardbop	Garland, Red	Garland at the Prelude
***** (+)	Hardbop	Coltrane, John	Giant Steps
***** (+)	Hardbop	Jackson, Milt	Bags and Trane
***** (+)	Hardbop	Mingus, Charles	Mingus AH UM
***** (+)	Hardbop	Silver, Horace	Finger Poppin'
***** (+)	Early Jazz/Dixieland	Nicholas, Albert	Albert Nicholas Quartet
***** (+)	Modern Big Band, Post Bop	Pepper, Art	Art Pepper + Eleven
***** (+)	Cool, Third Stream	Brubeck, Dave	Time Out
***** (+)	Avant Garde	Coleman, Ornette	Shape of Jazz to Come
*****	Third-Stream, Post Bop	Modern Jazz Quartet	Odds Against Tomorrow
*****	Third-Stream, Post Bop	Modern Jazz Quartet	Third Stream Music
*****	Soul, Swing	Charles, Ray	Genius of Ray Charles
*****	Swing	Costa, Johnny	In My Own Quiet Way
*****	Swing	Dearie, Blossum	Sings Comden and Green
*****	Swing	Eldridge, Roy/Hawkins	Just You, Just Me
*****	Swing	Fitzgerald, Ella	Gershwin Songbook
*****	Modern Big Band, Swing	Gibbs, Terry	Dream Band
*****	Swing	Holiday, Billie	Stay With Me
*****	Swing	Humes, Helen	Taint Nobody's Business
*****	Modern Big Band, Swing	Jones, Quincy	Great Wide World of
*****	Swing	Lambert, Hendricks & Ross	Everybody's Boppin'
*****	Swing	Lee, Peggy/Shearing	Beauty and the Beat
*****	Swing	O'Day, Anita	O'Day sings Giuffre arr.
*****	Swing	Sinatra, Frank/Norvo	Live In Australia with
*****	Swing	Smith, Buster	Legendary Buster Smith
*****	Swing	Torme, Mel	Mel Torme w/ the Meltones
*****	Swing	Washington, Dinah	What a Difference a Day ma
*****	Swing	Webster, Ben	Ben Webster and Associates
*****	Swing	Webster, Ben	B.Webster meets O.Peterson

*****	Modern Big Band, Swing	Wilkins, Ernie	Here Comes The Swingin'
*****	Soul Jazz	Jackson, Willis 'Gator'	Legends of Acid Jazz
*****	Soul Jazz	Singer, Hal	Blue Stompin'
*****	Soul	Simone, Nina	Little Girl Blue
*****	Latin Jazz, Cool, Bebop	Tjader, Cal	Concert By The Sea
*****	Hardbop, Modern Creative	Lateef, Yusef	Cry! Tender
*****	Hardbop	Adderley, Cannonball	Things are Getting Better
*****	Hardbop	Adderley, Cannonball	Adderley Quintet in Chicago
*****	Hardbop	Adderley, Cannonball	Adderley Quintet in SF
*****	Hardbop	Blakey, Art	Blakey In Paris
*****	Hardbop	Blakey, Art	At The Jazz Corner of The
*****	Hardbop	Brooks, Tina	Complete Blue Note
*****	Hardbop	Byrd, Donald	Byrd In Hand
*****	Hardbop	Coltrane, John	Coltrane Jazz
*****	Hardbop	Davis, Walter Jr.	Davis cup
*****	Hardbop	Donaldson, Lou	Lou w/the Three Sounds
*****	Hardbop	Donaldson, Lou	The Time Is Right
*****	Hardbop	Fuller, Curtis	All star Sextets
*****	Hardbop	Hampton, Slide	Horn of Plenty
*****	Hardbop	Jones, Thad	Complete Blue Note
*****	Hardbop	Kelly, Wynton	Kelly Blue
*****	Hardbop	Land, Harold	The Fox
*****	Hardbop	McLean, Jackie	Jackies Bag
*****	Hardbop	Mingus, Charles	Blues and Roots
*****	Hardbop	Mingus, Charles	Mingus Dynasty
*****	Hardbop	Mitchell, Blue	Blue Soul
*****	Bebop, Post Bop, Hardbop	Monk, Thelonious	Alone in San Francisco
*****	Bebop, Post Bop, Hardbop	Monk, Thelonoius	Town Hall
*****	Hardbop	Quebec, Ike	Hackensack to Englewood
*****	Hardbop	Red, Sonny	Out Of The Blue
*****	Hardbop	Reece, Dizzy	Star Bright
*****	Hardbop	Silver, Horace	Blowin' The Blues Away
*****	Hardbop	Thompson, Lucky	Lucky in Paris
*****	Early Jazz/Dixieland	Lewis, George	In Stockholm 1959
*****	Cool, Bebop	Monterose, J.R.	The Message
*****	Cool, Bebop	Previn, Andre	Previn plays Kern
*****	Cool, Bebop	Previn, Andre	King Size
*****	Cool, Bebop	Shank, Bud	The Pacific Jazz Sessions
*****	Cool, Bebop	Edwards, Teddy	Teddy's Ready
*****	Cool, Bebop	Baker, Chet	In Milan
*****	Bebop	Stitt, Sonny	w/ Oscar Peterson Trio
*****	Bebop, Swing	Kessel, Barney	Some Like It Hot
*****	Post Bebop	Evans, Bill	Portraits In Jazz
*****	Post Bebop	Sullivan, Ira	Blue Stroll
*****	Post Bebop	Scott, Tony	Golden Moments
*****	Modern Big Band, 3rd Stream	Russell, George	New, York, New York

*****	Modern Big Band	Evans, Gil	Great Jazz Standards
*****	Avant Garde	Taylor, Cecil	Love For Sale
*****	Avant Garde	Lincoln, Abbey	Abbey is Blue
*****	Avant Garde	Ra, Sun	The Nubians of Plutonia
*****	Avant Garde	Coleman, Ornette	Change of the Century