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The House That Cranshaw Built:

Bob Cranshaw, the 1960s, Blue Note Records, and Being a Part of Something Great

by Robert Sabin

The 1960s displayed a revolution in double bass playing that very likely will never be equaled. In every genre of music, players were showing themselves to be innovators of their instrument in ways that hadn't been thought possible, and stepping forward as leaders of new musical movements. Established jazz virtuosi such as Paul Chambers, Ray Brown, Ron Carter, Scott LaFaro, Gary Peacock, Steve Swallow, Miroslav Vitous, Jimmy Garrison, Reggie Workman, Richard Davis, Eddie Gomez, Sam Jones, Henry Grimes, and Red Mitchell were redefining the technical limits of the bass and cementing legacies that would dominant improvisational dialects for generations to come. Meanwhile players such as Barre Phillips, David Izenon, and Bert Turetsky were creating anew the available possibilities for what it meant to play bass in the modern age. Gary Karr exploded onto the solo bass stage in 1962 as a featured soloist in a nationally televised New York Philharmonic Young People's Concert, and Charles Mingus would create a body of work in the middle of the decade unparalleled in its integration of compositional/improvisational/and artistic innovation as well as social and political awareness.

Any bassist reading the above might have already come up with some of the many individuals arbitrarily left out from the list above, which speaks for the staggeringly crowded field of nominees belonging on the decade's "Mt. Rushmore" of bass giants. These are players who influence us by their ability to stand out as leaders of various sorts, inspirational risk takers, innovators, visionaries, revolutionaries, and virtuosos; pioneers in their genre who can be accurately identified as having a dramatic and documented effect on the music they created and the generations that would follow.

It is perhaps important to make a distinction however between those who might influence us directly as bassists, and those we closely emulate in day to day practice. When we step into a musical situation, or when we advise younger players, what is the nature of the artistic integrity we wish to epitomize or instill? In this regard, I would argue, that while Bob Cranshaw may not be the most directly influential bass player of the 1960s, he might rightly be one of the most emulated. The lauded ideals of putting the groove first, learning how to prioritize the pocket, a selflessness needed to be a necessary part of something greater than the individuals involved, being adaptable and skillful enough to thrive and contribute to any musical situation, confidence in what you can do and who you are, being supportive musically and personally to those you are involved with, possessing expert ears, time, & tone, being humble, and *always* being on time are the bedrock of any responsible bass pedagogy or practice. It is in these areas, although never recoding an album as a "leader" himself, Bob Cranshaw is the epitome of what most of us strive for as professionals, and despite the many accolades and acknowledgements, remains an understandably underappreciated giant of American music.

This article will seek to define some of these elements while illuminating areas of one of the most impressive discographies in jazz. Musical examples that demonstrate Bob's integrity and skill will be introduced so that the understanding of a bassist (who's playing is often camouflaged by the performance of the group as a whole) can be appreciated for the irreplaceable and individual

contribution he is making. While important collaborators and recordings will be highlighted, the sampling will be comparatively miniscule due to the immense size of the discography, and with most of the greatest moments perhaps even left out by default. It is hoped that the reader will go on their own journey of discovery through these recordings, finding the incalculable number of Bob's "parts" that make these performances great, and then subsequently share them with the world.

The Discography

Bob's discography begins in 1957, segmented with a break in 1975 following the end of Blue Note Records' first incarnation. It should be emphasized that even with over 220 jazz albums, 55+ on Blue Note alone, this list does not represent any of Cranshaw's live performance schedule, bootlegs¹, TV or film work, commercial recordings, or recordings of popular music. The sheer amount of documented output easily places Cranshaw alongside Ron Carter, Ray Brown, George Duvivier, Milt Hinton, (and very few others) who's career discography displays a staggering collaborative depth and number.

Outlook

Cranshaw's place in jazz history is unique because of his stated goals and desires when it came to making music, and conducting business. As he told Ethan Iverson in 2014²:

Even when I came to New York, I never looked and said I had to be this or I had to be that. I knew what I brought to the package. I don't care to solo, although I enjoy hearing other bass players solo. My thing is playing time. I'm a groove merchant. I like to set a pocket...I know there are guys who solo and play their asses off. I appreciate it, but it was never my thing. I don't hear that kind of thing. I hear the bottom of the chord. It was easy for me to play. You know what I'm saying? I didn't put any pressure on myself. I understood from an early age what God had given me. I wanted to be a part of something that's great; *I didn't* have to be the greatest. I didn't push myself to be the greatest or have to be in front...I was going to make it feel so good. That lady in the wheelchair? I was going to make her get up and dance! That was my attitude. I wanted it to feel good to the people that I was playing for. A lot of times, for me, because of my gospel upbringing and whatever, I gravitate towards the groove of whatever I'm listening to first.

What emerges from this, and numerous other interviews, are central principles and approaches that define Cranshaw's output. These include "gravitation towards the groove", and having an identity as a "pocket" player- a "Groove Merchant". Here Bob is referencing the importance placed on being able to produce an infectious bass line, lock in with the rhythm section, and create a momentum to the performance primarily, with any solo or technical displays becoming distant secondary considerations. Here then are possible connections to Cranshaw's early

¹ Rollin's and Cranshaw's first performance together at the 1959 Playboy Jazz Festival in Chicago can be found online: https://www.youtube.com/watch?v=y_6qiYqti6c

² 'Interview with Bob Cranshaw'. *DO THE M@TH*. 2014.

influences in gospel music as well as from listening to and playing opposite players like Wilbur Ware, Israel Crosby, Ray Brown, and Eugene Wright.

Cranshaw's comment regarding "hearing the bottom of the chord" and it being "easy to play" provides a context by which many of his more progressive bass lines may be interpreted, taking into this account of ease of hearing that supports the intuitive, adept, and rapidly responding aural skill on display in the examples below. What could have begun merely as hearing *the* bottom of a chord transforms into hearing the *possibilities* for the bottom of a chord, of which Cranshaw demonstrates time and again that there are many.

The most common emergent theme amongst Cranshaw's comments is "being a part of something that's great." This comment is reflective of the nature of improvised performance, in that a great one is often larger than the sum of its individual parts, and is often what a player does not do in a given moment that allows another to create in a inspired manner otherwise impossible in a differing setting or with different choices. Cranshaw seems to imply that any "greatness" is conditioned on "parts" that themselves don't need to desire to be "great" or stand out in the upfront manner that often characterizes innovation. Cranshaw hints at a desire to selflessly play what is musically essential but no more, and perhaps avoid the psychological baggage and egocentric conditions that could accompany "greatness", the absence of which paradoxically being the condition required for it to emerge.

Selected Performances

"The Sidewinder" (1963)

Much has been written about Lee Morgan's unprecedented smash hit, and how it set the tone for Blue Note going forward. Beyond the a harbinger of things to come, the fact it was composed in 20 minutes by Morgan in the bathroom of Van Gelder studio at the last minute, and the lawsuit with Chrysler following unauthorized usage in a 1965 World Series commercial, Cranshaw adds the unusually candid story of creating the signature bass pick-up line, only to forget it at the end of the lengthy 10+ minute performance. This irony necessitated the melody out be spliced in following a breakdown in the recording, to which Cranshaw offers advice to younger players:

When we got ready to take the tune out, I would have had to play [sings bass pick-up] for us to go back into the melody. But I didn't write it down so I didn't remember what I had played at the beginning. And all I could do when we got to that point was to start to laugh because I forgot it! I had no idea what to play, and we stopped. I couldn't go any further because I didn't know what I played at the top! ...When you're young you think you can remember everything you know- now I would have written it down at the beginning...but because of all of the solos and the length of the tune I just forgot everything.³

The interlocking pieces of the Sidewinder demonstrate the intricate manner in which the rhythm section creates the tune's signature groove. The bass, while emphasizing beats 1, 3, & 4 locks in with the bass drum on 1, 2+, and 3, while the snare drum hits in between these beat 2 and 3+ (m.

³ Jazz Video Guy. *Bob Cranshaw Remembers Lee Morgan and 'The Sidewinder'*. N.p., 2010. Film.

3). Similarly, while aligning rhythmically with much of Barry Harris' left hand pattern, the bass and right hand play an 8th note apart, with Harris' beat 2 and the 3+ concurrently aligning with the m.3 the snare drum pattern, but not m. 4. The rhythmic game of Tetris requires each player to not only internalize their own pattern, but also those of the other rhythm section players who are simultaneously with and in between them.

1

pn. D⁷ E^{b7} D⁷ E^{b7} D⁷ E^{b7} D⁷ E^{b7}

bs. E^{b7}

dr.

“Yes I Can, No You Can’t” (1965)

One of the most hypnotically funky bass lines in music history belongs to Cranshaw's introduction to Morgan's “Yes I Can, No You Can’t” from the 1965 album “The Gigolo”. Defying notation, Cranshaw's astounding subtlety in laying back the beat, and use of expression on the C's in measures one and two set the table for the rich and driving backbeat melody that follows. One wishes there was video of this performance to see exactly how this articulation was accomplished. The ensuing bass lines under the melody displays four bar ascending phrases from Cranshaw that unite the two bar pattern in the drums with the 2+2 antecedent/consequent phrases in the piano and horns.

Yes I Can, No You Can't

Lee Morgan (t) Wayne Shorter (ts)
Harold Mabern (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., June 25th 1965

♩=116 heavy backbeat

Pno. F⁷ 1. 4 2. 4

Bass F⁷

Dr. ♩=116 heavy backbeat 1. 2.

Trouble No. 2

Stanley Turrentine (ts) Shirley Scott (org)
Kenny Burrell (g) Bob Cranshaw (b) Otis Finch (d)
Englewood Cliffs, N.J., January 24th 1964

Medium Shuffle


The musical score is written in bass clef with a 4/4 time signature and a medium shuffle feel. It consists of 60 measures, divided into two sections: Section A (measures 13-30) and Section B (measures 37-54). The harmonic structure is primarily based on G7 and C7 chords, with a final phrase in each section featuring F6, F#6, and G6 chords. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are indicated at the start of their respective lines. Chord symbols are placed above the staff at the beginning of each measure. The bass line features a consistent rhythmic pattern of eighth notes and quarter notes, often with an accent on the downbeat.

“Trouble No. 2” (1964)


The number of important walking grooves Cranshaw recorded in this era is immense. “Trouble No. 2” can be heard as an important example for the important and lengthy collaboration Cranshaw and Stanley Turrentine & Shirley Scott it represents and that was maintained throughout the decade. More importantly, the nature of the rhythmic pocket is revealed partially by the deceptively stripped down harmonic structure of the tune. Comprised of essentially only two chords (one bar each of G7-C7 repeated, with a small F6-F#6-G6 accented figure at the end of the form) their isn’t much space to embellish a harmonically or melodically varied walking bass line. After playing the downbeat (G) there are three beats available to get you to the next

(C), and when observing that Cranshaw plays few (if any) inversions by putting a 3rd or 5th on beat 1, the options seemingly become more limited. This is displayed in three variants Cranshaw plays for the G7 bar (slightly more if you include octave displacement). The same is true for C7, three essential motives comprised of simple ascending and descending patterns are embellished with 8th notes, triplet drops, and ghost notes (examples 3-4).


1. Broken arpeggio
G⁷




2a. Descending scale
G⁷



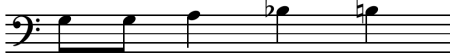
2b. Descending scale (8vb)
G⁷




2c. Descending scale (8va)
G⁷




3. Ascending scale
G⁷




4a. Descending scale
C⁷




4b. Descending scale (open string variant)
C⁷




5a. Root-3rd, up chromatically
C⁷



5b. Root-3rd (pivot), up chromatically
C⁷



5c. Root-3rd, up chromatically (8va)
C⁷



Instead of pitch variety or use of chromatic substitutions, Cranshaw's rhythm is driven by a deeply internalized groove along with specific manipulation of simple motives, chaining them together in a multitude of ways. These feature:

- Heavy 2-3-4-1 phrasing that creates forward motion by always feeling like the line is on the way to the next chord, rather than shifting abruptly.
- Unpredictable placement of 8th notes and triplet drops.
- Motif chains mapped to the contour of melody and dynamic of rhythm section.
- Contrast within the contour of lines, and variations of the lengths of those ascending and descending movements.

While drums, organ, and guitar repeat riffs under the melody, Cranshaw's simple yet arching bass line combines these materials into a rich and swinging wave of gestures. Several repetitive patterns in the rhythm section interact with the principle source of variety coming from the melody and the bass, the contrast between them being just enough to keep our attention on the pocket first (rather than the variations of either).

“The Kicker” (1964)

It baffles the mind why such a strong statement as Grant Green’s album Solid remained unissued until the 1970s, the strength of the material easily comparable or exceeding his other work from the era. His version of Joe Henderson’s “The Kicker” displaying Cranshaw and Elvin Jones working together while in both of their prime.

The bass line fits inside Jones’ beat in a unique manner to the players; not the way recordings such as Grachan Moncour’s Evolution feature Cranshaw and Tony Williams driving on top of the beat, or the laid back approach heard on Green’s “Idle Moments”. Cranshaw hooks up with Jones and the two seem to sit perfectly within the middle of the quarter note pulse, meeting each other’s natural tendencies halfway.

Cranshaw uses a unique device in the 6th bar of the tune (m. 50 in example 5). Over (or under) the Ab7 chord Cranshaw establishes the root on beat one, then plays two A naturals as an octave, then D natural to resolve to the Dbmaj7 chord in the next bar. Cranshaw is creating a tritone substitution (D7), but shifts there on the unexpected beat two, (the A above). Besides this pattern using two open strings and being easy to play, the harmonic shift creates a strong and unexpected resolution, and the rhythmic placement of the substitution drives toward the next chord with the same 2-3-4-1 motion heard in “Trouble No. 2”. The pattern is used exclusively during these bars for the entire tenor solo.

The image shows a musical staff in bass clef with a key signature of two flats (Bb and Eb). The staff is divided into four measures, each with a chord symbol above it: Ebm7, Ab7, Dbmaj7, and Gbmaj7. The first measure (m. 49) starts with a bass line of Eb, G, Bb, D. The second measure (m. 50) starts with Ab, then plays two A naturals (one above the staff, one below) on beats 1 and 2, followed by D on beat 3. The third measure (m. 51) starts with Db, F, Ab, Bb. The fourth measure (m. 52) starts with Gb, Bb, Db, Eb.

“All The Things You Are” (1962)

Cranshaw demonstrates an extreme flexibility of interpretation within his accompaniment, beginning with the introduction. While it is unclear whether these b-bars were worked out in advance, or improvised on top of a basic outline, Cranshaw recasts the harmony in real time with some unpredictable and rich note choices underneath Bley’s characteristically triadic gestures. While relatively in sync during the first four bars, Cranshaw plays F and C underneath measures 5 and 6, transforming the G6 sonority in the piano into Fmaj7#11 (m.5) and Cmaj7 (m.6). Cranshaw then maintains the Gb in his line while Bley articulates C7 in m. 8.

Chord symbols for the piano part: Fm^6 , Fm^7 , $G^b(\text{add}2)$, E^b- , G^6 , $C7\#9$.

Chord symbols for the bass part: $F-$, $E\text{maj}7(\#5)$, G^b6 , E^b- , G/F , $C\text{maj}9$, G^b7 .

The melody is then played with Cranshaw's sophisticated broken 2-feel, one that could rival any bass player from the era, and with a penchant for extended tritone substitution as in M. 11-12, implying A7 in the E^b7 bar, extending it into m. 12 where the A becomes a potential 5th to the D7 substitute.

Time signature: 9/8, 0:10

Melody (Coleman Hawkins)

Chord symbols: $D^{\flat 7}$, $F-$, $B^b m^7$, E^b7 , $A7$, A^b , $D7$, A^b7 .

The fireworks really begin however during Bley's solo in chorus five, with Cranshaw moving his line in and out of Bley's harmonic collage through an evolved use of tritone substitution, half-step slide slipping, and free chromatic response. It begins as Bley prolongs the G-E gesture in m. 153-156, Cranshaw using tritones freely over each chord, extending over the bar line, and using notes such as the A in m. 156 as a pivot note heard as either the root of the previous chord (A7) or 5th (D7).

153 **Piano solo** 7

157

As in “The Kicker”, Cranshaw uses a chromatic pitch one half step above the root as the new 5th of the tritone. In this way the chromatic tone is “resolved”. During the bridge we see him introduce these notes, but without a tritone movement, instead using the chromaticism to shadow the harmonic free flight in Bley’s right hand (m. 170-171). While initially these pitches occur on beat two following the chord root, in m. 174 C natural occurs at the onset of the B7, then resolves to the F tritone on beat 4. This is followed by a hybrid Emaj7#5/C7alt. gesture in m. 175-176.

8 169

173

“Idle Moments” (1963)

Cranshaw’s hypnotic walking line on Grant Green’s composition displays a disciplined and artistically laid back approach to playing time, that is realized not only by the attack of each note, but the dynamic envelope or swell on each half note. These swells, rather than being in metronomic time with a predictable triplet feeling, are consistently behind each beat. In this way Cranshaw is simultaneously in the middle of the beat (attack) and behind the beat (interior) of each pitch. The result is a particularly effective slow swing, with Cranshaw’s laid-back approach eventually influencing the rest of the rhythm section to follow suit. Cranshaw maintains his approach however, and by the end of the performance has slowed noticeably but has not lost its hypnotic slow groove.

Idle Moments

Grant Green (g) Joe Henderson (ts)
 Bobby Hutcherson (vb) Duke Pearson (p)
 Bob Cranshaw (b) Al Harewood (d)
 Englewood Cliffs, N.J., November 4th 1963

Swing ballad ♩=69

Bass

C- Cm(maj7) Cm7 Cm6 C- Cm(maj7) Cm7 Cm6

5 C- Cm(maj7) Cm7 Cm6 Dm7(b5) G7

vb.
pn.
gt.
tn.

9 C- Cm(maj7) Cm7 Cm6 Dm7(b5) G7

“My One And Only Love” (1964)

Cranshaw’s bass line on Sonny Rollins’ 1964 version of this well known ballad is a master class in rhythm. Even in the first 16 bars we hear not only pitches played using half notes, quarter notes, straight 8th notes, 8th note triplets, 16th notes, and 16th note triplets, but also the use of rests. These rests occur when Cranshaw releases a note with the left hand in time, audibly leaving particular rests that have specific time, as in m. 7, 8, 11, and 16. Also of note is the sudden use of E natural in m. 15, perhaps precipitated by the prolonged B natural played by Rollins into m. 15.

My One And Only Love

Sonny Rollins (ts) Herbie Hancock (p)
 Bob Cranshaw (b) Mickey Roker (d)
 New York City, July 2nd 1964

♩ = 50 Ballad

0:19

Ab⁶ Fm⁹ Bbm⁷ Eb⁷ E^{o7} Fm⁷ D^bmaj⁷ G7(♯9) C¹³(b9) F7(♯9)_(♭5)

5 Bbm⁷ B^b-/A^b G^{o7} C⁷ Fm⁷ B^b7 Bbm⁷ Eb⁷ Cm⁷ F⁷ Bbm⁷ Eb⁷

9 Ab⁶ Fm⁹ Bbm⁷ Eb⁷ E^{o7} Fm⁷ D^bmaj⁷ G7(♯9) C¹³(b9) F7(♯9)_(♭5)

tenor (8vb)

Bbm⁷ /A^b G^{o7} C⁷ Fm⁷ B^b7 Bbm⁷ Eb⁷ Ab⁶ G⁷

Ten Essential Recordings Featuring Bob Cranshaw

Max Roach On The Chicago Scene (1958)

The second recording of his still young career, this recording begins a decades-long list of collaborations with some of jazz's most legendary drummers. Cranshaw and Roach form a powerhouse duo that instigate the especially innovative work of Booker Little, as well as foreshadowing Cranshaw's later collaborations with trumpeters Lee Morgan, Johnny Coles, Freddie Hubbard, and Woody Shaw. Tracks such as "Shirley" offer a contrast between the pinnacles of late 1950s hard bop groove with the stylistic revolutions that would soon take place in the 1960s.

Carmen McRae Sings Lover Man And Other Billie Holiday Classics (1961)

By 1961 Cranshaw's mature and dynamic abilities as a timekeeper and rhythm section specialist were well on display (as well as his robust and signature tone) with Carmen McRae. Walking ballads such as "Yesterdays" demonstrate a subtlety and swing that define the ensemble, as well as expertly framing McRae's virtuosic interpretations.

Sonny Rollins The Bridge (1962)

This being the first of six decades of studio output between Rollins and Cranshaw, it would be difficult to find any better. Cranshaw's bass lines on the title track, his infectious 2-feel on "Without A Song" and the open string double and triple stop accompaniment on "God Bless The Child" transcend expert bass playing and display Cranshaw's artistry in one of its fullest recorded documents.

Sonny Rollins Sonny Meets Hawk (1963)

After preceding collaborations with Don Cherry, the Rollins' ensemble was well into a prolonged period of experimentation and dynamic improvisational freedom. The remarkable addition of the aggressively stalwart Coleman Hawkins is balanced by the stunning revolution in progressive jazz undertaken by Paul Bley at the piano. Cranshaw feeds all of the elements, allowing Sonny to go further "out" than any almost other recording, but also principally contributes to Bley's deconstruction of "All The Things You Are" via an amazing use of tritons, chromatic movement, and lightning fast ear response. His ability to play with and against the tune simultaneously helps to create one of the most influential tracks all of modern music, one that would be a model for future generations of improvisers.

Grachan Moncour Evolution (1963)

By 1963 the jazz avant-garde was moving in many simultaneous directions, each forged by an individual outlook informed by the music of Cecil Taylor, Ornette Coleman, and John Coltrane but led by adventurous young talent like the 26-year old Moncour. The record offers varieties of new modes of improvisation, punctuated by the blistering uptempo groove of tracks like "Air Raid" that feature Tony Williams and Cranshaw in a free burn setting well ahead of William's own debut or the Miles Davis recordings still a couple of to come.

Stanley Turrentine Hustlin' (1964)

While 1964 was a pinnacle year for modern and avant-garde jazz, Stanley Turrentine and Shirley Scott were creating equally great music in the domain of blues and soul-jazz. This outing with Kenny Burrell and Otis Finch displays all of the trademark improvising and composing that made the duo legendary, and some of the best "pocket" playing of Cranshaw's career.

Joe Henderson Inner Urge (1964)

One of Henderson's most impactful and lasting statements, Cranshaw is heard again completing what would be known as John Coltrane's rhythm section (McCoy Tyner and Elvin Jones). The deeply swinging "Night and Day", open ended "El Barrio" and groundbreaking title track demonstrate Cranshaw's adept ability at the forefront of modern music.

Horace Silver Cape Verdean Blues (1965)

One of Silver's most influential albums of the decade, the album also provides a stunning showcase for the 21-year old Woody Shaw. The album draws upon the pen of Silver and Henderson, with alternate tracks demonstrating Cranshaw's ability to bring Silver's ostinatos to life like few others, and drive the band on tracks like "Mo Joe".

Lee Morgan The Gigolo (1965)

Perhaps Morgan's strongest and most consistent album's of the decade, tracks displays some of Morgan's heaviest grooves to date, the Higgins/Cranshaw never sounding stronger. The addition of Harold Mabern to the rhythm section helps create one of the funkier tracks of all time in "Yes I Can, No You Can't".

Duke Pearson Introducing Duke Pearson Big Band (1967)

While other large ensemble recordings featuring Cranshaw (such as Wes Montgomery's Movin' Wes) would outsell records from the Duke Pearson Big Band, it would be a challenge to find anything more bombastically swinging than tracks like "New Girl", dominated by the colossal combination of Mickey Roker and Cranshaw. The tandem had by this point recorded dozens of recordings together, with this outing being one at times of the most muscular, nuanced, and swinging the two former roommates had yet created.

The Blue Note Discography (1963-1975)

Johnny Coles

Little Johnny C (Blue Note) : Johnny Coles (tp) Leo Wright (as,fl) Joe Henderson (ts) Duke Pearson (p) Bob Cranshaw (b) Walter Perkins, Pete LaRoca (d)

Englewood Cliffs, N.J., July 18, August 9, 1963

Grant Green

Idle Moments (Blue Note) : Joe Henderson (ts) Bobby Hutcherson (vib) Duke Pearson (p) Grant Green (g) Bob Cranshaw (b) Al Harewood (d)

Englewood Cliffs, N.J., November 4,15 1963

Grachan Moncur, III

Evolution (Blue Note) : Lee Morgan (tp) Grachan Moncur, III (tb) Jackie McLean (as) Bobby Hutcherson (vib) Bob Cranshaw (b) Tony Williams (d)

Englewood Cliffs, N.J., November 21, 1963

Lee Morgan

The Sidewinder (Blue Note) : Lee Morgan (tp) Joe Henderson (ts) Barry Harris (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, NJ, December 21, 1963

Bobby Hutcherson

The Kicker (Blue Note) : Joe Henderson (ts) Bobby Hutcherson (vib) Duke Pearson (p) Grant Green (g) Bob Cranshaw (b) Al Harewood (d)

Englewood Cliffs, N.J., December 29, 1963

Stanley Turrentine

Hustlin' (Blue Note) : Stanley Turrentine (ts) Shirley Scott (org) Kenny Burrell (g) Bob Cranshaw (b) Otis "Candy" Finch (d)

Englewood Cliffs, N.J., January 24, 1964

Grant Green

Matador (Blue Note) : McCoy Tyner (p) Grant Green (g) Bob Cranshaw (b) Elvin Jones (d)

Englewood Cliffs, N.J., May 20, 1964

Stanley Turrentine

In Memory Of (Blue Note) : Blue Mitchell (tp) Stanley Turrentine (ts) Herbie Hancock (p,perc-1) Bob Cranshaw (b,perc-1) Otis "Candy" Finch (d) Mickey Roker (cga-2) added

Englewood Cliffs, N.J., June 3, 1964

Grant Green

Solid (Blue Note) : Duke Pearson (tp-1) added, James Spaulding (as) Joe Henderson (ts) McCoy Tyner (p) Grant Green (g) Bob Cranshaw (b) Elvin Jones (d)

Englewood Cliffs, N.J., June 12, 1964

Lee Morgan

Tom Cat (Bluenote) : Lee Morgan (tp) Curtis Fuller (tb) Jackie McLean (as) McCoy Tyner (p) Bob Cranshaw (b) Art Blakey (d)

Englewood Cliffs, N.J., August 11, 1964

Stanley Turrentine

Mr. Natural (Blue Note) : Lee Morgan (tp) Stanley Turrentine (ts) McCoy Tyner (p) Bob Cranshaw (b) Elvin Jones (d) Ray Barretto (cga)

Englewood Cliffs, N.J., September 4, 1964

Solomon Ilori

African High Life (Blue Note) : Solomon Ilori (vcl) acc by Donald Byrd (tp) Hubert Laws (fl-1,ts-2) Bob Cranshaw (b) Elvin Jones (d) + vcl group : Chief Bey, Roger Saunders, Ladji Camara, Sunny Morgan (vcl) Coleridge Perkinson (dir)

Englewood Cliffs, N.J., October 30, 1964

Duke Pearson

Wahoo! (Blue Note) : Donald Byrd (tp) James Spaulding (fl,as) Joe Henderson, Duke Pearson (p) Bob Cranshaw (b) Otis "Candy" Finch (d)

Englewood Cliffs, N.J., November 6, 21, 1964

Joe Henderson

Inner Urge (Blue Note) : Joe Henderson Quartet : Joe Henderson (ts) McCoy Tyner (p) Bob Cranshaw (b) Elvin Jones (d)

Englewood Cliffs, NJ, November 30, 1964

Donald Byrd

I'm Trying To Get Home (Blue Note) : Donald Byrd Orchestra With Brass & Voices : Ernie Royal, Snooky Young, Jimmy Owens, Clark Terry (tp) Donald Byrd (tp,flhrn) J.J. Johnson, Jimmy Cleveland, Henry Coker, Benny Powell (tb) Jimmy Buffington, Bob Northern (fhr) Don Butterfield (tu) Stanley Turrentine (ts) Freddie Roach (org) Herbie Hancock (p) Grant Green (g) Bob Cranshaw (b) Grady Tate (d) + vcl choir (8 voices) Coleridge Perkinson (dir,cond) Duke Pearson (arr)
Englewood Cliffs, N.J., December 17-18, 1964

Charlie Rouse

unissued (Blue Note) Freddie Hubbard (tp) Charlie Rouse (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., January 22, 1965

Jackie McLean

Right Now! (Blue Note) : Jackie McLean (as) Larry Willis (p) Bob Cranshaw (b) Clifford Jarvis (d)
Englewood Cliffs, N.J., January 29, 1965

Freddie Hubbard

Blue Spirits (Blue Note) : Freddie Hubbard (tp) Kiane Zawadi (euphonium) | Bernard McKinney (euphonium) | James Spaulding (fl,as) Hank Mobley (ts) McCoy Tyner (p) Bob Cranshaw (b) Pete La Roca (d)
Englewood Cliffs, N.J., February 26, 1965

Stanley Turrentine

Joyride (Blue Note) : Ernie Royal, Snooky Young (tp) Clark Terry (tp,flhrn) Henry Coker, Jimmy Cleveland, Tony Studd (tb) Phil Woods (cl,as) Jerry Dodgion (fl,alto-fl,pic,cl,as) Budd Johnson (cl,sop,ts,b-cl) Bob Ashton (cl,ts) Danny Bank (fl,alto-fl,cl,b-cl,bar) Stanley Turrentine (ts) Roger Kellaway (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) Oliver Nelson (arr,cond)
Englewood Cliffs, N.J., April 13, 14, 1965

Dexter Gordon

Clubhouse (Blue Note) : Freddie Hubbard (tp) Dexter Gordon (ts) Barry Harris (p) Bob Cranshaw (b) Ben Tucker (b-1) replaces Cranshaw, Billy Higgins (d)
Englewood Cliffs, N.J., May 27, 1965

Dexter Gordon

Gettin' Around (Blue Note) : Dexter Gordon (ts) Bobby Hutcherson (vib) Barry Harris (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., May 28, 29, 1965

Lee Morgan

The Gigolo (Blue Note) : Lee Morgan (tp) Wayne Shorter (ts) Harold Mabern (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., June 25, July 1, 1965

Horace Silver

The Cape Verdean Blues (Blue Note) : The Horace Silver Quintet : Woody Shaw (tp) Joe Henderson (ts) Horace Silver (p) Bob Cranshaw (b) Roger Humphries (d)
Englewood Cliffs, N.J., October 1, October 22, 1965

Hank Mobley

A Caddy For Daddy (Blue Note) : Lee Morgan (tp) Curtis Fuller (tb) Hank Mobley (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., December 18, 1965

Bobby Hutcherson

Happenings (Blue Note): Bobby Hutcherson (vib,marimba,d-1) Herbie Hancock (p) Bob Cranshaw (b) Joe Chambers (d,vib-1)
Englewood Cliffs, N.J., February 8, 1966

Hank Mobley

A Slice Of The Top (Blue Note) : Lee Morgan (tp) James Spaulding (fl-1,as) Hank Mobley (ts,arr) Kiane Zawadi (euph) Howard Johnson (tu) McCoy Tyner (p) Bob Cranshaw (b) (see note #) Billy Higgins (d) Duke Pearson (arr)
Englewood Cliffs, N.J., March 18, 1966

Lee Morgan

Delightful Lee Morgan (Blue Note) : Lee Morgan, Ernie Royal (tp) Tom McIntosh (tb) Jimmy Buffington (fhr) Don Butterfield (tu) Phil Woods (as,fl) Wayne Shorter (ts) Danny Bank (bar,fl,b-cl) McCoy Tyner (p) Bob Cranshaw (b) Philly Joe Jones (d) Oliver Nelson (arr)
Englewood Cliffs, N.J., April 8, May 27, 1966

Hank Mobley

Straight No Filter (Blue Note) : Lee Morgan (tp) Hank Mobley (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., June 17, 1966

Stanley Turrentine

Rough 'N' Tumble (Blue Note) : Blue Mitchell (tp) James Spaulding (as) Stanley Turrentine (ts) Pepper Adams (bar) McCoy Tyner (p) Grant Green (g) Bob Cranshaw (b,el-b-1) Mickey Roker (d)
Englewood Cliffs, N.J., July 1, 1966

Stanley Turrentine

Easy Walker (Blue Note) : Stanley Turrentine (ts) McCoy Tyner (p) Bob Cranshaw (b) Mickey Roker (d)
Englewood Cliffs, N.J., July 8, 1966

Herbie Hancock

unissued (Blue Note) : Melvin Lastie (cnt) Garnett Brown (tb) Stanley Turrentine (ts) Pepper Adams (bar) Herbie Hancock (p) Eric Gale, Billy Butler (g) Bob Cranshaw (el-b) Bernard "Pretty" Purdie (d)
Englewood Cliffs, N.J., July 19, 1966

Stanley Turrentine

The Spoiler (Blue Note) : Blue Mitchell (tp) Julian Priester (tb) James Spaulding (fl-1,as) Stanley Turrentine (ts) Pepper Adams (bar) McCoy Tyner (p) Bob Cranshaw (b,el-b) Mickey Roker (d) Joseph Rivera (perc-2) Duke Pearson (arr)
Englewood Cliffs, N.J., September 22, 1966

Stanley Turrentine

Return Of The Prodigal Son (Blue Note) : Marvin Stamm (tp) Joe Shepley (tp,flhrn) Julian Priester, Garnett Brown (tb) Al Gibbons (fl,as,b-cl) Joe Farrell (fl,ts) Stanley Turrentine (ts) Mario Rivera (bar) McCoy Tyner (p) Bob Cranshaw (b) Ray Lucas (d) Duke Pearson (arr), Burt Collins (tp,flhrn) Garnett Brown, Benny Powell (tb) Jerry Dodgion, Al Gibbons, Joe Farrell (reeds) Stanley Turrentine (ts) Everett Barksdale (g) Grady Tate (d)
Englewood Cliffs, N.J., June 23, 1967, January 25, 1968

Stanley Turrentine

The Lost Grooves (Blue Note) : Blue Mitchell (tp) Garnett Brown (tb) James Spaulding (fl,as) Stanley Turrentine (ts) McCoy Tyner (p) Duke Pearson (org-1,arr) Bob Cranshaw (b) Ray Lucas (d) Richard "Pablo" Landrum (cga,bgo,tamb)
Englewood Cliffs, N.J., July 28, 1967

Jack Wilson

Easterly Winds (Blue Note) : Lee Morgan (tp) Garnett Brown (tb) Jackie McLean (as) Jack Wilson (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., September 22, 1967

Hank Mobley

Hi Voltage (Blue Note) : Blue Mitchell (tp) Jackie McLean (as) Hank Mobley (ts) John Hicks (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., October 9, 1967

Duke Pearson

Introducing Duke Pearson's Big Band (Blue Note) : Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm, Jim Bossy (tp) Garnett Brown, Benny Powell, Julian Priester (tb) Kenny Rupp (b-tb) Jerry Dodgion (as,fl,pic) Al Gibbons (as,fl,b-cl) Frank Foster, Lew Tabackin (ts) Pepper Adams (bar,cl) Duke Pearson (p,arr,dir) Bob Cranshaw (b) Mickey Roker (d)
Englewood Cliffs, N.J., December 15, 1967, December 2, 1968

Blue Note was acquired by Liberty Records in 1965, with Alfred Lion retiring in 1967. Many subsequent albums were produced by Francis Wolff or Duke Pearson. 1971 saw the passing away of Francis Wolff, the departure of Duke Pearson from the label, and a continued transformation of the image and style of music that was being produced. George Butler took charge of the label, and despite some good albums the commercial viability of jazz was diminishing, with more borderline and outright commercial records being made (often by artists who had previously recorded "straight" jazz for the label - Bobby Hutcherson, Lou Donaldson, Donald Byrd, Grant Green, Horace Silver etc.,).

In 1979, EMI purchased United Artists Records, which had absorbed Liberty Records in 1969, and phased out the Blue Note label. The brand lay dormant until 1985, when it was re-launched as part of EMI Manhattan Records.

Hank Mobley

Reach Out! (Blue Note): Woody Shaw (tp,flhrn-1) Hank Mobley (ts) Lamont Johnson (p) George Benson (g) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, N.J., January 19, 1968

Horace Silver

Serenade To A Soul Sister (Blue Note): Charles Tolliver (tp) Stanley Turrentine (ts) Horace Silver (p) Bob Cranshaw (b,el-b-1) Mickey Roker (d)
Englewood Cliffs, N.J., February 23, 1968

Frank Foster

Manhattan Fever (Blue Note): Marvin Stamm (tp) Garnett Brown (tb) Frank Foster (ts) Richard Wyands (p) Bob Cranshaw (b,el-b-1) Mickey Roker (d)

Englewood Cliffs, N.J., March 21, 1968

Stanley Turrentine

Ain't No Way (Blue Note) : Stanley Turrentine (ts) Shirley Scott (org) Jimmy Ponder (g) Bob Cranshaw (b) Ray Lucas (d)
Englewood Cliffs, N.J., May 10, 1968

Duke Pearson

The Phantom (Blue Note): Jerry Dodgion (fl.alto-fl) Bobby Hutcherson (vib) Duke Pearson (p) Sam Brown (g) Al Gafa (el-g) Bob Cranshaw (b) Mickey Roker (d) Victor Pantoja (cga), Jerry Dodgion (fl.alto-fl) Al Gafa (el-g) Carlos "Patato" Valdes (cga,guiro)

Englewood Cliffs, N.J., June 24, Sept. 11, 1968

Stanley Turrentine

Common Touch (Blue Note) : Stanley Turrentine With Shirley Scott : Stanley Turrentine (ts) Shirley Scott (org) Jimmy Ponder (g) Bob Cranshaw (el-b) Leo Morris (d) [aka Idris Muhammad (d)]

Englewood Cliffs, N.J., August 30, 1968

Stanley Turrentine

Always Something There (Blue Note) : Burt Collins (flhrn) Jimmy Cleveland (tb) Jimmy Buffington, Dick Berg (flr) Jerry Dodgion (fl,cl,as) Jerome Richardson (fl,cl,ts) Stanley Turrentine (ts) Hank Jones (p) Barry Galbraith (g) Bob Cranshaw (b,el-b) Mel Lewis (d) + 10 strings, incl. Gene Orloff (vln) Thad Jones (arr)

Englewood Cliffs, N.J., October 1, 14, 28, 1968

Duke Pearson

Now Hear This! (Blue Note) : Jim Bossy, Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm (tp) Garnett Brown, Jimmy Cleveland, Benny Powell, Kenny Rupp (tb) Jerry Dodgion, Al Gibbons (as) Frank Foster (ts,arr) Lew Tabackin (ts) Pepper Adams (bar) Duke Pearson (p,arr) Bob Cranshaw (b) Mickey Roker (d) Andy Bey (vcl)

Englewood Cliffs, N.J., December 3, 1968

Duke Pearson

Merry Ole Soul (Blue Note) : Duke Pearson (p,celeste) Bob Cranshaw (b) Mickey Roker (d)

Englewood Cliffs, NJ, February 25, August 19, 1969

Duke Pearson

How Insensitive (Blue Note) : Duke Pearson (flhrn,p,el-p,arr) Al Gafa (el-g) Bob Cranshaw (b) Mickey Roker (d) Airto Moreira (d,perc) Andy Bey (vcl) with New York Group Singers' Big Band : Art Lang, Tony Wells, Charles Magruder, James Ryan, Don Riddell, Christine Spencer, June Magruder, Curley Hale, Joan Wibe, Robin Green, Elise Bretton, Adrienne Abbot, Lillian Clark, Robert Carlson, David Vogel, Helen Mils (voice) Jack Manno (arr,cond)

Englewood Cliffs, N.J., April 11, 14, 1969

Duke Pearson

I Don't Care Who Knows It (Blue Note) : Burt Collins (tp) Al Gibbons (fl) Jerry Dodgion (as) Lew Tabackin (ts) Bobby Hutcherson (vib) Duke Pearson (el-p) Ralph Towner (g) Wally Richardson (el-g) Bob Cranshaw (b) Mickey Roker (d) Airto Moreira (perc,vcl)

New York, November 21, 1969

Donald Byrd

Kofi (Blue Note) : Donald Byrd (flhrn) William Campbell (tb-1) Lew Tabackin (fl,ts) Frank Foster (ts) Duke Pearson (el-p) Ron Carter (b) Bob Cranshaw (el-b-2) Airto Moreira (d) The Angel (rap-3) Mystic (vcl-3) Cokni O'Dire (scratches-3)

New York, December 16, 1969

Horace Silver

That Healin' Feelin' (Blue Note) : Horace Silver Quintet : Randy Brecker (tp,flhrn) George Coleman (ts) Horace Silver (p,el-p-1) Bob Cranshaw (el-b) Mickey Roker (d) Andy Bey (vcl)

Englewood Cliffs, N.J., April 8, 1970

Duke Pearson

It Could Only Happen With You (Blue Note) : Burt Collins, Joe Shepley (tp) Kenny Rupp (tb) Hermeto Pascoal (fl,g-1,b-2) Al Gibbons (alto-fl,as) poss. Frank Foster (ts) Duke Pearson (p,el-p) Theo (g,b-3) Bob Cranshaw (b,el-b) Mickey Roker (d) Flora Purim (vcl)

Englewood Cliffs, N.J., April 10, 1970

Horace Silver

Total Response: The United States Of Mind Phase 2 (Blue Note) : Cecil Bridgewater (tp,flhrn) Harold Vick (ts) Horace Silver (el-p) Richie Resnicoff (g) Bob Cranshaw (el-b) Mickey Roker (d) Salome Bey (vcl)

Englewood Cliffs, N.J., November 15, 1970, January 29, 1971

Horace Silver

All : The United States Of Mind Phase 3 (Blue Note) : Horace Silver (el-p,vcl) Bob Cranshaw (el-b) Mickey Roker (d) Salome Bey, Andy Bey, Gail Nelson (vcl)

Englewood Cliffs, N.J., January 17, February 14, 1972

Horace Silver

In Pursuit Of The 27Th Man (Blue Note) : David Friedman (vib) Randy Brecker (tp,flhrn) Michael Brecker (ts) Horace Silver (p) Bob Cranshaw (el-b) Mickey Roker (d)

Englewood Cliffs, N.J., October 6, November 10, 1972

Horace Silver

Silver 'N Brass (Blue Note) : Tom Harrell (tp) Bob Berg (ts) Horace Silver (p) Ron Carter (b) Al Foster (d) + following overdubbed on : Oscar Brashear, Bobby Bryant (tp,flhrn) Frank Rosolino (tb) Maurice Spears (b-tb) Vince DeRosa (fhr) Jerome Richardson (fl,sop,as) Buddy Collette (fl,as) Wade Marcus (arr) Tom Harrell (tp) Bob Berg (ts) Horace Silver (p) Bob Cranshaw (el-b) Bernard "Pretty" Purdie (d) + following overdubbed on : Oscar Brashear, Bobby Bryant (tp,flhrn) Frank Rosolino (tb) Maurice Spears (b-tb) Jerome Richardson (fl,sop,as) Buddy Collette (fl,as) Vince DeRosa (fhr) Wade Marcus (arr) Easy Mo Bee (rap-1)

New York, January 17, 1975

Lou Donaldson

Unissued (Blue Note) : Lou Donaldson (as) Herman Foster (p) Mark Elf (g-1) Bob Cranshaw (b) Willie Seaberry (d) Raymond Orchart (cga) & unidentified female vcl Irvin Stokes (tp) Lou Donaldson (as) Dr. Lonnie Smith (org) Mark Elf (g-1) Bob Cranshaw (b) Willie Seaberry (d) Raymond Orchart (cga)

Idle Moments

Grant Green (g) Joe Henderson (ts)
Bobby Hutcherson (vb) Duke Pearson (p)
Bob Cranshaw (b) Al Harewood (d)
Englewood Cliffs, N.J., November 4th 1963

Swing ballad $\text{♩} = 69$

Bass

C- Cm(maj7) Cm7 Cm6 C- Cm(maj7) Cm7 Cm6

The bass line for measures 1-4 consists of quarter notes in the left hand. The notes are: C2, B1, A1, G1 (measure 1); C2, B1, A1, G1 (measure 2); C2, B1, A1, G1 (measure 3); C2, B1, A1, G1 (measure 4).

5 C- Cm(maj7) Cm7 Cm6 Dm7(b5) G7

vb. pn. gt. tn.

The piano/vibraphone line for measures 5-8 features a melodic line in the right hand and a bass line in the left hand. The right hand starts with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays quarter notes: C2, B1, A1, G1 (measure 5); C2, B1, A1, G1 (measure 6); C2, B1, A1, G1 (measure 7); C2, B1, A1, G1 (measure 8).

9 C- Cm(maj7) Cm7 Cm6 Dm7(b5) G7

The piano/vibraphone line for measures 9-12 continues the melodic and bass patterns from the previous system. The right hand has quarter rests in measures 9 and 10, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4 in measure 11. The left hand continues with quarter notes: C2, B1, A1, G1 (measure 9); C2, B1, A1, G1 (measure 10); C2, B1, A1, G1 (measure 11); C2, B1, A1, G1 (measure 12).

13 C- Fm6 G7 Abmaj7

The piano/vibraphone line for measures 13-16 shows a change in the right-hand melody. The right hand has quarter rests in measures 13 and 14, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4 in measure 15. The left hand continues with quarter notes: C2, B1, A1, G1 (measure 13); C2, B1, A1, G1 (measure 14); C2, B1, A1, G1 (measure 15); C2, B1, A1, G1 (measure 16).

17 Fm6 G7 Ab7 Dm7(b5) G7 Cm6

The piano/vibraphone line for measures 17-20 features a more complex right-hand melody. The right hand has quarter rests in measures 17 and 18, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4 in measure 19. The left hand continues with quarter notes: C2, B1, A1, G1 (measure 17); C2, B1, A1, G1 (measure 18); C2, B1, A1, G1 (measure 19); C2, B1, A1, G1 (measure 20).

21 C- Cm(maj7) Cm7 Cm⁶ Dm7(b5) G7

Musical notation for measures 21-24. The treble clef staff shows chords and melodic lines. The bass clef staff shows a bass line with triplets. An arrow points from the end of measure 24 to the start of measure 25.

25 C- Cm(maj7) Cm7 Cm⁶ Dm7(b5) G7

Musical notation for measures 25-28. The treble clef staff shows chords and melodic lines. The bass clef staff shows a bass line with triplets. An arrow points from the end of measure 28 to the start of measure 29.

29 C- Fm⁶ G7 A^bmaj7

Musical notation for measures 29-32. The treble clef staff shows chords and melodic lines. The bass clef staff shows a bass line with triplets.

33 Fm⁶ G7 A^b7 Dm7(b5) G7 Cm⁶

Musical notation for measures 33-36. The treble clef staff shows chords and melodic lines. The bass clef staff shows a bass line with triplets.

All The Things You Are

Sonny Rollins (ts) Coleman Hawkins (ts)
Paul Bley (p) Bob Cranshaw (b) Roy McCurdy (d)
New York City, July 15th 1963

Medium Swing

Piano accompaniment for the first system. The piano part (Pno.) is written in treble clef, and the bass part (Bs.) is written in bass clef. The key signature has one flat (B-flat major/F minor). The tempo is Medium Swing. The first system consists of four measures. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass part consists of a simple bass line. The chords for the piano part are Fm⁶, Fm⁷, Gb(add2), and Eb-. The chords for the bass part are F-, Emaj7(#5), Gb⁶, and Eb-.

Piano accompaniment for the second system. The piano part (Pno.) is written in treble clef, and the bass part (Bs.) is written in bass clef. The key signature has one flat (B-flat major/F minor). The tempo is Medium Swing. The second system consists of four measures. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass part consists of a simple bass line. The chords for the piano part are G⁶, C7#9, and Eb-. The chords for the bass part are G/F, Cmaj9, and Gb⁷.

Piano accompaniment for the third system. The piano part (Pno.) is written in treble clef, and the bass part (Bs.) is written in bass clef. The key signature has one flat (B-flat major/F minor). The tempo is Medium Swing. The third system consists of four measures. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass part consists of a simple bass line. The chords for the piano part are Eb- and Eb-. The chords for the bass part are D⁹, F-, Bbm⁷, Eb⁷, and Ab.

Melody (Coleman Hawkins)

Sonny



8th

quote from Dizzy intro



Db Dm7 G7 C

3

17



(8).....1

C- F- Bb7 Eb

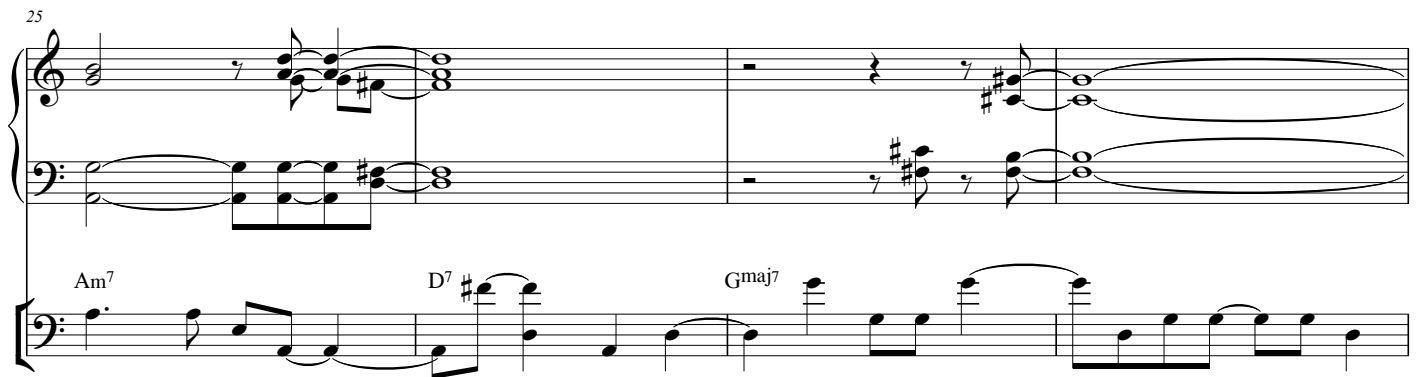
21



Ab Am7 D7 G

latin

25



Am7 D7 Gmaj7

29

F# \emptyset 7 B7 Emaj7 C7

0:40

F- Bb- Eb7 Ab6

Dbmaj7 Gb7 Cm7 F#7 B- F7

Bbm7 A7 Ab6

45 **2** F- Bb- Eb7 Abmaj7

Musical staff for measures 45-48. Measure 45 has a '2' in a box above the staff. Chords are F-, Bb-, Eb7, and Abmaj7.

49 Dbmaj7 Dm7 G7 Cmaj7

Musical staff for measures 49-52. Chords are Dbmaj7, Dm7, G7, and Cmaj7.

53 Cm7 Fm7 Bb7 Ebmaj7

Musical staff for measures 53-56. Chords are Cm7, Fm7, Bb7, and Ebmaj7.

57 Abmaj7 Am7 D7 Gmaj7

Musical staff for measures 57-60. Chords are Abmaj7, Am7, D7, and Gmaj7.

61 Am7 D7 Gmaj7

Musical staff for measures 61-64. Chords are Am7, D7, and Gmaj7.

65 F#m7 B7 Emaj7 C7

Musical staff for measures 65-68. Chords are F#m7, B7, Emaj7, and C7.

69 F- Bb- Eb7 Abmaj7

Musical staff for measures 69-72. Chords are F-, Bb-, Eb7, and Abmaj7.

73 Dbmaj7 Dbm7 Cm7 B°7

Musical staff for measures 73-76. Chords are Dbmaj7, Dbm7, Cm7, and B°7.

77 Bbm7 Eb7 Abmaj7 C7

Musical staff for measures 77-80. Chords are Bbm7, Eb7, Abmaj7, and C7.

Hawkins

1:41

81

85

89

93

97

101

105

109

113

117 4 F- Eb7 Abmaj7

121 Dbmaj7 Dm7 G7 Cmaj7

125 Cm7 Fm7 Bb7 Ebmaj7

129 Abmaj7 Am7 D7 Gmaj7

133 Am7 D7 Gmaj7

137 F#m7 B7 Emaj7 C7

141 F- Bb- Eb7 Abmaj7

145 Dbmaj7 Dbm7 Cm7 Bb7

149 Bbm7 Eb7 Abmaj7 C7

5
153 Piano solo

Musical notation for measures 153-156. The treble clef staff contains a piano solo line with various rhythmic patterns and slurs. The bass clef staff provides harmonic support with chords: F- (measures 153-154), Bbm7 (measures 154-155), Eb7 (measures 155-156), and Abmaj7 (measures 156-157).

Musical notation for measures 157-160. The treble clef staff features complex rhythmic patterns including triplets and slurs. The bass clef staff contains chords: Dbmaj7 (measures 157-158), Dm7 (measures 158-159), G7 (measures 159-160), and Cmaj7 (measures 160-161).

Musical notation for measures 161-164. The treble clef staff includes markings for 'st.' (staccato) and 'swing' tempo. The bass clef staff contains chords: C- (measures 161-162), F- (measures 162-163), Bb7 (measures 163-164), and Eb (measures 164-165).

Musical notation for measures 165-168. The treble clef staff includes triplet markings. The bass clef staff contains chords: Abmaj7 (measures 165-166), Am7 (measures 166-167), D7 (measures 167-168), and Gmaj7 (measures 168-169).

8 169

Am7 D7 Gmaj7

173

F#7 B7 Emaj7 C+7

177

Fm7 Bbm7 Eb7 Abmaj7

Dbmaj7 Dbm7 Cm7 B7

185

Musical score for piano, measures 185-188. The score is written in treble and bass clefs. The key signature has one flat (B-flat). The melody in the treble clef features a long phrase with a slur over measures 185 and 186, followed by a more active line in measures 187 and 188. The bass clef accompaniment consists of a steady eighth-note pattern in measures 185 and 186, followed by a more complex rhythmic pattern in measures 187 and 188.

The Sidewinder

Lee Morgan (tp) Joe Henderson (ts)
Barry Harris (p) Bob Cranshaw (b)
Billy Higgins (dr)
Englewood Cliffs, N.J., December 21st 1963

♩=163 funky bossa

1

Musical score for measures 1-5. The piano part (pn.) features a right-hand melody with chords D7 and Eb7, and a left-hand bass line. The bass part (bs.) has a steady bass line with Eb7 chords. The drum part (dr.) features a consistent rhythmic pattern of eighth notes with accents.

Musical score for measures 6-9. The piano part (pn.) continues with D7 and Eb7 chords. The bass part (bs.) has a steady bass line with Eb7 chords and the instruction 'sim.'. The drum part (dr.) is represented by a slash pattern, indicating a consistent rhythmic accompaniment.

Musical score for measures 10-13. The piano part (pn.) features a right-hand melody with chords G7 and Ab7, and a left-hand bass line. The bass part (bs.) has a steady bass line with Ab7 chords. The drum part (dr.) is represented by a slash pattern, indicating a consistent rhythmic accompaniment.

14 D7 Eb7 D7 Eb7 D7 Eb7 D7 Eb7

Eb7

18 Fm Bb6 Fm Bb6 Fm Bb6 Fm7 Bb13(b9)

Fm7 Bb6 Fm7 Bb6 Fm7 Bb6 Fm7 Bb13(b9)

22 D7 Eb7 D7 Eb7 Eb7

Eb7

26 2 swing straight 8th notes
 E^b7

Tpt./In.

mp D⁷ E^b7 D⁷ E^b7 D⁷ E^b7 D⁷ E^b7

p E^b7

2 E^b7

30 swing straight 8th notes swing
 E^b7

D⁷ E^b7 D⁷ E^b7 D⁷ E^b7 D⁷ E^b7

E^b7

sim.

swing straight 8th notes swing

34

*Ab*7

G7 *Ab*7 G7 *Ab*7 G7 *Ab*7 G7 *Ab*7

5

3

38

*E*b7

D7 *E*b7 D7 *E*b7 D7 *E*b7 G^ø7 C7

*E*b7 G^ø7 C7

*E*b7

straight 8th swing

42

B^b7

Chord progression for measures 42-45:

- Measure 42: Fm
- Measure 43: B^b6
- Measure 44: Fm
- Measure 45: B^b6

Chord progression for measures 46-49:

- Measure 46: Fm7
- Measure 47: B^b7
- Measure 48: Fm7
- Measure 49: B^b7

straight 8th

swing

46

E^b7

Chord progression for measures 46-49:

- Measure 46: D7
- Measure 47: E^b7
- Measure 48: D7
- Measure 49: E^b7

50 3 E^b7

Musical staff for measures 50-56. The key signature has two flats (Bb, Eb). The bass line consists of eighth and quarter notes, with a consistent rhythmic pattern.

57 A^b7 E^b7

Musical staff for measures 57-62. The bass line continues with eighth and quarter notes. Chord changes to Ab7 at measure 57 and Eb7 at measure 62.

63 F-7

Musical staff for measures 63-68. The bass line continues with eighth and quarter notes. Chord changes to F-7 at measure 63.

69 B^b7 E^b7

Musical staff for measures 69-73. The bass line continues with eighth and quarter notes. Chord changes to Bb7 at measure 69 and Eb7 at measure 71. There are rests in measures 72 and 73.

74

Trumpet, Tenor, Piano Solos

An empty musical staff with a bass clef and two flats in the key signature, intended for Trumpet, Tenor, and Piano solos.

Bass Solo

7:28 1 E^b7

Musical staff for measures 1-6 of the bass solo. The key signature has two flats. Chord changes to Eb7 at measure 1.

7 A^b7

Musical staff for measures 7-12 of the bass solo. Chord changes to Ab7 at measure 7.

13 E^b7 G^ø7 C7 B^b7

Musical staff for measures 13-18 of the bass solo. Chord changes to Eb7 at measure 13, Gø7 at measure 15, C7 at measure 16, and Bb7 at measure 17.

19 E^b7

Musical staff for measures 19-24 of the bass solo. Chord changes to Eb7 at measure 19.

25 E^b7

Musical staff for measures 25-30 of the bass solo. Chord changes to Eb7 at measure 25.

31 A^b7

Musical staff for measures 31-36 of the bass solo. Chord changes to Ab7 at measure 31.

37

E^b7

7

Musical staff 1: Bass clef, key signature of two flats. Measures 37-40. Chord E^b7 is indicated above the staff. The music features eighth and sixteenth notes with accents and slurs.

41

B^b7

Musical staff 2: Bass clef, key signature of two flats. Measures 41-44. Chord B^b7 is indicated above the staff. The music features eighth and sixteenth notes with accents and slurs.

45

E^b7

Musical staff 3: Bass clef, key signature of two flats. Measures 45-48. Chord E^b7 is indicated above the staff. The music features eighth and sixteenth notes with accents and slurs, ending with a double bar line.

Trouble No. 2

Stanley Turrentine (ts) Shirley Scott (org)
Kenny Burrell (g) Bob Cranshaw (b) Otis Finch (d)
Englewood Cliffs, N.J., January 24th 1964

Medium Shuffle

1 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

7 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

13 **A** G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

19 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

25 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

31 G⁷ C⁷ G⁷ C⁷ F⁶ F^{#6} G⁶

37 **B** G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

43 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

49 G⁷ C⁷ G⁷ C⁷ G⁷ C⁷

55 G⁷ C⁷ F⁶ F^{#6} G⁶

Bass

The Kicker

James Spaulding (as) Joe Henderson (ts)
McCoy Tyner (p) Grant Green (g)
Bob Cranshaw (b) Elvin Jones (d)
Englewood Cliffs, N.J., June 12 1964

♩ = 200

intro

5

9 **1** melody
Bb7

13 Ebm7 Ab7 Dbmaj7 Gbmaj7

17 C7 F7 Bb7 F7

21 **2** Bb7

25 Ebm7 Ab7 Dbmaj7 Gbmaj7

29 C7 F7 Bb7 F7

tenor solo

33 3 Bb7

37 Ebm7 Ab7 Dbmaj7 Gbmaj7

41 C7 F7 Bb7 F7

45 4 Bb7

49 Ebm7 Ab7 Dbmaj7 Gbmaj7

53 C7 F7 Bb7 F7

57 5 Bb7

61 Ebm7 Ab7 Dbmaj7 Gbmaj7

65 C7 F7 Bb7 F7

69 **6** B \flat 7

73 E \flat m7 Ab7 D \flat maj7 G \flat maj7

77 C7 F7 B \flat 7 F7

81 **7** B \flat 7

85 E \flat m7 Ab7 D \flat maj7 G \flat maj7

89 C7 F7 B \flat 7 F7

93 **8** B \flat 7

97 E \flat m7 Ab7 D \flat maj7 G \flat maj7

101 C7 F7 B \flat 7 F7

My One And Only Love

Sonny Rollins (ts) Herbie Hancock (p)
Bob Cranshaw (b) Mickey Roker (d)
New York City, July 2nd 1964

♩ = 50 Ballad

0:19 Ab⁶/₉ Fm⁹ Bbm⁷ Eb⁷ E^{o7} Fm⁷ Dbmaj⁷ G⁷(#9) C¹³(b9) F⁷(b₉)

5 Bbm⁷ Bb-/Ab G^{o7} C⁷ Fm⁷ Bb⁷ Bbm⁷ Eb⁷ Cm⁷ F⁷ Bbm⁷ Eb⁷

9 Ab⁶/₉ Fm⁹ Bbm⁷ Eb⁷ E^{o7} Fm⁷ Dbmaj⁷ G⁷(#9) C¹³(b9) F⁷(b₉)

tenor (8vb)

Bbm⁷ /Ab G^{o7} C⁷ Fm⁷ Bb⁷ Bbm⁷ Eb⁷ Ab⁶/₉ G⁷

17 Cm⁹ Dbmaj⁷(#11) C- Cm⁶ Dbmaj⁷(#11) G⁷alt.

21 C- Cm(maj⁷) Cm⁷ F⁷ Bb- G^{b7} F⁷ Bb- Eb⁷ A⁷

25 Ab⁶/₉ Fm⁹ Bbm⁷ Eb⁷ E^{o7} Fm⁷ Dbmaj⁷ G⁷(#9) C¹³(b9) F⁷(b₉)

29 Bbm⁷ /Ab G^{o7} C⁷ Fm⁷ Bb⁷ Bbm⁷ Eb⁷ Ab⁶/₉

Yes I Can, No You Can't

Lee Morgan (t) Wayne Shorter (s)
Harold Mabern (p) Bob Cranshaw (b) Billy Higgins (d)
Englewood Cliffs, NJ, June 25th 1965

♩ = 116 heavy backbeat

F7

Phno

The piano part is written in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a whole rest on the first measure. The second measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The third measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The fourth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The fifth measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The sixth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The seventh measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The eighth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The piece ends with a double bar line.

Bass

F7

The bass part is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a whole rest on the first measure. The second measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The third measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The fourth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The fifth measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The sixth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The seventh measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The eighth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The piece ends with a double bar line.

♩ = 116 heavy backbeat

Dr.

The drum part is written in a 4/4 time signature. It begins with a whole rest on the first measure. The second measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The third measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The fourth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The fifth measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The sixth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The seventh measure contains a half note chord of Bb7 (Bb2, D3, F3, Ab3) with a flat sign above the Bb3. The eighth measure contains a half note chord of F7 (F2, A2, C3, E3) with a flat sign above the F3. The piece ends with a double bar line.

3

1.

4

2.

This block shows the first system of the piano accompaniment, including the piano and bass parts. It is written in treble and bass clefs with a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is in the upper staff and the bass part is in the lower staff. The piano part begins with a whole rest on the first measure. The second measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The third measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The fourth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The fifth measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The sixth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The seventh measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The eighth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The piece ends with a double bar line.

1.

2.

This block shows the second system of the piano accompaniment, including the piano and bass parts. It is written in treble and bass clefs with a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is in the upper staff and the bass part is in the lower staff. The piano part begins with a whole rest on the first measure. The second measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The third measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The fourth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The fifth measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The sixth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The seventh measure contains a half note chord of Bb7 (Bb4, D5, F5, Ab5) with a flat sign above the Bb5. The eighth measure contains a half note chord of F7 (F4, A4, C5, E5) with a flat sign above the F5. The piece ends with a double bar line.

6 **A**

Trpt. 3

Trn. 3

Pn. 3

Bs. F7 Bb7 F7

Drc. **A**

10

F7 Bb7 F7

F7 Bb7 F7

F7 Bb7 F7

F7 Bb7 F7

14

Bb7

Bb7

F/A

18

F

Gm7

F/A

Abm7

(Db7)

22

22

23

24

25

big

G7

Gb7

26

26

27

28

29

30

big

F7

Bb7

F7

C7

B solos

30

F7 Bb7 F7 F7 Bb7 F7

F7 Bb7 F7 Bb7 F7 F7

F7 Bb7 F7 Bb7 F7 F7

F7 Bb7 F7 Bb7 F7 F7

B

F7 Bb7 F7 Bb7 F7 Bb7 F7

38

Bb7 F G- F/A Abm7

Bb7 F G- F/A Abm7

Bb7 F G- F/A Abm7

Bb7 F G- F/A Abm7

Bb7 F G- F/A Abm7

Musical score for measures 46 to 53. It consists of four staves: two treble clef staves and two bass clef staves. The key signature has one flat (Bb). The notes are: Treble 1: G7, Gb7, F7, Bb7, F7; Treble 2: G7, Gb7, F7, Bb7, F7; Bass 1: G7, Gb7, F7, Bb7, F7; Bass 2: G7, Gb7, F7, Bb7, F7. The section ends with a Coda symbol and the instruction "D.S. al Coda".

Musical score for measures 54 to 61. It consists of four staves: two treble clef staves and two bass clef staves. The key signature has one flat (Bb). The notes are: Treble 1: F7, Bb7, F7, Bb7; Treble 2: F7, Bb7, F7, Bb7; Bass 1: F7, Bb7, F7, Bb7; Bass 2: F7, Bb7, F7, Bb7. The section ends with a Coda symbol.