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**Milt Jackson: The Creative Genius Behind "Bags' Groove"**

**By**

**Patrick Edward Roulet**

**A dissertation submitted in partial fulfillment of the  
requirements for the degree of**

**Doctor of Musical Arts in Percussion Performance**

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**Abstract**

**Milt Jackson: The Creative Genius Behind “Bags’ Groove”**

**Patrick Edward Roulet**

**Chairperson of the Supervisory Committee:  
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**Vibraphonist Milt Jackson was a significant figure in the evolution of jazz vibraphone. His career in jazz spanned six decades and included associations with the leading jazz artists of the 20<sup>th</sup> century. Jackson was among the first to apply the bebop style of Charlie Parker and Dizzy Gillespie to the vibraphone and his soulful, lyrical style of interpreting ballads and blues has influenced nearly every vibraphonist who has come after him.**

**Chapter I is a biographical sketch of Milt Jackson’s life and career. Chapter II examines Jackson’s ability to create a distinct and easily recognizable sound on the vibraphone. Chapter III examines Milt Jackson’s solo style in the blues through a detailed analysis of six transcriptions of his most famous composition, “Bags’ Groove.” Chapter IV summarizes the many unique features of Milt Jackson’s playing style. Transcriptions and a comprehensive discography are included in the appendices.**

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**Dedicated to My Parents,  
John and Barbara Roulet**

## Introduction

Vibraphonist Milt Jackson is one of the least understood jazz talents of his generation. Very little has been written about him, and his contribution to jazz is often overlooked by critics and historians. In an article published in *Jazz Journal International*, Richard Palmer describes the general perception of Jackson among critics and essayists:

While it would not be correct to say that Milt Jackson is a controversial figure, the feeling persists that he has never been adequately assessed as an artist. He is of course much admired by listeners of all tastes, and several writers have produced incisive insights into his playing; yet when it comes to surveys, encyclopedias and collections of essays by major critics, I find he invariably emerges as an elusive, almost shadowy figure, neither properly “placed” or suitably canonized.<sup>1</sup>

This work will present a survey and analysis of Milt Jackson’s life and music that will increase the appreciation and understanding of his many contributions to the art of jazz vibraphone. It is also intended to provide a starting point for further research.

Chapter I is a biographical sketch of Milt Jackson’s life and career. Chapter II provides a general description of the vibraphone and vibraphone mallets and examines Jackson’s ability to create a distinct and easily recognizable sound. Chapter III examines Jackson’s solo style in the blues through a detailed motivic and thematic analysis of six transcriptions of his most famous composition, “Bags’ Groove.” Chapter IV summarizes the many unique features of Jackson’s playing style.

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<sup>1</sup> Richard Palmer, “Milt Jackson Revisited Part I,” *Jazz Journal International* 39/5 (1986), 8.

Chapter IBiography: The Early Years

Walter Milton "Milt" Jackson was born in Detroit, Michigan, on January 1, 1923. He was the second of five boys in a very musical and religious family. His mother, Lillie Beaty-Jackson, had some experience on the piano, and his father, Manley Jackson, played guitar and a number of other instruments. The Jackson family belonged to the Church of God in Christ on Adelaide St. where Manley was a deacon and played in a five-piece band, called the *Powerhouse*, on Sundays. Milt Jackson recalls one of his earliest musical experiences: "My father's guitar would be sitting in the corner and my mother would be cooking a steak, which was a rarity in those days for a black family. And she would take the hammer and would be beating on the steak to tenderize it, and I would use the rhythm from the hammer to solo on the guitar. That's how I got started."<sup>2</sup>

When Milt Jackson was seven years old, he sang gospel music and played guitar with his older brother Alvin, who describes the duo:

I sang and Milt played the piano and guitar; we where known as the Jackson brothers . . . we were singing in all the churches all over the city. . . we would sometimes sing with sister Rosetta Thorpe . . . I was 12, something like that . . . My brother [Milt] won a contest at 10 years old at the Plymouth Congregational Church for \$10. . . big bucks then . . . he happened to win playing the organ which he had never played before.<sup>3</sup>

Milt's gift of perfect pitch and a photographic memory enabled him to learn a variety of instruments with ease. He studied piano briefly between the ages of 11 and 12 but had to stop when his family could not afford to pay for lessons. An asthmatic child,

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<sup>2</sup> Jon Faddis, "Lessons from Bags," *Down Beat*, November (1999), 28.

<sup>3</sup> Lars Bjorn with Jim Gallert, *Before Motown: A History of Jazz in Detroit, 1920-1960*. (Ann Arbor: University of Michigan Press, 200), 83.

he was unable to play a wind instrument and concentrated on guitar and piano.

While in his teens Milt was the youngest member of a gospel group in Detroit called the Evangelist Singers. On Sundays the group would travel across the border to Windsor, Ontario, Canada, and perform at Elder Morton's Church of God in Christ. The concerts were broadcast on radio station CKLW. This early exposure to gospel music helped to shape his soulful, lyrical style on the vibraphone.

#### 1940's: Detroit

Growing up on Detroit's East side, Jackson attended Miller High School where he sang in the glee club and choir, and played drums, violin, guitar, and timpani. He began playing keyboard percussion at the encouragement of his music teacher, Luis Cabrera, who suggested Milt take up the xylophone after he completed the prescribed course of study for drums halfway through the semester. "Well, we had a prescribed course and a whole semester in which to do it. Half the semester was gone and I had already finished. So the teacher said, 'why don't you take up the vibes. That will keep you out of trouble'."<sup>4</sup> The roster of jazz musicians that attended Miller High School included Milt's older brother, Alvin who played bass; tenor saxophonists Lucky Thompson and Yusef Lateef; trombonist, Frank Rosolino; and drummer, Art Mardigan.

After high school, Jackson played vibraphone with Clarence Ringo and the George E. Lee band, and played in a jazz band at Michigan State University. "They let me go [to Michigan State] because they wanted me to play in the band. They had a jazz band out there. I never actually attended college."<sup>5</sup>

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<sup>4</sup> Jon Faddis, "Lessons from Bags," *Down Beat*, 28.

<sup>5</sup> Lazaro Vega, "Remembering Milt Jackson," [www.allaboutjazz.com/iviews/MJackson.htm](http://www.allaboutjazz.com/iviews/MJackson.htm). Interview

In 1941 Jackson heard Lionel Hampton at the Michigan State Fair. "Lionel Hampton was the only influence I've had technically on the instrument. I heard him one night at the Michigan State Fair in 1941, when he had Dexter Gordon and Howard McGhee, and that night really got to me."<sup>6</sup>

While it was Hampton who influenced Jackson's choice of the vibraphone, it was Charlie Parker and Dizzy Gillespie who most influenced Jackson's playing style. "I was very heavily and immediately influenced by the style of Charlie Parker and Dizzy Gillespie, as soon as I heard their music. My goal was to incorporate the same style of playing into that instrument."<sup>7</sup> Jackson first met Dizzy Gillespie in 1942 and through Gillespie was given the opportunity to join Earl Hines' big band. Jackson, however, was drafted and ended up in the military instead.

From 1942-44, Jackson served in the Special Services in the Army Air Corps. He spent his tour of duty performing in a band and was never sent overseas, but did have the opportunity to visit New York City for the first time while on leave.

After completing his military service and returning to Detroit in 1944, Jackson formed a jazz quartet called the "Four Sharps" that included pianist, Willie Anderson; bassist, Millard Glover; and guitarist, Emitt Slay. It was Glover who coined Milt Jackson's nickname "Bags." Jackson recalls:

I was running around Detroit catching up on the music that I had missed for the two years I was in the service. So staying up until 6:00 or 7:00 in the morning, I had little bags under my eyes. The bass player in the group I had gave me that name and it

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with Lazaro Vega prior to a Modern Jazz Quartet performance at Hope College, Holland, Michigan in September of 1989. Broadcast at the time on Blue Lake Public Radio; portions appeared in an advance article published by the Grand Rapids Press. Jackson was on the phone from Teaneck, N.J.

<sup>6</sup> Whitney Balliett, *Improvising: Sixteen Jazz Musicians and Their Art*. (New York: Oxford University Press, 1977), 179.

<sup>7</sup> Peter Danson, "Milt Jackson Interviewed by Peter Danson," *Coda* No. 177 (1981), 4.

stuck.<sup>8</sup>

Jackson played vibraphone with the “Four Sharps” and occasionally doubled on piano, guitar, bass, and vocals. The group remained active for the next year performing at nightclubs and other venues in Detroit, and with the addition of Art Mardigan on drums was the rhythm section for many important jazz concerts in Detroit.

#### 1945: Dizzy Gillespie

In March 1945, Dizzy Gillespie came to Detroit to perform a jazz concert, heard Jackson at a jam session and offered him a job in his band. Jackson recalls Gillespie’s invitation to come to New York and join his band:

We played at a joint called the Bizurti [Bizerte] Bar. All the Detroit musicians like Yusef [Lateef] and Willie Wells would go to this bar and jam all night. Dizzy had just left Billy Eckstine’s band and came in and heard me play and said, “Man, why don’t you come to New York? As a matter of fact, if you come to New York, I’ll give you a gig.” And that’s what I did.<sup>9</sup>

Jackson went to New York to join Gillespie’s small group which included Charlie Parker on alto saxophone, Al Haig on piano, Ray Brown on bass, and Stan Levey on drums. As Gillespie describes in the following statement there was also a practical reason for hiring Jackson to play with the group:

I wasn’t always sure Bird would show up, and that’s why I hired Bags. The contract was for only five men. With Bags we were sure to have at least five men on the stand whether Bird showed up or not.<sup>10</sup>

Gillespie took the sextet to Los Angeles in December, 1945, for an engagement at Billy Berg’s Swing Club in Hollywood, one of the most important jazz venues in the Los

<sup>8</sup> Dave Samuels, “Milt Jackson: Interview,” *Modern Percussionist*. 3/4 (1987), 13.

<sup>9</sup> Jon Faddis, “Lessons from Bags,” *Down Beat*, 27.

<sup>10</sup> Don De Michael, “Jackson of the MJQ,” *Down Beat* 28/14 (1961), 19.

Angeles area. The club featured swing and bop groups led by leading jazz musicians such as Lee and Lester Young, Benny Carter, Zutty Singleton, and Slim Galliard.

The sextet was featured in a live performance from the club on the Armed Forces Radio Service, performing “Dizzy Atmosphere,” and appeared on Rudy Valee’s national radio show performing a short excerpt from “Salt Peanuts.” Jackson describes their radio appearance on Rudy Valee’s show:

In 1945, I guess when I went to California with Dizzy and Bird for the first time, there was a broadcast on NBC on - I believe it was Rudy Valee or somebody like this. Anyway, we had to do the radio show. We wound up – we had a tune that would last – well, we had to wind it up in one minute and 55 seconds. And that was like you know, playing ‘Salt Peanuts’. You just cut that thing up, And as fast as *that is*, man, we *still* couldn’t get it all in, play it out. Dizzy played a chorus, Bird played one, and we went out, you know, *out*. And that was it.<sup>11</sup>

Although they were one of the best small groups in bop, their music was mostly misunderstood by the audience, and attendance dropped as the week progressed. Billy Berg told Gillespie the group wasn’t heavy enough, so Gillespie hired tenor saxophonist Lucky Thompson to play with the group.

While in California, Jackson made his first professional recordings with vocalist Dinah Washington for the Dial record label in early December, 1945. The band consisted of Lucky Thompson on tenor saxophone, Karl George on trumpet, Jewel Grant on alto saxophone, Gene Porter on clarinet and alto and baritone saxophones, Wilbert Baranco on piano, Charles Mingus on bass, and Lee Young on drums.

John Lewis, Jackson’s longtime colleague in the Modern Jazz Quartet, heard the group’s broadcasts from Billy Berg’s and recalls:

Before I’d left home, in Albuquerque, I’d heard radio broadcasts from Billy Berg’s

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<sup>11</sup>Ben S. Page, “Open Bags: An Interview with Milt Jackson,” *Down Beat*. 37/9 (1970), 19.

in Los Angeles, where Charlie Parker and Dizzy Gillespie were playing with Ray Brown and Milt Jackson, and it was unbelievable.<sup>12</sup>

John Lewis moved to New York, and looked up Kenny Clarke whom he had known in the Army. Clarke introduced him to Gillespie who hired Lewis as an arranger and later as a pianist. Lewis would eventually become Jackson's colleague in the Modern Jazz Quartet.

After the engagement at Billy Berg's ended, Charlie Parker stayed in California, while Dizzy Gillespie and the rest of the band returned to New York. Gillespie was frustrated with Parker and described the split as "the end of that phase of our relationship."<sup>13</sup> Gillespie's group opened at the Spotlite on 52nd Street in New York with Leo Parker on baritone saxophone replacing Parker.

Throughout 1945-47, Jackson performed and recorded with the Dizzy Gillespie Orchestra and Sextet. In 1945 Jackson performed 90 one-nighters in a row with Gillespie and at times had to transpose the entire book of Gillespie's arrangements to compensate for the out-of-tune piano they were forced to use. Jackson remembers the Gillespie Band fondly:

Everybody in the band loved to play. I never thought that band would break up, in fact, a band as good as that shouldn't be allowed to break up. If there were more people backing a band, it wouldn't happen. Just one or two good sponsors would make things so beautiful. But they'd really have to love jazz.<sup>14</sup>

In 1946 Jackson recorded several classics with the Gillespie Orchestra, including "A Night in Tunisia," "Anthropology," "Two Bass Hit," and "Things to Come." Because of his work with Gillespie he won the *Esquire* Jazz New Star Award in 1947, his first

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<sup>12</sup> Whitney Balliett, *Improvising: Sixteen Jazz Musicians and Their Art*, 175.

<sup>13</sup> Arthur Taylor, *Notes and Tones*, (New York: Coward, McCann & Geoghegan, 1977), 122-123.

<sup>14</sup> Don De Michael, "Jackson of the MJQ," *Down Beat*, 19.

official award.

In 1948 Jackson left Gillespie's band and worked and recorded with various artists including Howard McGhee, Charlie Parker, Tadd Dameron, Coleman Hawkins, and Thelonious Monk. Jackson was the only vibraphonist to ever work with Monk.

Cecil Taylor recalls hearing Milt Jackson with Charlie Parker; bassist, Percy Heath; and pianist, Horace Silver at Birdland in New York:

I went to Birdland one night to hear [Dave] Brubeck playing opposite Horace Silver, and I noticed Brubeck imitating Horace. Then came Bird [Charlie Parker] with Percy [Heath] and Milt [Jackson], and man, like they demolished Brubeck. Bird was acting grand that night. We would take a solo, step back and Milt would tear the vibes up. Milt was one of the real forces in that early scene.<sup>15</sup>

In 1949 Jackson replaced Terry Gibbs in the Woody Herman band and traveled to Cuba with them for a four-week engagement. Woody Herman was impressed with Jackson's photographic memory and huge repertoire of popular songs. Herman describes their experience in Cuba, "The guy that got us off the hook more than anyone was Milt Jackson. Milt knows more songs than anybody in captivity, and they date back to his grandparents' years."<sup>16</sup>

Although Jackson worked with Herman for a two-year period from 1949 to 1950, he never made an entire record date with Herman and can only be heard performing a few bars on a record date in May, 1950.<sup>17</sup>

#### 1950's: Modern Jazz Quartet

Jackson returned to the Gillespie Orchestra in 1950, where he played vibes and

<sup>15</sup> A.B. Spellman, *Four Lives in the Bebop Business*, 4th ed. (New York: Limelight Editions, 1994), 63.

<sup>16</sup> William D. Clance with Audree Coke Kenton, *Woody Herman: Chronicles of the Herds*. (New York: Schirmer Books, 1995), 157.

<sup>17</sup> Woody Herman Orchestra, recorded May 05, 1950 in New York, "Spain". Capitol CAPF15848 (LP)

occasionally doubled on piano and vocals. The rhythm section of this band set the foundation for the Modern Jazz Quartet. It included Jackson on vibraphone, John Lewis on piano, Ray Brown on bass, and Kenny Clarke on drums. Gillespie would often have the rhythm section play without the rest of the band to give the brass players a break between numbers. The arrangements by Walter "Gil" Fuller were very challenging for the brass section, and they needed the time to rest. There was also a practical reason to have the rhythm section play alone. As Art Farmer points out:

You know how guys are - there's always somebody that shows up late for a rehearsal or something. With a big band there's usually several guys coming in late. When this happened with Diz' band John [Lewis], Milt, Ray Brown, and the drummer [Joe Harris] would play, just the four of them.<sup>18</sup>

Ray Brown and Jackson were roommates for two years. Brown recalls, "We were inseparable. They called us the twins. Milt and I did some starving to death together at times. Milt introduced me to my wife, Cecille [Cecilia]. They'd been kids together."<sup>19</sup>

In August and September of 1951, Jackson along with Lewis, Brown, and Clarke recorded for Dizzy Gillespie's label, Dee Gee. After these recording dates they decided to become a regular group. John Lewis describes their motivation for forming the quartet:

There were things wrong in the music around us that we all agreed on, and some of them were long, long solos and that formula on a tune of everybody playing the melody in the first chorus, followed by a string of solos, and then the melody again.

The beginnings of the quartet was somewhat of a false start, however, because shortly after this session, Ray Brown married Ella Fitzgerald and went on tour with *Jazz at the Philharmonic* and John Lewis returned to the Manhattan School of Music to

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<sup>18</sup> Don De Michael, "Jackson of the MJQ," *Down Beat*, 19.

<sup>19</sup> Gene Lees, *Oscar Peterson: the Will to Swing*, (Rocklin, CA: Prima Publishing, 1990), 138.

complete his Masters degree. Jackson himself admitted that at first he didn't think the quartet could stay together and make any money.

In April, 1952 Jackson made a recording for Blue Note with John Lewis, Kenny Clarke and Percy Heath with a new group known as the Milt Jackson Quartet. It was Jackson's only recording with that label as a leader. They also made a recording for the Hi-Lo label later that month.

In December, 1952, Jackson, Lewis, Heath and Clarke incorporated as the Modern Jazz Quartet. The new name reflected the members' desire to form a collective ensemble without a leader or musician's name attached to the group. John Lewis became the quartet's musical director. The Modern Jazz Quartet, or "MJQ," strived to create a wider acceptance of jazz by adding an element of class and respectability to the music.

In 1955, Kenny Clarke left the Modern Jazz Quartet and was replaced by Connie Kay. As John Lewis describes, "He [Clarke] was sick, and we talked about it and he said he knew he'd be better off on his own just then, so he left and Connie Kay came in. Kenny is still one of my favorite drummers."<sup>20</sup> Connie Kay was hired for a concert in Washington D.C. and a two-week engagement in Storyville in Boston. Kay remained with the group, becoming a permanent member, establishing the personnel that would last until his death in December, 1994.

The Modern Jazz Quartet became one of the most successful jazz groups of the 1950's and 60's, touring all over the world playing mainly in concert venues and selected clubs in the United States and Europe. The Quartet was known for their excursions into the style known as "Third Stream," a term coined by Gunther Schuller to describe a type

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<sup>20</sup> Whitney Balliett, *Improvising: Sixteen Jazz Musicians and Their Art*, 173.

of music that combined elements of Western art music and jazz.

Much has been written about the vibraphonist's career within the Modern Jazz Quartet. Some critics argue that his playing was stifled by the restrictions placed upon him by John Lewis; while others claim it was precisely this structure that aided Jackson's playing, giving it a sense of direction and focus. Art Farmer points out that it is John Lewis's writing that makes Milt sound so good. "It's like John builds a wall around him, then gives Milt a two bar break. In that two bar break Milt knocks the wall down, tears through it like Sampson. It's the contrast that makes them both sound good."<sup>21</sup>

Jackson, however, remained active outside of the Modern Jazz Quartet, and led a number of record dates on the Impulse, Riverside, Verve, Limelight, and Atlantic labels throughout the 1950's and 60's. Atlantic was also the label for the Modern Jazz Quartet, and some of the group felt that Jackson was competing against the quartet as a solo artist recording for Atlantic. Jackson recalls:

John [Lewis] and Percy [Heath] said they didn't think I should perform outside the record as a leader, but I was making so much money outside the quartet, I told them they were crazy. I told them if that's what they wanted, I'd do it if they paid me more and put my name up, and that never happened.<sup>22</sup>

Jackson's Atlantic releases include: *Ballad and Blues* (1956); *Plenty, Plenty Soul* (1957); *Bags and Flutes* (1957) with Bobby Jasper and Frank Wess; *Soul Brothers* (1957) and *Soul Meeting* (1958) with Ray Charles; *Bean Bags* (1958) with Coleman Hawkins; *The Ballad Artistry of Milt Jackson* (1959); *Bags and Trane* (1959) with John Coltrane; and *Vibrations* (1960). *The Ballad Artistry of Milt Jackson* demonstrates Jackson's exceptional abilities as a ballad interpreter. At the time this album was recorded, Milt had

<sup>21</sup> Don DeMichael, "Jackson of the MJQ", *Down Beat*, 20.

<sup>22</sup> Michael Bourne, "Bellwether of the Vibes", *Down Beat* (January, 1998), 38.

recently married Sandra Kaye Whittington. "Tomorrow," the final track on the album is a tune Jackson played for his wife Sandra.

In 1959 Jackson was seen as the world's premier jazz vibraphonist and the undisputed successor to Lionel Hampton. He won the *Metronome* Poll from 1956 to 1960; the *Down Beat* Poll from 1955 to 1959; the *Down Beat* Critics' Poll and the *Playboy* All Stars' Poll from 1955 to 1959.

### 1960's

In 1960 vibraphonist, Gary Burton made his first professional recording in Nashville along with guitarist Hank Garland, bassist Joe Benjamin and drummer Joe Morello. Burton was 17 years old, and had been playing jazz for only a few years. By 1963 he had become a regular member of the George Shearing Quintet, had developed a method for holding four mallets, and had begun to incorporate the harmonic ideas of jazz pianist Bill Evans into his vibraphone playing. The popularity of Burton and his four-mallet technique would forever change how vibraphonists approached the instrument.

Burton offered harsh criticism towards Jackson and other jazz vibraphonists in an article in *Down Beat* magazine in 1964:

Take the best vibes player and put him next to Miles Davis, Stan Getz, John Coltrane, Sonny Rollins, Bill Evans, Jim Hall-there's not a single vibes player in a class with those people, not even Milt Jackson. No, because they can certainly play more than ballads and blues; they can play any kind of music. If Milt played any other instrument at the same level, he wouldn't be a name musician.<sup>23</sup>

25 Years later, Burton describes his attitude towards Jackson:

Milt was the dominant player when I came along, and the player I listened to most. Though I didn't end up following his stylistic direction, I've always had tremendous respect for him. Were I asked to name my favorite vibes player, it would be Milt

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<sup>23</sup>Don DeMichael, "Gary Burton: Portrait of the Artist as a Young Vibraphonist," *Down Beat* (July 28, 1964), 22

Jackson. He made the single greatest contribution to the instrument: he showed that it could be played expressively and with beauty; not to demean the introductory contributions of Lionel Hampton and Red Norvo.<sup>24</sup>

Bobby Hutcherson, another important vibraphonist in the jazz lineage credits Jackson as a major influence. When Hutcherson was 15 he recalls walking past a music store and hearing Milt Jackson's vibraphone playing. "It was so flawless. Milt made me feel like I had money in my pocket. I felt rich when I heard him."<sup>25</sup>

In 1961 Jackson collaborated with the Oscar Peterson Trio in an album, titled *Very Tall*, on the Verve label. Along with Peterson, the trio included drummer Ed Thigpen, and Jackson's longtime friend and colleague from his early days with Gillespie, bassist Ray Brown.

During the 1960's the growing popularity of rock music forced many jazz artists to adopt a rock-influenced style in order to survive. The Modern Jazz Quartet abandoned their 12-year association with Atlantic to record *Under the Jasmine Tree* (1968) and *Space* (1969) with Apple, the Beatles' short-lived record label. In Jackson's opinion: ... it turned out to be a disaster. First of all, the company broke up. As far as I know, we never got any royalties from the records. It was never promoted right. They had the facilities for a very large promotional operation, but it was never utilized properly.<sup>26</sup>

In 1969, Impulse, the record company Milt was under contract with at the time, decided to take him into the studio with a big band and play rock music. They hired a popular arranger to write some things in the rock idiom. Jackson was not without his reservations. He was vehemently opposed to the project, because he felt he was

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<sup>24</sup> Fred Bouchard, "Blindfold Test Gary Burton," *Down Beat* (August, 1989), 47.

<sup>25</sup> Robin Tolleson, "And the Beat Goes On," *Down Beat* (December, 1989), 27.

<sup>26</sup> Len Lyons, "Milt Jackson: Dollars and Sense," *Down Beat* (May 18, 1975), 14.

sacrificing his style for financial reasons. Milt went through with the project, an album titled *Memphis Jackson*, which turned out to be one of the worst albums he had ever made, both artistically and financially.

Unlike some of his contemporaries -- like Miles Davis with his 1969 album *Bitches Brew* -- Jackson did not wish to change his style of playing just to appeal to an audience that had grown up listening to rock music.<sup>27</sup> He did feel, however, that the choice of music could better reflect what would appeal to younger listeners.<sup>28</sup> It was not his individual style that he wished to change, but the compositions he played that would make it more accessible to younger audiences.

#### 1970's: CTI, Modern Jazz Quartet Breakup

During the early 1970's Jackson made three recordings on Creed Taylor's CTI label: *Sunflower* (1972); *Goodbye* (1973); and *Olinga* (1974). At the time he was frustrated at the lack of promotion given to jazz music and believed CTI had the best promotion and distribution outlets for his music. Jackson wanted to create music that would appeal to a younger audience. *Olinga* contained several tunes that in Jackson's words "would appeal to the audience of *Soul Train*."<sup>29</sup>

In 1974 Jackson precipitated the breakup of the Modern Jazz Quartet. He recalls in a 1992 interview:

We represented the epitome of everything, and most people, because of our appearance

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<sup>27</sup> Jackson criticized Davis in an interview in 1975, "Miles will be booked for an engagement and have them lined up outside-you can't fight that. I understand his change in order to reach the audience. However, I feel personally, that the kind of thing Miles had, as gifted as he is, he would never have had to change his style and he'd still have them lined up. I loved the kind of music he played when I recorded with him [Prestige]. Right now, I can't deny the fact that I don't enjoy what he's doing. The last time I caught him in Boston, I left before the set was over. I just didn't enjoy it" Len Lyons, "Milt Jackson: Dollars and Sense," *Down Beat*, (May 8, 1975), 15.

<sup>28</sup> Sandra K. Jackson, Personal Interview, Teaneck NJ, March 24, 2001.

<sup>29</sup> Len Lyons, 15.

and the presentation, assumed we were four of the richest black cats who ever graced a stage. But that was the most bitter disappointment. When I saw all these other groups and singers making far more money than we would ever see, this was one reason I left.<sup>30</sup>

An article by Charles Mitchell appearing in *Downbeat* in 1974 portrays Jackson as a bitter jazz musician upset at the financial success of Rock musicians who had quickly become millionaires.

In a vehement statement during a newscast in Los Angeles, Jackson contended that he has little to show for his 23 years with the quartet. He decried “overnight rock and roll millionaires,” and *Downbeat* contributing editor Leonard Feather reported in the Los Angeles Times that Jackson “implied that he was going out to make some big bread.”<sup>31</sup>

Whereas the breakup of the Modern Jazz Quartet was indeed based on financial grounds, it was not merely because Jackson believed he could make more money as a solo act, but because the Modern Jazz Quartet was making only a fraction of what other chamber jazz ensembles of their stature were making. His wife Sandra describes his motivation for the quartet’s breakup:

He tried to make the quartet see it economically, to take two or three years off and then see if they will give us the kind of money, which they will probably, no one will ever give him credit for, but when they did reunite they were able to make more money, but still not what the white groups were making. They would work less, and get better bookings. That should have never had to happen, but it did.<sup>32</sup>

Although little is mentioned of these engagements, The Modern Jazz Quartet did play together occasionally during the period from 1974-81. In a 1977 interview, Jackson responds to the question of whether the Modern Jazz Quartet was getting back together or not:

<sup>30</sup> Michael Bourne, “Bop Baroque the Blues” *Down Beat* (January, 1992), 25.

<sup>31</sup> Charles Mitchell, “Modern Jazz Quartet Calls it Quits,” *Downbeat* (1974), 14.

<sup>32</sup> Sandra K. Jackson, personal interview, Teaneck NJ, March 24, 2001.

It's not resurgence by the quartet at all, it's a commitment I made to fulfill, at an appropriate time, which will be soon. I'm merely fulfilling the commitment, but as for a regrouping or getting back together . . . no. This is the last one; I am merely fulfilling a commitment.<sup>33</sup>

#### Pablo Records: 1975-1985

During the Modern Jazz Quartets hiatus between 1974 and 1981, Jackson performed with a variety of musicians and claimed to enjoy the freedom from the restrictions of the Modern Jazz Quartet. In a 1977 interview Jackson states:

John [Lewis] had a well, methodical, planned program. Nothing wrong with it, but it just wasn't mine. I only could put a certain part of my own personality into it. This way I can use all of my own personality 'cause it's my own thing.<sup>34</sup>

In 1974 Jackson signed with Norman Granz's new record label, Pablo (named after Pablo Picasso). Granz had worked with Jackson in the 1950's when he ran the Verve label. Jackson's first releases with Pablo include several albums of material recorded at the Montreux Jazz Festival in 1975. In these dates, essayist Richard Palmer states:

Milt . . . is universally recognised [sic] to have been the star of the festival - not the meanest of feats even for a man of his proven ability when it's remembered that amongst the 'opposition' were such as Dizzy [Gillespie], [Oscar] Peterson, [Count] Basie, [Joe] Pass, and [Roy] Eldridge!<sup>35</sup>

In all, Pablo released seven albums from the Montreux Jazz Festival, and Jackson appears in five of them. These albums give the listener an excellent example of Milt Jackson without the Modern Jazz Quartet. Jackson had the opportunity to work with a

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<sup>33</sup> Bob Rusch, "Milt Jackson Interview," *Cadence*, May (1977), 3.

<sup>34</sup> *Ibid.*

<sup>35</sup> Richard Palmer, "Milt Jackson Revisited," *Jazz Journal International*, 39/5 (1986), 10.

variety of well-known musicians at the festival including pianists Count Basie and Oscar Peterson.

Jackson recorded nearly two dozen albums for Pablo between 1975 and 1985. His albums included live recordings from the Montreaux Jazz Festival in Switzerland and live performances at Ronnie Scott's nightclub in London and the Kosei Nenkin Hall in Tokyo, Japan. He also made many studio recordings with artists such as Monty Alexander, Oscar Peterson, Cedar Walton, Joe Pass, Ray Brown, and Mickey Roker.

In 1979, at a Carnegie Hall concert celebrating Jackson's 40th year in jazz, he was reunited with two of his former band mates from the Modern Jazz Quartet, John Lewis and Percy Heath. They performed "Django" and "Bags' Groove," two of the Modern Jazz Quartet's most popular pieces. The performance would have been a reunion of the quartet had Connie Kay not been replaced by Jackson's drummer, Mickey Roker. The concert also featured Dizzy Gillespie, Jackson's own quintet (Jimmy Heath, Monty Alexander, Bob Cranshaw, and Mickey Roker), and an 18-piece all-star orchestra conducted by Ernie Wilkins that included many jazz greats like pianist Billy Taylor, saxophonist Frank Foster, and trombonist Slide Hampton.

#### 1980's: Reunion of the Modern Jazz Quartet

The Modern Jazz Quartet reunited in October, 1981, for several concerts in Japan. These performances have been released as *Reunion in Budokan* (1981). Ray Brown took over the management of the quartet following this group of concerts. The next year the Modern Jazz Quartet toured Europe and appeared at the Montreaux Jazz Festival. Their performances at the festival can be heard in the Pablo release, *Together Again: Live at the Montreaux Jazz Festival* (1982).

During the mid 1980's, the Modern Jazz Quartet returned to the studio and recorded several albums for Pablo, including *Echoes* (1984) and *This Ones for Basie* (1985). During this time the management of the group returned to the Monte Kay Agency<sup>36</sup>. In 1987 they returned to the Atlantic record label and collaborated with the New York Chamber Symphony producing the album *Three Windows* (1987). *For Ellington* (1988) was the Modern Jazz Quartet's most successful album of the decade.

In 1989, Jackson was given several prestigious awards including the National Music Award, the French Bicentennial Award, and an Honorary Doctoral Degree from the Berklee School of Music in Boston.

#### 1990's: Qwest Records

During the 1990's, Jackson's sixth decade as a jazz musician, he received many awards recognizing his artistic excellence and significant contributions to jazz from the most prestigious institutions in the country, including the Percussive Arts Society Hall of Fame,<sup>37</sup> the Finas Sound Production's lifetime achievement award, and the National Endowment for the Arts' American Jazz Master Fellowship, which included a monetary award of \$20,000. In 1999 he won the *Down Beat* readers' poll for jazz vibraphone, was elected into the *Down Beat* Hall of Fame, and was awarded the "Vibraphonist of the Year" award at the Second Annual Jazz Awards Show held in New York City.

He remained active as a recording artist during this decade, recording five records for Quincy Jones's label, Qwest: *Reverence and Compassion* (1993); *The Prophet Speaks* (1994); *Burnin' in the Woodhouse* (1995); *Sa Va Bella* (1997); and *Explosive*:

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<sup>36</sup> Monte Kay was the jazz producer who helped create the jazz policies at the Royal Roost and Birdland, and became the Modern Jazz Quartet's manager during the 1950's

<sup>37</sup> In 1996, Jackson became the third jazz vibraphonist to be inducted into the Percussive Arts Society Hall of Fame; Lionel Hampton was inducted in 1984, and Gary Burton in 1988.

*Milt Jackson Meets the Clayton -Hamilton Jazz Orchestra* (1998). In the liner notes to *Reverence and Compassion*, Jackson offers his appreciation to his long-time friend, Quincy Jones. “First, my special thanks to Quincy (Ignunt No. 2)<sup>38</sup> for choosing me as the major jazz artist for his label, and most important for allowing me the freedom to do everything I wanted to do.”<sup>39</sup>

*Reverence and Compassion* contains several compositions with big band and string orchestra arrangements by John Clayton and Jeremy Lubbock that are reminiscent of Jackson’s collaboration with producer/arranger Quincy Jones on *The Ballad Artistry of Milt Jackson*. Jackson was always fond of strings, and his recordings with string accompaniment were among his favorite. The album also features Jackson in a duo with bassist John Clayton; and in a quartet with Clayton, pianist Cedar Walton, and drummer Billy Higgins.

Connie Kay, The Modern Jazz Quartet’s drummer for nearly 40 years, died in December of 1994. Members of the Quartet were in disagreement about who was to be Kay’s successor. Milt Jackson felt Mickey Roker who had played with the group several years earlier should replace Kay, but other members of the group wanted Percy Heath’s brother Al “Tootie” Heath, who played with them for their last performances in 1995.

Jackson released an album for Qwest called *Burnin’ in the Woodhouse* in 1995. It was produced by Jackson’s wife Sandra and their daughter Chyrise. On this recording Jackson takes on the role of mentor and teacher to his much younger band mates: Nicholas Payton (b. 1973) on trumpet; Jesse Davis (b. 1965) on alto saxophone; Joshua

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<sup>38</sup> Quincy Jones called Milt Jackson “Ignunt No. 1”, and Jackson called Quincy “Ignunt No. 2”. “Ignunt Oil” is a slang term for whiskey, and also a tune written by Jackson. Milt Jackson and Quincy Jones had also sung backup vocals along with Ernestine Anderson on a recording by Russell Jacquets in the 1950’s.

<sup>39</sup> Liner notes, *Reverence and Compassion*. Qwest Records 9-45204-2.

Redman (b.1969) on tenor saxophone; Benny Green (b. 1963) on piano; Christian McBride (b. 1972) on bass; and Kenny Washington (b.1958) on drums. In 1993 while discussing this upcoming recording project, Jackson affirms his appreciation for the younger players: "We've got a lot of youngsters now who realize the value of the music and appreciate what it is about...and these are the guys who will keep it alive."<sup>40</sup>

In 1997 Jackson led a quartet with pianist Mike LeDonne, bassist Bob Cranshaw, and drummer Mickey Roker. These musicians along with jazz vocalist Etta James are featured on Jackson's 1997 album, *Sa Va Bella: For Lady Legends*, a tribute to Jackson's favorite female jazz vocalists.

It's dedicated to the five greatest female jazz singers who've ever lived and the songs all have direct connections with those ladies. 'Sa Va' is for Sarah Vaughn and the 'Bella' is for Billie Holiday and Ella Fitzgerald. There are also songs of Dinah Washington, one of the best blues singers I've ever heard. I played with all of them, and the one living legend is on the recording, Etta Jones.<sup>41</sup>

Jackson was diagnosed with a malignant tumor in his liver in 1997. As Sandra Jackson explains:

Milt had surgery in '97 for a malignant tumor in his liver, and he -- you know it's so strange -- Milt didn't drink, and you know it was just that was cancerous ... no cirrhosis whatsoever in his liver, just this one cancerous tumor ... they were able to remove it. He didn't have to have chemo or radiation or anything, but a year later it came back, right in the liver again unfortunately, and that's what John [Lewis] also died of.<sup>42</sup>

Jackson's last studio recording was *Explosive: Milt Jackson with the Clayton-Hamilton Jazz Orchestra*, recorded after a four-night engagement at the Jazz Bakery in Los Angeles in August, 1998. Milt Jackson had worked with bassist and arranger John

<sup>40</sup> George Kanzler, "'N' All That Jazz: Artist Seeks More Reverence for His Genre," *The Sunday Star Ledger* (July 25, 1993), 23.

<sup>41</sup> Michael Bourne, "Bellwether of the Vibes," *Downbeat* January (1998), 38.

<sup>42</sup> Sandra K. Jackson, personal interview, Teaneck, NJ (March 24, 2001).

Clayton and drummer Jeff Hamilton since the 1970's when they appeared together on the recording, *Soul Fusion* for Pablo. Hamilton and Clayton had also worked with many of the same musicians as Jackson including bassist Ray Brown. Jeff Hamilton spent nine years as the drummer in Ray Brown's trio, and John Clayton has studied with Brown since 1970.

At the time of the recording, Milt Jackson and the Clayton brothers were both signed on as artists with Qwest Records. John Clayton arranged the music for the recording, "Everyone in the orchestra is aware of Milt's revolutionary impact on the instrument. It was a delight and a pleasure to write and arrange for a musician of Bags' caliber."<sup>43</sup> The recording includes Jackson's classic "Bags' Groove" and "Recovery," a celebratory, joyful song Jackson wrote and dedicated to his doctor after his surgery in 1997.

In November, 1998, Milt Jackson teamed up with Ray Brown, Oscar Peterson, and drummer Karriem Higgins for a three-night engagement at the Blue Note club in New York. The group was termed the "Very Tall Reunion Band," a name derived from two recording projects, *Reunion Blues* from 1981 and *Very Tall* from the 1961 album *Very Tall: Milt Jackson with the Oscar Peterson Trio*. Selections from this appearance have been released on the Telarc label as *The Very Tall Band*.

After returning from Europe with the Clayton-Hamilton Jazz Orchestra in the summer of 1999 Jackson's health began to deteriorate. He died at Manhattan's Saint Luke's-Roosevelt Hospital on October 9, 1999. At the time of his death, there were

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<sup>43</sup> "Milt Jackson Meets the Clayton-Hamilton Jazz Orchestra: Explosive," Los Angeles: Qwest Records Press Release (1998), 1.

several unfinished projects including a Christmas album of duets with Ray Charles and an autobiography which he had been working on since the 1980's.

The Jackson Sound

Most well-known jazz instrumentalists like Miles Davis, Thelonious Monk, Charlie Parker, and Dizzy Gillespie have a trademark sound that distinguishes them from other musicians. They can easily be identified by an experienced listener almost immediately in the same way that a person's speaking voice can be easily recognized by others. A comedian who does impressions studies the intricacies of a person's vocal style and through practice can match that style, even to the point of being indistinguishable from the original. Jazz musicians learn their art through the same process.

The vibraphone has been criticized by some as an instrument that has limited expressive possibilities, because the performer is unable to alter the sound or timbre of a note once it is struck. Therefore, the argument continues, the ability of a vibraphonist to cultivate an individual sound is limited. It is perhaps for this reason that the vibraphone has not grown to the level of popularity in jazz as other instruments associated with the jazz style. Milt Jackson defies this argument by creating a distinctive style, and, while many technically gifted vibraphonists have emerged after him, he remains one of the few jazz vibraphonists to have developed an individual sound on the instrument. This chapter will examine Jackson's instruments, mallets, techniques, and other features of his playing style that enable him to create an individual sound.

The Vibraphone

The vibraphone was developed by two competing American instrument manufacturers during the early Twentieth century -- the Leedy Manufacturing Company

in Indianapolis who coined the term vibraphone and J.C. Deagan in Chicago who called their instrument the vibraharp. Today the instrument is commonly known as “vibes.” Milt Jackson preferred the sound of the Deagan vibraharp and after 1950 used Deagan instruments exclusively.

The vibraphone consists of a set of chromatically tuned metal bars arranged like a piano keyboard. The bars are approximately 1 ½ to 2 inches wide and are graduated in length from approximately 16 inches for the lowest note to 7 inches for the highest. The standard range for a professional model vibraphone is three octaves, F-F<sup>44</sup>.

The duration and length of decay for the tone produced by a vibraphone bar is much longer than other keyboard percussion instruments such as the xylophone and marimba. Therefore, it is necessary for the vibraphone to have a damper pedal similar to a piano. Pressing the pedal down allows the bars to ring freely while releasing the pedal dampens the bars. A vibraphonist’s pedal technique is an important element of the overall sound of the instrument.

Beneath each vibraphone bar is a vertical hanging tube, or “resonator” - open at the top and closed at the bottom - that acts as a resonating chamber for the bar. Each resonator tube is tuned to amplify the sound of the bar. Inside each resonator is a revolving disc that opens and closes the resonating chamber, producing the instrument’s wave-like vibrato effect. The discs rotate by means of an electric motor. In 1937 J.C. Deagan Inc. introduced the “*Imperial*” vibraharp which had an adjustable speed control allowing the vibrato effect to be varied.

#### Jackson’s Instruments

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<sup>44</sup> Other vibraphones are manufactured with ranges from 2 ½ - 4 octaves.

In 1939, while still in Detroit, Jackson obtained his first vibraphone, a JenCo manufactured by the G.C. Jenkins Company in Decatur, Illinois. His father put the down payment on the instrument which Milt paid off with the money he earned delivering beauty supplies.

Jackson describes the instrument he used when he first came to New York. "Charlie Parker was working at the Spotlight on 52nd Street. I went down to sit in, and I took this little set of vibes that looked like an ironing board. I could just fold it up, put a cover on it, and carry it around."<sup>45</sup>

In Jackson's recordings with Dizzy Gillespie in the mid-1940's, he used an instrument manufactured by Leedy. Jackson's instrument, according to Dizzy Gillespie, ". . . sounded like milk bottles and used to fall apart all the time."<sup>46</sup> This early "milk bottle" sound can be heard on the February 22, 1946, recording of Dizzy Gillespie and his Orchestra performing "Anthropology."<sup>47</sup> Jackson plays the melody along with the muted trumpet of Gillespie and takes the first solo chorus. His sound is piercing, brittle, and extremely percussive. The length of each note is extremely short, and the sharp attack from Jackson's hard-rubber mallets makes the instrument sound more like a xylophone than a vibraphone.

Another characteristic of Jackson's sound during this early period is the fast vibrato effect of his instrument. Later, Jackson's mature playing style included the slowing down of the instrument's motor, which created a smooth, undulating vibrato. The vibrato effect heard with the Leedy instrument Jackson used during his early years in

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<sup>45</sup> Dave Samuels, "Milt Jackson," *Modern Percussionist* (September, 1987), 12.

<sup>46</sup> Don De Micheal, "Jackson of the MJQ" *Down Beat* (July 6, 1961), 19.

<sup>47</sup> "Anthropology," take 1. *Dizzy Gillespie: The Complete RCA Victor Recordings*, Bluebird 07863 66528-2.

New York was extremely fast. Two examples of this fast vibrato can be heard in Jackson's introduction to the 1947 recording of the ballad "Night Music" with the Howard McGhee Sextet<sup>48</sup> and in the final measures of Jackson's 1949 recording of his tune "You Go to my Head."<sup>49</sup>

While in Cuba with Woody Herman in 1949, Jackson's instrument gave way during a performance. "One night, while Jackson was soloing, the legs of his vibraharp started to spread- eagle. The story has it that Bags followed the slowly descending keyboard to the floor, wailing all the way."<sup>50</sup> The next year Jackson purchased a 1937 Deagan *Imperial* vibraharp, which he used for the remainder of his career.

In an interview with Bob Rusch in 1977 Jackson describes his instruments:

... it was a very horrible instrument. It was a long time before I could even afford a decent instrument to play on. It was a set of Leedys, made by the Leedy Drum Company. But I had a Jenco first. In '50 while I was still with Woody Herman I got the set of vibes I still have now. It's a pre-war [Deagan] *Imperial* made in 1937... What made the instrument so good is the fact that it was made before the war [WWII] and the material is so much better than post-war material.<sup>51</sup>

Jackson owned three Deagan instruments: 1937 and 1939 *Imperials* and a smaller, more portable instrument from the 1970's that fit into two large cases and was more convenient for traveling than the *Imperial*. By 1987 however, the airlines' strict requirements forced him to return to his *Imperial* since it could be taken apart and shipped in several pieces.<sup>52</sup> He used these Deagan instruments exclusively for most of his career.

By using the speed control on the Deagan *Imperial*, Jackson was able to emulate

<sup>48</sup> "Night Music," *Milt Jackson: Soul Bopper*, Jazz Archives No. 175.

<sup>49</sup> "You go to my Head," *Roll 'Em Bags: Milt Jackson*, Sayoy MG12042.

<sup>50</sup> Don De Micheal, *Down Beat* (1961), 20.

<sup>51</sup> Bob Rusch, "Milt Jackson Interview," *Cadence* (May, 1977), 4.

<sup>52</sup> Dave Samuels, "Milt Jackson," *Modern Percussionist* (September, 1987), 12.

the vibrato he used while singing. Jackson describes his approach to the instrument's vibrato:

It [Deagan *Imperial*] had the electric speed control, and it took me a long time to figure out the correct sound and how to get it how I wanted it. Now the sound also comes from the fact when I was singing back in '39 and '40. The vibrato with the instrument is the type sound I use for my voice. In playing a ballad for example, the sound on the instruments is the same way I would always visualize myself as a vocalist.<sup>53</sup>

An excellent comparison between Jackson's vocal vibrato and the vibrato effect he used on the vibraphone can be heard in two recordings of his original ballad "I've Lost Your Love." Jackson recorded the tune in June, 1954,<sup>54</sup> and again in November, 1954.<sup>55</sup> The first recording features Jackson on the vibraphone while the second recording features him on vocals. Jackson sang through the entire melody, and like his vibraphone vibrato, he uses his vocal vibrato on the longer sustained notes and at the ends of phrases.

### Mallets

Vibraphone mallets can be made with rubber, yarn wound, or chord wound heads. Rubber mallets produce the most percussive attack while chord and yarn wound mallets are capable of producing a much more mellow tone. The shafts of vibraphone mallets can be made from rattan, birch, or plastic. Rattan mallets have the most flexibility and are the ones most commonly used by vibraphonists today.

Jackson's mallets along with his "thumbs up"<sup>56</sup> two-mallet technique were

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<sup>53</sup> Bob Rusch, *Cadence*, 4.

<sup>54</sup> "I've Lost Your Love,"

<sup>55</sup> "I've Lost Your Love," *Meet Milt Jackson*, Savoy MG12061.

<sup>56</sup> The standard two-mallet technique used by keyboard percussionists on the vibraphone, xylophone and marimba consists of a "hand's flat" grip in which the thumb is on the side of the stick and the palms are facing downward. Jackson, however, played with a "thumbs up" technique that allowed the mallet to rebound freely off the bar. This grip is known as the "French" grip and is preferred by many timpanists because it produces a much smoother tone than the "hands flat" or "German" grip. Jackson also held the base of the mallet in the center of his hand underneath the fleshy underside of the thumb. This allowed the

important in enabling him to develop an individual sound on the vibraphone. In the early recordings with Gillespie, Jackson used hard rubber mallets. Recording techniques were still fairly primitive, so the harder mallets were necessary for the instrument to be heard over the band. These mallets also fit the aggressive style of the music played by Gillespie's band.

With the advancements in recording technology during the 1950's and 1960's, Jackson was able to develop a smooth, rich tone on the instrument by using softer yarn wound mallets. He preferred mallets that were originally custom-made for him by Fred Albright, and later made by Albright's granddaughter. Jackson describes his philosophy on vibraphone mallets:

It's the core of the mallet that makes the difference. Everybody asks me, "Man, how do you get that sound with the mallet"? With most mallets you get a very tinny or clanky type of sound on the instrument. I always try to get as full a sound as possible. I went up to Fred's [Albright] house many a day and bugged him to death trying to figure out how to make a mallet that I wanted, and he finally came up with it. One clue is the larger the head on the mallet, the better the sound you can get. But if you get too big, the sound is too soft. Don't forget that the way you strike the instrument has a lot to do with the sound you get.<sup>57</sup>

### The Jackson Style and Technique

Milt Jackson's improvisatory style on the vibraphone is a result of his early upbringing in the church and his experience singing gospel music combined with the style of jazz he heard being played by Charlie Parker and Dizzy Gillespie. He fused these elements to create a very unique and distinctive sound on the vibraphone in which he imitated the sound of the voice and the horn style of Charlie Parker and Dizzy Gillespie.

Jackson -- unlike Gary Burton -- did not play with a four-mallet technique, and

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mallet to hang in his hand with very little tension, and helped him to create his rich, warm tone on the instrument.

<sup>57</sup> Dave Samuels, "Milt Jackson," *Modern Percussionist* (September, 1987), 12-13.

instead preferred to use two-mallets.<sup>58</sup> His approach to the instrument was more like a singer or horn player and a four-mallet technique was not necessary. Gary Burton, however, was heavily influenced by the piano music of Bill Evans and tried to emulate the sound of the piano on the vibraphone.

In general terms, his phrasing and timing come from his experience as a singer. In an interview on National Public Radio's *Jazz Profiles*, Milt Jackson describes his approach:

All people who play jazz music and who play an instrument. They're actually singing through their instruments, you know. This is a melody that they would be singing. I know you have probably noticed a lot of musicians they hum as they go along, right; OK they are merely humming the things that they're playing which comes from the voice. You know when you are playing you breathe the same way you do when you're singing. That's why you have to stop when you play a phrase or a note and you stop just like you would if you were singing, and you breathe in between.<sup>59</sup>

This approach to playing the vibraphone is a major part of what is described by many as his sense of delay in phrasing. Jackson's vocal-like phrasing can be heard in the way he delays a note, playing the rhythm slightly after the beat in much the same way as a vocalist. Benny Green describes Jackson's sense of time:

One of the things about Milt Jackson's playing is that hallmark of the jazz virtuoso, the ability to loiter fractionally behind the beat without dragging the tempo back. His sense of time is so impeccable that no matter how intricate the variations of his melodic time, the rhythmic pulse remains incorruptible.<sup>60</sup>

Another aspect of Jackson's playing style that gives his sound a horn-like or vocal quality is his effective use of the instrument's damper pedal. Since a vocalist or horn

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<sup>58</sup> During the 1960's he recorded a television commercial for Harvey's Bristol Cream in which he used four mallets. Sandra K. Jackson Interview.

<sup>59</sup> *Jazz Profiles*. National Public Radio. March 15, 1997

<sup>60</sup> Benny Green, *Montreux Jackson*, Liner Notes Pablo.

player is unable to sustain more than one note, allowing two notes of a melodic line to ring simultaneously would not be in keeping with the vocal quality of the sound. In the clean, clear articulations of Jackson's bebop-inspired solo lines, he does not lower the pedal at all and instead reserves the use of the damper pedal only when sustaining a longer note or when slurring one note to the next. This is not to say that he did not use the pedal to sustain notes and produce harmonies, but rather that he was very selective in his use of the damper pedal, and did not use excessive pedaling during his solos especially on faster blues and bebop compositions.

A rare unaccompanied solo by Jackson that also showcases his pedal technique and his instrument's beautifully expressive slow vibrato can be found in the 1998 recording of "Nature Boy."<sup>61</sup> Jackson begins with an introductory section of fast cascading lines interspersed with sheets of pulsating harmonies before stating the highly ornamented melody. With his extremely facile two-mallet technique and his highly effective use of the damper pedal to sustain harmonies, one can see why he did not feel the need to develop a four-mallet technique. His performance of this composition is not limited because he is only using two mallets.

He performed this piece unaccompanied in 1979 in a concert at New York's Symphony Space, a converted movie house at 95<sup>th</sup> St. and Broadway. Reviewer Richard M. Sudhalter describes Jackson's sound in this performance in poetic terms: "His unique sound, cut-glass iridescence poised, ethereal, on a slow motion vibrato, summoned visions of sunlit glens and half-remembered summer afternoons."<sup>62</sup>

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<sup>61</sup> "Nature Boy," *Oscar Peterson, Ray Brown, Milt Jackson: The Very Tall Band*, (1998), Telarc CD-83443.

<sup>62</sup> Richard M. Sudhalter, "Milt Jackson fills the space with modern jazz," *New York Post* (March 13, 1979).

“Bags’ Groove”

In addition to Jackson’s instruments, his mallets, and the technical attributes of his playing style, there are many important characteristics of his playing that also contribute to his individual sound. They include his use of trademark phrases, patterns, and melodic formulas, or so-called “licks;” and general strategies, or “tricks,” throughout his solo improvisations. Many of these characteristics remained relatively unchanged during the course of Jackson’s career.

This chapter will examine these characteristics through an analysis and comparison of six solo improvisations of Jackson’s best known and most recorded composition “Bags’ Groove,” from Jackson’s first recording in 1952 to his last studio recording with the Clayton-Hamilton Jazz Orchestra in August, 1998. These recordings represent Milt Jackson’s playing style in both live and studio settings.

The theme of “Bags’ Groove,” consists of a simple repeated riff-like melody played three times over a twelve-bar blues progression (Figure 1.1 – “Bags’ Groove Theme”). Often, at slower tempos, Jackson would perform an embellished version of the theme (Figure 1.2 - Bags’ Groove Theme with Ornamentation).



Figure 1.1 – “Bags’ Groove” Theme



Figure 1.2 – “Bags’ Groove” Theme with Ornamentation

Jackson can be heard using the ornamented “Bags’ Groove” theme at the beginning of the second chorus of his solo on “Bluesology,” recorded on September 18, 1951<sup>63</sup> (Figure 1.3 – “Bags’ Groove” from Jackson’s Solo Chorus of “Bluesology”).



Figure 1.3 – “Bags’ Groove” from Jackson’s Solo Chorus of “Bluesology

### The Recordings: An Overview

The first transcription was recorded on April 7, 1952, at WOR studios in New York<sup>64</sup>. The personnel were: Lou Donaldson, alto saxophone; Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Kenny Clarke, drums. Although they would not officially adopt the name Modern Jazz Quartet until later, the group was essentially the Modern Jazz Quartet with the addition of Lou Donaldson. Eight months after this recording date Jackson, Lewis, Heath and Clarke made their first studio recording as the Modern Jazz Quartet.

This recording, at just over three minutes, is the shortest of the versions. Each soloist is limited to only two choruses. Jackson takes the first solo followed by Lou Donaldson and John Lewis. The tempo is approximately a quarter note at 175-180 beats per minute. Because of the sound quality of the recording and Jackson’s use of hard mallets and a fast motor speed, the sound of the vibraphone on this example is harsh and percussive, lacking the rich tone heard in his later work.

The second and third transcriptions are the first and second takes from a recording

<sup>63</sup> “Bluesology,” *Milt Jackson: Early Modern*. Savoy Jazz 92862-2 [CD]. Originally released as Dee Gee XP4008.

<sup>64</sup> *Milt Jackson: Wizard of the Vibes*, Blue Note 7243 5 32140 29 [CD]. Originally released as Blue Note LP5011.

session on December 24, 1954, at Rudy Van Gelder's studio in Hackensack, New Jersey<sup>65</sup>.

Trumpeter Miles Davis is the leader of the session, with Milt Jackson, vibes; Thelonious Monk, piano; Percy Heath, bass; and Kenny Clarke, drums. This recording has become a jazz classic. Author Richard Williams describes the session:

But it was on Christmas Eve 1954 that the sound and shape of the future became truly apparent. . . The 56 minutes of music they [Davis, Jackson, Monk, Heath and Clarke] recorded that day represent a milestone in jazz, a moment of rare perfection.

For Miles Davis, here at last was the unveiling of the sound that became the most immediately identifiable of musical signatures...

There were other potent factors in the success of the Christmas Eve date. First was the discreet smoothness of the Clarke/Heath rhythm section, which swung with matchless ease while leaving a clear track for the soloists. Second was the brilliance of Milt Jackson, whose blend with Davis on the theme statements was as important to the sound of the date as the excellence of his declamatory solos. Third was the tetchy relationship between the leader and his pianist: for Davis, Monk was a brilliant composer and pianist whose fondness of asymmetry – the sudden leaps, the unexpected pause – nevertheless made him a liability as an accompanist. Throughout the trumpet solos on “Bag’s Groove”, for instance, Monk was nowhere to be heard; at Davis’ insistence, he was keeping out of the trumpeter’s way<sup>66</sup>.

On both recordings, Davis is the first soloist followed by Jackson and Monk.

The tempo of both takes is approximately a quarter note at 145-150 beats per minute, which gives these examples a much more relaxed feel than the other four. The slower

tempo also allows Jackson to build his solo with a much more expressive use of dynamics, accents, and rhythmic complexity than in the previous example from 1952.

This recording with Miles Davis also demonstrates Jackson’s superb sense of rhythmic delay and his ability to play “behind the beat.”

Rudy Van Gelder was known for the exceptional quality of his recording studio, and Jackson’s vibraphone sound is much richer, and fuller as compared to his earlier

<sup>65</sup> *Bags Groove / Miles Davis*. Original Jazz Classics OJCCD-245-2. Originally released as Prestige LP 7109.

<sup>66</sup> Richard Williams, *The Man in the Green Shirt: Miles Davis*. New York: Henry Holt & Co., (1993), 54.

recordings.

Commercially, the length of take one from the 1954 session at over 11 minutes would prohibit it from being played on the radio or being released as a single. The length does however allow each soloist to “stretch out” and take an extended solo. Jackson’s solo -- ten choruses -- went against one of his basic philosophies. In 1997 Jackson states:

One philosophy comes from Charlie Parker which was: after you’re playing the fourth chorus of a song - I’m talking about in terms of improvising now - you’re practicing. He [Parker] said “practice at home”! I’ve always believed that.<sup>67</sup>

In the take two from the 1954 session Jackson’s solo lasts for only five choruses.

The fourth transcription was recorded live at Carnegie Hall on April 27, 1966, by the Modern Jazz Quartet: Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Connie Kay, drums.<sup>68</sup> As in most of the Modern Jazz Quartet’s recordings, Jackson is the first soloist on this example. He shapes his solo brilliantly, beginning with a bluesy first and second chorus followed by a technical display of 16<sup>th</sup> notes during the third and fourth choruses before returning to the blues feel to draw the solo to a close. The tempo on this example is a quarter note at 165-170 beats per minute. Jackson’s shift from hard mallets to mallets that produce a warm, mellow sound is evident in this recording.

The fifth transcription was recorded live at Avery Fisher Hall in New York on November 25, 1974, at a performance that was called the Modern Jazz Quartet’s “Last Concert.”<sup>69</sup> The concert marked the beginning of an eight-year hiatus for the Modern Jazz Quartet. The tempo is a bright quarter note at 175-180 which propels Jackson through his five-chorus solo. His emphasis on the triplet rhythm, swung eighth notes and

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<sup>67</sup> *Jazz Profiles: Milt Jackson* National Public Radio

<sup>68</sup> *The Best of the Modern Jazz Quartet*. Atlantic SD 1546 [LP]

<sup>69</sup> *The Modern Jazz Quartet: The Complete Last Concert*. Atlantic 81976-2 [CD]

a rhythmic feel that constantly pushes forward gives this example a light, highly energized esthetic that is characteristic of Jackson's playing with the Modern Jazz Quartet. Noted jazz author Whitney Balliett describes the performance:

The concert tonight was like no other Modern Jazz Quartet concert I can recall. It was loose and a little wild. The solos were longer than usual, and they had a singular urgency and brilliance. The exchanges and counterpoint between Lewis and Jackson had an extraordinary gaiety and density and excitement. Kay was supercharged and (for him) quite loud, and Jackson was breathtaking throughout.<sup>70</sup>

The final transcription was recorded on June 9, 1998, at Capitol Recording Studios in Hollywood with the Clayton-Hamilton Jazz Orchestra<sup>71</sup>. It was the last studio recording done by Jackson. His solo on this example is in classic Milt Jackson style. Many of his trademark motives and patterns can be heard throughout the solo, and the slower, heavy-swinging tempo of a quarter note at 145-150 beats per minute give this example a bluesy feel reminiscent of Jackson's recording with Miles Davis in 1954.

#### General Strategies and Characteristics

While each "Bag's Groove" solo has many unique features, there are several common characteristics and strategies Jackson uses that make his style easily recognizable. Jackson frames each solo by outlining the structure by utilizing several strategies. He starts and ends his solo with clear opening and closing phrases, and connects each 12-measure chorus using techniques such as octave shifts, motivic patterns, and melodic formulas. Other strategies that Jackson employs include rhythmic manipulation to delay and anticipate the beat, grace-note embellishments, and blues

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<sup>70</sup> Whitney Balliett. *New York Notes: A Journal of Jazz, 1972-1975*. (Boston: Houghton Mifflin, 1976), 197.

<sup>71</sup> *Explosive: Milt Jackson Meets the Clayton Hamilton Jazz Orchestra*. Qwest Records 9 47286-2.

scales and “blue” notes.

### General Strategies: The First Chorus

Jackson uses a basic outline for the first chorus of his solo. The opening statement leads into a phrase of alternating eighth notes and eighth-note triplets that outlines the harmony. This phrase would usually cadence on either the tonic note F or the dominant note C in measure six or seven. The following phrase between measures eight and nine includes an increase in note density leading to a cadence in the eleventh measure with a clear ending motive. The final measure of the 12-bar chorus includes a pattern or motive connecting the first and second choruses. The first chorus from Example 1966 (Figure 2.1 – 1966, Measures 1-12) best illustrates this basic outline.

Figure 2.1 –1966, First Chorus, Measures 1-12

Aspects of Jackson's basic outline can also be heard in the 1998 recording (Figure 2.2 - 1998, First Chorus, Measures 1-12) -- especially the increase in note density between measures eight and ten.

Figure 2.2 - 1998, First Chorus, Measures 1-12

The recording from 1974 (Figure 2.3 – 1974, First Chorus, Measures 1-12) differs from Jackson's basic outline in several respects: there is no connecting phrase in measure 12, and Jackson begins the next chorus with an octave shift at the tonic (F-F) -- a formula that he also uses in measure eight.

Figure 2.3 – 1974, First Chorus, Measures 1-13

Because Jackson's solo from take one of the 1954 session (Figure 2.4 - 1954-1, First Chorus Measures 1-12) lasts for ten choruses, one can assume he had a large-scale architecture in mind when beginning the solo since he begins with an opening statement that lasts for three measures and avoids stopping to cadence midway through the chorus. He continues his solo using eighth notes and eighth-note triplets, cadencing in measure 12 on the tonic. Shorter phrases, while effective in the four and five chorus solos, become too predictable and are less effective when a solo continues for ten choruses.

Figure 2.4 shows the first chorus of a piece, measures 1-12. The music is written in a single staff in 4/4 time. The key signature has one flat (Bb). The chords are: F7 (measures 1-2), Bb7 (measures 3-4), F (measures 5-6), F7 (measures 7-8), Bb7 (measures 9-10), F (measures 11-12). The melody includes several triplets and accents.

Figure 2.4 - 1954-1, First Chorus, Measures 1-12

However, Jackson does stop to cadence midway through the chorus in the second take from 1954 (Figure 2.5 - 1954-2, First Chorus, Measures 1-12).

Figure 2.5 shows the first chorus of a piece, measures 1-12, from a second take. The music is written in a single staff in 4/4 time. The key signature has one flat (Bb). The chords are: Bb7 (measures 1-2), F (measures 3-4), F7 (measures 5-6), Bb7 (measures 7-8), F (measures 9-10), Gm7 (measures 11-12). The melody includes several triplets and accents, and features a cadence in measure 6.

Figure 2.5 - 1954-2, First Chorus, Measures 1-12

In the first transcription from 1952, the shortest of the examples, Jackson organizes the first chorus (Figure 2.6 – 1952, First Chorus, Measures 1-12) with abbreviated one-and two-measure phrases in a call-and-response style.

Figure 2.6 – 1952, First Chorus, Measures 1-12

### The First Chorus: Opening Motives

The opening statement is extremely important in establishing and outlining the structure of the solo. It is clear from these examples that Jackson had a strategy for starting off each solo. A common strategy involved an opening statement based on the F blues scale with the lowered third and seventh scale degrees and center on the tonic note F. Similarities can be seen among the six examples below (Figure 3.1-3.6).



Figure 3:1 1952, Opening Motive

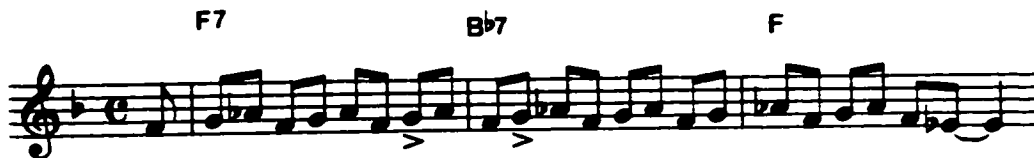


Figure 3.2 - 1954-1, Opening Motive

In the opening motive to 1954 take two (Figure 3.3 - 1954-2, Opening Motive) and the opening motive to 1966 (Figure 3.4 – 1966, Opening Motive), Jackson begins with a D, implying a composite blues scale derived from the D and F blues scales.



Figure 3.3 - 1954-2, Opening Motive



Figure 3.4 - 1966, Opening Motive

The opening motive from 1974 (Figure 3.5 – 1974, Opening Motive) begins similarly to 1966; however Jackson begins the motive with an Eb instead of a D, outlining the F blues scale.



Figure 3.5 - 1974, Opening Motive

The opening motive from the last transcription (Figure 3.6 – 1998, Opening

Motive) recorded in 1998 is similar to the opening motive heard in take one from 1954.

F7



Figure 3.6 – 1998, Opening Motive

### Connecting Phrases Between Choruses

Jackson uses several strategies to connect one chorus to the next. In measure 12 of the 1954 take one (Figure 4.1, 1954-1, Measures 12-13), Jackson plays an ascending D minor seventh arpeggio -- preceded with a chromatic lower neighbor, G#. This connecting phrase leads into the second chorus which begins an octave above.



Figure 4.1, 1954-1, Measures 12-13

In the 1952 recording (Figure 4.2, 1952, Measures 11-12) Jackson begins his connecting phrase in the second half of measure 11 with an ascending pattern that outlines the notes of the D minor seventh chord (C-D-F). The G found on the last eighth note of measure 11 serves as a passing tone to the Ab on the downbeat of measure 12. The first two beats of measure 12 consist of a chromatic scale leading to a motivic pattern on the third and fourth beats. The motivic pattern sets up the D natural on the down beat of measure 13 with chromatic upper and lower neighbor tones (Eb and Db) on the two eighth notes on beat four.

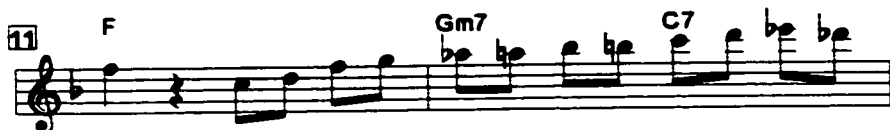


Figure 4.2, 1952, Measures 11-12

This chromatic upper-lower neighbor voice-leading can be found throughout the 1952 recording on the fourth beats of measures 8, 12, and 14 (Figure 5.1-5.3 - 1952, Chromatic upper-and lower-neighbor voice-leading).



Figure 5.1- 1952, Measures 8-9, Chromatic Upper-and Lower-Neighbor



Figure 5.2 - 1952, Measures 12-13, Chromatic Upper-and Lower-Neighbor



Figure 5.3 - 1952, Measures 14-15, Chromatic Upper-and Lower-Neighbor

### Thematic Paraphrase

In addition to short connecting phrases, Jackson also utilizes thematic paraphrase of the “Bags’ Groove” theme to serve as a bridge between choruses. Similarities can be seen in the following three examples in which the sustained note C is followed by a blues-like pattern utilizing the lowered third, fifth and seventh scale degrees (Figure 6.1-1966, Measures 23-27).



Figure 6.1-1966, Measures 23-27



Figure 6.2 – 1974, Measures 36-38



Figure 6.3 – 1998, Measures 36-38

### Motivic Formula: Lowered-Seventh Scale Degree

Jackson uses the motivic formula of tonic-to-lowered seventh scale degree extensively throughout each of the examples. This formula is a fragment of the “Bags’ Groove” theme, and drawing upon this basic element of the theme helps unify Jackson’s solo. In Example 1974 (Figure 7.1 – 1974, Measure 13), Jackson uses the motive to begin the second chorus.



Figure 7.1 - 1974, Measure 13

Later in the solo, Jackson uses the same motive to end the fourth chorus (Figure 7.2 – 1974, Fourth Chorus, Measures 46-48)



Figure 7.2 – 1974, Fourth Chorus, Measures 46-48

In 1954 take one, Jackson uses this tonic-to-lowered seventh formula to connect

the seventh and eighth choruses, and continues to develop the motivic formula into the sixth measure of the chorus. (Figure 7.3- 1954-1, Measures 83-90).

Figure 7.3- 1954-1, Measures 83-90

In the 1998, 1974, and 1966 transcriptions, Jackson uses the lowered-seventh scale degree as a lower neighbor to the tonic in the final measure of his solo (Figure 8.1- 8.3).

Figure 8.1-1998, Measure 48

Figure 8.2 - 1974, Measure 60

Figure 8.3 - 1966, Measure 60

In the 1952 recording, the Eb -- lower neighbor to F -- is inaudible at the final cadence.<sup>72</sup> In the transcription by Anita Clark used as the basis for analysis by Steve Rehbein,<sup>73</sup> the lower neighbor is incorrectly notated as a C. This note is not in keeping with Jackson's style as evidenced in the other transcriptions. A more appropriate notation would be to indicate the "implied" note Eb (Figure 8.4 – 1952, Measure 24). This demonstrates a significant characteristic of Jackson's playing as pointed out by Don De Micheal in 1961. De Micheal claims that Jackson has "...a way of implying more than is actually played – the mark of a true artist."<sup>74</sup>



Figure 8.4 – 1952, Measure 24

Another example of the "implied" lower neighbor tone occurs in the final measure from Example 1954-2 (Figure 8.5 - 1954-2, Measure 60).



Figure 8.5 - 1954-2, Measure 60

### Melodic Formulas and Patterns: Triplets

Another characteristic melodic formula is Jackson's use of the triplet upper neighbor note to embellish a note in the rhythm of a triplet. The triplet is often this is slurred through the use of the sustain pedal, giving the figuration a smooth articulation

<sup>72</sup> This is perhaps due to a missed note or a "ghosted" note not picked up by the microphone.

<sup>73</sup> Steve Rehbein. "An Examination of Milt Jackson's Improvisational Style," *Jazz Research Proceedings Yearbook: International Association of Jazz Educators*, (1991), 53.

<sup>74</sup> De Micheal (1961), 20.

like that of a vocalist or horn player. The following example demonstrates Jackson's use of this formula with the diminished scale over a Bb seventh chord (Figure 9.1 - 1952, Measure 6).



Figure 9.1 - 1952, Measure 6



Figure 9.2 - 1974 Measure 4



Figure 9.3 - 1974, Measure 14



Figure 9.4 - 1974, Measure 16

The following example shows the same formula used with the F blues scale in which the 2<sup>nd</sup>, 3<sup>rd</sup>, and 7<sup>th</sup> scale degrees are lowered (Figure 9.5 - 1974, Measure 4).



Figure 9.5 - 1974, Measure 4

Another triplet pattern used frequently by Jackson throughout the “Bags’ Groove” examples is the C# chromatic lower neighbor tone to D used within a triplet as a way of embellishing a descending melodic line (Figure 10.1 – 10.4).

8 F Gm7

Figure 10.1 - 1954-2, Measure 8

20 F Gm7

Figure 10.2 - 1954-1, Measure 20

2 Bb7 F

Figure 10.3 - 1952, Measure 2

4 F Bb7

Figure 10.4 - 1998, Measure 4

A very common pattern for Jackson involves the repetition of a single note along with upper and lower neighbor tones. He uses this technique at the beginning of the blues form in the third chorus of Example 1998 (Figure 11.1 - 1998, Measures 25-28), and Example 1954-2 (Figure 11.2 - 1954-2, Measures 24-28) and at the beginning of the fifth

chorus of the Example 1954-1 (Figure 11.3 - 1954-1, Measures 60-63).

Figure 11.1-1998, Measures 25-28

In the following example, Jackson begins the chorus with the repeated triplet pattern that leads into a syncopated paraphrase of the “Bags’ Groove” theme.

Figure 11.2 - 1954-2, Measures 24-29

Figure 11.3 - 1954-1, Measures 60-64

### Motivic Formulas

A common motivic formula (Figure 12.1 - 1952, Measure 15) that can also be heard in the improvisations of Charlie Parker consists of an upward leap of a minor seventh from C to Bb followed by a descent of a minor third to G followed by a

chromatic resolution to the major third of the chord.



Figure 12.1 - 1952, Measure 15

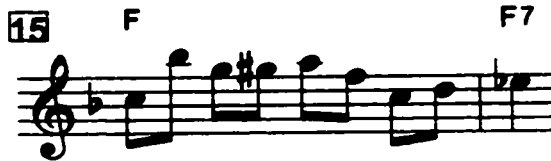


Figure 12.2 - 1954 -1, Measure 15



Figure 12.3 - 1954 -1 Measure 27



Figure 12.4 - 1954 -1, Measure 46

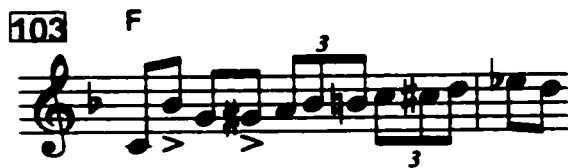


Figure 12.5 - 1954 -1, Measure 103

An example of Jackson's use of a motivic formula to connect choruses is the leap from F to D in the upper register (Figure 13.1 - 1954-1, Measure 48-52). The D is

embellished with a C# grace note.<sup>75</sup>

Figure 13.1 - 1954-1, Measure 48-52

The following example (Figure 13.2 - 1966, Measure 47-51) contains the same motivic formula.

Figure 13.2 - 1966, Measure 47-51

### Concluding Chorus

The general melodic direction of Jackson's concluding chorus tends to be downward. This is a common characteristic of the melodic line in traditional blues music and also the "Bag's Groove" theme (Figures 14.1-14.6).

<sup>75</sup> Embellishing a note with the  $\frac{1}{2}$  step lower neighbor is a common characteristic of Jackson's playing. It is achieved by the use of a "dead stroke" on the grace note in which the mallet is kept on the bar once it is struck, thus dampening the bar so it does not ring.

21 Gm7 C7 52 F

24

Figure 14.1 - 1952, Measures 21-24

118 Gm7 C7

119 F

Figure 14.2 - 1954-1, Measures 117-120

57 Gm7 C7 F

60

Figure 14.3 - 1954-2, Measures 58-62

58 C7 F

Figure 14.4 - 1966, Measures 58-60

53

58 C7 F

Figure 14.5 - 1974, Measures 58-61

44 Gm7 C7

Figure 14.6 - 1998, Measures 44-48

47 F7 Gm7 C7

Figure 14.6 - 1998, Measures 44-48

Conclusion

In his book *Early Jazz*, Gunther Schuller identifies four characteristics of trumpeter Louis Armstrong's performing style that distinguish him from other jazz trumpeters:

1. His superior choice of notes and the resultant shape of his melodic lines,
2. His incomparable basic quality of tone,
3. His equally comparable sense of swing, that is, the sureness with which notes are placed in the time continuum and the remarkably varied attack and release properties of his phrasing,
4. The subtly varied repertory of vibratos and shakes with which Armstrong colors and embellishes individual notes, perhaps his most individual contribution,<sup>76</sup>

These criteria could also be applied to the evaluation Milt Jackson's playing style.

Jackson excels in each of these four qualities.

By using chord tones, upper and lower neighbor tones, and passing tones Jackson is able to produce effective voice leading throughout his solo improvisations. His frequent use of melodic formulas, patterns, and trademark phrases enables him to develop an easily recognized style. The general downward shape of his melodic lines is rooted in the blues, and his melodic approach to the vibraphone is a result of his background as a gospel singer.

Jackson's tone on the instrument, a result of the superior quality of his Deagan *Imperial* vibraharp, his custom-made mallets, and his approach to tone quality distinguish him from other jazz vibraphonists. By slowing down the speed of the instrument's vibrato, Jackson was able to emulate the sound of his voice, thus infusing a level of

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<sup>76</sup> Gunther Schuller. *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press, (1968), 91.

expression lacking in the music of his predecessors, Red Norvo and Lionel Hampton.

His incomparable sense of swing is clearly evident throughout his recorded output. In the Modern Jazz Quartet it is this sense of swing juxtaposed with the evenness of John Lewis that made the sound of the quartet so unique.

The fourth quality listed by Schuller refers specifically to Armstrong's ability to alter the quality of his trumpet tone with a varied repertory of shakes and vibratos. Although the vibraphone sound is unable to be altered once a note is struck, Jackson, with his use of grace notes and upper and lower neighbor tones, is able to achieve a similar effect on the vibraphone.

In the evaluation of Jackson as a jazz musician, another quality is worthy of discussion. It is his musical genius as evidenced in his perfect pitch, photographic memory, and his exceptional collaborations with so many of the great jazz artists of the Twentieth century. Mike LeDonne, Jackson's piano player during the late 1990's describes Jackson's musical genius:

The dictionary definition of genius is a person of the highest mental ability or the greatest creative power. A strong natural talent. Each of these definitions fit Milt Jackson perfectly. The thing about genius is that it may lie somewhere deep inside the mind that gets tapped into only when doing the one special thing you were put on this earth to do. The first thing to figure out is what that thing is. Milt was born with the gift of perfect pitch. A sure sign of a natural born musician. He had a photographic memory. If he heard something once, he knew it – certainly a sign of “high mental ability.” There were times after a particularly grueling day I would see him nodding off from fatigue right before we were to go up and play, and I would think how in the world is he going to play tonight. But the minute he picked up those mallets and played his vibes he could do no wrong. His talent was something so deep and so natural genius is the only way to describe it.<sup>77</sup>

Jackson is not only a musical genius, but an artist of the highest level. Like any

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<sup>77</sup> Mike LeDonne, “Bags Groove: A Tribute to Milt Jackson,” <http://www.doubletimerecords.com/scripts/dtr182.asp>; Doubletime Records. Access Date: 3/5/2002.

great artist, the tools and techniques he uses to create his art combined with his musical genius are what separates him from others and distinguishes him as one of the great jazz musicians of all time.

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“Bags’ Groove” Transcriptions

The rhythmic notation for each of the following transcriptions is as accurate as possible. Eighth notes should be interpreted as “jazz eighths” unless marked with a “2.” Many of the nuances in rhythm and expression can best be understood by listening to the recording while following along with the transcription.

Transcription 1 (1952): *Milt Jackson: Wizard of the Vibes*. Blue Note 7243 5 32140 29, [CD]. Originally released as Blue Note LP5011.

Recorded on April 7, 1952 at WOR studios in New York. The personnel were: Lou Donaldson, alto saxophone; Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Kenny Clarke, drums.

Transcription 2 and 3 (1954-1 and 1954-2): *Bags Groove / Miles Davis. Original Jazz Classics OJCCD-245-2*, [CD]. Originally released as Prestige 7109.

These are the first and second takes from a recording session on December 24, 1954 at Rudy Van Gelder’s studios in Hackensack, NJ. The recording features Miles Davis as the leader of the session with; Milt Jackson, vibes; Thelonious Monk, piano; Percy Heath, bass; and Kenny Clarke, drums.

Transcription 4 (1966): *The Best of the Modern Jazz Quartet*. Atlantic SD 1546 [LP]

Recorded live at Carnegie Hall on April 27, 1966 by the Modern Jazz Quartet: Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Connie Kay, drums.

Transcription 5 (1974): *The Modern Jazz Quartet: The Complete Last Concert*. Atlantic 81976-2, [CD].

Recorded live at Avery Fisher Hall in New York on November 25, 1974 at a performance that was called the Modern Jazz Quartet’s “Last Concert.” Personnel include: Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Connie Kay, drums.

Transcription 6 (1998): *Explosive: Milt Jackson Meets the Clayton Hamilton Jazz Orchestra*. Qwest Records 9 47286-2, [CD].

Recorded on June 9, 1998 at Capitol Recording Studios in Hollywood, it is the last studio recording done by Jackson, and features the Clayton-Hamilton Jazz Orchestra.

Transcription I  
"Bags' Groove" (1952)

Milt Jackson's solo

Milt Jackson

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six staves of music, each starting with a measure number in a box. The notes are often beamed together, and many are marked with a '3' indicating a triplet. Chords are indicated by letters above the staff.

- Staff 1: Measure 1. Chords: Gm7, C7, F7. Measure 1 contains a triplet of eighth notes.
- Staff 2: Measure 2. Chords: Bb7, F7. Measure 2 contains a triplet of eighth notes.
- Staff 3: Measure 4. Chords: F7, Bb7. Measure 4 contains a triplet of eighth notes and a pair of eighth notes.
- Staff 4: Measure 6. Chord: F. Measure 6 contains a triplet of eighth notes.
- Staff 5: Measure 8. Chord: Gm7. Measure 8 contains a triplet of eighth notes.
- Staff 6: Measure 10. Chords: C7, F, Gm7, C7. Measure 10 contains a triplet of eighth notes.

13 <sup>64</sup> F Bb7

15 F F7

17 Bb7

19 F

21 Gm7 C7 F

24

## Transcription 2

"Bags' Groove" (1954 - take 1)

*Milt Jackson*

Milt Jackson's solo

Musical score for Milt Jackson's solo in "Bags' Groove" (1954 - take 1). The score is written in treble clef, 4/4 time, and consists of six lines of music. The key signature has one flat (B-flat).

The score is divided into measures, with measure numbers 1, 4, 7, 10, 12, and 15 indicated in boxes. Chord changes are marked above the staff: F7, Bb7, F, F7, Bb7, F, Gm7, C7, F, F7, Bb7, F, F7, Bb7.

The notation includes eighth and sixteenth notes, triplets, and accents. The solo begins with a triplet of eighth notes in measure 1, followed by a series of eighth and sixteenth notes. Measure 4 features a triplet of eighth notes. Measure 7 contains a triplet of eighth notes and a triplet of sixteenth notes. Measure 10 has a triplet of eighth notes. Measure 12 features a triplet of eighth notes. Measure 15 contains two triplet markings over eighth notes.

19 F Gm7

22 C7 F Gm7 C7

25 F7 Bb7 F

28 F7 Bb7

31 F Gm7

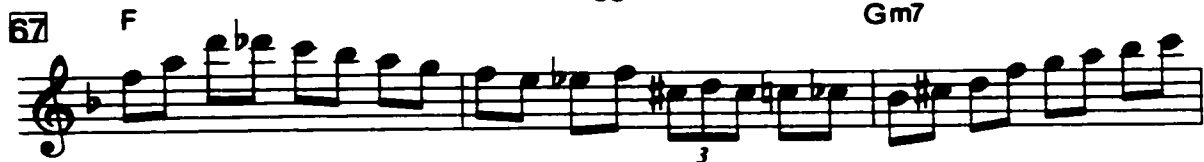
34 C7 F Gm7 C7

37 F7 Bb7 F

40 F7 Bb7



67 F Gm7



70 C7 F Gm7 C7



73 F Bb7 F



76 F7 Bb7



79 F Gm7




82 C7 F Gm7 C7



85 F7 Bb7 F



88 F7 Bb7





117 Gm7 70 C7

119 F

## Transcription 3

"Bags' Groove" (1954 - take 2)

Milt Jackson

Milt Jackson's solo

1 B<sup>b</sup>7 F

4 F7 B<sup>b</sup>7

7 F Gm7

10 C7 F7 Gm7 C7

13 F7 B<sup>b</sup>7 F

16 F7 B<sup>b</sup>7

19 F 72 Gm7

Musical staff 19: Treble clef, key signature of one flat. Chords: F, 72, Gm7. Features triplets and accents.

22 C7 F7 Gm7 C7

Musical staff 22: Treble clef, key signature of one flat. Chords: C7, F7, Gm7, C7. Features triplets.

25 F7 Bb7 F

Musical staff 25: Treble clef, key signature of one flat. Chords: F7, Bb7, F. Features triplets and accents.

28 F7 Bb7

Musical staff 28: Treble clef, key signature of one flat. Chords: F7, Bb7. Features triplets.

31 F Gm7

Musical staff 31: Treble clef, key signature of one flat. Chords: F, Gm7. Features triplets and accents.

34 C7 F7 Gm7 C7

Musical staff 34: Treble clef, key signature of one flat. Chords: C7, F7, Gm7, C7. Features triplets and accents.

37 F7 Bb7 F

Musical staff 37: Treble clef, key signature of one flat. Chords: F7, Bb7, F. Features triplets and accents.

40 F7 Bb7

Musical staff 40: Treble clef, key signature of one flat. Chords: F7, Bb7. Features triplets and accents.

43 F 73 Gm7

46 C7 Gm7 C7 F7

50 Bb7 F F7

53 Bb7 F

57 Gm7 C7 F

60

Transcription 4

"Bags' Groove" (1966)

Milt Jackson

Milt Jackson's solo

Musical score for Milt Jackson's solo in "Bags' Groove" (1966). The score is written in treble clef with a key signature of one flat (B-flat major) and a 3/4 time signature. It consists of seven lines of music, each starting with a measure number in a box. The notes are primarily eighth and sixteenth notes, often grouped in triplets. Chord symbols are placed above the staff at various points. The solo begins with a triplet of eighth notes (B-flat, A, G) and continues with various rhythmic patterns and triplet figures. The chord progression includes F7, Bb7, F7, Bb7, F, Gm7, C7, F, F7, Bb7, F, Bb7, F, and Gm7.

1 F7 Bb7

3 F7 Bb7

6 F 3

9 Gm7 C7 F

12 F7 Bb7

15 F 3 F7 Bb7

18 F Gm7

22 C7 F 75 F7

26 Bb7 F F7

29 Bb7 F

32 Gm7

34 C7 F

36 F7

38 Bb7 F

40 F7

42 **Bb7** **F** 76

Musical staff 42: Treble clef, key signature of two flats. Measure 42 starts with a Bb7 chord. The melody features eighth notes and triplets. Measure 43 has an F chord. Measure 44 continues with eighth notes and triplets.

44 **Gm7** **C7**

Musical staff 44: Treble clef, key signature of two flats. Measure 44 starts with a Gm7 chord. The melody features eighth notes and triplets. Measure 45 has a C7 chord. Measure 46 continues with eighth notes and triplets.

47 **F** **Gm7** **C7** **F7**

Musical staff 47: Treble clef, key signature of two flats. Measure 47 starts with an F chord. The melody features eighth notes and triplets. Measure 48 has a Gm7 chord. Measure 49 has a C7 chord. Measure 50 has an F7 chord.

50 **Bb7** **F** **F7**

Musical staff 50: Treble clef, key signature of two flats. Measure 50 starts with a Bb7 chord. The melody features eighth notes and triplets. Measure 51 has an F chord. Measure 52 has an F7 chord.

53 **Bb7** **F**

Musical staff 53: Treble clef, key signature of two flats. Measure 53 starts with a Bb7 chord. The melody features eighth notes and triplets. Measure 54 has an F chord.

56 **Gm7** **C7**

Musical staff 56: Treble clef, key signature of two flats. Measure 56 starts with a Gm7 chord. The melody features eighth notes and triplets. Measure 57 has a C7 chord.

59 **F**

Musical staff 59: Treble clef, key signature of two flats. Measure 59 starts with an F chord. The melody features eighth notes and triplets.



16 F7 Bb7

18 F

20 Gm7

22 C7 F

24 Gm7 C7 F7

26 Bb7 F

28 F7 Bb7

30

F



33

Gm7

C7

F



36

Gm7

C7

F7

Bb7



39

F

F7

Bb7



42

F



45

Gm7

C7

F



48 Gm7 C7 F

50 Bb7 F

*rhythmic displacement*

52 F7 Bb7

55 F Gm7

58 C7 F





42 F7 83

3

45 Gm7 C7 F7

3

48 Gm7 C7

3

## Appendix B

List of Milt Jackson Compositions

A beautiful romance	Impulse AS14
A matter of adjustment	Pablo PP-2377
A thrill from the blues	Impulse AS14
Autumn breeze	Dee Gee XP4007
Baden-Baden	Atlantic SD1265
Bags and Trane	Atlantic LP1368
Bags' Groove	Blue Note LP 5011
Bags guitar blues	Atlantic SD 1279
Bags' new groove	Atlantic LP 1294
Bag of blues	Atlantic 1360
Bells and Horns	(unissued)
Big George	Impulse AS 70
Blue Roz	Riverside RLP407, Milestone 47013, 47065
Blues for Clyde	Pablo PP-2377
Blues for Diahann	United Artists UAL4022, UAS5022
Blues for Juanita	Atlantic 82538-2
Blues for Sammy	Pablo 2310-757
Blues for Tommy Oki	Pablo 2310-842
Blues in C minor	Jazz Door JD1244
Blues in H (B)	Atlantic SD1652
Blues Legacy	Atlantic SD1553
Bluesology	Savoy MG 12061, Dee Gee XP4008
Bullet bag	Qwest 9 45204-2
Bossa Bags	Riverside RM478, 9478
Bright blues	Atlantic LP1242
Bruz	Savoy MG 12042
Bubu	Savoy MG 12061
Cancel out	(unissued)
Cedar lane	Qwest 9 45204-2
Chyrise	Limelight LM82024, LS86024
Clay's blues	Limelight SLX-01716
Compassion	Qwest 9 45204-2, Pablo 2310-804
Conglomeration	Savoy MG 12042
Connie's blues	Pablo Today 2312-142
Cylinder, the	Atlantic LP 1342
Echoes	Pablo Today 2312-142
Enchanted lady	Impulse AS 9193
Faultless	Savoy MG 12042
For someone I love	CTI 6024
Fred's mood	Savoy MG 12042
Gerry's blues	Atlantic LP 1242

Hearing bells	Savoy MG 12061
Heartstrings	Atlantic 1269, Pablo 2310 832
Hello	Atlantic LP1242
Hey frenchy	Savoy MG 12042
I owes Ya	Pablo 2310-867
Ignunt oil	Atlantic 1269
Indian blues	Atlantic LP1316
In the woodhouse	Qwest D105947
I've lost your love	Savoy MG 12061
Jazz bossa nova	Impulse AS 70
Jaybone	Pablo 2310-897
J.C.	Qwest 9 45204-2
Junior	Savoy MG 12061
Late, late blues	Atlantic 1368, SD 1368
Lazy melody	Limelight SLX-01716
Let me hear the blues	Atlantic LP 1417
Legendary profile, The	Atlantic 81976-2
Lillie	Blue Note LP 5011
Martyr, The	Atlantic SD 1623
Memphis junction	Impulse AS 9193
Melancholy blues	Atlantic LP 1417
Metal Melter, The (Heath, J)	CTI 6046
Milt meets Sid	Dee Gee XP4007
Midget rod	Atlantic LP1294
Minor conception	Savoy MG12080
Minor love	Jazz Door JD1244
Montelei	Limelight LM82024, LS86024
Monterey mist (aka Extraordinary blues)	East West Japan AMCY -1188-9
Moving nicely	Dee Gee XP4007
Namesake	Riverside RLP1429, Milestone 47006
Novamo	Limelight LM82024, LS86024
Other bag blues	Pablo PP-2378
Pink panther	Pablo 2310-757
Plenty, plenty soul	Atlantic 1269
Poom-a-loom	Riverside RM446, Prestige PR24048
Project "S"	Limelight SLX-01716
Put off, the	Impulse AS 14
Ralph's new blues	Pablo PACD-2310-967-2
Really true blues	Atlantic 81976-2
Recovery	Qwest 9 47286-2
Reunion blues	Verve 827-821-2
Roll 'em bags	Savoy MG 12042
Sam sack	Riverside RLP407, Milestone 47013
Sandra's blues	Atlantic LP 1316
Sandy	Atlantic LP1294

Sealer, the	Prestige P 24048
SKJ	CTI 6038
Slow death	Limelight SLX-01716
Some kinda waltz	Limelight LM82045
Soma	Prestige P 7059
Sonny's blues	Limelight SLX-01716
Soul brothers	Atlantic 1279. SD1279
Soul fusion	Pablo 2310-804
Soul in $\frac{3}{4}$	Savoy Jazz SV 0175
Soulful	Savoy MG 12061
Spirit feel, the	Atlantic 1269
Statements	Impulse AS 14
Steel bender, the	CTI 6046
Stonewall	Prestige LP7003
Tahitti	Blue Note LP 5011
That's in	Limelight SLX-01716
Think positive	Pablo 2308-235
Thrill from the blues	Impulse AS 14
Tomorrow	Atlantic SD 1342
True blues	Hi-Lo 1412, Savoy 92862-2
Vibrations	Atlantic LP 1417
We dwell in our hearts	Limelight LM82045
Whalepool	Limelight LM82045
Wildman	Savoy MG 12042
Yano	Pablo 2310-804
You go to my head	Savoy MG 12042

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Appendix C

Sandra Jackson Interview

The following notes were taken from an interview with Milt Jackson's wife Sandra by Patrick Roulet at their home in Teaneck, New Jersey on March 24, 2001.

**PR:** How old was Milt when he sang with the Evangelist Singers?

**SJ:** He was 13 years old. He was the youngest in the group.

**PR:** Dizzy Gillespie is quoted as saying that Milt was "sanctified." Is this how he came to get the nickname "The Reverend"?

**SJ:** Mickey Roker and Jimmy Heath gave him the Reverend nickname. When he [Milt] played a solo it was like preaching. When he was finished with his solo he would play a note so they knew when to come in.

**PR:** What was the history behind the tune, "Bags' Groove"?

**SJ:** Bags' Groove was written for the record date. They were starting something new and Milt wanted something new to record.

**PR:** He mentioned in several interviews that you had finally gotten the rights back to the tune after he had unknowingly signed them away. Could you tell me about this?

**SJ: They ripped him off. We spent loads of money to get it back from Wemar music.**

**They couldn't record unless the music was signed over to a publishing company. The copyrights are renewed every 8 years. We got the tune back in the 1980's Milt's signature changed over the 30 years from the 50's to the 80's. Milt never signed the first one. Milt was left handed. They had copied the signature – but they were right handed. They called in a handwriting expert.**

**PR: Did he ever get tired of playing “Bags’ Groove”?**

**SJ: He never got tired of playing anything. He loved to play music and please the audience. He thought that if he bored the audience, he wasn't doing his job.**

**PR: Did he ever keep a sketchbook of ideas for improvisations, or was he able to keep that all in his head.**

**SJ: He memorized everything. He never had any written music. He would see the music one time and know it.**

**PR: Did he ever use four mallets?**

**SKJ: He used four mallets in a Harvey's Bristol Cream commercial in the 1960's He felt he could do whatever need to be done with 2 mallets. His mallets were hand made by Fred Allbright in New York. Later, Fred's granddaughter in Gresham Oregon made them. Promark made mallets that Milt liked but he wouldn't use them.**

PR: Are there any unreleased recordings?

SKJ: Oh, I'm sure. You know many years ago. I'm talking about in the 60's when they were doing lots of jazz recordings. They would keep them in the studio doing 1,2,3,4 takes that were unnecessary. They did this to have things on the shelf that they would get. They would pay them for one record date, and get enough material for two or three record dates. Milt had gotten to the point in later years recording, he said, "Y'all don't get it in two takes you ain't getting it." Because he knew that's what it was. We had seen other recordings coming out that they couldn't get paid for. You know, so I mean there are probably many sitting around that have not been released.

PR: That's probably out of your control.

SKJ: It is. But at this point by them sitting so long with a lot of the new copyright laws and stuff, they may have to go through some red tape to release them. Especially being that Milt is dead, and I now own the estate and the music, and that's a little different. Now I own it, so that makes a difference with the law. You know.

PR: There was a recording that he made in Italy where he was singing?

SKJ: Yeah, he sang, yeah.

PR: Was that ever released?

SKJ: Not in this country, but it was in Italy. And I in fact I have some of 'em you know. They were albums at that time. They were never on CD, but I do have them. I may one day re-release them myself on a CD, because I am probably the reason he didn't sing, and so many people liked his singing, and I thought it was horrible, and I used to tell him,

“Don’t sing whatever you do.” But he sang on ah...what were those records, the Pablo I think.

PR: Now in some of the names for the tunes, There’s one “Ignunt Oil”?

SKJ: Ignunt Oil, That’s he and Quincy Jones.

PR: Can you explain the title of the tune “Novamo”?

SKJ: Novamo was a tune where he said he wasn’t going to move anymore. No more moving for him, like he was part of the whole moving thing! He was working somewhere, but it was just that the packing and the unpacking. And it was so funny because - actually we didn’t move that much - We moved from Manhattan to Queens, from Queens to Westchester, and Westchester, here [Teaneck]. We have been here over thirty years now. He of all people never was involved with packing anything or moving. He always made sure he was away or something, and when he came back he couldn’t find anything. You know he was a collector of things, and I would pack everything up. He couldn’t find anything and he said “No more moving” so then he wrote this tune “Novamo”

PR: It seemed in interviews I have read that he was torn between changing his style and adapting it to make it more commercially successful and playing music that he really believed in. Is this an accurate assumption?

SKJ: He never thought of changing his style. He was very happy with what he was doing, but he did play, I don’t know, it was a movie that was just out, He played with the

**Temptations, "Night and Day"**

He thought that they could make the music more appealing by playing standards. He always thought that the melodic line was very important. He never thought about changing his style. That's why he enjoyed playing ballads with his own group. He thought you had to be versatile. He liked to play different things and he thought as time went by you should change.

PR: What do you think he was most proud of, his accomplishments in his career:

SJ: I think still being able to work and to have a full house people come see him even though he had played for over 50 years. The last concert he did was in Europe. Milt had surgery in '97 for a malignant tumor in his liver, and he, you know it's so strange, because even the doc said, Milt didn't drink . and you know it was just, that was cancerous, and you know he says, and it wasn't, no cirrhosis whatsoever in his liver. just this one cancerous tumor, and ahh, you know that's one of the most vital organs. They were able to remove it. He didn't have to have chemo or radiation or anything, but a year later it came back. Right in the liver again, unfortunately, and that's what John [Lewis] also died of. But he worked in '98 in Italy in fact they recorded that with John Clayton's big band. They played all the music from the last album. They recorded it, and this guy wanted to record it, and Milt played better on that than he did in the recording. July of '99.

## Appendix D

Milt Jackson Discography

During Milt Jackson's long career in jazz, he performed and recorded with many of the Twentieth century's leading artists, and is among the most recorded jazz musicians of all time. The information for the following discography was compiled from a variety of sources including: original recordings, library catalogs, commercial internet sites, record company catalogs, and published discographies including Roy J. Wilbraham's *Milt Jackson: A Discography and Bibliography* (1968), Olavi Huuska's *Modern Jazz Quartet Discography* (2001), and Tom Lord's *The Jazz Discography* (1992-2000).

This discography presents a comprehensive chronological listing of Jackson's recordings that includes: artist, album title, date and location of recording, personnel, contents, and current and original issues. Each recording date is given a session number according to the year, month and day of the recording session (February, 22, 1946 is 46-02-22). An album that includes several record dates will have multiple session entries, and only dates with Milt Jackson are included.

The following is a list of abbreviations used in the discography.

as	alto saxophone
arr	arranger
b	bass
bar	baritone saxophone
b-tb	bass trombone
cl	clarinet
cga	conga
cnt	cornet
cond	conductor
d	drums
dir	director
el-b	electric bass

el-	electric piano
fl	flute
flhrn	flugelhorn
frh	french horn
g	guitar
hca	harmonica
mar	marimba
mc	master of ceremonies
org	organ
p	piano
tp	trumpet
tb	trombone
timb	timbales
ts	tenor saxophone
tu	tuba
vcl	vocal
vib	vibraphone
vlm	violin
vla	viola

**45-12-10 Dinah Washington****December 10, 1945***Dinah Washington: Mellow Mama***Location:** Los Angeles, CA**Delmark DD451 (CD)****Original Issues:** Apollo 368, 371, 374, 388, 396**Personnel:** Dinah Washington (vcl) Karl George (tp) Jewel Grant (as) Lucky Thompson (ts) Gene Porter (cl,bar) Milt Jackson (vib) Wilbert Baranco (p) Charles Mingus (b) Lee Young (d)**Contents:** Wise woman blues (2:46) -- Walking [woman] blues (2:38) -- No voot no boot (3:00) -- Mellow mama blues (3:05) -- Chewin mama [woman] blues (2:54)**45-12-12 Dinah Washington****December 12, 1945***Dinah Washington: Mellow Mama***Location:** Los Angeles, CA**Delmark DD451 (CD)****Original Issues:** Apollo 368, 371, 374, 388, 396**Personnel:** Dinah Washington (vcl) Karl George (tp) Jewel Grant (as) Lucky Thompson (ts) Gene Porter (cl,bar) Milt Jackson (vib) Wilbert Baranco (p) Charles Mingus (b) Lee Young (d)**Contents:** My lovin' papa (3:02) -- Rich man's blues (2:51) -- All or nothing blues (mj out) (2:49) -- Beggin' mama [woman] blues (2:49)**45-12-13 Dinah Washington****December 13, 1945***Dinah Washington: Mellow Mama***Location:** Los Angeles, CA**Delmark DD451 (CD)****Original Issues:** Apollo 368, 371, 374, 388, 396**Personnel:** Dinah Washington (vcl) Karl George (tp) Jewel Grant (as) Lucky Thompson (ts) Gene Porter (cl,bar) Milt Jackson (vib) Wilbert Baranco (p) Charles Mingus (b) Lee Young (d)**Contents:** Meilow mama blues (3:05) -- My voot is really voot (3:07) -- Blues for a day (2:49) -- Pacific coast blues (2:37)

**45-12-29 Dizzy Gillespie Quintet****December 29, 1945****Charlie Parker: *The Complete Birth of the Bebop*****Location:** Billy Berg's Club, Los Angeles (AFRS)**Stash** STCD535 (CD)**Original Issues:** Phoenix LP17, Stash LP ST-260**Personnel:** Dizzy Gillespie (tp) Charlie Parker (as) Milt Jackson (vib) Al Haig (p) Ray Brown (b) Stan Levey (d) Ernie "Bubbles" Whitman (mc)**Contents:** Dizzy Atmosphere (4:42)**46-01-24 Dizzy Gillespie****January 24, 1946****Dizzy Gillespie****Location:** Radio Broadcast on WAAF, Los Angeles, CA**Philology** Vol. 14 (W 844.2) (CD)**Original Issues:** Phoenix LP17**Personnel:** Dizzy Gillespie (tp,vcl) Charlie Parker (as) Lucky Thompson (ts) Milt Jackson (vib) Al Haig (p) Ray Brown (b) Stan Levey (d) Ernie "Bubbles" Whitman (mc)**Contents:** Salt Peanuts (2:08)**46-02-06 Dizzy Gillespie****February 06, 1946****Dizzy Gillespie Jazzmen (*Tempo Jazzmen*)****Location:** Glendale, CA**Spotlite** SPJ132 (LP)**Original Issues:** Dial 1001, 1004, 1005**Personnel:** Dizzy Gillespie (tp) Don Byas (ts) Milt Jackson (vib) Al Haig (p) Bill de Arango (g) Ray Brown (b) J.C. Heard (d)**Contents:** Confirmation -- Diggin' for Diz -- Dynamo (A) --Dynamo (B) -- When I grow too old to dream (A) -- When I grow too old to dream (E) -- 'Round about midnight (A) -- 'Round about midnight (B)

**46-02-06 Tempo Jazzmen**

February 06, 1946

*Milt Jackson: Soul Bopper*

Location: Glendale, CA

Jazz Archives 175 159922 (CD)

Original Issues: Dial 1001

Personnel: Dizzy Gillespie (tp) Lucky Thompson (as) Milt Jackson (vib) Al Haig (p) Ray Brown (b)  
Stan Levey (d)

Contents: Dynamo B (2:55) -- 'Round about midnight (2:47)

**46-02-22 Dizzy Gillespie and His Orchestra**

February 22, 1946

*Dizzy Gillespie: The Complete RCA Victor Recordings*

Location: New York

RCA Bluebird 07863 66528-2 (2 CD's) Original Issues: Victor 40-1030, 40-1032, LPV 530

Personnel: Dizzy Gillespie (tp) Don Byas (ts) Milt Jackson (vib) Al Haig (p) Bill DeArango (g) Ray  
Brown (b) J.C. Heard (d)Contents: 52nd street theme take 1 (3:13) -- 52nd street theme take 2 (3:05) -- Night in Tunisia take 1  
(3:07) -- Night in Tunisia incomplete take (2:05) -- Ol' man rebop (2:44) -- Anthropology take  
1 (2:37)-- Anthropology take 2 (2:53)**46-02-22 Dizzy Gillespie and His Orchestra**

February 22, 1946

*The Greatest of Dizzy Gillespie*

Location: New York

RCA Bluebird 2177 (CD)

Original Issues: RCA LP M2398

Personnel: Dizzy Gillespie (tp) Don Byas (ts) Milt Jackson (vib) Al Haig (p) Bill DeArango (g) Ray  
Brown (b) J.C. Heard (d)Contents: 52nd Street theme (1) -- 52nd Street theme -- Night in Tunisia (1) -- Night in Tunisia (2) --  
Ol' man rebop (1) -- Anthropology -- Anthropology (2)

**46-05-15 Dizzy Gillespie**

May 15, 1946

*Dizzy Gillespie: In the beginning***Location:** New York**Laserlight 15731 (CD)****Original Issues:** Prestige 24030**Personnel:** Dizzy Gillespie (tp) Sonny Stitt (as) Milt Jackson (vib) Al Haig (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts, vocal on "A han fulla gimme," Gillespie and Gil Fuller, vocal on "Oop bop sh'bam"**Contents:** One bass hit, part 1 (2:52) -- "Oop bop sh'bam" (2:57) -- A hand fulla gimme (2:58) -- That's Earl, brother (2:34)**46-05-15 Dizzy Gillespie**

May 15, 1946

*Groovin' High***Location:** New York**Savoy SV0152 (CD)****Original Issues:** Savoy MG 12020**Personnel:** Dizzy Gillespie (tp) Sonny Stitt (as) Milt Jackson (vib) Al Haig (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts, vocal on "A han fulla gimme," Gillespie and Gil Fuller, vocal on "Oop bop sh'bam"**Contents:** Oop-bop-sh-bam -- That's Earl, brother**46-05-15 Dizzy Gillespie**

May 15, 1946

*The Dizzy Gillespie Story***Location:** New York**Savoy 0177 (CD)****Original Issues:** Savoy MG 12020**Personnel:** Dizzy Gillespie (tp) Sonny Stitt (as) Al Haig (p) Ray Brown (b) Kenny Clarke (d) Milt Jackson (vib)**Contents:** Oop-bop-sh-bam -- That's Earl, brother

**46-06-10 Dizzy Gillespie**

June 10, 1946

***Dizzy Gillespie Orchestra*****Location:** New York**Musicraft MVSCD53 (CD)****Original Issues:** Musicraft 399

**Personnel:** Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Daawood, John Lynch (tp) Leon Comegys, Charles Greenlee, Al Moore (tb) Howard Johnson, John brown (as) Ray Abrams, Warren Lucky (ts) Pee Wee Moore (bar) Milt Jackson (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts (vcl) Gil Fuller (arr)

**Contents:** Our delight (2:45) -- Good dues blues (3:02)

**46-06-18 Dizzy Gillespie Orchestra**

June 18, 1946

***The Legendary Dizzy Gillespie Big Band*****Location:** Spotlight Club, New York**Bandstand BDCD1534 (CD)****Original Issues:** Hi-Fly H-01

**Personnel:** Dizzy Gillespie, Dave Burns, Kenny Dorham, Talib Daawood, John Lynch, Elmon Wright (tp) Leon Comegys, Charles Greenlee, Al Moore (tb) Howard Johnson, Sonny Stitt (as) Ray Abrams, Warren Luckey (ts) Leo Parker (bar) Milt Jackson (vib) Thelonious Monk or John Lewis (p) Ray Brown (b) Kenny Clarke (d)

**Contents:** Things to come -- Groovin high -- Things to come (unissued)

**46-07-06 Dizzy Gillespie Orchestra**

July 06, 1946

***The Legendary Dizzy Gillespie Big Band*****Location:** Spotlight Club, New York**Bandstand BDCD1534 (CD)****Original Issues:** Hi-Fly H-01

**Personnel:** Dizzy Gillespie, Dave Burns, Kenny Dorham, Talib Daawood, John Lynch, Elmon Wright (tp) Leon Comegys, Charles Greenlee, Al Moore (tb) Howard Johnson, Sonny Stitt (as) Ray Abrams, Warren Luckey (ts) Leo Parker (bar) Milt Jackson (vib) Thelonious Monk or John Lewis (p) Ray Brown (b) Kenny Clarke (d)

**Contents:** I waited for you (theme) (unissued) -- The man I love -- Oop-bop-sh-bam -- I waited for you (unissued)

**46-07-09 Dizzy Gillespie**

July 09, 1946

***Dizzy Gillespie Orchestra*****Location:** New York**Musicraft MVSCD53 (CD)****Original Issues:** Musicraft 404, 447, 487

**Personnel:** Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Daawood, John Lynch (tp) Leon Comegys, Al Moore, Gordon Thomas (tb) Howard Johnson, John brown (as) Ray Abrams, Warren Luckey (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts (vcl) Gil Fuller (arr)

**Contents:** One bass hit, part 2 (2:55) -- Ray's idea (2:30) -- Thing's to come (2:22) -- He beeped when he shoulda bopped (1) -- He beeped when he shoulda bopped

**46-07-09 Dizzy Gillespie**

July 09, 1946

***The Dizzy Gillespie Story*****Location:** New York**Savoy SV0152 (CD)****Original Issues:** Musicraft 404, 447, 487

**Personnel:** Dizzy Gillespie, Dave Burns, Raymond Orr, Talib Daawood, John Lynch (tp) Leon Comegys, Al Moore, Gordon Thomas (tb) Howard Johnson, John brown (as) Ray Abrams, Warren Lucky (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Kenny Clarke (d) Alice Roberts (vcl) Gil Fuller (arr)

**Contents:** One bass hit, part 2 -- Things to come -- He beeped when he shoulda bopped, part 1

**46-09-25 Ray Brown**

September 25, 1946

***Ray Brown All Stars (The Bebop Boys)*****Location:** New York**Savoy SJL2225 (LP)****Original Issues:** Savoy 902, 940, 976

**Personnel:** Dizzy Gillespie, Dave Burns (tp) John Brown (as) James Moody (ts) Milt Jackson (vib) Hank Jones (p) Ray Brown (b) Joe Harris (d)

**Contents:** For hecklers only -- Smokey hollow jump -- Boppin' the blues [Dizzy moody] -- Moody speaks

**46-11-12 Dizzy Gillespie**  
**Dizzy Gillespie Orchestra**

**November 12, 1946**

**Location:** New York

**Musicraft MVSCD53 (CD)**

**Original Issues:** Prestige 24030

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, John Lynch (tp) Taswell Baird, Gordon Thomas, Al Moore (tb) John Brown, Scoops Carey (as) James Moody, Billy Frazier (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Joe Harris (d) Kenneth Hagood (vcl) Gil Fuller (arr)

**Contents:** Emanon (3:08) -- I waited for you (2:39)

**46-12 Coleman Hawkins**  
**Coleman Hawkins and His Orchestra**

**December, 1946**

**Location:** New York

**Prestige PCD24124-2 (CD)**

**Original Issues:** Sonora 3024 & 3027

**Personnel:** Fats Navarro (tp) J.J. Johnson (tb) Porter Kilbert (as) Coleman Hawkins (ts) Milt Jackson (vib) Hank Jones (p) Curly Russell (b) Max Roach (d)

**Contents:** Bean and the boys (take 1)-- Bean and the boys (take 2) -- You go to my head -- Cocktails for two

**47-01-22 Dizzy Gillespie**  
**Dizzy Gillespie and His Orchestra**

**January 22, 1947**

**Location:** Apollo Theater, New York

**Everybodys EV3003**

**Original Issues:** Everybodys EV3003

**Personnel:** Dizzy Gillespie, Dave Burns, Mathew McKay, John Lynch, Elmon Wright (tp) Leon Comegys, Taswell Baird, Al Moore, Gordon Thomas (tb) John Brown, Scoops Carey (as) Ray Abrams, James Moody, Bill Frazier (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Joe Harris (d)

**Contents:** Lady Bird

**47-02-00 Milt Jackson**

1947

*In the Beginning: Milt Jackson and Sonny Stitt*

Location: Detroit, MI

OJC CD 1771-2 (CD)

Original Issues: Galaxy LP204

Personnel: unknown (tp) Sonny Stitt (as) Milt Jackson (vib) Will Davis (p) unknown (b) and (d)

Contents: 3rd song "Silver Slipper" [Steeple chase]

**47-02-01 Milt Jackson**

1947

*In the Beginning: Milt Jackson and Sonny Stitt*

Location: Detroit, MI

OJC CD 1771-2 (CD)

Original Issues: Galaxy LP204

Personnel: Russell Jacquet (tp) Sonny Stitt (as) Milt Jackson (vib) Sir Charles Thompson (p) unknown (b) and (d)

Contents: Body and soul -- Red shoes [Everything is cool] -- Be bop blues -- Royal wedding -- Fine and dandy

**47-02-03 Dizzy Gillespie**

mid. 1947

*Jivin' in Bebop: Dizzy Gillespie and His Orchestra*

Location: New York (Film Soundtrack)

Jazz Up (It) JU-304 (CD)

Original Issues: previously unissued

Personnel: Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, John Lynch (tp) Taswell Baird, Gordon Thomas, Al Moore (tb) John brown, Scoops Carey (as) James Moody, Billy Frazier (ts) Pee Wee Moore (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Joe Harris (d) Helen Hume, Kenny Hagood (vcl) Gil Fuller (arr)

Contents: Intro by m.c. -- Salt Peanuts -- Be-baba-le-ba -- Oop bop-sh'bam -- Dizzy's untitled original (sic) -- Shaw'nuff -- I waited for you -- Night in Tunisia -- Crazy 'bout a man -- One bass hit -- Dynamo A -- Ornithology -- He beeped when he shoulda bopped -- Dropping a square -- Things to come -- Ray's idea -- Bags' boogie

**47-07-00 Dizzy Gillespie and His Orchestra**

July, 1947

*Dizzy Gillespie Live at the Downbeat Club*

Location: "Downbeat Club," New York

Jazz Guild JG 1010

Original Issues: Jazz Guild JG 1010

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Taswell baird, Bill Sheperd (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Joe Harris (d) Kenneth Hagood (vcl)

**Contents:** I waited for you (theme) -- Groovin' high -- Oop-pop-a-da -- Cool breeze -- Stay on it -- Lady bird

**47-08 Dizzy Gillespie and His Orchestra**

August, 1947

*Dizzy Gillespie Live at the Downbeat Club*

Location: "Downbeat Club, New York"

Jazz Guild JG 1010

Original Issues: Jazz Guild JG 1010

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Taswell baird, Bill Sheperd (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) Ray Brown (b) Joe Harris (d) Kenneth Hagood (vcl)

**Contents:** I waited for you (theme) -- Woody'n you -- One bass hit -- Oo-bop-sh'bam -- Hot house -- Ray's idea -- Pan-Dameronia (incomplete)

**47-09-29 Dizzy Gillespie and His Orchestra**

September 29, 1947

*Dizzy Gillespie and His Legendary Big Band Live at Carnegie Hall 1947*

Location: Carnegie Hall, New York

Artistry AR110

Original Issues: Artistry AR110

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Taswell baird, Bill Sheperd (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) Al McKibbin (b) Joe Harris (d) Chano Pozo (cga) Lorenzo Salan (bgo) kenny Hagood (vcl)

**Contents:** Cool Breeze -- Relaxin at Camarillo -- One bass hit -- The nearness of you -- Salt peanuts -- Cubana be Cubana bop -- Hot house -- Toccata for trumpet -- Oop-pop-a-da -- Things to come -- Yesterdays

**47-09-29 Dizzy Gillespie and His Orchestra****September 29, 1947*****Dizzy Gillespie and His Orchestra*****Location:** Carnegie Hall, New York**Natural Organic 7000****Original Issues:** Natural Organic 7000

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Taswell baird, Bill Sheperd (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) unknown (p) (accompanist to Ella Fitzgerald) Al McKibbon (b) Joe Harris (d) Ella Fitzgerald (vcl)

**Contents:** Almost like being in love -- Stairway to the stars -- Lover man -- Flyin' home -- Lady be good -- How high the moon -- I waited for you (theme)

**47-10-18 Dizzy Gillespie and His Orchestra****October 18, 1947*****Dizzy Gillespie Goes to College vol. 1*****Location:** Cornell University Ithaca, NY**Jazz Showcase 5000****Original Issues:** Jazz Showcase 5000

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Bill Sheperd, Ted Kelly (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) Al McKibbon (b) Joe Harris (d) Chano Pozo (cga) kenny Hagood (vcl)

**Contents:** Cool Breeze -- I can't get started -- Relaxin at Camarillo -- Yesterdays -- One bass hit -- Salt peanuts -- Night in Tunisia -- Tme after time -- Groovin' high (incomplete)

**47-10-18 Dizzy Gillespie and His Orchestra****October 18, 1947*****Dizzy Gillespie Goes to College vol. 2*****Location:** Cornell University Ithaca, NY**Jazz Showcase 5002****Original Issues:** Jazz Showcase 5002

**Personnel:** Dizzy Gillespie, Dave Burns, Matthew McKay, Elmon Wright, Ray Orr (tp) Bill Sheperd, Ted Kelly (tb) John Brown, Howard Johnson (as) Joe Gayles, James Moody (ts) Cecil Payne (bar) Milt Jackson (vib) John Lewis (p) Al McKibbon (b) Joe Harris (d) Chano Pozo (cga) kenny Hagood (vcl)

**Contents:** Anthropology -- Things to come -- You go to my head -- Hot house -- Lover man -- Toccata for trumpet -- The nearness of you -- Mamselle -- Oop-pop-a-da -- Afro cuban drum suite (unissued) -- You go to my head

**47-12-03 Howard McGhee**

December 03, 1947

***Howard McGhee Sextet***

Location: New York

Spotlight (E) SPJCD131 (CD)

Original Issues: Dial LP209, 1027, 1037, 1039, 1047

Personnel: Howard McGhee (tp) James Moody (ts) Milt Jackson (vib) Hank Jones (p) Ray Brown (b)  
J.C. Heard (d)

Contents: Dorothy (A) -- Dorothy (B) -- Night Mist (A) -- Night Mist (B) -- Coolie-rini -- Coolie-rini  
(C) -- Night music -- Turnip blood (A) -- Turnip blood (B) -- Surrender (A) -- Surrender (C)  
-- Sleepwalker boogie -- Stoptime blues

**48-00 Howard McGhee**

1948

***Howard McGhee Sextet***

Location: New York

IAJRC 25

Original Issues: The Old Swingmaster 14

Personnel: Howard McGhee (tp) Jimmy Heath (as) Milt Jackson (vib) Will Davis (p) Percy Heath (b) Joe  
Harris (d) Earl Coleman (vcl)

Contents: Yardbird suite -- Donna Lee

**48-02 Howard McGhee and Milt Jackson**

February, 1948

***Maggie: The Savoy Sessions***

Location: Chicago, Ill

Savoy SV0269 (CD)

Original Issues: Savoy MG 12026

Personnel: Howard McGhee (tp) Jimmy Heath (as,bar) Milt Jackson (vib) Will Davis (p) Percy Heath (b)  
Joe Harris (d)

Contents: Merry lee -- Short life -- Talk of the town -- Bass C jam -- Bass C jam (alt take) -- Sweet and  
lovely -- Fiesta -- I'm in the mood for love

**48-04 Milt Jackson****April, 1948*****Milt Jackson and His All Stars*****Location:** "United Sound, Detroit, MI"**OJCCD-1771-2 (CD)****Original Issues:** Sensation 19, Galaxy LP204**Personnel:** Milt Jackson (vib) John Lewis (p) Alvin Jackson (b) Kenny Clarke (d) Chano Pozo (cga,bng)**Contents:** Bobbin' with robin [Baggy's blues] -- Autumn breeze [In a beautiful mood] -- Slits -- Baggy eyes**48-06-00 Sonny Stitt****June, 1948*****Sonny Stitt Sextet*****Location:** Detroit, MI**OJC CD 1771-2 (CD)****Original Issues:** Galaxy LP204**Personnel:** Russell Jacquet (tp) Sonny Stitt (as) Milt Jackson (vib) Sir Charles Thompson (p) Ray Brown (p) Max Roach (d)**Contents:** Royal Wedding -- Be bop blues -- Fine and dandy -- 3rd song [silver slipper]**48-06-01 Sonny Stitt****June, 1948*****In the Beginning: Lord Nelson and his Boppers*****Location:** Detroit, MI**OJC CD 1771-2 (CD)****Original Issues:** Galaxy LP204**Personnel:** Willie Wells (tp) Lord Nelson [Sonny Stitt] (as) Milt Jackson (vib) Will Davis (p) Jimmy Glover (b) Dave Heard (d)**Contents:** Stardust -- Red shoes -- Body and soul [Time to dream] -- Ratio and proportion

**48-07-02 Milt Jackson/Thelonious Monk****July 02, 1948*****Milt Jackson and the Thelonious Monk Quintet*****Location:** Apex Studios, New York**Blue Note CDP 7 81509 2 (CD)****Original Issues:** Blue Note BLP 151**Personnel:** Milt Jackson (vib) Thelonious Monk (p) John Simmons (b) Shadow Wilson (d) Kenny "Pancho" Hagood (vcl on #15-17)**Contents:** Track #10-17: Evidence (2:31) -- Misterioso (3:11) -- Misterioso (alt take)(2:43) -- Epistrophy, (3:05) -- I mean you (2:44) -- All the things you are (2:57) -- I should care,alt take**48-07-02 Thelonious Monk****July 02, 1948*****Thelonious Monk / Milt Jackson*****Location:****Blue Note J61012 (LP)****Original Issues:****Personnel:** Sahib Shihab, Lou Donaldson (as) Milt Jackson (vib) John Lewis, Thelonious Monk (p) Al McKibbin, Percy Heath, John Simmons (b) Art Blakey, Kenny Clarke, Shadow Wilson (d) Kenny "Pancho" Hagood (vcl)**Contents:** All the things you are -- I should care [alternate take] -- I should care -- Ask me now [alternate take] -- Criss-cross [alternate take] -- What's new? [alternate take] -- Don't get around much anymore -- Don't get around much anymore [alternate take]**48-09-04 Tadd Dameron****September 04, 1948*****Tadd Dameron*****Location:** Broadcast "Royal Roost" New York**Milestone MCD47041-2 (CD)****Original Issues:** Sneaker TDFN829**Personnel:** Fats Navarro (tp) Rudy Williams (as) Allen Eager (ts) Milt Jackson (vib) Tadd Dameron (p) Curley Russell (b) Kenny Clarke (d)**Contents:** The Tadd walk -- Symphonette -- The squirrel

**48-10-11 Fats Navarro****October 11, 1948*****The Fabulous Fats Navarro Vol. 2*****Location:** New York**Blue Note CDP7-81532-2 (CD)****Original Issues:** Blue Note BLP1531, 1532, 5012,**Personnel:** Howard McGhee, Fats Navarro (tp,p) Ernie Henry (as) Allen Eager (ts) Milt Jackson (vib,p)  
Curley Russell (b) Kenny Clarke (d)**Contents:** The skunk (alt take) -- Boperation (1) -- The skunk -- Double talk (parts 1&2) -- Double talk (parts 1&2) (alt take)**48-11-00 Milt Jackson / Howard McGhee****November, 1948*****Howard McGhee - Milt Jackson Sextet*****Location:** New York**Savoy Jazz SV 0167****Original Issues:** Savoy MG 12026**Personnel:** Howard McGhee (tp) Jimmy Heath (as,bar) Milt Jackson (vib) Vernon Biddle (p) Percy Heath (b) Joe Harris (d)**Contents:** Sweet and lovely -- I'm in the mood for love -- Merry lee -- Short life -- Talk of the town -- Bass C-jam -- Down home -- Fiesta**49-01-25 Kenny Clarke****January 25, 1949*****Kenny Clarke and His Clique*****Location:** New York**Savoy SJL 1130 (CD), MG12042 (LP)****Original Issues:** Century 1501, 1502**Personnel:** Kenny Dorham (tp,p) Julius Watkins (fth) Billy Mitchell (ts) Milt Jackson (vib,p) Curley Russell (b) Kenny Clarke (d) Joe Harris (timb,cga)**Contents:** Conglomeration -- Bruz -- You go to my head -- Roll 'em Bags' -- Don't blame me [Faultless] -- French licks -- Hey frenchy

**49-01-25 Milt Jackson****Jan. 25, 1949 & Feb. 23, 1949*****Bluesology*****Location:** New York**Savoy SJL 1130 (CD)****Original Issues:** Century 1501, 1502**Personnel:** Kenny Dorham (tp,p) Julius Watkins (frh) Billy Mitchell (ts) Milt Jackson (vib,p) Curley Russell (b) Kenny Clarke (d) Joe Harris (timb,cga)**Contents:** Conglomeration -- Bruz -- You go to my head -- Roll 'em Bags' -- Don't blame me [Faultless] -- French licks -- Hey frenchy**49-01-25 Milt Jackson****January 25, 1949*****Milt Jackson: Early Modern*****Location:** New York**Savoy Jazz 92862-2 (CD)****Original Issues:** Savoy MG 12042**Personnel:** Milt Jackson (vib) Julius Watkins, (fhr) Billy Mitchell (ts) Kenny Dorham (p) Curley Russell (b) Kenny Clarke (d)**Contents:** You go to my head (2:56)**49-01-25 Milt Jackson****January 25, 1949 and January 5*****Roll 'Em Bags*****Location:** New York**Savoy SV-0110 (CD)****Original Issues:** Savoy MG 12042**Personnel:** Tracks 1-6: Kenny Dorham (trp,p) Julius Watkins (Frh) Billy Mitchell (ts) Milt Jackson (vib,p) Curly Russell (b) Kenny Clarkes (d) Joe Harris (Timb); tracks 7-9: Lucky Thompson (ts) Milt Jackson (vib) Wade legge (p) Wendell Marshall (b) Kenny Clarke (d)**Contents:** Conglomeration / Milt Jackson (2:52) -- Bruz / Milt Jackson (2:50) -- You go to my head / Milt Jackson (2:55) -- Roll 'em bags / Milt Jackson (2:39) -- Faultless / Milt Jackson (2:35) -- Hey Frenchy/ Milt Jackson (2:35) -- Come rain or come shine (5:38) -- Fred's Mood (6:26) -- Wild Man (5:40)

**49-02-21 Wini Brown**  
**Miss Brown For You**  
**Location: New York**

**February 21, 1949**

**Original Issues: Savoy 1163**

**Personnel:**

**Contents:** My brand of honey -- He's good enough for me -- If love is trouble -- Grieving for you -- The sun'd gonna shine again -- If it's the last thing I do -- He's my daddy [Winni's blues] -- Someone to watch over me

**49-02-23 Milt Jackson**  
**Meet Milt Jackson**

**February 23, 1949**

**Location: New York**

**Savoy SV-0172 (CD)**

**Original Issues: Savoy MG 12061**

**Personnel:** Bill Massey (tp) Julius Watkins (fhr) Billy Mitchell (ts) Milt Jackson (vib) Walter Bishop (p) Nelson Boyd (b) Roy Haynes (d)

**Contents:** Hearing bells / Jackson (2:49) -- Junior / Jackson (2:30) -- Bluesology / Jackson (2:44) Bubü / Jackson (2:30)

**49-02-23 Milt Jackson**  
**Milt Jackson: Early Modern**  
**Location: New York**

**February 23, 1949**

**Savoy Jazz 92862-2 (CD)**

**Original Issues: Savoy MG 12042**

**Personnel:** Milt Jackson (vib) Bill Massey (tp) Julius Watkins (fhr) Billy Mitchell (ts) Walter Bishop, Jr. (p) Nelson Boyd (b) Roy Haynes (d)

**Contents:** Hearing bells [Take 3] (2:51) S36-110-3 / previously unissued -- Hearing bells [master -Take 5] (2:51) S36-110-5 / MG9022 -- Junior (2:32) S36-111 / Sav 946 -- Bluesology [alternate - Take 2] (2:45) S36-112-2 / SJL 1130 -- Bluesology [master -Take 3] (2:46) -- Bubü (2:31)

**49-02-26 Charlie Parker****February 26, 1949*****Charlie Parker All Stars*****Location:** WMCA Broadcast "Royal Roost," New York**Savoy ZDS-4414 (CD)****Original Issues:** Savoy MG12179, MG12186**Personnel:** Kenny Dorham (tp) Charlie Parker (as) Lucky Thompson (ts) Milt Jackson (vib) Al Haig (p)  
Tommy Potter (b) Max Roach (d) Dave Lambert, Buddy Stewart (vcl) Symphony Sid [Sid  
Torres] (mc)**Contents:** Half nelson -- A night in Tunisia -- Scrapple from the apple -- Jumping with Symphony Sid  
(theme)**49-03-05 Charlie Parker****March 05, 1949*****Bird Eyes-Last Unissued Vol 16*****Location:** Concert "Waldorf Astoria," New York**Philology (It) W846-2 (CD)****Original Issues:** previously unissued**Personnel:** Kenny Dorham (tp) Charlie Parker (as) Lucky Thompson (ts) Milt Jackson (vib) Al Haig (p)  
Tommy Potter (b) Max Roach (d) Dave Lambert, Buddy Stewart (vcl) unknown (mc)**Contents:** Anthropology**49-03-05 Charlie Parker****March 05, 1949*****Charlie Parker All Stars*****Location:** WMCA Broadcast "Royal Roost," New York**Savoy CD6243 (CD)****Original Issues:** Savoy SJL1173**Personnel:** Kenny Dorham (tp) Charlie Parker (as) Lucky Thompson (ts) Milt Jackson (vib) Al Haig (p)  
Tommy Potter (b) Max Roach (d) Dave Lambert, Buddy Stewart (vcl) Symphony Sid [Sid  
Torres] (mc)**Contents:** Jumpin; with Symphony Sid (theme) -- Cheryl -- Anthropology

**49-03-12 Charlie Parker****March 12, 1949****Charlie Parker All Stars****Location:** Broadcast "Royal Roost," New York**Savoy CD6243 (CD)****Original Issues:** Savoy MG12179, MG12186, SJL1173**Personnel:** Kenny Dorham (tp) Charlie Parker (as) Lucky Thompson (ts) Milt Jackson (vib) Al Haig (p)  
Tommy Potter (b) Max Roach (d) Dave Lambert, Buddy Stewart (vcl) Symphony Sid [Sid Torres] (mc)**Contents:** Cheryl -- Slow boat to China -- Chasin' the Bird -- Jumpin' with Symphony Sid (theme)**49-05-07 Machito****May 07, 1949****Afro-Cubop****Location:** Live "Royal Roost," New York**Spotlite SPJ138 (LP)****Original Issues:** Spotlite SPJ138**Personnel:** Machito and his Afro Cuban Orchestra**Contents:** Boppin' the vibes**49-05-07 Nat King Cole****May 07, 1949****20 Dynamic Fingers****Location:** "Bop City," New York**Alto 709 (LP)****Original Issues:** Alto 709**Personnel:** Milt Jackson (vib) Nat King Cole (vcl,p) Irving Ashby (g) Joe Comfort (b) Jack Costanzo (d)  
June Christy (vcl) Machito and his orchestra**Contents:** Nat meets June

**49-06-11 Gil Fuller****June 11, 1949*****Gil Fuller and His Orchestra*****Location:** New York, NY**Savoy** SJL2225 (LP)**Original Issues:** Discovery 108,115

**Personnel:** Dave Burns, Bill Massey, Abdul Salaam, Mustapha Daleel (tp) Clarence Ross, Rip Tarrant, Charlie Johnson, Haleem Rasheed (tb) Sahib Shihab, Jimmy Heath (as) Billy Mitchell, Pritchard Cheeseman (ts) Cecil Payne (bar) Milt Jackson (vib,p) Percy Heath (b) Art Blakey (d) Gil Fuller (cond,vcl,arr)

**Contents:** Mean to me -- Blues for a debutante -- The scene changes --Tropicana

**50-04-15 Woody Herman****April 15, 1950*****Woody Herman and His Orchestra*****Location:** New York

air-check

**Original Issues:** unissued

**Personnel:** Conte Candoli, Bernie Glow, Paul Cohen, Don Ferraro (tp) Neal Hefti (tp,arr) Eddie Bert, Bill Harris Jerry Dorn (tb) Woody Herman (cl,as,vcl) Sam Marowitz (as) Al Cohn, Buddy Wise, Bob Graft (ts) Marty Flax (bar) Milt Jackson (vib) Ralph Burns, Dave McKenna (p) Red Mitchell (b) Sonny Igoe (d)

**Contents:** Apple honey -- Early autumn

**50-05-05 Woody Herman****May 05, 1950*****Woody Herman and His Orchestra*****Location:** New York

Ajaz 308 (LP)

**Original Issues:** Ajaz 308

**Personnel:** Conte Candoli, Bernie Glow, Paul Cohen, Don Ferraro (tp) Neal Hefti (tp,arr) Eddie Bert, Bill Harris Jerry Dorn (tb) Woody Herman (cl,as,vcl) Al Cohn (ts,arr) Buddy Wise, Bob Graft (ts) Marty Flax (bar) Dave McKenna (p) Red Mitchell (b) Sonny Igoe (d) Milt Jackson (vib) Alyce King Vokettes (vcl)

**Contents:** Spain -- Pennies from heaven -- I want a little girl -- You're my everything (unissued)

**50-05-05 Woody Herman and His Orchestra**

May 05, 1950

**Woody Herman and His Orchestra**

Location: New York

Capitol CAPF15848 (LP) H325

Original Issues: Ajaz 308

**Personnel:** Conte Candol, Bernie Glow, Paul Cohen, Don Ferrer (tp) Neal Hefti (tp,arr) Eddie Bert, Bill Harris, Jerry Dorn, (tb) Woody Herman (cl,as,vcl) Al Cohn (ts,arr) Buddy Wise, Bob Graft (ts) Marty Flax (bar) Dave McKenna (p) Red Mitchell (b) Sonny Igoe (d) Milt Jackson (vib) Alyce King Vokettes (vcl)

Contents: Spain

**50-09-16 Dizzy Gillespie Sextet**

September 16, 1950

***In the Beginning***

Location: New York

Prestige 24030 (LP)

Original Issues: Prestige PRLP113, 24030

**Personnel:** Dizzy Gillespie (tp) Jimmy Heath (as) Jimmy Oliver (ts) Milt Jackson (p) Percy Heath (b) Joe Harris (d) Dizzy Gillespie vocal on "She's gone again"

Contents: Nice work if you can get it (2:45) --She's gone again (2:42) --Thinking of you (2:45)

**51-01-06 Dizzy Gillespie Sextet**

January 06, 1951

***Dizzy Gillespie Sextet***

Location: Broadcast, "Birdland," New York, NY

Oberon 5100 (LP)

Original Issues: Oberon 5100

**Personnel:** Dizzy Gillespie (tp,vcl) John Coltrane (ts) Milt Jackson (vib) Billy Taylor (p) Percy Heath (b) Art Blakey (d) Joe Carroll (vcl)

Contents: Congo blues -- Yesterdays -- A night in Tunisia

**51-01-13 Dizzy Gillespie Sextet****January 13, 1951***John Coltrane: the legendary masters***Location:** Broadcast, "Birdland," New York, NY**Rare CD11 (CD)****Original Issues:** Oberon 5100**Personnel:** Dizzy Gillespie (tp,vcl) John Coltrane (ts) Milt Jackson (vib) Billy Taylor (p) Percy Heath (b)  
Art Blakey (d) Joe Carroll (vcl)**Contents:** Birks' Works -- Tin tin deo (unissued) -- Wow (unissued) -- Good bait -- Groovin' high**51-01-20 Dizzy Gillespie Sextet****January 20, 1951***Dizzy Gillespie Sextet***Location:** Broadcast, "Birdland," New York, NY**Oberon 5100 (LP)****Original Issues:** Oberon 5100**Personnel:** Dizzy Gillespie (tp,vcl) John Coltrane (ts,vcl) Milt Jackson (vib) Billy Taylor (p) Percy Heath  
(b) Art Blakey (d) Joe Carroll (vcl)**Contents:** Groovin' high (unissued) -- I can't get started -- Night in Tunisia (unissued) -- Ooh pop a dah  
(unissued)(vcl:dg,jc)**51-02-03 Dizzy Gillespie Sextet****February 03, 1951***Dizzy Gillespie Sextet***Location:** Broadcast, "Birdland," New York, NY**Oberon 5100 (LP)****Original Issues:** Oberon 5100**Personnel:** Dizzy Gillespie (tp) J.J. Johnson (tb) John Coltrane (ts) Milt Jackson (vib) James Foreman  
(p) Percy Heath (b) Art Blakey (d) Joe Carroll (vcl)**Contents:** Birks' Works -- I can't get started (unissued) -- Lady be good (unissued)-- Good bait  
(unissued)-- Jumpin' with Symphony Sid (theme)

**51-03-01 Dizzy Gillespie Sextet****March 01, 1951*****The Dee Gee Days: Dizzy Gillespie Sextet*****Location:** New York**Savoy SJL2209 (LP) Savoy 4466 (CD) Original Issues:** Dee Gee 3600, Dee Gee 3601**Personnel:** Dizzy Gillespie (tp) John Coltrane (as,ts) Milt Jackson (vib, p-1) Kenny Burrell (g) Percy Heath (b) Kansas Fields (d) Calypso Boys [Fred Strong and 2 others] (perc) Fred Strong (vcl)**Contents:** Love me -- We love to boogie (1) -- Tin tin deo -- Birks' works**51-03-01 Dizzy Gillespie Sextet****March 01, 1951*****The Dee Gee Years / Dizzy Gillespie: Ken Burns Jazz*****Location:** Nw York, NY**Savoy 92967 (CD) Verve 314549 086-2 (Original Issues:** Dee Gee 3600, Dee Gee 3601**Personnel:** Dizzy Gillespie (tp) John Coltrane (as,ts) Milt Jackson (vib, p-1) Kenny Burrell (g) Percy Heath (b) Kansas Fields (d) Calypso Boys [Fred Strong and 2 others] (perc) Fred Strong (vcl)**Contents:** Tin Tin Deo (2:39)**51-03-17 Dizzy Gillespie Sextet****March 17, 1951*****Dizzy Gillespie Sextet*****Location:** "Birdland," New York**air-check****Original Issues:** Unissued**Personnel:** Dizzy Gillespie (tp) John Coltrane (ts) Milt Jackson (vib, p) Kenny Burrell (g) Percy Heath (b) Carl "Kansas" Fields (d) Joe Carroll (vcl)**Contents:** Birks' works -- Tin tin deo -- Lady be good -- I can't get started -- Theme (Jumpin' with symphony Sid)

**51-04-14 Dizzy Gillespie****April 14, 1951*****Dizzy Gillespie Sextet*****Location:** Broadcast, "Birdland" New York**air-check****Original Issues:** unissued**Personnel:** Dizzy Gillespie (tp,p) J.J. Johnson (tb) Budd Johnson (ts) Milt Jackson (vib,p) Percy Heath  
(b) Art Blakey (d)**Contents:** Good bait -- A night in Tunisia -- Birks' works -- Tin tin deo**51-04-16 Dizzy Gillespie****April 16, 1951*****Dizzy Gillespie Sextet*****Location:** New York**Savoy 4426 (CD)****Original Issues:** Dee Gee 3602, 3609, 3604**Personnel:** Dizzy Gillespie (tp,p) J.J. Johnson (tb) Budd Johnson (ts) Milt Jackson (vib,p) Percy Heath  
(b) Art Blakey (d) Joe Carroll, Melvin Moore (vcl)**Contents:** Lady be good -- Love me pretty baby (mj-p) -- The champ (part 1) -- The champ (part 2)**51-04-21 Dizzy Gillespie****April 21, 1951*****Dizzy Gillespie Sextet*****Location:** Broadcast, "Birdland" New York**air check****Original Issues:** unissued**Personnel:** Dizzy Gillespie (tp) J.J. Johnson (tb) Budd Johnson (ts) Milt Jackson (vib) James "Hen  
Gates" Foreman (p) Percy Heath (b) Art Blakey (d)**Contents:** Klook [The champ] -- Congo blues -- Birks' works -- Jumpin with symphony Sid (theme)

**51-07-23 Thelonious Monk**  
***Genius of Modern Music Vol. 2***

**July 23, 1951**

**Location:**

Blue Note 8 70962-2 (CD)

**Original Issues:**

**Personnel:**

**Contents:**

**51-07-23 Thelonious Monk**  
***The Best of Thelonious Monk: The Blue Note Years***

**July 23, 1951**

**Location:** New York

Blue Note CDP 7-95636-2 (CD)

**Original Issues:** Blue Note 1589,1590,1591

**Personnel:** Sahib Shihab (as) Milt Jackson (vib) Thelonious Monk (p) Al McKibbon (b) Art Blakey (d)

**Contents:** Four in one (3:27) -- Criss cross (2:55) -- Straight no chaser (2:54)

**51-07-23 Thelonious Monk**  
***Thelonious Monk Quintet***

**July 23, 1951**

**Location:** New York

Blue Note BLP1509 (LP)

**Original Issues:** Blue Note 1589,1590,1591

**Personnel:** Sahib Shihab (as) Milt Jackson (vib) Thelonious Monk (p) Al McKibbon (b) Art Blakey (d)

**Contents:** Four in one (alt take) -- Criss cross -- Eronel -- Willow weep for me

**51-08-16 Dizzy Gillespie****August 16, 1951*****Dizzy Gillespie Sextet*****Location:** New York**Savoy 4426 (CD)****Original Issues:** Dee Gee 3608, 3606, 3601, XP4000**Personnel:** Dizzy Gillespie (tp,vcl) Bill Graham (bar) Milt Jackson (p) Percy Heath (b) Al Jones (d) Joe Carroll, Melvin Moore (vcl)**Contents:** I'm in a mess -- School days -- Swing low sweet Cadillac (dg,ens, vcl) -- Bopsies blues -- Bopsies blues (alt take) -- I couldn't beat the rap**51-08-24 Milt Jackson****August 24, 1951*****Milt Jackson: Early Modern*****Location:** New York**Savoy Jazz 92862-2 (CD)****Original Issues:** Dee Gee: XP4007, XP4008, LP1002**Personnel:** Milt Jackson (vib) John Lewis (p) Ray Brown (b) Kenny Clarke (d)**Contents:** Milt meets Sid / M. Jackson (3:06) -- D&E (2:54) -- Yesterdays (2:29) -- Between the devil and the deep blue sea (2:35)**51-08-24 Milt Jackson****August 24, 1951*****The First Q*****Location:** New York**Savoy SJL1106 (LP)****Original Issues:** Dee Gee LP1002**Personnel:** Milt Jackson (vib) John Lewis (p) Ray Brown (b) Kenny Clarke (d)**Contents:** Milt meets Sid -- D and E -- Yesterdays -- Between the devil and the deep blue sea

**51-09-18 Milt Jackson**

September 18, 1951

*Milt Jackson: Early Modern*

Location: New York

Savoy Jazz 92862-2 (CD)

Original Issues: Dee Gee: XP4007, XP4008, LP1002

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Al Jones (d)

Contents: Autumn breeze (2:55) -- Moving nicely (3:14) -- Bluesology (2:45) -- 'Round Midnight (2:55)

**51-09-18 Milt Jackson**

September 18, 1951

*The First Q*

Location: New York

Savoy SJL1106 (LP)

Original Issues: Dee Gee: XP4007, XP4008, LP1002

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Al Jones (d)

Contents: Autumn breeze (2:55) -- Moving nicely (3:14) -- Bluesology (2:45) -- 'Round Midnight (2:55)

**51-10-25 Dizzy Gillespie**

October 25, 1951

*Dizzy Gillespie Sextet*

Location: Chicago

Savoy SJL2209 (LP) Savoy 4429 (CD)

Original Issues: Dee Gee 3601, 3609, 3608, 3603, 3607 XP40

Personnel: Dizzy Gillespie (tp,vcl) Bill Graham (bar) Stuff Smith (vln) Milt Jackson (p, vcl) Percy Heath (b) Al Jones (d) unknown (perc) on "Caravan" Joe Carroll (vcl)

Contents: Caravan -- Caravan (alt take) -- Nobody knows the trouble I've seen -- The bluest blues -- On the sunny side of the street -- Stardust -- Time on my hands (mj, vcl,p,org)

**52-02-29 Dizzy Gillespie****February 29, 1952*****Dizzy Gillespie: At Home and Abroad*****Location:** New York**Atlantic 1257 (LP)****Original Issues:** Atlantic LP142**Personnel:** Dizzy Gillespie (tp) Bill Graham (bar) Milt Jackson (p, vcl) Percy Heath (b) Al Jones (d) Joe Carroll (vcl)**Contents:** Dizz's tune -- This is happiness -- Groovin' the nursery rhymes -- Love is here to stay**52-04 Milt Jackson****April, 1952*****Milt Jackson: Early Modern*****Location:** Studio, New York**Savoy Jazz 92862-2 (CD)****Original Issues:** Hi-Lo 1412, 1405, Savoy SJL1106**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Softly as in a morning sunrise (3:26) -- Love me, pretty baby (3:37) -- Heart and soul (2:29) -- True blues (3:00)**52-04 Milt Jackson****April, 1952*****The Quartet - 1952*****Location:** Studio, New York**Savoy MG-12046 (LP)****Original Issues:** Savoy MG12046**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Softly as in a morning sunrise -- Love me, pretty baby -- Heart and Soul -- True blues

**52-04-01 Annie Ross****April 01, 1952***Singin' and Swingin'***Location:** New York

Savoy ZDS1200 (CD)

**Original Issues:** Dee Gee XP 4010, Savoy MG 12060**Personnel:** Milt Jackson (vib) Blossom Dearie (p) Percy Heath (b) Kenny Clarke (d) Annie Ross (vcl)

**Contents:** Everytime -- The way you look tonight -- I'm beginning to think you care -- Between the devil and the deep blue sea

**52-04-07 Milt Jackson Quartet****April 07, 1952***Milt Jackson All-Star Bags***Location:** "WOR Studios," New York

Blue Note BN-LA590H2 (LP)

**Original Issues:** Blue Note 1592, BLP1509**Personnel:** Lou Donaldson (as) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)

**Contents:** Tahiti (3:23) -- Lillie (3:10) -- Bags' groove (3:00) -- What's new (3:07) -- Don't get around much anymore (2:59) -- On the scene (3:00) -- Lillie (alt take) (3:12) -- Don't get around much anymore (alt take) (2:58) -- What's new (alt take)

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**52-04-07 Milt Jackson/ Thelonious Monk****April 07, 1952***Milt Jackson and the Thelonious Monk Quintet***Location:** "WOR Studios," New York

Blue Note CDP 7 81509 2 (CD)

**Original Issues:** Blue Note BLP1509**Personnel:** Lou Donaldson (as) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)

**Contents:** Tahiti / Jackson (3:26) -- Lillie / Jackson (3:13) -- Lillie (alt take) (3:15) -- Bags' groove / Jackson (3:03) -- What's new (3:08) -- What's new (alt take) (3:10) -- Don't get around much anymore (2:58) -- On the scene

**52-11-01 Charlie Parker / Milt Jackson Orchestra**

November 01, 1952

*Charlie Parker with Milt Jackson's Orchestra***Location:** Broadcast, "Birdland," New York**Mark Records** MG 101 (LP)**Original Issues:** Mark records MG 101**Personnel:** Charlie Parker (as) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** How high the moon -- Embraceable you -- 52nd street theme**52-12-22 Modern Jazz Quartet**

December 22, 1952

*MJQ: Modern Jazz Quartet, Milt Jackson Quintet***Location:** Studio, New York**OJC** CD125-2 (CD)**Original Issues:** Prestige LP 7059**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** All the things you are (3:12) -- La ronde (3:06) -- Vendome (3:10) -- Rose of the Rio Grande (2:12)**53- Ernestine Anderson**

1953

*Ernestine Anderson***Location:** New York**Network** (unissued?)**Original Issues:** Network (unissued?)**Personnel:** Ernestine Anderson (vcl) Oscar Estelle, Quincy Jones, Russell Jacquet (tp) Milt Jackson (vib) Mickey Baker (g) Wade Legge (b) Richie Goldberg (d)**Contents:** They tried -- Puerto Rico

**53-06 Miles Davis****June 1953***Jazz Inc.***Location:** New York

unissued

**Original Issues:** unissued**Personnel:** Miles Davis (tp) J.J. Johnson (tb) Zoot Sims (ts) Milt Jackson (vib) Percy Heath (b) Kenny Clarke (d)**Contents:** unknown**53-06-25 Modern Jazz Quartet****June 25, 1953***Django***Location:** Studio, New York

OJC CD057-2 (CD)

**Original Issues:** Prestige LP7057**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** The queen's fancy (3:11) -- Delaunay's dilemma (3:50) -- Autumn in New York (3:38) -- But not for me (3:41)**53-10-07 Sonny Rollins / Modern Jazz Quartet****October 07, 1953***Sonny Rollins with the Modern Jazz Quartet***Location:** Studio, New York

Prestige OJCCD-011-2 (CD)

**Original Issues:** Prestige LP7029**Personnel:** Sonny Rollins (ts) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** In a sentimental mood (3:16) -- The stopper (2:56) -- -- Almost like being in love (3:21) -- No moe (3:28)

**53-10-31 Modern Jazz Quartet**

October 31, 1953

***Hooray For*****Location:** Live "Birdland," New York**Session** SR110 (LP)**Original Issues:** Session SR110**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Vendome -- Lily -- The Queens fancy -- Bags' groove -- All the things you are -- La ronde**54-03-07 Henri Renaud**

March 07, 1954

***A Date in New York*****Location:** New York**Vogue** 500-096 (LP)**Original Issues:** Inner City IC 7007**Personnel:** J.J Johnson (tb) Al Cohn (ts) Milt Jackson (vib) Henri Renaud (p) Percy Heath (b) Charlie Smith (d)**Contents:** Jay Jay's blues (7:49) -- Jerry old Man (5:46) -- There's no you (8:30) -- Indiana (3:48) -- Lullaby of the leaves (2:50) -- I'll remember April (8:55) -- Out of nowhere (8:37) -- If I had you (7:45) -- The more I see you (4:24) If I had you (alt take)**54-06-16 Milt Jackson**

June 16, 1954

***MJQ: Modern Jazz Quartet, Milt Jackson Quintet*****Location:** "Van Gelder Studio," Hackensak, NJ**OJCCD-125-2** (CD)**Original Issues:** Prestige P-7059**Personnel:** Henry Boozier (tp) Milt Jackson (vib) Horace Silver (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Opus de funk (4:07) -- I've lost your love / M. Jackson (4:59) -- Buhaina (4:33) -- Soma / Jackson (5:25)

**54-06-16 Milt Jackson****June 16, 1954*****Opus de Funk*****Location:** "Van Gelder Studio," Hackensak, NJ**Prestige P24048 (LP)****Original Issues:** Prestige P-7059**Personnel:** Henry Boozier (tp) Milt Jackson (vib) Horace Silver (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Opus de funk (4:07) -- I've lost your love / M. Jackson (4:59) -- Buhaina (4:33) -- Soma / Jackson (5:25)**54-11-01 Frank Morgan / Kenny Clarke All Stars****November 01, 1954*****Bird Calls, Vol. 2*****Location:** Los Angeles, CA**Savoy 650 11, Savoy ZDS-1201 (CD)****Original Issues:** Savoy SJL-1201**Personnel:** Frank Morgan (as) Walter Benton (ts) Milt Jackson (vib,vcl) Gerald Wiggins (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Sonor -- Strollin' -- Blues mood -- I've lost your love -- Skoot (MJ vcl)**54-11-01 Kenny Clarke****November 01, 1954*****Kenny Clarke All Stars*****Location:** Los Angeles, CA**Savoy 12006 (LP)****Original Issues:** Savoy 12006**Personnel:** Frank Morgan (as) Walter Benton (ts) Milt Jackson (vib,vcl) Gerald Wiggins (p) Percy Heath (b) Kenny Clarke (d)**Contents:** Sonor (4:52) -- Strollin' (4:23) -- Blues Mood (4:19) -- Skoot (3:50)

**54-11-01 Kenny Clarke**

November 01, 1954

***Telefunken Blues***

Location: Los Angeles, CA

Savoy Jazz 0106 (CD)

Original Issues: Savoy 12006

Personnel: Frank Morgan (as) Walter Benton (ts) Milt Jackson (vib,vcl) Gerald Wiggins (p) Percy Heath  
(b) Kenny Clarke (d)

Contents: Sonor (4:52) -- Strollin' (4:23) -- Blues Mood (4:19) -- Skoot (3:50)

**54-11-01 Milt Jackson**

November 01, 1954

***Milt Jackson: Early Modern***

Location: Los Angeles, CA

Savoy Jazz 92862-2 (CD)

Original Issues: Savoy 12006

Personnel: Frank Morgan (as) Walter Benton (ts) Milt Jackson (vib) Gerald Wiggins (p) Percy Heath  
(b) Kenny Clarke (d)

Contents: Sonor (4:52) -- Strollin' (4:23) -- Blues mood (4:19) -- Skoot (3:50)

**54-12-23 Modern Jazz Quartet**

December 23, 1954

***Django***

Location: Studio, New York

OJC CD057-2 (CD)

Original Issues: Prestige LP7057

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)

Contents: I'll remember April (unissued) -- Django (6:55) -- One bass hit (2:55) -- Milano (4:35)

**54-12-24 Miles Davis****December 24, 1954*****Bags' Groove: Miles Davis & The Modern Jazz Giants*****Location:** "Van Gelder Studio," Hackensack, NJ**OJCCD-245-2 (CD)****Original Issues:** Prestige P-7109**Personnel:** Miles Davis (tp) Milt Jackson (vib) Thelonious Monk (p) Percy Heath (b) Kenny Clark (d)**Contents:** Bags' groove take 1 (11:14) -- Bags' groove take 2 (9:21) / Milt Jackson**54-12-24 Miles Davis****December 24, 1954*****Miles Davis and the Modern Jazz Giants*****Location:** Van Gelder Studio," Hackensack, NJ**OJCCD-347-2 (CD)****Original Issues:** Prestige PRLP7150**Personnel:** Miles Davis (tp) Milt Jackson (vib) Thelonious Monk (p) Percy Heath (b) Kenny Clark, (d)**Contents:** Bemsha swing -- Swing spring -- The man I love (take 1) -- The man I love (take 2)**55- Modern Jazz Quartet****1955?*****Rare Broadcast Performances: John Lewis, Kenny Clarke, Ben Webster, Milt Jackson*****Location:****Ozone 22 (LP)****Original Issues:** Ozone 22 (LP)**Personnel:** Ben Webster (ts) Milt Jackson (vib) John Lewis (p) [Percy Heath, b] Kenny Clarke (d)**Contents:** Confirmation -- You are too beautiful -- Lady be good -- Nearness of you -- Poutin' Cottontail  
-- Dannt boy -- billy's bounce

**55- Modern Jazz Quartet****[1955/56?]*****Modern Jazz Quartet & Maynard Ferguson Sextet*****Location:****Session Disc 112 (LP)****Original Issues:****Personnel:** [# 1,2,5,6 Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke or Connie Kay (d)] #3-4 Maynard Ferguson Sextet**Contents:** Autumn in New York -- Autumn nocturne -- Milt meets Sid again -- Too and Fro? -- Summertime -- Summertime -- Home**55-01-09 Modern Jazz Quartet****January 09, 1955*****Django*****Location:** Studio, New York**OJCCD 057-2 (CD)****Original Issues:** Prestige LP7057**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** La ronde suite (9:30)**55-01-20 Modern Jazz Quartet****January 20, 23, 30, 1955*****Classic Concepts: Modern Jazz Quartet*****Location:** Broadcast, "Birdland," New York**AS Records AL 716 Collectors Issue (LP) Original Issues:** AS Records AL 716 Collectors Issue**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Kenny Clarke (d)**Contents:** What's new? -- I'll remember April -- [Old] Django -- Concord[e] -- Yesterdays -- One bass hit -- Bags' groove

**55-02-07 Kenny Clarke**

February 07, 1955

***Telefunken Blues*****Location:** New York**Savoy Jazz 0106 (CD)****Original Issues:** Savoy MG12006**Personnel:** Henry Coker (tb) Frank Wess (ts,fl) Charlie Fowlkes (bar) Milt Jackson (vib,p) Eddie Jones (b) Heath (b) Kenny Clarke (d) Ernie Wilkins (arr)**Contents:** Klooks nook -- Inhibitions -- Baggin' the blues -- Telefunken blues-**55-02-07 Milt Jackson**

February 07, 1955

***Meet Milt Jackson*****Location:** New York**Savoy SV-0172 (CD)****Original Issues:** Savoy MG 12061**Personnel:** Henry Coker (tb) Frank Wess (ts,fl) Charlie Fowlkes (bar) Milt Jackson (vib,p) Eddie Jones (b) Heath (b) Kenny Clarke (d) Ernie Wilkins (arr)**Contents:** Telefunken blues (alt take)**55-05-20 Milt Jackson**

May 20, 1955

***Milt Jackson Quartet*****Location:** "Van Gelder Studio," Hackensack, NJ**OJCCD-001-2 (CD)****Original Issues:** Prestige PRLP7003**Personnel:** Milt Jackson (vib) Horace Silver (p) Percy Heath (d) Connie Kay (d)**Contents:** Wonder why (5:22) -- I should care -- My funny valentine (4:37) -- Stonewall / Milt Jackson (7:42) -- Moonray (5:01) -- The nearness of you (4:01)

**55-05-20 Milt Jackson****May 20, 1955*****Soul Pioneers*****Location:** "Van Gelder Studio," Hackensack, NJ**Prestige PRLP7224 (LP)****Original Issues:** Prestige PRLP7003**Personnel:** Milt Jackson (vib) Horace Silver (p) Percy Heath (d) Connie Kay (d)

**Contents:** Wonder why (5:22) -- Moon rays (5:01) -- My funny valentine (4:37) The nearness of you (4:01) Stonewall / Milt Jackson (7:42) I should care --

**55-07-02 Modern Jazz Quartet****July 02, 1955*****Concorde*****Location:** "Van Gelder Studio," Hackensack, NJ**OJCCD-002-2, PR7005, (CD)****Original Issues:** Prestige LP7005**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Ralph's new blues / Milt Jackson (7:09) -- All of you (4:26) -- I'll remember April (5:07) -- Gershwin medley : Soon ; For you, for me, forevermore; Love walked in ; Our love is here to stay (7:55) -- Concorde -- Softly, as in a morning sunrise

**55-08-05 Miles Davis****August 05, 1955*****Miles Davis and the Jazz Giants*****Location:****Prestige FCD -60-015 (CD)****Original Issues:** Prestige 7034**Personnel:** Miles Davis (tp) Jackie McLean (as) Milt Jackson (vib) Ray Bryant (p) Percy Heath (b) Art Taylor (d)

**Contents:** Minor march

**55-08-05 Miles Davis All Stars**

August 05, 1955

*Miles Davis and Milt Jackson: Quintet / Sextet***Location:** New York ["Van Gelder Studio," Hackensack, NJ]**Prestige OJCCD-012-2 (CD)****Original Issues:** Prestige PRLP 7034**Personnel:** Miles Davis (tp) Jackie Mclean (as) Milt Jackson (vib) Ray Bryant (p) Percy Heath (b)  
Arthur Taylor (d)**Contents:** Dr. jackle (8:47) -- Bitty ditty (6:31) -- Minor march (8:12) -- Blues changes (7:08)**55-10-28 Milt Jackson**

October 28, 1955

*Opus de Jazz***Location:** "Van Gelder Studio," Hackensack, NJ**Savoy SV-0109 (CD)****Original Issues:** Savoy MG 12036**Personnel:** Frank Wess (fl,ts) Milt Jackson (vib) Hank Jones (p) Eddie Jones (b) Kenny Clarke (d)**Contents:** Opus de funk (13:22) -- Opus pocus (7:25) -- You leave me breathless (6:27) -- Opus and interlude (6:29)**56- Modern Jazz Quartet**

1956

*Live 1956***Location:** Live "Birdland" New York**Jazz Anthology 550062 (CD)****Original Issues:** Ozone 16**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Two degrees east, three degrees West -- Between the devil and the deep blue sea -- Angel eyes -- Bluesology -- God rest ye merry gentlemen -- Delauney's dilemma -- Bess, oh where's my Bess -- Bags' groove

**56-01-05 Milt Jackson**

**January 05, 1956**

***Meet Milt Jackson***

**Location:** "Van Gelder Studio," Hackensack, NJ

**Savoy SV-0172 (CD)**

**Original Issues:** Savoy MG12042, MG12061

**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) Wade Legge (p) Wendell Marshall (b) Kenny Clarke (d)

**Contents:** Soulful -- Flamingo -- They can't take that away from me

**56-01-05 Milt Jackson**

**January 05, 1956**

***Roll 'Em Bags***

**Location:** "Van Gelder Studios," Hackensack, NJ

**Savoy SV0110 (CD)**

**Original Issues:** Savoy MG12042

**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) Wade Legge (p) Wendell Marshall (b) Kenny Clarke (d)

**Contents:** Come rain or come shine (5:38) -- Fred's mood (6:26) -- Wild man (5:40)

**56-01-05 Milt Jackson**

**January 05, 1956**

***Second Nature: The Savoy Sessions***

**Location:** "Van Gelder Studio," Hackensack, NJ

**Savoy SJL 2204 (LP)**

**Original Issues:** Savoy MG12042, MG12061

**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) Wade Legge (p) Wendell Marshall (b) Kenny Clarke (d)

**Contents:** Come rain or come shine -- They can't take that away from me -- Wild man -- Soulful -- Fred's mood -- Flamingo

**56-01-10 Al Sears****January 10, 1956***Sear-iously***Location:** New York**Bear Family Records 15668 (CD) Original Issues:** Groove 0151**Personnel:** Charles "Jesse Stone" Calhoun (vcl) Al Sears (ts) Wilbur Kirk (harmonica) Milt Jackson (mar) Ernie Hayes (p) Mickey Baker (g) Lloyd Trotman (b) Panama Francis (d)**Contents:** Right now, right now -- Midnight wail -- Love call -- Rock and roll ball**56-01-17 Milt Jackson****January 17, 1956***Ballads and Blues***Location:** New York**Atlantic LP1242, (Jap) AMCY1032 (CD) Original Issues:** Atlantic LP1242**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) John Lewis (p) Skeeter Best (g) Oscar Pettiford (b) Kenny Clarke (d)**Contents:** Hello -- Bright blues -- How high the moon**56-01-21 Milt Jackson****January 21, 1956***Ballads and Blues***Location:** New York**Atlantic LP1242, (Jap) AMCY1032 (CD) Original Issues:** Atlantic LP1242**Personnel:** Milt Jackson (vib) John Lewis (p) Barry Galbraith (g) Oscar Pettiford (b) Kenny Clarke (d) + 5 woodwinds Ralph Burns (arr)**Contents:** So in love -- Midnight sun (unissued) -- They didn't believe me -- Solitude

**56-01-22 Modern Jazz Quartet****January 22, 1956****Fontessa****Location:** "Van Gelder Studio," Hackensack, NJ

Atlantic 81329-2 (CD)

**Original Issues:** Atlantic LP 1231**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Woody'n you (4:25) -- Willow weep for me (4:47) -- Fontessa (11:12) -- Versailles (3:22) --  
 Angel Eyes (3:48) -- Over the rainbow (3:50) -- Bluesology (5:04) -- Bags' groove (unissued)  
 -- Night in Tunisia -- D&E

**56-01-22 Modern Jazz Quartet****January 22, 1956****The Best of the Modern Jazz Quartet****Location:** "Van Gelder Studio," Hackensack, NJ

Atlantic SD 1546 (LP)

**Original Issues:** Atlantic SD 1546**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Fontessa / John Lewis (11:12)

**56-01-23 Milt Jackson****January 23, 1956****Jackson'Ville****Location:** "Van Gelder Studio," Hackensack, NJ

Savoy Jazz SV 0175 (LP)

**Original Issues:** Svoy MG12080**Personnel:** Lucky Thompson (ts) Hank Jones (p) Wendell Marshall (b) Kenny Clarke (d)

**Contents:** Nows the time -- In a sentimental mood -- Mood indigo -- Azure -- Minor conception -- Soul  
 in 3/4

**56-01-23 Milt Jackson****January 23, 1956*****Milt Jackson Second Nature: The Savoy Sessions*****Location:** "Van Gelder Studio," Hackensack, NJ**Savoy SJL 2204 (LP)****Original Issues:** Savoy MG12070, MG12080**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) Hank Jones (p) Wendell Marshall (b) Kenny Clarke (d)**Contents:** Lover --Can't help lovin' that man -- The lady is a tramp -- Angel Face -- Sometimes I'm happy -- What's new (lt,mj out) -- Now's the time -- In a sentimental mood -- Mood Indigo (mj out) -- Azure -- Minor conception -- Soul in 3/4**56-01-23 Milt Jackson****January 23, 1956*****The Jazz Skyline / Milt Jackson*****Location:** "Van Gelder Studio," Hackensack, NJ**Savoy SV-0173 (CD)****Original Issues:** Savoy MG12070**Personnel:** Lucky Thompson (ts) Milt Jackson (vib) Hank Jones (p) Wendell Marshall (b) Kenny Clarke (d)**Contents:** Lover (7:45) -- Cant help lovin' that man (4:35)-- The lady is a tramp (7:18) -- Angel face (6:38) -- Sometimes I'm happy (7:15) -- What's new (3:51)**56-02-14 Milt Jackson****February 14, 1956*****Ballads and Blues*****Location:** New York**Atlantic LP1242, (Jap) AMCY1032 (CD) Original Issues:** Atlantic LP 1242**Personnel:** Milt Jackson (vib) Barney Kessel (g) Percy Heath (b) Lawrence Marable (d)**Contents:** The song is ended -- Gerry's blues -- Rose room (unissued) -- These foolish things

**56-02-14 Modern Jazz Quartet**

February 14, 1956

*Fontessa***Location:** Studio, Hackensack, NJ**Atlantic 81329-2, 82330-2, SD-1231-2 (CI)** **Original Issues:** Atlantic LP 1231**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Woody'n you -- Willow weep for me -- Bluesology -- Bluesology (alt take) -- Over the rainbow**56-07-05 Modern Jazz Quartet**

July 05, 1956

*Two Degrees East Three Degrees West***Location:** Live "Newport Jazz Festival," Newport, RI

Viper's Nest VN-161 (CD)

**Original Issues:** Voice of America Broadcast recording**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Django (4:41) -- How high the moon (5:31) -- 'Round midnight (3:59) -- I'll remember April (5:17) -- Versailles (3:08) -- Two degrees East, three degrees west (5:33) -- Ralph's new blues (4:05) -- England's carol (God rest ye merry gentlemen) (5:30) -- Willow weep for me**56-08-28 Modern Jazz Quartet**

August 28, 1956

*The Modern Jazz Quartet at Music Inn / Guest Artist: Jimmy Giuffre***Location:** Live "Music Inn," Lenox, MA

Atlantic 82330 -2 (CD)

**Original Issues:** Atlantic LP1247**Personnel:** Jimmy Giuffre (cl) John Lewis(p) Milt Jackson (vib) Percy Heath (b) Connie Kay (d)**Contents:** Oh bess, oh where's my bess (4:27) -- A fugue for Music Inn (4:42) -- Two degrees east, three degrees west (7:04) -- Serenade (2:55) -- Fun (5:30) -- Sun dance (4:14) -- The man that got away (3:52) -- A morning in Paris (2:51) -- Variation no. 1 on "God rest ye merry gentlemen"

**56-09-14 Quincy Jones**

September 14, 1956

*This is How I Feel About Jazz*

Location: New York

GRP GRD-115 (CD)

Original Issues: ABC LP149

Personnel: Art Farmer (tp) Jimmy Cleveland (tb) Gene Quill (as) Herbie Mann (fl,ts) Lucky Thompson,  
 Zoot Sims (ts) Jack Nimitz (bar) Milt "Mild Soul Brother" Jackson (vib) Hank Jones (p)  
 Charles Mingus (b) Charlie Persip (d) Father John Crowley (handclapper)

Contents: Sermonette -- Evening in Paris

**56-10-26 Modern Jazz Quartet**

October 26, 1956

*Modern Jazz Quartet*

Location: Concert, Villa Berg Stuttgart, Germany

unissued

Original Issues: unissued

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) The Svend Saaby Choir  
 (vcl)

Contents: God bless you -- Willow weep for me -- I'll remember April -- Nowhere -- Ralph's new blues

**56-11-19 Modern Jazz Quartet**

November 19, 1956

*Modern Jazz Quartet*

Location: Concert, Zurich, Switzerland

unissued

Original Issues: unissued

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Softly as in a morning sunrise -- Over the rainbow -- Vendome -- Ralph's new blues --  
 Concorde -- A morning in Paris -- Interview with John Lewis

**57- Sonny Rollins**

1957

***European Concerts*****Location:**

Bandstand 1502 (CD)

**Original Issues:****Personnel:****Contents:****57-01-05 Milt Jackson**

January 05, 1957

***Plenty, Plenty Soul*****Location:** Coastal Studios - New York

Atlantic 1269-2 (CD)

**Original Issues:** Atlantic LP1269, SD 8811**Personnel:** Joe Newman (tp) Lucky Thompson (ts) Milt Jackson (vib) Horace Silver (p) Oscar Pettiford  
(b) Connie Kay (d)**Contents:** Ignunt oil / Jackson (5:35) -- Blues at twilight (6:46) -- Sermonette (5:23) -- The spirit-feel /  
Jackson (4:22)**57-01-07 Milt Jackson**

January 07, 1957

***Plenty, Plenty Soul*****Location:** Capitol Studios - New York

Atlantic 1269-2 (CD)

**Original Issues:** Atlantic LP1269, SD 8811**Personnel:** Joe Newman (tp) Jimmy Cleveland (tb) Julian "Cannonball" Adderly (as) [as Ronnie Peters  
(as)] Frank Foster (ts) Sahib Shihab (bar) Milt Jackson (vib) Horace Silver (p) Percy Heath  
(b) Art Blakey (d) Quincy Jones (arr)**Contents:** Plenty, plenty soul / Jackson -- (9:33) -- Boogity boogity (4:55) -- Heartstrings / Jackson  
(4:53) Bags' groove (unissued)

**57-01-13 Hank Mobley**

January 13, 1957

***Hank Mobley All Stars*****Location:** "Van Gelder Studio," Hackensack, NJ**Blue Note 8 37668-2 (CD)****Original Issues:** Blue Note BLP1544**Personnel:** Hank Mobley (ts) Milt Jackson (vib) Horace Silver (p) Doug Watkins (b) Art Blakey (d)**Contents:** Reunion -- Ultra marine -- Don't walk -- Lower stratosphere -- Mobley's musings**57-04-04 Modern Jazz Quartet**

April 04, 1957

***The Best of the Modern Jazz Quartet*****Location:** New York**Atlantic SD 1546 (LP)****Original Issues:** Atlantic SD 1546**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** The golden striker / Lewis (3:39)**57-04-05 Modern Jazz Quartet**

April 05, 1957

***Modern Jazz Quartet*****Location:** New York**(Jap) AMCY-1019 (CD)****Original Issues:** Atlantic LP 1265**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Between the devil and the deep blue sea (6:51) -- La Ronde: drums (2:08) -- Night in Tunisia (6:08) -- Yesterdays -- Bags' groove -- Baden-Baden -- Ballad medley: They say it's wonderful, How deep is the ocean, a ghost of a chance (mj out), My old flame, body and soul (10:12)

**57-05-01 Chris Connor****May 01, 1957***Chris Connor Sings the Gershwin Almanac of Song***Location:** New York

Atlantic 601-2 (CD)

**Original Issues:** Atlantic LP2-601**Personnel:** Chris Connor (vcl) Milt Jackson (vib) Stan Free (p) Mundell Lowe (g) Milt Hinton (b) Ed Shaughnessy (d)**Contents:** Somebody loves me -- How long has this been going on? -- Embraceable you -- I can't be bothered now -- Love walked in**57-05-21 Milt Jackson****May 21, 1957***Bags and Flutes***Location:** New York

Atlantic (Jap) AMCY1101 (CD)

**Original Issues:** Atlantic LP1294**Personnel:** Bobby Jaspar (fl) Milt Jackson (vib) Tommy Flanagan (p) Kenny Burrell (g) Percy Heath (b) Art Taylor (d)**Contents:** Bags' new groove -- Connies blues -- Laura (unissued)**57-06-10 Milt Jackson****June 10, 1957***Bags and Flutes***Location:** New York

Atlantic (Jap) AMCY1101 (CD)

**Original Issues:** Atlantic LP1294**Personnel:** Frank Wess (fl) Milt Jackson (vib) Hank Jones (p) Kenny Burrell (g) Percy Heath (b) Art Taylor (d)**Contents:** Theme for Jeri (unissued) -- Midget rod -- I'm afraid the masquerade is over -- Sweet and lovely

June 17, 1957

**57-06-17 Milt Jackson***Bags and Flutes*

Location: New York

Atlantic (Jap) AMCY1101 (CD)

Original Issues: Atlantic LP1294

Personnel: Bobby Jaspar (fl) Milt Jackson (vib) Tommy Flanagan (p) Kenny Burrell (g) Percy Heath (b)  
Art Taylor (d)

Contents: Hanna (unissued) -- Sandy -- Ghana

July 29, 1957

**57-07-29 Modern Jazz Quartet***Modern Jazz Quartet*

Location: Studio, New York

unissued - Atlantic

Original Issues: unissued

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Cortège -- One never knows -- The golden striker -- Three windows

August 23, 1957

**57-08-23 Modern Jazz Quartet***One Never Knows: "No Sun in Venice" Film Score by John Lewis*

Location: Studio, New York

Atlantic SD-1284-2 (CD)

Original Issues: Atlantic LP 1284

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: The Golden striker (3:39) -- One never knows ( 9:20) -- The rose truc (4:55) -- Cortège (7:24)  
-- Venice (4:26) -- Three windows (6:43)

**57-08-23 Modern Jazz Quartet**

August 23, 1957

**Third Stream Music: The Modern Jazz Quartet & Guests****Location:** Studio, New York**Wounded Bird 1345 (CD)****Original Issues:** Atlantic SD 1345**Personnel:** Jimmy Guiffre (cl,ts) Jim Hall (g) Ralph Pena (b) with Milt Jackson (vib) John Lewis (p)  
Percy Heath (b) Connie Kay (d)**Contents:** Da Capo (3:38) -- Fine (6:06)**57-08-24 Modern Jazz Quartet**

August 24, 1957

**Modern Jazz Quartet****Location:** Live "Music Inn," Lenox, MA

unissued - Atlantic

**Original Issues:** unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** The golden striker -- Cortege -- Sait-en jamais -- Three windows -- The rose truc**57-09-12 Milt Jackson**

September 12, 1957

**Soul Brothers: Ray Charles / Milt Jackson****Location:** New YorkAtlantic 8195-2, Collectables COL-CD-68;**Original Issues:** Atlantic 1279, SD1279**Personnel:** Billy Mitchell (ts) Ray Charles (as,p) Milt Jackson (vib,p,g) Skeeter Best (g) Oscar Pettiford  
(b) Connie Kay (d)**Contents:** Soul brothers -- How long blues -- Cosmic ray -- Blue funk -- Bags' guitar blues -- 'Deed I do

**57-09-12 Milt Jackson****September 12, 1957*****Soul Meeting*****Location:** New York**Atlantic 781951(CD)****Original Issues:** Atlantic 1360, SD1360**Personnel:** Billy Mitchell (ts) Ray Charles (as,p) Milt Jackson (vib,p,g) Skeeter Best (g) Oscar Pettiford (b) Connie Kay (d)**Contents:** Bags of blues**57-10-19 Modern Jazz Quartet****October 19, 1957*****The Modern Jazz Quartet at the Opera House - Oct. '57*****Location:** JATP Concert "Opera House," Chicago**Verve 833 290-2, 840032-2 (CD)****Original Issues:** Verve MGV 8269**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** D&E blues (4:57) -- Now's the time (4:48) -- 'Round about midnight (4:00)**57-10-27 Modern Jazz Quartet****October 27, 1957*****Historic Donaueschingen Jazz Concert 1957*****Location:** Live - "Donaueschingen City Hall," Germany**MPS (G) 68161, Ingo (It) 12 (LP)****Original Issues:** MPS (G) 68161, Ingo (It) 12 (LP)**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Three windows (6:50) -- The golden striker (4:05) -- Cortege (7:20) -- The rose truc (6:00)

October 27, 1957

**57-10-27 Modern Jazz Quartet***Modern Jazz Quartet Plus: Compact Jazz***Location:** Live - "Donaueschingen City Hall," Germany

Verve 833 290-2 (CD)

**Original Issues:** MPS (G) 68161, Ingo (It) 12 (LP)**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** track #1: The golden striker (4:11) -- track #5: Cortège (7:16) -- track #7: J.B. blues (5:12) --  
track #10: Three windows (7:20)

1958

**58- Modern Jazz Quartet***Longing for the Continent / Modern Jazz Quartet***Location:** Live - Paris, France

Nippon Columbia C38-7678 (CD) LRC 76

**Original Issues:** Europa Jazz (It) 1005**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with Jazz Group de Paris  
on tracks 6,7

**Contents:** Animal dance (4:41) -- Django (4:44) -- England's carol (2:50) -- Bluesology (2:13) -- Bags'  
groove (5:08) -- Sketch three (6:18) -- Ambiquite (7:29) -- Midsommer (5:45)

January 19, 1958

**58-01-19 Modern Jazz Quartet***Modern Jazz Quartet Live at Donaueschingen 1957 and San Remo 1958***Location:** San Remo, Italy

Ingo (It) 12 (LP)

**Original Issues:** Ingo (It) 12**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** I'll Remember April (4:40) -- Night in Tunisia (3:50) -- Django (6:20)

**58-02-13 Milt Jackson / Barney Wilen****February 13 & 14, 1957*****Paris Session*****Location:** Paris, France**Phillips (E) BBL7459 (LP)****Original Issues:** Phillips (E) BBL7459**Personnel:** Barney Wilen (ts) Milt Jackson (vib) Percy Heath (b) Kenny Klarke (d) Gana M'Bow (conga on Swing 39 and Minor swing)**Contents:** Swing 39 -- Vamp -- Menilmontant -- John's groove -- BBB (Bag's Barney blues) -- Swingin' Parisian rhythm (Jazz sur Seine) -- J'ai ta main -- Nuages -- La route enchantée -- Que reste-e-il de nos amours? -- Minor swing -- Epistrophy**58-04-10 Milt Jackson****April 10, 1958*****Soul Meeting*****Location:** New York**Atlantic 781951(CD)****Original Issues:** Atlantic 1360, SD1360**Personnel:** Milt Jackson (vib) Ray Charles (as, p, ep) Kenny Burrell (g) Percy Heath (b) Art Taylor (d)**Contents:** Hallelujah, I love her so -- Blue genius -- X-ray blues -- Soul meeting -- Love on my mind**58-06-09 Modern Jazz Quartet****June 09, 1958*****Sessions live*****Location:****Calliope 3027 (LP)****Original Issues:** Calliope 3027**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Golden striker -- Midsommer

**58-08-03 Modern Jazz Quartet**

August 03, 1958

*The Modern Jazz Quartet at Music Inn Vol. 2: Guest Artist: Sonny Rollins*

Location: "Music Inn" Lenox, MA

Atlantic 1299-2 (CD)

Original Issues: Atlantic LP 1299

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Yardbird suite (5:15) -- Now's the time (unissued) -- Festival sketch (3:43) -- Midsommer (7:03) -- Festival sketch -- Confirmation -- Ballad medley: Stardust, I can't get started, Lover man (8:17)

**58-08-21 Modern Jazz Quartet**

August 21, 1959

*The Modern Jazz Quartet*

Location: "Music Inn" Lenox, MA

unissued - Atlantic

Original Issues: unissued

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: La cantatrice

**58-09-03 Modern Jazz Quartet**

September 03, 1958

*The Modern Jazz Quartet at Music Inn Vol. 2: Guest Artist: Sonny Rollins*

Location: "Music Inn" Lenox, MA

Atlantic 1299-2 (CD)

Original Issues: Atlantic LP 1299

Personnel: Sonny Rollins (ts) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Bags' groove (8:35) -- Night in Tunisia (6:57)

**58-09-12 Milt Jackson / Coleman Hawkins****September 12, 1958*****Bean Bags*****Location:** New York**Atlantic (Jap)AMCY1105, Koch Jazz 853(Original Issues: Atlantic LP1316****Personnel:** Coleman Hawkins (ts) Milt Jackson (vib) Tommy Flanagan (p) Kenny Burrell (g) Eddie Jones (b) Connie Kay (d)**Contents:** Close your eyes -- Stuffy - Sandra's blues -- Indian blues -- Where or when (unissued) -- Prisoner of love -- (unissued) -- Don't take your love from me -- Get happy**58-10-28 Cannonball Adderley****October 28, 1958*****Things are Getting Better*****Location:** New York**Riverside OJCCD-032-2 (CD)****Original Issues: Riverside RP 1128****Personnel:** Julian "Cannonball" Adderley (as) Milt Jackson (vib) Wynton Kelly (p) Percy Heath (b) Art Blakey (d)**Contents:** Blues oriental -- Things are getting better -- Serves me right (Take 5) -- Serves me right -- Groovin' high -- The sidewalks of New York (take 5) -- The sidewalks of New York -- Sounds for Sid -- Just one of those things**58-12-28 Milt Jackson****December 28-29, 1958*****Bags' Opus*****Location:** Nola's Penthouse, New York**Blue Note CDP 7 84458-2 (CD)****Original Issues: United Artists UAL4022, UAS5022****Personnel:** Art Farmer (tp) Benny Golson (ts) Milt Jackson (vib) Tommy Flanagan (p) Paul Chambers (b) Connie Kay (d)**Contents:** Ill wind (4:26) -- Blues for Diahann / Milt Jackson (7:23) -- Afternoon in Paris (5:59) -- I remember Clifford (5:53) -- Thinking of you (4:21) -- Whisper not (6:16)

**59- Modern Jazz Quartet****Autumn 1959*****Odds Against Tomorrow 1959*****Location:** New York**United Artists UAL4063 (LP)****Original Issues:** United Artists UAL4063**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Prelude to odds against tomorrow -- A cold wind is blowing -- Five figure people crossing paths -- How to frame pigeons -- Morning trip to Melton -- Looking at the caper -- Johnny Ingram's possession -- The carousel incident -- No happiness for slater -- Odds against tomorrow -- Games -- A social call -- The impractical man -- Advance on melton -- Waiting ar

**59-01-15 John Coltrane****January 15, 1959*****The Coltrane Legacy*****Location:** New York**Atlantic SD1553 (LP)****Original Issues:** Atlantic SD1553**Personnel:** John Coltrane (ts) Milt Jackson (vib) Hank Jones (p) Paul Chambers (b) Connie Kay (d)

**Contents:** Stairway to the stars -- Blues legacy -- Centerpiece

**59-01-15 Milt Jackson****January 15, 1959*****Bags & Trane: Milt Jackson & John Coltrane*****Location:** New York**Atlantic 1368-2 (CD)****Original Issues:** Atlantic 1368, SD 1368**Personnel:** John Coltrane (ts) Milt Jackson (vib) Hank Jones (p) Paul Chambers (b) Connie Kay (d)

**Contents:** The late, late blues / Milt Jackson (9:35) -- Bags & Trane / Jackson (7:23) -- Three little words (7:27) -- The night we called it a day (4:19) -- Be-bop (7:57)

May 01, 1959

**59-05-01 Milt Jackson*****The Ballad Artistry of Milt Jackson*****Location:** New York**Collectables** COL-CD-6258**Original Issues:** Atlantic SD 1342 / London SAH - 6163**Personnel:** Don Hammond (fl,as) Milt Jackson (vib) Jimmy Jones (p,arr) Chuck Wayne (g) Milt Hinton (b) Connie Kay (d) String orchestra, Quincy Jones (arr,cond)**Contents:** Deep in a dream -- Nuages -- Tomorrow -- The midnight sun will never set

August 22 and 25, 1959

**59-08-22 Modern Jazz Quartet*****Pyramid: The Modern Jazz Quartet*****Location:** "Music Inn" Lenox, MA

Atlantic 81340-2 (CD)

**Original Issues:** Atlantic SD 1325**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Harlequin (unissued) -- Django (4:34) -- Romaine (7:28)

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August 26,28-29/1959

**59-08-26 Modern Jazz Quartet*****The Modern Jazz Quartet*****Location:** "Music Inn" Lenox, MA

unissued - Atlantic

**Original Issues:** unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Blues (Pyramid) -- Slowly -- It don't mean a thing

September 09, 1959

**59-09-09 Milt Jackson*****The Ballad Artistry of Milt Jackson*****Location:** New York**Collectables** COL-CD-6258 (CD)**Original Issues:** Atlantic SD 1342**Personnel:** Romei Penque (reeds) Gloria Agostini (harp) Milt Jackson (vib) Jimmy Jones (p) Barry Galbraith (g) Milt Hinton (b) Connie Kay (d) String Orchestra, Quincy Jones (arr,cond)**Contents:** Don't worry 'bout me -- I am a fool to want you -- Tenderly

September 10, 1959

**59-09-10 Milt Jackson*****The Ballad Artistry of Milt Jackson*****Location:** New York**Collectables** COL-CD-6258 (CD)**Original Issues:** Atlantic SD 1342**Personnel:** Don Hammond (fl,as) Milt Jackson (vib) Jimmy Jones (p) Barry Galbraith (g) Bill Crow (b) Connie Kay (d) String orchestra, Quincy Jones (arr,cond)**Contents:** Alone together -- The cylinder / Jackson -- Makin' whoopee -- Deep in a dream

September 23, 1959

**59-09-23 Modern Jazz Quartet*****Third Stream Music: The Modern Jazz Quartet & Guests*****Location:** New York**Wounded Bird** 1345 (CD)**Original Issues:** Atlantic LP 1345**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Beaux Arts String Quartet: Gerald Tack (1st Vln) Alan Martin (2nd vln) Carl Eberl (vla) Joe Tekula (cello) Gunther Schuller (cond)**Contents:** Sketch (5:30) -- Conversation (10:39)

**59-10-09 Modern Jazz Quartet**

October 9-10, 1959

*Patterns: The Modern Jazz Quartet*

Location: New York

Blue Note CDP-7-93415-2 (CD)

Original Issues: United Artists UAS 5072, UAL4063

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Skating in Central Park (6:08) -- No Happiness for Slater (5:20) -- A Social call (4:46) -- Cue #9 (5:05) -- A cold wind is blowing (7:31) -- Odds against tomorrow (3:32)

**59-12-21 Modern Jazz Quartet**

December 21, 1959

*Pyramid: The Modern Jazz Quartet*

Location: New York

Atlantic 7 81340-2 (CD)

Original Issues: Atlantic LP1325

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Pyramid (10:46) -- It don't mean a thing (5:02)

**60-01-15 Modern Jazz Quartet**

January 15, 1960

*Pyramid: The Modern Jazz Quartet*

Location: New York

Atlantic 81340-2 (CD)

Original Issues: Atlantic LP1325

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Vendome (2:30) -- How high the moon

**60-01-15 Modern Jazz Quartet**

January 15, 1960

*Third Stream Music: The Modern Jazz Quartet & Guests***Location:** New York

Atlantic 82330-2 (CD)

**Original Issues:** Atlantic LP 1345**Personnel:** Bill McColl (cl) Bob Di Domenico (fl) Manny Zeglar (bassoon) Paul Ingraham (fr.h) Joe Tekula (cello) Betty Glamann (hp) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Gunther Schuller (cond)**Contents:** Exposure (9:43)**60-02-23 Milt Jackson**

February 23, 1960

*Vibrations***Location:** New York

Collectables COL-CD-6258 (CD)

**Original Issues:** Atlantic LP 1417**Personnel:** Henry Boozier (tp) Thomas McIntosh (tb) Jimmy Heath (ts) Tate Houston (bar) Milt Jackson (vib) Kenny burrell (g) Tommy Flannagan (p) Alvin Jackson (b) Connie Kay (d)**Contents:** Blue jubilee (4:29) -- Mallets toward none (4:32) -- Bells and horns (unissued)**60-02-24 Milt Jackson**

February 24, 1960

*Vibrations***Location:** New York

Collectables COL-CD-6258 (CD)

**Original Issues:** Atlantic LP 1417**Personnel:** Henry Boozier (tp) Thomas McIntosh (tb) Jimmy Heath (ts) Tate Houston (bar) Milt Jackson (vib) Kenny burrell (g) Tommy Flannagan (p) Alvin Jackson (b) Connie Kay (d)**Contents:** Algo bueno (4:12) -- Little girl blue (unissued) -- Darbin and the Redd Fox (4:55) -- Sweet Georgia Brown (4:56) -- Let me hear the blues / M. Jackson (6:02) -- Vibrations / M. Jackson (3:58) -- Melancholy blues / M. Jackson (3:15)

**60-04 Modern Jazz Quartet**

April, 1960

*The Best of the Modern Jazz Quartet***Location:** Concert, Goteborg, Sweden

Atlantic SD 1546 (LP)

**Original Issues:** Atlantic SD 1546**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Django / Lewis (5:25)**60-04-11 Modern Jazz Quartet**

April 11, 1960

*European Concert, Vol. 2***Location:** Live, Stockholm, SwedenAtlantic SD 2603 (LP), Label M. 5721 (CI)**Original Issues:** Atlantic 1386**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Django (unissued) -- La ronde (unissued) -- Pyramid (blues for Junior) -- It don't mean a thing (if it ain't got that swing / Ellington, Mills -- Skating in Central Park / Lewis, Spence -- The cylinder / Milt Jackson -- 'Round midnight / Hanighen, Williams, Monk -- Bags' groove / Jackson**60-04-11 Modern Jazz Quartet**

April 11-13, 1960

*European Concert: The Modern Jazz Quartet***Location:** Live, Stockholm, SwedenAtlantic SD 2603 (LP), Label M. 5721 (CI)**Original Issues:** Atlantic SD 2603**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Django (5:25) -- Bluesology (4:27) -- I should care (5:15) -- La ronde (2:57) -- I remember Clifford (5:02) -- Festival sketch (4:19) -- Vendome (2:25) -- Odds against tomorrow (6:46) -- Pyramid (blues for Junior) (8:34) -- It don't mean a thing (if it ain got that swing) (5:36) -- Skating in central park (6:10) -- The cylinder (6:28) -- 'Round midnight (3:51) -- Bags' groove

**60-05-27 Modern Jazz Quartet**

May 27, 1960

**Dedicated to Connie: the Modern Jazz Quartet (Disc two)****Location:** Ljubana, Slovenia**Atlantic 82763-2 (CD)****Original Issues:** previously unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Django (4:40) -- I should care (6:14) -- How high the moon (7:51) -- Columbine/Pulcinella (9:22) -- Spanish steps (4:08) -- Pyramid (blues for junior), 10:41) -- Milt meets Sid (3:40) -- I remember Clifford (6:03) -- Vendome (2:42) Skating in central park

**60-05-27 Modern Jazz Quartet**

May 27, 1960

**Dedicated to Connie: the Modern Jazz Quartet (Disc one)****Location:** Ljubana, Slovenia**Atlantic 82763-2 (CD)****Original Issues:** previously unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** The little comedy: La Cantatrice; Harlequin: Fontessa (23:05) -- 'Round midnight (4:09) -- Cylinder (6:02) -- Bags' groove (5:28) -- Odds against tomorrow (8:12) -- It don't mean a thing (if it aint got that swing) (5:13) -- A social call (4:55)

**60-05-27 Modern Jazz Quartet**

May 27, 1960

**Fontessa, The Little Comedy****Location:** Slovenia**Giants of Jazz (CD) 53219****Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** The little comedy: La Cantatrice; Harlequin: Fontessa (24:00) -- Cylinder (6:36) -- A social call (4:55) -- How high the moon (8:21) -- Columbia-Pulcinella (9:46) -- Piazza di Spagna (4:07) -- One never knows (4:30)

**60-06-03 Modern Jazz Quartet****June 3-4, 1960*****The Modern Jazz Quartet and Orchestra*****Location:** "Rundfunk Studios," Stuttgart, Germany**Collectables** 16184 (CD)**Original Issues:** Atlantic SD 1359**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Symphony orchestra, Gunther Schuller, conductor; except side 2 no.2 Werner Heider, conductor.**Contents:** Around the blues (8:29) -- Divertimento (8:14) -- England's carol ( 6:39) Concerto for Jazz Quartet and Orchestra - First movement (6:39) -- Second movement: Passacaglia (6:35) -- Third movement ( 5:54)**60-07-21 Modern Jazz Quartet****July 21, 1960*****Modern Jazz Quartet*****Location:** New York

Atlantic - unissued

**Original Issues:** unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Pyramid -- Ralph's new blues**60-10-20 Modern Jazz Quartet****October 20, 2002*****The Comedy: The Modern Jazz Quartet*****Location:** New York

Atlantic 1390-2 (CD)

**Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Diahann Carroll (vcl)**Contents:** La Cantatrice (4:58)

**61-03-14 Milt Jackson****March 14, 1961*****Vibrations*****Location:** New York**Collectables** COL-CD-6258 (CD)**Original Issues:** Atlantic LP 1417**Personnel:** Milt Jackson (vib) Kenny Burrell (g) Tommy Flannagan (p) George Duvivier (b) Connie Kay  
(d) choir of 5 voices**Contents:** Vibrations / M. Jackson (3:58) -- Untitled original (unissued) -- Melancholy blues / M.  
Jackson (3:15)**61-09-15 Milt Jackson / Oscar Peterson Trio****September 15 & 18, 1961*****Very Tall*****Location:** New York**Verve** 827-821-2 (CD)**Original Issues:** Verve V-8429**Personnel:** Milt Jackson (vib) Oscar Peterson (p) Ray Brown (b) Ed Thigpen(d)**Contents:** Green dolphin street -- Heartstrings -- The work song -- A wonderful guy -- Reunion blues**61-09-15 Modern Jazz Quartet****December, 1961*****Modern Jazz Quartet Plus: Compact Jazz*****Location:** New York**Verve** 833 290-2 (CD)**Original Issues:** Verve V-8429**Personnel:** Milt Jackson (vib) Oscar Peterson (p) Ray Brown (b) Ed Thigpen (d)**Contents:** On green dolphin street (7:30)

December 14-15, 1961

**61-12-14 Milt Jackson****Statements:** *Milt Jackson Quartet***Location:** New York**Impulse GRD130 (CD)****Original Issues:** Impulse AS 14**Personnel:** Milt Jackson (vib) Hank Jones (p) Paul Chambers (b) Connie Kay (d)

**Contents:** Statement / M. Jackson -- Slowly -- A thrill from the blues / M. Jackson -- Paris blues -- Put off / M. Jackson -- A beautiful romance / M. Jackson -- Sonnymoon for two -- The bad and the beautiful

December 18, 1961

**61-12-18 Milt Jackson****Bags Meets Wes:** *Milt Jackson and Wes Montgomery***Location:** New York**OJCCD-234-2, Riverside 12RCD4408-2 (Original Issues:** Riverside RLP407, Milestone 47013, 47065**Personnel:** Milt Jackson (vib) West Montgomery (g) Wynton Kelly (p) Sam Jones (b) Philly Joe Jones (d)

**Contents:** Blue Roz (alt) -- Blue Roz -- Jingles (alt) -- Jingles -- Stairway to the stars (alt) -- Stairway to the stars -- Stablemates (alt) -- Stablemates

December 19, 1961

**61-12-19 Milt Jackson****Bags Meets Wes:** *Milt Jackson and Wes Montgomery***Location:** New York**OJCCD-234-2, Riverside 12RCD4408-2 (Original Issues:** Riverside RLP407, Milestone 47013**Personnel:** Milt Jackson (vib) Wynton Kelly (p) West Montgomery (g) Sam Jones (b) Philly Joe Jones (d)

**Contents:** Sam sack / Jackson -- S. K. J. / Jackson -- Delilah (alt) -- Delilah

December 19, 1961

**61-12-19 Milt Jackson*****Bags Meets Wes: Milt Jackson and Wes Montgomery*****Location:** New York**Riverside 12RCD4408-2 (CD)****Original Issues:** Riverside RLP407, Milestone 47013**Personnel:** Milt Jackson (vib) Wynton Kelly (p) West Montgomery (g) Sam Jones (b) Philly Joe Jones (d)**Contents:** Sam sack / Jackson (alt) -- S.K.J / Jackson (alt) -- S. K. J. / Jackson -- Delilah (alt) -- Delilah

January 22-24, 1962

**62-01-22 Modern Jazz Quartet*****The Comedy: The Modern Jazz Quartet*****Location:** New York**Atlantic 1390-2 (CD)****Original Issues:** Atlantic 1390**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Spanish steps (5:35) -- Columbine (4:10) -- Pulcinella (4:20) -- Pierrot (3:23) -- La Cantatrice (4:58) -- Harlequin (6:58) -- Piazza Navona (5:11)

January 24-25, 29, 1962

**62-01-24 Modern Jazz Quartet*****Lonely Woman: The Modern Jazz Quartet*****Location:** "Atlantic Studios," New York**Atlantic 90665-2 (CD)****Original Issues:** Atlantic SD 1381**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Lonely woman (6:17) -- Animal dance (4:04) -- New York 19 (7:50) -- Trieste (5:35)

**62-01-29 Milt Jackson****January 29, 1962***Milt Jackson***Location:** New York

Atlantic (unissued)

**Original Issues:** unissued**Personnel:** Milt Jackson + others**Contents:** Sando Latino -- Milt's delight -- Slightly flightly -- Beautiful adorned**62-02-02 Modern Jazz Quartet****February 02, 1962***Lonely Woman: The Modern Jazz Quartet***Location:** "Atlantic Studios," New York

Atlantic 90665-2 (CD)

**Original Issues:** Atlantic SD 1381**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Belkis (3:40) -- Why are you blue ( 6:31) -- Fugato (2:45) -- Lamb, leopard (if I were eve-from "Original Sin")**62-04-16 Milt Jackson****April 16, 1962***Milt Jackson***Location:** New York

Atlantic (unissued)

**Original Issues:** unissued**Personnel:** Milt Jackson + others**Contents:** Cancel out -- Lillie -- Minor loup -- Tahiti

June 19, 1962

**62-06-19 Milt Jackson****Big Bags: Milt Jackson Orchestra****Location:** New York**OJCCD366-2 (CD)****Original Issues:** Riverside RLP1429, Milestone 47006

**Personnel:** Clark Terry (tp, flhrn) Doc Severinson, Dave Burns (tp) Jimmy Cleveland, Melba Liston (tb) Willie Ruff (fhr) James Moody, George Dorsey (as,fl) Jerome Richardson (ts,fl) Jimmy Heath (ts) Tate Houston (bar) Milt Jackson (vib) Hank Jones (p) Ron Carter (b) Connie Kay (d) Tadd Dameron, Ernie Wilkins (arr,dir)

**Contents:** 'Round midnight (take 2) -- 'Round midnight (take 1) -- If you could see me know -- The dream is you

July 05, 1962

**62-07-05 Milt Jackson****Big Bags: Milt Jackson Orchestra****Location:** New York**OJCCD366-2 (CD)****Original Issues:** Riverside RLP1429, Milestone 47006, OJC 3

**Personnel:** Nat Adderly (cnt) Clark Terry (tp, flhrn) Bernie Glow, Ernie Royal (tp) James Cleveland, Melba Liston, Paul Faulise (tb) Jerome Richardson, George Dorsey (as) James Moody (ts,fl) Jimmy Heath (ts) Arthur Clarke (bar) Milt Jackson (vib) Hank Jones (p) Ron Carter (b) Philly Joe Jones (d) Ernie Wilkins (dir,arr)

**Contents:** Old devil moon -- You'd be so nice to come home to -- Later than you think

July 05, 1962

**62-07-05 Milt Jackson****Big Bags: Milt Jackson Orchestra****Location:** New York**OJCCD366-2 (CD)****Original Issues:** Riverside RLP1429, Milestone 47006, OJC 3

**Personnel:** Clark Terry (tp, flhrn) Ernie Royal, Snooky Young (tp) Tom McIntosh, Melba Liston (tb) Willie Ruff (fhr) James Moody (as,fl) Earl Warren (as) Jerome Richardson (ts,fl) Jimmy Heath (ts) Tate Houston (bar) Milt Jackson (vib) Hank Jones (p) Ron Carter (b) Connie Kay (d) Tadd Dameron, Ernie Wilkins (arr,dir)

**Contents:** Echoes -- Star eyes (take 5) -- Star eyes (take 4) -- Namesake

August 30, 1962

**62-08-30 Milt Jackson***Invitation***Location:** New York**OJCCD-260-2 (CD)****Original Issues:** Riverside RM446, Prestige PR24048**Personnel:** Kenny Dorham (tp) Jimmy Heath (ts) Milt Jackson (vib) Tommy Flanagan (p) Ron Carter (b)  
Connie Kay (d)**Contents:** Ruby, my dear (take 6) -- Ruby, my dear (take 5) -- Ruby

October 31, 1962

**62-10-31 Milt Jackson***Invitation***Location:** New York**OJCCD-260-2 (CD)****Original Issues:** Riverside RM446, Prestige PR24048**Personnel:** Kenny Dorham, Virgil Jones (tp) Jimmy Heath (ts) Milt Jackson (vib) Tommy Flanagan (p)  
Ron Carter (b) Connie Kay (d)**Contents:** The sealer -- None shall wander (take 8) -- None shall wander (take 6) -- Invitation -- Stella  
by starlight (kd out) West Coast blues (unissued)

November 07, 1962

**62-11-07 Milt Jackson***Invitation***Location:** New York**OJCCD-260-2 (CD)****Original Issues:** Riverside RM446, Prestige PR24048**Personnel:** Kenny Dorham, Virgil Jones (tp) Jimmy Heath (ts) Milt Jackson (vib) Tommy Flanagan (p)  
Ron Carter (b) Connie Kay (d)**Contents:** Too close for comfort (5:14) -- Poom-a-loom (6:52) / Milt Jackson

March 18, 1963

**63-03-18 Milt Jackson****Milt Jackson and Big Brass: For Someone I Love****Location:** ["Plaza Sound"] New York**OJCCD-404-2 (CD)****Original Issues:** Riverside RM478, 9478**Personnel:** Clark Terry, Dave Burns, Thad Jones, Snooky Young (tp) Quentin Jackson, James Cleveland, Jack Rains (tb) Bob Northern, Julius Watkins, Ray Alonge (fhn) Milt Jackson (vib) Hank Jones (p) Richard Davis (b) Major Holley (tu) Charlie Persip (d) Melba Liston (arr,cond) + unknown latin percussion**Contents:** Bossa bags -- Flamingo -- Extraordinary blues -- Save your love for me

May 16, 1963

**63-05-16 Modern Jazz Quartet****Sheriff: The Modern Jazz Quartet****Location:** New York**Atlantic SD 1414 (LP)****Original Issues:** Atlantic SD 1414**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** The sheriff (2:39) -- In a crowd (3:06) -- Bachianas brasileiras (5:43) -- Mean to me (4:21) -- Natural affection (4:10) -- Donnie's theme (4:13) -- Carnival (6:06)

May 17, 1963

**63-05-17 Modern Jazz Quartet****A Quartet is a Quartet is a Quartet****Location:** "Atlantic Studios," New York**Atlantic SD 1420 (LP)****Original Issues:** Atlantic SD 1420**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Concorde -- Yesterdays -- Reunion blues -- Winter tale

July 05, 1963

**63-07-05 Dizzy Gillespie*****Newport Jazz Festival: Dizzy Gillespie Sextet*****Location:** "Newport Jazz Festival" Newport, RI**FDC (It) 1025****Original Issues:** FDC (It) 1025**Personnel:** Dizzy Gillespie (tp) James Moody (as) Milt Jackson (vib) Kenny Barron (p) Chris White (b)  
Rudy Collins (d)**Contents:** Blues

August 05, 1963

**63-08-05 Milt Jackson*****Milt Jackson and Big Brass: For Someone I Love*****Location:** New York**OJCCD-404-2 (CD)****Original Issues:** Riverside RM478, 9478**Personnel:** Clark Terry, Dave Burns, Snooky Young, Bill Berry, Elmon Wright (tp) Quentin Jackson,  
James Cleveland, Tom McIntosh (tb) Julius Watkins, Willie Ruff, Ray Alonge, Paul  
Ingraham (frhn) Milt Jackson (vib) Jimmy Jones (p) Richard Davis (b) Connie Kay (d)**Contents:** The days of wine and roses -- For someone I love -- [What's your story] morning glory --  
Chelsea bridge -- Just waiting

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September, 1963

**63-09 Modern Jazz Quartet*****In a Crowd: The Modern Jazz Quartet*****Location:** Live, "Monterey Jazz Festival"**Douglas Music DM 10002 (CD)****Original Issues:** previously unissued**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Pyramid (7:25) -- In a crowd (5:37) -- Mean to me (4:26) -- Winter tale (6:06) -- Bags' groove  
(6:13) -- I should care (5:52) -- The Sheriff (3:17)

December 09, 1963

**63-12-09 Milt Jackson***Live at the Village Gate*

Location: "Village Gate," New York

OJCCD-309-2 (CD)

Original Issues: Riverside 9495, RM495

Personnel: Jimmy Heath (ts) Milt Jackson (vib) Hank Jones (p) Bob Cranshaw (b) Albert "Tootie" Heath  
(d)Contents: Bags of blue -- Little girl blue -- Gemini -- Gerri's blues -- Time after time -- All members  
(take 1) [Ignunt oil] -- (CD) bonus tracks: Willow weep for me -- All members (take 2)

December 20, 1963

**63-12-20 Modern Jazz Quartet***In a Crowd*

Location: New York

Douglas Music DM 10002 (CD)

Original Issues: Atlantic SD 1414

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: In a Crowd

January 13-14, 1964

**64-01-13 Ray Brown / Milt Jackson***Much in Common*

Location: New York

Polygram 33259 (CD)

Original Issues: Verve V6-8580

Personnel: Milt Jackson (vib) Wild Bill Davis (org) Kenny Burrell (g) Ray Brown (b) Albert Heath (d)  
Marion Williams (vcl)Contents: When the saints go marching in -- I've got to live the life I sing about in my song -- Swing  
low, sweet chariot -- Sometimes I feel like a motherless child -- Gimme that old time religion  
-- Much in common

**64-01-13 Ray Brown / Milt Jackson**

January 13-14, 1964

*Much in Common*

Location: New York

Polygram 33259 (CD)

Original Issues: Verve V6-8580

Personnel: Milt Jackson (vib) Hank Jones (p) Kenny Burrell (g) Ray Brown (b) Albert Heath (d)

Contents: Gravy blues -- What kind of fool am I? -- Just for a thrill -- Nancy

**64-03-27 Milt Jackson**

March 27, 1964

*Milt Jackson Sings: Milt Jackson & the Enrico Intra Group*

Location: Milan, Italy

Festival (It) FLD3385 (LP)

Original Issues: Festival (It) FLD3385

Personnel: Giancarlo Barigozzi (fl,as) Enrico Intra (p) Fraco Cerri (g) Pallino Salonia (b) Gil Cuppini (d) Milt Jackson (vcl, vib on Autumn leaves) various musicians (strings) Gianfranco Intra (arr)

Contents: The more I see you -- Old devil moon -- Too close for comfort -- Time after time -- Autumn leaves -- Intramood (mj out) -- Tribute to Milt (mj out) -- Heart strings -- Storia di un amore

**64-04-28 Modern Jazz Quartet**

April 28, 1964

*The Modern Jazz Quartet / Guest Star: Laurindo Almeida*

Location: "BBC Studios," London

BBC JAZZ 625 PNV 1037 (VHS)

Original Issues:

Personnel: Milt Jackson (vib) John Lewis (p) Laurindo Almeida (g) Percy Heath (b) Connie Kay (d)

Contents: Opening -- In a crowd (2:52) -- Wintertale (6:06) -- One note samba (4:42) -- Fugue in a minor (3:51) -- Swing low sweet chariot (6:10) -- The sheriff (2:57) Bags' groove (6:13) -- I should care (5:52) -- The Sheriff (3:17)

**64-07-21 Modern Jazz Quartet**

July 21, 1964

**Collaboration:** *The Modern Jazz Quartet with Laurindo Almeida***Location:** Webster Hall, New York**Label:** M. 5731 (CD)**Original Issues:** Atlantic 1429**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Laurindo Almeida, (g)

**Contents:** Concierto de Aranjuez (11:45) -- One note samba -- Fugue in A minor (3:46) -- Trieste (5:32)  
 -- Valeria (5:47) -- Silver (3:40) -- Foi a Saudade (2:34)

**64-07-23 Modern Jazz Quartet**

July 23-24, 1964

**The Modern Jazz Quartet Plays George Gershwin's Porgy and Bess****Location:** New York**Polygram:** 10094 (CD)**Original Issues:** Atlantic 1440**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** I loves you Porgy (3:25) -- My man's gone now (7:20) -- There's a boat dat's leavin' soon for  
 New York (4:18) -- Intima (unissued) -- Swing low sweet chariot (unissued) -- Fugue in D  
 minor (unissued) -- Blues Milanese (unissued) Summertime

**64-08-06 Milt Jackson**

August 06, 1964

**Jazz 'n' Samba****Location:** Englewood Cliffs, NJ**Impulse:** GRD130 (CD)**Original Issues:** Impulse AS 70**Personnel:** Jimmy Heath (ts) Milt Jackson (vib) Tommy Flanagan (p) Richard Davis (b) Connie Kay (d)

**Contents:** Blues for Juanita -- Big George -- Gingerbread boy -- I got it bad and that ain't good --

**64-08-07 Milt Jackson****August 07, 1964***Jazz 'n' Samba***Location:** Englewood Cliffs, NJ**Impulse GRD130 (CD)****Original Issues:** Impulse AS 70**Personnel:** Jimmy Heath (ts) Milt Jackson (vib) Tommy Flanagan (p) Richard Davis (b) Connie Kay (d)**Contents:** Jazz 'n' samba -- The Oo-oo bossa nova -- Kiss and run -- Jazz bossa nova -- I love you**64-12-09 Milt Jackson****December 09, 1964***In a New Setting***Location:** New York**Limelight LM82006, 3057 (LP)****Original Issues:** Limelight LM82006**Personnel:** Jimmy Heath (fl,ts) Milt Jackson (vib) McCoy Tyner (p) Bob Cranshaw (b) Connie Kay (d)**Contents:** Project S**64-12-09 Milt Jackson****December 09, 1964***We Had a Ball***Location:** New York**Limelight LM82002 (LP)****Original Issues:** Limelight LM82002**Personnel:** Jimmy Heath (fl,ts) Milt Jackson (vib) McCoy Tyner (p) Bob Cranshaw (b) Connie Kay (d)**Contents:** The other half of me

December 14, 1964

**64-12-14 Milt Jackson***In a New Setting***Location:** New York**Limelight LM82006 (LP)****Original Issues:** Limelight LM82006**Personnel:** Jimmy Heath (fl,ts) Milt Jackson (vib) McCoy Tyner (p) Bob Cranshaw (b) Connie Kay (d)**Contents:** Clay's blues -- Lazy melody -- That's in

December 20, 1964

**64-12-20 Quincy Jones***Pure Delight: The Essence of Quincy Jones and His Orchestra (1953-1964)***Location:** New York**Razor and Tie RE 2088-2 (CD)****Original Issues:** Limelight LM82002, LS86002**Personnel:** Dizzy Gillespie, Nat Adderly, Freddie Hubbard, Jimmy Maxwell, Jimmy Nottingham, Joe Newman (tp) Curtis Fuller, J.J. Johnson Kai Windig, Melba Liston (tb) Jerry Dodgion, Phil Woods (as) James Moody (as,fl,ts) Roland Kirk, Benny Golson, Lucky Thompson (ts) Pepper Adams (bar) Milt Jackson (vib) Bobby Scott (p) Bob Cranshaw (b) Art Blakey (d)**Contents:** I had a ball (5:04)

December 28, 1964

**64-12-28 Milt Jackson***In a New Setting***Location:** New York**Limelight LM82006 (LP)****Original Issues:** Limelight LM82006**Personnel:** Milt Jackson (vib) Jimmy Heath (ts) McCoy Tyner (p) Bob Cranshaw (b) Connie Kay (d)**Contents:** I'm gonna laugh you out of my life (3:30) -- Ineffable -- No moon at all (3:30) -- Sonny's blues / Milt Jackson -- Slow death / Milt Jackson (5:00) -- Spanish Fly (3:15) -- Ev'ry time we say goodbye

**65-04-26 Modern Jazz Quartet**

April 26, 1965

*The Modern Jazz Quartet Plays George Gershwin's Porgy and Bess*

Location: Webster Hall, "New York

Polygram 10094 (CD)

Original Issues: Atlantic 1440

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Summertime (5:58) -- Bess you is my woman (5:36) -- It ain't necessarily so (6:20) -- Oh bess, where's my bess (4:15)

**65-05-27 Modern Jazz Quartet**

May 27, 1965

*Jazz Dialogue: The Modern Jazz Quartet and the All-Star Band*

Location: New York

Wounded Bird 1449 (CD)

Original Issues: Atlantic SD 1449

Personnel: Clark Terry, Ernie Royal, Snooky Young, Bernie Glow (tp) Jimmy Cleveland, Kai Windig, Tony Studd (tb) Phil Woods, Charlie Mariano (as) Seldon Powell, Richie Kamuca (ts) Wally Kane (bar) Milt Jackson (vib) John Lewis (p) Howard Collins (g) Jimmy Lewis (e-b) Percy Heath (b) Connie Kay (d)

Contents: Home (2:51) -- Django (6:08) -- One never knows (4:15) Animal dance (3:31) -- Intima (5:13) -- The golden striker (5:36) -- Ralph's new blues (6:28)

**65-08-12 Milt Jackson**

August 12, 1965

*At the Museum of Modern Art*

Location: "Museum of Modern Art," New York

Limelight LM82024, LS86024 (LP)

Original Issues: Limelight LM82024, LS86024

Personnel: James Moody (fl, vcl on flying saucer) Milt Jackson (vib) Cedar Walton (p) Ron Carter (b) Candy Finch (d)

Contents: The quota -- Novamo -- Enigma -- Turquoise -- Chyrise -- Monteleei -- Simplicity and beauty -- Flying saucer -- Namesake

March 14, 1966

**66-03-14 Modern Jazz Quartet***Concert in Japan '66: The Modern Jazz Quartet***Location:** Live - "Kosei-Nenkin / Kaikan," Tokyo, Japan**East West Japan AMCY -1188-9 (CD) Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Really true blues (5:33) -- The cylinder ( 5:08) -- Monterey mist (4:03) -- Midsommer (5:00)  
 -- Summertime (6:36) -- Animal dance ( 4:52) -- For someone I love (5:13) -- The golden  
 striker (5:18) -- There's a boat dat's leaving soon for New York

April 27, 1966

**66-04-27 Modern Jazz Quartet***Blues at Carnegie Hall: The Modern Jazz Quartet***Location:** Live - "Carnegie Hall," New York**Mobile Fidelity 596 (CD)****Original Issues:** Atlantic 1468, SD1468**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Pyramid: blues for Junior (7:42) -- The cylinder (4:47) -- Really true blues (4:18) -- Ralph's  
 new blues (5:30) Monterey mist (4:00) -- Home (3:52) -- Blues milanese (6:01) -- Bags'  
 groove (4:04)

April 27, 1966

**66-04-27 Modern Jazz Quartet***The Best of the Modern Jazz Quartet***Location:** Live "Carnegie Hall," New York**Atlantic SD 1546 (LP)****Original Issues:** Atlantic SD 1546**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Bags' groove / Milt Jackson (4:04) -- Pyramid (blues for Junior) / Ray Brown (7:42)

**66-09-10 Modern Jazz Quartet / Swingle Singers**

September 10, 1966

**Place Vendome: The Swingle Singers with the Modern Jazz Quartet****Location:** Studio - Paris**Verve 824545 (CD)****Original Issues:** Verve 24545**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) Swingle Singers (vcl group)**Contents:** Little david's fugue (4:18) -- When I am laid in earth (5:04) -- Vendome (3:33) -- Ricercare a six (6:32) -- Air for G string (5:40) -- Aleksander's fugue (4:52) -- Three windows (7:08)**66-12-15 Milt Jackson**

December 15, 1966

**Born Free****Location:** New York**Limelight (Jap) 32JD-122 (CD)****Original Issues:** Limelight LM82045**Personnel:** Jimmy Owens (tp) Jimmy Heath (ts) Milt Jackson (vib) Cedar Walton (p) Walter Booker (b) Otis "Candy" Finch or Mickey Roker (d)**Contents:** A time and a place -- We dwell in our hearts -- Bring it on home (to me) -- Whalepool -- One step down -- Love is (CD bonus track) -- So what! -- Born free -- Tears of joy -- Quiet nights of quiet stars (CD bonus track) -- Some kinda waltz -- The shadow of your smile**67- Sahib Shihab**

1967

**Companionship****Location:****Vogue 17243 (LP)****Original Issues:****Personnel:****Contents:**

**67-03-16 Modern Jazz Quartet**

March 16-17, 1967

*MJQ: Live at the Lighthouse*

Location: "Lighthouse Club," Hermosa Beach, California

Atlantic SD 1486 (LP)

Original Issues: Atlantic SD 1486

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: The shadow of your smile (5:32) -- Novamo (5:58) -- For someone I love (5:02) -- The spiritual (6:00) -- Baseball (4:03) -- Intima (4:12) -- What's new? (6:14)

**68-00-00 Milt Jackson**

[1968?]

*Wizard of the Vibes: Milt Jackson*

Location:

GNPS 9007 GNP Crescendo (CD)

Original Issues:

Personnel: J.J. Johnson (tb) Al Cohn Milt Jackson (vib) Henri Renaud (p) Percy Heath (b) Charlie Smith (d)

Contents: I'll remember April -- There's no you -- Jay jay blues -- If I had you -- Out of nowhere -- Indiana.

**68-00-01 Modern Jazz Quartet**

0/0/1968

*Under the Jasmin Tree: The Modern Jazz Quartet*

Location: Live - "Colston Hall," Bristol, England

Apple SAPCOR4, Capitol C2-97582 (CD) Original Issues: Apple ST3353

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: The blue necklace -- Three little feelings (parts I,II, III) -- Exposure -- The jasmin tree

**68-05-09 Milt Jackson****May 09, 1968*****Milt Jackson and the Hip String Quartet*****Location:** New York**Verve V6-8761 (LP)****Original Issues:** Verve V6-8761**Personnel:** Hubert Laws (fl) Milt Jackson (vib) Cedar Walton (p) Ron Carter (b) Mickey Roker (d)  
Sanford Allen (vln) Alfred Brown (vla) Ronald Lipscomb, Kermit Moore (cello) Tom  
McIntosh (arr,dir)**Contents:** The morning after (unissued) -- Soul forms (unissued) -- New rhumba**68-06-03 Milt Jackson****June 03, 1968*****Milt Jackson and the Hip String Quartet*****Location:** New York**Verve V6-8761 (LP)****Original Issues:** Verve V6-8761**Personnel:** Hubert Laws (fl) Milt Jackson (vib) Cedar Walton (p) Ron Carter (b) Grady Tate (d) Sanford  
Allen (vln) Alfred Brown (vla) Ronald Lipscomb, Kermit Moore (cello) Tom McIntosh  
(arr,dir)**Contents:** A walkin' thing -- Bags and strings -- You've got to pay when the deal goes down (unissued)  
-- The morning after (unissued)**68-06-17 Milt Jackson****June 17, 1968*****Milt Jackson and the Hip String Quartet*****Location:** New York**Verve V6-8761(LP)****Original Issues:** Verve V6-8761**Personnel:** James Moody (ts,fl) Milt Jackson (vib) Cedar Walton (p) Bob Cranshaw (b) Mickey Roker (d)  
Sanford Allen (vln) Alfred Brown (vla) Ronald Lipscomb, Sidney Edwards (cello) Tom  
McIntosh (arr,dir)**Contents:** A little too much -- The morning after -- In walked Bud -- You've got to pay when the deal  
goes down -- For all we know

**69-00-00 Modern Jazz Quartet**

00/00/1969

*Space: The Modern Jazz Quartet***Location:** Studio - [London, England]**Apple Records** SAPCOR 10 (LP)**Original Issues:** Apple STAO-5-3360**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Visitors from Venus (5:40) -- Visitors from Mars (7:18) -- Here's that rainy day (4:20)  
 --Dilemma (5:48) -- Adagio from concierto de Aranjuez (10:18)

**69-08-01 Milt Jackson**

August 1-2, 1969

*Just the Way it Had to be***Location:** Live "Shelly's Manne-Hole," Hollywood, CA**Impulse (Jap)**IMP-88121, WMC5-128 (CD)**Original Issues:** Impulse AS**Personnel:** Teddy Edwards (ts) Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Dick Berk (d)

**Contents:** Listen, hear -- SKJ -- Who can I turn to -- If I were a bell -- The very thought of you -- Bags'  
 groove

**69-08-01 Milt Jackson**

August 1-2, 1969

*That's the Way it is: Milt Jackson Quintet Featuring Ray Brown***Location:** Live "Shelly's Manne-Hole" Hollywood, CA**MCA** MCAD-33112, Polygram Internatio**Original Issues:** Impulse AS 9230**Personnel:** Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Dick Berk (d)

**Contents:** Frankie and johnny (6:43) -- Here's that rainy day (7:26) -- Wheelin' and dealin' (3:32) --  
 Blues in the bassment (8:16) -- Tenderly (8:44) -- Thats the way it is (7:22)

**69-10-09 Milt Jackson**

October 09, 1969

**Memphis Jackson: Milt Jackson acc. by the Ray Brown Big Band****Location:** Los Angeles, CA**Impulse AS 9193 (LP)****Original Issues:** Impulse AS 9193**Personnel:** Harry Edison (tp,Flhrn) John Audino, Buddy Childers (tp) Randy Aldcroft (tb) John T-Johnson (tu) Ernie Watts (as) Harold Land (ts) Jim Horn (bar) Milt Jackson (vib) Mike Melvoin (p-el-p) Fred Robinson (g) Wilton Felder (el-b) Earl Palmer (d)**Contents:** Uh-huh -- One mint julip (One way) -- One mint julip (the other way) -- Oh happy day**69-10-09 Milt Jackson**

October 09, 1969

**Memphis Jackson: Milt Jackson acc. by the Ray Brown Big Band****Location:** Los Angeles, CA**Impulse AS 9193 (LP)****Original Issues:** Impulse AS**Personnel:** Harry Edison (tp,Flhrn) Ollie Mitchell, Bud Bristbois (tp) Jimmy Cleveland (tb) Kenny Shroyer (b-tb) Jim Horn (as,fl) Teddy Edwards (ts) John Lower (bar) Milt Jackson (vib) Mike Melvoin (p-el-p) Fred Robinson (g) Wilton Felder (el-b) Carl "Cubby" O'Brien (d)**Contents:** Braddock breakdown -- A sound for sore ears -- Picking up the vibrations**69-10-10 Milt Jackson**

October 10, 1969

**Memphis Jackson: Milt Jackson acc. by the Ray Brown Big Band****Location:** Los Angeles, CA**Impulse AS 9193 (LP)****Original Issues:** Impulse AS 9193**Personnel:** Al Aarons (tp) Teddy Edwards (ts) Milt Jackson (vib) Joe Sample (el-p) Howard Roberts, Fred Robinson (g) Wilton Felder (el-b) Carl "Cubby" O'Brien (d)**Contents:** Memphis junction -- Queen mother stomp -- Enchanted lady

71- **Jack Daugherty** 1971  
*Jack Daugherty and the Class of '71*  
 Location: Los Angeles, CA  
 A&M 3038 (LP) Original Issues: A&M 3038 (LP)  
 Personnel: Jim Horn (fl) Milt Jackson (vib) Jack Daugherty (p,comp,arr) Joe Pass (g) Ray Brown (b) Hal  
 Blaine, Jim Keltner (d) strings

Contents: Theme for Susan -- You got it -- Getting up -- Someone to love -- Feel so good [I fell in love  
 with you] -- The day we met -- Brothers and sisters -- Number nine -- The strip -- La costa  
 drive

71- **Modern Jazz Quartet** 1971  
*A la Plaza de Toros*  
 Location: Live - "Plaza de Toros," Spain  
 Oscar (It) OSC702 (CD) Original Issues:  
 Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: The walking stomp -- The legendary profile -- Willow weep for me -- The cylinder -- A cold  
 wind is blowing -- Misty roses -- The jasmin tree -- Monterey mist

71- **Modern Jazz Quartet** circa. 1971  
*Legendary Profile: The Modern Jazz Quartet*  
 Location: Europe live  
 Bandstand TKCB-70586 (CD) Original Issues:  
 Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Dancing (4:55) -- Romance (7:06) -- The legendary profile ( 6:46) -- Monterey mist (9:45) --  
 Willow weep for me (7:35) -- Misty roses (6:21) -- A cold wind is blowing (4:43) -- The  
 walking stone ( 5:24) -- True blues (5:44) -- the jasmin tree ( 4:03)

**71- Quincy Jones**

1971

***Smackwater Jack*****Location:** New York**Mobile Fidelity 776, Import 11548 (CD) Original Issues:****Personnel:** Freddie Hubbard, Buddy Childers, Snooky Young (tp,flhrn) Garnett Brown (tb) Dick Hixon, Tony Studd, Alan Raph (tb,ttb) Pete Christlieb (ts) Milt Jackson (vib) Monty Alexander (p, tack-p) Dick Hyman (p,hpsd, e-hpsd) Jimmie Smith (org) Joe Beck, Jim Hall (g) Bob Cranshaw, Ray Brown (b) Paul Humphries (d) Larry Bunker (perc)**Contents:** Smackwater jack (3:27) -- Cast your fate to the wind (4:33) -- Ironside (3:59) -- What's going on? (10:00) -- Theme from the anderson tapes (5:21) -- Brown ballad (4:25) -- Hicky-burr (4:08) -- Guitar blues odyssey: from roots to fruits (6:45)**71-02-11 Modern Jazz Quartet**

February 11, 1971

***The Flip Wilson Show with guests: The Modern Jazz Quartet*****Location:****Television episode:** airdate 2/11/71(16mm **Original Issues:** Television airdate 2/11/71)**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** unknown**71-05-24 Modern Jazz Quartet**

May 24, 1971

***Plastic Dreams: The Modern Jazz Quartet*****Location:** Studio - New York**CD Collectables 6185 (CD)****Original Issues:** Atlantic SD 1589**Personnel:** Snooky Young, Joe Newman (tp) Garnett Brown (tb) Jim Buffington (frh) Don Butterfield (tu) (Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Variations on a Christmas theme (4:25) -- Piazza Navona (6:36) -- Blues in Bergerie (Atlantic 82330-2)

**71-05-24 Modern Jazz Quartet**

May 24, 1971

***Plastic Dreams: The Modern Jazz Quartet*****Location:** Studio - New York**CD Collectables 6185 (CD)****Original Issues:** Atlantic SD 1589**Personnel:** Milt Jackson (vib) John Lewis (p, harpsichord) Percy Heath (b) Connie Kay (d)

**Contents:** Romance (unissued) -- Dancing ( 5:14) -- Plastic dreams (5:22) -- Walkin' stomp (4:45) -- England's carol (5:20) -- The trip -- Trav'lin (4:41)

**71-07 Modern Jazz Quartet**

July, 1971

***Modern Jazz Quartet Plus: Compact Jazz*****Location:** Villingen, Germany**Verve 833 290-2 (CD)****Original Issues:****Personnel:** Milt Jackson (vib) Oscar Peterson (p) Ray Brown (b) Louis Hayes (d)

**Contents:** Reunion blues (6:38)

**71-12-25 Modern Jazz Quartet / Paul Desmond**

December 25, 1971

***Paul Desmond and the Modern Jazz Quartet*****Location:** Live - "Town Hall," New York**Columbia/Legacy 57337 (CD)****Original Issues:****Personnel:** Paul Desmond (as) Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Greensleaves (3:10) -- You go to my head (7:56) -- Blue dove (la Paloma azul) (4:55) -- Jesus Christ superstar (4:54) -- Here's that rainy day (4:50) -- East of the sun (8:25) -- Bags' new groove (5:10)

**72- CTIAI Stars** 1972  
*Summer Jazz at the Hollywood Bowl Vol. 1-3*  
**Location:**  
 CTI 63026/27/28 (LP) **Original Issues:**  
**Personnel:**

**Contents:**

**72- Modern Jazz Quartet** 1972  
*In Concert*  
**Location:** New York  
 Seeds (Swi) SRC2107 (CD) **Original Issues:**  
**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Monterey mist -- Willow weep for me -- Misty roses -- A cold wind is blowing -- Romance --  
 The legendary profile -- Dancing -- The walking stone -- True blues -- The jasmine tree

**72- Various** 1972  
*Newport Stars*  
**Location:**  
 Atlantic 40446 (LP) **Original Issues:**  
**Personnel:**

**Contents:**

**72-03-02 Modern Jazz Quartet****March 02, 1972*****In Concert*****Location:** New York**Atlantic** AMCY-1103 (CD)**Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Theme 100 -- In memoriam -- Theme 101 -- Romance -- (all unissued) -- Milano**72-05-17 Stanley Turrentine****May 17, 18 & 24, 1972.*****Cherry*****Location:** Van Gelder Studios**ZK 40936** CTI 6017 (LP)**Original Issues:** CTI 6017**Personnel:** Stanley Turrentine (ts) Milt Jackson (vib) Bob James (e-p, p) Cornell Dupree (g) Ron Carter (b) Billy Cobham (d)**Contents:** Speedball (6:37) -- I remember you (5:07) -- The Revs (7:44) -- Sister sanctified (6:01) -- Cherry (5:08) -- Introspective (6:58) -- The more I see you (7:55)**72-06-01 Modern Jazz Quartet****June 01, 1972*****Legendary Profile: The Modern Jazz Quartet*****Location:** New York**Atlantic** SD 1623 (LP)**Original Issues:** Atlantic SD 1623**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** The legendary profile (4:53) -- Valeria (4:30) -- Misty roses (6:54) -- The martyr (6:41) -- What now my love (et maintenant) (5:42) -- Romance (6:57)

**72-12-12 Milt Jackson**

December 12-13, 1972

***Sunflower*****Location:** "Van Gelder Studios," Hackensack, NJ

CTI CTL15, 8004, 6024

**Original Issues:** CTI CTL15, 8004, 6024**Personnel:** Freddie Hubbard (tp, flhn) Milt Jackson (vib) Herbie Hancock (p) Jay Berliner (g) Ron Carter (b) Billy Cobham (d) Ralph McDonald (perc) unknown strings & woodwinds**Contents:** People make the world go round (8:23) -- For someone I love (10:08) -- What are you doing the rest of your life? (6:55) -- Sunflower (8:50)**73-11-05 Modern Jazz Quartet**

November 5-6, 1973

***In Memoriam*****Location:** New York

Little David LD 3001, 90130-1 (LP)

**Original Issues:** Little David LD 3001, 90130-1 (LP)**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) orchestra conducted by Maurice Peres**Contents:** Jazz ostinato (6:10) -- Adagio from the (g) concerto: Concerto de Aranjuez (9:49) -- In memoriam: first movement (8:40) -- second movement (9:03)**73-11-26 Modern Jazz Quartet**

November 26-27, 1973

***Blues on Bach: The Modern Jazz Quartet*****Location:** "Atlantic Reocording Studios," New York

Atlantic SD 1652-2 (CD)

**Original Issues:** Atlantic SD1652**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Regret? (2:04) -- Rise up in the morning (3:28) -- Don't stop this train (1:45) -- Tears from the children (4:25) -- Precious joy (3:12) -- Blues in Bb (4:56) -- Blues in A minor (7:53) -- Blues in C minor (7:58) -- Blues in H (B) (5:46)

**73-12-00 Milt Jackson**

December, 1973

**Goodbye: Milt Jackson Quintet****Location:** "Van Gelder Studios," Hackensack, NJ**CTI (Jap)KICJ-76 (CD)****Original Issues:** CTI 6038**Personnel:** Hubert Laws (fl) Freddie Hubbard (tp on SKJ) Milt Jackson (vib) Cedar Walton (p) Herbie Hancock (p on SKJ) Ron Carter (b) Steve Gadd (d) Billy Cobham (d on SKJ)**Contents:** Detour Ahead (7:55) -- Goodbye (9:17) -- Old Devil Moon (5:46) -- SKJ (6:45) -- Opus De Funk (6:41)**74-01 Milt Jackson**

January, 1974

**Olinga****Location:** New York**Sony Music (Jap) 460839-2 (CD)****Original Issues:** CTI 6046**Personnel:** Jimmy Heath (sop,ts) Milt Jackson (vib) Cedar Walton (p) Ron Carter (b) Mickey Roker (d) string orchestra**Contents:** Olinga -- Rerev --The metal melter --The steel bender -- Lost April -- I'm not so sure**74-11-25 Modern Jazz Quartet**

November 25, 1974

**Complete Last Concert (Disc one)****Location:** Live "Avery Fisher Hall," New York**Atlantic 81976-2 (CD)****Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Softly as in a morning sunrise (6:25) -- The cylinder / Jackson (5:28) -- Summertime (7:49) -- Really true blues / Jackson (5:27) -- What's new? (7:12) -- Blues in A minor (7:46) -- Confirmation (4:53) -- 'Round midnight (7:34) -- Night in Tunisia (5:21) -- Tears from the children (5:00) -- Blues in H [B] (5:28) -- England's carol (5:42)

**74-11-25 Modern Jazz Quartet**

November 25, 1974

***Complete Last Concert (Disc two)*****Location:** Live "Avery Fisher Hall," New York

Atlantic 81976-2 (CD)

**Original Issues:****Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** The golden striker (5:26) -- One never knows (7:23) -- Trav'lin' (5:38) -- Skating in Central Park (6:32) -- The legendary profile (4:30) -- Concierto de Aranjuez (10:50) -- The jasmin tree (4:05) -- In memoriam (16:47) -- Django (6:09) -- Bags' groove (6:40)

**75-07-16 Dizzy Gillespie**

July 16, 1975

***Dizzy Gillespie Big 7: at the Montreaux Jazz Festival 1975*****Location:** Live "Montreaux Jazz Festival," Montreaux, SwitzerlandOriginal Jazz Classics OJCCD-739-2 (CD)**Original Issues:** Pablo 2310-749**Personnel:** Dizzy Gillespie (tp) Johnny Griffin, Eddie "Lockjaw" Davis (ts) Milt Jackson (vib) Tommy Flanagan (p) Niels-Henning Ørsted Pedersen (b) Mickey Roker (d)

**Contents:** Lover come back to me -- I'll Remember April [\*] -- What's New? -- Cherokee

**75-07-16 Milt Jackson**

July 16,17,&amp;19, 1975

***Milt Jackson Quartet*****Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland

Pablo 2625-707 (LP)

**Original Issues:** Pablo 2625-707**Personnel:** Jimmy Heath (ts) Milt Jackson (vib) Cedar Walton (p) Ron Carter (b) Mickey Roker (d)

**Contents:** Slow death

**75-07-16 Oscar Peterson****July 16, 1975*****Big 6 at Montreaux*****Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland**Pablo 2310-747 (CD)****Original Issues:** Pablo 2310-747**Personnel:** Toots Thielman (hca) Milt Jackson (vib) Oscar Peterson (p) Joe Pass (g) Niels-Henning Ørsted Pedersen (b) Louie Bellson (d)**Contents:** Au privave -- Here's that rainy day -- ppo butterfly -- Reunion blues -- Woody'n' you**75-07-16 Variens****July 16, 1975*****Montreaux Collection*****Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland**Pablo 2625-707 (LP)****Original Issues:** Pablo 2625-707**Personnel:** Dizzy Gillespie (tp) Johnny Griffin, Eddie "Lockjaw" Davis (ts) Milt Jackson (vib) Tommy Flanagan (p) Niels-Henning Ørsted Pedersen (b) Mickey Roker (d)**Contents:** I'll remember April**75-07-17 Milt Jackson****July 17, 1975*****Milt Jackson's Big 4: At Montreaux Jazz Festival 1975*****Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland**Pablo 2310-753-2, OJCCD-884-2 (CD)****Original Issues:** Pablo 2310-753**Personnel:** Milt Jackson (vib) Oscar Peterson (p) Niels-Henning Ørsted Pedersen (b) Mickey Roker (d)**Contents:** Funji mama -- Everything must change -- Speed ball -- Nature boy -- Stella by starlight -- Like someone in love -- Night mist blues -- Mack the knife

**75-07-19 Count Basie****July 19, 1975*****Montreaux: Basie Jam*****Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland**Pablo PACD 2310-750, OJCCD 933-2 (C)  
Original Issues: Pablo 2310-750****Personnel:** Roy Eldridge (tp) Johnny Griffin (ts) Milt Jackson (vib) Count Basie (p) Niels-Henning Ørsted Pedersen (b) Louie Bellson (d)**Contents:** Billie's bounce -- Festival blues -- Lester leaps in**75-08-25 Milt Jackson****August 25, 1975*****The Big Three: Milt Jackson, Joe Pass, Ray Brown.*****Location:** Los Angeles, CA**OJCCD-805-2 (CD)****Original Issues: Pablo 2310-757****Personnel:** Milt Jackson (vib) Joe Pass (g) Ray Brown (b)**Contents:** The pink panther -- Nuages -- Blue bossa -- Come Sunday -- Wave -- Moonglow -- You stepped out of a dream -- Blues for Sammy**75-08-27 Milt Jackson****August 27, 1975*****Nobody In Mind: Joe Turner with Milt Jackson / Roy Eldridge*****Location:** Los Angeles, CA**OJCCD 729-2 (CD)****Original Issues: Pablo 52310-760****Personnel:** Roy Eldridge (tp) Milt Jackson (vib) J.D. Nicholson (p) Pee Wee Crayton (g) William Walker (b) Chares Randall (d) Joe Turner (vcl)**Contents:** I want a little girl -- Nobody in mind -- The chicken and the hawk -- I just didn't have the price -- How long, how long blues -- Crawdad hole -- Juke joint blues

**76-01-96 Roy Eldridge**

January 06, 1976

*What It's All About*

Location: New York

Pablo 2310 766 (LP)

Original Issues: Pablo 2310-766

Personnel: Roy Eldridge (tp) Norris Turney (as) Budd Johnson (ts) Milt Jackson (vib) Norman Simmons  
(p) Ted Sturgis (b) Eddie Locke (d)

Contents: Recado bossa nova -- Melange

**76-02-11 Benny Carter**

February 11, 1976

*The King*

Location: [Los Angeles, CA]

Pablo PACD-2310-768-2 (CD)

Original Issues:

Personnel: Benny Carter (as) Milt Jackson (vib) Tommy Flannagan (p) Joe Pass (g) Joanne Williams,  
John Williams, John B. Williams Jr. (b) Jake Hanna (d)

Contents: A Walkin' thing -- My kind of trouble is you -- Easy money -- Blue star -- I still love him so -  
Green wine -- Malibu -- Blues in Db

**76-03-22 Milt Jackson**

March 22 &amp; 23, 1976

*Milt Jackson at the Kosei Nenken*

Location: Concert "Kosei Nenkin Hall" Tokyo, Japan

Pablo PACD-2620-103-2 (CD)

Original Issues: Pablo 2620-103

Personnel: Teddy Edwards (ts) Milt Jackson (vib) Cedar Walton (p, cl-p) Ray Brown (b) Billy Higgins  
(d)

Contents: Killer joe -- Get happy -- All blues -- St. Thomas -- Organ grinder swing -- The prophet  
speaks -- Bolivia -- Birk's works -- Stolen moments -- Watch what happens -- Bye bye  
blackbird.

**76-04-12 Milt Jackson**

April 12-14, 1976

**Feelings: Milt Jackson and Strings****Location:** Los Angeles, CA**OJCCD-448-2 (CD)****Original Issues:** Pablo 2310-774**Personnel:** Hubert Laws (fl) Jerome Richardson (fl, alto-fl) Milt Jackson (vib) Tommy Flanagan (p)  
Dennis Budimir (g) Ray Brown (b) Jimmie Smith (d) Paulinho da Costa (perc) string  
orchestra**Contents:** Feelings -- [If you never] come to me -- Trouble is a man -- Moody blue -- The day it rained --  
My kind of trouble is you -- If you went away -- Tears -- Blues for Edith -- You don't know  
what love is**76-05-03 Milt Jackson**

May 03, 1976

**Fuji Mama: Milt Jackson & Ray Brown****Location:** Tokyo, Japan**West Wind 2054 (CD)****Original Issues:****Personnel:** Teddy Edward (ts) Milt Jackson (vib) Cedar Walton (p) Ray Brown (b) Billy Higgins (d)**Contents:** Night mist -- Fuji mama [funji mama] -- Like someone in love -- The metal matter**77- Hank Jones**

1977

**Rockin' in Rhythm / Hank Jones, Ray Brown, Jimmie Smith.****Location:****Original Issues:****Personnel:****Contents:**

**77- Pablo All Star Jam**  
**Montreaux '77**

1977

**Location:**

**Original Jazz Classics OJCCD 380-2 (CD)Original Issues:**

**Personnel:**

**Contents:**

**77-01-26 Count Basie**

January 26, 1977

**Kansas City Five**

**Location:** Burbank, CA

**Pablo 2312 126 (LP)**

**Original Issues:** Pablo 2312 126 (LP)

**Personnel:** Milt Jackson (vib) Count Basie (p) Joe Pass (g) John Heard (b) Louie Bellson (d)

**Contents:** Jive at five -- One o'clock jump -- [We ain't got] no special thing -- Memories of you --  
 Perdido -- Mean to me -- Frog's blues -- Rabbit -- Time keeper -- Blues for Joe Turner

**77-02-04 Quadrant**

February 04, 1977

**Quadrant**

**Location:** Los Angeles, CA

**OJCCD 498-2 (CD)**

**Original Issues:** Pablo 2310-837

**Personnel:** Milt Jackson (vib) Joe Pass (g) Ray Brown (b) Mickey Roker (d)

**Contents:** Concorde -- Joe's tune -- Lady be good -- Ray's tune -- Grooveyard -- The man I love -- Blues  
 for the stone

**77-06-01 Milt Jackson**

June 1-2, 1977

*Soul Fusion: Milt Jackson and the Monty Alexander Trio*

Location: Los Angeles, CA

OJCCD-731-2 (CD)

Original Issues: Pablo 2310-804

Personnel: Milt Jackson (vib) Monty Alexander (p) John Clayton (b) Jeff Hamilton (d)

Contents: Parking lot blues -- 3000 miles ago -- Isn't she lovely -- Soul fusion -- Compassion -- Once I loved -- Yano -- Bossa nova do marilla

**77-07-13 Milt Jackson**

July 13, 1977

*Montreaux '77: Milt Jackson-Ray Brown Jam*

Location: Live "Montreaux Jazz Festival," Montreaux, Switzerland

OJCCD-375-2 (CD)

Original Issues: Pablo Live 2308-205

Personnel: Clark Terry (tp, flhrn) Eddie "Lockjaw" Davis (ts) Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Jimmie Smith (d)

Contents: Slippery (12:00) -- A beautiful friendship (8:10) -- Mean to me (4:34) -- You are my sunshine (11:19) -- C. M. J. / Jackson (13:00) -- That's the way it is (CD bonus track)

**77-07-14 Dizzy Gillespie**

July 14, 1977

*Dizzy Gillespie Jam*

Location: Live "Montreaux Jazz Festival," Montreaux, Switzerland

OJC 381-2 (CD)

Original Issues: Pablo 2308-211

Personnel: Dizzy Gillespie, Jon Faddis (tp) Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Jimmie Smith (d)

Contents: Girl of my dreams -- Get happy -- Medley: Once in a while, But beautiful, Here's that rainy day -- The champ -- Here 't is

**78-01-18 Milt Jackson**

January 18, 1978

***Milt Jackson + Count Basie + The Big Band Vol. 1***

Location: Hollywood, CA

OJCCD-740-2 (CD)

Original Issues: Pablo 2310-822

**Personnel:** Waymon Reed, Lyn Biviano, Sonny Cohn, Pete Minger (tp) Bill Hughes, Mel Wanzo, Fred Wesley, Dennis Wilson (tb) Danny Turner, Bobby Plater (as) Eric Dixon (ts,fl) Kenny Hing (ts) Charlie Fowlkes (bar) Milt Jackson (vib) Count Basie (p) Freddie Green (g) Jo

**Contents:** The comeback -- Basie -- Corner pocket -- Lady in lace -- Blues for Joe Turner -- Good time blues -- Lil darlin' -- Big Stuff -- Blue and sentimental -- Corner pocket (alt take)

**78-01-18 Milt Jackson**

January 18, 1978

***Milt Jackson + Count Basie + The Big Band Vol. 2***

Location: Hollywood, CA

OJCCD-741-2 (CD)

Original Issues: Pablo 2310-823

**Personnel:** Waymon Reed, Lyn Biviano, Sonny Cohn, Pete Minger (tp) Bill Hughes, Mel Wanzo, Fred Wesley, Dennis Wilson (tb) Danny Turner, Bobby Plater (as) Eric Dixon (ts,fl) Kenny Hing (ts) Charlie Fowlkes (bar) Milt Jackson (vib) Count Basie (p) Freddie Green (g) Jo

**Contents:** 9:20 special -- Moonlight becomes you -- Shiny stockings -- Blues for me -- Every tub -- Easy does it -- Lena and Lenny -- On the sunny side of the street -- Back to the apple -- I'll always be in love with you

**78-01-20 Milt Jackson**

Jan. 20 and Sept. 18-19, 1978

***Soul Believer: Milt Jackson Sings and Plays***

Location: "Heider Filmways" Hollywood, CA

OJCCD-686-2 (CD)

Original Issues: Pablo 2310 832

**Personnel:** Plas Johnson (ts-1) Milt Jackson (vib, vcl) Cedar Walton (p) Michael Lang, Ian Underwood (synth-2) John Collins (g-3) Dennis Budimir (g-4) Ray Brown (b) Frank Severino (d-5) Billy Higgins (d-6)

**Contents:** Ain't misbehavin' (4,6) -- Don't worry 'bout me (2,4,6) -- I've got the blues (1,4,6) -- Heartstrings / Jackson (3,5) -- Roll 'em Pete (3,5) -- Yes sir, that's my baby (3,5) -- I've grown accustomed to her face (2,3,5) -- I've got it bad and that ain't good

**79-00-00 Milt Jackson**

late 1979

***Bag's Bag*****Location:**

OJCCD-935-2 (CD)

**Original Issues:** Pablo 2310-842**Personnel:** Milt Jackson (vib) Cedar Walton (p) John Collins (g-1) Vaughn Andre (g-2) Ray Brown (b) Billy Higgins (d-3) Frank Severino (d-4)**Contents:** Blues for Roberta (3) -- Groovin' (1,4) -- How are you (3) -- Slow boat to China -- I cover the waterfront -- The rev (3) -- Tour angel (2,3) -- Blues for Tomi-Oka (3)**79-03-14 Oscar Peterson**

March 14, 1979

***The Silent Partner*****Location:** New York

Pablo 2312 103 (LP)

**Original Issues:** Pablo 2312 103**Personnel:** Clark Terry (tp) Benny Carter (as) Zoot Sims (ts) Milt Jackson (vib) Oscar Peterson (p) John Heard (b) Grady Tate (d)**Contents:** Theme for Celine -- The happy hour -- Party time U.S.A. -- First reprise on theme for Celine -- Elliott [The silent partner] -- Theme for Susannah -- Blues for Chris -- [The fox] -- Second reprise on theme for Celine**79-11-11 Milt Jackson**

November 11, 1979

***Loose Walk*****Location:** Concert "Ciak," Milan, Italy

Palcoscenio (It)15009

**Original Issues:** Palcoscenio (It)15009**Personnel:** Sonny Stitt (as) Milt Jackson (vib) Gerald Price (p) Don Moses (p) Bobby Durham (d)**Contents:** Loose walk -- Parking lot blues -- SKJ -- Scrapple from the apple -- Lover man -- Star eyes

**80-01-21 Milt Jackson**

January 21, 1980

*All Too Soon: The Duke Ellington Album*

Location: Hollywood, CA

OJCCD-450-2 (CD)

Original Issues: Pablo 2312-117

Personnel: Milt Jackson (vib) Joe Pass (p) Ray Brown (b) Mickey Rocker (d)

Contents: Caravan -- Take the "A" train -- Main stem -- Sophisticated lady -- All too soon -- I'm beginning to see the light-- Mood indigo -- Solitude -- In a sentimental mood -- Just a-sittin' and a-rockin' -- rocks in my bed

**80-04-14 Milt Jackson**

April 14, 1980

*Night Mist*

Location: "Spectrum Studios," Venice, California

OJCCD-827-2, Pablo 3112-39 (CD)

Original Issues: Pablo 2312-124

Personnel: Harry "Sweets" Edison (tp) Eddie "Cleanhead" Vinson (as) Eddie "Lockjaw" Davis (ts) Milt Jackson (vib) Art Hillery (p) Ray Brown (b) Larance Marable (d)

Contents: Blues in My Heart -- Double B -- Blues for clyde -- A matter of adjustment -- Night mist blues -- Other bag blues -- D.B. blues

**80-04-18 Milt Jackson**

April 18, 1980

*Big Mouth*

Location: Hollywood, CA

OJCCD-865-2 (CD)

Original Issues: Pablo 2310-867

Personnel: Milt Jackson (vib) Don Grusin (kybd) Ron Eschete (g) Carlos Vega (d) Paulinho da Costa, Roger Bethelmy (perc)

Contents: Bags' groove / Jackson (4:04) -- The days of wine and roses (3:51)

**80-04-18 Milt Jackson****April 18, 1980*****Big Mouth*****Location:** Hollywood, CA**OJCCD-865-2 (CD)****Original Issues:** Pablo 2310-867**Personnel:** Milt Jackson (vib) Oscar Castro-Neves (g) Ray Brown (b) Nick Ceroli (d)**Contents:** The look of love -- I'm getting sentimental over you -- I owes ya**80-07 Milt Jackson****7/80*****High Fly*****Location:****Original Issues:****Personnel:** Milt Jackson (vib) Johnny O'Neal (p) Steve Novosel (b) Vinnie Johnson (d)**Contents:****80-11-24 Dizzy Gillespie****November 24, 1980****Location:** Concert "Place des Arts" Montreal, Canada**Doudou Boicel (Can)DDB44738 (LP) Original Issues:** Doudou Boicel (Can)DDB44738 (LP)**Personnel:** Dizzy Gillespie (tp) James Moody (ts) Milt Jackson (vib) Hank Jones (p) Ray Brown (b)  
Philly Joe Jones (d)**Contents:** Blue 'n' boogie -- Time on my hands -- The shadow of your smile

**81-02-26 Milt Jackson**

February 26-27, 1981

**Big Mouth**

Location: Hollywood, CA

OJCCD-865-2 (CD)

Original Issues: Pablo 2310-867

Personnel: Milt Jackson (vib) Michael Lang (keyboards) Dennis Budimir (g) Abraham Laboriel (b) John Guerin (d) Larry Bunker, Joe Porcaro (perc) Jackie Ward, Edie Lehmann, Marti McCall, Linda Harmon (vcl)

Contents: Big Mouth (4:20) -- I love you (5:53) -- Yusef (5:20)

**81-07-17 Dizzy Gillespie**

July 17, 1981

*Dizzy Gillespie - Musician, Composer, Raconteur: Plays & Raps in His Greatest Concert*

Location: Live "Montreaux Jazz Festival," Montreaux, Switzerland

Pablo 2620116 (CD)

Original Issues: Pablo 2620 116

Personnel: Dizzy Gillespie (tp,vcl) James Moody (fl,as,ts) Milt Jackson (vib) Ed Cherry (g) Michael Howell (b) George Hughes (d)

Contents: Introduction of the band by Claude Nobs -- Manteca -- Dizzy rapping with the audience -- Con alma -- Introductoin of Milt Jackson by Dizzy -- SKJ -- Dizzy rapping with the audience -- A night in Tunisia -- Introductin of the band by Dizzy -- Brother king -- Body and soul -- Tanga -- Olinga

**81-09-02 Various**

September 02, 1981

**Aurex Jazz Festival '81**

Location: Osaka Festival Hall, Osaka, Japan

East World 80208 (LP)

Original Issues: East World 80208 (LP)

Personnel: Freddie Hubbard (tp) Bob Brookmeyer (v-tb) Stan Getz (ts) Gerry Mulligan (bar) Milt Jackson (vib) Roland Hanna (p) Ray Brown (b) Art Blakey (d)

Contents: Crisis -- What am I here for -- The girl from Ipanema

**81-09-03 Various****September 03, 1981***Aurex Jazz Festival '81***Location:** Budokan, Tokyo

East World 80208 (LP)

**Original Issues:** East World 80208 (LP)**Personnel:** Freddie Hubbard (tp) Bob Brookmeyer (v-tb) Stan Getz (ts) Gerry Mulligan (bar) Milt Jackson (vib) Roland Hanna (p) Ray Brown (b) Art Blakey (d)**Contents:** Bernie's tune -- Medley: Take the A train, Caravan, Things ain't what they used to be -- A night in Tunisia -- Bags groove**81-09-06 Various****September 06, 1981***Aurex Jazz Festival '81***Location:** Yokohama Stadium, Yokohama

East World 80208 (LP)

**Original Issues:** East World 80208 (LP)**Personnel:** Freddie Hubbard (tp) Bob Brookmeyer (v-tb) Stan Getz (ts) Gerry Mulligan (bar) Milt Jackson (vib) Roland Hanna (p) Ray Brown (b) Art Blakey (d)**Contents:** Song for Strayhorn -- Time for dancers**81-10-19 Modern Jazz Quartet****October 19-20, 1981***Reunion at Budokan 1981: Modern Jazz Quartet***Location:** Live "Budokan," Tokyo, Japan

Pablo D2308-243 (LP)

**Original Issues:** Pablo D2308-243**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Introduction -- Softly as in a morning sunrise -- The cylinder -- Really true blues -- The golden striker -- Odds against tomorrow -- The jasmine tree - Bags' groove -- Django

**81-11-30 Milt Jackson**

November 30, 1981

*Ain't But a Few of us Left: Milt Jackson Quartet*

Location: "Atlantic Recording Studio," New York

OJCCD-785-2 (CD)

Original Issues: Pablo 2310-873

Personnel: Milt Jackson (vib) Oscar Peterson (p) Ray Brown (b) Grady Tate (d)

Contents: Ain't but a few of us left / Jackson (7:26) -- A time for love (5:57) -- If I should lose you (8:02)  
 -- Stuffy (5:59) -- Body & soul (5:56) -- What am I here for

**82-00 Modern Jazz Quartet**

1982

*Berne, Baby, Berne!: International Jazzfestival Berne*

Location: Live "International Jazzfestival Berne," Switzerland

Village (G) VILCD2001-2 (CD)

Original Issues: Village (G) VILCD2001-2 (CD)

Personnel: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

Contents: Sacha's march

**82-04-23 Milt Jackson .**

April 23 &amp; 24, 1982

*A London bridge*

Location: "Ronnie Scott's Nightclub," London, England

Pablo 2310-932-2 (CD)

Original Issues: Pablo 2310-932

Personnel: Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Mickey Roker (d)

Contents: Impressions -- Flamingo -- Eleuthera -- Good bait -- FSR -- Medley: Reggae / Later -- Close  
 Enough for Love -- Captain Bill

**82-04-23 Milt Jackson**

April 23 - 24, 1982

*Mostly Duke***Location:** "Ronnie Scott's Nightclub," London, England**Pablo 2310944-2, OJCCD-968-2 (CD) Original Issues:** Pablo 2310-944**Personnel:** Milt Jackson (vib) Monty Alexander (p) Ray Brown (b) Mickey Roker (d)

**Contents:** Three little words -- Used to be Jackson -- The summer knows -- main stem -- Caravan --  
Take the "A" train -- Things ain't what they used to be -- Come Sunday -- Just squeeze me  
(but don't tease me)

**82-04-28 Milt Jackson**

April 28, 1982

*Memories of Thelonious Sphere Monk***Location:** "Ronnie Scott's Nightclub," London, England**OJCCD-851-2 (CD)****Original Issues:** Pablo 2308-235**Personnel:** Milt Jackson (vib) Monty Alexander (organ) Ray Brown (b) Mickey Roker (d)

**Contents:** Straight, no chaser -- Blue Monk -- 'Round midnight -- In walked Bud -- Django -- Think  
positive -- Blues for groundhog

**82-07-25 Modern Jazz Quartet**

July 25, 1982

*Together Again!***Location:** Live "Montreaux Jazz Festival," Montreaux, Switzerland**Pablo 2308-244-2 (CD)****Original Issues:** Pablo 2308-244**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Django -- The cylinder -- The martyr -- Really true blues -- Odd against tomorrow -- Jasmin  
tree -- Monterey mist -- Bags' new groove -- Woody'n you

**83-01-20 Oscar Peterson / Milt Jackson**

January 20, 1983

*Two of the Few*

Location: "RCA Studios," New York

OJCCD 689-2 (CD)

Original Issues: Pablo 2310 881

Personnel: Milt Jackson (vib) Oscar Peterson (p)

Contents: Lady be good -- If I had you -- Limehouse blues -- Mister Basie -- Reunion blues -- More than you know -- Just you, just me -- Here's two of the few

**83-05-25 Milt Jackson**

May 25-26 1983

*Jackson, Johnson, Brown and Company: Milt Jackson Sextet*

Location: "Group IV Studios," Hollywood, CA

OJCCD-907-2 (CD)

Original Issues: Pablo 2310-897

Personnel: J.J. Johnson (tb) Milt Jackson (vib) Tom Ranier (p) John Collins (g) Ray Brown (b) Roy McCurdy (d)

Contents: Jaybone (8:00) -- Lament (5:04) -- Our delight (5:47) -- Bags' groove (6:00) -- Watch what happens (4:46) -- My one and only love (5:08) -- Jumpin' blues (3:40)

**83-11-30 Milt Jackson**

11/30 &amp; 12/1, 1983

*Soul Route: Milt Jackson Quartet*

Location: New York

Pablo 2310900-2 (CD)

Original Issues: Pablo 2310-900

Personnel: Milt Jackson (vib) Gene Harris (p, el-p) Ray Brown (b) Mickey Roker (d)

Contents: Sittin' in the sandtrap -- Blues for Gene -- How long has this been going on -- Dejection blues -- Soul route -- Ne-afterglow -- In a mellow tone -- My romance -- Chloe

**84-03-06 Modern Jazz Quartet****March 06, 1984*****Echoes*****Location:** New York**Pablo** 2312-142-2 (CD)**Original Issues:** Pablo Today 2312-142**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** That Slavic smile / John Lewis (8:00) -- Echoes / Milt Jackson (7:08) -- The Watergate blues / Percy Heath (6:04) -- The hornpipe / Lewis (8:16) -- Connie's blues / Jackson (7:29) -- Sacha's march / Lewis (7:54)

**84-03-06 Modern Jazz Quartet****March 06, 1984*****The Best of the Modern Jazz Quartet*****Location:** New York**Pablo** 2405-423-2 (CD)**Original Issues:** Pablo Today 2312-142**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Connie's blues / Jackson (7:29) -- Echoes / Jackson (7:06) -- The Watergate blues / Percy Heath (6:04)

**84-03-06 Modern Jazz Quartet****June 3-4, 1985*****Topsy - This One's for Basie*****Location:** New York**Pablo** 2310-917-2 (CD)**Original Issues:** Pablo 2310-917**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)

**Contents:** Reunion blues / Jackson (4:07) -- Nature boy (5:01) -- Topsy -- D and E -- Valeria (6:43) -- Milano -- Le Cannet (8:12)

**84-04-8 Milt Jackson**

April 8-9, 1984

*Used to be Jackson Vol. 1***Location:** Tokyo, Japan**TDK(Jap)T28P-1008, T32Y-1001 (CD) Original Issues:** TDK(Jap)T28P-1008, T32Y-1001**Personnel:** Milt Jackson (vib) Cedar Walton (p,el-p) Ray Brown (b) Mickey Roker (d)

**Contents:** Bags' groove -- Straight no chaser -- Blue monk -- 'Round midnight -- In walked Bud -- Used to be Jackson -- Someone I love -- Nature boy -- Our delight

**84-04-8 Milt Jackson**

April 8-9, 1984

*Used to be Jackson Vol. 2***Location:** Tokyo, Japan**TDK(Jap)T28P-1009, T32Y-1002 (CD) Original Issues:** TDK(Jap)T28P-1009, T32Y-1002**Personnel:** Milt Jackson (vib) Cedar Walton (p,el-p) Ray Brown (b) Mickey Roker (d)

**Contents:** Close enough for love -- Blues march -- Come Sunday -- Ain't misbehavin' -- If I were a bell -- Manha do carnaval -- Django

**84-07-18 Milt Jackson**

July 18, 1984

*It Don't Mean a Thing if You Can't Tap Your Foot to it***Location:** New York**OJCCD-601-2 (CD)****Original Issues:** Pablo 2310-909**Personnel:** Milt Jackson (vib) Cedar Walton (p) Ray Brown (b) Mickey Roker (d)

**Contents:** Midnight waltz -- Ain't that nothin' -- Stress and trauma -- Used to be Jackson -- It don't mean a thing (if it ain't got that swing) -- If I were a bell -- Close enough for love

**85-05-17 Milt Jackson****May 17, 1985****Brother Jim: Milt Jackson and His Gold Medal Winners****Location:** "RCA Recording Studios," New York.**Pablo 2510-916-2 (CD)****Original Issues:** Pablo 2310-916**Personnel:** Jimmy Heath, Harold Vick (ts,sop) Milt Jackson (vib) Cedar Walton (p) Joe Pass (g) Bob Cranshaw (b) Mickey Roker (d)**Contents:** Brother Jim / Jackson (4:44) -- Ill wind (3:57) -- Rhythm-a-ning (6:24) -- Sudden death / Jackson (7:23) -- How high the moon (3:45) -- Back to Bologna (5:50) -- Sleeves -- Lullaby of the leaves (mj vib solo) -- The weasel (6:13)**85-06-03 Modern Jazz Quartet****June 3-4, 1985*****The Best of the Modern Jazz Quartet*****Location:** New York**Pablo 2405-423-2 (CD)****Original Issues:** Pablo 2310-917**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** Valeria / Lewis (6:43) -- Le Cannet / Lewis (8:12) -- Reunion blues / Jackson (4:07) -- Nature boy / Eden-Ahbez (5:01)**87-03-16 Modern Jazz Quartet****March 16-20, 1987*****Three Windows*****Location:** "RCA Studio," New York**Atlantic 81761-2 (CD)****Original Issues:** Atlantic 8176-1**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with the New York Chamber Symphony.**Contents:** Three windows (8:13) -- Kansas City breaks (6:29) -- Encounter in Cagnes (12:28) -- Django (7:54) -- A day in Dubrovnik: Afternoon (3:58), Night (8:18), Morning (4:17)

**88-00 Steve Miller**

1988

***Born 2B Blue*****Location:**

Alliance 48303 (CD)

**Original Issues:** Sailor Records/Capitol CDP 7 48303-2**Personnel:** Milt Jackson (vib) Steve Miller (g,vcl,arr) Ben Sidran (kbd) Bill Peterson (b) Gordon Knudtson (d,arr)**Contents:** Born to be blue**88-02-01 Modern Jazz Quartet**

February 1-3, 1988

***For Ellington*****Location:** New YorkEast-West 90926, Atlantic 82330-2 (CD) **Original Issues:** East-West 90926-1**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d)**Contents:** For Ellington -- Jack the bar -- Prelude to a kiss -- It don't mean a thing -- Ko-ko -- Maestro E.K.E. -- Sepia panorama -- Rockin' in rhythm -- Come Sunday**88-03-28 Milt Jackson**

March 28 &amp; 30, 1988

***Bebop*****Location:** "Atlantic Studios," New York

East-West 90991-2 (CD)

**Original Issues:** East West 90991-1**Personnel:** Jon Faddis (tp) J.J. Johnson (tb) Jimmy Heath (ts) Milt Jackson (vib) Cedar Walton (p) John Clayton (b) Mickey Roker (d)**Contents:** Au privave (5:26) -- Good bait (5:48) -- Woody 'n you (4:59) -- Now's the time (7:07) -- Ornithology (5:29) --Groovin' high (5:53) --Birks' works -- Salt peanuts -- I waited for you

**89- The Paris All Stars**  
***Homage to Charlie Parker***

1989

Location:

A&amp;M 395300-2 (CD)

Original Issues:

Personnel:

Contents:

**90- Modern Jazz Quartet**  
***24th Montreaux Jazz Festival 1990***

1990

Location: Montreaux

Multimedia 1990 (CD-ROM)

Original Issues:

Personnel:

Contents:

**90-11-10 Milt Jackson**

November 10, 1990

*M & M*

Location: Tokyo, Japan

GML (Jap) GML-20191 (CD)

Original Issues: GML (Jap) GML-20191

Personnel: Milt Jackson, Ichiro Masuda (vib) Kotaro Tukahara (p) Yoshinori Asami (b) Setsuo Sato (d)

Contents: I owes ya -- What you say Dr. "J" -- Lillie -- Used to be Jackson -- Compassion -- Ne afterglow  
 -- Bags' groove -- The very thought of you

**90-12-10 Milt Jackson**

December 10 &amp; 11, 1990

***The Harem*****Location:** New York**MusicMasters** 5061-2 (CD)**Original Issues:** MusicMasters 5061-2**Personnel:** James Moody (fl) Jimmy Heath (sop,ts) Milt Jackson (vib) Cedar Walton (p) Bob Cranshaw (b) Kenny Washington (d)**Contents:** Blues for Gene -- Holy land -- Ellington's Strayhorn -- The harem -- N.P.S. -- Old Folks -- Olinga -- All members -- Ev'ry time we say goodbye**91- Milt Jackson*****Milt Jackson and Strings*****Location:****Original Issues:****Personnel:****Contents:****92- Jefferson Airplane*****Jefferson Airplane Loves You*****Location:****RCA** 61110-2 (CD )**Original Issues:****Personnel:** Milt Jackson (vib)**Contents:**

**92- Milt Jackson**  
***The Best of Milt Jackson***

**Location:**

PACD-2405-405-2 Pablo

**Original Issues:**

**Personnel:** Jazz ensembles featuring Milt Jackson, vocals.

**Contents:** Once I loved / Gilbert, Jobim, DeMoraes -- If you went away / Marcos Valle -- Yes sir, that's my baby / Donaldson, Kahn -- 3,000 miles ago / John Clayton -- Ain't misbehavin' / Waller, Brooks, Razaf -- My kind of trouble is you / Carter, Vandervoort II -

**92- Modern Jazz Quartet**

1992

***A Night at the Opera***

**Location:** Live "The Opera of Philadelphia," Philadelphia, PA

Jazz Door JD1244 (CD)

**Original Issues:** Jazz Door JD1244

**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Mickey Roker (d)

**Contents:** Don't stop this train -- Blues in B -- Blues in A minor -- Blues in C minor -- Alexander's fugue -- Minor love -- Legendary profile

**92-06-17 Modern Jazz Quartet / Bobby McFerrin**

June 17, 1992

***A 40th Anniversary Celebration: Modern Jazz Quartet with Bobby McFerrin***

**Location:** New York

Atlantic 82538-2 (CD)

**Original Issues:** Atlantic 82538-2

**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Mickey Roker (d) with Bobby McFerrin (vcl) Take-6 (vcl)

**Contents:** Bags' groove -- Billie's bounce

**93- Milt Jackson**

1993

***Reverence and Compassion*****Location:** "Oceanway Studios," Hollywood, CA**Qwest/Reprise 9-45204-2 (CD)****Original Issues:** Qwest/Reprise 9-45204-2**Personnel:** Oscar Brashear (tp) George Bohanon (tb) Jeff Clayton (as) Gary Foster (ts,fl) Ronald Brown (ts) Jack Nimitz (bar,b-cl) Milt Jackson (vib) Cedar Walton (p) John Clayton (b) Billy Higgins (d) String Orchestra**Contents:** Reverence / Clayton (4:19) -- Young and foolish / Hague, Horwitt (4:42)-- Little girl blue / Hart, Rogers (6:56)-- This masquerade / Russel (7:12) -- J.C. / Jackson 6:54) -- Cedar lane / Jackson (3:57) -- How do you keep the music playing / Jackson -- Newest blues -- It never entered my mind -- Bullet bag -- Compassion -- Here's that rainy day**93-04-27 Modern Jazz Quartet**

April 27, 1993

***A 40th Anniversary Celebration: Modern Jazz Quartet with Branford Marsalis*****Location:** Los Angeles, CA**Atlantic 82538-2 (CD)****Original Issues:** Atlantic 82538-2**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with Branford Marsalis (sop)**Contents:** Come rain or come shine -- Easy living**93-04-29 Modern Jazz Quartet**

April 29, 1993

***A 40th Anniversary Celebration: Modern Jazz Quartet with Jimmy Heath*****Location:** New York**Atlantic 82538-2 (CD)****Original Issues:** Atlantic 82538-2**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with Jimmy Heath (ts)**Contents:** Blues for Juanita

**93-04-29 Modern Jazz Quartet****April 29, 1993*****A 40th Anniversary Celebration: Modern Jazz Quartet with Wynton Marsalis*****Location:** New York**Atlantic 82538-2 (CD)****Original Issues:** Atlantic 82538-2**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with Wynton Marsalis (tp)**Contents:** Cherokee -- Willow weep for me**93-07-16 Modern Jazz Quartet****July 16, 1993*****A 40th Anniversary Celebration: Modern Jazz Quartet with Nino Tempo*****Location:** Montreaux Jazz Festival, Montreaux, Switzerland**Atlantic 82538-2 (CD)****Original Issues:** Atlantic 82538-2**Personnel:** Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) with Nino Tempo (ts)**Contents:** Darn that dream**93-09-21 De La Soul****September 23, 1993*****Buhloone Mindstate*****Location:****Tommy Boy TBCD 1063 (CD)\_****Original Issues:** Tommy Boy TBCD 1063**Personnel:****Contents:**

1994

**94-00-00 Milt Jackson*****The Prophet Speaks*****Location:** North Hollywood and Hollywood, CA**Qwest/Reprise 9-45591-2 (CD)****Original Issues:** Qwest/Reprise 9-45591-2**Personnel:** Joshua Redman (ts-1) Milt Jackson (vib) Cedra Walton (p) John Clayton (b) Billy Higgins (d)  
Joe Williams (vcl)**Contents:** The prophet speaks (1) -- In a sentimental mood -- Five o'clock in the morning (jw vcl) (1) --  
You are so beautiful (jw vcl) (1) -- Off minor (1) -- Come to me -- Wonder why --  
Rev-vitalization (1) -- Ah, sweet mystery of life -- Serious grease -- My romance -- Blue monk  
(jw vcl) (1)**94-02-14 Little Jimmy Scott**

February 14-16, 1994

***Dream: Jimmy Scott*****Location:** New York**Blue Horizon 9-45629-2 (CD)****Original Issues:** Sire/Warner Bros./Blue Horizon 9-45629-2**Personnel:** Jimmy Scott (vcl) Milt Jackson (vib) Red Holloway (sax-1) Olaston Patience Higgins (sax-2)  
Mitchell Froom (org-4) Junior Mance (p) Rick Zuniger (g-3) Ron Carter (b) Peyton Crosley  
(d)**Contents:** Don't take your love from me -- It shouldn't happen to a dream (2) -- I cried for you -- So long  
-- You never miss the water (3,4) -- It's the talk of the town -- I'm through with love (1,3) --  
Laughing on the outside -- Dream

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**95-00-00 Milt Jackson*****Burnin' in the Woodhouse*****Location:** "The Power Station," New York**Qwest D 105947 (CD)****Original Issues:** Qwest D 105947**Personnel:** Milt Jackson (vib) Nicholas Payton (tp) Jesse Davis (as) Joshua Redman (ts) Benny Green (p)  
Chriatian McBride (b) Kenny Washington (d)**Contents:** Bop ag'in (8:08) -- The masquerade is over (7:14) -- The can't take that away from me (6:22)  
-- Brother K (4:32) -- A bell for Bags (10:06) -- It only happens once (4:27) -- In the  
Woodhouse / M. Jackson (4:20) -- Soulmates (10:19)

**95-00-00 The Temptations**

1995

***The Temptations: For Lovers Only*****Location:** New York and California**Motown 314530568-2 (CD)****Original Issues:** Motown 314530568-2**Personnel:** Milt Jackson (vib) Isaias Gamboa (kbd,synth,arr) Andy Simpkins (d) Paul Riser (cond,arr)  
Detroit Strings (string ens) Temptations (vcl)**Contents:** Night and day (3:53) -- Night and day (alternate take)**96-10-01 Oscar Peterson**

October 01, 1996

***Oscar Peterson*****Location:** "The Town Hall" New York**Telarc Jazz CD83401 (CD)****Original Issues:** Telarc Jazz CD83401**Personnel:** Milt Jackson (vib) Oscar Peterson (p) Herb Ellis (g) Ray Brown (b) Lewis Nash (d)**Contents:** Bags' groove -- Willow weep for me**97- Milt Jackson**

1997

***Sa Va Bella: (For Lady Legends)*****Location:** Aditar Studios," New York**Warner Brothers 46607 (CD)****Original Issues:** Warner Brothers 46607**Personnel:** Etta Jones (vcl) Mike LeDonne (p) Bob Cranshaw (b) Mickey Roker (d)**Contents:** Oh lady be good -- Don't go to strangers -- Blues for queen "D" -- You've changed -- What a difference a day made -- This bitter Earth -- A-ticket -- Good morning heartache -- Send in the clowns -- Sa va bella (for lady legends)

**97-02-01 Dee Dee Bridgewater**

February 1-2, 1997

*Dear Ella: Dee Dee Bridgewater***Location:** Right Track Recording Studios, New York, NY

Verve 314 537 896-2 (CD)

**Original Issues:** Verve 314 537 896-2**Personnel:** Cecil Bridgewater (tp, arr, cond) Slide Hampton (tb) Antonio Hart (as) Milt Jackson (vib)  
Lou Levy (p) Ray Brown (b) Grady Tate (d)**Contents:** How high the moon**98-06-09 Milt Jackson/ Clayton Hamilton Jazz Orchestra**

June 9-10, 1998

*Explosive! Milt Jackson Meets the Clayton-Hamilton Jazz Orchestra***Location:** "Capitol recording Studios," Hollywood, CA

Qwest 9 47286-2 (CD)

**Original Issues:** Qwest 9 47286-2**Personnel:** Jeff Clayton, (as,fl,cl) Milt Jackson (vib) John Clayton Jr. (b) Jeff Hamilton (d) with  
Clayton-Hamilton jazz Orchestra**Contents:** Bags' groove / Milt Jackson (5:51) -- Since I fell for you (7:39) -- Evidence (5:22) -- Back home again in Indiana (3:25) -- Deed I do (5:20) -- The nearness of you (5:18) -- Major Deagan (Blues for Dan) (5:34) -- Emily (5:46) -- Along came Betty (6:51) -- Revival meeting (5:57) -- Recovery (6:43)**98-11-24 Oscar Peterson / Ray Brown / Milt Jackson**

November 24-26, 1998

*Very Tall Band***Location:** Live - "Blue Note Club," New York

Telarc 83443 (CD)

**Original Issues:** Telarc 83443**Personnel:** Oscar Peterson (p) Milt Jackson (vib) Ray Brown (b) Karriem Riggins (d)**Contents:** Ja-da (7:21) -- SKJ / Milt Jackson (8:10) -- I remember Clifford (8:13) -- When summer comes (4:23) -- Blues for JR (11:00) -- Nature boy (5:44) -- Sometimes I'm happy (8:43) -- Bass solo medley: Full moon and empty arms, The very thought of you, The work song (7:32) -- Caravan (9:13)

**PATRICK EDWARD ROULET****Curriculum Vitae****EDUCATION**

University of Washington, Doctor of Musical Arts in Percussion Performance, 2002  
 Boston University, Master of Music in Percussion Performance, 1992  
 University of Michigan, Bachelor of Music in Percussion Performance, 1990

**FORMAL PERCUSSION STUDY**

Michael Crusoe, Timpanist, Seattle Symphony Orchestra  
 Tom Collier, University of Washington  
 Charles J. Smith, Boston Symphony Orchestra  
 Michael Udow, University of Michigan  
 Salvatore Rabbio, Timpanist, Detroit Symphony Orchestra  
 Laurence Kaptain, University of Michigan  
 Kenneth Harbison, National Symphony Orchestra  
 Randall Eyles, U.S. Air Force Band

**COLLEGE TEACHING EXPERIENCE**

Western Washington University, Bellingham, WA: Director of Percussion Studies  
 University of Washington: Lecturer, American Popular Music and Percussion Techniques.

**PERFORMANCE EXPERIENCE**

American Sinfonietta, Principal Percussion/Timpani  
 Seattle Symphony and Seattle Opera Orchestras  
 Pacific Northwest Ballet Orchestra, Seattle, WA  
 Whatcom Symphony Orchestra, Bellingham, WA. Soloist, Schwantner  
*Concerto for Percussion and Orchestra*

**PUBLICATIONS AND PRESENTATIONS**

2002 "Milt Jackson: The Creative Genius Behind 'Bags' Groove" a dissertation presented in partial fulfillment of the degree, Doctor of Music Arts in Percussion Performance University of Washington, Tom Collier, Committee chair  
 2002 "Percussion Organization: Where's the Beater." Yamaha Percussion Pack  
 2001 Paper Presentation "The Improvisational Techniques of Milt Jackson." Percussive Arts Society International Convention. Nashville, TN

**RECORDINGS**

*Cantate 2000: The Seattle Girl Choir with Jackson Berkey.* (2000). Omaha: SDG Records SDG CD20

*Northwest Triptych: New Music for Orchestra.* The Seattle Creative Orchestra with the Pacific Rims Percussion Quartet. (2000). Seattle: Present Sounds Records

**PERSONAL ENDORSEMENTS**

Vic Firth Inc. (Collegiate Educator Program)  
Yamaha (Performing Artist and Clinician)

**HONORS/AWARDS**

Pi Kappa Lambda, National Music Honor Society - Boston University, 1992  
Finalist, University of Washington Concerto Competition, 1993  
Graduate Scholarship, University of Washington, 1992-95  
Boston University Directors Award, 1990-92

**PROFESSIONAL AFFILIATIONS**

Percussive Arts Society  
Music Teachers National Association  
College Music Society  
Seattle World Percussion Society