

Jazz Bass Survey: sketches of 24 of the most influential jazz bassists in jazz history

Including: Blanton, Brown, Carter, Chambers, Counce, Foster, Hinton, Kirby, LaFaro, Mingus, Pettiford, Stewart, Davis, Favours, Friesin, Gomez, Haden, Holland, Moore, Pederson, Phillips, Vitous, and Workman

Jimmy Blanton, 1918-42

Blanton was discovered by Ellington in 1939 and played on over 130 records with the Ellington Band. He is reputed to be the first bassist to be featured in a big band setting on a piece entitled *Jack the Bear*. He can also be heard on the Ellington big band recordings of *Koko* and *Concerto for Cootie* where Ellington uses the bass to contribute to the melodic figures for the first time. His greatest recordings, however, would have to be the duos with Ellington recorded in 1940 and rereleased in 1990 (see discography) which showcase Blanton's virtuosity.

As Mark Gridley remarked in his book *Jazz Styles* "Blanton shattered traditional conceptions of jazz bass playing with his impressive instrumental proficiency and musical imagination." He had incredible dexterity and used a much greater range than his contemporaries. Blanton's tone was round and clear, his intonation excellent, and he was not afraid to experiment harmonically. In short, Blanton redefined the possibilities of bass playing from 1940 until Scott LaFaro appeared on the scene in the 1960's. Quite an accomplishment for one who only lived to be twenty-one.

Discography:

Pitter Panther Patter/Sophisticated Lady, 1940, Victor 27221

Body and Soul/Mr J.B. Blues, 1940, Victor 27406

* Duke Ellington: Solos, Duets, Trios, 1990, Bluebird 2178 2 RB

Bibliography:

R.G. Reisner, *The Jazz Titans*. Doubleday, 1960.

Ellington, *Music Is My Mistress*. Doubleday, 1973.

C. Emge, *Jimmy Blanton Takes Last Ride*. Down Beat, 1942, #9.

R. Horricks, *Profiles In Jazz*. Transaction Press, 1991.

Ray Brown, 1926-

Ray Brown moved to New York from California in 1945 and quickly became a popular freelance bassist in the early bebop movement. He played frequently with bebop innovators Charlie Parker, Dizzy Gillespie, and Bud Powell. He is probably best known for his many recordings with the great pianist Oscar Peterson, a collaboration which lasted for almost twenty years. In 1960 Brown developed a hybrid cross between a cello and bass which led to the development of the piccolo bass, later championed by Ron Carter. His own groups have included the L.A. Four founded in the late 60's and his present trio featuring pianist Benny Green and drummer Jeff Hamilton.

Ray Brown's bass playing is known for his big warm tone, hard swinging time, tasteful solos, and precision of intonation. His recordings in the 60's with Oscar Peterson and Ed Thigpen are considered by some critics as the pinnacle of hard swinging trio ensemble playing.

Discography:

As leader: Brown's Bag, 1976, Concord 19

Jazz Cello, 1960, Verve 68390

Ellington: This One's for Blanton, 1972 Pablo 2310721.

Peterson: The Oscar Peterson Trio at the Stratford Shakespeare Festival, 1956, Verve 68390.

* Oscar Peterson Trio Plus One, 1964, Mercury EXPR 1028

Bibliography:

L. Feather, *The New Life of Ray Brown*. DB, 1967, #5.

Tracy, *Rhythm + Rosin = Royalty: Ray Brown*. DB, 1976, #2.

Ron Carter, 1937-

Ron Carter received his undergraduate degree from the Eastman School of Music in 1959. He moved to New York and began working with drummer Chico Hamilton, as well as multi-instrumentalist Eric Dolphy. In 1961 Carter received his master's degree from the Manhattan School of Music and continued to work with Dolphy and also pianist Thelonious Monk. He joined trumpet legend Miles Davis in 1963 and became part of the ground breaking rhythm section with pianist Herbie Hancock and drummer Tony Williams. He left Miles in 1968 and, after freelancing for several years, formed his own quartet in 1972. This quartet featured Carter on bass and piccolo bass, accompanied by a rhythm section comprised of another bassist

(Buster Williams), piano, and drums. Carter has been a much sought after sideman, having recorded over 1,000 jazz albums during his career.

Carter is often sighted for his impeccable technique, strong time, and sustained quarter note walking lines - made even rounder with his use of the nylon wrapped strings (impossible to bow). As a leader, however, he has not been entirely successful. Carter is at times very careful and often caters to a more commercial sound. His latest effort at this writing features a rather disappointing pizzicato performance of Bach. Carter's rhythm section playing, on the other hand, has been an inspiration to a generation of bassists. His trademark left hand pull-off technique has become integrated into the mainstream bass vocabulary. By combining walking lines with ostinatos, drones, and pieces of melody, Carter has become the epitome of late bop and modal style bass playing.

Discography:

As leader: *Piccolo*, 1977, Milestone 550044

Miles Davis: *Filles di Kilimanjaro*, 1968, Columbia CS 9750

* *Nefertiti*, 1967, Columbia CS 9594

My Funny Valentine, 1964, Columbia CS 9106

Jim Hall: *Telephone*, 1984, Concord 270

Hancock: * *Maiden Voyage*, 1965, Blue Note 84195

Bibliography:

E. Williams, *Ron Carter*. *Down Beat*, 1978, #2, #3.

L. Jeske, *Ron Carter: Covering All the Basses*. *Down Beat* 1983, #7
(includes discography).

R. Carter, *Jazz Bass Lines*. 1983.

Paul Chambers, 1935-69

Paul Chambers started playing bass in Detroit where he worked with guitar great Kenny Burrell. In 1955 he moved to New York where he was hired by trumpeter Miles Davis. He stayed with Miles until 1963, longer than any other sideman. Chambers was a member of two of Miles' important early groups; the hard swinging band with Red Garland on piano and Philly Jo Jones on drums, and the acclaimed sextet featuring the great John Coltrane and Cannonball Adderly.

Chambers is one of the best examples of a strong bebop bassist. He played hard swinging, interesting walking bass lines and melodic solos in the running eighth note bebop style. Chambers could keep up with the very fast tempos of players like saxophonists Sonny Rollins and Coltrane as heard on *Tenor Madness* and, unlike many of his contemporaries, Chambers also soloed frequently and fluidly with the bow. Chambers was a beautiful player whose career and life ended, like Blanton and LaFaro, altogether too soon.

Discography:

As leader: *Bass On Top*, 1957, Blue Note 1569

* *Whims of Chambers*, 1956, Blue Note 1534

Miles Davis:* *Kind of Blue*, 1959, Columbia CL 1355

Cookin', 1956, Prestige 7076

'Round About Midnight, 1955-6, Columbia CL 949

Rollins: *Tenor Madness*, 1956, Prestige 7047

Bibliography:

V. Wilmer, *Paul Chambers*. *Jazz Journal*, 1961, #3.

B. Gardner, *Paul Chambers: Youngest Old Man In Jazz*.
DB, 1960, #15.

Curtis Counce, 1926-63

Curtis Counce moved to Los Angeles from Kansas City in 1944. There he worked with big band leader Billy Eckstine, pianist Bud Powell, and tenor saxophone great Lester Young, with whom he recorded in 1946. In 1956 after touring Europe with the Stan Kenton Orchestra, Counce formed his own quintet. The group featured Elmo Hope, a much overlooked piano great, along with Harold Land, a tenor saxophonist who had made his mark with the Clifford Brown/Max Roach Quintet. Counce wrote and arranged much of the group's repertoire.

Although Counce is not considered a major influence by most players, the fact that he led a group in the 50's certainly gave the bass more visibility. He was a strong player noted for his full sound and strong sense of swing. His solos show that he had command over the full range of the instrument, however the inclusion of Koussevitsky on his *Exploring the Future* (1958, Dooto 247) recording was perhaps better off left to a stronger classical performer.

Discography:

- * Exploring the Future, 1958, Dooto 247
- You Get More Bounce With Curtis Counce, 1957,
Contemporary 3539
- The Curtis Counce Group, 1956, Contemporary 3526

Bibliography:

L. Feather, *Encyclopedia of Jazz In the 60's*. Horizon Press, 1966.

George "Pops" Foster, 1892-1969

"Pops" Foster was one of the early stars of jazz. Like Blanton his career began on the New Orleans river boats with band leader Fate Marable. In 1929 he moved to New York where he began freelancing and eventually started working with Louis Armstrong. He played with Armstrong from 1935 until 1940. Foster played and recorded with Mezz Mezzrow and the early soprano saxophone star Sidney Bechet in the 40's. The 50's and 60's saw Foster in the company of powerful stride piano master Earl "the fatha" Hines among many others. The long and fascinating career of Pops Foster has been chronicled in his autobiography (see bibliography).

Foster's bass playing may seem rather simple and conservative in comparison to other bassists in this project. It is important to remember however that Foster represents the best of the pre-Blanton style of bass playing. His time and intonation were excellent and his highly rhythmic pizzicato style made him the first choice of many band leaders.

Discography:

- Luis Russell: Jersey Lightning, 1929, OKAH 8734
- Mezz Mezzrow and S. Bechet: Bowin' the Blues, King Jazz 141

Bibliography

G. Foster, *Pops Foster: Autobiography of a New Orleans Jazzman*, Univ. of California Press, 1971.

Milt "the Judge" Hinton, 1910-

Milt Hinton's career began in Chicago with the popular band leader Cab Calloway in 1936. Hinton stayed with Calloway until 1951 when he moved to New York. Here he began to freelance with many of the top bands including Louis Armstrong's All Stars and the Count Basie Band. Hinton recently received an award from the recording industry citing him as the most recorded musician - ever. His work as a jazz photographer and historian has been documented in his book *Bass Lines*. He has also been a mentor to many younger bassists through his Hinton Scholarship Fund designed to help enable aspiring students of jazz double bass.

Hinton is known for his huge tone and tremendous drive. His harmonic experiments with Dizzy Gillespie in the 40's, while they were both with the Calloway Band, made him a model for modern jazz bassists. One of Hinton's most impressive feats in his bag of tricks is his trademark "slap" technique. He can slap the double bass with as much dexterity as any thumb popping electric bassist. Through his musical, financial, and artistic generosity, Hinton has been the ideal model citizen in the bass world.

Discography:

As leader: * Old Father Time

The Trio, 1977, Chi 188

Calloway: I Beeped When I Shoulda Bopped, 1949, Bb 30-0012

Clayton: Buck Clayton Jams Benny Goodman, 1954, Columbia CL614

Bibliography:

N. Shapiro and N. Hentoff, *Hear Me Talkin' To Ya*. Rinehart, 1966.

M. Hinton and D. Berger, *Bass Lines: the Stories and Photographs of Milt Hinton*. Temple Univ. Press, 1988.

L.D. Holmes and J.W. Thomson, *Jazz Greats: Getting Better With Age*. 1986.

John Kirby, 1908-52

John Kirby moved from Baltimore to New York where he was hired by Fletcher Henderson's band as a tuba player in 1929. He began studying the bass with Wellman Braud, then bassist with the Ellington Orchestra, and soon began working with drummer Chick Webb, saxophonist Benny Carter and others. In 1937 Kirby heard the Onyx Club was losing their headliner, violinist Stuff Smith. He talked the owner into an audition with a nonexistent band. In winning the audition Kirby became one of the first bassists to front a band. Much of his success can be traced to the influence of his wife, singer Maxine Sullivan, who arranged a record date for Kirby with pianist and arranger Claude Thornhill. The tune, *Loch Lomond*, became a national hit and made the band famous overnight. Kirby's six piece band featured many great players including Charlie Shavers on trumpet and Billy Kyle on piano, both excellent arrangers. The band played in a lighter swing style often doing arrangements of classical material with jazz rhythms in extremely precise ensemble.

Kirby is better known as a band leader than as a bassist, however his playing should not be overlooked. Kirby played in a more subtle style than had been prevalent, especially given the popularity of big bands at the time. He was more delicate in his approach to the instrument than his contemporaries and gave swing a lighter bouncy feel. With the soaring popularity of the "Biggest Little Band in the Land", Kirby became the national bass role model until he was overshadowed by players like Slam Stewart and Isreal Crosby in 1935.

Discography:

Rehearsin' for a Nervous Breakdown, 1938, Decca 2367

Undecided, 1938, Decca 2216

Bugler's Dilemma, 1941, Victor 27568

Special, 1945, Asch 3571

* John Kirby and his Orchestra 1941-42, reissued 1992, Circle 14

Bibliography:

R. Stewart, *Jazz Masters of the 30's*. MacMillan, 1972.

Scott LaFaro, 1936-61

Scott LaFaro's first major gig was with lyrical trumpeter Chet Baker in 1956 after having moved to Los Angeles from New York. By 1959 he had won a Down Beat Critics Poll New Star Award after having played with tenor saxophone greats Sonny Rollins and Stan Getz, as well as clarinetist Benny Goodman. In the fall of 1959 he was introduced to pianist Bill Evans and together with drummer Paul Motian they formed a trio that helped redefine group improvisation. The Bill Evans Trio was the first group to improvise in a contrapuntal style where, unlike the collective improvisation of "Dixieland" in which each voice has a specific role, all three voices contributed equally. LaFaro's abilities within the context of Evans' "simultaneous improvisations" (see liner notes to *The Village Vanguard Sessions*, Milestones 47002) attracted the attention of saxophonist Ornette Coleman. Coleman was a major figure in the avant-garde free jazz movement and used LaFaro along with Charlie Haden in several recordings in 1960 and 61.

Scott LaFaro is one of the most important bassists in the history of jazz. Although he only lived to be 25, his conception of the instrument as an interactive part of the small jazz ensemble broke the bass out of the traditional "time-keeping" mold and set a new standard for bassists - much as Jimmy Blanton had done in the 40's. LaFaro was an absolute virtuoso of the instrument. He was the first to develop the alternating two finger pizzicato approach which enabled him to play with incredible facility. He also explored and used the upper register of the bass as a part of his overall concept - both for soloing and in his accompaniments. Although LaFaro was with us for only a few years, he will continue to influence generations of aspiring jazz bassists.

Discography:

Stan Getz: Stan Getz Special: Newport Jazz Fest, 1969, Audio Fidelity
UXP 106

Coleman:* Free Jazz, 1960, Atlantic 1364

Art of the Improvisors, 1961, Atlantic SD 1572

Bill Evans: Explorations, 1961, Riverside 9351

* Waltz for Debby, 1961, Riverside 9399

Village Vanguard Sessions, 1961, Milesones 47002

Bibliography:

L. Feather, *Encyclopedia of Jazz in the 60's*. Horizon Press, 1966.

Obituary, *Down Beat*, 1961, #13.

J. Bany, *The Legendary Scott LaFaro*. Internat'l Soc. of Bassists, 1988, #3.

Charles Mingus, 1922-79

Charles Mingus studied with jazz bassist Red Callender and Herman Rheinschagen, former principal bassist of the New York Philharmonic. He toured with Louis Armstrong in 1943 and went with vibraphonist Lionel Hampton from 1947-48. He first came to national prominence with the Red Norvo Trio in 1950. During the early 50's he played with many jazz greats including Duke Ellington, piano virtuoso Art Tatum, as well as Charlie Parker and Dizzy Gillespie at the Massey Hall Concert (1953, Debut 2,4) in Toronto. Mingus also began to write more during this period and began a Jazz Composer's Workshop. By 1955 he had a regular following of musicians who, instead of reading charts, played parts Mingus taught them by ear. The size and personnel of Mingus' Jazz Workshop varied considerably over the years, although several musicians remained with Mingus for many years - notably the drummer Dannie Richmond. The Workshop remained productive for ten years until Mingus began to have severe financial and personal problems. He dissolved the group in 1966 and remained in seclusion until 1969. After receiving a Guggenheim fellowship in 1971, Mingus began touring again and worked continuously on film and big band projects until his death.

Mingus was a one man jazz Renaissance. As a composer he wrote some of the most complex and interesting music in jazz. In any one piece Mingus might include multiple meter, tempo, and style changes. He used many different textures such as contrapuntal lines, chorale sections, and extreme dissonances interspersed with improvisations at unexpected moments. As Lawrence Koch remarked in his *New Grove Dictionary of Jazz* article on Mingus "...he obliterated the standard distinctions between improvisation and composition and brought the spontaneity of improvised jazz

to complex structures."

Mingus was no less a bassist. He used the bass in performances much like a conductor might use his baton, making musical gestures to shape and change the course of the music as it happened (and if that didn't work he would often resort to shouting). Mingus had a tremendous technique which he used to great effect interweaving counter melodies and using double stops to create harmonic tensions. His bass playing served as his performance voice, expressing at times a more traditional role, but just as often directly reflecting his compositional ideas, i.e. he attempted to realize all of his ideas; melody, harmony, rhythm, texture, etc. on the bass. Mingus is quite simply one of the most important figures in all of jazz.

Discography:

- Mingus Ah Um, 1959, Columbia CL 1370
- * Mingus!, 1960, Can. 9021
- * The Black Saint and the Sinner Lady, 1963, Impulse 35
- The Great Concert of Charles Mingus, 1964, American 003-5

Bibliography:

- B. Preistley, *Mingus: A Critical Biography*. Da Capo, 1982.
- B. Sidran, *Charles Mingus Finds a New Voice*. Rolling Stone, 1978, #282.
- J. Litweiler, *There's A Mingus Among Us*. Down Beat, 1975, #4.
- E. Jost, *Free Jazz*. Universal Editions, 1974.
- C. Mingus, *Beneath the Underdog*. Knopf, 1971.
- M. Luzzi, *Charles Mingus*. Lato, 1983.

Oscar Pettiford, 1922-60

Oscar Pettiford was one of the preeminent bebop masters of the double bass. His first musical experience was with the Pettiford Family Band comprised of ten siblings and led by his father. In 1939 Pettiford heard Jimmy Blanton with Ellington in Minneapolis. He later joined the Charlie Barnet Band in the same city. Pettiford moved to New York in 1943 and led a band with Dizzy Gillespie that is reputed to be the first bebop band. Only three years after Blanton's death, Pettiford joined the Ellington Band. He stayed with Ellington from 1945-48. In the 50's Pettiford led his own big band which was critically acclaimed both for its arrangements and musicians. Unfortunately the band was rather unstable, in great part due to Pettiford's incredibly violent temper. During the 50's Pettiford began to experiment with amplified cello which he continued to play until the end of his life. In 1958 Pettiford went to Europe with a tour called "Jazz From Carnegie Hall" and he never returned to the United States. He worked in France, Germany, Austria, and Denmark, where he finally died.

Pettiford is often credited with being the first bassist to bring Jimmy Blanton's technical fluidity and dexterity to bebop bass. He had a big tone and was able to communicate his ideas clearly. Pianist Dick Katz in the liner notes to *Vienna Blues* (1959, Black Lion 760104) recalls "Aside from playing the instrument impeccably, he had that sense of drama, of timing and pacing in what he did. The way he did what he did commanded attention without resorting to tricks or any extramusical things." This is perhaps best demonstrated by the 1958 *Freedom Suite* (Riverside 258) session

Pettiford played with Sonny Rollins. The session features Rollins on tenor saxophone, Max Roach on drums and Pettiford on bass. Not only does the absence of a chordal musician bring Pettiford's accompaniment to the fore, the session also premieres Rollins' first extended composition, the title track, which occupies the entire first side of the album. Pettiford keeps the listener's attention alive through clear and sensitive playing, as Rollins explores a single melodic figure in various guises throughout the duration of the Suite. Much of the success of this recording is due not only to Rollins' creativity in manipulating that figure, but to the clarity and precision of Pettiford's accompaniments and his magnificent solos.

Discography:

As leader:* Vienna Blues: The Complete Session, 1959, Black Lion
760104

The Oscar Pettiford Orchestra, 1956-7, ABC 135227

Basically Duke, 1954, Bethlehem 1019

Ellington: Swamp Fire, 1946, Victor 201992

Rollins:* Freedom Suite, 1958, Riverside 258

Bibliography:

I. Gitler, *Jazz Masters of the 40's*. MacMillan, 1983
(includes discography).

D.C. Hunt, *Oscar Pettiford: Absolute Artistic Clarity*. *Jazz Journal* 1973, #8.

G. Hoefler, *Oscar Pettiford*. *Down Beat* 1966, #11.

Leroy "Slam" Stewart, 1914-87

While attending Boston Conservatory in 1934, Stewart heard violinist Ray Perry singing in unison with his playing. Stewart was taken by Perry's style of improvising and his perfect pitch enabled him to adopt Perry's technique on the bass quickly. In 1935 he formed a duo with guitarist Bulee "Slim" Galliard in New York. It was in the context of this duo that Stewart adopted the nickname "Slam". Slim and Slam came to national attention with their hit "The Flat Foot Floogie" in 1938. In 1941 Stewart began an association with piano virtuoso Art Tatum which lasted until Tatum's death in 1956. Tatum was known for his constant modulations and harmonic complexities. Many bassists declined to play with Tatum for this reason. Stewart, however, was the only bassist ever to play effectively with Tatum since his perfect pitch enabled him to follow Tatum's harmonic excursions without getting lost. Stewart also played regularly with Benny Goodman Sextet from 1945-47 and then later with his big band. In the 50's he freelanced with many of early stars of the bebop movement including Charlie Parker and Dizzy Gillespie. His recording of *I Got Rhythm* with tenor saxophonist Don Byas (1945, Atlantic SD 310) is considered a bebop classic and has been included in the Smithsonian Collection of Classic Jazz. In the last 30 years of his life Stewart freelanced with many jazz greats all over the world including pianist Thelonious Monk, tenor saxophonist Lester Young, trumpeter Clarke Terry and countless others. He even recorded with other bassists. *Two Big Mice* (1977, Black and Blue 33 124) features the singing bassist Major Holly (who sings in the same octave he plays), Slam Stewart (who sings an octave above where he plays), and George Duvivier (who doesn't sing at all). Stewart was also a great teacher, spending time at SUNY Binghamton and Yale University in the last years of his life.

Slam Stewart is probably best remembered as the "singing" bassist. His unique solo style has become a part of the standard jazz bass vocabulary and many artists have emulated his sound, including singer Ella Fitzgerald. His ability to use perfect pitch effectively made him a perfect accompanist for harmonically adventurous musicians like Art Tatum. He was also technically proficient as the duo with Don Byas and his recordings with Dizzy Gillespie clearly show. Slam Stewart has made significant contributions to jazz and has been the source of inspiration for many performers.

Discography:

As Leader: * Two Big Mice, 1977, Black and Blue 33 124

Art Tatum: Art Tatum Trio, 1952, Capital H 408

Topsy, 1944, Asch 4522

Gillespie: Groovin' High, 1945, Guild 1001

Don Byas: * I Got Rhythm, 1945, Atlantic SD 310

Bibliography:

S. Maricle, *In Memoriam: Slam Stewart*. Internat'l

Soc. of Bassists, 1988, #2.

J. Bany, *Double Double Bass*. Internat'l. Soc. of Bassists, 1986, #1.

D. Long, *Slam Stewart*. Cadence, 1982, #9, #11.

Richard Davis, 1930-

Richard Davis began working in Chicago in the early 50's. He played with pianists Andrew Hill and Ahmad Jamal before going to New York to work with Don Shirley. After touring with artists like tenor saxophonist Charlie Ventura, the Sauter-Finnigan Band and spending five years with Sarah Vaughan, Davis settled in New York permanently in 1965. Davis quickly established himself as one of the most versatile bassists in New York. He played and recorded with avante garde multi-instrumentalist Eric Dolphy, the hard swinging Thad Jones-Mel Lewis Band, and on countless studio dates (including folk singers Jams Taylor and Laura Nyro and rock stars Bruce Springsteen and Van Morrison). He also worked as a classical freelance bassist, playing with the New York Philharmonic under Bernstein and Boston Symphony under Stravinsky at the composers request. In the 70's Davis began to record under his own name, releasing albums with major jazz stars as sidemen including pianist Chick Corea and tenor saxophonist Joe Henderson. In 1977 he took a post at the University of Wisconsin in Madison where he continues to teach and share his incredibly varied experiences. He also continues to lead his own groups and tour extensively during the summer months

As a performer Richard Davis is a formidable talent. He plays in all styles with conviction and has been referred to on more than one occasion as the world's greatest bass player. He is renown for his virtuosity; one of the only bassists to have mastered the bass in the classical tradition and applied that knowledge creatively and successfully to the jazz tradition. His arco solos can be especially powerful (*With Understanding*, 1975, Muse 5083), as well as sensitive, as with Eric Dolphy on bass clarinet (*Conversations*, reissued 1986, Celluloid 5014, especially the duo *Alone Together*). Davis has also played "Lead Bass" with the New York Bass Violin Choir, a seven bass group led by arranger Bill Lee which included bassists Ron Carter, Milt Hinton and Sam Jones among it's members. Richard Davis has left quite an inspiring

legacy and raised the standards for improvising bassists.

Discography:

As leader:* With Understanding, 1975, Muse, 5083
Epistrophy and Now's the Time, 1972, Muse 5002

Dolphy: Out to Lunch, reissued 1985, Blue Note 84163
* Conversations, reissued 1986, Celluloid 5014

Phil Woods:Musique du Bois, 1974, Muse 5037
NY Bass Violin Choir: The New York Bass Violin Choir, 1980, Strata-
East 8003

Bibliography:

- A. Taylor, *Notes And Tones*. Perigree, 1977.
- Ron Carter and Richard Davis*. Down Beat 1972, #9.
- B. Primack, *Profile: Richard Davis*. Down Beat, 1977, #19.
- R. Horricks, *Profiles In Jazz*. Transaction Publishers, 1991

Malachi Favours "Maghostut", 1937-

Malachi Favours was born and raised in Chicago, where he continues to live. He first gained recognition playing with trumpeter Dizzy Gillespie and Freddie Hubbard around 1955. Since 1966 he has been affiliated almost exclusively with the Art Ensemble of Chicago. The instrumentation of the Art Ensemble consists of two multi-instrumentalist reed players, founder Roscoe Mitchell and Joseph Jarman, trumpeter Lester Bowie, bassist Favours and drummer Don Moye. All of the personnel also play a variety of percussion instruments. The Art Ensemble of Chicago is the oldest avant-garde ensemble in existence and lives up to its motto: "Black Music from Ancient to the Future", playing in any style including processional marches, gentle waltzes, free form high energy improvisations, even reciting poetry. The unpredictable rhythmic character of their music has more in common with 20th Century classical music than bebop or swing. The solos are often not in predictable swing eighth notes and are free of direct harmonic references. Instead an attempt is made to mirror the qualities or mood of the piece. In this setting Favours proves himself to be quite versatile, able to change direction with the mood of the music at any moment. Favours uses a full rich tone, preferring gut to steel strings. He also has a high level of instrumental facility and stamina, as can be heard in the high energy sections of the Art Ensemble's and Roscoe Mitchell's Note Factory performances. He continues to experiment with alternate sounds (tapping, buzzing the string against the fingerboard, etc.). While Favours has not received much critical attention, his bass playing has served as a model for avant-garde players and new music composers. He has influenced younger bassists like Maarten Altena and Fred Hopkins and many others who have been aware of his work.

Discography:

As leader: * Natural and the Spiritual, 1977, AECO 003

Art Ensemble: People in Sorrow, 1969, Nessa 3

Nice Guys, 1978, ECM 827876

Urban Bushman, 1980, ECM 829394

Mitchell: * Congliptuous, 1968, Nessa 2

Bibliography:

E. Jannssens and H. DeCraen, *Art Ensemble of Chicago Discography*. 1983.

V. Wilmer, *As Serious As Your Life*. Quartet Books, 1977.

David Friesen, 1942-

David Friesen played his first major gigs with pianist Marian McPartland in the 60's. In 1975 he toured with trumpeter Ted Curson and attracted national attention after his appearance in the 1977 Monterey Jazz Festival. Friesen has led his own group since 1976 after the release of his first album *Star Dance* (Inner City 1019). He has often invited major jazz stars such as pianist Chick Corea, drummer Paul Motian, and flautist Paul Horn to join him on record dates. Most of his recordings have included at least one unaccompanied bass solo, either on his beautiful 1795 Guinot or on an electric upright bass of his own design called the Oregon Bass.

Friesen's bass playing is very warm and melodic. His unaccompanied pieces are usually filled with double and triple stops, combining melody, harmony and a bass line together at the same time. His compositions are heavily folk influenced with subtle harmonic twists, very similar to the music of the Paul Winter Consort or the group Oregon. Although capable of virtuosic displays, Friesen always opts for beauty and color. He is a very refreshing player to return to after listening to the pyrotechnics of others.

Discography:

Encounters, 1985, Muse 5305

* Paths Beyond Tracing, 1980, Steeplechase 1138

Amber Sky, 1983, Palo Alto 8043

Star Dance, 1976, Inner City 1019

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David Friesen Reviewed. Down Beat, 1991, July.

David Friesen Reviewed. Down Beat, 1989, April.

L. Feather, *Encyclopedia of Jazz in the 70's.*

Horizon Press, 1976.

Eddie Gomez, 1944-

Born in Puerto Rico, Eddie Gomez began his career in New York after studying at the Julliard school with Fred Zimmerman. He freelanced with many artists early on before he was called to play with the Bill Evans Trio in 1966. He stayed with Evans for ten years, recording some of the most beautiful and important jazz piano trio and duo albums during that time. He left Evans in 1977 and began an association with a band called Steps Ahead in 1979. Along the way he worked with Chick Corea recording several impressive albums including the ambitious *Three Quartets* (1981, Warner Bros. BSK 3552) which featured long sections of through composed music interspersed with improvisations. He also collaborated with pianist Joanne Brackeen, flautist Jeremy Steig, and pianist Eliane Elias among many, many others. Gomez has recorded several albums under his own name including *Discovery* (1990?), featuring an interesting version of the first movement of Eccles Sonata. Gomez plays the movement arco in the classical style with string accompaniment and then improvises pizzicato over the chord structure. He continues to record under his own name and to be very active as a freelance bassist in clubs and in the studios in New York and internationally.

Eddie Gomez is a virtuoso bassist capable of playing very fast, intricate passages with ease. His playing is light and sure-footed. Comfortable in all registers of the instrument and with outstanding intonation, his trademark singing vibrato in thumb position has become a standard technique emulated by many bassists. Gomez' development into a gifted virtuosic player can be traced to the legacy of Scott LaFaro. The open conversational style of the Bill Evans Trio with LaFaro gave Gomez the license to develop a more creative voice than would have been permitted by a more conservative leader. He has probably been the single greatest influence on many of

today's rising jazz bass stars such as John Pattituti and Brian Bromberg and continues to influence almost every jazz bass player who hears him.

Discography:

As leader: * Discovery, 1990

Gomez, 1984, Nippon Columbia YF 7089

Bill Evans: * You Must Believe In Spring, 1977, Warner Bros.

HS 3504

Crosscurrents, 1978, Fantasy F 9568

Steps Ahead: Steps Ahead, 1983, Elektra/Musician 60168-1

Jeremy Steig: Outlaws, 1976, Inner City 3015

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J. Roberts, *Finding Your Sound. Bass Player*, 1993, #7.

B. Robson, *Eddie Gomez*. Cadence, 1980, #11.

A.J. Smith, *Bass Lines*. Down Beat, 1977, #2.

M. McPartland, *All In Good Time*. Oxford Press, 1987.

Charlie Haden, 1937-

Charlie Haden grew up performing on the radio in Iowa as a small child. He travelled to Los Angeles in his teens to study music, but began a freelancing career almost immediately. He played and recorded with Art Pepper in the early 50's and in 1957 met saxophonist Ornette Coleman. This historically important relationship continues to the present. Coleman's music was very free, solos would be played on bits of the melody instead of focusing strictly on the harmonies. It was a very different way of approaching jazz and in 1959, when Coleman's group opened at the Five Spot in New York, they caused a great deal of controversy in the music community. Coleman's music, along with that of pianist Cecil Taylor, has come to be regarded as the beginning of "free jazz" or the "avante garde" movement. The music was intriguing to many and attracted other serious jazz musicians including tenor saxophonist greats John Coltrane and Sonny Rollins. Haden's playing became associated with this movement and he was invited to record many important albums with a variety of artists during this period (*The Shape of Jazz to Come*, 1959, Atlantic 1317). During the late 50's and early 60's he also began working with pianists Denny Zeitlen and Hampton Hawes, with whom he later recorded some of his most memorable music (*As Long As There's Music*, 1978, Verve 513 534-2). The 70's and 80's found Haden working on many different projects including a band made up of some members of the early

Coleman group called Old and New Dreams, pianist Keith Jarrett and a Haden led large ensemble entitled the Liberation Orchestra. The Liberation Orchestra experienced revivals in the late 70' and early 90's, recording the arrangements of composer Carla Bley. In the early 80's Haden joined guitarist Pat Metheny on several record projects and has formed his own group Quartet West in the late 80's with tenor saxophonist Ernie Watts.

Haden's playing comes from the folk music tradition. Where some bassists try to hone their technique to play hornlike lines, Haden's approach is to immerse himself in the sonorities of the lower registers. Haden plays with incredible intuition, able to serve a supporting role at the same time he is creating beautiful rich counter melodies. He uses the bow in unorthodox ways (on the tailpiece, in circles, etc.) and has experimented with all sorts of alternate ways of playing (beyond the bridge, tapping techniques, etc.), but always to serve a perceived need in helping to shape the music at that moment. Haden's life philosophy of trying to "rise out of his self-needs and to find that inner creative place" is reflected directly in his music. This philosophy is reflected beautifully in his duo recording *the Golden Number* (1977, A and M/Horizon CD 0825). As Ornette Coleman wrote in the liner notes "When I was in France I was told a story about musicians whose music never had too many beats or too many intervals. But this music is perfect and it is being played today. Listen to Charlie Haden's concept of the 'Golden Number'."

Discography:

As leader: * *The Golden Number*, 1977, A and M/Horizon CD 0825

Liberation Music Orchestra, 1969, Impulse 9183

Coleman: *The Shape of Jazz to Come*, 1959, Atlantic 1317

Old and New Dreams: *Playing*, 1980, ECM 1205

Jarrett: *Silence*, reissued 1992, GRP GRD 117

Hawes: *As Long As There's Music*, 1978, Verve 513 534-2

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R. Zabor, *Charlie Haden*. *Musician Magazine*, 1984, #66

H. Mandel, *Charlie Haden's Search for Freedom*. *Down Beat*, 1987, #9.

M. Zipkin, *Charlie Haden: Struggling Idealist*. *Down Beat*, 1978, #13.

Dave Holland, 1946-

Dave Holland grew up in England and graduated from the Guild School of Music

with a degree in double bass. He freelanced in London until he was hired by Miles Davis in 1968. (A hilarious account of Holland's first encounter with Davis is to be found in the Ian Carr biography of Davis, 1982.) He stayed with Davis until the band began to go in a more electronic direction in 1970. Holland then formed the group Circle with pianist Chick Corea, also from the ranks of the Davis band, and saxophonist Anthony Braxton. Important albums from this period include Corea's *Now He Sings, Now He Sobs* (c. 1972, Blue Note BST 84353), his duo album with bassist Barre Phillips entitled *Music From Two Basses* (1971, ECM 1011) and Holland's virtuosic *Conference of the Birds* (1972, ECM 1072) featuring saxophonists Braxton and Sam Rivers with percussionist Barry Altschul. He continued to work with Braxton on and off until 1976. In the late 70's Holland was playing with several groups regularly including Sam Rivers band from 1976-80 and the Gateway Trio featuring guitarist John Abercrombie and percussionist Jack DeJohnette from 1975-77. He also recorded an unaccompanied bass album, *Emerald Tears* (1977, ECM 1-1109) and an unaccompanied cello album (*Life Cycle*, c.1982 ECM) during this period. Holland formed his own quintet in the 80's featuring Steve Coleman (no relation to Ornette) on alto saxophone, Julian Preister on trombone, and Marvin "Smitty" Smith on drums. Here again, as with the earlier *Conference of the Birds* group, there is no chordal instrument in the ensemble. The quintet still works occasionally, but Holland has lately been working more as a freelance artist with different artists including tenor saxophonist Joe Henderson. His 1989 trio album, *Triplicate* (ECM 1373) with Coleman and DeJohnette, received the album of the year award from Down Beat Magazine. And his recent recording with Pat Metheny and Roy Haynes (*Question and Answer*, 1990, Geffen 24293-2) has been received with critical acclaim.

Dave Holland's bass playing is very impressive. He plays rhythmically with a great deal of speed and accuracy. Holland gets a clear full tone from his instrument and plays the full range of the instrument. He develops interesting musical ideas in his solos in ways that make his solos complete - almost like miniature concerto or sonata movements. Although his primary working groups have been of a somewhat straight ahead nature (jazz head followed by a string of soloists), the musical influences of Davis, Braxton and Rivers have made Holland aware of a great variety of shapes and gestures that have informed both his composing and improvising imagination. This fertile imagination coupled with his incredible facility have led many critics to call Dave Holland the modern Scott LaFaro.

Discography:

As leader: *Conference of the Birds*, 1972, ECM 1027

* Emerald Tears, 1977, ECM 1109

 Triplicate, 1989, ECM 1373

Davis: Filles de Kilimanjaro, 1968, Columbia CS 9750

 Bitches Brew, 1969, Columbia GP 26

Gateway: Gateway, 1975, ECM 1-1061

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- J. Rosebaum, *Dave Holland*. Bass Player Magazine, 1993, #7.
- B. Primack, *Dave Holland: Diverse and Dedicated*. Down Beat, 1978, #10.
- C. Wright and M. Gilbert, *Dave Holland*. Jazz Journal, 1986, #1.

Glen Moore, 1941-

Glen Moore grew up in Oregon where he met guitarist Ralph Towner at the University of Oregon in 1960. Moore left the United States for Copenhagen where he freelanced with tenor saxophonists Ben Webster and Dexter Gordon among many. In 1969 he moved to New York where he worked with trumpeter Ted Curson, tenor saxophonist Zoot Sims, and pianist Paul Bley. Saxophonist Paul Winter hired Moore and Towner for a tour with the Paul Winter Consort in 1970. During this extensive tour of some 50 cities Moore, Towner, percussionist Colin Walcott, and oboeist Paul McCandless became very close. By 1972 the four had begun performing together as a regular ensemble and called themselves Oregon. Oregon's music combines the sounds of Moore's double bass with Towner's acoustic guitar, McCandless' oboe and soprano saxophone, and Collin Walcott's battery of percussion including tablas and sitar. The group has remained together for 20 years and has produced some 18 albums (although Walcott was killed in a car accident in 1984 and was replaced by Trilok Gurtu). All the members of the group have pursued outside projects and Moore is no exception. He has worked in a bass quartet with Dave Holland, Peter Warren, and Jamie Faunt (Bass Is, 1970, Enja 2018), pianist Larry Karush (Mokave 2, 1992 Audioquest CD1007), saxophonist Charlie Mariano, pianist John Taylor, as well as oudist Rabih Abou-Khalil.

Moore is a physical bassist whose aggressive style of playing is balanced by being very interactive. His combined folk and jazz background has given him a strong melodic sense with a precise and rollicking rhythmic feel. He tunes his bass in a very wide tuning: low C, A, D, and then high C. This gives Moore a three tiered instrument: the low C for a deep foundation, the A and D for accompaniment patterns, and the high C for melodic figures. With the Oregon's oboe and classical guitar alongside sitar and tablas, Moore is a founding member of one of the oldest world music ensembles. Working with the European classical tradition, American jazz tradition, and much of the music from around the world, Moore can be considered the foremost world music

bassist.

Discography:

As leader: Bass Is (Bass Quartet w/Holland et al), 1970, Enja 2018

Introducing Glen Moore, 1979, Elektra 6E197

Oregon: Always, Never, and Forever, 1992, Intuition 2073-2

Crossing, 1985, ECM 1291

Mokave: Mokave 2, 1992, Audioquest CD1007

Bibliography:

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Horizon Press, 1976.

Freff, *Bookends: Oregon's Colin Walcott and Glen Moore*.

Musician Magazine, 1984, #70.

Neils Henning Orsted Pedersen, 1946-

Neils Pedersen was born in Denmark. He played with the leading Danish Big Band in 1960 and recorded with the legendary pianist Bud Powell the following year. Not soon after his recording debut, Pedersen became a member of expatriate pianist Kenny Drew's trio. Here he played behind a score of jazz greats including saxophonists Joe Henderson and Frank Foster. In the early 60's Pedersen played a tour with pianist Bill Evans and was associated with tenor saxophone great Dexter Gordon from the early 60's until 1976. In the early 70's Pedersen was in high demand in the studios. He recorded with many of the top jazz stars including saxophonists Albert Ayler, Ben Webster, and Johnny Griffen, pianist Oscar Peterson, and vibraphonist Milt Jackson to name but a few. In 1977 he recorded a hard swinging bass duo album with Sam Jones (Inner City 2055). Since the mid 70's Pedersen has been a regular fixture on the international jazz festival and recording circuit. He has played on and off for years with piano great Oscar Peterson and guitarist Joe Pass, with whom he recorded an incredible duo album entitled appropriately *Chops* (1079, Pablo, 2130 830).

Steeped in the jazz tradition, Neils Pedersen may arguably be the fastest double bassist on the planet. He has mastered a four finger right hand pizzicato technique which is truly amazing to behold. His left hand is equally facile enabling Pedersen to play bebop lines at very quick tempos. His is not empty virtuosity, however. He swings very hard at all tempos, his walking lines seeming to propel the music forward without rushing. He gets a full deep tone from his bass and is not afraid to use the bow when soloing or in background figures. Pedersen is the epitome of bebop bass virtuosity. His

ability to play inventive counterpoint at the spur of the moment as well as solo brilliantly and swing hard makes Pedersen the ideal straight ahead small group jazz bassist.

Discography:

Montoliu: Catalanian Fire, 1974, Steeplechase 1017

Joe Pass: Chops, 1979, Pablo 2310-830

A. Shepp: * Looking At Bird, 1981, Steeplechase 1149

Sam Jones: Double Bass, 1977, Inner City 2055

Bibliography:

J. Bany, *Double Double Bass*. Internat'l. Soc. of Bassists, 1986,
#1.

J. Solothurnman, *The Life and Experience of Neils Henning
Orsted Pedersen*. Jazz Forum, 1976, #39.

I.S. Peterson, *N.H.O.P. Coda*, 1975, #6.

Barre Phillips, 1934-

Born in San Francisco, Barre Phillips played dixieland, swing and bop in the 50's. Inspired by saxophonist Ornette Coleman, he left for New York in 1962 to play free jazz. Once in New York he played both extremes of the free jazz movement, from the high energy avante garde saxophone of Archie Shepp to the intensely quiet Jimmy Giuffre Trio. In 1963 he played the premier of Austin's *Improvisations for Orchestra and Jazz Soloists* with the New York Philharmonic, Leonard Bernstein conducting. The work was recorded in 1967 (Columbia MS 6733). He worked with Giuffre until 1965, when he began to freelance with mainstream jazz artists. He played and toured with pianists Peter Nero and Bob James. In 1967 Phillips moved to London where he began to experiment in the avante garde movement again. He played with English alto saxophonist Evan Parker and in 1968 recorded the first album of solo improvised bass music (*Journal Violone*, reissued 1979, ECM 1149). In 1969 Phillips cofounded "The Trio" with saxophonist John Surman and shortly thereafter began a long association with the ECM record label. In 1971 he recorded the bass duo album *Music From Two Bases* with Dave Holland (ECM 1011). After several more recordings with "The Trio", Phillips released another solo recording *Call Me When You Get There* for ECM (c.1982). Phillips has also written music for nine ballets between 1973 and 1980. In 1987 he joined bassist Barry Guy's London Jazz Composer's Orchestra. Phillips continues to involve himself in fascinating free music projects. His latest compact disc (*Aquarian Rain*, 1991, ECM 1451) features percussionist Alain Joule and taped music.

The taped music consists of manipulated prerecorded free duo improvisations. The duo then performed with the prerecorded material creating both subtle and outrageous effects.

Barre Phillips is a bassist who is dedicated to composing and performing free improvised music. Consequently, he cannot be listened to with the same ears one would bring to a swing trio. Phillips is in full command of the entire instrument. He is extremely agile and moves over the entire range of his 5 string bass very quickly at times. However, Phillips is often as interested in musical effect and gesture more than he is in melody or line. He is more concerned with the immediate sound and texture than with any specific pitch in many of his pieces. This is not to say that he is incapable of playing tonal music beautifully. Indeed, he still plays Bach and standard tunes, but this is not his primary interest. Phillips has successfully abandoned the restraints of tonality and is developing his own bass language.

Discography:

As leader: *Journal Violone*, reissued 1979, ECM 1149

* *Aquarian Rain*, 1991, ECM 1451

Call Me When You Get There, c.1982, ECM

Music By, 1980, ECM 1178

Music From Two Basses, 1971, ECM 1011

Bibliography:

B. Smith, *Barre Phillips*. Coda, 1984, #198.

Miroslav Vitous, 1947-

Czech bassist Miroslav Vitous won a scholarship to the Berklee School of Music in 1966 (by beating fellow bassist George Mraz in a Czech jazz competition). Vitous moved to New York in 1967 and began working with trumpeters Art Farmer, Freddie Hubbard, and for a very brief period, Miles Davis. Flautist Herbie Mann then hired Vitous in 1968. He left Mann in 1970 to play with tenor saxophone star Stan Getz. From 1970 until 1973 Vitous joined the newly formed band Weather Report featuring keyboardist Joe Zawinul and tenor saxophonist Wayne Shorter. This band was on the cutting edge of the new electronic jazz/rock fusion and their textural collective improvisations brought Vitous international recognition for both his upright and electric bass playing. He left Weather Report and freelanced for several years, forming his own band in 1979 with saxophonist John Surman, pianist John Taylor, and drummer Jon Christensen. With his new group Vitous' focus returned to the double bass and some

of his most beautiful arco solo are to be found during this period (*First Meeting*, 1979, ECM 1145). In 1981 he recorded with pianist Chick Corea and bebop drum legend Roy Haynes (*Trio Music*, ECM 1232). The trio toured briefly and made a live recording in 1984 (*Trio Live*, ECM 1310). Since the mid 80's Vitous has moved back to Europe and has continued to be active recording and touring, recording his first unaccompanied album *Emergence* in 1985 (ECM 1312). Recently he has been touring with various bass duos including Stanley Clarke and Eddie Gomez.

Miroslav Vitous is a thoroughly modern jazz bassist grounded in the tradition. He has marvelous ears and great facility. Comfortable in all registers of the instrument, he is at his most interesting when he is able to enter into musical conversations with his collaborators. Many of the pieces written and arranged for his quartet are left quite open, so there is room for the players to interact freely. He often abandons the traditional walking bass role to play a more active part when he accompanies a solo. Perhaps the most impressive aspect of Vitous' bass playing is his incredible bow technique. He has recorded several beautiful improvised bowed solos that would make great concert pieces for the classical bass repertoire. His intonation is superb and his ideas are imaginative and well executed. Vitous' bass playing is virtuosic and inspiring.

Discography:

As leader: *Emergence*, 1985, ECM 1312

* *First Meeting*, 1979, ECM, 1145

Weather Report: *I Sing the Body Electric*, 1971, Columbia KC 30661

C. Corea: *Trio Music*, 1981, ECM 1232

Bibliography:

F. Bouchard, *Miroslav Vitous: Both Sides of the Bass*.

Down Beat, 1984, #9.

D. Morgenstern, *Weather Report: Bright and Sunny*. *Down Beat*, 1970, #11.

Reggie Workman, 1937-

Reggie Workman left Philadelphia for New York right out of high school. He began working with bebop alto saxophonist Gigi Gryce and with avante garde multi-instrumentalist Eric Dolphy in 1960. In 1961 Workman toured Europe and recorded with tenor saxophone giant John Coltrane (see discography) and then joined drummer Art Blakey and his Jazz Messengers. He stayed with Blakey from 1962 until 1964 and also did some playing with trumpeter Freddie Hubbard during 1962 and 1963. In 1964

Workman played and recorded with Wayne Shorter (*Juju*, Blue Note 84182). In the second half of the 60's Workman performed with pianist Thelonious Monk and drummer Max Roach. In the 70's and 80's Workman freelanced with many different leaders including tenor saxophonist Archie Shepp, drummer Elvin Jones, and the Black Swan String Quartet, which featured Workman's arco prowess. Since the late 80's he has led his own group, the Reggie Workman Ensemble. The group is unabashedly avante garde and features pianist Marilyn Crispell, clarinetist Don Byron, singer Jeanne Lee, and others. The ensemble also incorporates dance and poetry into their live presentations. Their music is often inspired by other works of art such as dances, paintings or plays.

Reggie Workman is a versatile bassist. He is equally at home playing hard bop or playing free jazz and improvising over open forms. The influences of Coltrane, whom Workman describes as his mentor, and Blakey have helped shape his concept of the bass and it's relationship to the ensemble. His rhythms are strong, his tone is rich and deep, and he has very clear melodic ideas. Workman's bass lines swing hard and are always constructed with the melody in mind. His solos are not about speed, rather he is concerned at all times with producing a big tone and communicating clearly. Workman does not play a stream of eighth notes when he solos, instead he tends to play in the rhythm of speech, as if he were conversing with the listener. Reggie Workman is highly respected for his sensitivity and his abilities to support and communicate the subtlties of the music to the audience.

Discography:

As leader:* Images, 1990, Music and Arts 634

Coltrane: Africa/Brass, 1961, Impulse 6
Live At the Village Vanguard, 1961, Impulse 10

Blakey: Free For All, 1964, Blue Note 84170
Indestructible, 1964, Blue Note 84193

Shorter: * Juju, 1964, Blue Note 84182

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Horizon Press, 1966.

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