

Introduction to the history and development of **JAZZ PIANO**

PART I: TEXTBOOK **PART 2: APPENDIX**

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PREFACE TO THE TEXTBOOK

This reader is written to accompany the Royal Conservatory course 'Historische Ontwikkeling Piano Jazz'. It has two parts: The first part of the reader is the textbook. The second part, 'Appendix', contains registers, lists with essential recordings etc. During the course we will also use MP3 CDs with representative recordings.

When writing this reader I had to decide where to draw the lines. I decided to focus on the 'Piano' during this course. This is not because I think electronic keyboards are insufficient Jazz instruments or I don't like to listen to electronic keyboards, at the contrary. There's only one reason why chapter 'Plugged' isn't in depth like most other chapters: I had to draw the line somewhere. To be honest I'm not interested in defining the 'Jazz' during this course. Whenever I hesitated whether to include a certain subject I always decided in favor of this subject. Other people might have drawn the line much earlier than or somewhere else than I did.

To me the 'Historical Development' part of this course is not about progression or degression. Neither would I describe its imagery as a line. To me each musician sets light to different elements and aspects in music.

To me it's the challenge for every contemporary musician to study as much of these elements as possible, intensively and constantly. This course is about studying these elements by studying other pianists and trying to discover why they make/made which choices. I strongly advise everybody to leave the question "Would I have made the same choices?" behind as much as possible.

Two definitions:

- Mainstream - I use the same definition as writer Stanley Dance: a period of multiform music in between clearly definable approaches.
- Conservative - To me being conservative and being reactionary are two different things. When I use the term 'conservative' I try to point out if someone is creating music by challenging 'borders' or rather wishes to create music by respecting them. By this definition an 82 year-old Bop pianist can be more progressive than a 56 year-old Modal pianist. This by no means is meant as a condemnation. To my opinion its always interesting if someone is playing he/she wants to play.

Unfortunately there are some weak spots. This certainly is true about the chapters 'Europe', 'South Africa' and 'Asia'. I'm working on it but I'm hoping for corrections, suggestions, comments and completions from readers. Eventually 'updates' will be available at my website (go to 'Teaching').

Downloading this textbook from my website is free, but I of course welcome donations to support my work on this project. Please contact me by mail for details.

My grateful thanks go to everyone who inspired me, taught me and introduced me too much great music. I especially want to thank my two predecessors Rob van Kreeveld and Rob van Bavel. Several chapters are based on a reader written by Rob van Bavel.

Tilmar Junius

1: RAGTIME

During the 19th century the Afro-American population of North America developed an approach to music that was completely unique and unprecedented. Already halfway the 19th century several American composers working in the European tradition like Louis Moreau Gottschalk were utilizing Afro-American elements like syncopation and cross-rhythms in the music they composed and used to play in concert halls.

By the end of the century the leisure-time music of the Afro-Americans developed into a style of music called Ragtime ("Ragged Time"). This music was sung and played on any available instrument. This music evolved from several sources, including:

- March music of brass bands as interpreted by Afro-American players
- Afro-American dance music, like stomps, struts, the cakewalk and the two-step
- Afro-American religious music
- European concert music

This music crystallized into a formal piano style also called Ragtime.

Important features of this piano style:

- 2/4 time
- Tempo related to the popular music of that time, often march music or dance music
- Rhythmic and often percussive approach
- The left hand establishes and maintains the beat, varied with trombone-type bass lines
- Thematic divisions of the marching band music (AABBACCDD)
- Harmonies related to European music
- Slurs, passing tones, tonal clusters and interchanging of major and minor patterns, being a translation of the Afro-American approach to tonality
- Improvisation

Different regions and different musicians developed different approaches to this music.

Scott Joplin (Missouri) wrote down his compositions very carefully and demanded very precise interpretations, without any alterations or improvisation. Other excellent Ragtime pianists, like Tom Turpin and Louis Chauvin, used far more improvisation. Joplin saw himself as a composer of concert music and the music as the first American classical music. In his music Afro-American elements are less prominent. This style of Ragtime is called Classical Ragtime.

Next to Joplin there are two other important Classical Ragtime composers: James Scott and Joseph Lamb. These are the Big Three of Classical Ragtime. Scott, considered to be the most pianistic of the Big Three, wrote thickly-textured exploratory compositions. Joseph Lamb was a composer with a lack of self-confidence and with an aversion to show business. His few published rags, were of high quality. East Coast and New Orleans pianists developed a more robust, earthy style. Pianists like Ferdinand LaMenthe, Jr. (a.k.a. Jelly Roll Morton) (New Orleans) and Eubie Blake (Baltimore and New York) were more influenced by Afro-American music like ring-shouts and Blues and took more liberties with the composed material. Eastern Ragtime often is called 'Slow-drag'.

Publication of Joplin's 'Maple Leaf Rag' in March 1899 caused a Ragtime Craze. Ragtime and imitations of it became the most popular music in America from 1900 to 1918. All over the country people played sheet music and listened to the piano rolls of the pianola.

The main places to hear Ragtime were taverns, barrel houses and similar places of social activity. At the beginning of the 20th century the piano epitomized the 'American Dream', but the averaged Afro-American family couldn't afford one.

Growing out of the Ragtime-era, a new craze took America by storm after publication in 1921 of 'My Pet' and 'Kitten on the Keys' by pianist 'Zez' Confrey. This music was called 'Novelty Music' and already lost popularity after seven years. Novelty piano is extremely virtuoso fun piano and is typified by complex rhythms, adventurous harmonies and its clever titles.

Two other composers/pianists of Novelty Music were Rube Bloom and Billy Mayerl.

Classical Ragtime met a revival in the 1970's when the classical pianist Joshua Rifkin recorded an album of Joplin's compositions and Joplin's 'The Entertainer' was used as the theme for the movie 'The Sting'. During this period other pianists like Max Morath, Dick Hyman, William Bolcom and Bob Dalch played, composed and recorded Classical Ragtime too.

1. Ragtime – page 2

Appendix A1:

Eubie Blake - 'Zez' Confrey - Louis Morneau Gottschalk - Scott Joplin – Joseph Lamb - 'Jelly Roll' Morton – James Scott

2: BLUES

Barrelhouse

At the end of nineteenth century guitar players in the deep South of the USA already had developed a strong Blues tradition. So when piano music became popular entertainment in the beginning of the twentieth century, pianists playing in barrelhouses and taverns tried to translate the guitar blues style to the piano. The piano style they developed is called Barrelhouse, named after the wooden sheds located deep in the woods near the labor camps where this music was played. Hundreds of pianists toured this very tough circuit with its bad pianos.

At the beginning pianists used eight-bar song forms or one chord drone-like accompaniments to support their singing. Later on the three part Blues form came in to fashion, which could vary from eleven to fifteen bars. This finally evolved to the well known twelve-bar form.

Improvisation was rare, usually pianists played the same accompaniment chorus after chorus, adding ready-made fills. These accompaniments were based on quarter notes ('four to the bar') and were played rather freely. Harmonically they primarily used fifths and octaves, sometimes combined with minor triads. They occasionally added sixths and sevenths.

Some very influential barrelhouse pianists were Cow Cow Davenport, Speckled Red and Romeo Nelson.

Barrelhouse boogie: stomps and struts

When a lot of Afro-Americans from the South migrated to the North (1920s) the pianists migrated with them. Especially the South side of the city of Chicago had numerous places to perform, for example at house rent parties and at taverns. The job of the piano player was to entertain people and to keep the audience dancing. The songs the people danced to were called stomps, they danced struts. A stomp is a flat four, twelve bar dancing blues, or as pianists put it: 'a hard kicking - hip shaking - fanny twisting music'.

Important pianists in this rural version of Boogie Woogie were Cow Cow Davenport, 'Cripple' Clarence Lofton, Peetie Wheatstraw, 'Montana' Taylor and Jimmy Yancey. Later on Roosevelt Sykes and Little Brother Montgomery became prominent pianists too.

Jimmy Yancey developed a very sophisticated almost Jazz-like style. His single note left hand figures often used the famous 'Spanish Tinge'. This made his music quite contrapuntal. He improvised a lot and used a lot of sixths instead of sevenths in combination with a lot of triads, including diminished and augmented triads.

Classic Blues

A different urban Blues style evolved from minstrel show music. This music was closely related to Ragtime music and its musicians were very accomplished, compared to folk blues musicians. When minstrel shows lost popularity its (Afro-American) musicians were forced to adjust their music to the taste of the urban Afro-American public. This so-called Classic Blues usually was written-down music and primarily vocal music. It combined elements from Ragtime and Blues.

The most prominent Classic Blues composer, cornet player and bandleader was W.C. Handy. The most prominent singers were Ethel Waters, Mama Yancey, Ma Rainey and especially Bessie Smith. Blues pianists usually were less capable of comping these singers, so often Ragtime pianists and Jazz pianists accompanied them. Almost all major Jazz pianists in the 1920s played Classical Blues once in a while, so this style influenced them a lot. Pianist and bandleader Fletcher Henderson started out as the house pianist for W.C. Handy and played with hundreds of singers, including Ethel Waters and Bessie Smith, before he became a very important bandleader. Stride giant James P. Johnson was Bessie Smith's favorite accompanist. Classic Blues singers became extremely popular and in the second half of the 1920s orchestras started to accompany them too.

2. Blues – page 2

Boogie Woogie

To increase the dancing quality of the music, pianists started to use more repetitive and percussive left-hand patterns ('eight to the bar'). They developed an instrumental style based on the twelve bar blues form and blues tonalities. Compared to the barrelhouse styles this highly improvisational piano style needed very accomplished pianists. When pianist 'Pine Top' Smith released 'Pine Top's Boogie Woogie' it became a huge hit. For a short period of time Boogie Woogie became very popular music in the Mid-West (Chicago, Kansas City, Detroit and Cleveland).

Next to the veterans named above, young lions like Meade Lux Lewis, Albert Ammons and Pete Johnson were the most important pianists.

In 1939 promoter John Hammond rediscovered Boogie Woogie and re-introduced the music again in New York. This event created a true Boogie Woogie Craze in 1940s. Unfortunately since that period the music commercialized a lot, but it is extremely popular with the public till this day. Authentic Boogie Woogie only has a small but dedicated group of practitioners.

A lot of bands translated the Boogie Woogie piano style to their music. Also influenced by Kansas City Jazz this band style evolved to the so called 'Rhythm and Blues' which became very popular music in the Afro-American community at the end of the 1940s. A lot of Jazz-musicians had their roots in this music or earned their money playing it. Jazz pianists from the Fifties like Horace Silver studied the 1940 Boogie Woogie hit 'After Hours' by Erskine Hawkins and his Orchestra (with Avery Parrish on piano) during their teens. An influential Rhythm and Blues pianist was the Houston Boogie pianist Amos Milburn.

Three prominent Rhythm and Blues bandleaders were saxophonists Louis Jordan, Earl Bostic and Eddy 'Cleanhead' Vinson. Rhythm and Blues bands used piano in the 1940s but often switched to organ in the 1950s.

Chicago Blues

Till the 1940s blues pianists usually played solo. During the 1940s electric instruments and bands became popular and pianists started to use bass and drums accompaniment. In Chicago the so-called Urban Blues or City Blues became prominent. Pianists applied Boogie Woogie patterns and improvisations to the more traditional forms from this very explosive and percussive style. Some important pianists in this style were Sunnyland Slim, Willie Perryman (a.k.a. Piano Red or Dr. Feelgood), Memphis Slim, Johnnie Johnson, Lafayette Leake and Otis Spann.

New Orleans Blues

A very special and different, but extremely influential Blues tradition was developed in New Orleans. Influenced by Mississippi Blues, Cajun Dance music, European Class music, Latin Caribbean music and country music Blues musicians as well as Jazz musicians developed a unique style.

Some important features of the very influential modern New Orleans Blues style include:

- Two beat feel
- Straight-eight feel in the early days, later on triplets feel too
- 'Spanish Ting' based bass lines (two dotted quarter notes and a regular quarter note)
- Off beat accents

Some early New Orleans Blues pianists were three-fingered Mamie Desdoumes, Tony Jackson and Drive 'Em Down. Godfather of the modern New Orleans Blues style is Professor Longhair (Roy Bird). The modern NO Blues style is also very much influenced by Roosevelt Sykes. From the 1950s on Sykes had lived in New Orleans for several periods of time. Two prominent players in the 1950s were Huey 'Piano' Smith and James Booker. The Professor and his contemporaries influenced young Jazz pianists like John Medeski, Harry Connick Jr. and Anthony Wonsey.

Appendix A1:

Albert Ammons - James Booker - Harry Connick Jr. - Cow Cow Davenport - Fletcher Henderson - Tony Jackson - Pete Johnson - Meade Lux Lewis - Professor Longhair - Johnnie Johnson - Amos Milburn - Brother Montgomery - Romeo Nelson - Avery Parrish - Speckled Red - 'Pinetop' Smith - Otis Spann - Roosevelt Sykes - Montana Taylor - 'Peetie' Wheatstraw - Jimmy Yancey

3: NEW ORLEANS → CHICAGO

New Orleans Jazz

At the beginning of the twentieth century New Orleans had a very lively Afro American music scene. Although most Brass Bands didn't use a piano, a lot of pianists earned their living in Storyville (a.k.a. French Quarter), the Red Light District of New Orleans. Their repertoire had to be broad so it included Blues, Rags, Stomps etc. As opposed to Barrelhouse pianists, these 'Professors' were schooled, sophisticated musicians, playing solo in a wide variety of styles.

Jelly Roll Morton

One of the first important pianist and entertainer was Tony Jackson. His blend of Blues and Rag heavily influenced pianist, composer and bandleader (and pool hustler, sharp shooter, pimp etc.) 'Jelly Roll' Morton. Morton studied European classical music in his teens. His playing reflected both Classical Rag and the more earthy, ethnic piano styles of New Orleans. His piano style is a very accurate translation of the Brass Bands of the day. Morton's claim to have invented Jazz might have irritated a lot people and he wasn't really a virtuoso, but his recordings and sheet publications show him to have been highly effective and inventive within his own style. His very detailed band scores for the Red Hot Peppers simply were brilliant. He certainly was one of the first pianists to overcome the sometimes rather stiff rhythmic approach a lot of Ragtime players had.

Earl Hines

When the US Navy closed Storyville (1917) musicians headed to the North and East of the US. Finally a lot of important New Orleans Jazz musicians settled in Chicago. Among them were Morton and musicians like King Oliver, Louis Armstrong, Jimmy Noone, Baby Dodds and Johnny Dodds and Omer Simeon. Here Armstrong met pianist Earl 'Fatha' Hines, who originally was from Pittsburgh. Hines was nicknamed 'Father' because he is the father of modern Jazz piano.

Hines piano playing on Louis Armstrongs famous 'Hot Five' and 'Hot Seven' recordings had an enormous impact on Jazz piano playing from that time.

Hines left hand combined Ragtime accompaniment with displaced accents, broken rhythms, counter melodies, implied rhythms and double-time passages. His right hand played tremolos, octaves, riffs, runs and rolls and a dazzling speed. Hines' clear melodic right-hand style became known as 'trumpet style'. He also used harmonies more creatively than most of his contemporaries: chromatic progressions and diatonic passing chords pointed the way to the 1930s Swing piano styles.

From 1928 to 1940 he led Big Bands at the Grand Terrace Hotel in Chicago. Live radio broadcasts of this bands influenced thousands of pianists.

Lil Hardin

Another important, though underrated, pianist associated with Louis Armstrong is Lil Hardin, who was married to Armstrong till 1932. She played also at a lot of Armstrong's 'Hot Five' recordings. Her playing is based on Classical Ragtime and although her style is less forceful compared to Hines' style, her highly accomplished piano playing is very tasteful, especially when she comps. She already joined King Oliver's band in 1920 and she has led a lot of great bands since then.

Chicago Jazz

The New Orleans players that lived and performed in Chicago influenced a group of white players too, who developed a more cultivated and sophisticated, though rather stiff, style, known as Chicago Jazz. Important players of the Chicago style were cornet player Bix Beiderbecke, trombone player Jack Teagarden and guitar player Eddie Condon. A lot of piano players who played with Benny Goodman played in these bands, like Jess Stacy and Joe Sullivan. Other piano players associated with this style are Rube Bloom, Dick Welstood and Art Hodes.

Eddie Condon's All Stars, especially the bands with piano player Gene Schroeder, served as a role model for lots of European Dixieland bands during the Dixieland revival after WO II.

Appendix A1:

Tony Jackson - Lil Hardin - Earl Hines - 'Jelly Roll' Morton - Gene Schroeder

4: HARLEM-STRIDE

As stated before Eastern Ragtime, as represented by Eubie Blake, had a much more 'rural' character than Joplin's Classic Ragtime.

Inspired by ragtime, the 'shouted' singing of Afro-American religious music, blues, country dances, barrelhouse and classical music and living up to the high standards established by the many fine NYC classical pianists who played in concerts and cafes, Afro-American pianists developed a style called 'Fast-Shout'. This style immediately preceded the Harlem-Stride style. Till 1916, the indisputable king of this style was Luckey Roberts.

Roberts was a phenomenal technician and had enormous hands (estimated reach: fourteenth). His impressive style was highly virtuoso and fast paced. Although he never was really interested in the 'poetic' possibilities of the instrument, his experimenting with dissonance and harmonies and shouted-singing influences influenced a lot of other pianists. Gershwin and Ellington were great admirers of Roberts.

This 'fast-shout' piano style became more and more sophisticated and in the beginning of the 1920s the pianists developed a style, today known as Stride or Harlem-Stride.

Stride piano flourished mainly in Harlem during the 1920s and the 1930s. It spread all over the US by means of piano rolls and some early recordings. Harlem Stride pianists were nicknamed 'ticklers' and were very popular persons in the Afro-American community. They formed a friendly, but highly competitive scene, often challenging (and inspiring!) each other at legendary 'cutting contests' (musical battles) and at rent-parties (fund raising parties to pay the host's rent where a group of pianists were engaged to provide the music).

Some important features of the Harlem-Stride style:

- The left hand alternates bass notes (or octaves or tenths) on the downbeat with mid-range chords on the upbeat, alternated with single note walking bass lines, walking tenths, habanera rhythms, counterpoint-like passages, boogie patterns, rolling tenths (upward and downward, breathtaking back-beats etc.
- Even at fast tempos the right-hand uses double-note passages extensively, together with percussive clusters, riffs and runs.
- Repertoire ranged from blues, show tunes, rags, originals and even 'ragged' classics.

The ticklers most in demand were 'The Big Three': Willie 'The Lion' Smith, James P. Johnson and Thomas 'Fats' Waller.

Willie 'The Lion' Smith was probably the only Stride pianist whose style bears no resemblance with James P. Johnson's. The majority of his left-hand accompaniment patterns were highly original. His right hand avoided double-note passages, instead he improvised almost impressionistic 'modern' linear single-line melodies. His harmonically very inventive style was far ahead of its time. His influence on pianist like Ellington (The Lion and Ellington were close friends), Strayhorn, Tatum and Garner was enormous. Put in Billy Strayhorn's words: "Lion's style is a strange mixture of counterpoint, chromatic harmony and arabesque-like figures as refreshing to the ear as spring water to the lips."

James P. Johnson usually is called 'The Father of Stride Piano'. At the beginning of the 1920s he defined and codified the style for good, becoming the basic inspiration for a whole generation of pianists. Johnson's style simply is the Harlem Stride style. A complete artist and musician (actor in stage musicals, composer of 'Charleston', composer several operas and a great Classic Blues accompanist), Johnson was a quiet and humble man, not inclined to commercial compromises and completely absorbed in playing and composing. His style had a powerful drive, deep blues feeling and his improvisations were inexhaustive inventive. Johnson drew a lot of inspiration from the legendary, but unrecorded 'fast shout' pianist Richard 'Abba Labba' McLean and European Classical music. The latter he kept on studying all of his life.

Thomas 'Fats' Waller was like a son to James P. Johnson, who taught him extensively and introduced him to his working environment. In the 1930s he was tremendously popular all over the world as an entertainer and a singer, but his main contributions to the history of Jazz piano were recorded in the 1920s. His style certainly was derived from Johnson's, but he added a powerful modern swing, more symmetry, an outstanding touch, an impressive technical facility and a lot of humor to it. He left his mark on practically all pianists of the 1930s (Art Tatum always said: "Fats Waller, that's where I come from!"). He also was of the first great Jazz organists and a prolific composer.

4. Harlem-Stride – page 2

Some other great Harlem Stride pianists were Hank Duncan (he played in the Fats Waller Big Band during the 1930s), Donald 'The Lamb' Lambert (famous for 'striding the classics' and for beating Blake, Smith and Tatum at cutting-contests several times), Joe Turner, Stephen 'The Beetle' Henderson (who taught Monk), Cliff Jackson (NYC's greatest band pianist) and Claude Hopkins (who gained great popularity as a band leader too). Unfortunately a lot of great and influential Stride-pianists, like Paul Seminole and 'Abba Labba', never had the opportunity to record or to make piano rolls.

Harlem-Stride primarily was an Afro-American style. Only years later white pianists like Dick Wellstood picked up the style and became good ticklers too.

In 1930s not only pianists like Mary Lou Williams, Teddy Wilson, Art Tatum and Joe Sullivan were good Stride players, but pianists Duke Ellington and Count Basie too. In fact: for decades every serious pianist had to be able to play fluent Stride piano. Pianists like Hank Jones, Thelonious Monk, Erroll Garner, Oscar Peterson and McCoy Tyner all used or use the Stride style frequently. Pianists like Jaki Byard, Stanley Cowell and Sir Roland Hanna absorbed the Stride style completely and incorporated it in their own unique style.

As opposed to 'full-stride': pianists later on sometimes used 'easy stride' too: single bass notes alternated with single mid-range notes.

In the 1930s a lot of band pianists used two-handed Stride (bass notes in the left hand, mid-range chords in the right hand).

More recently Marcus Roberts proved to be a marvelous Stride player.

Appendix A1:

Jaki Byard – Stanley Cowell – Erroll Garner - Sir Roland Hanna – Hank Jones - James P. Johnson – Donald Lambert – Thelonious Monk – Oscar Peterson - Luckey Roberts - Marcus Roberts - Willie 'The Lion' Smith – Art Tatum – McCoy Tyner - Thomas 'Fats' Waller - Mary Lou Williams – Teddy Wilson

5: 1930s MAINSTREAM

At the end of the 1920s and at the beginning of the 1930s Big Band bandleaders like Fletcher Henderson, Don Redman, Duke Ellington, Louis Armstrong, Earl Hines and Cab Calloway developed and recorded a style today known as the Swing style. During the 1930s bands led by Bob Crosby, Benny Goodman, Chick Webb, Jimmy Lunceford, Artie Shaw and Glenn Miller formalized and popularized this music. Day after day live broadcasts of Jazz bands and the fast growing popularity of records as a medium spread Jazz all over the US and made it the most popular music of the time. For the first time in Jazz history a kind of mainstream developed.

Although this era generally is associated with Big Band music, bandleaders like Fats Waller, Stuff Smith, Django Reinhardt and Benny Goodman used small groups (too).

Solo Jazz piano primarily was played at private houses and cutting contests. But in the 1930s the cutting contests still determined reputations. In the mean time it served as a moment to exchange ideas as well.

The integration of piano in the Jazz band and the introduction of amplification challenged pianists to adjust and invited them to develop a new style.

Two pianists who came into focus at the end of the 1920s dominated the first half of the 1930s: Earl Hines and Fats Waller.

During the 1930s the right hand became more important and pianists started to play horn-like melodies (for example Earl Hines' doubled-octave trumpet melodies and Teddy Wilson's single note saxophone melodies), sometimes alternated with runs and riffs. Because of the support of bass, drums and guitar, pianists could use a more linear and fluent melodic style.

The left hand and its rhythm section function caused far more problems. When you didn't have a strong left hand in the 1920s you weren't considered a good pianist, but when the piano integrated in the rhythm section of the Jazz band the left hand of the pianists got very easily in the way of the bassist and the guitarist (or the other way around). The easiest two solutions were quite popular: no double bass or hardly any use of the left hand.

5. 1930s Mainstream – page 2

Pianists influenced by Earl Hines (often originally from Chicago, like Teddy Wilson and Nat Cole, but NYC's Nat Jaffe and Clyde Hart too) used Hines' solutions [chapter: New Orleans→Chicago]. To underscore the new four-beat feeling they added walking tenths and guitar-like 'four chords to a measure' to this approach. Pianists influenced by Fats Waller and his Stride style were more likely to get in conflict with their rhythm sections. This is demonstrated by recordings of other great 1930s pianists like Eddy Heywood Jr., Herman Chittison and Clarence Profit. Because of their Boogie Woogie related left hand patterns a lot of Kansas City pianists had similar problems. During the 1930s pianists developed also another approach to comping in a band. Today a lot of pianists primarily play chords, but pianists like Duke Ellington and Count Basie preferred to play backing riffs and counterpoint, similar to the horn sections in a Big Band. During the decades that followed the 1930s this orchestral approach can also be heard with pianists like Thelonious Monk and Ahmad Jamal.

Kansas City

In the 1920s and 1930s Kansas City was one of the most important cities in the South-West of the US and attracted a lot of talented artists. Despite for (or thanks to) the 1930s Depression the notoriously corrupt mayor Tom Pendergast created an environment that created a very vivid and competitive music scene.

All over the Mid-West, Boogie Woogie and Blues were very popular. The so-called Territory Bands, like Moten's and McShann's, mainly toured the South and Southwest, entertaining an exclusively Afro-American audience. In contrast with the position of Blues-pianists in NYC, Boogie Woogie pianists in Kansas City were held in a very high esteem. For example: Pete Johnson played great Stride, Shout, Barrelhouse, Boogie Woogie etc. Pianists like Pete Johnson, Mary Lou Williams, Benny Moten, Count Basie and Jay McShann (at the end of the 1930s for four years employer of Charlie Parker) combined Boogie Woogie and Blues styles with Ragtime-stride and embryonic Swing styles. Their approach to the four-beat Swing was to have a world-wide impact in the years to come.

Count Basie was a pupil of Fats Waller and already a master Stride pianist (his whole live, Basie sounded like a distillation of Waller's style) before he stranded in Kansas City after a canceled tour. He became the second pianist with Benny Moten's 'The Blue Devils' and took over the band in 1935 when Moten died. This band's rhythm section included guitarist Freddie Green, bassist Walter Page and drummer Jo Jones. This rhythm section had an enormous influence on the four-beat Jazz feel. The second famous Basie rhythm section was formed in the 1950s with Eddie Jones playing bass and drummer Sonny Payne.

Blues oriented pianists in the 1950s like Horace Silver listened extensively to the Kansas City Jazz bands, especially Jay McShann's band.

Duke Ellington

A huge influence on the harmonic concepts of pianists was the Orchestra of Duke Ellington. Its lush, color full harmonies, daring use of 'odd' intervals and advanced use of chromatic passages inspired lots of pianists. During the 1930s his talents as a bandleader/composer/arranger overshadowed his talents as a pianist. The impact of his piano playing took a decade longer.

In the 1920's Ellington was an accomplished Stride player, heavily influenced by James P. Johnson and Willie 'The Lion' Smith but during the 1930s he developed a unique percussive and orchestral style that influenced pianists ranging from Thelonious Monk to Cecil Taylor and from Herbie Nichols to McCoy Tyner. His style featured biting, dissonant chords, orchestral use of each register, pentatonic-based novel-sounding runs and arpeggios, a sharp keyboard attack, ingenious thematic improvisations and a Spartan approach concerning his selection of notes.

Ellington's free-spirited 1962 recordings with bassist Charles Mingus and drummer Max Roach belong to the most important piano trio recordings in jazz history.

Art Tatum

In the 1930s a pupil of Fats Waller "wrapped up all previous styles of Jazz piano in one package and musically stated, this is Jazz piano from Joplin to the present, and here are some of the directions it will take" [quote Billy Taylor]. Art Tatum was the true zenith of Jazz piano in the 1930s and unquestionable the quintessential Jazz pianist. His influence is felt to this very day, whatever aspect of Jazz piano playing is concerned.

5. 1930s Mainstream – page 3

Next to his two-handed virtuosity, envied by classical players like Vladimir Horowitz, Sergei Rachmaninoff and Leopold Godowsky too, his impeccable time (still unmatched in solo Jazz piano) and melodic and harmonic explorations broke ground for the next generations. His syncopated left hand rhythms, extended and altered harmonies, polytonality and long, asymmetrical melodic lines all were to be assimilated and further developed by the generations of pianists who succeeded him. Together with his friend Clarence Profit he repeated a specific song and its melody for hours, both re-harmonizing the song every single chorus.

Tatum loved to jam, but actually loved cutting-contests better. At those cutting sessions, only the 1920s Stride giants like Donald Lambert and Stephen Henderson could challenge him, but only when it came to sheer Stride.

Teddy Wilson and Nat 'King' Cole

Swing style band-playing was pioneered by Teddy Wilson and Nat Cole, both heavily influenced by Earl Hines.

Teddy Wilson came to prominence with the bands of Willie Bryant and Benny Carter, the small groups of Benny Goodman (Jess Stacy played in Goodman's Big Band), his own Big Band and recorded with a lot of All Star groups, sometimes accompanying singers like Billy Holiday. His left hand hardly played any accents, he kept the music moving by playing series of tenths. His saxophone-like right-hand lines were long, intricate and precisely articulated. His artful, aristocratic style emphasized discipline and control, instead of the common muscular excitement, aiming at a more objective beauty. As an artist he never became really popular, but as a pianist he was extremely important to the further development of Jazz piano.

Before he became world famous as an entertainer and a singer at the end of the 1940s, Nat Cole was one of the most important pianists in Jazz. Cole's feather light touch and ability to generate a impressive finger-popping swing without the heavy current of drums or a Stride-playing left hand was widely admired and copied by pianists. His left hand played loose accents. Another important feature of his trio style was the locked-hands style. Simplified: the melody is harmonized with four-part, closed-position harmony and doubled an octave below by the left-hand. This style, sounding like a Big Band saxophone-section, was developed by pianist Milt Buckner and popularized in the 1950s by pianist George Shearing. Cole occasionally doubled the upper two notes with his left hand. His guitar/bass/piano trio has set a standard for the trios of Tatum, Oscar Peterson and Ahmad Jamal. Its tightly written music featured great piano/ guitar interplay.

All recordings of pianists mentioned above recorded in the 1930s provide great examples of Swing style piano playing. Some other great pianists worth listening to are Mel Powell, Joe Sullivan, Billy Kyle, Johnny Guarnieri, Jimmy Rowles, Billy Strayhorn, Ellis Larkins and Jimmy Jones. A lot of these pianists played in the band of clarinet player Benny Goodman (Chapter Academies).

Rowles, Strayhorn, Larkins and Jones were never really interested in the linear style, which became popular at the end of the 1930s. Inspired by Ellington and Tatum they kept on experimenting with harmonies and developed a more orchestral style. Each of these four piano players belongs to the best accompanists in Jazz ever.

Appendix A1:

Count Basie - Herman Chittison - Nat Cole - Duke Ellington - Earl Hines - Pete Johnson - Jimmy Jones - Billy Kyle - Ellis Larkins - Jay McShann – Clarence Profit - Jimmy Rowles - George Shearing - Billy Strayhorn - Art Tatum - Thomas 'Fats' Waller - Mary Lou Williams - Teddy Wilson.

6: BOP

At the end of the 1930s a Jazz style developed that became more and more music to listen too and was not specifically meant to dance. A part of the audience, mainly men, started to create so-called 'alligator-like' habits: no drinking, no dancing and only listening to the music sitting as close to the band as possible.

Especially in the small jazz groups soloing became the most important part of their performance. Jam sessions became very popular places to experiment and to exchange ideas. Together with some historical factors like the military drafts of WO II that thinned out Big Band ranks, a 20 percent NYC Cabaret Tax on clubs that featured dance and floor shows, increasing urbanization (leading to sophistication) and a social situation that fed a rebellious atmosphere among Afro-Americans, an environment was created for small groups playing more complex, intellectual music for a listening audience. Music for the sake of art, featuring individualists, called Bop or Bebop.

During the 1940s and the 1950s NYC's 52nd Street (between 5th and 6th Avenue) became famous for its live Jazz, which took place every night, day after day. A very special venue in this evolution was created by former -bandleader Teddie Hill: 'Minton's Playhouse' (NYC, 118th Street). At Minton's Playhouse progressive Swing musicians like saxophonists Ben Webster, Don Byas and Coleman Hawkins, guitarist Charlie Christian and bassist Jimmy Blanton met young lions like saxophonist Charlie Parker, trumpet player Dizzy Gillespie, pianists Tadd Dameron, Thelonious Monk and Bud Powell, bassist Oscar Pettiford and drummer Kenny Clarke to jam, to experiment and to exchange ideas. The Minton's Playhouse house band was led by Kenny Clarke and had Thelonious Monk on piano.

Other important pianists associated with this period are Al Haig (also one of the best accompanists ever in Jazz), George Wallington, Joe Albany, Argonne 'Dense' Thornton (Sadik Hakim), Hank Jones, Mary Lou Williams, Clyde Hart and Billy Taylor. Tadd Dameron was one of the bop piano pioneers, but his main contribution was as one of most important bop composers and bandleaders. His music had a tremendous influence in the 1950s.

Most of these pianists were heavily influenced by pianists like Nat Cole, Billy Kyle and (of course) Art Tatum. The most common Bop piano style featured:

- Asymmetrical frasing
- Complex, linear, harmony based horn-like melodic lines
- Extensive use of passing notes, both chromatic and diatonic
- Use of upper partials of ninth and sixteenth chords
- Chromatic chord changes
- Chord substitutions and chord alterations
- Polyrhythmic figures
- Two handed chord voicings based on traditional voice leading
- Syncopated accompaniments
- Syncopated left hand accompaniments, often based on simple two note voicings
- Original compositions based on chord changes of well known standards

During the 1940s Jazz musicians developed playing from lead sheets too.

Thelonious Monk

Through his composing, harmonic ideas and knowledge of music theory Monk contributed enormously to the development of modern Jazz. Monk's music is firmly rooted into the Afro-American music preceding him, both religious and secular. Instead of translating horn melodies to the keyboard, Monk applied the new harmonic language to his own style, which he derived from James P. Johnson's and Ellington's. His highly disciplined style featured angular, sparse melodies punctuated by dissonant minor seconds, thematic improvisation and percussive 'clusters' that defied normal chord structure. Both as an accompanist as well as an improvising soloist Monks basic concern seemed to be a rhythmic one, instead of a harmonic one. To a large content Monk's approach was a lot more 'pianistically' than the more common imitation of horn lines and vocal melodies, in spite of his eccentric technique.

6. Bop - page 2

Monk was one of the bop pioneers and a vast part of his compositions was already recorded in the 1940s, but only from the end of the 1950s he received, a part of, the acclaim he deserved. His piano playing influenced, among others, his early protégé Powell, Joe Albany, Randy Weston, Herbie Nichols, Ran Blake, Andrew Hill, Cecil Taylor and Mc Coy Tyner.

Compared to his piano playing, Monk's compositions often are more harmony structured. Monk's compositions are meant as pieces (miniatures) instead of soloing vehicles, and they have to be rendered with unerring accuracy. They demand a thorough rhythmic and harmonic precision even to the way each chord is structured and its voicings.

Bud Powell

Bud Powell seemed to epitomize everything Jazz pianists were trying to achieve during the forties. Other pianists assimilated features of bop piano mentioned above at the same time as he did or earlier, but Powell's passion, energy, rhythmic precision, overflowing imagination and fluid horn lines established him as the bop pianist par excellence. His influence on Jazz pianists is witnessed to the present day. Just like James P. Johnson embodied the Harlem Stride style, Powell is the Bop style. Powell studied the European classics from his childhood on and through his whole life extensively. Other important influences are Billy Kyle, Thelonious Monk (his left hand in particular) and Charlie Parker's horn lines. His ballad playing is deeply influenced by Art Tatum's harmonic approach. Due to emotional problems he spend several periods in mental institutions. These problems caused a fragile health and from the 1955 the level of his playing suffered severe fluctuations (lows and highs!). Most of the 1960s he lived in Paris where he gained some strength again and played with his trio called 'The Three Bosses', with bassist Pierre Michelot and Kenny Clarke.

Elmo Hope and Herbie Nichols

Elmo Hope was one of Powell's closest childhood friends and they studied a lot together. Till halfway the 1950's Hope primarily played with rhythm and blues bands. Later he played and recorded with Clifford Brown, Jackie McLean and Sonny Rollins. During his stay in Los Angeles at the end of the 1950s his playing matured extremely. Because of the recordings he made during this period he is often called 'The third great bop player'. Due to chronic health problems he was forced to retire early. Especially his later recordings feature surprising turns and an astonishing harmonic inventiveness combined with a 1950's bittersweet minor-dominated atmosphere.

Herbie Nichols was a close childhood friend of Monk's and belonged to the inner circle of Bop pioneers. Nichols primarily played with rhythm and blues bands his whole live. In spite of his friendship with the 1940 Bop pioneers and the 1960 Free Jazz pioneers he basically stayed an obscure side man his whole live. His four CD's as a leader recorded during the 1950's reveal one of the most intelligent, tasteful and inventive Jazz musicians ever, playing with great authority and rhythmic clarity. His piano playing shows traces from Morton, Wilson, Powell, Ellington and Monk. His compositions feature hummable melodies together with Bartók and other classical composers influenced harmonies, using Ellington and bop influenced tempos and rhythms. He was especially concerned with interaction, dynamics and the drums part, writing lots of call-and-response patterns and drum solos. Thanks to the achievements of pianists like Misha Mengelberg, Mal Waldron, Geri Allen, Frank Kimbrough and his close friend trombonist Roswell Rudd the music of Herbie Nichols meets a revival now a days.

Functional harmony and bop melodies

All chord progressions in Bop and preceding Jazz styles (with the exception of blues tonality) were based on functional harmony. The musical tension and release of the chord progression followed the functional relationships of the chords. Melodies based on these chord progressions contained the same functional relationships. The main tones in a chord that carry this musical function are the third and the seventh. By using chromatic and diatonic passing tones together with more use of active tones, the upper partials, Bop improvisers created musical tension (and release). The placement of the chord tones in general and the third and the seventh in particular is one of the key elements in improvising Bop, because these tones anchor the melodies to the harmonies. Analyzing the Bop style is analyzing how these melodies were anchored (the codifying), in the history of Western music musicians developed and used several different ways to achieve this anchoring.

6. Bop - page 3

During the 1940s Bop became a heavily codified style. The music was surrounded by an even more codified rebellious, anti-bourgeois, risk-taking underground lifestyle. In contrast to this sub-culture Bop music itself most often doesn't sound angry and rebellious at all, 'Joy of creation' and 'Delight' dominate.

During the 1940s and 1950s a lot of pianists came to prominence playing Bop, including Kenny Drew, Sir Charles Thompson, Walter Bishop Jr., Duke Jordan and Dodo Marmarosa.

The Detroit 6

A very special group of Bop pianists is a group of six pianists coming from Detroit: Hank Jones, Tommy Flanagan, Barry Harris, Sir Roland Hanna, Hugh Lawson and Kirk Lightsey. Since the end of the 1970s these pianists have been dominating Bop piano almost exclusively.

All are unique stylists and much sought after accompanists. Lightsey's description of his own style pretty much fits all of them: "A Bud Powell awareness, an Art Tatum styling, a bebop feeling and a pianistic approach."

Hank Jones, The oldest one of these pianists, already came to NYC in 1944. He first was primarily influenced by Tatum and Wilson, but after his arrival in NYC he absorbed Powell's and Haig's style too and developed a very personal style, copied by countless pianists. He played with almost everybody: ranging from Parker to Goodman and from Ella Fitzgerald to Miles Davis. In the 1950's he was one of the most popular sidemen. Jones is a great Stride player.

Tommy Flanagan came to NYC in 1956 and also played with everybody, including Davis, Coltrane, Mingus and especially singer Ella Fitzgerald. Flanagan recorded some superb trio-albums and is famous for his interpretations of Ellington and Strayhorn compositions.

Barry Harris studied a lot together with Flanagan, but came to NYC some what later (1960). During the 1950s his home was the main stamping-ground for the Detroit bop musicians, including saxophonist Pepper Adams and bassist Paul Chambers. He played and recorded with hundreds of musicians and bands, including the Clifford Brown/Max Roach Quintet and the Adderley brothers. Harris is without any doubt the most hard-core bop player of this group. Harris became close friends with Monk, and is an authority on Dameron's, Monk's and Powell's music. His is also one of the major Jazz educators in Jazz history. This part of his activities will be discussed during the 'Methodiek Piano-Jazz' course.

Sir Roland Hanna was befriended with Flanagan and was knighted by the President of Liberia in 1970. His style is sometimes a little bit more funky compared to the styles of the other Detroit pianists. Hanna played for example with Sarah Vaughan, Charles Mingus and the Thad Jones/ Mel Lewis Orchestra (he is one of the best Big Band pianists in Jazz). He is a marvelous Stride and Classical music pianist too.

Maybe Hugh Lawson is the most unknown pianist from this Detroit-group. Some of his more famous employers were Mingus, the George Adams/ Dannie Richmond band and Yusef Lateef.

Kirk Lightsey is the youngest of this group. He played for example with Woody Shaw and The Leaders. His playing sometimes shows modal, free and poly-rhythmical influences from the 1960s. In the 1990s Lightsey lived in Paris for a few years.

Errol Garner

Errol Garner had a very unique style combining 1940s melodies with 1930s accompaniment. He was completely self-taught, had a forceful attack and a unique rhythmic approach. His very inventive, humorous right hand improvisations featured double-octave passages (Hines) together with four- and five note passages and impressionistic runs. His left hand played 'four to the bar' mid-range chords (Kansas City Jazz), now and then interrupted by percussive bass-register accents. He started recording as a featured soloist at the end of the 1940s and became one of the most popular pianists in Jazz history and also a major influence on pianists like Ahmad Jamal and Jaki Byard.

Appendix A1:

Jaki Byard - Tadd Dameron - Tommy Flanagan - Errol Garner - Al Haig - Barry Harris - Sir Roland Hanna - Elmo Hope – Ahmad Jamal - Hank Jones - Kirk Lightsey - Thelonious Monk - Herbie Nichols - Bud Powell.

7: COOL

In 1946 a piano player who had studied classical music at the American Conservatory of Music and Jazz with private teachers moved from Chicago to New York. He would have a tremendous impact on a lot of musicians, including pianists. When Lennie Tristano came to New York his playing was based on Hines and Tatum, but Tristano, like a lot of aspiring NYC pianists, soon discovered Bop. Instead of copying Powell or Monk, Tristano developed a complete unique approach. His approach to Jazz never became popular, during his whole live he earned a living by teaching.

Some features of his so-called Cool style:

- His left hand played mid-range inversions of chords, creating counter melodies instead of accents
- These left hand chords had a lot of colorful tones
- When he played solo, the left hand played a walking bass
- He had a great independence of hands, which he used to create poly-rhythmical, poly-metrical and poly-tonal passages
- His right hand played long complex asymmetrical lines
- He used all kinds of different frase lengths (for example five bar frases and seven bar frases)
- He used asymmetrical subdivisions frequently (for example groups of five or eleven notes)
- His melodies frequently featured poly-tonality
- He experimented with counterpoint
- He experimented with free improvisation
- He experimented with shifting meters and shifting tonal centers
- He often used chord changes of well known standards for his own compositions (just like Bop musicians)

His approach was called Cool, because of his (supposed) introverted, intellectual style, which seemed to avoid rhythmic and physical excitement. Horn players were not to use any or only a little vibrato and rhythm sections were relegated to mere timekeeping. All these esthetics are usually associated with classical music.

Some musicians he played extensively with are saxophonists Lee Konitz and Warne Marsh, guitar player Billy Bauer and bass players Larry Fishkin and Peter Ind.

Some piano players who are directly influenced by Tristano are Sal Mosca, Ronnie Ball, Connie Cothers, Clare Fischer and Alan Broadbent.

Indirectly Tristano influenced far more pianists, including Sonny Clark, Paul Bley, Bill Evans, Richie Beirach and Herbie Hancock.

Appendix A1:

Richie Beirach - Paul Bley - Sonny Clark - Bill Evans - Clare Fischer - Herbie Hancock - Earl Hines - Sal Mosca - Bud Powell - Art Tatum - Lennie Tristano

8: COOL VS HOT

Stylistic differences in Jazz often are defined by means of differences in treating the pulse. An aggressive, energetic and dynamic approach is called a 'hot' style of playing. A more quiet, subtle and relaxed approach is called a 'cool' style of playing (note: this is a related but slightly different use of the word compared to chapter 6). 'Hot' players in the 1930s where Fats Waller and Earl Hines, Teddy Wilson was usually regarded as a 'cool' player. Bop was originally a 'hot' style.

For several reasons cool playing became more prominent at the end of the 1940s:

- Jazz lost its function as dance music
- The ethnic makeup was generally becoming more mixed
- More and more players were schooled in classical music during their teens
- A lot of musicians spent their military service in Europe, and were extensively confronted with European music
- Some musicians felt they had to react against the hot bop style, by pursuing the opposite

Some consequences were a decrease in volume, slower tempos, more complex harmonies, counterpoint, softer instruments, more subtle sonorities, more nuances etc.

8. Cool vs. Hot – page 2

Often the cool approach is associated with the white players at the West Coast of the US. Especially for pianists this is only true to a certain content. Two of the hottest pianists in the 1950s were Carl Perkins and Hampton Hawes, both living at playing at the West Coast. One of the major pianists using a cool approach was the Afro-American East Coast based John Lewis. The latter developed a unique style using a mentality and esthetics related to Wilson and European concert music to play a Powell-like style. Lewis played at the famous 'Birth of the Cool' recordings which featured arrangements by Gil Evans, Gary Mulligan and Miles Davis. These recordings are perfect examples of a cool approach by East Coast players.

During the 1950s a lot of cool horn players deliberately played with hot piano players, which resulted in many fascinating contrasts. Some examples: Chet Baker with Russ Freeman, Stan Getz with Horace Silver and Miles Davis with Red Garland. Cool paying John Lewis played with hot playing vibraphonist Milt Jackson [note: Silver and Garland are East Coast players].

Some other West Coast related pianists were Lou Levy, Dave Brubeck, Pete Jolly, Dick Twardzik, Victor Feldman, Marty Paich and Clare Fisher. The legendary Twardzik was one of the most promising Jazz Piano talents ever, but he died of a heroine overdose at the age of 24.

Two English piano players who immigrated to the US East Coast used a cool approach, Marian McPartland and George Shearing. Shearing's style combines Wilson's, Powell's and especially Cole's. His Quintet was commercially very successful. His approach to Jazz harmony and piano chord voicings influenced thousands of pianists, including Bill Evans, Herbie Hancock, Joe Zawinul and a lot of European pianists.

West Coast arrangers had an approach to harmony that had a very profound influence on the harmonic concept of 1960s pianists like Herbie Hancock. They combined Ellington and Tatum derived chromatics with impressionistic harmonies. Good examples of this approach are Nelson Riddle and Clare Fisher and East Coast pianist, arranger and bandleader Gil Evans.

During the 1950s bands without a pianist became very popular, for example Gerry Mulligan's bands with Chet Baker and Bob Brookmeyer. These bands emphasized counterpoint and horn harmonization.

Appendix A1.:

Dave Brubeck - Gil Evans - Clare Fischer - Russ Freeman - Red Garland - Hampton Hawes - Earl Hines - John Lewis - Carl Perkins - Nelson Riddle - George Shearing - Horace Silver - Dick Twardzik - Fats Waller - Teddy Wilson

9: 1950s MAINSTREAM

Four quotes to help describing 1950s Jazz:

Thelonious Monk to Grover Sales:

"I'm not commercial. I say, play your own way. Don't play what the public wants, you play what you want and let the public pick up what you're doing - even if it does take them fifteen, twenty years."

Art Blakey in Downbeat (1956):

"When we're on the stand and we see that there are people in the audience who aren't patting their feet and who aren't nodding their heads to our music, we know we're doing something wrong. Because when we do get our message across, those heads and feet do move."

Tadd Dameron to Ira Gitler:

"When I write it's with beauty in mind. It has to swing, sure, but it has to be beautiful."

In his liner notes to his record 'Serenade to a Soul Sister' (Blue Note) Horace Silver gives guidelines to musical composition:

- "1. Melodic beauty
2. Meaningful simplicity
3. Harmonic Beauty
4. Rhythm
5. Environmental, hereditary, regional and spiritual influences."

The first quote describes the Bop approach to Jazz and it's public: Jazz is a serious art form, "I don't care if you listen to my music or not" and "Take it or leave it". All the same: at the end of the 1940s Bop lost a lot of its public to Rhythm and Blues (Afro American public) and West Coast Jazz (College kids). During the fifties a lot of the second generation bop musicians and so-called Progressive Jazz musicians (who were experimenting with Free improvisation and extended forms) had the same mentality.

Drummer Art Blakey was one of the Bop pioneers of the 1940s. Still this quote describes a mentality close to the 1930s approach. In search of public recognition and due to a growing racial awareness ("I'm black and proud") two important aspects of 1930s became essential again: communicating emotional expression and swing. Together with the bands of another drumming Bop pioneer Max Roach (featuring pianists Richie Powell and Barry Harris), the bands of pianist Horace Silver, the bands of trumpet player Miles Davis and Benny Golson's 'The Jazztet' (featuring pianists Junior Mance, Bill Evans and McCoy Tyner), Art Blakey defined a 1950s mainstream, also called Hard Bop [chapter: Academies].

Tadd Dameron was one of the Bop pioneers too. He admired Ellington and Gershwin and he tried to build a bridge between popular music and modern Jazz, just like Ellington did. His combination of fresh, hummable melodies and Bop harmonies was one of the major influences to Hard Bop composers and arrangers like Gigi Gryce and Oliver Nelson. Another influence to these arrangers were the Ellington bands, the cool arrangers [chapter: 'Cool vs Hot'] and Third Stream musicians [chapter: Classic Music].

Horace Silver

Pianist Horace Silver was one of the most influential pianists of the 1950s. As a teenager he listened intensively to Barrelhouse Blues, Boogie Woogie and Kansas City Jazz, but he transcribed Powell and Parker solos as well. At the end of the 1940s when he entered the Jazz scene his style reflected a lot of Powell, but during the 1950s he developed his own approach, very clear audible by the time he recorded with the Jazz Messengers and his own Quintets. His percussive accompaniments, his 'funky' lines and rhythms, his thematic riff-like improvisations, his very explicit timing and non-virtuoso but extremely effective style influenced countless pianists all over the world.

9. 1950s Mainstream - page 2

Concentrating on motivic improvisation was an important way to achieve 'meaningful simplicity' and 'rhythm', something close to African music and Monk's approach too. This technique became an important feature of 1950s Mainstream Jazz playing. Great examples of Hard Bop thematic improvisation are all recordings of Randy Weston, Silver, Blakey and Sonny Rollins. Environmental, hereditary, regional and spiritual influences in Hard Bop grooves meant: African Music, Blues, Boogie, Gospel and Latin. An important pianist assimilating African Music is Randy Weston. Carl Perkins, Mose Allison and the great Ray Charles paved the way for Blues, Boogie and Gospel influenced Jazz piano. Environmental, hereditary, regional and spiritual influences in Hard Bop melodies and harmonies meant: minor tonalities, dominant chords using a lot of flat-tenths, and bad and dirty playing, sometimes leading to an aggressive or a sarcastic approach.

During the 1950s pianists started to use an even-eight feel more often, even when the rhythm section played a swing feel. Even-eight lines were often combined with a laid back timing to match the rhythm section.

Every band and every musician in 1950s Jazz used elements from Bop, Afro-American roots (African, Blues, Boogie and Gospel) and progressive Jazz (Charles Mingus bands) to create a unique approach.

Most pianists were able to use different approaches, depending on the band they played in or the public they played for. Still a lot of pianists became known for a specific approach. Some other great 1950 Mainstream pianists and what they were known for: Junior Mance (roots/Bop), Ray Bryant (roots/Bop), Red Garland (roots/Bop), Hampton Hawes (Bop/roots), Bobby Timmons (Bop/roots), Wynton Kelly (Bop/roots), Walter Davis Jr. (Bop/roots), Sonny Clark (Bop/roots), Horace Parlan (Bop/roots), Mal Waldron (Bop/progressive) and Jaki Byard (everything/progressive).

Oscar Peterson and Phineas Newborn

In the 1950's two pianists were regarded as being Art Tatum's successors: Oscar Peterson and Phineas Newborn.

Since the 1950s Oscar Peterson is one of the most popular pianists in Jazz history. He combines a flawless technique, Nat Cole-like swing, Erroll Garner-like melodies and Carl Perkins's Blues/Boogie. He is famous for his solo and his trio performances, but in the 1950s he worked a lot as an accompanist too.

Phineas Newborn's style can be described as an Art Tatum approach to Bop. In the beginning of the 1950's he mainly worked with rhythm and blues bands, but in 1955 he made his entrance in 'real' Jazz. He generally played solo or trio. Probably one of the most virtuoso pianists Jazz ever witnessed, his sometimes flamboyant style was said to lack emotional depth. His playing was more Bop based than Peterson's style.

Ahmad Jamal

During the 1950s Jamal and his band were admired by almost all Jazz musicians. Miles Davis was one of his most prominent admirers, he copied a lot of Jamal's repertoire (tunes, tempo's and arrangements) and his pianists were obliged to listen to his music and study it carefully. As a teenager Jamal studied the European classics (he was playing Liszt etudes at eleven) together with transcriptions of Tatum and Ellington. Jamal has a very disciplined, orchestral and dynamic style, showing influences of Erroll Garner, Nat Cole and Count Basie. Pianist Sun Ra claims that Jamal copied his style during the 1950s. Since the 1970s his playing became more percussive and filled with harmonic changes.

Soul Jazz

When they were teenagers, a lot of 1950s Jazz musicians used to listen to the popular music of their time: Rhythm and Blues. During the 1950s only a few musicians could earn a living only playing Jazz. That's why a lot of Jazz musicians played Rhythm and Blues once in a while or (for a period of time) primarily. Jazz musicians who played a lot of Rhythm and Blues range from John Coltrane to Elmo Hope, and from Richie Powell to Johnny Griffin.

The Jazz style that uses a lot of Gospel and Blues influences is called Soul Jazz and emerged at the end of the 1950s and became popular during the 1960s.

9. 1950s Mainstream – page 3

Jazz musicians who used a lot of Blues, Boogie and Gospel elements often were accused of being primitive and 'corrupting Jazz as an art form'. A very common approach was/is: playing Afro-American popular music is no problem, playing Afro-American religious and playing Afro-American art music is great, but creating music by mixing it was/is condemned.

Still: Soul Jazz brought Jazz back into the common Afro-American society (for example into the juke boxes and to some extent into the Billboard charts) and paid the rent for a lot of Jazz musicians.

Prominent bands were usually led by saxophone players like Lou Donaldson, Stanley Turrentine and Eddy 'Lockjaw' Davis. During the 1960s the famous band of Julian 'Cannonball' Adderley transformed from a Hard Bop band (with pianists Bobby Timmons and Barry Harris) to a Soul Jazz band (with pianist Joe Zawinul).

Most Soul Jazz bands used organs instead of a piano [chapter: Wired], they provided most of the keyboard vocabulary of this style. Some Soul Jazz pianists (and who became stigmatized because of playing it): Ramsey Lewis, Les McCann and Gene Harris (with 'The Three Sounds').

Trio

From the second half of the 1950s and right into the 1960s every Jazz label had a featured Soul Jazz piano trio. These very popular trios played standards, simple Blues variations and mild Gospel-influenced compositions. Tempos were steady and the pianist never let the melody get too far away for the listener. The main point was to create an easy-going atmosphere, always being pleasant on to the ear. For example: Blue Note had Gene Harris, Prestige had Red Garland and Chess had Ramsey Lewis.

All of the pianists mentioned in this chapter recorded with a trio. Some of these recordings were influenced by the popular Soul Jazz piano trios, some of them were not. The line between Soul Jazz and 1950s Mainstream sometimes was thin, but for the musicians involved definitely very clear.

Pianists Bobby Timmons and Hampton Hawes both lead marvelous trios during this period. Although their music certainly was influenced by Silver's mission statement and therefore often (wrongly) associated with Soul Jazz, Timmons considered Soul to be (quote) "overplayed, overused, oversaid, overdone, overemphasized, over everything."

Appendix A1:

Count Basie - Jaki Byard - Ray Charles - Sonny Clark - Nat Cole - Tadd Dameron - Duke Ellington - Bill Evans - Red Garland - Errol Garner - Barry Harris - Hampton Hawes - Elmo Hope - Wynton Kelly - Ramsey Lewis - Junior Mance - Les McCann - Thelonious Monk - Phineas Newborn - Carl Perkins - Oscar Peterson - Bud Powell - Ritchie Powell - Sun Ra - Horace Silver - Art Tatum - Bobby Timmons - McCoy Tyner - Mal Waldron - Randy Weston - Joe Zawinul

10: THIRD STREAM

At the end of the 1950s a Jazz style emerged called 'Third Stream'. The first stream refers to European classical music, second stream to jazz and Third Stream refers to a fusion of the two. It attempts to organize Jazz materials utilizing classical and contemporary European musical techniques and devices. Pianist Ran Blake, chairman of the Third Stream Department of Boston's New England Conservatory, uses the phrase 'synthesized duality'. Another important element is its 'constructivism'. Third Stream is generally associated with large scale ensembles and symphony orchestras. Especially between 1955 and 1965 a lot of composers wrote compositions for symphony orchestra and Jazz band. One of the key figures of the Third Stream movement was the French Horn player, composer and theoretician Gunther Schuller. Some Jazz composers who wrote Third Stream compositions for large-scale ensembles during that period include John Lewis, Oliver Nelson, Bob Brookmeyer and Gil Evans. Some classical composers who wrote Third Stream compositions include the Dutch composer Otto Ketting and Rolf Lieberman from Switzerland.

10. Third Stream – page 2

During the 1950s pianists like Dave Brubeck and John Lewis (with the Modern Jazz Quartet) also experimented with Third Stream music in Jazz bands. They wrote compositions using classical forms like fugues, minuets and rondos and experimented with different meters (5/4, 7/4) and complex meter arrangements. Dave Brubeck studied with Darius Milhaud and translated Milhaud's polytonality to his own very percussive style.

Several pianists kept on experimenting in this vein. Three completely different approaches are used by Ran Blake, Richie Beirach and Anthony Davis.

Ran Blake uses a very percussive style, strongly influenced by Thelonious Monk and Stride pianists. His playing is extremely imaginative and humorous, but uncompromising. He is working on a synthesis of Jazz, Classic and ethnic (Greek) music. He is a marvelous accompanist and an imaginative band pianist, but usually prefers working solo.

Richie Beirach can play in a post-Evans style and a muscular modal style as well, but when he is playing solo or duo and with some trio projects his playing is far more introverted and 'constructed'. His own music draws heavily on polytonality and free playing. He became known because of his association with Dave Liebman and their bands 'Lookout Farm' and 'Quest'. A current project of Beirach enhances Jazz-based interpretations of twentieth-century composers like Bartók and Mompou.

Anthony Davis became known at the end of the 1970s and during the 1980s as one of the most promising pianists coming out of the NYC Loft scene. He was closely associated with musicians like David Murray, James Newton and George Lewis. His own music is very much 'Third Stream' like, often written for 'classic' instruments and using extended forms. His music combines European contemporary music with Jazz (Morton, Monk and Ellington), free improvising with strong programmatic elements and the droning and percussive music from Java and Bali. He wrote opera too.

The results often are different, but the definition itself applies strongly to the music of a lot of contemporary European musicians, especially pianists, too. Musicians composing and playing 'New Music' or 'Contemporary Improvised Music' as well as musicians composing and playing 'European Modal' try to make their music more personal and/ or European by relying more heavily on the composition itself than US musicians. They also use 20th century classical music elements extensively [chapters: 'Europe' and 'Classic Music'].

Appendix A1:

Richie Beirach - Ran Blake - Dave Brubeck - Anthony Davis - Duke Ellington - Gil Evans - John Lewis - Thelonious Monk - Jelly Roll Morton

11: FREE

At the end of the 1950s 'Freedom' had become one of the most burdened words all over the world, politically as well artistically.

To understand a lot of 'Free Jazz' you have to keep the political and philosophical backgrounds of that period in mind. Backed by philosophers like Herbert Marcuse and later publicists like Jacques Attali (the 1979 'Noise' manifesto) artists often believed that 'pure music', or 'music for music's sake' at his best was a myth. "The organization of noise symbolically signified the channeling of violence". Artists were creating new esthetics to 'escape from the choking influences of the establishment' and, feeling forced to choose between participation and rebellion. More than often music had a symbolic function. Also because of the wars the US started in Korea and Vietnam European artists started to question American influences on European art (even Afro-American influences). During the 1960s European artists developed a different approach to improvising in general and 'Free Improvising' in particular [chapter: Europe].

11. Free – page 2

In Jazz 'Free' is a very broad term, meaning a musical device as well as a style.

In the context of 1950's and 1960's Jazz 'Free' stands for: trying to get a way from one or more traditional elements (or, in 1960's language, dogmas). Some of these elements/dogma's concerning pianists:

- The allocation of tasks within a band and the allocation of tasks of the hands
Changing the first had an enormous influence on Jazz Piano trio music
- Harmonic approach vs. a rhythmic approach
- 'Vocal' and lyrical quality of the tone
- A constant tempo and a constant pulse
- Using a tune as a for improvising
- Using a chord progression as a frame for improvising
- Using a mode, or a set of modes as a frame for improvising
- The use of different textures
- Using the keys for sound production
- etc. etc.

The ultimate 'Free' performance, 'blank canvas' playing, has no preconceived agreements what so ever, playing strictly out of ones sub-consciousness. Just like the ultimate serial composition (all parameters serial) in classic music, this is relatively rare.

More often one improvises using a common given as a starting point. This can be a melody, a sound, a chord, a rhythm, a poem, a story, a feeling etc. Sometimes this 'given' is determined as late as in the first seconds of a performance. Willie 'The Lion' Smith used it within a different context, but he also stated that the first note sets the atmosphere.

It has to be pointed out that non-harmonic, non-melodic, non-rhythmic or music without a basic pulse already was being composed for decades in classical music. Also John Cage incorporated all kinds of chance elements into his unique composing style. His ideas are influencing more and more musicians, especially in Europe [chapter: Classic music and Appendix]. Free improvisation was already recorded by Jazz violinist Stuff Smith and concert pianist Robert Crum in the early 1940s, and Lennie Tristano had experimented with free improvisation on several occasions.

During the 1960s and 1970s Free Jazz became as heavily codified as any other style.

Three groups in the 1950's that experimented with free improvisation were George Russell's projects, Charles Mingus' bands [chapter: Academies] and the Sun Ra Arkestra.

Two pianists who pioneered free improvisation in Jazz piano are Cecil Taylor and Paul Bley. In interviews both of these pianists now and then out strong political views, but on stage they usually don't let these political views interfere with their music.

During the 1960s a lot of pianists used Free Jazz elements in their music. Especially pianists like Andrew Hill, Don Pullen, Mal Waldron and the brilliant Jaki Byard still have a profound influence on contemporary pianists. Pullen, Waldron and Byard all played with Mingus intensively. Other pianists during this period who incorporated Free Jazz elements are Bobby Few, Roger Kellaway, Carla Bley and Stanley Cowell. All pianists associated with 'Modal Jazz' [chapter: Modal] experimented intensively with Free Jazz too.

Cecil Taylor

Taylor started piano lessons at five, having lessons from a pianist and a tympanist. As a teenager he had an expansive taste, ranging from Fats Waller to Bud Powell and Horace Silver. Above all he admired Ellington. At the New England Conservatory Cecil Taylor studied classical piano and was introduced to the music of classical composers like Charles Ives, Igor Stravinsky and Bela Bartók. Already at the beginning of the 1950's Taylor developed a style that was less occupied with outlining the harmonic and melodic structures of a tune and more with rhythm and contrasting textures (to a certain content just like Ellington and Monk). In the beginning he often used standards and originals with a firm pulse played by a rhythm section as a starting point. This early Cecil Taylor music is closely related to the music of saxophonist Ornette Coleman.

11. Free – page 3

During the early 1960's his style matured using a two-fisted approach with extreme contrasts, an enormous rhythmic dynamism, without any typical swing phrasing, but with clusters, runs etc. These ongoing layers of sounds are very controlled and very carefully constructed, giving other band members the opportunity for dialogues or contrasting initiatives. Taylor blends techniques of Western composers with traditional Afro-American music to create a 'new energy'. The physical experience of this 'body-music' is a key issue, he 'rejects the separation of heaven and earth in music'. In general the music is based on so-called 'heads' (just like 1930's Jazz), later on he incorporated for example poetry, texts and dancing too. His music had a tremendous impact on the world of piano playing through out the world.

Paul Bley

Bley was born in Montreal (Canada) and was a child prodigy, he already graduated from conservatory in his teens. During the first half of the 1950s he played with Parker and Mingus and studied conducting and composing at the Juilliard School of Music (NYC). His early recordings show traces from Powell, Peterson, Tristano and Silver next to a sometimes classical-romantic approach. During the 1950's and the beginning of the 1960's he worked with Russell, Mingus, Jimmy Giuffre and Ornette Coleman, the frontline of 1950's progressive Jazz. Just like Taylor he abandons the outlining of harmony and melody, but instead of exploring the percussive nature of the piano he generally explores the linear and lyrical side of the instrument. Till this day he has an enormous impact on Jazz piano playing, most notably in Europe (he lived in Copenhagen time to time). Three of his important achievements:

- The translation of Ornette Coleman's approach to improvisation to the piano
- Defining classical based esthetics for free improvisation
- Changing liberation of tasks within a piano trio or a rhythm section

When studying his music and recordings it's important to understand that especially in every recording but also in every tune and performance he wants to explore something new, resisting polishing and reflection. Compositions by Ornette Coleman, Annette Peacock and the brilliant Carla Bley are an important part of his repertoire.

Sun Ra and Muhal Richard Abrams

Two other Free pianists during the sixties worth mentioning are Sun Ra and Muhal Richard Abrams. Before Sun Ra (Le Sony'r Ra) formed his Arkestra in the 1950s, he was an arranger for Fletcher Henderson. His knowledge of and appreciation for the music of Fletcher Henderson and Duke Ellington can be heard throughout the complete musical output of his life. He combines this with collective improvisation, a lot of humor, electronic keyboards and theatrical aspects like multi-media and dancers.

Muhal Richard Abrams first became known in the 1960's as one of the founders and leaders of the Chicago based Association for the Advancement of Creative Musicians (AACM) [chapter: US Collectives]. Their music in general and Abrams music in particular focuses on quality of sound, building sound landscapes. The music often has a more episodic character. He composes lean, elegant pieces. His percussive piano playing became better known during the 1970s.

Appendix A1:

Muhal Richard Abrams - Carla Bley - Paul Bley - Stanley Cowell - Duke Ellington - Bobby Few - Fletcher Henderson - Andrew Hill - Bud Powell - Don Pullen - George Russell - Horace Silver - Sun Ra - Cecil Taylor - Lennie Tristano - Mal Waldron - Fats Waller

12: MODAL

1930s Mainstream and Bop musicians generally used show tunes and blues, or compositions with chord progressions based on these two, to improvise. During the 1950s originals became more and more important to distinguish one band from the other. Two Bop pioneers already wrote their own unique material, Tadd Dameron and Thelonious Monk. For some historians this is an important reason to classify them as 1950 Mainstream musicians.

Some musicians wrote more and more difficult chord progressions to their tunes, other musicians rather used no progressions at all. Still, some musicians worked out a third possibility, using modes rather than (functional) chord progressions for improvisation. Those musicians found that improvising using modes gave them other, and sometimes more, possibilities to create melodies, phrases, textures and cross-rhythms. Compared to free improvisation they liked the idea that there was still a form of set modes that structured the piece and its improvisation.

Roughly said there are four ways of applying modes to Jazz:

- Using a mode 'progression' of only a few modes, each mode taking 4, 8 or even more bars, for example 'So What' (Miles Davis) and 'Maiden Voyage' (Herbie Hancock).
- Using several modes to construct something that resembles functional chord progressions, but without traditional functional relationships, for example 'Time remembered' (Bill Evans).
- Using only one mode or a pedal point for open-end improvisation, for example 'Passion Dance' (McCoy Tyner).
- Using one mode to construct something that resembles functional chord progressions, but without traditional functional harmonic relationships.

The first and second possibility can be close to 1950s Mainstream compositions, the third possibility can be close to free improvisation, the fourth possibility can be close to Folk and Rock.

In the beginning Jazz musicians generally used the Western church modes, Iberian modes and blues tonalities. Later on musicians used different modes too, derived from non-western music or 20th Century European composing.

For the improviser the main difference is that the musical tension no longer is in the functional relationship of the progressing chords, therefore the important functional tones of the chord (the third and seventh) to some extent lose their importance. In modal improvisation the musical tension often lies in the mode-specific tones. Extensive use of chromatics often weakens the characteristic sound of the mode.

Every musician mentioned below has found solutions to handle these differences. Still they, and their main successors, have one thing in common: their playing is firmly rooted in the Jazz tradition and its improvisation based on functional chord progressions. Something they themselves keep (kept) emphasizing time and time again.

George Russell

In Jazz drummer/pianist/composer George Russell was the first to experiment with modal improvisation extensively. His book 'The Lydian Concept of Tonal Organization' (it's currently, 2001, out of print, George Russell is preparing a revised edition) and his experiments influenced musicians like John Coltrane, Miles Davis, Oliver Nelson, Charles Mingus and Bill Evans, but European classical composers too. Analyzing Jazz melodies he discovered that the Lydian mode is the one most often used. He argued that by exploring it chromatically improvisers could expand their melodic possibilities. In the 1950's he used Bill Evans and Paul Bley as pianists, with his experimental Big Bands later on he often didn't use a pianist. Russell spent most of the 1960s in Europe (Scandinavia) and influenced a lot of European Jazz musicians.

Bill Evans

Bill Evans worked with George Russell at the end of the 1940s and this experience had a profound influence on him. Together with Miles Davis he applied the experiments of George Russell and other composers to 1950s Mainstream playing, creating a more accessible modal style. At the beginning of the 1960s he more or less did the same with the ensemble-playing experiments of Free Jazz groups in his own trio, creating a more accessible free style too. In both occasions it had an enormous impact in the world of Jazz. The unsurpassed tone quality, texture, and harmonic richness of his playing and his lyrical, non-sentimental style affected thousands of pianists.

12. Modal - page 2

Bill Evans combined a thorough classical training with a sublime philosophical, analytical mind. He meticulously analyzed the theoretical basis of whatever he heard and played, whether it were Bach and French classical composers [chapter: Classical music] or it were Shearing (harmonies), Tristano (phrasing and left hand) and Powell (everything), just to name a few of his important influences. To his own frustration he usually was associated with piano trio and solo playing. Evans would have loved to lead a traditional '1950s Mainstream' Quintet (he played with the bands of Miles Davis, Oliver Nelson and Art Farmer), but the public possibly wouldn't have accepted it. The three most famous trios are with the bassists Scott LaFaro, Eddie Gomez and Marc Johnson and with the drummers Paul Motian, Marty Morell and Joe LaBarbera. During his career his repertoire started to contain more and more originals and less show tunes. During the 1970s he developed a more percussive, short-phrased style to interact with the drummer as well.

McCoy Tyner

McCoy Tyner to a certain content is almost the opposite of Bill Evans, namely religious and intuitive. As a teenager he studied 'as much as possible' (scales and a few compositions) and very consistently. Before he succeeded Steve Kuhn in the famous John Coltrane Quartet (1960 -1965) he was already one of the best 1950s Mainstream pianists and accompanists. With John Coltrane he concentrated on pedal points, harmonies built on intervals of fourth and pentatonic melodies developing a unique and very influential style. His left hand and accompaniments are a continuous dialogue with the drummer. He even became more influential in the 1970s, when he expanded his harmonic ideas and employed highly percussive, dense and intensive style.

Herbie Hancock

Herbie Hancock is very much influenced by Clare Fisher (Hi-Lo's), Evans, McCoy Tyner, Shearing, so-called mood orchestra's (Robert Farnon Orchestra), Tatum, Powell, Rhythm and Blues etc. Like almost all of the important modal pianists he had a thorough classical training and played 1950s Mainstream Jazz intensively. There is hardly any style in music Hancock didn't play, ranging from Latin (sublime), Free (influenced by Tony Williams) and modal to classical music, film music and 1970s Funk (influenced by Sly and the Family Stone). Hancock became world famous when he played with the Miles Davis Quintet (1963 - 1968) and led a brilliant Sextet after he left Davis. His 1970s experiments with Funk made him even more famous. He has become definitely one of the worlds most influential keyboard players. During the 1960s he pioneered the playing of rich harmonies and mode-based melodies using a free ensemble playing approach, but tightly connected to the pulse. As an accompanist he combines Silver-inspired rhythms with Evans-inspired harmonies. During the 1970s his playing became far more percussive, developing impressive cross-rhythms and ostinatos. His current playing is usually based on the 1970s Sextet and Funk bands [chapter: Preface].

Joe Zawinul

Zawinul, as he likes to refer to himself, is an Austrian-born pianist turned keyboardist. In 1959 he came to the US to study at the Berklee College (Boston) but he dropped out within a few months. During the 1960s he played with Maynard Ferguson (briefly), Dinah Washington (1959-1961), Cannonball Adderley (1961-1969) and Miles Davis (1969-1971). After he left Miles Davis he has co-led and led three own groups: Weather Report (1981-1986) (together with Wayne Shorter), Weather Update and Zawinul Syndicate. His unique modal style, developed during the 1960s, features a lot of pentatonic melodies, which he uses in a very pulsating way, creating (polytonal) waves of sound. When he was with Dinah Washington, Ray Charles inspired Zawinul to experiment with electronic keyboards. Till the first half of the 1970s he combined playing electronic keyboards and acoustic piano. His early recordings with Weather Report contain exceptional modal Jazz piano. Later on he concentrated on playing electronic keyboards [chapter: Plugged].

12. Modal - page 3

Chick Corea and Keith Jarrett

Chick Corea succeeded Hancock in Miles Davis Band, but before that he already had an extensive classical training a Juilliard and had proven to be one of the leading accompanists. His hard driving, modal band style is much influenced by McCoy Tyner, Bill Evans and his friend Herbie Hancock. His trio with bassist Miroslav Vitous and drummer Roy Haynes (from 1968 on) had an enormous influence on trio playing. His appreciation for and knowledge of 20th century classical music, Latin roots and his Free Jazz experiments with Circle led to solo recordings (from 1971 on) that triggered open-end solo improvisation. He also is one of the most influential Jazz composers of the last decades.

Keith Jarrett had less formal classical training than Corea, but far more than Corea he has been recording classical music intensively [chapter: Classical]. His early employers include Art Blakey, Miles Davis and Charles Lloyd. At the end of the 1960s and at the beginning of the 1970s Charles Lloyd's band was one of the worlds most popular Jazz bands. This band and Jarrett's European Quartet had a lasting impact on Jazz, most notably outside of the US. The current trio, with Gary Peacock and Jack deJohnette, is one of the world's most popular bands. His extremely linear band style is closely related to Tristano, Evans and Bley (he knew Bley's 'Footloose' by heart as a teenager) combined with a 1950s Mainstream based intensity. Together with the solo styles of Art Tatum and Cecil Taylor, Jarrett's solo style is one of the main influences in Jazz solo piano. His intense, on-going, spontaneous open-end improvisations show traces of the complete 20th century (piano) music, especially the so-called American minimal music. All though he is one of the most controversial pianists in Jazz (recently winning high rates in the 'The-most-overrated-Jazz-musician-of-the-20th century'-elections in modern Jazz magazines all over the world), his contributions to the popularization of Jazz piano, the playing of standards and the Jazz piano trio format is worth noticing. To understand his music it's important to realize that Mr. Jarrett is a very religious and spiritual man, having a firm believe in objective, absolute truth and beauty in life in general and music in particular.

Herbie Hancock, McCoy Tyner and Chick Corea developed a trio style that's significantly different to the famous Evans/LaFaro/Motian trio. The drummer plays a more crucial part, because both the pianist and the bassist primarily create interplay with the drums. The Jarrett/Peacock/deJohnette trio creates a fusion of these two approaches but heavily leans on the Corea/Vitous/Haynes concept.

Other first-generation Modal players are Victor Feldman, Stanley Cowell, Alice Coltrane-McLeod (who pioneered the use non-western modes), Denny Zeitlin (composer of 'Quiet now') and Steve Kuhn (who preceded McCoy Tyner in the John Coltrane Quartet and is famous for his singing, dramatic tone). Also all pianists working with Charles Mingus and his Jazz Workshops [chapter: Academies] experimented with modal improvisation extensively.

Just like the pianists mentioned above, several second-generation Modal players experimented with electronic keyboards and Rock/ Funk influences too. Some of those players started in Jazz and later switched to Rock and Funk, or combined careers in several different styles. Lately several of these players are active as Jazz pianists again. These second-generation Modal pianists include keyboardists like Don Grolnick, George Duke, Larry Willis, Hal Galper and Billy Childs. Billy Childs is a favorite one of Hancock, who considered Childs to be one of his main successors [chapters: 'Plugged' and 'Beyond'].

Multi-talented keyboardist Kenny Kirkland might be regarded as a third-generation Modal pianist with a similar approach to the second-generation. His untimely death in 1998 robbed Jazz from one of its most talented pianists. Kirkland was fluent in Classic, Modal, Latin, European Modal and Fusion, as well as being a marvelous accompanist and a prolific composer.

Pentatonic scales in Modal Jazz

Five-tone or pentatonic scales are an important part of 1970s Modal Jazz vocabulary. There are several kinds of pentatonic scales, most of them derived from music cultures other than Western art music. The diatonic pentatonic scale (tonic, major second, major third, perfect fifth and major six) and its 5th mode are often used in Jazz. Diatonic scales of five tones are harmonically limited in scope, because of its lack of semitones. At the one hand it is extremely difficult to achieve harmonic and melodic direction in a pure pentatonic form, but at the other hand these characteristics make them extremely useful for a percussive approach, sheets of sound and polytonality.

12. Modal – page 4

Appendix A1:

Paul Bley - Ray Charles - Billy Childs - Alice Coltrane McLeod - Chick Corea - Stanley Cowell - Tadd Dameron - Bill Evans - Victor Feldman - Clare Fisher - Hal Galper - Don Grolnick - Herbie Hancock - Keith Jarrett - Kenny Kirkland - Steve Kuhn - Thelonious Monk - Bud Powell - George Russell - George Shearing - Art Tatum - Cecil Taylor - Lennie Tristano - McCoy Tyner - Joe Zawinul - Denny Zeitlin

13: ACADEMIES

Right from the moment the piano made its entrance in Jazz Bands, singers, horn players and other bandleaders served as talent scouts, searching for and employing young aspiring Jazz pianists. During Jazz history several of these bands and leaders became true 'academies in Jazz' and mentors for young talented musicians.

Art Blakey & The Jazz Messengers

During the 1940s the Jazz Messengers was a short-lived Big Band lead by drummer Art Blakey. The same name was used when Blue Note launched a new quintet that was lead by pianist Horace Silver and included Blakey. When Silver and Blakey split, Blakey became the new leader and kept the band until his death in 1990.

Several stylistic features of Blakey and his bands had an enormous influence on its pianists, for example:

- Communication with the public
- A firm but relaxed beat
- A repertoire influenced by Bop, Gospel, Blues and Modal
- Silver on Blakey: "Art never lets up" and "It made me much stronger as a rhythm player, especially comping"
- Blakey's forte: playing a huge crescendo or 'built up', each chorus louder than the next [Blakey's dynamics are very clear when listening to the great trios of Bobby Timmons]
- Blakey's thematic improvisations during his drums solos

Pianists after Horace Silver: Bobby Timmons, Walter Davis Jr., Duke Jordan, Sam Dockery, Cedar Walton, Keith Jarrett, Ronnie Matthews, Joanne Brackeen, John Hicks, James Williams, Donald Brown, Johnny O'Neal, Mulgrew Miller, Benny Green and Geoff Keezer.

Miles Davis

Trumpet player Miles Davis first came to prominence when he joined the band of Charlie Parker. From the end of the 1940s until his death in 1991 Davis was one of the key figures in Jazz. Before 1955 he played with top league pianists like Tadd Dameron, John Lewis, Horace Silver, Gil Coggins, Hank Jones and Tommy Flanagan. From 1955 till his death he recruited young talented musicians. Davis' approach to music in general and Jazz in particular has proven to be one of the major influences in twentieth century music history. Consequently the influence of his pianists has been tremendous. Although he usually didn't instruct his musicians, there are several elements that are important in Davis' approach to Jazz piano.

- The music of pianist Ahmad Jamal served as a model, the repertoire as well as Jamal's highly disciplined orchestral approach
- Miles Davis to writer Amiri Baraka: "I used to tell them: The bass got the tonic. Don't play in the same register as the sax. Lay out. Don't play..." and "I always listen to what I can leave out."
- Enough is enough (Note: this is not the same as "Less is more"!)
- Pianist Herbie Hancock to writer Len Lyons: "Miles always said, never resolve anything"
- He always took the music down to its skeleton, trying to get to the essence of the composition

Pianists that recorded with Miles Davis from 1955: Red Garland, Bill Evans, Wynton Kelly, Victor Feldman, Herbie Hancock, Chick Corea, Keith Jarrett, Joe Zawinul and Cedric Lawson.

[For keyboardists: Chapters 'Preface' and 'Plugged']

13. Academies – page 2

Charles Mingus

From halfway the 1950s until his death in 1979 bassist Charles Mingus lead his famous Jazz Workshops. These bands featured a unique combination of Free, Modal and Bop with a respectful awareness of earlier Jazz styles. They played episodic compositions with rubati, ritenuti, accelerandi, stops, breaks, dynamic contrasts and different textures performed with lots of energy and a keen political involvement.

He frequently used the remark "That sure sounds like...", but not as a compliment: he challenged his musicians to develop a style of their own.

Pianists on records with Charles Mingus (Jazz Workshop): Mal Waldron, Wade Legge, Bill Triglia, Bob Hammer, Horace Parlan, Richard Wyands, Sir Roland Hanna, Nico Bunink, Jake Hanna, Paul Bley, Tommy Flanagan, Toshiko Akiyoshi, Jaki Byard, Jane Getz, Don Pullen, Hugh Lawson, Bob Neloms, Jimmy Rowles and Danny Mixon.

Waldron, Byard and Pullen are the most famous of Mingus' pianists.

The band 'Mingus Dynasty' (with pianist Kenny Drew, Jr.) keeps the spirit alive.

Betty Carter

Singer Betty Carter, a.k.a. 'Betty Bebop', was already a phenomenon during the 1940s and 1950s recording great records with pianists like Ray Bryant and Hank Jones and with the orchestras of Count Basie and Ray Charles. After her return in 1969 until her death in 1998 her touring bands became academies for young rhythm sections.

Betty Carter, herself being a Classic pianist, trained her bands intensively before touring around the world with them. Her bands always played extremely disciplined and concentrated, always ready for sudden tempo changes and extreme dynamic contrasts.

Pianists playing with Betty Carter often used small midrange voicings (a lot of drop-two and fourth chords) creating lots of harmonic flexibility, always based on a strong rhythmic function.

Some pianists associated with Betty Carter since 1969: Norman Simmons, Danny Mixon, Onaje Allen Gumbs, John Hicks, Mulgrew Miller, Benny Green, Geri Allen, Stephen Scott, Kevin Hays, Cyrus Chestnut, Jacky Terrasson, Peter Martin, Marc Cary and Xavier Davis.

Some other famous Jazz piano academies include bands lead by:

- Clarinet player Benny Goodman [Claude Thornhill, Jess Stacy, Teddy Wilson, Johnny Guarnieri, Mel Powell, Jimmy Rowles, Dick Hyman, André Previn, Russ Freeman, Sir Roland Hanna, John Bunch and Marian Mc Partland]
- Singer Dinah Washington [Wynton Kelly, Sonny Clark, Andrew Hill and Joe Zawinul]
- Singer Sarah Vaughan [Jimmy Jones, John Malachi, Kirk Stuart, Bob James, Chick Corea and Jan Hammer and later on 'veteran accompanists' like Jimmy Rowles and Sir Roland Hanna]
- Saxophonist Stan Getz [Al Haig, Duke Jordan (both Bop pioneers from the 1940s), Horace Silver, Steve Kuhn, Chick Corea, Joanne Brackeen, Richie Beirach, Andy LaVerne, Jim McNeely and Kenny Barron]
- Saxophonist Charles Lloyd [Keith Jarrett, Bobo Stenson, Michel Petruccianni and Brad Mehldau]

More recently bands lead by trumpet player Wynton Marsalis and the European bands of trombonist Bob Brookmeyer include talented young pianists.

Appendix A1:

Geri Allen - Kenny Barron - Richie Beirach - Joanne Brackeen - Jaki Byard - Cyrus Chestnut - Sonny Clark - Chick Corea - Bill Evans - Victor Feldman - Tommy Flanagan - Russ Freeman - Red Garland - Benny Green - Herbie Hancock - Al Haig - Sir Roland Hanna - John Hicks - Andrew Hill - Keith Jarrett - Wynton Kelly - Steve Kuhn - Brad Mehldau - Mulgrew Miller - Michel Petruccianni - Don Pullen - Horace Silver - Jess Stacy - Bobo Stenson - Bobby Timmons - Mal Waldron - Cedar Walton - Joe Zawinul

14: US COLLECTIVES

Jazz Composers Guild and Jazz Composers' Orchestra

In 1964 trumpet player Bill Dixon organized the "October Revolution in Jazz". A series of six concerts featured forty avant-garde groups, including pianists like Paul Bley, Sun Ra and Cecil Taylor. The success of this venture led to the formation of the Jazz Composers Guild, an umbrella organization for sponsoring avant-garde Jazz. Early members included musicians like Paul Bley, pianist/composer Carla Bley, Cecil Taylor, trombonist Roswell Rudd and saxophonist Archie Shepp. This Guild didn't last long, and out of this Guild the Jazz Composers' Orchestra emerged. This organization organized concerts, released records and initiated large avant-garde concerts. The leader of this group was trumpet player Mike Mantler. Others associated musicians included, next to musicians mentioned above, bassist Charlie Haden, trumpet player Randy Brecker and saxophonist Steve Lacy.

AACM

Around the same time several other groups and organizations emerged in different communities, most notably the Chicago-based Association for the Advancement of Creative Musicians (AACM). Pianist Muhal Richard Abrams served as the first president, the Art Ensemble of Chicago has become the most famous group. Another musician associated with the AACM was saxophonist Anthony Braxton (who formed 'Circle' together with Corea).

The AACM sponsored concerts, gave music instruction, promoted musicians, produced radio shows etc. The Chicago school often is less driving compared to the Ayler/Taylor approach in favor of a more open sound, a more episodic approach and humorous or ritual-based theatrical elements.

The AACM and the Jazz Composers' Orchestra had something in common that had a tremendous influence on 1970s Jazz all over the world: their 'post-modern' eclecticism. Just like 1970s literature, theatre and visual arts, their music borrowed extensively from other styles (ranging from Joplin to Taylor), other music traditions and other art forms. They wanted to break down styles to their constituent elements and create new works of art combining these elements.

During the 1970s a lot of avant-garde players from all over the US moved to NYC (and to Paris). Musicians like trumpet player Lester Bowie and saxophonists David Murray and Henry Threadgill became key players in the Jazz avant-garde and the 'Loft scene' (their lofts where important places to gather and to give concerts) emerged. Pianists associated with this scene included John Hicks, Anthony Davis and Amina Claudia Myers.

Often these American avant-garde players and their music were far more appreciated in Europe than in the US.

M-Base

Around 1984 a group of young NYC musicians started to collaborate in a collective known as M-Base (Macro - Basic Array of Structured Extemporizations). This collective includes saxophonists Steve Coleman and Greg Osby and singer Cassandra Wilson. M - Base is not a style, but it's a way of thinking about creating music using improvisation and structure as two of its main ingredients. The conception of M-Base often is a non-western conception, for example concerning the use of time signatures (non-existent) and spiritual, rhythmical and development. They often combine African and Indian concepts with funk-oriented grooves. Growth through creativity and extensive studying is one of the central ideas in M-Base.

Keyboardists associated with M-Base today include Vijay Iyer (who incorporates Indian elements in his music), Andy Milne (who plays with Steve Coleman) and Jason Moran (who plays with Greg Osby). Early collaborators include keyboardists Michael Cain and Geri Allen.

Jazz Composers Collective

A more recent initiative is called the 'Jazz Composers Collective', founded in 1992. It's a non-profit organization run by musicians, created to realize their ideals. They organize clinics, have their own festival (at the NYC club 'The Jazz-Standard'), release records in collaboration with labels like Soulnote and Arabesque, initiate long term projects (like a Herbie Nichols project) and organize concerts. Their main income consists of entrance fees and donations. 'Freshness', a unique musical identity and musicianship are important elements. Some musicians associated with this collective include saxophonist Ted Nash and pianists Mike Nock and Frank Kimbrough.

Appendix A1: Muhal Richard Abrams - Geri Allen - Paul Bley - Carla Bley - Michael Cain - Anthony Davis - Vijay Iyer - Frank Kimbrough - Amina Claudia Meyers - Jason Moran - Sun Ra - Cecil Taylor

15: NEO AND POST

The last decades art in general has been dominated by two different approaches:

1. Neo-approaches - 'inspired by' and 'based on' approaches.
2. Post-approaches - 'combining of' approaches.

There are several important neo and post approaches in Jazz piano but more and more a clear line is difficult to draw.

There is one very curious development in US Jazz pianism.

Since the 1970s US Jazz musicians often focus primarily on sound projection and energy. Sometimes this leads to a brilliant rhythmic approach with a huge sound, but a slightly careless approach concerning melody, especially towards its harmonic foundation. Strangely enough this especially is true for pianists.

Bop/Modal

This approach is inspired by the music of Blakey, Davis and Coltrane.

Pianist Cedar Walton was one of the founding fathers of his style. During his first stay with Art Blakey at the beginning of the 1960s, he and saxophonist Wayne Shorter were the main composers of the Jazz Messengers and together they created a new Messengers sound. Their blend of Modal and 1950s Mainstream Jazz paved the way for many bands to come. After he left Blakey, Walton kept on writing marvelous compositions in the same style, developing into one of the most significant and influential Jazz composers. His lyrical and driving piano playing is extremely tasteful. Already for decades Walton is one of the most sought after accompanists in Jazz. His 1980s/1990s trio with bassist David Williams and drummer Billy Higgins set the standard for all Bop-inspired piano trios. Another founding father of this approach is pianist Kenny Barron. During the 1960s Barron was a kind of Jazz-piano child prodigy, already playing with trumpet player Gillespie during his teens. During the 1960s and 1970s he build an 'ideal sideman' reputation. Since the end of the 1970s he devoted a lot of his time to teaching. The last decade his stature as a bandleader is increasing rapidly. His playing owns a lot to Powell and Monk.

During the 1970s and especially since the 1980s a lot of pianists developed a style based on this approach. Some of these pianists tend to play more Bop-like, some pianists tend to play more 1950s-like and other pianists favor a Modal approach. Some examples in alphabetical order: Bruce Barth, David Berkman, Joey Calderazzo, Cyrus Chestnut, Benny Green, Geoff Keezer, Kevin Hays, John Hicks, Ethan Iverson, Dave Kikoski, Kenny Kirkland, Harold Mabern, Ronnie Mathews, Mulgrew Miller, Danilo Perez, Marcus Roberts, Renee Rosnes, Jacky Terrasson and James Williams.

New Traditionalists

During the history of Jazz a lot of musicians weren't attracted to the modern Jazz of their time. These musicians preferred to use historical Jazz as their main reference. During the 1970s several musicians played Swing and (pre-)Bop derived music. This style was called 'Mainstream', and was very popular with the public, but met sceptical reactions with fellow Jazz musicians. Surely nobody questioned their integrity, or craftsmanship, but these musicians definitely had a reactionary reputation. Some pianist examples: Dave McKenna, Jessica Williams, John Bunch, Ralph Sutton, Dick Welstood and Dick Hyman (a walking Jazz Piano encyclopedia). All of these players are/were accomplished Stride pianists and have/had an encyclopedic knowledge of songs. These musicians are sometimes called the 'Old Traditionalists'.

The book 'Stomping the Blues' by Albert Murray proved to be one of the most important books in modern Jazz history. At the end of the 1980s it's celebration of the Blues tonality as the essence of Afro-American music inspired several young Modal players to change directions and focus on resembling the past. Trumpet player Wynton Marsalis is the main spokesman of these 'New Traditionalists'. The most important New Traditionalist pianists are Marcus Roberts, Eric Reed and Cyrus Chestnut next to 'veteran' pianists with strong Traditional Jazz roots like Sir Roland Hanna and Ellis Marsalis.

At the beginning of the 21st Century it looks like hard-core Modal playing is becoming less dominant.

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Evans-Bley

A third approach is inspired by the music of Bill Evans and Paul Bley. This approach is based on Bill Evans' treatment of the instrument and harmonic concepts together with Bley's restless experimenting. Especially the admiration (sometimes close to worshipping) for Evans is often very obvious: some pianists published articles or books on Evans (for example Pierananzi), some pianists still can play solo transcriptions by heart (for example Taylor, Evans' timing included) and several pianists dedicated recordings to Evans (for example Beirach).

Often the pianists associated with this approach are pretty open-minded, somewhat related to post-modernism. They seldom are 'blank canvas' players. Several of these pianists are experimenting with New Music and Third Stream too.

Some pianists (in alphabetical order): Richie Beirach, Marc Copland, Harold Danko, David Kikoski (recently), Fred Hersch, Keith Jarrett, Steve Kuhn, Andy LaVerne, Phil Markowitz, Jim McNeely, Brad Mehldau, Michel Petrucciani, Enrico Pieranunzi, John Taylor and Kenny Werner.

When playing solo Fred Hersch and Brad Mehldau (Hersch's pupil) are translating the 1970 open-end solo style (Bley/Corea/Jarrett) to song-based material.

Several of these pianists (like Harold Danko, Jim McNeely, Dave Kikoski and Brad Mehldau) are perfectly at ease using the first approach too.

Post-modernism

Post-modernism is a widely used term in art and fits a lot of contemporary art. Especially in Jazz it's more a mentality than a style.

Already since the 1970s post-modern 'avant la lettre' has been played by Joanne Brackeen.

The deconstructive Warholian spirit is represented in Jazz by saxophonist John Zorn. A pianist/keyboardist related to Zorn's circle of musicians is Wayne Horvitz.

Two other US post-modern pianists are Geri Allen and Uri Caine.

Geri Allen first became known as a M-Base collaborator but since the end of the 1980s she unmistakably has developed her own unique approach. Her playing shows elements from the complete piano tradition (ranging from Monk to Hancock and from Herbie Nichols to Cecil Taylor) as well as from African music. She worked with musicians like saxophonists Ornette Coleman and Dewey Redman, trumpet player Woody Shaw and singer Betty Carter. Her trio recordings and performances with bassist Charlie Haden and drummer Paul Motian are already believed to be essential for 21st Century Jazz Piano.

Uri Caine's piano playing has a lot in common with Herbie Hancock, especially when he's a sideman in straight Jazz bands. His personal projects are far more post-modern like. Today he is best known for two projects: his translations of Classical compositions to contemporary Jazz ensemble and his trio with bassist James Genus and drummer Ralph Peterson. Especially his version of J.S. Bach's Goldberg Variations is already legendary. His trio approach is close to Bop/Modal approach mentioned above, but its free-spirited music puts a fresh new light to Jazz Piano trio music.

Two brilliant European post-modern pianists are Django Bates and Simon Nabatov [Chapter: Europe]. Several second-generation Free-pianists are currently moving towards a post-modern approach too, for example Marilyn Crispell, Myra Melford and the great Borah Bergman. Crispell's recent trio music with bassist Gary Peacock and drummer Paul Motian created quite some commotion. The Penguin Guide on their 1996 recordings: "A contemporary masterpiece. To miss it would be to overlook a piano trio the equal of anything since the late Bill Evans."

Appendix A1:

Geri Allen - Django Bates - Borah Bergman - Marilyn Crispell - Richie Beirach - Paul Bley - Uri Caine - Cyrus Chestnut - Harold Danko - Bill Evans - Benny Green - Herbie Hancock - Sir Roland Hanna - Fred Hersch - John Hicks - Wayne Horvitz - Keith Jarrett - Kenny Kirkland - Steve Kuhn - Jim McNeely - Brad Mehldau - Mulgrew Miller - Thelonious Monk - Simon Nabatov - Danilo Perez - Enrico Pieranunzi - Eric Reed - Marcus Roberts - Renee Rosnes - John Taylor - Kenny Werner

16: EUROPE

European Bop

During the 1950s Europe had three important Jazz cities: London, Paris and Stockholm. Somewhat later these three cities were followed by other European cities like Copenhagen, Amsterdam, Brussels, Frankfurt, Oslo, Milan and Rome.

Right from the 1920s Jazz had been popular in Great Britain and London had a very lively Jazz scene. As stated before, Marian McPartland and George Shearing, two British pianists, emigrated to the US during the 1940s and built successful careers. Right after WO II the British Musicians' Union put an unconditional ban on all public appearances of all foreign Jazz artists. This ban lasted till 1956, so during the 1950s Great Britain developed a scene with a lot of great and experienced Jazz players. The main London pianist from this period is Stan Tracey, who is still active and has been a significant British Jazz figure for five decades. His energetic style is close to Ellington's and Monk's.

Jazz was already popular in French during the 1920s and just like London, Paris had a very lively Jazz scene from the beginning. During the 1950s Jazz scene in Paris was unique because it housed a lot of American Jazzmen. The most famous US pianist living in Paris was of course Bud Powell, living in Paris from 1959. In 1961 pianist Kenny Drew went to Paris (and later to Copenhagen) too. Powell's influence is very obvious when listening to René Urtreger, one of Europe's main Bop pianists during that period. Powell (and Tatum) are audible in the piano playing of Martial Solal, another important French Jazz pianist during the 1950s, too, especially when listening to his early recordings. From the 1960s Solal gradually developed a very influential, definitely distinctively European, piano style. His virtuoso approach is highly energetic, controlled and extremely imaginative, influenced by American Jazz, European Classic music from the beginning of the 20th century and Free Jazz. He is especially known for his solo, duo and small group performances, as well as for his compositions.

Sweden was the first European country to develop an independent Jazz style. During the 1950s Swedish Jazz was famous for its light swing, lyrical, smooth and its constant high level. A key figure in Swedish Jazz during the 1950s (and following decades) was pianist Bengt Hallberg. His extremely effective light-fingered, single note lines had a lot of admirers all over the world, including the US.

Nowadays his playing seems to compass the complete Jazz piano history.

Another important European Jazz pianist from the 1950s with a worldwide reputation was the Spanish (Catalan) pianist Tete Montoliu. He combined a sharp Blues feeling (quote: "Basically, all Catalans are blacks") and a Nat Cole derived energetic swing with Bop based repertoire and Powell and Tatum influences.

During the 1950s Bent Axen (Denmark) and Pepsi Auer (Germany) were important European Bop pioneers too.

European Free

At the beginning of the 1960s a lot of musicians in Europe more and more felt the need to dissociate themselves from US Jazz. As stated before [chapter: Free] this often had political reasons too. At the same time they were attracted to the Free Jazz movement. By concentrating on Free improvisation they wanted to create their own, 'modernist', approach to music. In many countries all over Europe pianists were among the first pioneers to experiment with solo and small group Free improvisation. Many of the first generation Free improvisers in Europe had solid Jazz roots. Pianists among these musicians often were influenced by the more percussive and orchestral approaches of Ellington, Monk and Taylor and the left hand ostinatos of Stride and Boogie pianists. Often they were less interested in most of the 1950s Bop oriented Jazz pianists. At close hearing most of these European Free pianists have more in common with Monk's clean, economical linearity than with Taylor's complexity during the 1960s. Bley's influence is hard to find among these pianists, his influence is more prominent in the music of for example 'New Music' pianists.

A lot of European improvisers felt they had more in common with the (European) avant-garde composed music than with US Jazz. Especially in German and American avant-garde music improvisation and chance elements were integrated. By the 1970s a lot of Free pianists had organized or worked with bigger orchestras to integrate compositional elements. Most of these musicians studied 'classical' composition during the 1960s.

From the 1970s the European Free movement was divided in several (sometimes quite polarized) areas, like Free Jazz, Contemporary Improvised Music and a kind of fusion between Free improvisation and composed avant-garde music.

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Early pianist pioneers (and orchestras they're associated with) include Misha Mengelberg (Netherlands; ICP Orchestra), Alexander von Schlippenbach (Germany; Globe Unity Orchestra), Howard Riley (Great Britain; London Jazz Composers' Orchestra) and Giorgio Gaslini (Italy; several orchestras). Three other great early pioneers are Fred van Hove (Belgium; often associated with saxophonist Peter Brötzmann), Irène Schweizer (Switzerland) and Steve Beresford (GB). Three great pianists that exploring the area in between composed avant-garde music and improvisation but with complete different approaches are Georg Gräwe (Germany), Guus Janssen (Netherlands) and Benoît Delbecq (France). The piano trios of Janssen and Gräwe are world famous and epoch making.

Since 1970 'blank canvas' playing is hard to find. The general approach towards 'blank canvas' playing ('Old School') can be summarized as 'necessary, but it has lost its relevancy'. Still a lot of Free players have very strict, and often radical, ideas about the definition of improvisation and what isn't improvisation at all (they believe Modern Jazz certainly isn't). In general one could say that the method is considered to be far more important than the results (a lot of players even are not interested in the results at all). A very important book on this subject is written by the British guitarist Derek Bailey titled 'Improvisation, its nature and practice in music' (The British Library).

Composer Matthias Rugg's Vienna Art Orchestra (with keyboardist Uli Scherer) still is a major influence in European improvised music.

European Folk

As stated above, a lot of European musicians felt the need to develop a distinctive European approach towards Jazz. And although a lot of Jazz pianists turned into free improvisation, especially Scandinavian and Eastern European musicians incorporated European Folk music into their music. This fusion started at the end of the 1950s.

In Scandinavia, pianist pioneers and giants in post-war modern Jazz like Egil Kapstad (NO), Nils Lindberg (Swe), Jan Johansson (Swe) and Jan Wallgren (NO/Swe) were the first to pioneer the coupling of traditional Scandinavian music with Jazz. Next to using traditional tunes for improvising this often concerns compositional devices like passacaglias, ricercares and chorales too.

From the 1970s incorporating traditional music became a self-evident part of the post-modern approach of a lot of European musicians. Today all over the world Folk music influences are incorporated in Jazz. European pianists exploring this area range from Anthony Donchev (Bulgaria) to Chano Dominguez (Spain).

Eastern Europe

In several ways Eastern European musicians in general and pianists in particular add something distinctive to European Jazz:

1. Eastern Folk music (North-eastern European Folk, Gypsy music and Balkan music) has a lot in common with Jazz (rooted in dance music, improvisation), but adds a different rhythmical approach (meters) and tonality (modes) to it.
2. During the first four or five decades after WO II US Jazz only was achievable illegally in Eastern Europe. Often Eastern European musicians knew some records and listened to US radio, but seldom heard live US-oriented Jazz.
3. For several decades Free improvising was heavily supported by Eastern European governments, this had a huge impact on Eastern European Jazz.
4. A lot of Eastern European pianists are classically trained in world famous piano traditions like the Hungarian and the Russian School.
5. Eastern European (Jazz) pianists often have a far more percussive piano style than the Western European (Jazz) pianists.

Outside Eastern Europe, during the 1960s, Eastern European Folk music was generally associated with the ingenious rhythms of Ivo Paposov's Wedding Band (no pianist included) and the stunning harmonies of Bulgarian women choirs. Macedonian trumpet player Dusko Goykovich's synthesis between Jazz and Balkan Folk harmony and melody was the best known fusion. His 1966 recordings with pianist Mal Waldron are great and still are very convincing and recordings of Eastern European musicians from the beginning of the 1960s, now 'easier' available, add more great music.

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The first Eastern European Jazz piano/ composer to be mentioned is the great Krzysztof Komeda (original name: Trzcinski) (Poland). His unique combination of Folk, Jazz and Classical music, created during 1960s, still stands as a major achievement in (European) Jazz. Two other great pianists combining Jazz and Eastern European Folk music during the 1960s are Adam Makowicz (Poland; with saxophonist Zbigniew Namysłowski) and Milcho Leviev (Bulgaria; Focus Jazz Quartet). Makowicz and Leviev both lived and recorded in the US too.

In Free improvisation Russian pianists are almost a separate (superior) league at their own. Sergey Kuryokhin and especially Vyacheslav (Slava) Ganelin (now living in Israel) respectively were and are all ready legends during their live. The Ganelin Trio (with reeds player Vladimir Chesakin and drummer Vladimir Tarasov) and their 'fin de siècle' music (Russia at the end of the 1970s and the beginning of the 1980s!) became known by smuggled tapes and created a tremendous stir around the world. Their music was a unique collage of 20th Century composed music, technology, ironical theatrics and improvisation. Often their uncompromising music certainly can't be accounted Jazz, but (modern) Jazz musicians are required to take notice of it, because it seems to anticipate so much of the slow, stressed, classically inspired music that became a kind of orthodoxy the last decade.

Two more recent pianists out of the Russian School are Alexei Levin (living in Amsterdam) and Simon 'Buchki' Nabatov (living in Köln). Nabatov studied in Moscow and at Juilliard (NYC). Some of the characteristics of his truly post-modern piano playing and music: a flawless technique, interminable shades of colors (sound production wise), a unique combination of Russian folk music, Jazz and Free improvisation, extremely daring, interminable creativity etc. Nabatov is often believed to be one of the greatest Jazz pianists alive.

Another top-league Eastern European pianist is the phenomenal Hungarian pianist Béla Szakcsi Lakatos Sr. He is a 'product' of the famous Hungarian Classical School, but his music is more influenced by US Jazz than the music of most pianists mentioned above.

European Modal and European Post-Modernism

Since 1970 musicians all over the world grew up with a lot of different kinds of music and Jazz no longer being part of popular music. The last few decades Jazz and improvised music often became nostalgic or/and underground affairs, regardless its 'revival' since the 1980s. Even for a lot of Jazz oriented musicians Jazz is just one of many references, although a lot of musicians kept and keep on regarding US Jazz (tradition) as their main reference.

Of course this development had major consequences for European Jazz. It often leads to music with Jazz in it, but only just hardly. Some important elements in modern Western European jazz pianism since 1970 include:

- US Jazz. To be more exact: most of the Western European pianists are influenced by at least one of the following very much related US pianists: Shearing - Tristano - Evans - Bley - Jarrett - Corea. Powell, Monk and Hancock often are clear influences too, but for example Tyner and Taylor are less obvious.
Next to Bill Evans, all music of Miles Davis and especially his music created during the 1960s and at beginning of the 1970s is a major influence.
The theories of George Russell, who spent most of the 1960s in Europe, had a tremendous impact on European modern musicians.
- Several US pianists living in Europe had an enormous impact on European Jazz pianists for example Art Lande, Steve Kuhn (Stockholm) and the great Walter Norris (Berlin).
- Rock and Funk. To be more exact: in Europe Concert Rock and Art Rock seem to be bigger influences than Afro-American dance music (probably with the exception of Dance oriented European NU Jazz and the influence of Stevie Wonder and Prince). Some examples: Pink Floyd - Frank Zappa - Emerson, Lake and Palmer - King Crimson - and more recently: Radiohead and Björk.
- European twentieth-century Classical music. To be more exact (when it comes to harmony): Debussy, (early) Bartók, (early) Messiaen and (early) Stravinsky. Almost without exception resulting in a harmonic concept best described as a 'conservative modern idiom' [chapter: Preface].
To be more exact (when it comes to composition): use of and/ or inspired by other forms than Blues forms and 32-bar song forms, for example sonata forms, ricercare, passacaglia, chorale etc.

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- Different esthetic value systems than common in US Jazz.
To be more exact: often more absolute and aspiring to create an almost static perfection when it comes to execution in general and tone production in particular (a lean, singing tone). Often this is believed to be an influence of Classic music too. Probably this might be a rash remark, giving the always evolving and huge differences in esthetics all over Europe. It certainly has little to do with most of the contemporary Classic esthetic value systems.
- Often harmonically static/impressionistic and highly textural.
This might be influenced by both Classic music and Free improvisation.
- When you use imagery as a metaphor: kaleidoscopic rather than cinematic.
For example: the very influential guitarist Norwegian Terje Rypdal calls his pieces 'Images'.
- The basic pulse is far more implicit than explicit.
This sometimes has far-reaching consequences. A lot of the rhythmical vocabulary in Jazz is related to the pulse: swing feel, laid back timing, on top timing and syncopation all lose a lot of their relevancy without a pulse. Consequently laid back timing often is disastrous, straight eight lines and grooves are prominent and suddenly manipulating the pulse in a rubato way, similar to some romantic Classical music, becomes an important expressive element.
- Integration of elements derived from other cultures than Western music.
To be more exact: almost exclusively Western African and Indian music.
- Integration of composed material and improvisation.
A good example is the music of Lluís Vidal (Spain).

More and more European improvising musicians start to create music that only slightly refers to the US Jazz tradition. Since 1970 the truly post-modern music coming out of the combination of world music, Western European composition and Jazz inspired improvisation often is called 'New Music'. Good examples of early 'New Music' are pianist Bobo Stenson's 1970s band Rena Rama (Balkan, Indian and Jazz) and his recordings with saxophonist Jan Garbarek. More recent examples are Bojan Zulfikarpasic (Serbia/France) collaboration with the French/Vietnamese guitarist Nguyen Lê, the music of the Norwegian pianist Ketil Bjørnstad, the music of the Russian pianist Mikhail Alperin and Alexei Levin's 'Vershki da Koreshki' (Senegal/ Tuva/ Russia/ Netherlands).

When it comes to Jazz based improvised music the four most dominant Western European piano stylists are Bobo Stenson (Swe), Enrico Pieranunzi (It), Joachim Kühn (D) and John Taylor (GB). Although all three are unique stylists, they have a lot in common:

- Bill Evans (to begin with)
- Their early recordings reveal very solid Modal Jazz roots, for example some Hancock influences (Pieranunzi) and some Tyner influences (Taylor)
- All four are experienced Free players as well as experienced straight Jazz players
- They have a vast knowledge of Classical repertoire
- Stenson and Taylor play 'New Music' too
- A conservative modern idiom [chapter: Preface]
- Open minded progressive, but often no revolutionary ambitions
- They are marvelous accompanists
- Obvious US Jazz influences are fading through the years
- Every new release of a trio recording is a major event in European Jazz
- Bill Evans (to end with)

Younger Western European pianists like Django Bates (GB) and Esbjörn Svensson (Swe) prefer a post-modern approach combining (European) Modal Jazz with Dance influences. Pianists like Marc van Roon (NL), Kris Defoort (B) and Florian Ross (D) combine (European) Modal Jazz, Free improvisation and 20th Century European composed music to create unique music related to the Third Stream movement.

Pianists like Niels Lan Doky (D), Jean-Marie Pilc (F) and Julian Joseph (GB) often use a more US oriented approach, although they are familiar with the European approach too.

16. Europe – page 5

Appendix A1:

Django Bates - Paul Bley - Ketil Bjørnstad - Nat Cole - Chick Corea - Kris Defoort - Benoît Delbecq - Anthony Donchev - Duke Ellington - Bill Evans - Vyacheslav Ganelin - Giorgio Gaslini - Georg Grawe - Bengt Hallberg - Fred van Hove - Guus Janssen - Keith Jarrett - Jan Johansson - Egil Kapstad - Krzysztof Komeda - Steve Kuhn - Joachim Kühn - Alexei Levin - Nils Lindberg - Adam Makowicz - Misha Mengelberg - Thelonious Monk - Tete Montoliu - Simon Nabatov - Walter Norris - Enrico Pieranunzi - Bud Powell - Howard Riley - Marc van Roon - Florian Ross - George Russell - Uli Scherer - Alexander von Schlippenbach - Irene Schweizer - George Shearing - Martial Solal - Esbjörn Svensson - Bobo Stenson - Bela Szakcsi Lakatos Sr. - Cecil Taylor - John Taylor - Stan Tracey - Lennie Tristano - René Urtreger - Lluís Vidal - Mal Waldron - Bojan Zulfikarpasic

17: DUTCH JAZZ PIANO

Interbellum

Right after WO I Jazz, the Original Dixieland Jazz Band, was the important Craze in London.

Dutch Ballroom Dance teachers went frequently to London to pick up the latest fashion. There they experienced the Jazz Craze and back home they immediately started to compile bands to play this music. The first Dutch 'Jazz' band was lead by piano player Leo de la Fuente, was founded in 1920 and was called the James Meijer's Jazz Band. It was the house band of James Meijer's Dance School in Amsterdam (by the way: in 1912 Meijer introduced the Dutch to the Tango as well).

During the 1920s Jazz was an underground affair in Europe and in the Netherlands too. Records were still very expensive and live performances of US bands were rare. It mainly spread by the first Radio Pioneers. Especially in The Hague and Schevingen, the city of the first Radio pioneer PCGG and the city of diplomats, Jazz was already very popular in the 1920s. Quiet a lot of amateurs and school bands played 'Jazz'. Probably the first real Jazz band was lead by John van Brück, the Royal Dancing Band (1921 - 1940).

Professionally, Jazz primarily was played by ballroom dance orchestras. There are no recordings of these orchestras playing Jazz, but most likely the contemporary meaning of the word Jazz wouldn't fit the music they played. The music they played might be better described as Ballroom Ragtime with a tick.

During the 1930s records became cheaper, radio became more popular and live performances of visiting US musicians were far more frequent. Musicians on tour, like Benny Carter and Coleman Hawkins, made guest appearances with Dutch orchestras, inspiring the Dutch musicians to develop a relaxed and supple Jazz swing.

The most important Dutch orchestras and pianists during the 1920s and 1930s were:

- The (Original) Ramblers, lead by pianist Theo Uden Masman - very popular all over Europe till right into the 1950s, but although they had great Jazz players in the band they never were a pure Jazz band.
- AVRO Dansorkest De Decibels, lead by pianist Klaas van Beeck - van Beeck can be regarded as the first Dutch Swing Jazz arranger, inspired by Whiteman, Lunceford and Ellington.
- Pianist Melle Weersma made some great Ellington-inspired recordings in 1934 in Amsterdam and Zürich. He emigrated to the US and arranged for Henderson and Goodman.
- Another important pianist was Nico de Rooij.

The Skymasters

During the 1930s pianist Ernst van 't Hoff led a superior band, inspired by Glenn Miller, Jimmy Lunceford and Artie Shaw. Like most of the Dutch bands it played a lot in Germany. In 1942 the band was taken over pianist Dick Willebrandts (1911 - 1970), and this band became increasingly popular during WO II, especially in Germany. They recorded a lot of propaganda material for the Nazis, so after WO II Willebrandts wasn't allowed to lead a band for several years and the leader of the band became Pi Scheffer. At that moment the band was called the Red, White and Blue Stars. Later it became the AVRO Dansorkest 'The Skymasters' and this band became the leading Dutch Big Band for several decades. Pianists who played with The Skymasters include Henk Meutgeert and Henk Elkerbout.

17 . Dutch Jazz Piano – page 2

Dixieland

During WO II 'The Swing Pappa's' from The Hague was a good Chicago Jazz oriented band. Saxophonist Peter Schilperoort from this Band founded a Swing College right after WO II. Its house band, the Dutch Swing College Band, started as a Swing band, but when the US New Orleans/ Chicago revival reached Europe it became one of Europe's leading Dixieland bands. The 1950s and 1960s recordings are world famous, but through the years the band not always included a pianist. The main DSCB pianist from the early days was Joop Schrier, who wrote one of the first Jazz piano methods in the Dutch language.

The Dutch Dixieland bands never became professional bands during the first few decades after WO II. This might be a reason why there are several great Dutch Dixieland world class instrumentalists, but no pianists (all though some modern, Bop, players from the 1950s can do a good job at it).

Dutch Bop

After WO II the main Jazz cities in Holland were The Hague and Eindhoven. Somewhat later Haarlem developed a very vivid Jazz scene too. In Amsterdam it took till halfway the 1950s to create a vivid Jazz scene. But right after WO II dancing Sherazade opened the doors with a strict Jazz policy. It became one of the legendary Jazz clubs in Dutch Jazz history.

A lot of visiting European and American musicians, like Stan Getz, Cannonball Adderley, Art Farmer and René Thomas, played at the Sherazade accompanied by the house bands or other Dutch Jazz musicians.

After WO II a kind of pocket-Ramblers became popular, 'The Millers'. 'The Millers' was the most prominent Dutch Jazz band during the first years after the war. They integrated modern bop influences in their Swing and Boogie based music. Boogie pianist Pia Beck became very popular with this band, later pianists of this band include Paul Ruys and Rob Madna. Madna soon became one of the most important Dutch modern Jazz pianists.

One of the first Dutch modern Jazz bands was the Atlantic Quintet with trumpet player Rob Pronk. The first pianist associated with this band was Roelof Stalknecht, one of the first Dutch modern Jazz pianists, later on Frank van Lankeren took over.

The most prominent Dutch modern Jazz band during the 1950s was 'The Diamond Five'. This band from Haarlem was founded by trumpet player Cees Smal and included pianist Cees Slinger. At the end of the 1950s they became Sherazade's house band (and at a certain moment owners too). The first Sherazade house band was led by the great drummer Wessel Icken, the godfather of Dutch modern Jazz. He and his wife, singer Rita Reys, were key figures in Dutch modern Jazz during the 1950s. After he suddenly died in 1957, Reys started to play (and finally married) with the Dutch Bop pianist Pim Jacobs.

Other prominent 1950s pianists include Boy Edgar (although he often played trumpet), Frans Elsen, Nico Bunink and at the end of the 1950s Louis van Dijk, Misha Mengelberg and Jan Huydts. The main influences on Dutch Jazz pianists during these days were, next to the US idols, Swedish and English pianists (Hallberg and Shearing). The Netherlands never housed a lot of American pianists so their influence never has been big, but some of the American pianists who (have) live(d) in the Netherlands the last few decades include the great Irv Rochlin (who taught at the KC, Rob van Bavel succeeded him), Frank Stagnita (Modal), Curtis Clark (Free) and Burton Greene (Free).

Till only a few decades ago, American soloists, some of them living in Europe, toured Europe extensively with European rhythm sections. Some of many examples: Slinger played extensively with Dexter Gordon and Archie Shepp (to name a few), Elsen played and toured with Joe Henderson. Some of the American soloists who have lived in the Netherlands, and influenced Dutch Jazz (piano), include Ben Webster, Don Byas, Chet Baker and Woody Shaw.

During the last four decades the pianist Rein de Graaff had a unique position in Dutch Jazz. He brought numerous American Jazz musicians, such as Hank Mobley, Dexter Gordon, Johnny Griffin, Sonny Stitt and Philly Joe Jones, to the Netherlands. He tours, records and performs intensively with these musicians. He is known for his energetic Bop style, but he also used a Modal idiom when he played with saxophonist Dick Vennik.

17. Dutch Jazz Piano – page 3

Studios

Because there was plenty of work during the 1950s at the US and Canadian military bases in Germany, quite some modern players became professionals earning their money in Germany entertaining soldiers. At the end of the 1950s and at the beginning of the 1960s the amount of places to play Jazz decreased rapidly in whole Europe, including Germany. And although there still were plenty of Jazz clubs, they didn't pay enough to make a living out of playing at these clubs, so a lot of Dutch modern Jazz players started to earn their income playing in the studios of Hilversum or accepted other (day) jobs. Together with a new generation of great modern Jazz pianists like Henk Elkerbout, Lex Jasper, Rob Franken and Rob van Kreeveld, pianists like Frans Elsen en Jan Huydts worked a lot in the studios during the 1960s and the 1970s. Pianists like Slinger (accountant), Madna (high school teacher/ rector), Rein de Graaff (salesman) and Rob Agerbeek (insurance agent) accepted other day jobs. Nico Bunink moved to NYC (where he played with Mingus) and lived in Paris too.

This situation changed when Dutch conservatories started Jazz and Light Music departments halfway the 1970s. This professional Jazz education was pioneered by Frans Elsen at the conservatory of Zwolle. A lot of the pianists mentioned above started to teach at those Jazz departments, some examples: Elsen (The Hague and Hilversum), Madna (Hilversum/ Amsterdam), Slinger (Rotterdam), van Kreeveld (Rotterdam and The Hague), Elkerbout (Hilversum), Huydts (Hilversum) and Franken (Hilversum).

[Note: The conservatories of Hilversum and Amsterdam merged during the 1990s.]

Free, CIM and The Dutch School

One of the first Dutch modern Jazz bands that had a European identity was the famous Misha Mengelberg Quartet, founded at the beginning of the 1960s. From the beginning Mengelberg refused to imitate American idols, but in the first half of the 1960s he for example toured with Johnny Griffin. During the 1960s he developed a unique whimsical free style that became more and more influenced by the international avant-garde movement Fluxus. At the end of the 1960s he founded the ICP Orchestra and preferred to call his music Instant Composed or Contemporary Improvised Music (CIM) instead of Jazz. He and the other ICP Orchestra members belong to the most influential musicians in European improvised music.

Just like a lot of 1960s and 1970s avant-garde musicians, Mengelberg studied Classic composition and theory and incorporated theatrical elements. In America ritual based theatrical elements were used (Sun Ra and AACM), Mengelberg was influenced by Fluxus and Dada. A lot of other Dutch musicians used more ironical theatrical elements and firm political statements. Free Jazz and avant-garde musicians like saxophonist Willem Breuker and pianist Leo Cuypers were very much impressed by the music of Kurt Weill and Bertolt Brecht and its political statements. Outside the Netherlands the music of these bands is known as 'The Dutch School'.

Another important Dutch Free and CIM pianist during this period was Kees Hazevoet, who incorporated a lot of African elements in his music. Pianist Loek Dikker composed opera and film music. Composer Louis Andriessen occasionally plays improvised music and Jazz too.

Although he, unfortunately, is better known as a bassist and a composer, pianist Niko Langenhuijsen played an important role in Dutch Jazz and avant-garde piano. He taught almost every important Dutch avant-garde pianist (next to an impressive range of other stylists); first as a workshop leader and from the 1980s till the end of the 1990s as the piano-teacher at and head of the Improvised Music Department of the Amsterdam conservatory.

Modal and Fusion

During the 1970s en 1980s Jazz in the Netherlands was dominated by Bop, Free and Contemporary Improvised Music, the latter two partly because avant-garde musicians annexed the main funding institutions, and successfully kept other musicians out of that circuit. Until the 1980s Modal and Fusion met mixed feelings among Dutch Jazz musicians, clubs and their audiences. Some pianists certainly were influenced by Hancock (Madna and Franken) and Tyner (de Graaff and van Kreeveld) and a lot of pianists were influenced by Evans, but especially in the 'Randstad' Modal and Fusion never became really popular, when compared with surrounding countries. The graduates of the Jazz departments of the conservatories were the first musicians who started to change this attitude.

17. Dutch Jazz Piano – page 4

At the beginning of the 1970s Frans Elsen was one of the first Dutch pianists to experiment with Fender Rhodes and Fusion, later followed by Huydts, Franken (one of Europe's finest Fender Rhodes players), Jasper van 't Hof and Peter Schön.

Just like Fusion, European Modal Jazz primarily was played by musicians outside of the 'Randstad'. Van 't Hof and pianist Rob van de Broek (and their European style) were far more popular outside of the Netherlands than in their own country (understatement). Just an example: it took till the 1990s before the label ECM was distributed properly in the Netherlands.

Latin

Latin and Latin Jazz in the Netherlands has been dominated by the styles of four different countries: Cuba, Brazil, Dutch Antilles and Suriname.

The pianist who pioneered Cuban Jazz in the Netherlands and dominated it for decades is Jan Laurens Hartong. His band 'Nueva Manteca' is world famous.

Brazilian Jazz in the Netherlands was pioneered by singer Jose Koning and her band 'Batida'. The first keyboardist associated with this band was Peter Schön.

Since the 1930s musicians from the former Dutch colony Suriname played an important role in the history of Dutch Jazz. During the 1970s young musicians from Suriname started to develop a fusion between Jazz and Suriname music, for example Kawina and Kaseko. The most important 'Paramaribop' bands are Fra Fra Sound, the Suriname Music Ensemble and the bands of Ronald Snijders. A pianist associated with these bands is Glen Gaddum.

More recently musicians from the Dutch Antilles came more into focus too, for example pianist Randal Corsen from Curacao.

[Go to appendix chapter 'Dutch Jazz Piano on CD' for contemporary players and recordings]

18: CLASSIC MUSIC

Historians are still discussing the influence of Classic music on the development of Jazz in general. I say in general, because its influence on Jazz piano is unmistakable.

In the first decades of the history of Jazz piano, only the elite could afford a piano. Because it usually was used as one-man-band entertainment pianists developed their own styles. These styles were translations from band styles combined with classic styles.

Already Rag, Shout and Stride players studied and played Classic repertoire intensively. Often classical elements emerged in their music. A comparison of Scott Joplins Paragon Rag with the Chopin's posthumous Ab major Waltz (1827) is enlightening.

A lot of Jazz pianists learned to play the instrument in their childhood by playing Classic music. Quite a lot of them were good in it too. Jarrett, Hancock, Jamal and Hines, for example, all played competitions and/or played with Classic Orchestras during their teens. A lot of Afro-Americans dreamed of a concert pianist career, but they knew that because of the color of their skin making a living concertizing would be impossible. Some examples of Jazz pianists who had those ambitions: Fats Waller, James P. Johnson, Billy Strayhorn and Ramsey Lewis.

Some Jazz pianists finished a concert pianist education, for example Sir Roland Hanna, Stanley Cowell, Hal Galper and Richie Beirach and lots of European and Asian Jazz pianists.

Some Jazz pianists, like Billy Childs, studied classical composition as a major.

A lot of Jazz pianists kept on studying Classic repertoire during their life, for example Barry Harris, who still takes lessons regularly.

18. Classic Music – page 2

Some Jazz pianists combine(d) their Jazz career with performing and recording Classic music. Well known are the Mozart recordings of Chick Corea and Keith Jarrett's Classic recordings. Less well known are for example Sir Roland Hanna's recordings of Eric Satie.

Sometimes it is the other way around: some Classic pianists perform(ed) Jazz music as well. Three examples are especially worth mentioning.

- The Austrian pianist Friedrich Gulda was a world famous concert pianist and a good Jazz player too.
- The French pianist Jean Yves Thibaudet, one of the worlds leading concert pianists, recorded and performed Bill Evans transcriptions.
- The German conductor/ pianist André Previn is a world famous conductor, an accomplished accompanist (both Classic and Jazz) and worked as a Jazz pianist very intensively, leading a hard swinging, 1950s Mainstream trio.

Sometimes Jazz pianists use the Classic music repertoire for improvising, already during the 1920s 'Ragging the Classics' was popular. To my own taste the recorded results from Jazz improvisation using classic repertoire is not always successful, but five complete different examples worth mentioning are:

- Bill Evans playing Chopin, Fauré, Granados etc.
- Richie Beirach's series of Jazz versions of Bartók, Mompou etc.
- Marcus Roberts's Jazz version of Gershwin's 'Rhapsody in blue'
- Joachim Kühn's Jazz version of Weill's 'Three Penny Opera'
- Uri Caine's 'Goldberg Variations'

When discussing Classic piano music in the US it is important to realize that in the first half of the 20th century Russian and East European artists were dominating the US. This had especially effect on the esthetics of Jazz pianists concerning tone production.

Just an example: Kenny Werner, Ran Blake, Hal Galper, Steve Kuhn and Toshiko Akiyoshi all studied Classic music with the Russian piano teacher Margaret Challoff (the mother of saxophonist Serge Challoff) intensively.

For more information on this subject I would like to recommend two brilliant books out of this 'school':

1. Neuhaus, Heinrich, 'Die kunst des Klavierspiels', VEB Deutscher Verlag für Musik, Leipzig, 1969
2. Sandor, Gyorgy, 'On piano playing (Motion, Sound and Expression)', Shirmer, NYC, 1981

By playing, studying and analyzing the classic repertoire Jazz pianists discover a lot of different possibilities that could add to their own piano playing. This ranges from harmonic movement to different textures.

Of course any Classic composer can serve as a source of inspiration, but a few ones appear more often than others on lists of Jazz pianists. Often Jazz pianists name J.S. Bach, Chopin, Rachmaninoff, French composers (like Debussy, Ravel, Milhaud and Messiaen), Spanish composers (like Granados, De Falla, Rodrigo and Mompou), Villa Lobos, Bartók, Scriabin, Stravinsky and Ives.

When you analyze this classic music there are a few remarks to be made:

1. A lot of these composers didn't compose within a functional harmony context, but rather a modal one.
2. Often twentieth century composers were very much influenced by their harmony teachers and at the end the 19th century those teachers were writing functional harmony. Some important harmony teachers: Cesar Franck, Robert Fuchs (the teacher of Arnold Schönberg) and Gabriel Fauré (one of Bill Evans's main inspirations).
3. During the second half of the 19th century and at the beginning of the 20th century preludes and etudes started to have a very special function. Composers used them as a possibility to experiment with a certain device, etudes often are as much studies in composition as pianistic etudes. Good examples are Scriabin's harmonic experiments in his preludes and Debussy's etudes dedicated to specific intervals or musical devices and Ligeti's etudes.
4. Some theory books are very popular with Jazz musicians;
 - 'Technique de mon langage musical' by Messiaen on his own music
 - The books of Ernő Lendvai on the music and composition technics of Belá Bartók
 - 'Lydian concept of tonal organization' by George Russell
5. A good book in English on twentieth-century harmony:
 - 'Twentieth Century Harmony' by Vincent Penzetti

18. Classic Music – page 3

Till this day Classic composers write wonderful music for the piano. These compositions are worth studying intensively.

Go to appendix for lists of compositions by important composers of Classic music

Appendix A1:

Toshiko Akiyoshi - Richie Beirach - Ran Blake - Uri Caine - Billy Childs - Bill Evans - Hal Galper - Herbie Hancock - Sir Roland Hanna - Barry Harris - Earl Hines - Ahmad Jamal - Keith Jarrett - James P. Johnson - Scott Joplin - Steve Kuhn - Joachim Kühn - Ramsey Lewis - Marcus Roberts - George Russell - Billy Strayhorn - Jean Yves Thibaudet - Fats Waller - Kenny Werner

19: LATIN

Jelly Roll Morton to writer Alan Lomax:

“If you can't manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for Jazz.”

Latin-American music always has had an enormous influence on Jazz music. Already in the early days of Jazz, music of ‘Spanish America’ (‘Latin Tinge’ or ‘Spanish Tinge’) was a major influence. Because of its presence and influence in New Orleans, the Afro-Cuban music is believed to have played a major role in the transition from a ‘stiff’ Ragtime feel to a supple Jazz feel. Bass patterns like those of Blues and Boogie pianist Jimmy Yancey (often based on two dotted quarter notes and one regular quarter note) were called ‘Spanish Tinges’, and were used extensively.

Latin bands such as Xavier Cugat (1940s) and Machito, Mongo Santamaria and Tito Puente (1950s) were popular in the US and influenced Jazz musicians both directly and indirectly. Directly by using Afro-Cuban grooves or Afro-Cuban (percussion) instruments and open end soloing, indirectly because lot of compositions, for example those by Thelonious Monk, are based on clave patterns.

During the 1960s Brazilian influenced music became more popular, partly because of anti-communist/ Cuban sentiments. Bossa Nova, the fusion of, among other styles, simplified Brazilian samba grooves and Jazz, was developed during the 1950s and became extremely popular throughout the whole world after the commercial success of the record ‘Jazz Samba’ recorded by saxophonist Stan Getz and guitarist Charlie Byrd. Its straight-eights grooves influenced 1970s Fusion and they are still major influences in contemporary Jazz, especially in Europe.

Other influential Latin-American music traditions come from Trinidad (calypso), Santa Domingo (merengue) and Jamaica (reggae). Jamaican born pianist Monty Alexander combines reggae and calypso with a Nat Cole and Oscar Peterson derived Jazz style.

Afro-Cuban and Afro-Puerto Rican

Music founded on Afro-Cuban music often is called Salsa. Although Salsa is popular in a lot of Spanish-speaking countries, it primarily is a New York City-Miami-Havana (Cuba)-San Juan (Puerto Rico) affair. Next to Jazz, Rock and Soul it now a days shows influences from several Latin-American music traditions, for example music from Cuba (rumba, comparsa, son, danzon, cha cha and mambo) and music from Santa Domingo (merengue).

In Salsa the piano has both a percussive and a harmonic function, but the rhythmic function (as part of the rhythm section) prevails. The term used to identify the repeated, syncopated piano vamp is ‘montuno’. These montunos have to be in perfect gear with so-called clave patterns (very strict rhythmical patterns).

Piano solos in Salsa often are far more percussive than in Jazz, their vocabulary often is related to percussion (soloing) vocabulary, although some older pianists (for example playing so-called ‘son’) use a more lyrical approach.

One of the first great Afro-Cuban pianists was Pedro Justiz ‘Peruchín’. During the 1940s and 1950s he played with bassist Israel ‘Cachao’ Lopez at his famous jam sessions (descargas) that pioneered Latin Jazz. Other pianists associated with this descargas are Orestes Lopez and Charlie Palmieri. Since the 1960s Eddie Palmieri is the most influential Salsa pianist.

19. Latin – page 2

Some other great players include, in alphabetical order, Sonny Bravo, Lino Frias, Oscar Hernández, Eddy Martínez, Noro Morales and Jesus 'Chucho' Valdes.

More recently Hilton Ruiz, Gonzalo Rubalcaba, Michel Camilo (Santa Domingo) and Danilo Perez (Panama) came into focus. These four pianists are often playing and recording Jazz too.

Although Cuban music was a major influence in Jazz during the 1940s and 1950s, there were hardly any direct influences in Jazz piano, except for using Afro-Cuban grooves now and then. It took till the 1960s and 1970s before Jazz pianists started to study and integrate clave and montunos into their playing. The first to do so were Herbie Hancock, Chick Corea and Clare Fischer. Some contemporary Jazz pianists are experienced Salsa players too, most notably Mark Levine, Joey Calderazzo and the late Kenny Kirkland.

Brazil

Brazilian music first came into world focus at the end of the 1950s when the soundtrack and the movie 'Black Orpheus' became popular. Stan Getz and Charlie Byrd became extremely successful playing Bossa Nova in the beginning of the 1960s. Bossa Nova combines (simplified) Brazilian samba rhythms, Jazz harmony, Jazz forms, Cuban bolero and French chansons. Among its pioneers during the 1950s and 1960s were two pianists: Antonio Carlos 'Tom' Jobim and Sergio Mendes. 'Tom' Jobim became the far most well known Bossa Nova composer.

One of the most important Brazilian piano players is Amilton Godoy. Together with bassist Luiz Chavez and drummer Rubens Barsotti he founded the famous Zimbo Trio. Already for four decades the Zimbo Trio is one of the prime influences in Brazilian music. Since 1973 they have maintained a music-school in São Paulo, in which many notable Brazilian musicians have studied.

The Zimbo Trio was one of the main influences for the Brazilian-born pianist Eliane Elias. She often combines Jazz (Bill Evans) and Brazilian music.

The great pioneer combining Brazilian music and Jazz is multi-instrumentalist Hermeto Pascoal. In his bands Jovino Santos Neto is playing piano, when he is not playing piano himself.

Tango

Tango (from Argentina) was never an important influence to Jazz. Still this music contains a lot of Jazz elements, especially the last few decades. This fusion music is called 'Tango Nuevo' (= New Tango).

Tango piano has been pioneered by the great Osvaldo Pugliese (1905-1995). Pugliese was one of the two leading musicians/bandleaders in post-war Tango music, next to composer/bandoneonist Astor Piazzolla. From 1978 to 1988 Pablo Ziegler was the pianist in Piazzolla's famous last quintet.

More recently pianist/composer Gustavo Beytelmann has combined Tango, Jazz and Classical Music. He has a fabulous trio with Juan José Mosalini (bandoneon) and Roberto Tormo or Patrice Caratini (bass).

Appendix A1:

Monty Alexander - Gustavo Beytelmann - Sonny Bravo - Michel Camilo - Nat Cole - Chick Corea - Eliane Elias - Clare Fischer - Lino Frias - Amilton Godoy - Pedro Justiz - Herbie Hancock - Kenny Kirkland - Thelonious Monk - Jelly Roll Morton - Eddie Palmieri - Hermeto Pascoal - Oscar Peterson - Danilo Perez - Gonzalo Rubalcaba - Hilton Ruiz - Chucho Valdes - Jimmy Yancey

20: SOUTH AFRICA

After WO II South Africa developed a vivid Jazz scene. The mixed-race sextet the Blue Notes was among the pioneers. It played raw Swing with some Bop influences. In 1964 the band went to Europe and its musicians never returned. Pianist Chis McGregor, saxophonist Dudu Pukwana, bassist Johnny Dyani and drummer Louis Moholo became influential musicians in Europe's eclectic improvised music scene. Most of them settled in Great Britain (Dyani went to Scandinavia) and there they formed a new band called 'Brotherhood of Breath'. During the 1970s this band played a boiling mix of kwela, Ellington Swing and Free Jazz.

The most famous pianist coming from South Africa is Abdulah Ibrahim (f.k.a. Dollar Brand). Together with trumpet player Hugh Masaleka Brand was a member of the legendary Jazz Epistles, the first South African black Jazz group. He too left for Europe, and finally the US, during the 1960s.

Supported by Duke Ellington, Ibrahim (he changed his name in 1968) made a considerable career in Jazz during the 1970s. His playing is closely related to Ellington's but features ostinato bass patterns and contrasting lyrical right hand figures.

Pianist Moses Molelekwa was bound to become the most original musician in South Africa Jazz but he got killed in February 2001, at the age of 28. He tried to combine the US tradition with African traditional music and African popular music.

Appendix A1:

Duke Ellington - Abdulah Ibrahim/Dollar Brand - Chris McGregor - Moses Molelekwa

21: ASIA

During the last few decades Japan developed a tremendous Jazz scene and today it is one of the most important countries in Jazz.

Toshiko Akiyoshi was the first Japanese pianist to make a world wide career. In 1956 she came to the US to study at Berklee (Boston). Since then she played with several US bands but she became famous with the sixteen-piece Toshiko Akiyoshi/ Lew Tabackin Big Band. Her piano playing is in the tradition of Bud Powell combined with some Ellington influences.

Yosuke Yamashita is another Japanese pianist with a world-wide reputation. He is especially known for combining the US Jazz tradition with oriental harmony, rhythm and instruments.

Two more recent Japanese pianists are Misako Kano (who studied with Beirach and Danko) and Aki Takase (she combines Free elements and a percussive Modal approach).

Jon Jang is a Chinese-American pianist/composer/activist who plays an important role in today's exchange of and interaction between musical cultures from all over the world. His projects and record label (AsianImprov Records) are in the frontier of 'New Music'.

Appendix A1:

Toshiko Akiyoshi - Richie Beirach - Harold Danko - Duke Ellington - Bud Powell - Jon Jang - Yosuke Yamashita

22: PLUGGED

Organ

Until the arrival of the Hammond B-3 organ (introduced in 1934 by Laurens Hammond) the organ was primarily and prominently used in religious music.

Although Fred Longshaw accompanied singer Bessie Smith on harmonium during the 1920s, Thomas 'Fats' Waller is believed to be the first Jazz organist, he learned to play pipe organ in his father's church and accompanied silent movies playing the organ during the 1920s and 1930s. Following his master, Waller's disciple Count Basie played regularly too.

During the 1940s Milt Buckner, Les Strand (who sometimes sounds like Tatum on organ) and Wild Bill Davis (who lead one of the first organ/guitar/drums trios) were the first to pioneer the use of organs in Jazz.

The 'secularization' of the organ in Jazz gained momentum during the 1950s. From 1951 on Bill Doggett (who accompanied singer Ella Fitzgerald) recorded several hits with saxophonist Eddie 'Lockjaw' Davis (for example 'Honky Tonk') and these hits popularized the tenor-and-organ combination. In fact: during the 1950s the Hammond organ overshadowed the piano by far in 'Rhythm and Blues' and 'Soul Jazz'. Especially with the arrival of Jimmy Smith in the mid-1950s the Hammond organ gained recognition as a legitimate Jazz instrument. From the mid-1950s Smith recorded dozens of records for Blue Note and established himself as one of the biggest selling artists in Jazz ever. A lot of the vocabulary of Soul Jazz pianists is derived from Jimmy Smith's organ style.

Other famous Soul Jazz organists include Shirley Scott (with saxophonist Stanley Turrentine), Lonny Smith, John Patton, Charles Earland (all three with saxophonist Lou Donaldson), Brother Jack McDuff (with saxophonist Red Holloway, guitarist George Benson and 'The Dukes'), Booker T. Jones ('Booker T. and the MG's'), Jimmy McGriff (with saxophonist Hank Crawford) and Richard 'Groove' Holmes (who is famous for his bass lines).

During the 1960s and 1970s Hammond organs lost popularity and eventually were taken off the market. During this period Sun Ra, Peter Levin and Larry Young were among the few organists who kept on with the latest (Free and Modal) developments in Jazz. Larry Young recorded under his own name ('Unity'), with Miles Davis ('Bitches Brew') and with Tony Williams and John McLaughlin (records under the band name 'Lifetime'). Pete Levin played with Gil Evans.

During the 1990s guitarist John Abercrombie formed a great band with organist Dan Wall (that recorded for ECM).

More recently Soul Jazz in general and the Hammond organ in particular met a huge revival in Jazz.

Young organists like John Medeski, Larry Goldings and Joey de Francesco are extremely popular. In Europe Barbara Dennerlein (Germany) and Eddy Louiss (France) have been the main organists for decades. More recently Carlo de Wijs (Netherlands) and Thierry Eliez (France) came into focus.

Wurlitzer and Fender Rhodes

In the mid-sixties Ray Charles traveled with a Wurlitzer. Joe Zawinul was playing with Dinah Washington when he played on Charles' instrument and started to play the Wurlitzer too, for example on the 1967 hit recording 'Mercy, mercy, mercy' (Cannonball Adderley Quintet). Sun Ra also experimented with electric pianos and organs during the 1960s.

When trumpet player Miles Davis insisted that his pianists Chick Corea, Herbie Hancock and Joe Zawinul should use the electric pianos both on records ('Filles de Kilimanjaro', 'In a silent way' and 'Miles in the sky') and in concert on the road pianists started to take electric pianos more seriously. The 1969 Miles Davis record 'Bitches Brew' was (and still is) extremely popular and controversial, but by 1970 portable electric keyboards were commonplace in Jazz.

Electric pianos, especially the Fender Rhodes, became popular in Jazz because it was portable, the sound was novel and it was easily amplified. Especially for the fusion of Jazz and Rock, Jazz and Funk and other crossovers the instrument proved to be ideal.

During the 1970s practically every pianist used electric pianos once in a while (even Hank Jones and Bill Evans made records on Fender) and almost every modern pianist was involved in performing/recording Fusion.

Some other electric piano specialists include Russell Ferrante (with The Yellowjackets), Joe Sample (The Crusaders), George Duke (with Cannonball Adderley, Flora Purim, Frank Zappa, Billy Cobham and Miles Davis), Bob James, Clare Fischer (who even in the 1990s preferred not to play concerts on acoustic grands) and Dave Grusin.

22. Plugged - page 2

After the 1970s electric pianos lost popularity rapidly, but the last decade the Fender Rhodes met a revival, thanks to its use in (Jazz) Dance (for example by the French producer Bertrand Burgalat, by the British band 'Portishead' and the German/Dutch keyboardist Stefan Schmidt with Zuco 103 and the 'New Cool Collective') and in NU Jazz (for example by the French keyboardist Patrick Muller with trumpet player Erik Truffaz and by the Norwegian keyboardist Bugge Wesseltøft).

Synthesizers

The first synthesizers were built in the early 1960s for use in composed electronic music. Their size and cost were prohibitive for improvising musicians, but by 1968 technology had advanced sufficiently for pianist Paul Bley and vocalist Annette Peacock to perform a synthesizer concert at Town Hall in NYC. Soon several Jazz pianists (or keyboardists) were experimenting with synthesizers, often in close collaboration with specialists like Patrick Gleeson (who played with Herbie Hancock) and pioneers like Malcolm Cecil.

Again pianists associated with Miles Davis were the first to experiment, each one exploring synthesizers in a personal way. Just like Jan Hammer (John McLaughlin's Mahavishnu Orchestra), Chick Corea explored the melodic capabilities of the Mini-Moog, Herbie Hancock emphasized the rhythmic potential (on recordings like 'Headhunters', 'Sunlight', 'Mr. Hands' and later enormous successful with 'Rockit') of synthesizers. Also Sun Ra experimented with synthesizers, exploring the mystical potential of the instrument (like Jan Hammer).

Joe Zawinul integrated the orchestral dimensions of the synthesizers into Jazz. He composes scores for each synthesizer voice and experimented with inverting voltages to get mirrored systems. Zawinul was born in Austria and during the 1950s he worked as a true multi-instrumentalist with versatile popular orchestras all over Europe. This experience with a wide range of percussion, string, horn and keyboard instruments helped him with his ideal to create original electronically synthesized music that sounds acoustic.

Some other keyboardists include Lyle Mays (with Pat Metheny), Dave Grusin, George Duke, Jim Beard, Peter Levin (with Gil Evans), Joe Novello (with Chick Corea), Robert Irving III (with Miles Davis), Kenneth Knudsen (Denmark), Django Bates (Great Britain), John Serman (Great Britain), Ricardo Fassi (Italy) and Klaus Schulze (Germany).

During the 1970s only a few modern pianists never played electronic keyboards, for example McCoy Tyner and Keith Jarrett (apart from some incidental organ playing), but some pianists even abandoned the piano almost completely.

During the 1980s acoustic Jazz became popular again and since then electronic keyboards primarily are used in crossover music like the music coming from the M-Base collective, Jazz Dance and NU Jazz.

Despite all the great offers of Jazz giants like Herbie Hancock, Chick Corea and Joe Zawinul it seems that till today electronic keyboards, synthesizers, samplers, sequencers and computers appear destined for minor roles in Jazz, but who knows what the future will bring. Until that moment really creative use of these instruments is primarily found in Dance, Rock and composed electronic music.

Please read chapter 'Preface' concerning 'Appendix A1'

23: BEYOND

Contemporary Pop, Rock and Soul piano has its roots in several styles: Jazz, music from New Orleans, City Blues, Country and Western and Afro-American religious music.

New Orleans

As stated before, the Godfather of New Orleans blues is Professor Longhair (Roy Bird) [Chapter: Blues]. He influenced thousands of pianists, ranging from 'Fats' Domino to John Medeski and more recently Anthony Wonsey.

The most well known New Orleans piano player today is Mac Rebennack ('Dr. John'). He wrote several books on New Orleans piano.

One of the godfathers of R & B (piano) is New Orleans pianist/ composer/ producer/ arranger Allen Toussaint (a.k.a. Naomi Neville), who produced thousands of great R & B songs.

City Blues

Chicago Blues pianist Johnnie Johnson (who recorded with guitarist Chuck Berry) was one of the founders of modern Rock piano [Chapter: Blues] together with another great Blues pianist Lloyd Glenn (who recorded with T-Bone Walker and B.B. King and influenced Ray Charles).

They paved the road for pianists like Little Richard and Ike Turner who in turn influenced Rock piano giant Leon Russell a lot.

Country and Western

Country piano was pioneered by pianists like Hargus 'Pig' Robbins, David Briggs and Charlie Rich. They were very much influenced by Blues and Boogie pianists.

Famous Country pianists include Floyd Kramer and Nicky Hopkins.

Afro-American religious music

One of the first important Afro-American religious music pianists was Mildred Falls, who accompanied gospel singer Mahalia Jackson.

One of the first pianists to use gospel-derived patterns in Jazz was Ray Charles.

The all time Gospel piano giant is Richard Tee. His gospel roots influenced both his Soul and Jazz playing. For almost every Pop, Rock and Soul producer during the 1970s and 1980s Richard Tee was the first-call sideman. He made an instruction video on Gospel piano too.

Other Gospel or Gospel-influenced pianists include Joe Sample (The Crusaders) and Ernie Hayes.

The 'new' star in Gospel (and R&B) piano is Loris Holland.

A contemporary Jazz pianist with obvious church music roots is Cyrus Chestnut, who recently recorded Jazz versions of Spirituals and toured the world playing them.

A lot of singers with church music roots are exceptional piano-players too, for example Aretha Franklin and Oletta Adams.

Beyond

During the 1970s several Jazz pianists joined Rock bands. Some examples include George Duke (Frank Zappa), Larry Willis (Blood, Sweat and Tears) and Don Payne (Little Feat).

A more recent example is Kenny Kirkland (Sting). After Kirkland died, the British Jazz pianist Jason Robello succeeded him.

Next to Allen Toussaint and Richard Tee, Leon Pendarvis and Paul Griffin are prominent Pop, Rock and R&B piano stylists too. The 'new' star among R&B (and gospel) pianists is Loris Holland.

Five very influential Pop, Rock and Soul piano players are Stevie Wonder, Laura Nyro, Leon Russell, Carole King and Elton John (that is: his early recordings).

Some pianist singer-songwriters, all of them having Jazz or Classic music roots, include Randy Newman, Joe Jackson, Billy Joel, Donald Fagen, Bruce Hornsby and Howard Jones and more recently Tori Amos.

Since the arrival of Symphonic Rock in the 1970s some bands use piano parts that are heavily influenced by classic music. Two good examples are the bands Dream Theatre (several keyboardists through the years, for example keyboardist/pianist Derek Shriver) and recently the band Muse.

Please read chapter 'Preface' concerning 'Appendix A1'

Introduction to the history and development of JAZZ PIANO

Part 2: Appendix

Contents part 2

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A1. Representative recordings

A2. Dutch Jazz Piano On CD

A3. Resources

A4. 20th Century Classic Piano Music

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PREFACE TO THE APPENDIX

This Appendix belongs to the reader 'Introduction to the history and development of Jazz Piano'. This reader accompanies the Royal Conservatory course 'Historische Ontwikkeling Piano Jazz'.

Concerning the chapters with representative recordings a few remarks have to be made.

First: Already from the start of recording music there has been a tremendous difference between live music and recorded music. In the beginning the music had to be adjusted because of technical reasons (dynamics and length of the tunes). Later on these differences had artistic and commercial reasons too. Artistic because the listening experience at home is different than in a club and musicians like to build an oeuvre. Commercial because conceptual albums and limited length of tunes are believed to be more commercial. Unfortunately the influence of producers and company profiles is immense too, as proved by recent concerts of the Herbie Hancock Sextet (impressive 30 minutes suites!) and the Bobo Stenson Trio (marvelous powerhouse piano trio music!) when compared to their recent recordings.

Second: If you like it or not, record labels are commercial companies and they have to earn money. Building representative catalogues and worldwide distribution of all CDs is only reality for a limited amount of musicians. Today most often CDs are kept in stock for five years, after that period they are usually deleted. Only specialized record shops like Jazz Center (The Hague, NL) have unique worldwide networks to obtain CDs.

Third: Even stars like Peter Erskine have piles with CDs somewhere at the attic. Contacting them by sending an e-mail is worth the effort.

Labels like Classics Jazz are specialized in reissues of historical jazz recordings. They dedicate chronologically ordered series to all types of famous and less-famous jazz greats, ranging from Louis Armstrong to Stan Getz and from Herman Chittison to Thelonious Monk.

A very special CD box was recently released by the Harmonia Mundi label. The 10-CD box 'Piano Jazz – The History' covers the history of jazz piano from 1906 through 1952, so from James Scott piano rolls through early Hampton Hawes recordings.

Unfortunately I'm not able to write good chapters on contemporary European, African and Asian pianists yet. In the future I hope to create a special reader on contemporary European Jazz pianism, similar to chapter A2 'Dutch Jazz Piano on CD'. In the mean time, suggestions (for example lists) are very welcome.

This is also true for other suggestions and comments: please, contact me!

In the near future updates are available on my website (go to 'Teaching').

Tilmar Junius

A1: REPRESENTATIVE RECORDINGS

- *Muhal Richard Abrams* (1930)
 - 'Levels and degrees of the light' (Delmark; 1967)
 - Solo: Thirty minutes first track on 'Young ay heart/Wise in time' (Delmark; 1969)
 - 'Blu Blu Blu' (Black Saint; 1990)
- *Toshiko Akiyoshi* (1929)
 - Quartet: 'Toshiko-Mariano Quartet' (Candid; 1960)
 - Big Band (if available): 'The Toshiko Akiyoshi/ Lew Tabackin Big Band' (Novus: 1974/1975/1976)
 - Trio: 'Remembering Bud/ Cleopatra's Dream' (Evidence; 1991)
- *Monty Alexander*
 - Jazz: 'Live At The Montreux Festival' (MPS; 1976)
 - Latin Fusion: 'Jamento' (OJC; 1978)
 - 'Jamboree' (Concord; 1988)
 - The hit record: 'Stir It Up: The Music Of Bob Marley' (Telarc; 1999)
- *Geri Allen* (1957)
 - Recordings with Woody Shaw, Dewey Redman, Ornette Coleman, Betty Carter, Bobby Hutcherson, James Newton etc.
 - Trio: her recordings with bassist Charlie Haden and drummer Paul Motian, for example 'Live at the Village Vanguard' (DIW; 1990)
 - 'The gathering' (Verve)
 - As an vocal accompanist: her recordings with Betty Carter, for example one track ('Stardust') on 'Droppin' Things' (Verve; 1990)
- *Albert Ammons* (1907 - 1947)
 - 'Boogie Woogie Stomp', 'Bass goin' crazy' and 'Alberts Special Boogie' are essential Boogie Woogie piano recordings
 - Made great duo and trio appearances and recordings with Meade Lux Lewis and Pete Johnson
- *Kenny Barron* (1943)
 - Recordings with Booker Ervin, Dizzy Gillespie, Freddie Hubbard, Stan Getz, Tom Harrell, Joe Henderson, John Stubberfield etc.
 - If available: 'Back from the gig' (Blue Note) with Booker Ervin
 - 'Serenity' (Emarcy; 1987) with Stan Getz
 - Live recordings with the band 'Spere' (leader: bassist Buster Williams)
 - 'What if' (Enja; 1986)
 - Duo: 'Night and the city' (Verve; 1996) with Charlie Haden
 - Barron is a marvelous trio player, for example: 'Green Chimneys' (Criss Cross; 1983)
 - 'Wanton Spirit' (Verve; 1994)
- *William 'Count' Basie* (1904 - 1984)
 - Some of the essential Big Band recordings through the years include: Decca recordings at the end of the 1930s and 'The Atomic Mr. Basie' (Roulette; 1957)
 - The piano showcase 'Prince of Wails', a 1932 recording by Bennie Moten's Kansas City Orchestra, features Basie's outstanding Stride playing
 - Really great septet, but beware of later recordings with the same title: 'Count Basie and the Kansas City Seven' (Impulse; 1962)
- *Django Bates* (1960)
 - A lot of Bates' records (unfortunately especially his piano recordings) were on the JMT label, but those recordings are very difficult to find nowadays. He leads four groups of his own.
 - Solo: 'Autumn Fires (And Green Shots)' (JMT; 1994)
 - Quartet 'Human Chain' and Big Band: 'Summer Fruits (And Unrest)' (JMT; 1992)
 - Quartet 'First House': 'Cantilena' (ECM; 1989)
 - 'Quiet Nights' (Screwgun; 1998)
 - Marvelous large scale orchestras: 'Loose Tubes' (Big Band), 'Powder Room Collapse' and the recent group 'Delightful Precipice'

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- *Richard Beirach* (1947)
 - Recordings with Stan Getz and Chet Baker
 - All duo recordings with Dave Liebman are great
 - Try to find recordings 'his' bands 'Quest' and 'Lookout Farm'
 - Trio: Recordings with Beirach's original compositions, for example 'Elm' (ECM)
 - 'C' (Dragon; 1996) with Anders Bergcrantz
 - Third Stream: His recent 'Round about' series of recordings
- *Borah Bergman* (1933)
 - Solo: 'A New Frontier' (Soul Note; 1983)
 - 'Eight By Three' (Mixtery; 1993)
- *Gustavo Beytelman*
 - In Europe Beytelman is especially known as a composer, his compositions are recorded by Classic pianists. For his piano playing: Try to find recordings of the marvelous trio with Juan José Mosalini (bandoneon) and Patrice Cartini (bass)
- *Ketil Bjørnstad* (1952)
 - Early Philips recordings available on Universal
 - 'The Sea' (ECM; 1994)
 - 'Epigraphs' (ECM; 1998)
- *Eubie Blake* (1883 - ?)
 - Most famous rag: 'Charleston Rag' (1899)
 - Other great shout rags: 'Troublesome Ivories', 'Tricky Fingers', 'Brittwood Rag' and 'The Baltimore Todeloo'
 - Other famous show tunes: 'Memories of you' and 'Lucky to be me'
 - Representative recording: 'Blues and Rags, vol. 1 + 2' (Biograph)
 - Piano rolls are available on CD
- *Ran Blake* (1935)
 - Solo: 'Epistrophy' (Soul Note; 1991)
 - Quartet: 'Short life of Barbara Monk' (Soul Note; 1986)
 - As a vocal accompanist: his duo recordings with singer Jeanne Lee
- *Carla Bley* (1938)
 - As an arranger: 'Escalator over the hill' (ECM; 1968/1971)
 - All live recordings of her (Big) Band are great
 - As a pianist: her duo recordings with bassist Steve Swallow, for example: 'Duets' (Watt; 1988)
- *Paul Bley* (1932)
 - His recordings with Jimmy Giuffrè (!), Charles Mingus, George Russell and Sonny Rollins (!)
 - Some great contrasting trio recordings through the years:
 - 'Footloose' (Savoy; 1963)
 - 'Virtuosi' (IAI; 1967)
 - 'My Standard' (Steeplechase; 1985)
 - 'Memoirs' (Soul Note; 1990)
 - Solo: 'Open to love' (ECM; 1972)
 - 'Tango Palace' (Soul Note; 1983)
- *James Booker* (1939 - 1983)
 - 'Junco Partner' (1975; Hannibal)
- *Joanne Brackeen* (1938)
 - Recordings with Art Blakey, Stan Getz and Joe Henderson
 - Trio: 'Invitation' (Black Lion; 1976)
 - 'Havin' Fun' (Concord; 1985)
 - 'Pink elephant magic' (Arkadia; 1999)
- *Dollar Brand: see Abdullah Ibrahim*
- *Sonny Bravo* (Elio Osácar)
 - His recordings with Tipica 73, for example 'Tipica 73' (Inca; 1974)
 - His recordings with Tito Puente, for example 'El Rey' (Concord)
- *Dave Brubeck* (1920)
 - 'Time Out' (Columbia; 1959)
 - 'Time further out' (Columbia; 1961/ 1963)

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- *Jaki Byard* (1922 - 1999)
 - Every solo recording is 'History of Jazz piano in a nutshell', for example: 'Solo Piano' (Prestige; 1969)
 - His recordings with Charles Mingus and Mingus' associates, for example: 'The Black Saint and the Sinner Lady' (MCA; 1963) with Charles Mingus 'The Freedom Book' (OJC; 1963) with Booker Ervin
 - 'Outward Bound' (OJC; 1960) with Eric Dolphy
- *Michael Cain* (1966)
 - 'Circa' (ECM; 1996)
 - 'Oneness' (ECM; 1997) with Jack DeJohnette
- *Uri Caine*
Recordings with Don Byron and Dave Douglas
 - 'No-Vibe Zone' (Knitting Factory Works; 1996) with Don Byron
 - Trio: 'Blue Wail' (Winter&Winter; 1998)
 - Third Stream: 'Goldberg Variations' (Winter&Winter; 2000)
- *Michel Camillo*
 - Trio: 'Thru My Eyes' (RMM; 1996)
 - Duo: 'Spain' (Blue Note; 2000) with Tomatito
- *Ray Charles* (1932)
All his Atlantic and Impulse! recordings are essential, for example:
 - Jazz: 'Soul Meeting' (Atlantic) with Milt Jackson
 - Rhythm and Blues: 'The Right Time' (Atlantic) compilation
 - Big Band: 'Genius + Soul = Jazz' (Impulse!; 1961)
 - Soul Jazz: 'Ray Charles greatest' (Capitol; 1961)
- *Cyrus Chestnut* (1962)
Recordings with Betty Carter, Donald Harrison, George Adams, Vincent Herring and the 'Lincoln Center Jazz Orchestra'
 - 'Don't let it go' (Music Masters; 1994)
 - 'Cyrus Chestnut' (Atlantic; 1968)
 - Solo (spirituals): 'Blessed Quietness' (Atlantic; 1996)
 - As a vocal accompanist (he's one of today's best): his recordings with Betty Carter, if available
- *Billy Childs*
 - Recordings with Diane Reeves, Freddie Hubbard and Joe Locke
 - If available: Childs' recordings for the Windham Hill label, for example: 'Portrait of a player' (Windham Hill; 1992)
 - 'The child inside' (Shanachie; 1996)
- *Herman Chittison* (1909 - 1967)
 - Recordings currently only available on Classics. Go for the ragged classics and other solos.
- *Sonny Clark* (1931 - 1963)
 - Recordings as a sideman with Tina Brooks, Sonny Rollins, Grant Green (!) and Dexter Gordon
 - His 1960 trio recordings with bassist George Duvivier and drummer Max Roach
 - His Blue Note recordings, for example: "Leapin' and lopin' " (Blue Note)
- *Nat 'King' Cole* (1917 - 1965)
 - All trio recordings with Moore, Ashby or Collins on guitar and Prince, Miller or Callender on double bass are great.
 - Ahmad Jamal's favourite: Nat Cole's Alladdin recordings with Lester Young
- *Alice Coltrane McLeod* (1937)
 - Recordings with John Coltrane, for example: 'Live at the Village Vanguard Again!' (Impulse!; 1966)
 - 'Astral meditations' (Impulse!)
- *Edward Elzier 'Zez' Confrey* (1895 - 1971)
 - Two famous compositions: 'Kitten on the Keys' (1921) and 'Dizzy Fingers' (1923)
 - Wrote several methods on Novelty Piano

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- *Chick Corea* (1941)
 - As an accompanist: 'Sweet Rain' (Verve; 1967) with Stan Getz
 - Solo: 'Piano Improvisations' (ECM; 1971)
 - Trio: 'Now he sings, now he sobs' (1968)
 - Free: The group Circle (if available)
 - Fusion: The 1972 recordings of the group Return to Forever
 - Later: 'Three Quartets' (Stretch' 1981)
- *Stanley Cowell* (1941)
 - Recordings with Jimmy Knepper, Roland Kirk, Jack DeJohnette and Johnny Griffin
 - Trio: 'Siena' (Steeplechase; 1989)
 - Solo: 'Angel eyes' (Steeplechase; 1993)
- *Marilyn Crispell* (1947)
 - Her recordings with Anthony Braxton, for example the classic 1985 quartet recordings or 'Duets Vancouver 1989' (Music&Arts; 1989)
 - Solo: 'For Coltrane' (Leo; 1987)
 - Quartet: 'Santuerio' (Leo; 1993)
 - Trio: 'Amaryllis' (ECM; 2001)
- *Tadd Dameron* (1917 - 1965)
 - Recordings with Fats Navarro and Miles Davis
 - As a pianist: 'Mating Call' (OJC; 1953)
 - As an arranger: 'The magic touch' (Prestige; 1962)
- *Harold Danko* (1947)
 - Recordings with musicians ranging from Benny Goodman to Chet Baker and Lee Konitz
 - 'Out of nowhere' (Steeplechase; 1997) with Lee Konitz
 - Duo: 'Wild As Springtime' (Candid; 1984) with Lee Konitz
 - Solo: 'After The Rain' (Steeplechase; 1994)
 - Quartet: 'Tidal Breeze' (Steeplechase; 1996)
- *Charles 'Cow Cow' Davenport* (1894 - 1955)
 - 'Cow Cow Blues' (1928) is an essential Barrelhouse Blues piano recording
- *Anthony Davis* (1951)
 - 'Hommage to Charles Parker' (Black Saint; 1979) with George Lewis
 - 'Ming' (Black Saint; 1980) with David Murray
 - Third Stream/Solo: 'Lady of the mirrors' (India Navigation; 1980)
- *Kris Defoort* (1959)
 - Also associated with Jack DeJohnette, Lionel Hampton and Mark Turner.
 - Quartet and Dreamtime (11-piece ensemble): 'Passages' (W.E.R.F.; 1999)
- *Benoît Delbecq*
 - 'Nancali' (Songlines; 1995/1997) with François Houle
 - 'Pursuit' (Songlines; 2000)
- *Anthony Donchev*
 - Any recording of the duo 'Acoustic Version' (label 'Balkanton')
- *Eliane Elias* (1960)
 - 'Paulestina' (Blue Note; 1972)
 - 'Sings Jobim' (Blue Note; 1997)
 - 'Steps Ahead' (Elektra-Musician;)
- *Duke Ellington* (1899 - 1974)
 - Some of the essential Big Band recordings through the years include:
 - 'The Blanton-Webster Band' (RCA; 1940/1942)
 - 'Such Sweet Thunder' (Columbia; 1956/ 1957)
 - '... And his mother called him Bill' (RCA; 1967) [With the famous 'Lotus Blossom' piano solo]
 - Both 'Sacred Concerts'
 - Unfortunately there are only a few records featuring Ellington's piano playing and at most of these recordings tunes are rather short, but two great albums are:
 - 'Piano in the background' (Columbia; 1960)
 - 'Money Jungle' (Blue Note; 1962)
 - Look for small group recordings featuring band members like the legendary Jimmy Blanton/ Ellington recordings (1939/1940) and recordings featuring Johnny Hodges
 - 'Duke Ellington and John Coltrane' (Impulse!; 1962)

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- *Bill Evans* (1929 - 1980)
 - All his recordings with Miles Davis ['58 Miles' and 'Kind of Blue' on CBS are famous]
 - 'Modern Art' (Blue Note; 1958) with Art Farmer
 - All recordings of the three main trios are essential, some famous ones:
Scott LaFaro/ Paul Motian: 1961 'Village Vanguard' recordings
Gomez/ Morell: 1974 'Village Vanguard' recordings [for example 'Since we met']
Johnson/ Joe LaBarbera: 'Brilliant' (Timeless; 1980)
 - More percussive: 'Live at Montreux' (Verve; 1968)
 - Duo: 'Undercurrent' (1962)
 - As an accompanist: 'The Tony Bennett/ Bill Evans Album' (OJC; 1975)
 - 'Bill Evans Trio with Symphony Orchestra' (Verve; 1965)
- *Gil Evans* (1912 - 1988)
 - His arrangements for Claude Thornhill and Miles Davis ('Birth of the Cool' and 'Miles Ahead')
 - 'Out of the cool' (Impulse!; 1960)
 - 'Play the music of Jimi Hendrix' (Bluebird; 1974/1975)
 - 'Farewell' (Evidence; 1986)
- *Victor Feldman* (1934 - 1987)
 - His recordings with Cannonball Adderley
 - 'Introducing Victor Feldman' (OJCD; 1958)
 - 'At the Blackhawk' (Contemporary; 1959) with Shelley Manne
- *Bobby Few* (1935)
 - Recordings with saxophonists Albert Ayler, Frank Wright and Archie Shepp
- *Clare Fischer* (1928)
 - As an arranger: his employers range from the Marty Paich bands and the Hi-Lo's to Madonna and Prince
 - As a pianist: his solo recordings are great but hard to find, for example:
'By and with myself' (Discovery; 1985/1986)
 - Latin: 'Here and there' (Fantasy; 1976/1977) with Cal Tjader
- *Tommy Flanagan* (1930 - 2001)
 - Recordings as a sideman during the 1950s with Miles Davis, Sonny Rollins, John Coltrane, Wes Montgomery etc., for example:
'The Incredible Jazz Guitar of Wes Montgomery' (OJC; 1960) with Wes Montgomery
 - As a vocal accompanist: recordings with Ella Fitzgerald and Tony Bennett
 - All his trio-recordings with Elvin Jones on drums, for example: 'Overseas' (DIW; 1957)
 - Strayhorn repertoire: 'The Tokyo Recital' (OJC; 1975)
 - 'Jazz Poet' (Timeless; 1989)
- *Russ Freeman* (1926)
 - One of the most recorded West Coast sidemen during the 1950s, he recorded for example with Chet Baker, Art Pepper and The Lighthouse All Stars
 - 'The art of Pepper' (Blue Note; 1957) with Art Pepper
- *Lino Frias*
 - His recordings with Sonoro Matancera, for example 'Sus Grandes Exitos' (Panart)
- *Hal Galper* (1938)
 - Recordings with Chet Baker, Cannonball Adderley, Phil Woods and John Scofield
 - 'Rough house' (Enja; 1978)
 - 'Children of the night' (Double Time; 1978)
 - 'Integrity' (Red; 1984) with Phil Woods
 - Trio: 'Portraits' (Concord; 1989)
- *Vyacheslav Ganelin* (1944)
 - All trio recordings with horn player Vladimir Chesakin and percussionist Vladimir Tarasov are essential (especially 1979-1981), for example:
Early recordings: 'Poco A Loco' (Leo)
'Catalogue: Live in East Germany' (Leo; 1979)
'Ancora Da Capo' (Leo; 1980)
 - Solo: 'On Stage... Backstage' (Leo; 1993)

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- *Red Garland* (1923 - 1984)
 - All his recordings with Miles Davis and John Coltrane are essential
 - Early recordings: 'Charlie Parker at Storyville' (Blue Note; 1953)
 - 'Round About Midnight' (CBS; 1955/1956) with Miles Davis
 - 'Art Pepper meets the rhythm section' (OJC; 1957) with Art Pepper
 - 'Milestones' (CBS; 1958) with Miles Davis - 'Billy Boy' is regarded as the ultimate Hard Bop piano recording
- *Erroll Garner* (1926 - 1977)
 - 'The Erroll Garner Collection, vol.1 - 5' (Columbia)
 - Million-seller: 'Concert by the sea' (Columbia; 1955)
- *Giorgio Gaslini* (1929)
 - All his solo recordings are great, but astonishing is 'Ayler's Wings' (Soul Note; 1990)
 - Quartet: 'Lampi' (Soul Note; 1994)
 - Opera: 'Mister O' (Soul Note; 1996)
- *Amilton Godoy*
 - His recordings with the Zimbo Trio, for example 'Zimbo' (RGE; 1976)
(Note: the trio recorded still great music during the 1990s)
 - The trio made a lot of recordings with singer Ellis Regina
- *Louis Moreau Gottschalk*
 - Two compositions influenced by Afro-American music: 'La Bamboula' (1847) and 'The Banjo'
- *Georg Gräwe*
 - His own label is called 'Random Acoustics' and is one of the most important labels in New Music
 - All trio recordings (especially the live recordings) with cellist Ernst Reijseger and drummer Gerry Hemingway are essential, for example:
 - 'Sonic Fiction' (Hat; 1989)
 - 'Saturn Cycle' (Music&Arts; 1994)
 - GrubenKlangOrchester: 'Songs and variations' (Hat; 1989)
 - Duo (on 'detuned' pianos): 'Piano Duets' (Leo; 1991) with Marilyn Crispell
- *Benny Green* (1965)
 - Recordings with Art Blakey, Betty Carter, Ralph Moore, Jim Snidero etc.
 - Trio p/g/b: 'These are soulful days' (Blue Note; 1999)
 - 'While you're here' (Red Records, 1991) with Jim Snidero
 - As a vocal accompanist: His recordings with Betty Carter, for example 'Look what I got' (Verve; 1988)
- *Don Grolnick* (1947 - 1996)
 - Keyboards: 'Still warm' (Gramavision; 1985) with John Scofield
 - 'The complete Blue Note recordings' (Blue Note; 1992)
- *Al Haig* (1924 - 1982)
 - Great recordings with Charlie Parker and Dizzy Gillespie
 - Any record as a leader recorded in the 1950s
 - His records with Stan Getz, for example: 'At Storyville' (Blue Note; 1951)
- *Bengt Hallberg* (1932)
 - Recordings with Monica Zetterlund, Karin Krog, Arne Domnérus, Ake Persson, George Russell, Lars Gullin, Stan Getz and Clifford Brown
 - Solo: 'Time On My Hands' (Improkomp; 1994/1995)
 - Solo (Swedish Folk tunes and Classic music): 'Hallberg's Soprise' (Phontastic; 1987)
 - 'Swedish Rhapsody' (Phontastic; 1980/1982) with Arne Domnérus
- *Sir Roland Hanna* (1932)
 - Just a few of his employers: Benny Goodman, Thad Jones/ Mel Lewis Orchestra, Charles Mingus, Phil Woods, Lincoln Center Jazz Orchestra and Sarah Vaughan
 - All his solo recordings are great, for example:
 - 'Perugia' (Freedom; 1974)
 - His own band: New York Jazz Quartet

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- *Herbie Hancock* (1940)
 - As a sideman: All his recordings with Miles Davis (CBS), Freddie Hubbard (Blue Note) and Wayne Shorter (Blue Note) are essential
 - Three famous live recordings with Miles Davis:
 - 'The complete concert 1964/ My funny valentine + Four & more' (CBS; 1964)
 - 'Live at the Plugged Nickel' (CBS; 1965)
 - 'No Blues' (JMY; 1967)
 - All his recordings for Blue Note are essential, some famous ones:
 - 'Maiden Voyage' (Blue Note; 1965)
 - 'Speak like a child' (Blue Note; 1968)
 - Latin: 'Inventions and dimensions' (Blue Note; 1963)
 - Sextet: on the Warner Bros. label
 - Funk: 'Headhunters' (CBS; 1973)
 - Later: Live recordings with VSOP
 - Recently: 'Gershwin's world' (Verve; 1998)
 - Solo: 'The Piano' (Legacy Recordings; 1978)
- *William Christopher 'W.C.' Handy* (1873 - 1958)
 - Famous compositions: 'St. Louis Blues' (1914), 'Careless Love' (1921) and 'Aunt Hagar's Blues' (1922)
- *Lil Hardin (Lil Armstrong)* (1898 - 1971)
 - Her recordings with King Oliver
 - Louis Armstrongs 'Hot Five' and 'Hot Seven' recordings (1926 and 1927)
 - Her own recordings as a piano player (she was a good singer too) are hard to find but especially the later recordings are great
- *Barry Harris* (1929)
 - Harris's playing has a very consistent high level, some nice ones:
 - 'At the Jazz Workshop' (OJC; 1960)
 - 'Magnificent!' (OJCD; 1969)
 - All his Xanadu recordings, for example:
 - 'Picture of Heath' (Xanadu; 1975) with Jimmy Heath
 - 'Plays Tadd Dameron' (Xanadu; 1975)
 - 'Live in Tokyo' (Xanadu; 1976)
 - 'Lullaby of Birdland' (Candid; 1991) with Lee Konitz
- *Hampton Hawes* (1928 - 1977)
 - The trio recordings in 1955 and 1966 with bassist Red Mitchell and drummer Chuck Thompson on the Contemporary label
 - 'For real' (OJCD; 1958)
 - 'A night on the Coast' (Moon; 1962/1963/1970) with Shelley Manne
- *Fletcher 'Smack' Henderson* (1889 - 1952)
 - A good example of Henderson as an accompanist: 'Empty Bed Blues' (Columbia) with Bessie Smith
- *Fred Hersch* (1956)
 - Recordings with Joe Henderson, Stan Getz, Gary Burton, Toots Thielemans and Charlie Haden
 - As a vocal accompanist: His recordings with singers Jay Clayton and Judy Niemack
 - All recordings for the 'Nonesuch' label
 - Solo: 'Songs without words' (Nonesuch; 2001)
 - Early trio: 'Heartsongs' (Sunnyside; 1989)
 - Live trio : 'Live at the Village Vanguard' (Palmetto; 2003)
- *John Hicks* (1941)
 - Recordings with Art Blakey, Betty Carter, David Murray, Bobby Watson, Pharaoh Sanders and Chico Freeman (to name a few)
 - 'Africa' (Timeless; 1987) with Pharaoh Sanders
 - 'Love Remains' (Red Records; 1986) with Bobby Watson
 - 'Naima's Love Song' (DIW; 1988)
 - Duo: 'Sketches of Tokyo' (DIW; 1985) with David Murray
 - Trio: 'Newklear Music' (Milestone; 1997) with the Keystone Trio
 - As a vocal accompanist: 'The Audience with Betty Carter' (Verve; 1979)

- *Andrew Hill* (1937)
 - His most famous five records are recorded in eight months from September 1963, for example: 'Point of departure' (Blue Note; 1964)
 - Solo: 'Verona rag' (Soul Note; 1986)
 - More recent sextet: 'Dusk' (Palmetto; 2000)
 - More recent Big Band: 'A Beautiful Day' (Palmetto; 2002)
- *Earl 'Fatha' Hines* (1903 - 1983)
 - Louis Armstrongs 'Hot Five' and 'Hot Seven' recordings (1928)
 - Hits from the 1930s: 'Rosetta' and 'Deep Forrest'
 - He himself preferred: 'Second balcony jump' and 'The Earl'
 - His 1940 recordings with Sidney Bechet, especially 'Blues in thirds'
 - His recordings with the Louis Armstrong All Stars
 - 'A Monday date' (Milestone)
 - All his piano solos, from 1928 to the great 1975 Duke Ellington album, are great except for his 1950s recordings
- *Elmo Hope* (1923 - 1967)
 - Records as a sideman with Sonny Rollins, Clifford Brown and Harold Land
 - 'Elmo Hope Trio' (Contemporary; 1959)
 - 'Homecoming' (Contemporary; 1961)
- *Wayne Horvitz* (1958)
 - His recordings with John Zorn, for example the famous 'The Big Gundown' (Elektra Nonesuch; 1984/1985) or 'Filmworks VII' (Tzadik; 1988)
 - '4 + 1 Ensemble' (Intuition; 1998)
- *Fred van Hove* (1937)
 - His collaboration with Peter Brötzmann is legendary, for example: 'Machine Gun' (FMP; 1968)
 - Trio recordings with Brötzmann and drummer Han Bennink
 - Solo: 'Flux' (Potlatch, 1998)
- *Abdullah Ibrahim (a.k.a. Dollar Brand)* (1938)
 - Solo: 'African piano' (Japo; 1969)
 - Trio: 'Yarona' (Tiptoe; 1995)
 - Septet: 'African River' (Enja; 1989)
 - With strings: 'African Suite' (Enja; 1997)
- *Vijay Iyer* (1971)
 - 'Architextures' (Red Giant; 1998)
 - 'Panoptic Moods' (Asian Improv; 2001)
- *Tony Jackson* (1876 - 1921)
 - Unrecorded pianist and entertainer
 - Jelly Roll Morton played his compositions 'Naked Dance' and 'Michigan Water Blues'
- *Ahmad Jamal* (1930)
 - 'At the Pershing' (Chess; 1958)
 - 'Chicago Revisited' (Telarc; 1992)
- *Jon Jang*
 - 'Two Flowers On A Stem' (Soul Note; 1995)
 - 'Beijing Trio' (Asian Improv; 1998) with Max Roach
- *Guus Janssen*: See 'Dutch Jazz Piano On CD'
- *Keith Jarrett* (1945)
 - Solo: 'Facing You' (ECM; 1971)
 - 'Solo Concerts' (ECM; 1973)
 - American Quartet: 'Expectations' (CBS; 1971)
 - Popular recording of the European Quartet: 'My Song' (ECM; 1977)
 - European Quartet live: 'Personal Mountains' (ECM; 1979)
 - Trio: 'Standards Live' (ECM; 1986)
- *Antonio Carlos Jobim*
 - All recordings from the 1960s are essential, for example 'Wave' (A&M; 1967)
- *Jan Johansson* (1931 - 1968)
 - Trio: '8 Bitar Johansson/ Innertrio' (Heptagon; 1961/ 1962)
 - Swedish folk tunes: 'Folkvisor' (Hetagon; 1962/ 1967)

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- *James P. Johnson* (1894 - 1955)
 - Famous pieces: 'Carolina Shout', 'Keep Of The Grass' and 'Snowy Morning Blues' recorded several times starting from the beginning of the 1920s
 - Hit songs: 'Charleston' and 'Old fashioned love'
 - As a vocal accompanist: 'Backwater Blues' with Bessie Smith (1929)
- *Johnnie Johnson* (1924 - ?)
 - All his recordings with Chuck Berry are essential Chicago Blues piano recordings
- *Pete Johnson* (1904 - 1967)
 - Made great duo and trio appearances and recordings with Meade Lux Lewis and Albert Ammons
- *Hank Jones* (1918)
 - Incredible as it may be, but all his recordings as a leader or a sideman are save buys (all the 1950s Savoy recordings are famous). There is maybe one exception: Jones on Fender Rhodes.
 - 'Portrait of Art' (OJC; 1958) with Art Farmer
 - 'Something else' (Blue Note; 1958) with Cannonball Adderley
 - 'Relaxin' at the Camarillo' (Savoy; 1956)
 - solo: 'Live at Maybeck Hall, vol. 16' (Concord; 1990)
 - 'Upon reflection' (Verve; 1993)
 - As a vocal accompanist: 'I just dropped by to say hello' (Impulse; 1963) with Johnny Hartman
- *Jimmy Jones* (1918 - 1982)
 - Recordings with Lester Young, J.C. Heard, Ella Fitzgerald and Sarah Vaughan
 - 'Sarah Vaughan with Clifford Brown' (Emarcy; 1954) with Sarah Vaughan
- *Scott Joplin* (1868 -1917)
 - Most famous compositions: 'Maple Leaf Rag' (1899), 'The Entertainer' and 'Paragon Rag'
 - Piano rolls are available on CD
- *Pedro Justiz* (Peruchín)
 - All his own recordings are great, for example 'Piano And Rhythm' (Puchito)
 - All recordings with Israel 'Cachao' López, especially the descargas (jam sessions) are great, for example 'Descargas Con El Ritmo De Cachao' (Modiner)
- *Egil Kapstad* (1940)
 - His trio recordings for the label Gemini are great, for example: 'Remembrance' (Gemini; 1993)
- *Wynton Kelly* (1931 - 1971)
 - As an accompanist: 'For those in love' (Emarcy; 1955) with Dinah Washington
 - All his recordings with Miles Davis are essential, for example 'At the Blackhawk' (CBS; 1961)
 - 'Kelly Blue' (OJC; 1959)
 - 'Soul Station' (Blue Note; 1960) with Hank Mobley
 - 'Smokin' at the Half Note' (Verve; 1965)
- *Frank Kimbrough* (1956)
 - 'The Herbie Nichols Project' (Soul Note; 1999) with the New York Jazz Collective
- *Kenny Kirkland* (1955 - 1998)
 - Recordings with Michael Brecker, Carla Bley, Peter Erskine, Kenny Garrett, Wynton Marsalis, Branford Marsalis, Arturo Sandoval, Sting and Miroslav Vitous (just to name a few)
 - 'First Meeting' (ECM; 1979) with Miroslav Vitous
 - 'Black codes (from the underground)' (CBS; 1985) with Wynton Marsalis
 - 'Bring on the night' (A&M; 1985) with Sting, the first track of this live recording contains a famous piano solo
 - 'Kenny Kirkland' (GRP; 1991)
 - 'Requiem' (CBS; 1998) with Branford Marsalis
- *Krzysztof Komeda* (Krzysztof Trcinski) (1931 -1969)
 - Famous for his film music, for example 'Rosemary's Baby' (Roman Polanski)
 - 'Astigmatic' (Power Bros.; 1965)
- *Steve Kuhn* (1938)
 - Solo: 'Ecstasy' (ECM; 1974)
 - Trio: 'Looking back' (Concord; 1990)
 - As a vocal accompanist: his recordings with singer Sheila Jordan
- *Joachim Kühn* (1944)
 - Duo: 'Colors' (Verve/Harmolodics; 1996) with Ornette Coleman
 - Trio: 'Music from The Threepenny Opera' (Verve; 1995)

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- *Billy Kyle* (1914 -1966)
 - His recordings with bassist John Kirby
 - His recordings with the Louis Armstrong All Stars
- *Ellis Larkins* (1928)
 - 'Pure Ella' (RCA; 1950/1954) with Ella Fitzgerald
 - 'Calling Berlin, vol.1 & 2' (Arbors; 1994) with Ruby Braff
- *Alexei Levin*: Go to 'Dutch Jazz Piano On CD'
- *John Lewis* (1920)
 - His recordings with Charlie Parker, Dizzy Gillespie and Miles Davis
 - Third Stream: 'The Modern Jazz Society presents a concert of modern music' (Verve; 1955)
 - 'Pyramid' (1958) with the Modern Jazz Quartet
- *Meade Lux Lewis* (1905 - 1964)
 - 'Honky Tonk Train Blues' is an essential Boogie Woogie piano recording
 - Made great duo and trio appearances and recordings with Albert Ammons and Pete Johnson
- *Ramsey Lewis* (1935)
 - 1950's Mainstream: recordings with Max Roach and Sonny Stitt
 - Soul Jazz: hit record 'The In-Crowd'
- *Professor Longhair* (Roy Bird)
 - All recordings of the Professor are essential New Orleans Blues piano recordings
 - Two essential compositions: 'Tipitina' and 'Big Chief'
- *Kirk Lightsey* (1937)
 - Recordings with 'The leaders', 'The Leaders Trio'
 - 'Imagination' (32 Jazz; 1987) with Woody Shaw
- *Nils Lindberg* (1933)
 - 'Sax Appeal & Trisection' (Dragon; 1963/1963)
 - 'Lindberg Mitchell Paulsson' (LCM; 1992)
 - Solo: 'Alone With My Melodies' (Dragon; 1995)
- *Adam Makowicz* (1940)
 - Recordings with Tomasz Stanko and Ursula Dudziak
 - 'Zbigniew Namyslowski Quartet' (Power Bros; 1966) met Zbigniew Namynslowski
 - Trio: 'The music of Jerome Kern' (Concord; 1992)
- *Junior Mance* (1928)
 - 'The Soulful Piano of Junior Mance' (Riverside)
- *Alice McLeod - Coltrane*
 - Her recordings with John Coltrane
 - If available: Her recordings for Warner Bros.
- *Les McCann* (1935)
 - If available: his recordings with saxophonist Stanley Turrentine
 - 'Swiss movement' (Atlantic; 1969)
- *Chris McGregor*
 - Blue Notes: 'Live In South Africa, 1964' (Ogun; 1964)
 - Brotherhood of Breath: 'Live At Willisau' (Ogun 1973)
- *Jim McNeely* (1949)
 - Recordings with the Thad Jones/Mel Lewis Orchestra, Stan Getz, Phil Woods and Steve La Spina
 - 'The Road Again' (RAM; 1995)
 - Trio: 'Winds Of Change' (Steeplechase; 1989)
 - Solo: 'Live at Maybeck Recital Hall, Vol. 20' (Concord; 1992)
- *Jay McShann* (1916)
 - 'Blues from Kansas City' (RCA; 1941/1943)
- *Misha Mengelberg*: Go to 'Dutch Jazz Piano On CD'
- *Amos Milburn* (? - 1980)
 - 'Chicken Shack Boogie' is an essential Boogie Woogie/ Rhythm and Blues recording

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- *Mulgrew Miller* (1955)
NYC's first-call post-bop pianist, recordings with Woody Shaw, Art Blakey, Duke Ellington Orchestra, Betty Carter, Kenny Garrett, Ralph Moore, Joe Lovano etc.
- 'Milestones' (RCA; 1985/1987)
- 'Introducing Kenny Garrett' (Criss Cross; 1984) with Kenny Garrett
- 'Quartets' (Blue Note; 1995) with Joe Lovano
- Hopefully in the (near) future: duo recordings with bassist Niels Henning Ørsted Pedersen
- *Moses Molelekwa* (1972 - 2001)
- 'In African Eyes' (Triloka; 1992) with René McLean
- 'Finding One's Self' (Melt 2000; 1995)
- 'Genes And Spirits' (Melt 2000; 1998)
- *Thelonious 'Sphere' Monk* (1917 - 1982)
Every Jazz musician has his own favorite Monk recordings. Each of the record labels used another approach. Almost all the CBS recordings are quartet recordings, they are maybe less adventurous, but they have a polished quality.
- 'Genius of Modern Music, vol. 1 + 2' (Blue Note; 1947 - 1953)
- All trio recordings for Prestige are essential
- The most adventurous: 'Brilliant corners' (Riverside; 1956)
- 'Monk's Music' (OJC; 1957)
- Solo: 'Thelonious alone in San Francisco' (OJC; 1959)
- Quartet: 'It's Monk's Time' (CBS; 1964)
- *'Little Brother' Montgomery* (ca. 1906 - ?)
- 'Vicksburg Blues' (1935) is an essential Blues piano recording
- *Tete Montoliu* (1933 -1997)
Recordings with Kenny Dorham, Dexter Gordon, Daniel Humair, Rashaan Roland Kirk, Charlie Mariano, Archie Shepp and Ben Webster
- Trio: 'Tete!' (Steeplechase; 1974)
- 'Catalonian Nights, vol.1/2/3' (Steeplechase; 1980)
- Solo: 'Boston concert' (Steeplechase; 1980)
- Duo: 'Meditation' (Timeless; 1979) with George Coleman
- *Jason Moran* (1975)
- His recordings with Greg Osby and Gary Thomas
- 'Soundtrack To Human Motion' (Blue Note; 1998)
- Solo: 'Modernistic' (Blue Note; 2002)
- His own band is called Bandwagon and it usually works as a trio, but is now and then extended
- Trio live: 'Live at the Village Vanguard' (Blue Note; 2003)
- *'Jelly Roll' Morton (Ferdinand LaMenthe, Jr.)* (1885 - 1941)
- Some famous compositions: 'The Pearls', 'King Porter Stomp', 'Original Jelly Roll Blues' and 'Kansas City Stomp'
- 'Red Hot Peppers' recordings from 1926 to 1930 are legendary, especially those from 1926
- In 1938 Morton told the story of his life to Alan Lomax, released as: 'The Library of Congress Recordings' (Classic); it contains great solo performances
- Piano rolls are available on CD
- *Brad Mehldau* (1970)
Recordings with Joshua Redman, Lee Konitz, Perico Sambeat and Chris Potter
- 'Moving On' (Concord; 1996) with Chris Potter
- Solo: 'Elegiac Cycle' (Warner Bros; 1999)
- Trio: All recordings with bassist Larry Grenadier and drummer Jorge Rossy, especially the live recordings (just pick their latest album, they're becoming better and better)
- *Sal Mosca* (1927)
- 'Subconscious-Lee' (OJC; 1949/1950) with Lee Konitz
- Solo: 'A Concert' (Jazz Records; 1979)

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- *Amina Claudia Myers* (1943)
Recordings with Muhal Richard Abrams, Ray Anderson, Lester Bowie, Frank Lowe and Henry Threadgill
 - 'Exotic Heartbreak' (Soul Note; 1981) with Frank Lowe
 - 'Funkorific' (Enje; 1998) with Ray Anderson
 - 'Salutes Bessie Smith' (Leo; 1983)
- *Simon Nabatov* (1959)
 - Solo: 'Dancing On The Edge' (Klavius Music; 1993)
 - Quartet: 'Blue And Grey Suite' (Enja; 1994) with Mathias Schubert
 - Trio: 'Sneak Preview' (Hat; 1999)
- *Romeo Nelson*
 - 'Gettin' dirty just shakin' that thing' (1929) is an essential Barrelhouse Blues piano recording
- *Phineas Newborn Jr.* (1931 - 1990)
 - All his 1960s trio recordings, for example: 'The piano artistry of Phineas Newborn' (OJC;
 - All his solo recordings
- *Herbie Nichols* (1919 - 1963)
 - Best known composition: 'Lady sings the blues' (text written and sang by Billy Holiday)
 - All his Blue Note (1955/1956) and Bethlehem (1957) recordings as a leader are essential, all together four brilliant CD's
- *Walter Norris* (1931)
Recordings with Pepper Adams, Chet Baker, (early) Ornette Coleman and Herb Geller
 - Duo: 'Hues Of Blues' (Concord; 1995)
 - Trio: 'Stepping On Cracks' (Progressive; 1978)
 - 'Love Every Moment' (Concord; 1992)
- *Edie Palmieri*
Especially the recordings of the 1960s and 1970s are all save buys
 - Classic: 'El Sonido Nuevo' (Verve; 1967) with Cal Tjader
 - 'The Sun Of Latin Music' (Coco;)
- *Avery Parrish* (1917–1959)
 - 'After Hours' (1940) by Erskine Hawkins and his Orchestra (pi: Avery Parrish) is an essential Boogie Woogie recording
- *Hermeto Pascoal* (1936)
 - Two of Hermeto's compositions are on 'Live Evil' by Miles Davis
 - Any live recording
 - Solo: 'Hermeto Solo' (Som Da Gente; 1988)
 - 'Fest of the Gods' (Polygram; 1991)
- *Danilo Perez* (1966)
Recordings with Dizzy Gillespie, Arturo Sandoval and Roy Haynes
 - 'Central Avenue' (Impulse!; 1998)
 - 'The Roy Haynes Trio' (Verve; 1999) with Roy Haynes
- *Carl Perkins* (1928 - 1958)
 - 'Leroy Walks!' (Contemporary 1957) with Leroy Vinnegar
- *Oscar Peterson* (1925)
 - As an accompanist: his recordings with singer Ella Fitzgerald
 - 'At Zardi's' (Pablo; 1955) [trio p/g/b]
 - 'Night Train' (Verve; 1962) [trio p/b/d]
 - His trio with guest soloists like saxophonist Stan Getz and trumpet player Roy Eldridge
- *Michel Petruccianni* (1962 - 1999)
Recordings with Charles Lloyd, Joe Lovano and Steve Grossman
 - 'Power of Three' (Blue Note; 1986)
 - 'Michel plays Petruccianni' (Blue Note; 1987)
 - Solo: 'Solo Live' (Dreyfus; 1997)
 - 'Quartet' (Dreyfus; 1998) with Steve Grossman

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- *Enrico Pieranunzi* (1949)
Recordings with Phil Woods, Enrico Rava, Lee Konitz and Chet Baker
- Solo: 'What's What' (YVP; 1985)
- Trio: Pieranunzi records/works with three marvelous, but contrasting, trios, the Space Jazz Trio (Italian), a Dutch trio with Hein van der Geyn (bass) and Hans van Oosterhout (drums) and American trios with Marc Johnson (bass) and Joey Baron/ Steve Houghton (drums). All these trio recordings are save buys, but my personal favorites are:
Johnson/Baron: 'The Chant Of Time' (Alpha; 1997)
Dutch Trio: 'Improvised Forms' (Challenge; 2000)
- Duo: Try to find his duo recordings with drummer Paul Motian (on Soul Note) and bassist Marc Johnson (on Ida)
- Pieranunzi is one of the best accompanists in contemporary (European) Jazz, for example: 'Phil's Mood' (Philology; 1990) with Phil Woods
- *Earl 'Bud' Powell* (1924 - 1966)
- Save (and essential) buys: all recordings from 1945-1953. Later the level fluctuates, but there are some pearls among these recordings too.
- Great recordings with Charlie Parker, Sonny Stitt and Dexter Gordon
- 'Bird & Fats: Live at Birdland' (Cool & Blue; 1950) with Charlie Parker
- "The genius of Bud Powell" (Verve; 1950/1951)
- "The amazing Bud Powell, Vol. 1 + 2" (Blue Note; 1953)
- "The Quintet/ Jazz at Massey Hall" (OJC; 1953) with Charlie Parker [note: some releases omit the brilliant trio sides]
- "The scene changes" (Blue Note; 1959)
- "A portrait of Thelonious" (CBS; 1961?)
- *Ritchie Powell* (1956)
- 'Daahoud' (OJC; 1954)
- *Clarence Profit* (1912 – 1944)
Considered by 1930s pianists to be one of the greatest pianists ever, especially known for his advanced chording. Unfortunately he never recorded that way.
- Solo, trio and band: 'Clarence Profit' (Memoir 504)
- *Don Pullen* (1944)
- His records with Charles Mingus
- Solo: 'Evidence of things unseen' (Black Saint; 1983)
- 'Live at the Village Vanguard' (Soul Note; 1983) with George Adams
- Trio: 'New Beginnings' (Blue Note; 1988)
- *Speckled Red* (Rufus Perryman)
- 'The Dirty Dozens' (1929) is an essential Barrelhouse Blues piano recording
- *Eric Reed* (1970)
- His recordings with Wynton Marsalis, for example 'Citi Movement (Griot New York)' (Columbia)
- 'Manhattan Melodies' (Impulse!; 1999)
- *Nelson Riddle* (1921 -
- 'Only the lonely' (Capitol; 1958) with Frank Sinatra
- *Howard Riley* (1943)
- Trio: 'The Day Will Come' (Columbia; 1970)
- Solo (Monk and Ellington repertoire): 'Beyond My Category' (Wondrous; 1993)
- Solo (originals): 'Procession' (Wondrous; 1990)
- *Luckey Roberts* (1895 - 1968)
- No representative recordings, transcriptions or piano rolls of his piano style in his best days available
- Famous 'cutting contest' pieces: 'Junk Man Rag' and 'Pork and Beans'
- 'Outer Space' is a good example of his 'fast shout' style
- *Marcus Roberts* (1963)
- Solo and duo: 'As serenity approaches' (Novus; 1991)
- 'Live at the Blues Alley' (CBS; 1986) with Wynton Marsalis
- 'Deep in the shed' (Novus; 1989)
- Classic Music: 'Portraits In Blue' (Sony; 1995)
- Trio: 'In honor of Duke' (CBS; 1999)

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- *Marc van Rooy*: Go to Appendix 'Dutch Jazz Piano On CD'
- *Renee Rosnes* (1962)
Recordings with J.J. Johnson, Gary Thomas, Rich Perry, George Mraz and Howard Alden
 - 'So In Love' (Steeplechase; 1997) with Rich Perry
 - Try to find her recordings with the band 'Out of The Blue (OTB) on Blue Note
 - 'Art & Soul' (Blue Note; 1999)
- *Florian Ross*
 - 'Seasons And Places' (Naxos; 1998)
 - 'Suite For Soprano Sax And String Orchestra' (Naxos; 1998) with Dave Liebman
- *Jimmy Rowles* (1918 - 1996)
 - Composer of '502 Blues' (a.k.a. 'Drinkin' and Drivin' and 'The Peacocks')
 - As an vocal accompanist: recordings with Billy Holiday, Sarah Vaughan and Peggy Lee
 - All his solo recordings are marvelous but hard to find
 - Solo: 'Plays Duke Ellington and Billy Strayhorn' (Columbia; 1981)
 - 'The Peacocks' (CBS;) with Stan Getz
- *Gonzalo Rubalcaba* (1963)
 - Jazz: 'Flying Colours' (Blue Note; 1997)
 - Latin: 'Mi Gran Pasión' (Mesidor)
 - Trio: 'Supernova' (Blue Note; 2001)
- *Hilton Ruiz* (1952)
Jazz recordings with George Coleman, Chico Freeman, Roland Kirk, Mongo Santamaria and Steve Turre
 - Latin Jazz Classic: 'Ya To Me Curé' (Pangaea;) with Jerry Gonzales
 - Jazz: 'Piano Man' (Steeplechase; 1975)
- *George Russell* (1923)
 - 'Jazz Workshop' (Bluebird; 1956) with Bill Evans on piano
 - 'Ezz-thetics' (OJC; 1961)
- *Uli Scherer*
 - All with the Vienna Art Orchestra
 - If available: 'Minimalism Of Eric Satie' (Hat; 1983/1984)
 - 'Nightride Of A Lonely Saxophoneplayer' (Moers; 1985)
 - Ellington and Mingus repertoire: 'The Original Charts' (Verve; 1993)
 - Dolphy repertoire: 'Nine Immortal Nonevergreens For Eric Dolphy' (Amadeo; 1995/1996)
- *Alexander von Schlippenbach* (1938)
 - Globe Unity Orchestra: '20th Anniversary' (FMP; 1986)
 - Duo p/d ('Standards') with Sunny Murray: 'Smoke' (FMP; 1989)
 - Trio: 'Elf Bagatellen' (FMP; 1990)
 - Duo p/d (Free) with Tony Oxley: 'Digger's Harvest' (FMP; 1998)
- *Gene Schroeder* (1915 - ?)
 - His recordings with the Eddie Condon Dixieland All Stars, for example the MCA compilation (1946)
 - His recordings with the band 'The Dukes Of Dixieland'
- *Irène Schweizer* (1941)
 - Quintet: 'The Storming Of The Winter Palace' (Intakt; 1986/1988)
 - Solo: All her solo recordings are great, but my personal favorite is 'Many And One Directions' (Intakt; 1996)
 - Duo: Her duets with drummers are famous, for example 'Irène Schweizer/ Pierre Favre' (Intakt; 1990)
 - 'Irène Schweizer/ Han Bennink' (Intakt; 1995)
- *George Shearing* (1919)
 - Locked-hands: any recording of the George Shearing Quintet, the line-ups with Marjorie Haymes or Red Norvo on vibraphone made him famous
 - As a vocal accompanist: duo recordings with Mel Tormé and Carmen McRae

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- *Horace Silver* (1928)
 - Early recordings: all recordings with Stan Getz and Miles Davis
 - 'Horace Silver Trio' (Blue Note; 1953)
 - 'Horace Silver and the Jazz Messengers' (Blue Note; 1954)
 - 'At the Café Bohemia, vol. 1 + 2' (Blue Note; 1955) with Art Blakey
 - All Blue Note Quintet and Sextet recordings are great, but the famous ones are:
'Song for my father' (Blue Note; 1964)
'Jody grind' (Blue Note; 1966)
- *Clarence 'Pine Top' Smith* (1904 - 1929)
 - 'Pine Top's Boogie Woogie' (1928) is an essential Boogie Woogie piano recording
- *Willie 'The Lion' Smith* (1897 - 1973)
 - Hardly any representative recordings or piano rolls of his solo style from his best days available
 - Famous composition: 'Echoes of Spring'
 - 'Willie 'The Lion' Smith and His Cubs' (Timeless; 1935/ 1937)
 - Very amusing: 'The memoirs of Willie 'The Lion' Smith' (RCA; 1967)
 - If available: 'The complete Commodore Jazz Recordings, Vol. 1' (Mosaic; 1968)
- *Martial Solal* (1927)
 - Recordings with Lucky Thompson (1950s), Daniel Humair and Lee Konitz
 - Solo: All his solo recordings are save buys, for example
'Improvisie Pour France Musique' (JMS; 1993/1994)
 - Duo piano/violin: 'Solal - Lockwood' (JMS; 1993)
 - Trio: Solal is a marvelous trio pianist, for example
'Ballade Du 10 Mars' (Soul Note; 1998)
 - Quartet: 'Jazz A Juan' (Steeplechase; 1974) with Lee Konitz
 - Big Band: 'Plays Hodeir' (OMCD; 1984)
- *Otis Spann* (1930-1970)
 - 'I've got my mojo working' with Muddy Waters (Chess;1960) is an essential Chicago Blues recording
 - 'Don't you know' is a good example of his solo style
 - 'This is the blues' (Candid; 1960)
- *Bobo Stenson* (1944)
 - The ECM house pianist, recordings with Charles Lloyd, Jan Garbarek, Lars Danielsson and Tomasz Stańko. He toured with Stan Getz and with Red Mitchell.
 - 'Dansere' (ECM; 1975) with Jan Garbarek
 - 'Poems' (Dragon; 1991) with Lars Danielsson
 - 'Leosia' (ECM; 1996) with Tomasz Stańko
 - Trio: 'War Orphans' (ECM; 1998)
- *Billy Strayhorn* (1915 - 1967)
 - 'Lush Life' (1964/1965)
- *Sun Ra* (Sonny Blount) (ca. 1915 - 1993)
 - Arkestra: 'Jazz in Silhouette' (Evidence; 1958)
 - Arkestra: 'Outer Spaceways Incorporated' (1968)
 - Solo: 'Monorails and Satellites' (Evidence; 1966)
- *Esbjörn Svensson* (1964)
 - The piano-trio music of Svensson belongs to the best of this genre in contemporary Jazz. They are all save buys, so just take the last one. Two great examples:
 - 'Trio plays Monk' (Superstudio; 1996)
 - 'Good Morning Susie Soho'(ACT; 2000)
- *Roosevelt Sykes* (1901/1913 - ?)
 - Much recorded sideman
 - 'West Helena Blues' (1949) is an essential Blues piano recording
- *Béla Szakcsi Lakatos Sr.*
 - In Western Europe, Scakcsi's recordings are only obtainable by import. His recordings for Hungaroton are only released in the US and Hungary. Some Western European internet shops sell his latest records, for example:
'On The Way Back Home' (Hungaroton; 2000)

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- *Art Tatum* (1910 - 1956)
All pianists have their own favorite Tatum recordings, pianists who heard him play insist that his studio and radio recordings are rather conservative; in the beginning of 1950s his playing was the most daring. His classic recordings were made around 1940.
 - 'Solos' or sometimes called 'Art Tatum Masterpieces' (MCA; 1940)
 - Live: 'God is in the house' (Onyx; 1940/1941)
 - Terrifying: 'Piano Starts Here' (Columbia; 1933/ 1949)
 - Marvelous private recordings: '20th Century Genius' (Verve; 1950/ 1955)
- *Arthur 'Montana' Taylor*
 - 'Indiana Avenue Stomp' (1929) is an essential Barrelhouse Boogie piano recording
- *Cecil Taylor* (1930)
 - For beginners: 'Love for sale' (Blue Note; 1959)
 - 'Nefertiti: The beautiful one has come' (Revenant; 1962)
 - 'Unit structures' (Blue Note; 1966)
 - Solo: 'Silent tongues' (Arista; 1974)
 - His duets with drummers are famous, for example with Han Bennink and with Max Roach
- *John Taylor* (1942)
 - His recordings with Norma Winstone and the band 'Azimuth'
 - His recordings with John Surman, for example: 'Tales of the Alongquin' (Deram; 1971)
 - His recordings with Kenny Wheeler, for example: 'The widow in the window' (ECM; 1990)
 - His recordings with Peter Erskine, for example: 'As it is' (ECM; 1995)
 - His recordings with Eric Vloeimans, for example: 'Umai' (Challenge; 2000)
- *Jean Yves Thibaudet*
 - 'Jean Yves Thibaudet plays Bill Evans' (Decca; 1997)
- *Bobby Timmons* (1935 - 1974)
 - 'Moanin'' (Blue Note; 1958) with Art Blakey
 - 'In San Fransisco' (OJC; 1958) with Cannonball Adderley
 - Trio: 'In Person' (OJC; 1961)
- *Stan Tracey* (1926)
 - As the house pianist of Ronnie Scott's he recorded with Don Byas, Benny Golson, Rashaan Roland Kirk, Wes Montgomery and Ronnie Scott himself
 - Early Quartet: 'Under Milk Mood' (Jazzzitz; 1965)
 - 'Isn't It?' (Spotlight; 1991) with Guy Barker
 - New Quartet: 'For Heaven's Sake' (Cadillac; 1995)
 - Solo and Trio: 'Solo: Trio' (Cadillac; 1997)
- *Lennie Tristano* (1919 - 1978)
The last two albums are usually combined, sometimes called 'Requiem'
 - 'Live in Toronto' (Jazz Records Inc.; 1952)
 - 'Lenny Tristano' (Atlantic; 1955)
 - 'The new Tristano' (Atlantic; 1955-1961)
 - 'Subconscious-Lee' (OJC; 1949/1950)
- *Richard Twardzik* (1931 - 1955)
 - Recordings with Serge Chaloff, Charlie Mariano and Chet Baker
 - '1954 Improvisations' (New Artists; 1954)
- *McCoy Tyner* (1938)
 - As a side man: all his recordings John Coltrane, Wayne Shorter, Freddie Hubbard and Joe Henderson are essential
 - The legendary record with John Coltrane: 'A love supreme' (Impulse; 1964)
 - All his own recordings on Impulse! and Blue Note are essential, some famous ones:
 - 1950's Mainstream/early Modal:
 - 'Inception' (Impulse!; 1962)
 - 'Reaching Fourth' (Impulse!; 1962)
 - Modal: 'The real McCoy' (Blue Note; 1967)
 - 'Time for Tyner' (Blue Note; 1968)
 - More percussive: 'Sahara' (OJC; 1972)
 - As an accompanist: 'John Coltrane and Johnny Hartman' (Impulse!; 1963)

- *René Urtreger* (1934)
Recordings with Chet Baker, Miles Davis and Lester Young
- 'Chet Baker In Paris, Vol. 2/3/4' (Emarcy; 1955/1956) with Chet Baker
- 'L'ascenseur pour l'échafaud' (Fontana; 1957) with Miles Davis
- *Jesús 'Chucho' Valdés*
- Solo: All his solo recordings are great, for example 'Lucumí Piano Solo' (Messidor)
- His recordings with the band Irakere, for example:
'Bailando Así' (Areíto; 1987)
'Live In London' (Jazz House; 1988/1989)
- *Lluís Vidal*
In North Western Europe recordings of Lluís Vidal are only obtainable by import. Some internet shops sell his latest records. Especially his trio compositions are marvelous and unique.
- Trio: 'Tren Nocturn' (Fresh Sound; 1992)
- 'Dave Liebman And The Lluís Vidal Trio' (Fresh Sound; 1995) with Dave Liebman
- *Mal Waldron* (1926)
- His records with Billy Holiday and Charles Mingus
- 'At The Five Spot, vol. 1 + 2' (OJC; 1961) with Eric Dolphy
- 'Swinging Macedonia' (Enja; 1966) with Dusko Goykovich
- 'The Seagulls of Kristiansund' (Soul Note; 1986)
- *Thomas 'Fats' Waller* (1904 - 1943)
- Famous piano compositions: 'Handful of keys', 'Smashing thirds' and 'Numb fumblin'
- Hit songs: 'Honeysuckle Rose', 'Ain't Misbehavin'', 'Black and Blue' and 'Jitterbug Waltz'
- 'Piano Solos, 1929 - 1941' (Bluebird)
- *Cedar Walton* (1934)
Since the 1960s the main pianist in the US when it comes to 1950s Mainstream and Modal. His recordings show a very consistent high level of playing. Some of his employers include Kenny Dorham, J.J. Johnson, Art Blakey, Joe Henderson, Freddie Hubbard and Clifford Jordan (!).
- 'Three Blind Mice' (Blue Note; 1962) with Art Blakey
- 'Mode For Joe' (Blue Note; 1966) with Joe Henderson
- 'Firm Roots' (Steeplechase; 1975) with Clifford Jordan
- All recordings with the band 'Eastern Rebellion' (Timeless and Steeplechase)
- Walton is a marvelous trio player, for example: 'The Trio, Vol.1/2/3' (Red Records; 1985)
- Featuring his own compositions: 'Roots' (Astor Place; 1997)
- *Kenny Werner* (1951)
Much recorded sideman, his 'employers' range from Toots Thielemans to the Mel Lewis Orchestra and from Archie Shepp to Tom Harrell
- 'Sweet Soul' (Novus; 1991) with Peter Erskine
- 'Landmarks' (Blue Note; 1990) with Joe Lovano
- 'Labyrinth' (RCA; 1996) with Tom Harrell
- Duo: 'Concord Duo Series, Vol. 10' (Concord; 1994) with Chris Potter
- Trio: All the trio recordings are great, especially the trio with bassist Ratzo Harris and drummer Tom Rainey is impressive
- 'Beauty secrets' (RCA; 1999)
- *Randy Weston* (1926)
- Solo: 'Blues to Africa' (Freedom; 1974)
- 'Carnival' (Freedom; 1974)
- *Peetie Wheatstraw* (William Bunch) (1902)
- 'Peetie Wheatstraw Stomp' (1937) is an essential Barrelhouse Boogie piano recording
- *Mary Lou Williams* (1910 - 1981)
- Kansas City Swing: with Andy Kirk's '12 Clouds of Joy'
- *Teddy Wilson* (1912 - 1986)
- Wilson made classic recordings with All-star Groups featuring giants Billy Holiday, Benny Carter, Lester Young and Benny Goodman
- Benny Goodman's Carnegie Hall Concert from 1938 is legendary
- If available: 'Teddy Wilson Piano Solos' (several; 1934/1937)
- Quartet: 'Pres and Teddy' (Verve; 1956) with Lester Young

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- *Yosuke Yamashita*
 - Solo: 'Canvas In Quiet' (Verve; 1995)
 - If available: Duets with Hozan Yamamoto (shakuhachi) on Enja
 - 'Asian Games' (Verve; 1988)
- *Jimmy Yancey* (1894 - 1951)
 - Started recording in 1939
 - Recorded 68 sides (including alternate takes)
 - 'Yancey Special' and 'Chicago Fives' are essential Barrelhouse Boogie piano recordings
- *Joe Zawinul* (1932)
 - As an accompanist: 'Nancy Wilson and Cannonball Adderley' (Capitol; 1961)
 - 'Dizzy's Business' (Milestone; 1963) with Cannonball Adderley
 - His recordings with Miles Davis, for example: 'Bitches Brew' (CBS; 1969)
 - Weather Report (Modal): 'Mysterious Traveller' (CBS; 1973/1974)
 - The famous Weather Report album (Jazzrock): 'Heavy Weather' (1976)
 - Zawinul Syndicate: especially the live albums are great
- *Denny Zeitlin* (1938)
 - If available: all 1960s trio recordings are great
 - Duo: 'Time Remembers Time Once' (ECM; 1981)
- *Bojan Zulfikarpasic*
 - 'Dockings' (Label Blue; 1997) with Michel Portal
 - 'Mahgreb and Friends' (ACT; 1997/1998) with Nguyen Lê
 - Solo: 'Solobsession' (Label Blue; 2001)
 - Trio: 'Transpacific' (Label Blue; 2003)

A2: DUTCH JAZZ PIANO ON CD

Most of the historical Dutch Jazz recordings were never reissued on CD. 'Het Nationaal Jazz Archief' (Dutch Jazz Archive) reissued Dutch Swing and Sweet recordings from the 1920s, 1930s and 1940s. Some 1950s and 1960s recordings are available at the chemists shop 'Het Kruidvat', they released a CD box titled 'Dutch Jazz Giants'. The label Universal released a box like this as well.

During the 1950s drummer Wessel Ilcken initiated 'Jazz behind the dikes'. These great 1950s Philips recordings include pianists like Rob Madna and Frans Elsen and have been reissued on CD.

The The Hague based label Blue Jack Records primarily reissues historical Jazz records and especially historic Dutch Jazz recordings. Their catalogue contains historic recordings of pianists like Gees Slinger, Frans Elsen, Irv Rochlin and Barry Harris.

In 1999 CNM (literally 'Center for Dutch Music') released an album with tracks from Michiel Braam, Jasper van 't Hof, Michiel Scheen, Bert van den Brink, Rob van Bavel and Guus Janssen, titled 'Jazz Virtuosi - famous Dutch Jazz Pianists'.

Two recent initiatives, both related to the Dutch label Challenge, have to be mentioned. The (sub)label 'Daybreak' releases 'En blanc et noir', CD's by 'young' Dutch pianists like Juraj Stanik, Jeroen van Vliet and Robert Jan Vermeulen, but also Rob Madna. The (sub)label 'Pinehill' releases 'Solo piano at the Pine Hill', a live piano solo series of Dutch master pianists like Rob van Kreeveld, Rob Madna, Bert van den Brink, Karel Boehlee, Rob van Bavel, Hans Vroomans and Frans Elsen. Especially the 'At the Pinehill' CDs are very special, because a lot of the featured pianists scarcely have been recorded. I will not mention all these CDs in the list below, but they are worth collecting. In the year 2000 the record label VIA Records went bankrupt. Sometimes you still can find VIA CDs (for example at discount shops), but in general their unique catalogue with a lot of young Dutch Jazz musicians (for example Michiel Borstlap and Marc van Roon) disappeared.

Pianists working and living in The Netherlands

The websites www.jazzmasters.nl include e-mail addresses, links and telephone numbers of almost all pianists mentioned below.

Erwin Hoorweg, Ed Baatsen and Martin Fondse are especially known for their composing.

- *Ferial Karamat Ali*
 - 'Alvorado' (1995; Kara)
 - Also associated with the band 'Sirena' and singers Imke van Oosten, Lilian Vieira, Denise Jannah and Rhiannon.
 - Chapter 19bra.
- *Ed Baatsen*
 - 'Special Delivery' (VIA; 1994)
Special Delivery: Quartet with Wim Kegel (drums), Nils van Haften (reeds) and Henk de Ligt (bass). [The most recent CD 'Song' (
 - New CD coming soon (title and label unknown).
 - Chapter 10, 16mod and 19.
- *Rob van Bavel*
 - 'Piano grand slam' (Munich; 2004)
The new trio with Clemens van Feen (bass) and Cris Strik (drums).
 - 'The other side' (RvB Prod.)
The first trio with Marc van Rooij (bass) and Hans van Oosterhout (drums).
 - 'Bitter but sweet' (Sweet Briar; 2005)
Quartet led by saxophonist Ad Colen, with bassist Eric Robaard and drummer Jasper van Hulten.
 - Also associated (a.o.) with first The Ben van den Dungen/Jarmo Hoogendijk Quintets, The Dutch Jazz Orchestra, The Rob van Bavel Quintet, The Rob van Bavel Octet, saxophonist Piet Noordijk, singer Ronald Douglas, Isotope, saxophonist Tineke Postma and saxophonist Caroline Breuer.
 - Taught at the conservatoire of The Hague from 1989 to 2005, but currently teaches at the conservatoires of Rotterdam and Amsterdam.
 - Chapter 6, 9, 12, 15 and 22 (also a good Stride player).

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- *Peter Beets*
 - His latest: 'New York Trio – page 3' (Criss Cross; 2005)
Trio with bassist Reginald Veal and drummer Herlin Riley.
 - Also associated with the Jazz Orchestra of the Concertgebouw, the Beets Brothers and singer Rita Reys.
 - Chapter 5, 6 and 9.
- *Berend van den Berg*
 - Associated with singers like Denise Jannah, Astrid Serierse, Soesja Citroen and Mathilde Santing, trumpet player Menno Daams and he recently recorded with mouth-flutist Ron McCroby.
 - His own bands, like 'The Octet', didn't record yet.
 - Chapter 6, 9 and 12.
- *Edwin Berg*
 - His latest: 'Heartland' (Karonte; 2003)
Trio with bassist Eric Surmenian and drummer Steve Altenberg featuring saxophonist Jorg Kaaij
 - Also associated with saxophonist Jorg Kaaij, flutist Mark Albam Lotz and singer Deborah Carter
 - Chapter 16mod
- *Gé Bijvoet*
 - His latest: 'Tzitter – Solo Piano' (Dutz; 2005)
 - Also associated with saxophonist Dick de Graaf, bassist Eric van der Westen, saxophonist Ad Colen and singer Nasha Bijlsma
 - Chapter 16mod
- *Mark Bisschop*
 - His band 'La Banda Iré' (Timba) is already world famous, but didn't record yet. They primarily play Timba (modern Cuban Salsa).
 - Also associated with the band Rumbatá and singer Estralla Acosta.
 - Teaches Latin piano at the conservatoire of Rotterdam.
 - Chapter 19sal.
- *Karel Boehlee*
 - 'Norwegian Woods' (Timeless)
The European Jazz Trio with Frans van der Hoeven (bass) and Roy Dackus (drums) [later on Marc van Roon succeeded Boehlee].
 - 'Catch' (Blue Music; 2001)
Band lead by guitarist Jesse van Ruller, with bassist Frans van Geest, drummer Martijn Vink and trumpeter Roy Hargrove.
 - He recently made three trio recordings for the Japanese label Keystone with bassist Hein van der Geyn and drummer Hans van Oosterhout.
 - Also associated with guitarist Martijn van Iterson, saxophonist Toon Roos, the band Batida, Toots Thielemans and singer Fay Claassen.
 - Teaches at the conservatory of Amsterdam.
 - Chapter 12, 15mod, 16mod and 19bra.
- *Frank van Bommel*
 - 'A Crutch For The Crab' (BVHaast; 1999)
Quartet with Tobias Delius (sax), Arjen Gorter (b), Martin van Duynhoven (dm). CD dedicated to the music of Dick Twardzik.
 - Most recent: 'Ore' (BVHaast; 2005)
The the quartet mentioned above with Michael Moore (as,cl)
 - Also associated with Nedley Elstak and Dolphy 2000 (saxophonist Willem Breuker)
 - Chapter 11, 8wc and 16free.
- *Michiel Borstlap*
 - 'Gramercy Park' (Universal; 2001)
3CD-set with a solo, a trio (with bassist Essiet Essiet and drummer Jeff 'Tain' Watts) and a Jazz Dance CD.
 - Bill Bruford/Michiel Borstlap: 'Every step a dance' (Summerfold 2004)
 - The 2 trio CDs (one with drummer Bennink and bassist Ernst Glerum and one with bassist Anton Drukker and drummer Joost Lijbaart) and sextet CD for VIA are already legendary.
 - Chapter 12, 16mod and 22.

A2 – page 3

- *Michiel Braam*
 - Solo: 'Michiel vs. Braam' (BBB; 2004).
 - Trio: 'Colors' (BBB; 2002).
Trio with bassist Wilbert de Joode and drummer Michael Vatcher
 - Also associated with Bik Bent Braam, Two Pinguins In The Dessert, The Inflated Tear, All Ears (sextet) and the European Danzón Orchestra.
 - Head of the Jazz and Improvised Music department of the conservatoire of Arnhem (ArtEZ).
 - Chapter 10, 11, 16free (also a good Stride player).
- *Wolfert Brederode*
 - His latest: 'En blanc et noir, nr 9' (Daybreak ; 2004)
 - Trio with bassist Gulli Gudmundsson and drummer Eric Ineke, featuring saxophonist Jasper Blom
 - Also associated with singer Susanne Abbuehl and the bands 'Nimbus' and the 'Eric Ineke/Wolfert Brederode Quintet'
 - Chapter 16mod.
- *Bert van den Brink*
 - 'Between us' (Challenge: 2004)
 - 'Bert van den Brink invites Clare Fisher' (Challenge; 2001).
Duets with pianist Clare Fisher.
 - Also associated with the singers Denise Jannah, Dee Dee Bridgewater, Miranda van Kralingen and Heleen van den Hombergh, guitarist Philip Catherine and harp player Toots Thielemans.
 - Teaches at the conservatoire of Utrecht.
 - Chapter 16mod.
- *Rob van den Broek*
 - 'Departures' (GreenHouse; 1998?).
Duo with bassist Wiro Mahieu.
 - Also associated with European Jazz Trio/Quartet/Quintet/Ensemble (all with bassist Ali Haurand), Free Fair and singer Masha Bijlsma.
 - Taught for many years at the conservatoire of Arnhem.
 - Chapter 12, 16mod and 22.
- *Johan Clement*
 - 'Just Between You And Me' (YNI; 1995)
Trio with bassist Eric Timmermans and drummer Frits Landesbergen and guest soloist saxophonist Ferdinand Povel.
 - Also associated with Deborah Brown, Dee Daniels, Jerome Richardson and several bands of bassist Eric Timmermans.
 - Teaches at the conservatoire of Rotterdam
 - Chapter 9 and 15trad.
- *Randal Corsen*
 - 'Sunú' (A Records; 2000)
'Cross Currents', trio with bassist Randy Winterdal and drummer Onno Wit. Sometimes Quartet with percussionist Gerardo Rosales.
 - 'Evolushon' (A- Records; 2003)
Debut album (?) with a.o. saxophonist David Sánchez and guitarist Leonardo Amuedo.
 - Also associated with flutist Ronald Snijders, the band Bye-Ya! and singer Izaline Calister.
 - Teaches at the conservatoire of Tilburg.
 - Chapter 19ant.
- *Juan Pablo Dobal*
 - 'Expresiones de Buenos Aires del campo Argentina' (Challenge) with bandoneonist Gustavo Toker.
 - Also associated with the band Bacán, singer/guitarist Fernando Lameirinhas and singer Estrella Acosta.
 - Chapter 19.
- *Erik Doelman*
 - 'Ad Fundum' (Pannonica; 2000) - Quartet with Simon Rigter (tenor sax), Frans van Geest (bass) and Gijs Dijkhuizen (drums).
 - New CD upcoming dedicated to the music of Cole Porter
 - Also associated with the band Scapes (bassist Tony Overwater) and singer Anne Thomassen
 - Chapter 6, 7, 15trad and 16mod.

A3 - page 4

- *Mike del Ferro*
 - 'Dices' (Acoustic Music; 1997)
Famous European piano trio with Tony Overwater (bass) and Gilbert Paeffgen (drums).
 - 'Mike del Ferro "Opera meets jazz' (Nicolosi; 2003)
Trio with bassist Frans van den Hoeven and drummer Roy Dackus. Guest appearances: Toots Thielemans and Richard Galliano.
 - Also associated with flutist Thijs van Leer, saxophonist Frank Vaganee and guitarist/ harmonica player Toots Thielemans.
 - 'Director of jazz programming' of American Voices
 - Chapter 9, 12, 15mod, 16mod, 19 and 22 (also a good Stride player).
- *Amina Figarova*
 - Her latest: 'September Suite' (Munich; 2005)
Sextet playing originals featuring Bart Platteau (flute), Nico Schepers (trumpet), Kurt van Herck (tenor sax), Wiro Mahieu (bass) and Chris Strik (drums).
 - Also associated with Denise Jannah. Amina is a trained classic pianist and composes also musicals
 - Chapter 16mod and 19bra.
- *Martin Fondse*
 - 'Eri Ebeji' (BV Haast; 2001) - Oktemble (Octet) with, among others, Eric Vloeimans (trumpet) and Mete Erker (clarinets). Guest appearances of cellist Ernst Reijssiger and singer Louis Mhlanga
 - Also associated with Izabel (trio) and Groove Troopers
 - Chapter 10 and 16free.
- *Harmen Fraanje*
 - His latest: 'Sonatella' (Challenge; 2003)
Quartet with guitarist Nelson Veras, bassist Hein van der Geyn and drummer Matthieu Chazarenc.
 - Also associated with saxophonist Dick de Graaf, bassist Hein van der Geyn, trumpet player Eric Vloeimans and guitarist Wim Bronnenberg.
 - Chapter 16mod
- *Cor Fuhler*
 - Solo: '7CC in IO' (GeestGronden; 1994).
 - 'The Flirts' (Erstwhile; 2001)
Improvisation duo with Gert-Jan Prins (electronics).
 - Trio: 'Tinderbox' (Data records; 2002)
Live recording with bassist Wilbert de Joode and drummer Han Bennink.
 - He builds his own instruments.
 - Also associated with the Cortet and the Corkestra. Cor is also DJ Blimey.
 - Chapter 10, 11 and 16free.
- *Kris Goessens*
 - 'Paris Suite' (Challenge; 1994) - Quartet led by trombonist Bob Brookmeyer
 - Also associated with saxophonist Kurt van Herk, flutist Pieter de Mast, guitarist Wim Bronnenberg and saxophonist Kurt van Herck.
 - Teaches at the conservatoires of Rotterdam and Amsterdam.
 - Chapter 12 and 16mod.
- *Rein de Graaff*
 - 'New York Jazz' (Timeless; 1979)
Quintet with Tom Harrell (trumpet), Ronnie Cuber (baritone sax); Sam Jones (bass) and Louis Hayes (drums)
 - 'Be-Bop, Ballads & Blues' (Timeless; 1990)
Trio and Quartet with Charlie Rouse (tenor sax), Henk Haverhoek and Koos Serieuse (bass) and Erik Ineke, John Engels and Leroy Williams (drums).
 - Also associated with the Dick Vennik/ Rein de Graaf Quartet, the Johnny Griffin/ Art Taylor Quintet and saxophonists Arnett Cobb and Charles McPherson.
 - He is still touring regularly with American guest soloists.

A2 – page 5

- *Jan Laurens Hartong*
 - 'Afro Cuban Sanctus' (EMI; 1997)
 - Latest recording: 'A Latin Tribute to West Side Story' (Munich; 2003)
 - Both are recordings of the nine-piece Latin Jazz band Nueva Manteca (Europe's no 1 Latin Jazz ensemble)
 - Used to teach Latin music at the conservatoires of The Hague and Hilversum too, but currently teaching Latin Jazz Piano at the conservatory of Rotterdam.
 - Chapter 19sal (but he is a great Jazz pianist too, don't miss it).
- *Jasper van 't Hof*
 - 'At the Concertgebouw - Solo' (Challenge; 1993)
 - 'Face to face' (Challenge; 1998) - Quartet with Ernie Watts (tenor sax), Bo Stief (bass) and Nippy Noya (percussion).
 - 'Post Scriptum' (JARO; 2004) - A 2CD digibook with a 40 pages book included celebrating the 20th anniversary of his band Pili-Pili (several line ups)
 - Taught for several years at the conservatoires of Utrecht and Groningen.
 - Chapter 11, 12, 16mod and 22.
- *Erwin Hoorweg*
 - 'The best of The Houdini's' (Challenge; 1996)
Sextet 'The Houdini's' with Angelo Verploegen (trumpet), Rolf Delfos (alto sax), Barend Middelhoff (tenor sax), Marius Beets (bass) and Bram Wijland (drums).
 - 'Brandage' (Gloep; 2000)
 - A tribute to Abdullah Ibrahim by the Tributeband with Jan van Duikeren (trumpet), Rolf Delfos (alto sax), Willem Kiewit (trombone), Aram Kersbergen (bass) and Pascal Vermeer (drums)
 - Also associated with Ugly White Belly, The Tributeband, The Auratones and other projects with saxophonist Rolf Delfos..
 - Chapter 9, 12 and 22.
- *Guus Janssen*
 - Solo: 'Klankast' (Geestgronden; 1987/1991)
 - 'Zwik' (GeestGronden; 1997)
Trio with Ernst Glerum (bass) and Wim Janssen (drums).
 - 'Sound Lee' (Geestgronden; 2001)
 - Quartet with Jorrit Dijkstra (alto sax), Raoul van der Weide (bass) and Wim Janssen (drums) dedicated to the music of saxophonist Lee Konitz
 - Also associated with the John Zorn, Maarten Altena Ensemble, Theo Loevendie and reeds player David Kweksilber.
 - Devotes most of his time to composing (operas, chamber music etc.).
 - Chapter 7, 10 and 16free (graduated as a classic pianist and composer).
- *Anna de Jong (a.k.a. Anna Elis)*
 - 'Canta Brasil' (?)
 - With a.o. Nico Scheepers (trumpet), Ben van den Dungen (saxes), Ilja Reingoud (trombone), Ed Verhoeff (guitar), Jeroen Vierdag (bass) and Enrique Firpi (drums)
 - 'Annaelis!' (Munich Records)
With Ben van den Dungen (saxes), Ed Verhoeff (guitar), Jeroen Vierdag (bass) and Chris Strik (drums)
 - Also associated with BrasiliAnas and Quinteto Tango Extremo.
 - Chapter 19bra and 19tan.
 - Teaches Brazilian ensembles and piano at the conservatoire of Rotterdam and heads the Latin/Latin Jazz/brazilian music department of that conservatoire.
 - She specialized in teaching children and has her own school (Dadrum)
- *Achim Kaufmann*
 - Solo: 'Knives' (Leo; 2004)
 - 'Weave' (Jazz4ever; 1997)
Trio with Ingmar Heller (b) and Jochen Rückert (dm).
 - 'Gueuledeloup' (Red Touch; 2002)
Quartet with Michael Moore (reeds), Henning Sieverts (bass and cello) and John Hollenbeck (drums).

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- Achim is also associated with reeds player Frank Gratkowski, saxophonist Yuri Honing and trumpeter Ack van Rooyen. He has a new trio with drummer Han bennink and bassist Ernst Glerum
- Although he lives in the Netherlands since 1996 he, till now, hardly ever plays in Holland.
- Chapter 10, 12, 15mod, 16 free and 16mod.
- *Marcel Hendricks*
- 'The Swing Code' (Timeless; 2005)
Dutch Swing College Band with Bob Kaper and Frits Katee (reeds, vocals), Bert de Kort (cornet, vocals), George Katee (trombone), Ton van Bergeijk (banjo, guitar), Adrie Braat (bass) and Han Brink (drums)
- Also associated with the Flashback Quartet, Huub Janssen's Amazing Jazz Band and Lady Day Jazz Band
- Chapter 3chi, 5 and 17dix
- *Niko Langenhuijsen*
- 'Passing the bar' (Timeless)
Quintet 'Chazz!' featuring Dick de Graaf (sax), Eric Vloeimans (trumpet), Eric Calmes (bass) and Hans Eijkenaar (drums).
- 'Terra Firma' (Trytone; 2005)
Traveling Light Piano Trio with three pianists: NL, Albert Veenendaal and Jozef Dumoulin
- His own band is called 'Caoutchouc', formerly known as 'Vaalbleek Vocaal', but he is usually playing double bass with that band.
- Used to teach at and head the Improvised Music department of the Sweelinck Conservatoire (Amsterdam).
- Chapter 11, 16free and 16mod.
- *Alexei Levin*
- 'Gombi' (Vedaki; 1999)
VeDaKi (Vershki Da Koreshki): Mola Sylla (Senegal; percussion and vocals); Alexei Levin (Russia; piano, accordion etc.), Vladimir Volkov (Russia; bass and percussion); Sandip Bhattacharya (India; tabla and vocals).
- Also associated with the bands 'Available Jelly' and 'Moscow Composers Orchestra' and singer Jodi Gilbert.
- Chapter 11, 16free and 16nm.
- *Rob Madna* (1931-2003)
- 'Update' (Dutch Jazz; 1996)
Double CD: a trio CD with Frans van der Hoeven (bass) and Erik Ineke/ Dré Pallemmaerts (drums) and a big band CD with the 'Dutch Jazz Orchestra'.
- Unfortunately there are hardly any other recordings available of this living legend of European Jazz Piano (go to first page of this chapter)
- Taught for many years at the conservatoire of Amsterdam.
- Chapter 6, 9, 12, 15mod and 22.
- *Misha Mengelberg*
- Solo: 'Solo' (Buzz Records; 1999)
- 'No Idea' (DIW; 1996)
Trio with Greg Cohen (bass) and Joey Baron (drums).
- 'Two days in Chicago' (Hat; 1998)
Dutch improvisers (reeds player Ab Baars, bassist Wilbert de Joode and drummer Martin van Duijnhoven) meet Chicago improvisers (saxophonists Fred Anderson and Ken Vandermark, cellist Fred Lonberg-Holm, bassist Kent Kessler and drummer Hamid Drake).
- His early (1960s) associations include the Piet Noordijk Quintet. Nowadays he for example is associated with the Instant Composers Pool and a duo with saxophonist Yuri Honing. His duets with Han Bennink are not to be missed.
- His interpretations of Herbie Nichols and Thelonious Monk compositions are world famous.
- Studied composing and theory in The Hague during the 1960s and used to teach music theory at the Sweelinck Conservatoire (Amsterdam). Currently associated with the master course Dutch Swing of the Messiaen Academy (Arnhem).
- Aso associated with several duos, for example with saxophonist Yuri Honing and pianist Michiel Scheen
- Chapter 6, 10, 11 and 16free.

A2 – page 7

- *Guido Nielsen*
 - Guido Nielsen recorded the music of James Scott, Scott Joplin and Joseph Lamb for Basta Records
 - Also associated with The Beau Hunks
 - Chapter 1
- *Marc van Roon*
 - 'Music for piano and string quartet' (Apple on the Moon; 1997/2001) (re-release of the VIA CD)
 - 'Among Birds and Beasts' (Apple on the Moon; 2001)
Duo with saxophonist Dave Liebman.
 - Early recording as a sideman: 'New York straight ahead' (Challenge; 1995)
Quintet led by saxophonist Dick de Graaf with saxophonist Tony Lakatos, bassist Santi DiBriano and drummer Billy Hart.
 - The European Jazz Trio with Frans van der Hoeven (bass) and Roy Dackus (drums) records a CD every year, but plays primarily in Asia
 - Also associated with singer Fay Claassen, The Ebony Band, reeds player Michael Moore and flutist Marl Alban Lotz.
 - Teaches at the conservatoire of Groningen.
 - Chapter 10, 11, 12mod, 16mod and 19sal.
- *Michiel Scheen*
 - Solo: 'Goodbye!' (Filiaal 4; 2003)
 - 'Dance, my dear?' (Data 042; 2004)
Quartet with Ab Baars (tenor sax, clarinet), Ernst Glerum (bass) and Han Bennink (drums)
 - Also associated with the Maarten Altena Ensemble, Triklinion, solo projects, a piano duo with Simon Nabatov and several 'Dutch School' improvisation groups.
 - CD's usually obtainable by contacting himself.
 - Chapter 10, 11 and 17free.
- *Tine Schneider*
 - 'In the meantime' (1999)
Trio with Erik Robaard (bass) and Wim Kegel (drums).
 - Taught for years at the conservatoire of Amsterdam, but she is currently living and teaching in Würzburg (D).
 - Chapter 6, 7, 12 and 15mod.
- *Cees Slinger*
 - 'Then and now 1966-2000' (Challenge; 2005)
His famous 1966 trio with bassist Jacques Schols and drummer John Engels featuring saxophonist Ben Webster and his great 2000 trio with bassist Marius Beets and drummer Joost Patocka featuring trombonist Bart van Lier.
 - Associated with (just to name a few) Clifford Jordan, Archie Shepp, Ben Webster, The Diamond Five and the singers Sylvia Droste and Greetje Kauffeld. His own projects include several quartets, an octet playing compositions of Cedar Walton and the bands 'Buddies In Soul', 'Two Tenor Case' and 'Three Tenor Case'.
 - Chapter 6, 9 and 15bop.
- *Juraj Stanik*
 - 'Five Up High' (Timeless; 1993)
A quintet with Jasper Blom (tenor sax), Ben Herman (alto sax), Marius Beets (bass) and Joost Patocka (drums).
 - 'Shaken not stirred' (Maxanter; 2003)
Trio with bassist Marius Beets and drummer Owen Hart Jr.
 - Juraj is working on a new trio CD and a solo CD
 - Also associated with the Ben van den Dungen/ Jarmo Hoogendijk Quintet and saxophonist Tineke Postma.
 - Teaches at the conservatoire of The Hague.
 - Chapter 6, 7, 9, 12 and 15mod.

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- *Ramón Valle*
 - Solo: 'Memorias' (ACT; 2005)
 - 'No Escape' (ACT; 2003)
Trio with bassist Omar Rodríguez Calvo and drummer Liber Torrientes Mirabal
 - 'Plays Ernesto Lecuona' (ACT; 2002)
Quartet with Perico Sambeat (as, ss), Carlos Puig (tp), Omar Rodríguez (bass) and Horacio 'El Negro' Hernandez (dm)
 - Chapter 19sal (actually you might say Valle is a modern jazz pianist from Cuba, rather than a Latin Jazz pianist)
- *Albert Veenendaal*
 - 'The unexpected' (Trytone; 2001)
'On the line': with guitarist Timucin Sahin and violinist Oene van Geel.
 - 'Terra Firma' (Trytone; 2005)
Traveling Light Piano Trio with three pianists: NL, Albert Veenendaal and Jozef Dumoulin
 - 'Songs to dance strangely with' (Trytone; 2005)
Trio with Meinrad Kneer (bass) and Yonga Sun
 - Closely associated with the Trytone musicians collective and musicians like saxophonist Esmée Olthuis and reeds player Steven Kamperman
 - Albert Veenendaal is an authority on prepared piano
 - Chapter 10, 11, 16free and 16mod.
- *Robert Jan Vermeulen*
 - 'Playground' (Challenge; 2000)
Quintet with Fay Claassen (vc), Chris Joris (tp), Paul Berner (b) and Joost van Schaik (dm).
 - 'Ugly Beauty – The mudic of Theloniuuous Monk' (Daybreak; 2003)
Quartet with alto sax player Benjamin Herman, bassist Frans van der Hoeven and drummer Han Bennink
 - Also associated with flutist Ellen Helmus, saxophonist Toon Roos, trumpet player Gerard Kleijn, trumpet player Loet van der Lee, the Vermeerssen/Vermeulen Kwartet and Ugly Beauty.
 - Teaches at the conservatoire of Arnhem.
 - Chapter 9, 12 and 15bop and 15mod.
- *Jeroen van Vliet*
 - 'Who's afraid' (KIP 1011)
Solo, recorded at the Rainbow Studio in Oslo (Norway).
 - 'Red Sun' (EWM; 2002)
Trio with Frans van der Hoeven (bass) and Dré Pallemmaerts (drums) [also recorded at the Rainbow Studio].
 - 'Unseen Land' (2005)
Duo with saxophonist Mete Erker
 - Also associated with singer Ineke Verdoorn, drummer Pascal Vermeer, alto saxophonist Paul van Kemenade, bassist Eric van der Westen and 'Low Motion' (bassist Wiro Mahieu).
 - Teaches at the conservatoire of Tilburg.
 - Chapter 16free and 16mod.
- *Hans Vroomans*
 - 'We love music' (RIFF; 1992)
Trio with bassist Koos Serierse and drummer Marcel Serierse.
 - Also associated with singer Laura Fygi, singer Jose Koning, the Metropole Orchestra, guitarist Eef Albers and saxophonist Carolyn Breuer.
 - Teaches at the conservatoire of Amsterdam.
 - Chapter 12, 15bop, 15mod and 19bra.

Some contemporary Dutch Jazz pianists that are good Fender Rhodes players: Rob van Bavel, (Isotope), Karel Boehlee, Berthil Busstra, Jeroen van Vliet and Stefan Schmidt (Martinez Move, Zuco 103, New Cool Collective).

Some contemporary Dutch keyboardists with Jazz roots: Karel Boehlee, Koen van Baal, Dyonis Beukers, Berthil Busstra, Kino Haitsma, Ronald Kool, Jeroen van Iterson, Jasper Soffers and Peter Schön.

A2 – page 9

By mentioning chapters with each pianist I've tried to give an idea of their piano playing. Of course this is extremely subjective. It only might function as a starting point.

And what about myself? I recorded two CDs as a leader:

- 'Plots' (Tinus; 2000)
- 'Songs and Dances' (Tinus; 2005)

Both are trio recordings with bassist Jan Voogd and drummer Wim Kegel.

For some time I have been a member of the Dutch/German collective 'Interzone'. Somewhere in 2006 we will release a CD featuring 'Terra Incognita', a suite composed by Jean Paul Steeghs, inspired by poems of Ton Luiting.

A3: RESOURCES

Literature

A. As far as I know, there are three books written on the history of Jazz Piano, but the first two are both out of print.

1. Lyons, Len, *'The Great Jazz pianists (speaking of their lives and music)'*, Quill, New York City, 1983, English, 322 pages.

Part One (37 pages) is a survey of the history of Jazz Piano. Part Two comprehends thorough interviews with Teddy Wilson, Mary Lou Williams, John Lewis, Sun Ra, George Shearing, Dave Brubeck, Ahmad Jamal, Horace Silver, Oscar Peterson, Red Garland, Jimmy Rowles, Paul Bley, Marian McPartland, Billy Taylor, Jaki Byard, Ran Blake, Ramsey Lewis, Randy Weston, Bill Evans, Stene Kuhn, McCoy Tyner, Toshiko Akiyoshi, Chick Corea, Herbie Hancock, Joe Zawinul, Keith Jarrett and Cecil Taylor.

2. Taylor, B., *'Jazz Piano (history and development)'*, Wm. C. Brown Company Publishers, Dubuque (Iowa), 1982, English, 264 pages.

Book based on Billy Taylor's dissertation discussing the history from Jazz Piano from 1850 to the 1970s.

3. Doerschuk, Robert L., *'88: The Giants of Jazz Piano'*, Backbeat UK, 354 pages

B. There are a few books written on specific Jazz Piano Styles, two examples:

1. Blesh and Janis, Rudi and Harriet, *'They All Played Ragtime'*, Oak Publications, New York, 1971, English, ?.
2. Silvester, Peter, *'A Left Hand Like God (a study of Boogie Woogie)'*, Quartet Books, London, 1988, English, 324 pages.

Sheet music

A. Some books with transcriptions or arrangements include (small) surveys, some examples:

1. Gerard and Sarzin, Charley and Evan, *'Hard Bop (Jazz Composers of the 1950s and 1960s)'*, Gerard and Sarzin Publishing Co., New York City, 1992, English, 109 pages.

The music of Randy Weston, Herbie Nichols, Andrew Hill, Bobby Timmons, Kenny Drew, Horace Parlan, Duke Pearson and Sonny Clark.

2. Kriss, Eric: Several books on Blues piano (methods and transcriptions) published by Oak Publications (New York City)
3. Scivales, Ricardo, *'Harlem Stride Piano Solos (26 classic solos by the greatest Jazz pianists of the Swing Era)'*, Ekay Music Inc., Katonah, New York, 173 pages.

The music of James P. Johnson, Willie 'The Lion' Smith, Thomas 'Fats' Waller, Eubie Blake, Luckey Roberts, Cliff Jackson, Donald Lambert, Hank Duncan, Claude Hopkins, Joe Turner and Dick Wellstood.

B. Some books discuss several solo styles:

1. Dobbins, Bill, *'The Contemporary Jazz Pianist (a comprehensive approach to keyboard improvisation), Volume 4'*, Charles Colin, New York, ?, 144 pages.

Volume 4 of this method represents 24 variations on a theme written by Dobbins (based on 'All of me'), in the styles developed by 24 influential solo pianists: Scott Joplin, Jelly Roll Morton, James P. Johnson, Willie 'The Lion' Smith, Earl Hines, Fats Waller, Teddy Wilson, Duke Ellington, Art Tatum, Meade Lux Lewis, Pete Johnson, Jimmy Yancey, Thelonious Monk, Bud Powell, Oscar Peterson, Erroll Garner, Lennie Tristano, Bill Evans, Clare Fisher, Jimmy Rowles, Cecil Taylor, Chick Corea, Keith Jarrett and Richie Beirach.

2. Hyman, Dick, *'Etudes For Jazz Piano'*, Eastlake Music, New York City, 1982.

Compositions designed for the study of technical problems encountered in the playing of the great Jazz pianists.

Recordings

A. Both Jelly Roll Morton and Willie 'The Lion' Smith recorded their memoirs (go to chapter A1)

B. Hyman, Dick, *'Variations on "A child is born"'* (label and date unknown).

A record with Hyman playing the styles of about a dozen prominent solo pianists from Joplin to Taylor.

Video and DVD

1. *'Piano Legends'*: A 63 minute video hosted by Chick Corea featuring the history of Jazz Piano with Film clips from Willie 'The Lion' Smith to Cecil Taylor.

2. *'Dick Hyman's Century Of Jazz Piano'*: A interactive CD-Rom with Hyman recreating the styles of 63 pianists. Including videos, transcriptions, stylistic analyses etc. There is a Light and a Pro Version.

A4: 20TH CENTURY CLASSIC PIANO MUSIC

Etudes

For an important part the pianistic language of contemporary piano music is build on the etudes of Frederic Chopin, Franz Liszt, Claude Debussy, Alexander Scriabin and György Ligeti (more and more). Especially the etudes of Chopin and Debussy are essential.

When you want to study contemporary piano techniques it's useful to study:

- Sofia Gubaidulina: 'Musikalisches Spielzeug'
- Yoram Paporitz: 'Entdeckungen am Klavier'
- György Kurtág: 'Jatekok' (the brilliant contemporary version of 'Microkosmos' by Belá Bartók)

Pedals

Since the 1940s the 3 pedals of the grand piano have an autonomous status. Today composers use every sound a pedal is able to produce, including the rattling sounds of the mechanism.

When playing these compositions a thorough examination of the instrument is needed to become familiar with its characteristics.

Especially the music of George Crumb, John Cage ('Music of Changes') and Helmut Lachenmann ('Wiegenlied') make extensively use of all pedals. The music of John Cage now and then needs a special choreography and training to prevent leg injuries (!).

Contemporary piano music features:

1. Pedal hits - (German: Pedalschlag) Staccato and forte hit of the damper pedal to create resonating percussive effects. Example: 'Guero' by Helmut Lachenmann
2. After-pedal - Pressing the damper pedal after the key is lifted again to capture its resonance. Example: 'Sequenza IV' by Luciano Berio
3. Sostenuto pedal - The sostenuto pedal (middle pedal) is often used to create mysterious resonance: play keys without sounding them and press the sostenuto pedal. Its overtones will sound while playing other tones. Example: 'Sequenza IV' by Luciano Berio.
4. Una corda pedal - The una corda pedal might be used in combination with preparations. When preparations are applied to only one string of a pair of strings the una corda pedal can function as a 'preset' button.

Clusters

Charles Ives usually is regarded as the first composer using piano clusters, but during the first decades of the 20th century several composers experimented with clusters. The most extreme examples are composed by Henry Cowell. Famous is 'Tides of Manaunan' (1912). Today clusters are almost are contemporary piano music clichés.

There are several different ways to use clusters:

Percussive: Béla Bartók - 'Piano Sonate'

Carl Nielsen - 'Tre Klaverstykker'

Heitor Villa Lobos - 'Rudepoema'

Bells and chimes: many compositions by Henry Cowell and George Crumb

Dramatic climax: Tristan Keuris - Sonata

Alfred Schnittke - Sonata Nr.2

Soft effects: György Kurtág - '8 Klavierstücke'

Resonance (pressed without sounding): many compositions by Helmut Lachenmann

Integrated in 'classical' passages: Karl Heinz Stockhausen - 'Klavierstück X'

Luciano Berio - 'Sequeza IV'

Several: Louis Andriessen - 'Registers'

Galina Oestvolskaja - All compositions

It certainly needs practice to control the dynamics and balance of clusters. Most often special exercises are very helpful.

Extended piano and prepared piano

Extended piano means playing the strings, hitting the side of the instrument etc. A lot of composers use these techniques. 'Aeolian harp' (1923) by Stanley Cowell is an extraordinary example of strings played by the hand. A lot of compositions of George Crumb feature strings muted by the hand.

Prepared piano needs external devices to manipulate the sound of the instrument. These devices might vary from screws to paper. John Cage is famous for his experiment with prepared piano. It often takes several hours to prepare a piano and the preparation has to be carefully executed.

Extended tonality, limited atonality and free atonality

'Extended tonality' embodies all harmonic innovations of the 20th Century.

Already during the 19th Century composers were pushing the boundaries of 'traditional' functional harmony. Famous are Richard Wagner's opera 'Tristan und Isolde' (the overture is important) and the later piano pieces of Franz Liszt, for example 'Nuages gris'. At this point the short piano pieces of Edvard Grieg (Lyriske Stykker, 10 books) and the later piano pieces of Gabriel Fauré (nocturnes, barcarolles and preludes) have to be mentioned too. Harmony-wise also the music of Max Reger is important. Arnold Schönberg's string sextet 'Verklärte Nacht' (1899) and Alban Berg's 'Piano Sonata' (1908) often are regarded as the end or culmination of this development.

Around 1900 harmonic innovations were moving towards free atonality. Several composers during the first few decades of the 20th century used a combination of late romanticism and chromatic non-functional harmony. One of the most impressive harmony wizards was Alexander Scriabin. His early music is strongly influenced by Chopin, his later works are great examples of free atonality. All his piano music (and that's a lot) is worth studying but two harmonically impressive examples are 'Vers la flamme' (1914) and 'Waltz, op.38' in Ab major.

During the 20th Century not all composers were attracted by modernism and some of them preferred to use methods more 'conventional' methods and harmonies. Two striking examples:

- Frederico Mompou: 'Cançion y Danza'
- Frank Martin: 'Eight Preludes'

Fourths are an important feature of modern Jazz piano. Jazz pianists use them in two ways:

1. Melodies based on fourths against triadic harmony (for example Chick Corea)
2. Triadic melodies against harmony based on fourths (for example McCoy Tyner)

Classic composers using melodies and/or harmonies based on fourths include Aaron Copland ('Piano Fantasy'), Paul Hindemith (1930s compositions), Béla Bartók, Anton Webern ('Piano Variations') and Charles Ives.

The music of Béla Bartók has a unique balance between chromatics and tonality. The Hungarian theoretician Ernő Lendvai explained this balance by using a system based on the axes of the circle of fifths. According to Lendvai, Bartók considered tones that form a cross (for example c- e flat - f sharp - a) to be relative to each other. It's important to realize that Bartók uses these relationships only melodically and never harmonically. The publications of Lendvai are extremely influential among Jazz musicians.

Modal

In European music modality is usually associated with Gregorian music, polyphonic music and folk music. Outside Europe Asian and African music make extensive use of modality too.

In modal harmony the chords and dissonant intervals don't point out a horizontal direction. This usually is combined with a linear approach and chain forms. Sometimes a linear approach leads to a modal character of the music without a fixed modal starting point, this is called free modality.

During the 20th century music several composers used modality. Often their approach to modality doesn't have a tonal center. There are five different kinds of modal composers:

1. French composers at the beginning of the 20th century (incidentally) used modality to create contrasting textures or sheets of sound, to achieve more linearity and to keep coherence when using chain forms. These composers were often inspired by Asian music (for example: Indonesian gamelan music) and early polyphonic music. Famous examples range from 'Gymnopédie, no. 2' by Eric Satie to 'Voiles' by Claude Debussy.
2. Composers inspired by European folk music often make use of modality. Famous examples range from the majority of 'Mikrokosmos' by Béla Bartók to the marvelous music of Joaquín Rodrigo and Antonio Robledo, who translated Spanish guitar music to the piano.
3. Olivier Messiaen arranged and developed a group of 7 modes: 'modes à transpositions limitées'. Due to their symmetry these modes only have a limited amount of transpositions (for example: mode 1, which is better known as the whole tone scale). Messiaen's music and teaching inspired a lot of musicians and composers during the second half of the 20th century. He wrote a book called 'Technique de mon langage musical'.
4. Minimal Music (go to the separate paragraph)
5. During the last decades of the 20th century a lot of composers returned to the modality and/or tonality of previous centuries. This New Simplicity and Neo Modality often is religiously or spiritually inspired, but not always. Famous examples range from 'Für Alina' by Arvo Pärt and the later compositions of Ton de Leeuw.

Minimal Music

Minimal music primarily was an American movement during the 1960s and the first half of the 1970s, but influenced some Western European composers as well. Compositions by La Monte Young, Terry Riley, John Adams, Philip Glass and Steve Reich are the foundation of the movement. They thought/think of music as an autonomous given and were/are especially concerned with creating a so called 'sound-environment'. Most of the compositions written by the five composers mentioned above are ensemble, choir or orchestra pieces, often combined with theatrical elements.

A famous Minimal Music piano piece is 'Phrygian Gates' by John Adams. A famous piece for two pianos or marimbas is 'Piano Phase' by Steve Reich.

Terry Riley primarily is a solo improviser and his influence on 1970s pianists like Keith Jarrett is obvious. His most popular, and relatively worked out, work is 'In C' (1964) for 12 instruments. During the 1960s Riley wrote 'Keyboard Studies' which he wrote to be used as a part of his daily practice routine for the preparation of his solo concerts.

The compositions of La Monte Young often use some improvisation with strictly dictated tones over pedals.

More recent compositions of Steve Reich, like 'The Desert Music' for orchestra and choir are more expressive than his 1960s and 1970s compositions and harmonically (diatonic clusters) and rhythmically (additive rhythm) very challenging.

A Dutch composer who wrote a lot of Minimal Music for piano is Simeon ten Holt. Louis Andriessen's compositions from the 1970s show traces from Minimal Music too.

Chance music

After composer John Cage focussed primarily on twelve-tone techniques (1934-38), percussion ensemble (1939-42) and prepared piano (1943-48), a new development started in Cage's composition with 'Music of Changes' (1951) and 'Imaginary Landscape, nr. 4' (1951; for 12 radios). During this period he started the new use of chance operations in making important compositional decisions. Already during the 18th Century composers like Kirnberger and Mozart used dice games, but Cage did not use chance operations to play (trivial) games but used it to free musical composition from individual taste, memory, literature and traditions of art. This ideal reflects the exclusion of intention and ego, an essential element of Buddhism which he studied intensively. Here chance is accepted to be superior to taste and individual invention, leading to acceptance of things in their individuality without the intrusion of egotistically forceful, historically and genetically constrained willpower. Cage's remark "I welcome whatever happens next" expresses the state of mind that follows this philosophy. A lot of European improvisers share this state of mind and philosophy that does no longer accept the difference between art and life or music and what is audible at all.

Form

During the first half of the 20th century two forms dominated: the chain form and the development form. Or like Ton de Leeuw (an important Dutch composer, teacher and musicologist) ones explained: "music that is and music that becomes". Halfway the 20th century the open form emerged.

Chain forms are often combined with additive rhythm and modal harmony. Composers who used this form a lot are for example Debussy, Stravinsky, Varèse and Messiaen. Debussy's piano prelude 'Voiles' is a famous example.

Development forms are often combined with divisive rhythm and extended harmonics. Composers who used this form a lot are for example Schönberg, Scriabin, Webern and Bartók (although a lot of piano pieces are chain forms). Scriabin's Black Mass is a famous example.

Open forms became especially popular in the US. American composers who used a lot of open forms include John Cage, Morton Feldman and Brown. A good example is Morton Feldman's Intersection 3. Two famous Western European open form pieces are Stockhausen's Klavierstück XI and Sonate 3 by Boulez.

The Hungarian theoretician Ernő Lendvai analyzed the music of Béla Bartók and discovered that a lot of Bartók's small scale and big scale proportions can be explained by using the numbers of Fibonacci (add the last two: 1, 1, 2, 3, 5, 8, 13, 21 etc.) and Golden Section ($\pm 0,6180339887$) theories. The theories of Lendvai are extremely influential among Jazz musicians.

Rhythm

There are two different types of rhythms:

1. Additive: small chained rhythmic cells.

Usually associated with Gregorian and Indian music often resulting in music without or irregular stressed beats and extensive use of cell techniques. 20th century composers that have developed unique their own approaches to additive rhythm include Igor Stravinsky (for example: cell techniques applied to pulse leading to additive meter changes), Anton Webern (leading to floating rhythm) and Olivier Messiaen (cell techniques based on 'personnages rythmiques' and flexibility based on 'valeur ajoutée'). Some examples:

Igor Stravinsky - 'Sacre du printemps'

Anton Webern - 'Piano variations'

Olivier Messiaen - 'Cantetyodjayá'

2. Divisive: time is subdivided in an often regular or symmetrical way. The actual rhythm is based on this subdivision.

Usually associated with Western European music, (a lot of) African music and Afro-American music. A divisive rhythmic approach usually leads to a multilevel construction:

Sentence -bar (groups of pulse units) - pulse units.

A special kind of divisive rhythms are the so-called aksak rhythms. These rhythms make use of longer and shorter beats [$1\frac{1}{2} : 1$]. Good examples of these Balkan rhythms can be found in *Bulgarian Dances* by Bartók (*Mikrokosmos VI*).

Often composers combine these two approaches, this is called floating rhythm. Schönberg often used divisive rhythm with additive elements, Webern often used additive rhythm with divisive elements.

Bassist Ronan Guilfoyle wrote a great book on the use of advanced rhythmic concepts in Jazz, titled 'Creative rhythmic concepts for Jazz improvisation' (publisher: Newpark Music Center; Dublin/Ireland).

Some great compositions composed after WO II

Luciano Berio - 'Rounds'

'Sequenza IV'

Pierre Boulez - 'First Sonata'

'Second Sonata'

John Cage - 'Music of Changes'

'Sonatas and interludes' (prepared piano)

Elliot Carter - 'Night fantasies'

George Crumb - 'Gnomic variations'

Luigi Dallapiccola - 'Quaderno musicale di Annalibera'

Brian Ferneyhough - 'Lemma - Ica - Epigram'

Henryk Górecki - 'Piano Sonata No.1' (1956/84/90)

Sofia Gubaidulina - 'Sonata'

'Musical Toys' [14 pieces for children]

Mauricio Kagel - 'An Tasten' (music theater)

'MM 51: Ein Stück Filmmusic für Klavier'

Miclós Kocsár - Improvisazioni'

György Kúrtaġ - '8 piano pieces, op. 3'

'Játékok'

Gyorgy Ligeti - 'Etudes'

Olivier Messiaen - 'Vingt regards sur l'enfant-Jésus' (1944)

'Catalogue d'oiseaux'

Akira Miyoshi - 'Chaînes'

Conlow Nancarrow - 'Study No. 3: Boogie' (player piano)

'Study 41' (player piano)

Luigi Nono - 'Sofferte onde Sergne' (piano and tape)

Arvo Pärt - 'Für Alina'

Wofgang Rihm - 'Klavierstücke No. 5'

Frederic Rzewski - 'The People United'

Roger Sessions - 'Third Sonata'

Karlheinz Stockhausen - 'Klavierstück No. 10'

Giacinto Scelsi - 'Suite X (Ka)'

Alfred Schnittke - Piano Sonata No. 1

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Toru Takemitsu - 'For Away'

Galina Ustvolskaya - 'Sonata No. 5'

Iannis Xenakis - 'Evryali'

Isang Yung - 'Fünf Stücke für Klavier'

Bernd-Alois Zimmermann - 'Extemporale'
'Enchiridion'

Dutch Composers

Louis Andriessen - 'Registers'

Guus Janssen - 'Brake'

Tristan Keuris - 'Sonata'

Ton de Leeuw - 'Cinq etudes de piano'
'Men go their ways'

Theo Loevendie - 'Strides'

Peter Schat - 'Anathema'

A5: Register

Abrams, Muhal Richard	Free
Abrams, Muhal Richard	US Collectives
Adams, Oletta	Beyond
Agerbeek, Rob	Dutch Jazz piano
Akiyoshi, Toshiko	Asia
Akiyoshi, Toshiko	Classic music
Albany, Joe	Bop
Alexander, Monty	Latin
Alexei, Levin	Europe
Allen, Geri	Bop
Allen, Geri	Neo and post
Allen, Geri	US Collectives
Allison, Mose	1950s Mainstream
Alperin, Mihail	Europe
Ammons, Albert	Blues
Amos, Tori	Beyond
Andriessen, Louis	Dutch Jazz piano
Armstrong, Lil	New Orleans - Chicago
Auer, Pepsi	Europe
Axen, Bent	Europe
Ball, Ronnie	Cool
Barron, Kenny	Neo and post
Barth, Bruce	Neo and post
Basie, Count	1950s Mainstream
Basie, Count	Harlem-stride
Basie, Count	Plugged
Bates, Django	Europe
Bates, Django	Neo and post
Bates, Django	Plugged
Beard, Jim	Plugged
Beck, Pia	Dutch Jazz piano
Beeck, Klaas van	Dutch Jazz piano
Beirach, Richie	Asia
Beirach, Richie	Classic music
Beirach, Richie	Cool
Beirach, Richie	Neo and post
Beirach, Richie	Third Stream
Beresfold, Steve	Europe
Berkman, David	Neo and post
Beytelmann, Gustavo	Latin
Bishop Jr., Walter	Bop
Bjornstad, Ketil	Europe
Blake, Eubie	Harlem-stride
Blake, Eubie	Ragtime
Blake, Ran	Bop
Blake, Ran	Classic music
Blake, Ran	Third Stream
Blakey: pianists	Academies
Bley, Carla	Free
Bley, Carla	US Collectives
Bley, Paul	Cool
Bley, Paul	Europe
Bley, Paul	Modal
Bley, Paul	Neo and post
Bley, Paul	Plugged
Bley, Paul	US Collectives
Bloom, Rube	New Orleans - Chicago
Bloom, Rube	Ragtime
Blount, Sonny	Free
Bolcom, William	Blues
Brand, Dollar	South Africa
Bravo, Sonny	Latin
Briggs, David	Beyond
Broadbent, Allen	Cool
Broek, Rob van den	Dutch Jazz piano

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Brookmeyer, Bob	Third Stream
Brubeck, Dave	Cool vs Hot
Brubeck, Dave	Third Stream
Bruck, John van	Dutch Jazz piano
Bryant, Ray	1950s Mainstream
Buckner, Milt	1930s Mainstream
Buckner, Milt	Plugged
Bunch, John	Neo and post
Bunink, Nico	Dutch Jazz piano
Burgalat, Bertrand	Plugged
Byard, Jaki	1950s Mainstream
Byard, Jaki	Free
Byard, Jaki	Harlem-stride
Cage, John	Free
Cain, Michael	US Collectives
Caine, Uri	Classic music
Caine, Uri	Neo and post
Calderazzo, Joey	Latin
Calderazzo, Joey	Neo and post
Camillo, Michel	Latin
Carrus, Paolo	Europe
Carter: pianists	Plugged
Charles, Ray	1950s Mainstream
Charles, Ray	Beyond
Charles, Ray	Modal
Charles, Ray	Plugged
Chauvin, Louis	Ragtime
Chestnut, Cyrus	Beyond
Chestnut, Cyrus	Neo and post
Childs, Billy	Classic music
Childs, Billy	Modal
Chittison, Herman	1930s Mainstream
Clark, Curtis	Dutch Jazz piano
Clark, Sonny	Cool
Cole, Nat	1930s Mainstream
Cole, Nat	1950s Mainstream
Cole, Nat	Bop
Cole, Nat	Europe
Cole, Nat	Latin
Coltrane-McLeod, Alice	Modal
Confrey, Zez	Ragtime
Copland, Marc	Neo and post
Corea, Chick	Classic music
Corea, Chick	Europe
Corea, Chick	Latin
Corea, Chick	Modal
Corea, Chick	Neo and post
Corea, Chick	Plugged
Corea, Chick	Plugged
Cothers, Connie	Cool
Cowell, Stanley	Classic music
Cowell, Stanley	Free
Cowell, Stanley	Modal
Crispell, Marilyn	Neo and post
Crum, Robert	Free
Cuypers, Leo	Dutch Jazz piano
Dalch, Bob	Ragtime
Dameron, Tadd	1950s Mainstream
Dameron, Tadd	Bop
Dameron, Tadd	Modal
Danko, Harold	Asia
Danko, Harold	Neo and post
Davenport, Cow Cow	Blues
Davis Jr, Walter	1950s Mainstream
Davis, Anthony	Third Stream

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Davis, Anthony	US Collectives
Davis, Wild Bill	Plugged
Davis: pianists	Academies
Defoort, Kris	Europe
Delbecq, Benoit	Europe
Dennerlein, Barbara	Plugged
Desdoumes, Mamie	Blues
Dijk, Louis van	Dutch Jazz piano
Dikker, Loek	Dutch Jazz piano
Doggett, Bill	Plugged
Doky, Niels Ian	Europe
Domino, Fats	Beyond
Donchev, Anthony	Europe
Down, Drive 'Em	Blues
Drew, Kenny	Bop
Duke, George	Beyond
Duke, George	Modal
Duke, George	Plugged
Earland, Charles	Plugged
Edgar, Boy	Dutch Jazz piano
Elias, Eliane	Latin
Eliez, Thierry	Plugged
Elkerbout, Henk	Dutch Jazz piano
Ellington, Duke	1930s Mainstream
Ellington, Duke	1950s mainstream
Ellington, Duke	Bop
Ellington, Duke	Dutch Jazz piano
Ellington, Duke	Europe
Ellington, Duke	Free
Ellington, Duke	Harlem-stride
Ellington, Duke	South Africa
Ellington, Duke	Third Stream
Elsen, Frans	Dutch Jazz piano
Evans, Bill	1950s Mainstream
Evans, Bill	Classic music
Evans, Bill	Cool
Evans, Bill	Cool vs Hot
Evans, Bill	Europe
Evans, Bill	Latin
Evans, Bill	Modal
Evans, Bill	Neo and post
Evans, Bill	Plugged
Evans, Gil	Cool vs Hot
Evans, Gil	Third Stream
Fagan, Donald	Beyond
Falls, Mildred	Beyond
Fassi, Ricardo	Plugged
Feldman, Victor	Cool vs Hot
Feldman, Victor	Modal
Ferrante, Russell	Plugged
Few, Bobby	Free
Fisher, Clare	Cool
Fisher, Clare	Cool vs Hot
Fisher, Clare	Latin
Fisher, Clare	Modal
Fisher, Clare	Plugged
Flanagan, Tommy	Bop
Franken, Rob	Dutch Jazz piano
Franklin, Aretha	Beyond
Fransesco, Joey de	Plugged
Freeman, Russ	Cool vs Hot
Frias, Lino	Latin
Fuente, Leo de la	Dutch Jazz piano
Gaddum, Glen	Dutch Jazz piano
Galper, Hal	Classic music

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Galper, Hal	Modal
Ganelin, Vyacheslav	Europe
Garland, Red	1950s Mainstream
Garland, Red	Cool vs Hot
Garner, Erroll	1950s Mainstream
Garner, Erroll	Bop
Garner, Erroll	Harlem-stride
Gaslini, Giorgio	Europe
Gershwin, George	1950s Mainstream
Gershwin, George	Harlem-stride
Getz: pianists	Academies
Gleeson, Patrick	Plugged
Glenn, Lloyd	Beyond
Godowsky, Leopold	1930s Mainstream
Godoy, Milton	Latin
Goldings, Larry	Plugged
Goodman: pianists	Academies
Gottschalk, Louis Moreau	Ragtime
Graaff, Rein de	Dutch Jazz piano
Grawe, Georg	Europe
Green, Benny	Neo and post
Greene, Burton	Dutch Jazz piano
Griffin, Paul	Beyond
Grolnick, Don	Modal
Grusin, Dave	Plugged
Gulda, Friedrich	Classic music
Haig, Al	Bop
Hakim, Sadik	Bop
Hallberg, Bengt	Dutch Jazz piano
Hallberg, Bengt	Europe
Hammer, Jan	Plugged
Hancock, Herbie	Classic music
Hancock, Herbie	Cool
Hancock, Herbie	Cool vs Hot
Hancock, Herbie	Europe
Hancock, Herbie	Latin
Hancock, Herbie	Modal
Hancock, Herbie	Plugged
Hancock, Herbie	Plugged
Hanna, Sir Roland	Bop
Hanna, Sir Roland	Classic music
Hanna, Sir Roland	New Orleans - Chicago
Harris, Barry	1950s mainstream
Harris, Barry	Bop
Harris, Barry	Classic music
Harris, Gene	1950s Mainstream
Hart, Clyde	1930s Mainstream
Hart, Clyde	Bop
Hartong, Laurens Jan	Dutch Jazz piano
Hawes, Hampton	1950s Mainstream
Hawes, Hampton	Cool vs Hot
Hayes, Ernie	Beyond
Hays, Kevin	Neo and post
Hazevoet, Kees	Dutch Jazz piano
Henderson, Fletcher	1930s Mainstream
Henderson, Fletcher	Blues
Henderson, Fletcher	Dutch Jazz piano
Henderson, Fletcher	Free
Henderson, Stephen	1930s Mainstream
Henderson, Stephen	Harlem-stride
Hernandez, Oscar	Latin
Hersch, Fred	Neo and post
Heywood Jr., Eddy	1930s Mainstream
Hicks, John	Neo and post
Hicks, John	US Collectives

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Hill, Andrew	Bop
Hill, Andrew	Free
Hines, Earl	1930s Mainstream
Hines, Earl	Cool vs Hot
Hines, Earl	New Orleans - Chicago
Hodes, Art	New Orleans - Chicago
Hof, Jasper van 't	Dutch Jazz piano
Hoff, Ernst van 't	Dutch Jazz piano
Holland, Loris	Beyond
Holmes, Richard	Plugged
Hope, Elmo	1950s Mainstream
Hope, Elmo	Bop
Hopkins, Claude	Harlem-stride
Hopkins, Nicky	Beyond
Hornsby, Bruce	Beyond
Horvitz, Wayne	Neo and post
Hove, Fred van	Dutch Jazz piano
Hyman, Dick	Neo and post
Hyman, Dick	Ragtime
Ibrahim, Abdullah	South Africa
Irving III, Robert	Plugged
Iverson, Ethan	Neo and post
Ives, Charles	Free
Iyer, Vijay	US Collectives
Jackson, Cliff	Harlem-stride
Jackson, Joe	Beyond
Jackson, Tony	Blues
Jackson, Tony	New Orleans - Chicago
Jacobs, Pim	Dutch Jazz piano
Jaffe, Nat	1930s Mainstream
Jamal, Ahmad	1930s Mainstream
Jamal, Ahmad	1950s Mainstream
Jamal, Ahmad	Classic music
James, Bob	Plugged
Jang, Jon	Asia
Janssen, Guus	Europe
Jarrett, Keith	Classic music
Jarrett, Keith	Europe
Jarrett, Keith	Modal
Jarrett, Keith	Neo and post
Jarrett, Keith	Plugged
Jasper, Lex	Dutch Jazz piano
Jobim, Antonio Carlos	Latin
Joel, Billy	Beyond
Johansson, Jan	Europe
John, Elton	Beyond
Johnson, James P.	1930s Mainstream
Johnson, James P.	Blues
Johnson, James P.	Bop
Johnson, James P.	Classic music
Johnson, James P.	Harlem-stride
Johnson, Johnnie	Beyond
Johnson, Johnnie	Blues
Johnson, Pete	1930s Mainstream
Jolly, Pete	Cool vs Hot
Jones, Booker T.	Plugged
Jones, Hank	Bop
Jones, Hank	Harlem-stride
Jones, Hank	Plugged
Jones, Howard	Beyond
Jones, Jimmy	1930s Mainstream
Joplin, Scott	Classic music
Joplin, Scott	Harlem-stride
Joplin, Scott	Ragtime
Jordan, Duke	Bop

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Joseph, Julian	Europe
Justiz 'Peruchin', Pedro	Latin
Kano, Misako	Asia
Kapstad, Egil	Europe
Keezer, Geoff	Neo and post
Kellaway, Roger	Free
Kelly, Wynton	1950s Mainstream
Kikoski, Dave	Neo and post
Kimbrough, Frank	Bop
Kimbrough, Frank	US Collectives
King, Carole	Beyond
Kirkland, Kenny	Beyond
Kirkland, Kenny	Latin
Kirkland, Kenny	Modal
Kirkland, Kenny	Neo and post
Knudsen, Kenneth	Plugged
Komeda, Krysstof	Europe
Kramer, Floyd	Beyond
Kreeveld, Rob van	Dutch Jazz piano
Kuhn, Joachim	Classic music
Kuhn, Joachim	Europe
Kuhn, Steve	Classic music
Kuhn, Steve	Europe
Kuhn, Steve	Modal
Kuhn, Steve	Neo and post
Kuryokhin, Sergey	Europe
Kyle, Billy	1930s Mainstream
Kyle, Billy	Bop
Lambert, Donald	1930s Mainstream
Lambert, Donald	Harlem-stride
LaMenthe Jr, Ferdinand	Ragtime
Lande, Art	Europe
Langenhuijsen, Niko	Dutch Jazz piano
Lankeren, Frank van	Dutch Jazz piano
Larkins, Ellis	1930s Mainstream
Laverne, Andy	Neo and post
Lawson, Hugh	Bop
Leake, Lafayette	Blues
Leviev, Milcho	Europe
Levin, Alexei	Europe
Levin, Peter	Plugged
Levine, Mark	Latin
Levy, Lou	Cool vs Hot
Lewis, John	Cool vs hot
Lewis, John	Third Stream
Lewis, Meade Lux	Blues
Lewis, Ramsey	1950s Mainstream
Lewis, Ramsey	Classic music
Lightsey, Kirk	Bop
Lindberg, Nils	Europe
Lloyd: pianists	Academies
Lofton, Cripple Clarence	Blues
Longhair, Professor	Beyond
Longhair, Professor	Blues
Longshaw, Fred	Plugged
Lopez, Orestes	Latin
Louiss, Eddy	Plugged
Mabern, Harold	Neo and post
Madna, Rob	Dutch Jazz piano
Makowicz, Adam	Europe
Mance, Junior	1950s Mainstream
Markowitz, Phil	Neo and post
Marmarosa, Dodo	Bop
Marsalis, Ellis	Neo and post
Martinez, Eddy	Latin

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Mathews, Ronnie	Neo and post
Mayerl, Billy	Ragtime
Mays, Lyle	Plugged
McCann, Les	1950s Mainstream
McDuff, Jack	Plugged
McGregor, Chris	South Africa
McGriff, Jimmy	Plugged
McKenna, Dave	Neo and post
McLean, Richard 'Abba Labba'	Harlem-stride
McNeely, Jim	Neo and post
McPartland, Marian	Cool vs Hot
McPartland, Marian	Europe
McShann, Jay	1930s Mainstream
Medeski, John	Beyond
Medeski, John	Plugged
Mehldau, Brad	Neo and post
Melford, Myra	Neo and post
Mendes, Sergio	Latin
Mengelberg, Misha	Bop
Mengelberg, Misha	Dutch Jazz piano
Mengelberg, Misha	Europe
Meutgeert, Henk	Dutch Jazz piano
Meyers, Amina Claudia	US Collectives
Miller, Mulgrew	Neo and post
Milne, Andy	US Collectives
Mingus: pianists	Academies
Molelekwa, Moses	South Afrika
Monk, Thelonious	1930s Mainstream
Monk, Thelonious	1950s Mainstream
Monk, Thelonious	Bop
Monk, Thelonious	Cool
Monk, Thelonious	Europe
Monk, Thelonious	Free
Monk, Thelonious	Harlem-stride
Monk, Thelonious	Modal
Monk, Thelonious	Neo and post
Monk, Thelonious	Third Stream
Montgomery, Little Brother	Blues
Montoliu, Dodo	Europe
Morales, Noro	Latin
Moran, Jason	US Collectives
Morath, Max	Ragtime
Morton, Jelly Roll	Latin
Morton, Jelly Roll	New Orleans - Chicago
Morton, Jelly Roll	Ragtime
Morton, Jelly Roll	Third Stream
Mosca, Sal	Cool
Moten, Bennie	1930s Mainstream
Muller, Patrick	Plugged
Nabatov, Simon	Europe
Nelson, Romeo	Blues
Neto, Jovino Santos	Latin
Neville, Naomi	Beyond
Newborn, Phineas	1950s Mainstream
Newman, Randy	Beyond
Nichols, Herbie	1930s Mainstream
Nichols, Herbie	Bop
Nichols, Herbie	Neo and post
Nichols, Herbie	US Collectives
Nock, Mike	US Collectives
Norris, Walter	Europe
Novello, Joe	Plugged
Nyro, Laura	Beyond
Paich, Marty	Cool vs Hot
Palmieri, Charlie	Latin

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Palmieri, Eddie	Latin
Parlan, Horace	1950s Mainstream
Pascoal, Hermeto	Latin
Patton, John	Plugged
Payne, Don	Beyond
Pendarvis, Leon	Beyond
Perez, Danilo	Latin
Perkins, Carl	1950s Mainstream
Perkins, Carl	Cool vs Hot
Peterson, Oscar	1930s Mainstream
Peterson, Oscar	1950s Mainstream
Peterson, Oscar	Free
Peterson, Oscar	Latin
Peterson, Oscar	Harlem-stride
Pieranunzi, Enrico	Europe
Pieranunzi, Enrico	Neo and post
Pilc, Jean Michel	Europe
Powell, Bud	Bop
Powell, Bud	Cool
Powell, Bud	Cool vs Hot
Powell, Bud	Europe
Powell, Bud	Free
Powell, Bud	Harlem-stride
Powell, Bud	Modal
Powell, Bud	South Africa
Powell, Mel	1930s Mainstream
Powell, Richie	1950s Mainstream
Previn, Andre	Classic music
Profit, Clarence	1930s Mainstream
Pugliesi, Osvaldo	Latin
Pullen, Don	Free
Rebennack, Mac	Beyond
Red, Piano	Blues
Red, Speckled	Blues
Reed, Eric	Neo and post
Rich, Charlie	Beyond
Richard, Little	Beyond
Rifkin, Joshua	Ragtime
Riley, Howard	Europe
Robbins, Hargus	Beyond
Robello, Jason	Beyond
Roberts, Luckey	Harlem-stride
Roberts, Marcus	Classic music
Roberts, Marcus	Harlem-stride
Roberts, Marcus	Neo and post
Rochlin, Irv	Dutch Jazz piano
Rooij, Nico de	Dutch Jazz piano
Roon, Marc van	Europe
Rosnes, Renee	Neo and post
Ross, Florian	Europe
Rubalcaba, Gonzalo	Latin
Ruiz, Hilton	Latin
Russell, George	Classic music
Russell, George	Modal
Russell, Leon	Beyond
Ruys, Paul	Dutch Jazz piano
Sample, Joe	Beyond
Sample, Joe	Plugged
Scheffer, Pi	Dutch Jazz piano
Scherer, Uli	Europe
Schlippenbach, Alexander von	Europe
Schon, Peter	Dutch Jazz piano
Schrier, Joop	Dutch Jazz piano
Schroeder, Gene	New Orleans - Chicago
Schulze, Klaus	Plugged

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Schweizer, Irene	Europe
Scott, Shirley	Plugged
Seminole, Paul	Harlem-stride
Serman, John	Plugged
Shearing, George	1930s Mainstream
Shearing, George	Cool vs Hot
Shearing, George	Dutch Jazz piano
Shearing, George	Modal
Shearing, George	Europe
Silver, Horace	1930s Mainstream
Silver, Horace	1950s Mainstream
Silver, Horace	Cool vs Hot
Silver, Horace	Free
Slim, Memphis	Blues
Slim, Sunnyland	Blues
Slinger, Cees	Dutch Jazz piano
Smith, Huey Piano	Blues
Smith, Jimmy	Plugged
Smith, Lonnie	Plugged
Smith, Pine Top	Blues
Smith, Willie 'The Lion'	1930s Mainstream
Smith, Willie 'The Lion'	Free
Smith, Willie 'The Lion'	Harlem-stride
Solal, Martial	Europe
Spann, Otis	Blues
Stacy, Jess	1930s Mainstream
Stacy, Jess	New Orleans - Chicago
Stagnita, Frank	Dutch Jazz piano
Stalknecht, Roelof	Dutch Jazz piano
Stenson, Bobo	Europe
Strand, Les	Plugged
Stravinsky, Igor	Europe
Stravinsky, Igor	Free
Strayhorn, Billy	1930s Mainstream
Strayhorn, Billy	Classic music
Strayhorn, Billy	Harlem-stride
Sullivan, Joe	1930s Mainstream
Sullivan, Joe	Harlem-stride
Sullivan, Joe	New Orleans - Chicago
Sun Ra	Dutch Jazz piano
Sun Ra	Free
Sun Ra	Plugged
Sun Ra	US Collectives
Sutton, Ralph	Neo and post
Svensson, Esbjorn	Europe
Sykes, Roosevelt	Blues
Szakczi Lakatos Sr., Bela	Europe
Takase, Aki	Asia
Tatum, Art	1950s Mainstream
Tatum, Art	Bop
Tatum, Art	Europe
Tatum, Art	Modal
Tatum, Art	Plugged
Tatum, Art	Harlem-stride
Taylor, Billy	1930s Mainstream
Taylor, Billy	Bop
Taylor, Cecil	1930s Mainstream
Taylor, Cecil	Bop
Taylor, Cecil	Europe
Taylor, Cecil	Free
Taylor, Cecil	Neo and post
Taylor, Cecil	US Collectives
Taylor, John	Europe
Taylor, John	Neo and post
Taylor, Montana	Blues

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Tee, Richard	Beyond
Thibaudet, Jean Yves	Classic music
Thompson, Sir Charles	Bop
Thornton, Argonne	Bop
Timmons, Bobby	1950s Mainstream
Toussain, Allen	Beyond
Tracey, Stan	Europe
Tristano, Lennie	Cool
Tristano, Lennie	Europe
Tristano, Lennie	Free
Tristano, Lennie	Modal
Truffaz, Erik	Plugged
Turner, Ike	Beyond
Turpin, Tom	Ragtime
Twardzik, Dick	Cool vs Hot
Tyner, McCoy	1930s Mainstream
Tyner, McCoy	1950s Mainstream
Tyner, McCoy	Bop
Tyner, McCoy	Europe
Tyner, McCoy	Harlem-stride
Tyner, McCoy	Modal
Tyner,	Plugged
Uden Masman, Theo	Dutch Jazz piano
Urtreger, Rene	Europe
Valdes, Jesus 'Chucho'	Latin
Vaughan: pianists	Academies
Vidal, Lluís	Europe
Waldron, Mal	1950s Mainstream
Waldron, Mal	Europe
Waldron, Mal	Free
Wall, Dan	Plugged
Waller, Fats	1930s Mainstream
Waller, Fats	Classic music
Waller, Fats	Cool vs Hot
Waller, Fats	Free
Waller, Fats	Harlem-stride
Waller, Fats	Plugged
Wallgren, Jan	Europe
Wallington, George	Bop
Walton, Cedar	Neo and post
Washington: pianists	Academies
Weersma, Melle	Dutch Jazz piano
Wellstood, Dick	Harlem-stride
Welstood, Dick	Neo and post
Welstood, Dick	New Orleans - Chicago
Werner, Kenny	Classic music
Werner, Kenny	Neo and post
Wesseltoft, Bugge	Plugged
Weston, Randy	1950s Mainstream
Weston, Randy	Bop
Wijs, Carlo de	Plugged
Williams, James	Neo and post
Williams, Jessica	Neo and post
Williams, Mary Lou	1930s Mainstream
Williams, Mary Lou	Bop
Williams, Mary Lou	Harlem-stride
Willis, Larry	Beyond
Willis, Larry	Modal
Wilson, Teddy	1930s Mainstream
Wilson, Teddy	Cool vs Hot
Wilson, Teddy	Harlem-stride
Wonder, Stevie	Beyond
Wonder, Stevie	Europe
Wonsey, Anthony	Beyond
Yamashita, Yosuke	Asia

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Yancey, Jimmy	Blues
Yancey, Jimmy	Latin
Young, Larry	Plugged
Zawinul, Joe	Cool vs Hot
Zawinul, Joe	Free
Zawinul, Joe	Modal
Zawinul, Joe	Plugged
Zeitlin, Denny	Modal
Ziegler, Pablo	Latin
Zulfikarpasic, Bojan	Europe

A6: DEALERS

Record shops

My main Jazz dealers are:

1. Jazz Center - Wagenstraat 125a - The Hague - (070) 3657001 - www.jazzcenter.nl
One of the biggest and best Jazz specialists in Europe.
2. Diskabinet - Javastraat 122 - The Hague - (070) 3467132
Especially historical recordings.
3. Jazzwinkel – Oude gracht 211 - Utrecht - (030) 2343456 - www.jazzwinkel.nl
The Dutch Young Lions in Jazz records.
4. Swingmaster - Kruitlaan 21 - Groningen - (050) 3124020 - www.swingmasterrecords.com
A world famous Blues specialist, but also all Jazz. A vinyl walhalla.

Secondhand CDs and LPs

1. Several Dutch cities have a 'Plaatboef', for example: Korte Houtstraat 13 - The Hague - (070) 3616930.
2. Famous: Concerto - Utrechtsestraat 52/60 - Amsterdam - (020) 6235228.
Also great new CDs (All periods).

Literature

1. The Hague and Amsterdam both have an 'American Book Center'. They now and then have great Jazz books. The one in The Hague:
Lange Poten 23 - (070) 3642742.
2. Two bookshops in The Netherlands have a lot of Jazz literature:
Athenaeum - Spui 14/16 - Amsterdam - (020) 6242972
Broese Wristers - Stadhuisburg 15 - Utrecht - (035) 2335200

Secondhand Jazz literature

A lot of cities in the Netherlands have a 'De Slegte' (discount bookshop). The bigger ones sell second hand books too, usually upstairs. The one in The Hague:
Spuistraat 21 - The Hague - (070) 3639712.

Music books

The main music bookshops in Amsterdam, Rotterdam and The Hague all have quite a good Jazz collection.

The one in The Hague:

Albersen - Groot Hertoginnelaan 182 - The Hague - (070) 3456000.

Albersen sells second hand music books too (upstairs).

Postorder

1. CDs: Go to 'Record shops'
2. Music books: www.advancemusic.com
3. Literature and videos: www.jazzrecords.com (Germany)

Library

The public libraries in Amsterdam, Rotterdam, Utrecht and The Hague all have a great Jazz collection. They all have CDs, music books, literature as well as videos. The one in Rotterdam is known to be the biggest public library in Europe.

The one in The Hague:

Centrale Bibliotheek - Spui 68 - The Hague - (070) 3534440 ('Music and arts' department)

Dutch Jazz Archive

The 'Dutch Jazz Archive' (Nederlands Jazz Archief) has a huge Jazz collection varying from James P. Johnson transcriptions to the latest avant-garde CDs. If you want to visit them you have to make an appointment.

Stichting Nederlands Jazz Archief - Prins Hendrikkade 142 - Amsterdam - (020) 6271708 - nja@worldonline.nl