

C Edition

THELONIOUS MONK

fake book

70 Monk compositions
presented in easy-to-read
format, with a discography



 HAL•LEONARD®

C Edition

THELONIOUS MONK

fake book

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HAL•LEONARD®
CORPORATION

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THELONIOUS MONK

fake book

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BIOGRAPHY

For many years, misunderstood and criticized, the art of Thelonious Monk is now regarded as key when the evolution of jazz is discussed and chronicled.

He was born in Rocky Mount, North Carolina in 1917, and at the age of four, his family moved to New York. In his early twenties, Monk was already playing in various bands in the city, as well as participating in the jam sessions at Minton's Playhouse, the club where the earliest experiments in the music later called "bebop" occurred. He made his first recordings with Coleman Hawkins in 1944, and trumpeter/bandleader Cootie Williams recorded his song "Round Midnight" that same year. Monk later joined Dizzy Gillespie's big band and continued to compose. In 1947, he began the first in a series of recordings for the Blue Note label, where his unusual compositions and playing style were first heard in their purest form. This important series ended in 1952. Although the records did not sell well during this period, many are now regarded as masterpieces.

Monk signed with Prestige Records in 1952, but his records sold so poorly that his contract was sold to Riverside Records in 1955. Although producer Orrin Keepnews initially had Monk record music by other composers, by the third album in the contract, Thelonious returned to playing his own music. By 1957, his career was in full swing, and his albums and club and television appearances were highly praised. He had John Coltrane in his group for a few months, and Coltrane later said that playing with Monk was a stimulating and educational experience (a private recording of the group performing at the Five Spot sold very well when it was made available in the early '90s). Another high point for Monk was his appearance with a tentet at New York's Town Hall (also recorded by Riverside) with arrangements by Hall Overton. In some of the arrangements, Overton transcribed and scored some of Monk's solos for the group.

By 1962, Monk had become such an important artist that Columbia Records signed him to a contract. His picture appeared on the cover of *Time* magazine in 1964, and he toured all over the world. Usually he played in a quartet setting, although during one important European tour, he played with an all-star octet. However, by 1970, he'd broken up his regular group and toured with the Giants of Jazz, which included Dizzy Gillespie, Sonny Stitt, Kai Winding, Al McKibbin and Art Blakey. After a few sporadic performances in the next few years, he retired by the end of the decade. He died at the home of his patron and friend Baroness Pannonica de Koenigswarter, in 1982.

Monk had a profound influence on jazz from the late forties onward. His pianistic approach, rooted in the stride style of Fats Waller and James P. Johnson, embraced modes, whole tones, clusters and polytonality. His compositions remain an important resource in the jazz repertoire, with many of his tunes now considered standards and part of every improvising musician's library. His music will continue to delight and challenge every serious jazz musician in decades to come.

Seventy of Thelonious Monk's compositions are included in this book. This is the first time all of Monk's compositions have been presented in print together, with many appearing here for the first time ever. Each lead sheet was developed using one of his own recordings as the primary source. The recording date and the original 12" album release credits are detailed above each title. Stereo numbers are used when mono and stereo were issued simultaneously. Compositions without recording credits were never recorded by Monk. Of Thelonious Monk's recorded works, only two are not found in this book. They are the improvised works *Chordially* and a blues, *Round Lights*.

NOTES FROM THE TRANSCRIBER

The music of Thelonious Monk has long been a source of inspiration to musicians. I myself became familiar with Monk's music through his recordings, as well as from playing his compositions with various groups. Over time, I began to acquire charts, and subsequently transcribe those I didn't have until I had at least put together a lead sheet for each of his compositions. All of this eventually led to a meeting with Don Sickler to discuss the idea of a book of virtually all of Monk's recorded original works. The goal was to create a book that would have essential melodic, harmonic, and rhythmic information while also being presented as simply as possible. Of course, when you are dealing with Monk's music, no one approach is going to work for everything. Nevertheless, the aim was consistency and accuracy.

Each composition lists a source recording which is used as a primary reference, though in some instances, other recordings are used for comparison and clarity. When exploring Monk's music, enough cannot be said about the importance of listening to his recordings, not with the intent of imitating his approach, but as a guide, so as to free yourself to interpret his music as you hear it. (Not to mention the sheer enjoyment of hearing Monk play!) Lastly, these charts are not unlike a map. A map can show you the way to a place, but it is not the place itself. The place is the moment the notes are played for all to hear.

Steve Cardenas

NOTES FROM THE EDITOR

Thelonious Monk's creations provide some of the most uniquely personal sounds in all of music. Hearing him play his own music on his own recordings is all one needs to realize how extraordinary he was. The essence of Monk's music, which can only really be appreciated by listening to his recordings, is what he heard in his head and was able to translate to the piano. This translation required him to develop an unorthodox hand approach (possibly you have seen pictures or videos of him playing) to get the precise sound he wanted from each note on the piano. Combine this with his unique rhythmic approach and unconventional melodic vision, and it's easy to see why his recordings have become singular treasures in sound.

Everyone in music should try to create their own sound. Monk was certainly one of the most successful at that, since it seems to me impossible that anyone will ever capture his piano sound and rhythmic language!

By presenting these C, B \flat and E \flat editions we hope to provide a guide so that you can start to explore Monk's wonderful original compositions yourself.

Don Sickler

The **Notation Guide**, starting on page 80, contains more information about the notation we've used, along with some specifics about the individual lead sheets.

NOTATION GUIDE

The music in this book was composed by the very special and unique composer Thelonious Monk. Monk's recordings reveal that *Monk playing Monk* is completely unique. His music vocabulary, meaning his voicings and how he physically played the notes on the piano, along with other elements in his playing, creates a "Monk sound" that is an integral compositional part of his compositions. No one could ever make his music sound like Monk himself makes it sound. We feel that listening to his recordings, hearing him play his music, is vital for understanding his music.

GENERAL TERMS

All music examples in the text are discussed in concert key.

A B C D in this text refer to rehearsal letters (shown in the music as letters in circles)

articulation indications

— has been assigned a special meaning. In addition to its traditional role indicating emphasis and full value, we've used the tenuto symbol to mean elongated, to help show Monk's interpretations. Monk often extends the length of notes at the end of phrases, making it impractical to assign the notes an accurate value. Many times the other melody instruments play the notes much shorter. We are hopeful that you will listen to Monk's recordings to understand the subtleties of this effect.

- always implies a separation between notes, sometimes staccato

blues

Monk wrote blues that have become jazz standards: *Blue Monk*; *Misterioso*; *Straight, No Chaser*. He also wrote other classic blues, including *Ba-lue Bolivar Ba-lues-are*; *Blues Five Spot*, and highly personal recurring theme blues: *Blue Hawk*; *Monk's Point*; *Raise Four*; *North Of The Sunset*.

He also created other valuable contributions to the blues genre that are essentially improvised, but contain melodic elements that are important to the blues tradition. Most of these are presented in the C edition in piano format.

Sometimes the opening chorus of his recording is represented: in *Something In Blue*, the chord symbols analyze what he plays in the first chorus. As Monk continues soloing, he simplifies this opening blues chorus chord progression, but ends each chorus with an interesting turnaround (the last 2 measures, a new chord on each beat: B \flat 7, B \flat 7/D, E \flat 7, A \flat 7; B \flat , D \flat 7, C \flat 7, F7).

In *Blue Hawk*, the chord symbols outline the basic blues progression. With *Blue Sphere*, the melody appears after several improvised solo choruses. *Functional* starts with an opening chorus which turns to improvisation in measure 8 with yet another interesting turnaround. Then Monk solos on the blues. We've shown his 4 measure ending, which concludes with a favorite Monk B \flat ending expression (also see *Monk's Point*).

"rhythm changes" refers to the common practice in jazz of utilizing chord pattern variations that originally were inspired by the Gershwin composition "I Got Rhythm."

tempo indications

Each composition has a tempo indication, which describes how the composition was recorded on the source recording. Other Monk recordings can show variations in tempo and sometimes in style, for example: *Bye-Ya*: Medium Latin, later recordings are swing

Pannonica: Medium slow swing, can be more medium swing or more of a Ballad

tutti = everyone plays what is written

regular size notes. In *San Francisco Holiday* (all regular size notes), this approach does not make a distinction between what Monk plays in unison with the 2-part horn line melody and what he plays as accompaniment. Since a pianist should play the whole descending line, we elected to show only full size notes in the C edition. The two horn lines divide in measures 1 and 5 of A and C. Our B \flat part, played by trumpet and tenor sax as written, duplicates what is on the recording.

The B \flat and E \flat editions are written for single-line instruments to help clarify the melody lines. However, where we feel a harmony part is vital to the composition, as in *San Francisco Holiday*, we have included it. See *Humph* and *We See* as further examples.

Fortunately a few of Monk's session horn parts still exist and were reviewed carefully in preparing the lead sheets for *Criss Cross*, *Four In One*, *Hornin' In*, *Sixteen*, *Skippy* and *Who Knows?*

HARMONIES

Monk's chords

Thelonious Monk's unique approach to harmony has intrigued musicians and listeners for years. He often played sounds and colors that defied standard notation, let alone chord symbol terminology. So the task of putting these sounds to paper is challenging, to say the least. When notated in grand staff, which was absolutely necessary in several instances, we feel the information is the most direct. The use of chord symbols, however, presents a variety of challenges. His open voicings pose chord symbol ambiguities. Frequently, he plays only open 5ths in his left hand or just a root and seventh under the melody.

chord symbol notation

The chord symbols in this book are mostly for both melody and soloing. A second set of chord symbols for solos may be shown under the staff for appropriate measures, as in the bridge of *Eronel*. Above the staff, chord symbols in parenthesis usually only apply to solos and are not necessary while playing the melody. We don't always include 9ths, 13ths and other alterations in the chord symbols just because they appear in the melody (as in *Ask Me Now*, for example). Rather, we try to have the chord symbol reflect only what is essential.

(B \flat) Bass note indications appear as small circled letters (usually played by the bassist, and so indicated when played by piano).

all roots

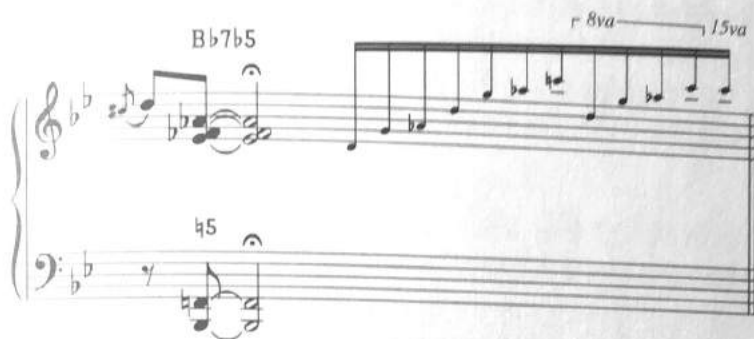
Either after a chord symbol or as in *Introspection*: 4-feel (all roots) means the bass plays only 4 roots in measures 7 and 8 of A each time, and continues playing only roots in B until it switches back to 2-feel in the last measure of the bridge. Also see the bridge of *Well You Needn't*.

[= open voicings

In order to identify chords that we feel should be played with open voicings, we have introduced our own symbol [. When it is added to the regular chord symbol, it means that this Monk voicing has a definite open quality. The chord should not be "filled in," but rather approached sparsely, like the open voicings Monk often employed. Of course, the best way to understand Monk's voicings is to listen to his many and wonderful recordings.

All Monk's chord voicings in *Bemsha Swing* are essentially open in nature. A good example of this is the first chord he plays in our source recording:





Brake's Sake

Monk recorded **Brake's Sake** two times. We are hopeful that you have the opportunity to hear both recordings as they are considerably different from each other. Although transcriber Steve Cardenas initially only had Monk's 2nd recording of this composition (the later recording from 1964), after some debate I convinced him we should go with the first recording as the "source." Monk first recorded it on Gigi Gryce's *Nica's Tempo* session, the same session that produced our sources for two other Monk gems, **Shuffle Boil** and **Gallop's Gallop**.

Although we hope you can figure out a lot of what's going on in the recording of *Brake's Sake* from our notation, this is one recording you really should hear in order to fully appreciate what should be happening when you try to perform it. This composition requires sensitivity from the bassist and the drummer. Listening to masters Percy Heath and Art Blakey on the recording will help you get the right idea. The D pedal in **A** is highly rhythmic. The bridge **B** is essentially stop-time, and it's open to debate as to who is playing the melody, Monk or Gigi's alto sax. The top notes are piano, the bottom notes are alto sax. After the bridge, Monk also keeps the D rhythmic pedal effect going between melodic statements under the three G chords. The following examples show what he plays as pedals the 1st and 3rd times.



There is another interesting rhythmic treatment that Monk and Gryce achieved in playing the melody on the recording—the transition from the 7th measure into the 8th measure of A. We haven't tried to notate this in our lead sheet, and Gigi didn't try to notate it in the part he wrote out for himself. We felt notating four eighth notes into a downbeat was still the best, even though we're sure that what they played is more accurately represented by Monk's favorite displaced quarter-note triplet that starts on the last half of the third beat, displacing the down beat to the last half of the first beat.

Epistrophy

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Monk used this composition as his theme song, and therefore it shows up on many Monk recordings, especially on live recordings where he would use it to close the set. Other Monk recordings besides our source will reveal rhythmic variety. For example, the introductory bass line as quarter note triplets discussed earlier is also used under the melody at **C** to close out some performances, and two accented quarter notes are added on the 1st and 2nd beats of measure 3 of the bridge.

52nd Street Theme

Monk never recorded this composition himself. Many other artists have, however, but not in its original form. His original melody appears in this publication.

Hackensack

Monk's first recording of this composition is our source. He recorded **Hackensack** quite a few times, and it went through transformations over the years. For example, starting on the 4th beat of the 3rd measure of **A**, Monk later adds a 6-note eighth note descending chromatic melody that shifts the 2nd beat note to the 3rd beat in measure 4. The bridge melody has also gone through rhythmic and melodic variations over the years, as well.

Hornin' In

The trumpet and alto sax parts from the original session show the melody grace notes that we have put in the **B \flat** and **E \flat** editions. Monk plays these as clusters, and they are indicated as such in the **C** edition. The chord symbols we've used come from his parts. The turnaround in the 1st ending is from the bass part from the session, and we put it in parenthesis because it seems to be ignored on the recording. Every Monk manuscript or manuscript fragment that we are aware of has been carefully gone over and incorporated into these editions. The chord symbols for **Four In One** are one example, as are the melodies of **Who Knows?**, **Trinkle-Tinkle**, **Sixteen** and **Criss Cross**.

Ruby, My Dear

This gorgeous composition is one of Monk's best known ballads. Our lead sheet is quite involved, so some clarification is necessary. Our source recording involves two great ballad interpreters, Monk and John Coltrane. The basic recording format is three choruses. 1st chorus: melody, Coltrane (with Monk); 2nd chorus: Coltrane solo; 3rd chorus: Monk solo until the bridge, then Coltrane comes back in with the melody until the Coda. A lot of what would be a transcriber's nightmare in rhythmically notating the melody was eliminated for us, because Monk did notate the melody a couple of times, including 2 separate alto sax lead sheets. He notated the bridge very straight rhythmically, and you'll notice that he approaches it more in that way while Coltrane does what comes natural and adds some dotted quarter-eighth note patterns instead of just quarter notes, etc. In notating ballads in this book, our intent is always to show you what we think is the basic melody. With this in hand, you can take the ballad where you hear it.

By explaining this ballad in detail we can touch on some important "Monkisms" that may be helpful with other questions that will inevitably arise in studying Monk's music.

This ballad definitely starts with a 2-feel. We have indicated the rhythms Monk plays under the staff, showing the 2-feel and at the same time, how Monk prepares for his counterline chordal progression in the 2nd measure. This is bracketed as "piano only," since the bass doesn't really play it during the melody, and definitely doesn't play it during solos. The other bracketed sections are definitely piano only. In the third bracketed example, the 7th is notated under the 3rd because, aside from the root, we have indicated the whole voicing, and there was no room for us to add the [open voicing symbol.

The first and third bracketed sections indicate the top notes of Monk's voicings. They are all complete voicings: the minor sevenths spelled from bottom up: root, 5th, 7th, minor 3rd, and the major 6th voicings: root, 5th, 6th, 3rd. There is a **Gm7** chord symbol to start measure 3 because the bass plays **G**, but Monk is playing **B \flat 6**, to complete his phrase. We elected to give you Monk's voicing in measure 7 for what we have labeled **A(add 9)**: there is no 7th in this voicing. Monk only adds the root under this voicing. This voicing

For the most part we have used standard jazz rhythmic notation, leaving you to decide how and when to swing the eighth notes. In jazz rhythmic notation eighth notes are generally swung in a more or less triplet feel, except in ballads and Latin pieces. We also used a few special rhythmic notations when necessary to define the musical intent. Examples include the triplets in *Introspection* and the compound rhythmic bass line in the footnote of *Nutty*.

Monk's own rhythmic notation is revealing. For example, his trumpet, alto sax and "Lead" part manuscripts have survived from the 5/30/52 recording of *Skippy*, and they were carefully reviewed to create the *Skippy* parts in these books. All of the rhythmic notations come from his manuscripts.

Either of Monk's two recorded versions of *Skippy*, however, immediately reveal discrepancies with his manuscript. Monk starts the first chorus of each recording by playing the melody himself. He clearly always anticipates the 3rd beat of the first measure of **A** and **C**, and seems to play only on the downbeats in the first 4 measures of **B**. He really lays back with the 3 notes in measure 6 of **B**; they could be more accurately represented by quarter note triplets.

Monk always turns the melody of *Skippy* over to the horns at **D**, and the dotted eighth to sixteenth notation here and all other places in these parts comes from his manuscript. He clearly indicated in his "Lead" manuscript that the top notes at **D** (played by alto sax) are the melody notes. The rest of the full size note melody line in the B \flat and E \flat editions is from the trumpet part, and the small notes are other instrumental notes. In the C edition, where two full size notes appear together, as in measure 3, both notes appear in the "Lead" manuscript. The small notes are either Monk colorations from the recordings, or other horn notes.

Monk's ballads

Without written lead sheets from the composer, ballads can be very problematic to notate. Monk's recordings of his classic *'Round Midnight* reveal countless variations. On the source recording Monk rhythmically varies the melody in the bridge. We have simplified it, trying only to notate the basic melody.

It was easy to notate the rhythmic values of the melodies of *Monk's Mood* and *Ask Me Now* from the source recordings because the horns play those melodies very straight. *Reflections* was difficult to rhythmically notate, since Monk's recordings of this beautiful ballad contain many rhythm variations. Although our lead sheet is based on the source recording, we use elements from his other recordings, including the $\flat 5$ melody note on the 3rd beat of the last measure of the 2nd ending. That note comes from his Riverside recording, *Alone In San Francisco*.

NOTES ON INDIVIDUAL COMPOSITIONS

Blues Five Spot

Elements of Monk's highly personal rhythmic language become readily apparent when listening to this recording. Monk starts the recording alone, using a chorus of the melody as his introduction. In the 4th measure he plays an answering figure to the melody that hints at what is to come. He ends the first chorus as follows, placing the chord voicing on the 3rd beat.



This voicing is Monk all the way! Most times when the root is the melody, instrumental accompaniments avoid the major 7th because it clashes. As you see, Monk doesn't hear it that way! To explore this composition, try just playing a root-7th voicing for all the indicated 7th chords. This alone gives it the Monk sound. You should add what *you* hear from there!

In general, Monk's voicings are quite open in nature. Many times, for a 7th chord, Monk only plays the root and 7th. If you add the 5th, the voicing may sound wrong with the melody. Adding the 5th above the root to the *Bemsha Swing* major 7th chord example on the previous page would make a much different and thicker sound. In other 7th chord voicings Monk often leaves out the 3rd as well, again just using root and 7th. A favorite Monk dominant 7th - flat 9th "sound" is only root-7-b9. Where we wrote out open voicings in the C edition, we show the voicing is open, therefore we didn't need to put a [after the chord symbol. Look at the beginning of *Boo Boo's Birthday*, for example.

complete voiced chords

Some Monk compositions have been completely written out in 2-stave piano notation in the C edition book to reduce the need for complicated chord symbols. For example, the last measure of *Boo Boo's Birthday* in the C edition reveals Monk's voicings. Although the chord symbol $F(\sharp 11/9)$ identifies precisely what is in the chord (root, 3rd, 5th, no 7th, 9th and $\sharp 11$), only the voicing shows where to place each note. And while the last chord symbol ($Cmaj7$) certainly gives the correct flavor of the sound, it would be too cumbersome to try to express this voicing in a chord symbol: there is no 3rd, an added 6th is next to the major 7th, and there is a doubled 5th that is an important part of this "Monk sound."

the "is it m7b5 or m6 with 6th as the root?" controversy

m7b5 is today's terminology for what used to be called a minor 6 chord with the 6th in the bass. The downbeat of the 3rd measure of the melody of the A section of *'Round Midnight* was originally $E\flat m6$, with an $E\flat$ in the bass, as the original Monk source recording will demonstrate. The now commonly used C in the bass (making it a $Cm7\flat 5$) came later. We have indicated the $Cm7\flat 5$ as an alternate (in parenthesis under the staff.) The next measure also contains commonly used chord substitutions. In *Tea*, because the tonality is $B\flat m$, we refer to the first chord as $B\flat m6/G$, not as $Gm7\flat 5$.

Sometimes Monk's unique voicings became integral parts of his compositions:

the 1st voicing in the *Little Rootie Tootie* intro

his major 7-minor 7 voicings in *Eronel* and *Ruby My Dear*

RHYTHMS

Rhythm indications under the staff in small notation are designed to clarify the rhythmic emphasis. In *Played Twice*, observing these indications under the staff will help you understand the correct rhythmic direction.

even 8ths = not swing 8ths

Bass walks = Bass plays and maintains a quarter note pulse.

2-feel: the underlying pulse of the music is in a half note rather than a walking 4-beat pulse, referred to as 4-feel. Unless labeled as 2-feel, the feeling should be understood to be 4-feel. Solos are usually 4-feel on the recordings. Walking Ballad implies 4-feel. Other ballads are mostly 2-feel.

rhythmic notation

It is impossible to convey the intricacies of Monk's rhythmical language with our current notational system. His rhythmic approach is unique. Where he places notes when playing the melody, how he comps behind the melody or behind a soloist—Monk is instantly identifiable. The only way to really grasp an understanding of his rhythmic complexities is to listen to him perform his music on his recordings.

Bright Mississippi

We feel the C edition presents the whole picture of this composition, although the notation doesn't look very conventional. The simple melody in the B \flat and E \flat editions is shown as full size notes in the C edition. What makes this "Monk" are the Monk colorations (small notes in the C edition). Many times, Monk only plays colorations. In the first two voicings at A, for example, Monk doesn't play the melody note, just the other notes. Sometimes he also plays the melody note as well (he plays all four notes in the third voicing at A).

Brilliant Corners

This is a very unique composition in two parts. The first time through it's slow and deliberate with even 8ths. Then, when the melody is repeated, it's played double time and swinging. This slow-then-fast cycle continues for the solos. The horn players on the recording have fun with Monk's notated 16th notes after A and C during the melody, playing them faster than 16ths at the slow tempo, and as 8th note triplets at the fast tempo.

Coming On The Hudson

This unique composition has special requirements. Let's talk about the 3 1/2 measure bridge first. During solos, although Monk often only plays the chord on the down beat of measures 1 and 3 of B, he always plays the rest of the written notes during the bridge. The "solos only" chord progression is how we hear the soloist approaching this composition. Note the last chord of the 2nd measure of A and its following 3-note to D \flat answer that Monk always interjects.

Crepuscle With Nellie

This composition was always very special to Thelonious. The composition has no solo progression, because no one ever soloed on this composition on Monk's recordings. It is a very deep and beautiful tone poem tribute to his loving wife Nellie. In later versions, Monk plays the form once only. He also adds thirds above parts of the melody along with a few other slight rhythmic variations.

Criss Cross

We simplified the notation of the first three notes of A. 1 is our notation, 2 is from Monk's horn parts and 3, another way of writing it.



In 2 and 3 the shortened 1st note and slightly longer 2nd note that precedes the 2nd eighth note pulse can be hard to interpret. Listen to Monk play these three notes to start his intro. Although Monk notated a quarter note value tied to the B \flat , he didn't tie a quarter note to the 2nd eighth note in measure 8, which he plays even longer on the recording. In an attempt to be consistent in our notation, we expanded the meaning of a normal tenuto mark (—) to mean elongated (see 1). Monk often extends the length of melody notes at the end of phrases, making it impractical to assign the note a precise note value, and many times the horn player plays the notes much shorter while Monk elongates.

Here is some more rhythmic food for thought. Monk has one other very interesting rhythmic notation in the trumpet part for measure 7 of the bridge: 2 below. In the lead sheet, we've notated this measure as 1, because we feel it most accurately represents what the horns played on the recording. It sounds like they end the phrase on the 2nd beat. However, we feel that 3 would more accurately describe Monk's intent. He loved equally spaced notes and he liked to end rhythmic phases on the 2nd half of the beat, as his notation also reflects.



and the “piano alone” bass note in the next measure again fall into our category of Monkisms.

On other recordings Monk interjects another favorite Monkism (see the **Bye-Ya** example under *Monkisms*) in place of the E pedal that we have indicated in measure 3 of the bridge. Our E pedal indications shows what he played in the opening chorus. On the out chorus bridge, you will note he plays 4 back beat E's to further emphasize the whole measure of double time feel.

Monk sets up another of his Monkisms in measure 5 of the bridge with his indicated counterline: major 7th to minor 7th, which culminates in the next measure with his Monkism: both major and minor 7ths together in the voicing. Two measures later he plays an intriguing melodic figure which we have labeled with the bracketed chord symbol [E^b], since what Monk interjects in every chorus in this measure is a 16th note upward arpeggiated E^b triad: root, 5th, 3rd, 5th culminating with the F[#] melody note as indicated. Then the single note root on the downbeat sets up the melody at C. The Fm9 in parenthesis above the downbeat is for soloing reference.

One more Monkism before the end of the melody. This time, instead of the A(add9) in A to set up the end of the melody, he uses a true E11, no 5th, but 3rd, 7th, 9th and another 3rd right next to the 11th for added tension. We did have room to add [’s to the last two chords symbols that lead to the solos. Monk voices these as open as you can get: b9 on top, with the 7th under it and the root on the bottom—no 3rd or 5th.

Sixteen

Monk had 3 horns on this recording. After the intense harmonies in the first two measures, Monk assigned the tenor sax a counterline, emphasizing the consecutive 7th's of each chords starting in measure 2, and ending on the 3rd of the last E^b chord. Thank goodness we have Monk's session horn parts so we can correctly notate his unique melodic and rhythmic intent.

The following music example (with bass part chord symbols) shows what Monk plays on the recording to help tie the two chord progressions together in the solo section.



Straight, No Chaser Listen to the source recording to hear the variety of shifting rhythmic accents Monk employs under the melody.

Thelonious

We chose Monk's *Underground* recording as our source. Although the melody at A and C appears to be more or less all based on one recurring note, we feel it is important to show how Monk approaches this pianistically, so the C edition (see 5th measure) shows the octave shifts not found in the B^b and E^b editions. Monk's variations in rhythmic values is based on his first time through the melody. You'll note on the recording that when he restates the melody after soloing, he uses more octave alterations while playing the A and C sections, as well as rhythmic value variations. Here again, we have attempted to give you right hand voicings that, coupled with an open left hand approach, will get you into Monk's world.

Ugly Beauty

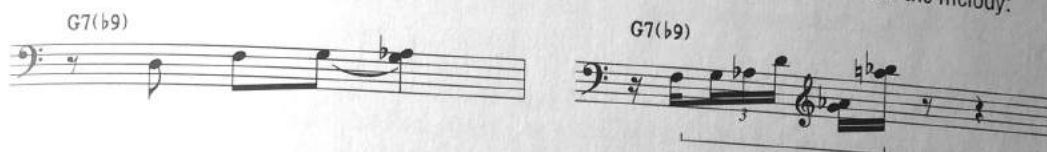
We have included Monk's solo piano introduction from his recording which introduces the “ugly beauty” first chord voicing essential to this composition. In soloing, you must think Dm7b5, but there is still the ever-present natural 5th above the root to contend with. Here again, we supply voicings to emphasize the open harmonic approach that is necessary to let this melody live and breathe. Fortunately, Monk wrote out the melody with basic voicings for the first A section, the bridge, and the last 3 measures of the melody.

Unfortunately we know of only one complete recording of this composition. However, the last melody chorus of what was thought to be a rehearsal by the producer of the original session does exist and can be

found on the *Straight No Chaser - Music From The Motion Picture* release. On that release and in the film you can witness Monk's frustration because this was thought to be rehearsal and was not recorded in its entirety. Right after that, Monk recorded our source take. We compared selections of that recording with his manuscript.

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2nd measure of A: On the recording the 9th he plays is always the ♭9 whenever he plays a chord on the downbeat. He doesn't seem to play the 7th. The 2nd measure of C shows the basic open voicing he plays. Monk plays the 7th only when, instead of a voicing, he elects to play a melodic fill under the melody:

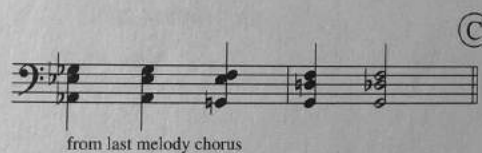


What is of special interest is that in his manuscript he spells the A♭, the ♭9, as a G♯, because he also notates the ♯9 (an A) right next to it. This 7-♭9-♯9 with root and melody is another very interesting sound but not what you hear on the recording. Monk only plays a ♯9 in a cluster with a ♯9 at the end of the 2nd musical example above. We thought it would be certainly less confusing to explain all this here rather than to put his manuscript voicing in our lead sheet.

Since Monk never wrote out the first 5 measures of C, we took the liberty of writing in what we have absorbed from listening to the recording. Another comparison: measure 5 of A is his notation, measure 5 of C is our notation, because he always plays the B♭ under the G♭.

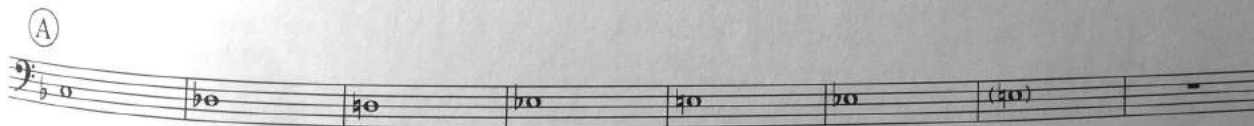
You'll notice one other difference in a comparison of measure 4 of A and C. The 3rd beat of the 4th measure of C shows the 3rd in the left hand, which Monk plays on the recording. In A you will find a ♭5 written a minor ninth under the melody (a regular 5th). This is where he plays the note the first time through A on the recording. On his manuscript he notates this A an octave higher, right under the melody B♭.

We added the 2 small root movement notes in the 4th measure of the bridge, but we've left Monk's left hand notation alone showing how the 7th measure goes into the 8th measure. The following two examples show how he played the left hand under the melody in these 2 measures on the recording.



Well You Needn't

Monk doesn't treat the chords as dominants. There's generally a pure triadic sound with an allusion to the major 7th at times. Monk has a lot fun adjusting the rhythmic flow of his melodic counterline to the melody shown below:



Who Knows?

Fortunately we have the horn parts and a "Lead" part. The chords come from them as well. On the recording, notice Monk's addition of close voicing diminished 7th chords making all the chords really 7(♭9) in the last 4 measures of the bridge. This makes for an interesting contrast with his introduction (see our earlier Monk solo piano introductions discussion), since the root movements are the same starting from the last half of the 3rd measure of the bridge.

a general comment

Sometimes when Monk records a composition for a second time, he will make interesting adjustments within the composition. For example, the **Criss Cross** included here has an 8 measure bridge. He also recorded it with a 6 measure bridge. When he recorded **Trinkle-Tinkle** with Coltrane, he played it with 2 less beats in each A and C' section of the melody. Monk also recorded **Played Twice** with only 2 beats in the 8th measure of A instead of the 4 beats we have shown. **Brake's Sake** has 10 measures after the bridge, but when Monk recorded it with Charlie Rouse, they played 12 measures after the bridge.

Along with the Monk family, I would like to dedicate this portion of the book to the memory of Tommy Flanagan, who passed away while we were finishing these text examples. A renowned jazz artist, pianist Tommy Flanagan knew Monk personally and loved to play Monk's music himself. His wonderful album *Thelonica* was just one of his special contributions to the Monk legacy. I had the honor on several occasions to sit at my piano with Tommy and pick his brain trying to figure out exactly what Monk was playing on a particular recording. Invariably we did a lot of head scratching! I can still hear Tommy's usual basic explanation: "**That's MONK!**"

Don Sickler, editor

THELONIOUS MONK DISCOGRAPHY

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This discography lists every studio and live performance by Thelonious Monk of the titles in this folio which have been legally issued, and is current up to July 2006. All listings are of the initial monaural and (after 1958) stereo U.S. 33 1/3 releases, except where such performances were issued on CD initially, and as noted.

Columbia Records (now Sony), the company for which Monk recorded from 1962-68, has released complete versions of performances which had originally been edited for LP and early CD release. These listings reflect the complete performances. Additionally, Sony has many other live performances of Monk in their vaults, which will no doubt be issued at a later time.

Please note that boxed sets of the complete output of Monk for a given label have been released:

The Complete Blue Note Recordings – Blue Note 30363

The Complete Prestige Recordings – Prestige 4428

The Complete Riverside Recordings – Riverside R-022

The Complete Vogue and Black Lion Recordings – Mosaic MR4 (MD3)-112 (Limited edition – now out of print)

Ask Me Now	7/23/51 – Blue Note 30363 (CD) (Alternate) 7/23/51 – Blue Note BLP 1511 (Master) 6/2/59 – Riverside RLP 1150 2/23/65 – Columbia CS 9149 (Master) 2/23/65 – Columbia C2K 65495 (Alternate)
Ba-lue Bolivar Ba-lues-aro	10/9/56 – Riverside RLP 12-226 5/16/61 – Thelonious Records 1008 11/1/62 – Columbia CS 8765 11/1/64 – Columbia C2K 65288 (CD) 11/3/64 – Columbia C2 38269 11/4/64 – Columbia C2K 65189 (CD)
Bemsha Swing	12/18/52 – Prestige PRLP 7027 12/24/54 – Prestige PRLP 7150 12/7/56 – Riverside RLP 12-226 4/21/61 – Riverside RLP 9460/1 5/16/61 – Thelonious Records 1008 5/16/61 – Thelonious Records 9323 5/21/63 – Columbia C2 38510 11/4/64 – Columbia CS 9216 11/31/64 – Columbia C2 38030
Blue Hawk	10/22/59 – Riverside RLP 1158
Blue Monk	9/22/54 – Prestige PRLP 7027 5/14/57 – Rhino R2 75598 (CD) 5/15/57 – Atlantic LP 1278 11/29/57 – Blue Note 35173 1958 – Thelonious Records 1012 8/7/58 – Riverside RLP 12-262 2/28/59 – Milestone M 9115 10/21/59 – Riverside RLP 1158 5/16/61 – Thelonious Records 1008 5/21/63 – Columbia C2 38510 7/4/63 – Columbia CS 8978 2/22/64 – Thelonious Records 9323 2/23/64 – Thelonious Records 1003 10/31/64 – Columbia C2 38030 11/4/64 – Columbia C2K 65189 (CD) 4/15/66 – Jazz Icons (DVD) 188 11/03/67 – Thelonious Records 1001 11/19/68 – Columbia CK 44297 11/14/71 – Atlantic SD 2-905
Blue Sphere	11/15/71 – Black Lion (UK) BL30119
Blues Five Spot	7/9/58 – Milestone M 9124 8/7/58 – Riverside RLP 1133 10/31/64 – Columbia C2 38030
Boo Boo's Birthday	12/21/67 – Columbia CS 9632
Brake's Sake	10/15/55 – Savoy MG 12137 2/10/64 – Columbia CS 8984
Bright Mississippi	11/1/62 – Columbia CS 8765 9/22/63 – Jazz Unlimited (D) JUCD 2045/6 2/23/64 – Thelonious Records 1003 11/1/64 – Columbia C2K 65288 (CD) 11/3/64 – Columbia C2K 65189 (CD) 11/4/64 – Columbia C2 38269 3/07/65 – Thelonious Records 9316
Brilliant Corners	10/15/56 – Riverside RLP 12-226 11/20/68 – Columbia CS 9806
Bye-Ya	10/15/52 – Prestige PRLP 7027 11/29/57 – Blue Note 35173 7/9/58 – Riverside R-022 (w/Epistrophy) 10/31/62 – Columbia CS 8765 (Composite Master) 10/31/62 – Columbia C3K 64887 (Alternate) (CD) 12/30/63 – Columbia JG 35720
Children's Song	10/7/64 – Columbia CS 9091

Friday the 13th	12/30/63 - Columbia C2K 57636 (CD) 2/23/64 - Thelonious Records 1003
Functional	11/13/53 - Prestige PRLP 7075 1958 - Thelonious Records 1012 2/28/59 - Riverside RLP 1138
Gallop's Gallop	4/16/57 - Jazzland JLP 946 (Alternate) 4/16/57 - Riverside RLP 12-235 (Master)
Green Chimneys	10/15/55 - Savoy MG 12137 11/1/64 - Columbia C2 38030
Hackensack	11/14/66 - Columbia CK 64886 12/14/67 - Columbia CS 9632
	5/11/54 - Prestige PRLP 7053 6/7/54 - Vogue (France) 500-104 4/18/61 - Riverside RLP 9460/1 11/6/62 - Columbia CS 8838 5/21/63 - Columbia C2 38510 1964 - Thelonious Records 9323 2/23/64 - Thelonious Records 1003 11/3/64 - Columbia C2K 65189 (CD) 11/4/64 - Columbia C2 38269 11/15/71 - Mosaic MR4 (MD3)-112 (Alternate) 11/15/71 - Black Lion (UK) BL 30119 (Master)
Hornin' In	5/30/52 - Blue Note 30363 (CD) (Alternate) 5/30/52 - Blue Note BLP 1511 (Master)
Humph	10/15/47 - Blue Note BLP 1510
I Mean You	7/2/48 - Blue Note BLP 1510 5/15/57 - Atlantic LP 1278 8/12/57 - Riverside RLP 1106 (Master) 8/12/57 - Milestone M-47067 (Two alternates) 9/11/58 - Blue Note 30363 (CD) 6/2/59 - Riverside RLP 1150 4/18/61 - Riverside RLP 9460/1 9/22/63 - Jazz Unlimited (D) JUCD 2045/6 12/30/63 - Columbia CS 8964 3/7/65 - Thelonious Records 9316 11/8/67 - Columbia CK 45358 (CD)
In Walked Bud	11/21/47 - Blue Note BLP 1510 5/15/57 - Atlantic LP 1278 7/9/58 - Milestone M 9124 (w/Epistrophy) 8/7/58 - Riverside RLP 1133 9/11/58 - Blue Note 30363 (CD) 2/28/59 - Milestone M 9115 2/14/68 - Columbia C3K 64887 (CD)
Introspection	10/24/47 - Blue Note BLP 1510 3/2/65 - Columbia JG 35720 3/2/65 - Columbia C2K 65495 11/15/71 - Mosaic MR4 (MD3)-112 (Two Perf.)
Jackie-ing	6/4/59 - Riverside RLP 1150 4/18/61 - Riverside RLP 9460/1 4/21/61 - Riverside RLP 9460/1 5/16/61 - Thelonious Records 1008 5/21/63 - Columbia C2 38510 11/15/71 - Black Lion (UK) BL 30119
Let's Call This	11/13/53 - Prestige PRLP 7053 4/29/60 - Riverside RLP 1171
Let's Cool One	5/30/52 - Blue Note BLP 1511 5/7+12/58 - Riverside RLP 12-271 8/7/58 - Riverside RLP 1133 11/19/68 - Columbia CS 9806
Light Blue	1958 - Thelonious Records 1012 8/7/58 - Riverside RLP 12-262 1963 - Thelonious Records 1012 7/4/63 - Columbia CS 9216 9/21/63 - Jazz Unlimited (D) JUCD 2045/6 12/30/63 - Columbia JG 35720
Little Rootie Tootie	10/15/52 - Prestige PRLP 7027 2/28/59 - Riverside RLP 1138 2/28/59 - Milestone M-47033 11/19/68 - Columbia CS 9806 11/15/71 - Black Lion (UK) BL 30141
Locomotive	5/11/54 - Prestige PRLP 7053 11/15/66 - Columbia CS 9451
A Merrier Christmas	Never recorded by Thelonious Monk
Misterioso	7/2/48 - Blue Note BLP 1510 (Master) 7/2/48 - Blue Note BLP 1509 (Alternate) 4/14/57 - Blue Note BLP 1558 8/7/58 - Riverside RLP 1133 12/30/63 - Columbia CS 9216 11/1/64 - Columbia C2 38030 11/4/64 - Columbia C2 38269

Coming on the Hudson	2/25/58 – Milestone M 9124 8/7/58 – Riverside RLP 12-262 11/6/62 – Columbia CS 8770
Crepuscule with Nellie	6/25/57 – Riverside R-022 (Alternate + Partial) 6/26/57 – Riverside R-022 (Partial) 6/26/57 – Riverside RLP 12-242 (Master) 6/26/57 – QJCCD-084 (Alternate) 11/29/57 – Blue Note 35173 9/11/58 – Blue Note 30363 (CD) 2/28/59 – Riverside RLP 1138 4/18/61 – Milestone M 9124 4/21/61 – Riverside RLP 9460/1 5/16/61 – Thelonious Records 1008 3/29/63 – Columbia CS 8838 11/15/71 – Black Lion (Germany) 760101 (Take 2) 11/15/71 – Black Lion (Germany) 760142 (Take 3) 11/15/71 – Black Lion (UK) BL 30141 (Take 4)
Criss Cross	7/23/51 – Blue Note BLP 1509 (Master) 7/23/51 – Blue Note 30363 (CD) (Alternate) 2/26/63 – Columbia CS 8838 (Master) 2/26/63 – Columbia C3K 64887 (Alternate) 7/4/63 – Columbia JG 35720 9/21/63 – Jazz Unlimited (D) JUCD 2045/6 11/15/71 – Black Lion (UK) BL 30119
Epistrophe	7/2/48 – Blue Note BLP 1510 6/26/57 – Riverside RLP 12-242 (Master) 6/26/57 – Jazzland JLP 946 (Alternate) 11/29/57 – Blue Note 35173 11/29/57 – Blue Note 35173 7/9/58 – Milestone M 9124 (w/in Walked Bud) 7/9/58 – Riverside R-022 (w/Bye-Ya) 8/7/58 – Riverside RLP 12-262 (Two Perf.-Set closers) 9/11/58 – Blue Note 30363 (CD) 1958 – Thelonious Records 1012 1958 – Thelonious Records 1012 4/29/60 – Riverside RLP 1171 4/29/60 – Milestone M 9115 (Set closer) 4/29/60 – Riverside R-022 (Set closer) 4/18/61 – Riverside RLP 9460/1 4/21/61 – Riverside RLP 9460/1 5/16/61 – Thelonious Records 1008 5/16/61 – Thelonious Records 1008 1963 – Thelonious Records 1012 1963 – Thelonious Records 1012 5/21/63 – Columbia C2 38510 (2 Perf.) (CD) 7/4/63 – Columbia C2 38262 9/21/63 – Jazz Unlimited (D) JUCD 2045/6 9/21/63 – Thelonious Records 9323 12/30/63 – Columbia CS 8964 12/30/63 – Columbia C2K 57636 (2 Perf.) (CD) 1/30/64 – Columbia JG 35720 2/22/64 – Thelonious Records 9323 2/23/64 – Thelonious Records 1003 10/31/64 – Columbia C2K 65288 (CD) 11/1/64 – Columbia C2K 65288 (CD) 11/3/64 – Columbia C2 38269 11/3/64 – Columbia C2K 65189 (CD) 11/4/64 – Columbia C2K 65189 (CD) 3/07/65 – Thelonious Records 9316 4/17/66 – Jazz Icons (DVD) 188 10/31/67 – Columbia C3K 64887 11/3/67 – Thelonious Records 1001 11/3/67 – Thelonious Records 1001 11/12/72 – Concord Jazz GW-3004
Eronel	7/23/51 – Blue Note BLP 1509 6/7/54 – Swing (France) M 33342 2/27/63 – Columbia CS 8838
Evidence	7/2/48 – Blue Note BLP 1509 6/7/54 – Swing (France) M 33342 5/14/57 – Rhino R2 75598 (CD) 5/15/57 – Atlantic LP 1278 11/29/57 – Blue Note 35173 7/9/58 – Riverside R-022 8/7/58 – Riverside RLP 12-262 4/29/60 – Milestone M 9115 1963 – Thelonious Records 1012 5/21/63 – Columbia CS 9216 9/22/63 – Jazz Unlimited (D) JUCD 2045/6 12/30/63 – Columbia CS 8964 10/31/64 – Columbia C2 38030 11/3/64 – Columbia C2 38269 (/Rhythm-a-ning) 11/3/64 – Columbia C2K 65189 (CD) 10/31/67 – Columbia CK 45358 11/3/67 – Thelonious Records 1001 11/15/71 – Black Lion (UK) BL 30119 (Take 1) 11/15/71 – Black Lion BLCD 760116
52nd Street Theme	
Four in One	Never recorded by Thelonious Monk 7/23/51 – Blue Note BLP 1511(Master) 7/23/51 – Blue Note BLP 1509 (Alternate) 4/29/60 – Riverside R-022 4/29/60 – Riverside RLP 1171

Monk's Dream	10/15/52 - Prestige PRLP 7027 5/16/61 - Thelonious Records 1008 11/2/62 - Columbia JG 35720
Monk's Mood	11/21/47 - Blue Note BLP 1511 4/16/57 - Riverside 022 (False start) 4/16/57 - Riverside RLP 12-235 11/29/57 - Blue Note 35173 2/28/59 - Riverside RLP 1138
Monk's Point	11/2/64 - Columbia CS 9149 11/19/68 - Columbia CS 9806
North of the Sunset	10/31/64 - Columbia CS 9149
Nutty	9/22/54 - Prestige PRLP 7075 7/57 - Jazzland JLP 946 11/29/57 - Blue Note 35173 8/7/58 - Riverside RLP 1133 7/4/63 - Columbia CS 8978 10/31/64 - Columbia C2 38030 11/4/64 - Columbia C2K 65189 (CD) 11/15/71 - Black Lion (UK) BL 30119 (Master) 11/15/71 - Black Lion BLCD 706142 (Alternate)
Off Minor	10/24/47 - Blue Note BLP 1510 6/7/54 - Swing (France) M 33342 6/26/57 - Jazzland JLP 946 (Alternate) 6/26/57 - Riverside RLP 12-242 (Master) 1958 - Thelonious Records 1012 2/28/59 - Riverside RLP 1138 4/18/61 - Riverside RLP 9460/1
Osk T.	12/30/63 - Columbia CS 8964 11/3/67 - Thelonious Records 1001
Pannonica	9/56 - Columbia CK 45358 10/9/56 - Riverside R-022 (Opening only) 10/9/56 - Riverside RLP 12-226 10/21/59 - Riverside RLP 1158 3/29/63 - Columbia CK 48823 (CD) 5/21/63 - Columbia C2 38510 0/8/64 - Columbia CS 9091
Played Twice	6/1/59 - Milestone M 9124 (Alternate) 6/1/59 - Milestone M 47023 (2 Alternates) 6/1/59 - Riverside RLP 1150 (Master) 12/30/63 - Columbia JG 35720
Raise Four	2/14/68 - Columbia CS 9632
Reflections	12/18/52 - Prestige PRLP 7027 6/7/54 - Swing (France) M 33342 4/14/57 - Blue Note BLP 1558 10/22/59 - Riverside RLP 1158 11/19/68 - Columbia CS 9806 (Master) 11/19/68 - Columbia C3K 64887 (Alternate)(CD)
Rhythm-a-ning	5/15/57 - Atlantic LP 1278 8/12/57 - Riverside RLP 1106 1958 - Thelonious Records 1012 8/7/58 - Riverside RLP 12-262 2/28/59 - Riverside RLP 1138 4/18/61 - Riverside RLP 9460/1 4/21/61 - Riverside RLP 9460/1 5/16/61 - Thelonious Records 1008 5/17/61 - Thelonious Records 9323 11/6/62 - Columbia CS 8838 1963 - Thelonious Records 1012 2/23/64 - Thelonious Records 1003 10/31/64 - Columbia C2 38030 11/3/64 - Columbia C2 38269 (w/Evidence) 3/7/65 - Thelonious Records 9316
'Round Midnight	11/21/47 - Blue Note BLP 1510 6/7/54 - Swing (France) M 33342 7/17/55 - Jazz Unlimited (D) JUCD 2050 (CD) 4/5/57 - Milestone M-47067 (Alternate) 4/5/57 - Riverside RLP 12-235 (Master) 8/13/57 - Riverside RLP 1106 7/9/58 - Milestone M 9124 4/29/60 - Riverside R-022 4/29/60 - Riverside RLP 1171 5/16/61 - Thelonious Records 1008 10/31/64 - Columbia C2 38030 11/3/64 - Columbia C2 38269 11/4/64 - Columbia C2K 65189 (CD) 4/15/66 - Jazz Icons (DVD) 188 1/5-7/68 - Columbia CK 45358 (CD) 11/19/68 - Columbia CS 9775 11/4/71 - Emarcy 834567 (CD) 11/14/71 - Atlantic SD2-905
Ruby, My Dear	10/24/47 - Blue Note 30363 (CD) (Alternate) 10/24/47 - Blue Note BLP 1510 (Master) 6/26/57 - Riverside RLP 12-242 7/57 - Jazzland JLP 946 10/21/59 - Riverside RLP 1158 2/22/64 - Thelonious Records 9323

ALBUM NAMES

- Atlantic LP 1278 – Art Blakey's Jazz Messengers with Thelonious Monk
 Atlantic SD 2-905 – The Giants of Jazz
 Black Lion (UK) BL 30119 – Something in Blue
 Black Lion (UK) BL 30141 – The Man I Love
 Black Lion BLCD 760101 – The London Collection Vol. 1
 Black Lion BLCD 760116 – The London Collection Vol. 2
 Black Lion BLCD 760142 – The London Collection Vol. 3
 Blue Note BLP 1509 – Milt Jackson
 Blue Note BLP 1510 – Genius of Modern Music, Vol. 1
 Blue Note BLP 1511 – Genius of Modern Music, Vol. 2
 Blue Note 30363 – The Complete Blue Note Recordings (CD)
 Blue Note 35173: Thelonious Monk Quartet With John Coltrane at Carnegie Hall
 Columbia CS 8765 – Monk's Dream
 Columbia CS 8838 – Criss-Cross
 Columbia CS 8964 – Big Band and Quartet in Concert
 Columbia CS 8978 – Live at Newport
 Columbia CS 8984 – It's Monk's Time
 Columbia CS 9091 – Monk
 Columbia CS 9149 – Solo Monk
 Columbia CS 9216 – Misterioso
 Columbia CS 9451 – Straight, No Chaser
 Columbia CS 9632 – Underground
 Columbia CS 9775 – Monk's Greatest Hits
 Columbia CS 9806 – Monk's Blues
 Columbia JG 35720 – Always Know
 Columbia C2 38030 – Live at the "It Club" (Original issue)
 Columbia C2 38262 – Newport Jazz Festival Live
 Columbia C2 38269 – Live at the Jazz Workshop (Original issue)
 Columbia C2 38510 – Tokyo Concerts
 Columbia CK 44297 – Thelonious Monk – The Composer
 Columbia CK 45358 – Straight, No Chaser Soundtrack
 Columbia CK 48823 – Criss-Cross (CD version)
 Columbia C2K 53585 – Miles Davis and Thelonious Monk Live at Newport – 1958 & 1963
 Columbia C2K 57636 – Big Band and Quartet in Concert (Complete)
 Columbia C2K 63538 – Monk in Tokyo
 Columbia CK 64886 – Straight, No Chaser (CD version)
 Columbia C3K 64887 – Thelonious Monk – The Columbia Years (1962-1968)
 Columbia C2K 65189 – Live At The Jazz Workshop Complete (CD)
 Columbia C2K 65288 – Live At The It Club Complete (CD)
 Columbia C2K 65495 – Monk Alone – The Complete Columbia Piano Solo Recordings
 Concord Jazz GW-3004 – The Giants of Jazz (George Wein Collection)
 EmArcy 834567 – Giants of Jazz in Berlin '71 (CD)
 Freedom (J) PA-9731 – Nice Work in London
 Jazzland JLP 946 – Thelonious Monk with John Coltrane
 Jazz Unlimited (D) JUCD 2050 – Miscellaneous Davis
 Jazz Unlimited (D) JUCD 2045/6 – Live at the Monterey Jazz Festival, 1963
 Milestone M 9115 – Evidence
 Milestone M 9124 – Blues Five Spot
 Milestone M-47023 – Brilliance
 Milestone M-47033 – In Person
 Milestone M-47067 – Round Midnight
 Mosaic MR4-112 – The Complete Vogue and Black Lion Recordings
 Prestige PRLP 7027 – Thelonious Monk Trio
 Prestige PRLP 7053 – Monk
 Prestige PRLP 7075 – Thelonious Monk/Sonny Rollins
 Prestige PRLP 7150 – Miles Davis and the Modern Jazz Giants
 Prestige 4428 – The Complete Prestige Recordings (CD)
 Reelin' In The Years/TDK: Jazz Icons-Thelonious Monk Live In '66 (DVD)
 Rhino R2 75598 – Art Blakey's Jazz Messengers with Thelonious Monk (CD version)
 Riverside RLP 12-226 – Brilliant Corners
 Riverside RLP 12-235 – Thelonious Himself
 Riverside RLP 12-242 – Monk's Music
 Riverside RLP 12-262 – Thelonious in Action
 Riverside RLP 12-271 – Clark Terry Quintet – In Orbit
 Riverside RLP 1106 – Mulligan Meets Monk
 Riverside RLP 1133 – Misterioso
 Riverside RLP 1138 – The Thelonious Monk Orchestra at Town Hall
 Riverside RLP 1150 – 5 by Monk by 5
 Riverside RLP 1158 – Thelonious Alone in San Francisco
 Riverside RLP 1171 – Thelonious Monk Quartet Plus Two at the Blackhawk
 Riverside RLP 9460/61 – Two Hours With Thelonious
 Riverside R-022 – The Complete Riverside Recordings
 Savoy MG 12137 – Nica's Tempo (Leader – Gigi Gryce)
 Swing M 33342 – Portrait of an Eremit
 (On this album, "Reflections" is mistitled "Portrait of an Eremit," and "Evidence" was mistitled "Reflections.")
 Thelonious Records 1001: Thelonious Monk Live In Paris, vol. 3
 Thelonious Records 1003: Thelonious Monk Live In Paris vols. 1 & 2
 Thelonious Records 1008: Thelonious Monk Live In Stockholm vols. 1 & 2
 Thelonious Records 1012: Thelonious Monk Live In New York vols. 1 & 2
 Thelonious Records 9323: Thelonious Monk - Monk 'Round The World
 Thelonious Records 9316: Thelonious Monk - Monk In Paris: Live At The Olympia
 Vogue (Fr.) 500-104 – Thelonious Monk
 Warner Bros. 46703 – Monterey Jazz Festival – 40th Anniversary

	3/2/65 - Columbia CS 9149 (Master)
	3/2/65 - Columbia C2K 65495 (Alternate) (CD)
	11/3/67 - Thelonious Records 1001
	11/15/71 - Black Lion (UK) BL 30141
San Francisco Holiday	4/28/60 - Riverside R-022
	4/29/60 - Milestone M 9115
	4/29/60 - Riverside RLP 1171
	4/21/61 - Riverside RLP 9460/1
Shuffle Boil	10/15/55 - Savoy MG 12137
	1/30/64 - Columbia JG 35720
	3/9/64 - Columbia CS 8984
Sixteen	5/30/52 - Blue Note 30363 (CD - 2 takes)
Skippy	5/30/52 - Blue Note BLP 1511 (Master)
	5/30/52 - Blue Note 30363 (CD) (Alternate)
Something in Blue	11/15/71 - Black Lion (UK) BL 30119
Straight, No Chaser	7/23/51 - Blue Note BLP 1511
	8/12/57 - DJCCD-301 (Alternate)
	8/12/57 - Riverside RLP 1106 (Master)
	6/2/59 - Riverside RLP 1150
	4/21/61 - Riverside RLP 9460/1
	1963 - Thelonious Records 1012
	5/21/63 - Columbia C2 38510
	2/23/64 - Thelonious Records 1003
	9/20/64 - Warner Bros. 46703 (CD)
	10/31/64 - Columbia C2 38030
	11/4/64 - Columbia C2K 65189 (CD)
	1/10/67 - Columbia CS 9451
	11/19/68 - Columbia CS 9806
	11/12/72 - Concord Jazz GW-3004
Stuffy Turkey	1/30/64 - Columbia CS 8984
Tea	3/9/64 - Columbia CS 9091
	11/1/64 - Columbia C2K 65288 (CD)
Thelonious	10/15/47 - Blue Note BLP 1510
	2/28/59 - Milestone M 9115
	11/4/64 - Columbia C2K 65189 (CD)
	2/14/68 - Columbia CS 9632 (Master)
	2/14/68 - Columbia C3K 64887 (Alternate) (CD)
	11/12/72 - Concord Jazz GW-3004
Think of One	11/13/53 - Prestige PRLP 7053 (2 takes)
	2/28/63 - Columbia CS 8838
Trinkle-Tinkle	12/18/52 - Prestige PRLP 7027
	7/57 - Jazzland JLP 946
	9/11/58 - Blue Note 30363 (CD)
	9/20/68 - Columbia CS 9806
	11/15/71 - Mosaic MR4 (MD3)-112 (1)
	11/15/71 - Black Lion (UK) BL 30141 (2)
	11/15/71 - Freedom (Japan) PA-9731 (3)
Two Timer	Never recorded by Thelonious Monk
Ugly Beauty	12/14/67 - Columbia CK 45358 (CD) (Rehearsal)
	12/14/67 - Columbia C3K 64887 (CD)
We See	5/11/54 - Prestige PRLP 7053
	1/10/67 - Columbia CS 9451
	11/3/67 - Thelonious Records 1001
Well You Needn't	10/24/47 - Blue Note BLP 1510 (Master)
	10/24/47 - Blue Note 30363 (CD) (Alternate)
	6/7/54 - Swing (France) M 33342
	6/26/57 - Riverside R-022 (Opening)
	6/26/57 - Riverside RLP 12-242
	4/18/61 - Riverside RLP 9460/1
	5/16/61 - Thelonious Records 1008
	9/21/63 - Jazz Unlimited (D) JUCD 2045/6
	2/23/64 - Thelonious Records 1003
	10/31/64 - Columbia C2 38030
	11/3/64 - Columbia C2 38269
	11/4/64 - Columbia C2K 65189 (CD)
	2/27/65 - Columbia CS 9216
	3/7/65 - Thelonious Records 9316
Who Knows?	11/21/47 - Blue Note BLP 1511 (Master)
	11/21/47 - Blue Note 30363 (CD) (Alternate)
Work	9/22/54 - Prestige PRLP 7075

Notes:

The session dated 6/7/54 was recorded in Paris and originally issued on the French Swing label. These recordings were later issued by French Vogue; they were first issued on LP in the U.S. on the Everest label. Vogue is now owned by BMG.

The session dated 10/15/55 was originally issued on the Signal label; the masters were later purchased by Savoy. Since the Signal LP had greater distribution, the Savoy LP is listed.

The live recordings of Monk with John Coltrane were first issued on Blue Note 99786 (Live at the Five Spot - Discovery), but the pitch was 1/2 step off. This was corrected on Blue Note 30363.

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Blues Five Spot	Introspection	Shuffle Boil
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Brake's Sake	Let's Call This	Skippy
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Epistrophe	Monk's Mood	Two Timer
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