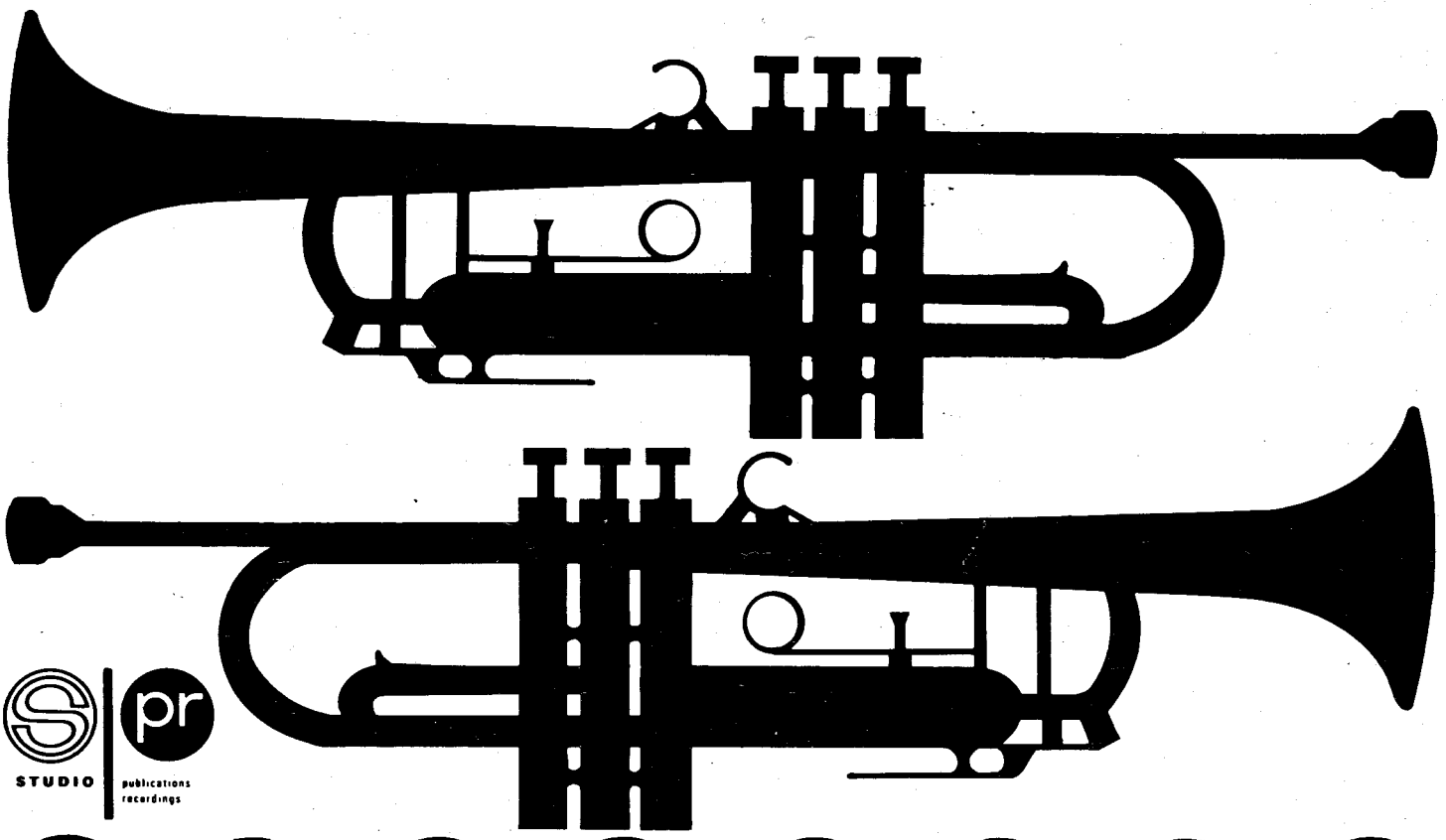
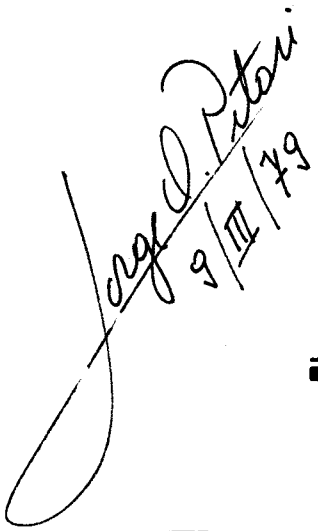
JAZZ TRUMPET TECHNIQUES

FOR DEVELOPING ARTICULATION AND FAST FINGERS

by JOHN McNEIL



STUDIO publications recordings



JAZZ TRUMPET TECHNIQUES

FOR DEVELOPING ARTICULATION AND FAST FINGERS

by JOHN McNEIL

STUDIO P/R, Inc., 224 S. Lebanon St., Lebanon, Ind. 46052

INTRODUCTION

To make this book as compact as possible, I'm assuming the student has at least a rudimentary grasp of trumpet playing. While not geared for complete beginners, I believe players of all levels will find this book of some benefit.

This book contains no specific method(s) for increasing range and endurance. The mechanics of sound production, breath support, and embouchure development have been detailed in so many books, that I felt it unnecessary to include any specific treatment of these subjects. Some of my own thoughts on trumpet playing are included solely in the hope someone will find them useful. Though my personal concepts form a cohesive method for me, I don't intend them as a panacea for all problems encountered by trumpet players.

What I have dealt with for the most part is valve technique and articulation, particularly as related to the jazz trumpet player. Since the essence of jazz is improvisation, I have oriented this book toward problems occurring in the improvised line.

I assume the reader knows something about chords and scales. If not, there is a list of jazz theory and improvisation books in the Appendix. Other books referred to herein are also listed with their publishers in the Appendix.

Jazz improvisation is a very personalized art form. Because of this, every player's approach to the music is going to be somewhat different. The concepts, exercises, and methods of practice in this book are ones that I personally have found helpful. It is my hope that this material will save the student at least a little time in his or her musical development.

LEAST = LO MENOS
GRASP = HUMILDAD - ALCANCE
BREATH = RESPIRACION - RESPIRACION

John McNeil

TOWARD PRECISION VALVE TECHNIQUE

Technique problems are usually the result of poor fundamentals. Pushing down a trumpet valve seems to be a fairly simple maneuver, which it is, to be sure. Almost everyone has the sheer animal cunning necessary to work a valve mechanism. However, it is possible to become so engrossed with other aspects of trumpet playing, making the chord changes, etc. that you lose sight of the basic task of your fingers. At the risk of belaboring the obvious, let me point out that when playing the trumpet, your fingers are alternately pushing down and releasing the valves in various combinations. Forgetting this fundamental point can result in not getting the valves <u>all</u> the way down <u>every</u> time.

If all this sounds very simple and basic, that's because it is. It's also important. Not getting the valves down firmly results in garbled, run-together-sounding lines, especially when you try to move rapidly.

I have heard too many trumpet players play very fast but fail to generate intensity, simply because nothing came out cleanly. For this reason, it's a good idea to periodically back up and reaffirm some basic concepts of finger technique.

The valve technique I personally use consists of transferring the weight of the arm to the fingertips, feeling as though the weight of the arm is doing the actual work of pushing down the valves. This way of playing makes it possible to keep my fingers very

TRX = TENTAR. ENSAYAR
TO GARBLE = LINDIAR
RUN = DESCIZAR = FUNCIÓ

FAIL = OMITIR = OMISSIÓN = FALLO

relaxed. When my fingers snap from one valve combination to another, I try to have the feeling of simply shifting the weight from one finger to the next.

I have talked with some excellent trumpet players who don't think of playing the above way at all, and wonder why anyone would. I'm the last one to argue with success. If something works for you, use it.

All good players, however, stress relaxation as one of the keys to good valve technique. This means relaxation of the wrist as well as the fingers, since tension in the wrist automatically cancels any looseness in the fingers. If you are used to playing with tense fingers or "squeezing" the valves down, concentrating on keeping your wrist loose will relax your playing. Try to make your fingers feel "heavy." If you are accustomed to tension, you will probably feel that playing this relaxed leaves you no control. It might feel uncomfortable at first, but it will soon become the natural way to play, and your valve technique should become crisper and cleaner. Relaxation helps speed and coordination come more easily, and lets your improvisation flow more naturally.

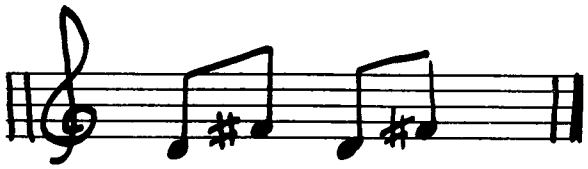
Even though this is a seemingly effortless way of playing, valve movements should never, repeat NEVER, be weak. Valve changes should always be strong, positive, and quick. When playing, I feel as though I'm "throwing" the valves down. Throwing, banging, snapping, think of it any way you like--just get the valves down <u>hard</u> and <u>completely</u>. (If you have trouble reconciling relaxation

SNAP = ATRAPAR - MORDER

with strong, powerful action, think of a baseball player. In baseball, a good hitter always has a relaxed swing, yet at the same time, it is very quick, strong, and decisive.)

Slow valve releases are another thing that can really hinder you. Remember: getting the valves <u>up</u> quickly and positively is just as important as getting them down. Sometimes switching your concentration from snapping down the valves to releasing them quickly will help clear up a fingering problem.

Poor coordination in releasing the valves results in "extra notes." For example, when playing this,



if the third valve is late coming up, you'll get

Overcoming this type of problem can be very tedious. Over-compensation--in this case deliberately forcing the first valve to be late instead of the third valve--is a technique that can be helpful. Sometimes it's good to approach a problem such as the above in a nonmusical way, i.e., as pure coordination. Ask yourself, "What are my fingers actually doing? Which finger moves where and when?" Get your head <u>into</u> your fingers. Concentration is the key in this area as well as in every facet of playing.

A minor point: most teachers advise keeping your little finger out of the ring on the lead pipe. Many jazz players, myself included, use the ring more than half the time, but this doesn't make it desirable. Restricting the little finger limits the motion of the third finger. For this reason, most great players free the little finger when playing something technically demanding. Freddie Hubbard is a classic example of this. Using the ring can also make you use too much pressure. When practicing, therefore, it would be a good idea to keep free of the ring.

* * * * * * * *

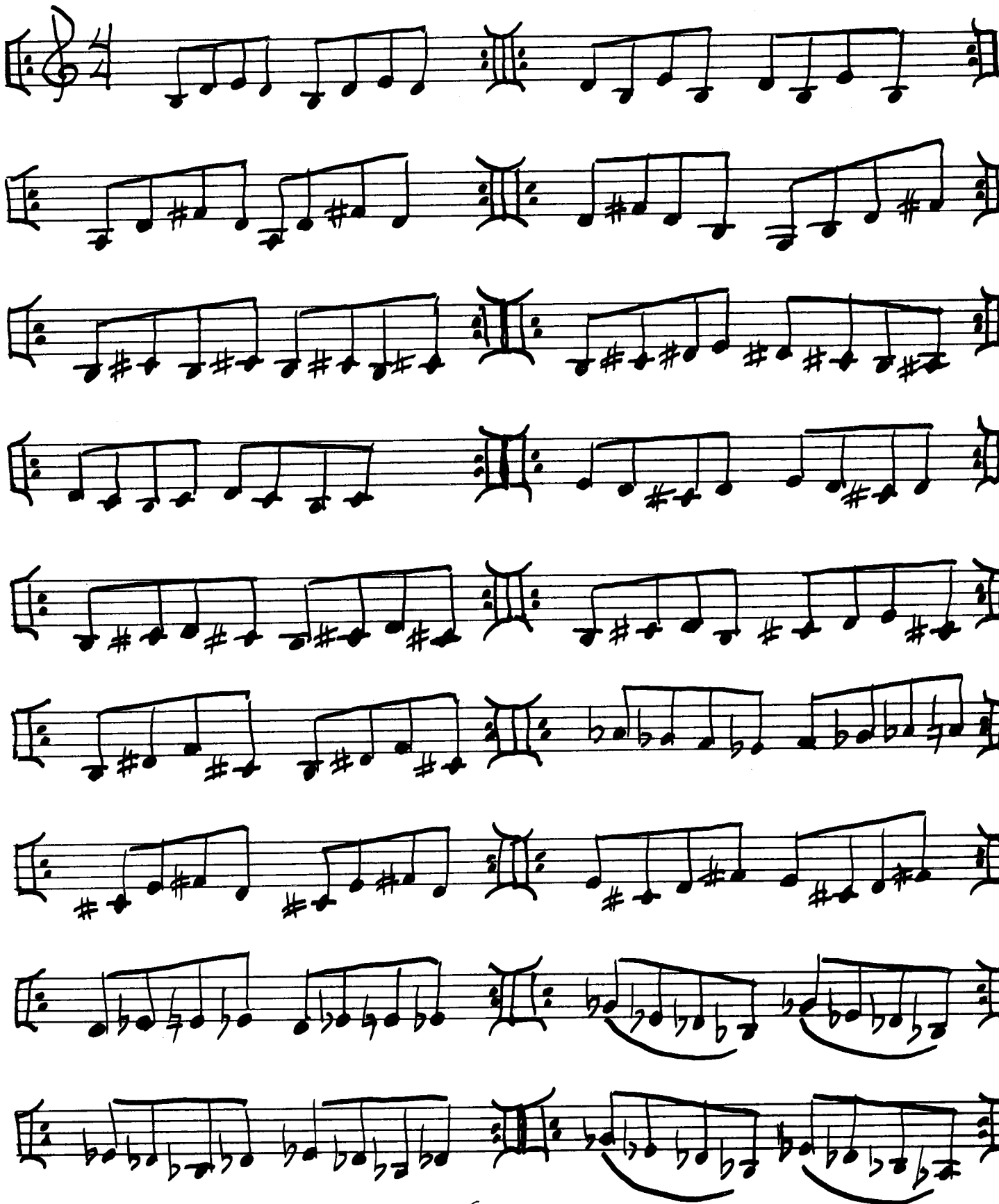
Most mistakes, wrong notes, fumble-fingered lines, etc. are the result of mental lapses or lack of mental preparation. If you know a scale well enough to visualize it and all of its nuances, as well as all of the fingerings involved, chances are that you will make very few mistakes when playing it. You will probably be able to improvise freely with that scale at a pretty fast tempo as well. We all know jazz players who are not technical wizards at all, and yet always seem to be able to execute their ideas. The fact is, if you know where you're going (better yet, if you can <u>hear</u> where you're going), you usually have the technique to get there.

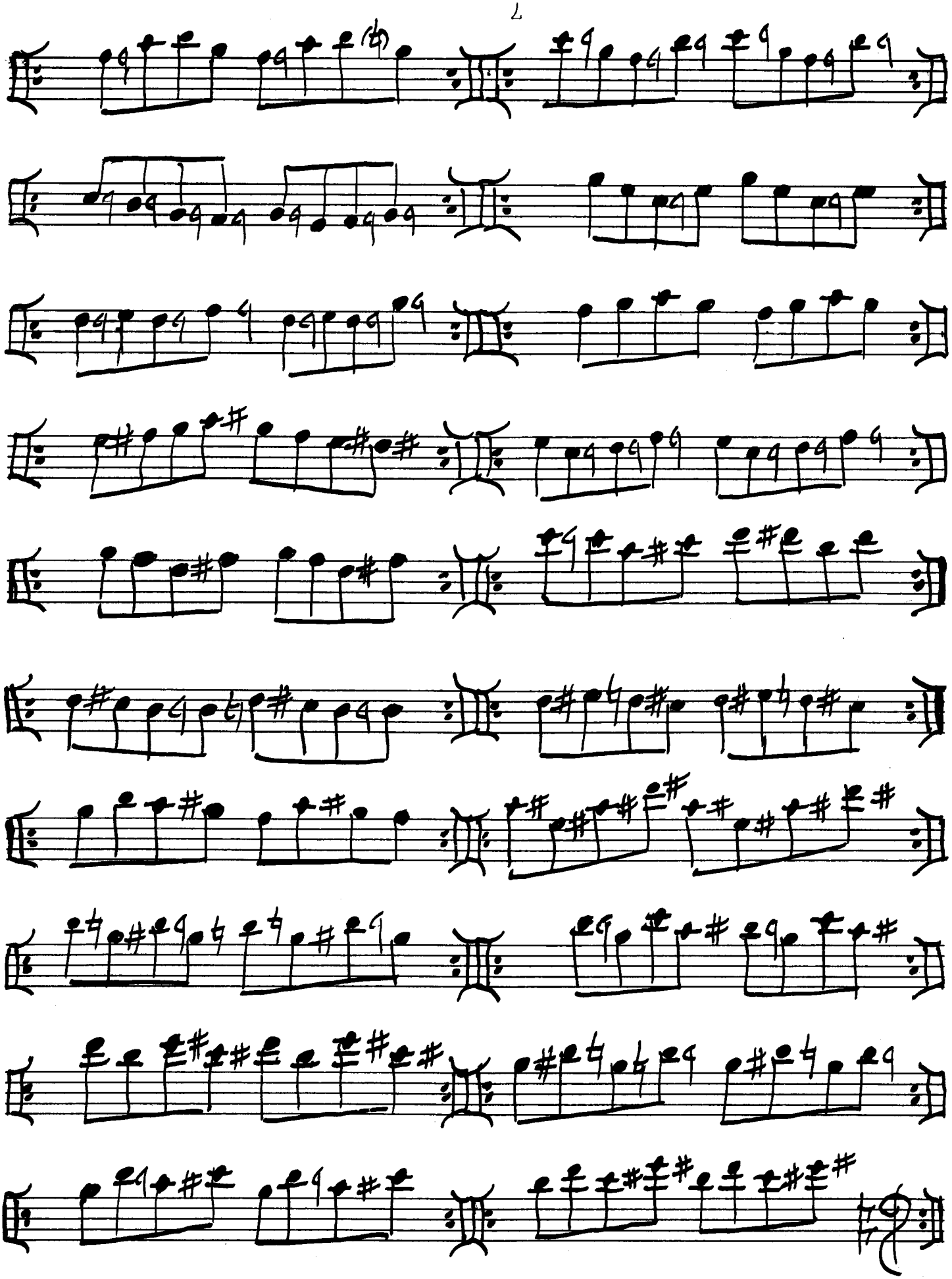
There are, however, certain valve changes which involve coordination problems. These are sometimes referred to as "cross fingerings," somewhat of a misnomer, since many times the difficulty lies in executing a particular <u>sequence</u> of fingerings, each one of which is not particularly difficult.

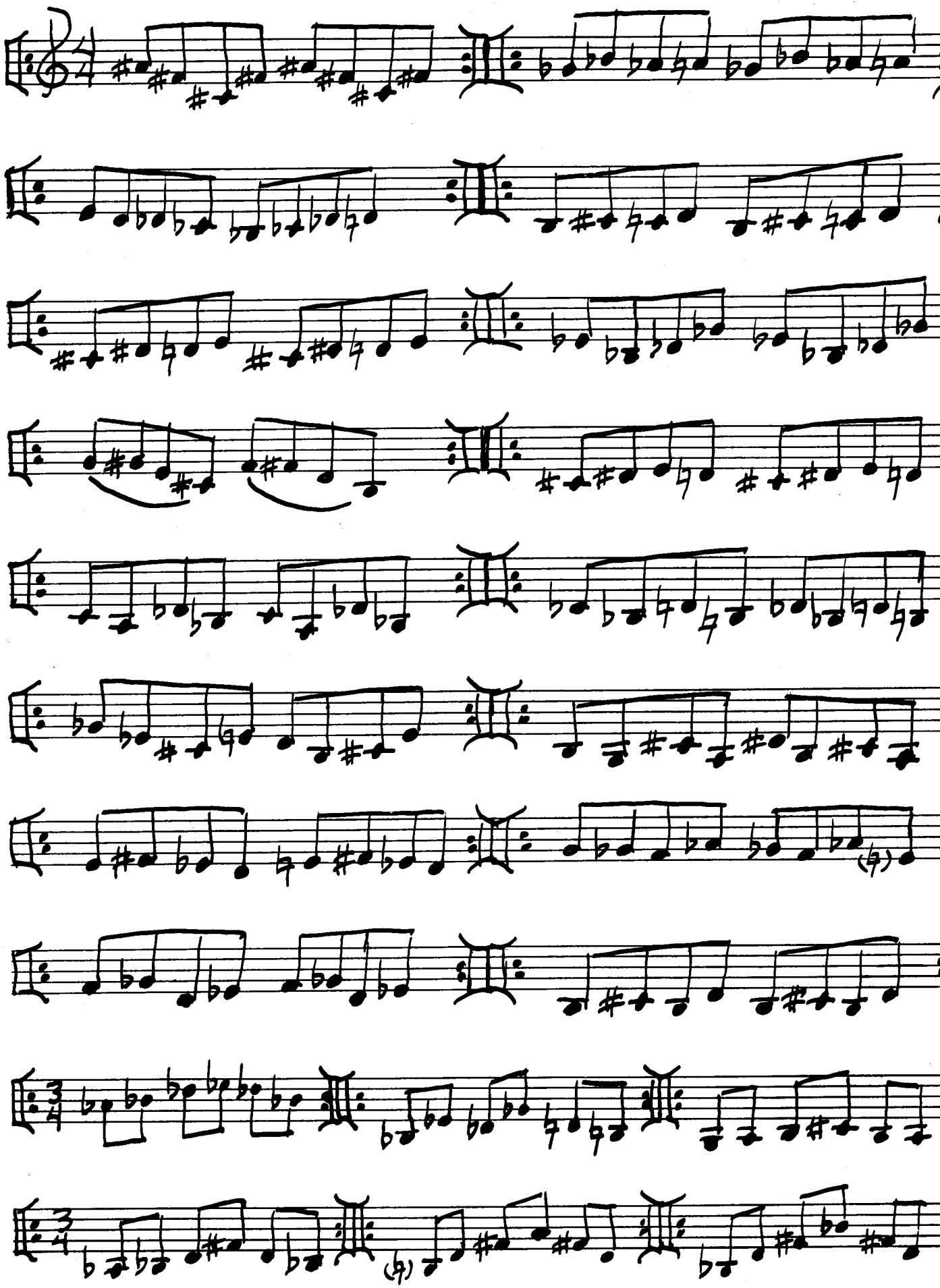
The following pages contain exercises with many such coordination problems. You will no doubt find many similar problems in your own experience. What I have tried to do here, at least in the shorter examples, is to condense a fingering problem into as short a figure as possible. When working out your own problems, try to find just those elements that are causing the difficulty, and concentrate on them.

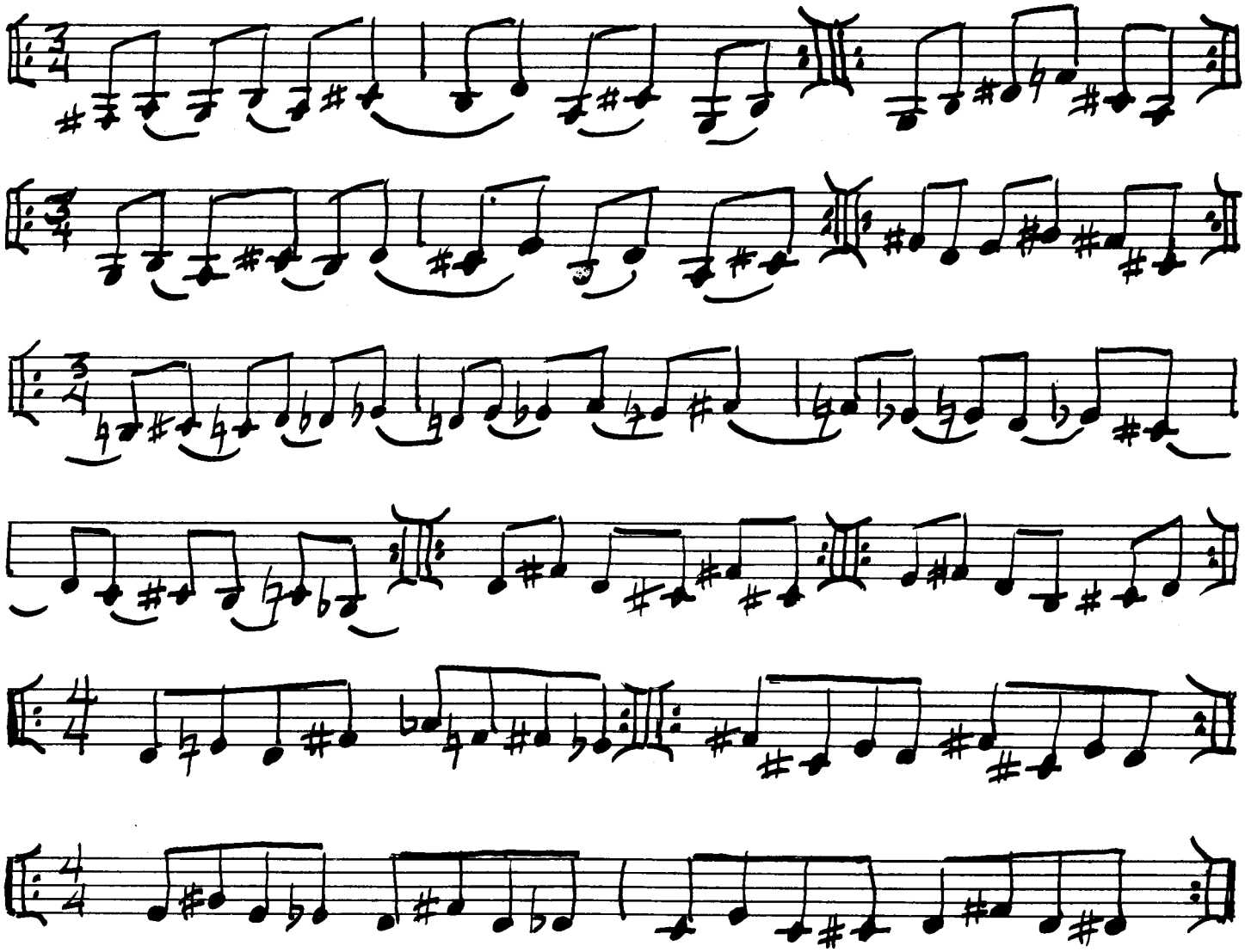
Robert Nagel's Speed Studies contains many worthwhile exercises in this same vein. I recommend this book very highly.

All exercises should be slurred unless otherwise marked. Your goal should be 𝅗𝅥 =160 or faster. Use regular fingerings, not alternates.









SOME WAYS TO PRACTICE

Many books and teachers emphasize the importance of practicing slowly, but almost no one tells you the reasons why. Here are a couple: the valves move just as quickly in changing from whole note to whole note as they do in playing a line of eighth notes. The difference is, you have a longer time between valve changes, which enables you to concentrate and really zero in on the exact coordination of your fingers. A slow tempo also gives you time to listen to your sound, and helps you maintain fullness from one note to the next.

Practicing slowly, much slower than you are capable of playing, takes patience, but it's worth it. Not only does it help your speed tremendously, it also makes your time lock in more solidly.

Following are some more concepts which you might find useful.

SILENT PRACTICE. Silent practice consists of banging away at various valve combinations while not actually blowing the horn. It's a way to improve your technique while you are resting your chops or watching T.V. or whatever.

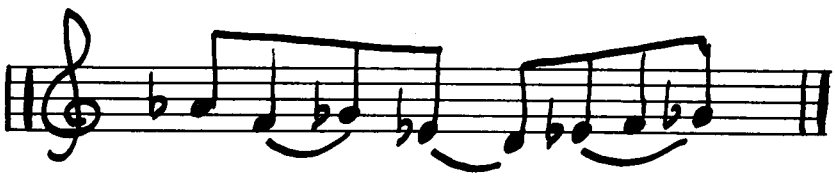
If you make this valve-banging part of your practice, it will also help you maintain your concentration throughout your practice time. Trumpet players need to rest quite often, so this is a way to put this rest time to good use. Another advantage of silent practice is that you can do it anywhere (almost)--on a bus, in a weather balloon, in bed, etc. The exercises in this book are all good for silent practice.

When you are practicing this way, be sure to listen closely to the valves. If your coordination is perfect, there should be one short click for every valve change. More than one click means your valves aren't moving precisely together.

Another good way to use this silent practice is to sing improvised lines and finger the appropriate notes on the trumpet. This might be a little difficult at first, but it's great for establishing a direct connection from ears to fingers.

LEFT HAND PRACTICE. Switching hands and working out fingering problems with your left hand will greatly speed the coordination of your right. I don't know why this works, but it does. You really have to try it to believe it. The way to approach this is to work on a problem very slowly and deliberately with your left hand, and then gradually increase the speed. Use a metronome to insure evenness, and concentrate very hard. When you switch back to normal, your execution will have improved dramatically. Using this method, you can conquer problems in minutes that might otherwise have taken days to work out. Again, I must stress concentration. The more you concentrate, the better results you will get.

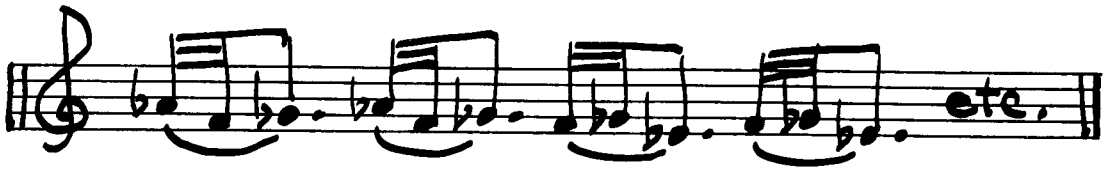
QUICK CHANGE. Take a phrase that's giving you fingering problems, say for example,



A way to find out exactly where the problems are and correct them at the same time is to first play the phrase like this:

and then like this:

It may very well be that one way of playing the phrase is more difficult than the other. Repeated practice of both ways will iron out a problem quickly. You might also try:



This "quick change" method works especially well when combined with left-handed practice.

FINGERING AHEAD. Set your metronome at a slow tempo. Then take any exercise (a Clarke study for example) and play each note very staccato, snapping immediately to the next valve position as soon as the note is sounded. Try to change instantaneously. If the valve change is quick enough, it will almost seem as though you've gotten ahead of yourself. In time, you can try to increase the tempo.

Practicing this way will help coordinate your tongue with your fingers, and, more importantly, speed up your reactions. To improvise at fast tempos, you need the quickest reactions you can get.

MENTAL PRACTICE. Practicing mentally (without the horn) is one of the most valuable things you can do. You can run through changes, play tunes in different keys, do any number of things, and get as much good out of it as if you had actually been playing your horn. The next time you're stuck in traffic or waiting in a doctor's office, try mentally playing a tune through all keys. You will be surprised at how difficult it can be at first, and how rewarding it can be after a short while.

SOME FURTHER CONSIDERATIONS...

Lack of response in the valve mechanism itself can hinder you tremendously. I think it's a good idea to experiment with using heavier springs. Personally, I like my valves to offer a lot of resistance. If I throw the valves down firmly, I want to feel a correspondingly strong return action. I feel this helps my timing and helps eliminate slow, uncoordinated releases.

Rather than getting heavier springs, some people simply stretch their present springs to increase the resistance. Either way will work.

Whether or not harder valve action makes for better response is something the individual has to decide. Use whatever works for you.

LACK = FALTA - CARENCIA
LOT = PORCION (UN POCO)
HEAVIER = (PESANTES)
HINDER = IMPEDIR - ESTORBAR
SPRINGS = RESORTES

EITHER = UNO DE LOS DOS
RATHER = MAS BIEN - TAL VEZ - ALGO
WHETHER =

A couple of more fine points: you should check every so often to see that your springs are the same length. Usually there will be one that is shorter (hence weaker). Uniformity of response in the valves makes your job easier.

You should also check to see that the holes in each piston line up precisely with the tubing when the valve is depressed. If they don't line up, you'll need to add some felt rings, obtainable at any instrument repair shop. New felt often eliminates valve noise as well. Using stiffer springs will compress the felt sooner, so there's another reason to check the valves out periodically.

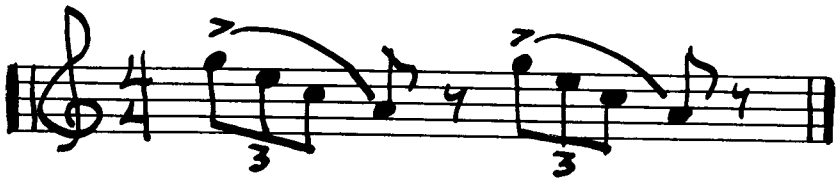
STIFFER = ENDURECIDO

SOON = PRESTO - PRONTO

ALTERNATE FINGERINGS

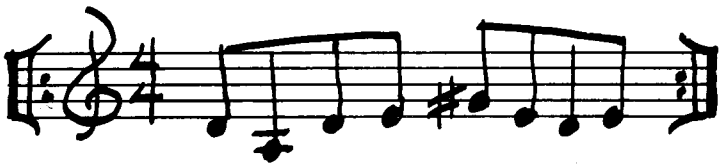
In jazz, alternate fingerings are used widely, most often as a means of creating excitement. A false finger trill can be an effective tension-building device if not over-used.

Alternate fingerings are also used to help get around the problem of slurring over consecutive intervals where there is normally no valve change. For example,

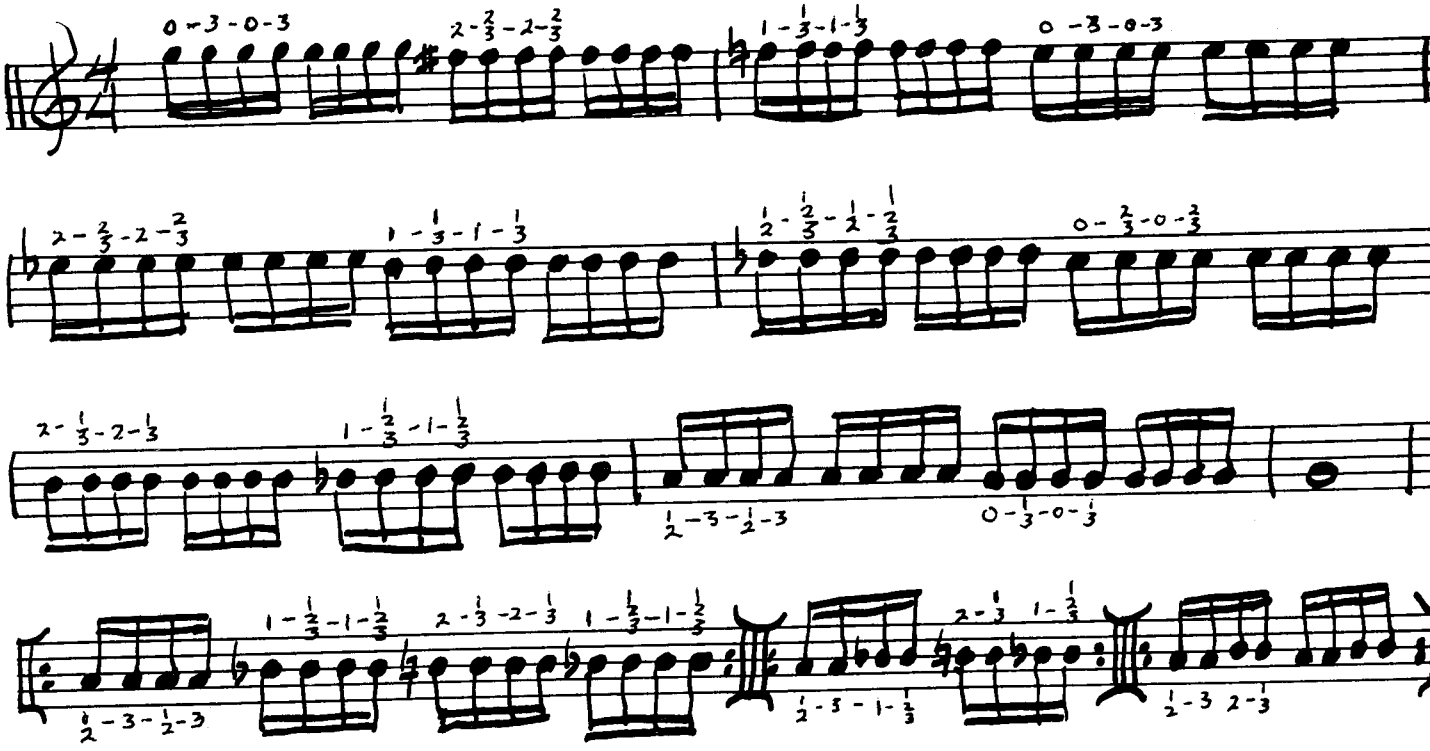


Instead of playing the first three notes open, try fingering the "E" with the third valve. The "A" can also be fingered with the third valve, so the fingering for this example would be 0-3-0-3. You can hear Freddie Hubbard play this type of thing in his solo on "Olliliqui Valley (Herbie Hancock, Empyrean Isles, BST 84175).

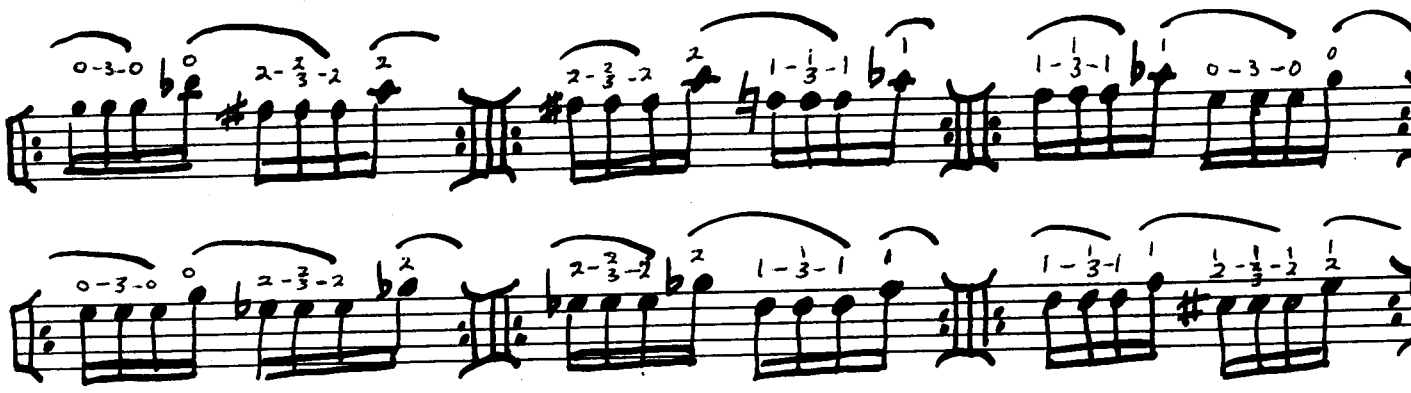
Knowing your alternate fingerings can also help smooth out awkward passages:

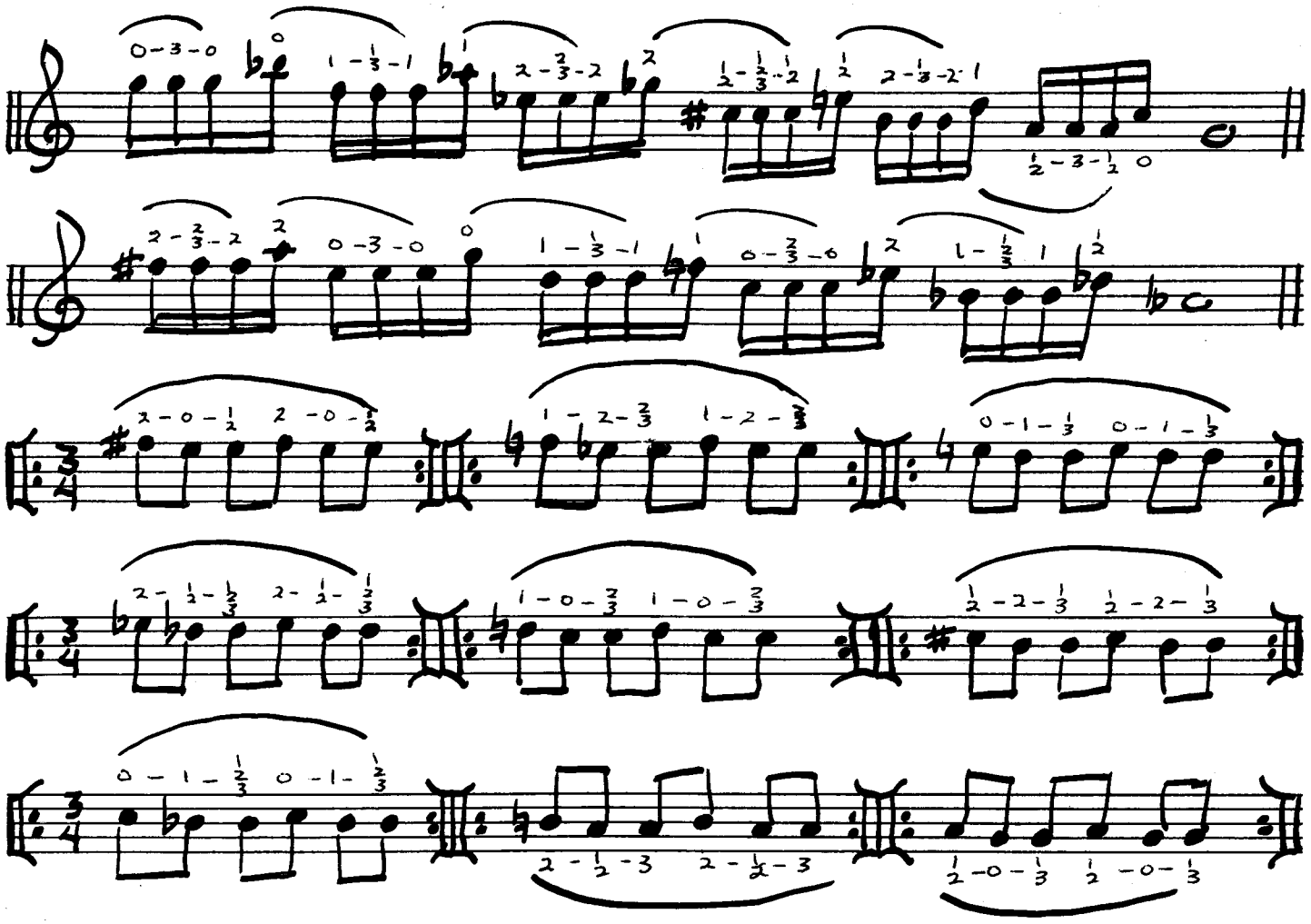


If you finger the low "A" and all the "E's" with the third valve, this passage becomes very easy.

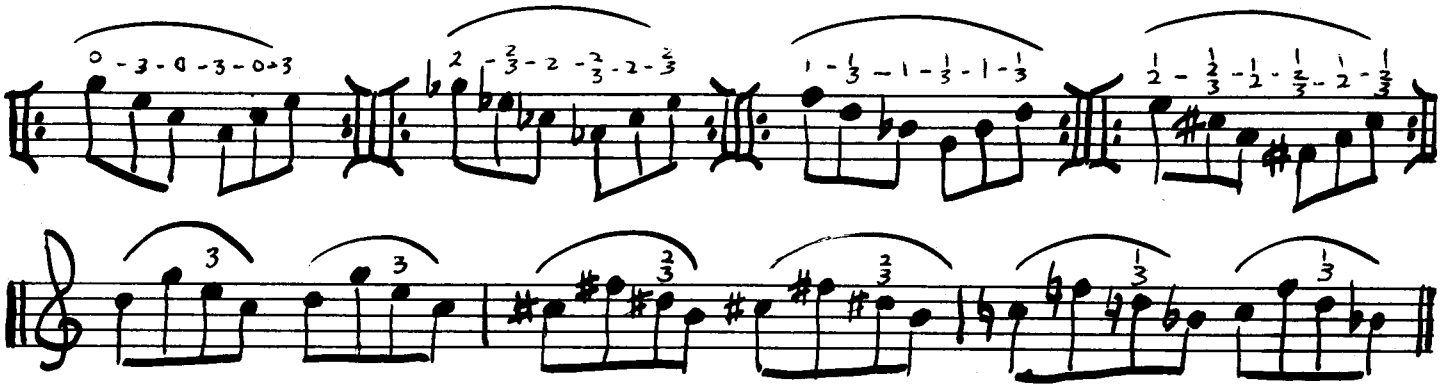


Some of the following may be heard in Freddie Hubbard's solo on "Intrepid Fox" (Freddie Hubbard, Red Clay CTI #6001).





For examples of the following, see Freddie Hubbard's solo on "Ifrane" (Randy Weston, Blue Moses, CTI #6016).



ARTICULATION

I define articulation as the combination of slurs and attacks used in playing a line. Articulation is a very personal thing; no two players approach it the same way. Together with sound, articulation gives individuality to a player, and is influenced by the player's personality.

Listen carefully and compare the articulation of players like Clark Terry, Freddie Hubbard, Clifford Brown, and Miles Davis. Compare Lee Morgan and Woody Shaw, Don Cherry and Dizzy Gillespie. Listen for attacks, how frequently they articulate in a line, and where. Don't overlook saxophone players either. You can learn a lot from listening to Charlie Parker's articulation and the way he nails down a line of eighth notes. Both he and Sonny Rollins play lines with tremendous vitality and drive, and their articulation is a major factor in this.

Articulation eventually becomes second nature to the improvisor. Oftentimes, however, even experienced players will come across difficulties and have to iron out the coordination of slurs and attacks in a given line.

An improvised line is usually composed of both leaps and stepwise motion. As a general rule of thumb, tongue the leaps and slur the steps. (Obviously, if a line is almost all stepwise, you shouldn't slur the whole thing.) Slurring quickly over wide intervals, even if you have the flexibility to do so, creates a "mushy" effect in

a jazz trumpet line. To see what I mean, try first slurring over the following passage, and then articulate it as shown.

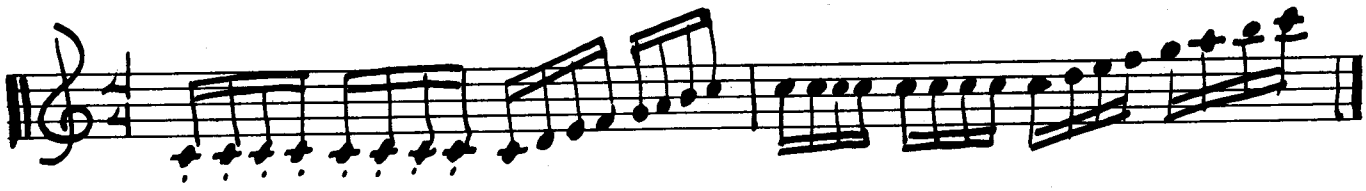
A saxophone could slur the whole thing with no problems. The trouble is, what sounds good when played on a saxophone can be unintelligible whan played on a trumpet. Don't let this stop you. You just have to find ways of accommodating your instrument to the music. Don't ever let your instrument and its problems dictate what you can and cannot play.

* * * * * * * *

To improvise successfully at fast tempos, one of the things you need is a very fast, precise single tongue. The tendency of most trumpet players is to slur everything when playing fast. Some of this is unavoidable, but slurring everything makes for a boring solo. Articulation is necessary to really make a line "pop."

When single tonguing, try to feel as though the tongue is "floating" on the air stream. You should feel as though the tongue never really stops the air, but simply makes a dent in it. If you use too much tongue motion and too strong an attack, you'll never get it fast enough.

Almost all method books contain single tonguing exercises. Try to find some that will cover the range of your horn, something like the following.



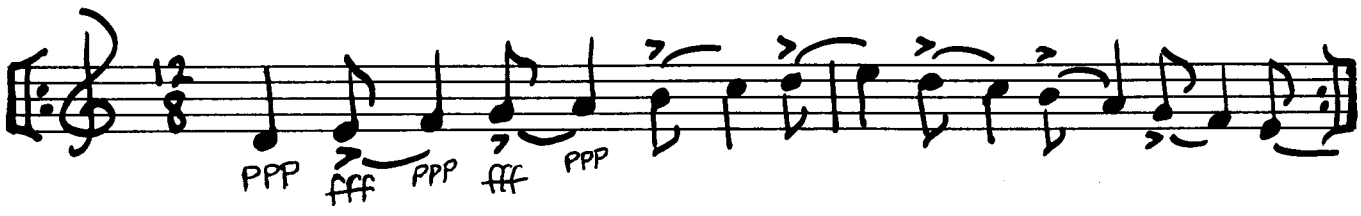
Max Schlossberg's Daily Drills and Technical Studies contains many good tonguing exercises, specifically Nos. 97 through 101. The etudes in the book are good for your speed and accuracy, especially Nos. 129 and 130.

When practicing single tonguing, always use a metronome. This counteracts the tendency to slow down as the tongue muscles get tired. When you can tongue sixteenth notes for an extended period at ♩ = 160, you will be in good shape.

* * * * * * * *

The concept of "swinging" is very closely bound up with articulation. First of all, whatever you play has to swing, or it is really pointless. The hippest choice of notes in the whole world won't help you if your conception is stiff and unswinging.

Here is an exercise that will help free up your time feel:



This exercise over-compensates for eighth notes that are too even and unswinging. Make as big a contrast as possible between the accented and unaccented notes, but keep the sound going throughout.

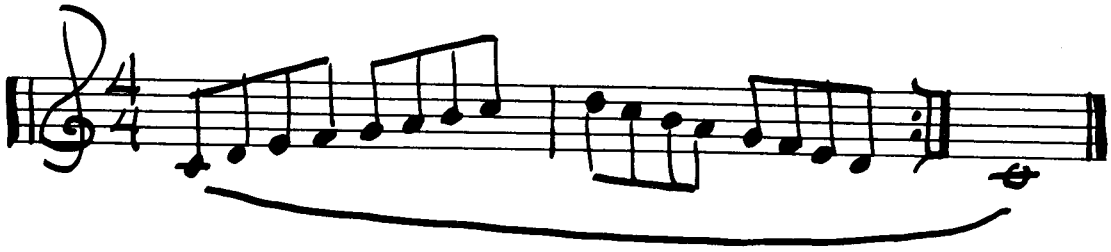
The unaccented notes are <u>on</u> the beat, so don't get it turned around. The accents should be very, very loud. The volume comes from more air, however, <u>not</u> more tongue. Start this exercise very slow, mentally subdividing each beat into triplets. In time, this way of accenting a line will carry over into your improvising.

Actually, no exercise or method book can give you good conception. It is necessary to listen, listen, and listen some more. You would never expect to speak good French if you rarely heard good French spoken, and the same is true of the jazz language.

* * * * * * * *

When you are improvising, you obviously cannot rely on any preconceived pattern of slurs and attacks. The lines you play take different turns, unexpected leaps, etc., and you are constantly put into new situations. It is necessary, therefore, to be able to articulate in any way at any time without hesitation. The following is an exercise to help you achieve this end.

Take any scale, in this case C major, and play it up to the ninth and back down.

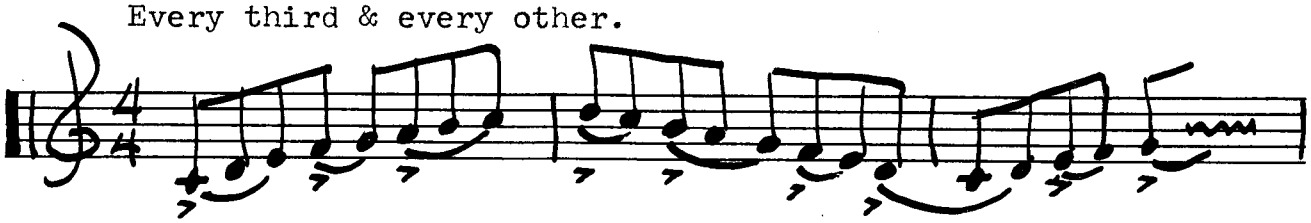


Now articulate only the C's and slur the rest. Then articulate only the D's, and so on. When you've gone through all seven tones, start combining them, articulating every C and E, every D and G, every E and A, and so on.

Every A & E

Next, go by number instead of by note: tongue every third note, every fifth note, etc. Then use combinations like tonguing every third note, every other note, every third, every other. Sometimes you'll have to run the scale up and down a dozen times before the pattern completes itself and starts over. Begin slowly, as in everything else, but work for speed.

Every third & every other.



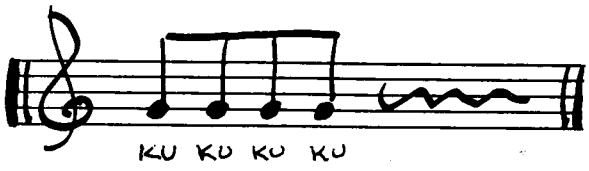
DOUBLE TONGUING

Double (or triple) tonguing seems like it's rarely used in jazz trumpet playing. The reason could be fear of sounding like a bugler or something, or perhaps just that this articulation was never developed. Whatever the reason, it seems a shame to ignore something so potentially useful.

Woody Shaw uses double tonguing in some of his more intricate doubletime figures. To my ears, he is the only one to really explore the uses of this articulation, at least at this writing. Other players have used it for effects, chiefly rhythmic. A good example of this would be Lee Morgan's solo on Moanin' (BLP #4003).

A good way to clean up your double tonguing is to practice like this:

Practicing just the "k" sound,



is important, but is not enough. The problem really lies in the switching from the "t" to the "k," as well as in stopping the sound cleanly with a "k."

Intervals wider than a third are difficult to double tongue cleanly, especially in the high register, but practice brings all things to pass eventually.

Above all, the most important thing in double or triple tonguing is to keep the air going. A smooth, strong, steady blow-through is absolutely necessary. Practicing double tonguing on the mouthpiece without buzzing can help you hear any hang-ups in your airstream.

For gaining basic tongue-finger coordination, double tonguing any of Herbert L. Clarke's Technical Studies is very good. Soon, however, you should try experimenting with improvisation using double and/or triple tonguing.

Over-use of this articulation, or use in the wrong context, will probably make you sound like something out of John Philip Sousa. (This you do not want. Sousa hated jazz with a passion.) If you have a modicum of musical taste, however, you're bound to come up with some way of using double tonguing (probably in combination with other articulations) that appeals to you without sounding stiff or corny.

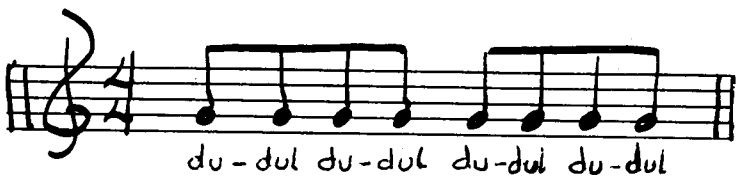
DU-DUL TONGUING

David Baker's Advanced Improvisation contains some excellent material on the development of the du-dul tongue (Baker calls it "tud-ul," but no matter. When said fast enough, it comes out "doodle" anyway). The Baker book contains a wealth of ideas about every facet of jazz playing, and I recommend it highly. Being the type of person I am, I have simply plagiarized Baker's work unmercifully...

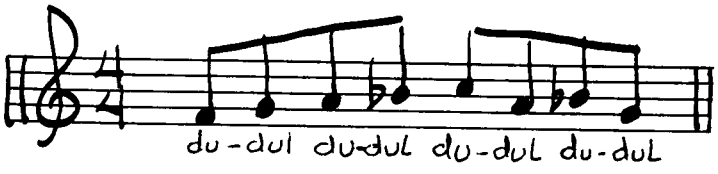
In brief, du-dul tonguing is a modified double tongue, more legato and less agitated. I think of it as an alternative to either tonguing or slurring. Du-dul tonguing a line gives it a very unique effect, one that you have to hear to really appreciate.

The name most often associated with du-dul tonguing is Clark Terry. Listening to Clark will give you an idea of the facility it is possible to achieve with this articulation.

Practice on a single tone at first. Getting a good sound out on the "-dul" half of the motion might be a problem at first.



When you get both halves of the du-dul tongue pretty much equalized, go on to scalar exercises.

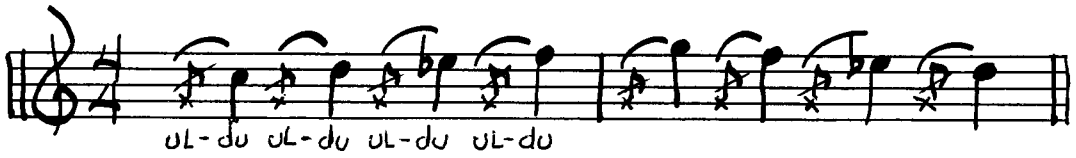


It is difficult to du-dul tongue in the high register and across any kind of leap. The exercises in Herbert L. Clarke's Technical Studies are great for practicing du-dul tonguing, since they have a variety of motion and cover the range of the horn.

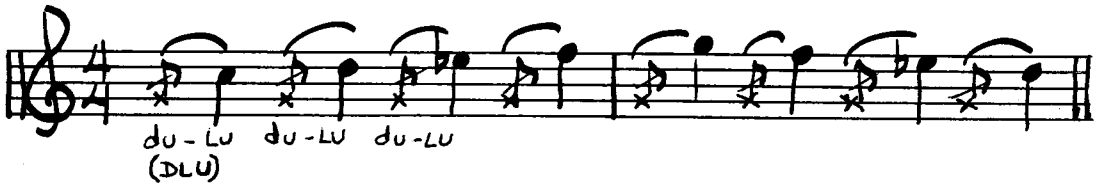
When you get fast enough, the du-dul articulation will modify to du-dul-lu-dul-lu-dul, which is smoother and faster.

Another use of du-dul articulation is the production of a "ghosted note" effect. This particular effect can be heard extensively in Miles Davis' work and, more recently, that of Eddie Henderson. Like many things in jazz, it is hard to describe this "ghosting" effect; for best results you should listen to Miles or someone do it

Here is approximately what happens:



You can also do it this way:

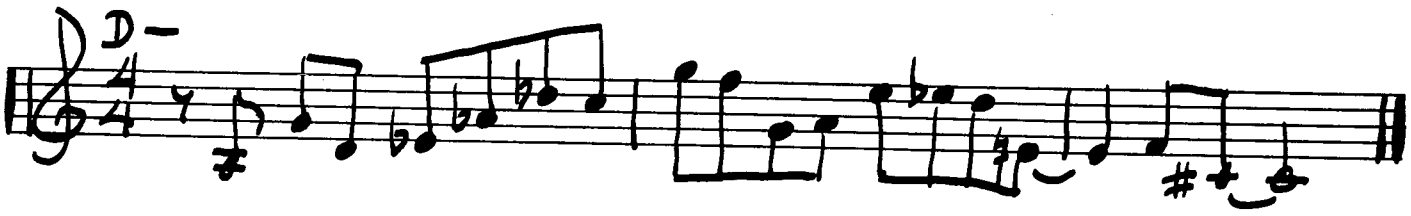


You'll notice I have written the ghosted note as a "G." Actually, there is no definite pitch for it. Don't change fingerings for the ghosted notes, but simply finger this passage as though you were playing a series of quarter notes.

WIDE INTERVALS

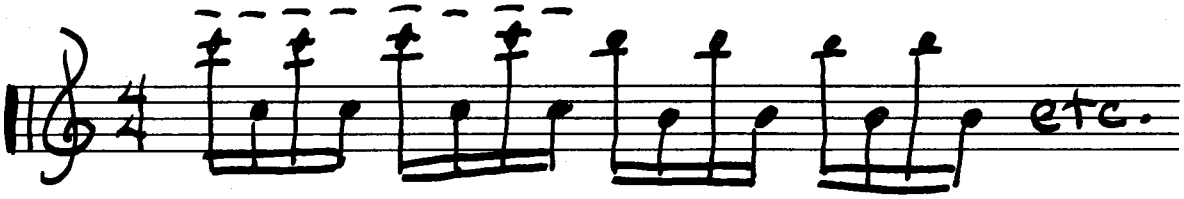
Because of the nature of the trumpet and the difficulties inherent in playing the instrument, many trumpet players tend to avoid playing wide intervals in their improvisations. They might begin with a leap, as in the following example, but for the most part, their lines will consist of stepwise motion with an occasional third interval.

There's nothing wrong with this line; it has an interesting shape and sounds very good. The point is, you rarely hear trumpet players play a line such as the one below, except possibly at a slow tempo.



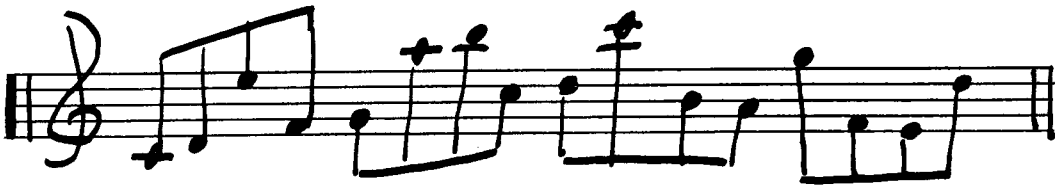
It is true that stepwise motion lends itself a little more readily to trumpet playing than moving by wide intervals. Actually, though, angular playing is difficult only at first. With practice, rapid changes of register become routine. Your lines will tend to be more interesting and exploratory when wide intervals cease to be a problem for you.

Practice things like this:



Always remember to keep a steady blow-through. Don't alter the air stream when changing registers. Feel as though you're bringing the extreme high and low registers together. You should cultivate the attitude that high and low notes are equally within your grasp.

It's also a good idea to use octave displacement when practicing scales. Instead of running a scale stepwise, try things like this:



SUMMARY

I have referred to several standard trumpet books in the preceding pages. There are doubtlessly many others of equal merit, deserving of mention. It is my firm conviction, however, that the exercises and practice methods which do the most good are those developed by the individual to meet his or her particular needs. This is an admittedly non-academic concept, but I believe it to be valid within the parameters of jazz trumpet playing. Books and methods, this one included, should serve mainly as guides, providing you with ideas and materials you might not think of yourself.

Jazz improvisation makes different demands on a trumpet player than does symphonic playing, so it seems only logical that the materials practiced should also be different. Certain exercises such as flexibility studies should be standard fare for all trumpet players. Rather than practicing classical repertoire, however, the aspiring jazz soloist would be better off practicing transcribed jazz solos or II-V patterns, simply because the skills obtained would be more directly applicable to improvisation.

Jazz trumpet playing also calls for a concept of sound that differs radically from classical requirements. Though there are no set rules regarding jazz trumpet sound, it is my experience that a classical approach to sound is out of place in a bona fide jazz context. It would behoove any aspiring jazz trumpet player to spend considerable time listening to himself and others, trying to formulate a sound-concept with which he can identify. Sound is the single most important aspect of jazz playing, as well as the most personal.

By and large, standard trumpet books do not contain enough material geared to the needs of the jazzperson. Very few trumpet methods drill you in the types of motion and/or articulation actually involved in playing jazz, so one has to be prepared to adapt available material and/or compose new studies tailored to one's individual needs. Books such as Jerry Coker's Patterns for Jazz are of more benefit than most books of technical studies, helping your theoretical knowledge as well as providing knotty problems in finger coordination and register changes.

In the final analysis, the best practice for an improvisor is improvising. From a technical standpoint, improvisation constantly challenges you with new and difficult situations. Odd leaps and turns, demanding tempos, and a variety of articulations are an everyday part of jazz improvisation. Improvisation also makes you grow musically by sharpening your discrimination, sense of form, phrasing, and melodic development, expanding your harmonic knowledge, and increasing your rhythmic sophistication. There is really no aspect of music not covered in improvisation; for me, it is the heart and soul of all music, the single factor which makes for ever-renewed interest.

APPENDIX

Jazz Theory Books

Aebersold, Jamey, A New Approach to Jazz Improvisation (six volumes), Jamey Aebersold, Publisher.

Baker, David, Advanced Improvisation, Down Beat/Music Workshop Publications.

Coker, Jerry, Improvising Jazz, Prentice-Hall, Inc.

Coker, Jerry, et al., Patterns for Jazz, Studio PR.

Haerle, Dan, Scales For Jazz Improvisation, Studio P/R

Technical Aids

Bonpensieri, Luigi, New Pathways to Piano Technique, out of print, publisher unknown.

Clarke, Herbert L., Clarke's Technical Studies, Carl Fischer, Inc.

Colicchio, Ralph and Michael, Nu-Art Technical Exercises, Charles Colin, New York.

Colin, Charles, Advanced Flexibilities, Charles Colin.

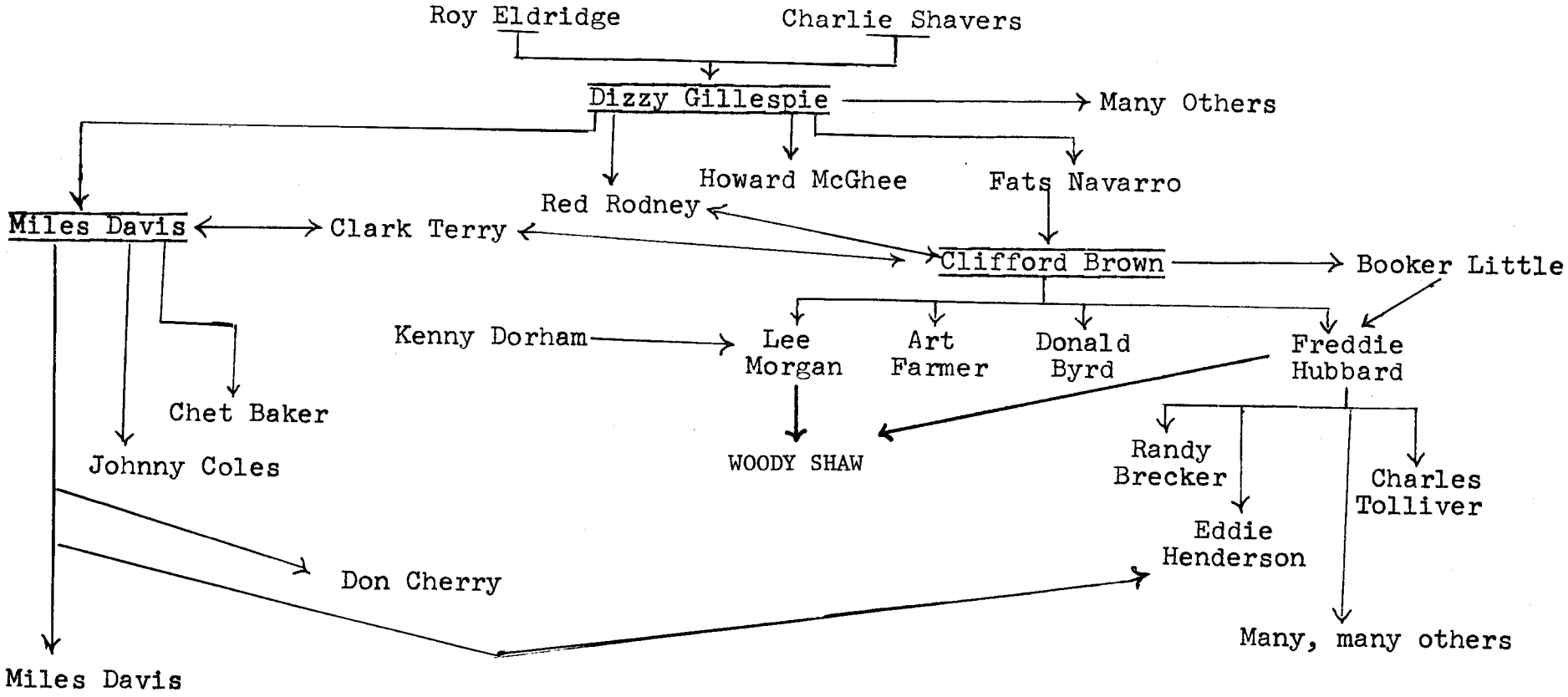
Nagel, Robert, Speed Studies for Trumpet, Mentor Music, Inc.

Schlossberg, Max, Daily Drills and Technical Studies, M. Baron, Co., New York.

Clark, Frank, Contemporary Studies For The Trumpet, Henry Adler Inc., New York

Below is a sort of "Family Tree" of jazz trumpet players. It is incomplete, to be sure, and represents only one of several ways of tracing the evolution of jazz trumpet playing. I have used Dizzy Gillespie as a central starting point, listing only a couple of his no doubt numerous influences. The two main schools of playing after Dizzy are listed as growing mostly out of Miles Davis and Clifford Brown. In jazz, players tend to influence one another to a large degree, making classification difficult, if not impossible. Kenny Dorham is a case in point. Kenny was a very influential player, influencing Lee Morgan, Donald Byrd, and others. To my mind, however, Kenny Dorham seems to be a product of everyone and no one. Charlie Parker probably influenced him as much as anyone.

In the chart below, I have listed direct influence as coming from above, indirect influences coming from the side. Also, it should be remembered that Louis Armstrong, though not listed, is the father of us all.



**Mention should also be made of Blue Mitchell, Carmell Jones, Thad Jones, and a host of other wonderful players who, for one reason or another, mostly space, were not included in this chart.

DISCOGRAPHY

NAT ADDERLEY	
Introducing Nat Adderley	TLP 5564
The Scavenger	MSP 9016
(Any Cannonball Adderley Quintet album)	
CHET BAKER	
Gerry Mulligan-Chet Baker, Carnegie Hall Concert	Vol. 1 CTI 6054 SI
	Vol. 2 CTI 6055 SI
She Was Too Good To Me	CTI 6050 SI
(Numerous albums from the 1950's when available)	
LESTER BOWIE	
Art Ensemble of Chicago, Message to Our Folks	BYG 529.328
RANDY BRECKER	
Horace Silver, In Pursuit of the 27th Man	BN-LA054-5
Horace Silver, You Gotta Take a Little Love	BST-84309
Hal Galper, The Guerilla Band	Mainstream 337
CLIFFORD BROWN	
Art Blakey, A Night at Birdland	Vol. 1 BST 81521
	Vol. 2 BST 81522
Brownie Eyes	BN-LA267-G
Clifford Brown in Paris	Prestige 24020
The Best of Max Roach and Clifford Brown in Concert	GNP 518
Clifford with Strings	TLP 5502
At Basin Street	TLP 5511
Brown & Roach Inc.	TLP 5520
Study in Brown	TLP 5530
Jordu	TLP 5540
The Beginning and the End	KC 32284
DONALD BYRD	
Off to the Races	Blue Note 4007
The Catwalk	Blue Note ST 84075
JOHNNY COLES	
Little Johnny C.	BST 84144
Herbie Hancock, The Prisoner	BST 84321
DON CHERRY	
Ornette Coleman, Something Else	Contemporary M 3551
Ornette Coleman, Ornette	Atlantic 1378
Ornette Coleman, Change of the Century	SD-1327

MILES DAVIS	
Jazz at the Plaza	Columbia 32470
My Funny Valentine	Columbia 9106
Milestones	Columbia 9428
Seven Steps to Heaven	Columbia CS 8851
Miles Davis	Prestige 24001
ESP	CL 2350
Miles Smiles	CS 9401
KENNY DURHAM	
Art Blakey, The Jazz Messengers at the Cafe Bohemia	Vol. 1 BST 81507 Vol. 2 BST 81508
John Coltrane, Coltrane Time	Solid State 18025
'Round Midnight at the Cafe Bohemia	Blue Note 1524
Trumpeta Toccata	Blue Note 84181
Whistle Stop	Blue Note 84063
ART FARMER	
Homecoming	MRL 332
Modern Art	UAL 4007
DIZZY GILLESPIE	
Jazz at Massey Hall	Fantasy 6003
The Best of Dizzy Gillespie	LPM-2398
Dizzy on the Riviera	PHS 600-048
The Sonny Rollins-Stitt Sessions	VE-2-2505
(Any reissue with Dizzy and Charlie Parker)	
WILBUR HARDEN	
John Coltrane-Wilbur Harden, Countdown	SJL 2203
EDDIE HENDERSON	
Norman Connors, Dark of Light	CST 9035
Norman Connors, Dance of Magic	CST 9024
Realization	CP 0118
Sunburst	Blue Note LA 464-G
FREDDIE HUBBARD	
Art Blakey, Free for All	BST 84170
Art Blakey, Caravan	Riverside 9438
Ready for Freddie	BST 84085
Herbie Hancock, Maiden Voyage	BST 84195
Herbie Hancock, Empyrean Isles	BST 84175
Red Clay	CTI 6001
Straight Life	CTI 6007

THAD JONES	
Thelonious Monk, 5 by Monk by 5	RLP 1150
The Magnificent Thad Jones	Blue Note 1527
Detroit-New York Junction	Blue Note 1513
BOOKER LITTLE	
Booker Little 4 + Max Roach	UA 4034
Out Front	Candid 9027
Eric Dolphy/Booker Little Memorial Album	Prestige 7334
Eric Dolphy, Far Cry	New Jazz 8270
CHUCK MANGIONE	
Alive	SRM-1-650
Land of Make-Believe	SRM-1-684
BLUE MITCHELL	
Graffiti Blues	MRL-400
Heads Up	BST-84272
Blue Mitchell	MRL-315
Horace Silver, Silver's Serenade	BST-84131
LEE MORGAN	
Art Blakey, Moanin'	BST-84003
The Cooker	BST-81575
The Sidewinder	BST-84163
Cornbread	BST-84222
Live at the Lighthouse	BST-89906
Memorial Album	BN-LA224-G
Lee Morgan	BST-84901
FATS NAVARRO	
Good Bait	RS 3019
Boppin' a Riff	BYG-529102
WOODY SHAW	
Larry Young, Unity	BST 84221
Horace Silver, Cape Verdean Blues	BST 84220
Art Blakey, Child's Dance	Prestige 10047
Love Dance	MR 5074
IRA SULLIVAN	
Horizons	Atlantic SD 1476
CLARK TERRY	
Swahili	TLP 5528
Oscar Peterson Trio Plus One	Mercury 60975
Gingerbread Men	Mainstream 373
Tonight	Mainstream 6043
CHARLES TOLLIVER	
Charles Tolliver's All Stars	Polydor 2460139
Live at Slug's	SES 1972
Jackie McClean, Action	BST 84218