

# **JAZZ**

# RESEARCH

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## IN SEARCH OF THE ORIGINAL 'ROUND MIDNIGHT: A STUDY OF PUBLISHED MANUSCRIPTS, TRANSCRIPTIONS, AND RECORDINGS OF THELONIOUS MONK'S COMPOSITION

This report will center upon the jazz standard 'Round Midnight. Although there is no one original publication from the composer's authenticated manuscript known or located, it is this writer's hope that by a study of publications, recordings and transcriptions the original 'Round Midnight may be realized as intended by the composer. It has been written that the composer of 'Round Midnight, Thelonious Monk, 'was a legend in the world of jazz." Why was Monk considered a legend?

Thelonious Monk was born in Rocky Mountain, North Carolina, in 1917. As a young man, he was influenced by pianists Art Tatum, Earl Hines, and pianist-composer Duke Ellington. Monk's style of piano performance and composition, however, was unlike the pianists he so admired.

As a planist and composer, he was virtually ignored during the better part of his life. His musical compositions were considered unusual and weird. Jazz critic and scholar Ira Gitler chose to view Monk in a different way. In the record jacket notes of one of Monk's Bluenote album recordings, Gitler wrote, "Genius is exceptional natural capacity for creative and original conceptions and a genius is a person having such capacity. When considering the attributes of Theionious Monk in the light of this definition, the title "Genius of Modern Music" fits logically in all aspects."

Thelonious Monk altered the metrical structure within jazz music in a way never before attempted. Monk used large dissonant intervals, flatted 5ths and 9ths, as well as irregular phrases in his musical compositions. In his piano accompaniment, he played jagged lines, uneven rhythms, and whole tone scales. In The Jazz Tradition<sup>5</sup> Martin Williams refers to Monk as a modernist. The title "jazz legend" becomes more apparent as we discover Monk's unique approach to music.

When listening to Monk's recordings, one may have ambivalent opinions of Monk's piano prowess. Some critics and pianists felt Monk had no piano technique, while others like Ran Blake have written that the piano style of Monk is innovative and applicable to Monk's compositional works. The late jazz pianist, Mary Lou Williams, commented that she had actually heard Monk display piano technique in his early days as a pianist, but as a more experienced performer, Monk's developed a minimalist style of piano performance. As a person, Monk was equally unique. He was known as an eccentric, and as a result, was probably misunderstood not only by the public but by his professional colleagues. Yet, there was a childlike side to the large-framed man who often wore outrageous hats during his performances.

Among the jazz standards that Monk wrote is his well-known work, 'Round Midnight. It is believed that Monk wrote this piece at the age of nineteen.' There are several discrepancies as to the actual composers listed with Monk as co-authors of 'Round Midnight. For instance, in Popular Music, Thelonious Monk and Cootic Williams are credited with writing 'Round Midnight. (According to the ASCAP Biographical Dictionary, Charles Melvin (Cootie) Williams was a trumpeter

who performed with Alonzo Ross, Fletcher Henderson, Duke Ellington, and Benny Goodman. He later formed his own band.)

The ASCAP Biographical Dictionary lists Cootie Williams as co-composer of Epistrophy and 'Round Midnight; compositions both associated with Thelonious Monk. Yet, in The Jazz Life, 10 Hentoff says that Cootie Williams was listed as co-author of 'Round Midnight in return for recording Monk's composition. ASCAP Biographical Dictionary lists lyricist of 'Round Midnight, Bernie Hanighen, as a Harvard graduate who wrote for the Hasty Pudding shows, and later for films. In an interview with Tony Cennamo, jazz critic, producer and noted radio personality, he cited another set of lyrics for 'Round Midnight.' Cennamo says that singer "Babs" Gonzolez wrote different lyrics to 'Round Midnight sometime between 1947 and 1949. In a now unavailable recording, singer Gonzolez introduces the song 'Round Midnight and his new set of lyrics. Gonzolez implies that Monk approved of his new lyrics. This writer was unable to find any accurate information regarding how Hanighen, Williams, and Monk became associated together for the song or why Gonzolez wrote new lyrics. To this day, there is still question as to whether there was really a co-author in writing the music of 'Round Midnight.

Before closely examining the composition there are key terms that need to be defined.

Sheet Music: the authorized copy by the composer of the composition

most often with melody line, chord changes harmonized

piano part, and lyrics.

Lead sheet: melody line with chord changes, often with lyrics.

Charts: term used for music in lead sheet form, charts can be

written out entirely with chord symbols as well.

Transcriptions: melodies usually taken from recordings and written in lead

sheet form.

Solos: referring to a jazz improvisational solo.

Pake book: a collection of popular and jazz songs usually in lead

sheet form published illegally.

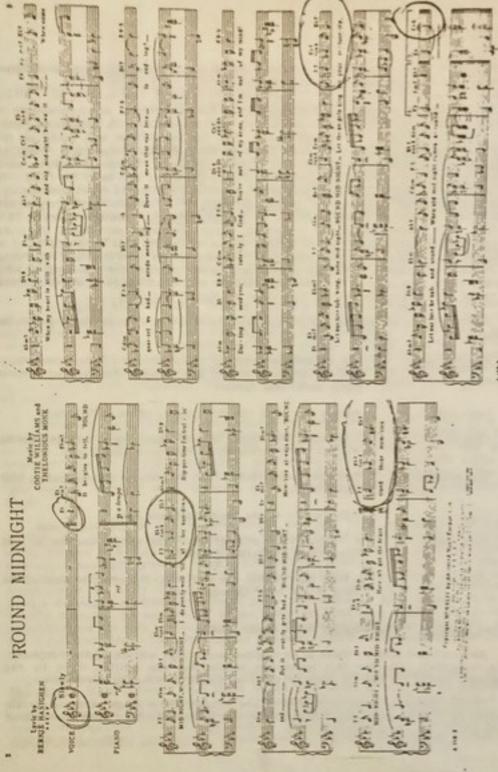
Chorus: a term used within the jazz idiom referring to playing the

form of the song through once.

#### 'Round Midnight - The Original Sheet Music Edition

As mentioned earlier, there is no original manuscript written by the composer. It is uncertain whether this particular composition was written down by the composer, copied for him by someone else, or simply recalled by aural memory.

On the following page is a copy of the original sheet music edition; certain portions of this example and other examples exhibited will be circled for ease of locating.



In the original sheet music we see an Eb major chord in the opening measures; at the end of the piece we see the last measure of the song also ending on an Eb major chord with an added 6th.

The first recording of 'Round Midnight was in 1944. It includes a one measure introduction leading into the "A" section, but the sheet music edition includes a two-bar introduction. The opening/first chord of the song begins not on a major chord, but a minor chord. In listening to this recording, one will also notice a third section, unrelated to the original sheet music edition.

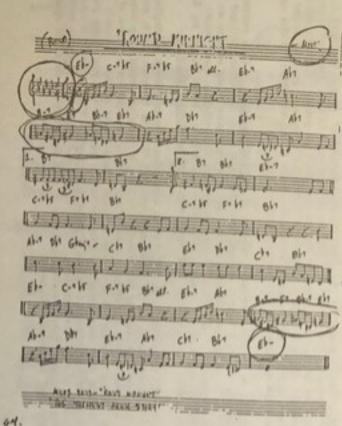
Apparently, this section of eight measures, played by the full orchestra, serves as an interlude before returning to the last "A" section of the song. This particular recording also has a two-bar "tag" or cadenza at the end, which is not indicated in the sheet music. One might ask, who then wrote the introduction and interlude? 12 Was it Cootie Williams, or Monk, or both?

In The Making of Jazz, 13 by Collier, there is reference to a pianist named Bud Powell. Powell supposedly would come into "Minton's," a club in New York where Monk was the house pianist. Collier says that Powell was influenced by Monk's style of piano playing. Ironically, the first recording of 'Round Midnight was recorded by the Cootie Williams Orchestra with Bud Powell at the piano.

In 1947, Thelonious Monk recorded his own version of 'Round Midnight on the Blue Note 14 record label with Sahib Shihab on alto sax, George Taitt on trumpet, Robert Paige on bass, Art Blakey on drums and Monk on piano. When listening to this recording, one will notice that Monk's version does not exactly follow the original sheet music edition. Since Thelonious Monk is the composer, is the urtext Monk's recorded version, or the sheet music edition?

Example 2 is another written example of 'Round Midnight. This particular copy is illegally-printed from a compilation of songs in a collection entitled The Real Book. 15 In comparing this copy with the original sheet music edition we find several discrepancies. The fake book copy from the original sheet music and Monk's 1947 recording all vary. On the recording, Monk plays an 8-bar introduction, different than the 1944 band recording of 'round Midnight.

In this 1947 recording it is difficult to determine whether Monk is playing an Eb major or minor chord in the first measure. 16 This is because he is merely outlining the chord by playing the one-note melody in his right hand, one note for the bass, without a 3rd sounding in the chord. Note the circled sections of the Real Book version that differ from the original sheet music edition. Monk's 1947 recorded version does not strictly follow the sheet music or the Real Book chart. There is still another printed example of 'Round Midnight. This example is another illegal printing of the jazz standard. This particular copy, the Monster edition, with Monk's 1947 recorded version.

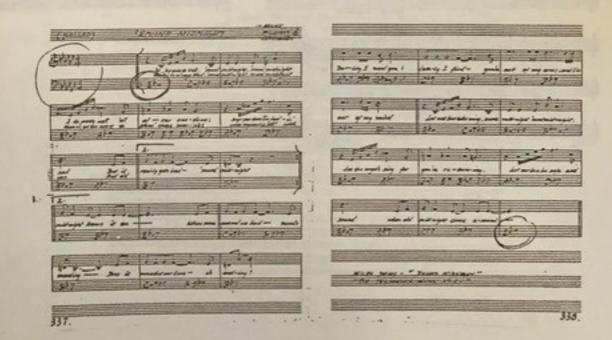


DUND ALDNIGHT. SHOW THE MONK. the Pr No Could See the Ber She Ber St. Ber Er Bir Ebr. She Er Ster Ebr. Ghmir Bong Cus(s) Fr By Fmy Bby Alm Phy Ghay? (Elmo) jay Carlet Benit There Eler Olmo Der Fame By Far Blor Elm, Con(h) Far(h) Blor

Here are the first few measures of Monk's introduction to the 1947 recording, transcribed by the writer.



Note the variations in melody and chord symbols from the original sheet music edition. More puzzling is another set of "west coast" chord symbols of all the lead sheet examples thus far. (West Coast chord changes are on the Monster chart example.) Compare these examples to the Vocal Real Book edition shown below.

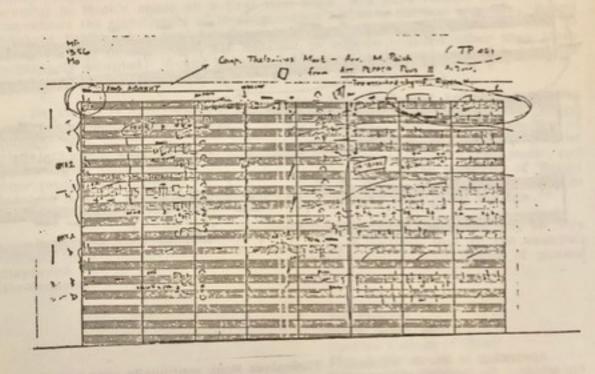


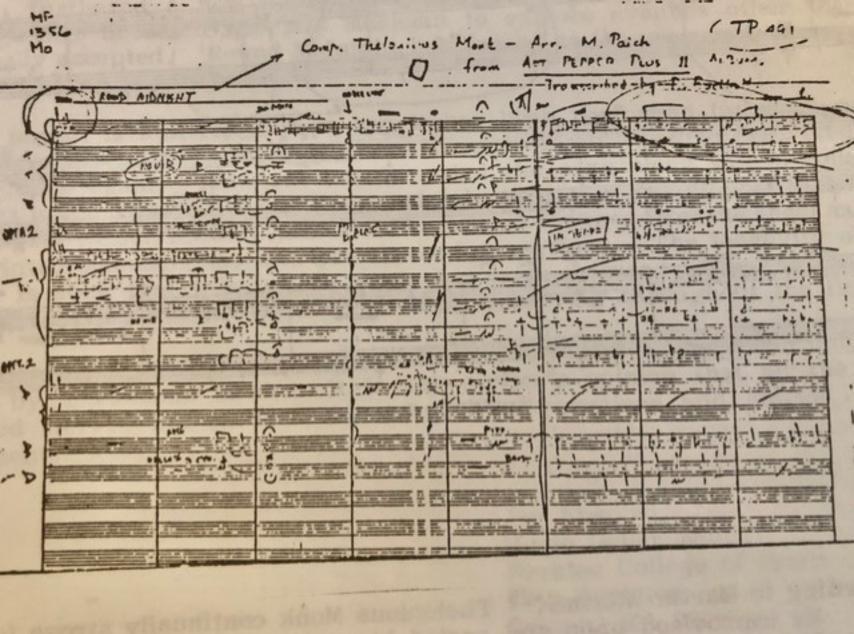
There are still more versions of Monk's 'Round Midnight. Exhibited here are charts of saxophonist Eric Dolphy's recording. Shown here is a portion of Andrew White's transcription 18 of Eric Dolphy's solo, and the pianist's lead sheet.





We shall now refer back to Monk's 1947 recording. In this recording Monk solos for one chorus beginning with the "B" section, or the bridge of the song, then returns to the "A" section. There is yet another version recorded by Monk on solo piano. 19 The introduction is different, and Monk plays the "B" section differently. (The usual form is to play one chorus through, then improvise through the piece (beginning with the "A" section.) After Monk plays a full chorus of improvisation, be adds a cadenza before and then returns to the "B" section; then Monk returns to the last half of the chorus, the "A" section. (Please note that in all the printed or written examples, the key signature also varies.) Although there are probably more variations written on the composition, only two more written examples will be exhibited in this paper. Below is a transcribed arrangement from Art Pepper Plus II. 20





Where does the line between improvisation in the jazz idiom and defacing the composers original musical work end? In the case of 'Round Midnight, even the name has been varied. The Bielefelder Katalog 21 lists 'Round Midnight and 'Round About Midnight. Both names are intended to represent Thelonious Monk's composition.

There are many recordings of 'Round Midnight and several recordings of Thelonious Monk performing 'Round Midnight throughout the course of his musical career. Monk varies each performance as exemplified in his April 12, 1957<sup>22</sup> recording of 'Round Midnight. Dizzy Gillespie, a well known jazz figure and friend of Monk also recorded 'Round Midnight with his big band. In a rare live recording, Dizzy gillespie introduces the composer pianist as Thelonious Monk, and then proceeds to introduce the song as 'Round About Midnight.<sup>23</sup>

Here is another transcription of 'Round Midnight which appeared in Leonard Feather's article. 24



According to Martin Williams, 25 Thelonious Monk continually strove to develop his music. He improvised upon and varied his own original compositions. In the case of 'Round Midnight, Monk plays this particular song, as well as others, differently each time.

Which then, is the actual urtext? As mentioned in the beginning of this article, there is no written manuscript by Monk, at least no written manuscript found. The first legal edition issued in 1944 is not completely what Monk followed in performance, nor did others follow it. This enigma is even more complicated by the printing of illegal music editions of 'Round Midnight. The inconsistency within the jazz idiom is exemplified in this particular study of Monk's compositional work. Moreover, are the various versions of 'Round Midnight performed by Monk and other jazz musicians spontaneous improvisation, or preconceived additions or subtractions? In other words, are the 'Round Midnight variations actual contemplated structural changes in the music?

Let us refer to one of the articles from the 1974 issue of The Journal of the American Musicological Society, "Constructive Elements in Jazz Improvisation." In this article, Frank Tirro states that "music development and the expansion of motivic material in the extended improvisation of a great jazz performer is comparable to that found in notated compositions of Western music." From all indications of Dr. Tirro's discussion, one may assume that Thelonious Monk practiced the art of musical development.

I recently had the opportunity to speak with Ran Blake regarding Round Midnight. Ran Blake has said Round Midnight is probably the most important of twenty songs in American History." It may be assumed that a non-jazz musician, listening to Monk's music on a first time basis, will have trouble attempting to comprehend the significance of the composition. But to the jazz musician, Round Midnight furthered a new development in jazz, a progressive onward road to creativity that liberated the jazz musician to explore avenues other than those traditionally accepted. Round Midnight has served as the precursor of modern jazz music.

Its impact is still felt today, and it has been performed by many recording artists. 28 This year, 1986, a pop-rock singer, Linda Ronstadt, revived 'Round Midnight once again. Ronstadt has recorded the song along with a collection of other jazz standards. 29 If one listens closely to this recording, one will find that the arranger, Nelson Riddle, has varied the chord changes from the sheet music, and other printed manuscripts, and past recorded versions. The longevity of 'Round Midnight is such that this year a movie has been released using the song as the title of the movie, and as the musical theme occurring throughout the film. 30

In conclusion, the actual original urtext of 'Round Midnight can only be fully realized by Thelonious Monk. It is this writer's opinion that all the examples displayed herein are in fact the original in variations and stages of musical development.

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### Selected Discography

Sources: Bielefelder Katalog

Bruyninckx, Jepsen

Lyons

Pure Monk

Milestone, 47004 (1956-1957)

Thelonious Himself

Riverside RLP 12-235 (April 12 & 16 , 1957)

Thelonious Monk 'Round Midnight

Giants of Jazz LPJT19 (1947-1952)

Thelonious Monk: Genius of Modern Music, Vol 2, Blue Note BST 81511

Thelonious Monk: The Complete Genius Blue Note BN-0LA579-H2 (1947-1952)

### Recordings Not Available At This Time

Betty Carter 'Round Midnight
The Original Dizzy Gillespie Big Band in Concert
GNP-23 Crescendo (1948)

"Babs" Gonzolez

Bluenote 45-1638 (March 27, 1956; no title listed in Bruyninckx)

Thelonious Monk

Swing M3342 Vogue LD 503-30

(Paris, June 7, 1957; solo piano recordings including 'Round Midnight)

### Other recordings of 'Round Midnight by various artists:

Linda Ronstadt: For Sentimental Reasons Elektra 60474-1E, 1986

Round About Midnight

Alex Schilippenbach-Sven Ake Johansson Duo Archie Shepp Quintet Benny Wallace Trio Benny Wallace Trio & Quartet Bob Cooper and His Orchestra Cal Tjader Sextet

FMP0310 Soul Note SN1102 Enja Special 4000 Enja 3091 Affinity AFF59 Prestige P24026IMS Dizzy Gillespie and His Orchestra Dollar Brand Ella Fitzgerald With The Basie Orchestra

Enrico Rava Quartet Fletcher Henderson All-Stars Giorgio Gaslini Heinz Sauer Quartet Horace Parian Trio

International All Stars
Joe Albany Trio
Joe Pass Duo
Karin Krog-Arild Andersen Duo
Ken McIntrye Quartet
Klaus Weiss Quintet
Lee Konitz Quartet
Lee Konitz-Michel Petruccaiani Duo
Lilian Terry With The Tommy Flanagan Trio
Manfred Schoof
Martial Solal

Michel Petrucciani Trio Miles Davis and His Orchestra

Milt Jackson Quartet
Phil Minton-Roger Turner
Phil Minton-Roger Turner Duo
Stan Getz Quintet
Tete Montoliu
Thelonious Monk Quartet
Tiziana Ghiglioni And Her Quartet

Wes Montgomery Quintet

'Round Midnight

Archie Shepp Quartet Features Jeanne Lee

Art Pepper-George Cables Duo

Barry Harris Trio Milesto Benny Carter & His Strings With Oscar Peterson Quartet

Bill Evans Trio Bobby Watson Quartet Bud Powell Trio Charlie Parker All Stars Charlie Parker Quintet Chet Baker Quintet Vogue 500060 Enja 4030 Pablo Today 2312110 Digital ECM 1122 Jazz Anthology JA 5210 Soul Note SN 1020 MRC 066-4523 Steeplechase SCD 17003 Direct Disc Atlantic ATL 60073 Steeplechase SCS 1003 Pablo Live 2308221 Enja 2030 Steeplechase SCS 1014 Living Jazz LJ 18001 Steeplechase SCS 1072 Owl 1028 Soul Note SN 1047 Enja 2066 Pathe 1727311/Soul Note SN 1060 Concord GW 3006 Digital Original Jazz Classics OJC-071(P7044) IMS Jazz Anthology JA5130 LEOLR 116 LEOLR 116 Jazz Anthology JA 5244 Steeplechase SCS 1199 Duke Records D 1020 Dischi Della Quercia Q 28014

Circle Records RK29-61084
29 IMS
Galaxy GXY 5147 (Carrere
68147) IMS
Milestone M 47050 IMS
Quartet
Verve 2304512 IMS
Verve 2304517 IMS
Enja 4082
Jasmine JA 64S 64 (AS36)
CBS CBS 82291 IMS
CBS CBS 82291 IMS
CBS CBS 88250 IMS
Circle Records RK
25-23581/25 IMS

Affinity AFF 18

Chick Corea Trio Cootie Williams Big Band Donald Byrd Quartet Ella Fitzgerald Jam George Russell Sextet

Original Jazz Classic JC-070 (R9375)IMS

Griffith Park Band Herbie Hancock Quartet Illinois Jacquet Quintet Jaki Byard Trio Jay McShann Jimmy Raney Quintet Joe Jackson Orchestra Joe McPhee Joe Pass

Joe Faddis Quartet Kenny Dorham Sextet Max Roach Quartet McCoy Tyner Trio

Mel Torme With The Marty Paich Orchestra Mike Campbell And His Band Miles Davis Quintet

Milt Buckner Quintet Milt Jackson Big Band Milt Jackson Quartet Modern Jazz Quintet

Overtone Workshop Records 071
Peter Herbolzheimer Rhythm Combination & Brass Ron Carter Quartet Milestone M 9107 IMS
Soesja Citroen And Her Hall Stars Turning Point 30001
Sonny Rollins Quartet RCA CL 42874 AG

Stan Getz/Albert Dailey Duo Stanley Cowell Sun RaArkestra SuperSax The Prestige All Stars - Original Jazz Classics Thelonious Monk

Thelonious Monk Quartet Thelonious Monk Quintet Thelonious Monk Sextet Wes Montgomery Trio Original Jazz Classics

'Round Midnight-in process

Thelonious Monk

ECM 1232/3 Jazz Anthology JA 5144 Prestige P24066 IMS Pablo 2301829 Milestone M47027 IMS

Elektra MUS K 52414 CBS 22219 Prestige P24057 IMS Prestige P24086 IMS Sackville 3021 IMS Prestige P24088 IMS A&M Records AMLM 66600 HatHut O Pablo 2310708 Pablo Live 2308239 Pablo 2310765 Blue Note BLP 1524 Denon YZ 134 ND Digital Impulse AS 39 Jasmine JA/35 (AS39) Verve 2304500 IMS Palo Alto PA 8020 (804201) CBS CBS 63620 IMS CBS CBS 88029 IMS CBS CBS PC 8649 IMS Jazz Anthology JA 5170 Milestone M 47006 IMS Pablo Live 2308235 Atlantic SD2-603 Atlantic SD2-909 Workshop Records 071 Milestone M 9107 IMS Turning Point 30001 RCA CL 42874 AG RCA FPL27036 Elektra 960380-ITIS Galaxy GXY5104 IMS HartArt 2017 MPS 821867-1 OJC-018 (P7062) IMS CBS 21069 Milestone M 47004 IMS Milestone M 47067 IMS Milestone M 9124 IMS Blue Note BLP 1510 Milestone M 47033 IMS Milestone M 47030 IMS OJC-034 (RLP 1154) IMS

Milestone M 47067 IMS

- Orrin Keepnews, "Thelonious Monk," <u>Keyboard</u> (July 1982), p. 17.
- 2. Peter Keepnews, "Ad Lib," Downbeat (1982), p. 72.
- 3. Ira Gitler, record jacket notes for Thelonious Monk: Genius of Modern Music (Bluenote BST 81511).
- Martin Williams, <u>The Jazz Tradition</u> (New York: Oxford University Press, 1983),
   154-171.
- 5. Ran Blake, "The Monk Piano Style," Keyboard (July 1982), p. 26.
- 6. Bob Doerschuk, "Thelonious Monk," Keyboard (July 1982), p. 12.
- 7. Nat Hentoff, The Jazz Life (New York: Dial Press, 1961), p. 195.
- Nat Shapiro, "Round About Midnight," "Round Midnight," Popular Music, 2nd
   Vol.: 1940-1949 (New York: Adrian Press, 1965) p. 144.
- 9. "Williams, Charles Melvin (Cootie)," ASCAP Biographical Dictionary 4th ed. (New York: R.R. Bowker, 1980) p. 544.
- 10. Hentoff, The Jazz Life, p. 195.
- 11. Tony Cennamo, Professor at Emerson College, noted jazz critic and radio personality, hosts a weekly jazz radio program. The lyrics written by Gonzolez can be heard sung by jazz vocalist Betty Carter on an album entitled 'Round Midnight. (See discography) There is also a recording of singer Gonzolez singing the new lyrics to 'Round Midnight. Unfortunately, these recordings are presently unavailable.
- 12. See selected discography for list of recordings.
- 13. James L. Collier, The Making of Jazz (New York: Delta, 1978), p. 387.
- 14. Refer to discography. Thelonious Monk: 'Round Midnight. In the 1940's, Dizzy Gillespie recorded a remake of B. Berigan's 1937 hit "I Can't Get Started." The improvised ending was later adopted as Dizzy's classic introduction to 'Round Midnight.
- 15. The Real book, no publisher or place of printing cited. Illegal "Fake" books are very popular with jazz musicians. If a musician wishes to learn standard jazz classics and America's popular music, he/she has to find written music for the songs. The "Fake Book" provides a collection of songs for the working musician who cannot always afford to buy individual sheet music editions for every song she/he wishes to learn. Through the years, "Fake Books" probably became popular for several reasons.

- The composer or composers did not give his/her permission to have the song reprinted in sheet music form, or the composer demanded an exorbitant fee for selling the music to the publisher, so the music was illegally printed.
- The <u>original</u> sheet music editions are inaccurate in comparison to popular jazz recordings; musicians then sought out other printings and transcriptions.
- Disagreements as to who should obtain copyright fees discouraged some jazz musicians from selling their music to publishers.
- Today's publishers simply stopped printing "old" standard songs. The working musician can not always obtain certain standard jazz classics in sheet music form.
- 16. Refer to discography, Thelonious Monk: 'Round Midnight.
- The Monster fake book edition and the Vocal Real Book editions are both illegally printed and as a result, very difficult to obtain. (no place or publisher cited)
- 18. Eric Dolphy, "'Round Midnight" in <u>Dolphy Series Limited</u> transcribed by Andrew White (Washington D.C.: Andrew Musical Enterprises, 1975).
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- 20. Marty Paich arranged 'Round Midnight for Art Pepper Plus II Album, transcribed by Robert Buckholt. (no date of original manuscript)
- 21. Bielefelder Katalog, (Stuttgart: Vernigie Moton Verlagg, 1985-86) p. 200-201.
- 22. Refer to Discography; Thelonious Himself Riverside Records.
- 23. Live recording of Dizzy Gillespie, presently unavailable on record. (see discography)
- 24. Leonard Feather, "Piano Giants of Jazz" Contemporary Keyboard (1978), p. 55.
- 25. Williams, The Jazz Tradition, p. 154-155.
- 26. Frank Tirro, "Constructive Elements in Jazz Improvisation" Journal of The American Musicological Society, 27, No. 2 (Summer 1974) p. 285-287.
- 27. Interview with Ran Blake, noted jazz pianist and composer, Chairman of Third Stream Studies Department, New England Conservatory. (November 1986).
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- 29. See Discography. Linda Ronstadt: For Sentimental Reasons. (1986)
- 30. 'Round Midnight film produced by Warner Brothers (1986)