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JAZZ

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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."¹ 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 pianist and composer, he was virtually ignored during the better part of his life. His musical compositions were considered unusual and weird.² Jazz critic and scholar Ira Gitler chose to view Monk in a different way. In the record jacket notes of one of Monk's Blue Note album recordings,³ 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 Thelonious 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 Tradition⁴ 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 Blake⁵ have written that the piano style of Monk is innovative and applicable to Monk's compositional works. The late jazz pianist, Mary Lou Williams,⁶ 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.⁷ There are several discrepancies as to the actual composers listed with Monk as co-authors of 'Round Midnight'. For instance, in Popular Music,⁸ Thelonious Monk and Cootie Williams are credited with writing 'Round Midnight'. (According to the ASCAP Biographical Dictionary,⁹ 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.¹¹ 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. |
| Fake 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.

'ROUND MIDNIGHT

Lyrics by
BERNIE HANIGHEN

Music by
COTTIE WILLIAMS and
THEODOUS MONK

VOICE *mf*
PIANO *mf*

When my heart is still, with you — *mf* *mf*
It be-comes to me, *mf* *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

© 1937 by COTTIE WILLIAMS and THEODOUS MONK
All rights reserved. Published by MCA Music Company, Inc.
New York, N. Y.

mf *mf*
When my heart is still, with you — *mf* *mf*
It be-comes to me, *mf* *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

mf *mf*
I de-eply wish to see you — *mf* *mf*
I de-eply wish to see you — *mf* *mf*

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 Note¹⁴ 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, does contain a written introduction, but the written introduction does not coincide with Monk's 1947 recorded version.

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

Blonde 1947 Recording Introduction

(Tpt., Saxophone and piano) 6 measures of B Bar Intro

Tpt. = Saxophone
Sax = Saxophone

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.

(Original) ROUND MIDNIGHT MONSTER

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 transcription¹⁸ of Eric Dolphy's solo, and the pianist's lead sheet.

2.

From the Group, Kessler
 album "Round Midnight"
 Capitol
 Number KS-3093

ROUND MIDNIGHT

ERIC DOLPHY
 ALTO SAX SOLO

ROUND MIDNIGHT

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, he 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

Handwritten notes at the top of the page include:
 WF
 1956
 No
 Comp. Thelonious Monk - Arr. M. Reich (TP 451)
 from Art Pepper Plus II 4:30

The main body of the image is a musical score for piano, consisting of approximately 12 staves. The score is heavily annotated with handwritten notes, including the word "Cadenza" written across several staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections, with some parts circled in red ink. The overall appearance is that of a working manuscript or a transcribed arrangement with significant editorial input.

MF
1356
Mo

(TP 091

Comp. Thelonius Monk - Arr. M. Paich
from ART PEPPER Plus II Album.

Transcribed by F. F. Felt

ROAD AIDMENT

Handwritten musical score for "Road Ament" by Thelonius Monk, arranged by M. Paich. The score is written on ten staves. The first staff is labeled "ROAD AIDMENT". The second staff has a circled "1356" and "Mo". The third staff has "M. Paich" written vertically. The fourth staff has "F. F. Felt" written vertically. The fifth staff has "IN 76192" in a box. The sixth staff has "M. Paich" written vertically. The seventh staff has "F. F. Felt" written vertically. The eighth staff has "M. Paich" written vertically. The ninth staff has "F. F. Felt" written vertically. The tenth staff has "M. Paich" written vertically. The score includes various musical notations such as notes, rests, and dynamics.

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 Katalog²¹ 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, 1957²² 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'.²³

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

The image shows a handwritten musical transcription of the jazz standard 'Round Midnight'. It consists of three systems of music, each with a piano part on the left and a saxophone part on the right. The notation includes notes, rests, and various musical symbols. Above the first system, there are handwritten annotations: '(Flam)', '(Fam)', 'About Out', 'Flam', 'Caj', 'Monk', 'About', and 'Out'. The transcription is signed 'TRANSCRIPTION BY JIM Aikin' at the bottom.

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."²⁶ 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 Blake²⁷ 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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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" Gonzalez

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 Schlippenbach-Sven Ake Johansson Duo

FMP0310

Archie Shepp Quintet

Soul Note SN1102

Benny Wallace Trio

Enja Special 4000

Benny Wallace Trio & Quartet

Enja 3091

Bob Cooper and His Orchestra

Affinity AFF59

Cal Tjader Sextet

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 Parlan Trio

International All Stars
Joe Albany Trio
Joe Pass Duo
Karin Krog-Arild Andersen Duo
Ken McIntyre Quartet
Klaus Weiss Quintet
Lee Konitz Quartet
Lee Konitz-Michel Petrucciani Duo
Lillian 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

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
Affinity AFF 18

'Round Midnight

Archie Shepp Quartet Features Jeanne Lee

Art Pepper-George Cables Duo

Barry Harris Trio

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

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

Chick Corea Trio	ECM 1232/3
Cootie Williams Big Band	Jazz Anthology JA 5144
Donald Byrd Quartet	Prestige P24066 IMS
Ella Fitzgerald Jam	Pablo 2301829
George Russell Sextet	Milestone M47027 IMS
Original Jazz Classic JC-070 (R9375)IMS	
Griffith Park Band	Elektra MUS K 52414
Herbie Hancock Quartet	CBS 22219
Illinois Jacquet Quintet	Prestige P24057 IMS
Jaki Byard Trio	Prestige P24086 IMS
Jay McShann	Sackville 3021 IMS
Jimmy Raney Quintet	Prestige P24088 IMS
Joe Jackson Orchestra	A&M Records AMLM 66600
Joe McPhee	HatHut O
Joe Pass	Pablo 2310708
	Pablo Live 2308239
	Pablo 2310765
Joe Faddis Quartet	Blue Note BLP 1524
Kenny Dorham Sextet	Denon YZ 134 ND Digital
Max Roach Quartet	Impulse AS 39
McCoy Tyner Trio	Jasmine JA/35 (AS39)
	Verve 2304500 IMS
Mel Torme With The Marty Paich Orchestra	Palo Alto PA 8020 (804201)
Mike Campbell And His Band	CBS CBS 63620 IMS
Miles Davis Quintet	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
Milt Buckner Quintet	Panda Records Panda 5
Milt Jackson Big Band	Milestone M 9107 IMS
Milt Jackson Quartet	Turning Point 30001
Modern Jazz Quintet	RCA CL 42874 AG
	RCA FPL27036
	Elektra 960380-ITIS
Overtone	Galaxy GXY5104 IMS
Peter Herbolzheimer Rhythm Combination & Brass	HartArt 2017
Ron Carter Quartet	MPS 821867-1
Soesja Citroen And Her Hall Stars	OJC-018 (P7062) IMS
Sonny Rollins Quartet	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
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

Milestone M 47067 IMS

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2. Peter Keepnews, "Ad Lib," Downbeat (1982), p. 72.
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4. Martin Williams, The Jazz Tradition (New York: Oxford University Press, 1983), p. 154-171.
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7. Nat Hentoff, The Jazz Life (New York: Dial Press, 1961), p. 195.
8. 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 Gonzalez can be heard sung by jazz vocalist Betty Carter on an album entitled 'Round Midnight. (See discography) There is also a recording of singer Gonzalez 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.

1. 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.
 2. The original sheet music editions are inaccurate in comparison to popular jazz recordings; musicians then sought out other printings and transcriptions.
 3. Disagreements as to who should obtain copyright fees discouraged some jazz musicians from selling their music to publishers.
 4. 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.
 17. 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 Dolphy Series Limited transcribed by Andrew White (Washington D.C.: Andrew Musical Enterprises, 1975).
 19. Refer to Discography; Thelonious Monk Swing M3342 and Vogue LD503-30 (Solo piano recording June 7, 1957, in Paris)
 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 Verlags, 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).
 28. Refer to discography.
 29. See Discography. Linda Ronstadt: For Sentimental Reasons. (1986)
 30. 'Round Midnight film produced by Warner Brothers (1986)