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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

ISRAEL CROSBY (1919-1962): AN ANALYSIS OF HIS BASS LINE CONSTRUCTION WITH THE AHMAD JAMAL TRIO FROM 1958-1962

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Arts

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ABSTRACT


This study identifies the elements that characterize Israel Crosby’s playing style during his time with the Ahmad Jamal Trio consisting of Jamal, Crosby, and drummer Vernel Fournier. Elements that are unique to Crosby’s playing style are identified through transcriptions of his complete recorded bass lines with Ahmad Jamal and Vernel Fournier. From those transcriptions, motives that occur with frequency are considered idiomatic to his playing style. This analysis presents the following characteristics of Crosby’s playing style: two-feel rhythms, fills, two-measure chord patterns, tension notes, delayed resolutions, enclosures, sequences, digital patterns/arpeggios, escape tones, and octave displacements. Crosby’s use of ostinatos is also examined. Transcriptions referenced in the Discussion and Analysis are included as an appendix.
ACKNOWLEDGEMENTS

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TABLE OF CONTENTS

CHAPTER

I. INTRODUCTION ........................................................................................................................................... 1
   Purpose Of Study
   Methodology
   Scope And Limitations
   Need For Study
   Literature Review

II. BIOGRAPHICAL BACKGROUND .............................................................................................................. 6
    Early Life
    Early Career
    Ahmad Jamal
    Post-Jamal
    Death

III. DISCUSSION AND ANALYSIS .................................................................................................................. 22
    Two-Feel Rhythms
    Fills
    Two-Measure Chord Patterns
    Tension Notes
    Delayed Resolutions
    Enclosures
    Sequences
    Digital Patterns/Arpeggios
    Escape Tones
    Octave Displacements
    Ostinatos

IV. CONCLUSIONS ........................................................................................................................................... 68

BIBLIOGRAPHY ................................................................................................................................................. 71
DISCOGRAPHY .............................................................. 74
APPENDIX - TRANSCRIPTIONS ........................................... 75
CHAPTER I

INTRODUCTION

Purpose Of Study

The purpose of this study was to identify the elements that characterize Israel Crosby’s playing style during his time with the Ahmad Jamal Trio consisting of Jamal, Crosby, and drummer Vernel Fournier. Many consider Crosby a master at creating beautiful, melodic bass lines, and his work with the Ahmad Jamal trio from 1958 to 1962 presents excellent examples of his style. Pianist George Shearing said of Crosby, “He played bass parts that were so beautiful; you could never write anything as good.”¹ Bassist and educator Todd Coolman said, “His choice of notes made his lines very definitive, much the same way that J.S. Bach conceived continuo parts.”² This study codified the elements that comprise Crosby’s unique playing style. This will further establish him as a significant figure in the jazz bass tradition and contribute to the growing body of pedagogical resources available for bassists today.

Methodology

Jazz musicians have historically developed their improvisatory vocabulary through transcription, and for bassists this applies to both walking lines and solos. In his book, The Jazz Bass Book, John Goldsby suggests to bassists that they should “develop a

² Ibid.
repertoire of melodies that flow through your lines and solos.” He then presents a few examples for analysis and emulation, including an example from Israel Crosby.

There are many components that contribute to a jazz musician’s vocabulary. Some aspects of a jazz musician’s vocabulary are considered universal to jazz, such as those identified in Jerry Coker’s *Elements of the Jazz Language for the Developing Improviser*. Other elements are specific to a particular musician, and represent that musician’s identifiable voice. These may be elements of the common jazz language that occur with frequency in a musician’s playing, or they may be elements unique to that individual.

This study identifies elements unique to Crosby’s playing style through transcriptions of his recorded bass lines with Ahmad Jamal and Vernel Fournier. From those transcriptions, motives that occur with frequency are considered idiomatic to his playing style. Motives are categorized to the definitions in Jerry Coker’s *Elements of the Jazz Language* and *Tonal Harmony*.

Transcriptions are notated with chord symbols placed above the strong beats in a measure, in accordance with the harmonic rhythm of the composition. In situations where the underlying harmony is not being realized on the piano, chord symbols are either omitted during those measures or the implied chord changes are included. Bass lines are

analyzed in relation to the chord of the moment in order to facilitate transposition to other keys.

**Scope and Limitations**

Prior to his work with Ahmad Jamal, Crosby was known for his associations with Fletcher Henderson and Benny Goodman, among other prominent musicians of the time. It is for his work with Ahmad Jamal, however, that he is most recognized today. Crosby performed with Ahmad Jamal over a period of time that involved various personnel, initially with guitarist Ray Crawford, and then with drummer Walter Perkins before Jamal settled on the trio of Crosby and drummer Vernel Fournier.

The focus of this study was specifically on recordings Crosby made with Ahmad Jamal and Vernel Fournier between the years of 1958 and 1962. These recordings represent a high point in Crosby’s career, and the style of arranging that characterized this trio allowed ample opportunity for Crosby to interject his musical personality. Although some of the arrangements incorporate bass lines that are doubled by the left hand piano and therefore predetermined, this analysis focused on the improvisatory bass lines created by Crosby. A complete collection of these recordings, including some of the aforementioned group with Walter Perkins, can be found on the Mosaic release *The Complete Ahmad Jamal Trio Argo Sessions 1956-62*. I transcribed Crosby’s bass lines from the recordings contained on these CD’s.

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Need For Study

Despite Crosby’s significance, no scholarly work on his playing exists and the limited publications that are available only discuss a narrow aspect of his playing. Although highly regarded in some circles, he is underrepresented in the body of published jazz bass literature and no thorough study of his playing exists. This study provides historians, educators, and performers an increased appreciation for Crosby’s skill as a bassist, and serves as a pedagogical tool for those who desire to study his work.

Literature Review

Israel Crosby is highly regarded by many modern bassists, and several notable bassists have referenced his influence in publications, such as John Goldsby, Todd Coolman, and John Clayton. However, no thorough analysis of his playing style exists. The articles that do exist often cite the melodic inventiveness of his playing style, but almost exclusively focus on just a few well-known examples, such as his bass lines on “But Not For Me” and “Poinciana.”

In his book *The Bass Tradition*, Todd Coolman includes a brief biographical introduction to Crosby and a transcription of his lines on “But Not For Me,” “All The Things You Are,” and “Falling In Love With Love,” with a few remarks made on each line. John Goldsby goes into more biographical depth in chapter 15 of *The Jazz Bass Book: Technique and Tradition*, but the only musical example included is Crosby’s famous descending line on “But Not For Me.” Goldsby also references Crosby in chapter 58 when discussing melodic bass lines and includes an example of Crosby’s line over a major II-V-I progression. This chapter also appeared as an article in the May 1999 issue

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Bass Player magazine, entitled “Keeping Your Ears On The Melody.”

Goldsby has also written two other articles for Bass Player magazine that highlight Crosby’s bass lines:


Jeff Campbell has written two articles for Bass World magazine that reference Crosby: one on his melodic approach to bass lines and one that discusses several bassist and drummer relationships, including Israel Crosby and Vernel Fournier. Campbell has also presented on Crosby at an International Society of Bassists Convention, but no published material from the presentation exists. Bassist Mike Downes cites Crosby as an example of melodic bass line construction in his article “A Melodic Approach To Bass Lines” in the publication Canadian Musician. John Fordham has also published an article on Crosby in the July 2001 issue of the journal Double Bassist, but the article is strictly biographical and does not look specifically at Crosby’s playing style.

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CHAPTER II

BIOGRAPHICAL BACKGROUND

Early Life

Israel Crosby was born Clem Crosby on January 19, 1919 in Chicago.\textsuperscript{13} The son of Mack and Sadie Crosby, both originally from Louisiana, Crosby grew up in Chicago with two older sisters, Laura and Sadie Jr.\textsuperscript{14} He attended Von Steuben High School, and was a member of The Von Steuben Hi-Y Club.\textsuperscript{15} The purpose of the club was to “create, maintain and extend throughout the school and community a high physical, social, and moral standard.”\textsuperscript{16} However, Crosby only completed his first year of high school before he left school to pursue work as a professional musician.\textsuperscript{17} Not much has been written about Crosby’s personal life. However, in an interview with Ted Panken, Vernel Fournier references Crosby’s wife, Hazel, and her presence at the Pershing the night of their famous recording:

When I was looking at the album, it reminded me of Israel Crosby’s wife. She loved that tune. So she must have been in the audience that night. And that’s how spontaneous Ahmad is. He had certain things that he could make an arrangement

\textsuperscript{13} Campbell, “Israel Crosby: Ahead of His Time,” 35.
\textsuperscript{16} Ibid.
\textsuperscript{17} Ancestry.com, “1930 United States Federal Census.”
immediately. We knew exactly what he was going to do. But Hazel was her name. In fact, she’s the godmother of one of my older children. So naturally, when I see the title of this tune, I think of both.18

As a young child he took up the trumpet and then the trombone and tuba, until the age of 15 when he began playing double bass.19 This combination of low brass and double bass was common at the time, a combination that grew out of the New Orleans brass band tradition.20 Crosby displayed a prodigious musical aptitude, and after having played the bass for only a year, he was recording with swing era musicians such as Jess Stacy and Gene Krupa.21 His early professional musical development took place on the Chicago music scene, a scene that would provide him with many of the professional platforms that would cement his legacy in the history of jazz and the development of jazz bass playing.

**Early Career**

One of Israel Crosby’s first professional musical associations was with the boogie-woogie pianist Albert Ammons. Ammons had been based in Chicago for several years before he formed the Rhythm Kings in 1934, which included a 15-year-old Israel Crosby.22 In April 1935 Crosby did his first recording session with pianist and bandleader

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19 Ibid.
21 Tom Lord Discography, “Israel Crosby.”
Charlie LaVere.\textsuperscript{23} This was a follow-up session to previous recording that had taken place on March 11 under the name Charles LaVere and his Chicagoans. Bassist Leonard Bibbs had played on the earlier session and Israel Crosby was called in to replace him on the follow-up session.\textsuperscript{24} He recorded four tunes with LaVere’s group, but the tracks were not released until years later when they appeared on a 16 rpm 7” record labeled “Black Diamond,” along with a 1933 Reuben Reeves session.\textsuperscript{25}

The following summer, Crosby began performing regularly with Albert Ammons’s Rhythm Kings at the Club DeLisa. This engagement continued from July 1935 to January 1936.\textsuperscript{26} Crosby’s career took a positive turn when famed promoter John Hammond heard him performing with pianist Albert Ammons and booked him for a recording date with Gene Krupa, during which he played one of the first bass solos on record, “Blues for Israel.”\textsuperscript{27} Recorded on November 19\textsuperscript{th}, 1935, “Blues for Israel” is an example of Crosby’s innovative approach to crafting bass lines that propelled the music forward. His use of eighth notes in the introduction provides a glimpse into how early in his performing career his fluency on the bass was evident, and his ability to artfully accompany was recognized.\textsuperscript{28} Just four days prior to this session, Crosby had recorded five tracks in a trio setting with Krupa and pianist Jess Stacy.\textsuperscript{29}

\textsuperscript{25} Tom Lord Discography, “Israel Crosby.”
\textsuperscript{26} Muir. “Ammons, Albert.”
\textsuperscript{27} Encyclopedia of Popular Music, 4th ed., s.v. “Crosby, Israel.”
\textsuperscript{28} Campbell, “Israel Crosby: Ahead of His Time,” 35.
\textsuperscript{29} Tom Lord Discography, “Israel Crosby.”
Crosby’s talent had been recognized at an early age and the prominence of his performing and recording opportunities quickly grew. Having played in Albert Ammons’s sextet for over a year and a half, that group went into the studio in January of 1936 and did two days of recording.30 The very next day Crosby was back in the studio recording with Jimmie Noon And His New Orleans Band.31 The following month he was again in the studio under Gene Krupa’s name, and this time recording swing greats such Roy Eldridge, Chu Berry, and iconic bandleader Benny Goodman, with whom he had previously recorded on his early session with Krupa.32

Then on April 9, 1936 he went into the studio with another great bandleader of the swing era, Fletcher Henderson, and this session would establish one of his most fruitful musical relationships. Over the next two years, Crosby recorded with Fletcher Henderson’s orchestra thirteen more times, primarily in New York and Chicago, before Henderson dissolved his band to focus primarily on arranging for Benny Goodman.33

His engagements with Gene Krupa and Albert Ammons led to another important recording date with pianist Teddy Wilson in the spring of 1936.34 His use of an ostinato bass line on Wilson’s “Blues in C# Minor” foreshadows his later work with Ahmad Jamal, which would often rely heavily on complicated ostinato patterns to create an underlying texture for improvisation. From 1936 through 1938 Crosby continued to

30 Ibid.
31 Ibid.
32 Ibid.
34 Campbell, “Israel Crosby: Ahead of His Time,” 35.
record with Fletcher Henderson and also did sessions with Jimmie Noone, Chu Berry, Dizzy Gillespie, Glenn Hardman, Hot Lips Page, Roy Eldridge, and Big Sid Catlett.  

In the summer of 1940, most likely through his connection with Fletcher Henderson, Crosby started recording with his younger brother, Horace Henderson. After a couple recording sessions in the summer and fall of 1940, Crosby also began working with clarinetist Edmond Hall. This group afforded him the opportunity to work with guitarist Charlie Christian and pianist Meade Lux Lewis. Crosby again recorded with Edmund Hall in late 1943 and then resumed his association with pianist Albert Ammons and his Rhythm Kings group in early 1944. It was also in early 1944 that he had the opportunity to record with Coleman Hawkins in a quartet that also included Teddy Wilson on piano and Cozy Cole on drums. These sessions can be heard on the Classics album Coleman Hawkins: 1944, Vol.1.

Crosby joined the Raymond Scott Orchestra in May of 1944. Raymond Scott was a bandleader and pianist who left a position as a pianist and composer for CBS to tour with his own big band in 1939, but returned to CBS in 1942 as a music director. During his second run at CBS he formed a studio band that included Crosby. Out of this

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35 Tom Lord Discography, “Israel Crosby.”
36 Ibid.
37 Ibid.
38 Ibid.
39 Ibid.
group, Crosby also connected with Charlie Shavers, Ben Webster, and Benny Morton, with whom he recorded shortly after joining Scott’s orchestra.\textsuperscript{41}

Crosby continued his work with Albert Ammons throughout 1945 and 1946, and also started an association with the saxophonist Buster Bennett.\textsuperscript{42} The February 3, 1945 issue of the Chicago Defender features an advertisement for the Buster Bennett Trio playing a weekly cocktail hour on Sunday afternoons at Macey McO’Neal’s Flame Lounge and it includes a picture of Wild Bill Davis, Israel Crosby, and Buster Bennett.\textsuperscript{43} It was his association with Bennett that inadvertently resulted in his only recording as a leader.

Crosby recorded several sessions with Bennett for the Columbia label, and in 1947 the Apollo label wanted to record Bennett but had to do so with discretion due to his contract with Columbia. So to mask Bennett’s presence, the recording was billed as the Israel Crosby Quartette.\textsuperscript{44} Four tunes were recorded during the session and it included Bennett on soprano sax, an unidentified pianist, and Jack Cooley on drums and vocals.\textsuperscript{45} Crosby and Cooley had performed and recorded together with the Rhythm Kings and Crosby continued to perform and record with the Rhythm Kings up through 1949.\textsuperscript{46} The next few years would set the stage for Crosby’s most important musical relationship, with

\textsuperscript{41} Tom Lord Discography, “Israel Crosby.”
\textsuperscript{42} Ibid.
\textsuperscript{44} Ibid.
\textsuperscript{45} Ibid.
\textsuperscript{46} Tom Lord Discography, “Israel Crosby.”
pianist Ahmad Jamal. It was Crosby’s association with Jamal that he continues to be recognized for, and that produced his largest body of work under a particular leader.47

Ahmad Jamal

Ahmad Jamal formed his first trio in 1951, a piano, guitar, bass trio with guitarist Ray Crawford and bassist Eddie Calhoun.48 This group grew out of a quartet led by violinist Joe Kennedy that went by the name “The Four Strings.”49 However, this group struggled to find enough work to sustain itself and ended up folding. In an interview with Ted Panken, Jamal recounts:

We couldn’t get any work. We had one job that came out of an office in Chicago, and that job was not in Chicago — it was in Dayton, Ohio or somewhere. So that group broke up because we couldn’t get work. Joe went back to teaching in Pittsburgh. Out of that group came the Three Strings, because what was left was the guitarist, bass and piano.50

The group had a residency at the Blue Note in Chicago and then caught the attention of John Hammond while performing at the Embers in New York.51 This group recorded in the fall of 1951 and the spring of 1952 and all the tracks, with the exception of “Rica pulpa” and “Perfidia,” are tunes that would later be recorded by the trio of Jamal, Crosby, and Fournier. The group then began working under the name the Ahmad Jamal Trio.52

48 Ibid.
50 Ibid.
51 Ibid.
Some authors have referenced Crosby’s involvement in Jamal’s trio as early as 1951. It is possible that the confusion arises from a compilation release by Portrait/Columbia, *Poinciana*, which includes tracks from a 1951 recording session with Eddie Calhoun on bass, and a 1955 session with Israel Crosby on bass. In 1953, Richard Davis replaced Eddie Calhoun and this new trio did a private recording session in January 1954, again using the same repertoire that would stay with Jamal through his group with Crosby and Fournier. Unfortunately, those tracks were never released. During these years Crosby was performing primarily with Jimmy Yancey, Gene Krupa, Natty Dominique, Junior Mance, Benny Goodman, and Bill Russo.

Israel Crosby began filling the bass chair in Jamal’s group in 1954, and the classic version of the trio was almost complete. At the time the trio was still in a piano, guitar, bass format with Ray Crawford on guitar. They played at the Kitty Kat Club in Chicago through most of 1954 and then recorded *Chamber Music Of The New Jazz* on May 23, 1955 and again in October of the same year. These recordings provided the seeds for the latter recordings that Jamal and Crosby would make with drummer Vernel Fournier, and include many of the same tunes the latter trio would record. Jamal had desired to

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56 Tom Lord Discography, “Ahmad Jamal.”
57 Ibid.
58 Tom Lord Discography, “Israel Crosby.”
59 Ibid.
60 Ibid.
have Crosby in his trio, but had to wait for a while due to Crosby’s involvement with Benny Goodman and Buster Bennett.\(^{62}\)

However, Jamal’s history with Crosby predates their 1954 group. They initially performed together in a trio under Israel Crosby’s name.\(^{63}\) Crosby was about 11 years older than Jamal and had grown up in Chicago, whereas Jamal had relocated there from Pittsburgh. Jamal remembers his early work with Israel Crosby:

> Well, you know, before the formation of the trio, I worked with Israel Crosby for a while. He had a trio. I worked with him at Jack’s Back Door at 59th and State. I was doing maintenance work at Carson Pirie and Scott downtown for $32 a week, and I would work at Jack’s Back Door with Israel and Johnny Thompson. I’m the only living member of that group. That was another interesting combination, saxophone, piano and bass — no drums.\(^{64}\)

After Crosby, Jamal, and Crawford finished a series of performances at the Embers in New York, the trio shifted directions. It was a process for Jamal to assemble the group he wanted.\(^{65}\) Ray Crawford had decided to stay in New York and in 1956 Jamal replaced him with drummer Walter Perkins.\(^{66}\) They recorded the album *Count ‘Em 88* in September of 1956.\(^{67}\) They also recorded a few more tracks the following month.\(^{68}\)

> It was not until 1958, though, that Jamal’s trio made the recordings in Chicago that catapulted him into national prominence and for which Crosby has been best known. Leading up to the Pershing recording, the Jamal trio had a residency at the Pershing Hotel for over a year, during which they played five sets a night, six nights a week.\(^{69}\) No doubt

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\(^{62}\) Panken, “Ahmad Jamal’s 81\(^{st}\) Birthday.”

\(^{63}\) Ibid.

\(^{64}\) Ibid.


\(^{66}\) Tom Lord Discography, “Ahmad Jamal.”

\(^{67}\) Panken, “Ahmad Jamal’s 81\(^{st}\) Birthday.”

\(^{68}\) Ibid.

\(^{69}\) Goldsby, “The Best of the Best,” 64.
this consistent performance allowed them to develop their group sound and ability to play cohesively, which is part of what makes these recordings so magical. Jamal had approached the Pershing about playing there in 1951, but was initially turned down. It was not until he returned in 1956 that he was offered a residency at the Pershing.70

The Pershing recording was actually radio personality Sid McCoy’s idea. McCoy was inspired by the Jazz at the Philharmonic and Ellington *At Newport* recordings and felt a live recording of Jamal’s trio had the potential for similar success. He went with Jamal to Chicago record label owner Leonard Chess to convince him to record Jamal’s trio, telling Chess, “Look: you *gotta* record his group at the Pershing!”71

At that time in Chicago, the Pershing Hotel was one of the musical hubs of the city and featured several groups throughout its three-story structure each night. There were three main performance rooms in the Pershing: the upstairs ballroom, the Pershing Lounge, where Jamal’s trio played, and Budland on the lowest level.72 Jamal recounts:

> The Pershing was one big, massive, circular bar. The bar was the entire room. It was a big room. The stage was adequate. It was high. It was the place, at that time when we went in there, where everyone came. That was the place where everyone came. Downstairs was Budland, as you just reminded me, was the other venue. So there were three. There was Budland downstairs, and the Pershing Lounge, and upstairs the ballroom.73

The Pershing also provided a great opportunity for musicians to cross-pollinate, and much has been made of the influence of Jamal’s trio on Miles Davis.74 Crosby’s influence as a bassist has also been often mentioned by historical and modern bassists as one of their primary influences, and one of the early pillars of jazz bass history. In

70 Campbell, Buttner, and Pruter, “The Parrot and Blue Lake Labels.”
72 Panken, “Ahmad Jamal’s 81st Birthday.”
73 Ibid.
seeking to learn more about the history of jazz bass, Steve Zurier conversed with bassists Mike Richmond, Ed Shuller, Rufus Reid, John Clayton, and Bill Koehler, and concluded:

There are at least four early bassists that every player interested in learning jazz should know: Jimmy Blanton, Slam Stewart, Milt Hinton and Israel Crosby…John Clayton hails Israel Crosby for playing bass lines that influenced Ray Brown, among others.75

The great swing bassist John Heard also acknowledged Crosby as one of his primary influences, stating:

Without a doubt, my main influence was Israel Crosby. (Charles) Mingus, Paul Chambers, (Oscar) Pettiford, Ray Brown were up there, too, but what Crosby was doing with Ahmad Jamal was it for me! I copied lots of his stuff when I was a younger man.

Chess Records owners Leonard and Phil Chess had started a jazz subsidiary of their label called Argo, and to boost their new venture they had purchased a number of masters from Parrot Records owner Al Benson.76 Among those tapes were Jamal’s Chamber Music of the New Jazz and Count ‘Em 88 releases and Jamal ended up signing with the Argo label.77 When trying to determine the best next step for Jamal and for the label, McCoy suggested a live recording at the Pershing since Jamal had been playing there for the past year. Malcolm Chisholm, from Universal, was hired to be the engineer, but Jamal was given total freedom to make all musical decisions related to the album.78

Jamal, Crosby, and Fournier recorded forty-three tunes over two nights on January 16 and 17, 1958.79 Out of those forty-three tunes, Jamal selected only eight to be

77 Ibid.
78 Ibid., 216.
79 Tom Lord Discography, “Ahmad Jamal.”
released on But Not For Me: Ahmad Jamal Trio at the Pershing.\textsuperscript{80} Despite some negative reviews from critics that characterized the album as “cocktail” music, it was a huge commercial success and spent 107 weeks on the Billboard charts.\textsuperscript{81} By September of that year, it had sold almost 50,000 copies and by December it was the best selling jazz album of the year.\textsuperscript{82}

The remaining tracks from the two nights of recording at the Pershing were untouched for the next two years and probably never would have been released had not someone from Argo come across the tapes and urged Jamal to consider releasing them as a follow-up to the Pershing album.\textsuperscript{83} Jamal was initially reluctant to issue the some of the remaining tunes, feeling that, “They’re over two years old. The trio is that much older now, and we don’t play the same way we did then.”\textsuperscript{84} However, after listening to some of the tunes he was reminded of their quality and agreed to select some to be released as At the Pershing Vol. 2.\textsuperscript{85}

From 1958 to early 1962, Crosby performed consistently with Jamal and Fournier and the trio made several more live recordings, mostly in Chicago, but also in Washington, D.C., New York and San Francisco.\textsuperscript{86} The trio made another live recording in September of 1958 and recorded thirty tunes over two nights at the Spotlight Club in Washington, D.C. They also recorded in New York at Nola’s Penthouse Studios on

\textsuperscript{80} Cohodas, Spinning Blues Into Gold, 216.
\textsuperscript{81} Ibid.
\textsuperscript{82} Ibid.
\textsuperscript{83} Jack Tracy, notes to Ahmad Jamal, Jamal at the Pershing Vol. 2 (1961), LP, Argo Records LPS-667.
\textsuperscript{84} Ibid.
\textsuperscript{85} Ibid.
\textsuperscript{86} Tom Lord Discography, “Ahmad Jamal.”
February 27 and 29, 1959.\textsuperscript{87} This was a special engagement that reunited Jamal with violinist Joe Kennedy, who he had previously worked with in the Four Strings. Kennedy arranged and conducted a string ensemble that accompanied the trio on these recordings.

The trio also recorded a set at the 1959 Newport Jazz Festival.\textsuperscript{88} These tracks have been added as bonus tracks on the CD rerelease of Jamal’s album \textit{Macanudo}, which was the first album he recorded after the break up of his trio with Crosby and Fournier.\textsuperscript{89} The following January they recorded the first of three sessions they did in 1960 at Ter-Mar Recording Studios in Chicago. The second session took place on June 5 and only yielded three tunes that were unissued prior to the Argo box set, and the third session was in August and included two of Jamal’s former bandmates, Joe Kennedy, this time performing on violin, and guitarist Ray Crawford, from his early Three Strings trio.\textsuperscript{90}

In 1961 Jamal decided to open his own club in Chicago, the Alhambra, and this provided the setting for their next live recording.\textsuperscript{91} Sid McCoy tells of the inspiration behind Jamal’s club venture, and of the unique ambiance it featured:

\begin{quote}
To offset his longing for the warmth and security of his home in Chicago, traveling Jamal began spinning his dream. Cities and countries of the world began to fascinate him and he mentally catalogued the most appealing attributes of each. Of all the lands he visited, actually and vicariously, the far and middle-east most impressed the pianist. In 1960, Ahmad returned to the Windy City to begin the fulfillment of the dream. In 1961, the doors of \textit{Ahmad Jamal’s Alhambra} were opened to the public. Beautifully appointed, boasting a complete imported interior, continental cuisine; the club elegantly speaks of its eastern heritage.\textsuperscript{92}
\end{quote}

\textsuperscript{87} Ibid.
\textsuperscript{88} Ibid.
\textsuperscript{89} Ibid.
\textsuperscript{90} Jamal, \textit{The Complete Ahmad Jamal Trio Argo Sessions}.
\textsuperscript{91} Tom Lord Discography, “Ahmad Jamal.”
\textsuperscript{92} Sid McCoy, notes to Ahmad Jamal, \textit{Ahmad Jamal’s Alhambra} (1961), LP, Argo Records LPS-685.
However, the club became too much for Jamal to manage and closed the next year, around the time that the trio of Jamal, Crosby, and Fournier disbanded.  

The Blackhawk in San Francisco would be the setting for their final recording. The group had temporarily dissolved following that recording, but at that point it seemed like a reunion might be in store. Those hopes were dashed by Crosby’s untimely death later that year. Vernel Fournier recalls:

> Well, the Blackhawk in San Francisco was the last recording date, but immediately after that the trio was disbanded supposedly temporarily. Well, we didn’t really know whether it was temporary or permanent, but it was disbanded. Also that was one of Israel’s last recordings. I think he made a couple after that, but that was his last recording with Ahmad.

The original liner notes of the Blackhawk recording place it in 1961, but the original master number sequence seems to indicate an early date in 1962. The Tom Lord Discography places the recording sessions on January 31 and February 1, 1962. Regardless of the specific date, this would be the last recording that Crosby made with Jamal and Fournier.

**Post-Jamal**

In the few months between the February 1 recording at the Blackhawk and his death, Crosby recorded four more albums. The jazz world had noted the ability of Crosby and Fournier to drive a rhythm section and three out of the four albums featured the pair together. They recorded the album *Deep Roots* lead by vocalist Lorez Alexandria on February 13 and 14, 1962, and then in June pianist George Shearing hired them for a

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94 Panken, “Vernell Fournier on Ahmad Jamal.”
95 Ibid.
97 Tom Lord Discography, “Israel Crosby.”
98 Ibid.
trio album. Shearing first heard Israel Crosby on the tune “Blues For Israel” recorded with Gene Krupa in 1935. From that time on he had followed Crosby’s career, but it wasn’t until 1962, when Jamal dissolved his trio, that Shearing had the opportunity to hire both Crosby and drummer Vernel Fournier for a recording session and some subsequent touring. The trio recorded *Jazz Moments* under Shearing’s name and the album features some rare solo improvisations by Crosby. Shearing felt a musical connection with Crosby disproportionate to the time that they had played together. Speaking of his experience performing and recording with Crosby, Shearing speaks of his inspirational musicianship and irreplaceability:

> As much rapport as I had with Al McKibbon, I had as much with Israel – and he was only with me a short time. If he’d been with me longer, it would have been greater. Fortunately, we made this trio album at Basin Street East. It was the fastest album I ever made. He played bass parts that were so beautiful; you could never write anything as good. He was one of the most inspiring musicians I ever played with. I don’t think anybody is going to take his place; nobody took Art Tatum’s place.\(^\text{99}\)

Prior to the recording with Shearing, Crosby recorded *The Midnight Roll* with guitarist Herb Ellis on a session that reunited him with swing trumpet giant Roy Eldridge.\(^\text{100}\) This was the one session that did not include Fournier on drums, but instead included Gus Johnson.\(^\text{101}\) The last session that Israel Crosby ever recorded was a fitting picture of his integral role as a bridge between the early swing bassists and the future generations of bassists that would stand on Crosby’s shoulders to take the music, and the bass, to new levels. It was a session led by bassist Sam Jones that featured Jones on bass.

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\(^{100}\) Ibid.
\(^{101}\) Ibid.
on only two of the eight tunes, and cello on the remaining six tunes.\textsuperscript{102} When Jones was on cello, he alternated between two different bass/drums combinations. The six tracks were split evenly between a young Ron Carter and Ben Riley on bass and drums, and the veteran pair of Crosby and Fournier.\textsuperscript{103}

**Death**

As a follow-up to the June recording session with Shearing and Fournier, Crosby was scheduled to play in a quintet format with Shearing for a workshop at the University of Utah in early August 1962.\textsuperscript{104} However, he had to cancel his appearance with the group due to severe headaches and blurred vision. He returned to Chicago to attend to his health and had planned to rejoin the group shortly, even sending a letter to Shearing while the group was still in Utah indicating his plans to join them soon.\textsuperscript{105} Tragically, Crosby was never able to rejoin the group and died of a blood clot in the heart only days after having sent the letter to Shearing. He died on August 11 at West Side Veterans Administration Hospital in Chicago.\textsuperscript{106}

\textsuperscript{103} Ibid.
\textsuperscript{104} Shearing, “Tragic End,” 13.
\textsuperscript{105} Ibid.
\textsuperscript{106} Ibid.
CHAPTER III

DISCUSSION AND ANALYSIS

The following section identifies elements of Israel Crosby’s bass line construction that together define his individual musical style. Determining a musician’s unique voice is unavoidably a subjective undertaking. A common vocabulary exists among bass players, but certain motives that are prominent and recurring in a bassist’s playing style can be considered idiomatic to that style. Bassist and educator J.B. Dyas has identified some of the most common bass lines used to navigate II-V-I progressions, and similar patterns can be identified over other progressions.\(^\text{107}\) The elements that can be viewed as distinct to a particular bassist, and not just among the common vocabulary of bassists, are a function of frequency and uniqueness. A line that is common among bassists, but occurs with notable frequency in a particular bassist’s playing, can be considered an element of a bassist’s unique style. Similarly, an element that is particularly distinct or unusual is worthy of consideration when determining a bassist’s personal style. The recurring motives that occur in Crosby’s playing style can be categorized as follows:

1. Two-Feel Rhythms
2. Fills
3. Two-Measure Chord Patterns
4. Tension Notes

5. Delayed Resolutions
6. Enclosures
7. Sequences
8. Digital Patterns/Arpeggios
9. Escape Tones
10. Octave Displacements

Also included is a section on ostinatos that can be considered salient features of Crosby’s playing style. The most notable example of Crosby’s use of ostinatos is his “Poinciana” bass line. This is arguably Crosby’s most famous bass line and its distinctiveness and fame make it noteworthy. Similarly, there are other ostinatos in Crosby’s recorded works merit attention when identifying Crosby’s unique musical voice.

**Two-Feel Rhythms**

In swing music a bassist typically plays a walking bass line that consists primarily of quarter notes. However, bassists also commonly play in what is called a “two-feel,” in which the half note is the primary pulse. Although half notes are the primary note value used, bassists typically embellish the half note pulse in a variety of ways to enhance the rhythmic feel. Crosby’s playing in a two-feel utilizes two prominent rhythms, along with several variations on their basic structure. I have called the two rhythmic motives the *Crosby Two-Feel Rhythm* and the *Crosby Phrase Ending Rhythm*.

The *Crosby Two-Feel Rhythm* is a two-measure phrase that consists of two half notes, then a dotted quarter note, an eighth note, and two quarter notes. Example 1 shows it as it appears in the opening phrase of “Secret Love.”

This rhythm appears extensively throughout the first chorus of “Secret Love.” It occurs eight times and accounts for half of the measures during the first chorus. Crosby also employs several variations on this basic rhythm, as shown in examples 2-4.

Ex. 2. *Crosby Two-Feel Rhythm Variation 1*, from “Secret Love,” mm. 5-6.

Ex. 3. *Crosby Two-Feel Rhythm Variation 2*, from “Secret Love,” mm. 9-10.


Other variations occur in “Too Late Now,” “All The Things You Are,” and “A Gal In Calico” as shown in examples 5-7.
These rhythmic patterns occur frequently in the tunes “Secret Love,” “Taking A Chance On Love,” “Cheek To Cheek,” “There Is No Greater Love,” “Too Late Now,” “All The Things You Are,” “Gone With The Wind,” “Stompin’ At The Savoy,” “I Wish I Knew,” “It Could Happen To You,” “A Gal In Calico,” “Easy To Love,” “Time On My Hands,” “Broadway,” “Isn’t It Romantic,” “You Go To My Head,” “What Is This Thing Called Love,” “We Kiss In A Shadow,” “Stella By Starlight,” “Like Someone In Love,” “Falling In Love With Love,” and several others in which Crosby plays in a two-feel.

Another significant rhythm that Crosby utilizes in a two-feel is what I have called the Crosby Phrase Ending Rhythm, named for its frequent use at the end of four-measure or eight-measure phrases. It is a two-measure phrase, and its distinctive feature is the use
of quarter notes on beats two, three, and four in the second measure. This creates a sense of motion from one phrase into the next. Example 8 shows the *Crosby Phrase Ending Rhythm* as it occurs in “Cheek To Cheek.”

![Ex.8. Crosby Phrase Ending Rhythm, from “Cheek To Cheek,” mm. 29-30.](image)

Examples 9-12 show variations of the *Crosby Phrase Ending Rhythm* in “Cheek To Cheek,” “There Is No Greater Love,” “Gone With The Wind,” “Taking A Chance On Love,” and “It Could Happen To You.” It also appears in many other recordings by Crosby, Jamal, and Fournier.

![Ex.9. Crosby Phrase Ending Rhythm Variation 1, from “Taking A Chance On Love,” mm. 19-20.](image)

![Ex.10. Crosby Phrase Ending Rhythm Variation 2, from “Cheek To Cheek,” mm. 5-6.](image)


One of the features of Crosby’s playing style that these examples illustrate is his ability to take a rhythm and create variations that maintain the essential structure of the original. That is a feature he uses not only rhythmically but also melodically in his fills.

**Fills**

A fill is a “short, usually rhythmic figure played in jazz and popular music at points of melodic inactivity or stasis.”  

Several published articles on Israel Crosby reference the fills he uses in “But Not For Me,” and other bassists have used these fills in subsequent recordings. For instance, bassist Ray Brown has incorporated Crosby’s fills, and variations derived from them, in his playing on the Monty Alexander Trio album *Triple Treat*. These fills, however, do not just occur in “But Not For Me,” but appear in

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a variety of contexts in his recorded works with Jamal’s trio. He is also skilled at varying these fills to create interest and expand their ability to fit a range of contexts. These fills, and several others that Crosby uses frequently, are examined in the following section.

Examples 13 and 14 show the triplet-based fill that Crosby plays in the first two phrases of “But Not For Me.” An example of harmonic generalization, it is based on a C major tonality and does not articulate the underlying harmony. There is a different harmonic background in the two examples, but the fill is the same in both instances. Crosby also utilizes upper neighbor tones to create a sense of tension and release, placing an appoggiatura on beats one and three of each measure. I refer to this two-measure figure as But Not For Me Fill 1.

Ex.13. But Not For Me Fill 1, from “But Not For Me,” mm. 3-4.

Ex.14. But Not For Me Fill 1, from “But Not For Me,” mm. 7-8.

Examples 15-23 illustrate variations of But Not For Me Fill 1 played by Crosby. In all these examples the fill occurs over a C major tonality. Crosby does not transpose it

\[^{110}\text{Coker, Elements of the Jazz Language, 45.}\]
into other keys, but it is a consistent part of his vocabulary over progressions beginning on C. He is also very skillful at adapting it to serve different functions, whether as a walking bass line, an embellished walking bass line, a straight eighth bass line, or a soloistic fill.

Ex.15. *But Not For Me Fill 1 Variation 1*, from “*We Kiss In A Shadow,*” mm. 39-40.

In example 15, Crosby adjusts the rhythm to be based on a sixteenth note subdivision instead of a triplet subdivision. He alters the notes between the appoggiaturas, using the E in the first measure to lead to the F and taking advantage of the open G string through the rest of the phrase, and changes the last appoggiatura from an A to a Bb, giving the fill a more bluesy sound at the end of the phrase. Example 16 is another sixteenth note-based variation on the fill from “*We Kiss In A Shadow.*”

Ex.16. *But Not For Me Fill 1 Variation 1a*, from “*We Kiss In A Shadow,*” mm. 111-112.

In example 16, the first measure is almost identical to the earlier occurrence, except that Crosby uses the C instead of the open G prior to the D at the beginning of the second measure. He also alters the ending of the entire phrase by breaking from the sequence and ending with a descending C major arpeggio.
Example 17 is a walking bass line that is based on *But Not For Me Fill 1*. In this variation Crosby simplifies the triplet subdivision in the original fill to eighth notes. The change in rhythm places the appoggiaturas on every third beat, which results in a hemiola. Crosby uses a similar line in “On Green Dolphin Street,” as shown in example 20.

In example 18 Crosby continues the sequence through all four measures and the hemiola that is created is displaced through the measure so that in the fourth measure of the phrase the appoggiatura is back on beat one. He also further simplifies this line later in “On Green Dolphin Street” by removing the eighth note rhythms while maintaining the same melodic contour, as shown in example 19.
Crosby also uses a variation of this fill in two different contexts in a later recording of the composition “We Kiss In A Shadow.” This arrangement begins with a slow section leading to a fermata before moving into a quicker tempo. Prior to the fermata, Crosby plays the fill in example 20, which is a version of *But Not For Me Fill 1* that relies entirely on a triplet subdivision.

![Ex.20. But Not For Me Fill 1 Variation 3, from “We Kiss In A Shadow,” mm. 31-32.](image)

Another example from “We Kiss In A Shadow” uses the rhythm found in examples 15 and 16. However, the sequence begins on D instead of A and ends with a descending pentatonic scale.

![Ex.21. But Not For Me Fill 1 Variation 1a, from “We Kiss In A Shadow,” mm. 73-74.](image)

*But Not For Me Fill 2* appears originally in measures 15 and 16 of “But Not For Me.” It consists of a 1-2-3-1 digital pattern followed by quarter notes on beats three and four. The quarter notes are on scale degrees three and two, and then the one-measure pattern is repeated down a half step creating a two-measure phrase. This fill is presented in its original context in example 22.
Ex. 22. *But Not For Me Fill 2*, from “But Not For Me,” mm. 15-16.

In the original fill, as shown in example 22, Crosby embellishes the last quarter note of the phrase as a triplet. Example 23 shows the fill without this embellishment.

Ex. 23. *But Not For Me Fill 2 Variation 1*, from “Stompin’ At The Savoy,” mm. 93-94.

In example 24, Crosby alters the digital pattern to be 1-2-3-5, and plays the figure as a one-measure fill instead of a two-measure sequence.

Ex. 24. *But Not For Me Fill 2 Variation 2*, from “They Can’t Take That Away From Me,” m. 96.

In variation 2, shown in examples 25-27, beat two consists of a quarter note instead of two eighth notes.
Ex.25. *But Not For Me Fill 2 Variation 3*, from “Cheek To Cheek,” mm. 129-130.

Ex.26. *But Not For Me Fill 2 Variation 3*, from “Stompin’ At The Savoy,” m. 84.

Ex.27. *But Not For Me Fill 2 Variation 3*, from “It Could Happen To you,” m. 26.

Crosby also varies this fill by anticipating the next chord change on the latter half of beat four. He uses this variation in both the two-measure and one-measure forms, as shown in examples 28-30.

Ex.28. *But Not For Me Fill 2 Variation 3a*, from “The Party’s Over,” mm. 28-30.
Ex.29. *But Not For Me Fill 2* Variation 3a, from “This Can’t Be Love,” mm. 166-167.

Ex.30. *But Not For Me Fill 2* Variation 3b, from “Broadway,” m. 46.

Examples 31-33 show other variations. All maintain the melodic contour of the original. However, example 33 is unique in that it begins with 1-5-9, not 1-2-3.

Ex.31. *But Not For Me Fill 2* Variation 4, from “It Could Happen To you,” m. 102.

Ex.32. *But Not For Me Fill 2* Variation 4a, from “It Could Happen To you,” m. 10 and m. 86.
Another fill that Crosby uses frequently is similar to the *But Not For Me Fill 2*. I refer to it as the *V-I Fill*, since it is most often used in the context of that harmonic movement. It consists of a 1-2-3-1 digital pattern most often beginning on the root of the V chord, although occasionally beginning on the 7th. In this fill the digital pattern usually occurs on beats three and four, rather than on beats one and two. Examples 34-37 show several occurrences of the *V-I Fill*.

Ex.34. *V-I Fill*, from “But Not For Me,” mm. 10-11.

Ex.35. *V-I Fill*, from “They Can’t Take That Away From Me,” mm. 112-113.
Ex.36. *V-I Fill*, from “Easy To Love,” mm. 15-16.

Crosby also uses this fill in situations where a I chord moves to a IV chord, as shown in examples 37 and 38.

Ex.37. *V-I Fill*, from “All The Things You Are,” mm. 36-37.


He also employs a variation of this fill that makes use of a triplet figure leading into the target chord. Examples 39-41 show this variation.

Ex.39. *V-I Fill Variation 1*, from “Stella By Starlight,” mm. 6-7.
Ex. 40. *V-I Fill* Variation 1, from “Stella By Starlight,” mm. 41-42.

Ex. 41. *V-I Fill* Variation 1, from “Like Someone In Love,” mm. 82-85.

Crosby also frequently uses a fill that incorporates the interval of a tritone. This interval is idiomatic to the bass because a tritone can be played within one hand position using two adjacent strings. This allows for many possibilities that Crosby utilizes. Examples 42-45 illustrate the *Tritone Fill*.


Crosby also frequently uses a figure that consists of a minor third interval expanding to a tritone: the *Tritone Expansion Fill*. Like the tritone, a minor third can be played in one hand position using two adjacent strings. When the lower note of a minor third is lowered a half step and the upper note is raised a whole step it creates the interval of a tritone. For instance, the minor third of A to C can be expanded to create the tritone interval of Ab to D. Examples 48 and 49 demonstrate Crosby’s use of the *Tritone Expansion Fill*.

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Ex.44. *Tritone Fill*, from “Like Someone In Love,” mm. 45-46.


Ex.46. *Tritone Expansion Fill*, from “They Can’t Take That Away From Me,” m. 110.
Examples 48 and 49 show how Crosby adapts the Tritone Expansion Fill to the context of a walking bass line.

Ex.49 Tritone Expansion Fill in walking bass line, from “Too Late Now,” m. 47.

**Two-Measure Chord Patterns**

Another facet of Crosby’s playing is his means of navigating two-measure chord patterns in a walking bass line. He often begins and ends lines on the root and uses the movement from scale degrees 6 to 5 to connect the measures. Examples 50-52 show lines that follow these tendencies.
Ex. 50. Two-Measure Chord Pattern 1-2-3-6-5-3-2-1, from “All The Things You Are,” mm. 95-96.

Ex. 51. Two-Measure Chord Pattern 1-2-3-6-5-2-3-1, from “Cherokee,” mm. 11-12 and 27-28.

Ex. 52. Two-Measure Chord Pattern 1-2-3-6-5-2-3-1, from “Poor Butterfly,” mm. 93-94.

In other instances, he begins or ends the line on a note other than the root but still connects the measures with scale degrees 6 and 5. These are seen in examples 53-57.

Ex.54. Two-Measure Chord Pattern 7-2-3-6-5-7-2-1, from “There Is No Greater Love,” mm. 85-86.

Ex.55. Two-Measure Chord Pattern 1-2-3-6-5-1-2-5, from “Cherokee,” mm. 59-60.

Ex.56. Two-Measure Chord Pattern 1-2-3-6-5-2-3-1, from “Cherokee,” mm. 203-204.

Ex.57. Two-Measure Chord Pattern 3-1-3-6-5-2-7-1, from “All The Things You Are,” mm. 87-88.

**Tension Notes**

One of the means by which Crosby creates a sense of forward motion in his lines is through the use of tension notes on strong beats. Jamey Aebersold points out that jazz musicians often place chord tones on strong beats to communicate the sound of the
Additionally, bass players often place the root of the chord on the first beat of the chord change in order to clearly delineate the sound of the chord to both the other musicians involved in the performance and the listeners in the audience. Although Crosby often does this, he also frequently uses notes that create a sense of tension against the underlying harmony, which is then released when the note resolves. Examples 58-62 show instances in which Crosby places tension notes on strong beats within a bass line. He often uses scale degrees 9 and 7 on beat one to create this sense of tension and release.

Ex. 58. Use of 9 as tension note, from “On Green Dolphin Street,” m. 141.

Ex. 59. Use of 9 as tension note, from “Taking A Chance On Love,” m. 81.

Ex. 60. Use of 9 as tension note, from “Stompin’ At The Savoy,” m. 92.

Ex.61. Use of 7, 9, and #9 as tension notes, from “Cherokee,” m. 65.

Ex.62. Use of #4 as tension note, from “Music Music Music,” m. 98.

In example 63, Crosby plays an ascending scale from the II chord to the 9 of the V chord. This appears frequently in his playing.

Ex.63. Use of 9 as tension note, from “Music Music Music,” mm. 85-86.

All of the above examples place the tension note on the first beat of the chord change, but Crosby also plays tension notes on other beats. The following examples show tension notes on beats other than 1.

Ex.64. Use of 9 as tension note, from “All The Things You Are,” m. 45.
Ex. 65. Use of 9 as tension note, from “But Not For Me,” m. 29.

Tension notes that are placed on beats 3 have a lesser effect than those placed on beat 1, but they still create a sense of motion in the line and also contribute to stepwise contour.

**Delayed Resolutions**

By placing a tension note on beat 1, Crosby is delaying the resolution to the root. This delayed resolution is a technique he extends by reserving the root for beat 4. One of the most common lines that Crosby uses to delay the arrival of the root of the chord until beat 4 is a pattern using scale degrees 3-5-2-1. The following examples illustrate Crosby’s use of this line.

Ex. 66. Delayed Resolution, 3-5-2-1, from “Taking A Chance On Love,” m. 46 and m. 70.

Ex. 67. Delayed Resolution, 3-5-2-1, from “Cherokee,” m. 90.
Ex. 68. Delayed Resolution, 3-5-2-1, from “Gone With The Wind,” m. 90.

Crosby also employs several variations on this pattern that still place the root of the chord on beat 4, such as 3-7-2-1 and 3-5-9-1. He frequently begins on scale degree 3 and ends with scale degrees 2 and 1, with the second note being the variable: 3-X-2-1. His use of these lines can be seen in examples 69-70.

Ex. 69. Delayed Resolution, 3-7-2-1, from “All The Things You Are,” m. 63.

Ex. 70. Delayed Resolution, 3-5-9-1, from “Should I,” m. 46.

In example 71, Crosby alters the 3-5-2-1 pattern by placing the 2 before the 5.

Ex. 71. Delayed Resolution, 3-2-5-1, from “All The Things You Are,” m. 93.
Enclosures

Jerry Coker defines an *enclosure* as a target note being approached by upper and lower leading tones.\(^{113}\) He acknowledges that jazz musicians often utilize figures that are not in the strict sense enclosures because they do not involve the upper leading tone and lower leading tone and refers to these as being “close to enclosures.”\(^{114}\) These are the type of enclosures that occur most often in Crosby’s bass lines, although enclosures in the strict sense also occur. Enclosures that align with the chord of the moment are referred to as diatonic enclosures, those that involve both an upper and lower leading tone as chromatic enclosures, and those that utilize a combination of those devices as semi-chromatic enclosures. Examples 72 and 73 show Crosby’s use of diatonic enclosures.

\[\text{Ex. 72. Diatonic enclosure, from “Woody ‘N’ You,” mm. 7-8.}\]

\[\text{Ex. 73. Diatonic enclosure, from “I’m Old Fashioned,” mm. 18-19.}\]

The above enclosures involve an approach note a whole-step above the target note and an approach note a half-step below the target note. In example 72, the whole step occurs before the half step and the approach notes move in a downward direction. In

\(^{113}\) Coker, *Elements of the Jazz Language*, 50.
\(^{114}\) Ibid.
example 73, the order is reversed and the approach notes move in an ascending direction. In both his diatonic and semi-chromatic enclosures, Crosby tends to use a half-step underneath the target note. The following examples show his use of semi-chromatic and chromatic enclosures.

Ex. 74. Semi-chromatic enclosure, from “They Can’t Take That Away From Me,” m. 51.

Ex. 75. Semi-chromatic enclosures, from “Stompin’ At the Savoy,” mm. 77-78.

The lower approach note for each enclosure is the chromatic aspect in example 75. The enclosure that occurs over the Bb7 chord is diatonic since that chord includes the D natural. However over the Fmi7 and Ebmi7 chords, the use of the major third is a function of the enclosure and not a reflection of the harmony.

Example 76 also uses multiple semi-diatonic enclosures, but includes a chromatic enclosure of the Eb on the Ebmi7 chord.

Ex. 76. Semi-chromatic enclosures, from “You Don’t Know What Love Is,” mm. 94-96.
Examples 77 and 78 show other occurrences of chromatic enclosures in Crosby’s playing.


Ex. 78. Chromatic enclosure, from “Poor Butterfly,” mm. 69-70.

In his discussion of enclosures, Jerry Coker also references the use of four-note enclosures that are embellishments of chromatic enclosures. They typically feature a chromatic approach note above the target note followed by two chromatic notes that ascend to the target note. This type of enclosure is less common in Crosby’s playing, but does occur. Example 79 shows his use of four-note enclosures.

Ex. 79. Four-note chromatic enclosures, from “You’re Blasé,” mm. 7-8.

Another element of Crosby’s use of enclosures is the use of open strings. He relies often on the open G string and open D string when playing enclosures and the convenience of using open strings likely influences the choice of diatonic, semi-
chromatic, or chromatic enclosures. His use of the open D string and G string when playing enclosures can be seen in examples 80-82.

Ex.80. Open-string enclosures, from “Poor Butterfly,” mm. 83-84.


Ex.82. Open-string enclosures, from “Broadway,” mm. 75-76.

Sequences

The use of sequence is common in both classical and jazz music, and jazz musicians often incorporate sequences into their improvisation. A sequence occurs when a melodic fragment is repeated at a higher or lower pitch level. It may be used to outline a chord progression, or it may occur over static harmony. The four-note enclosures in “You’re Blasé” and But Not For Me Fill 2 are examples of sequences that outline the harmony, as shown in examples 83 and 84.

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115 Coker, *Elements of the Jazz Language*, 55.
Ex. 83. Use of sequence, from “You’re Blasé,” mm. 7-8.

Ex. 84. Use of sequence in But Not For Me Fill 2, from “Stompin’ At The Savoy,” mm. 93-94.

Examples 85-87 show other instances in which Crosby utilizes a sequence that clearly outlines the underlying harmony.

Ex. 85. Use of sequence, from “Let’s Fall In Love,” mm. 103-104.

Ex. 86. Use of sequence, from “You Don’t Know What Love Is,” mm. 111-112.
Ex. 87. Use of sequence, from “Let’s Fall In Love,” mm. 49-51.

A sequence can also be used to create a longer melodic line over several chords or over static harmony. *But Not For Me Fill 1* is an example of this type of sequence, as shown in example 88.

Ex. 88. Use of sequence in *But Not For Me Fill 1*, from “But Not For Me,” mm. 3-4.

Examples 89-91 show other sequences that Crosby used to create longer melodic lines.

Ex. 89. Use of sequence, from “Should I,” mm. 73-75.

Ex. 90. Use of sequence, from “Should I,” mm. 79-80.
Sequences can also be based on a particular interval. Crosby often used thirds and seconds to create sequences in his lines. Sometimes these lines described the chord changes and other times they created melodic lines that were supported by, but not derived from the chord changes. Examples 92-99 show some of Crosby’s lines that used sequences based on intervals of a third or a second.

Ex.92. Use of sequence based on thirds and seconds, from “Gone With The Wind,” mm. 81-82.

Ex.93. Use of sequence based on thirds, from “Too Late Now,” mm. 82-83.

Ex.94. Use of sequence based on thirds, from “The Surrey With The Fringe On Top,” mm. 74-75.
Ex.95. Use of sequence based on thirds, from “Poor Butterfly,” mm. 107-108.

Ex.96. Use of sequence based on seconds, from “A Gal In Calico,” mm. 73-76.

Ex.97. Use of sequence based on seconds, from “A Gal In Calico,” mm. 78-79.

Ex.98. Use of sequence based on seconds, from “The Surrey With The Fringe On Top,” mm. 129-132.

Ex.99. Use of sequence based on seconds, from “Cherokee,” mm. 245-246.
Digital Patterns/Arpeggios

Digital patterns and arpeggios are both ways of expressing harmony in a melodic fashion. Arpeggios are when the notes of the chord are played in succession instead of simultaneously, and are sometimes referred to by jazz musicians as change-running.\textsuperscript{116} Digital patterns are melodic units that generally occur in groups of four or eight notes, and are numbered in relation to the root of the chord of the moment.\textsuperscript{117} Digital patterns may include portions of an arpeggio, but often include stepwise motion that distinguishes them from arpeggios. They tend to consist of the same rhythmic subdivision, often eighth notes in a solo context and quarter notes in a bass line.\textsuperscript{118}

Although Crosby makes use of many digital patterns in constructing his bass lines, there are a few that occur with notable frequency. Crosby relies primarily on the following digital patterns: 1-2-3-1, 1-2-3-5, 1-2-3-6, 5-3-2-1, and 1-5-4-3. The following examples illustrate Crosby’s use of these digital patterns.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example100}
\caption{Digital pattern 1-2-3-1, from “Music Music Music,” mm. 21-22.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example101}
\caption{Digital pattern 1-2-3-1, from “The Surrey With The Fringe On Top,” m. 7.}
\end{figure}

\textsuperscript{116} Coker, \textit{Elements of the Jazz Language}, 1.
\textsuperscript{117} Ibid.
\textsuperscript{118} Ibid.

Ex.103. Digital pattern 1-2-3-5, from “The Surrey With The Fringe On Top,” m. 2.

Ex.104. Digital pattern 1-2-3-6, from “Music Music Music,” m. 127.

Ex.105. Digital pattern 1-2-3-6, from “Cherokee,” m. 27.

Ex.106. Digital pattern 5-3-2-1, from “Cherokee,” m. 70.
Ex.107. Digital pattern 5-3-2-1, from “The Surrey With The Fringe On Top,” m. 145.

Crosby tends to use ascending 1-3-5-7 arpeggios, particularly over minor chords, to outline the underlying harmony. He also often uses consecutive arpeggios that are connected with a 7-3 resolution, and uses arpeggios in inversions. Examples of his use of arpeggios can be seen in examples 108-111.

Ex.108. Arpeggio, from “All The Things You Are,” m. 61.


Ex.110. Arpeggios, from “All The Things You Are,” mm. 53-54.
Ex. 111. Arpeggios, from “All The Things You Are,” mm. 77-78.

Example 112 is a variation on this use of arpeggios. The first measure consists of an ascending 1-3-5-7 arpeggio and that connects to the next measure using a 7-3 resolution, but the next measure is the 3-5-9-1 delayed resolution pattern discussed earlier. Here Crosby is combining his use of arpeggios with a delayed resolution. This line occurs several times in the recording of “Should I.”

Ex. 112. Arpeggios, from “Should I,” mm. 45-46.

**Escape Tones**

An escape tone is an embellishing device that is preceded by step-wise motion, usually ascending, and followed by a leap in the opposite direction.\(^{119}\) Crosby uses escape tones frequently to embellish his bass lines. Often these embellishments take place on beat one, but they can also occur on other beats. Similar to the way in which Crosby uses open strings when playing enclosures, he also makes frequent use of open strings when incorporating escape tones into his bass lines. Examples 113-120 illustrate Crosby’s use of escape tones.

Ex.113. Escape tone, from “A Gal In Calico,” m. 106.

Ex.114. Escape tone, from “Broadway,” m. 10.

Ex.115. Escape tone, from “I’m Old Fashioned,” m. 137.

Ex.116. Escape tones, from “This Can’t Be Love,” mm. 90-91.

Ex.117. Escape tone, from “Old Devil Moon,” mm. 59-60.
Crosby also frequently uses variations on an escape tone embellishment in which the escape tone is approached by a leap instead of by stepwise motion. Therefore, it is not technically an escape tone, but it serves a similar function in embellishing the walking bass line. Crosby often does this in a way that makes use of both the open G string and open D string, as seen in example 121.
Crosby also often further embellishes this variation by incorporating a triplet rhythm into the line, such as in example 122.

Ex. 122. Escape tone variations, from “Stella By Starlight,” mm. 122-123.

Both example 121 and the triplet figures in example 122 also follow the 3-5-2-1 pattern that Crosby used when playing delayed resolutions.

**Octave Displacements**

Another feature of Crosby’s playing is his use of octave displacement. Placing one or more tones in a different octave is a way of making a line more interesting or continuing the direction of a line despite the range limits of an instrument. Crosby often uses octave displacement to serve both of these purposes. Sometimes the displacement leaps to the same note an octave above and other times it leaps to the note that continues the descending line an octave above the expected note. Examples 123-128 illustrate Crosby’s use of this technique.

Ex. 123. Octave displacement, from “But Not For Me,” mm. 54-55.

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Ex. 126. Octave displacement, from “There Is No Greater Love,” mm. 91-92.


Ex. 128. Octave displacement, from “Too Late Now,” m. 41.
An ostinato is a repeated musical figure, often occurring in the bass voice of a composition. Many of the Ahmad Jamal Trio arrangements make use of ostinato bass lines either in certain sections, or through the entire arrangement. The most famous of these is Israel Crosby’s bass line to “Poinciana.” Given the space that Ahmad Jamal is known for incorporating into his playing style, many of his arrangements lend themselves well to the use of ostinato figures, and sometimes those figures become some of the most recognizable melodies in the arrangement. The bass lines that Crosby plays vary in the strictness of their adherence to the technical definition of an ostinato. Some are literal ostinatos and others are figures that are repeated with many variations and at different pitch levels. Examples 130-132 illustrate a common figure that Crosby uses in his ostinatos that relies on the fifth and sixth scale degrees and works over both major and minor tonalities.


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Ex. 129. Octave displacement, from “Gone With The Wind,” mm. 61-62.

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121 The Oxford Dictionary of Music, 2nd ed. s.v. "Ostinato."
Ex. 131. Ostinato, from “Too Late Now,” mm. 9-10.

Ex. 132. Ostinato, from “I’ll Remember April,” mm. 53-54.

Examples 133 shows a figure that Crosby uses in the introduction to “Autumn Leaves.” The figure bears a striking resemblance to the introduction of “Autumn Leaves” on the Cannonball Adderley album *Something Else.* Although the Cannonball Adderley recording predates Jamal’s by a few months, Crosby plays the same figure on a 1955 recording made with Jamal and guitarist Ray Crawford. Example 134 shows another figure that also follows the same melodic contour.

Ex. 133. Ostinato, from “Autumn Leaves,” mm. 1-4.

The following ostinatos are used primarily as interludes between sections of an arrangement. There are several different interlude ostinatos used in “Autumn Leaves,” a recurring interlude ostinato in “Love For Sale,” and an ostinato that is used as both an interlude and an outro in “Woody ‘N’ You.” These can be seen in examples 135-139.

Ex.135. Interlude ostinato 1, from “Autumn Leaves,” mm. 33-36.


Ex.137. Interlude ostinato 3, from “Autumn Leaves,” mm. 41-44.

Ex.138. Interlude ostinato, from “Love For Sale,” mm. 63-70.
Ex.139. Interlude and outro ostinato, from “Woody ‘N’ You” mm. 69-72.

Examples 140-144 are bass lines that follow the chord progression of a tune and that may not be strict ostinatos, but that rely on repetition to the degree that they function like an ostinato. These are also great examples of Crosby’s use of sequence.

Ex.140. Ostinato over chord progression, from “Autumn Leaves,” mm. 5-8.

Ex.141. Ostinato over chord progression, from “Love For Sale,” mm. 9-12.

Ex.143. Ostinato over chord progression, from “Love For Sale,” mm. 49-56.

Ex.144. Ostinato over chord progression, from “Love For Sale,” mm. 145-152.

Crosby’s bass line in “Poinciana” is one of his most famous and recognizable. There are several different lines that are distinct and important features of the arrangement. Examples 145-148 present some of these iconic bass lines.

Ex.145. Ostinato over chord progression, from “Poinciana,” mm. 10-13.
Ex. 146. Ostinato over chord progression, from “Poinciana,” mm. 20-27.

Ex. 147. Ostinato over chord progression, from “Poinciana,” mm. 40-43.

Ex. 148. Ostinato over chord progression, from “Poinciana,” mm. 136-137.
CHAPTER IV
CONCLUSIONS

When asked who would replace Israel Crosby after his death, pianist George Shearing said, “I don't think anybody is going to take his place; nobody took Art Tatum's place,” and bassist and educator Todd Coolman said of Crosby, “his sense of harmonic function and his understanding of the role of the bass line in music is unparalleled.” He is clearly a unique and significant figure in the history and development of jazz bass.

Crosby’s bass lines serve both functional and aesthetic purposes, but they are also distinct from those of his contemporaries. He employs many compositional devices that serve to create interest in his bass lines while still maintaining the functional role of the bass, but he does not rely on the same approaches as other bassists of his era. Bassists such as Slam Stewart, Jimmy Blanton, Oscar Pettiford, and Sam Jones were born within a few years of Crosby and were active during his tenure with the Jamal trio. They are part of the canon of jazz bassists and their playing is foundational to current students wishing to learn jazz bass. Crosby is also part of this canon, but his playing style has characteristics that set it apart from other bassists.

This study has identified specific techniques that Crosby employs in creating his bass lines. Within those techniques one theme that is apparent is his ability to challenge

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the listener’s expectations. He does this through placing tension notes on strong beats, delaying resolution to the root, and using octave displacement to change the direction or pitch level of a line. Other themes that emerge are his use of scale degrees 5 and 6, which feature prominently in his But Not For Me Fill 1, his two-measure chord patterns, and several of his ostinatos, and the 3-5-2-1 pattern which he uses in delayed resolutions and triplet embellishments of escape tones.

There are also general characteristics that are evident when surveying such a large amount of his recorded output. Although he often embellishes his bass lines with rhythmic figures, he is also equally comfortable relying primarily on the quarter note and in some recordings plays almost exclusively quarter notes. He is skilled at playing in a two-feel and on several recordings he never leaves the two-feel. He covers a large range with his bass lines and frequently utilizes notes above the G harmonic on the open G string when playing walking lines. He also creates bass lines with a great amount of variety and, despite the patterns presented in this study, he is not prone to use stock lines to navigate certain harmonic situations, but rather lets the melodic nature of his line guide him more than preset patterns. Lastly, he is adept at using both complex and simple ostinato figures to support an arrangement. His technical proficiency allows him to play these patterns with impeccable rhythmic accuracy and near flawless intonation.

His bass lines are excellent models for students wishing to develop their own bass line vocabulary and the elements identified in this study will be useful guides for students. The examples referenced in the study can be practiced as a means of internalizing these elements, and they can also be transposed into other keys in order to expand the harmonic contexts in which they can be applied. The full transcriptions that
are included in the appendix can also be learned and practiced along with the recordings in order to inform a student’s understanding of how to craft a bass line over the course of a performance, and to develop a student’s abilities in the subtle areas of time feel and beat placement. It is my hope that future bassists will benefit from this study of one of jazz history’s great figures.
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Recorded at the Spotlight Club, Washington, D.C., September 5-6, 1958.


Recorded at the Pershing Lounge, Chicago, January 16-17, 1958.

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Recorded at the Alhambra, Chicago, June, 1961.

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Recorded at the Spotlight Club, Washington, D.C., September 5-6, 1958.
APPENDIX

TRANSCRIPTIONS
Taking A Chance - 3

Cmaj7  Am7  Dm7  A7  Dm7  G7  Cmaj7  E7

A7  D7  Dm7  G7  Em7  A7  Dm7  G7

Cmaj7  Am7  Dm7  A7  Dm7  G7  Cmaj7  E7

A7  D7  Dm7  G7  Em7  A7  Dm7  G7

Cmaj7  Am7  Dm7  A7  Dm7  G7  Cmaj7  E7

A7  D7  Dm7  G7  Cmaj7  b7  A7  D7  Gmi7  C7  Fmi7
Cheek To Cheek - 4

Dm7  G7  Em7  A7

85

Dm7  G7

89

A7  Eb7

93

B7  C7

97

Db7  D7

101

Eb7  E7

105

E7  F#7

109
Cheek To Cheek - 8

\[ E_{m7} - A_{7} - D_{m7} - G_{7} \]

\[ E_{m7} - A_{7} - D_{m7} - G_{7} \]

\[ C_{ma7} - G_{7} - C_{ma7} \]
Love - 3

Fm7

GM7

C7

Fm7

GM7

C7

Fm7

GM7

C7

Fm7

GM7

C7
Love - 8

Fmaj7

Gmi7

C7

Fmaj7

Gmi7

C7

Fmi7

Gmi7

C7

Fmaj7

Gmi7

C7
Love For Sale - 2

Cm7(9/3) Eb9 Fb9 Bbmaj7

Ebui7 Ab7 Obmaj7

Ebui7 Ab7 Obmaj7

Fbmaj7 B7 Fmi7 Bb7 Emaj7 A7 Ebui7 Ab7

Dm7 G7 Obmaj7 Gb7 Cm7 F7 Bm7 E7

Ebma7

Ebma7 Bbma7

Ebma7 Bbma7
But Not For Me

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo 5294, Argo LP-628
Trans. by Gibran Khan
But Not For Me - 2

Dmi\(^7\)  Ami\(^7\)  Dmi\(^7\)  G\(^7\)  Cma\(^7\)  Ami\(^7\)  Dmi\(^7\)  G\(^7\)

Cma\(^7\)  Ami\(^7\)  Dmi\(^7\)  G\(^7\)  Cma\(^7\)  Emi\(^7\)  A\(^7\)

Dmi\(^7\)  Dmi\(^7\)  G\(^7\)  Cma\(^7\)  Gmi\(^7\)  C\(^7\)

Fmi\(^7\)  Dmi\(^7\)  G\(^7\)  Cma\(^7\)  Ami\(^7\)

Dmi\(^7\)  Cma\(^7\)  Ab\(^7\)  G\(^7\)  Cma\(^7\)  Ami\(^7\)  D\(^7\)  G\(^7\)  Cma\(^7\)  Emi\(^7\)  A\(^7\)

D\(^7\)  G\(^7\)  Cma\(^7\)  Gmi\(^7\)  C\(^7\)
The Surrey With
The Fringe On Top

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-628
Trans. by Gibran Khan
Music! Music! Music!

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo 5294, Argo LP-628
Trans. by Gibran Khan
Personnel: Ahmad Jamal (p)  
Isaiah Crosby (b)  
Vernel Fournier (d)

Artist: Israel Crosby  
Album: The Complete Ahmad Jamal  
Trio Argo Sessions 1956-62  
Date: January 16-17, 1958  
Location: Pershing Lounge, Chicago  
Label/Issue: Argo LP-628  
Trans. by Gibran Khan

There Is No Greater Love

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\[
\begin{array}{l}
\text{Cm7} \\
\text{Fm7} \\
\text{Bm7} \\
\text{E7} \\
\text{Bb7} \\
\text{A7} \\
\text{D7} \\
\text{Dm7} \\
\text{G7} \\
\text{Cm7} \\
\text{Fm7} \\
\text{Am7} \\
\text{Bm7\(\text{b9}\)} \\
\text{E7\(\text{b9}\)} \\
\text{Am7} \\
\end{array}
\]
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo 5306, EP-1076, LP-628
Trans. by Gibran Khan

Poinciana
Poinciana - 2

\( Dm7 \)

\( Em7 \quad A^{7}sus \)

\( Dm7 \quad A^{7}sus \)

\( Dm7 \)

\( Dm7 \)

\( Dm7 \quad A^{7}sus \)

\( Dm7 \quad A^{7}sus \)

\( Am7 \quad Bm7 \quad Cm7 \quad Am7 \)

\( Gm7 \quad Am7 \quad Bm7 \quad Cm7 \quad Am7 \)

\( Gm7 \quad Am7 \quad Bm7 \quad Cm7 \quad Am7 \)

\( Gm7 \quad Am7 \quad Bm7 \quad Cm7 \quad Am7 \)

\( Gm7 \quad Am7 \quad Bm7 \quad Cm7 \quad Am7 \)
Poinciana - 3

\[ \text{Dm7} \]

\[ \text{Dm7} \]

\[ \text{Em7} \quad \text{A7sus} \quad \text{Dm7} \quad \text{A7sus} \]

\[ \text{Dm7} \quad \text{A7sus} \quad \text{Dm7} \quad \text{A7sus} \]

\[ \text{Dm7} \quad \text{A7sus} \quad \text{Dm7} \quad \text{A7sus} \]

\[ \text{Dm7} \quad \text{A7sus} \quad \text{Dm7} \quad \text{A7sus} \]

\[ \text{Dm7} \quad \text{A7sus} \quad \text{Dm7} \quad \text{A7sus} \]
Poinciana - 10

\[ \text{Music notation image} \]

\[ \text{Music notation image} \]
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Woody 'N' You

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-628
Trans. by Gibran Khan
Woody 'N' You - 7

Fades out...
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernon Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-667
Trans. by Gibran Khan

Too Late Now

\( \text{piano LH} \)

\( \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Gm}^7 \quad \text{C}^7 \quad \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Gm}^7 \quad \text{C}^7 \)

\( \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Bm}^7 \quad \text{E}^7 \quad \text{Am}^7 \quad \text{D}^7 \quad \text{Gm}^7 \quad \text{C}^7 \)

\( \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Gm}^7 \quad \text{C}^7 \quad \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Gm}^7 \quad \text{C}^7 \)

\( \text{Fm}^7 \quad \text{Dm}^7 \quad \text{Bm}^7 \quad \text{E}^7 \quad \text{Gm}^7 \quad \text{C}^7 \quad \text{Fm}^7 \)

\( \text{Em}^7 \quad \text{Ab}^9 \quad \text{Dm}^7 \quad \text{Em}^7 \quad \text{Ab}^9 \quad \text{Dm}^7 \)
Too Late Now - 5

113
All The Things You Are - 5

Bbm7
A7
Abw7

113

117
Cherokee

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-667
Trans. by Gibran Khan
It Might As Well - 2

Gbm7 Gmi7 C7 Fmi7 Bb7 Cmi7(b5) F7 F7 Bb7 3

Eb7 b7 Ab7 D7 Gbm7 Gbm7 Fmi7 B7

Fmi7 Bb7 Ebmi7 Ab7 Gbm7 Abmi7 G7

Gbm7 Ebmi7 Abmi7 Db7 Abmi7 Db7 Gbm7 Fmi7 Bb7

Ebmi7 Dmi7 Obmi7 Cmi7 F7 Bbmi7 Eb7 Ebmi7 Ab7 Emi7 A7

Dbm7 Emi7 Fbm7 B7 Gma7 Dbm7 Bmi7 Bbmi7 Ami7 D7

Gma7 Abmi7 Db7 Fbm7 B7 Emi7(b5) Cmi7 F7 C7 B7

Gma7 Abmi7 Db7 Fbm7 B7 Emi7(b5) Cmi7 F7 C7 B7 3
It Might As Well - 3

\[ E^7 \quad E_{mi7} \quad A^7 \quad D_{mi7} \quad G_{mi7} \quad G^7 \]

\[ F_{#mi7} \quad B^7 \quad E_{mi7} \quad A^7 \quad D_{mi7} \]
Personnel: Ahmad Jamal (p)  
Israel Crosby (b)  
Vernel Fournier (d)  

Artist: Israel Crosby  
Album: The Complete Ahmad Jamal  
Trio Argo Sessions 1956-62  
Date: January 16-17, 1958  
Location: Pershing Lounge, Chicago  
Label/Issue: Argo LP 667  
Trans. by Gibran Khan  

I'll Remember April

\[ \text{piano} \]
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I'll Remember April - 2

Am7    D7     Gmaj7

39

Gmaj7    F7     Bbmaj7     Am7    G7

33

Am7    D7     Gmaj7

41

Fmaj7    B7     Emaj7     Am7    D7

45

Gmaj7

49

Gmaj7
I'll Remember April - 6

\[ Gm7 \]

\[ Am7(\flat9) \quad D7(\flat9) \quad Bm7(\flat9) \quad E7(\flat9) \]

\[ Am7 \quad D7 \quad Gm7 \]

\[ Cm7 \quad F7 \quad Bbm7 \quad Dm7 \quad G7 \]

\[ Cm7 \quad F7 \quad Bbm7 \]

\[ Am7(\flat9) \quad D7 \quad Gm7 \]

\[ Fm7 \quad B7 \quad Em7 \quad Am7 \quad D7 \]
Personnel: Ahmad Jamal (p)
Ismael Crosby (b)
Vernel Fournier (d)

Gone With The Wind

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-667
Trans. by Gibran Khan
Gone With The Wind - 5

Dm7   G7   Cmaj7   Am7   Dm7   G7   Cmaj7

F#m7   B7   G#m7   C#m7   F#m7   B7   Em7

Em7   Eb7   Dm7   G7

Cmaj7   B7   Bb7   A7   Dm7   G7

Dm7   G7   Cmaj7   Am7   Dm7   G7   Cmaj7

F#m7   B7   G#m7   C#7   F#m7   B7   Em7
Billy Boy - 5

Cmaj7  Am7   Dmi7  G7   Cmaj7  Am7   Dmi7  G7

E7  A7  Dmi7  G7   Cmaj7  F7

E7  A7  Dmi7  G7   Cmaj7  F7

E7  A7  Dmi7  G7   Cmaj7  F7

E7  A7  Dmi7  G7   Cmaj7  F7

E7  A7  Dmi7  G7   Cmaj7  F7
They Can't Take That Away From Me

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo LP-667
Trans. by Gibran Khan
They Can't Take That Away From Me - 3

Gmi7  D7  Gmi7  C7  F7  Bb7

Ebma7  Fmi7  Gmi7  Gb07  Fmi7  Bb7

Bbmi7  Eb7  Abma7  Bb7  Ebma7  Abmi7

G7  C7  F7  Bb7  Ebma7  Bb7

Ebma7  Fmi7  Gmi7  Gb07  Fmi7  Bb7

Bbmi7  Eb7  Abma7  Gmi7  C7  Fmi7  Bb7

Ebma7  Fmi7  Gmi7  Gb07  Fmi7  Bb7
They Can't Take That Away From Me - 5

They Can't Take That Away From Me - 5

Eb7   Fmi7   Gmi7   C7   Fmi7   Bb7

Eb7   Fmi7   Gmi7   Gb7   Fmi7   Bb7

Bbm7   Eb7   Abm7   Bb7   Ebm7   Am7 (69)   D7

Gmi7   D7   Gmi7   D7   Gmi7   Em7 (69)   Am7 (69)   D7

Gmi7   D7   Gmi7   C7   F7   Bb7

3  

Ebm7   Fmi7   Gmi7   Gb7   Fmi7   Bb7

Bbm7   Eb7   Abm7   Bb7   Ebm7   Abm7
They Can't Take That Away From Me - 6

```
141  G7  C7  F7  Bb7  Ebma7  Bb7  Ebma7  Bb7
145  Ebma7  Bb7  Ebma7  Bb7  Ebma7  Bb7  Ebma7  Bb7
149  Ebma7  Bb7  Ebma7
```
Poor Butterfly

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 16-17, 1958
Location: Pershing Lounge, Chicago
Label/Issue: Argo 5370, LP-667
Trans. by Gibran Khan
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: September 5-6, 1958
Location: Spotlight Club, Washington, D.C.
Label/issue: Argo 5353, EP-1079, LP-636
Trans. by Gibran Khan

Should I?
Should I? - 5

\[ G\text{maj7} \]

\[ A\text{mi7} \quad D\text{7} \quad G\text{maj7} \]

\[ D\text{mi7} \quad G\text{7} \quad E\text{mi7} \quad A\text{7} \quad D\text{mi7} \quad G\text{7} \quad G\text{maj7} \]

\[ E\text{mi7} \quad A\text{7} \quad F\#\text{mi7} \quad B\text{7} \quad E\text{mi7} \quad A\text{7} \quad A\text{mi7} \quad D\text{7} \]

\[ G\text{maj7} \]

\[ A\text{mi7} \quad D\text{7} \quad G\text{maj7} \]

\[ G\text{maj7} \]
Personnel: Ahmad Jamal (p)
       Israel Crosby (b)
       Vernell Fournier (d)

Stompin' At The Savoy

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: September 5-6, 1958
Location: Spotlight Club, Washington, D.C.
Label/Issue: Argo LP-636
Trans. by Gilvan Khan
Stompin' At The Savoy - 2

Ab\(^7\)

Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Ob\(^\text{mi}\)\(^7\)  D\(^7\)  Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Fmi\(^7\)  Bb\(^7\)

Ebm\(^i\)\(^7\)  Ab\(^7\)

Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Ob\(^\text{mi}\)\(^7\)  D\(^7\)  Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Fmi\(^7\)  Bb\(^7\)

Ebm\(^i\)\(^7\)  Ab\(^7\)

Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Ob\(^\text{mi}\)\(^7\)  D\(^7\)  Ob\(^\text{mi}\)\(^7\)  Ab\(^7\)  Fmi\(^7\)  Bb\(^7\)

Gb\(^7\)  G\(^7\)  Gb\(^7\)  B\(^7\)  C\(^7\)  B\(^7\)  \#\(^\text{D}\)  \#\(^\text{D}\)

E\(^7\)  E\(^7\)  E\(^7\)  A\(^7\)  Ab\(^7\)
The Girl Next Door - 3

Cmi7  F7  Bbmaj7  Gmi7

Emi7(b5)  Eb7  Bbmaj7

Eb7  Cmi7  F7

Bbmaj7  F7  Bbmaj7  F7

Bbmaj7  F7  Bbmaj7  F7

Bbmaj7  Gmi7  C7  Fmaj7

Bbmaj7  Gmi7  Cmi7
This Can't Be Love - 4

\( \text{Dm7} \) \( \text{G7} \) \( \text{Cma7} \)

\( \text{F7} \) \( \text{Emi7} \) \( \text{A7} \) \( \text{Dmi7} \) \( \text{G7} \#5 \)

\( \text{Cma7} \)

\( \text{Ami7} \) \( \text{Bmi7} \) \( \text{E7} \#5 \)

\( \text{Ab7} \) \( \text{G7} \) \( \text{Cma7} \)

\( \text{F7} \) \( \text{Emi7} \) \( \text{A7} \) \( \text{Dmi7} \) \( \text{G7} \)

\( \text{Cma7} \) \( \text{Ami7} \) \( \text{Dmi7} \) \( \text{G7} \) \( \text{Cma7} \)
This Can't Be Love - 8

\[ A_{b}^{7} \quad G^{7} \quad C_{m}^{7} \]

198

\[ F^{7} \quad F_{m}^{7} \quad B_{b}^{7} \quad E_{m}^{7} \quad A^{7} \quad D_{m}^{7} \quad G^{7} \]

202

\[ C_{m}^{7} \quad G^{7} \quad C_{m}^{7} \quad C_{m}^{7} \quad G^{7} \quad C_{m}^{7} \]

206

\[ D_{m}^{7} \quad G^{7} \quad C_{m}^{7} \quad G^{7} \]

210

\[ C_{m}^{7} \quad G^{7} \]

214
Personnel: Ahmad Jamal (p)  
Israel Crosby (b)  
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: September 5-6, 1958
Location: Spotlight Club, Washington, D.C.
Label/Issue: Argo LP-2638
Trans. by Gibran Khan

Autumn Leaves

\[ \text{\texttt{Gmi7}} \]

\[ \text{\texttt{Gmi7}} \]

\[ \text{\texttt{Gmi7}} \]

\[ \text{\texttt{Gmi7}} \]

\[ \text{\texttt{Ab7}} \]

\[ \text{\texttt{Ab7}} \]

\[ \text{\texttt{Ab7}} \]

\[ \text{\texttt{Ab7}} \]
Autumn Leaves - 8
Autumn Leaves - 10

\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
\[ Gm7 \]
Old Devil Moon - 6

Abmaj7  Db7  Gbmaj7  C7  Fm7  Em7

Fe

Am7  D7  Gm7  C7  C7  Fmaj7

C7  Fmaj7  C7  Fmaj7

C7  Fmaj7
It Could Happen To You - 2

Ebm7  Ab7

Cmi7  Gmi7(b5)  C#7

Bb7  Eb7

Ebm7  Ab7

Gbm7  Cmi7(b5)  Fmi7  Bb7  Eb7

Ebm7  Gbm7  Cmi7(b5)  Fmi7  Bb7  Eb7

Ebm7  Ab7  Gbm7  Cmi7  Fmi7  Bb7
Ivy - 2

Gmaj7

Am7

Gmaj7

Am7

Gmaj7

Am7

Gmaj7

Am7

Gmaj7

C#mi7

Bmaj7

G#m7

C#m7

F#7

Bmaj7

G#m7

C#m7

F#7
Let's Fall In Love - 6

E7m7 G7 Dm7 G7 Bm7(b5) E7 Bm7(b5) E7

141

Am7 Am7(maj7) Am7

145

Dm7 G7 Am7 D7 G7

149

Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7

153

Em7 A7 Dm7 G7 Em7 A7 Dm7 G7

157

Cmaj7 Am7 Dm7 G7 Cmaj7 Am7 Dm7 G7

161

Em7 A7 Dm7 G7 Em7 A7 Dm7 G7

165
Let's Fall In Love - 8

Em7 A7 Dm7 G7 Em7 A7 Dm7 G7

Cma7 Am7 Dm7 G7 Cma7 Am7 Dm7 G7

Em7 G7 Dm7 G7 Bm7(b5) E7 Bm7(b5) E7

Am7 Am7(m7) Am7

Dm7 G7 Am7 D7 G7

Cma7 Am7 Dm7 G7 Cma7 Am7 Dm7 G7

Cma7 A7 Dm7 G7 Cma7 A7 Dm7 G7

259
Let's Fall In Love - 9

Cmaj7 Am7 Dmi7 G7 Cmaj7 Am7 Dmi7 G7
225

Em7 A7 Dmi7 G7 Em7 A7 Dmi7 G7
229

Cmaj7 Am7 Dmi7 G7 Cmaj7 Am7 Dmi7 G7
233

Em7 G7 Dmi7 G7 Bmi7(b5) E7 Bmi7(b5) E7
237

Am7 Am7 Cmaj7 Am7 Am7 D7
241

Dmi7 G7 Am7 D7 G7
245

Cmaj7 Am7 Dmi7 G7 Cmaj7 Am7 Dmi7 G7
249
Let's Fall In Love - 10

Em7  A7  Dm7  G7  Cma7  Ebmi7  Dmi7  Dba7  Cma7

253
You Don't Know What Love Is
You Don't Know What Love Is - 2

(Notation)

263
You Don't Know What Love Is - 7

\[ E^7 \]
169

\[ Ab^7 \]

\[ Em^7 \]

\[ A^7 \]
177

\[ E^7 \]

\[ Ab^7 \]

\[ Em^7 \]

\[ A^7 \]
185

\[ E^7 \]

\[ Ab^7 \]

\[ Em^7 \]

\[ A^7 \]
193
You Don't Know What Love Is - 8

\[\text{Musical notation image}\]

197

201
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: September 5-6, 1958
Location: Spotlight Club, Washington, D.C.
Label/Issue: LP-2638
Trans. by Gibran Khan

A Gal In Calico
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 20-21, 1960
Location: Ter-Mar Recording Studios, Chicago
Label/Issue: Argo EP-1081, LP-622
Trans. by Gibran Khan

Pavanne
Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 20-21, 1960
Location: Ter-Mar Recording Studios, Chicago
Label/Issue: Argo EP-1081, LP-622
Trans. by Gibran Khun

Easy To Love
Personnel: Ahmad Jamal (p)  
Israel Crosby (b)  
Vernel Fournier (d)  

Artist: Israel Crosby  
Album: The Complete Ahmad Jamal  
Trio Argo Sessions 1956-62  
Date: June 5, 1961  
Location: Ter-Mar Recording Studios, Chicago  
Label/Issue: previously unissued  
Trans. by Gibran Khan  

I'm Old Fashioned
I'm Old Fashioned - 6

Fm7   Dm7   Gm7   C7   Fm7
141

Bb7   Em7   Ab9   Dm7   G7
145

Bm7   E7   Am7   D7   Gm7   Eb7   Dm7   G7
149

Gm7   C7   Fm7   Dm7   Gm7   C7
153

Fm7   Bm7   E7   Am7
157

Am7   D7   Gm7   C7   Fm7   Dm7   Gm7   C7
161

Fm7   Dm7   Gm7   C7   Cm7   F7   Bm7   Bbm7
165
We Kiss In A Shadow
We Kiss In A Shadow - 2

A7  F#m7  B7  Em7  Ebm7  Dm7  G7

301
305

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: late June 1961
Location: Ahmad Jamal's Alhambra, Chicago
Label/Issue: Argo 5397, LP-685
Trans. by Gibran Khan

The Party's Over

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305
Personnel: Ahmad Jamal (p)  
Israel Crosby (b)  
Vernel Fournier (d)  

Artist: Israel Crosby  
Album: The Complete Ahmad Jamal  
Trio Argo Sessions 1956-62  
Date: late June 1961  
Location: Ahmad Jamal's Alhambra, Chicago  
Label/Issue: Argo EP-1083, LP-685  
Trans. by Gibran Khan

Broadway
Broadway - 3

\[C\text{ma}_7\]  \[F7\]  
\[D\text{mi}_7\]  \[G7\]  
\[C\text{ma}_7\]  \[A7\]  
\[D\text{mi}_7\]  \[G7\]  
\[C\text{ma}_7\]  \[A7\]  
\[D\text{mi}_7\]  \[G7\]  
\[G\text{mi}_7\]  \[C7\]  
\[F7\]  
\[C\text{ma}_7\]  \[F7\]  
\[D\text{mi}_7\]  \[G7\]  
\[C\text{ma}_7\]  \[A7\]  
\[D\text{mi}_7\]  \[G7\]  
\[G\text{mi}_7\]  \[C7\]  
\[F7\]
Autumn Leaves

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: late June 1961
Location: Ahmad Jamal’s Alhambra, Chicago
Label/Issue: Argo LP-685
Trans. by Gibran Khan
Autumn Leaves - 2

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320
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29
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33
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37
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41
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45
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49
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53
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Autumn Leaves - 6

141

145

149
Stella By Starlight

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: late June 1961
Location: Ahmad Jamal's Alhambra, Chicago
Label/Issue: previously unissued
Trans, by Gibran Khan
Stella By Starlight - 2

Cmaj7 Eb7  G7  G7

Bm7  Bbm7  Am7  D7  D7  Am7  G7

G7  G7  Cmaj7 Eb7  G7

Bm7  Em7  A7  Fmaj7  B7  Em7  A7

Fmaj7  B7  G7  E7#5

Am7  D7  G7  B7
Personnel: Ahmad Jamal (p)  
Israel Crosby (b)  
Vernel Fournier (d)  

Artist: Israel Crosby  
Album: The Complete Ahmad Jamal  
Trio Argo Sessions 1956-62  
Date: January 31 & February 1, 1962  
Location: The Blackhawk, San Francisco  
Label/Issue: Argo 5419, LP-703  
Trans. by Gilbran Khan  

Like Someone In Love
Angel Eyes

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Tri Argo Sessions 1956-62
Date: January 31 & February 1, 1962
Location: The Blackhawk, San Francisco
Label/Issue: previously unissued
Trans. by Gibran Khan
Angel Eyes - 2

Dm7  Em7  A7b9  Dm7  Bbmaj7  Em7  A7b9  Dm7  Em7  A7b9

Dm7  Em7  A7b9  Dm7  Cm17  Cm7  Bbmaj7  Bb7  A7  Dm7

Cm7  F7  Bbmaj7  Cm7  F7  Bbmaj7

Bbmaj7  E7  Am7  Bbmaj7  Eb7  Em7  A7b9

Dm7  Em7  A7b9  Dm7  Bbmaj7  Em7  A7b9  Dm7  Em7  A7b9

Dm7  Em7  A7b9  Dm7  G7  Cm7  F7  Bb7  Em7  A7b9  Dm7

Dm7  E7  A7b9  Dm7  Bbmaj7  Em7  A7b9  Dm7
Angel Eyes - 3

Em(7b5) A7b9          Dm7      Em(7b5) A7b9

57

Dm7         Bb7          A7          Dm7          A7          Dm7         Em(7b5)          Em(7b5)

61

Dm7

65

Dm7      Em(7b5) A7b9          Dm7          Em(7b5) A7b9

69

Bbm13         Cm7          Em7          F7

73

A7b9          F#m7          Bb7          A7          Dm7      Em(7b5) A7b9

77

Dm7         Em(7b5)          Dm7          Em(7b5) A7b9          Dm7
We Kiss In A Shadow

Personnel: Ahmad Jamal (p)
Israel Crosby (b)
Vernel Fournier (d)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 31 & February 1, 1962
Location: The Blackhawk, San Francisco
Label/Issue: previously unissued
Trans. by Gibran Khan
We Kiss In A Shadow - 5
We Kiss In A Shadow - 7

C7♯5
A♭7
Ama7
F♯mi7
B7

Em7
Dmi7
G7
Cma7

Dmi7
G7

Cma7

Fmi7
Dmi7
G7

Em7
Ebma7
Abma7
G7
C7

C7♯5
A♭7
Ama7
F♯mi7
B7

Em7
Dmi7
G7
Cma7

Fmi7
Dmi7
G7

Em7
Ebma7
Abma7
G7
C7

C7♯5
A♭7
Ama7
F♯mi7
B7
The Second Time Around (alt tk 2)

Artist: Israel Crosby
Album: The Complete Ahmad Jamal
Trio Argo Sessions 1956-62
Date: January 31 & February 1, 1962
Location: The Blackhawk, San Francisco
Label/Issue: previously unissued
Trans. by Gibran Khan