

# THE RON CARTER COLLECTION

---

## CONTENTS

- 4 RON CARTER
- 7 DISCOGRAPHY
- 8 *Blues for D.P.*
- 12 *Blues for Two*
- 15 *Bottoms Up*
- 17 *Doom*
- 19 *Eight*
- 22 *Einbahnstrasse*
- 25 *Fill in the Blank Spaces*
- 30 *First Trip*
- 33 *For Toddlers Only*
- 36 *Fragile*
- 39 *Last Resort*
- 42 *Little Waltz*
- 45 *Nearly*
- 53 *New Waltz*
- 51 *No Flowers Please*
- 48 *One Bass Rag*
- 59 *Tail Feathers*
- 55 *Tear Drop*
- 62 *Third Plane*

# RON CARTER

*"...his music embodies all the qualities that make jazz an enduring, vital art form."*

STEREO REVIEW

## BASSIST

Walk or wander into the world of jazz. Ron Carter is there. His reputation in the music world is peerless. He more than capably accompanies any player or group and, without breaking stride, performs with stunning virtuosity as a soloist. His work is technically rich in detail, pure of sound. Carter's long list of accolades as a performer is unprecedented; he may be the most popular bassist around.

A lean six feet four inches and a mixture of pride and courtliness, Ron displays an elegant calm onstage as well as off. He has created music with consummate skill for more than forty years, apparently without rumpling his tasteful suits or raising a serious sweat. In the early 1960s, he performed throughout the United States in nightclubs and concert halls with Eric Dolphy, Jaki Byard, and Wes Montgomery, then toured Europe with Cannonball Adderley. He was a member of Miles Davis's now classic quintet from 1963 to 1968, along with Herbie Hancock, Tony Williams, and Wayne Shorter.

Ron was among the few bassists who continued to play acoustic bass when many turned to electric bass. "It was a conscious choice," he says. "I felt a responsibility to present a musical alternative to the popular electronic sound."

One of Carter's chief accomplishments is creating bass lines so harmonically and rhythmically rich that soloists have to respond to his challenge. As he puts it: "A good bassist determines the direction of any band." Often Carter uses gonglike tones and glissandos in his work. Once his trademark, these ringing notes now have become part of every modern bassist's arsenal. In fact, when he plays, it's like a history lesson in ... bass.

When he first thought of forming his own group, Ron was presented with an age-old problem: the bassist as leader of a group and the bass as a leading melodic instrument.

Ron found a solution in the piccolo bass, an instrument one-half the size of a full-size (4/4) bass. He tuned the instrument to bring out an unusual sound quality that stands out in an ensemble. Backed by a quartet of piano, drums, percussion, and an additional bass, this puts Ron out front and creates one of the most distinctive and unique jazz formations ever heard.

