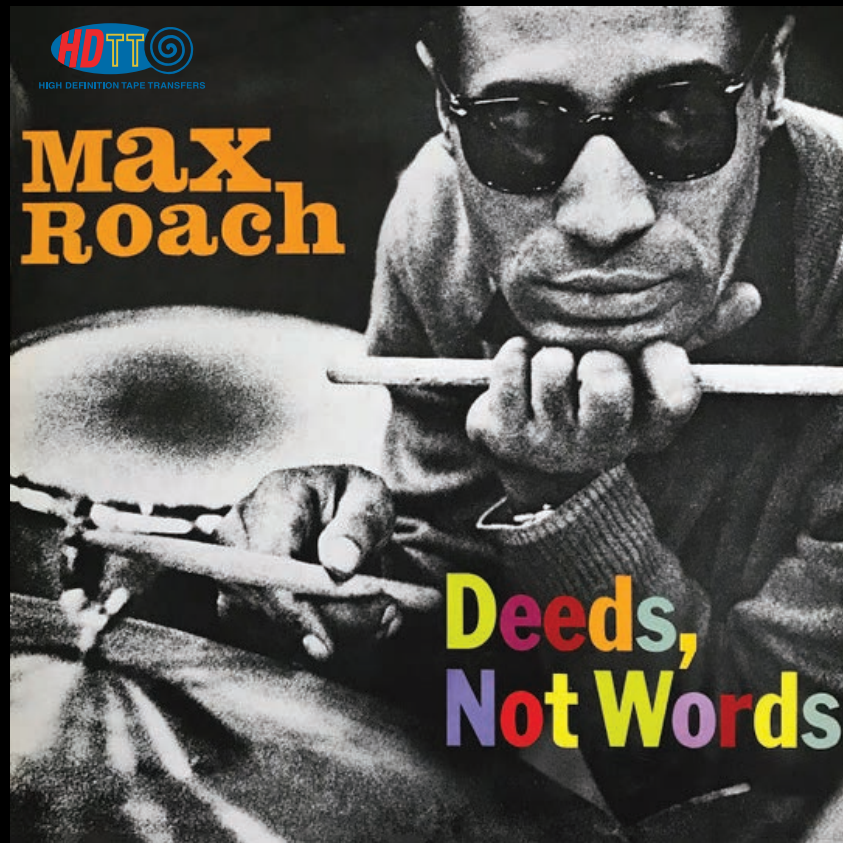


patches, their friendship nevertheless lasted until Miles' death). Roach also received a MacArthur Foundation "genius" grant; as an articulate lecturer on jazz, he taught at the Lenox School of Jazz and was a professor of music at the University of Massachusetts, Amherst.

In the early 2000s, Roach became less active due to the onset of hydrocephalus-related complications.

Roach died of complications related to Alzheimer's and dementia in Manhattan in the early morning of August 16, 2007. He was survived by five children: sons Daryl and Raoul, and daughters Maxine, Ayo, and Dara. more than 1,900 people attended his funeral at Riverside Church on August 24, 2007. He was interred at the Woodlawn Cemetery in The Bronx.

In a funeral tribute to Roach, then-Lieutenant Governor of New York David Paterson compared the musician's courage to that of Paul Robeson, Harriet Tubman, and Malcolm X, saying that "No one ever wrote a bad thing about Max Roach's music or his aura until 1960, when he and Charlie Mingus protested the practices of the Newport Jazz Festival."



In a profession star-crossed by early deaths -- especially the bebop division -- Max Roach was long a shining survivor, one of the last giants from the birth of bebop. He and Kenny Clarke instigated a revolution in jazz drumming that persisted for decades; instead of the swing approach of spelling out the pulse with the bass drum, Roach shifted the emphasis to the ride cymbal. The result was a lighter, far more flexible texture, giving drummers more freedom to explore the possibilities of their drum kits and drop random "bombs" on the snare drum, while allowing bop virtuosos on the front lines to play at faster speeds. To this base, Roach added sterling qualities of his own -- a ferocious drive, the ability to play a solo with a definite storyline, mixing up pitches and timbres, the deft use of silence, the dexterity to use the brushes as brilliantly as the sticks. He would use cymbals as gongs and play mesmerizing solos on the tom-toms, creating atmosphere as well as keeping the groove pushing forward.

But Roach didn't stop there, unlike other jazz pioneers who changed the world when they were young yet became set in their ways as they grew older. Throughout his career, he had the curiosity and the willingness to grow as a musician and as a man, moving beyond bop into new compositional structures, unusual instrument lineups, unusual time signatures, atonality, music for Broadway musicals, television, film and the symphony hall, even working with a rapper well ahead of the jazz/hip-hop merger. An outspoken man, he became a fervent supporter of civil rights and racial equality, and that no doubt hurt his career at various junctures. At one point in his militant period in 1961, he disrupted a Miles Davis/Gil Evans concert in Carnegie Hall by marching to the edge of the stage holding a "Freedom Now" placard protesting the Africa Relief Foundation (for which the event was a benefit). When Miles' autobiography came out in 1989, Roach decried the book's inaccuracies, even going so far as to suggest that Miles was getting senile (despite the bumpy

# Max Roach Deeds, Not Words

- 1 You Stepped Out Of A Dream 7:46
- 2 Filide 7:06
- 3 It's You Or No One 4:13
- 4 Jodie's Cha-Cha 4:56
- 5 Deeds, Not Words 4:34
- 6 Larry-Larue 5:13
- 7 Conversation 3:48

Drums – Max Roach      Tenor Saxophone – George Coleman  
Trumpet – Booker Little      Tuba – Ray Draper  
Engineer – Jack Higgins      Producer Orrin Keepnews  
Recorded by Riverside in New York; September 4, 1958