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Any codas (♯) that appear will be played only once
on the recording at the end of the last recorded chorus.

NOTE: All of these songs were written by Joe Henderson who played Tenor Saxophone. Some of these melodies, in spots, will require octave jumps in order to play them comfortably on Alto, Trumpet, and Trombone.

PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

STEVE ALLEE - Piano; TYRONE WHEELER - Bass; STEVE DAVIS - Drums



Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com

Cover Photo by JOHN KUZMICH, JR.
JOE HENDERSON; Tenor Sax, WOODY SHAW; Trumpet
Photo taken at the Summer Jazz Workshops, 1975
Engraving by DAVID SILBERMAN
Cover Design by JAMEY D. AEBERSOLD

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INTRODUCTION

Joe Henderson (1937-2001) was one of the great tenor saxophonists in the history of jazz. A native of Lima, Ohio, Henderson studied at Kentucky State University and Wayne State University. While at Wayne State he became active on the thriving Detroit jazz scene.

Henderson first came to the attention of the jazz world through his work with trumpeter Kenny Dorham. Henderson also worked as a sideman with the Horace Silver Quintet and with Herbie Hancock in the 1960s. Henderson was one of the most widely recorded sidemen of the mid to late 1960s due to his ability to adapt to a variety of musical situations. Joe was able to sound comfortable and creative in every context including hard bop, blues, funk, fusion, and free-form improvisation.

The present play-a-long volume includes a number of tunes that are among the most popular and widely played compositions by jazz musicians for the last 40 years. Tunes like *Recorda-me* and *Inner Urge* have literally become standards with which every literate jazz musician is familiar.

Joe was among the first generation of jazz musicians to be equally at home with blues, swing, bebop, and hard-bop as well as the innovations of the late 1950s and early 1960s such as free jazz and playing "inside outside". He could fit in and yet remain creative and personal sounding on everything from organ records to adventurous dates with Andrew Hill.

You will note that there aren't any ballads on this play-a-long. Joe was a great ballad player and recorded standard ballads as well as those from jazz composers such as Duke Pearson (*You Know I Care*) and Monk (*Round Midnight* for example).

As a composer, Henderson displayed his love of the blues. This play-a-long includes blues in a variety of styles, tempos, and keys. He also wrote and recorded many other tunes that were variants on the blues form. Many of Joe Henderson's best recorded solos are in the context of the blues-based tunes.

The jazz world first became widely aware of Joe Henderson through his work on Kenny Dorham's 1963 recording, *Una Mas*. Based on his playing on that session, Blue Note Records offered Joe the opportunity to record as a leader. The resulting record was *Page One*, a modern jazz classic that gave us the first recordings of *Homestretch*, *Jinrikisha*, *Out Of The Night*, and *Recorda-me*. *Recorda-me* was the first tune Henderson ever wrote. He later recorded the tune under the alternate title *No Me Esqueca* on his 1971 recording, *In Pursuit Of Blackness*.

Joe quickly became one of the favorite musicians of the Blue Note label. By the end of 1963 he had recorded his second album, *Our Thing*, and collaborated as sideman with a diverse array of leaders from Johnny Coles to Grant Green to Andrew Hill to Blue Mitchell. *Step Lightly* was first recorded as the title track on Mitchell's 1963 debut, *Step Lightly*, but that recording was not released until 1999. Mitchell recorded *Step Lightly* again (with Henderson again on tenor sax) on his wonderful 1964 album, *The Thing To Do*. *Mamacita* was also included on that Blue Mitchell session. The record buying public first heard *Mamacita* on Kenny Dorham's 1964 recording, *Trompeta Toccata*. Dorham served as Henderson's mentor during Joe's early years in New York. Henderson later recorded *Mamacita* on his own 1967 album, *The Kicker*.

In spring of 1964, Henderson recorded the *In'n Out* album. This date gave us the first recordings of *Serenity* and *Punjab*. In the fall of that year Henderson returned to the studio to record the quartet session that produced the classic album, *Inner Urge*. That date gave us the first recordings of *Inner Urge* and *Isotope*. *Isotope*, a quirky blues, became Henderson's theme song and he recorded the tune several times subsequently.

Henderson's tunes were immediately popular with other musicians. In fact, during Joe's tenure as a member of the Horace Silver Quintet Silver gave Henderson the rare honor of recording *The Kicker* and *Mo' Joe*, an opportunity virtually always reserved for Silver's own pieces exclusively. Henderson subsequently recorded those pieces (along with *Mamacita*) under his own name on the 1967 sextet album called *The Kicker*.

The 1966 recording, *Mode for Joe*, produced the up tempo blues *Granted* and the modal piece *Shade Of Jade*. Henderson first recorded the dreamy jazz waltz *Black Narcissus* in 1969 on *Power To The People*. He again recorded that piece as the title tune on his 1974 album, *Black Narcissus*.

Henderson's body of work as both a player and composer is remarkably consistent over his entire career of four decades. Like most jazz musicians, he remained in relative obscurity through most of his life. However, late in his life he achieved a good bit of success with a series of recordings on the Verve label that were each dedicated to the work of individual artists such as Billy Strayhorn, Miles Davis, George Gershwin, and Antonio Carlos Jobim. Among this series of Verve recordings was the 1996 recording of many of Henderson's pieces by a crack big band. The *Joe Henderson Big Band* album featured new large ensemble versions of *Recorda-me*, *Step Lightly*, *Black Narcissus*, *Shade of Jade*, *Serenity*, *Inner Urge*, and *Isotope*.

Joe Henderson passed away from heart failure at the age of 64 on June 30, 2001 after a long battle with emphysema. Henderson, a life long smoker, was physically unable to perform in public at the end of his life. The jazz world lost a great artist and a gentle and creative man at far too early an age. I suppose the tobacco companies, once again, got exactly what they had desired.

Pat Harbison
December 1, 2003



1. Step Lightly

PLAY 8 CHORUSES (♩ = 112)

A C7

F7 C7

Ab7 D-7/G Ab7 Eb-7/Ab

Ab7 D-7 G7

2. D-7/G Ab7 G7

SOLOS

C7 F7 C7

Ab7 Ab7 G7 C7

C7 C7 BA+4 C7