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

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:

CEDAR WALTON - Piano; RON CARTER - Bass; BILLY HIGGINS - Drums

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INTRODUCTION

Cedar Walton grew up in Dallas, Texas, a hotbed of jazz talent that spawned Charlie Christian, Hot Lips Page, Budd Johnson, Jimmy Giuffre and Red Garland, among others. After attending the University of Denver he moved to New York in 1955. Two years of army time intervened, but by the late fifties he was gigging with such luminaries as J.J. Johnson, Gigi Gryce, and others. In the early sixties he did a three-year stint as pianist-arranger with Art Blakey's Jazz Messengers, and has since freelanced as a sideman and leader. In the late sixties he was part of the house rhythm section for Prestige Records, recording with Sonny Criss, Pat Martino, Eric Kloss, and Charles McPherson as well as a series under his own name. He led the funk group Mobius during the mid-seventies. More recently, he has had fruitful associations with Milt Jackson and Clifford Jordan as well as solo work and performances with his postbop-styled group Eastern Rebellion.

Walton's writing is a natural outgrowth of his playing and the groups he has played with. The tunes on this album are up-tempo, and marked by devices popular in the postbop idiom - especially ostinato patterns, vamps and pedal point passages. Only two of them are based on standard chord changes - **Cedar's Blues** is just that and **Hand In Glove** is a line on **Love For Sale**, but even these utilize rhythmic and harmonic variants during the playing of the theme. **Midnight Waltz** is a 3/4 blues with a couple of minor harmonic alterations, but for the real challenge in 3/4 time, try **Clockwise**. Making music over these changes will challenge the most advanced soloist. Also interesting harmonically but with a latin flavor is **The Maestro**. **Bolivia** is probably Walton's best-known piece and like a number of other tunes on this record has an ostinato section that is used even during the improvised section. **Fantasy In D** is probably the oldest piece, recorded under the name **Ugetsu** by Art Blakey in 1963 with Walton at the piano. **Firm Roots** is built on a nice series of II/V/I sequences with a tricky rhythmic figure in the bridge for contrast. For the hot latin lovers, **Ojos de Rojo** should please.

These tunes by Cedar Walton are not for the faint-hearted. The tempos and chords are quite demanding, but when they are mastered, the satisfaction will be worth the effort.

Phil Bailey
November, 1985

CEDAR WALTON DISCOGRAPHY

CEDAR'S BLUES

C. Walton Quintet (Red Record #179)
C. Walton (Clean Cuts CC704)
J. Jones, Jr. ("New York Twice")

BOLIVIA

M. Jackson (Pablo Live 2620 103)
S. Jones (Muse MR 5149)
J. Mosher (ITI 015)
C. Walton (Timeless SJP 101)

CLOCKWISE

B. Higgins (Red Record VPA 141)
C. Walton (Clean Cuts CC704; Timeless SJP 143)

FIRM ROOTS

C. Jordan (Muse MR 5059; Steeplechase JCS 1033)
C. Walton (Timeless SJP 143)

OJOS de ROJO

R. Brown (Contemporary 7641)
C. Walton (Steeplechase SCS 1085; Timeless SJP 106)

FANTASY IN D

A. Blakey (Prestige 10076)
C. Walton (Timeless SJP 106)

MIDNIGHT WALTZ

P.J. Jones (Galaxy GXY 5122)
C. Jordan (Muse MR 5076; Steeplechase SCS 1092)

HAND IN GLOVE

C. Walton Quintet (Red Record #179)
C. Walton (Timeless All Stars SJP 182- Japanese)

THE MAESTRO

C. Jordan (Steeplechase SCS 1071)
C. Walton (Muse MR 5244; RCA APL1-1009;
Timeless SJP 106)



6. Ojos de Rojo

Play 14 Choruses (♩ = 260)

(INTRO) $Ab-\Delta$ $G7+9$ $F\#-\Delta$ $F7+9$
 $E-\Delta$ $Eb7+9$ $D\Delta$ $Ab7$

A

PICK UP ID X ONLY
 , after repeat, solos.

3 (LATIN) $F-$ $(C\#)$ $F7$

$Bb-$ $G-\text{C}$ $C7b9$ $C7$
 $(C7 D-Eb\#E)$

C $F-$ $D\Delta+4$ $C7+4$ $Bb-$

$\Delta+4$ $Eb7b9$ $D\Delta$ $C7+4$ D.S. with repeat, then to solos.

$Ab7$ $D\Delta$ $C-$ $F7$

$G7+9$ $C7+9$

, PLAY LETTER **C** , THEN VAMP AND FADE OUT ON F MINOR.

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10. The Maestro

Play 4 Choruses (♩ = 164)

[Each player will want to "personalize" the rhythm (especially the quarter notes) of this song.]

The musical score for 'The Maestro' is presented in a single system with ten staves. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as ♩ = 164. The score includes various musical notations such as quarter notes, eighth notes, and rests. Above the staves, a series of chords are indicated: Bb, Eb7/Bb, A7(+4), Ab7, D, E7, Bb, Eb7, Ab-7, Ab-7/Gb, F, Eb, F-7, Bb7, A7(+4), Ab7, C#, F#, A7(+4), Ab7, D, E, Ab-7, Ab-7/Gb, F, D, C7, D, F-7, G7, C, E7/B, E7, F7, Bb, F#, F-7, Bb7, Eb, Bb7, Bb, Eb7/Bb, A7, Eb7, E7, Bb, Eb7, F-7, Bb7, Eb, D, Eb, Eb, Eb, Eb, D, Eb-7, Gb7.

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