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# INTRODUCTION

The tunes on this album represent the essence of the New York bebop sound as recorded by the Blue Note label . . . the last decade or so that it was run by the original owners, Alfred Lion and Francis Wolff. Many of the tracks show the influence of Miles Davis through his sidemen: John Coltrane, Cannonball Adderley, Hank Mobley and Art Blakey. Miles himself recorded for Blue Note in the early fifties.

In 1957, John Coltrane got a release from his exclusive contract with Prestige to make one album for Blue Note. This was a pivotal time for him, as he was getting his personal life together while a steady gig with Thelonious Monk enabled him to move permanently to New York. The album, *Blue Train*, is considered one of his finest, and the four originals from it are included here. The title track and *Locomotion* are blues (the latter has a bridge); *Lazy Bird* and *Moment's Notice* show experiments with chords that would culminate with *Giant Steps* (Play-a-long Volume 28).

Several months later Cannonball Adderley recorded his only album for Blue Note (Miles got a release from his Columbia contract to appear as a sideman), represented here by *One for Daddy-O*, a minor blues tribute to Chicago disc jockey Daddy-O Daylie. Hank Mobley, who replaced Coltrane in the Davis group, wrote *Home At Last* for a 1970 session. Art Blakey appeared on a number of Davis records in the early fifties, but he was an established leader by the time he recorded Wayne Shorter's *El Toro* in 1961.

The other tunes on this album are identified with several jazzmen whose careers first flourished on Blue Note in the early sixties. Freddie Hubbard's first solo album, *Ready for Freddie*, included Wayne Shorter's *Marie Antoinette* as well as the leader's *Crisis*. Joe Henderson's debut album *Page One* yielded his own *Recorda-Me*, Joe's *Inner Urge* album included the title cut and *Isotope*, both Henderson originals. Trumpeter Blue Mitchell kept Horace Silver's old group together by hiring the then-unknown Chick Corea on piano when Horace organized a new group; Corea supplied *Chick's Tune*, a variation on *You Stepped Out of A Dream*. Stanley Turrentine's greatest successes were ahead of him when he wrote *Shirley* for a 1964 date. And Lee Morgan, a longtime Blue Note artist, wrote the attractive bossa nova *Ceora* for his *Cornbread* album in 1965. Finally, Jamey Aebersold himself has contributed two tribute tunes in the style of the era.

From a playing point of view, these tunes represent the best of the hard bop techniques that are still being explored today. Historically, they depict the heyday of the Blue Note label in the late fifties and early sixties.

Phil Bailey  
January, 1986

# Crisis

PLAY 4 CHORUSES ♩=172

**INTRO** (PIANO 2ND X)  
(BASS) (PLAY 4X'S)

Chords: B7, Db7, C7, B7, Bb7, A7, F#7+9, B-, E7, A-, D7, Ab-, Bb7, A7, F#7+9, G7, C#6, B-, F#7+9, B-, (F#7+9), B-, F#7+9, REPEAT AND FADE

**SOLO**

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# Chick's Tune

PLAY 8 CHORUSES ♩=212

**DRUM INTRO** 8

*C♯*

*DbΔ* *Bb-* *(LATIN)* *E♭7* *AbΔ* *Df*

*(SWING)*

*G/C*

*(PEDAL ON 2+4)*

*F-/B♭* *E♭-A♭* *Ab-♭/D♭*

*G♭7* *F7+9*

*D-*

**SOLO** *(SWING)* *C♯*

*(1st X)*

*G-* *AbΔ*

*E♭-Ab7 D-G7*

*C♯* *Bb-* *E♭7* *G♭7* *F7+9*

*D- ⊕ G7* *C♯* *D-G7*

*Δ+4* *A-* *DbΔ+4*

*F7+4* **DRUM BREAK** *D♯*

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