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The Street</i> |
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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 = B3 Organ/Korg, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

HANK MARR - B3 Organ/Korg; JIM RUPP - Drums

Graphics & Engraving by PETE GEARHART

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INTRODUCTION

One of the great anomalies in jazz is the persistence of the Hammond organ sound years after the manufacturer stopped making the instrument. In the 1930s Fats Waller made a few records on it and Wild Bill Davis and Milt Buckner were early exponents, but it was Jimmy Smith in the mid-fifties who gave the organ its definitive jazz style. Almost four decades after Smith made his first records, a hard core of devotees continue to play the organ in jazz clubs and concert halls around the world.

Most of the tunes on this album have been played by organists over the years, or lend themselves well to the organ's unique properties. *Back At The Chicken Shack* is a blues in F composed by Jimmy Smith; it is the title song of a famous Blue Note album on which Stanley Turrentine made his recording debut. Turrentine in turn wrote *Sugar*, a tune that harmonically isn't a blues, but its melody is entirely based on the minor pentatonic scale. Violinist Michael Urbaniak and the vocal group Rare Silk have recorded it, but their recordings are out-of-print at this writing (don't confuse this tune with another "Sugar" composed in 1928 and recorded by countless traditional and swing jazz groups). *Misty* was originally a ballad, but organist Groove Holmes' uptempo reading in the late sixties became a modest pop hit. The present recording takes a middle ground tempowise. For the true balladeer Marr and Rupp have given us *Georgia On My Mind*, *When Sunny Gets Blue*, and the often overlooked *Flamingo*. For a classic horn-and-organ recording, check out the Jimmy Smith version of the latter featuring trumpeter Lee Morgan. *Sunny* was the #1 tune of 1966 on the pop charts, but its changes have made it more suitable for jazz treatment than most Top Ten hits; the tune has had another life as functional music for countless commercial gig and club date bands. *Stranger In Paradise* is a Broadway tune based on a classical theme, once a common practice but rather unusual today. And *On The Sunny Side of the Street* has transcended its Depression era beginnings to achieve a timeless quality because it lends itself to so many different treatments – compare Dizzy Gillespie's with Ernestine Anderson's!

Hank Marr of Columbus, Ohio, is the organist on this recording. He appeared on a number of R&B records in the early fifties by Charles Brantley, Julian Dash, Little Esther and Clifford Scott as well as on a series recorded for King in the early sixties under his own name. His style draws on the Buckner-Davis tradition as well as from the Smith school. On this recording he uses the organ for the bass lines and a Korg keyboard for the right hand so that the usual separation is preserved and bassists and keyboard players can turn down the appropriate channel to facilitate practice. Jim Rupp is a young drummer, also from the Columbus area.

Phil Bailey 2/14/91



4. When Sunny Gets Blue

Play 3 Choruses (♩ = 52)

Lyrics
Music

Chorus 1: G- C7 Bb- Eb7 FΔ G-

Chorus 2: BØ Bb- A- Ab°

1. AØ D7b9 2. E- A7 DΔ

E- A7 DΔ D- G7 C7

G- C7 Bb- Eb7 D7b9

BØ Bb- A- FΔ (D7)

SOLOS

G- C7 Bb- Eb7 A- Ab° G- C7 AØ D7+9

G- C7 BØ Bb- A- Ab° G- C7 E- A7

BRIDGE

DΔ DΔ D- G7 CΔ A- D- G7 G- C7

G- A- D7b9 BØ Bb- A- Ab° G- C7+9 FΔ (D7)

Bb7 FΔ



7. Georgia On My Mind

Play 2 Choruses (♩ = 56)

Lyrics by S
Music by Ho

FA EØ A7+ D- D-/C B

A- D7 1. G- C7 A- D7

2. G- C7 F EØ

D- Bb7 D- G- D-/C

BØ E7 C7

D.C. al 2nd ending

SOLOS

FA EØ A7+ G- C7 A- D7 G- C7+

FA F A- D7 G- C7 FA EØ A7+9

D- G7 D- D-/C BØ E7 A- D7 G- C7

D-/C BØ Bb- A- D7 G- C7 FΔ G- C7

+9 G- C7 C7b9 FΔ