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## PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums

Recording Engineer: Steve Good

Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

JAMES WILLIAMS - piano; CHRISTIAN MCBRIDE - bass; JEFF 'TAIN' WATTS - drums

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## INTRODUCTION

Make no mistake about it — this album features a tight rhythm section that'll make you sound good. Recorded in the wee hours after one of several hot concerts on a tour in March, 2000, the group committed the tunes to ADAT with a minimum of problems.

The tunes represent the variety you might encounter on a jam session. A vaudeville revue tune, several nice ballads from the 30s, some classic jazz originals and even an Italian tune. The oldest is *Crazy Rhythm*, built from a two bar kernel that's been jacked with in various ways. It was a great musician favorite for many years. Joseph Meyer and bandleader Roger Wolfe Kahn wrote the music and Irving Caesar, who wrote words for many hits in the 20s (*Swanee*, *Tea For Two*, *I Want to Be Happy*, etc.), was the lyricist.

Two of the ballads have band connections. Gordon Jenkins' *Goodbye* was Benny Goodman's closing theme, and *Blue and Sentimental*, originally a feature for tenorman Herschel Evans, was the Count Basie band's theme before *One O' Clock Jump* came along. The lyrics were written about a decade after the music, which Basie had in the band's book for about a year before it was recorded in 1938. *Close Your Eyes* was composed by Bernice Petkere, one of a handful of woman songwriters who had some success in the 30s. Frank Sinatra recorded *All or Nothing at All* when he was with Harry James in 1939. The record sold only a few thousand copies, but when a musician's union recording ban was in effect in 1943 Columbia Records reissued it, selling close to a million copies and giving a big boost to Sinatra's solo career. The play-a-long version was inspired by John Coltrane's recording of the early 1960s. You may want to check out an earlier play-a-long version on Volume 44 "Autumn Leaves" — the tempo is almost the same, but the feel is a lot different. *As Time Goes By* was one of two big hits composed by Herman Hupfeld (the other was *When Yuba Plays the Rhumba on the Tuba*), though it really didn't catch on until 12 years after its composition, turning up in the film "Casablanca" (who can forget Humphrey Bogart saying to Dooley Wilson, "Play it, Sam.").

Among more recent tunes, *Estate* (Italian for "Summer" and pronounced es-TAH-tay) was published in 1960 but wasn't discovered by the jazz world for another two decades. *On a Clear Day (You Can See Forever)* was the title song of a 1966 Broadway show — composer Burton Lane's first since the 1940s. Lane, a protege of George Gershwin, wrote several other jazz-friendly tunes, *How About You*, *Old Devil Moon* and *Too Late Now* among them.

Two of the jazz originals are built on familiar chord patterns. *Hot House* is arranger/composer Tadd Dameron's line on *What Is This Thing Called Love* (the changes, played by different rhythm sections, also appear on play-a-long Volumes 15, 41 and 74). *Chi-Chi*, named by Charlie Parker for a girlfriend of New York disk jockey Symphony Sid, is a blues. Nat Adderley first recorded his *The Old Country* instrumentally in 1960; Nancy Wilson recorded it with Cannonball Adderley's quintet the following year.

The musicians on this album were on a James Williams 'Magical Trio' concert tour at the time of recording. Pianist Williams came to prominence with Art Blakey and the Jazz Messengers in the late 70s and has balanced a busy playing career with several teaching stints. In the last decade Christian McBride has established himself as one of the greatest living jazz bassists and at this writing is still on the sunny side of 30! Jeff Tain Watts was the original drummer in the Wynton Marsalis Quintet and later was part of the Tonight Show house band led by Branford Marsalis; McCoy Tyner, Michael Brecker, Robin Eubanks and others have used him on tours and record dates.

Dare to be great! Crank up the CD player and play with these guys.

Phil Bailey, April 2000



# 8. Close Your Eyes

PLAY 10 TIMES (♩ = 252)

**A** F $\emptyset$  B $\flat$ 7

Close your eyes. \_\_\_\_\_ der and

B $\flat$ 7+9 E $\flat$ -7 F $\emptyset$  B $\flat$ 7+9

sleep. Close your eyes \_\_\_\_\_ and \_\_\_\_\_ Close your

**B** F $\emptyset$  B $\flat$ 7 B $\flat$ 7+9

eyes. \_\_\_\_\_ Let's \_\_\_\_\_ -ing sheep. Close your

E $\flat$ -7 F $\emptyset$

eyes. \_\_\_\_\_ Mu - sic

**C** B $\flat$ -7 E $\flat$ 7

play \_\_\_\_\_ r danc - ing while we're here ro - manc - ing. It's

A $\flat$ 7 B7 B $\flat$ 7

love \_\_\_\_\_ a love will be our guide. Close your

F $\emptyset$  B $\flat$ 7+

When you o - pen them, dear, I'll be near, by you

B $\flat$ 7+9 E $\flat$ -7

so won't you close your eyes.

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