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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.

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: LEFT CHANNEL=Bass & Drums; RIGHT CHANNEL=Piano & Drums
TUNING NOTES: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING

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



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WOODY SHAW, Trumpet
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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 in the realm of 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 and 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 2003

DISCOGRAPHY

All tunes are composed by Joe Henderson. This is a selected discography only. The original recording of each tune is listed first. Subsequent recommended recordings are listed in chronological order by recording date.

1. STEP LIGHTLY

- Blue Mitchell, *Step Lightly* (1963), Blue Note 4142.
- Blue Mitchell, *The Thing To Do* (1964), Blue Note 4178.
- Joe Henderson, *Big Band* (1996) Verve 533451.
- Jim Snidero, *The Music Of Joe Henderson* (2000), Double-Time 152.
- Jim Rotondi, *Reverence* (2001), Criss Cross 1209.

2. RECORDA-ME (alternate title "No Me Esqueca")

- Joe Henderson, *Page One* (1963), Toshiba 9069.
- Joe Henderson, *In Pursuit Of Blackness* (1971), Milestone 47080. (No Me Esqueca)
- Rick Laird & Tom Grant, *Soft Focus* (1976), Timeless 104. (No Me Esqueca)
- Art Farmer, *Soul Eyes* (1991), Enja 7047-2.
- McCoy Tyner, *New York Reunion* (1991), Chesky JD51.
- Bobby Watson, *This Little Light Of Mine* (1991), Red 123250-2.
- Bobby Hutcherson, *Landmarks* (1992), Landmark 1310-2.
- Rickey Woodard, *Tokyo Express* (1992), Candid 79527.
- Joe Henderson, *Big Band* (1996) Verve 533451.
- Rufus Reid & Michael Moore, *Doublebass Delights* (1996), Double-Time 117.
- Jim Snidero, *The Music Of Joe Henderson* (2000), Double-Time 152.
- Tierney Sutton, *Unsung Heroes* (2000), Telarc 83477.

3. INNER URGE

- Joe Henderson, *Inner Urge* (1964), Blue Note 84189.
- Kirk Lightsey, *Everything Happens To Me* (1983), Timeless 176.
- Mulgrew Miller, *Keys To The City* (1985), Landmark 51517.
- Jerry Bergonzi, *Lineage* (1989), Red 123237-2.
- Joe Henderson, *Standard Joe* (1991), Red 123248.
- Peter Leitch, *Trio/Quartet '91*, Concord Jazz 4480.
- Bruce Gertz, *Discovery Zone* (1994), Ram 4524.
- Joe Henderson, *Big Band* (1996) Verve 533451.
- Alan Holdsworth, *None Too Soon* (1996), Restless 72928.
- James Williams, *Maybeck Recital Hall Series, Vol. 4* (1996), Concord Jazz 4694.
- Jon Gordon, *Along The Way* (1997), Criss Cross 1138.
- Wallace Roney, *Village* (1997), Warner Brothers 46649.
- Ravi Coltrane, *Moving Pictures* (1998), RCA 55887.
- Jim Snidero, *The Music Of Joe Henderson* (2000), Double-Time 152.
- Larry Coryell, *Inner Urge* (2001), High Note 7064.
- Ralph Bowen, *Soul Proprietor* (2002), Criss Cross 1216.

4. OUT OF THE NIGHT

- Joe Henderson, *Page One* (1963), Toshiba 9069.
- Jaco Pastorius, *Jazz Street* (1986), Timeless SJP 258.
- Dado Maroni, *Out Of The Night* (1999), Jazz Focus 32.

5. BLACK NARCISSUS

- Joe Henderson, *Power To The People* (1969), Universe (City Hall) 12.
- Cal Tjader with Charlie Byrd, *Tambu* (1973), OJC 891.
- Joe Henderson, *Black Narcissus* (1974) Milestone 9071.
- Flora Purim, *Encounter* (1976), Milestone/OJC 798.
- Frank Morgan, *Reflections* (1988), OJC 1046.
- Kevin Hays, *Seventh Sense* (1994) Blue Note B2-89679.
- Joe Henderson, *Big Band* (1996) Verve 533451.

- Pat Harbison, *After All* (1999) WholeTone 001.
- Jim Snidero, *The Music of Joe Henderson* (2000), Double-Time 152.
- Conrad Herwig & Andy Laverne, *Shades of Light* (2002), Steeplechase 31520.
- Tony Purrrone, *Rascality* (2002), Steeplechase 31514.
- Hilton Ruiz, *Enchantment* (2003), Arabesque Jazz 157.

6. A SHADE OF JADE

- Joe Henderson, *Mode For Joe* (1966), Blue Note 84227.
- Joe Henderson, *In Pursuit Of Blackness* (1971), Milestone 47080.
- Roy Hargrove, *With The Tenors Of Our Time* (1994), Verve 523019.
- Kevin Hays, *Ugly Beauty* (1994), Steeplechase 31297.
- Joe Henderson, *Big Band* (1996) Verve 533451.

7. ISOTOPE

- Joe Henderson, *Inner Urge* (1964), Blue Note 84189.
- Joe Henderson, *Power To The People* (1969), Universe (City Hall) 12.
- Phil Woods, *European Tour Live* (1980), Red 123163.
- Kirk Lightsey, *Isotope* (1983), Criss Cross 1003.
- Joe Henderson, *State Of The Tenor, Vol. 1* (1985), Capitol 85123.
- Steve Kuhn, *Porgy* (1988), Evidence 22200.
- Joe Henderson, *Big Band* (1996) Verve 533451.
- Alan Holdsworth, *None Too Soon* (1996), Restless 72928.
- Phil Woods with Gordon Beck, *Live At The Wigmore Hall, London* (1997), JMS 83
- Jennifer Shelton Barnes, *You Taught My Heart* (2001), SDG2500

8. SERENITY

- Joe Henderson, *In'n Out* (1964), Blue Note 29156.
- Pepper Adams, *Encounter!* (1968), Prestige/OJC 892.
- Roy Hargrove, *With The Tenors Of Our Time* (1994), Verve 523019.
- Joe Henderson, *Big Band* (1996) Verve 533451.
- Jim Snidero, *The Music Of Joe Henderson* (2000), Double-Time 152.

9. MAMACITA

- Blue Mitchell, *Step Lightly* (1963), Blue Note 4142.
- Kenny Dorham, *Trompeta Toccata* (1964), Blue Note 84181.
- Joe Henderson, *The Kicker* (1967), OJC 5465.
- Michael Cochrane, *MinorMatrix* (2001), Steeplechase 31494.

10. THE KICKER

- Grant Green, *Solid* (1964), Blue Note 33580.
- Horace Silver, *Song For My Father* (1964), Blue Note 84185.
- Joe Henderson, *The Kicker* (1967), OJC 5465.
- Charles Earland, *Unforgettable* (1991), Muse 5455.
- Ray Brown, *Some Of My Best Friends Are... The Trumpet Players* (2000), Telarc 83495.

DISCOGRAPHY (cont.)

11. PUNJAB

- Joe Henderson, *In'n Out* (1964), Blue Note 29156.
- Pepper Adams, *Encounter!* (1968), Prestige/OJC 892.
- Ralph Moore, *Images* (1988), Landmark 1520.
- Ryan Kisor, *On The One* (1993), Sony 53563.
- Eddie Henderson, *Dark Shadows* (1995), Milestone 9254.
- Benny Green, *These Are Soulful Days* (1999), Blue Note 99527.
- Jim Snidero, *The Music Of Joe Henderson* (2000), Double-Time 152.

12. JINRIKSHA

- Joe Henderson, *Page One* (1963), Toshiba 9069.
- Anthony Braxton, *Piano Quartet, Yoshi's 1994*, Music & Arts 849.
- Eddie Henderson, *Inspiration* (1994), Milestone 9240.

13. GRANTED

- Joe Henderson, *Mode For Joe* (1966), Blue Note 84227.

14. MO' JOE

- Horace Silver, *Cape Verdean Blues* (1965), Blue Note 84220.
- Joe Henderson, *The Kicker* (1967), OJC 5465.
- Randy Brecker, *Live At Sweet Basil* (1988), GNP Crescendo 2210.

15. HOMESTRETCH

- Joe Henderson, *Page One* (1963), Toshiba 9069.
- Neil Swainson, *49th Parallel* (1987), Concord Jazz 4396.
- Javon Jackson & Billy Pierce, *Burnin'* (1991), Criss Cross 1139.
- Ralph LaLama, *Circle Line* (1997), Criss Cross 1132.



1. Step Lightly



PLAY 8 CHORUSES (♩ = 112)

By Joe Henderson

Sheet music for "1. Step Lightly" by Joe Henderson, featuring 8 choruses and solos.

Chorus 1: C7, F7, C7, Ab7, D-7/G, Ab7, D-7/G, Eb-7/Ab.

Chorus 2: Ab7, D-7, G7, C7, Ab7, G7, C7, G7.

Solos: C7, F7, C7, Ab7, G7, Ab7, G7, C7.

Coda: C7, C7, C7, BΔ+4, C7.

Chord progressions and melodic lines are provided for each chorus and solo section. The key signature is one flat (Bb), and the time signature is 4/4.



7. Isotope



PLAY 17 CHORUSES (♩ = 182)

By Joe Henderson

Note: Piano on CD plays harmony for first two choruses.

A C7 Eb7 D7 G7 C7

C7 F7 Bb7

C7 E-7/A Eb-7/Ab

D-7 G7 C7 A7 Gb7 Eb7

SOLOS

B C7

F7 Bb7 C7 A7

Ab7 G7 C7 A7 Gb7 Eb7

⊕ CODA

G7 C7



1. Step Lightly



PLAY 8 CHORUSES (♩ = 112)

By Joe Henderson

Sheet music for "1. Step Lightly" by Joe Henderson. The key signature is E-flat (B-flat major) and the time signature is 4/4. The tempo is marked as 112 beats per minute (♩ = 112). The piece consists of 8 choruses.

Chorus 1: A7, D7, F7, B-7/E, F7, B-7/E, C-7/F, A7.

Chorus 2: B-7/E, F7, E7, A7, E7, A7.

SOLOS: A7, D7, A7, F7, E7, F7, E7, F7, E7, A7.

CODA: A7, A7, A7, A-flat major (A-flat, B-flat, C, D, E, F), A7.



9. Mamacita



PLAY 11 CHORUSES (♩ = 172)

By Joe Henderson

INTRO



(Bass intro)



(Optional—to be played behind SOLOS at [B])



repeat and fade



6. A Shade Of Jade



PLAY 6 CHORUSES (♩ = 236)

By Joe Henderson

Sheet music for "A Shade Of Jade" by Joe Henderson, featuring 6 choruses. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as ♩ = 236.

Chorus A:

- Measure 1: C-7
- Measure 2: DbΔ+4
- Measure 3: EbΔ+4
- Measure 4: EΔ+4
- Measure 5: DΔ+4
- Measure 6: DbΔ+4

Chorus B:

- Measure 1: DbΔ+4
- Measure 2: DbΔ+4
- Measure 3: GbΔ
- Measure 4: F7b9
- Measure 5: F7b9
- Measure 6: Bb-7
- Measure 7: GØ
- Measure 8: C7+9

Chorus C:

- Measure 1: FΔ
- Measure 2: D-7
- Measure 3: Bb-7
- Measure 4: EbΔ
- Measure 5: GbΔ+4
- Measure 6: DbΔ+4
- Measure 7: DØ
- Measure 8: AbΔ
- Measure 9: G7+9