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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

RONNIE MATTHEWS - Piano; SAM JONES - Bass; LOUIS HAYES - Drums
* JAMEY AEBERSOLD - Piano; JOHN CLAYTON - Bass; MIKE HYMAN - Drums
** JAMEY AEBERSOLD - Piano; TYRONE WHEELER - Bass; JONATHAN HIGGINS - Drums

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INTRODUCTION

This set documents some of the repertoire of the Cannonball Adderley Quintet/Sextet when the group was first tasting success, from 1959 to 1962. The personnel remained stable during that period except for the piano chair; later a tenor saxophonist (Yusef Lateef, later Charles Lloyd) was added. Cannonball and brother Nat, on alto sax and cornet respectively, constituted the front line, with Sam Jones, bass, and Louis Hayes, drums, supplying the rhythm. Victor Feldman, Bobby Timmons, Barry Harris and Joe Zawinul were among the group's pianists. Cannonball himself was not a prolific composer, so the various members of the group contributed to the book.

Work Song, a minor key cooker built on two 16 bar phrases, was written by Nat Adderley. Del Sasser is a 32 bar song in standard AABA form written by Sam Jones. Joe Zawinul contributed **Scotch & Water** during his stay with the band - it's a 12 bar blues with an 8 bar bridge. **Saudade**, the only tune on the album to date from a later period in Cannonball's career, was written by bassist Walter Booker. This tune is also known as Book's Bossa. **Unit Seven** (also called *Cannon's Theme*) is another Sam Jones tune - a 12 bar blues with an 8 bar bridge, in AABA form. Note the chromatic alteration in the 9th bar. **Sack of Woe** is Cannonball's own composition, a blues with alternating rock and jazz rhythms. **Cannon-Aid**, a jazz waltz, is a Jamey Aebersold original. And Duke Pearson's **Jeannine** is a modally flavored 32 bar AABA form.

The common denominator that the songs have is their deceptively simple changes and structures. Three blues, but the variety even within these shows how fresh a blues can be, and why the blues form is still with us after decades of use. The other tunes retain the blues feeling, if not the literal form. Perhaps Cannonball's greatest contribution to jazz was his ability to pick material that would communicate on the gut level with plenty of earthy feeling, yet be fresh enough to challenge the intellect of the musicians in his band as well as his listeners.

Cannonball later went on to great commercial success with such hits as *Mercy Mercy Mercy* and *Walk Tall*, but it is the tunes on this record that have become part of the jazz standard repertoire.

-- Phil Bailey

CD TRACK 1: TUNING NOTES

Get in tune with Track 1 before progressing on to Track 2 below.



2. Work Song



By Nathaniel Adderley

SOLOS

TO SOLOS

SOLOS

SOLOS

NOTE: PLAY CODA ONLY AFTER LAST CHORUS



8. Jeannine



By Duke Pearson

Ab- Ab-

F#-

A7+4 Bb-

Eb7 1. Ab Ab 2. Ab Eb- Ab7

Db G- C7 F F- 3

Bb7 Bb- Eb7 Ab-

Ab-

F#- B7 E



5. Saudade



By Walter Booker

INTRO *LEGATO FEEL*

2

C-

F7b9

Bb

Eb

Aø

D7+9

G-

Gb

F-

Bb7

F-

Bb7

F-

Bb7

F-

Bb7

Eb

D7+9

Db

C7+9

F7

B7

Bb

Eb

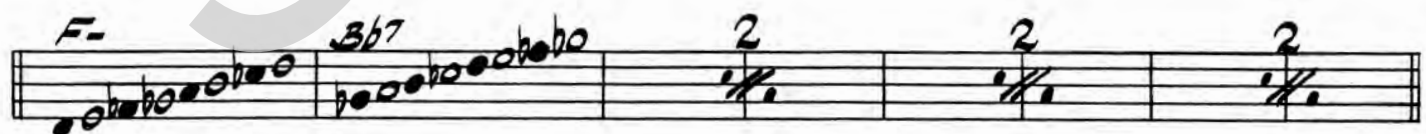
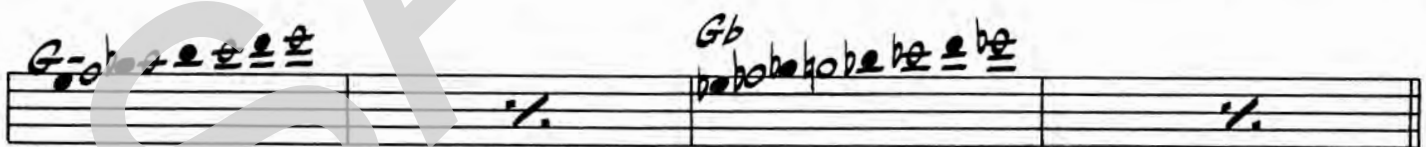
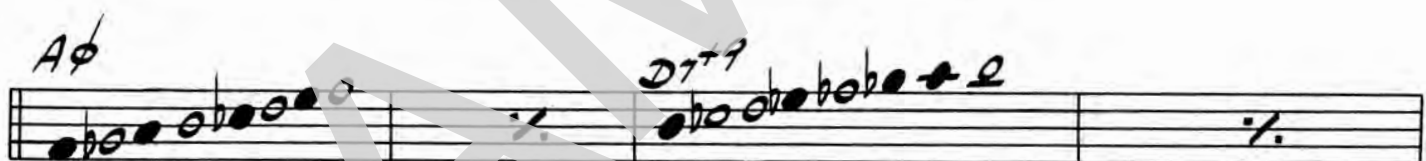
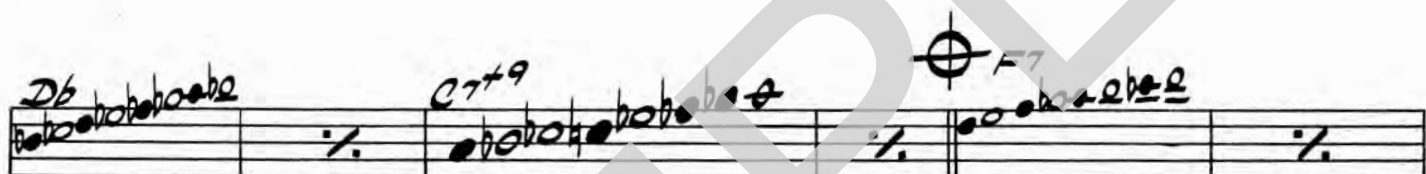
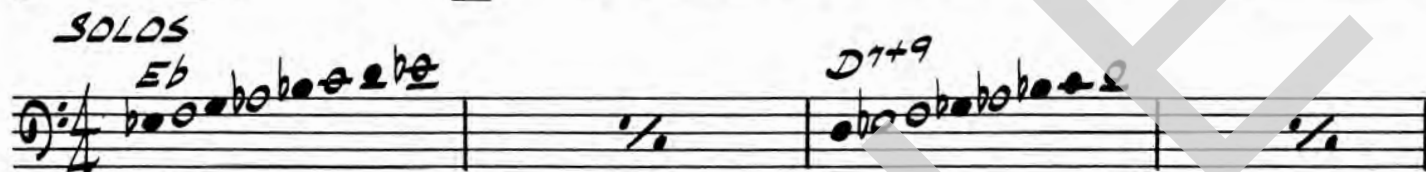
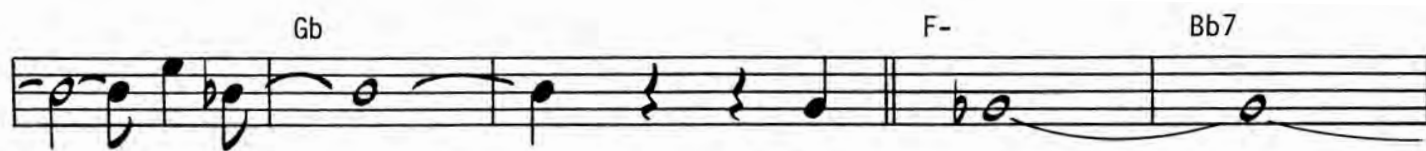
Aø

D7+9

G-



5. Saudade (cont.)





8. Jeannine



By Duke Pearson

Ab- Ab- F#- Bb- Eb7 3 1. Ab 2. Ab 3 Eb- Ab7 Db 3 G- C7 F F 3 F- 3 Bb7 Bb- Eb7 Ab- Ab- F#- B7 E