

SECOND HELPING - EXPANDED LINER NOTES

The expanded liner notes for "Second Helping" contains comments, words & phrases that either had to be deleted due to space limitations or were added after publication for clarification. The additions are highlighted in red.

Introduction:

This is the second CD for the CCP (Cannon-ball-Coltrane Project). With Second Helping we continue to pay homage to these two legends (as well as their great rhythm sections). A big "thank you" to all the DJs who played our music, the venues that booked us, and most of all the fans who bought our first CD. This "second helping" wouldn't be possible without your support.

I'm really pleased with the way we captured the spirit of the CCP on Second Helping. However, I must tell you this CD is just the appetizer. For the full meal, you'll have to hear the CCP live. Join us sometime and we'll be sure to include your complimentary musical dessert and after dinner mint.

Please visit our website at cannonballcoltraneproject.com. You'll find extended liner notes for this CD as well as a glossary of the jazz terms and slang used in the the song descriptions inside these liner notes. You can also find out more about our first CD, Luther Hughes & The Cannonball-Coltrane Project, as well as other releases on our record label at primroselanemusic.com. Drop us a line—we'd love to hear from you!

Acknowledgements:

Luther: I play a Thomas Martin bass. Thanks to my longtime friend Jon at the World of Strings in Long Beach, Ca., for keeping my bass in top shape. A very special thanks to CCP members Bruce, Glenn, Ed and Paul, my dear friends and great players. I'm lucky to have you guys in my life! Thanks to Stan Hollon, my good friend and right-hand man at Primrose Lane Music. (Stan designed our website and our online press kit at thejazzrep.com, does all the graphics and layouts and a million other things!) Deep appreciation to all who helped with Second Helping: Our fantastic engineer Jim Linahon at JLP Studio in Claremont, CA, our official CCP photographer Glen Miller, and Eddie Young at the Lightbulb Factory for your great artwork again. As always, lots of love to Beck (my wife and my all), and my children David & Terri, Heather & Jared, Jennifer & Jay. And love to Liam Joel, grandpa's little lucky charm.

Bruce: Thank you to Jan, Miles and Julian for being a constant source of inspiration and joy. Thank you to the faithful friends who covered me and this recording process with your prayers. Thank you to Luther for letting me be a part of your vision. Lastly, thank you to my Mom and Dad for exposing me to great music even if it meant getting me out of bed!

Ed: I perform on and endorse Yamaha keyboards. I would like to express my appreciation to everyone who has worked on or supported this project.

Glenn: Thanks to my wife Cheryl, Colgate University, the Muckenthaler Cultural Center, the Friends of Jazz, Howard Rumsey, Merle Kreibich, Jeff at Horn Improvement, and all of my SoCal friends!

Paul: I endorse Remo drums & heads, Vic Firth sticks and Istanbul Mehmet cymbals. Thanks to my wife Merle.

Song Notes *(The liner notes are written by the CCP band members who wrote or arranged the tunes.)*

Work Song - by Nat Adderley. Arr. by Luther Hughes. First recorded by Cannonball in 1960 on *Them Dirty Blues*. I first heard this as a teen when I was just beginning my jazz journey. There have been many different versions. I settled on a hard bop shuffle with 'lotsa grease on it,' altered some chords and added an unexpected 8-measure interlude: a funky vamp with a repeated rhythmic figure. Glenn charges into the first solo over a one chord vamp, which gives it that 'Trane modal feel. Bruce enters growling over stop time figures (ala the original). Ed adds some 'gravy' followed by a bass solo. Then comes the 'shout chorus' written by Glenn, before the restatement of the melody.

Lisa - by Victor Feldman. Arr. by Paul Kreibich. I first heard "Lisa" on a Vic Feldman recording, *Merry Olde Soul*, with Feldman on vibes, Hank Jones on piano, Sam Jones, bass, and Louis Hayes on drums. The tune really struck a nerve with me right away. It's challenging to play, but swings like crazy. After I heard Cannonball's version, I knew we had to do it with the band. The arrangement's updated a bit, but the original brilliance of the composition comes through. After Bruce and Glenn take some compelling solos, I play a drum interlude before we restate the melody.

Bags & Trane - by Milt Jackson. Arr. by Luther Hughes. Recorded in 1959. This minor blues has a catchy melody played by the alto (Bag's part) and echoed by the tenor and piano. For my arrangement I added more chords to the original version, which created a more MJQ-like sound. The MJQ thing was unintentional at the time I was arranging it. In addition, after Ed blows, I have each soloist change key up a minor 3rd. Following Glenn and Bruce's solos I finish up and bring us back to the head in C sharp minor.

Second Helping - by Bruce Babad. Several months ago Luther shared his vision to do another CCP recording. During a brainstorming session to discuss possible tunes, CD concept and title, my wife Jan suggested "Second Helping." Luther said, "Yeah, I dig it!" All I had to do now was write a tune befitting of that title! I knew intuitively that it had to be a bluesy shuffle and the harmony part had to land on a major second from the melody. The opening line and Killer Joe-ish chord sequence was a snap. The next phrase came to me in a dream--I'm just glad I could remember it! Next, I was stuck, blank, uninspired and full of musical constipation. Fortunately, my wife was not experiencing the same writer's block. She sang a bunch of ideas which opened my ears to the indigestion vibe (performed perfectly by the maestro of low-end indigestive noises; Luther Hughes). The horns frame Luther's contribution with a 70's jingle-like hook, "Sec-ond Help-ing." Paul, Luther and "Groove-Dog" (Ed) swing so hard that I could not stop smiling!

Where's Miles? - by Glenn Cashman. The original 1959 recording that was the inspiration for the CCP consisted of the members of the Miles Davis Sextet sans Miles. This composition offers a quirky rhythmic landscape in which the saxophones are doubled in a higher octave by the piano. The intention was to create a texture that gives a hint of the missing Harmon muted trumpet often played by Miles.

Takin' It Home - by Paul Kreibich. One morning I woke up singing a tune in my head. It seemed like an old bluesy standard with a bit of that New Orleans-Gospel undertone-even a little Ellington flavor. After a while, I realized I hadn't heard it before. It was an original! Well, sometimes we just get lucky. The tune fit CCP like a Sunday suit, definitely on the Cannonball side. The guys did me proud on this one.

Heróis - by Glenn Cashman. A tribute to our musical heroes, this tune is a Samba-Canção or a kind of Brazilian Bolero. This composition (as well as "Rearranging Deck Chairs..." below) draws from the traditions exemplified in Adderley's Bossa Nova recording. The saxes sing the melody in a heartfelt duet setting.

Unit 7 - by Sam Jones. Arr. by Ed Czach. Ed says: "I wanted to set the tune in 3/4 time without altering the melody." Luther adds: "Ed did a lot more than that! He has come up with a brilliant, creative reworking of Cannonball's theme song. The harmony and the meter have been altered; The opening is in 3/4, and the bridge in 7/4." This is not your grandfather's Unit 7 !" Solo order: Ed, Glenn and Bruce.

Rearranging Deck Chairs on the Titanic - by Glenn Cashman. Sometimes it seems that no matter what you do, situations will take will their own course. This lyrical, fatalist and yet somehow hopeful bossa nova celebrates the complexities of life. We're probably going to do what we're going to do anyway though! Luther adds: This too was inspired by Cannonball's bossa recordings.

Green Dolphin Street - by Bronislau Kaper. Arr. by Luther Hughes. Recorded by Miles & Trane in 1958. One night I dreamt that Trane came to Mile's rehearsal and said "Hey, I've been working on some new chord progressions (which about one year later would become 'Giant Steps') and I think they could work on part of this song." The 'Giant Steps' section happens in the second 8-measure section. This chord progression has come to be called "the Coltrane Matrix." During the melody it is very slightly altered. This scenario was the inspiration for my arrangement. To launch the solos, Bruce floats over a minor modal vamp (a la Trane). This is followed by Glenn, Ed and myself soloing over the tune (including Trane's changes in the second 8 measures).

Sweet Georgia Bright - by Charles Lloyd. Arr. by Ed Czach. Originally recorded by Cannonball's sextet with Charles Lloyd. Ed says: "I wanted to arrange a Cannonball-associated tune updating the feel but retaining the original melody." Luther adds: "That's an understatement! The rhythmic feel and altered harmony in Ed's unique arrangement results in a complete makeover. This thing really grooves." Solo order: Ed, Glenn and Bruce.

Mr. Syms - by John Coltrane. Arr. by Luther Hughes. There's a haunting quality that drew me to this slow minor blues. Its quirky melody seems to start 4 beats too late. If you compare this with the 1960 version, my bass solo replaces the interlude originally played by Trane. Also, the saxes limit their brilliantly concise solos to one chorus each, remaining in the minor mode. Ed plays 2 magnificent choruses, sounding a bit to me like Monk. A slow tempo like this is tough to play. There's no place to hide. Every note is totally exposed. It's actually easier to play very fast. The guys make it sound easy!

Trane Robbers - by Bruce Babad. This title came to me sometime after listening to the Adventures of the Lone Ranger with my two boys. After the Lone Ranger and Tonto captured the evil train robbers I realized that most saxophone players from the 1960's to the present are Trane Robbers. Coltrane gave us a new sound, a new approach to improvisation, and advanced techniques on the saxophone for us to copy...or should I say steal? The heart of the tune is a bass/piano ostinato (a repeated melodic & rhythmic phrase)--played in three different keys--with some wild, open blowing for myself on soprano and Glenn on tenor, and Paul cuts loose on the drums.