

Presents

JAZZ LINES PUBLICATIONS
FOR EUROPEANS ONLY

RECORDED BY THE DON REDMAN ORCHESTRA

ARRANGED BY TADD DAMERON

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7716

MUSIC BY TADD DAMERON

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DON REDMAN SERIES

FOR EUROPEANS ONLY (1946)

Tadd Dameron Biography:

Tadd Dameron was born Tadley Ewing Peake, the son of Isaiah and Ruth Peake. When his mother later married Adolphus Dameron, Tadd and his brother, Caesar, legally changed their names to Dameron. Caesar was a jazz pianist, bandleader, arranger, and composer who worked in Chicago and New York City. Inspired to follow a career as a jazz musician by his brother Caesar, a saxophone player. Caesar was brought his younger brother along with him to a Cleveland night club and asked if Tadd could sit in. Although they band members had known he had been studying piano, he played things many of the older professionals were not used to hearing. When he was 21, Tadd tried arranging for a big band, one formed in Cleveland by James Jeter and Hayes Pillars. He said it was *I Let a Song Go Out of My Heart* and everything was wrong with it. He went on to play with Freddie Webster, Zack Whyte, and Blanche Calloway in the late 1930s. Originally, he spelled his name 'Tad' until a numerologist told him that the addition of a second 'd' would bring him luck.

During World War II he was a factory worker. He arranged for Vido Musso and Harlan Leonard, making his debut as a pianist with Babs Gonzales' Three Bips & A Bop. He wrote arrangements for Georgie Auld, Jimmie Lunceford and Sarah Vaughan. He composed *Soulphony* for Dizzie Gillespie's Carnegie Hall Concert in 1948. He led his own trio at the Royal Roost in New York City with Allen Eager and Fatz Navarro. In 1949, he appeared as co-leader with Miles Davis at the Paris Jazz Festival. He arranged for Ted Heath in Great Britain. He was with Bull Moose Jackson in the United States (1951-1952) then led his own band (1953-1958).

His career was plagued by his addiction to narcotics. He was arrested for possession of narcotics and sentenced to the Federal Prison at Lexington, Kentucky (1958-1960). In the early 1960s he arranged for Milt Jackson, Benny Goodman, 'Blue' Mitchell and Sonny Stitt.

According to biographer Ian MacDonald, Tadd had no children although one story reported that he had three. He suffered from cancer and had several heart attacks before he died at the age of 48 of cancer in 1965. Several of his compositions have become jazz standards: *Our Delight*, *Good Bait*, *If You Could See Me Now*, *On a Misty Night*, *Swift As the Wind*, *The Squirrel*, *Dameronia*, *Lady Bird*, *Symphonette*, *The Chase*, *The Scene Is Clean*, and more.

Don Redman Biography:

The world of big band jazz would not be the same if it wasn't for the contributions of Don Redman. His arrangements would cement several of the cornerstones of the style as eventually codified by one of his greatest admirers, Duke Ellington. A native of West Virginia, Redman was a child prodigy. He was honking out notes on trumpet as early as age 3, and by the time he was a teenager he was proficient enough on all woodwind instruments that he was working professionally. Studies at Storer College and the Boston Conservatory followed, eventually leading to his moving to New York in 1923 to join the Fletcher Henderson Orchestra.

As Henderson's chief arranger, Redman was responsible for crafting some of the band's most memorable and innovative charts. In addition to being harmonically ahead of their time, they also incorporated revolutionary rhythmic and structural concepts. Rhythmically, Redman incorporated aspects of the burgeoning style of the band's star soloist, trumpeter Louis Armstrong, into his soli sections, infusing the band with an intense sense of swing and excitement. Structurally, he would often pit the sax and brass sections against one another in call-and-response, an idea that would become a hallmark of the great swing bands of the 1930s.



After leaving Henderson in 1927, Redman worked as the musical director for McKinney's Cotton Pickers before finally forming his own orchestra in 1931. The band experienced some surprise popular success, recording a Vitaphone short film for Warner Bros. in 1933 as well as providing the soundtrack for a *Betty Boop* cartoon the same year. Although he was forced to disband his group in 1940, Redman remained busy as an arranger for the bands of Count Basie, Jimmy Dorsey and Harry James, as well as serving as Pearl Bailey's musical director in the 1950s. He passed away in 1964, leaving behind an indelible legacy that continues to stand strong to this day.

The Music:

Don Redman's arrangements for the Fletcher Henderson Orchestra were among the most experimental of their day, serving as a key inspiration for even Duke Ellington. Therefore, it should be no surprise that Redman's own post-Henderson organization embraced the bebop sounds of the 1940s. *For Europeans Only* was written for Redman's band by Tadd Dameron in 1946, displaying all of the hallmarks of the burgeoning revolution in jazz at the time.

Notes to the Conductor:

The arrangement begins with a dissonant fanfare that sounds more like something that would have been associated with Dizzy Gillespie than one of the heroes of the swing era. This aggressive start gives way to a slightly more subtle melody that is pleasing while still experimenting with Charlie Parker-style chordal upper extensions at measure 9. All brass backgrounds behind the melody, however, should proceed with a similarly aggressive approach as the introduction.

Two choruses of tenor saxophone solo begin at measure 34, handled on the original 1946 live recording by one of the great transitional figures of jazz, tenor saxophonist Don Byas. Each chorus has a different set of backgrounds, with the first set being a bit more aggressive and verbose than the second set.

An eight bar interlude at measure 86 sets up a semi-shout chorus. Three of the four trumpets play a corkscrewing, Gillespie-esque line, only to give way to a four bar improvised solo, handled by Alan Jeffries on the original recording. The bridge features a piano solo from a young Billy Taylor, punctuated by a surprise brass-and-saxes hit in the middle that should stick out from the otherwise subdued volume level. The arrangement comes to a conclusion with a repeat of the final A section at measure 112. A brief rising brass figure sets up a Dameron staple, a final chord that manages to be modern yet warm and accessible at the same time.

Two notes:

1) The 4th trombone part was added at a later date and should be considered optional.

2) The trumpet backgrounds from measures 60-63 and 78-81 were not performed on the original live recording. These backgrounds have been marked as optional on the parts, and you may include them if you so wish.

Dylan Canterbury

- January 2019

FOR EUROPEANS ONLY

SCORE

RECORDED BY DON REDMAN

MUSIC BY TADD DAMERON

ARRANGED BY TADD DAMERON

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

BRIGHT SWING ♩ = 200

The score is arranged for a jazz ensemble. The saxophone section includes Alto Sax 1 & 2, Tenor Sax 1 & 2, and Baritone Sax. The brass section includes Trumpet 1-4 and Trombone 1-4 (with Trombone 4 as an optional part). The rhythm section includes Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a tempo of 200 beats per minute. The key signature has one flat (B-flat). The piece is divided into measures 1 through 8. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance instructions include accents, slurs, and 'LONG' markings for sustained notes. The guitar, piano, and bass parts feature chord diagrams for F7(9), Bb9, Fm9, D7(9), and E7 Ebb13.

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9

A Sax. 1
A Sax. 2
T Sax. 1
T Sax. 2
B Sax.

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gtr.
Pno.
Bs.
Dc.

Chord progression:
 E^b₆ C7(9) F⁹ B^b₁₃(¹¹) G_m7 G^b_m7 F_m7 E7(⁹) E^b_m9 E^b₉sus A^b_m13 A^b_m7 D^b7 B⁹_{sus} B^b₇(⁹) B⁹_{sus} E7(⁹) E^b_m13

9 10 11 12 13 14 15 16 17

