

JAZZ LINES PUBLICATIONS

Presents

GOOD BAIT

ARRANGED BY TADD DAMERON

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8493

MUSIC BY TADD DAMERON

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JAZZ LINES PUBLICATIONS

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GOOD BAIT (1962)

Background:

Tadd Dameron was one of the most influential composer/arrangers in American music. Born in 1917, he wrote for bands led by Jimmie Lunceford, Count Basie, Billy Eckstine (many original compositions later performed by the Dizzy Gillespie Orchestra were originally written for Eckstine), Ted Heath and Tommy Dorsey. He also arranged for Sarah Vaughan, Pearl Bailey and the underrated Kay Penton. Dameron led various groups for live gigs and recordings, and the musicians he played with constituted a who's who of jazz. At one time or another his ensembles included Fats Navarro, Freddie Webster, Charlie Rouse, Kenny Clarke, Kai Winding, Wardell Gray, J.J. Johnson, Dexter Gordon, Miles Davis, Kenny Dorham, John Coltrane and Clifford Brown.

Unfortunately Dameron was institutionalized in Kentucky for drug possession from 1958 through 1961. While still in prison, he contributed several arrangements to a Blue Mitchell album on Riverside Records, and when he was released, Riverside wanted him to make an album of his own. *The Magic Touch* was the result, and this resulted in various composing and arranging assignments, most notably for Benny Goodman, who commissioned several scores from Dameron for his 1962 big band that made an historic tour of the Soviet Union.



The Music:

Good Bait had originally been written for Count Basie, and was copyrighted in 1944. Dameron also arranged the tune for the Billy Eckstine Orchestra, and when that ensemble folded, Dizzy Gillespie added the setting to his book, playing it frequently. Basie began playing it in 1948 after Gillespie popularized it.

In 1962, publisher Bregman, Vocco & Conn asked Dameron to arrange this for big band publication, as well as other titles that he'd composed over the years that they owned. This version of *Good Bait* includes the unison brass line after the instrumental solos. All of the BVC publications had numerous errors in pitch, rhythm and transposition. This publication of *Good Bait* has been newly edited and corrected.

Notes to the Conductor:

Even though the Gillespie RCA Victor performance is well-known, in my opinion it is a little fast, perhaps the natural result of playing the piece very often and wanting to make it more exciting. If you can find it, the 1948 Salle Pleyel concert recording has an excellent tempo. *Good Bait* should sound relaxed, with careful attention to dynamics. There are several soft dissonances in the writing, and I assure the band director that the notes have been double-checked for accuracy. The written piano part voicings were supplied by Tadd Dameron for the 1962 publication and are included for reference. We encourage the piano player to follow the chord changes and use the supplied voicings as a guide.

Acknowledgements:

We wish to thank Mia Dameron and Don Sickler for their support of our Tadd Dameron series of arrangements.

Jeffrey Sultanof

- February 2011

GOOD BAIT

SCORE

MUSIC BY TADD DAMERON AND COUNT BASIE

ARRANGED BY TADD DAMERON

EDITED BY JEFFREY SULTANOF

MEDIUM SWING ♩ = 150

(A)

The score is for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The piece is in a medium swing tempo with a quarter note equal to 150 beats per minute. The first section, labeled (A), consists of 8 measures. The saxophones play a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The brass instruments (trumpets and trombones) play a rhythmic accompaniment of quarter notes. The guitar, piano, and bass provide harmonic support with chords and bass lines. The drum set plays a steady quarter-note pattern. The score ends with a double bar line and a repeat sign, with a '2' above it indicating a second ending.

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
GTR.
PNO
BASS
D. S.

5 6 7 8

Chord progression: B^b_{ma7} B^b_9 E^b_{ma7} $A^b_9(\sharp_5)$ $Dm7$ D^b_{m7} $Cm7$ B_9 B^b_{ma7} B^{13}

(B)

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

TPT. 1 (IN HAT)
TPT. 2 (IN HAT)
TPT. 3 (IN HAT)
TPT. 4 (IN HAT)
TBN. 1 (IN HAT)
TBN. 2 (IN HAT)
TBN. 3 (IN HAT)
TBN. 4 (IN HAT)

GTR.
PNO
BASS
D. S.

9 10 11 12