

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)

Score for **GOOD BAIT**, Medium Swing, 4/4 time, 150 bpm. The score is for a jazz ensemble and includes the following parts:

- Alto Sax. 1 & 2:** Melodic lines with slurs and accents.
- Tenor Sax. 1 & 2:** Melodic lines with slurs and accents.
- Baritone Sax:** Melodic line with slurs and accents.
- Trumpet 1-4 & Trombone 1-4:** Resting throughout the section.
- Guitar:** Chordal accompaniment with a steady eighth-note pattern.
- Piano:** Chordal accompaniment with a steady eighth-note pattern.
- Bass:** Chordal accompaniment with a steady eighth-note pattern.
- Drum Set:** Rhythmic accompaniment with a steady eighth-note pattern.

The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with a repeat sign at the end of the fourth measure. The tempo is marked as MEDIUM SWING, 150 bpm.

Chord progression (measures 1-4):

- Measure 1: B^bMA⁷ Gm⁷ Cm⁷ F⁷ F⁷([♯]5)
- Measure 2: Dm⁷ Gm⁷ Cm⁷ F⁹

Drum Set notation includes a 2-measure rest in the fourth measure.

Score for **GOOD BAIT**, Page 2. The score is written for a jazz ensemble, including Saxophones (A, T, B), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums.

The score is divided into measures 5, 6, 7, 8, and 9. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 5: Saxophones (A, T, B) play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, and F#4. The line is marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with chords: B^bma7, B^b9, E^bma7, A^b9(♭5), Dmi7, D^bmi7, Cmi7, B9, B^bma7, and B13.

Measure 6: Saxophones continue the melodic line, marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with the same chords as in measure 5.

Measure 7: Saxophones continue the melodic line, marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with the same chords as in measure 5.

Measure 8: Saxophones continue the melodic line, marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with the same chords as in measure 5.

Measure 9: Saxophones continue the melodic line, marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with the same chords as in measure 5.

Measure 10: Saxophones continue the melodic line, marked with a fermata and a crescendo hairpin. Trumpets and Trombones are silent. Guitar, Piano, and Bass provide harmonic support with the same chords as in measure 5.

(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

2