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NOTE: 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: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums
Tuning Notes: Concert Bb & A (A=440)

PERSONNEL ON PLAY-A-LONG RECORDING:

ANDY LAVERNE - Piano; RUFUS REID - Bass; JOHN RILEY - Drums

Engraving by DAVID SILBERMAN
Cover Design by JASON A. LINDSEY

Front Cover Photo by FRANCIS WOLFF - Copyright © MOSAIC IMAGES

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. Box 1244
New Albany, IN 47151-1244
www.jazzbooks.com



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Book only: \$5.95 U.S.

INTRODUCTION

Tadd Dameron was a pioneering composer-arranger and a major catalyst in translating bebop into big band terms. He also played piano with his own groups and occasionally as a sideman with others, but his influence as a writer dwarfed his keyboard talents.

Dameron was born in Cleveland in 1917. His older brother was a saxophonist who showed him the jazz basics. He left town in 1938 to play with and write for several bands, returning to Cleveland the following year for a brief but significant hiatus — though they wouldn't be recorded for several years, Dameron composed *Good Bait* and *Lady Bird*, two of his best-known originals, during this period. In 1940 Dameron moved to Kansas City, where Harlan Leonard and His Rockets recorded seven of his originals (all on Harlan Leonard and His Rockets 1940 — Classics 670); all of these were in the swing style, though the harmonies had more chromatic root movement than was common at the time. While he was in Kansas City he met Charlie Parker, and like many others recognized Parker's style as the wave of the future.

After working in a defense plant for a few months and doing some arrangements for Jimmie Lunceford, Dameron moved to New York in 1944. He wrote *Good Bait* for Count Basie, who didn't record it until 1948. He also hooked up with Dizzy Gillespie, who in 1945 recorded *Good Bait* with a small group as well as *Hot House*, (a new melody on the changes of Cole Porter's show tune *What Is This Thing Called Love*) written expressly for a date with Charlie Parker. When Gillespie formed his big band a few months later, Dameron put several originals in the band's book, including *Good Bait*, *Our Delight*, and *Lady Bird*.

In 1946, inspired by Dizzy Gillespie's coda on *Groovin' High*, Dameron wrote *If You Could See Me Now* for Sarah Vaughan, probably the first bebop-tinged ballad to be committed to record. The romantic side of Dameron's art is also evident on *Soultrane* and *On a Misty Night*, both written for John Coltrane in 1956, and *You're A Joy*, which premiered in 1962. Incidentally, *On a Misty Night* is based on the changes of *September in the Rain* except for a couple of chromatic alterations in the bridge.

In 1948 he got a sextet together which had a nine-month run as the house band at the Royal Roost, one of the most prestigious modern jazz clubs in New York. He also started recording around this time under his own name and that of Fats Navarro, the trumpeter he used at the Royal Roost and in various clubs on 52nd Street.

When the Royal Roost gig ended Dameron moved to England for two years, returning to the U.S. in 1951. He joined Bullmoose Jackson's rhythm and blues band, which included future jazz greats Benny Golson, Johnny Coles, and Philly Joe Jones. In 1953 Dameron put together a nonet that included Golson, Jones, and newcomer Clifford Brown. When work for this band dried up, Dameron dropped out of music and returned home to Cleveland for a couple of years. Dizzy Gillespie and Max Roach finally convinced Dameron to return to New York to resume his career in 1956. That year he wrote *The Scene Is Clean* for the Brown-Roach Quintet, and *Superjet*, *Mating Call*, *On a Misty Night* and *Soultrane* for a couple of albums on the Prestige label with John Coltrane. *Tadd's Delight* was recorded by Miles Davis with Coltrane for Columbia.

Unfortunately Dameron was a heroin addict for most of the '50s. In 1958 he was arrested and sentenced to a term at the narcotics facility in Lexington, Kentucky. He became conductor-arranger there for a 22-piece orchestra, which at various times included numerous jazz greats. Following his release in 1961, he moved back to New York. He recorded another album of his own ("The Magic Touch", Riverside OJCCD-143-2) as well as writing music for Milt Jackson, Tony Bennett, Sonny Stitt and others, but health problems intervened. He died of cancer and heart problems in 1965 at the age of 48. Decades later his compositions are his legacy, as shown by the discography.

About the musicians on this album: Pianist Andy LaVerne first attracted attention in the Woody Herman Band 1973-5. He was with Stan Getz 1977-80, concurrently making albums under his own name. When he's not involved with jazz as a performer or teacher he works with singer Neil Sedaka.

Bassist Rufus Reid has toured with Nancy Wilson, Dexter Gordon and countless others over a four decade-and-counting career; he's appeared on over 300 albums.

Drummer John Riley enjoys a stellar career, including gigs and recordings with John Scofield, Mike Stern, Woody Herman, Dizzy Gillespie, Stan Getz, and Miles Davis. He performs regularly with the Vanguard Jazz Orchestra, Bob Mintzer, Mike Stern, and Joe Lovano. John is on the faculty at the Manhattan School Of Music, The New School, and SUNY-Purchase. He has written two critically acclaimed books about jazz drumming - "The Art Of Bop Drumming" and "Beyond Bop Drumming."

If these songs and these musicians don't make you sound good, there is only one solution: Practice!

Phil Bailey 1/6/02
Afternoon Jazz Host
WFPK, Louisville, KY

B \flat

8. Hot House

PLAY 8 CHORUSES (♩ = 216)

Wo

SWING

A \emptyset D7+4 G-7

E \emptyset A7 \flat 9 D Δ last time

A \emptyset D7+4 G-7

E \emptyset A7 \flat 9

BRIDGE

D-7 G7 \flat 9

B \flat 7 \flat 9

SOLOS

A \emptyset D7+4 E \emptyset A7 \flat 9 D Δ

BRIDGE

D-7 B \flat 7 \flat 9 A7 \flat 9

A \emptyset E \emptyset A7 \flat 9 D Δ \emptyset D Δ +4 D Δ +4