



When I was asked to write the liner notes for this album I said I'd be happy to. Upon reflection I wondered how I could approach the subject, because you have the two main soloists, Basie and Dizzy, from different schools.

When I played on my first session with Basie (2310-786, Basie Jam #2, Pablo) I wondered how it would work out harmonically since we both played chord instruments; it worked out fine.

So it goes with this album—for two main reasons. One, because the roots are the same. Two, because Basie never does the wrong thing. His ability to play the right notes plus chords, and fills not only fit, but tie everything together.

What he does in comping is use common tones (or voicings) which allow the soloist to develop harmonically in any direction, and never getting in the soloist's way.

The album is full of little surprises—  
- Basie's use of 3rds in the intro on *Follow The Leader* moving from a dominant to a diminished to a minor (when put into chord terms)

- Roker's compounding of the rhythm on Dizzy's first solo chorus on *You Got It*

- The ending of *You Got It* where Diz ends on the 7th, Basie plays the 6th an octave lower resolving in the very end

- Dizzy's doubling up on *Ow*

- Basie's use of the C7 flat 5 on the fifth bar of Dizzy's intro on *Back To The Land* is unusual for Basie but on the following choruses he reverts to straight ahead dominant 7th changes.

- Ray and Mickey's constant changing of the rhythm patterns—a lesson for young drummers and bassists on how to play together ...

I played the record at a faster speed at times and discovered how well everything hung together, the spaces were condensed and you could hear how the parts fit.

The rapport between the players is real, and I could almost see them listening to one another; the more I listened the more I heard what playing together is about.

Other Notes:

*St. James Infirmary*—Basie's use of octaves.

*Constantinople*—the way Ray, Mickey, and Basie go back to 4/4 after doubling on Dizzy's last chorus is as near perfect as I have ever heard; you can really understand what is meant by Basie's time.

All through the album, Dizzy's use of dissonants and making them fit, which proves there are no wrong notes in music.

Joe Pass



## PRODUCER'S NOTES:

Throughout my producing career, I've had the theory that great jazz artists could adapt and perform equally well under all sorts of musical circumstances. Furthermore, I knew that great soloists, and big bands as well, (for instance, the Savoy Battles) were proud and competitive in establishing their skills and superiority over their colleagues, (Tatum vs. the World) and in these battles/jam sessions they also sharpened these skills, improved, and broadened their musical horizons, and, in short, achieved maturity. As a

result, I tried, not only in concerts, but in the studio as well, new combinations, new frames of reference, for those artists whose careers I had something to do with. Not once, however, did I ever arrange a project without the counsel and complete agreement of the artists involved. Admittedly, occasionally these combinations didn't quite come off, but in the great majority of cases, the musicians involved were highly satisfied, and that, after all, is all that mattered. The fact that a few jazz writers (pretentiously self-styled critics) were offended didn't mean a damn, and in terms of communica-

tion, the public measurably responded enthusiastically.

The departure point for me in this album, as in all others, was to find the common denominator of attitude and style, and for Basie and Dizzy it was easy: their roots, their evolutions, were identical. The fact that Basie started fifteen years before Dizzy, and that Dizzy has gone further in his musical explorations, made no difference—the broad common ground of Time was there, thus it was no problem to make the meld of Basie and Dizzy work, especially with Ray Brown and Mickey Roker, both of whom have the same ancestry.

