

JAZZ LINES PUBLICATIONS

Presents

EASY MONEY

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8215

MUSIC BY BENNY CARTER

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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EASY MONEY (1970s)

Background:

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to play on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.

The Music:

Although Benny Carter had a busy career as a composer for film and television by the early 1960s, he wasn't about to turn down an invitation to write for the spectacular Count Basie Orchestra of that period. He wound up writing the equivalent of two albums worth of material for the orchestra; one of these was *Kansas City Suite*, which has been published by Sierra Music.

Easy Money was originally written in 1961, and this version is published by Sierra Music. In the 1970s, Carter began to give concerts with all-star ensembles, and present workshops to college students. He re-wrote and updated his book for these engagements, and he considered these versions of his compositions definitive (although based on the manuscripts, he continued to refine these arrangements). Thanks to an exclusive agreement with the Benny Carter estate, his revised book is being made available from Jazz Lines Publications. *Easy Money* acquired its title when Carter considered that it was based on a repeated riff and a simple bridge. Writing it turned out to be 'easy money.'

Notes to the Conductor:

In this case, easy does mean fairly simple. Like many Carter pieces, this composition can be played by middle-school bands, although it was written for professionals. It can also be opened up for more solos.

Carter's music focuses on the fundamentals of good big band playing: unisons that should sound like one person, harmonies that should sound balanced. I consider Carter the Mozart of big band composers in that much of his music is rather easy to play, but still needs some practice and good listening skills for successful performances. It also swings like crazy and has great harmonic changes that are fun to jam on.

Acknowledgements:

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

Jeffrey Sultanof and Rob DuBoff

- July 2011



EASY MONEY

RECORDED BY BENNY CARTER

SCORE

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ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

MEDIUM SWING ♩ = 120

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Musical score for 'Easy Money' page 2, measures 5-8. The score includes staves for Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (D. S.).

Measures 5-8 are marked with *mf* dynamics. Measures 7 and 8 feature *mp* dynamics and **(SOLI)** markings. The guitar and piano parts include the following chord progressions:

Gtr. / Pno. Chords: $Gm7/C$, G^bma7 , E^b9/A , A^b9/D , D^9 , $Gm7$, G^bma7 , F^6

Drum part (D. S.) includes a triplet of eighth notes in measure 6.