

JAZZ LINES PUBLICATIONS

Presents

SOUVENIR

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8169

MUSIC BY BENNY CARTER

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BENNY CARTER SERIES

SOUVENIR (1977)

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 study and jam on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.



The Music:

Souvenir was performed in 1977 during a *Jazz at the Philharmonic* tour sponsored by Norman Granz. This arrangement was recorded in 1986 by the American Jazz Orchestra. The original title on the parts is 'That's How it Goes.' An additional source was a score that was prepared by Phil Woods; *Souvenir* has become part of Phil's active book when he performs with big bands.

Notes to the Conductor:

This is a straight-forward alto feature ballad that is played very slowly. For young bands, this is a perfect opportunity to introduce thinking in double-time to play slow ballads correctly. As you know, younger players must not solely rely on the rhythm section; they must individually hear the beat and the required feel so that everything is in synchronization. If everyone is counting and listening everything fuses together. Another aspect deserving some focus is the harmony. Carter's chordal alterations need perfect intonation as well as the many unisons he writes. Feel free to play the trumpet soli at measure 44 one octave lower if need be. If one or more of your players can play it as written, so much the better.

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

- June 2011



