

Presents

JAZZ LINES PUBLICATIONS

DOWN FOR THE COUNT

ARRANGED BY FRANK FOSTER

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

FULL SCORE

JLP-51211

MUSIC BY FRANK FOSTER

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THE JAZZ LINES FOUNDATION INC.

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FRANK FOSTER SERIES

DOWN FOR THE COUNT (1954)

Background:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William “Count” Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie’s musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten’s sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reigns himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process.

It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as “head” arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band’s rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer “Papa” Jo Jones’ more free-form approach and guitarist Freddie Green’s steady “rhythm” style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie’s band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard “April In Paris.” This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the “head” arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie’s celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie’s famous cameo in Mel Brooks’ “Blazing Saddles” is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz’s top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie “Lockjaw” Davis, trumpeters Harry “Sweets” Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band’s book include Foster, Jones, Neal Hefti, Quincy Jones and Sammy Nestico.



Saxophonist, composer and arranger Frank Foster (1928-2011) helped shape the sound of the New Testament edition of the Count Basie Orchestra, from 1953 to 1964. He wrote and arranged for played for the Basie band following his service in the Korean War. Foster earned his place in jazz history with tunes like *Shiny Stockings*, *Down for the Count*, *Blues Backstage*, *Back to the Apple*, *Discommotion*, and *Blues in Hoss' Flat*.

Frank Benjamin Foster III was born into Cincinnati's African-American middle class and began his musical studies on piano, later picking up the clarinet and the alto saxophone. Within a year, he was playing in a local dance band. Foster started arranging while still in high school, and attended Wilberforce University before moving to Detroit to pursue a career in music.

Foster played with and arranged for Benny Goodman, Elvin Jones, George Coleman, Joe Farrell, Duke Pearson, Johnny Richards, Frank Sinatra, Sarah Vaughan and the Thad Jones–Mel Lewis big band. His career also includes stints with The Lloyd Price Orchestra, The Lionel Hampton Orchestra, and The Woody Herman Orchestra. Foster also led the Living Color and Loud Minority Big Bands and toured Europe as a member of Jimmy Smith's quintet in 1985. Foster succeeded Thad Jones as leader of the Basie band in 1986, where he remained until 1995.

After leaving Basie, Foster played in smaller groups, including those led by his wife's first cousin, the drummer Elvin Jones. The album "Well Water" features Foster and Jones leading the Loud Minority Big Band, with a decidedly modern mind-set. The album includes their take on *Simone*, Mr. Foster's best-known post-Basie composition.

Foster continued to write and arrange music, even after a stroke left him unable to play the saxophone in 2001. During a 60 year career, he received two Grammy Awards and was nominated for two others. He composed and orchestrated material for The Carnegie Hall Jazz Ensemble, The Detroit Civic Symphony Orchestra, The Ithaca College Jazz Ensemble, The Jazzmobile Corporation of New York City, The Lincoln Center Jazz Orchestra, The Malaysia Symphony Orchestra, The Metropole Orchestra of Hilversum, Holland, and The Thad Jones/Mel Lewis Orchestra. He is the subject of the 2010 film, *Shiny Stockings*.

The Music:

Recorded for the 1954 album *The Band of Distinction*, Frank Foster's *Down For The Count* showcases many of the standard tropes that would come to define his writing for the Count Basie Orchestra - extensive manipulation of the otherwise standard blues form, a simple but invariably catchy riff based melody, and a brilliant ensemble shout section (actually two, in this chart's case).

Notes to the Conductor:

The brass-heavy 8 bar introduction that Foster wrote was not played on the original recording for unknown reasons, replaced instead by a blues chorus of Basie piano. The original introduction has been included here should you wish to play it. The melody proper begins at measure 9 and is played at a moderate volume level before Basie takes the spotlight for another blues chorus at measure 21. The first of the two primary ensemble shouts begins at measure 33, with saxophones and trombones trading some punchy phrases back and forth between one another. The trumpets come in at measure 44, with the saxophones stealing the trombones' riff away from them, leaving the trombones to join in with the trumpets instead.

The band finally comes together at measure 57 for a powerful soli chorus before the volume tapers off to lead into a chorus of trumpeter Joe Newman (trumpet 2) and Basie trading riffs at measure 69. The piano drops out to leave Newman to his own devices for a chorus at measure 81. This is followed by two choruses of Benny Powell (trombone 2) at measure 93, with the saxophones re-stating the melody as a background figure. The second full band shout commences after the end of the trombone solo at measure 106. In typical Foster fashion, the first chorus is largely played at a volume level barely above a whisper, building slowly but intensely until everything boils over at measure 118. The different sections drop out one by one as the end of the form is tagged at measure 126, eventually leaving Basie to himself for a brief moment before the final held chord, beginning first in the saxophones before the brass enter at full strength.

This arrangement is not a transcription - it has been prepared from Frank Foster's original score and parts.

Doug DuBoff and Dylan Canterbury

April 2018

DOWN FOR THE COUNT

SCORE

RECORDED BY COUNT BASIE

MUSIC BY FRANK FOSTER

ARRANGED BY FRANK FOSTER

PREPARED FOR PUBLICATION BY JEFFREY SULTANOF, DYLAN CANTERBURY AND ROB DUBOFF

MEDIUM SWING ♩ = 120

①

The musical score is arranged for a jazz ensemble. It begins with a 4/4 time signature and a tempo of 120 beats per minute. The key signature has two flats (B-flat major or D-flat minor). The instruments are: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drum Set. The score is marked with a dynamic of *mf* (mezzo-forte). The piano part includes a 'SOLO BREAK' starting at measure 7. Chord notations include $E^{b9(11)} A^{b6}$ and $B^m7 B^b m7 E^{b9(11)} A^{b6}$. The drum set part shows a simple pattern with accents on measures 2, 4, and 5.

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9

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

Gtr.

Pno.

B.S.

Dr.

9 10 11 12 13 14 15 16 17 18 19 20

(4) (8) (12)

$A^{\flat} m A^{\flat} A^{\flat} A^{\flat} 13^{(\flat 9)}$ $D^{\flat} 9$ $G^{\flat} 13$ $A^{\flat} m A^{\flat} A^{\flat} E^{\flat} 9^{(\flat 5)}$ $A^{\flat} 9 E^{\flat} 9^{(\flat 5)} A^{\flat} 13$ $D^{\flat} 6$ $A^{\flat} 9^{(\flat 5)}$ $D^{\flat} m 7$ $G^{\flat} 9$ $A^{\flat} 9$ $C m 7^{(\flat 5)}$ $F 7^{(\flat 5)}$ $F 7^{(\flat 5)}$ $B^{\flat} m 9$ $E 9$ $E^{\flat} 7 E^{\flat} 9^{(\flat 5)}$ $A^{\flat} 6$ $E^{\flat} 9^{(\flat 5)}$

21

Musical score for measures 21-32. The score includes staves for A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Gtr., Pno., B.S., and Dr. The key signature is B-flat major (two flats). The score features handwritten notes and chord symbols above the guitar, piano, and bass staves. The guitar and piano parts are marked with *mp* and *mf*. The piano part includes a *(Solo)* marking and an *(End Solo)* marking. The drum part includes a *(4)* marking and a *(8)* marking. The score concludes with a *mf* dynamic marking.

Chord symbols: A^b_6 , A^b_9 , D^b_9 , A^b_6 , A^b_9 , D^b_9 , $D^{\circ}7$, A^b_6 , $C_{m7}(b_9)$, $F7$, B^b_{m7} , E^b_9 , A^b_6 , B^b_{m7} , $E^b_7(b_9)$.

Measure numbers: 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32.