

JAZZ LINES PUBLICATIONS

Presents

A TRIBUTE TO ART FERN

ARRANGED BY ROB MCCONNELL

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

FULL SCORE

JLP-51350

MUSIC BY ROB MCCONNELL

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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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A TRIBUTE TO ART FERN (1977)

Background:

Rob McConnell was one of the finest composer/arrangers of the 20th century. And his is a unique story. As writer/lyricist Gene Lees (himself a Canadian) once told me, “Rob is one of very few people born in Canada who is known all over the world who didn’t have to go anywhere else to become famous. Musicians such as Oscar Peterson and Kenny Wheeler, and actors such as William Shatner and Lorne Greene became famous by touring or moving to the U.S. or England. Rob stayed home for the most part.” And became a musical legend!

McConnell was born in Toronto in 1935 and took up the slide trombone in high school (later switching to the valve trombone). He studied with Gordon Delamont, a legendary educator and author of several books on theory, arranging and composition that are still in use. McConnell once gave an interview stating that he and Delamont had a highly contentious relationship, Delamont wanting McConnell to do something his way, with McConnell refusing.

McConnell came to New York in 1963 and worked with several bands, most notably with fellow Canadian Maynard Ferguson, who was leading a popular big band at the time. Instead of staying, he returned to Toronto to become part of the active studio musician pool for recordings, radio and television. The Boss Brass was originally made up of trumpets, trombones, French horns and rhythm section, and focused more on pop songs than jazz. Its first album was released by RCA Canada in 1968. By 1971, a saxophone section was added, and by 1976, the ensemble had 22 musicians. The band made several albums which were only available in Canada. Despite the lack of widespread availability, copies were heard by musicians all over the world, and word was soon out that an incredible big band was making striking, original music, played by Toronto’s finest musicians. By 1979, some of these albums finally found distribution in the United States. From that time on, McConnell was encouraged to tour, but he always refused given the huge expense of carrying all those players, and his insistence on working with his regular ensemble instead of using substitutes. In 1981, a gig on the west coast was arranged, and resulted in many appearances at clubs, concerts and festivals all over the world. These were usually sellouts.

McConnell won five Juno Awards, three Grammy Awards, was elected to the Canadian Hall of Fame in 1997, and was made an officer of the Order of Canada in 1998. He lived and worked in Toronto except for a brief period in 1988 when he moved to Los Angeles to teach at the Dick Grove School of Music. In the last years of his life, he concentrated on a tentet rather than the large band. He continued to play and write until he passed away from liver cancer in 2010.

McConnell’s music runs the gamut of emotions, from wildly funny to very romantic. It is quirky and often goes in unexpected directions, but it always knows where it is going. His manuscripts are clean and meticulous, and his work is inventive, inspiring, surprising, and always swinging.

Jeffrey Sultanof
- June 2020



A TRIBUTE TO ART FERN

SCORE

RECORDED BY ROB MCCONNELL

COMPOSED AND ARRANGED BY ROB MCCONNELL

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

RUBATO ♩ = 85

The musical score is arranged in a standard orchestral format with 15 staves. The instruments are: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-5, Horn in F 1 & 2, Trombone 1-4, Bass Trombone, Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a key signature of one sharp (F#). It begins with a 'RUBATO' marking and a tempo of 85 beats per minute. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The score concludes with a final chord marked B^b7 and a 'PIZZ.' (pizzicato) marking for the bass line.

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7 MEDIUM SWING ♩ = 140

A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
B. Sax

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Trpt. 5
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bs. Tbn.

Gre.
Pno.
Bs.
Dr.

7 8 9 10 11 12 13 14 15 16 17 18

19

A. Sax 1
 A. Sax 2
 T. Sax 1
 T. Sax 2
 B. Sax
 Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 Trp. 5
 Hrn. 1
 Hrn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Bs. Tbn.
 Gtr.
 Pkno.
 Bs.
 Dr.

Chord progression:
 E^b7⁽⁹⁾ B^b13 E13^(#11) E^b9 B^b13 A7^(#9) A^b13^(#11) G7^(#9) Cm7 F⁹sus B^b13