

JAZZ LINES PUBLICATIONS

Presents

GEE BABY, AIN'T I GOOD TO YOU

ARRANGED BY ROB MCCONNELL

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

FULL SCORE

JLP-7006

MUSIC BY DON REDMAN

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GEE BABY, AIN'T I GOOD TO YOU (1995)

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 The Boss Brass was originally made up of trumpets, trombones, French horns and rhythm section, and focused more on pop songs than jazz.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 of 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.



The Music:

Recorded by the Boss Brass on their 1995 album *Don't Get Around Much Anymore*, this Rob McConnell arrangement of the classic standard *Gee Baby, Ain't I Good To You* is infused with an appropriately bluesy aesthetic. It largely serves as a feature for guitarist Lorne Lofsky, both on melody and improvised solo.

Notes to the Conductor:

Things kick off at a subdued dynamic level, with a somewhat tranquil melody line played by two clarinets (one standard, one bass). At first, the only accompaniment is some quasi-stop-time work from the trombones and horns before the rhythm section's entrance at measure 5. This is followed up four bars later by the melody four bars later, handled entirely by guitar. The stop-time feel returns briefly at measure 17, this time with trumpets included, before a sudden swell in volume into measure 25.

A four-bar ensemble mini-shout serves as a sendoff into an improvised guitar solo that lasts for two choruses. Both choruses are mostly free of horn backgrounds, but on the occasions that they come in, they should be kept soft and low-key. This all shifts away by measure 56, where an ascending trumpet line leads into the full ensemble shout chorus proper. While only eight bars in length, there are enough harmonic substitutions and rhythmic quirks to last for much longer. The second half of the melody at measure 66 is played the same as before. Things begin to wrap up at measure 74, where the guitar solos over a looped harmonic vamp while some rhythmically dense backgrounds act almost like a final shout chorus. The band holds a series of pads over which the guitarist continues to solo, complete with breaks in between, ultimately wrapping up with a fairly standard blues ending riff.

This arrangement is for jazz big band. One alto sax part doubles on clarinet, and baritone sax doubles on bass clarinet. Alternate trumpet and trombone parts have been included as substitutes for the horn in F parts.

This publication has been based on Rob McConnell's original pencil score as well as the set of parts used for the recording session.

Acknowledgements:

We thank the generosity of Rob's widow Anne for her permission and participation in making these arrangements available for the first time for bands to play, audiences to enjoy, and musicians to study.

Jeffrey Sultanof and Dylan Canterbury

- May 2019

G. BABY

ROB McCONNELL

PAGE

10

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and some markings. A vertical line is drawn through the first measure.

Handwritten musical notation on a five-line staff. The notation is mostly blank with some faint pencil lines and a vertical line.

Handwritten musical notation on a five-line staff. The notation includes notes and rests. A vertical line is drawn through the first measure, and there are some markings below the staff.

Handwritten musical notation on a five-line staff. The notation includes notes and rests. A vertical line is drawn through the first measure, and there are some markings below the staff.

Above is the first page of Rob McConnell's pencil score for *Gee Baby, Ain't I Good to You* arranged in 1995.

G. BABY

ROB McCONNELL

To the left is the first page of the alto saxophone I part that was used for the 1995 recording session.

The image shows a handwritten musical score for the first alto saxophone part of the song "G. Baby" by Rob McConnell. The score is written on eight staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as rests, notes, and triplets. There are several section markers labeled A, B, C, and D. Section A starts with a triplet of eighth notes and is marked "SOLI". Section B features a series of eighth-note triplets, with a circled "S" and "mf" marking. Section C has a rest of two measures and a circled "S" with a plus sign. Section D is a melodic line with accents and slurs. The score is annotated with handwritten notes like "mf", "mp", "SOFT", and "SOLI".

GEE BABY, AIN'T I GOOD TO YOU

SCORE

RECORDED BY ROB MCCONNELL

MUSIC BY DON REDMAN

ARRANGED BY ROB MCCONNELL

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

SLOW SWING ♩ = 60

The score is arranged for a jazz ensemble. The woodwind section includes Woodwind 1 (Alto Sax), Woodwind 2 (Clarinets), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), and Woodwind 5 (Bass Clarinet). The brass section includes Trumpets 1-5, Horns in F 1-2, Trombones 1-3, and Bass Trombone. The rhythm section includes Guitar, Piano, Bass, and Drum Set. The score features a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked 'SLOW SWING' with a quarter note equal to 60 beats per minute. The music includes various articulations such as accents and slurs, and dynamic markings like *mp*. The guitar part includes a chord chart starting at measure 5.

2

3

4

5

6

7

8

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9

WAL 1 (A. SX)

WAL 2 (CL) (TO ALTO SAX)

WAL 3 (T. SX)

WAL 4 (T. SX)

WAL 5 (B. CL) (TO BARITONE SAX)

Hrn 1

Hrn 2

Tbn 1

Tbn 2

Tbn 3

Bs. Tbn

PLAY MELODY

Gtr.

Pno.

Bs.

Dr.

9

10

11

12

13

14

15

16

17

Wd. 1 (Fl. Sax)
Wd. 2 (Fl. Sax)
Wd. 3 (Fl. Sax)
Wd. 4 (Fl. Sax)
Wd. 5 (B. Sax)

Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Trpt. 5

Tbn. 1
Tbn. 2
Tbn. 3
Bs. Tbn.

Gtr.
Pno.
Bs.
Drs.

LEAD
rim SHOT

Chord Chart:
 C13 C#7 G6/D Dm7/G G13(b9) C13 B13 G13(b9) F#m9(b5) F13(b11) E13 C7 B7 F7(b11) E9 E7(b9) A7(b9) Eb9 D9(b5) G13 G#13(b9) F13 E13

17 18 19 20 21 22 23 24