

JAZZ LINES PUBLICATIONS

Presents

CRAZY RHYTHM

ARRANGED BY ROB MCCONNELL

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

FULL SCORE

JLP-7014

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 The Boss Brass was originally made up of trumpets, trombones, French horns and rhythm section, and focused more on pop songs than jazz.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



The Music:

It should come as no surprise that Rob McConnell's arrangement of *Crazy Rhythm* fully embraces the song title's implications. Featuring several surprise shifts in time signature and tempo, the chart will serve as a challenging but thrilling tour de force for both your trombone (as ensemble and soloists) and saxophone (as ensemble) sections. This was originally written for the 1995 album *Don't Get Around Much Anymore* but was later re-recorded in 2003 for the *So Very Rob* album. Then in 2013 it was performed live by the Pepe Lienhard Orchestra in Switzerland.

Notes to the Conductor:

Following an intro featuring rapid fire transitions between 4/4, 3/4, and 5/4, the arrangement settles into a blazingly fast swing feel. The trombones carry a densely re-harmonized version of the melody atop some simple backgrounds from the saxes and trumpets before the arrangement turns into an extended series of improvised solos. Chord changes are indicated in the first, second, and third trombone parts, each with a unique set of backgrounds. There's also a quick extension of the form during the second trombone solo, so be sure to not get caught off-guard by that.

Once the trombones wrap up their solo showcases, the tempo suddenly cuts to a half-time feel for a sax soli for one chorus. This soli contains a number of technically challenging passages that will give your players a good workout. Returning to the original brisk swing feel after the sax soli, the trombones resume melody duties atop some more quick shifts between 3/4 and 4/4. The final A section is briefly tagged before leading into an unexpectedly dissonant chord, with a trombone trio ascending up to a cluster that hangs over past the rest of the ensemble for a thrilling finale.

For this publication, extra optional parts for trumpet and trombone as substitutes for the two horn in F parts are included.

This publication was prepared from Rob McConnell's pencil score and the set of parts used during the recording session - this is not a transcription.

Jeffrey Sultanof and Dylan Canterbury

- January 2024

CRAZY RHYTHM

ROB McCONNELL

PAGE 1

FAST

✓ S
✓ A
✓ X
E
✓ S

✓ T
R
✓ U
M
✓ P
E
T
S

✓ B
O
N
E
S

✓ R
H
Y
T
H
M

✓ GUITAR
✓ PIANO
✓ BASS
✓ DRUMS

Above is the first page of Rob McConnell's pencil score for Crazy Rhythm, arranged in 1995.

10

Wt. 1 (A. Sax)
Wt. 2 (A. Sax)
Wt. 3 (T. Sax)
Wt. 4 (T. Sax)
Wt. 5 (B. Sax)
Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Trpt. 5
Hrn. 1
Hrn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Bsn.
Gtr.
Pno.
Bd.
Dr.

Dm⁹ G^{13(9b9)} Cm¹³
Dm⁹ G^{13(9b9)} Cm¹³

FILL

16 PLAY ZND X ONLY

1 (P,br) 2

Ww 1 (A. Sax) *mp* PLAY ZND X ONLY

Ww 2 (A. Sax) *mp* PLAY ZND X ONLY

Ww 3 (T. Sax) *mp* PLAY ZND X ONLY

Ww 4 (T. Sax) *mp* PLAY ZND X ONLY

Ww 5 (B. Sax)

Trp. 1 *mf*

Trp. 2 *mf*

Trp. 3 *mf*

Trp. 4 *mf*

Trp. 5 *mf*

Hrn. 1 *mf*

Hrn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Bs. Tbn. *mf*

Grp. *mf*

Pno. *mf*

Bs. *mf*

Dr. *mf*

F6 B^b7 G7 C¹³(^{9b}) F^{ma}9 A^bma¹³ D^bma¹³(^{4b11}) C7(^{9b}) F% Gm⁹ G⁷ F6/A

F6 B^b7 G7 C¹³(^{9b}) F^{ma}9 A^bma¹³ D^bma¹³(^{4b11}) C7(^{9b}) F% Gm⁹ G⁷ F6/A

F6 B^b7 G7 C¹³(^{9b}) F^{ma}9 A^bma¹³ D^bma¹³(^{4b11}) C7(^{9b}) F% Gm⁹ G⁷ F6/A

(4) (6)

16 17 18 19 20 21 22 23 24 25