

*Presents*

JAZZ LINES PUBLICATIONS

**RED BANK BOOGIE**

RECORDED BY COUNT BASIE

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-7736

MUSIC BY COUNT BASIE AND BUCK CLAYTON

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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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# COUNT BASIE SERIES

## RED BANK BOOGIE (1960)

### **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:**

*Red Bank Boogie* was a staple of the early Count Basie Orchestra's music library in the late 1930s. This version, however, is taken from Basie's 1960 musical autobiography *The Count Basie Story*. Arranged by Frank Foster, it largely mimics the original chart while adding in a few modernist touches along the way.

### **Notes to the Conductor:**

The bright and brassy introduction gives way to a piano solo at measure 9. The piano remains featured throughout the entire arrangement, with occasional ensemble figures to break things up. These figures should always be played with vigor in order to contrast with the more subdued volume of the piano solo sections. The ensemble's chance to shine comes at measure 74, where the saxes play the steadily rumbling boogie-woogie melody line with some punctuated brass hits egging them on.

This publication is not a transcription - it has been prepared from the original set of parts used during the 1960 recording session. Several of Basie's solo breaks have been transcribed and included for your pianist to study, but it is also recommended that they check out recordings by other boogie-woogie pianists such as Albert Ammons and Meade Lux Lewis to get a grasp on how to approach this piece.

### **Doug DuBoff and Dylan Canterbury**

- December 2018

# RED BANK BOOGIE

INTRO

Handwritten musical notation for the trumpet I part. It begins with an 'INTRO' section. The main body of the music is divided into sections labeled A, B, C, D, and E. Section A contains measures 11 and 12. Section B contains measure 12. Section C contains measures 8 and 9. Section D contains measures 10 and 11. Section E contains measures 12 and 13. The notation includes various rhythmic values, accidentals, and slurs.

Handwritten musical notation for the trumpet I part, continuing from the previous page. It features several staves of music with various rhythmic patterns and accidentals. The notation includes slurs, ties, and dynamic markings. The piece concludes with a 'Finis' marking.

MARION SHEPHERD  
DATE 1/60  
COPYIST

Here is the trumpet I part (as played by Thad Jones) used during the 1960 recording session.

# RED BANK BOOGIE

## SCORE

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BRIGHT SWING ♩ = 200

The score is arranged for a jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as BRIGHT SWING with a quarter note equal to 200 beats per minute. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, Guitar, Piano, Bass, and Drum Set. Dynamic markings such as *f* (forte) and *sim.* (sustained) are used throughout. The guitar and piano parts include chord diagrams and chord names: F6/A, A<sup>b</sup>7, Gm7, C<sup>9</sup>sus, F6, A<sup>b</sup>7, Gm7, C<sup>9</sup>sus, F6, A<sup>b</sup>7, Gm7, D<sup>b</sup>9(♯5), and C13. The drum set part includes a hi-hat section with a *sim.* marking and a *f* marking.

2 3 4 5 6 7 8

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9

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
Trpt. 1  
Trpt. 2  
Trpt. 3  
Trpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Gtr.  
Pno.  
Bs.  
Dr.

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

Chord changes: F7, B<sup>b</sup>7, F7, B<sup>b</sup>7, F7, D7, Gm7, C7, F7, C<sup>13</sup>

Dynamics: mp, ff, (SOLO), sim.

Drum notation: (4), (8), (10), (11)