

*Presents*

JAZZ LINES PUBLICATIONS

**FASCINATING RHYTHM**

RECORDED BY BENNY GOODMAN

ARRANGED BY FLETCHER HENDERSON

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

**FULL SCORE**

JLP-7800

LYRICS BY IRA GERSHWIN

MUSIC BY GEORGE GERSHWIN

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THE JAZZ LINES FOUNDATION INC.

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# **BENNY GOODMAN BIG BAND SERIES**

## **FASCINATING RHYTHM (APPROX. 1935/1945)**

### **Background:**

The “King of Swing” himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond’s backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show *Let’s Dance* in 1935.

Goodman’s career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of *King Porter Stomp* that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman’s popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo’s band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter’s work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album *Focus* is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



## **The Music:**

*Fascinating Rhythm* is one of the more endearing entries into the song catalogue of the Brothers Gershwin. This particular version, arranged by Fletcher Henderson in the mid 1930s, was finally recorded by the Benny Goodman Orchestra in 1945. Despite the Swing Era being in its twilight years at the time, the Goodman band was still churning out high quality performances at a regular clip, and this is no exception.

## **Notes to the Conductor:**

A brash and brassy introduction is followed by a sudden drop in volume for Goodman's melody statement at measure 5. The sax backgrounds underneath are subtle, but appropriately rhythmic in nature. Goodman and the full band trade sections of the melody back and forth, with the full band sections needing to be performed with a bit more intensity than the Goodman sections. A key change occurs at measure 37, with the muted brass continuing to play the melody. This time, however, the melody statements trade back and forth with short Goodman improvisations.

An ensemble send-off following Goodman's final solo statement ushers in another key change at measure 71. The arrangement continues to have a soloist-oriented focus at first, with a trumpet solo for half a chorus followed by an 8 measure alto sax solo at measure 87. The backgrounds under the trumpet solo are a little more involved than those under the alto solo, but that doesn't necessarily mean they should be played with any more volume. The arrangement's ending is quite brief, with the full ensemble playing the last 8 measures of the melody, with a few clever alterations, beginning at measure 95. The band should reach its maximum volume level at this point to create an energetic conclusion.

This arrangement was prepared for publication using the original set of parts used during the recording session - this is not a transcription. However, an optional baritone saxophone part was added.

**Dylan Canterbury and Rob DuBoff**

- May 2020

Fletcher Henderson

# "Fascinating Rhythm"

# # 14

Here is Benny Goodman's part for the Fletcher Henderson arrangement of *Fascinating Rhythm*, recorded in 1945.

Benny

The image shows a handwritten musical score for Benny Goodman's saxophone part of the song "Fascinating Rhythm". The score is written on ten staves of music. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The music is in a 4/4 time signature. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several annotations in the score: "pull" above the first staff, "Solo" above the second staff, "Sax." above the third staff, "BRASS" above the fourth staff, "Solo" above the fifth staff, "Sax." above the sixth staff, "BRASS" above the seventh staff, "Sax." above the eighth staff, "BRASS" above the ninth staff, and "Sax." above the tenth staff. The score is written in black ink on a white background.

# FASCINATING RHYTHM

RECORDED BY BENNY GOODMAN

## SCORE

LYRICS BY IRA GERSHWIN, MUSIC BY GEORGE GERSHWIN

ARRANGED BY FLETCHER HENDERSON

PREPARED BY ROB DUBOFF, DYLAN CANTERBURY, AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 140

The score is arranged for a jazz ensemble. The woodwinds (Alto and Tenor Sax) and trumpets play a rhythmic melody with accents. The trombones provide harmonic support. The guitar, piano, and acoustic bass play a steady accompaniment. The drum set provides a swing feel. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as Medium Swing with a quarter note equal to 140 beats per minute. Dynamics include forte (f) and *sim.* (sustained).

5

Solo Cl. *mf*

Ww. 1 (A. Sk.) *mp*

Ww. 2 (A. Sk.) *mp*

Ww. 3 (T. Sk.) *mp*

Ww. 4 (T. Sk.) *mp*

Ww. 5 (B. Sk.) *mp*

Tpt. 1 *TO HAT* *OPEN*

Tpt. 2 *TO HAT* *OPEN*

Tpt. 3 *TO HAT* *OPEN*

Tbn. 1 *TO HAT* *OPEN*

Tbn. 2 *TO HAT* *OPEN*

Tbn. 3 *TO HAT* *OPEN*

Gtr. *mp*  $B^{\flat 7}$   $Fm7$   $B^{\flat 7}$   $Fm7$   $B^{\flat 9}$   $E9^{(11)}$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 9}$

Pno. *mp*  $B^{\flat 7}$   $Fm7$   $B^{\flat 7}$   $Fm7$   $B^{\flat 9}$   $E9^{(11)}$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 9}$

Bs. *mp*  $B^{\flat 7}$   $Fm7$   $B^{\flat 7}$   $Fm7$   $B^{\flat 9}$   $E9^{(11)}$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 7}$   $B^{\flat}m7$   $E^{\flat 9}$

D. S. *mp* (4) (8)