

JAZZ LINES PUBLICATIONS

Presents

MINOR RIFF

ARRANGED BY PETE RUGOLO

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

FULL SCORE

JLP-7843

MUSIC BY PETE RUGOLO

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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.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

PETE RUGOLO SERIES

MINOR RIFF (1958)

Background:

One of the most important American composers of the twentieth century, Rugolo was born in Sicily in 1915 on Christmas day. He came to the United States in 1920 and studied the piano, baritone horn, and French horn. He obtained his M.A. in composition at Mills College, where his composition teacher was Darius Milhaud. Upon graduation, he played piano with the Johnny Richards Orchestra. It was during military service that he submitted an arrangement to Stan Kenton, and became chief arranger of the Kenton band after the war. Rugolo wrote harmonically and rhythmically sophisticated arrangements of pop songs as well as challenging original compositions. He introduced into the sounds of modern concert composers such as his own teacher Milhaud, Igor Stravinsky, Alban Berg and Arnold Schoenberg. Leonard Bernstein was just one of many composers who were huge fans of this music, which Kenton called 'Progressive Jazz,' and these compositions are among the earliest that are considered 'Third Stream.' By the 1950s, Rugolo was an A&R director for Capitol Records; perhaps the most important records he oversaw were those recorded by the Miles Davis Nonet (*The Birth of the Cool*). By the mid-1950s, he was an arranger/orchestrator for M-G-M studios, and arranged for Billy Eckstine, Nat King Cole, and Mel Tormé. While continuing to arrange for artists such as The Four Freshmen and June Christy, he recorded his own big band for Columbia Records, and even toured with it briefly. In 1956, he became an A&R director for Mercury Records, arranging for Patti Page and recording a series of now-classic albums with all-star ensembles. He was active in motion pictures and television from the late 1950s. He passed away at the age of 95 in 2011.

The Music:

Pete Rugolo's *Minor Riff* can almost be thought of as a complementary piece to Stan Kenton's longtime theme song *Intermission Riff*. It's an extended 16-bar blues based around two simple but highly effective and memorable melodies that poke their heads up at various times over the course of the performance. Be aware that this is not the original Kenton arrangement, but a reworked version that Rugolo recorded on his own project, 1958's *Rugolo Plays Kenton*.

Notes to the Conductor:

The band launches right into the first main theme, carried throughout by the brass. It appears to be a simple rhythmic figure, but be aware of the subtle harmonic fluctuations that are happening underneath the lead trumpet. Another thing to notice is the biting secondary riff carried out by the tuba (or bass trombone); no doubt it was intended as a direct allusion to "Intermission Riff." The second main theme commences at measure 17, initially played by the unusual combination of alto flute and baritone sax, with the rest of the sax section joining in at measure 33. In contrast to the brass, this idea should be played extremely legato, with an even string-like mentality.

The two themes converge at measure 33 for a brief chorus before opening things up for soloists. On the original recording, these solos were given to guitarist Howard Roberts, trumpeter Don Fagerquist, and tenor saxophonist Bob Cooper. Each soloist gets a chorus, with varying combinations of simple backgrounds that largely resemble the original melodic themes. Forgoing big band tradition, Rugolo opts not to have a shout chorus (the closest he gets is a trombone figure leading into the tenor sax solo at measure 81), but merely having the band re-state the two melodies at measure 97. That being said, the band is finally playing at full-bore strength at this point in order to differentiate from earlier in the performance. Things suddenly begin to wind down at measure 113, where the rhythm section plays the rhythmic riff underneath the alto flute, who is ultimately left all to herself for the arrangement's conclusion. This arrangement is not a transcription - it has been prepared from Pete Rugolo's original sketch score and the set of parts used during the recording session. An optional alto saxophone part has been provided as an alternate if your ensemble does not have an alto flute player.

Dylan Canterbury

- August 2020



1- ALTO FLUTE

Arranged By
PETE RUGOLO

MINOR RIFF

J1086

Handwritten musical score for Alto Flute, measures 1-16. The score is written on a grand staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a melodic line with various articulations and dynamics. Measure 16 is marked with a circled '16' and a fermata. A circled 'BC' is written above the first staff. A circled 'D' is written above the staff for measure 15, which is marked with a circled '15' and a fermata. A circled 'E' is written above the staff for measure 1, which is marked with a circled '1' and a fermata. The dynamic marking 'p-f' is written below the first staff.

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LOCAL 47 AFM
CRESTVIEW 4-1683

Handwritten musical score for Alto Flute, measures 17-24. The score continues the melodic line from the previous page. Measure 17 is marked with a circled '17' and a fermata. A circled 'F' is written above the staff for measure 16, which is marked with a circled '16' and a fermata. A circled 'G' is written above the staff for measure 1, which is marked with a circled '1' and a fermata. A circled 'H' is written above the staff for measure 4, which is marked with a circled '4' and a fermata. The dynamic marking 'f' is written below the first staff. The word 'Solo' is written above the staff for measure 4. The dynamic marking 'p' is written below the staff for measure 4.

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LOCAL 47 AFM
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Above is the alto flute part that was used for the 1958 recording session of **Minor Riff** for the **Rugolo Plays Kenton** album.

MINOR RIFF

SCORE

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

BRIGHT SWING ♩ = 200

WOODWIND 1: ALTO FLUTE

WOODWIND 2: ALTO SAX

WOODWIND 3: TENOR SAX

WOODWIND 4: TENOR SAX

WOODWIND 5: BARIOTONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

TUBA

GUITAR

PIANO

BASS

DRUM SET

2 3 4 5 6 7 8

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TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

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