

JAZZ LINES PUBLICATIONS

*Presents*

**CENTRAL CITY SKETCHES NO. 1 & 2:**

**CENTRAL CITY BLUES/HELLO**

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-8286/87

MUSIC BY BENNY CARTER

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.,

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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# CENTRAL CITY SKETCHES NO. 1 & 2

## CENTRAL CITY BLUES/HELLO (1987)

### **Background:**

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to play on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.

### **The Music:**

In 1987, Benny Carter was invited to give a concert of his music with the American Jazz Orchestra. The concert would be a career retrospective: classic music he wrote in the 1930s and '40s, compositions from the '60s, including themes he'd written for motion pictures, and a suite composed specifically for the concert. This suite, *Central City Sketches*, and the resulting studio-recorded CD released by Musicmasters, were praised by critics who were thrilled that Carter was still creating beautiful, swinging music at the age of eighty. Jeffrey Sultanof was present at that concert, and can attest that the audience went wild when they heard this new music that often recalled Kansas City and the swing era. The sources for these publications are the original parts, which were heavily marked up with changes and corrections that were made prior to the premiere. In one case (*People Time*) a score that was engraved by Phil Woods was consulted.

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

The suite opens with *Central City Blues* which segues into a Basie-styled *Hello*. Because the blues cannot be played as a separate composition, it is combined with *Hello*. *Central City Blues* has been marked as "low-down and dirty" by the editor, and that's exactly how it ought to be played. A piano solo and a change of tempo brings us to *Hello*, which is Carter's homage to his friend Count Basie. Carter is quite specific about dynamics here, and they should be observed.

### **Acknowledgements:**

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

**Jeffrey Sultanof and Rob DuBoff**

- September 2011



# CENTRAL CITY SKETCHES NO. 1 & 2

## CENTRAL CITY BLUES/HELLO

### SCORE

MUSIC BY BENNY CARTER

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

① SLOW SWING ♩ = 70

The score is for a jazz ensemble. It includes parts for five reeds (Alto and Tenor saxophones, and Baritone saxophone), four trumpets, four trombones, guitar, piano, bass, and drums. The music is in 4/4 time with a tempo of 70 beats per minute. The key signature has one sharp (F#). The score is marked with a dynamic of *f* (forte). The guitar part includes chord diagrams for F, B<sup>b</sup>6, D<sup>b</sup>7, F, B<sup>b</sup>6, D<sup>b</sup>7, and C7. The piano part includes chord diagrams for F, B<sup>b</sup>6, D<sup>b</sup>7, F, B<sup>b</sup>6, D<sup>b</sup>7, C7, F, B<sup>b</sup>6, D<sup>b</sup>7, and F. The drums part includes a 2-measure rest in the fourth measure.

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Rd. 1 (A. Sax)   
 Rd. 2 (A. Sax)   
 Rd. 3 (T. Sax)   
 Rd. 4 (T. Sax)   
 Rd. 5 (B. Sax)   
 Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 Tpt. 4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 Tbn. 4   
 GTR.   
 PNO.   
 BS.   
 D. S.

Musical score for page 2 of "Central City Sketches No. 1 & 2". The score includes parts for five saxophones (Rd. 1-5), four trumpets (Tpt. 1-4), four trombones (Tbn. 1-4), guitar (GTR.), piano (PNO.), bass (BS.), and drums (D. S.). The key signature is D major (two sharps). The score features various dynamics such as *f*, *ff*, and *mf*, and includes performance instructions like "(TO HARMON MUTE)", "(Solo)", and "(END SOLO)". Chord progressions are indicated below the guitar and piano parts, including  $D^{\flat}7$ ,  $F$ ,  $Gm7/D$ ,  $G^{\flat}m7$ ,  $F^{\flat}9$ ,  $D7^{\flat}9$ ,  $Gm7$ ,  $G^{\flat}9/C$ ,  $F^{\flat}9$ , and  $D7^{\flat}9$ . The piano part includes a section marked "N.C." (No Chords) and a triplet. The drum part features a complex rhythmic pattern with a triplet and a four-measure rest. The page number "7" is at the bottom left, and the page number "14" is at the bottom right.