

JAZZ LINES PUBLICATIONS

Presents

DOOZY

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8296

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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DOOZY (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:

Doozy appears on both *Further Definitions* and *Additions to Further Definitions*, both recorded for Impulse Records. Carter first arranged it for big band for the Louis Bellson Orchestra in 1962. He revised it in 1987 and it was recorded on Carter's *Central City Sketches* album.

Notes to the Conductor:

This straight-ahead blues can be played slower than the indicated tempo, and is once again a perfect candidate for a middle-school jazz ensemble concert, giving plenty of opportunity for students to solo on the blues. Please note that although this seems like it is a 12-bar blues (with an 8-bar bridge), the chord for this first 3 measures of the A sections is F6. For the solos F7 may be substituted at your discretion.

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

- July 2011

DOOZY

SCORE

MUSIC BY BENNY CARTER
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BRIGHT SWING ♩ = 220

GUITAR

PIANO

BASS

DRUM SET

mf 2 3 4 5 6 7 8 9 10 11 12

(Solo) (END SOLO)

(Play Time) (Sim) (4) (8) (12)

F7 B^b7 F7 B^b7 F7 D7 Gm7 C7 F7 Gm7 C7

F7 B^b7 F7 B^b7 F7 D7 Gm7 C7 F7 Gm7 C7

F7 B^b7 F7 B^b7 F7 D7 Gm7 C7 F7 Gm7 C7

(A)

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

Gtr.
Pno.
Bs.
D. S.

f *sfz* *mf* *mf* *mf* *mf*

F6 *F7(9)*

mf *mf* *mf* *mf*

(PLAY TIME) *(Sim.)*

Detailed description: This is a page of a jazz score for the piece 'DOOZY'. It features a multi-staff arrangement. The top section includes five saxophone parts (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.) and four trumpet parts (Tpt. 1-4). The middle section contains four trombone parts (Tbn. 1-4). The bottom section includes guitar (Gtr.), piano (Pno.), bass (Bs.), and drums (D. S.). The saxophones play a melodic line starting on page 13, marked with a circled 'A' and dynamics like *f* and *sfz*. The guitar and piano parts provide harmonic accompaniment with chords like *F6* and *F7(9)* and dynamics like *mf*. The bass line is a simple harmonic accompaniment. The drum part includes a 'PLAY TIME' section and a '(Sim.)' section. The score is divided into measures across pages 13, 14, 15, and 16.

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

Chord progression: B^b₉, F⁶, D7(^b₉)