

JAZZ LINES PUBLICATIONS

Presents

FATHER KNICKERBOPPER

WRITTEN FOR THE CHUBBY JACKSON BIG BAND

ARRANGED BY NORMAN 'TINY' KAHN

EDITED BY JEFFREY SULTANOF

FULL SCORE

FROM THE ORIGINAL MANUSCRIPT

JLP-8698

MUSIC BY NORMAN 'TINY' KAHN

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FATHER KNICKERBOPPER (1949)

Background:

Norman 'Tiny' Kahn was a drummer, pianist, vibraharpist, composer and arranger. Born in New York in 1923, he played with the bands of Boyd Raeburn, George Auld, Chubby Jackson, Charlie Barnet and Elliot Lawrence. Al Porcino has said that Mel Lewis was directly influenced by Kahn's drumming style, and Johnny Mandel has repeatedly stated that as a writer, Kahn was "better than all of us." Primarily self-taught as an arranger, his compositions such as *Tiny's Blues* and *Who Fard That Shot?* are still popular with musicians for their bebop harmonies and Count Basie-esque swing. His arrangement of *Over the Rainbow* for Charlie Barnet is a classic setting of the song worth seeking out.

The Music:

Kahn was chief arranger for the 1949 Chubby Jackson Orchestra that only existed for a few months. Luckily the ensemble recorded for Columbia Records, and radio broadcasts of it survive as well. *Father Knickerbopper* was a highlight of the Columbia session, taken at a blisteringly fast tempo with exciting solos.

This version of *Father Knickerbopper* is the stock arrangement issued in 1949; the key is different than the Jackson version and was written so that it is playable by a smaller ensemble. It was adapted for a full big band and recorded by the Ted Heath Orchestra when Heath tried to introduce the current modern jazz styles into his repertoire. This attempt was a failure, and the arrangement didn't remain in the active book for long. I believe the arranger who adapted this for Heath is none other than John Dankworth, whom Heath repeatedly asked to join his ensemble full time. At the time, Dankworth was playing saxophone on British cruise ships so he could get to New York and listen to the modern jazz being played on 52nd Street. It would have been easy for him to obtain this stock and then fill it out for Heath. The stock was probably not available in England at the time.

Notes to the Conductor:

If you listen to both the Jackson (1949 and 1957) and Heath versions, it is evident that both a medium and a very fast tempo work for this piece. But the one thing you don't want is for the piece to sound sloppy. Also resist the temptation for the band to 'go wild' in terms of dynamics; constant loud playing is not appropriate here.

Feel free to open up for solos; the changes are great to improvise on.

Jeffrey Sultanof

- May 2011

FATHER KNICKERBOPPER

RECORDED BY CHUBBY JACKSON

MUSIC BY NORMAN 'TINY' RAHN

ARRANGED BY NORMAN 'TINY' RAHN

EDITED BY JEFFREY SULTANOF

SCORE

① FAST SWING ♩ = 300

The score is written for a jazz ensemble. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'FAST SWING' with a quarter note equal to 300 beats per minute. The score begins with a first ending bracket (①). Dynamics include 'f' (forte) for many instruments. The guitar part has chord markings C7^(b9) and D^{b7}(b9). The piano part has chord markings C7^(b9) and D^{b7}(b9). The bass part has chord markings C7^(b9) and D^{b7}(b9). The drums part includes 'SOLO' and '(PLAY TIME)' markings.

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A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

PNO.

Bs.

D. S.

D7^(b9) D7^(b9) C7^(b9)

(PLAY TIME)

Solo.....

9 10 11 12 13 14 15 16

(A)

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. 1 *mf*

T. Sax. 2 *mf*

B. Sax. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Gtr. *mf*

PNO. *mf*

Bs. *mf*

D. S. (PLAY TIME) *mf*

17 *mf* 18 19 20

Fma7 Dm7 Gm7 C7 Am7 A^bm7 Gm7 C7

Fma7 Dm7 Gm7 C7 Am7 A^bm7 Gm7 C7

Fma7 Dm7 Gm7 C7 Am7 A^bm7 Gm7 C7

(4)