

JAZZ LINES PUBLICATIONS

Presents

VINE STREET RUMBLE

WRITTEN FOR THE WDR BIG BAND

ARRANGED BY BENNY CARTER

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

FULL SCORE

JLP-5022

MUSIC BY BENNY CARTER

COPYRIGHT © 1960 (RENEWED) BEE CEE MUSIC COMPANY. ALL RIGHTS RESERVED. USED BY PERMISSION.

THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF BENNY CARTER.

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.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BENNY CARTER BIG BAND SERIES

VINE STREET RUMBLE (1960/1989)

Background:

As a soloist, Benny Carter, along with Johnny Hodges, was the model for swing era alto saxophonists. He is nearly unique in his ability to double on trumpet, which he plays in an equally distinctive style. In addition, he is an accomplished clarinetist, and has recorded proficiently on piano and trombone. As an arranger, he helped chart the course of big band jazz, and his compositions, such as When Lights Are Low and Blues In My Heart, have become jazz standards. Carter has also made major musical contributions to the world of film and television. His musicianship and personality have won him the respect of fellow artists and audiences on every continent.

Born in New York in 1907, Carter received his first music lessons on piano from his mother. He was attracted to the trumpet through his cousin, the legendary Cuban Bennett, and a neighbor, the great Ellington brass man Bubber Miley. Carter saved for months to buy a trumpet but, failing to master it over the weekend, he exchanged it for a C-melody saxophone. Frankie Trumbauer was an early inspiration to the young Benny, who was largely self-taught. By age fifteen, Carter was already sitting in at Harlem night spots.

From 1924 to 1928, Carter gained valuable professional experience as a sideman in some of New York's top bands. He also traveled to the midwest to work with the Wilberforce Collegians, and to Pittsburgh for a stint with Earl Hines. Carter's recording debut came in 1928 as a member of Charlie Johnson's Orchestra, which was based in Harlem's Small's Paradise. Two of the arrangements recorded that day were by Carter, who had somehow managed to teach himself the craft of arranging. Later that year, Carter joined Fletcher Henderson's seminal orchestra, assuming the arranging duties previously handled by Don Redman. Carter's innovative scores, particularly his writing for the sax section, revitalized the band and, according to scholar Gunther Schuller, "Carter was now the arranger everyone followed."

In 1931, Carter became musical director of another important musical organization: the Detroit-based McKinney's Cotton Pickers. Already a major force on alto, he now returned to his first love, the trumpet. Within two years, Carter was making trumpet recordings that rivaled his alto classics. On both instruments, Carter has always displayed a rare ability to conceive a solo as a whole, without losing the spark of spontaneity. In 1932, Carter returned to New York and soon began putting together his own orchestra, which eventually would include such swing stars as Chu Berry, Teddy Wilson, Sid Catlett, and Dicky Wells. As was the case with all Carter-led units, the group was known as a 'musicians' band.' Unfortunately, high musical standards did not ensure commercial success, especially during the depression, and by late 1934, Carter was forced to disband.



A timely invitation brought Carter to Paris in 1935 to play with Willie Lewis's orchestra. At the suggestion of music critic Leonard Feather, he was invited to England to serve as arranger for the BBC dance orchestra. Carter played an essential role in spreading jazz abroad. Over the next three years, he traveled throughout Europe, playing and recording with the top British, French, and Scandinavian jazzmen, as well as with visiting American stars such as his friend Coleman Hawkins. In Holland during this period, Carter also led the first international, interracial band. Returning home in 1938, Carter found the big band sounds, which he had helped shape, sweeping the country. He quickly formed another superb orchestra, which spent much of 1939 and 1940 at Harlem's famed Savoy Ballroom. His arrangements were much in demand and were featured on recordings by Benny Goodman, Count Basie, Duke Ellington, Glenn Miller, Gene Krupa, and Tommy Dorsey. In 1941, Carter pared down to a sextet, which included bebop pioneers Dizzy Gillespie and Kenny Clarke. In 1942, he brought a reorganized big band to California, where he has lived ever since. In the mid-1940s, the band included important modernists, such as Miles Davis, J.J. Johnson, Max Roach, and Art Pepper, all of whom have acknowledged their debt to Carter as a teacher. As Miles Davis once said: "Everyone should listen to Benny Carter. He's a whole musical education."

On the West Coast the versatile Carter moved increasingly into studio work. Beginning with *Stormy Weather* in 1943, he arranged for dozens of feature films and television productions. His credits encompass all musical idioms, from feature films such as *A Man Called Adam* and *Buck and the Preacher* to television shows, including *M Squad* and *Chrysler Theater*. He has provided arrangements for almost every major popular singer including Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Lou Rawls, Ray Charles, Peggy Lee, Louis Armstrong, Pearl Bailey, Billy Eckstine and Mel Tormé.

In the 1970s, Carter turned his talents in a new direction--education. He conducted seminars and workshops at many universities, and spent several semesters at Princeton University, which awarded him an honorary doctorate in 1974. In 1987, Carter spent a week as visiting lecturer at Harvard University. Other honors include induction into the Black Film Makers Hall of Fame (1978), the coveted Golden Score award of the American Society of Music Arrangers (1980), and appointment to the music advisory panel of the National Endowment of the Arts. In 1978, Carter was a guest at the White House, where he led a group at President Jimmy Carter's celebration of the 25th anniversary of the Newport Jazz Festival. He also led an orchestra for the 1984 inaugural of President Reagan and played at the White House in 1989 as a guest of President Bush.

In 1982, New York radio station WKCR marked Carter's 75th birthday by playing his music non-stop for 177 hours. Carter was also saluted at the 1984 Kool Festival with a retrospective concert. In 1987, Carter received a Grammy Lifetime Achievement Award from the National Academy of Recording Arts and Sciences. His extended work, *Central City Sketches* (recorded in 1987 for Musicmasters with the American Jazz Orchestra) was nominated for a Grammy in 1988. Carter placed first in the 1989 Down Beat International Critics Poll in the arranger's category. Carter celebrated his 82nd birthday with a concert in Lincoln Center's Alice Tully Hall. He returned a year later to debut a new extended work. In 1990, Carter was named Jazz Artist of the Year in both the Down Beat and Jazz Times International Critics' polls.

In 1995 MusicMasters Records embarked on a project to bring Carter's songwriting gifts to the fore. Sixteen leading singers collaborated on a unique recording project, *The Benny Carter Songbook*, which includes some thirty Carter songs - old and new - with Carter as featured soloist. Volume One of this collection has been issued and includes such vocal greats as Joe Williams, Dianne Reeves, Ruth Brown, Shirley Horn, Peggy Lee, and Bobby Short. 1996 also saw the release on home video of the highly acclaimed documentary on Carter, *Symphony in Riffs*.

In March of 1996 Carter's multifaceted musical gifts were on display in a major event at Lincoln Center in New York. Carter appeared with the Lincoln Center Jazz Orchestra conducted by Wynton Marsalis in an evening of Carter's music. In addition to performing some Carter classics, the Orchestra premiered a new suite, *Echoes of San Juan Hill*, the composer's musical depiction of the New York neighborhood where he grew up.

Constantly evolving and absorbing, Carter's playing retained the basic foundations that have always made it readily identifiable. He toured the world many times, written and performed five extended works, played unaccompanied saxophone on a film soundtrack, delivered a commencement address, jammed with the King of Thailand, and recorded over a dozen CDs in every conceivable setting (for which he received seven Grammy nominations and two Grammy awards). As he liked to say, "My good old days are here and now." Benny Carter proved it every time he stepped on a stage. It is not surprising that, in a music populated by royalty, Benny Carter was known to his fellow musicians as "King."

The Music:

Benny Carter's *Vine Street Rumble* is best known for being the first movement of his *Kansas City Suite*, recorded in 1960 by the Count Basie Orchestra. This Jazz Lines Publications version is based off of a revised edition that Carter penned in 1989 for a live appearance with the WDR Big Band in Berlin, Germany. The feel and melody are the same, but there are a number of differences that give this later interpretation its own unique vibe.

Notes to the Conductor:

The joyous atmosphere is established right off the bat, with the full band playing a roaring introduction to set up the shuffle groove that is maintained for the entire performance. The catchy melody is stated twice by the saxophones, with the brass jumping in toward the end of the first chorus with some jabbing background hits. Two solo choruses of piano at measure 41 give the horns a short break after their initial appearance before they roar back to life during a stop-time send-off at measure 58.

A tenor sax solo at measure 63 commences the portion of the arrangement that can be opened up for additional solos. Chord changes have been included at measure 94 for alto sax, trumpet, and trombone. The shout chorus (now based off of a different harmonic sequence than the original melody) is an 8-measure section that is played 4 total times, with different elements being added in along the way. Starting at a bare whisper, it eventually builds up to an all-out blast, capped off by a screaming trumpet rip before the bottom drops out for a final held tone from the saxes and trombones.

This publication was prepared using the set of parts from Benny Carter's library - this is not a transcription.

Acknowledgments:

We are thankful for the support and enthusiasm of Benny's widow Hilma Carter and the late Ed Berger.

Doug DuBoff, Dylan Canterbury, and Rob DuBoff

- May 2023

TENOR SAX 1

VINE STREET RUMBLE

BENNY CARTER

Handwritten musical score for Tenor Sax 1, measures 1-20. The score is in G major and 4/4 time. It features a melodic line with various articulations and dynamics. Measure 1 starts with a forte (f) dynamic. Chord symbols A, B, and C are written below the first staff. A blue highlight covers measures 11-12. A piano section is indicated at measure 21 with the instruction '(PIANO)' and '29' above the staff. The section is marked '21-34 (2x)'.

Handwritten musical score for Tenor Sax 1, measures 35-95. The score continues the melodic line. Measure 35 has a '3' above it. Measure 39 has a '6' above it. Measures 47-54, 55-62, and 63-70 have '8' above them. Measure 71 has 'On Cue' written above it. Measure 77-78 has a '2' above it. Measure 83-86 has a '2' above it. Measure 89 has a 'p' dynamic marking. Measure 95 has a '7' above it.

Stay Open

On Cue

Above is the tenor saxophone I part that was used for the 1989 WDR Big Band performance in Berlin, Germany featuring Benny Carter.

VINE STREET RUMBLE

WRITTEN FOR THE WDR BIG BAND

MUSIC BY BENNY CARTER

ARRANGED BY BENNY CARTER

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

SCORE

BRIGHT SHUFFLE ♩ = 150

The score is for a big band in 4/4 time, marked "BRIGHT SHUFFLE ♩ = 150". It features a key signature of one sharp (F#) and a dynamic marking of *f* (forte). The ensemble includes:

- Alto Sax 1 & 2
- Tenore Sax 1 & 2
- Baritone Sax
- Trumpet 1, 2, 3, & 4
- Trombone 1, 2, 3, & 4
- Guitar
- Piano
- Bass
- Drum Set

The score is divided into eight measures, numbered 1 through 8 at the bottom. The guitar and piano parts include chord diagrams above the staves. The piano part includes a "Solo" section starting in measure 7. The drum set part features a complex rhythmic pattern with accents and a 3/4 triplet in measure 5.

COPYRIGHT © 1960 (RENEWED) BEE CEE MUSIC COMPANY. ALL RIGHTS RESERVED. USED BY PERMISSION.
THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF BENNY CARTER.

PUBLISHED BY THE JAZZ LINES FOUNDATION INC., A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.

9

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Gtr.
Pno.
Bs.
Dr.

9 10 11 12 13 14 15 16

17

A Sax. 1
A Sax. 2
T Sax. 1
T Sax. 2
B. Sax.
Trpt. 1
Trpt. 2
Trpt. 3
Trpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bs.
Dr.

17

18

19

20

21

22

23

24