

JAZZ LINES PUBLICATIONS

*Presents*

**KANSAS CITY SHOUT**

ARRANGED BY ERNIE WILKINS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

**FULL SCORE**

JLP-54407

MUSIC BY ERNIE WILKINS

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

# COUNT BASIE SERIES

## KANSAS CITY SHOUT (1959)

### **Background:**

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William “Count” Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie’s musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded.

This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten’s sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reigns himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process. It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as “head” arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band’s rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer “Papa” Jo Jones’ more free-form approach and guitarist Freddie Green’s steady “rhythm” style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie’s band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard “April In Paris.” This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the “head” arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie’s celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie’s famous cameo in Mel Brooks’s “Blazing Saddles” is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz’s top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie “Lockjaw” Davis, trumpeters Harry “Sweets” Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band’s book include Frank Foster, Neal Hefti, Ernie Wilkins, Thad Jones, Billy Byers, Quincy Jones, and Sammy Nestico.



## **The Music:**

It's hard to pick a single favorite album from the long and storied discography of the Count Basie Orchestra, but 1959's *Chairman of the Board* is likely to top at least a few lists. This Ernie Wilkins arrangement only offers up a few brief piano solos, but has plenty of exciting spots to showcase your ensemble. These sections will give your players a good workout at times, so be sure to be ready for them.

## **Notes to the Conductor:**

The melody (beginning at measure 26) is handled at first by muted trumpets. The sax and trombone backgrounds should have a nice kick to them while not being too loud. The brass (with now-open trumpets) and saxes trade some figures on the bridge at measure 36, with the trumpets returning to their mutes for the final A section at measure 44.

Beginning at measure 52, the spotlight shines mainly on the sax section for the next chorus. This soli section is written in such a way that it will swing all on its own, so no need for your players to force it. The brass figures are largely simple, short interjections, but should be attacked with authority. Make sure your brass section pays close attention to the rapid dynamic shifts at measure 68, as they are necessary to make for an exciting performance. The ensemble comes together at measure 80 for an extended send-off into a typically minimalist Basie piano chorus at measure 88.

The full ensemble gets to shout together from measure 113 until more-or-less the end of the chart. Once again, pay attention to the quick-fire dynamic changes during these shout sections in order to maximize excitement. Although the ensemble still ostensibly has the starring role at measure 144, this is the time to let your drummer show off a bit, as their fills around the band hits can truly make or break this section. Another Basie piano solo over the bridge at measure 153 sets up the final A section, where the trumpets provide a muted treatment of the melody as they did before. The band then tags a couple of times before coming to a warm and satisfying conclusion.

This publication has been prepared from an engraved score that was based on an original set of parts that Ernie Wilkins had in his library. On the original recording, the first chorus of the form (from measures 1-25) were cut in favor of an eight-bar solo piano introduction. We have included the original opening should you wish to play it.

**Doug DuBoff and Dylan Canterbury**

*March 2019*

# KANSAS CITY SHOUT

## SCORE

RECORDED BY COUNT BASIE

MUSIC BY ERNIE WILKINS

ARRANGED BY ERNIE WILKINS

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

BRIGHT SWING ♩ = 200

1. 2. NO VIB.  
pp NO VIB.  
pp NO VIB.  
pp NO VIB.  
pp NO VIB.  
pp

(CUP MUTE)  
(CUP MUTE)  
(CUP MUTE)  
(CUP MUTE)

E<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>9 D<sup>b</sup>9 E<sup>b</sup>6 C7 F7 B<sup>b</sup>7 E<sup>b</sup>6 Fm7 B<sup>b</sup>7 D7

*mp*  
(SOLO)  
E<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>9 D<sup>b</sup>9 E<sup>b</sup>6 C7 F7 B<sup>b</sup>7 E<sup>b</sup>6 Fm7 B<sup>b</sup>7 D7

*mp*  
E<sup>b</sup>6 E<sup>b</sup>7 A<sup>b</sup>9 D<sup>b</sup>9 E<sup>b</sup>6 C7 F7 B<sup>b</sup>7 E<sup>b</sup>6 Fm7 B<sup>b</sup>7 D7

*mp* (HI-HAT)  
sim. (4) (8) (16)

2 3 4 5 6 7 8 9

10

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Grp.

Pno.

Bs.

Dr.

10 11 12 13 14 15 16 17

$Gm^6$   $A^m7$   $D7(\frac{9}{13})$   $Gm^6$   $Cm7$   $F13$   $B^b6$   $Cm7$   $F13(^b9)$   $Fm^9$   $Fm7$   $B9(^d5)$   $B^b13$   $E7(^d9)$

(4) (8)



18

Grp.

Pno.

Bs.

Dr.

18 19 20 21 22 23 24 25

$E^b6$   $E^b7$   $A^b9$   $D^b9$   $E^b6$   $C7$   $F7$   $B^b7$   $E^b6$   $Fm7$   $B^b7$

(4) (8)

(END SOLO)

(26) OPT. START

A.Sx. 1  
 A.Sx. 2  
 T.Sx. 1  
 T.Sx. 2  
 B.Sx.  
 Trp. 1 (CUP MUTE)  
 Trp. 2 (CUP MUTE)  
 Trp. 3 (CUP MUTE)  
 Trp. 4 (CUP MUTE)  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4  
 Gtr.  
 Pno.  
 Bs.  
 Dr.

26 27 28 29 30 31 32 33 34 35