

Presents

JAZZ LINES PUBLICATIONS

JACK AND JILL

RECORDED BY COUNT BASIE

ARRANGED BY DON REDMAN

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

FULL SCORE

JLP-7709

MUSIC BY DON REDMAN

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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

COUNT BASIE SERIES

JACK AND JILL (1955)

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 reins 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’ “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 Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.



The world of big band jazz would not be the same if it wasn't for the contributions of Don Redman. His arrangements would cement several of the cornerstones of the style as eventually codified by one of his greatest admirers, Duke Ellington. A native of West Virginia, Redman was a child prodigy. He was honking out notes on trumpet as early as age 3, and by the time he was a teenager he was proficient enough on all woodwind instruments that he was working professionally. Studies at Storer College and the Boston Conservatory followed, eventually leading to his moving to New York in 1923 to join the Fletcher Henderson Orchestra.

As Henderson's chief arranger, Redman was responsible for crafting some of the band's most memorable and innovative charts. In addition to being harmonically ahead of their time, they also incorporated revolutionary rhythmic and structural concepts. Rhythmically, Redman incorporated aspects of the burgeoning style of the band's star soloist, trumpeter Louis Armstrong, into his soli sections, infusing the band with an intense sense of swing and excitement. Structurally, he would often pit the sax and brass sections against one another in call-and-response, an idea that would become a hallmark of the great swing bands of the 1930s.

After leaving Henderson in 1927, Redman worked as the musical director for McKinney's Cotton Pickers before finally forming his own orchestra in 1931. The band experienced some surprise popular success, recording a Vitaphone short film for Warner Bros. in 1933 as well as providing the soundtrack for a *Betty Boop* cartoon the same year. Although he was forced to disband his group in 1940, Redman remained busy as an arranger for the bands of Count Basie, Jimmy Dorsey and Harry James, as well as serving as Pearl Bailey's musical director in the 1950s. He passed away in 1964, leaving behind an indelible legacy that continues to stand strong to this day.

The Music:

This Don Redman arrangement was first recorded by the Count Basie Orchestra for their 1955 album *The Count!* It serves as a fascinating example of how Redman's writing style continued to evolve as time went on, incorporating bits and pieces from all of the major developments in jazz over his 20 years in the spotlight.

Notes to the Conductor:

The fun begins with a startlingly hostile blast before Basie's piano pacifies the mood for the melody at measure 9. A gently swinging sax riff is enveloped by some punchy but not overwhelming brass hits. The mood is interrupted with a bike-horn like honk from the trumpets, but only briefly, as the volume drops off for a simple sax and trombone riff at measure 23.

A quick trumpet fanfare sets the stage for a Basie blues piano chorus at measure 35, accompanied by some simple sax backgrounds. The trombone section gets a soli spotlight at measure 47, followed by a quick tally-ho from the saxes before Basie's piano briefly wrestles the spotlight back at measure 59. The full ensemble reconvenes at measure 64 for a quick but exciting riff before a moderately lengthy low-key unison sax and trombone passage beginning at measure 67.

Measure 87 marks the beginning of a tenor sax solo, originally handled by Eddie "Lockjaw" Davis. The altos switch to clarinet and trumpets go into straight mutes to provide some backgrounds reminiscent of Redman's earliest writing for Fletcher Henderson. The sax solo is broken up by a soli of this same group of instruments at measure 111, but the harmonic and rhythmic content is much more modern sounding.

The melody's re-entrance at measure 131 is a bit different from the beginning in that it is initially broken up by series of solo breaks (piano, then drums, then piano again). The brass and saxes engage in some call-and-response fun at measure 143, coming back together briefly before the volume drops down significantly at measure 155. The final figure slowly ascends in both volume and register across the whole band. The saxes then play one final break before the brass join in for the last held chord.

This publication is not a transcription - it has been prepared from Don Redman's original pencil score. For time purposes, there were a number of sections that were cut from the original recording. They have been included here with optional cuts indicated should your ensemble wish to recreate the recorded version. Otherwise we encourage you to perform the full arrangement.

Doug DuBoff and Dylan Canterbury

- January 2019

SCORE

JACK AND JILL

RECORDED BY COUNT BASIE

MUSIC BY DON REDMAN

ARRANGED BY DON REDMAN

PREPARED BY JEFFREY SULTANOF, DYLAN CANTERBURY, AND ROB DUBOFF

MEDIUM SWING ♩ = 160

(ALTO SAX)

The score is written for a jazz ensemble. It includes staves for Woodwind 1 (Alto Sax/Clarinet), Woodwind 2 (Alto Sax/Clarinet), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), Woodwind 5 (Baritone Sax), Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1 (w/Trpts), Trombone 2, Trombone 3, Trombone 4 (Opt), Guitar, Piano, Bass, and Drum Set. The music is in 4/4 time with a key signature of two flats (Bb and Eb). The score spans 8 measures. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). Chord symbols include $D^{b9}ma^{13}$, D^{b9} , and $A^{b9}sus$. Performance instructions include "TO CUP MUTE" and "Solo".

2 3 4 5 6 7 8

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⑨

W. 1 (A. Sax) *mf*

W. 2 (A. Sax) *mf*

W. 3 (T. Sax) *mf*

W. 4 (T. Sax) *mf*

W. 5 (B. Sax) *mf*

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. $D^{\flat 9}$ $A^{\flat 13}$ $D^9(\sharp 11)$ $D^{\flat} m7$ $D^{\flat 9}$ $G^9(\sharp 11)$ $G^{\flat 9}$

Pno. $D^{\flat 9}$ $A^{\flat 13}$ $D^9(\sharp 11)$ $D^{\flat} m7$ $D^{\flat 9}$ $G^9(\sharp 11)$ $G^{\flat 9}$

Bs. $D^{\flat 9}$ $A^{\flat 13}$ $D^9(\sharp 11)$ $D^{\flat} m7$ $D^{\flat 9}$ $G^9(\sharp 11)$

Dr. *sim.* (4)

Sax 1 (A. Sax)
 Sax 2 (A. Sax)
 Sax 3 (T. Sax)
 Sax 4 (T. Sax)
 Sax 5 (B. Sax)
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Chord changes:
 D^bm7, B^bm7, E^bm7, A^b9sus, A^b7sus(9), D^b6, D7(9)

Measure markings: (8), (10)