

Presents

JAZZ LINES PUBLICATIONS

DEAR OLD SOUTHLAND

RECORDED BY BENNY GOODMAN

ARRANGED BY HORACE HENDERSON

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

FULL SCORE

JLP-7801

LYRICS BY HENRY CREAMER, MUSIC BY TURNER LAYTON

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BENNY GOODMAN BIG BAND SERIES

DEAR OLD SOUTHLAND (1935)

Background:

The “King of Swing” himself, clarinetist Benny Goodman was one of the most prominent figures in big band jazz for over 50 years. Born to an impoverished family of Russian Jewish immigrants in the slums of Chicago in 1909, he began taking clarinet lessons at age 10. The young Goodman displayed a stunning affinity for the instrument, making his professional debut a mere two years later. Dropping out of high school a few years later, Goodman became a full time professional as a member of the renowned Ben Pollack Orchestra.

Having moved to New York by the end of the 1920s, Goodman found himself in demand as a studio session musician for some of the top recording bands of the day. It was around this time that he met producer John Hammond, who became his biggest supporter. With Hammond’s backing and connections, Goodman put together his own band, becoming a star through his appearances on the popular radio show *Let’s Dance* in 1935.

Goodman’s career almost ended as abruptly as it began, as a highly unsuccessful 1935 tour left him and his band nearly broke and disillusioned. A concert at the Palomar Ballroom in Los Angeles was nearly the final nail in the coffin until Goodman, until then focusing on sweet music, launched into a performance of *King Porter Stomp* that caused the crowd to erupt in enthusiasm. His fame would eventually peak 3 years later following a wildly successful concert at Carnegie Hall, the first jazz performance at the famed venue.

Although Goodman’s popularity would begin to slowly wane in the 1940s, he continued to tour and perform all the way until his passing in 1986. In addition to his integral influence on the music of the Swing Era, Goodman was a pioneer in the world of civil rights; his bands were fully integrated, giving star billing to such greats as pianist Teddy Wilson, vibraphonist Lionel Hampton, and guitarist Charlie Christian

Composer/arranger Eddie Sauter studied music at Columbia University and Juilliard before striking out as a professional, starting off as a member of the trumpet section of vibraphonist Red Norvo’s band. He eventually shifted his attention solely to arranging, and was responsible for writing some of the most creative and forward looking arrangements for the bands of Norvo, Benny Goodman, Artie Shaw, Tommy Dorsey and Woody Herman, among others.

The 1950s saw Sauter co-leading a band with fellow swing era arranger Bill Finegan. By the 1960s, Sauter’s work had begun to branch into other territories. His collaboration with tenor sax legend Stan Getz on his album *Focus* is considered to be a masterpiece. He began working on Broadway and for television and film, and continued to focus on these idioms until his death in 1981.



The Music:

The link between the orchestra of Benny Goodman and the arrangements of Fletcher Henderson is well documented, but Fletcher's brother Horace was also responsible for contributing to the Goodman band's library during the 1930s. This brisk, perky arrangement of *Dear Old Southland* is one of the best examples of the lesser known Henderson brother's creative abilities. First recorded in 1935, it's a classic Goodman performance that checks off all the boxes of the band's distinct sound.

Notes to the Conductor:

A bright trumpet fanfare announces the band's starting point, with a brief full band riff ushering in Goodman's clarinet with the melody at measure 9. The backgrounds are simple and serve as a gentle backdrop for Goodman before shoving him out of the way for the melody's second statement by the ensemble at measure 25. This version of the melody sees some clever rhythmic variations to give the proceedings a little shakeup. The tune shifts from major to minor at measure 41, with the melody being handled by the trombone and the groove shifting to a quasi-tango. Once again, the backgrounds largely stay out of the melody's way at this juncture.

The return to a major key at measure 57 also sees a change to a more solo-oriented approach. First up is a tenor sax solo, then a piano solo at measure 73. The tenor solo features some catchy, highly rhythmic backgrounds from the muted brass, while the piano solo finds itself backed up by some non-intrusive sax chords. A four measure fanfare at the end of the piano solo launches the band into the shout chorus at measure 93. The ensemble figures are not overly complicated here, but should be played with a delightful bounciness to keep the atmosphere light and bright. Goodman feels the need to have one more say at measure 109, reminding everyone of the melody before the ensemble roars back in for one final salvo eight bars later before the arrangement winds down in a most amenable fashion.

This publication was based on a set of parts from Benny Goodman's library - this is not a transcription.

Dylan Canterbury and Rob DuBoff

- May 2020

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SCORE

BRIGHT SWING ♩ = 220

①

Solo Clarinet

Woodwind 1: Alto Sax.

Woodwind 2: Alto Sax.

Woodwind 3: Tenor Sax.

Woodwind 4: Tenor Sax.

Woodwind 5: Baritone Sax. (Opt.)

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Guitar

Piano

Acoustic Bass

Drum Set

The score is for a jazz ensemble. It includes parts for Solo Clarinet, Woodwinds 1-5 (Alto and Tenor Saxophones, Baritone Saxophone), Trumpets 1-3, Trombones 1-2, Guitar, Piano, Acoustic Bass, and Drum Set. The music is in 4/4 time with a tempo of 220 bpm. The key signature has one sharp (F#). The score is marked with dynamics such as *mp* (mezzo-piano) and *f* (forte). There are solo markings for the Clarinet and Trumpet 1. Chord changes are indicated below the piano and guitar parts.

Chord changes (Guitar/Piano):
 Measure 1: C⁶
 Measure 2: D⁷
 Measure 3: E^{b7}
 Measure 4: C⁹
 Measure 5: E^{b7}
 Measure 6: D⁷
 Measure 7: C⁶
 Measure 8: C⁷
 Measure 9: D^{b9}
 Measure 10: C⁹
 Measure 11: A^{b9}
 Measure 12: G⁹
 Measure 13: G^{b9}
 Measure 14: F⁹
 Measure 15: D^{b9}(A11)
 Measure 16: C⁹

9 Solo

Solo Cl. *mf* G⁶ G⁹ C⁶ C^{#o7} G⁶ G⁹⁽⁴⁵⁾ C⁶ E⁷ A⁹ D⁷

Ww. 1 (A. Sx.) *mp*

Ww. 2 (A. Sx.) *mp*

Ww. 3 (T. Sx.) *mp*

Ww. 4 (T. Sx.) *mp*

Ww. 5 (B. Sx.) *mp*

Gtr. *mp* F⁶ F⁹ B^{b6} B^{o7} F⁶ F⁹⁽⁴⁵⁾ B^{b6} D⁷ G⁹ C⁷

Pno. *mp* F⁶ F⁹ B^{b6} B^{o7} F⁶ F⁹⁽⁴⁵⁾ B^{b6} D⁷ G⁹ C⁷

Bs. *mp* F⁶ F⁹ B^{b6} B^{o7} F⁶ F⁹⁽⁴⁵⁾ B^{b6} D⁷ G⁹ C⁷

D. S. *mp* (4) (8)

9 10 11 12 13 14 15 16