

Presents

JAZZ LINES PUBLICATIONS

PEACE - BLUE SILVER

ARRANGED BY ROB MCCONNELL

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

FULL SCORE

JLP-7918

MUSIC BY HORACE SILVER AND ROB MCCONNELL

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PEACE – BLUE SILVER (1980/1997)

Background:

Rob McConnell was one of the finest composer/arrangers of the 20th century. And his is a unique story. As writer/lyricist Gene Lees (himself a Canadian) once told me, “Rob is one of very few people born in Canada who is known all over the world who didn’t have to go anywhere else to become famous. Musicians such as Oscar Peterson and Kenny Wheeler, and actors such as William Shatner and Lorne Greene became famous by touring or moving to the U.S. or England. Rob stayed home for the most part.” And became a musical legend!

McConnell was born in Toronto in 1935 and took up the slide trombone in high school (later switching to the valve trombone). He studied with Gordon Delamont, a legendary educator and author of several books on theory, arranging and composition that are still in use. McConnell once gave an interview stating that he and Delamont had a highly contentious relationship, Delamont wanting McConnell to do something his way, with McConnell refusing.

McConnell came to New York in 1963 and worked with several bands, most notably with fellow Canadian Maynard Ferguson, who was leading a popular big band at the time. Instead of staying, he returned to Toronto to become part of the active studio musician pool for recordings, radio and television. The Boss Brass was originally made up of trumpets, trombones, French horns and rhythm section, and focused more on pop songs than jazz. Its first album was released by RCA Canada in 1968. By 1971, a saxophone section was added, and by 1976, the ensemble had 22 musicians. The band made several albums which were only available in Canada. Despite the lack of widespread availability, copies were heard by musicians all over the world, and word was soon out that an incredible big band was making striking, original music, played by Toronto’s finest musicians. By 1979, some of these albums finally found distribution in the United States. From that time on, McConnell was encouraged to tour, but he always refused given the huge expense of carrying all those players, and his insistence on working with his regular ensemble instead of using substitutes. In 1981, a gig on the west coast was arranged, and resulted in many appearances at clubs, concerts and festivals all over the world. These were usually sellouts.

McConnell won five Juno Awards, three Grammy Awards, was elected to the Canadian Hall of Fame in 1997, and was made an officer of the Order of Canada in 1998. He lived and worked in Toronto except for a brief period in 1988 when he moved to Los Angeles to teach at the Dick Grove School of Music. In the last years of his life, he concentrated on a tentet rather than the large band. He continued to play and write until he passed away of liver cancer in 2010.

McConnell’s music runs the gamut of emotions, from wildly funny to very romantic. It is quirky and often goes in unexpected directions, but it always knows where it is going. His manuscripts are clean and meticulous, and his work is inventive, inspiring, surprising, and always swinging.



The Music:

Rob McConnell found a wide variety of ways to document his appreciation for the music of Horace Silver over his many years as an arranger and bandleader. This re-imagining of Horace Silver's classic ballad *Peace* was recorded in 1980 for the Boss Brass's album *Tribute* (and in 1997 for the album *Rob McConnell and the Boss Brass Play the Classics*), and sees the piece being completely reworked into an up-tempo feature vehicle for trumpeters Guido Basso and Sam Noto.

Notes to the Conductor:

The performance begins with Basso and Noto playing a gently interweaving version of Silver's melody with piano accompaniment, lulling the listener into a relaxed mindset before an 8 measure drum solo establishes the brisk pace for the arrangement's duration. McConnell introduces a new musical theme at measure 29 based off of Silver's harmonic progression, but featuring a far more bop-like inflection.

A two-chorus ensemble shout commences following the melody at measure 59, and is trademark McConnell - harmonically dense, rhythmically involved, and brass-heavy. This shout chorus ultimately serves to set the stage for another duet between Basso and Noto, this time with the two trumpeters trading improvised lines with each other until Basso claims the spotlight for himself at measure 151. Basso's final chorus features some simple backgrounds before another ensemble shout at measure 191 sets up an extended solo for Noto. The backgrounds behind Noto's solo are recycled from before.

Following the extended trumpet showcase is a Terry Clarke drum solo that is built around a series of prodding hits from the horns and trombones. This goes on for a couple choruses, ultimately leading into another ensemble section at measure 291. This time, however, the two trumpets are featured as lead voices over the saxophone section in a lengthy, twisting, and technically demanding soli that will give your horn players more than a slight challenge. This soli is followed by another 8 bar drum solo that brings the arrangement full circle, with McConnell's new melody being repeated as it was toward the beginning. To bring things to a conclusion, the arrangement catches the listener by surprise with an unexpectedly (and decidedly not peaceful) dissonant final blast.

This publication was prepared from the set of parts in Rob McConnell's library - this is not a transcription.

Acknowledgements:

We thank the generosity of Rob's widow Anne for her permission and participation in making these arrangements available for the first time for bands to play, audiences to enjoy, and musicians to study.

Jeffrey Sultanof and Dylan Canterbury

- June 2022

SAM

(151)

2.

BLUE SILVER

ARRANGEMENT
ROB McCONNELL

DRUM SOLO

A UNISON

B

B1

C

2

2

2

C1

4

4

8

C2

2

2

Above are the first two pages of Sam Noto's part for Peace - Blue Silver, recorded in 1980 and 1997.

PEACE - BLUE SILVER

SCORE

RECORDED BY ROB MCCONNELL AND THE BOSS BRASS

MUSIC BY HORACE SILVER AND ROB MCCONNELL

ARRANGED BY ROB MCCONNELL

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SLOWLY $\text{♩} = 60$

①

The score is arranged for a jazz ensemble. The piano part includes the following chord progression:

1	2	3	4	5	6	7	8	9	10							
$A_{m7}^{(b9)}$	$D7^{(b9)}$	G_{m7}	$C7$	B_{m7}	$C_{m7}^{(b9)}$ $F7^{(b9)}$	B_{m7}^b	B_{m7}/E	$E9$	B_{m9}	F_{m7}^{\sharp}	$E_{m7}^{(b9)}$	A^{b13} $A^{b7(b9)}$	D_{m7}^b	$C_{m7}^{(b9)}$	$B9^{(b11)}$	B_{m7}^b

1 2 3 4 5 6 7 8 9 10

11

TRP. 4

TRP. 5

PNO.

11 12 13 14 15 16 17 18 19 20



21 BRIGHT SWING ♩ = 240

(Solo)

(4)

(8) (END SOLO)

De.

mf

21 22 23 24 25 26 27 28

(29)

PLAY 2ND X ONLY -

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Trpt. 5

Tbn. 1

Tbn. 2

Tbn. 3

Bs. Tbn.

Gtr.

Pno.

Bs.

Dr.

Am^{7(b9)} D^{7(b9)} Gm⁷ C¹³ Bm¹³ Cm^{7(b9)} F^{7(b9)} B^bma¹³

Am^{7(b9)} D^{7(b9)} Gm⁷ C¹³ Bm¹³ Cm^{7(b9)} F^{7(b9)} B^bma¹³

Am^{7(b9)} D^{7(b9)} Gm⁷ C¹³ Bm¹³ Cm^{7(b9)} F^{7(b9)} B^bma¹³

(4) (6)

29 30 31 32 33 34 35 36