

JAZZ LINES PUBLICATIONS

Presents

KILLER PHIL

RECORDED BY THE PHIL NORMAN TENTET

ARRANGED BY BOB FLORENCE

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

FULL SCORE

JLP-54605

MUSIC BY BOB FLORENCE

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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PHIL NORMAN TENTET SERIES

KILLER PHIL

Background:

Listening to the Phil Norman Tentet is like hearing the very essence of the best big band jazz – with all the thrills of that remarkable sound, but a lot less volume. Big bands are often described as the symphony orchestras of jazz. More than that, big band instrumentation has been vital to the soundtrack of American life for nearly a century. But mid-sized bands such as the Tentet have played an equally vital role as the chamber ensembles of jazz, with a similarly rich potential for creative diversity.

Think of the Miles Davis *Birth of the Cool* band, the West Coast jazz bands of the fifties, the Mingus bands, and – more recently – the octets of Dave Holland and David Murray. Each is different from the other, finding new, illuminating ways to use an instrumentation of eight to ten or eleven players in authentic jazz fashion.

The Norman Tentet (actually eleven, since Norman doesn't include himself in the number count) has been doing precisely that for more than fifteen years now. And doing it in a way that dips into the influential resources of such predecessors as the *Birth of the Cool* bands, while exploring new ideas via the contributions of gifted arrangers and composers Bob Florence, Med Flory, Alan Broadbent, Tom Kubis, Roger Neumann, and Kim Richmond, among others.

What did it take to create a prime, world-class jazz ensemble such as the Tentet? Phil Norman knows. "It all began," he says, "when I was asked if I had a group to play a regular Wednesday night gig at an L.A. jazz club called Lunaria. I had no music," he recalls, "no charts, no bandstands. No musicians. But now I had a string of Wednesday nights. And I soon learned that if you want to get something done, just commit to doing something you haven't done before." What Norman did have in mind was a sound. "I was thinking small group instrumentation," he says. "Dave Pell, Gerry Mulligan, Art Pepper, things like that. And I loved what Dave Pell did, putting the guitar in as a horn. So I got a few charts from Dave. Added a few rent-a-charts from Dan Higgins, called Roger Neumann and Tom Kubis and bought a few charts from them. Somebody loaned me some bandstands."

Musicians came next. And with Los Angeles' always fertile crop of players, it didn't take long to assemble a first rate line-up. "We eventually ended up on opening night with Bob Florence, Andy Martin, Carl Saunders, Ron Stout, Bob Efford, Dave Carpenter and Frank Capp, among others. Quite a group to start with," says Norman. "I was in business."

Fifteen years later, Norman and the Tentet were still in business, getting better and better with each new outing. Encore was the Tentet's sixth album. And the title, says Norman, traces to the fact that "our last effort stayed on the Jazz Times Top 50 for so long that folks have been asking 'When are we going to do another CD?'"

One of the most important aspects of Norman's job – in addition to leading the band, playing with it, booking it and writing all the checks – is deciding what to play and when to play it. And that was his first consideration, the Tentet's latest, but not yet released CD Encore began to come into focus. "I don't show up for a gig not knowing what we're going to play, and I sure can't show up for a recording without a plan in mind," he says. "And I approach both of them the same way. I try to think of different tempos, different arrangers, different soloists, standard tunes and some originals. So that when I get through a live set or a program for a recording, everyone has soloed once or twice, and I've played a chart that someone in the band has arranged. And believe me, if anyone doesn't get a chance to solo, I'll hear about it afterward."



The Music:

Bob Florence's *Killer Phil*, written for the Phil Norman Tentet, is a creative re-imagining of Benny Golson's classic composition *Killer Joe*. This arrangement was recorded live in 1999 for the *Live at the Lighthouse* album.

Notes to the Conductor:

The unique 3/2 Latin groove provides a dynamic rhythmic component to the performance, underpinning an extraordinarily catchy descending melody that starts in the tenor sax and trombone but eventually grows to encompass the full ensemble. Baritone sax and trumpet solos are followed by a dynamic, high-energy shout chorus, and the various melody statements are broken up by a series of tricky, chromatic send-offs that do a wonderful job of naturally building the chart's energy level.

This publication was based on the set of parts from Phil Norman's library - this is not a transcription.

Acknowledgments:

We want to thank Phil Gainsborough (AKA Phil Norman) for his support of our efforts to publish music from his library.

Rob DuBoff
- June 2022

SCORE

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BRIGHT LATIN $\text{♩} = 120$

WOODWIND 1: ALTO SAX.

WOODWIND 2: TENOR SAX.

WOODWIND 3: BARITONE SAX.

TRUMPET 1

TRUMPET 2

TROMBONE

GUITAR
mf
Comp (no solo)

PIANO
mf

BASS
mf

DRUM SET
mf

The score consists of eight measures. The woodwind, trumpet, and trombone parts are currently blank. The guitar and piano parts play a rhythmic accompaniment with chords: C13, Bb13, C13, Bb13, C13, Bb13, C13, Bb13. The bass part starts with a melodic line in measures 1 and 2, then continues with a rhythmic pattern. The drum set part includes a melodic line in measures 1 and 2, followed by a consistent rhythmic pattern. Dynamics are marked as *mf* for guitar, piano, and bass, and *sim.* for the drum set.

2 3 4 5 6 7 8

9 **SOLO** $E_{m7}^{(b5)}/A$ $A7^{(b9)}$ E_{m7}^{b}/A^b A^b_9 E_{m7}/A A^{13} E_{m7}^{b}/A^b A^b_{13} **END SOLO**

GTR. $E_{m7}^{(b5)}/A$ $A7^{(b9)}$ E_{m7}^{b}/A^b A^b_9 E_{m7}/A A^{13} E_{m7}^{b}/A^b A^b_{13}

PNO. $E_{m7}^{(b5)}/A$ $A7^{(b9)}$ E_{m7}^{b}/A^b A^b_9 E_{m7}/A A^{13} E_{m7}^{b}/A^b A^b_{13}

BS. $E_{m7}^{(b5)}/A$ $A7^{(b9)}$ E_{m7}^{b}/A^b A^b_9 E_{m7}/A A^{13} E_{m7}^{b}/A^b A^b_{13}

DR. $\text{[Drum notation with accents and dynamics]}$ (4) (8)

CRESC. POCO A POCO

9 10 11 12 13 14 15 16

17

Ww. 1 (A. Sax) $\text{[Musical notation]}$ *mf*

Ww. 2 (T. Sax) $\text{[Musical notation]}$ *mf*

Ww. 3 (B. Sax) $\text{[Musical notation]}$ *mf*

GTR. C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13}

PNO. *Comp (no solo)* C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13}

BS. C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13} C^{13} B^b_{13} *as written*

DR. $\text{[Drum notation with accents and dynamics]}$ *sim.* (4) (8)

17 18 19 20 21 22 23 24

25

Ww. 1 (A. Sax)

Ww. 2 (T. Sax)

Ww. 3 (B. Sax)

TPT. 1

TPT. 2

Tbn.

GTR.

PNO.

Bs.

Dr.