

JAZZ LINES PUBLICATIONS

Presents

CHERRY POINT

RECORDED BY COUNT BASIE

ARRANGED BY NEAL HEFTI

FULL SCORE

JLP-7614

MUSIC BY NEAL HEFTI

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THE JAZZ LINES FOUNDATION INC.

PO BOX 1236

SARATOGA SPRINGS NY 12866 USA

COUNT BASIE SERIES

CHERRY POINT (1954)

Count Basie:

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 had memorized many arrangements supplied to them by Eddie Durham. They also had 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's 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.

Neal Hefti:

The importance of Neal Hefti cannot be understated. His work in the worlds of both big band jazz and commercial music have resulted in some of the most iconic sounds in the history of music. Born in 1922, Hefti took up the trumpet at age 11 and by the end of his high school years was performing with territory bands to help support his family. It was during his time as a member of Woody Herman's First Herd that his skills as an arranger began to shine. Influenced by the burgeoning bebop movement, Hefti's arrangements of ***The Good Earth*** and ***Wild Root*** managed to straddle the middle ground between commercially viable and artistically progressive perfectly, and were significant instrumental hits for the band.

Beginning in 1950, Hefti formed a highly fruitful relationship with Count Basie. Serving as one of the chief arrangers for Basie's 'New Testament' band, Hefti's charts played a significant role in the development of the new Basie sound of the 1950s. The pinnacle of the Hefti-Basie relationship is the 1958 album known as ***The Atomic Mr. Basie***, an album entirely made of Hefti's arrangements that included such classics as ***The Kid from Red Bank***, ***Splanky***, ***Flight of the Foo Birds*** and ***Lil' Darlin'***.

After moving to California in the 1960s, Hefti became a mainstay arranger for film and television. His composition ***Girl Talk*** netted him two Grammy nominations; nowadays, however, his theme songs for the television series ***The Odd Couple*** and ***Batman*** are easily his best-known and most popular works. Hefti would continue working throughout the 1970s before eventually retiring and passing away in 2008.

The Music:

There are few collaborations in the world of big band jazz that have produced more classic outcomes than those of bandleader Count Basie and arranger Neal Hefti. At the start of their association in 1951, Basie was looking to revive his big band after a period where economics had forced him to downsize his unit to an octet. Hefti, a youthful veteran who had already written for Woody Herman, Buddy Rich, and Charlie Parker, was looking to expand his name in the public eye. When the two brought their highly sympathetic musical personalities together, the result was a completely re-defined sound of the Basie organization, and big band jazz in general, by combining the easy-swinging riff-based style of Basie's 1930s groups with Hefti's more contemporary, orchestrated sensibility. One of the cornerstone arrangements of the "New Testament" era of the Count Basie Orchestra, Neal Hefti's 1953 arrangement of ***Cherry Point*** epitomizes the style of the legendary organization in just about every way. Its moderate difficulty makes it an excellent entry point to the Basie sound for younger bands, while its deceptive simplicity finds a way to provide a stylistic challenge for even the most advanced of groups. This arrangement was first recorded in 1953 and then famously performed live in 1959 and released on the ***Breakfast Dance and Barbecue*** album.

Notes to the Conductor:

A piano solo sets up the arrangement proper, which begins at measure 14 with a somewhat ominous sax riff over a dramatic Bb pedal in the trombones and bass. The ensemble comes together for a quick pronouncement before Basie's piano sets the stage for the melody, an extremely simple half-measure riff that is repeated in call-and-response between the brass and piano (on the first time) or saxes (on the second time). Said riff is broken up solely by another brief ensemble interjection at measure 34.

Basie takes center stage once more for two blues choruses at measure 40, with some clever harmonic substitutions and sax backgrounds on the second chorus. The key shifts up a fourth at measure 64 for the slow-building ensemble shout chorus, which begins with yet another simple riff being traded back and forth between the brass and the saxes as the volume slowly but persistently crescendos. The second half of the shout sees another key change up another fourth, with the brass transposing their riff accordingly while the saxes play a new unison idea as their response. Everyone comes together for a fairly quick drop-off in volume at measures 86 and 87, with Basie's piano playing a brief fill before everyone comes in at full blast for the final chord.

Over the years, most of the original parts for this arrangement have been lost. The missing parts have been transcribed from the original recording.

Dylan Canterbury

January 2022

Alto I Cherry Point A-77

[A] *[SOLI]*
f

SHORT

6

[B] *[2x ONLY]*
mp

[BOTHX]
f

I II
mp mp

[C] 1 1

[D] ppp

3

E
mp

F
f

2 2 2 2

1 1

f fine

JOE ROSS—Radio Television Music Library Service—

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Above is the original alto saxophone I part as used during the 1953 recording session.

CHERRY POINT

RECORDED BY COUNT BASIE

SCORE

(MUSIC BY NEAL HEFTI)

ARRANGED BY NEAL HEFTI

TRANSCRIBED BY DYLAN CANTERBURY, PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 110-120

WOODWIND 1: ALTO SAX

WOODWIND 2: ALTO SAX

WOODWIND 3: TENOR SAX

WOODWIND 4: TENOR SAX

WOODWIND 5: BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

GUITAR

PIANO

BASS

(HI-HAT)

DRUM SET

2 3 4 5 6 7 8 9 10 11 12 13

1 2

(4) (8) (12) (24)

mp (SOLO) mp (END SOLO)

B^b₆ E^b₇ B^b₆ B^b₇ E^b₇ B^b₆ A⁷ A^b₇ G⁷ C_m⁷ F⁷ B^b₆ C_m⁷ F⁷ C_m⁷ F⁷

14

Wm. 1 (A. Sax.) *f*

Wm. 2 (A. Sax.) *f*

Wm. 3 (T. Sax.) *f*

Wm. 4 (T. Sax.) *f*

Wm. 5 (B. Sax.) *f*

Trpt. 1 *f*

Trpt. 2 *f*

Trpt. 3 *f*

Trpt. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Gtr. *f*

Pno. *f*

Bs. *f*

Dr. *f*

14 15 16 17 18 19 20 21 22 23 24 25

Chord progression: B^b_9 $F_9(\sharp_5)$ B^b_9 A^b_{m7} B^b_9 $F_9(\sharp_5)$ E^7 E^b_9 $E^\circ 7$ $F_7(\sharp_5)$ B^b_9 A^7 A^b_7 G^7 $C_m^7 D_m^7 E^b_6 E^\circ 7$ F^7 B^b_6 $A^b_7 G^7$ C_m^7 F^7

Chord progression: B^b_9 $F_9(\sharp_5)$ B^b_9 A^b_{m7} B^b_9 $F_9(\sharp_5)$ E^7 E^b_9 $E^\circ 7$ $F_7(\sharp_5)$ B^b_9 A^7 A^b_7 G^7 $C_m^7 D_m^7 E^b_6 E^\circ 7$ F^7 B^b_6 $A^b_7 G^7$ C_m^7 F^7 (END SOLO)

Drum notation: *Sm* (8) (12)