

Presents

JAZZ LINES PUBLICATIONS
BROTHERLY SHOVE

ARRANGED BY FRANK FOSTER

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

FULL SCORE

JLP-7448

MUSIC BY FRANK FOSTER

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FRANK FOSTER SERIES

BROTHERLY SHOVE (1960)

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 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 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.

Saxophonist, composer and arranger Frank Foster (1928-2011) helped shape the sound of the New Testament edition of the Count Basie Orchestra, from 1953 to 1964. He wrote and arranged for played for the Basie band following his service in the Korean War. Foster earned his place in jazz history with tunes like *Shiny Stockings*, *Down for the Count*, *Blues Backstage*, *Back to the Apple*, *Discommotion*, and *Blues in Hoss' Flat*.

Frank Benjamin Foster III was born into Cincinnati's African-American middle class and began his musical studies on piano, later picking up the clarinet and the alto saxophone. Within a year, he was playing in a local dance band. Foster started arranging while still in high school, and attended Wilberforce University before moving to Detroit to pursue a career in music.

Foster played with and arranged for Benny Goodman, Elvin Jones, George Coleman, Joe Farrell, Duke Pearson, Johnny Richards, Frank Sinatra, Sarah Vaughan and the Thad Jones–Mel Lewis big band. His career also includes stints with The Lloyd Price Orchestra, The Lionel Hampton Orchestra, and The Woody Herman Orchestra. Foster also led the Living Color and Loud Minority Big Bands and toured Europe as a member of Jimmy Smith's quintet in 1985. Foster succeeded Thad Jones as leader of the Basie band in 1986, where he remained until 1995.

After leaving Basie, Foster played in smaller groups, including those led by his wife's first cousin, the drummer Elvin Jones. The album "Well Water" features Foster and Jones leading the Loud Minority Big Band, with a decidedly modern mind-set. The album includes their take on *Simone*, Mr. Foster's best-known post-Basie composition.

Foster continued to write and arrange music, even after a stroke left him unable to play the saxophone in 2001. During a 60 year career, he received two Grammy Awards and was nominated for two others. He composed and orchestrated material for The Carnegie Hall Jazz Ensemble, The Detroit Civic Symphony Orchestra, The Ithaca College Jazz Ensemble, The Jazzmobile Corporation of New York City, The Lincoln Center Jazz Orchestra, The Malaysia Symphony Orchestra, The Metropole Orchestra of Hilversum, Holland, and The Thad Jones/Mel Lewis Orchestra. He is the subject of the 2010 film, *Shiny Stockings*.

The Music:

Featured on the 1960 Count Basie album *Easin' It*, this arrangement of *Brotherly Shove* is a tour-de-force Frank Foster chart based on the chord progression to *I Got Rhythm*. This was written to feature the band's monstrous saxophone section, specifically Foster himself, Frank Wess and Billy Mitchell. Although mostly a showcase for these three tenor titans, the chart's brisk pace and intensity provides the whole band with a nice workout.

Notes to the Conductor:

The chart blasts off immediately with a unison saxophone line that cascades into a blistering brass fanfare before the three tenors take over melody duties at measure 7. All backgrounds during this section are written to fill in the gaps in the melody, so be sure your ensemble counters the tenors with an appropriately biting attack.

The brass fanfare returns at measure 39 before an all out tenor saxophone battle royale that begins at measure 43. Each tenor player gets to speak their peace while trading half-choruses until Foster wrangles the spotlight to himself for a full chorus at measure 101. Once the saxes have had their way with one another, the band comes in for clean-up duties at measure 133 with a thrilling, high energy ensemble shout section.

This break in action ends up being fairly brief, though, as the tenors take the spotlight back for some trading at measure 157. This continues until the introductory brass fanfare returns once more at measure 201. The tenors get one final a capella word in edgewise before the full band enters for the final chord.

This arrangement is for jazz big band with tenor saxophone soloist. Most of the arrangement was prepared using Frank Foster's set of parts; however, some of the brass backgrounds behind the tenor solos were lost, and have been transcribed accordingly.

Doug DuBoff and Dylan Canterbury

- June 2018

SCORE

RECORDED BY THE COUNT BASIE ORCHESTRA

MUSIC BY FRANK FOSTER

ARRANGED BY FRANK FOSTER

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FAST SWING ♩ = 280

The image displays a comprehensive musical score for a jazz ensemble, arranged in a standard orchestral format. The score is written for the following instruments:

- Woodwinds:** Solo Tenor Sax, Woodwind 1 (Alto Sax), Woodwind 2 (Alto Sax), Woodwind 3 (Tenor Sax), Woodwind 4 (Tenor Sax), and Woodwind 5 (Baritone Sax).
- Brass:** Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4.
- String/Keyboard:** Guitar, Piano, and Bass.
- Drums:** Drum Set.

The score is set in 4/4 time and spans 16 measures. The key signature is one sharp (F#), and the tempo is marked 'Moderato'. The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *ff*). The woodwind section features a complex melodic line with many beamed notes and slurs. The brass section provides a strong harmonic foundation with sustained notes and some melodic movement. The guitar and piano parts are primarily harmonic, with the guitar playing a series of chords and the piano providing a steady accompaniment. The bass line is a simple, rhythmic pattern. The drum set provides a steady beat with a mix of snare, hi-hat, and bass drum patterns.

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This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a full band arrangement, likely for a live performance or recording session. The score includes parts for the following instruments and vocals:

- Vocals:** Solo T. Sax (Tenor Saxophone), Waa. 1 (A. Sax) (Alto Saxophone), Waa. 2 (A. Sax) (Alto Saxophone), Waa. 3 (T. Sax) (Tenor Saxophone), Waa. 4 (T. Sax) (Tenor Saxophone), Waa. 5 (B. Sax) (Baritone Saxophone), Tpt. 1 (Trumpet), Tpt. 2 (Trumpet), Tpt. 3 (Trumpet), Tpt. 4 (Trumpet), Tbn. 1 (Trombone), Tbn. 2 (Trombone), Tbn. 3 (Trombone), Tbn. 4 (Trombone).
- Instrumental:** Gtr. (Guitar), Pno. (Piano), Bs. (Bass), Dr. (Drums).

The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked "Moderato". The score includes various musical notations, including notes, rests, and dynamic markings (e.g., *mf*, *f*). The score is divided into measures, with measure numbers 7 through 14 visible at the bottom.

(15)

Solo T.Sx.

Wm. 1 (A. Sx.)

Wm. 2 (A. Sx.)

Wm. 3 (T.Sx.)

Wm. 4 (T.Sx.)

Wm. 5 (B. Sx.)

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

15 16 17 18 19 20 21 22

Chord progression: B^b₆ Gm⁷ Cm⁷ F⁹ E^b₉ Dm⁷ D^b₁₃([#]11) C⁹([#]11) F⁷([#]₁₁^b) B^b₆ B^b₉ E^b₆ A^b₉ B^b₆ E^b_{ma}⁹ E^o₇ B^b₆ E^b₁₃

Drum notation: (6)