

*Presents*

JAZZ LINES PUBLICATIONS

# ODE TO JOE NEWMAN

ARRANGED BY FRANK FOSTER

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

## FULL SCORE

JLP-7490

MUSIC BY FRANK FOSTER

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THE JAZZ LINES FOUNDATION INC.

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# FRANK FOSTER SERIES

## ODE TO JOE NEWMAN (1992)

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 composed, arranged, and 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:**

Joe Newman was one of the star soloists of the 'New Testament' era of the Count Basie Orchestra, possessing a style that could best be described as a bebop-tinged update of original Basie hero Harry 'Sweets' Edison's approach. This ballad, written by his musical compatriot Frank Foster, serves as a lovely tribute to the trumpet great that features the entire trumpet section, with each player getting a chance to represent a distinct part of Newman's musicianship. While originally written for the Count Basie Orchestra, this arrangement was recorded by the SWR Big Band in 1996 and released on their album '*A Fresh Taste of Thad Jones and Frank Foster.*'

## **Notes to the Conductor:**

The band launches directly into the melody, which is largely traded back and forth between a Harmon-muted trumpet solo and a flugelhorn solo. The sax and trombone backgrounds, although occasionally complex, should be played in a fairly subtle fashion to not get in the way of the stars in the back row. The trumpets are only given a break on the bridge at measure 17, where a classically arranged sax section handles melody detail. Note how the form contains a built-in tagged figure at the end, as this will be maintained throughout the duration of the piece.

Things break into a sudden double-time feel for the improvised portion of the program at measure 37. First up is 16 measures of un-muted trumpet, followed by 20 measures of flugelhorn, and finally 16 measures of muted trumpet. As the tempo returns to its original ballad feel at measure 89, the volume ramps up a bit as the lead trumpet gets to do a bit of scream work before the melody returns to its more docile roots after a sudden pause at measure 97. The remainder of the arrangement goes back to featuring muted trumpet and flugelhorn working in a semi-cooperative, semi-competitive tandem all the way through the ending, where both play improvised cadenzas over a moody final chord.

This publication is not a transcription - it has been prepared from Frank Foster's original score and the set of parts used during the 1996 recording session.

**Dylan Canterbury**

*November 2020*



## ODE TO JOE NEWMAN

COMPOSED AND ARRANGED BY  
FRANK FOSTER (ASCAP)  
7/18/92

Handwritten musical score for "Ode to Joe Newman" by Frank Foster, arranged for The Count Basie Orchestra. The score is written on a single page, numbered 1 in the top left and right corners. The title "ODE TO JOE NEWMAN" is written in the center, with "THE COUNT BASIE ORCHESTRA" above it and "COMPOSED AND ARRANGED BY FRANK FOSTER (ASCAP) 7/18/92" to the right. The score is divided into systems for different instruments: ALTO, SAXES, TENOR, BARI, TRUMPETS, TROMBONES, GUITAR, PIANO, BASS, and DRUMS. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mp, mf). The guitar part includes a list of chords: Dm(A9), Dm11, Bm7b5, Bb9, Gm7, Fm11, Em7b5, A7b9, Dm(A9), Ab13b5, G9b5, Em7b5, Eb7b9, A7+9, A13, and Dm(69). The piano part includes a section labeled "COL. GUITAR CHORDS" and a section labeled "Dm G9 ARPEGGIO". The bass part includes a section labeled "BRUSHES". The drums part includes a section labeled "END SOLO". The score is marked with a large "A" at the beginning of the first system and a large "8" at the end of the first system. The page number "1" is written in the top right corner.

Here is the first page of Frank Foster's pencil score for *Ode to Joe Newman*, composed in 1996.



# ODE TO JOE NEWMAN

## SCORE

MUSIC BY FRANK FOSTER

ARRANGED BY FRANK FOSTER

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

SLOWLY ♩ = 70

①

WOODWIND 1: ALTO SAX. *mp*

WOODWIND 2: ALTO SAX. *mp*

WOODWIND 3: TENOR SAX. *mp*

WOODWIND 4: TENOR SAX. *mp*

WOODWIND 5: BARITONE SAX. *mp*

TRUMPET 1

TRUMPET 2

TRUMPET 3 (FLUGELHORN) (FLUGELHORN)

TRUMPET 4 (SOLO) (HARMON MUTE) *mf*

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR *mp*

PIANO *mp*

BASS *mp*

DRUM SET *mp*

1 2 3 4 5 6 7 8

Chord progression: Dm7♭9, Dm7/C, Bm7(♭5), B♭13, Gm7, Fm9, Em7(♭5), A7(♭9), Dm7♭9, A♭13(♯11), G13(♯11), Em7(♭5), B♭13(♭9), A7(♭9), A13(♭9), Dm7♭9.

Drum Set patterns: (4) and (8).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for guitar, piano, bass, and drums. The score is in G major, 4/4 time, and consists of 16 measures. The guitar part features a complex chord progression, including Dm9, Dm7/C, Bm7(b9), Bb9, Gm7, Db9sus Db9, C9sus, C7(#11), F9, B13(#11), Bb13, Bb7(#11), Bb9, Bb7(#11), Gm7(b9), Db7(#9), C7(#9), C13, and F9. The piano part provides harmonic support with chords and arpeggios. The bass line is a simple, steady accompaniment. The drum part includes a snare drum and a double bass drum, with a (4) and (8) indicating the number of measures for the snare and bass drum respectively.

17

Wm. 1 (A. Sax) *mf*

Wm. 2 (A. Sax) *mf*

Wm. 3 (T. Sax) *mf*

Wm. 4 (T. Sax) *mf*

Wm. 5 (B. Sax) *mf* w/Sxs.

TRP. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

GTR. *Gm7 C7(♯11) Fm9 Gm7 C7(♭9) Fm9 F6 Bm7 E7(♯11) Am9 F♯m9 Bm7(♭6) F9 Em7(♭6) A7(♯9)*

PNO. *Gm7 C7(♯11) Fm9 Gm7 C7(♭9) Fm9 F6 Bm7 E7(♯11) Am9 F♯m9 Bm7(♭6) F9 Em7(♭6) A7(♯9)*

BS. *Gm7 C7(♯11) Fm9 Gm7 C7(♭9) Fm9 F6 Bm7 E7(♯11) Am9 F♯m9 Bm7(♭6) F9 Em7(♭6) A7(♯9)*

DR. (4) (8)

17 18 19 20 21 22 23 24

SOLO CONT.