

BLUES FOR BASIE SCORE

BLUES FOR BASIE SCORE: UNLOCKING THE ESSENCE OF JAZZ GREATNESS

BLUES FOR BASIE SCORE IS MORE THAN JUST A PIECE OF MUSIC NOTATION—IT'S A GATEWAY INTO THE HEART OF JAZZ HISTORY AND THE LEGACY OF COUNT BASIE. FOR MUSICIANS, ARRANGERS, AND JAZZ ENTHUSIASTS ALIKE, THE BLUES FOR BASIE SCORE OFFERS A UNIQUE OPPORTUNITY TO DIVE DEEP INTO THE SIGNATURE SWING AND SOULFUL EXPRESSIVENESS THAT DEFINED ONE OF THE MOST INFLUENTIAL BIG BAND LEADERS OF THE 20TH CENTURY. UNDERSTANDING AND EXPLORING THIS SCORE CAN ILLUMINATE THE INTRICACIES OF BASIE'S STYLE AND PROVIDE INVALUABLE INSIGHTS INTO JAZZ COMPOSITION AND ARRANGEMENT.

THE HISTORICAL CONTEXT BEHIND BLUES FOR BASIE SCORE

BEFORE WE DELVE INTO THE MUSICAL NUANCES, IT'S IMPORTANT TO APPRECIATE THE HISTORICAL BACKDROP OF THE BLUES FOR BASIE SCORE. COUNT BASIE, A PIANIST AND BANDLEADER, ROSE TO FAME DURING THE SWING ERA, LEADING ONE OF THE MOST CELEBRATED BIG BANDS. HIS MUSIC WAS CHARACTERIZED BY A RELAXED YET PROPULSIVE RHYTHM, INFECTIOUS GROOVE, AND AN EMPHASIS ON BLUES-BASED IMPROVISATION.

THE "BLUES" FORM WAS A FOUNDATIONAL ELEMENT IN BASIE'S WORK—SIMPLE YET RICH, IT PROVIDED A CANVAS FOR CREATIVE EXPRESSION. THE BLUES FOR BASIE SCORE OFTEN REFERS TO ARRANGEMENTS OR COMPOSITIONS THAT CAPTURE THIS ESSENCE, COMBINING A 12-BAR BLUES STRUCTURE WITH BASIE'S UNMISTAKABLE RHYTHMIC DRIVE AND HORN VOICINGS.

WHY THE BLUES FORM MATTERS IN BASIE'S MUSIC

THE 12-BAR BLUES IS A MUSICAL FORM THAT'S BOTH FLEXIBLE AND FAMILIAR, MAKING IT AN IDEAL PLATFORM FOR IMPROVISATION AND EMOTIONAL STORYTELLING. BASIE'S GENIUS WAS IN HIS ABILITY TO INJECT FRESHNESS AND SWING INTO THIS FORMAT, USING SUBTLE RHYTHMIC SHIFTS, DYNAMIC ACCENTS, AND SPARSE BUT EFFECTIVE PIANO COMPING.

WHEN STUDYING A BLUES FOR BASIE SCORE, YOU'LL NOTICE HOW THE ARRANGEMENT BALANCES SIMPLICITY AND SOPHISTICATION. THE CHORD PROGRESSIONS OFTEN STICK TO TRADITIONAL BLUES CHANGES BUT ARE ENHANCED BY INVENTIVE HORN LINES AND CALL-AND-RESPONSE PATTERNS THAT KEEP LISTENERS ENGAGED.

KEY FEATURES OF THE BLUES FOR BASIE SCORE

IF YOU'RE A MUSICIAN LOOKING TO PERFORM OR ARRANGE BLUES FOR BASIE, CERTAIN ELEMENTS STAND OUT IN THE SCORE THAT DISTINGUISH IT FROM OTHER BLUES COMPOSITIONS.

1. THE SIGNATURE SWING FEEL

BASIE'S MUSIC IS SYNONYMOUS WITH SWING, AND THE BLUES FOR BASIE SCORE CAPTURES THIS THROUGH RHYTHMIC PHRASING AND GROOVE. THE SCORE OFTEN INCLUDES SYNCOPATED RHYTHMS THAT PUSH AND PULL AGAINST THE BEAT, CREATING A LIVELY AND DANCEABLE MOMENTUM. THIS SWING FEEL IS ESSENTIAL AND CAN BE CHALLENGING TO REPLICATE UNLESS YOU UNDERSTAND THE SUBTLE NUANCES OF BASIE'S TIMING.

2. SPARSE BUT IMPACTFUL PIANO COMPING

UNLIKE MANY JAZZ PIANISTS WHO FILL THE SPACE WITH DENSE CHORDS, BASIE PREFERRED A MINIMALIST APPROACH. HIS PIANO PARTS IN THE SCORE OFTEN LEAVE ROOM FOR THE RHYTHM SECTION AND HORNS TO SHINE WHILE PROVIDING JUST ENOUGH

HARMONIC AND RHYTHMIC SUPPORT. THIS APPROACH TEACHES MUSICIANS THE ART OF RESTRAINT AND THE POWER OF “LESS IS MORE.”

3. HORN SECTION VOICINGS AND RIFFS

THE BRASS AND REED SECTIONS IN BASIE’S ARRANGEMENTS PLAY A CRUCIAL ROLE. THE BLUES FOR BASIE SCORE INCLUDES TIGHT, WELL-VOICED HORN LINES THAT OFTEN UTILIZE CALL-AND-RESPONSE TECHNIQUES BETWEEN SECTIONS. THESE RIFFS NOT ONLY ADD COLOR BUT ALSO HELP DRIVE THE TUNE FORWARD. HORN PLAYERS STUDYING THIS SCORE CAN LEARN ABOUT PHRASING, DYNAMICS, AND HOW TO BLEND SEAMLESSLY IN A BIG BAND SETTING.

HOW TO USE THE BLUES FOR BASIE SCORE EFFECTIVELY

WHETHER YOU’RE AN ARRANGER, A BANDLEADER, OR A JAZZ STUDENT, THE BLUES FOR BASIE SCORE CAN SERVE AS AN INVALUABLE LEARNING TOOL.

ANALYZING THE ARRANGEMENT STRUCTURE

START BY BREAKING DOWN THE SCORE INTO ITS ESSENTIAL COMPONENTS: INTRODUCTION, HEAD (MAIN THEME), SOLOS, SHOUT CHORUSES, AND ENDING. NOTICE HOW BASIE’S ARRANGEMENTS OFTEN BUILD TENSION GRADUALLY, INTERSPERSING SOLOS WITH ENSEMBLE HITS. THIS STRUCTURE KEEPS THE AUDIENCE ENGAGED AND HIGHLIGHTS THE STRENGTHS OF INDIVIDUAL PLAYERS.

PRACTICING WITH AUTHENTIC SWING

PLAYING THE BLUES FOR BASIE SCORE REQUIRES MORE THAN READING NOTES; IT DEMANDS AN UNDERSTANDING OF SWING FEEL. PRACTICING WITH A METRONOME SET TO A SWING PATTERN OR ALONGSIDE RECORDINGS OF BASIE’S ORCHESTRA CAN HELP INTERNALIZE THE GROOVE. PAY ATTENTION TO THE ARTICULATION MARKS AND DYNAMICS IN THE SCORE, WHICH CONTRIBUTE TO THE OVERALL FEEL.

INCORPORATING IMPROVISATION

BASIE’S MUSIC THRIVES ON IMPROVISATION. WHEN WORKING FROM THE BLUES FOR BASIE SCORE, ENCOURAGE SOLOISTS TO EXPLORE THE BLUES SCALE AND MOTIFS WITHIN THE ARRANGEMENT. THE CHORD CHANGES ARE OFTEN SIMPLE ENOUGH TO ALLOW CREATIVE FREEDOM BUT STRUCTURED ENOUGH TO MAINTAIN COHERENCE.

WHERE TO FIND AUTHENTIC BLUES FOR BASIE SCORES

FOR MUSICIANS EAGER TO STUDY OR PERFORM BLUES FOR BASIE COMPOSITIONS, SOURCING AUTHENTIC SCORES IS ESSENTIAL. MANY MUSIC PUBLISHERS SPECIALIZE IN BIG BAND CHARTS, INCLUDING ARRANGEMENTS INSPIRED BY OR DIRECTLY FROM COUNT BASIE’S LIBRARY.

SOME RECOMMENDED OPTIONS INCLUDE:

- **HAL LEONARD BIG BAND SERIES:** KNOWN FOR ACCURATE TRANSCRIPTIONS AND WELL-NOTATED CHARTS.
- **JAZZ AT LINCOLN CENTER MUSIC LIBRARY:** OFFERS A COLLECTION OF BASIE ARRANGEMENTS AND SCORES FOR RESEARCH

AND PERFORMANCE.

- **ONLINE SHEET MUSIC STORES:** WEBSITES LIKE SHEET MUSIC PLUS AND MUSICNOTES SOMETIMES CARRY DOWNLOADABLE BLUES FOR BASIE SCORES.

WHEN CHOOSING A SCORE, LOOK FOR EDITIONS THAT INCLUDE PERFORMANCE NOTES, INSTRUMENTATION DETAILS, AND SUGGESTED TEMPOS TO GET THE MOST AUTHENTIC EXPERIENCE.

TIPS FOR ARRANGERS INSPIRED BY THE BLUES FOR BASIE SCORE

IF YOU'RE INSPIRED BY THE BLUES FOR BASIE SCORE AND WANT TO CREATE YOUR OWN ARRANGEMENTS, HERE ARE SOME TIPS TO KEEP IN MIND:

1. **EMBRACE SIMPLICITY:** DON'T OVERLOAD YOUR ARRANGEMENT WITH COMPLEX HARMONIES; FOCUS ON GROOVE AND FEEL.
2. **USE SPACE WISELY:** ALLOW MOMENTS WHERE THE RHYTHM SECTION OR SOLOISTS CAN BREATHE, MIRRORING BASIE'S MINIMALIST PIANO STYLE.
3. **HIGHLIGHT THE HORN SECTIONS:** WRITE TIGHT, RHYTHMIC RIFFS THAT INTERACT BETWEEN BRASS AND REEDS.
4. **INCORPORATE DYNAMIC CONTRAST:** BUILD ENERGY WITH SHOUT CHORUSES AND DROP DOWN FOR SOFTER, BLUESY PASSAGES.
5. **KEEP THE SWING ALIVE:** PRIORITIZE RHYTHMIC DRIVE AND SYNCOPATION TO MAINTAIN THAT INFECTIOUS BASIE SWING.

UNDERSTANDING THE LEGACY THROUGH THE BLUES FOR BASIE SCORE

STUDYING THE BLUES FOR BASIE SCORE IS MORE THAN JUST A TECHNICAL EXERCISE—IT'S AN EXPLORATION OF A CULTURAL AND MUSICAL LEGACY THAT SHAPED JAZZ MUSIC. BASIE'S APPROACH TO THE BLUES EMPHASIZED THE EMOTIONAL DEPTH AND STORYTELLING POWER OF JAZZ, INFLUENCING COUNTLESS MUSICIANS AND ARRANGERS WORLDWIDE.

WHEN YOU IMMERSE YOURSELF IN THE SCORE, YOU'RE CONNECTING WITH A TRADITION THAT VALUES FEEL, INTERACTION, AND INNOVATION WITHIN A FAMILIAR FRAMEWORK. IT'S A REMINDER THAT GREAT MUSIC OFTEN COMES FROM BALANCING STRUCTURE WITH FREEDOM, TRADITION WITH CREATIVITY.

WHETHER YOU'RE A SEASONED JAZZ PROFESSIONAL OR A CURIOUS NEWCOMER, THE BLUES FOR BASIE SCORE OFFERS A RICH RESOURCE TO DEEPEN YOUR APPRECIATION AND MASTERY OF JAZZ. BY ENGAGING WITH THIS MUSIC, YOU GET TO EXPERIENCE A SLICE OF THE SWING ERA'S MAGIC AND CONTINUE THE VIBRANT TRADITION THAT COUNT BASIE HELPED BUILD.

FREQUENTLY ASKED QUESTIONS

WHAT IS THE 'BLUES FOR BASIE' SCORE?

THE 'BLUES FOR BASIE' SCORE IS A MUSICAL ARRANGEMENT COMPOSED AS A TRIBUTE TO THE LEGENDARY JAZZ PIANIST AND BANDLEADER COUNT BASIE, FEATURING BLUES-INSPIRED JAZZ ELEMENTS TYPICAL OF HIS STYLE.

Who composed 'Blues for Basie'?

Various composers have created pieces titled 'Blues for Basie,' but one well-known version was composed by Mel Lewis as a homage to Count Basie.

Where can I find the 'Blues for Basie' score?

The 'Blues for Basie' score can be found through music publishers specializing in jazz, sheet music retailers, or digital sheet music platforms such as Sheet Music Plus or JW Pepper.

What instruments are typically arranged in the 'Blues for Basie' score?

The score usually includes parts for big band instruments such as saxophones, trumpets, trombones, piano, bass, drums, and sometimes guitar, reflecting the classic Count Basie Orchestra setup.

Is 'Blues for Basie' suitable for beginner jazz bands?

While it depends on the specific arrangement, 'Blues for Basie' scores often require intermediate to advanced skills due to complex swing rhythms and improvisational sections.

Can I get a digital copy of the 'Blues for Basie' score?

Yes, many music sheet retailers and official publisher websites offer digital downloads of the 'Blues for Basie' score for purchase or rental.

Are there notable recordings of 'Blues for Basie'?

Yes, notable jazz artists and big bands have recorded 'Blues for Basie,' often featured in albums paying tribute to Count Basie's style and legacy.

What style of jazz does 'Blues for Basie' represent?

'Blues for Basie' represents swing and big band jazz styles, emphasizing blues progressions and the rhythmic drive characteristic of Count Basie's music.

Can 'Blues for Basie' be used for educational purposes?

Absolutely, 'Blues for Basie' is often used in jazz education to teach students about blues forms, swing feel, and big band arranging techniques.

How long is a typical performance of 'Blues for Basie'?

A typical performance of 'Blues for Basie' lasts between 4 to 6 minutes, depending on the arrangement and any improvised solos included.

Additional Resources

Blues for Basie Score: A Detailed Exploration of a Jazz Classic

Blues for Basie Score stands as a significant musical artifact within the jazz and big band repertoire, embodying the spirit and sophistication of Count Basie's legendary style. This composition, celebrated for its intricate arrangements and blues-infused character, continues to captivate musicians and enthusiasts alike. An analytical examination of the Blues for Basie score reveals the convergence of traditional blues elements with

BASIE'S SIGNATURE SWING, PROVIDING INVALUABLE INSIGHTS INTO JAZZ ARRANGEMENT AND ORCHESTRATION TECHNIQUES.

THE HISTORICAL CONTEXT OF BLUES FOR BASIE SCORE

TO FULLY APPRECIATE THE BLUES FOR BASIE SCORE, ONE MUST CONSIDER ITS ROOTS IN THE MID-20TH CENTURY JAZZ SCENE. COUNT BASIE'S ORCHESTRA WAS RENOWNED FOR ITS DISTINCTIVE APPROACH TO BLUES AND SWING, OFTEN BLENDING SIMPLICITY WITH COMPLEXITY. THE SCORE REFLECTS THIS BALANCE, CAPTURING THE ESSENCE OF KANSAS CITY JAZZ WHILE PUSHING BOUNDARIES IN ARRANGEMENT AND INSTRUMENTATION.

THE BLUES FOR BASIE SCORE WAS CREATED DURING AN ERA WHEN BIG BAND JAZZ WAS TRANSITIONING, WITH ARRANGERS SEEKING NEW WAYS TO INVIGORATE TRADITIONAL FORMS. THIS SCORE EXEMPLIFIES SUCH INNOVATION BY INCORPORATING TIGHT SECTIONAL INTERPLAY, DYNAMIC CONTRASTS, AND SOLO SHOWCASES THAT HIGHLIGHT INDIVIDUAL MUSICIANSHIP WITHIN THE ENSEMBLE.

STRUCTURAL ELEMENTS AND MUSICAL CHARACTERISTICS

AT ITS CORE, THE BLUES FOR BASIE SCORE ADHERES TO A 12-BAR BLUES FRAMEWORK, A CORNERSTONE OF JAZZ AND BLUES MUSIC. HOWEVER, THE ARRANGEMENT ELEVATES THIS BASIC STRUCTURE THROUGH SOPHISTICATED VOICINGS AND RHYTHMIC VARIATIONS. THE SCORE'S HARMONIC LANGUAGE OFTEN EMPLOYS EXTENDED CHORDS AND SUBTLE MODULATIONS, ENHANCING THE EMOTIONAL DEPTH WITHOUT OVERWHELMING THE BLUES FOUNDATION.

THE RHYTHMIC DRIVE IS ANOTHER CRUCIAL ASPECT. BASIE'S TRADEMARK "HEAD ARRANGEMENT" STYLE IS EVIDENT, WHERE THE RHYTHM SECTION—COMPRISING PIANO, BASS, DRUMS, AND GUITAR—PROVIDES A STEADY YET FLEXIBLE GROOVE. THIS UNDERLYING PULSE ALLOWS HORN SECTIONS TO INTERLOCK WITH PRECISE RIFFS AND CALL-AND-RESPONSE MOTIFS, CREATING A LAYERED TEXTURE THAT IS BOTH ENGAGING AND ACCESSIBLE.

INSTRUMENTATION AND ORCHESTRATION TECHNIQUES

THE BLUES FOR BASIE SCORE SHOWCASES A MASTERFUL USE OF BIG BAND INSTRUMENTATION. TYPICALLY, THE ENSEMBLE INCLUDES:

- TRUMPETS (4-5 PLAYERS)
- TROMBONES (3-4 PLAYERS)
- SAXOPHONES (ALTO, TENOR, BARITONE)
- RHYTHM SECTION (PIANO, GUITAR, BASS, DRUMS)

WITHIN THIS FRAMEWORK, THE ARRANGER EXPLOITS THE TIMBRAL CONTRASTS AMONG BRASS AND REEDS TO BUILD TENSION AND RELEASE. FOR EXAMPLE, MUTED TRUMPET PASSAGES MAY INTRODUCE A MELANCHOLIC TONE, WHILE FULL BRASS BLASTS EMPHASIZE CLIMACTIC MOMENTS. THE SAXOPHONE SECTION OFTEN BRIDGES THESE TEXTURES WITH SMOOTH, LEGATO LINES OR PUNCHY STACCATO PHRASES.

ADDITIONALLY, THE PIANO, OFTEN PLAYED BY BASIE HIMSELF, SERVES AS BOTH A HARMONIC ANCHOR AND A RHYTHMIC CATALYST. SPARSE, WELL-PLACED CHORDS AND MELODIC FILLS CONTRIBUTE TO THE SCORE'S CONVERSATIONAL QUALITY, INVITING IMPROVISATION AND SPONTANEOUS INTERACTION.

COMPARATIVE INSIGHTS: BLUES FOR BASIE SCORE VERSUS OTHER JAZZ BLUES ARRANGEMENTS

WHEN CONTRASTED WITH OTHER WELL-KNOWN BLUES SCORES IN JAZZ—SUCH AS THOSE BY DUKE ELLINGTON OR BENNY GOODMAN—THE BLUES FOR BASIE SCORE EXHIBITS DISTINCTIVE QUALITIES:

- **ECONOMY OF NOTES:** BASIE'S ARRANGEMENTS OFTEN EMPHASIZE SPACE AND SIMPLICITY, ALLOWING EACH NOTE AND PHRASE TO CARRY WEIGHT.
- **RHYTHMIC SUBTLETY:** UNLIKE MORE AGGRESSIVELY SWUNG PIECES, BASIE'S APPROACH FAVORS A LAID-BACK GROOVE THAT SWINGS EFFORTLESSLY.
- **SECTIONAL BALANCE:** THE SCORE EXPERTLY BALANCES ENSEMBLE PLAYING WITH FEATURED SOLOS, MAINTAINING LISTENER INTEREST THROUGHOUT.

THIS CONTRAST UNDERSCORES BASIE'S UNIQUE CONTRIBUTION TO THE EVOLUTION OF JAZZ BLUES, WHERE RESTRAINT AND SWING COALESCE INTO A COMPELLING MUSICAL NARRATIVE.

INTERPRETATION AND PERFORMANCE CONSIDERATIONS

FOR MUSICIANS AND CONDUCTORS APPROACHING THE BLUES FOR BASIE SCORE, SEVERAL INTERPRETIVE FACTORS WARRANT ATTENTION:

1. **DYNAMIC CONTROL:** THE SCORE'S EFFECTIVENESS RELIES ON NUANCED DYNAMICS, WITH SUBTLE CRESCENDOS AND DECRESCENDOS SHAPING THE EMOTIONAL ARC.
2. **ARTICULATION PRECISION:** CRISP ATTACKS AND CLEAN RELEASES ARE ESSENTIAL, PARTICULARLY IN THE HORN SECTIONS WHERE RIFFS INTERLOCK TIGHTLY.
3. **IMPROVISATIONAL SPACE:** WHILE THE ARRANGEMENT PROVIDES A SOLID FRAMEWORK, SOLOISTS ARE ENCOURAGED TO INJECT PERSONAL EXPRESSION WITHIN THE CHORD CHANGES.

THESE ELEMENTS REQUIRE A DISCIPLINED ENSEMBLE CAPABLE OF BOTH TECHNICAL ACCURACY AND EXPRESSIVE FLEXIBILITY, REFLECTING THE DUAL DEMANDS OF BASIE'S MUSICAL VISION.

AVAILABILITY AND USAGE OF BLUES FOR BASIE SCORE IN MODERN CONTEXTS

TODAY, THE BLUES FOR BASIE SCORE REMAINS A POPULAR SELECTION FOR JAZZ ENSEMBLES, EDUCATIONAL INSTITUTIONS, AND PROFESSIONAL ORCHESTRAS AIMING TO PAY HOMAGE TO BASIE'S LEGACY. VARIOUS PUBLISHERS OFFER THE SCORE IN DIFFERENT FORMATS, INCLUDING FULL SCORES, PARTS FOR INDIVIDUAL INSTRUMENTS, AND DIGITAL EDITIONS.

MANY CONTEMPORARY ARRANGERS AND COMPOSERS STUDY THE BLUES FOR BASIE SCORE TO GLEAN INSIGHTS INTO EFFECTIVE BIG BAND WRITING AND BLUES INTERPRETATION. ITS CONTINUED USE IN JAZZ FESTIVALS AND RECORDINGS ATTESTS TO ITS ENDURING APPEAL AND PEDAGOGICAL VALUE.

PROS AND CONS OF USING THE BLUES FOR BASIE SCORE

- **PROS:**

- TIMELESS ARRANGEMENT REFLECTING AUTHENTIC BASIE STYLE
- BALANCES ACCESSIBILITY WITH MUSICAL SOPHISTICATION
- OFFERS RICH OPPORTUNITIES FOR SOLOISTS AND ENSEMBLE INTERPLAY

- **CONS:**

- REQUIRES SKILLED MUSICIANS FAMILIAR WITH SWING PHRASING
- CAN BE CHALLENGING FOR ENSEMBLES NEW TO BIG BAND JAZZ
- LIMITED AVAILABILITY IN SOME REGIONS OR FORMATS

UNDERSTANDING THESE FACTORS HELPS PERFORMERS AND EDUCATORS MAKE INFORMED DECISIONS WHEN INCORPORATING THE BLUES FOR BASIE SCORE INTO THEIR REPERTOIRE.

THE CULTURAL IMPACT AND LEGACY OF THE BLUES FOR BASIE SCORE

BEYOND ITS TECHNICAL AND MUSICAL QUALITIES, THE BLUES FOR BASIE SCORE EPITOMIZES A CULTURAL MILESTONE IN JAZZ HISTORY. IT ENCAPSULATES A MOMENT WHEN AFRICAN AMERICAN MUSICAL INNOVATION SHAPED MAINSTREAM AMERICAN MUSIC, BRIDGING TRADITIONAL BLUES WITH SOPHISTICATED ORCHESTRAL JAZZ.

COUNT BASIE'S INFLUENCE, IMMORTALIZED THROUGH THIS SCORE, EXTENDS INTO CONTEMPORARY JAZZ, BLUES, AND EVEN POPULAR MUSIC GENRES. ITS STYLISTIC ELEMENTS CONTINUE TO INSPIRE ARRANGERS WORLDWIDE, FOSTERING A LINEAGE OF MUSICIANS DEDICATED TO PRESERVING AND ADVANCING THE BIG BAND BLUES TRADITION.

IN EXPLORING THE BLUES FOR BASIE SCORE, ONE UNCOVERS NOT ONLY AN EXEMPLARY ARRANGEMENT BUT ALSO A TESTAMENT TO THE ENDURING POWER OF BLUES-INFUSED JAZZ TO CONVEY EMOTION, COMMUNITY, AND ARTISTRY.

Blues For Basie Score

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blues for basie score: The Later Swing Era, 1942 to 1955 Lawrence McClellan, 2004-08-30
Today's Retro Swing bands, like the Squirrel Nut Zippers and the Brian Setzer Orchestra, all owe

their inspiration to the original masters of Swing. This rich reference details the oeuvre of the leading Swing musicians from the WWII and post-WWII years. Chapters on the masters of Swing (Ella Fitzgerald, Woody Herman, Billy Strayhorn), the legendary Big Band leaders (such as Les Brown, Dizzy Gillespie, Stan Kenton, Buddy Rich, Vaughan Monroe, etc.), vocalists (including Cab Calloway, Billie Holiday, Peggy Lee, Frank Sinatra, Sarah Vaughn, Dinah Washington), and Small Groups (Louis Jordan, Art Tatum, Charlie Ventura, etc.) introduce these timeless musicians to a new generation of musicians and music fans. An opening chapter recounts how the cultural changes during the war and postwar years affected performers-especially women and African-Americans-and an A-to-Z appendix provides synopses of almost 700 entrants, including related musicians and famous venues. A bibliography and subject index provide additional tools for those researching Swing music and its many roles in mid-century American culture. This volume is a perfect sequel to Dave Oliphant's *The Early Swing Era: 1930 to 1941*. Together, these books provide the perfect reference guide to an enduring form of American music.

blues for basie score: *Evergreen Review* , 1965

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blues for basie score: *Dictionary Catalog of the Music Collection* New York Public Library. Reference Department, 1964

blues for basie score: *Encyclopedia of Great Popular Song Recordings* Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day, from Scott Joplin to Kanye West, from Stephen Foster to Coldplay, *The Encyclopedia of Great Popular Song Recordings, Volumes 1 and 2* covers the vast scope of its subject with virtually unprecedented breadth and depth. Approximately 1,000 key song recordings from 1889 to the present are explored in full, unveiling the stories behind the songs, the recordings, the performers, and the songwriters. Beginning the journey in the era of Victorian parlor balladry, brass bands, and ragtime with the advent of the record industry, readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s. The odyssey continues through the Swing Era of the 1930s; rhythm & blues, bluegrass, and bebop in the 1940s; the rock & roll revolution of the 1950s; modern soul, the British invasion, and the folk-rock movement of the 1960s; and finally into the modern era through the musical streams of disco, punk, grunge, hip-hop, and contemporary dance-pop. Sullivan, however, also takes critical detours by extending the coverage to genres neglected in pop music histories, from ethnic and world music, the gospel recording of both black and white artists, and lesser-known traditional folk tunes that reach back hundreds of years. This book is ideal for anyone who truly loves popular music in all of its glorious variety, and anyone wishing to learn more about the roots of virtually all the music we hear today. Popular music fans, as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting.

blues for basie score: *Billboard* , 1944 In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

blues for basie score: *Ebony* , 1974-12 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

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blues for basie score: Finale Thomas E. Rudolph, Vincent A. Leonard, 2005 Easy-to-follow instructions help you to create publisher-quality music notation; learn to use the tools of Finale while writing your own music and arrangements; get started immediately with hundreds of professional templates, partially completed notation files, and libraries available on the companion website (www.FINALEBOOK.com); print transposed parts from scores automatically; write standard notation, guitar tablature, drum set parts, and more with this comprehensive hands-on tutorial. Teachers can create warm-up and practice exercises; write their own compositions, arrangements and method books; and simplify parts for students. --From publisher's description.

blues for basie score: The ^ABiographical Encyclopedia of Jazz the late Leonard Feather, Ira Gitler, 2007-04-01 Do you want to know when Duke Ellington was king of The Cotton Club? Have you ever wondered how old Miles Davis was when he got his first trumpet? From birth dates to gig dates and from recordings to television specials, Leonard Feather and Ira Gitler have left no stone unturned in their quest for accurate, detailed information on the careers of 3.300 jazz musicians from around the world. We learn that Duke Ellington worked his magic at The Cotton Club from 1927 to 1931, and that on Miles Davis's thirteenth birthday, his father gave him his first trumpet. Jazz is fast moving, and this edition clearly and concisely maps out an often dizzying web of professional associations. We find, for instance, that when Miles Davis was a St. Louis teenager he encountered Charlie Parker and Dizzy Gillespie for the first time. This meeting proved fateful, and by 1945 a nineteen-year-old Davis had left Juilliard to play with Parker on 52nd Street. Knowledge of these professional alliances, along with the countless others chronicled in this book, are central to tracing the development of significant jazz movements, such as the cool jazz that became one of Miles Davis's hallmarks. Arranged alphabetically according to last name, each entry of this book chronologically lists the highlights of every jazz musician's career. Highly accessible and vigorously researched, The Biographical Encyclopedia of Jazz is, quite simply, the most comprehensive jazz encyclopedia available.

blues for basie score: The Swing Era Gunther Schuller, 1989 Focuses on the period in American musical history from 1930 to 1945 when jazz was synonymous with America's popular music.

blues for basie score: 1,000 Recordings to Hear Before You Die Tom Moon, 2008-08-28 The musical adventure of a lifetime. The most exciting book on music in years. A book of treasure, a book of discovery, a book to open your ears to new worlds of pleasure. Doing for music what Patricia Schultz—author of the phenomenal 1,000 Places to See Before You Die—does for travel, Tom Moon recommends 1,000 recordings guaranteed to give listeners the joy, the mystery, the revelation, the sheer fun of great music. This is a book both broad and deep, drawing from the diverse worlds of classical, jazz, rock, pop, blues, country, folk, musicals, hip-hop, world, opera, soundtracks, and more. It's arranged alphabetically by artist to create the kind of unexpected juxtapositions that break down genre bias and broaden listeners' horizons— it makes every listener a seeker, actively pursuing new artists and new sounds, and reconfirming the greatness of the classics. Flanking J. S. Bach and his six entries, for example, are the little-known R&B singer Baby Huey and the '80s Rastafarian hard-core punk band Bad Brains. Farther down the list: The Band, Samuel Barber, Cecelia Bartoli, Count Basie, and Afropop star Waldemer Bastos. Each entry is passionately written, with expert listening notes, fascinating anecdotes, and the occasional perfect quote—Your collection could be filled with nothing but music from Ray Charles, said Tom Waits, and you'd have a completely balanced diet. Every entry identifies key tracks, additional works by the artist, and where to go next. And in the back, indexes and playlists for different moods and occasions.

blues for basie score: The Great Jazz and Pop Vocal Albums Will Friedwald, 2017-11-07 The author of the magisterial A Biographical Guide to the Great Jazz and Pop Singers now

approaches the great singers and their greatest work in an innovative and revelatory way: through considering their finest albums, which is the format in which this music was most resonantly organized and presented to its public from the 1940s until the very recent decline of the CD. It is through their albums that Ella Fitzgerald, Frank Sinatra, Peggy Lee, Sarah Vaughan, Nat King Cole, Judy Garland, and the rest of the glorious honor roll of jazz and pop singers have been most tellingly and lastingly appreciated, and the history of the album itself, as Will Friedwald sketches it, can now be seen as a crucial part of musical history. We come to understand that, at their finest, albums have not been mere collections of individual songs strung together arbitrarily but organic phenomena in their own right. A Sinatra album, a Fitzgerald album, was planned and structured to show these artists at their best, at a specific moment in their artistic careers. Yet the albums Friedwald has chosen to anatomize go about their work in a variety of ways. There are studio and solo albums: Lee's *Black Coffee*, June Christy's *Something Cool*, Cassandra Wilson's *Belly of the Sun*. There are brilliant collaborations: famous ones—Tony Bennett and Bill Evans, Louis Armstrong and Oscar Peterson—and wonderful surprises like Doris Day and Robert Goulet singing *Annie Get Your Gun*. There are theme albums—Dinah Washington singing Fats Waller, Maxine Sullivan singing Andy Razaf, Margaret Whiting singing Jerome Kern, Barb Jungr singing Bob Dylan, and the sublime Jo Stafford singing American and Scottish folk songs. There are also stunning concert albums like Ella in Berlin, Sarah in Japan, Lena at the Waldorf, and, of course, Judy at Carnegie Hall. All the greats are on hand, from Kay Starr and Carmen McRae to Jimmy Scott and Della Reese (*Della Della Cha Cha Cha*). And, from out of left field, the astounding *God Bless Tiny Tim*. Each of the fifty-seven albums discussed here captures the artist at a high point, if not at the expected moment, of her or his career. The individual cuts are evaluated, the sequencing explicated, the songs and songwriters heralded; anecdotes abound of how songs were born and how artists and producers collaborated. And in appraising each album, Friedwald balances his own opinions with those of musicians, listeners, and critics. A monumental achievement, *The Great Jazz and Pop Vocal Albums* is an essential book for lovers of American jazz and popular music.

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remain an enigma, this book manages to give an intimate portrait of his life at a couple of key stages: the height of his career in 1949 and the brief but productive period between his release from prison and his death.

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