

JAZZ BAND SERIES



Shiny Stockings

FRANK FOSTER

Arranged by GREG YASINITSKY

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	4th Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Vibraphone
4th B♭ Trumpet	Drums

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Shiny Stockings is one of the greatest tunes ever written and the original Frank Foster chart for the Count Basie Band is an absolute classic. My goal in arranging this chart of *Shiny Stockings* was to pay tribute to Frank with a new chart inspired by the Foster original but with more accessible brass ranges. Even though my chart is different from Frank's, I believe that your band will benefit greatly by listening to the Count Basie recording of Foster's brilliant chart to get a sense of the rhythm section groove and for ensemble phrasing ideas.

This tune requires a swinging groove. Work with your rhythm section alone to help them develop a strong time feel using the Basie band as a model. Observe that this chart has a wide range of dynamics, so remind all the players to follow the markings. Rehearsing your band so they bring out all of these dynamic nuances will help communicate the character of the music and help take your band to the next level musically, I promise! For example, in measure 8 the dynamic must be *mf*. The dynamic contrasts in almost every big band chart are critical but in this chart, dynamics are essential. The drums can dictate the dynamics for the entire band, so begin with the drummer to exaggerate all dynamic markings. Along those same lines are attacks and releases. Attacks are obvious with the written articulation—be consistent throughout each section. The rooftop accent (▲) is played detached—think “daht.” As for releases, it may sound like something insignificant, but clean and consistent section releases will make every band sound polished and more professional.

The sax soli around measure 38 requires smooth phrasing and a cohesive concept. The section needs to work together—listen to each other. Also, don't rush the sixteenths in measure 65; crescendo together and hit the quarter note together and solid.

There is a suggested written solo for 2nd trumpet; however, this should only be used as a suggested or sample solo. Encourage your soloist to improvise. Even though there are a lot of chords in the solo section, an F major scale (trumpet pitches) will work for most of it. If you have a developing soloist you might consider having her or him try that as a way to get started.

I hope your band has as much fun with *Shiny Stockings* as I had arranging it.

—Greg Yasinitsky



**Greg
Yasinitsky**

Greg Yasinitsky is the Director of the School of Music at Washington State University where he teaches jazz studies, saxophone and composition. He has an international reputation as a composer, arranger and saxophonist. His music is widely published and is performed in over thirty countries around the globe. As a saxophonist, Greg has performed with Sarah Vaughan, Ella Fitzgerald, Ray Charles, Louis Bellson, Stan Getz, Lionel Hampton, Manhattan Transfer, Mel Torme and many others.

CONDUCTOR
306355

SHINY STOCKINGS

By FRANK FOSTER
Arranged by GREG YASINITSKY

EASY SWING ♩ = 180 (♩ = ♩♩)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

VIBRAPHONE (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

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8

END TIME ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

ON THE BEAT, A LA FREDDIE GREEN

GTR.

VIBES

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

Legal View Requires Purchase

1.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

2.

- 4 -

SHINY STOCKINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

24 25 26 27 28 29 30 31

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

40 41 42 43 44 45 46 47

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46

Chord symbols: F#m7, Bb13(b9), Ebmaj7, A13, Ebmaj7, D13, C7(#9), F#m7, Bb13(#11)

CONDUCTOR

- 7 -

SHINY STOCKINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

48

49

50

51

52

53

54

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54

CONDUCTOR

- 8 -

SHINY STOCKINGS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIOLAS

PNO.

BASS

DRUMS

55

56

57

58

59

60

61

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CONDUCTOR

- 9 -

SHINY STOCKINGS

02

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VISS.

PNO.

BASS

DRUMS

02 03 04 05 06 07 08 09

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

VIOLAS

PNO.

BASS

DRUMS

SOLO (AD LIB. OR AS WRITTEN)

CHORDS: Gm7, C9, Gm7, C9, F#m7, Bb9, Am7, D7(b9), Fm7, Bb9, F#m7, Bb9, Ebm7, Ab9, Gm7, C7(b9), Fm7, Bb9, F#m7, Bb9, Ebm7, Ab9, Gm7, C7(b9)

70 71 72 73 74 75 76 77

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

78 79 80 81 82 83 84 85

36

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

1ST TIME ONLY

22

36

87

88

89

90

91

92

93

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CHORDS: F#m7, Bb9, F#m7, Bb9, Ebmaj7, Ab9, Ebmaj7, Ab9, G#m7, C#9(b9)

MEASURES: 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

102

103

104

105

106

107

108

END TIME ONLY

END TIME ONLY

END TIME ONLY

END TIME ONLY

END TIME ONLY

SOLO FILL

FILL

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Musical score for Shiny Stockings, page 15. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Vibes, Piano, Bass, and Drums. The key signature is B-flat major (two flats). The tempo is marked "BOTH TIMES". The score is divided into measures 109 through 115. A large red watermark "Preview Only" is overlaid diagonally across the page.

Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Vibes, PNO., Bass, Drums.

Measures: 109, 110, 111, 112, 113, 114, 115.

Chord symbols: Fm7, G9(#11), F9(#11), E9(#11), Ebmaj7, A9, Ebmaj7, A9, Gm7, C9(#11), Fm7.

Drum notation: FILL, FILL, FILL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

116 117 118 119 120 121 122

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8b9(#11) F#m7 F#m7 Gm7 C9(#11) Gm7 Abm7 Am7 D9(#11) Gm7 D9 D7(#9)

FILL SAXES FILL ENS.

CONDUCTOR

- 17 -

SHINY STOCKINGS

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

VIBES

PNO.

BASS

DRUMS

123 124 125 126 127 128

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