

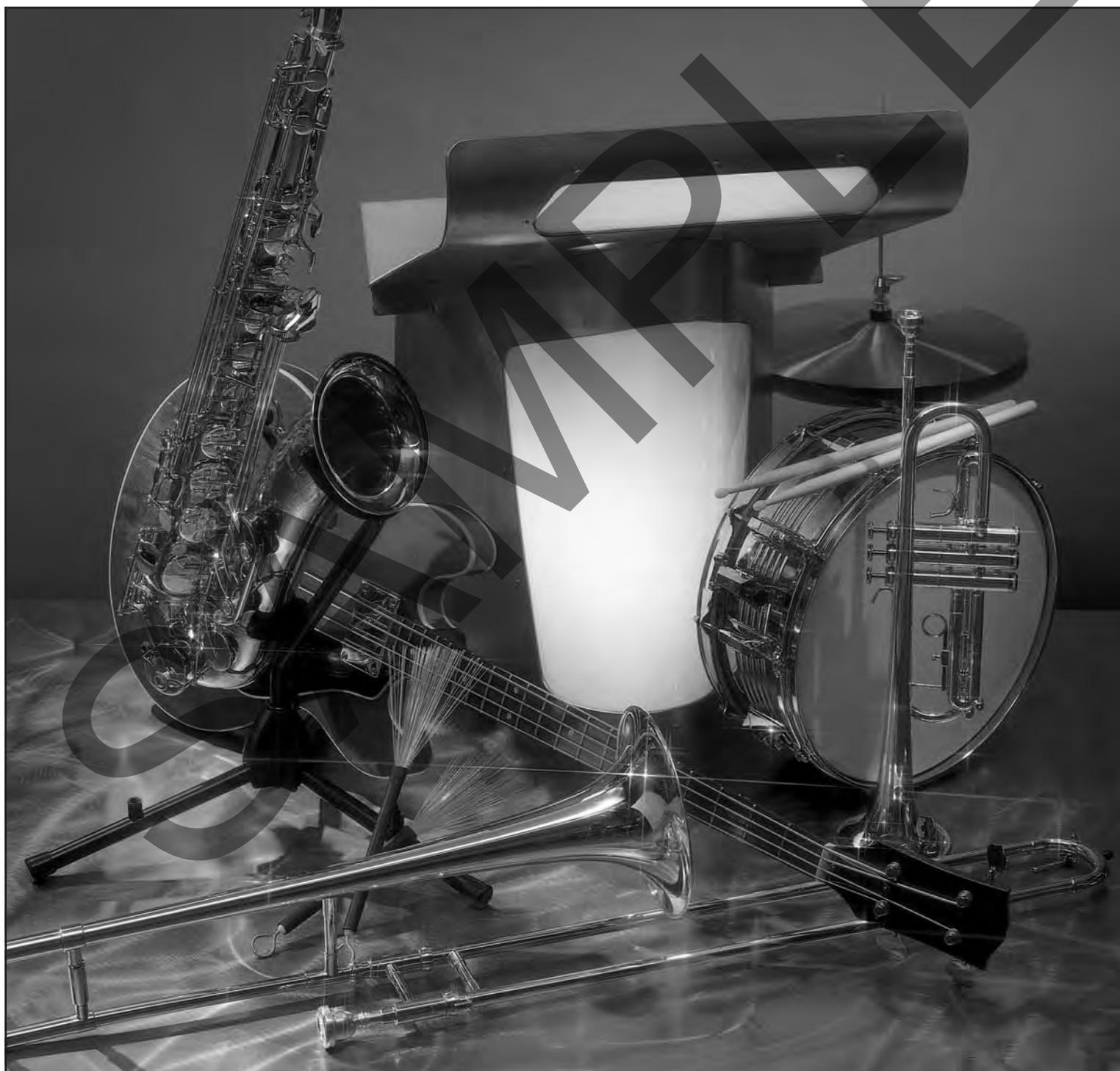
STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 2
DIRECTOR SCORE JZB392F \$8.00

JIM CIFELLI

COOL JAMMIN'

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD





THE COMPOSER

Jim Cifelli (b. 1961) has been a trumpeter, composer, and educator in New York City for more than 15 years. Mr. Cifelli holds degrees from New York University and the Manhattan School of Music. His compositions and arrangements have been performed by numerous student and professional ensembles including the Stuttgart Radio Orchestra, the Airmen of Note, and the Navy Commodores.

Mr. Cifelli has released four compact discs with his group The New York Nonet: *Bullet Trane* (SNM-001), *So You Say* (A Records), *Tunnel Vision* (SNM-002), and *Groove Station* (SNM-003). He has also been active as an adjudicator and clinician and is the Director of Jazz Ensembles at the Trinity School in New York City.

THE COMPOSITION

Cool Jammin' is all about the groove! To play any style groove authentically it's best to listen to the masters in addition to mastering the written part. In this case I would strongly suggest checking out Bob Marley's *Three Little Birds* and *Stir It Up*. Some key points to focus on are:

- ◆ In Reggae music the emphasis is on beats one and three not two and four.
- ◆ The ensemble figures throughout Cool Jammin' must never drag. To accomplish this every member of the ensemble needs to think like a drummer!
- ◆ Take care that the brass backgrounds beginning at measure nine do not overpower the melody being played by the saxophones.
- ◆ Most importantly have fun!

As with all *Standard of Excellence Jazz In Concert* selections, COOL JAMMIN' is designed to be played by the full jazz ensemble. The chart will, however, sound full and complete when performed by as few as nine players: 1st and 2nd Alto Saxophones, 1st Tenor Saxophone, 1st and 2nd Trumpets, 1st Trombone, Piano, Bass, and Drums. The solo section of COOL JAMMIN' (bars 57-65) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. A CD containing a demonstration recording of the chart is attached to the COOL JAMMIN' jacket.

To allow as many students as possible the opportunity to experience a jazz education, COOL JAMMIN and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for flute, B \flat clarinet, French horn, Baritone T.C., and tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (oboe, bassoon, E \flat alto clarinet, B \flat bass clarinet, baritone/euphonium, violin, viola, and cello).

INSTRUMENTATION LIST

1 - 1st Alto Saxophone	1 - 1st Trombone	1 - Vibes
1 - 2nd Alto Saxophone	1 - 2nd Trombone	1 - Flute
1 - 1st Tenor Saxophone	1 - 3rd Trombone	1 - Clarinet
1 - 2nd Tenor Saxophone	1 - 4th Trombone	1 - French Horn
1 - Baritone Saxophone	1 - Guitar	1 - Baritone T.C. (Trombone 3 T.C.)
1 - 1st Trumpet	1 - Piano	1 - Tuba
1 - 2nd Trumpet	1 - Bass	1 - Director Score
1 - 3rd Trumpet	1 - Drums	
1 - 4th Trumpet	1 - Auxiliary Percussion	



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is the Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. Mr. Sorenson is the co-author of the highly successful *Standard of Excellence Jazz Ensemble Method*, an innovative and comprehensive method book for young jazz ensembles. The highly anticipated follow-up book, *The Standard of Excellence Advanced Jazz Ensemble Method*, was released to rave reviews and continues the solid, practical techniques introduced in the first book. He is also the author of *Standard of Excellence Jazz Combo Session*, and composer of numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit www.deansorensonmusic.com.

RHYTHM SECTION NOTATION

Rhythm section parts in jazz ensemble charts traditionally call for a great deal of playing *ad lib*. For a student to develop the skills necessary to fill in this “missing music,” he or she must be exposed to appropriate, clearly notated models. Such models are provided throughout COOL JAMMIN’.

Guitar

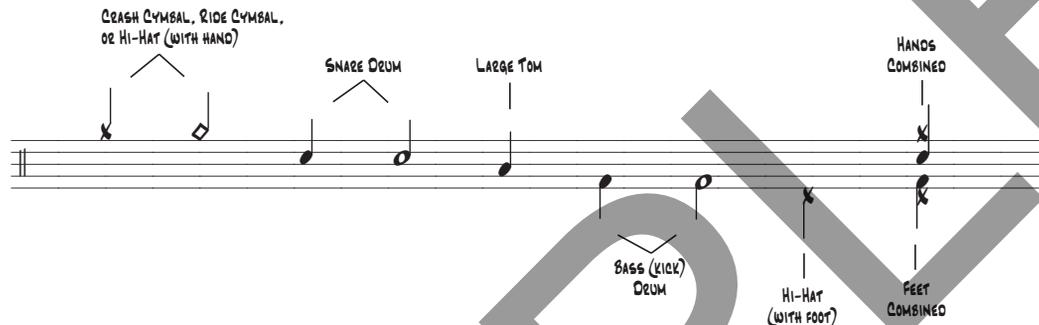
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

Piano and Bass

Fully “written-out” piano and bass parts are provided below chord symbols. Players may alter the parts as long as the alterations follow the chord changes and are stylistically compatible with the groove established by the rest of the rhythm section. The marking “as is” is used to indicate music that should be played exactly as written.

Drums

The drum part is notated on a five-line staff with spaces representing different drum kit surfaces:



All grooves are completely “written out.” The drummer may alter a groove as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Auxiliary Percussion and Vibes

The auxiliary percussion part is completely “written out,” though it may be altered as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Traditionally, the vibes hold a dual function in a jazz ensemble setting. Sometimes, vibes function as a melody-playing instrument with the saxes, trumpets, and trombones. Other times, they function as a chord-playing instrument, helping to establish the groove with the rest of the rhythm section. In COOL JAMMIN’, the vibes function exclusively as a melody-playing instrument. No chord symbols appear in the vibes part except during the SUGGESTED SOLOS and the open solo section of the chart; in those cases, the symbols should be used to guide players in the creation of single-note improvisations.

RHYTHM STUDIES AND SUGGESTED SOLOS

To better assist students and directors in understanding and performing jazz, all *Standard of Excellence Jazz In Concert* selections include RHYTHM STUDIES and SUGGESTED SOLOS. These exercises are based on similar studies that are included with the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*, both published by the Neil A. Kjos Music Company.

The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart. The RHYTHM STUDIES are included on a photocopyable page (score page 4) that can be passed out to the entire ensemble. For more information on the syllable system used in the RHYTHM STUDIES or for suggestions and information on the notation and teaching of rock rhythms, see the *Standard of Excellence Jazz Ensemble Method* Director Score (Neil A. Kjos Music Company edition number W31F).

Singing (or vocalizing) rhythms is an excellent way to internalize the feel of the rhythm while avoiding the technical problems of the instrument. It also is very helpful in saving the chops. Have the students sing each rhythm study until they are comfortable with it, then have them play it on their instruments. The RHYTHM STUDIES are written using “X” noteheads on the student study sheet, which allows you to assign whatever pitch you would like for them to play. Generally, this will be a tonic pitch in a middle register.

Each student part includes two SUGGESTED SOLOS, which can be performed during the solo section of COOL JAMMIN’ (bars 57-65). SOLO PRACTICE TRACKS are also provided on the CD included with the Director Score. These tracks provide recorded rhythm section accompaniment to the solo section of COOL JAMMIN’, allowing students to practice improvising solos in preparation for performance. Encourage students to improvise their solos using the SUGGESTED SOLOS as models, or by using the pitches of the scale notated in the grey box above the SUGGESTED SOLOS on the student parts.

SUGGESTED SOLOS are notated in concert pitch in the Director Score. All instruments except flute and tuba generally sound in the octaves shown in the score, though occasional octave adjustments occur.

RHYTHM STUDIES – COOL JAMMIN’

- ◆ The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- ◆ Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. Try to internalize the rhythm, and listen to those around you to ensure that it is phrased consistently across the entire ensemble.
- ◆ Play the rhythm on a unison pitch that your director will give to you. Strive to match the feel and phrasing of the rhythm within your section, and within the entire ensemble.

1

DAH DAH DAH

2

dut da dut da DAH

3

da da da DAH da da dut

4

da dut dut da DUT

SUGGESTED SOLOS - COOL JAMMIN'

All except Drums, Aux. Percussion:

MAJOR SCALE

The solo section for 'COOL JAMMIN' is based on the Major Scale.

E \flat Instruments:
D Major Scale (Concert F Major)

whole steps: | 1 | 1 | 1/2 | 1 | 1 | 1 | 1 | 1/2 |

B \flat Instruments:
G Major Scale (Concert F Major)

whole steps: | 1 | 1 | 1/2 | 1 | 1 | 1 | 1 | 1/2 |

C Instruments:
F Major Scale

whole steps: | 1 | 1 | 1/2 | 1 | 1 | 1 | 1 | 1/2 |

C Instruments:
F Major Scale

whole steps: | 1 | 1 | 1/2 | 1 | 1 | 1 | 1 | 1/2 |

F Instruments:
C Major Scale (Concert F Major)

whole steps: | 1 | 1 | 1/2 | 1 | 1 | 1 | 1 | 1/2 |

COOL JAMMIN'

SUGGESTED SOLO #1

REGGAE FEEL ♩ = 160

57

D

58

59

A

60

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

61

G

62

63

D

64

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

COOL JAMMIN'

SUGGESTED SOLO #2

REGGAE FEEL ♩ = 160

57

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

61

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

DIRECTOR:

- ◆ Bars 57-65 of COOL JAMMIN' are open for solos. Students soloing may use the SUGGESTED SOLOS, or create their own solos based on licks they know, or new ideas derived from the RHYTHM STUDIES or the COOL JAMMIN' chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Brass backgrounds (solo accompaniment figures) begin at bar 57. Backgrounds may be cued at the beginning of any solo chorus. When more than one soloist plays, it is suggested that the backgrounds be used to accompany alternating solo choruses, or the last chorus only. The rhythm section should accompany every chorus. Players should overlook background figures written in their parts while soloing.
- ◆ In jazz, pianists frequently comp to accompany and complement the parts played by the other members of the ensemble. Comping involves creating a rhythmically appropriate part that follows the chord changes of the music. The written COOL JAMMIN' Piano part is an example of a comped part. Advanced pianists should be encouraged to comp *ad lib.*, using the written part as a model.
- ◆ Guitarists frequently comp when playing reggae style music. There are suggested comping rhythms in the Guitar part for COOL JAMMIN'. Advanced guitarists should be encouraged to comp *ad lib.*, using the written part as a model. For more information, refer guitarists to the page FOR GUITAR ONLY exercises in the *Standard of Excellence Jazz Ensemble Method* Guitar student book.
- ◆ For COOL JAMMIN', electric bass is recommended. Either acoustic or electric piano is appropriate. Acoustic piano will typically require amplification to ensure proper balance with the rest of the jazz ensemble. For more information, see the *Standard of Excellence Jazz Ensemble Method* Director Score.
- ◆ The written Aux. Percussion part is meant to serve only as a guide. Percussionists should feel free to play the part *ad lib.* within the musical context of COOL JAMMIN'.

REHEARSAL SUGGESTIONS:

- ◆ Begin the rehearsal in a way that prepares players' minds, muscles, and instruments. See page 14 of the *Standard of Excellence Jazz Ensemble Method* Director Score for specific suggestions.
- ◆ Throughout the rehearsal, focus attention on achieving a good ensemble sound. The first step to achieving this sound is establishment of the proper relative balance between instruments. In general, lower-pitched woodwinds and brass should play at a louder dynamic level than higher-pitched woodwinds and brass. This "pyramid of sound" concept applies to both harmonic and melodic passages in charts. An appropriate balance must also be established within the rhythm section, and between the rhythm section and the rest of the ensemble. Use the recording attached to the COOL JAMMIN' jacket as a model of appropriate balances for reggae-style music.
- ◆ Observe all marked articulations very carefully, especially markings on quarter notes. For example, beats 2 and 4 of bar two should be played long, while the downbeat of bar three should be played short.
- ◆ Reggae should have a very light and playful feel. Take care not to play too heavily.
- ◆ Rehearse the rhythm section separately beginning at bar 9 to establish a solid groove. Build the rhythm section one instrument at a time. Begin with drums, and then add bass. Add guitar and piano only after bass and drums are playing together well.
- ◆ Although marked in a fast four, tunes in a reggae style are really best felt in 2. If necessary, rehearse slower in 4 making certain that everyone is comfortable with the rhythms, and then move to a 2 feel.
- ◆ Make certain the ensemble rhythm, including the rhythm section, is very tight in the opening measures. Use the Rhythm Studies for additional practice.

ACTIVITIES FOR EXCELLENCE

- ◆ Have the wind players listen carefully to the rhythm of the piano and guitar, and have them clap the rhythms of those instruments.
- ◆ Encourage your rhythm section instruments as soloists. Have the rhythm section instruments improvise using the F major scale while listening to the COOL JAMMIN' Solo Practice Track on the CD attached to the Director Score. Be sure to include rhythm section solos in your concert performance.

COOL JAMMIN'

Director Score
Approx. Performance Time - 3:00

Composed by Jim Cifelli

REGGAE FEEL ♩ = 160

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

CRASH CYMBAL

DRUMS

CONGAS

AUX. PERC.

VIBES

7 8 9 10 11 12

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

VIBES

CLOSED HI-HAT

9 9

This page of a full jazz ensemble chart includes the following parts and markings:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, and Clarinet. Measures 14, 15, 16, and 18 are marked above the staves.
- Trumpets:** Trumpet 1, 2, 3, and 4.
- Trombones:** Trombone 1, 2, 3, and 4.
- Horns:** F Horn, Baritone T.C., and Tuba.
- Keyboard & String Instruments:** Guitar (with chords Dmi, Bb, and F), Piano, and Bass (with the instruction *SIMILE*).
- Drums & Percussion:** Drums and Aux. Perc. (Auxiliary Percussion).
- Vibraphone:** Vibes.
- Rehearsal Mark:** A boxed number 17 is present in the upper right section of the chart.

Musical score for Full Jazz Ensemble Chart, page 12. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, Aux. Perc., and Vibes. The score is marked with measures 19-24 and includes a large 'SAMPLE' watermark.

25

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

26

27

28

29

30

25

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

VIBES

F

C

Dmi

SMILE

CLOSED H.H.

(4)

(4)

81 82 83 84 85 86

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
VIBES

F C G

This page contains a full jazz ensemble chart for page 15. The chart is written for the following instruments: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, Aux. Perc., and Vibes. The music is in 4/4 time and features a key signature of one sharp (F#). The chart includes various musical notations such as notes, rests, and dynamic markings (e.g., m^2). A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the page. Measure numbers 37, 38, 39, 40, and 41 are indicated at the top of the staves. A circled "41" appears in the upper right and lower right sections of the chart. The Drums part includes specific instructions for "HI TOM" and "C. CYM." in measures 40 and 41. The Vibes part has a circled "3" in measure 40. The Piano part features complex chordal textures and a circled "41" in measure 41.

45 44 45 46 47 48

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

VIBES

This page of a jazz ensemble chart includes the following parts and markings:

- 49**: Measure number at the start of the system.
- 50, 51, 52, 53, 54**: Measure numbers within the system.
- INSTRUMENTS**: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, AUX. PERC., and VIBES.
- MARKINGS**: *Close H.H.* (Close Hi-Hat) above the drums part.
- CHORDS**: $C7$, $Dm7$, $C7$, and $Dm7$ are indicated above the guitar part.
- WATERMARK**: A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

This page contains a full jazz ensemble chart for page 19. The chart is organized into systems for various instruments. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, AUX. PERC., and VIBES. The chart includes musical notation with notes, rests, and articulation marks. Chord symbols are placed above the staves: G, D, F, and C. Measure numbers 61, 62, 63, 64, and 65 are indicated. A section starting at measure 64 is labeled "1. 2. 3..." and another section starting at measure 65 is labeled "...TO GO ON". A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the center of the page.

This musical score is for a full jazz ensemble, spanning measures 66 to 71. The instruments and their parts are as follows:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax. They play a melodic line with various articulations and dynamics.
- Flute & Clarinet:** Flute and Clarinet parts, often playing in unison or harmony with the saxophones.
- Trumpets:** Four trumpets (1-4) playing a rhythmic pattern, often with a *mf* dynamic.
- Trombones:** Four trombones (1-4) playing a melodic line, often with a *mf* dynamic.
- Horns:** F Horn and Baritone T.C. (Tenor Clarinet) playing a melodic line.
- Drums:** Includes Hi Tom, C. Cym. (Cymbal), and other drum parts. Dynamics range from *mf* to *sf*.
- Other Instruments:** Guitar, Piano, Bass, and Vibraphone. The piano part features complex chordal textures.

The score includes a large watermark reading "SAMPLE" diagonally across the page. Measure numbers 66, 67, 68, 69, 70, and 71 are clearly marked at the top of the staves.

This page contains a full jazz ensemble chart for measures 72 through 77. The instruments and their parts are as follows:

- ALTO SAX 1 & 2:** Melodic lines with slurs and accents, starting at measure 72 and continuing through 77.
- TENOR SAX 1 & 2:** Similar melodic lines to the alto saxophones.
- BARITONE SAX:** Melodic line following the saxophone parts.
- FLUTE:** Melodic line with slurs and accents.
- CLARINET:** Melodic line with slurs and accents.
- TRUMPET 1-4:** Four trumpet parts with rhythmic patterns and melodic fragments.
- TROMBONE 1-4:** Four trombone parts with rhythmic patterns and melodic fragments.
- F. HORN:** Melodic line with slurs and accents.
- BARITONE T.C.:** Melodic line with slurs and accents.
- TUBA:** Melodic line with slurs and accents.
- GIUITAR:** Melodic line with slurs and accents.
- PIANO:** Chordal accompaniment with complex voicings and slurs.
- BASS:** Bass line with slurs and accents.
- DRUMS:** Drum set accompaniment with slurs and accents.
- AUX. PERC.:** Auxiliary percussion part, mostly rests.
- VIBES:** Vibraphone part with slurs and accents.

Measure numbers 72, 74, 75, 76, and 77 are indicated at the top of the page. A large 'SAMPLE' watermark is overlaid diagonally across the chart.

This page contains a full jazz ensemble chart for measures 78 through 85. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, AUX. PERC., and VIBES. The chart includes musical notation for each instrument, including notes, rests, and articulation marks. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page. Measure numbers 78, 79, 80, 81, 82, and 85 are indicated at the top of the staves. Chord symbols such as C7, Dm7, C7, Dm7, C7/E, Dm7, C7, and F are placed above the guitar staff. Performance instructions for the drums include 'CLOSED H.H.', 'C. CYM.', and 'CLOSED H.H.'. A circled measure number '82' appears in the guitar staff at the end of measure 82.

84 85 86 87 88 89

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GIUITAR

PIANO

BASS

DRUMS

AUX. PERC.

VIBES

C *Dmi* *Bb*

SIMILE

(4) (8)

(4) (8)

This musical score is for a full jazz ensemble, covering measures 90 through 95. The score is written for the following instruments:

- Alto Sax 1 & 2
- Tenor Sax 1 & 2
- Baritone Sax
- Flute
- Clarinet
- Trumpet 1, 2, 3, & 4
- Trombone 1, 2, 3, & 4
- F Horn
- Baritone T.C.
- Tuba
- Guitar
- Piano
- Bass
- Drums
- Aux. Perc.
- Vibraphone

The score is in the key of D major (two sharps) and 4/4 time. Measure 90 is marked with a circled '90'. Measure 91 has a first ending bracket. Measure 92 has a second ending bracket. Measure 93 has a third ending bracket. Measure 94 has a circled '94'. Measure 95 has a circled '95'. The guitar part includes dynamic markings: *f* (forte) at the start of measure 90, *c* (crescendo) at the start of measure 92, and *ff* (fortissimo) at the start of measure 94. The piano part features a consistent harmonic accompaniment. The bass line provides a steady rhythmic and harmonic foundation. The drums and auxiliary percussion parts include specific rhythmic patterns and accents. The vibraphone part features melodic lines with grace notes. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page.

96 97 98 99 100

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERC.

VIBES

98 98

106 107 108 109 110

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERC.
VIBES

SAMPLE

