

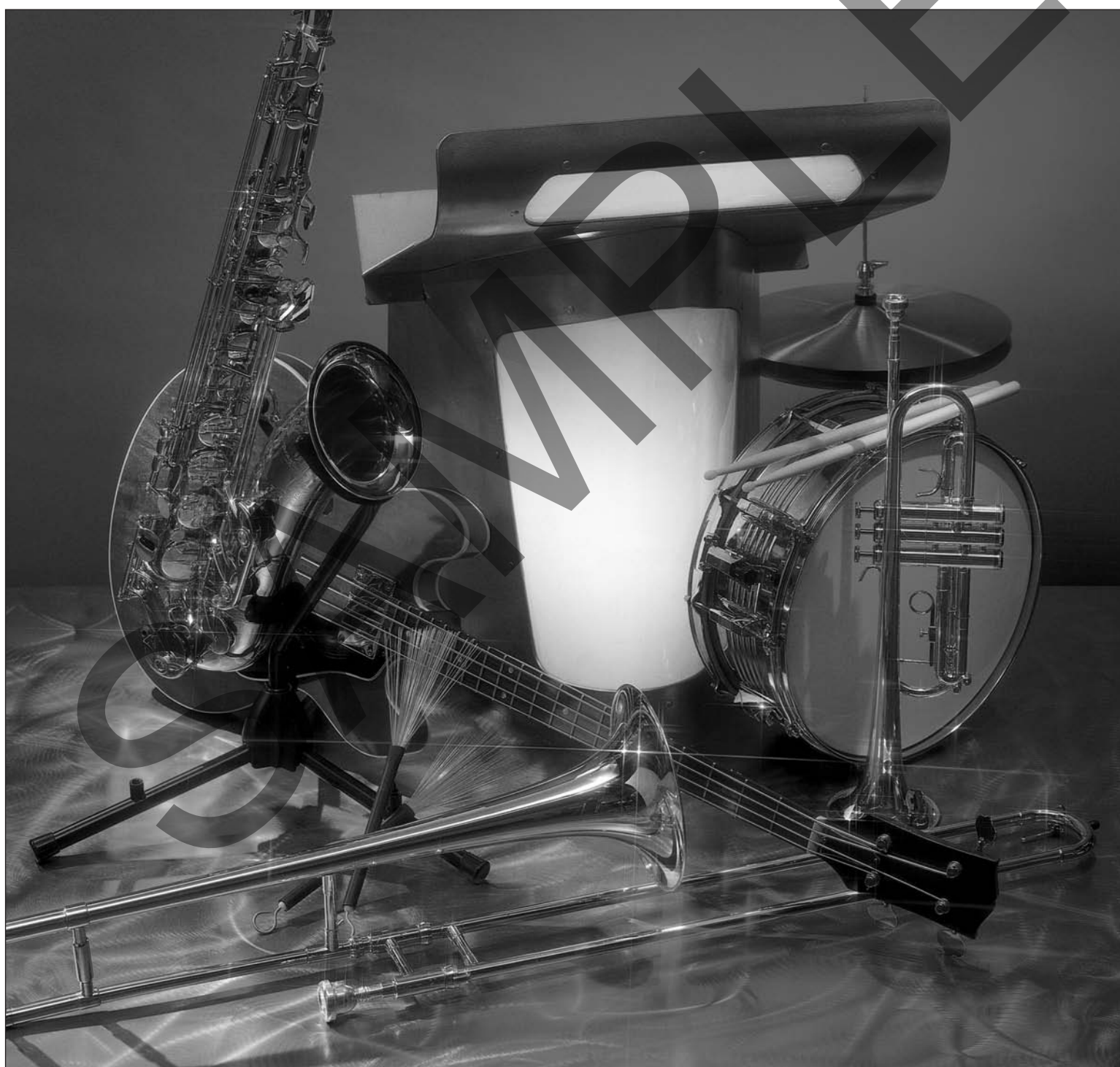
STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 1
DIRECTOR SCORE ZB415F \$8.00

BRAD CIECHOMSKI

ONE FLIGHT DOWN

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



Kjos NEIL A. KJOS MUSIC COMPANY, PUBLISHER



THE COMPOSER

Brad Ciechomski (b. 1959) is currently the Director of Bands at Harrison Middle School in Yarmouth, Maine. He conducts five concert bands and three jazz bands. Brad received his bachelor's and master's degrees from the University of New Hampshire, where he studied with Dave Seiler, Mark Devoto, Andrew Boysen Jr., Michael Annicchiarico and Mark DeTurk. Brad has been commissioned by Central College, Pella, Iowa, and his piece for soloist and band, *Generto*, was chosen to be showcased at MENC's national conference in Minneapolis. Brad's fanfare for concert band, *Microburst*, is also published by Neil A. Kjos Music Company.

Aside from composing, Brad is active in New England as a clinician, adjudicator and guest conductor at music festivals and competitions. Along with fellow jazz educators in Maine, Brad has refined jazz auditions at the state level. (He also likes to take his boat out in the Casco Bay.)

A performer at heart, Brad is busy playing drums with local, regional and national artists in the greater New England Area. Brad lives in Portland, Maine with his bass playing wife and two musical, wonderful daughters.

THE COMPOSITION

My home music studio is in our finished basement. Often I will be "one flight down" working on music, usually every day... thus the title!

ONE FLIGHT DOWN is a riff based funk tune that will help your developing jazz band lock into a groove, explore some improvisation and just plain have fun! The opening should set up a solid groove. At 25, when the horns enter, make sure the volume stays controlled at mf. At 41, a fuller ensemble can allow for more activity in the rhythm section. The solo section, Meas. 57, should be open for soloists, with the backgrounds on cue. So, lock in, get your soloists ready and have a blast with ONE FLIGHT DOWN.

As with all *Standard of Excellence Jazz In Concert* selections, ONE FLIGHT DOWN 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 ONE FLIGHT DOWN (bars 57-64) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. Demonstration recordings of all *Jazz in Concert* selections can be found on the Kjos website at www.kjos.com.

To allow as many students as possible the opportunity to experience a jazz education, ONE FLIGHT DOWN 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. (3rd Trombone T.C.)
1 – 1st Trumpet	1 – Piano	1 – Tuba
1 – 2nd Trumpet	1 – Bass	1 – Director Score
1 – 3rd Trumpet	2 – Auxiliary Percussion	
1 – 4th Trumpet	1 – Drums	



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota and is a composer, arranger, trombonist, and clinician. Mr. Sorenson's most recent publication is *Standard Of Excellence First Jazz Performance*, a collection of jazz charts for elementary bands and jazz bands. He is the co-author of the *Standard Of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*, an innovative and comprehensive series for middle school and high school jazz ensembles. 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 ONE FLIGHT DOWN.

Guitar

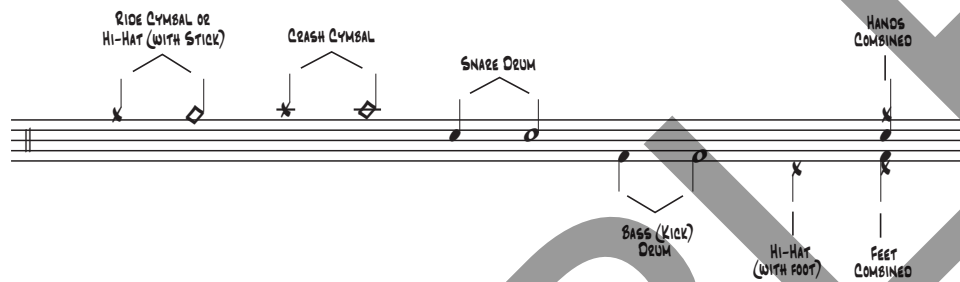
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

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 ONE FLIGHT DOWN, 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.

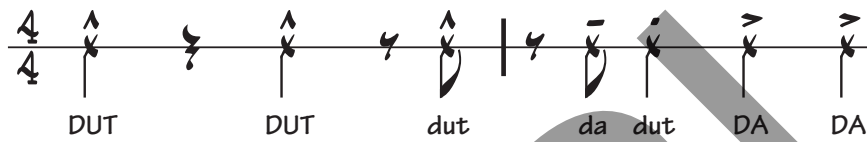
Each student part includes two SUGGESTED SOLOS, which can be performed during the solo section of ONE FLIGHT DOWN (bars 57-64). SOLO PRACTICE TRACKS are also provided on the Kjos website at www.kjos.com. These tracks provide recorded rhythm section accompaniment to the solo section of ONE FLIGHT DOWN, 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.

RHYTHM STUDIES - ONE FLIGHT DOWN

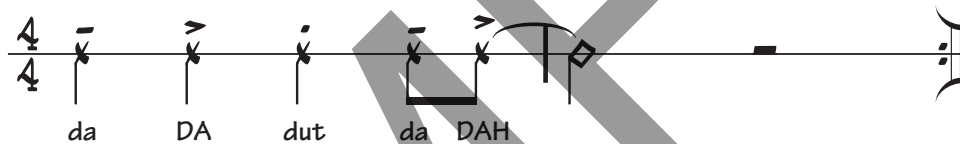
- ◆ The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- ◆ Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. 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.

MEDIUM FUNK ROCK $\text{♩} = 102$

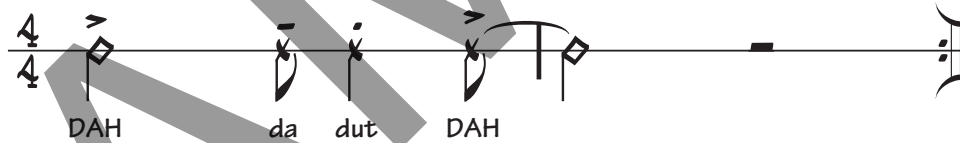
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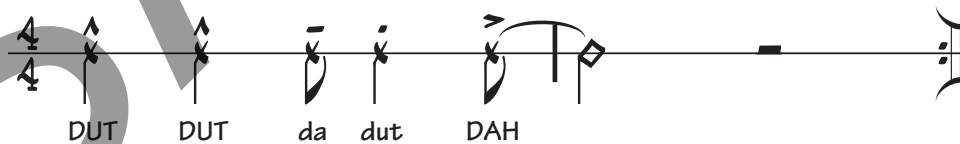
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3



4



SUGGESTED SOLOS - ONE FLIGHT DOWN

All except Drums, Aux. Percussion:

BLUES SCALE

The solo section for ONE FLIGHT DOWN is based on the Blues Scale.

E \flat Instruments:
G Blues Scale (Concert B \flat Blues)

B \flat Instruments:
C Blues Scale (Concert B \flat Blues)

C Instruments:
B \flat Blues Scale

F Instruments:
F Blues Scale (Concert B \flat Blues)

SAMPLE

SUGGESTED SOLO #1

ONE FLIGHT DOWN

MEDIUM FUNK-ROCK $\text{♩} = 102$

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

SUGGESTED SOLO #2

ONE FLIGHT DOWN

57 MEDIUM FUNK-ROCK $\text{♩} = 102$

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

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 57-64 of ONE FLIGHT DOWN 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 ONE FLIGHT DOWN chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Backgrounds (solo accompaniment figures) begin at bar 60 on beat 2. 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 ONE FLIGHT DOWN 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 second line style music. There are suggested comping rhythms in the Guitar part for ONE FLIGHT DOWN. 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 ONE FLIGHT DOWN, acoustic bass and acoustic piano is recommended, however, electric instruments are also 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 ONE FLIGHT DOWN.

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. Listen to the recording of ONE FLIGHT DOWN as a model of appropriate balances.
- ◆ The rhythm section groove builds gradually from the beginning. Be careful it does not get too loud too soon.
- ◆ The entire ensemble is playing the same figure beginning at bar 25. Rehearse the phrasing using Rhythm Study #1.
- ◆ Horns should be careful not to overblow the unison passages.
- ◆ Strive for a good balance (a "wall of sound") at bar 41 when the horns break into chords.
- ◆ Decrescendo all the way down to mezzo-piano in bar 82 so the double forte in bar 84 has maximum impact!

ONE FLIGHT DOWN

Director Score

Approx. Performance Time - 2:11

Composed by Brad Ciechomski

MEDIUM FUNK-ROCK $\text{♩} = 102$

1 2 3 4 5 6 7 8

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

MEDIUM FUNK-ROCK $\text{♩} = 102$

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

CLOSED HI-HAT

CONGA

TAMBOURINE

9

10 11 12 13 14

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. PERCUSSION
VIBES

me
me
me
CONBELL
me

(4)

15 16 17 18 19 20

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. PERCUSSION

VIBES

(17)

(17)

21 22 23 24 25 26

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. PERCUSSION

VIBES

27 28 29 30 31 36

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. PERCUSSION

VIBES

33

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

34

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

(4)

This page contains a full jazz ensemble chart for measures 39 through 44. 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. PERCUSSION, and VIOLA. The chart includes musical notation for each instrument, with a large 'SAMPLE' watermark overlaid. Measure numbers 39, 40, 41, 42, 43, and 44 are indicated at the top. A circled '41' is present above the Alto Sax 1 staff in measure 41. The guitar part includes chord markings: Eb7 and Bbm7. The drum part includes instructions for CYMBAL BELL (LET RING) and TAMBOURINE. The aux. percussion part includes a circled '3' and a circled '4'. The viola part includes a circled '4'.

45 46 47 48 49 50

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. PERCUSSION

VIBES

Chord symbols: Eb7, F, Ab16

Performance instructions: FILL, CLOSED H.H.

This page contains a full jazz ensemble chart for measures 51 through 56. 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. PERCUSSION, and VIBES. The chart includes musical notation for each instrument, with a key signature of one flat and a common time signature. A large 'SAMPLE' watermark is overlaid diagonally across the page. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated at the top of the staves. The drum part includes a 'FILL' instruction in measure 56. The auxiliary percussion part has markings (4) and (5) in measures 53 and 56 respectively.

This page contains a full jazz ensemble chart for 19 measures. 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. PERCUSSION, and VIOLAS. The chart includes musical notation for each instrument, with a large 'SAMPLE' watermark overlaid. Key annotations include '1, 2, 3...' above measure 64, '...To Go ON' above measure 65, and circled measure numbers 66 and 67. Chord symbols for guitar and piano include Ab, Eb7, and Bb7(#9). The drums part includes a 'CYM. BELL (LET RING)' instruction. The aux. percussion part has a circled '3' in two measures.

68 69 70 71 72 73

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. PERCUSSION

VIBES

Chord symbols: Bbm7, Eb7, F

Measure numbers: 68, 69, 70, 71, 72, 73

Instrument labels: 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. PERCUSSION, VIBES

Chord symbols: Bbm7, Eb7, F

Measure numbers: 68, 69, 70, 71, 72, 73

Instrument labels: 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. PERCUSSION, VIBES

Chord symbols: Bbm7, Eb7, F

Measure numbers: 68, 69, 70, 71, 72, 73

Instrument labels: 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. PERCUSSION, VIBES

74

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

74

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

75 76 77 78 79

(4)

80

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. PERCUSSION

VIBES

81 82 83 84

FULL

CRASH CYMBAL (LET RING)