

Grade 1
ZB468F
Director Score
\$7.00

New Cool Spot

by Dean Sorenson

K	J	O	S				
F	L	E	X	J	A	Z	Z

SAMPLE

Welcome to **Kjos FlexJazz**. This innovative new jazz series lets you create a jazz ensemble using any combination of instruments that are available. **FlexJazz** pieces are scored at the easiest levels and allow for maximum flexibility of instrumentation and instrument assignments.

FlexJazz scores include four parts, plus parts for the rhythm section. Each of the four parts can be assigned to whatever instrumentation is available. As long as all four parts are covered, regardless of the instrumentation used, these pieces will sound full and complete.

PART

One
Two
Three
Four

Guitar
Piano
Bass
Drums

AVAILABLE FOR...

Trumpet, Clarinet, Alto Saxophone, Flute, Mallet Percussion
Trumpet, Clarinet, Alto Saxophone, Tenor Saxophone
Tenor Saxophone, Baritone T.C., Trombone, F Horn
Baritone Saxophone, Trombone
*Tuba has a separate part that can be added to any combination

INSTRUMENTATION LIST

1 – Alto Saxophone (Part 1)	1 – Clarinet (Part 2)	1 – Tuba*
1 – Alto Saxophone (Part 2)	1 – Trumpet (Part 1)	1 – Guitar
1 – Tenor Saxophone (Part 2)	1 – Trumpet (Part 2)	1 – Piano
1 – Tenor Saxophone (Part 3)	1 – Trombone (Part 3)	1 – Bass
1 – Baritone Saxophone (Part 4)	1 – Trombone (Part 4)	1 – Drums
1 – Flute (Part 1)	1 – Baritone T.C. (Part 3)	1 – Mallet Percussion (Part 1)
1 – Clarinet (Part 1)	1 – F Horn (Part 3)	1 – Conductor Score



THE COMPOSER

Dean Sorenson is Associate Professor and 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's recent works include *First Place for Jazz*, a new and innovative method for beginning jazz players. He is also the author of *Excellence in Jazz Pedagogy*, a series of instructional texts covering focused topics in jazz pedagogy. Both are published by the *Neil A. Kjos Music Company*. His latest recording is *Colors of the Soul*, the debut recording of the Dean Sorenson Sextet. For more information please visit www.deansorensonmusic.com.

THE COMPOSITION

New Cool Spot should be played at a steady moderate tempo. Be careful not to rush! The piano and bass parts should be played as written unless there are chord symbols. If chord symbols are shown, pianists are encouraged to comp and bassists are encouraged to walk their own lines. Listen carefully for balance at bar 17, as the melody appears only in Part 1. Do not allow Parts 2—4 to overbalance. Provide a clean break for the soloist in bars 39—40 by making sure the drummer dampens the cymbals and everyone else is silent. The shout chorus at bar 51 should be the loudest part of the chart. Everyone should play with a full sound using plenty of air. There should be a noticeable difference in dynamic at bar 59, and the chart should finish without any dynamic increase.

IMPROVISING SOLOS ON NEW COOL SPOT

All **FlexJazz** series tunes allow players to improvise using just a single scale. The solo section for *New Cool Spot* is found in bars 41—50, with a two-bar solo break leading into bar 41. Only the first soloist should play the solo break in bars 39—40. Students can improvise a solo using only the notes of the concert F dorian scale. Any instrument can solo, and the solo section can be repeated as many times as necessary. Backgrounds can be cued at any time. For soloists who wish not to improvise, there is a suggested solo provided in all of the parts.

F DORIAN

GUITAR, PIANO, FLUTE (3VA), VIOLAS: F DORIAN

CONCERT TREBLE

TROMBONE, BASS, TUBA (3VB): F DORIAN

CONCERT BASS

ALTO AND BARITONE SAXOPHONES: D DORIAN (CONCERT F DORIAN)

E^b INSTRUMENTS

TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: G DORIAN (CONCERT F DORIAN)

B^b INSTRUMENTS

F HORN: C DORIAN (CONCERT F DORIAN)

F INSTRUMENTS

The image shows a musical score for the F Dorian scale. It consists of six staves, each representing a different instrument group. The staves are labeled on the left: CONCERT TREBLE, CONCERT BASS, E^b INSTRUMENTS, B^b INSTRUMENTS, and F INSTRUMENTS. Above the staves, the scale name 'F DORIAN' is written, followed by specific instructions for each instrument group: 'GUITAR, PIANO, FLUTE (3VA), VIOLAS: F DORIAN', 'TROMBONE, BASS, TUBA (3VB): F DORIAN', 'ALTO AND BARITONE SAXOPHONES: D DORIAN (CONCERT F DORIAN)', 'TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: G DORIAN (CONCERT F DORIAN)', and 'F HORN: C DORIAN (CONCERT F DORIAN)'. Each staff contains a series of notes representing the F Dorian scale, with some notes marked with a double bar line to indicate a full note. A large 'SAMPLE' watermark is overlaid diagonally across the entire score.

NEW COOL SPOT

FULL CONDUCTOR SCORE
APPROX. PERFORMANCE TIME - 2:30

DEAN SORENSON

SWING $\text{♩} = 120$

PART 1
TRUMPET CLARINET
ALTO SAX
FLUTE (SVA) MALLETS

PART 2
TRUMPET CLARINET
ALTO SAX
TENOR SAX

PART 3
TENOR SAX BARITONE T.C.
TROMBONE
F HORN

PART 4
BARITONE SAX
TROMBONE

TUBA

SWING $\text{♩} = 120$

GIUITAR
PIANO
BASS
DRUMS
CLOSED HI-HAT

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TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

Musical notation for measures 10-14, showing rests for Trumpet/Clarinet, Alto Sax, and Flute/Mallets.

TRUMPET CLARINET

ALTO SAX

TENOR SAX

Musical notation for measures 10-14, showing rests for Trumpet/Clarinet, Alto Sax, and Tenor Sax.

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

Musical notation for measures 10-14 for Tenor Sax/Baritone T.C., Trombone, F Horn, Baritone Sax, Trombone, and Tuba.

9

GIUITAR

PIANO

BASS

DRUMS

AS 16

ME

RIDE CYMBAL

Musical notation for measures 10-14 for Guitar, Piano, Bass, and Drums. Includes performance markings like 'AS 16', 'ME', and 'RIDE CYMBAL'.

17

Musical score for a jazz ensemble, page 6. The score includes parts for Trumpet Clarinet, Alto Sax, Flute (SVA) Mallets, Trumpet, Alto Sax, Tenor Sax, Tenor Sax Baritone T.C., Trombone, F Horn, Baritone Sax, Trombone, Tuba, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of two flats. A large 'SAMPLE' watermark is overlaid on the score.

Measures 15-20 are shown. Measure 17 is circled and labeled '17'. Measure 20 has a '2' above it, indicating a second ending.

Drums part includes a 'RIDE CYMBAL' section starting in measure 17.

21 22 23 24 25

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

25

GUITAR

PIANO

BASS

DRUMS

Bbm7

2

Bbm7

27 28 29 30 31 32

TRUMPET
CLARINET

ALTO SAX

FLUTE (SVA)
MALLETS

TRUMPET
CLARINET

ALTO SAX

TENOR SAX

TENOR SAX
BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

F#m7 Bbm7 C7(#5) (A6 16)

ENG FILL

33

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

33

F#1 G#1 Ab G#1 F#1 G#1 Ab G#1 F#1 G#1

PIANO

BASS

DRUMS

34 35 36 37 38

AS 16

SOLO BREAK

41 OPEN FOR SOLOS

SOLO

39 Fmi 40 Fmi Gmi 42 Ab Gmi 43 Fmi Gmi 44 Ab Gmi

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

SOLO BREAK

41 OPEN FOR SOLOS

Fmi Gmi Ab Gmi Fmi Gmi Ab Gmi

GIUITAR

PIANO

BASS

DRUMS

RIDE CYMBAL

BACKGROUNDS ON CUE

45 Fmi Gmi 46 Ab Gmi 47 Fmi Gmi 48 Ab Gmi 49 Fmi Gmi 50 Ab F7

1., 2., 3... LAST TIME

SOLO

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

1., 2., 3... LAST TIME

GIUITAR Fmi Gmi Ab Gmi Fmi Gmi Ab Gmi Fmi Gmi Ab F7

PIANO

BASS

DRUMS

51

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

51

8bmi7 Fmi7 8bmi7

GIUITAR

8bmi7 Fmi7 8bmi7

PIANO

8bmi7 Fmi7 8bmi7

BASS

DRUMS

57 **(59)** 58 60 61 62 63

TRUMPET CLARINET

ALTO SAX

FLUTE (8VA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR *C7(#5)* **(59)**

PIANO *C7(#5)* *(As 15)* *2*

BASS *C7(#5)* *(As 15)*

DRUMS *(ENG)* *(FILL)* *RIDE CYMBAL*

64 65 66 67 68 69 70

TRUMPET CLARINET

ALTO SAX

FLUTE (SVA) MALLETS

TRUMPET CLARINET

ALTO SAX

TENOR SAX

TENOR SAX BARITONE T.C.

TROMBONE

F HORN

BARITONE SAX

TROMBONE

TUBA

GIUITAR

PIANO

BASS

DRUMS

SAMPLE

Detailed description of the musical score: The score is for a jazz ensemble. It features 13 staves. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. Measures 64-70 are shown. The instruments and their parts are: Trumpet Clarinet (top two staves), Alto Sax (third and fourth staves), Flute (SVA) Mallets (fifth staff), Tenor Sax (sixth staff), Tenor Sax Baritone T.C. (seventh staff), Trombone (eighth staff), F Horn (ninth staff), Baritone Sax (tenth staff), Tuba (eleventh staff), Guitar (twelfth staff), Piano (thirteenth and fourteenth staves), Bass (fifteenth staff), and Drums (sixteenth staff). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large 'SAMPLE' watermark is overlaid diagonally across the page.

SUGGESTED SOLO

SOLO BREAK

41 OPEN FOR SOLOS

Musical score for the first system, featuring instruments: ALTO SAX, TENOR SAX BARITONE T.C. (SUB), BARITONE SAX, FLUTE, CLARINET, TRUMPET, TROMBONE, F HORN, and TUBA. The score includes melodic lines and chord progressions for measures 39-44. Chords include Dmi, Emi, F, Gmi, A mi, Bb, and Ab.

SOLO BREAK

41 OPEN FOR SOLOS

Musical score for the second system, featuring instruments: GUITAR, PIANO, BASS, DRUMS, and Mallet Percussion. The score includes melodic lines and chord progressions for measures 41-46. Chords include Fmi, Gmi, Ab, and Gmi.

45 *Dmi Emi F Emi* *1., 2., 3...* *Dmi Emi F Emi* *LAST TIME* *Dmi Emi F D7*

ALTO SAX

TENOR SAX
BARITONE T.C. (8vb)

BARITONE SAX

FLUTE

CLARINET

TRUMPET

TROMBONE

F HORN

TUBA

46 *Gmi Ami Bb Ami* *Gmi Ami Bb Ami* *Gmi Ami Bb G7*

47 *Dmi Emi F Emi* *Dmi Emi F Emi* *Dmi Emi F D7*

48 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

49 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

50 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

51 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

52 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

53 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

54 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

55 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

56 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

57 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

58 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

59 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

60 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

61 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

62 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

63 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

64 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

65 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

66 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

67 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

68 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

69 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

70 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

71 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

72 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

73 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

74 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

75 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

76 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

77 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

78 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

79 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

80 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

81 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

82 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

83 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

84 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

85 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

86 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

87 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

88 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

89 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

90 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

91 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

92 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

93 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

94 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

95 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

96 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

97 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

98 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

99 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

100 *Fmi Gmi Ab Gmi* *Fmi Gmi Ab Gmi* *Fmi Gmi Ab F7*

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