

Grade 2
ZB481F
Full Conductor Score
\$7.00

El Teléfono Inteligente

by Rod Blumenau

First Place for Jazz - Charts





THE COMPOSER

Rod Blumenau began studying piano before the age of 5 with his grandmother, a piano teacher. He started clarinet at eight and saxophone at 11. Rod also displayed an aptitude for math and received his bachelor's degree in electrical engineering and a Master's of Science in management from Rensselaer Polytechnic Institute.

Rod enjoyed a 32-year career with Eastman Kodak while continuing to perform music as an avocation. He has performed with Andre Kostelanetz, Henry Mancini, Clark Terry, Cab Calloway, Mel Tormé, Regina Carter, Gene Bertoncini, Kevin Mahogany, Terell Stafford, Russell Malone, Stefon Harris, Tia Fuller, Tamir Hendelman, Darmon Meader, Eddie Daniels, Jane Monheit, and other notables.

Today, Rod arranges vocal, jazz band, and orchestral music for students; teaches at a summer jazz camp for adults; and plays nightclubs and jazz concerts across the upstate New York area. He has recorded several albums. More information, including upcoming performances, can be found at www.RodBJazz.com.

THE COMPOSITION

El Teléfono Inteligente draws an analogy to how students hold a lot of their conversations today—on a “smart phone.” The first 16 bars represent the ubiquitous digital phone “ring.” If the band has a strong marimba player, the Piano part may be omitted in these “phone ring” bars. Alternatively, for a more robust sound, the Piano part may be performed on an electronic keyboard using a marimba patch with or without the acoustic Marimba part. When the congas/bongos enter at bar 9, they should add to the overall rhythmic fabric without overpowering the groove.

The student phone owner, walking home from school, chooses not to answer the call this time, instead playing some upbeat Latin music (bars 17– 62). Accurate syncopation and clean attacks are essential to proper interpretation. Of particular importance is the partial Tumbao rhythm in the bass (e.g., bar 17); be sure this is performed with precision. To give energy to melodic elements, horn players must support the longer note values with plenty of air and a slight crescendo into the note's core.

Bar 17 also sees the entrance of the guitar. The player should use simple chord voicings that focus on the upper three strings of the instrument. Big, fat power chords are unidiomatic for this style. As a way of simplifying the chord symbol notation for the player, triads and basic seventh chords are indicated, though in some cases, this does not represent the entire chord structure. Either way, lean voicings will produce the desired effect.

At bar 63, the phone rings again. This time, the owner recognizes the number, picks up the call, and begins a conversation (bar 67). (See IMPROVISING SOLOS on score page 3 for more information about the solo section.)

As the conversation ends, it times to check social media in bars 71–88. As usual, everyone is voicing their opinions at once, and the conversations overlap, one on top of the other. Is anyone taking the time to really listen? When we do, we'll notice that what we are all saying is far more similar than different.

At bar 89, our phone owner returns to the enjoyment of the Latin music for the rest of the walk home! Accurate rhythms and uniform articulation in bars 101 to the end, including the last two notes, are essential!

The Piano and Bass parts are to be played “as is” throughout the chart, as well as the Guitar where indicated. The Drums and Congas/ Bongos parts are only guides and more liberties may be taken, as long as the basic groove is maintained.

¡Buena suerte!

IMPROVISING ON *EL TELÉFONO INTELIGENTE*

Students of jazz often find improvising to be daunting. “What if I play a wrong note?” and “How do I know when to stop?” are often concerns. *El Teléfono Inteligente* mitigates these worries in two ways:

- Rather than going it alone, the improviser “shares a conversation with a friend.”
- Rather than needing to memorize and utilize notes from certain scales/chords or adhere to specific rhythms to sound good, an improviser can play anything they want, for as long or short as they want.

In keeping with this criteria, the improvisation section of *El Teléfono Inteligente* (bars 67–70) is open for an indeterminate length while two soloists have an instrumental “phone conversation.” Soloist 1 starts and instrumentally “says” anything they want (no specified length/scales/notes/rhythms). Soloist 2 replies and adds something new. Each gets four turns to “say” something, then the director cues bar 71. Each “turn” can be an unspecified length, or it may be predetermined (e.g., four bars) with the director cueing each soloist when to start and stop. More than four turns are also always an option.

Guidelines for a civil smart phone conversation apply to musical discussions as well: Listen attentively while the other person is talking; reflect on and react to the points they raise; don’t holler; etc. Make clear musical rules for students upfront in terms of what types of sounds are acceptable for musical conversation and which are not.

Throughout the solo section, Drums and Congas/Bongos continue keeping time as soloists “talk” freely. Soloists do not need to adhere to the beat. Since written notation is not a factor, it’s particularly effective for the two “friends” to stand and face each other while conversing.

INSTRUMENTATION LIST

1 – Alto Sax 1	1 – Trombone 1	1 – Marimba
1 – Alto Sax 2	1 – Trombone 2	1 – Flute
1 – Tenor Sax 1	1 – Trombone 3	1 – Clarinet
1 – Tenor Sax 2	1 – Trombone 4	1 – F Horn
1 – Baritone Sax	1 – Guitar	1 – Baritone T.C. (Trombone 2 T.C.)
1 – Trumpet 1	1 – Piano	1 – Tuba
1 – Trumpet 2	1 – Bass	1 – Full Conductor Score
1 – Trumpet 3	1 – Congas or Bongos	
1 – Trumpet 4		

EL TELÉFONO INTELIGENTE

FULL CONDUCTOR SCORE
APPROX. PERFORMANCE TIME - 3:15

ROD BLUMENAU

STRAIGHT EIGHTH LATIN $\text{♩} = 90$

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

TUBA

STRAIGHT EIGHTH LATIN $\text{♩} = 90$

GIUITAR

PIANO

BASS

DRUMS

CONGAS OR BONGOS

MARIMBA

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Musical score for woodwinds and brass instruments. The staves are labeled as follows:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TRUMPET 5
- TRUMPET 6
- TRUMPET 7
- TRUMPET 8
- TRUMPET 9
- TRUMPET 10
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9

Musical score for guitar and percussion instruments. The staves are labeled as follows:

- GIUITAR
- PIANO
- BASS
- DRUMS
- CONGAS OR BONGOS
- MARIMBA

The score includes various musical notations such as chords, melodic lines, and rhythmic patterns. Specific drum notations include "RIDE CYMBAL" and "OPEN HI-HAT".

17 18 19 20 21 22 23 24

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
TUBA

17

8b C 8b C 8b C 8b D7

GIUITAR
PIANO
BASS
DRUMS
CONGAS OR BONGOS
MARIMBA

25

26 27 28 29 30 31 32

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

SARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

TUBA

25

B \flat C B \flat Gmi A \flat 16 E \flat F Gmi C7

GIUITAR

PIANO

BASS

DRUMS

CONGAS OR BONGOS

MARIMBA

RIDE BELL

33

ALTO SAX 1 34 35 36 37 38 39 40

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

TUBA

GUITAR

PIANO

BASS

DRUMS

CONGAS OR BONGOS

MARIMBA

CLOSED HI-HAT OPEN HI-HAT

F C7 GMI F

41

Musical score for woodwinds and brass instruments. The instruments listed 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
- TRUMPET 5
- TRUMPET 6
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41

Musical score for guitar, piano, bass, and drums. The instruments listed are:

- GIUITAR
- PIANO
- BASS
- DRUMS
- CONGAS OR BONGOS
- MARIMBA

Chord progression for GUITAR:

F C D7 Gmi Abo Gmi F C7 F C7

Drum notation includes: CLOSED HI-HAT, OPEN HI-HAT, and various rhythmic patterns.

49

Musical score for woodwinds and brass instruments. The staves are labeled as follows:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TRUMPONE 1
- TRUMPONE 2
- TRUMPONE 3
- TRUMPONE 4
- F HORN
- TUBA

The score includes measure numbers 50, 51, 52, 53, 54, 55, and 56. A large 'SAMPLE' watermark is overlaid diagonally across the page.

49

Musical score for guitar, piano, bass, drums, congas, and marimba. The staves are labeled as follows:

- GIITAR
- PIANO
- BASS
- DRUMS
- CONGAS OR BONGOS
- MARIMBA

The score includes guitar chords: F, C7, Gmi, and F. Drum notation includes 'CLOSED HI-HAT' and 'OPEN HI-HAT'. Measure numbers 50, 51, 52, 53, 54, 55, and 56 are indicated. A large 'SAMPLE' watermark is overlaid diagonally across the page.

57 58 59 60 61 62 63 64

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

SARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPONE 1

TRUMPONE 2

TRUMPONE 3

TRUMPONE 4

F HORN

TUBA

57 63

QUITAR

PIANO

BASS

DRUMS

CONGAS OR BONGOS

MARIMBA

CLOSED HI-HAT OPEN HI-HAT RIDE CYMBAL

8^M - -1

8^M - -1

m2

m2

67 OPEN FOR IMPROVISATION
 "TWO SOLOISTS HAVE AN INSTRUMENTAL 'PHONE CONVERSATION.'"
71

Musical score for the first section, measures 65-73. The score includes staves for:
 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, and TUBA.

Measures 65-70 show rhythmic patterns for saxophones and trumpets. Measures 71-73 show melodic lines for saxophones and trumpets.

67 OPEN FOR IMPROVISATION
 "TWO SOLOISTS HAVE AN INSTRUMENTAL 'PHONE CONVERSATION.'"
71

Musical score for the second section, measures 65-73. The score includes staves for:
 GUITAR, PIANO, BASS, DRUMS, CONGAS OR BONGOS, and MARIMBA.

Measures 65-70 show rhythmic patterns for guitar, piano, bass, and marimba. Measures 71-73 show melodic lines for guitar, piano, and marimba. The drums part includes a 'CLOSED HI-HAT' section starting at measure 71.

*SOLOIST 1 STARTS AND INSTRUMENTALLY "SAYS" ANYTHING THEY WANT (NO SPECIFIED LENGTH/SCALES/NOTES/RHYTHMS).
 SOLOIST 2 REPLIES AND ADDS SOMETHING NEW. EACH GETS 4 TURNS TO "SAY" SOMETHING, THEN DIRECTOR CUES BAR 71.
 DRUMS AND AUX. PERCUSSION CONTINUES THROUGHOUT AS SOLOISTS "TALK" FREELY.

74 75 76 77 78 79 80 81 82 85

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

TUBA

81

GIITAR

PIANO

BASS

DRUMS (4) (8)

CONGAS OR BONGOS

MARIMBA

84 85 86 87 88 89 90 91 92

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

TUBA

89

AG 16 Bb C Bb C

GIITAR

PIANO

BASS

DRUMS

CONGAS OR BONGOS

MARIMBA

89

RIDE BELL

95 (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
TUBA

97 Bb C Bb D7 Bb C Bb Gmi

GIITAR
PIANO
BASS
DRUMS
CONGAS OR BONGOS
MARIMBA

Musical score for various instruments including Saxophones, Flute, Clarinet, Trumpets, Trombones, Horns, Tuba, Guitar, Piano, Bass, Drums, Congas, and Marimba. The score is numbered 101 to 108. A large 'SAMPLE' watermark is visible diagonally across the page.

