

ZB334F  
Grade 5  
\$5.00

# DELTA CITY BLUES

Arranged by  
**Dave Eshelman**



JAZZ ENSEMBLE SIGNATURE SERIES

**KJOS** Neil A. Kjos Music Company • *Publisher*

## THE COMPOSER

Tenor saxophonist Michael Brecker is one of the most studied and renowned musicians in jazz music today. The first recording artist ever to win the Grammy for "Best Jazz Instrumental Performance" and "Best Jazz Instrumental Solo" two years in a row, he has won a total of seven Grammy awards, released six solo albums, and made hundreds of recordings with the greatest names in jazz and contemporary music: Chet Baker, George Benson, Dave Brubeck, Chick Corea, Herbie Hancock, Freddie Hubbard, Quincy Jones, Pat Metheny and Charles Mingus, not to mention an exhaustive list of pop icons - Lennon, Springsteen, Zappa, Sinatra, etc.

As a young boy, Brecker took lessons on the clarinet and alto saxophone and remembers being taken to see Miles Davis, Thelonius Monk, and Duke Ellington and many other jazz greats. In high school, Brecker switched to tenor saxophone and, inspired by the music of John Coltrane, decided to pursue a career in music. In 1966, Brecker followed brother Randy to Indiana University. Tales of New York beckoned Brecker eastward, however, and in 1968 he found himself drawn to the dynamic music scene there. Brecker soon became a founding member of the ground-breaking jazz-rock band Dreams, and afterwards ventured into the traditional jazz scene as the front line of Horace Silver's quintet, only to follow that up with a full immersion into funk at the helm of the now-renowned Brecker Brothers band.

Brecker's solo career began in 1987 with *Michael Brecker*, voted *Jazz Album of the Year* by both *Downbeat* and *Jazziz* magazines. His second solo release, *Don't Try This at Home*, won Brecker his first Grammy. Next came 1990's *Now You See It...Now You Don't* followed by two reunion albums with brother Randy, one of which, 1994's *Out of the Loop*, earned the saxophonist two more Grammys. Two more Grammys followed in 1997 (Michael's third pair in three consecutive years) for *Tales from the Hudson*, *Brecker's reunion with Pat Metheny and Jack DeJohnette*. Named *Album of the Year* in readers' polls and publications around the world, 1997 also saw Brecker named *Best Soloist of the Year* by *Jazz Life* and *Jazz Man of the Year* by *Swing Journal*.

In 1998 Brecker took his touring band into the studio to document their well-honed interplay on *Two Blocks from the Edge*, the album on which the composition arranged here (Delta City Blues) appears. And to close the millennium, Brecker released *Time is of the Essence*, an album that is, for him, a musical first. On his sixth solo release, Brecker swapped the use of piano for organ, and recorded for the first time with the legendary drummer Elvin Jones.



## THE ARRANGER

Dave Eshelman has been active as a trombonist, composer, arranger, band leader, and educator for almost three decades. Mr. Eshelman founded the Jazz Garden Big Band, which is comprised of top San Francisco Bay area professionals. The band has recorded three LP/CD projects which have showcased Dave Eshelman arrangements and compositions. These projects include *Deep Voices*, featuring Joe Henderson (Sea Breeze label, #2039), *When Dreams Come True* (Sea Breeze label, #2045), and *Temperature Rising (A Suite for Jazz Orchestra)*, available from Sea Breeze subsidiary, Otter Distributions. Mr. Eshelman's music has also been performed by the bands of Joe Henderson, Don Ellis, Bill Watrous, and Stan Kenton, as well as the Swedish Radio Orchestra, the Airmen of Note, several other United States Armed Forces bands, and hundreds of school and professional bands throughout the U.S. and Europe.

As a trombonist, Mr. Eshelman has performed as a featured soloist with Joe Henderson, Tito Puente, Gerald Wilson, and Ray Brown. His newest CD, entitled *Mystique*, is a quartet release on the jazzgarden.com label featuring John Abercrombie, John Patitucci, and Peter Erskine. He has recorded on the Igmod label with Triceratops, a Bay Area based jazz sextet. He has performed at the Monterey Jazz Festival with guitarist Jim Hall, composer/trumpeter Terence Blanchard, and as leader of his own big band. As an educator, Mr. Eshelman has led groups in performance for conventions and competitions at the local, state, and national levels. He is a member of the Grammy Award adjudication panel for arranging and composition, is an active adjudicator/clinician, and is the Director of Jazz Studies at California State University, Hayward. For more information on Dave Eshelman, visit [jazzgarden.com](http://jazzgarden.com) on the world wide web.

## THE COMPOSITION

Tenor saxophonist, Michael Brecker, is unquestionably one of the most influential performers in jazz today. *Delta City Blues* was written by Brecker and recorded by his quartet for the 1998 release entitled, *Two Blocks from the Edge* (Impulse Records, IMPD-260). In this piece, Brecker draws from the unique characteristics of a New Orleans drum style that combines the elements of a parade snare drum cadence (a street beat) with the funkier beat of a set drummer. He then adds a bit of southern flavored gospel harmony to the mix.

The first tenor saxophone part contains an improvised cadenza which serves as a showcase spotlight for the tenor saxophone soloist. Harmonics are indicated by the diamond shaped notes. If the player is unfamiliar with harmonics, the regular notes may be used for the solo. The improvised solos in the center section of the chart can be played as a standard blues or as an altered blues (as performed on his recording) with each chord played as an altered dominant chord (b13#9).

CONDUCTOR

# DELTA CITY BLUES

By Michael Brecker  
Arranged by Dave Eshelman

FUNKY (EVEN EIGHTHS)  $\text{♩} = 154$

Score for Delta City Blues, featuring a tenor saxophone solo in the 3rd measure.

**INSTRUMENTS:** ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARIYONE SAX, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, GUITAR, PIANO, BASS, DRUMS.

**MARKINGS:** (TENOR CADENZA) at measure 1, (3) above measure 3, (CADENZA) above measure 3.

**MEASURES:** 1, 2, 3, 4, 5, 6, 7

The score is arranged in a conductor's view. The tenor saxophone part begins a cadenza in measure 3, marked with a circled '3' above the staff. The cadenza consists of a melodic line with eighth-note patterns and some grace notes. The rest of the score is blank for the other instruments.

Musical score for a jazz ensemble, page 4. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The Tenor Sax 1 part features a melodic line starting in measure 8 and continuing through measure 14. A large 'SAMPLE' watermark is overlaid diagonally across the page.

15

Musical score for a jazz ensemble, measures 15 to 20. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. A large 'SAMPLE' watermark is overlaid on the score.

Measure numbers: 15, 16, 17, 18, 19, 20

Musical score for a jazz ensemble. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is written in 4/4 time and features complex harmonic structures with many accidentals. A large 'SAMPLE' watermark is overlaid diagonally across the score. The bottom of the page shows measure numbers 21 through 26.

Musical score for measures 27-32. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed are:

- ALTO SAX 1
- ALTO SAX 2
- TENOR SAX 1
- TENOR SAX 2
- BARITONE SAX
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- TROMBONE 4
- GIUITAR (with  $B^b$  and  $E^b$  markings)
- PIANO (with *SIMILE* marking)
- BASS (with *SIMILE* marking)
- DRUMS

The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark reading "SAMPLE" is oriented diagonally across the center of the page.

27

28

29

30

31

32

Musical score for a jazz ensemble, page 8. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-5, Trombone 1-4, Guitar, Piano, Bass, and Drums. The page contains measures 33 through 38. A large 'SAMPLE' watermark is overlaid on the score.

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TRUMPET 5  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4  
GUITAR (B7ALT, F7ALT)  
PIANO  
BASS  
DRUMS

33 34 35 36 37 38