

Grade 2
ZB487F
Full Conductor Score
\$7.00

Go to Your Room

by Dean Sorenson

First Place for Jazz - Charts





Andrea Canter Photography

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. He is frequently featured at festivals and conventions around the United States and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist.

Dean's latest recording project is *Colors of the Soul*, a CD of original music for jazz sextet. His most recent books include the *Excellence in Jazz Pedagogy* series and *First Place for Jazz*, a new and innovative method for beginning jazz players. He is the co-author of the *Standard of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*, a groundbreaking comprehensive series for middle school and high school jazz ensembles. He is also the author of *Jazz Combo Session* and *First Jazz Performance*—both under the *Standard of Excellence* banner.

Mr. Sorenson has composed and arranged for numerous prominent ensembles, including the Glenn Miller Orchestra, the Airmen of Note, and the Minnesota Orchestra. He is active as a commissioned composer and arranger for jazz ensemble, symphony orchestra, concert band, and chamber ensembles, and has also written several sacred choral pieces. For more information, please visit www.deansorensonmusic.com.

THE COMPOSITION

Go to Your Room was inspired by the shutdowns and closures mandated by the 2020 COVID-19 pandemic. It was initially composed as a remote recording project for the University of Minnesota Jazz Ensembles and has been adapted to make it work a little better with younger ensembles.

The straight-ahead driving rock feel should kick off at bar 1 and never let up. Keep the energy going the whole way. Pay very close attention to the articulation markings, making sure that there is a distinct difference between the long and short notes. The rhythm section should break cleanly on the downbeat at bars 28, 52 and 102. Don't allow any cymbals to ring over into the break. The brass punches beginning at 33 should be played accented and fat. Players should channel their inner Tower of Power horn section! The same is true at bar 73. Horns should exaggerate the forte-piano-crescendos in the section beginning at 79 to make certain the drum solos come through clearly. The drummer does play a solo here, but also has time-keeping responsibilities and should incorporate the band figures into the solo. It may help for the drummer to spend some time listening to the demo recording to get a feel for how that solo section should go. Even though the rhythm section parts are mostly written out, players who are comfortable should feel free to embellish their parts so long as they remain consistent with the style.

All charts in the *First Place for Jazz* series feature flexible instrumentation. They can be performed by the full jazz ensemble, or will sound full and complete with as few as nine players: Alto Sax 1 and 2, Tenor Sax 1, Trumpets 1 and 2, Trombone 1, Piano, Bass, and Drums. Parts are also included for: Flute, Clarinet, F Horn, Tuba, and Baritone T.C.

INSTRUMENTATION LIST

1 – Alto Sax 1	1 – Trombone 1	1 – Vibes
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 – Drums	
1 – Trumpet 4		

IMPROVISING SOLOS ON GO TO YOUR ROOM

Improvisation is the essence of the jazz experience, and students should be encouraged to improvise solos. The solo section for *Go to Your Room* is found in bars 61-72. Students can improvise a solo using the notes of the Concert C blues scale. For soloists who wish not to improvise, there is a suggested solo provided in all of the parts. It contains color tones that are not a part of this scale, but that may be added to any improvised solo.

Remember that both the suggested solo and the scale are mere starting points for improvisation. Any instrument can solo, and the solo section can be repeated as many times as necessary. Backgrounds can be cued at any time.

C BLUES SCALE

GUITAR, PIANO, FLUTE (3VA), VIBES: C BLUES

CONCERT TREBLE

TROMBONE, BASS, TUBA (3VB): C BLUES

CONCERT BASS

ALTO AND BARITONE SAXOPHONES: A BLUES (CONCERT C BLUES)

E_b INSTRUMENTS

TRUMPET, TENOR SAXOPHONE, CLARINET, BARITONE T.C.: D BLUES (CONCERT C BLUES)

B_b INSTRUMENTS

F HORN: G BLUES (CONCERT C BLUES)

F INSTRUMENTS

GO TO YOUR ROOM

FULL CONDUCTOR SCORE
APPROX. PERFORMANCE TIME - 3:05

DEAN SORENSON

DRIVING ROCK ♩ = 160

The musical score is arranged for a full band. It begins with a tempo marking of 'DRIVING ROCK ♩ = 160'. The score is divided into two systems. The first system includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, and Tuba. The second system includes parts for Guitar, Piano, Bass, Drums, and Vibraphone. The piano part features chord markings: C7, Bb7, C7, and Bb7. The drum part includes a 'SIMILE' marking. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

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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
GUITAR
PIANO
BASS
DRUMS
VISSA

Chord progression: F7 Eb7 F7 C7 Bb7 C7 Bb7 C7 Bb7 C7

(Sxs. MELODY) (8)

41

37 38 39 40 41

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TEOMBONE 1

TEOMBONE 2

TEOMBONE 3

TEOMBONE 4

F HORN

TUBA

41

CL7 Bb7 CL7 Bb7 CL7 Bb7 CL7 F7 Eb7 F7 Eb7

CL7 Bb7 CL7 Bb7 CL7 Bb7 CL7 F7 Eb7 F7 Eb7

PIANO

BASS

DRUMS

VIBES

3

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

TUBA

CHORDS: F7 Eb7 F7 C7 Bb7 C7 Bb7 C7 Bb7 C7

PIANO

BASS

DRUMS (BEATS)

VIBES

55 56 57 58 59 60

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
GUITAR
PIANO
BASS
DRUMS
VIBES

Chord symbols: C7, Bb7

Drum notation: SIMILE, (FILL)

67 C7 68 69 G7 70 F7 71 C7 72

SOLO

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

CHORDS: C7 Bb7 C7 G7 F7 C7 Bb7 C7 G7

CHORDS: C7 Bb7 C7 G7 F7 C7 Bb7 C7

DRUMS: (3) (4)

Musical score for a jazz ensemble, measures 93-98. 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, Tuba, Guitar, Piano, Bass, Drums, and Vibes. A large 'SAMPLE' watermark is overlaid on the score.

Measures 93-98 are shown. The key signature is two sharps (F# and C#). 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, Tuba, Guitar, Piano, Bass, Drums, and Vibes. A large 'SAMPLE' watermark is overlaid on the score.

Chord progression for Guitar and Bass:

Measure	Chord
93	F7
94	Eb7
95	F7
96	C7
97	Bb7
98	C7

99

Musical score for a jazz ensemble, measures 105-110. The score is written for the following 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, TUBA, GUITAR, PIANO, BASS, DRUMS, and VIBES. The score includes measure numbers 105, 106, 107, 108, 109, and 110. A large 'SAMPLE' watermark is overlaid on the score. The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including notes, rests, and dynamic markings.

SUGGESTED SOLO

61 OPEN FOR SOLOS

The musical score is arranged in two systems. The first system includes parts for Alto Sax, Tenor Sax/Baritone T.C., Baritone Sax, Flute, Clarinet, Trumpet, Trombone, F Horn, and Tuba. The second system includes parts for Guitar, Piano, Bass, Drums, and Vibraphone. Each instrument part contains musical notation with notes, rests, and dynamic markings. Chord symbols are placed above the staves: A7, D7, G7, F7, and C7. Measure numbers 62, 63, 64, 65, and 66 are indicated at the top of the first system. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

Musical score for a jazz ensemble. The score is arranged in 12 staves, each representing a different instrument. The instruments are: ALTO SAX, TENOR SAX BARITONE T.C., BARITONE SAX, FLUTE, CLARINET, TRUMPET, TROMBONE, F HORN, TUBA, GUITAR, PIANO, BASS, DRUMS, and VIBES. The music is written in 4/4 time with a key signature of two sharps (F# and C#). The score is divided into four measures, with measure numbers 67, 68, 69, 70, 71, and 72 indicated. Chord symbols are placed above the notes in each measure. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

Instrument	Measure 67	Measure 68	Measure 69	Measure 70	Measure 71	Measure 72
ALTO SAX	A7		E7	D7	A7	
TENOR SAX BARITONE T.C.	D7		A7	G7	D7	
BARITONE SAX	A7		E7	D7	A7	
FLUTE	C7		G7	F7	C7	
CLARINET	D7		A7	G7	D7	
TRUMPET	D7		A7	G7	D7	
TROMBONE	C7		G7	F7	C7	
F HORN	G7		D7	C7	G7	
TUBA	C7		G7	F7	C7	
GUITAR	C7		G7	F7	C7	
PIANO	C7		G7	F7	C7	
BASS	C7		G7	F7	C7	
DRUMS						
VIBES	C7		G7	F7	C7	

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