

**Grade 2**  
**ZB492F**  
**Full Conductor Score**

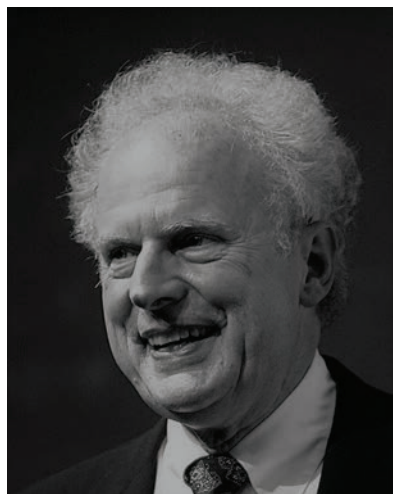
# **1/3 Off**

**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 made several recordings and has performed with Andre Kostelanetz, Henry Mancini, Clark Terry, Cab Calloway, Mel Tormé, Regina Carter, Gene Bertoncini, Kevin Mahogany, Terrell Stafford, Russell Malone, Stefon Harris, Tia Fuller, Tamir Hendelman, Darmon Meader, Eddie Daniels, Jane Monheit, and other notables.

For most of his adult life Rod has arranged vocal, orchestral and jazz music for students, taught at a summer jazz camp for adults, and performed in nightclubs and jazz concerts in the upstate New York area. He has recently relocated to Seattle, where he continues to perform and compose jazz. More information about Rod can be found on his website: [www.RodBJazz.com](http://www.RodBJazz.com).

## THE COMPOSITION

*1/3 Off* is based upon the most common form of American jazz, the 12-bar blues. The chart's harmonic structure (chord changes) uses the last 8 bars of a 12-bar blues, hence the title—*1/3 Off*. The first 4 bars of a typical blues are missing!

*1/3 Off* should be performed in the same groove the great Count Basie bands of the 1950s and 1960s achieved (arrangements by Neal Hefti and later Sammy Nestico). To achieve this style, the rhythm section needs to lay down a metronomically steady beat while the horns play their rhythmic phrases in a more relaxed manner. Perhaps this is best achieved not with detailed metronomic analysis, but by having students listen to, and then emulate Basie's 1957 recording of "Splanky."

### Helpful Tips:

- Guitar should play 4 steady quarter notes per bar with very simple chord voicings (no more than 3 notes, 2 is better), with as close to an acoustic sound as possible. The Basie band featured guitarist Freddie Green who played **acoustic** guitar.
- 8th notes should be swung throughout.
- Uniform adherence to attacks and phrasing is critical.
- Make sure eager young instrumentalists **DO NOT RUSH** the tempo. Guitar, bass, and drums set the tempo and should be metronomic.
- Bars 64–79 are the loudest section of the piece (two "shout choruses"). Build energy to bar 64, then let it roar 64–79!
- Horn whole note in bar 79–85 should be held as long as possible on one breath, creating a natural decrescendo as horn players run out of breath. Make sure horns do not re-breathe; it destroys the decrescendo.
- Once your band has learned the chart, challenge them...Count the tune off, start the rhythm section, and then step to the side. Only return to direct the final fermata. This encourages the instrumentalists to use their own internal metronome, listen to, and phrase with their section-mates. Ensemble playing at its best!

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 Saxs 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 1/3 OFF

Improvisation is the essence of the jazz experience, and students should be encouraged to improvise solos. The solo section for *1/3 Off* is found in bars 41–48. 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.

### 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)  
 Eb INSTRUMENTS

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

F HORN: G BLUES (CONCERT C BLUES)  
 F INSTRUMENTS

# 1/3 OFF

FULL CONDUCTOR SCORE  
APPROX. PERFORMANCE TIME - 3:50

ROD BLUMENAU

MEDIUM SWING ♩ = 124

Musical score for woodwinds and brass 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
- TEMBONE 1
- TEMBONE 2
- TEMBONE 3
- TEMBONE 4
- F HORN
- TUBA

Notes: Trumpet parts include "CUP MUTE" markings at the end of the score.

MEDIUM SWING ♩ = 124

Musical score for rhythm section:

- GIUITAR: Acoustic sound - simple 3-note chord voicings. Chords: C7(#9), F9, C7(#9), F9, C7(#9), F9, C7(#9).
- PIANO: Use both hands. Includes a "8va" marking.
- BASS: Chords: C7(#9), F9, C7(#9), F9, C7(#9), F9, C7(#9).
- DRUMS: Includes "RIDE CYM" and "S.D." markings.
- VISES: Includes "H.H." marking.

⑨

END TIME ONLY

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 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

F HORN

TUBA

⑨

GUITAR

PIANO

BASS

DRUMS

VIBES

F6 F7 F#o7 C6/G A7(#9) D7 G7

HORN FIGURES END TIME ONLY

15 16 17 18 19 20 21

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

1. 2. (19)

QUITAR

PIANO

BASS

DRUMS

VIBES

OPEN

OPEN

OPEN

OPEN

SMALL TOM

B.D.

22 23 24 25 26 27 28

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

27

Ab15(#11) G15 C9 F9 C9 C9 C7 C9sus4 C+7 F6 F7 F#o7

GIUITAR

PIANO

BASS

DRUMS

VIBES

OPEN

OPEN

OPEN

OPEN

CRASH LG. TOM TOMS

29 30 31 32 33 34

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

33

C6/G A7(9) D7 G7 C7(9) F9

Use BOTH HANDS

33



85 86 87 88 89 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  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4  
F HORN  
TUBA  
GUITAR  
PIANO  
BASS  
DRUMS  
VIBES

Chord symbols: C7(#9), F9

**41** OPEN FOR SOLOS

SOLO 42 43 44 45 46 47 48

PLAY 1ST TIME ONLY

LONG DEEP!

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

**41** OPEN FOR SOLOS

F6 F7 F#07 C6/G A7(#9) D7 G7 C6 Dmi7 Eb07 C9/E

GUITAR  
 PIANO  
 BASS  
 DRUMS  
 VIBES

49

Musical score for the first system, measures 50-56. Instruments include:

- 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
- TRUMPET 11
- TRUMPET 12
- TRUMPET 13
- TRUMPET 14
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- TRUMPET 96
- TRUMPET 97
- TRUMPET 98
- TRUMPET 99
- TRUMPET 100

49

Musical score for the second system, measures 50-56. Instruments include:

- FLUTE
- CLARINET
- TRUMPET 1
- TRUMPET 2
- TRUMPET 3
- TRUMPET 4
- TRUMPET 5
- TRUMPET 6
- TRUMPET 7
- TRUMPET 8
- TRUMPET 9
- TRUMPET 10
- TRUMPET 11
- TRUMPET 12
- TRUMPET 13
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- TRUMPET 90
- TRUMPET 91
- TRUMPET 92
- TRUMPET 93
- TRUMPET 94
- TRUMPET 95
- TRUMPET 96
- TRUMPET 97
- TRUMPET 98
- TRUMPET 99
- TRUMPET 100

57

Musical score for the first system, measures 58-62. Instruments include:

- 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

Measures 58-62 show various melodic and harmonic parts for these instruments. A large 'SAMPLE' watermark is visible across the score.

57

Musical score for the second system, measures 63-67. Instruments include:

- GIUITAR
- PIANO
- BASS
- DRUMS
- VIOLAS

Measures 63-67 show parts for guitar, piano, bass, drums, and violas. A large 'SAMPLE' watermark is visible across the score.

65

Musical score for various instruments including Alto Sax, Tenor Sax, Baritone Sax, Flute, Clarinet, Trumpet, Trombone, F Horn, Tuba, Guitar, Piano, Bass, Drums, and Vibes. The score includes measures 64 through 70. A large watermark 'SAMPLE' is overlaid diagonally across the page.



79 STOP WHEN YOU RUN OUT OF AIR:  
DO NOT RE-BREATHE

77 78 80 81 82

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

STOP WHEN YOU RUN OUT OF AIR:  
DO NOT RE-BREATHE

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

STOP WHEN YOU RUN OUT OF AIR:  
DO NOT RE-BREATHE

TEMBONE 1

TEMBONE 2

TEMBONE 3

TEMBONE 4

STOP WHEN YOU RUN OUT OF AIR:  
DO NOT RE-BREATHE

F HORN

TUBA

STOP WHEN YOU RUN OUT OF AIR:  
DO NOT RE-BREATHE

79

79

CHORDS: D7, D9sus4, D7, G7, C7(#9), F9, C7(#9), F9

PIANO

BASS

DRUMS

VIBES

(LET RING UNTIL FADE OUT)

85 84 85 86 **87** 88 89

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  
**87**  
GUITAR C7(#9) F9 C7(#9) F6 F7 F#o7 C9/G  
PIANO  
BASS C7(#9) F9 C7(#9) F6 F7 F#o7 C9/G  
DRUMS  
VIOLA



90 91 92 93 94 95

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

93

QUARTER

A7(#9) D7 G7 C7 B7 Bb7 A7 D7

PIANO

BASS

DRUMS

VIBES

96 97 98 100 101 102

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

99

GUITAR

PIANO

BASS

DRUMS

VIOLA

MOLTO RIT.

HIT EVERYTHING IN SIGHT!

# SUGGESTED SOLO

## (41) OPEN FOR SOLOS

ALTO SAX

TENOR SAX  
BARITONE T.C.

BARITONE SAX

FLUTE

CLARINET

TRUMPET

TROMBONE

F HORN

TUBA

## (41) OPEN FOR SOLOS

GIUITAR

PIANO

BASS

DRUMS

VIBES

45 <sup>87</sup> <sup>46</sup> <sup>E7</sup> <sup>47</sup> <sup>A6</sup> <sup>Bmi7</sup> <sup>48</sup> <sup>C67</sup> <sup>A9/C#</sup>

ALTO SAX

TENOR SAX  
BARITONE T.C.

BARITONE SAX

FLUTE

CLARINET

TRUMPET

TROMBONE

F HORN

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

*SAMPLE*

