

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

 **Belwin JAZZ**
a division of Alfred

Uptown Throwdown

By Zachary Smith

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	Guitar Chords
2nd B \flat Tenor Saxophone (Optional)	Guitar (Optional)
E \flat Baritone Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet	Drums
3rd B \flat Trumpet (Optional)	

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)



NOTES TO THE CONDUCTOR

This chart is written around one of my favorite grooves, the swing-shuffle. As notated in the chart, for the shuffle feel, the drummer should strive to play a pattern of the first and third note of a triplet on the ride cymbal (or hi-hat) throughout most of the arrangement. Practice this slowly then up to tempo as needed. Next add a heavy back beat on 2 and 4 on the snare as notated.

Also important to the success of the groove is the bass line, which is doubled in the left hand of the piano. If the bassist is very strong the piano may omit the left-hand bass line. The bass needs to strive for long, smooth, and connected quarter notes; this is usually achieved by holding down the strings firmly through the duration of the note. Many young bass players like to pick up their fingers early, which can make the sound too short and chopped. Also, pay particular attention to the rhythm pattern in m. 8 and elsewhere. This lick occurs in the fourth measure of the repeated bass pattern. I wrote it this way so the bass will play the first eighth note short, which is a common device used by bassists to add some pop and brightness to a walking bass line. Check out the demo track at alfred.com to hear how the bass player executes this rhythm pattern.

The saxophones are alone for the opening four-bar statement, with a bend on the first note. I started it this way as an homage to one of my favorite Thad Jones arrangements, "Big Dipper." Bending a note might be a new idea for your young reed players. Have them start by loosening their embouchure to begin the note under pitch, then tightening it to bring the pitch up. Even if only a couple of your reed players can master this, it will have the desired effect.

Regarding articulation, the brass and saxes have some hits marked with a marcato, or rooftop accent, (A) and others with a staccato. A big band rooftop is an accented and detached "fat" note which ends with a tongue, think "dahT." Big band staccato is short, think "dit." When there are two eighth notes followed by a rest, the articulation is legato-staccato, think "doo-dit." One of the keys to making a jazz ensemble sound tight is having everyone agree on how to play all the articulations. Dynamics are a key to making the band sound well-rehearsed and mature. At m. 61 and m. 85 the background figure should start very softly and rise to a solid \underline{f} before the fall. Remind your players that they need to blow twice as much air on a fall, so it can be heard. Make sure that your players blow all the way through the mini crescendos at m. 101, m. 105, and m. 109. Direct the players not to take a breath between beats 3 and 4!

Take note of the trombone solo with a plunger. The plunger is held in the left hand with the pad of the hand resting on the bottom of the bell and manipulated by bending the wrist out and in to cover or open the bell of the horn. The markings indicate if the bell should be closed (+) or open (o). Either way, your trombonist needs to blow a lot of air to get the right sound. This provides an excellent opportunity to explain to the band how we often try to imitate the human voice with our instruments.

Speaking of the human voice, many of the figures in this chart are approximations of vocal shouts and phrases, which is a common practice in old-school big band music. To drive this home, it is suggested that the band actually sing or better yet shout at m. 117. The short jabs they have been playing now become actual words: "Hey," "What," "Come On," and "Ain't Nothin'!" This shout technique can be a lot of fun! For this to work, the band has to embrace the idea and sing or shout with confidence. If they have fun with it, the audience will too. And one last suggestion for your performance: from m. 122 to the end of the chart, have the trombone and alto sax soloists stand as they trade and do battle. It will be exciting from an audience perspective and will give your players a chance to stand out. Good luck and have fun with this one!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has a garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.



UPTOWN THROWDOWN

SWING SHUFFLE ♩ = 146-150

5

Musical score for UPTOWN THROWDOWN, Swing Shuffle, 146-150 bpm. The score is for a 5-measure section. The instruments listed are: C Flute (Optional), B♭ Clarinet (Optional), 1st & 2nd E♭ Alto Saxophone, 1st & 2nd B♭ Tenor Saxophone (Optional), E♭ Baritone Saxophone (Optional), 1st & 2nd B♭ Trumpet, 3rd B♭ Trumpet (Optional), 1st & 2nd Trombone, 3rd Trombone (Optional), Guitar (Optional), Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamics. The piano part includes a section labeled 'L.H. CHARLES BASS' starting at measure 5. The drums part shows a pattern of snare and bass drum hits. The score is numbered 1 through 8 at the bottom.



CONDUCTOR

UPDOWN "HEADDOWN"

- 2 -
13

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRM. 1, TRM. 2, TRM. 3, GTR., PNO., STRS., and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with rehearsal marks 9, 10, 11, 12, 13, 14, 15, and 16. A large black redaction box is present on the left side of the page.



CONDUCTOR

Musical score for CONDUCTOR, including parts for FLUTE, CLARINET, ALTO 1 & 2, TENOR 1 & 2, BASS, and CHORUS. The score spans measures 17 to 24. The conductor part is written in a grand staff with a key signature of two sharps (F# and C#) and a common time signature (C). The vocal parts (Alto, Tenor, Bass) are in a soprano clef with a key signature of two sharps. The chorus part is in a bass clef with a key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings.

FLUTE
CLARINET
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
CHORUS

Measures: 17, 18, 19, 20, 21, 22, 23, 24



Musical score for CONDUCTOR, FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAXOPHONE, TRUMPET 1, TRUMPET 2, TRUMPET 3, Trombone 1, Trombone 2, Trombone 3, Alto Saxophone, Tenor Saxophone, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings.

Chords: C7, B7, A7, G7, CM7, F7, B7, A7, G7

Measure numbers: 85, 86, 87, 88, 89, 90, 91, 92



Musical score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, with measure numbers 53, 54, 55, 56, 57, 58, and 59 indicated. The score is divided into sections with labels like 'UNISON SOLO' and 'C#M8'. There are also some markings like 'AT 87 87' and 'AT 87 87'.



Musical score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SATB, TRUMPETS 1-3, TROMBONES 1-3, and DRUMS. The score includes measures 41 through 48, with a large black redaction covering measures 42-47. Measure numbers 87, 89, and 91 are also indicated.



Musical score for CONDUCTOR, including parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRM. 1, TRM. 2, TRM. 3, GTR., VLN., VLA., and DRUMS. The score includes measures 49 through 56, with various musical notations such as notes, rests, and dynamic markings like *mf* and *sfz*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems, with measures 49-50, 51-52, 53-54, and 55-56. The conductor's part is at the top, followed by the woodwinds and strings. The drums part is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *sfz*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems, with measures 49-50, 51-52, 53-54, and 55-56. The conductor's part is at the top, followed by the woodwinds and strings. The drums part is at the bottom.



CONDUCTOR

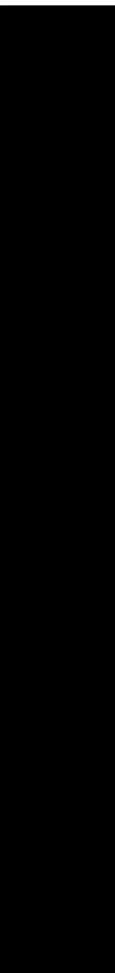
UPDOWN THROUGHOUT

Musical score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAXE, TRP. 1, TRP. 2, TRP. 3, GTR., PNO., STRS., and DRUMS. The score includes measures 57 through 64, with various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*. The key signature is one sharp (F#) and the time signature is 4/4. The conductor's part is indicated by a large bracket on the right side of the score, spanning from measure 57 to 64.



CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TRUMPET 5, DRUMS, and PIANO. The score includes measures 65 through 72, with various musical notations such as notes, rests, and dynamic markings like *mf* and *mfz*. A rehearsal mark **10** is present at the beginning of measure 70. The piano part includes the instruction *and Sax On* in measure 68.



Musical score for CONDUCTOR, including parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, GTR., DRUMS, and SASS. The score spans measures 73 to 80. The key signature is one sharp (F#) and the time signature is 4/4. The conductor's part is indicated by a 'C' in a box. The score includes various musical notations such as notes, rests, and dynamic markings.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

GTR.

DRUMS

SASS.

73 74 75 76 77 78 79 80



Musical score for CONDUCTOR, FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, 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, TRUMPET 15, TRUMPET 16, TRUMPET 17, TRUMPET 18, TRUMPET 19, TRUMPET 20, TRUMPET 21, TRUMPET 22, TRUMPET 23, TRUMPET 24, TRUMPET 25, TRUMPET 26, TRUMPET 27, TRUMPET 28, TRUMPET 29, TRUMPET 30, TRUMPET 31, TRUMPET 32, TRUMPET 33, TRUMPET 34, TRUMPET 35, TRUMPET 36, TRUMPET 37, TRUMPET 38, TRUMPET 39, TRUMPET 40, TRUMPET 41, TRUMPET 42, TRUMPET 43, TRUMPET 44, TRUMPET 45, TRUMPET 46, TRUMPET 47, TRUMPET 48, TRUMPET 49, TRUMPET 50, TRUMPET 51, TRUMPET 52, TRUMPET 53, TRUMPET 54, TRUMPET 55, TRUMPET 56, TRUMPET 57, TRUMPET 58, TRUMPET 59, TRUMPET 60, TRUMPET 61, TRUMPET 62, TRUMPET 63, TRUMPET 64, TRUMPET 65, TRUMPET 66, TRUMPET 67, TRUMPET 68, TRUMPET 69, TRUMPET 70, TRUMPET 71, TRUMPET 72, TRUMPET 73, TRUMPET 74, TRUMPET 75, TRUMPET 76, TRUMPET 77, TRUMPET 78, TRUMPET 79, TRUMPET 80, TRUMPET 81, TRUMPET 82, TRUMPET 83, TRUMPET 84, TRUMPET 85, TRUMPET 86, TRUMPET 87, TRUMPET 88.





86 96 106 116 126 136 146 156 166 176 186 196

CONDUCTOR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SRL.

TRP. 1

TRP. 2

TRP. 3

TRM. 1

TRM. 2

TRM. 3

GRF.

NO.

SSA.

DRUMS

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Score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TRP. 1, TRP. 2, TRP. 3, VLN. 1, VLN. 2, VLN. 3, VLA., Cello, Bass, and DRUMS. The score includes measures 97 through 104, with various musical notations such as notes, rests, and dynamic markings.

Measures 97-104 are marked with measure numbers at the beginning of each line. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is 4/4. The score is for a full orchestra and includes parts for woodwinds, strings, and percussion.



Musical score for CONDUCTOR, featuring vocal parts and piano accompaniment. The score is written in G major and 4/4 time.

Vocal Parts:

- FLUTE:** Melodic line with grace notes.
- CLAR.** Melodic line with grace notes.
- ALTO 1:** Melodic line with grace notes.
- ALTO 2:** Melodic line with grace notes.
- TENOR 1:** Melodic line with grace notes.
- TENOR 2:** Melodic line with grace notes.
- BARI.** Melodic line with grace notes.
- TRP. 1:** Melodic line with grace notes.
- TRP. 2:** Melodic line with grace notes.
- TRP. 3:** Melodic line with grace notes.
- TRM. 1:** Melodic line with grace notes.
- TRM. 2:** Melodic line with grace notes.
- TRM. 3:** Melodic line with grace notes.
- DRUMS:** Percussion accompaniment.

Piano Accompaniment:

- NO.:** Piano accompaniment for the vocalists.
- DRUMS:** Percussion accompaniment.

Measure Numbers: 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115.

Rehearsal Markers: 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115.



CONDUCTOR

OPERA THROUGHOUT

Musical score for CONDUCTOR, featuring parts for FLUTE, CLARINET, ALTO 1 & 2, TENOR 1 & 2, BASS, and DRUMS. The score includes measures 151 through 160, with a repeat sign at measure 157. Chord symbols A7, G#7, and G7#9 are indicated. The key signature has two sharps (F# and C#), and the time signature is 4/4. The conductor part consists of a series of rhythmic patterns and accents. The instrumental parts include melodic lines for the woodwinds and a drum pattern for the drums. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bass) have rests throughout this section.

