

## INSTRUMENTATION

Conductor

1st El Alto Saxophone

2nd El Alto Saxophone

1st Bl Tenor Saxophone

2nd Bl Tenor Saxophone (Optional)

El Baritone Saxophone (Optional)

1st Bl Trumpet

2nd Bl Trumpet

3rd Bl Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass

Drums

## **Optional Alternate Parts**

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)



FOR JAZZ ENSEMBLE

## **NOTES TO THE CONDUCTOR**

A jazz style march, the drum sets the mood with a cadence. When the melody enters at measure 5, the guarter note pattern played by the trombones, rhythm section and baritone sax should be detached as marked with the rooftop accent (A). Note that the fourth guarter note is not detached. For the melodic line at 5, make sure the saxes and trumpets play the articulation as marked especially the staccato notes, but don't clip the staccatos. The stop time rhythm section at measure 19 should keep it nice and tight. Caution the melodic instruments to play beat 3 in measure 28 detached—think daht." For the unison sax soli at measure 31, ask the saxes to listen carefully to each other, play in tune and phrase the rhythms together. Also, young players typically rush the triplets, so suggest a more relaxed feel. For the solos at measure 43, performance order is director's choice, but cue the backgrounds as desired. You may consider a piano solo (not written) or a guitar or bass solo, also. In general for the soloists, after they play through the solo and hear the chord progression, encourage them to try some simple improvisation by embellishing or varying the written notes and rhythms. During the solo section, the bass and drums may want to contrast by playing a smooth walking bass line and smooth ride cymbal time. For the drums, a simple cross stick on beat 4 may help lock in the time. Make sure bass and drums can hear and see each other. The piano player may consider comping with the written voicings and a dotter quarter/eighth note rhythmical pattern just to vary the comping pattern. The guitar can comp a steady guarter note Basie/Freddie Green style pattern. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow; giving a bright, swinging sound that propels the rhythm section forward. Don't strum from the wrist or fingers as playing from the wrist or fingers tends to sound very forced, and also tends to drag instead of propel the rhythm. The guitarist's quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

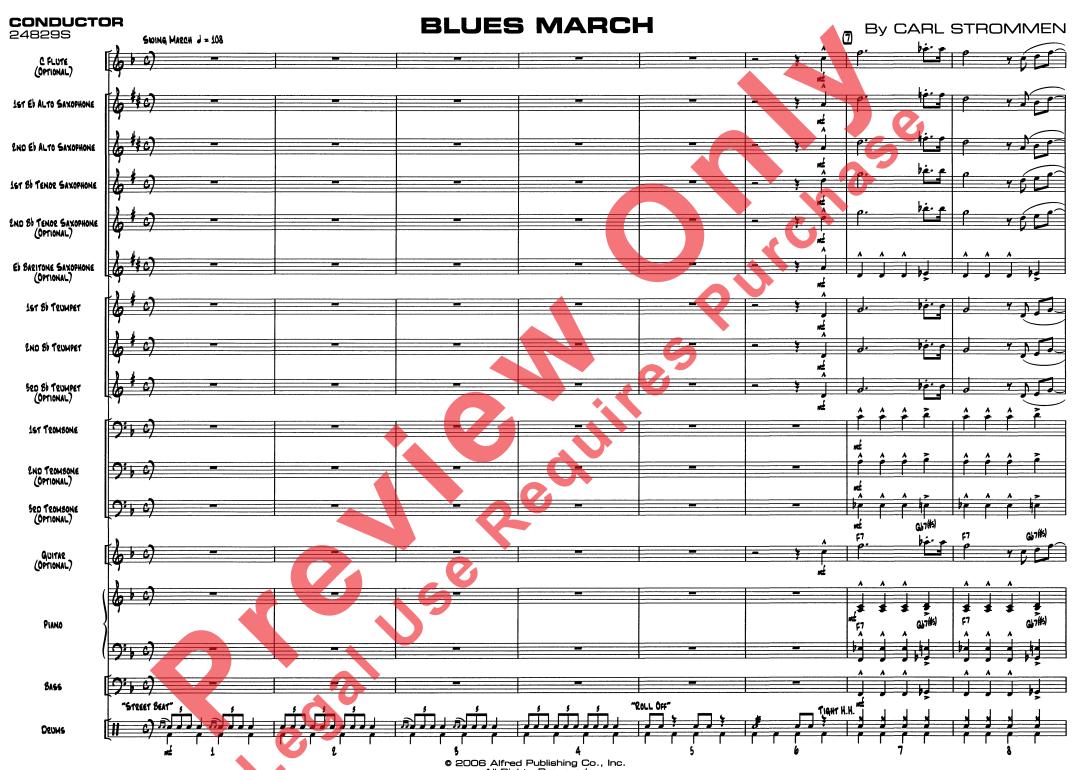
Please enjoy.

—Carl Strommen



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Carl Strommen teaches orchestration and composition at the C. W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.



CONDUCTOR - 2 - BLUES MARCH

















