

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE

# Blues March

CARL STROMMEN

## 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  
Tuba  
Horn in F (Doubles 1st Trombone)  
Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)

## NOTES TO THE CONDUCTOR

A jazz style march, the drum sets the mood with a cadence. When the melody enters at measure 5, the quarter note pattern played by the trombones, rhythm section and baritone sax should be detached as marked with the rooftop accent (▲). Note that the fourth quarter 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 dotted quarter/eighth note rhythmical pattern just to vary the comping pattern. The guitar can comp a steady quarter 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



**Carl  
Strommen**

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  
24829S

# BLUES MARCH

By CARL STROMMEN

SWING MARCH ♩ = 108

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

"STREET BEAT"

"ROLL OFF"

TIGHT H.H.

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17 18

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Detailed description of the musical score: This is a page of a musical score for a band, titled 'Blues March'. The page is numbered '2' and is for the 'CONDUCTOR' part. The score is written for 18 measures, numbered 9 through 18. The instruments listed are Flute (FL.), Alto 1 and 2 (ALTO 1, 2), Tenor 1 and 2 (TENOR 1, 2), Baritone (BARI.), Trumpet 1, 2, and 3 (TRP. 1, 2, 3), Trombone 1, 2, and 3 (TBN. 1, 2, 3), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score includes various musical notations such as notes, rests, and accidentals. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The guitar and piano parts include chord diagrams and chord names such as F7, G7(#9), Bb7, B7, D7(#9), G7, G#7, C9, and F7. The drum part shows a steady rhythmic pattern.

19

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24 25 26 27

51

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

QTR.

PNO.

BASS

DRUMS

RIDE

28 29 30 31 32 33 34 35 36

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

QTR.

PNO.

BASS

DRUMS

SOLOS - REPEAT AS DESIRED  
CUE BACKGROUND IN AND OUT

SOLO 1ST TIME

SOLO 2ND TIME

F7 (COMP BEHIND SOLOS)

(COMP BEHIND SOLOS)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

46 47 48 49 50 51 52 53 54

Chords: Dm7, C#9, C9, C#o7, G6, E7#9, A9, D#11, G6, Dm7, C#9, C9, C#o7, G6, E7#9, A9, D#11, G6, C#11, B9, B9, Bb7, F#6, D7#9, G9, C#11, F, D7#9, G7, C#11

FL. <sup>55</sup>

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

65 64 65 66 67 68 69 70

RIDE S.O. ROLL TIGHT H.H.

67

G<sup>9</sup> C<sup>11</sup> F<sup>6</sup> D7<sup>(#9)</sup> G<sup>9</sup> C<sup>11</sup> F<sup>7</sup> G<sup>17</sup>(#5) F<sup>7</sup> G<sup>17</sup>(#5) F<sup>7</sup> G<sup>17</sup>(#5) F<sup>7</sup> G<sup>17</sup>(#5) F<sup>7</sup> G<sup>17</sup>(#5)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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79

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86

Chord symbols: G9, A7, D7#9, G9

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