

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Blues March

CARL STROMMEN

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B♭ 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

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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)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

"STREET BEAT"

"ROLL OFF"

TIGHT H.H.

1 2 3 4 5 6 7 8

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 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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FL. (19)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24 25 26 27

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

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28 29 30 31 32 33 34 35 36

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLOS - REPEAT AS DESIRED
CUE BACKGROUND IN AND OUT

SOLO 1ST TIME

SOLO 2ND TIME

F7 (COMP BEHIND SOLOS)

F7 (COMP BEHIND SOLOS)

57 58 59 40 41 42 43 44 45

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 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#7, G6, E7#9, A9, D#11, G6, Dm7, C#9, C9, C#7, G6, E7#9, A9, D#11, G6, Dm7, B9, B9, B67, F#6, D7#9, G9, C#11, F, D7#9, G7, C#11.

FL. 55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

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This musical score is for the song "The Rose Tree" and includes parts for the following instruments and voices:

- Vocal Soloists:** FL. (Flute), ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (Bass).
- Choir:** TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3.
- Instrumental Ensemble:** GTR. (Guitar), PNO. (Piano), BASS, and DRUMS.

The score is written in G major (one sharp) and 4/4 time. It includes a variety of musical notations such as treble and bass clefs, time signatures, and dynamic markings. The lyrics are written below the vocal staves. The score is divided into measures, with measure numbers 63 through 70 visible at the bottom.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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FL. ⁷⁹

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86

Chord symbols: G⁹, A⁹, A⁹7, D⁷(#9), G⁹, C⁹

