

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

CITY DOCK

By W. SCOTT RAGSDALE

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Vibraphone
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F
(Doubles 1st Trombone)
1st Baritone T.C.
(Doubles 1st Trombone)
2nd Baritone T.C.
(Doubles 2nd Trombone)
3rd Baritone T. C.
(Doubles 3rd Trombone)



CITY DOCK

By W. SCOTT RAGSDALE

NOTES TO THE CONDUCTOR

City Dock is an easy-swinging chart that contains elements of the West-Coast style of the 60s. The tempo is marked “medium-up,” and should be played at or around mm = 172. The rhythm section should focus on maintaining the tempo, while the horns can lay back a little in traditional swing style.

Always exaggerate dynamics! Play lightly behind soloists, especially in measure 90 behind the piano solo. At measure 98, start softly and build to the climax in measure 104. This is the most powerful and intense point of the chart.

The Rhythm Section

- The Freddie Green style of comping is very important to the groove. The guitarist should study this style, listen to recordings of the Count Basie Orchestra, and develop the ability to voice chords in the lower register. For the best sound, ask the guitarist to use a medium thick pick, and hold it loosely between the thumb and index finger in order to achieve a very bright, acoustic quality sound. Strum straight quarter notes, muting 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, which sounds forced and tends to drag instead of propel the rhythm. The guitarist's quarter-note rhythm should perfectly mesh with the bass into one big sound. When the guitarist's comping locks in time with the bass and drums, a very powerful drive is created that will help the whole band swing.
- The written piano part is a good example of how big-band piano is used to “play in the holes” and sprinkle color over the band's sound. The pianist should feel free to experiment, embellish the chords and come up with his or her own voicings.
- The drummer should lock in with the time of the bass and guitar. He or she should take care to switch from the hi-hat pattern to the ride cymbal where indicated, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in measures 62, 80, and 104, and make sure he or she sets up the band kick on beat 2 in measure 113.

The Horns

- Always strive for good intonation within each section during unison passages, as with the saxes in measures 10, 82, and 128. The same applies to trombones at measure 11 and the entire brass section at measure 26. Watch the intonation during cluster chords, as in the brass during the introduction.
- All capped notes, or “rooftop accents” (^) should be interpreted as fat caps, and not played too short (think “daht”).
- Pay careful attention to syncopated notes that fall off the beat, as in measures 22-29. Play these figures with good time without laying back, or the rhythmic effect will be lost.
- Background parts should always be subordinate to solos.
- Take note of the key changes and be ready!
- Keep the saxophone soli smooth and swinging.
- As a general rule, the faster the tempo, the less swing feel is needed. The notes should become more even as the tempo increases.
- In measure 81, the brass fall-off should be long and smooth, lasting until beat 3 of the following measure.
- In measure 105, play the eighth notes with accents on the offbeat (or, the “and” of each beat), but don't exaggerate this technique.

Soloists

- Soloists should first learn the melody as it is played by the saxes during the first section, in measures 10-22. Knowing the melody will help to play solos more freely, eventually breaking away from the written notes to compose or improvise. During a performance, soloists should stand up or come out front to play.

Please enjoy!

—Scott Ragsdale

CONDUCTOR
248485

MEDIUM UP $\text{♩} = 172$

CITY DOCK

By W. SCOTT RAGSDALE

1st E $\flat$ ALTO SAXOPHONE

2nd E $\flat$ ALTO SAXOPHONE

1st B $\flat$ TENOR SAXOPHONE

2nd B $\flat$ TENOR SAXOPHONE

E $\flat$ BARITONE SAXOPHONE

1st B $\flat$ TRUMPET

2nd B $\flat$ TRUMPET

3rd B $\flat$ TRUMPET

4th B $\flat$ TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

GIUITAR

PIANO

BASS

DRUMS

UNIS.

AM7 D7(9) GM7 C7(9) AM7 A9(11) GM7 G9(11)

AM7 D7(9) GM7 C7(9) AM7 A9(11) GM7 G9(11)

AM7 D7(9) GM7 C7(9) AM7 A9(11) GM7 G9(11)

1 2 3 4 5 6 7 8

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9

1.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

END TIME ONLY

END TIME ONLY

END TIME ONLY

END TIME ONLY

QTR.

ALA FREDDIE GREEN

PNO.

BASS

WALK

DRUMS

H.H. PLAY TIME

(TECH. BONES)

9 10 11 12 13 14 15 16

Chord progression: F#m7, Bm7(b9), E7, Cm7(b9), Am7(b9), D7, G9, Gm9, C15, Am7, D7(b9), Gm7, C7(b9)

CITY DOCK

21

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAS. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

21

22

23

24

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

CHORDS: Dm7, G15, Gm13, Am7, Bm6, Bm7(b9), G7(b9), C9, Fm7, Bm7(b9), E7, Cm6/Eb, Am7(b9), D7

MEASURES: 25, 26, 27, 28, 29, 30, 31, 32

REMARKS: FILL, H.H.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(57)

Legal Use Requires Purchase

33 34 35 36 37 38 39 40

FILL

Chords: G9, Gm9, C11, Bbm7, Am7, Gm7, Gb7, F6, Am7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Chord symbols: D7(#9), G#m7, C7(#9), Bbm7(b9), Bbm7, Am7, Eb7, D7, G#m7, C#m7(b9), F#7(b9), Dm7/F, Bbm7(b9), E7(b9).

Other markings: SOLI, RIDE, SAXES.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

56

Legal Use Requires Purchase

SOLO

(TBN. SOLO)

(TBN. SOLO)

(TBN. SOLO)

(4)

(4)

A9

Au7

D7(b9)

Bu7

E7(b9)

Au7

D7(b9)

Gbu7

C#u7(b9)

F#7(b9)

Du10/c

Bu7(b9)

E7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

61

SOLO

END SOLO

ENSEMBLE

(T. SAX SOLO)

57

58

59

60

61

62

63

64

Chords: A9, Am7, D7, G6, Bb7, G, C#m7, Dm7, Dm9, C#m7, C6

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TSN. 1

TSN. 2

TSN. 3

TSN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

Chords: Bm7, E7, E7(b9), Am7, Dm7(b9), G#7, Em7/G, C#m7(b9), F#7, E7, D7, D7(b9), G#m7, C#m7(b9), F#7, Dm7/b, Bm7(b9), E7, Am7, D7, D7(b9), G#m7, C#m7(b9), F#7, Dm7/b, Bm7(b9), E7, (Tenor), (S)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

89

Bm7

E7

A

END SOLO

UNIS.

A9

Am7

D7

C#m7(b9)

Cm6

B7(b9)

Bbm7

Fm7

E9

Eb5

BACKSEAT

FILL

73

74

75

76

77

78

79

80

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY TIME WALK

81 82 83 84 85 86 87 88

Chords: A7, Dm7(b9), G7(b9), Ebm7(b9), Cm7(b9), F7(b9), A9, Bb9, A9, Bb9, Eb9, Cm9, F7(b9), Bb9, Eb9, A9

89

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

97

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

105

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

113

114

115

116

117

118

119

120

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121

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128 129

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