

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 ♩ = 172

CITY DOCK

By W. SCOTT RAGSDALE

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

Am7 D7(#9) Gm7 C7(#9) Am7 A13(#11) Gm7 G13(#11)

Am7 D7(#9) Gm7 C7(#9) Am7 A13(#11) Gm7 G13(#11)

Am7 D7(#9) Gm7 C7(#9) Am7 A13(#11) Gm7 G13(#11)

1 2 3 4 5 6 7 8

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21

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

GR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

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(29)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 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(9/5), C9, Fm7, Bm7(b9), E7, Cm6/Eb, Am7(b9), D7

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

MARKINGS: *mf*, *ff*, *h.h.*

WATERMARK: Preview Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

83 84 85 86 87 88 89 90

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(97)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

mf

53

A9

A \flat 7

D7(9)

B \flat 7

E7(9)

A \flat 7

D7(9)

G \flat 7

C \flat 7(b9)

F7(b9)

D \flat 7/c

B \flat 7(b9)

E7(b9)

A9 (TEN. SOLO)

A \flat 7

D7(9)

B \flat 7

E7(9)

A \flat 7

D7(9)

G \flat 7

C \flat 7(b9)

F7(b9)

D \flat 7/c

B \flat 7(b9)

E7(b9)

A9 (TEN. SOLO)

A \flat 7

D7(9)

B \flat 7

E7(9)

A \flat 7

D7(9)

G \flat 7

C \flat 7(b9)

F7(b9)

D \flat 7/c

B \flat 7(b9)

E7(b9)

A9 (TEN. SOLO)

A \flat 7

D7(9)

B \flat 7

E7(9)

A \flat 7

D7(9)

G \flat 7

C \flat 7(b9)

F7(b9)

D \flat 7/c

B \flat 7(b9)

E7(b9)

(4)

(4)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

61

SOLO

END SOLO

ENSEMBLE

(T. SAX SOLO)

A9 Am7 D7 G6 Am7 Bb7 G Cm7 Dm7 D9 Cm7 C6

57 58 59 60 61 62 63 64

(69)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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mp *mf* *f* *ff*

Bm7 E7 *mf* E7(b9) Am7 Dm7(b9) G7 Em7/G C#m7(b9) F7

Ebm7 Ebm7 A7 Am7 D7 *mf* D7(b9) Gm7 C#m7(b9) F7 Dm7/F Bm7(b9) E7

Am7 D7 D7(b9) *mf* Gm7 C#m7(b9) F7 Dm7/F Bm7(b9) E7

Ebm7 Ebm7 A7 Am7 D7 D7(b9) Gm7 C#m7(b9) F7 Dm7/F Bm7(b9) E7

mf (TENSE) (S)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

75 74 75 76 77 78 79 80

Chords: B9, Bmi7, E7, A, END SOLO, C#m7(b9), Cm6, B7(b9), Bmi7, Fmi7, E9, Eb13

Annotations: UNIS., BACKBEAT, FILL

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLAY TIME \sharp WALK

81 82 83 84 85 86 87 88

Abmaj7 Dm7(b9) G7(b9) Ebm10/Gb Cm7(b9) F7(b9) A9 Bb9 A9 Bb9 Eb9 Cm9 F7(b9) Bb9 Eb11 A9

Abmaj7 Dm7(b9) G7(b9) Ebm10/Gb Cm7(b9) F7(b9) A9 Bb9 A9 Bb9 Eb9 Cm9 F7(b9) Bb9 Eb11

Abmaj7 Dm7(b9) G7(b9) Ebm10/Gb Cm7(b9) F7(b9) A9 Bb9 A9 Bb9 Eb9 Cm9 F7(b9) Bb9 Eb11 A9

89

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

Handwritten annotations include: "CUE: 1ST T. SAX." above the Tenor 2 staff; "(PNO. SOLO) APM7" above the Guitar and Bass staves; "Solo" above the Piano staff; and "(4)" above the Drum staff.

Chord symbols for the guitar and bass parts include: APM7, Dmi7(b9), G7, Ehi9/Gb, Cmi7(b9), F7, Bb15, Bb7(#9), Bbm7, Eb7(b9), Ab6, Bbm7, Bb7, and Ab.

89

90

91

92

93

94

95

96

97

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

CRSC. POCO A POCO

TRP. 1
TRP. 2
TRP. 3
TRP. 4

TEN. 1
TEN. 2
TEN. 3
TEN. 4

CRSC. POCO A POCO

GTR.
PNO.
BASS
DRUMS

97 98 99 100 101 102 103 104

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105

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 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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