

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

THE RED DOOR

GERRY MULLIGAN and ZOOT SIMS
Arranged 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
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 3rd Trombone)



THE RED DOOR

GERRY MULLIGAN and ZOOT SIMS
Arranged by W. SCOTT RAGSDALE

NOTES TO THE CONDUCTOR

This free-swinging chart should give the band a workout. Pay particular attention to the key signature and accidentals as the tune changes often from major to minor and back again. All the sections should play lightly enough to keep the tempo bright and moving. It may be necessary to rehearse at a slower tempo at first, then work up to the suggested tempo of mm=164–172.

THE RHYTHM SECTION

Guitar: The guitarist should become familiar with the Freddie Green style of guitar comping that is essential to this swing groove. Have him or her listen to recordings of Count Basie to hear how Freddie and the bass player drive the whole band. Strum straight quarter notes throughout while comping in four. For the best sound, ask the guitarist to use a medium thickness pick which will give the sound a bright, acoustic quality, and hold the pick loosely between the thumb and index finger. Direct the guitarist 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. Avoid strumming from the wrist or fingers as that technique tends to sound forced and also tends to *drag* instead of *propel* the rhythm. The guitarist's quarter note rhythm should perfectly mesh with the bass so that they merge into one big sound.

Piano: The written piano part is an example of how big band piano is used to play in the “holes” and sprinkle color over the band. The pianist should feel free to experiment, embellish the chords and come up with his or her own voicings. Always keep in mind the function of comping is to accompany or support.

Drums: The drummer should lock in with the bass and guitar, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in measure 5 of the intro, which is repeated later on during measures 37, 39 and 43 when the brass shouts and again at 107 and 117. Observe the dynamics during the 3-bar solo at measure 46 that leads back into the melody at the D.S.

THE HORNS

Capped notes, also known as marcato or roof top accents, are played as fat notes, but not too short (think “daht.”). During blocked ensemble voicings (i.e. brass in the introduction and saxes during their soli at measure 73) everyone should listen to the lead player and try to phrase as one. Always strive for good intonation, especially during unison passages (i.e. saxes at 9 and 22, and brass at 95). Exaggerate the dynamics! Background parts should always be subordinate to the solos, especially behind the piano solo at measure 123. Remind the band that if they can't hear the soloist, they're playing too loud! Always remember to save something for the *ff* markings.

THE SOLOISTS

Learning the melody of the song, as played by the saxes and trombones in measures 9–33, should be the first order of business for the tenor and piano soloists. Knowing the melody will help the player solo more freely, eventually breaking away from the written solos to improvise his or her own ideas. Study the chord progression, scales and learn to hear the movement of the chord roots.

Enjoy!

—Scott Ragsdale



W. Scott Ragsdale

W. Scott Ragsdale is retired from the U.S. Navy Band of Washington, D.C., where he served as chief arranger, composer, and trombonist with the Navy's premier jazz ensemble, the Commodores. He has also arranged for numerous bands up and down the East Coast for more than 30 years. He studied music at Southern Illinois University and the Berklee School of Music (MA).

CONDUCTOR
297955

THE RED DOOR

By GERRY MULLIGAN and ZOOT SIMS
Arranged by W. SCOTT RAGSDALE

SWING ♩ = 164-172

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

CHOICES APPEAR IN BASS PART

C#m11

G♭m7

F#11

D7#9

C#m11

G♭m7

F#11

D7#9

FILL

RS

SOLO FILL

Alto 1

Alto 2

Tenor 1

Tenor 2

Bar.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25 26

Legal Use Requires Purchase

27

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

27 28 29 30 31 32 33 34

Legal Use Requires Purchase

ENG.

FILL

CHORDS: Gmaj7, G6, Cmi7, F7, Gmaj7, G6, Cmi7, F7, Bbmaj7, Bb6, Am7(b9), D7(#9), Ab9, Gmaj7, G6, Am7, Ab9

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

35 36 37 38 39 40 41 42

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO Cmaj7 C6 Bm7(b9) E7(b9) Am7 A7(9)

Gmaj7 G6 Cmi7 F7 Gmaj7 G6 Cmi7 F7 Bbm7 Bb6 Am7(b9) D7(b9) Gmi7 G7(9)

Gmaj7 G6 Cmi7 F7 Gmaj7 G6 Cmi7 F7 Bbm7 Bb6 Am7(b9) D7(b9) Gmi7 G7(9)

43 44 45 46 47 48 49 50

51

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57 58

Chord symbols: Dmi6, Emi7(b9), A7(#9), Dmi6, Fmi7, C7(b9), Fmi7, Dmi7, Gmi7, C7, Fmi7, Eb, Bmi7(b9), E7(#9), Cmi6, Dmi7(b9), G7(#9), Cmi6, Fmi7, Bb7(b9), Ebmaj7, Cmi7, Fmi7, Bb7, Ebmaj7, Eb6, A7mi7(b9), D7(#9).

51 52 53 54 55 56 57 58

59

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

Legal Use Requires Purchase

Am7 A6 Dm7 G7 Am7 A6 Dm7 G7 Cm7 C6 Bm7(b5) E7(b9) Am7 Dm7 G# END SOLO

Gm7 G6 Cm7 F7 Gm7 G6 Cm7 F7 Bbm7 Bb6 Am7(b5) D7(b9) Gm7 Cm7 FILL

Gm7 G6 Cm7 F7 Gm7 G6 Cm7 F7 Bbm7 Bb6 Am7(b5) D7(b9) Gm7 A Bm7

FILL

75

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TIME - SAX SOLI

75 76 77 78 79 80 81 82

Legal Use Requires Purchase

83

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

83 84 85 86 87 88 89 90

Chorus

Legal Use Requires Purchase

91

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98

Chords: C#16, D#17(b9), G7(b9), C#16, F#17, Bb11, Eb#16, C#17, F#17, Bb7, Eb9, C7(b9), A#17(b9), D7

99

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

99

100

101

102

103

104

105

106

SOLO

FILL

Legal Use

Preview Requires Purchase

107

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114

Legal Use Requires Purchase

Chord progression: Gmaj7, A6, Cmi7, F#11, Gmaj7, A6, Cmi7, F7, Bbmaj7, Bb6, Am7(b9), D7(b9), Gmi9, Am7(b9), D7(b9).

115

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

115 116 117 118 119 120 121 122

Chord progression for guitar and piano:

G% F% G% F7 B^bmaj7 A7(b9) E^b7 D7(#9) A^b7(b9) G^b6 D^b7(b9) G7(b9)

115 116 117 118 119 120 121 122

131

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TIME

(4)

FILL

131 132 133 134 135 136 137 138

END SOLO

Legal Use Requires Purchase

139

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

139 140 141 142 143 144 145 146

FILL

SOLO FILL

Chords: F9, Em7, Am9, Ab13

CONDUCTOR

D.S. AL CODA
(WITH REPEAT)

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

147

148

- 19 -

THE RED DOOR

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

Legal Use Only

CHORDS: Gmaj7, G6, Cm7, F11, Gmaj7, G6, Cm9, F11, Gmaj7, G6, Cm9, F11

149

150

151

152

153

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

154 155 156 157 158 159 160 161

Legal Use Requires Purchase

Chill G^b maj7 F#11 E^b 13 (#11)

Chill G^b maj7 F#11 E^b 13 (#11)

RS Out

Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase