

JAZZ BAND SERIES

 Belwin™ JAZZ
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Out of the Doghouse

ERIK MORALES

INSTRUMENTATION

Conductor
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 Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

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

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NOTES TO THE CONDUCTOR

Out of the Doghouse is a shuffle-based chart with a boogie-woogie rhythmic feel. There are mild influences of New Orleans street beat, '50s rock and roll and rock-a-billy styles throughout.

Regarding articulation, the *marcato* or rooftop accent (^) indicates that the note should be play with a detached, hard accent (not staccato). The staccato accent is short, but not too short—always establish the tonality of the chord or note. In general, the last eighth note in a group is short. At measure 21, the brass section has the rooftop accent (^)—play it detached and kind of fat (think "daht"). At measure 37, the brass have an eighth note figure—direct them to play it with the second note (the "and" of each beat) with a breath accent—"doo-dah-doo-dah," etc. This will give it a stronger swing feel.

The saxes at measure 15 have some angular intervals—direct the players not to pinch their embouchure; instead maintain a stable and consistent embouchure.

I recommend the expansion of the solo section for as many players as possible. Jazz Education is a priority. The chord changes are loosely based on blues in B_b, but in a 16-bar form (instead of the traditional 12). In all cases, the background brass parts should only be played on the last 16 measures for each solo.

At measure 67, the sax soli is exposed, with only drums on the rim for rhythm accompaniment. Direct the saxes to dig in and play with confidence and maintain solid time, especially the bari sax player who has an independent part.

In a few instances there are lower note options for the first trumpet part. The top notes will fill the harmony out the best, but the lower notes will sound good as well. The lead trumpet player should not over-extend him or herself.

Finally, there are two versions of the ending, one of which is scored for easier play with lower trumpet parts and the other all stops out!

Enjoy!

—Erik Morales



**Erik
Morales**

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
30637S

OUT OF THE DOGHOUSE

By ERIK MORALES (ASCAP)

SHUFFLE - SWING 8THS $\text{d} = 160$

(HARD BEND)

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

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6

mp3

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CONDUCTOR

-2-

OUT OF THE DOGHOUSE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PEDAL HAT

CLOSED HAT

7

8

9

10

11

12

CONDUCTOR (1)

- 3 -

OUT OF THE DOGHOUSE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

13 14 15 16 17 18 19 20

CONDUCTOR

- 4 -

OUT OF THE DOGHOUSE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CLOSED HAT

(4)

21 22 23 24 25 26 27

CONDUCTOR

OUT OF THE DOGHOUSE

(28) 28 - 6 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBNS. 1
TBNS. 2
TBNS. 3
BASS TBNS.
GR. 2
PNO.
BASS
DRUMS

28 29 30 31 32 33 34

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The score consists of seven staves of music. Staff 1 (top) contains Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass parts. Staff 2 contains Tpt. 1, Tpt. 2, Tpt. 3, and Tpt. 4 parts. Staff 3 contains Tbns. 1, Tbns. 2, Tbns. 3, and Bass Tbns. parts. Staff 4 contains Gr. 2 (Guitar) and Pno. (Piano) parts. Staff 5 contains Bass and Drums parts. Measure 28 starts with a forte dynamic. Measure 29 has a sustained note. Measure 30 features a melodic line. Measure 31 includes a dynamic instruction 'f'. Measure 32 shows a rhythmic pattern. Measure 33 includes another dynamic instruction 'f'. Measure 34 concludes the section.

CONDUCTOR

- 6 -

OUT OF THE DOGHOUSE

To Coda

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

Pno.

BASS

DRUMS

AS WRITTEN

FLOOR TOM SOLO

35 36 37 38 39 40 41 42

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CONDUCTOR

- 7 -

OP. SOLO OUT OF THE DOGHOUSE
G7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

OP. SOLO C7

OP. SOLO B7

43 44 45 46 47 48 49 50

CONDUCTOR

REPEAT AS NEEDED FOR SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 CUP MUTE PLAY 2ND TIME ONLY

TPT. 2 CUP MUTE PLAY 2ND TIME ONLY

TPT. 3 CUP MUTE PLAY 2ND TIME ONLY

TPT. 4 CUP MUTE PLAY 2ND TIME ONLY

TBN. 1 PLAY 2ND TIME ONLY

TBN. 2 PLAY 2ND TIME ONLY

TBN. 3 PLAY 2ND TIME ONLY

BASS TBN. PLAY 2ND TIME ONLY

GR. 2

PNO.

BASS

DRUMS

OUT OF THE DOGHOUSE

- 8 -

51 G7 52 53 54 55 56 57 58

(4) (5)

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

OUT OF THE DOGHOUSE

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Legal

59 60 61 62 63 64 65 66

CONDUCTOR

(67)

- 10 -

OUT OF THE DOGHOUSE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
SOLI

TPT. 1
TPT. 2
TPT. 3
TPT. 4

TBN. 1
TBN. 2
TBN. 3
BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY ON RIM

67 68 69 70 71 72 73 74

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This page contains musical notation for a ten-part ensemble. The parts listed are Conductor, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., and Bass. The music spans measures 67 to 74. Measure 67 includes a 'SOLI' instruction for the conductor. Measure 68 includes a '(QUASI SOLO)' instruction for the bass. Measure 74 includes a 'PLAY ON RIM' instruction for the bassoon parts. A large red watermark reading 'Preview Only Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

- 11 -

OUT OF THE DOGHOUSE
D.S. § AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

PNO.

BASS

DRUMS

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PLAY NORMAL

75 76 77 78 79 80 81 82

CONDUCTOR

- 12 -

OUT OF THE DOGHOUSE

The musical score consists of 14 instrument parts arranged over 10 staves. The instruments include: CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASSI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., and PNO. The score is divided into measures 83 through 90. Measure 83 shows mostly rests. Measure 84 features a dynamic instruction "BANG THE KEYS!" above the piano part. Measures 85-86 show various rhythmic patterns across the ensemble. Measures 87-88 feature a prominent bass line and a coda section. Measures 89-90 conclude the piece. A large red diagonal watermark reading "Preview Use Requires Purchase" is overlaid across the score.

CONDUCTOR

OUT OF THE DOGHOUSE

- 13 -

(95)

The musical score consists of 13 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score is set in common time and includes various key signatures (e.g., F major, C major, G major, D major, A major, E major, B major, F# major) indicated by small boxes above the staff lines. Measure numbers 91 through 98 are marked below the staves. The title 'OUT OF THE DOGHOUSE' is located in the top right corner, and the rehearsal mark '- 13 -' is centered above the staff lines. The measure number '(95)' is placed above the staff lines near the center. The entire page is covered by a large, semi-transparent red watermark that reads 'Preview requires purchase' diagonally across it.

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CONDUCTOR

- 14 -

OUT OF THE DOGHOUSE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

105

99 100 101 102 103 104 105 106 107

CONDUCTOR

- 15 -

OUT OF THE DOGHOUSE

FINE

LONG FALL...

FINE

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108 109 110 111 112 113 114 115

FLOOR TOM SOLO

CONDUCTOR

OPTIONAL ENDING

- 16 -

OUT OF THE DOGHOUSE

The musical score consists of 16 staves, each representing a different instrument or voice part. The instruments listed on the left are: CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GR. 2, PNO., BASS, and DRUMS. The score is divided into measures numbered 111 through 115. Measure 111 contains rests for most parts. Measures 112 and 113 show the beginning of a melodic line in the Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bassoon parts. Measure 114 features a prominent piano part with chords. Measure 115 concludes the section. The title 'OUT OF THE DOGHOUSE' is at the top right, and 'OPTIONAL ENDING' is at the top left. A large red watermark with the text 'Preview Use Requires Purchase' is diagonally across the page.