'Round Midnight

Music by COOTIE WILLIAMS and THELONIUS MONK
Arranged by MIKE SMUKAL

INSTRUMENTATION

Conductor

1st Ely Alto Saxophone

2nd Ely Alto Saxophone

1st Bly Tenor Saxophone

2nd Bly Tenor Saxophone

Ely Baritone Saxophone (Optional)

1st Bly Trumpet

2nd Bly Trumpet

3rd Bb Trumpet
4th Bb Trumpet (Optional)

1st Trombone 2nd Trombone

3rd Trombone (Optional) 4th Trombone (Optional)

Guitar Chords Guitar (Optional)

Piano Bass Drums

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

1st Baritone T.C./Bly Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./Bly Tenor Saxophone (Doubles 2nd Trombone)



NOTES TO THE CONDUCTOR

There are three different textures in the opening statement of 'Round Midnight: (1) the opening motive in measures 1–3, an ensemble unison in which the balance and blend should emphasize the lower-pitched instruments. (2) In measures 4–5, the trumpet and alto have a higher pitched unison which should sound lighter but still full against the background chords. And finally, (3) in measures 6–7 there is a descending chordal line which should "float" down to the tenor sax melody.

If there is no microphone available for the tenor soloist, then the band should be constantly vigilant that they are not overpowering the soloist. Players may need to be reminded that unison lines sound louder than chords, so the rule is to back off from the unison lines. Also players need to listen to the other parts to determine the importance of their own part. Explain that the moving lines should be slightly emphasized and the stationary parts should be played on a softer level of balance.

Make sure that the eighth-note triplet figures are relaxed and not rushed. Play them evenly as true triplets and not as sixteenths and eighths.

The phrasing has been carefully marked and students should always be aware of taking big enough breaths so that they don't get caught short and have to break a phrase.

The tempo change at measure 39 is a true double-time and the trumpet eighth note line in 38 will set up the double-time feel quarter notes. Also, in 89 the pulse goes back to a true half-time, a tempo.

As always, the more students understand about a particular work, the better they will be able to understand what constitutes a good performance. Each composition is an opportunity for young bands to learn about music theory, history, etc. Possible discussions about 'Round Midnight might revolve around the form (AABA), the lyrics, minor keys, different personalities of notable jazz soloists who recorded this song, etc.

The rhythm section parts are notated; however, the guitar part is in slashes for comping. For the best sound, ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality, and to 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.

Above all, have fun and enjoy the musical experience of rehearsing as well as performing.

Enjoy!

-Mike Smukal





Mike Smukal

Mike Smukal was a member of the U.S. Air Force with the Airmen of Note and played professionally in Las Vegas. He holds a master's degree from the University of Nevada, Las Vegas, and is currently the director of bands at Charles A. Silvestri Junior High School in Las Vegas. Mike is a prolific composer, having written many works for high school and middle school band.

CONDUCTOR

360325

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