

YOUNG JAZZ ENSEMBLE

My Little Suede Shoes

CHARLIE PARKER

Arranged by RICH SIGLER

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

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)

NOTES TO THE CONDUCTOR

This chart has a Latin-feel, so the eighth notes are even or straight, not swung. Rooftop or *marcato* accents (▲) are detached and accented but not short like a staccato—think “daht.” Quarter notes with no articulations are generally long or full value.

For the rhythm section, this is a Latin feel throughout, although, to simplify for the inexperienced drummer, I’ve notated kind of a rock pattern starting at the beginning. The Latin feel will come from the cross-stick pattern (third space up on the staff). I strongly suggest the ensemble have the opportunity to listen to the demo recording provided by Alfred at alfred.com. This will greatly assist the teaching process—listening is essential to jazz education. If the drummer is familiar with Latin patterns, encourage him or her to play their own embellishments or interpretation of the written part. The groove should be a bossa nova feel, then going to a montuno pattern where notated as in measure 41, for example. Again, for the inexperienced drummer, he or she can simply change the cross-stick pattern as notated, and perhaps switch to a different ride cymbal if possible. At measure 57, the drummer should switch to the closed hi-hat, and again the cross-stick pattern changes to all 4 downbeats. The bass player should play electric bass, if possible.

Piano and guitar should play with confidence on the sustained notes in the introduction. The harmonic foundation will be established by the chord instruments until measure 21, as the horn parts are all unison. Meanwhile, the drums and bass, with the repetitive written pattern, will provide the rhythmic interest. Observe the descending chords that occur in measure 18, for example—take a closer look. They just go down chromatically by half steps. Rhythm players will need to watch for this break in the comping pattern in measures 18, 38 and 54. Don’t get too comfortable repeating the pattern, or you’ll miss it! Piano and guitar will need to practice the montuno pattern at measure 41. It is repetitive, so once mastered, it will be easy. It recurs later in the chart as well.

For the winds, observe that the horns break into harmony in measure 28, so the inner parts will need to play out a bit for balance. Make sure the counter line with the tenors and trombones beginning in 30 is *mf*. This line should be behind the harmonized melody in the rest of the horns. Even though it happens between the statements of the melody, it should not be as loud. Spend some rehearsal time with the horns coming in with confidence in measure 28 on the “and” of the beat—the tendency is to be late, so practice anticipating that entrance, or “jumping” on it. Horns should all play confidently at measure 55 when the rhythm section drops out for two measures. Also, in the sustained section at measure 57, the moving inner parts should play out to emphasize the passing tones and harmony. Horns can keep the dynamic level down at measure 101 for the unison soli—no need to play loud in unisons. Then build into measure 109, the shout section. The unison lines from measure 117 out should come out, especially the bari and 4th trombone, if possible. The instruments playing the sustain in those measures should play dynamically softer so that the low unison line can be heard.

Please enjoy!

—Rich Sigler



**Rich
Sigler**

Rich Sigler is jazz trumpeter and assistant music director for the USAF Airmen of Note. In addition, Rich is the creator of the Jazz Font used in Finale music notation software. An acclaimed composer, arranger, educator and producer, his music and performances have been featured with many artists to include Jerry Bergonzi, Rosanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Dizzy Gillespie, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry.

CONDUCTOR
360355

MY LITTLE SUEDE SHOES

By CHARLIE PARKER
Arranged by RICH SIGLER

TEMPO ♩ = 130-140
BOSSA NOVA

C FLUTE
(OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET
(OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

ELECTRIC BASS

DRUMS

3 4 5 6 7 8

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

ELEC. BASS

DRUMS

9 10 11 12 13 14 15 16

TIME

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CONDUCTOR

- 6 -

MY LITTLE SUEDE SHOES

41  MONTUNO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

CROSS STICK

FILL

UNIS.

SOLI

(SAX SOLI)

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49

FLUTE

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

CROSS STICK

FILL

49 50 51 52 53 54 55 56

To COOK

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This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

73

FLUTE

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

GR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

FILL

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81 MONTUNO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

SOLO $\flat$

$C7sus$

$A_{mi}7$

$D_{mi}7$

$G_{mi}7$

$C7$

$F_{mi}7$

$D_{mi}7$

$G_{mi}7$

$C7(\sharp 11)$

$A_{mi}9$

$D_{mi}9(\sharp 11)$

$G_{mi}7$

$C7$

F

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

(BACKGROUNDS)

$A^{\flat}$

$B^{\flat}7sus$

$G_{mi}7$

$C_{mi}7$

$F_{mi}7$

$B^{\flat}7$

$E^{\flat}_{mi}7$

$C_{mi}7$

$F_{mi}7$

$B^{\flat}7(\sharp 11)$

$G_{mi}9$

$C_{mi}9(\sharp 11)$

$F_{mi}7$

$B^{\flat}7$

$E^{\flat}$

$A^{\flat}$

$B^{\flat}7sus$

$G_{mi}7$

$C_{mi}7$

$F_{mi}7$

$B^{\flat}7$

$E^{\flat}_{mi}7$

$C_{mi}7$

$F_{mi}7$

$B^{\flat}7(\sharp 11)$

$G_{mi}9$

$C_{mi}9(\sharp 11)$

$F_{mi}7$

$B^{\flat}7$

$E^{\flat}$

CROSS STICK

FILL

CROSS STICK

81

82

83

84

85

86

87

88

89 BOSSA NOVA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

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CONDUCTOR

- 18 -

MY LITTLE SUEDE SHOES

97 DRUM SOLO

101 SOLO UNIS. ENSEMBLE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104 105 106

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BOSSA NOVA

109

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114 115 116

CHORDS: F#m11, Bb15, G#m7, Cm7, F#m7, Bb15, Ebmaj7, Cm9, F#m9, Bb15, G#m9, C7(b9), F#m7, Bb9, Eb

FILL

COCA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

117 118 119 120 121 122

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