

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Mood Indigo

Words and Music by DUKE ELLINGTON, IRVING MILLS, and ALBANY BIGARD

Arranged by VINCE GASSI

INSTRUMENTATION

Conductor

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

1st B♭ Tenor Saxophone

2nd B♭ Tenor Saxophone (Optional)

E♭ Baritone Saxophone (Optional)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

3rd Trombone (Optional)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Try to work for a relaxed swing feel on this chart. The melody is not complex, so the relaxed feel should come naturally. Relaxed means with a little laid back feeling, but avoid letting the tempo drag. The entire band must maintain the tempo at all times!

As always, good ensemble playing takes time and listening. Articulation is also important; for example, the *marcato* or rooftop accents are played with a detached approach—think “daht.” The last eighth note in a group is short, not clipped. Releases are very important and can make your band sound more mature. This becomes quite apparent on whole notes and half notes. Decide when the players will release the note and direct them to mark it accordingly. Usually a “-3” or “-4” or the words “off on 3” will do it.

At the indicated tempo, the tendency to make a slow swing chart “swing” is to exaggerate the eighths so much that it sounds stilted, corny, or dated, if you get my drift. The solution is to not over-do the eighth swing feel; just a little “bounce” will do it. Again, encourage the band to listen to the demo recording at alfred.com.

Keep the background figures behind the soloist light. The tenor sax soloist may play the solo as written or embellish or improvise. I encourage the soloist to listen carefully to the sound of the chord roots to begin to hear the chord progressions. As you know, dynamics and articulation markings are opportunities for the band to work on shading and expression. Watch for markings like the fz , then crescendo at measure 53.

The rhythm section parts are notated, but the guitar part is mostly slashes to indicate 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.

Please enjoy!

—Vince Gassi



**Vince
Gassi**

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.

CONDUCTOR
36053S

MOOD INDIGO

Words and Music by DUKE ELLINGTON,
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MEDIUM SWING ♩ = 108

4

C FLUTE

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2nd B♭ TRUMPET

3rd B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2nd TROMBONE (OPTIONAL)

3rd TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9

Chord progression: F6 G7 G#7 C7(9) F6 C7(9) F6 Eb F6 G7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

10

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

37

38

39

40

41

45

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

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53

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57

Chords: G7, G#7, C7(#9), F#6, G, G#7, C7(#9), F#6, C7(#9), F#6

54

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64

Chord symbols: G13, D17, G7, F6, B7, B7, Ab7, G7, G7

Dynamic markings: *p*

Rehearsal mark: 61

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

65

66

67

68

69

70

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