

Cold Duck Time

EDDIE HARRIS

Arranged by ERIK MORALES

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	

Optional/Alternate Parts

Auxiliary Percussion (Tambourine)
C Flute
Vibraphone
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)

**JAZZ
BAND
SERIES**

NOTES TO THE CONDUCTOR


Cold Duck Time was first premiered at the 1969 Montreux Jazz Festival by a group led by jazz pianist Les McCann. The composer, Eddie Harris, played tenor sax at this concert. The music has a funky style that was trending in the late 60s. Rock and funk rhythms were becoming popular to jazz musicians as they tried to keep the genre viable for the younger listening audience. This song is a classic example of how popular music of the time was beginning to find its way into serious jazz music. This arrangement features the essence of funk and rock while maintaining a contemporary jazz flair.

Articulation is critical, as always. Staccatos are short but not clipped; *marcato* or rooftop accents (▲) are detached and accented—think “daht.”

There is section independence in this chart—meaning not every section member plays the same rhythm or entrance, so make sure the players are thinking individually and focused on their own part and how it connects to the ensemble. The intro line for trombones and rhythm section should be played with confidence—dig in. The grace notes in the melody line are ornamentation. Sometimes grace notes can detract from a note or phrase due to players focusing on playing the grace note more than the written note. Share this concept with the band members—the written note rhythm is priority, therefore the grace note does not interfere with the written rhythm. If it’s a problem, omit the grace notes.

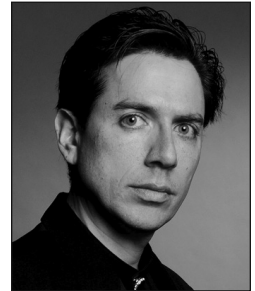
The section beginning at measure 42 may be open for solos in other instruments beyond the written alto and optional bari solos. Keep in mind the written solos are a guide—encourage improvisation! Consider other/additional instruments to solo to include vibes if desired. Reserve the background figures for the last repeat of each solo. Note the guitar solo with an overdrive effect (or optional trumpet) at measure 68—kick it hard in this solo space. Other points of interest include angular rhythms like the ones that appear at measures 66–69, 101, and 105–106. Careful rehearsal of these rhythms is essential—upbeats should be heavily accented.

For the rhythm section, the piano, bass, and drum parts are well-notated. The guitar part has written notes, rhythmic slashes, and standard slashes. The rhythmic slashes indicate to play the written chord with the notated rhythm, and the standard slashes are for basic comping behind the ensemble or soloists. With the energy and rhythmic complexity in this chart, I suggest the comping be rhythmical to enhance the groove. Listen, blend, and create an effective comping rhythm.

Caution the band to observe the modulation in measure 101—watch the key signature. There are also dynamics and a few  markings followed by crescendos—look and listen!

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
40357S

COLD DUCK TIME

By Eddie Harris
Arranged by Erik Morales

FUNK ROCK $\text{♩} = 132-144$

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
AUXILIARY PERCUSSION (TAMBOURINE)

OVERDRIVE
CRASH CYN.
H.H.
ON RIM
TAMBOURINE
SIM.

1 2 3 4 5 6 7 8

CONDUCTOR

GOLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERO.

9 10 11 12 13 14 15 16

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CONDUCTOR

GOLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. (Gtr.)

PNO.

BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

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(D7) Eb7 F7 A#7(b9) A#9(b9) G#9(b9) D7 Eb7 F#9(b9) F7

RIDE CYN. CE. (SILENCE) (G.D.)

Detailed description: This is a conductor's score for a piece titled "GOLO DUCK TIME". The score is written for a full orchestra and a vocal ensemble. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1-4, Trombone 1-3, and Bass Trombone. The instrumental parts include Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is divided into measures 17 through 24. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of melodic lines and harmonic accompaniment, with some sections marked as "SILENCE" or "G.D." (Grand Duet).

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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Detailed description of the musical score: This page is the fourth of a conductor's score for the piece 'Gold Duck Time'. It features a variety of instruments and vocal parts. The vocal soloists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) have melodic lines with lyrics. The brass section (Trumpets 1-4, Trombones 1-3, Bass Trombone) provides harmonic support. The guitar (GTR.) plays a rhythmic pattern with chords like F7 and Bb7. The piano (PNO.) and bass (BASS) provide a steady accompaniment. The drums (DRUMS) play a consistent beat, and auxiliary percussion (AUX. PERC.) adds texture. The score is marked with measure numbers 25 through 32 and includes performance instructions like 'ON RIM' and 'SIM'.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

33 34 35 36 37 38 39 40

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CONDUCTOR

COLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

49 50 51 52 53 54 55 56

8b7 C7 O7 8b7 C7 O7 8b7 C7 O7

(Db7) Eb7 F7 Db7 Eb7 F7 (SILENCE) F7

(Db7) Eb7 F7 Db7 Eb7 F7 (SILENCE) F7

CR. CHOK

(SILENCE)

FILL----- CR. CHOK

(SILENCE)



CONDUCTOR

GOLO DUCK TIME

2. END SOLO (58)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. w/ TENS.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS H.H. Closeo

AUX. PERC.

The musical score is arranged in a standard orchestral layout. It includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), woodwinds (Trumpets 1-4, Trombones 1-3, Bass Trombone), strings (Guitar, Piano, Bass), and percussion (Drums, Auxiliary Percussion). The score is in 4/4 time and features a key signature of one sharp (F#). A large red watermark reading 'Preview Legal Use Requires Purchase' is overlaid diagonally across the page. The conductor's part is at the top left, and the piece title 'GOLO DUCK TIME' is at the top right. The page number '- 8 -' is centered at the top. The score includes a second ending bracket at the beginning of the first measure, labeled '2.' and 'END SOLO (58)'. The Baritone part is marked 'w/ TENS.'. The Piano part includes chord markings: G7, G7, G7(#9). The Drum part is marked 'H.H. Closeo'. The score spans measures 57 to 64.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79 80

82

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

A7

E♭9sus

D9sus

G7

END SOLO

PLAY H.H. ONLY THROUGH MS. 91

H.H. CLOSED

AD LIB.

81 82 83 84 85 86 87 88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

91

CLEAN G⁹ F⁹ E⁹ E⁹ F¹⁵ G^{7sus} G⁷ E⁷ E⁷ F¹⁵ AS WEITEN (OVERDRIVE)

ON BELL

90 91 92 93 94 95 96

100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

97

98

99

100

101

102

103

104

H.H. CLOSED

Bm7

E7sus

Bm7

E7sus

106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

105

106

107

108

109

110

111

CONDUCTOR

GOLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

114

115

116

117

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (Fmaj7) Gmaj9 A sus A F#5 Gmaj9 A6 written D#5 AD LIB.

PNO.

BASS (Fmaj7) Gmaj9 A sus A F#5 Gmaj9 D#5

DRUMS ON BELL Big SOLO FILLS!

AUX. PERC.

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