

Big Swing Face

Composed by WILLIAM O. POTTS

Arranged by RICH SIGLER

INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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

YOUNG JAZZ ENSEMBLE

NOTES TO THE CONDUCTOR

This is a straight-ahead swing chart. The tempo should not exceed the suggested 152 BPM. A recurring interlude vamp (repeated) section occurs in mm. 9–12, mm. 49–58, and mm. 92–117. Driven by the bass line, this vamp leads in the solo section and provides underlying support for a short sax soli. Later on, it is a lead-in for the shout section. Regarding articulation, *marcato*, or rooftop, markings should be played detached and accented—think “daht.” Quarter notes with no articulation are generally played for their full value.

The swing feel begins in m. 13 for the rhythm section. The guitarist can play a typical Basie swing style. For a very bright, acoustic sound, ask the guitarist to use medium-thick picks and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes, and cut off (mute) the chord right after striking the strings. Strum from the elbow to create a bright, swinging sound that propels the rhythm section forward. (Don’t strum from the wrist or fingers, as this will create a very forced sound. This type of strumming also tends to *drag* rather than *propel* the rhythm.) The guitarist’s quarter-note rhythm should perfectly mesh with the bass, so that they merge into one big sound.

The piano part is written to provide typical swing comping throughout. The piano generally has more rhythmic freedom than the guitar. The drums should play a basic swing pattern. The most important elements are the hi-hat on beats 2 and 4, and a strong, steady ride-cymbal pattern that helps maintain the tempo as well as a solid swing feel. The walking quarter-note bass line, along with the drums, also drives the tempo. During the vamp sections, the focal point becomes the repetitive bass line.

The brass melody in m. 15 should be articulated with slurs to connect the 2nd and 3rd eighth notes, 4th and 5th eighth notes, etc. I suggest the horn players use breath accents to push the eighth notes a little. Breath accents will create a smooth, flowing line that swings and has forward motion. In addition, the trumpets and trombones should all listen to the lead trumpet to attain a nice, brass-section blend.

For mm. 59–60, remind the students to *crescendo* and attack the quarter note in m. 60 with a solid *marcato*. In m. 92, the “question-and-answer” hits in the trumpets and trombones should be clean and precise. Those figures are notated with *marcato* accents—again, think “daht.” Measure 120 in the shout section should be the dynamic high point of the chart. The drummer can open up the volume for about four measures, drop back down to *mf* for a short sax soli, and then gradually build to the end of m. 135. The fermata at the end is *mf*.

Enjoy!

—Rich Sigler



**Rich
Sigler**

Rich Sigler is former jazz trumpeter and music director for the USAF Airmen of Note. An acclaimed composer, arranger, educator, and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Roseanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. As a producer, Rich’s work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note’s most recent recording, *Compositions*. In addition, Rich is the creator of the Jazz Font used in Finale music notation software.

CONDUCTOR
41121S

BIG SWING FACE

By William O. Potts
Arranged by Rich Sigler

SWING $\text{♩} = 150$

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

H.H. Ped. 1

FILL TOMS CRASH Cym.

© 1987 (Renewed) UNITED ARTIST MUSIC CO., INC. Rights Assigned to EMI CATALOG PARTNERSHIP
All Rights Controlled and Administered by EMI U CATALOG INC. (Publishing) and ALFRED MUSIC (Print)
All Rights Reserved including Public Performance

mp3
Purchase a full-length
performance recording!
alfred.com/downloads

CONDUCTOR

BIG SWING FACE

The musical score is arranged in a standard orchestral layout. The top staff is for the Flute. Below it are the vocal parts: Alto 1 and 2, Tenor 1 and 2, and Baritone. The brass section follows with Trumpet 1-4 and Trombone 1-4. The rhythm section includes Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). The conductor's part includes various dynamics such as *mf* and *p*, and performance instructions like *FLUTE*, *TRUMPET*, *TROMBONE*, *GUITAR*, *PIANO*, *BASS*, and *DRUMS*. The piano part includes specific voicings like *3VA* and *(w/Gr.)*. The drum part includes *RIDE CYM.*, *CROSS STICK*, *FILL*, and *PLAY TIME*. The score is numbered 9 through 16 at the bottom of each measure.

CONDUCTOR

BIG SWING FACE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

87

sim.

C7

F6

A^bo7

G^o7

F6

D7(#9)

Gm19

Dm7(b9)

C7(#9)

Fm19

D7(b9)

Gm19

C9

87

C7

F6

A^bo7

G^o7

F6

D7(#9)

Gm19

Dm7(b9)/C

C7(#9)

Fm19

D7(b9)

Gm19/C

C9

87

C7

F6

A^bo7

G^o7

F6

D7(#9)

Gm19

Dm7(b9)/C

C7(#9)

Fm19

D7(b9)

Gm19/C

C9

FILL

17

18

19

20

21

22

23

24

CONDUCTOR

BIG SWING FACE

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Use Requires Purchase

CONDUCTOR

BIG SWING FACE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

Legal Use Requires Purchase

CONDUCTOR

BIG SWING FACE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Legal Use Only Requires Purchase

SOLO

mf

E7

(E7)

Q#11

G7(b9)

G#7(b9)

G#9

G#11

G#17(b9)

G#17

C7(b9)

F#

A#7

G#11

G#11(b9)

mf

FILL

CONDUCTOR

BIG SWING FACE

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

SOLO

G6

E6

F6

D6

FILL

Legal Use Only Requires Purchase

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAXI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*, *mfz*). A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page. Measure numbers 57 through 65 are indicated at the bottom of the score.

CONDUCTOR

BIG SWING FACE

38 DRUM SOLO

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1. 2.

Am19 D15(b9) G6 Bb7 A9 A7 END SOLO

G6 Bb7 A7 A7(#11) END SOLO

Gm19 C15(b9) F6 A7 G9 G7 F6 A7 G7 G7(#11) F6

Gm19 C15(b9) F6 A7 G9 G7 F6 A7 G7 G7(#11) F6

FILL

SOLO

82 83 84 85 86 87 88 89



Musical score for Big Swing Face, page 14. The score includes parts for Flute, Alto 1 & 2, Tenor 1 & 2, Saxophone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

106 107 108 109 110 111 112 113

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

120 SHOUT!

114 115 116 117 118 119 120 121

Legal Use Preview Requires Purchase

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mezzo*, *forte*, *solli*). A large red watermark "Legal Music Requirements" is overlaid diagonally across the page. Measure numbers 122 through 129 are indicated at the bottom of the score.

Preview Only
Legal Use Requires Purchase



alfred.com

411215 US \$9.00



0 38081 47514 1