

YOUNG JAZZ ENSEMBLE



Big Swing Face

Composed by WILLIAM O. POTTS

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
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)

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
4 1 1 2 1 S

BIG SWING FACE

By William O. Potts
Arranged by Rich Sigler

SWING ♩ = 150

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

H.H. PED. Toms CRASH Cym.

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CONDUCTOR

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BIG SWING FACE

Musical score for CONDUCTOR, featuring various instruments and a large red watermark reading "Legal Use Requires Purchase".

The score includes 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
- DRUMS

The score is divided into measures 17 through 24. The key signature is one sharp (F#). The tempo is marked "BIG SWING FACE".

Measure 17: 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. (8b7, sim.), PNO. (8b7), BASS (8b7), DRUMS.

Measure 18: 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. (C7, F6, A6b7, G67, F6, D7(F#)), PNO. (C7, F6, A6b7, G67, F6, D7(F#)), BASS (C7, F6, A6b7, G67, F6, D7(F#)), DRUMS.

Measure 19: 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. (F6, D7(F#), G#19), PNO. (F6, D7(F#), G#19), BASS (F6, D7(F#), G#19), DRUMS.

Measure 20: 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. (D7(F#), G#19, D#17(b9)/C), PNO. (D7(F#), G#19, D#17(b9)/C), BASS (D7(F#), G#19, D#17(b9)/C), DRUMS.

Measure 21: 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. (G#19, D#17(b9)/C, C7(F#), F#19), PNO. (G#19, D#17(b9)/C, C7(F#), F#19), BASS (G#19, D#17(b9)/C, C7(F#), F#19), DRUMS.

Measure 22: 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. (F#19, D7(b9), G#19/C, C9), PNO. (F#19, D7(b9), G#19/C, C9), BASS (F#19, D7(b9), G#19/C, C9), DRUMS.

Measure 23: 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. (D7(b9), G#19/C, C9), PNO. (D7(b9), G#19/C, C9), BASS (D7(b9), G#19/C, C9), DRUMS.

Measure 24: 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. (C9), PNO. (C9), BASS (C9), DRUMS (FILL).

CONDUCTOR

- 4 -

BIG SWING FACE

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

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

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CONDUCTOR

- 5 -
(37) SHOUT!

BIG SWING FACE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX1.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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CONDUCTOR

- 6 -

BIG SWING FACE

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

GR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

CONDUCTOR

- 7 -

BIG SWING FACE

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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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

57 58 59 60 61 62 63 64 65

This image shows a page of a musical score for a jazz ensemble. The score is written for various instruments, including 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 music is in 4/4 time and features a variety of musical notations, including notes, rests, and chords. A large red watermark reading "Preview Requires Purchase" is overlaid on the score. The page number "88" is visible in the top right corner, and the word "DRUM SOLO" is written above the drum staff on the right side.

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

90

91

92

93

94

95

96

97

CONDUCTOR

- 13 -

BIG SWING FACE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

(W/BASS)

98

99

100

101

102

103

104

105

Legal Use Requires Purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

106

107

108

109

110

111

112

113

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

GTR.

PNO.

BASS

DRUMS

114 115 116 117 118 119 120 121

SHOUT!

FILL

SET UP

SET UP

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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

122 123 124 125 126 127 128 129

CONDUCTOR

- 17 -

BIG SWING FACE

This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written for various instruments, including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The notation includes notes, rests, and dynamic markings. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

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