

Teaneck

By Nat Adderley
Arranged by Mike Dana

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

“Teaneck” is a wonderful tune by cornetist Nat Adderley, originally recorded on the early 1960s *Nancy Wilson/Cannonball Adderley* album. This arrangement features solos for alto sax, trumpet, and drums. I’ve relaxed the tempo a bit from the original version and changed the key to make the chart more playable for younger bands.

After a short ensemble intro, the tune is stated by alto and trumpet—a nod to Cannonball and Nat! The chart begins to expand at m. 25, leading up to the send-off to the solo section. An exciting shout chorus featuring the jazz tradition of “trading fours” with the drums follows. After a short recap of the tune, the coda brings the arrangement to a relaxing conclusion.

Tempo: The original Cannonball recording zips right along at $\text{♩} = 230\text{bpm}$. This chart is designed to work best at a more reasonable—but still bright—tempo between 160–180bpm. Let the alto and trumpet soloists’ “comfort zone” guide your tempo decision. The chart should feel exciting but never frantic.

Ensemble: It’s important to maintain the light quintet feel in this chart. Rehearse the sub-groups individually—for example, at m. 25, altos 1 & 2 and trumpets 1 & 2; then tenors, bari, and trombones, and so on. Caution the rhythm players to make sure the rhythm section stop-time figures are tight. The backgrounds should not overpower the alto and trumpet solos. Bari, bass bone, and trumpet 1 have some octave options in a few spots as well—use your discretion on these passages.

Solos: Written solos for alto and trumpet are included in the chart. Changes are also provided for more adventurous players. FYI, this tune is a great workout for those *ii-V-I* chord progressions! You can open up the solo section (mm. 42–73) easily, just add the backgrounds on the final chorus.

Rhythm Section: Written-out bass lines and piano comping are notated along with chord symbols for more experienced players. Just pay attention to places where the written line/figures need to support the ensemble. Some drum fills and solos are written out, but more experienced drummers are encouraged to embellish.

Encourage your students to check out the original source recordings whenever possible. This Cannonball album is one of my favorites, and I’m sure your students would love it too. I hope you enjoy performing “Teaneck.”

—Mike Dana



**Mike
Dana**

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer’s orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions, and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

CONDUCTOR
45071S

TEANECK

By Nat Adderley
Arranged by Mike Dana

UP-TEMPO SWING ♩ = 156

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

CHORD CHANGES SHOWN IN PART.

FILL

SOLO

1 2 3 4 5 6 7 8

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CONDUCTOR

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 a large red watermark: "Legal View Only Requires Purchase".

Chord progression for GTR. and PNO.:

- 9: E7(9) mi, A7(9b) mi
- 10: A7(9b) mi, Dmi7 mi
- 11: D9(11) mi, Cm7 mi
- 12: F15 mi
- 13: Bbm7 mi, Bmi7(b9) mi
- 14: E7(9b) mi, Ami7 mi
- 15: D7(9b) mi

Drum notation includes "TIME" markings above the staff.

CONDUCTOR 17

Musical score for conductor, featuring staves 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 a large red watermark reading "Preview Only" and "Legal Use Requires Purchase". The conductor's part is marked with a box containing the number 17. The guitar part includes chord symbols: Gm7, C9, Em7, Em7(b9), A13(b9), Dm7, G13(#11), and C9sus. The drums part includes a "TIME" marking and a "FILL" marking.

CONDUCTOR

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

25 26 27 28 29 30 31 32 33

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33

CONDUCTOR

To COCA ☉

TEANECK

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 clefs, notes, rests, and dynamic markings like *ceceo* and *SOLO (BREAK)*. Measure numbers 34 through 41 are indicated at the bottom of the page.

34

35

36

37

38

39

40

41

This page contains a musical score for a conductor, spanning measures 42 to 49. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the page. The conductor's part is at the top, with a circled measure number "42". The guitar part includes chord diagrams such as $A7(b9)$, $Dm7$, $D9(\#11)$, $Cm7$, $F15$, $Bbm7$, $Bm7(b9)$, $E7(\#9)$, $A7$, and $D7(\#9)$. The piano part includes chord diagrams such as $E7$ and $A7(\#9)$. The drum part includes a "TIME" marking and a "FILL" marking at the end of the page.

Musical score for CONDUCTOR 50, page - 7 - of TEANECK. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Legal Use Only Requires Purchase".

Key markings and annotations include:

- Flute:** Solo markings, "me", "END SOLO".
- Alto 1:** "me".
- Alto 2:** "me".
- Tenor 1:** "me".
- Tenor 2:** "me".
- Baritone:** "me".
- Trumpet 1:** "SOLO", "Am7", "D9", "D7(#9)", "Gmaj7", "E7(b9)", "B7(b9)", "E7", "A13(#11)", "D9sus", "D13".
- Trumpet 2:** "me".
- Trumpet 3:** "me".
- Trumpet 4:** "me".
- Trombone 1:** "me".
- Trombone 2:** "me".
- Trombone 3:** "me".
- Trombone 4:** "me".
- Guitar:** "Gm7", "C9", "C7(#9)", "Em7", "E7(b9)", "A7(b9)", "Dm7", "G13(#11)", "C9sus", "C13".
- Piano:** Standard piano notation.
- Bass:** Standard bass notation.
- Drums:** "TIME", "FILL".

Measure numbers 50, 51, 52, 53, 54, 55, 56, and 57 are indicated at the bottom of the score.

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

SOLO

E7(#9) 8#11 A#17 D15 G#9 G#11(9) F#17 B15(9) B7(#9)

E#17 A7(#9) D#17 D#11 C#17 F15 B#9 B#17(9) E7(9) A#17 D15(9) D7(#9)

58 59 60 61 62 63 64 65

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FLUTE

ALTO 1 *E_M17* *END SOLO*

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1 *A_M17* *SOLO* *D₉* *D₇(#9)* *G₆* *F₉* *E₇(#9)* *A_M17* *E₉* *D₉M₆* *D₇(#9)* *END SOLO*

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *G_M17* *C₁₃* *C₇(#9)* *F₆* *E₉* *D₇(#9)* *G_M17* *D₉* *C₉M₆* *C₇(#9)*

PNO.

BASS

DRUMS *TIME*

66 67 68 69 70 71 72 73

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

SOLO

FILL

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74 75 76 77 78 79 80 81

CONDUCTOR

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

82 83 84 85 86 87 88 89

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SOLO - CATCH KICKS

FILL

TIME

CHORDS: G#117, B#117, E#9, F#117, E#117(b9), D#11b9, G#11(#11)

CONDUCTOR  CODA

TEANECK 217.



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

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