

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

The Lunch Bunch

By Rich Sigler

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone (Optional)
E \flat Baritone Saxophone (Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

The Lunch Bunch is a straight-ahead swing chart in the style of the great big-band arranger Sammy Nestico. It has an easy and hopefully memorable melody in AABA form, and a solo for 1st trumpet. The piano also has a short solo statement at the beginning and the end of the chart, as well as a few solo fills throughout. There is an eight-measure intro that also leads into the trumpet solo and occurs again to end the chart.

Staccato notes are very short and accented, with bite. *Marcato* (or rooftop) accents are detached and accented. Tenuto notes are very long, smooth, and connected. Quarter notes with no articulations are generally long with full value.

Rhythm Section:

The groove, which starts with the melody at m. 9, should be played with a driving quarter-note feel. This is largely the responsibility of the bass and drums. The bass player should play strong steady quarter notes, while the drummer emphasizes a solid hi-hat on beats 2 & 4, along with a steady ride cymbal pattern. The guitar player should play in the style of Freddie Green, the great Count Basie guitarist, meaning play the chords on every quarter note along with the bass—but unlike the bassline, the quarter notes are very short. Also, I suggest the guitar player strum from the elbow, rather than the wrist. This will help solidify the groove by making it easier for the guitarist to play *in the pocket*. Lastly, the guitar should not be too loud, as balance is always a priority.

Sections to focus on for rehearsal:

The importance of articulation and note length should be stressed in rehearsal. I recommend the students (and director) listen to the demo recording at alfred.com/downloads and then have a brief discussion about accurate note lengths (full value) and articulations. Accurate articulation will allow the music to sound more interesting and varied. The staccatos are the key—whenever a note has a staccato, that indicates to play it very short.

Another tip to discuss is that in jazz music, the last eighth note of a group of notes (two or more) is typically short. Have the students vocalize the first two measures of the melody at m. 9. Demonstrate and direct them to *sing* it as “Dooooo-doo-dot..... Dooooo-doo-dot.” Emphasize the shortness of the *dot* sound and the smoothness of the *doo* sound. Then have them play it on their horns, articulating the same way. This is a great way to communicate these type of musical details, and the students will retain this information better as well.

Another good spot to rehearse all of the horns together is mm. 37–38. Similarly, the opening figure in the trombones, rhythm, and bari sax is dependent on playing very short staccato notes. Perhaps a good example of how this opening line should sound is the classic “Pink Panther” theme song.

At m. 57, the horn backgrounds should be soft behind the trumpet solo, but should quickly change to *mf* at m. 63, when the unison line takes over and leads into the loudest section of the chart, the shout section (mm. 65–73). Practice dynamic contrast by stressing these dynamics and then have the band play from mm. 57–73. The drum fill leading into m. 65 (shout) should be energetic and exciting, letting everyone know that shout is about to happen!

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
46146S

THE LUNCH BUNCH

By Rich Sigler

MEDIUM SWING ♩ = 118

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

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)
N.C. B♭ N.C. B♭ N.C. B♭

PIANO

BASS

DRUMS
S.O. H.H. Foot 1 RIDE Cym. S.O. FILL

CONDUCTOR ②

FLUTE

CLAR.

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

UNISON

SOLO

FILL

9 10 11 12 13 14 15 16

Preview Only
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Musical score for 'THE LUNCH BUNCH' featuring various instruments and vocal parts. The score includes staves for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a prominent red watermark reading 'Preview Requires Purchase' diagonally across the page. The score is divided into measures 17 through 24, with a 'FILL' indicated at the end of measure 24.

17

18

19

20

21

22

23

24

CONDUCTOR

THE LUNCH BUNCH

Musical score for Conductor, Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums.

Measures 25 to 32 are shown. Key signature: one sharp (F#). Time signature: 4/4.

Chord progression for Guitar (Gtr.):

- Measure 25: F7 (w/Tr. 1), F#7
- Measure 26: G#7, F#6
- Measure 27: A#7(b9), D7, C#7, D7
- Measure 28: G#7, G#7(w/Tr. 1), G#7
- Measure 29: G#7, G#7(w/Tr. 1), G#7
- Measure 30: G#7(b9), C7
- Measure 31: G#7(b9), C7
- Measure 32: C7 (Solo), FILL

Performance markings include: Turn (25), (UNIS.), UNISON, Solo, and FILL.

FLUTE

CLAR.

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

UNISON

Turn

87

Am7 (w/ Hoens)

D7(b9)

Gm7

C7

F6

Gm7

A67

C7(b9)

F6

N.C.

87

Am7

D7(b9)

Gm7

C7

F6

Gm7

A67

C7(b9)

F6

FILL

35 34 35 36 37 38 39 40

CONDUCTOR

THE LUNCH BUNCH

- 6 -

TRP. 1 SOLO BREAK

Musical score for various instruments including Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The score includes musical notation, dynamics, and performance instructions.

41 42 43 44 45 46 47 48



Musical score for THE LUNCH BUNCH, page 7. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only' is overlaid diagonally across the page. The score shows measures 49 through 56. Chord symbols are provided for the guitar and piano parts. The piano part includes a 'FILL' at the end of measure 56.

Chord symbols for Guitar and Piano:

- Measures 49-50: G#m7, Cm7, Bm7, E7
- Measures 51-52: Am7, D7, G6
- Measures 53-54: G7, Am7
- Measures 55-56: D7

Chord symbols for Piano:

- Measures 49-50: F#m7, B#m7
- Measures 51-52: Am7, D7, Gm7, C7, F6
- Measures 53-54: F6, Gm7
- Measures 55-56: C7

Musical score for THE LUNCH BUNCH, page 8. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Preview Only Requires Purchase".

Key features of the score include:

- Chord Progressions:** Ahi, Ahi(us7), Ahi7, D7, Ahi7, D9(#9), G6, G#7, G#7(us7), G#7, C7, G#7, C9(#9), F#6, G#7, C9(#9).
- Performance Markings:** (UNIS. SOLI), m^z, ENO SOLO, (w/ Horns), FILL.
- Measure Numbers:** 57, 58, 59, 60, 61, 62, 63, 64.

Musical score for 'The Lunch Bunch' featuring various instruments and a conductor's part. The score includes staves for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Only! Legal Use Requires Purchase' is overlaid across the score.

Chord symbols for Guitar and Piano:

- Guitar: F7 (w/Tr. 1), F#7, G#7 (w/Tr. 1), F#6, D9, Eb6, D9, G#7, G#7(w#7), G#7(b9), C7
- Piano: D9, Eb6, D9, (w/Tr. 1), G#7(b9), C7

Drum notation includes 'FILL' markings with dashed lines indicating fill duration.

Measure numbers at the bottom: 65, 66, 67, 68, 69, 70, 71, 72.

Musical score for 'The Lunch Bunch' featuring various instruments and a conductor part. The score includes staves for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The conductor part is at the top, and the instrument parts follow. The score is marked with measure numbers 73 through 82. A large red watermark 'Preview Only' is overlaid across the score, and a diagonal watermark 'Legal Use Requires Purchase' is also present.

Instrument parts include:
 FLUTE
 CLAR.
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 SAX.
 TRP. 1
 TRP. 2
 TRP. 3
 TBN. 1
 TBN. 2
 TBN. 3
 GTR.
 PNO.
 BASS
 DRUMS

Measure numbers: 73, 74, 75, 76, 77, 78, 79, 80, 81, 82

Chord symbols: F#m7, Bb7, Am7 (w/hoars), D7(b9), Gm7, C7, Gm7, C15(#11), Gm7, C7(b9), F#m7, Bb7, Am7, D7(b9), Gm7, C7, Gm7, C15(#11), Gm7, C7(b9)

Performance markings: FILL, FILL

CONDUCTOR

THE LUNCH BUNCH

85

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

SOLO 8VA

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85 84 85 86 87 88 89 90 91 92

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