

YOUNG JAZZ ENSEMBLE

Ring Tone

By Greg Nielsen

INSTRUMENTATION

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

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

Ring Tone is an original composition based on the first 4–5 notes from a cell phone notification sound. In this arrangement, the feel resembles a calypso style. The rhythmic groove needs to be played very lightly by the rhythm section. The drum part uses a clave pattern of 3/2 as notated in the snare drum. If the drummer has difficulty with this pattern, then have all the students clap the clave pattern while the drummer plays everything else.

The intro starts with variations of the motif, which continues throughout the chart. Your drummer or percussionist may play all the fills or alternate playing the fills as if they were having a conversation back and forth; feel free to experiment.

I've scored the melody very lightly in mm. 9–16. If you have an ensemble that includes clarinets or flutes, this would be a great section to spotlight them and give them the lead—just a thought. Please notice the muted and open trumpet parts. You can experiment substituting Harmon or straight mutes, or a combination of your choice, in this section. If using Harmon, stems should be removed, and the main tuning slide pulled out quite a bit from the normal position. Use a tuner to find out how far and visually measure it. Don't forget to remind trumpets to return the tuning slide to normal position after using Harmon.

Regarding articulation, the staccatos are short but not clipped too short. The marcato (▲), or rooftop accents, are detached and accented; think "Daht." In m. 28, the trombone figure is played "dit...da, da, da, Daht."

Dynamics in mm. 31–32 should build into m. 33. A full saxophone sound is desired at m. 33, stating the melody but in harmony, while the brass plays a lighter accompaniment part. Please observe all dynamic markings and note releases. These two concepts will deliver a more mature and clean-sounding band.

The solo section begins at m. 43 for alto sax, trumpet, tenor sax, and trombone. I encourage improvised solos, but written out solos have been included with chord changes if you choose not to work on improvisation. Make sure the background parts never overpower the soloist.

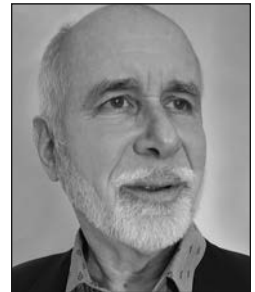
Measure 91 should be strong and affirmative in the trumpets/saxes, while the trombones and bari sax dig into the bridge section. Everyone has crescendo into m. 98.

The melody recapitulation begins at m. 98 with brass at $\frac{1}{2}$, then slowly builds toward the end of piece. Keep the percussion/drum fills tight and clean leading into the last few measures. I threw in a couple of $\frac{3}{4}$ measures to add some spice; make sure those measures stay in tempo right to the end.

I hope you enjoy this piece, as it was intended to be fun to play, fun for an audience, and educational too.

As a middle/high school band director for 40+ years in middle to small music programs, I experienced many years with less than complete instrumentations. Often using flutes, clarinets—yes even oboes, bassoons, baritone horns, and so on to fill in the instrumentation gaps. Although notated for full 5/4/4/4 instrumentation, this arrangement of *Ring Tone* is playable with four saxes, three trumpets, two trombones, and rhythm section, and will still sound full.

—Greg Nielsen



Greg Nielsen

A native of Michigan, Greg received his bachelor's degree in Music Education from the University of Michigan. For seven years, he was very active in the Detroit jazz scene playing trombone and teaching High School Band. In 1983, he moved to Sarasota, Florida, to make his living writing and performing music. Greg shared the stage with many famed jazz artists such as Nat Adderley, Al Cohn, and Bobby Shew, as well as local artists such as Larry Elgart, Bobby Rosengarden, Glenn Zottola, and Warren Covington. He returned to education for 34 years, 1986–2020, where he was band director at Booker Middle School, Sarasota. Now in retirement, he continues to make his presence known through musical performances, composing, arranging, recording, and, recently, Argentine Tango Dancing.

RING TONE

CALYPSO $\text{♩} = 150-164$

C FLUTE (OPTIONAL)

1ST E \flat ALTO SAXOPHONE

2ND E \flat ALTO SAXOPHONE

1ST B \flat TENOR SAXOPHONE

2ND B \flat TENOR SAXOPHONE

E \flat BARITONE SAXOPHONE (OPTIONAL)

1ST B \flat TRUMPET

2ND B \flat TRUMPET

3RD B \flat TRUMPET

4TH B \flat TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

TO CUP MUTE

TO CUP MUTE

(W/TONG.)

DRUM FILL - IF NO PEER. TONG.

DRUM FILL - AD LIB.

DRUM FILL - AD LIB.

1 2 3 4 5 6 7 8



FLUTE ⁹

ALTO 1 ^{me}

ALTO 2 ^{me}

TENOR 1

TENOR 2

BARI.

TRP. 1 ^(CUP MUTE) ^{me}

TRP. 2

TRP. 3 ^(CUP MUTE) ^{me}

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR. ^(W/ SAXES) ^{me}

PNO. ^{B^b MAJ7} ^{me} ^{F#9} ^{F9} ^{Dmi7} ^{G7(b9)} ^{Cmi7} ^{F7(b9)}

BASS ^(LEFT HAND DOUBLES THE BASS)

DRUMS ^{6 D} ^{CROSS STICK} ^{me}

9 10 11 12 13 14 15 16



FLUTE

ALTO 1 UNISON SOLI

ALTO 2 UNISON SOLI

TENOR 1 UNISON SOLI

TENOR 2 UNISON SOLI

BARI. UNISON SOLI OPEN

TRP. 1

TRP. 2 OPEN

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GR2

PNO. B^bMAJ7 F^{9sus} F⁹ B^bMAJ7

BASS

DRUMS 2 (ON HEAD)

17 18 19 20 21 22 23 24

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 UNISON SOLI

TRP. 2 UNISON SOLI

TRP. 3 UNISON SOLI

TRP. 4 UNISON SOLI

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GR2

PNO.

BASS

DRUMS

RIDE CYM.

25 26 27 28 29 30 31 32

Legal Use Only Requires Purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

39

40

41

42

Legal Use Requires Purchase

43

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

Solo Gtr7

D9sus

D15

D15

Bmi9

E7(b9)

Ami9

D7(b9)

END SOLO

B^bmi7

F9sus

F9

F9

Dmi7

G7(b9)

Cmi7

F7(b9)

B^bmi7

F9sus

F9

F9

Dmi7

G7(b9)

Cmi7

F7(b9)

43 44 45 46 47 48 49 50



51

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

SOLO Cmaj7

G9sus

G13

Cmaj7

END SOLO

B^bmaj7

F9sus

F13

B^bmaj7

B^bmaj7

F9sus

F13

B^bmaj7

51 52 53 54 55 56 57 58

Preview Only
 Legal use requires purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

SOLO F#m7(b9)

B7(b9)

E#m7(b9)

A7(b9)

D#m7(b9)

G7(b9)

C#m7

D#m9

G#5

G#5(b9)

END SOLO

E#m7(b9)

A7(b9)

D#m7(b9)

G7(b9)

C#m7

F7(b9)

B#m7

C#m7

F#5

F#5(b9)

69 60 61 62 63 64 65 66

67

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

B^bMAJ7

F#9sus

F#9

B^b

END SOLO

67 68 69 70 71 72 73 74

This musical score is for a full orchestra. The instruments are arranged in the following order from top to bottom: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, 4th Trombone, Guitar, Piano (PNO.), Bass, and Drums. The score consists of 10 measures, numbered 75 through 82. Measure 75 has a rehearsal mark '75' in a box. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamics. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score. At the end of the score, there are chord symbols: D_{m7} , $G7(b9)$, C_{m7} , $F7(b9)$, and F_9 .

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, 4TH TBN., GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (w/TENS.)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1 UNISON SOLI

TEN. 2 UNISON SOLI

TEN. 3 UNISON SOLI

4TH TEN. UNISON SOLI

GTR. E \flat 17(b9) D \flat 17(b9) C \flat 17(b9) B \flat 17(b9) C \flat 17(b9) F \sharp 15(b9)

PNO. E \flat 17(b9) A7(b9) D \flat 17(b9) G7(b9) C \flat 17(b9) F7(b9) B \flat 17(b9) C \flat 17(b9) F \sharp 15(b9)

BASS

DRUMS

91 92 93 94 95 96 97 98

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GRG.

PNO.

BASS

DRUMS

99

100

101

102

103

104

105

Legal Use Requires Purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GRF.

PNO.

BASS

DRUMS

106 107 108 109 110 111 112

Dmi9 G7(9) Cm9 F#5 Dmi9 G7(9) Cm9 F#5 Bbm7