

Unexcused Absences

By Zachary Smith

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

I wrote this piece as a tribute to the group Sly & the Family Stone, whose music strongly influenced American pop music and jazz.

As a suggestion prior to working on this chart, consider recommending your band check out some classic tunes by Sly & the Family Stone such as “Dance to the Music,” “Everyday People,” and “I Want to Take You Higher.” Listen to bassist Larry Graham, who is credited with the invention of slap bass technique, and to the precision of drummer Greg Errico (who later played with the group Weather Report and the Jerry Garcia Band).

Unexcused Absences employs a few classic drum techniques from the late 1960s. For example, “four on the floor” in mm. 28–34, where the bass drum plays quarter notes on all four beats. This groove would eventually be used in disco music of the 70s and today’s electronic dance music. It also uses a “heartbeat” bass drum rhythm throughout much of the arrangement, which is the bass drum on beat 1 and the “and” of 2 and 3.

A lot of the success of this chart rides on your rhythm section locking in on these grooves and playing as a unit. As an advocate of a tight rhythm section, I suggest that in addition to utilizing rehearsal time tightening up the horns, also invest time in the rhythm section. For example, make sure the bass drum and bass player are always hitting beat 1 together. Listen for the balance: Is the guitar too loud? How is the bass tone? Are you getting too much snare and not enough bass drum? Or vice versa? Can anyone hear the piano?

Once the band has a handle on the notes and rhythms, try having the band play with a metronome. It is a great way to show them where they are tending to drag or rush figures. For example, in the first measure, young players tend to rush the note on the “and” of beat 4. Remind them to subdivide the quarter note on the “and” of 3 into two eighth notes: “dah, dah, dit dah-ah dit.” The trumpet section often tends to rush beat 2 in mm. 21 and 23.

There is a big fall-off on beat two of m. 36. Remind your horn players to blow twice as much air when they are falling and to try to match the first trumpet player in rate and length of the fall. The saxophone section is featured beginning at m. 68. Ideally, the whole rhythm section drops out and lets them show what great rhythmic time they have. But if needed, it’s ok to add a hi-hat (or a cowbell) on all 4 beats in mm. 68–75.

Regarding articulations, remember that in jazz charts a marcato (Λ), or rooftop accent, is played like a fat, accented short note—think “daht!” The staccato should be very short—think “dit.” If practical, soloists should stand up for solos. And finally, make sure everyone is having fun when they perform. It is ok to move around a little, smile at each other, clap your hands, and enjoy the moment!

Enjoy!

—Zachary Smith



Zachary Smith

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR
504578

UNEXCUSED ABSENCES

By Zachary Smith

FUNKY ROCK $\text{♩} = 120$

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

Ce. Cym.
S.D.

CONSBELL

Tom

1 2 3 4 5 6 7 8

11

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1 (w/TPT. 2)

TENOR 2

BARI.

TPT. 1

TPT. 2 (w/T. SAX)

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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CHORD CHANGES SHOWN IN PART.

H.H. (CLOSED)

E^b7 B⁷ E^b7 D⁷

CONDUCTOR

UNEXCUSED ABSENCES

This musical score is for the piece "Unexcused Absences" and is page 3 of a 3-page set. The score is arranged for a full orchestra and a vocal ensemble. The instruments and parts included are:

- FLUTE
- CL. (Clarinet)
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SAXI. (Saxophone)
- TRP. 1 (Trumpet 1)
- TRP. 2 (Trumpet 2)
- TRP. 3 (Trumpet 3)
- TBN. 1 (Tuba 1)
- TBN. 2 (Tuba 2)
- TBN. 3 (Tuba 3)
- QTR. (Drum Set)
- PNO. (Piano)
- BASS
- DRUMS

The score includes various musical notations such as rests, notes, and dynamic markings. Key markings include "SOLI" for the trumpet parts and "TOMS" for the drums. The piano part features complex chordal textures and arpeggiated figures. The vocal parts are written in a style that suggests a dramatic or expressive performance. The score is divided into measures 17 through 24. A large red watermark reading "Preview Only" is overlaid diagonally across the page, and another watermark "Legal Use Requires Purchase" is also visible.

23

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

36

37

38

39

40

(Skaeos.)

me

F7

C7

F7

Floor Tom

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This musical score is for the piece "Unexcused Absences" and is arranged for a conductor. The score spans 8 measures, numbered 41 to 48 at the bottom. The instruments and parts included are:

- FLUTE
- CL. (Clarinet)
- ALTO 1
- ALTO 2
- TENOR 1 (with *C7* and *F7* markings)
- TENOR 2
- SARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TBN. 1
- TBN. 2
- TBN. 3
- GTR. (with *E7* and *B7* markings)
- PNO. (Piano)
- BASS
- DRUMS

The score features a variety of musical notations, including rests, notes, and chords. A large, diagonal watermark reading "Preview Only" is overlaid across the entire page, with the text "Legal Use Requires Purchase" written below it.

52

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations, including notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "52" is in a box at the top. The rehearsal mark "52" is also present. The score includes instructions such as "CLAP ON 2 AND 4", "END SOLO", "PLAY AS WRITTEN", "SOLO", and "(BASS)". Chord symbols D7, C7, and B7 are visible above the guitar part. The bottom of the page shows measure numbers 49 through 56.

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

PLAY

MEZ

(SUSPENS.)

C7

F7

E7

B7

FILL

TONG

57 58 59 60 61 62 63 64

Musical score for 'Unexcused Absences' featuring various instruments including Flute, Clarinet, Alto Saxophones, Tenor Saxophones, Baritone Saxophone, Trumpets, Trombones, Guitar, Piano, Bass, and Drums. The score includes a large red watermark reading 'Preview Only - Legal Use Requires Purchase'. The score is divided into measures 65 through 72. Key annotations include 'SOLI' for saxophones, 'END SOLO' and 'PLAY AS WRITTEN' for trumpets, and '(BAR. SAX)' for the baritone saxophone. Chord symbols such as E7, D7, C7, and B7 are present above the guitar and piano parts.

76

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score spans measures 73 to 80. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

73

74

75

76

76

77

78

79

80

CONDUCTOR

84

- 11 -

UNEXCUSED ABSENCES

FLUTE

CL.

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

81 82 83 84 85 86 87 88

PLAY

CONCELL

This musical score is for the piece "Unexcused Absences" and is intended for a conductor. It features a variety of instruments and vocal parts. The instruments include Flute, Clarinet (CL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpet 1, 2, and 3 (TPT. 1, 2, 3), Trombone 1, 2, and 3 (TBN. 1, 2, 3), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large red watermark "Legal Use Only" is overlaid diagonally across the page. The page number "94" is located in the top right corner. The conductor's part is indicated by the "CONDUCTOR" label at the top left. The score includes various musical notations such as notes, rests, and dynamic markings like "SOLI" and "P₂₅₀".

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Prohibited Use Requires Purchase".

Measures 97, 98, 99, 100, 101, 102, 103, and 104 are indicated at the bottom of the page.

109

FLUTE

CL.

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

106 107 108 109 110 111 112 113

FULL TO END

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