

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

SESSION SAMBA

W. SCOTT RAGSDALE

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion

Optional/Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F
(Doubles 1st Trombone)
1st Baritone Treble Clef
(Doubles 1st Trombone)
2nd Baritone Treble Clef
(Doubles 2nd Trombone)
3rd Baritone Treble Clef
(Doubles 3rd Trombone)



SESSION SAMBA

W. SCOTT RAGSDALE

NOTES TO THE CONDUCTOR

“Session Samba” is a mixture of samba rhythmic elements and a pop-Latin groove for the drums. The first goal should be to achieve a smooth, easygoing two feel in the rhythm section so that the horns and soloists can float easily over the groove. Try to stay close to the suggested tempo to enhance the contrasting blend of excitement and a relaxed feel.

THE RHYTHM SECTION

The **guitar** part is notated rhythmically at measure 13 for a few bars to establish the overall pattern and should continue in the same style as indicated by *simile*. The straight-eighth pattern is marked with accents that will line it up with the piano rhythm figures. Typically, Latin music requires that all rhythmic notations be carefully studied and performed with the strictest time possible.

The **bass** rhythm also should be played as notated and is essential to the groove. The left hand of the **piano** part doubles the bass and can be used to solidify the bass part if extra support is necessary. If the bass is well covered, it's best to omit the left hand altogether where indicated as *L.H. Optional*. The piano part is well notated, but experienced players may embellish if desired.

The **bass drum** may be simplified to straight half notes if it will improve the overall flow. Remember, a smooth feel is the top priority!

In measure 149 *all* horn players have a percussion cue in their part. There should be only one player per each percussion instrument, so assign them accordingly. I suggest you assign them either by entire section, mixed sections, or individual. This section may be either open for the drum solo/percussion jam or measured to a predetermined length: 16 or 32 bars, for example. This section should be fun to play.

THE HORNS

As in the rhythm section, the straight eighths should be carefully executed. To keep the forward momentum, it will be necessary to play on top of the beat as opposed to laying back as on a swing chart. You may have to remind the players of this concept.

Measures 36–48 need careful attention. The tendency here is to relax the eighths in measures 37 and 39, resulting in a late answering figure. But it all starts in measure 36, so make sure the first group of eighths is locked. This section recurs throughout the chart, so spend some time securing this question-and-answer rhythm. Note the *forte piano* crescendo in measures 43–48.

Capped notes (rooftop accents), as in measures 48 and 111, are fat caps, so don't play them too short; think “daht.” In measure 92, trumpets should bring out the unison soli. During solos, background parts are always subordinate to solos.

THE SOLOISTS

Soloists should first learn the melody and be able to play the tune—ideally without music. Listen as the saxes play it during the first section, measures 13–48. Knowing the melody will help them play their solos with more confidence and possibly encourage them to venture out from the written notes as they become more comfortable with the sound of the chord progression. Remember, it's always okay to play the melody in a solo. The alto soloist at measure 112 should be careful to keep good time during the solo break since it will affect the time of the entire band.

—W. Scott Ragsdale

CONDUCTOR
JEM05008C

SESSION SAMBA

By W. SCOTT RAGSDALE

SAMBA $\text{♩} = 100$

The musical score is arranged in a standard orchestral format with 13 staves. From top to bottom, the staves are: C Flute (Optional), 1st Eb Alto Saxophone, 2nd Eb Alto Saxophone, 1st Bb Tenor Saxophone, 2nd Bb Tenor Saxophone, Eb Baritone Saxophone, 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet, 4th Bb Trumpet, 1st Trombone, 2nd Trombone, 3rd Trombone, 4th Trombone, Guitar, Piano (Grand Staff), Bass, and Drums. The score begins with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'SAMBA' with a quarter note equal to 100 beats per minute. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of samba. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the entire score. The piece concludes with a 'TRIALS' section for the piano and a 'Cresc.' marking for the drums.

CONDUCTOR

SESSION SAMBA

- 2 -
15

FL.

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

9 10 11 12 13 14 15 16

Chords: Gb, Db, Ab, Eb, Gb, Ab, Bbm7, Ebm7, Ab5

Drum notation: TOMs, CR

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TON. 1

TON. 2

TON. 3

TON. 4

GTR. *Bbm7 Ebm7 Ab5 Dbm7 G7(b9) Gbm7 B9*

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

29

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CUE: A. SAX. 1

PLAY

CUE: TPT. 1

PLAY

CUE: TPT. 1

PLAY

C#11b

C/D

D7/Eb

D/E

E7/F

Bbm7

Ebm7

A#15

25

26

27

28

29

30

31

32



FL.

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

33 34 35 36 37 38 39 40

Set-Up

Chords: Bbm7, E7(b9), Ebm7, Am7, D7, Cm7, Dm7, Ebm7, Cm7, Dm7, Ebm7, Cm7

CONDUCTOR

SESSION SAMBA

Musical score for CONDUCTOR, featuring multiple instruments and voices. The score is marked with **CRESC.** throughout and concludes with **FINE**.

Instruments and Parts:
 FL. (Flute)
 ALTO 1 & 2 (Alto)
 TENOR 1 & 2 (Tenor)
 BARI. (Baritone)
 TRP. 1, 2, 3, 4 (Trumpet)
 TON. 1, 2, 3, 4 (Trombone)
 GTR. (Guitar)
 PNO. (Piano)
 BASS (Bass)
 DRUMS (Drums)

Tempo/Style: **TRIOS** (indicated above the Piano part).

Chordal Notation:
 Chords for Guitar and Piano include: $Dm7$, $Ebm7$, Gb , D^b , G^b , D , G , D , G , D , G , D , G , D , G , D .
 The score ends with $Cm7$ and $Bbm7$.

Rehearsal Marks: 41, 42, 43, 44, 45, 46, 47, 48.

49

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Flute, Alto 1 & 2, Tenor 1 & 2, Bari) and brass (Trumpets 1-4, Trombones 1-4). The bottom section includes guitar, piano, bass, and drums. The piano part features a complex harmonic structure with chords and arpeggios. The guitar part has a rhythmic pattern with a $Bb m7$ chord indicated. The bass part provides a steady accompaniment. The drum part features a consistent samba rhythm with a 'FILL' at the end of the measure. A large red watermark is overlaid diagonally across the page.

49

50

51

52

53

54

55

56

57

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TRP.

PNO.

BASS

DRUMS

SOLO 1ST TIME ONLY

SOLO END TIME ONLY

CUP MUTE

CH#7

F#M7

B#15

SOLO

57 58 59 60 61 62 63 64



FL.

ALTO I

ALTO E

TENOR I

TENOR E

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Chorus?

A7(b9)

Ahar?

DH

DH

D/E

E/F

F/G

DH

DH

D/E

E/F

E/F

F/G

DH

G7(b9)

Ahar?

8

C#H

C/D

D/E

D/E

E/F

65

66

67

68

69

70

71

72

FILL

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

73

74

75

76

77

78

79

80

Set-Up

musical score with various instruments and a large red watermark

Preview Requires Purchase

FL. *cresc.*

ALTO 1 *cresc.*

ALTO 2 *cresc.*

TENOR 1 *cresc.* *Ahus7/Bb*

TENOR 2 *cresc.*

BARI. *cresc.*

TRP. 1 *cresc.* *Ahus7/Bb*

TRP. 2 *cresc.*

TRP. 3 *cresc.*

TRP. 4 *cresc.*

Tbn. 1 *cresc.*

Tbn. 2 *cresc.*

Tbn. 3 *cresc.*

Tbn. 4 *cresc.*

GTR. *cresc.*

PNO. *cresc.*

BASS *cresc.*

DRUMS *cresc.*

81 82 83 84 85 86 87 88

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The musical score is arranged for a conductor and includes the following parts:

- Vocalists:** Soprano (S.), Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (BARI.).
- Trumpets:** Trp. 1, Trp. 2, Trp. 3, Trp. 4.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4.
- Instrumental:** Gtr. (Guitar), PNO. (Piano), BASS, DRUMS.

Key performance markings include **UNIS.-SOLO** and **END SOLO** for several instruments. The score is marked with **mf** (mezzo-forte) dynamics. Chord symbols such as **Cm7/f**, **Ebm7**, **E7(b9)**, and **Ebm7** are present. Measure numbers 89 through 96 are indicated at the bottom of the page.

FL.

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

97 98 99 100 101 102 103 104

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. *W/TONS.*

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *Ebm7 Fm7 Gbm7 Fm7 Ebm7 Fm7*

PNO. *PLAY BOTH HANDS SOLO*

BASS

DRUMS *TONS.*

SOLO BREAK

SOLO

CUE: TPT. 1

PLAY

END SOLO

OUT

105 106 107 108 109 110 111 112

115

116

117

118

119

120

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR2.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

Chorus 7 E7(b9) Ebmaj7 A9 Am11 A/B B/C B/C# C/D

Chorus 7 G7(b9) Chorus 7 B9 Cm11 C/D D/Eb D/E E/F

CUP MUTE

CUP MUTE

CUP MUTE

CUP MUTE

FILL

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CHords: Gmaj7, Cm7, F#5, Gmaj7, D7(b9), Cm7, F#m7, A, B7, Am7, Ebmaj7, Ebm7, A#5, Bbm7, E7(b9), Ebmaj7, Am7, D7, Cm7

OPEN

TIME

Set-Up

129 130 131 132 133 134 135 136

Preview Requires Purchase

FL.

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

157 158 159 140 141 142 143 144

Chords: Bm7, Cm7, Am7, Bm7, Cm7, Am7, Bm7, Cm7, Dm7, Ebm7, Cm7, Dm7, Ebm7, Gbm7/A

Dynamic markings: cresc., Ehmc7/f

FL.

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

GRG.

PNO.

BASS

DRUMS

END SOLO

OPEN OR MEASURED DRUM SOLO

ON CUE: D.S. AL FINE

CUE: COCO BELL

CUE: CABASA

CUE: AGOGO BELLS

CUE: CLAVES

CUE: SHAKER

CUE: COCO BELL

CUE: AGOGO BELLS

CUE: CABASA

CUE: CLAVES

CUE: COCO BELL

CUE: AGOGO BELLS

CUE: CABASA

CUE: CLAVES

CUE: COCO BELL

CUE: COCO BELL

Chorus/Al

TOM6

145 146 147 148 149 150 151



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase