

STANDARD OF EXCELLENCE

*Jazz In Concert*

JAZZ ENSEMBLE

GRADE 1

DIRECTOR SCORE ZB394F \$8.00

ETHAN FREIER

IN THE MODE

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



**Kjos** NEIL A. KJOS MUSIC COMPANY, PUBLISHER



## THE COMPOSER

**Ethan Freier** (b. 1964) is a distinguished middle school band director, arranger, and freelance trombonist. Freier has taught at the middle school level for over 22 years and presently is the band director at Northfield Middle School in Northfield, Minnesota. He accepted this position in 1999.

Freier earned his Master of Music degree in jazz studies from Indiana University, where he earned a prestigious "Performance Certificate." While at Indiana University, Freier studied arranging with Dominic Spera and David Baker. He also studied trombone with Dee Stewart. Freier received his Bachelor of Music degree in music education from the University of Wisconsin-Eau Claire.

Freier's arranging talents are called upon by the best Latin and pop bands in the Twin Cities area. As a freelance trombonist, he is in demand in the Twin Cities and has shared the stage and performed with numerous famed musicians such as Kenny Rogers, Harry Connick Jr., Aretha Franklin, Johnny Mathis, Barry Manilow, Michael Bolton, Ray Charles, Marie Osmond, The Temptations, The Four Tops, and Natalie Cole.

## THE COMPOSITION

In the late 50's, the modal music of Miles Davis and others had the attention of jazz fans everywhere. I wrote this song with that style of "cool" music foremost in my thoughts. My greatest wish is that this song will inspire students to listen to the masters that first created this kind of jazz, and learn from their brilliant improvisations and stylistic "coolness".

As with all *Standard of Excellence Jazz In Concert* selections, IN THE MODE is designed to be played by the full jazz ensemble. The chart will, however, sound full and complete when performed by as few as nine players: 1st and 2nd Alto Saxophones, 1st Tenor Saxophone, 1st and 2nd Trumpets, 1st Trombone, Piano, Bass, and Drums. The solo section of IN THE MODE (bars 49-56) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. A CD containing a demonstration recording of the chart is attached to the IN THE MODE jacket.

To allow as many students as possible the opportunity to experience a jazz education, IN THE MODE and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for flute, B $\flat$  clarinet, French horn, Baritone T.C., and tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (oboe, bassoon, E $\flat$  alto clarinet, B $\flat$  bass clarinet, baritone/euphonium, violin, viola, and cello).

## INSTRUMENTATION LIST

1 - 1st Alto Saxophone	1 - 4th Trumpet	1 - Drums
1 - 2nd Alto Saxophone	1 - 1st Trombone	1 - Vibes
1 - 1st Tenor Saxophone	1 - 2nd Trombone	1 - Flute
1 - 2nd Tenor Saxophone	1 - 3rd Trombone	1 - Clarinet
1 - Baritone Saxophone	1 - 4th Trombone	1 - French Horn
1 - 1st Trumpet	1 - Guitar	1 - Baritone T.C. (Trombone 3 T.C.)
1 - 2nd Trumpet	1 - Piano	1 - Tuba
1 - 3rd Trumpet	1 - Bass	1 - Director Score



## THE CONTRIBUTING EDITOR

**Dean Sorenson** (b. 1963) is the Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. Mr. Sorenson is the co-author of the highly successful *Standard of Excellence Jazz Ensemble Method*, an innovative and comprehensive method book for young jazz ensembles. The highly anticipated follow-up book, *The Standard of Excellence Advanced Jazz Ensemble Method*, was released to rave reviews and continues the solid, practical techniques introduced in the first book. He is also the author of *Standard of Excellence Jazz Combo Session*, and composer of numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured at festivals and conventions around the country and

abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit [www.deansorensonmusic.com](http://www.deansorensonmusic.com).

## RHYTHM SECTION NOTATION

Rhythm section parts in jazz ensemble charts traditionally call for a great deal of playing *ad lib*. For a student to develop the skills necessary to fill in this “missing music,” he or she must be exposed to appropriate, clearly notated models. Such models are provided throughout IN THE MODE.

### Guitar

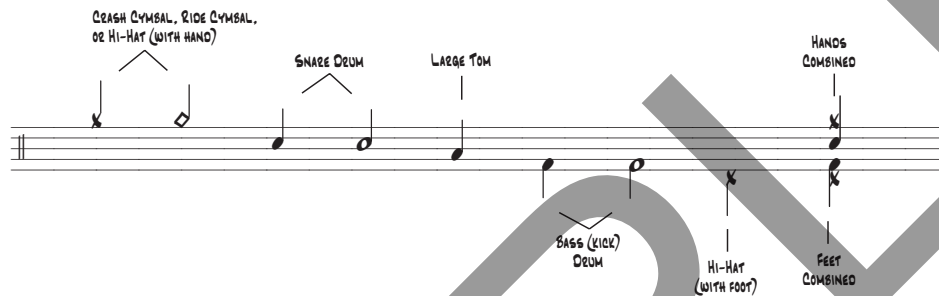
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

### Piano and Bass

Fully “written-out” piano and bass parts are provided below chord symbols. Players may alter the parts as long as the alterations follow the chord changes and are stylistically compatible with the groove established by the rest of the rhythm section. The marking “as is” is used to indicate music that should be played exactly as written.

### Drums

The drum part is notated on a five-line staff with spaces representing different drum kit surfaces:



All grooves are completely “written out.” The drummer may alter a groove as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

### Auxiliary Percussion and Vibes

The auxiliary percussion is tacet on IN THE MODE.

Traditionally, the vibes hold a dual function in a jazz ensemble setting. Sometimes, vibes function as a melody-playing instrument with the saxes, trumpets, and trombones. Other times, they function as a chord-playing instrument, helping to establish the groove with the rest of the rhythm section. In IN THE MODE, the vibes function exclusively as a melody-playing instrument. No chord symbols appear in the vibes part except during the SUGGESTED SOLOS and the open solo section of the chart; in those cases, the symbols should be used to guide players in the creation of single-note improvisations.

## RHYTHM STUDIES AND SUGGESTED SOLOS

To better assist students and directors in understanding and performing jazz, all *Standard of Excellence Jazz In Concert* selections include RHYTHM STUDIES and SUGGESTED SOLOS. These exercises are based on similar studies that are included with the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*, both published by the Neil A. Kjos Music Company.

The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart. The RHYTHM STUDIES are included on a photocopyable page (score page 4) that can be passed out to the entire ensemble. For more information on the syllable system used in the RHYTHM STUDIES or for suggestions and information on the notation and teaching of rock rhythms, see the *Standard of Excellence Jazz Ensemble Method Director Score* (Neil A. Kjos Music Company edition number W31F).

Singing (or vocalizing) rhythms is an excellent way to internalize the feel of the rhythm while avoiding the technical problems of the instrument. It also is very helpful in saving the chops. Have the students sing each rhythm study until they are comfortable with it, then have them play it on their instruments. The RHYTHM STUDIES are written using “X” noteheads on the student study sheet, which allows you to assign whatever pitch you would like for them to play. Generally, this will be a tonic pitch in a middle register.

Each student part includes two SUGGESTED SOLOS, which can be performed during the solo section of IN THE MODE (bars 49-56). SOLO PRACTICE TRACKS are also provided on the CD included with the Director Score. These tracks provide recorded rhythm section accompaniment to the solo section of IN THE MODE, allowing students to practice improvising solos in preparation for performance. Encourage students to improvise their solos using the SUGGESTED SOLOS as models, or by using the pitches of the scale notated in the grey box above the SUGGESTED SOLOS on the student parts.

SUGGESTED SOLOS are notated in concert pitch in the Director Score. All instruments except flute and tuba generally sound in the octaves shown in the score, though occasional octave adjustments occur.

## RHYTHM STUDIES - IN THE MODE

- ◆ The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- ◆ Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. Try to internalize the rhythm, and listen to those around you to ensure that it is phrased consistently across the entire ensemble.
- ◆ Play the rhythm on a unison pitch that your director will give to you. Strive to match the feel and phrasing of the rhythm within your section, and within the entire ensemble.

1

DA du dut DAH

2

DUT da ba dut DA duDUT

3

dut DAH DUT da BA du DUT

4

da DUT da dut DAH

# SUGGESTED SOLOS - IN THE MODE

All except Drums, Aux. Percussion:

## DORIAN SCALE

The solo section for IN THE MODE is based on the dorian scale.

E♭ Instruments:  
A Dorian Scale (Concert C Dorian)

whole steps: 1 1/2 1 1 1 1/2 1

B♭ Instruments:  
D Dorian Scale (Concert C Dorian)

whole steps: 1 1/2 1 1 1 1/2 1

C Instruments:  
C Dorian Scale

whole steps: 1 1/2 1 1 1 1/2 1

C Instruments:  
C Dorian Scale

whole steps: 1 1/2 1 1 1 1/2 1

F Instruments:  
G Dorian Scale (Concert C Dorian)

whole steps: 1 1/2 1 1 1 1/2 1



# IN THE MODE

## SUGGESTED SOLO #1

SWING ♩ = 156

49

Alto Sax  
Baritone Sax

Tenor Sax  
Trumpet  
Clarinet  
Baritone T.C.

F Horn

Flute (3VA)  
Guitar  
Piano  
Vibes

Trombone  
Bass  
Tuba (3VB)

Drums

Am7 50 51 52

Am7 Dmi7 Gmi7 Cmi7 Cmi7

53 54 55 56

Alto Sax  
Baritone Sax

Tenor Sax  
Trumpet  
Clarinet  
Baritone T.C.

F Horn

Flute (3VA)  
Guitar  
Piano  
Vibes

Trombone  
Bass  
Tuba (3VB)

Drums

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# IN THE MODE

## SUGGESTED SOLO #2

SWING ♩ = 156

49

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (3VA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (3VB)

DRUMS

Am7

50

51

52

53

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (3VA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (3VB)

DRUMS

54

55

56

**DIRECTOR:**

- ◆ Bars 49-56 of IN THE MODE are open for solos. Students soloing may use the SUGGESTED SOLOS, or create their own solos based on licks they know, or new ideas derived from the RHYTHM STUDIES or the IN THE MODE chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Brass backgrounds (solo accompaniment figures) begin at bar 49. Backgrounds may be cued at the beginning of any solo chorus. When more than one soloist plays, it is suggested that the backgrounds be used to accompany alternating solo choruses, or the last chorus only. The rhythm section should accompany every chorus. Players should overlook background figures written in their parts while soloing.
- ◆ In jazz, pianists frequently comp to accompany and complement the parts played by the other members of the ensemble. Comping involves creating a rhythmically appropriate part that follows the chord changes of the music. The written IN THE MODE Piano part is an example of a comped part. Advanced pianists should be encouraged to comp *ad lib.*, using the written part as a model.
- ◆ Guitarists frequently comp when playing swing style music. There are suggested comping rhythms in the Guitar part for IN THE MODE. Advanced guitarists should be encouraged to comp *ad lib.*, using the written part as a model. For more information, refer guitarists to the page FOR GUITAR ONLY exercises in the *Standard of Excellence Jazz Ensemble Method* Guitar student book.
- ◆ For IN THE MODE, acoustic bass and acoustic piano is recommended, however, electric instruments are also appropriate. Acoustic piano will typically require amplification to ensure proper balance with the rest of the jazz ensemble. For more information, see the *Standard of Excellence Jazz Ensemble Method* Director Score.
- ◆ Auxiliary Percussion is tacet on IN THE MODE.

**REHEARSAL SUGGESTIONS:**

- ◆ Begin the rehearsal in a way that prepares players' minds, muscles, and instruments. See page 14 of the *Standard of Excellence Jazz Ensemble Method* Director Score for specific suggestions.
- ◆ Throughout the rehearsal, focus attention on achieving a good ensemble sound. The first step to achieving this sound is establishment of the proper relative balance between instruments. In general, lower-pitched woodwinds and brass should play at a louder dynamic level than higher-pitched woodwinds and brass. This "pyramid of sound" concept applies to both harmonic and melodic passages in charts. An appropriate balance must also be established within the rhythm section, and between the rhythm section and the rest of the ensemble. Use the recording attached to the IN THE MODE jacket as a model of appropriate balances for reggae-style music.
- ◆ In bars 1, 5, and elsewhere in the chart be sure the entrance on beat 4 is solid and confident.
- ◆ Rehearse the rhythm section separately beginning at bar 9 to establish a solid rhythm section groove. Make certain the quarter notes in the bass remain at a constant tempo, and that the hi hat on beats 2 and 4 lines up with the quarter notes in the bass.
- ◆ Piano should be accented throughout and should also avoid the sustain pedal.
- ◆ Be sure the winds hold all long notes for their full value.
- ◆ Woodwinds and trumpets should be careful not to overblow the unison line at bar 57. Similarly, when the low brass, bass, and rhythm section enter at bar 65 be sure there is good balance between the voices.

**ACTIVITIES FOR EXCELLENCE**

- ◆ During the solo section, have the rhythm section play their parts as written while the horns solo collectively. Horns should play notes from the concert C dorian scale.
- ◆ Compare and contrast the recordings of IN THE MODE and AARDVARK ALLEY, both found on the CD attached to the Director Score. What are the similarities? What are the differences?



# IN THE MODE

Director Score  
Approx. Performance Time - 3:00

Ethan Freier

SWING  $\text{♩} = 156$

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

As is

Cymbal

Hi-Hat

Fill

Cym. Bell

H.H.

1 2 3 4 5 6

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F. HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

9

10

11

12

G#m7

Cm7

RIDE CYMBAL

H.H. w/FOOT

13 14 15 16 17 18

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GIUARE

PIANO

BASS

DRUMS

VIBES

(17) Cm7

(3) Cm7

(3) Cm7

19 20 21 22 23 24

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR (4) Ami7

PIANO (4) Ami7

BASS (4) Ami7

DRUMS (4) (5)

VIBES

25

26 27 28 29 30

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

25

GUITAR

PIANO

BASS

DRUMS

VIBES

Dmi7

Cross-Stick

(4)



31 32 33 34 35 36

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Guitar: Gmi7, Cmi7

Piano: Gmi7, Cmi7

Bass: Gmi7, Cmi7

Drums: (3), (4)

37 38 39 40 41 42

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Gmi7

A6 16

Cym. BELL H.H.

This page contains a full jazz ensemble chart for measures 44 through 48. The chart is arranged in a standard score format with multiple staves for each instrument. The instruments included are:

- ALTO SAX 1 & 2
- TENOR SAX 1 & 2
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET 1, 2, 3, & 4
- TROMBONE 1, 2, 3, & 4
- F. HORN
- BARITONE T.C.
- TUBA
- GIUITAR (with chord markings Cm11b9 and Gm17)
- PIANO
- SASS
- DRUMS (with performance instructions: FILL, Cym. BELL, H.H., and various rhythmic notations)
- VIBES

The music is written in a key signature of one sharp (F#) and a 4/4 time signature. A large, semi-transparent watermark reading 'SAMPLE' is oriented diagonally across the center of the page. Measure numbers 44, 45, 46, 47, and 48 are clearly marked above the first staff.

49 (BACKGROUNDS ON CUE) OPEN FOR SOLOS

ALTO SAX 1 A mi7 50 51 52 53 54

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

SOPRANO SAX A mi7

FLUTE C mi7

CLARINET C mi7

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1 C mi7

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN C mi7

SOPRANO T.C. C mi7

TUBA C mi7

49 GUITAR C mi7 OPEN FOR SOLOS

PIANO

BASS C mi7

DRUMS R. CYM. (4)

VIBES C mi7 (BACKGROUNDS ON CUE)

55 56 **57** 58 59 60

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX  
FLUTE  
CLARINET  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4  
F HORN  
BARITONE T.C.  
TUBA  
GUITAR  
PIANO  
BASS  
DRUMS  
VIBES

Gmi7 **57** Gmi7  
Gmi7 A6 16  
Gmi7 A6 16



ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

CRASH CYMBAL

65

65

67 68 69 70 71 72

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Chord markings: Cm7, Am7

Drum notation: R. Cym.

Musical score for Full Jazz Ensemble Chart, page 21, measures 73-78. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, and Vibes. A large 'SAMPLE' watermark is overlaid on the score. Measure 73 is marked with a circled '73'. Measure 74 has a circled '74'. Measure 75 has a circled '75'. Measure 76 has a circled '76'. Measure 77 has a circled '77'. Measure 78 has a circled '78'. The guitar part includes a circled '73' and a circled '75'. The drums part includes a circled '75'. The bass part includes a circled '75'. The piano part includes a circled '75'. The vibes part includes a circled '75'. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines across the instruments.

This page of a jazz ensemble chart features 17 staves for various instruments. The top section includes Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., and Tuba. The bottom section includes Guitar, Piano, Bass, Drums, and Vibes. The music is in 4/4 time with a key signature of one flat. A large 'SAMPLE' watermark is overlaid diagonally across the page. Measure numbers 79, 80, 81, 82, 85, and 84 are indicated at the top. Chord symbols Gm7 and A6 16 are present in the guitar and piano parts. A circled '81' is also visible in the guitar staff.

This chart shows the musical notation for a full jazz ensemble from measure 85 to 90. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS (with sub-staves for C. Cym., FILL, and R. Cym.), and VIBES. The key signature is one flat (B-flat major / F minor). Measure 89 is circled in red. A large 'SAMPLE' watermark is overlaid across the chart.



91 92 93 94 95 96

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GIUitar (4) (3)

PIANO

BASS

DRUMS (4) (3)

VIBES

This musical score is a full jazz ensemble chart for measures 97 through 102. It features 18 instrumental parts and a rhythm section. The instruments are: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpets 1-4, Trombones 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, and Vibes. The chart includes a large 'SAMPLE' watermark. Measure numbers 97, 98, 99, 100, 101, and 102 are indicated at the top of the saxophone staves. The guitar part includes a 'C#m7' chord marking and a '4)' measure indicator. The piano part shows a bass line with chords. The drums part includes a '4)' measure indicator and a rhythmic pattern. The vibraphone part has a melodic line.

103 104 105 106 107

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

VIBES

Guitar Chords: G#17, A6 16, C#11b9

Drums: (3), Cym. Bell, H.H.

108 109 110 111 112

ALTO SAX 1  
ALTO SAX 2  
TENOR SAX 1  
TENOR SAX 2  
BARITONE SAX  
FLUTE  
CLARINET  
TRUMPET 1  
TRUMPET 2  
TRUMPET 3  
TRUMPET 4  
TROMBONE 1  
TROMBONE 2  
TROMBONE 3  
TROMBONE 4  
F HORN  
BARITONE T.C.  
TUBA  
GUITAR  
PIANO  
BASS  
DRUMS  
VIBES

FILL Cym. BELL H.H. C. Cym. CHOKO

Qui6 Qui7

SAMPLE

