

STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 2
DIRECTOR SCORE ZB414F \$8.00

MIKE KAMUF

NEXT IN LINE

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



kjos NEIL A. KJOS MUSIC COMPANY, PUBLISHER

THE COMPOSER

Mike Kamuf holds Bachelor of Music degrees in both Jazz Performance and Music Education from the Dana School of Music at Youngstown State University (Youngstown, Ohio) and a Master of Arts degree in Instrumental Conducting from George Mason University (Fairfax, VA). Mike has studied with Tony Leonardi, Sam D'Angelo, Esotto Pelligrini, Susan Sexton, Anthony Maiello. He presently has compositions published by the University of Northern Colorado Jazz Press, Alfred Publications, the FJH Music Company and the Neil A.Kjos Music Company. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman and Glenn Miller Orchestras, James Moody, Eddie Daniels, Terrell Stafford, Bill Watrous and Nick Brignola to name a few.

Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and has recorded as a member of the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra under Maestro David Efron from 1990-92. Currently, Mike freelances as a commercial trumpet player in the Baltimore and Washington DC areas.

Mike has taught instrumental music for Montgomery County Public Schools (MCPS) since the fall of 1992. He has been in his current teaching position since 1995 as the Director of Bands and Orchestras and Music Department Chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals and have commissioned four works for young concert bands. In 2007, Mike received the Superintendent's Above and Beyond the Call of Duty (ABCD) Award for his efforts in involving students in the commissioning process. He directed the MCPS Senior Honors Jazz Band for six seasons and has served as a jazz faculty member at both Youngstown State University and Montgomery College (Rockville, MD). Mike has served as Treasurer and Secretary of the Maryland Unit of the International Association of Jazz Educators (IAJE).

Please visit Mike's website at: www.mikekamuf.com

THE COMPOSITION

NEXT IN LINE is a swing tune written with a traditional Second Line feel. This particular groove can be heard on many traditional jazz recordings and I recommend playing examples from this era for your ensemble. Throughout the chart, the ensemble should be careful to articulate the capped ("DAHT") accents as well as the tenuto marks ("DU"). I highly recommend having your students learn the RHYTHM STUDIES that are included in this publication as these will aide the students in reading the piece successfully. I have found it helpful with my own middle school students to simultaneously rehearse the saxophones/woodwinds from measures 10-33 and the brass 34-57 to help with consistent articulation as well as confidence. The development section, which starts at measure 68, should gradually build to the full ensemble "hit" in measure 92. I hope your students find this chart as fun to rehearse and perform as my students do.

The term *Second Line* refers to the traditional New Orleans funeral procession. The music played as the procession moved from the church to the cemetery was slow and mournful. Following the service, the procession leading back to the church was accompanied by more rousing music. Passersby and others who were not a part of the funeral often joined this part of the procession, forming a "second line" behind the original mourners.

As with all *Standard of Excellence Jazz In Concert* selections, NEXT IN LINE 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 NEXT IN LINE (bars 59-66) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. Demonstration recordings of all *Jazz in Concert* selections can be found on the Kjos website at www.kjos.com.

To allow as many students as possible the opportunity to experience a jazz education, BLUES FOR BRENNAN and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for Flute, B♭ Clarinet, French Horn, Baritone T.C., and Tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (Oboe, Bassoon, E♭ Alto Clarinet, B♭ Bass Clarinet, Baritone/Euphonium, Violin, Viola, and Cello).

INSTRUMENTATION LIST

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

THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota and is a composer, arranger, trombonist, and clinician. Mr. Sorenson's most recent publication is *Standard Of Excellence First Jazz Performance*, a collection of jazz charts for elementary bands and jazz bands. He is the co-author of the *Standard Of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*, an innovative and comprehensive series for middle school and high school jazz ensembles. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit 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 NEXT IN LINE.

Guitar

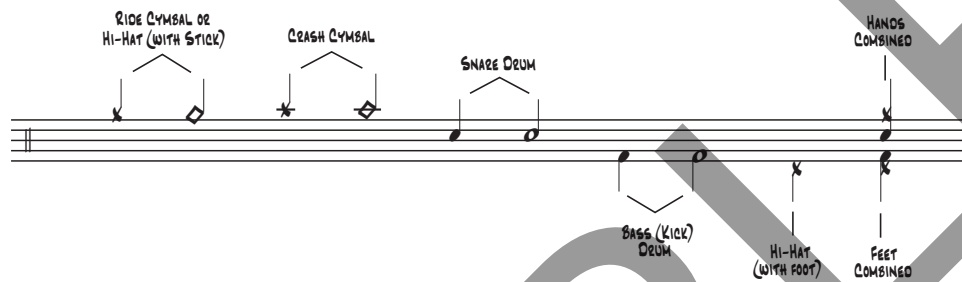
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

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 part is completely “written out,” though it may be altered as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

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 NEXT IN LINE, 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 swing 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 NEXT IN LINE (bars 59-66). SOLO PRACTICE TRACKS are also provided on the Kjos website at www.kjos.com. These tracks provide recorded rhythm section accompaniment to the solo section of NEXT IN LINE, 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.

RHYTHM STUDIES - NEXT IN LINE

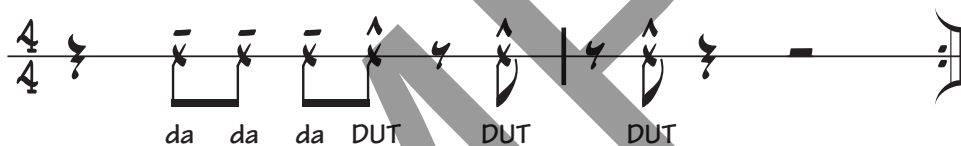
- ◆ The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- ◆ Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. 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.

SECOND LINE SWING ♩ = 176-184

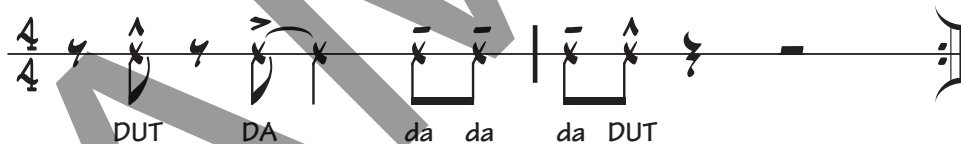
1



2



3



4



SUGGESTED SOLOS - NEXT IN LINE

All except Drums, Aux. Percussion:

BLUES SCALE

The solo section for NEXT IN LINE is based on the Blues Scale.

E♭ Instruments:

G Blues Scale (Concert B♭ Blues)



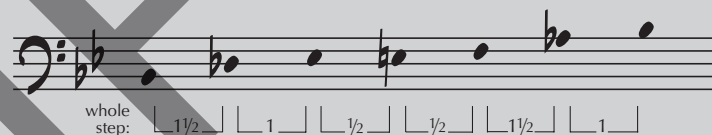
B♭ Instruments:

C Blues Scale (Concert B♭ Blues)



C Instruments:

B♭ Blues Scale



F Instruments:

F Blues Scale (Concert B♭ Blues)



SUGGESTED SOLO #1

NEXT IN LINE

SECOND LINE SWING ♩ = 176-184

(59)

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

Chord symbols: G7, C7, F7, Bb7, Bb7

Measures: 60, 61, 62

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SVA)

DRUMS

Measures: 63, 64, 65, 66

SUGGESTED SOLO #2

NEXT IN LINE

SECOND LINE SWING ♩ = 176-184

59

G7

ALTO SAX
BARITONE SAX

C7

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F7

F HORN

Bb7

FLUTE (3VA)
GUITAR
PIANO
VIBES

Bb7

TROMBONE
BASS
TUBA (3VB)

DRUMS

60

61

62

63

64

65

66

DIRECTOR:

- ◆ Bars 59-66 of NEXT IN LINE 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 NEXT IN LINE chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Backgrounds (solo accompaniment figures) begin at bar 59 on beat 2. 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 NEXT IN LINE 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 second line style music. There are suggested comping rhythms in the Guitar part for NEXT IN LINE. 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 NEXT IN LINE, 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 plays tambourine on NEXT IN LINE.

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. Listen to the recording of NEXT IN LINE as a model of appropriate balances.
- ◆ All horn players should put a strong accent on the half note in bar 3. The fall can be long, but be careful there is no crescendo on the fall itself.
- ◆ The rhythm section groove is very simple and should be played with a solid tempo.
- ◆ The entire ensemble should articulate together in bar 9. Practice with Rhythm Study #1. This figure recurs several times during the chart.
- ◆ Bars 27-29 should drive to the downbeat of bar 29. Do not lose intensity on the half notes. Similar figures recur later in the chart.
- ◆ Bars 41-42 are snaky rhythms for the woodwinds. Rehearse with Rhythm Study #3.
- ◆ Bars 76-92 should have a nice build to them. Keep the dynamics under control, especially earlier in the passage.
- ◆ Play the final note in bar 121 short and fat.

Composed by Mike Kamuf

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[illegible]

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

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

19

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

19

GUAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

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

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

27 29 29 29

DAMP

ZB414

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

AUX. PERCUSSION

VIBES

43

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

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541

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49

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

61

GUITAR

PIANO

BASS

DUMPS

AUX. PERCUSSION

VIBES

50

58

54

(3)

DAMP

ZB414

61 62 63 64 65 66 67

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

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

1.3.3... TO GO ON

08

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

08

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

ALONE (w/AUX. PERCUSSION)

w/DRUMS

(4)

SAMPLE

74 75 76 77 78 79

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
AUX. PERCUSSION
VIOLAS

(PLAY END TIME ONLY)

(4)

(PLAY END TIME ONLY)

80 81 82 83 84

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

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

(PLAY)

85 86

SAMPLE

85

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

86

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

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

AUX. PERCUSSION

VIBES

This image shows a page of a musical score for a jazz ensemble. The score is written for various instruments, including saxophones, brass, woodwinds, guitar, piano, bass, drums, and percussion. The page contains measures 97 through 100, with a large 'SAMPLE' watermark across the center. 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, AUX. PERCUSSION, and VIBES. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'SAMPLE' watermark is overlaid on the page.

105 104 105 106 107 108

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

SARITONE T.C.

TUBA

2 8^{ths} 2

GUITAR

PIANO

BASS

2 2 2

DRUMS

(4) (5)

AUX. PERCUSSION

VIBES

109

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

109

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

110

111

112

113

114

SOLO

115 116 117 118 119 120 121

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

GIKAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

OPTIONAL

SOLO

DAMP

DAMP