

Old Orchard Swing

for Jazz Band

by
Ed Roseman

grade: 2.5

duration: 2:30–3:30 depending on number and length of solos

Conductor's Score

*Commissioned by and composed for
the Loranger Middle School of Old Orchard Beach Jazz Band
George Shabo, director
Jay Bartner, Superintendent of Schools*

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Musical EdVentures™
106 Arundel Road
Kennebunkport, ME 04046-5206
(207) 967-5433 fax: (207) 967-3052
<http://www.edly.com> e-mail: edly@edly.com

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Notes to the Director

This piece was commissioned by, and composed for, the Loranger Middle School of Old Orchard Beach Jazz Band, George Shabo, director, in September, 2001.

All trumpets and trombones should be muted where marked. Muteless? Use a pencil to punch a little hole in the end of a styrofoam cup, and hold the mouth end of the cup on or near the bell. It works!

As in standard jazz practice, “hat accents” (^) are staccato accents (> plus .).

Alternate fingering suggestions are noted with asterisks (*) in both score and parts.

Please: notes not marked staccato should, indeed, be held their full length!

The optional clarinet and bass clarinet parts mostly double tenor sax 2 and baritone sax, respectively.

Where there are two notes simultaneously in a single-note instrument’s part, the note in the more extreme in range is the preferred note, and the easier note is the second choice.

The piano part at letter **A** looks hard, but, I promise, fits the fingers very easily once figured out. You may need to reassure your piano player that this indeed is the case!

In the drum part, important band hits are notated above the staff, stems-up. The player should use his/her musical taste to choose which, and how many of these, to hit, and which to let go. Suggested trap set hits themselves are notated on the staff.

The tutti section at letter H may need to go a bit slower than the rest of the piece. If so, I would encourage you to make it purposeful and dramatic, instead of apologetic. The two bar drum solo could accomplish this nicely, with a ritard into the tutti. Alternatively, a grand pause could be worked into the end of the drum solo, with the tutti section beginning with a subito slower tempo. In any case, I’d encourage some attention being given to the dynamics in this section, as well as the notes, both for musical, and educational reasons.

Old Orchard Swing features a lot of “add 9th” chords. If appropriate for your players, this could provide a good opportunity for a quick lesson on the difference between “regular” 9ths chords, and “add 9” chords.

Solo sections: The director (that’s you) can select “solos I” or “solos II” on the fly by holding up one or two fingers of one hand, while pointing at the next soloist. Or soloists and solo order can be preselected. In “solo II,” the other members of the soloist’s section can/should be tacet. Only one section at a time need play the background figures. (You could point to the section you want to play the background with the same hand you use indicate whether “solos I” or “solos II” is to be played. Or, a simpler (but maybe not as musically interesting) option is to alternate “solos I” and “solos II,” with the instrumentation of “solos II” changing each time. Finally, with regard to solos, use your creativity as to distribution of solos, i.e., trade 16s, 8s, 4s, 2s, 1s, between two or more players, depending on what you’ve got for players. Trade with drums. Throw in any ideas you or your students might have. Go to town!

Dynamics in the solo sections may benefit from your direction. When it’s just rhythm section a soloist, ideally, the rhythm section would be sensitive without director input, but during the “solos II” sections, the band may well need your input.

In the score, and all relevant parts, the recommended scales for solo sections are notated *after the end* of the piece. There are some additional teaching opportunities ensconced therein: open, versus close, voicings, chord slashes, “add 9ths,” and other concepts and vocabulary, such as inversions, roots, chord-tones, and passing-tones.

About the scales for improvisation: Rather than starting each chord-scale on the chord’s root, I prefer, whenever possible, to start them on the (permanent or temporary) tonic, and treat chord changes as a series of a shifting series of chord- and passing-tones.

Further, rather than thinking of improvising in terms of “play this scale over this type of chord,” I approach it from the following hierarchy of consonance to dissonance: chord-tones, diatonic passing-tones, and non diatonic passing-tones. I hear and view all passing-tones as different flavors from which the improviser can choose, according to how he or she wants to complement the chord-tones, and what level of dissonance is desired.

Instrumentation

with optional instruments marked *

Flute *

B \flat Clarinet *

B \flat Bass Clarinet *

E \flat Alto Sax 1, 2

B \flat Tenor Sax 1, 2

E \flat Baritone Sax

B \flat Trumpets 1, 2, 3 (with mutes)

Trombone 1, 2, 3 (with mutes)

Tuba *

Electric or Acoustic Piano

Electric Guitar

Electric or Acoustic Bass

Drums

Vibes *

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fax: (207) 967-3052
e-mail: edly@edly.com

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listen to and look at my other compositions,
and check out my books,
Edly's Music Theory for Practical People, &
Edly Paints the Ivories Blue.

Old Orchard Swing

swing ♩ = 152

based in Concert F Aeolian

for Jazz Band

commissioned by the Old Orchard Beach Middle School Jazz Band

1 3 5 **A** 7

Flute * *ff* *fp* *mp*

Clarinet * *ff* *fp* *mp*

Bass Clarinet * *ff* *fp* *mp*

Alto 1 *ff* *fp* *mp*

Alto 2 *ff* *fp* *mp*

Tenor 1 *ff* *fp* *mp*

Tenor 2 *ff* *fp* *mp* *

Baritone *ff* *fp* *mp*

Trumpet 1 *ff* *fp* muted

Trumpet 2 *ff* *fp* muted

Trumpet 3 *ff* *fp* muted

Trombone 1 *ff* *fp* muted slow slide

Trombone 2 *ff* *fp* muted slow slide

Trombone 3 *ff* *fp* muted

Tuba * *ff* *fp*

Guitar *ff* *mp* *Fadd9* *Bbadd9* *Abadd9* *Bbadd9*

Piano R *ff* *mp* *Fadd9* *Abadd9* *Fadd9*

Bass *ff* *mp*

Drums *ff* *p* *mp* light time on ride or HH (saxes) set it up. mp time

Vibes * *ff* *mf*

* optional instruments

Fl

Clar

B. Cl

Alto 1

Alto 2

Ten 1

Ten 2

Bari

Tpt 1

Tpt 2

Tpt 3

Tbn 1

Tbn 2

Tbn 3

Tuba

Guitar

Piano

Bass

Traps

Vibes

repeat previous 4 bars

Bbm9 Eb13#11

Bbm9 Eb13#11

voicings ad

This musical score is for the piece "Old Orchard Swing" on page 7. It features a variety of instruments and their parts:

- Flute (Fl):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Clarinet (Clar):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Bass Clarinet (B. Cl):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Alto Saxophones (Alto 1, 2):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Tenors (Ten 1, 2):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Bari Saxophone (Bari):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Trumpets (Tpt 1, 2, 3):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Trombones (Tbn 1, 2, 3):** Part 1, starting at measure 31, with dynamics *fp* and *mf*.
- Tuba:** Part 1, starting at measure 31, with dynamics *fp*.
- Guitar:** Part 1, playing chords: *Dbadd9*, *Ebadd9*, *Fadd9*, *Dbadd9*, *Ebadd9*, *Fadd9*.
- Piano:** Part 1, playing chords: *Dbadd9*, *Ebadd9*, *Fadd9*, *Dbadd9*, *Ebadd9*, *Fadd9*. Part 2, playing *simile*.
- Bass:** Part 1, playing chords: *Dbadd9*, *Ebadd9*, *Fadd9*, *Dbadd9*, *Ebadd9*, *Fadd9*.
- Traps:** Part 1, playing a rhythmic pattern.
- Vibes:** Part 1, playing a rhythmic pattern.

This musical score is for the piece "Old Orchard Swing" on page 11. It is written for a large ensemble including Flute (Fl), Clarinet (Clar), Bass Clarinet (B. Cl), Alto 1 and 2, Tenor 1 and 2 (Ten 1, Ten 2), Baritone (Bari), Trumpet 1, 2, and 3 (Tpt 1, Tpt 2, Tpt 3), Trombone 1, 2, and 3 (Tbn 1, Tbn 2, Tbn 3), Tuba, Guitar, Piano, Bass, Traps, and Vibes. The score is in 4/4 time and features a key signature of two flats (B-flat major or D-flat minor). The music is divided into measures 65, 67, 69, and 71. A 2-bar drum solo occurs between measures 67 and 69. The score includes various dynamics such as *fp* (fortissimo piano), *mp* (mezzo-piano), and *ff* (fortissimo). There are also performance markings like accents, slurs, and breath marks. A box containing the letters "HT" is present above measure 71. The Traps part includes a "HHH (foot)" marking and a "2 bar drum solo" marking. The Vibes part includes a "2 bar drum solo" marking. The score is a page from a larger manuscript, as indicated by the page number and the "page 11" label.

Old Orchard Swing ~ page 12

73 75 77 79

Fl *mp* *mf* *f* *mp* *ff*

Clar *mp* *mf* *f* *mp* *ff*

B. Cl *mp* *mf* *f* *mp* *ff*

Alto 1 *mp* *mf* *f* *mp* *ff*

Alto 2 *mp* *mf* *f* *mp* *ff*

Ten 1 *mp* *mf* *f* *mp* *ff*

Ten 2 *mp* *mf* *f* *mp* *ff*

Bari *mp* *mf* *f* *mp* *ff*

Tpt 1 *mp* *mf* *f* *mp* *ff*

Tpt 2 *mp* *mf* *f* *mp* *ff*

Tpt 3 *mp* *mf* *f* *mp* *ff*

Tbn 1 *mp* *mf* *f* *mp* *ff*

Tbn 2 *mp* *mf* *f* *mp* *ff*

Tbn 3 *mp* *mf* *f* *mp* *ff*

Tuba *ff*

Guitar *mp* *mf* *f* *mp* *ff*

Piano *mp* *mf* *f* *mp* *ff*

Bass *mp* *mf* *f* *mp* *ff*

Traps *mp* *mf* *f* *mp*

Vibes *mp* *mf* *f* *mp* *ff*

chord changes for solos

Notice that the 9th is transposed down an octave in the close voicings.

Alto 1: Dadd9, Fadd9
 Tpt 1: Gadd9, Bbadd9
 Guitar: Fadd9, Abadd9
 "open voicing" "close voicings"

Alto 1: Dadd9, Gadd9, Dadd9, Fadd9
 Tpt 1: Gadd9, Cadd9, Gadd9, Bbadd9
 Guitar: Fadd9, Bbadd9, Fadd9, Abadd9

Concert F blues scale is also an option.

some suggested scales for soloists *

* In order of ascending roots, not the order they occur

Alto 1: Abadd9, Bbadd9, Cadd9, Dadd9, Fadd9
 Tpt 1: Dbadd9, Ebadd9, Fadd9, Gadd9, Bbadd9
 Guitar: Badd9, Dbadd9, Ebadd9, Fadd9, Abadd9

These three are "inverted." (The root isn't on the bottom.)
 big open note = chord's root; open note = chord-tone; closed note = passing tone

Alto 1: Gadd9, Abadd9, Bbadd9, Cadd9
 Tpt 1: Cadd9, Dbadd9, Ebadd9, Fadd9
 Guitar: Bbadd9, Badd9, Dbadd9, Ebadd9