

Establishing a Percussion Jazz Ensemble at the Collegiate Level

Historical Context, Resource Guide, and Arrangements

by

Danielle Moreau

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Graduate Supervisory Committee:

Jeffrey Smith, Chair
Sabine Feisst
Deanna Swoboda

ARIZONA STATE UNIVERSITY

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ABSTRACT

The percussion jazz ensemble is a long-established yet rare component of 21st century percussion studios in the United States. While many American collegiate programs have percussion ensembles that perform jazz-based pieces, none are identified as a “percussion jazz ensemble.” This may be for a variety of reasons. Professors may not have considered adding a percussion jazz ensemble to their program because of its scarcity in American universities. Including such a class would be challenging if the instructors did not feel comfortable or familiar enough with jazz idioms and vernacular. Additionally, very few compositions or arrangements are available for this group. While there are several method books on jazz vibraphone, there are no pedagogical resources designed specifically for the percussion jazz ensemble. The purpose of this document is to provide historical context, curricula, resource materials, and arrangements necessary for establishing a percussion jazz ensemble at the collegiate level. The end result will be to demonstrate the importance of an ensemble such as this for aspiring percussionists and motivate institutions focused on Western classical music to incorporate jazz elements into their percussion program. Research conducted for this project was limited to academic universities, pedagogical approaches, and ensembles found only in the United States and will not include a survey of those outside this country.

For Grandma Bunny

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CHAPTER 1

INTRODUCTION AND PURPOSE

The percussion jazz ensemble is a long-established yet rare component of 21st century percussion studios in the United States. While many American collegiate programs have percussion ensembles that perform jazz-based pieces, none are identified as a “percussion jazz ensemble.”¹ This may be for a variety of reasons. Professors may not have considered adding a percussion jazz ensemble to their program because of its scarcity in American universities. Including such a class would be challenging if the instructors did not feel comfortable or familiar enough with jazz idioms and vernacular. Additionally, very few compositions or arrangements are available for this group. While there are several method books on jazz vibraphone, there are no pedagogical resources designed specifically for the percussion jazz ensemble. The purpose of this document is to provide historical context, curricula, resource materials, and arrangements necessary for establishing a percussion jazz ensemble at the collegiate level. The end result will be to demonstrate the importance of an ensemble such as this for aspiring percussionists and motivate institutions focused on Western classical music to incorporate jazz elements into their percussion program. Research conducted for this project was limited to academic universities, pedagogical approaches, and ensembles found only in the United States and will not include a survey of those outside this country.

¹ With the exception of Arizona State University’s Percussion Jazz Ensemble, discussed in chapter three.

Goals of the Study

This document will be divided into several sections that highlight the goals of this project. Historical context of the percussion jazz ensemble's origins will be presented, followed by an account of the percussion jazz ensemble's history at Arizona State University. This will include a synopsis of the career of the ensemble's founder and long-time director Mark Sunkett, as well as a case study of concert programs from performances given over the past three decades. Two curricula outlines will be supplied to assist in the day-to-day content structure of the course, each varying depending on the students' experience level. A thorough examination of resources and available materials will be included, alleviating some of the challenges one may experience when founding an ensemble. The final component will be an in-depth discussion of the twelve arrangements for percussion jazz ensemble provided in the appendices section of this document.

Limitations of the Study

Though this is a comprehensive study, there are several components that will not be addressed in this document. This project will not provide in-depth detail on the various approaches to jazz improvisation. Similarly, it will not discuss the history of jazz, extensive biographical information of well-known and important jazz musicians, or provide explanation of concepts commonly associated with jazz theory. It is important to note that percussion studios and pedagogical approaches outside the United States were not considered for this project. Rather, research was limited to those found within this country.

CHAPTER 2

ORIGINS OF THE PERCUSSION JAZZ ENSEMBLE: M'BOOM

Max Roach and the Ensemble

M'Boom is the culmination of Max Roach's many lifetimes in music. It is rhythm as rhetoric, rhythm as dance, rhythm as ritual and rhythm as song. This percussion ensemble makes for a riveting listening from beginning to end. It is a great contemporary dance suite, resonating with echoes of ethnic rhythms and jazz, salsa and calypso, Motown and Monk, parade beats and forest sounds.

Chip Stern, *M'Boom* album (liner notes)²

The M'Boom Percussion Ensemble was an experimental percussion group primarily active during the 1970s and 1980s. The group, founded by legendary drummer Max Roach in 1970,³ was originally comprised of Roy Brooks, Joe Chambers, Omar Clay, Ray Mantilla, Warren Smith, and Freddie Waits.⁴ Additional players would include Fred King, Eli Fountain, and Kenyatte Abdur-Rhman, who performed regularly with M'Boom from the 1980s to their disbandment in the early 1990s.⁵ The group performed original compositions and arrangements of well-known jazz tunes on an assortment of keyboard and auxiliary percussion instruments, touring Europe and America from 1973 to the mid-1980s.⁶

Roach, the founder of M'Boom, was one of the most melodic and sonically sophisticated drummers in the history of jazz, considered to be the melodic pioneer of

² M'Boom, *M'Boom*, Columbia Records CK 57886, 1979, compact disc.

³ M'Boom, *Live at S.O.B.'s New York*, Mesa/Bluemoon Recordings R2 79182, 1992, compact disc.

⁴ Rick Mattingly and Scott K. Fish, "M'BOOM," *Modern Drummer* 7.9 (September 1983), 9.

⁵ Based on the personnel information collected from the albums *Collage*, *M'Boom*, *To the Max!*, and *Live at S.O.B.'s New York*.

⁶ "M'Boom," Joe Chambers, accessed March, 2016. <<http://www.josephachambers.com>>

bebop drumming.⁷ He performed and recorded with some of the most influential jazz musicians, including Dizzy Gillespie, Clifford Brown, and Charlie Parker.⁸ His timbral curiosity and innovative approach to music sparked the idea for a percussion ensemble consisting of prominent jazz drummers of the time. Utilizing an array of melodic, percussive, and non-Western instruments, Roach wanted the ensemble to function as if it were one giant drum set rather than as a mixture of several individual components. Additionally, he envisioned something capable of embodying both the powerful and delicate sounds of the 28” bass drums thought to be the centerpiece of early jazz.⁹

The players in the ensemble were chosen both for their skills as performers as well as for their compositional abilities. According to Joe Chambers, Max Roach required all players in the ensemble to perform competently on all percussion instruments used by the group.¹⁰ This included 4-mallet playing on marimba, xylophone, glockenspiel, and vibraphone; timpani with extensive pedaling; non-traditional instruments such as steel drums, timbales, congas, afuche, and African gourds; and a variety of other instruments commonly associated with concert percussion. In performance and on recordings, the group would use over one-hundred different instruments.¹¹ As previously stated, many of the pieces performed by M’Boom were original compositions or arrangements. Each player in the group had a unique background and experience with music, which

⁷ Danny Gottlieb, *The Evolution of Jazz Drumming* (Milwaukee, WI: Hal Leonard Corporation, 2010), 102.

⁸ Olly Wilson, “Roach, Max,” *Grove Online Music*, accessed March, 2016, *Oxford Online Music*.

⁹ M’Boom, *M’Boom*, Columbia Records CK 57886, 1979, compact disc.

¹⁰ Russ Musto, “Joe Chambers on M’Boom,” *All About Jazz*, May 23, 2005, accessed March, 2016.

¹¹ “M’Boom Re: Percussion,” *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online*, accessed March 2016, *Oxford Music Online*.

contributed to the development of the group's individualized sound. Furthermore, the music performed by M'Boom was rarely notated,¹² combining the improvisatory style of jazz with traditions of a classical percussion ensemble. Despite being established nearly fifty years ago, Roach's M'Boom ensemble continues to be considered the only ensemble of its kind.¹³

Catalog of Recordings¹⁴

"RE: Percussion," Stata-East Records

- Originally Released: 1973
- Personnel: Max Roach, Roy Brooks, Joe Chambers, Omar Clay, Warren Smith, Freddie Waits, Richard "Pablo" Landrum
- Track Listing and Composer(s)
 1. *Morning, Moon, Midday* by Omar Clay and Warren Smith
 2. *Attention - Call & Response* by Richard "Pablo" Landrum
 3. *Jihad Es Mort* by Joe Chambers
 4. *Elements of a Storm/Thunder & Wind* by Warren Smith
 5. *Inner Passion* by Freddie Waits
 6. *Heaven Sent* by Roy Brooks
 7. *Onomatopoeia* by Omar Clay

¹² Musto, "Joe Chambers on M'Boom," *All About Jazz*.

¹³ M'Boom, *Live at S.O.B.'s New York*, compact disc.

¹⁴ Based on information collected from the albums *RE: Percussion*, *M'Boom*, *Collage To the Max!*, and *Live at S.O.B.'s New York*.

“M’Boom,” Columbia Records

- Originally Released: 1979
- Personnel: Max Roach, Roy Brooks, Joe Chambers, Omar Clay, Ray Mantilla, Warren Smith, Freddie Waits, Kenyatte Abdur-Rahman, Fred King
- Track Listing and Composer(s)
 1. *Onomatopoeia* by Omar Clay
 2. *Twinkle Toes* by Warren Smith
 3. *Caravanserai* by Joe Chambers
 4. *January V* by Max Roach
 5. *The Glorious Monster* by Max Roach
 6. *Rumble in the Jungle* by Omar Clay
 7. *Morning/Midday* by Omar Clay and Warren Smith
 8. *Epistrophy* by Thelonious Monk and Kenny Clarke
 9. *Kujichaglia* by Roy Brooks

“Collage,” Soul Note Records

- Originally Released: 1984
- Personnel: Max Roach, Joe Chambers, Roy Brooks, Warren Smith, Ray Mantilla, Kenyatte Abdur-Rahman, Fred King, Freddie Waits, Eli Fountain, Eddie Allen
- Track Listing and Composer(s):
 1. *Circles* by Joe Chambers
 2. *It’s Time* by Max Roach

3. *Jamaican Sun* by Roy Brooks
4. *Street Dance* by Max Roach
5. *Mr. Seven* by Warren Smith
6. *A Quiet Place* by Max Roach

“To the Max!,” Mesa/Bluemoon Recordings¹⁵

- Originally Released: 1991
- Personnel: Max Roach Chorus and Orchestra, Max Roach Quartet, The Uptown String Quartet, M’Boom (Max Roach, Roy Brooks, Eli Fountain, Francisco Mora, Joe Chambers, Omar Clay, Ray Mantilla, Fred King, Warren Smith)
- Track Listing and Composer(s):
 1. *Ghost Dance Pt. II: Glorious Monster* by Max Roach
 2. *A Quiet Place* by Max Roach
 3. *Street Dance* by Max Roach

“Live at S.O.B.’s New York,” Mesa/Bluemoon Recordings

- Originally Released: 1992
- Personnel: Max Roach, Roy Brooks, Joe Chambers, Omar Clay, Eli Fountain, Craig McIvor, Ray Mantilla, Warren Smith, Fred King, Steve Berrios, Francisco Mora

¹⁵ The compact disc “To the Max!” is a collection of compositions and performances by Max Roach and features the M’Boom ensemble on three of the twelve tracks.

- Track Listing and Composer(s)

1. *Gazelle* by Joe Chambers
2. *Epistrophy* by Thelonious Monk and Kenny Clarke
3. *Circles* by Joe Chambers
4. *Maimoun* by Stanley Cowell
5. *Rumble in the Jungle* by Omar Clay
6. *Come Back to Me* by Janet Jackson, Terri Lewis, James Harris III
7. *Blue Monk* by Thelonious Monk
8. *Go Between* by Ray Mantilla
9. *Caravanserai* by Joe Chambers
10. *Body & Soul* by Johnny Green, Robert Sour, Edward Heyman
11. *Kuji* by Roy Brooks
12. *Jamaican Sun* by Roy Brooks
13. *Perfect Little Things* by Fred King
14. *That's It* by Eli Fountain

CHAPTER 3

PERCUSSION JAZZ ENSEMBLE AT ARIZONA STATE UNIVERSITY

Career of Mark Sunkett

Mark Sunkett (1949-2014) had a vibrant and multi-faceted career as a performer, ethnomusicologist, and educator. He began his musical studies at the Curtis Institute of Music, graduating with a Performance Certificate in 1970 and a Bachelors of Music in 1974.¹⁶ Upon graduation, Sunkett entered the percussion program at Temple University, where he studied with Alan Abel. After completing his Masters of Music degree in 1976, he accepted a teaching position at Arizona State University (abbreviated as ASU), working primarily with graduate and undergraduate percussion students.¹⁷ During his tenure at ASU, Sunkett received his PhD in Ethnomusicology from the University of Pittsburgh.¹⁸ He remained a valued member of the percussion faculty at ASU until his passing in the summer of 2014.

Sunkett had a rich career as a performer, playing regularly with ballets and orchestras in Pennsylvania and Arizona. Highlights include the Philadelphia Ballet, the Arizona Opera, the President's Own United States Marine Band, and the world-renowned Philadelphia Orchestra.¹⁹ He was also the principal timpanist of The Phoenix Symphony from 1978-1982.²⁰ In addition to his orchestral career, Sunkett served as the drum set

¹⁶ "Vita," Mark Sunkett, accessed March, 2016. <marksunkett.com>

¹⁷ Ibid.

¹⁸ "In Memoriam: Mark E. Sunkett," *Rhythm! Scene* 1.4 (August 2004), 34.

¹⁹ "Resume," Mark Sunkett, accessed March, 2016. <marksunkett.com>

²⁰ "In Memoriam: Mark E. Sunkett," *Rhythm! Scene* 1.4 (August 2004), 34.

player and percussionist with touring jazz, rock, pop, and funk artists.²¹ A collaboration with long-time friend and colleague James DeMars, a professor on the theory and composition faculty at ASU, resulted in *The Concerto for Sabar Ensemble and Orchestra*. This unique composition was premiered in 2000 by The Phoenix Symphony and included a group of Senegalese drummers led by Sunkett.²²

As an ethnomusicologist, his areas of research included the music of West Africa and the percussion performance practices of various ethnic groups found in this region. Most of his fieldwork revolved around the Senegalese style of drumming known as Sabar.²³ His interest in the subject led to the “Drums of Senegal Project,” established in 1985, which sought to promote, preserve, and document the history, performance practices, and rhythms of the most common ethnic groups in Senegal.²⁴ This style of drumming became the cornerstone of his ethnomusicological career. In addition to his research on Senegal and Sabar drumming, Sunkett published *Mandiani Drum and Dance: Djembe Drumming and Black Aesthetics from Africa to the New World* in 1995.²⁵ This book emphasizes the historical and musical traditions of the Malinke people in and around the Mali Empire, focusing on the djembe and dundun drums. An accompanying compact disc and video tape provide first-hand insight into these traditions.

²¹ “Resume,” Mark Sunkett, accessed March, 2016.

²² Ibid.

²³ Ibid.

²⁴ “In Memoriam: Mark E. Sunkett,” *Rhythm! Scene* 1.4 (August 2004), 34.

²⁵ “Vita,” Mark Sunkett, accessed March, 2016.

Sunkett contributed greatly to percussion and ethnomusicology as a Professor of Music at ASU. For nearly forty years, he shared his knowledge, experiences, and passion for music with countless students in and outside of the percussion department. His expertise led him to instruct a wide array of subjects such as the History of West African Music, Jazz in America, and the Latin Band.²⁶ He also taught several classes in the percussion studio, including applied private instruction, methods courses, percussion repertoire and pedagogy, and improvisation. Sunkett was the founder and director of two specialized ensembles at ASU, both of which continue to be offered to students. The African Drum Ensemble, established in 1989,²⁷ focuses on two distinct styles of drumming found in West Africa: Djembe and Sabar drumming. Though the djembe and dundun have become more popular in collegiate settings, Sabar drumming remains a rare and elusive subject matter. The second of the two performing groups founded by Sunkett is the Percussion Jazz Ensemble. Presenting its first official concert in the fall semester of 1988,²⁸ this ensemble primarily utilizes percussion instruments and functions as a composite “jazz band/jazz combo.” Though there are several collegiate percussion ensembles that perform jazz-based pieces, none function the same or are identified as a “percussion jazz ensemble,” making it one of the most unique course offerings in the country.

²⁶ “Vita,” Mark Sunkett, accessed March, 2016.

²⁷ Ibid.

²⁸ Ibid.

Contributions to the Ensemble

The Percussion Jazz Ensemble was created to give percussion students an ensemble dedicated to developing skills in keyboard percussion and jazz improvisation. The primary objective is to play good music without relying on the sounds of drums as the dominant feature. Each student is encouraged to bring to the ensemble his or her own musical arrangement. By doing so, the hope is that they develop as total musicians.

Mark Sunkett, Fall 2003 Percussion Jazz Ensemble Concert Program²⁹

As previously stated, the Percussion Jazz Ensemble at ASU was inspired by Roach's M'Boom ensemble and was adapted by Sunkett for a collegiate environment. A dedicated teacher, he strived for new ways to expand his students' knowledge and understanding of many areas of music. As a result, Sunkett designed a course that promoted the importance of jazz theory comprehension and improvisation skills for classical or contemporary percussionists. Additionally, this ensemble created a situation where students with little to no jazz or improvisation experience could learn these concepts alongside individuals with the same background. Throughout the group's history, Sunkett encouraged students to explore jazz idioms by selecting and arranging a tune of their choice to be performed on their upcoming concert. Historical context, theory, and formal elements were discerned as a result of this objective. Many students interested in composition were often encouraged to write a piece for the ensemble. Though each composition varied depending on their musical experiences, Sunkett challenged students to explore elements of form, chord progressions, and harmonic substitutions commonly associated with swing and bebop eras, as well as those of more modern styles such as jazz fusion, latin jazz, or avant-garde. By requiring his students to

²⁹ Original document, accessed March, 2016. <<https://repository.asu.edu/items/6429>>

examine these concepts, it allowed them to intellectually pursue their own compositional ideas while providing a pedagogically appropriate piece for the group. Another beneficial aspect of the course was the variety of tunes studied during the semester. Each concert consisted of pieces ranging from jazz standards such as Thelonius Monk's *Straight, No Chaser*, Wayne Shorter's *Footprints*, McCoy Tyner's *Passion Dance*, and Sonny Rollins' *Tenor Madness*, to funk or Latin-based compositions such as Herbie Hancock's *Chameleon*, Antonio Carlos Jobim's *One Note Samba*, Louis Bonfa's *Black Orpheus*, and Freddie Hubbard's *Red Clay*. Arrangements of popular music, including Sting's *Fragile*, Frank Zappa's *Peaches en Regalia*, and Stevie Wonder's *Superstition*, have also been performed by the ensemble. Finally, Sunkett required students to study various concepts typically associated with jazz performance practice, including comping patterns and bass line construction in jazz, funk, and Latin settings. This was accomplished by listening to several recordings of the piece for aural context, as well as discussing the harmonic components to assist in facility and execution. For example, when studying *Blue Bossa* by Kenny Dorham, the standard dotted-quarter and eighth-note rhythm used for highlighting the tonic and dominant of the chord in the bass line and possible syncopated patterns for accompaniment material would be discussed. In contrast, Milt Jackson's *Bags Groove*, a tune with a 12-bar blues form, provides opportunities to examine comping ideas in a swing feel and the harmonic tendencies of walking bass lines commonly used in jazz.

While many of these benefits can be attained without partaking in a percussion jazz ensemble, it is rare to find a course or comparable situation that offers all of the above. The invaluable knowledge and expertise shared by Sunkett during his time at ASU

is evident through this work with the Percussion Jazz Ensemble, exposing his students to new ideas and profoundly impacting their musical lives.



MARK ELLIS SUNKETT

1949-2014

CHAPTER 4

SEMESTER CURRICULUM OUTLINES

The remaining content of this document will provide instructors with curricula outlines, resources, and arrangements for establishing a percussion jazz ensemble at the collegiate level. It is important to note that while this information is highly recommended, it should be considered optional. The included curricula and arrangements are designed to allow a significant amount of flexibility and are structured to benefit a wide variety of situations. The overall development of the ensemble is at the discretion of the instructor. Chapter 4 discusses two curriculum levels: beginning to intermediate and intermediate to advanced. Each curriculum is based on a 15-week schedule with 3 hours of ensemble rehearsal per week. Chords, scales, forms, and progressions vary per level depending on difficulty. Chapter 5 offers a resource list and literature review of several recommended materials for both instructor and student use. These are divided into the following categories: jazz percussion books, jazz non-percussion books, and additional materials. A detailed examination of the material and application based on ability level is included. Chapter 6 provides an overview of each of the twelve arrangements produced for this project, including compositional background and arrangement considerations.

Level-One Curriculum: Beginning to Intermediate

This curriculum is appropriate for percussionists who have little to no experience in jazz or with jazz theory and improvisation. It is divided into weekly increments based on introductory concepts found in the standard jazz repertoire, including chord/scale theory and improvisation, as well as comping techniques and common chord progressions. Content was selected to best serve beginning to intermediate students who find themselves performing jazz, funk, or Latin tunes with tonal or modal structures and the standard major 12-bar blues progression. These concepts are introduced in an order most analogous to their music theory courses, beginning with modes of the major scale and corresponding chord structures. Additionally, improvisation tactics are presented in a similar manner, beginning with chord/scale theory relationships and progressing through the more complex approaches of guide tone lines and solo pacing.

Each week includes suggested resources for instructor and student use selected from the chapter five literature review, as well as “student objectives” to assist in class preparation outside of rehearsal. Additionally, the “iReal Pro” application, also discussed in the chapter five literature review, is strongly recommended throughout all stages of the semester for individual improvisation practice. Please note that this curriculum is dependent on the goals of the instructor and should be adapted to reflect the repertoire being studied. For example, if many of the tunes chosen for the concert utilize the major 12-bar blues form rather than the major or minor II-V-I progressions, the plan of study should be adjusted to match this criterion. For this level, it is suggested that students have a basic understanding of music theory (intervallic relationship, triad chord structure,

diatonic scale functions). Additionally, 4-mallet competency is assumed. By the end of the semester, students will have learned the following:

- Comping Strategies [block chords and broken chords: hand to hand]
- Scales [major, minor, Mixolydian, Dorian, Lydian, pentatonic major, pentatonic minor, Locrian, diminished half-whole, blues]
- Chords [7, maj7, min7, min7b5, 7b9]
- Improvisation [basic chord/scale theory, singing to playing, guide tones, pacing, melodic structure]
- Theory [diatonic modes, basic extensions, circle of fourths]
- Chord Voicings and Voice Leading [open voicing with root]
- Form [12-bar blues, major]
- Bass Lines [bass line construction and “walking” a bass line]
- Progressions [basic major and minor II-V-I]

Week 1

Week 1 focuses on scale and chord construction. A review of major and minor scales in all twelve keys will be included, as well as the introduction of the Mixolydian and blues scales. Dominant 7th chords in all twelve keys, using open voicing, will also be covered.

- Review: major and minor scales in all twelve keys

- Practice scales ascending and descending, moving the tonic around the circle of fourths (ex. C major, F major, Bb major, etc.) and by chromatic movement (C major, C# major, D major, etc.)
- Theory: explanation of diatonic modes and chordal extension
 - Construction of the diatonic modes and their relationship to major scales
 - The 7th chord and the Mixolydian mode
- Additional Scales: Mixolydian and blues in all twelve keys
 - Explanation of Mixolydian and blues scale construction
 - Practice scales ascending and descending, moving the tonic around the circle of fourths (C Mixolydian, F Mixolydian, Bb Mixolydian, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Chords: Dominant 7th chords in all twelve keys
 - Practice chords as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) and by chromatic movement (C7, C#7, D7, etc.)
- Student Objectives
 - Scales: practice the major, minor, Mixolydian, and blues scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Chords: practice dominant 7th chords in all twelve keys as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths and by chromatic movement

- Suggested Resources for Week 1
 - For scales and chord construction: *The Jazz Theory Book*, Mark Levine or *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*, Robert Rawlins and Nor Eddine Bahha
 - For chord voicings: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards

Week 2

Week 2 focuses on comping, voice leading, and the major 12-bar blues form. A review of scales and chords from Week 1 will be included. The end result will be to comp over the major 12-bar blues form in all twelve keys using appropriate voice leading.

- Review of Week 1
 - major, minor, Mixolydian, and blues scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - dominant 7th chords in all twelve keys as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths and by chromatic movement
- Introduction to Comping
 - Definition of comping and its role

- Listening example of Wayne Shorter's *Witch Hunt* (as performed by Wayne Shorter on his "Speak No Evil" album) melody and solo sections
 - Explanation of block chord playing and broken chord: hand to hand (left to right or right to left) playing
- Introduction to Voice Leading
- Definition of voice leading and how it pertains to movement from chord to chord
 - Comparison: demonstration of dominant 7th chords moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) without voicing leading, followed by demonstration of dominant 7th chords moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) with voicing leading
 - Practice dominant 7th chords moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) using appropriate voice leading
- Introduction to Blues Form
- Construction of major 12-bar blues form and chord structure
 - Construct major 12-bar blues form as a class (C Blues form, F blues form, Bb blues form, etc.) and practice voice leading through each of the examples
- Student Objectives
- Review content from Week 1, if needed
 - Practice comping over the major 12-bar blues form in all twelve keys using appropriate voice leading, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)

- Suggested Resources for Week 2
 - For comping and voice leading: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards
 - For major 12-bar blues form: *The Jazz Theory Book*, Mark Levine

Week 3

Week 3 focuses on improvisation using chord/scale theory and walking bass line construction. A review of comping, voice leading, and the major 12-bar blues form is included, followed by a discussion of chord/scale theory and how it relates to improvisation. Students will learn to construct a walking bass line used in swing jazz, practicing these over the major 12-bar blues form in all twelve keys.

- Review of Week 2
 - Discussion of comping and voice leading concepts, if needed
 - Practice comping over the major 12-bar blues form in all twelve keys using appropriate voice leading, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Introduction to improvisation: Chord/Scale Theory
 - Discussion of relationship between chords and scales, elaborating specifically on the relationship between dominant 7th chords and Mixolydian and blues scales

- Discussion of how to employ chord/scale theory when improvising, encouraging students to think in key areas when applicable
- Improvise over major 12-bar blues form using chord/scale theory and the Mixolydian and blues scales, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Introduction to bass line construction: the “walking” bass line
 - Discussion of a walking bass line in jazz, including its harmonic function and purpose, elaborating specifically on major 12-bar blues form and the dominant 7th chord
 - Listening example of Wayne Shorter’s *Witch Hunt* (as performed by Wayne Shorter on his “Speak No Evil” album) melody and solo sections
 - Practice walking bass lines over major 12-blues form, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Student Objectives
 - Review content from Week 2, if needed
 - Practice improvising and walking over the major 12-bar blues form in all twelve keys, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Suggested Resources for Week 3
 - For chord/scale theory: *The Jazz Theory Book*, Mark Levine

- For improvisation: *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook
- For walking bass lines in major 12-bar blues form: *Constructing Walking Bass Lines Book 1*, Steven Mooney

Week 4

Week 4 focuses on the use of singing to playing for improvisation, major pentatonic, Lydian, minor pentatonic, and Dorian scales, and the major 7th and minor 7th chords. A review of chord/scale theory and walking bass line construction is included. Students will begin with singing to playing exercises prior to learning the construction and relationships between the above scales and chords. Additionally, this week presents the first “student performances” which allow students to perform material for one another for critical and productive feedback.

- Review of Week 3
 - Discussion of chord/scale theory and improvisation relationship, if needed
 - Discussion of walking bass line construction, if needed
 - Practice improvising and walking over the major 12-bar blues form in all twelve keys, moving the tonic around the circle of fourths (C blues, F blues, Bb blues, etc.) and by chromatic movement (C blues, C# blues, D blues, etc.)
- Student Performances
 - Divide students into two groups, allowing each to perform for the other for critical and productive feedback (suggested performance material: major 12-bar blues in the key of the instructor’s choice)

- Introduction to improvisation: singing to playing exercises
 - Definition of singing to playing, demonstrating examples by singing short melodies and then playing them on the instrument
 - Practice singing short melodies and then playing them on the instrument, forming a circle and taking turns as a class

- Scales: major pentatonic, Lydian, minor pentatonic, and Dorian in all twelve keys
 - Explanation of major pentatonic, Lydian, minor pentatonic, and Dorian scale construction
 - Practice major pentatonic, Lydian, minor pentatonic, and Dorian scales ascending and descending, moving the tonic around the circle of fourths (C Lydian, F Lydian, Bb Lydian, etc.) and by chromatic movement (C Dorian, C# Dorian, D Dorian, etc.)

- Chords: major 7th (maj7) and minor 7th (min7) chords in all twelve keys
 - Explanation of maj7 and min7 construction
 - Discussion of relationship between maj7 chords and major pentatonic and Lydian scales
 - Discussion of relationship between min7 chords and minor pentatonic and Dorian scales
 - Practice chords as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths (Cmaj7, Fmaj7, Bbmaj7, etc.) and by chromatic movement (Cmin7, C#min7, Dmin7, etc.)

- Student Objectives
 - Review content from Week 3, if needed
 - Singing to playing exercises
 - Scales: practice the major pentatonic, Lydian, minor pentatonic, and Dorian scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Chords: practice maj7 and min7 chords in all twelve keys as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths and by chromatic movement

- Suggested Resources for Week 4
 - For improvisation: *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook
 - For scales and chord construction: *The Jazz Theory Book*, Mark Levine or *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*, Robert Rawlins and Nor Eddine Bahha

Week 5

Week 5 focuses on chord-tone navigation and the major II-V-I progression. Review of scales and chords from week 4 is included, followed by a discussion and improvisation using chord-tone navigation. Significant time is spent on the major II-V-I progression, including comping with appropriate voice leading, walking a bass line, and improvising.

- Review of week 4
 - Singing to playing exercises as a class, if needed
 - major pentatonic, Lydian, minor pentatonic, and Dorian scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - maj7 and min7 chords in all twelve keys as block chords using open voicings that include the root of the chord, moving the tonic around the circle of fourths and by chromatic movement
- Introduction to improvisation: chord-tone navigation
 - Discussion of chord-tone navigation as a tool for creating linear solo lines, emphasizing that stepwise motion occurs between the 3rd and 7th scale degrees of two chords in a tonal setting
 - Improvise over the major 12-bar blues form in any key using chord-tone navigation
- Introduction to major II-V-I progression
 - Discussion of major II-V-I progression, including harmonic function and chord/scale theory relationships for key area improvisation
 - Construct major II-V-I progressions as a class (in the keys of C major, F major, Bb major, etc.) and practice comping with appropriate voice leading and walking a bass line over each of these examples

- Practice improvising over major II-V-I progressions in all twelve keys, moving the tonic around the circle of fourths (key of C major, F major, Bb major, etc.) and by chromatic movement (key of C major, C# major, D major, etc.)
- Student Objectives
 - Review content from Week 4, if needed
 - Improvisation over major II-V-I progression in all twelve keys using chord-tone navigation
 - Practice comping with appropriate voice leading and walking a bass line over the major II-V-I progression in all twelve keys, moving the tonic around the circle of fourths (key of C major, F major, Bb major, etc.) and by chromatic movement (key of C major, C# major, D major, etc.)
- Suggested Resources for Week 5
 - For improvisation: *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook
 - For major II-V-I progression: *The Jazz Theory Book*, Mark Levine
 - For comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis
 - For walking a bass line over major II-V-I progression: *Constructing Walking Bass Lines Book 2*, Steven Mooney

Week 6

Week 6 is a continuation of the material covered in week 5, including improvisation over major II-V-I progressions in all twelve keys. Additionally, pacing strategies are discussed to facilitate macro-phrasing when improvising.

- Review of Week 5
 - Improvisation over major II-V-I progressions in all twelve keys using chord-tone navigation, if needed
 - Practice comping with appropriate voice leading and walking a bass line over the major II-V-I progression in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
- Distribute music, assign parts (including solo and comping responsibilities)
- Introduction to improvisation: pacing
 - Discussion of pacing, emphasizing that importance of macro-phrasing for solo structures
 - Improvise over major II-V-I progression in all twelve keys, moving the tonic around the circle of fourths (in the key of C major, F major, Bb major, etc.) and by chromatic movement (in the key of C major, C# major, D major, etc.)
- Student Objectives
 - Review content from Weeks 1-5 if needed, including improvising, comping with appropriate voice leading, and walking a bass line in major II-V-I progressions and major 12-bar blues forms in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement

- Practice concert music, focusing on accuracy of notes, rhythms, and chord structures
- Suggested Resources for Week 6
 - For improvisation: *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook

Week 7

Week 7 focuses on minor II-V-I progressions and their related scales and chords.

Students begin by examining the Locrian and diminished half-whole scales, as well as the minor 7 flat 5 and dominant 7 flat 9 chords. The end result will be improvising, comping, and walking a bass line over this progression in all twelve keys.

- Scales: Locrian and diminished half-whole
 - Practice scales ascending and descending, moving the tonic around the circle of fourths (ex. C Locrian, F Locrian, Bb Locrian, etc.) and by chromatic movement (C Locrian, C# Locrian, D Locrian, etc.)
 - Examination of diminished half-whole scale, demonstrate recurring patterns that result in three different scales only
- Chords: minor 7 flat 5 (min7b5) and dominant 7 flat 9 (7b9) chords
 - Explanation of min7b5 and 7b9 construction
 - Discussion of relationship between min7b5 chords and Locrian scales
 - Discussion of relationship between 7b9 chords and diminished half-whole scales

- Practice chords as block chords using open voicings that include the root of the chord (but omitting the root in the 7b9 chord), moving the tonic around the circle of fourths (Cmin7b5, Fmin7b5, Bbmin7b5, etc.) and by chromatic movement (C7b9, C#7b9, D7b9, etc.)
- Introduction to minor II-V-I progression
 - Discussion of minor II-V-I progression, including harmonic function and chord/scale theory relationships for key area improvisation
 - Construct minor II-V-I progressions as a class (in the keys of C minor, F minor, Bb minor, etc.) and practice comping with appropriate voice leading and walking a bass line over each of these examples
 - Practice improvising over minor II-V-I progressions in all twelve keys, moving the tonic around the circle of fourths (key of C minor, F minor, Bb minor, etc.) and by chromatic movement (key of C minor, C# minor, D minor, etc.)
- Student Objectives
 - Review content from Week 6, if needed
 - Practice Locrian and diminished half-whole scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Practice min7b5 and 7b9 chords in all twelve keys as block chords using open voicings that include the root of the chord (but omitting the root in the 7b9 chord), moving the tonic around the circle of fourths and by chromatic movement

- Practice comping with appropriate voice leading, improvising, and walking a bass line over the minor II-V-I progression in all twelve keys, moving the tonic around the circle of fourths (key of C minor, F minor, Bb minor, etc.) and by chromatic movement (key of C minor, C# minor, D minor, etc.)
 - Practice concert music, focusing on accuracy of notes, rhythms, and chord structures
- Suggested Resources for Week 7
- For improvisation: *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook
 - For scales and chord construction: *The Jazz Theory Book*, Mark Levine
 - For minor II-V-I progression: *The Jazz Theory Book*, Mark Levine
 - For comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis
 - For walking a bass line over minor II-V-I progression: *Constructing Walking Bass Lines Book 2*, Steven Mooney

Week 8

Week 8 begins rehearsals that focus on concert music preparation. A review of week 7 is included, primarily to answer questions or address issues students may have. Students will have the opportunity to hear the concert music in their entirety (with the exception of the solo sections), as well as discuss the chordal structures of the solo sections for improvisation. Additionally, this week presents the second “student performances” which allow students to perform material for one another for critical and productive feedback.

- Review of Week 7
 - Practice Locrian and diminished half-whole scales in all twelve keys, if needed
 - Practice min7b5 and 7b9 chords chords in all twelve keys, if needed
 - Practice comping with appropriate voice leading, improvising, and walking a bass line over the minor II-V-I progression in all twelve keys, if needed
- Student Performances
 - Divide students into two groups, allowing each to perform for the other for critical and productive feedback (suggested performance material: major and minor II-V-I progressions in the key of the instructor's choice)
- Rehearse concert music without solo sections
 - Discussion of chordal structures of solo sections for improvisation
- Student Objectives
 - Practice concert music as needed, with attention on solo section playing and execution

Week 9

- Rehearse concert music with solo sections
 - Address issues associated with solo section execution
- Student Objectives
 - Practice concert music as needed

Weeks 10-14

- Rehearse concert music as needed
- Student Objectives
 - Practice concert music as needed

Week 15

- Concert preparation: complete run-throughs of concert music, addressing issues as needed

Level-Two Curriculum: Intermediate to Advanced

This curriculum is appropriate for percussionists who have experience in and a competent understanding of jazz or jazz theory and improvisation. It is divided into weekly increments based on introductory concepts found in the standard jazz repertoire, including chord/scale theory and improvisation, as well as comping techniques and common chord progressions. Content was selected to best serve beginning to intermediate students who find themselves performing jazz, funk, or Latin tunes with tonal or modal structures and the standard major 12-bar blues progression. These concepts are introduced in an order most analogous to their music theory courses, beginning with modes of the major scale and corresponding chord structures. Additionally, improvisation tactics are presented in a similar manner, beginning with chord/scale theory relationships and progressing through the more complex approaches of guide tone lines and solo pacing.

Each week includes suggested resources for instructor and student use selected from the chapter five literature review, as well as “student objectives” to assist in class preparation outside of rehearsal. Additionally, the “iReal Pro” application, also discussed in the chapter five literature review, is strongly recommended throughout all stages of the semester for individual improvisation practice. Please note that this curriculum is dependent on the goals of the instructor and should be adapted to reflect the repertoire being studied. For example, if many of the tunes chosen for the concert utilize the major 12-bar blues form rather than the major or minor II-V-I progressions, the plan of study should be adjusted to match this criterion. For this level, it is suggested that students have knowledge of all material discussed in the level-one curriculum. Additionally, 4-mallet

competency is assumed. By the end of the semester, students will have learned the following:

- Comping [inside, outside, lower, and upper voice-groupings and arpeggiated figures]
- Scales [bebop major, bebop minor, bebop dominant, melodic minor, harmonic minor, diminished whole-half, whole tone]
- Chords [slash notation, 6, 6/9, maj9, maj13, maj7#11, maj9#11, min6, min6/9, min9, min11, min(maj7), minmaj9, 9, 11, 13, 7b5, 7#5, 7#9, 7#11, sus, dim7]
- Improvisation [continued chord/scale theory, singing to playing, guide tones, pacing, melodic structure]
- Theory: continued extensions, bebop scales
- Chord Voicing and Voice Leading [open voicing, rootless and/or LH voicing, added extensions]
- Form [12-bar blues, minor]
- Arranging Project [arrange one tune for PJE based on curriculum studied in class]
- Progressions [I-VI-II-V, Rhythm Changes]

Week 1

Week 1 is designed to review content from the Level-One Curriculum only, addressing any issues students may have. This will include improvisation strategies, walking bass line construction, comping techniques with appropriate voice leading, major 12-bar blues form, and major and minor II-V-I progressions. Also, review of scales (major, minor,

Mixolydian, blues, major pentatonic, Lydian, minor pentatonic, Dorian, Locrian, and diminished half-whole), chords (7, maj7, min7, min7b5, and 7b9), and their relationship will be necessary. Please see the Level-One Curriculum for further explanation.

- Student Objectives
 - Review concepts discussed above

Week 2

Week 2 focuses on the use of rootless voicings in a variety of chords studied in the Level-One Curriculum. Additionally, the diminished 7th chord and its related scale is introduced. Students will learn to improvise, comp, and walking a bass line over the minor 12-bar blues form.

- Introduction to rootless voicings of 7, maj7, and min7 chords
 - Discussion of difference between chords with roots and rootless chords, highlighting implied extensions when the root is omitted (see *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist* by Thomas L. Davis for explanation of this concept)
 - Practice 7, maj7, and min7 chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) and by chromatic movement (C7, C#7, D7, etc.)
- Scale: diminished whole-half scale
 - Explanation of diminished whole-half scale construction, demonstrate recurring patterns that result in three different scales only

- Practice scale ascending and descending, moving the tonic around the circle of fourths and by chromatic movement
- Chords: fully diminished 7th and slash chords
 - Explanation of fully diminished 7th (dim7) construction
 - Discussion of relationship between dim7 chords and diminished whole-half scales
 - Explanation of slash chord notation
 - Practice chords using open voicings in all twelve keys, moving the tonic around the circle of fourths (Cdim7, Fdim7, Bbdim7, etc.) and by chromatic movement (Cdim7, C#dim7, Ddim7, etc.)
- Introduction to Blues Form
 - Construction of minor 12-bar blues form and chord structure
 - Construct minor 12-bar blues form as a class (C Blues form, F blues form, Bb blues form, etc.) and practice voice leading, improvising, and walking a bass line through each of the examples
- Student Objectives
 - Review content from Week 1, if needed
 - Practice 7, maj7, and min7 chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths (C7, F7, Bb7, etc.) and by chromatic movement (C7, C#7, D7, etc.)
 - Practice diminished whole-half scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement

- Practice dim7 chords using open voicings in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Practice improvising, comping with appropriate voice leading, and walking a bass line over the minor 12-bar blues form in all twelve keys, moving the tonic around the circle of fourths (C minor blues form, F minor blues form, Bb minor blues form, etc.) and by chromatic movement (C minor blues form, C# minor blues form, D minor blues form, etc.)
- Suggested Resources for Week 2
- For scales and chord construction: *The Jazz Theory Book*, Mark Levine or *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*, Robert Rawlins and Nor Eddine Bahha
 - For chord voicings and comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards
 - For minor 12-bar blues form: *The Jazz Theory Book*, Mark Levine
 - For improvisation: *The Complete Guide to Improvisation, Vol. 1*, Ed Saindon

Week 3

Week 3 focuses on advanced comping ideas seen in Thomas L. Davis's *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, as well as bebop dominant scales, whole tone scales, and dominant chords and their extensions. Students will also learn to improvise, comp, and walk a bass line over the I-VI-II-V

progression. Additionally, this week presents the first “student performances” which allow students to perform material for one another for critical and productive feedback.

- Review of week 2
 - 7, maj7, and min7 chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement, if needed
 - Diminished whole-half scales ascending and descending in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement, if needed
 - dim7 chords using open voicings in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement, if needed
 - Improvising, comping with appropriate voice leading, and walking a bass line over the minor 12-bar blues form in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement, if needed
- Student Performances
 - Divide students into two groups, allowing each to perform for the other for critical and productive feedback (suggested performance material: minor 12-bar blues in the key of the instructor’s choice)
- Advanced comping ideas
 - Explanation of comping alternatives, including inside, outside, lower, and upper voice-grouping and arpeggiated figures (see *Voicing and Comping for Jazz*)

Vibraphone: Four-Mallet Studies for the Modern Vibist by Thomas L. Davis for explanation of this concept)

- Introduction to the I-VI-II-V progression
 - Discussion of I-VI-II-V progression, including harmonic function and chord/scale theory relationships for key area improvisation
 - Construct I-VI-II-V progressions as a class (in the keys of C major, F major, Bb major, etc.) and practice comping with appropriate voice leading and walking a bass line over each of these examples
 - Practice improvising over I-VI-II-V progressions in all twelve keys, moving the tonic around the circle of fourths (key of C major, F major, Bb major, etc.) and by chromatic movement (key of C major, C# major, D major, etc.)
- Scales: bebop dominant and whole tone scales
 - Explanation of bebop dominant scale
 - Explanation of the whole tone scale, demonstrate recurring patterns that result in two different scales only
 - Practice scale ascending and descending, moving the tonic around the circle of fourths and by chromatic movement
- Dominant chords and their extensions: 9, 11, 13, 7b5, 7#5, 7#9, 7#11, suspended
 - Explanation of these extensions
 - Discussion of chord/scale relationships (see Appendix C for chord/scale chart)

- Practice chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths (C9, F9, B9, etc.) and by chromatic movement (Csus, C#sus, Dsus, etc.)
- Student Objectives
 - Review content from Week 2, if needed
 - Practice improvising, comping with appropriate voice leading, and walking a bass line over I-VI-II-V progressions in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Practice bebop dominant and whole tone scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of dominant chords and their extensions (9, 11, 13, 7b5, 7#5, 7#9, 7#11, suspended) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Suggested Resources for Week 3
 - For scales and chord construction: *The Jazz Theory Book*, Mark Levine
 - For chord voicings and comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards
 - For I-VI-II-V progression: *The Jazz Theory Book*, Mark Levine
 - For improvisation: *The Complete Guide to Improvisation, Vol. 1*, Ed Saindon

Week 4

Week 4 focuses on bebop major scales and major chords and their extensions.

Additionally, students will learn to improvise, comp, and walk a bass line over Rhythm Changes progression.

- Review of Week 3
 - Improvising, comping with appropriate voice leading, and walking a bass line over I-VI-II-V progressions in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Practice bebop dominant and whole tone scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of dominant chords and their extensions (9, 11, 13, 7b5, 7#5, 7#9, 7#11, suspended) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
- Distribute music, assign parts (including solo and comping responsibilities)
- Arrangement project: details and objectives (due week 9)
 - Discuss requirements for the project based on the needs of the group (objectives at the discretion of the instructor)
- Introduction to Rhythm Changes progression
 - Discussion of Rhythm Changes progression, including origin, harmonic function, and chord/scale theory relationships for key area improvisation

- Construct Rhythm Changes as a class (in the keys of C major, F major, Bb major, etc.) and practice comping with rootless voicings and walking a bass line over each of these examples
 - Practice improvising over Rhythm Changes in all twelve keys, moving the tonic around the circle of fourths (key of C major, F major, Bb major, etc.) and by chromatic movement (key of C major, C# major, D major, etc.)
- Scales: bebop major scale
 - Explanation of bebop major scale
 - Practice scale ascending and descending, moving the tonic around the circle of fourths and by chromatic movement
- Major chords and their extensions: 6, 6/9, maj9, maj13, maj7#11, maj9#11
 - Explanation of these extensions
 - Discussion of chord/scale relationships (see Appendix C for chord/scale chart)
 - Practice chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths (C6, F6, B6, etc.) and by chromatic movement (Cmaj9, C#maj9, Dmaj9, etc.)
- Student Objectives
 - Review content from Week 3, if needed
 - Practice improvising, comping with appropriate voice leading, and walking a bass line over Rhythm Changes in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement

- Practice bebop major scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of major chords and their extensions (6, 6/9, maj9, maj13, maj7#11, maj9#11) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Arrangement project
 - Practice concert music, focusing on accuracy of notes, rhythms, and chord structures
- Suggested Resources for Week 4
- For scales and chord construction: *The Jazz Theory Book*, Mark Levine
 - For chord voicings and comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards
 - For I-VI-II-V progression: *The Jazz Theory Book*, Mark Levine
 - For improvisation: *The Complete Guide to Improvisation, Vol. 1*, Ed Saindon

Week 5

Week 5 focuses on bebop minor, melodic minor, and harmonic scales, as well as minor chords and their extensions.

- Review of week 4
 - Practice improvising, comping with appropriate voice leading, and walking a bass line over Rhythm Changes in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Practice bebop major scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of major chords and their extensions (6, 6/9, maj9, maj13, maj7#11, maj9#11) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Address student concerns in regards to arrangement project

- Scales: bebop minor, melodic minor, and harmonic minor scales
 - Explanation of bebop minor, melodic minor, and harmonic scale construction
 - Practice scale ascending and descending, moving the tonic around the circle of fourths and by chromatic movement

- Minor chords and their extensions: min6, min6/9, min9, min11, minor-major 7 (mM7) and minor-major 9 (mM9)
 - Explanation of these extensions
 - Discussion of chord/scale relationships (see Appendix C for chord/scale chart)
 - Practice chords using open and rootless voicings in all twelve keys, moving the tonic around the circle of fourths (Cmin6, Fmin6, Bmin6, etc.) and by chromatic movement (CmM9, C#mM9, DmM9, etc.)

- Student Objectives
 - Review content from Week 4, if needed
 - Practice bebop minor, melodic minor, and harmonic minor scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of minor chords and their extensions (min6, min6/9, min9, min11, mM7, mM9) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
 - Arrangement project
 - Practice concert music, focusing on accuracy of notes, rhythms, and chord structures

- Suggested Resources for Week 5
 - For scales and chord construction: *The Jazz Theory Book*, Mark Levine
 - For chord voicings and comping: *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis or *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards
 - For I-VI-II-V progression: *The Jazz Theory Book*, Mark Levine
 - For improvisation: *The Complete Guide to Improvisation, Vol. 1*, Ed Saindon

Week 6

Week 6 begins rehearsals that focus on concert music preparation. A review of week 5 is included, primarily to answer questions or address issues students may have. Students

will have the opportunity to hear the concert music in their entirety (with the exception of the solo sections), as well as discuss the chordal structures of the solo sections for improvisation. Additionally, this week presents the first “student performances” which allow students to perform material for one another for critical and productive feedback.

- Review of week 5
 - Bebop minor, melodic minor, and harmonic minor scales, moving the tonic around the circle of fourths and by chromatic movement
 - Practice open and rootless voicings of minor chords and their extensions (min6, min6/9, min9, min11, mM7, mM9) in all twelve keys, moving the tonic around the circle of fourths and by chromatic movement
- Student Performances
 - Divide students into two groups, allowing each to perform for the other for critical and productive feedback (suggested performance material: Rhythm Changes in the key of the instructor’s choice)
- Rehearse concert music without solo sections
 - Discussion of chordal structures of solo sections for improvisation
- Student Objectives
 - Review content from Week 5, if needed
 - Arrangement project
 - Practice concert music, focusing on accuracy of notes, rhythms, and chord structures

Weeks 7-8

- Rehearse concert music with solo sections
 - Address issues associated with solo section execution
- Student Objectives
 - Practice concert music as needed Rehearse music (ad libitum) with solo sections
 - Arrangement project

Week 9

- Arrangement projects due
- Sight read projects with solo sections
 - Address issues associated with solo section execution
- Rehearse concert music with solo sections
 - Address issues associated with solo section execution
- Student Objectives
 - Practice concert music as needed

Weeks 10-14

- Rehearse concert music as needed
- Student Objectives
 - Practice concert music as needed

Week 15

- Concert preparation: complete run-throughs of concert music, addressing issues as needed

CHAPTER 5

RESOURCE LIST AND LITERATURE REVIEW

Below is a detailed examination of 15 pedagogical resources recommended for instructor and student use. They have been divided in three large categories (jazz percussion books, jazz non-percussion books, and additional materials). Categories may be divided into smaller segments for reference ease. While some are most useful for directors, several are equally as valuable for students. Please note: this is not an exhaustive list, but is instead a list meant to provide educators and students with the essentials needed for establishing a percussion jazz ensemble. Resources have been listed based on publication date (earliest to most recent).

Examination of Jazz Percussion Books

1. *Introduction to Jazz Vibes*, Gary Burton (1965)

Gary Burton's book, *Introduction to Jazz Vibes*, is one of the earliest pedagogical resources on the subject matter. The book focuses on dexterity and control development, eliminating any technical restrictions the player may be faced with while improvising. This is accomplished through a collection of stepwise and arpeggiated exercises with varying sticking patterns. Burton closes with an examination of two jazz tunes, discussing melodic approaches to improvisation and harmonic tendencies of the presented material.

Though the book is not divided into specific sections, it can be organized into the following categories: Dexterity development, technical and musical approaches to jazz, 4-mallet chordal exercises, and melodic analyses. The first section includes most of the exercises, exploring major and minor triads, major and minor 6th chords, major 7th,

minor 7th, dominant 7th, and diminished 7th chords, and a combination of these structures. All are notated in various arpeggios, covering the entire range of the instrument. Exercises focusing on sticking patterns are also included. These are more stepwise in their construction, challenging the player to use complex sticking sequences. The next section begins by delving into topics such as jazz phrasing, pedaling and finger dampening, tune construction, and improvisation. Burton supplies the reader with key information regarding each of these topics in a brief and concise manner. The 4-mallet exercises are in preparation for the dense chordal structures players are likely to experience in jazz, including added extensions and the use of parentheses. *Blues for Richard* and *Greensleeves* are the chosen tunes seen in the final section of the book. Included in the analyses are notations related to solo ideas, including approach notes, scale tones, chord tones, and passing tones. Burton emphasizes the importance of melodic awareness in relation to the harmonic function of the chords.

Introduction to Jazz Vibes by Gary Burton is a timeless resource still referenced today. Though it may be viewed as limited compared to more recent method books, it provides the essentials for all keyboard players who are learning jazz, focusing on the dexterity and control required for successful improvisation.

2. *Velocity Warm-Ups: 92 Improvisational Patterns for Jazz Vibraphone and Marimba*, Charles Dowd (1996)

Charles Dowd's book, *Velocity Warm-ups: 92 Improvisational Patterns for Jazz Vibraphone and Marimba*, is a collection of exercises based on the tonal jazz vernacular, including pentatonic and modal figures, arpeggios, and scale structures associated with

common jazz progressions. Each exercise is designed to expand and strengthen a student's improvisational abilities, allowing them to become both musically and technically proficient. According to Dowd, the purpose of this book is to "provide scales/chords/modes that are practical and used by leading players and composers," as well as "provide sticking that allow a mallet player to grow and master state-of-the-art technique."³⁰

This pedagogical resource is divided into five sections. The first two focus on major and minor tonalities, depicted as scales and arpeggios. All scales and arpeggios are presented in ascending-descending format through all twelve keys. Scales include major, Mixolydian, blues, harmonic minor, and Dorian scales; arpeggios include major 7th, dominant 7th, minor 6th, and minor 7th figures. Sections three and four, "Other Tonalities for Jazz Improvisation" and "Four Mallet Studies," are a continuation of these patterns, utilizing the diminished and pentatonic scales as well as diminished 7th and suspended chords with 4-mallet sticking suggestions. The final section includes thirteen exercises designed to create dexterity and versatility in the student's playing. These exercises consist of contrary motion figures, right-hand and left-hand melody lines, and independent motion figures.

Though not specifically related to the percussion jazz ensemble, *Velocity Warm-Ups* presents students with specific and detailed exercises aimed at improvisational flexibility and technique. This is particularly helpful for students struggling with improvisation, as it allows them to master various scales and arpeggios directly applicable in a solo situation.

³⁰ Charles Dowd, *Velocity Warm-Ups: 92 Improvisational Patterns for Jazz Vibraphone and Marimba* (Melville, NY: Belwin Mills, 1985), 5.

3. *The Art and Language of Jazz Vibes*, Jon Metzger (1996)

The Art and Language of Jazz Vibes by Jon Metzger is a standard method book in the jazz vibraphone curriculum. Designed to assist students in sound development, Metzger provides copious amounts of information regarding technique and strategic playing, 2- and 4-mallet exercises, scale charts, reharmonization, tactics, and product sources. In addition to the numerous musical examples, each chapter contains several paragraphs of information related to the topic, offering insight and direct understanding of the intricacies discussed. Metzger includes two suggested curricula with lesson plans and schedules for in-depth study. Finally, he presents a list of suggested repertoire, listening, reading, and practice ideas for student's long-term development at the end of all chapters.

The book is divided into three parts, each with numerous chapters. Part one, "Getting Started," includes four chapters discussing suggested materials and ways in which to effectively use the content. The largest section targets technical components of the instrument, such as posture, mallet grips, contact area of bars, articulations, sticking, pedaling, dampening, and mallet selection. The final material addresses chord symbol notation, which includes a chart of the most common chords in jazz. Shown in the key of C, Metzger supplies the reader with additional notation possibilities, an explanation of chordal structure, and musical notation of major 7th, dominant 7th, minor 7th, diminished 7th, 6th and minor 6th, augmented, suspended, and slash chords. Part two, comprised of over fifteen meticulous chapters, focuses on 2-mallet exercises in preparation for improvisation. Metzger begins by stressing the importance of using chord/scale relationships when improvising, focusing on the blues scale and 12-bar blues progression,

bebop scales, diminished scales, melodic minor scales, II-V-I progressions, and tritone substitutions. Special attention is placed on transcribing and tune memorization, considered highly effective approaches to improvisation. The third part of the book begins to discuss playing chordal structures, emphasizing intervallic relationships, major, minor, diminished, augmented, and 7th chords in root position and inversions, and guide tone and color tone strategies. Arguably the most beneficial section of the book, these chapters provide significant information on improvisation specifically for mallet players.

Though *The Art and Language of Jazz Vibes* is aimed at the aspiring jazz vibist, it is certainly an invaluable resource for any instructor or student of a percussion jazz ensemble. Many of the key elements of performance styles, improvisation, and chordal approaches are addressed in this publication, making it one of the most highly regarded and desirable books on the market.

4. *Voicing and Comping for Jazz Vibraphone: Four-Mallet Studies for the Modern Vibist*, Thomas L. Davis (1999)

Thomas L. Davis's book, *Voicing and Comping for Jazz Vibraphone*, offers detailed insight into voicing ideas, comping patterns, and chordal playing for all mallet players. This resource is highly recommended for instructors and students, as it delves into voicing and chord-member selection, extensions and alterations, voice leading, and inversion possibilities specifically for 4-mallet instruments. Several charts in various styles are included, as well as a play-along CD of those charts to assist in facilitation of standard chord progressions.

The book is divided into five chapters primarily based on specific concepts or progressions. Chapter 1, “Chord Symbols,” begins by clarifying common chord-symbol notation found in many jazz charts. This includes musical examples in root position, common notation and explanation of chord symbol components, how these chords are pronounced, alternate symbols used by some composers, and how each of the chords is built. Major, dominant, minor, diminished, suspended, and augmented 7th chords are included, as well as some additional extensions commonly seen in the repertoire. Chapter 2, “Voicings,” focuses on open and closed voicings, as well as various combinations of these styles. Guidelines are provided for chord member selection, extensions, and alterations, dependent on the tonality of the piece and quality of the chord. Examples are given to illustrate these ideas, which includes how the chords are impacted by the extension and how the chord symbols are rewritten. Minimal information is given regarding voice leading. Chapter 3, “Comping,” emphasizes a variety of comping approaches for 4-mallet playing, including block chord, arpeggios, right-hand to left-hand playing, left-hand to right-hand playing, outside to inside voices, and inside to outside voices. Information on pedaling, mallet dampening, and register selection is also covered. Chapter 4, “The II-V-I Progression,” contains examples of the common jazz progression in all twelve keys. These examples are written in both open and closed voicing with suggested chordal extensions, and proper voicing leading. The II-V-I progressions include both the major and minor versions. Chapter 5, “Standard Chord Progressions,” features six charts with the most common progressions in jazz. Styles include ballad, waltz, medium and fast swing, bossa-nova, and samba. Each chart comes with two accompanying play-along tracks, the first with vibes included and the second without.

Voicing and Comping for Jazz Vibraphone is one of the most valuable and recommended resources for jazz mallet playing. This comprehensive book provides all information necessary for chord voicing and comping ideas, leaving no questions on the topic unanswered. Despite its exhaustive nature, it is still recommended that it be used as a supplemental resource in combination with a primary method book.

5. *Mallet Chord Studies: Chord Voicings and Arpeggio Patterns for Vibraphone and Marimba and Other Instruments*, Emil Richards (2009)

As the title suggests, Emil Richards's book focuses on 4-note chord voicings and various arpeggio patterns of those chordal structures. The chords and arpeggios covered include various major, dominant, minor, suspended, diminished, and augmented chords. All structures are expressed in both closed and open position, while many arpeggio patterns are written in all twelve keys. Exercises found in the book are designed to improve and facilitate improvisation over chord progressions most commonly found in the jazz repertoire. A reharmonization chart is included, outlining alternate chords for harmonic diversity.

The book can be divided into 12 different yet similar sections, each based on the quality of the chord being discussed. Major 6th chords, minor 6th chords, and major 7th chords are covered first, followed by major 7th (-3) chords, major 7th (+5) chords, dominant 7th chords, minor 7th chords, diminished 7th chords, minor 7th (-5) chords, 7th suspended chords, and augmented 7th chords. Each chord is first expressed in closed position, ascending through each inversion before descending back to root position. A similar process is used for open position, which includes a formula for determining

appropriate inversions based on the quality of the chord. Chords are only expressed using the note C as the root, instructing the student to write out and play the open position chords in all twelve keys. A selection of chords are followed by arpeggio patterns, including major 7th chords, major 7th (-3) chords, major 7th (+5) chords, dominant 7th chords, minor 7th chords, minor 7th (-5) chords, 7th suspended chords, and augmented 7th chords. Each of these are expressed in all twelve keys. Additional material is provided for 9th chords, dominant 7th (+11) exercises, and double diminished scales.

Emil Richards has published an exceptional book for assisting students with chord voicings and arpeggio patterns. While this book is quite thorough, little instruction is provided by the author. This poses a challenge to those who do not know how to implement these concepts into music. It should be used as a supplemental resource in combination with a primary method book.

Examination of Jazz Non-Percussion Books

Jazz History

1. *The Evolution of Jazz Drumming*, Danny Gottlieb (2010)

The Evolution of Jazz Drumming is a comprehensive workbook that presents a historical summary and examination of jazz drumming throughout the early jazz, swing, bebop, and hard bop eras. Many of the most well-known and accomplished jazz drummers are also included, providing musical examples of their work and detailed descriptions of their career and playing styles. Additionally, a study worksheet is provided for each player, encouraging students to research, transcribe, watch, and listen to these artists to gain valuable and applicable information. Gottlieb's publication

includes both a DVD of video performances and CD of over 300 play-along tracks for the provided exercises and etudes.

The workbook is divided into three sections based on era, then divided again based on influential drummers of that time period. The first era, “Early Jazz,” includes Warren “Baby” Dodds, Zutty Singleton, and Sonny Greer, while the second era, “Swing,” discusses drummers such as Gene Krupa, Papa Jo Jones, Buddy Rich, and Louis Bellson. “Bebop and Hard Bop” is the third and final era, detailing a total of nineteen players, including Max Roach, Ray Haynes, Philly Joe Jones, Joe Morello, Tony Williams, and Elvin Jones. The book closes with practice tips suggested by Gottlieb, as well as an account of likely “performance pitfalls” players may face as they learn this material.

This unique and extensive resource is one of the foremost publications regarding the history of jazz drumming and the prominent figures who contributed to it. Though it is not necessary for establishing a percussion jazz ensemble at the collegiate level, the information it provides is crucial to the development of the sound, feel, and stylistic growth of the ensemble and is therefore highly recommended.

2. *The History of Jazz*, Ted Gioia (2011)

Ted Gioia’s *The History of Jazz* is a thorough yet comprehensible document that elaborates on a variety of historical events in this genre. The book, comprised of ten time periods, chronologically covers the prehistory of jazz, New Orleans style, Harlem jazz, and the swing era, as well as modern forms and fragmentations of jazz such as fusion, free styles, and postmodern. The material of each chapter is vital to obtaining a

contextual understanding and historical perspective of this music. Additionally, information is provided on many of the major jazz musicians of each time period, including Chick Corea, Ornette Coleman, Duke Ellington, Wayne Shorter, and Miles Davis. Attention is also given to some of the most influential tunes composed and performed throughout the history of jazz. The book provides a detailed account of referenced materials, suggestions for further reading, and recommended listening guide. Finally, a 23-page index helps instructors to pinpoint topics for discussion, inquiry, and further knowledge. Though optional, *The History of Jazz* fills a much-needed void in the education of jazz history, styles, and execution.

Jazz Theory

1. *The Jazz Theory Book*, Mark Levine (1995)

Mark Levine's *The Jazz Theory Book* is considered one of the greatest reference materials on the subject of jazz theory. With over 500 pages of content, Levine meticulously details and clearly presents on key topics such as basic theory, chord/scale relationships, improvisation, and jazz repertoire. The book includes quotes and images by some of the most well-known jazz musicians, as well as direct examples of their work to support theoretical concepts. A suggested listening guide, complete with discography and personnel information, is also provided.

Levine divides the book into five total parts, each with several chapters. Part I, "Theory: Chords and Scales," begins with basic theory in preparation for more complex chordal and scalar materials that follow. This includes intervallic relationships and triad construction, demonstrated through melodic examples from many jazz standards. Levine

continues by presenting the modes of the major scale, II-V-I progressions, the circle of fifths, and other common chord progressions. Chord/scale theory is also introduced, focusing principally on the modes and their related chords of the major, melodic minor, diminished, and whole-tone scales.

Part II, “Improvisation: Playin’ the Changes,” supplies the reader with suggestions on transitioning from chord/scale relationships to improvised melodic lines. Examples by artists such as Herbie Hancock, Wayne Shorter, and Freddie Hubbard are used as demonstrations. Sequencing, chromaticism, chord tones, and pentatonic scales are at the center of these tactics, comprising the majority of the section. Additionally, Levine delves into various blues changes and rhythm changes, key components of both the level-one and level-two curricula. This segment closes with an in-depth discussion of practice strategies such as targeting weaknesses, transcribing, and the use of a notebook for personal discipline and review.

Reharmonization is the focus of the third part, providing instruction on basic and advanced reharmonization approaches as well as reharmonization examples by John Coltrane and Kenny Barron. Though this is a valuable aspect of the book, it may be the least relevant section for a percussion jazz ensemble. The final two parts, “The Tunes” and “The Rest of It” cover what Levine calls ‘loose ends.’ A variety of significant topics are discussed, including song form, tune memorization, lead sheet format, listening guides, and jazz repertoire. Arguably the most beneficial sections in this resource are the plethora of recording recommendations and formal elements essential to understanding jazz music.

The Jazz Theory Book contains some of the most crucial information on jazz theory and improvisation development. While this resource is one of the most comprehensive on the subject matter, instructors and students may feel overwhelmed by its enormity. It is recommended that the reader be slightly familiar with the majority of the listed topics, as this book is designed for and catered towards experienced jazz musicians.

2. *Jazzology: The Encyclopedia of Jazz Theory for All Musicians*, Robert Rawlins and Nor Eddine Bahha (2005)

As the title suggests, *Jazzology* is a comprehensive guide to jazz theory appropriate for any musician. The book discusses a variety of scales, progressions, and harmonic tendencies found in the jazz idiom, as well as arranging techniques and improvisation approaches. Filled with visual guides, musical examples, and chart diagrams, this methodology and workbook is equally beneficial for students and instructors. *Jazzology* uses what the author calls ‘a three-pronged approach,’ divided into “The Basics” (chapters 1-4), “Harmony” (chapters 5-8), and “Performance” (chapters 9-14). An appendix, comprised of jazz standards and piano voicing in II-V-I progressions and blues changes, is also provided.

The first section of the book delves into basic theoretical concepts needed for understanding jazz. Intervallic design, triads and their inversions, 7th chords and other upper structures, and various scales are discussed. These scales, including major modes, melodic minor modes, blues, pentatonic, bebop, and symmetrical are determined to be the most relevant. Additionally, the II-V-I cadence and circle of fifths patterns are thoroughly

examined. Section two, “Harmony,” shifts from single line concepts to vertical constructs. Topics include harmonic analysis, piano voice leading, and reharmonization practices. Though this is undoubtedly beneficial information, much of it applies specifically to piano and may be least relevant for a percussion jazz ensemble. The final section focuses on performance-based concepts such as tune forms, arranging techniques, fundamentals of traditional jazz, and practice strategies. The most substantial chapter in this section involves approaches to improvisation. These primarily include an in-depth examination of improvisation techniques and the benefits of transcribing and listening to major jazz musicians.

Rawlins and Bahha’s book, *Jazzology*, is a highly recommended resource for both students and instructors. Content is presented in a clear, concise, and comprehensible manner, appropriate for musicians at any level. Additionally, nearly all material is directly relevant to establishing a functional percussion jazz ensemble.

Jazz Improvisation

1. *How to Improvise: An Approach to Practicing Improvisation*, Hal Crook (1991)

How to Improvise: An Approach to Practicing Improvisation presents a wide array of approaches to improvisation for players at any level. Most beneficial in conjunction with the level-one curriculum, Crook divides the book into five distinct sections with helpful information, charts, and musical examples. Two CDs with demonstrations of over 145 exercises are included for supplemental reference.

Section I begins with some of the more common improvisation tactics for beginning players, including pacing, rhythmic density, guide tones, and chord/scale

theory. The second and third sections expand of these concepts, focusing on dynamic contrast, chord tone soloing, motivic development, augmentation, and diminution of rhythmic and melodic fragments. The final two sections emphasize the most intricate and sophisticated strategies for improvisation in the book. Concepts include over-the-bar-line phrasing, non-harmonic chords and scales, extended solo lengths, and macro-shaping.

Hal Crook's *How to Improvise* is a strongly recommended resource for beginning to intermediate-level improvisers. Though it is not practical to use this book in ensemble rehearsal, many of the concepts should be referenced and thoroughly considered, leading to maximum development and student understanding.

2. *The Complete Guide to Improvisation, Vol. 1*, Ed Saindon (2012)

Ed Saindon's recent publication, *The Complete Guide to Improvisation, Vol. 1*, is a comprehensive approach to jazz improvisation for any musician. Released in a total of four volumes, the first volume emphasizes chord tone soloing, tension resolution, chord/scale theory and application, and harmonic practices.³¹ Each of the five chapters include written explanations of techniques, concrete examples of concepts, and practice recommendations.

Chapter 1, "Chord Tone Soloing," focuses specifically on motivic development through the use of chord tone and guide tone lines. Intervallic designations, phrasing, and the use of time and space are also discussed. Chapter 2, "Tension Resolution," begins to delve into melodic principles by the use of passing tones, chromaticism, diatonicism, tension-resolution tendencies, and types of resolving patterns. Attention is given to

³¹ Ed Saindon, *The Complete Guide to Improvisation Vol. 1* (Boston, MA: Ed Saindon Music, 2012), front cover.

improvising with tension-resolution tactics over jazz standards. The third chapter of the book examines chord/scale theory and criteria for scale selection over chords. Saindon provides a chord scale chart of major 7th, minor 6th, minor 7th, minor-major 7th, minor 7b5, dominant 7th, and dominant suspended chords and their related scales. Bebop scales and their construction are briefly presented, followed by an in-depth discussion of scale selection for improvisation. The application of these principles is the subject of chapter 4, beginning with suggested practice routines for mastery of scalar passages and patterns. Strategies for chord scale application are also included, such as the deletion of notes, direction changes of lines, syncopated figures, and chromaticism. The fifth and final chapter of the book spotlights more complex treatments of harmony, including reharmonization techniques, modal interchange, harmonic displacement, and superimposed chord substitutions.

The Complete Guide to Improvisation is a highly suggested pedagogical resource for more advanced instructors and players. While the content is pertinent at any level, much of the document emphasizes upper-level techniques likely to be used most in the level-two curriculum. However, sound improvisational development and technical prowess are inevitable through dedicated use of this book.

Examination of Additional Materials

1. *The Real Book, C Edition: Vols. 1-5*, Hal Leonard Corporation (2004 [6th edition], 2005, 2006, 2010, and 2013)

The Real Book series by the Hal Leonard Corporation is a timeless collection of standard, uncommon, and possibly unknown tunes from the jazz repertoire. Printed in

lead sheet form, each volume contains over 300 tunes, providing individuals with more than 1,500 songs to program. These books primarily include composers who have many significant contributions during the last sixty years, including John Coltrane, Wayne Shorter, Herbie Hancock, Pat Metheny, and Miles Davis. Meticulously examined for melodic, harmonic, and rhythmic accuracy, these books offer foundational material for any arrangements by instructors and students. Each tune includes composer, form, chord-symbol notation, style, and any other information deemed relevant by the publisher. Additionally, Hal Leonard has developed a PDF document titled “The Real Book Songfinder,” available for download on their website.³² This allows individuals to find a song they are interested in performing and cross-reference the associated numbers to determine in which volume that song can be found.

The Real Book series with an invaluable resource for developing and establishing a long-term percussion jazz ensemble. It is not necessary to own each of the five volumes; the original volume, now in its sixth edition, will supply instructors with many jazz standards by leading composers and performers of the genre.

2. *Groove Essentials and Groove Essentials 2.0: The Groove Encyclopedia for the 21st-Century Drummer*, Tommy Igoe (2004 and 2008)

Tommy Igoe has supplied the drumming community with one of the most comprehensive and expansive collections on drum set grooves available. This collection is comprised of two components: *Groove Essentials* and *Groove Essentials 2.0*. These books cover a total of 100 different styles, including rock, funk, jazz, world, and specialty

³² “The Real Book Songfinder,” accessed March, 2016.
<<https://www.halleonard.com/dealers/bin/MiscRealbksongfind2014.pdf>>

grooves. Additionally, each book is accompanied by a CD of play-along tracks composed for and catering to each specific groove. Igoe provides information on each genre, well-known artists and drummers associated with that style, and a brief paragraph on each groove with information on the play-along track, groove execution, and acceptable variations when performing with percussionists. Though not included with the book, a companion DVD has been released that features Igoe discussing and performing each groove in the series.

The first of the two *Groove Essentials* books is divided into six chapters, as well as introductory content and explanation. Chapter 1, “Rock Grooves,” is split into three smaller categories: eighth-note grooves, sixteenth-note grooves, and half-time grooves. The second and third chapters, “Funk Grooves” and “R&B and Hip-Hop Grooves,” cover a total of seven grooves in these styles. Chapter 4 targets various jazz grooves, including a 2-feel, shuffle, and waltzes. Igoe also provides comping ideas for the snare drum voice in the groove of many of these jazz variations. Chapter 5, “World and Specialty Grooves,” is invaluable. In addition to grooves such as disco, New Orleans 2nd line, reggae, and calypso, Igoe delves into several Latin grooves commonly seen and applicable to the Latin jazz repertoire. These include bossa-nova, samba at various tempos, cha-cha, bolero, mambo, naïgigo, and salsa. The final chapter of the book, titled “Global Tours,” includes four charts and accompanying play-along tracks that combine many of the grooves discussed in previous chapters.

The second book by Igoe in the series, *Groove Essentials 2.0*, is quite similar to the first book in both organization and general content. There are a total of seven chapters based on the highlighted style. Chapters 1, 2, and 3 (“Rock Grooves,” “Funk Grooves,”

and “R&B and Hip-Hop Grooves”) expand of the same material seen in the first book, supplying the student with more advanced interpretations and concepts. Chapter 4, “Jazz Grooves,” provides information on basic brush patterns for jazz, including ballad, medium swing and up-tempo swing styles. Grooves for a jazz samba and a very fast swing are also included. Chapter 5, “World and Specialty Grooves,” begins to expand into styles such as partido alto, guaguanco, funk samba, and ‘rideless’ approaches. Odd-meter grooves are the focus of the sixth chapter, which include basic, intermediate, and advanced patterns in 3/4, 5/4, 7/4, and 9/4. The final chapter is similar to the final chapter of *Groove Essentials*, providing the student with four charts and supplemental tracks that combine various grooves from the book.

Though this book is not critical to the development of a percussion jazz ensemble, it is a great resource for groove execution on the drum set. Novice, intermediate, and advanced players will benefit from this product and is directly advantageous for the instructor should they choose concert repertoire that requires any of the described grooves.

3. *Constructing Walking Bass Lines, Books 1-3*, Steven Mooney (2010, 2010, and 2011)

Steven Mooney has published a set of books discussing the constructs of walking bass lines for jazz bassists. Released in a total of five volumes, volumes 1-3 are the most relevant for a percussion jazz ensemble. The first book focuses on the blues progression, while the second book targets rhythm changes. Volume 3 in the series is designed for chord/scale relationships, covering a total of 24 of the most common jazz progressions.

Each book includes example bass lines for reference, as well as harmonic and stylistic tendencies of bass lines by some of the most influential bassists in the history of jazz.

Constructing Walking Bass Lines, Book 1: The Blues in 12 Keys is divided into two distinct parts. The first part delves into aspects commonly associated with the 12-bar blues progression, including the “2” feel, chromatic approaches, harmonic anticipations, rhythmic embellishments, voice leading, tritone substitutions, and turnarounds. Part two deals with the blues progression in each of the twelve keys. Mooney provides a significant amount of detail in each of these segments, supplying the player with written guidelines and suggestions and numerous examples of bass lines impacted by various concepts.

Constructing Walking Bass Lines, Book 2: Rhythm Changes in 12 Keys is arranged in a similar fashion with a total of four distinct parts. The first part focuses on the progression known as rhythm changes, as well as AABA form and concepts such as chromatic approaches, harmonic anticipations, pedal points, voice leading, tritone substitutions, and turnarounds. Parts two and three provide information on navigating this progression when found in “A” sections and bridges of a tune. The final part deals with rhythm changes in all twelve keys, highlighting key points through meticulously notated bass line examples.

The third book in the volume, *Constructing Walking Jazz Bass Lines, Book 3: Standard Lines*, centers around chord/scale relationships and modal and non-diatonic playing. Divided into four parts, the book begins by explaining how chord/scale relationships can be applied to chord progressions and how modes can be applied to constructing walking bass lines. Each mode is heavily dissected, using jazz compositions

as demonstrations. Parts two and three are quite similar to the first part of the book, spotlighting melodic minor, whole tone, diminished, bebop major, bebop minor, and bebop dominant scales and their use in bass line construction. The final section offers nearly fifty pages of bass line examples over some of the most used and recognizable jazz progressions.

This series of books is insurmountably advantageous for both instructors and students. Bass lines, a key ingredient of a genuine jazz sound, are detailed in a way unlike any other, providing useful insight, suggestions, and examples. Additionally, the first two books align directly with the curriculum previously outlined, while the third book can be used throughout either academic settings.

4. “iReal Pro” Technimo LLC (2011)

“iReal Pro” is one of the most valuable resources available for practicing improvisation. This app, made available for iPhone, iPad, Android, and Mac, simulates a realistic sounding band that accompanies the player as they practice. The program downloads with a set of basic tracks, including major and minor 12-bar blues, dominant 7th exercises, II-V-I progressions in all twelve major and minor keys, and modal-based exercises. One of the most unique and advantageous features is the “edit” mode, allowing players to collect and create play-along tracks for specific charts and progressions. The player can alter and customize the style, tempo, key, and number of repeats depending on the specific material they are targeting. Available styles include swing jazz, Afro-Cuban 12/8, bossa nova, Brazilian samba, disco, funk, and shuffle. The mixer allows the player to change both the instrumentation and the individual volume of those instruments for

each play-along. Instrumentation includes piano, organs, vibraphone, electric bass, and upright bass. Finally, the “iReal Pro” app comes with a feature that provides individuals with chord/scale theory relationships, derived from the selected chart or from their database.

This tool, though less applicable in an ensemble setting, supplies students with opportunities to practice improvisation with the necessary accompaniment outside of the classroom. Offered at an affordable price, it cannot be overstated the value of this product to the success of the instructors, students, and ensemble.

CHAPTER 6

THE PUBLISHING PROJECT: AN OVERVIEW OF THE PRODUCT

Arrangements by Mark Sunkett: Background of

Composition and Arrangement Concepts

Blackwood

Composer: Eddie Daniels

Form: extended ABA with introduction, interlude, and ending

Style: Funk

Suggested Curriculum Level: Two

Suggested Recording: 1989 studio album “Blackwood”³³

Arrangement Instrumentation: Vibe, Xylophone, Marimba 1 and 2, Bass Guitar,

Timpani, Drum Set, Percussion 1 [Congas], Percussion 2 [Shaker]

Arrangement Key: Bb major, Mixolydian-based

Arrangement Time Signature and Tempo: common; quarter = 108

Minimum Number of Players: 9

Maximum Number of Players: 11 (suggested doubling - vibraphone and marimba 1)

Chords in Solo Sections: Abmaj9, Bb9

Eddie Daniels is best known as a virtuoso jazz clarinetist, saxophonist, and composer. He received his bachelor’s degree in education from Brooklyn College (1963)

³³ Eddie Daniels, *Blackwood*, GRP Records GRD 9584, 1989, compact disc.

and master's degree in clarinet performance from the Juilliard School (1966).³⁴ During his time in New York, Daniels co-founded the Thad Jones-Mel Lewis Orchestra, a notable jazz band of the 1960s and 1970s.³⁵ In 1966, he released his first album as a bandleader, "First Prize!" which featured several of his own compositions.³⁶ Over his career, he has released the albums "Breakthrough," "Under the Influence," and "Real Time," many of which highlight his innovative approach to jazz clarinet playing.³⁷ *Blackwood* was released on the 1989 studio album "Blackwood" and consisted of Eddie Daniels (clarinet and piccolo), Sammy Figueroa (percussion) and Rob Mounsey (keyboards).³⁸

This arrangement of Daniels' *Blackwood* is most appropriate as part of the Level-Two Curriculum. All solo sections require performers to be familiar with major 9 and dominant 9 chords in the key of Bb major. Additionally, this piece allows for opportunities to utilize bebop major, bebop dominant, and whole tone scales during improvisation. Thorough knowledge and understanding of these scales is a primary focus of this curriculum level and is achievable through the study of this work. Finally, the interdependency and rhythmic complexities of the arrangement as a whole are more suitable for advanced players with significant chamber experience.

³⁴ Michael Ullman and Barry Kernfeld, "Daniels, Eddie," *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online*, assessed March, 2016, *Oxford Music Online*.

³⁵ Ullman and Kernfeld, "Daniels, Eddie," *Oxford Music Online*.

³⁶ Zan Stewart, "Clarinetist for All Seasons: Eddie Daniels," *Down Beat* 54.6 (1987), 23.

³⁷ Frank-John Hadley, "Profile: Eddie Daniels," *Jazziz* 12.1 (1995), 56-57.

³⁸ Eddie Daniels, *Blackwood*, GRP Records GRD 9584, 1989, compact disc.

Serengetti Dance

Composer: John Blake

Form: extended ABC with rubato introduction and ending

Style: Afro-Cuban

Suggested Curriculum Level: One

Suggested Recording: 1988 studio album “A New Beginning”³⁹

Arrangement Instrumentation: Vibraphone, Marimba 1, 2 and 3, Bass Guitar, Drum Set, Percussion 1 [Djembe], Percussion 2 [Djembe], Percussion 3 [Wind Chimes and Shekere], Percussion 4 [Shaker and Bell]

Arrangement Key: C minor

Arrangement Time Signature and Tempo: predominantly 12/8; dotted quarter = 126

Minimum Number of Players: 10

Maximum Number of Players: 13 (suggested doubling - vibraphone, marimba 1, and marimba 2)

Chords in Solo Sections: Cmin7

John Blake is considered one of the world’s foremost jazz violinists.⁴⁰ Though he studied piano as a boy, Blake earned his degree in classical violin from West Virginia University in 1969.⁴¹ It was during this time he began experimenting with improvisation

³⁹ John Blake, *A New Beginning*, Gramavision 18-8808-2, 1988, compact disc.

⁴⁰ “Biography,” John Blake Jr., accessed March, 2016. <<http://www.johnblakejr.com>>

⁴¹ Gary W. Kennedy, “Blake, John,” *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

and jazz, heavily influenced by John Coltrane.⁴² Blake also studied the Carnatic-style of Indian violin, receiving a grant to travel while doing his postgraduate work in Montreux, Switzerland.⁴³ Upon his return to New York, Blake began performing with many well-known jazz musicians, including Archie Schepp, James Newton, and Avery Sharpe.⁴⁴ His most significant association may be as the violinist in jazz pianist McCoy Tyner's group, having been involved with the ensemble from 1979-1984.⁴⁵ Blake released several albums as a bandleader, including "Quest," "Adventures of the Heart," and Maiden Dance.⁴⁶ *Serengeti Dance*, composed by John Blake, is the final track on the 1988 album "A New Beginning" and consisted of John Blake (violin), James Simmons (keyboards), Sumi Tonooka (keyboards), Gerald Veasley (bass), Leon Jordon (drums), and Leonard Gibbs (percussion).⁴⁷

This arrangement satisfies a number of pedagogical aspects found in the Level-One Curriculum. Firstly, it requires students to improvise over a single minor 7 chord throughout each of the solo sections. By limiting the number of chords in the solo section, students may focus their attention on solo ideas, pacing, and chord/scale relationships. Additionally, the 8-bar solo section presents the ideal length for novice or hesitant students, while providing the opportunity for extended solos by more experienced and confident improvisers. Finally, the optional percussion solo section at

⁴² Russell Woessner, "Profile: John Blake," *Down Beat* 49.3 (1982), 55.

⁴³ "Biography," John Blake Jr., accessed March, 2016.

⁴⁴ Kennedy, "Blake, John," *Oxford Music Online*.

⁴⁵ Gene Santoro, "John Blake: Jazz Violinist," *Frets* 8.2 (1986), 47.

⁴⁶ "Discography," John Blake Jr., accessed March, 2016. <<http://www.johnblakejr.com>>

⁴⁷ Blake, *A New Beginning*, compact disc.

rehearsal M gives students the chance to improvise on non-pitched instruments, including djembe and drum set.

Sorcerer's Apprentice

Composer: Karl Lundeberg, with the jazz group Full Circle

Form: Jazz Fusion section (extended ABA with introduction) and Jazz Samba section (extended ABA with introduction and ending)

Style: Jazz Fusion and Jazz Samba

Suggested Curriculum Level: Two

Suggested Recording: 1988 studio album "Full Circle"⁴⁸

Arrangement Instrumentation: Vibraphone, Marimba 1, 2 and 3, Glockenspiel, Bass Guitar, Drum Set, Percussion 1 [Congas], Percussion 2 [Triangle]

Arrangement Key: D Dorian (jazz fusion) and F# major (jazz samba)

Arrangement Time Signature and Tempo: 4/4; quarter = 132 (jazz fusion) and quarter = 126 (jazz samba)

Minimum Number of Players: 9

Maximum Number of Players: 12 (suggested doubling - vibraphone, marimba 1, and marimba 2)

Chords in Solo Section 1: Dmin7

Chords in Solo Section 2: F#6/9

Chords in Open Solo Section (G to end): F#major

⁴⁸ Full Circle, *Full Circle*, Columbia Records CBS CK 40966, 1988, compact disc.

Karl Lundeberg was the composer, arranger, and keyboardist of the jazz group Full Circle. One of the most eclectic composers and performers of his generation, his compositions explore elements of jazz, classical, avant garde, and world music.⁴⁹ Growing up in Norway, Lundeberg was exposed to Norwegian folk music at a young age, heavily influencing his compositional style throughout his life. He is the founder of the group Full Circle, a band from the 1980s that mixed classical, world, and jazz genres to create a unique surprising sound.⁵⁰ Full Circle released a total of four albums, including “Myth America,” “Secret Stories,” and “A Jazz Wonderland.”⁵¹ *Sorcerer’s Apprentice* was released on their first studio album “Full Circle” (1988) and consisted of Karl Lundeberg (composer and pianist), Anders Bostrom (flutes), Terje Gewalt (bass), Russ Gold (drums) and Philip Hamilton (percussions).⁵²

Sorcerer’s Apprentice is a demanding arrangement appropriate for students in the Level-Two Curriculum. The density and rhythmic nuances of the piece require students to take extra care in order to accurately and effectively execute the work as an ensemble. Additionally, while the first solo section only requires students to improvise over a minor 7 chord, the solo section in the jazz samba portion of the arrangement presents the student with a 6/9 chord in the key of F#. This advanced chord structure is a prominent objective in the curriculum level and is best suited for competent improvisers.

⁴⁹ “Karl Fredrik Lundeberg,” Karl Fredrik Lundeberg, accessed March, 2016. <<http://www.karllundeberg.com>>

⁵⁰ “Jazz,” Karl Fredrik Lundeberg, accessed March, 2016. <<http://www.karllundeberg.com>>

⁵¹ “Discography,” Karl Fredrik Lundeberg, accessed March, 2016. <<http://www.karllundeberg.com>>

⁵² Full Circle, *Full Circle*, compact disc.

Stolen Moments

Composer: Oliver Nelson

Form: 16-bar form with introduction and ending; 12-bar blues, minor for solo section

Style: Swing

Suggested Curriculum Level: One or Two

Suggested Recording: 1961 studio album “The Blues and the Abstract Truth”⁵³

Arrangement Instrumentation: Vibe 1 and 2, Marimba 1 and 2, Bass Guitar, Drum Set

Arrangement Key: C Dorian

Arrangement Time Signature and Tempo: 4/4; quarter = 120

Minimum Number of Players: 6

Maximum Number of Players: 10 (suggested doubling - vibe 1, vibe 2, marimba 1, and marimba 2)

Chords in Solo Section: Cmin7, Fmin7, Dmin7b5, G7b9

Oliver Nelson was an American jazz saxophonist, composer, educator, and arranger. A versatile musician, he attended Washington University and Lincoln University, earning his bachelor’s and master’s degrees in compositions and theory, respectively.⁵⁴ In the 1950s, Nelson performed with the Louis Jordan Orchestra and the US Marine Band, moving to New York in 1959 and releasing several albums of mostly

⁵³ Oliver Nelson, *The Blues and the Abstract Truth*, Impulse! AS-5, 1961, compact disc.

⁵⁴ Phyl Garland, “The Many ‘Bags’ of Oliver Nelson,” *Ebony* 24.1 (1968), 110.

his own compositions.⁵⁵ He is best known for jazz works such as *Afro/American Sketches* (1961),⁵⁶ *Jazzhattan Suite* (1967), and *Black, Brown and Beautiful* (1969).⁵⁷ In addition to his compositional contributions, Nelson released Patterns for Improvisation, one of the most significant method books for improvisation and saxophone technique.⁵⁸ *Stolen Moments*, arguably his most well-known composition, was first released by tenor saxophonist Eddie Lockjaw Davis under the title *The Stolen Moment* (1960) on the album “Trane Whistle.”⁵⁹ However, the most regarded recording of the piece was released by Nelson on his 1961 studio album “The Blues and the Abstract Truth” and consisted of Oliver Nelson (saxophone), Eric Dolphy (saxophone), Freddie Hubbard (trumpet), Bill Evans (piano), Paul Chambers (bass), and Roy Haynes (drums).⁶⁰

This arrangement of *Stolen Moments* is recommended as part of either the Level-One or Level-Two Curriculum. Firstly, the overall form of the piece is a minor 12-bar blues, an objective specifically targeted in the Level-Two Curriculum. However, there are no unfamiliar chords present in the solo sections, making it feasible for students in the Level-One Curriculum. The solo section also provides students with the opportunity to improvise or comp over a minor II-V-I progression, an objective tackled in the first of the

⁵⁵ Barry Kernfeld, “Nelson, Oliver,” *The New Grove Dictionary of Jazz*, 2nd. ed., *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

⁵⁶ Kernfeld, “Nelson, Oliver,” *Oxford Music Online*.

⁵⁷ Lars Helgert, “Nelson, Oliver,” *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

⁵⁸ William L. Fowler, “New Hope for the Abstract Truth: Oliver Nelson,” *Down Beat* 43.8 (1975), 11.

⁵⁹ Helgert, “Nelson, Oliver,” *Oxford Music Online*.

⁶⁰ Nelson, *The Blues and the Abstract Truth*, compact disc.

two curricula. Finally, there are several demanding rhythmic aspects to the final sections of the work, requiring additional attention in an ensemble setting.

Tempe Blues

Composer: Mark Sunkett

Form: 12-bar blues

Style: Swing

Suggested Curriculum Level: One

Suggested Recording: “Mark Sunkett: A Musical Celebration,” Concert at Arizona State University, Fall 2014⁶¹

Arrangement Instrumentation: Vibe 1 and 2, Marimba 1 and 2, Bass Guitar, Timpani, Drum Set

Arrangement Key: F major, blues-based

Arrangement Time Signature and Tempo: 4/4; quarter = 145

Minimum Number of Players: 7

Maximum Number of Players: 11 (suggested doubling - vibe 1, vibe 2, marimba 1, and marimba 2)

Chords in Solo Section: F7, Bb7, C7, Ab7, G7, Gb7

For information on Mark Sunkett, please reference chapter three. *Tempe Blues*, written for the ASU Percussion Jazz Ensemble, was first programmed on the Spring 1989 percussion concert, which featured both the ASU Percussion Ensemble and Percussion

⁶¹ “Mark Sunkett: A Musical Celebration,” ASU Digital Repository, recorded November 25, 2014, <http://hdl.handle.net/2286/R.I.26992>

Jazz Ensemble. The instrumentation of the original recording and the attached document are identical.

Tempe Blues is an excellent example of a percussion jazz ensemble piece targeting a variety of objectives found in the Level-One Curriculum. Firstly, *Tempe Blues* is a major 12-bar blues tune in the key of F, a form at the center of this curriculum level. Additionally, the final two measures of the solo section provide students with an opportunity to improvise and comp over a major I-VI-II-V progression with a tritone substitution of the V chord. While this concept is addressed in the Level-Two Curriculum, it is not hindering to a student at this level. This piece also offers many rhythmic challenges for the student, both on an individual level and as a chamber ensemble. Finally, the drum set player is presented with several instances to fill between sections, as well as improvise for an entire 12-bar section.

**Arrangements by Danielle Moreau: Background of
Composition and Arrangement Concepts**

Adam's Apple

Composer: Wayne Shorter

Form: 24-bar AAB with introduction and ending

Style: Latin Funk

Suggested Curriculum Level: One

Suggested Recording: 1966 studio album "Adam's Apple"⁶²

Arrangement Instrumentation: Vibe 1 and 2, Xylophone, Marimba 1 and 2, Bass Guitar,
Drum Set, Percussion [Egg Shakers]

Arrangement Key: Ab major, blues-based

Arrangement Time Signature and Tempo: 4/4; quarter = 160

Minimum Number of Players: 8

Maximum Number of Players: 10 (suggested doubling - vibe 1 and marimba 1)

Chords in Solo Section: Ab7, Gb7, Abmin7, Db7, Bbmin7, Eb7

Wayne Shorter is one of the most notable performers and composers of American jazz.⁶³ Primarily a tenor saxophonist, Shorter began his career with Art Blakey and the Jazz Messengers, performing with the group from 1959-1964.⁶⁴ In 1964, he joined the

⁶² Wayne Shorter, *Adam's Apple*, Blue Note BLP 4232, 1966, vinyl.

⁶³ "Wayne Shorter," Blue Note Records, accessed March, 2016. <<http://www.bluenote.com>>

⁶⁴ Barry Kernfeld, "Shorter, Wayne," *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

Miles Davis Quintet and remained with the group until 1970.⁶⁵ During his time in the Miles Davis Quintet, Shorter recorded several albums primarily featuring his own compositions, including “Night Dreamer” (1964), “Juju” (1965), and “The All Seeing Eye” (1965).⁶⁶ *Adam’s Apple* was first released on the 1966 studio album “Adam’s Apple” and was performed by Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Reginald Workman (bass), and Joe Chambers (drums).⁶⁷ Latin and funk-influenced, it was the closest Shorter came to writing soul-jazz.⁶⁸

This composition was selected as part of this project for several reasons. Firstly, it satisfies a number of pedagogical aspects found in the Level-One Curriculum. Dominant 7 chords are the primary harmonic tool of the piece, as well as two examples the min7 chord. Both are used throughout the melodic and solo sections, allowing the students ample exposure for comping and improvisation. A diatonically ascending II-V-I progression can be seen in the final eight measures of the solo section, specifically targeting a key component of the curriculum level. The blues-based yet tonal nature of the piece provides novice students the ability to expand their improvisation skills in a context most familiar to their musical background. Finally, the 24-bar AAB form presents a longer solo section than either the 12-bar or 16-bar forms, encouraging the student to become aware of their solo pacing.

⁶⁵ Kernfeld, “Shorter, Wayne,” *Oxford Music Online*.

⁶⁶ “Discography,” Wayne Shorter, accessed March, 2016. <<http://www.wayneshorter.com>>

⁶⁷ Shorter, *Adam’s Apple*, vinyl.

⁶⁸ Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter* (New York: Penguin, 2004), 106.

Many aspects of the arrangement are derived from Shorter's original recording of *Adam's Apple*, including the introduction and fade-out ending material. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, xylophone, marimba, bass guitar, drums, and egg shakers. The piano material seemed most appropriate for marimba 2, while the sustained melodic lines were best suited for vibe 1 and marimba 1. Harmonic content is provided by vibe 2 throughout the melodic sections. Additionally, the xylophone material is extracted from marimba 2, highlighting key components of the line. Finally, the inclusion of egg shakers provides an additional Latin feel and stability to the rhythmic motion of the piece.

Filthy McNasty

Composer: Horace Silver

Form: 12-bar blues with introduction and ending

Style: Swing

Suggested Curriculum Level: One

Suggested Recording: 1961 live album "Doin' the Thing: The Horace Silver Quintet at the Village Gate"⁶⁹

Arrangement Instrumentation: Vibe 1 and 2, Xylophone, Glockenspiel, Marimba 1 and 2, Bass Guitar, Drum Set

Arrangement Key: Bb blues

Arrangement Time Signature and Tempo: 4/4; quarter = 175

Minimum Number of Players: 8

⁶⁹ The Horace Silver Quintet, *Doin' the Thing: The Horace Silver Quintet at the Village Gate*, Blue Note BLP 4076, 1961, compact disc.

Maximum Number of Players: 11 (suggested doubling - vibe 1, vibe 2, and marimba 2)

Chords in Solo Section: Bb7, Eb7, F7

Horace Silver is an American pianist and composer known for his ability to combine Latin and gospel-inspired music with jazz.⁷⁰ He is one of the only jazz musicians to record almost entirely original compositions, many of which have become standard in the jazz repertoire.⁷¹ Early in his career, Silver moved to New York City and began performing with Coleman Hawkins, Lester Young, and Art Blakey's Jazz Messengers before becoming the bandleader of his quintet in 1956.⁷² It was during this time that he pioneered the style known as hard bop, a rhythmically driven approach to jazz heavily influenced by rhythm and blues.⁷³ Silver recorded some of his most influential albums during the 1950s and 1960s, including "Six Pieces of Silver (1957), "Blowin' the Blues Away" (1959), and "Horace-scope" (1960).⁷⁴ *Filthy McNasty*, a blues-based jazz tune with pop influences,⁷⁵ was first released on the 1961 live album "Doin' the Thing: The Horace Silver Quintet at the Village Gate" and was performed by Horace Silver (piano), Blue Mitchell (trumpet), Junior Cook (tenor saxophone), Eugene

⁷⁰ Bill Dobbins, "Silver, Horace," *Grove Music Online*. accessed March, 2016, *Oxford Music Online*.

⁷¹ Ibid.

⁷² "Biography, The Silver Pages," Horace Silver, accessed March, 2016. <<http://www.horacesilver.com>>

⁷³ Dobbins, "Silver, Horace," *Oxford Music Online*.

⁷⁴ "Discography, The Silver Pages," Horace Silver, accessed March, 2016. <<http://www.horacesilver.com>>

⁷⁵ "Biography, The Silver Pages," Horace Silver, accessed March, 2016.

Taylor (bass), and Roy Brooks (drums).⁷⁶ It is one of his most recorded compositions, solidifying its place as a jazz standard.⁷⁷

This composition was selected as part of this project to satisfy one of the main pedagogical components found in the Level-One Curriculum. The solo section of the piece is a major 12-bar blues form in the key of Bb. This provides students the opportunity to improvise using chord/scale theory and formal elements at the core of the curriculum in a comfortable and familiar key. The tempo of the piece presents a challenge for the soloist and accompaniment voices, requiring each to maintain a level of control in their respective roles. Additionally, *Filthy McNasty* includes interesting melodic and secondary voices throughout the introduction, head, and ending sections.

Many aspects of the arrangement are derived from Silver's original recording of *Filthy McNasty*, including formal elements and harmonic material. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, xylophone, glockenspiel, marimba, bass guitar, and drum set. Most melodic material can be seen in vibe 1, xylophone, and marimba 1, all of which embody the "brassy" sound of the original recording. Harmonic content is provided by marimba 2 throughout the melodic sections, while vibe 2 and glockenspiel add contrapuntal material mimicking the original piano accompaniment. Finally, the section at rehearsal C offers the drum set player the opportunity to "trade 4s" with the ensemble before returning to the introductory material.

⁷⁶ The Horace Silver Quintet, *Doin' the Thing: The Horace Silver Quintet at the Village Gate*, compact disc.

⁷⁷ Horace Silver, *Let's Get to the Nitty Gritty: The Autobiography of Horace Silver* (Berkeley and Los Angeles, CA: University of California Press, 2006), 156.

Good Evening Mr. and Mrs. America

Composer: John Guerin

Form: extended AB with introduction, solo sections 1/2, and ending

Style: Rock (jazz fusion and funk influences)

Suggested Curriculum Level: Two

Suggested Recording: 1975 studio album “Tom Cat,”⁷⁸ Tom Scott and the L.A. Express

Arrangement Instrumentation: Vibe 1 and 2, Xylophone, Glockenspiel, Marimba 1 and 2,
Bass Guitar, Drum Set, Percussion 1 [Congas], Percussion 2 [Shaker]

Arrangement Key: D Dorian

Arrangement Time Signature and Tempo: 4/4; quarter = 100

Minimum Number of Players: 10

Maximum Number of Players: 12 (suggested doubling - vibe 1 and marimba 1)

Chords in Solo Section 1: Dmin7sus, Dmin7, F#7sus, F#7, Bm

Chords in Solo Section 2: D7sus, Ab/D, F#7sus, Bm

John Guerin is considered one of the most prominent Los Angeles studio drummers of the 1960s and 1970s.⁷⁹ His stylistic versatility led to recording projects with a variety of artists throughout his 40-year career, including Frank Zappa, Ray Brown,⁸⁰ Frank Sinatra, Thelonius Monk,⁸¹ and Milt Jackson.⁸² In 1973, he co-founded the group

⁷⁸ Tom Scott and the L.A. Express, *Tom Cat*, Ode Records EK 64960, 1975, compact disc.

⁷⁹ “In Memoriam: John Guerin - Studio Superstar,” *Modern Drummer* 28.6 (June 2004), 166.

⁸⁰ Sam Bradley, “John Guerin,” *Down Beat* 44.13 (1977), 19.

⁸¹ “In Memoriam: John Guerin - Studio Superstar,” *Modern Drummer* 28.6 (June 2004), 166.

Tom Scott and the L.A. Express, a jazz fusion band known for touring and recording with Joni Mitchell.⁸³ *Good Evening Mr. and Mrs. America*, composed by Guerin, was released on the album “Tom Cat” by Tom Scott and the L.A. Express in 1975 and consisted of Tom Scott (saxophone), Larry Nash (keyboards), Robben Ford (guitar), Max Bennett (bass), and Guerin (drums and percussion).⁸⁴

This composition demonstrates many of the pedagogical concepts seen in the Level-Two Curriculum. Both solo sections offer opportunities for comping and improvisation over more complex chords, including dominant 7 and min7 suspended chords, 13 chords, and slash chords. It also allows students to utilize bebop dominant and whole tone scales during improvisation as a result of the suspended and dominant chord progressions, specifically targeting a key component of the curriculum level. These harmonic structures, coupled with the tonal nature of the composition, require the student to transition between the appropriate scales with great dexterity. Finally, the piece presents a variety of highly syncopated gestures, challenging the student’s control and ability to navigate these figures.

Many aspects of the arrangement are derived from Tom Scott and the L.A. Express’s recording of *Good Evening Mr. and Mrs. America*, including all structural components and rhythmic figures. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, xylophone, glockenspiel, marimba, bass guitar, drum set, congas, and shaker. Due to the

⁸² Bill Milkowski, “Guerin, John,” *The New Grove Dictionary of Jazz*, 2nd ed., *Grove Music Online*. accessed March, 2016, *Oxford Music Online*.

⁸³ Ibid.

⁸⁴ Tom Scott and the L.A. Express, *Tom Cat*, compact disc.

dense activity of the piece, few of the parts are written in unison. Vibe 1 and marimba 1 are responsible for all thematic material, while vibe 2, xylophone, and glockenspiel provide either harmonic or rhythmic motion. Marimba 2 is nearly identical to bass guitar throughout the entire arrangement, with the exception of each of the solo sections. Finally, the inclusion of both congas and shaker present rhythmic stability and additional timbral support throughout much of the piece.

Song for My Father

Composer: Horace Silver

Form: 24-bar AAB with introduction and ending

Style: Latin (Bossa Nova)

Suggested Curriculum Level: One

Suggested Recording: 1965 studio album “Song for my Father”⁸⁵, The Horace Silver

Quintet

Arrangement Instrumentation: Vibe 1 and 2, Marimba 1 and 2, Bass Guitar, Drum Set,

Percussion 1 [Congas], Percussion 2 [Guiro]

Arrangement Key: F minor

Arrangement Time Signature and Tempo: 4/4; quarter = 132

Minimum Number of Players: 8

Maximum Number of Players: 10 (suggested doubling - vibe 1 and marimba 1)

Chords in Solo Section: Fmin7, Eb7, Db7, C7

⁸⁵ The Horace Silver Quintet, *Song for My Father*, Blue Note BST 84185, 1965, compact disc.

For information on Silver, please reference *Filthy McNasty*. *Song for My Father*, composed by Silver, was first released on the 1965 studio album “Song For My Father” and consisted of Silver (piano), Carmell Jones (trumpet), Joe Henderson (tenor saxophone), Herbie Hancock (piano), Teddy Smith (bass), and Roger Humphries (drums).⁸⁶ Arguably his most popular composition, *Song for My Father* mixes a bossa nova feel with traditional music found in the Cape Verde Islands.⁸⁷

Many of the educational goals in the Level-One Curriculum are exemplified in this composition. All chords found in *Song for My Father* are either dominant or minor, each functioning tonally. For example, the Fmin7 chord highlights the tonic center of the arrangement, while the dominant chords descend through the key and climax on C7 before resolving back to the minor chord. These descending lines provide an additional challenge, requiring the student to improvise over a set of dominant chords in a tonally-centered environment. The Latin feel of the piece allows students to improvise and comp in a style other than jazz, prompting them to pursue a variety of Latin recordings for perspective. Finally, the 24-bar AAB form presents a longer solo section than either the 12-bar or 16-bar forms, encouraging the student to become aware of their solo pacing.

This arrangement is loosely based on the original recording of *Song for My Father*, seen primarily in the introductory material and bass voices. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, marimba, bass guitar, drum set, congas, and guiro. Melodic material is found in both the vib 1 and marimba 1 parts, while harmonic content is

⁸⁶ The Horace Silver Quintet, *Song for My Father*, compact disc

⁸⁷ Peter Keepnews, “Horace Silver, 85, Master of Earthy Jazz, Is Dead,” *New York Times*, June 2014.

exhibited in the vibe 2 part. Marimba 2 and bass guitar are nearly identical throughout the entire arrangement. The piece closes with a tagged-style ending, deviating from the original recording. Finally, the inclusion of both congas and guiro provide an additional Latin feel and stability to the rhythmic motion of the piece.

Watermelon Man

Composer: Herbie Hancock

Form: 16-bar blues form with introduction and ending

Style: Jazz Funk

Suggested Curriculum Level: One

Suggested Recording: 1962 studio album "Takin' Off"⁸⁸

Arrangement Instrumentation: Vibe 1 and 2, Glockenspiel, Xylophone, Marimba 1 and 2,
Bass Guitar, Drum Set

Arrangement Key: F major, blues-based

Arrangement Time Signature and Tempo: 4/4; quarter = 132

Minimum Number of Players: 8

Maximum Number of Players: 10 (suggested doubling - vibe 1 and vibe 2)

Chords in Solo Section: F7, Bb7, C7

Herbie Hancock is one of the most impactful pianists and composers in modern jazz. A unique and innovative voice, Hancock has had an enormous influence on many

⁸⁸ Herbie Hancock, *Takin' Off*, Blue Note BLP 4109, 1962, compact disc.

styles, including funk, fusion, acoustic, and electric jazz.⁸⁹ He began his career in New York, performing in jazz clubs with Coleman Hawkins before releasing several studio albums as bandleader, including *Empyrean Isles* (1964), *Maiden Voyage* (1965), and *Speak Like a Child* (1968).⁹⁰ His interests in electronic and synthesized sound are most noticeable during his time with *Headhunters*, where he experimented with sounds generated by wah-wah pedals, sequencers, and electronic percussion instruments.⁹¹ *Watermelon Man*, composed by Hancock, was first released on his 1962 debut album *Takin' Off* and performed by Hancock (piano), Freddie Hubbard (trumpet), Dexter Gordon (tenor saxophone), Butch Warren (bass), and Billy Higgins (drums).⁹² It is arguably one of the greatest contributions to the styles of fusion and jazz-funk.⁹³

Watermelon Man is the exemplary tune for a beginning student, fulfilling many of the Level-One Curriculum goals. Firstly, it is an example of a 16-bar blues form, which utilizes the same three chords of a major 12-bar blues form. This allows the student to expand on a familiar form while soloing over the same harmonic material. The funk-style of the piece provides the student with an additional outlet for experimentation, encouraging them to seek outside recordings for stylistic reference. Finally, the collaborative nature of the final two measures motivates students to listen to one another, ensuring rhythmic clarity of the closing fermata.

⁸⁹ Johannes P. Wallmann, "The Music of Herbie Hancock: Composition and Improvisation in the Blue Note Years" (PhD diss., New York University, 2010), 63-64, ProQuest (UMI 3404555).

⁹⁰ Bill Dobbins, "Hancock, Herbie," *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

⁹¹ *Ibid.*

⁹² Hancock, *Takin' Off*, compact disc.

⁹³ Wallmann, "The Music of Herbie Hancock," 83.

Several aspects of the arrangement are derived from Hancock's original recording of *Watermelon Man*, including structural components, rhythmic figures, and accompaniment material. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, glockenspiel, xylophone, marimba, bass guitar, and drum set. Metallic instruments, including vibe 1, vibe 2, and glockenspiel, function as the melodic unit throughout much of the piece, with slight harmonic or rhythmic deviations. The piano material of the original seemed most appropriate for marimba 1, rhythmically supported by the xylophone. Marimba 2 and bass guitar parts are identical throughout the entire arrangement, with exceptions in the solo section and final two measures. Finally, the piece ends with a climax to the tonic area, differing from the original recording.

Witch Hunt

Composer: Wayne Shorter

Form: 24-bar with introduction and ending

Style: Swing

Suggested Curriculum Level: Two

Suggested Recording: 1966 studio album "Speak No Evil"⁹⁴

Arrangement Instrumentation: Vibe 1 and 2, Xylophone, Glockenspiel, Marimba 1 and 2,

Bass Guitar, Drum Set

Arrangement Key: C Minor, modal-based

Arrangement Time Signature and Tempo: 4/4; quarter = 138

⁹⁴ Wayne Shorter, *Speak No Evil*, Blue Note BLP 4194, 1966, compact disc.

Minimum Number of Players: 8

Maximum Number of Players: 10 (suggested doubling - vibe 1 and marimba 1)

Chords in Solo Section: Cmin7, G7#9, Eb7, Gb7, F7, E7, Abmin7, Amaj7/Ab, G7#9#5

For information on Shorter, please reference *Adam's Apple. Witch Hunt*, composed by Shorter, was first released on the 1966 studio album "Speak No Evil" and consisted of Wayne Shorter (tenor saxophone), Freddie Hubbard (trumpet), Herbie Hancock (piano), Ron Carter (bass), and Joe Chambers (drums).⁹⁵

Witch Hunt satisfies a variety of requirements found in the Level-Two Curriculum. Firstly, several more advanced chordal structures are present, including 7#9 chords, slash chords, and 7(#9#5) chords. The presence of these structures in both the head and solo sections offers the perfect outlet for thorough navigation and exposure. The chromatically descending dominant chords found in the final eight measures of the solo section supplies the student with the challenge of improvising over a set of dominant chords in a tonally-centered environment. Additionally, the Abmin7 to Amaj7 juxtaposition in the final four measures of the solo section requires the student to rapidly shift between opposing chord/scale relationships. Finally, the 24-bar AAB form presents a longer solo section than either the 12-bar or 16-bar forms, encouraging the student to become aware of their solo pacing.

Much of the arrangement is derived from the original recording of *Witch Hunt*, including overall form and dynamic contour. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of

⁹⁵ Shorter, *Speak No Evil*, compact disc.

vibraphone, xylophone, glockenspiel, marimba, bass guitar, and drum set. Introductory material is presented in both marimba parts, with accompaniment in all other voices. Vibe 1 and 2 are responsible for the melody in both of the main sections, while marimba 2 provides harmonic content. Glockenspiel gives rhythmic material derived from the piano part in the original recording. Other voices rest until the climax of the main sections, entering with either the primary or secondary material. The arrangement ends similarly to the original, slowing to a fermata on the final note of the main section.

Work Song

Composer: Nat Adderley

Form: 16-bar blues, minor with introduction and ending

Style: Swing

Suggested Curriculum Level: Two

Suggested Recording: 2002 studio album “Trumpet 101,”⁹⁶ Trent Austin

Arrangement Instrumentation: Vibe 1 and 2, Xylophone, Glockenspiel, Marimba 1 and 2,
Bass Guitar, Drum Set

Arrangement Key: F minor, blues-based

Arrangement Time Signature and Tempo: 4/4; quarter = 175

Minimum Number of Players: 8

Maximum Number of Players: 10 (suggested doubling - vibe 1 and marimba 1)

Chords in Solo Section: Fmin7, C7, F7, Bb7, Db7

⁹⁶ Trent Austin, *Trumpet 101*, K&R Records 783707477725, 2002, compact disc.

Nat Adderley was an American jazz cornet player and composer whose career began in the 1950s and occurred in conjunction with his older brother, saxophonist Julian “Cannonball” Adderley. Early in his career, Adderley performed as a sideman with several well-known jazz musicians such as Lionel Hampton, Woody Herman, and J.J. Johnson.⁹⁷ His collaboration with his brother in the Cannonball Adderley Quintet from 1959-1975 became known as the defining soul jazz sound of the 1960s.⁹⁸ He was the primary composer for the group, releasing several notable tunes including *Hummin’*, *Sermonette*, and *Jive Samba*.⁹⁹ Upon his brother’s death in 1975, Nat Adderley continued his career as a bandleader, releasing “Hummin’” (1976), “On the Move” (1982), and “Good Company” (1994).¹⁰⁰ Adderley, having been recorded on more than 100 albums over the course of his career,¹⁰¹ is considered one of the few successful cornet soloists of his generation.¹⁰² *Work Song* was first released by the Cannonball Adderley Quintet on the 1960 studio album “Them Dirty Blues” and consisted of Nat Adderley (cornet), Cannonball Adderley (alto saxophone), Barry Harris and Bobby Timmons (piano), Sam

⁹⁷ Scott DeVeaux and Barry Kernfeld, “Adderley, Nat,” *The New Grove Dictionary of Jazz*, 2nd ed., accessed March, 2016, *Oxford Music Online*.

⁹⁸ Steve Graybow, “‘Soul Jazz’ Originator Nat Adderley Dies,” *Billboard* 112.3 (January 2000), 6.

⁹⁹ Amy Moore, “Nat Adderley, 1931-2000: In His Own Words,” *Down Beat* 67.4 (2000), 18.

¹⁰⁰ DeVeaux and Kernfeld, “Adderley, Nat,” *Oxford Music Online*.

¹⁰¹ Martin W. Saunders, “Nat Adderley (1931-2000) and *Work Song*: An Analysis of Improvisational Style and Evolution” (DMA diss., University of Oklahoma, 2008), 16, ProQuest (UMI 3337149).

¹⁰² DeVeaux and Kernfeld, “Adderley, Nat,” *Oxford Music Online*.

Jones (bass), and Louis Hayes (drums).¹⁰³ It is considered one of his greatest contributions to the jazz repertoire, becoming a hard-bop standard.¹⁰⁴

Work Song is a well-known composition that serves one of the principal objectives in the Level-Two Curriculum. It is a tune with a minor 16-bar blues form, and while the Level-Two Curriculum specifically targets a minor 12-bar blues form, the harmonic structures and chord progressions assist in satisfying this requirement. Additionally, the tritone substitution of the II chord in the final two measures of the solo section presents a distinct obstacle for an advanced student. This is a disruption to the traditional minor II-V-I progression is well-suited for this curriculum level. Finally, the key of the arrangement may expand the student's comfort level, requiring them to improvise and comp over a dense minor key.

Several aspects of the arrangement are derived from Trent Austin's 2002 recording of *Work Song*, including all structural components and rhythmic figures. Instrumentation of the arrangement was based on the timbre of the original instrumentation, resulting in the inclusion of vibraphone, xylophone, glockenspiel, marimba, bass guitar, and drum set. The piece begins with the melody in vibe 1, vibe 2, and xylophone, accompanied by rhythmic unison figures in all other voices. The second set of 16 measures moves the melody to marimba 1 and 2, accompanied by rhythmic unison figures in all other voices. This same framework is exhibited after the solo section, closing with a tagged-style ending. Finally, the structure of the piece allows the drum set play several opportunities to fill extensively between rhythmic phrases.

¹⁰³ Saunders, "Nat Adderley (1931-2000) and *Work Song*," 17.

¹⁰⁴ Kenny Methieson, "Adderley, Nat," *Grove Music Online*, accessed March, 2016, *Oxford Music Online*.

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APPENDIX A
ARRANGEMENTS AND PERFORMANCE NOTES

ADAM'S APPLE - PERFORMANCE NOTES

Composer: Wayne Shorter

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. The percussion part, while strongly recommended, is optional.
4. Vibe 1 and marimba 1 may be doubled for personnel reasons.
5. Slash notation is used to indicate comping, unless otherwise stated.
6. Rehearsal B, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
7. Rehearsal B, solo section: marimba 2 and bass are instructed to ad lib. This should be based on the notated material and should not deviate extensively.
8. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

ADAM'S APPLE

WAYNE SHORTER
ARR. DANIELLE MOREAU

LATIN FUNK ♩ = 160

VIBE 1

VIBE 2

XYLOPHONE

MARIMBA 1

MARIMBA 2

BASS GUITAR

DRUM SET

PERCUSSION

2ND TIME ONLY

mf

2

2

LATIN FUNK ♩ = 160

2ND TIME ONLY (HI-HAT AND RIM-KNOCK)

FILL ----

mf

2ND TIME ONLY

EQA SHAKERS

mf

2

5 A

VIBE 1 *mf*

VIBE 2 *mp* $A\flat 7$

XYLO *mp*

MAR 1 *mf*

MAR 2

BASS

DS TIME

PERC

11

VIBE 1

VIBE 2

XYLO

MAR 1

MAR 2

BASS

DS

PERC

9b7

17

VIBE 1

VIBE 2

XYLO

MAR 1

MAR 2

BASS

DS

PERC

Ab7

Abm7

Db7

2

2

2

2

23

VIBE 1

VIBE 2

X YLO

MAR 1

MAR 2

BASS

DS

PERC

Chord changes: $Bb m7$, $Eb7$, $Ab7$

Dynamic markings: f , mf

Tempo/Style: $2/4$

Section markers: FILL ----

29 **8 SOLO SECTION**
Ab7

VIBE 1

VIBE 2

XYLO

MAR 1

MAR 2


BASS


OS

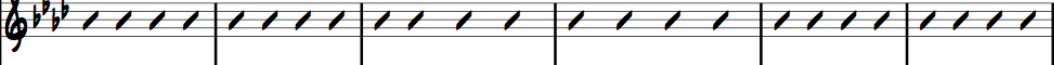
PERC

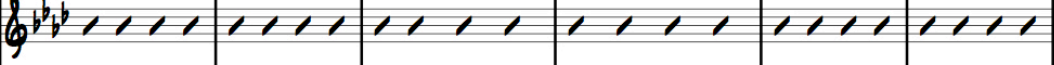
The musical score is for a solo section starting at measure 29. It features seven staves: VIBE 1, VIBE 2, XYLO, MAR 1, MAR 2, BASS, and OS. VIBES 1 and 2, XYLO, and MAR 1 play a rhythmic pattern of eighth notes with a slash through the stem. MAR 2 and BASS play a melodic line in the key of Ab major, marked *mf* and *(AD. LIB)*. The BASS line includes a fermata and a double bar line with a '2' above it, indicating a two-measure rest. OS and PERC play a rhythmic pattern of eighth notes with a slash through the stem, marked *mf*. The PERC staff also includes a fermata and a double bar line with a '2' above it, indicating a two-measure rest. The key signature has three flats (Ab major), and the time signature is 2/4.


35 Ab7


VIBE 1 

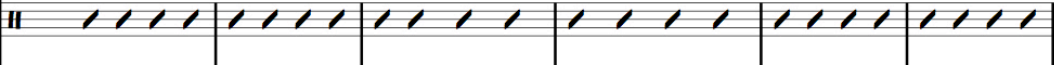
VIBE 2 

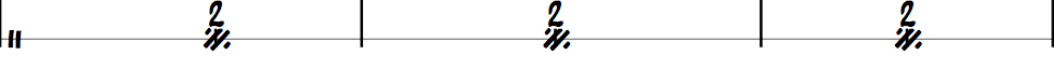
XYLO 

MAR 1 

MAR 2 

BASS 

DS 

PERC 

41

Ab7 Abm7 Db7

VIBE 1

VIBE 2

XULO

MAR 1

MAR 2

BASS

DS

PERC

47 *Sbm7 Eb7 Ab7*

VIBE 1 *f*

VIBE 2 *f*

XYLO *mf*

MAR 1 *f*

MAR 2 *f*

BASS *f*

DS *f* FILL ----

PERC *f*

2

55 C

VIBE 1

VIBE 2 *Ab7*

XYLO

MAR 1

MAR 2

BASS

DS

PERC

TIME

59

VIBE 1

VIBE 2

XYLO

MAR 1

MAR 2

BASS

DS

PERC

Ab7

2

2

2

2

2

2

2

2

65

VIBE 1

VIBE 2

XYLO

MAR 1

MAR 2

BASS

DS

PERC

Ab7

Abm7

Db7

2

2

2

75

VIBE 1 *mf* DECRESC. AL FINE

VIBE 2 *mf* DECRESC. AL FINE

XYLO

MAR 1

MAR 2 *mf* DECRESC. AL FINE

BASS *mf* DECRESC. AL FINE

DS *mf* DECRESC. AL FINE

PERC *mf* DECRESC. AL FINE

PLAY 8 TIMES
Ab7

Ab7 OPEN SOLO

FILL ---- TIME

BLACKWOOD - PERFORMANCE NOTES

Composer: Eddie Daniels

Arranger: Mark Sunkett

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe and marimba 1 may be doubled for personnel reasons.
4. The timpani part, while strongly recommended, is optional.
5. Slash notation is used to indicate comping, unless otherwise stated.
6. Rehearsal F, open solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
7. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

BLACKWOOD

EDDIE DANIELS
ARR. MARK SUNKETT
ED. DANIELLE MOREAU

$\text{♩} = 108$

VIBRAPHONE

XYLOPHONE

MARIMBA 1

MARIMBA 2

BASS GUITAR

TIMPANI

$\text{♩} = 108$

DRUM SET

PERCUSSION 1

PERCUSSION 2

SHAKER

mf

F. Ab. Bb

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. The top four staves (Vibraphone, Xylophone, Marimba 1, Marimba 2) are in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The bottom four staves (Bass Guitar, Timpani, Drum Set, Percussion 1) are in bass clef with the same key signature and time signature. The tempo is marked as quarter note = 108. The Marimba 2 part begins in the second measure with a melody of eighth notes, marked *mf*. The Bass Guitar part also begins in the second measure with a melody of eighth notes, marked *mf*. The Percussion 2 part begins in the first measure with a shaker pattern (marked *mf*) and continues with a % symbol in the second and third measures. The other instruments (Vibraphone, Xylophone, Marimba 1, Timpani, Drum Set, Percussion 1) have rests throughout the piece. The key signature changes to F major (F, Ab, Bb) for the Timpani part.

4

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

CONGAS

mf

mf

4

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. The top four staves (VIBE, XYLO, MAR 1, MAR 2) are mostly silent, with MAR 2 having two '2' markings above a double bar line. The BASS staff has a melodic line in the first two measures. The TIMP staff has a melodic line starting in the third measure, marked 'mf'. The DS, PERC 1, and PERC 2 staves are mostly silent, with PERC 1 having a rhythmic pattern in the third measure marked 'mf' and 'CONGAS'. The PERC 2 staff has a '4' marking above a double bar line in the first measure.

8

VIBE *f* **A**

XYLO

MAR 1

MAR 2 2

BASS

TIMP

DS FILL ---- FUNKY 16THS *mf*

PERC 1 4

PERC 2 8

O S H O O S H O O

11

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

1

2

4

4

14 2. B

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS 2. FILL ---- TIME

PERC 1

PERC 2

17

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

19

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

21

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

FILL ----

f

2

The image shows a musical score for percussion instruments, starting at measure 21. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments listed are VIBE, XYLO, MAR 1, MAR 2, BASS, TIMP, DS, PERC 1, and PERC 2. The VIBE and XYLO parts have a melodic line starting in measure 21, with the XYLO part marked with a forte (*f*) dynamic. The MAR 1 part has a rhythmic pattern of eighth notes. The MAR 2 part has a single note in measure 21, marked with a '2' and a double bar line. The BASS part has a rhythmic pattern of eighth notes. The TIMP part has a single note in measure 21. The DS part has a rhythmic pattern of eighth notes. The PERC 1 and PERC 2 parts have a rhythmic pattern of eighth notes. The DS part has a 'FILL ----' marking in measure 22. The PERC 1 and PERC 2 parts have a '8' marking in measure 22.

23 C

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

TIME

Detailed description of the musical score: The score is for a percussion ensemble. It begins with a double bar line and a repeat sign. A box containing the letter 'C' is positioned above the first measure. The instruments are: VIBES (treble clef), XYLOPHONE (treble clef), MARACAS 1 (treble clef), MARACAS 2 (bass clef), BASS (bass clef), TIMPANI (bass clef), SNARE DRUM (bass clef), PERC 1 (bass clef), and PERC 2 (bass clef). The VIBES and XYLOPHONE parts play a melodic line starting in the second measure. MARACAS 1 is silent. MARACAS 2 plays a rhythmic pattern of eighth notes. BASS plays a walking bass line. TIMPANI plays a simple rhythmic pattern. SNARE DRUM plays a pattern of eighth notes with accents, with 'O' and 'S H' markings below. PERC 2 plays a continuous eighth-note pattern with accents.

25

The musical score consists of eight staves for percussion instruments. The first system (1.) covers measures 25-26, and the second system (2.) covers measures 27-28. The instruments are:

- VIBE**: Treble clef, melodic line.
- XYLO**: Treble clef, melodic line.
- MAR 1**: Treble clef, melodic line.
- MAR 2**: Bass clef, melodic line.
- BASS**: Bass clef, melodic line.
- TIMP**: Bass clef, melodic line.
- DS**: Drum set, rhythmic pattern.
- PERC 1**: Percussion 1, rhythmic pattern.
- PERC 2**: Percussion 2, rhythmic pattern.

System 1 (Measures 25-26) includes first and second endings. System 2 (Measures 27-28) includes a 'FILL' section. The score uses various musical notations including notes, rests, and dynamic markings.

D SOLO SECTION 1

28 4x

Musical score for SOLO SECTION 1, measures 28-31. The score includes parts for VIBE, XYLO, MAR 1, MAR 2, BASS, TIMP, DS, PERC 1, and PERC 2. The key signature is B-flat major. The VIBE part has a melody starting on G4. The MAR 1 part has slash marks. The MAR 2 part has a bass line. The BASS part has a walking bass line. The DS part has slash marks. The PERC 1 part has a rhythmic pattern with accents. The PERC 2 part has a rhythmic pattern with accents. The score is marked with *mf* (mezzo-forte).

30 4x

VIBE

XYLO *mf*

MAR 1 *Abmaj9* *Bb9*

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

E SOLO SECTION 2

32 *Abmaj9* *Bb9*

VIBE

XYLO

MAR 1 *mf*

MAR 2

BASS

TIMP *mf*

DS

PERC 1

PERC 2

34 *Abmaj9* *Bb9*

VIBE 

XYLO 

MAR 1 

MAR 2 

BASS 

TIMP 

DS 

PERC 1 

PERC 2 

36 *Abmaj9* *Bb9*

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

38 *Abmaj9* *8b9* *CRES. 2ND X ONLY*

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

FILL ----

8

8

40

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

42

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

FILL ----

4

44 **F** OPEN SOLO SECTION OVER AbMA79 AND Bb9

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- VIBE**: Treble clef, playing a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic.
- XYLO**: Treble clef, playing a melodic line similar to the vibraphone, also starting with a *mf* dynamic.
- MAR 1**: Treble clef, playing a melodic line similar to the vibraphone, also starting with a *mf* dynamic.
- MAR 2**: Bass clef, playing a melodic line similar to the vibraphone, also starting with a *mf* dynamic.
- BASS**: Bass clef, playing a simple bass line with quarter and eighth notes, starting with a *mf* dynamic.
- TIMP**: Bass clef, playing a simple bass line with quarter and eighth notes, starting with a *mf* dynamic.
- DS**: Drum set, indicated by a double bar line and the word "TIME" above the staff, playing a steady pattern of slashes, starting with a *mf* dynamic.
- PERC 1**: Percussion, indicated by a double bar line, playing a pattern of eighth notes with accents and dynamics markings (0, 5, H, 0, 0, 5, H, 0, 0), starting with a *mf* dynamic.
- PERC 2**: Percussion, indicated by a double bar line, playing a pattern of eighth notes with accents, starting with a *mf* dynamic.

46

VIBE

X YLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

Detailed description of the musical score: The score is for measures 46 and 47. It features eight staves. The first four staves (VIBE, XYLO, MAR 1, MAR 2) contain melodic lines with eighth and sixteenth notes. The fifth staff (BASS) and sixth staff (TIMP) have a '2' above a slash in measure 47, indicating a double bass drum or snare drum hit. The seventh staff (DS) shows a series of eighth notes. The eighth staff (PERC 1) and ninth staff (PERC 2) have a '4' above a slash in measure 47, indicating a cymbal hit.

48

The musical score consists of nine staves for percussion instruments. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two measures by a vertical bar line.

- VIBE:** Treble clef. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes B4, A4, G4, F4.
- XYLO:** Treble clef. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes B4, A4, G4, F4.
- MAR 1:** Treble clef. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes B4, A4, G4, F4.
- MAR 2:** Bass clef. Measure 1: Quarter notes G3, A3, B3, C4. Measure 2: Quarter notes B3, A3, G3, F3.
- BASS:** Bass clef. Measure 1: Rest. Measure 2: Quarter note G2 with a '2' above it and a slash through the stem.
- TIMP:** Bass clef. Measure 1: Rest. Measure 2: Quarter note G2 with a '2' above it and a slash through the stem.
- DS:** Drum set notation. Measure 1: Four eighth notes (snare, snare, snare, snare). Measure 2: Four eighth notes (snare, snare, snare, snare).
- PERC 1:** Measure 1: Rest. Measure 2: Rest.
- PERC 2:** Measure 1: Rest. Measure 2: Rest.

50 CRESC. LAST X ONLY

VIOLIN
XYLO
MAR 1
MAR 2
BASS
TIMP
DS
PERC 1
PERC 2

The score consists of eight staves. The first four staves (Violin, Xylophone, Maracas 1, Maracas 2) play a rhythmic pattern of eighth and sixteenth notes. The Bass and Timpani staves have a 2/4 time signature. The DS (Snare), PERC 1, and PERC 2 staves have a 'FILL ----' marking above them. The Percussion 1 and 2 staves have an '8' marking above them. The score concludes with a double bar line and repeat signs.

52 G

VIBE *f*

XYLO *f*

MAR 1 *f*

MAR 2 *f*

BASS *f*

TIMP *f*

DS *f*

PERC 1 *f*
S H O O S H O O

PERC 2 *f*

54

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

56

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

58

VIBE

X YLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

1

8

8

1

FILL ----

8

8

60

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DS

PERC 1

PERC 2

2.

FILL ----

FILL ----

f

f

f

ff

ff

ff

ff

ff

ff

ff

Detailed description of the musical score: The score is for percussion instruments. It starts at measure 60. The Vibraphone (VIBE) part begins with a chord in the second ending, followed by a melodic line starting in measure 62. The Xylophone (XYLO) and Maracas 1 (MAR 1) parts play a steady eighth-note pattern. Maracas 2 (MAR 2) plays a chord in the second ending. The Bass (BASS) and Timpani (TIMP) parts have rests in the first ending and play a single note in the second ending. The Drums (DS) part has a fill in the second ending. Percussion 1 (PERC 1) and Percussion 2 (PERC 2) have rests in the first ending and play a single note in the second ending. Dynamics include *f* and *ff*.

63 H

VIBE 

XYLO 

MAR 1 

MAR 2  *mf*

BASS  *mf*

TIMP  *mf*

DS  *mf*

PERC 1  *mf*
0 S H 0 0 S H 0 0

PERC 2  *mf*

65

VIBE 1. 2.
XYLO
MAR 1
MAR 2 2.
BASS 2.
TIMP
DS 1. 2. FILL ----
PERC 1 4
PERC 2 4

68 1

VIBE

XYLO

MAR 1

MAR 2

BASS

TIMP

DRUM SOLO

DS

PERC 1

PERC 2

Detailed description of the musical score: The score is for a percussion ensemble. It begins at measure 68, marked with a first ending bracket. The instruments are Vibes, Xylophone, Maracas 1, Maracas 2, Bass, Timpani, Drum Solo (DS), Percussion 1 (PERC 1), and Percussion 2 (PERC 2). The Vibes, Xylophone, Maracas 1, and Maracas 2 parts are mostly rests. The Bass part has a rhythmic line. The Timpani part is mostly rests. The Drum Solo part consists of a series of diagonal slashes. Percussion 1 and Percussion 2 have specific rhythmic patterns with accents and dynamics markings. Percussion 1 has notes with accents and dynamics markings like '0 SH 0 0 SH 0 0'. Percussion 2 has a series of 'x' marks representing hits. The score ends with a double bar line and repeat dots.

72 J

VIBE *f*

X YLO *f*

MAR 1 *f*

MAR 2 *f*

BASS *f*

TIMP *f*

DS *f* TIME

PERC 1 *f* SOLO

PERC 2 *f*

Detailed description of the musical score: The score is for a percussion ensemble. It begins at measure 72 with a repeat sign and a first ending bracket labeled 'J'. The instruments and their parts are: Vibraphone (VIBE) playing eighth-note chords; Xylophone (XYLO) playing eighth-note chords; Maracas 1 (MAR 1) playing eighth-note chords; Maracas 2 (MAR 2) playing eighth-note chords; Bass (BASS) playing a walking bass line; Timpani (TIMP) playing a simple rhythmic pattern; Congas (DS) playing a steady eighth-note pattern; Percussion 1 (PERC 1) playing a complex rhythmic pattern with accents and slurs, including a 'SOLO' section starting at measure 74; and Percussion 2 (PERC 2) playing a continuous eighth-note pattern. Dynamics are marked with 'f' (forte) throughout. The key signature has one flat, and the time signature is 4/4.

74 CRESC. 2ND TIME ONLY

VIBE 

XYLO 

MAR 1 

MAR 2 

BASS 

TIMP 

DS 

PERC 1 

PERC 2 

FILTHY MCNASTY - PERFORMANCE NOTES

Composer: Horace Silver

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1, vibe 2, and marimba 2 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Rehearsal B, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
6. Rehearsal C, trading 4s: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
7. “Walk” in the bass guitar part indicates the formation of a walking bass line over the stated chords.
8. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.
9. The #9 extension in the final chord of the piece may be omitted.

FILTHY MCNASTY

HORACE SILVER

SWING ♩ = 175

VIBE 1

VIBE 2

XYLOPHONE

GLOCKENSPIEL

MARIMBA 1

MARIMBA 2

BASS GUITAR

DRUM SET

SWING ♩ = 175

4

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

The image shows a musical score for a percussion ensemble. It consists of eight staves, each labeled with an instrument: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, and DS. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff, VIBE 1, begins with a measure of rest followed by a series of eighth and sixteenth notes. The second staff, VIBE 2, features a complex rhythmic pattern with many beamed notes. The third staff, XYLO, has a similar melodic line to VIBE 1. The fourth staff, GLOCK, shows a sequence of chords and single notes. The fifth staff, MAR 1, is mostly a series of rests. The sixth staff, MAR 2, contains a rhythmic pattern of chords. The seventh staff, BASS, has a simple line of eighth notes. The eighth staff, DS, shows a rhythmic pattern of eighth notes. A large number '4' is positioned at the top left of the first staff.

7 A

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

10

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

The musical score is for a percussion ensemble. It consists of eight staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The instruments and their parts are: VIBE 1 (melodic line), VIBE 2 (rhythmic accompaniment), XYLO (melodic line), GLOCK (harmonic accompaniment), MAR 1 (melodic line), MAR 2 (rhythmic pattern), BASS (rhythmic pattern), and DS (rhythmic pattern). The score is divided into three measures by vertical bar lines.

13

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

The musical score for page 158, measures 13-15, is arranged for a vibraphone quartet and a rhythm section. The score consists of eight staves. The first four staves (VIBE 1, VIBE 2, XYLO, GLOCK) are in treble clef with a key signature of two flats. The fifth staff (MAR 1) is also in treble clef. The sixth staff (MAR 2) and seventh staff (BASS) are in treble and bass clefs respectively, both with a key signature of two flats. The eighth staff (DS) is in bass clef. The score is divided into three measures. The first measure contains the first three staves. The second measure contains the first five staves. The third measure contains the first seven staves. Chord changes to Eb7 and Bb7 are indicated in the MAR 2 and BASS staves.

16

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

STRAIGHT 8THS

f

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. VIBE 1 and XYLO play a melodic line of eighth notes. VIBE 2, GLOCK, MAR 2, BASS, and DS play a rhythmic pattern of eighth notes. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings like *f* and performance instructions like 'STRAIGHT 8THS'. There are double bar lines and repeat signs throughout the score.

19

8 SOLO SECTION
Bb7

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

1. 2. FILL TIME

24

VIBE 1 $E\flat 7$ $B\flat 7$

VIBE 2 $E\flat 7$ $B\flat 7$

XYLO $E\flat 7$ $B\flat 7$

GLOCK

MAR 1 $E\flat 7$ $B\flat 7$

MAR 2 $E\flat 7$ $B\flat 7$

BASS $E\flat 7$ $B\flat 7$

DS

Detailed description of the musical score: The score is for measures 24 through 29. It features seven staves: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, and BASS. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the six-measure structure. The VIBE 1, VIBE 2, XYLO, MAR 1, MAR 2, and BASS parts consist of rhythmic patterns of eighth notes. The GLOCK part consists of six whole rests. The MAR 1 and MAR 2 parts are also rhythmic but have a vertical line through the first two measures, possibly indicating a specific playing technique or a break in the pattern. Chords Eb7 and Bb7 are written above the vibraphone and maracas parts in measures 25 and 26 respectively. The DS (Drum Set) part is represented by a double bar line followed by rhythmic slashes.

30

C TRADING 4'S
8b7

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

TIME
(mf)

Detailed description of the musical score: The score is for a jazz piece titled 'Trading 4's'. It is in the key of B-flat major (two flats) and 4/4 time. The piece starts at measure 30. The instrumentation includes Vibes 1 and 2, Xylophone, Glockenspiel, Maracas 1 and 2, Bass, and Drums. The harmonic structure is based on the chords F7, Eb7, and 8b7. The Vibes, Xylophone, Maracas, and Bass parts play a rhythmic pattern of eighth notes. The Glockenspiel part is silent. The Drums part includes a 'TIME' instruction with a mezzo-forte (mf) dynamic. The score consists of 8 measures, with a repeat sign after the 4th measure. The key signature has two flats (B-flat major). The time signature is 4/4. The piece is marked with a common time signature 'C' and the title 'TRADING 4'S' above the first measure.

36

Musical score for percussion instruments. The score consists of eight staves, each with a different instrument label on the left. The key signature is B-flat major (two flats) and the time signature is 4/4. The first two staves (VIBE 1 and VIBE 2) and the third staff (XYLO) have a rhythmic pattern of eighth notes in the first two measures, followed by rests in the last four measures. The fourth staff (GLOCK) has rests in all four measures. The fifth staff (MAR 1) has a rhythmic pattern of eighth notes in the first two measures, followed by rests in the last four measures. The sixth staff (MAR 2) has a rhythmic pattern of eighth notes in the first two measures, followed by rests in the last four measures. The seventh staff (BASS) has a rhythmic pattern of eighth notes in the first two measures, followed by rests in the last four measures. The eighth staff (DS) has a rhythmic pattern of eighth notes in all four measures. The word "SOLO" is written above the DS staff in the third measure, and the dynamic marking "f" is written below the DS staff in the third measure.

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

SOLO

f

42

F7 Eb7 Bb7

VIBE 1

VIBE 2

X.YLO

GLOCK

MAR 1

MAR 2

BASS

DS

TIME Solo

mf *f*

48

VIOLIN 1

VIOLIN 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

TIME

mf

E \flat 7

B \flat 7

54 D

VIBE 1 

VIBE 2 

XYLO 

GLOCK 

MAR 1 

MAR 2 

BASS 

DS 

SOLO TIME

59

Musical score for measures 59-61, featuring the following instruments:

- VIBE 1:** Treble clef, melodic line with eighth and quarter notes.
- VIBE 2:** Treble clef, accompaniment with eighth-note chords.
- XYLO:** Treble clef, melodic line with eighth and quarter notes.
- GLOCK:** Treble clef, accompaniment with eighth-note chords.
- MAR 1:** Treble clef, melodic line with eighth and quarter notes.
- MAR 2:** Treble clef, rhythmic pattern of eighth notes.
- BASS:** Bass clef, rhythmic pattern of eighth notes.
- DS:** Drum set, rhythmic pattern of eighth notes.

62

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

E_b7 B_b7

E_b7 B_b7

65

Musical score for Vibraphone 1, Vibraphone 2, Xylophone, Glockenspiel, Maracas 1, Maracas 2, Bass, and Drums. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are arranged vertically from top to bottom: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, and DS. The score consists of eight staves. VIBE 1 and XYLO play a melodic line of eighth notes. VIBE 2, GLOCK, MAR 2, BASS, and DS play a rhythmic accompaniment of eighth notes. The score includes dynamic markings such as *f* and *mf*, and performance instructions like "STRAIGHT 8THS".

68 E

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL ----

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. VIBES 1 and 2 play melodic lines with eighth and sixteenth notes. XYLOPHONE plays a rhythmic pattern of eighth notes. GLOCKenspiel plays a melodic line with eighth notes. MARACA 1 and 2 play rhythmic patterns with eighth notes. BASS plays a melodic line with eighth notes. DRUMS (DS) play a rhythmic pattern with eighth notes. A 'FILL' section is indicated for the DRUMS staff. The key signature has two flats (Bb and Eb). The time signature is 4/4. A box containing the letter 'E' is placed above the first staff at the beginning of the second measure.

72

VIBE 1

VIBE 2

XOLO

GLOCK

MAR 1

MAR 2

BASS

DS

This musical score is for a percussion ensemble. It consists of seven staves, each representing a different instrument. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three measures. The first measure contains a whole rest for all instruments. The second measure shows the beginning of the rhythmic patterns for each instrument. The third measure continues these patterns. The VIBE 1, XOLO, and MAR 1 staves use treble clefs and play eighth-note patterns. The VIBE 2, GLOCK, MAR 2, and BASS staves use treble clefs and play chords and eighth-note patterns. The DS staff uses a double bar line and plays a simple eighth-note pattern. The final two notes of the third measure are underlined with a double line.

75

VIBE 1 *ff* $8b7(\sharp 9)$

VIBE 2 *ff* $8b7(\sharp 9)$

XYLO *ff* $8b7(\sharp 9)$

GLOCK *ff* $8b7(\sharp 9)$

MAR 1 *ff* $8b7(\sharp 9)$

MAR 2 *ff* $8b7(\sharp 9)$

BASS *ff* $8b7(\sharp 9)$

DS *ff* FILL ---- FILL OUT

GOOD EVENING MR. AND MRS. AMERICA - PERFORMANCE NOTES

Composer: John Guerin

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. The percussion 1 and 2 parts, while strongly recommended, are optional.
4. Vibe 1 and marimba 1 may be doubled for personnel reasons.
5. Slash notation is used to indicate comping, unless otherwise stated.
6. Marimba 1, bars 5-7 of rehearsal B: "Solo fill" indicates solo over stated chords.
7. Rehearsal C, solo section 1: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section. Performers who rest should not play notated material in the first ending. This section is to be repeated based on the number of soloists.
8. Rehearsal D, solo section 2: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
9. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

GOOD EVENING MR. AND MRS. AMERICA

JOHN GUERIN
ARR. DANIELLE MOREAU

FUNKY ROCK ♩=100

VIBE 1

VIBE 2

XYLOPHONE

GLOCKENSPIEL

MARIMBA 1

MARIMBA 2

BASS GUITAR

FUNKY ROCK ♩=100
RIDE ROCK, BUSY 16THS

DRUM SET

PERCUSSION 1

PERCUSSION 2

The musical score is arranged in a vertical stack of staves. The top section includes VIBE 1 (rest), VIBE 2 (chords), XYLOPHONE (melodic line), GLOCKENSPIEL (chords), MARIMBA 1 (melodic line), MARIMBA 2 (melodic line), and BASS GUITAR (melodic line). The bottom section includes DRUM SET (ride rock), PERCUSSION 1 (congas with lyrics 'O H T S T O O H T O O'), and PERCUSSION 2 (shaker). Dynamics like 'f' are indicated throughout. The tempo is marked as 'FUNKY ROCK ♩=100'.

A

Musical score for percussion instruments. The score is divided into two systems. The first system includes Vibes 1, Vibes 2, Xylophone, Glockenspiel, Maracas 1, Maracas 2, and Bass. The second system includes Drums (DS), Percussion 1, and Percussion 2. The score features various rhythmic patterns, rests, and dynamic markings such as *f* and *mf*. A section labeled "FILL OUT" is indicated above the Drums staff. The score is written in treble and bass clefs, with some parts in 2/4 and 4/4 time signatures.

Musical score for page 176, featuring staves for VIBES 1, VIBES 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, DS, PERC 1, and PERC 2. The score is divided into two measures. The first measure includes a first ending bracket over the VIBES 1 staff. The second measure includes a first ending bracket over the DS staff. The percussion parts (PERC 1 and PERC 2) are marked with a double bar line and a slash, indicating they are silent.

VIBE 1
 VIBE 2
 XYLO
 GLOCK
 MAR 1
 MAR 2
 BASS
 DS
 PERC 1
 PERC 2

Musical score for a percussion ensemble. The score is divided into two systems, each with a first and second ending. The instruments are: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, DS, PERC 1, and PERC 2. The first system includes a 'FILL' section for the Drums (DS) and a rhythmic pattern for Percussion 1 (PERC 1) with the lyrics 'O H T S T O O H T S T O' written below. The second system continues the musical notation for all instruments.

To CODA 8

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- VIBE 1:** Treble clef, melodic line with dynamics *f* and *mf*.
- VIBE 2:** Treble clef, chordal accompaniment with dynamics *f* and *mf*. Includes a *D7(b9)* chord marking.
- XYLO:** Treble clef, melodic line with dynamics *f* and *mf*.
- GLOCK:** Treble clef, melodic line with dynamics *f* and *mf*.
- MAR 1:** Treble clef, melodic line with dynamics *f* and *mf*.
- MAR 2:** Bass clef, melodic line with dynamics *f* and *mf*.
- BASS:** Bass clef, melodic line with dynamics *f* and *mf*.
- DS:** Drum set part with dynamics *f* and *mf*.
- PERC 1:** Percussion part with dynamics *f* and *mf*. Includes rhythmic notation and syllables: O H T S H T S and O H T S T O O H T O O.
- PERC 2:** Percussion part with dynamics *f* and *mf*, consisting of rhythmic patterns marked with 'x'.

Dynamic markings (*f* and *mf*) are placed below the staves. A "To CODA" instruction is repeated above the Bass staff and below the DS staff. A "FILL-----" instruction is located between the Bass and DS staves. A double bar line with repeat dots is used to separate the two measures of the score.

VIBE 1
 VIBE 2
 XYLO
 GLOCK
 MAR 1
 MAR 2
 BASS
 DS
 PERC 1
 PERC 2

The score is written for a percussion ensemble. It consists of nine staves. The first six staves are melodic instruments: VIBE 1 (treble clef), VIBE 2 (treble clef), XYLO (treble clef), GLOCK (treble clef), MAR 1 (treble clef), and MAR 2 (bass clef). The last three staves are rhythmic instruments: DS (Drum Set, bass clef), PERC 1 (bass clef), and PERC 2 (bass clef). The music is in 4/4 time and features a key signature of one flat (B-flat). The first two measures are marked with G^{13} and Bb^{13} above the VIBE 2 staff. The third measure is marked with **FILL/CATCH HITS** above the DS staff. The score includes various rhythmic patterns, rests, and dynamic markings.

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

C  SOLO SECTION 1

D.C. AL CODA $D_m7(SUS4)$ D_m7

VIBE 1 ff mf

VIBE 2 f ff mf

XYLO f

GLOCK f ff

MAR 1 ff mf $D_m7(SUS4)$ D_m7

MAR 2 f ff mf $D_m7(SUS4)$ D_m7

BASS f ff mf

FILL **D.C. AL CODA** 

DS ff mf

PERC 1 ff mf 0 0 0 0 0 0 0 O H T S T O O H T O O

PERC 2 ff mf

	$D_m7(SUS4)$	D_m7	$D_m7(SUS4)$	D_m7	$D7(SUS4)$
VIBE 1					
VIBE 2					
XYLO					
GLOCK					
MAR 1					
MAR 2					
BASS					
DS					
PERC 1					
PERC 2					

Ab¹³ F¹³ Db¹³ A¹³ F#7(SUS4) F#7 F#7(SUS4) F#7

VIBE 1

Ab¹³ F¹³ Db¹³ A¹³ F#7(SUS4) F#7 F#7(SUS4) F#7

VIBE 2

XYLO

GLOCK

Ab¹³ F¹³ Db¹³ A¹³ F#7(SUS4) F#7 F#7(SUS4) F#7

MAR 1

Ab¹³ F¹³ Db¹³ A¹³ F#7(SUS4) F#7 F#7(SUS4) F#7

MAR 2

BASS

FILL/CATCH HITS

DS

PERC 1

PERC 2

O H T S T O O H T O O

8m

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

Detailed description of the musical score: The score is for a percussion ensemble. It consists of ten staves. Vibes 1 and 2, Maracas 1, and Maracas 2 all play a rhythmic pattern of eighth notes, indicated by a '3m' (third measure) marking above the first measure. The Xylophone and Glockenspiel parts are silent, represented by a horizontal line with a bar. The Bass part plays a melodic line starting with a quarter note, followed by a dotted quarter note, and then eighth notes. The DS (Drum Set) part plays a rhythmic pattern of eighth notes. PERC 1 and PERC 2 play a simple two-stroke pattern, indicated by a double bar line and a slash.

BACK TO C FOR MORE SOLOS

Musical score for percussion instruments. The score is divided into two systems. The first system includes Vibes 1, Vibes 2, Xylo, Glock, Maracas 1, Maracas 2, and Bass. The second system includes Drums (DS), Percussion 1 (PERC 1), and Percussion 2 (PERC 2). The score is marked with a first ending bracket and a '1' above the first measure of the second system. The key signature is C major. The tempo is marked with a 'f' (forte) dynamic. The score includes various rhythmic patterns and rests.

1

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

FILL

SOLO SECTION 2

LAST TIME
2.

VIBE 1

f *ff* *mf*
 D7(SUS4)

VIBE 2

f *ff* *mf*
 D7(SUS4)

XYLO

GLOCK

MAR 1

f *ff* *mf*
 D7(SUS4)

MAR 2

f *ff* *mf*
 D7(SUS4)

BASS

f *ff* *mf*

DS

f *ff* *mf*

PERC 1

f *ff* *mf*
 O H T S T O O H T O O

PERC 2

f *ff* *mf*

Ab/D

VIBE 1

Ab/D

VIBE 2

XYLO

GLOCK

Ab/D

MAR 1

Ab/D

MAR 2

BASS

DS

PERC 1

PERC 2

Ab¹³ F¹³ Db¹³ A¹³ F#7(SUS4)

VIBE 1

VIBE 2

X YLO

GL OCK

MAR 1

MAR 2

BASS

FILL/CATCH HITS

DS

PERC 1

PERC 2

O H T S T O O H T O O

4

4

8m

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

FILL

E

Musical score for percussion instruments. The score is divided into two systems by a double bar line. The instruments listed on the left are VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, OS, PERC 1, and PERC 2. The notation includes dynamic markings such as *f* and *ff*, and articulation marks like accents (^) and slurs. The PERC 1 part includes the lyrics "O H T S T O O H T O O" written below the notes. The PERC 2 part uses 'x' marks to indicate specific percussion sounds.

VIBE 1
 VIBE 2
 XYLO
 GLOCK
 MAR 1
 MAR 2
 BASS
 DS
 PERC 1
 PERC 2

The score consists of ten staves. VIBE 1 is a treble clef staff with rests. VIBE 2 is a treble clef staff with chords. XYLO is a treble clef staff with slashes and a '4' above the third measure. GLOCK is a treble clef staff with chords. MAR 1 is a treble clef staff with slashes and a '4' above the third measure. MAR 2 is a bass clef staff with a melodic line and a '2' above the second measure. BASS is a bass clef staff with a melodic line and a '2' above the second measure. DS is a double bar line staff with slashes and a 'FILL OUT' instruction above the third measure. PERC 1 and PERC 2 are double bar line staves with slashes and a '4' above the third measure.

VIBE 1: Treble clef, melodic line with a first ending bracket labeled '1'.
 VIBE 2: Treble clef, chordal accompaniment.
 XYLO: Treble clef, melodic line with a first ending bracket labeled '1'.
 GLOCK: Treble clef, chordal accompaniment.
 MAR 1: Treble clef, melodic line with a first ending bracket labeled '1'.
 MAR 2: Bass clef, rhythmic accompaniment.
 BASS: Bass clef, rhythmic accompaniment.
 DS: Drum set notation with a first ending bracket labeled '1' and a 'FILL' section.
 PERC 1: Percussion notation with a first ending bracket labeled '1' and lyrics 'O H T S T O O H T S T O' below.
 PERC 2: Percussion notation with a first ending bracket labeled '1' and a '8' measure below.

9

Musical score for a percussion ensemble. The score is divided into two systems. The first system contains staves for VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, and BASS. The second system contains staves for DS, PERC 1, and PERC 2. The score includes a first ending bracket labeled '2.' and a second ending bracket labeled 'FILL-----'. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks. The lyrics 'O HTS HTS' and 'O HTS TO OHTO O' are written below the PERC 1 staff.

VIBE 1
 VIBE 2
 XYLO
 GLOCK
 MAR 1
 MAR 2
 BASS
 DS
 PERC 1
 PERC 2

87(♯9) Ab7(♯9) F7(♯9)

FILL----- FILL----- FILL-----

4
 4

VIBE 1: Treble clef, melodic line with eighth notes and slurs.

VIBE 2: Treble clef, chords with accents and slurs.

XYLO: Treble clef, chords with accents.

GLOCK: Treble clef, chords.

MAR 1: Treble clef, melodic line with eighth notes and slurs.

MAR 2: Bass clef, chords with accents and slurs.

BASS: Bass clef, melodic line with eighth notes and slurs.

DS: Drum set notation with slashes and eighth notes.

PERC 1: Percussion notation with notes and rests, including the sequence "O H T G T O O H T".

PERC 2: Percussion notation with rests.

VIBE 1
ff *fff*

VIBE 2
ff *fff*

XYLO
ff *fff*

GLOCK
ff *fff*

MAR 1
ff *fff*

MAR 2
ff *fff*

BASS
ff *fff*

DS
ff *fff*

PERC 1
ff *fff*

PERC 2
ff *fff*

D7(SUS4)
 FILL-----

O H T 5 T O O H T
 O H T 5 T O O H T O O
 O O O O O O O

SERENGETTI DANCE - PERFORMANCE NOTES

Composer: John Blake

Arranger: Mark Sunkett

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibraphone, marimba 1, and marimba 2 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Beginning to rehearsal A: the director is advised to conduct this section to ensure continuity and rhythmic integrity. It can be played quite freely.
6. Rehearsal E, solo section 1: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
7. Rehearsal I, solo section 2: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
8. Rehearsal M, optional percussion solo section: the drum set and percussion may solo at the discretion of the director. It is to be open ended, with rehearsal N cued by the director.
9. Rehearsal N to the end: the director is advised to conduct this section to ensure continuity and rhythmic integrity. It is to be played similarly to the opening section of the piece.
10. The 9 extension in the final chord of the piece may be omitted.

11. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.

SERENGETI DANCE

JOHN BLAKE
ARR. MARK SUNKETT
ED. DANIELLE MOREAU

RUBATO ♩ = 90

VIBE

MARIMBA 1

MARIMBA 2

MARIMBA 3

BASS GUITAR

FREELY, COLORFUL

DRUM SET

PERCUSSION 1

PERCUSSION 2

PERCUSSION 3

PERCUSSION 4

The musical score is written for a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It features seven staves: Vibe, Marimba 1, Marimba 2, Marimba 3, Bass Guitar, Drum Set, and four Percussion parts. The Vibe part consists of sustained chords in the first, second, and fourth measures, with a rest in the third measure. The Marimba parts play rhythmic patterns of eighth and quarter notes. The Bass Guitar part plays a simple bass line. The Drum Set part provides a steady backbeat. The Percussion parts include Djembe, Wind Chimes, and Shaker, each with specific rhythmic patterns. The score is marked with a tempo of 'RUBATO ♩ = 90' and a dynamic of 'ff' (fortissimo). The performance instruction 'FREELY, COLORFUL' is placed above the Drum Set staff.

7

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

A AFRO-CUBAN $\text{♩} = 126$

$\frac{12}{8}$ *mf*

$\frac{12}{8}$ *mf*

$\frac{12}{8}$ *mf*

$\frac{12}{8}$ *mf*

$\frac{12}{8}$ *mf*

AFRO-CUBAN $\text{♩} = 126$
HI-HAT, NANIGO-FEEL

$\frac{12}{8}$ *mf*
6/8 GROOVE

$\frac{12}{8}$ *mf*
6/8 GROOVE

$\frac{12}{8}$ *mf*
TO SHEKERE SHEKERE, 6/8 GROOVE

$\frac{12}{8}$ *mf*
TO BELL SHAKER

$\frac{12}{8}$ *mf*

12

Musical score for VIBE, MAR 1, MAR 2, MAR 3, BASS, DS, PERC 1, PERC 2, PERC 3, and PERC 4. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The VIBE part consists of a series of chords in the right hand. MAR 1 and MAR 2 are mallet mellophones with sustained notes. MAR 3 and BASS are bass lines with quarter notes. DS, PERC 1, PERC 2, and PERC 3 play a consistent rhythmic pattern of eighth notes. PERC 4 has a specific pattern in the second measure, marked with a '4' above the bar line.

16

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

8

p

mp

p

p

p

p

p

p

SHAKER

p

Detailed description of the musical score: The score is for a jazz ensemble. It begins at measure 16. The Vibe part features a series of chords in the right hand and a steady bass line in the left hand. The Maracas (MAR 1, 2, 3) and Bass parts provide a rhythmic and harmonic foundation. The Drums (DS) and Percussion (PERC 1-4) parts feature a consistent rhythmic pattern of eighth notes. A section marked '8' starts at measure 17, where the Maracas 1 part becomes more melodic. Dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The percussion parts include a shaker in PERC 4.

20

Musical score for Vibraphone (VIBE), Maracas (MAR 1, MAR 2, MAR 3), Bass, Drums (DS), and Percussion (PERC 1, PERC 2, PERC 3, PERC 4). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Vibraphone part begins with a *mp* (mezzo-piano) dynamic marking. The Maracas parts consist of rhythmic patterns, with MAR 3 and MAR 2 playing a steady quarter-note accompaniment. The Bass part provides a simple harmonic accompaniment. The Drums (DS) and Percussion 1-3 parts play a consistent rhythmic pattern of eighth notes. Percussion 4 has a specific rhythmic pattern, including a measure with a '4' above the staff.

24 C

VIBE *ff*

MAR 1 *ff*

MAR 2 *ff*

MAR 3 *ff*

BASS *ff*

DS *ff*

PERC 1 *ff*

PERC 2 *ff*

PERC 3 *ff*

PERC 4 *ff*

FILL ---- RIDE, NANIGO-FEEL

BELL

27

Musical score for measures 27-30. The score includes parts for VIBE, MAR 1, MAR 2, MAR 3, BASS, DS, PERC 1, PERC 2, PERC 3, and PERC 4. The key signature has two flats (B-flat and E-flat). The VIBE, MAR 1, MAR 3, and BASS parts play a melodic line starting on a whole rest, followed by quarter notes. MAR 2 and PERC 4 have rests with a '4' above them in the third measure. DS, PERC 1, PERC 2, and PERC 3 play a steady eighth-note pattern.

31

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

FILL ----

8

34 D

VIBE *mp*

MAR 1 *mp*

MAR 2 *mp*

MAR 3 *mp*

BASS *mp*

DS *mp*
HI-HAT, HALF-TIME 6/8

PERC 1 *mp*
HALF-TIME 6/8

PERC 2 *mp*
HALF-TIME 6/8

PERC 3 *mp*
HALF-TIME 6/8

PERC 4 *mp*

37

The musical score consists of eight staves. The first five staves are melodic instruments: VIBRAPHONE (VIBE), MARacas 1 (MAR 1), MARacas 2 (MAR 2), MARacas 3 (MAR 3), and BASS. The last three staves are percussion: DRUMS (DS), PERCUSSION 1 (PERC 1), PERCUSSION 2 (PERC 2), PERCUSSION 3 (PERC 3), and PERCUSSION 4 (PERC 4). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 7/8. The score is divided into three measures. The VIBRAPHONE part features a melodic line with a long note in the second measure. The MARacas parts have rhythmic patterns, with MAR 1 and MAR 2 having long notes in the second measure. The BASS part has a steady eighth-note pattern. The DRUMS part has a consistent rhythmic pattern. PERC 1, PERC 2, and PERC 3 have rhythmic patterns, while PERC 4 is mostly silent.

40

E SOLO SECTION 1
SOLOS OVER CMIN7

VIBE

MAR 1

MAR 2

MAR 3

BASS

SOLOS OVER CMIN7

SOLOS OVER CMIN7

SOLOS OVER CMIN7

SOLOS OVER CMIN7

SOLOS OVER CMIN7

DS

FILL ---- NANIGO-FEEL

PERC 1

PERC 2

PERC 3

PERC 4

6/8 GROOVE

6/8 GROOVE

6/8 GROOVE

SHAKER

44

VIBE
 MAR 1
 MAR 2
 MAR 3
 BASS
 DS
 PERC 1
 PERC 2
 PERC 3
 PERC 4

Musical score for measures 44-47. The score includes staves for VIBE, MAR 1, MAR 2, MAR 3, BASS, DS, PERC 1, PERC 2, PERC 3, and PERC 4. The key signature has two flats (B-flat and E-flat). The VIBE, MAR 1, and MAR 2 staves feature complex chordal textures. MAR 3 and BASS play a simple bass line. DS, PERC 1, PERC 2, and PERC 3 play a consistent rhythmic pattern of eighth notes. PERC 4 has rests with a '4' above the second measure.

48 F

VIBE *p*
 MAR 1 *mp*
 MAR 2 *p*
 MAR 3 *p*
 BASS *p*
 DS *p*
 PERC 1 *p*
 PERC 2 *p*
 PERC 3 *p*
 PERC 4 8 SHAKER *p*

Detailed description of the musical score: The score is for a percussion ensemble. It consists of nine staves. The first five staves are melodic instruments: VIBE (treble clef), MAR 1 (treble clef), MAR 2 (treble clef), MAR 3 (bass clef), and BASS (bass clef). The last four staves are rhythmic instruments: DS (drum set), PERC 1, PERC 2, PERC 3, and PERC 4. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. At measure 48, there is a dynamic change to piano (p) for all instruments, indicated by a boxed 'F' above the VIBE staff. The VIBE part has a complex rhythmic pattern with many beamed notes. MAR 1 has a melodic line with some grace notes. MAR 2, MAR 3, and BASS have simpler rhythmic patterns. The drum set (DS) and other percussion parts (PERC 1-3) have consistent rhythmic patterns of eighth notes. PERC 4 has a shaker part with a specific rhythmic pattern.

52

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

4

56 CRESC. 2X ONLY 9

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

FILL ---- RIDE, NANIGO-FEEL

59

VIBRAPHONE
MARacas 1
MARacas 2
MARacas 3
BASS
DRUMS
PERC 1
PERC 2
PERC 3
PERC 4

63 H

VIBE *mp*

MAR 1 *mp*

MAR 2 *mp*

MAR 3 *mp*

BASS *mp*

DS *mp*

PERC 1 *mp*

PERC 2 *mp*

PERC 3 *mp*

PERC 4 *mp*

FILL ---- HI-HAT, HALF-TIME 6/8

8

67

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

Detailed description: This is a page of a musical score for measures 67, 68, and 69. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments and parts are: VIBE (Vibraphone), MAR 1 (Maracas 1), MAR 2 (Maracas 2), MAR 3 (Maracas 3), BASS (Double Bass), DS (Drum Set), PERC 1 (Percussion 1), PERC 2 (Percussion 2), PERC 3 (Percussion 3), and PERC 4 (Percussion 4). The VIBE part has a melodic line with a fermata on the first measure of each bar. MAR 1 plays a complex rhythmic pattern of eighth and sixteenth notes. MAR 2 and MAR 3 play simpler rhythmic patterns. The BASS part provides a steady accompaniment. The DS part has a consistent drum pattern. PERC 1, 2, and 3 play a consistent pattern of eighth notes. PERC 4 is mostly silent with occasional rests.

70

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

73 **SOLO SECTION 2**
SOLOS OVER CMIN7

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

FILL ---- NANIGO-FEEL

6/8 GROOVE

6/8 GROOVE

6/8 GROOVE

SHAKER

77

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

81

J

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

8

SHAKER

p

mp

p

p

p

p

p

p

p

84

VISE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

88 CRESC. 2X ONLY K

VIBE *ff*

MAR 1 *ff*

MAR 2 *ff*

MAR 3 *ff*

BASS *ff*

DS FILL ---- RIDE, NANIGO-FEEL *ff*

PERC 1 *ff*

PERC 2 *ff*

PERC 3

PERC 4 8 BELL *ff*

91

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

4

4

95 L

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

FILL ---- RIDE, HALF-TIME 6/8

99

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

102

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

104 M PERC SOLO (OPTIONAL)

VIBE

MAR 1

MAR 2

MAR 3

BASS

OS

PERC 1

PERC 2

PERC 3

PERC 4

FILL ----

ff

ff

ff

ff

BELL

ff

108 **N** RUBATO ♩ = 90

VIBE *ff*

MAR 1 *ff*

MAR 2 *ff*

MAR 3 *ff*

BASS *ff*

RUBATO ♩ = 90
FREELY, COLORFUL

DS *ff*

PERC 1 *ff*

PERC 2 *ff*

PERC 3 WIND CHIMES *ff*

PERC 4 SHAKER *ff*

113

VIBE

MAR 1

MAR 2

MAR 3

BASS

DS

PERC 1

PERC 2

PERC 3

PERC 4

RIT.

FILL OUT

SONG FOR MY FATHER - PERFORMANCE NOTES

Composer: Horace Silver

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. The percussion 1 and 2 parts, while strongly recommended, are optional.
4. Vibe 1 and marimba 1 may be doubled for personnel reasons.
5. Slash notation is used to indicate comping, unless otherwise stated.
6. Rehearsal C, final measure: beats 3 and 4 in vibe 1 and marimba 1 are to be played first time only.
7. Rehearsal D, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
8. Rehearsal D, final measure: beats 3 and 4 in vibe 1 and marimba 1 are to be played last time only.
9. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.

SONG FOR MY FATHER

HORACE SILVER
ARR. DANIELLE MOREAU

LATIN ♩ = 132

Musical score for "Song for My Father" featuring Vibe 1, Vibe 2, Marimba 1, Marimba 2, Bass Guitar, Drum Set, Percussion 1, and Percussion 2. The score is in 4/4 time with a tempo of 132 beats per minute. The key signature is three flats (B-flat major/D-flat minor).

VIBE 1: Treble clef, 4/4 time. Rests for the first three measures, followed by a quarter note G4, quarter note A4, and quarter note B4 in the fourth measure. Dynamic: *mf*.

VIBE 2: Treble clef, 4/4 time. Chord Fm7 indicated above the staff. Continuous eighth-note rhythmic pattern. Dynamic: *mf*.

MARIMBA 1: Treble clef, 4/4 time. Rests for the first three measures, followed by a quarter note G4, quarter note A4, and quarter note B4 in the fourth measure. Dynamic: *mf*.

MARIMBA 2: Bass clef, 4/4 time. Quarter note G2, quarter note A2, quarter note B2 in the first measure, followed by rests and repeat signs. Dynamic: *mf*.

BASS GUITAR: Bass clef, 4/4 time. Quarter note G2, quarter note A2, quarter note B2 in the first measure, followed by rests and repeat signs. Dynamic: *mf*.

DRUM SET: Indicated as "BOSSA NOVA", RIDE. Continuous eighth-note rhythmic pattern. Dynamic: *mf*.

PERCUSSION 1: Congas. Rhythmic pattern with accents. Lyrics: O T S O T O T O H S T O O T O T. Dynamic: *mf*.

PERCUSSION 2: Guiro. Rhythmic pattern with accents. Dynamic: *mf*.

5 A

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

E^b7 *D^b7* *C7*

mf *f* *mf* *f* *mf* *f* *mf* *f*

FILL ----

2

4

0 T S O T O T O

11

VIBE 1 8

VIBE 2 *Fm7* *Fm7*
mf

MAR 1

MAR 2

BASS *mf*

DS TIME FILL ---- TIME *mf*

PERC 1 *mf*
O T S O T O T O H S T O O T O T O T S O T O T O

PERC 2 *mf*

14

VISE 1

VISE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

$E\flat 7$ $D\flat 7$

H S T O O T O T

O T S O T O T O

2

4

18 C

VIBE 1 *mf*

VIBE 2 *f* *mf* *C7* *Fm7* *Eb7*

MAR 1 *mf*

MAR 2 *f* *mf*

BASS *f* *mf*

DS *f* *mf* FILL ---- FILL ---- TIME

PERC 1 *f* *mf* O T S O T O T O H S T O O T O T O T S O T O T O

PERC 2 *f* *mf*

22

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

Fm7 Eb7 Db7

2

4

K S T O O T O T

O T S O T O T O

26

SOLO SECTION
Fm7

PICK UPS 1X ONLY

VIBE 1
mf

VIBE 2
C7 Fm7 Fm7
mf

MAR 1
mf PICK UPS 1X ONLY Fm7

MAR 2
f mf

BASS
f mf

DS
FILL ---- TIME FILL ---- TIME
f

PERC 1
f
O T S O T O T O H S T O O T O T O T S O T O T O

PERC 2
f

30

E \flat 7 **D \flat 7**

E \flat 7 **D \flat 7**

E \flat 7 **D \flat 7**

VISE 1

VISE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

H S T O O T O T

O T S O T O T O

2

4

34 C7 Fm7 Fm7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

FILL ---- TIME FILL ---- TIME

O T S O T O T O H S T O O T O T O O T S O T O T O

38

E \flat 7 **D \flat 7**

VIBE 1

VIBE 2

E \flat 7 **D \flat 7**

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

H S T O O T O T

O T S O T O T O

2

4

42 C⁷ Fm⁷ Eb⁷

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

FILL ---- TME FILL ---- TIME

0 T S 0 T 0 T 0 H S T 0 0 T 0 T 0 T S 0 T 0 T 0

46

Fm7 Eb7 Db7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

H S T O O T O T

O T S O T O T O

2

4

50

C7 Fm7 PICK UPS LAST X ONLY **E**

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

FILL ---- TIME FILL ----

0 T S O T O T O H S T O O T O T 0 T S O T O T O

x x x x x x x x x x x x x x x x

54

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

E \flat 7

D \flat 7

H S T O T O T

O T S O T O T O

2

4

58

VIBE 1 *mf* F

VIBE 2 *f* C7 *mf* Fm7 Fm7

MAR 1 *mf*

MAR 2 *f* *mf* *mf*

BASS *f* *mf* *mf*

DS *f* *mf* FILL ---- TIME FILL ---- TIME

PERC 1 *f* *mf* O T S O T O T O H S T O O T O T O T S O T O T O

PERC 2 *f* *mf*

62

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

E \flat 7

D \flat 7

H S T O O T O T

O T S O T O T O

2

4

Detailed description of the musical score for page 62: The score is written for a jazz ensemble. It begins at measure 62. Vibe 1 plays a melodic line with triplet eighth notes. Vibe 2 provides harmonic support with a rhythmic pattern of eighth notes. Maracas 1 and 2 play complementary rhythmic patterns. The Bass line features a walking bass pattern. Drums (DS) play a steady backbeat. Percussion 1 (PERC 1) has a specific rhythmic pattern with 'x' marks above some notes, and lyrics 'H S T O O T O T' and 'O T S O T O T O' are written below. Percussion 2 (PERC 2) has a simpler rhythmic pattern. Chord changes to E \flat 7 and D \flat 7 are indicated above the Vibe 2 staff. Measure numbers 2 and 4 are also present in the Percussion 1 and 2 staves.

66 G

VIBE 1 *mf*

VIBE 2 *f* *mf* C7 Fm7 Eb7

MAR 1 *mf*

MAR 2 *f* *mf*

BASS *f* *mf*

DS *f* *mf* FILL ---- FILL ---- TIME

PERC 1 *f* *mf* O T S O T O T O H S T O O T O T O T S O T O T O

PERC 2 *f* *mf*

70

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

Fm7 Eb7 Db7

K S T O O T O T

O T S O T O T O

2

4

74

VIBE 1 *f* *CRESC. AL FINE*

VIBE 2 *f* *C7* *CRESC. AL FINE*

MAR 1 *f* *CRESC. AL FINE*

MAR 2 *f* *CRESC. AL FINE*

BASS *f* *CRESC. AL FINE*

DS *f* FILL ---- TIME FILL ---- *CRESC. AL FINE*

PERC 1 *f* *CRESC. AL FINE*
O T S O T O T O H S T O O T O T

PERC 2 *f* *CRESC. AL FINE*

77

VISE 1

VISE 2

MAR 1

MAR 2

BASS

DS

PERC 1

PERC 2

TIME

FILL ----

Detailed description of the musical score: The score is for measures 77-80. It features eight staves. VISE 1 (top) is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It has a long note in measure 77 tied to measure 78, and a chord in measure 80. VISE 2 is in treble clef with a key signature of three flats, playing a rhythmic pattern of eighth notes and quarter notes. MAR 1 is in treble clef with a key signature of three flats, also having a long note in measure 77 tied to measure 78, and a chord in measure 80. MAR 2 is in bass clef with a key signature of three flats, playing a rhythmic pattern of quarter notes. BASS is in bass clef with a key signature of three flats, playing a simple line of quarter notes. DS (Drum Set) has a double bar line at the start of measure 77, followed by slashes for the rest of the measures. PERC 1 (Percussion 1) has a double bar line at the start of measure 77, followed by a double bar line with a '2' and a slash in measure 78. PERC 2 (Percussion 2) has a double bar line at the start of measure 77, followed by a slash in measure 78 and a double bar line with a '4' and a slash in measure 80. The word 'TIME' is written above the DS staff in measure 77, and 'FILL ----' is written above the DS staff in measure 80.

SORCERER'S APPRENTICE - PERFORMANCE NOTES

Composer: Full Circle

Arranger: Mark Sunkett

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibraphone, marimba 1, and marimba 2 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Rehearsal B, solo section 1: this section is to be repeated a total of 4 times. Vibe is to solo the 1st and 2nd time, while marimba 1 is to solo the 3rd and 4th time. Marimba 2 is instructed to ad lib. This should be based on the notated material and should not deviate extensively.
6. Measure before rehearsal D: the director is advised to conduct this section to ensure continuity and rhythmic integrity of the transition into rehearsal D.
7. Rehearsal E, solo section 1: this section is to be repeated a total of 16 times. Marimba 1 is to solo the 1st through 8th times, while vibe is to solo the 9th through 16th times.
8. Rehearsal G, optional open solo section: one player may solo from rehearsal G to the end at the discretion of the director. All others are to play material as notated.
9. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

SORCERER'S APPRENTICE

FULL CIRCLE
 ARR. MARK SUNKETT
 ED. DANIELLE MOREAU

JAZZ FUSION ♩ = 132

VIBRAPHONE

MARIMBA 1

MARIMBA 2

MARIMBA 3

GLOCKENSPIEL

BASS GUITAR

DRUM SET

PERCUSSION 1

PERCUSSION 2

STRAIGHT 8THS, LATIN-ESQUE FEEL

mf

CONGAS

mf

TRIANGLE

mf

0 H S T O H O O H T S T O H O O

2

4

5 **A** 

VIBE 

MAR 1 

MAR 2 

MAR 3 

GLOCK 

BASS 

CATCH HITS AS DESIRED
CONTINUE TIME

DS 

PERC 1 

PERC 2 

9

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

12

13

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

2

2

2

16

19

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

20

24

Musical score for VIBE, MAR 1, MAR 2, MAR 3, GLOCK, BASS, DS, PERC 1, and PERC 2. The score is divided into three measures with changing time signatures: 7/8, 6/4, and 4/4.

VIBE: Treble clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

MAR 1: Treble clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

MAR 2: Treble clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

MAR 3: Bass clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

GLOCK: Treble clef. Measure 1 (7/8): whole rest. Measure 2 (6/4): whole rest. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

BASS: Bass clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

DS: Bass clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): half, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

PERC 1: Bass clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

PERC 2: Bass clef. Measure 1 (7/8): quarter, eighth, quarter, eighth, quarter, eighth, quarter. Measure 2 (6/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Measure 3 (4/4): quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

8 SOLO SECTION 1
4x
Dm7

29

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

Dm7

DSUS (AD LIB)

FILL----- TIME

2

4

O H S T O H O O

+

+

+

+

34

SOLO 1/2x ONLY C

VIBE

SOLO 3/4x ONLY

MAR 1

MAR 2

MAR 3

GLOCK

BASS

FILL (LAST x ONLY) CATCH HITS AS DESIRED CONTINUE TIME

DS

PERC 1

PERC 2

H T S T O H O O

O H S T O H O O

+

+

+

+

38 **To CODA** **D.S. AL CODA**

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

FILL ----

HTST OHOO

0 HST OHOO

HTST OHOO

2

4

JAZZ SAMBA ♩ = 126 (DOUBLE TIME FEEL)

The score is written for a Jazz Samba in 2/4 time with a tempo of 126 beats per minute, described as a "DOUBLE TIME FEEL". The key signature has one sharp (F#). The parts include:

- VIBE:** Features a melodic line with a double bar line and a fermata over the final measure.
- MAR 1, MAR 2, MAR 3:** Maraca parts with rhythmic patterns and melodic lines.
- GLOCK:** Glockenspiel part with a melodic line.
- BASS:** Bass line with a melodic and rhythmic pattern.
- DS:** Drum set part with a complex rhythmic pattern.
- PERC 1:** Percussion 1 part with a rhythmic pattern and the letters "O H S T O H O O" written below the notes.
- PERC 2:** Percussion 2 part with a rhythmic pattern.

VIBE
 MAR 1
 MAR 2
 MAR 3
 GLOCK
 BASS
 DS
 PERC 1
 PERC 2

Musical score for VIBE, MAR 1, MAR 2, MAR 3, GLOCK, BASS, DS, PERC 1, and PERC 2. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features various musical notations including rests, notes, and dynamic markings like *mf*.

VIBE: Treble clef, 4/4 time. Measure 1: quarter note G4, quarter rest. Measure 2: eighth notes G4, A4, B4, C5, quarter note B4. Measure 3: quarter note A4, quarter rest.

MAR 1: Treble clef, 4/4 time. Measure 1: quarter note G4, quarter rest. Measure 2: eighth notes G4, A4, B4, C5, quarter note B4. Measure 3: quarter note A4, quarter rest.

MAR 2: Treble clef, 4/4 time. Measure 1: quarter note G4, quarter rest. Measure 2: eighth notes G4, A4, B4, C5, quarter note B4. Measure 3: quarter note A4, quarter rest.

MAR 3: Treble clef, 4/4 time. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest with a '4' above it.

GLOCK: Treble clef, 4/4 time. Measure 1: whole rest. Measure 2: whole rest. Measure 3: whole rest.

BASS: Bass clef, 4/4 time. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest with a '4' above it.

DS: Drum set notation. Measure 1: snare, hi-hat, hi-hat, hi-hat. Measure 2: snare, hi-hat, hi-hat, hi-hat. Measure 3: snare, hi-hat, hi-hat, hi-hat.

PERC 1: Percussion notation. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest with a '4' above it.

PERC 2: Percussion notation. Measure 1: quarter rest. Measure 2: quarter rest. Measure 3: quarter rest with a '4' above it.

VIBE
 MAR 1
 MAR 2
 MAR 3
 GLOCK
 BASS
 DS
 PERC 1
 PERC 2

The score is written for a Vibraphone (VIBE), three Maracas (MAR 1, 2, 3), Glockenspiel (GLOCK), Bass (BASS), and Percussion (PERC 1, 2). The Vibraphone, Maracas 1 and 2, and Glockenspiel parts are in treble clef with a key signature of three sharps (F#, C#, G#). The Bass part is in bass clef with the same key signature. The Percussion parts (DS, PERC 1, PERC 2) are marked with a double bar line (||) and a slash (/) indicating rhythmic patterns. The Maracas 3 part is marked with a percent sign (%). The score is divided into three measures.

VISE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

Musical score for page 270, featuring the following instruments and parts:

- VIBE**: Treble clef, key signature of three sharps (F#, C#, G#). Part 1: Rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Part 2: Eighth notes G4, A4, B4, C5, B4, A4, G4.
- MAR 1**: Treble clef, key signature of three sharps. Part 1: Rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Part 2: Eighth notes G4, A4, B4, C5, B4, A4, G4.
- MAR 2**: Treble clef, key signature of three sharps. Part 1: Rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. Part 2: Eighth notes G4, A4, B4, C5, B4, A4, G4.
- MAR 3**: Treble clef, key signature of three sharps. Part 1: Rest. Part 2: Rest, with a measure rest symbol and the number 12 above it.
- GLOCK**: Treble clef, key signature of three sharps. Part 1: Rest. Part 2: Rest.
- BASS**: Bass clef, key signature of three sharps. Part 1: Rest. Part 2: Rest, with a measure rest symbol and the number 12 above it.
- DS**: Drum set notation. Part 1: Snare (II), Hi-hat (diagonal slash), and Kick (diagonal slash) patterns. Part 2: Snare (II), Hi-hat (diagonal slash), and Kick (diagonal slash) patterns.
- PERC 1**: Percussion notation. Part 1: Rest. Part 2: Rest, with a measure rest symbol and the number 12 above it.
- PERC 2**: Percussion notation. Part 1: Rest. Part 2: Rest, with a measure rest symbol and the number 12 above it.

Musical score for page 271, featuring the following instruments and parts:

- VIBE**: Vibraphone part with a melodic line in the first measure and a rest in the second.
- MAR 1**: Maracas part with a melodic line in the first measure and a rest in the second.
- MAR 2**: Maracas part with a melodic line in the first measure and a rest in the second.
- MAR 3**: Maracas part with a chord in the first measure and a rest in the second.
- GLOCK**: Glockenspiel part with a chord in the first measure and a rest in the second.
- BASS**: Bass line with a chord in the first measure and a rest in the second.
- DS**: Drum set part with a pattern of strokes in the first measure and a pattern of strokes in the second.
- PERC 1**: Percussion part with a rest in the first measure and a rest in the second.
- PERC 2**: Percussion part with a rest in the first measure and a rest in the second.

E SOLO SECTION 2

16x
F#4/8

Musical score for SOLO SECTION 2, 16x, F#4/8. The score includes staves for VIBE, MAR 1, MAR 2, MAR 3, GLOCK, BASS, DS, PERC 1, and PERC 2. It features a double bar line with repeat signs, a 'FILL ----' section, and a 'TIME' section. Specific dynamics like 'mp' and 'SOLO 9-16X ONLY' are present.

Musical score for page 273, featuring the following instruments and parts:

- VIBE**: Treble clef, key signature of three sharps (F#, C#, G#), first measure contains four slashes, followed by a repeat sign and a rest. The second measure contains a quarter note G5, a quarter note F#5, and a quarter note E5, marked *mf*.
- MAR 1**: Treble clef, key signature of three sharps, first measure contains four slashes, followed by a repeat sign and a rest. The second measure contains a quarter note G5, a quarter note F#5, and a quarter note E5, marked *mf*.
- MAR 2**: Treble clef, key signature of three sharps, first measure contains a double bar line with a slash, followed by a repeat sign. The second measure contains a quarter note G5, a quarter note F#5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, marked *mf*.
- MAR 3**: Treble clef, key signature of three sharps, first measure contains a double bar line with a slash, followed by a repeat sign. The second measure contains a quarter note G5, a quarter note F#5, and a quarter note E5, marked *mf*.
- GLOCK**: Treble clef, key signature of three sharps, first measure contains a double bar line with a slash, followed by a repeat sign and a rest. The second measure contains a quarter note G5, a quarter note F#5, and a quarter note E5, marked *mf*.
- BASS**: Bass clef, key signature of three sharps, first measure contains a double bar line with a slash, followed by a repeat sign. The second measure contains a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.
- DS**: Drum set, first measure contains four slashes, followed by a repeat sign and four slashes. The second measure contains four slashes.
- PERC 1**: Percussion, first measure contains a double bar line with a slash, followed by a repeat sign. The second measure contains four eighth notes (G4, F#4, E4, D4) with circles below them, marked *mf*.
- PERC 2**: Percussion, first measure contains a double bar line with a slash, followed by a repeat sign. The second measure contains four eighth notes (G4, F#4, E4, D4) with circles above them and 'x' marks below them, marked *mf*.

F 4x

The image shows a musical score for a piece titled "VISE". The score is arranged in a multi-stem format with the following parts:

- VISE**: Melodic line in treble clef, key of F# major (indicated by five sharps: F#, C#, G#, D#, A#).
- MAR 1**: Melodic line in treble clef, mirroring the VISE part.
- MAR 2**: Melodic line in treble clef, featuring eighth-note patterns.
- MAR 3**: Melodic line in treble clef, featuring chordal textures.
- GLOCK**: Melodic line in treble clef, mirroring the VISE part.
- BASS**: Bass line in bass clef, providing harmonic support.
- DS**: Drum set part, labeled "TIME/CATCH HITS", consisting of a series of diagonal slashes representing hits.
- PERC 1**: Percussion part with eighth-note patterns.
- PERC 2**: Percussion part with eighth-note patterns, marked with "x" and "+" symbols.

The score is divided into two measures by a vertical bar line. The first measure contains the main musical material, and the second measure contains a repeat sign (double bar line with dots) and a double bar line with dots, indicating the end of the section.

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

TIME

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

Musical score for page 277, featuring the following instruments and parts:

- VIOLIN (VIBE):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- MARACAS 1 (MAR 1):** Treble clef, playing a rhythmic accompaniment.
- MARACAS 2 (MAR 2):** Treble clef, playing a rhythmic accompaniment.
- MARACAS 3 (MAR 3):** Treble clef, playing a rhythmic accompaniment with rests and a fermata.
- GLOCKENSPHON (GLOCK):** Treble clef, playing a sustained note.
- BASS:** Bass clef, playing a rhythmic accompaniment with rests and a fermata.
- DRUMS (DS):** Playing a steady rhythmic pattern.
- PERCUSSION 1 (PERC 1):** Playing a rhythmic accompaniment with rests and a fermata.
- PERCUSSION 2 (PERC 2):** Playing a rhythmic accompaniment with rests and a fermata.

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music is divided into three measures. The percussion parts (MAR 3, GLOCK, BASS, PERC 1, PERC 2) feature rests and fermatas in the second and third measures, with a fermata symbol (8) above the staff in the second measure.

VIBE
MAR 1
MAR 2
MAR 3 12
GLOCK
BASS 12
DS
PERC 1 12
PERC 2 12

G OPEN SOLOS TO END (OPT)

VIBE *mf* CRESC. AL FINE

MAR 1 *mf* CRESC. AL FINE

MAR 2 *mf* CRESC. AL FINE

MAR 3 *mf* CRESC. AL FINE

GLOCK

BASS *mf* CRESC. AL FINE

DS SOLO RIDE TIME *mf*

PERC 1

PERC 2 TO SHAKES?

H 3x

VIBE

MAR 1

MAR 2

MAR 3

GLOCK

BASS

DS

PERC 1

PERC 2

TIME

CRESC. AL FINE

mf *CRESC. AL FINE*

SHAKER

mf *CRESC. AL FINE*

VIBE
 MAR 1
 MAR 2
 MAR 3
 GLOCK
 BASS
 DS
 PERC 1
 PERC 2

TIME

Musical score for VIBE, MAR 1, MAR 2, MAR 3, GLOCK, BASS, DS, PERC 1, and PERC 2. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The VIBE part consists of chords. MAR 1 and MAR 2 play melodic lines. MAR 3 plays chords. GLOCK plays a melodic line. BASS plays a rhythmic line. DS plays a drum pattern. PERC 1 and PERC 2 play rhythmic patterns. The score is divided into two measures by a double bar line.

VIBE: Treble clef, starts with a chord of F#, C#, G# in the first measure, then rests. In the second measure, it plays a descending eighth-note line: F#4, E4, D4, C#4. In the third measure, it plays a descending eighth-note line: B3, A3, G3, F#3. In the fourth measure, it plays a descending eighth-note line: E3, D3, C3, B2. Dynamics: *ff*.

MAR 1: Treble clef, rests in the first two measures. In the third measure, it plays a descending eighth-note line: F#4, E4, D4, C#4. In the fourth measure, it plays a descending eighth-note line: B3, A3, G3, F#3. Dynamics: *ff*.

MAR 2: Bass clef, rests in the first two measures. In the third measure, it plays a descending eighth-note line: F#3, E3, D3, C#3. In the fourth measure, it plays a descending eighth-note line: B2, A2, G2, F#2. Dynamics: *ff*.

MAR 3: Bass clef, starts with a chord of F#, C#, G# in the first measure, then rests. In the second measure, it plays a descending eighth-note line: F#3, E3, D3, C#3. In the third measure, it plays a descending eighth-note line: B2, A2, G2, F#2. In the fourth measure, it plays a descending eighth-note line: E2, D2, C2, B1. Dynamics: *ff*.

GLOCK: Treble clef, rests in the first two measures. In the third measure, it plays a descending eighth-note line: F#4, E4, D4, C#4. In the fourth measure, it plays a descending eighth-note line: B3, A3, G3, F#3. Dynamics: *ff*.

BASS: Bass clef, plays a steady eighth-note line: F#3, E3, D3, C#3, B2, A2, G2, F#2, E2, D2, C2, B1. Dynamics: *ff*.

DS: Drum set, plays a steady eighth-note line of snare hits. Dynamics: *ff*.

PERC 1: Percussion, rests in the first two measures. In the third measure, it plays a snare hit (marked 'x') followed by a hi-hat pattern (marked 'o'). In the fourth measure, it plays a snare hit (marked 'x') followed by a hi-hat pattern (marked 'o'). Dynamics: *ff*.

PERC 2: Percussion, rests in the first two measures. In the third measure, it plays a snare hit (marked 'x') followed by a hi-hat pattern (marked 'o'). In the fourth measure, it plays a snare hit (marked 'x') followed by a hi-hat pattern (marked 'o'). Dynamics: *ff*.

FILL ----

STOLEN MOMENTS - PERFORMANCE NOTES

Composer: Oliver Nelson

Arranger: Mark Sunkett

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1, vibe 2, marimba 1, and marimba 2 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Rehearsal B, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
6. Final measure: the fermata should be cued by the director.
7. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.

STOLEN MOMENTS

OLIVER NELSON
ARR. MARK SUNKETT
ED. DANIELLE MOREAU

SWING ♩ = 120

VISE 1

VISE 2

MARIMBA 1

MARIMBA 2

BASS GUITAR

SWING ♩ = 120
LIGHT TIME

DRUM SET

The musical score is arranged in six staves. The first five staves are for melodic instruments: VISE 1 and VISE 2 (trumpets), MARIMBA 1 (chords), MARIMBA 2 (bass line), and BASS GUITAR. The sixth staff is for the DRUM SET. The key signature is two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'SWING ♩ = 120'. The dynamics are marked 'mp' (mezzo-piano). The Vise parts play a melodic line starting on G4. Marimba 1 plays chords, and Marimba 2 plays a bass line. The Bass Guitar plays a simple bass line. The Drum Set plays a light swing pattern.

3 A

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

6

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

The image shows a musical score for six instruments: Vibraphone 1, Vibraphone 2, Maracas 1, Maracas 2, Bass, and Drums. The score is written in 4/4 time and the key signature has two flats (B-flat and E-flat). The Vibraphone parts feature eighth-note patterns with triplets. The Maracas parts consist of rhythmic patterns of eighth and sixteenth notes. The Bass part is a simple line of dotted half notes. The Drums part is a simple pattern of eighth notes.

10

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

TIME/CATCH HITS

The musical score is arranged in a system with six staves. The top staff is VIBE 1, the second is VIBE 2, the third is MAR 1, the fourth is MAR 2, the fifth is BASS, and the sixth is DS. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first three measures are marked with a '4' above the staff, indicating a four-measure rest. The final measure of the system is marked with 'TIME/CATCH HITS' above the staff. Dynamics include a piano (*p*) marking in the final measure of each staff.

15

Musical score for Violins 1 & 2, Maracas 1 & 2, Bass, and Drums. The score is in 4/4 time and features a melodic line for the strings and a rhythmic accompaniment for the percussion.

Violins 1 & 2: Both parts play a melodic line starting on G4, moving up stepwise to D5, then down to G4, and finally up to A4. The dynamics are marked *mf*.

Maracas 1 & 2: Both parts play a rhythmic accompaniment consisting of eighth notes. The dynamics are marked *mf*.

Bass: The bass part plays a rhythmic accompaniment consisting of eighth notes, mirroring the maracas.

Drums: The drum part plays a rhythmic accompaniment consisting of eighth notes, mirroring the maracas.

19

DIM. 1x ONLY

8 SOLO SECTION

Cm7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

mf

mf

mf

mf

mf

mf

FILL ----

TIME

25 Fm7 Cm7 Dm7(b9) G7(b9) Cm7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

FILL ----

33 C

VIBE 1 *f*

VIBE 2 *f*

MAR 1 *f*

MAR 2 *mf*

BASS *mf*

DS *mf*

Detailed description of the musical score: The score is for six instruments. VIBES 1 and 2 play melodic lines in the treble clef with a forte (*f*) dynamic. MAR 1 plays a melodic line in the treble clef with a forte (*f*) dynamic. MAR 2 plays a bass line in the bass clef with a mezzo-forte (*mf*) dynamic, consisting of chords. BASS plays a melodic line in the bass clef with a mezzo-forte (*mf*) dynamic. DS plays a rhythmic pattern of eighth notes in the bass clef with a mezzo-forte (*mf*) dynamic. The score is in 4/4 time with a key signature of two flats (Bb, Eb). A rehearsal mark 'C' is placed above the first measure.

39

Musical score for six instruments: VIBE 1, VIBE 2, MAR 1, MAR 2, BASS, and DS. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The VIBE parts are in treble clef, MAR parts in treble clef, BASS in bass clef, and DS in a simplified notation. The VIBE 1 and VIBE 2 parts play a melodic line with eighth and quarter notes. MAR 1 and MAR 2 provide harmonic support with chords and single notes. The BASS part plays a steady eighth-note pattern. The DS part consists of a series of rhythmic slashes. A 'FILL ----' instruction is located above the DS staff in the final measure.

45 D

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

Detailed description of the musical score: The score is for a 6-piece ensemble. It begins at measure 45, marked with a circled 'D'. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Vibraphone 1 and 2 play similar melodic lines, with Vibe 1 having a triplet in the second measure and a sextuplet in the third. Maracas 1 plays a rhythmic pattern of eighth notes, with triplet and sextuplet markings. Maracas 2 plays a steady accompaniment of eighth notes. Bass and Drums provide a simple harmonic and rhythmic foundation.

48

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

The image shows a musical score for six instruments: Vibraphone 1, Vibraphone 2, Maracas 1, Maracas 2, Bass, and Drums. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The Vibraphone parts (VIBE 1 and VIBE 2) are in the treble clef and feature melodic lines with various ornaments and dynamics. The Maracas parts (MAR 1 and MAR 2) are in the treble and bass clefs respectively, with MAR 1 playing a rhythmic pattern and MAR 2 providing a bass line. The Bass part is in the bass clef and plays a simple melodic line. The Drums part (DS) is represented by a series of vertical lines indicating a rhythmic pattern.

52

Musical score for Vibes, Maracas, Bass, and Drums. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are labeled on the left: VIBE 1, VIBE 2, MAR 1, MAR 2, BASS, and DS. The Vibes parts (VIBE 1 and VIBE 2) play a melodic line with eighth and sixteenth notes. The Maracas parts (MAR 1 and MAR 2) play a rhythmic accompaniment with eighth notes and chords. The Bass part plays a melodic line with eighth and sixteenth notes. The Drums part (DS) plays a simple rhythmic pattern with eighth notes. The score is divided into two measures by a vertical line. The first measure contains the Vibes, Maracas, and Bass parts, while the second measure contains the Vibes, Maracas, and Drums parts. The Vibes parts are written in treble clef, and the Maracas, Bass, and Drums parts are written in bass clef.

56

Musical score for Vibes, Maracas, Bass, and Drums. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The instruments are labeled on the left: VIBE 1, VIBE 2, MAR 1, MAR 2, BASS, and DS. The Vibes parts (VIBE 1 and VIBE 2) are in treble clef. The Maracas parts (MAR 1 and MAR 2) are in treble and bass clef, respectively. The Bass part is in bass clef. The Drums part (DS) is in a simplified notation. The score consists of three measures. The first measure contains the main musical material. The second measure contains a 'FILL' section, indicated by the text 'FILL ---- TIME' above the staff. The third measure contains the continuation of the main musical material.

60 E

VIBE 1 *mp*

VIBE 2 *mp*

MAR 1 *mp*

MAR 2 *mp*

BASS *mp*

FILL ---- LIGHT TIME

DS *mp*

65

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

The musical score consists of six staves. The first five staves are for melodic instruments: VIBE 1, VIBE 2, MAR 1, MAR 2, and BASS. The sixth staff is for the drum set (DS). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 65. VIBE 1 and VIBE 2 play similar melodic lines, often featuring triplets. MAR 1 and MAR 2 play more complex rhythmic patterns, including triplets and sixteenth notes. BASS plays a simple bass line with quarter notes. DS is a drum set part with a consistent pattern of slashes.

70

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

TIME/CATCH HITS

75

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

The image shows a musical score for six instruments: Vibraphone 1, Vibraphone 2, Maracas 1, Maracas 2, Bass, and Drums. The score begins at measure 75. Vibraphone 1 and 2, Maracas 1, and the Drums (DS) are written in treble clef. Maracas 2 and Bass are written in bass clef. The key signature has two flats (B-flat and E-flat). Vibraphone 1 and 2 play a melodic line of eighth notes. Maracas 1 plays a rhythmic pattern of eighth notes. Maracas 2 plays a complex rhythmic pattern with accents. Bass plays a simple eighth-note line. Drums play a consistent eighth-note pattern.

78

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

DS

mf *f* *mf* *f* *mf* *f* *mf* *f*

FILL ---- FILL ----

TEMPE BLUES - PERFORMANCE NOTES

Composer: Mark Sunkett

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1, vibe 2, marimba 1, and marimba 2 may be doubled for personnel reasons.
4. The timpani part, while strongly recommended, is optional.
5. Slash notation is used to indicate comping, unless otherwise stated.
6. Rehearsal B, solo section 1: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section. However, all players are to play material as notated 2nd time, except the soloist.
7. Rehearsal C, solo section 2: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section. However, all players are to play material as notated 2nd time, except the soloist.
8. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.

TEMPE BLUES

MARK SUNKETT
ED. DANIELLE MOREAU

SWING ♩ = 145

A

VIBE 1

VIBE 2

MARIMBA 1

MARIMBA 2

BASS GUITAR

TIMPANI

DRUM SET

SWING, TWO-FEEL

Musical score for VISE 1, VISE 2, MAR 1, MAR 2, BASS, TIMP., and DS. The score is in 4/4 time and features a key signature of one flat (B-flat). The VISE parts are in treble clef, while the MAR, BASS, and TIMP. parts are in bass clef. The DS part is a double bar line with a slash. The VISE 1 and VISE 2 parts have a 4-measure phrase followed by a 3-measure phrase. The MAR 1 and MAR 2 parts have a 4-measure phrase followed by a 3-measure phrase. The BASS and TIMP. parts have a 4-measure phrase followed by a 3-measure phrase.

7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

Detailed description: This is a musical score for a percussion ensemble. It consists of seven staves. The first two staves, VIBE 1 and VIBE 2, are in treble clef and play a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The next three staves, MAR 1, MAR 2, and BASS, are in treble clef and play a rhythmic pattern of quarter notes: G4, A4, Bb4, and C5. The BASS staff is in bass clef. The TIMP. staff is in bass clef and plays a rhythmic pattern of quarter notes: G4, A4, Bb4, and C5. The DS staff is a double bar line with a vertical line through it, indicating a double snare drum. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into three measures by vertical bar lines.

10

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

The image shows a musical score for a jazz ensemble. It consists of seven staves. The top two staves are for Vibraphone 1 and Vibraphone 2, both in treble clef. They play a melodic line that starts with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F5, G5, and then a triplet of eighth notes G5, F5, E5. The next two staves are for Maracas 1 and Maracas 2, both in treble clef. They play a rhythmic accompaniment consisting of eighth notes G4, A4, Bb4, and C5. The fifth staff is for Bass, in bass clef, playing a line of eighth notes G2, A2, Bb2, C3, D3, E3, F3, and G3. The sixth staff is for Timpani, in bass clef, playing a line of eighth notes G2, A2, Bb2, and C3. The seventh staff is for Double Bass, in bass clef, playing a line of eighth notes G2, A2, Bb2, and C3. The score is in 4/4 time and the key signature has two flats (Bb and Eb).

8 SOLO SECTION 1
OPEN SOLOS - AS WRITTEN 2X ONLY
F7

13

VIBE 1 *mp*

VIBE 2 *mp*

MAR 1 *mp*

MAR 2 *mp*

BASS *F7*

TIMP. 2X ONLY

DS FILL ---- 4/4 SWING

21

C⁷ B^{b7} F⁷ A^{b7}

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

Detailed description of the musical score: The score is for measures 21-24. It features seven staves. The first four staves (VIBE 1, VIBE 2, MAR 1, MAR 2) are in treble clef with a key signature of one flat (Bb). Above these staves, the chords C⁷, B^{b7}, F⁷, and A^{b7} are written for measures 21, 22, 23, and 24 respectively. VIBE 1 and VIBE 2 have rests in measures 21-23 and play a melodic phrase in measure 24. MAR 1 and MAR 2 have rests in measures 21-23 and play a melodic phrase in measure 24. The BASS staff uses rhythmic slashes for all measures. The TIMP. staff has a rhythmic pattern: measure 21 (quarter, quarter, quarter, quarter), measure 22 (quarter, quarter, quarter, quarter), measure 23 (quarter, quarter, quarter, quarter), and measure 24 (quarter, quarter, quarter, quarter). The DS staff has a simple rhythmic line: measure 21 (quarter, quarter, quarter, quarter), measure 22 (quarter, quarter, quarter, quarter), measure 23 (quarter, quarter, quarter, quarter), and measure 24 (quarter, quarter, quarter, quarter).

C SOLO SECTION 2
OPEN SOLOS - AS WRITTEN 2X ONLY

25 G⁷ G^{b7} F⁷
VIBE 1 *mp*

G⁷ G^{b7} F⁷
VIBE 2 *mp*

G⁷ G^{b7} F⁷
MAR 1 *mp*

G⁷ G^{b7} F⁷
MAR 2 *mp*

G⁷ G^{b7} F⁷
BASS

TIMP.

FILL ---- TIME
DS

32 F7 C7 Bb7 F7 Ab7 G7 Gb7

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

FILL ----

38 D

VIBE 1 *mf*

VIBE 2 *mf*

MAR 1 *mf*

MAR 2 *mf*

BASS *mf*

TIMP. *mf*

TIME

DS *mf*

Detailed description of the musical score: The score is for measures 38-40. It features six staves. VIBES 1 and 2, MAR 1, and MAR 2 all play a melodic line starting with a quarter rest, followed by eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. MAR 2 plays a rhythmic accompaniment of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. BASS plays a bass line: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. TIMP. plays a steady eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. DS plays a steady eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. A circled 'D' is above the first measure. A dynamic marking of *mf* is present at the start of each staff.

41

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

Detailed description: This musical score page contains six staves for measures 41, 42, and 43. The top four staves (VIBE 1, VIBE 2, MAR 1, MAR 2) are in treble clef with a key signature of two flats. VIBES 1 and 2, and MAR 1, play a complex melodic line with many accidentals and a triplet of eighth notes in measure 42. MAR 2 plays a simpler accompaniment of chords. The BASS staff is in bass clef, featuring a measure rest in measure 41, a quarter note in measure 42, and another measure rest in measure 43. The TIMP. staff has a single note in measure 41 and rests in measures 42 and 43. The DS staff shows a rhythmic pattern of eighth notes in measure 41 and sixteenth notes in measures 42 and 43.

44

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

The musical score consists of seven staves. The first four staves (VIBE 1, VIBE 2, MAR 1, MAR 2) are in treble clef with a key signature of one flat. VIBE 1 and VIBE 2 play a melodic line with triplets of eighth notes in the first measure of each bar. MAR 1 plays a similar melodic line with triplets. MAR 2 plays a rhythmic accompaniment of eighth notes with chords. The fifth staff (BASS) is in bass clef and plays a simple bass line. The sixth staff (TIMP.) is in bass clef and plays a steady pulse of half notes. The seventh staff (DS) is a drum set staff with a double bar line at the start and diagonal slashes for rhythmic notation.

51

Musical score for measures 51-56. The score includes staves for VIBE 1, VIBE 2, MAR 1, MAR 2, BASS, TIMP., and DS. All staves show rests for measures 51-55, and DS has a drum pattern in measure 56.

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

57

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

The musical score consists of seven staves. The first two staves, VIBE 1 and VIBE 2, are in treble clef with a key signature of one flat. They contain rests for measures 57-59 and a melodic phrase in measure 60, starting with a quarter rest followed by eighth notes. The next two staves, MAR 1 and MAR 2, are also in treble clef with one flat and contain rests for all five measures. The BASS and TIMP. staves are in bass clef with one flat and contain rests for all five measures. The DS (Double Bass Drum) staff contains a rhythmic pattern of eighth notes in every measure.

62 F

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

OS

TIME

67

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

Detailed description of the musical score: The score is for measures 67-70. It features seven staves. Vibe 1 and Vibe 2 play a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. This is followed by a series of eighth notes: C5, Bb4, A4, G4, F4, E4, D4, C4. Maracas 1 and Maracas 2 play a rhythmic pattern of eighth notes: G4, A4, Bb4, C5. Bass and Timpani play a rhythmic pattern of eighth notes: G4, A4, Bb4, C5. Double Bass plays a rhythmic pattern of eighth notes: G4, A4, Bb4, C5.

71

VIBE 1

VIBE 2

MAR 1

MAR 2

BASS

TIMP.

DS

Detailed description of the musical score: The score is for measures 71-73. It features five staves: VIBE 1 and VIBE 2 (treble clef), MAR 1 and MAR 2 (treble clef), BASS (bass clef), TIMP. (bass clef), and DS (drum set). VIBES 1 and 2 play a melodic line starting with a triplet of eighth notes. MARACAS 1 and 2 play a rhythmic pattern of eighth notes. BASS and TIMPANI play a simple eighth-note pattern. DRUMS play a steady eighth-note pattern. A first ending bracket spans measures 72 and 73. A 'FILL' section is indicated in the drum staff at the end of measure 73.

WATERMELON MAN - PERFORMANCE NOTES

Composer: Herbie Hancock

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1 and vibe 2 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Rehearsal B, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
6. Rehearsal B, solo section: xylophone and marimba 1 are instructed to play as written unless soloing.
7. Final measure: the fermata should be cued by the director unless cued by marimba 2.
8. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

WATERMELON MAN

HERSIE HANCOCK
ARR. DANIELLE MOREAU

FUNKY ROCK ♩ = 132

Musical score for 'Watermelon Man' featuring Vibes, Glockenspiel, Xylophone, Marimba 1 & 2, Bass Guitar, and Drum Set. The score is in 4/4 time with a tempo of 132 BPM. The key signature has one flat (Bb). The Vibes 1 and 2 parts are silent. The Glockenspiel part is also silent. The Xylophone, Marimba 1, Marimba 2, and Bass Guitar parts play a rhythmic pattern starting in the second measure, marked *mf*. The Drum Set part plays a 'RIDE' pattern, also marked *mf*. The score consists of 8 measures. Measures 2-8 contain rests for the Vibes and Glockenspiel, and rhythmic notation for the other instruments. A '4' above measures 5-8 indicates a four-measure repeat.

8 A

VIBE 1 *f*

VIBE 2 *f*

GLOCK *mf*

XYLO 8 4

MAR 1 8 4

MAR 2 8 4

BASS 8 4

DS 8 FILL TIME 4

Detailed description of the musical score: The score is for a jazz ensemble. It consists of eight staves. The top three staves are for Vibraphone 1, Vibraphone 2, and Glockenspiel, all in treble clef. The next three staves are for Xylophone, Maracas 1, and Maracas 2, all in treble clef. The Bass staff is in bass clef. The Drum staff is in bass clef and includes a 'FILL' section and a 'TIME' section. The music starts at measure 8, marked with a boxed 'A'. The Vibraphone parts have dynamics *f* and *mf*. The Xylophone, Maracas, and Bass parts have a rhythmic pattern of eighth and sixteenth notes. The Drum part has a simple rhythmic pattern.

13

VISE 1

VISE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

The musical score consists of eight staves. The first three staves (VISE 1, VISE 2, GLOCK) are in treble clef and contain melodic lines with a key signature of one flat. The next three staves (XYLO, MAR 1, MAR 2) are in treble clef and contain rhythmic patterns. The BASS staff is in bass clef and contains a melodic line. The DS staff is a double bar line with a repeat sign and a fermata, indicating a section repeat. The number 13 is written above the first staff, and the number 8 is written above the DS staff.

17

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

FILL--

FILL--

Detailed description: This is a musical score for a percussion ensemble, starting at measure 17. The score consists of eight staves. VIBE 1 and VIBE 2 are in treble clef with a key signature of one flat. GLOCK is also in treble clef with one flat. XYLO is in treble clef with one flat and uses chordal notation. MAR 1 is in treble clef with one flat and uses chordal notation. MAR 2 and BASS are in bass clef with one flat. DS is in bass clef with one flat. The score is divided into two measures by a vertical bar line. The first measure contains rhythmic patterns for all instruments. The second measure contains similar patterns, with 'FILL--' written above the DS staff in two locations.

19

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

FILL--

FILL--

FILL--

Detailed description of the musical score: The score is for a percussion ensemble. It consists of seven staves. The first three staves (VIBE 1, VIBE 2, GLOCK) are in treble clef with a key signature of one flat (B-flat). The next three staves (XYLO, MAR 1, MAR 2) are in treble clef with a key signature of one flat. The final staff (BASS) is in bass clef with a key signature of one flat. The DS staff is in a common time signature. The score is divided into three measures. The first measure contains rhythmic notation for all instruments. The second measure features a '2' above a double bar line with a slash and a star, indicating a two-measure rest for the Xylophone, Maracas 1, and Maracas 2. The third measure contains rhythmic notation for all instruments. The DS staff has 'FILL--' written above it in three places, indicating drum fills.

22

8 SOLO SECTION

1BE 1 *ff* *f* *F7*

1BE 2 *ff* *f* *F7*

LOCK *f*

XYLO *f* *mf* *F7 PLAY AS WRITTEN (UNLESS SOLOING)*


MAR 1 *f* *mf* *F7 PLAY AS WRITTEN (UNLESS SOLOING)*


MAR 2 *f* *mf* *F7*


BASS *f* *mf* *F7*

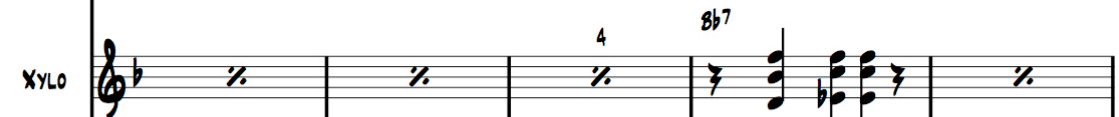
DS *f* *mf* *FILL* *TIME*

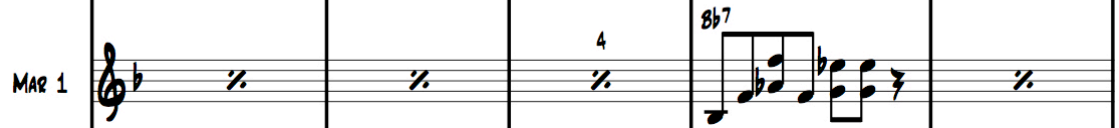
26 8b7


VIBE 1 

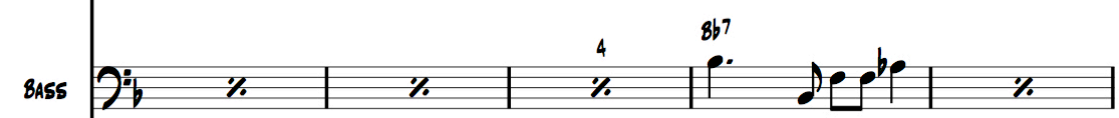
VIBE 2  8b7

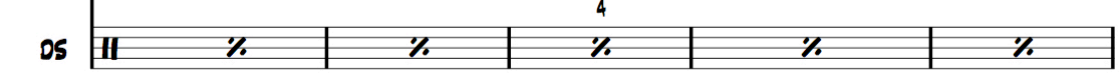
GLOCK 

XYLO  4 8b7

MAR 1  4 8b7

MAR 2  8b7

BASS  4 8b7

DS  4

31 F7 C7 Bb7

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

F7 C7 Bb7

F7 C7 Bb7

8 FILL-- FILL--

35 C7 Bb7 C7 Bb7

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

FILL-- FILL-- FILL--

39 F7

VIBE 1 *f*

VIBE 2 *f*

GLOCK *mf*

XYLO *mf*

MAR 1 *mf*

MAR 2 *mf*

BASS *mf*

DS TIME FILL TIME *mf*

Detailed description of the musical score: The score is for measures 39-42. Measure 39 starts with a key signature of one flat and a 7/8 time signature. A common time signature change to common time (C) is indicated by a box containing 'C' above the staff. The VIBE 1 and VIBE 2 parts play a melodic line starting on a whole note in measure 40, marked with a forte (f) dynamic. The GLOCK part plays a similar melodic line, marked with mezzo-forte (mf). The XYLO part plays a rhythmic pattern of eighth notes, marked with mezzo-forte (mf). The MAR 1 part plays a rhythmic pattern of eighth notes, marked with mezzo-forte (mf). The MAR 2 part plays a rhythmic pattern of eighth notes, marked with mezzo-forte (mf). The BASS part plays a rhythmic pattern of eighth notes, marked with mezzo-forte (mf). The DS part shows 'TIME' markings above the staff, indicating a fill in measure 40 and another fill in measure 42. The DS part is marked with mezzo-forte (mf).

44

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

The musical score is written for eight percussion instruments. The first three staves (VIBE 1, VIBE 2, GLOCK) are in treble clef with a key signature of one flat. The next three staves (XYLO, MAR 1, MAR 2) are in treble clef with a key signature of one flat. The next two staves (BASS, DS) are in bass clef with a key signature of one flat. The score consists of four measures. The first measure is marked with a '4' above the staff. The second and fourth measures are marked with a '4' above the staff. The third measure is marked with an '8' above the staff. The DS staff uses double bar lines and repeat signs to indicate the drum set pattern.

49

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

FILL--

FILL--

51

VIBE 1

VIBE 2

GLOCK

XYLO

MAR 1

MAR 2

BASS

DS

FILL--

FILL--

FILL--

Detailed description of the musical score: The score is for a jazz ensemble. It consists of seven staves. VIBES 1 and 2, GLOCK, and BASS are in treble clef with a key signature of one flat. MAR 1 and MAR 2 are in bass clef with a key signature of one flat. DS is in a drum set notation. The piece starts at measure 51. VIBES 1 and 2 play a melodic line with eighth notes. GLOCK plays a similar melodic line. XYLO, MAR 1, and MAR 2 play a rhythmic pattern. BASS plays a walking bass line. DS plays a simple drum pattern. There are three 'FILL--' markings above the DS staff. The score ends with a double bar line.

54 | 1. | 2. MUCH SLOWER F7

VIBE 1 *ff f* *ff* F7

VIBE 2 *ff f* *ff* F7

GLOCK *f* *f* F7 *ff*

XYLO *f* *mf* *f* F7 *ff*

MAR 1 *f* *mf* *f* F7 *ff*

MAR 2 *f* *mf* *f ff* F7 *ff*

BASS *f* *mf* *f* F7 *ff*

DS | 1. TIME | 2. FILL F7 FILL OUT

f *mf* *f* *ff*

WITCH HUNT - PERFORMANCE NOTES

Composer: Wayne Shorter

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1 and marimba 1 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Beginning to rehearsal A: the director is advised to conduct this section to ensure continuity and rhythmic integrity. The drum set player may establish tempo at measure 5 at the director's discretion.
6. Rehearsal B, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
7. Final four measures: the director is advised to conduct this section to ensure continuity and rhythmic integrity through the ritardando and exiting the final fermata.
8. "Walk" in the bass guitar part indicates the formation of a walking bass line over the stated chords.
9. "Time" in the drum set part indicates a continuation of the initially-stated style. "Fill" indicates the addition of transitional material in the initially-stated style.

WITCH HUNT

WAYNE SHORTER
ARR. DANIELLE MOREAU

$\text{♩} = 104$

VIBE 1

VIBE 2

XYLOPHONE

GLOCKENSPIEL

MARIMBA 1

MARIMBA 2

BASS GUITAR

$\text{♩} = 104$

DRUM SET

7

VIBE 1 *mf* **A**

VIBE 2 *mf*

XYLO *mf*

GLCK *mp*

MAR 1 *mf*

MAR 2 *mf* Cm7 G7(b9)

BASS *mf* Cm7 G7(b9)

DS *mf* FILL --- TIME

12

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Chord markings: Cm7, G7(b9), Cm7, G7(b9), Cm7

18

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

The musical score is for a 6-measure phrase in a key with two flats (B-flat major or D-flat minor). The instruments and their parts are:

- VIBE 1 & VIBE 2:** Play a melodic line consisting of eighth notes. Measures 1-2 are marked *f* (forte), and measures 3-6 are marked *mf* (mezzo-forte).
- XYLO:** Remains silent throughout the phrase.
- GLOCK:** Plays a series of chords: a whole note chord in measure 1, a half note chord in measure 2, a quarter note chord in measure 3, a quarter note chord in measure 4, a quarter note chord in measure 5, and a quarter note chord in measure 6.
- MAR 1:** Remains silent throughout the phrase.
- MAR 2 & BASS:** Play a rhythmic pattern of eighth notes. Chord changes are indicated above the staff: *E^b7* in measure 1, *G7(♯9)* in measure 3, *Cm7* in measure 4, and *G7(♯9)* in measure 6.
- DS (Drum Set):** Plays a rhythmic pattern of eighth notes. A dynamic change from *f* to *mf* is indicated below the staff between measures 2 and 3.

24

VIBE 1

VIBE 2

XYLO

GLCK

MAR 1

MAR 2

BASS

DS

Chord progression: Cm7, Gb7, F7, E7, Eb7

Dynamic markings: *f*, *f*

Fill markings: FILL ---

30

8 SOLO SECTION

VIBE 1 *Cm7* *G7(b9)*

VIBE 2 *mf* *Cm7* *G7(b9)*

XYLO *Cm7* *G7(b9)*

GLOCK *mp* (1ST X ONLY)

MAR 1 *Cm7* *G7(b9)*

MAR 2 *mf* *Abm7* *Amaj7/Ab* *Abm7* *Amaj7/Ab G7(b9)* *Cm7* *G7(b9)*

BASS *mf* *Abm7* *Amaj7/Ab* *Abm7* *Amaj7/Ab G7(b9)* *Cm7* *G7(b9)*

DS *mf* FILL --- TIME

36 Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

VIBE 1

VIBE 2 Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

XYLO Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

GLCK - - - - - - - - -

MAR 1 Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

MAR 2 Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

BASS Cm7 G7(b9) Cm7 G7(b9) Cm7 Eb7

DS

45

$G7(\flat 9)$
 $Cm7$
 $G7(\flat 9)$
 $Cm7$
 $G\flat 7$
 $F7$

VIBE 1

VIBE 2

XYLO

GLCK

MAR 1

MAR 2

BASS

DS

52 E7 Eb7 Abm7 Amaj7/Ab Abm7 Amaj7/Ab Q7(♯9)

VIBE 1

VIBE 2

XYLO

GLOCK (LAST X ONLY)
mp

MAR 1

MAR 2

BASS

DS FILL ---

58 C

VIBE 1 *mf*

VIBE 2 *mf*

XYLO

GLOCK

MAR 1

MAR 2 *mf*

BASS *mf*

TIME

DS *mf*

Chord progression: Cm7, G7(b9), Cm7, G7(b9), Cm7

63

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Chord progression for MAR 2 and BASS:

- Measure 1: G7(b9)
- Measure 2: Cm7
- Measure 3: Eb7
- Measure 4: Eb7
- Measure 5: Eb7

WORK SONG - PERFORMANCE NOTES

Composer: Nat Adderley

Arranger: Danielle Moreau

1. Tempo indications are suggestions only and should be determined at the discretion of the director.
2. An additional marimba may perform the bass guitar part if a bass guitarist is not available.
3. Vibe 1 and marimba 1 may be doubled for personnel reasons.
4. Slash notation is used to indicate comping, unless otherwise stated.
5. Rehearsal C, solo section: the director is to determine the solo and comping order. It is not necessary for all performers to be playing during this section.
6. Final measure: it may be necessary for the director to cue the final fermata to ensure continuity and rhythmic integrity.
7. “Walk” in the bass guitar part indicates the formation of a walking bass line over the stated chords.
8. “Time” in the drum set part indicates a continuation of the initially-stated style. “Fill” indicates the addition of transitional material in the initially-stated style.
9. The maj9 extension in the final chord of the piece may be omitted.

WORK SONG

NAT ADDERLEY
ARR. DANIELLE MOREAU

A SWING ♩ = 175

The score is for a swing piece in 4/4 time with a tempo of 175. It features seven parts: Vibe 1, Vibe 2, Xylophone, Glockenspiel, Marimba 1, Marimba 2, Bass Guitar, and Drum Set. The key signature has three flats (B-flat, E-flat, A-flat). The first three parts (Vibe 1, Vibe 2, Xylophone) play a melodic line starting with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The Glockenspiel, Marimba 1, and Marimba 2 play a rhythmic accompaniment of quarter notes: G4, Bb4, G4, Bb4. The Bass Guitar plays a simple bass line: G2, Bb2, G2, Bb2. The Drum Set plays a swing pattern: quarter note on 1, quarter note on 2, quarter note on 3, quarter note on 4.

VIBE 1

VIBE 2

XYLOPHONE

GLOCKENSPIEL

MARIMBA 1

MARIMBA 2

BASS GUITAR

DRUM SET

SWING ♩ = 175

5

The musical score consists of eight staves, each representing a different instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into four measures. The first three staves (VIBE 1, VIBE 2, and XYLO) play a melodic line that starts with a quarter note, followed by an eighth note, and then a quarter note. The fourth measure of these staves features a triplet of eighth notes. The GLOCK staff plays a rhythmic pattern of quarter notes and rests. The MAR 1 and MAR 2 staves play a rhythmic pattern of quarter notes and rests. The BASS staff plays a rhythmic pattern of quarter notes and rests. The DRUMS staff plays a rhythmic pattern of quarter notes and rests.

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

10

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL -----

14

VIBE 1  *mf*

VIBE 2  *mf*

XYLO  *mf*

GLOCK 

MAR 1 

MAR 2 

BASS 

DS  FILL ----- FILL ----- FILL/CATCH HITS FILL -----

18

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Detailed description: This is a page of a musical score for a percussion ensemble. It features eight staves, each representing a different instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. Vibraphone 1 and 2 play chords with eighth-note patterns. The Xylophone and Glockenspiel play chords with eighth-note patterns. Maracas 1 and 2 play rhythmic patterns with eighth and sixteenth notes. The Bass line plays a simple eighth-note pattern. The Drums (DS) play a simple eighth-note pattern.

23

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Detailed description: This is a page of a musical score for a percussion ensemble. It features eight staves, each labeled with an instrument: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, and DS. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first four staves (VIBE 1, VIBE 2, XYLO, GLOCK) play a rhythmic pattern of eighth notes with rests, primarily using chords. The fifth and sixth staves (MAR 1 and MAR 2) play a more melodic eighth-note pattern, with a triplet of eighth notes in the third measure of each staff. The seventh staff (BASS) plays a simple eighth-note pattern. The eighth staff (DS) plays a pattern of eighth notes with rests. The number '23' is written above the first staff.

27

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL ----- FILL ----- FILL -----

Detailed description of the musical score: The score is for a percussion ensemble. It consists of eight staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first four measures are as follows: Measure 1: Vibe 1 has a quarter rest, Vibe 2 has a quarter note G2, Xylo has a quarter note G2, Glock has a quarter note G2, Mar 1 has a quarter note G2, Mar 2 has a quarter note G2, Bass has a quarter note G2, and DS has a quarter note G2. Measure 2: Vibe 1 has a quarter rest, Vibe 2 has a quarter note G2, Xylo has a quarter note G2, Glock has a quarter note G2, Mar 1 has a quarter note G2, Mar 2 has a quarter note G2, Bass has a quarter note G2, and DS has a quarter note G2. Measure 3: Vibe 1 has a quarter note G2, Vibe 2 has a quarter note G2, Xylo has a quarter note G2, Glock has a quarter note G2, Mar 1 has a quarter note G2, Mar 2 has a quarter note G2, Bass has a quarter note G2, and DS has a quarter note G2. Measure 4: Vibe 1 has a quarter note G2, Vibe 2 has a quarter note G2, Xylo has a quarter note G2, Glock has a quarter note G2, Mar 1 has a quarter note G2, Mar 2 has a quarter note G2, Bass has a quarter note G2, and DS has a quarter note G2. The DS part has 'FILL' markings above the staff in the third and fourth measures.

31

C SOLO SECTION
Fm7

VISE 1

VISE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Fm7

Fm7

Fm7

Fm7


Fm7 WALK


FILL/CATCH HITS

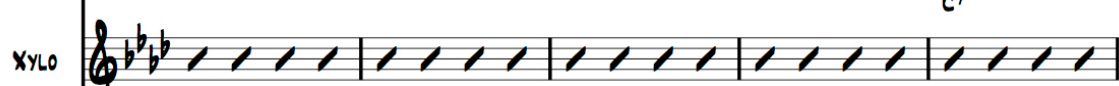
FILL -----


SWING


35 C7


VIBE 1 


VIBE 2 

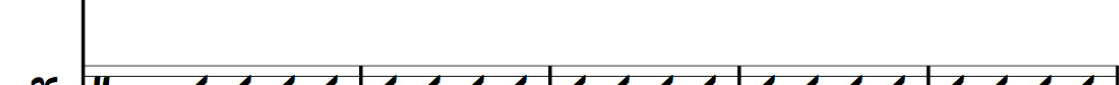
XyLO 

GLOCK 

MAR 1 

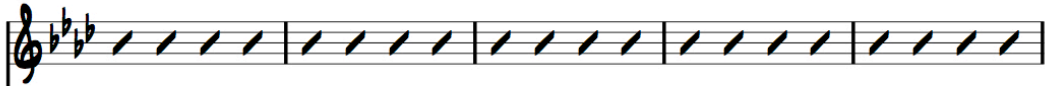
MAR 2 


BASS 

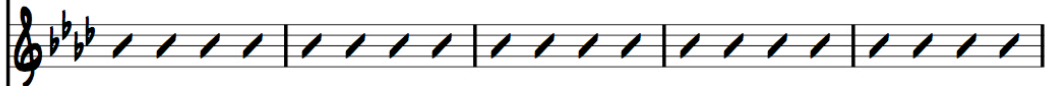
DS 

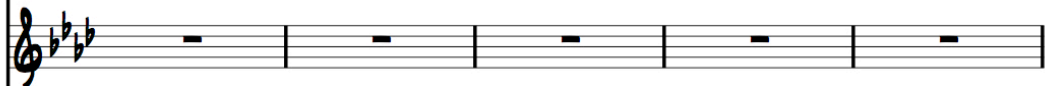
C7

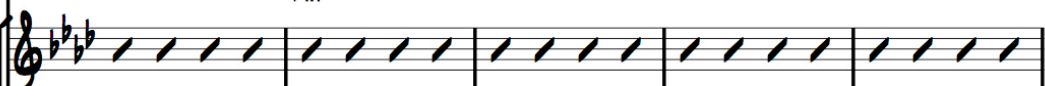
40 Fm7


ViSE 1 


ViSE 2 Fm7 


XYLO Fm7 

GLOCK 

MAR 1 Fm7 

MAR 2 Fm7 

BASS Fm7 

DS 

45 D

F7 Bb7 Db7 C7 Fm7

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

50

Musical score for Vibraphone 1 (VIBE 1), Vibraphone 2 (VIBE 2), Xylophone (XYLO), Glockenspiel (GLOCK), Maracas 1 (MAR 1), Maracas 2 (MAR 2), Bass (BASS), and Drums (DS). The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Vibraphone and Xylophone parts play a melodic line consisting of eighth and quarter notes. The Glockenspiel, Maracas 1, and Maracas 2 parts play a rhythmic accompaniment of chords and single notes. The Bass part plays a simple eighth-note pattern, and the Drums part plays a basic drum pattern.

Musical score for Vibraphone 1, Vibraphone 2, Xylophone, Glockenspiel, Maracas 1, Maracas 2, Bass, and Drums. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The Vibraphone 1, Vibraphone 2, and Xylophone parts play a melodic line consisting of quarter notes and eighth notes, with a triplet of eighth notes in the final measure of each staff. The Glockenspiel, Maracas 1, and Maracas 2 parts play a rhythmic accompaniment of chords and single notes. The Bass part plays a simple bass line, and the Drums part plays a simple drum pattern.

Musical score for VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, and DS. The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The VIBE 1, VIBE 2, and XYLO parts play a melodic line consisting of eighth and quarter notes. The GLOCK part plays a rhythmic pattern of quarter notes and rests. The MAR 1 and MAR 2 parts play a rhythmic pattern of quarter notes and rests. The BASS part plays a rhythmic pattern of quarter notes and rests. The DS part plays a rhythmic pattern of quarter notes and rests. The score is divided into four measures. The first measure contains the initial notes for all parts. The second measure contains rests for all parts. The third measure contains notes for all parts. The fourth measure contains notes for all parts. The DS part has three 'FILL' markings above it in the third and fourth measures.

63

VIBE 1 *mf*

VIBE 2 *mf*

XYLO *mf*

GLOCK

MAR 1

MAR 2

BASS

DS **FILL/CATCH HITS** **FILL -----**

68

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

The image shows a musical score for a percussion ensemble. It consists of seven staves, each labeled with an instrument: VIBE 1, VIBE 2, XYLO, GLOCK, MAR 1, MAR 2, BASS, and DS. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The score is divided into four measures. VIBE 1 and VIBE 2 play chords with a rhythmic pattern of eighth notes. XYLO and GLOCK play chords with a similar rhythmic pattern. MAR 1 and MAR 2 play a melodic line with eighth notes. BASS plays a simple eighth-note pattern. DS plays a simple eighth-note pattern.

73

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

Detailed description: This is a musical score for a percussion ensemble. It consists of seven staves. The top four staves (VIBE 1, VIBE 2, XYLO, GLOCK) are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). They feature rhythmic patterns of eighth notes and rests. The fifth and sixth staves (MAR 1, MAR 2) are in treble and bass clef respectively, with a key signature of three flats. They feature a melodic line with eighth notes and a triplet of eighth notes. The seventh staff (BASS) is in bass clef with a key signature of three flats, featuring a simple eighth-note pattern. The eighth staff (DS) is a double bar line staff with a key signature of three flats, featuring a simple eighth-note pattern.

77

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL ----- FILL ----- FILL ----- FILL/CATCH HITS FILL -----

81

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL ----- FILL ----- FILL ----- FILL/CATCH HITS FILL -----

Detailed description of the musical score: The score is for a percussion ensemble. It consists of seven staves. Vibe 1 and Vibe 2 play identical melodic lines in the treble clef, featuring eighth and sixteenth notes with a triplet of eighth notes in the final measure. Xylophone plays a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. Glockenspiel plays a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. Maracas 1 plays a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. Maracas 2 plays a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. Bass plays a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. Drums play a rhythmic pattern of eighth notes, with a triplet of eighth notes in the final measure. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The dynamic marking 'ff' (fortissimo) is present at the end of the Vibe 1, Vibe 2, and Xylophone staves.

85

VIBE 1

VIBE 2

XYLO

GLOCK

MAR 1

MAR 2

BASS

DS

FILL ----

FILL ----

FILL ----

Detailed description of the musical score: The score is for percussion instruments. It consists of eight staves. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first measure of each staff contains rhythmic notation with dynamics like 'f' and 'fz'. The second measure contains similar notation, with some instruments having rests. The DS staff has three 'FILL ----' markings above it, indicating fill patterns.

87

RIT.

F_m(maj9)
fff

VISE 1

F_m(maj9)
fff

VISE 2

F_m(maj9)
fff

XYLO

F_m(maj9)
fff

GLOCK

F_m(maj9)
fff

MAR 1

F_m(maj9)
fff

MAR 2

F_m(maj9)
fff

BASS

F_m(maj9)
fff

DS

FILL/CATCH HITS

FILL TO CUE

FILL OUT

fff

APPENDIX B

LIST OF RECOMMENDED REPERTOIRE

Level-One Curriculum: Beginning to Intermediate

Below is a list of tunes that use the chords, progressions, and/or form discussed throughout the Level-One Curriculum. All tunes are located in *The Real Book* in “lead sheet” format. The numbers next to the tune indicate which volume it can be found (ranging from 1 to 5). Please note: this is not an exhaustive list. It has been limited to include only tunes with the exact material from the curriculum (slight variations of the discussed blues form chord progression may be present). No additional chords are added. Additionally, some tunes that satisfy these requirements have been omitted based on their difficulty. Repertoire decisions are at the discretion of the director.

12-bar blues, major

A String of Pearls (1)
All Blues (1)
All Night Long (4)
Ba-lue Bolivar Ba-lues-are [Bolivar Blues] (2)
Bag’s Groove (2)
Bessie’s Blues (1)
Black and Tan Fantasy (2)
Blue Monk (1)
Blue Seven (2)
Blues for Junior (4)
Buzzy (3)
Byrd Like (1)
C Jam Blues (2)
Caldonia (3)
Can’t Buy Me Love (4)
Cariba (3)
Cool Blues (2)
Doodlin’ (4)
Emancipation Blues (2)
Filthy McNasty (2)
Fine and Mellow (3)
Freddie Freeloader (1)
Funky (2)
Ginger Bread Boy (4)
H & H (3)

Isotope (1)
Jeep's Blues (5)
Jump, Jive an' Wail (2)
Kansas City (4)
La Ronde (5)
Locomotion (2)
Low Down and Dirty (4)
Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues (4)
Night Train (1)
One O'Clock Jump (5)
Parker's Mood (4)
Perhaps (3)
Red's Good Groove (4)
Reunion Blues (4)
Rude Old Man (5)
Sandu (2)
Short Stuff (4)
Six and Four (4)
Sonnymoon for Two (5)
Sticks (4)
Straight No Chaser (1)
Take the Coltrane (2)
The Champ (2)
The Creole Love Call (3)
The Disguise (4)
The Thumper (2)
Things Ain't What They Used to Be (3)
Trane's Blues (2)
Turnaround (2)
Twisted (2)
Two Bass Hit (4)
Two Degrees East, Three Degrees West (2)
When Will The Blues Leave? (4)
Whittlin' (3)
Woodchopper's Ball (1)

Major II-V-I or Basic Minor II-V-I progressions

A Weaver of Dreams (2)
Afternoon in Paris (1)
Always (1)
Apple Core (4)
April Skies (2)
Autumn Leaves (1)
Bark for Barksdale (3)
Blue Friday (4)

Bossa Antigua (3)
Days and Nights Waiting (1)
East to West (3)
Four on Six (1)
Fried Bananas (5)
Giant Steps (1)
High Fly (2)
How High the Moon (1)
I Just Found Out About Love (5)
I Will Wait For You (2)
It Could Happen to You (2)
Just the Two of Us (3)
Mayreh (3)
My Heart Belongs to Daddy (3)
Ornithology (1)
Russian Lullaby (2)
Satin Doll (1)
Solar (1)
Speak Low (2)
Take Ten (3)
The Duke (5)
The Song is Ended (3)
Valse Hot (1)
When Joanna Loved Me (5)
Yesterday, When I Was Young (5)

Tunes with Discussed Chords

A Remark You Made (4)
Adam's Apple (2)
Afro Blue (1)
Alright, Okay, You Win (1)
Back Bay Shuffle (5)
Big Noise from Winnetka (5)
Boogie Woogie Bugle Boy (5)
Butterfly (1)
Chameleon (2)
Compared to What (4)
Country Preacher (5)
Dark Eyes (3)
Dexterity (1)
Down Under (4)
Fever (2)
Four (1)
Gettin' It Together (2)
Guantanamera (5)

Hernando's Hideaway (5)
Hullo Bolinas (1)
Hummin' (2)
I Got You (4)
I Never Knew (5)
I Remember Bird (2)
I Shot The Sheriff (4)
Impressions (1)
I'm Forever Blowing Bubbles (5)
Jambalaya (5)
Jelly Roll (1)
Jordu (1)
Lady Bird (1)
Las Vegas Tango (1)
Little Sunflower (2)
Love Walked In (5)
Mysterious Traveller (1)
Nardis (1)
Norwegian Wood (3)
Oye Como Va (2)
Perfidia (4)
Ran Kan Kan (2)
Resolution (4)
Salt Peanuts (2)
Seven Come Eleven (1)
Shivers (4)
So What (1)
Straight Life (2)
Sweet Georgia Bright (1)
The Chicken (4)
The Pink Panther (4)
This Masquerade (2)
Time Was (5)
Try to Remember (3)
Watercolors (2)
Watermelon Man (3)
Well You Needn't (1)
West End Blues (4)
Why Can't You Behave? (4)

Level-Two Curriculum: Intermediate to Advanced

Below is a list of tunes that use the chords, progressions, and/or form discussed throughout the Level-Two Curriculum. All tunes are located in *The Real Book* in “lead sheet” format. The numbers next to the tune indicate which volume it can be found (ranging from 1 to 5). Please note: this is not an exhaustive list. It has been limited to include only tunes with the exact material from the curriculum (slight variations of the discussed blues form chord progression may be present). No additional chords are added. Additionally, some tunes that satisfy these requirements have been omitted based on their difficulty. Repertoire decisions are at the discretion of the director.

12-bar blues, minor

Afro Blue (1)
Bags and Trane (2)
Blue Friday (4)
Crescent (1)
Equinox (1)
Eye of the Hurricane (2)
Five Spot After Dark (2)
Green Onions (5)
Interplay (1)
Minor Mood (2)
Mr. PC (1)
Revelation (3)
Saint James Infirmary (2)
Stolen Moments (1)

I-VI-II-V or Basic Rhythm Changes

A Night in Tunisia (1)
Alice in Wonderland (1)
Almost Like Being in Love (4)
Anthropology (1)
Apple Core (4)
April in Paris (1)
As Long as I Live (3)
At the Mambo Inn (2)
Avalon (2)

Azure-Te (4)
Billie's Bounce (2)
Bird Feathers (2)
Black Orpheus (1)
Blue Skies (2)
Blues in Time (4)
Bluesette (1)
Break Out The Blues (4)
Bye Bye Blackbird (2)
Children of the Night (4)
Cotton Tail (1)
Daahoud (1)
Desafinado (1)
Detour Ahead (1)
Dig (3)
Do Nothin' Till You Hear From Me (2)
Early Autumn (2)
Easy to Love (1)
Eclypso (2)
Flamingo (4)
For Sentimental Reasons (1)
From This Moment On (3)
Gee Baby, Ain't I Good to You (1)
Georgia on my Mind (2)
Ginza Samba (4)
Goin' to Minton's (4)
Have You Met Miss Jones (1)
Heat Wave (3)
Heaven (1)
How Deep is the Ocean (3)
How Little We Know (4)
I Can't Give You Anything But Love (1)
I Got It Bad and That Ain't Good (1)
I Got Rhythm (4)
I Wished on the Moon (3)
In a Sentimental Mood (1)
It Don't Mean a Thing (1)
I'll Remember April (1)
I'm An Old Cowhand (From The Rio Grande) (5)
I'm Getting Sentimental Over You (5)
Laird Baird (5)
Lazy Bird (1)
Misty (1)
My Favorite Things (1)
My Funny Valentine (1)

My Little Suede Shoes (2)
Never Let Me Go (3)
Oleo (1)
Once Upon a Summertime (4)
Perfidia (4)
Polka Dots and Moonbeams (2)
Pure Imagination (3)
Quasimodo (4)
Quiet Nights of Quiet Stars (1)
Ridin' High (3)
Samba de Orfeu (3)
Skylark (3)
So Nice (1)
Solitude (1)
Somebody Loves Me (1)
Soul Eyes (2)
Stardust (2)
Stella by Starlight (1)
Stompin' at the Savoy (1)
Stormy Weather (3)
Só Danço Samba (3)
There Is No Greater Love (1)
There Will Never Be Another You (1)
To Love and Be Loved (4)
Undecided (5)
Unforgettable (3)
What a Wonderful World (3)
What'll I Do? (2)
When I Fall In Love (1)
When You're in Love (5)
Young and Foolish (4)

Tunes with Discussed Chords

A Cool Shade of Blue (4)
A-Tisket, A-Tasket (5)
Affirmation (2)
African Flower (1)
After You, Who? (5)
After the Rain (4)
Airegin (1)
All of Me (1)
All or Nothing at All (3)
All the Things You Are (1)
Along Came Betty (3)
Amor (3)

April Joy (1)
Aquarius (5)
Are You Real (4)
Baby Just Come Home To Me (4)
Back Bay Shuffle (5)
Back in Your Own Backyard (4)
Bag's New Groove (4)
Baia (3)
Bein' Green (3)
Between the Devil and the Deep Blue Sea (3)
Beyond the Blue Horizon (3)
Birds of a Feather (4)
Black Byrd (4)
Blue Bird (3)
Blue Train (1)
Blue in Green (1)
Blue n' Boogie (2)
Blues for Daddy O (5)
Blues in Frankie's Flat (4)
Bolivia (3)
Bongo Bop (5)
Boogie Blues (5)
By Myself (3)
Bésame Mucho (3)
Call Me Irresponsible (1)
Cantaloupe Island (2)
Caravan (2)
Careful (3)
Central Park West (1)
Chasin' the Trane (2)
Cherry Pink and Apple Blossom White (1)
Cheryl (3)
Chitlins con Carne (1)
Clockwise (4)
Come Dance with Me (4)
Comes Love (4)
Continuum (3)
Criss Cross (2)
C'est Magnifique (5)
Dahomey Dance (4)
Django (1)
Django's Castle (5)
Dolphin Dance (1)
Don't Get Around Much Anymore (1)
Down (4)

Doxy (2)
Dream Dancing (3)
Duke's Place (4)
Early Morning Mood (3)
Ebony Samba (5)
Effendi (4)
El Gaucho (1)
Everything But You (5)
Fascination (5)
Fly Me To The Moon (2)
Forest Flower (1)
Freedom Jazz Dance (1)
Fuchsia Swing Song (4)
Good Evening Mr. and Mrs. America (1)
Green Haze (4)
Groovin' High (1)
Hackensack (2)
Hamp's Boogie Woogie (5)
Havona (2)
Honeysuckle Rose (2)
How Am I to Know (5)
How Insensitive (1)
I Just Found Out About Love (5)
I May Be Wrong (But I Think You're Wonderful!) (5)
Icarus (1)
In a Mellow Tone (1)
Indian Love Call (5)
Inner Space (4)
It Was a Very Good Year (4)
It's Only a Paper Moon (2)
It's a Raggy Waltz (5)
I'll See You in My Dreams (5)
Ja-Da (4)
Jalousie (Jealousy) (5)
Jazzman (5)
John's Bunch (4)
Juju (1)
June Night (5)
Just Friends (4)
K.C. Blues (5)
Killer Joe (2)
Lester Left Town (4)
Let's Take an Old-Fashioned Walk (5)
Limehouse Blues (1)
Line Games (3)

Lonely Girl (4)
Lullaby in Rhythm (5)
Mack the Knife (5)
Maiden Voyage (1)
Main Stem (5)
Make Believe (4)
Mas Que Nada (3)
Mercy, Mercy, Mercy (2)
Miles Ahead (2)
Milestones (3)
Minor Swing (4)
Mister Five by Five (5)
Moment to Moment (4)
Mood Indigo (1)
Moondance (5)
Mr. Magic (2)
Night Dreamer (1)
Night and Day (4)
Nothing Personal (4)
Nutville (2)
O Pato (4)
Oliloqui Valley (1)
On Green Dolphin Street (4)
On The Border (4)
Once Upon a Time (5)
One Mint Julep (4)
One Note Samba (1)
Opus De Funk (4)
Orbit (5)
Palladium (4)
Passion Dance (1)
Petite Fleur (2)
Quizás, Quizás, Quizás (3)
Raindrops Keep Fallin' On My Head (5)
Recorda-Me (1)
Red Clay (1)
Red Cross (2)
Red Top (3)
Remember (5)
River People (4)
Samba Cantina (4)
Sea Journey (1)
Seven Steps to Heaven (1)
Señor Mouse (4)
Silver's Serenade (2)

Sing, Sing, Sing (5)
Sister Sadie (3)
Sit Down You're Rockin' the Boat (5)
So Many Stars (5)
Softly As I Leave You (5)
Softly as in a Morning Sunrise (2)
Some Day My Prince Will Come (1)
Some Skunk Funk (1)
Song for My Father (1)
Speak Like a Child (2)
Speak No Evil (1)
St. Thomas (2)
Star Eyes (5)
Step Lightly (4)
Summertime (4)
Sweet Georgia Brown (5)
Sweet and Lovely (3)
Swingin' the Blues (5)
Take the "A" Train (1)
Tears Inside (4)
Tenor Madness (2)
The Breeze and I (3)
The Cape Verdean Blues (4)
The Cylinder (5)
The Days of Wine and Roses (4)
The Duke (5)
The Golden Striker (5)
The Jive Samba (3)
The Mooch (4)
The Preacher (5)
The Rainbow Connection (3)
The Sermon (4)
The Shadow of Your Smile (4)
The Tokyo Blues (4)
There's No Business Like Show Business (5)
Three Flowers (1)
Till' There Was You (2)
Time on My Hands (You in my Arms) (5)
Twelve-Tone Tune (4)
Ugetsu (4)
Un Poco Loco (3)
Up With The Lark (4)
Vera Cruz (5)
Virgo (1)
Watergate Blues (5)

Wave (1)
Whap (4)
What's New Pussycat? (5)
Wild is the Wind (5)
Witch Hunt (1)
Work Song (2)
You Belong to My Heart (3)
You are My Lucky Star (5)

APPENDIX C
CHORD/SCALE CHART

Level-One Curriculum

Below is a list of chords and their corresponding scales based on the material found in the level-one curriculum. Note that while the indicated scales are acceptable, the most appropriate is determined by the harmonic function of the chord within the context of the music. Numbers next to the scales indicate scale degrees, derived from the major scale.

7 chords

Dominant (Mixolydian): 1 2 3 4 5 6 b7

Diminished Half-Whole: 1 b2 #2 3 #4 5 6 b7

Pentatonic Major: 1 2 3 5 6

Blues: 1 b3 4 #4 5 b7

maj7 chords

Major (Ionian): 1 2 3 4 5 6 7

Pentatonic Major: 1 2 3 5 6

Lydian: 1 2 3 #4 5 6 7

min7 chords

Dorian: 1 2 b3 4 5 6 b7

Minor (Aeolian): 1 2 b3 4 5 b6 b7

Pentatonic Minor: 1 b3 4 5 b7

Blues: 1 b3 4 #4 5 b7

min7b5 chords

Locrian: 1 b2 b3 4 b5 b6 b7

7b9 chords

Diminished Half-Whole: 1 b2 #2 3 #4 5 6 b7

Level-Two Curriculum

Below is a list of chords and their corresponding scales based on the material found in the level-one curriculum. Note that while the indicated scales are acceptable, the most appropriate is determined by the harmonic function of the chord within the context of the music. Chords discussed in the level-one curriculum are listed again if additional scales for each were presented in the level-two curriculum. Numbers next to the scales indicate scale degrees, derived from the major scale.

6 and 6/9 chords

Major (Ionian): 1 2 3 4 5 6 7

Pentatonic Major: 1 2 3 5 6

Lydian: 1 2 3 #4 5 6 7

Blues: 1 b3 4 #4 5 b7

Bebop Major: 1 2 3 4 5 #5 6 7

maj7 chords

Bebop Major: 1 2 3 4 5 #5 6 7

maj9 chords

Major (Ionian): 1 2 3 4 5 6 7

Pentatonic Major: 1 2 3 5 6

Lydian: 1 2 3 #4 5 6 7

Bebop Major: 1 2 3 4 5 #5 6 7

maj13 chords

Major (Ionian): 1 2 3 4 5 6 7

Pentatonic Major: 1 2 3 5 6

Lydian: 1 2 3 #4 5 6 7

Bebop Major: 1 2 3 4 5 #5 6 7

maj7#11 chords

Lydian: 1 2 3 #4 5 6 7

Pentatonic Major: 1 2 3 5 6

maj9#11 chords

Lydian: 1 2 3 #4 5 6 7

Pentatonic Major: 1 2 3 5 6

min6 and min6/9 chords

Dorian: 1 2 b3 4 5 6 b7

Bebop Minor: 1 2 b3 3 4 5 6 b7

min7 chords

Bebop Minor: 1 2 b3 3 4 5 6 b7

min9 chords

Dorian: 1 2 b3 4 5 6 b7

Pentatonic Minor: 1 b3 4 5 b7

Blues: 1 b3 4 #4 5 b7

Bebop Minor: 1 2 b3 3 4 5 6 b7

Minor (Aeolian): 1 2 b3 4 5 b6 b7

min11 chords

Dorian: 1 2 b3 4 5 6 b7

Pentatonic Minor: 1 b3 4 5 b7

Blues: 1 b3 4 #4 5 b7

Bebop Minor: 1 2 b3 3 4 5 6 b7

Minor (Aeolian): 1 2 b3 4 5 b6 b7

min(maj7) and min(maj9) chords

Melodic Minor: 1 2 b3 4 5 6 7

Harmonic Minor: 1 2 b3 4 5 b6 7

7 chords

Bebop Dominant: 1 2 3 4 5 6 b7 7

Whole Tone: 1 2 3 #4 #5 b7

9 chords

Dominant (Mixolydian): 1 2 3 4 5 6 b7

Bebop Dominant: 1 2 3 4 5 6 b7 7

Whole Tone: 1 2 3 #4 #5 b7

Pentatonic Major: 1 2 3 5 6

Blues: 1 b3 4 #4 5 b7

11 chords

Dominant (Mixolydian): 1 2 3 4 5 6 b7

Bebop Dominant: 1 2 3 4 5 6 b7 7

13 chords

Dominant (Mixolydian): 1 2 3 4 5 6 b7

Bebop Dominant: 1 2 3 4 5 6 b7 7

Pentatonic Major: 1 2 3 5 6

Blues: 1 b3 4 #4 5 b7

7b5 chords

Whole Tone: 1 2 3 #4 #5 b7

Diminished Half-Whole: 1 b2 #2 3 #4 5 6 b7

7#5 chords

Whole Tone: 1 2 3 #4 #5 b7

7#9 chords

Diminished Half-Whole: 1 b2 #2 3 #4 5 6 b7

7#11 chords

Pentatonic Major: 1 2 3 5 6

Blues: 1 b3 4 #4 5 b7

sus chords

Dominant (Mixolydian): 1 2 3 4 5 6 b7

Bebop Dominant: 1 2 3 4 5 6 b7 7

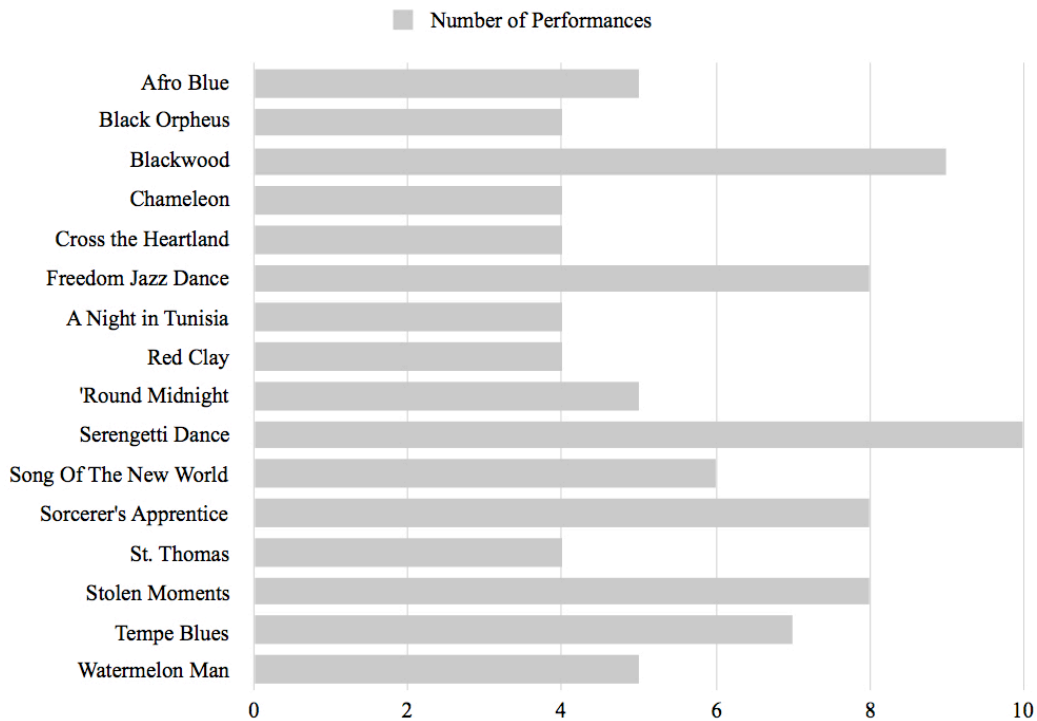
dim7 chords

Diminished Whole-Half: 1 2 b3 4 b5 b6 6 7

APPENDIX D

PROGRAM POSSIBILITIES: SURVEY OF CONCERT PROGRAMS BY THE
PERCUSSION JAZZ ENSEMBLE AT ARIZONA STATE UNIVERSITY

The following is a catalog of all programs from Percussion Jazz Ensemble concerts presented at Arizona State University. Programs have been retyped for formatting consistency, as well as to correct obvious typographic errors. The ensemble, currently in its 28th year, performed its first official concert in the Fall 1988 semester, programming four pieces arranged by Mark Sunkett (including John Blake's *Serengetti Dance*). No concerts were presented in the following semesters: Fall 1994, Spring 1994, Spring 1998, Fall 2001, Fall 2002, Spring 2003, Spring 2014, and Fall 2014. The group was under the direction of Mark Sunkett from Fall 1988 to Fall 2013 and under the direction of Danielle Moreau from Spring 2015 to Spring 2016. A total of 48 concerts and 210 different pieces have been performed at ASU. Of these pieces, 16 have been programmed four or more times. The below chart illustrates the total number of times each of these pieces has been performed, listed in alphabetical order by title.



ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Music Theatre | October 30, 1988 | 7:00pm

Program

<i>Dagomba Suit</i>	arr. Mark Sunkett
<i>Soka</i>	Mark Sunkett
<i>Naima</i>	John Coltrane arr. Mark Sunkett
<i>Serengeti Dance</i>	John Blake arr. Mark Sunkett

Personnel

Michael Ayers
Robert Bravo
Charles Frasher
Kevin Fuhrman
William Meldrum
Arnold Ruiz, Jr.
Andy Ziker

ASU Percussion Ensemble and Percussion Jazz Ensemble

J.B. Smith and Mark Sunkett, Directors

Student Recital Series
Music Theatre | April 27, 1989 | 7:30pm

Program

Ogoun Badagris Christopher Rouse

Gainsborough Thomas Gauger
I. Moderato

Circle Sonata Reed Holmes

Canadian Capers George Hamilton Green
arr. Bob Becker

Keith Ballard, Robert Bravo, David Carvalho,
Kevin Fuhrman, xylophone soloist
John Pennington, Arnold Ruiz

INTERMISSION

Dora and Felice Mark Sunkett

Tempe Blues Mark Sunkett

Keith Ballard, Robert Bravo, John Perlman, Arnoldo Ruiz
Kevin Fuhrman, Charles Frasher, Michael Ayers

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Music Theatre | November 2, 1989 | 7:30pm

Program

Tempe Blues Mark Sunkett

Soka Mark Sunkett

Stolen Moments Oliver Nelson
arr. Mark Sunkett

Freedom Jazz Dance Eddie Harris
arr. Mark Sunkett

Song of the New World McCoy Tyner
arr. Mark Sunkett

Performers

Keith Ballard
Ross Kantor
Charles Frasher
Kevin Fuhrman
William Meldrum
Steven O'Donnell
Arnoldo Ruiz
David Schreck
Glen Ormiston

ASU Percussion Jazz Ensemble

Mark Sunkett, Director
With Guest Artist Dale Meyer

Student Ensemble Series
Music Theatre | April 1, 1990 | 7:30pm

Program

Freedom Jazz Dance

Eddie Harris
arr. Mark Sunkett

Planet Waldo

Dale Meyer

Happy Camper

Dale Meyer
arr. Mark Sunkett

Someday My Prince Will Come

Frank Churchill
arr. Mark Sunkett

Jadoo

Dale Meyer
arr. Mark Sunkett

Serengetti Dance

John Blake
arr. Mark Sunkett

Personnel

Charles Frasher
Ross Kantor
Bill Meldrum
Steven O'Donnell
Glen Ormiston
Arnoldo Ruiz
David Schreck
Craig Thatcher

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

African Drum Ensemble

C.K. Ganyo and Mark Sunkett, Directors

Student Ensemble Series
Music Theatre | November 7, 1990 | 7:30pm

Program

Rhythms of Takai
from Northern Ghana

African Drum Ensemble

Song of the New World

McCoy Tyner
arr. Mark Sunkett

Some Day My Prince Will Come

Frank Churchill
arr. Mark Sunkett

Kinka

Social dance of the Ewe of southern Ghana

African Drum Ensemble

Freedom Jazz Dance

Eddie Harris
arr. Mark Sunkett

ASU Percussion Jazz Ensemble

Mark Sunkett, Director
With Guest Artist Dale Meyer

Student Ensemble Series
Music Theatre | April 1, 1991 | 7:30pm

Program

<i>Serengetti Dance</i>		John Blake arr. Mark Sunkett
<i>Freedom Jazz Dance</i>		Eddie Harris arr. Mark Sunkett
<i>Waltz King</i>	Sean Mireau, vibraphone	Bill Molenhof
<i>Soka</i>		Mark Sunkett
<i>Stolen Moments</i>		Oliver Nelson arr. Mark Sunkett
<i>Song of the New World</i>		McCoy Tyner arr. Mark Sunkett
<i>Tempe Blues</i>		Mark Sunkett

Personnel

Benjamin Groseclose | Mark Gresko | Brett Horgan
Robert Jahns | Ross Kantor | Sean Mireau
Arnoldo Ruiz | David Schreck

Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Music Theatre | November 3, 1991 | 2:30pm

Program

Señor Mouse

Chick Corea
arr. K. Crayts

The Happy Camper

Dale Meyer

Little Secrets

Andy Narell
arr. JT Taylor

Night Rain

David Samuels

Light In Your Eyes

Andy Narell
arr. R. LedBetter

Cross The Heartland

Pat Methany
arr. R. Rutland

Personnel

Mark Gresko | Brett Horgan | Robert Jahns
Kurtis Jones | Ross Kantor | Arnoldo Ruiz
Davis Schreck | Craig Thatcher

Special Guest, James Taylor

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 15, 1992 | 7:30pm

Program

Morning Dance

J. Breckenstein
arr. Bill Meldrum

Stolen Moments

Oliver Nelson
arr. Mark Sunkett

Mile 9

Steve Ridley

Heather

Billy Cobham
arr. Mark Sunkett

Ozark

Pat Metheny
arr. Bill Meldrum

Serengetti Dance

John Blake
arr. Mark Sunkett

Personnel

Ross Kantor
Aaron Landau
Bill Meldrum
Sean Mireau
Mark Timko
Steve Ridley
Valerie Whitchurch

ASU Percussion Jazz Ensemble

Mark Sunkett, Director
With Guest Artist James Taylor

Student Ensemble Series
Katzin Concert Hall | November 30, 1992 | 7:30pm

Program

<i>Mallet Man</i>	Beck arr. Whitchurch
<i>Afro Blue</i>	Santamaria arr. Kantor
<i>A Night in Tunisia</i>	Gillespie arr. Sunkett
<i>Take Five or Six</i>	Desmond arr. Bonsall
<i>Criss Cross</i>	Obiedo arr. Taylor
<i>Mist</i>	Howllif
<i>Chameleon</i>	Hancock
<i>Sorcerer's Apprentice</i>	Full Circle arr. Sunkett

Performers

Russell Bonsall | Stacey Fox | Shahzad Ismily
Ross Kantor | David Schreck | Valerie Witchurch

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 13, 1993 | 7:30pm

Program

<i>Liquid</i>	Steve Ridley
<i>Heliopolis</i>	Spiro Kyra arr. Werner
<i>Blackwood</i>	Eddie Daniels arr. Sunkett
<i>Genie</i>	Unknown arr. Bonsall
<i>Mile High</i>	Yellowjackets arr. Burrill-St. Clair
<i>Fragile</i>	Sting arr. Ridley
<i>Sorcerer's Apprentice</i>	Full Circle arr. Sunkett
<i>Take Off</i>	Bob & Doug McKinzie arr. Welter

Personnel

Jeanne Barron | Russell Bonsall | Sonja Branch | Brian Burrill-St. Clair
Ross Kantor | Steve Ridley | Arnoldo Ruiz | Paul Welter | Scott Werner

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

With Guest Artists
Jay “JT” Taylor and Jay McGuigan

Student Ensemble Series
Katzin Concert Hall | November 29, 1993 | 7:30pm

Program

<i>Heliopolis</i>	arr. Scott Werner
<i>La Samba</i>	arr. James Taylor
<i>Icarus</i>	arr. James Taylor
<i>Mono Bowa</i>	arr. James Taylor
<i>Blue Waltz</i>	arr. Mark Sunkett
<i>Stolen Moments</i>	arr. Mark Sunkett
<i>Work Out</i>	arr. James Taylor
<i>Blackwood</i>	arr. Mark Sunkett

Performers

Stacey Fox
Roger Johnson
Jeanne Barron

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 13, 1995 | 7:30pm

Program

<i>Blackwood</i>		Eddie Daniels arr. Sunkett
<i>A Theme for Goodbye</i>	Thom Lynch, vibraphone	Thomas Davis
<i>Song of the New World</i>		McCoy Tyner arr. Sunkett
<i>Heather</i>		Bill Cobham arr. Sunkett
<i>Cross the Heartland</i>		Pat Metheny arr. Rutland
<i>Lambigolo</i>		Xalam arr. Sunkett
<i>Sorcerer's Apprentice</i>		Full Circle arr. Sunkett

Personnel

Alexis Attwood
Elizabeth Bayersdorfer
Tim Griffin
Thom Lynch
John Stevens

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Jazz Concert Series
Katzin Concert Hall | November 17, 1995 | 7:30pm

Program

<i>Tempe Blues</i>	Mark Sunkett
<i>Criss Cross</i>	Ray Obiedo arr. James Taylor
<i>Stolen Moments</i>	Oliver Nelson arr. Mark Sunkett
<i>Loro</i>	Egbert Gismonti arr. James Taylor
<i>In My Life</i>	Lennon-McCartney arr. James Taylor
<i>Lambigolo</i>	Xalam arr. Mark Sunkett
<i>Once I Wished a Star Upside Down</i>	Jan Garbarak arr. James Taylor
<i>Serengetti Dance</i>	John Blake arr. Mark Sunkett

Performers

Ross Brotman | Tim Griffin | Thom Lynch | Dan Monaghan | Jason Lee
James Taylor, guest artist

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 24, 1996 | 7:30pm

Program

<i>Butterfly</i>	Herbie Hancock arr. Mark Sunkett
<i>Rain Dance</i>	Alice Gomez, Marilyn Riff
<i>Stan's Tune</i>	Stan Dahl
<i>Mister's Capriccio</i>	Karen Ervin arr. PJE
<i>Someday My Prince Will Come</i>	Frank Churchill
<i>Drum</i>	PJE

Personnel

Stan Dahl
Bradley Turner
Mister Smith
Mark Sunkett

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Recital Series
Katzin Concert Hall | December 5, 1996 | 7:30pm

Program

Morning Glory Ron Delp

Blackwood Eddie Daniels

Green Dolphin Karper/Washington

Penny Pedro Hernandez

Black Orpheus Louis Bonfa

Song of The New World McCoy Tyner

Personnel

Alexis Attwood
Elizabeth Bayersdorfer
William Clark Lovell III, Bass
Matthew Maher, Piano
Doug Nottingham
Nick Rizzo
Raymond Turner

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 11, 1997 | 7:30pm

Program

Sorcerer's Apprentice

Full Circle
arr. Mark Sunkett

Sunflower

Freddie Hubbard
arr. PJE

*To Thelonius Monk:
Straight, No Chaser
'Round Midnight
In Walked Bud*

Thelonius Monk

I Was Brought To My Senses

Sting
arr. Russell Bonsall

Peaches en Regalia

Frank Zappa
arr. Doug Nottingham

Camino Caribé

Pedro Hernandez
arr. Doug Nottingham

Personnel

Russell Bonsall | Stan Dahl | Casey Farina | Doug Nottingham | Nick Rizzo
William Clark Lovell III, bass
Jennifer Parsons, piano and synthesizer
Ken Smith, guitar

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Recital Series
Katzin Concert Hall | November 23, 1997 | 7:30pm

Program

Walkin' Carpenter

Spain Chick Corea

A Child is Born Thad Jones

Rain Dance Alice Gomez, Marilyn Fife

Captain Marvel Chick Corea

Little Drummer Boy Traditional
arr. Nick Rizzo

Some Skunk Funk Randy Brecker

Personnel

Nick Rizzo | Eric Herbrandson | Thom Lynch
Jordan Gallaher | Melanie Kwan | Scott White
Greg Adams, guitar
Michael Murphy, bass
Jennifer Parsons, piano

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Recital Series
Katzin Concert Hall | December 2, 1998 | 7:30pm

Program

<i>Blackwood</i>		Eddie Daniels arr. Sunkett
<i>Serengeti Dance</i>		John Blake arr. Sunkett
<i>Tempe Blues</i>		Mark Sunkett
<i>Freedom Jazz Dance</i>		Eddie Harris arr. Sunkett
<i>Trance</i>	Thom Lynch, vibraphone	David Friedman
<i>Sorcerer's Apprentice</i>		Full Circle arr. Sunkett

Personnel

Jordan Gallaher | Emerson Laffey | Thom Lynch | Robert Oeser
Teresa Porter | Josh Rogers | Nick Rizzo

Greg Adams, guitar
Julee Avalone, flute
Joshua Elder, bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 29, 1999 | 7:30pm

Program

Señor Mouse Chick Corea

Seven Steps to Heaven Miles Davis
arr. Sunkett

Stolen Moments Oliver Nelson
arr. Sunkett

I'm Hip Bob Dorough, Dave Frishburgh
arr. Sunkett

Alexis Attwood, vocal

Midnight Star Dave Samuels
Thom Lynch and Jordan Gallaher, soloists

Spain Chick Corea
arr. Sunkett

Song of the New World MyCoy Tyner
arr. Sunkett

Personnel

Julee Avalone | Greg Adams | Alexis Attwood | Joshua Elder
Jordan Gallaher | Jeremy Kushner | Emerson Laffey | Thom Lynch
Robert Oeser | Keith Pawlak | Teresa Porter | Nick Rizzo

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Recital Series
Katzin Concert Hall | November 30, 1999 | 7:30pm

Program

Criss Cross Ray Obiedo

Red Clay Freddie Hubbard
arr. Mark Sunkett

Mallet Man Gordon Beck

Round Midnight Thelonius Monk
arr. Mark Sunkett
Colin O'Donohoe - Vibraphone

Lambigolo Xalam
arr. Mark Sunkett
Sonja Branch & Lisa Abeling - Sabar Drums

Sorcerer's Apprentice Full Circle
arr. Sunkett

Personnel

Gannon Burleigh | Jason Covert | Julee Avalone, flute
Samuel Everett | Jordan Gallaher | Robert Oeser
Keith Shepherd | Roy Valencia - Bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 19, 2000 | 7:30pm

Program

Xylophonia

Joe Green
arr. Bob Becker

Ornithology

Charlie Parker
Jason Covert, vibraphone

Log Cabin Blues

George Hamilton Green

Loopy

Al Lepak
Jordan Gallaher, vibraphone

Pools

Dan Grolnic

Performers

Jason Covert
David Bouchard
Gannon Burleigh
Jordan Gallaher
Ian Templin
Roy Valencia, bass
Craig Winter

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series

Evelyn Smith Music Theatre | November 29, 2000 | 7:30pm

Program

<i>Breakfast Breakdown</i>	Red Norvo
<i>Cross The Heartland</i>	Pat Metheny arr. Rutland
<i>Freedom Jazz Dance</i>	Miles Davis arr. Sunkett
<i>Take The "A" Train</i>	Bill Strayhorn arr. Lepak
<i>Billie's Bounce</i>	Charlie Parker arr. Lepak
<i>Señor Mouse</i>	Chick Corea arr. Crayts
<i>Tempe Blues</i>	Mark Sunkett

Personnel

David Bouchard

Sonja Branch

Paul Koch

Aric Stack

Rob Moore

Dan "Sly" Slipetsky, piano

Kellan Southerland, bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 19, 2001 | 7:30pm

Program

<i>Cross The Heartland</i>	Pat Metheny arr. Rutland
<i>Oye Como Va</i>	Tito Puente arr. Jordan Gallaher
<i>Chilean Pipe Song</i>	Al Di Meola arr. Tim Rush
David Bouchard, Corey Fogel, Paul Koch, Tim Rush, marimbas	
<i>Serengetti Dance</i>	John Blake arr. Mark Sunkett
<i>All The Things You Are</i>	Hammerstein-Kern arr. Paul Koch
<i>Heavens Design</i>	Bobby McFerrin arr. Mark Sunkett
<i>Temple Blues</i>	Mark Sunkett

Personnel

David Bouchard | Anthony Clark - bass | Corey Fogel | Jordan Gallaher
Paul Koch | Robert Oeser | Tracy Lynn Richards | Tim Rush

ASU Percussion Jazz Ensemble

“Mainstream/Cool”

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 16, 2002 | 7:30pm

Program

Stolen Moments

Oliver Nelson
arr. Mark Sunkett

Waltz for Debby

Bill Evans

Linus and Lucy

Vince Guaraldi
arr. Tom Murphy

‘Round Midnight

Thelonius Monk

Brazilian Medley:
Black Orpheus
Samba de Orfeu

Louis Bonfa
Maria/Bonfa

Performers

Rob Fix - bass
Daniel “Sly” Slipetsky - Piano
Ben Dumbauld
Brandon Haskett
Tom Murphy
Jessica Nelson

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 18, 2003 | 7:30pm

Program

<i>April in Paris</i>	Vernon Duke arr. Tim Lindeman
<i>Skating</i>	Vince Guaraldi arr. Alex Triage
<i>Loopy</i>	Al Lepak
<i>Chameleon</i>	Herbie Hancock arr. Jessica Nelson
<i>Lullaby</i>	Benjamin Dumbauld
<i>Anthropology</i>	Charlie Parker unison solo by Ed Saindon
<i>Tell Me A Bedtime Story</i>	Herbie Hancock arr. Alex Triage
<i>Serengetti Dance</i>	John Blake arr. Mark Sunkett

Personnel

Matt Cox | Ben Dumbauld | Tim Lindeman | Jessica Nelson
Blake Panting | Tom Coffeen | Alex Triage

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 20, 2004 | 7:30pm

Program

<i>Samba De Orfeu</i>	Louis Bonfa, Antonio Carlos Jobim arr. Thomas Murphy
<i>Moon Dance</i>	Van Morrison arr. Aaron Morales
<i>All Blues</i>	Miles Davis arr. Ben Dumbauld
<i>Bags Groove</i>	Milt Jackson arr. Mark Sunkett
<i>Speak No Evil</i>	Wayne Shorter arr. Jessica Nelson
<i>Two Seconds to Midnight</i>	Alan Balock arr. Tim Linderman
<i>Jessica's Day</i>	Quincy Jones arr. Matt Cox
<i>Some Skunk Funk</i>	Randy Brecker arr. Mark Sunkett

Personnel

Tom Coffeen | Matthew Cox | Ben Dumbauld
Keli Fleck | Timothy Linderman | Aaron Morales
Jessie Nelson | Alex Triage | Ben Tyler

ASU Percussion Jazz Ensemble

“Our Thing”

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 20, 2004 | 7:30pm

Program

<i>My Favorite Things</i>	Richard Rogers arr. Blake Panting
<i>Ornithology Homage</i>	Charlie Parker arr. Mark Sunkett
<i>Footprints</i>	Wayne Shorter arr. Jessica Nelson
<i>Goodbye Pork Pie Hat</i>	Charles Mingus arr. Matt Cox
<i>Sinister Minister</i>	Béla Fleck arr. Aaron Morales
<i>Alice in Wonderland</i>	Fan/Hillard arr. Ben Dumbauld
<i>Freedom Jazz Dance</i>	Miles Davis arr. Mark Sunkett

Personnel

Matthew Cox | Ben Dumbauld | Aaron Morales | Jessica Nelson
Blake Panting | Victoria Lopez | Jeff Moran, bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 22, 2005 | 7:30pm

Program

<i>Impressions</i>	John Coltrane arr. Matt Cox
<i>Girl From Ipanema</i>	Antonio Carlos Jobim arr. Jeff Moran
<i>Take Five</i>	Paul Desmond arr. Aaron Morales
<i>Roads</i>	B. Gibbons/A. Hutley/G. Barrows arr. Ben Dumbauld
<i>Speak No Evil</i>	Wayne Shorter arr. Jessica Nelson
<i>St. Thomas</i>	Sonny Rollins arr. Mark Sunkett
<i>A Night in Tunisia</i>	Dizzy Gillespie arr. Mark Sunkett

Personnel

Matthew Cox | Lisa Eisenman, piano
Joseph Goglia | Aaron Morales | Jessie Nelson
Jeff Moran, bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 19, 2005 | 7:30pm

Program

<i>All Blues</i>	Miles Davis arr. Joseph Goglia
<i>SKJ</i>	Milt Jackson arr. Aaron Morales
<i>Freddie's Dead</i>	Curtis Mayfield arr. Matthew Cox
<i>Black Orpheus</i>	Louis Bonfa arr. Mark Sunkett
<i>Afro Blue</i>	Mongo Santamaria arr. Jessie Nelson
<i>The Christmas Song</i>	Torme-Wells arr. Christopher Cameron
<i>Armageddon</i>	Wayne Shorter arr. Jesse Parker

Personnel

Christopher Cameron | Matthew Cox | Joseph Goglia
Aaron Morales | Jeff Moran | Jessie Nelson
Jesse Parker | Nathan Strasser

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 21, 2006 | 7:30pm

Program

Bags Groove

Milt Jackson

Invitation

Kaper & Washington

Butterfly

Herbie Hancock

Serengetti Dance

John Blake

Performers

Mario Desantis

Jason Fay

Joseph Goglia

Todd Martino

Jessie Nelson

Jesse Parker

Nate Parson

Darrell Thompson

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 18, 2006 | 7:30pm

Program

<i>Gloria's Step</i>	Scott LeFaro
<i>A Night in Tunisia</i>	Dizzy Gillespie
<i>'Round Midnight</i>	Thelonius Monk
<i>Mango Bay</i>	Julie Davila
<i>Blackwood</i>	Eddie Daniels
<i>Naima</i>	John Coltrane
<i>500 Miles High</i>	Chick Corea
<i>Austin's Rhythm Song</i>	Paul Smadbeck arr. Austin Mack
<i>Boogie Stop Shuffle</i>	Charles Mingus

Performers

Jelani Cancer | Austin Mack | Todd Martino | Jessie Nelson
Jesse Parker | Dan Pratt | Erik Teichmann

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 20, 2007 | 7:30pm

Program

Little Secrets Andy Narell

Jenny's Room Andy Narell

Fee-Fi-Fo-Fum Wayne Shorter

Red Clay Freddie Hubbard

Misty Errol Garner

One Note Samba Antonio Carlos Jobim

Performers

Jelani Cancer
Matt McGraw
Jessica Nelson
Erik Teichmann
Matt Watson

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 15, 2007 | 7:30pm

Program

<i>One Note Samba</i>	Antonio Carlos Jobim
<i>Watermelon Man</i>	Herbie Hancock
<i>Sandu</i>	Wayne Shorter
<i>Stolen Moments</i>	Oliver Nelson
<i>Blackwood</i>	Eddie Daniels
<i>My Little Suede Shoes</i>	Charlie Parker
<i>A Night in Tunisia</i>	Gillespie/Parker
<i>Chameleon</i>	Herbie Hancock

Performers

Bony Benavides
Jelani Cancer
Austin Mack
Matt McGraw
Mathew Solace
Darrell Thompson
Matt Watson

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 16, 2008 | 7:30pm

Program

<i>St. Thomas</i>	Sonny Rollins
<i>Song For My Father</i>	Horace Silver
<i>Footprints</i>	Wayne Shorter
<i>Dearly Beloved</i>	Kern/Mercer
<i>Manteca</i>	Gillespie/Fuller/Gonzales
<i>Milestones</i>	Miles Davis
<i>Groovin' High</i>	Dizzy Gillespie
<i>Blue Bossa</i>	Kenny Durham
<i>Sorcerer's Apprentice</i>	Karl Lundeberg

Performers

Austin Mack | Darrell Thompson | John E. Hopkins | Matthew Holm
Matt Watson | Yi-Chia Chen | Matt McGraw
Bony Plog-Benavides | Jelani Cancer | Todd Martino

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 21, 2008 | 7:30pm

Program

<i>St. Thomas</i>	Sonny Rollins
<i>Blue Monk</i>	Thelonius Monk
<i>Girl From Ipanema</i>	Antonio Carlos Jobim
<i>All the Things You Are</i>	Hammerstein/Kern
<i>Green Dolphin Street</i>	Kaper/Washington
<i>Nutville</i>	Horace Silver
<i>'Round Midnight</i>	Thelonius Monk
<i>(It's Just) Talk</i>	Pat Metheny
<i>La Fiesta</i>	Chick Corea

Performers

William Brichetto | Elizabeth DeLamater | Neil Hathaway
Matt McGraw | Steven Quintana | Amy Sellner
Darrell Thompson | Tyler Worley

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 20, 2009 | 7:30pm

Program

<i>Passion Dance</i>	McCoy Tyner
<i>The Bird</i>	Korean Folksong
<i>Watermelon Man</i>	Herbie Hancock
<i>The Urchins of Shermese</i>	Tony Williams
<i>Straight No Chaser</i>	Thelonius Monk
<i>In A Sentimental Mood</i>	Duke Ellington
<i>The Chicken</i>	Jaco Pastorius
<i>Arirang</i>	Korean Folksong
<i>Spain</i>	Chick Corea

Performers

William Brichetto | Matthew Harris | Neil Hathaway
Wyatt Jones | Steven Quintana | Hye Joo Rhee
Sung Sook Rhee | Tyler Worley

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 17, 2009 | 7:30pm

Program

Mallet Man Gordon Beck

Remember Irving Berlin

Agua de Beber Antonio Carlos Jobim

Manteca Dizzy Gillespie and Luciano "Chano" Pozo

Four Miles Davis

Self Portrait Mike Mainieri

Some Skunk Funk Randy Brecker

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 20, 2010 | 7:30pm

Program

<i>The Monster and the Flower</i>	Claudio Roditi
<i>Dear Old Stockholm</i>	Varmiland
<i>Flower Bug</i>	Simon Ames
<i>Remember</i>	Irving Berlin
<i>Take Five</i>	Dave Brubeck
<i>Misty</i>	Errol Garner
<i>My Little Boat</i>	Roberto Meneacal
<i>Question and Answer</i>	Pat Metheny
<i>Island Stomp</i>	Michael Camilo

Performers

Elizabeth DeLamater | Matthew Hand | Jeremy Muller
Joseph Perez | Simon Ames | William Brichetto | Amy Sellner

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 16, 2010 | 7:30pm

Program

Satin Doll Duke Ellington

Recorda Me Joe Henderson

Mood Indigo Duke Ellington

I Should Care Sammy Cahn, Axel Stordahl, Paul Weston

Poinciana Ahmad Jamal

A Chick Corea Medley Chick Corea
Children's Song no. 1
Armando's Rhumba

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 19, 2011 | 7:30pm

Program

Sorcerer's Apprentice Full Circle

Sunny Bobby Hebb

When I Fall in Love Victor Young/Edward Heyman

Inner Urge Joe Henderson

Pools Dan Grolnick

The Don't Make 'Em Dana Nguyen

Freedom Jazz Dance Eddie Harris

Performers

Phi Bui | Marilyn Clark Silva | Neil Hathaway | Joseph Millea
Joshua Morin | Dana Nguyen | Nate Parson

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 22, 2011 | 7:30pm

Program

<i>Bags Groove</i>	Milt Jackson
<i>All Blues</i>	Miles Davis
<i>Hey Wado</i>	Eddie Harris
<i>Done and Gone</i>	Dana Nguyen
<i>Afro Blue</i>	Mongo Santamaria
<i>Blue Monk</i>	Thelonius Monk
<i>Blues (fast)</i>	Charlie Parker
<i>Equinox</i>	John Coltrane
<i>Tenor Madness</i>	Sonny Rollins

Performers

Neil Hathaway | James McKenzie | Danielle Moreau
Dana Nguyen | Nate Parson | Marilyn Clark Silva

ASU Percussion Jazz Ensemble

“The Quartet”

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 16, 2012 | 7:30pm

Program

Maiden Voyage Herbie Hancock

Looking Back David Friedman

Phi Bui, vibraphone

I Remember April Gene De Paul

The Chicken Pee Wee Ellis

Un Poco Loco Earl “Bud” Powell

Ender’s Game Neil Hathaway

Mas Que Nada Jorge Ben

School Days Stanley Clarke

Performers

Phi Bui | Neil Hathaway | Stephen Hutson
Nate Parson | Marilyn Clark Silva

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 20, 2012 | 7:30pm

Program

<i>St. Thomas</i>	Joe Henderson
<i>Red Clay</i>	Freddie Hubbard
<i>Chicken Scratch</i>	Sean Murray
<i>Chameleon</i>	Herbie Hancock
<i>All The Things You Are</i>	Jerome Kern
<i>Afro Blue</i>	Mongo Santamaría
<i>Superstition</i>	Stevie Wonder
<i>King Tut's Strut</i>	Hotep Idris Galeta

Performers

Evan Dabbs, vibraphone
Stephen Hutson, drums
Garrison Jones, piano and keyboards
William Lanier, guitar
Sean T. Murray, bass

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | April 18, 2013 | 7:30pm

Program

<i>King Tut's Strut</i>	Hotep Idris Galeta
<i>Gaddah Sharpie</i>	Greg Simmons
<i>Valsayn</i>	Garrison Jones
<i>Spirits</i>	Yellowjackets
<i>Take Five</i>	Dave Brubeck
<i>Nina</i>	Greg Simmons
<i>Storytellers</i>	Yellowjackets

ASU Percussion Jazz Ensemble

Mark Sunkett, Director

Student Ensemble Series
Katzin Concert Hall | November 26, 2013 | 7:30pm

Program

<i>Au Privave</i>	Charlie Parker
<i>Solar</i>	Miles Davis
<i>The Lost Lenore</i>	Joe Locke trans. Cory Grossman
<i>Summertime</i>	George Gershwin
<i>Armageddon</i>	Wayne Shorter
<i>Blue Skies</i>	Neil Hathaway
<i>Afro Blue</i>	M. Santamaria
<i>Little Sunflower</i>	Freddie Hubbard
<i>Morning Dance</i>	Jay Beckenstein

ASU Percussion Jazz Ensemble

Danielle Moreau, Director

Student Ensemble Series
Katzin Concert Hall | April 21, 2015 | 7:30pm

Program

<i>The Chicken</i>	Alred James Ellis
<i>Autumn Leaves</i>	Johnny Mercer
<i>King Tut's Strut</i>	Hotep Galeta
<i>Mr. Clean</i>	Weldon Irvine
<i>Freddie Freeloader</i>	Miles Davis
<i>Snickerpoodle</i>	John Ling
<i>Black Orpheus</i>	Louis Bonfa
<i>Filthy McNasty</i>	Horace Silver

Performers

Edouard Beyens | Alexandros Fragiskatos | Neil Hathaway
Bryan Hummel | John Ling | Parker Mann | Fouad Melki | Cory Woodrow

ASU Percussion Jazz Ensemble

Danielle Moreau, Director

Student Ensemble Series
Katzin Concert Hall | November 24, 2015 | 7:30pm

Program

Good Evening Mr. and Mrs. America John Guerin

Footprints Wayne Shorter

Adam's Apple Wayne Shorter

There is No Greater Love Isham Jones/Marty Symes

Señor Blues Horace Silver

Tenor Madness Sonny Rollins

What a Wonderful World George David Weiss/Bob Thiele

Blue Bossa Kenny Dorham

How High the Moon Morgan Lewis

Elevation of Love Esbjörn Svensson Trio

Watermelon Man Herbie Hancock

Performers

Drew Bonner | Scott Corell | Danielle VanTuinen
Luke Vogt | Nicolette Zillich

ASU Percussion Jazz Ensemble

Danielle Moreau, Director

Student Ensemble Series
Katzin Concert Hall | April 11, 2016 | 7:30pm

Program

Good Evening Mr. and Mrs. America John Guerin
arr. Danielle Moreau

Witch Hunt Wayne Shorter
arr. Danielle Moreau

Watermelon Man Herbie Hancock
arr. Danielle Moreau

Filthy McNasty Horace Silver
arr. Danielle Moreau

Song for My Father Horace Silver
arr. Danielle Moreau

Blackwood Eddie Daniels
arr. Mark Sunkett

Work Song Nat Adderley
arr. Danielle Moreau

Performers

Jenny Chavez | Bryan Hummel | John Ling | Danielle Moreau
Zhan Qu | Arian Robinson | Lauren Scott
Danielle VanTuinen | Jingya Zhou | Nicolette Zillich

APPENDIX E
TERMINOLOGY

12-bar blues - a common song form comprised of three 4-measure phrases in either a major or minor tonality (standard chord progression includes four measures of I, followed by two measures of IV and two measures of I, followed by one measure of V, one measure of IV, and one measure of I)

alteration - extensions of a chord that have been raised or lowered by a half step

changes - the chords of a composition

chart - composition or arrangement

chord progression - a sequence of chords, often those commonly seen in jazz repertoire (including II-V-I and I-VI-II-V progressions)

chord/scale theory - the relationship between chord symbols and scales, applicable in tonal-based situations as a tool for improvisation

circle of fourths - a circular organization of all twelve notes in the chromatic scale, ascending by the interval of a perfect fourth

closed voicing - a specific order of notes in a chord where the greatest interval is less than an octave

color tone - a note played over a chord that is not considered a chord tone

comping - harmonic accompaniment, often rhythmically spontaneous, designed to compliment and support the melody or solo section

ending - the last section of a composition

extension - notes that may be added to the chord (common examples include the 9th, 11th, and 13th)

guide tones - the 3rd and the 7th of a chord, which often result in stepwise voice leading in a chord progression

head - melody section of a composition, often seen before and after the solo section

improvisation – in jazz, the art of creating spontaneous music through a thorough understanding of various parameters, such as chord/scale theory relationships, timbral exploration, and rhythmic manipulation

jazz - a style of music that often includes improvisation and comping over a specific set of chords

jazz standard - popular and well-established compositions typically written by jazz musicians

lead sheet - a sheet of music that contains the essential elements of a composition (primarily melody and chords)

left-hand (LH) voicing - a specific order of notes in a chord where the 3rd and the 7th of that chord are played in the left hand

open voicing - a specific order of notes in a chord where the greatest interval is more than an octave

“Rhythm” changes - a common chord progression derived from George Gershwin’s *I Got Rhythm* (often seen as I - VI - II - V - III - VI - II - V)

soloing - improvising over a specific set of chords

solo section - a section in a piece of music where performers have the opportunity to improvise

song form - the structure of a composition, often accompanied by letters to delineate the sections (common examples include AABA and AAB forms)

tag - a section, usually seen at the end of a composition, that is often repeated a certain number of times

trade 4s - alternate improvising between a certain number of individuals, each soloing for four measures

transcribing - notating music by aural recognition, often used when notating an improvised solo

tritone substitution - the substitution of a V chord with another V chord at the interval of a tritone

tune - composition or arrangement; may be used in reference to the melody of a composition

turnaround - a chord progression occurring at the end of a repeated section that harmonically leads back to the start of the repeat

vamp - a repeated ostinato figure

voice leading - the linear motion of a particular chord tone as it moves from one chord to the next (often moving by a step)

voicing - the order of notes in a chord

walking bass line - creating a line of notes (either the root, a chord tone, or a color tone) that help establish harmonic function