

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Gospel

CARL STROMMEN

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	Guitar Chords
2nd B \flat Tenor Saxophone (Optional)	Guitar (Optional)
E \flat Baritone Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet	Drums
3rd B \flat Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Starting this chart without the rhythm section will require a solid count-off—perhaps more than a typical four-count. Stress to the players that they will need to not only listen carefully to each other but also rely on their internal time clock. Typically, piano players are not as focused on articulation as horn players, so remind the pianist to attack and release with the horns during the first 16 measures. Speaking of articulation, the rooftop accents (▲) should be played detached but not staccato; think “daht.” And, as a general rule, the last eighth note in a group is played short. Whenever the inner parts have a moving harmonic line, direct them to bring these lines out—for example, measure 25 for alto 2 and trumpet 3, measure 31 for all inner parts, and measure 34–35 for inner sax and trombone parts.

For the solos at measure 36, you can reverse the order if desired or give the solos to the piano, guitar, or another part if needed. To prepare the soloist (and the entire ensemble) for improvisation, I suggest asking the soloists to listen to the rhythm section comp behind the solo section and to play only the chord roots. This will help them hear the basic chord progression. Next, when the soloists have played the solo a few times and are comfortable with the written solo, encourage them to embellish slightly the melodic and/or rhythm of the written solos. This is a first step in the improvisation process.

For the rhythm section: the bass will walk the bass line starting in measure 19. Keep the time steady and recommend that the bass player always practice with a metronome. The piano may embellish the written-out comping behind the soloists, but keep it simple and caution against overplaying when comping. The guitarist has either written parts with the ensemble, which will require the player to articulate with the horns, or slash marks. Slash marks indicate comping using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use medium-thickness picks, which will give the sound a very bright, acoustic quality, and hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. Don't strum from the wrist or fingers because playing that way tends to sound forced and also tends to drag instead of propel the rhythm. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound. The drummer has a shuffle rhythm. In this case, the shuffle is an exaggerated swing feel with a strong accent on beats 2 and 4—better known as the backbeats. The written eighths for the ride cymbal should be played with a triplet feel: $\text{♪}=\text{♪} \text{♪}$

I hope this chart will be fun to play and will remind the band and audience of the gospel sound.

—Carl Strommen



Carl Strommen

Carl Strommen teaches orchestration and composition at the C. W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.

$\text{♩} = 182$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17

PLAY SOLO

F A7/E Dm7 F/C G9 Gm7/C F6

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18

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SHUFFLE

18 19 20 21 22 23 24 25

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

QTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33 34

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

SOLO DR 1st TIME ONLY

ON CUE

SOLO 2nd TIME ONLY

G7 D6 B9 E35 A9

C7 G6 E9 A15 D9

F6 B7 F6 D9 G15 C9

F6 B7 F6 D9 G9 C9

35 36 37 38 39 40 41 42

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50 51

1.

Chords: D7, G7, G#7, D, F#7, Bmi, D, E9, Em7, D9, E9, Em7/A, G7, C7, C#7, G, B7, Emi, G, F7, Bb7, Bb7, F, A7, Dmi, F/C, G9, Gmi7/C, Fb, D7#9, G9, Gmi7/C, F7, Bb7, Bb7, F, A7, Dmi, F/C, G9, Gmi7/C, Fb, D7#9, G9, Gmi7/C

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12. (54)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73

ENS. FIG.

B^b D7/A Gmi B^b/F C⁹ E7 B^b G13 C⁹

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