

Blue Vue

*An Original Composition for Large Jazz Ensemble
Commissioned by the Newport High School Jazz Bands
Bellevue, Washington*

by Mike Conrad

Composer's Notes:

This piece is in a sort of "shuffle funk" style throughout (think Steely Dan, maybe?) — the 8th notes are lightly swung, but there's a backbeat on beat three coming from the drums. Acoustic bass is preferred if possible.

The beginning of the chart should all feel relaxed and should stay relatively soft. Three bars before D should be the first place where things crescendo beyond mezzo piano. At letter D there's a shift to a more aggressive character for about 6 bars. The trumpets can really lean in to the half step C vs. C# on beat 1 of the 2nd bar of D. All of the saxophone lines should be legato, with characteristic jazz articulation (accents at phrase peaks, etc.).

The bell of the ride cymbal on beats 2 and 4 at F is an important element to make that 9 bars of send-off material feel right.

The first soloist is introduced at letter G (part way through the form). The chord changes are in the Trombone 1 part and all of the rhythm section parts, but this solo can go to anyone — the changes from G to H are the same as bars 91-106 in the solo section. The form is a modified 24-bar blues. Instead of going to the IV chord in the 9th bar, it goes to ♭III, and the end of the form has a couple of ii Vs with a "backdoor" resolution to I. All of the sus chords can be treated as modal mixolydian sounds. The major 3rd need not be avoided!

If you only want to feature 1-3 soloists, you can just repeat H a few times and take the 2nd ending on the final soloist's final chorus. If you'd like to open it up for more soloists, you could have 2-3 soloists play at H, and then take the D.S. back to F for another send-off. A new soloist would then take it at G and continue into H, which could be further opened up for additional soloists. Take the 2nd ending at the end of the very last solo to go on.

To mix it up, I like to go into a straight-ahead swing feel at G on the D.S. only with the bass walking and the drums swinging with hi-hat on 2 and 4. This can continue for the duration of a solo or two — just make sure to transition back to the shuffle funk feel before going on to the 2nd ending/into letter I. Different rhythm section textures can be explored for different soloists: 1) cross-stick beat 3 on the snare; 2) right hand transferred from the ride cymbal to the closed hi-hat; 3) drums drop out, bass continues; etc.

I is a soli for the trombone section and the bass. The trombones should play as legato as possible on the 8th note lines and take note of what is in unison vs. what is in harmony. The drum texture for this should be brushes on the snare with the backbeat/accent on beat 3, plus some light fills to respond to the soli phrases. K is a huge build up for 8 bars into the climax at L. The drums can be loud and somewhat soloistic at L, and all of the horns should play with big, full sounds here — don't hold back!

Letter M marks a brief return to the material from letter E. It's important that the rhythm section lines up their figures 1 before N.

The ending at letter N is a return to the texture and feeling of the opening. It should be relaxed, quiet, and calming. Alto 1/Tenor 1/Trumpet 2 and Alto 2/Trumpet 3/Trumpet 4 will have to take care to make sure their unison concert Gs are in tune. The final gesture should be as soft as possible with careful balance between the muted brass and saxophones.

I sincerely hope you enjoy playing this piece!

-Mike Conrad

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Swing 8ths
with a backbeat
♩ = 158

A

The score is arranged in a standard jazz band layout. The top section contains five saxophone parts (Alto Sax 1 & 2, Tenor Sax 1 & 2, Bari Sax) and four trumpet parts. The middle section contains three trombone parts (Trombone 1, 2, 3) and a Bass Trombone part. The bottom section contains Guitar, Piano, Bass, and Drums parts. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as 158 beats per minute. The score includes various musical notations such as dynamics (mp), articulation (accents), and performance instructions like 'light groove + cymbal colors' and 'solo fill'. A rehearsal mark 'A' is placed at the beginning of the piece and again at the end of the first system.

B

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Piano

Bass

Dr.

easy/relaxed

mp

mp

mp

mp

mp

mp

mp

mp

3

3

3

3

solo fill

to sticks... (bass fill)

B sticks continue groove - ride cymbal w/ light snare back

(mp) trbs./tenors

19 *easy/relaxed*

Alto 1 *mp*

Alto 2 *mp*

Tenor 1

Tenor 2

Bari

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Piano

Bass

Dr. (tpts./altos) tpts./altos trbs./tenors

C

27

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Piano

Bass

Dr.

mf

f

light fills/
setups

cresc. . .

D

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari *f* *mf*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f* *p < f*

Tbn. 2 *f* *p < f*

Tbn. 3 *f* *p < f*

B. Tbn. *f* *p < f*

Gtr. *f*

Piano *f*

Bass *f* *p < f*

Dr. *f* *mf* closed h.h.

E

Alto 1 *f* *mf* *f*

Alto 2 *f* *mf* *f*

Tenor 1 *f* *mf* *f*

Tenor 2 *f* *mf* *f*

Bari *f* *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

B. Tbn. *mf* *f*

Gtr. *Bb13SUS* *mf* *Ab13SUS*

Piano *mf* *f*

Bass *mf*

Dr. *mf* *f* *mf*

groove on ride (or half open h.h.) *trbs.* continue sim. *E* (h.h.) (light fill)

51

Alto 1 *mp* *mf*

Alto 2 *mp* *mf*

Tenor 1 *mp* *f* *mf*

Tenor 2 *mp* *f* *mf*

Bari *mp* *f* *mf*

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Tpt. 4 *f* *mf*

Tbn. 1 *mf* *f* *mf*

Tbn. 2 *mf* *f* *mf*

Tbn. 3 *mf* *f* *mf*

B. Tbn. *f* *mf*

Gr. *Bb-9* *mf* *Eb13* *C-9* *f* *F13* *mf*

Piano *mf* *f* *mf*

Bass *mf* *f* *mf* pedal G

Dr. groove fill fill

"SEND-OFF"



Alto 1 *f* *mp* *mf* *fp*

Alto 2 *f* *mp* *mf* *fp*

Tenor 1 *f* *mp* *mf* *fp*

Tenor 2 *f* *mp* *mf* *fp*

Bari *f* *mp* *mf* *fp*

Tpt. 1 *f* *mp* *mf* *fp*

Tpt. 2 *f* *mp* *mf* *fp*

Tpt. 3 *f* *mp* *mf* *fp*

Tpt. 4 *f* *mp* *mf* *fp*

Tbn. 1 *f* *mp* *mf* *fp*

Tbn. 2 *f* *mp* *mf* *fp*

Tbn. 3 *f* *mp* *mf* *fp*

B. Tbn. *f* *mp* *mf* *fp*

Gtr. *mf* muted and funky continue sim. ad lib. 2

Piano *f* *mp* *G7(49)* *C9sus* *C9* *G7(49)* *C9sus* *C9* *G7(49)* *C9sus* *C9* *G7(49)* *C9sus* *C9* *G7(49)* *C9sus* *B7ALT.* *Bb13sus*

Bass *f* *mp* *f*

Dr. *f* bell of ride continue sim. *mp*

Trombone 1 or any soloist
(different soloist on D.S.)

Alto 1 *ff*

Alto 2 *ff*

Tenor 1 *ff*

Tenor 2 *ff*

Bari *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpt. 4 *ff*

Tbn. 1 *ff* $Bb13SUS$ $A#13SUS$ $G7SUS(ADD3)$

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Gtr. $Bb13SUS$ $A#13SUS$ $G7SUS(ADD3)$

Piano $Bb13SUS$ $A#13SUS$ $G7SUS(ADD3)$

Bass $Bb13SUS$ $A#13SUS$ continue funky bass line sim. ad lib. $G7SUS(ADD3)$

Dr. *mf* groove sim.