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Developing the Ability to Arrange for Jazz Ensembles

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Cameron Jordan

Spring 2024

Honors Capstone Project

Developing the Ability to Arrange for Jazz Ensembles

This capstone consists of six jazz arrangement projects of increasing complexity that were done in the spring semester of 2024 by myself. The six arrangements have been attached to this pdf in the sequential order they were created throughout the semester. Each attached arrangement includes a word schematic detailing what each section of the song is specifically doing from an arranging perspective, a score that lines up each instrumental part acting as a roadmap for the songs, and individual parts for each instrument so that the songs can be played by ensembles equipped with the proper instrumentation. The first two projects were done entirely by hand with pencil and paper while the last four were done with a music notation software called Finale. For the sake of organization and readability of the large files, a table of contents is attached underneath this paragraph that lines up with the pages on the actual pdf file, detailing where each arrangement begins. This introductory document also provides some context about what jazz arranging entails and a brief reflection on the overall process of undergoing the capstone throughout the semester. The introductory document concludes with brief descriptions of each arrangement along with specific information about why I chose the songs I arranged and what makes each arrangement stand out.

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Brief Context and Overall Reflection:

Jazz arranging is the ability of taking an already existing song and arranging it for a specific instrumentation in a jazz setting. Arranging popular music in a jazz setting has played a role throughout the history of jazz music from the early big bands of Duke Ellington and Count Basie to modern day examples like the 8 Bit Big Band which is famous for its big band arrangements of video game songs from the 1980's. While similar to the process of composition, arranging is unique in how it primarily focused on taking a pre-existing song and finding new ways to express ideas through the song's melody, chord changes, or other key attributes. Arranging can be as simple as taking a song that is normally swung and playing it in a different style such as a bossa nova or by adding a new section like an interlude to it. And as will be seen in the projects below, the process can also be elaborate and thoroughly detailed, especially as more instruments are introduced into the ensemble.

At the start of this semester I had no previous experience in the area of jazz arranging and had decided that I would use the opportunity of this capstone project in tandem with the jazz arranging course taught by Dr. Matthew Storie to acquire a strong understanding of the arrangement process. As I would come to learn, the process of jazz arranging is a lengthy and involved one that necessitates the ability to focus for long periods of time, the ability to be creative, and the ability to make large, impactful decisions early on. While it might look like just a bunch of notes and lines to those who are unfamiliar, each one of these projects has easily taken over thirty to fifty hours to fully finish. To put it simply, if you have a roadmap for a song that is 120 measures long and the song is being arranged for five instruments, that means you have 600 measures to notate all while keeping in mind the details of what makes each instrument unique and how they can interact. While some of these measures go by quickly in the form of

times where instruments are not playing, others require significant levels of focus and thought when considering how they harmonically interact with every other aspect that is occurring at the time of that measure. After doing the first two projects completely by hand, I had discovered a newfound respect for sheet music and the amount of effort that it takes to put a song to paper.

Without question, the toughest phase of the arranging process for me throughout all of the projects below was the beginning phase of coming up with ideas and roadmaps. Because there are so many options that one can consider with taking an old song and doing something new with it, it becomes incredibly easy to be overwhelmed by all the options and not make any actual progress. My personal strategy that significantly helped me with this challenge was picking a song, listening to all the recordings of that song that I could find, and making a large decision early on about what I wanted to do with the song that I had not heard any other recordings do with the song. By listening to several examples of the song before beginning the arranging process, it provides you with the context of what has been done before, what potentially has not been done before, and most importantly, what you find interesting and would like to do. Having a written out roadmap in the form of a word schematic detailing running ideas for each section of the song also helps significantly with narrowing down ideas and putting the pieces together.

After having gone through the process of arranging six individual songs, I can easily say that I have grown significantly in my ability to arrange music for jazz ensembles. I have developed multiple skills such as voicing harmonies among multiple instruments, composing melodic phrases for soli-writing purposes, transcribing musical ideas by ear, coming up with detailed outlines for how I want a song to sound, and finding ways to keep listeners attentive by utilizing contrast in multiple ways. This project has fundamentally changed the way I listen to music and has provided me with a breadth of knowledge unlike any previous music class. It

should also briefly be noted how much of an immense help Dr. Matthew Storie was in the process of making this project a reality. Throughout the semester he has responded to countless of my emails and stayed after class on multiple occasions to answer the myriad of questions I had regarding several topics of arranging and he has always been kind with his feedback. I truly could not have done this amount of work without his help and am deeply grateful for having had his guidance along the way.

Descriptions of the 6 Arrangements:

Below is a brief section describing the key aspects of the six arrangements I created throughout the semester. It includes details on who originally composed the songs, why I chose them, what makes each of my arrangements unique, and some of the aspects that needed to be implemented for each project as per the assignment requirements assigned by Dr. Storie in the class like.

Project 1: Just Friends

Originally composed by John Klenner, this song is considered a jazz standard (a must know song) in the swing genre. This was the song that I chose for the first project and it consists of just a typical jazz rhythm section, which includes bass, drums, piano, and guitar with the arrangement being fully done by hand. I chose this song because I enjoy the unique melody and how the rhythms of the melody can be altered with anticipations or delays to create different sounding effects. Some of the highlights of my arrangement include how it opens up with the piano playing the iconic Miles Davis intro off of his recording of Bye Bye Blackbird, how the guitar plays the melody of another Miles Davis standard called Four in the form of backgrounds

during the piano solo, and how the bass plays the melody after the piano solo to create dynamic contrast along with rhythmic contrast through the use of quarter note triplets.

Project 2: Jordu

Composed by Irving "Duke" Jordan and made famous by the Clifford Brown and Max Roach album recording from 1954, Jordu was the song I chose for the second project. I chose this song because I was listening to that album at the time of this project's announcement and really enjoyed the song's unique bridge that utilizes chords that move through the circle of fourths. This project consisted of the same requirements as the first project but with the added challenge of having a horn player added to the instrumentation and a required interlude at some point in the arrangement. Also similarly to the previous arrangement, this project had to be completely done by hand. This arrangement features an alto saxophone playing the melody along with the same rhythm section described in project one.

Some of the highlights of my arrangement include an introduction that repeats four times all while slowly growing in dynamics and adding more instruments, two originally composed sets of background figures for solo sections (one for guitar and the other for alto saxophone), an originally composed interlude where the whole ensemble plays together building to the next solo section, and a section for an improvised bass solo for further dynamic contrast. My favorite portion of my arrangement of this song is a sixteen measure long drum solo that is followed by three and a half measures of complete silence across the whole ensemble to build tension that is then immediately contrasted with loud, accented hits reintroducing the ensemble again with the melody.

Project 3: Nutville

Composed by Horace Silver and recorded on his Latin jazz influenced album The Cape Verdean Blues, Nutville is one of my all time favorite jazz songs. It is essentially a blues with an extended form that starts in a latin feel for 16 measures and switches to swing feel for the last 8 measures. Horace Silver is one of my favorite jazz composers and I knew as early as the first day of class that I would be arranging this song at some point. With this arrangement also came new challenges. As per the assignment requirements, this arrangement necessitated three horn instruments playing along with a rhythm section and it also required a fully voiced and harmonized soli section utilizing the three horns with the guitar as well. For the horn parts, I chose to use a trombone, tenor saxophone, and trumpet since it is a very common instrumentation context in the jazz tradition. For other requirements, I had to compose a melody over the chords of the song and then apply the harmonization rules, approach techniques, and substitution rules we learned in class to create a harmonized soli section among the four instruments. This process was very long and required several hours of trial and error to get fully finished.

Some of the highlights of this arrangement include the more specific Conga feel that is used throughout the previously mentioned Latin sections, the melody that utilizes the trombone and tenor saxophone playing up a 3rd and 4th respectively from the main trumpet melody to create the iconic dissonant “crunch” from the original recording, the originally composed backgrounds during the trombone solo that utilize the movement of tritones, and the fully voiced soli where I introduced new chords to the song’s original chord changes through a process called reharmonization. I also really enjoy the key change that occurs on the last statement of the

melody, pushing the whole ensemble up a minor third and creating even more tension until the very end of the song where it all resolves.

Project 4: Simone

This 3/4 waltz composed by Frank Foster is very special to me because it was one of the songs I got to play as part of the Missouri, all-state, high school jazz ensemble in 2020. I have a lot of memories associated with this song and similarly to the last one, I knew that I was going to make an arrangement of it from the very start of this project. This arrangement's requirements were exactly the same as project three, necessitating a rhythm section, three horns, and a fully voiced soli section. I decided to use an alto saxophone, tenor saxophone, and baritone saxophone as my horns to shake things up from the previous project. Some of the highlights of this arrangement include an intro with the baritone saxophone and bass playing together as rhythm section instruments are slowly added, a soli that utilizes references from both John Coltrane's recording of My Favorite Things as well as the Song of Storms from The Legend of Zelda: Ocarina of Time, a section of building in dynamics after a drum solo that was heavily inspired by music from Rage Against the Machine, and an outro that utilizes a molto ritardando for the sake of contrast in feel from the rest of the song.

The most distinct feature of this arrangement is that unlike the previous arrangement of Nutville where all three horns are always participating together in the melody in some form, the melody on this arrangement is only played by one saxophone part at a time throughout and it jumps from saxophone to saxophone based on the phrasing of the melody. This creates a fun environment for the listener as the melody jumps across the ensemble and it also keeps the saxophone players on their toes since subdivision is essential for the successful passing and

receiving of the melody. The melody is never played the same way twice in this arrangement and the passing of the melody happens more and more frequently as the song goes on. Even the bass, guitar, and piano get involved with the passing of the melody later on in the arrangement.

Project 5: Recordame

This song was composed by Joe Henderson and recorded on his iconic album Page One in 1963. I used to listen to this song every day on the way to school on the bus and practically have the whole recording memorized. I enjoy how it starts very simple with just two minor chords for the first half of the song and then grows in complexity for the second half of the song using a myriad of two, five, one progression back to back. This is ultimately why I chose it for this project. The requirements for this project were largely the same as the previous two with regards to necessitating an intro and outro, melodies, solo sections, and a soli section. However, this project necessitated the use of five horn parts for a grand total of nine instruments to keep track of and notate for. For the horns, I chose the typical saxophone section instrumentation, consisting of two altos, two tenors, and one baritone. Furthermore, both the soli section and backgrounds during the solo section had to be harmonized using the previously mentioned voicing process.

Some of the highlights of my arrangement include a bass solo for dynamic contrast, a key change up a half step at the end for further contrast, the use of chromatic enclosures as well as a transcribed lick from Joe Henderson's solo on the Page One recording in the soli section, and a melody that utilizes playing in unison as well as octaves between two tenors or lead alto with baritone. My favorite part is the introduction which is based on a recent recording of this song by

a baritone saxophonist named Jason Marshall. The introduction expands upon his idea through the use of call and response between the rhythm section as well as the whole saxophone section.

Project 6: Doxy

My sixth and final arrangement project was an arrangement of the jazz standard, swing tune Doxy by Sonny Rollins. I chose this song simply because I really enjoy listening to it and find it to be a really fun song to play over. The requirements for this project as far as instrumentation and content were exactly the same as the ones needed in project 5. Out of all the six arrangement projects, this one had the most amount of complexity and required the most amount of time to fully finish. Some of the highlights of my arrangement of this song include a four measure, unison shout section that starts the song off with all the instruments, a harmonized countermelody with the altos and baritone, the use of tritone substitutions and #9 chords during the soli and solo sections, a fully harmonized and voiced melody at the end of the song using all five saxophones, and a key change down a minor third for an overall change in tone.

Word Schematic Arranging Project 1: Just Friends, Arranged by Cameron Jordan

Intro: Very Similar to Miles Davis recording of Bye Bye Blackbird, 8 Bars, Just Piano for the first two, Drums have pick ups on bar 3 with primary accents playing on brushes. No Guitar, Bass plays the last measure leading into the melody.

Melody 1: Overall group dynamics gets softer except guitar, Guitar Melody, Bass plays bassline in 2, piano comps and has shared slash accents with drums and piano. Drums play time on brushes with occasional secondary accents and primary accents with guitar melody. Melody ends two bars before the end of the form on the and of 4 with a big marcato accent, with the last two measures of the form being a solo break for the piano.

Solo Section: Piano solos over the changes (now with added tritone sub and minor two five motion in the changes) for two choruses, Bass walks in four, drums plays time on sticks with secondary accents on the 2nd chorus, guitar has backgrounds on the a sections of the second chorus (backgrounds = melody of Four). Big decrescendo across the whole ensemble except bass in the last measure of the 2nd chorus.

Melody 2: Piano and Drums drop out for the first half of the melody (first A and B sections), Bass plays the melody while Guitar plays longer comp chords (one per bar) for the first A and B sections. Drums come in with primary accents the bar before the second a section on sticks, and piano comes back in on the second a section comping

with the drums playing time and the bass walking in four. The Guitar takes back the melody and the drums share secondary accents with some of the offbeats from the melody.

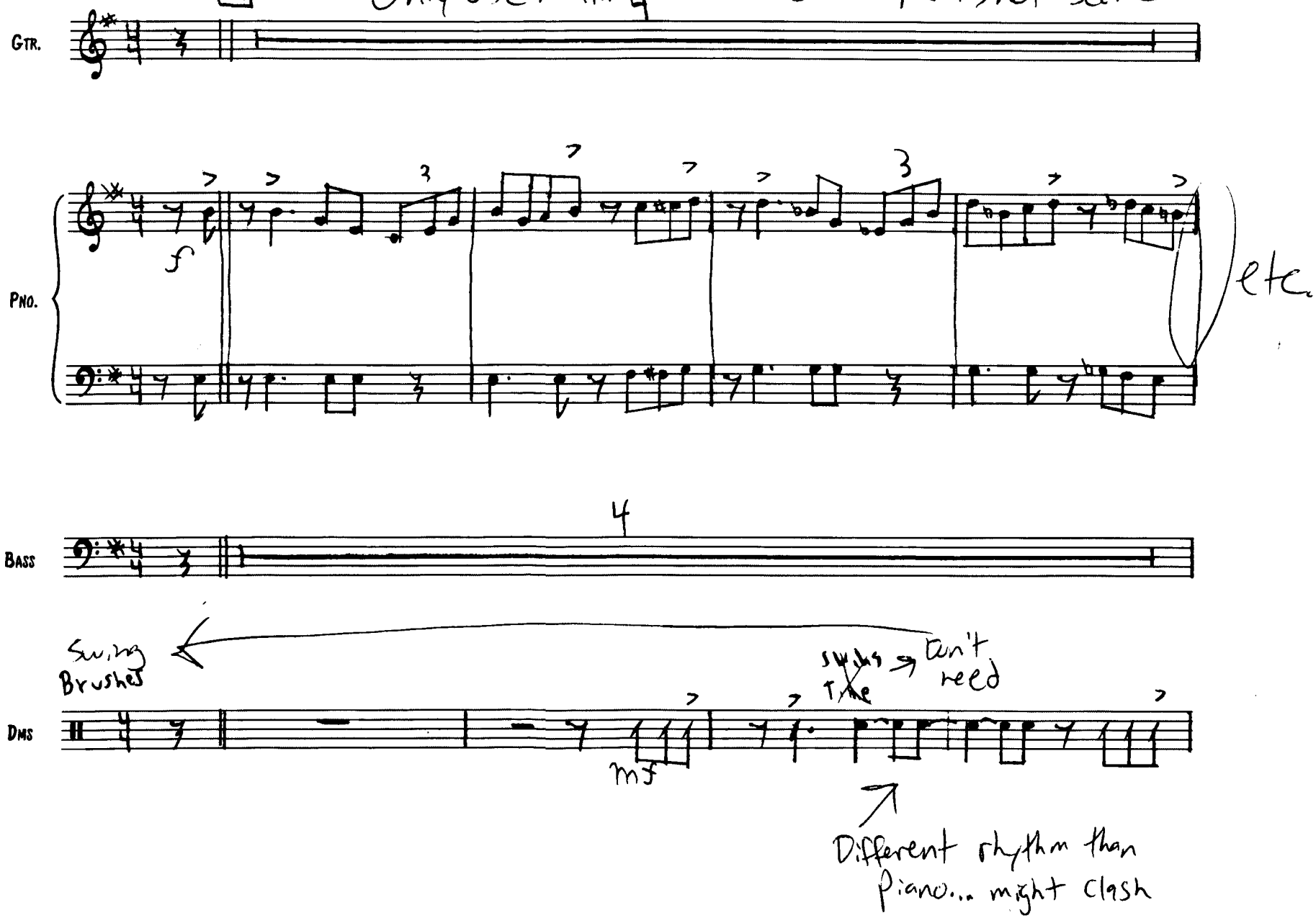
Ending: Tag the last four bars for a total of 3 times. The bass walks, the guitar plays the melody, and the piano and drums play the 2nd measure of the four bar phrase with the guitar with slash rhythms and primary accents respectively. The drums have open solos for the last two bars of the four bar form when tagged and the final repetition of the phrase is slowed down with a ritardando until the last chord.

Just Friends (Score)

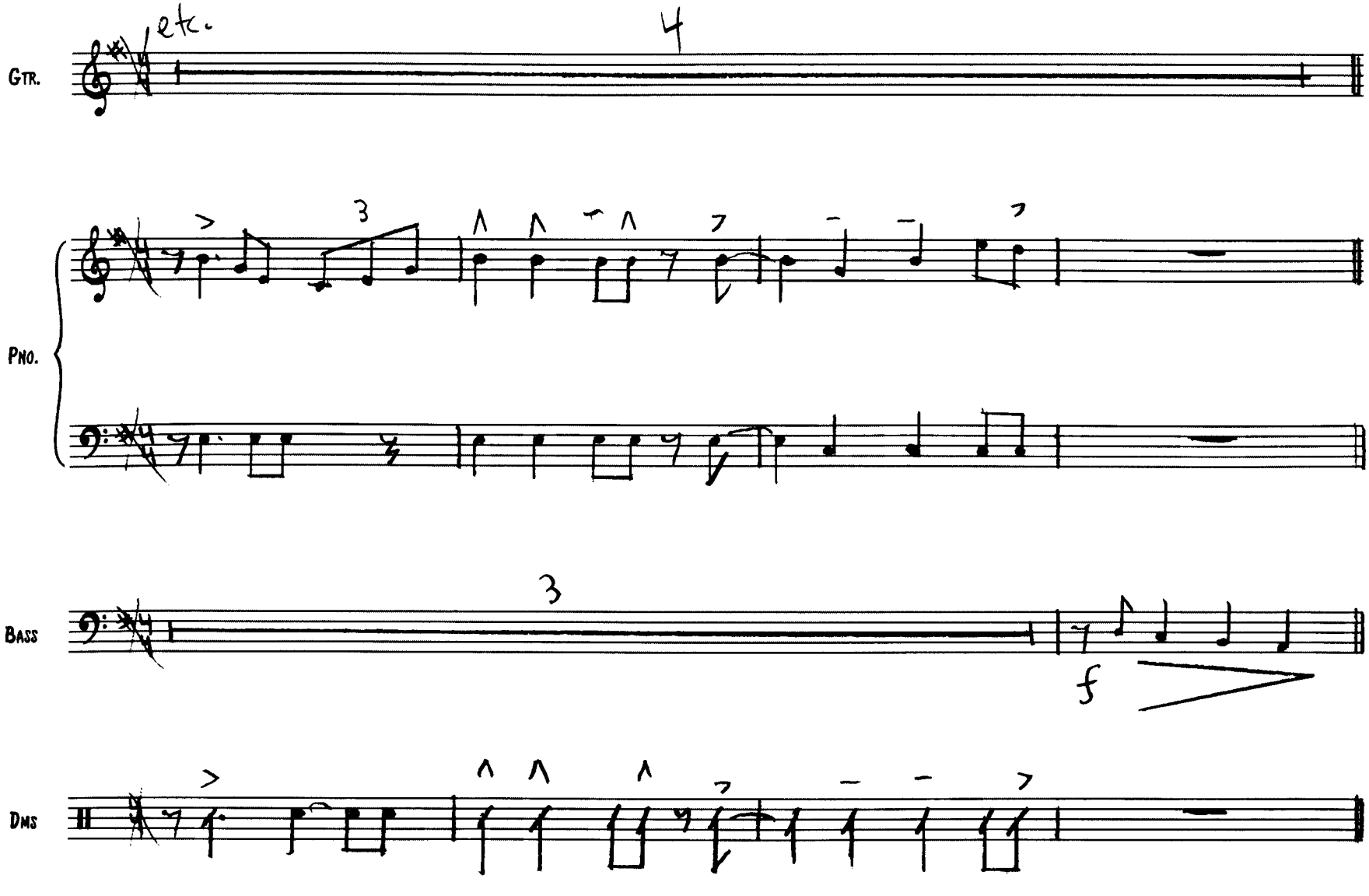
Composer: John Klenner
Lyrics by: Sam M. Lewis
Arr: Cameron Jordan

Swing ♩=130 [A] → Not necessary at top of song.

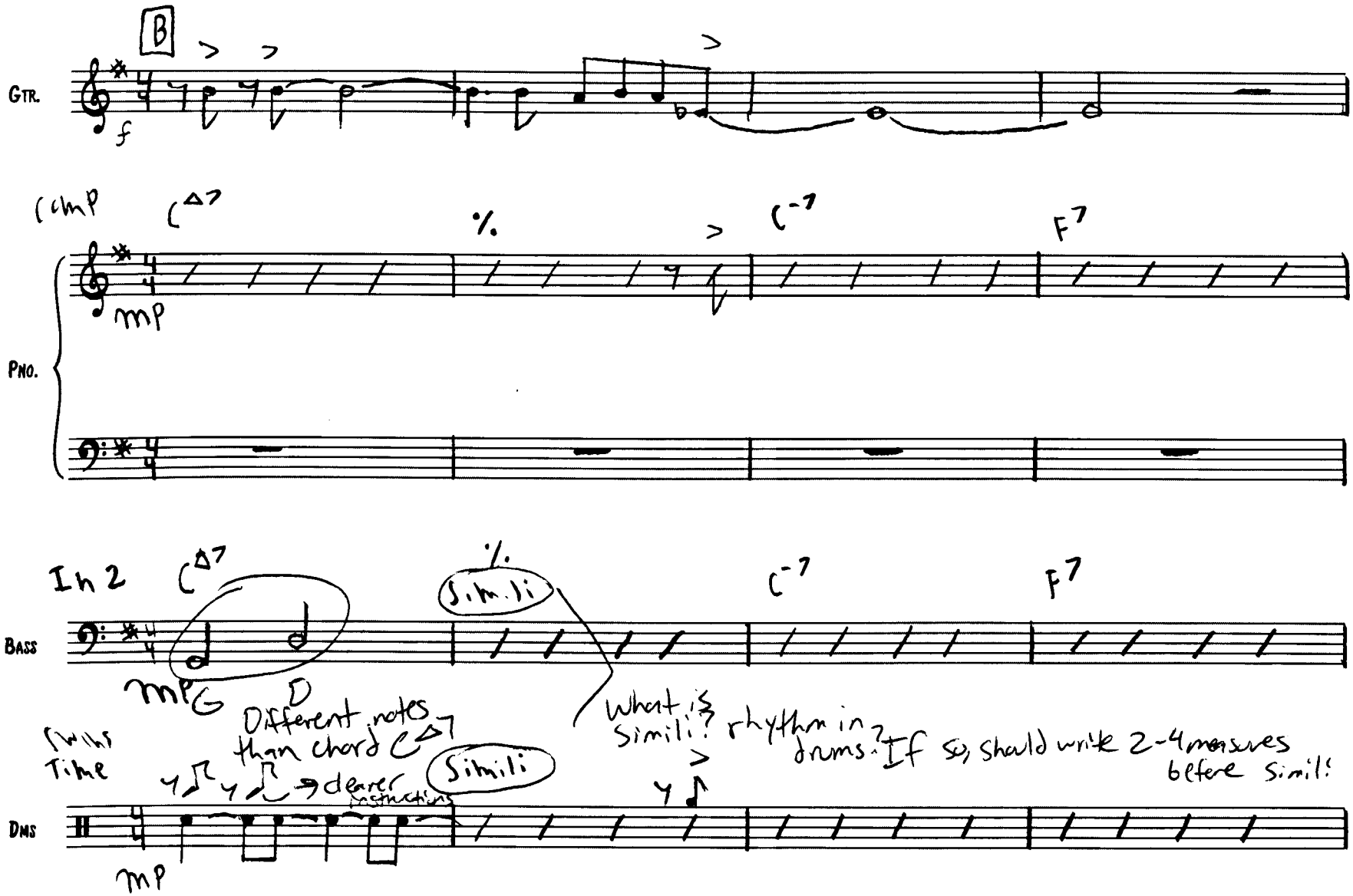
Only use multimeasure rests in Parts, not Score



Just ~~Sounds Great~~ etc.

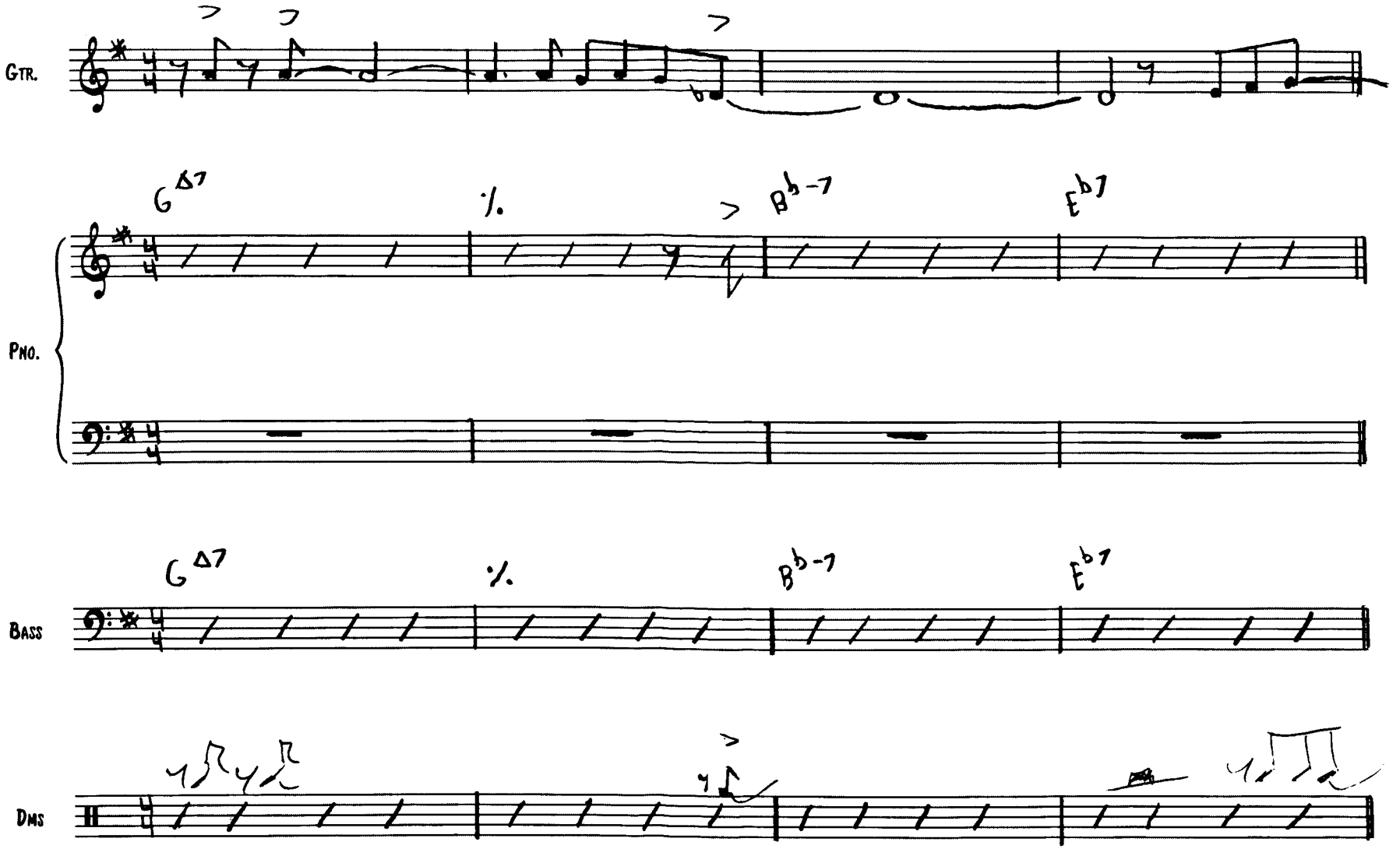


Just ~~Friends (Horn)~~ etc

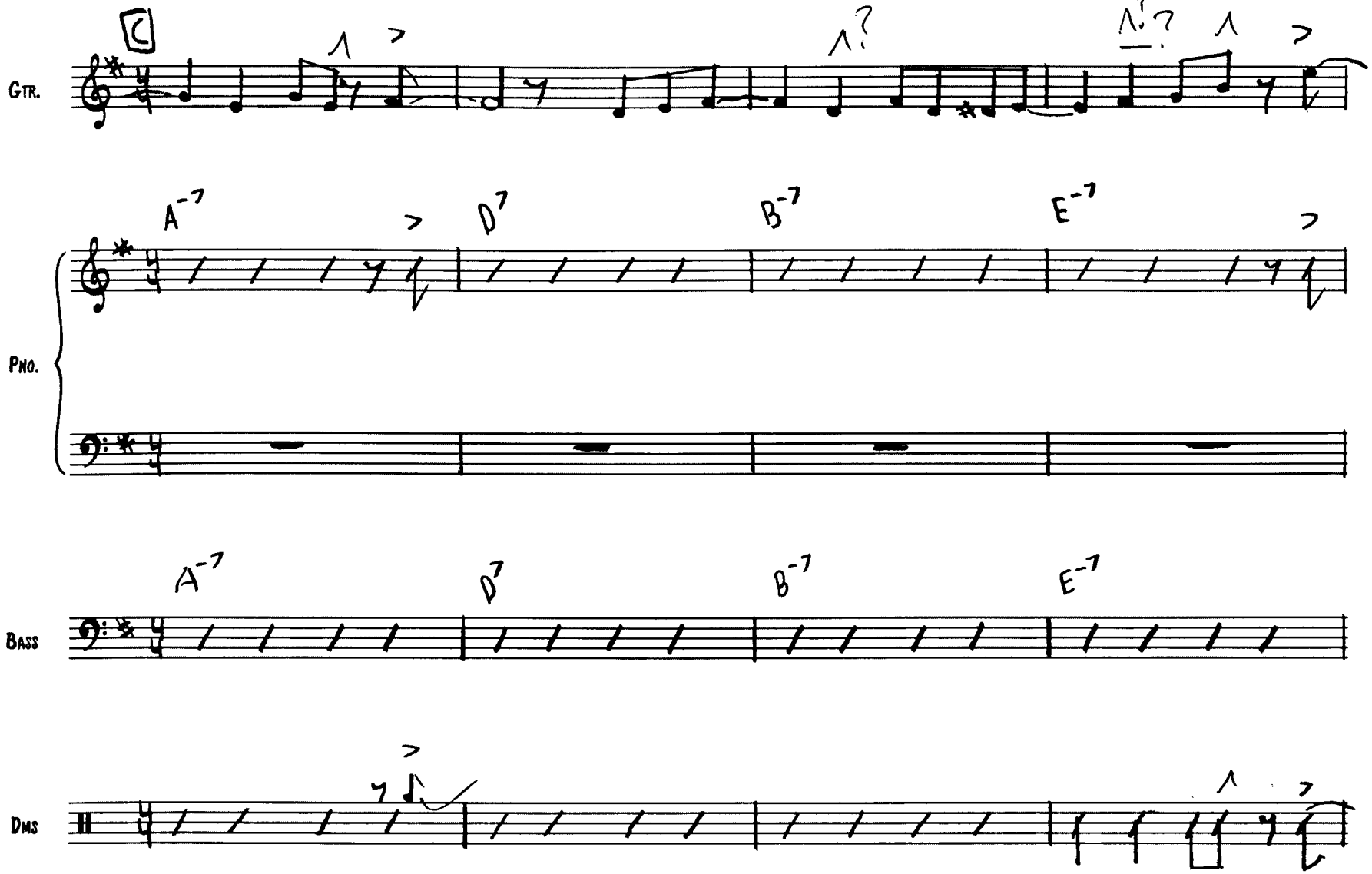


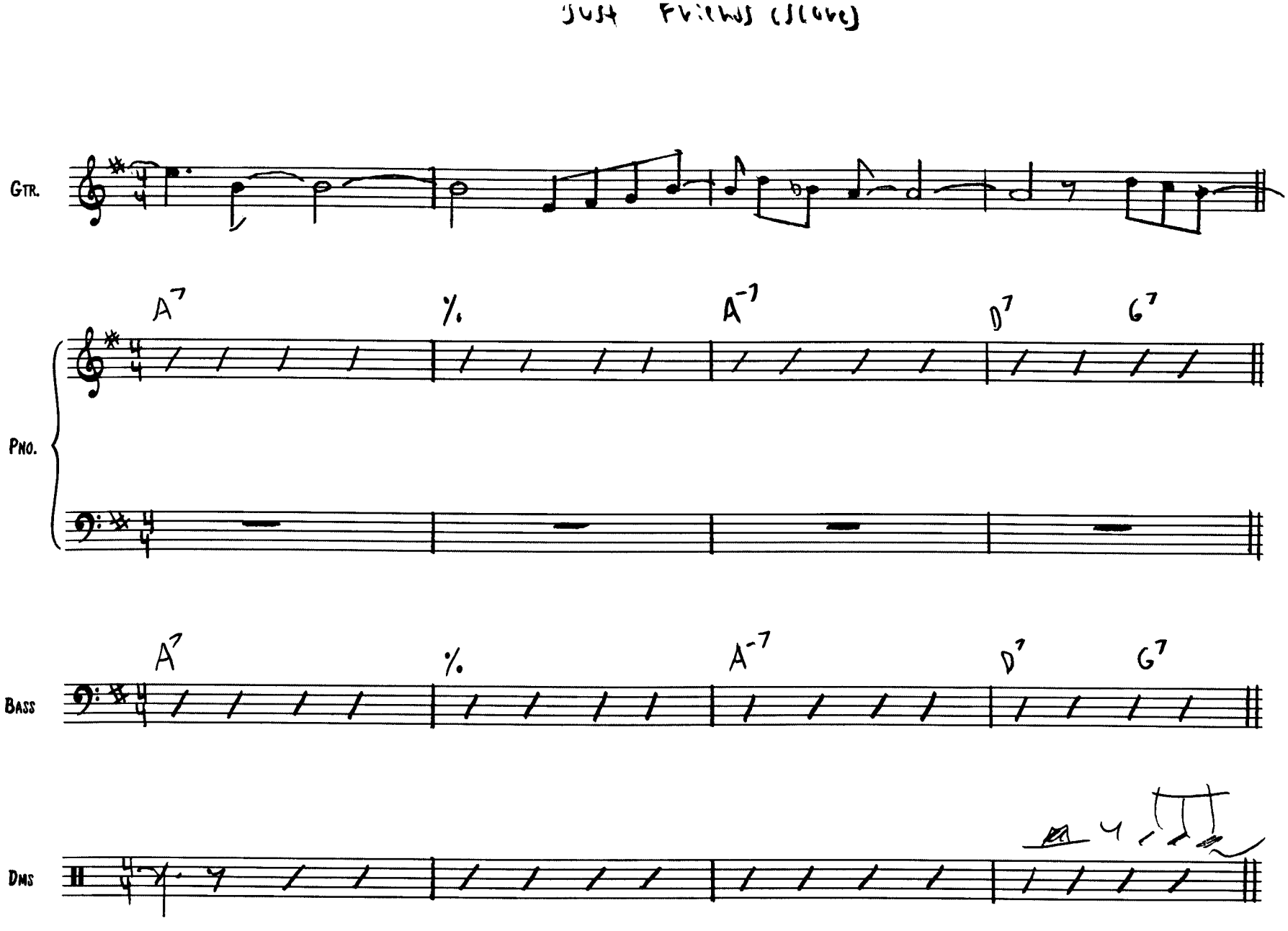
weird to have
bass in 2 & drums in 4

Just Friends Score

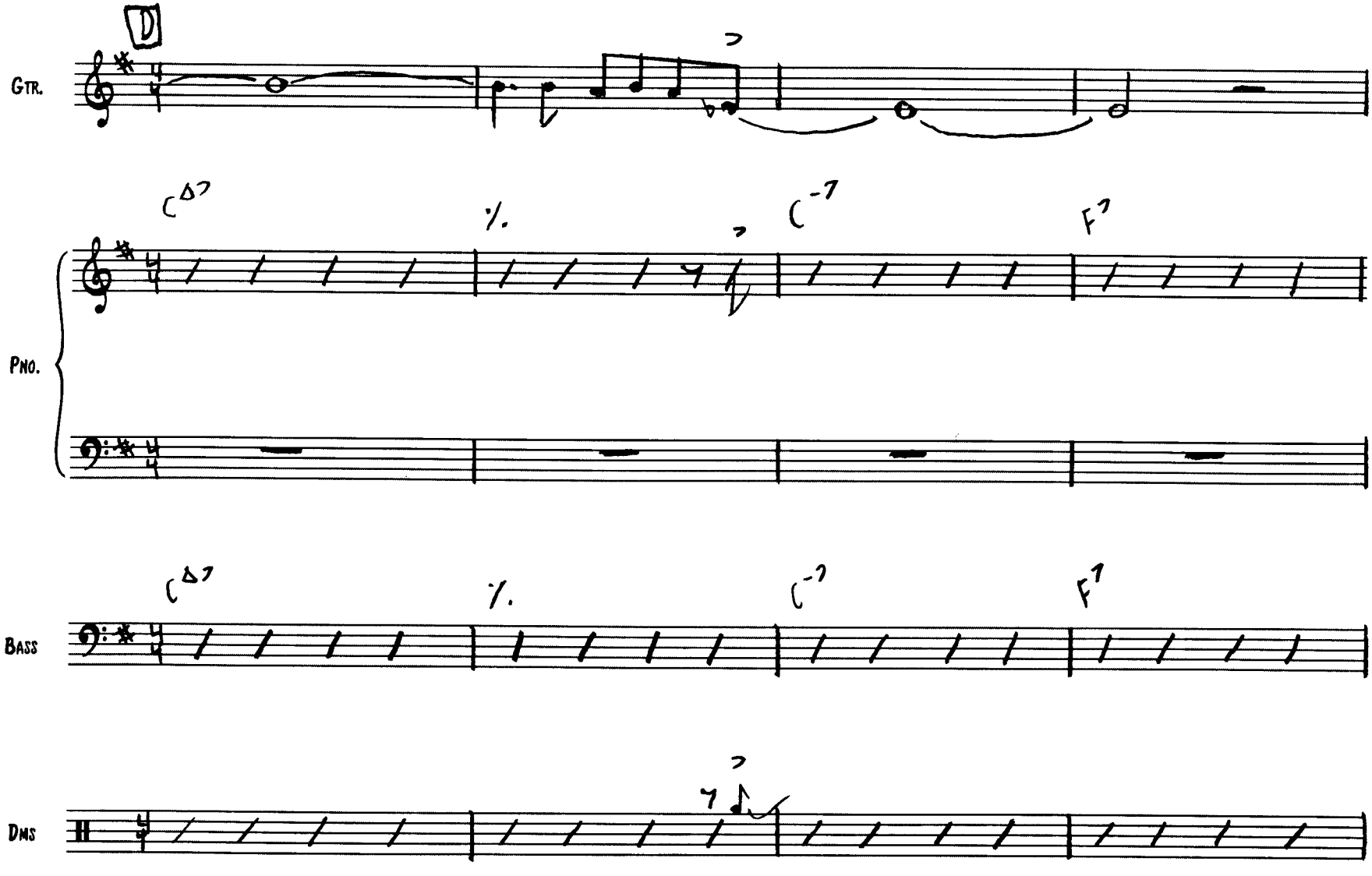


Just Friends (Slow)

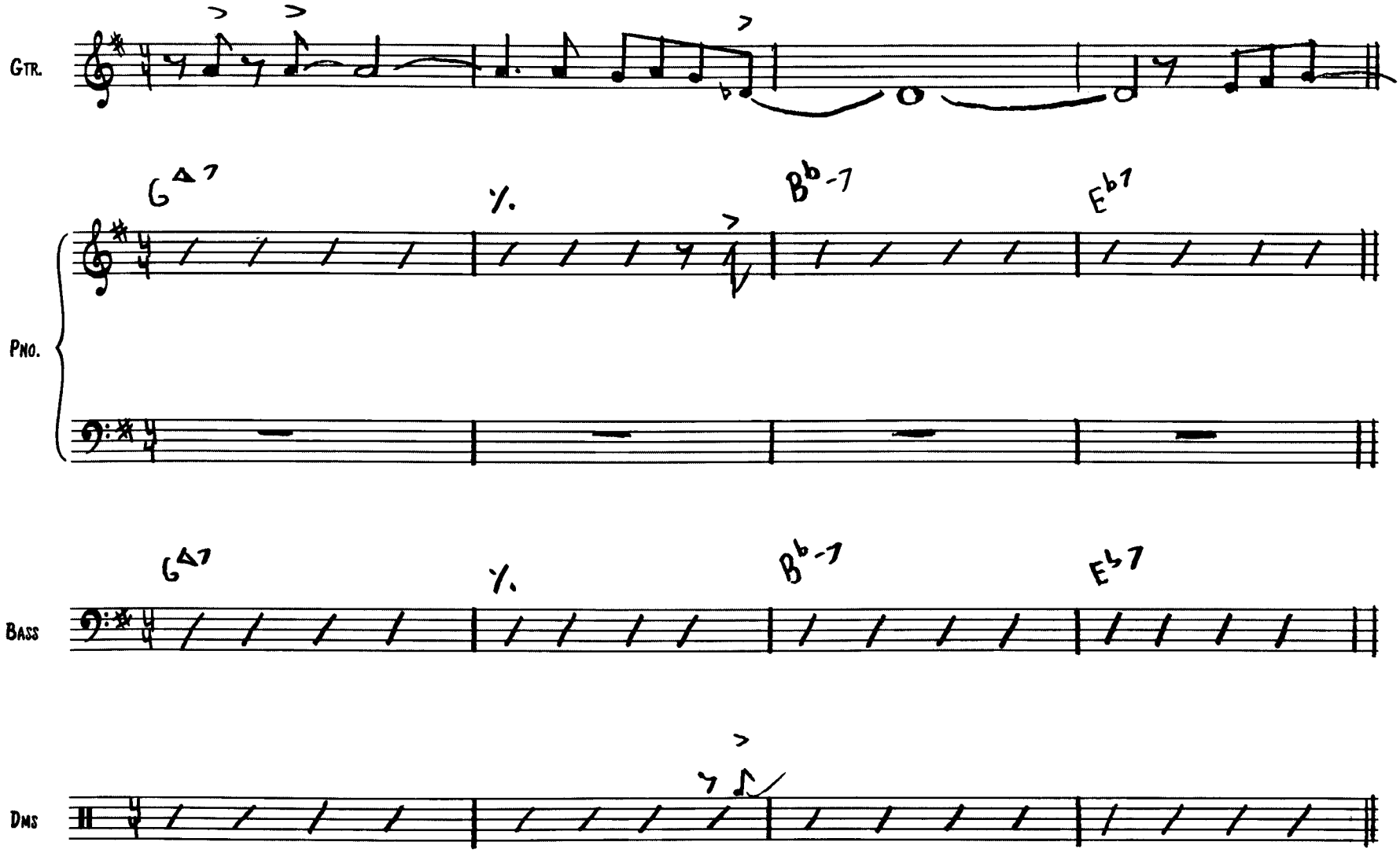



Gtr.
A7
%
A-7
D7
G7
Pno.
A7
%
A-7
D7
G7
Bass
Dms

Just Friends (Close)



Just Friends (Live)



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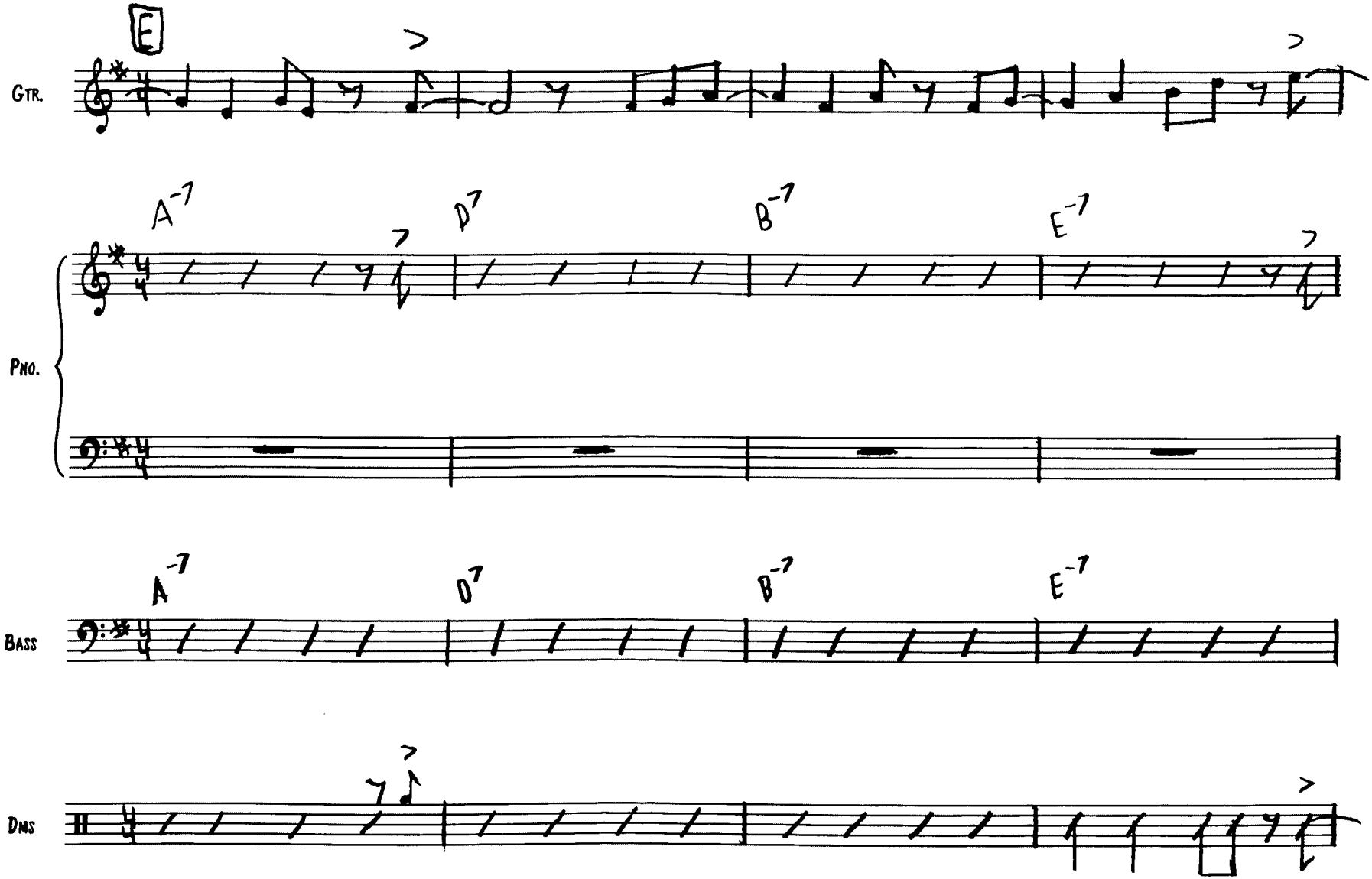
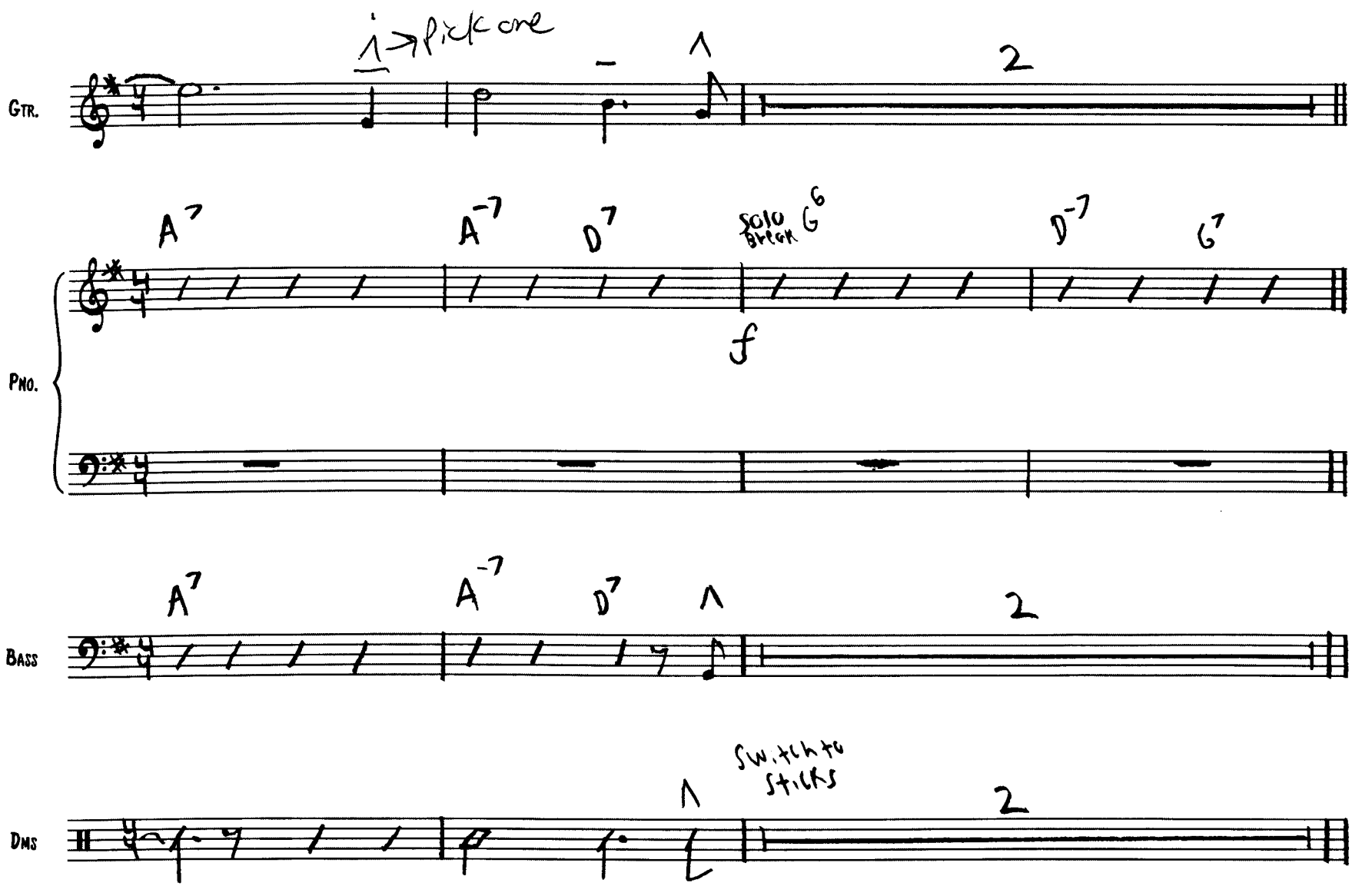


JUST FRIENDS (CLOSE)



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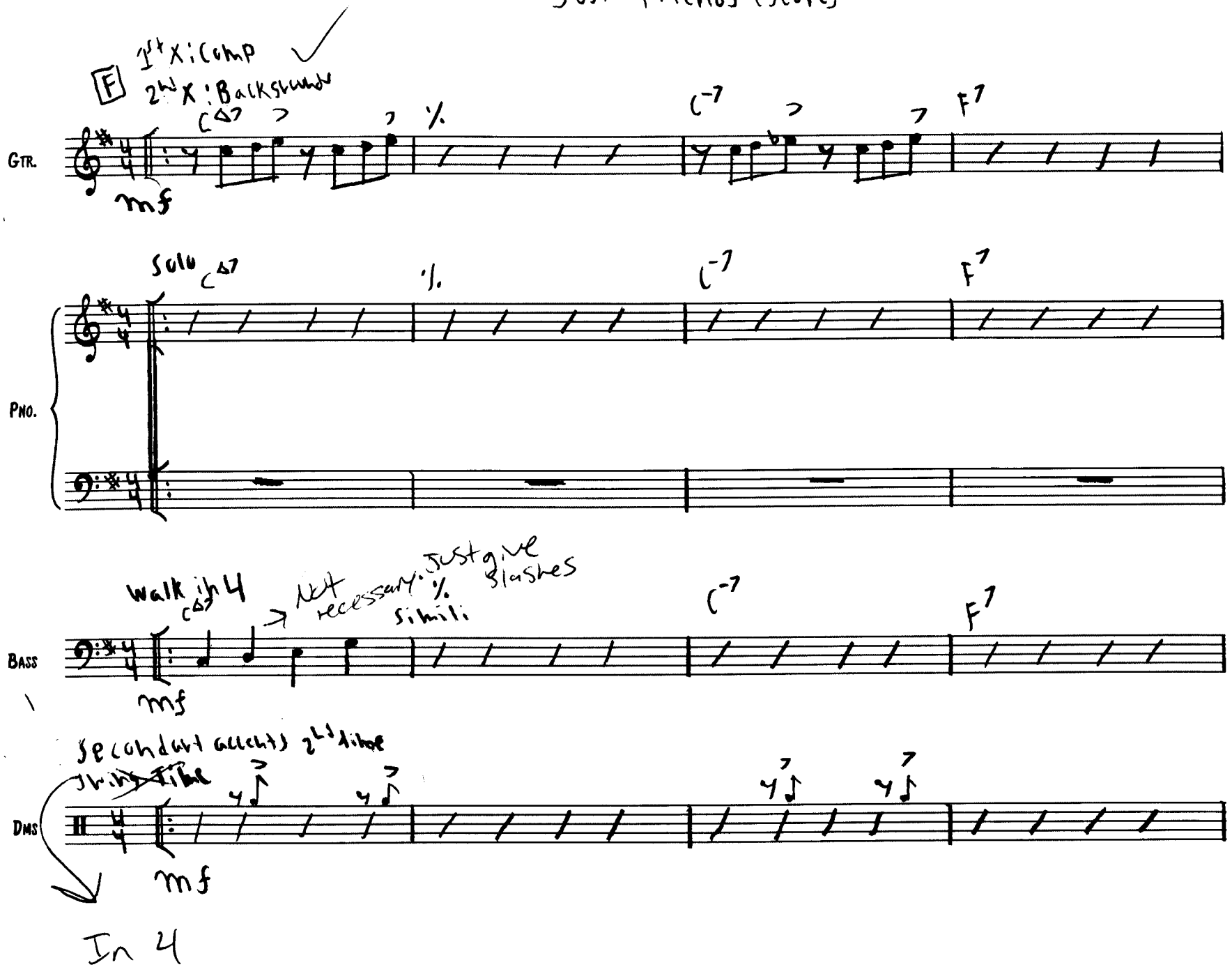

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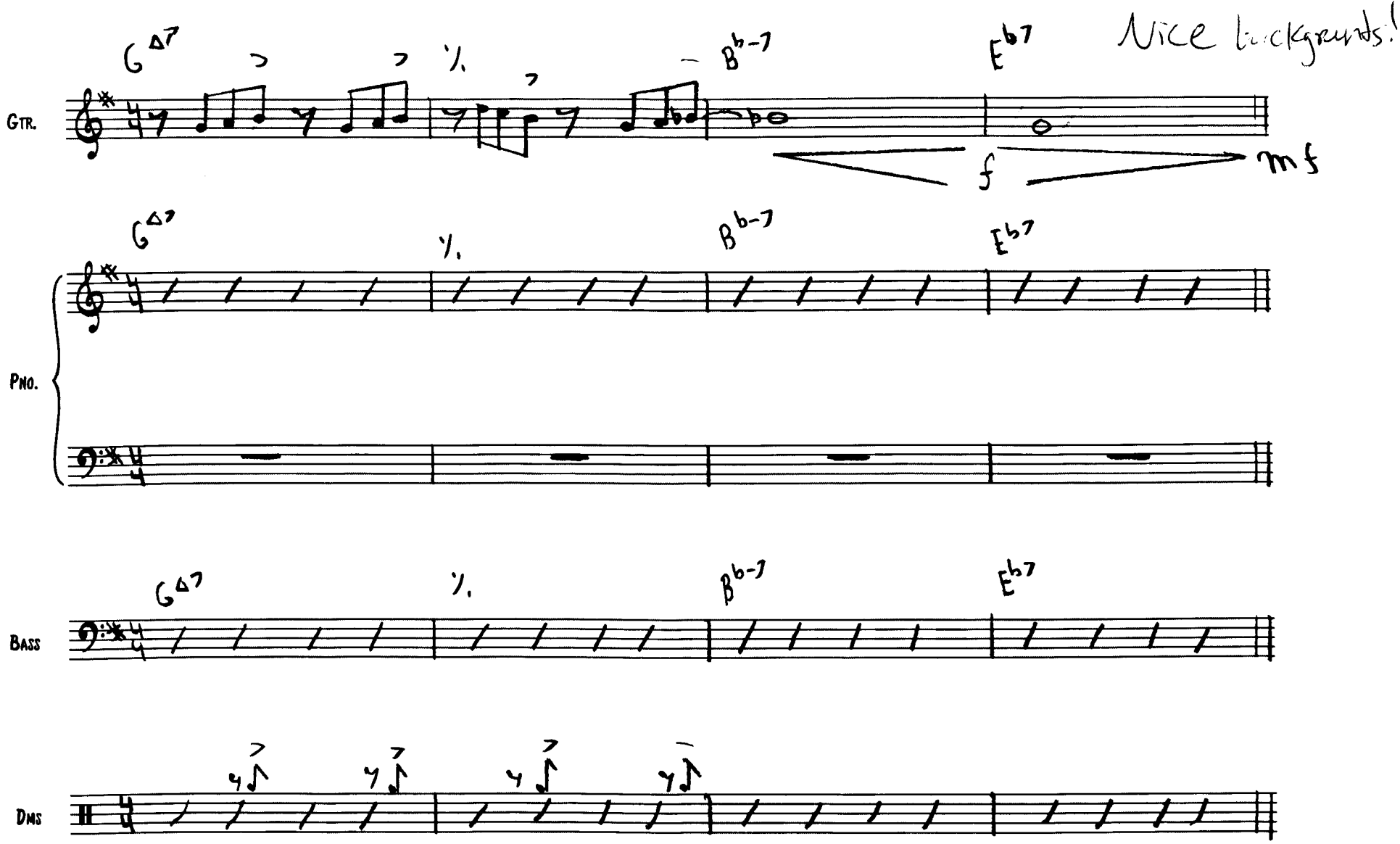

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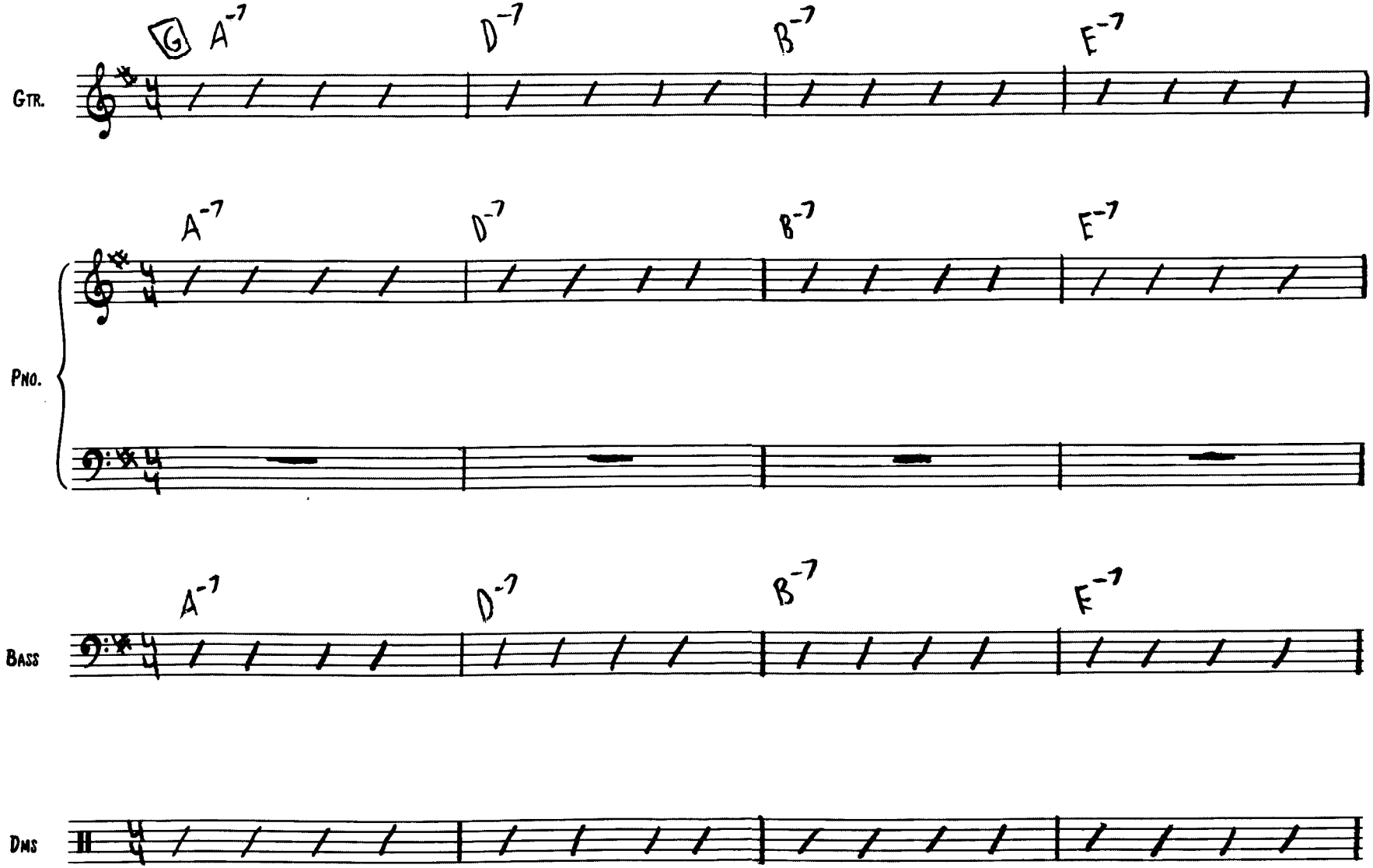

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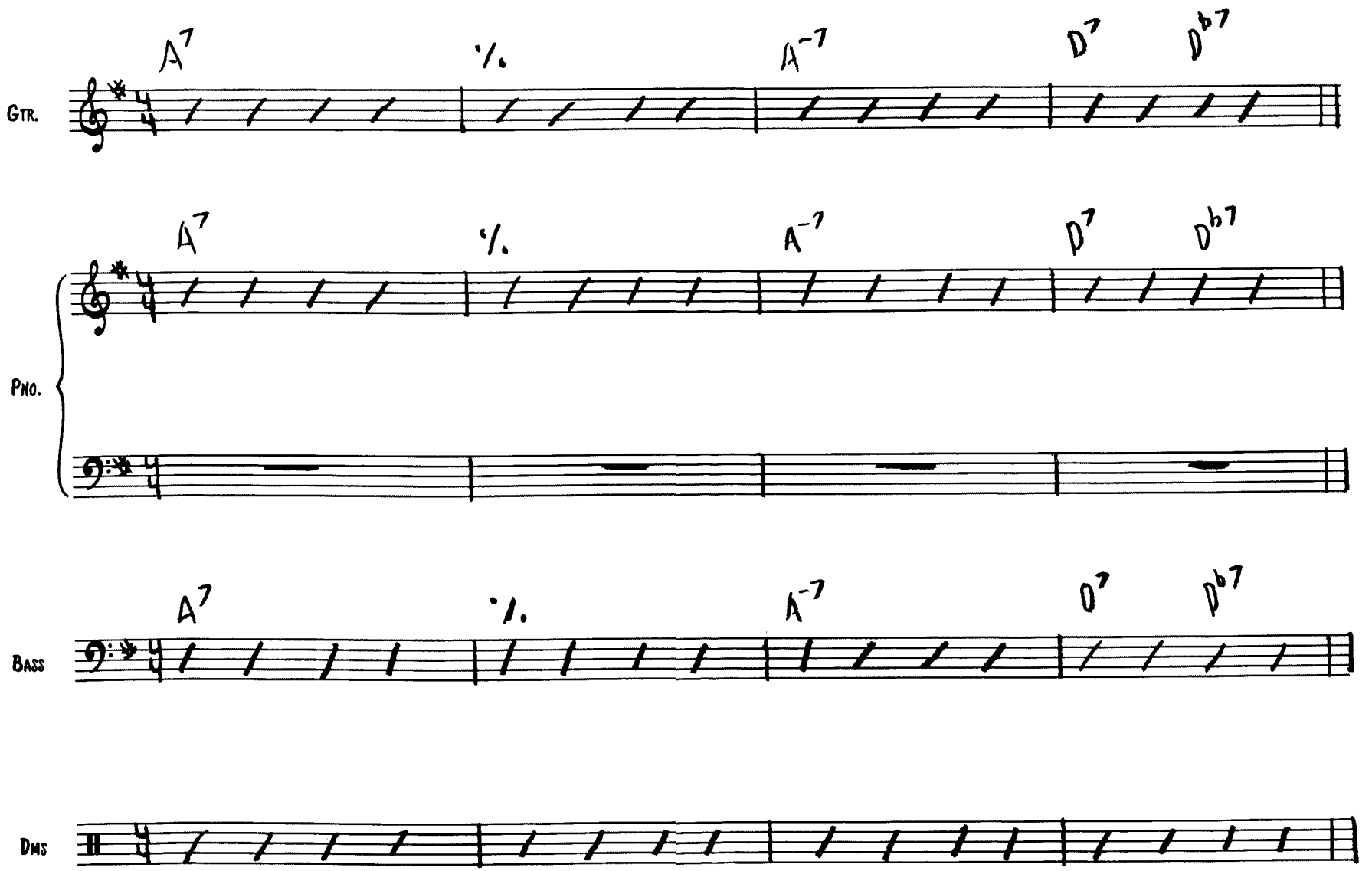

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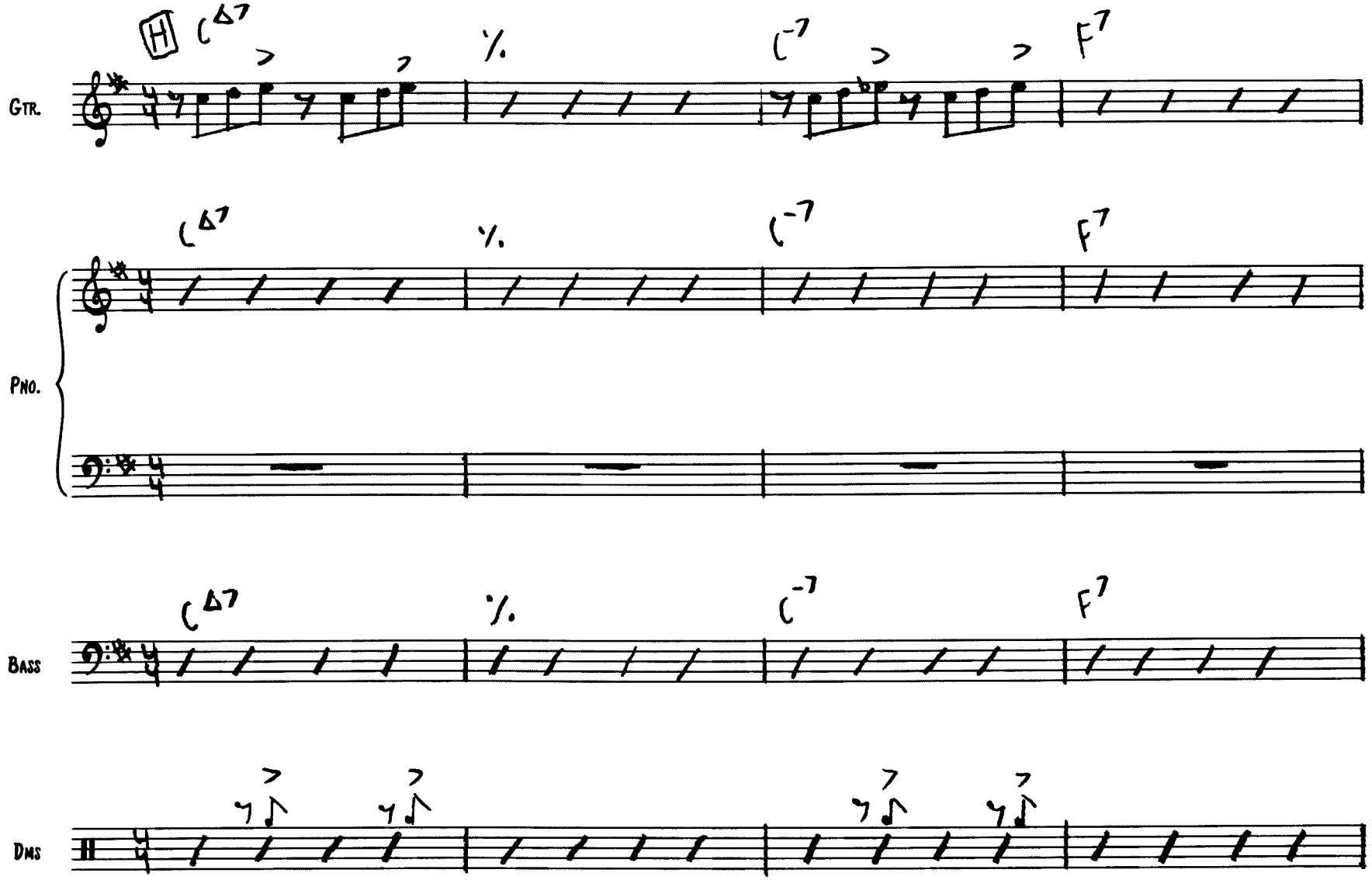

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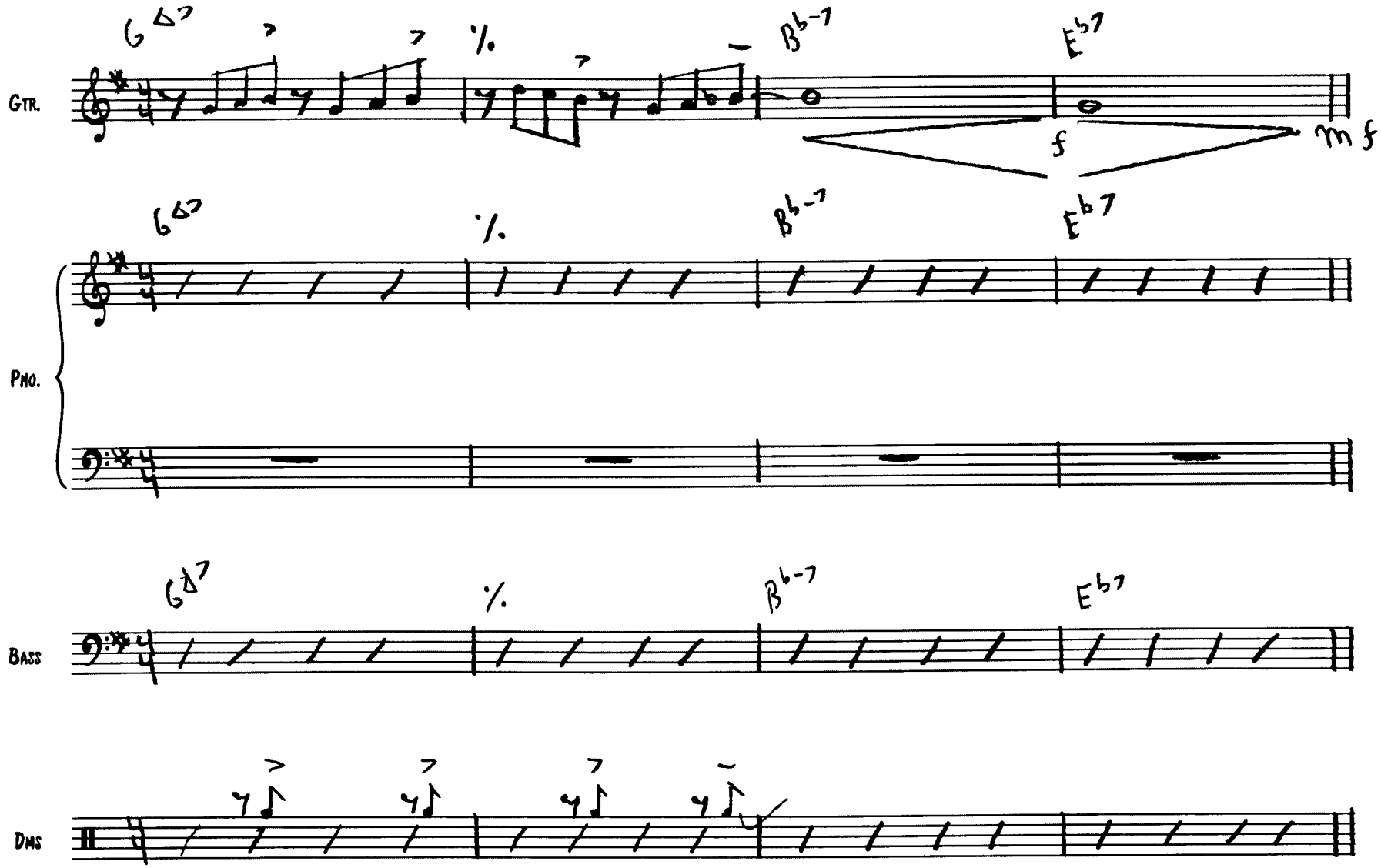

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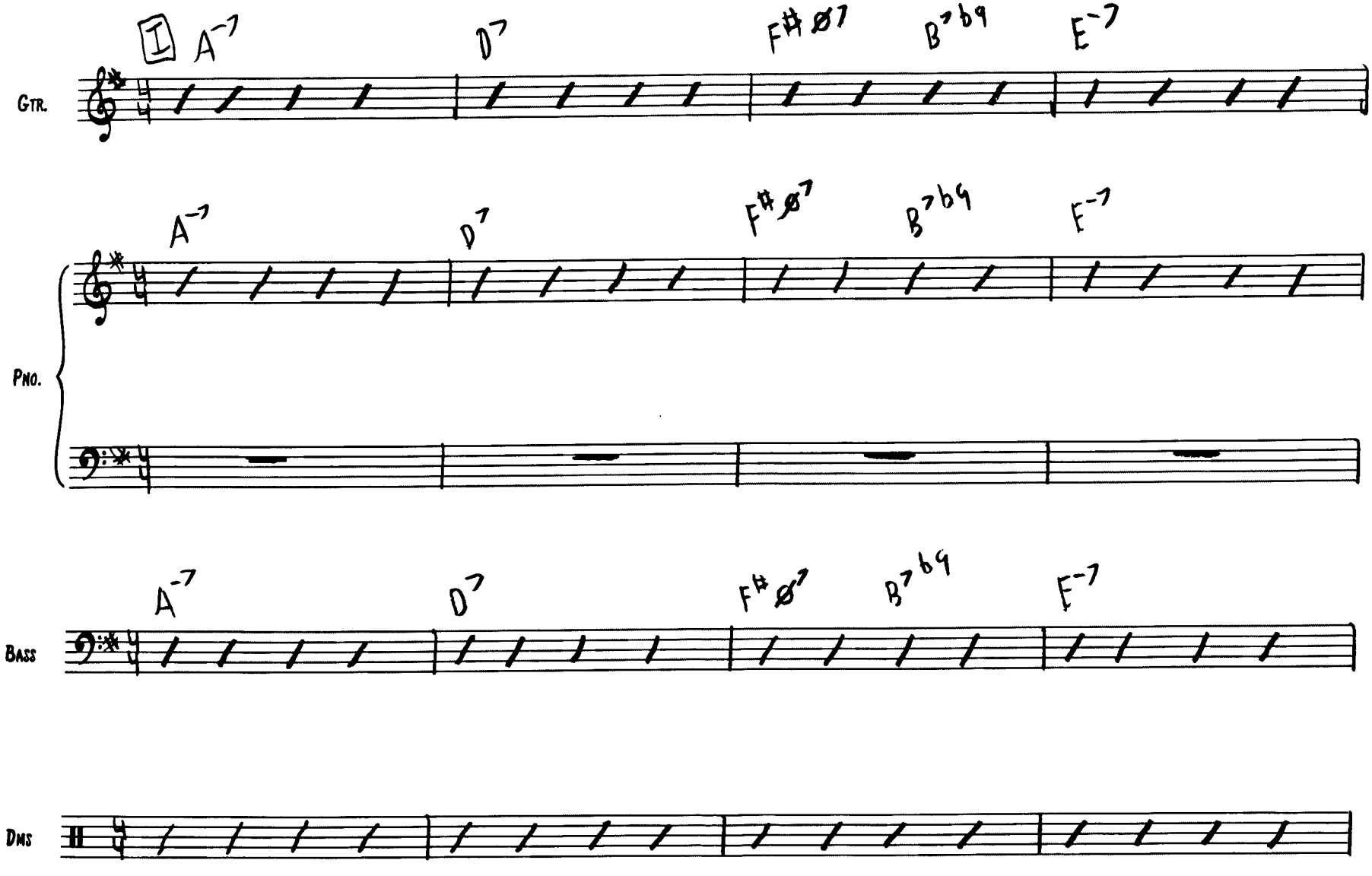

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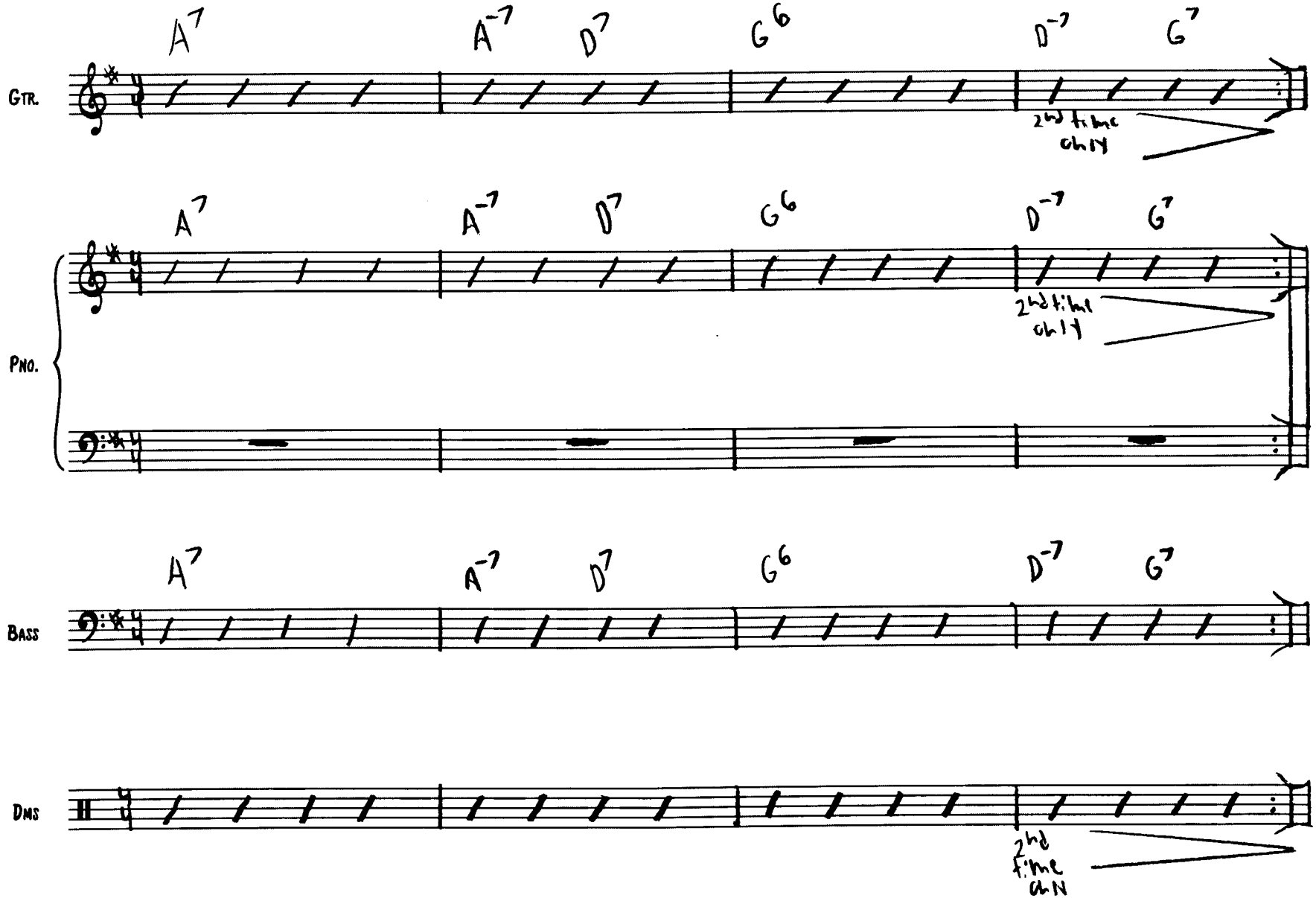

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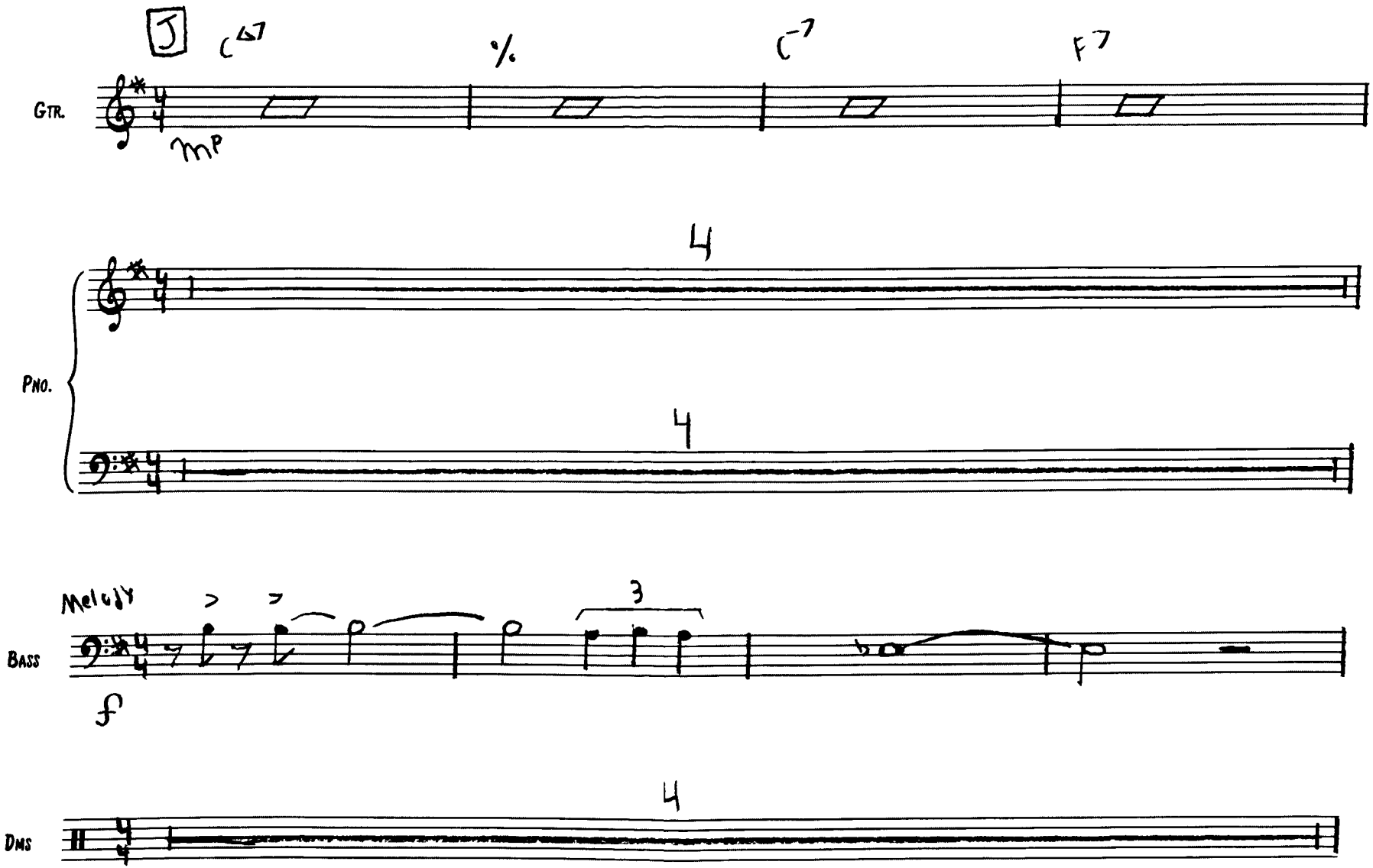

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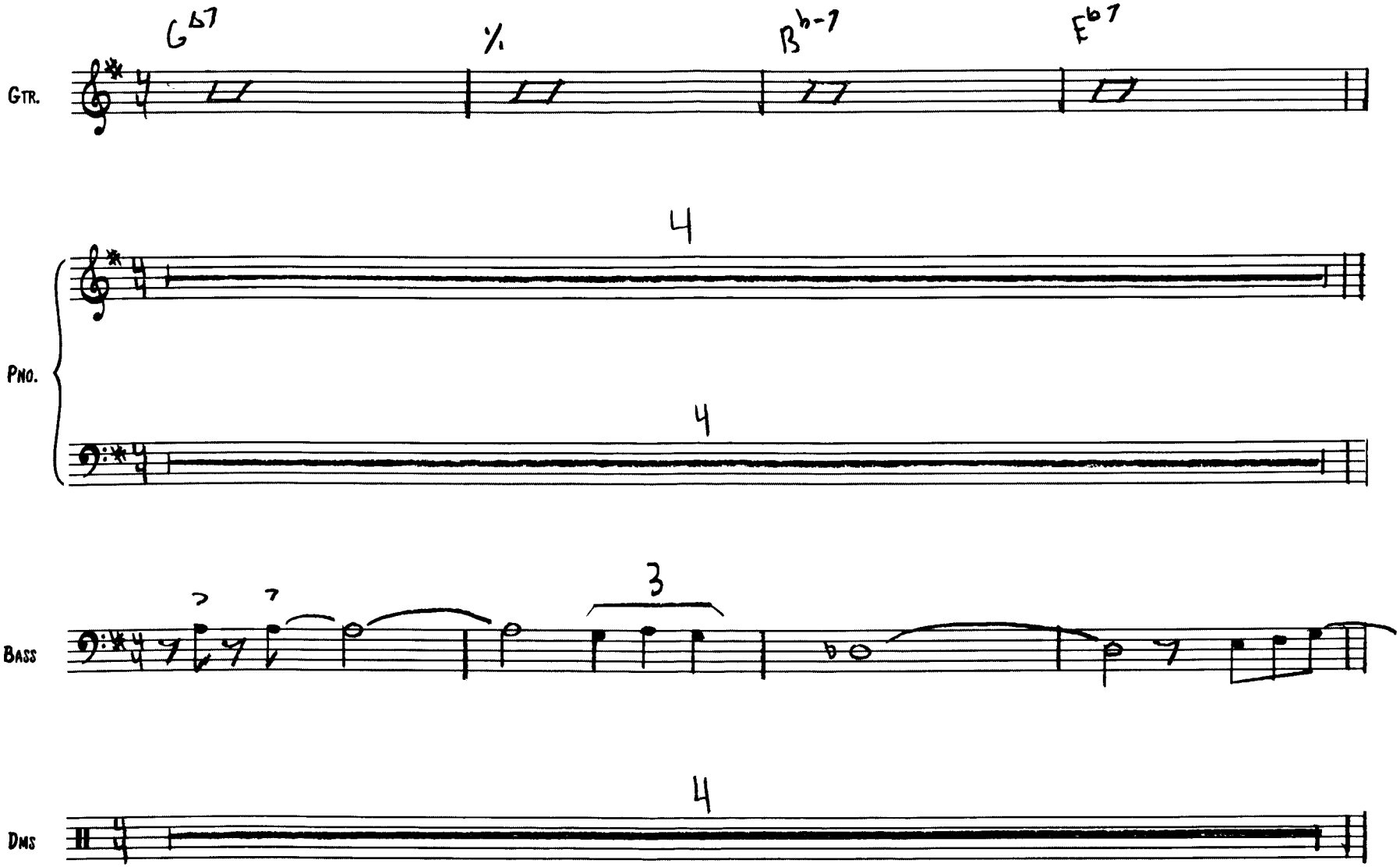

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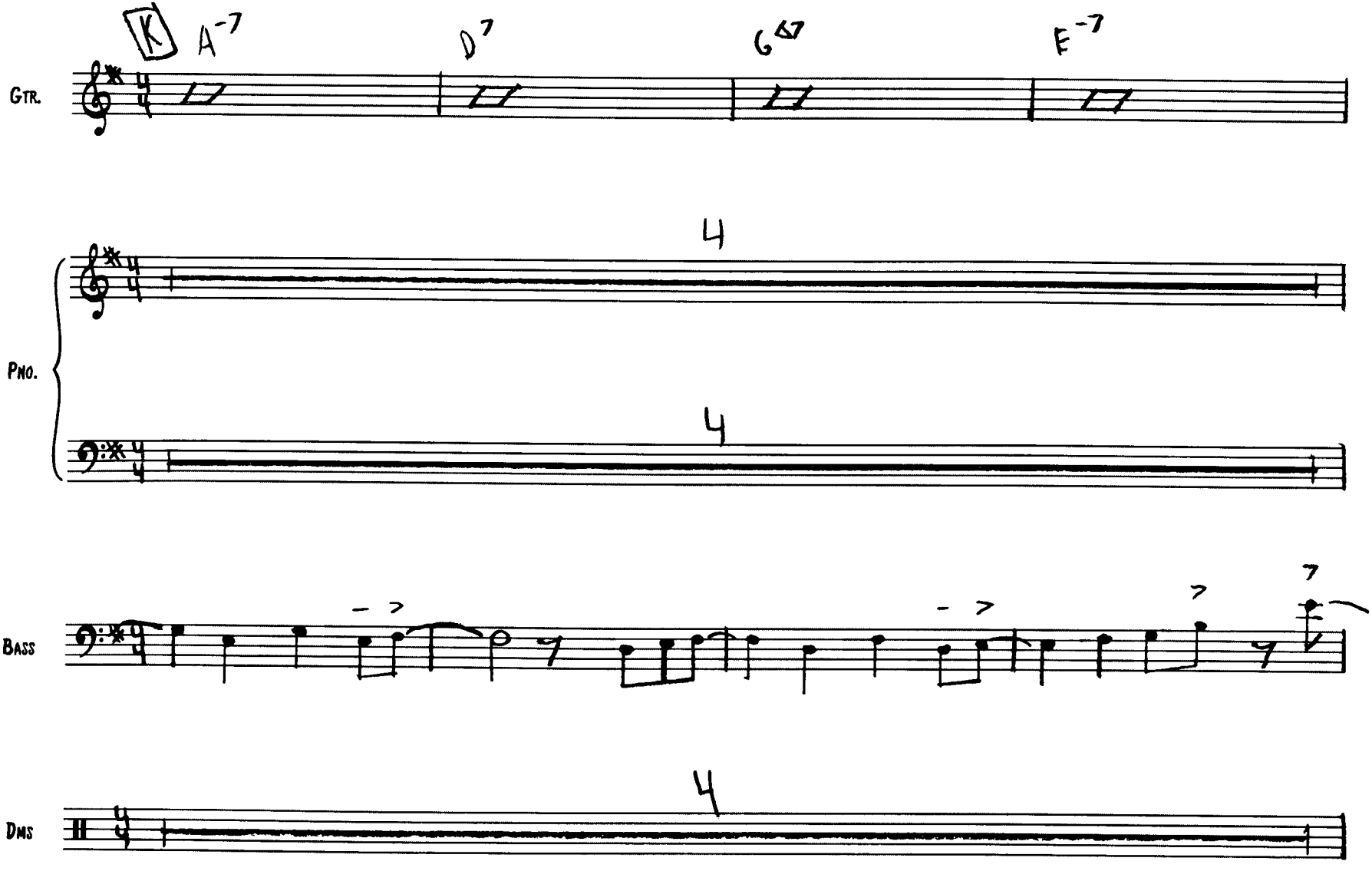

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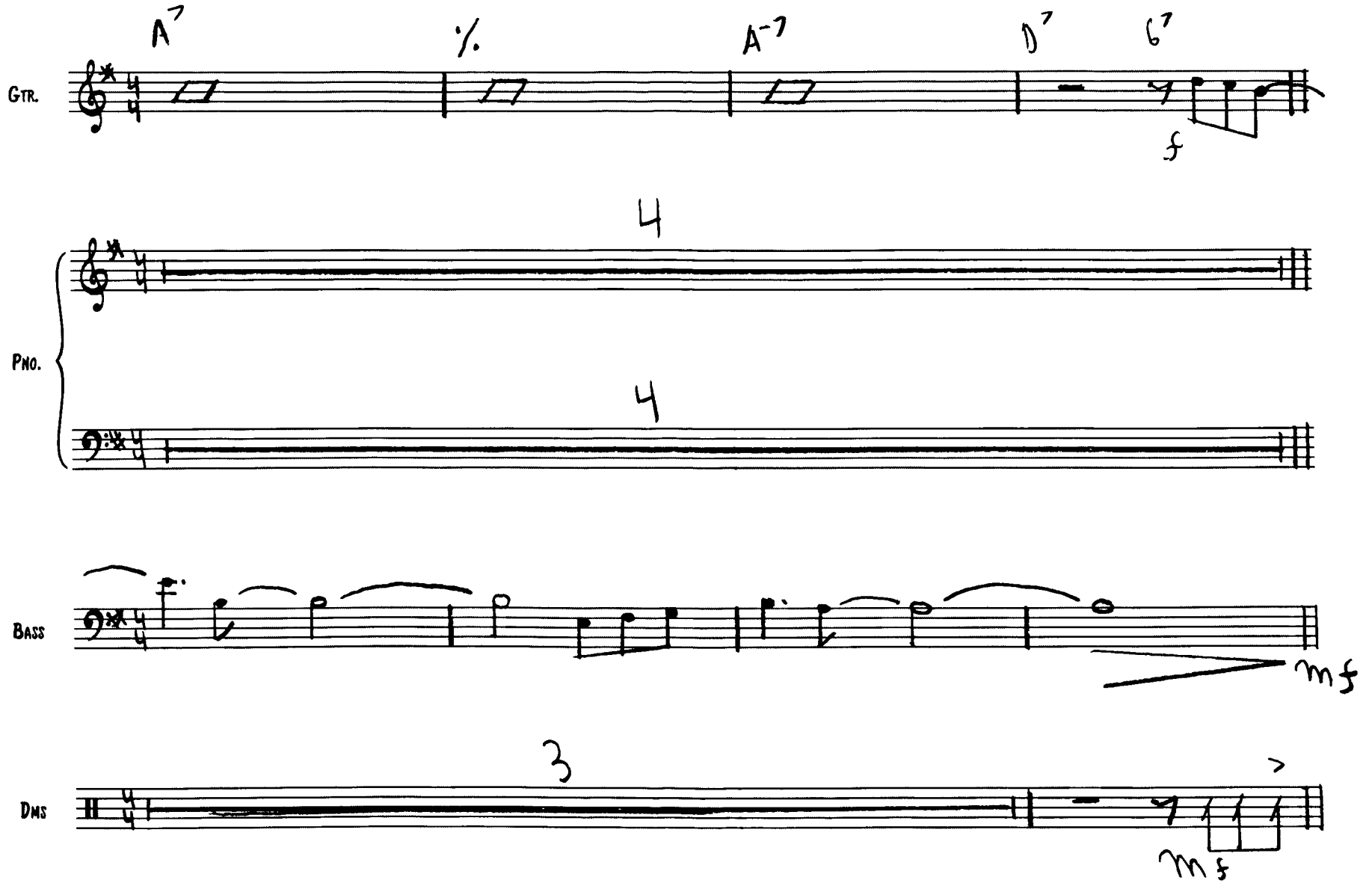

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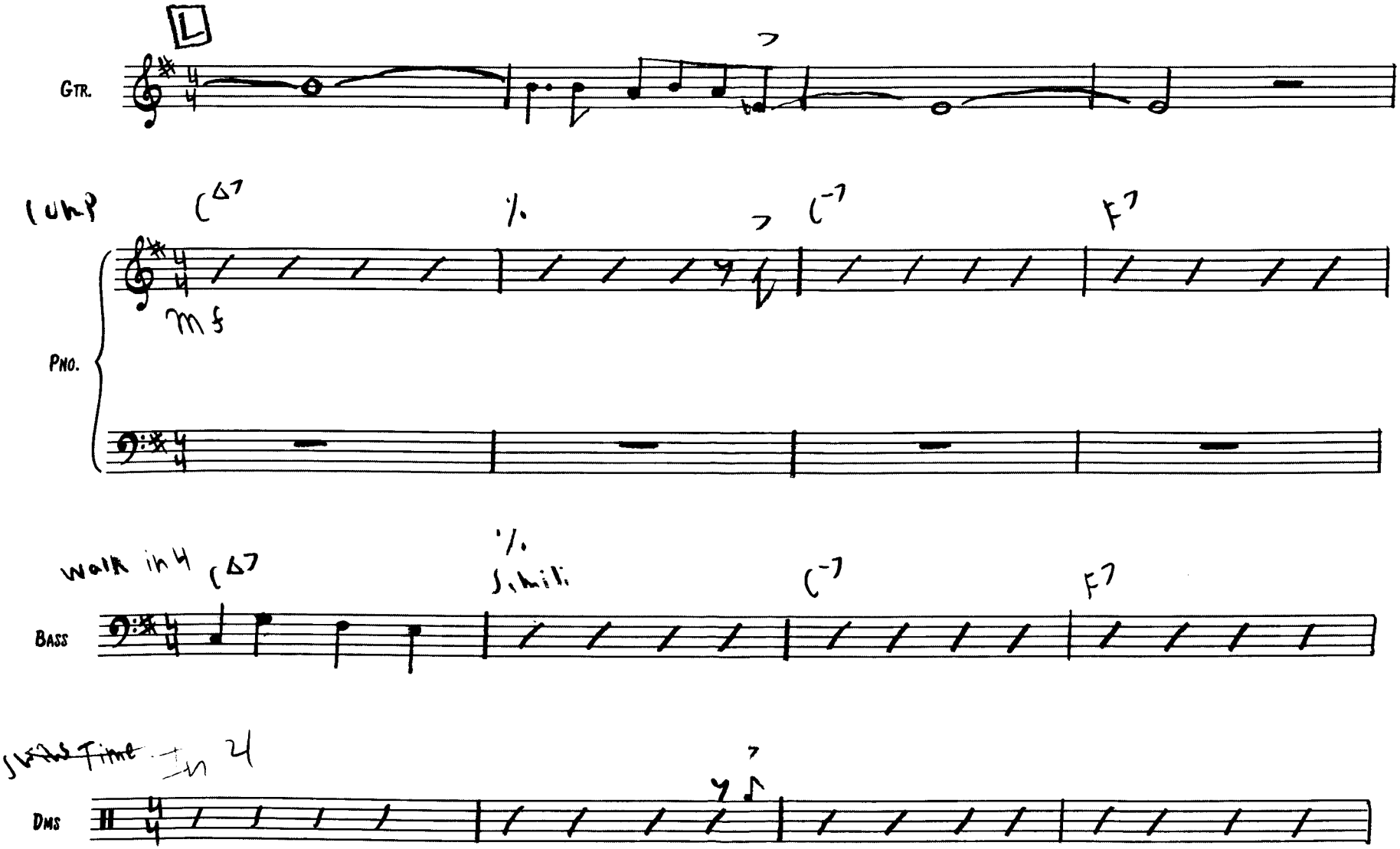

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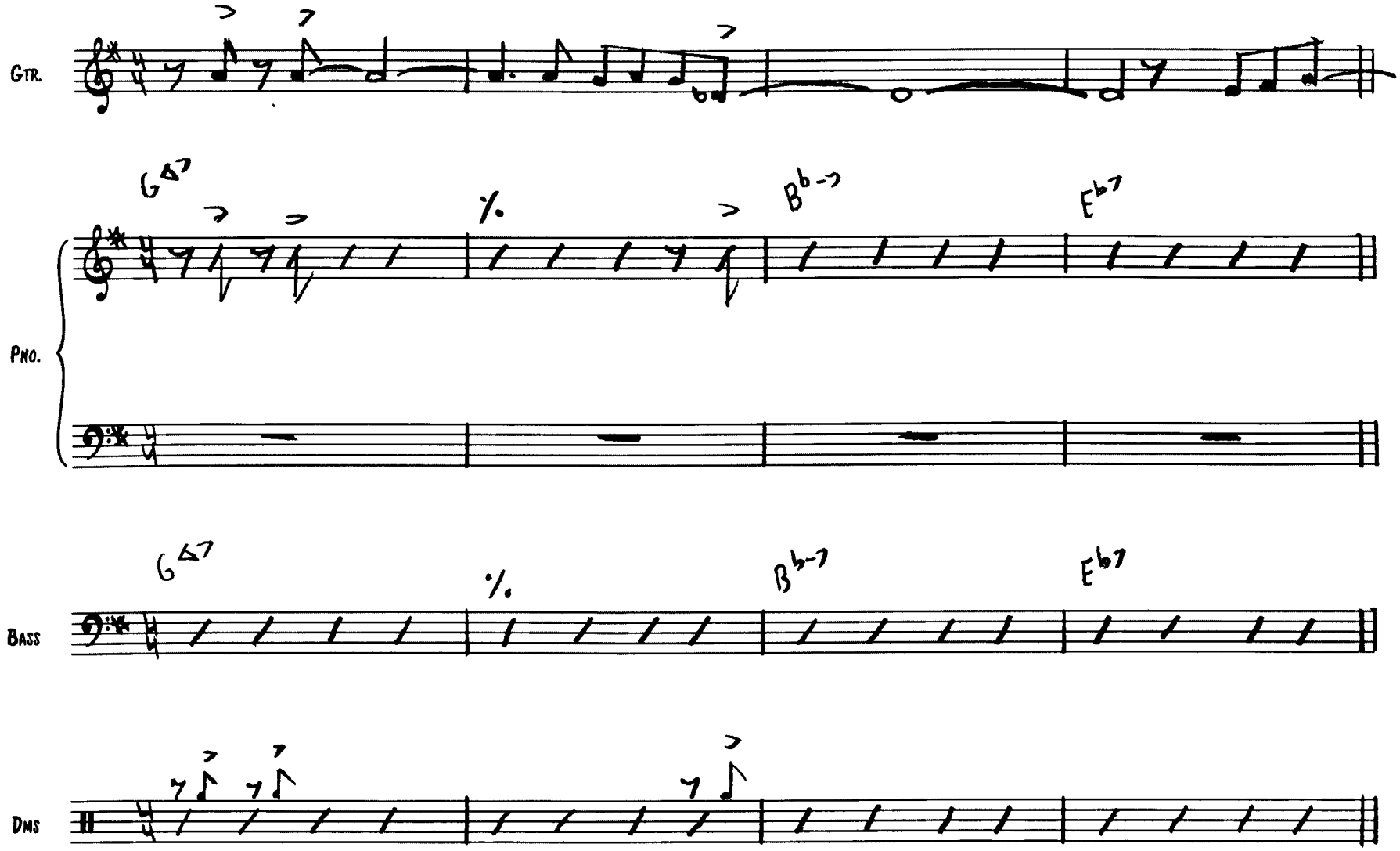

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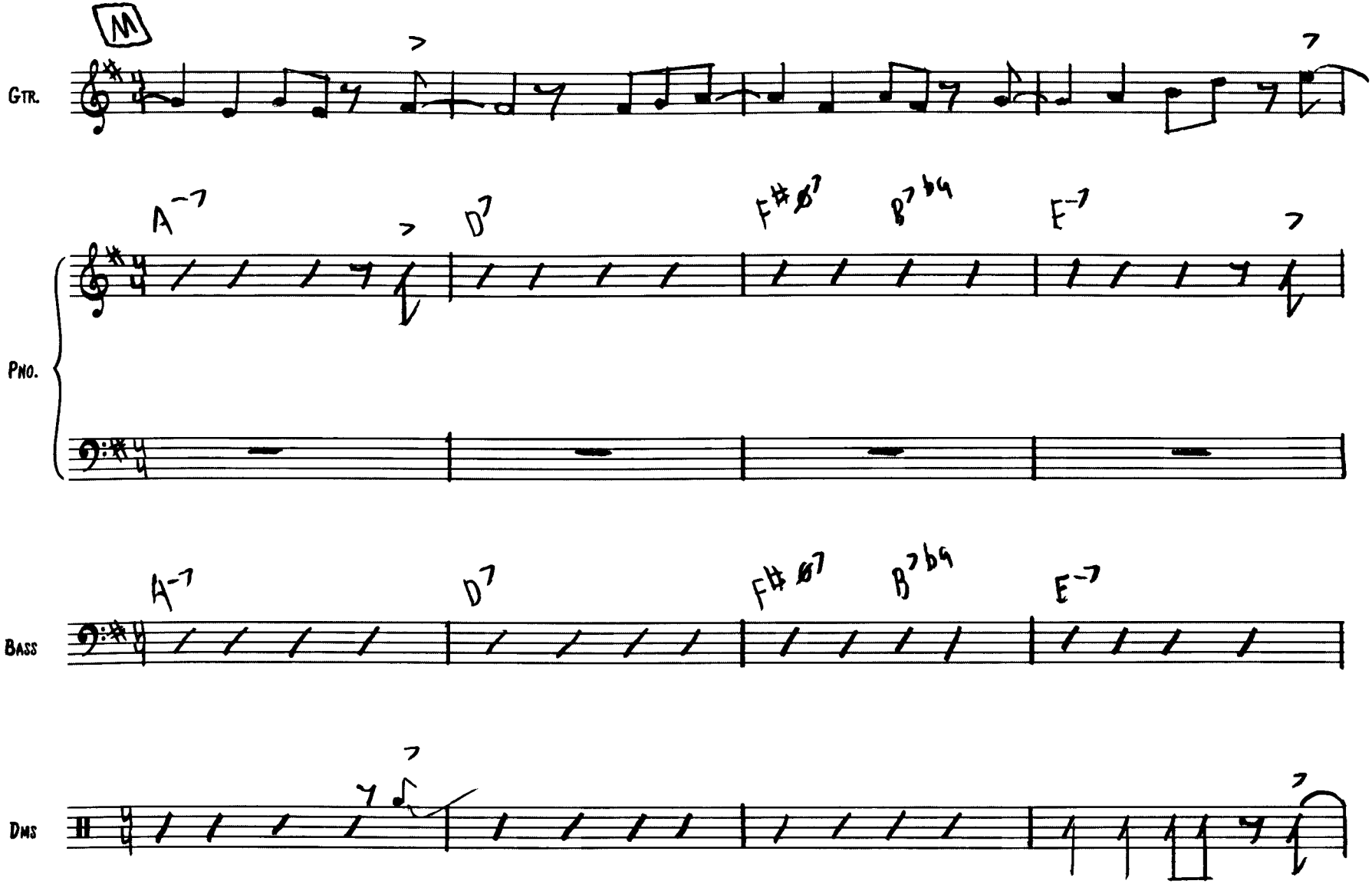
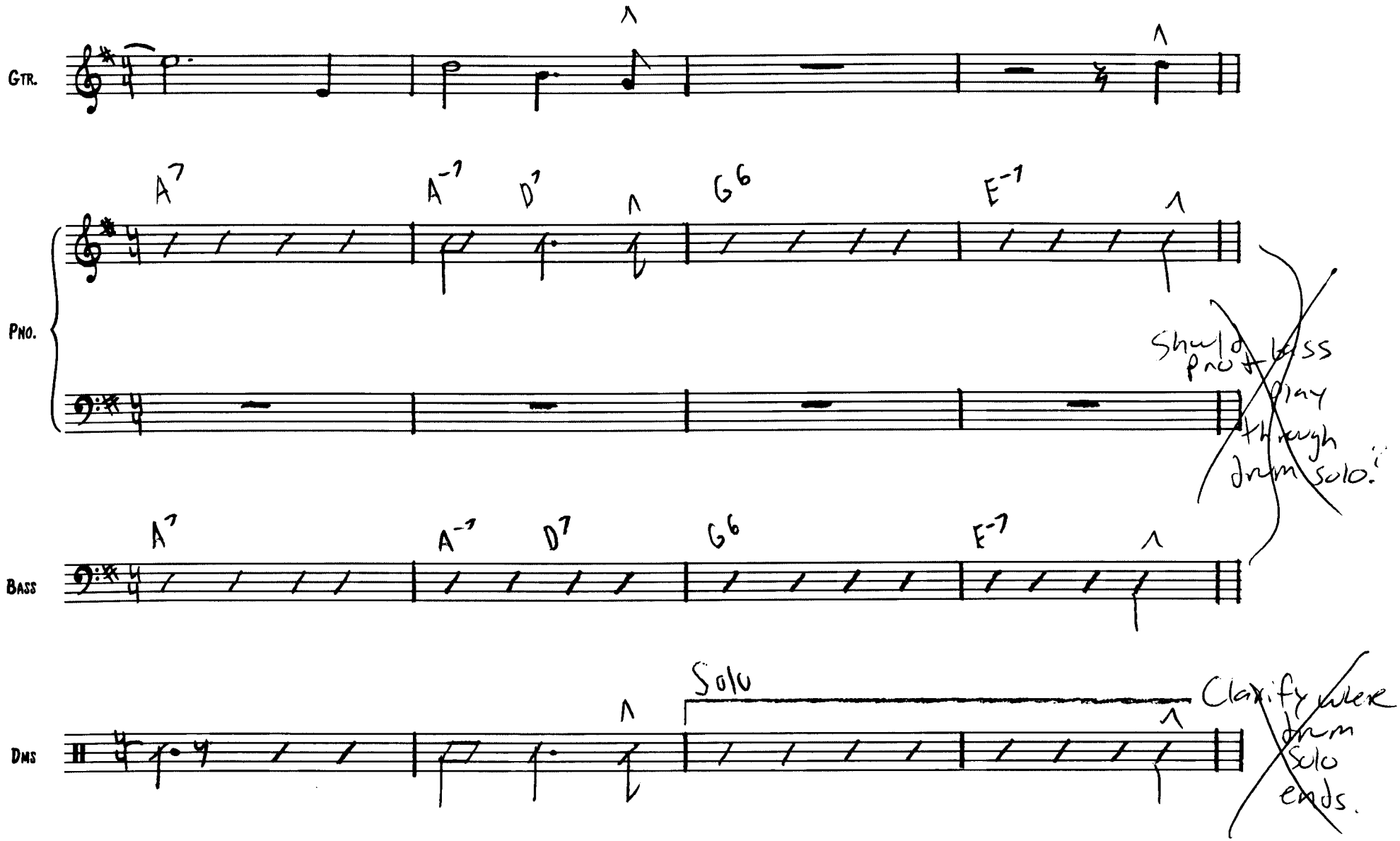
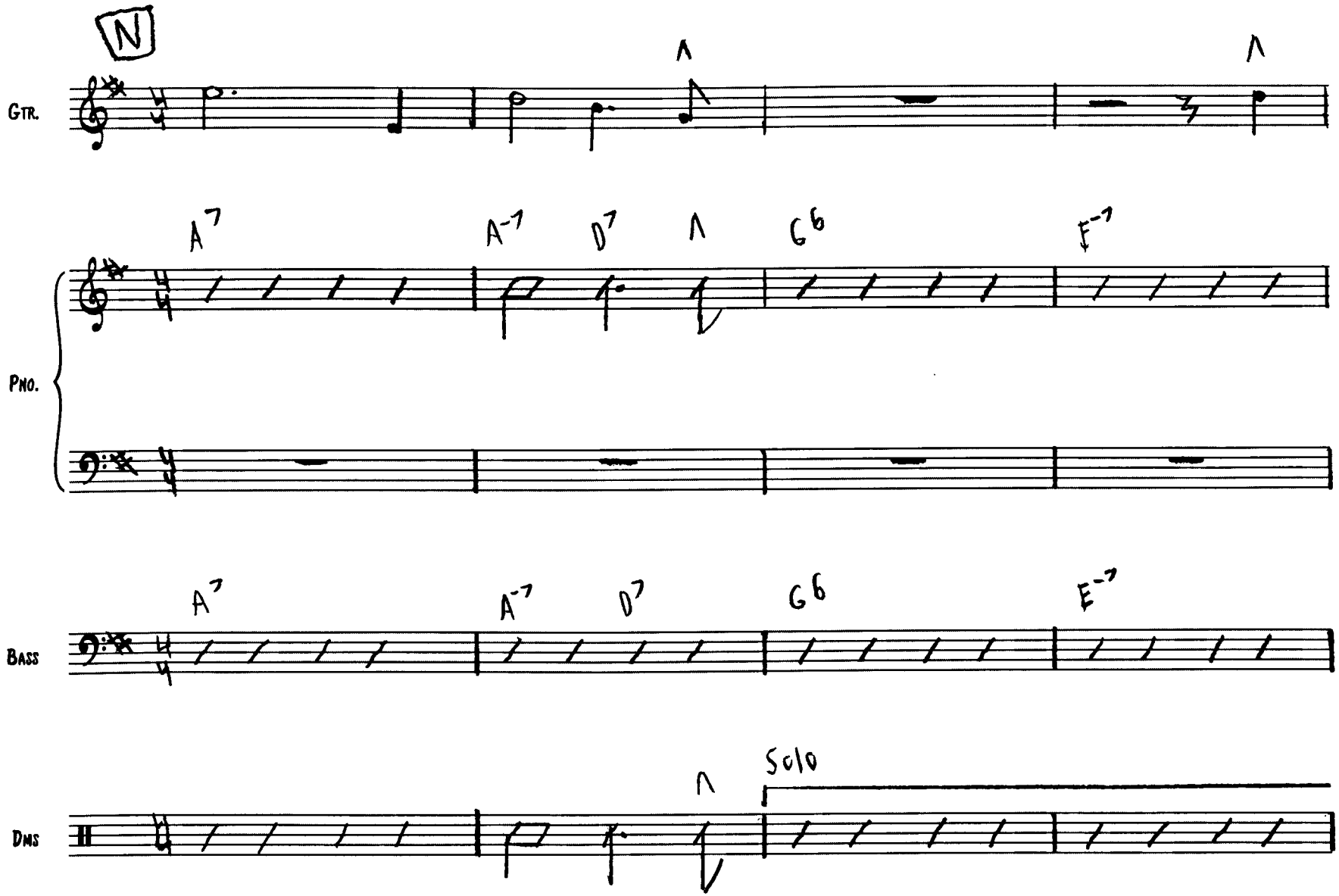


Just Friends (score)

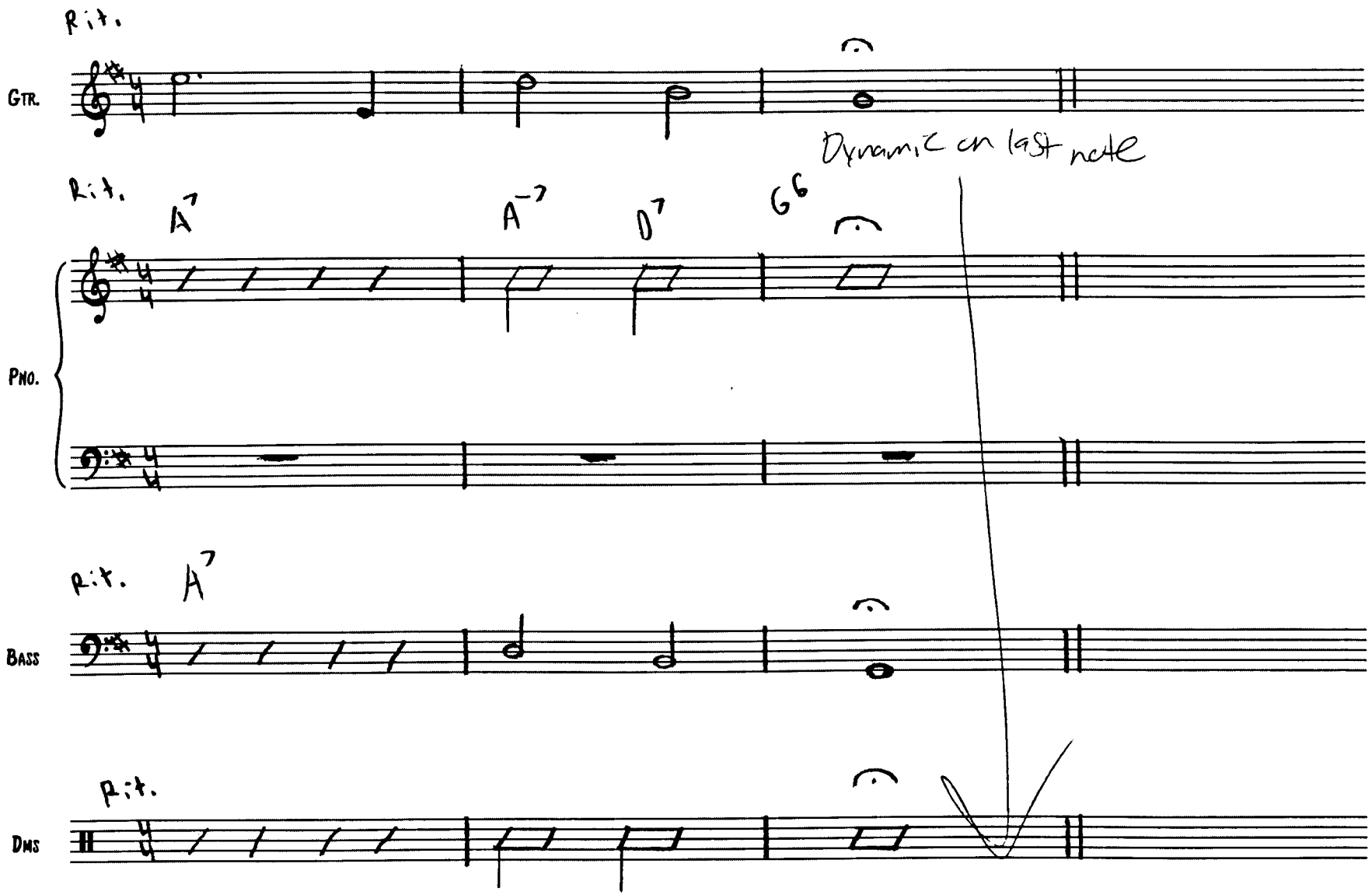


Ignore... Thought this was last page

Just Friends (Score)



Just Friends (Slow)

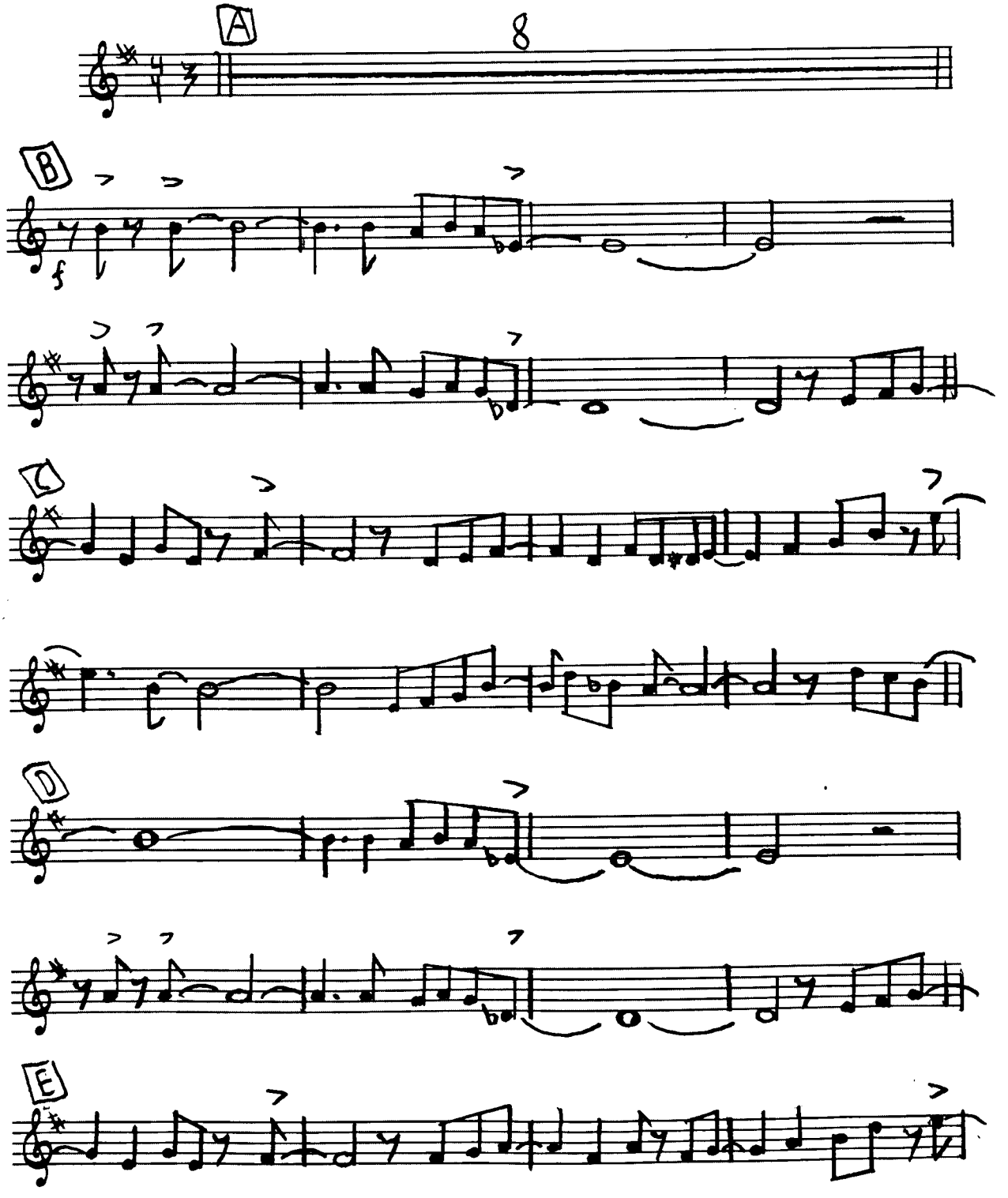


Guitar

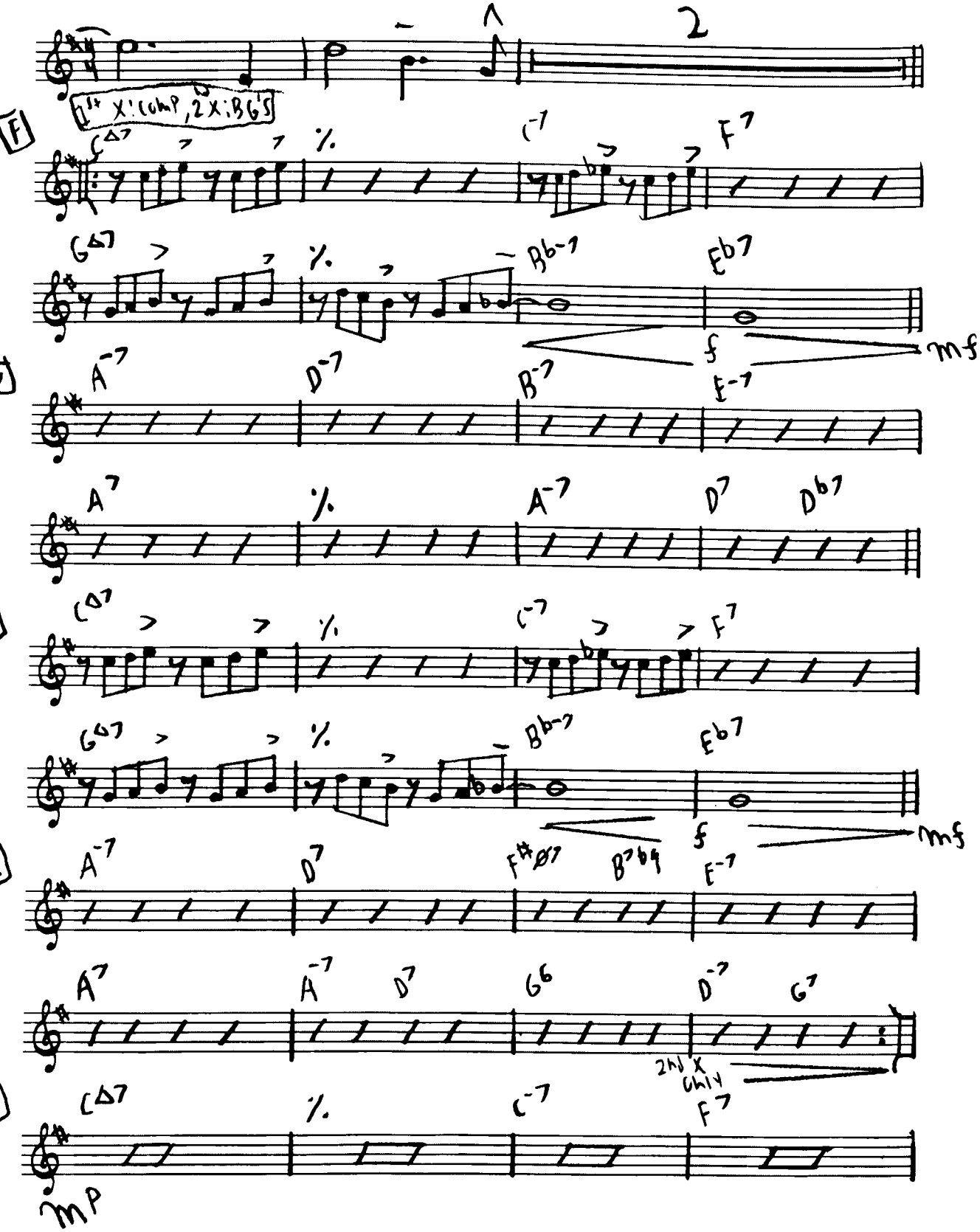
Just Friends

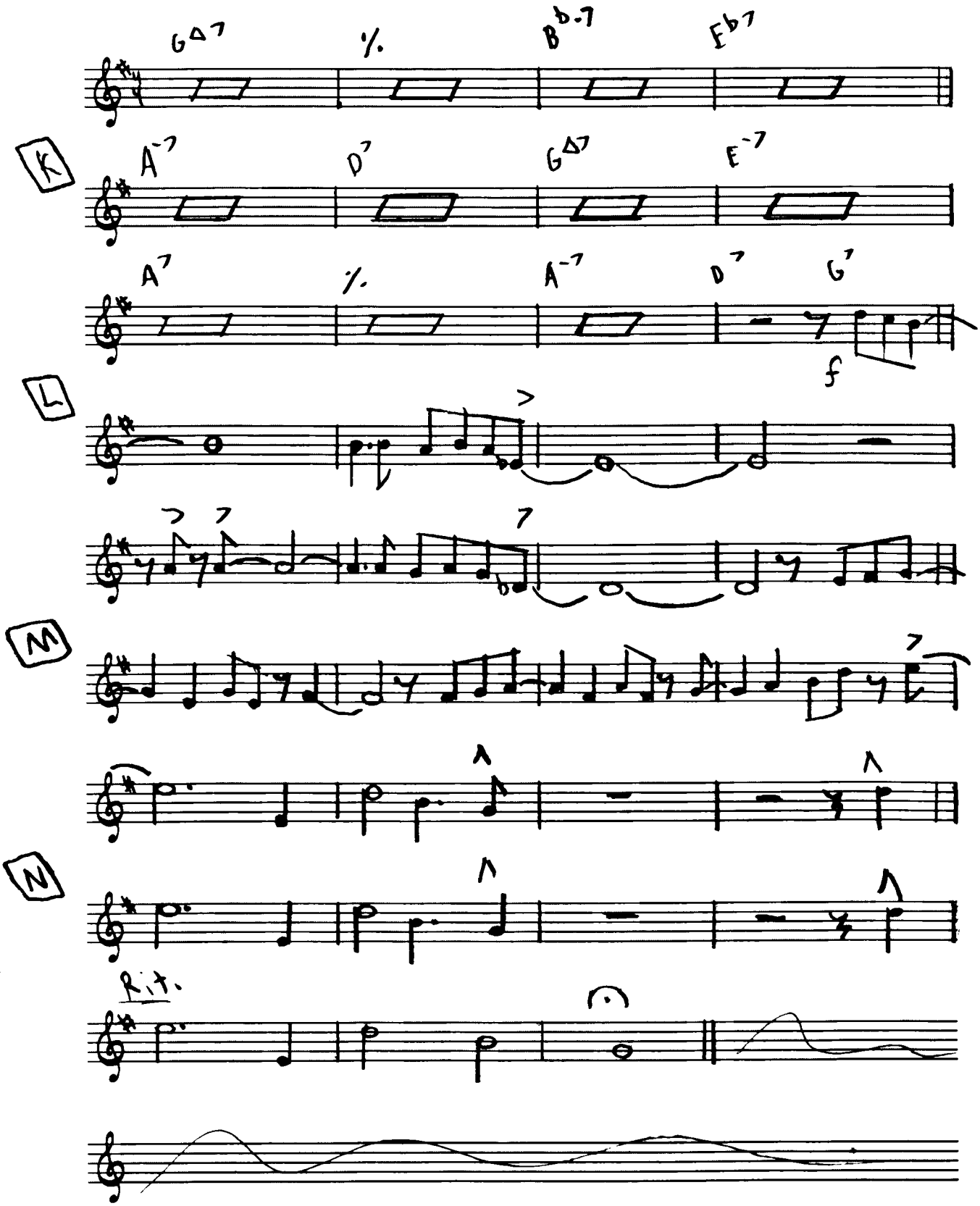
Composer: John Klenner
Lyrics by: Sam M. Lewis
Arr: Cameron Jordan

Swing ♩=130



Just Friends Guitar



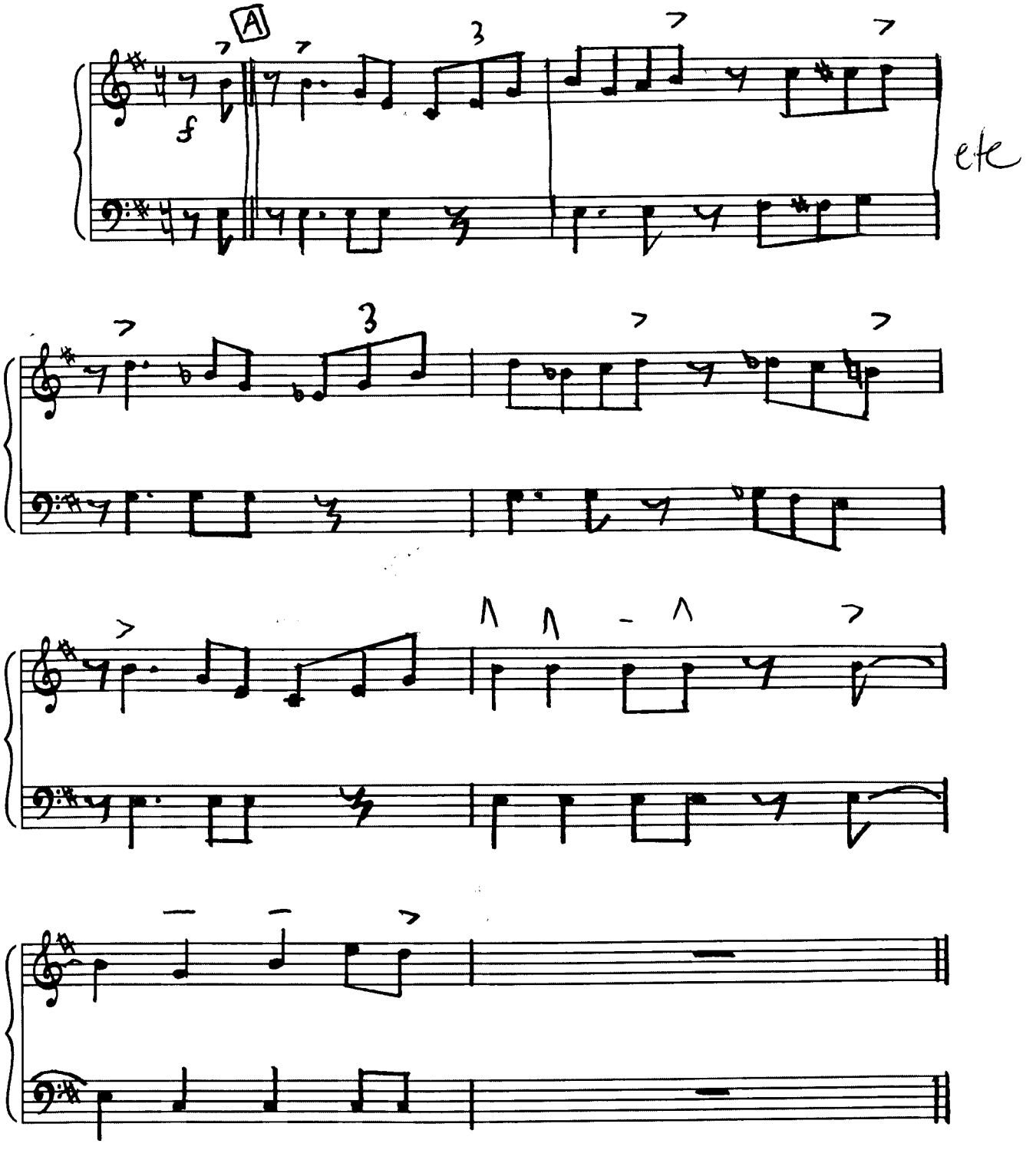

G△7
%
B♭-7
E♭7
K
A-7
D7
G△7
E-7
A7
%
A-7
D7
G7
f
L
M
N
R.t.

Piano

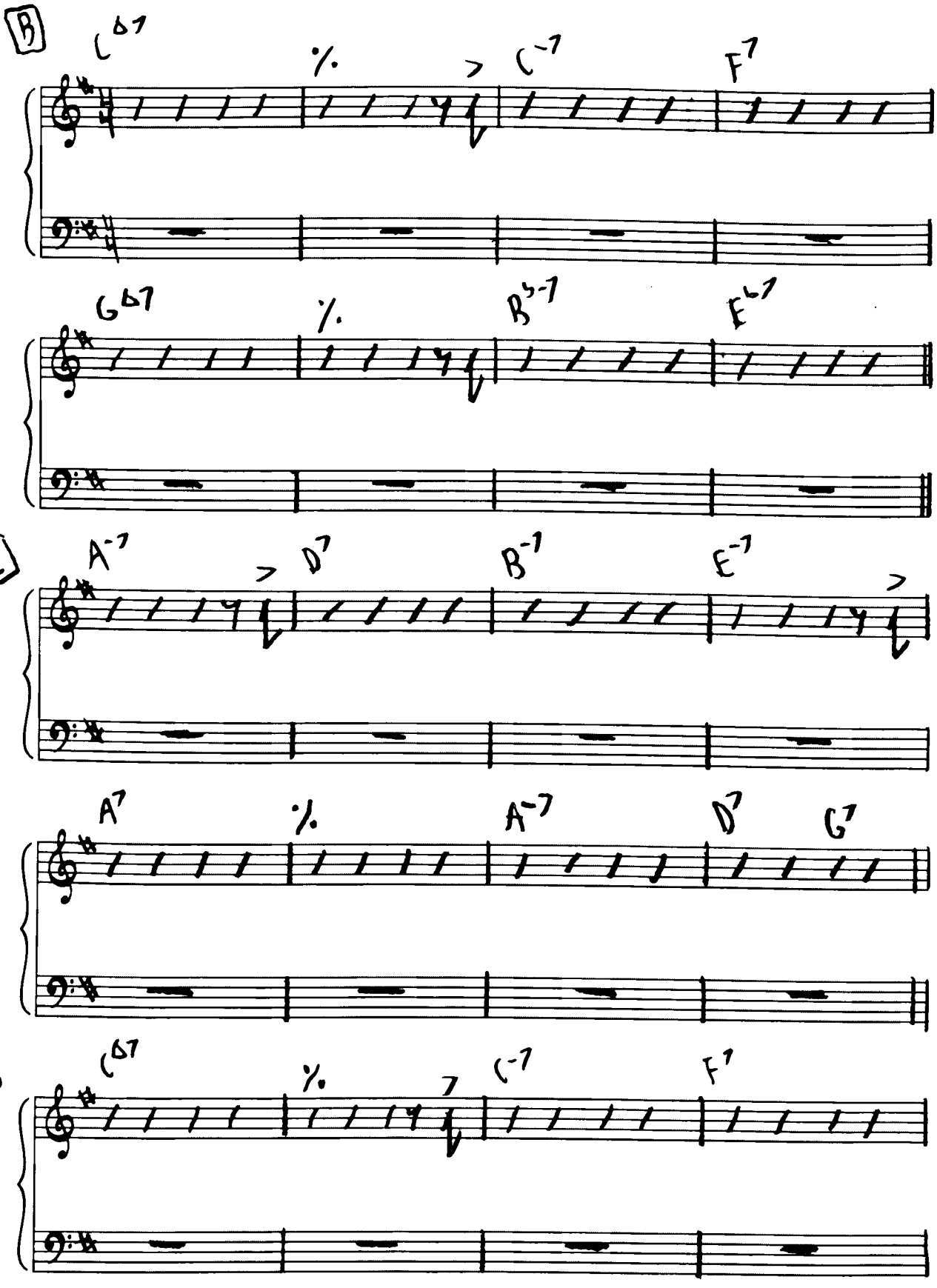
Just Friends

Composer: John Klenner
Lyrics by: Sam M. Lewis
Arr: Cameron Jordan

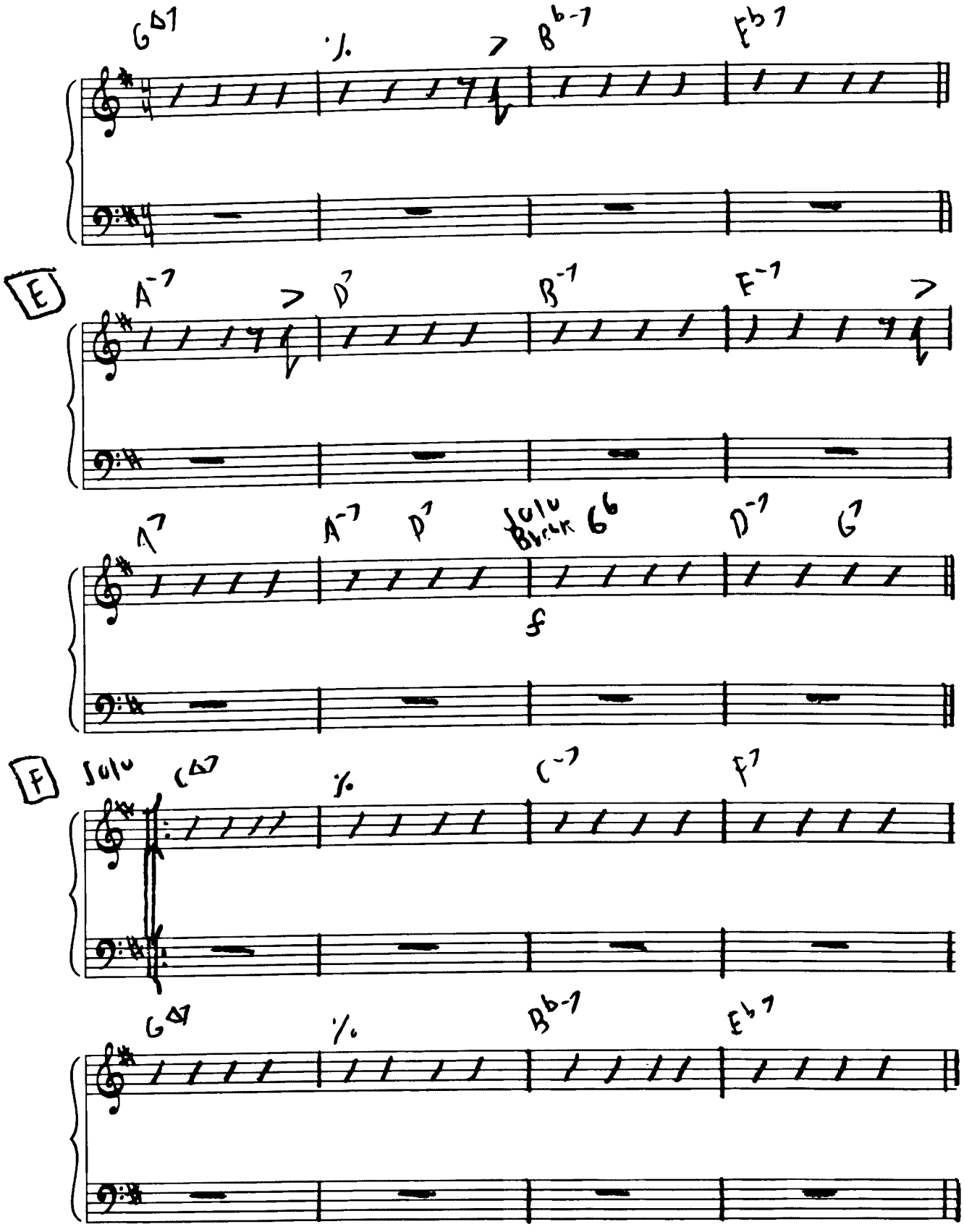
Swing ♩=130



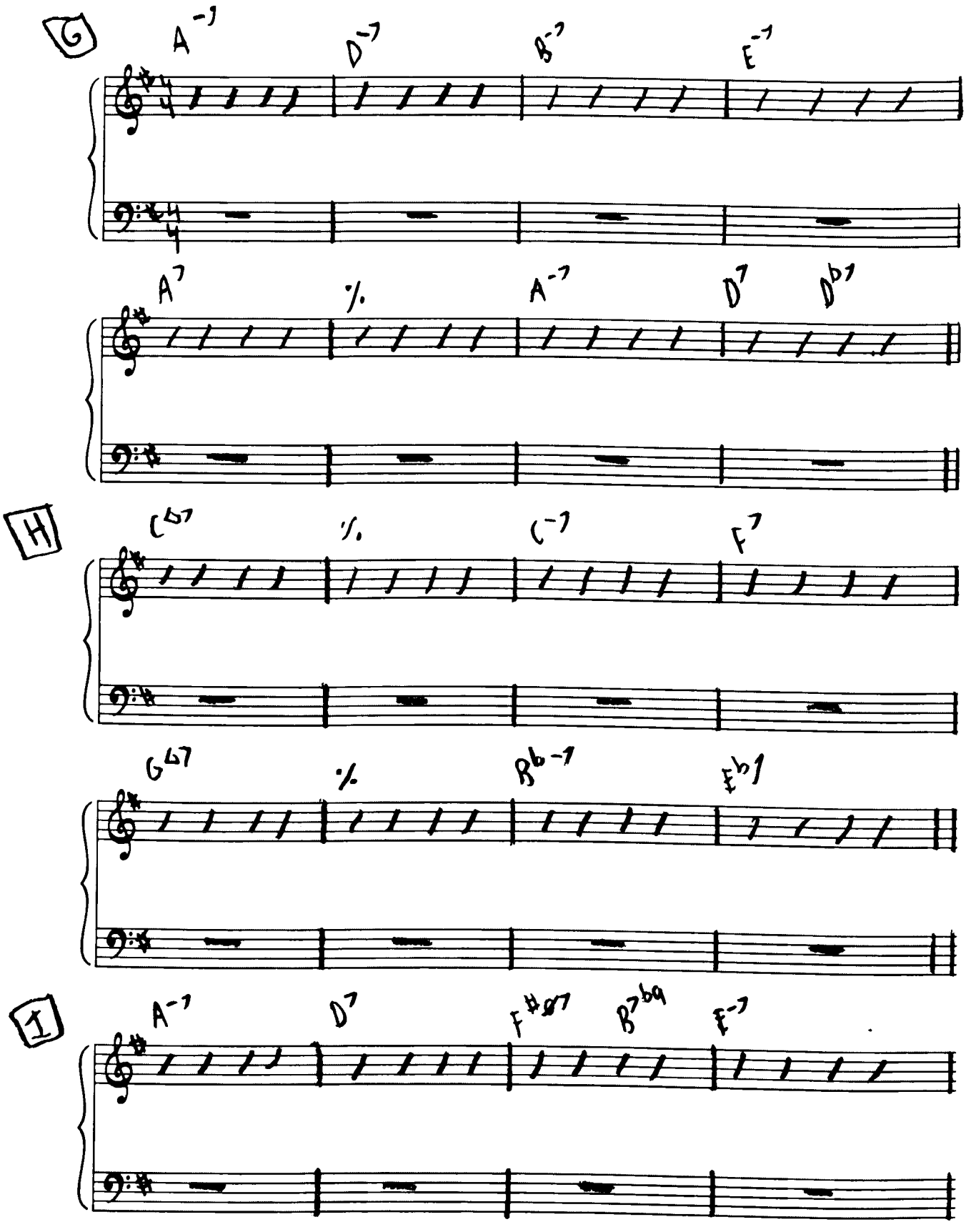
Just Friends Piano



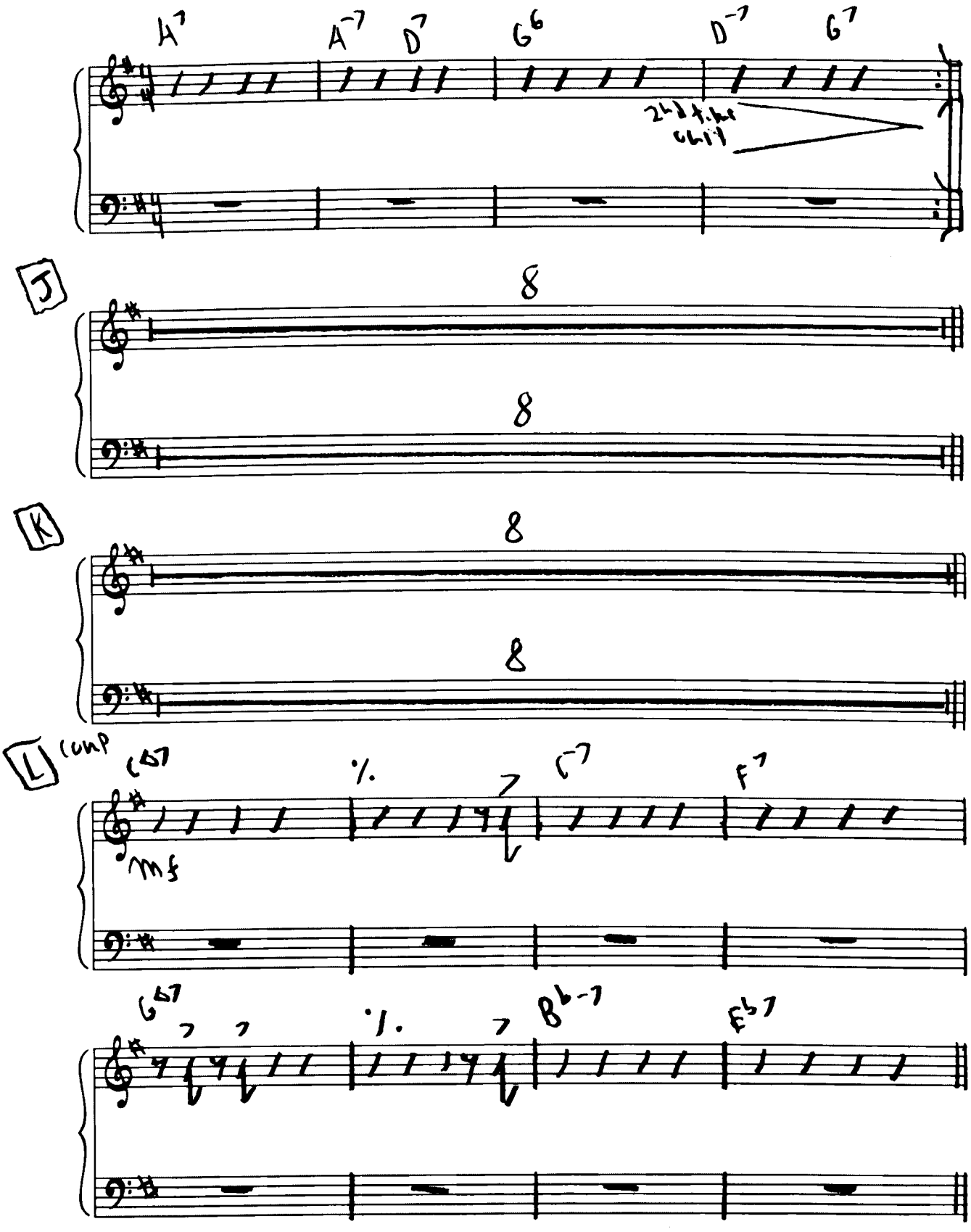
Just Friends Piano



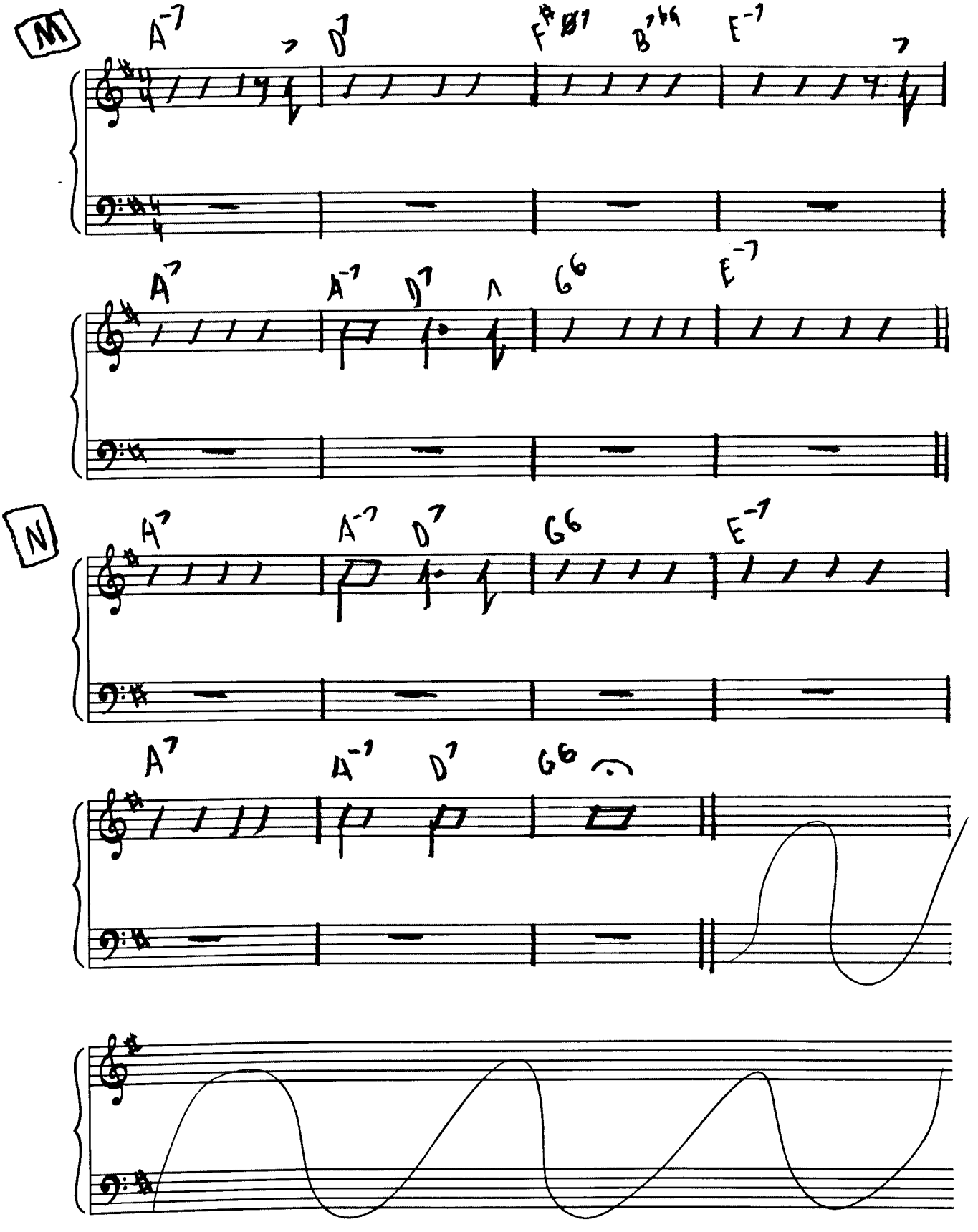
Just Friends Piano



Just Friends Piano



JUH Friends Picnic

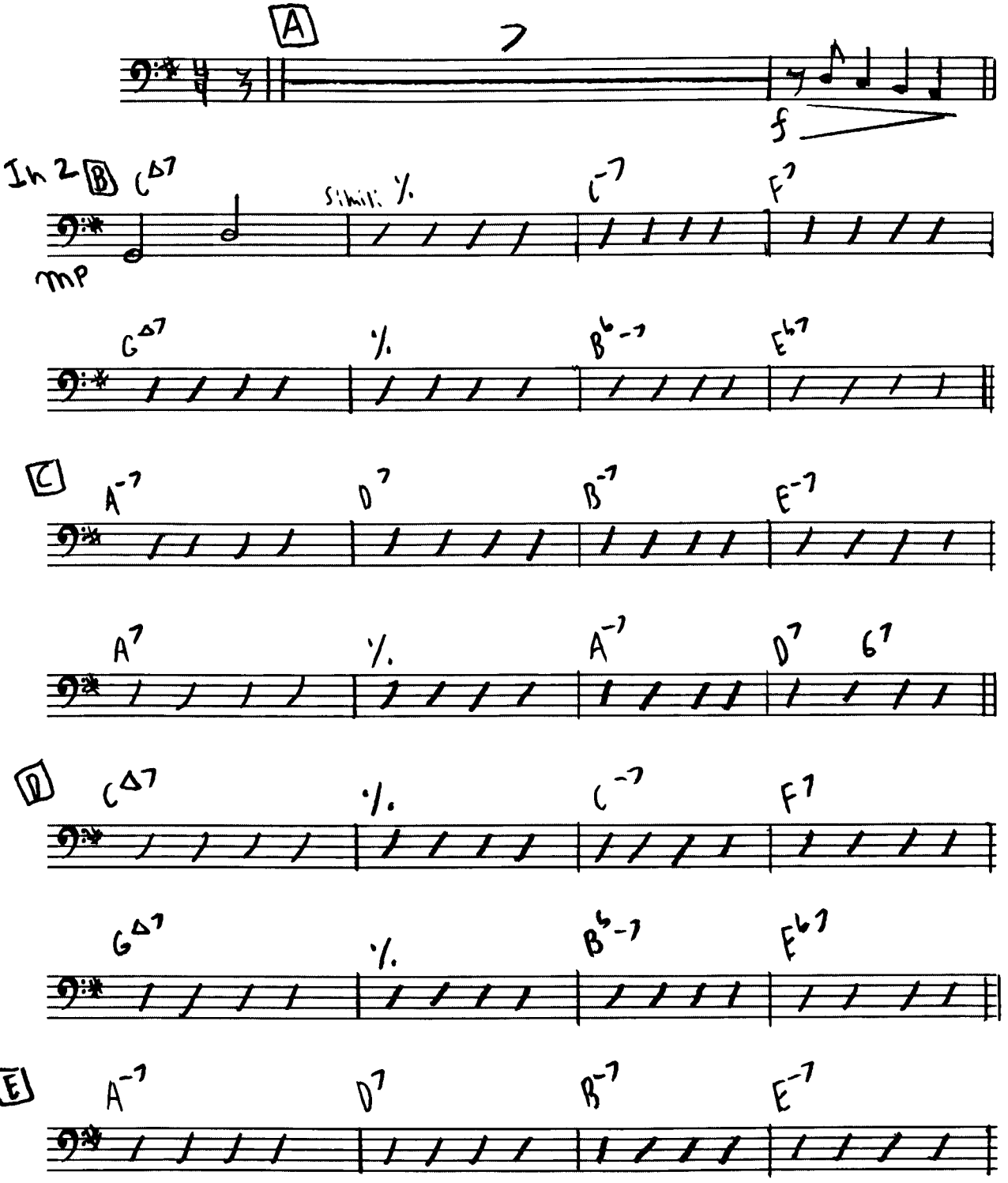


Bass

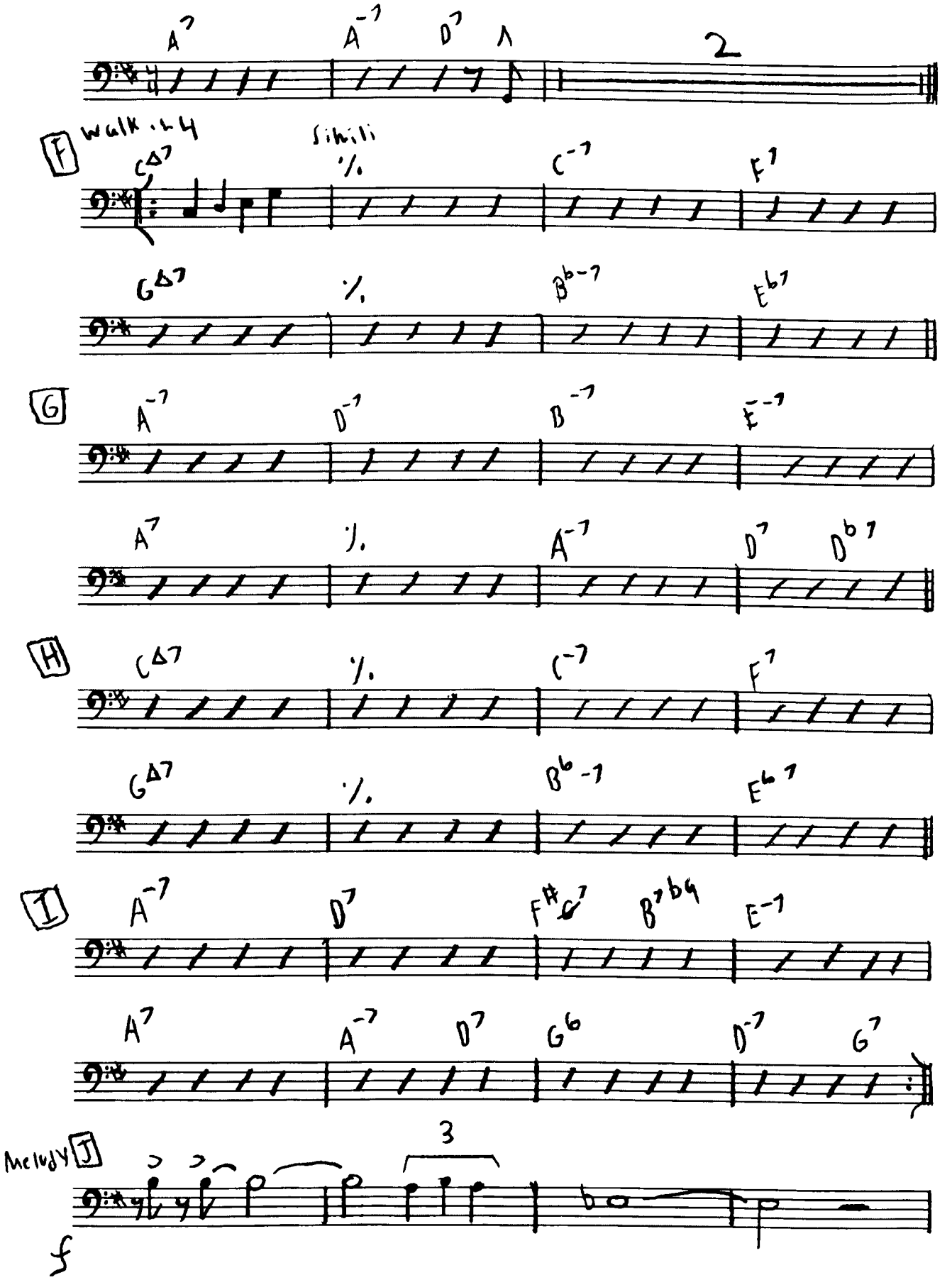
Just Friends

Composer: John Klenner
Lyrics by: Sam M. Lewis
Arr: Cameron Jordan

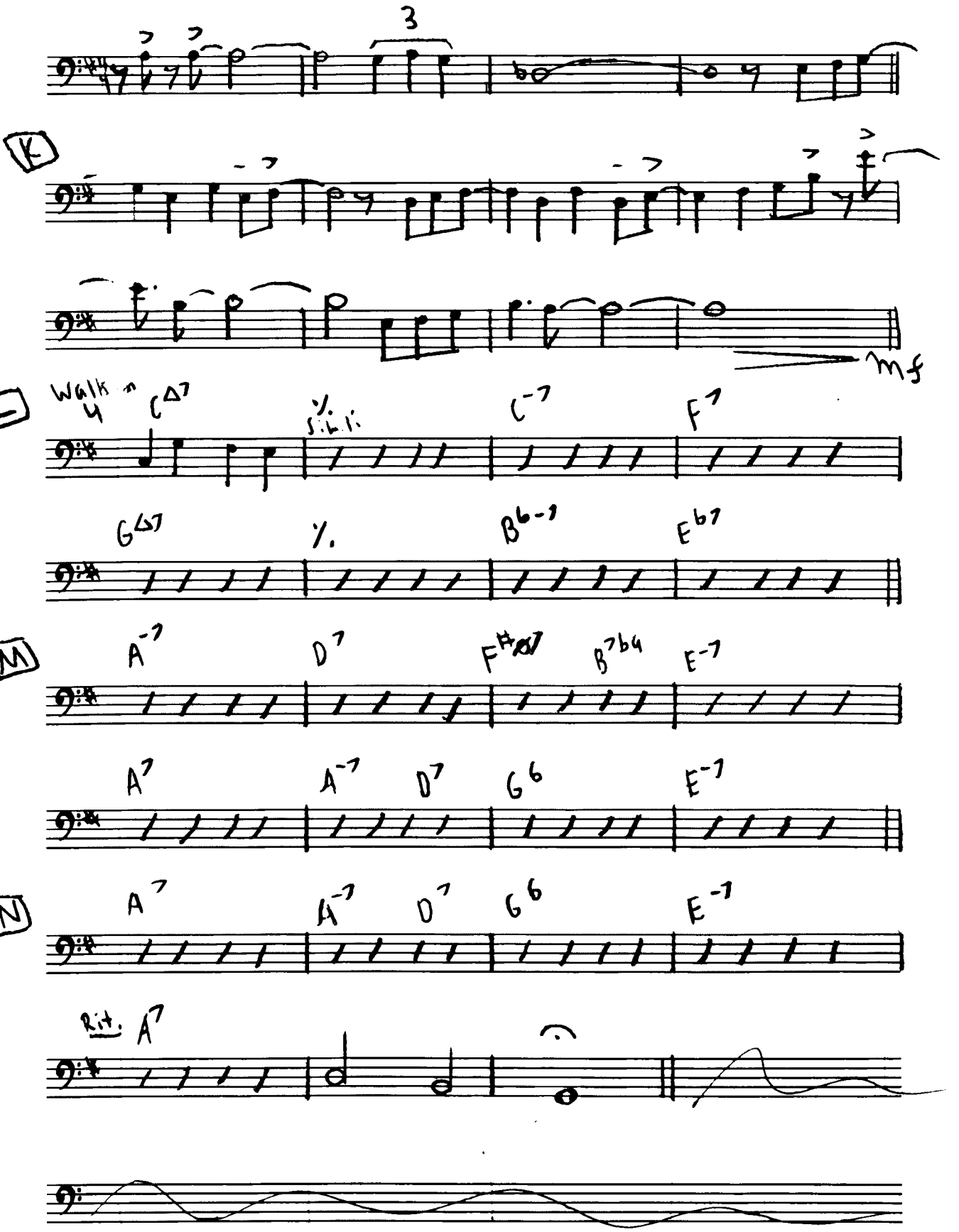
Swing ♩=130



Just Friends Bass



Just Friends Bass



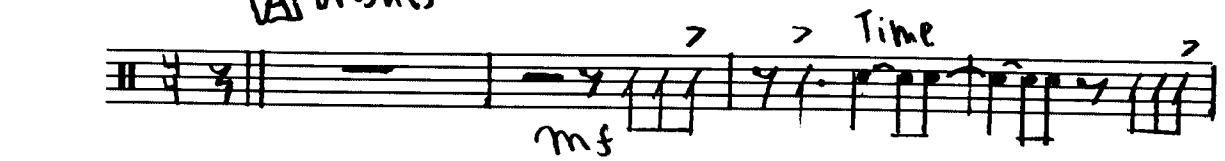
Drums

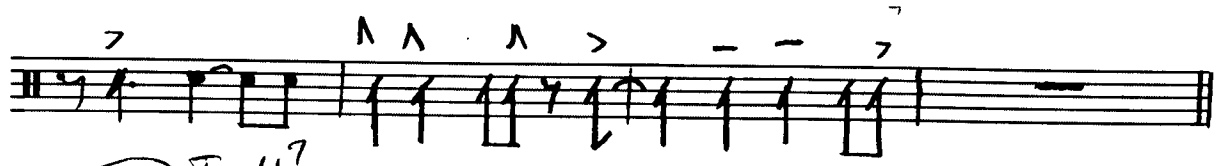
Just Friends

Composer: John Klenner
Lyrics by: Sam M. Lewis
Arr: Cameron Jordan

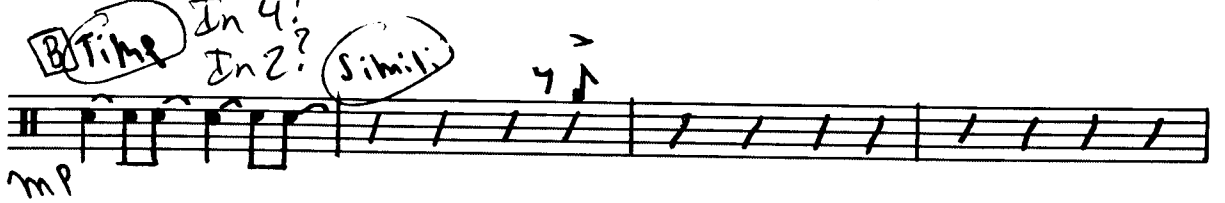
Swing ♩= 130

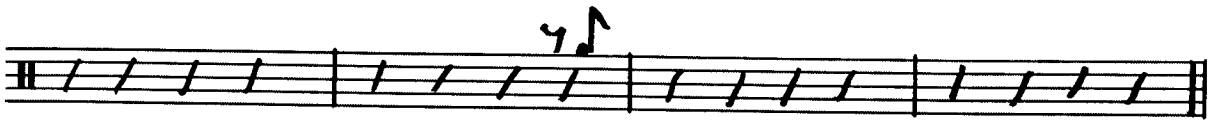
A Brushes



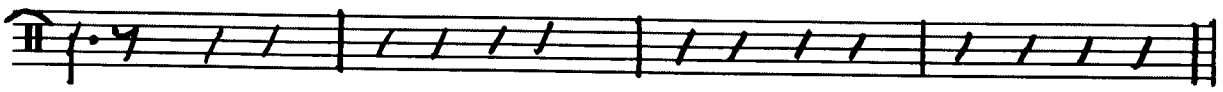


B Time In 4? In 2? Simile

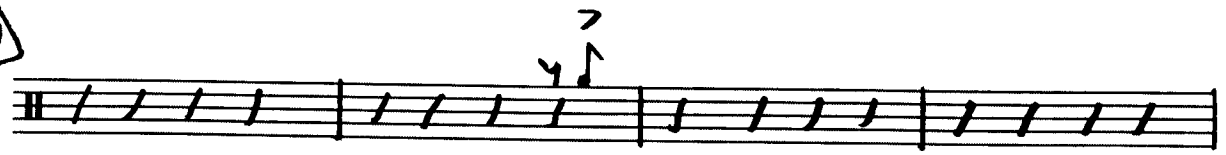


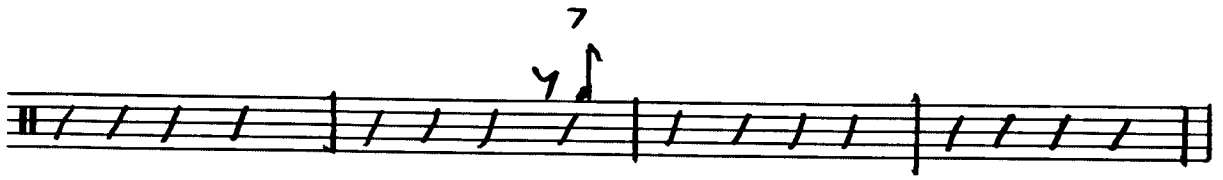


C

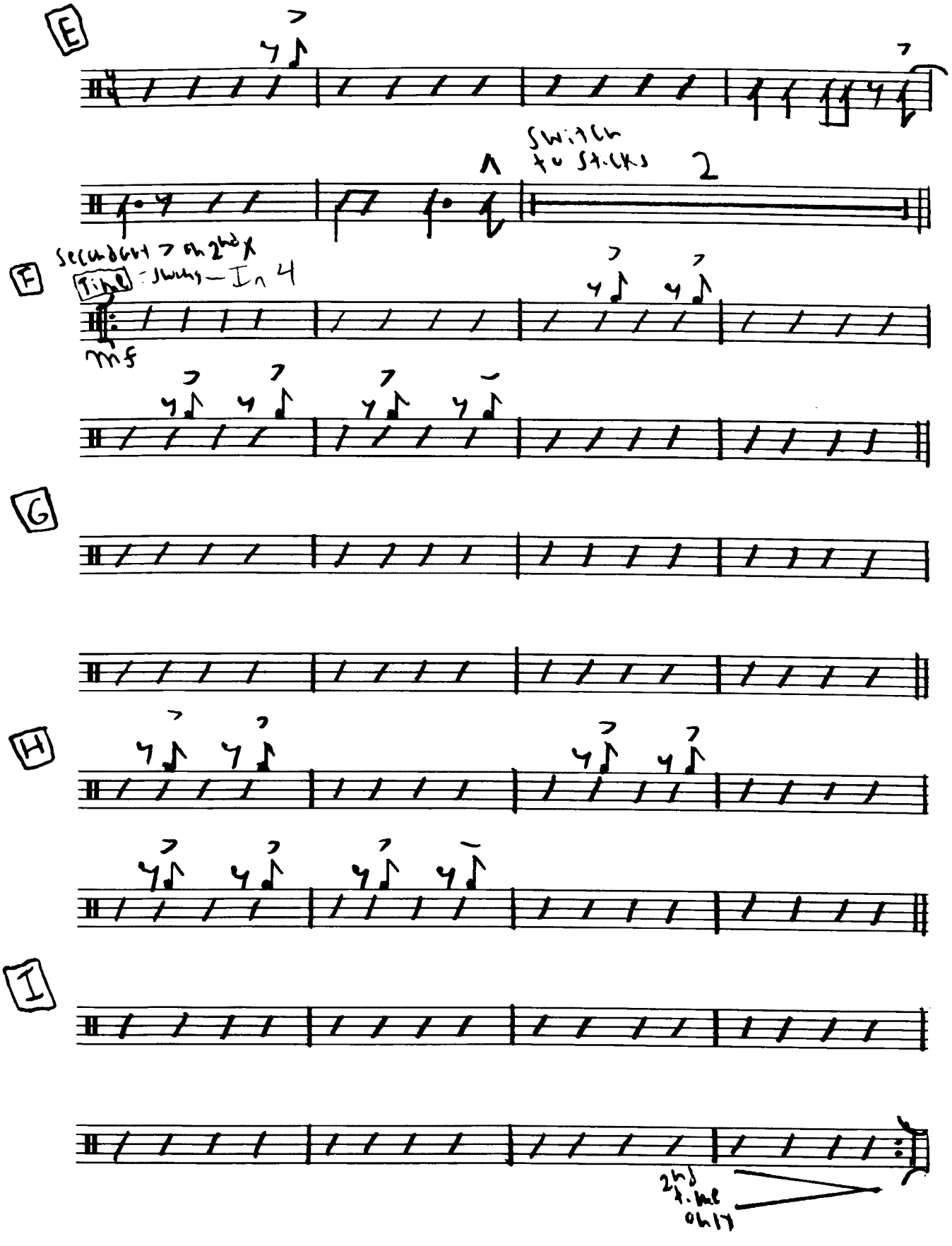


D





Just Friends Drums



Just Friends Drums

J

8

K

7

mf

L

Time Shuffle

In 4

M

Solo

N

Solo

Rit.

Word Schematic Arranging Project 2: Jordu, Arranged by Cameron Jordan

Intro: Repetitive 8 bar vamp between two chords (Concert C-7 and Ab7) bringing in individual instruments at a time. Order: Bass, Guitar, Piano, and then Drums with solo fills on the longer whole note measures. Longer, sustained notes make for good contrast compared to the big accented hits throughout the melody but also follow the main rhythm of the melody as foreshadowing. Alto Sax plays pickups into melody on the last bar of the last repeat. Intro is a total of 32 bars.

Melody 1: Melody is played by Alto Sax and rhythm section does back and forth style slash rhythms with the Alto melody during the A sections, occasionally resting for a measure to put prominence back onto the melody. Generally speaking, crescendos tend to happen on the held whole notes across the group, except on the second A section where the whole note decrescendos and comes back in with loud, big, marcato hits across the whole ensemble leading into the bridge. There is intentionally left space/rest before the big hits of the second half of the bridge leaving just the alto with a half note for added dynamic contrast when the rhythm section comes back in with the big hits again. The rhythm section comps over the bridge and the Alto continues the melody with occasional secondary accents from the drums throughout. On the last A the group crescendos into the solo section, but doesn't do a solo break.

1st Solo Section: Alto Sax solos over the changes while the guitar rests for the first chorus of the solo. The guitar plays the backgrounds over the A sections on the chorus

and the bass walks in four across both courses. On the first chorus the piano has open comping, but then comps with the slash rhythms on the second chorus. The drums are similar, playing time in 4 throughout both courses, but playing the secondary accents only on the second chorus. A large crescendo happens across the whole group on the last two bars of the 2nd chorus leading into the interlude.

Interlude: Alto sax plays a chromatic line that goes through the chord tones of the 7th chords that make up the changes to the bridge with big accents on the ands. Drums play big primary accents that line up with the rhythms of the alto. Bass, Guitar, and Piano all play comps/written notes that land on the hits/ands of the line played by the drums and the alto via the use of dotted quarter notes. After the first 3 bars, a short 1 bar solo fill is played by drums, and on the last bar of the interlude there is a solo break in the Bass.

2nd Solo Section: Bass has the solo and the ensemble quiets way, way down. Piano and Guitar comp throughout, drums play time in and secondary accents on the second chorus. Alto sax has backgrounds on the second chorus that are very quiet and meant to add longer, more held notes during the bass solo, especially when compared to the more rhythmic backgrounds played by the guitar in the previous solo section.

Drum Solo: After the bass solo, there is a 16 bar open drum solo with all other instruments laying out. This section essentially acts as the first two A sections of the song with regards to roadmap. After the drum solo, there is an abrupt stop for 3.5ish

measures where everyone in the group rests before coming back in really loud with the big hits that occur in the melody right before the bridge.

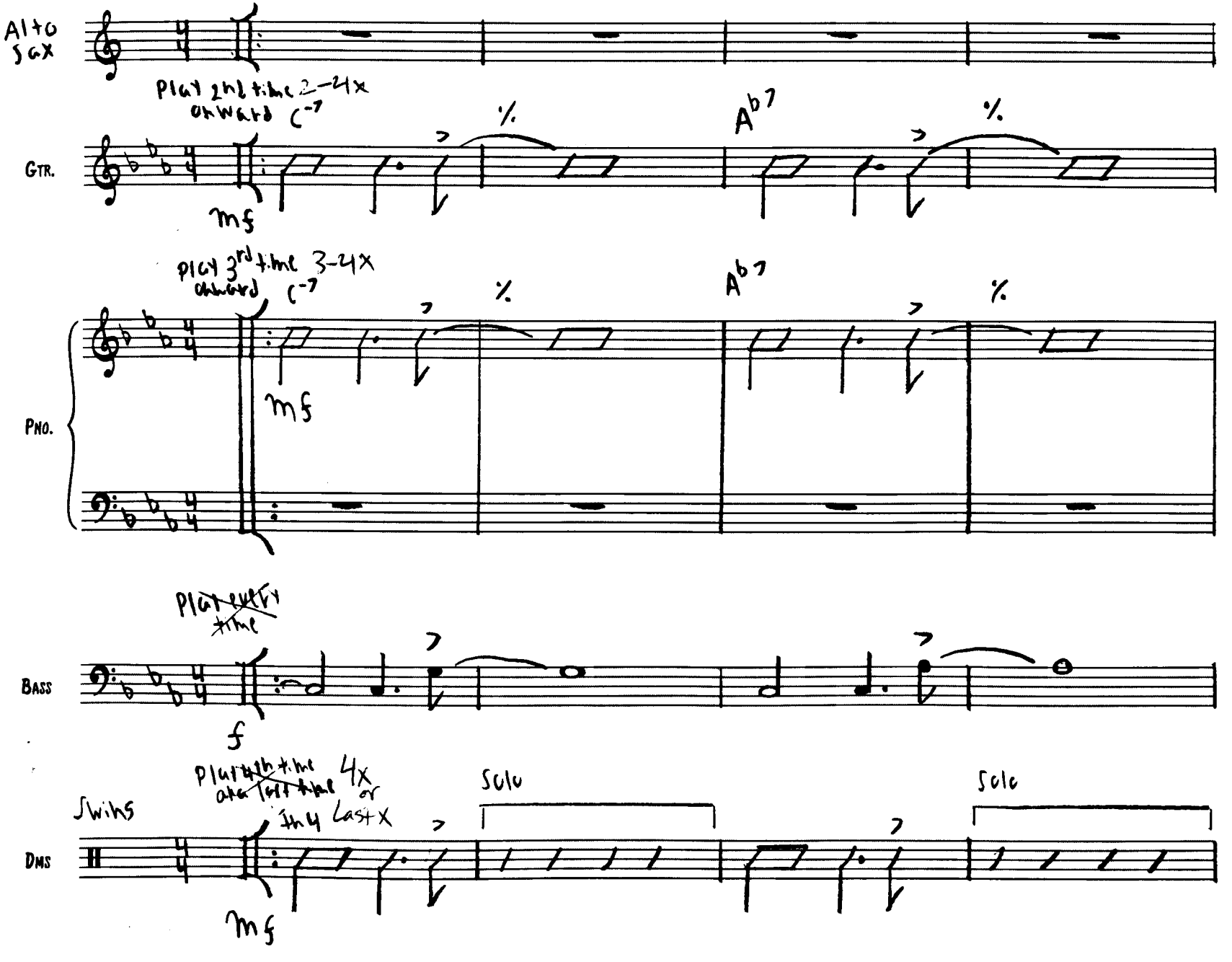
Melody 2: Melody is picked up from the bridge and played out by the alto with the rhythm section playing the same way the melody was notated previously in the first statement of the melody.

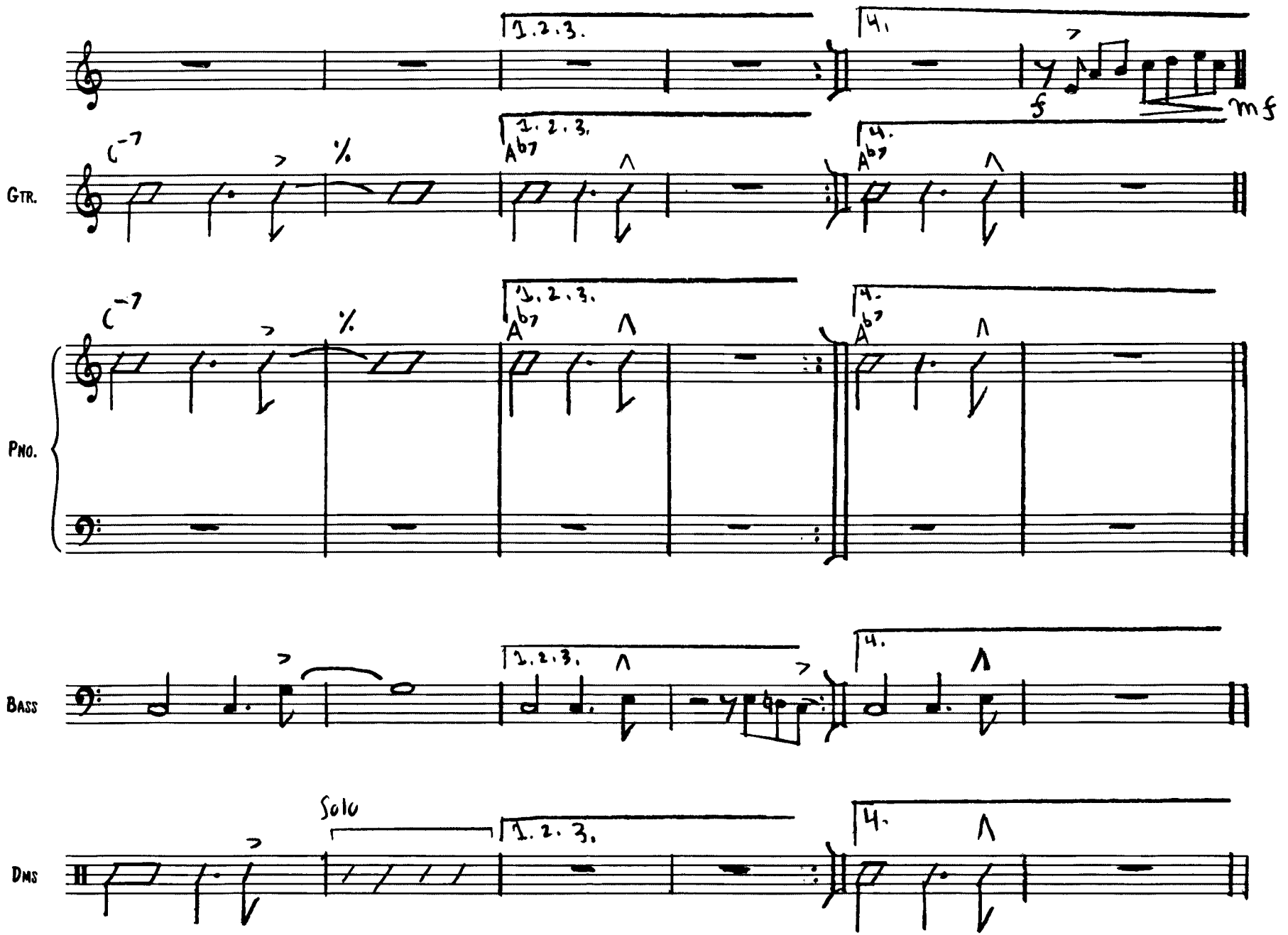
Outro: The last two bars are tagged by the Alto with an adjusted rhythm while the rhythm section plays through some of the previous chords from the song that now occasionally chromatically descend all while keeping the melody relevant. On the first whole note, the group decrescendos, but on every one after they crescendo. The last measure is set up by some primary accents on the drums and a measure of melody by the alto and the song ends with a big hit on the and of 4 on the second to last measure, ending on a minor major 7 chord for a bit of extra crunch.

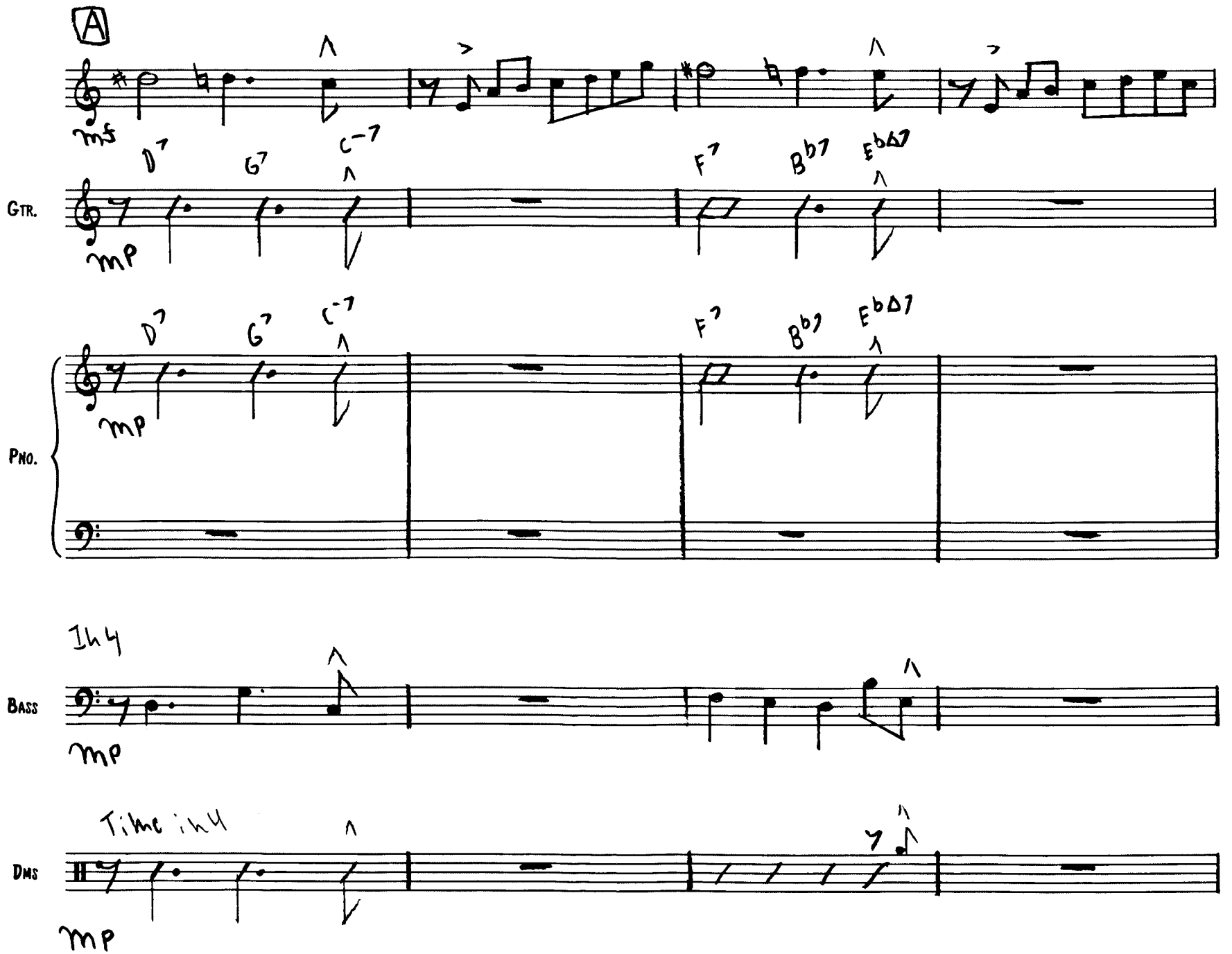
Jordu (score)

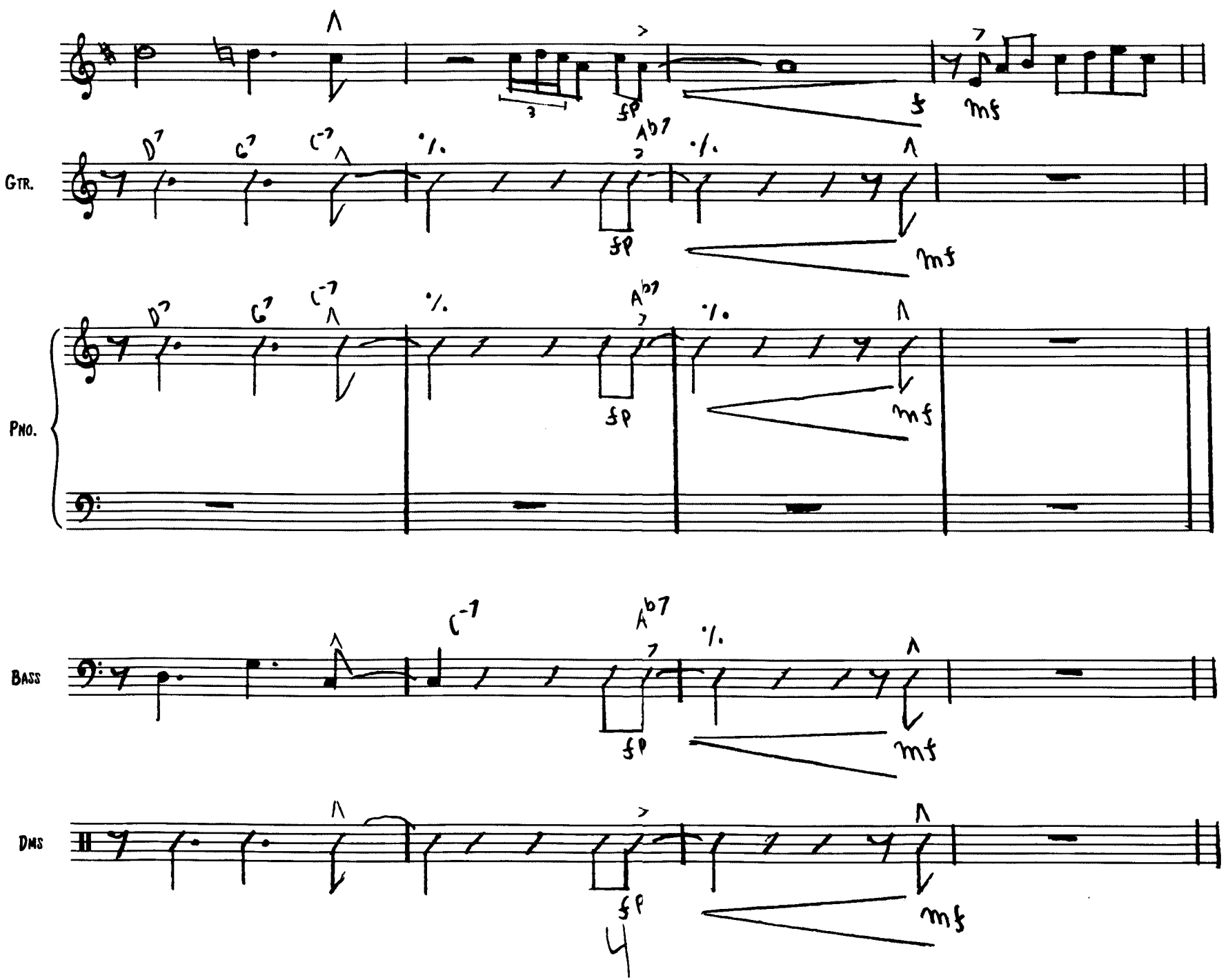
Comp: Irvihs "Duke" Jordan
Arr: Cameron Jordan

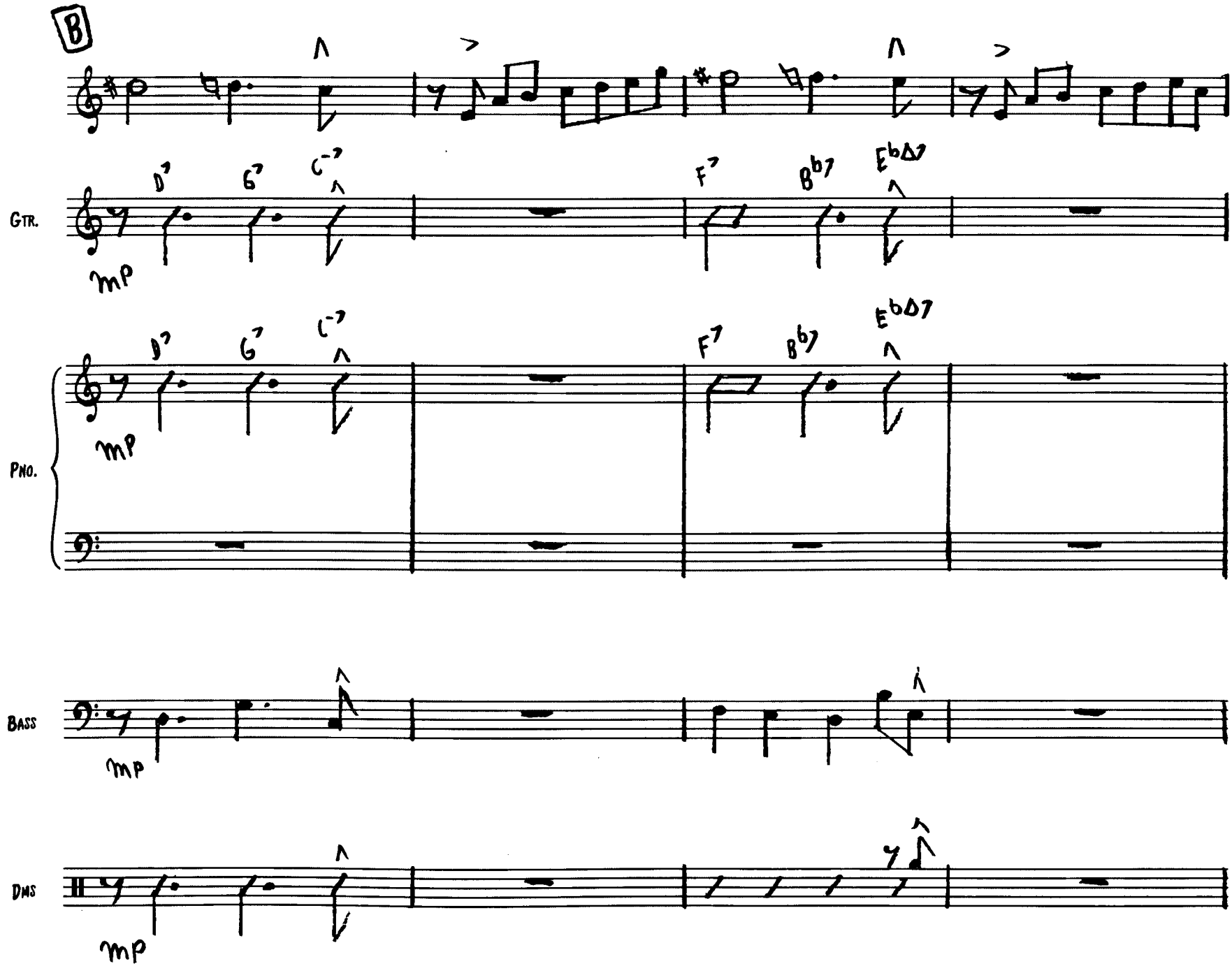
Swihs ♩=160

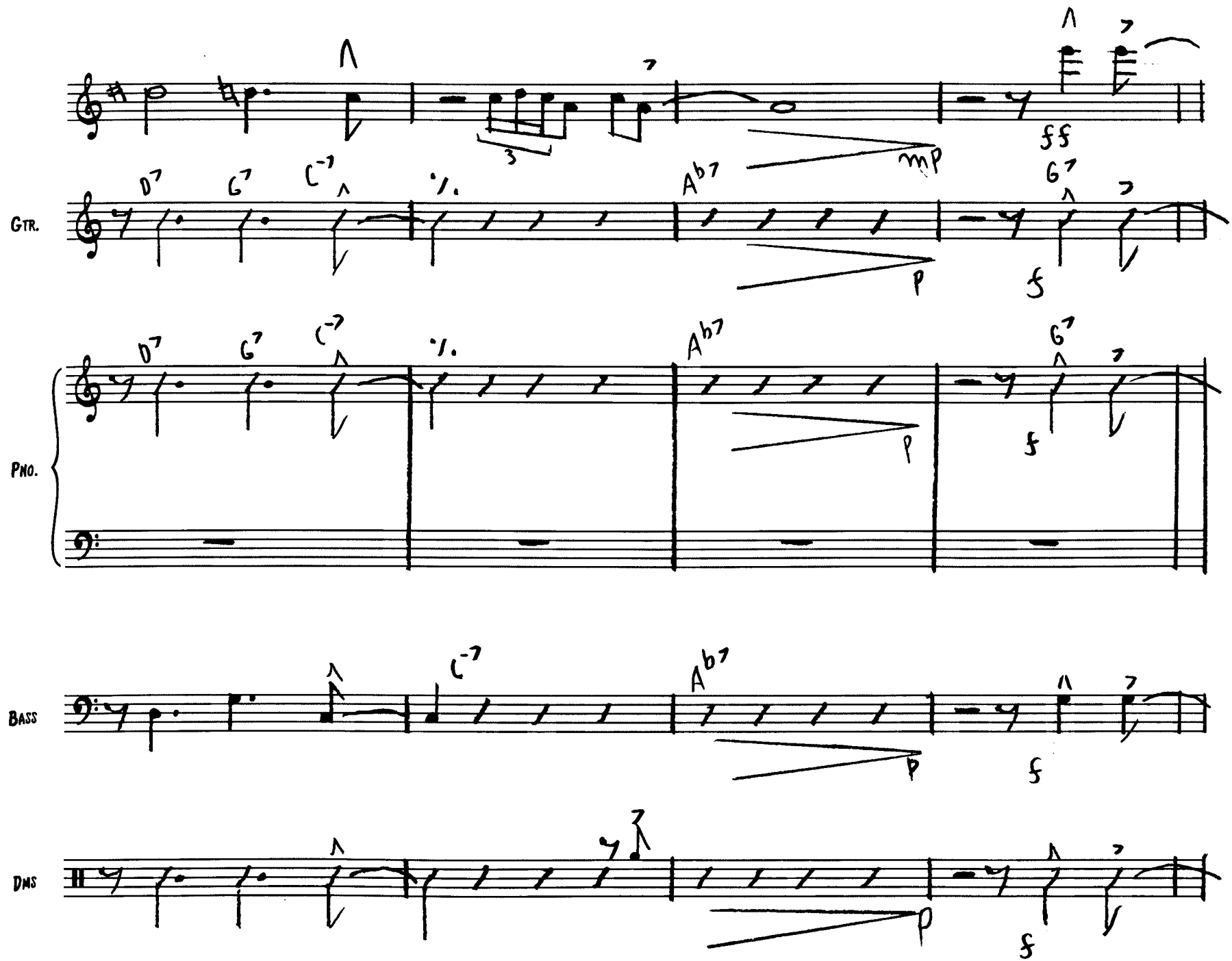


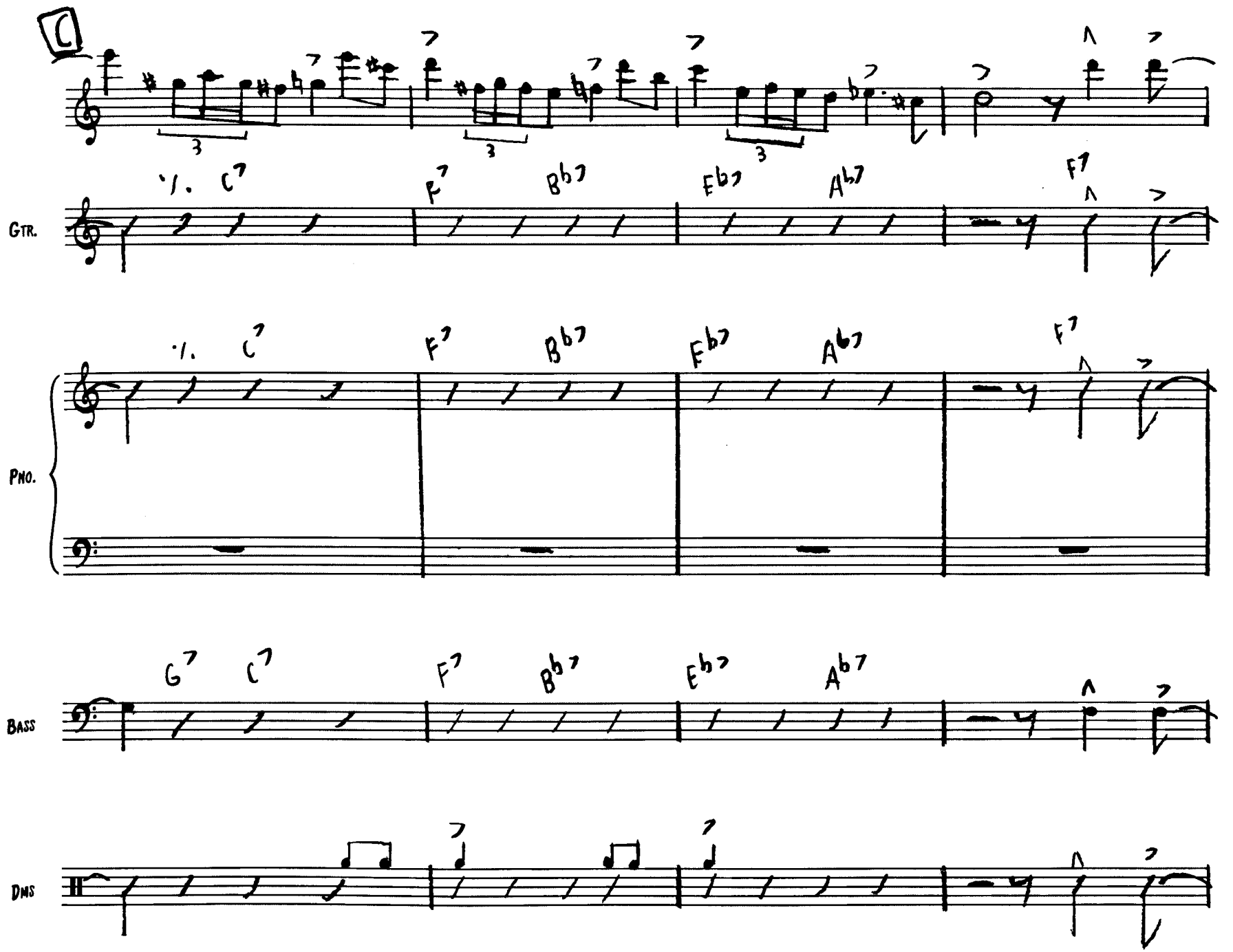

1.2.3.
4.
f
mf
Gtr.
C-7
%
Ab7
Pno.
Bass
Solo
Dms

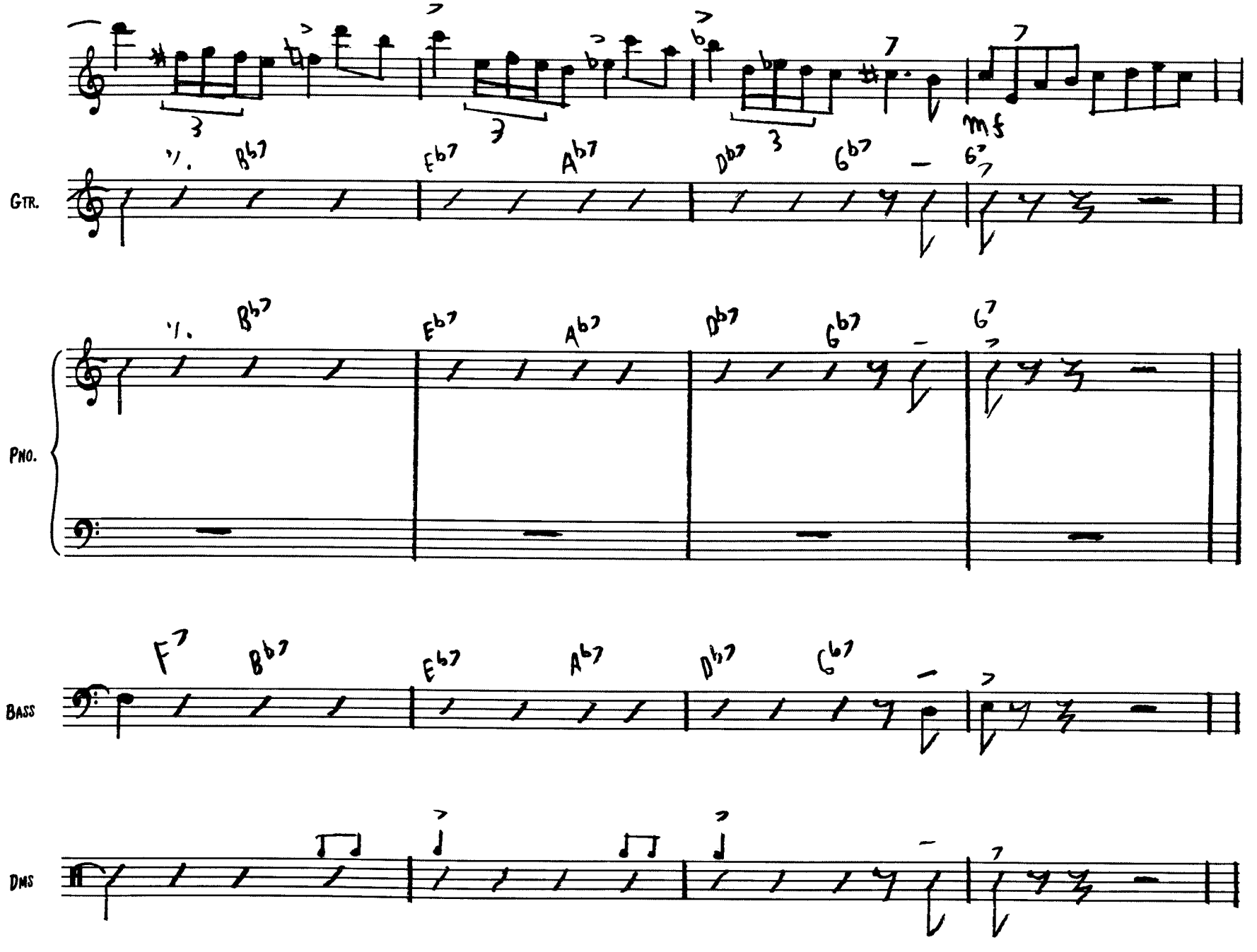

A
mf
D7
G7
C-7
F7
Bb7
Eb∆7
Gtr.
mp
Pno.
In 4
Bass
Time in 4
Dms

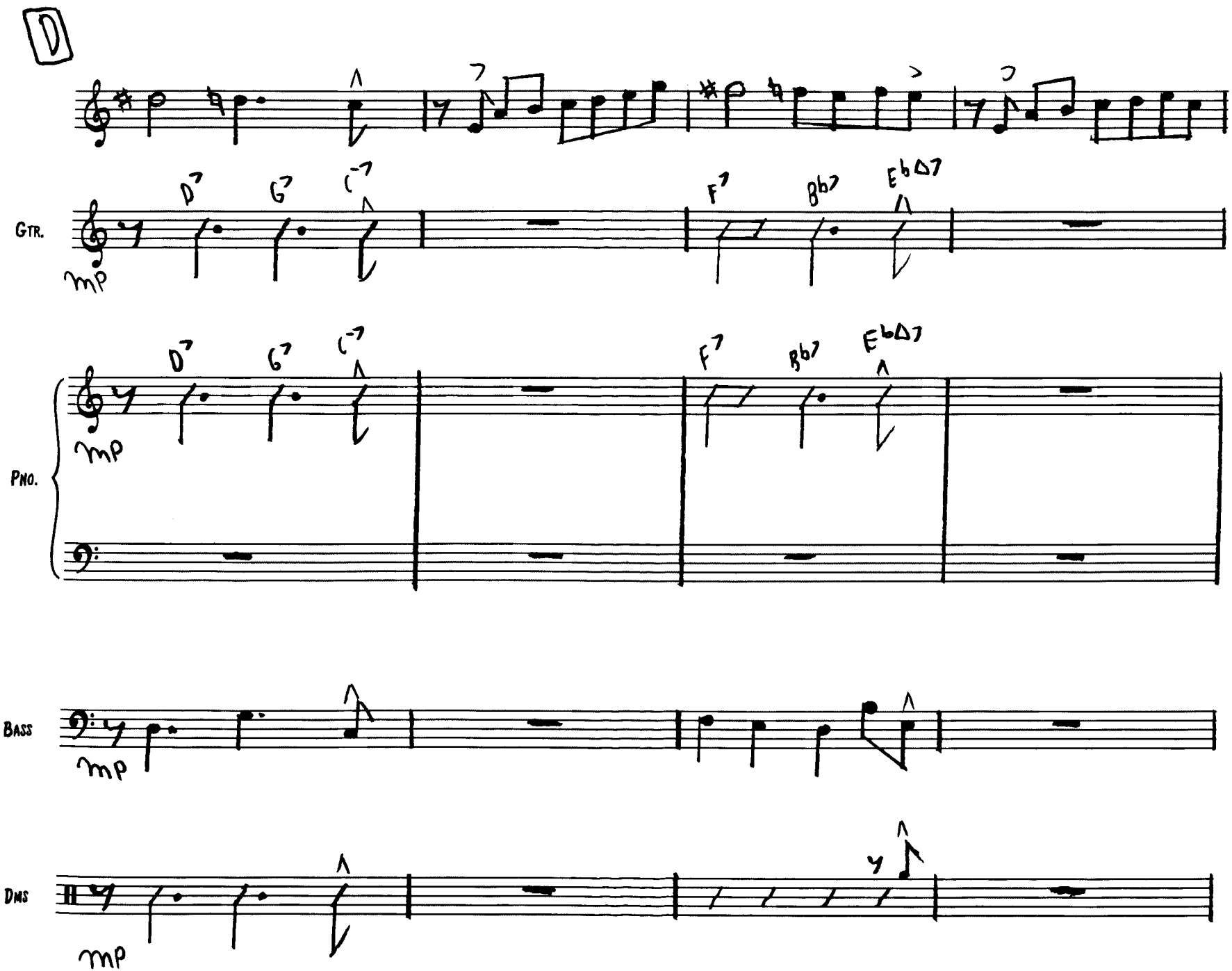

Gtr.
Pno.
Bass
Dms
D7
C7
C-7
Ab7
fp
mf
4

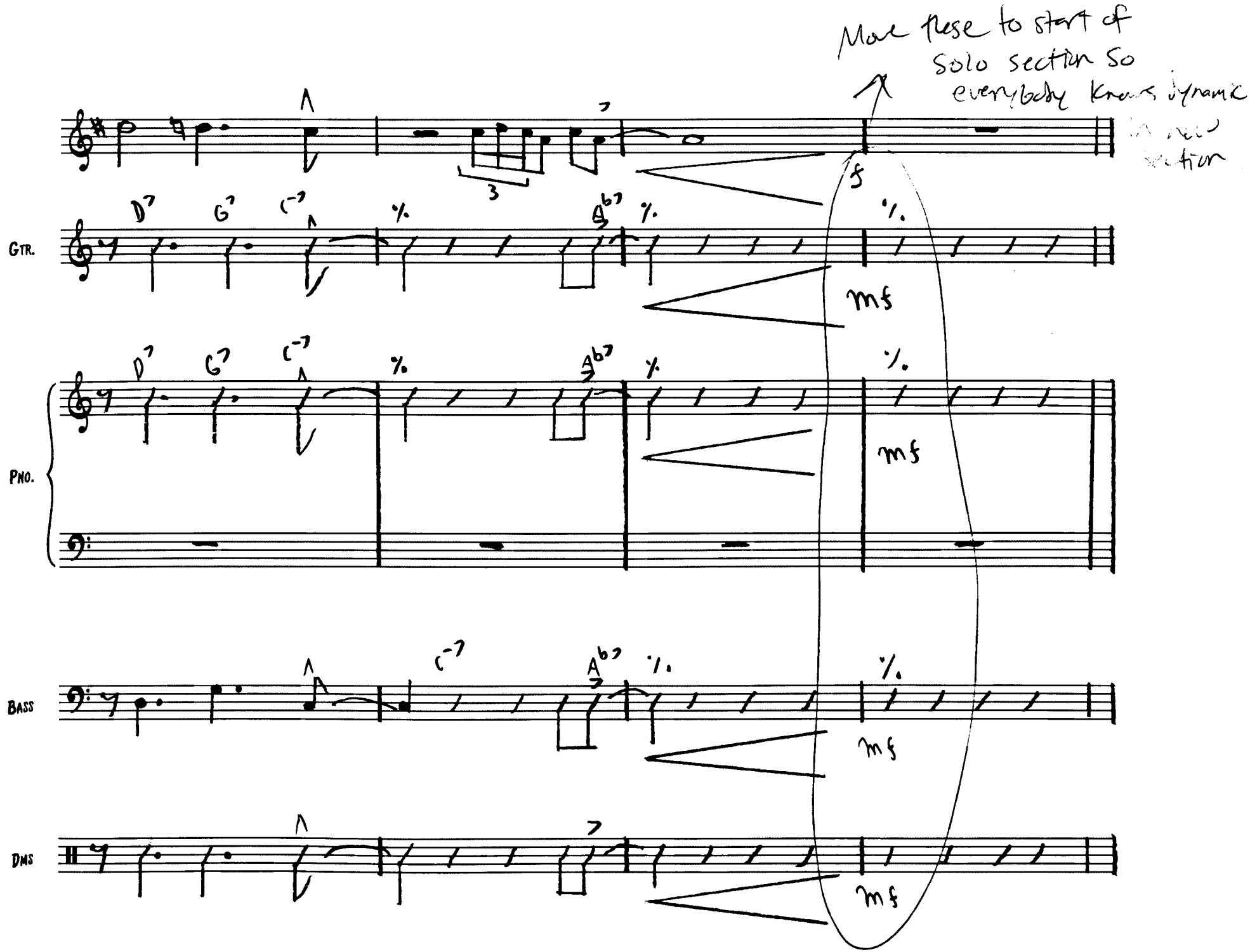

B
Gtr.
Pno.
Bass
Drs
mp
D7
G7
C-7
F7
Bb7
Eb∆7

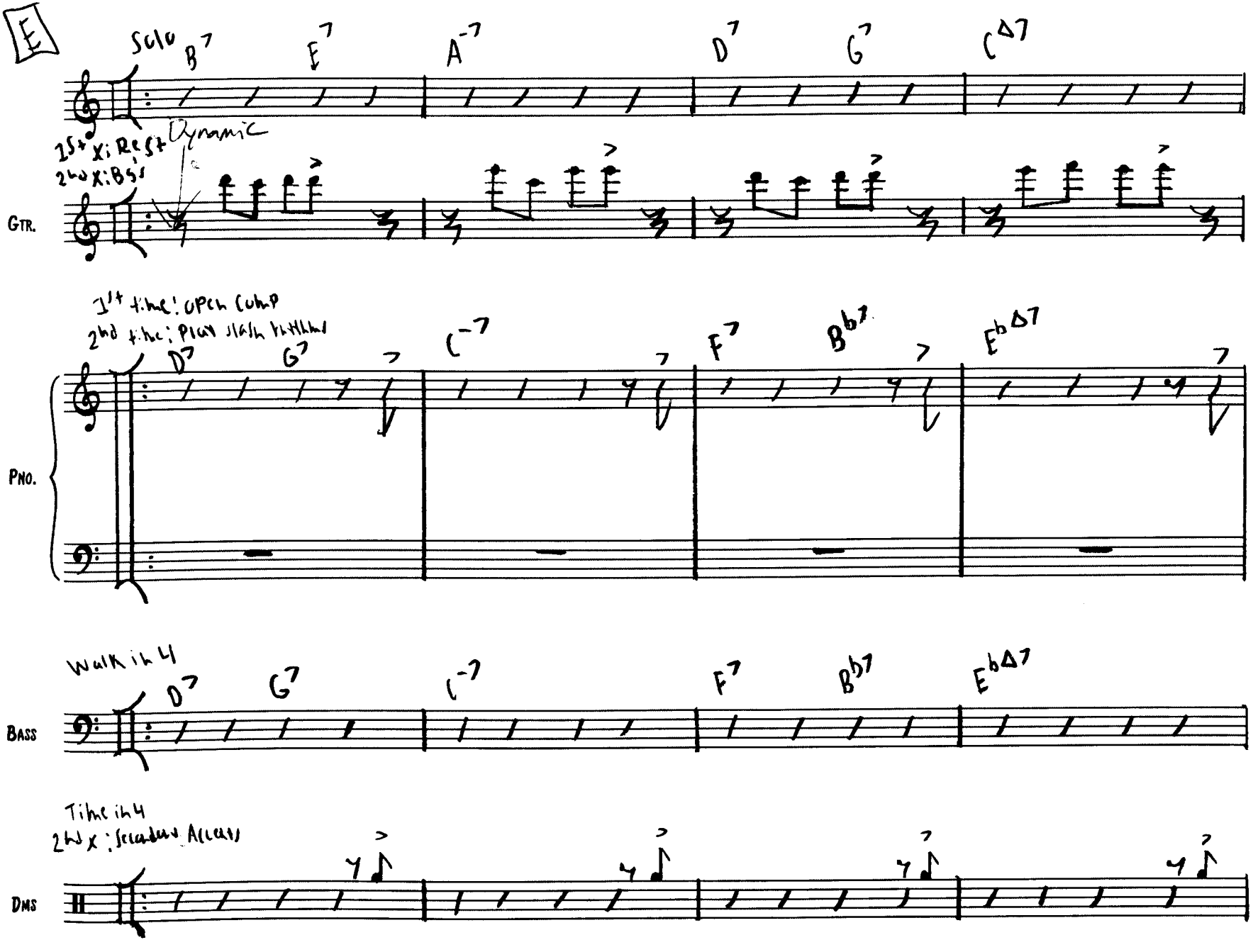

Gtr.
Pno.
Bass
Dms
D7
G7
C-7
Ab7
G7
3
mp
ff
p
f

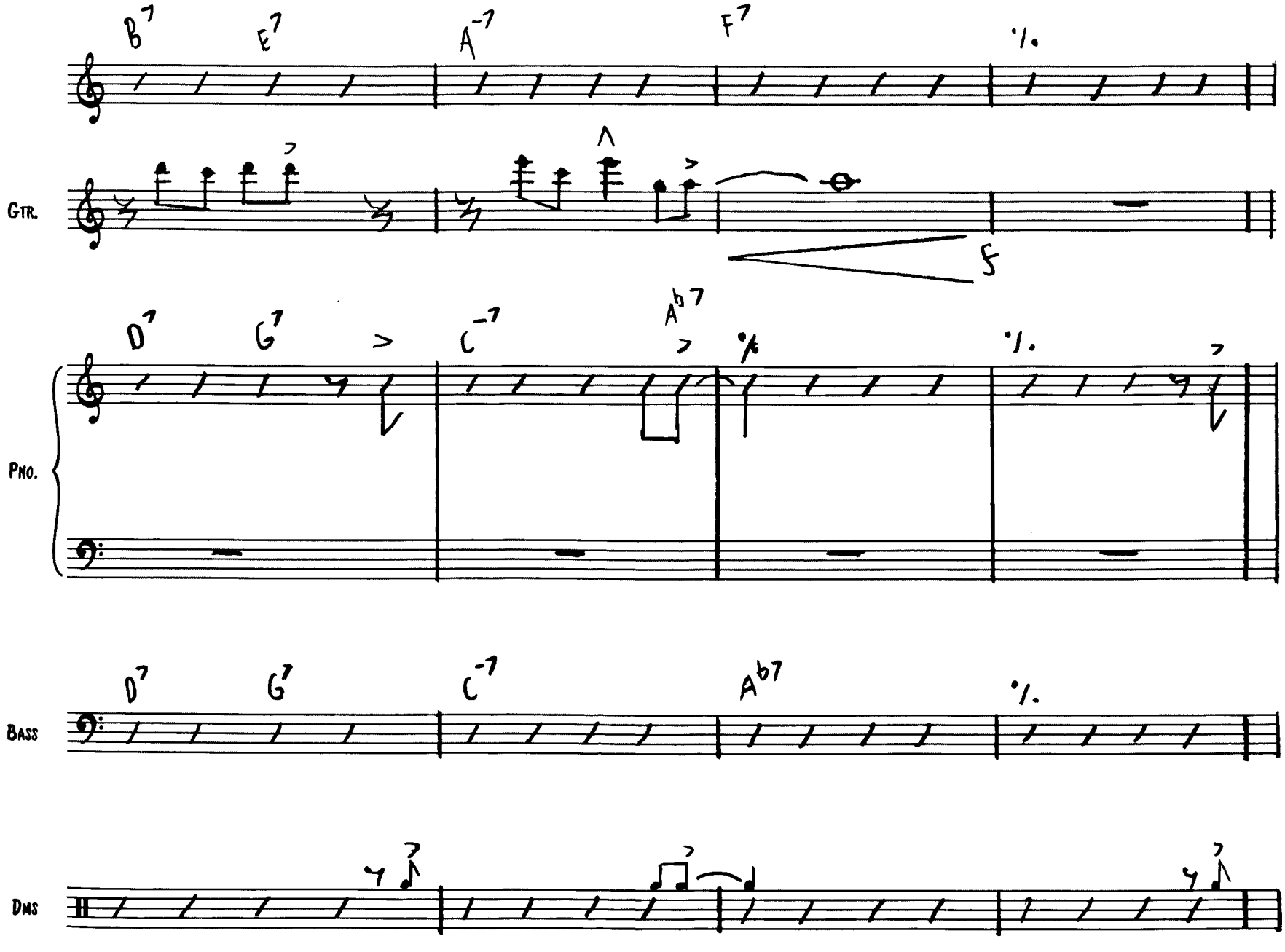

C
GTR.
PNO.
BASS
DMS
1. C7
F7
Bb7
Eb7
Ab7
F7
G7

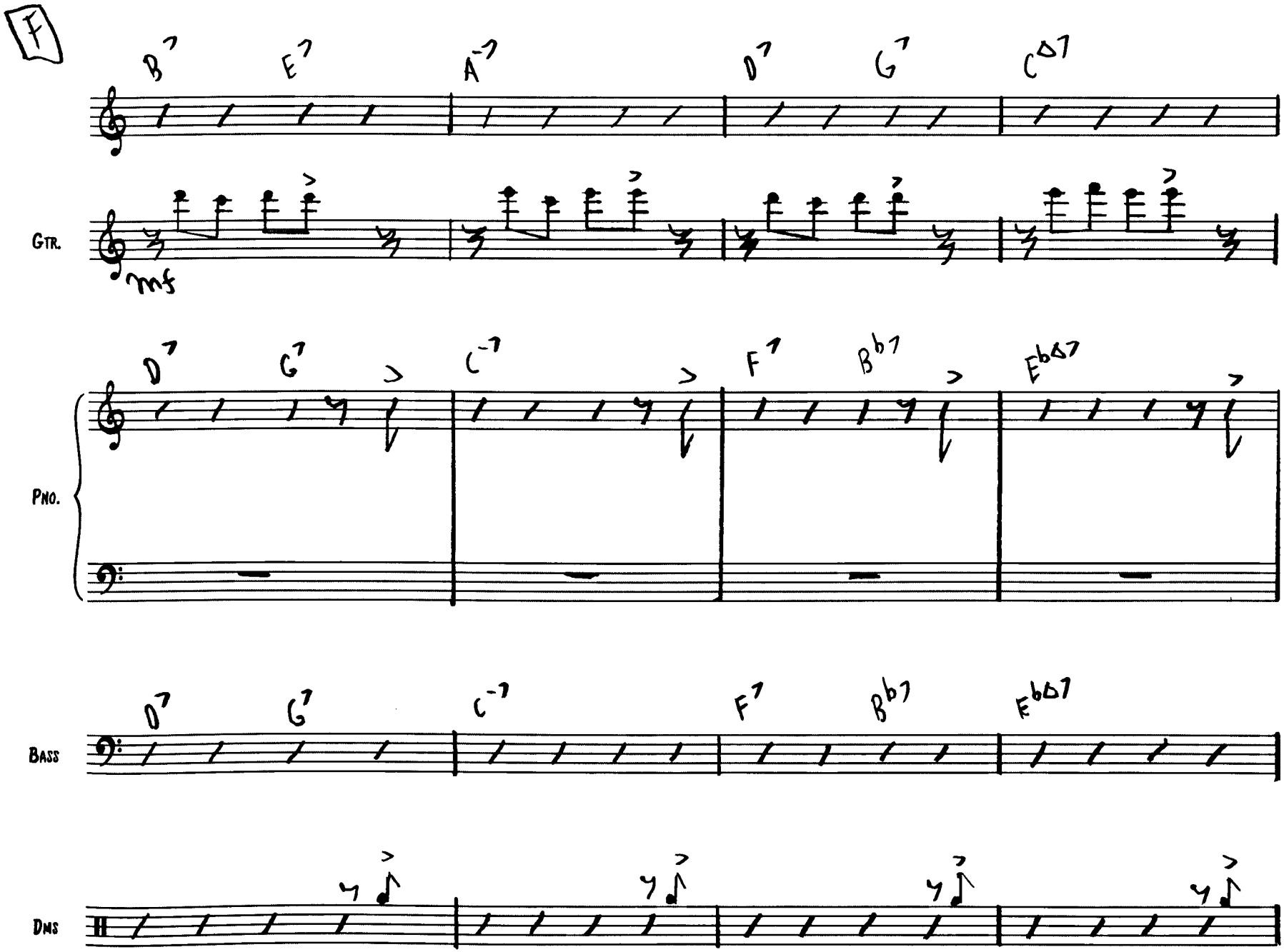

GTR.
PNO.
BASS
DMS
mf
1.
B♭7
E♭7
A♭7
D♭7
G♭7
G7
F7

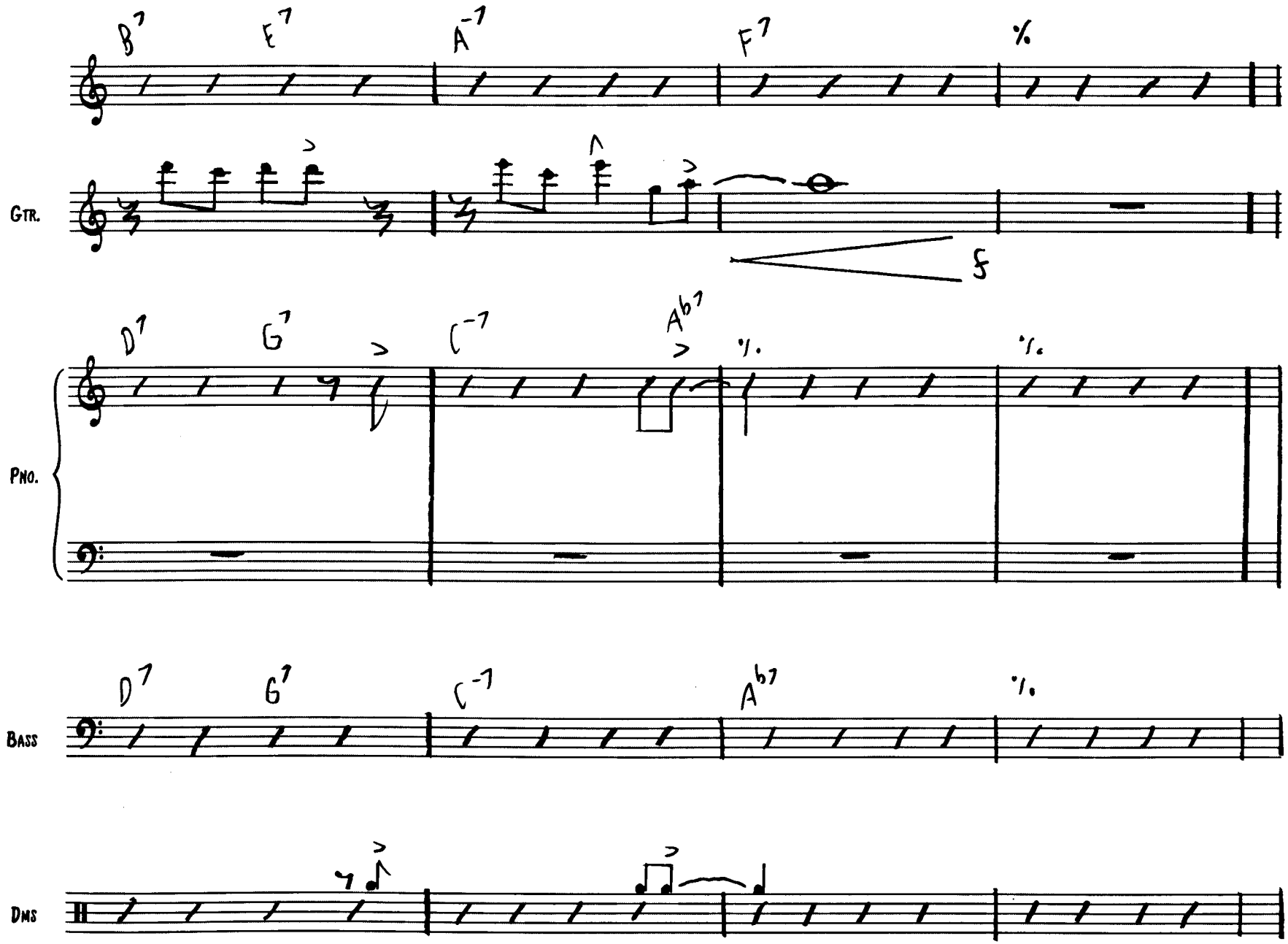

D
Gtr.
mp
D7
G7
C7
F7
Bb7
Eb∆7
Pno.
mp
D7
G7
C7
F7
Bb7
Eb∆7
Bass
mp
Dms
mp

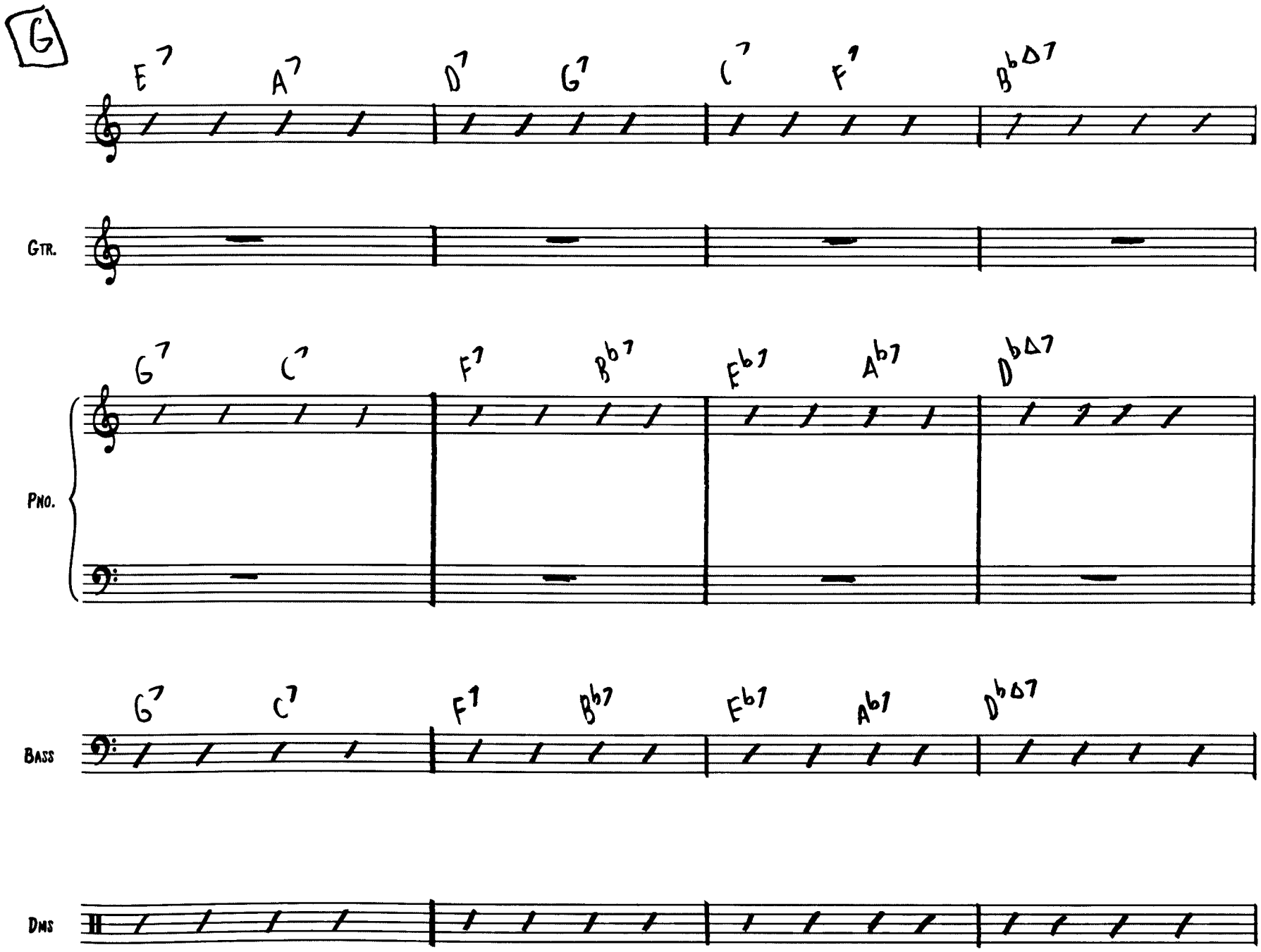

Move these to start of solo section so everybody knows dynamic
GTR.
PNO.
BASS
DMS
D7
G7
C-7
Ab7
3
f
mf
mf
mf
mf

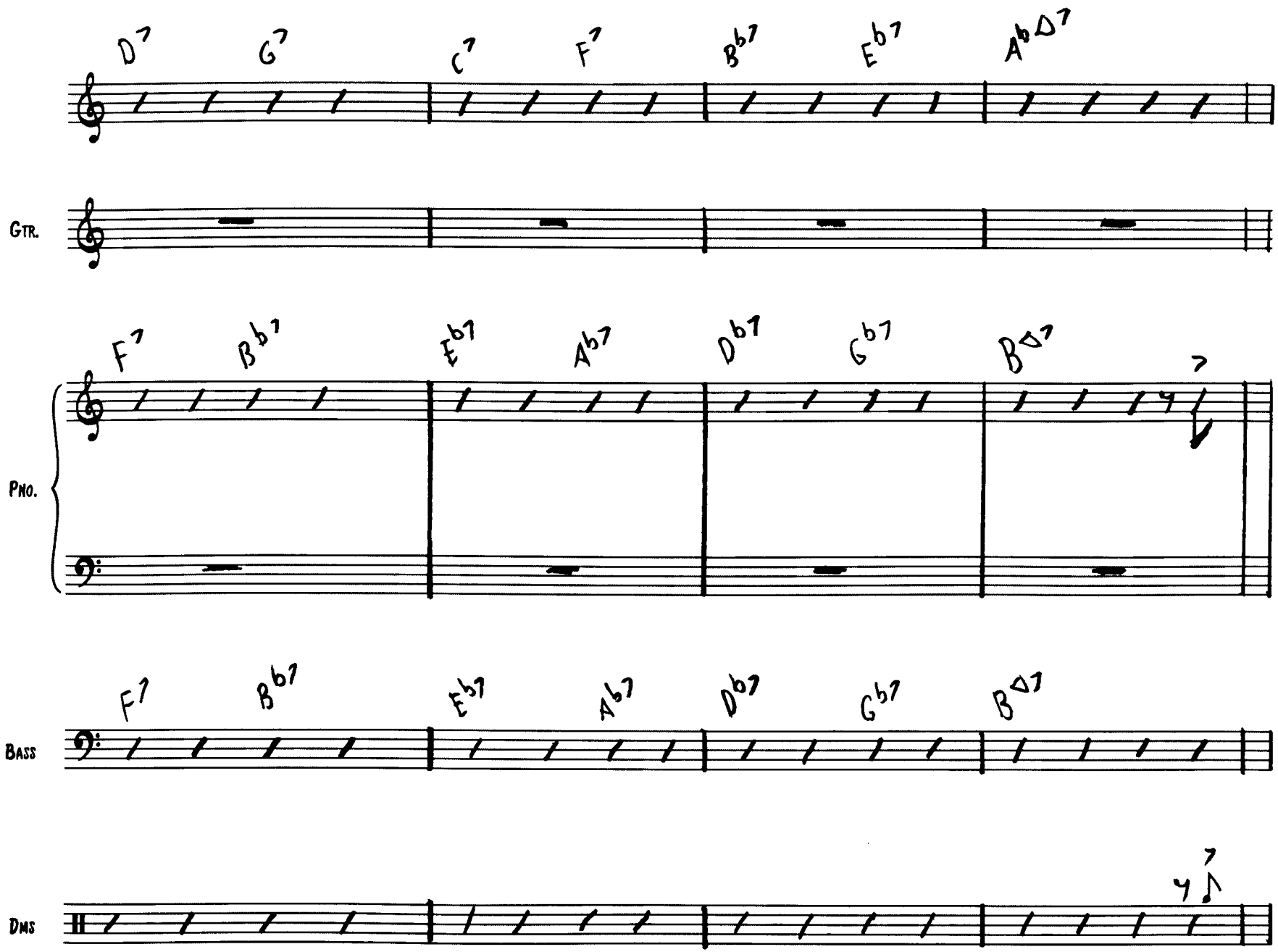

E
Solo
B7
E7
A-7
D7
G7
C∆7
1st X: Rest
2nd X: Bass
Dynamic
Gtr.
1st time: Open Comp
2nd time: Play slash rhythm
Pno.
D7
G7
C-7
F7
Bb7
Eb∆7
Walk in 4
Bass
Time in 4
2nd X: Scratches Accents
Dms

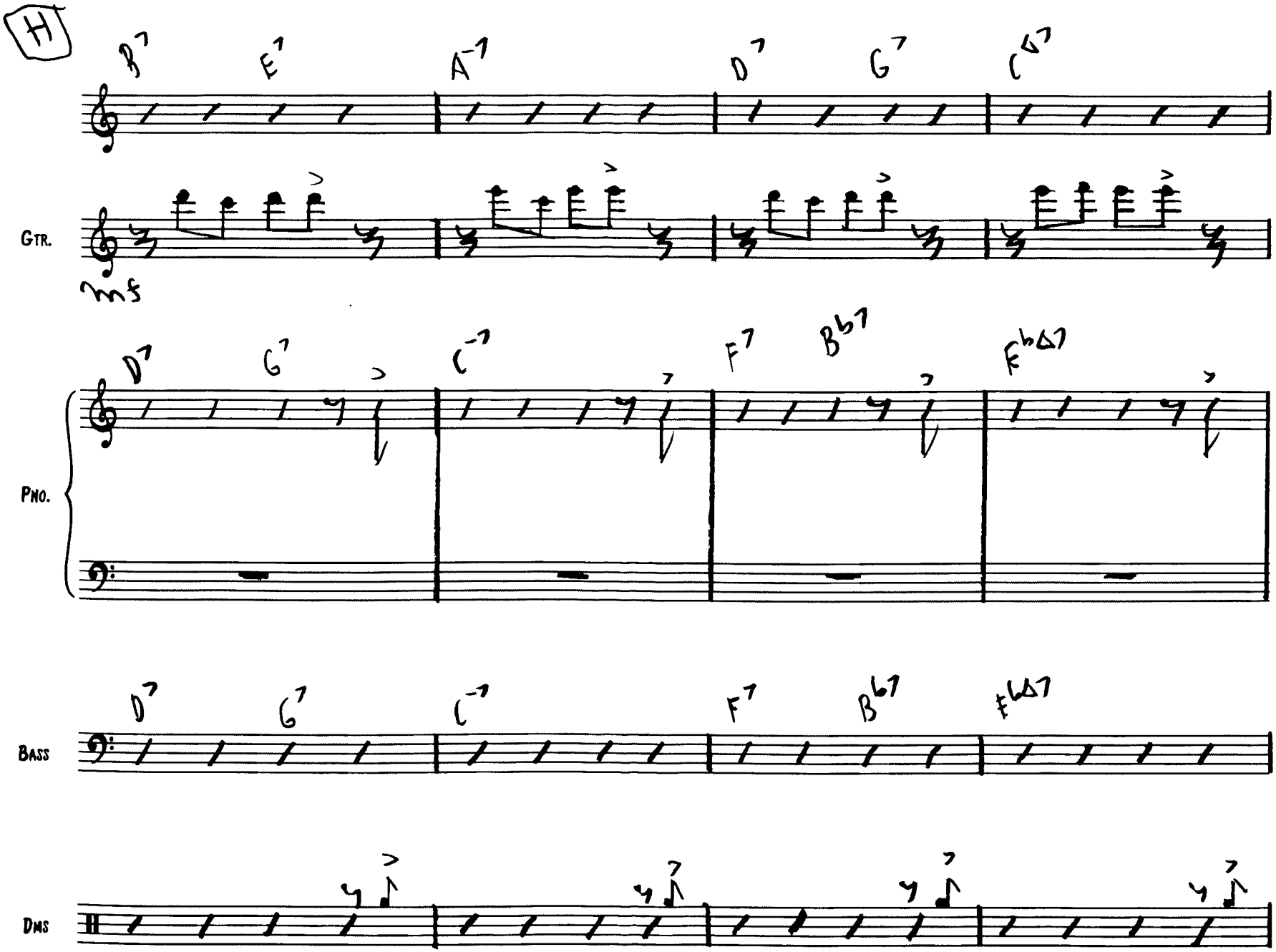

B7
E7
A-7
F7
Gtr.
F
D7
G7
C-7
Ab7
Pno.
D7
G7
C-7
Ab7
Bass
Dms

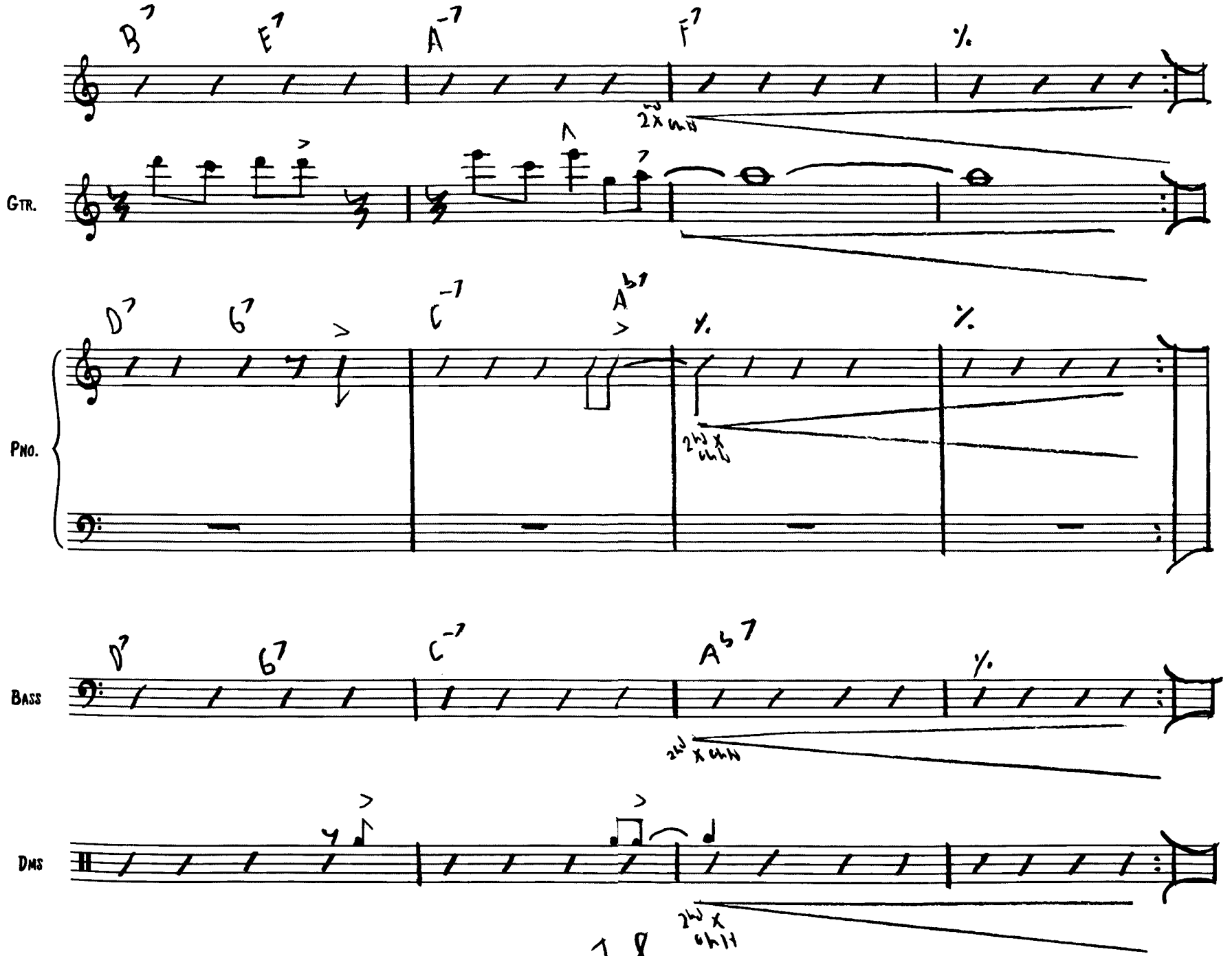

F
B7
E7
A-7
D7
G7
C∆7
Gtr.
mf
D7
G7
C-7
F7
Bb7
Eb∆7
Pno.
D7
G7
C-7
F7
Bb7
Eb∆7
Bass
Dms

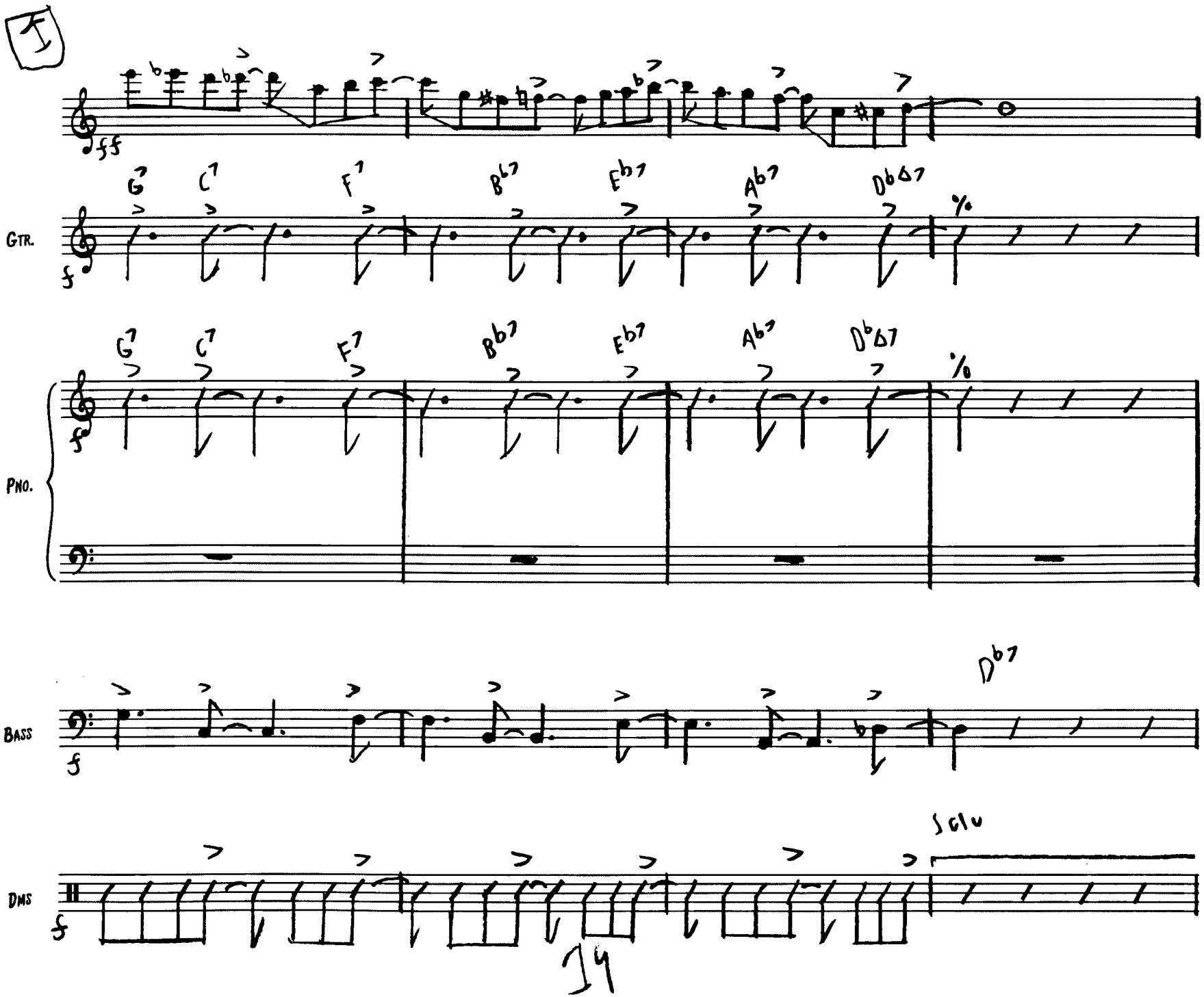

B7
E7
A-7
F7
%
Gtr.
f
D7
G7
C-7
Ab7
%.
%.
Pno.
D7
G7
C-7
Ab7
%.
Bass
Dms

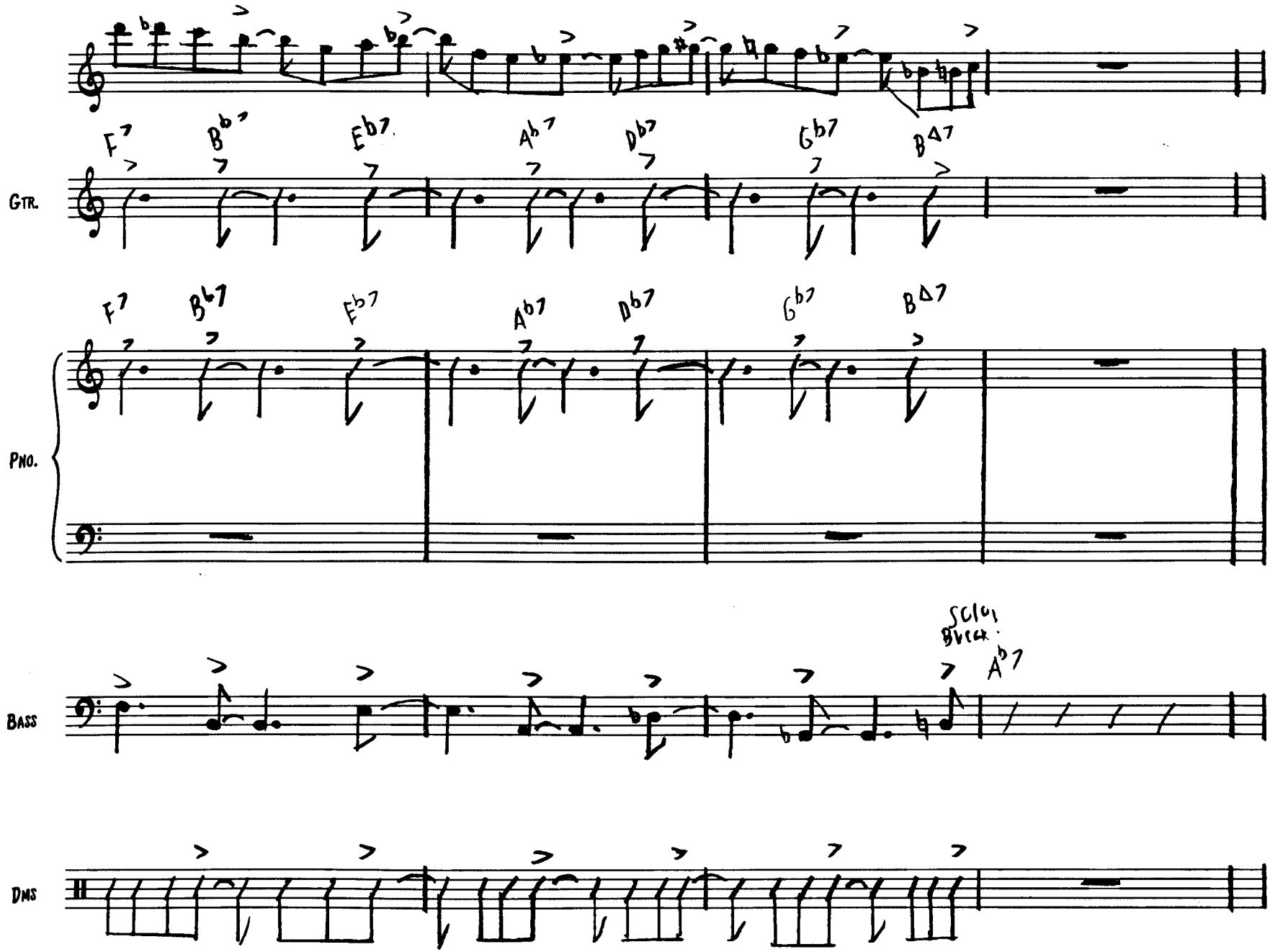

G
E7
A7
D7
G7
C7
F7
B♭Δ7
Gtr.
G7
C7
F7
B♭7
E♭7
A♭7
D♭Δ7
Pno.
G7
C7
F7
B♭7
E♭7
A♭7
D♭Δ7
Bass
Dms

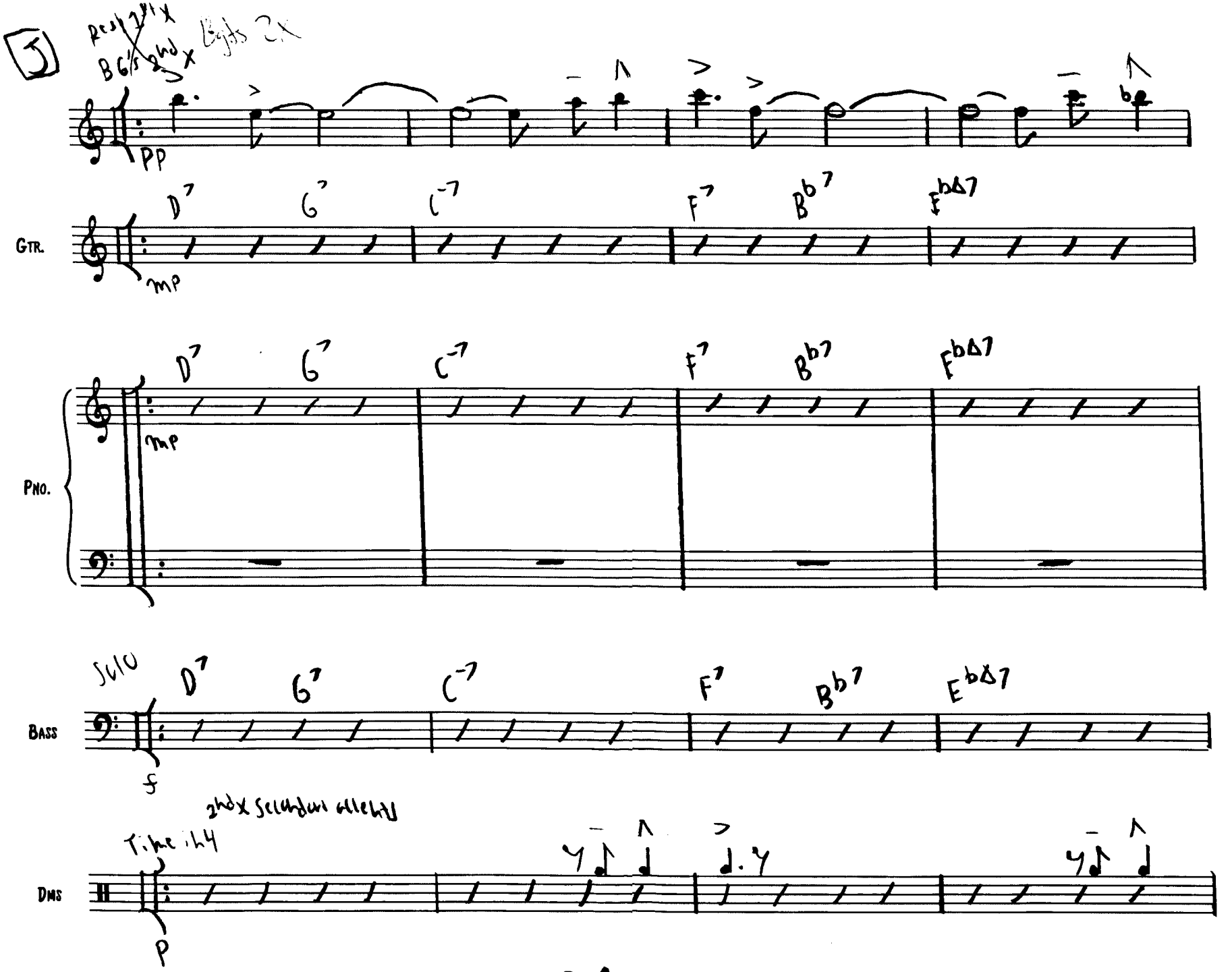

D7 G7 C7 F7 Bb7 Eb7 Ab∆7
Gtr.
F7 Bb7 Eb7 Ab7 Db7 Gb7 B∆7
Pno.
F7 Bb7 Eb7 Ab7 Db7 Gb7 B∆7
Bass
Dms

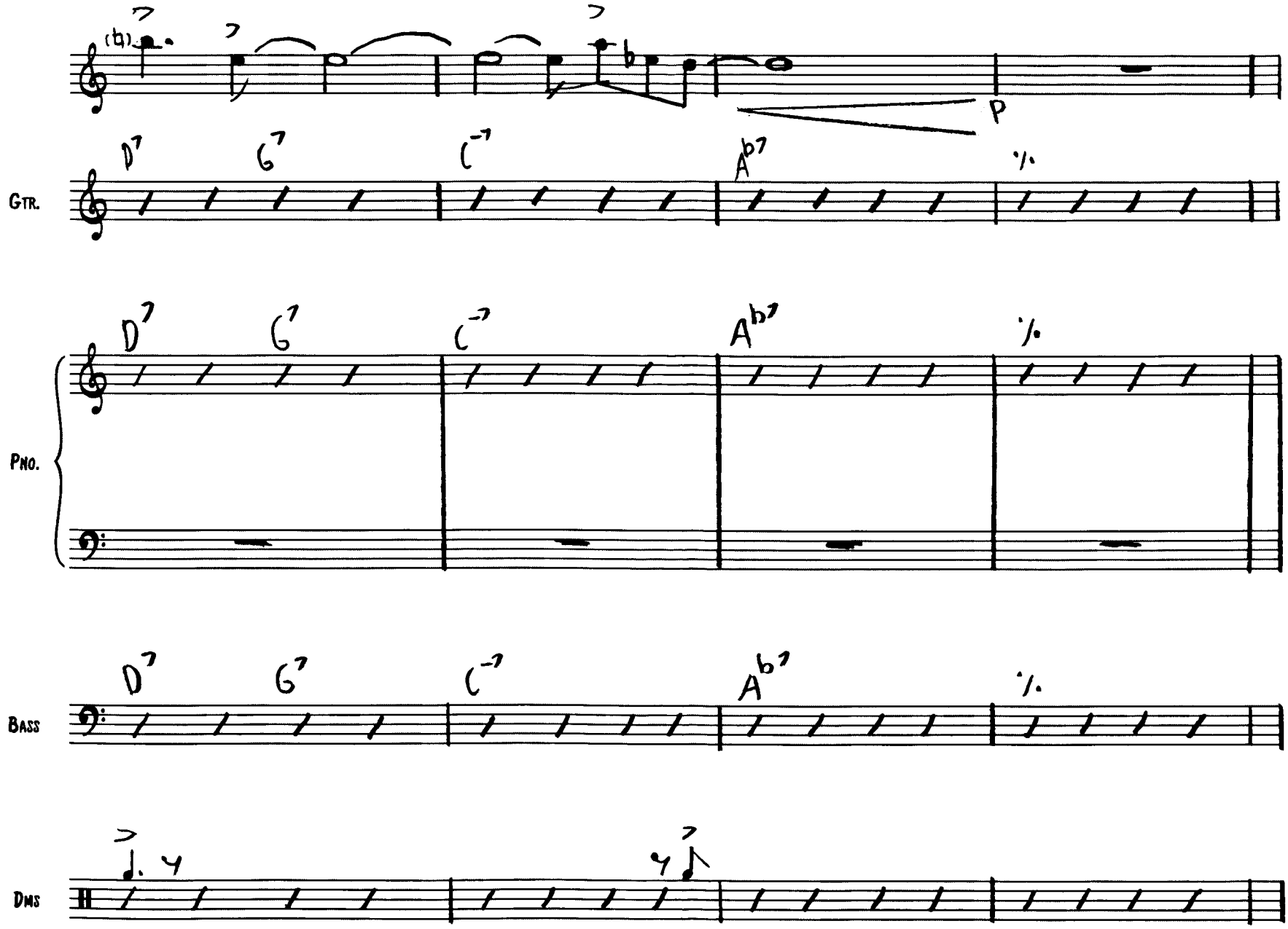

H
B7
E7
A-7
D7
G7
C∆7
Gtr.
mf
D7
G7
C-7
F7
B♭7
F♭∆7
Pno.
D7
G7
C-7
F7
B♭7
F♭∆7
Bass
Dms

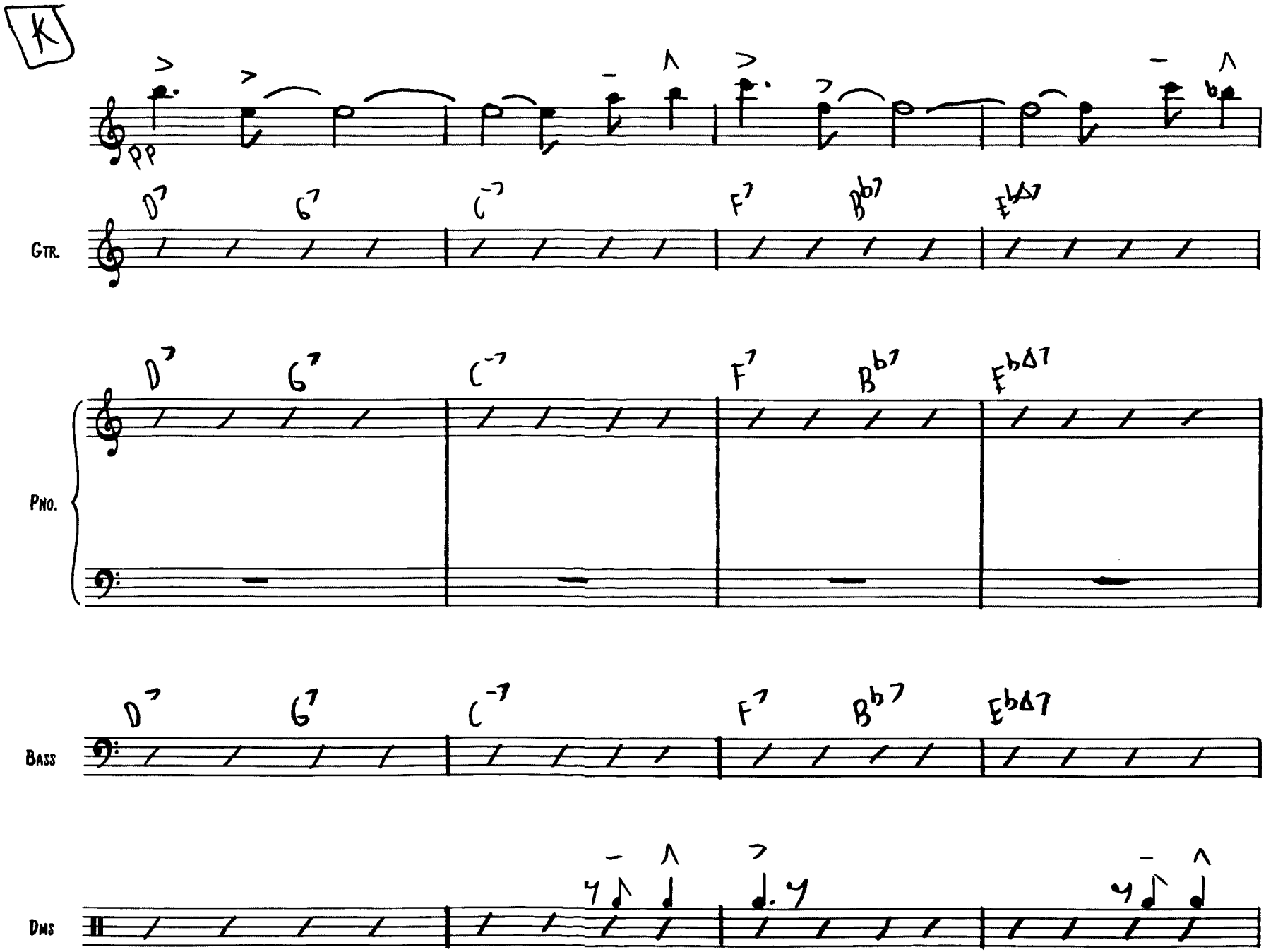

B7
E7
A-7
F7
%
2x
Gtr.
D7
G7
C-7
Ab7
%
%
2x
Pno.
D7
G7
C-7
Ab7
%
2x
Bass
2x
Dms

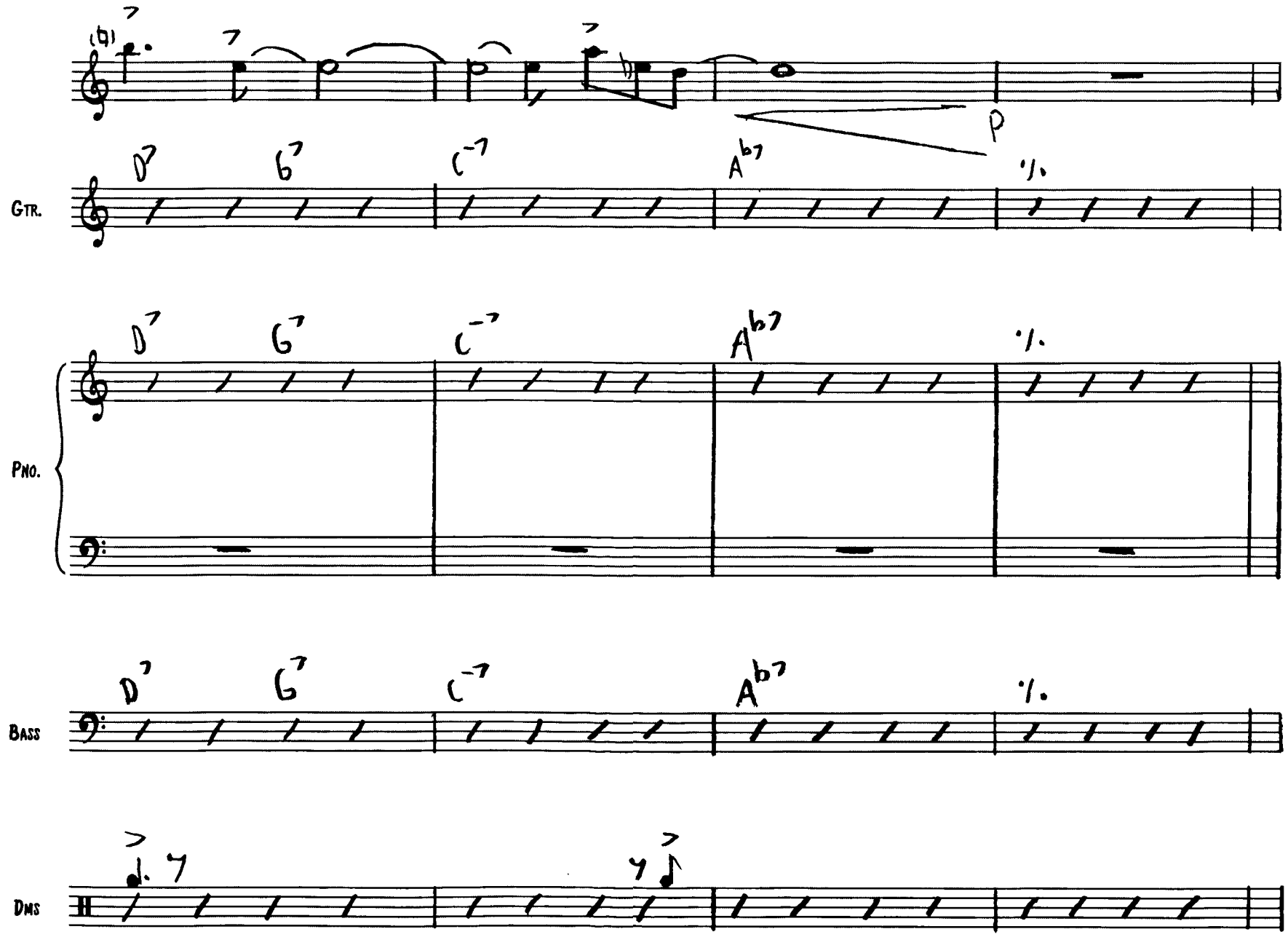

I
ff
GTR.
G7 C7 F7 Bb7 Eb7 Ab7 Db△7
f
PNO.
G7 C7 F7 Bb7 Eb7 Ab7 Db△7
f
BASS
Db7
f
DMS
Solo
f


Gtr.
Pno.
Bass
Dms
F7 B♭7 E♭7 A♭7 D♭7 G♭7 BΔ7
F7 B♭7 E♭7 A♭7 D♭7 G♭7 BΔ7
Solo Break
A♭7

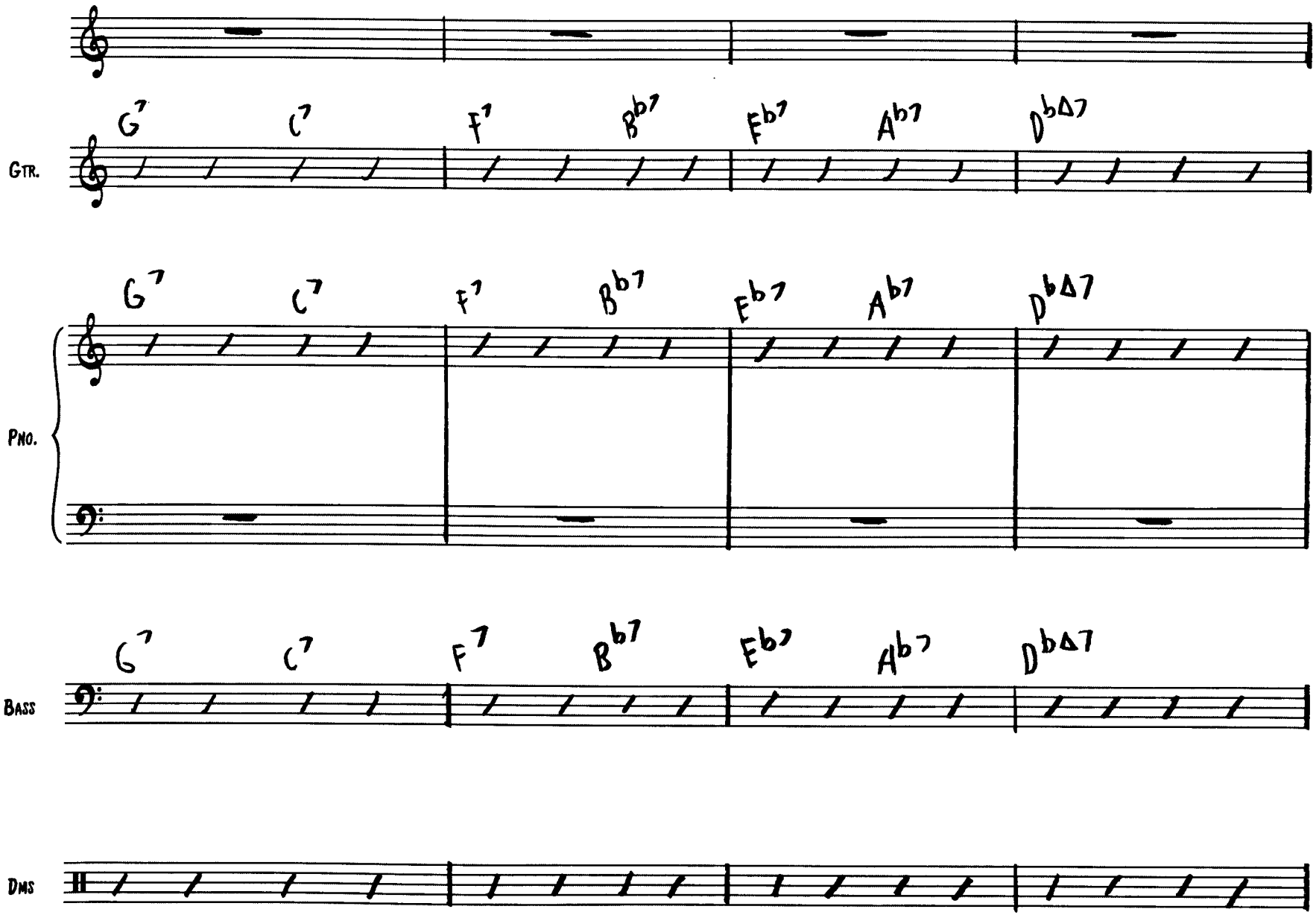

J
Bgts 2x
pp
GTR.
D7 G7 C-7 F7 Bb7 Eb△7
mp
PNO.
D7 G7 C-7 F7 Bb7 Eb△7
mp
Solo
BASS
D7 G7 C-7 F7 Bb7 Eb△7
f
2nd x secondary accents
Time in 4
DMS
p

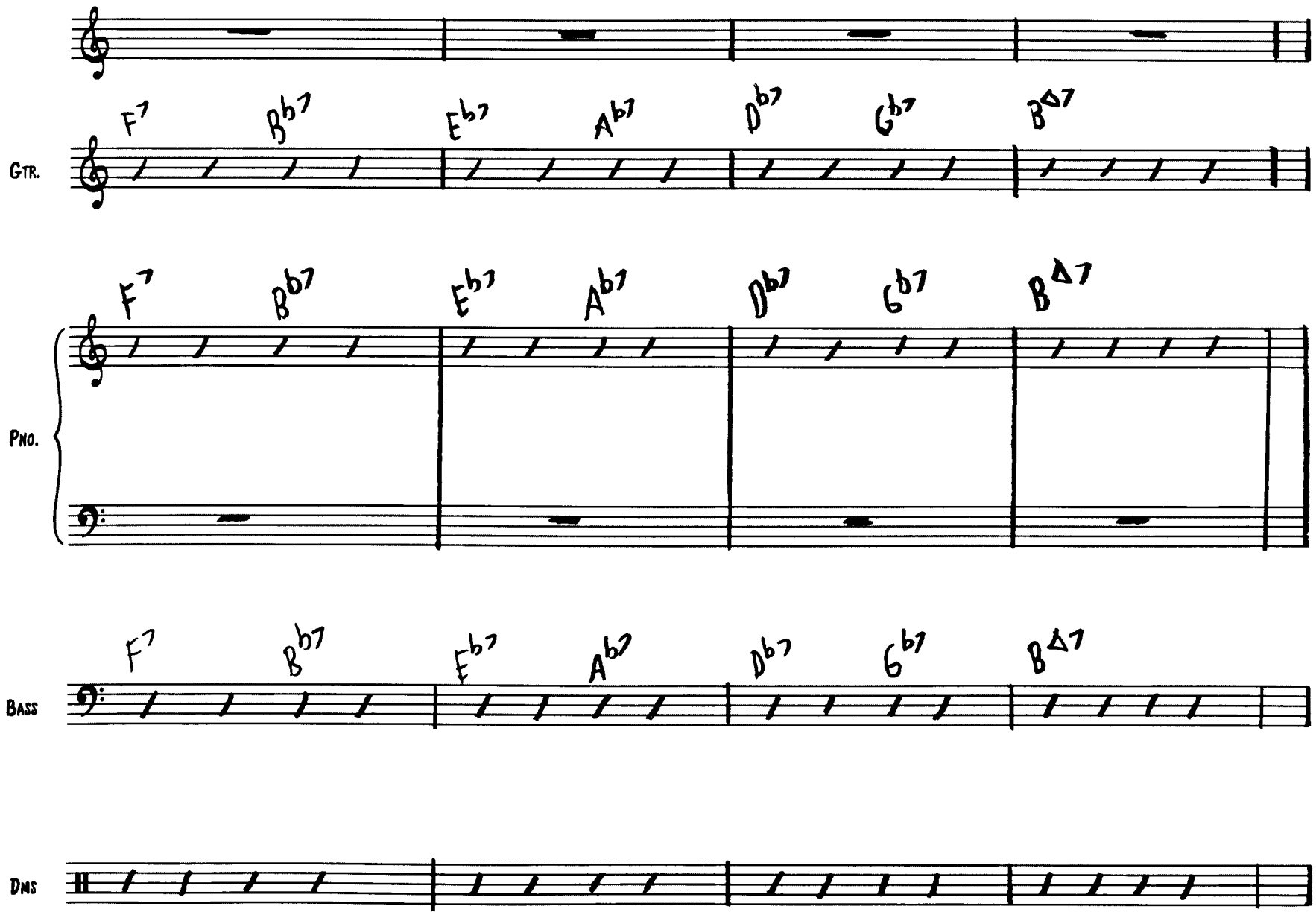

(b)
P
D7
G7
C-7
Ab7
%
Gtr.
Pno.
Bass
Dms

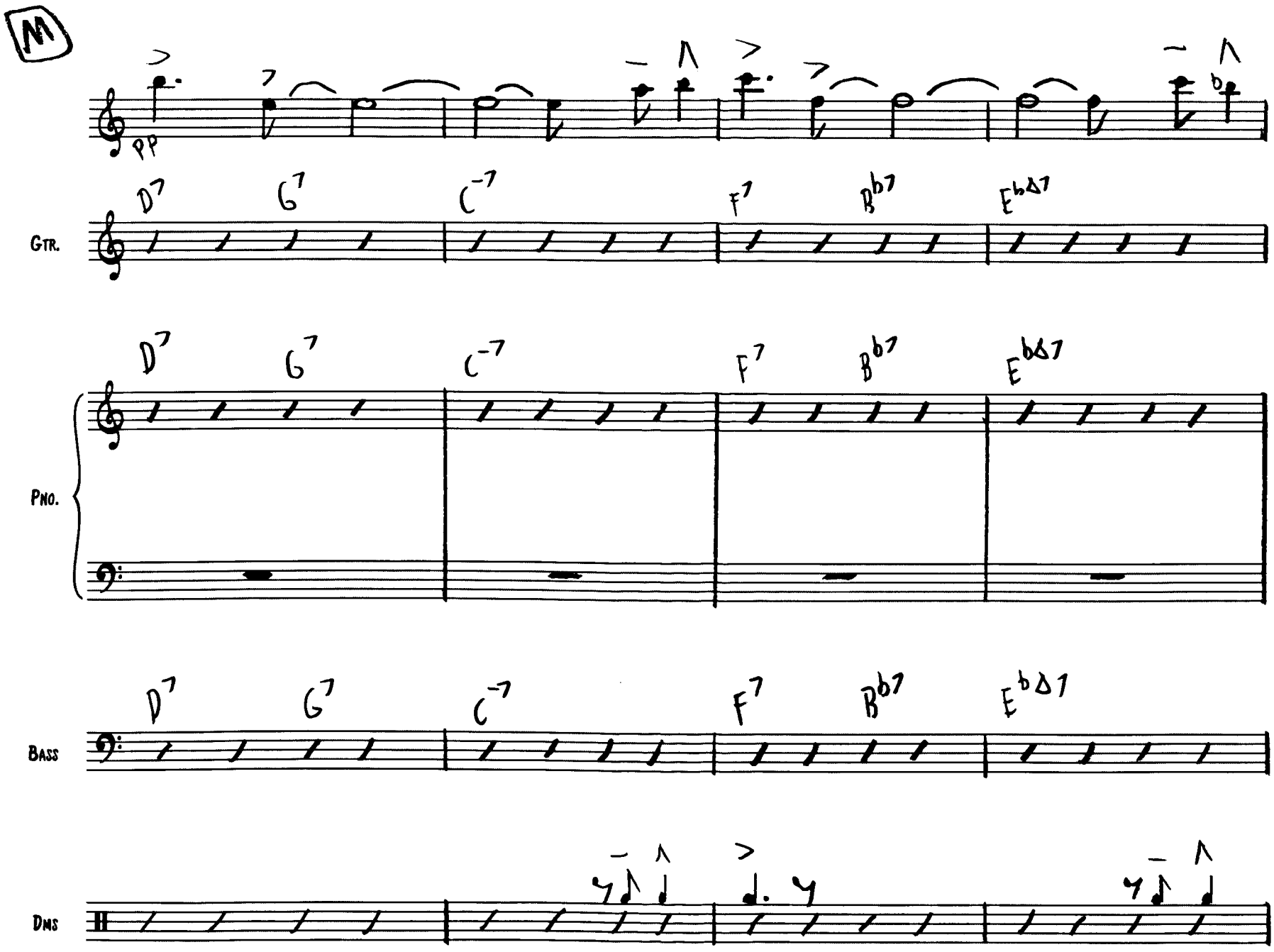

K
PP
GTR.
PNO.
BASS
DMS
D7
G7
C-7
F7
B♭7
E♭Δ7

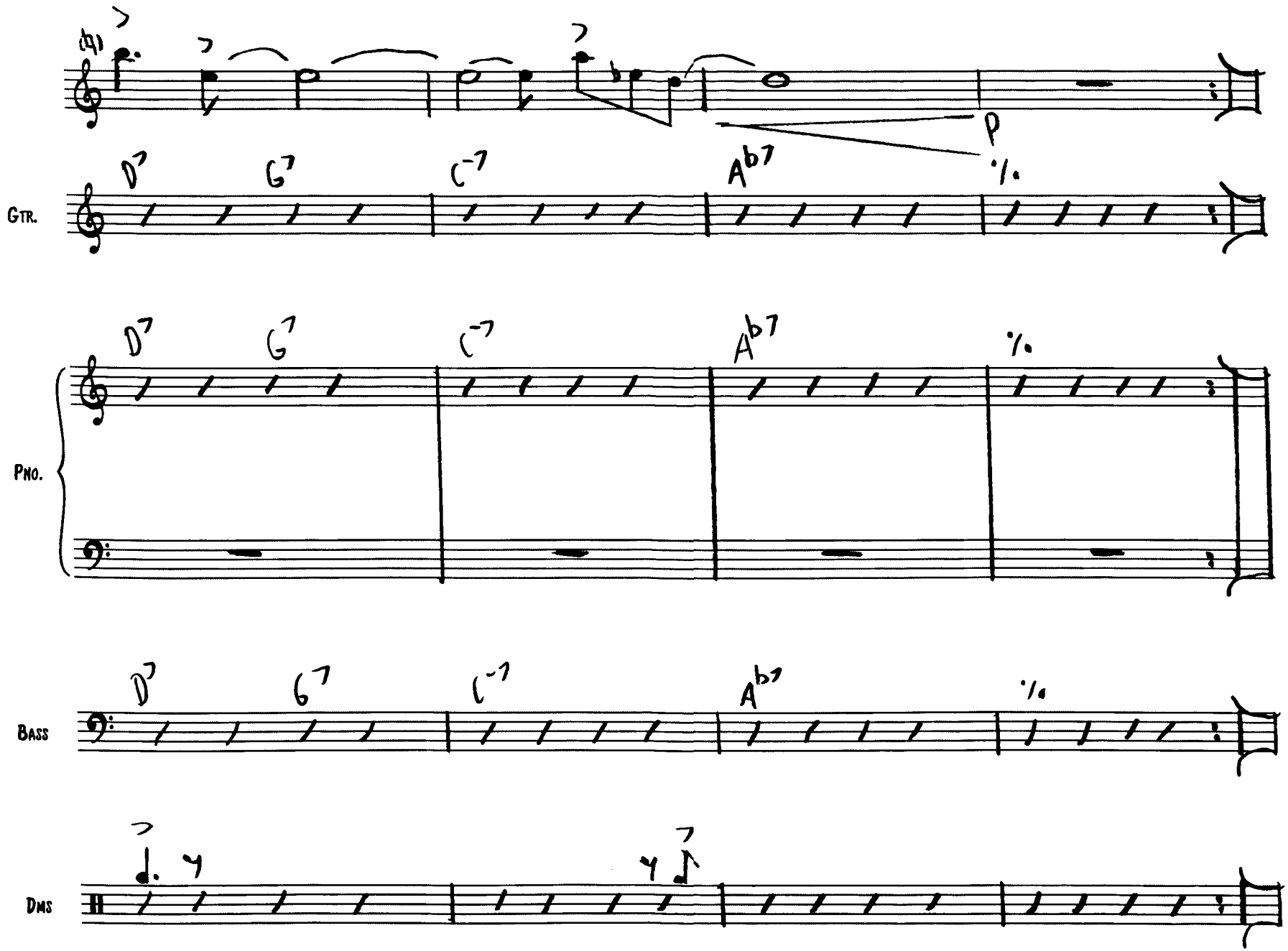

GTR.
PNO.
BASS
DMS
D7
G7
C-7
Ab7
%
p

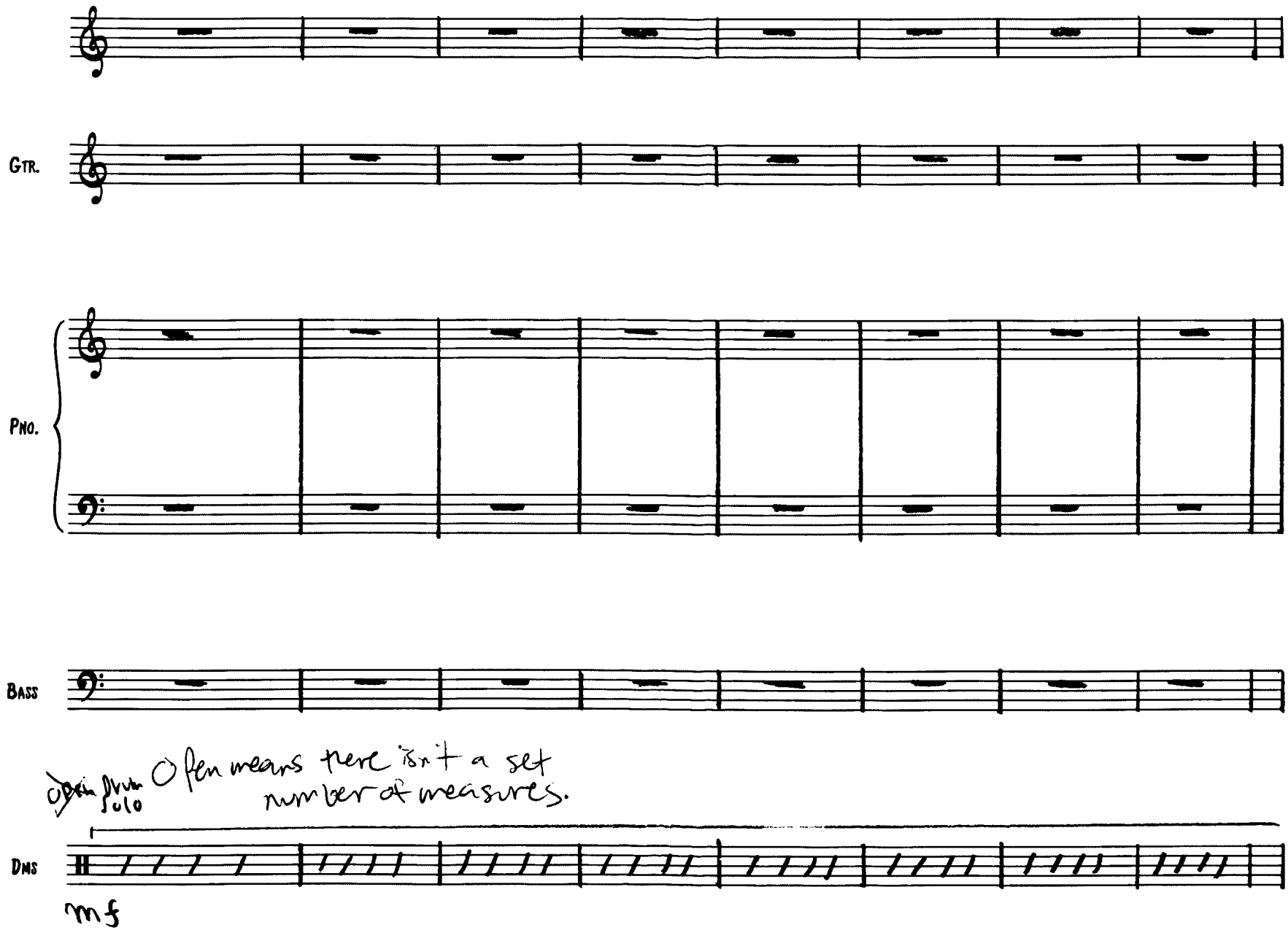
L

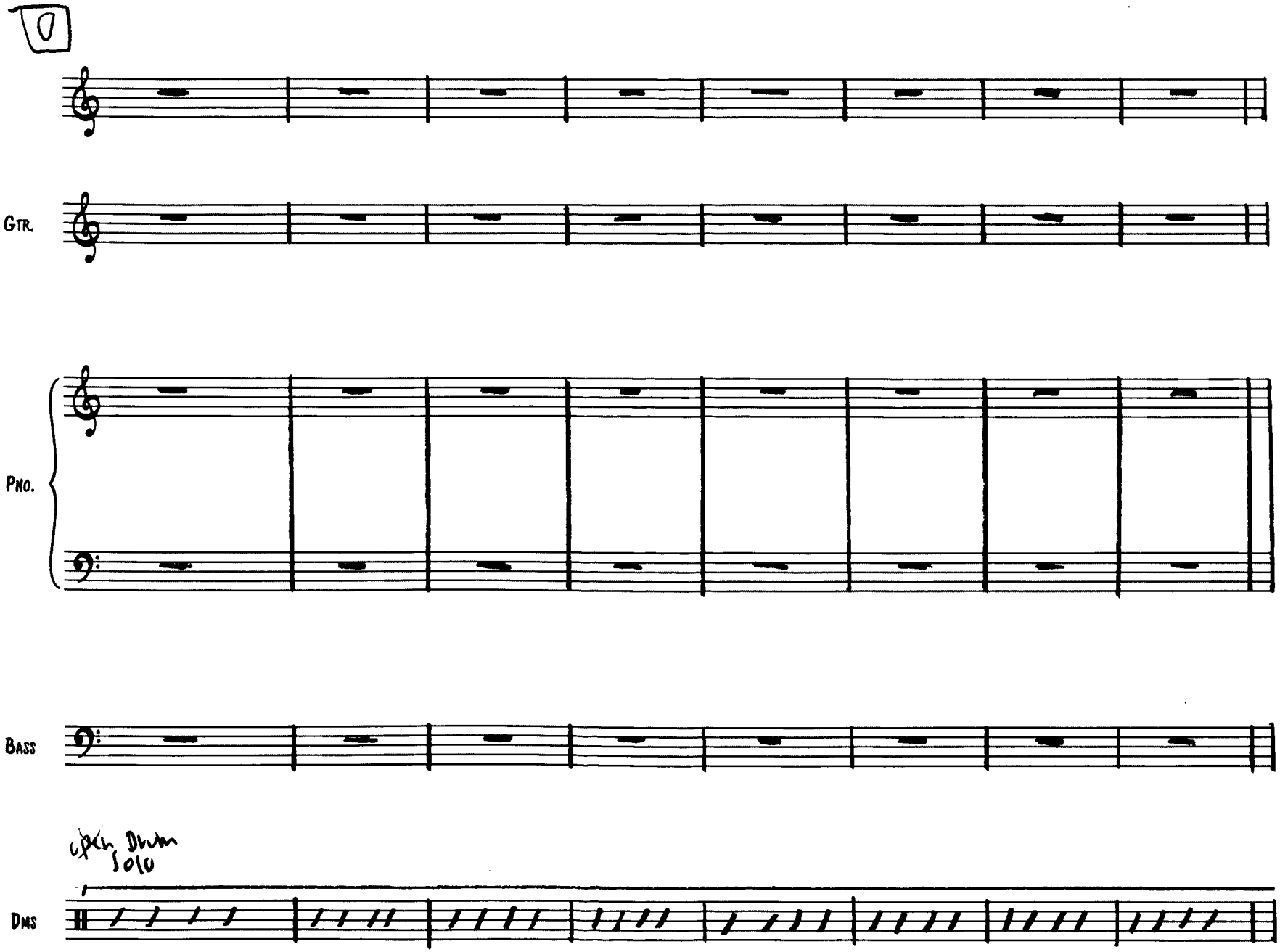

G7 C7 F7 Bb7 Eb7 Ab7 Db△7
Gtr.
G7 C7 F7 Bb7 Eb7 Ab7 Db△7
Pno.
G7 C7 F7 Bb7 Eb7 Ab7 Db△7
Bass
Dms

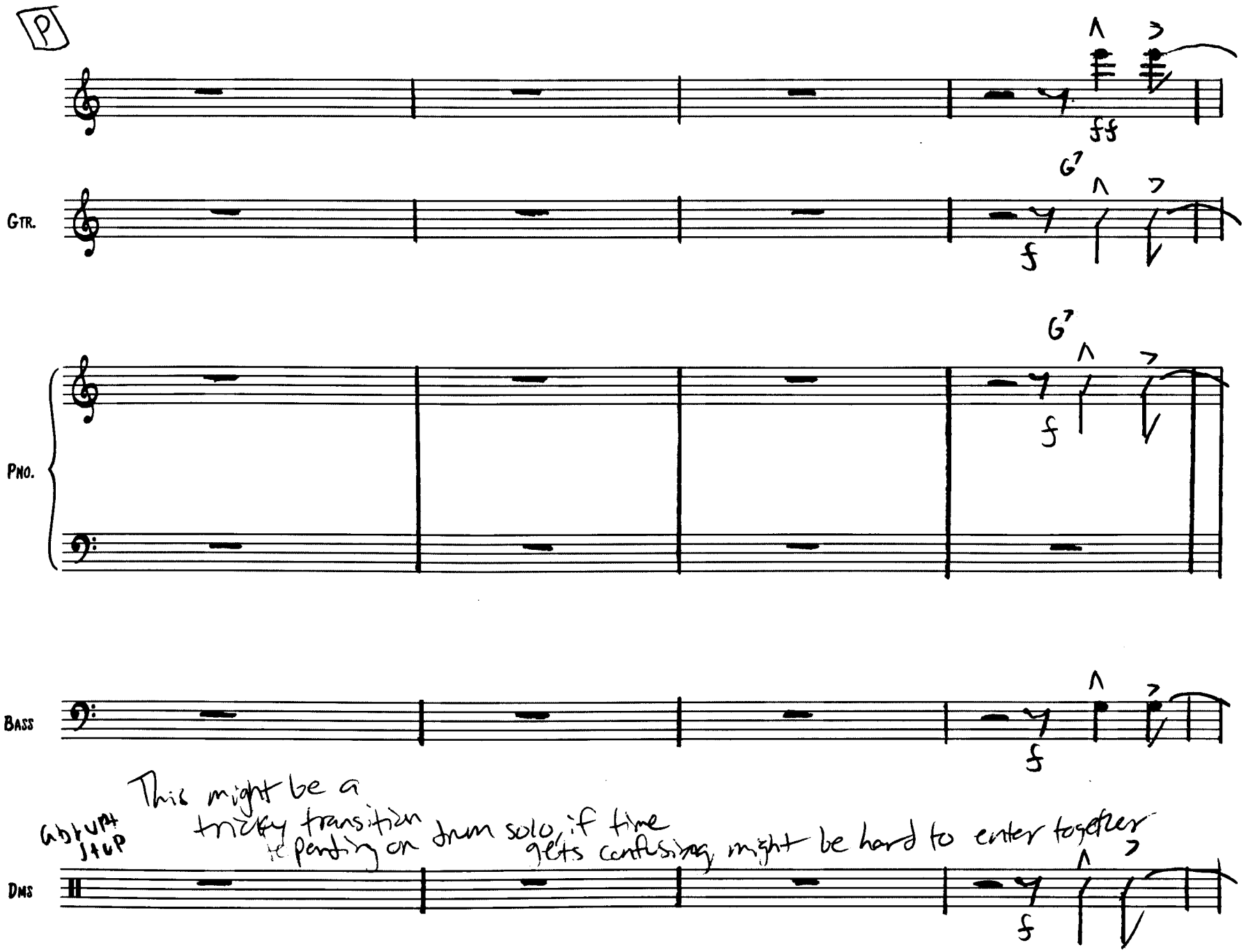

Gtr.
F7 B♭7 E♭7 A♭7 D♭7 G♭7 B△7
Pno.
F7 B♭7 E♭7 A♭7 D♭7 G♭7 B△7
Bass
F7 B♭7 E♭7 A♭7 D♭7 G♭7 B△7
Dms

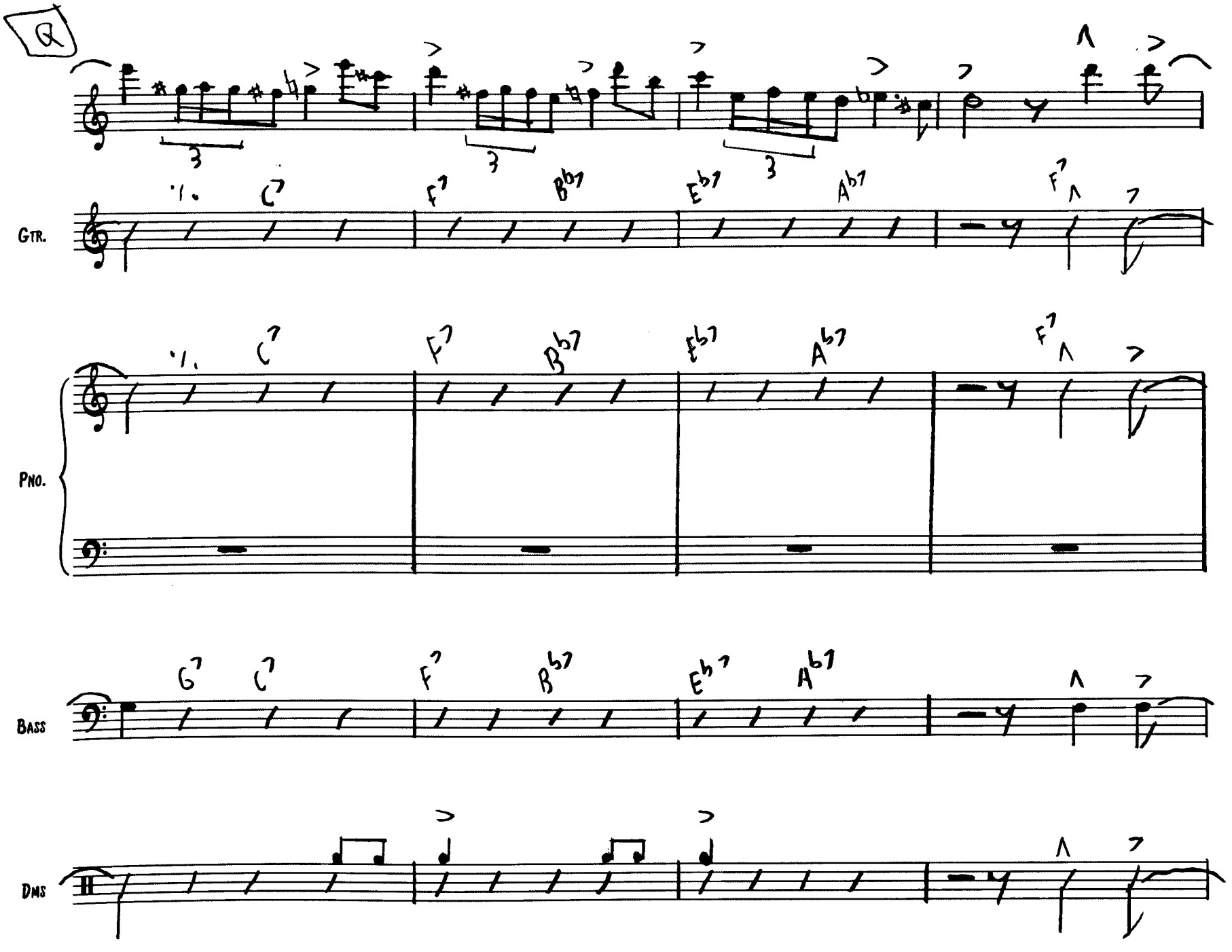

M
PP
D7 G7 C-7 F7 B♭7 E♭Δ7
GTR.
PNO.
BASS
DMS

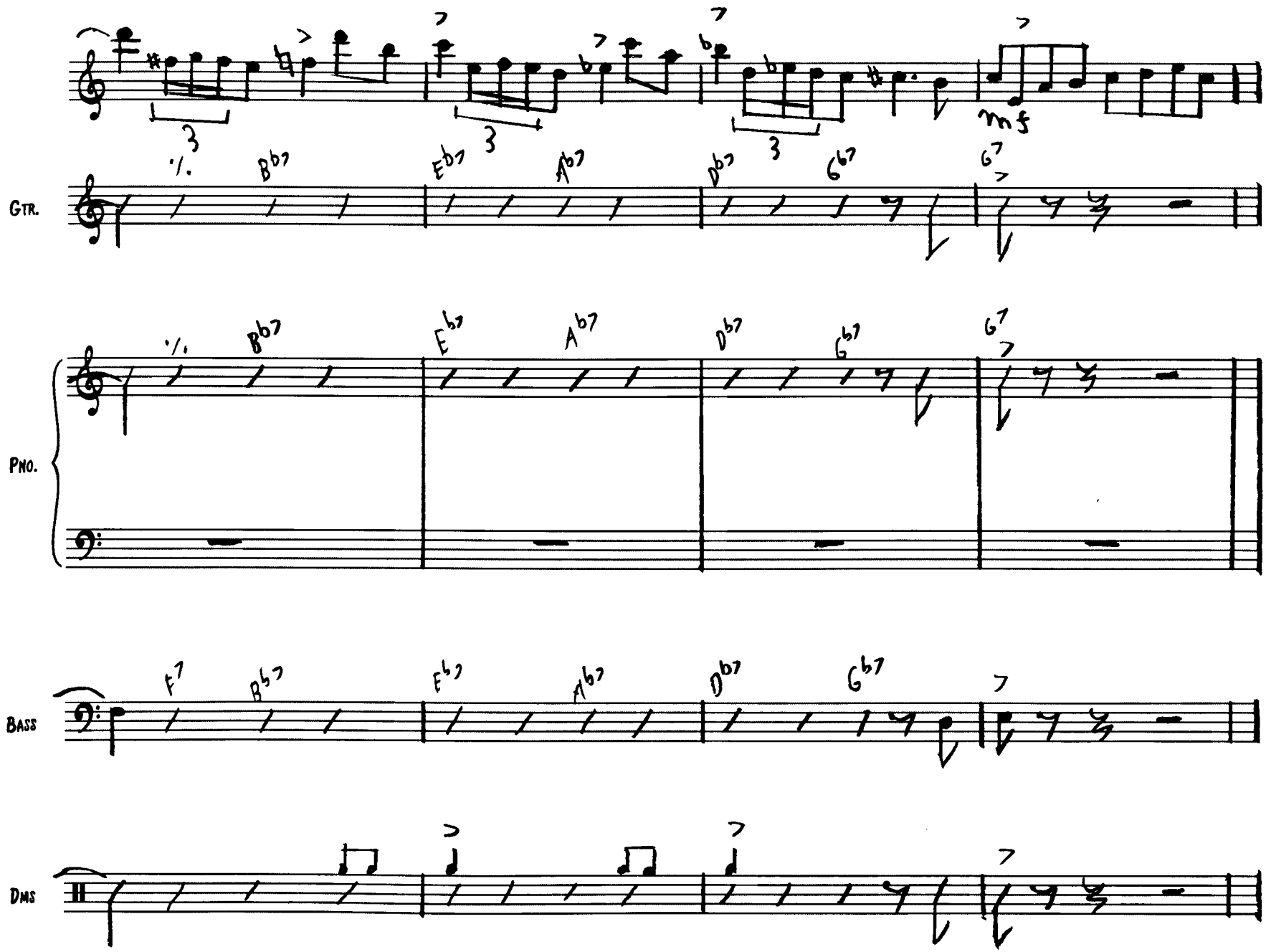

Gtr.
Pno.
Bass
Dms
D7
G7
C-7
Ab7
%
p

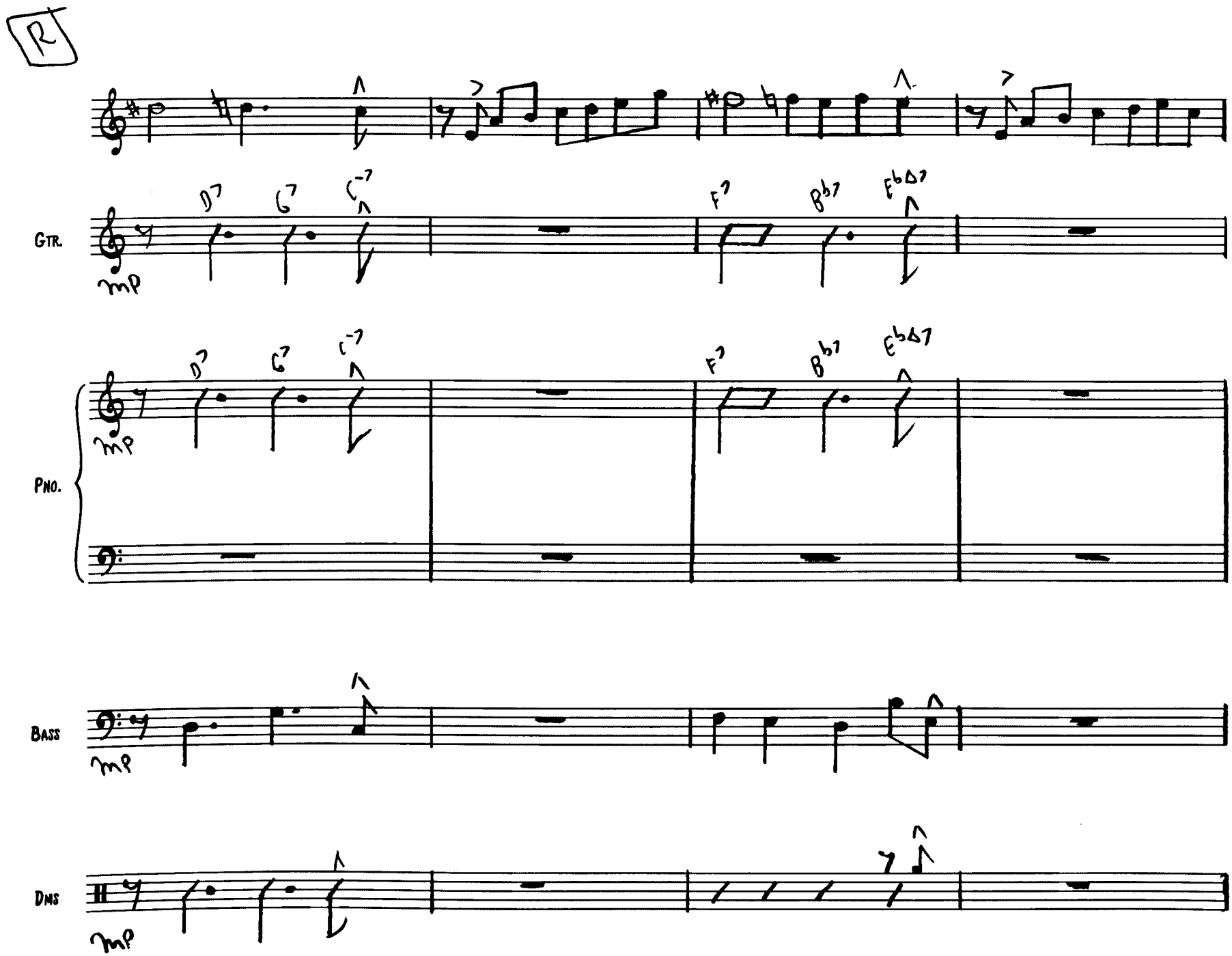

N
GTR.
PNO.
BASS
Open means there isn't a set number of measures.
DMS
mf

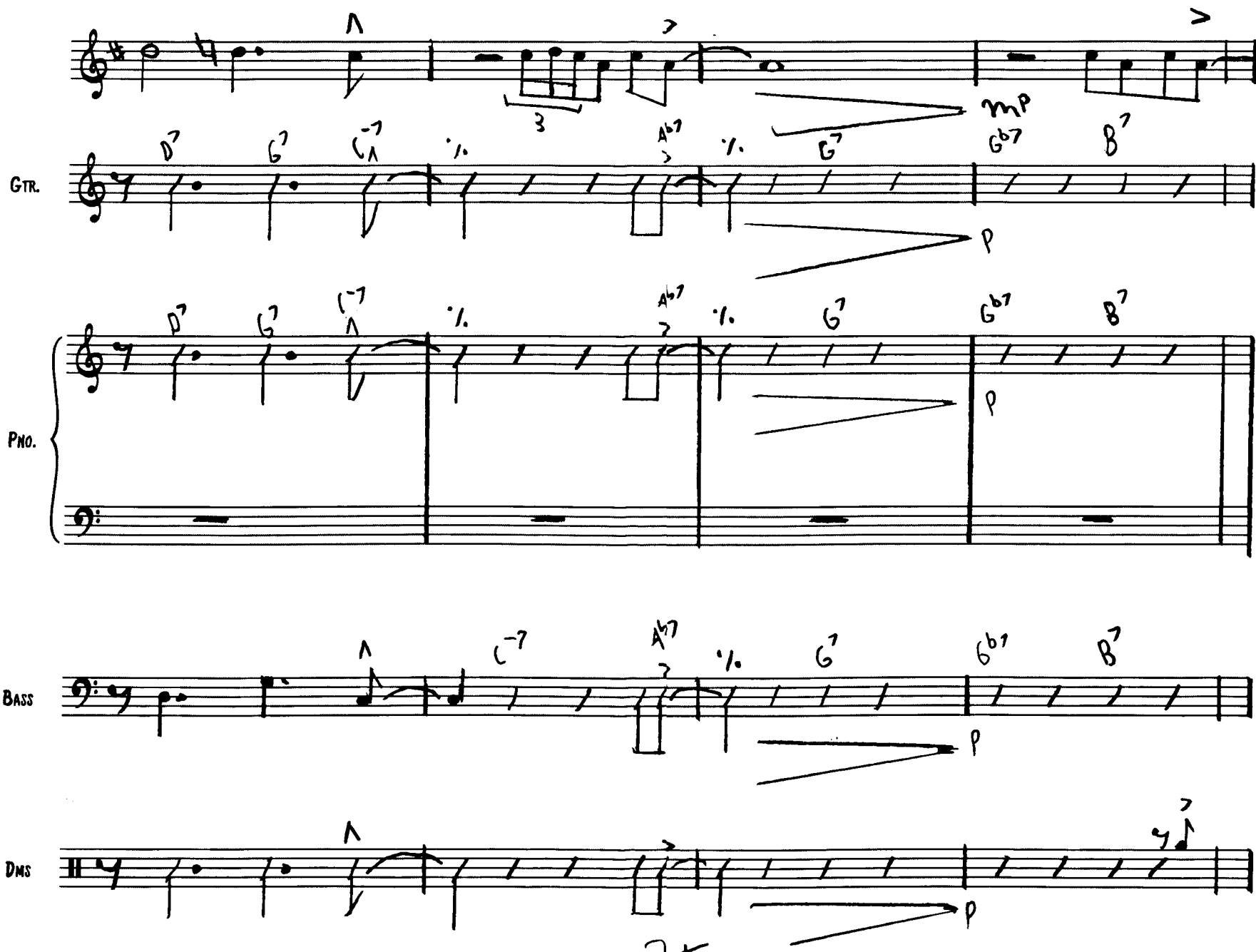

D
Gtr.
Pno.
Bass
open Drum
Solo
Dms

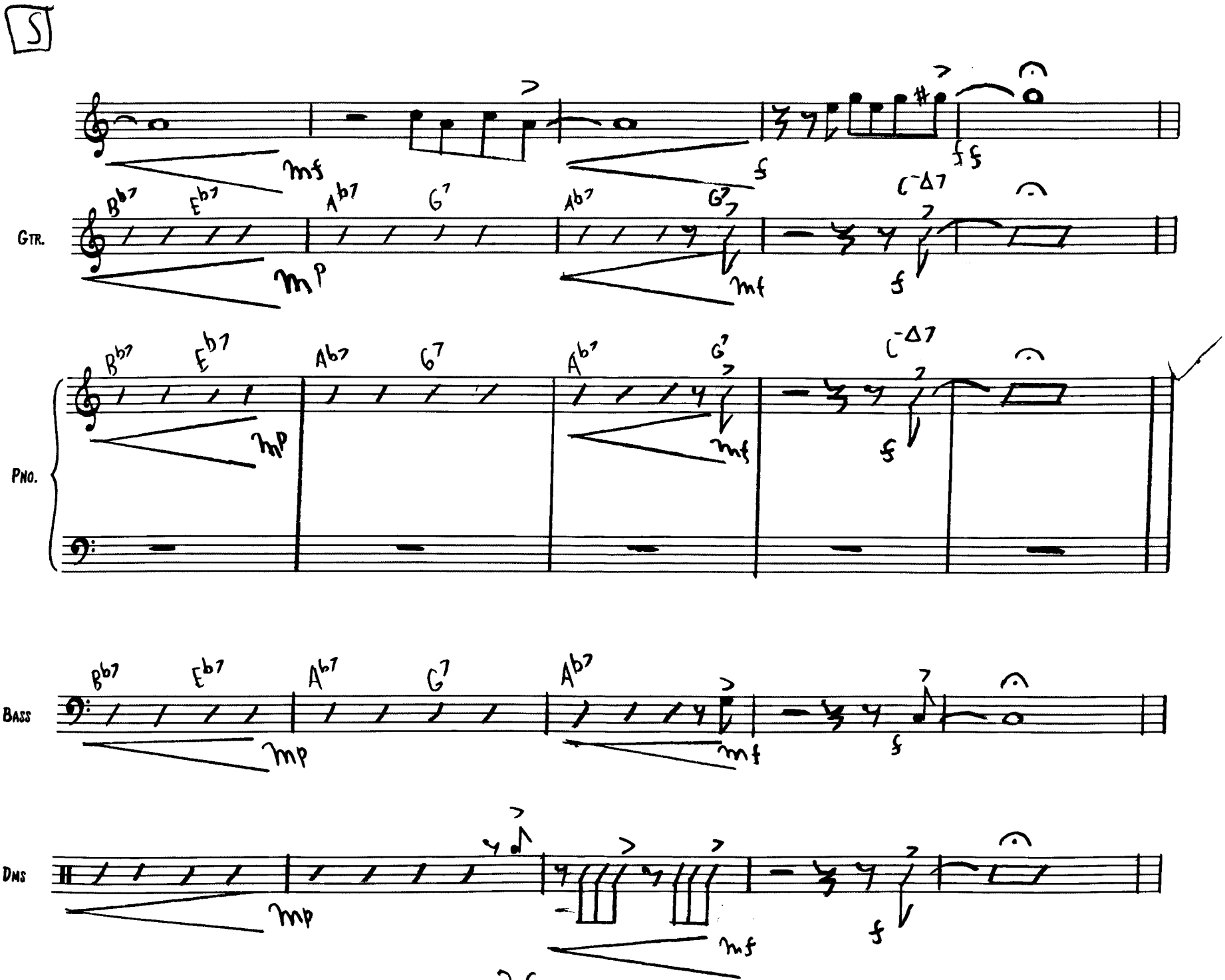

P
GTR.
PNO.
BASS
DMS
G7
ff
f
This might be a tricky transition depending on drum solo, if time gets confusing, might be hard to enter together


Q
Gtr.
Pno.
Bass
Dms
1.
C7
F7
Bb7
Eb7
Ab7
F7
G7


GTR.
PNO.
BASS
DMS
mf
B♭7
E♭7
A♭7
D♭7
G♭7
G7
F7


R
Gtr.
Pno.
Bass
Dms
mp
D7
G7
C-7
F7
Bb7
Eb∆7


GTR.
PNO.
BASS
DMS
mp
p

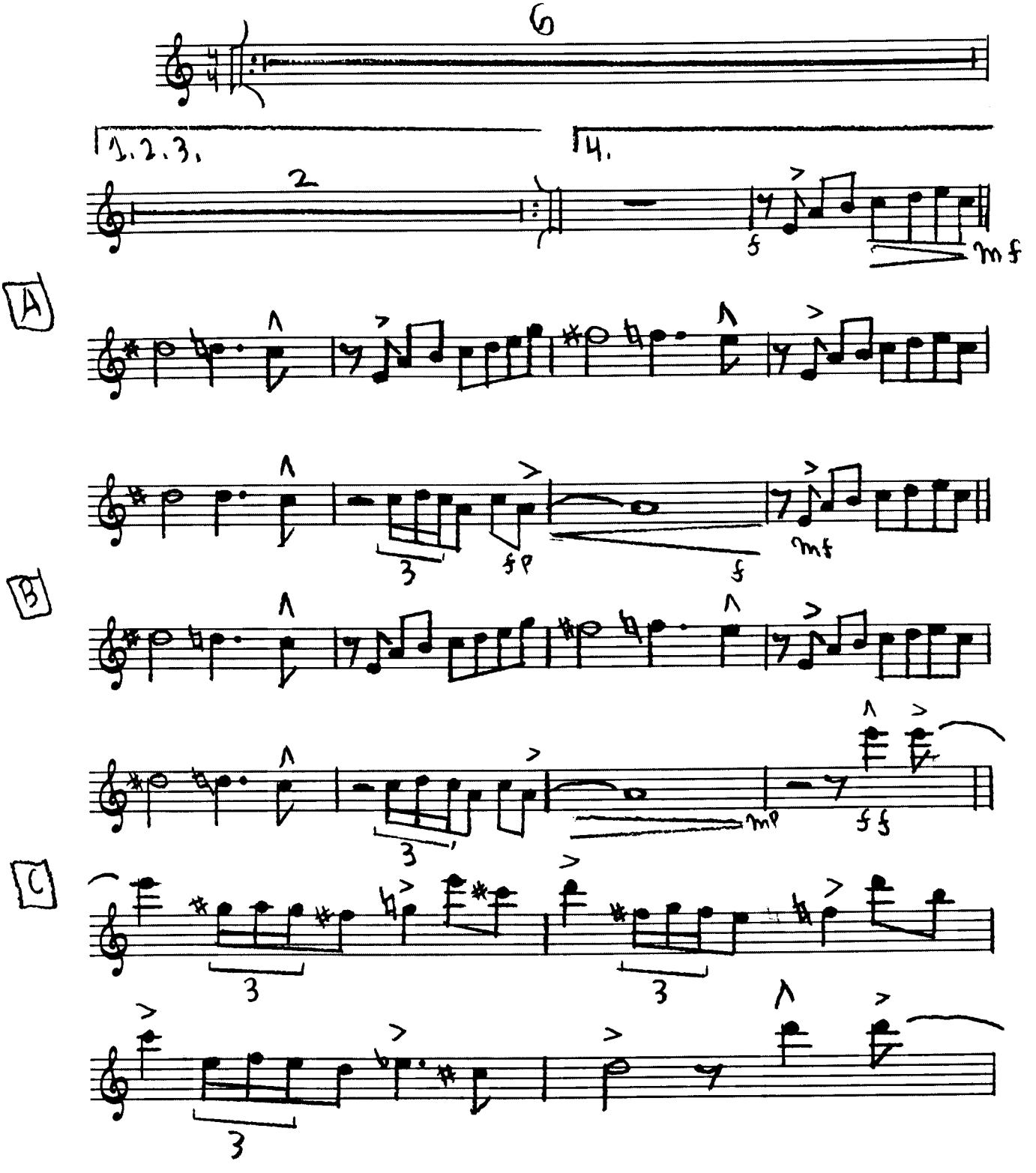

S
Gtr.
Pno.
Bass
Drs
mf
f
ff
mp
B♭7
E♭7
A♭7
G7
A♭7
G7
C-Δ7

Alto Sax

Jordu

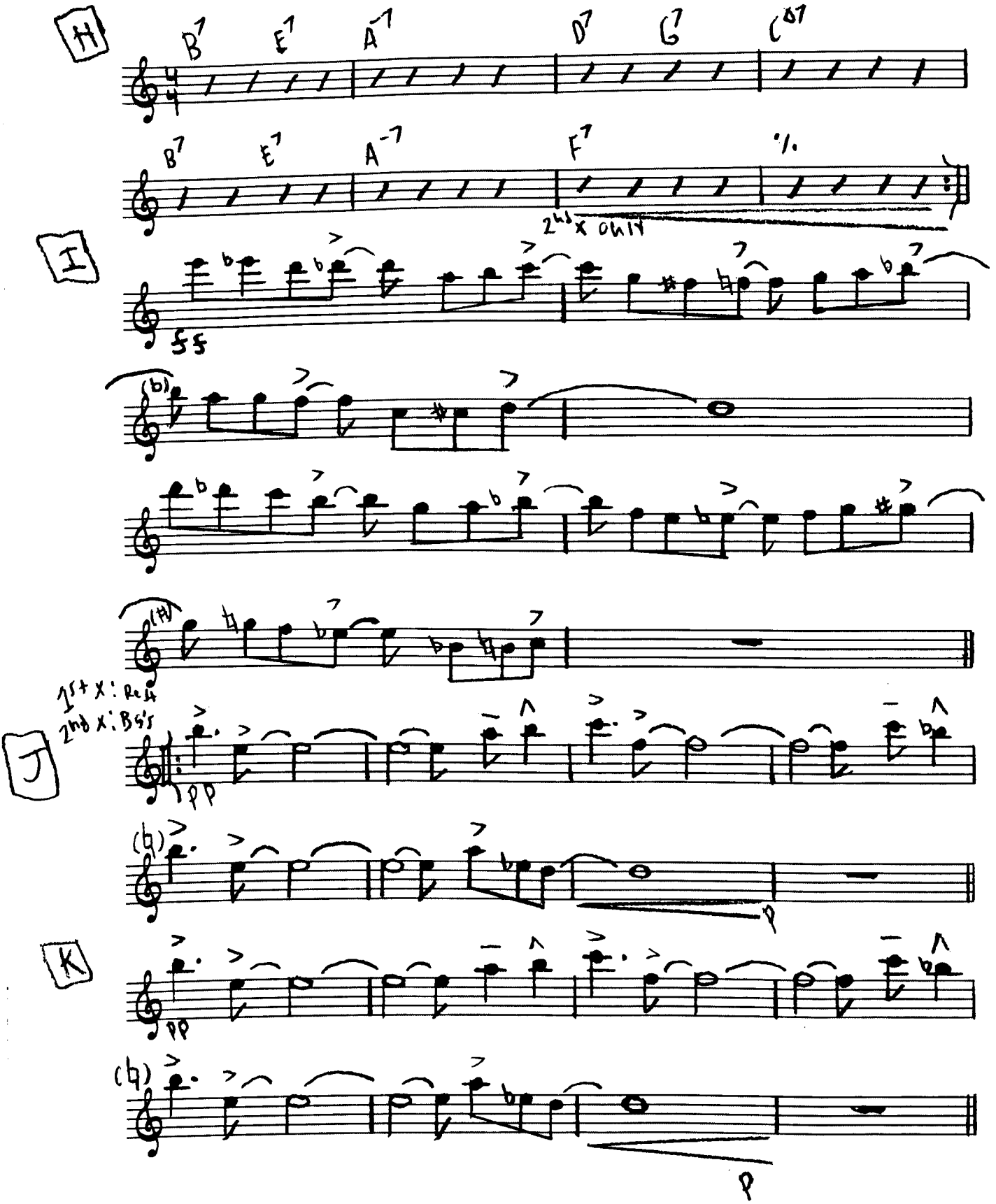
Comp: Irving "Duke" Jordan
Arr: Cameron Jordan

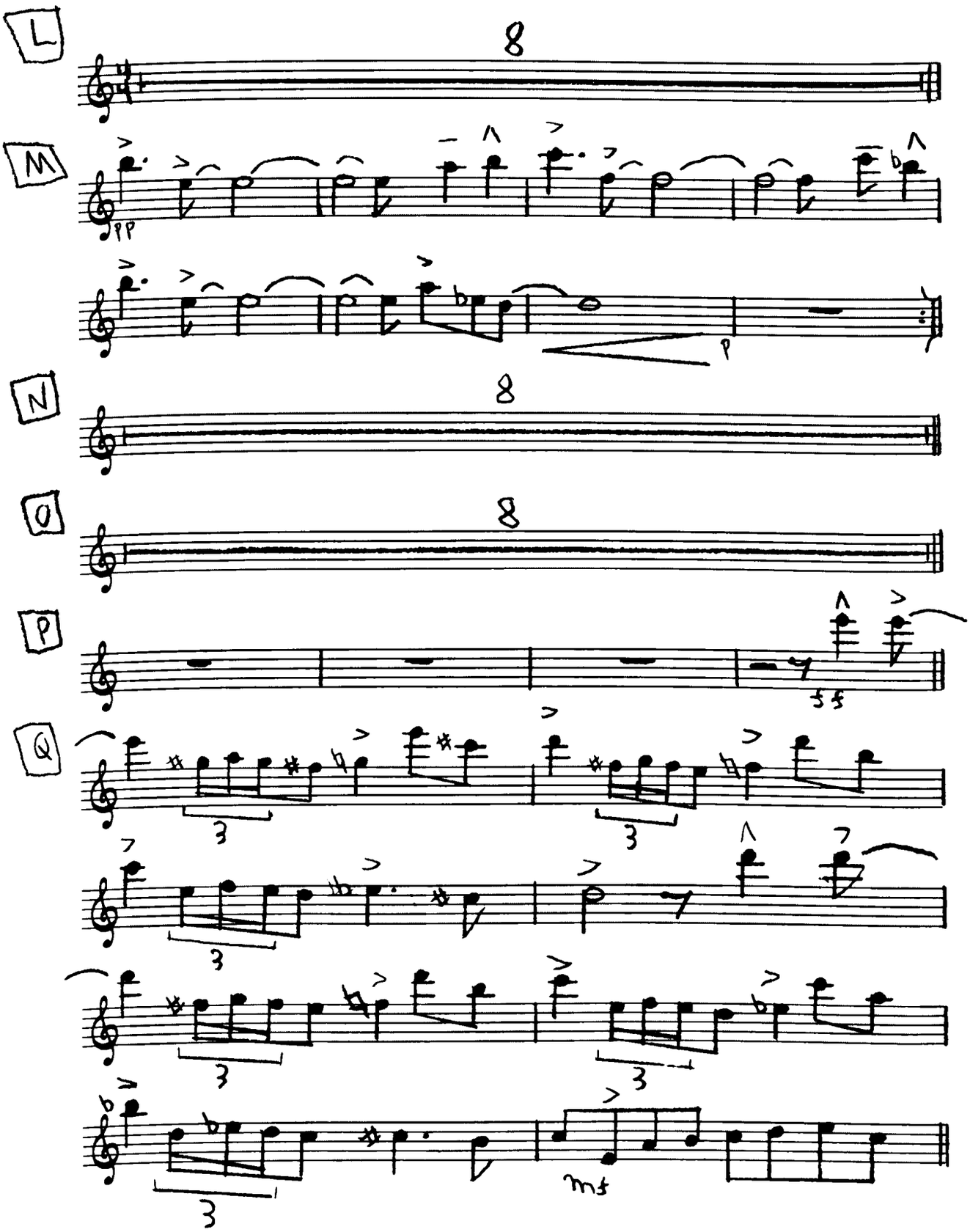
Swing ♩=160



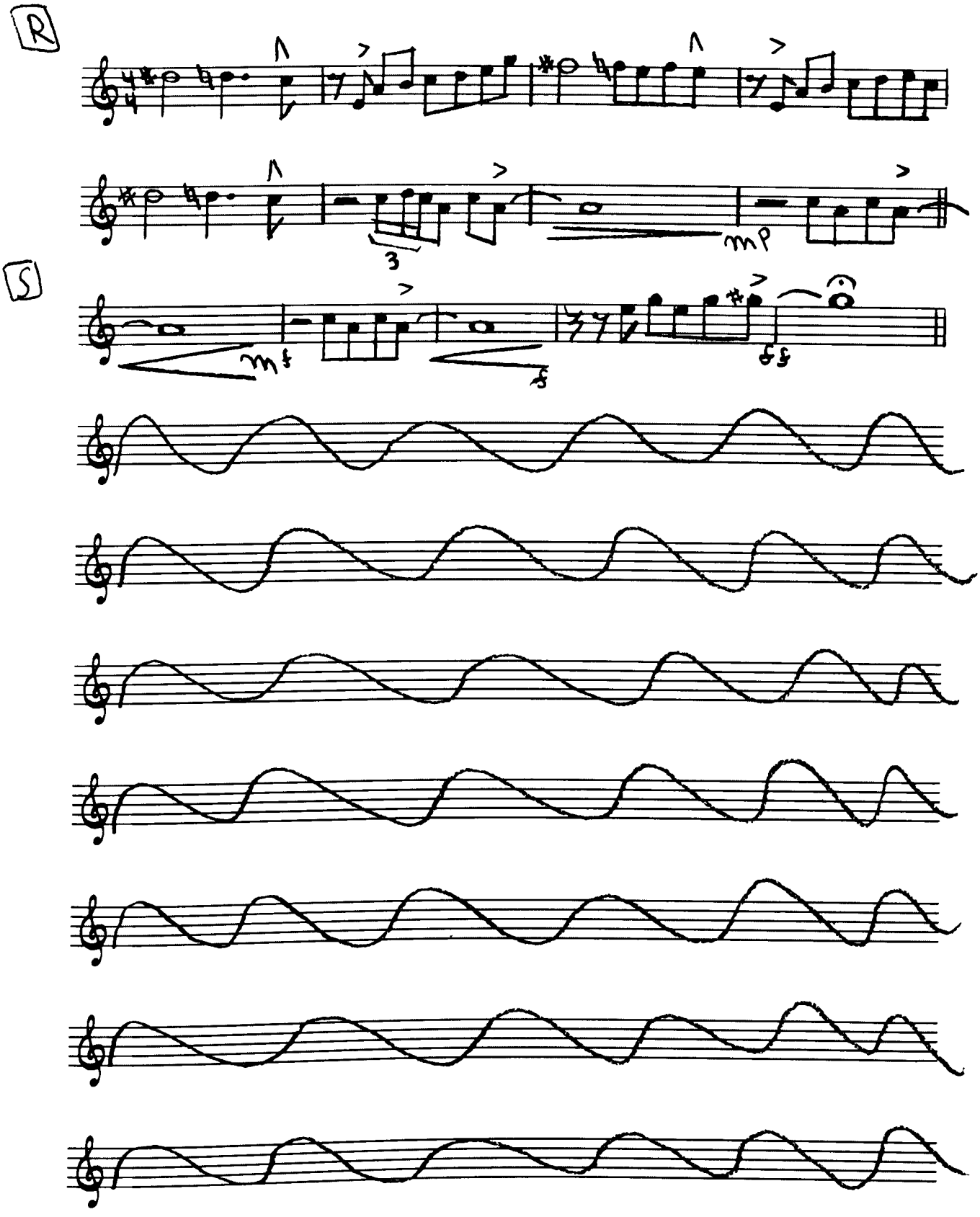
Jordu Alto Sax

Jordu Alto sax




L
8
M
pp
p
N
8
O
8
P
55
Q
3
3
3
3
3
mf

Jordu Alto Sax



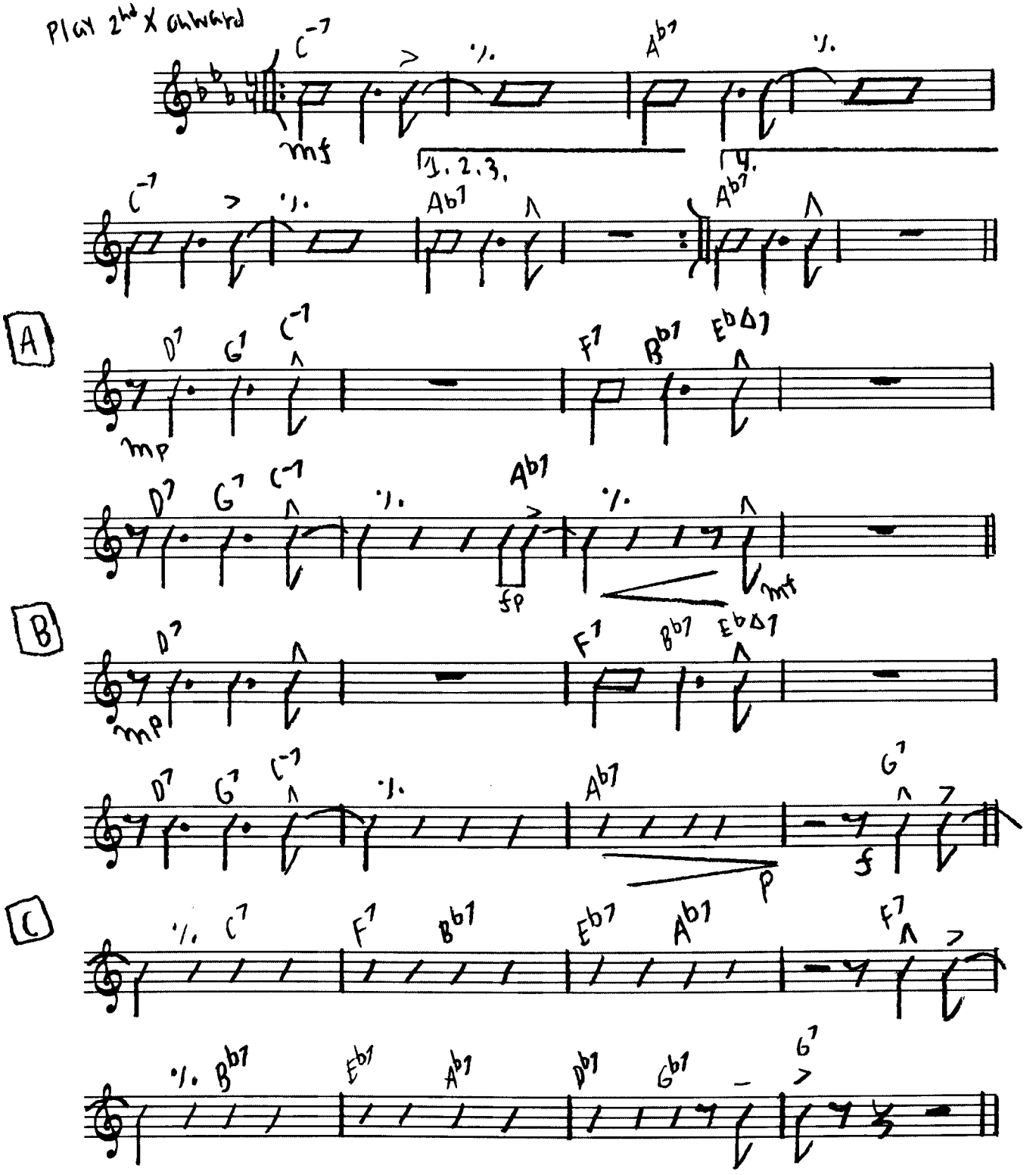
Guitar

Jordu

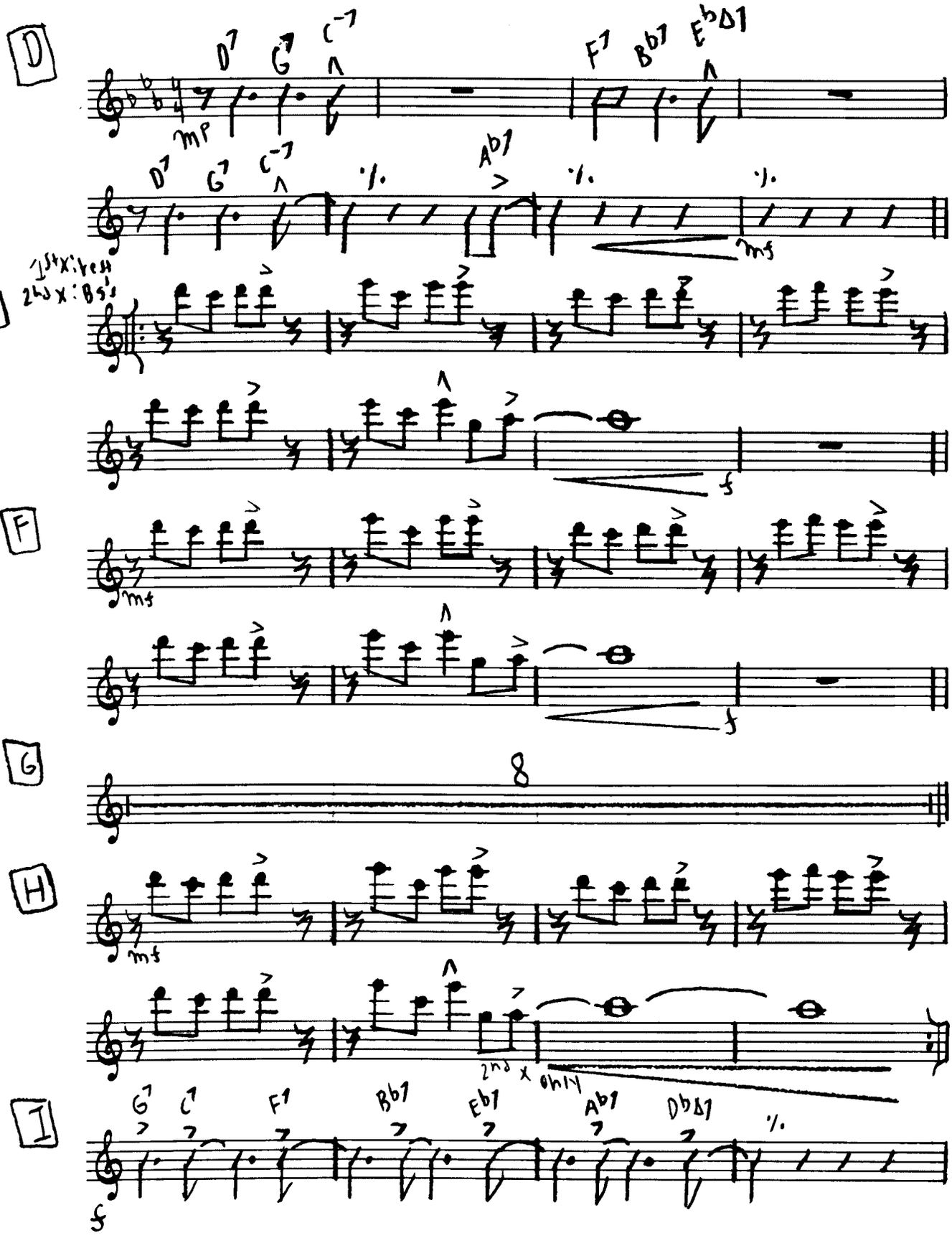
Comp: Irvins "Duke" Jordan
Arr: Cameron Jordan

Swing ♩=160

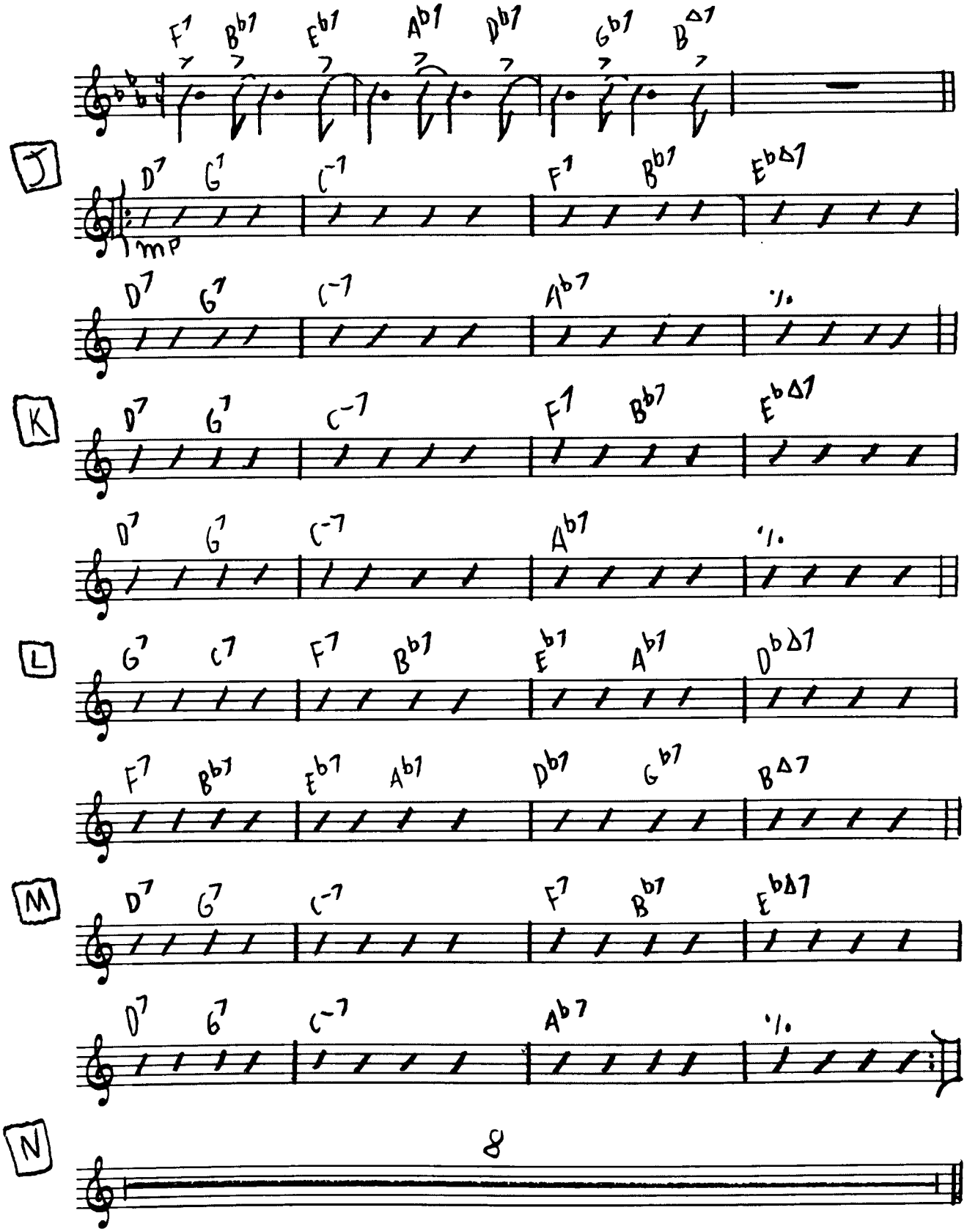
Play 2nd X onward

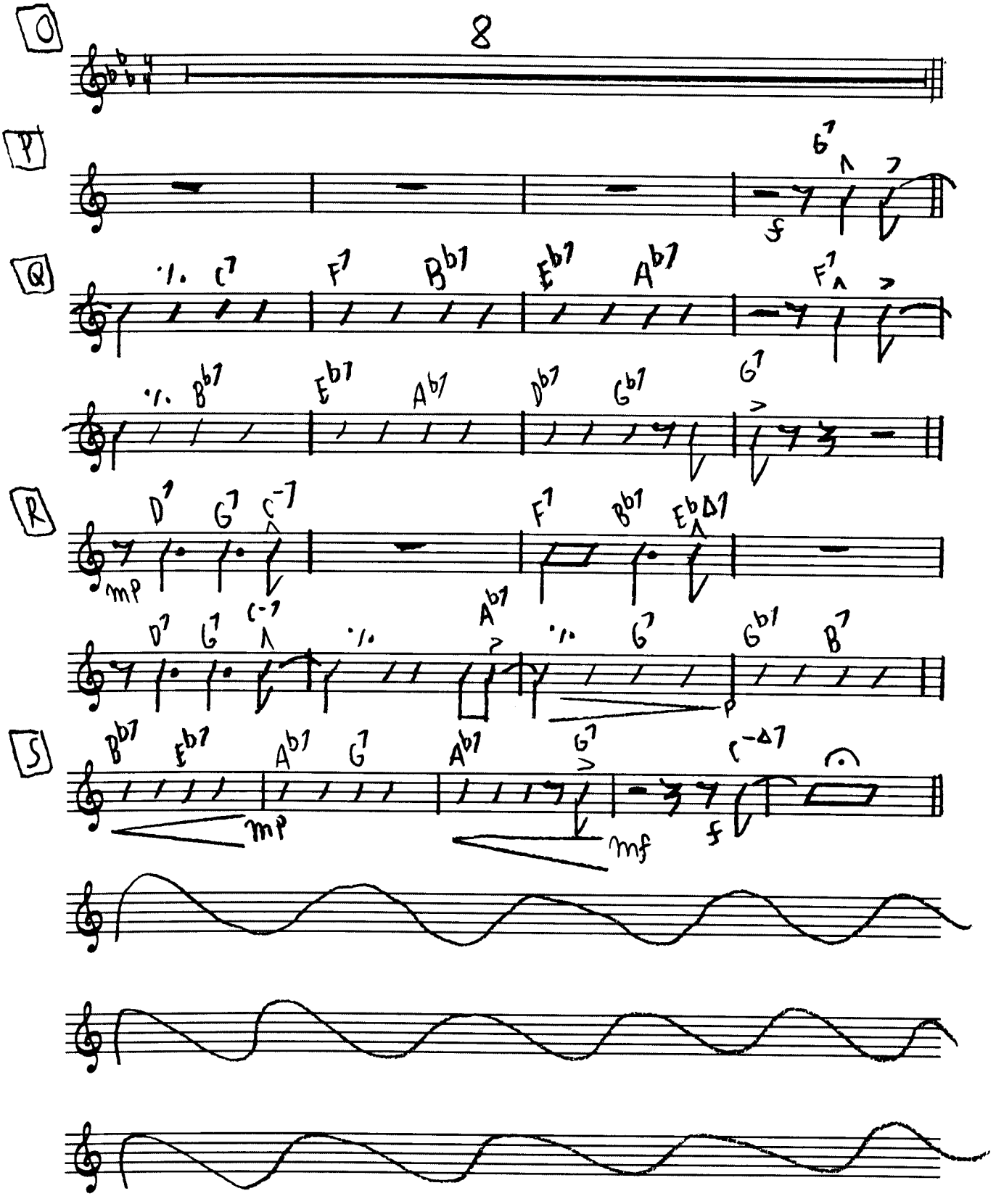


Jordu Guitar



Jordu Guitar




O
8
P
G7
f
Q
C7
F7
Bb7
Eb7
Ab7
F7
Bb7
Eb7
Ab7
Db7
Gb7
G7
R
D7
G7
C-7
mp
F7
Bb7
Eb Δ7
D7
G7
C-7
Ab7
G7
Gb7
B7
p
S
Bb7
Eb7
Ab7
G7
Ab7
G7
C-Δ7
mp
mf
f

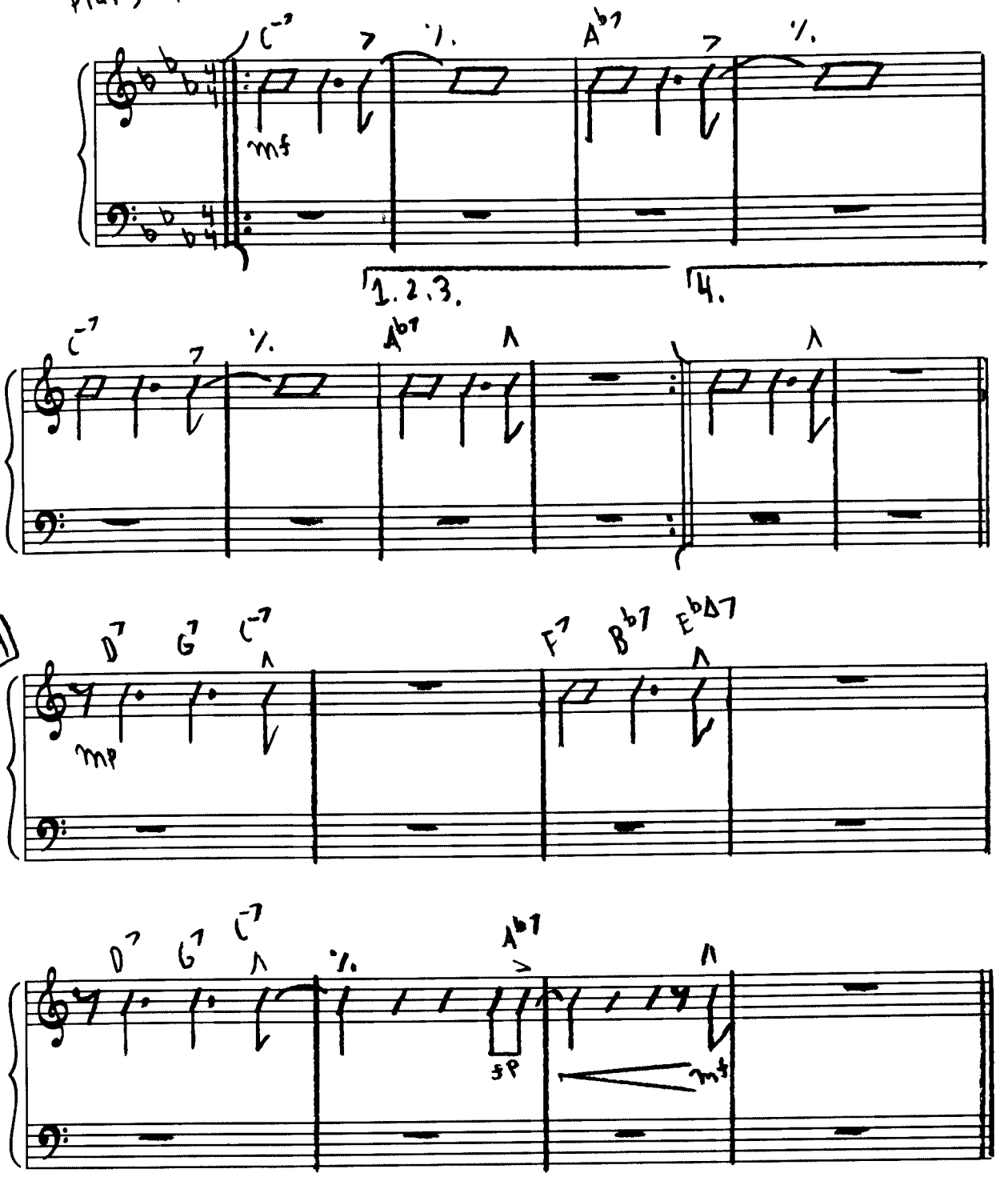
Piano

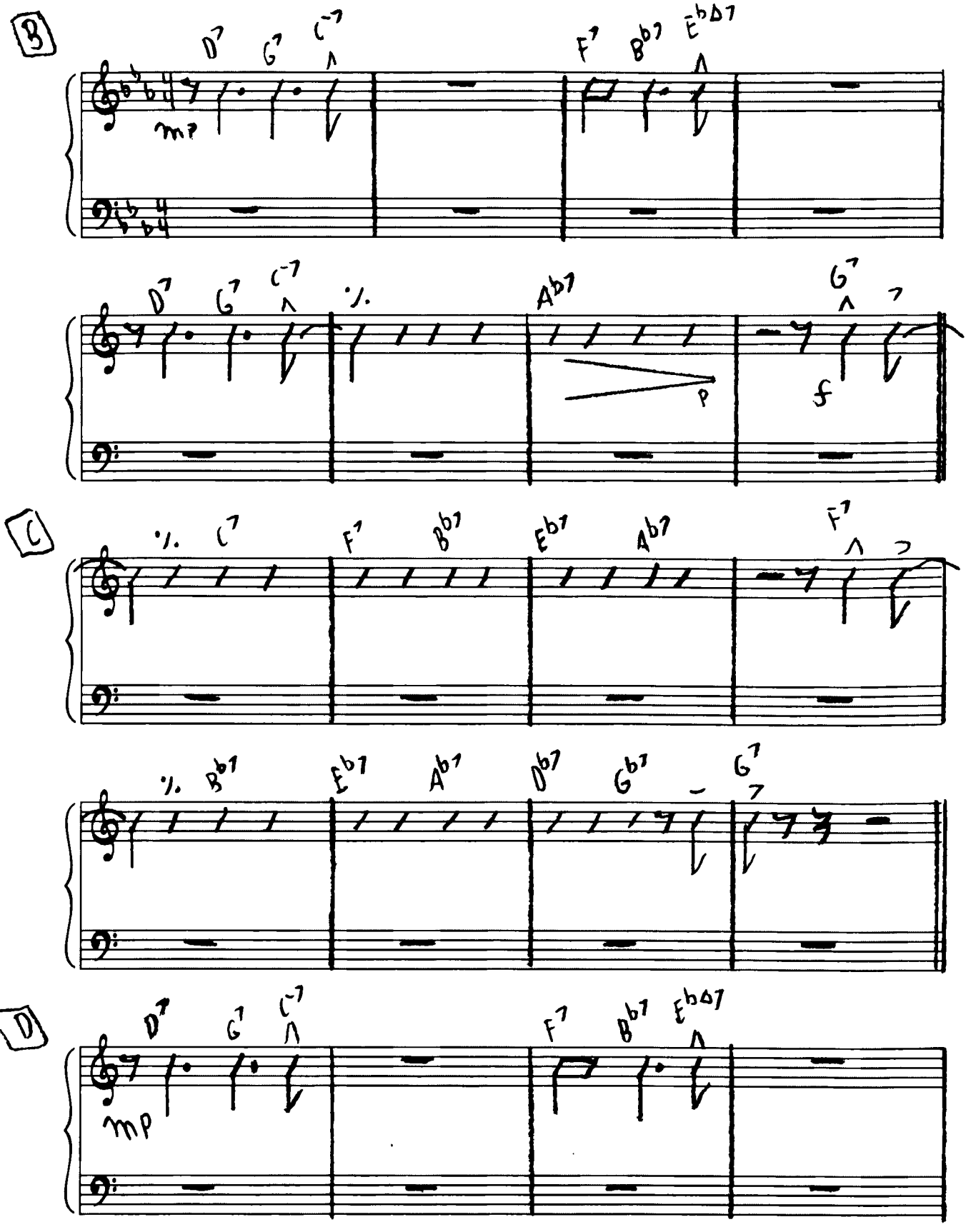
Jordu

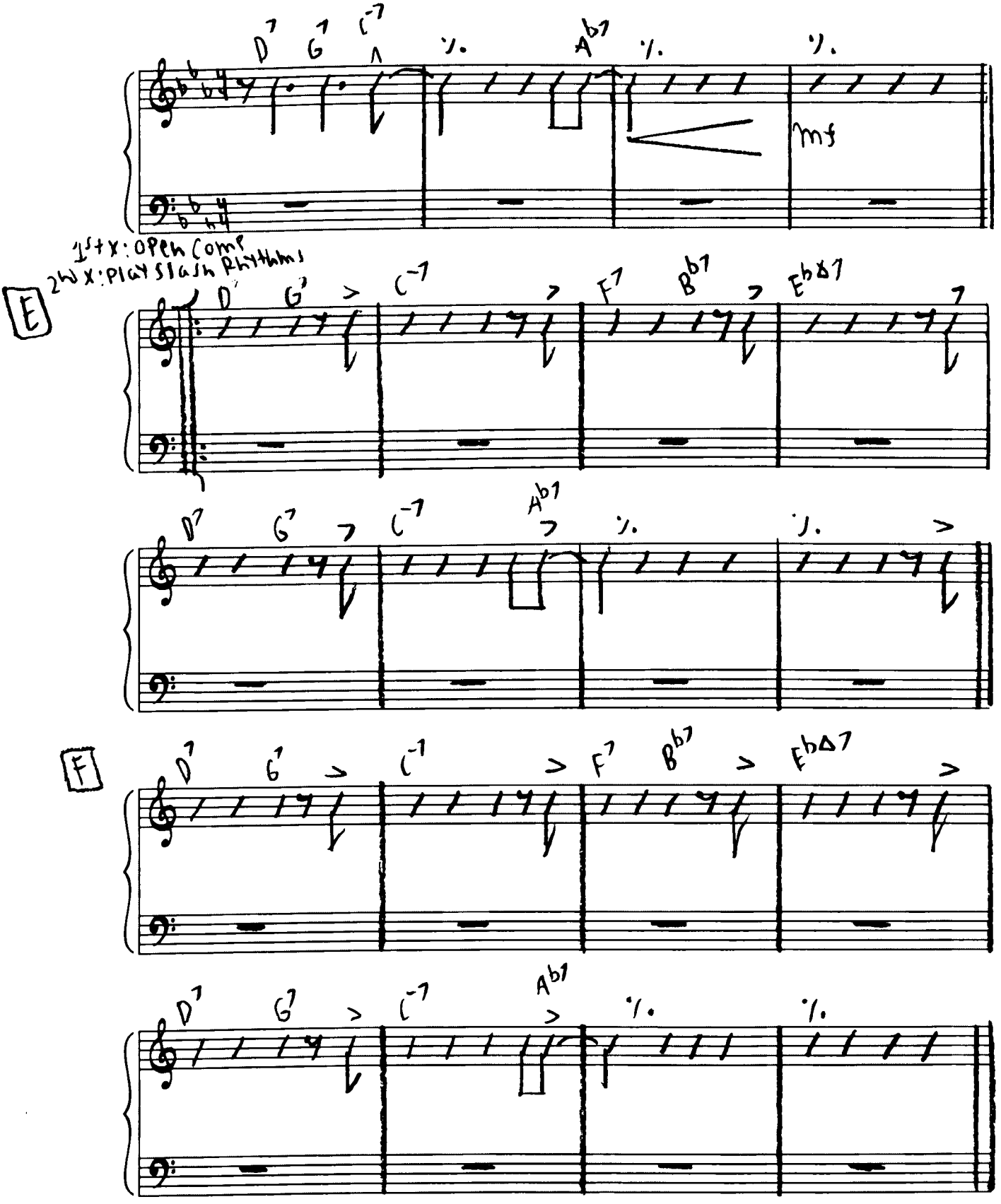
Comp Irving "Duke" Jordan
Arr. Cameron Jordan

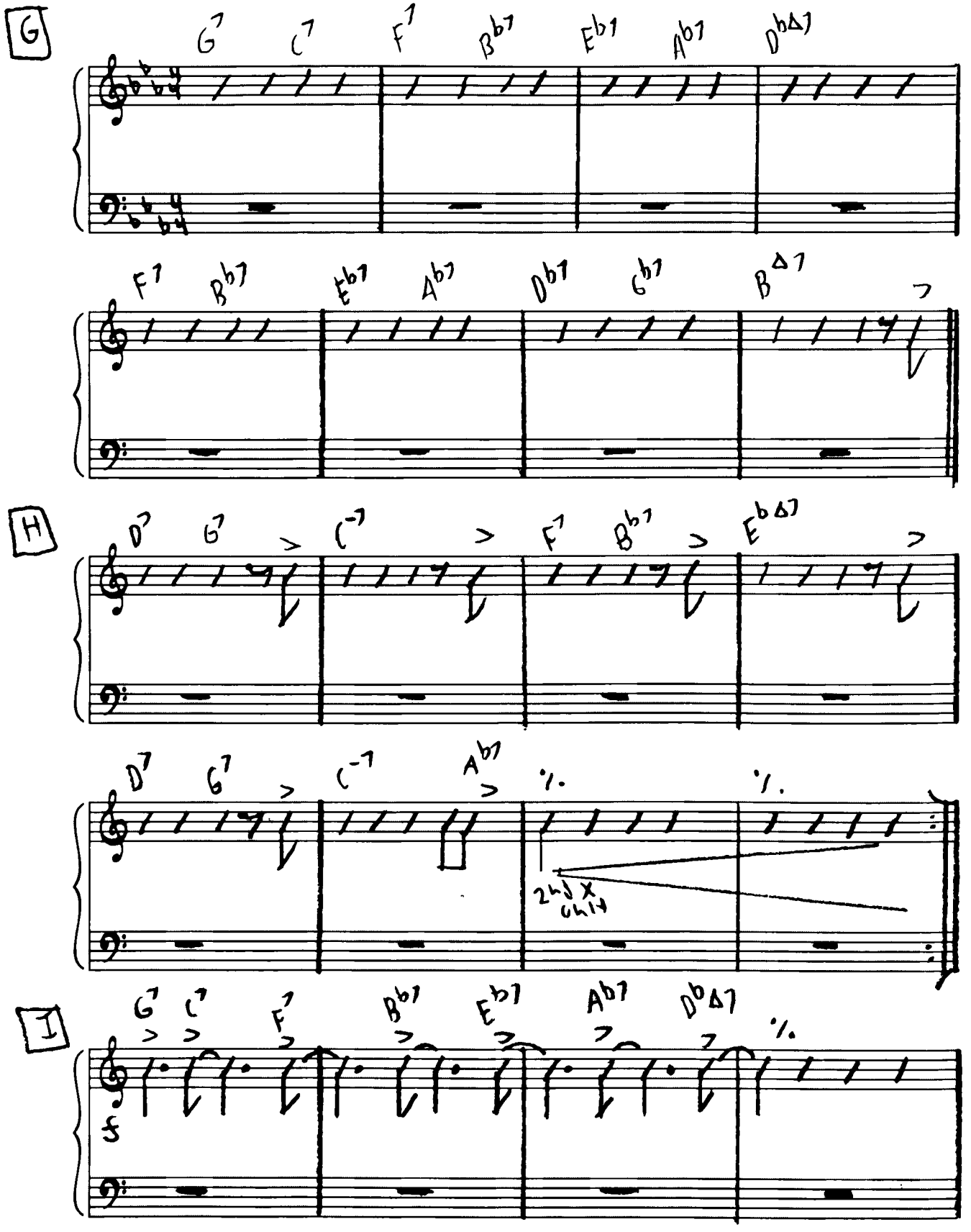
Swing ♩=160

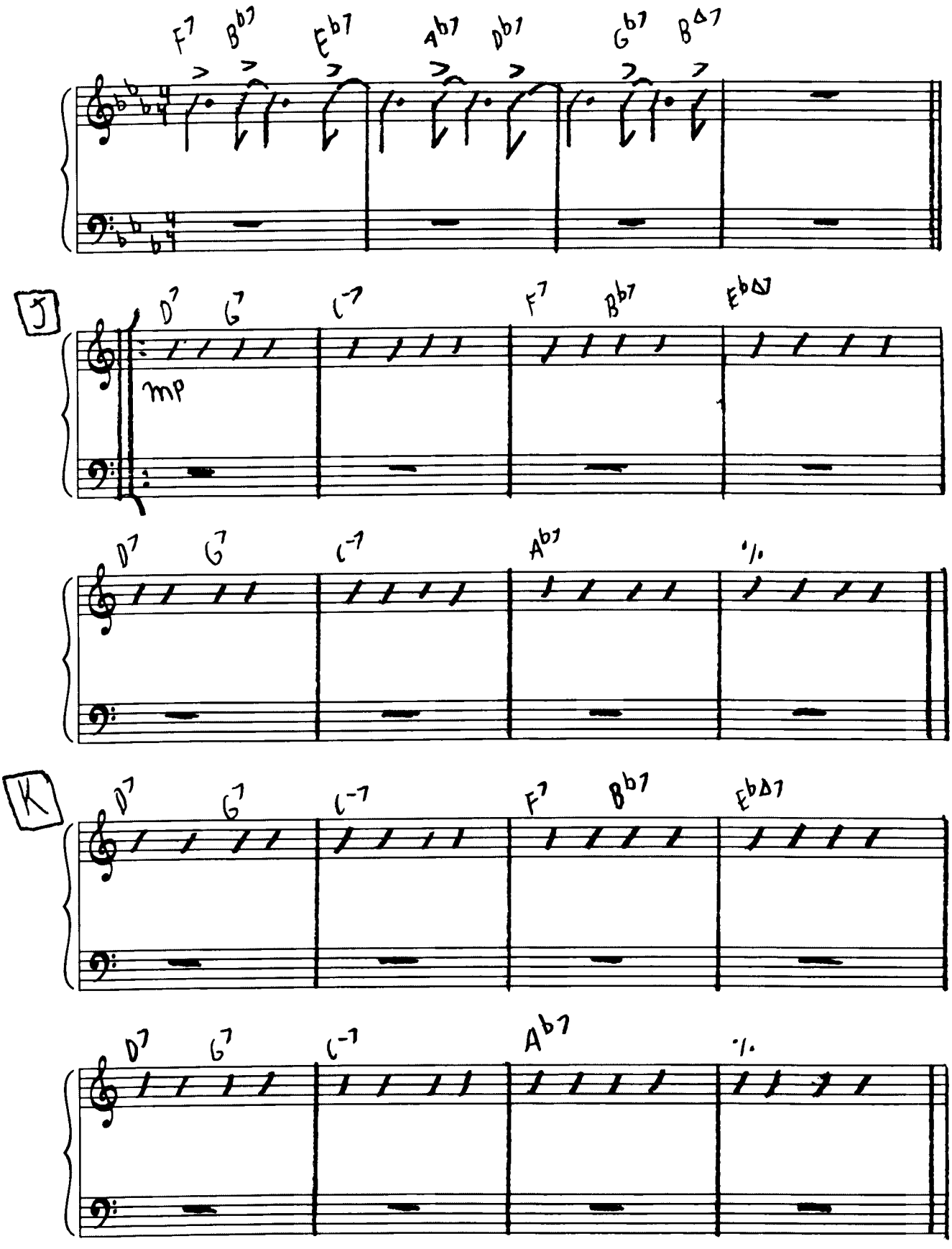
play 3rd time onward

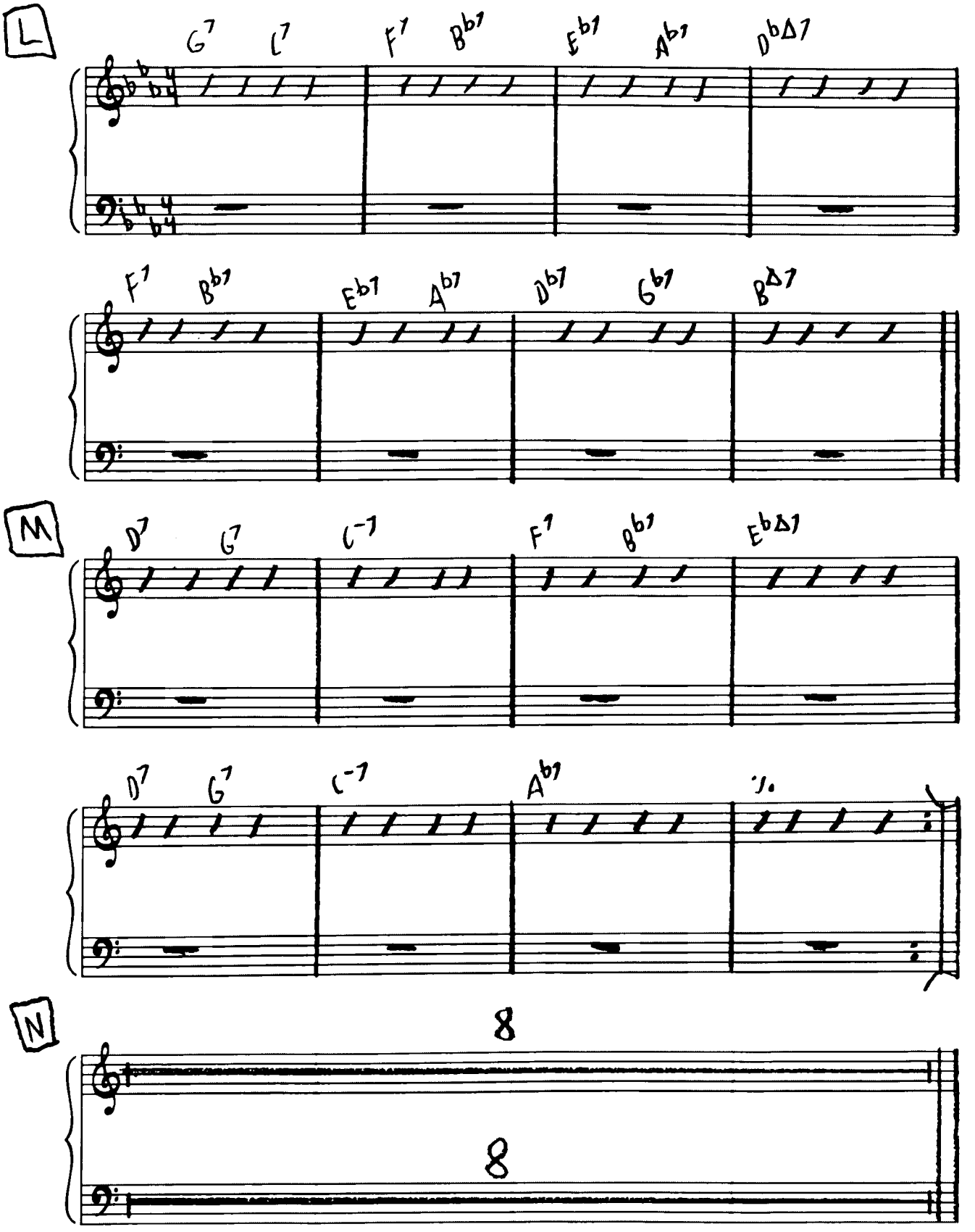



B
D7 G7 C-7
F7 Bb7 Eb△7
mp
D7 G7 C-7
Ab7
G7
p
f
C
C7 F7 Bb7 Eb7 Ab7 F7
Bb7 Eb7 Ab7 Db7 Gb7 G7
D
D7 G7 C-7
F7 Bb7 Eb△7
mp

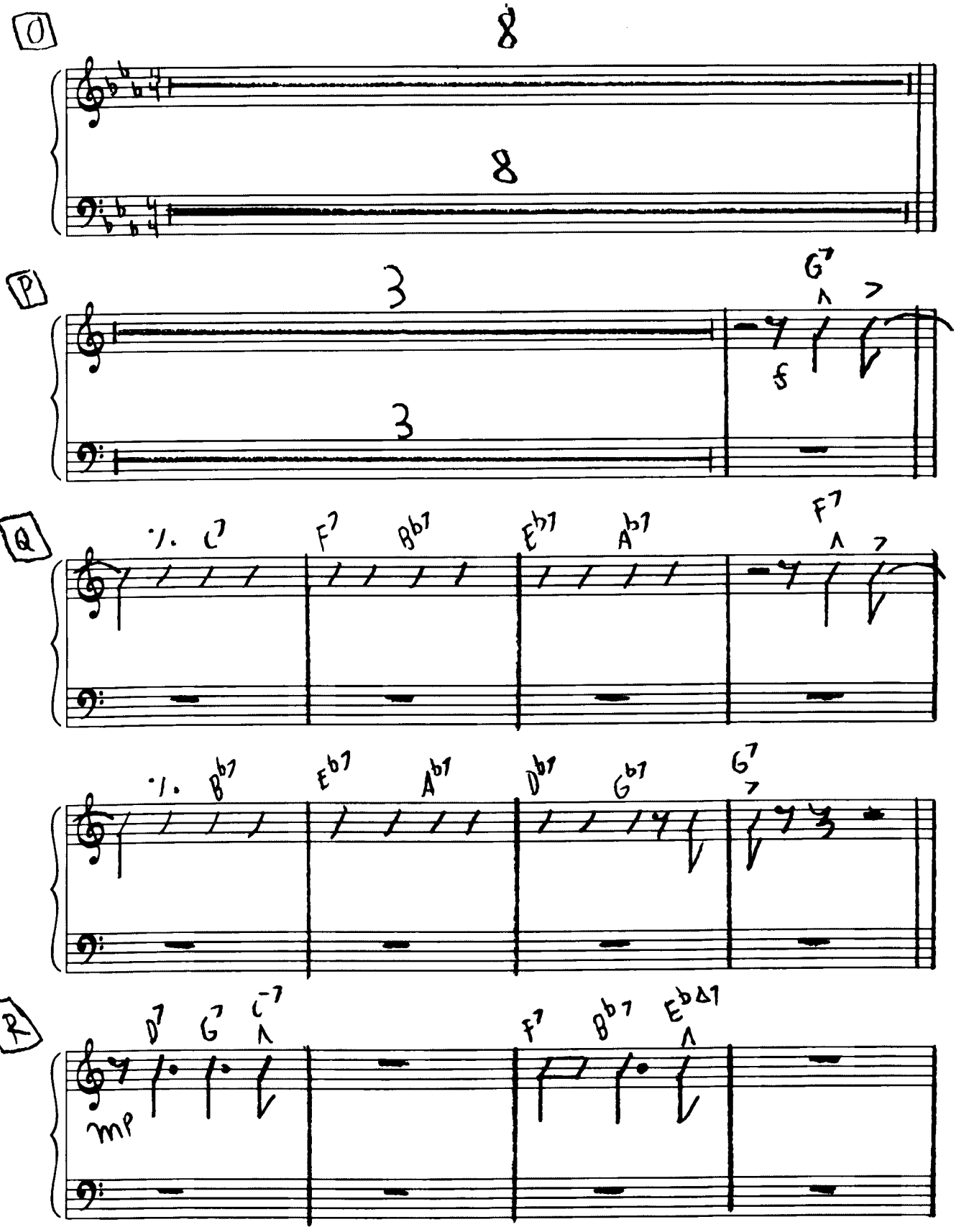

D7 G7 C-7 Ab7
mf
E
1st x: Open Comp
2nd x: Play Slash Rhythms
D7 G7 C-7 F7 Bb7 Eb△7
D7 G7 C-7 Ab7
F
D7 G7 C-7 F7 Bb7 Eb△7
D7 G7 C-7 Ab7

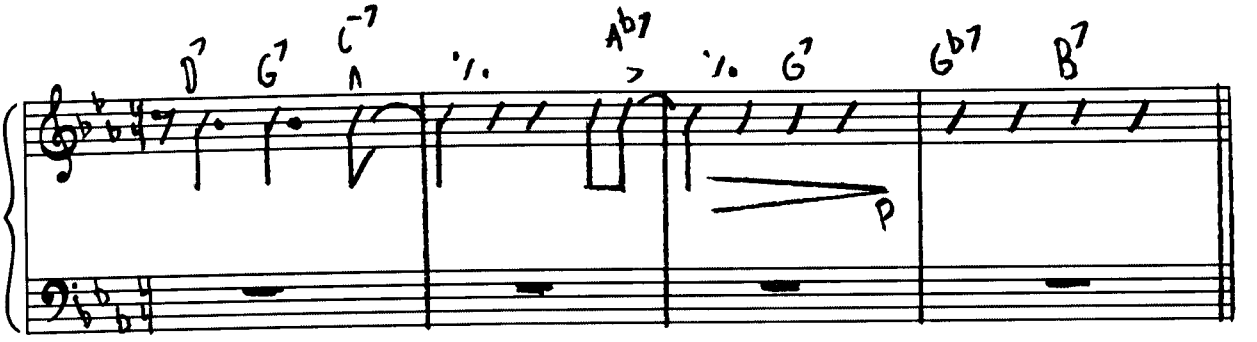

G
H
I
2nd X
CHIN

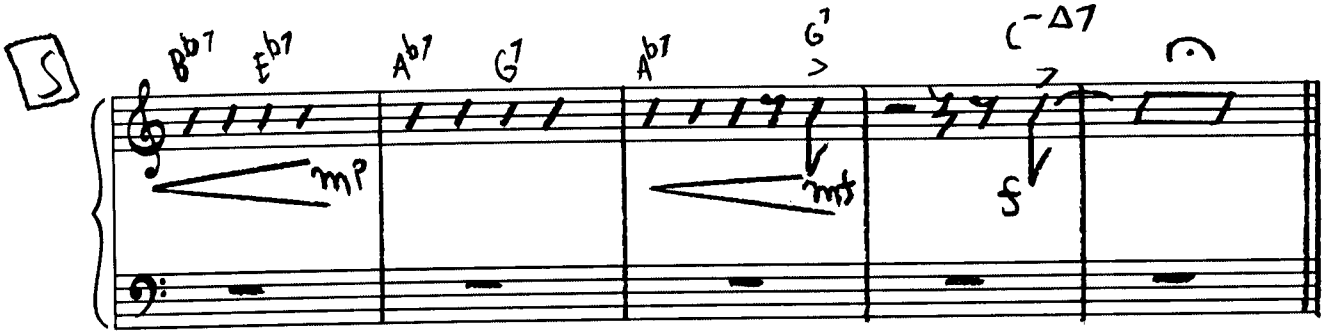

F7 B♭7 E♭7 A♭7 D♭7 G♭7 B△7
J
D7 G7 C-7 F7 B♭7 E♭△7
mp
D7 G7 C-7 A♭7 %
K
D7 G7 C-7 F7 B♭7 E♭△7
D7 G7 C-7 A♭7 %

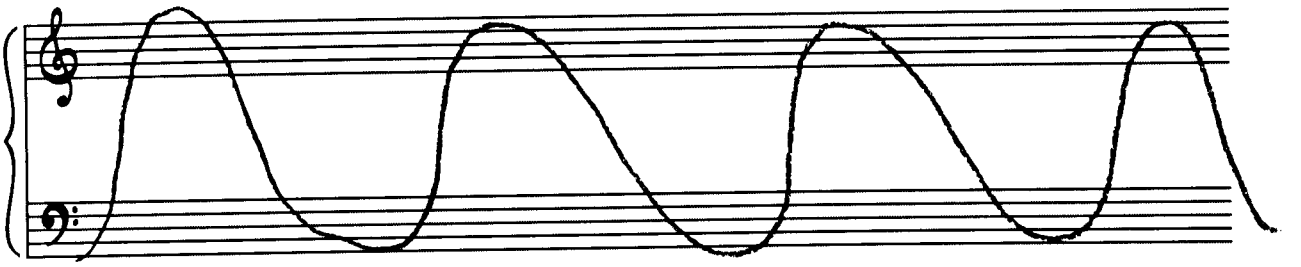

L
G7 C7 F7 Bb7 Eb7 Ab7 DbΔ7
F7 Bb7 Eb7 Ab7 Db7 Gb7 BΔ7
M
D7 G7 C-7 F7 Bb7 EbΔ7
D7 G7 C-7 Ab7
N
8
8

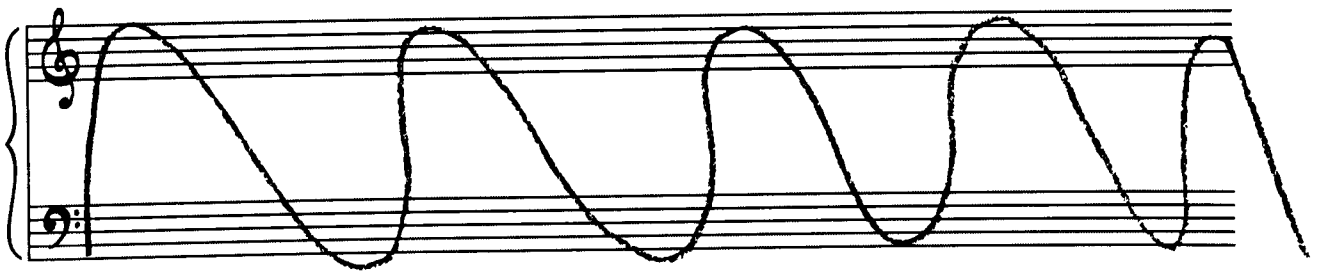
Jordu Piano

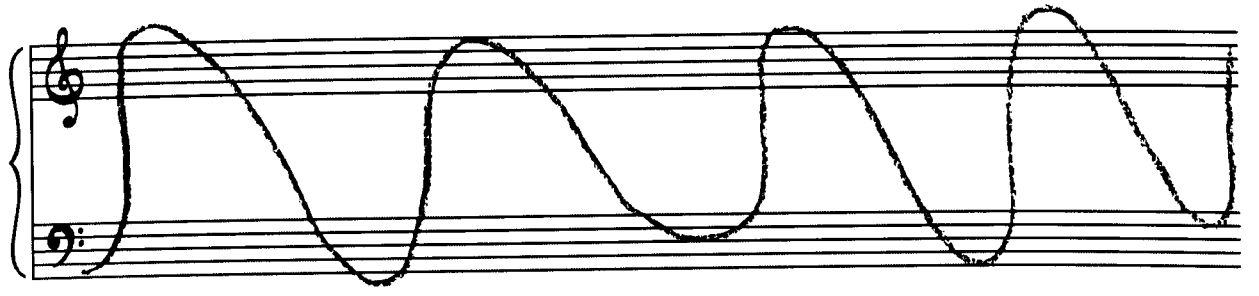

O
8
8
P
3
3
G7
f
Q
C7
F7
Bb7
Eb7
Ab7
F7
Bb7
Eb7
Ab7
Db7
Gb7
G7
R
D7
G7
C7
F7
Bb7
Eb△7
mp


D7
G7
C-7
Ab7
G7
Gb7
B7
P


S
Bb7
Eb7
Ab7
G7
Ab7
G7
C-Δ7
mp
mf
f







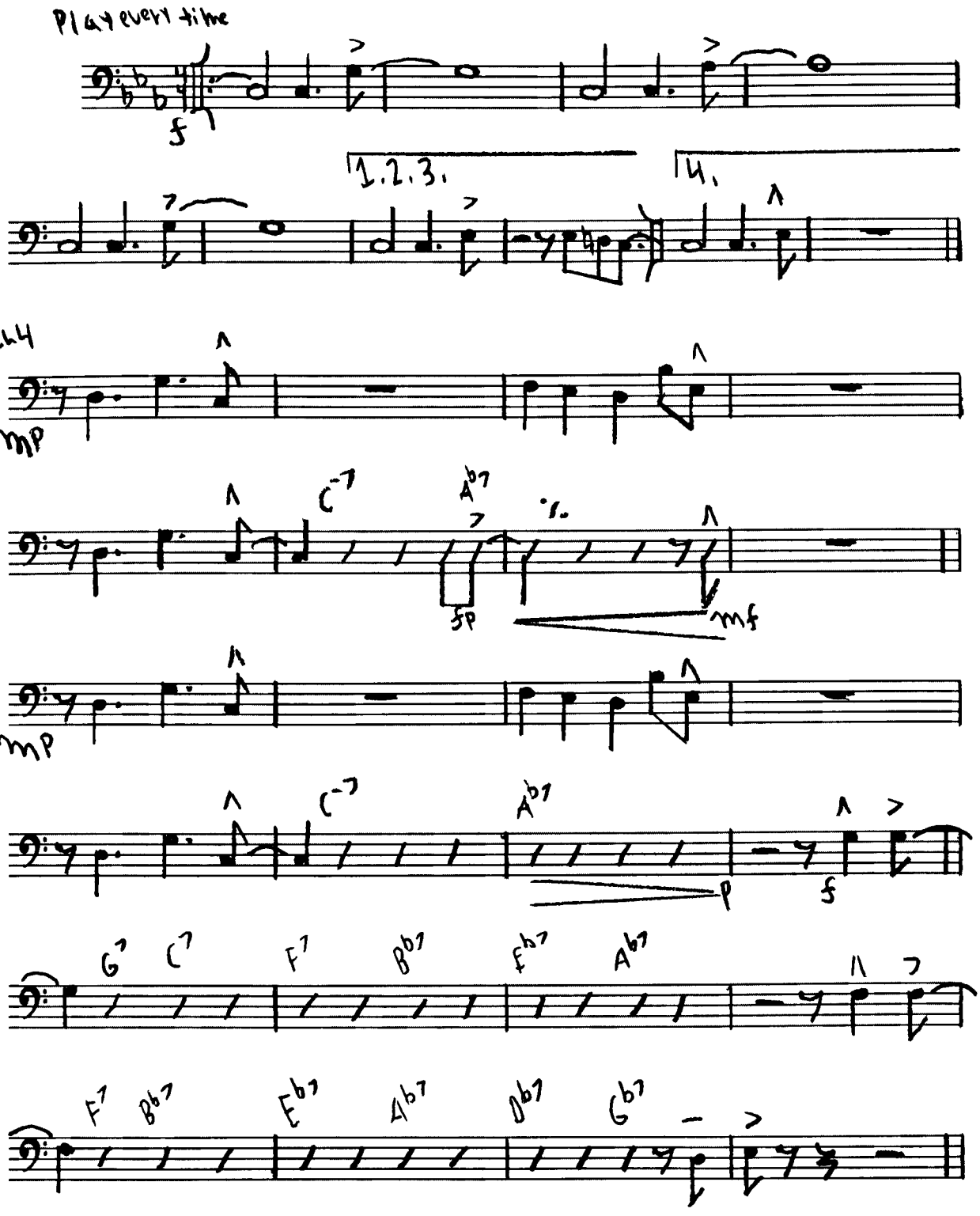
Bass

Jordu

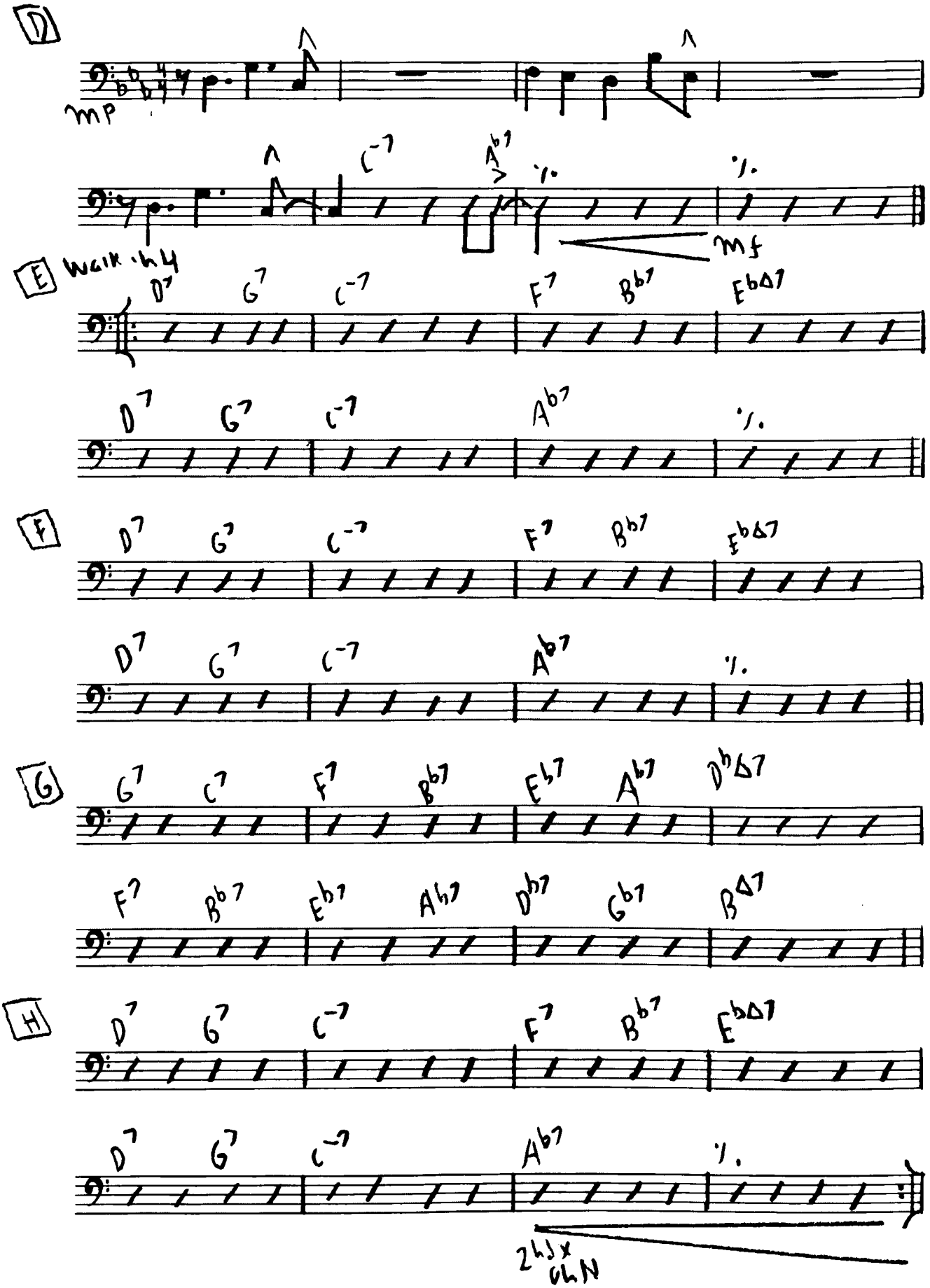
Comp: Irving "Duke" Jordan
Arr: Cameron Jordan

Swing ♩=160

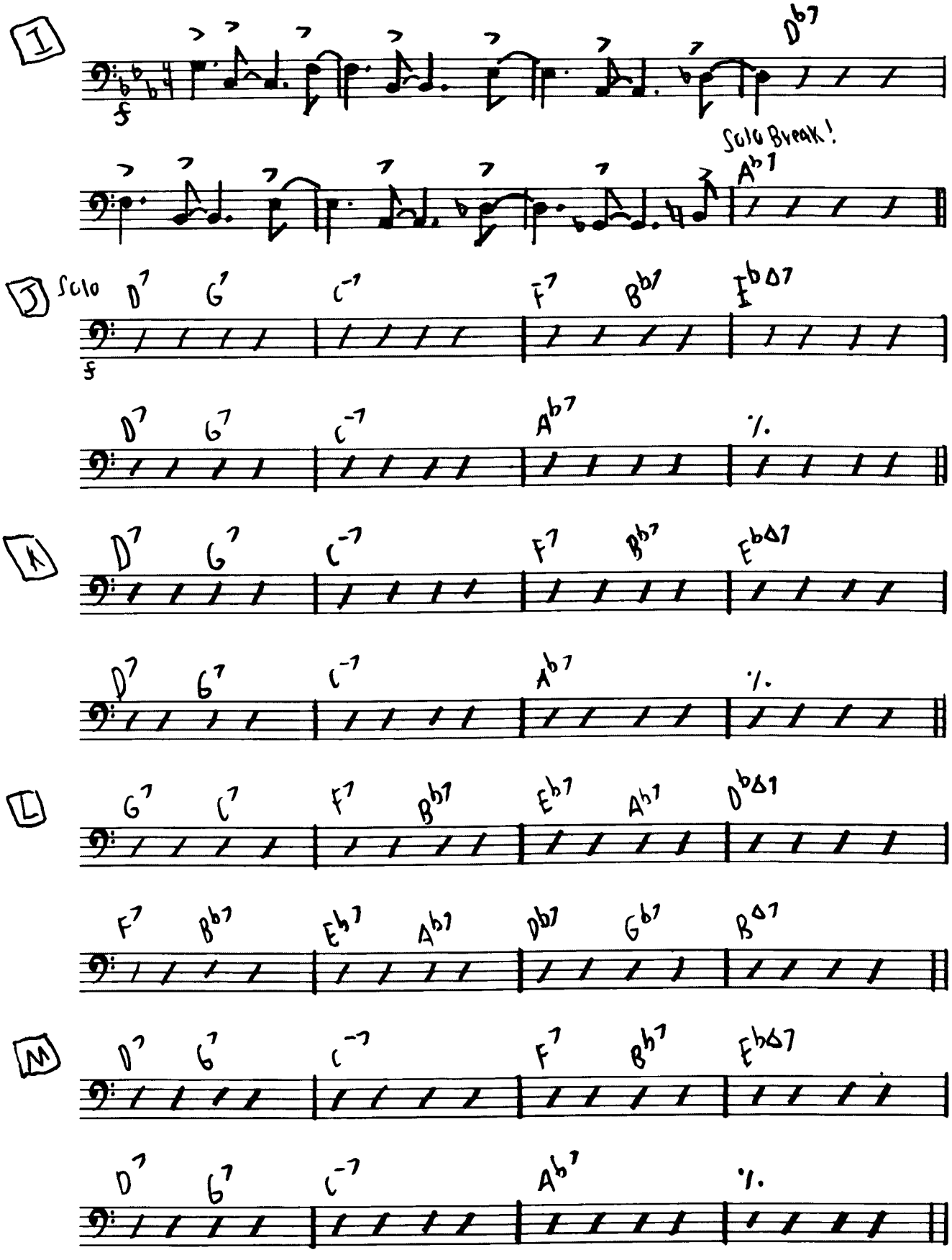
Play every time



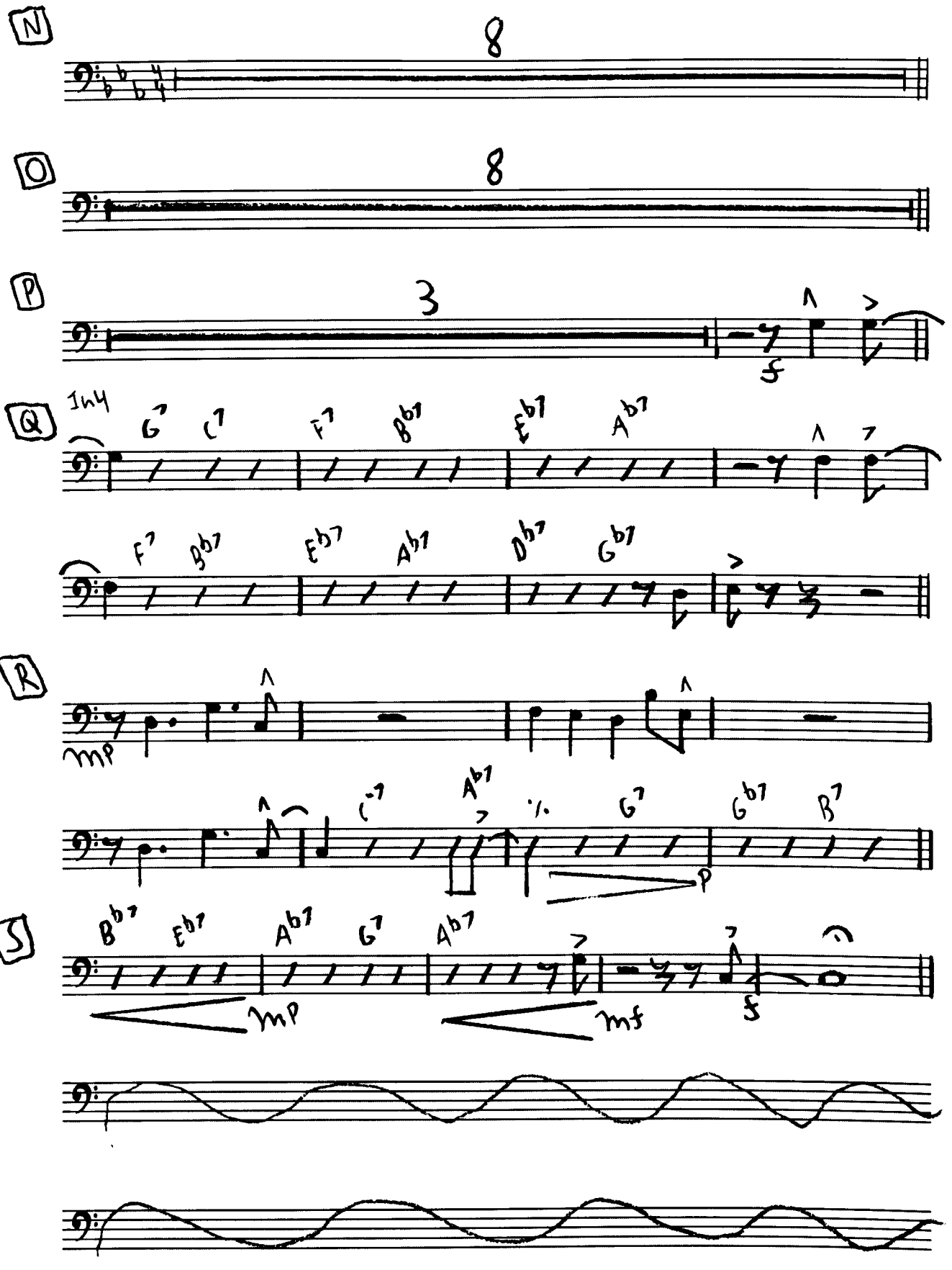
Jordu Bass


D
mp
C-7
Ab7
%
mf
E
walk in 4
D7 G7 C-7 F7 Bb7 Eb△7
D7 G7 C-7 Ab7 %
F
D7 G7 C-7 F7 Bb7 Eb△7
D7 G7 C-7 Ab7 %
G
G7 C7 F7 Bb7 Eb7 Ab7 Db△7
F7 Bb7 Eb7 Ab7 Db7 Gb7 B△7
H
D7 G7 C-7 F7 Bb7 Eb△7
D7 G7 C-7 Ab7 %
2hs x
ohN

Jordu Bass


I
f
Db7
Solo Break!
Ab7
J
Solo
D7 G7 C-7 F7 Bb7 Ebmaj7
f
D7 G7 C-7 Ab7 %
K
D7 G7 C-7 F7 Bb7 Ebmaj7
D7 G7 C-7 Ab7 %
L
G7 C7 F7 Bb7 Eb7 Ab7 Dbmaj7
F7 Bb7 Eb7 Ab7 Db7 Gb7 Bmaj7
M
D7 G7 C-7 F7 Bb7 Ebmaj7
D7 G7 C-7 Ab7 %

Jordu Bass


N
8
O
8
P
3
f
Q
Intro
G7 C7 F7 Bb7 Eb7 Ab7
F7 Bb7 Eb7 Ab7 Db7 Gb7
R
mp
C-7 Ab7 G7 Gb7 B7
p
S
Bb7 Eb7 Ab7 G7 Ab7
mp
mf
f

Drums

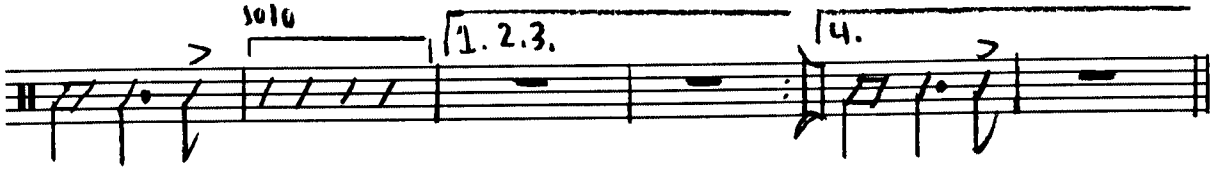
Jordu

Comp: Irvins "Duke" Jordan
Arr: Cameron Jordan

Swings ♩=160

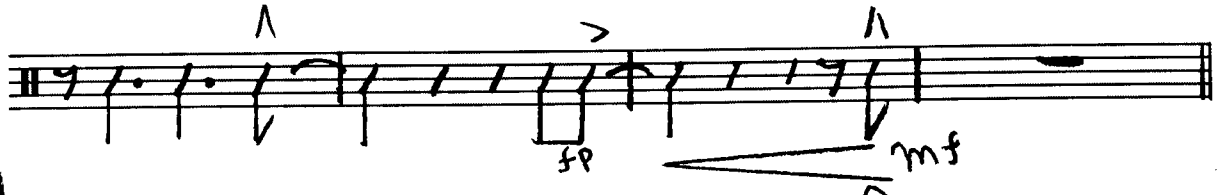
Play 4th time

Time in 4

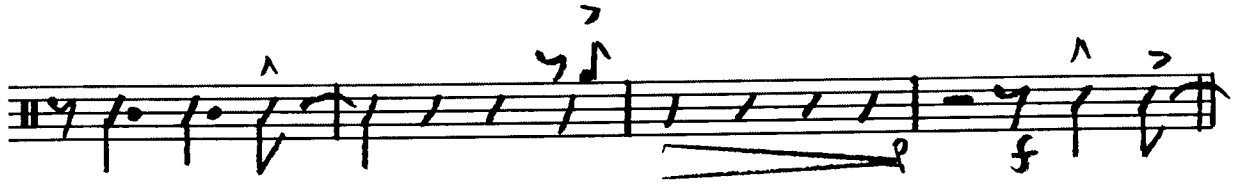


Time in 4

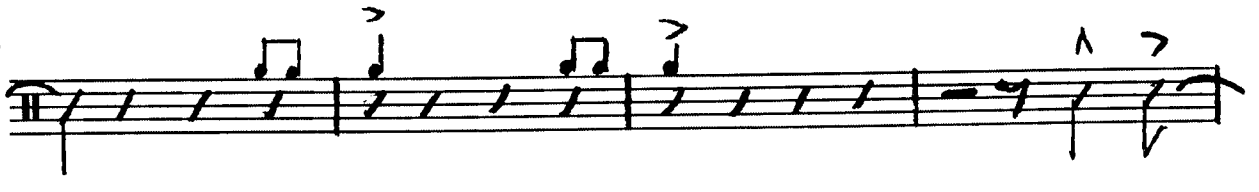
A

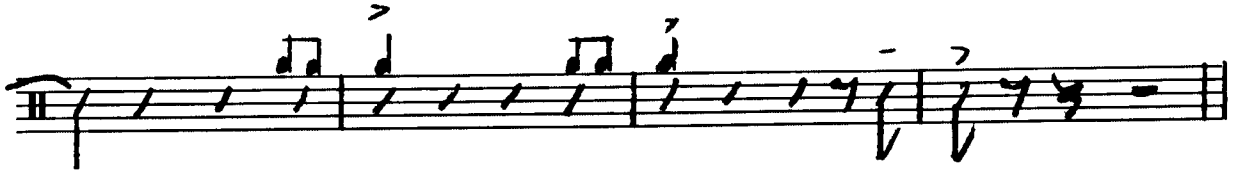


B

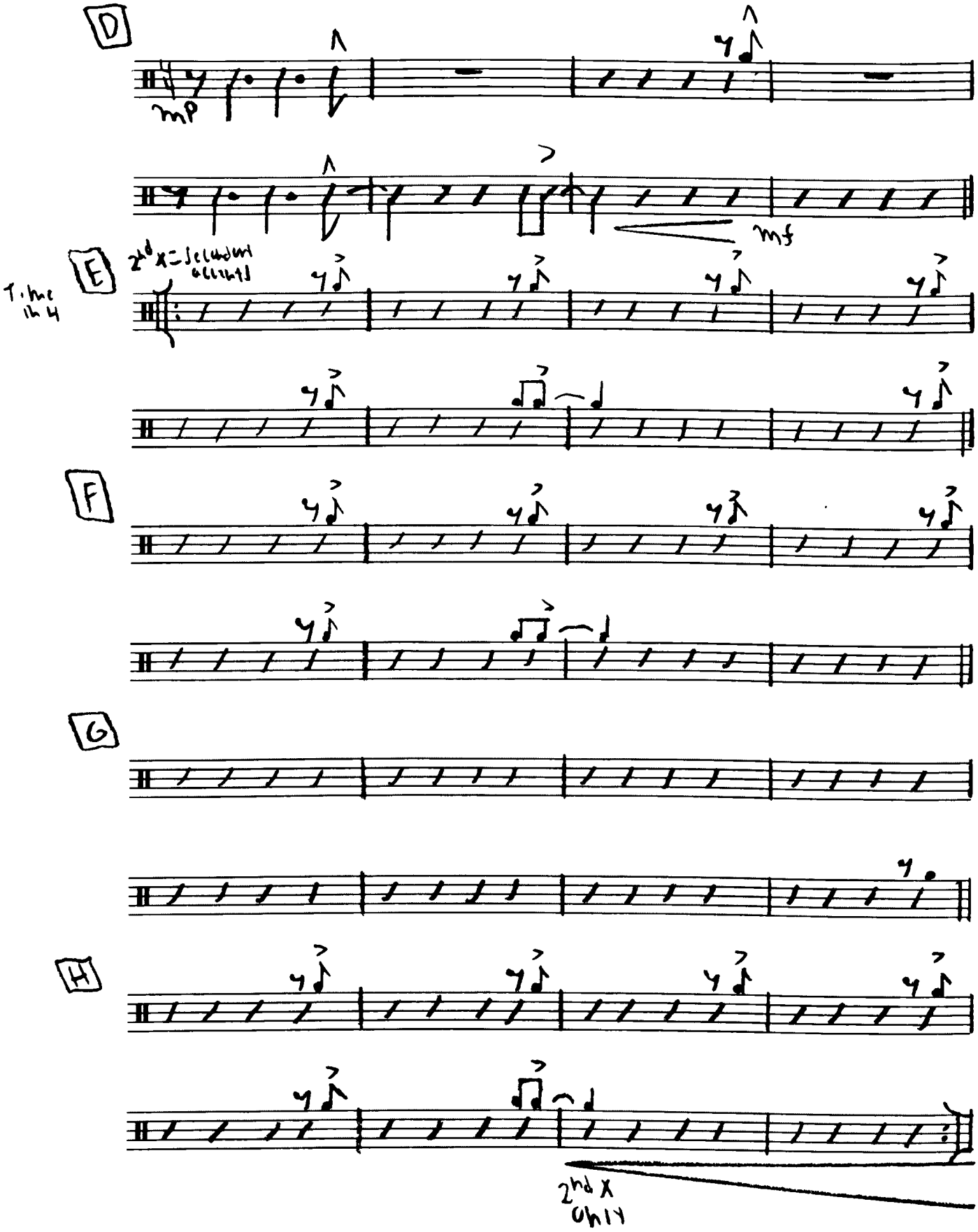


C

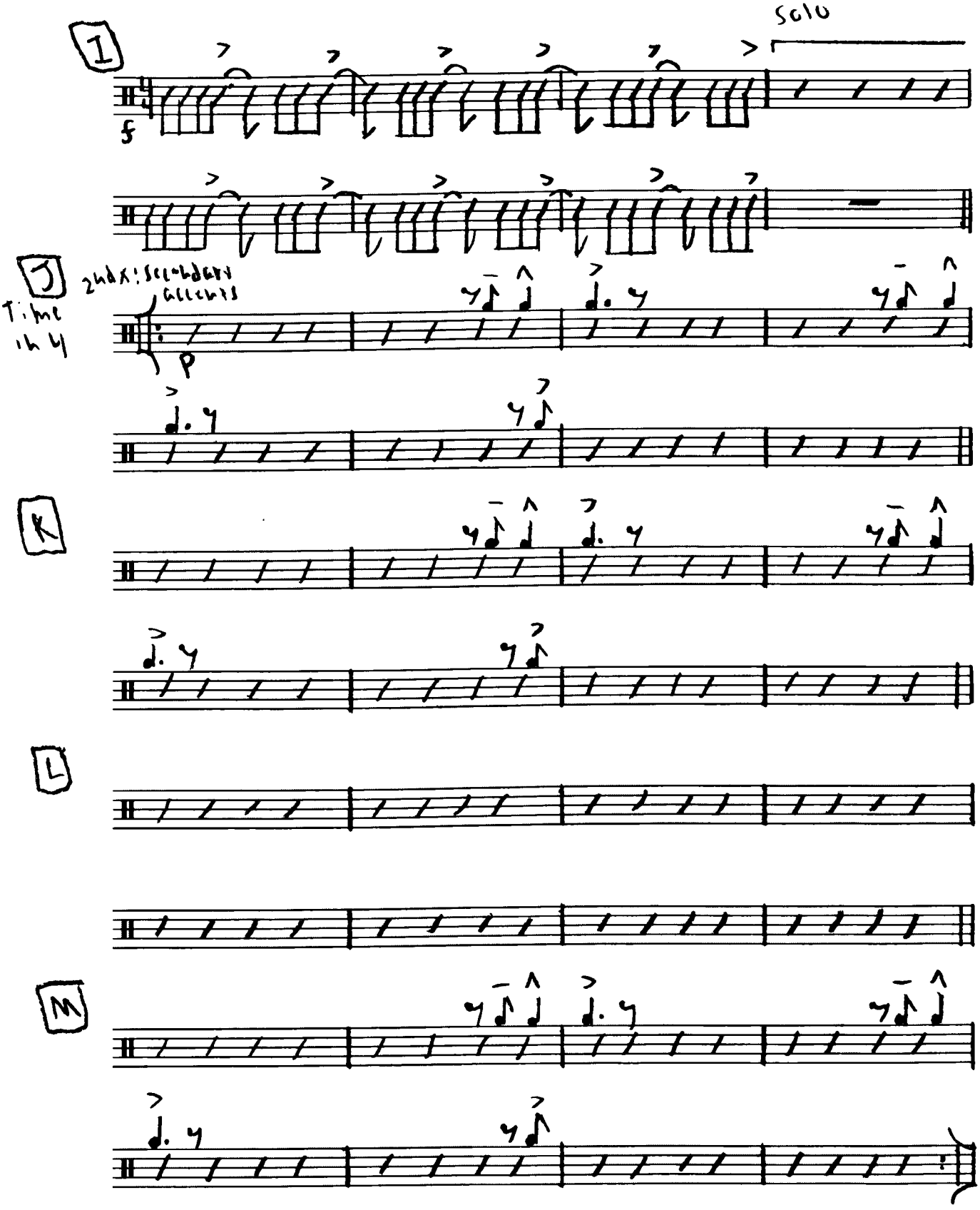




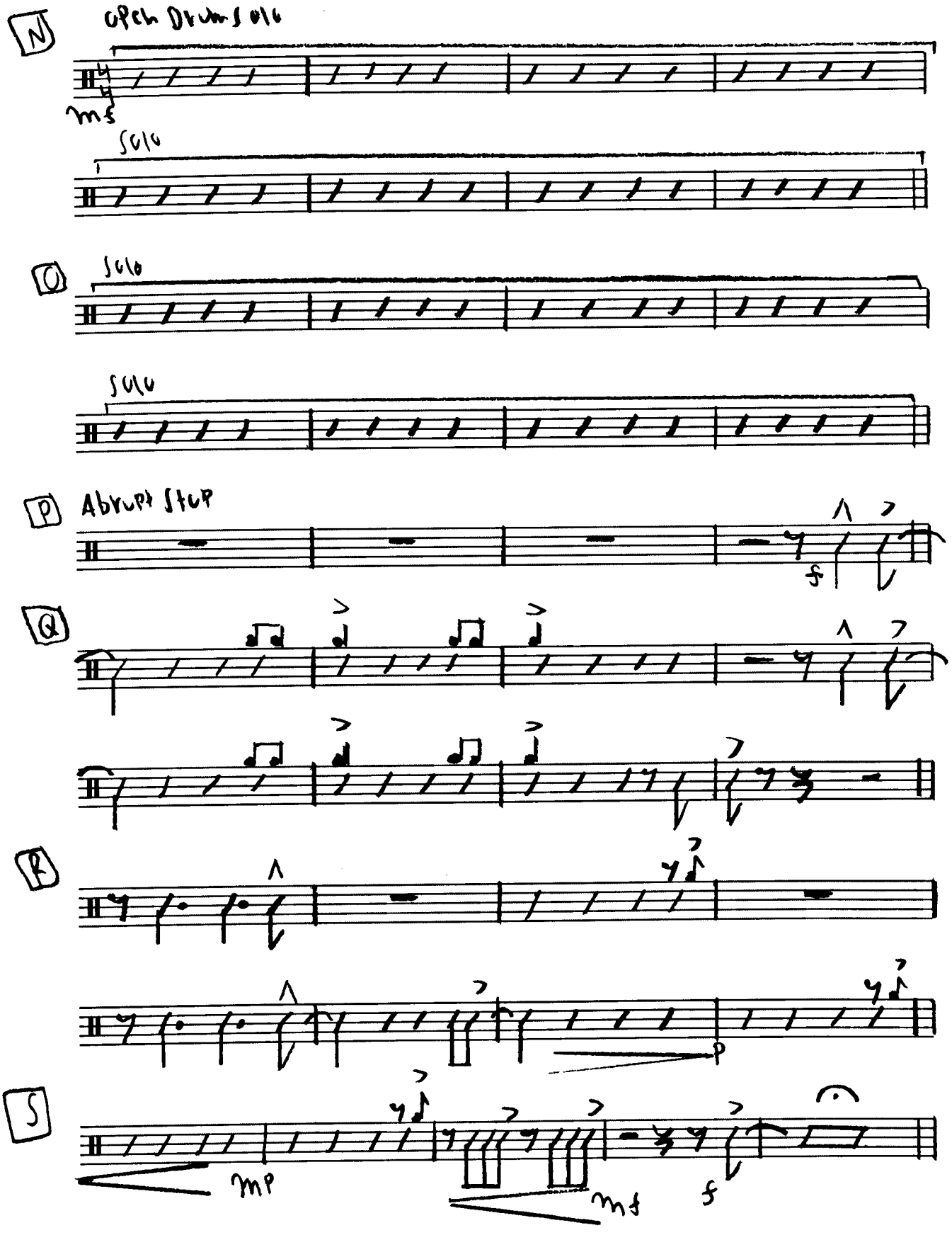
Jordu Drums



Jordu Drums



Jordu Drums



Running Word Schematic, Arranging Project 3: **Nutville**, Arranged by Cameron Jordan
Some aspects may change between now and the finished project

Intro: 8 measure intro: Bass and Drums play all 8 bars, Guitar joins bar 3,Trombone and Piano join the Bass on the 5th bar, and Tenor and Trumpet play on the last measure. Horns have pickups into the first bar of the melody. The line is unison for the most part until the last bar.

Melody Statement 1: Played two times because it is a shorter form, Trumpet with lead melody, Trombone, Tenor Sax, and Guitar using 3rds/4ths below through A sections for crunch and then separate part from lead on B section. The Guitar doubles the lead part during the A sections. Over the A section, Piano comps, Drums play a latin groove, and Bass plays a set rhythm. During the B section there are collective hits that the Piano, Guitar, Drums, Tenor, and Trombone play while the Trumpet plays the melody and the Drums switch to swing while the Bass switches to a different rhythm.

Solo 1: Trombone Solo, Bass now walks during the B sections of the melody. Piano comps during the solo section. Tenor and Trumpet have short backgrounds during A sections and longer/held backgrounds during the B sections. Guitar and Piano play primary accents during the 2nd time through the chorus with the Drums playing the secondary accents on the second time. (The form can be repeated more for more solos with the backgrounds being cued on the last time)

Soli: The chords over the soli section are reharmonized so that the soli isn't just concert C minor the whole time. It primarily utilizes chromaticism with minor 7 chords that go up a half step as well as a minor five one progression at the end of the 16 measures. The soli is 16 measures long which is the length of the A section of the song. The melody is played over the B section the same way as in the first melody statement, but the pick-up staccato notes that start the statement of the second melody modulate the song from concert C minor to concert Eb minor. Drums have some secondary accents during the soli and piano has primary accents.

Melody Statement 2: Played largely the same as the first melody statement but modulated up a minor third. The melody is not repeated and leads directly to the outro after one full time through the chorus in the new key.

Outro: Reverse of Intro, everyone playing unison bassline with individual instruments dropping out every two bars. Tenor and Trumpet drop out after bar 2, Trombone and Guitar drop out after bar 4, Drums and Piano drop out after bar 6, and Bass plays the last 2 bars holding out the last note.

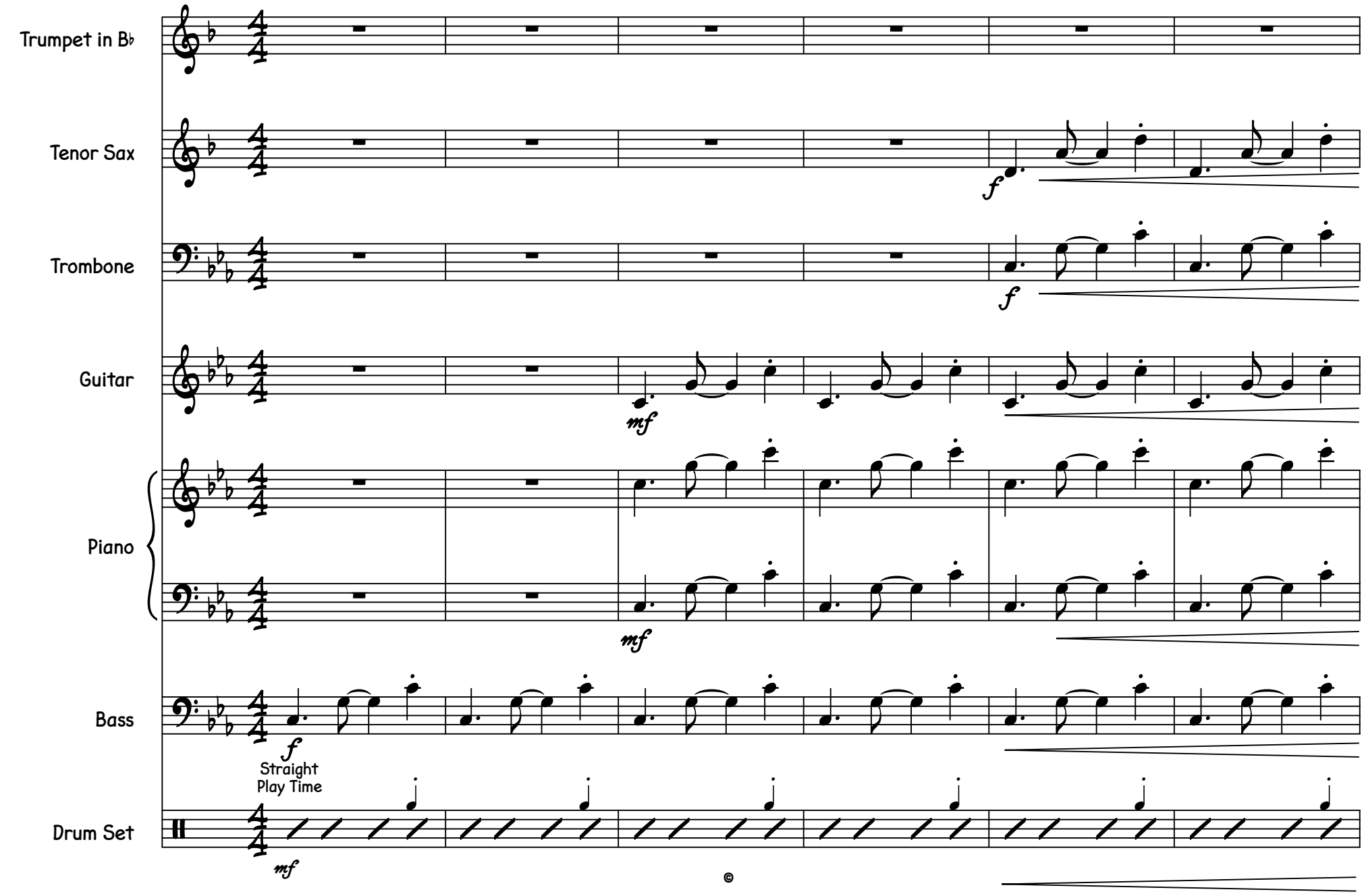
SCORE

Nutville

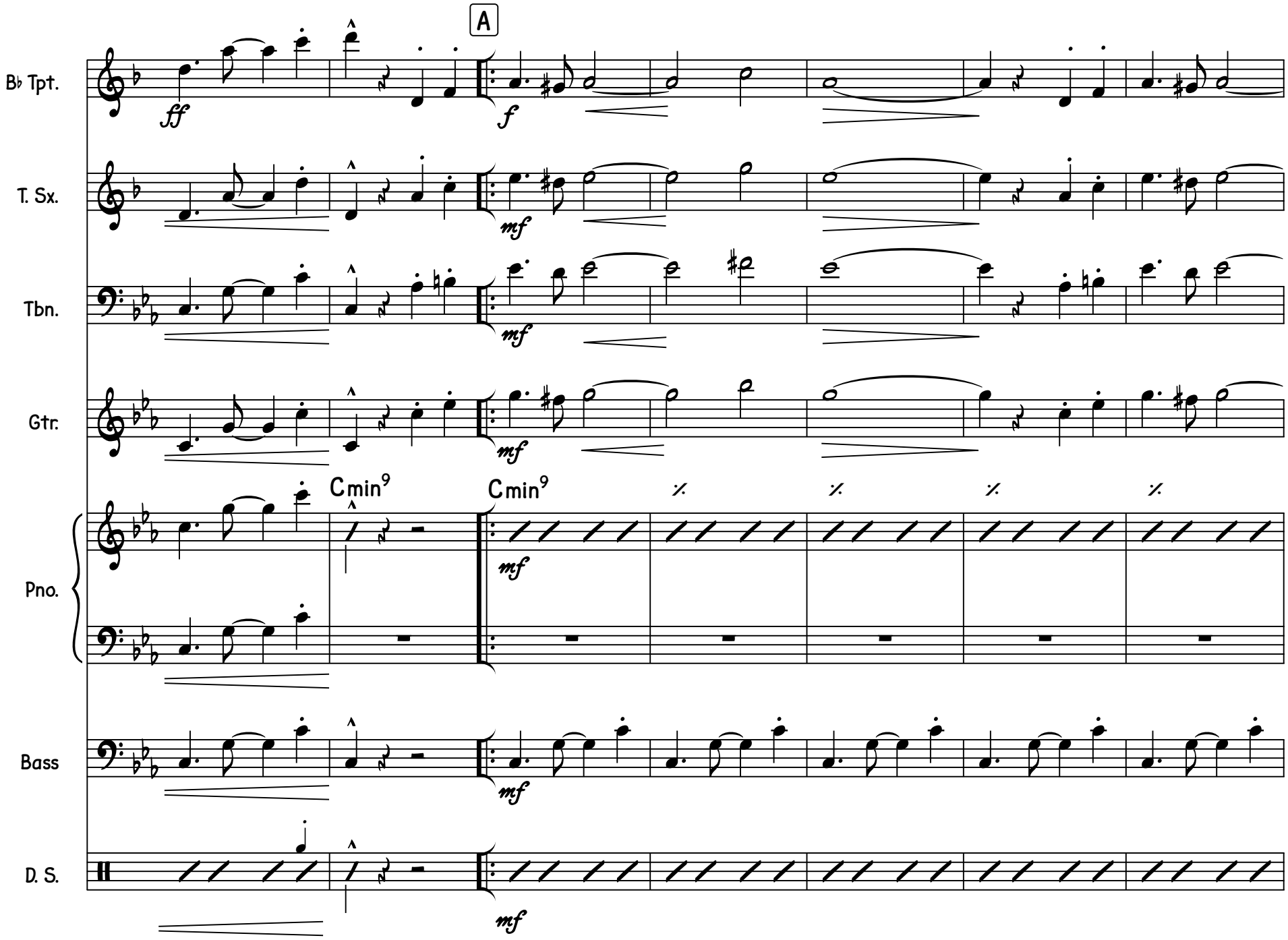
Comp. Horace Silver

Arr. Cameron Jordan

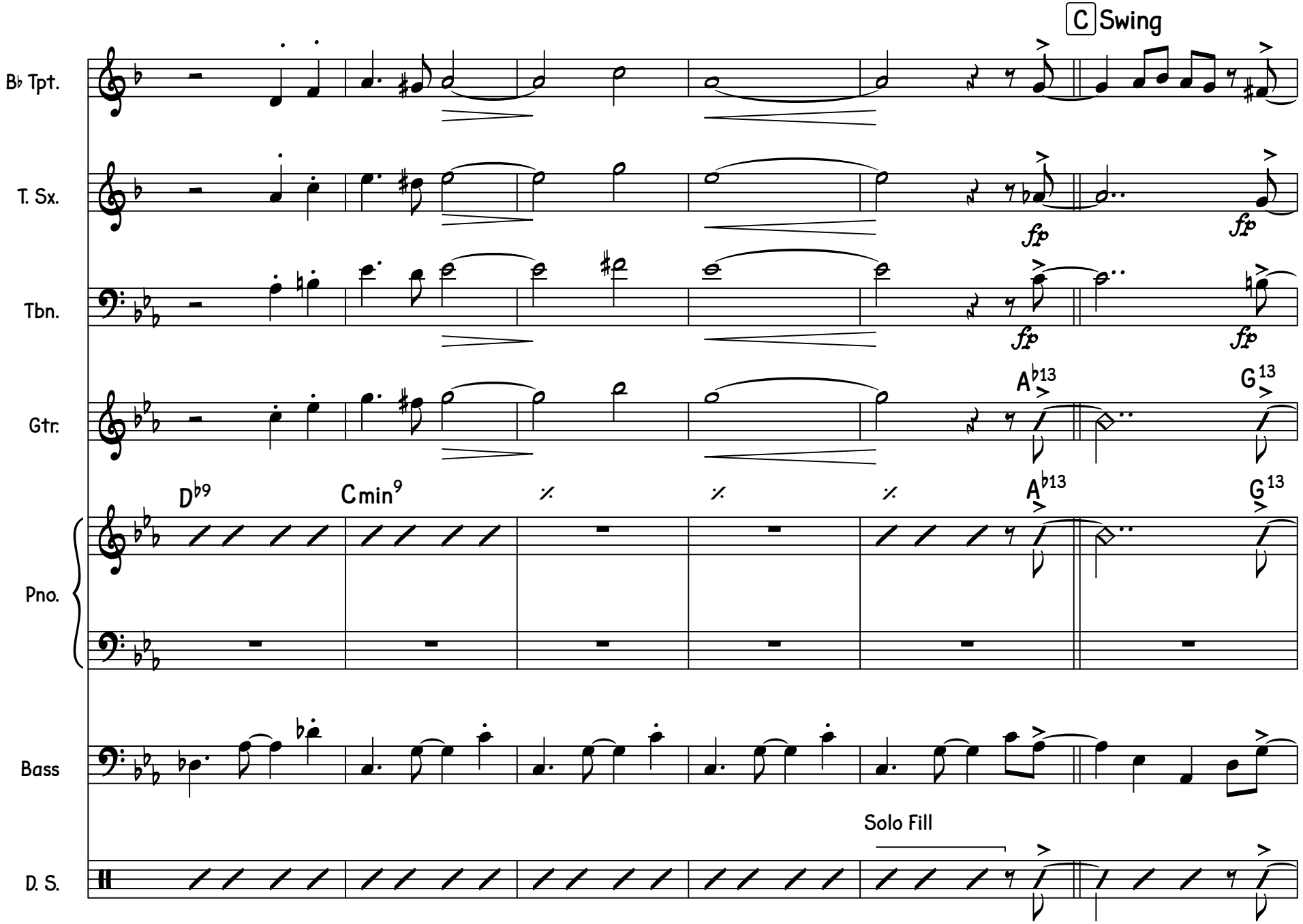
Fast Congo ♩=250



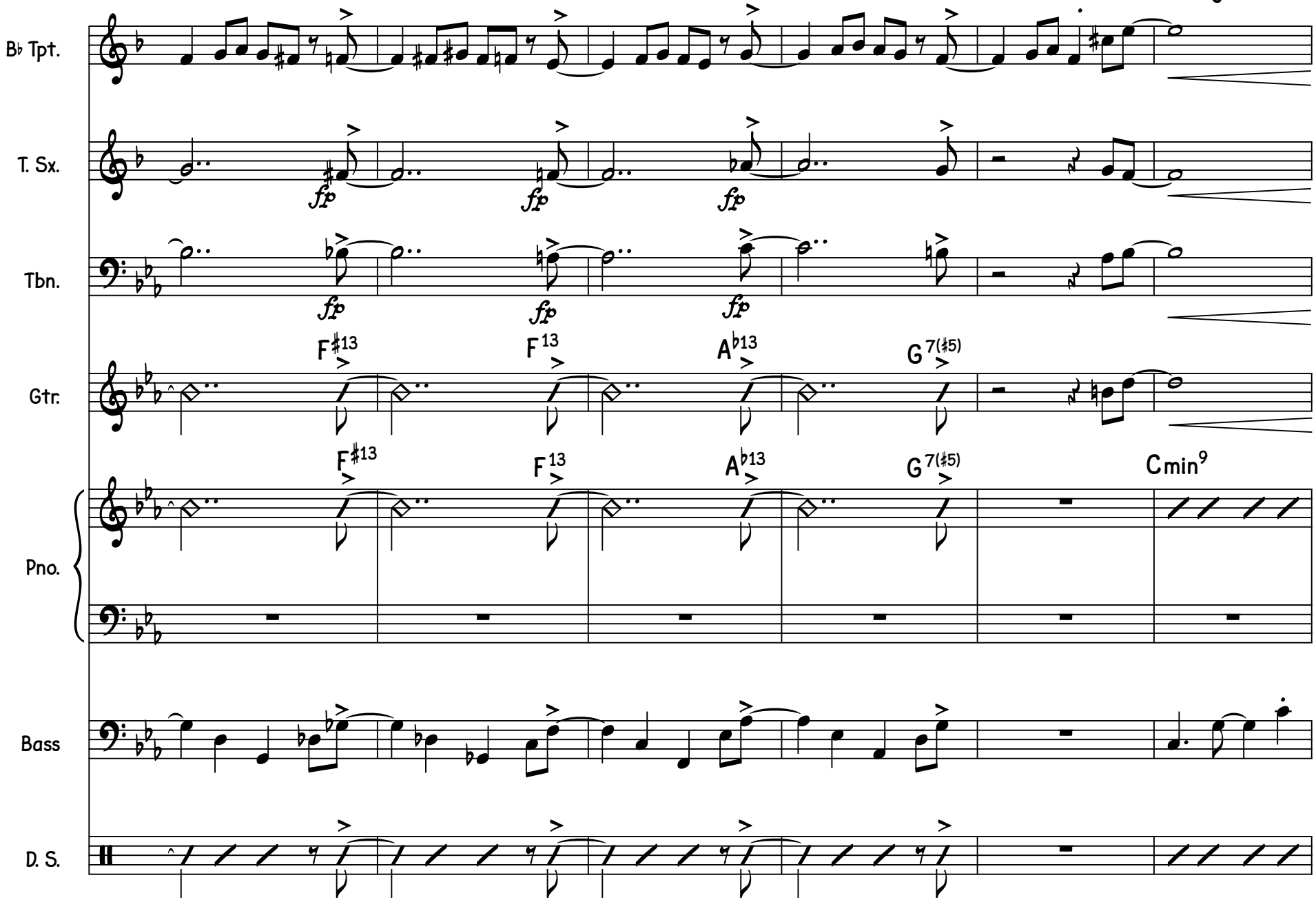
©

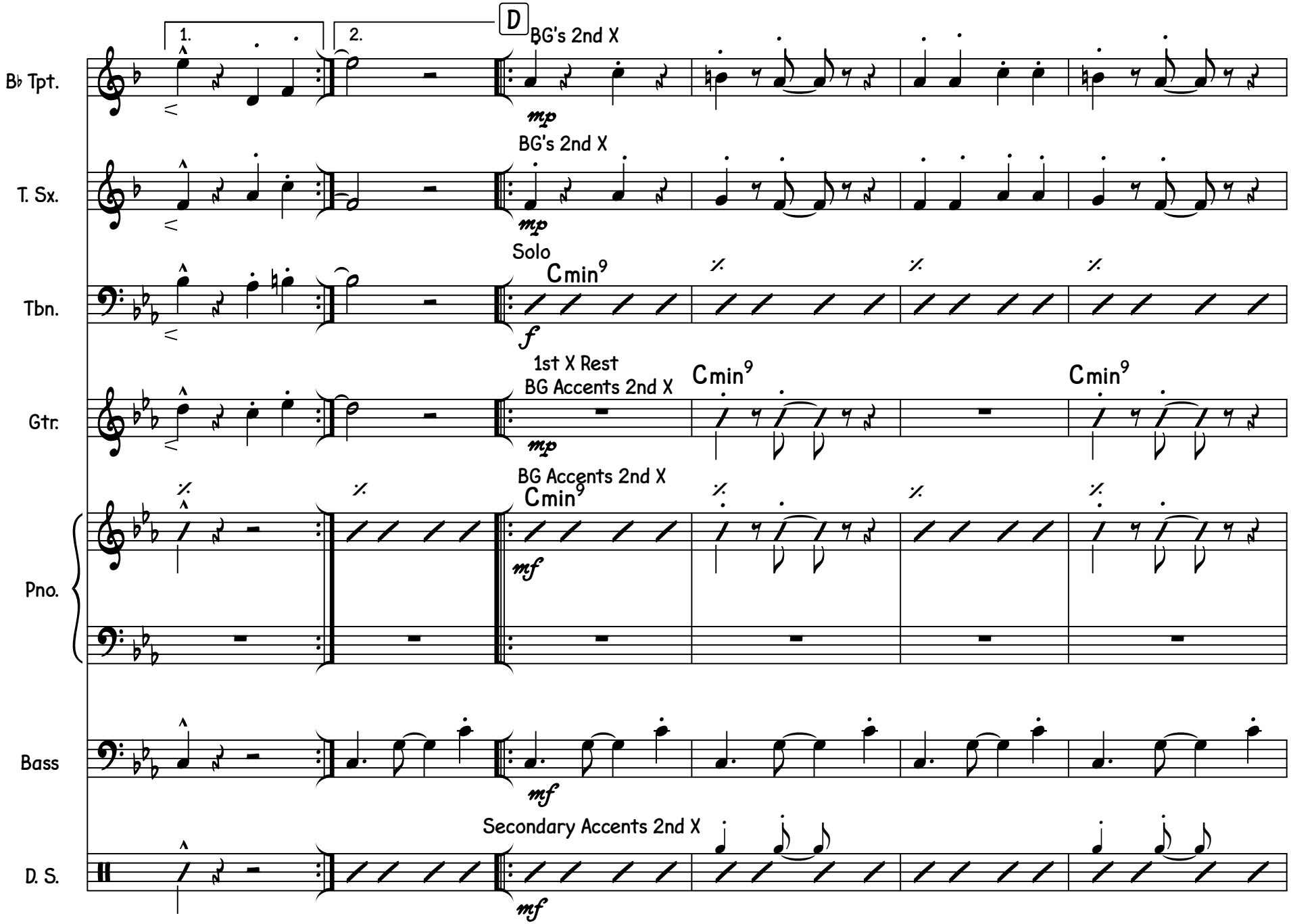

A
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
Cmin9
Cmin9
ff
f
mf

Nutville
B
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
F min9

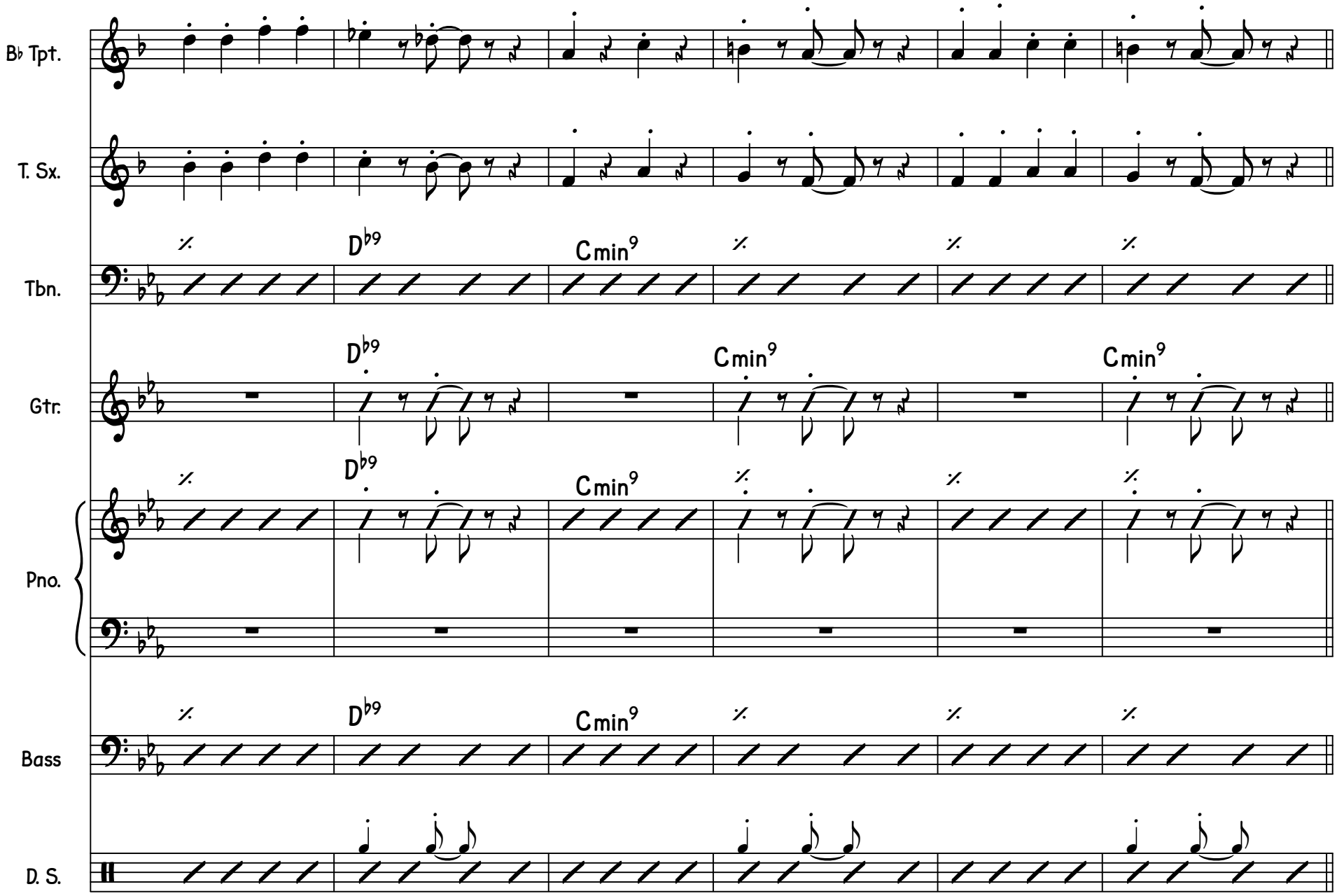

C Swing
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
fp
A♭13
G13
D♭9
Cmin9
Solo Fill

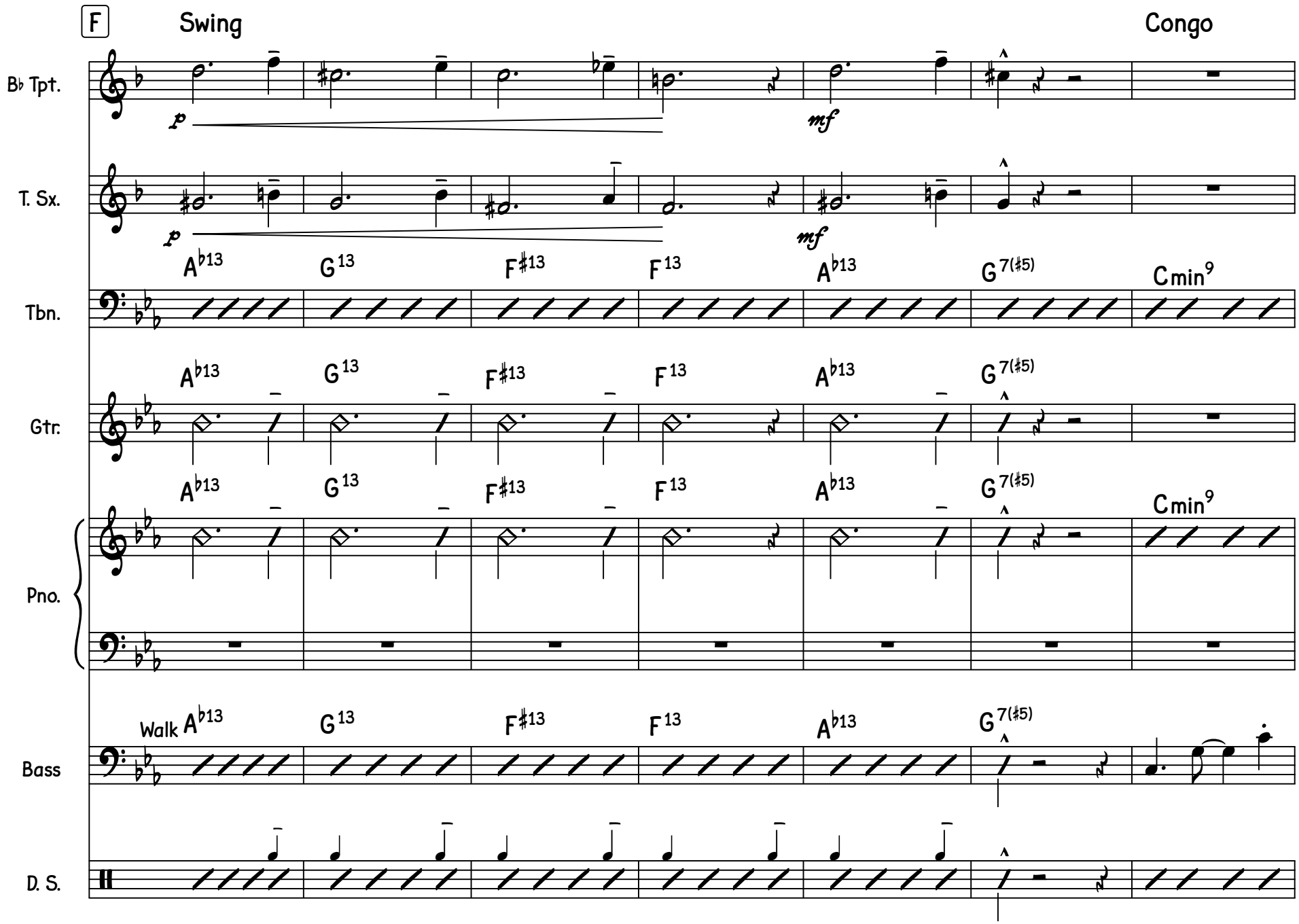
Congo

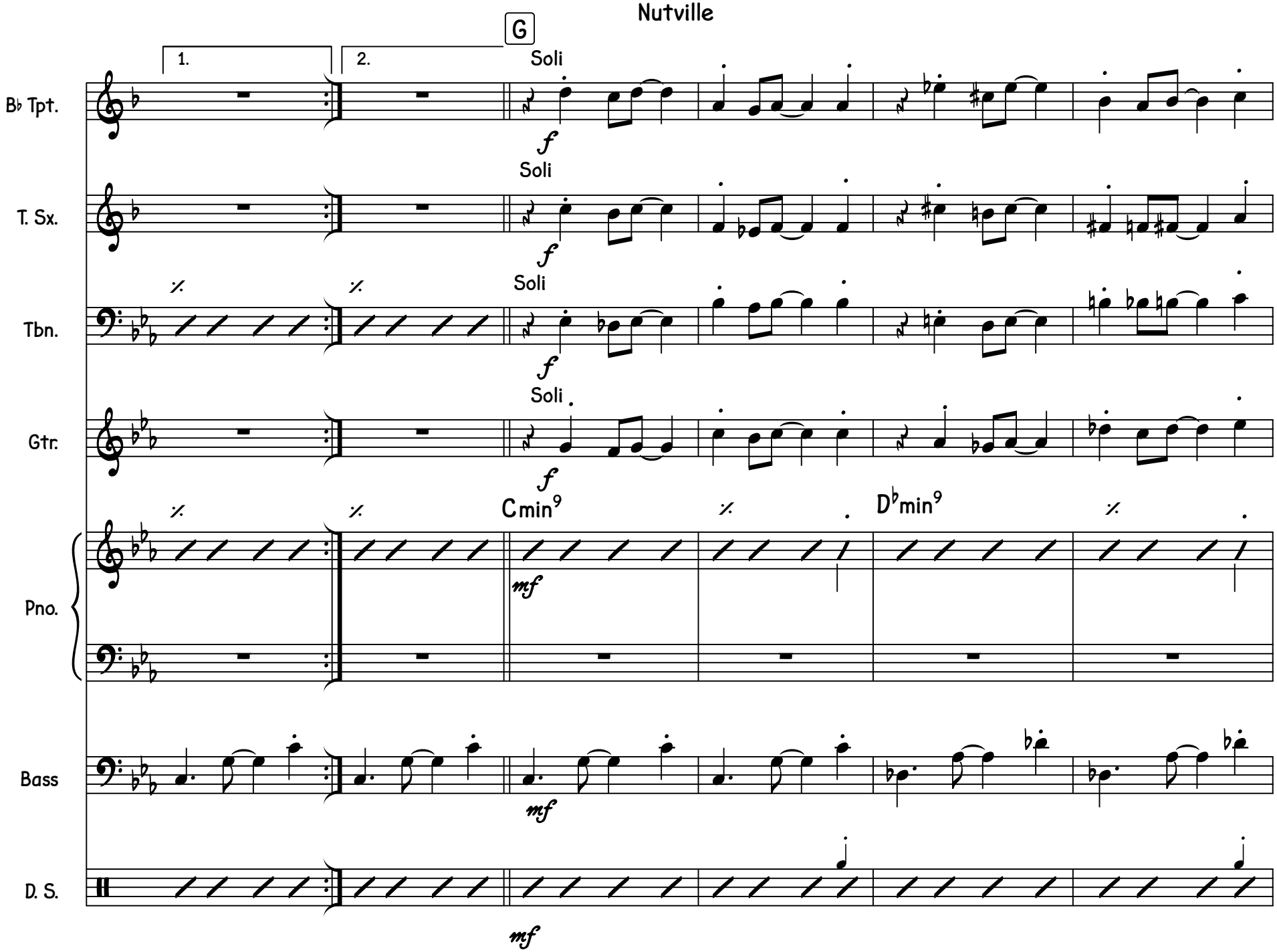


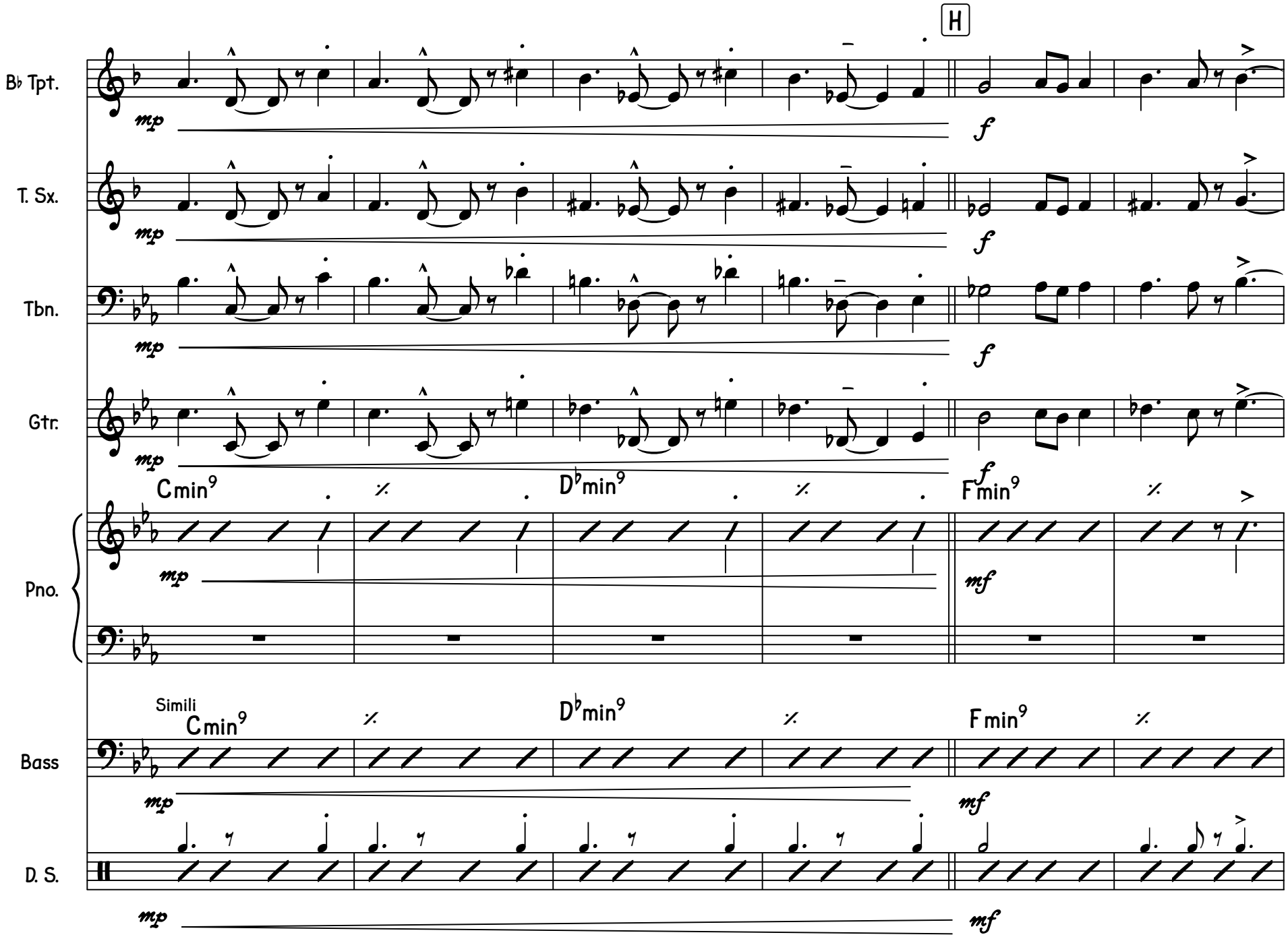

1.
2.
D
BG's 2nd X
B♭ Tpt.
mp
BG's 2nd X
T. Sx.
mp
Solo
Cmin9
Tbn.
f
1st X Rest
BG Accents 2nd X
Cmin9
Cmin9
Gtr.
mp
BG Accents 2nd X
Cmin9
Pno.
mf
Bass
mf
Secondary Accents 2nd X
D. S.
mf

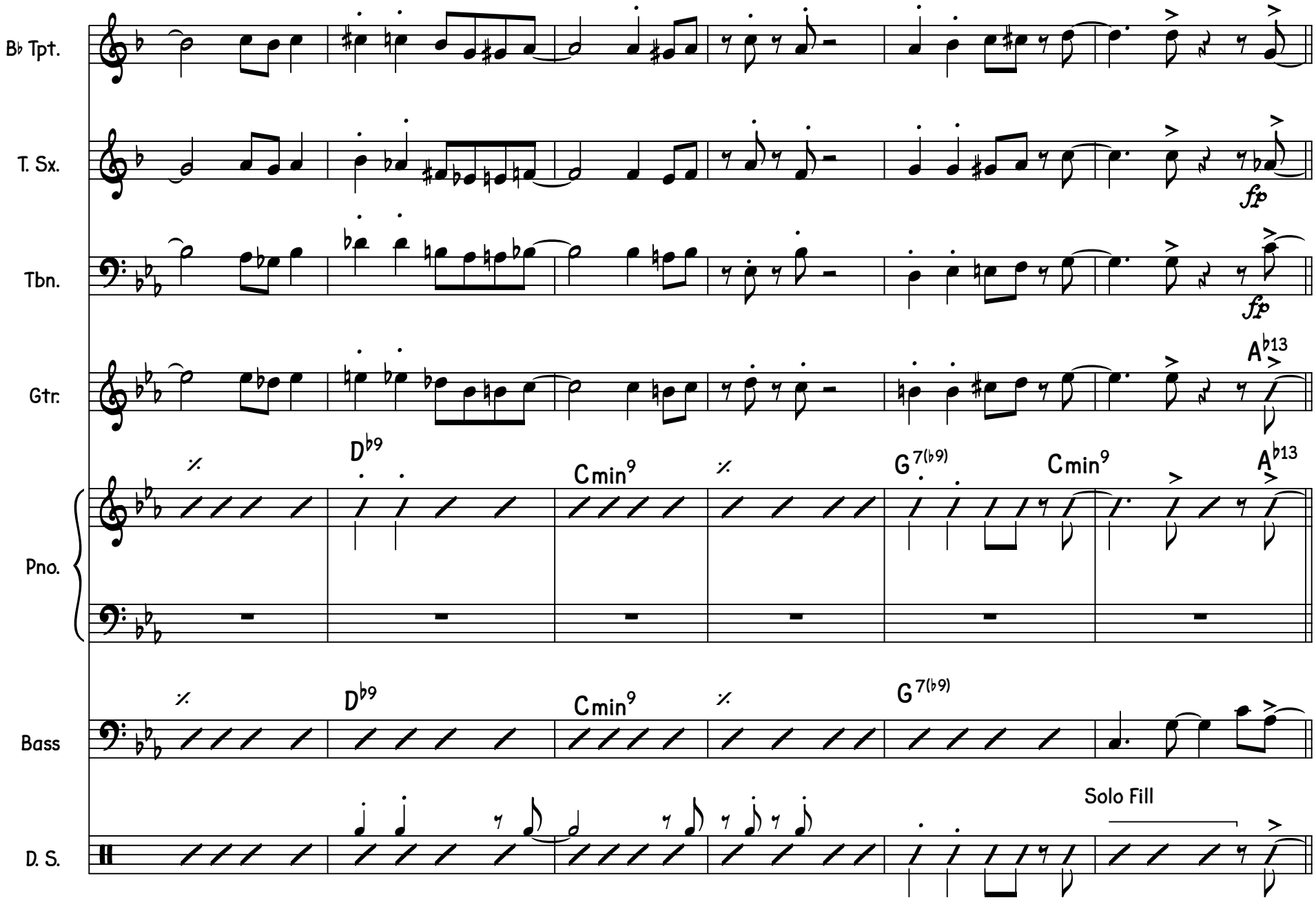
Nutville
E
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
Cmin9
Fmin9
Simili

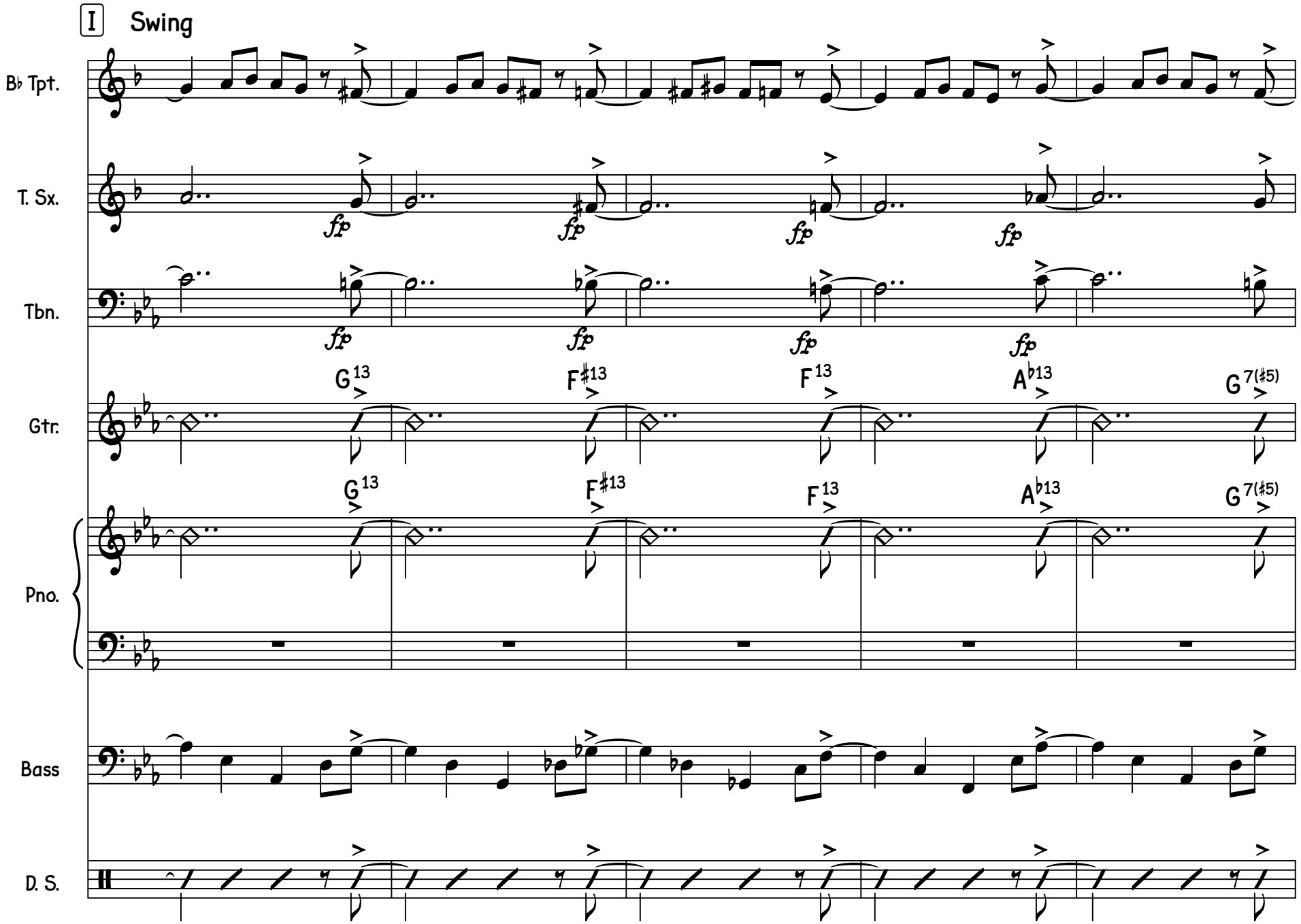

B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
D♭9
Cmin9

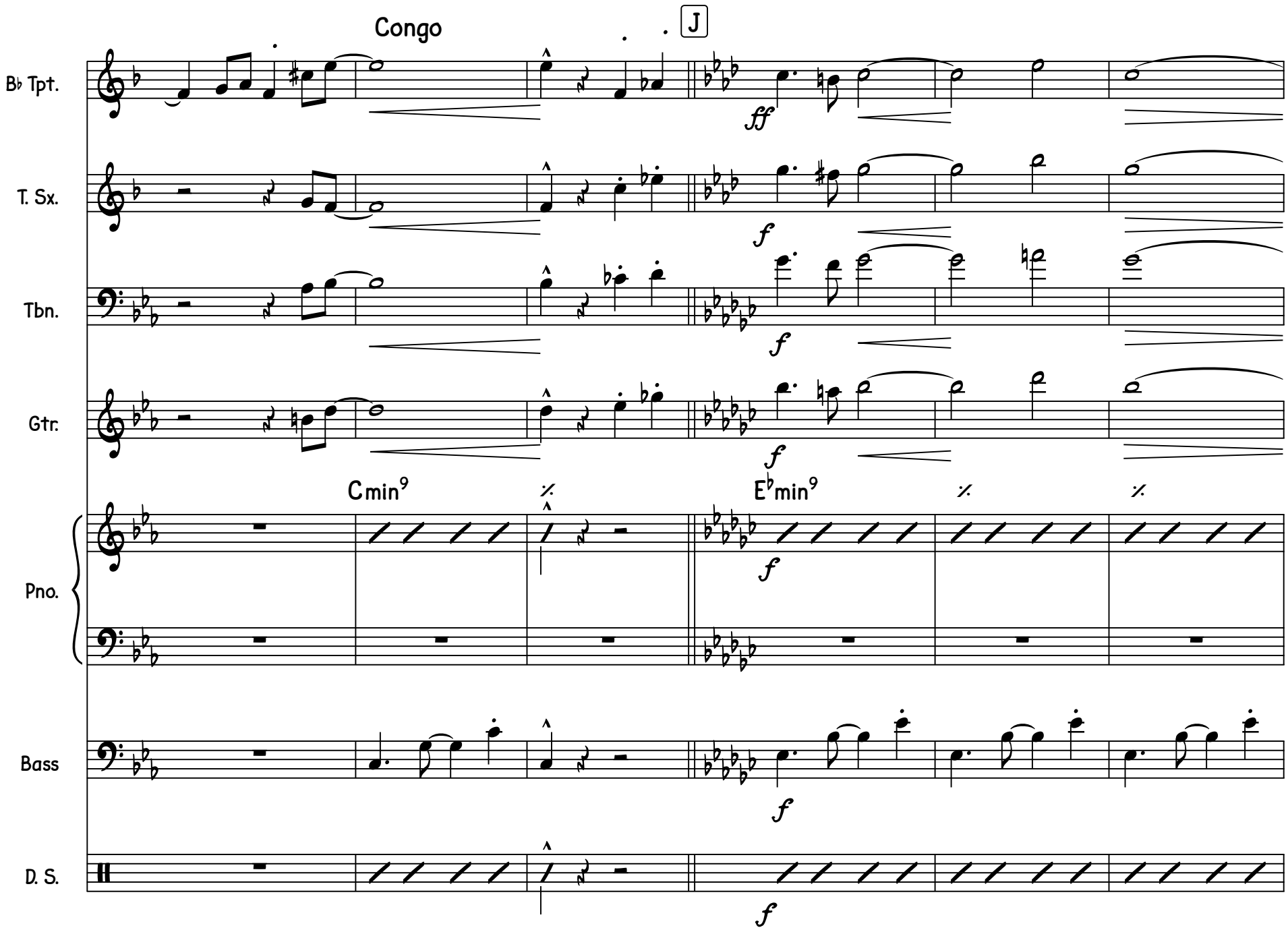

F
Swing
Congo
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
p
mf
A♭13
G13
F♯13
F13
G7(♯5)
Cmin9
Walk

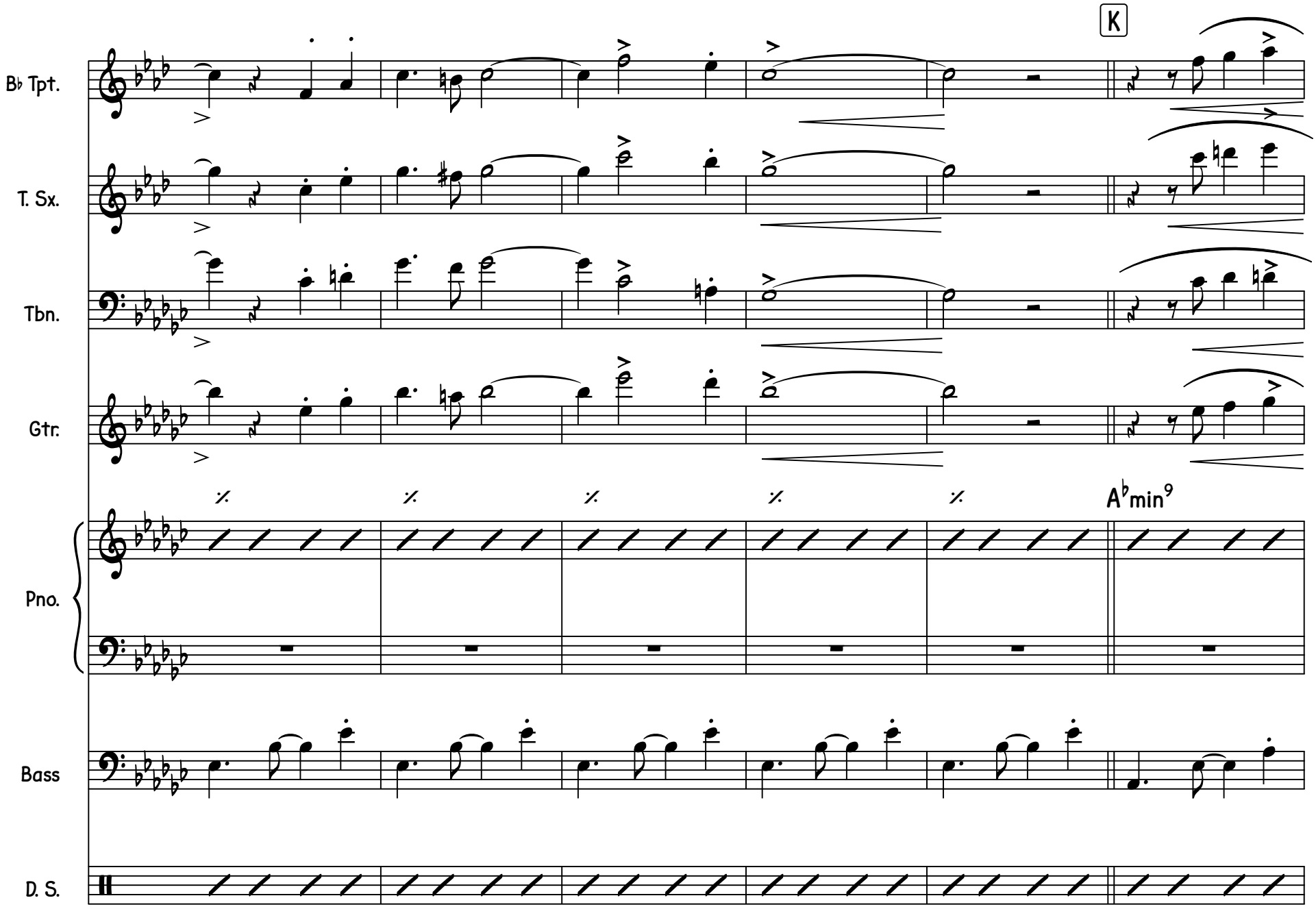

G
1.
2.
Soli
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
f
mf
Cmin9
D♭min9

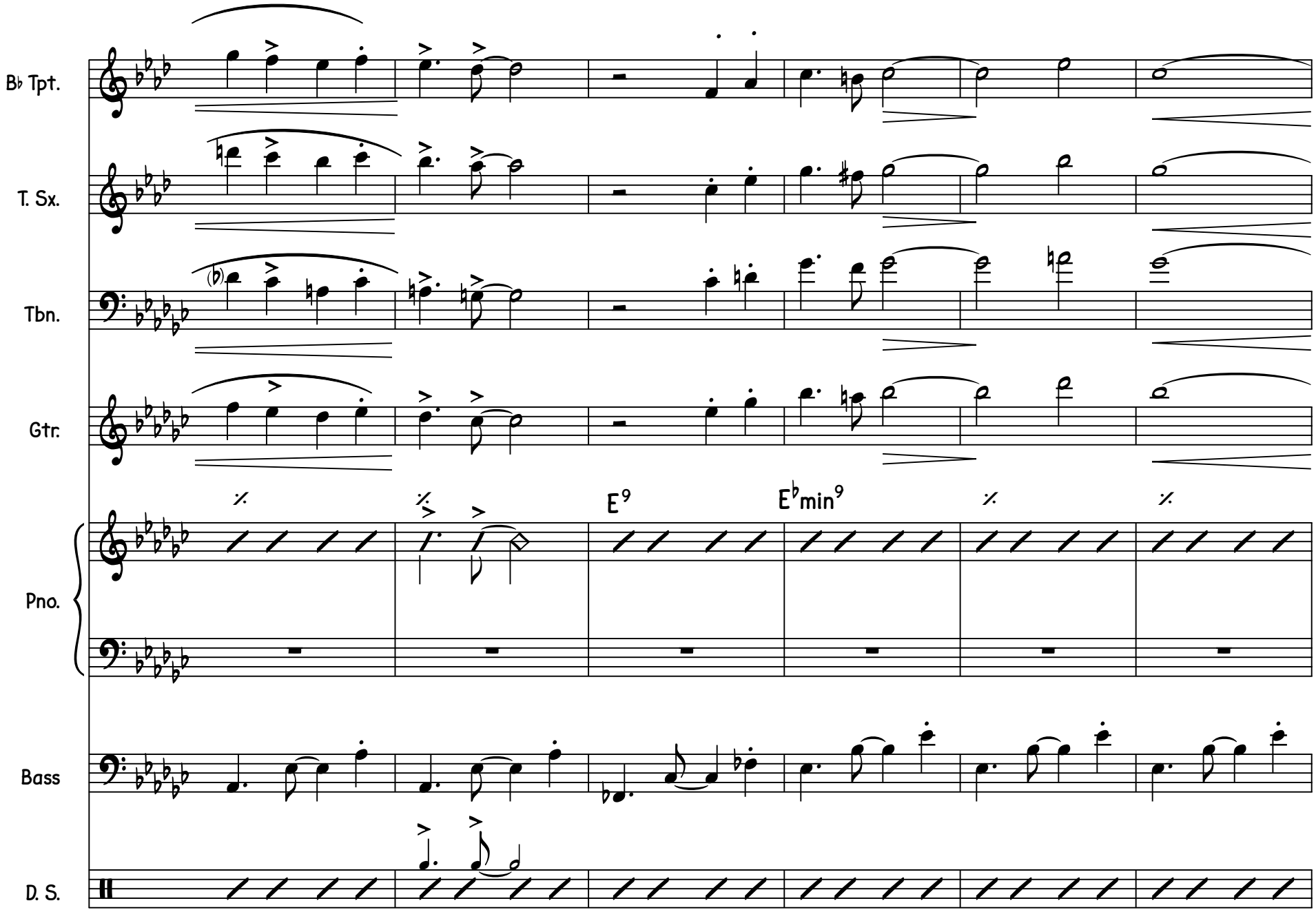

H
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
mp
f
mf
Cmin9
D♭min9
Fmin9
Simili

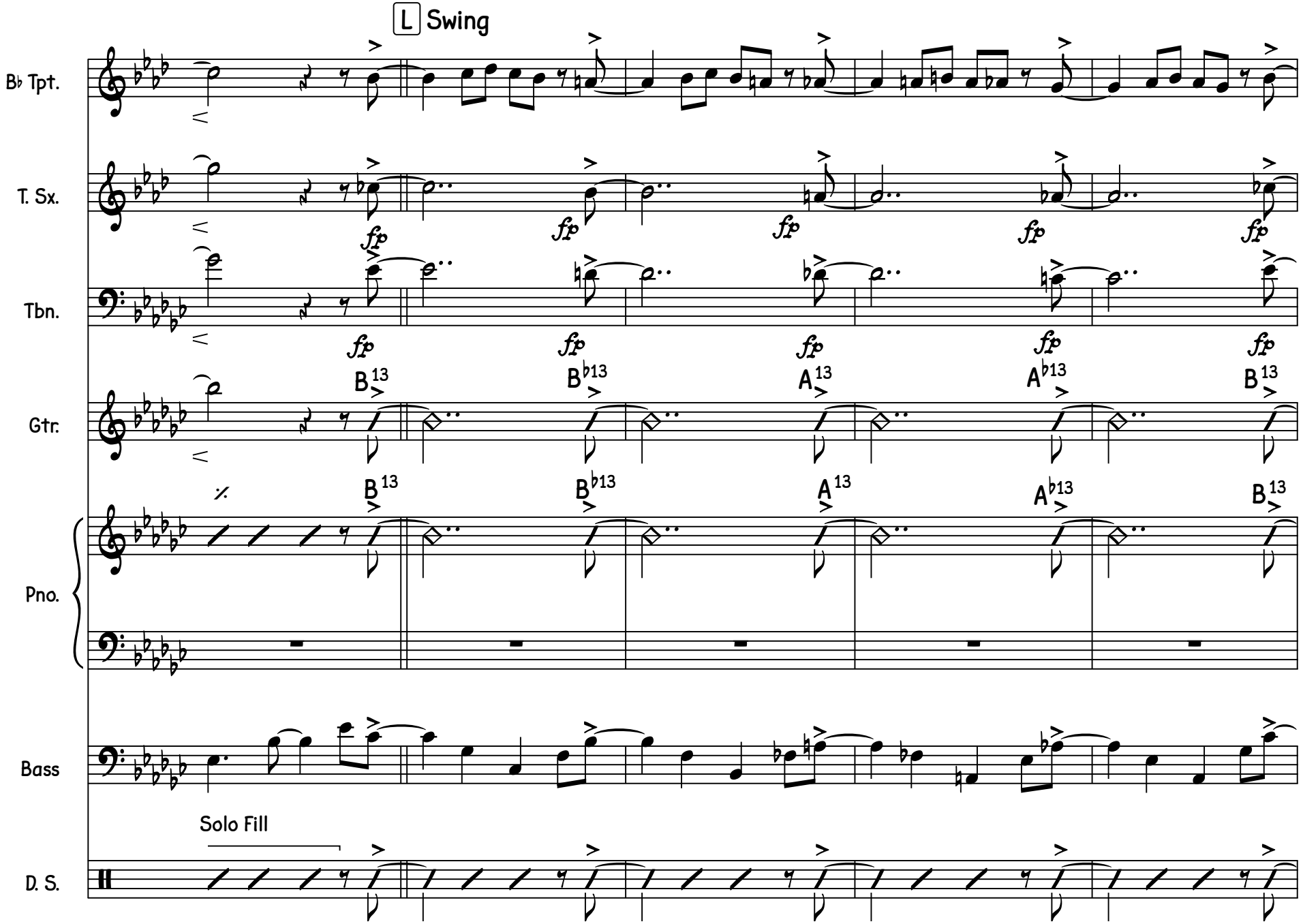

B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
fp
fp
A♭13
D♭9
Cmin9
G7(♭9)
Cmin9
A♭13
D♭9
Cmin9
G7(♭9)
Solo Fill

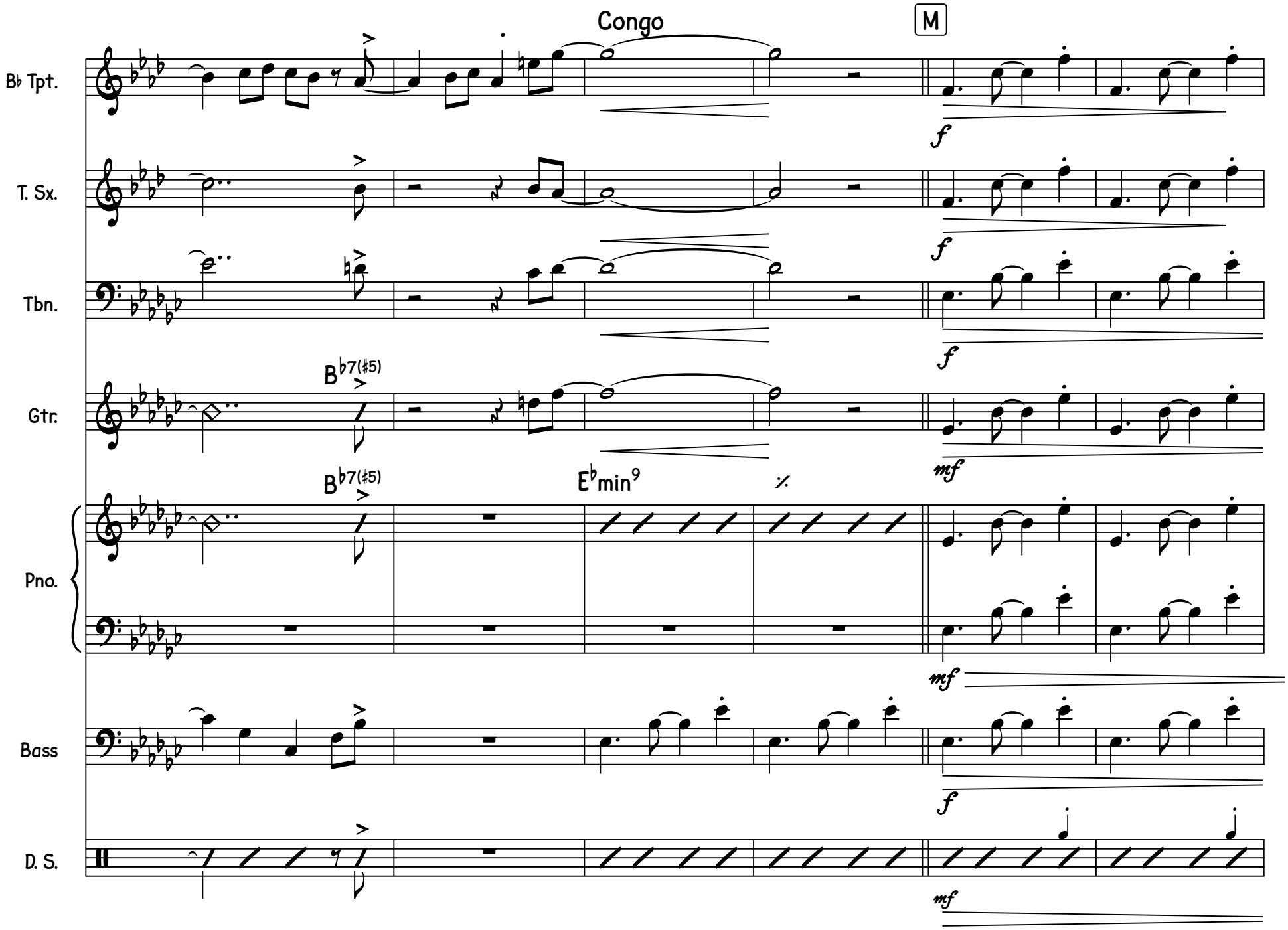

I
Swing
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
fp
G13
F♯13
F13
A♭13
G7(♯5)

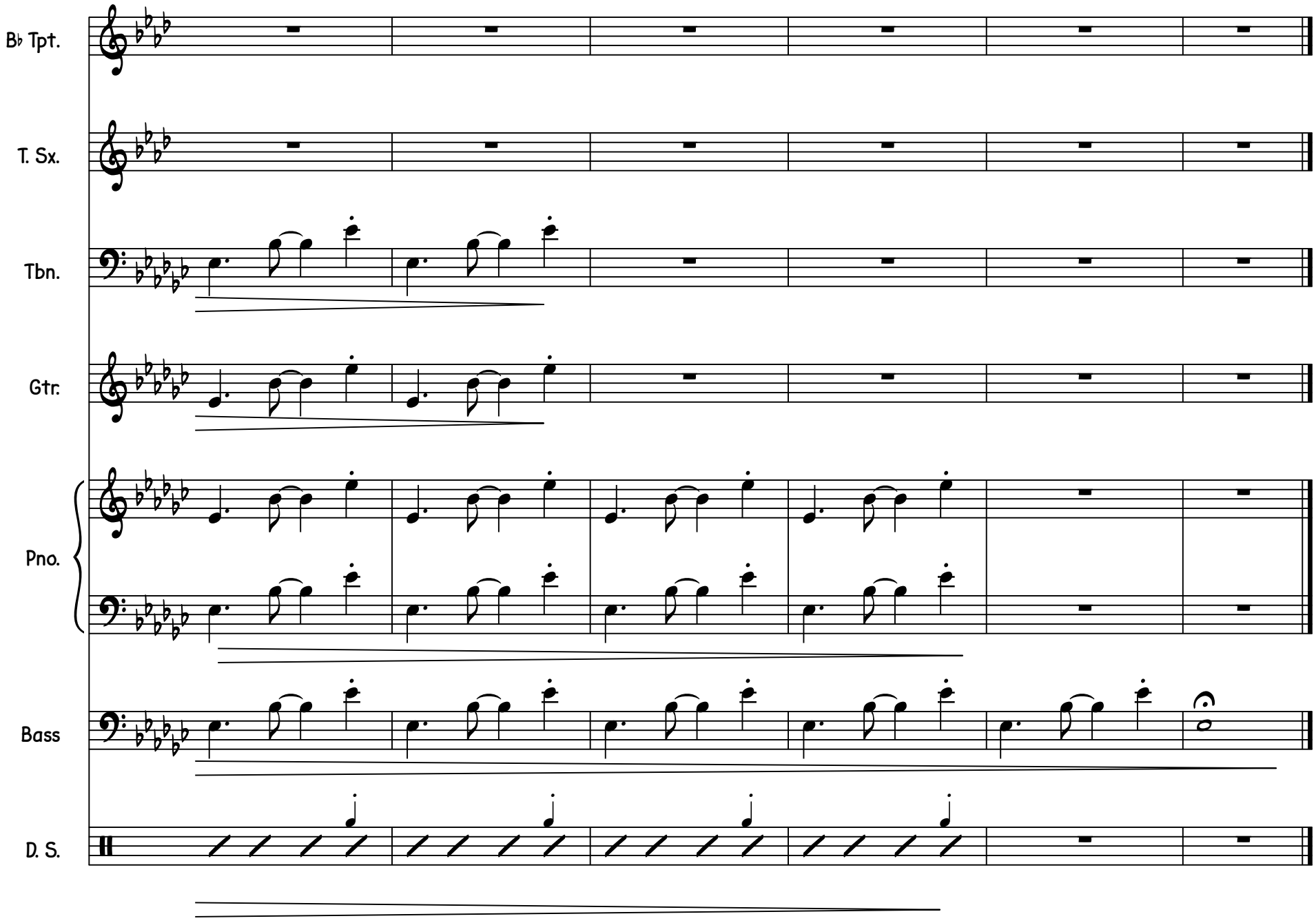

Congo
J
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Cmin9
E♭min9
Pno.
Bass
D. S.
ff
f


K
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
A♭min9


B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
E9
E♭min9


L Swing
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
Solo Fill
fp
B13
B♭13
A13
A♭13


Congo
M
B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.
B♭7(♯5)
E♭min9
f
mf

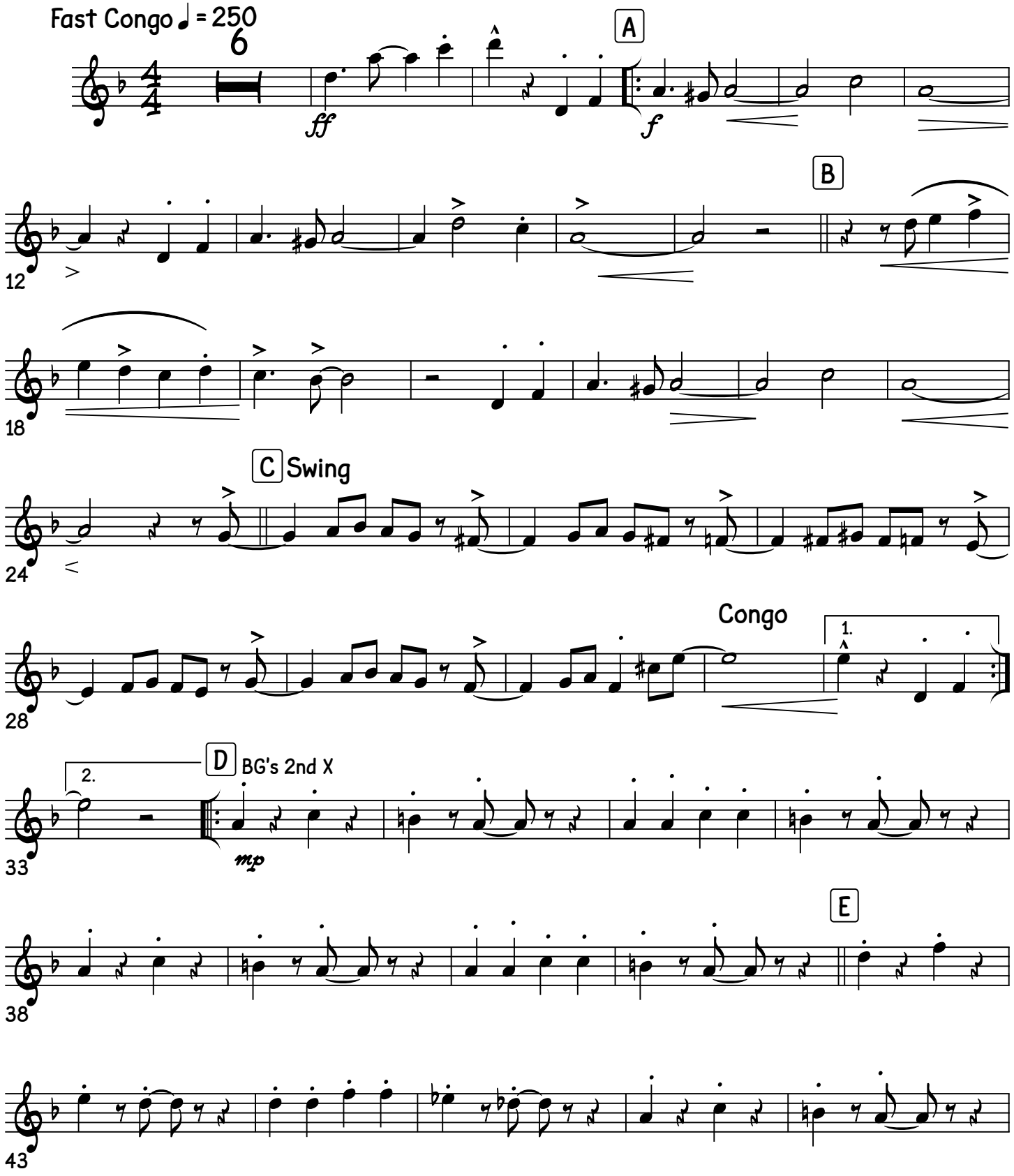

B♭ Tpt.
T. Sx.
Tbn.
Gtr.
Pno.
Bass
D. S.

Trumpet in B♭

Nutville

Comp. Horace Silver

Arr. Cameron Jordan



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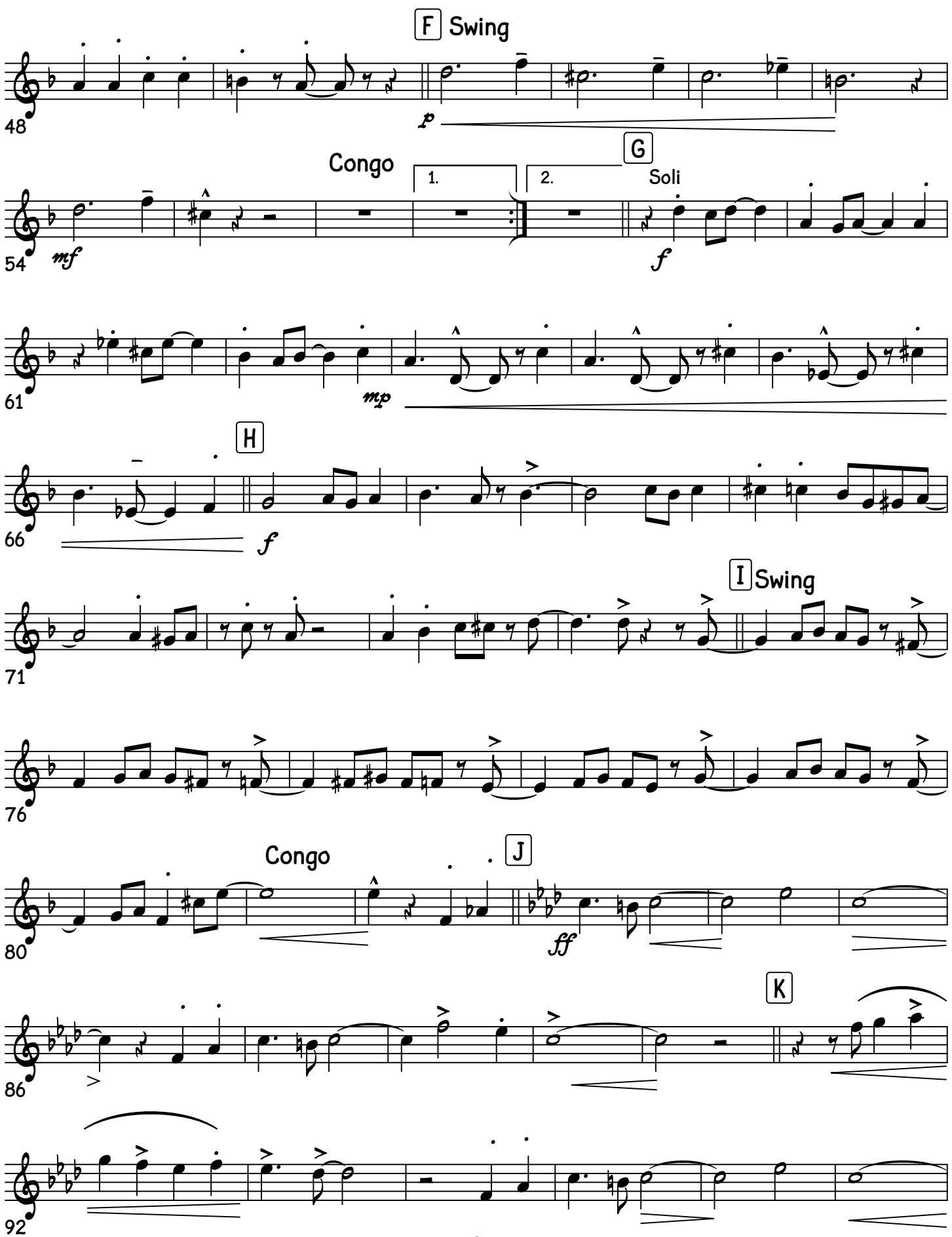
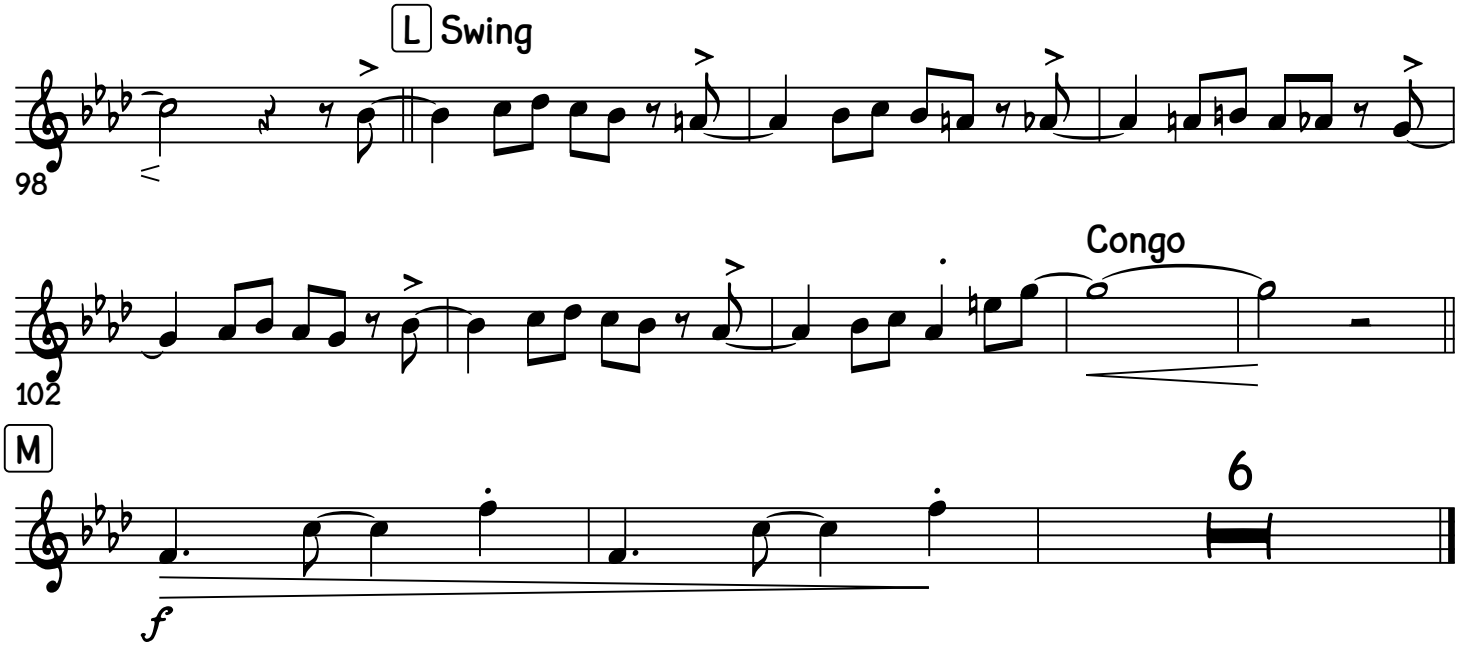

F Swing
48
p
Congo
1.
2.
G
Soli
54
mf
f
61
mp
H
66
f
I Swing
71
76
Congo
J
80
ff
K
86
92


L
Swing
98
Congo
102

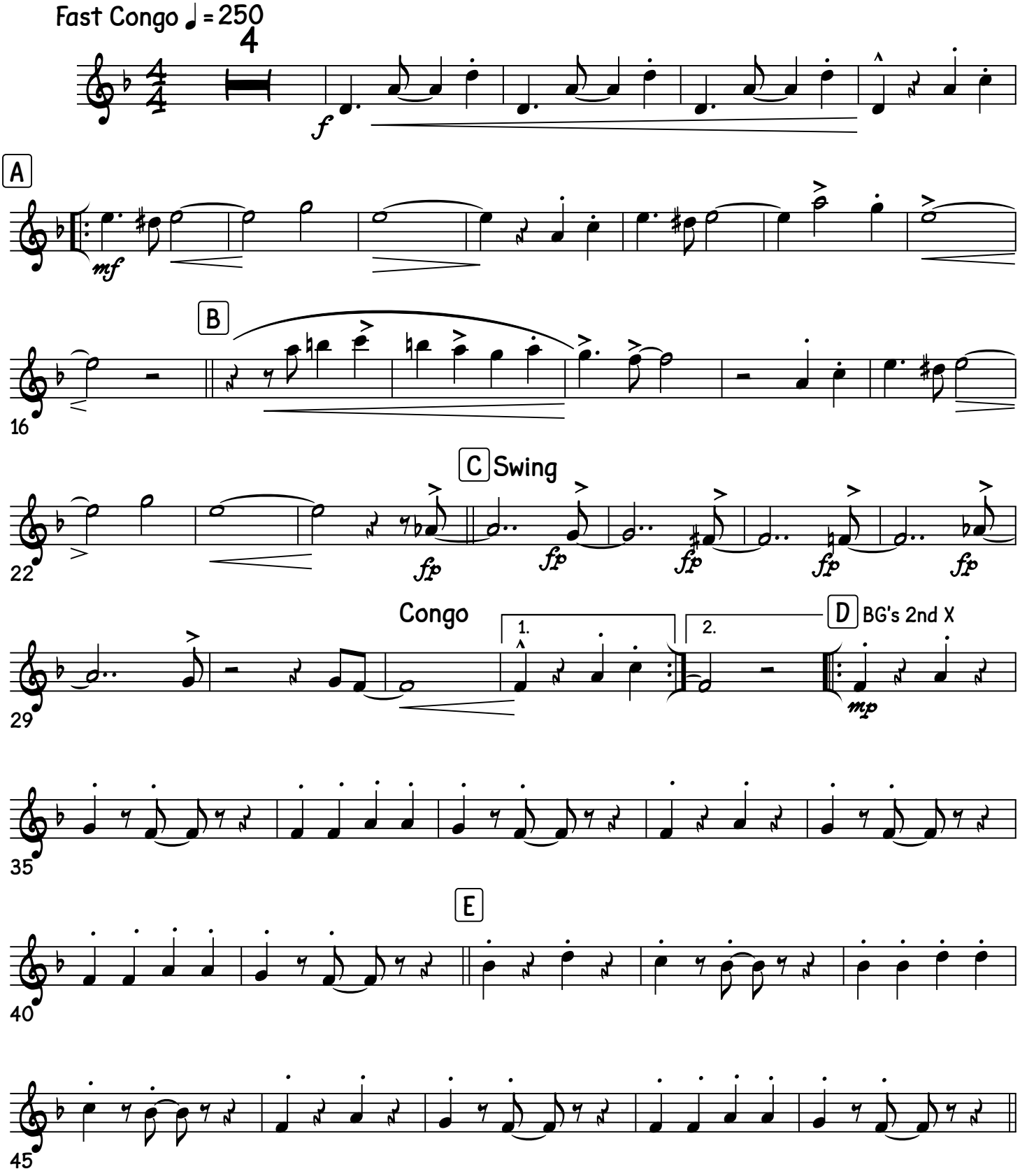
M
6
f

Tenor Sax

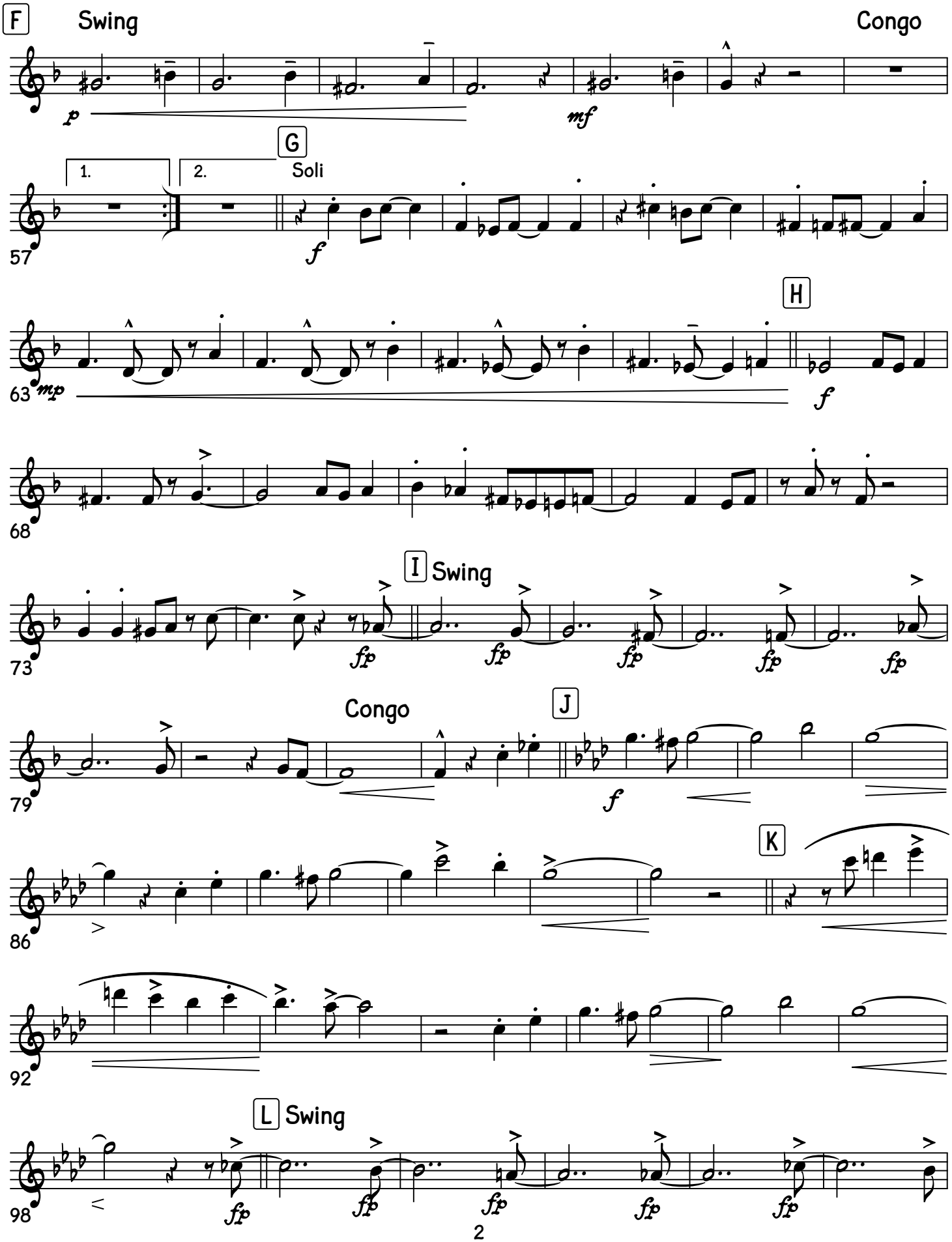
Nutville

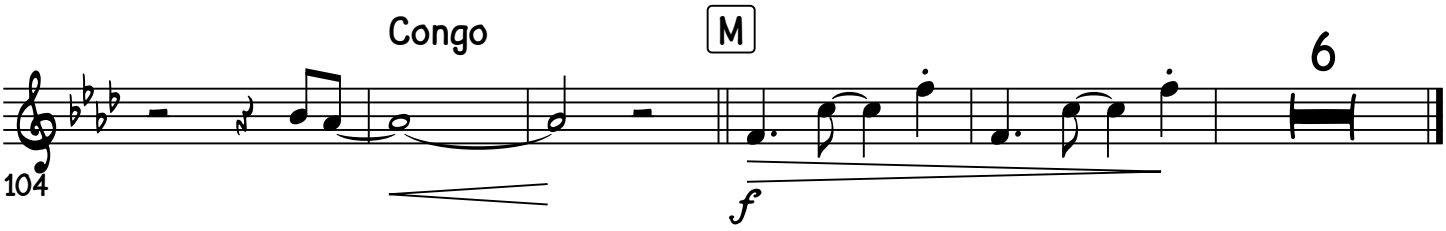
Comp. Horace Silver

Arr. Cameron Jordan



©


F
Swing
Congo
p
mf
G
Soli
1.
2.
57
f
H
63
mp
f
68
I
Swing
73
fp
Congo
J
79
f
K
86
92
L
Swing
98
fp

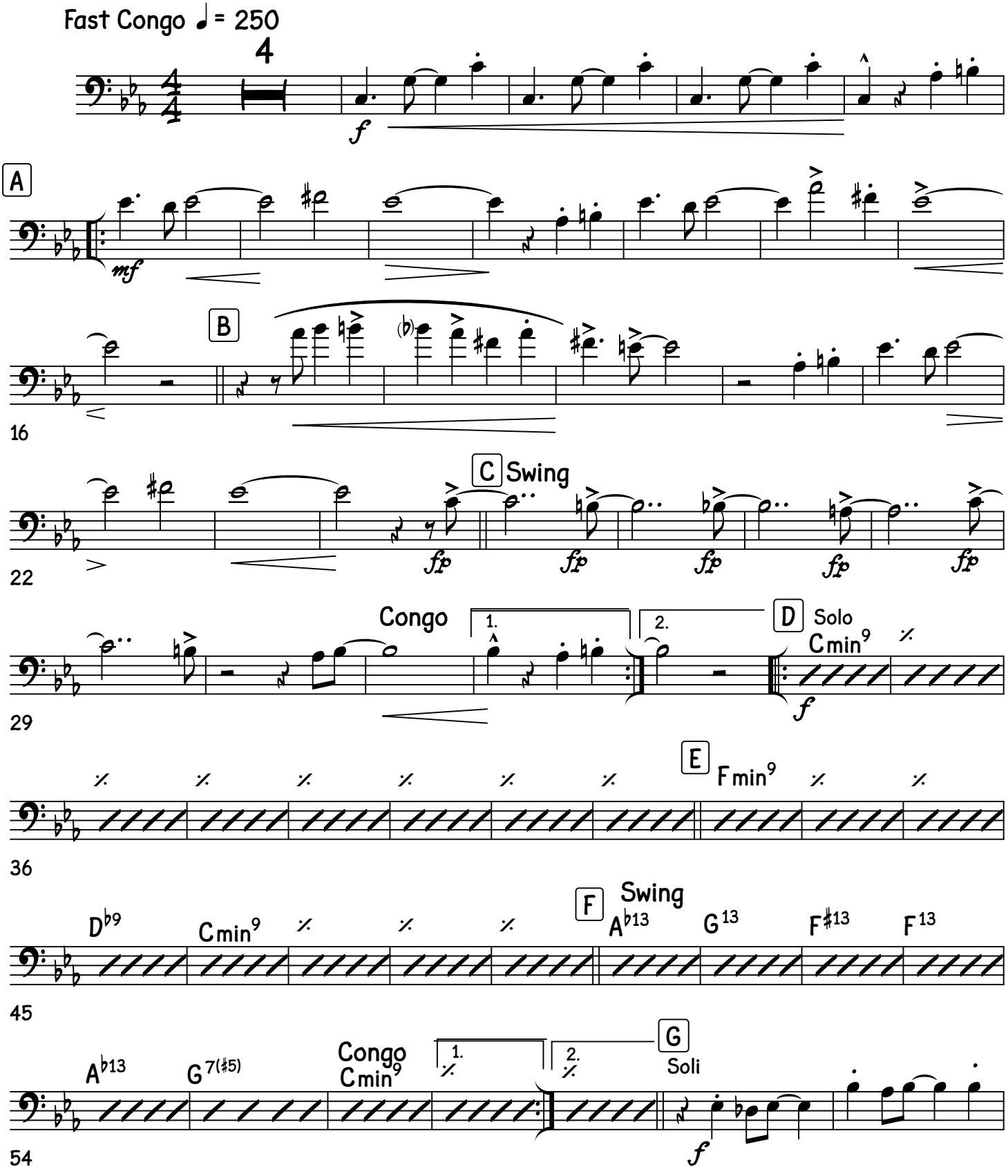

Congo
M
6
104
f

Trombone

Nutville

Comp. Horace Silver

Arr. Cameron Jordan



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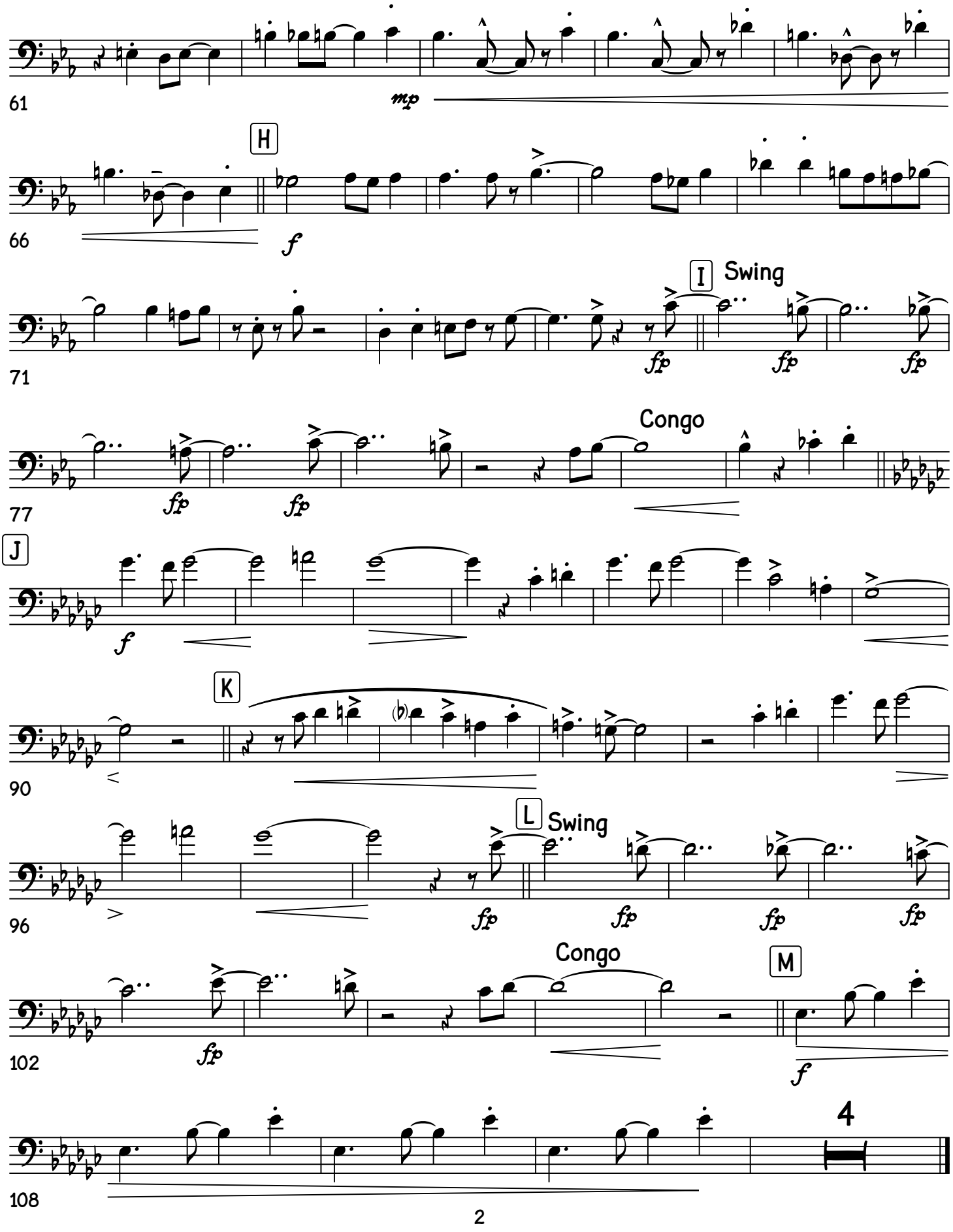

61
mp
H
66
f
I
Swing
71
fp
77
Congo
J
90
K
96
L
Swing
102
Congo
M
4
108

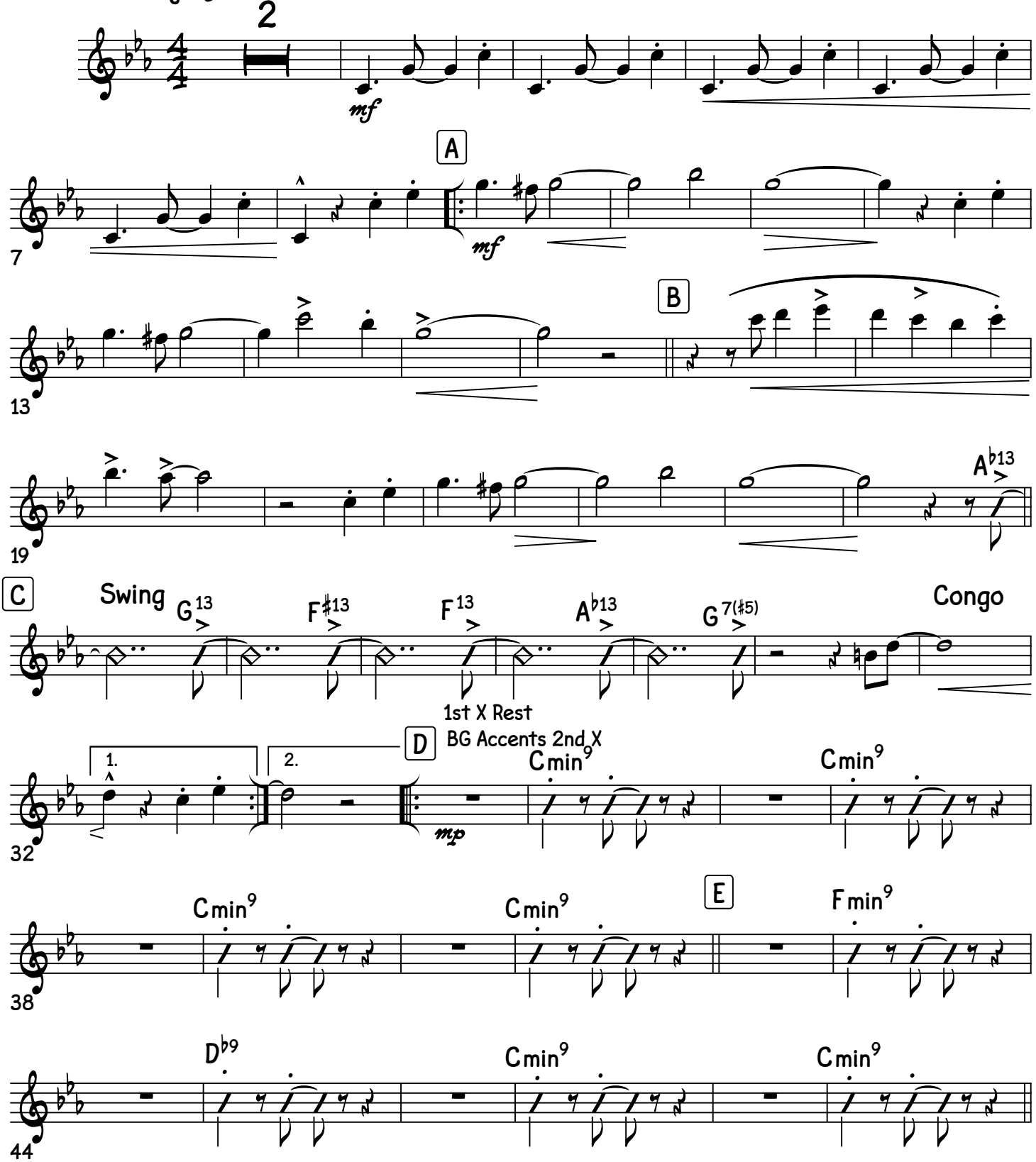
Guitar

Nutville

Comp. Horace Silver

Arr. Cameron Jordan

Fast Congo ♩ = 250



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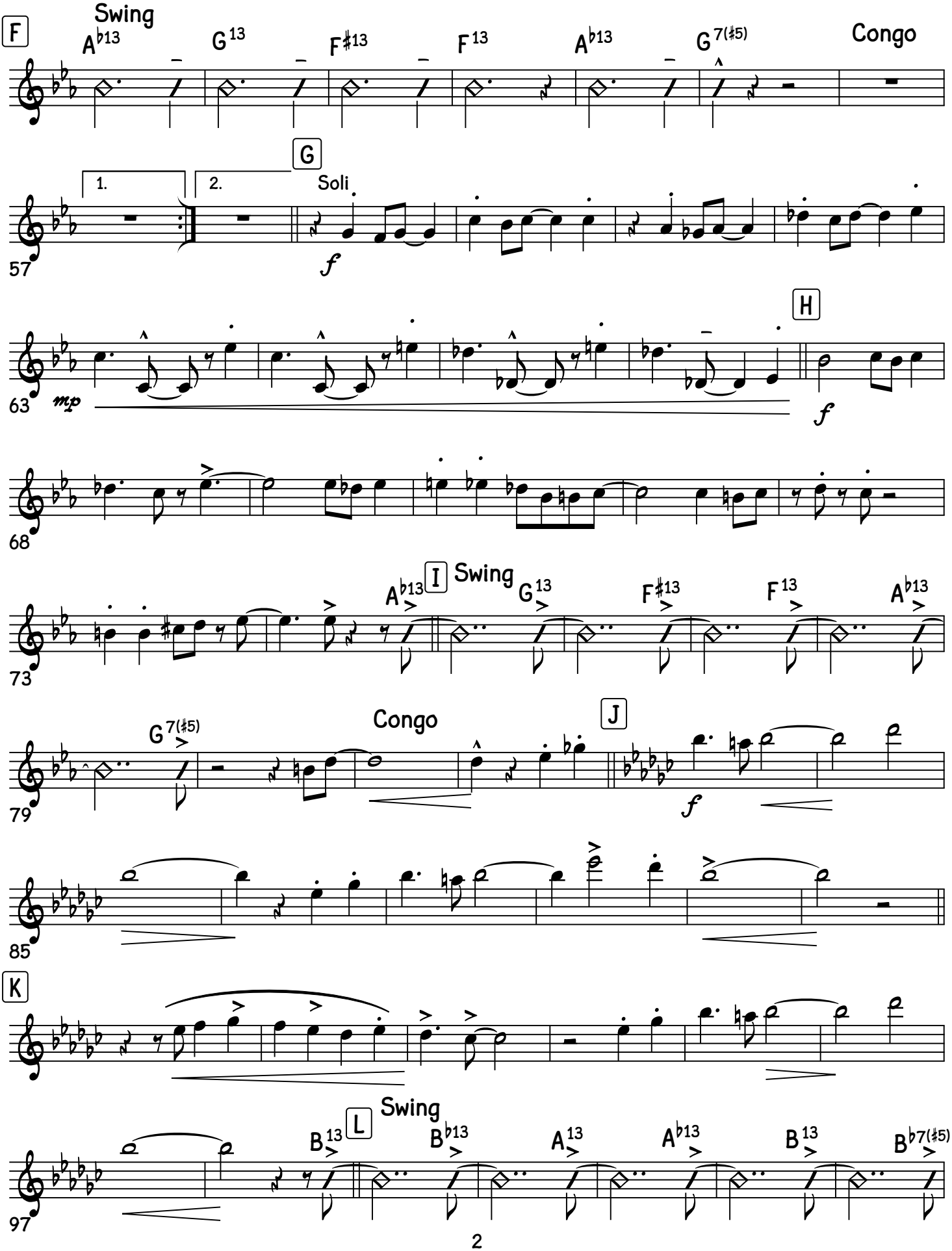
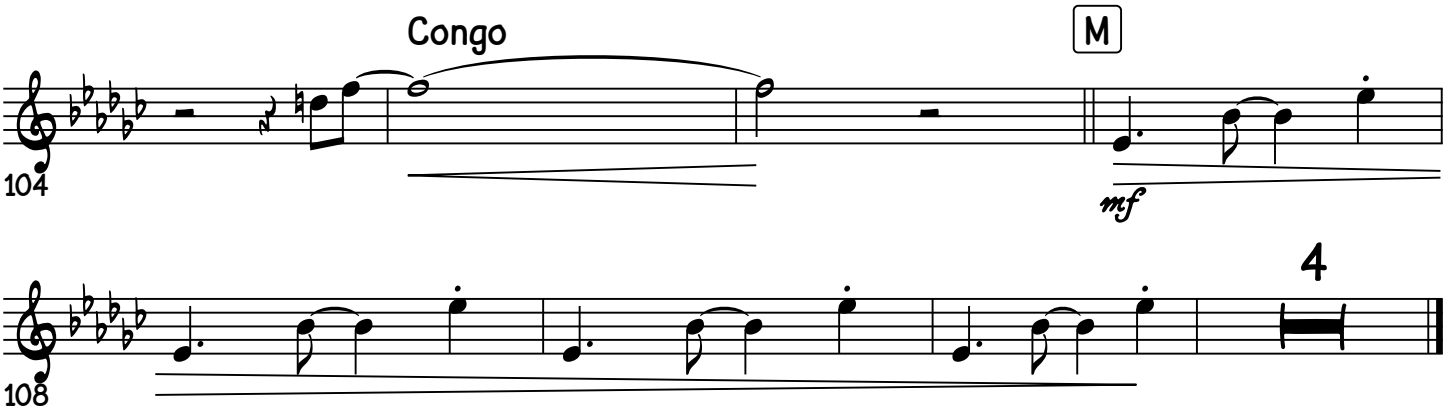

F
Swing
A♭13
G13
F♯13
F13
A♭13
G7(♯5)
Congo
G
1.
2.
Soli
57
f
H
63
mp
f
68
I
Swing
A♭13
G13
F♯13
F13
A♭13
73
G7(♯5)
Congo
J
79
f
85
K
Swing
L
B13
B♭13
A13
A♭13
B13
B♭7(♯5)
97

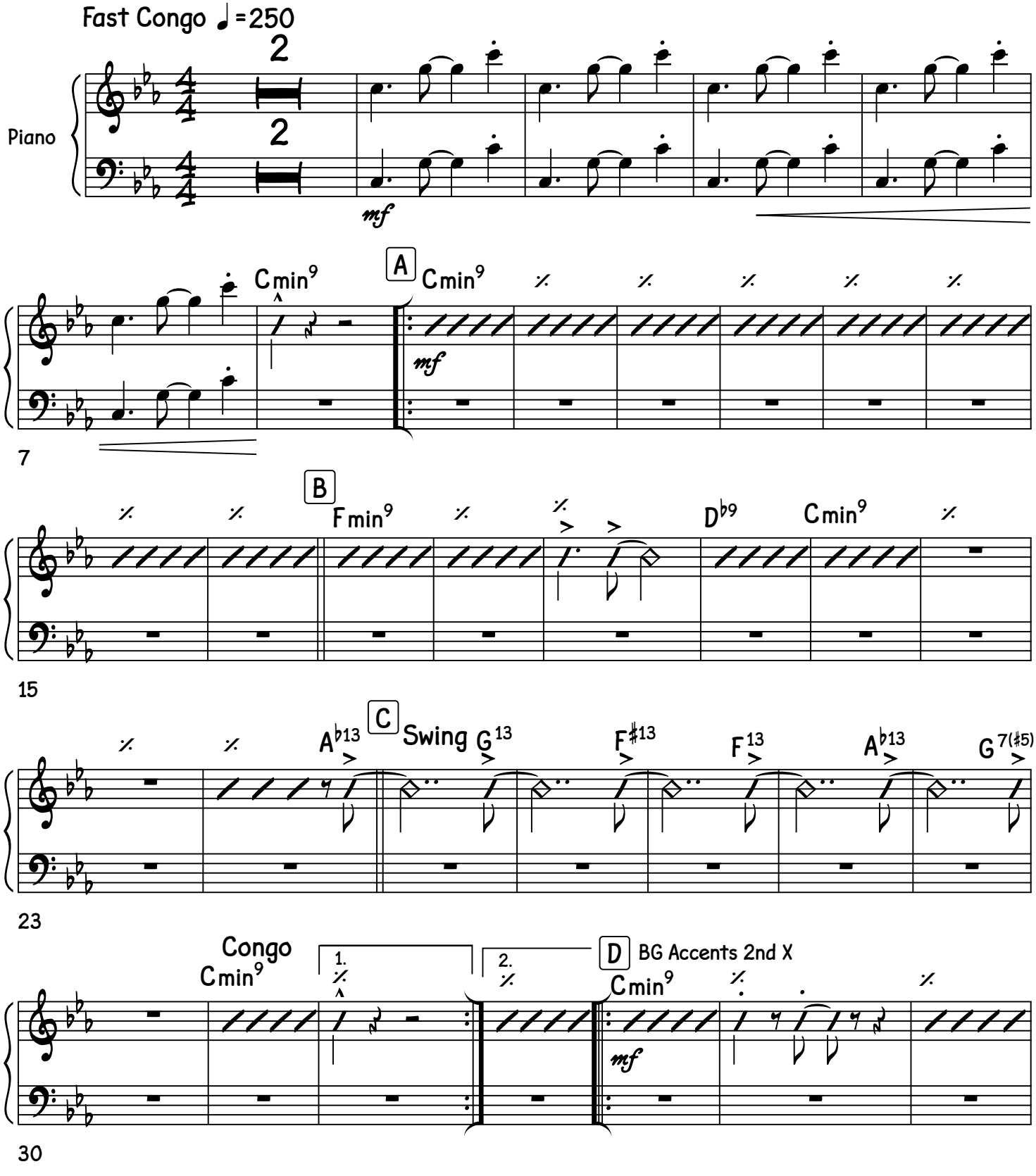

Congo
M
104
mf
4
108

Piano

Nutville

Comp. Horace Silver

Arr. Cameron Jordan



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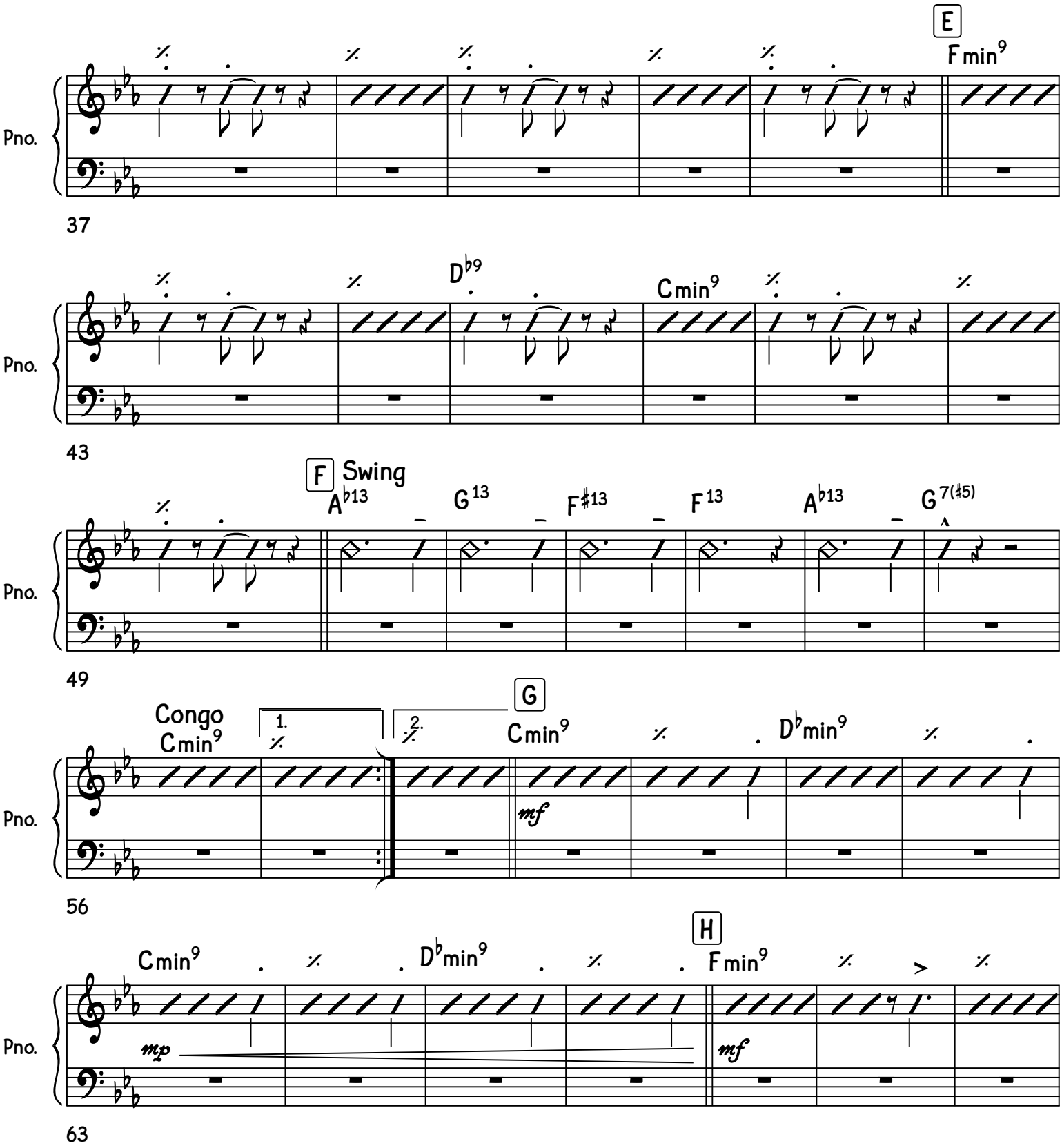
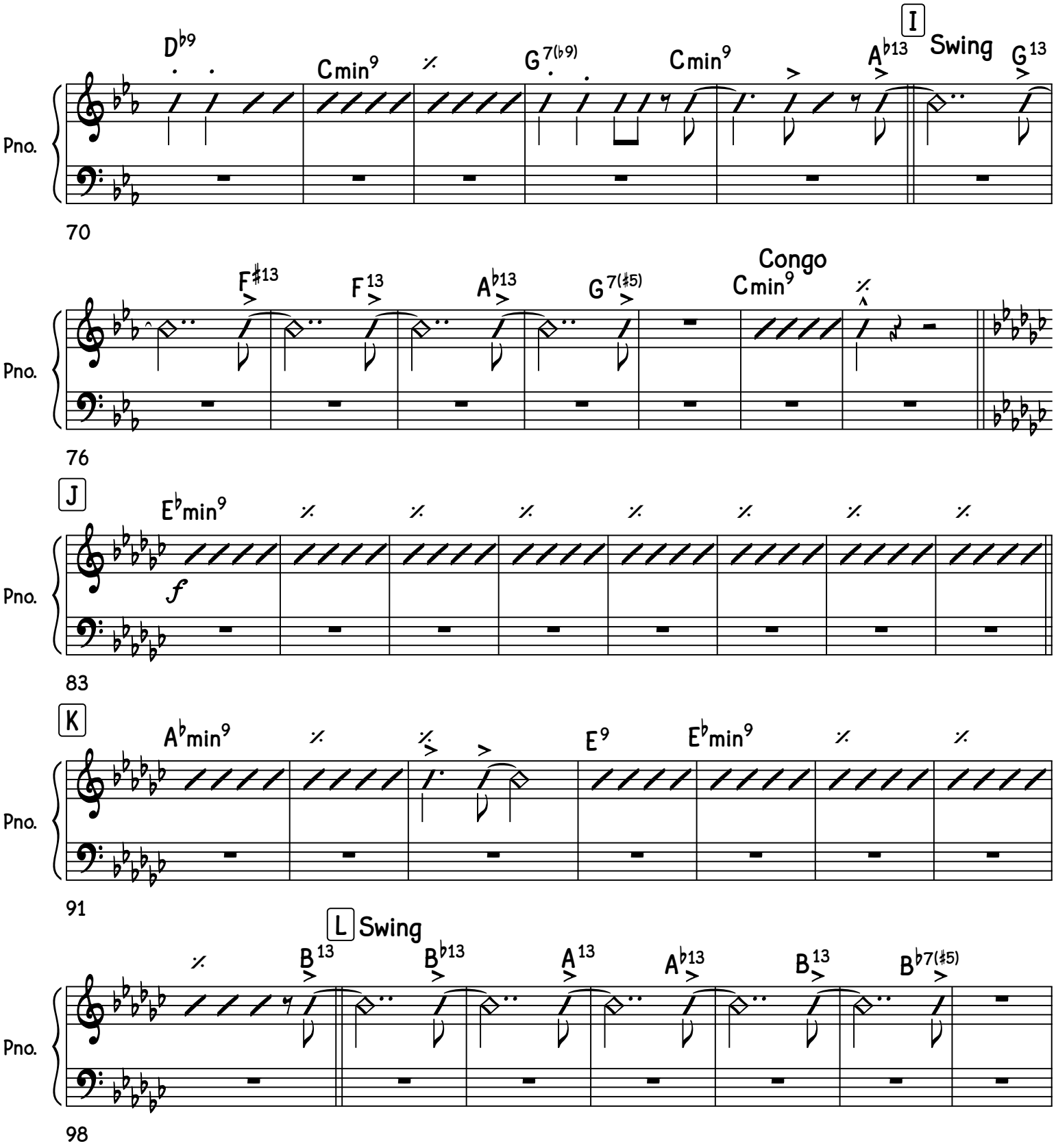
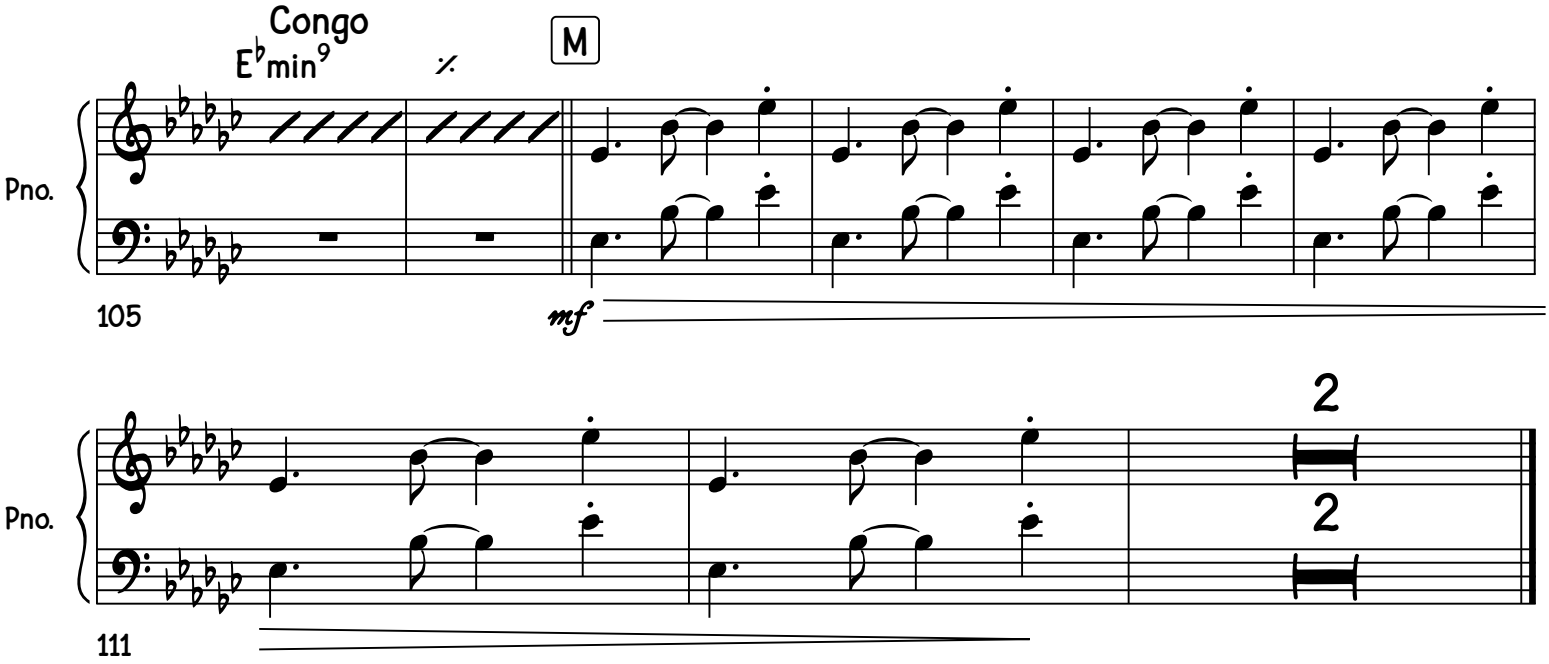

E
Fmin9
Pno.
37
Pno.
Dᵇ9
Cmin9
43
F Swing
Aᵇ13
G13
F♯13
F13
Aᵇ13
G7(♯5)
Pno.
49
Congo
Cmin9
1.
2.
G
Cmin9
Dᵇmin9
mf
Pno.
56
Cmin9
Dᵇmin9
H
Fmin9
mp
mf
Pno.
63


I
Swing
Congo
J
K
L
Swing
Pno.
70
76
83
91
98


Congo
E♭min9
M
Pno.
105
mf

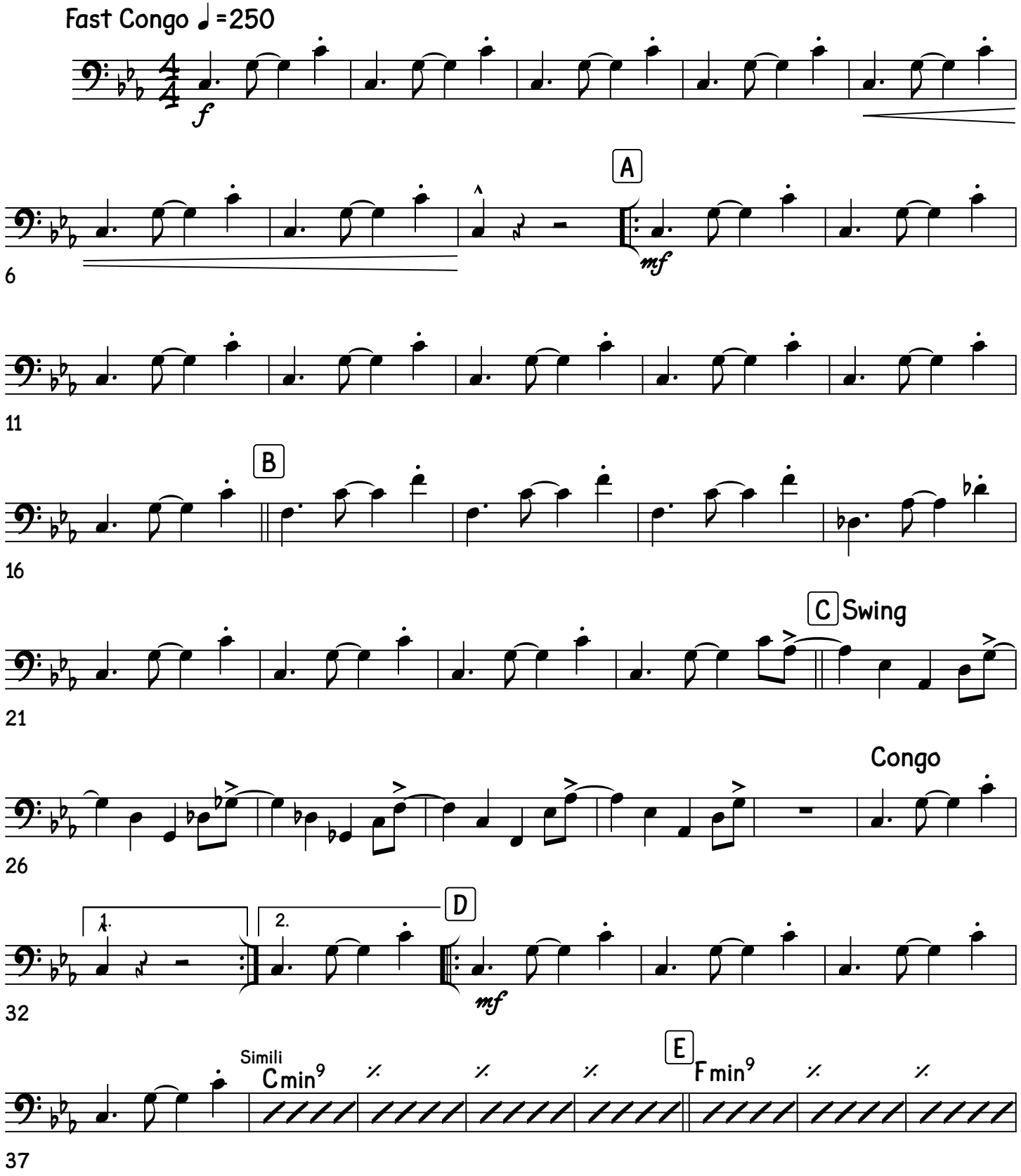
2
2
Pno.
111

Bass

Nutville

Comp. Horace Silver

Arr. Cameron Jordan



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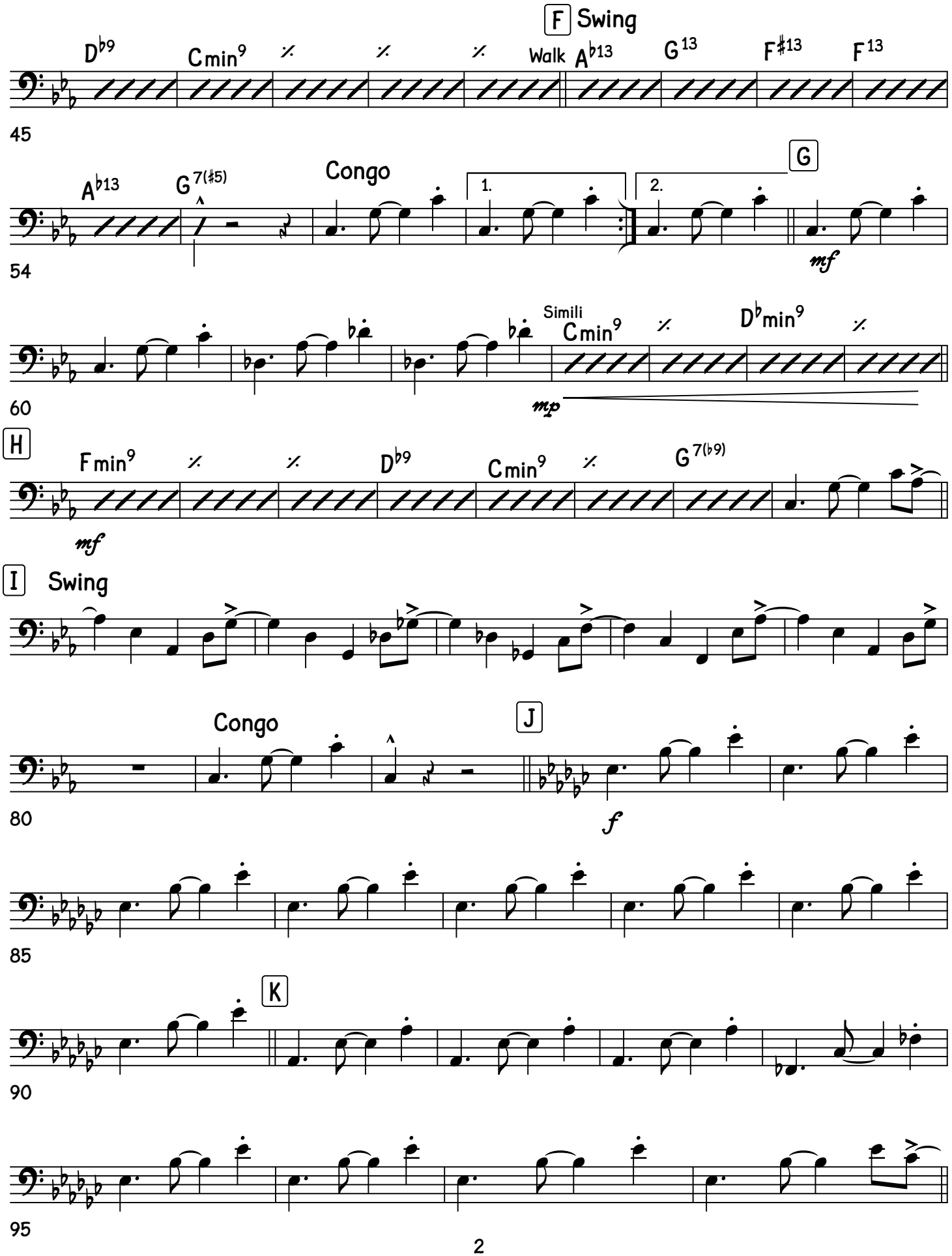
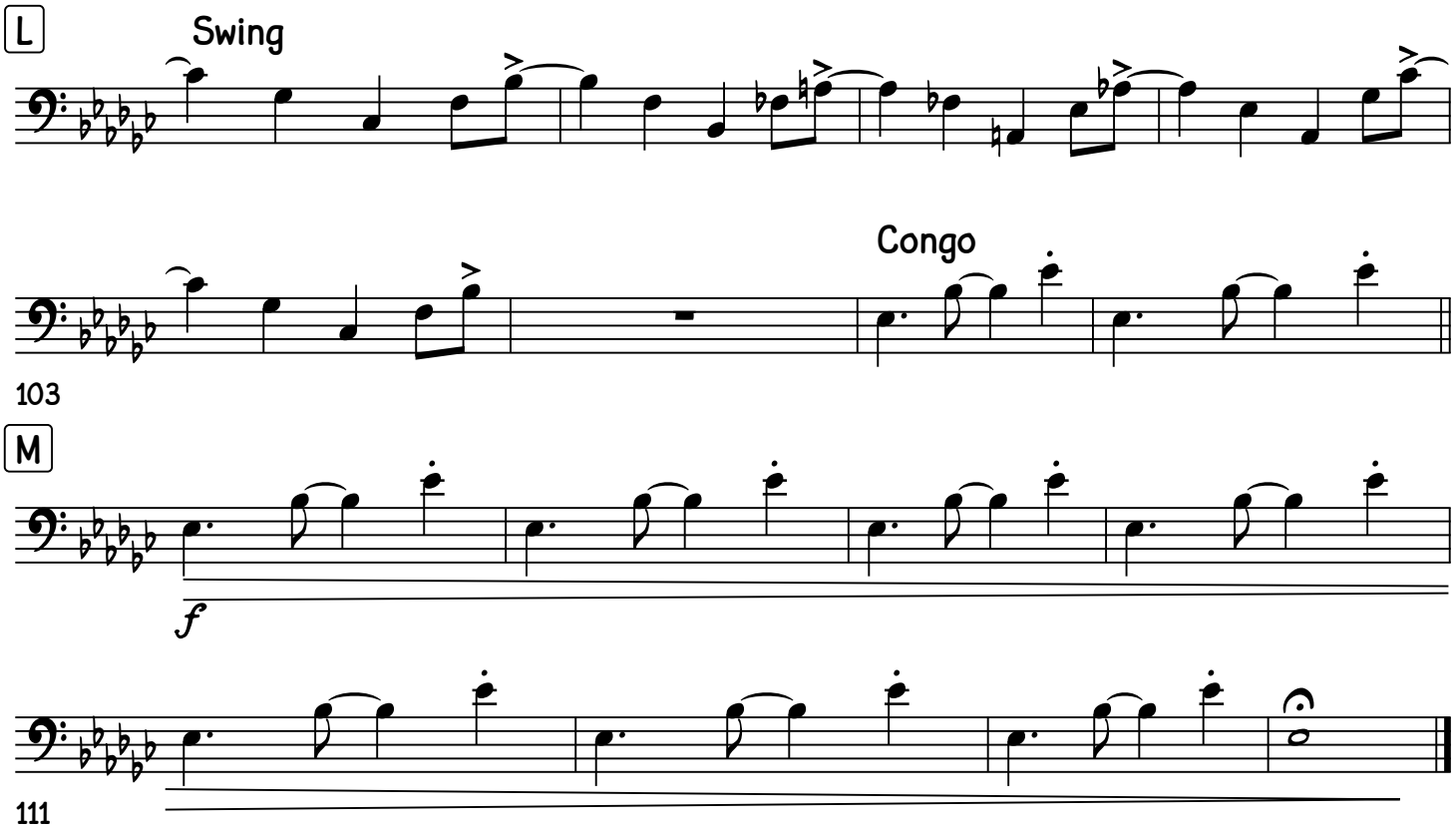

F Swing
D♭9
Cmin9
Walk
A♭13
G13
F♯13
F13
45
A♭13
G7(♯5)
Congo
1.
2.
G
mf
54
Simili
Cmin9
D♭min9
mp
60
H
Fmin9
D♭9
Cmin9
G7(♭9)
mf
I Swing
Congo
J
f
80
85
K
90
95


L
Swing
Congo
103
M
f
111

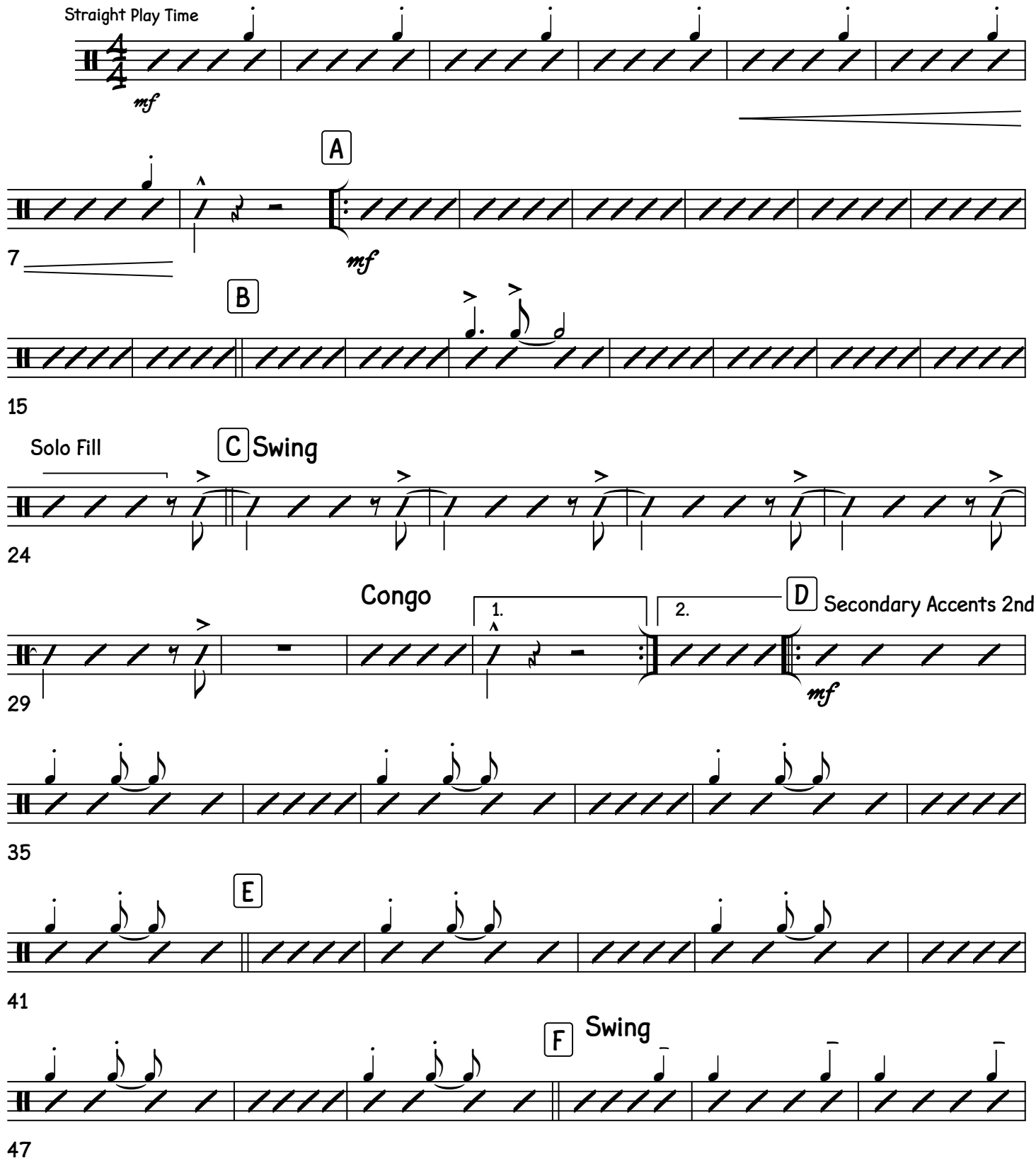
Drum Set

Nutville

Comp. Horace Silver

Arr. Cameron Jordan

Fast Congo ♩= 250



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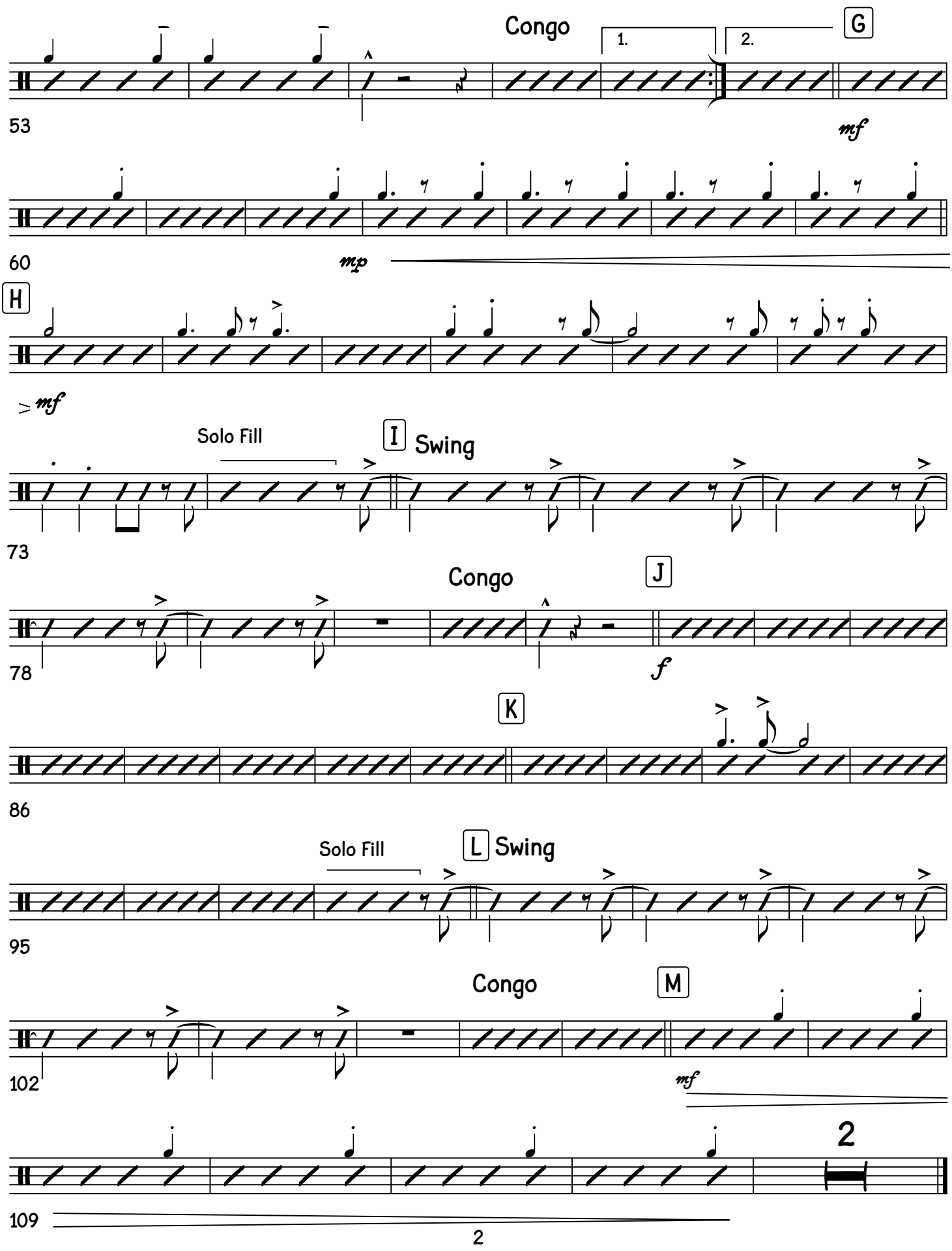

Congo
G
1.
2.
53
mf
60
mp
H
mf
Solo Fill
I Swing
73
Congo
J
78
f
K
86
Solo Fill
L Swing
95
Congo
M
102
mf
2
109

Word Schematic, Honors Arranging Project 3: **Simone**, Arranged by Cameron Jordan

Intro: Bass and Bari play unison parts throughout the form of the head essentially playing a bassline together. Piano and Drums are added in every 8 bars (Piano bar 9, Drums bar 17) and Guitar comes in four bars after Piano during the back and forth part. Alto and Tenor sax lay out until one bar before the melody.

Melody Statement 1: Played two times. The melody jumps from instrument to instrument (including the Alto, Tenor, Bari, and even Guitar) throughout the form utilizing the anticipations and delays found within the melody. The Alto starts it the first time and the Bari starts it the second time. The melody is intentionally notated without a repeat because the first and second chorus of the melody are different from each other on the basis of who is playing the melody when and at what point the melody switches to another instrument. During this melody section, the Bass walks, the Piano comps, and the Drums keep time since counting is essential for the success of this part and having a steady rhythm can help with counting.

Solo 1: Tenor solos over the changes twice (but can easily be extended for more solos) while Piano comps and Guitar lays out for the first chorus. The Bass walks and the Drums play time throughout the first chorus. On the second chorus, the Bari and Alto saxophone have backgrounds that switch from unison to harmony between the 3rd and 4th measure of every four bar phrase. The rhythms from the background change every measure and tie back to both the notes and rhythms from the intro. Along with the horns

in the second chorus, the fourth measure of every phrase of the backgrounds is played on the Drums in the form of secondary accents and on the Piano as well as the Guitar in the form of rhythm cues.

Soli: The soli starts off with a quote of the Song of Storms from the Legend of Zelda Ocarina of Time and ends with a quote from My Favorite Things. There is a healthy combo of longer and shorter rhythms and the soli is 16 bars. The soli also changes some of the previous chord changes for these 16 bars for the sake of the melody being played, but nothing is drastically changed for the most part. The soli ends with a unison figure that goes into the lower register across the octaves. After 16 bars of soli, the chorus ends with the last 8 measures of the melody in unison across the three horns and guitar for maximum power and ending on a harmonized trill. After that, there is a drum solo that is one chorus long.

Melody Statement 2: On the last measure of the drum solo, Drums provide pickups to the melody along with Bass. The melody then continues the previous antics of trading the melody among the players, but this time it starts off quieter and only trades between the Bass and the Piano for the first chorus in primarily four bar phrases with the horns laying out until the final four bars that build to the final chorus of the melody. The melody is played for two choruses with the first chorus being much quieter and building dynamically throughout. During the first chorus, Guitar plays longer rhythm cues that change every eight bars and Drums play time with occasional secondary accents. There

is a huge crescendo that leads to the second chorus with the whole ensemble playing the same rhythmic pattern of three quarter notes with an accent on the first quarter note each measure that is started earlier by the guitar. The craziness that is the second chorus then ensues where the melody is trading practically every measure.

Outro: The ending/outro is essentially the same as the ending to the regular melody and takes place on the last 8 bars of the chorus. The difference is that there is a huge pause on the quarter note before the second and final set of eighth note triplets. The melody then utilizes a massive ritardando that takes place after the last group of 8th note triplets in the melody on the Alto and after that the melody is played in unison across the horns except for the last note which is harmonized while the rhythm section members play unison rhythm cues with each other. There are pauses (//) and fermatas throughout and the section is meant to be directed given how it is supposed to drastically slow down.

SCORE

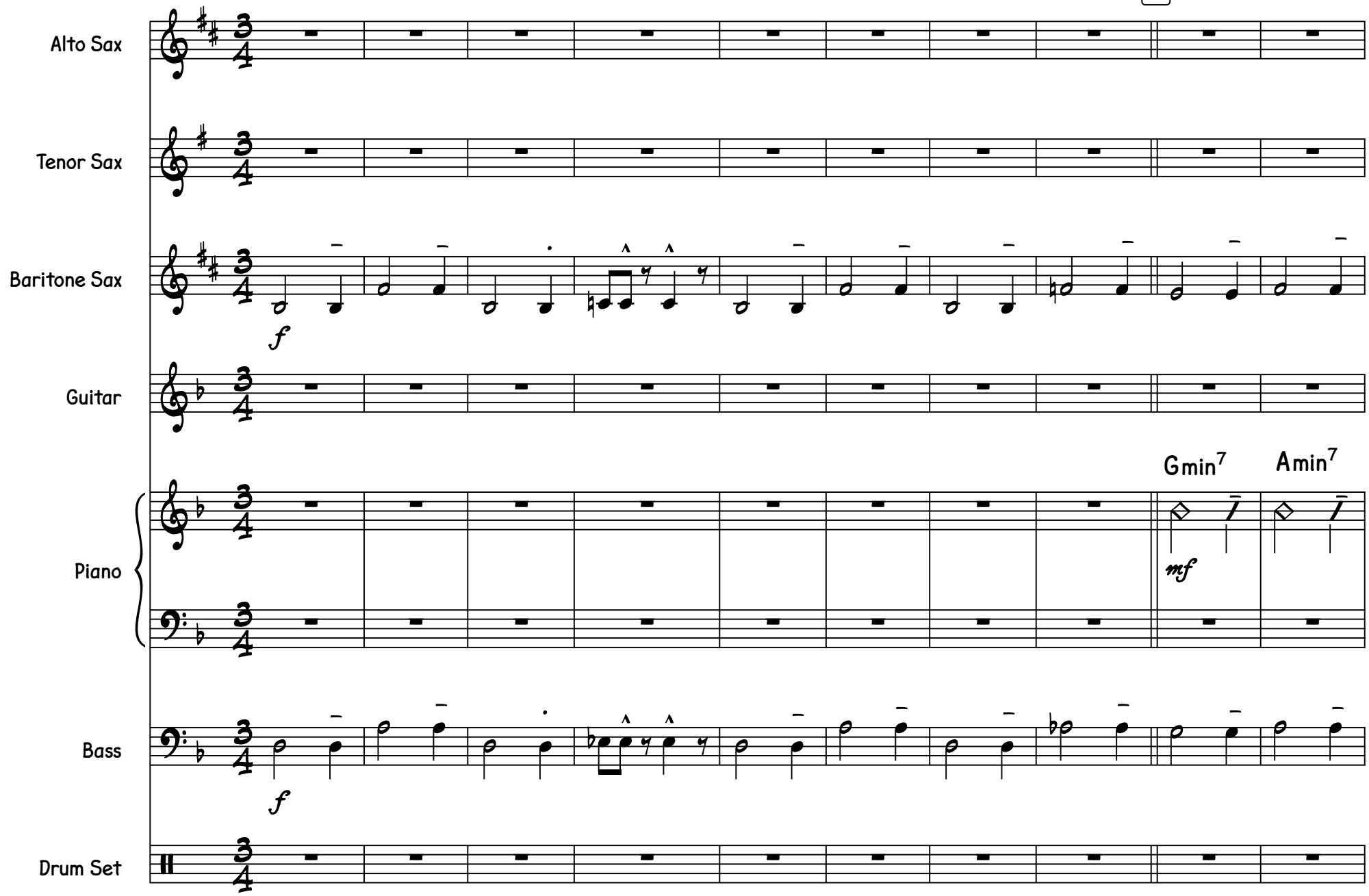
Simone

Comp. Frank Foster

Arr. Cameron Jordan

Waltz ♩ = 160

A



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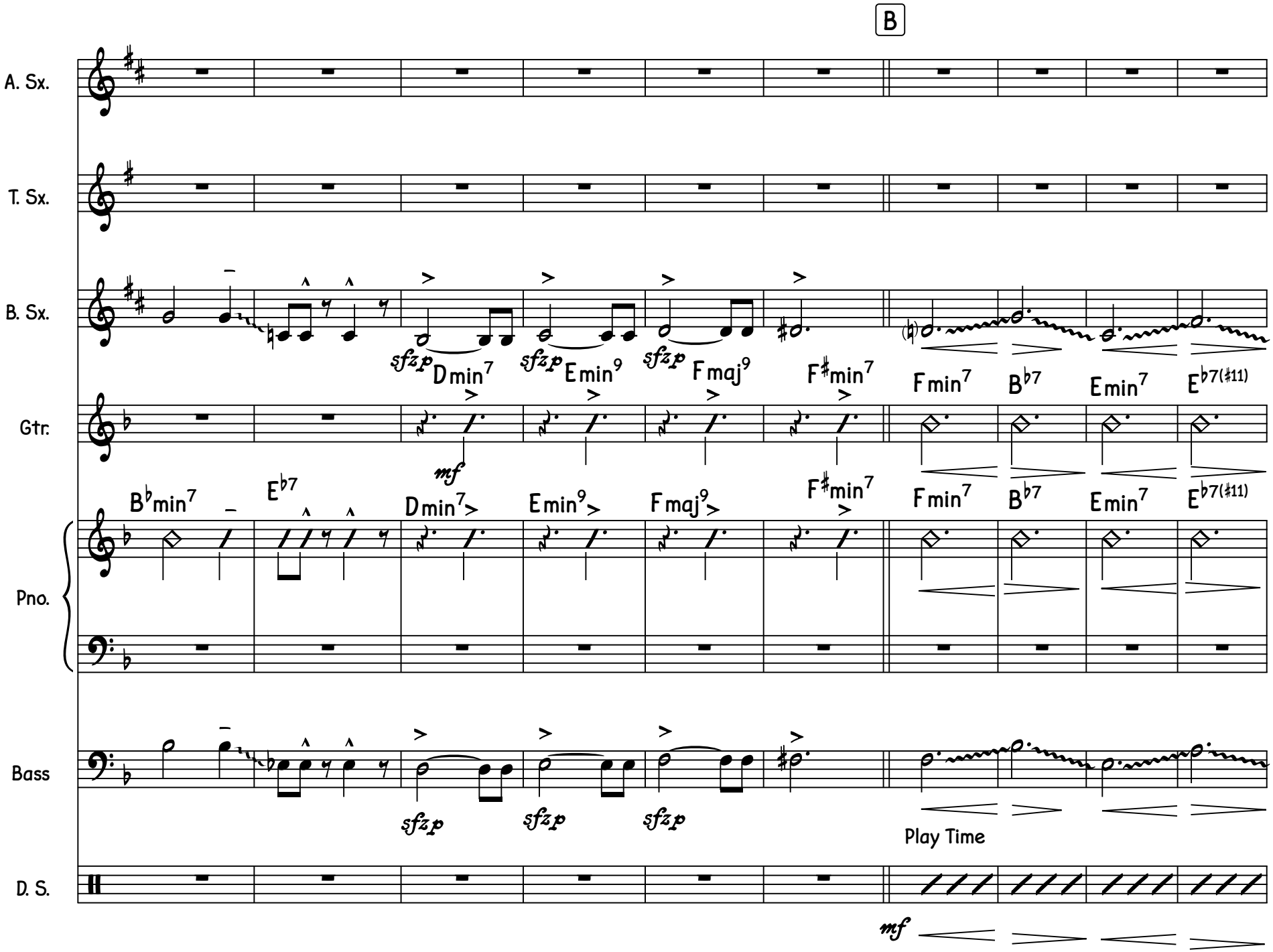
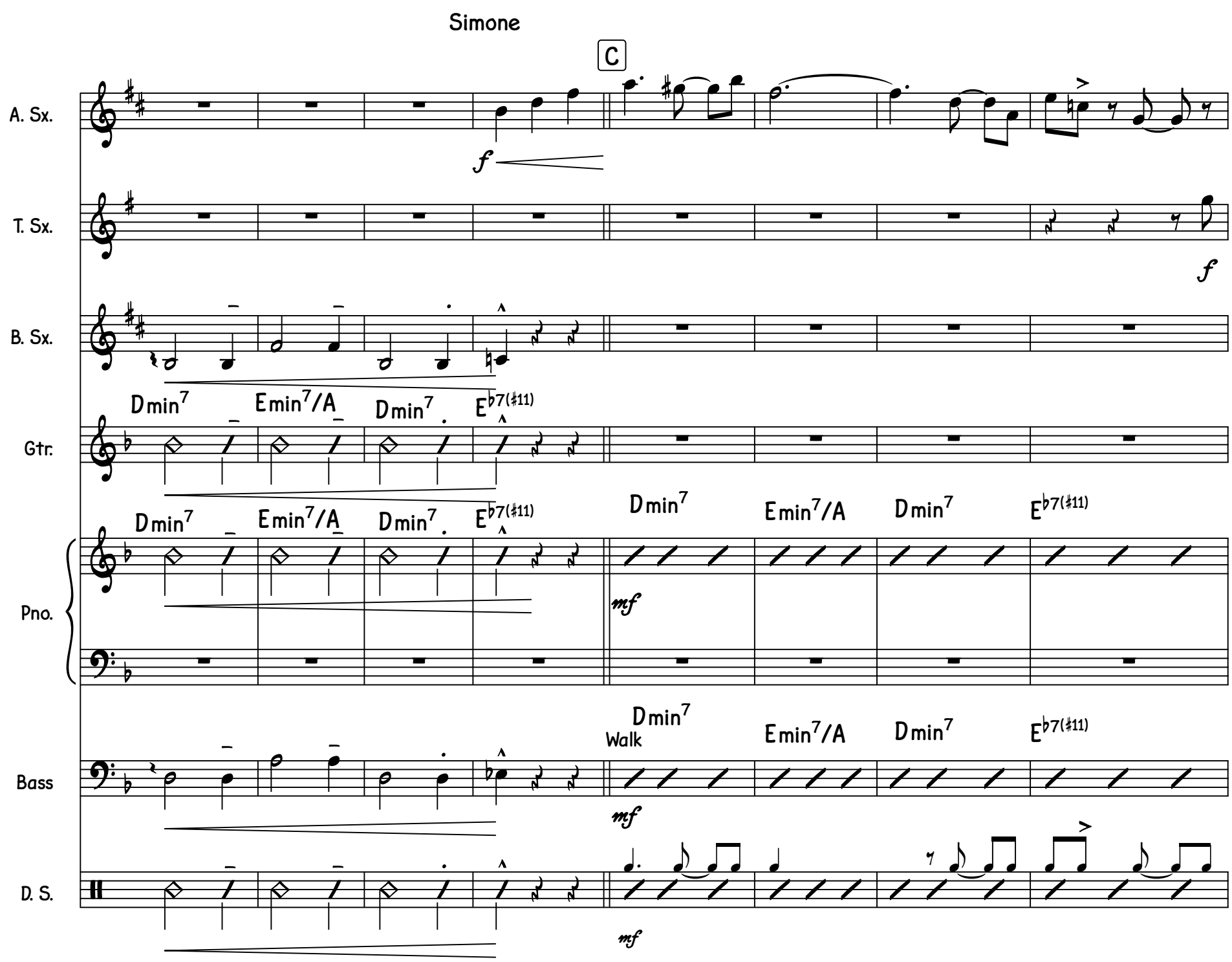
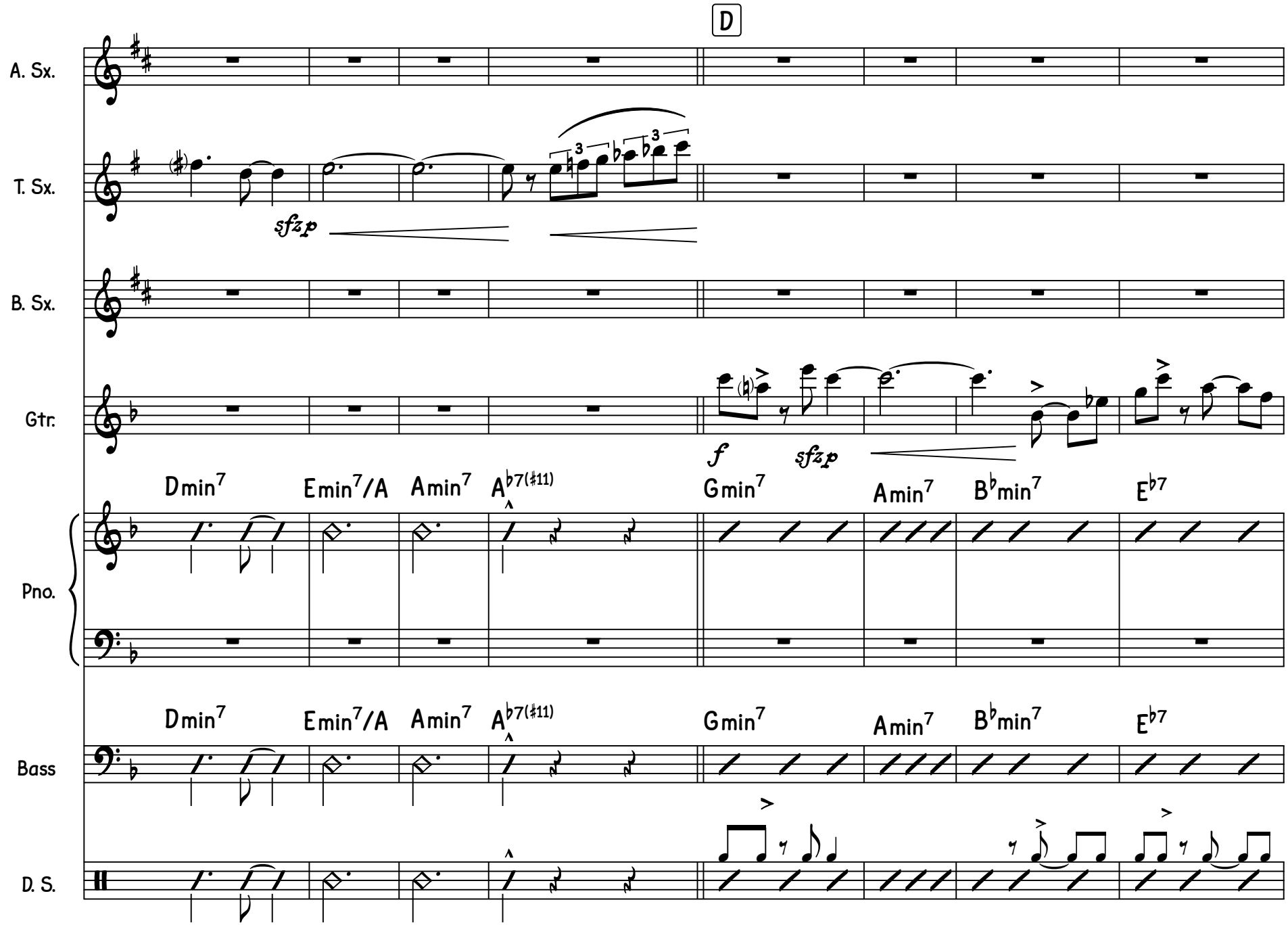
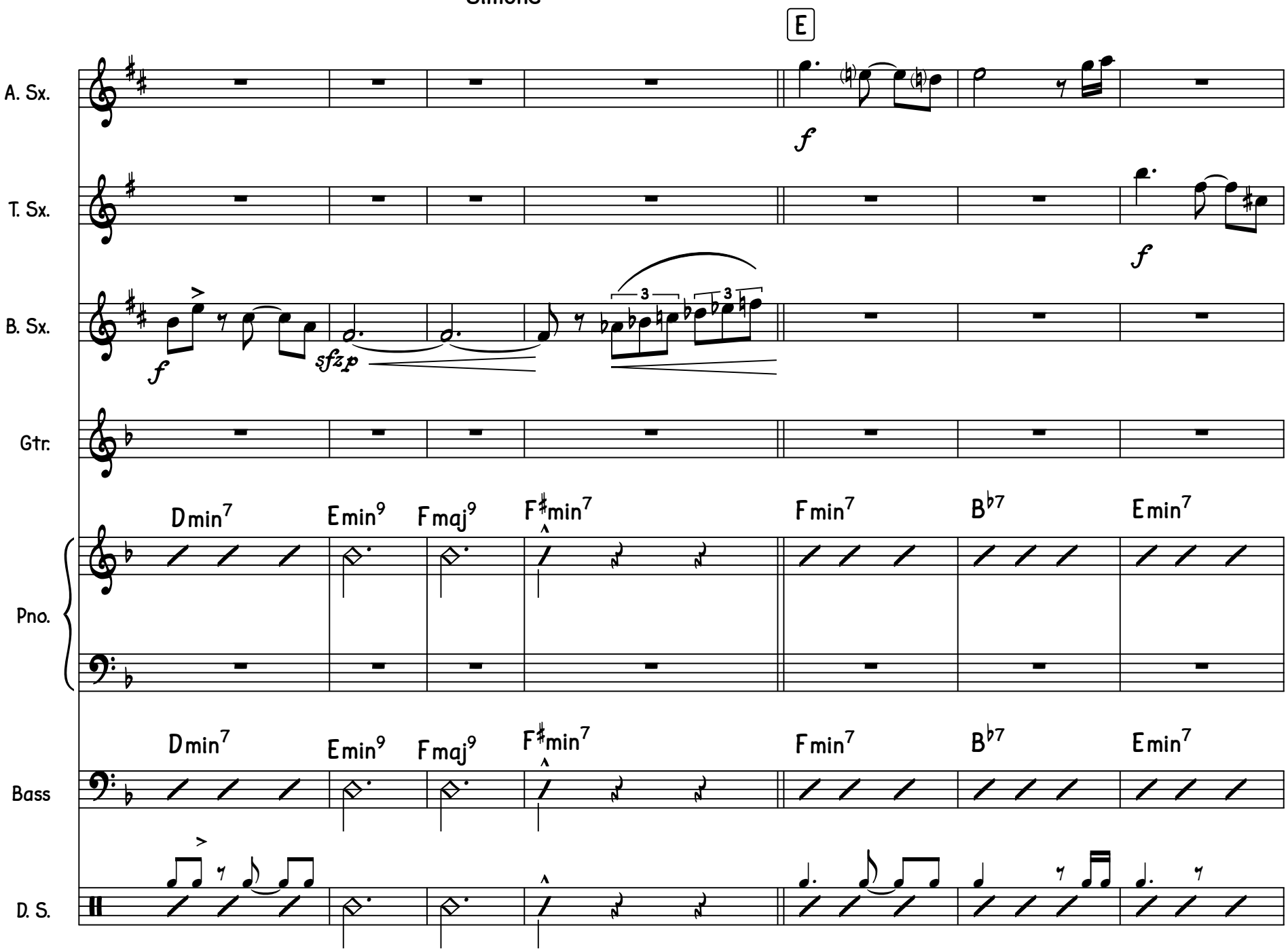
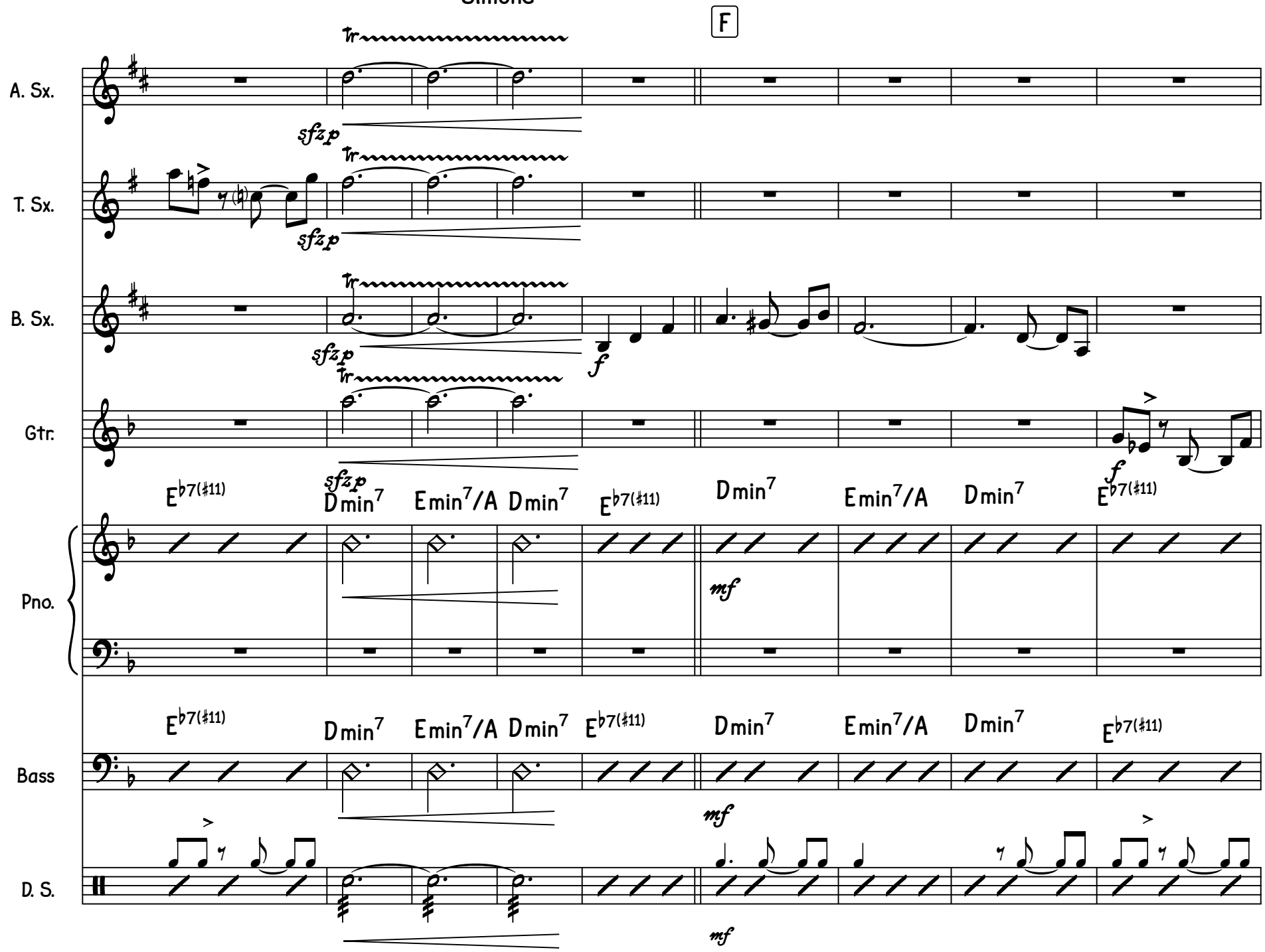

B
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
sfzp
Dmin7
Emin9
Fmaj9
F♯min7
mf
B♭min7
E♭7
Fmin7
B♭7
Emin7
E♭7(♯11)
Play Time

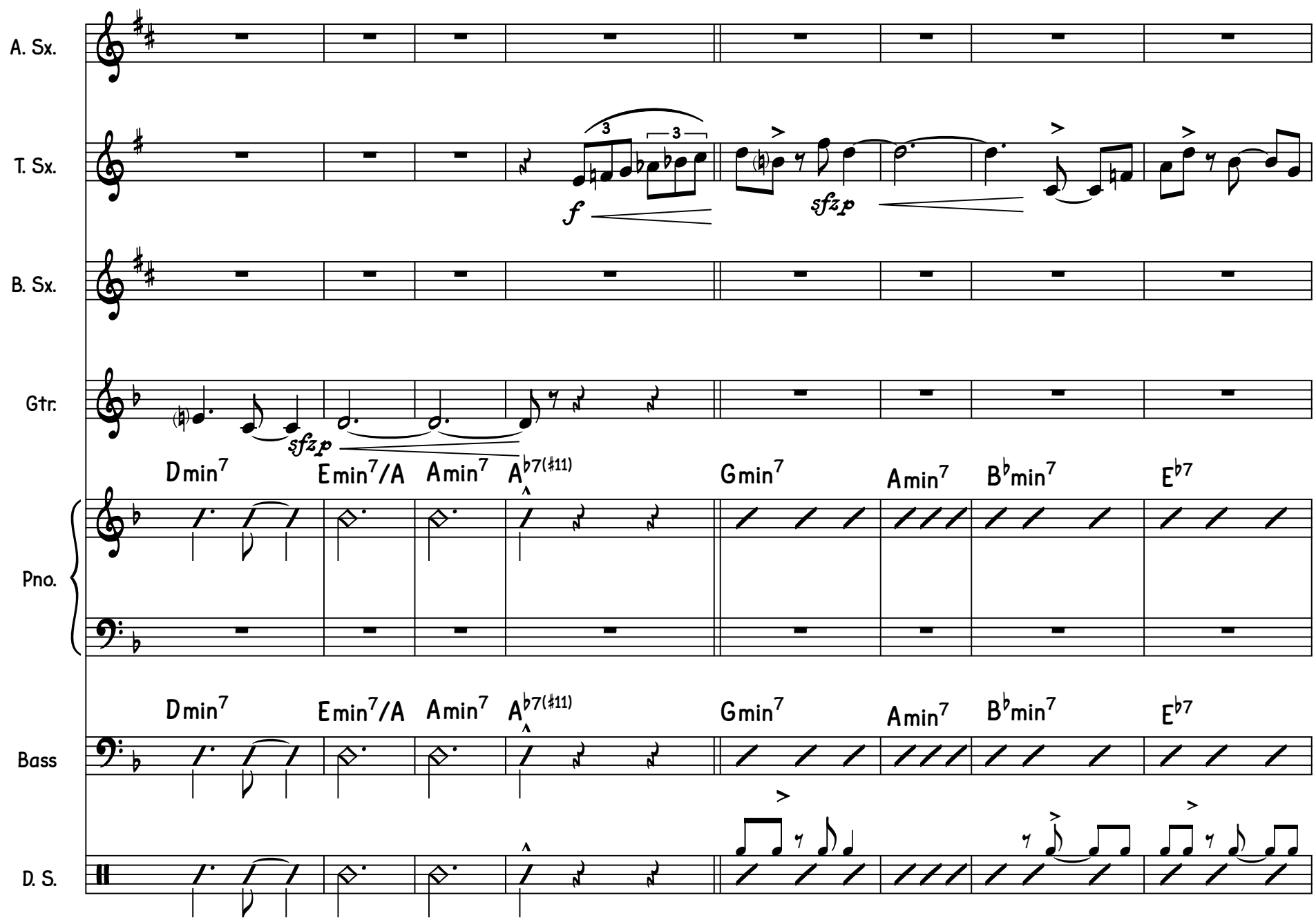

Simone
C
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Dmin7
Emin7/A
Dmin7
Eb7(#11)
Walk
f
mf

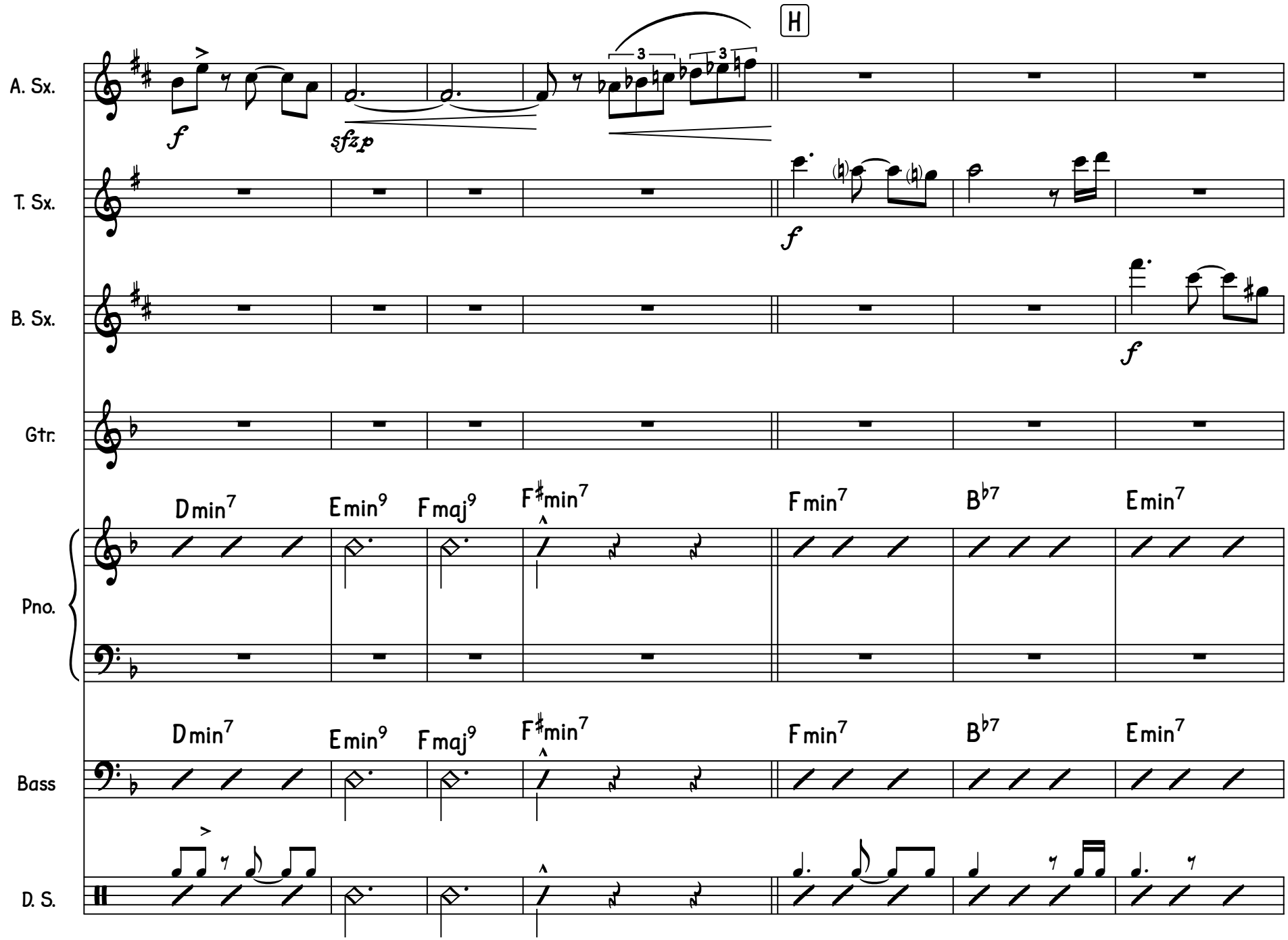

D
A. Sx.
T. Sx.
sfzp
B. Sx.
Gtr.
f
sfzp
Pno.
Dmin7
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7
Bass
D. S.

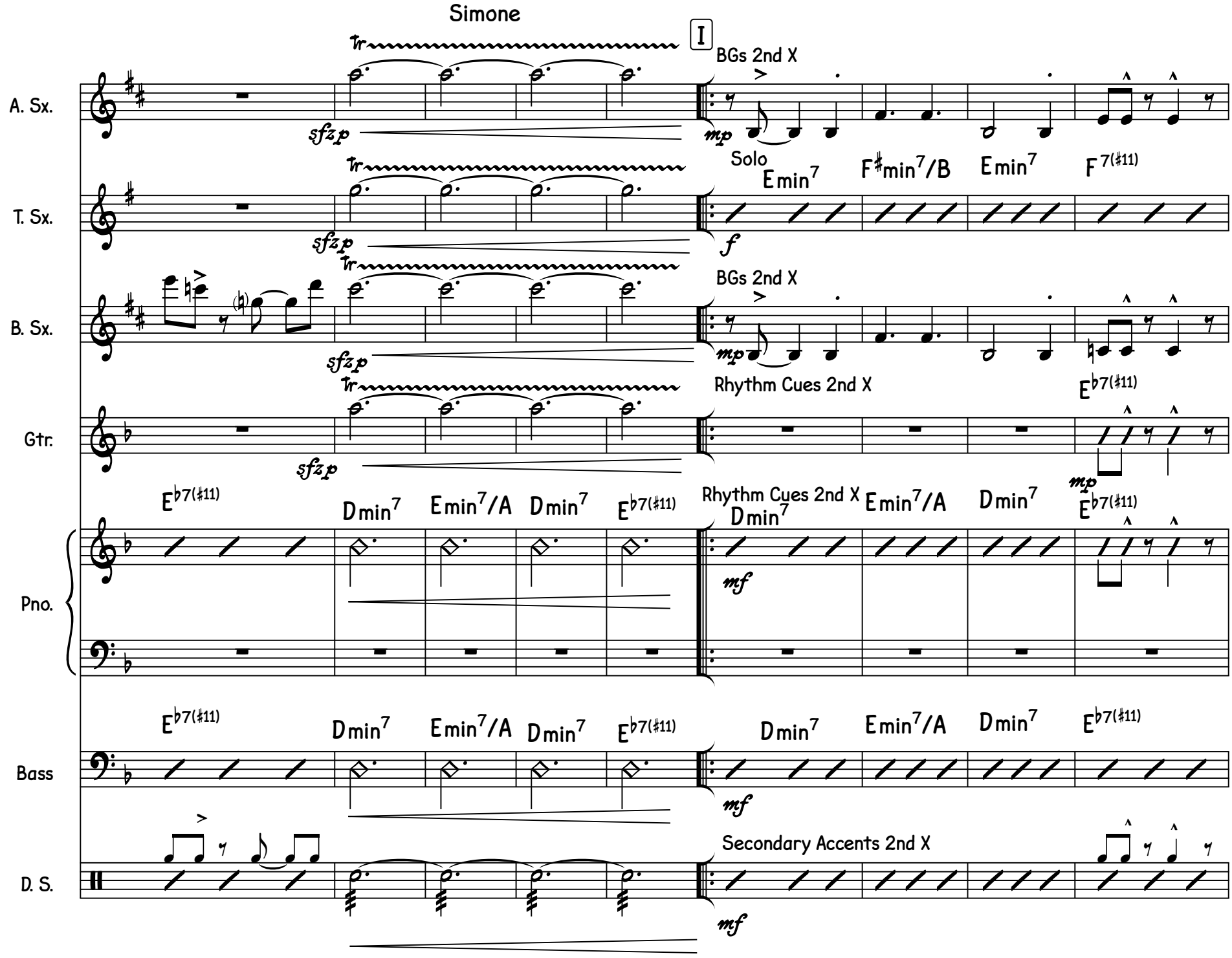

E
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
f
sfzp
3
Dmin7
Emin9
Fmaj9
F♯min7
Fmin7
B♭7
Emin7

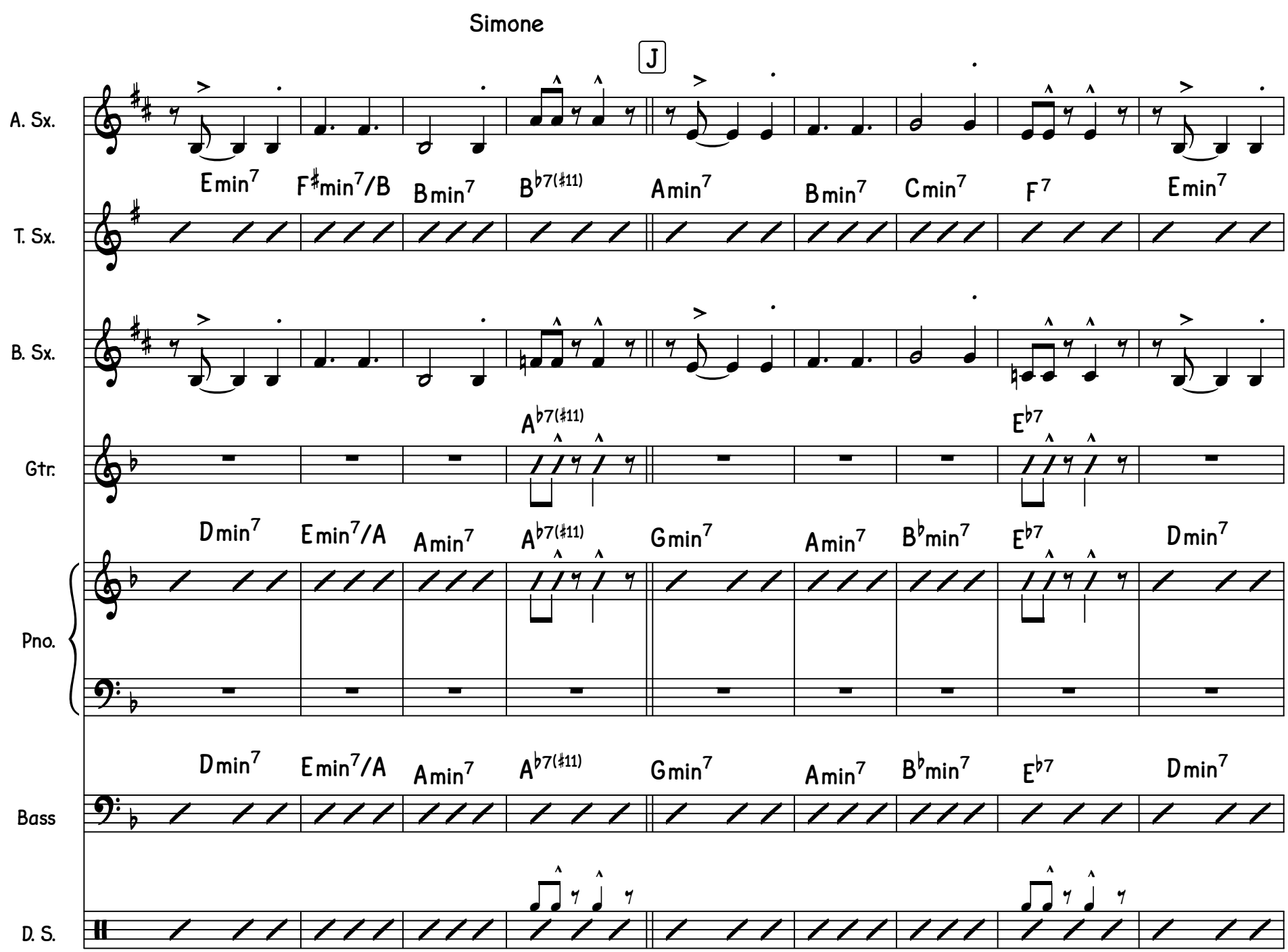

F
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
sfzp
f
mf
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)

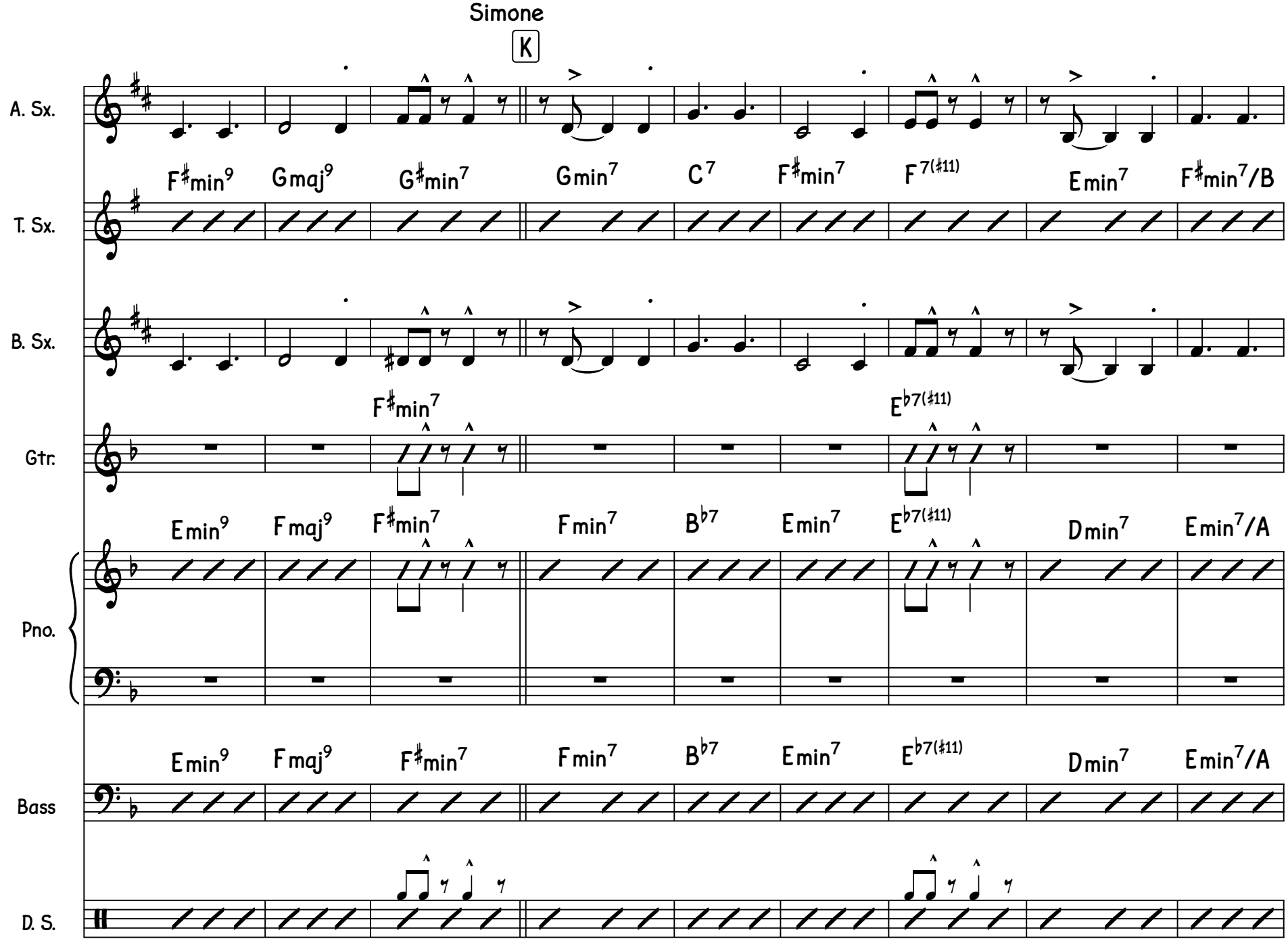
G

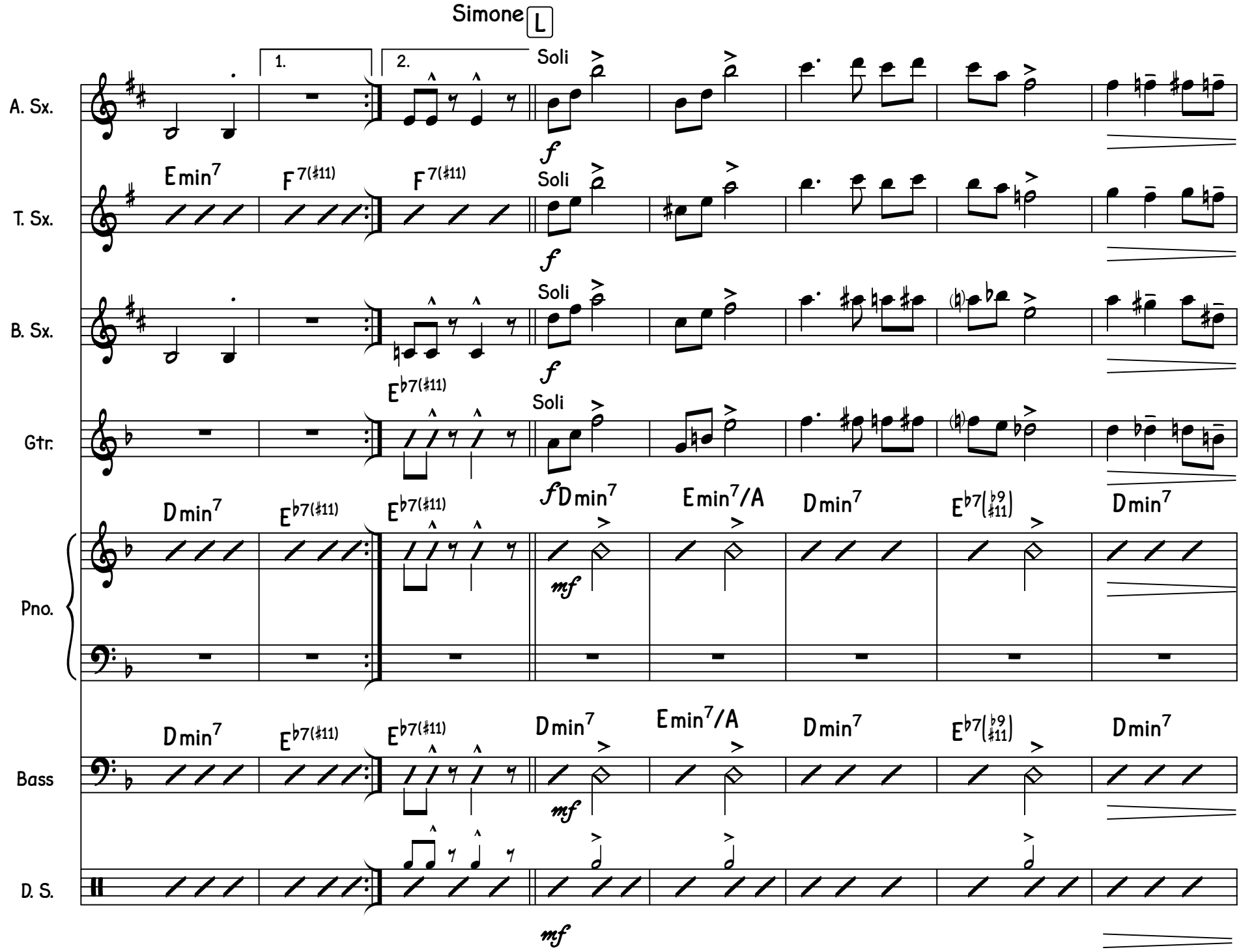

A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
f
sfzp
sfzp
Dmin7
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7
Dmin7
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7

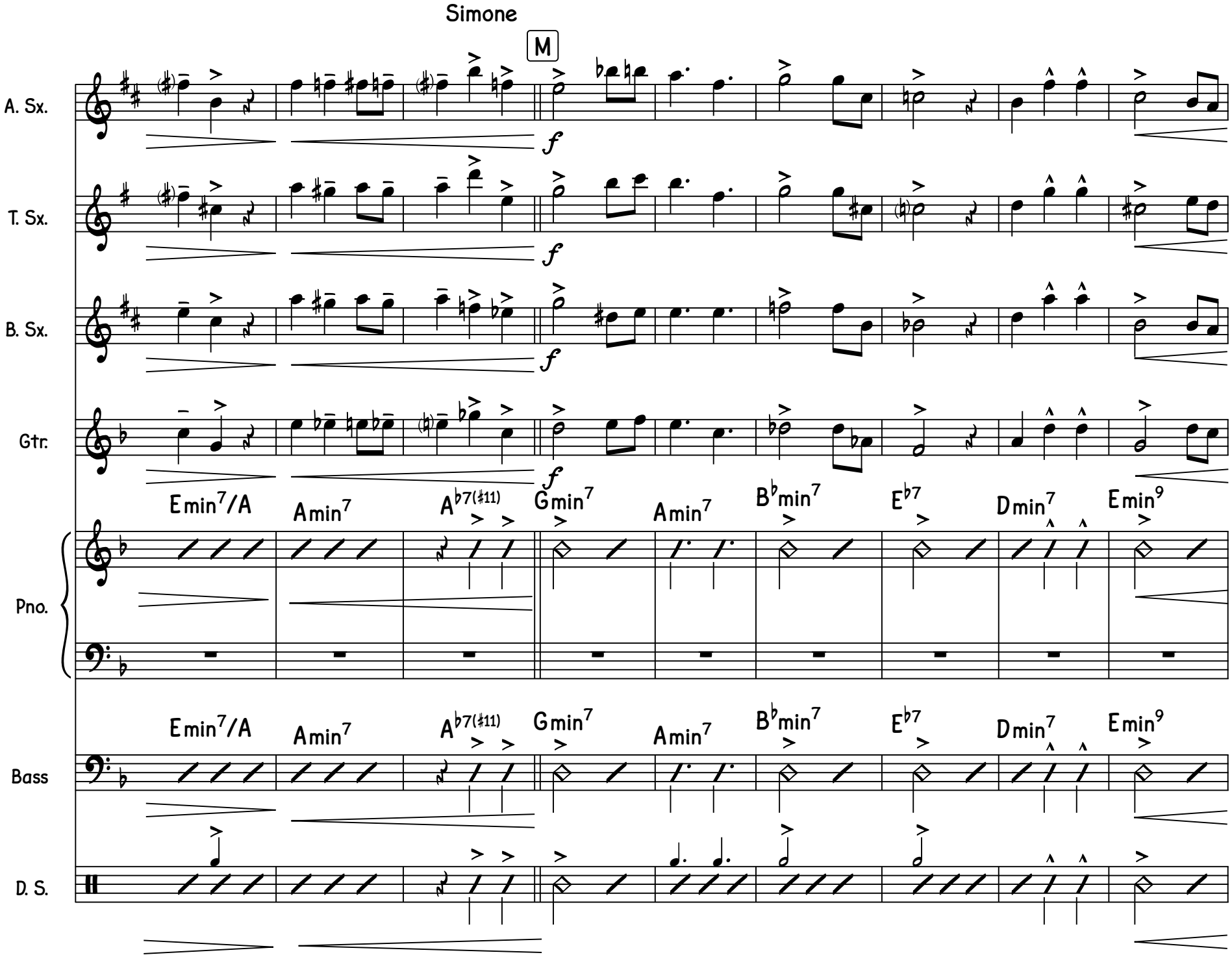

H
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Dmin7
Emin9
Fmaj9
F♯min7
Fmin7
B♭7
Emin7

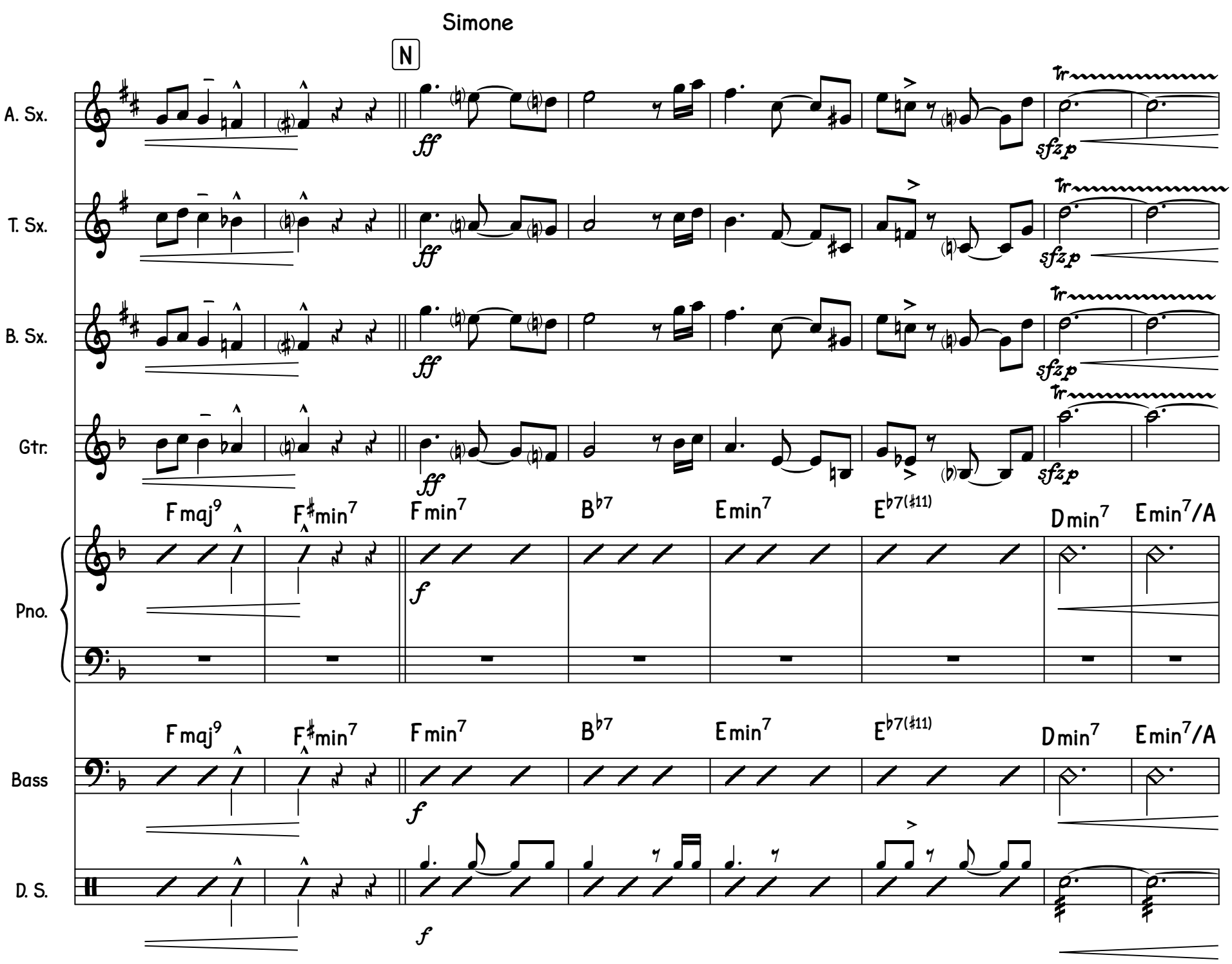

Simone
I
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
BGs 2nd X
Solo
Emin7
F♯min7/B
Emin7
F7(♯11)
BGs 2nd X
Rhythm Cues 2nd X
E♭7(♯11)
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Rhythm Cues 2nd X
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Secondary Accents 2nd X

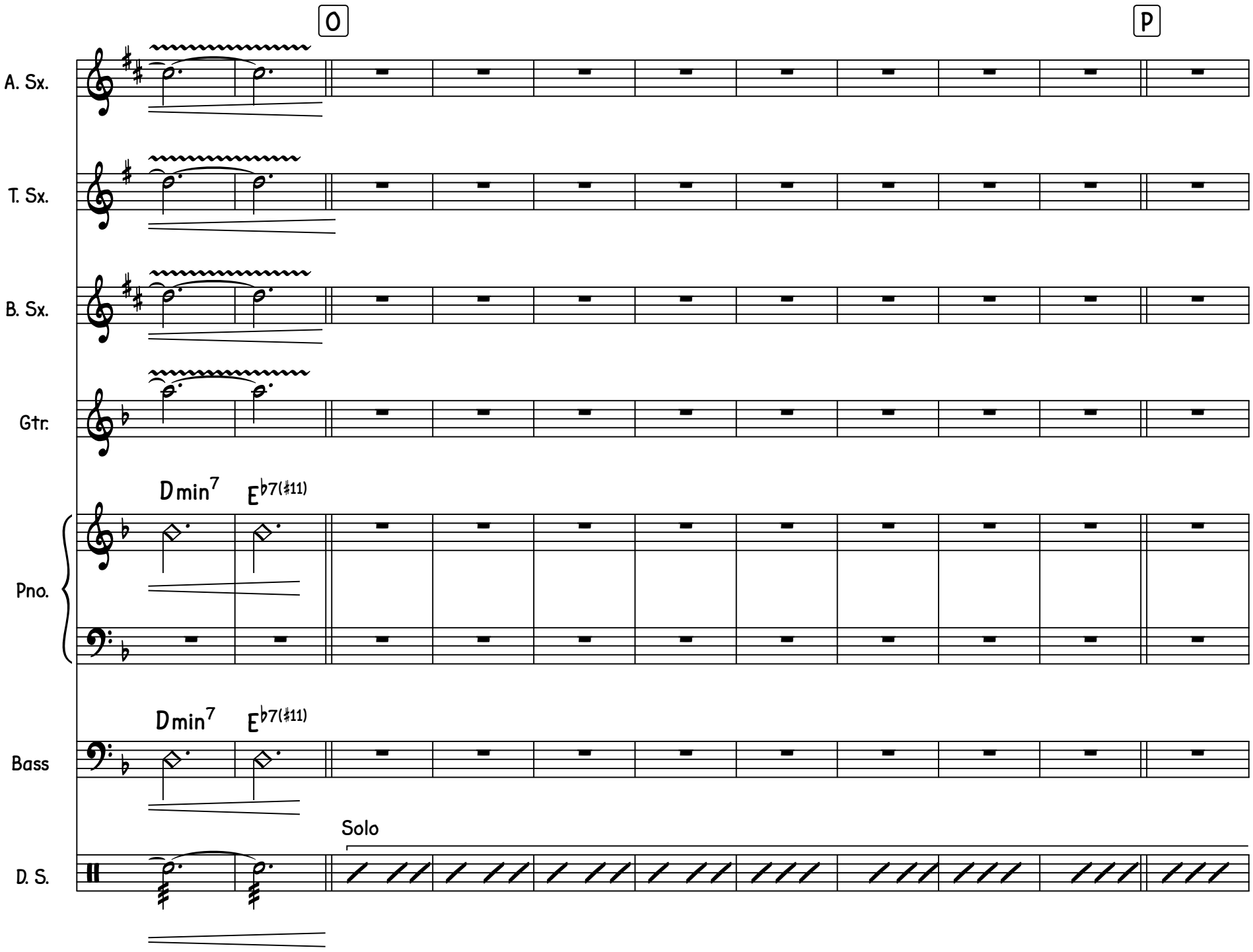

Simone
J
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Emin7 F♯min7/B Bmin7 B♭7(♯11) Amin7 Bmin7 Cmin7 F7 Emin7
A♭7(♯11) E♭7
Dmin7 Emin7/A Amin7 A♭7(♯11) Gmin7 Amin7 B♭min7 E♭7 Dmin7
Dmin7 Emin7/A Amin7 A♭7(♯11) Gmin7 Amin7 B♭min7 E♭7 Dmin7

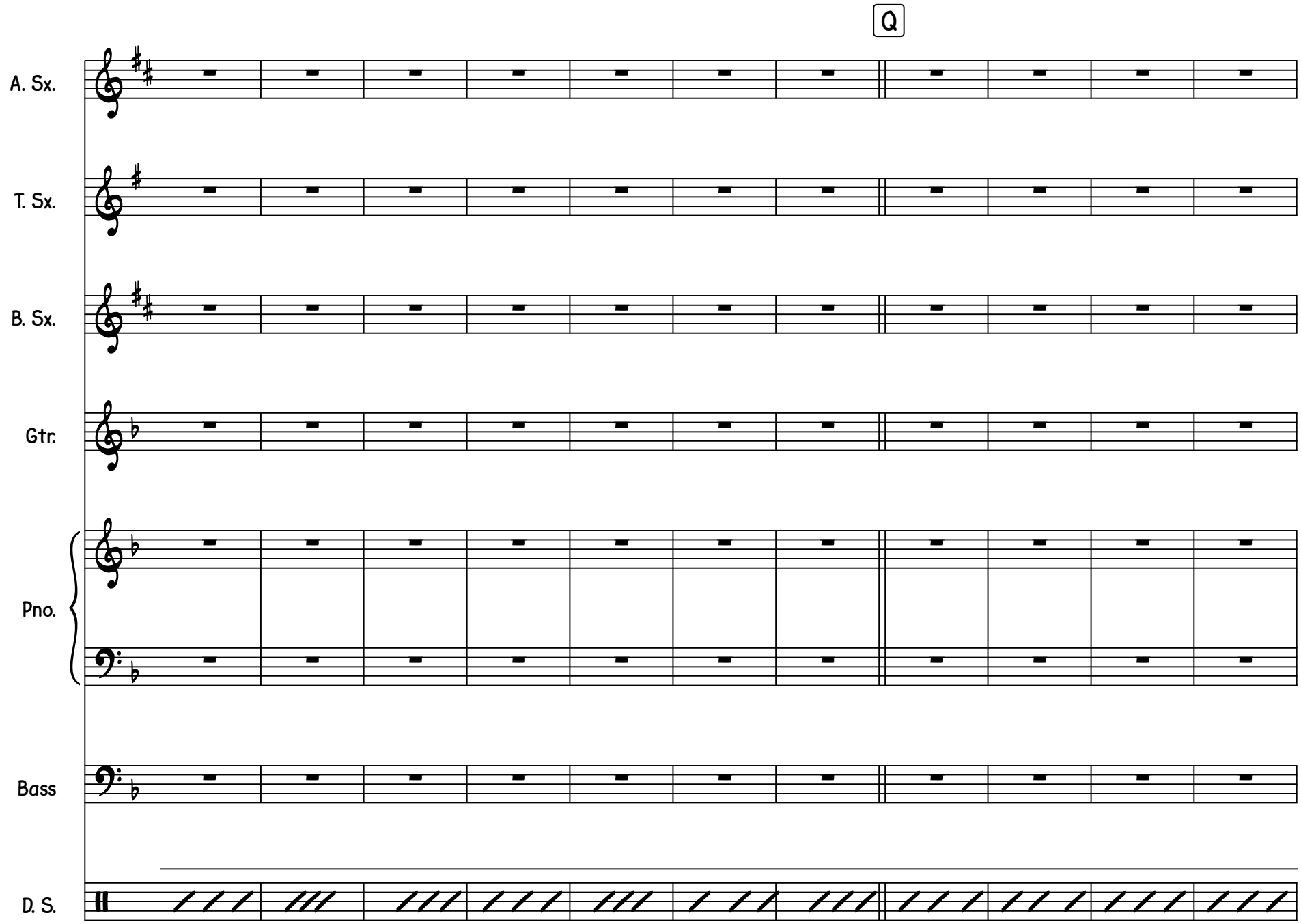

Simone
K
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
F♯min9 Gmaj9 G♯min7 Gmin7 C7 F♯min7 F7(♯11) Emin7 F♯min7/B
F♯min7 E♭7(♯11)
Emin9 Fmaj9 F♯min7 Fmin7 B♭7 Emin7 E♭7(♯11) Dmin7 Emin7/A
Emin9 Fmaj9 F♯min7 Fmin7 B♭7 Emin7 E♭7(♯11) Dmin7 Emin7/A


Simone
L
1.
2.
Soli
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Emin7
F7(♯11)
E♭7(♯11)
Dmin7
Emin7/A
E♭7(♭9 ♯11)
f
mf


Simone
M
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
f
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7
Dmin7
Emin9


Simone
N
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
ff
sfzp
f
Fmaj9
F♯min7
Fmin7
B♭7
Emin7
E♭7(♯11)
Dmin7
Emin7/A


O
P
A. Sx.
T. Sx.
B. Sx.
Gtr.
Dmin7
E♭7(♯11)
Pno.
Dmin7
E♭7(♯11)
Bass
Solo
D. S.


Q
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.

Simone

R

A. Sx.

T. Sx.

B. Sx.

Gtr.

Dmin7 Emin7/A Dmin7 E♭7(♯11) Dmin7

p

Pno.

mp

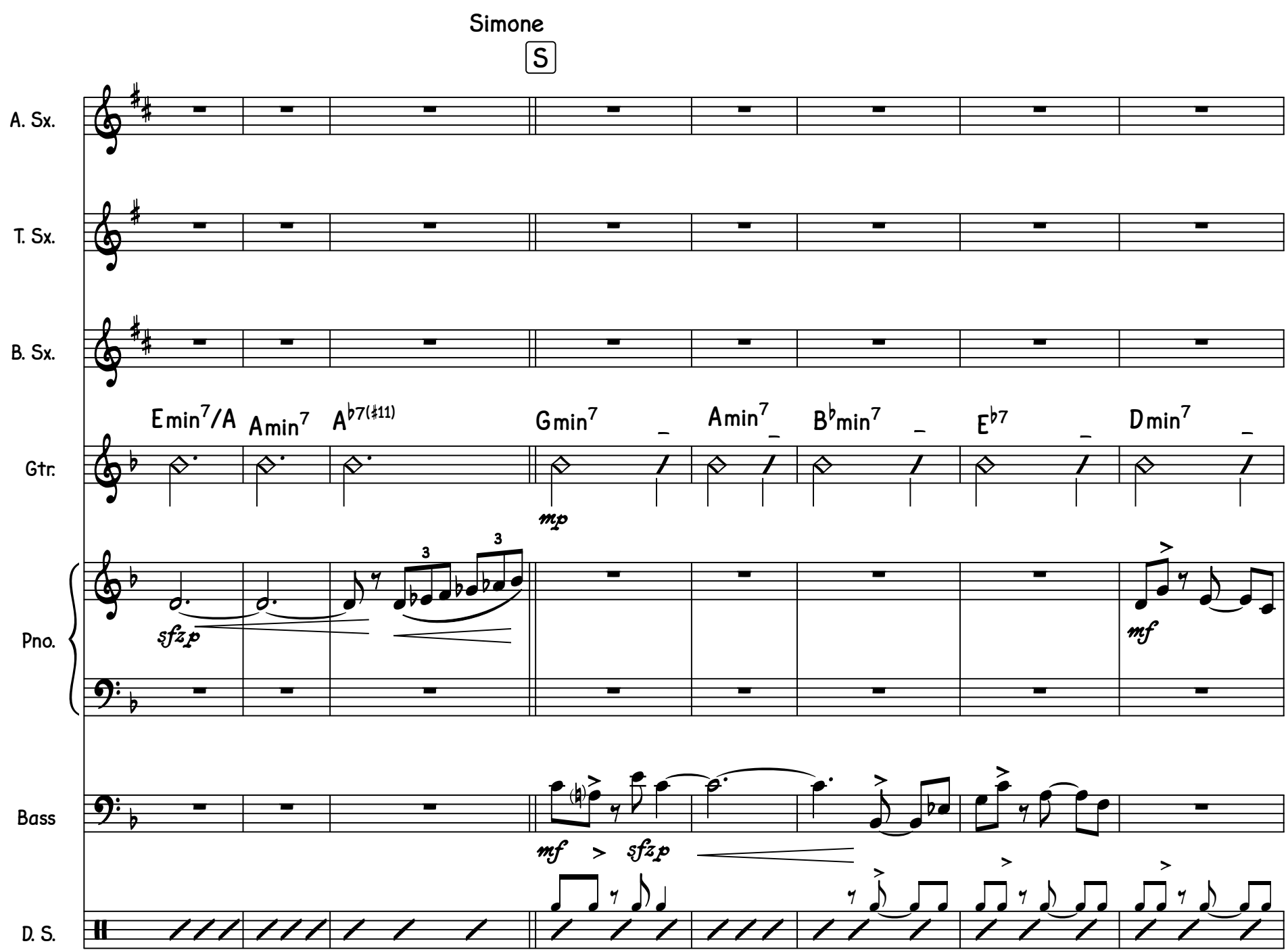
Bass

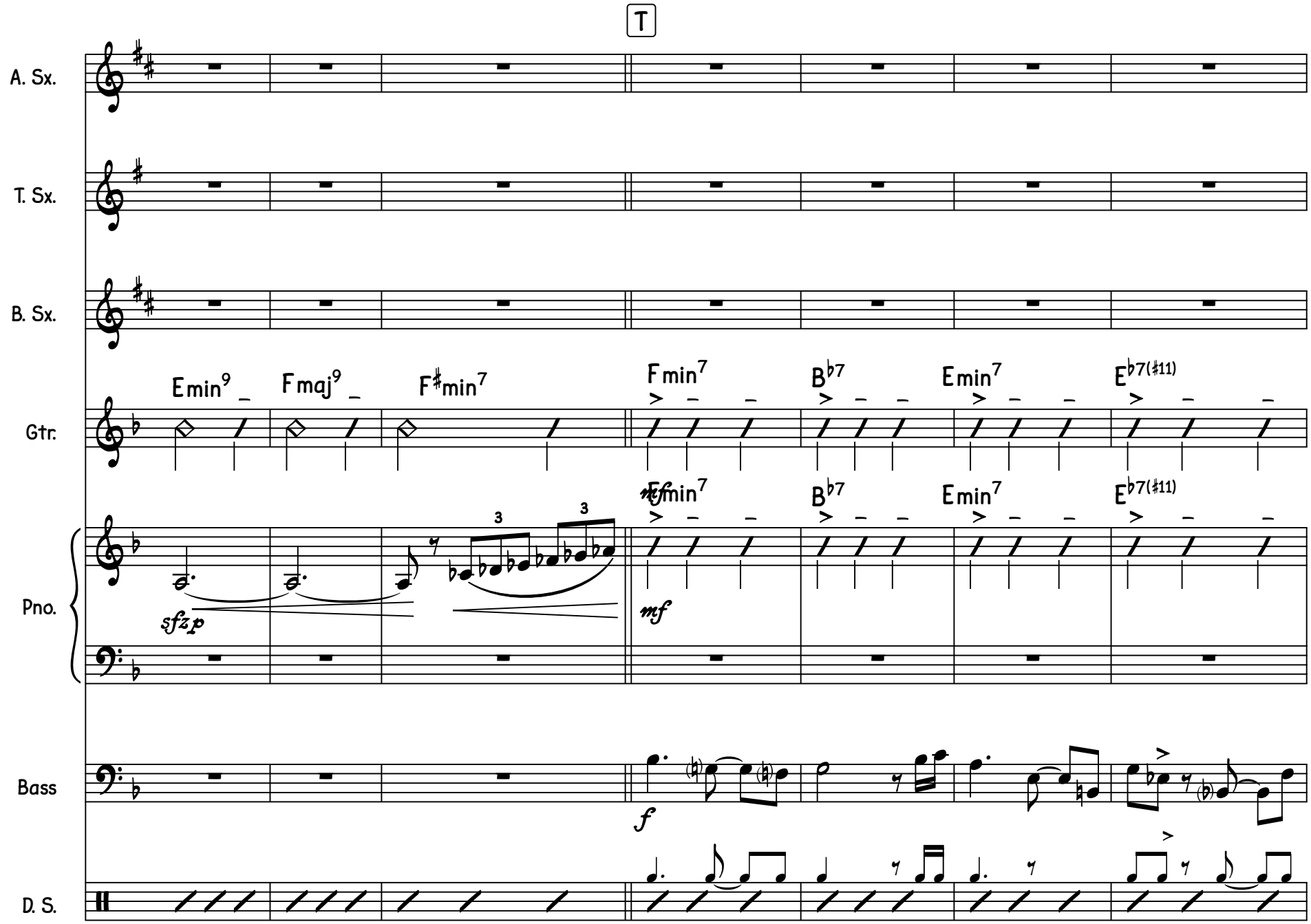
p mp

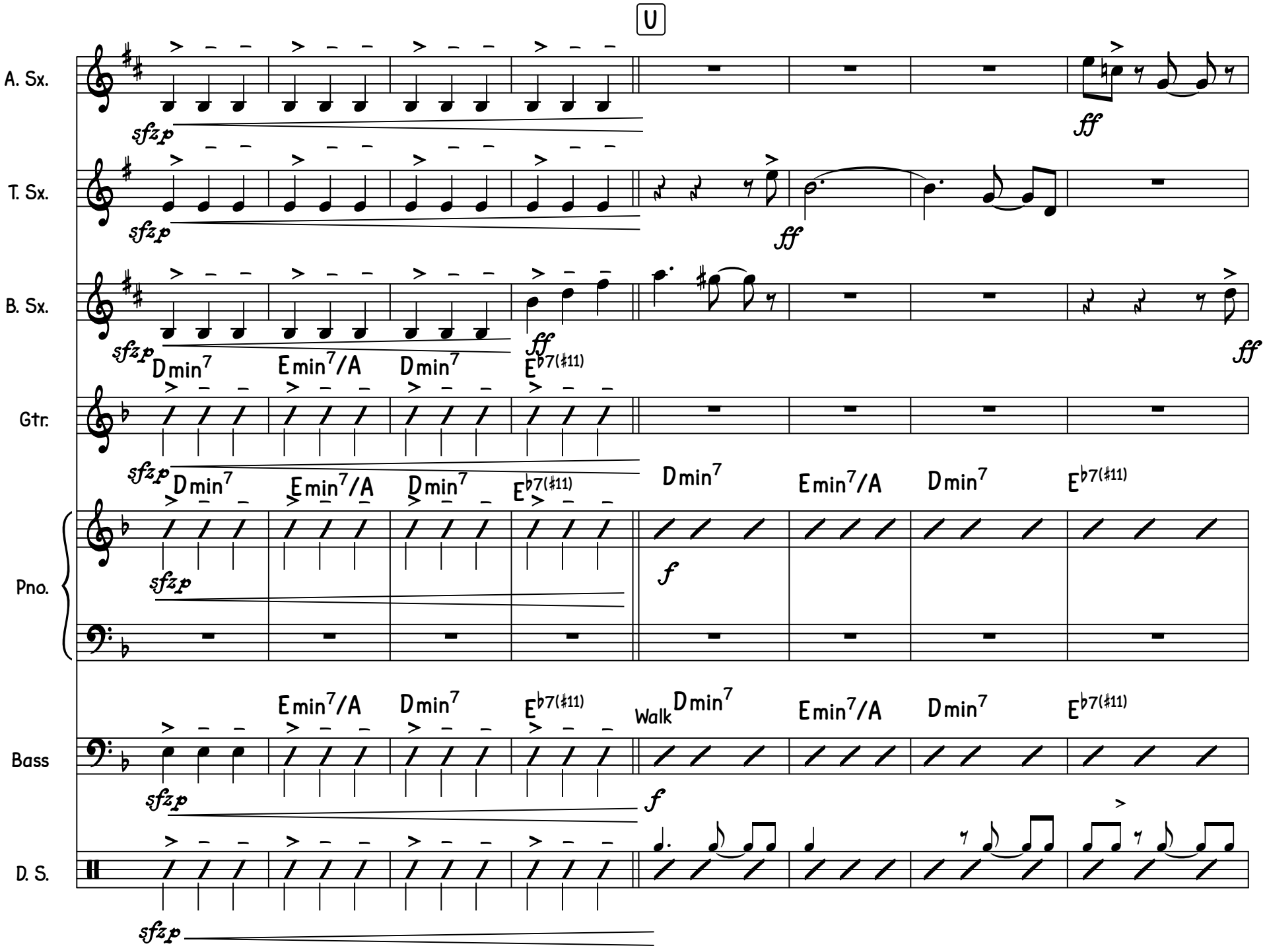
Play Time

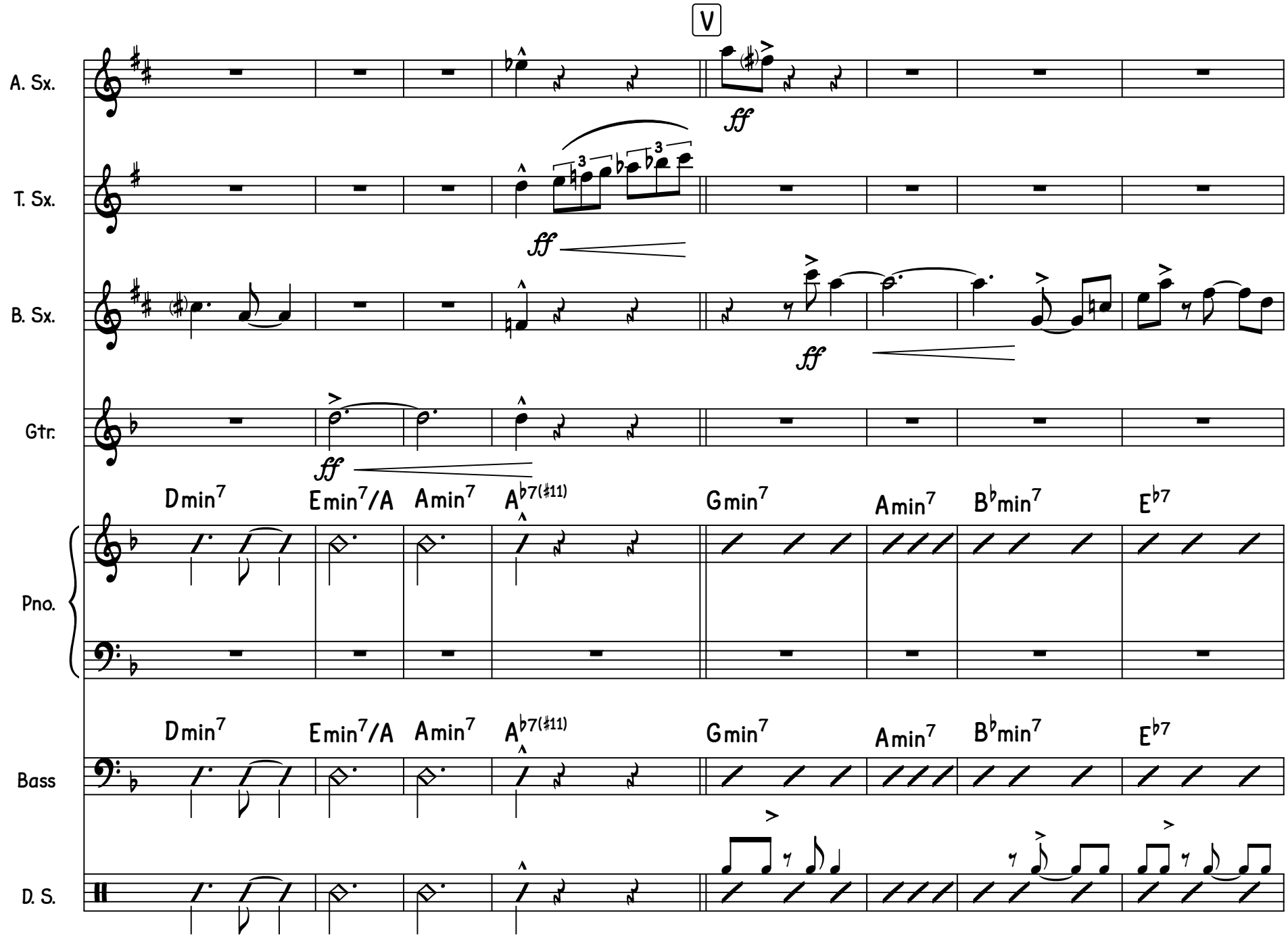
D. S.

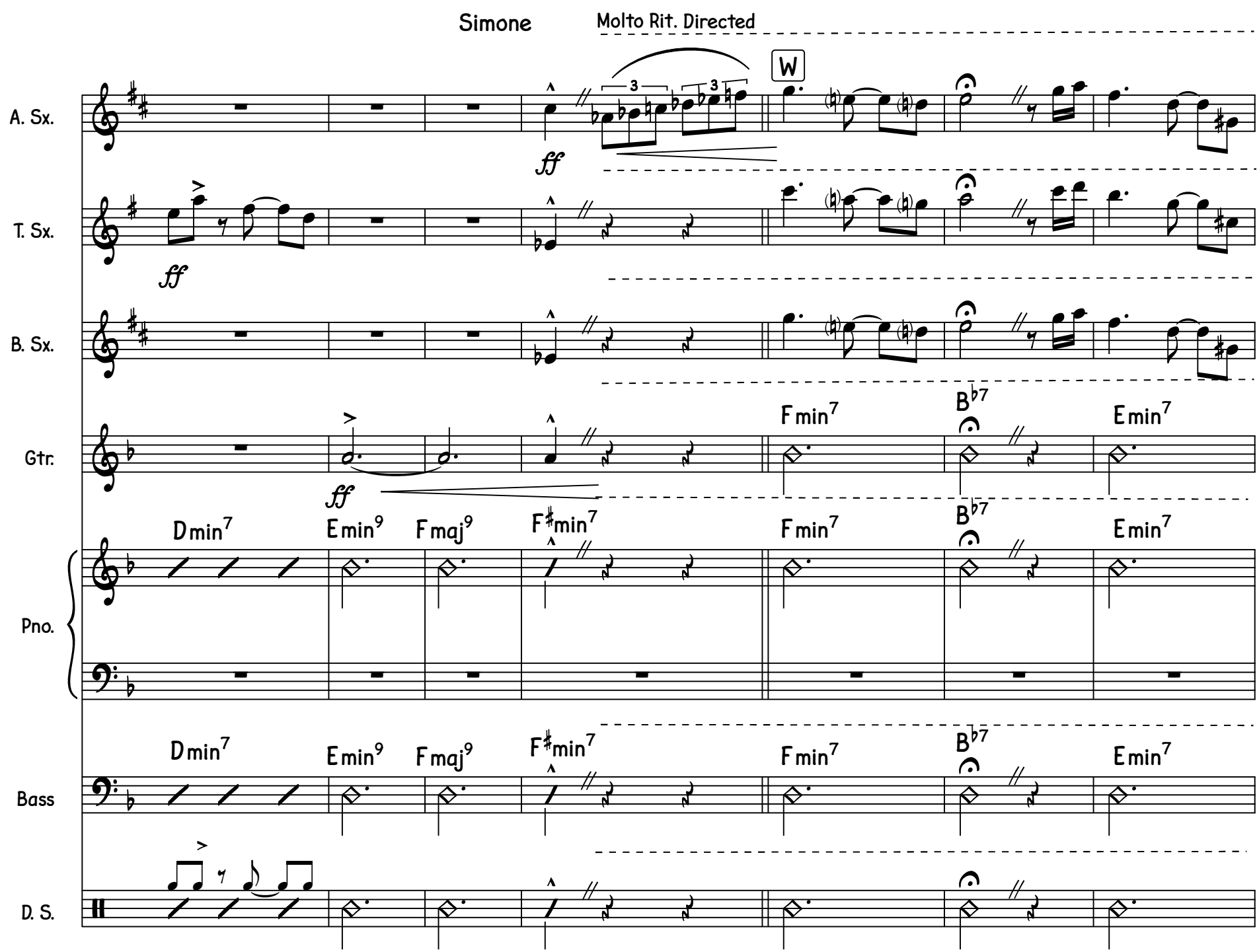
p

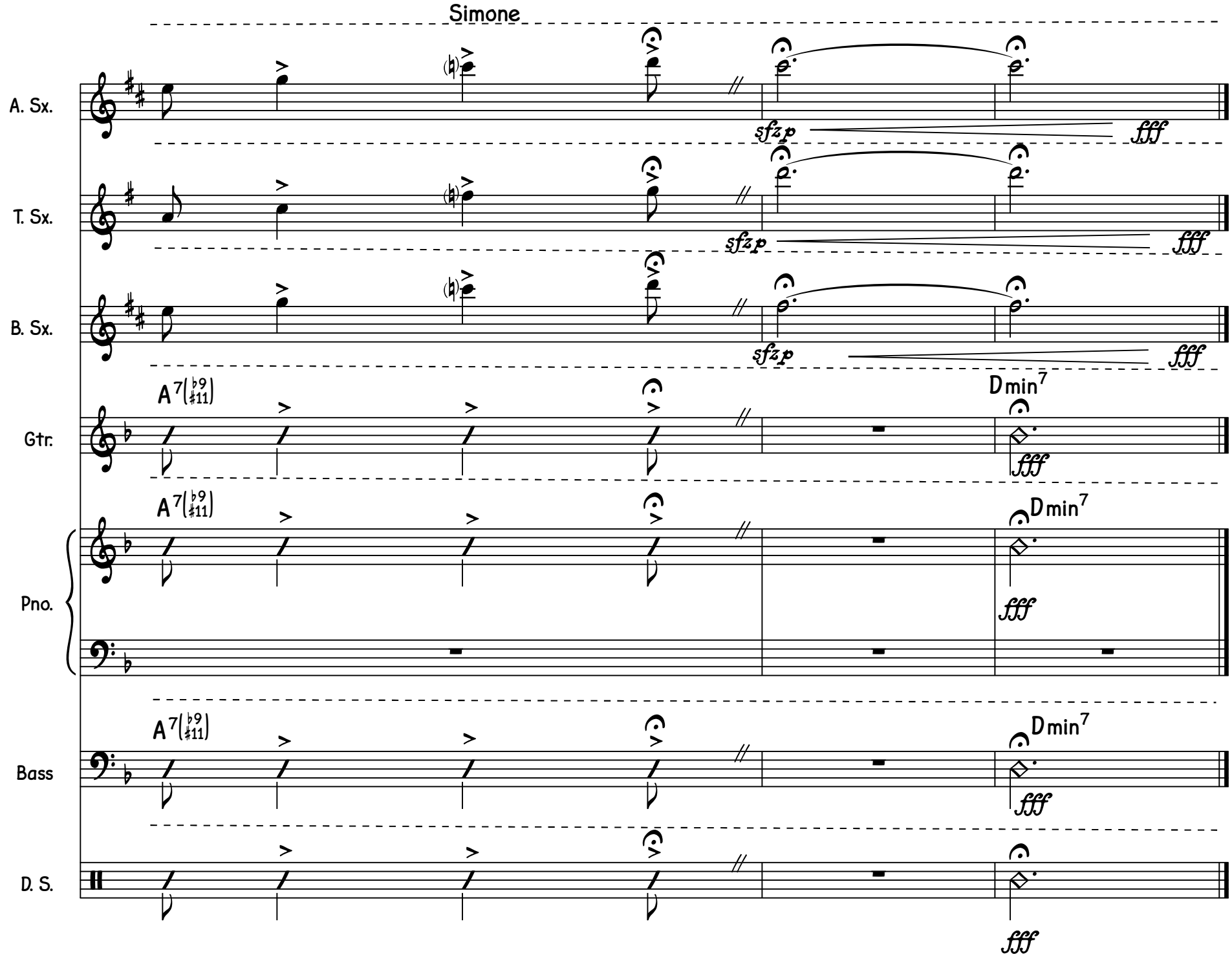

Simone
S
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7
Dmin7
mp
sfzp
mf
mf
sfzp


T
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
Emin9
Fmaj9
F♯min7
Fmin7
B♭7
Emin7
E♭7(♯11)
sfzp
mf
f


U
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
sfzp
ff
f
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Walk


V
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
ff
Dmin7
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7


Simone
Molto Rit. Directed
W
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
ff
Dmin7
Emin9
Fmaj9
F♯min7
Fmin7
B♭7
Emin7

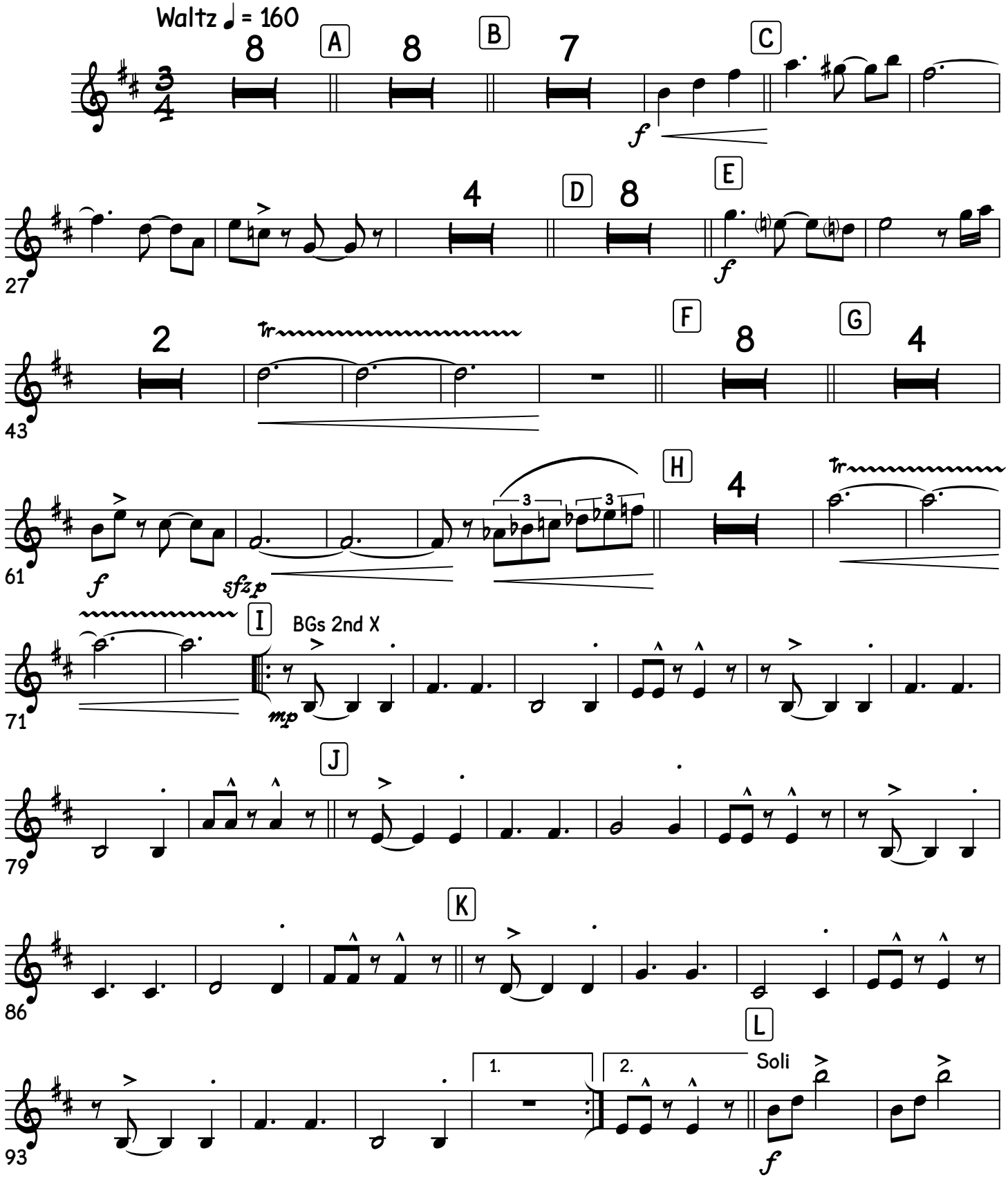

Simone
A. Sx.
T. Sx.
B. Sx.
Gtr.
Pno.
Bass
D. S.
A7(♭9 ♯11)
Dmin7
sfzp
fff

Alto Sax

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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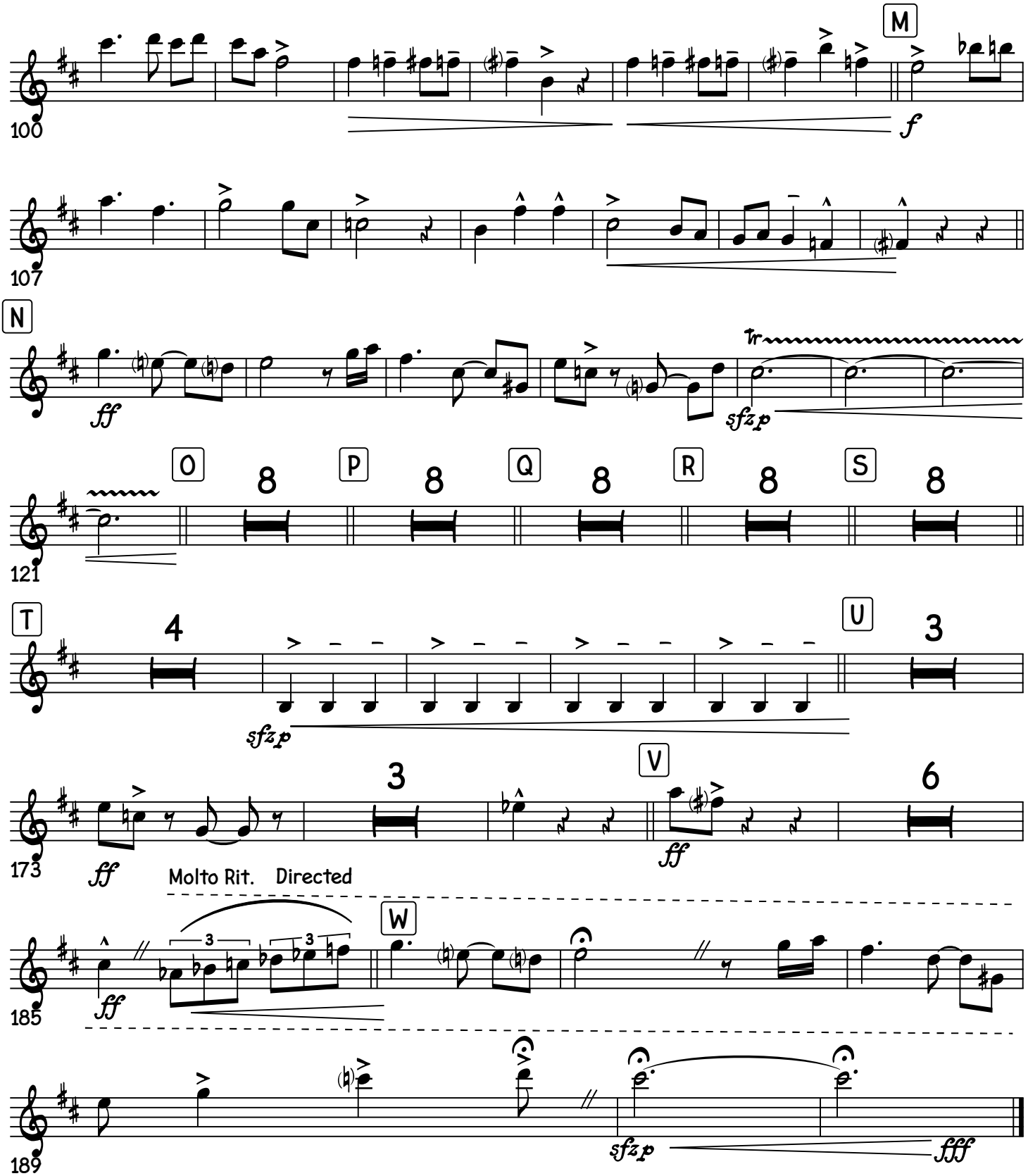
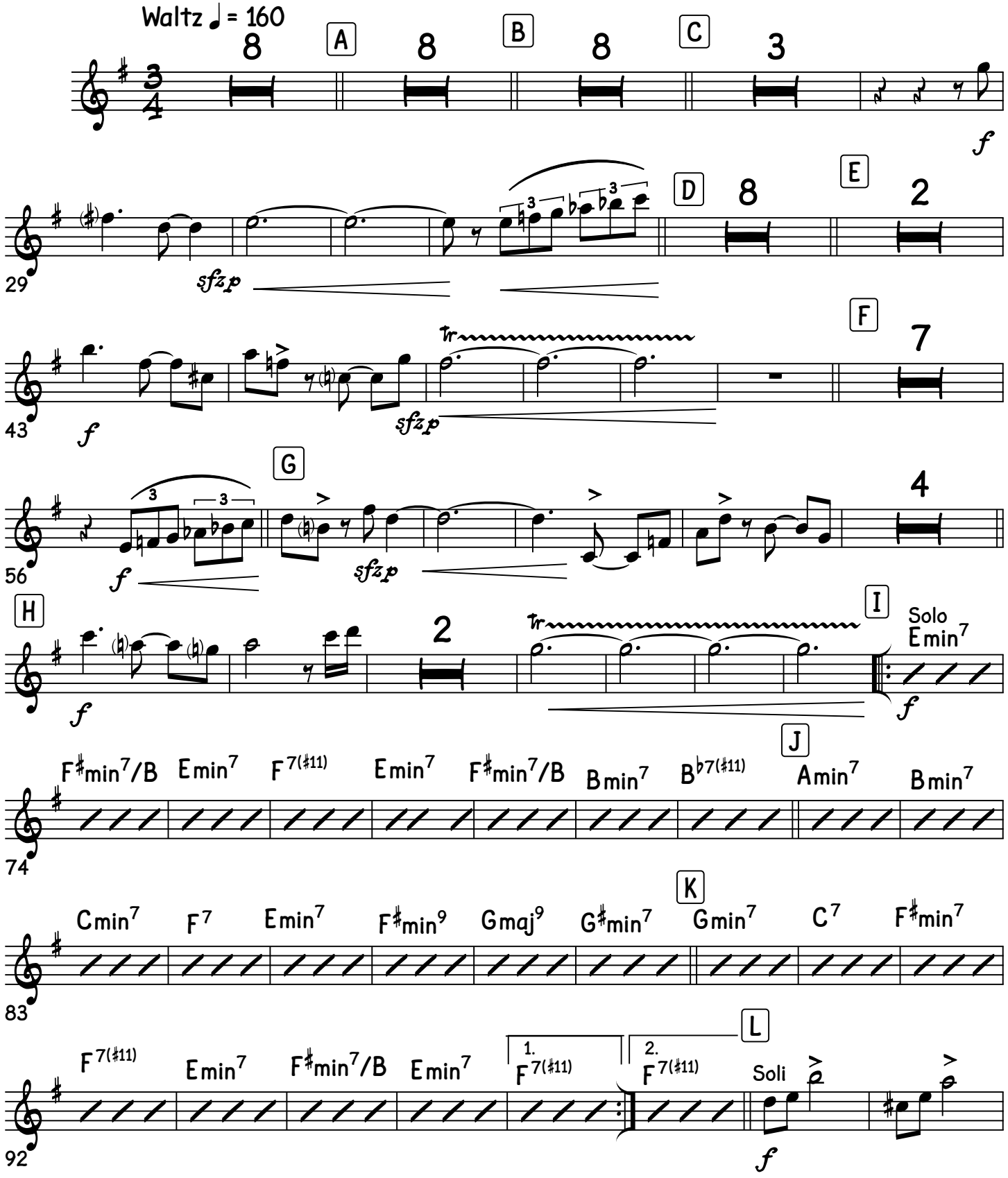

100
M
f
107
N
ff
sfzp
tr
121
O
P
Q
R
S
8
T
4
U
3
sfzp
173
3
V
6
ff
ff
Molto Rit. Directed
185
W
3
3
ff
189
sfzp
fff

Tenor Sax

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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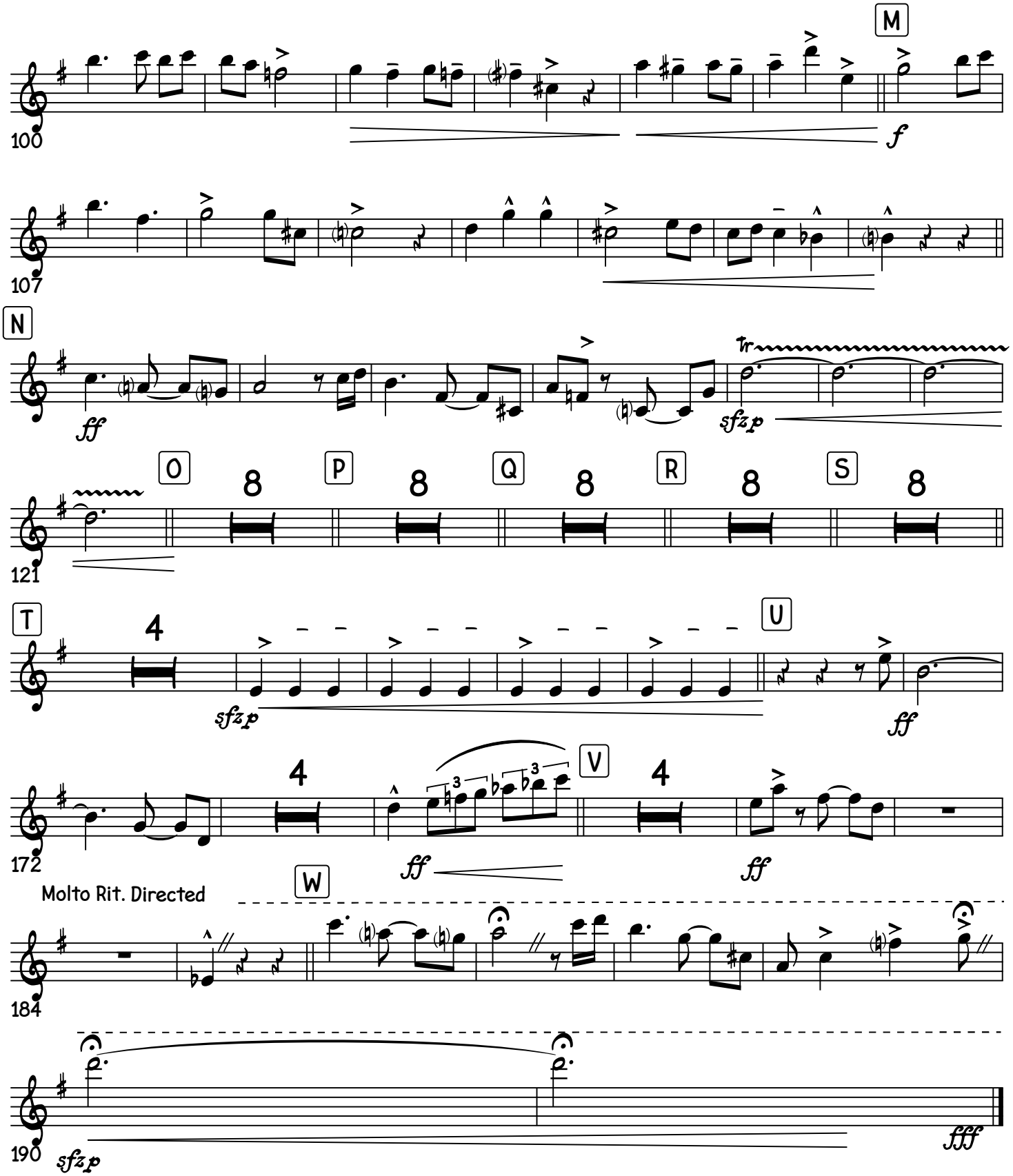
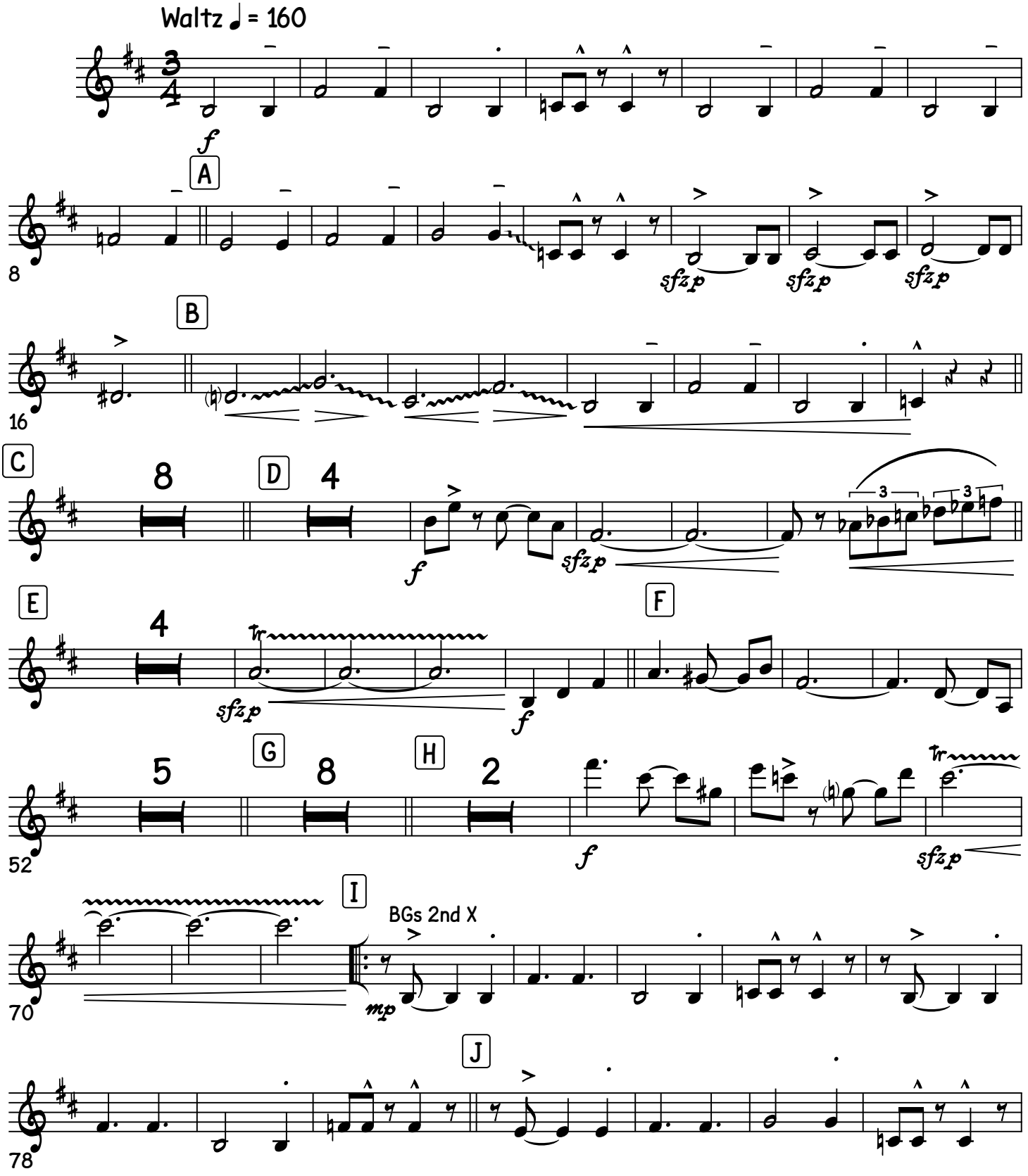

M
100
f
107
N
ff
sfzp
tr
O
P
Q
R
S
8
121
T
4
sfzp
U
ff
172
4
V
4
ff
ff
Molto Rit. Directed
W
184
190
sfzp
fff

Baritone Sax

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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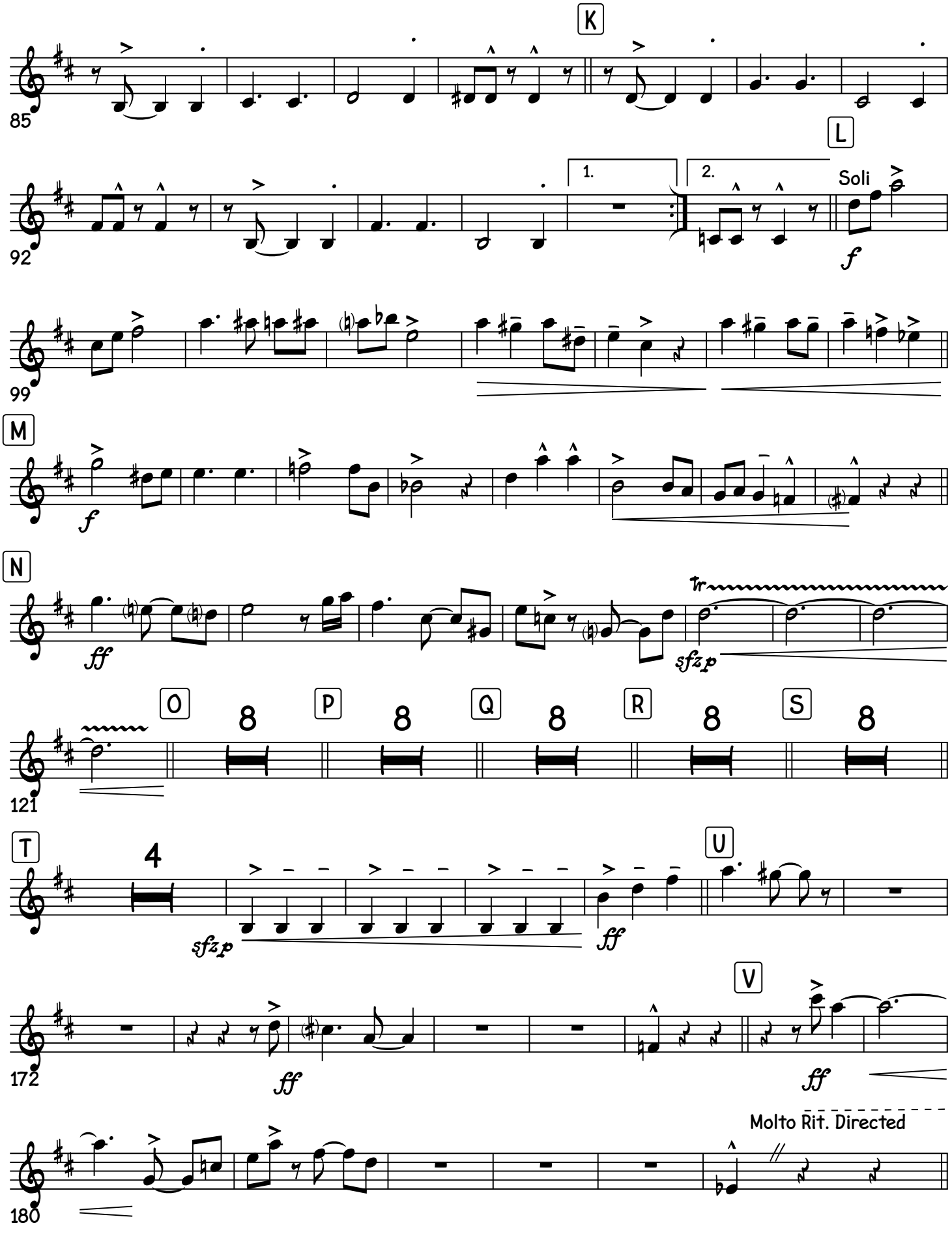
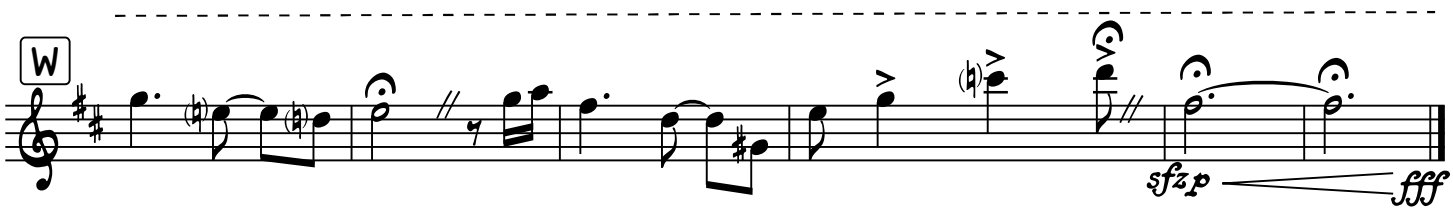

K
85
L
1.
2.
Soli
92
99
M
N
121
O
P
Q
R
S
T
U
172
V
Molto Rit. Directed
180

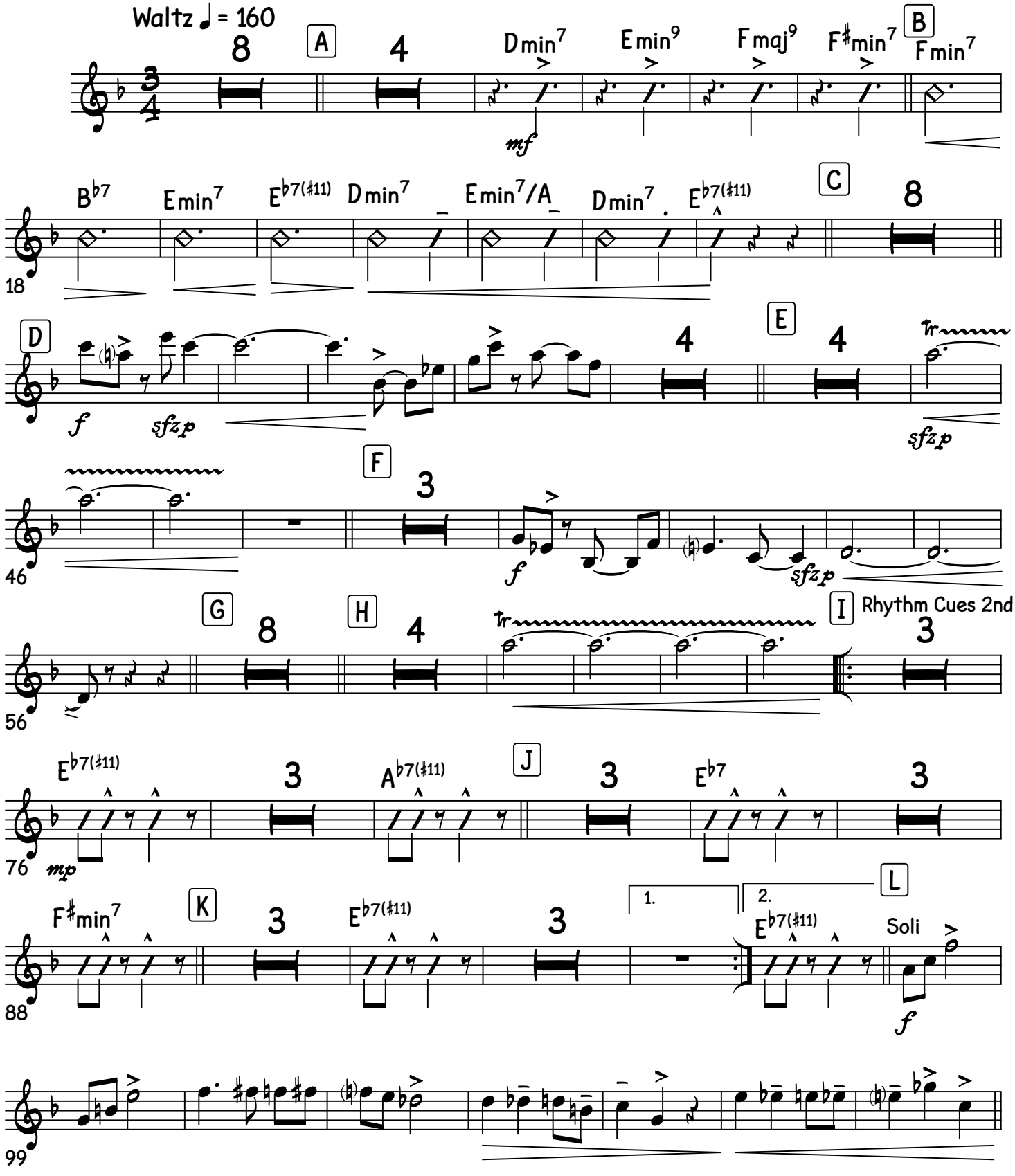

W
sfzp
fff

Guitar

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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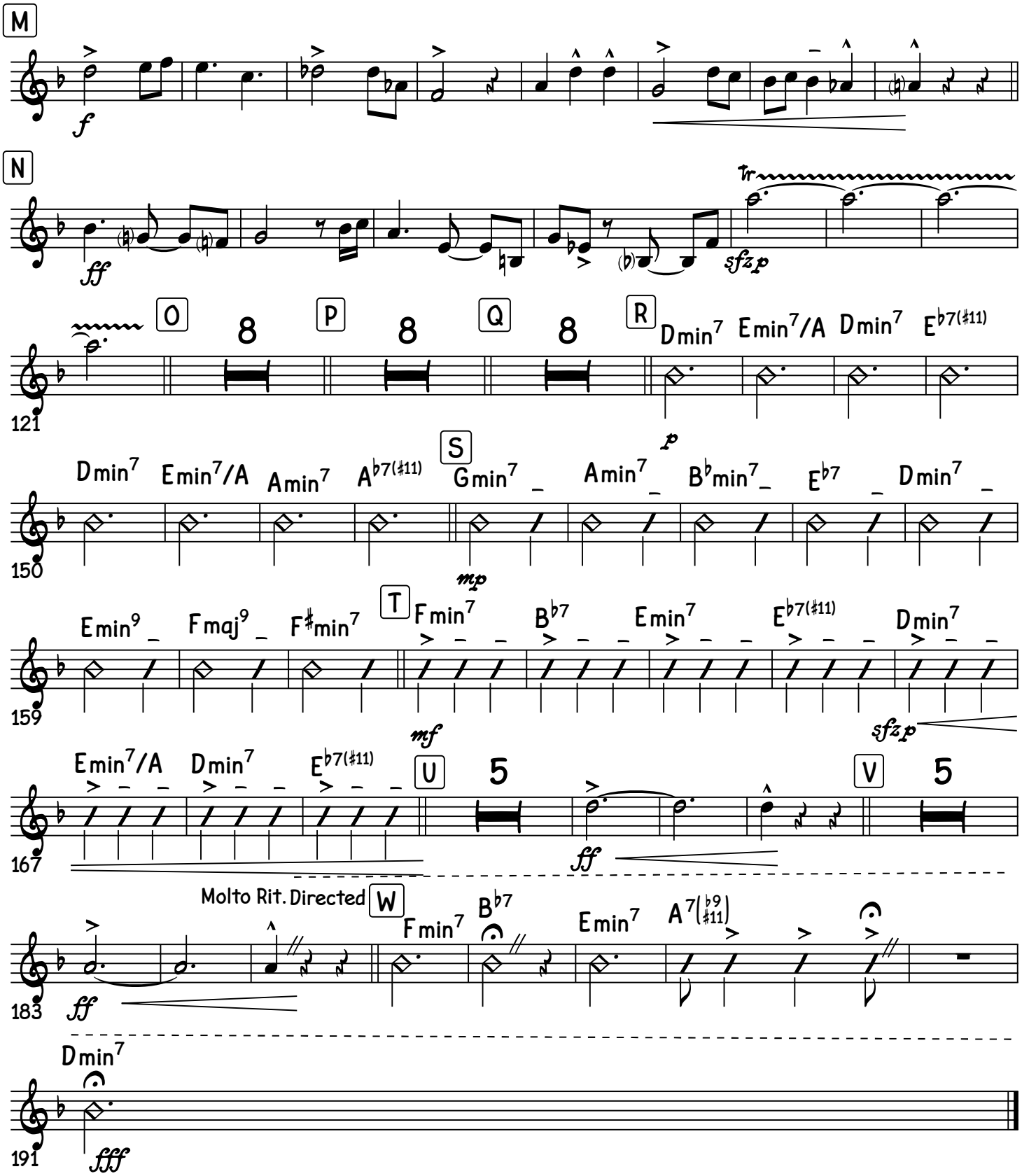
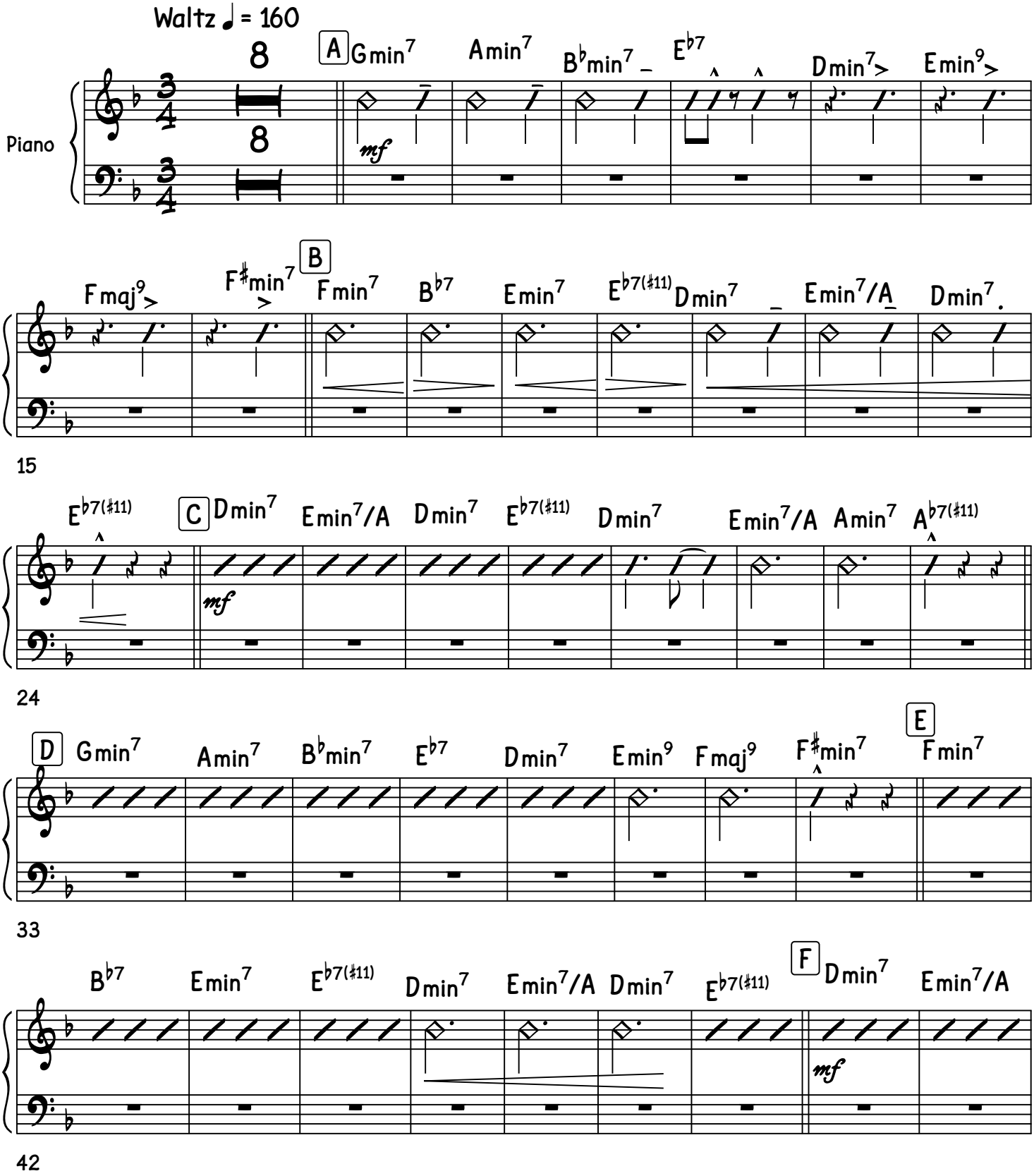

M
N
O
P
Q
R
S
T
U
V
W
8
5
Dmin7 Emin7/A Dmin7 E♭7(♯11)
Dmin7 Emin7/A Amin7 A♭7(♯11)
Gmin7 Amin7 B♭min7 E♭7 Dmin7
Emin9 Fmaj9 F♯min7
Fmin7 B♭7 Emin7 E♭7(♯11) Dmin7
Emin7/A Dmin7 E♭7(♯11)
Molto Rit. Directed
Fmin7 B♭7 Emin7 A7(♭9 ♯11)
Dmin7
121
150
159
167
183
191

Piano

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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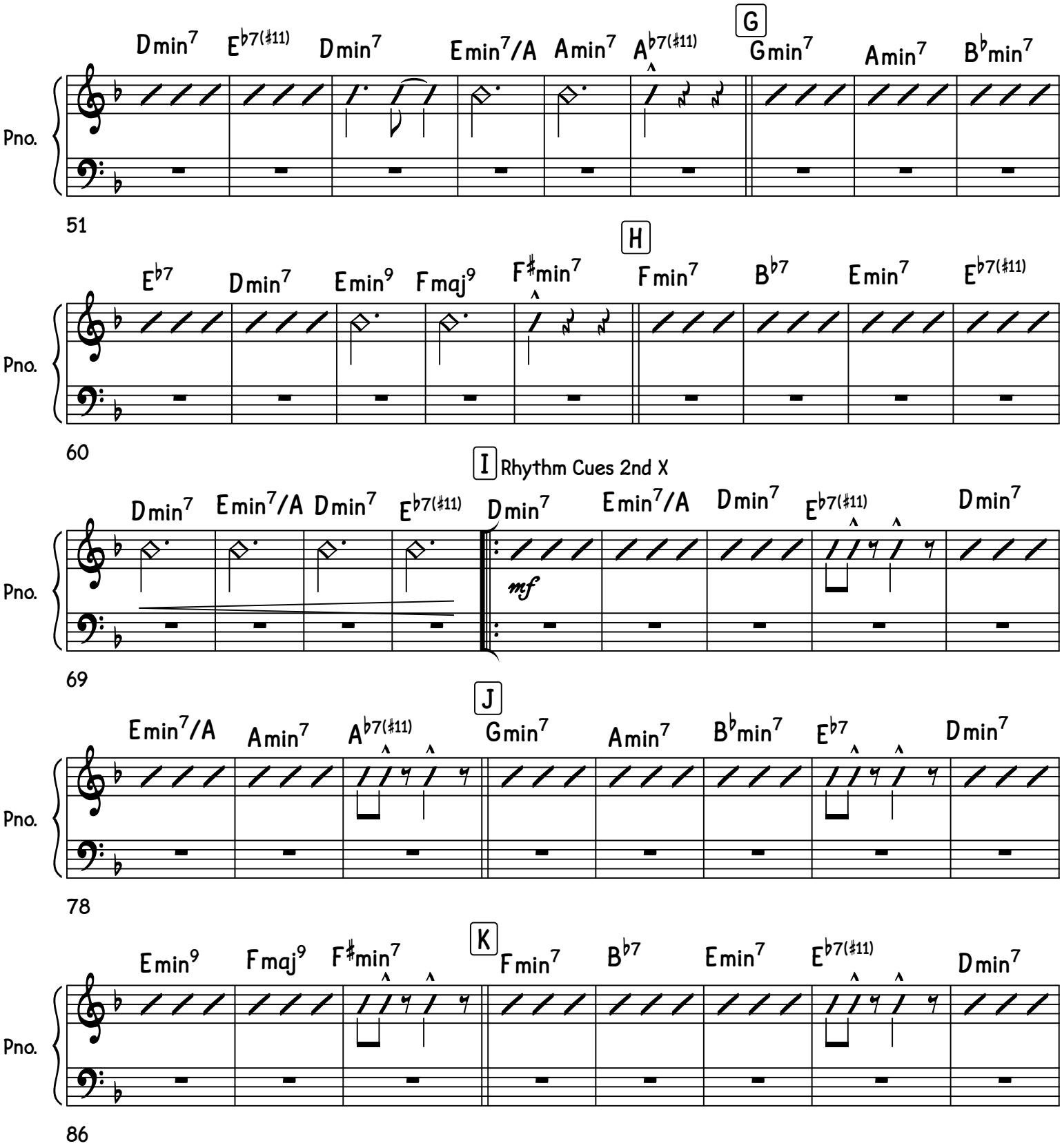
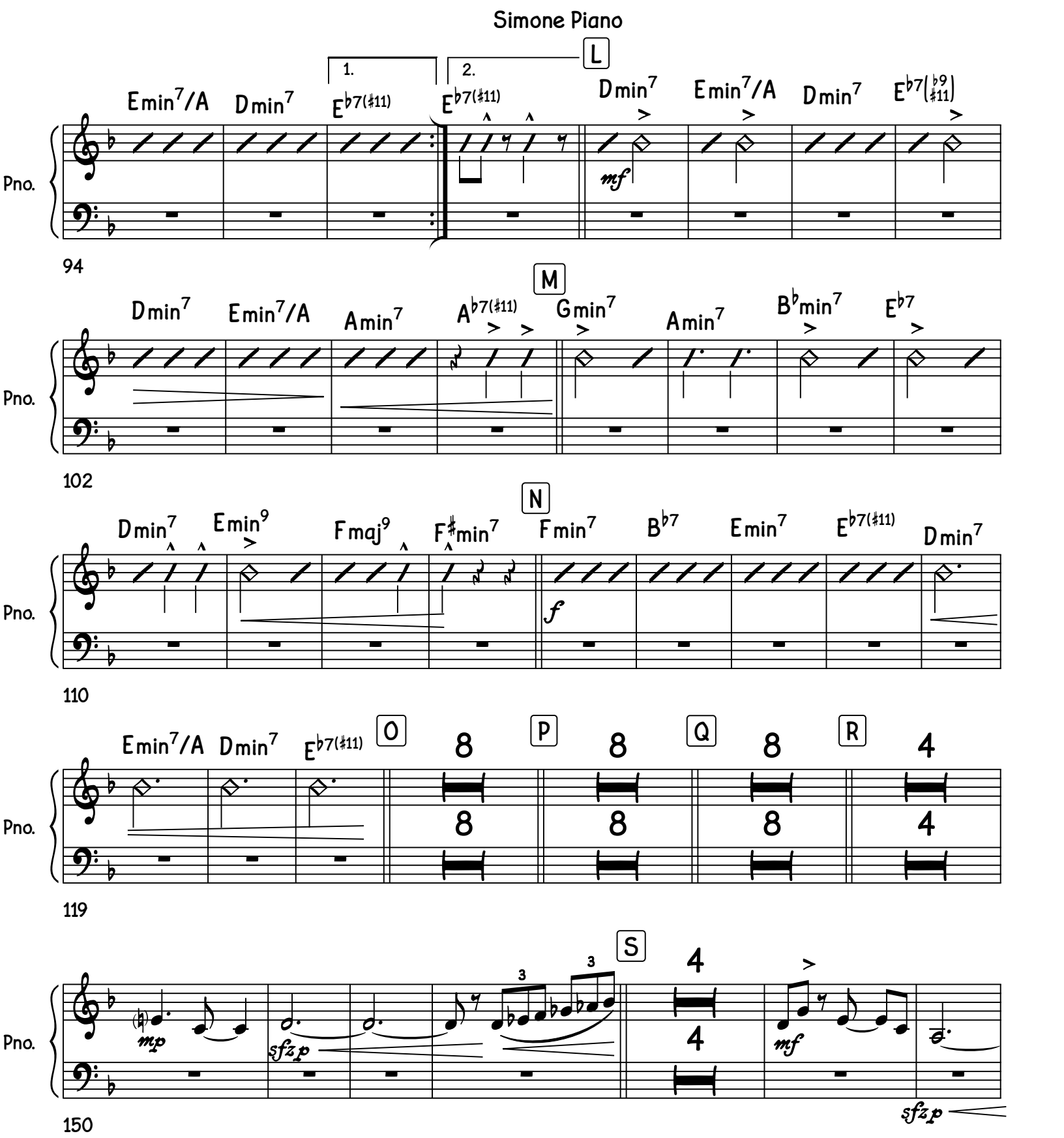
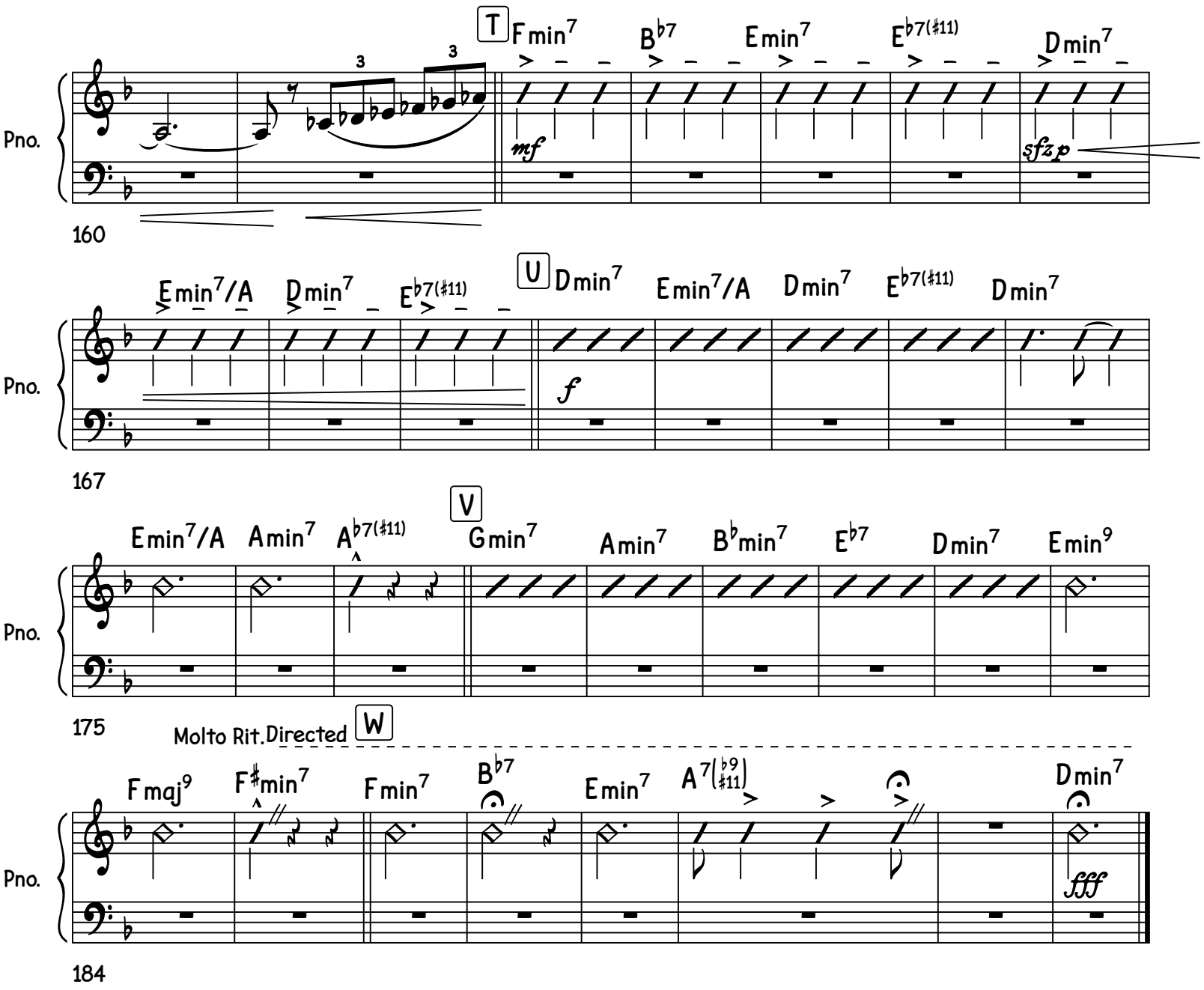

Dmin7 Eb7(#11) Dmin7 Emin7/A Amin7 Ab7(#11)
G
Gmin7 Amin7 Bbmin7
Pno.
51
Eb7 Dmin7 Emin9 Fmaj9 F#min7
H
Fmin7 Bb7 Emin7 Eb7(#11)
Pno.
60
I Rhythm Cues 2nd X
Dmin7 Emin7/A Dmin7 Eb7(#11) Dmin7
mf
Emin7/A Dmin7 Eb7(#11) Dmin7
Pno.
69
J
Emin7/A Amin7 Ab7(#11)
Gmin7 Amin7 Bbmin7 Eb7 Dmin7
Pno.
78
Emin9 Fmaj9 F#min7
K
Fmin7 Bb7 Emin7 Eb7(#11) Dmin7
Pno.
86


L
1.
2.
Emin7/A
Dmin7
Eb7(#11)
Eb7(#11)
Dmin7
Emin7/A
Dmin7
Eb7(b9 #11)
mf
Pno.
94
M
Dmin7
Emin7/A
Amin7
Ab7(#11)
Gmin7
Amin7
Bbmin7
Eb7
Pno.
102
N
Dmin7
Emin9
Fmaj9
F#min7
Fmin7
Bb7
Emin7
Eb7(#11)
Dmin7
f
Pno.
110
O
P
Q
R
Emin7/A
Dmin7
Eb7(#11)
8
8
8
4
8
8
8
4
Pno.
119
S
4
4
3
3
mp
sfzp
mf
sfzp
Pno.
150

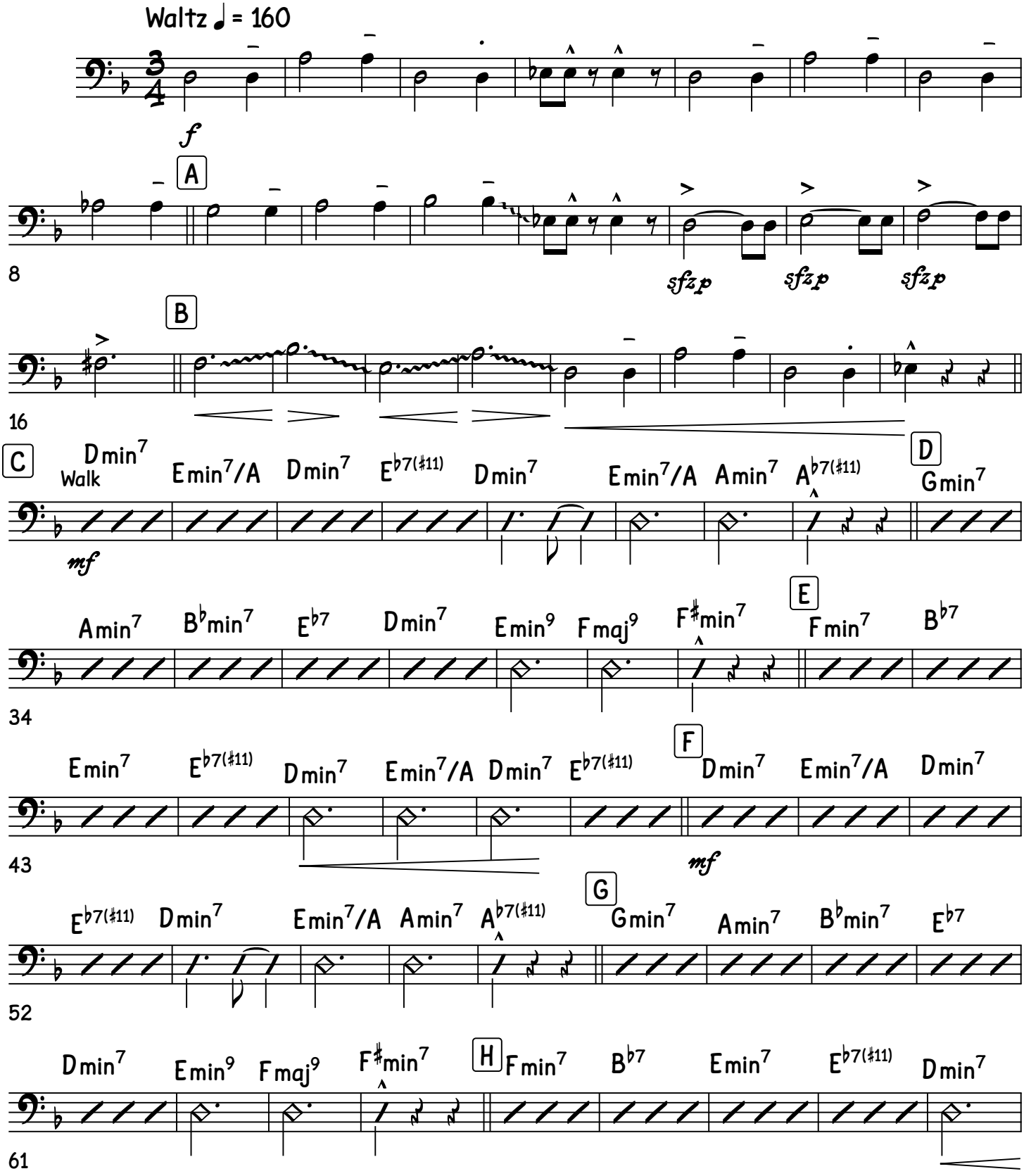

T
Fmin7
B♭7
Emin7
E♭7(♯11)
Dmin7
Pno.
mf
sfzp
160
U
Emin7/A
Dmin7
E♭7(♯11)
Dmin7
Emin7/A
Dmin7
E♭7(♯11)
Dmin7
Pno.
f
167
V
Emin7/A
Amin7
A♭7(♯11)
Gmin7
Amin7
B♭min7
E♭7
Dmin7
Emin9
Pno.
175
Molto Rit.Directed
W
Fmaj9
F♯min7
Fmin7
B♭7
Emin7
A7(♭9 ♯11)
Dmin7
Pno.
fff
184

Bass

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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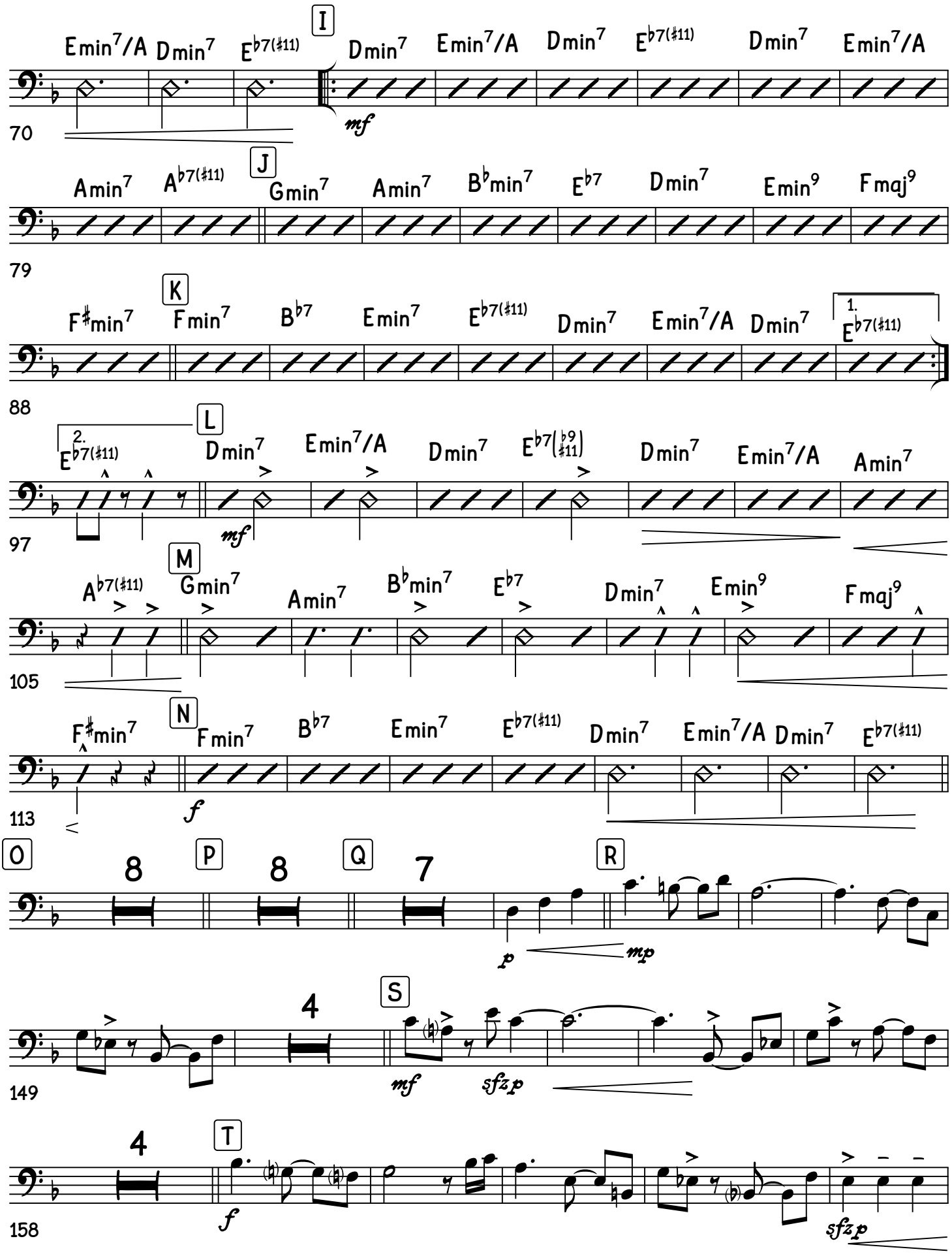
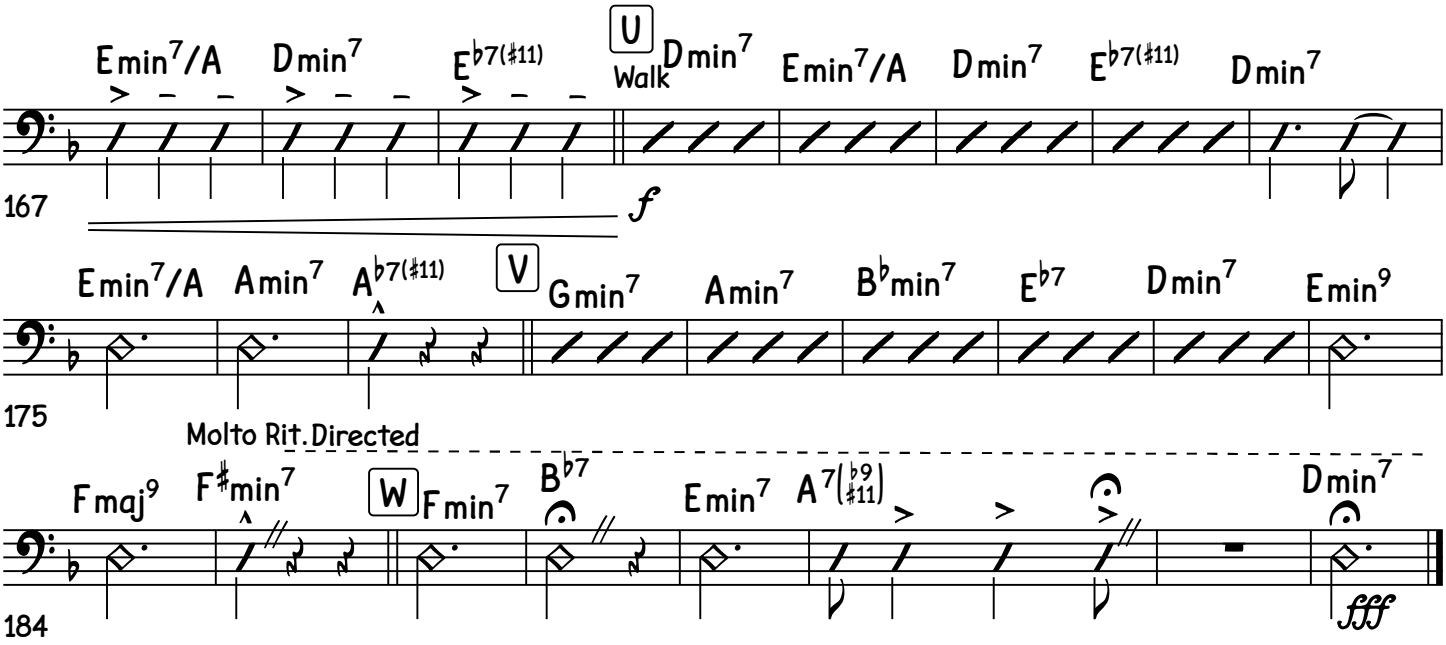

I
Emin7/A Dmin7 Eb7(#11) Dmin7 Emin7/A Dmin7 Eb7(#11) Dmin7 Emin7/A
70
mf
J
Amin7 Ab7(#11) Gmin7 Amin7 Bbmin7 Eb7 Dmin7 Emin9 Fmaj9
79
K
F#min7 Fmin7 Bb7 Emin7 Eb7(#11) Dmin7 Emin7/A Dmin7
1.
Eb7(#11)
88
L
2.
Eb7(#11) Dmin7 Emin7/A Dmin7 Eb7(b9 #11) Dmin7 Emin7/A Amin7
97
mf
M
Ab7(#11) Gmin7 Amin7 Bbmin7 Eb7 Dmin7 Emin9 Fmaj9
105
N
F#min7 Fmin7 Bb7 Emin7 Eb7(#11) Dmin7 Emin7/A Dmin7 Eb7(#11)
113
f
O
8
P
8
Q
7
R
p
mp
4
S
149
mf
sfzp
4
T
158
f
sfzp

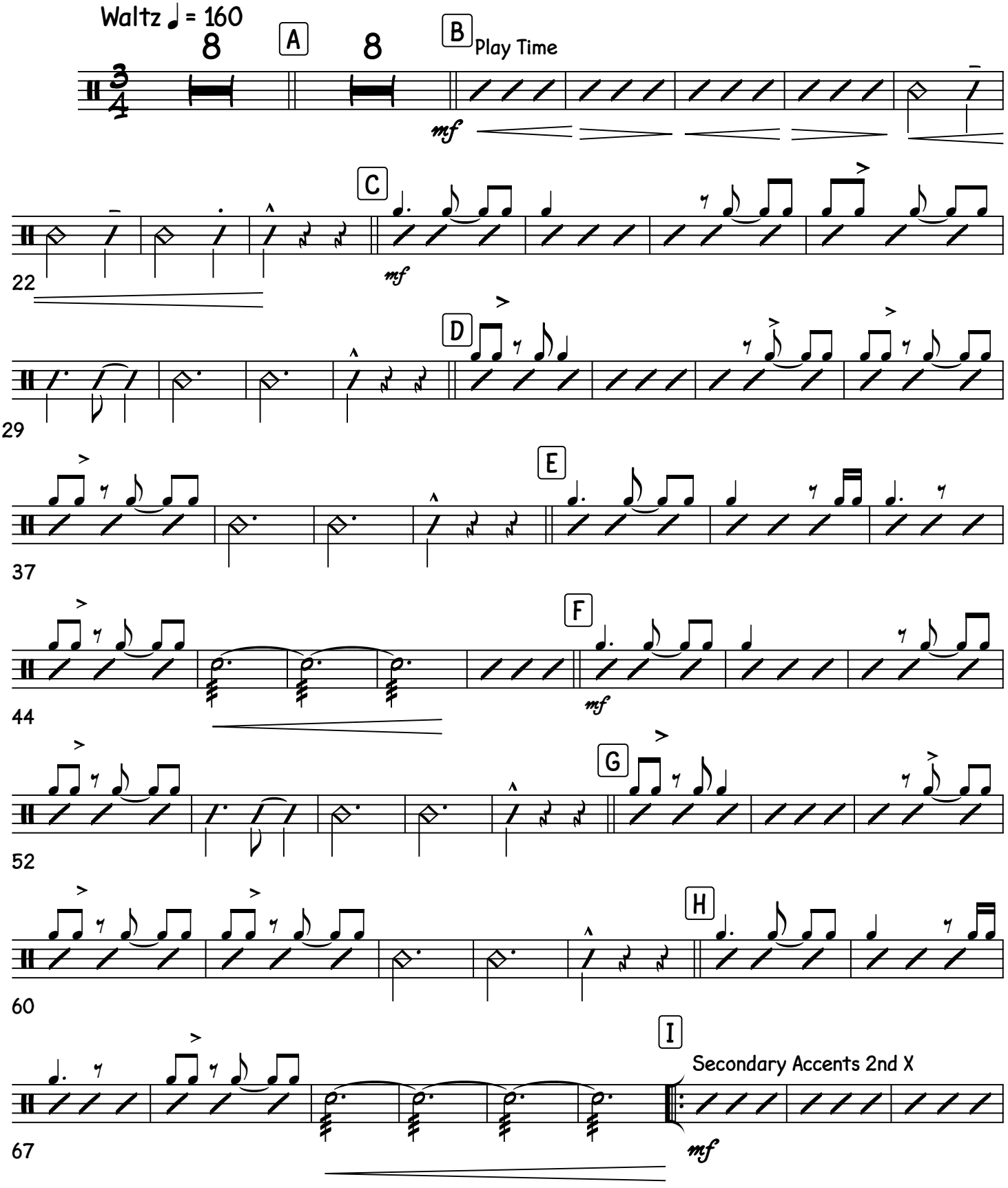

Emin7/A
Dmin7
Eb7(#11)
U
Walk
Dmin7
Emin7/A
Dmin7
Eb7(#11)
Dmin7
167
f
Emin7/A
Amin7
Ab7(#11)
V
Gmin7
Amin7
Bbmin7
Eb7
Dmin7
Emin9
175
Molto Rit. Directed
Fmaj9
F#min7
W
Fmin7
B7
Emin7
A7(b9 #11)
Dmin7
184
fff

Drum Set

Simone

Comp. Frank Foster

Arr. Cameron Jordan



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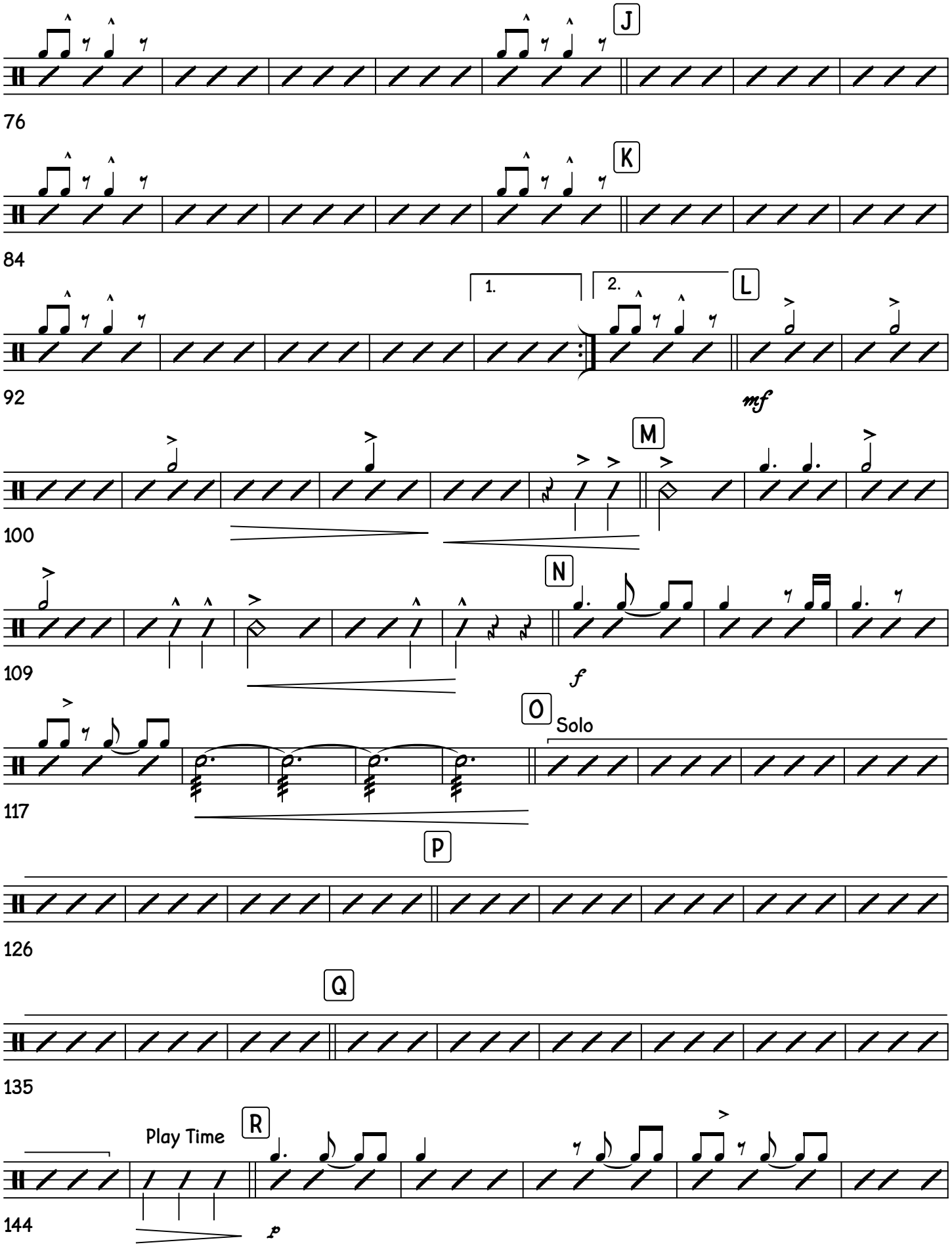
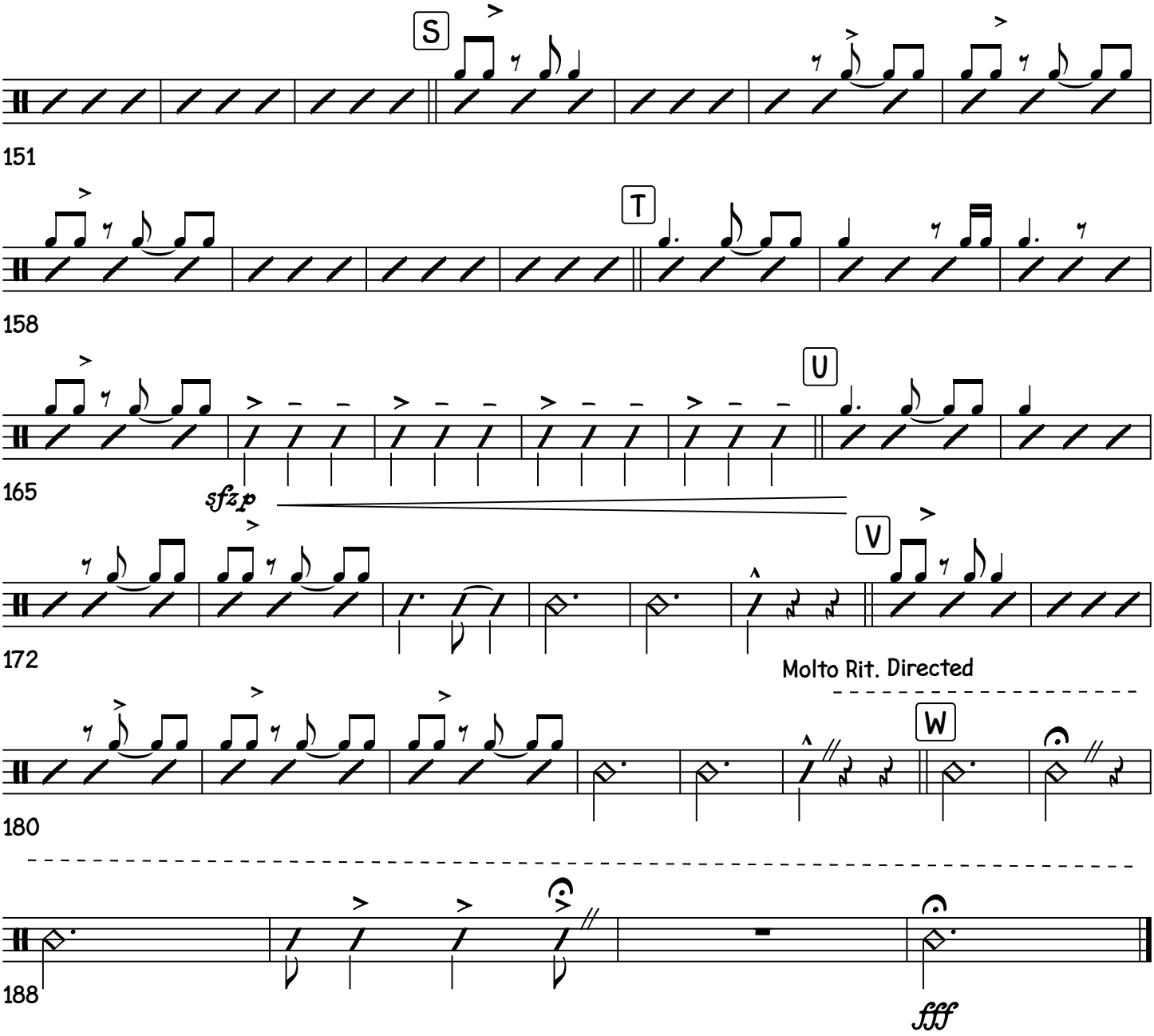

J
76
K
84
1.
2.
L
92
mf
M
100
N
109
f
O
Solo
117
P
126
Q
135
Play Time
R
144
p


S
151
T
158
U
165
sfzp
V
172
Molto Rit. Directed
W
180
188
fff

Word Schematic, Arranging Project 4: **Recordame**, Arranged by Cameron Jordan

Intro: The intro is 16 bars and essentially acts as a chorus of the song. It takes the intro that Jason Marshall does on his latest album (New Beginnings) and puts it in unison with the Bass. The rest of the horns play hits at times with the intro being played by the Bass and the Bari. The hits on the horns where the saxes come together are voiced using four way close and doubling the bari part with the lead alto part just down an octave and it ends with unison/octaves. The drums also plays these hits as primary accents, but also plays time throughout with the occasional/brief solo between pauses in the rest of the ensemble. The guitar and the piano lay out until the second to last bar of the form.

Melody Statement 1: The Melody is played twice with the first time being played by the lead Alto and Bari in Unison/Octaves. The second time has the two tenors playing in octaves. Whenever a horn player is not playing the melody in this statement of the melody, they are either playing the harmonized hits with the rhythm section or unison/octaves with the melody for a quick measure. The rhythm section and the horns not playing the melody play the iconic set-up on the first measure to the and of 2 with the drums doing the setting up and the rhythm section/background horns playing the hit on the and of 2. The end of every chorus is voiced with 5 part voicing with the extra crunch of the #9 chord. Piano comps while Guitar plays rhythm cues with the non-melody horns and Bass plays a Bossa patter along with rhythm cues later on.

Soli: The melody of the soli utilizes some enclosures for the sake of being able to use double approach techniques with the upper/lower neighbor rule. It starts out simpler and grows more complex in the second half of the chorus. The soli uses most of the approach techniques we discussed and ends with a transcribed 16th note lick from Joe Henderson's solo on Page One. The soli grows in dynamics throughout and ends with a decrescendo as the drums switch to brushes and the bass solo begins. There are some repeated notes in the parts, but because the song is a bossa and not swung, they are not as impactful to the feel and they often start on the upbeats. The Drums has secondary and primary accents during this section of the arrangement and the piano is the primary comping instrument. The Bass, Guitar, and Piano occasionally share rhythm cues that line up with the soli melody. After the soli, the ensemble quiets down with a large decrescendo while the drums switch to brushes.

Solo 1: The bass solos over the changes for two choruses which creates dynamic contrast from the rest of the song up to this point. The guitar comps both times but also plays the rhythm cues on the second chorus that line up with the horn backgrounds. The piano lays out the first time and plays these same rhythm cues on the second chorus. The horns play 5-part harmonized backgrounds on the second chorus at a very quiet dynamic slowly growing to the end but not too much so that it doesn't overshadow the bass solo. The drums play secondary accents on the second chorus that line up with the previously mentioned rhythm cues. After the second chorus of the bass solo, there is a drum solo that lasts for 13 bars. At the 14th bar, the rhythm section sets up the melody, but prepares a modulation for the melody to go up a half step.

Melody Statement 2: The melody is modulated up a half step to the key of concert C sharp minor and is played twice in the reverse order that it was played the first time, so the tenors start and the lead alto and bari play it the second time. However, the tenors play in unison this time instead of octaves.

Outro: The song ends with a three time tag that increases in dynamics every time. There is a ritardando on the last one and in between the first two the drums has solo fills.

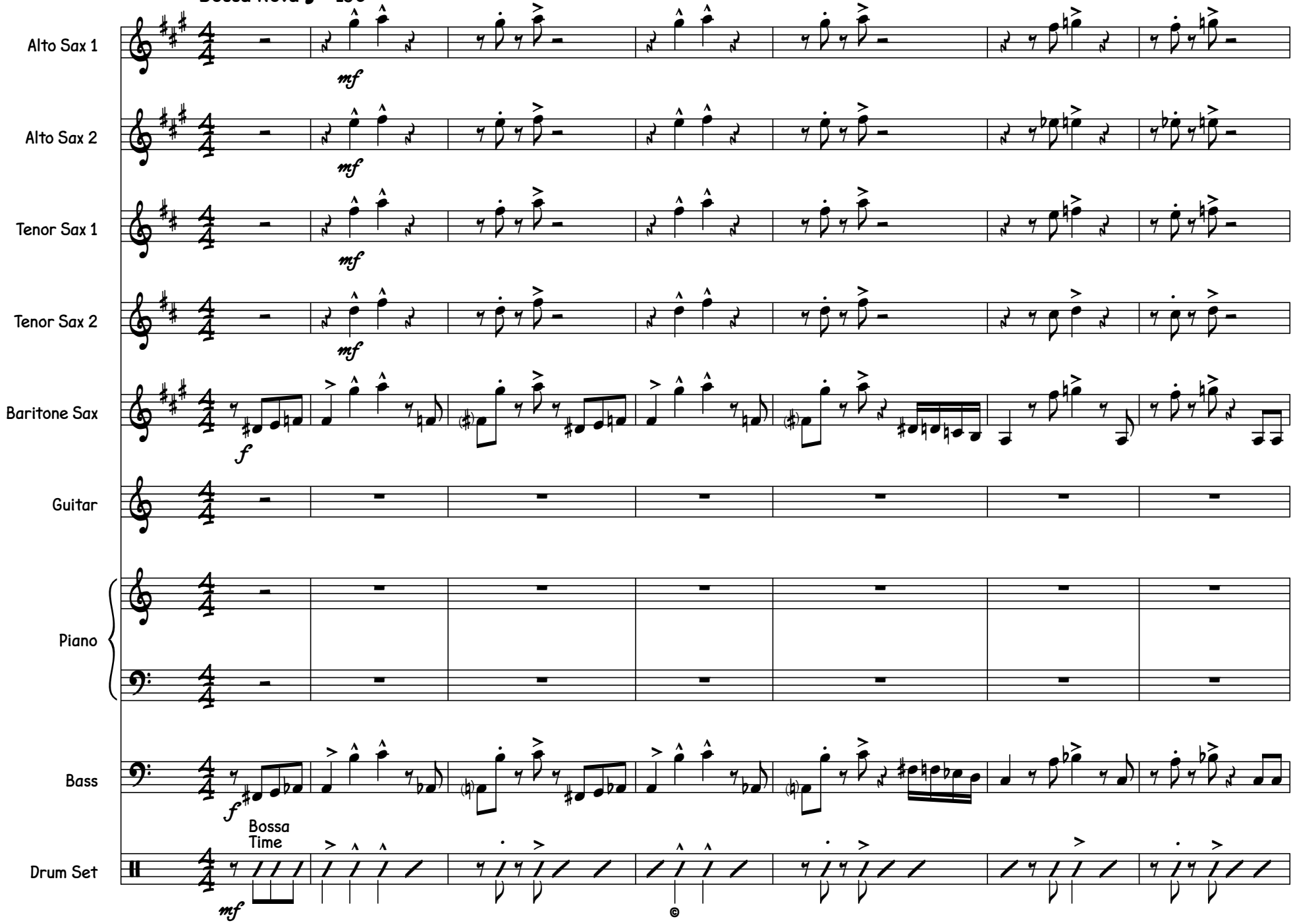
SCORE

Recordame

Comp. Joe Henderson

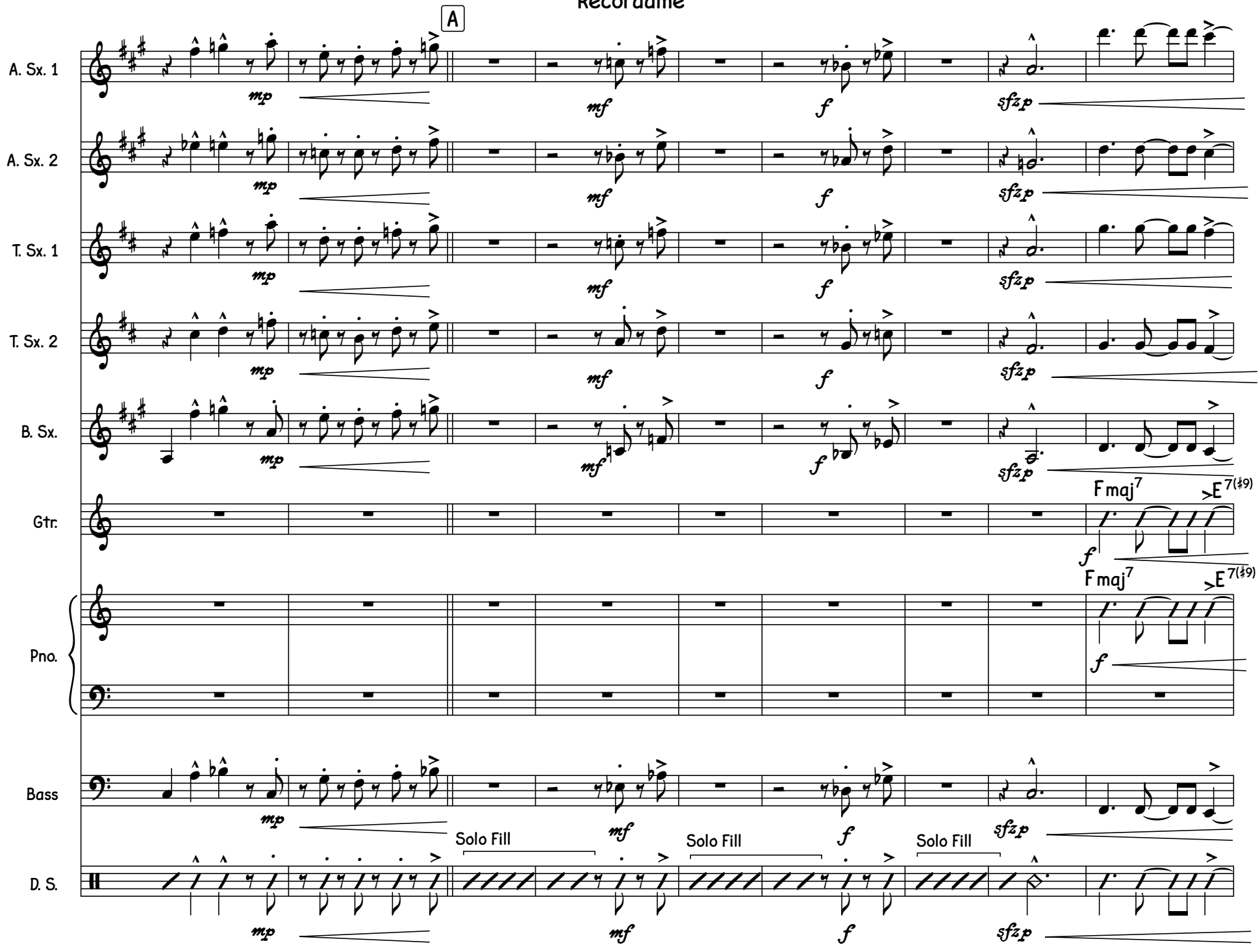
Arr. Cameron Jordan

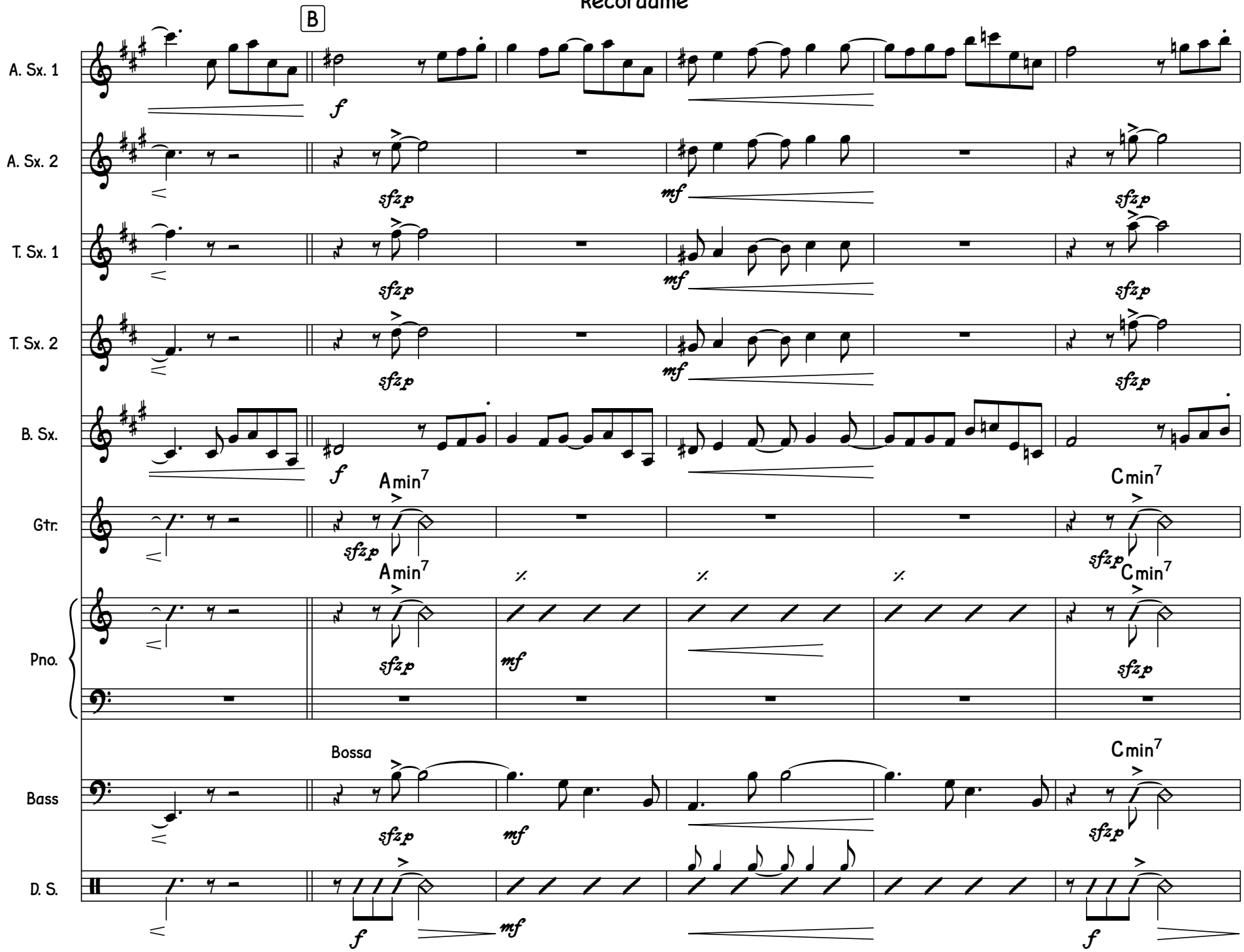
Bossa Nova ♩ = 160

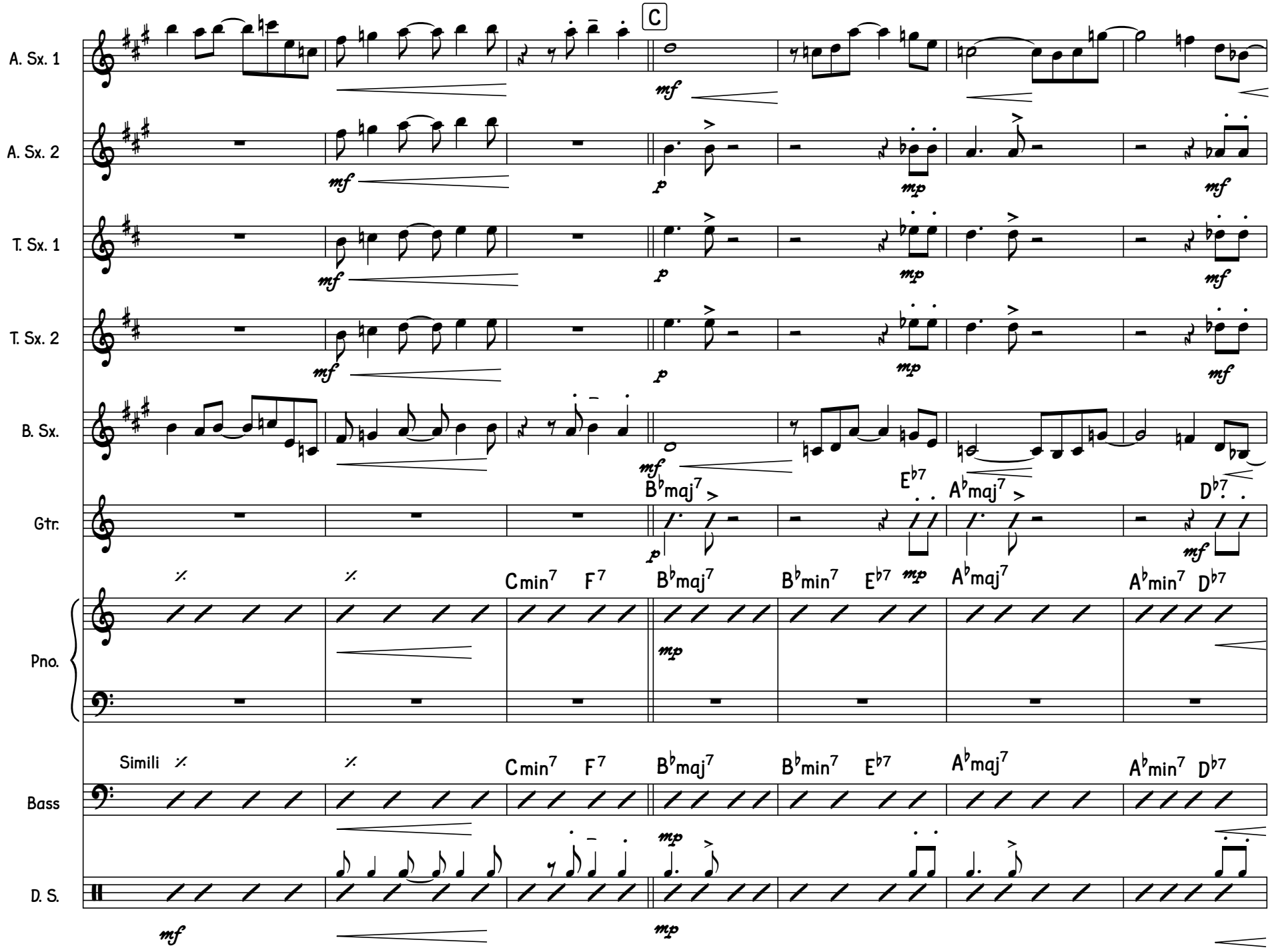


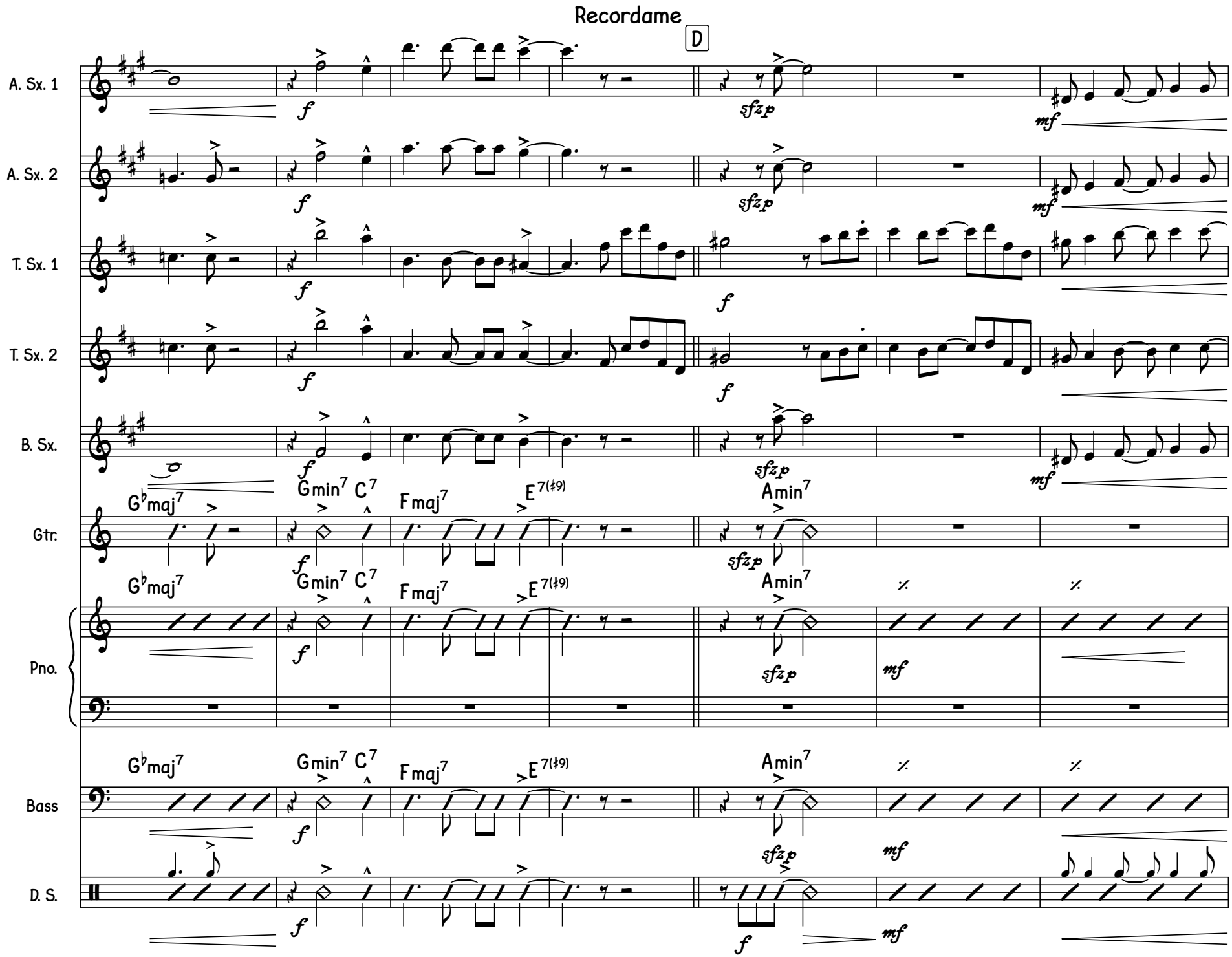
©

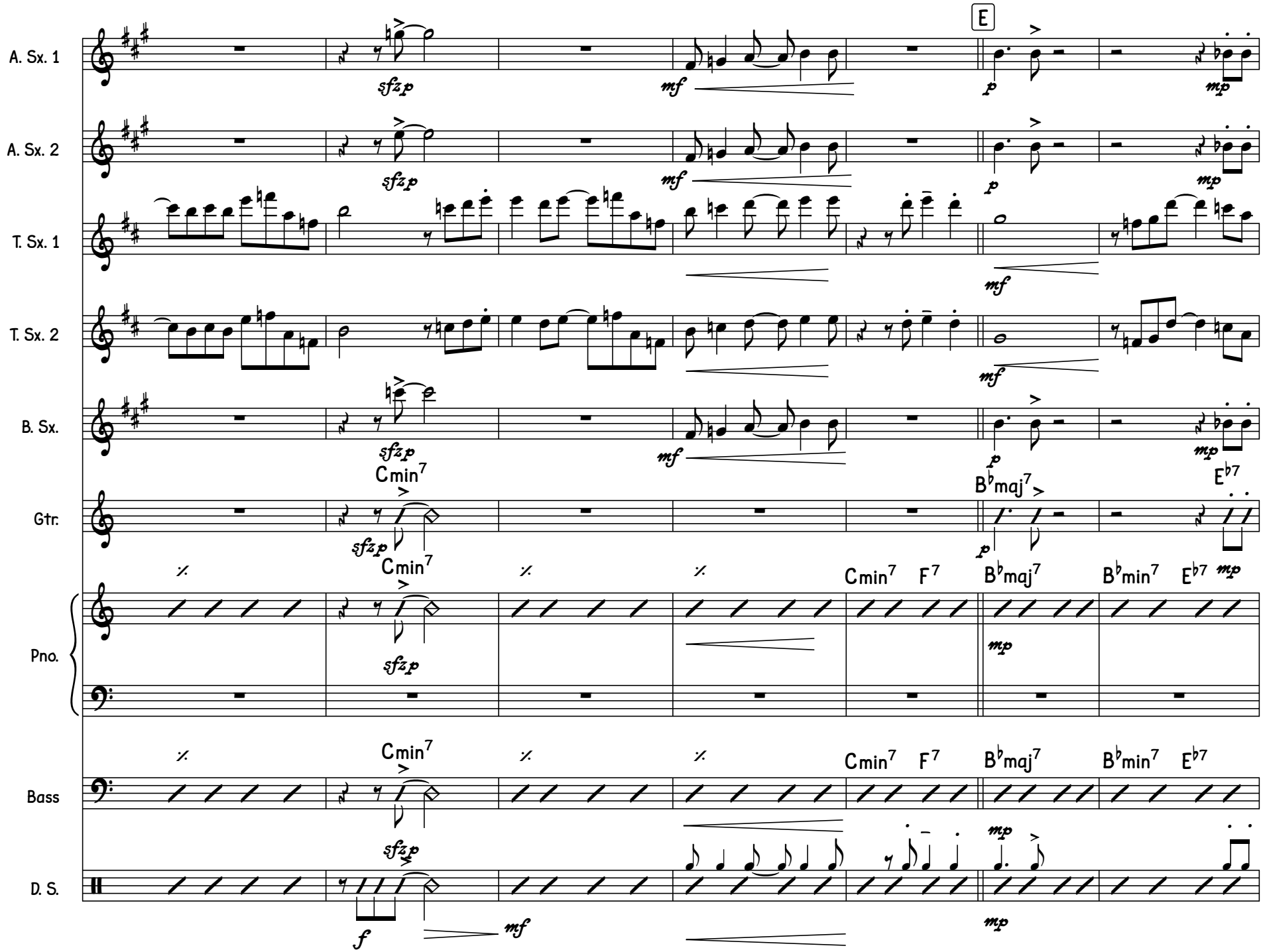
Recordame

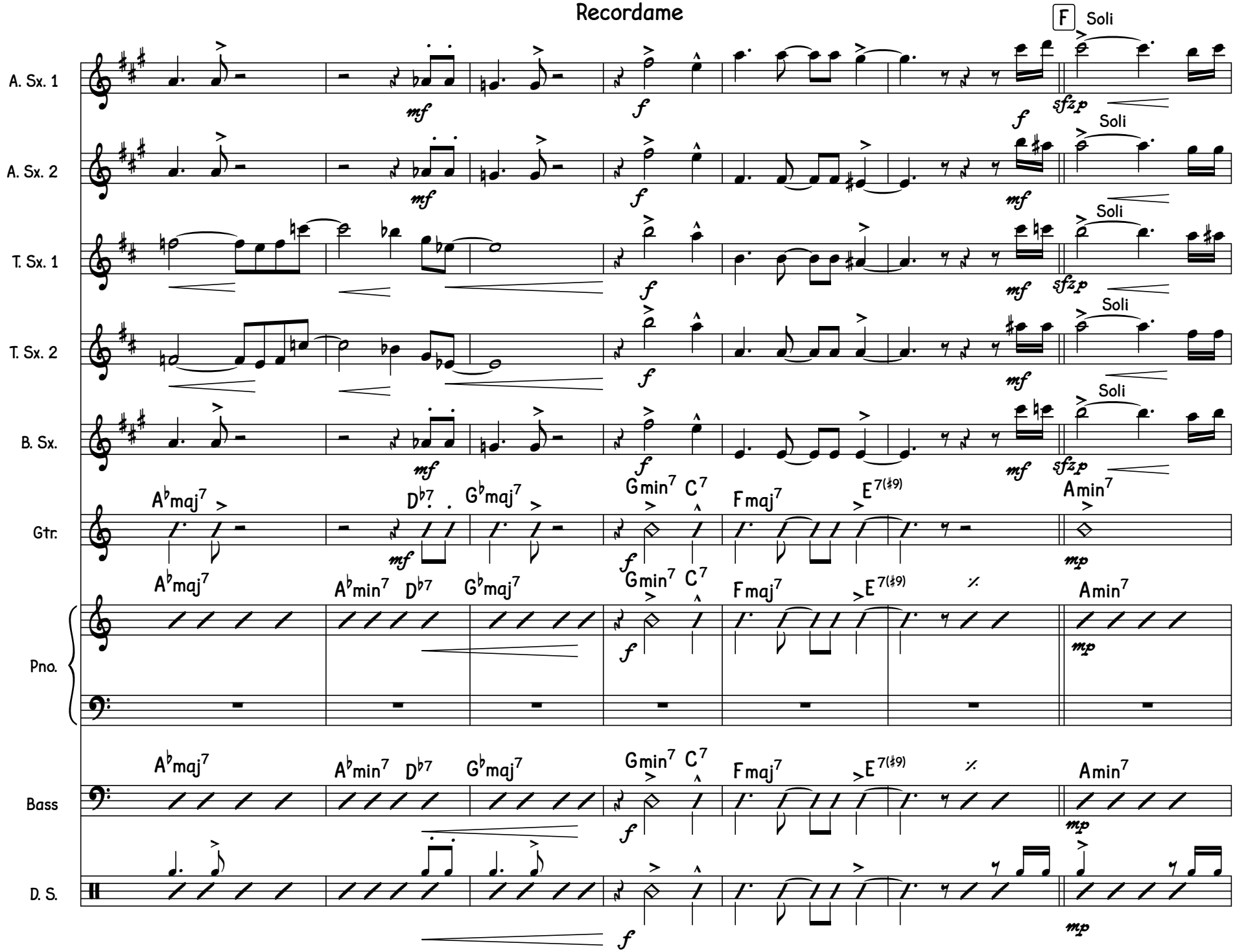

A
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mp
mf
f
sfzp
F maj7
E 7(♯9)
Solo Fill

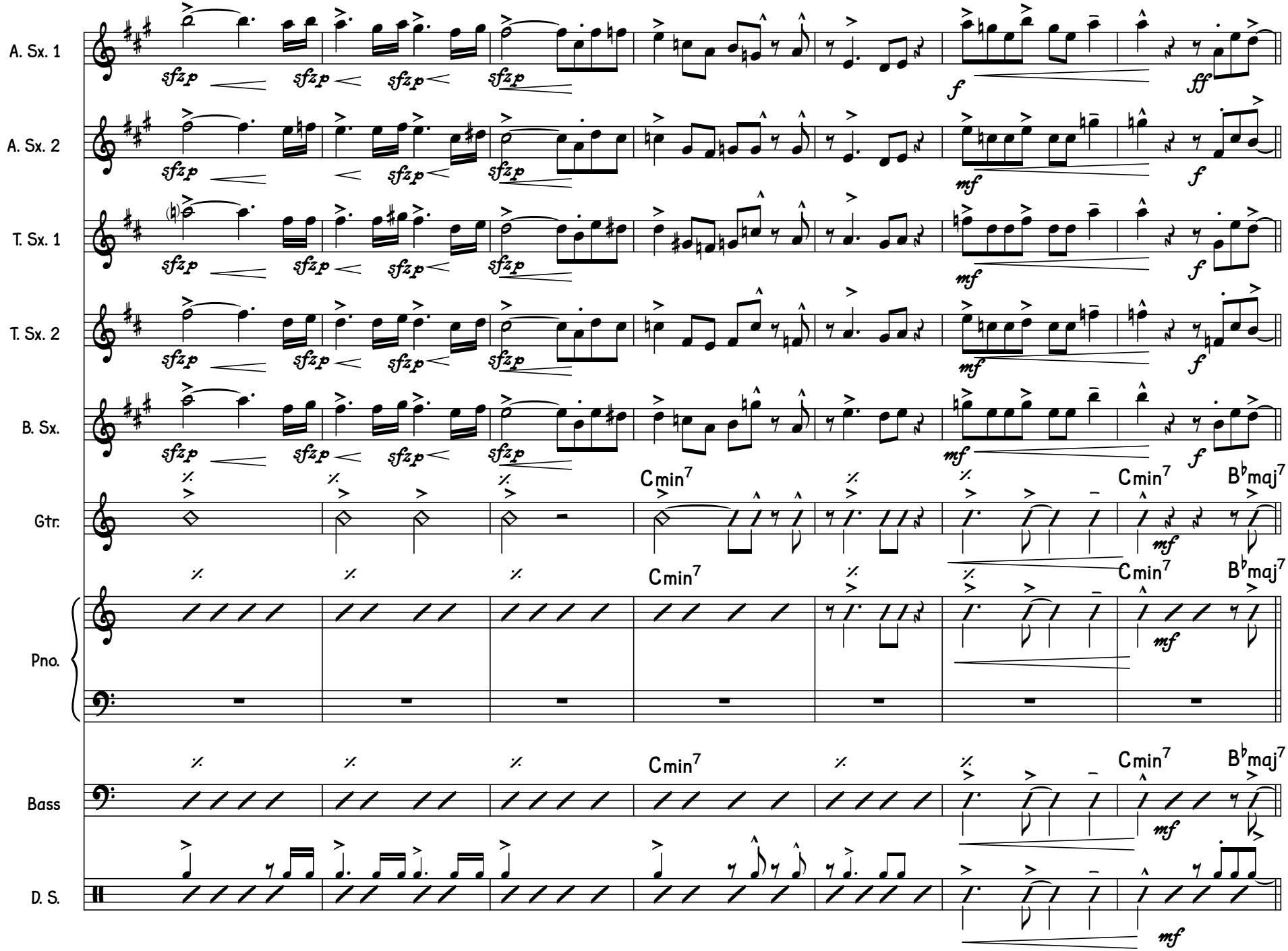

B
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
Amin7
Cmin7
Bossa
sfzp
mf
f


C
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mf
mp
p
B♭maj7
E♭7
A♭maj7
D♭7
Cmin7
F7
B♭min7
A♭min7
Simili

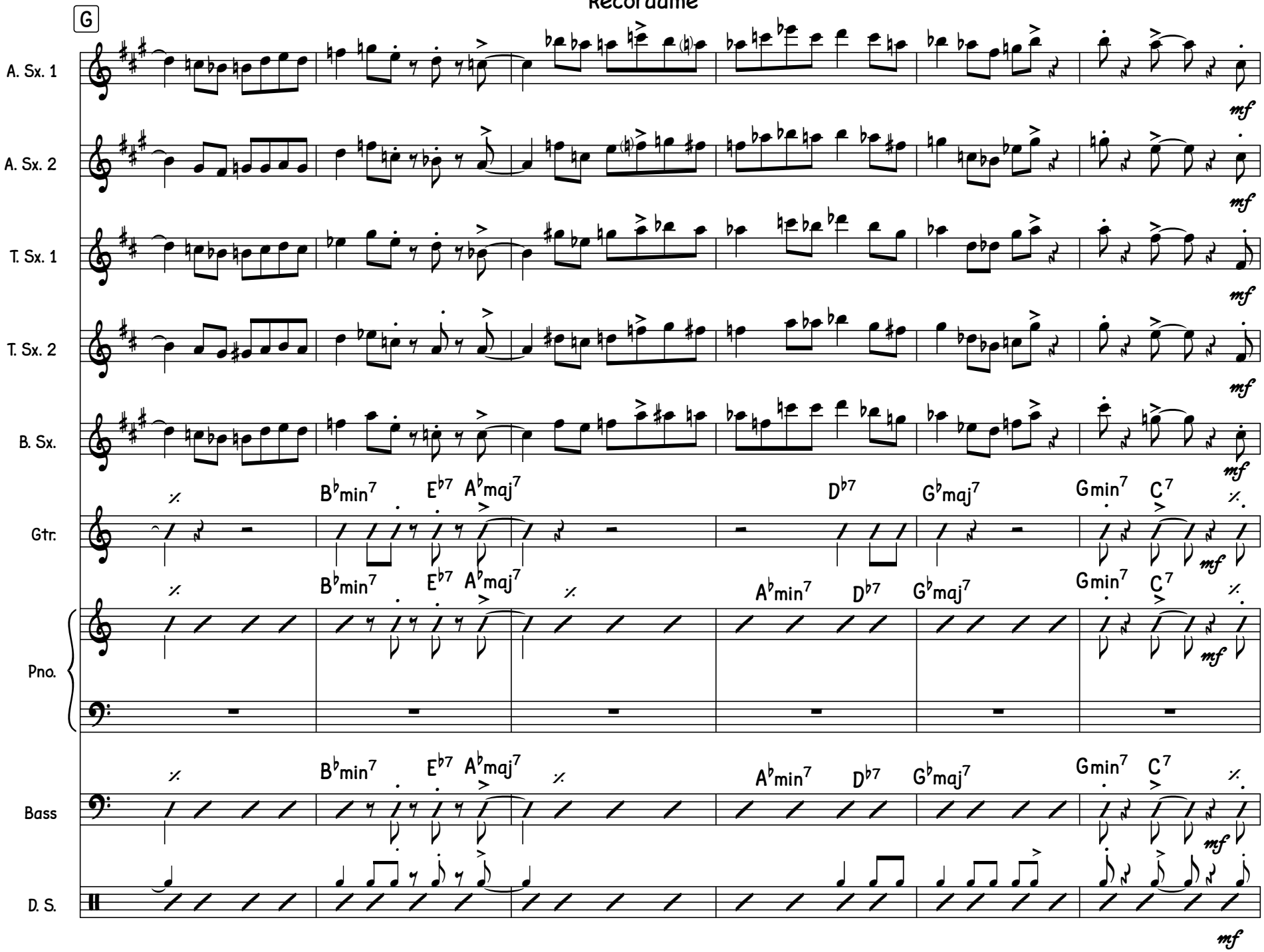

Recordame
D
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
G♭maj7
Gmin7
C7
Fmaj7
E7(♯9)
Amin7
f
sfzp
mf

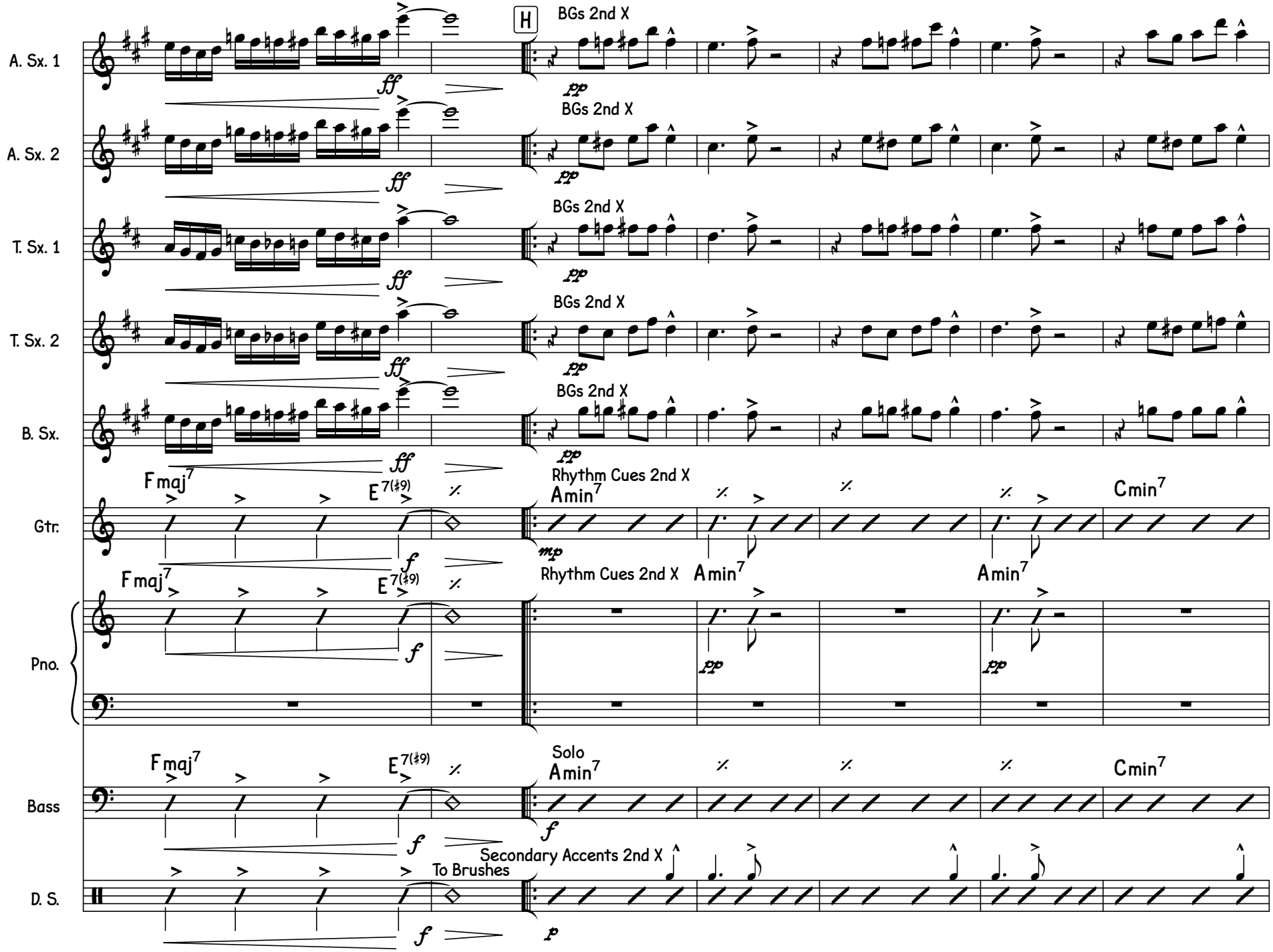

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
E
sfzp
mf
p
mp
Cmin7
F7
B♭maj7
B♭min7
E♭7
f


F
Soli
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
A♭maj7
D♭7
G♭maj7
Gmin7
C7
Fmaj7
E7(♯9)
Amin7
A♭min7
mf
f
sfzp
mp

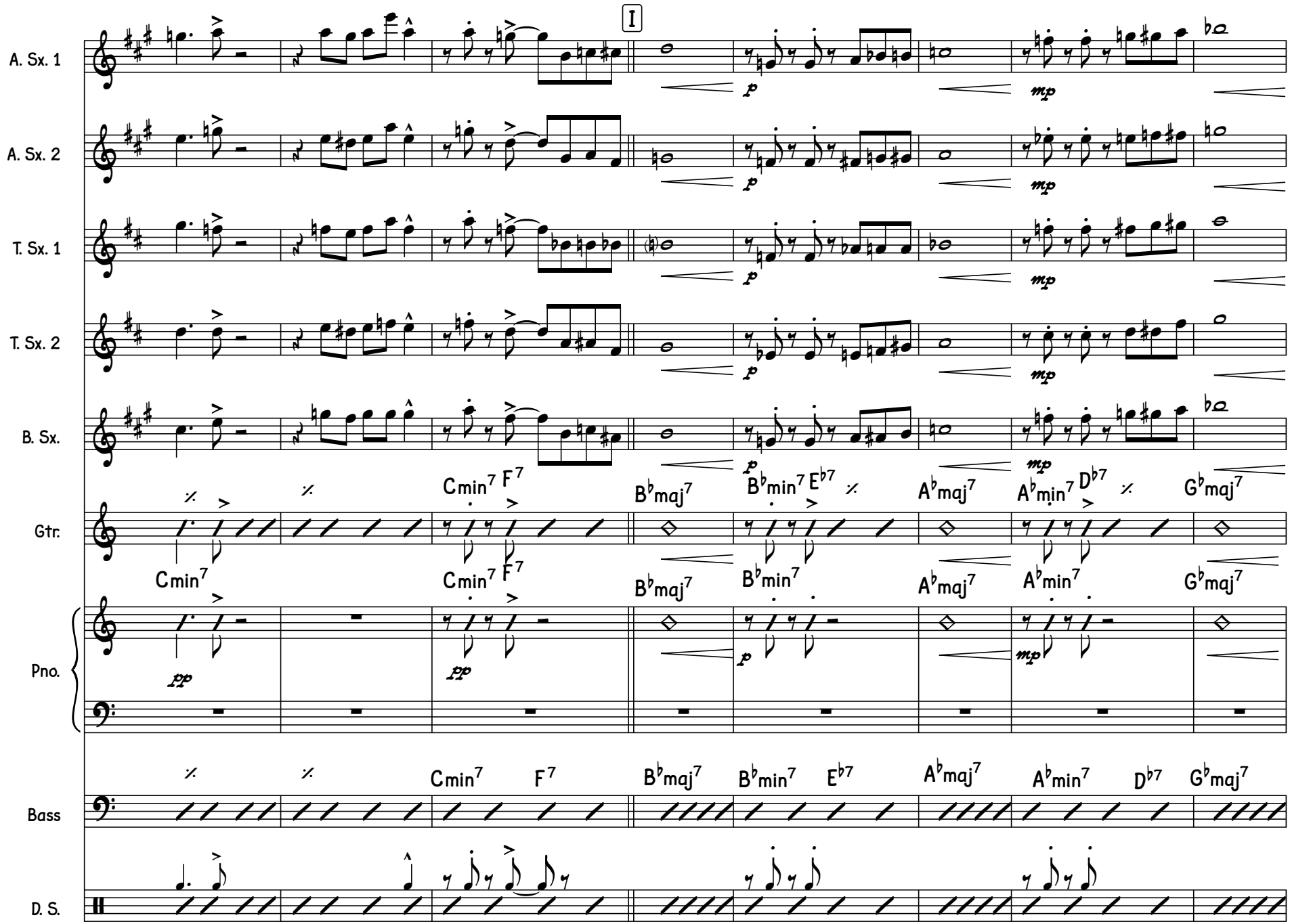

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
sfzp
mf
f
ff
Cmin7
B♭maj7

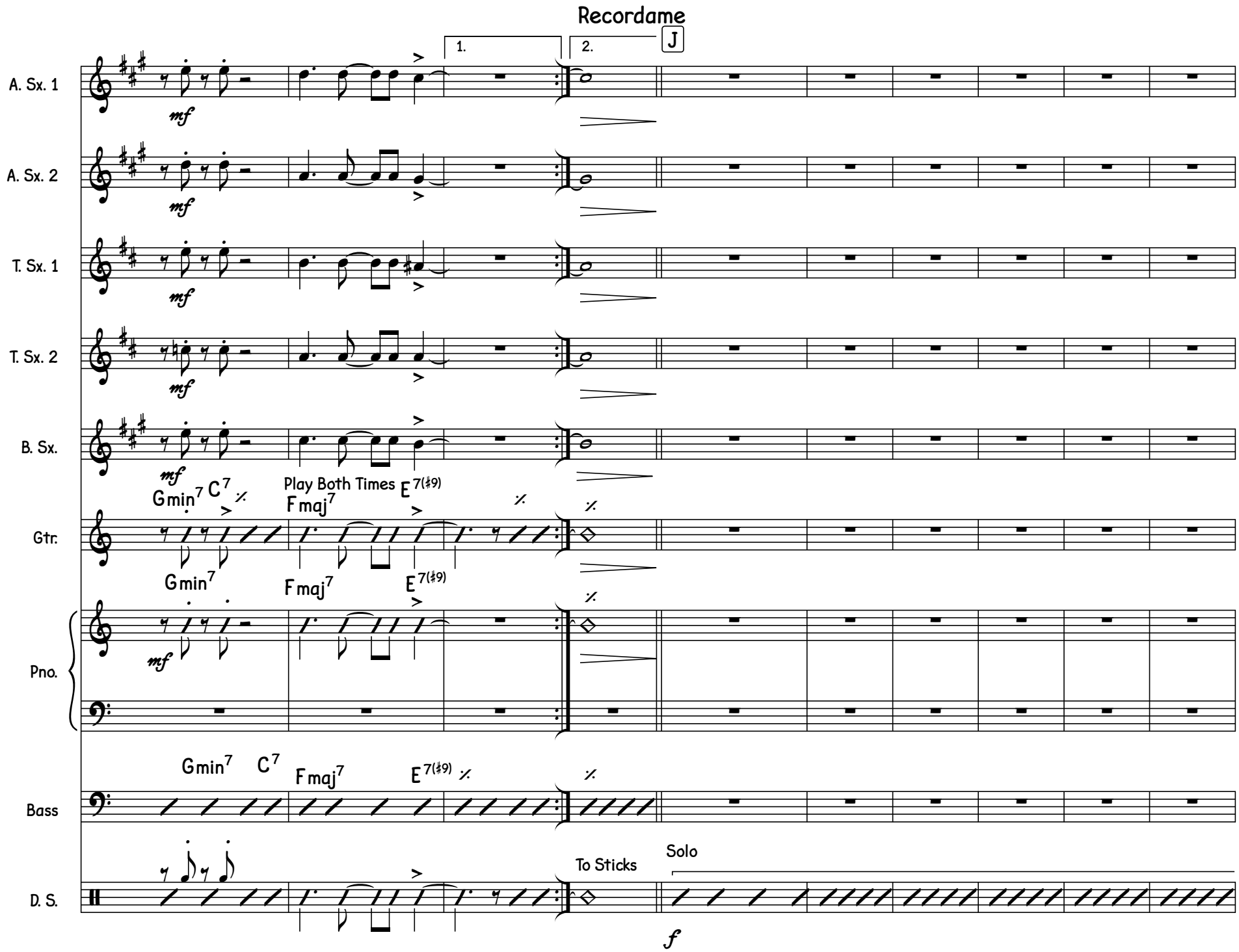
Recordame

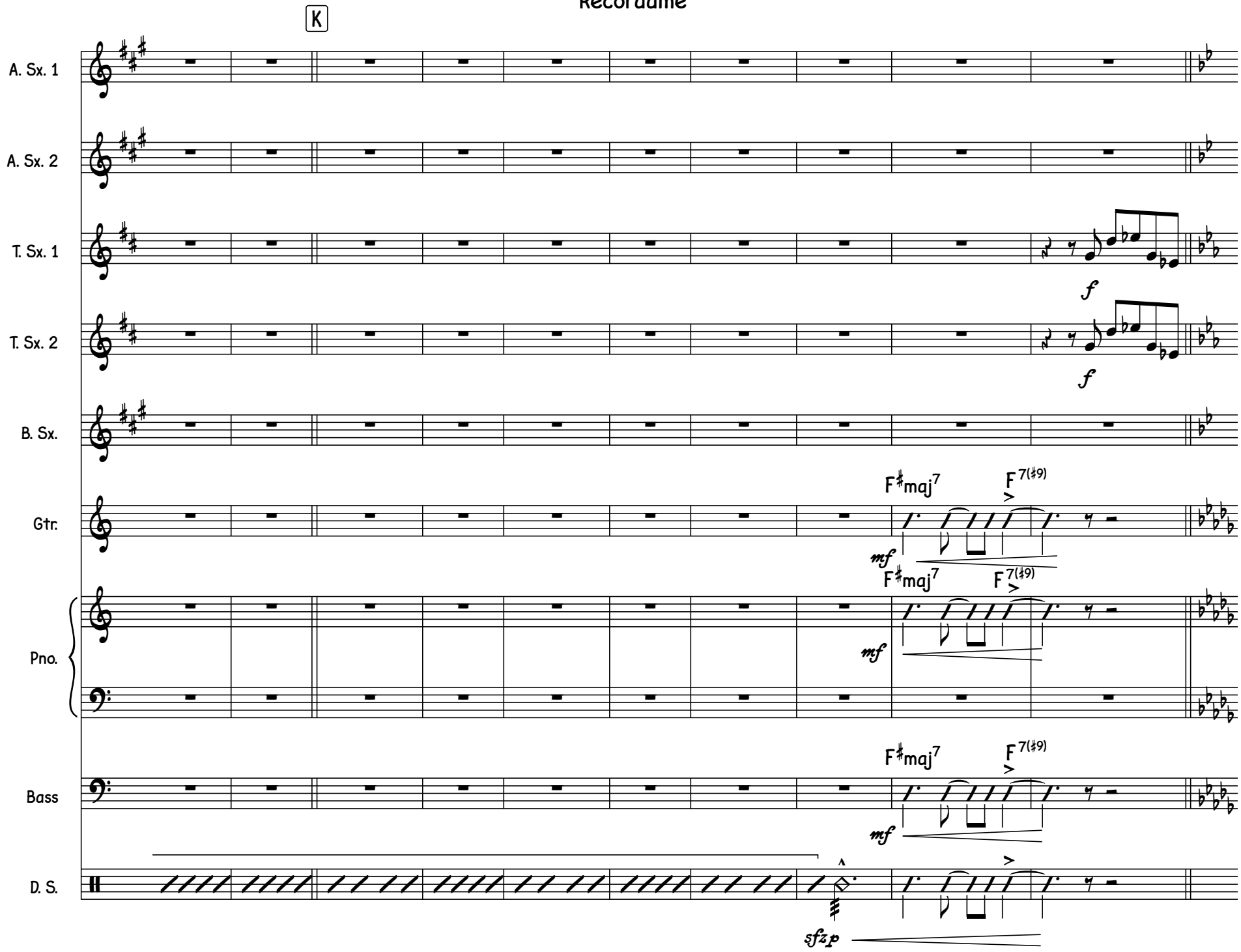

G
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mf
B♭min7 E♭7 A♭maj7 D♭7 G♭maj7 Gmin7 C7
B♭min7 E♭7 A♭maj7 A♭min7 D♭7 G♭maj7 Gmin7 C7
B♭min7 E♭7 A♭maj7 A♭min7 D♭7 G♭maj7 Gmin7 C7

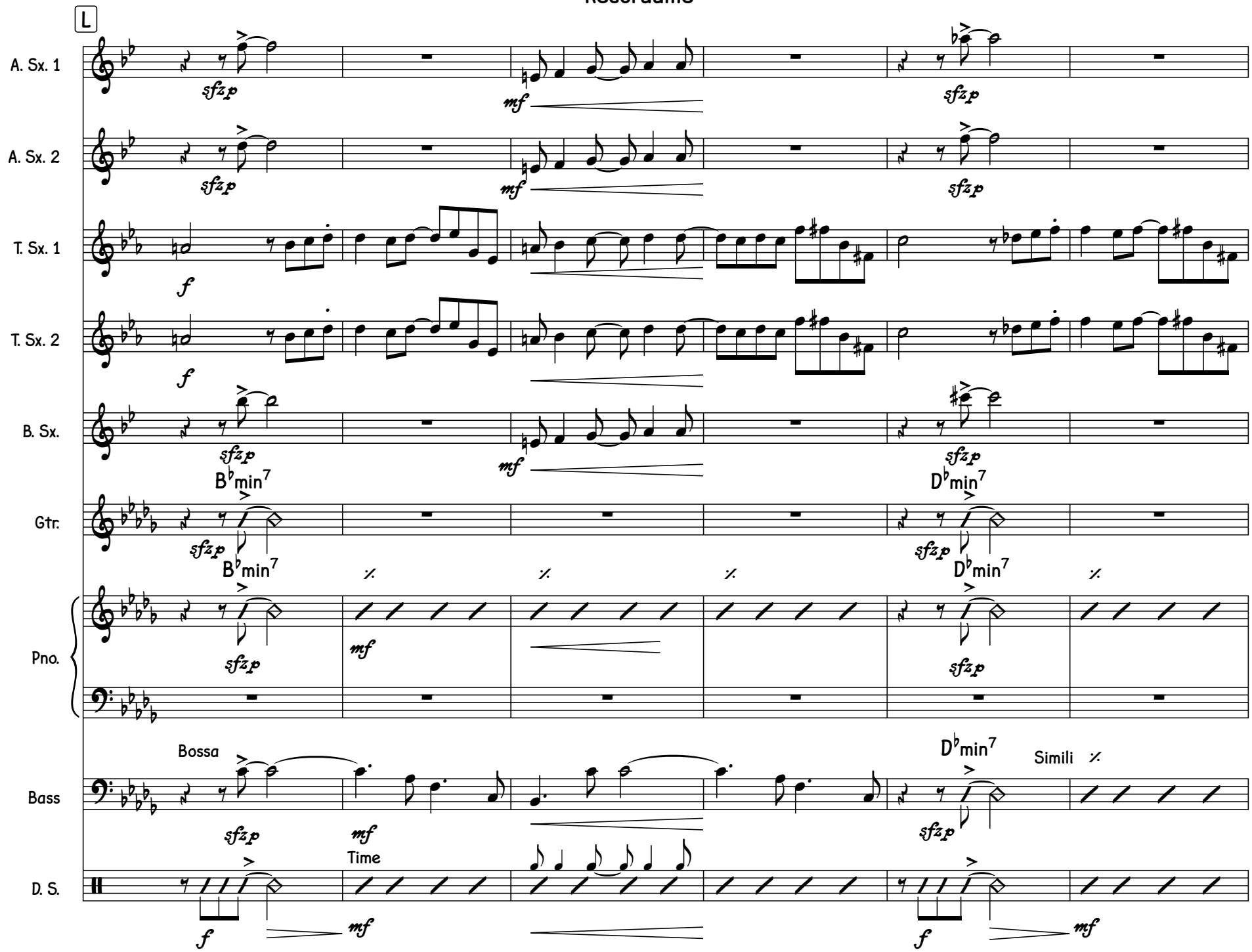

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
H
BGs 2nd X
Rhythm Cues 2nd X
Solo
Secondary Accents 2nd X
To Brushes
Fmaj7
E7(♯9)
Amin7
Cmin7
ff
pp
mp
f
p

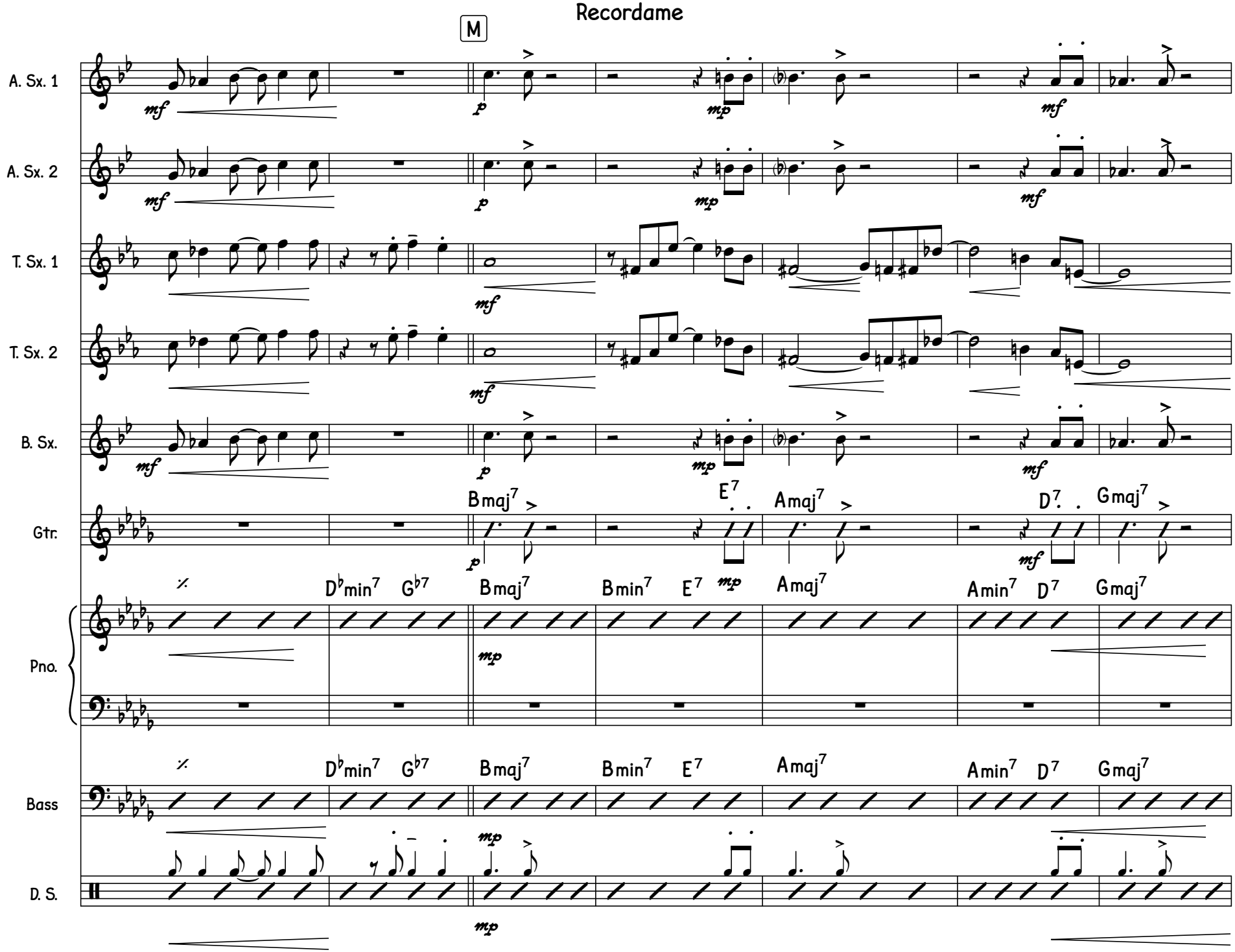
Recordame

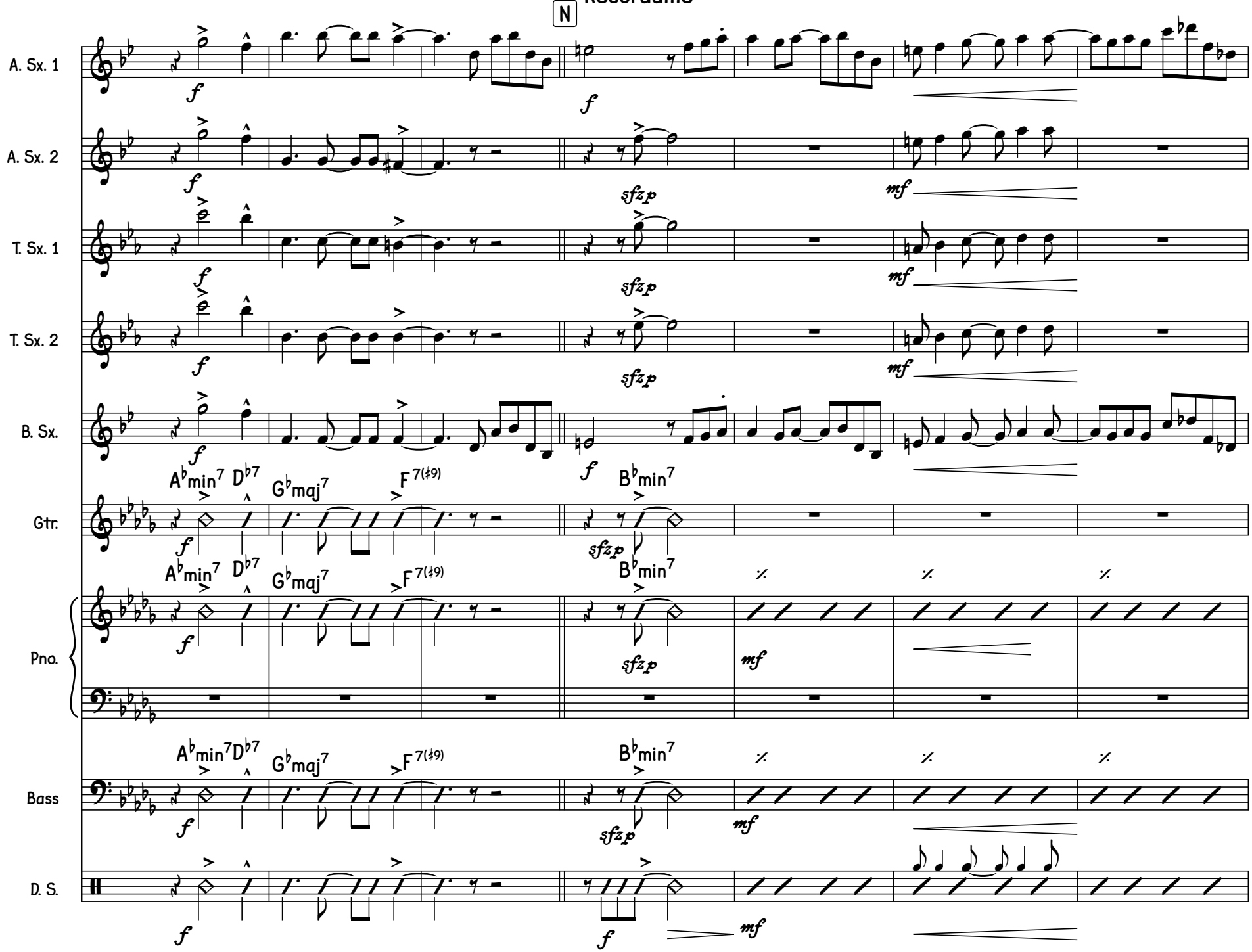

I
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
Cmin7 F7 B♭maj7 B♭min7 E♭7 A♭maj7 A♭min7 D♭7 G♭maj7
p
mp
pp

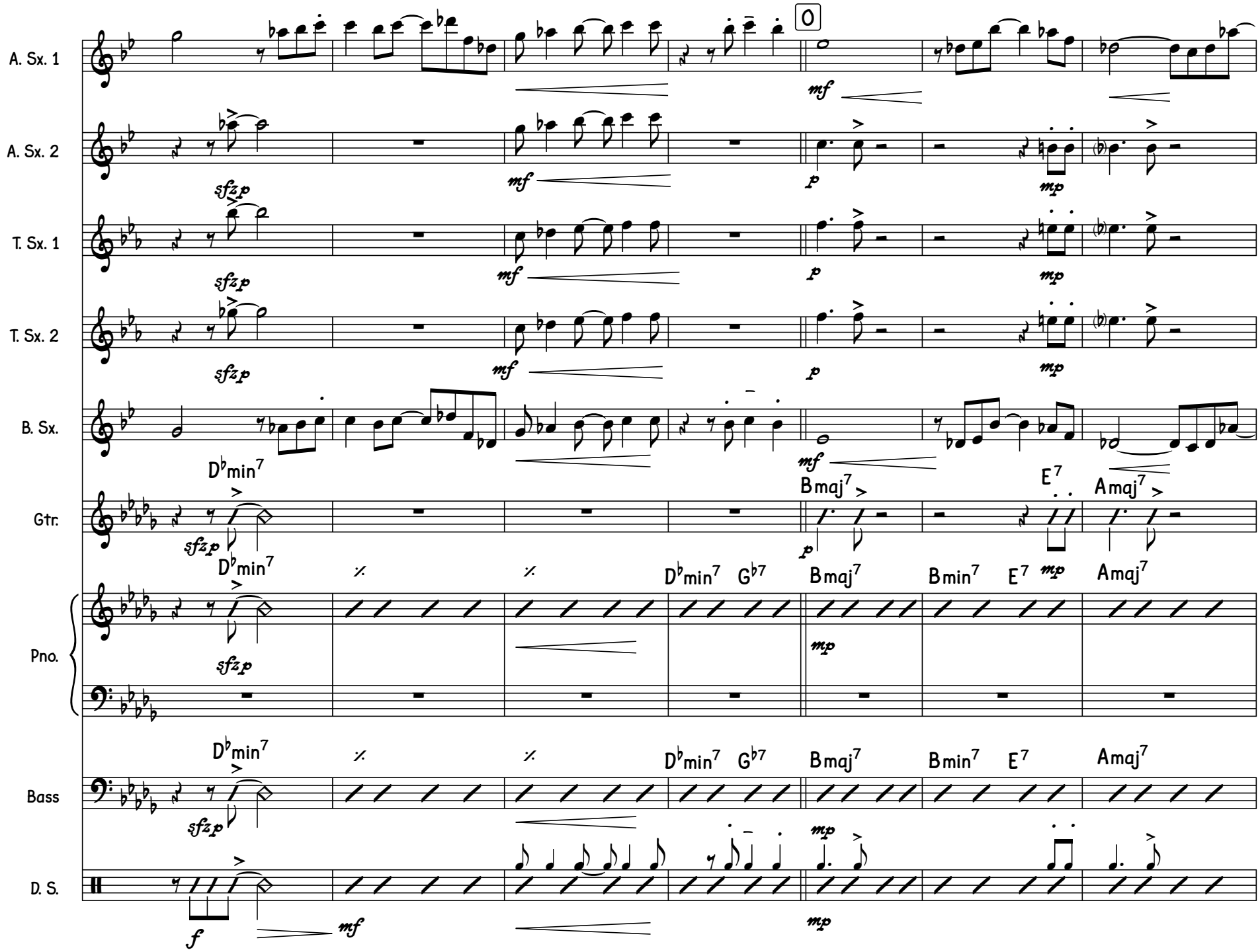

Recordame
J
1.
2.
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
mf
Gtr.
Gmin7 C7
Play Both Times
Fmaj7 E7(♯9)
Pno.
Bass
D. S.
To Sticks
Solo
f

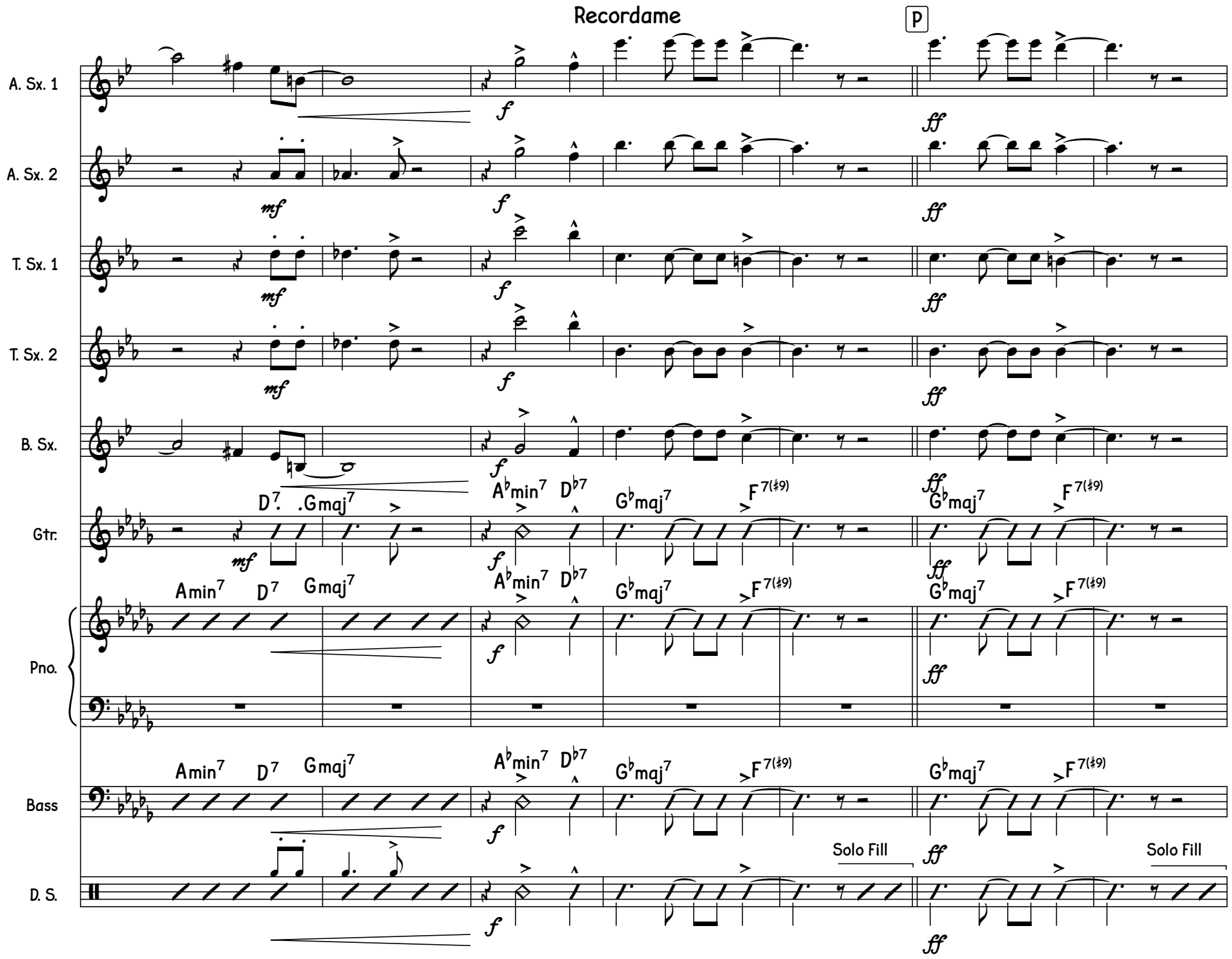

K
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
f
f
F♯maj7
F7(♯9)
mf
sfzp

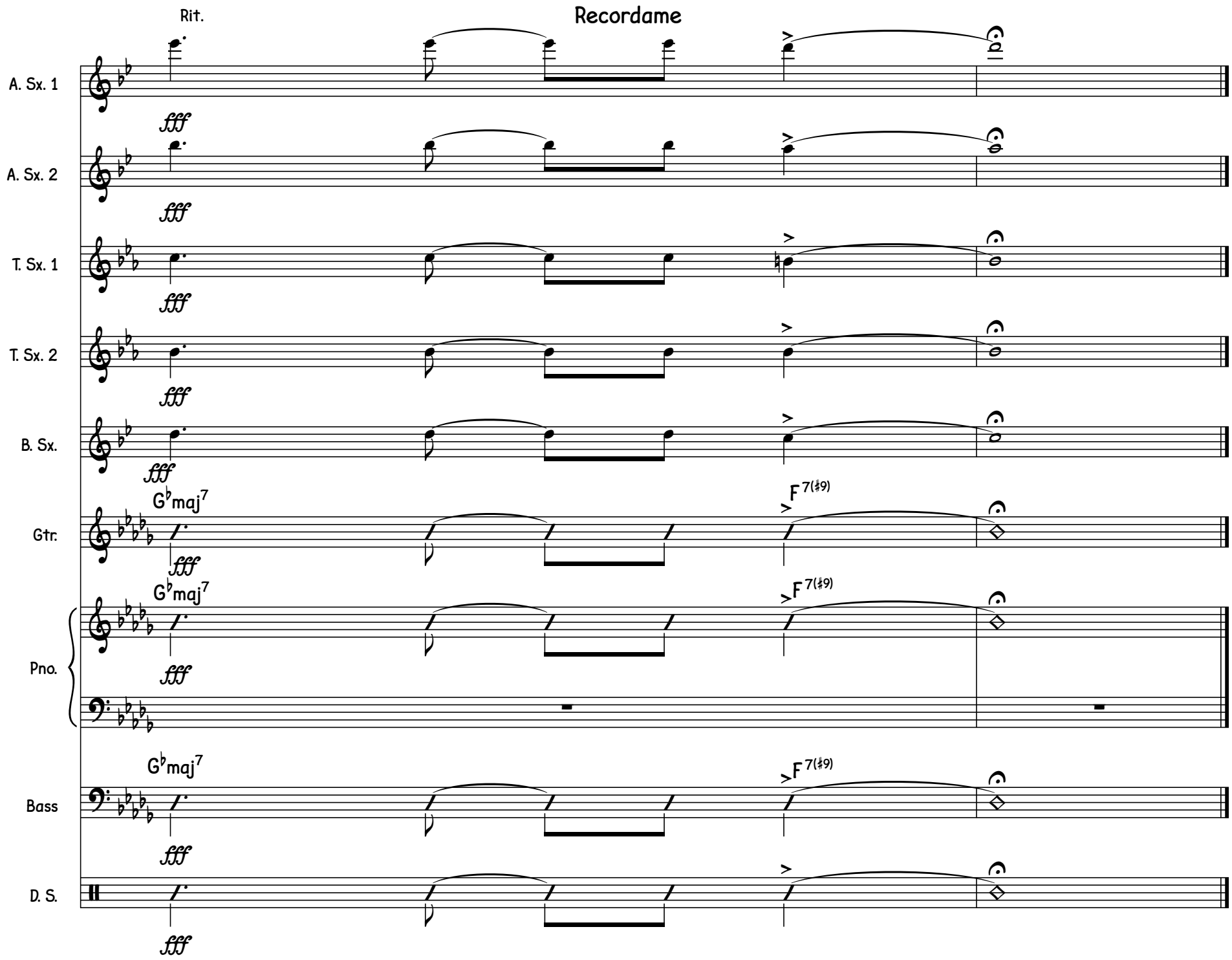

L
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
sfzp
mf
f
B♭min7
D♭min7
Bossa
Time
Simili


M
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mf
p
mp
Bmaj7
E7
Amaj7
D7
Gmaj7
Dbmin7
Gb7
Bmin7
Amin7


N
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
A♭min7 D♭7
G♭maj7
F7(♯9)
B♭min7
f
sfzp
mf


A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
0
sfzp
mf
p
mp
f
D♭min7
G♭7
Bmaj7
Bmin7
E7
Amaj7


Recordame
P
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mf
f
ff
D7 .Gmaj7
Amin7 D7 Gmaj7
A♭min7 D♭7
G♭maj7
F7(♯9)
Solo Fill

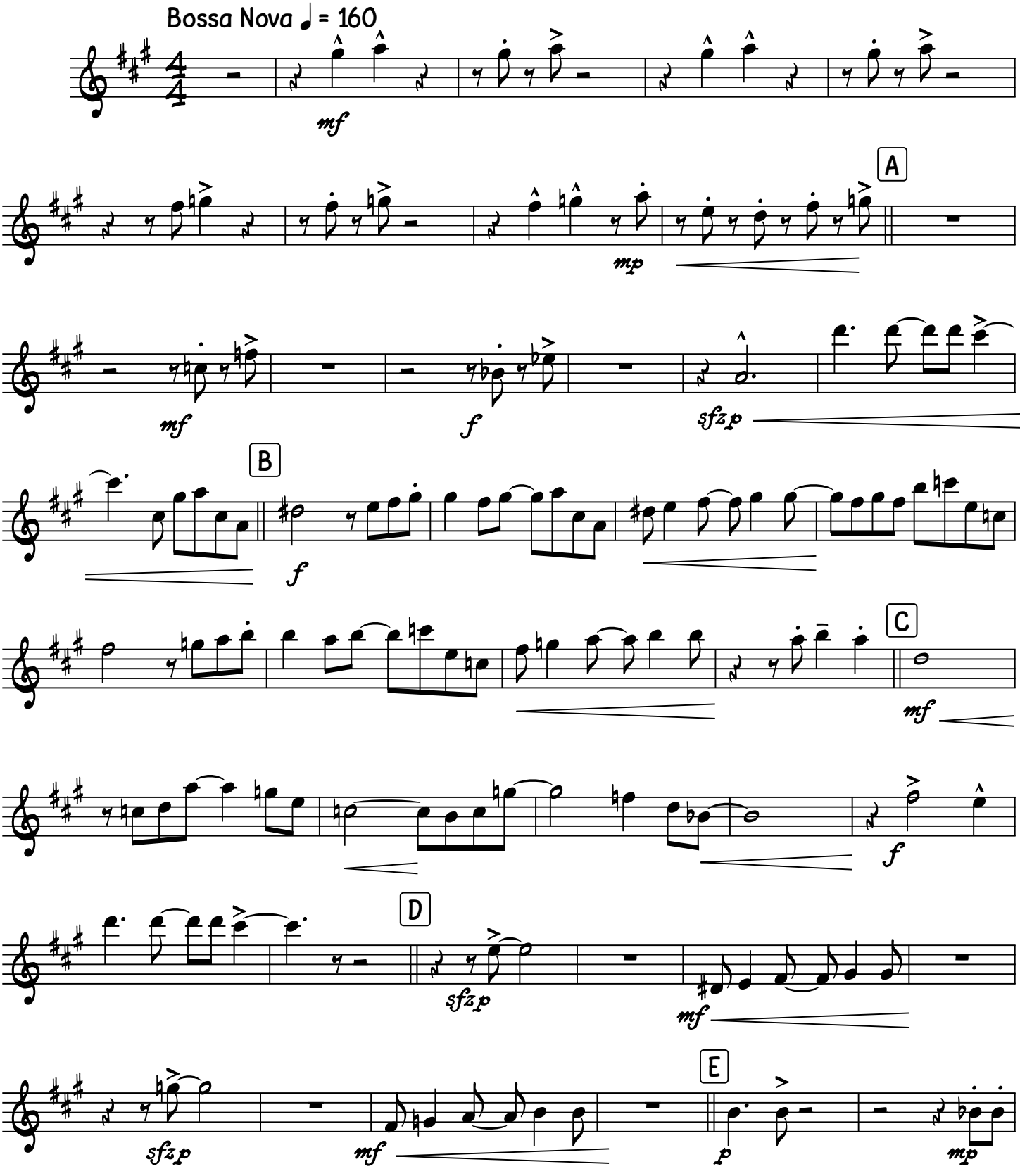

Rit.
Recordame
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
fff
G♭maj7
F 7(♯9)

Alto Sax 1

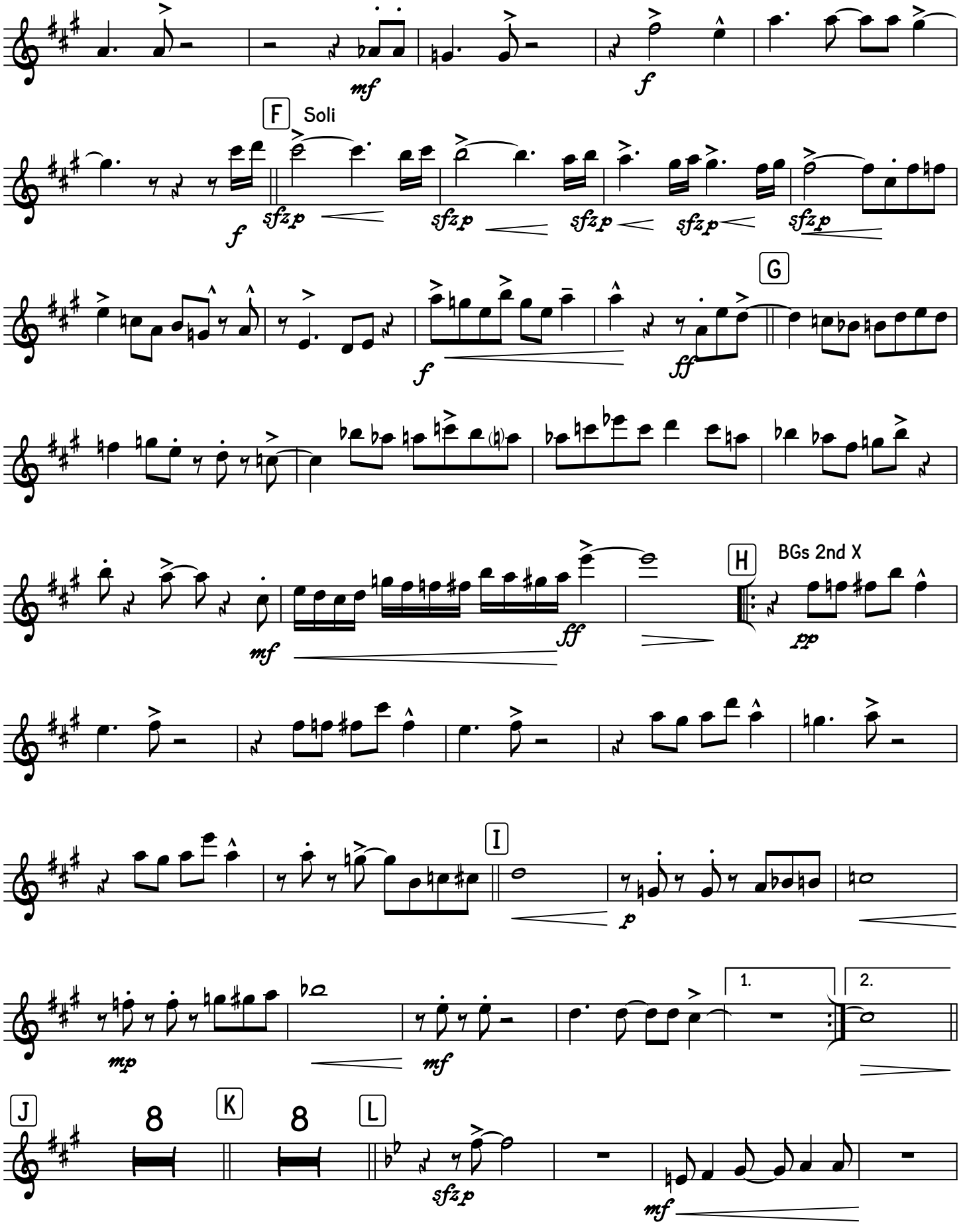
Recordame

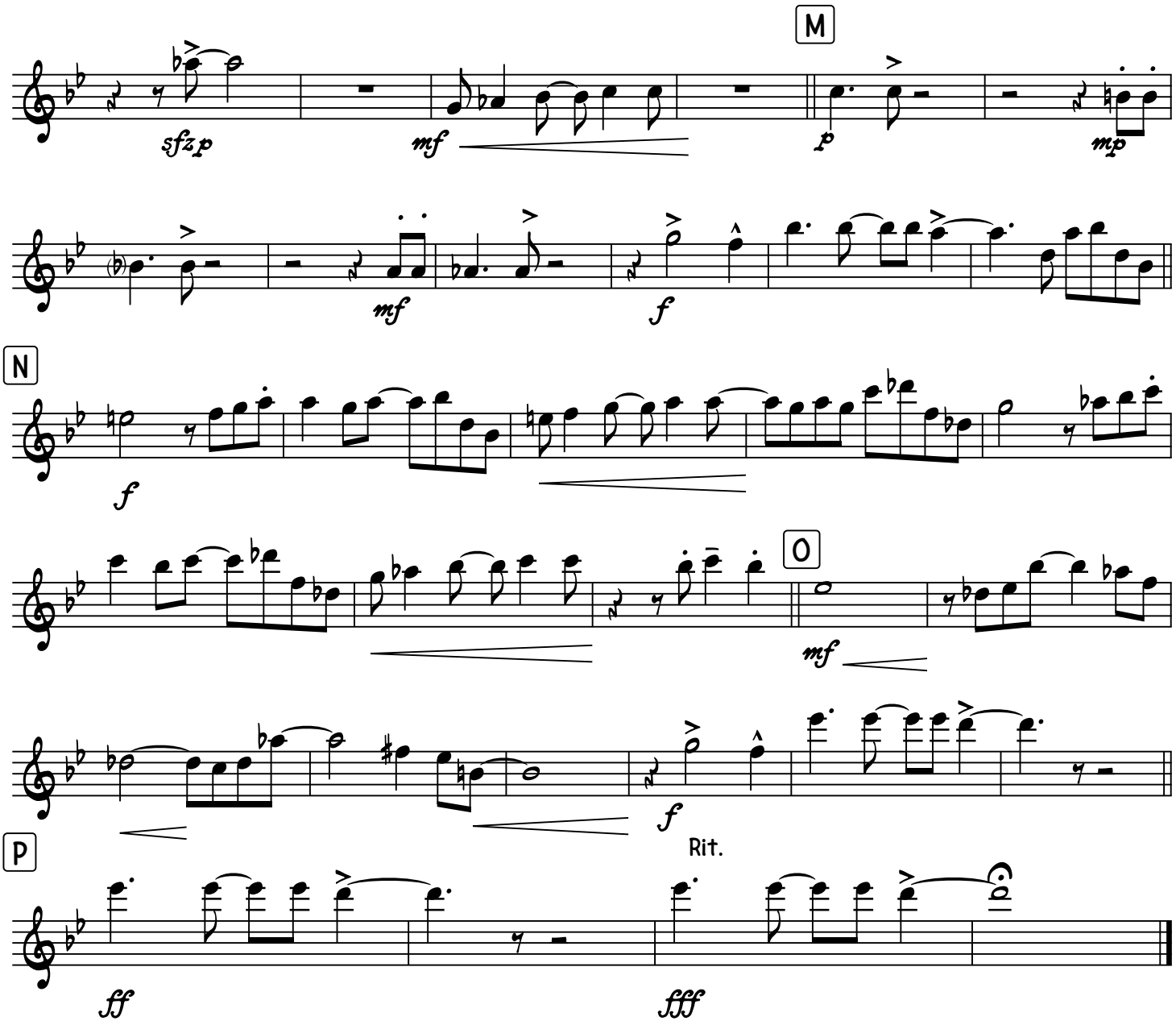
Comp. Joe Henderson

Arr. Cameron Jordan



©


mf
f
F
Soli
sfzp
sfzp
sfzp
sfzp
sfzp
f
G
ff
mf
ff
H
BGs 2nd X
pp
I
p
mp
mf
1.
2.
J
8
K
8
L
sfzp
mf

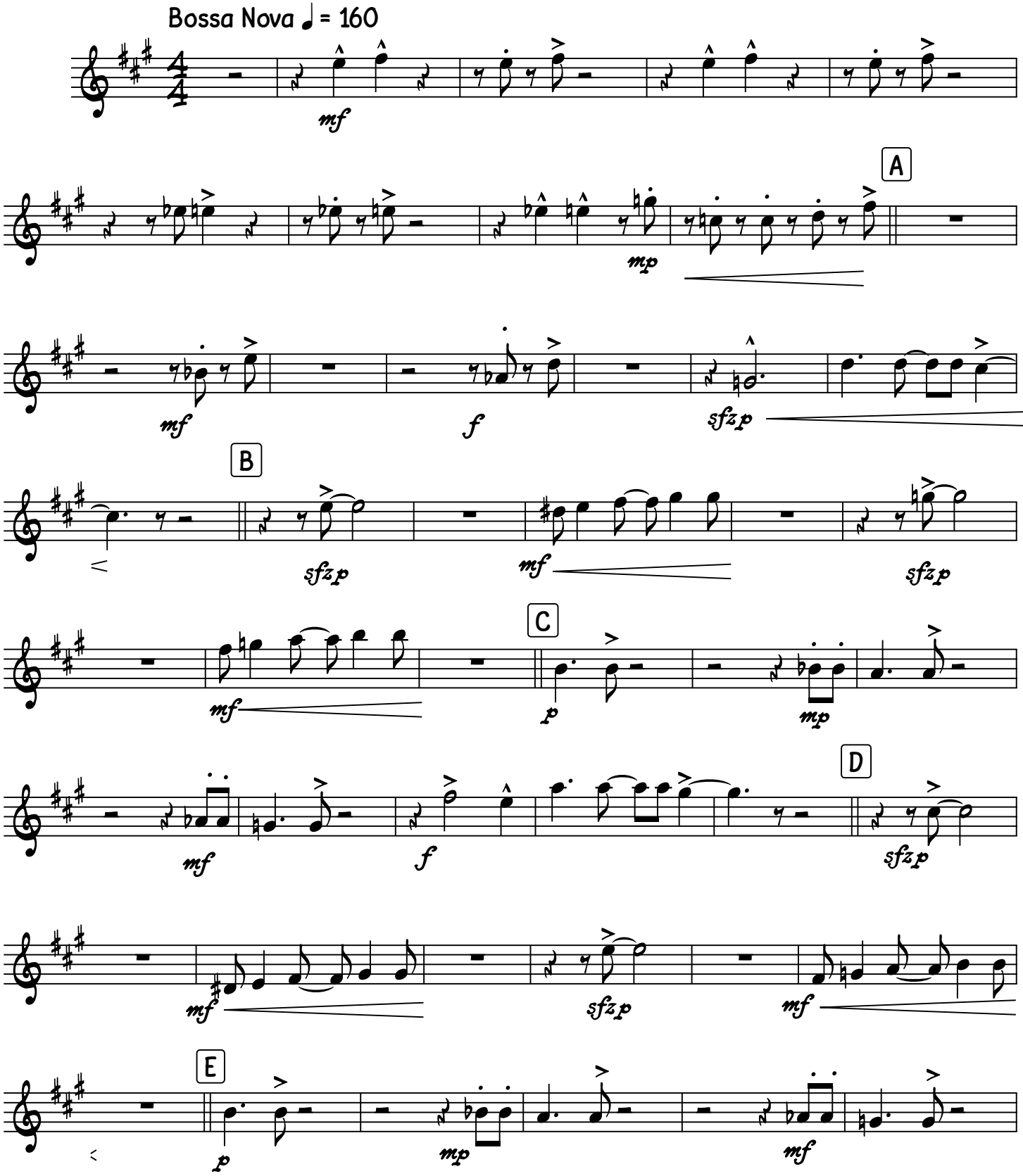

M
sfzp
mf
p
mp
mf
f
N
f
O
mf
f
Rit.
P
ff
fff

Alto Sax 2

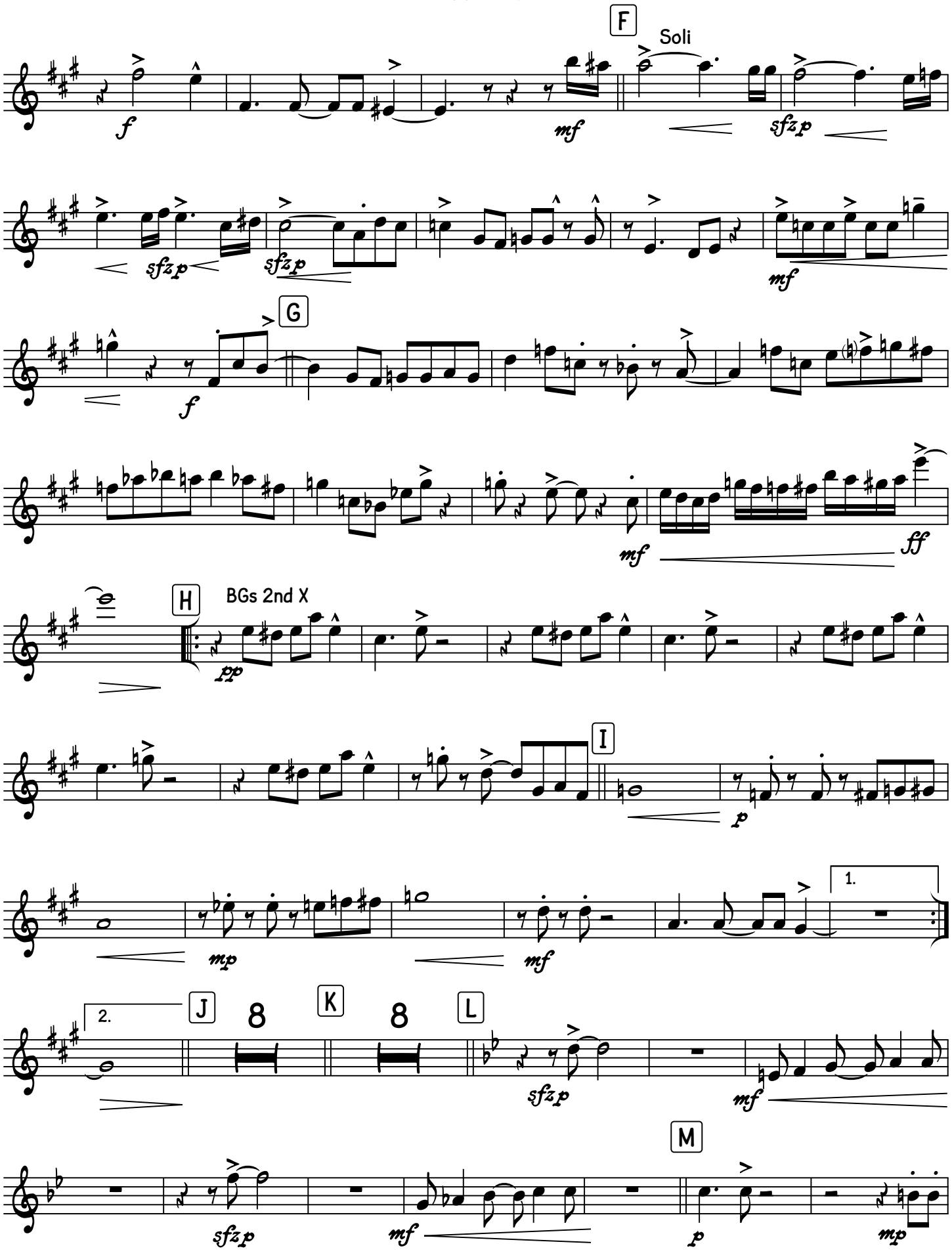
Recordame

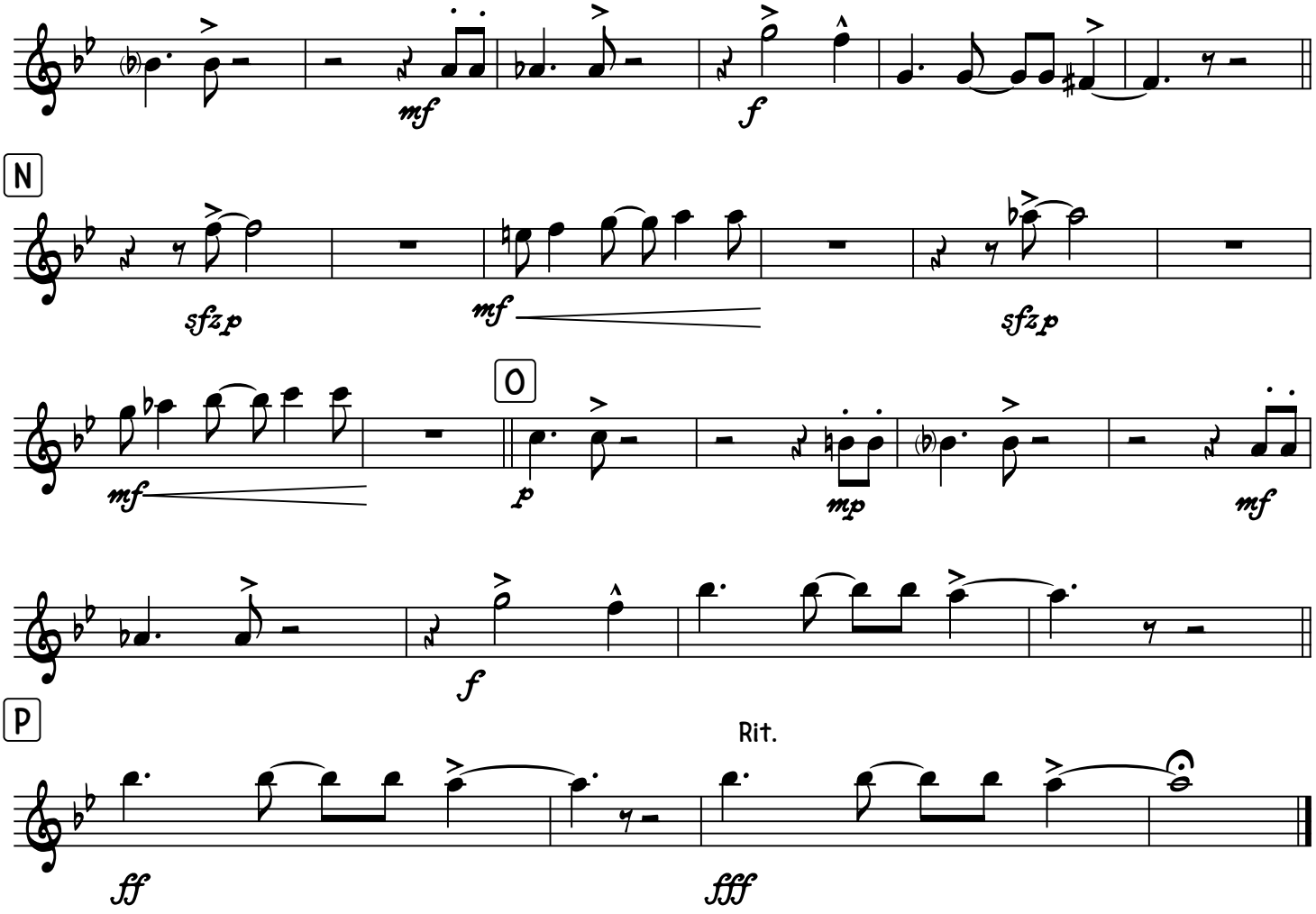
Comp. Joe Henderson

Arr. Cameron Jordan



©


F
Soli
G
H
BGs 2nd X
I
1.
2.
J
K
L
M

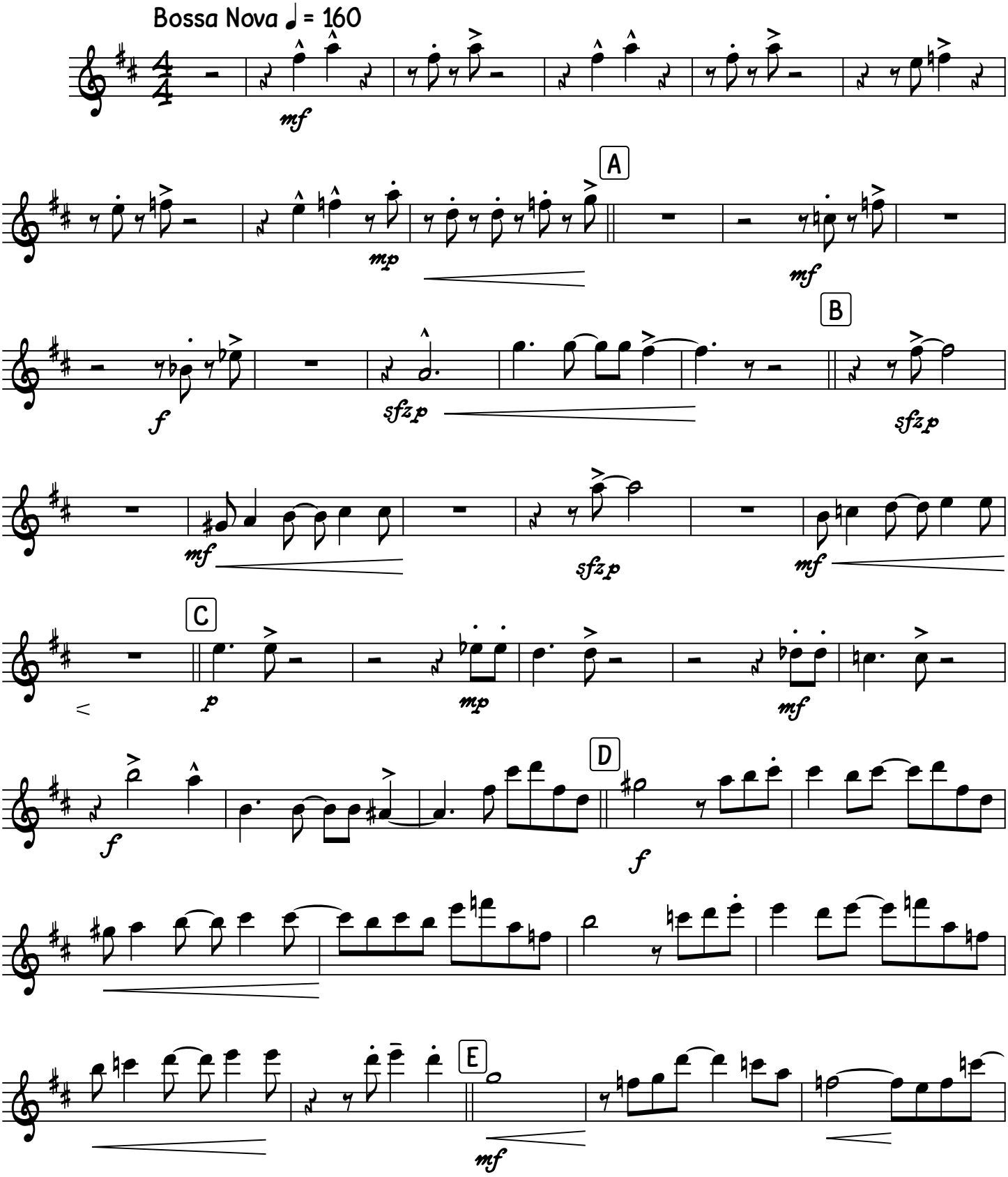

mf
f
N
sfzp
mf
sfzp
mf
O
p
mp
mf
f
P
Rit.
ff
fff

Tenor Sax 1

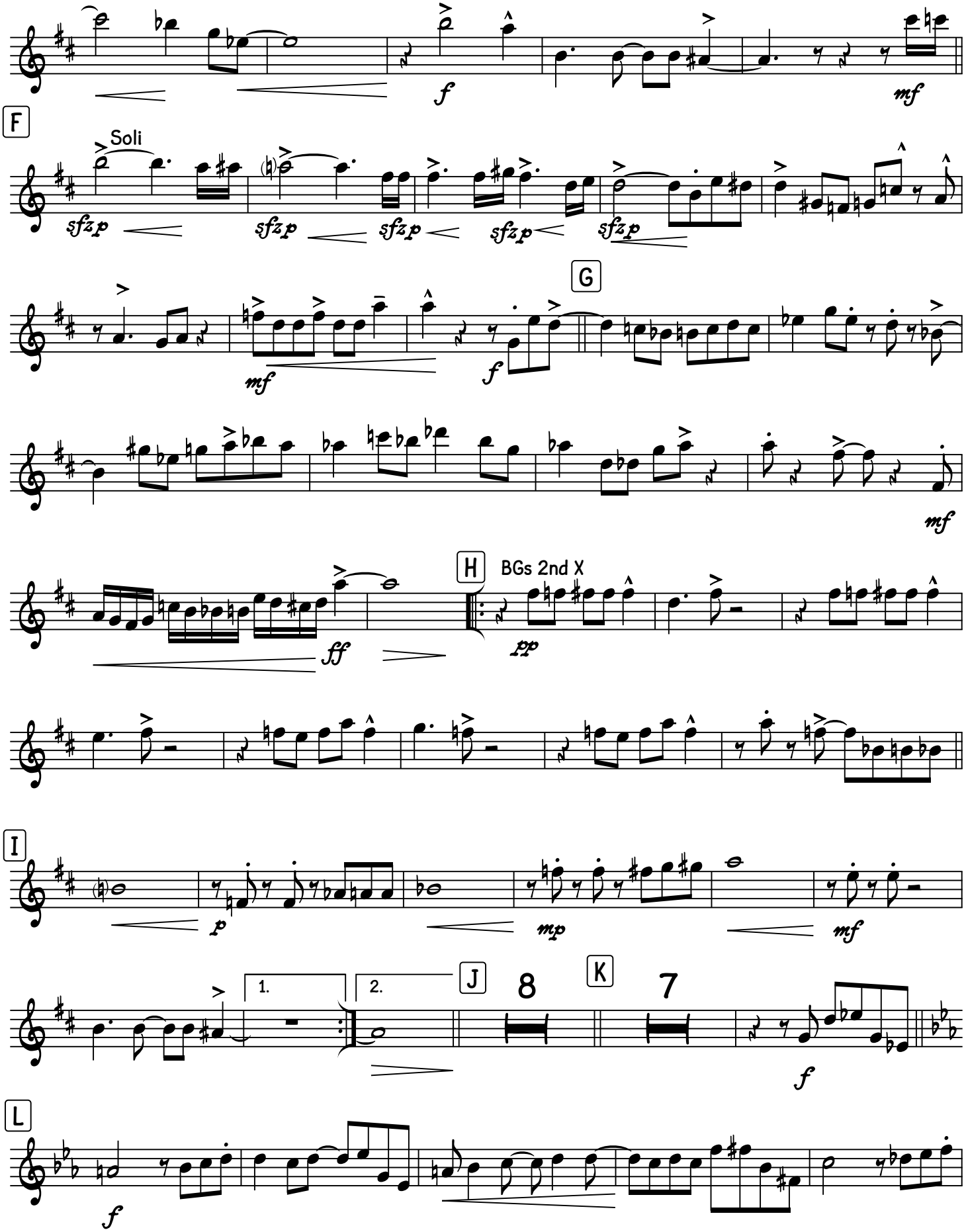
Recordame

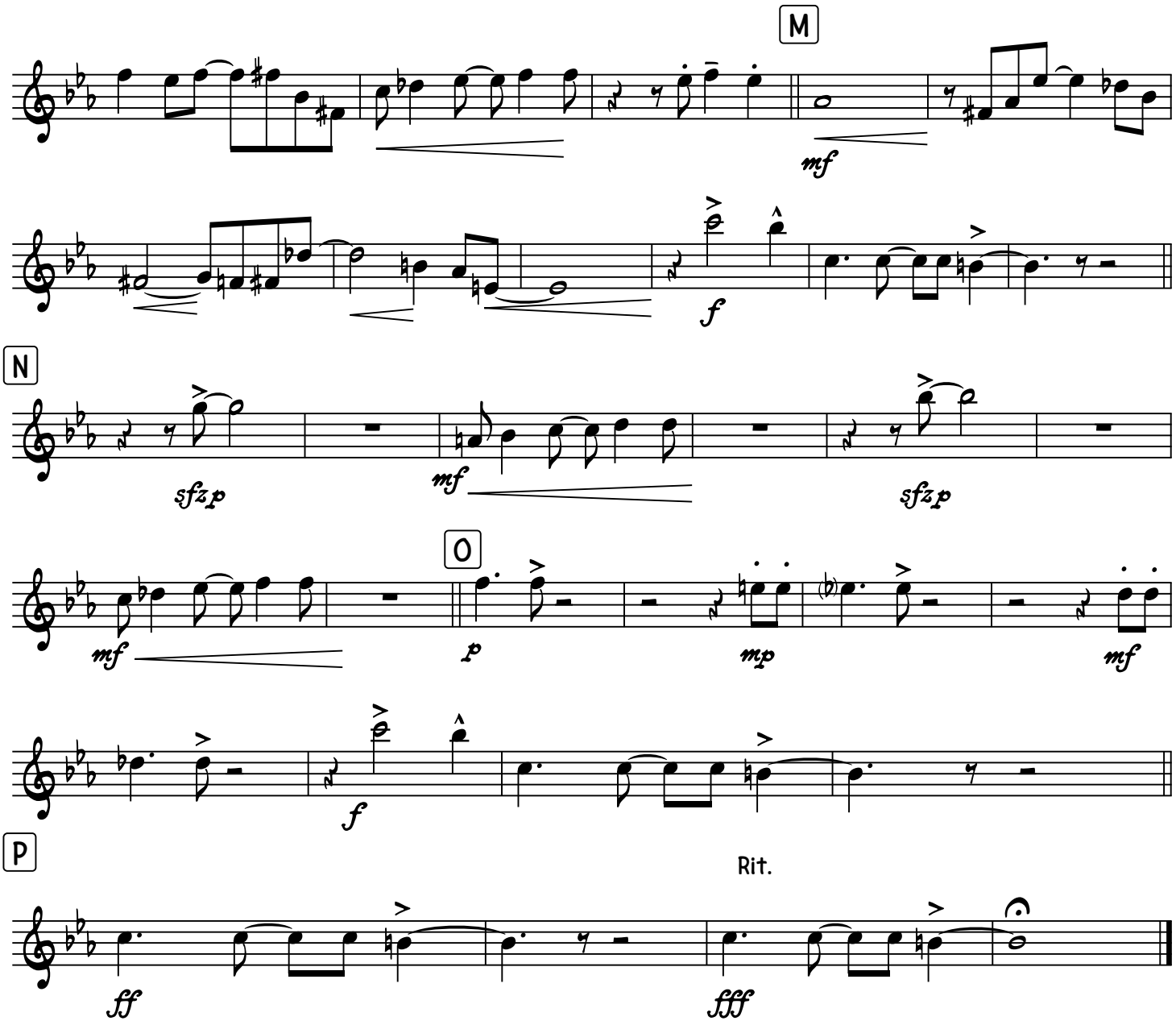
Comp. Joe Henderson

Arr. Cameron Jordan



©


F
Soli
sfzp
G
mf
f
H
BGs 2nd X
pp
ff
I
p
mp
mf
1.
2.
J
8
K
7
L

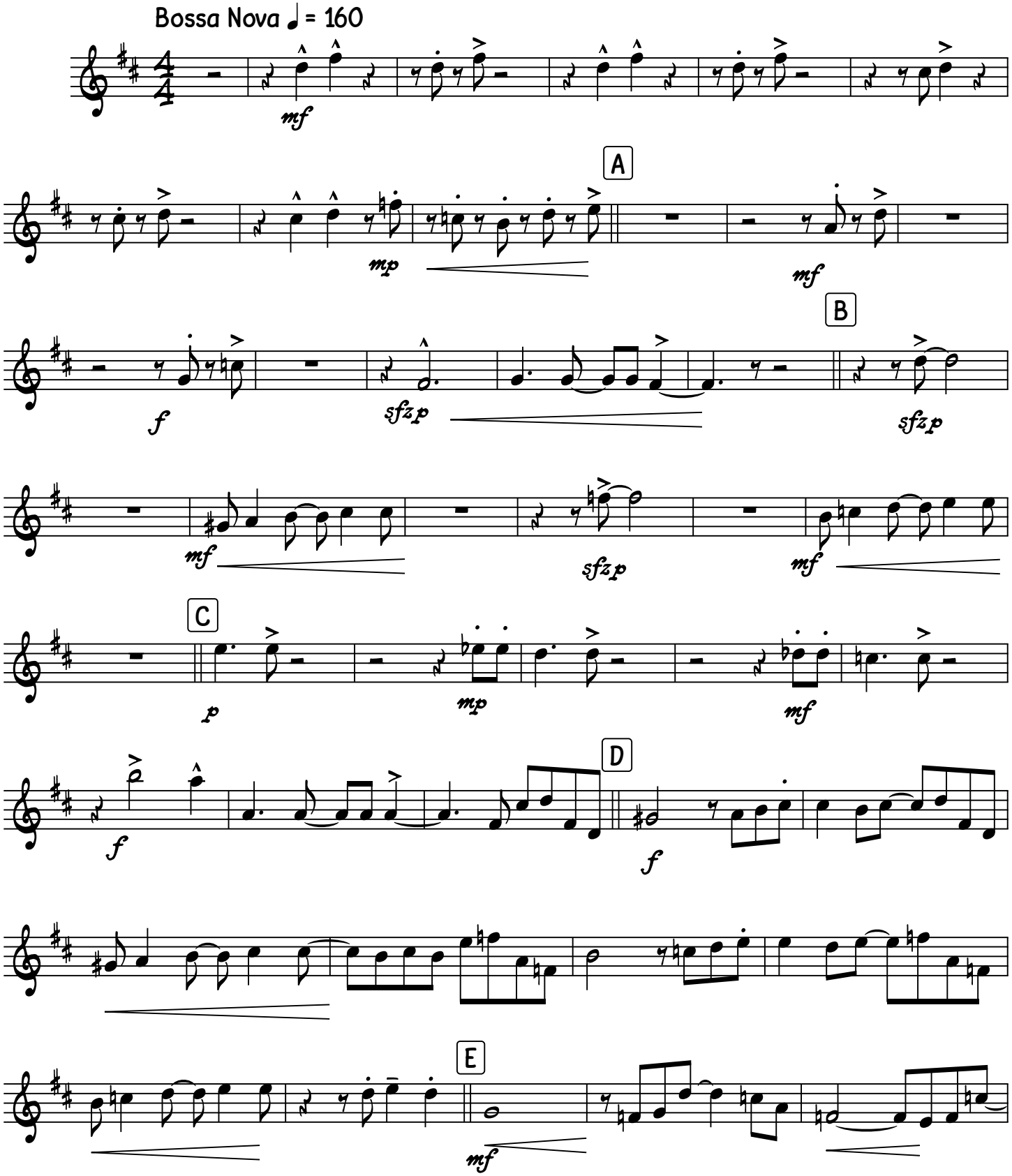

M
mf
f
N
sfzp
mf
sfzp
O
mf
p
mp
mf
f
P
Rit.
ff
fff

Tenor Sax 2

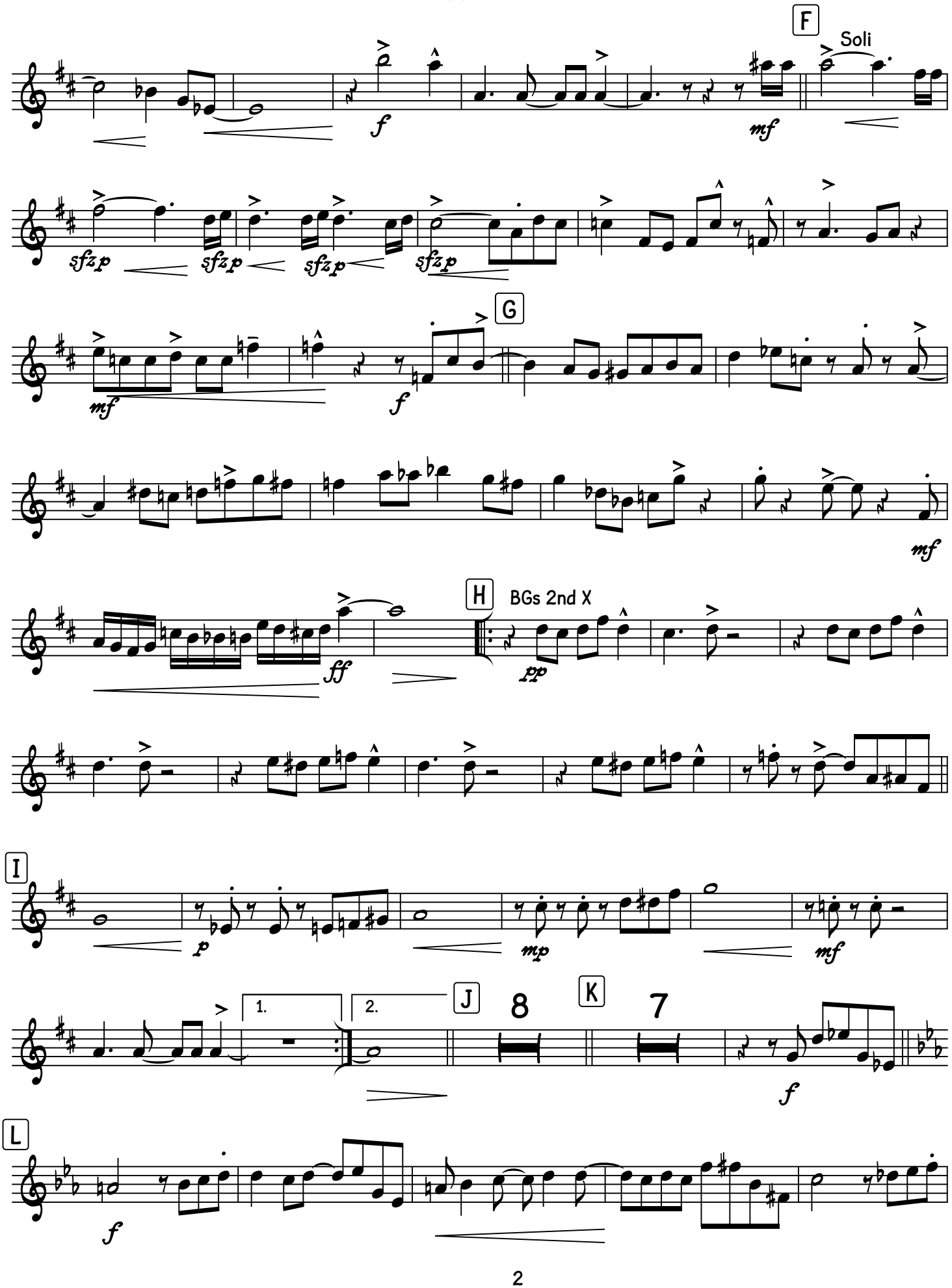
Recordame

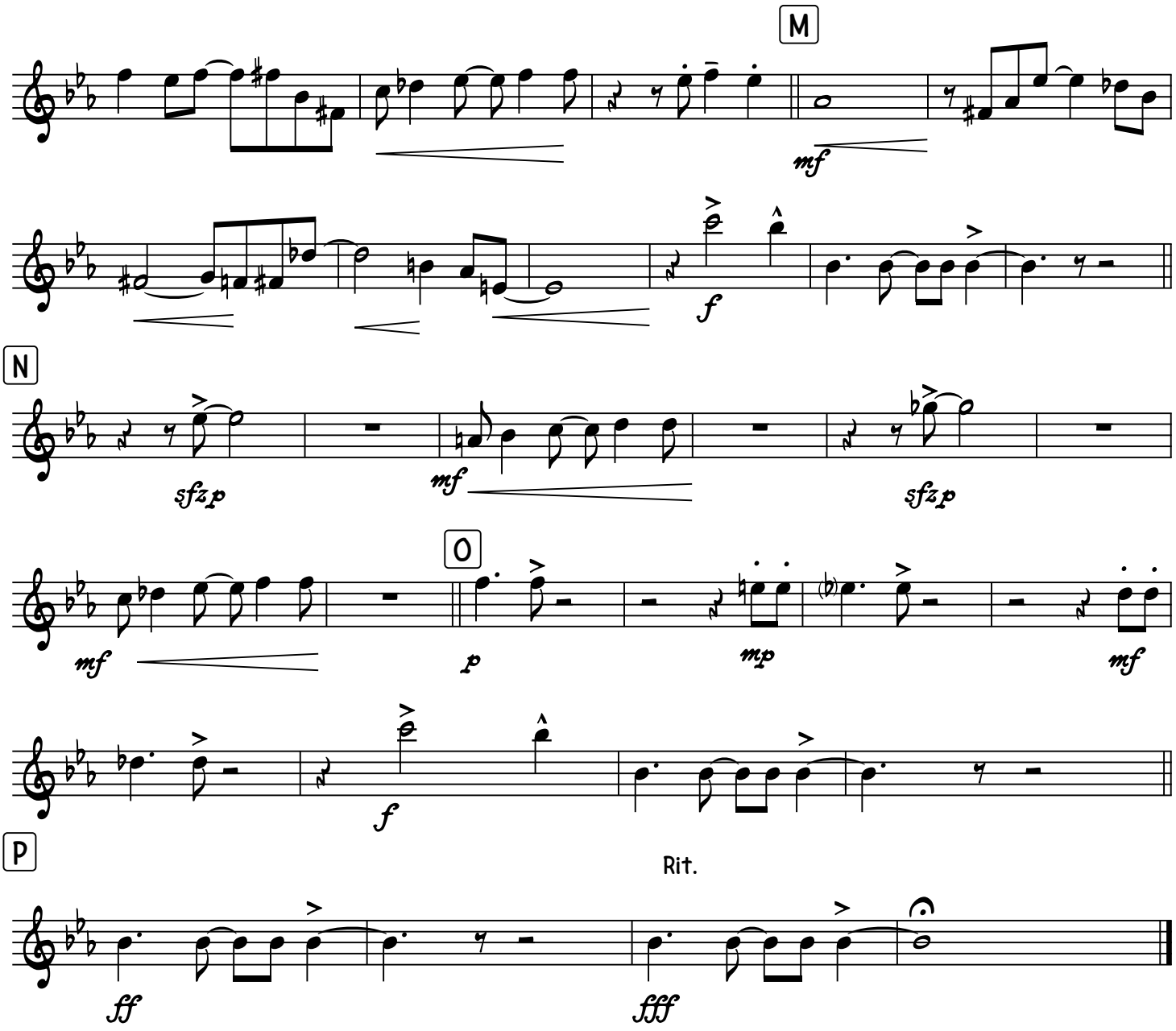
Comp. Joe Henderson

Arr. Cameron Jordan



©


F
Soli
G
H
BGs 2nd X
I
J
K
L
1.
2.
8
7

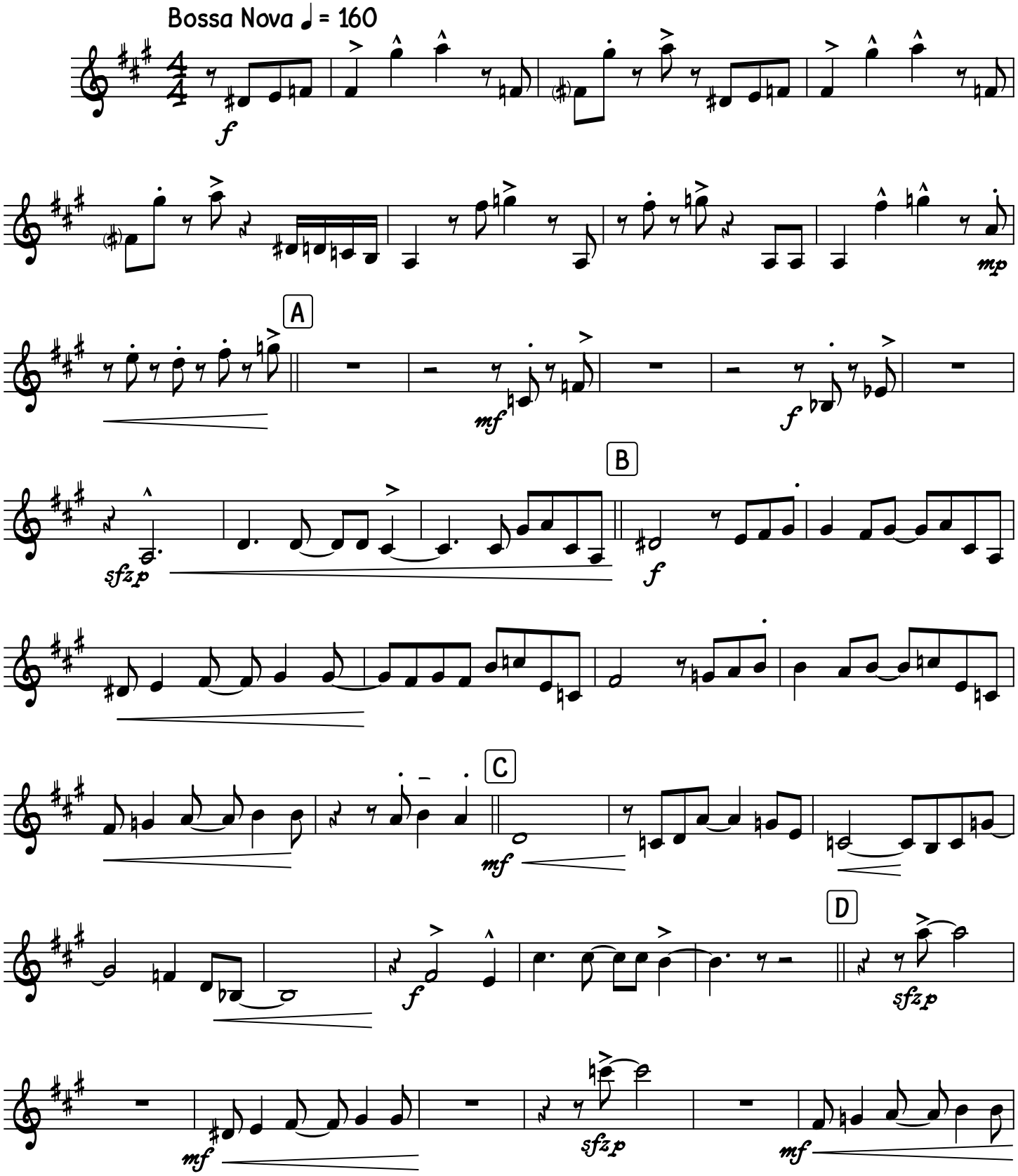

M
mf
f
N
sfzp
mf
sfzp
O
mf
p
mp
mf
f
P
Rit.
ff
fff

Baritone Sax

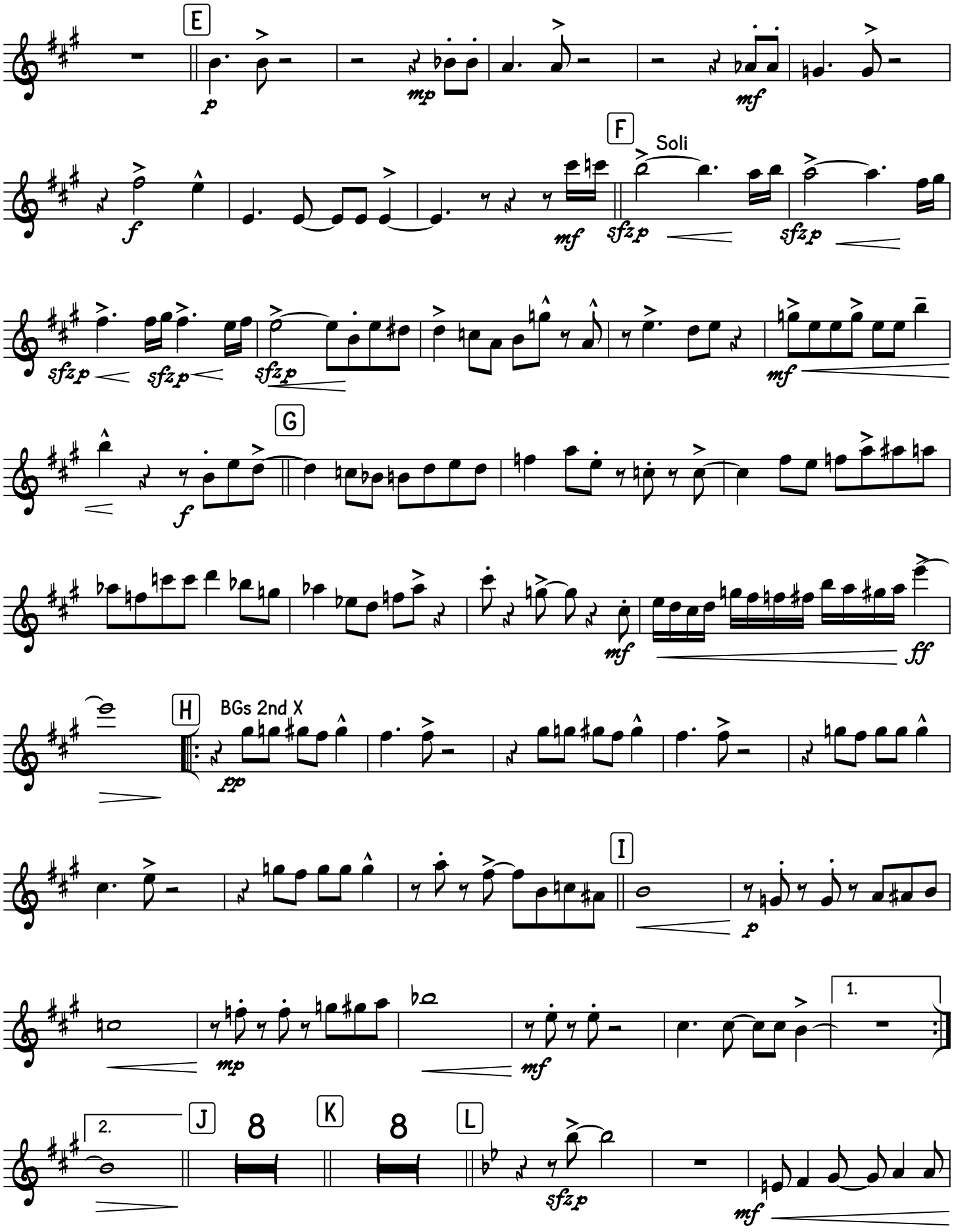
Recordame

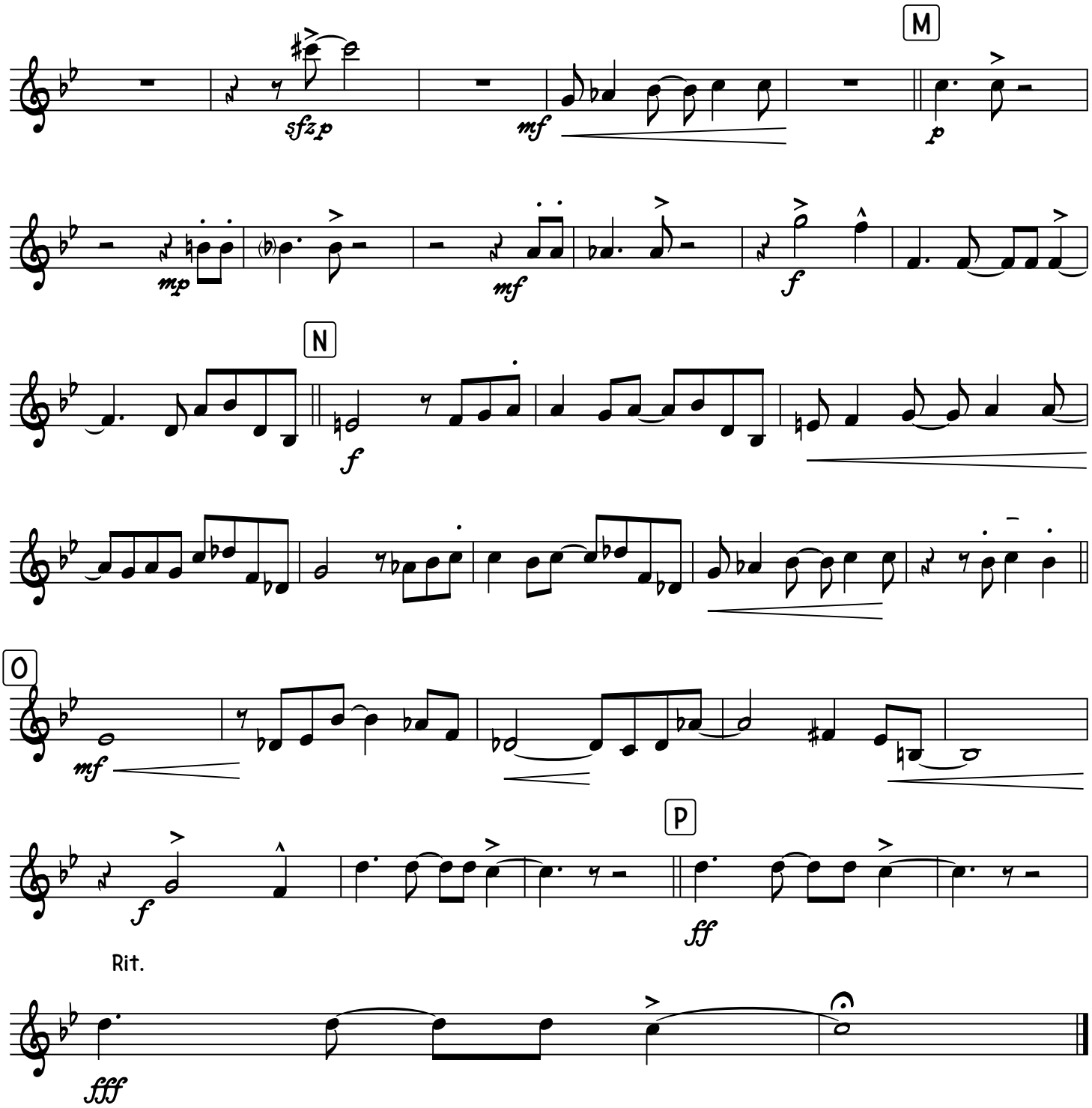
Comp. Joe Henderson

Arr. Cameron Jordan



©


E
F
Soli
G
H
BGs 2nd X
I
1.
2.
J
K
L

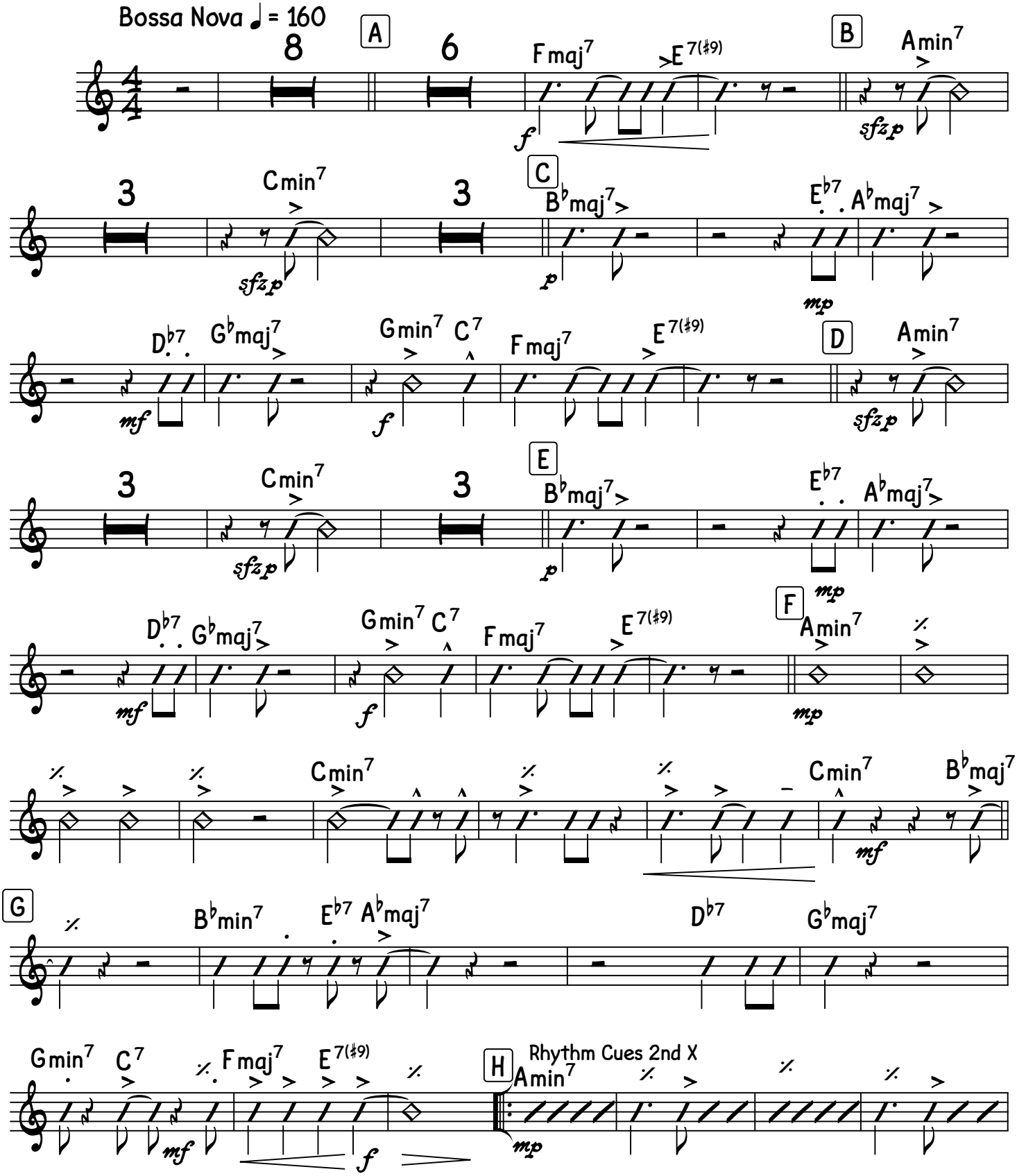

M
sfzp
mf
p
mp
mf
f
N
f
O
mf
P
ff
Rit.
fff

Guitar

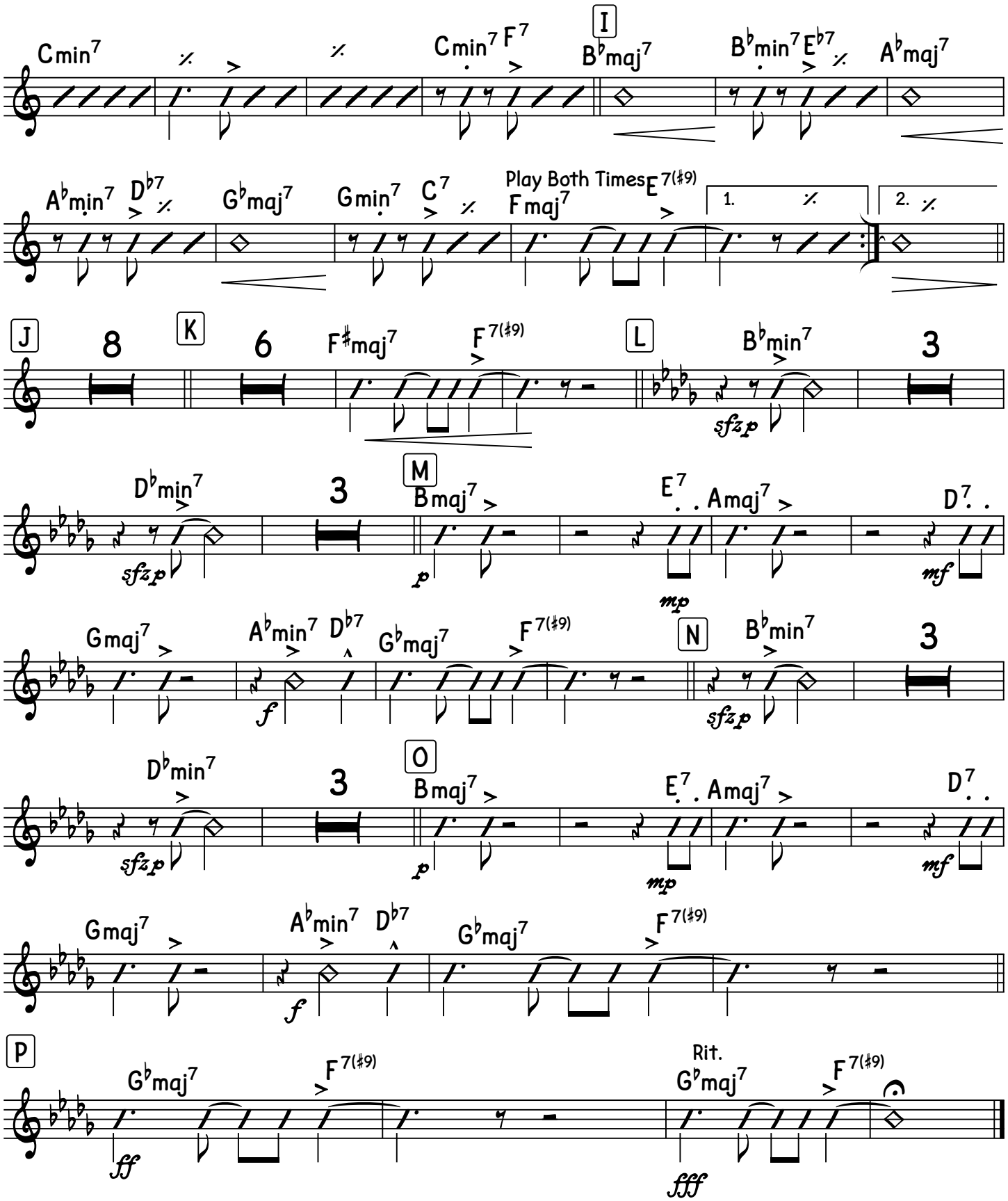
Recordame

Comp. Joe Henderson

Arr. Cameron Jordan



©

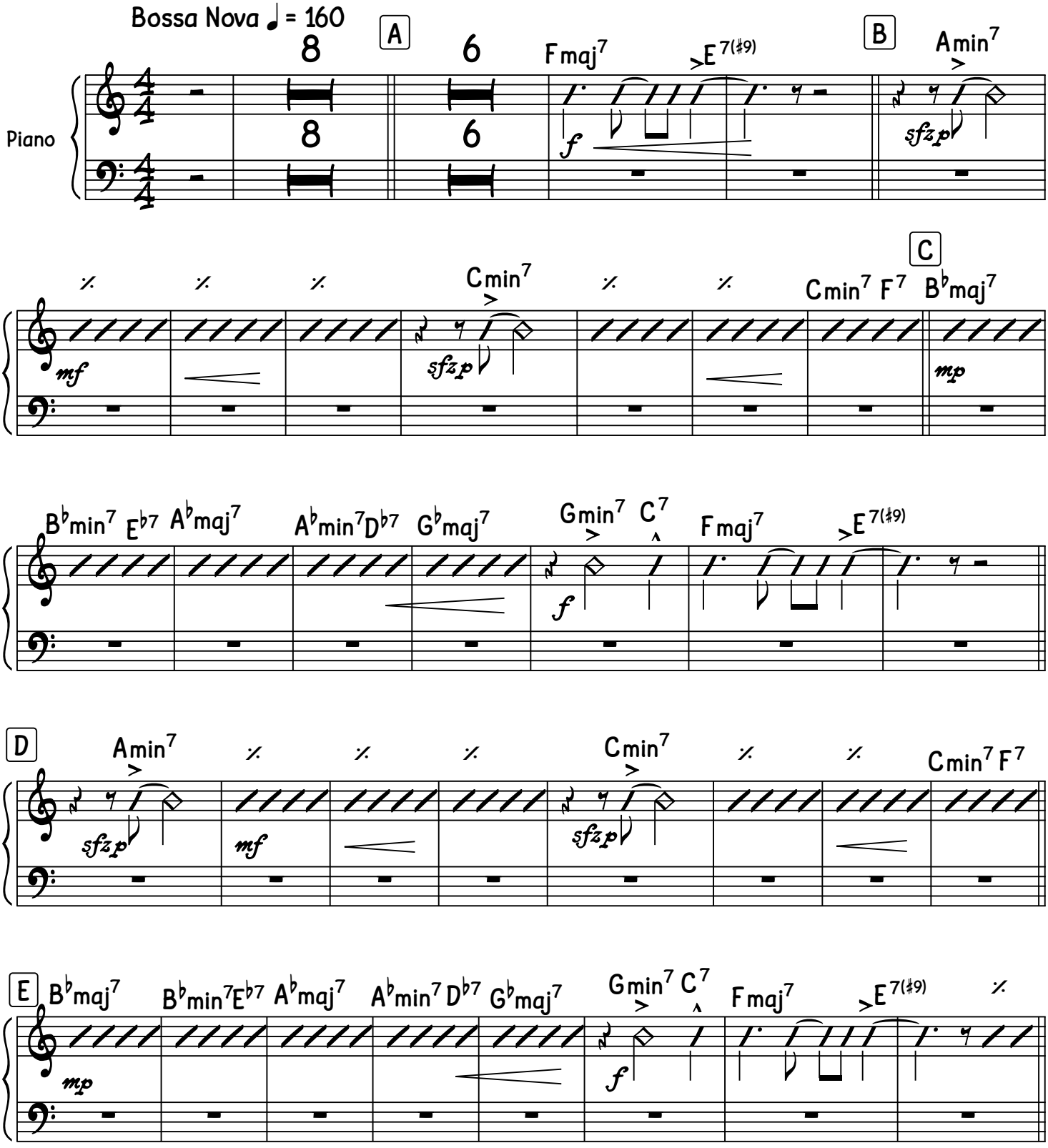

Cmin7
Cmin7 F7
I
B♭maj7
B♭min7 E♭7
A♭maj7
A♭min7 D♭7
G♭maj7
Gmin7 C7
Play Both Times
Fmaj7
E7(♯9)
1.
2.
J
8
K
6
F♯maj7
F7(♯9)
L
B♭min7
3
sfzp
D♭min7
M
Bmaj7
E7
Amaj7
D7
p
mp
mf
Gmaj7
A♭min7 D♭7
G♭maj7
F7(♯9)
f
N
O
P
ff
Rit.
fff

Piano

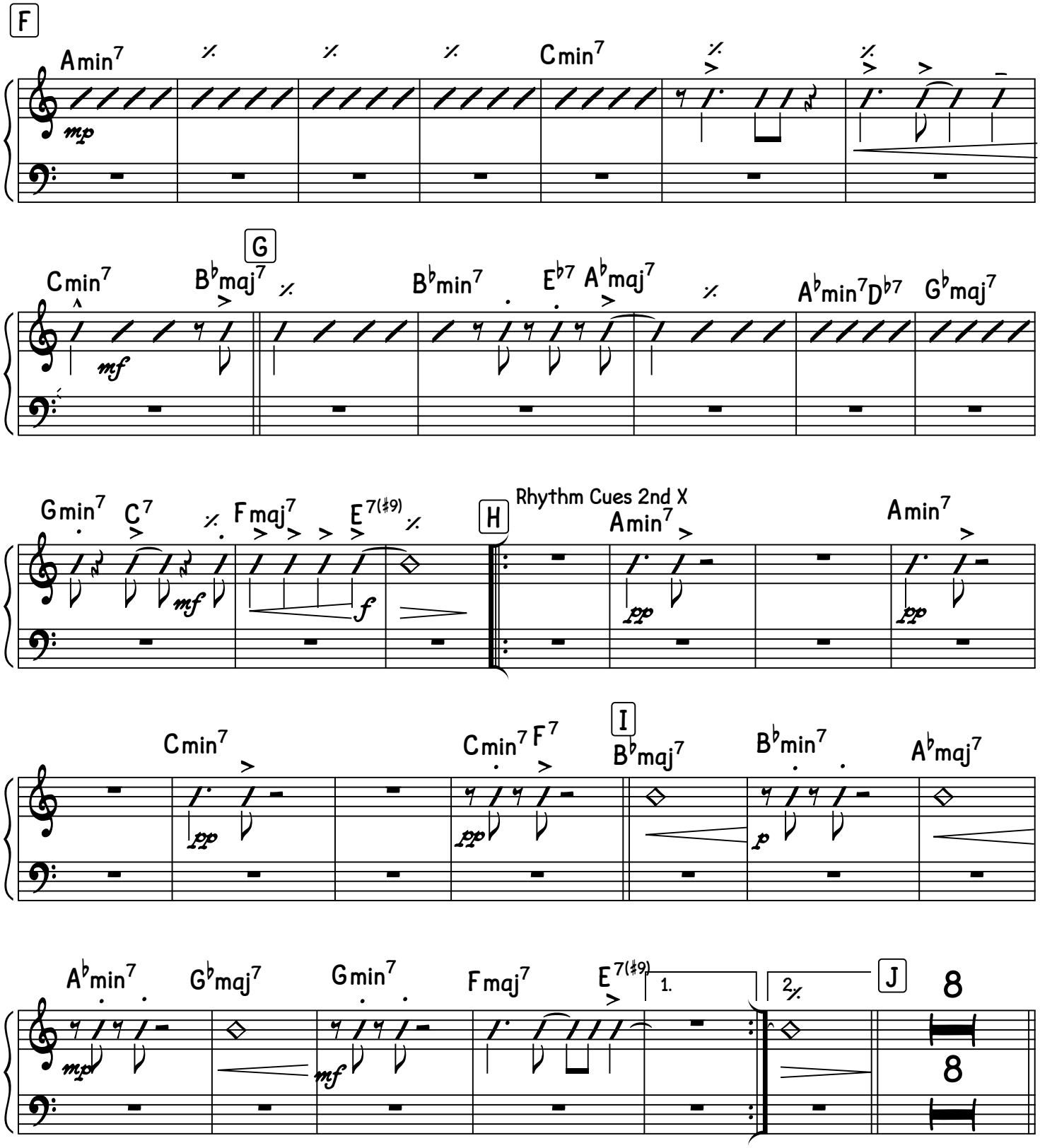
Recordame

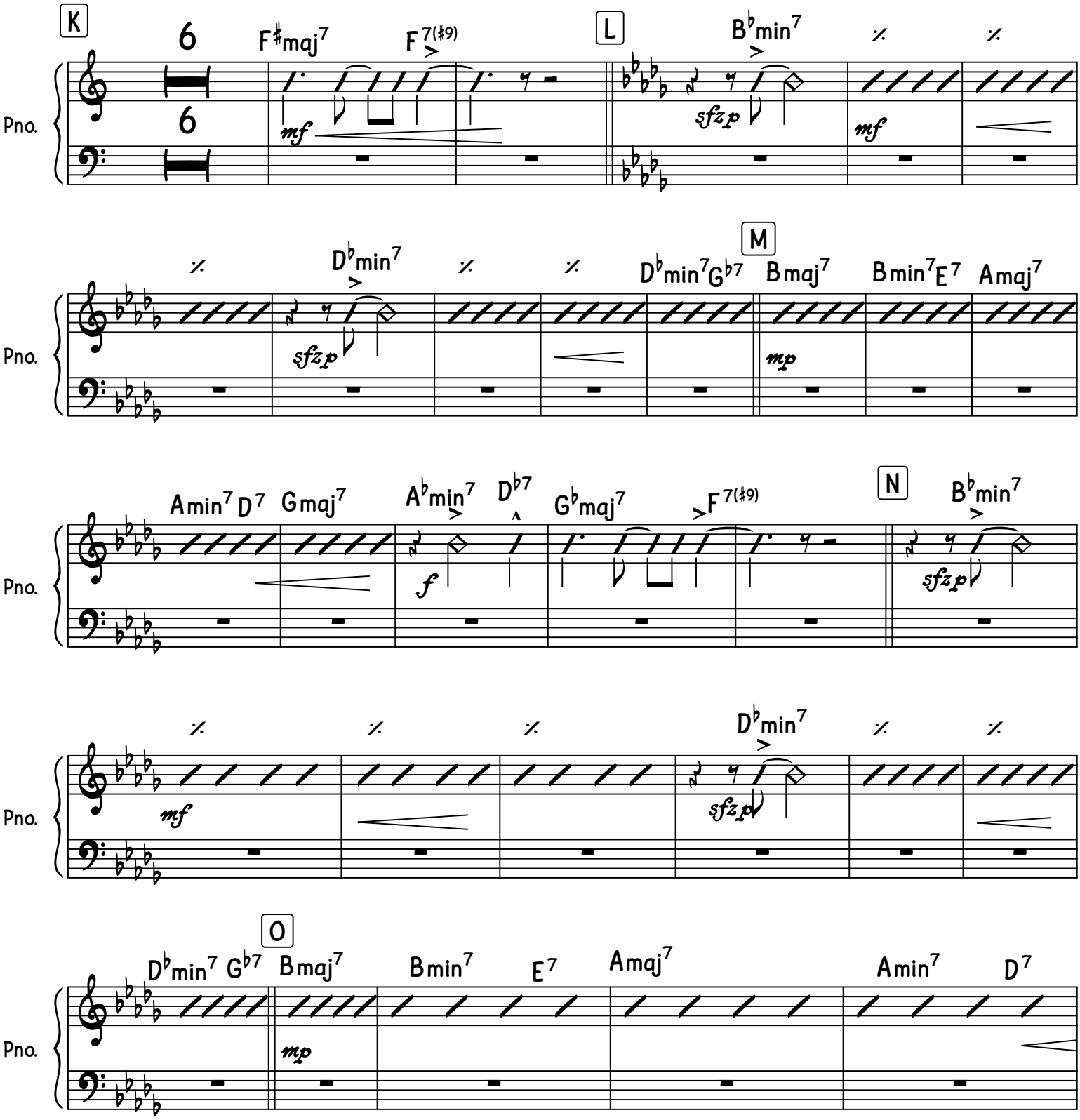
Comp. Joe Henderson

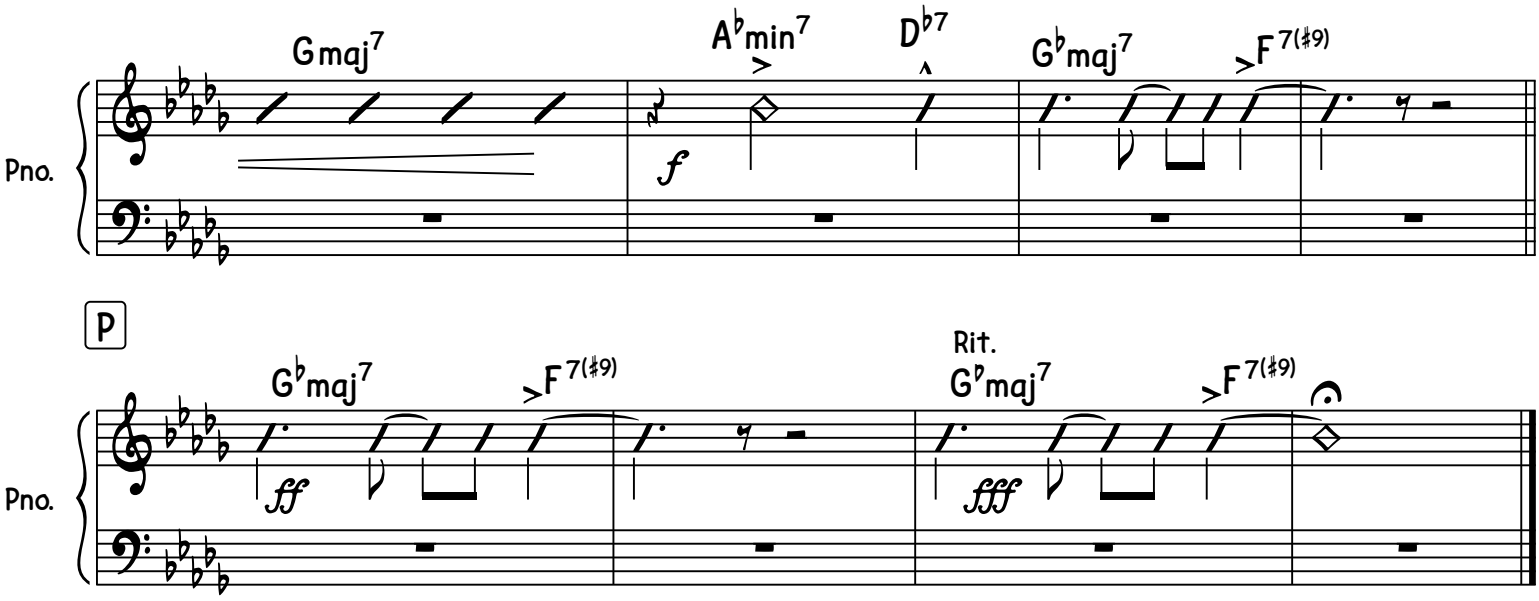
Arr. Cameron Jordan



©


F
Amin7
Cmin7
Pno.
mp
G
Cmin7
B♭maj7
B♭min7
E♭7
A♭maj7
A♭min7
D♭7
G♭maj7
mf
Gmin7
C7
Fmaj7
E7(♯9)
f
H
Rhythm Cues 2nd X
pp
I
Cmin7
F7
B♭maj7
B♭min7
A♭maj7
p
A♭min7
G♭maj7
Gmin7
Fmaj7
E7(♯9)
1.
2.
J
8


K
L
M
N
O
Pno.
F♯maj7
F7(♯9)
B♭min7
D♭min7
D♭min7G♭7
Bmaj7
Bmin7E7
Amaj7
Amin7 D7
Gmaj7
A♭min7
D♭7
G♭maj7
F7(♯9)
B♭min7
D♭min7
D♭min7 G♭7
Bmaj7
Bmin7
E7
Amaj7
Amin7
D7
mf
sfzp
mp
f


Gmaj7
Ab min7
Db7
Gb maj7
F 7(#9)
Pno.

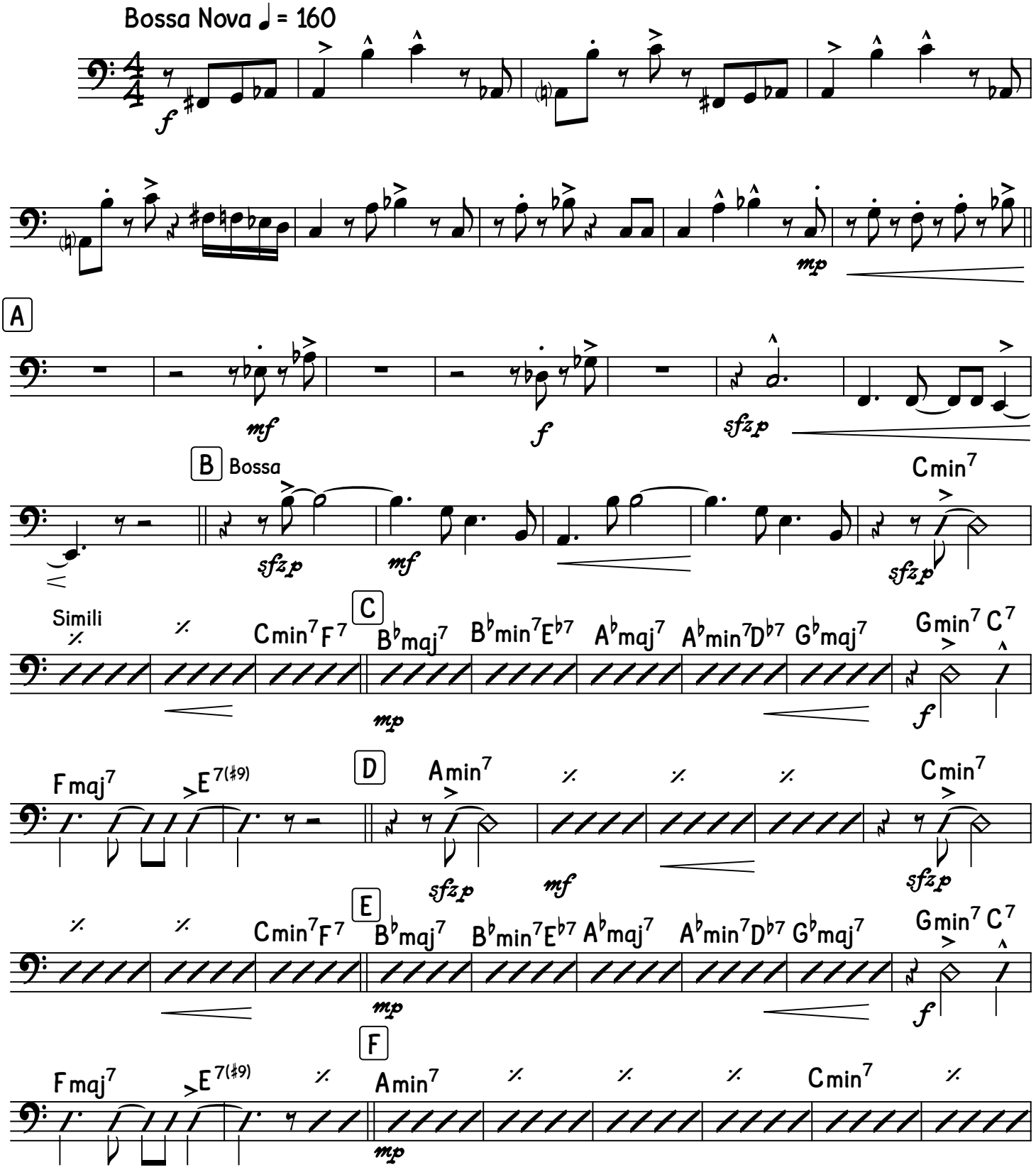
P
Gb maj7
F 7(#9)
Rit.
Gb maj7
F 7(#9)
Pno.

Bass

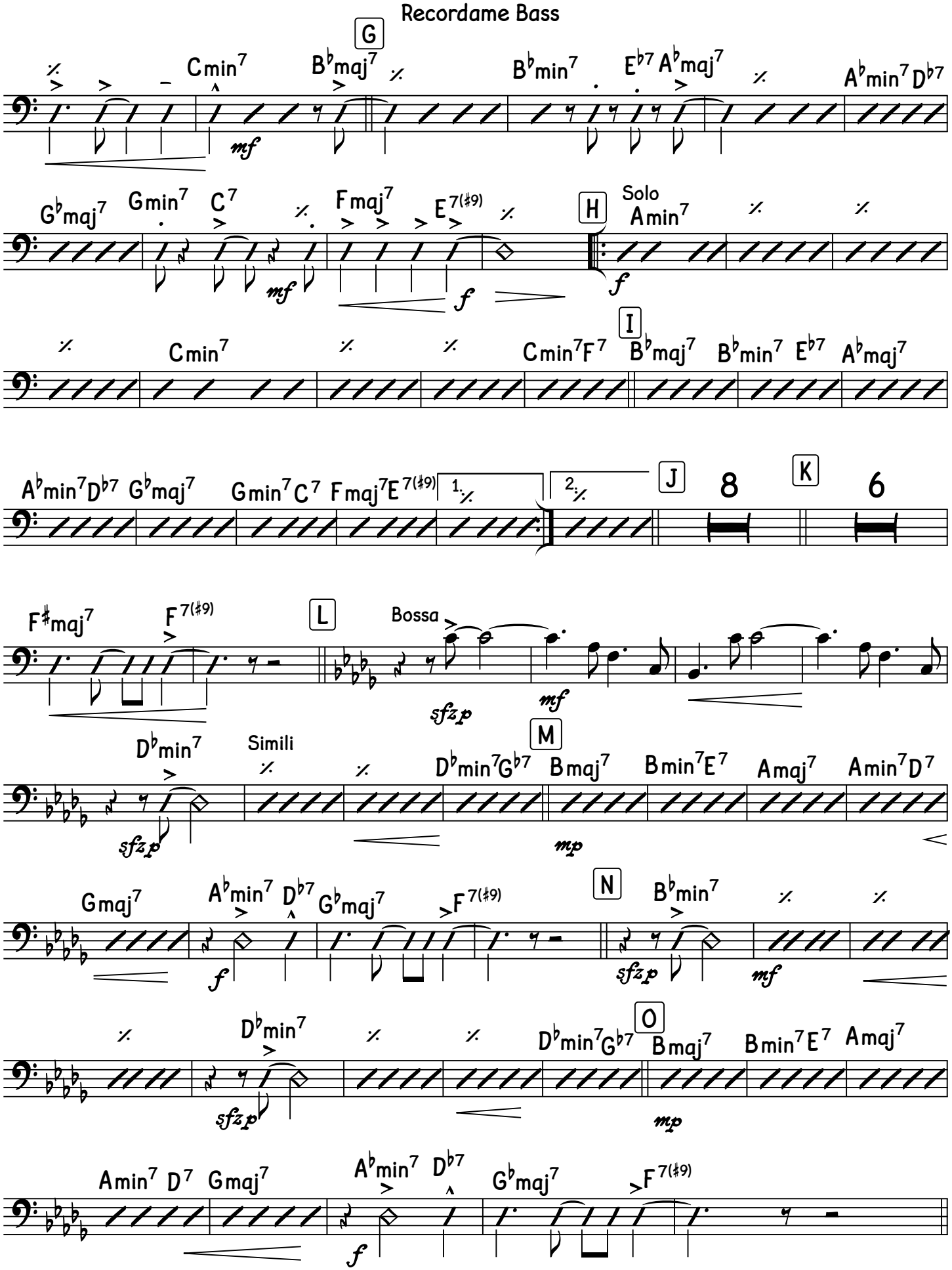
Recordame

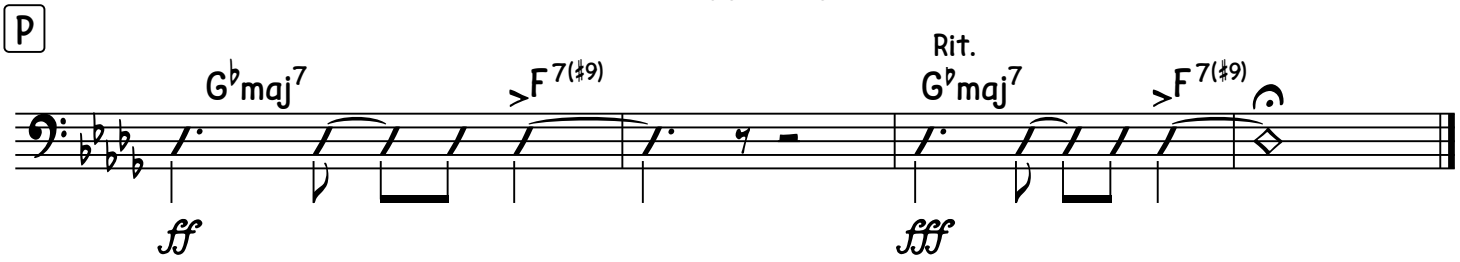
Comp. Joe Henderson

Arr. Cameron Jordan



©


G
Cmin7
B♭maj7
B♭min7
E♭7 A♭maj7
A♭min7 D♭7
G♭maj7
Gmin7
C7
Fmaj7
E7(♯9)
H
Solo
Amin7
I
Cmin7
Cmin7F7
B♭maj7
B♭min7
E♭7
A♭maj7
A♭min7D♭7
G♭maj7
Gmin7C7
Fmaj7E7(♯9)
1.
2.
J
8
K
6
F♯maj7
F7(♯9)
L
Bossa
sfzp
mf
D♭min7
Simili
M
D♭min7G♭7
Bmaj7
Bmin7E7
Amaj7
Amin7D7
mp
Gmaj7
A♭min7
D♭7
G♭maj7
F7(♯9)
N
B♭min7
O
Amin7
D7
Gmaj7
f


P
G♭maj7
F7(♯9)
Rit.
G♭maj7
F7(♯9)
ff
fff

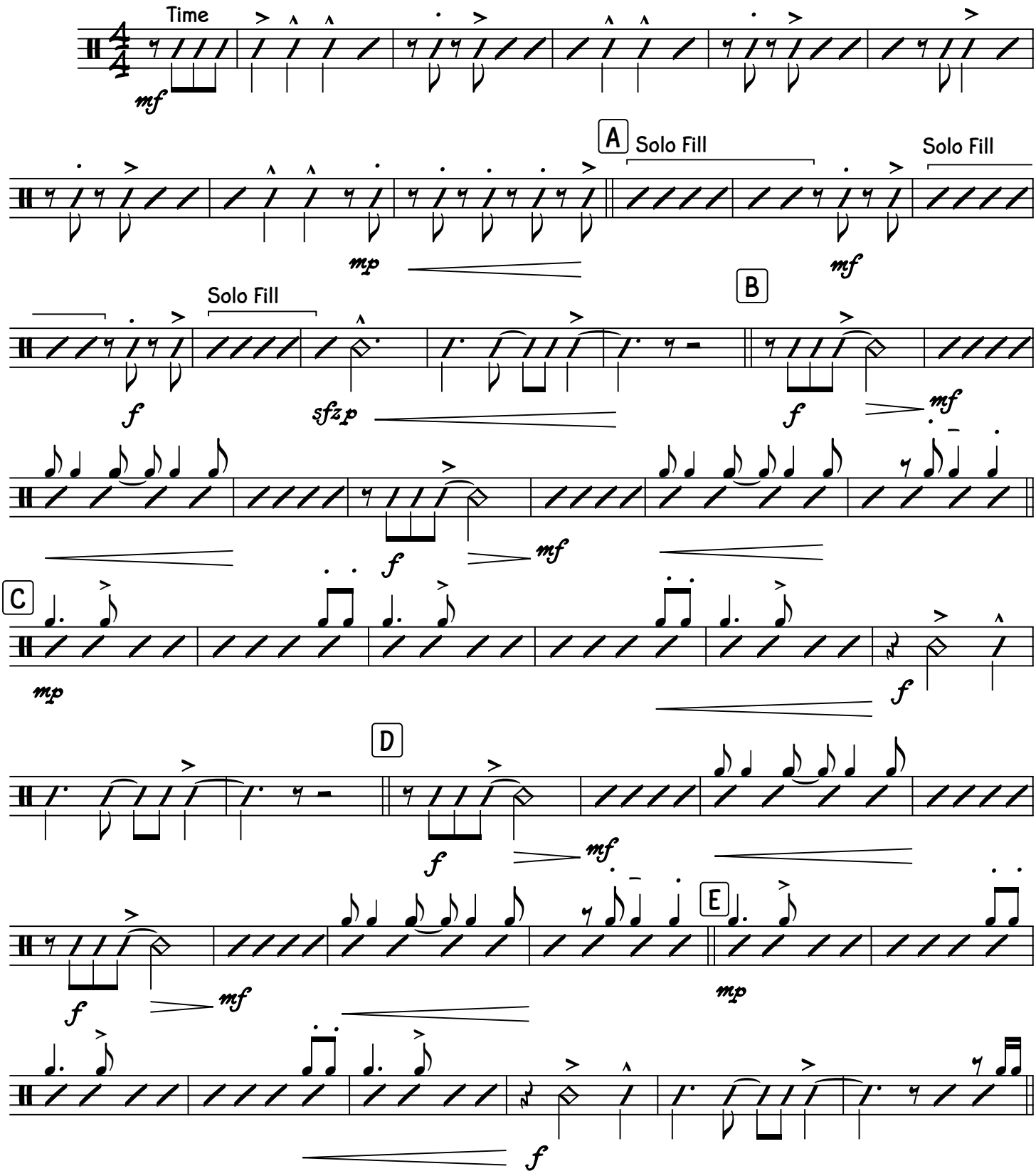
Drum Set

Recordame

Comp. Joe Henderson

Arr. Cameron Jordan

Bossa Nova ♩ = 160



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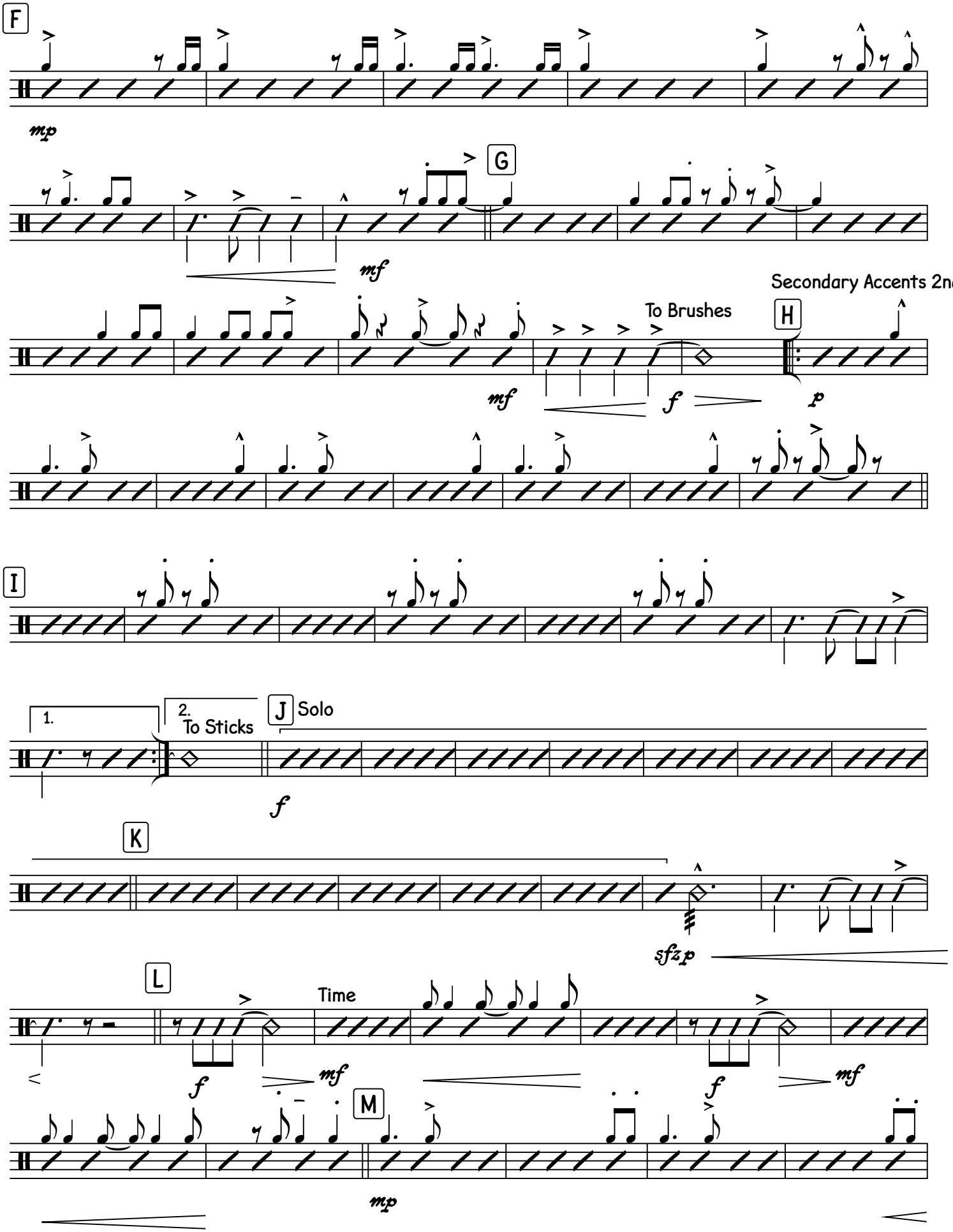
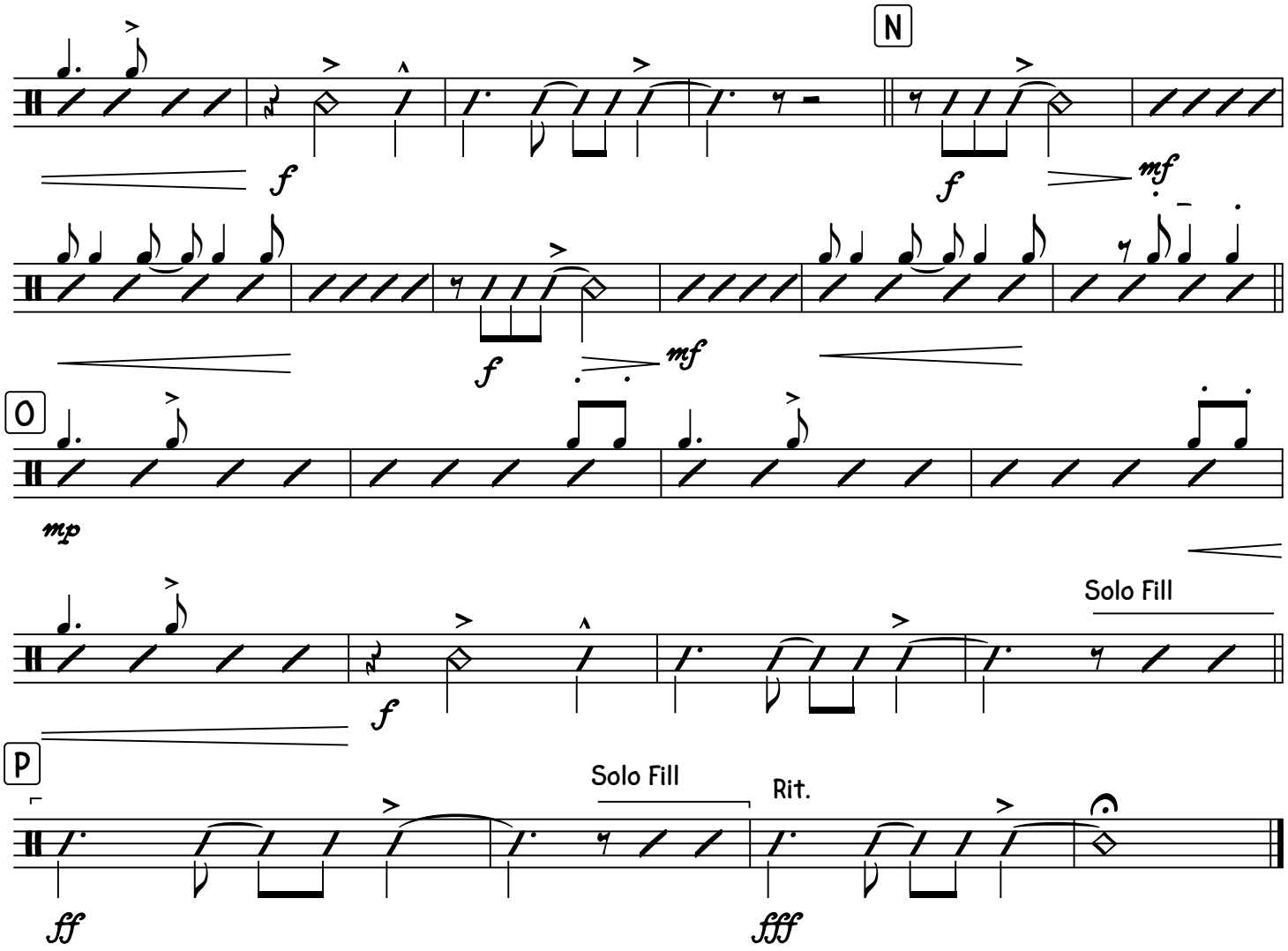

F
mp
G
mf
Secondary Accents 2nd X
To Brushes
H
mf
f
p
I
1.
2.
To Sticks
J Solo
f
K
sfzp
L
Time
f
mf
f
mf
M
mp


N
f
f
mf
f
mf
O
mp
Solo Fill
f
P
Solo Fill
Rit.
ff
fff

Word Schematic, Honors Arranging Project 4: Doxy, Arranged by Cameron Jordan

Intro: The intro is a 4 bar mini-shout section akin to Nelson Riddle arrangements of Frank Sinatra songs. It has the horns and guitar playing loud and out with the rest of the rhythm section playing rhythm cues that line up with the hits of the horns.

Melody Statement 1: The melody is played unison between the two tenors twice.The second time has the other saxes playing background hits that happen between the phrases of the melody that are slightly harmonized between the three horns using the 3rds and 7ths motion throughout the chords and occasionally going into unison. There are moments where they all line up and play unison, but it is only for the big moments of the melody. The guitar lays out the first time and plays rhythm cues the second time. The piano comps and plays rhythm cues on the second time with the guitar. The bass plays in a two feel and so do the drums. The drums also utilize secondary accents that line up with the main melody while the quieter rhythm cues from the guitar and piano line up with the counter-melody. The melody ends with everyone playing in unison building to the soli.

Soli: The soli section alters the chords of the song, adding some tritone substitutions and sharp nine chords to the changes. The soli is in five voices and it utilizes some of the approach techniques like chromatic and dominant approaches, and it also utilizes enclosures for the sake of doing back to back approach techniques with the upper/lower neighbor rule. During the soli the drums and bass switch from the in two feel to an in

four feel. The drums have secondary accents that line up with the soli as well as an occasional solo fill or primary accent. The Piano comps and plays rhythm cues with the guitar, and these cues also line up with the soli. The bass will also occasionally play these cues, but only when the cue is an anticipation that actually moves the location of a chord to a different rhythm in the form. At the end of the soli there is a decrescendo leading into the bari solo.

Solo 1: The form is played twice with the bari sax having the solo and the rest of the saxes playing 4 part voiced backgrounds that use a combination of shorter and longer rhythms on the second chorus. The drums and bass continue in the four feel while the guitar comps in the style of Freddie Green both times. The piano does just regular comping the first time and then plays rhythm cues with the backgrounds for a little extra oomph. The drums do so as well but with secondary accents instead of rhythmic cues. The guitar continues to comp like Freddie Green and the Bass continues to walk in four without rhythm cues the second time for the sake of still having a steady foundation for the soloist to hear to the form instead of the whole ensemble switching to anticipations of the chords in the form since they come from the backgrounds and are not supposed to be the entire focus of this part of the song. After the second chorus of the solo there is a crescendo leading into the second statement of the melody along with a lead into a modulation to the key of concert G major (3 half steps down from the current key of Bb major) with the use of chords in the rhythm section and held unison notes in the horns before getting to the voiced melody on the and of four of the last measure. The bari solo ends one measure before the end of the form to join the other saxes on this part.

Melody Statement 2: The second statement of the melody is played only once. After the crescendo and the modulation, the melody is played by all five horns fully voiced all the way through. The drums and bass switch back to a two feel and the guitar no longer comps. The Piano comps and plays rhythmic cues along with the guitar that line up with the melody. The drums also have these cues that line up with the melody in the form of secondary accents. On the last phrase of the melody there is a decrescendo leading into the outro.

Outro: The song ends with a 2, 5, 1, Dominant 6 turnaround that loops the last two bars a total of three times and ends with a drum fill setting up the last note on the and of two with the horns playing an accented unison note in tandem with rhythmic cues from the rhythm section. During the turnaround there is an overall dynamic crescendo taking place as well as a call and response taking place between the saxophone melody and the rhythm section response. The song ends with a loud accented note in octaves/unison.

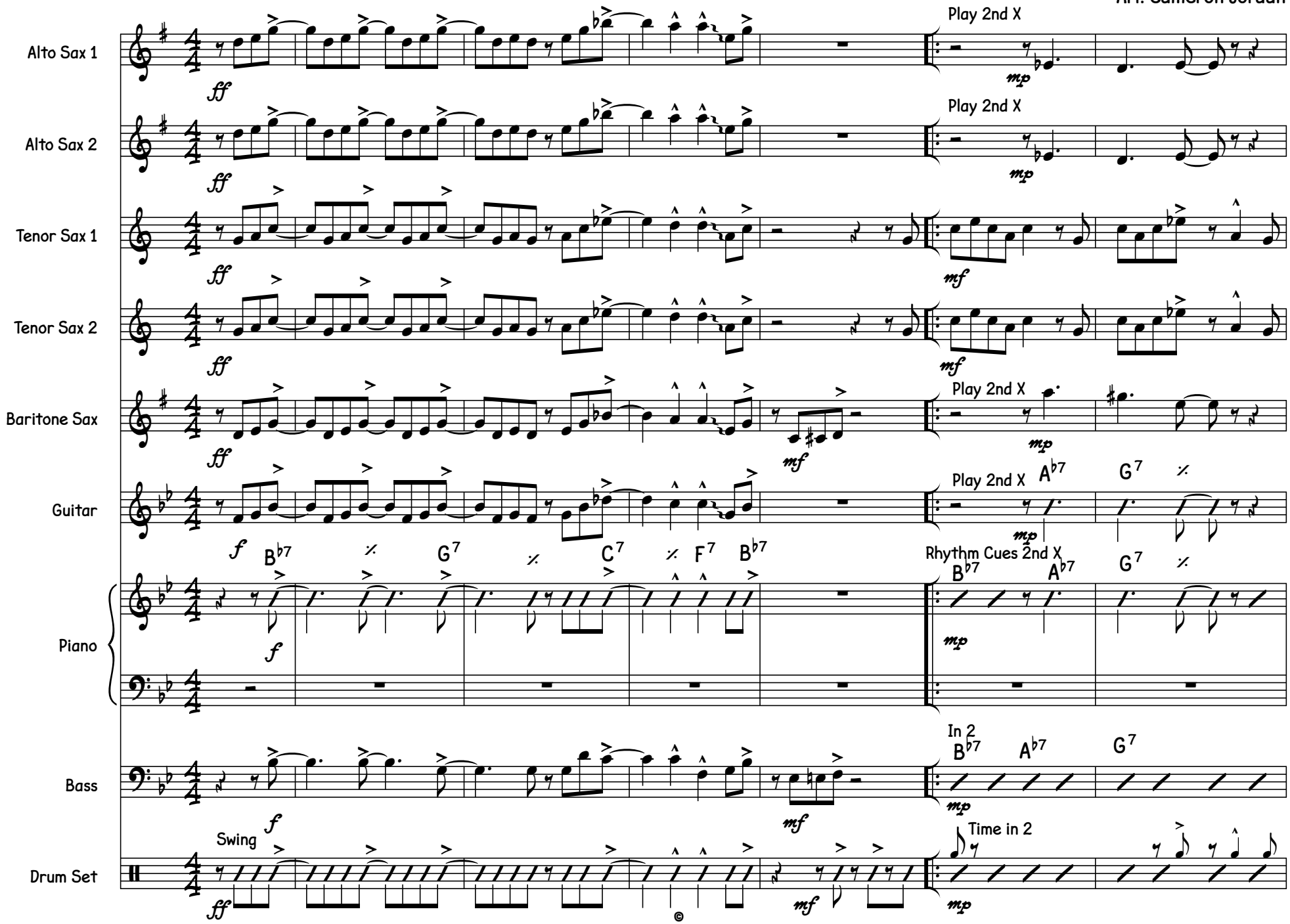
SCORE

Swing ♩ = 110

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan



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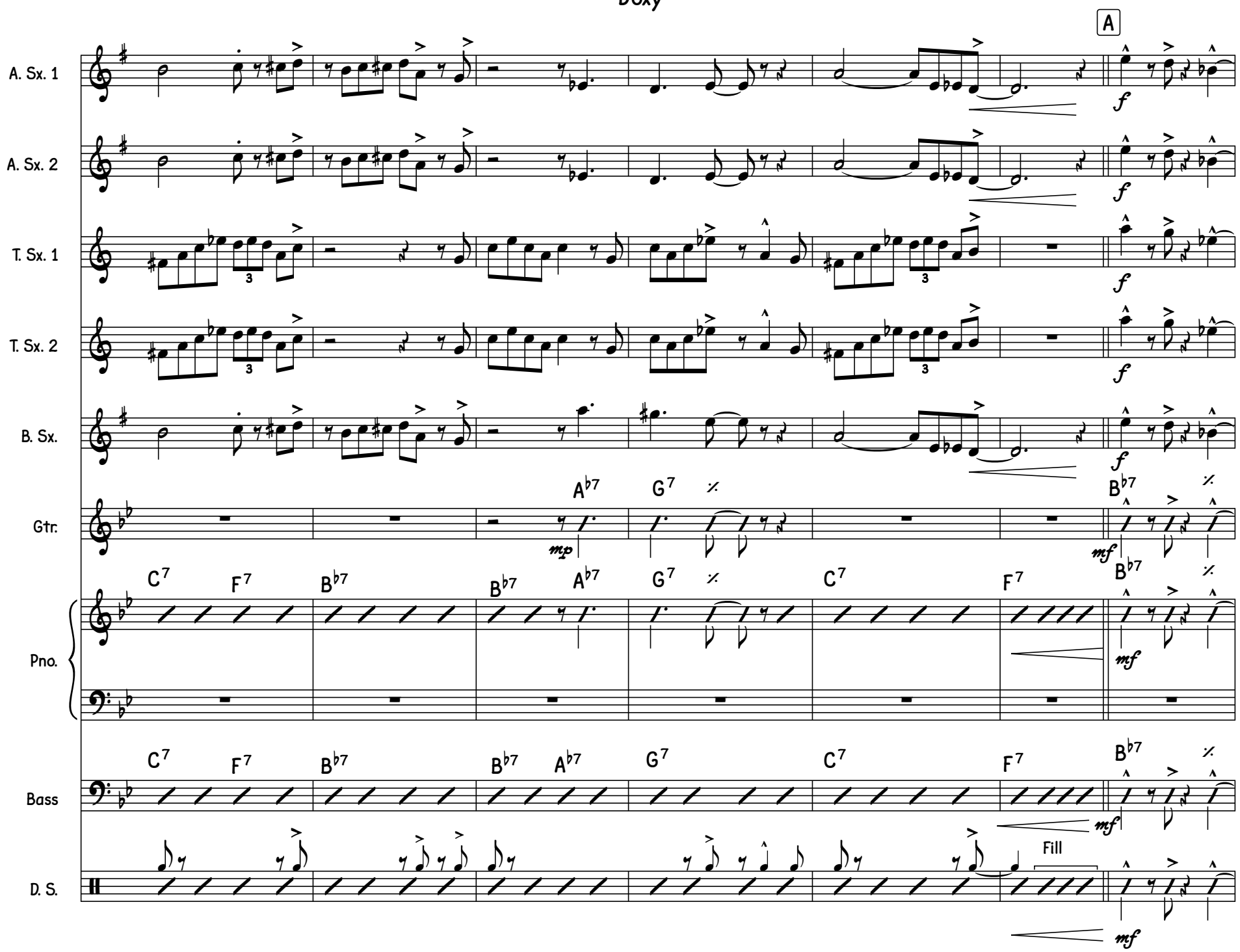
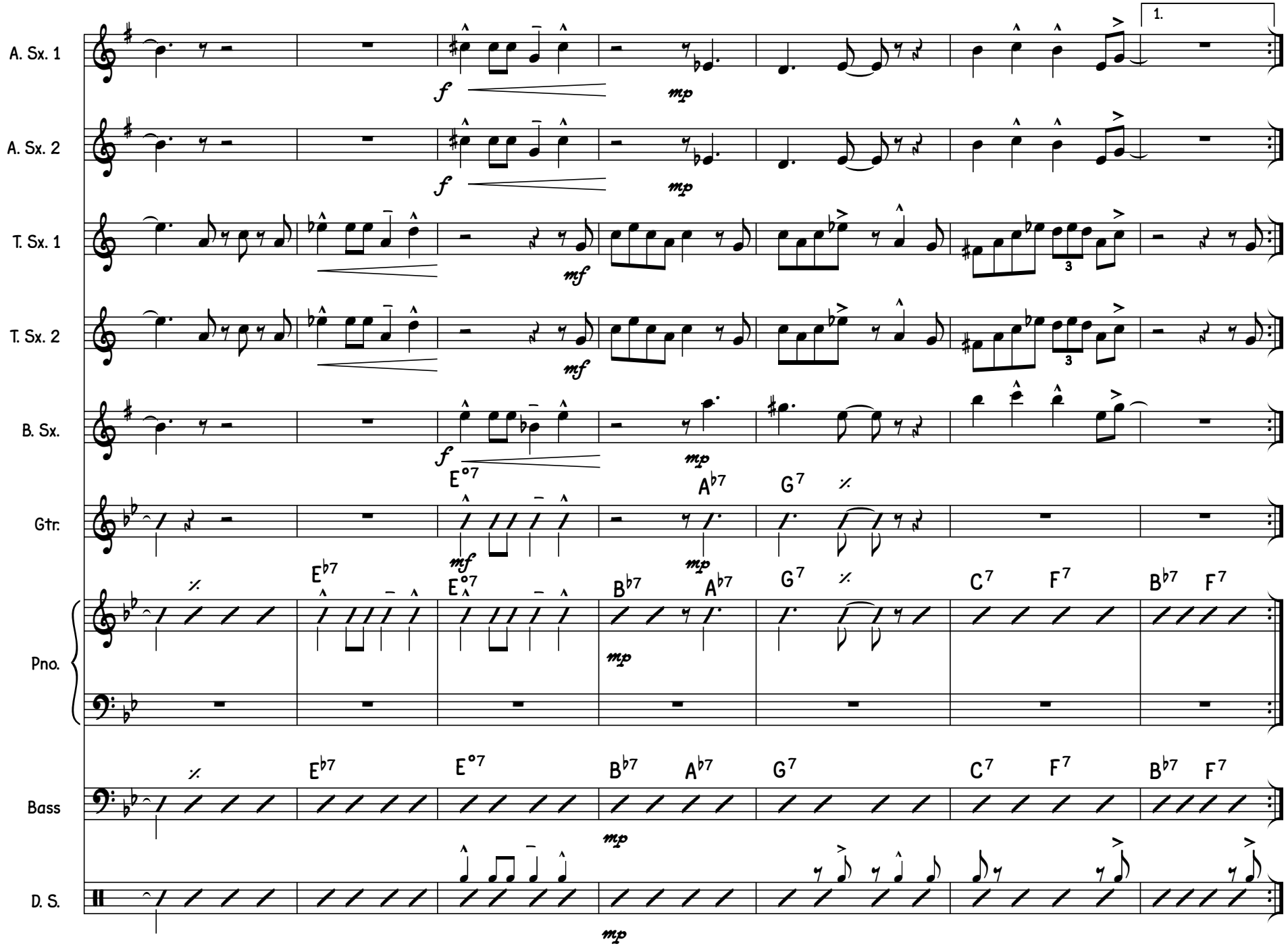
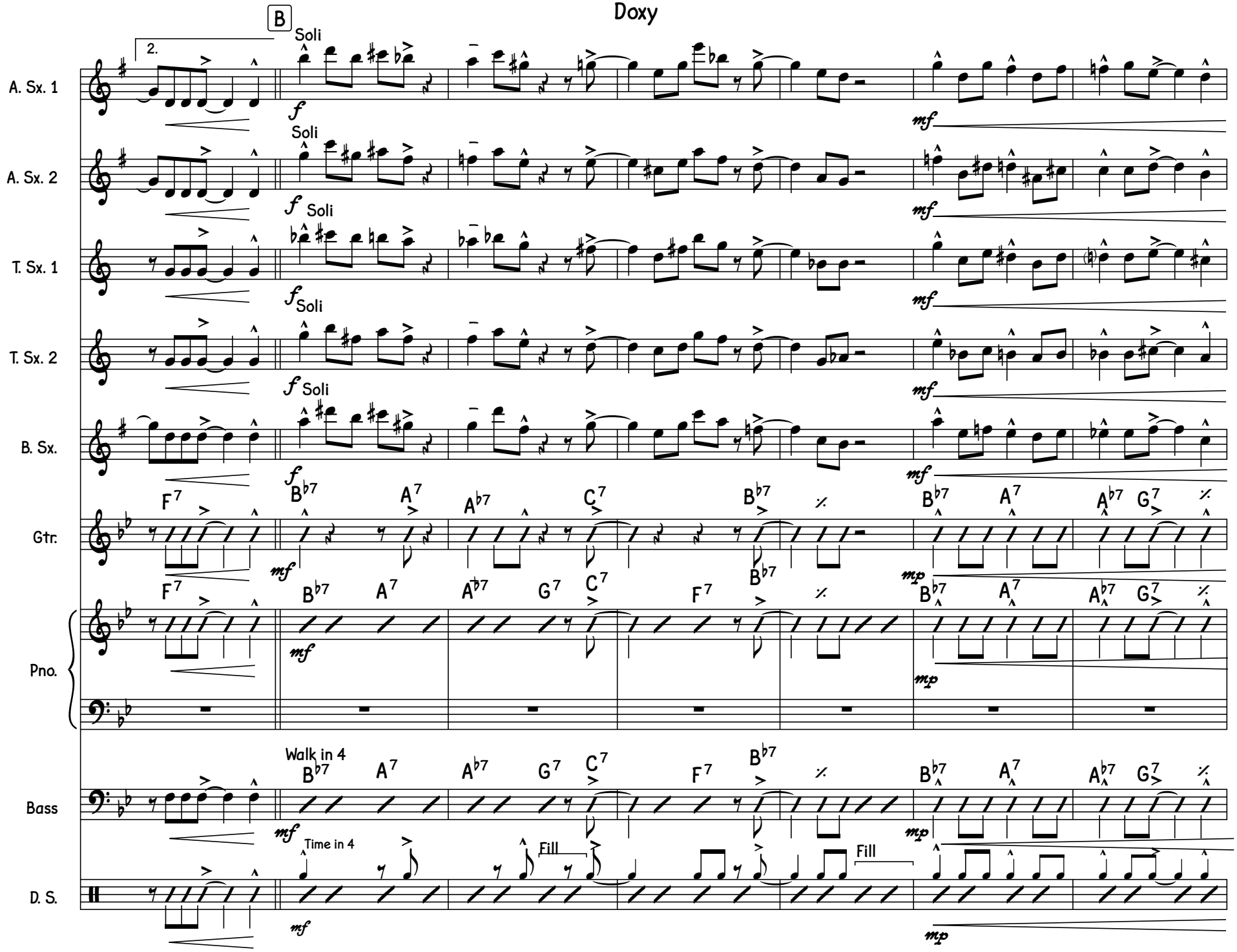
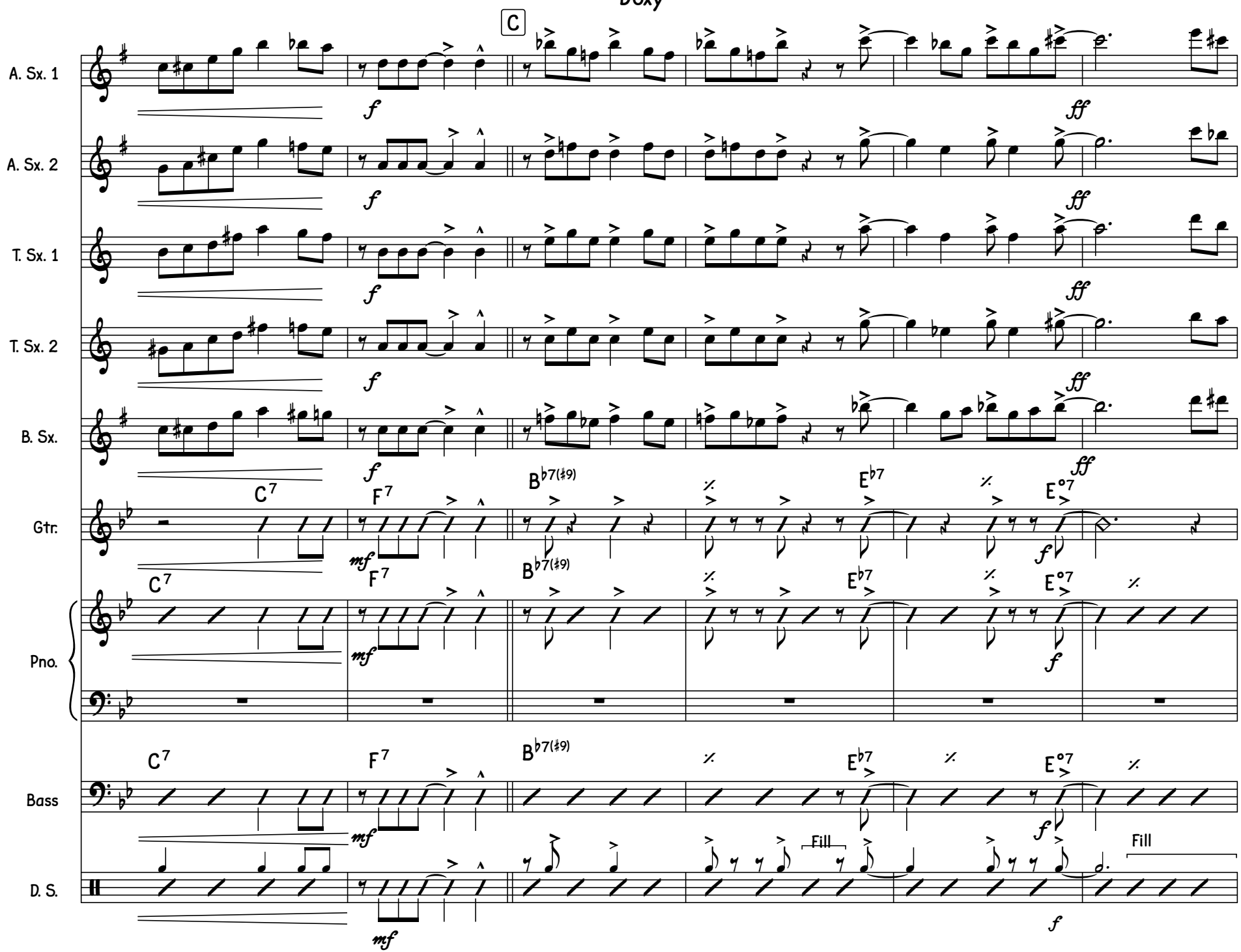
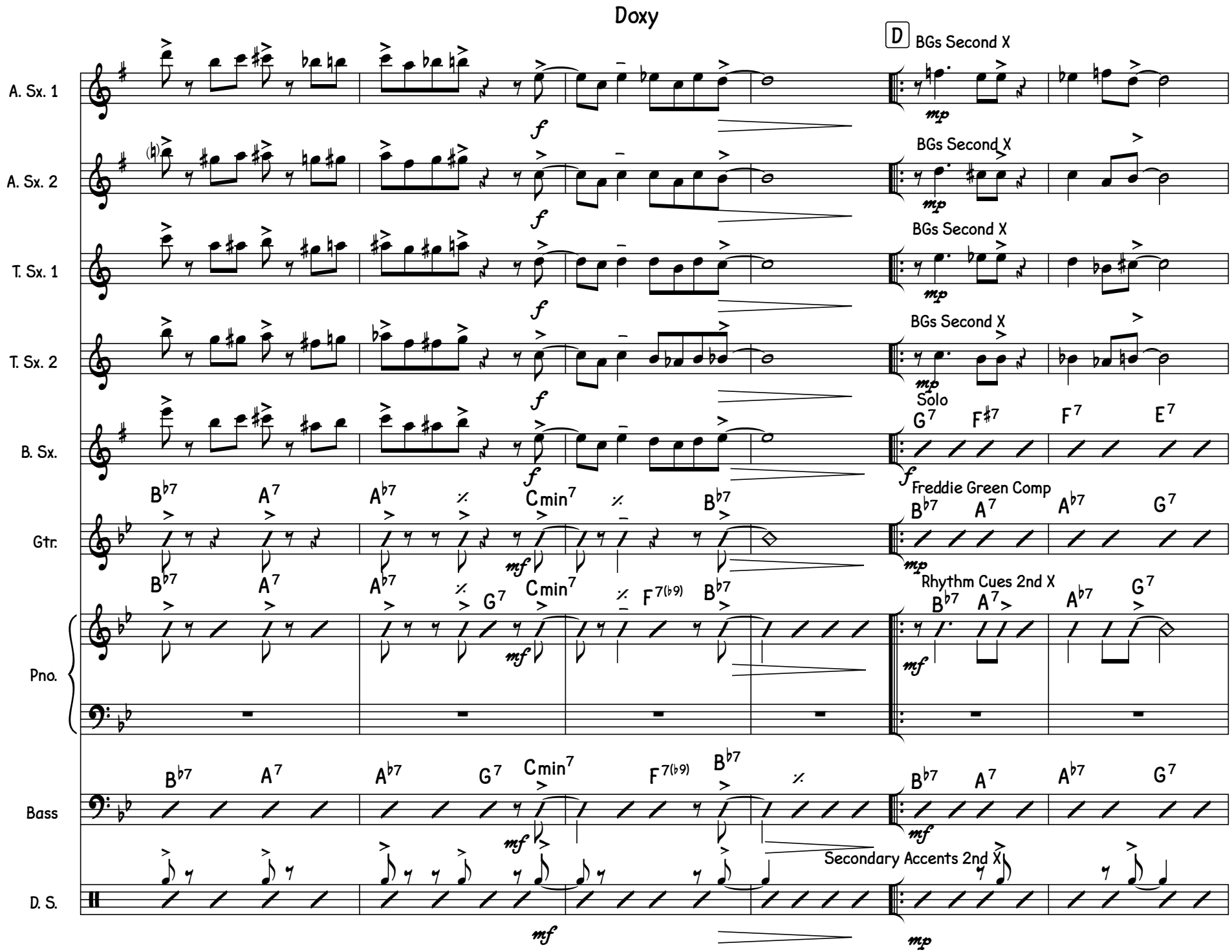

Doxy
A
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
Fill

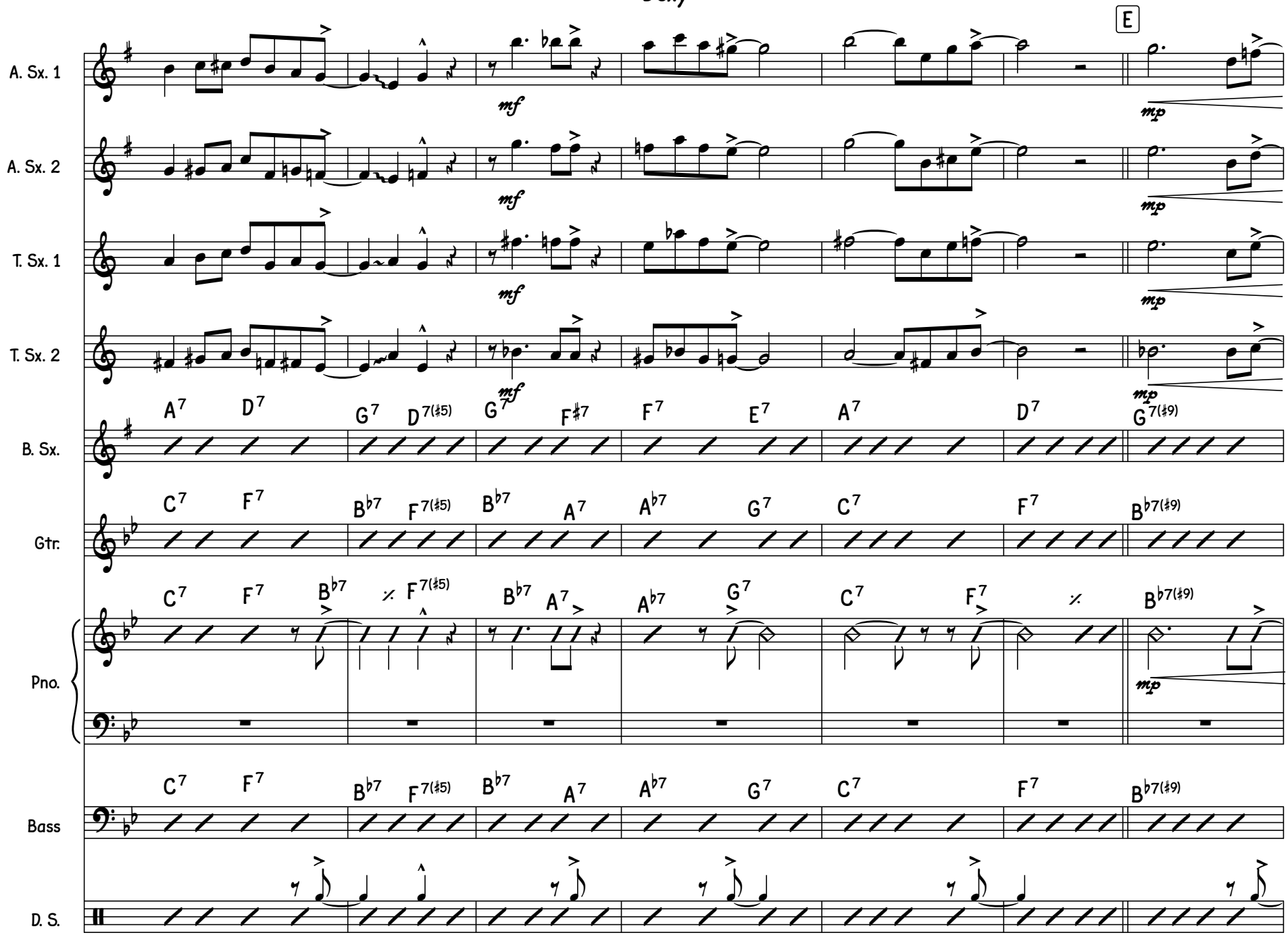
Doxy

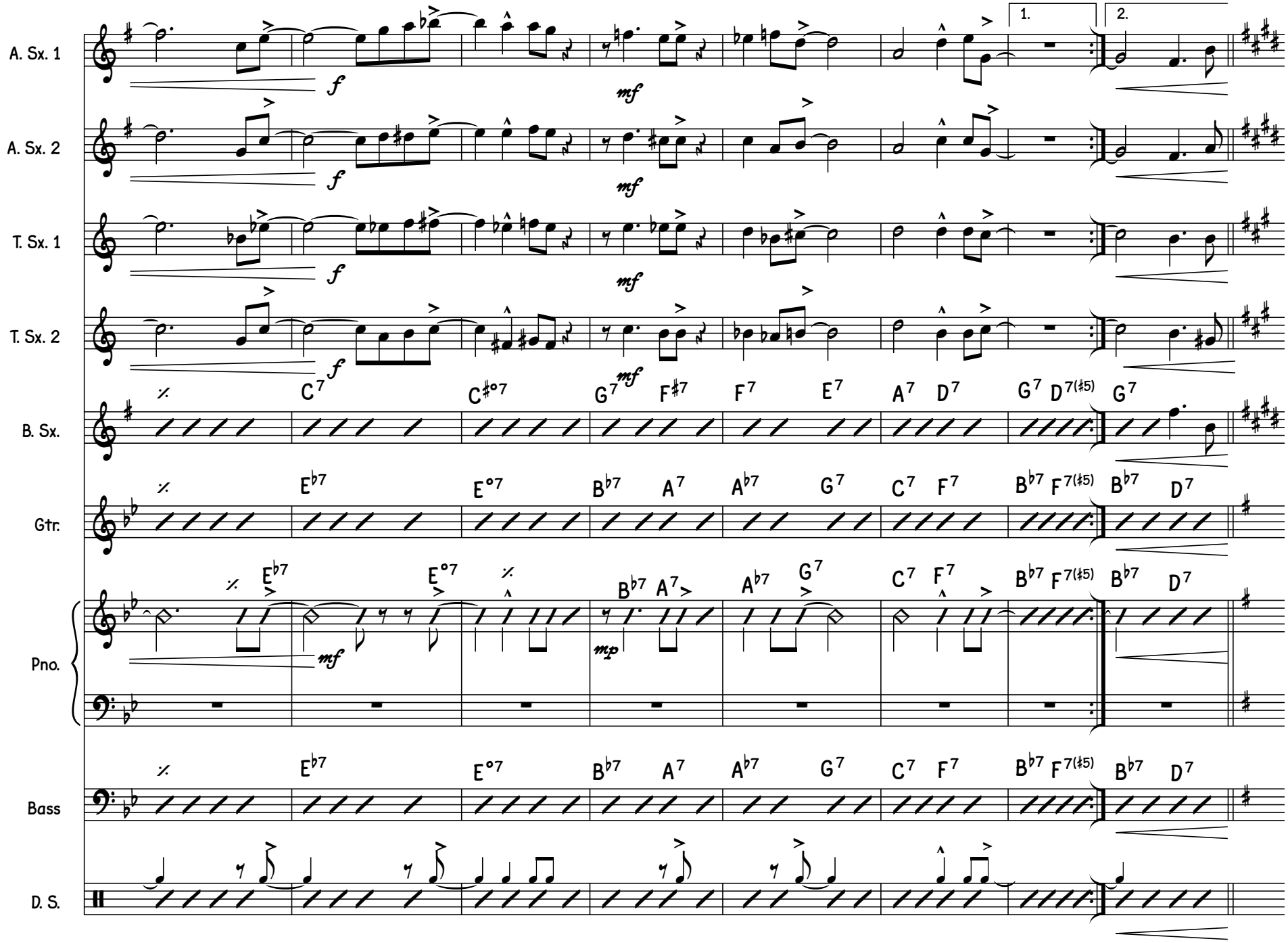

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
1.
f
mp
mf
E°7
A♭7
G7
E♭7
B♭7
C7
F7


Doxy
B
2.
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
Soli
Walk in 4
Time in 4
Fill
Fill

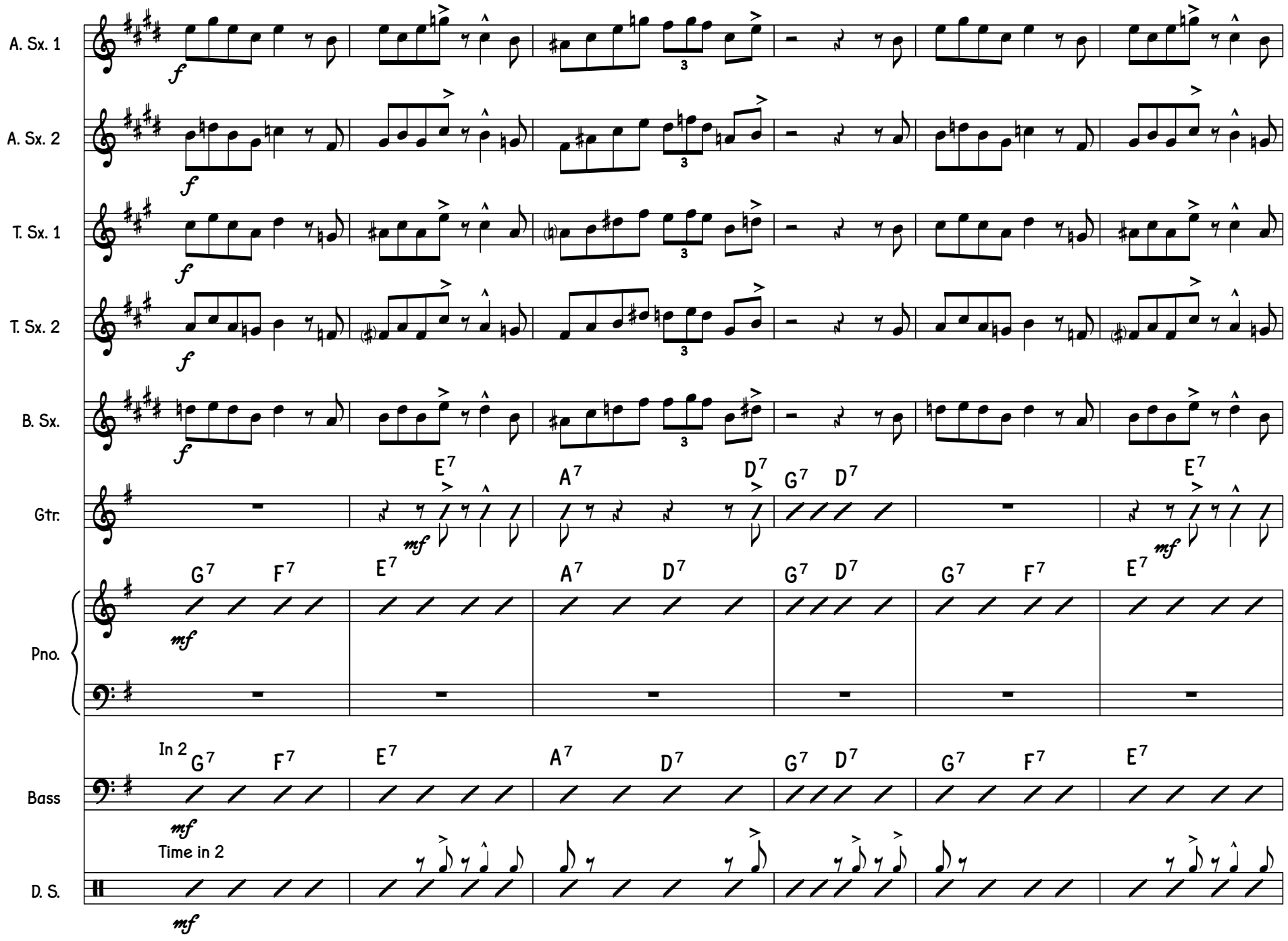

Doxy
C
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
C7
F7
B♭7(♯9)
E♭7
E°7
Fill

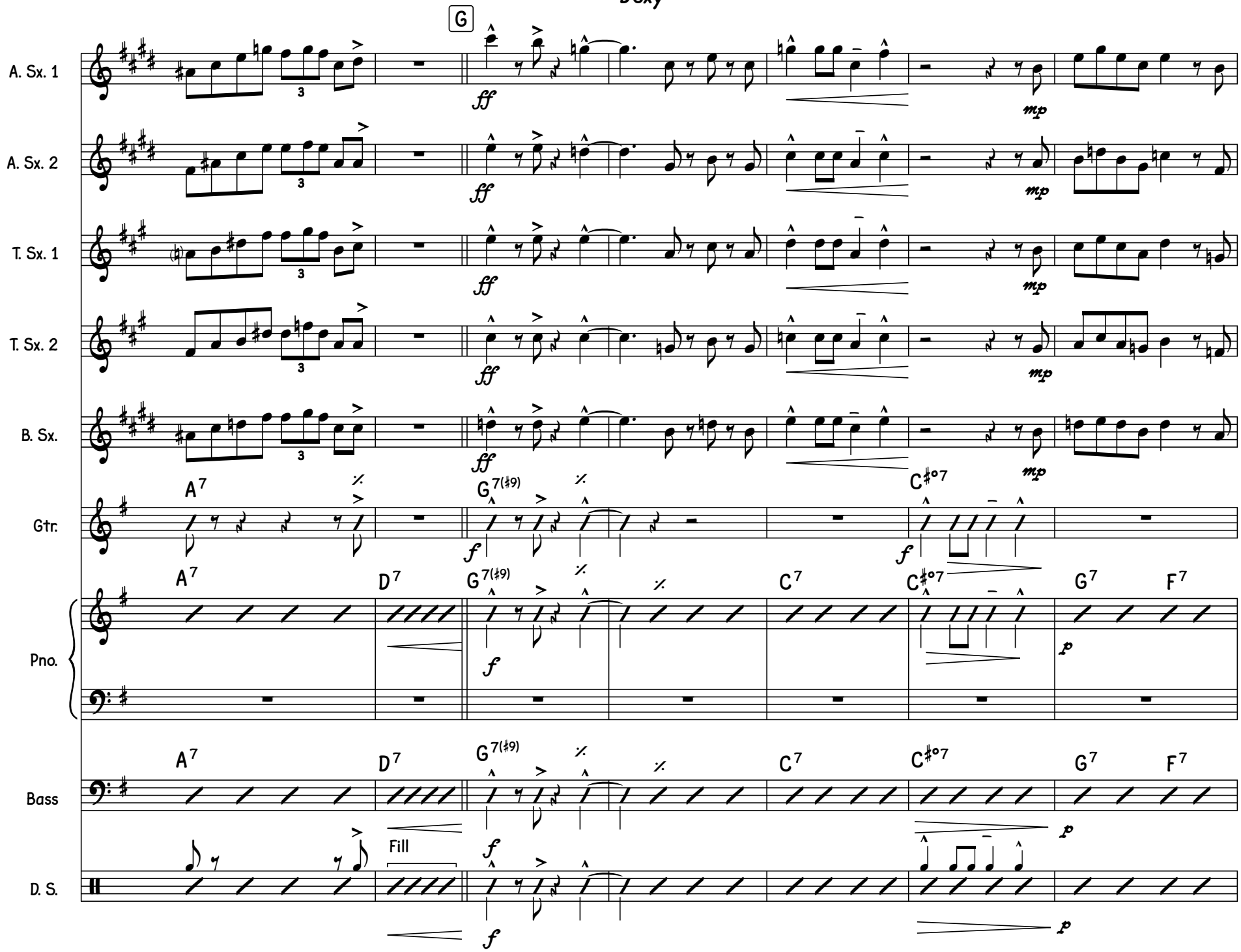

Doxy
D
BGs Second X
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Solo
Gtr.
Freddie Green Comp
Pno.
Rhythm Cues 2nd X
Bass
D. S.
Secondary Accents 2nd X


E
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
mf
mp
A7 D7 G7 D7(♯5) G7 F♯7 F7 E7 A7 D7 G7(♯9)
C7 F7 B♭7 F7(♯5) B♭7 A7 A♭7 G7 C7 F7 B♭7(♯9)

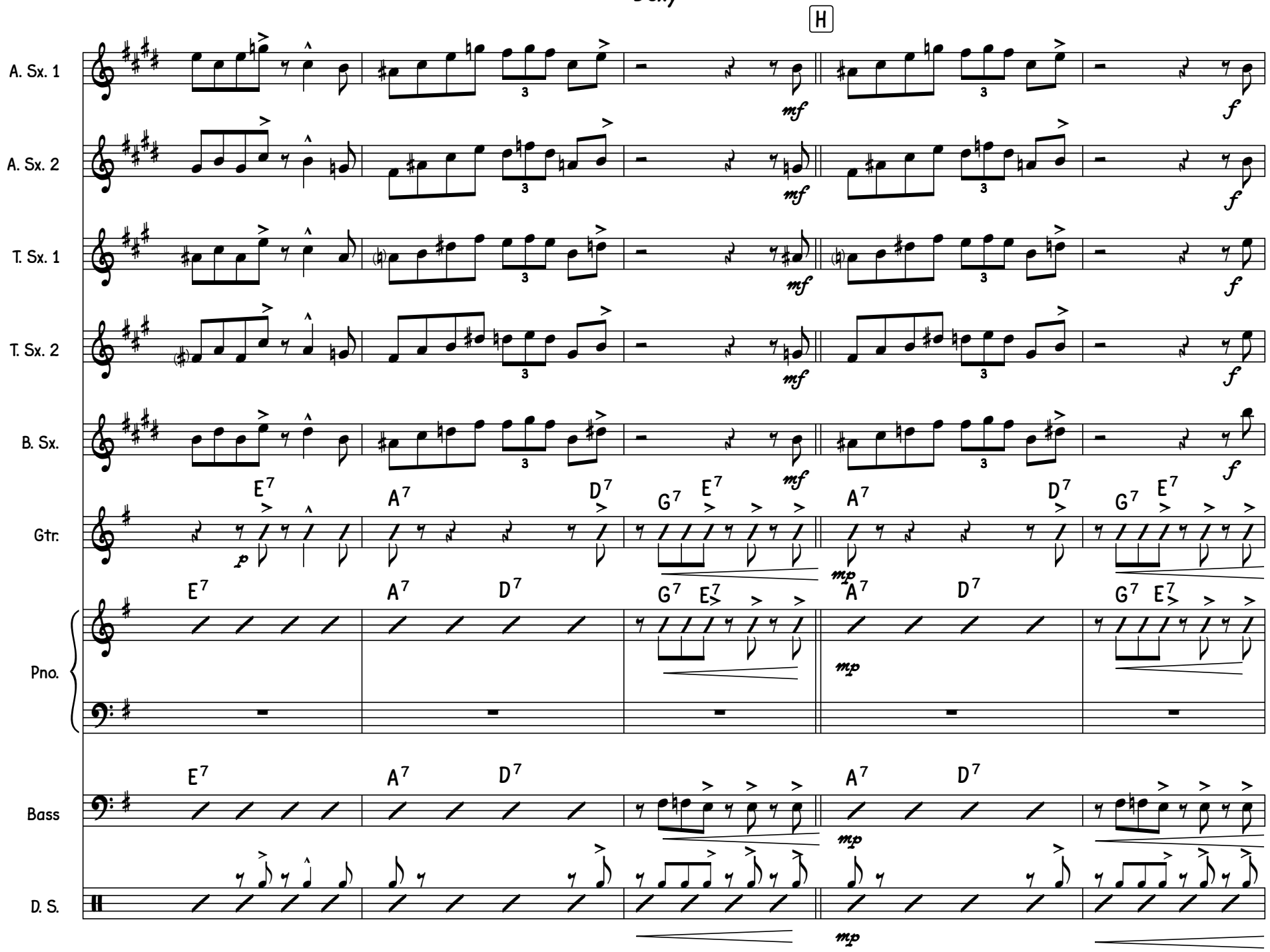

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
1.
2.
f
mf
mp
C7 C♯°7 G7 F♯7 F7 E7 A7 D7 G7 D7(♯5) G7
E♭7 E°7 B♭7 A7 A♭7 G7 C7 F7 B♭7 F7(♯5) B♭7 D7

Doxy

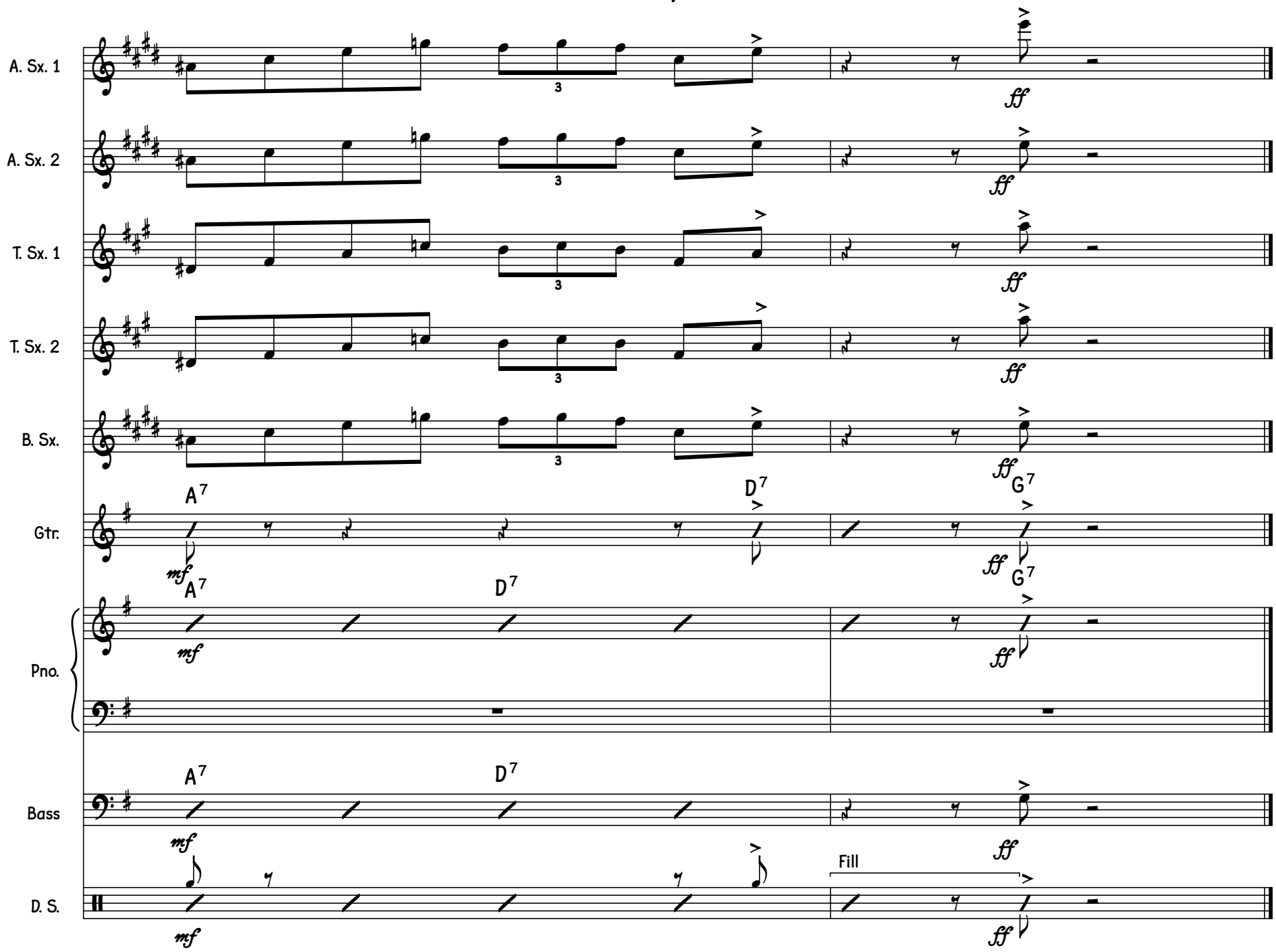

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
f
mf
E7
A7
D7
G7
F7
In 2
Time in 2


G
A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Gtr.
Pno.
Bass
D. S.
A7
G7(♯9)
C♯°7
D7
C7
G7
F7
Fill
ff
mp
f
p

Doxy



Doxy



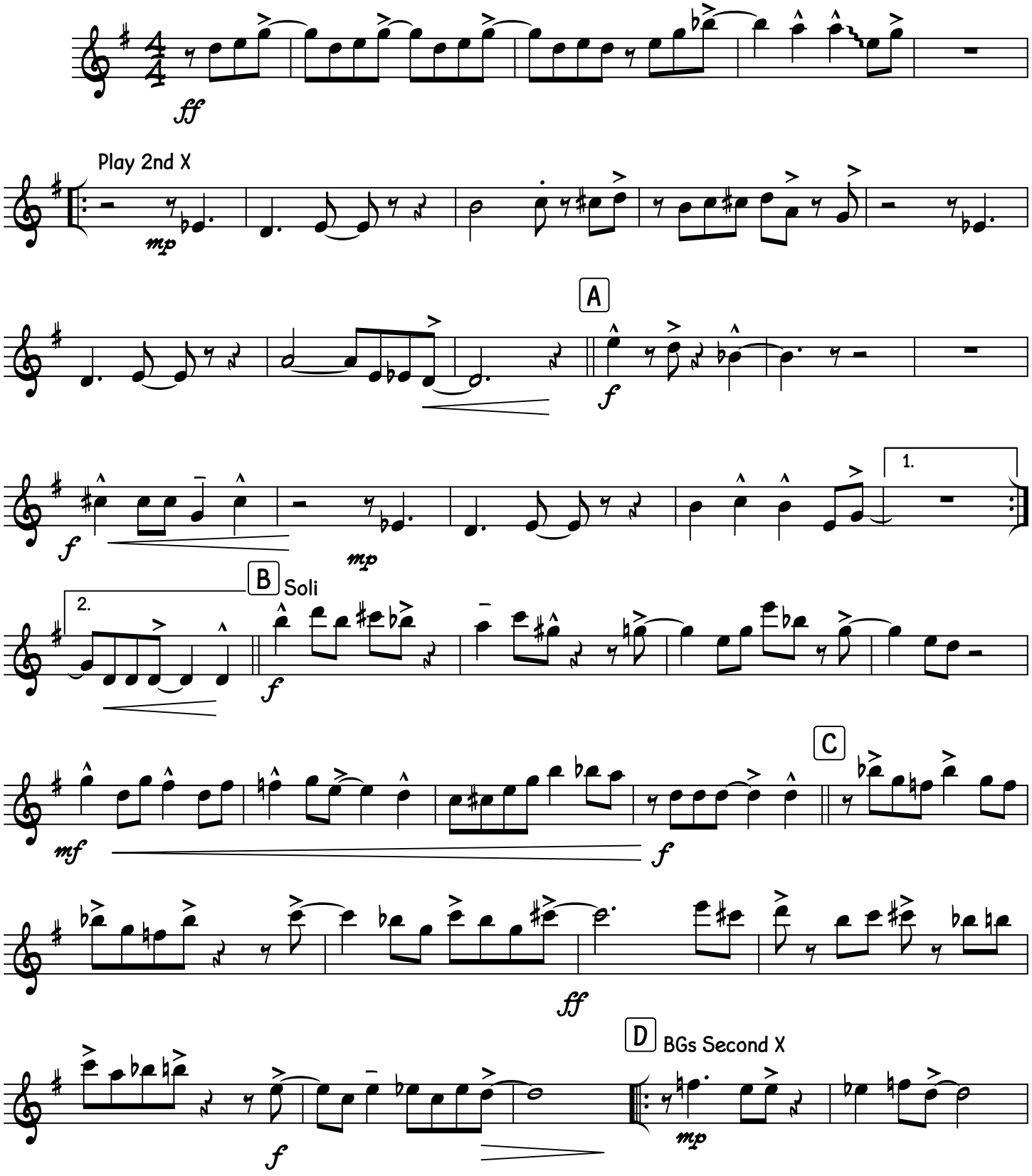
Alto Sax 1

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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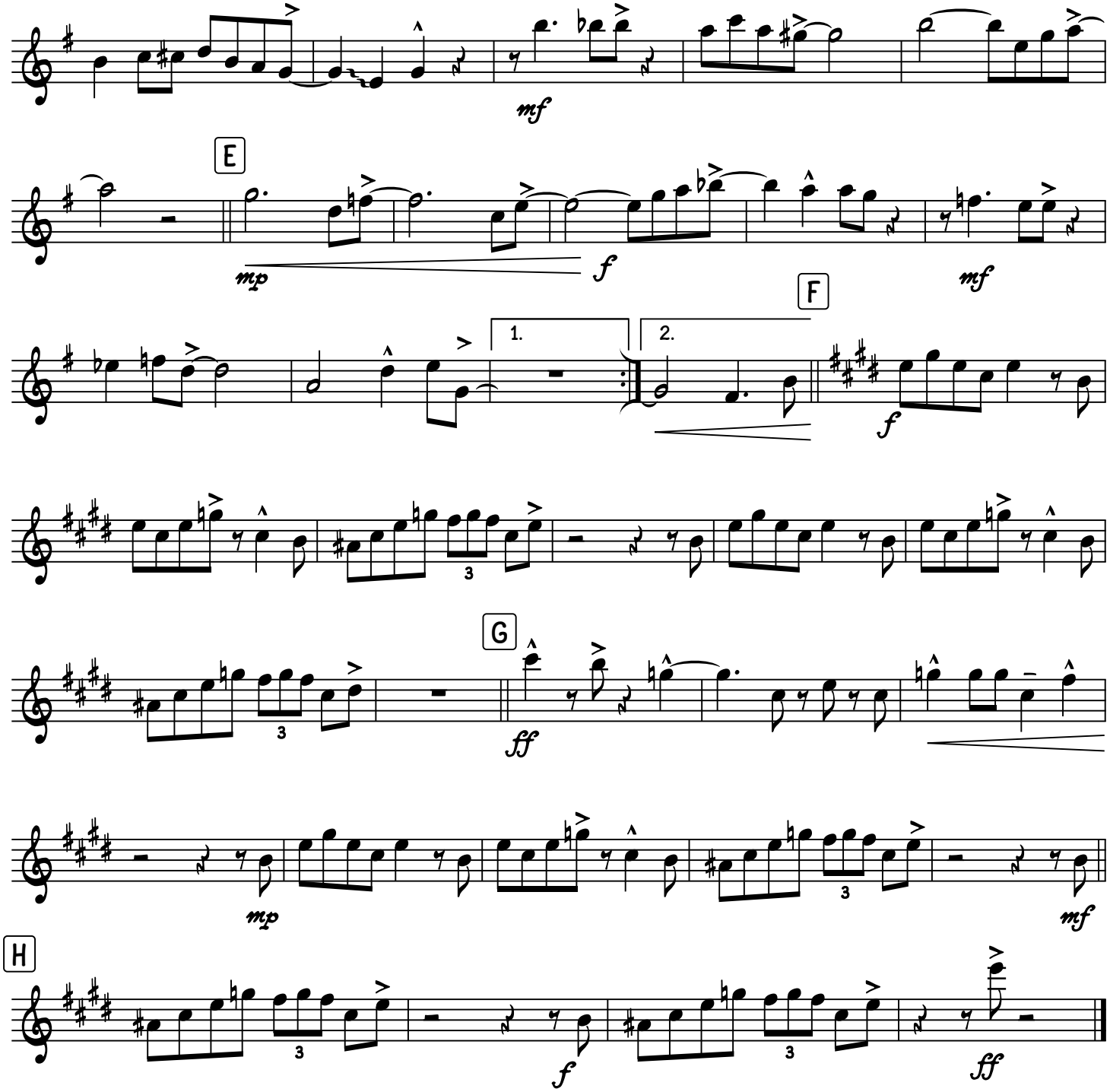

mf
E
mp
f
mf
F
1.
2.
f
3
G
ff
mp
mf
H
3
f
3
ff

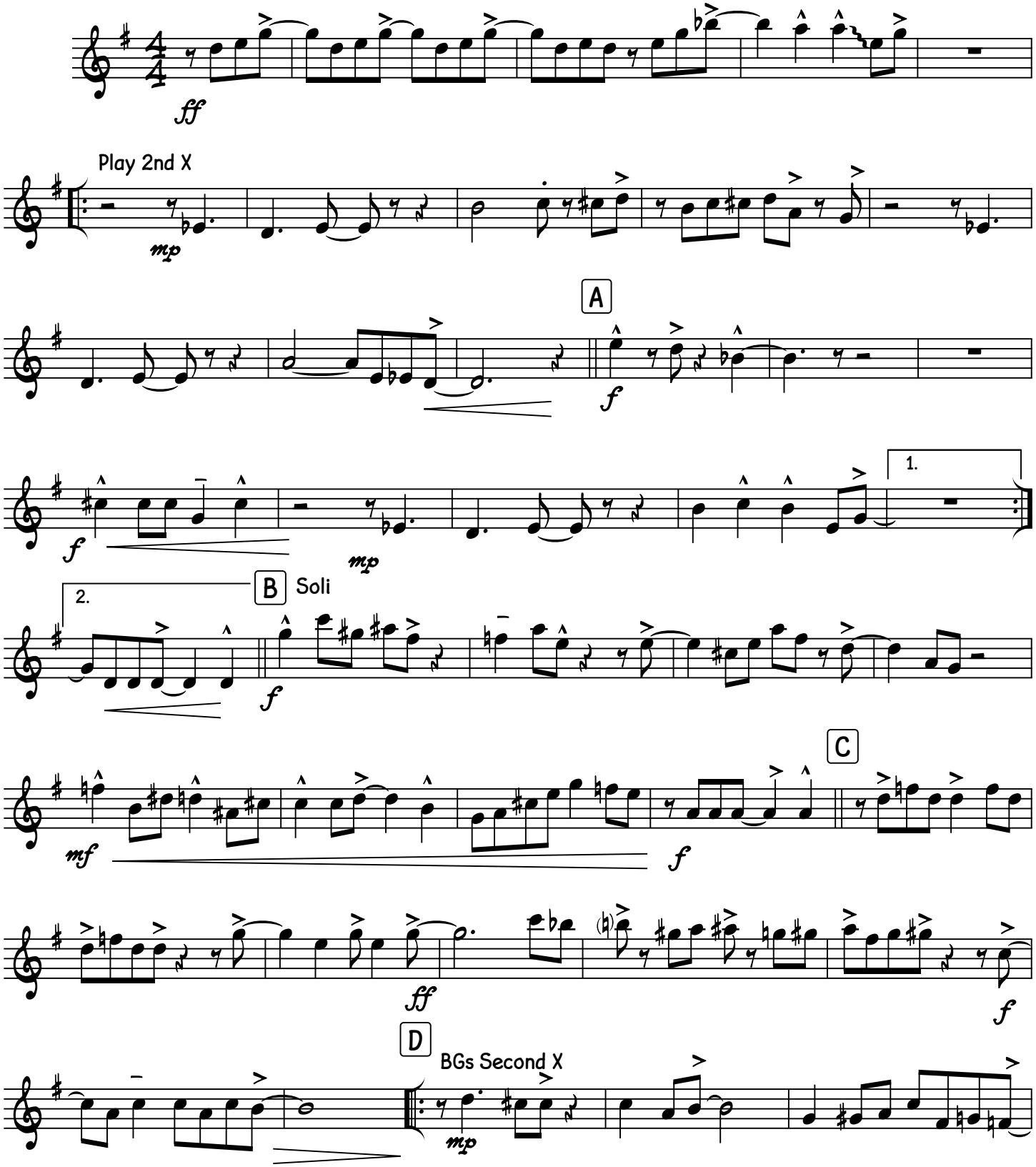
Alto Sax 2

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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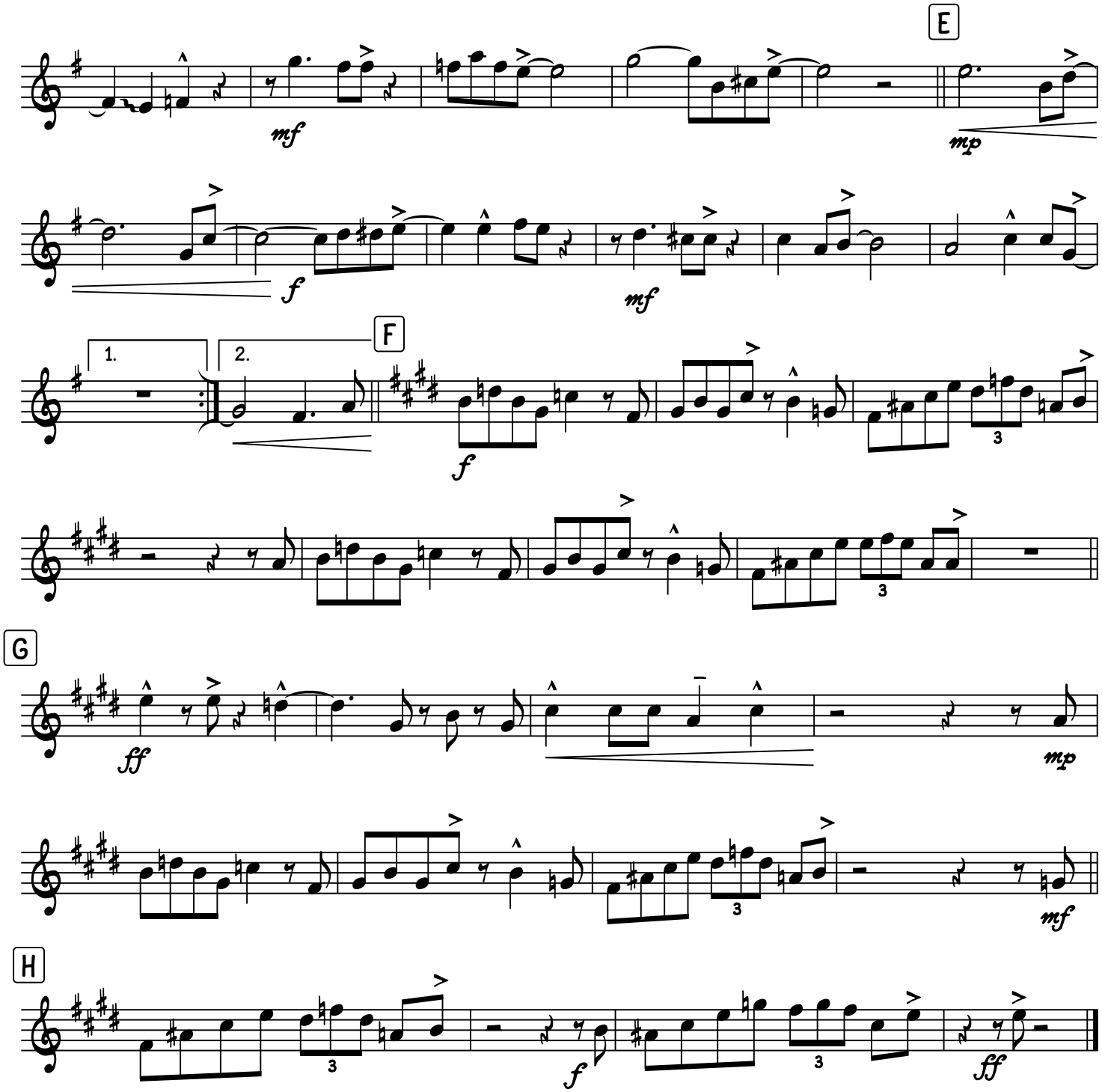

E
F
G
H
1.
2.
mf
mp
f
ff

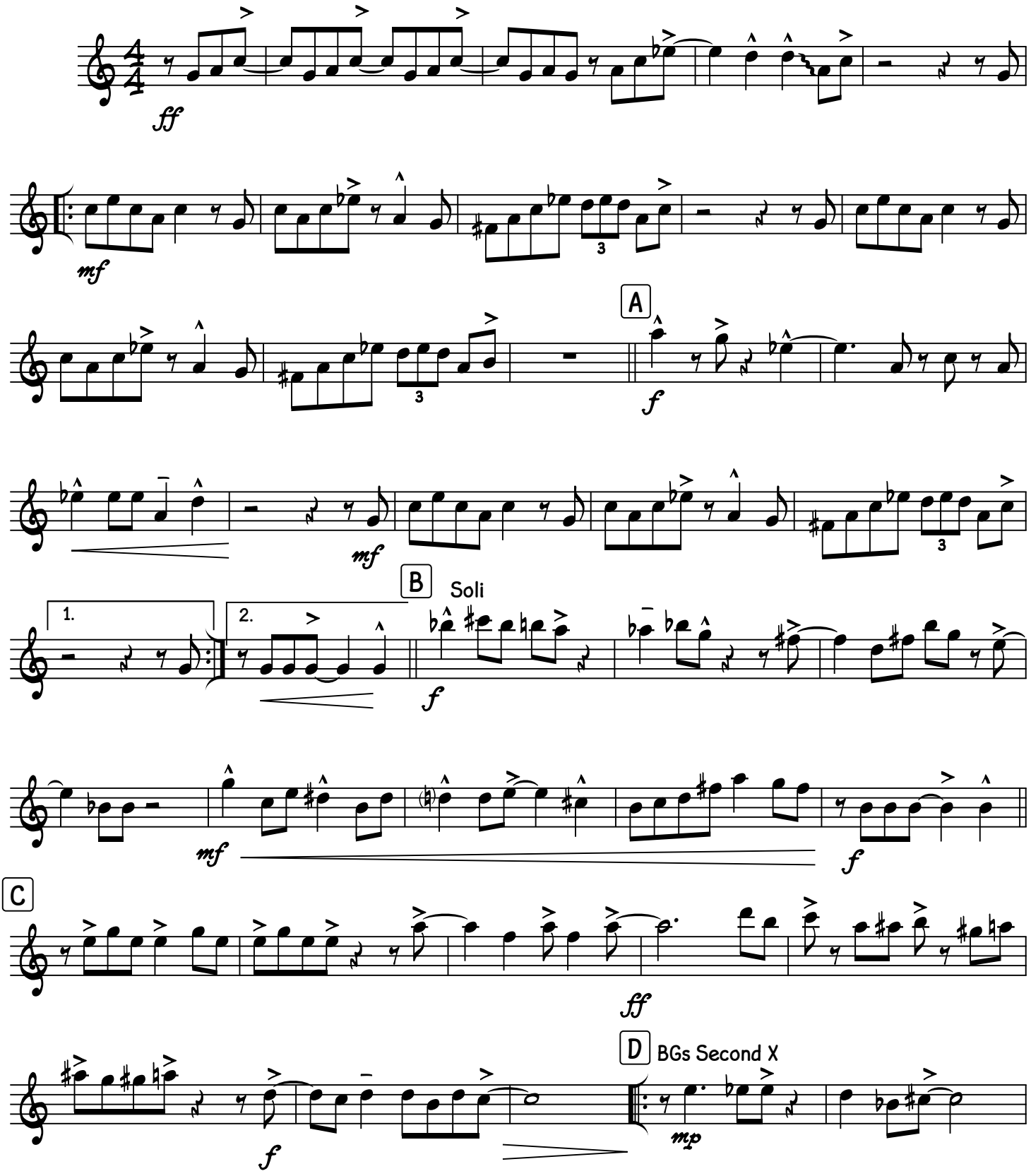
Tenor Sax 1

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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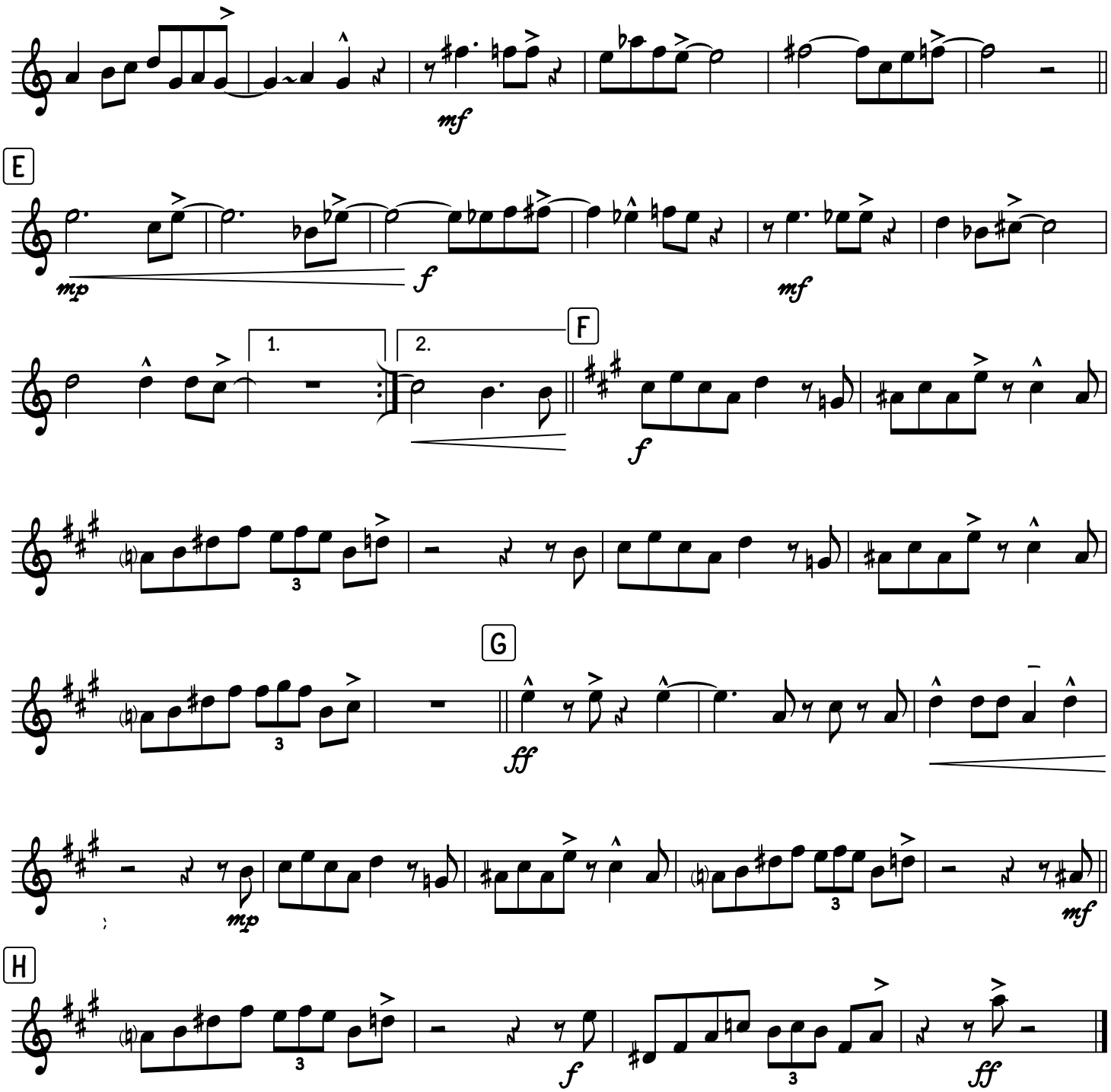

mf
E
mp
f
mf
1.
2.
F
f
3
G
ff
mp
mf
H
3
f
3
ff

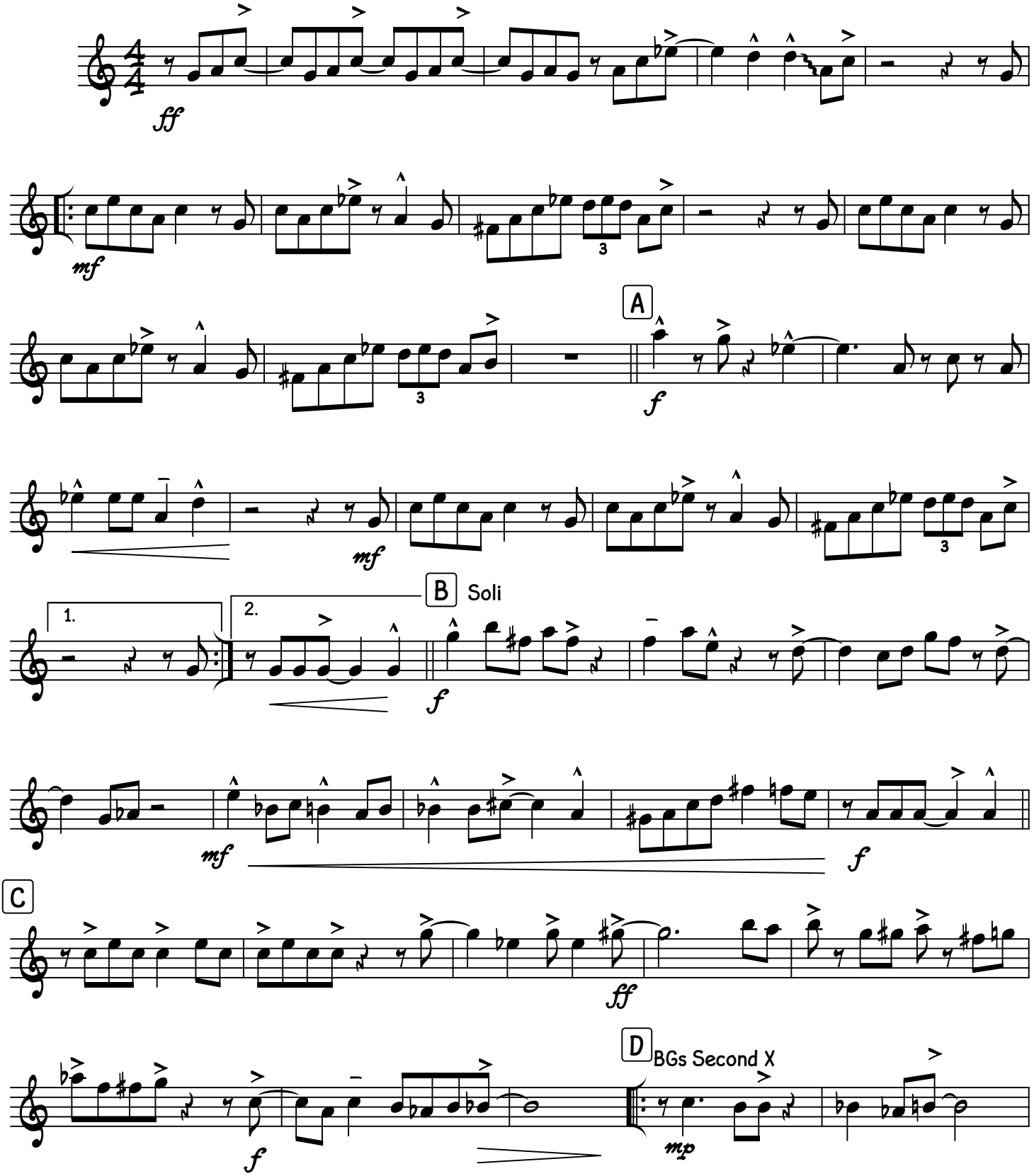
Tenor Sax 2

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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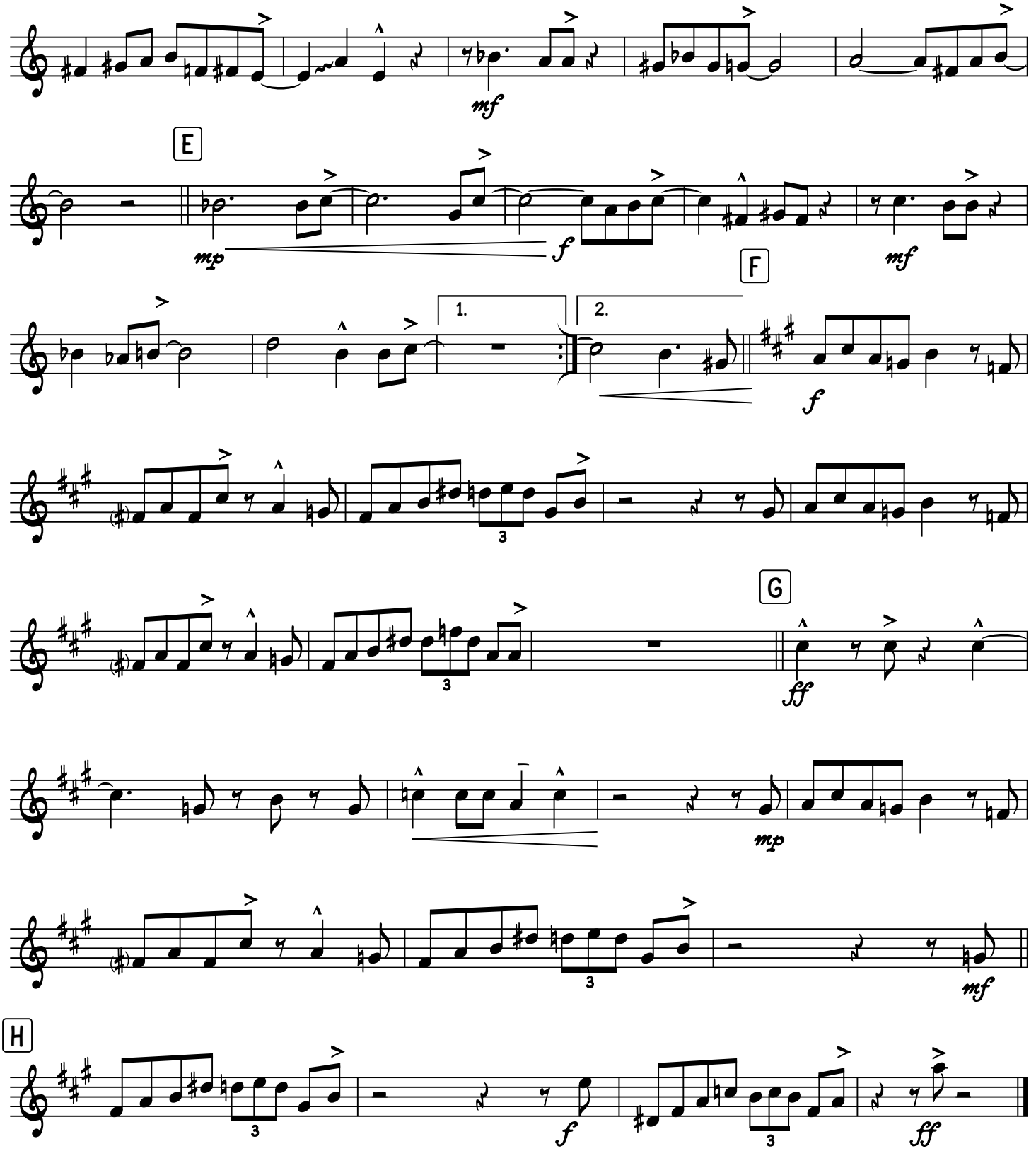
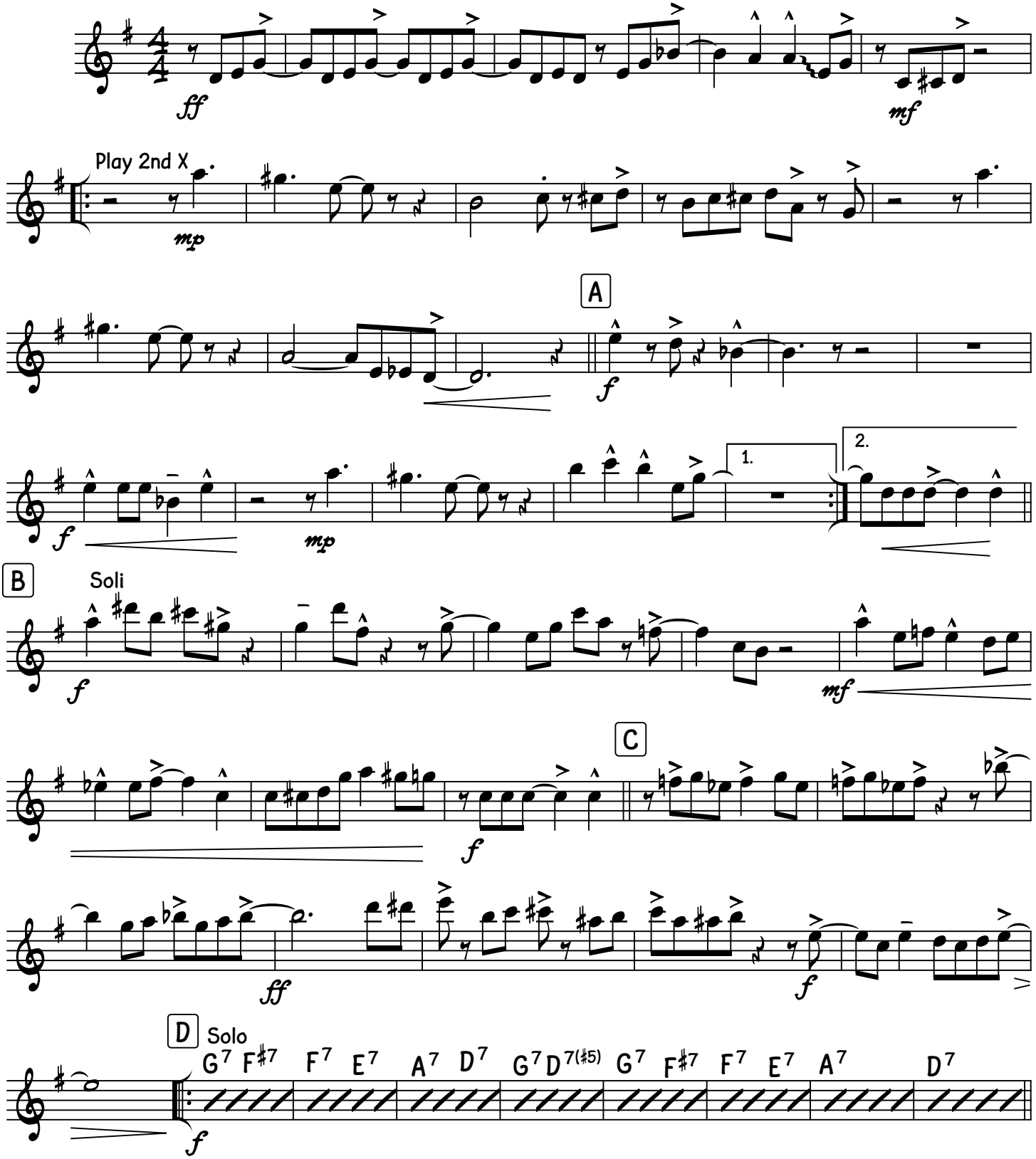

mf
E
mp
f
mf
F
1.
2.
f
3
3
G
ff
mp
3
mf
H
3
f
3
ff

Baritone Sax

Doxy

Comp. Sonny Rollins
Arr. Cameron Jordan

Swing ♩ = 110



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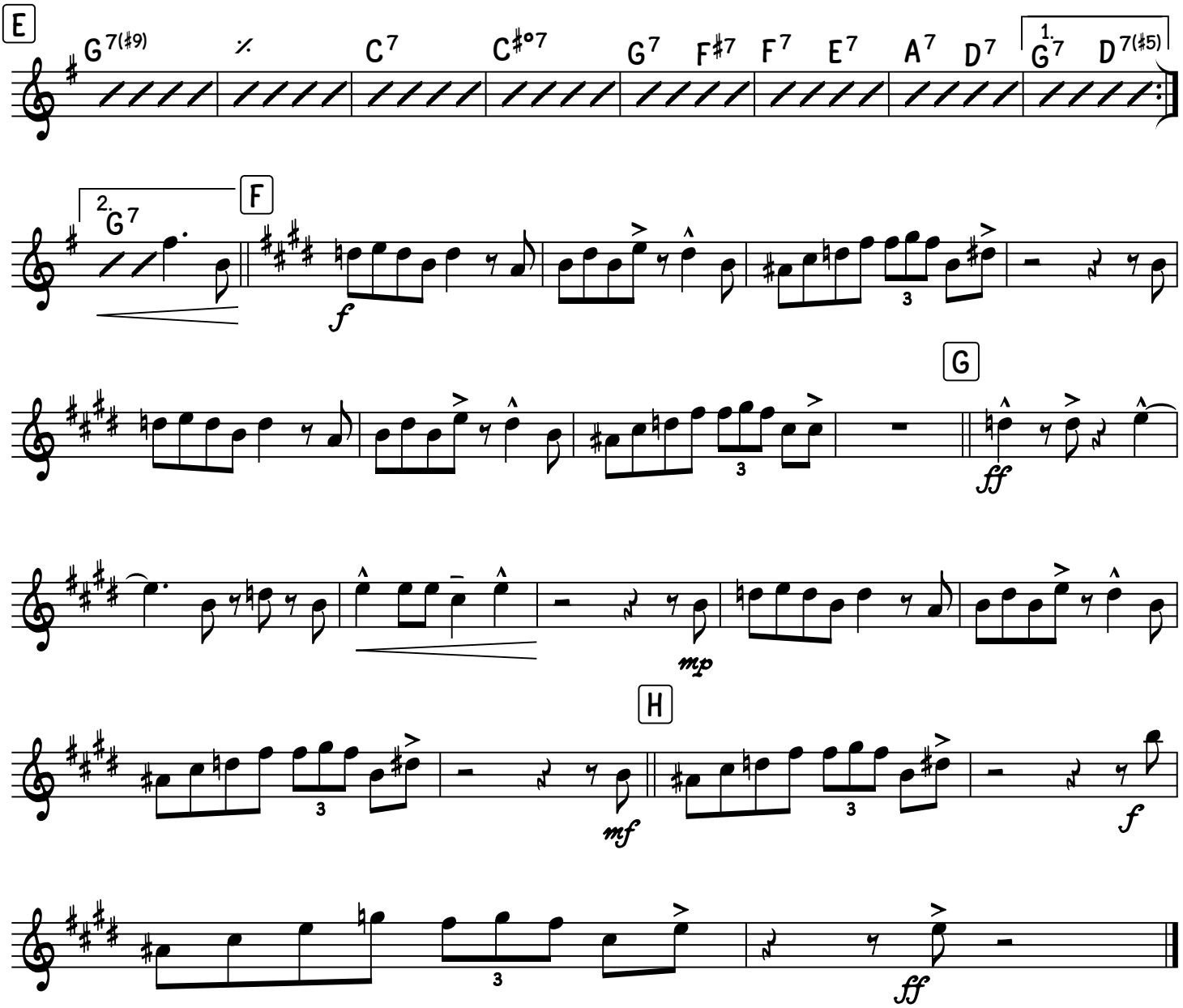
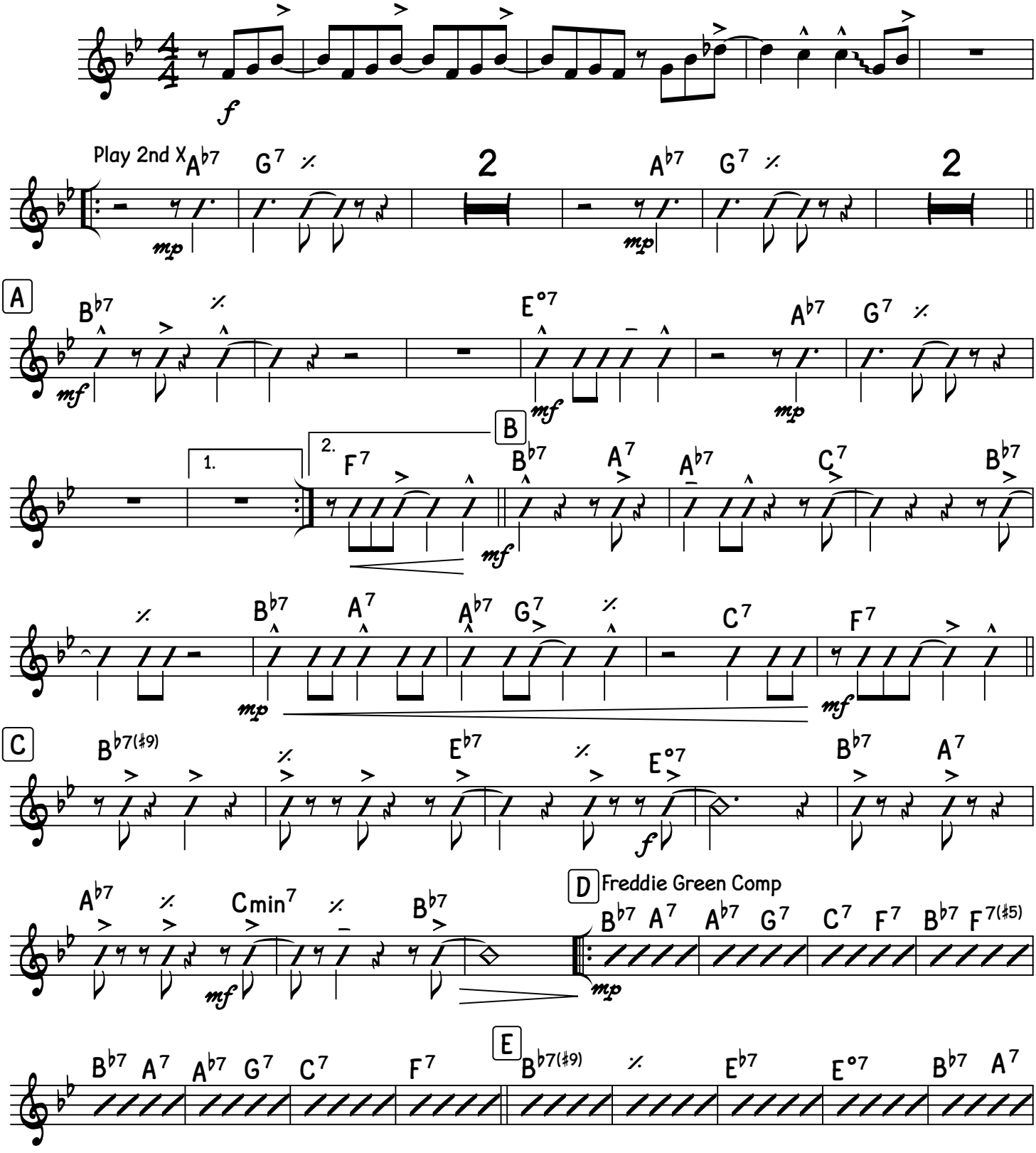

E
G7(♯9)
C7
C♯°7
G7
F♯7
F7
E7
A7
D7
1.
G7
D7(♯5)
2.
G7
F
G
H

Guitar

Doxy

Comp. Sonny Rollins
Arr. Cameron Jordan

Swing ♩ = 110



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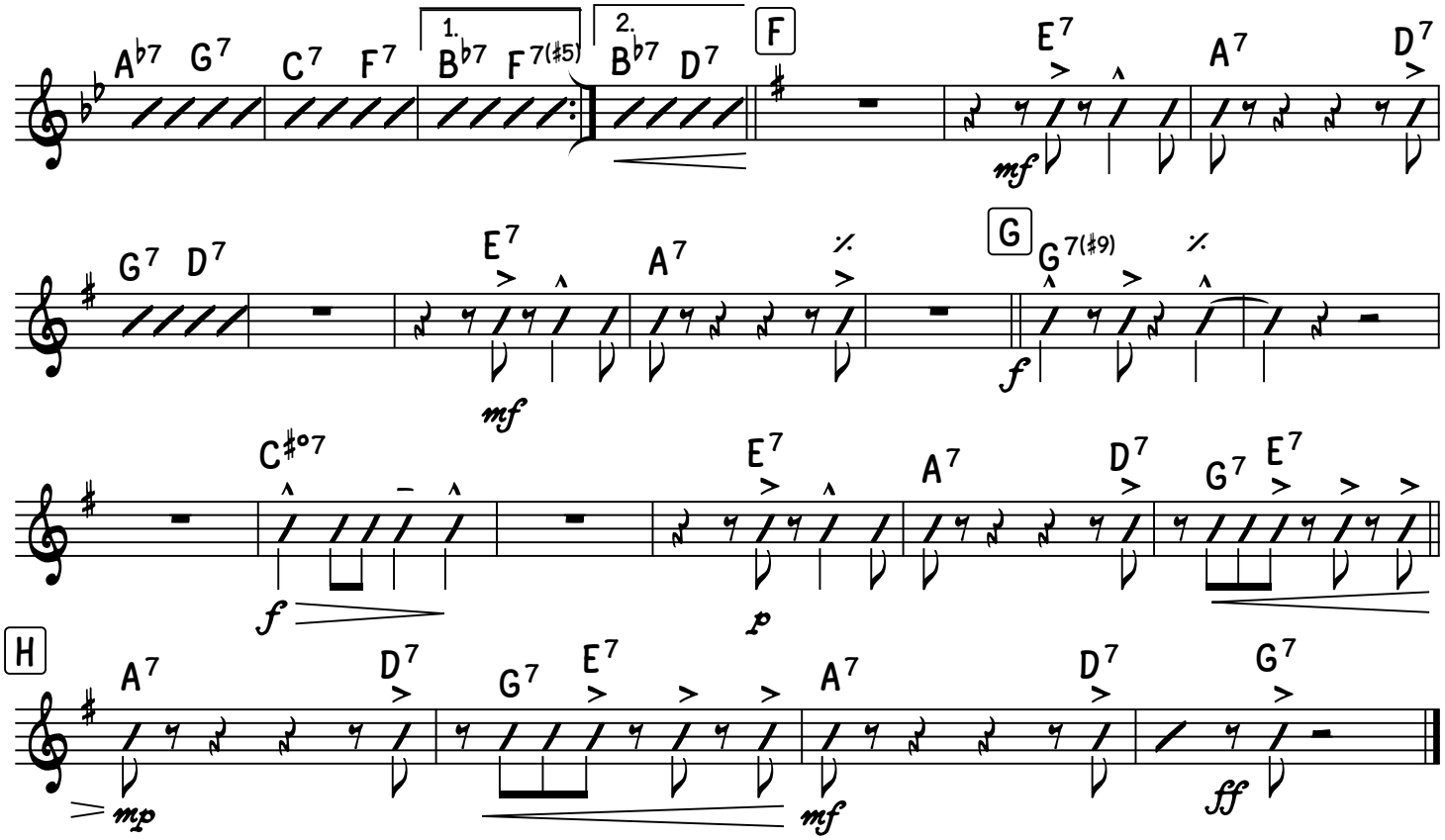

A♭7 G7
C7 F7
1. B♭7 F7(♯5)
2. B♭7 D7
F
E7 A7 D7
mf
G7 D7
E7 A7
G
G7(♯9)
f
mf
C♯°7
E7 A7 D7 G7 E7
f
p
H
A7 D7 G7 E7 A7 D7 G7
mp
mf
ff

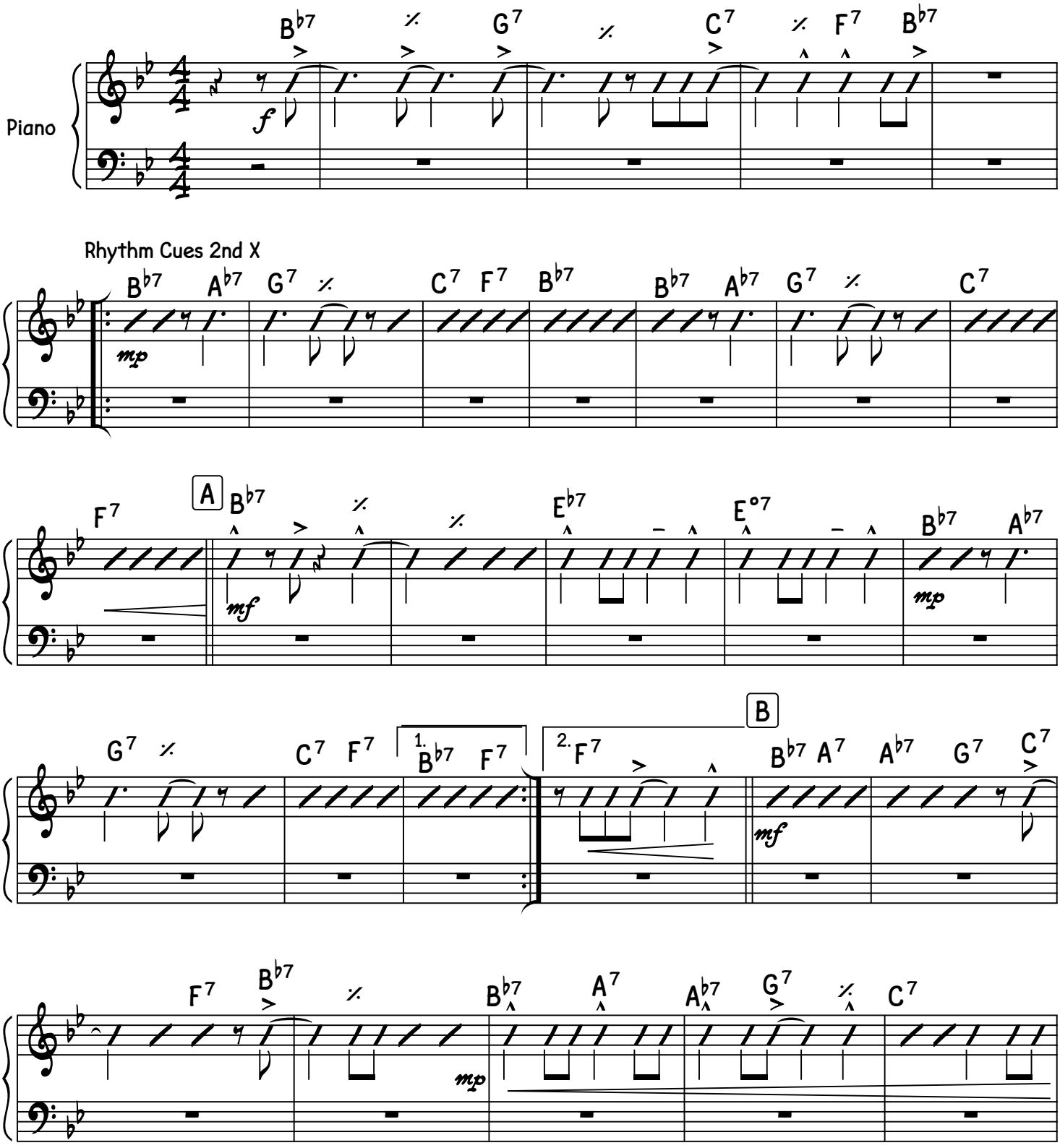
Piano

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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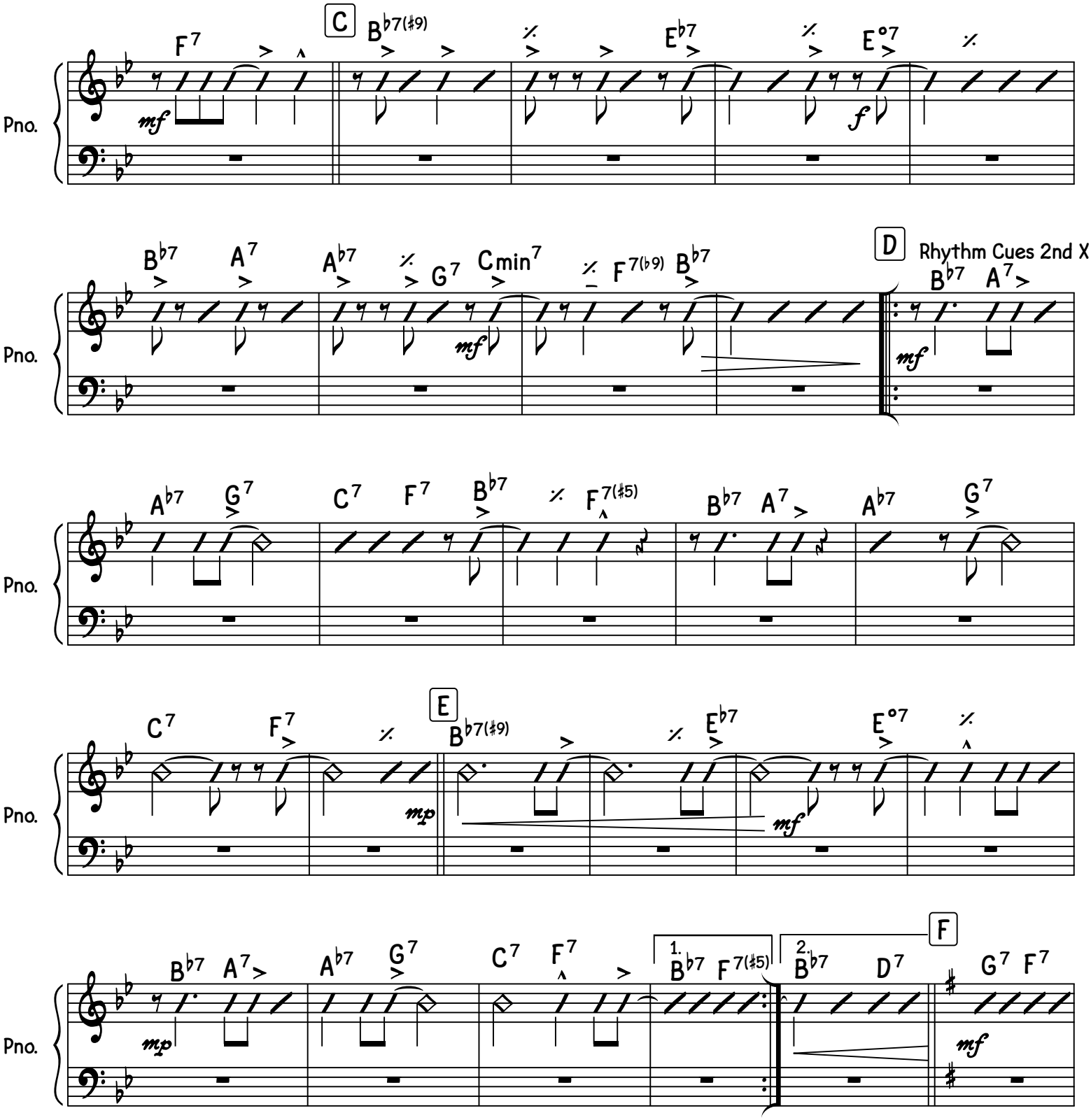
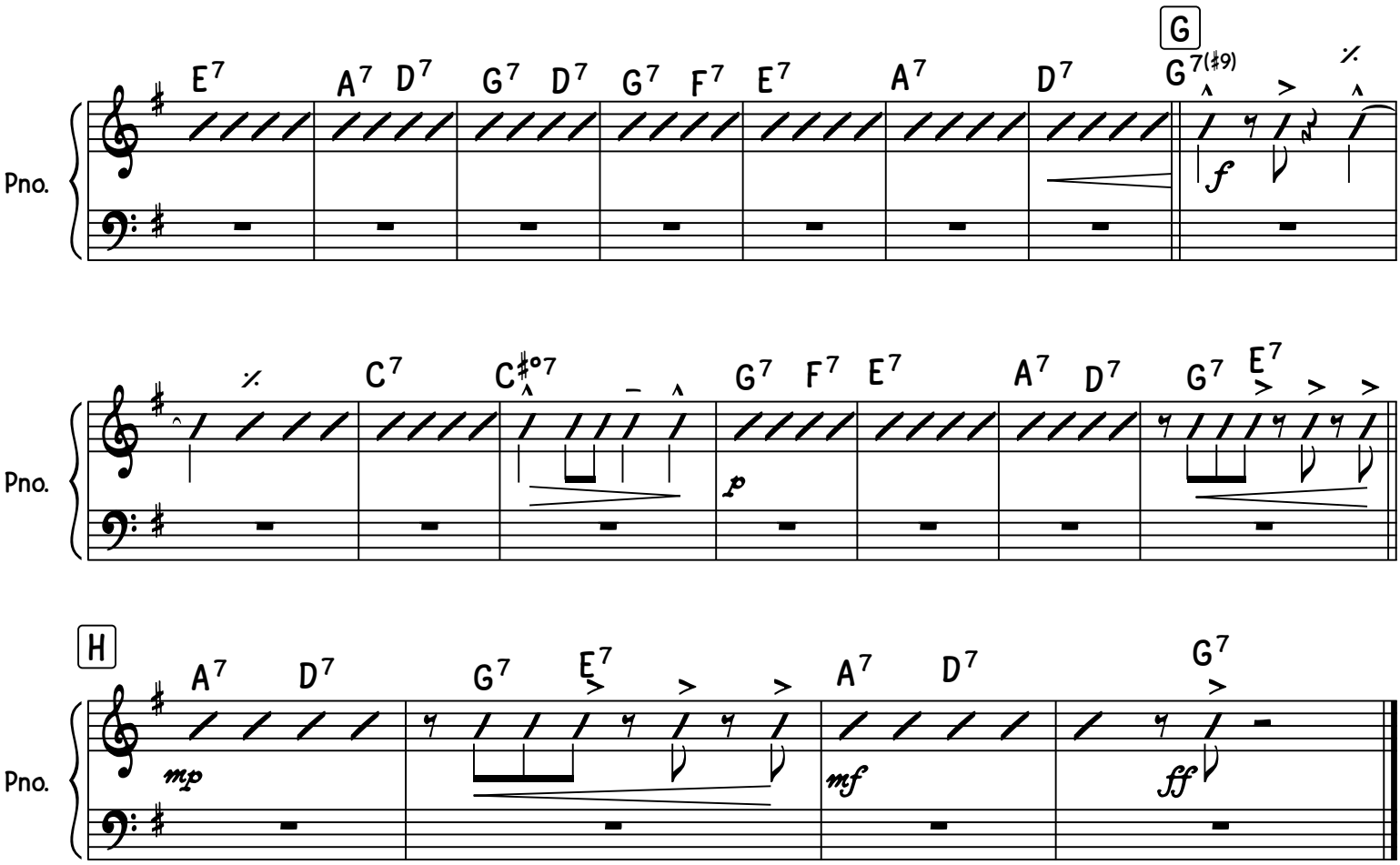

C
F7
B♭7(♯9)
E♭7
E°7
Pno.
mf
f
D
Rhythm Cues 2nd X
B♭7
A7
A♭7
G7
Cmin7
F7(♭9)
E
C7
F7
1.
2.
F
D7
mp


G
E7
A7 D7
G7 D7
G7 F7
E7
A7
D7
G7(♯9)
Pno.
f
C7
C♯°7
G7 F7
E7
A7 D7
G7 E7
p
H
A7 D7
G7 E7
A7 D7
G7
mp
mf
ff

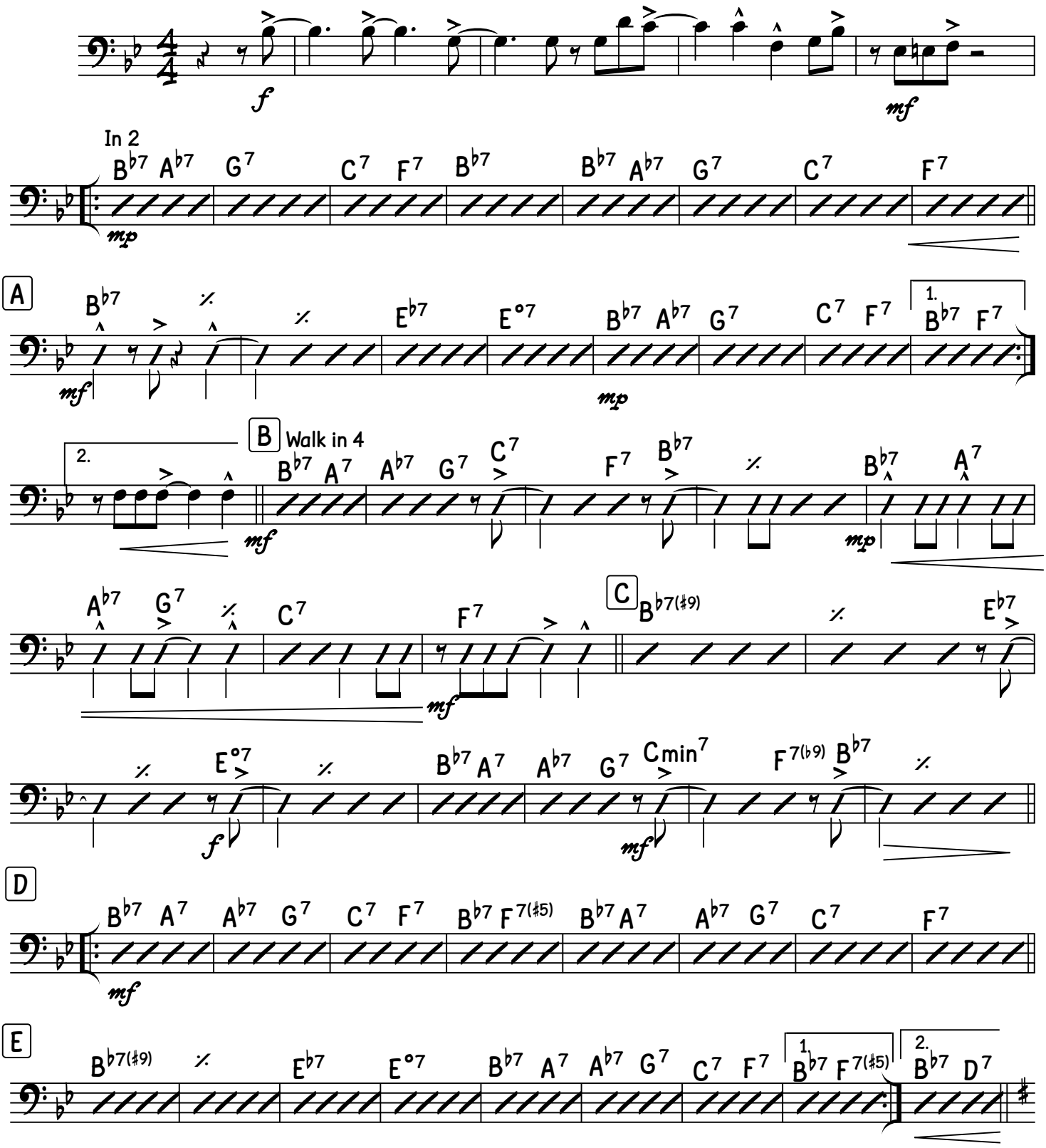
Bass

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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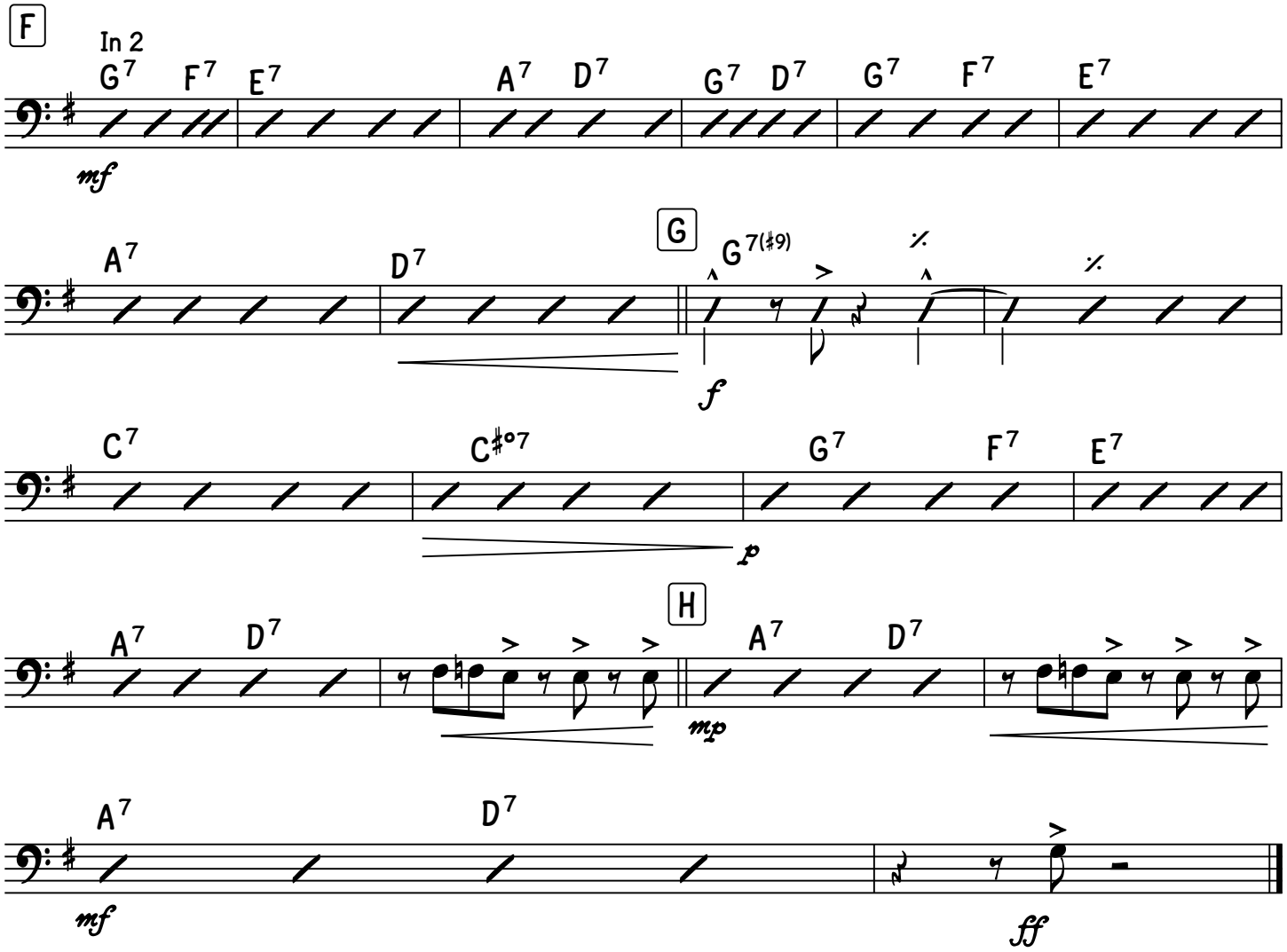

F
In 2
G7 F7 E7 A7 D7 G7 D7 G7 F7 E7
mf
G
A7 D7 G7(♯9)
f
C7 C♯°7 G7 F7 E7
p
H
A7 D7 A7 D7
mp
A7 D7
mf
ff

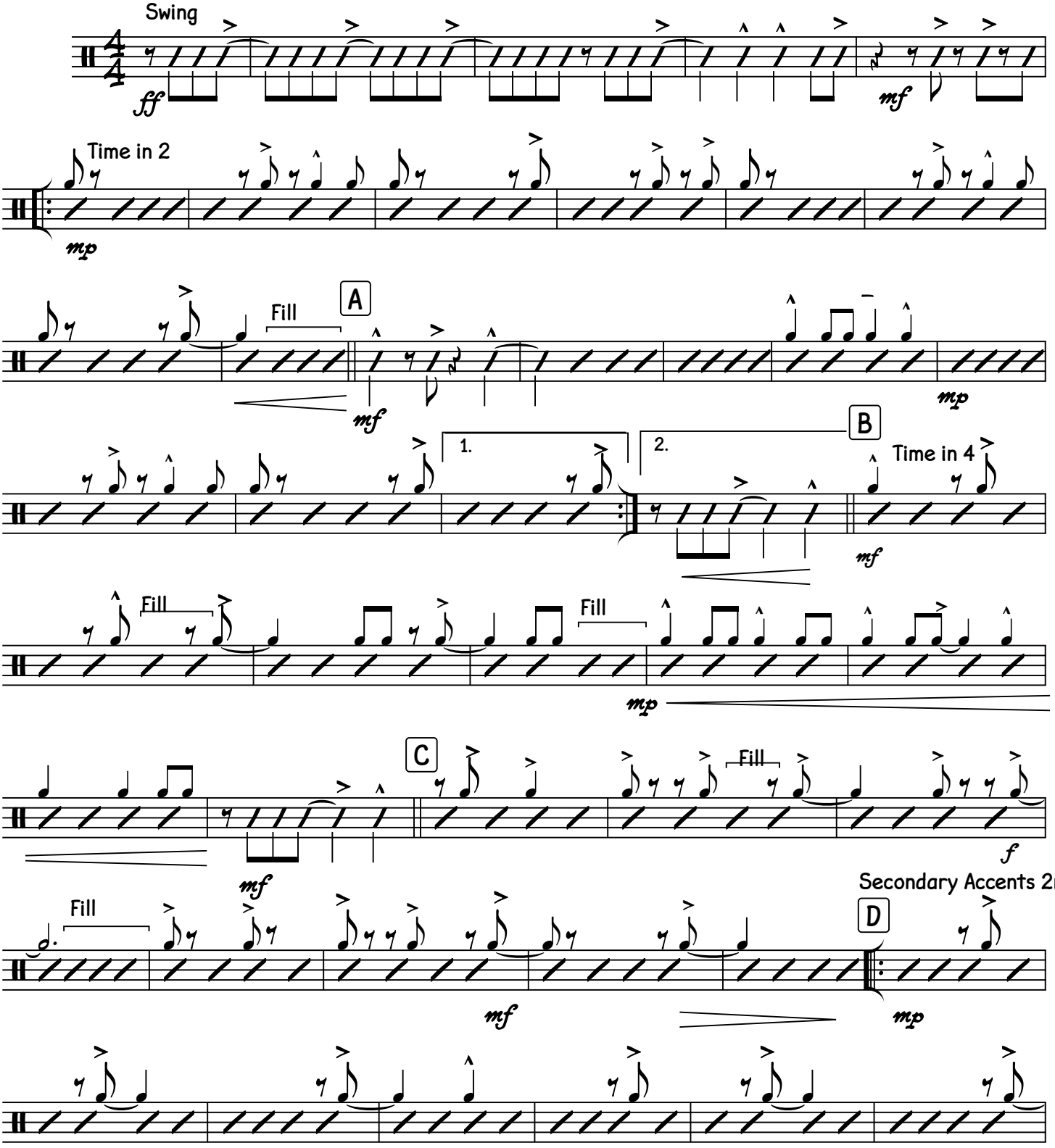
Drum Set

Doxy

Comp. Sonny Rollins

Arr. Cameron Jordan

Swing ♩ = 110



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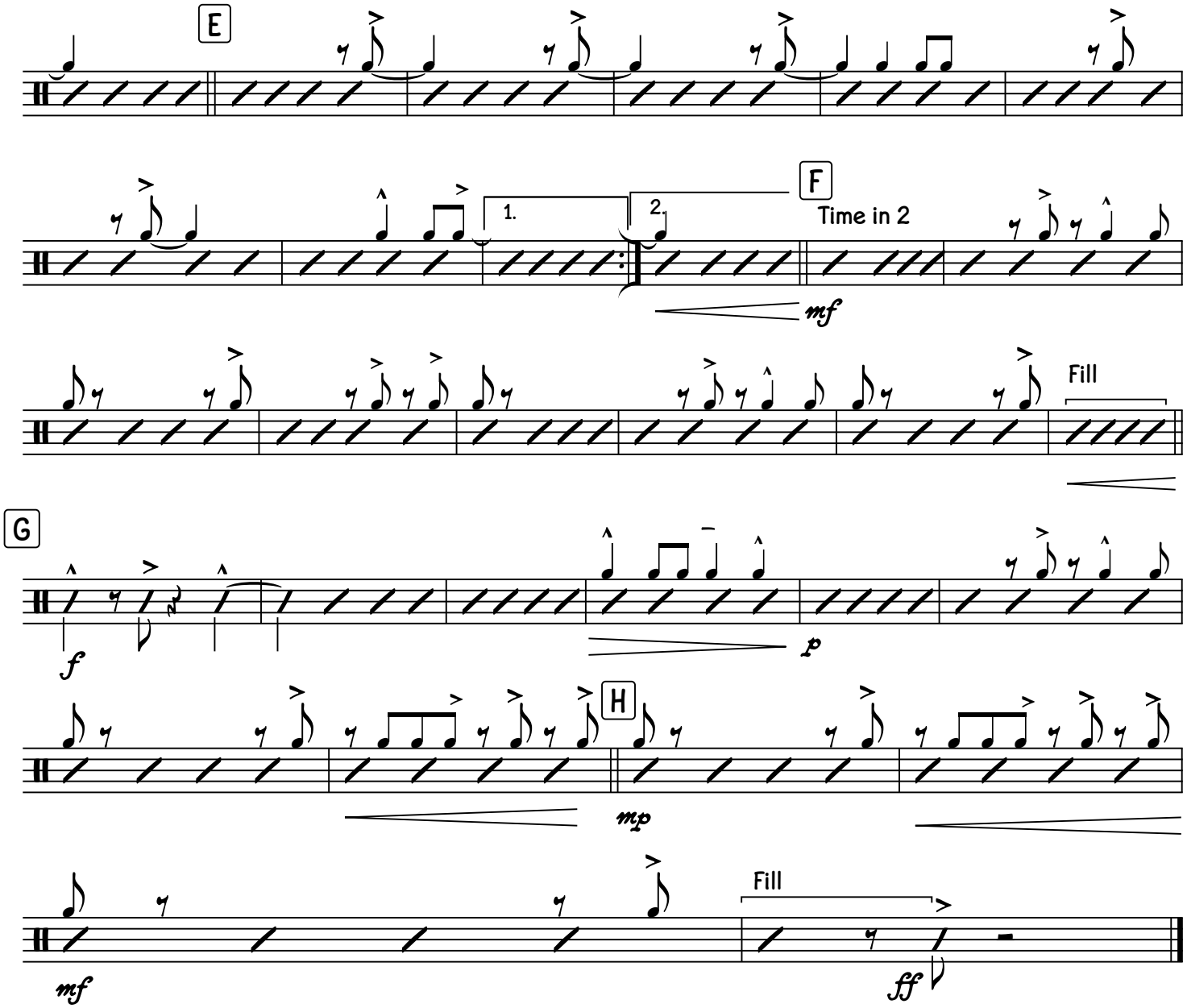
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