TOM DAVIS MUSIC PUBLICATIONS

2011 SITE CONTENT AND RESOURCES

Contact

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TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

BIO

"Tom's music is sophisticated, smart and fun and his compositions provide a fantastic bridge between the educational and professional music worlds. If I was leading a younger band, I would stock my library full of his music!"

- **Maria Schneider**

With music degrees from Ithaca College and The Eastman School of Music, Tom Davis has been an educator for 28 years at the high school level. He has studied trumpet with Herb Mueller and Vincent DiMartino and has studied jazz improvisation and/or composition with Bill Dobbins, Rayburn Wright, Ramon Ricker, John LaBarbera, Steve Brown, Samuel Adler, Robert Morris, and Dana Wilson.

In addition to performing with a local jazz quintet, “Exit 41”, Tom has performed with Tom Harrell, Bill Dobbins, Slam Stewart, and Slide Hampton and has composed for the New Orleans Brass Quintet, Jim Pugh, Sir Roland Hanna, and Wynton Marsalis.

His ensembles have hosted guest artists and clinicians Jim Pugh, Barry Harris, Tom Christiansen, Jeff Jarvis, Bob Thompson, John Fedchock, Dave Mancini, Dennis DiBlasio, Willy Thomas, David Glasser, and Jon Faddis. The Canandaigua Academy Jazz Ensemble (under Davis’ direction) was a finalist in the Essentially Ellington High School Jazz Ensemble Competition hosted by the Lincoln Center Jazz Ensemble and Wynton Marsalis.

Tom currently has over 120 jazz and concert band compositions published by Educational Programs Publications (EPP), Heritage Jazz Works (a division of Lorenz), Kendor Music, Warner Brothers (now Alfred) Publications - in addition to his current company - Tom Davis Music Publications. He has been commissioned by schools to write original compositions for their programs including New Trier High School, Winnetka Illinois; Conard High School, West Hartford, Connecticut; The UNCW Jazz Ensemble, Wilmington North Carolina, St. Louis Metropolitan District Eight honors Jazz Ensemble, and most recently the Arkansas Tech University in Russellville, Arkansas.

Tom has been active as a conductor and clinician, conducting Honors Ensembles including the Connecticut Eastern Regional Junior High Jazz Ensemble. He has been a clinician for Heritage Festivals (Salt Lake City, Utah) and has adjudicated festivals in New York, New Jersey, Florida, Connecticut, Illinois, North Carolina, and Missouri. Davis is currently the K-12 Music Supervisor of the Canandaigua City School District – Canandaigua, NY – A National Blue Ribbon School and listed as one of the AMC’s top 100 music programs in the US.

His newest release, Flowers For Algernon, features many new commissions and is scheduled for release May of 2009. In 2007 Tom released his debut CD of new compositions - Lake Songs - on his own label.

Tom Davis Music Publications - 128 Deerfield Drive - Canandaigua, NY 14424
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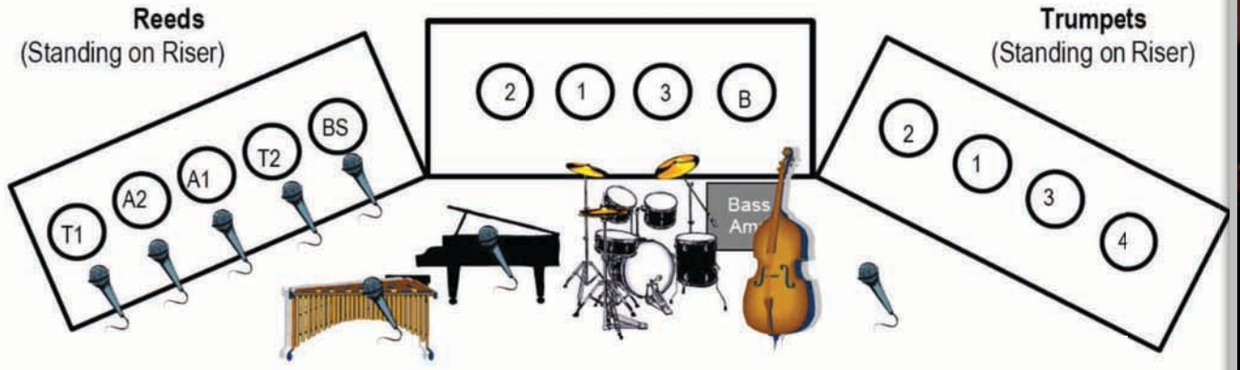
Trombones
(Standing on Riser)

Reeds
(Standing on Riser)



Trumpets
(Standing on Riser)

Solo mics/PA mics on boom stands

Jazz Ensemble Set up
10 mics – All Saxes, 2 solo, Piano, Vibes
Possible direct box Bass and Guitar Amps
All Winds Standing Same Height Risers above Rhythm Section (18" – 24")
Rhythm Section on Floor

Alternate Jazz Ensemble Set Up

After returning from the recent IAJE Convention in New York in January I decided to try a new set up with my band. This is pretty similar to the set up that the Jazz Big Band Graz used in their performance at the Sheraton. (You should really check out their "Joys and Desires" CD composed by John Hollenbeck – it is so colorful and exciting – and Theo Bleckman is such a creative force within that group!) I saw the band first at Tonic in lower Manhattan. If you have never been to Tonic – it is a very small club to say the least. This set up worked very well on that little stage of theirs. I sat in the front row and could hear everything.

The next day they played in one of the Sheraton New York Ball Rooms. They were able to spread things out much more and it was easy to see why this setup could work well for school groups. I have been rehearsing with it for a few days now and here is what I like about it:

1. The director is right on top of the rhythm section and has a great deal of control and communication with them.
2. The rhythm section is surrounded by the horns and can finally hear the band!
3. Soloists can easily step out front and communicate with the rhythm section.
4. The bass and the bones are in close proximity.
5. The horn mics do not pick up additional rhythm section sound.
6. The Bass and The Bass Bone can lock in better.
7. The overall sense of time is better.
8. The drummer loves being able to hear everything!

Guiding Principles for . . .

. . . Effective Ensemble Performance

CORE VALUE 1

The ensemble must be willing and able to produce and maintain silence at any time. . .

. . . This is both a rehearsal deportment issue as well as a musical value. Silence is the opposite of sound. Silence is the canvas on which musicians "paint" their tone color and the subtleties of a great musical performance can only be cultivated by an attentive, well disciplined ensemble.

CORE VALUE 2

Think of dynamics as growing from pianissimo rather than descending from fortissimo. . .

. . . Appropriate balance, blend, tone color, and intonation will be the direct result of this mode of thinking.

CORE VALUE 3

Every member of the ensemble is responsible for the time, pulse, and "groove". . .

. . . Never "blame" another section — time is a group responsibility.

CORE VALUE 4

The "groove" is ESSENTIAL . . . . . . "the audience must feel like dancing". . .

CORE VALUE 5

The soloist is a critical part of the composition. The composer expects him to contribute to the development, mood, and form of the composition. . .

. . .Therefore, the soloist has an obligation to make an intelligent, thoughtful contribution to the music and the band must clear the way for the soloist to contribute and the rhythm section must learn to respond thoughtfully.

CORE VALUE 6

Solve problems every day and improve every day. . . . . .To play a "run through" that lacks focus is a missed opportunity.

CORE VALUE 7

Solve technical problems through artistic means. . .

. . .Approach difficulties creatively and musically rather than mechanically and mathematically. The mind and body want to dance and play—not calculate and process.

CORE VALUE 8

The drummer is a major voice in the band and is the conductor when the ensemble performs. . .

CORE VALUE 9

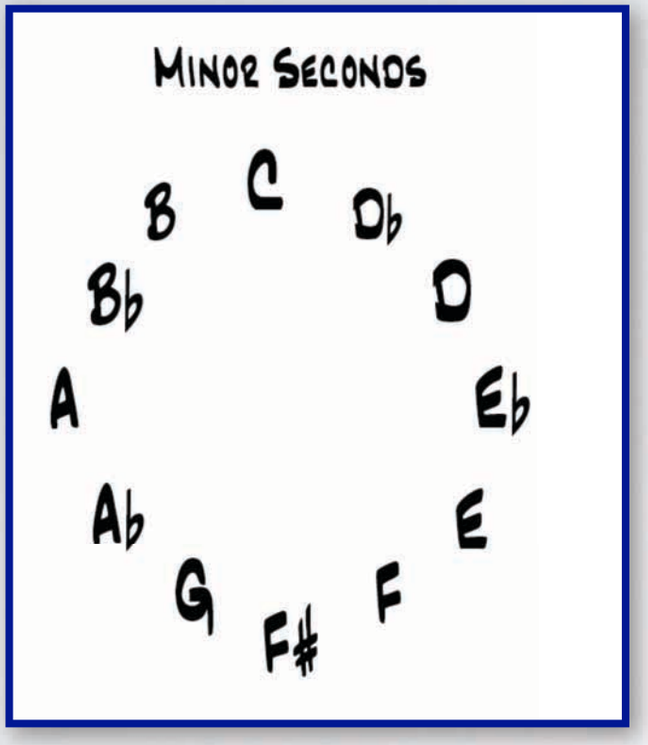
Rehearse often with little or no amplification in the bass to maintain proper dynamic perspective. . .

. . .Create an acoustic bass sound even if you are using an electric bass. The band should sound as good with amplification as it does without.

Use this matrix to keep articulation markings well defined.

	Full Value	Separated
Accented	>	^
Unaccented	-	.

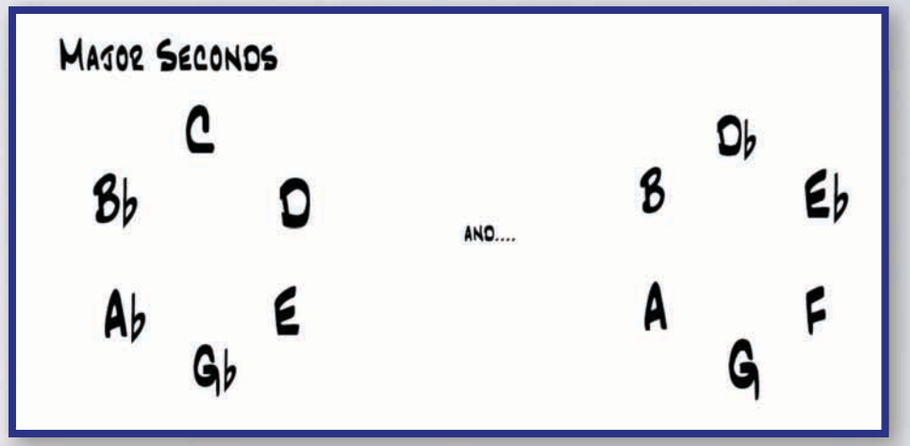
CIRCLES AND CYCLES FOR PRACTICING SEQUENCING

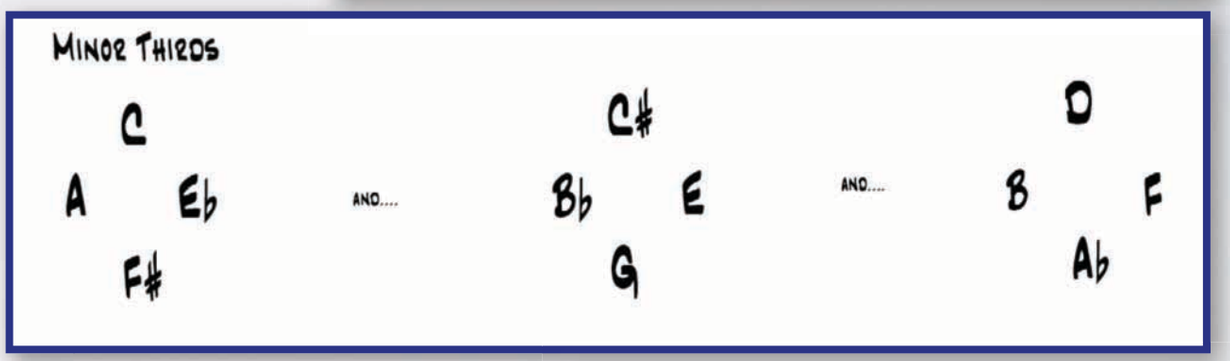


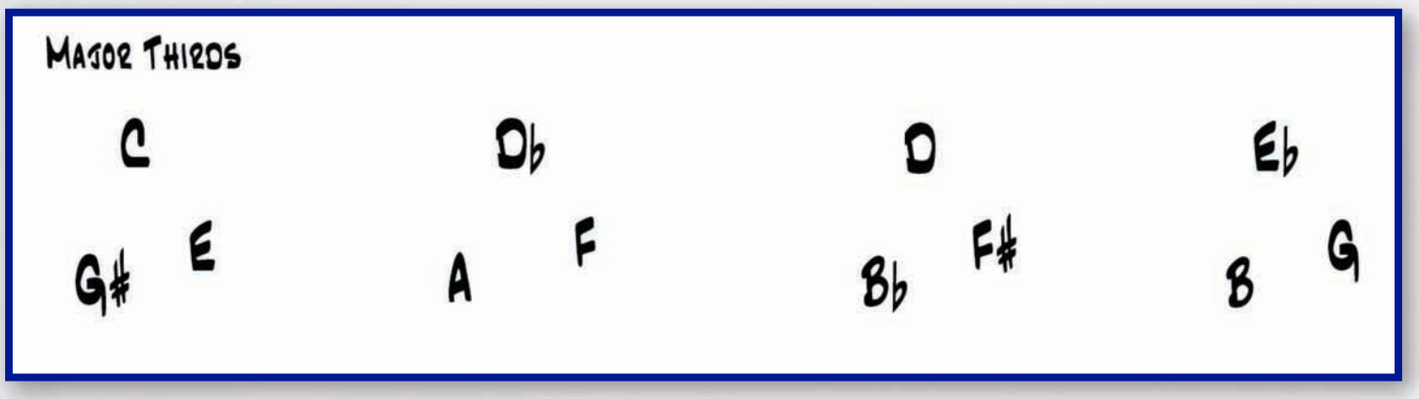
SO MUCH TO DICUSS ON THIS PAGE ALONE

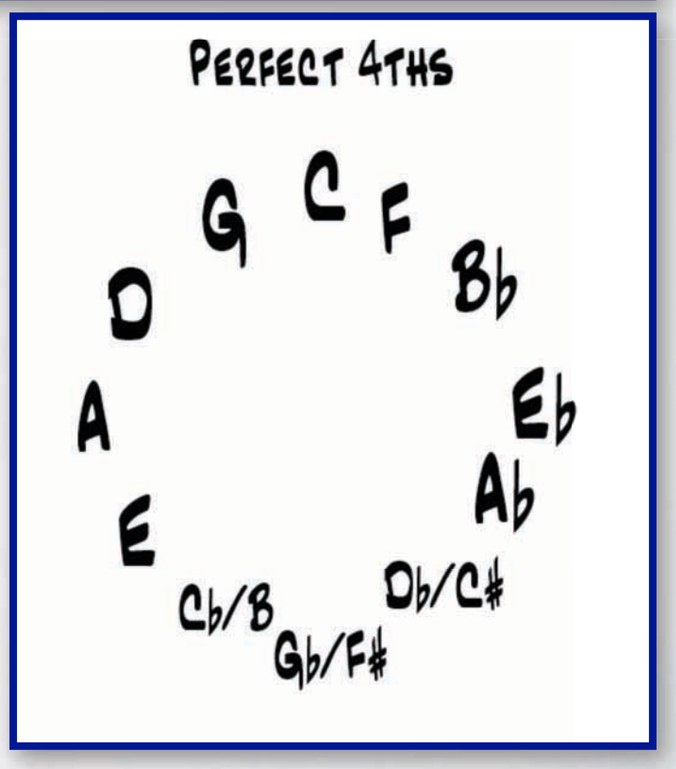
Practicing scales, patterns, motifs and even just the notes can open an entire melodic and harmonic world to you.

Feel free to contact me for ways to apply this information









TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

CLINICS AND WORKSHOPS

EDUCATION TOPICS

Principles and Values
- *Selecting Quality Jazz Ensemble Literature*

Sustaining a Jazz Program with Limited Instrumentation
- *Let The Big Band Paradigm go to grow your program*

Guiding Principles
- *The Implementation of Technology in Music Education*

9 Core Values
- *Effective Jazz Ensemble Rehearsal*

Perfect Intonation
- *The Math Behind the Perception*

Independent Study Project Development
- *Notebook Models for Self-Directed Students*

The New Teacher Interview
- *What you should be prepared to answer*

"Tom Davis brings that rare combination to his music of vitality and playability. Tom has incredible insights into what young players are capable of, while also challenging them with great writing and fresh and exciting ideas."
— Dana Wilson –Composer, Ithaca College School of Music

TOMDAVIS MUSIC PUBLICATIONS

Composer/Educator

Commission New Works

Guest Performer

Guest Conductor

INNOVATIONIN EDUCATION

128 Deerfield Drive
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IMPROVISATION TOPICS

Factoring the Chromatic Scale
- *Cycles and Circles for Developing Advanced Vocabulary at any Skill Level*

Head Charts
- *Creating Arrangements From Lead Sheets in Rehearsal*

Call and Response
- *Teaching Improvisation by Example and By Ear*

Jazz Improvisation
- *Morphing Armstrong into Parker*

Jazz Improvisation
- *Everything is I (unless its V)*

Principles and Values
- *Selecting Quality Jazz Ensemble Literature*

CLINICS AND WORKSHOPS

"Tom's music …provides a fantastic bridge between the educational and professional worlds"
— Maria Schneider

PERFORMANCE TOPICS

The Plunger Mute Brass Players of the Duke Ellington Orchestra
- *Transcriptions, Analysis and Techniques*

Setting the Trumpet Embouchure
- *Tips Collected from the Masters of Jazz*

Legends of Jazz
- *Iconic Trumpet Players*

Perfect Intonation
- *The Math Behind the Perception*

Independent Study Project Development
- *Notebook Models for Self-Directed Students*

COMPOSITION TOPICS

Composition 101
- *The 5 Questions a Composer Must Answer Before Beginning to Compose a New Work*

Composition 102
- *Micro Material Brainstorming*

Composition 201
- *Compositional Form Expressed as a Ratio of time*

Composition 202
- *Composing within a Serial Matrix*

Composition 301
- *Harmonic Foundations Derived from Sequences*

Composition 302
- *Limit Your Choices and Overcome Writers Block*

Composition 401
- *Individual or Small Group Composition lessons*

Composition 402
- *Orchestration*

Math and Music
- *Alternative Developmental Techniques*

Film Scoring for High School Students
- *Learning to Tell a Story Through Music*

Composing for String Orchestra

TOM DAVIS MUSIC

Symmetrical Scale Patterns
Diminished

Tom Davis

The ***Diminsihed Arpeggio*** is constructed exclusively of minor thirds.
You can play a find a ***DIMINISHED ARPEGGIO*** by playing every third note of a ***Chromatic Scale.***
For example, the C ***DIMINISHED ARPEGGIO*** is made up of notes (1,4,7,10,12) of the C ***Chromatic Scale.***

Thus, The C ***Chromatic Scale***...

Becomes the C **Diminished Arppeggio**

or a series of stacked minor thirds...

If we think of the notes C, Eb, Gb and A
as a cycle (or circle) we can create a total of
4 Whole tone scales by starting and ending on any
of those notes.

There are two other sets of diminished arpeggios.

On Db ..... ***and on D***

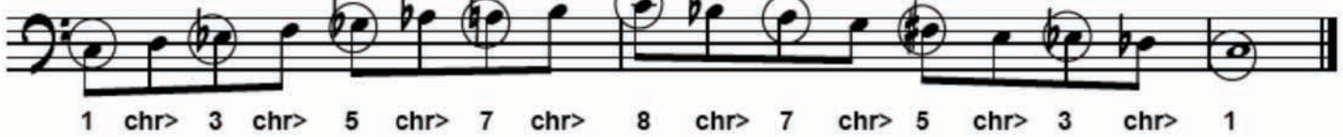
C
A Eb
Gb

Db
Bb E
G

D
B F
Ab

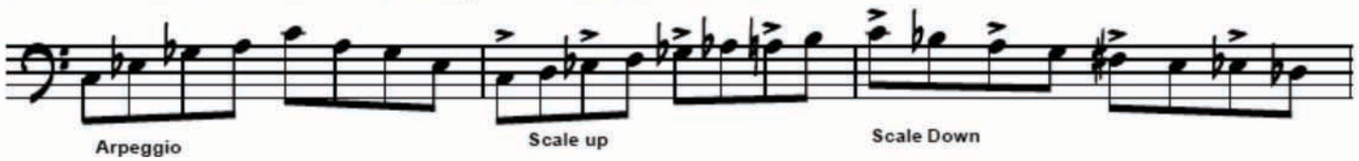
The ***Diminished scale*** for each arpeggio
is found by playing a lower chromatic pick-up to each
note of the arpeggio on the way up...

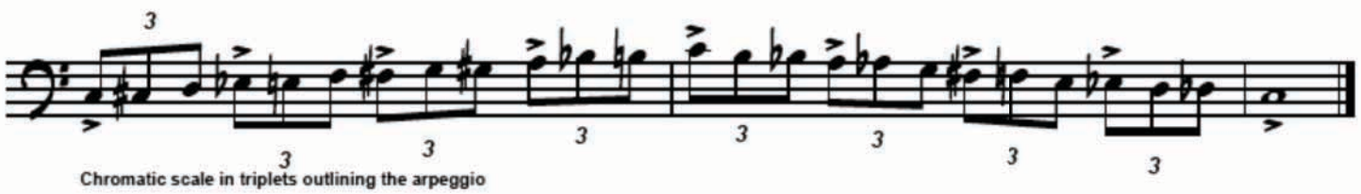
and by playing an upper chromatic pick-up to each
note of the arpeggio on the way down....



It is interesting to note that the chromatic leading tones up (D, F, Ab, B) and the chromatic notes
down (Bb, G, E, Db) form the ***OTHER TWO DIMINISHED 7th ARPEGGIOS!***

So.. The model for Diminished Scale practice will be as follows:





Chromatic scale in triplets outlining the arpeggio

WORKSHEETS

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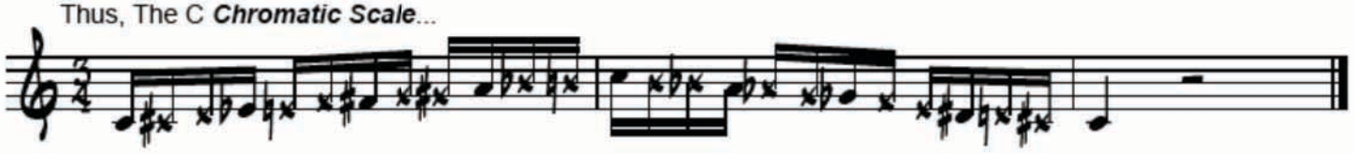

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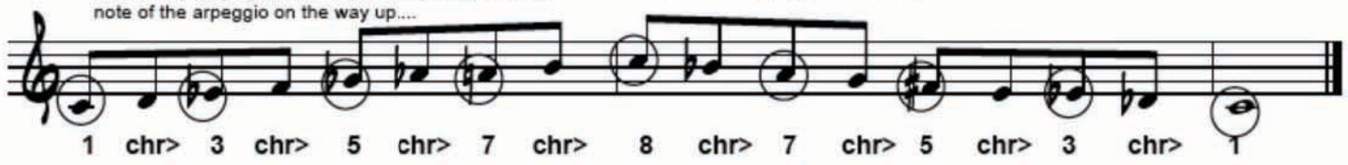

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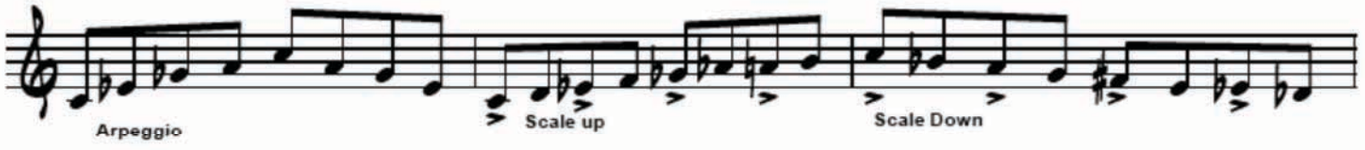

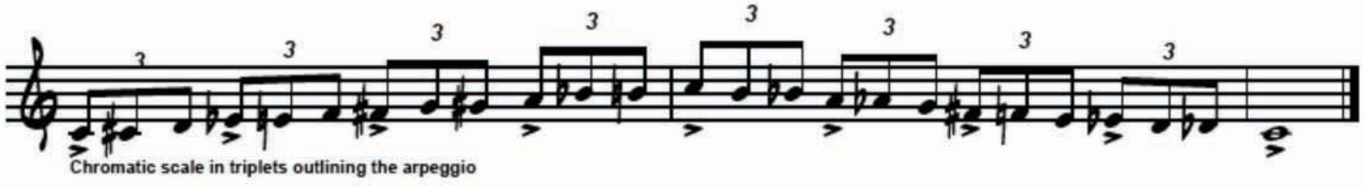

Chromatic scale in triplets outlining the arpeggio

WORKSHEETS

TOM DAVIS MUSIC PUBLICATIONS -
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Advanced V7 - I Concepts

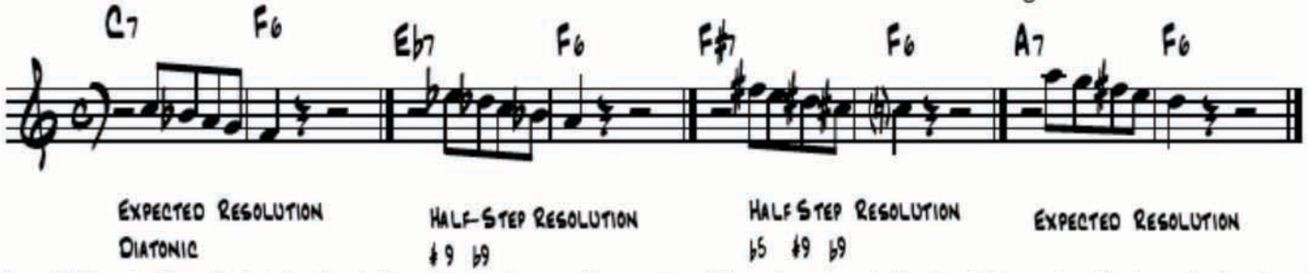
Diminished Relationships

Tom Davis

pg 1

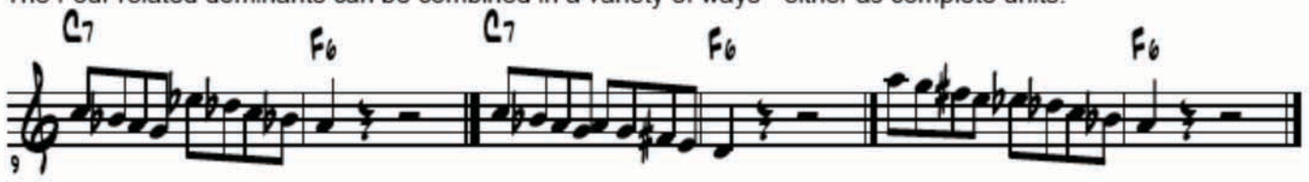
The Four Related Dominants

In addition to the Tritone sub - there are two other dominants that are related to the V7 chord. The roots of these Dominant chrods form a diminished 7th chord starting on the dominant.

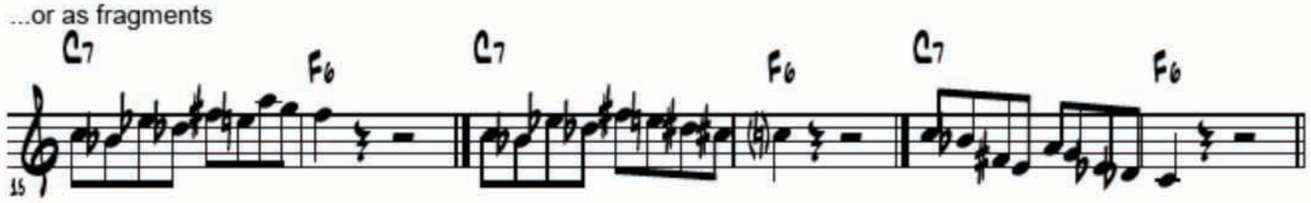


In addition to the diminished relationship between the roots of the dominants look at the notes that each dominant resolves to.They form the tonic major 6th chord! Another interesting relation ship apperas when you divide each pattern in half. The third and fourth note are the First and second note of another related dominant!

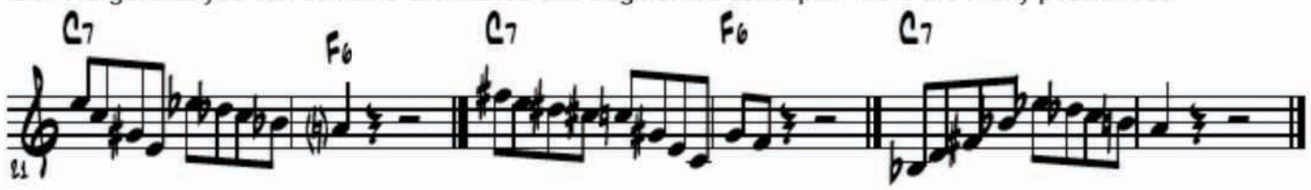
The Four related dominants can be combined in a variety of ways - either as complete units.



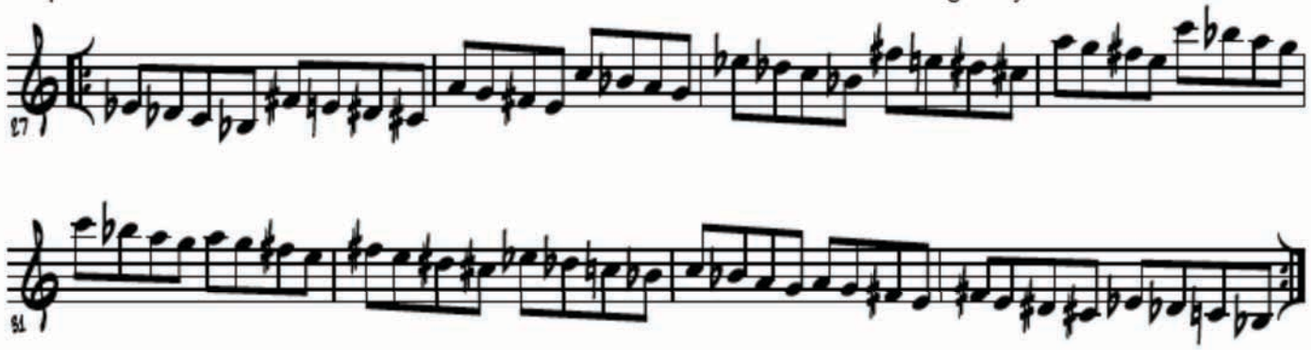
...or as fragments



Don't forget that you can combine diminished and augmented concepts. There are many possibilities!



So..practice the 4 related dominants around the 3 diminished circles the entire range of your intrument on four note..



... and two note patterns

WORKSHEETS

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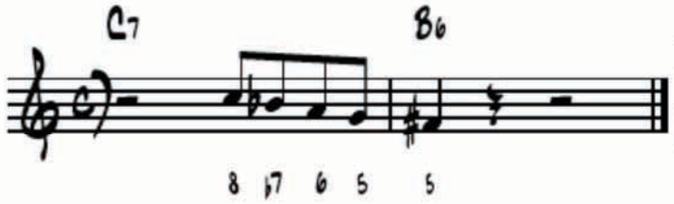
Basic V7 - I Pattern

(Tritone sub variation)

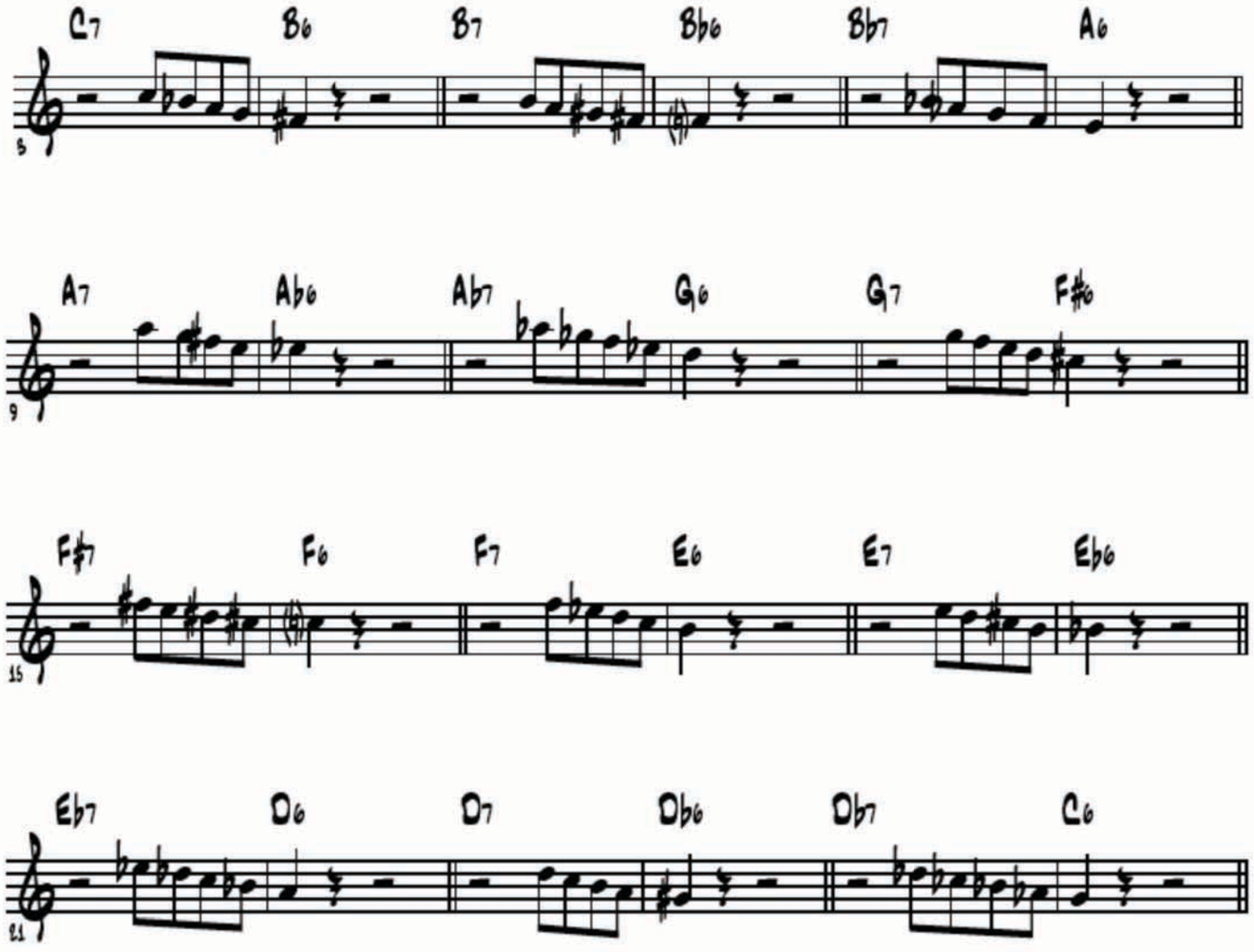
Tom Davis

There is one variation on this basic pattern used for substitute chord resolutions



This variation assumes that the V7 chord is a Tritone sub of the I chord. In this variation the line runs the tonic of the V7 chord into the dominant (5) of the I chord. The final interval is a half step.

Practice this pattern around the chromatic circle



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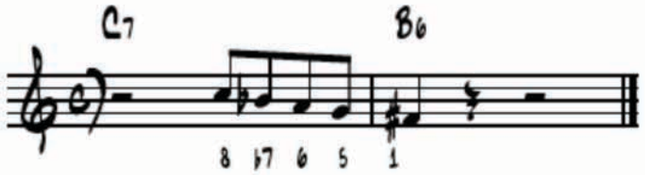
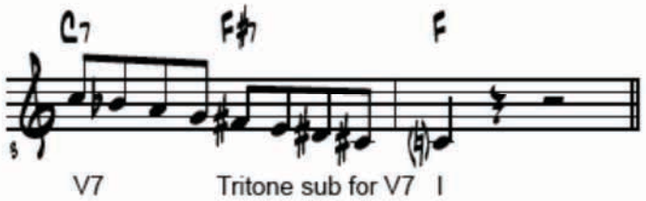
INTERMEDIATE V7 - I PATTERN

TOM DAVIS

The deceptive resolution of the Basic V7-I pattern suggests the additional use of the tritone sub.
Consider the following examples

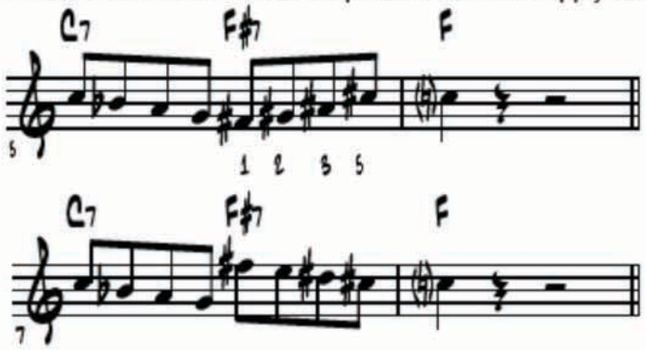


The deceptive resolution of the basic pattern ends with a half step. In addition to its usefulness when resolving to chromatic chord substitutions.....



The half step marks the root of the tritone sub of V7. When chained together we get this pattern.

Practice the above pattern as well as the following.
Practice around the circles for practice and then apply them to tunes.

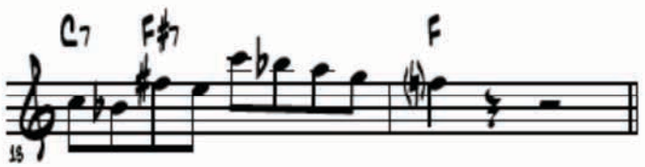


Here we use the 1235 pattern on the tritone sub to spin our way back to the stariting pitch (the 5th of I).

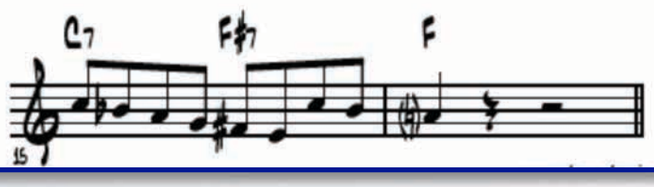
A variation of the first pattern (octave displacement)

A variation of the 1235 pattern.

Here the tritone sub sits inside a portion of the original tonic pattern. Notice that we resolve to the 3rd.



A variation of the above concept.



There are many possibilities.

Look at the following page for Advanced Paterns.

WORKSHEETS

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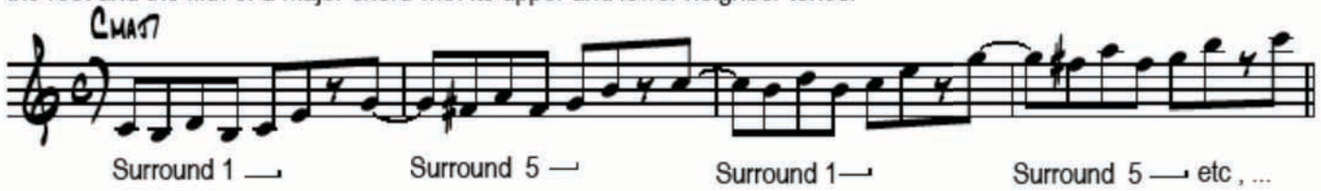
TOMDAVIS MUSIC

Major 7th Approach to Tonic Melodies

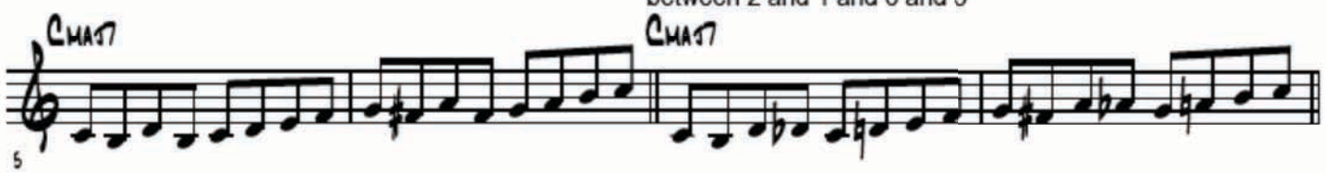
Tom Davis

Tonic (or I) major vocabulary can be derived from surrounding both
the root and the fifth of a major chord with its upper and lower neighbor tones.

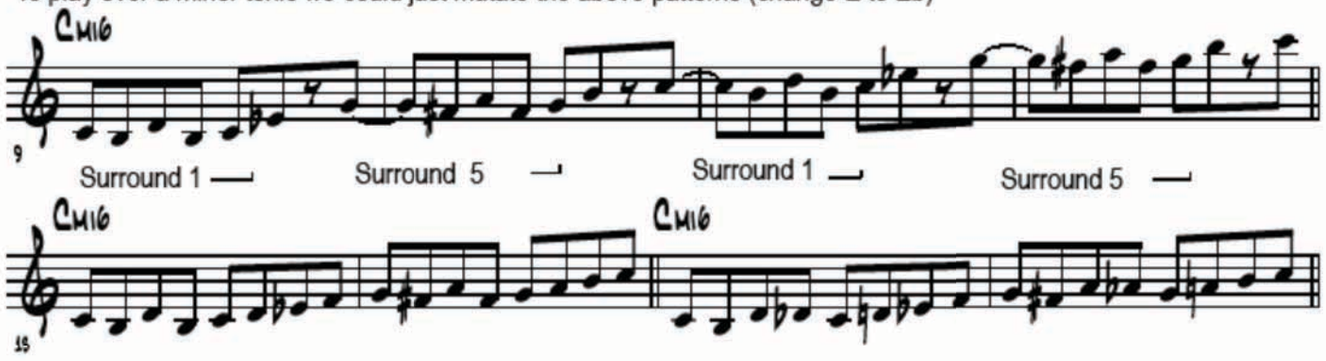


Here is a variation using scale steps
between 1 and 5 - and 5 and 1

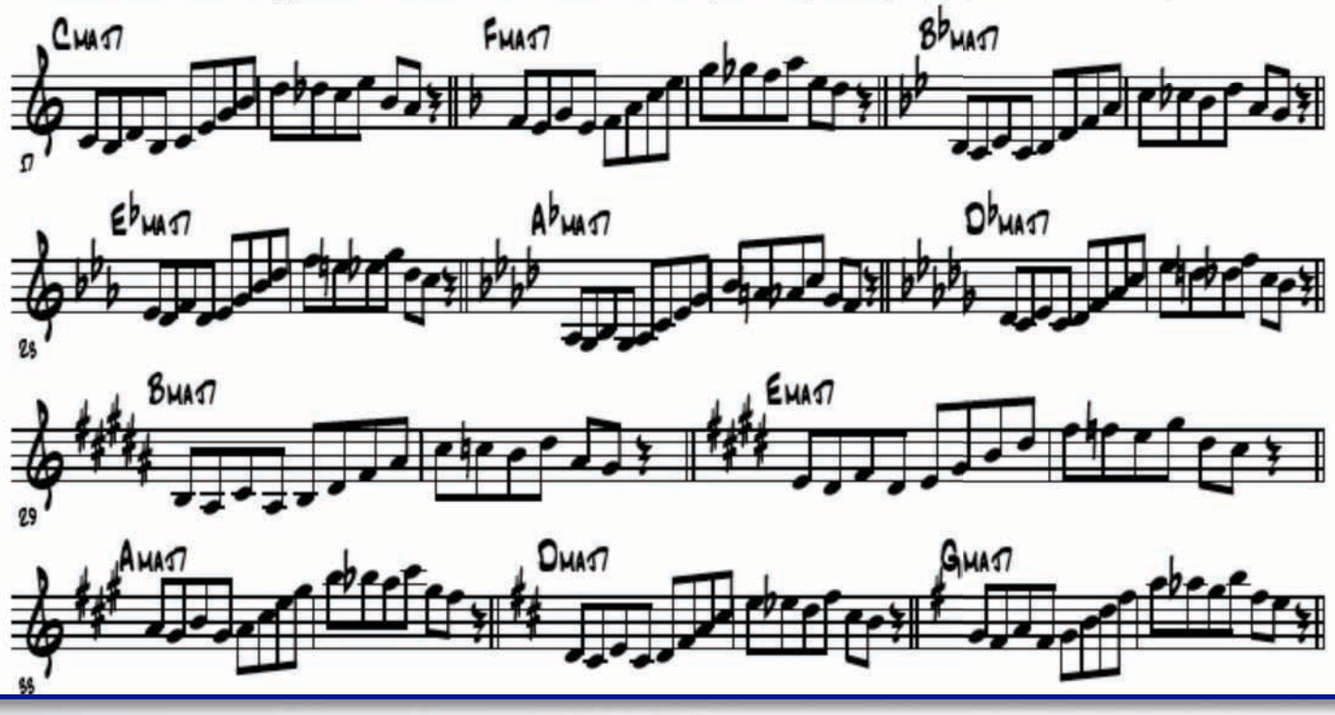
....and another injecting a half step
between 2 and 1 and 6 and 5



To play over a minor tonic we could just mutate the above patterns (change E to Eb)



Practice the following pattern around the circle so that you may easily apply this vocabulary



WORKSHEETS

TOM DAVIS MUSIC PUBLICATIONS -
2011 SITE CONTENT AND RESOURCES

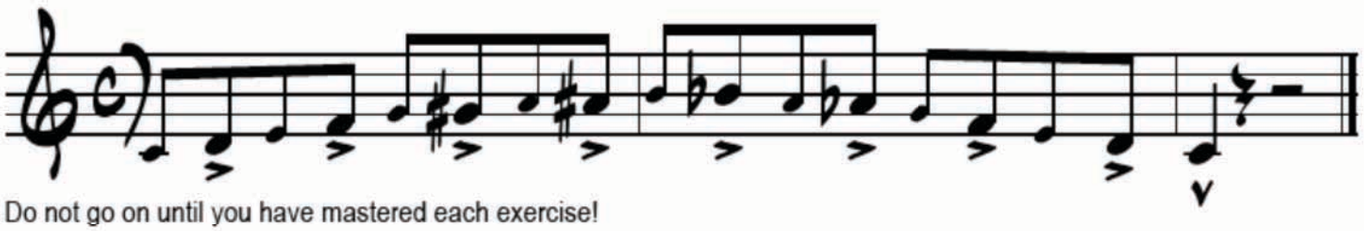
WORKSHEETS

BASIC SWING EIGTH NOTE EXERCISE

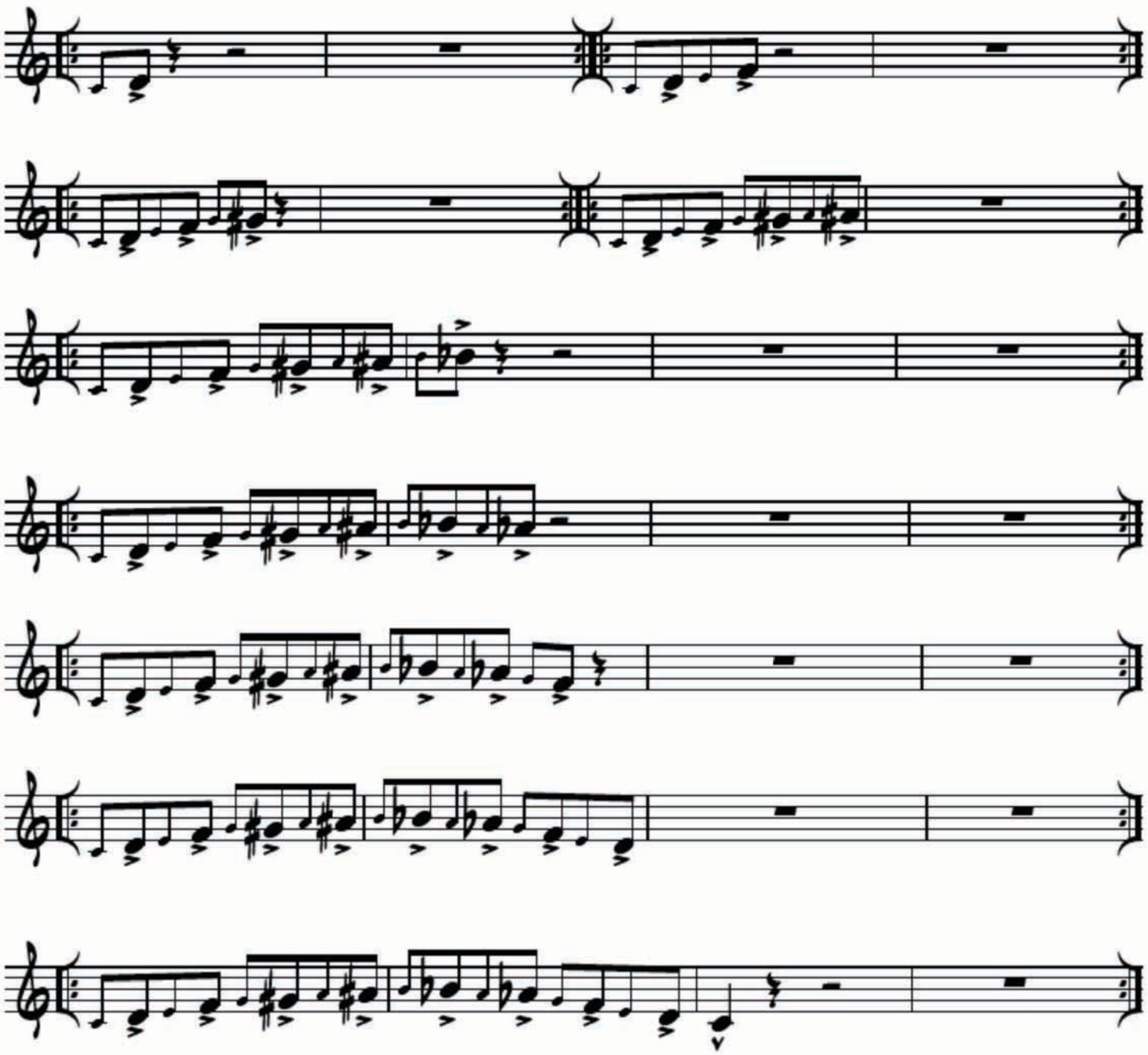
Accent the "up-beats" to develop swing style eighth notes.
Work with a metrenome!

TOM DAVIS

THE END RESULT



Do not go on until you have mastered each exercise!



TOM DAVIS MUSIC PUBLICATIONS -
2011 SITE CONTENT AND RESOURCES

Advanced V7 - I Concepts

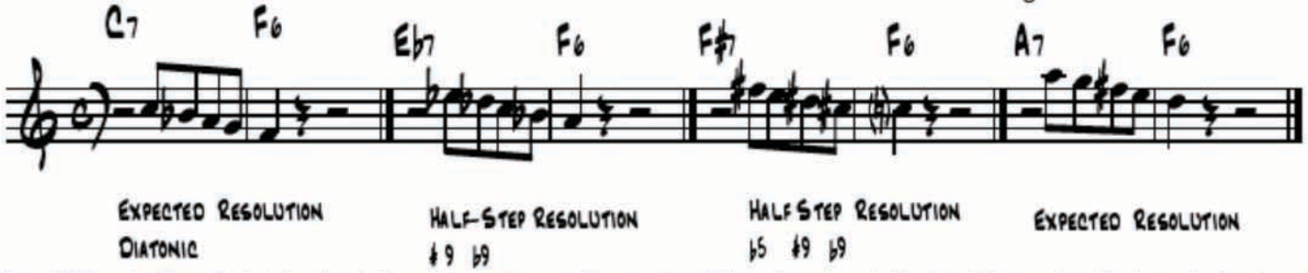
Diminished Relationships

Tom Davis

pg 1

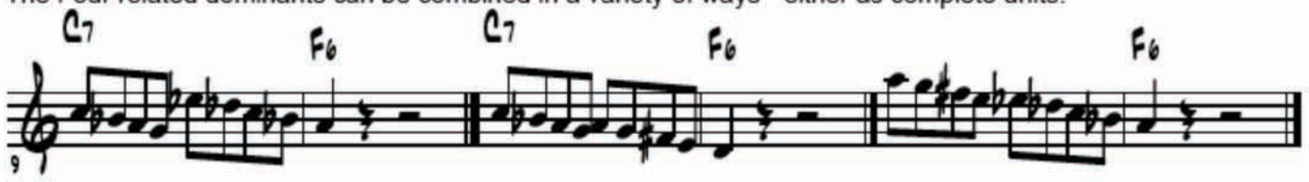
The Four Related Dominants

In addition to the Tritone sub - there are two other dominants that are related to the V7 chord. The roots of these Dominant chrods form a diminished 7th chord starting on the dominant.

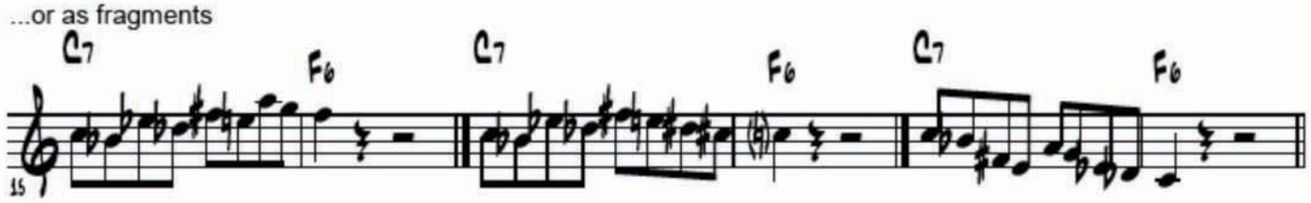


In addition to the diminished relationship between the roots of the dominants look at the notes that each dominant resolves to.They form the tonic major 6th chord! Another interesting relation ship apperas when you divide each pattern in half. The third and fourth note are the First and second note of another related dominant!

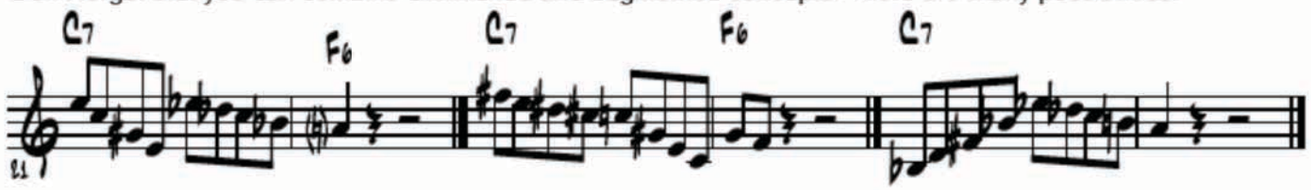
The Four related dominants can be combined in a variety of ways - either as complete units.



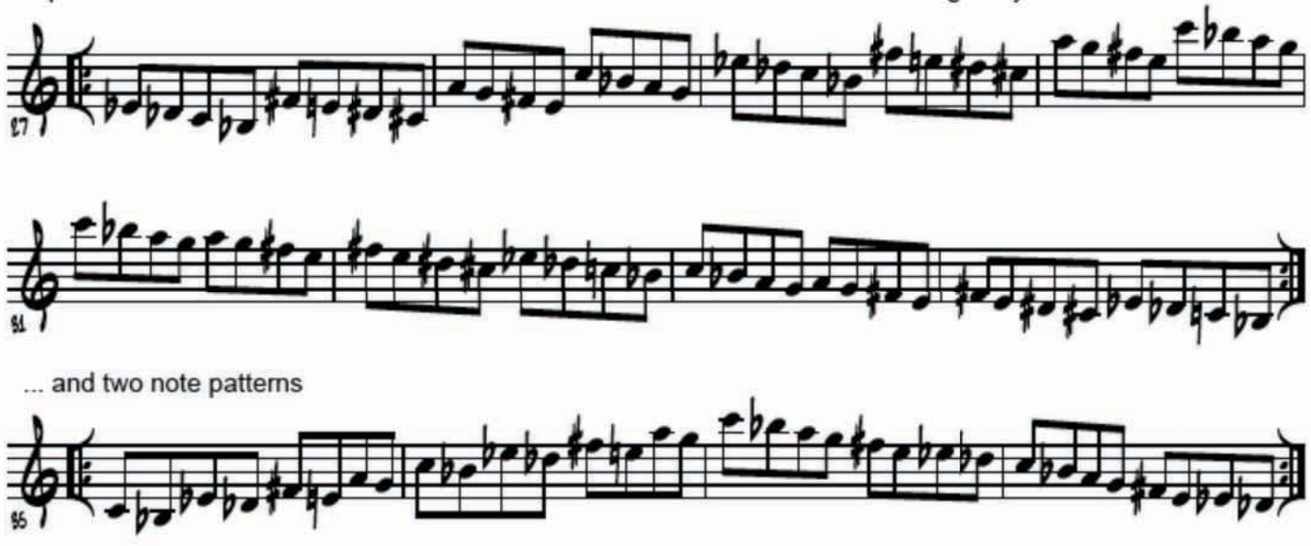
...or as fragments



Don't forget that you can combine diminished and augmented concepts. There are many possibilities!



So..practice the 4 related dominants around the 3 diminished circles the entire range of your intrument on four note..



... and two note patterns

WORKSHEETS

TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

REHEARSAL TIPS

Daily Rehearsal Values

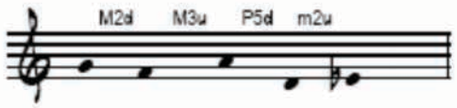
I am in the habit of taking time out with my school Jazz Ensemble after every concert to listen and form a plan for improvement. Several years ago we developed this "mission" statement of sorts and it has been proven to be very helpful in focusing our efforts and reminding us of what we are trying to accomplish on a daily basis. Since following our own advice – I have repeatedly walked off the stage feeling like we have just had another one of those "wow" performance that connects with the audience and the art form. After an experience like that - everyone wants more – and rehearses in a way that will recreate the experience.

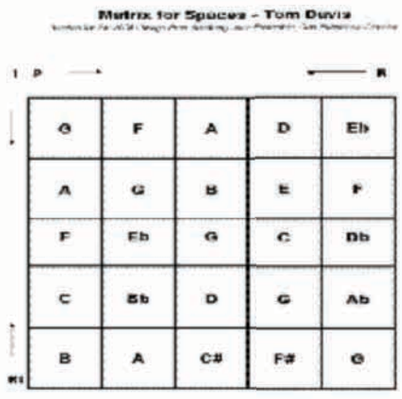
- Respect he silence in the room. It is the canvass that we put our good sounds
- Our sound is an extension of our personality – treat it with respect.
- Always think creatively – look for ways to communicate with each other.
- We must tune and balance chords and melodies EVERY DAY
- We must play dynamics that have their references point at *pp* rather than *ff.*
- Improvisation is the central core of this music
- An undeniable urge to get up and dance must be at the core of the music
- Everything must swing! (Yes – everything – rock – ballads – *figures it out!)*
- There are times that each section must be clearly defined as a section – trumpets must sound like trumpets etc.
- Take the time to listen to professionals do what you are trying to do
- Listen everyday to something that inspires you.
- Explore the drama of the music and communicate that to the audience.
- Have fun with the music – not in spite of it
- Make progress in EVERY REHEARSAL!
- If an individual cannot play something they have the responsibility to get help and/or practice the part!
- If an individual cannot play something you have the responsibility help them.

COMPOSITIONAL DEVELOPMENT OF "SPACES" Lake Songs CD

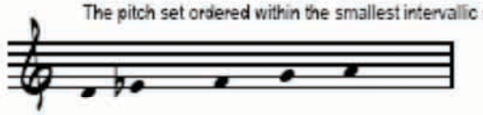
"Spaces" pitch set and matrix

Tom Davis

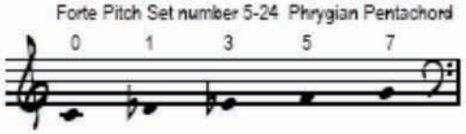




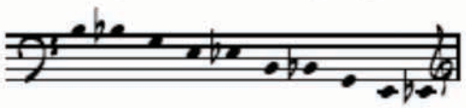
The pitch set ordered within the smallest intervallic space



Forte Pitch Set number 5-24 Phrygian Pentachord



Matrix diagonal bottom left to top right suggests an iconic blues device.

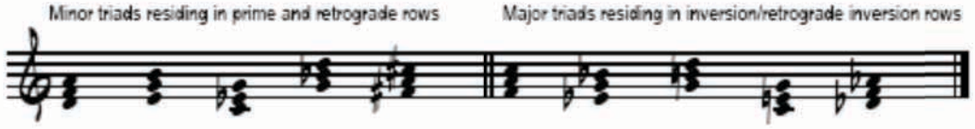


a minor triad resides within the prime row

A major triad resides within the inverted rowm

Minor triads residing in prime and retrograde rows

Major triads residing in inversion/retrograde inversion rows



Look at the last 5 measures of the piece to see how the triads were combined to create the final colors of the piece.

Matrix for Spaces – Tom Davis

Written for the 2006 Owego Free Academy Jazz Ensemble, Dan Fabricious Director

I P →				← R
G	F	A	D	Eb
A	G	B	E	F
F	Eb	G	C	Db
C	Bb	D	G	Ab
B	A	C#	F#	G

RI ↑

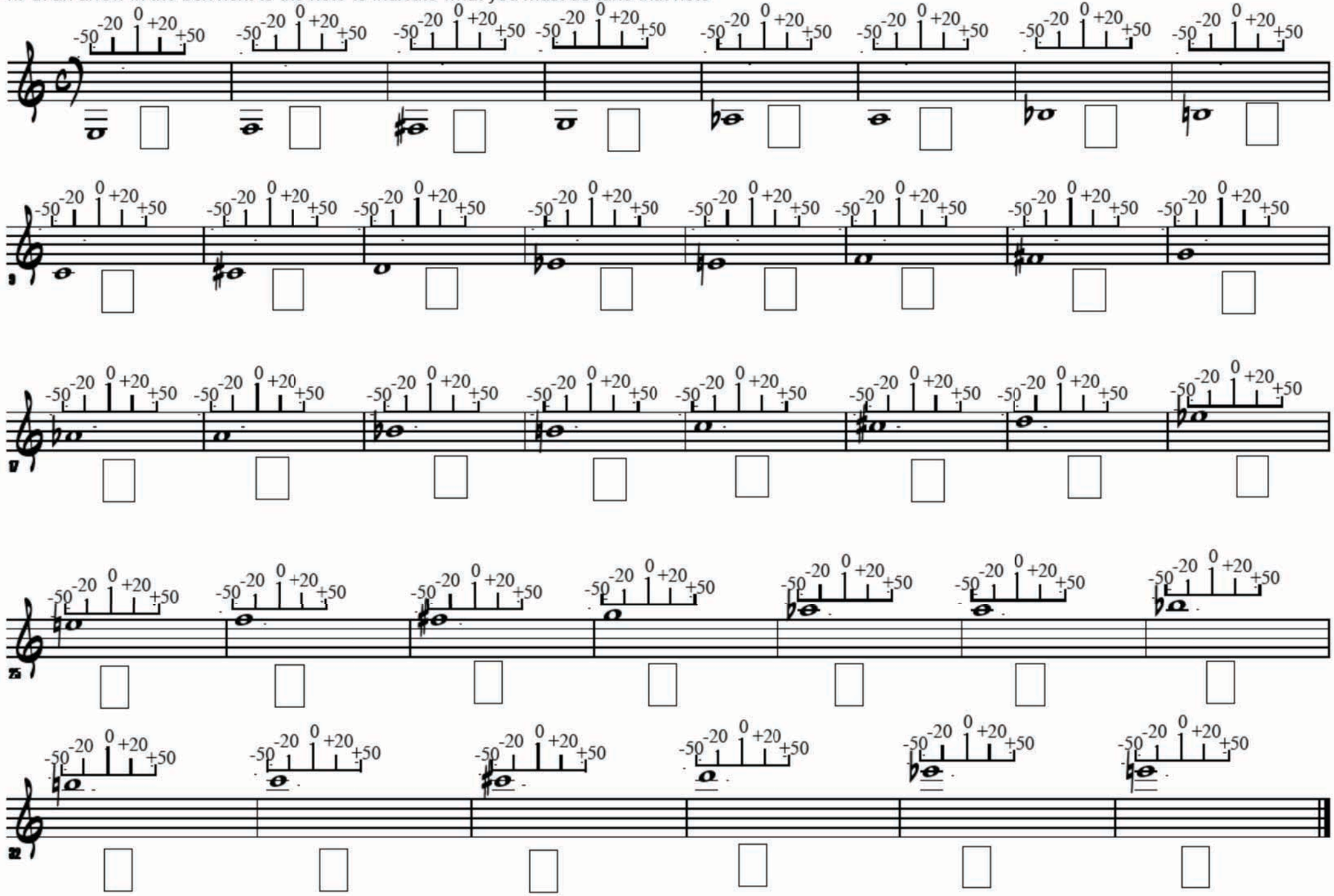
TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

WORKSHEETS

KNOW YOUR INSTRUMENT PITCH TENDENCY CHART

1.Warm up thoroughly!
2. Tune to F concert many times to be sure you are in tune.
3.Put a mark on the graphic of the tuning meter to indicate your pitch for each note
4.Put an arrow in the box next to the note to indicate what you must do tune that note

Intonation Chart Name_____
Trial # 1, 2, 3, 4, 5



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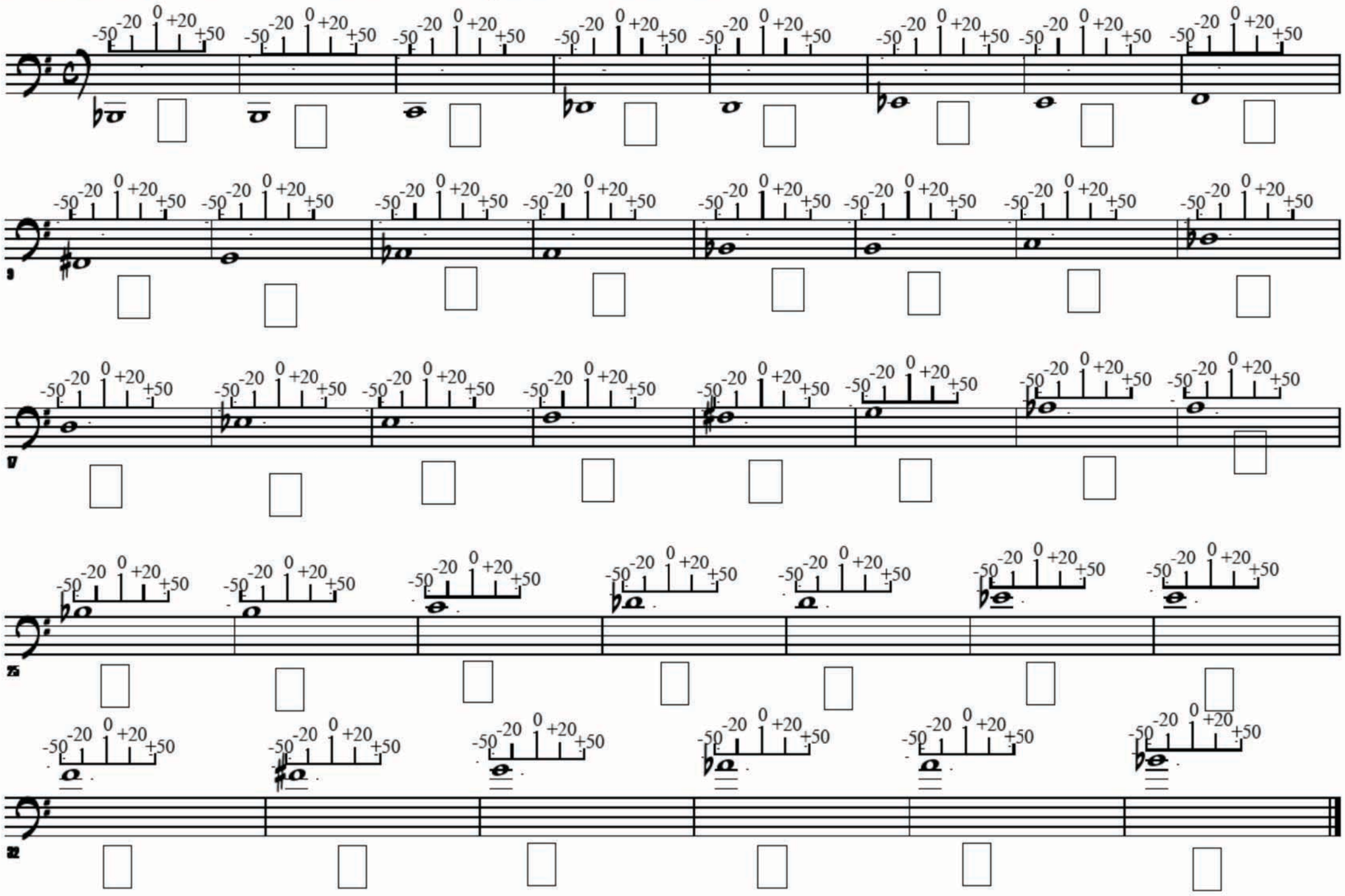


TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

NEW WORKS FOR JAZZ ENSEMBLE

Works for Jazz Ensemble 2005

- Witness and participate in the development of a new compositional work
- Commission an original work from Tom Davis for your ensemble
- Have access to complete courses for your High School or College ensembles

For his first ArtistShare venture, Tom Davis, a 24-year veteran educator and noted composer, is presenting a unique opportunity for fellow educators and students alike. Get behind the creative process by witnessing Tom's creativity at work as he creates new compositions and analyzes some of his previous work.

With music degrees from Ithaca College and The Eastman School of Music, Tom has been an educator at the high school level for 24 years. He currently has over 80 jazz and concert band compositions published and has been commissioned by a variety of schools to write original works for their ensembles. Tom has also been an active conductor and clinician - serving residencies across the country.

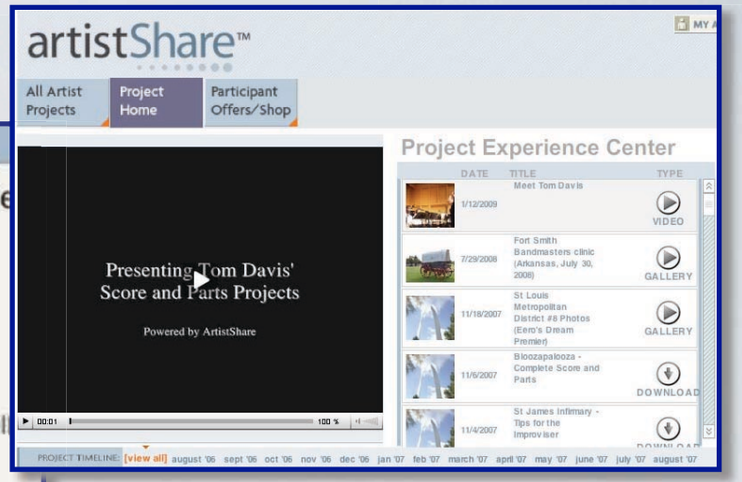
As a participant in Tom Davis' ArtistShare experience you will witness the development of a new composition and be able to listen to downloadable audio of the work in its various stages of development. You can also get involve in the process through Q & A sessions, have accesses to exclusive written sketches of the new work and listen to audio interviews with Tom on the process. In addition, Tom will provide rehearsal and technical tips for effective performance of the new work - and much more.

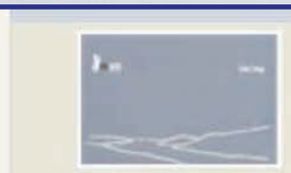
Depending on your Participation level, you could even have the specialized opportunity of commissioning a new work from Tom, including a telephone meeting with the composer to determine the needs of your ensemble and on-going updates on the process/progress of the new work.

Other offers include Intermediate and Advanced "courses" that come with a complete syllabus, scores and parts of several of Tom's compositions, and full performance audio files of the charts. Tom's experience as an educator coupled with his personal insight into his own work will make preparation for performance both interesting and relevant to the educator and student performer. Finally, you will be able to access single compositions that include the exclusive benefit of Tom Davis' guidance both as the composer and life-long educator.

TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

LAKE SONGS CD - JAZZ ENSEMBLE

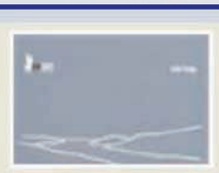




Chicago Song - Score and Parts Participant

PRICE: $49.95

SEE DETAILS



Dit Dot - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Earth Song - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Inspector 43 - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Lake Songs 1 Swingin' on a Swing in the Spring - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Lake Songs 2 Slopes and Dots - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Lake Songs 3 Ducksssss! - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Quiet Song - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Spaces - Score and Parts Participant

PRICE: $49.95

SEE DETAILS

Vertigo - Score and Parts Participant

Lake Songs - Works for Jazz Ensemble 2007

- Download the scores and parts for new works from Tom Davis
- Receive rehearsal advice specific to all compositions
- Watch rehearsals of the compositions as well as receiving an overhead view of the drummer
- Study solos through transcriptions and recordings and interviews
- Practice to rhythm section recordings of the compositions

Welcome to Tom Davis Music Publications where directors and students are able to stand beside the composer as 10 new works are prepared for your Jazz Ensemble. On this site you will have exclusive access to composer and performer rehearsal tips direct from the studio – on the day that these new works were recorded!

Gain access to a robust arsenal of multimedia support including downloadable solo transcriptions, streaming audio and video interviews of session musicians, mp3s of improvised solos, composer tips and conductor rehearsal suggestions.

In addition, each chart in the New Works for Jazz Ensemble 2006 'Score and Parts' series includes a full length overhead video of the drummer's in-studio session performance. This exciting new 'Overhead Drum-Cam' has proven to be an invaluable teaching tool for student set drummers and directors looking for ways to enhance the role of the drummer in the big band setting.

Access all of this material and more by purchasing one of the Score and Parts Participant Offers on this site. Listen to each chart on my Publications page and see which fit your programming needs for this school year.

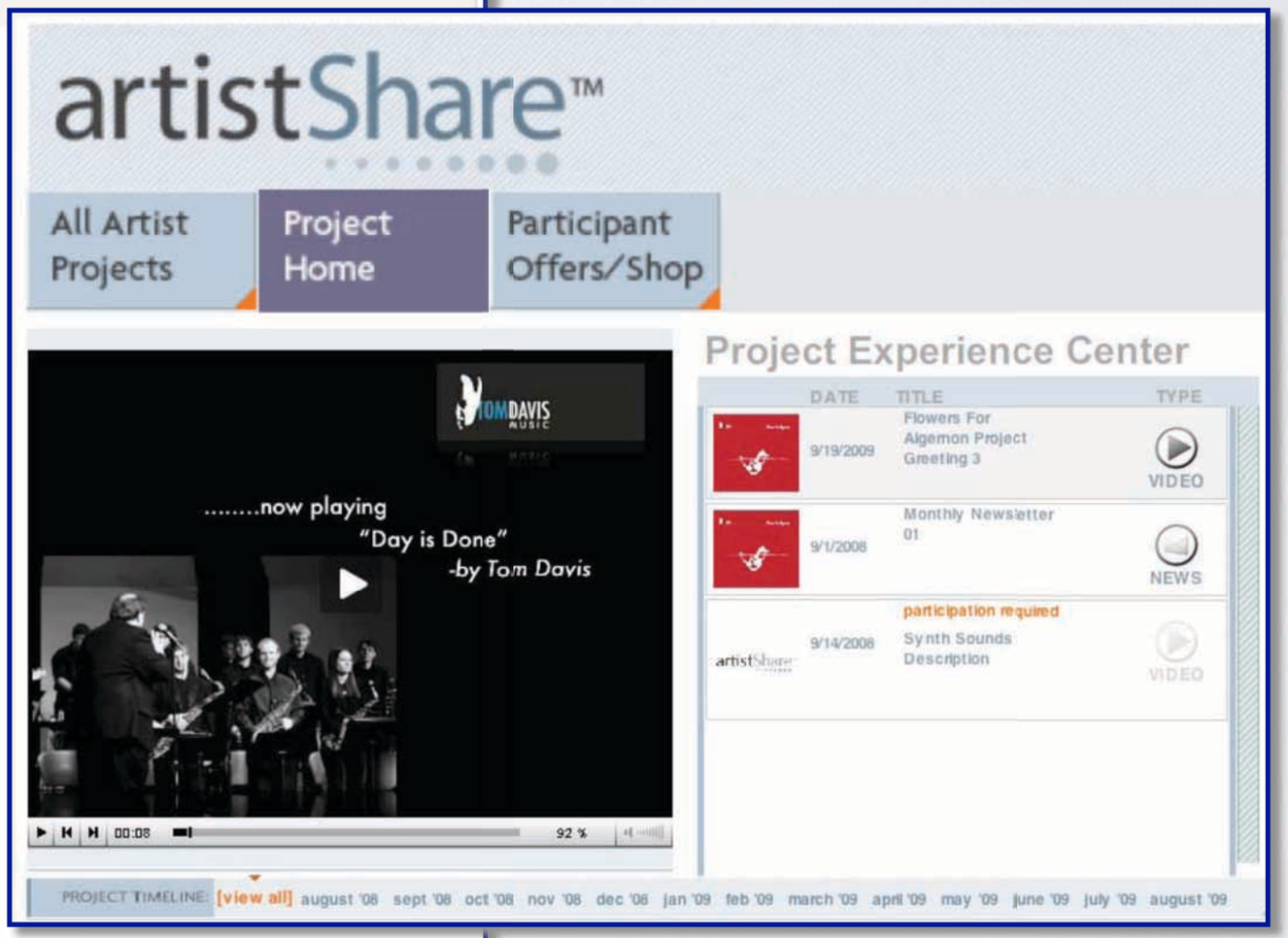
FLOWERS FOR ALGERNON CD

TOM DAVIS MUSIC PUBLICATIONS -
2011 SITE CONTENT AND RESOURCES

Flowers for Algernon - Works for Jazz Ensemble 2008

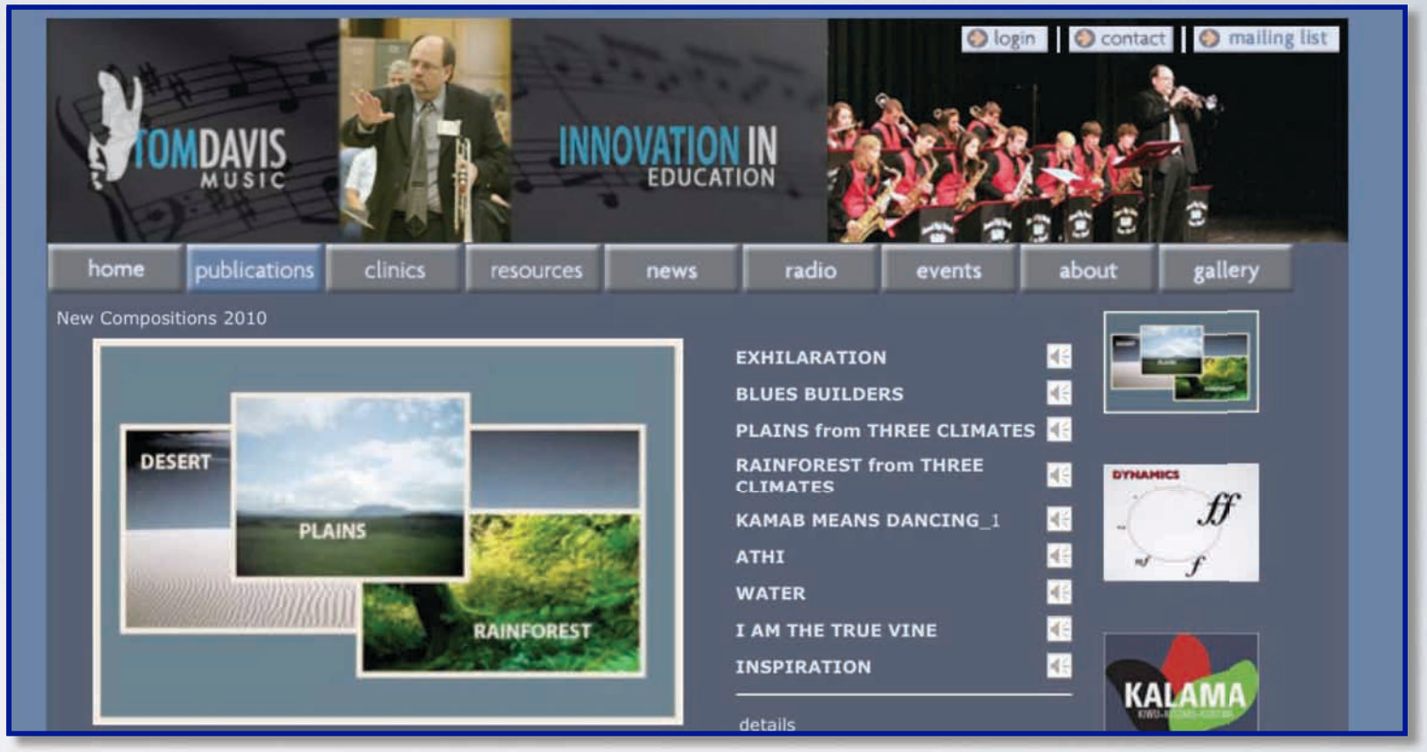
- Score and Parts in PDF format via instant download
- "Day is Done" Score and Parts are included with any purchase.
- Rehearsal and performance techniques
- High Quality Audio Download of the piece
- Access to Streaming Audio Drums-Only, Rhythm Section-Only, and Solo Section rehearsal tracks
- Downloadable Jazz Ensemble Tuning Method
- Bebop Scale Jazz Ensemble Warm-ups
- Monthly Newsletters
- Mail Order CDs

Get access to Tom Davis' latest compositions and get support for performing these pieces directly from Tom and the multimedia included in this project.



NEW WORKS FOR 2011

Visit: http://tomdavismusic.com/albuminfo.aspx?ID=975



New Charts for 2010-2011

email tom@tomdavismusic.com for inquiries, purchases and to request score samples.

EXHILARATION

Now for Full Orchestra

BLUES BUILDERS

For young jazz ensemble

A great blues and swing trainer!

PLAINS from Three Climates Suite

You have GOT to hear the effects on this one

Soon to be orchestrated for Concert Band

RAINFOREST from Three Climates Suite

An indigenous rock composition for Jazz Ensemble

Soon to be orchestrated for Concert Band

KIWU FOR KALAMA SUITE

A 5 movement suite of music inspired by the people of Kalama Kenya. This recording is of a live performance at a Katania Celebration for the new well built by the people of Kalama Kenya

INSPIRATION

A light Latin inspired ballad. Very colorful and exotic orchestration.

BILLY BOY *(COMING SOON!)*

A bright Latin groove with brushes designed tgo teach the Seven Skills of Jazz Improvisation. For young AND experienced bands!

TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

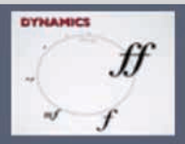
RESOURCES

VISIT THE SITE FOR MORE INFORMATION

www.tomdavismusic.com

Click > Resources"

New Compositions 2010



Musical Dynamics

Kiwu for Kilama Suite

NMEA Division IV Jazz Ensemble

Jazz Festival Literature

The Math of Perfect Intonation

Essential Questions

The Savvy Musician

Three Climates Of Man's Exisitence

Tonal Gravity Video

Video Resources From Stephen Melillo's STORMWORKS

ATU Jazz Ensemble Resource Page

Eero's Dream - Commission Resource Page

Trumpet Legends Presentation

Day is Done

MLK 2010 Resources

ATU Jazz Ensemble Resource Page No.3 Videos

ATU Jazz Ensemble Resource Page No.2 Videos

SBO Technology Support Materials

Listen to: New Works 2008 Flowers For Algernon CD

Listen to: New Works 2006 Lake Songs CD

Listen to: New Works 2005

Listen to: Heritage Jazz Works (Legacy)

Listen to: Warner Brothers Publications (Legacy)

Listen to: Kendor Music (Legacy)

Listen to: JPM Music (Legacy)

TOM DAVIS MUSIC PUBLICATIONS - 2011 SITE CONTENT AND RESOURCES

10/13/2008 – This page is under construction and contains material related to the November15th S.B.O music technology article by John Kuzmich, Jr.

Making The Student Connection With Performance Through Music Technology

EXCERPTED - November 15, 2008

…. Time. Never seems to be enough. Preparation. Creating. Instructing. And all students with their individual, special needs. At first blush, music technology may appear to be the one ingredient that can squeeze in more instructional time especially outside of class; but implementing it may be very challenging to those of us who are already maxed out with more learning curves. Ironically, many of our students are already using music tech with Blogging, PodCasting, iTunes, You Tube, MP3 players and iPods while many of us are safely teaching dated methodologies and techniques governed by the limitations of our college curriculum which included little if any music technology. Students are pretty techno savvy and educators need to plug into that enthusiasm with music technology solutions that enrich time and learning.

Music Publisher Technology Innovations!

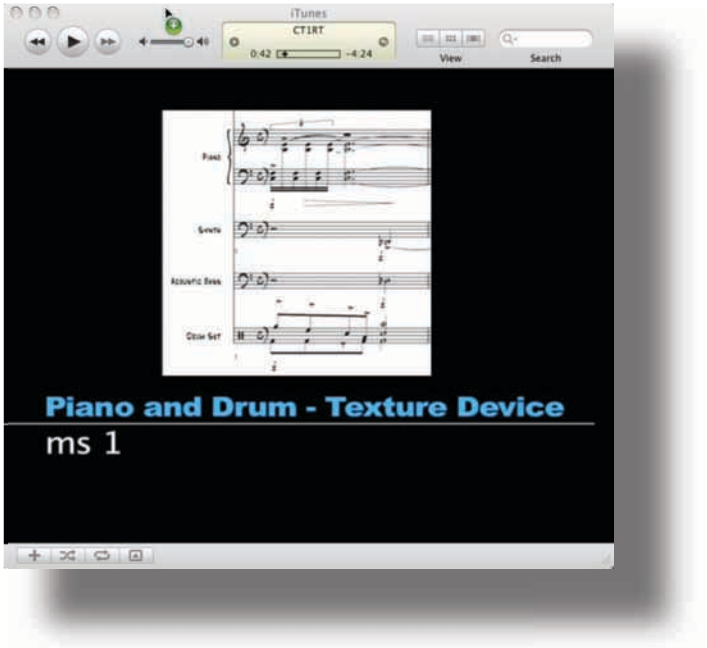
Ever have wish your drum-set players could play different styles of contemporary music besides rock? While play-along recordings can be helpful, a video presentation is incredible. Tom Davis at Tom Davis Publications, www.tomdavismusic.com, is both an unusual music publisher and an innovative high school band director in Canandaigua, New York. He offers many pedagogical aids for those using his charts so his music can be performed [with the context and perspective intended by the composer]. You can download all purchased parts and scores from the Internet. Just think... no need to purchase additional scores for festivals or ordering lost parts. Just print them out. Along with his charts, he provides educational materials for students and directors, such as worksheets, practice tracks for all players, rehearsal suggestions, notes about the music, interviews with soloists, solo transcriptions with alternative solo takes if available and videos of soloists improvising on the chart. And perhaps most innovative of all, discover OverheadDrumCam TM and view the drum-set video performance of each chart plus interviews with the drummer about performance techniques along with downloadable and streaming audio rehearsal tips for every chart. This is invaluable motivation tool for students to see and hear the performance in real time - and all of this is provided by the publisher at no extra-charge.

On a philosophical footnote about Tom Davis' charts and educational focus, students may be more comfortable accessing this information than directors. The publisher's goal is to promote and foster an independent learning community outside the classroom through technology by providing a "robust arsenal of multimedia support" for music that challenges the imagination and standard practices of "BIG BOX" publishers. And educate as much as possible. Amen to this publisher's credo!

MATERIALS DISCUSSED IN THE S.B.O ARTICLE

BLOGGING

PODCASTING (or VODcasting)



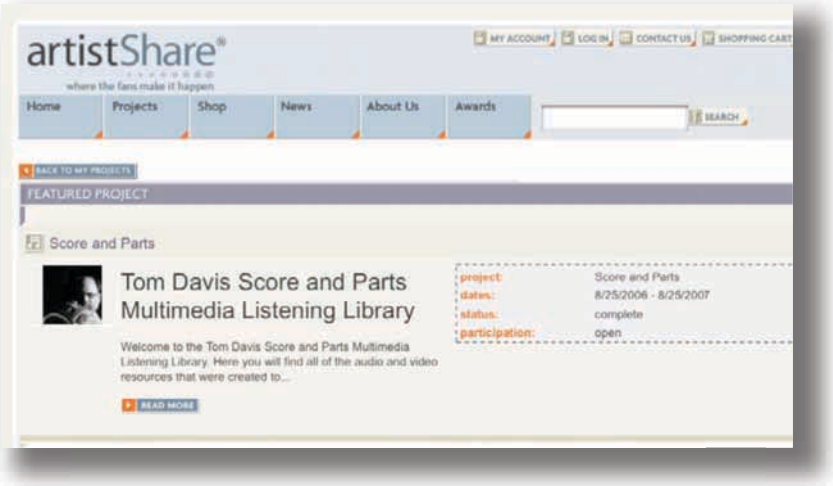
ITUNES

hh

A ROBUST ARSENAL OF MULTI-MEDIA SUPPORT

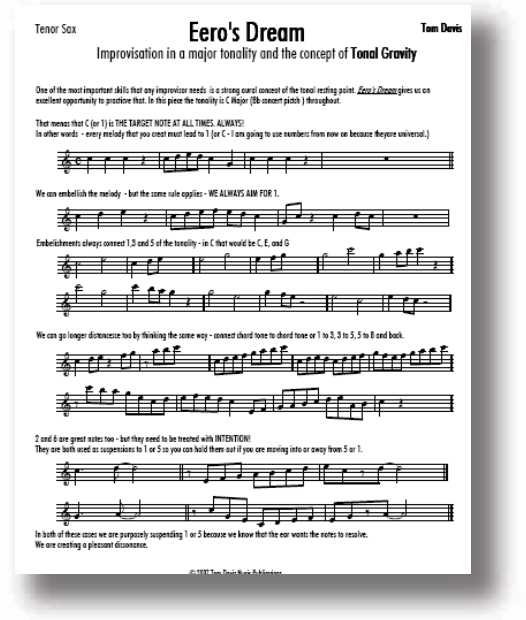
- **DOWNLOAD PARTS**
- **EDUCATIONAL MATERIALS**
- **PRACTICE TRACKS**
- **INTERVIEWS WITH SOLOISTS**
- **SOLO TRANSCRIPTIONS**
- **VIDEO OF SOLOISTS**

http://www.artistshare.com/home/certificates.aspx?certID=47-203687387-9953



TIPS FOR THE SOLOIST AND WORKSHEETS

http://www.artistshare.com/download_pop.aspx?artistID=47&langID=1&downloadsID=686&fileExtension=.pdf&fileName=Eeros%20Dream%20Tips%20for%20the%20Soloist&info



Tenor Sax

Eero's Dream

Tom Davis

Improvisation in a major tonality and the concept of **Tonal Gravity**

One of the most important skills that any improvisor needs is a strong aural concept of the tonal resting point. *Eero's Dream* gives us an excellent opportunity to practice that. In this piece the tonality is C Major (Bb concert pitch) throughout.

That menas that C (or 1) is THE TARGET NOTE AT ALL TIMES. ALWAYS!
In other words - every melody that you creat must lead to 1 (or C - I am going to use numbers from now on because theyare universal.)

We can embellish the melody - but the same rule applies - WE ALWAYS AIM FOR 1.

Embellishments always connect 1,3 and 5 of the tonality - in C that would be C, E, and G

We can go longer distancesse too by thinking the same way - connect chord tone to chord tone or 1 to 3, 3 to 5, 5 to 8 and back.

2 and 6 are great notes too - but they need to be treated with INTENTION!
They are both used as suspensions to 1 or 5 so you can hold them out if you are moving into or away from 5 or 1.

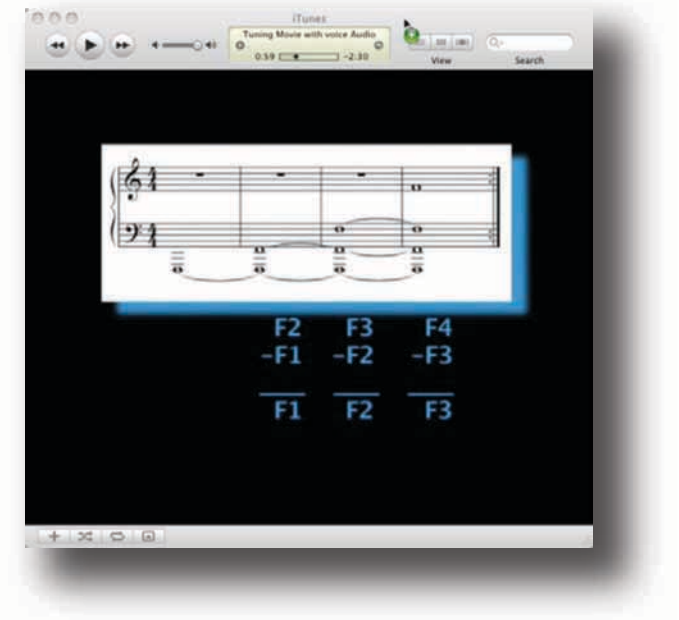
In both of these cases we are purposely suspending 1 or 5 because we know that the ear wants the notes to resolve.
We are creating a pleasant dissonance.

REHEARSAL SUGGESTIONS AND NOTES ABOUT THE MUSIC

Click to read about Eero's Dream

http://www.tomdavismusic.com/albuminfo.aspx?ID=825

Click to watch this Tuning Video



THE OverHeadDrumCam™

A PRE-DISCUSSION WITH JOHN KUZMICH JR.

Dear John

Good to talk with you today.

“Directors Inside the Box – Students OUTside the Box” Great Lead Line

Here is my Philosophy and purpose.

I published with several name companies for years and felt that there was something missing – namely the connection between the composer and the musician. But to write music for jazz that elevates the expressive of artistic value of the music –OR – requires interpretation over an above some very basic standard styles – I would need to be there with the students to interpret the music from my perspective –both In terms of performance practice and in terms of MEANING.

For a guy like me - who does not have NEARLY the budget that the publishers have the Internet was the perfect way to stand beside the directors and students as they took the risk to play something new – to explore new territory. For that reason I believe in offering - “A robust arsenal of multimedia support” – for my music.

In the 5 years that I have worked “solo” as a publisher my experience has been that students are better able and more apt to access and manipulate the “cyber world” than many directors – and if that is not the case – then the technology in the SCHOOLS quite often is light years behind the real world. The primary reasons for this technological

“firewall” that I have encountered so far are: 1. The teachers do not have enough time in schools, 2. The technology in the SCHOOLS is quite often is light years behind the real world, and 3. The teacher is untrained in the use of technology.

But I hold true to the notion that the use of the iPod as a constant musical / Video Source, and the immediacy and sheer VOLUME of the internet are critical elements of our student’s environment and should be used to bring them closer to good examples of technique and style.

Therefore using that technology:

- to support the acquisition of appropriate skills,
- to improve the rate and degree of the transfer of knowledge,
- to allow students to move at a self-paced rate
- to congregate a community of specialized learners
- to experiment with ideas faster and “safer” than “the old way of doing things”

is the appropriate use of technology in education.

ABOUT TOM DAVIS MUSIC PUBLICATIONS

Welcome to Tom Davis Music Publications where directors and students are able to stand beside the composer as new works are prepared for your Jazz Ensemble. On this site you will have exclusive access to composer and performer rehearsal tips direct from the studio – on the day that these new works were recorded!

Gain access to a robust arsenal of multimedia support including downloadable solo transcriptions, streaming audio and video interviews of session musicians, mp3s of improvised solos, composer tips and conductor rehearsal suggestions.

In addition, each chart in the New Works for Jazz Ensemble 2006 ‘Score and Parts’ series includes a full length overhead video of the drummer’s in-studio session performance. This exciting new ‘Overhead Drum-Cam’ has proven to be an invaluable teaching tool for student set drummers and directors looking for ways to enhance the role of the drummer in the big band setting.

Access all of this material and more by purchasing one of the Score and Parts Participant Offers on this site. Listen to each chart on my Publications page and see which fit your programming needs for this school year.

In the coming months, there are two previously published charts for Jazz Ensemble – FREE – for participants in the New Works 2006 project. ‘On Two Horizons’ (previously published by Kendor Music) and the uncut / unedited version of ‘Bill Bailey’ – previously recorded on the Eastman Jazz Ensemble ‘Hot House Flowers’ CD.

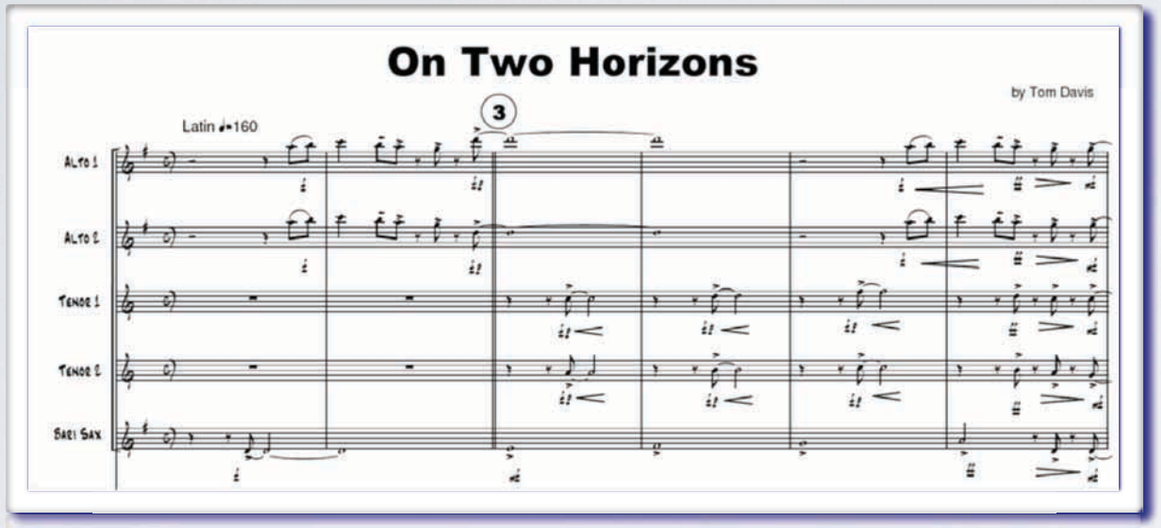
Join the mailing list to receive more information, updates and educational materials as this new series of charts makes its way into the big band repertoire.

In addition, feel free to contact me at musicman@frontiernet.net to receive a free demo CD or to ask any questions about ordering these new charts.

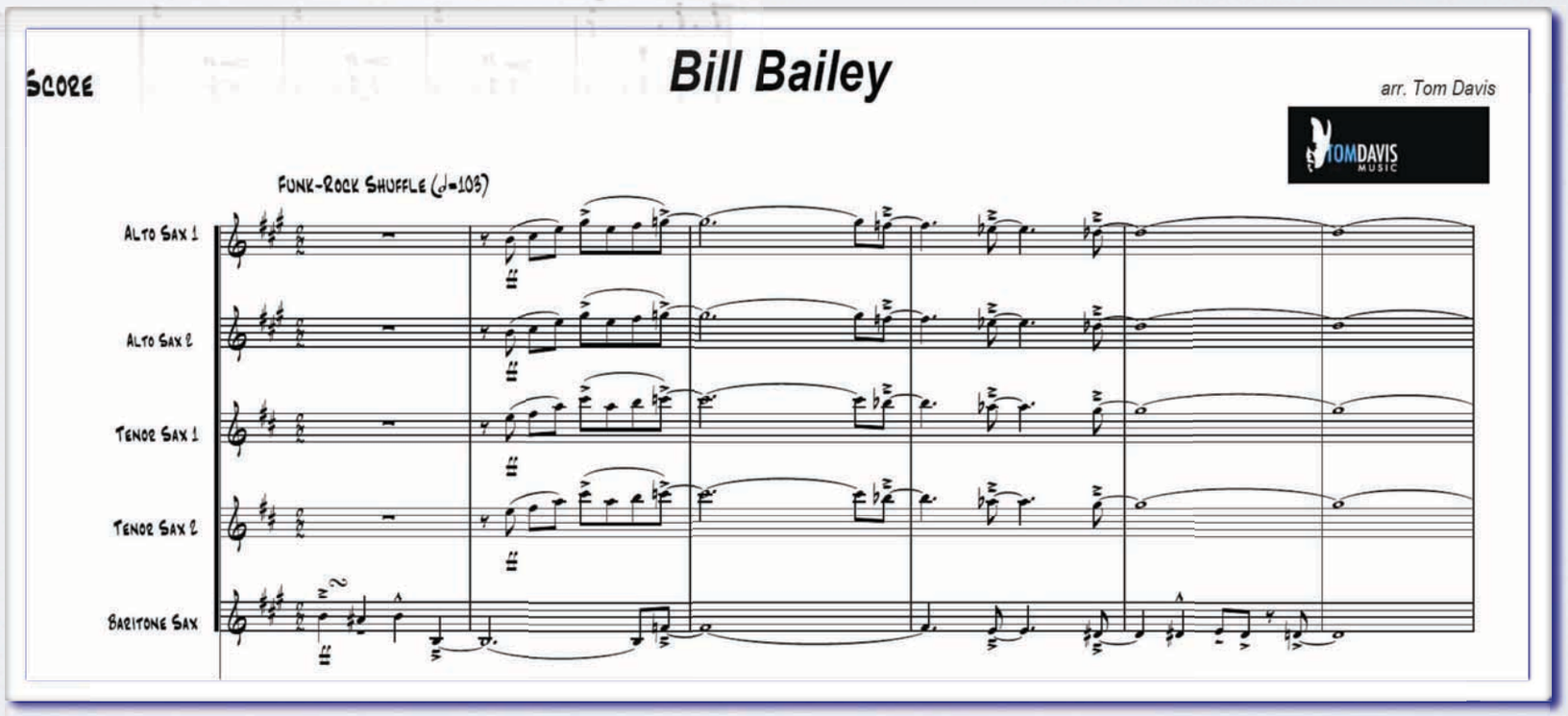
TWO CHARTS - FREE

TOM DAVIS MUSIC PUBLICATIONS -
2011 SITE CONTENT AND RESOURCES

On Two Horizons



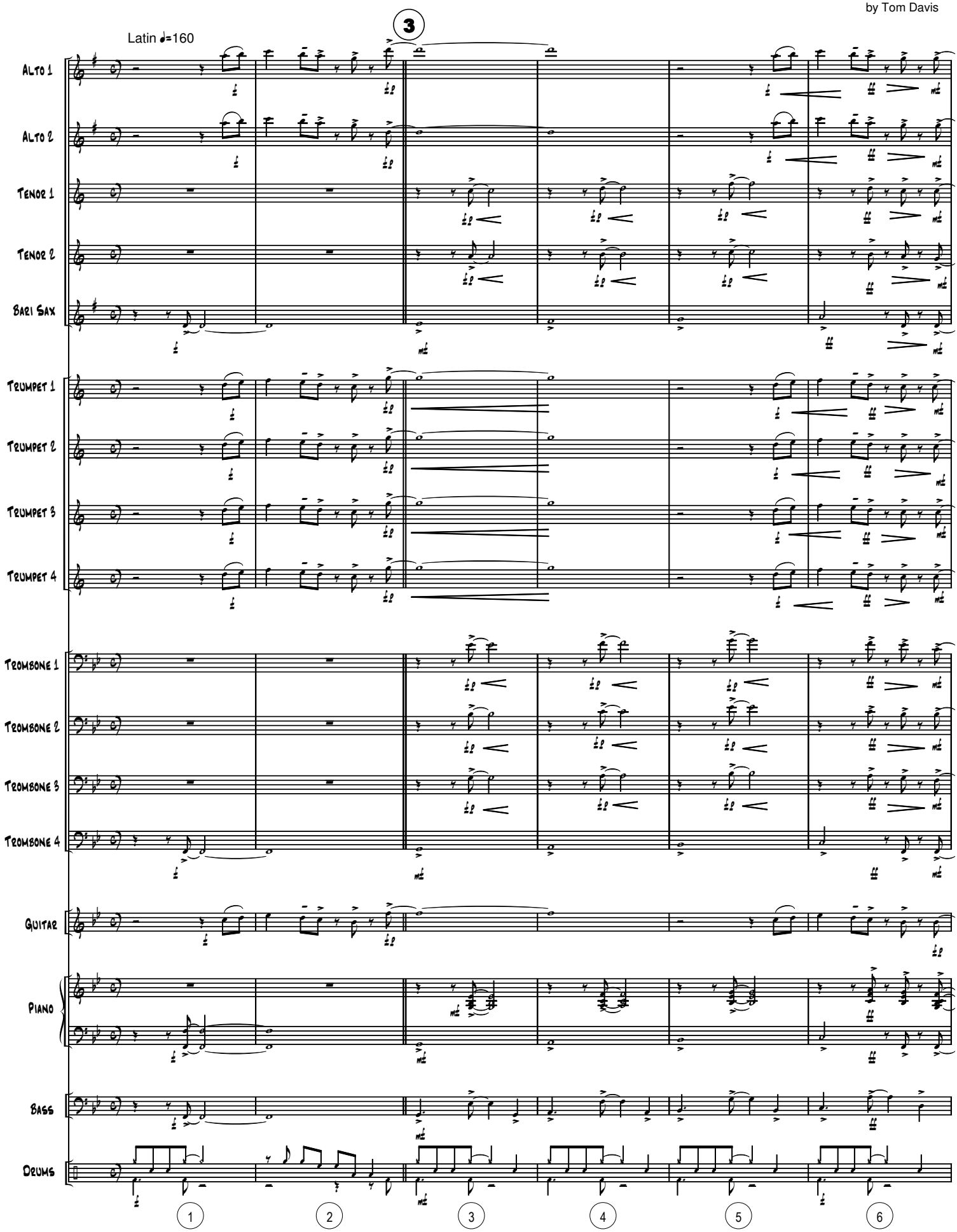
Bill Bailey



Enjoy

On Two Horizons

by Tom Davis



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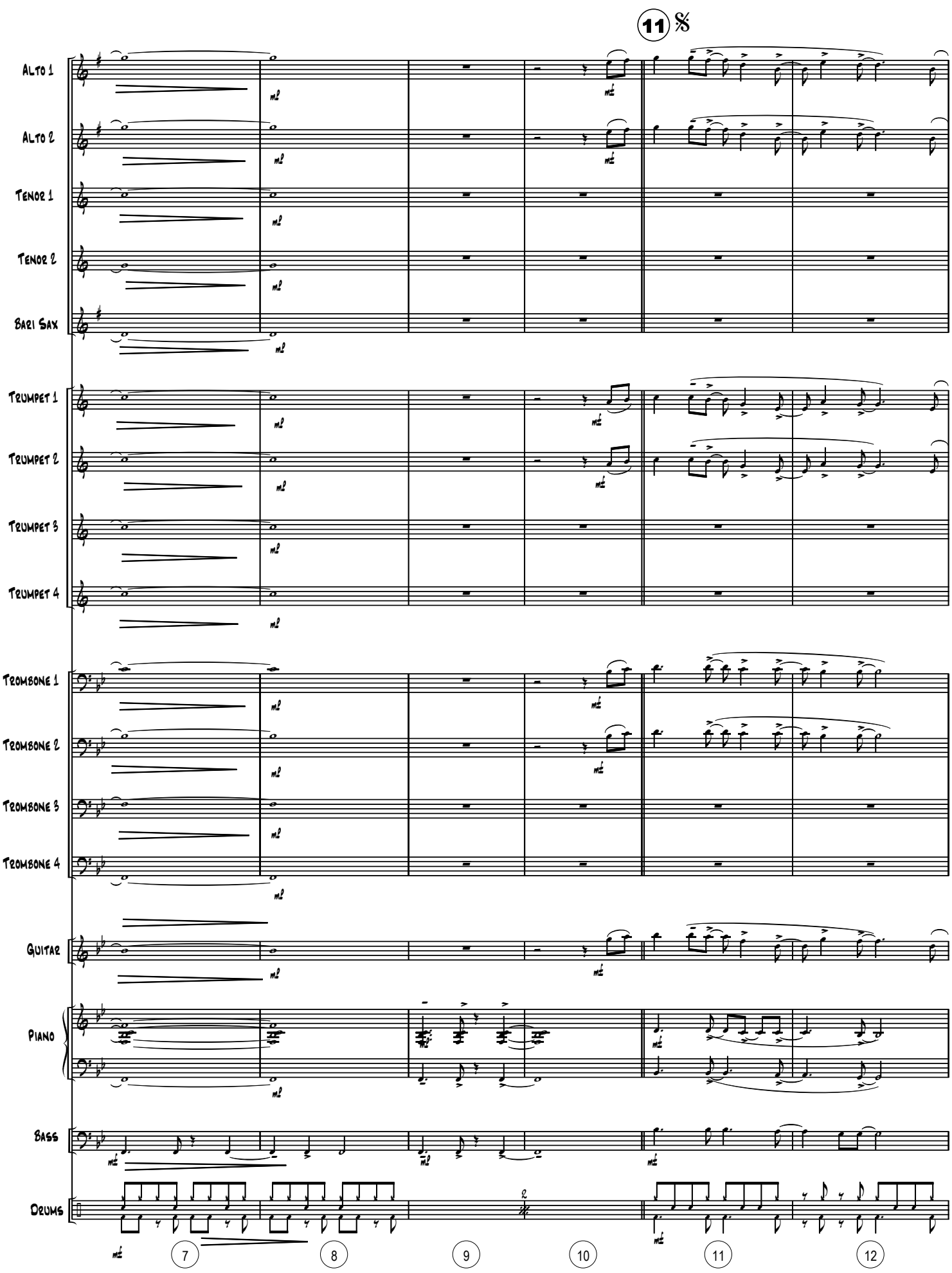
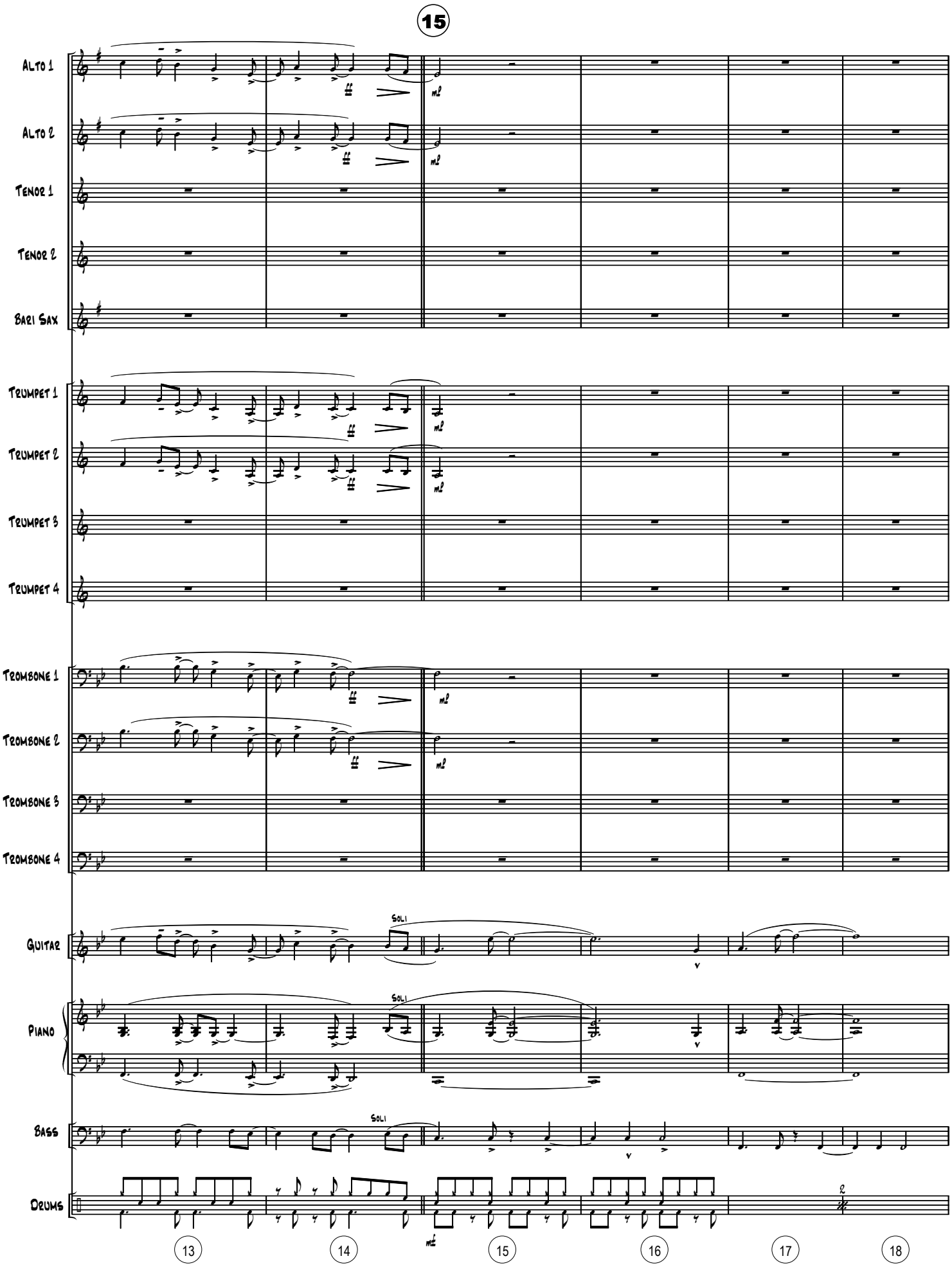
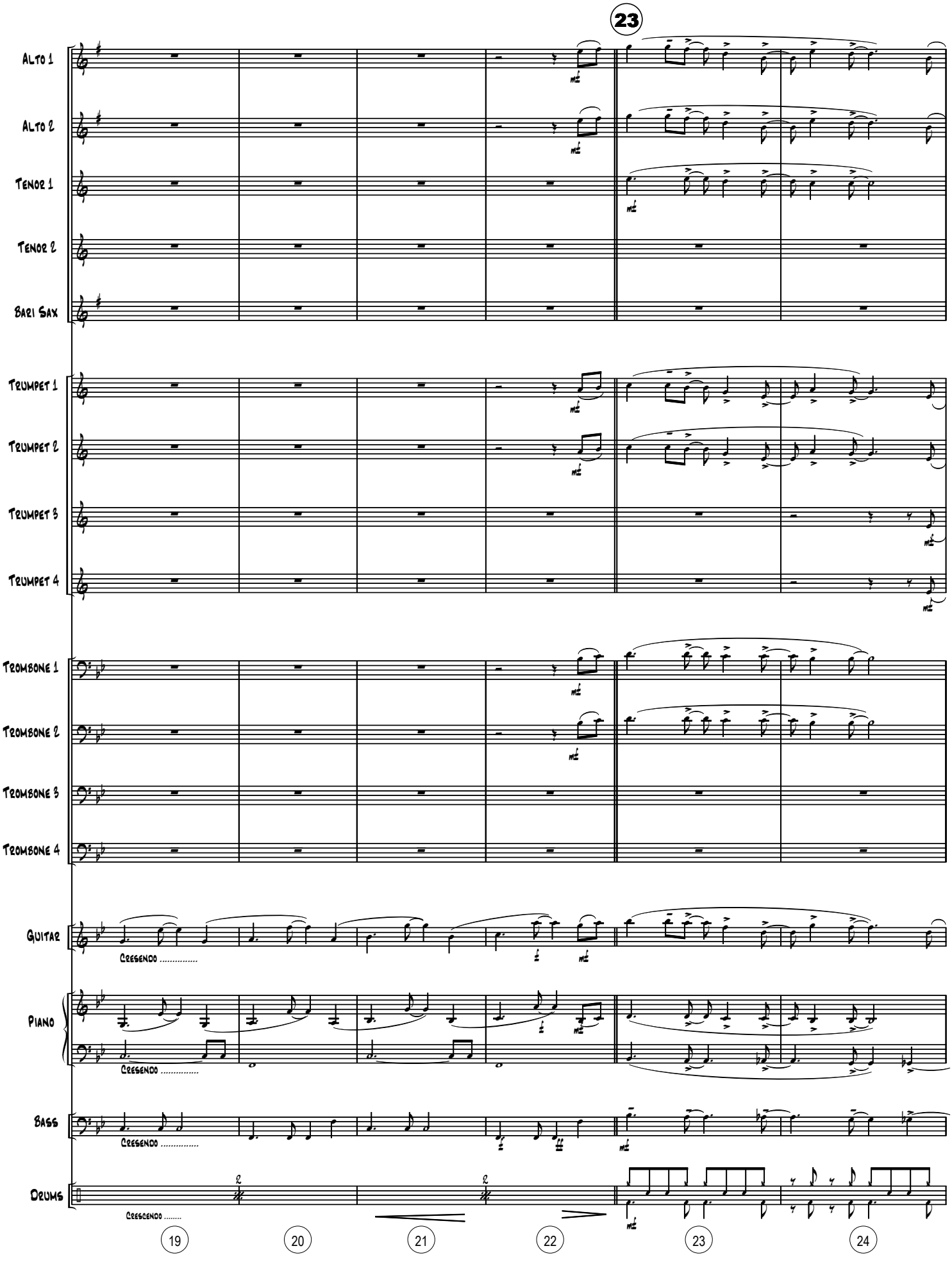
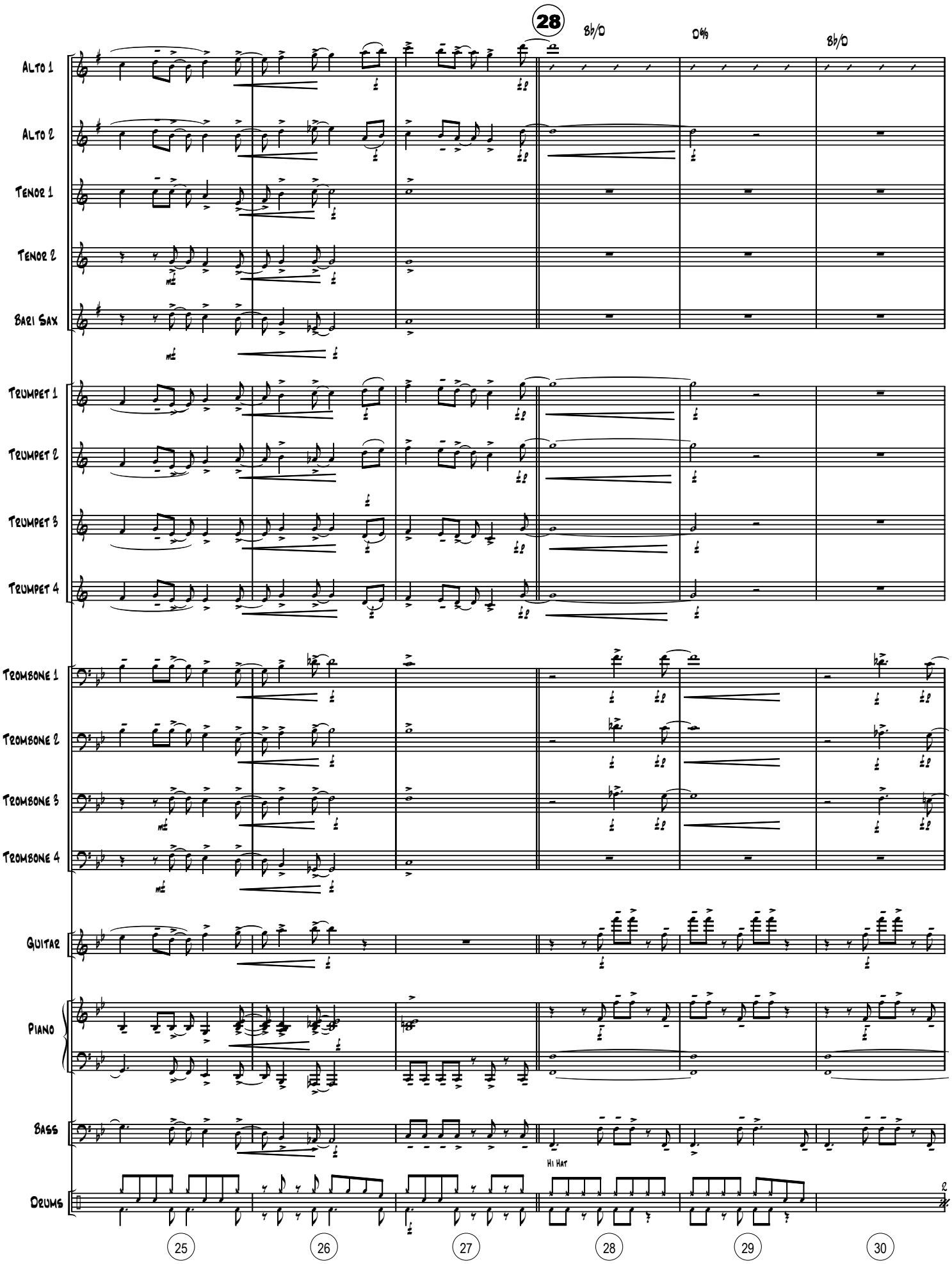
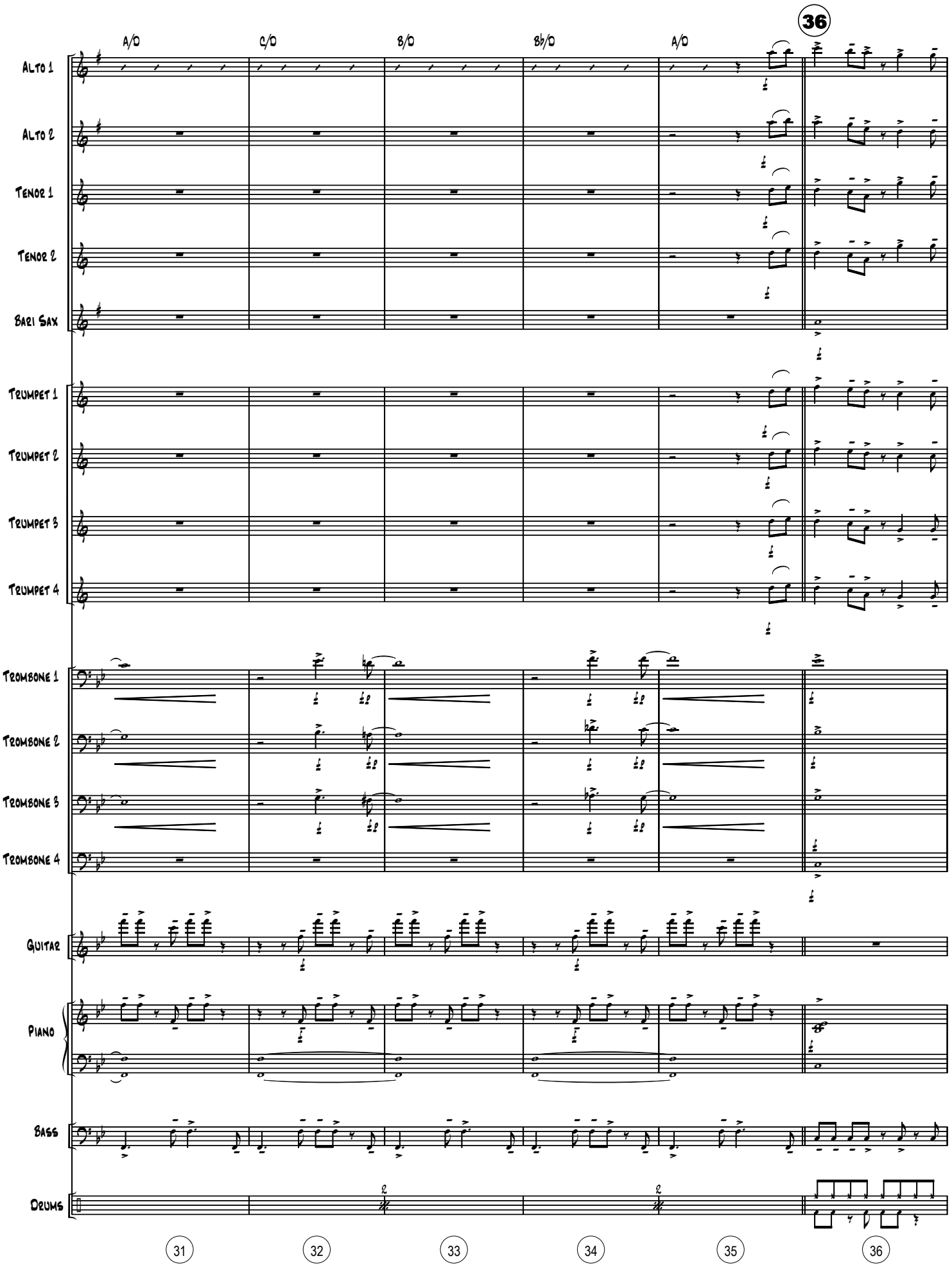
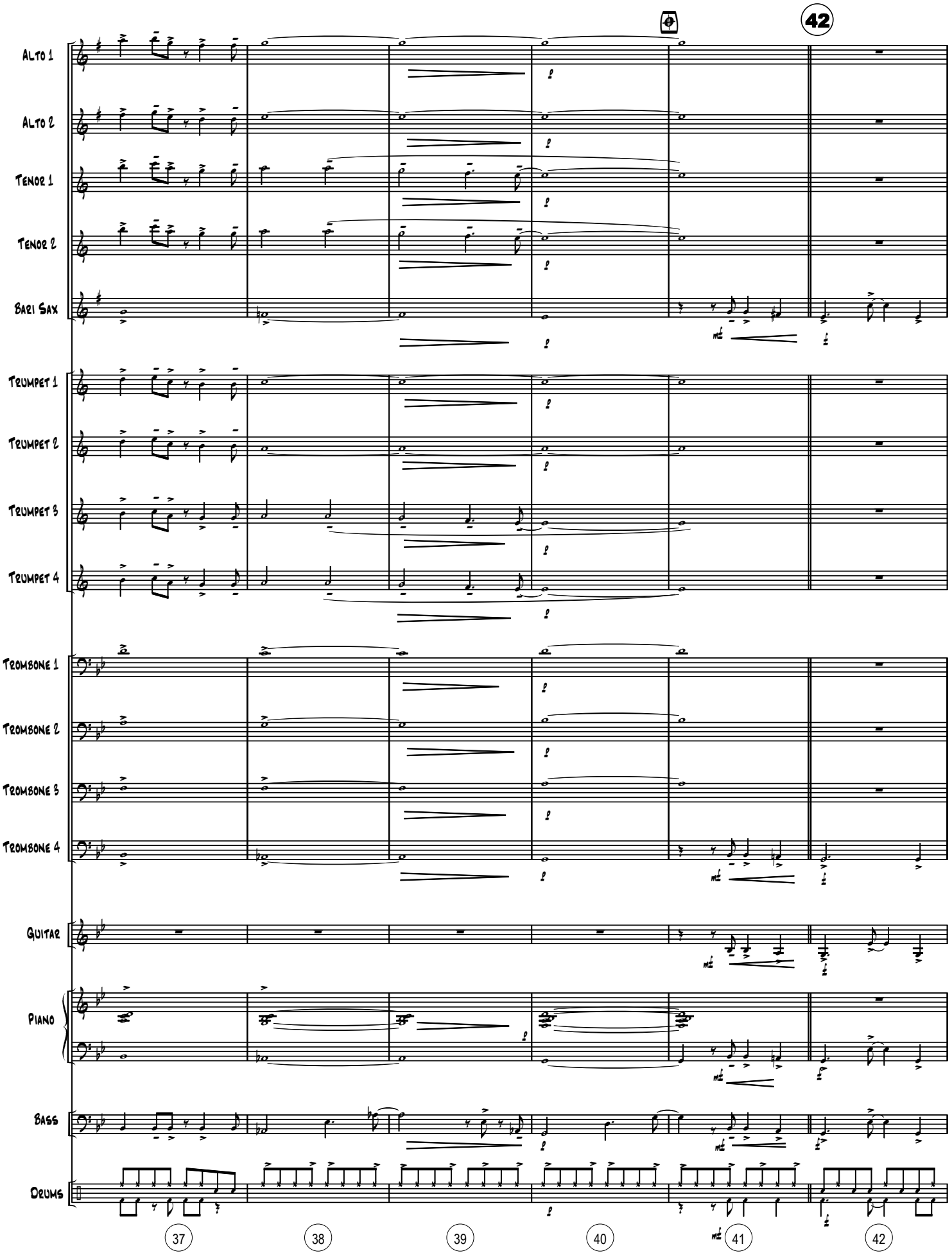

11
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
7
8
9
10
11
12

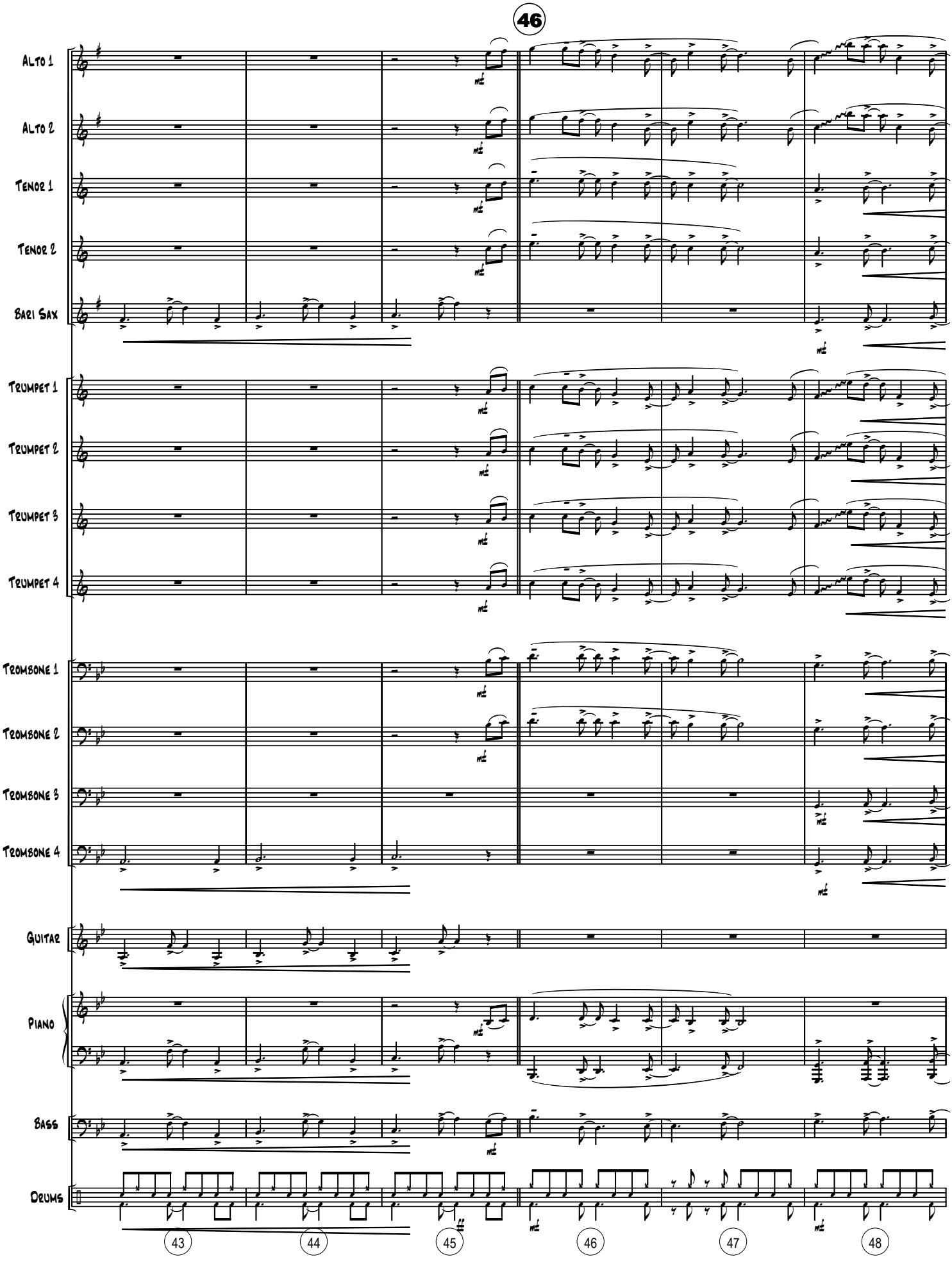

15
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Sol.
13
14
15
16
17
18

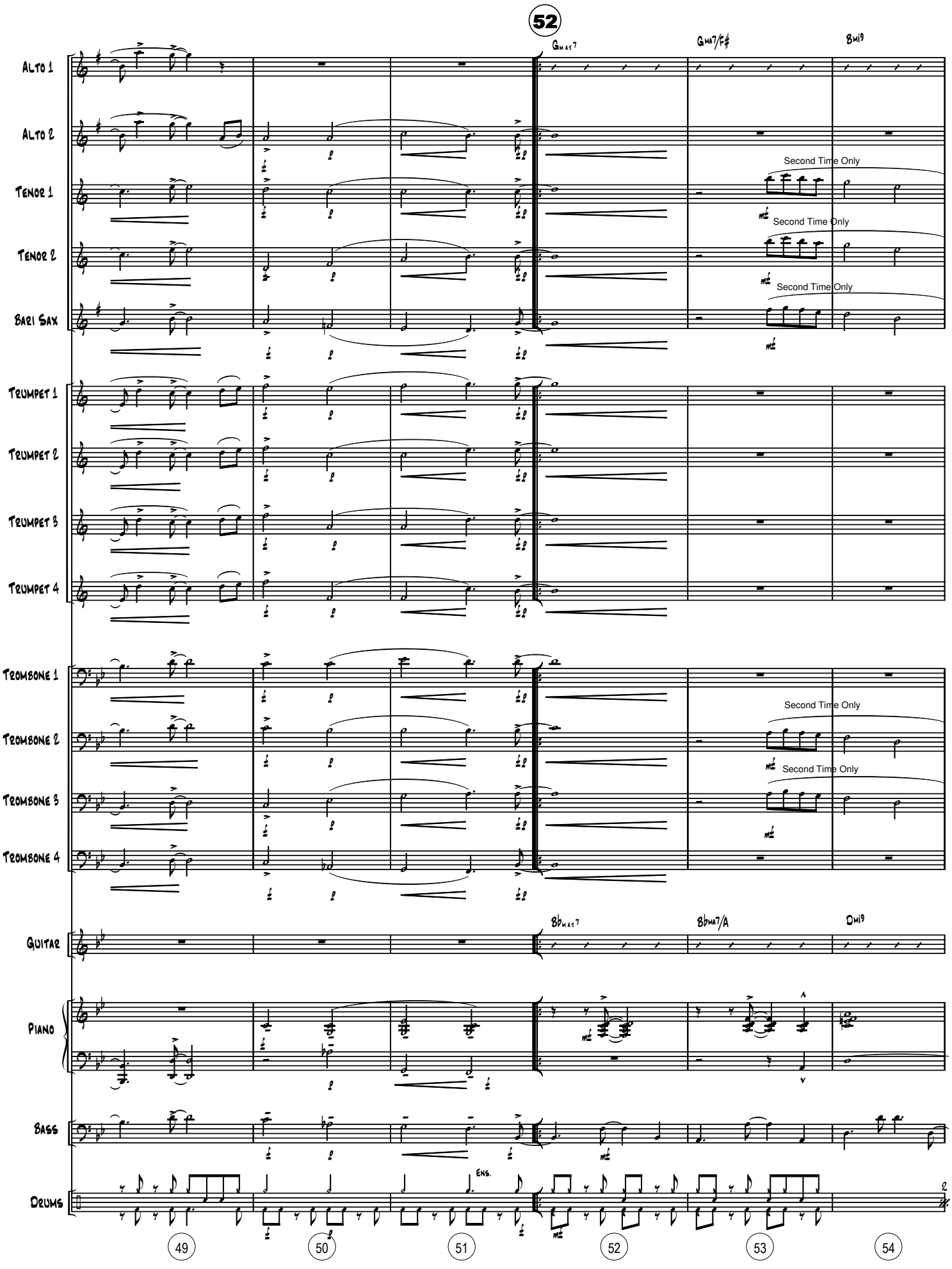

23
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Cresendo .....
Piano
Cresendo .....
Bass
Cresendo .....
Drums
Crescendo .....
19
20
21
22
23
24

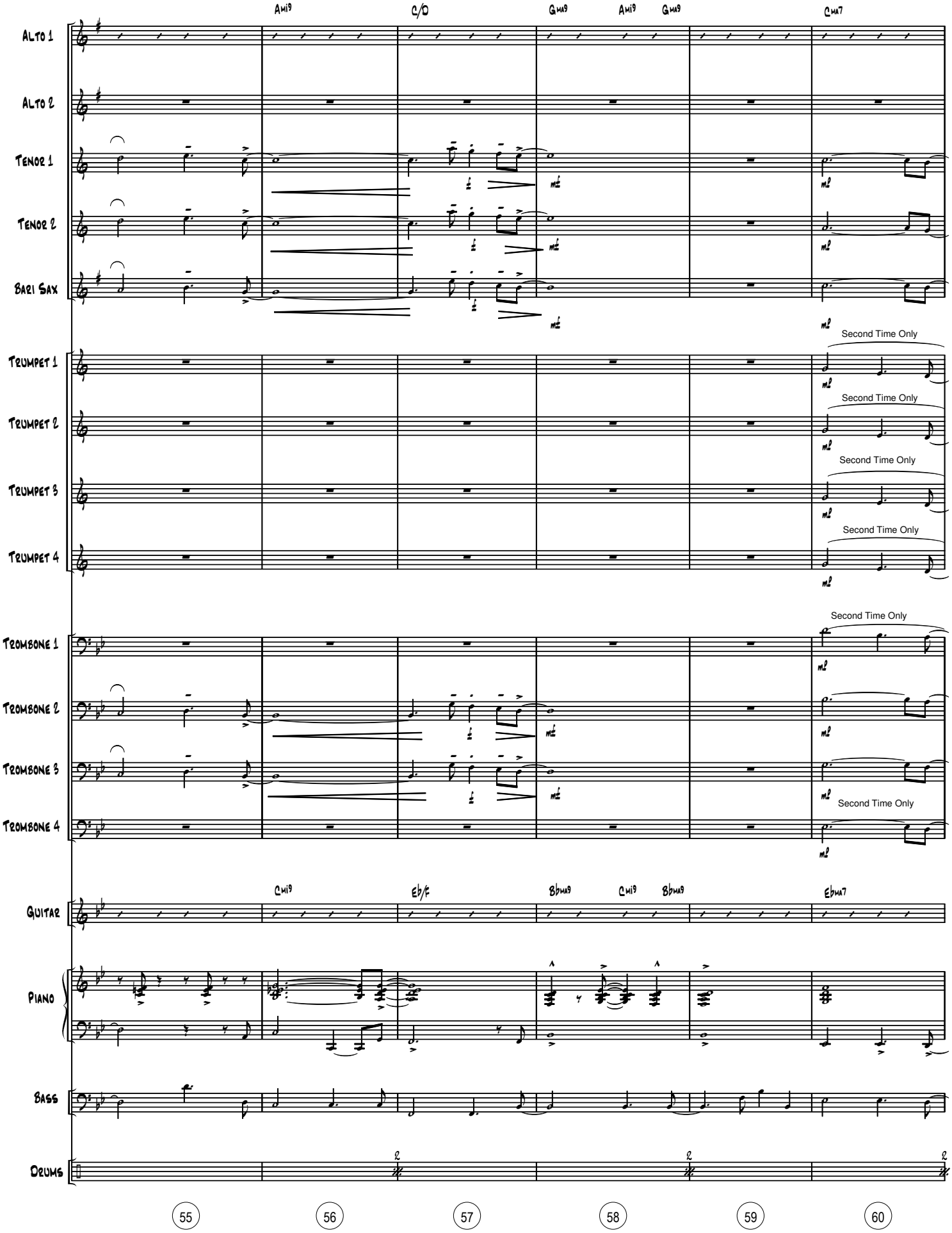

28
Bb/D
D%
Bb/D
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Hi Hat
Drums
25
26
27
28
29
30

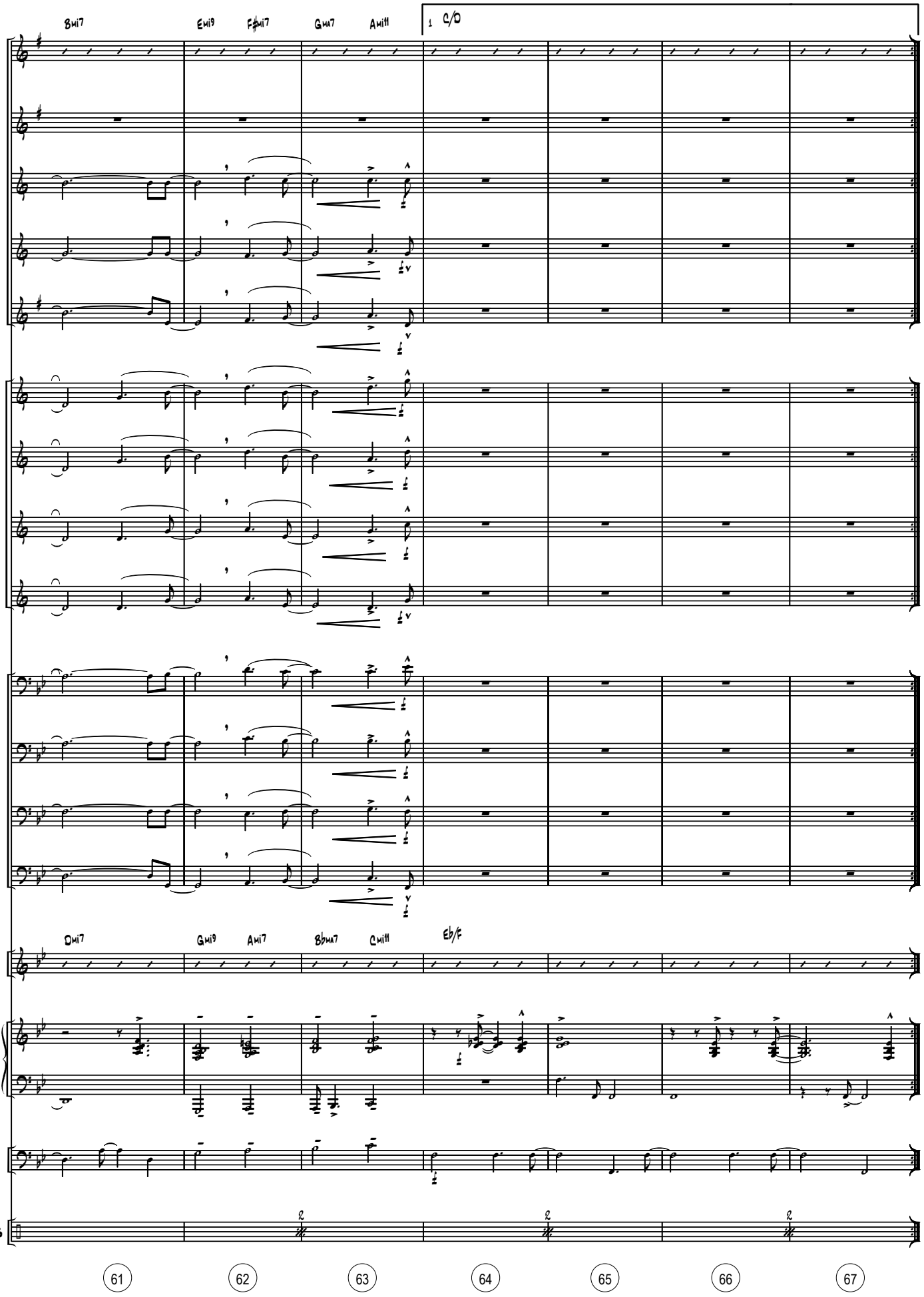

36
A/D
C/D
B/D
Bb/D
A/D
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
31
32
33
34
35
36

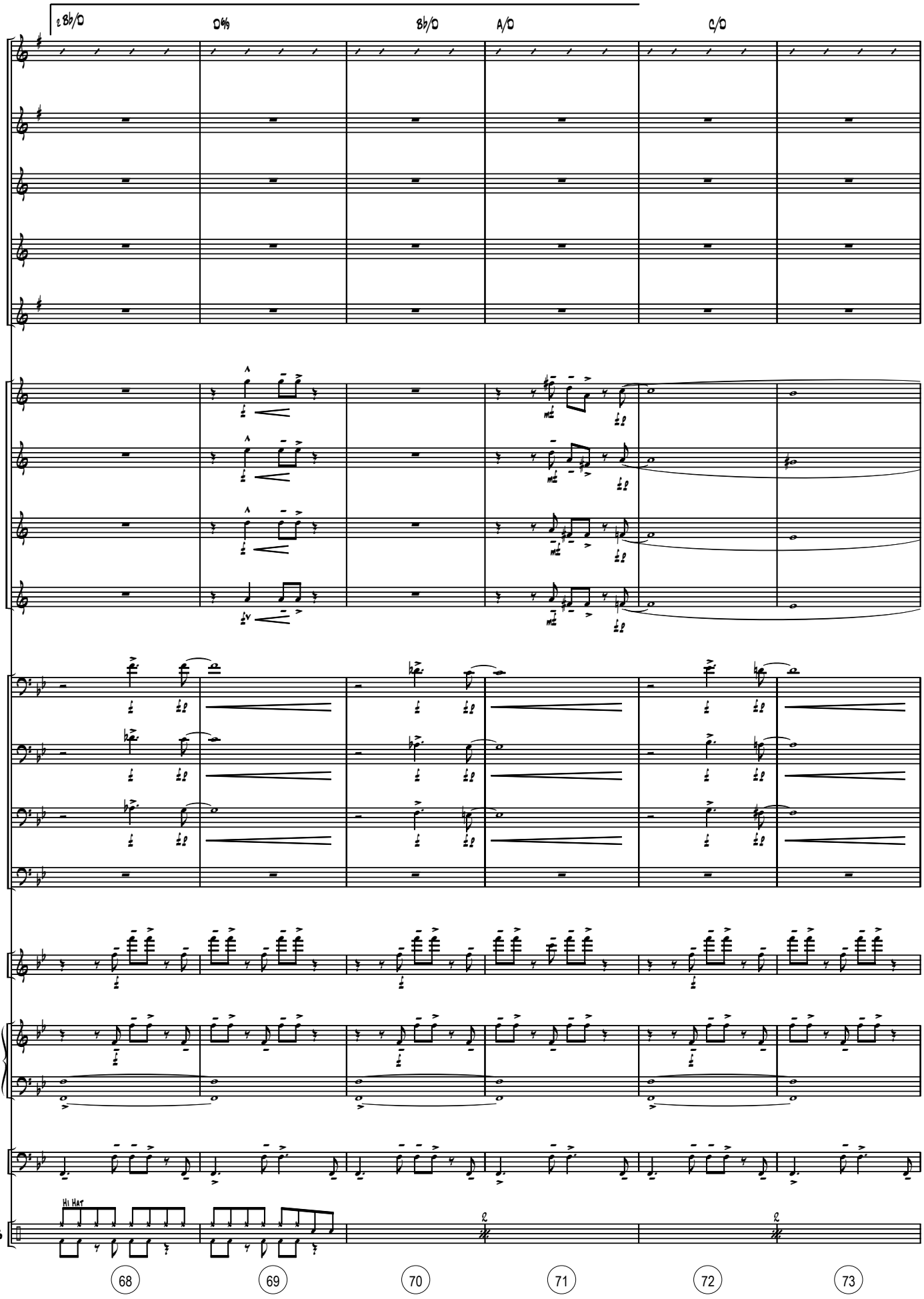

42
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
37
38
39
40
41
42

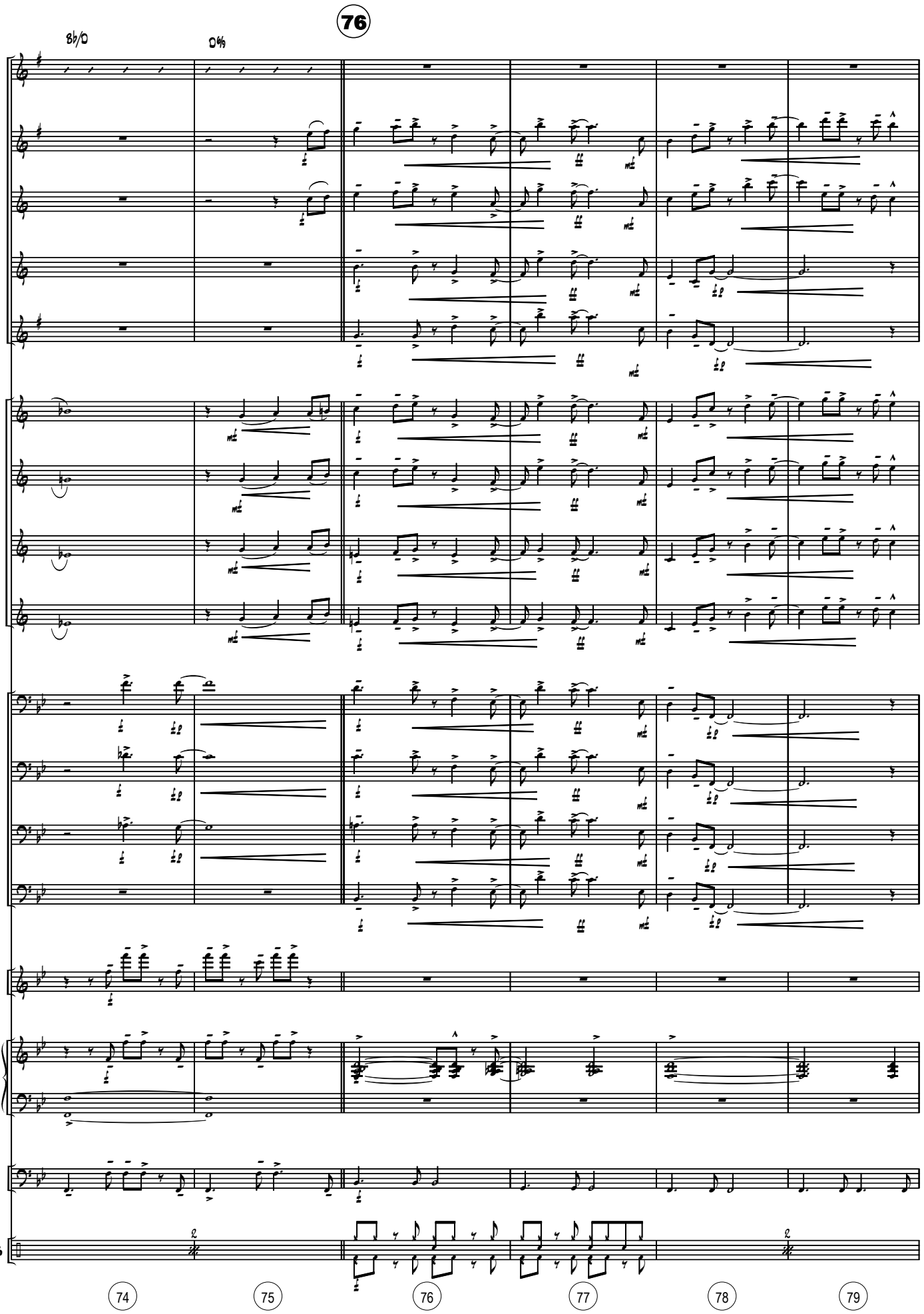

46
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
43
44
45
46
47
48

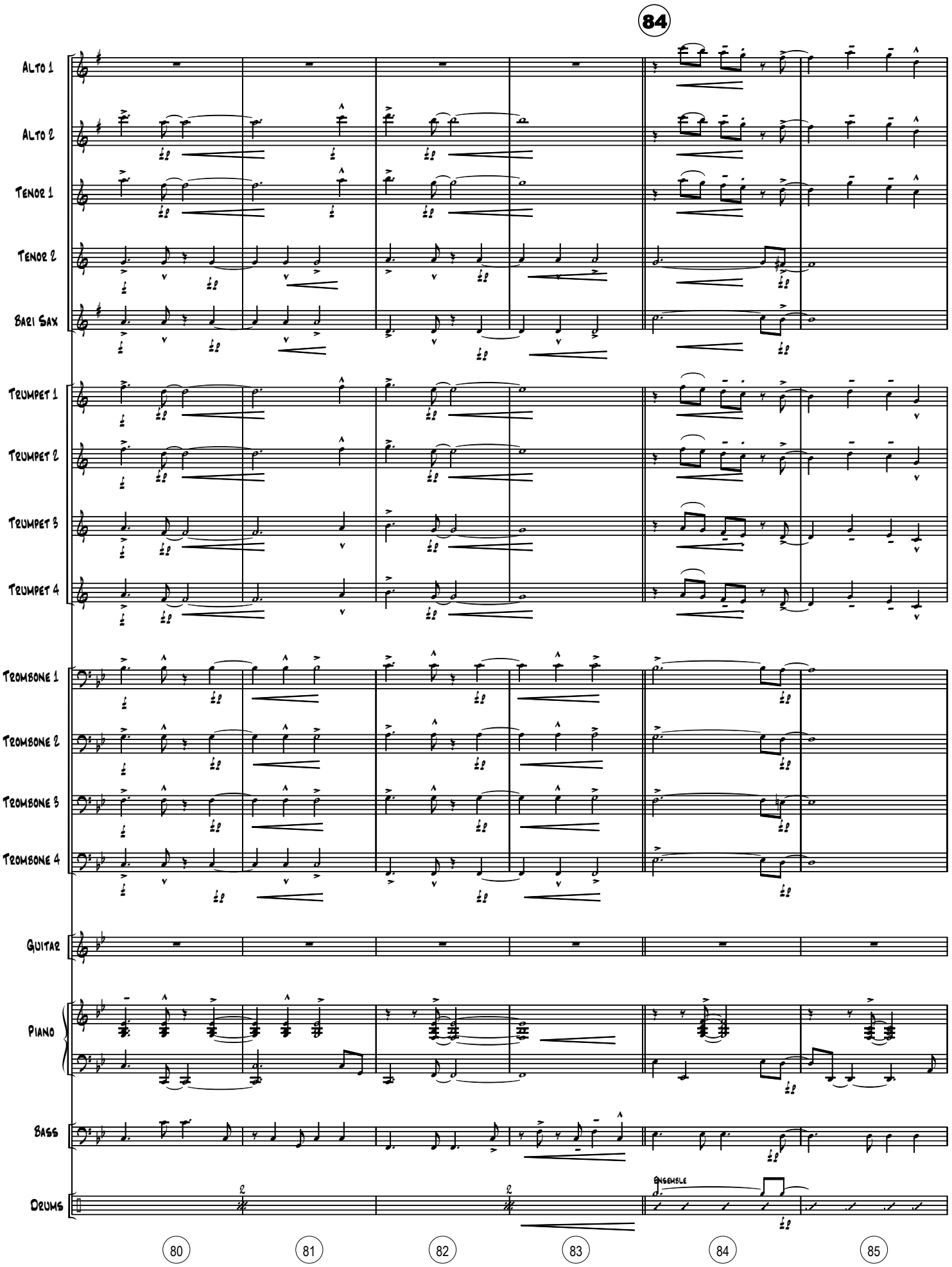

52
Gmaj7
Gmi7/F♯
Bmi9
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Second Time Only
Second Time Only
Second Time Only
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Second Time Only
Second Time Only
Guitar
B♭maj7
B♭mi7/A
Dmi9
Piano
Bass
Drums
Eng.
49
50
51
52
53
54

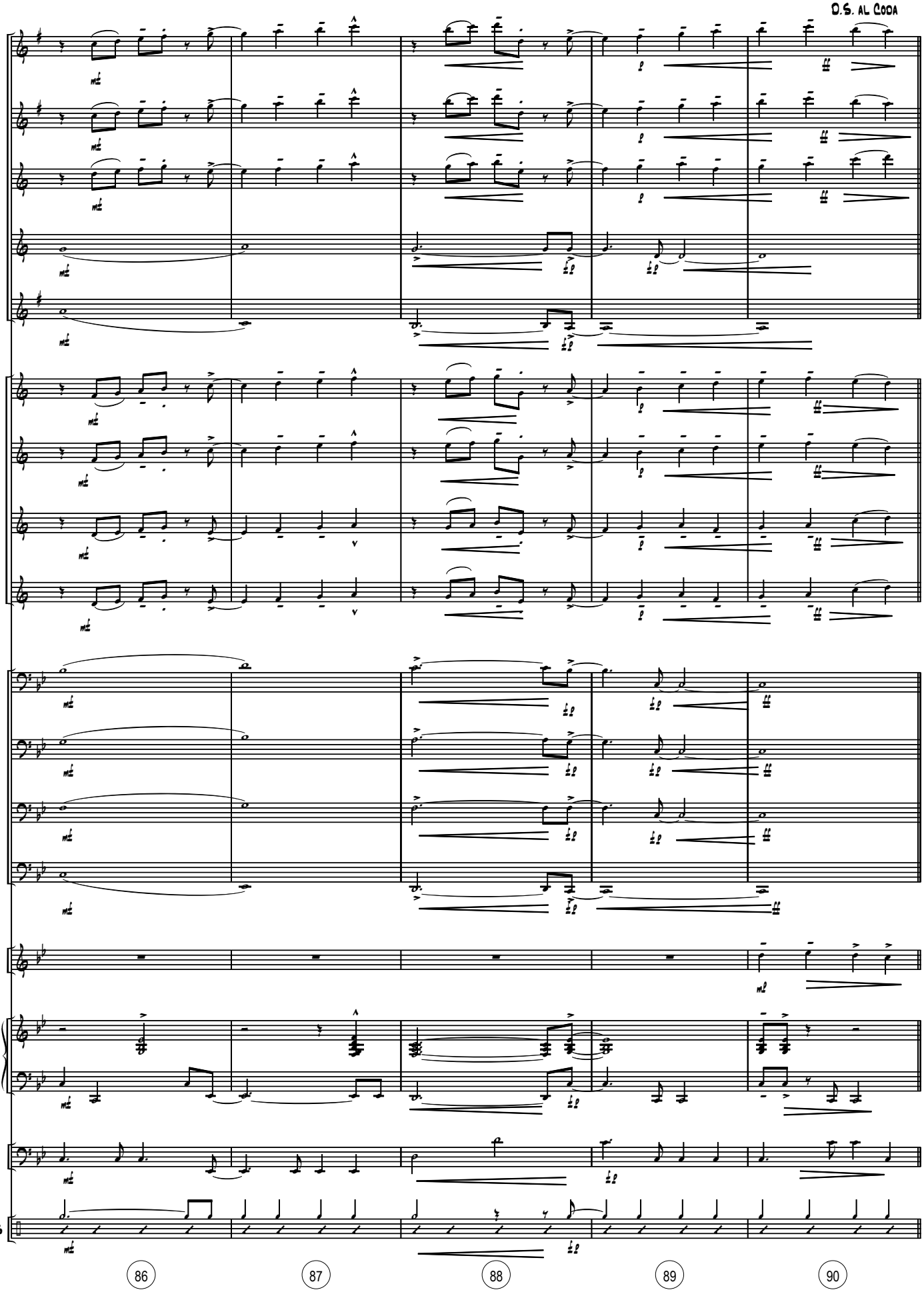

Ami9
C/D
Gma9
Ami9
Gma9
Cma7
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Second Time Only
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Cmi9
Eb/F
Bbma9
Cmi9
Bbma9
Ebma7
Guitar
Piano
Bass
Drums
55
56
57
58
59
60

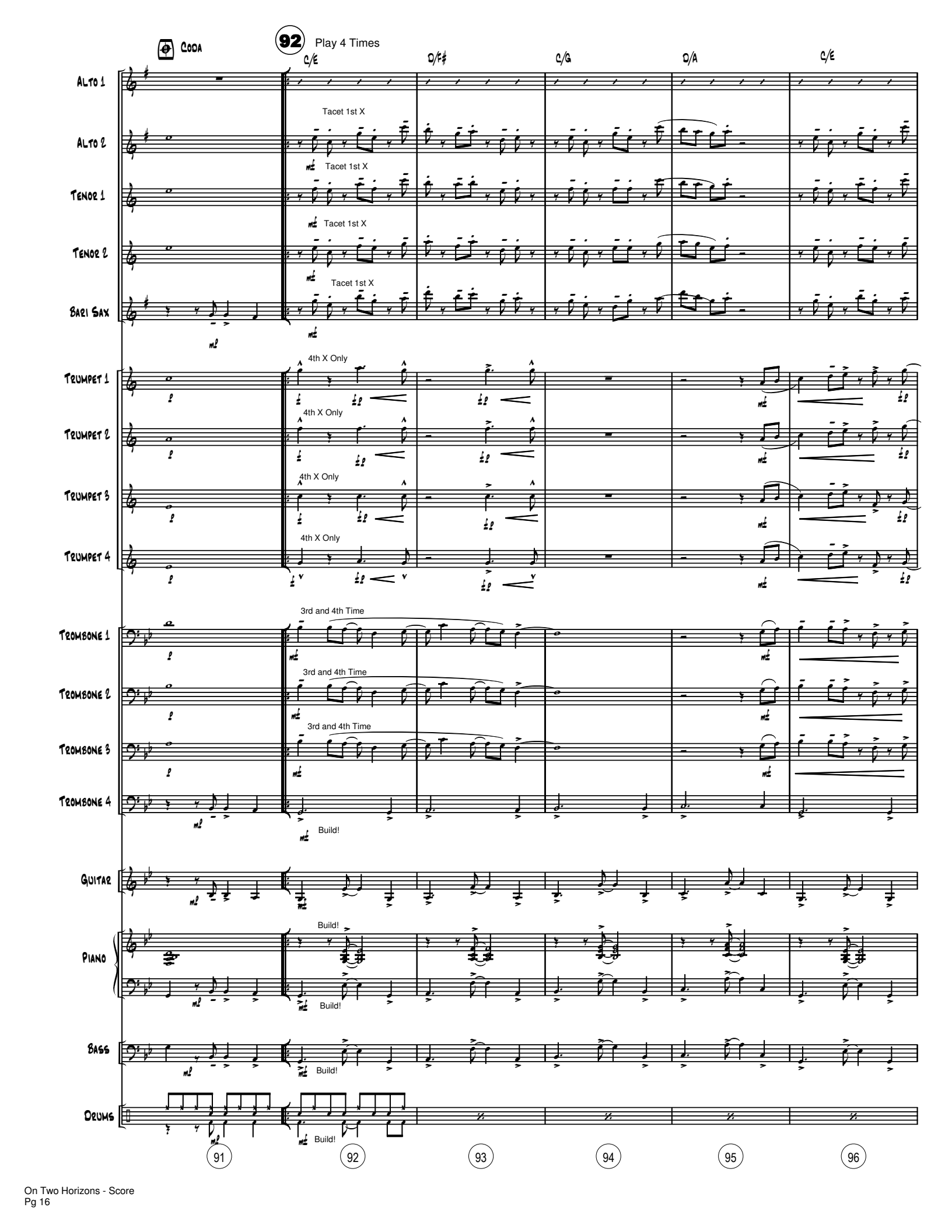

Bmi7
Emi9
F♯mi7
Gma7
Ami11
1 C/D
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Dmi7
Gmi9
Ami7
B♭ma7
Cmi11
Eb/F
Guitar
Piano
Bass
Drums
61
62
63
64
65
66
67


Bb/D
D%
Bb/D
A/D
C/D
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Hi Hat
68
69
70
71
72
73


76
Bb/D
D%
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
74
75
76
77
78
79


84
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
Ensemble
80
81
82
83
84
85

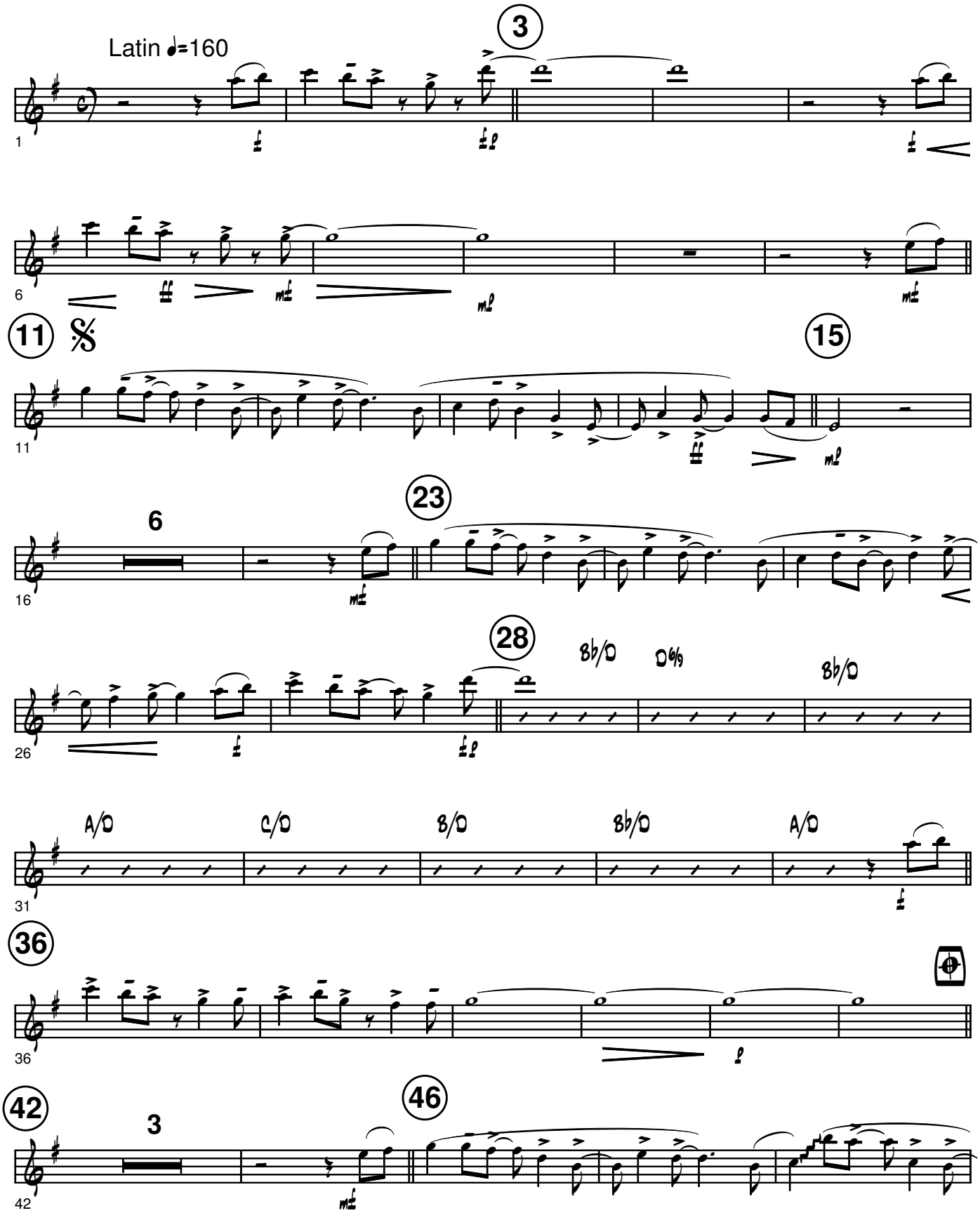

D.S. al Coda
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Guitar
Piano
Bass
Drums
86
87
88
89
90


Coda
92
Play 4 Times
C/E
D/F♯
C/G
D/A
C/E
Alto 1
Alto 2
Tacet 1st X
Tenor 1
Tacet 1st X
Tenor 2
Tacet 1st X
Bari Sax
Tacet 1st X
Trumpet 1
4th X Only
Trumpet 2
4th X Only
Trumpet 3
4th X Only
Trumpet 4
4th X Only
Trombone 1
3rd and 4th Time
Trombone 2
3rd and 4th Time
Trombone 3
3rd and 4th Time
Trombone 4
Build!
Guitar
Piano
Build!
Build!
Bass
Build!
Drums
Build!
91
92
93
94
95
96

Alto 1

On Two Horizons

by Tom Davis



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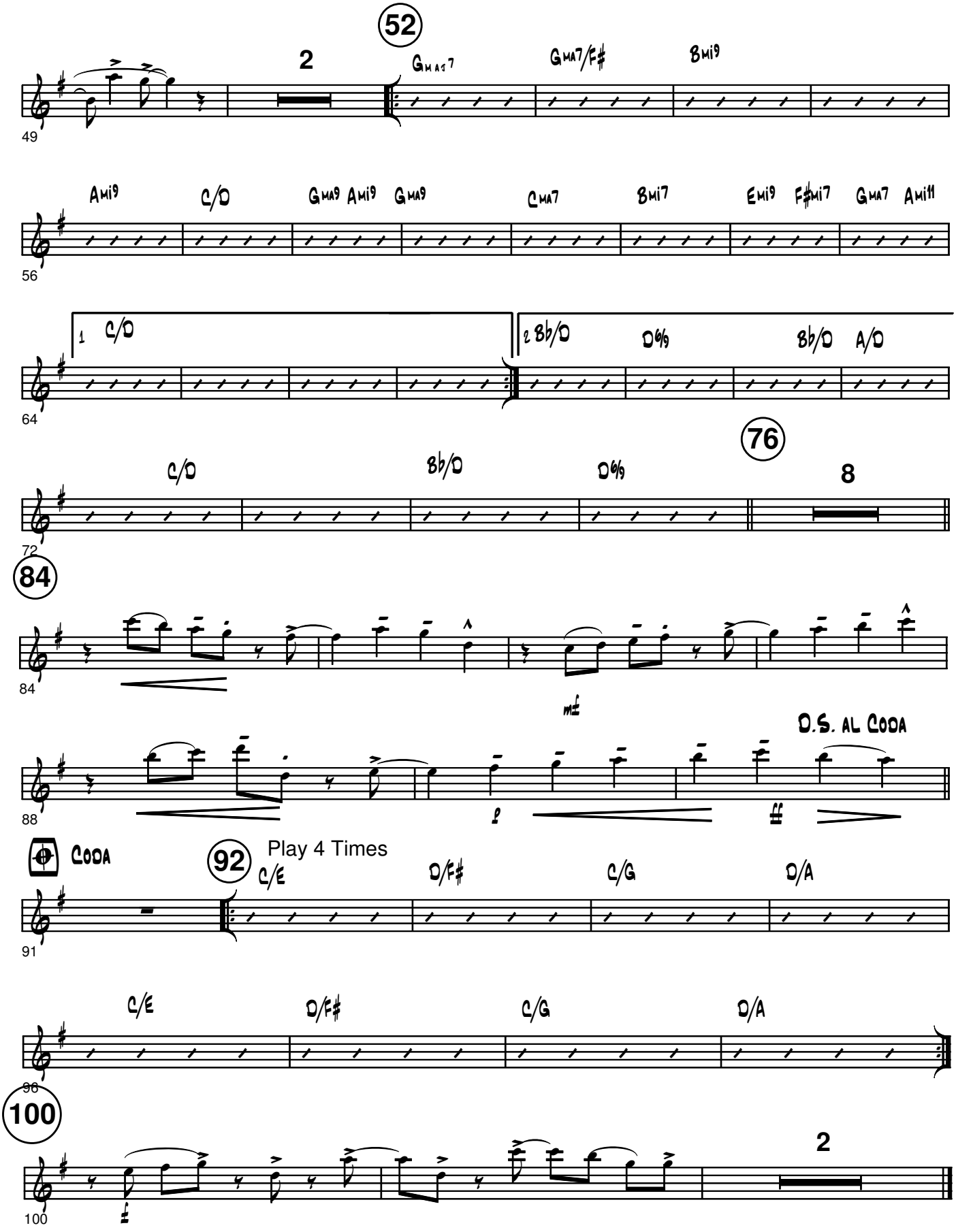
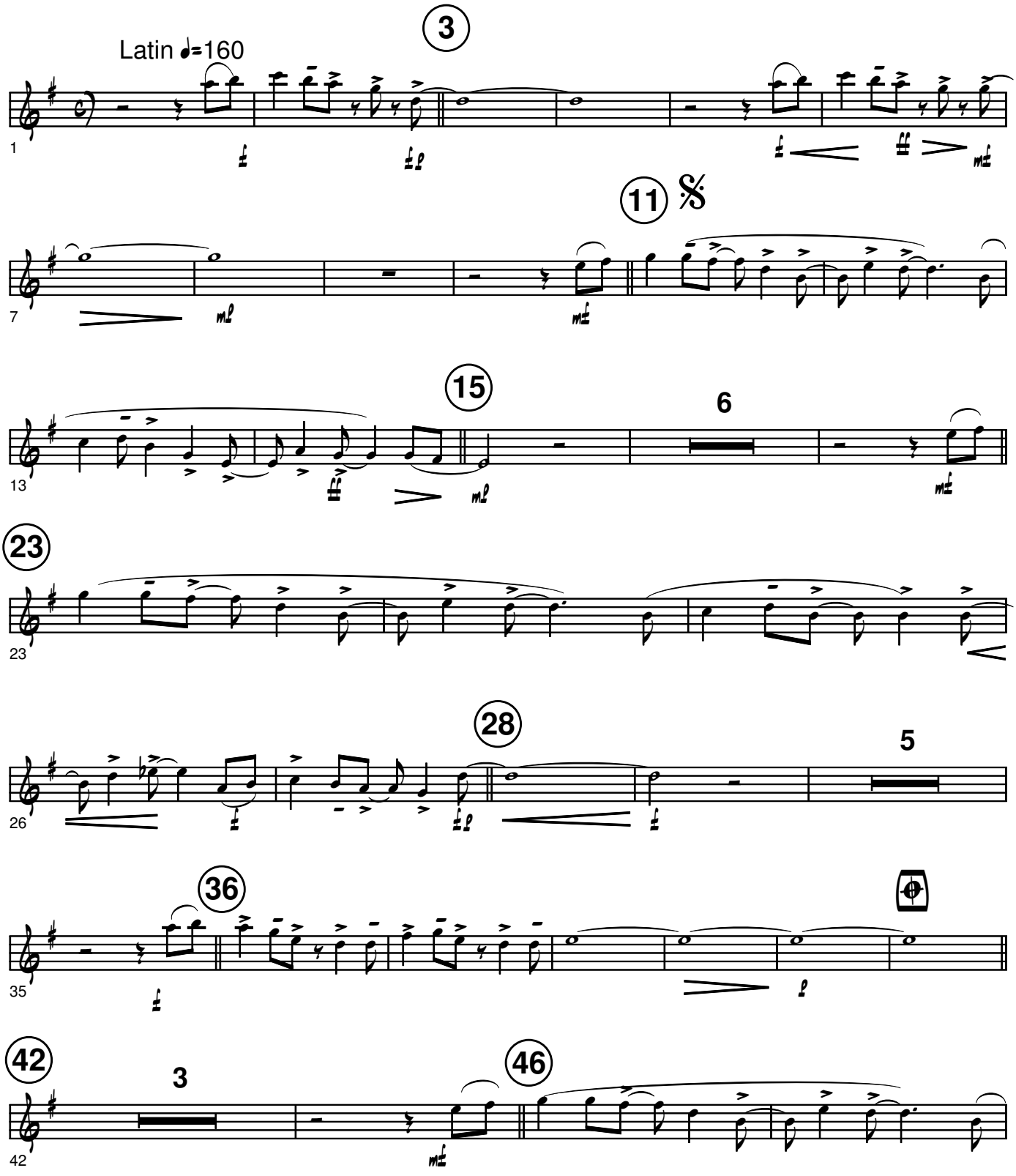

52
2
GMA7
GMA7/F#
BMI9
49
AMI9
C/D
GMA9 AMI9
GMA9
CMA7
BMI7
EMI9
F#MI7
GMA7
AMI11
56
1 C/D
2 Bb/D
Db9
Bb/D
A/D
64
76
C/D
Bb/D
Db9
8
72
84
84
m
D.S. AL CODA
88
CODA
92
Play 4 Times
C/E
D/F#
C/G
D/A
91
C/E
D/F#
C/G
D/A
96
100
2
100

Alto 2

On Two Horizons

by Tom Davis



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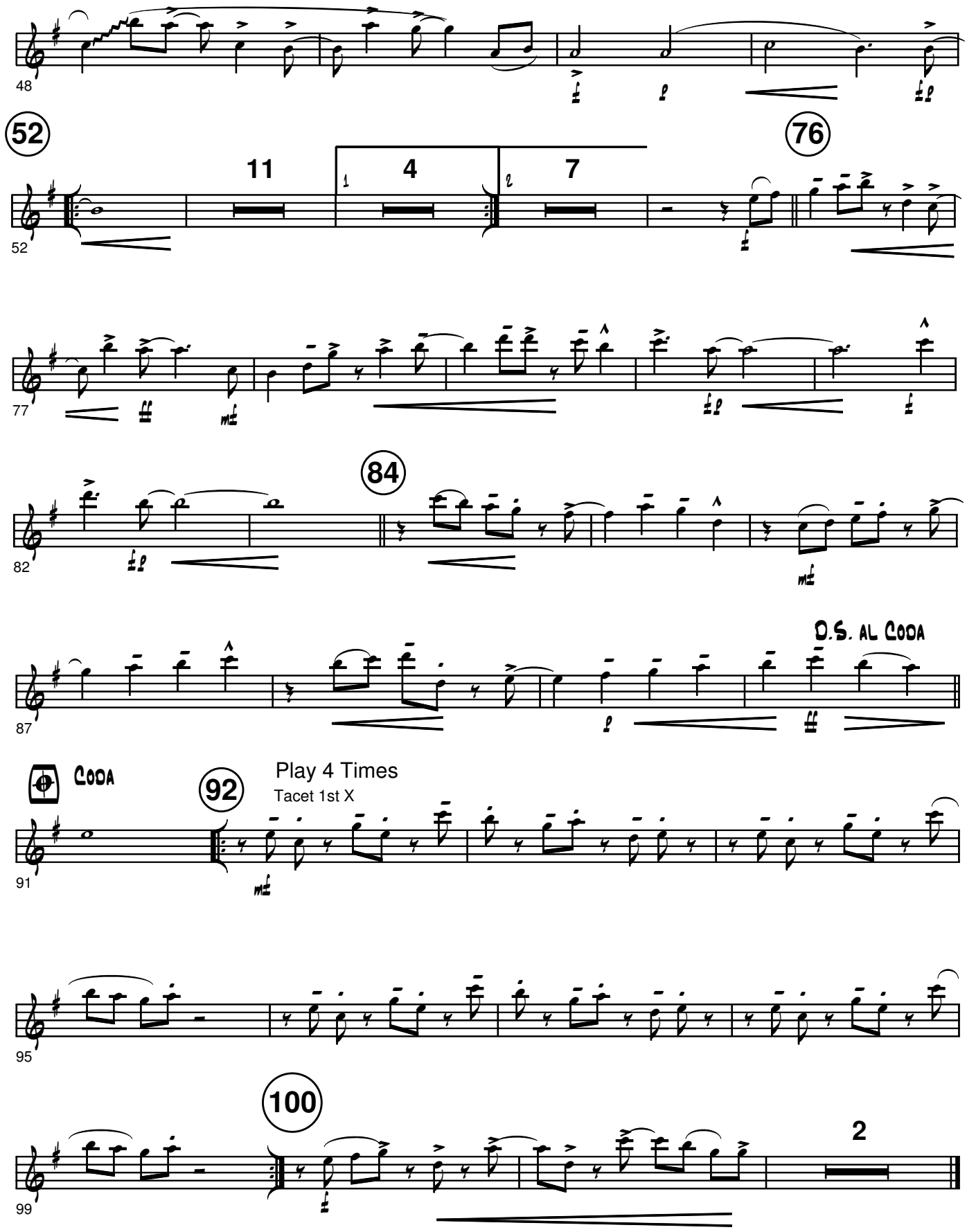
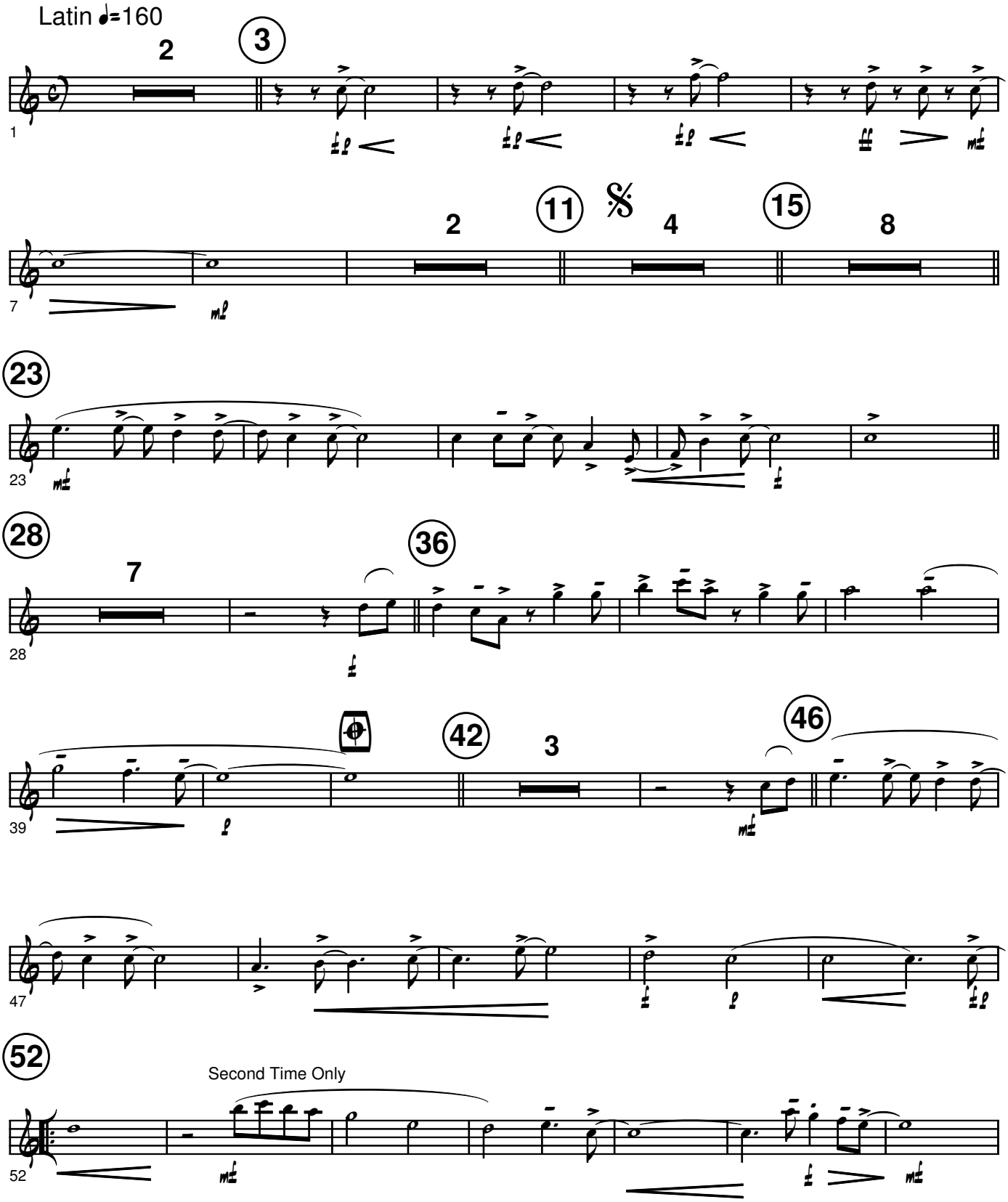

48
52
11
1
4
2
7
76
52
77
84
82
D.S. AL CODA
87
CODA
92
Play 4 Times
Tacet 1st X
91
95
100
2
99

Tenor 1 On Two Horizons

by Tom Davis



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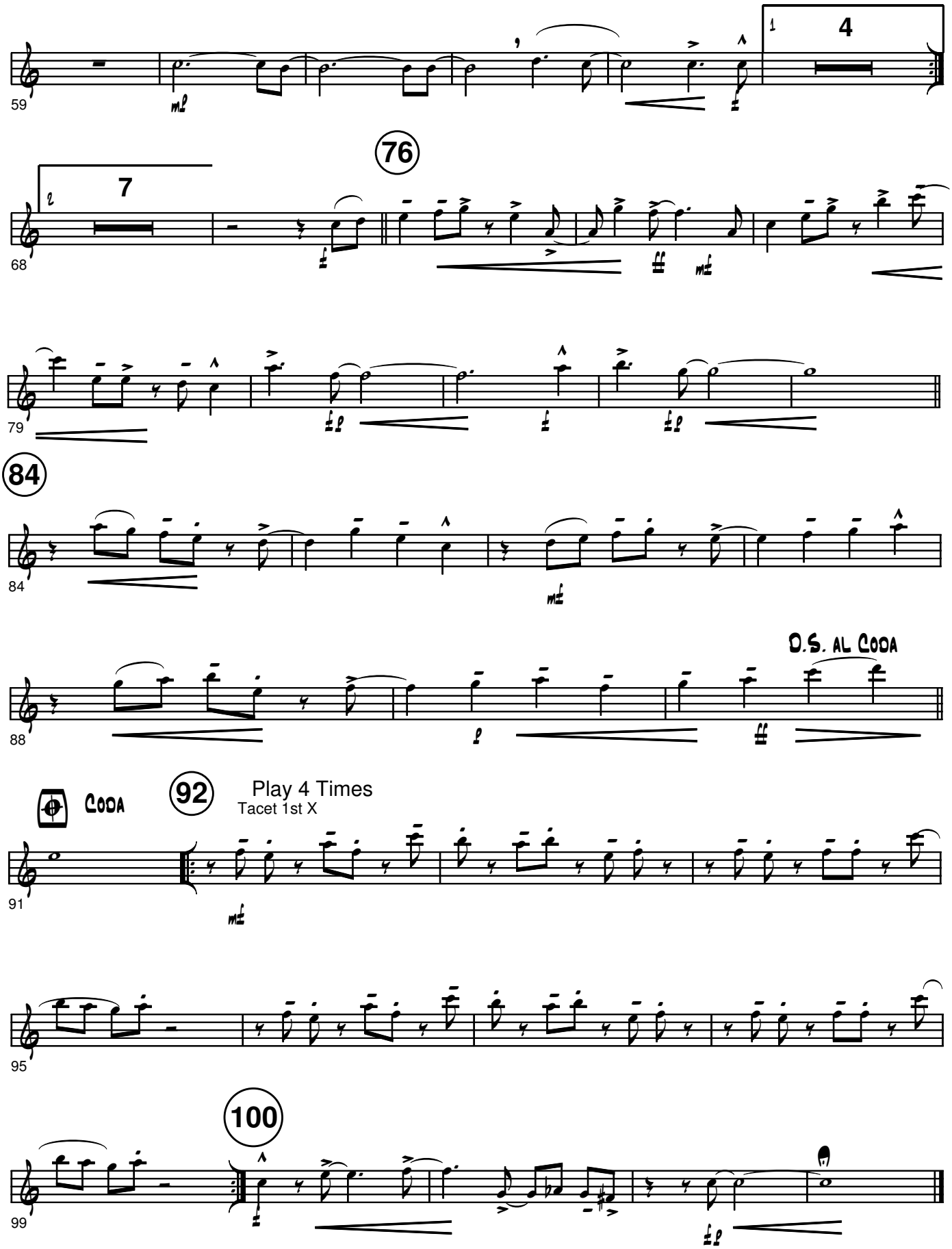
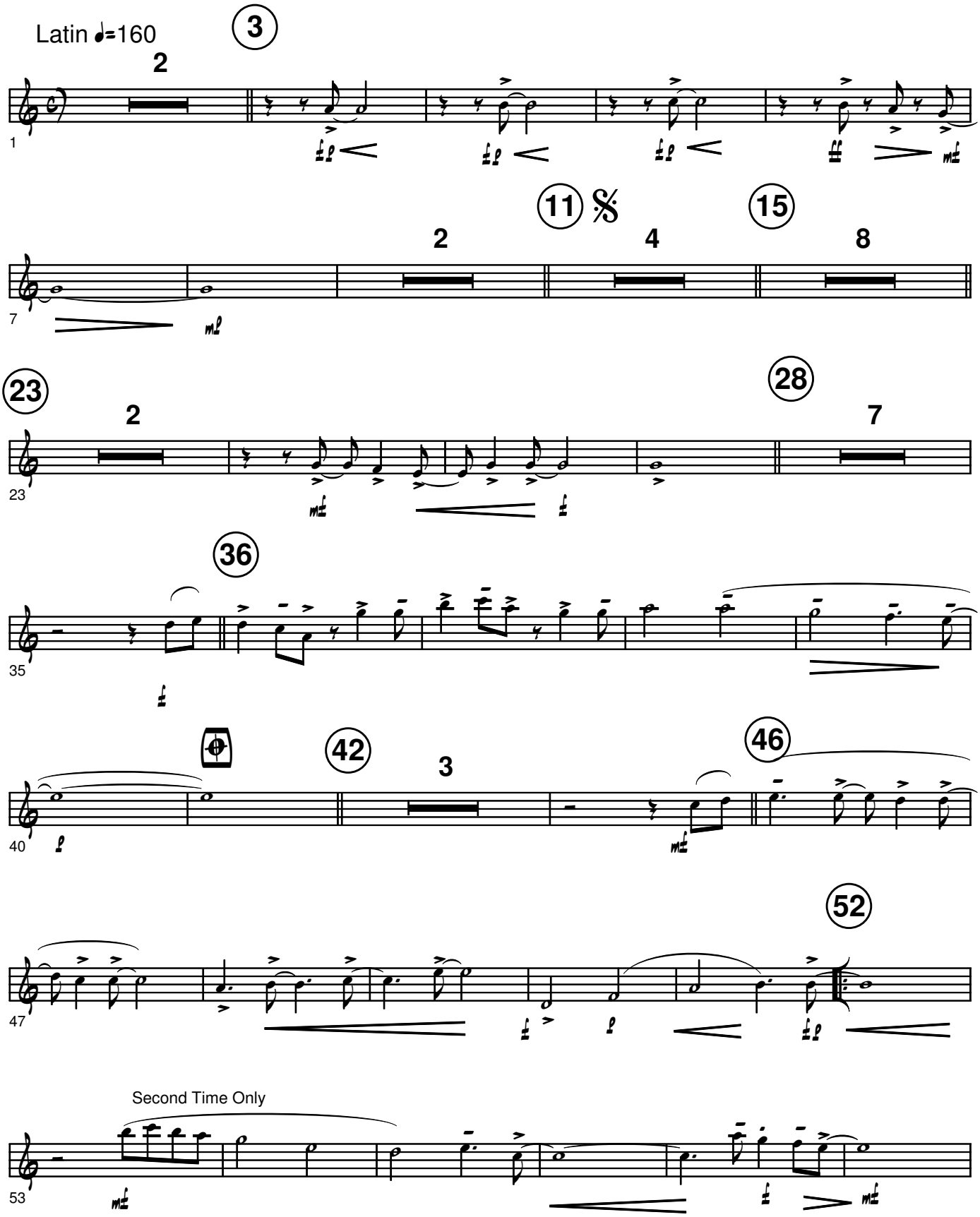

59
1
4
76
7
68
79
84
84
D.S. AL CODA
88
CODA
92
Play 4 Times
Tacet 1st X
91
95
100
99

Tenor 2 On Two Horizons

by Tom Davis



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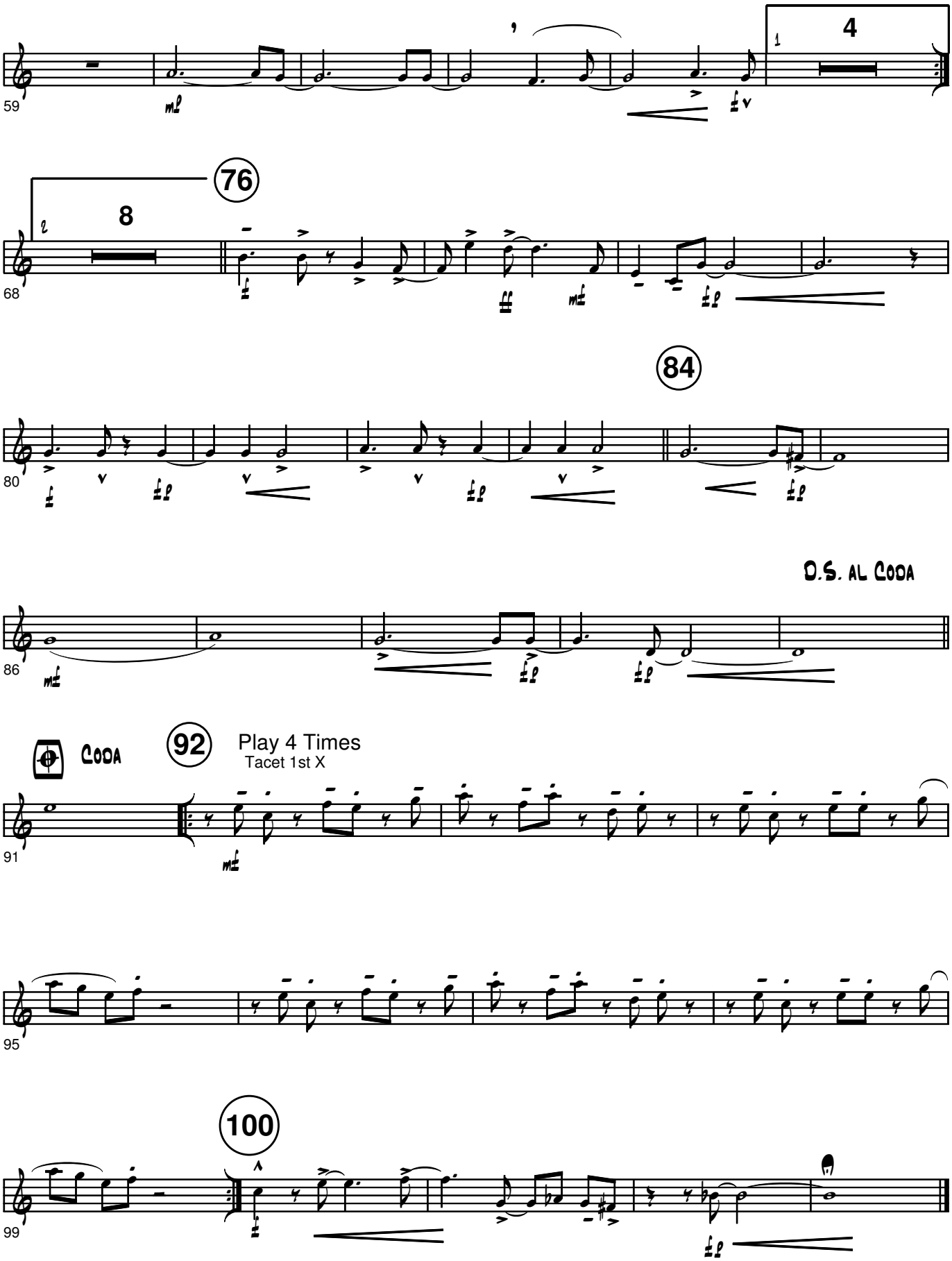
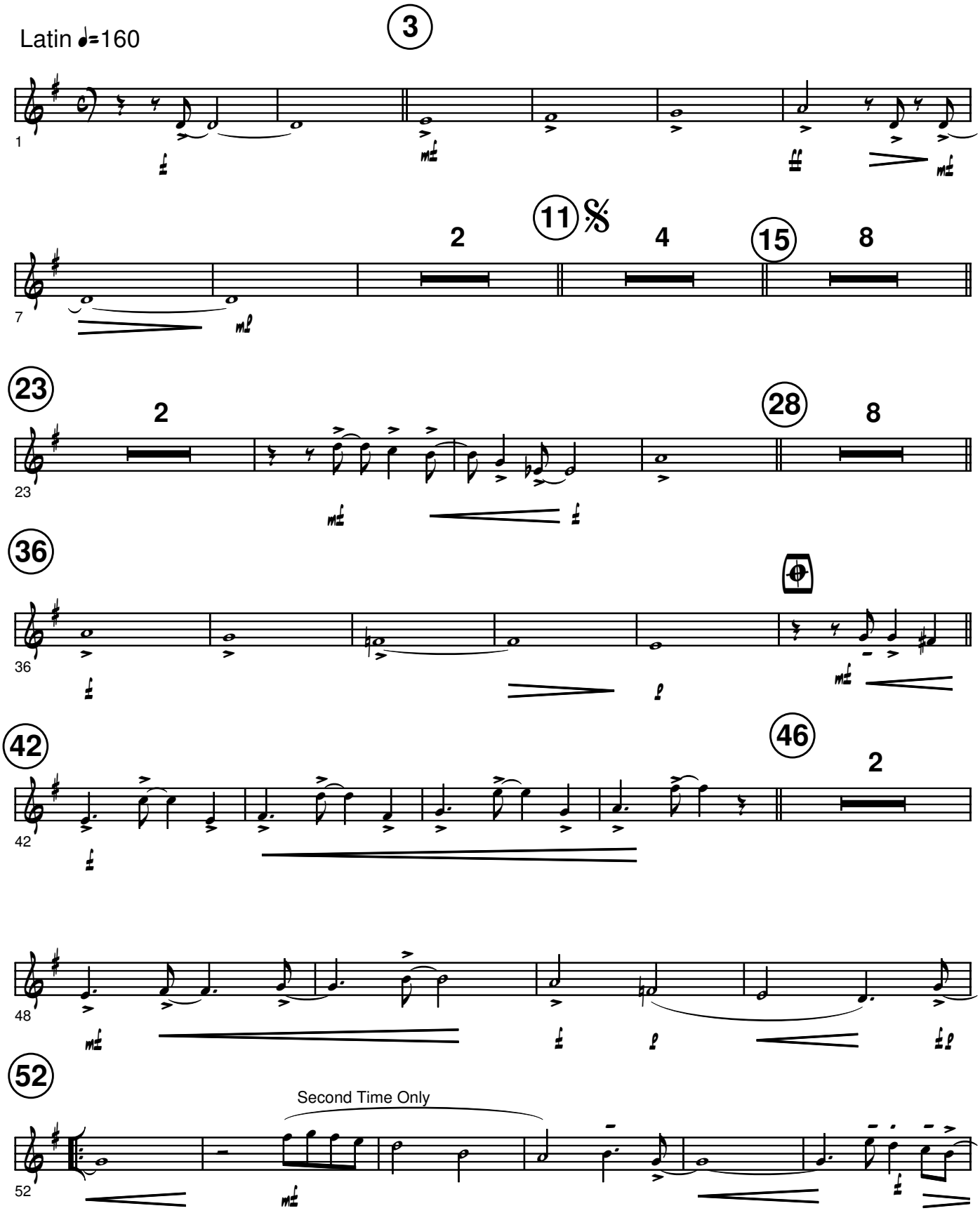

59
4
1
76
8
68
84
80
D.S. AL CODA
86
CODA
92
Play 4 Times
Tacet 1st X
91
95
100
99

Bari Sax

On Two Horizons

by Tom Davis



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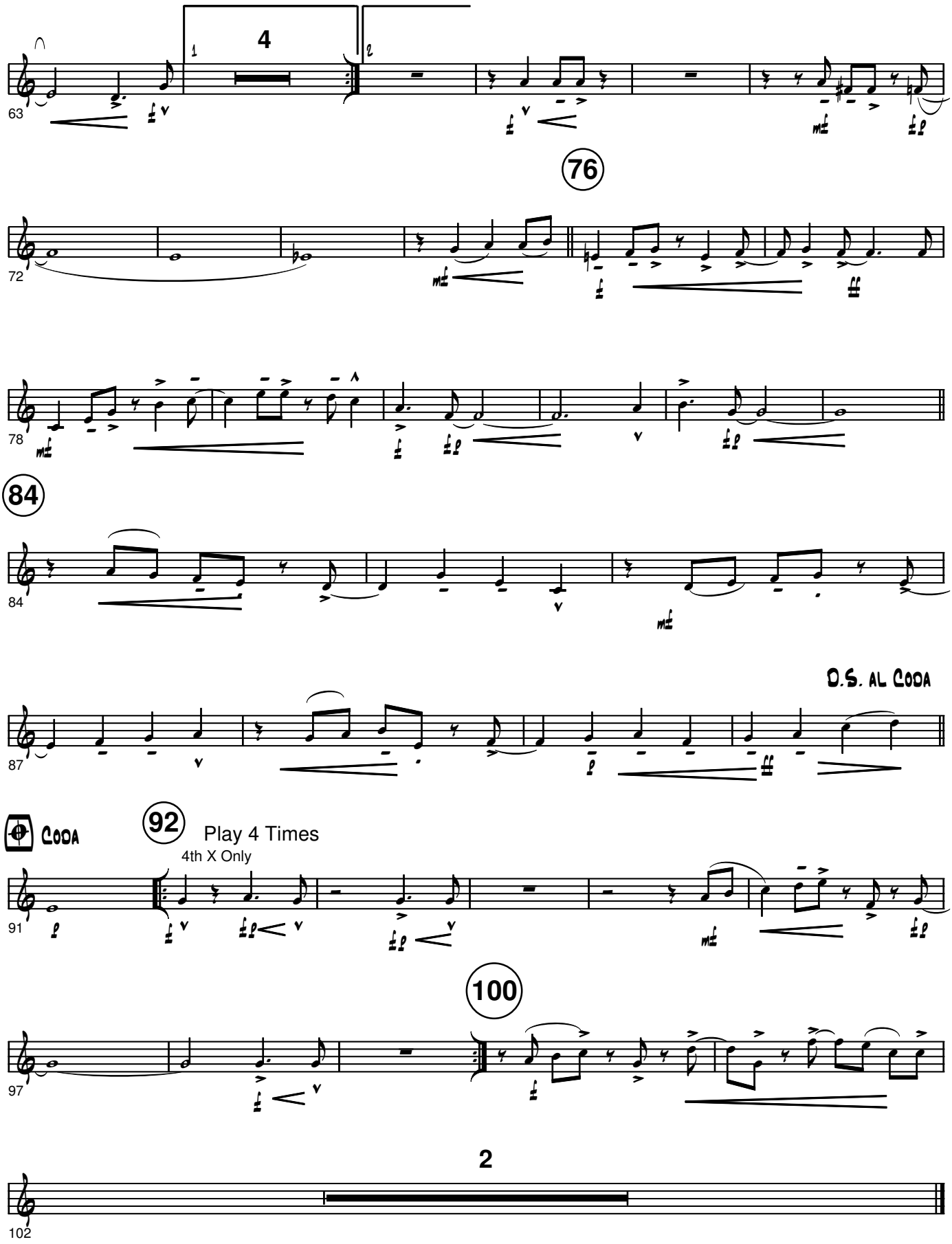
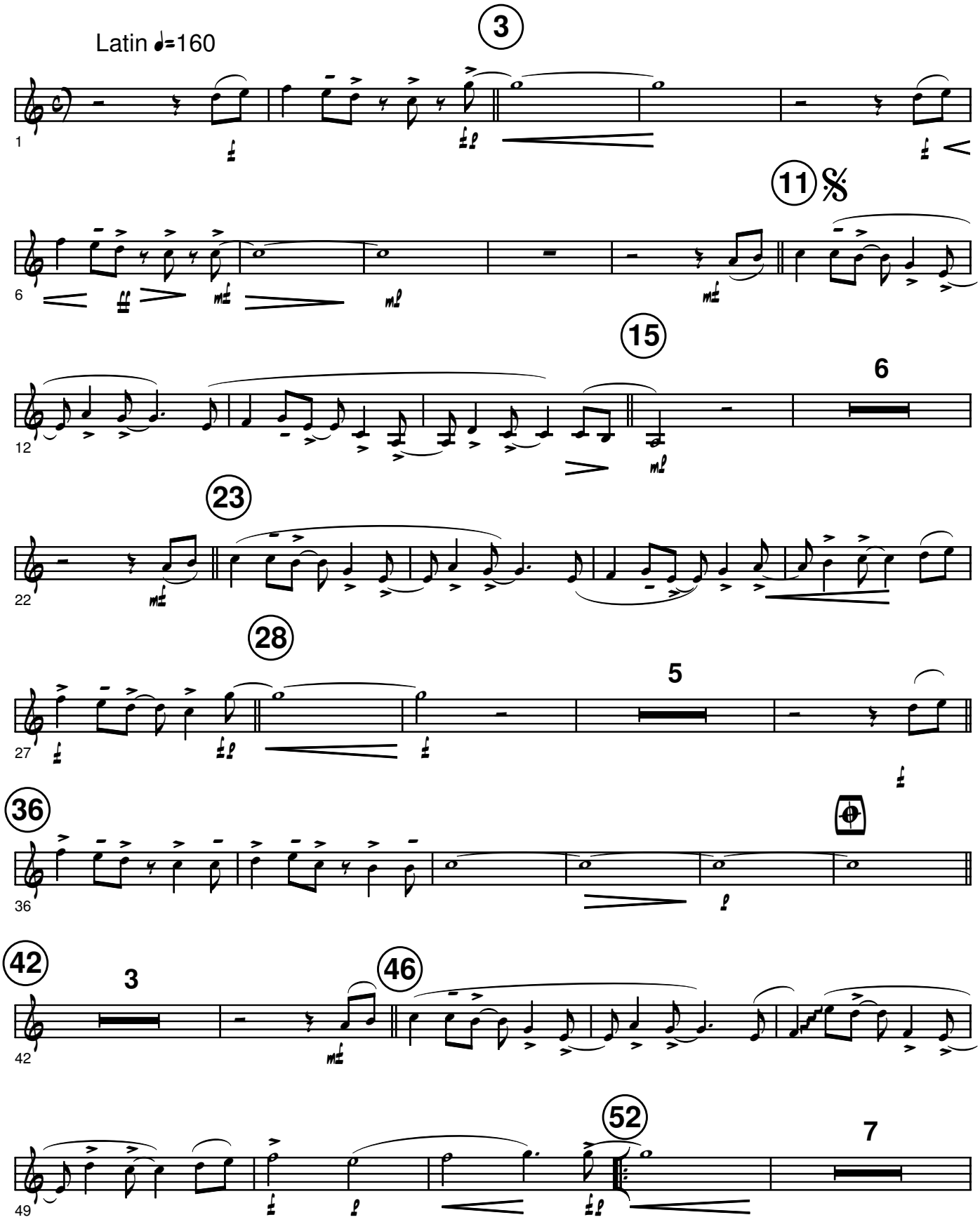

4
63
76
72
78
84
84
D.S. al Coda
87
Coda
92
Play 4 Times
4th X Only
91
100
97
2
102

Trumpet 1 On Two Horizons

by Tom Davis



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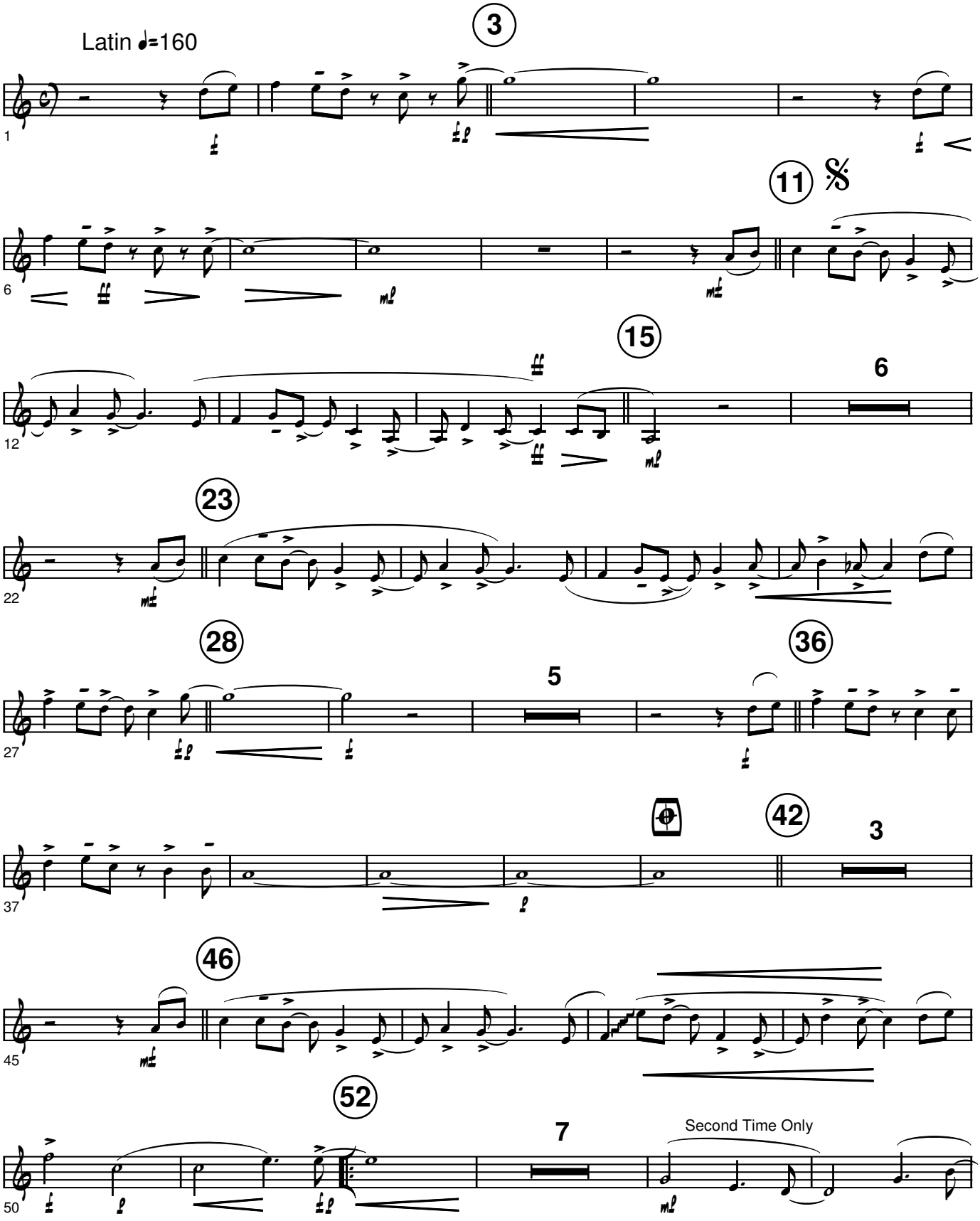
Trumpet 2 On Two Horizons

by Tom Davis



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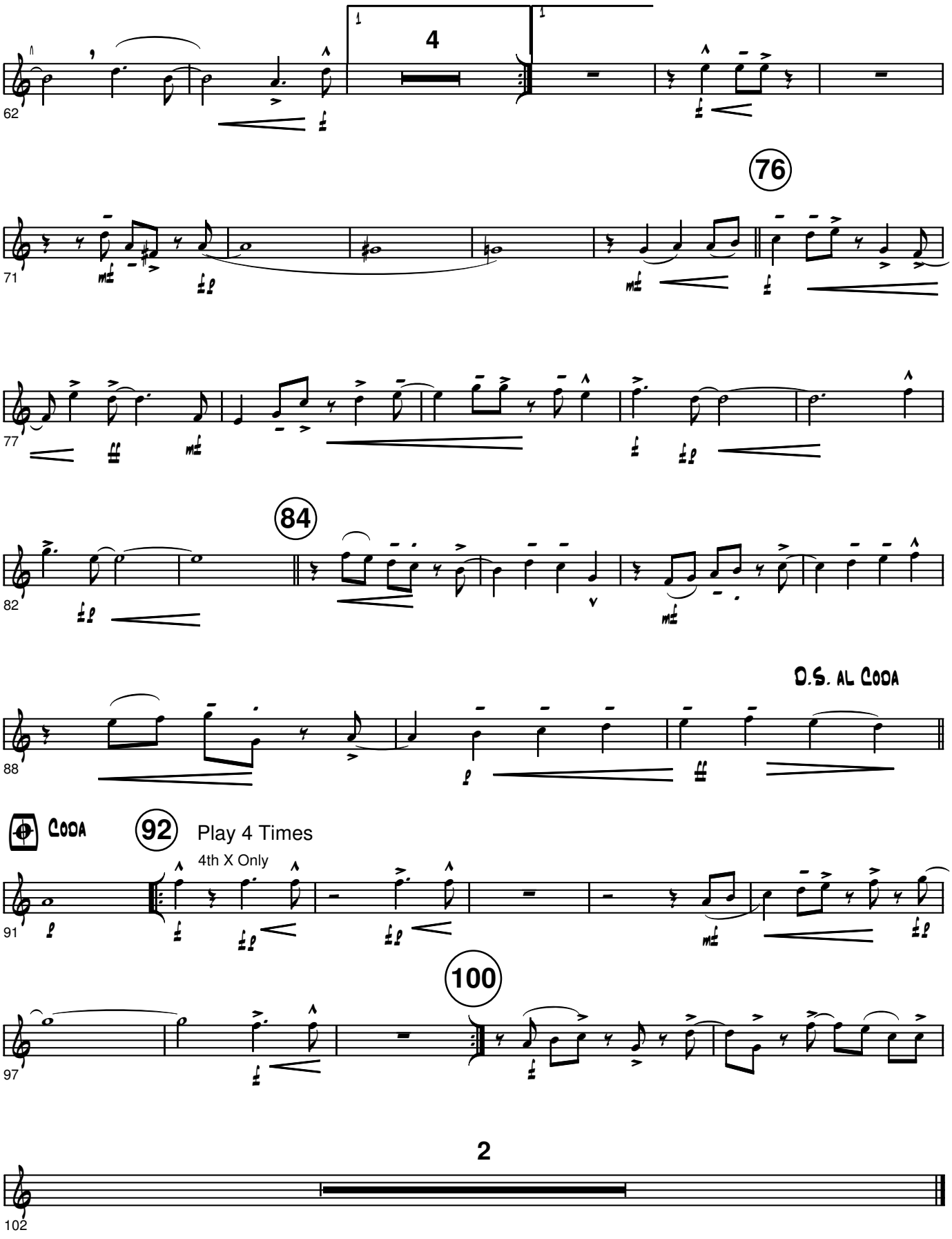
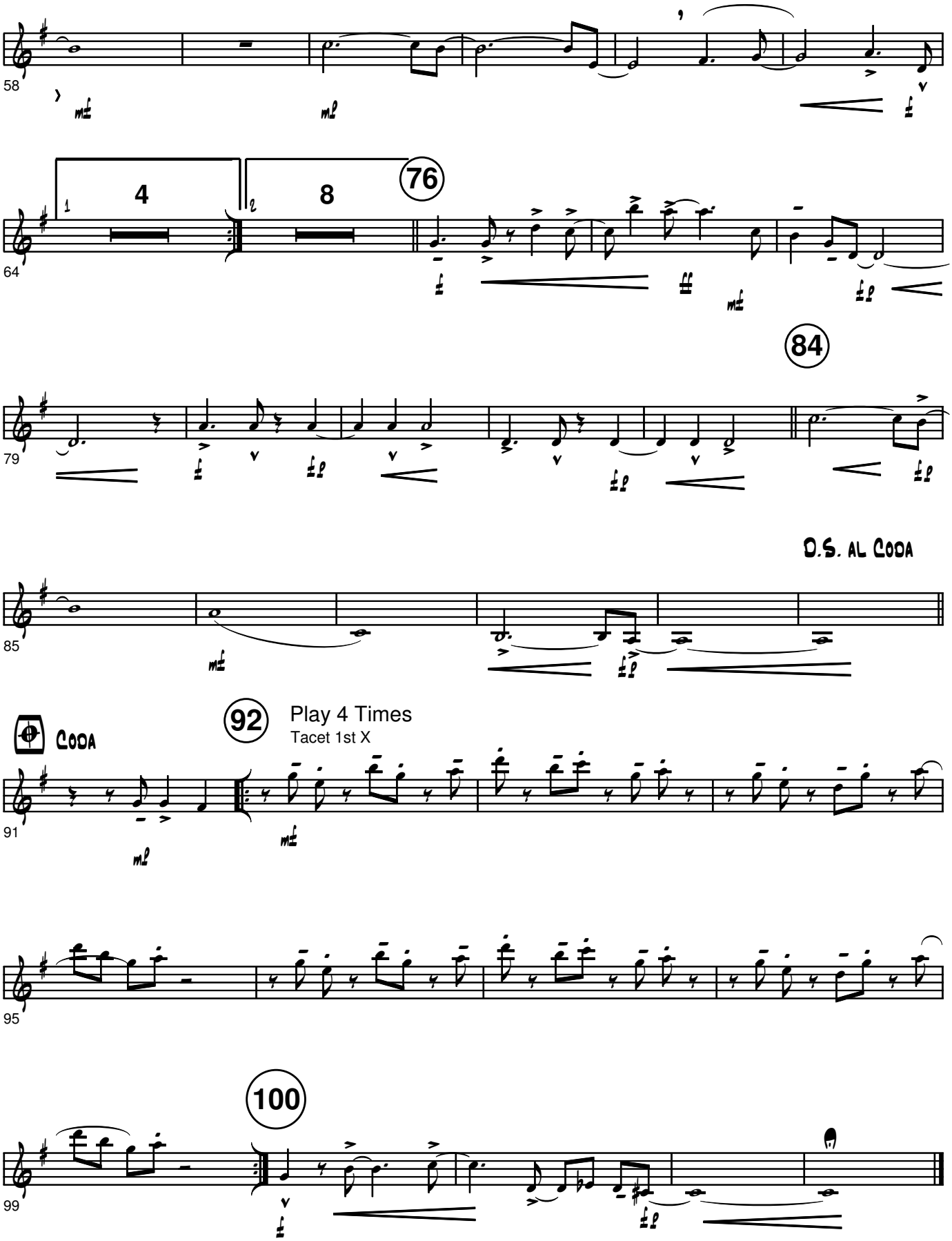
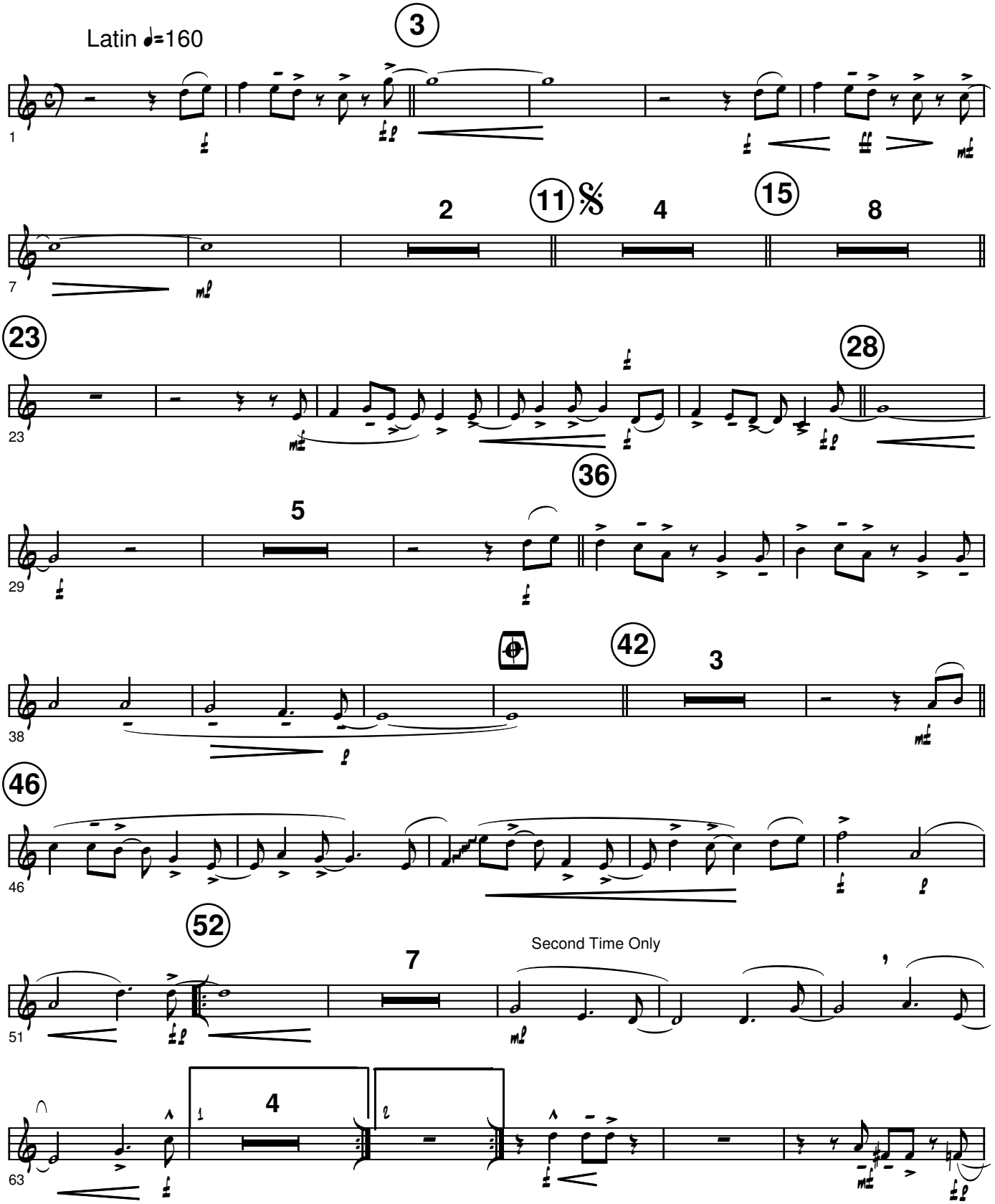

4
76
84
D.S. AL CODA
CODA
92
Play 4 Times
4th X Only
100
2


58
64
1
4
2
8
76
79
84
D.S. AL CODA
85
CODA
92
Play 4 Times
Tacet 1st X
91
95
100
99

Trumpet 3 On Two Horizons

by Tom Davis



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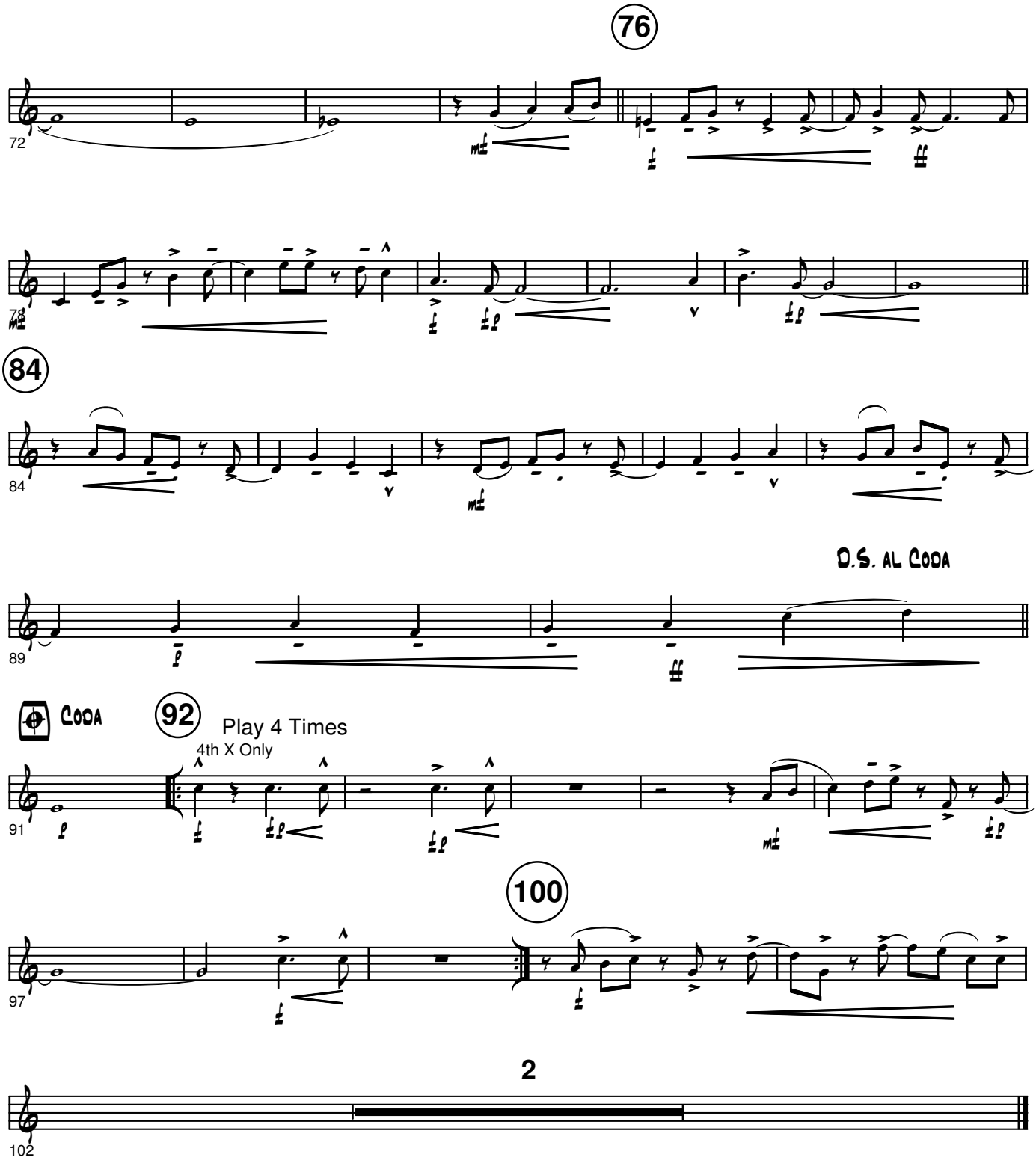
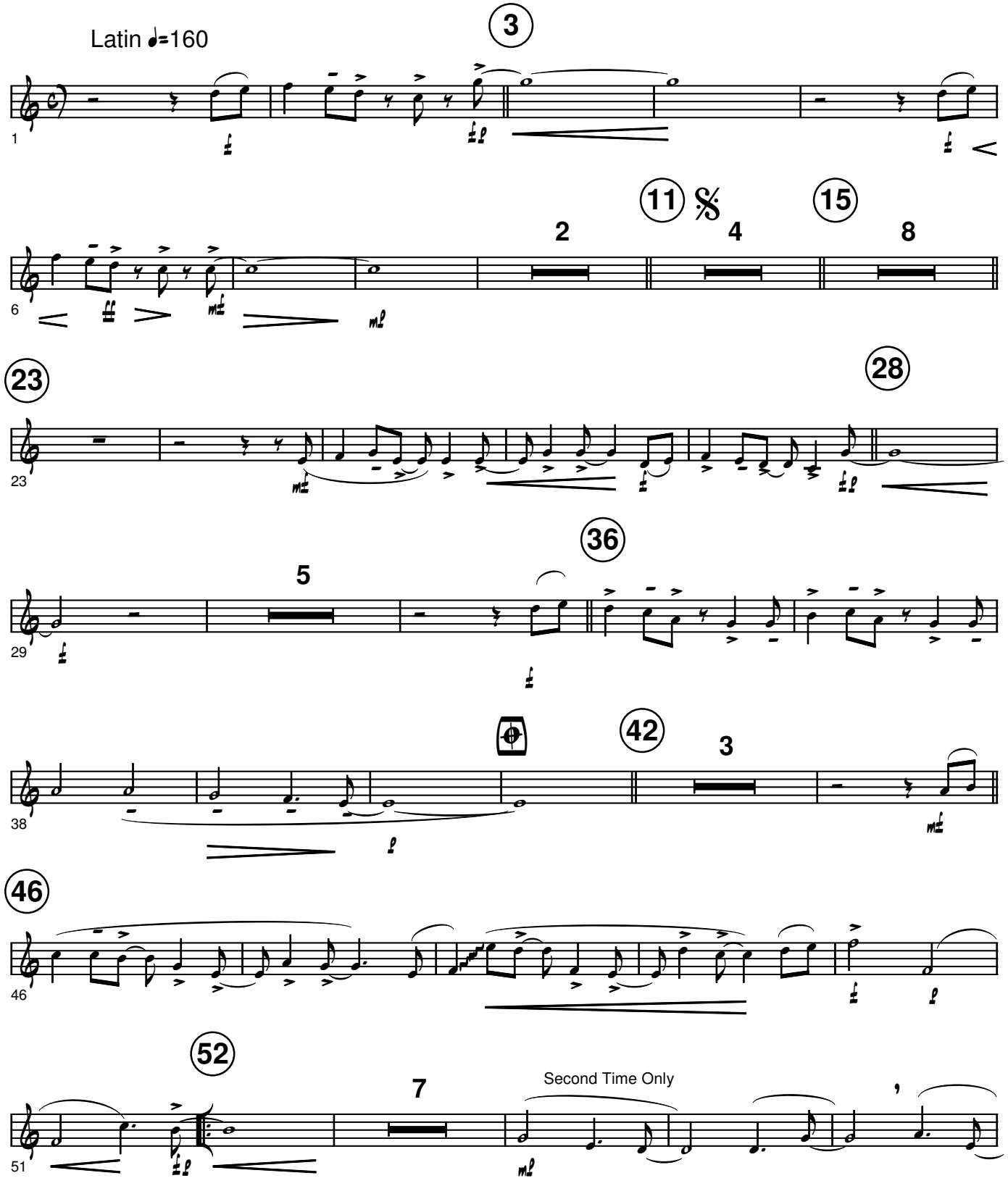

76
72
78
84
84
D.S. AL CODA
89
CODA
92
Play 4 Times
4th X Only
91
100
97
2
102

Trumpet 4 On Two Horizons

by Tom Davis



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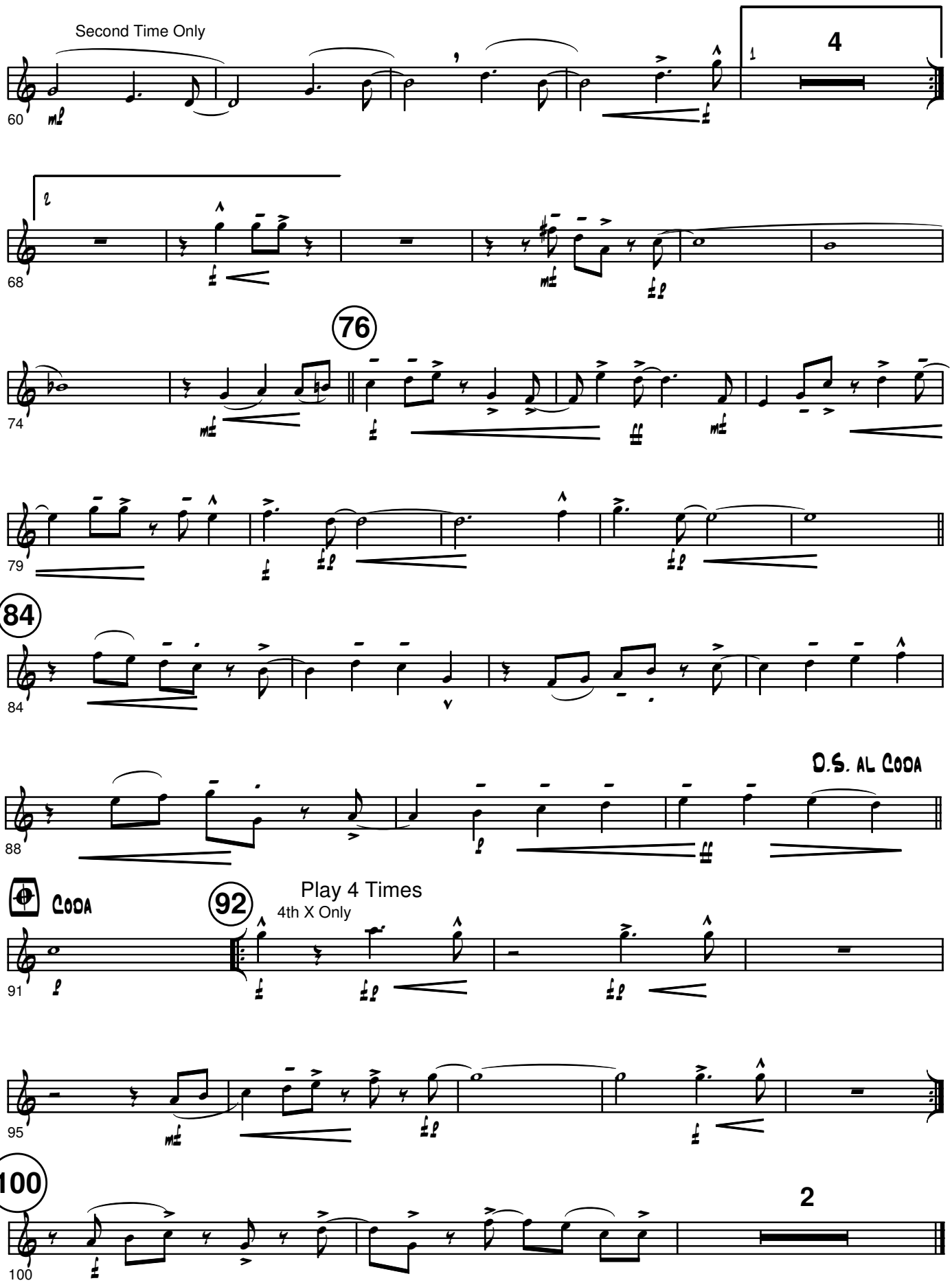
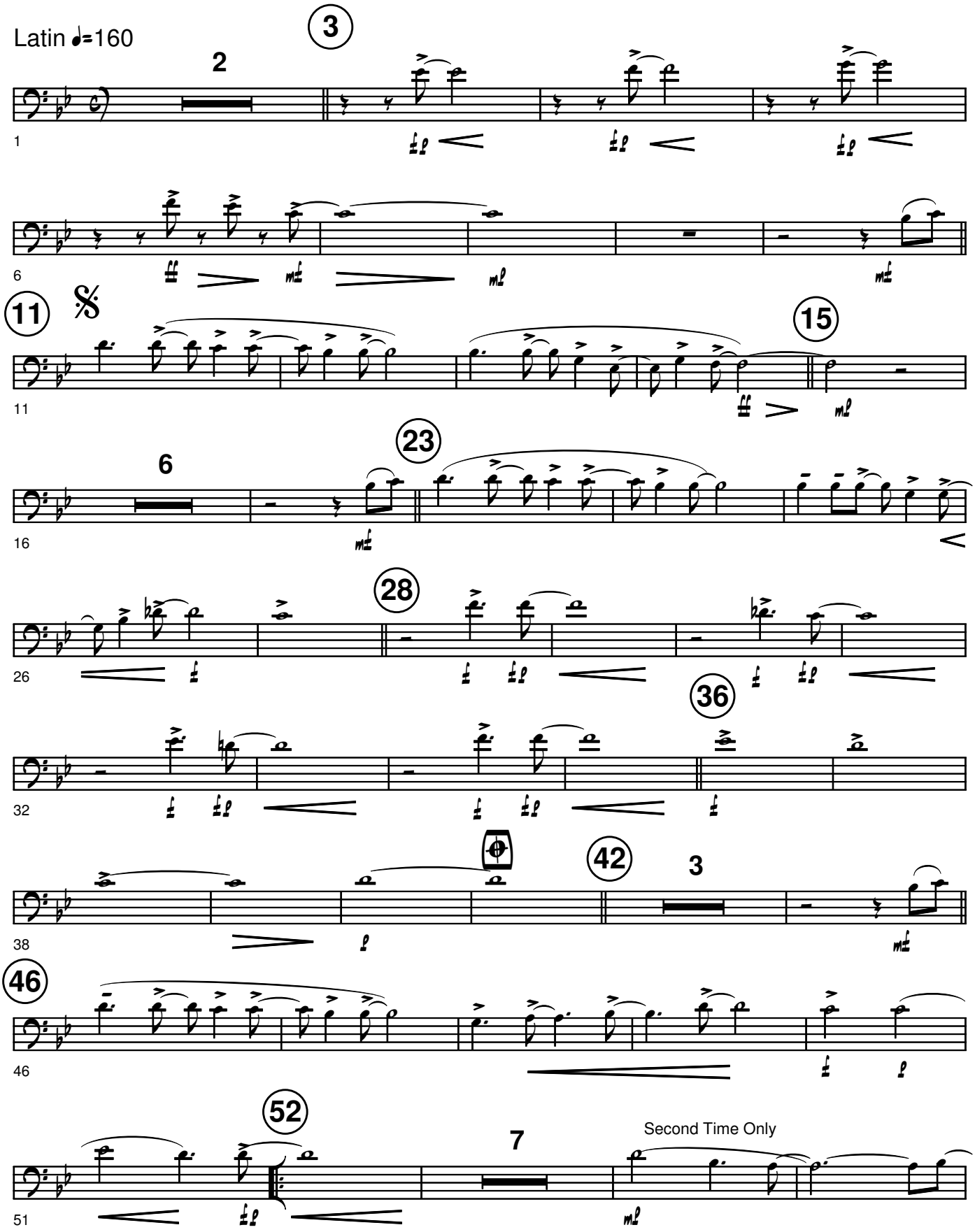

Second Time Only
4
76
84
D.S. AL CODA
CODA
92
Play 4 Times
4th X Only
100
2

On Two Horizons

by Tom Davis

Trombone 1



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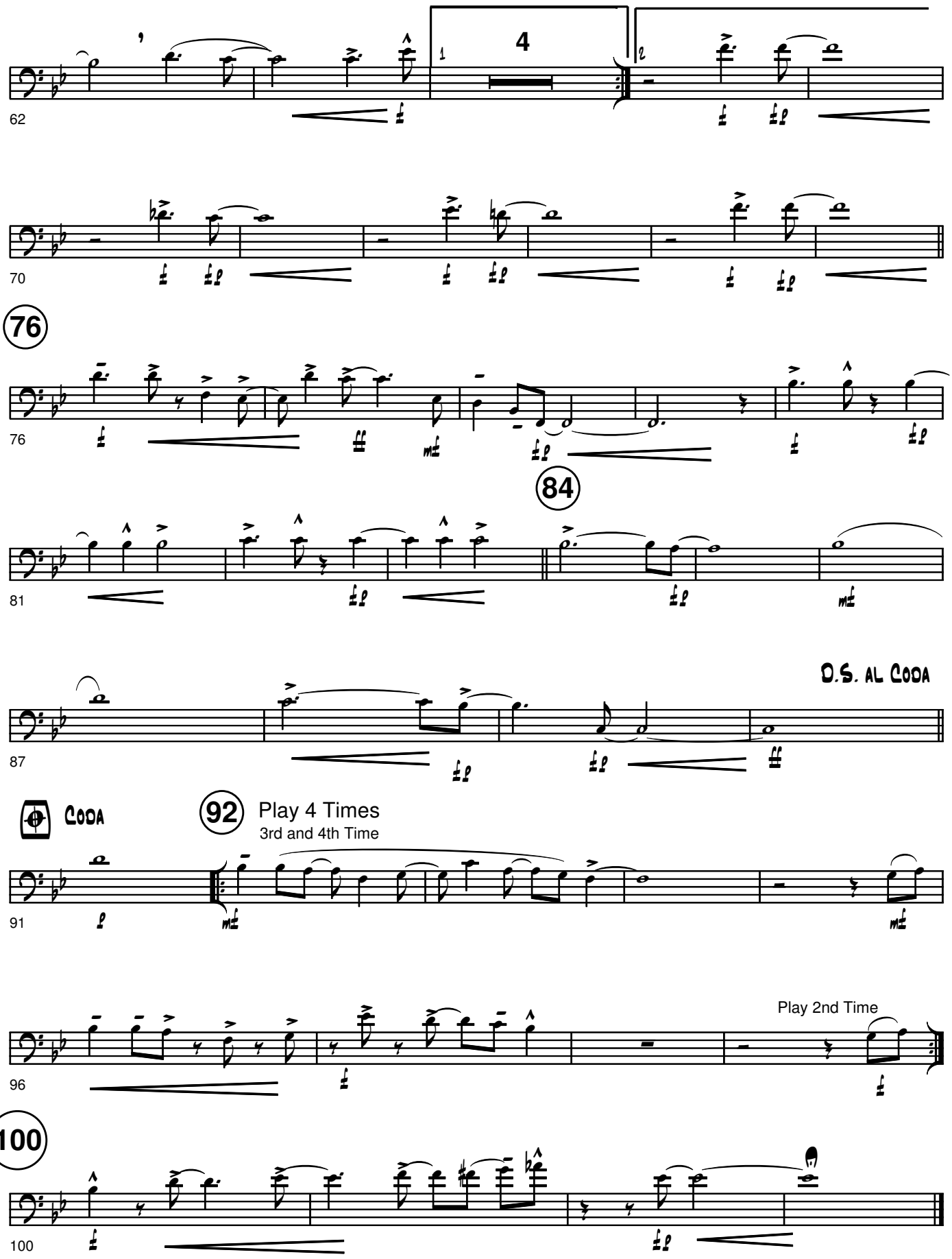
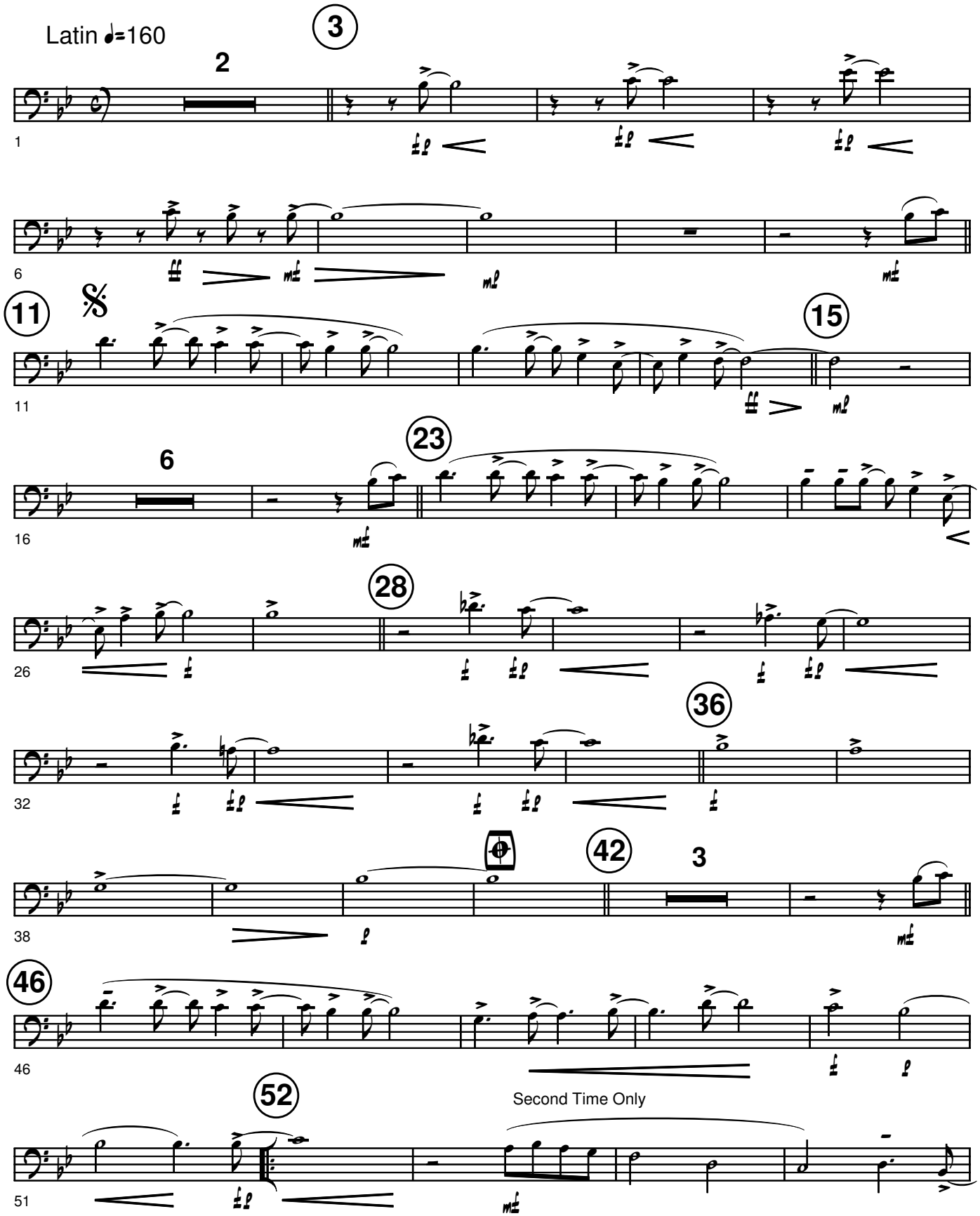

62
4
1
2
70
76
76
84
81
D.S. AL CODA
87
CODA
92
Play 4 Times
3rd and 4th Time
91
Play 2nd Time
96
100
100

Trombone 2 On Two Horizons

by Tom Davis



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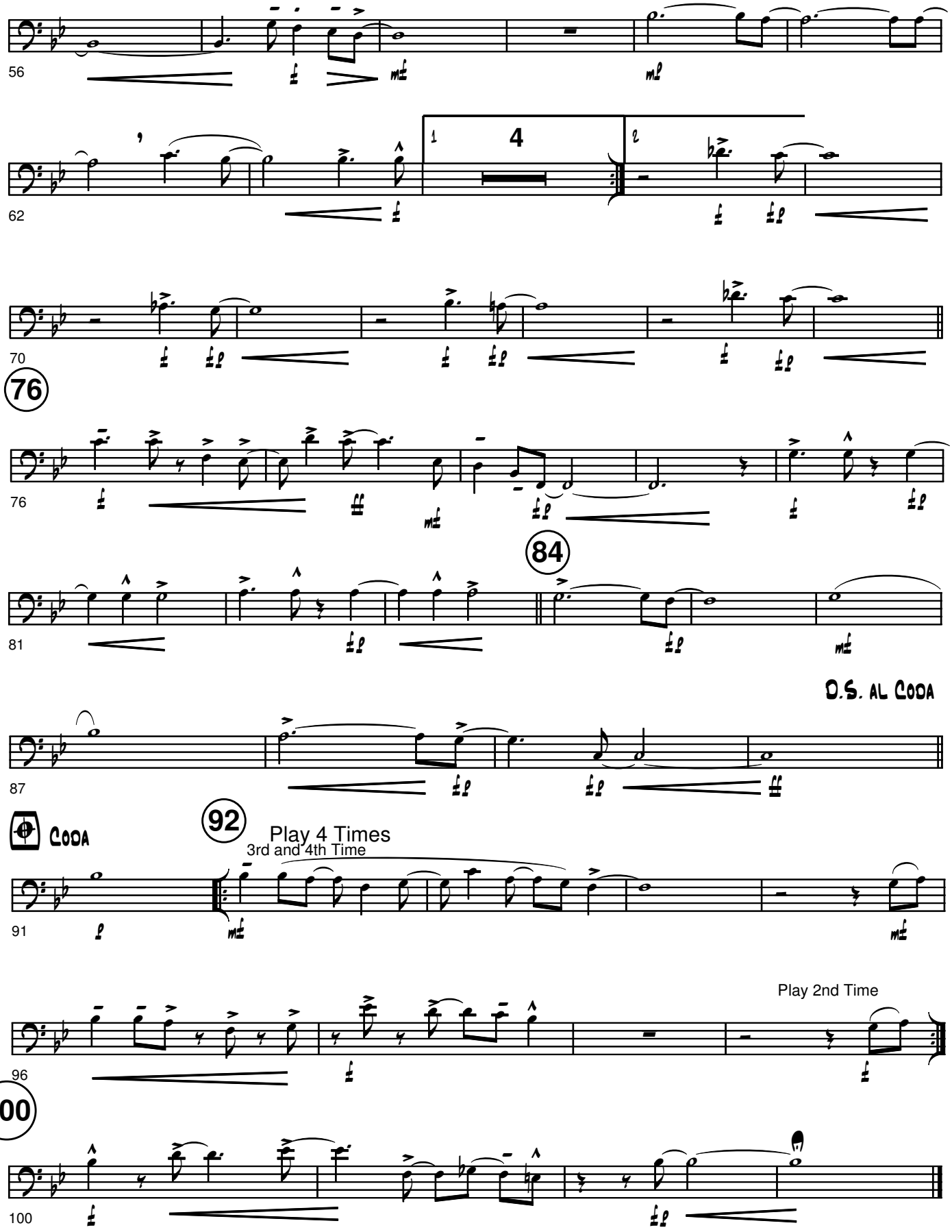
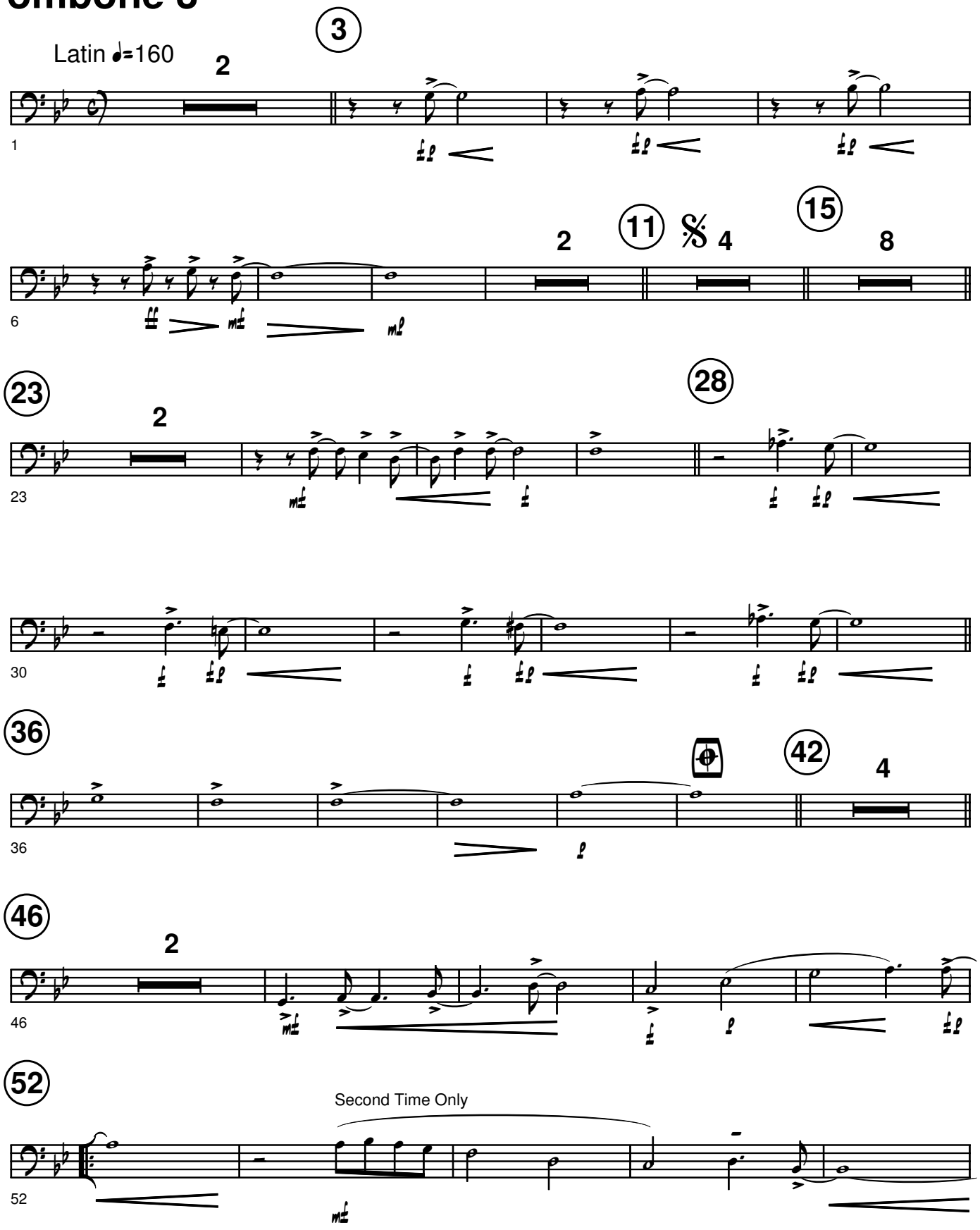

56
62
1
4
2
70
76
76
84
81
D.S. AL CODA
87
CODA
92
Play 4 Times
3rd and 4th Time
91
Play 2nd Time
96
100
100

On Two Horizons

by Tom Davis

Trombone 3



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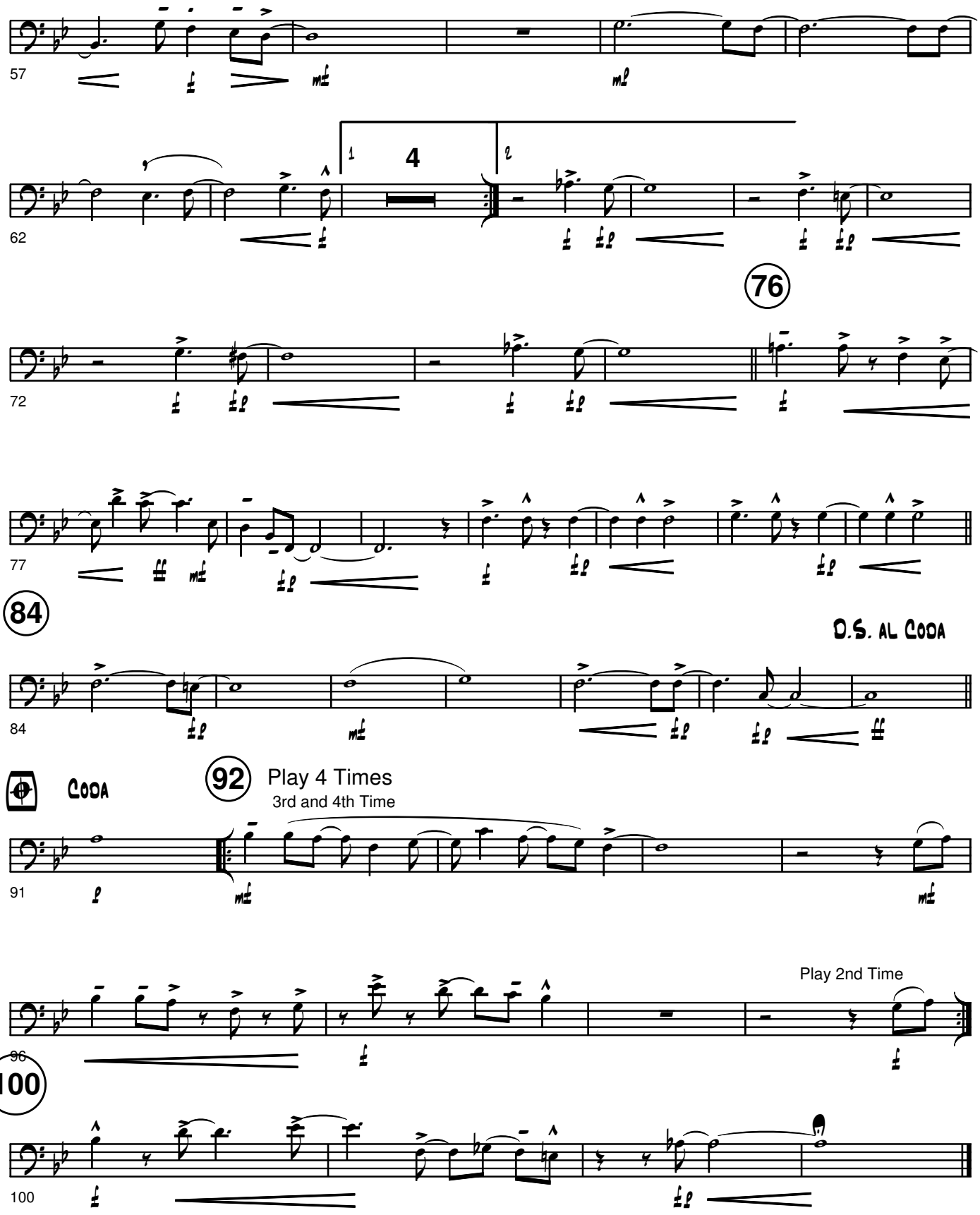
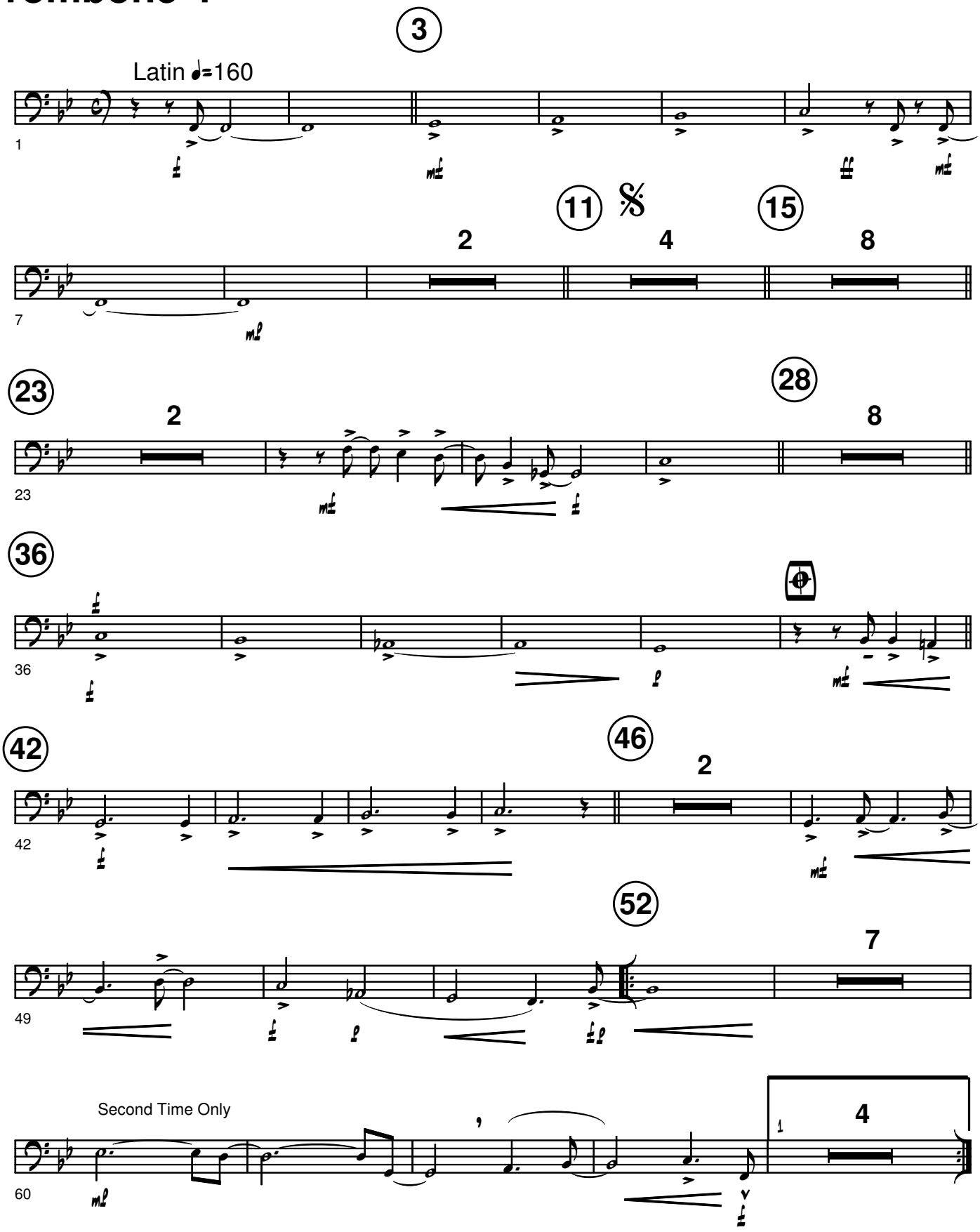

57
1
4
2
62
76
72
77
84
D.S. AL CODA
84
CODA
92
Play 4 Times
3rd and 4th Time
91
Play 2nd Time
96
100
100

On Two Horizons

by Tom Davis

Trombone 4



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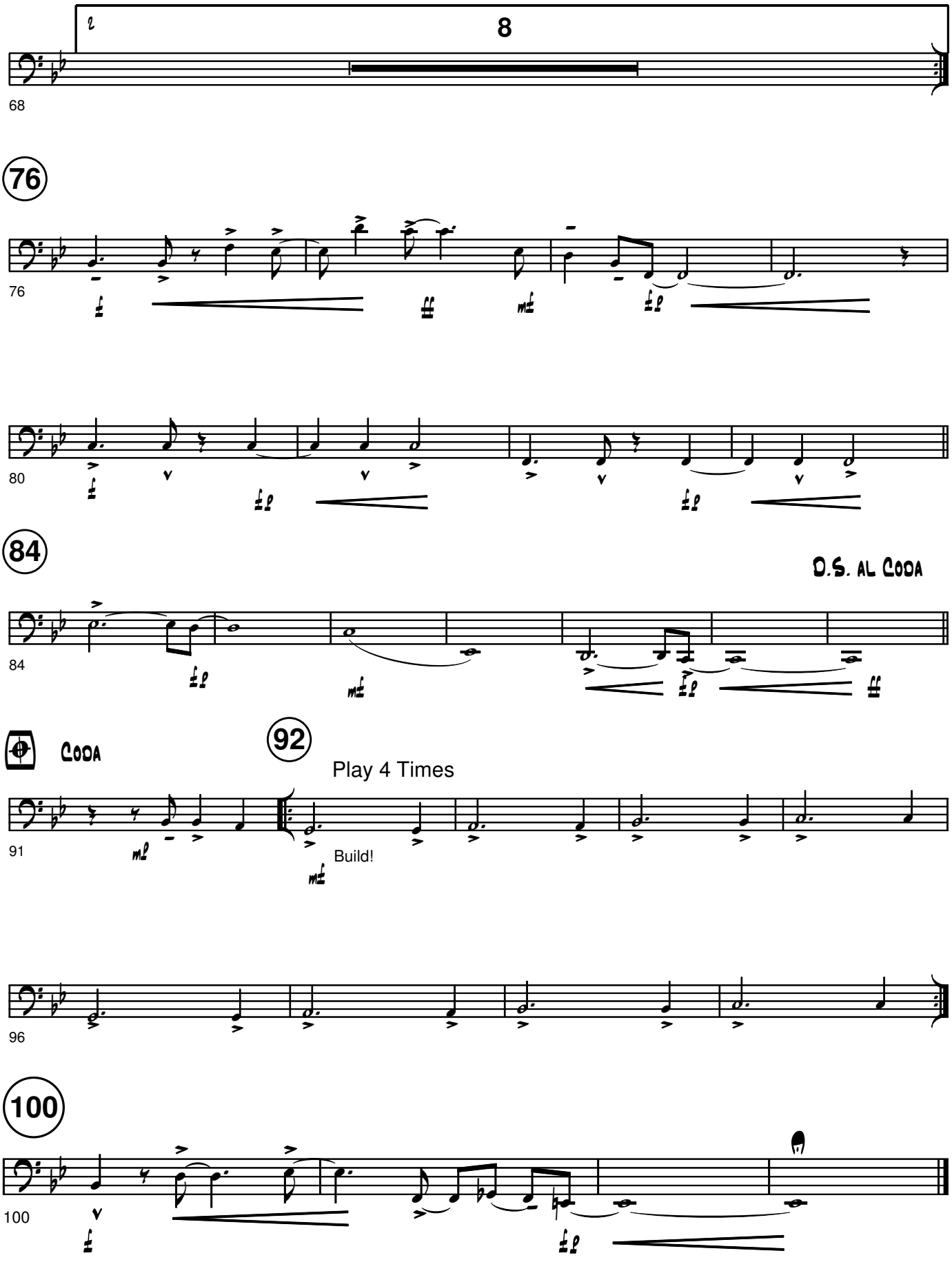
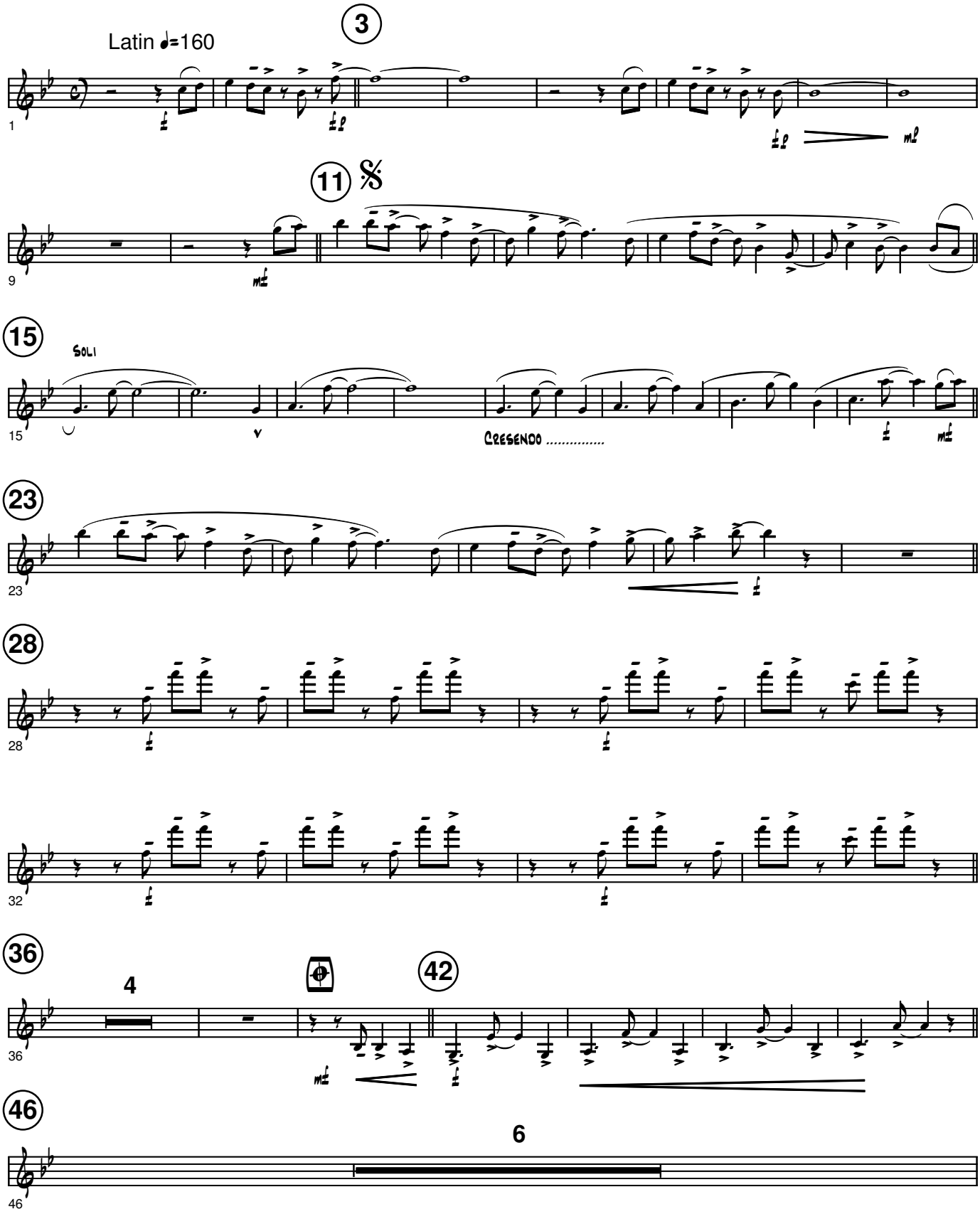

8
68
76
76
80
84
D.S. AL CODA
84
CODA
92
Play 4 Times
91
Build!
96
100
100

Guitar

On Two Horizons

by Tom Davis



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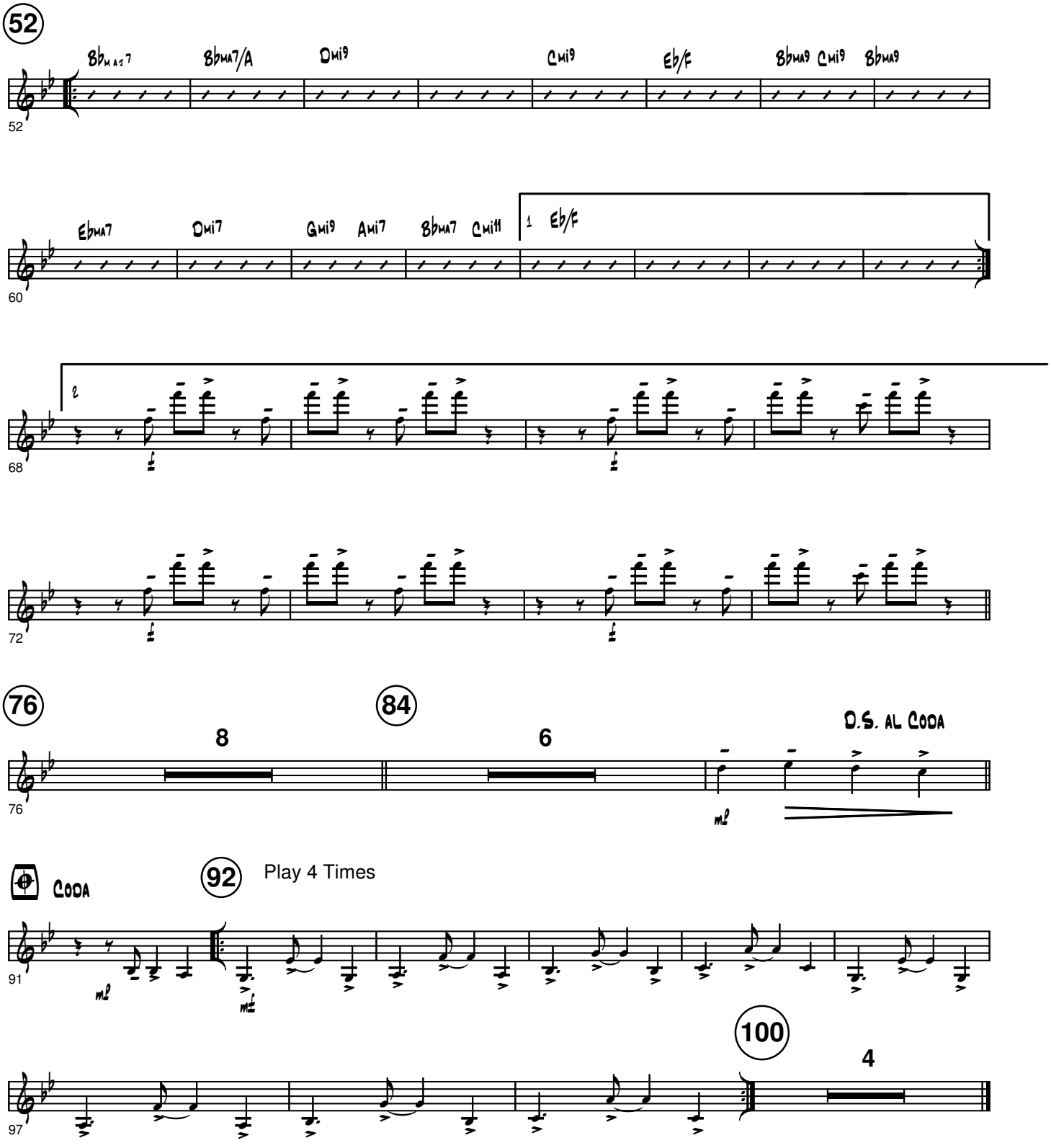
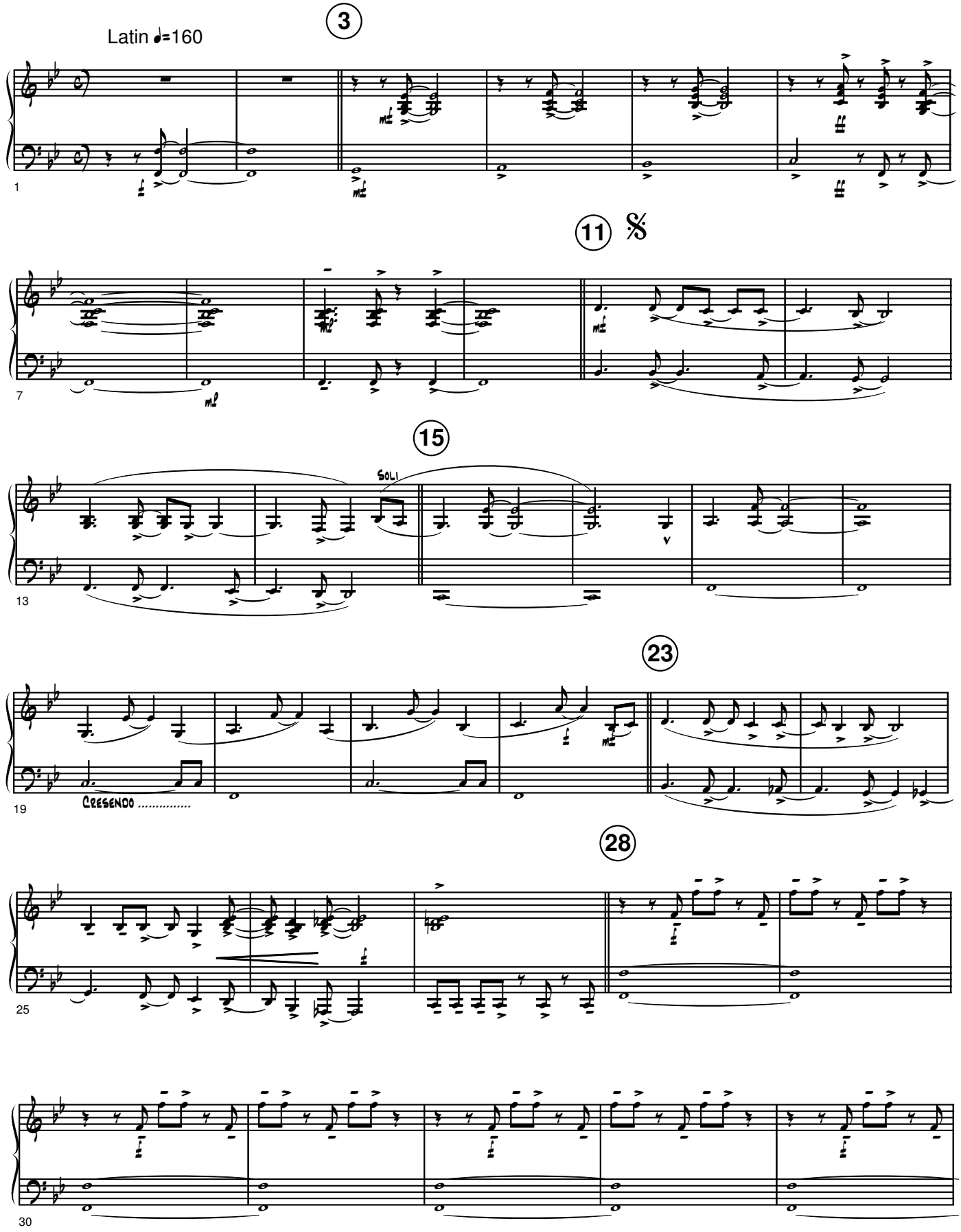

52
Bbmaj7
Bbma7/A
Dmi9
Cmi9
Eb/F
Bbma9
Cmi9
Bbma9
52
Ebma7
Dmi7
Gmi9
Ami7
Bbma7
Cmi11
1
Eb/F
60
2
68
72
76
8
84
6
D.S. al Coda
76
Coda
92
Play 4 Times
91
100
4
97

Piano

On Two Horizons

by Tom Davis



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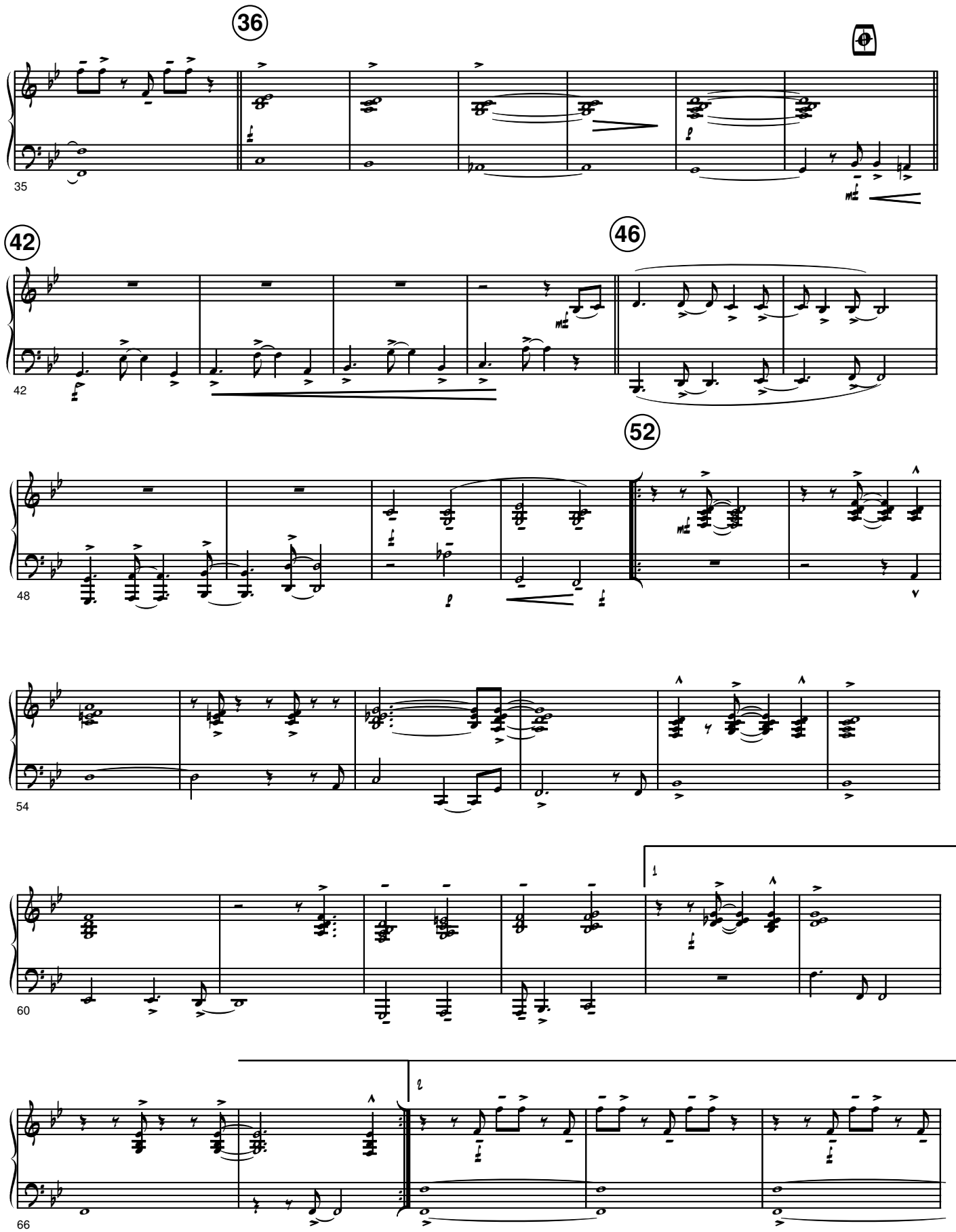
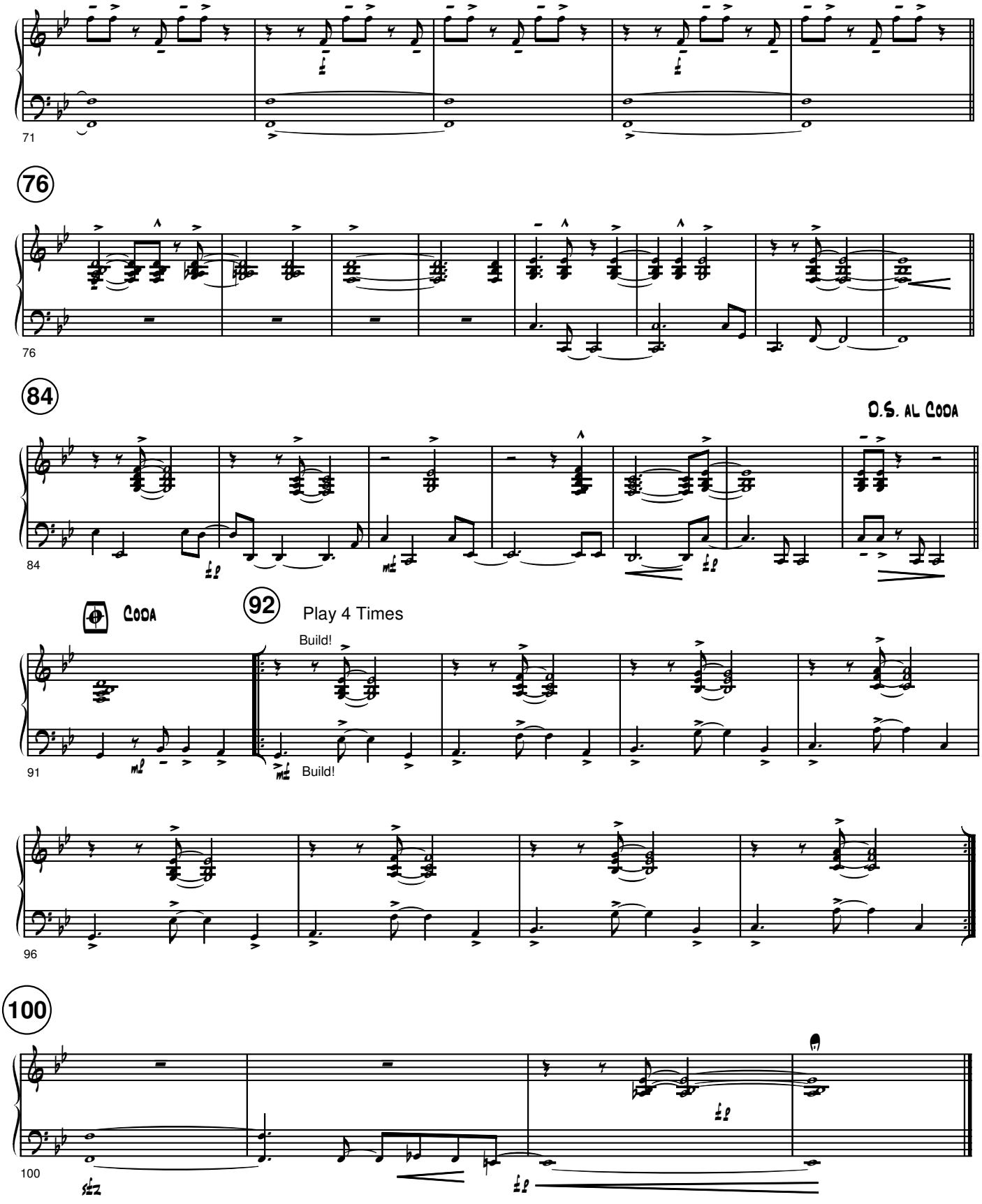
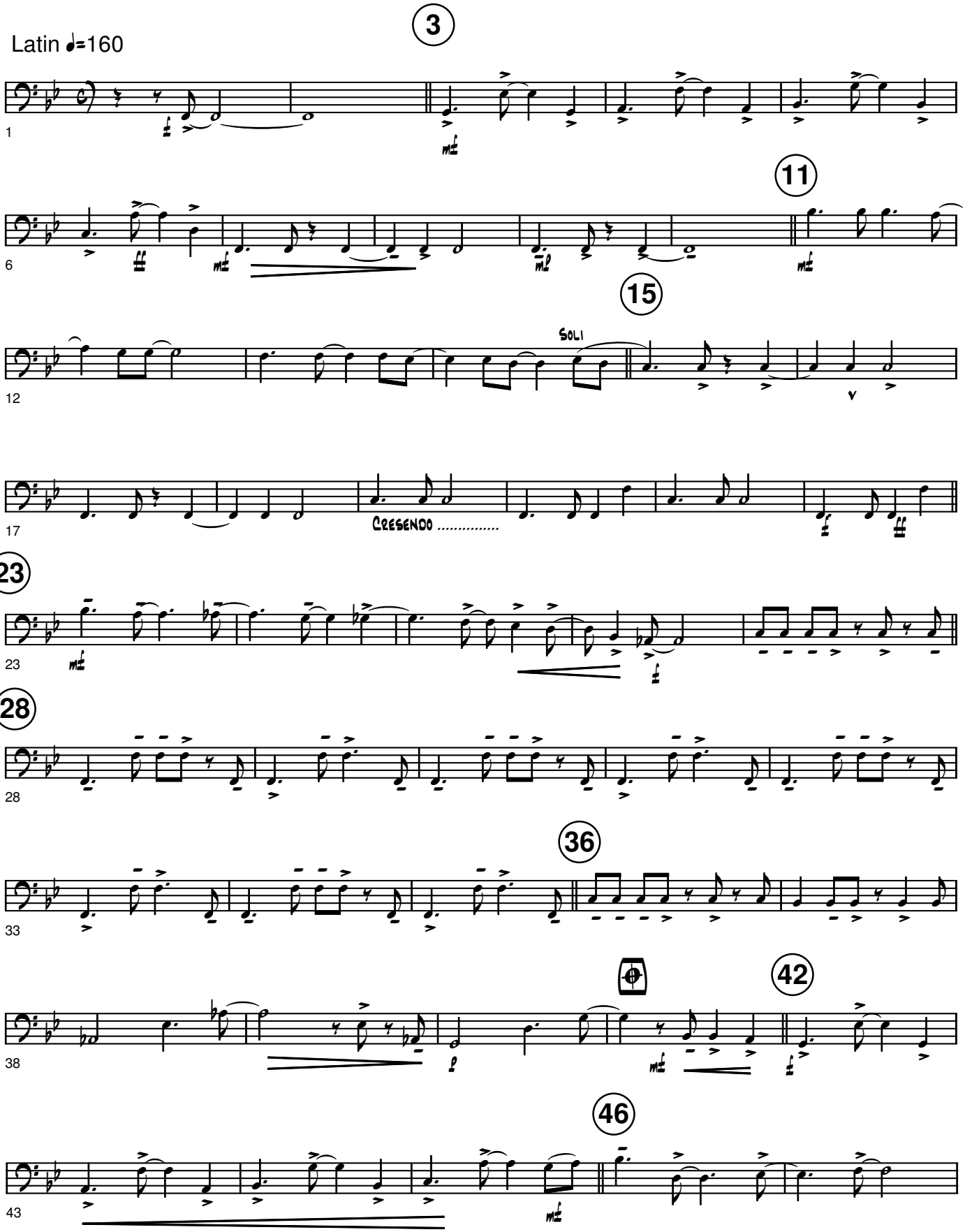

36
35
42
42
46
48
52
54
60
1
66
2


71
76
76
84
D.S. AL CODA
84
Coda
92
Play 4 Times
Build!
91
Build!
96
100
100

Bass

On Two Horizons

by Tom Davis



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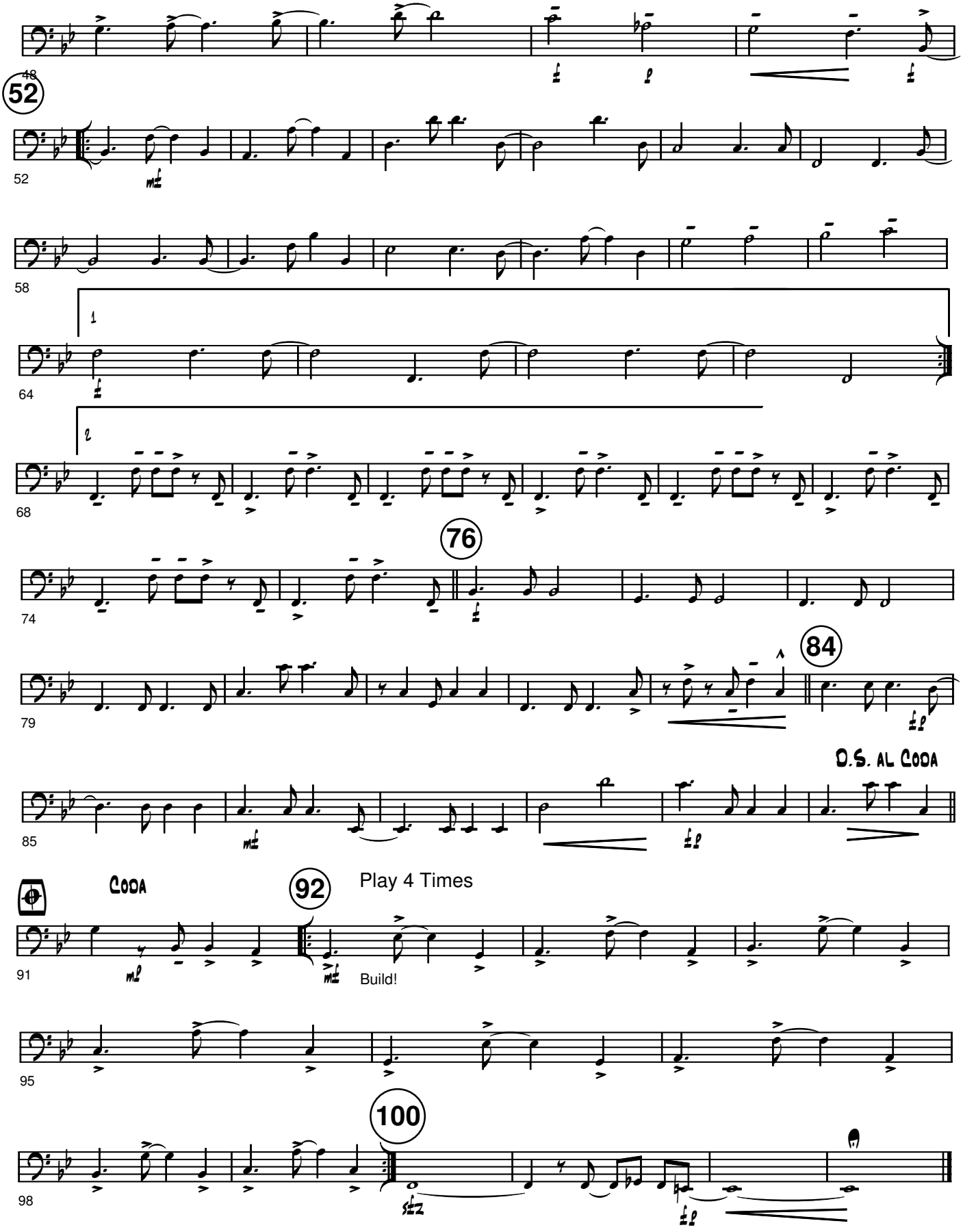
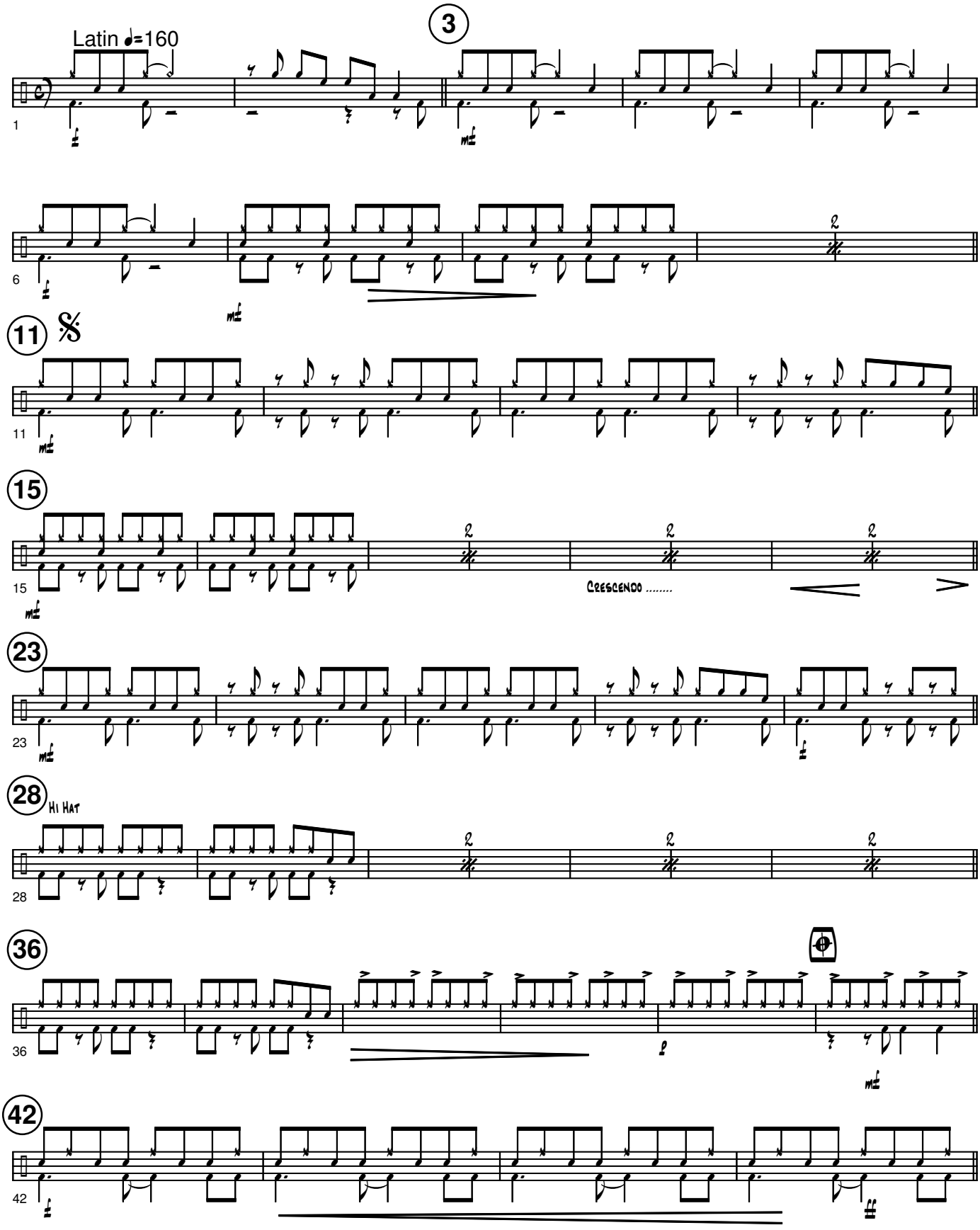

48
52
52
58
64
1
2
68
76
74
79
84
D.S. AL CODA
85
CODA
92
Play 4 Times
91
Build!
95
100
98

Drums

On Two Horizons

by Tom Davis



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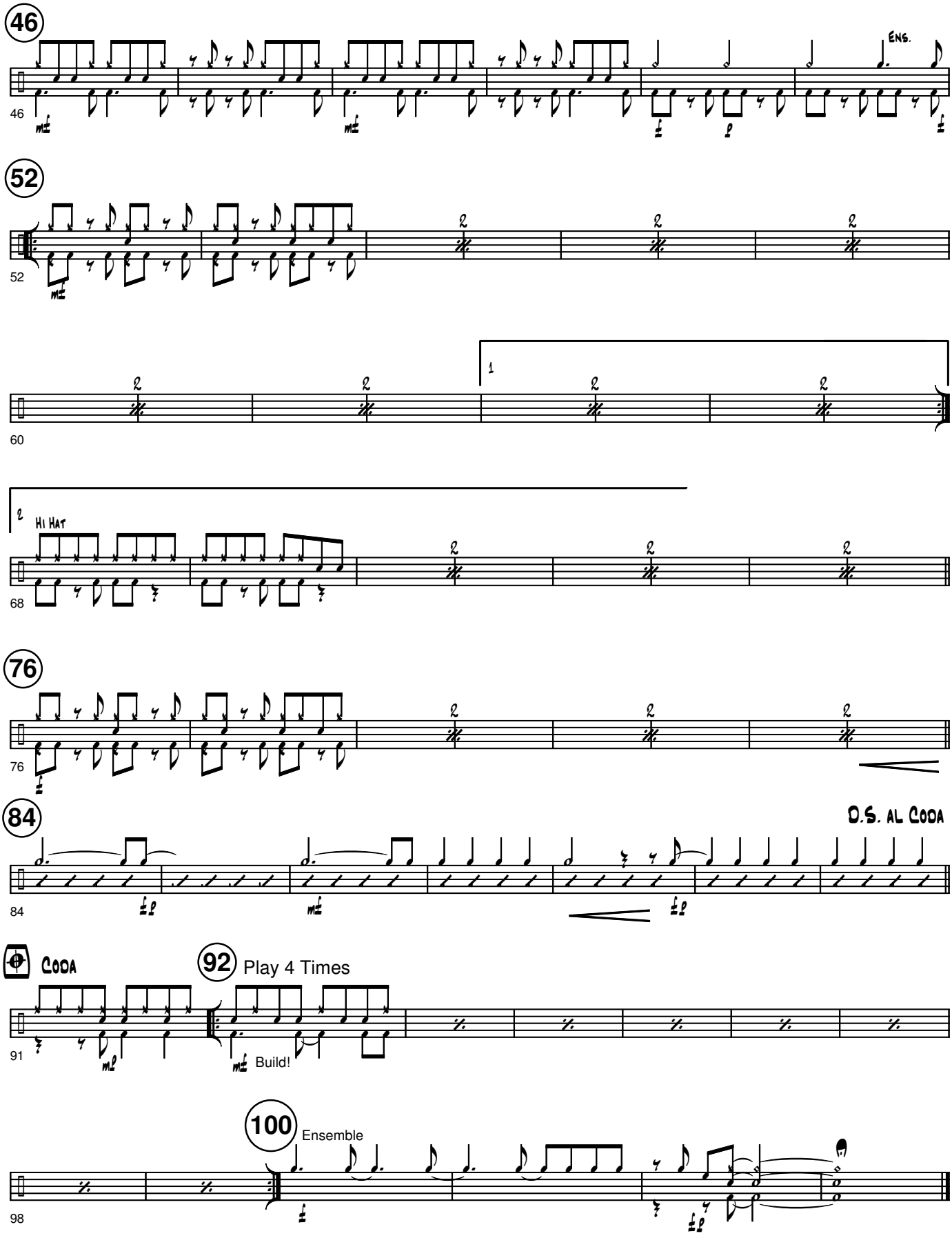
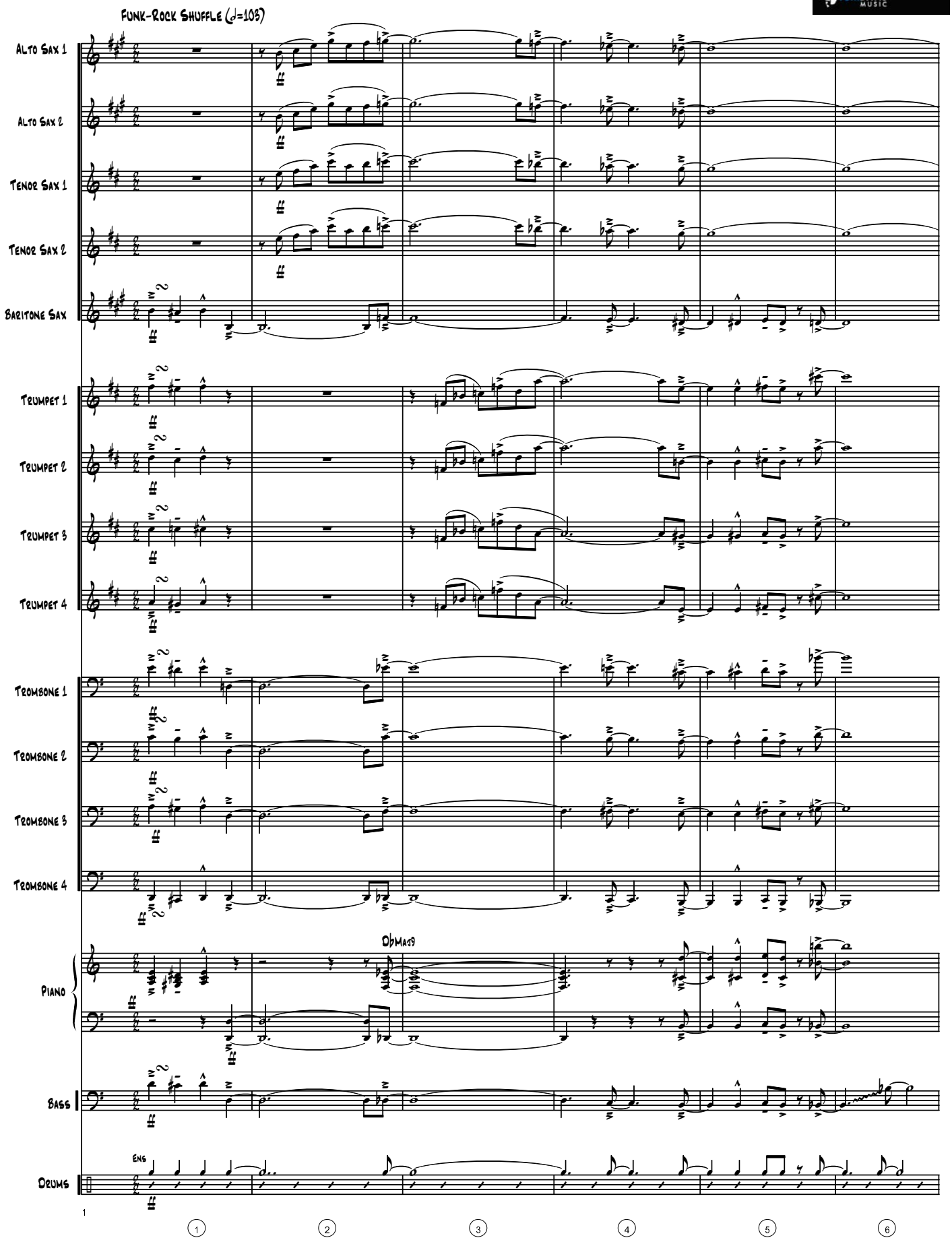

46
ENS.
52
60
1
Hi Hat
68
76
84
D.S. AL CODA
CODA
92
Play 4 Times
Build!
100
Ensemble
98

Bill Bailey

arr. Tom Davis



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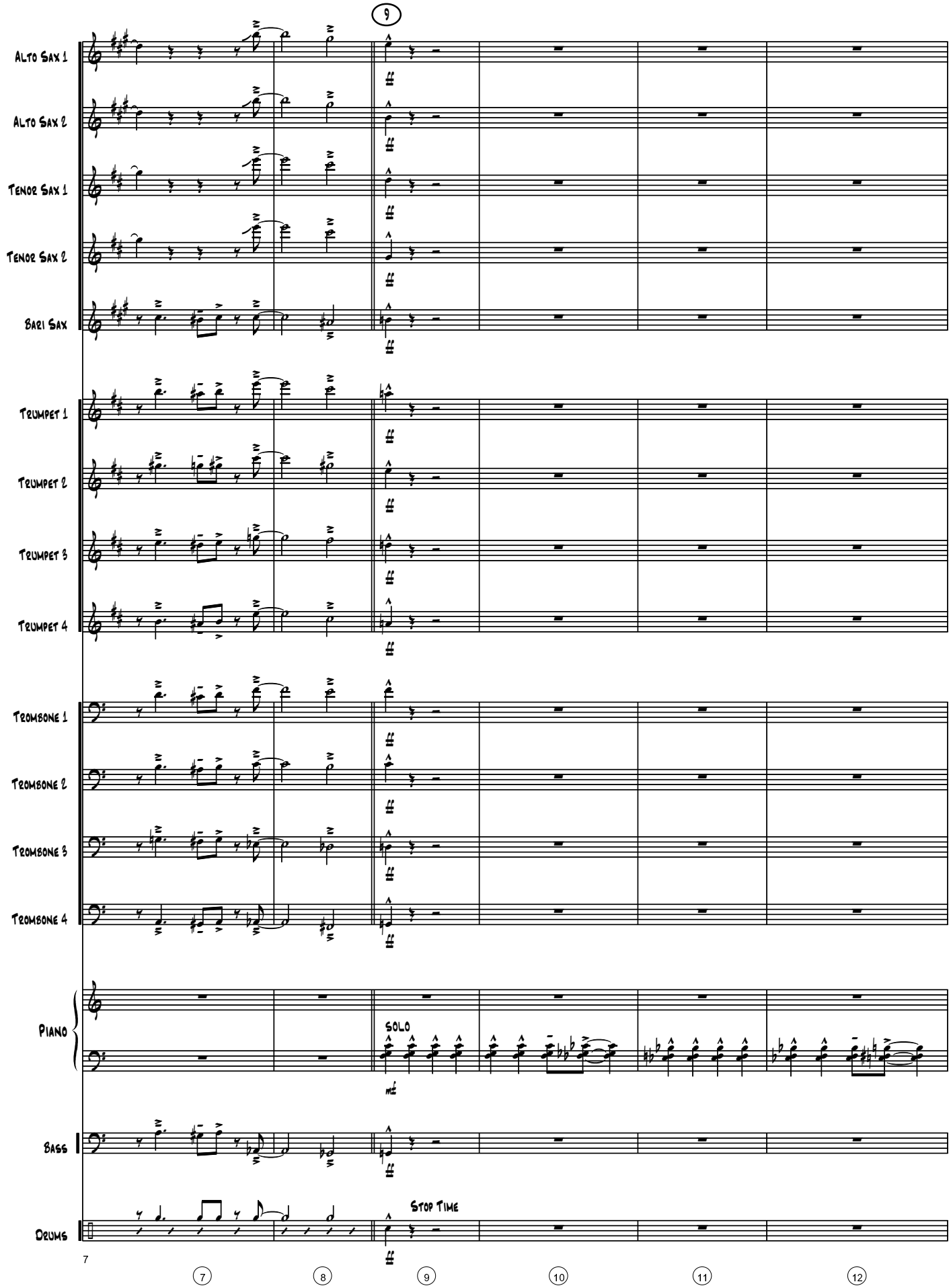
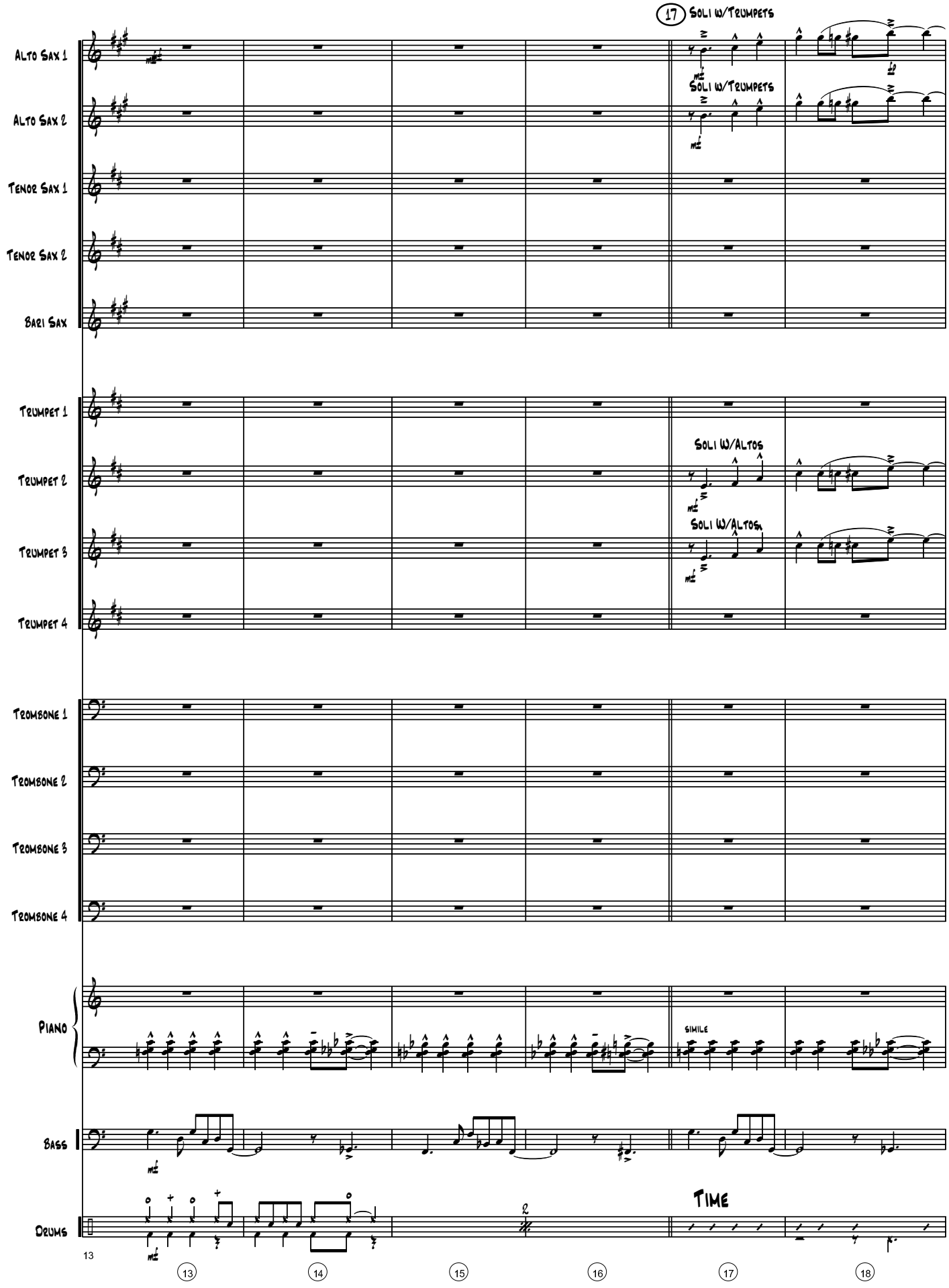
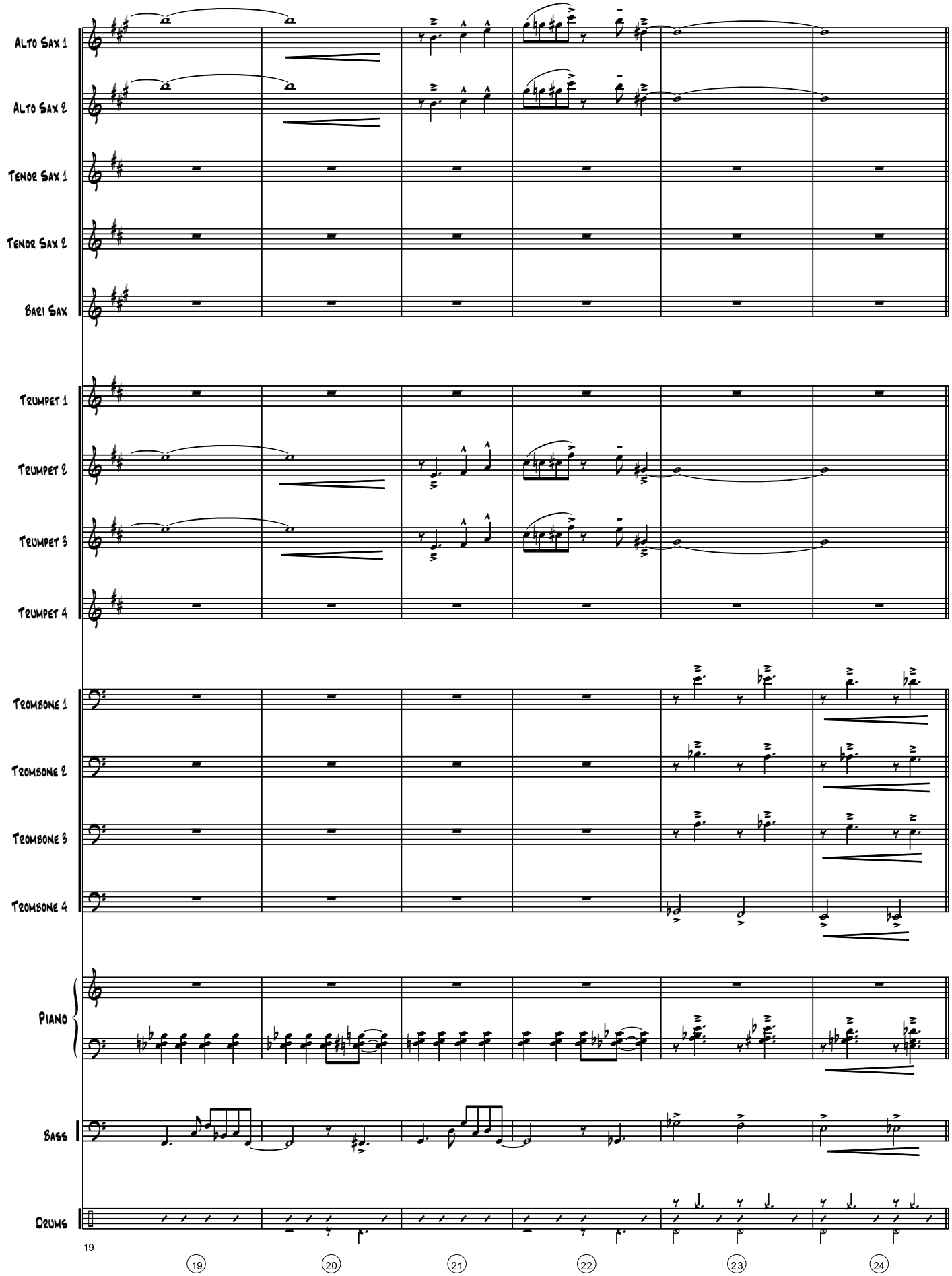
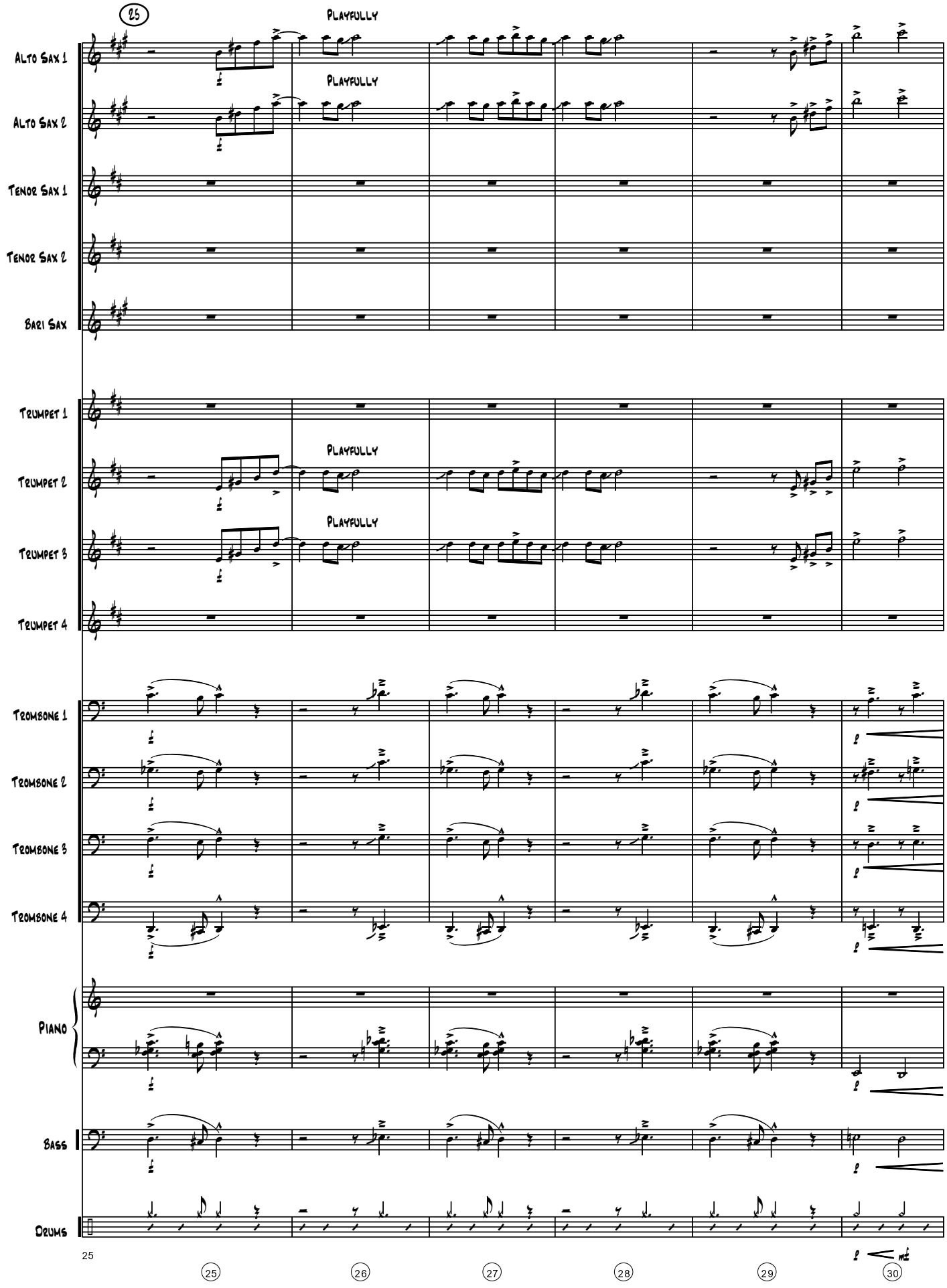
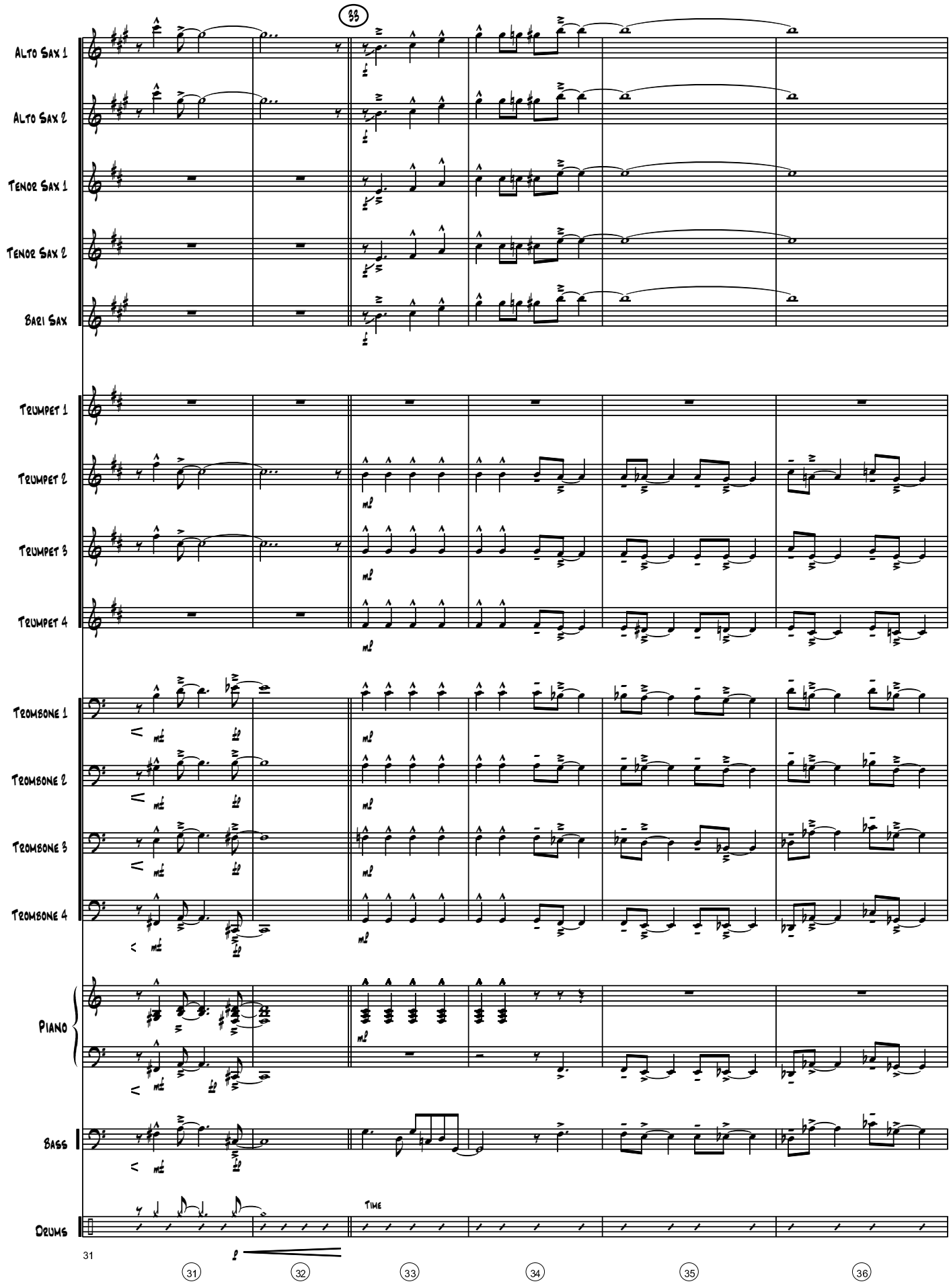
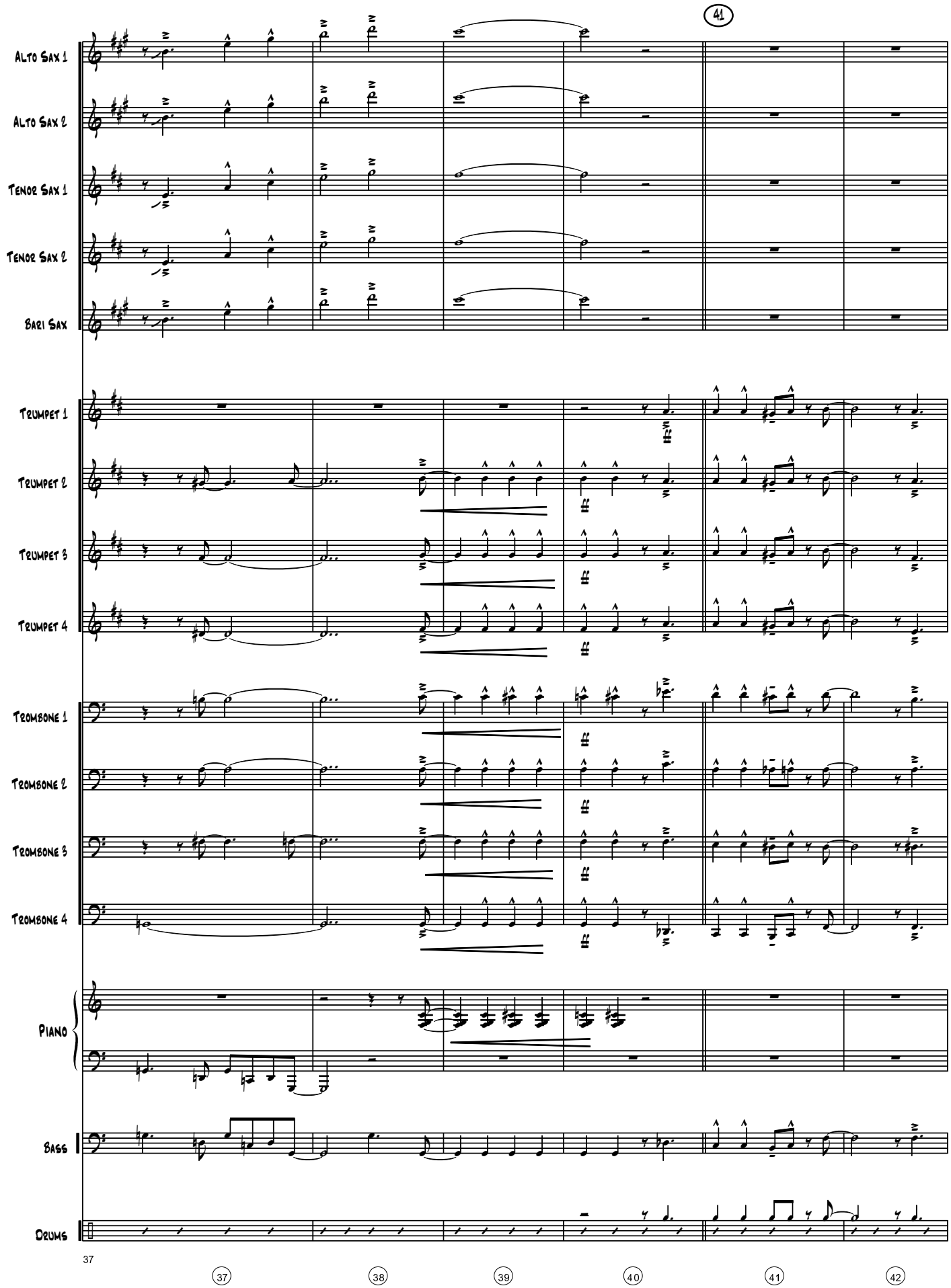

9
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
SOLO
mf
Bass
Drums
Stop Time
7
7
8
9
10
11
12

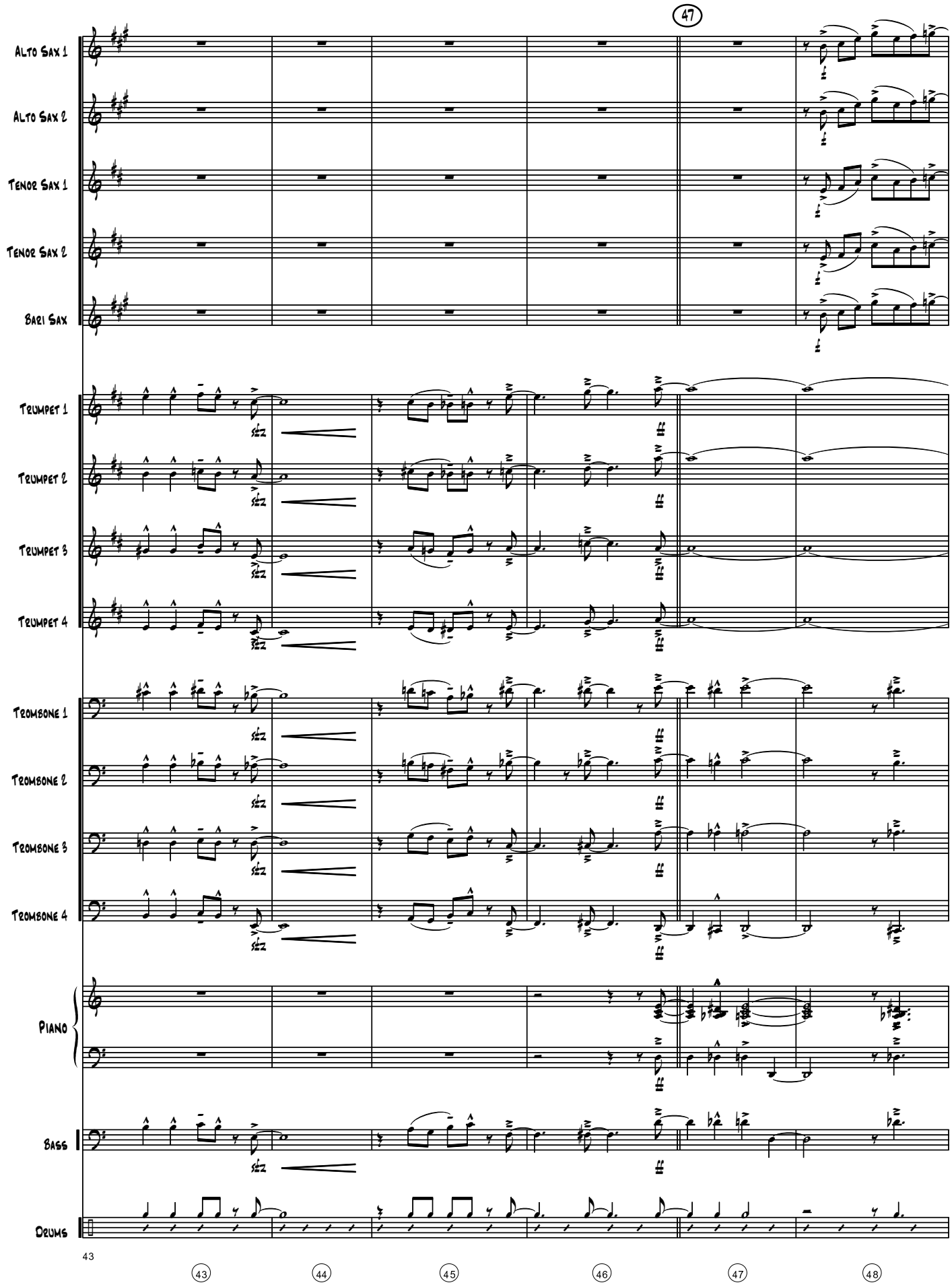

17 Soli w/Trumpets
Alto Sax 1
Alto Sax 2
Soli w/Trumpets
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Soli w/Altos
Trumpet 3
Soli w/Altos
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
simile
Bass
Drums
Time
13
13
14
15
16
17
18

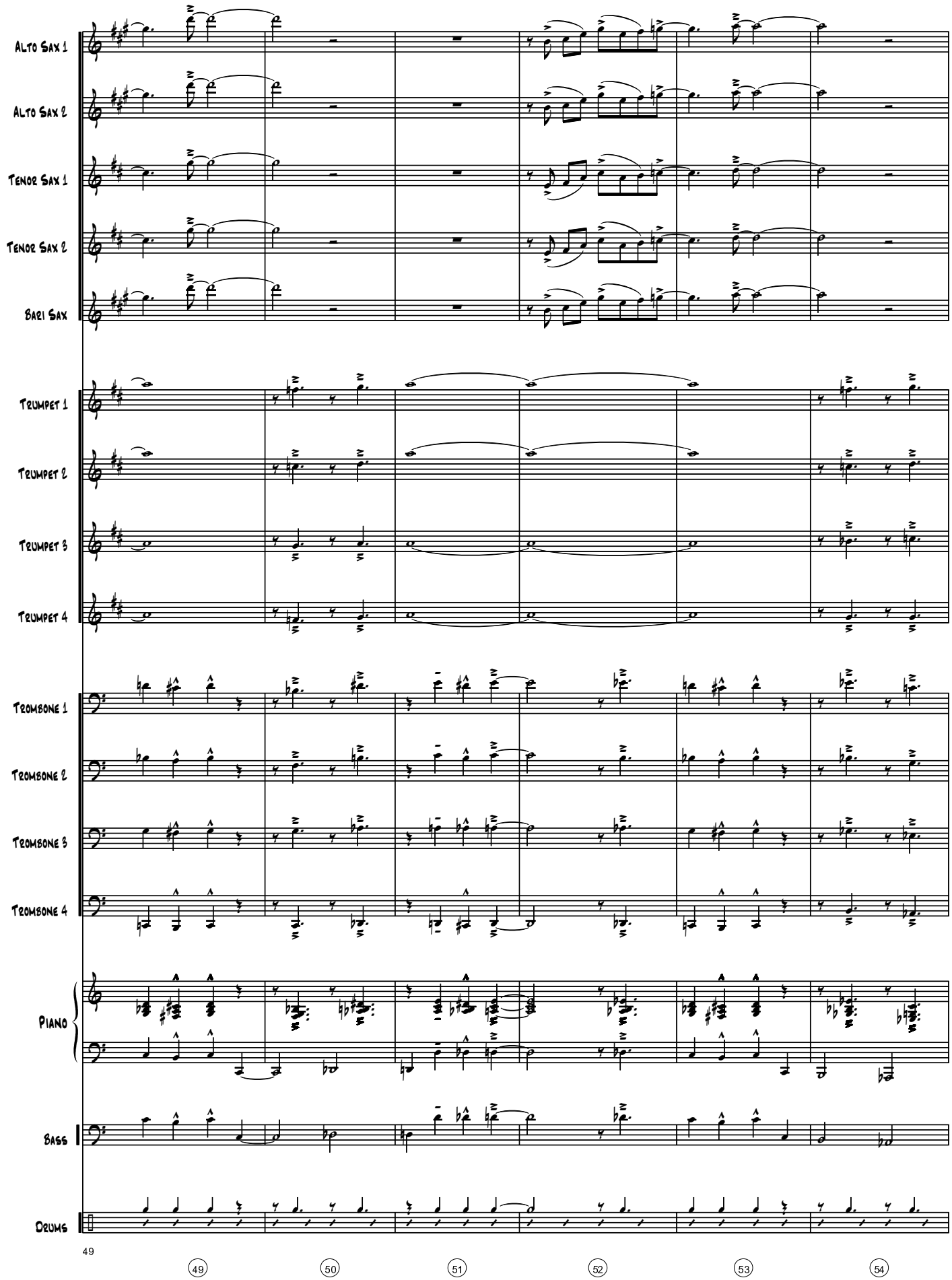

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
19
19
20
21
22
23
24

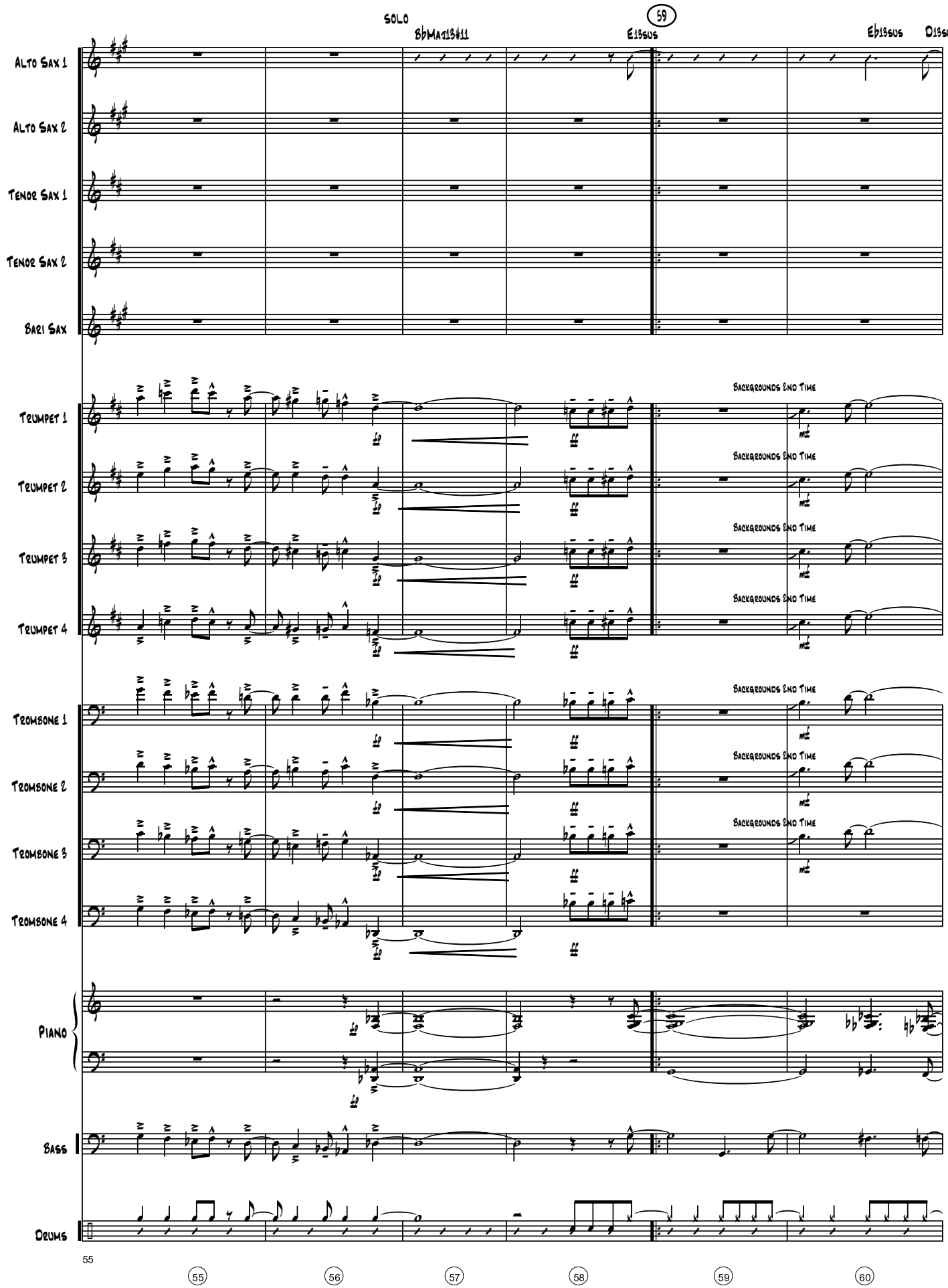

25
PLAYFULLY
Alto Sax 1
PLAYFULLY
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
PLAYFULLY
Trumpet 2
PLAYFULLY
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
25
25
26
27
28
29
30

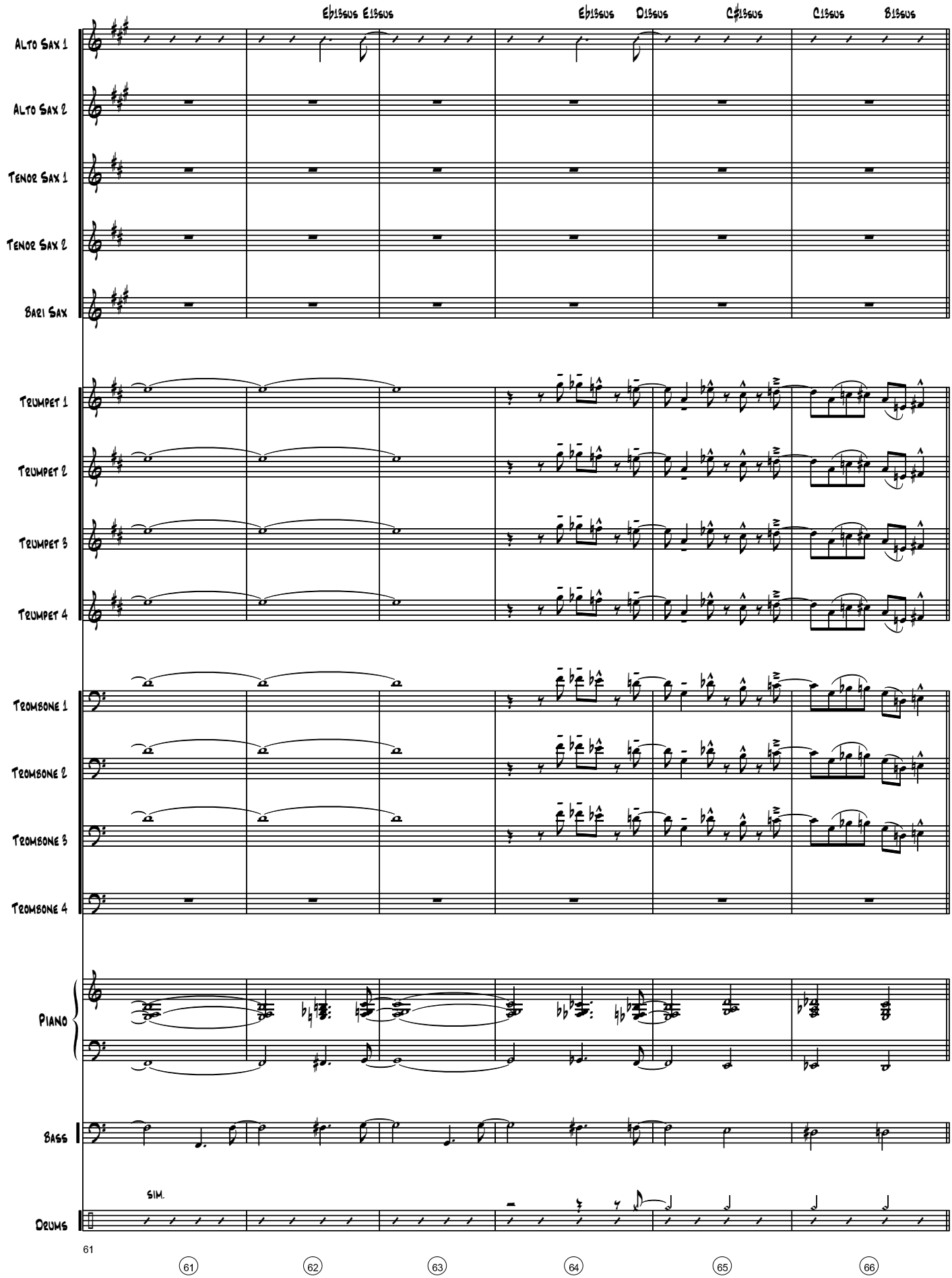

33
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
Time
31
31
32
33
34
35
36

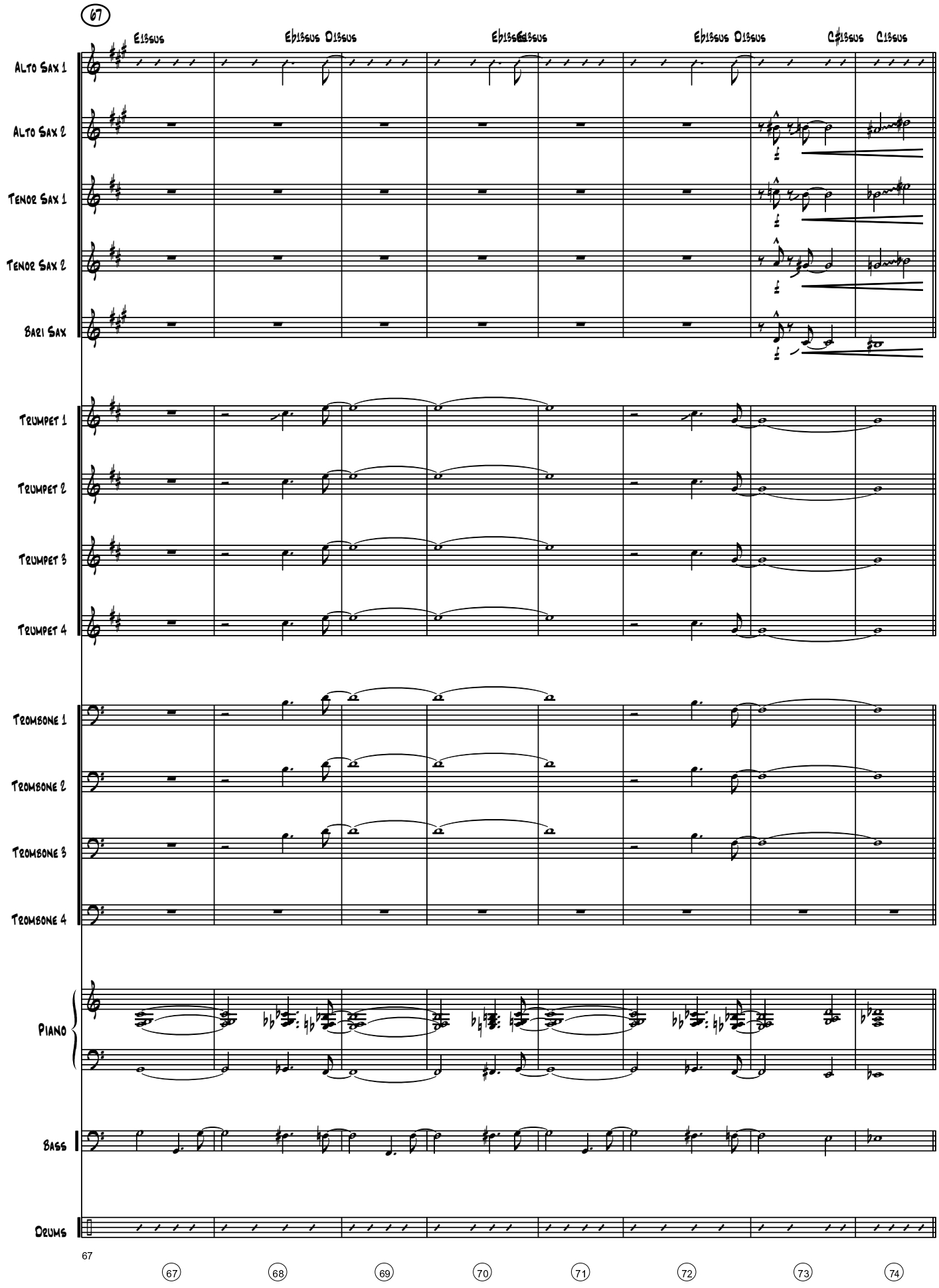

41
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
37
37
38
39
40
41
42

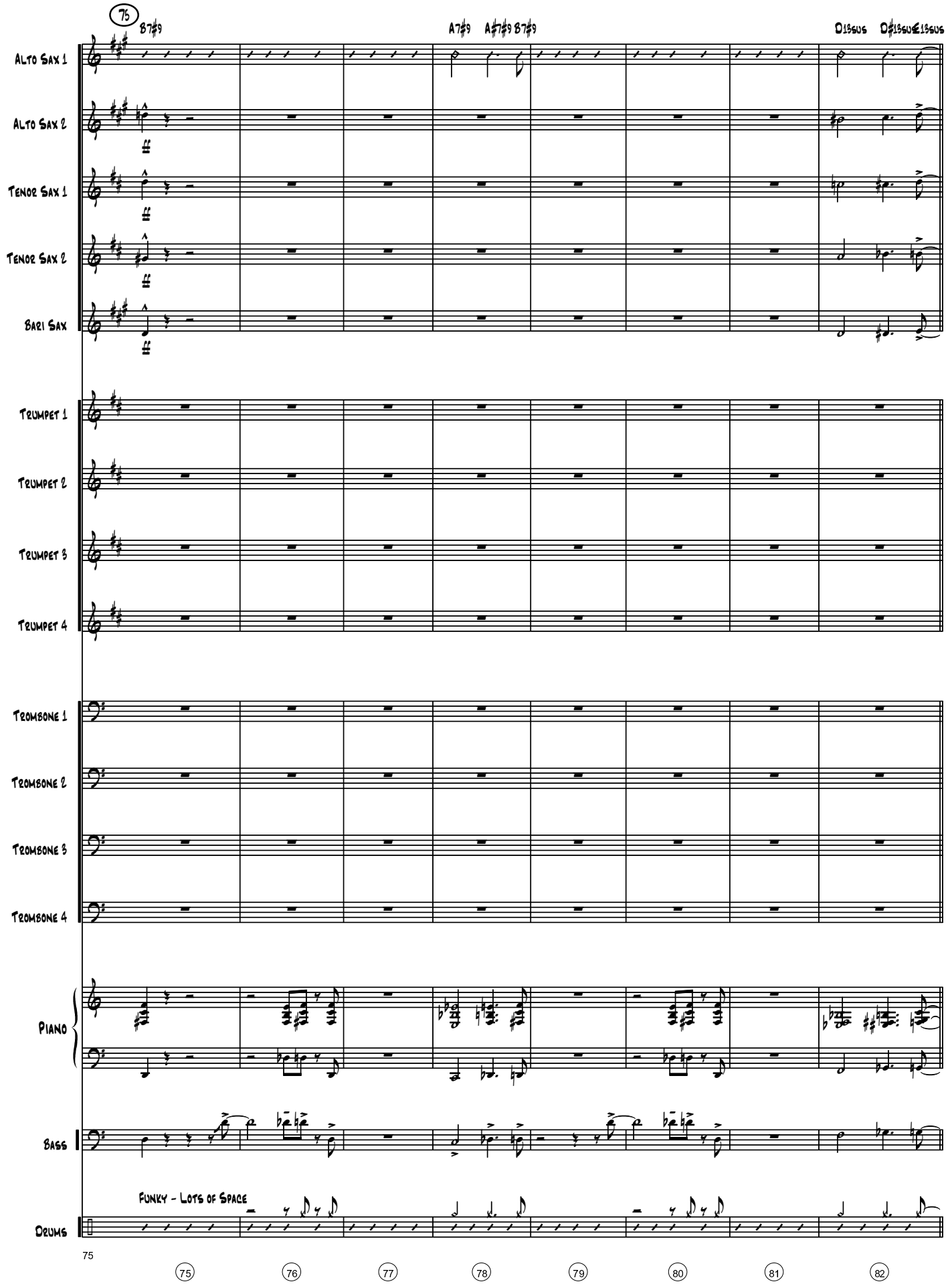

47
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
43
43
44
45
46
47
48

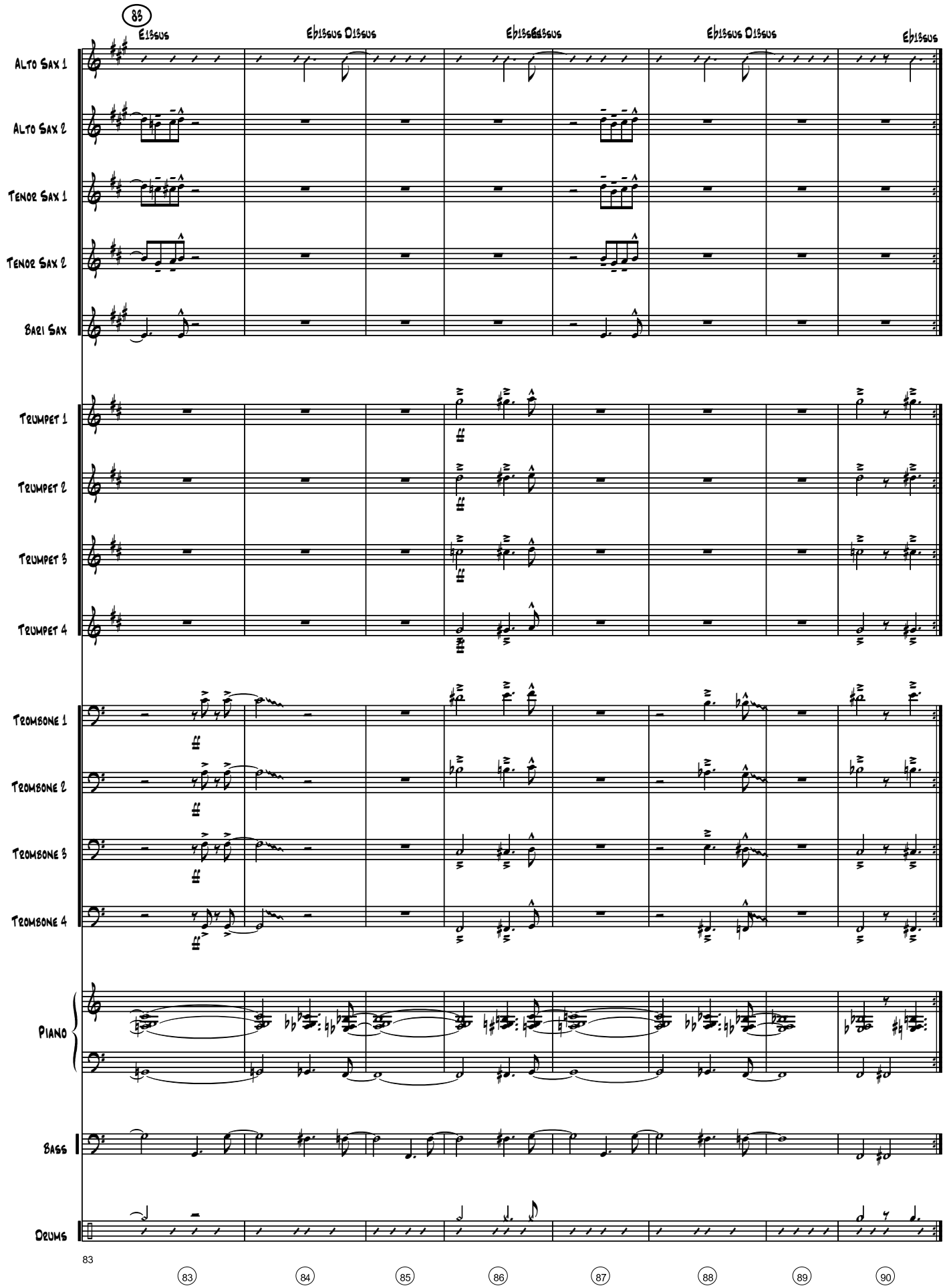

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
49
49
50
51
52
53
54

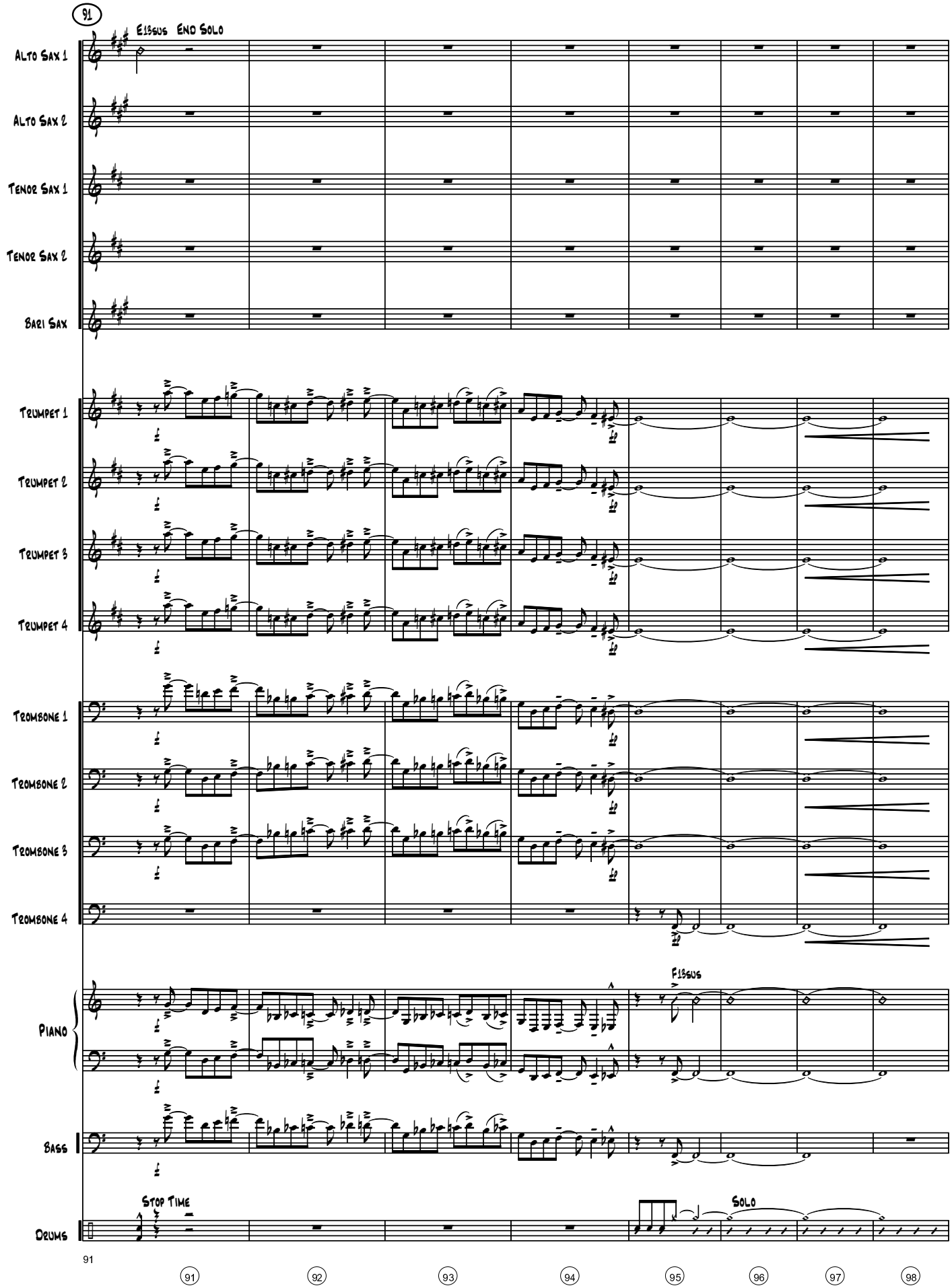

SOLO
BbMAJ13#11
59
E13SUS
Eb13SUS
D13SUS
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Backgrounds 2nd Time
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
55
55
56
57
58
59
60

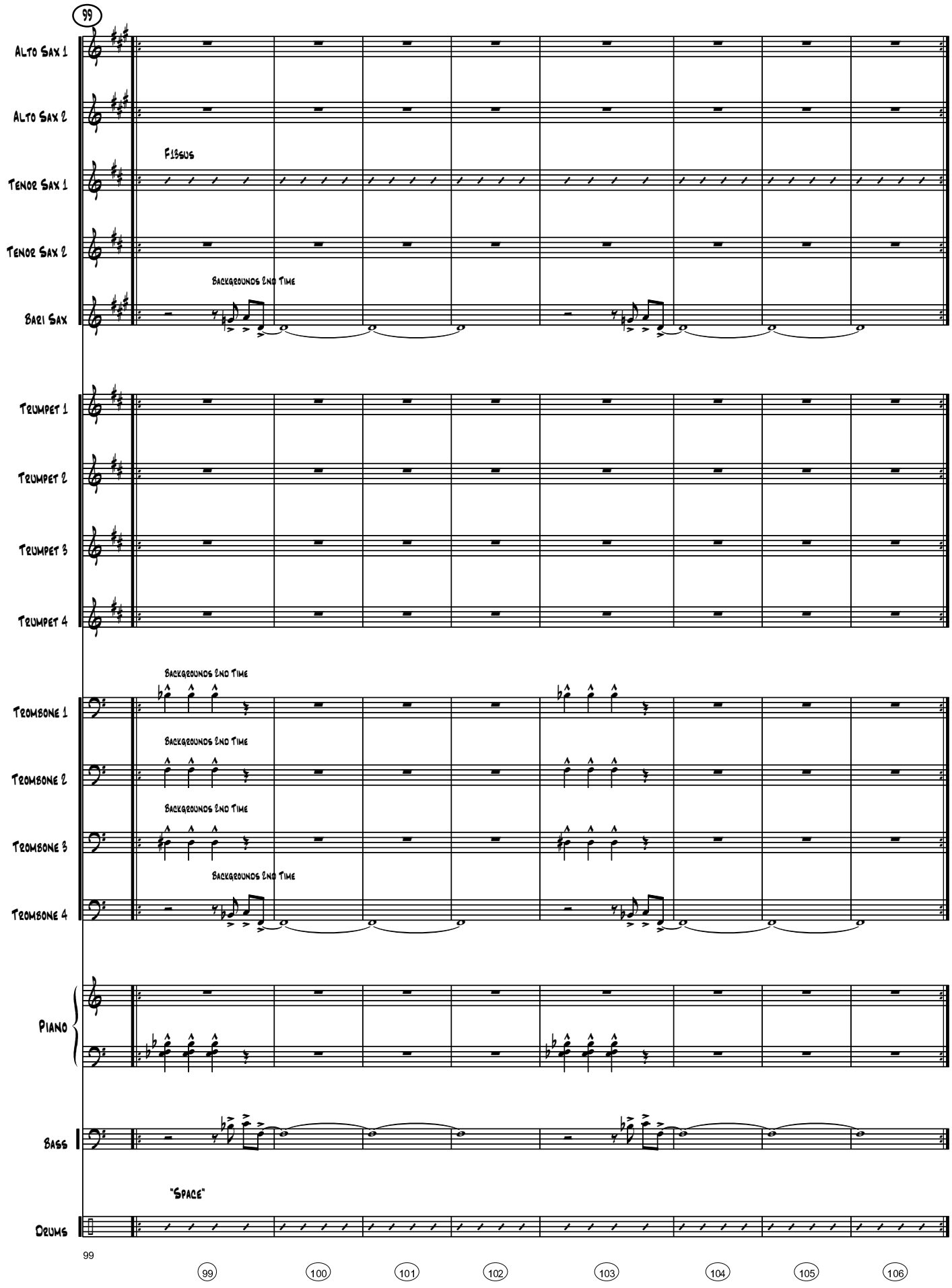

Eb13sus Eb13sus
Eb13sus
D13sus
C♯13sus
C13sus
B13sus
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
sim.
Drums
61
61
62
63
64
65
66

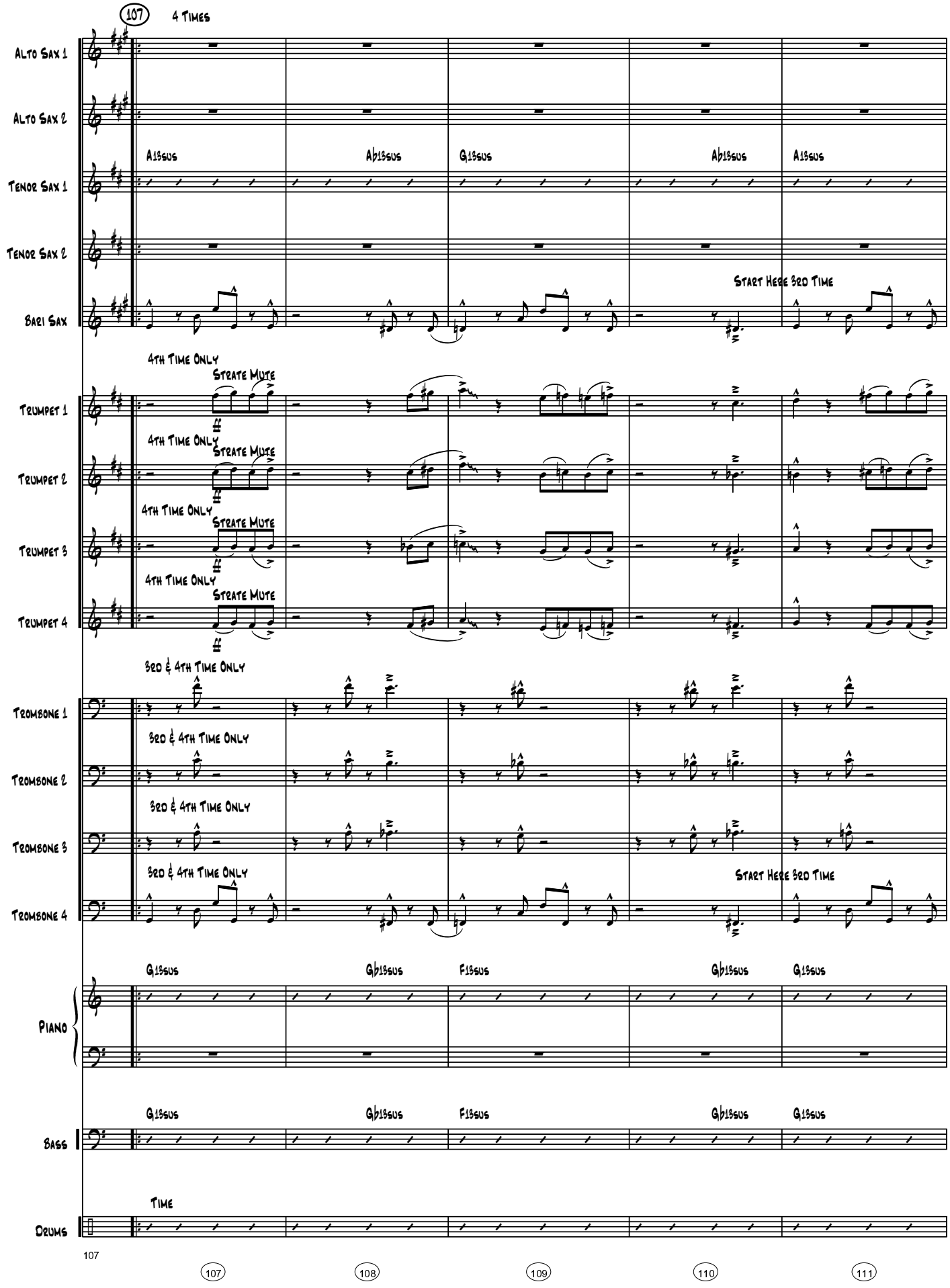

67
E13sus
Eb13sus D13sus
Eb13sus Eb13sus
Eb13sus D13sus
C♯13sus C13sus
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
67
67
68
69
70
71
72
73
74

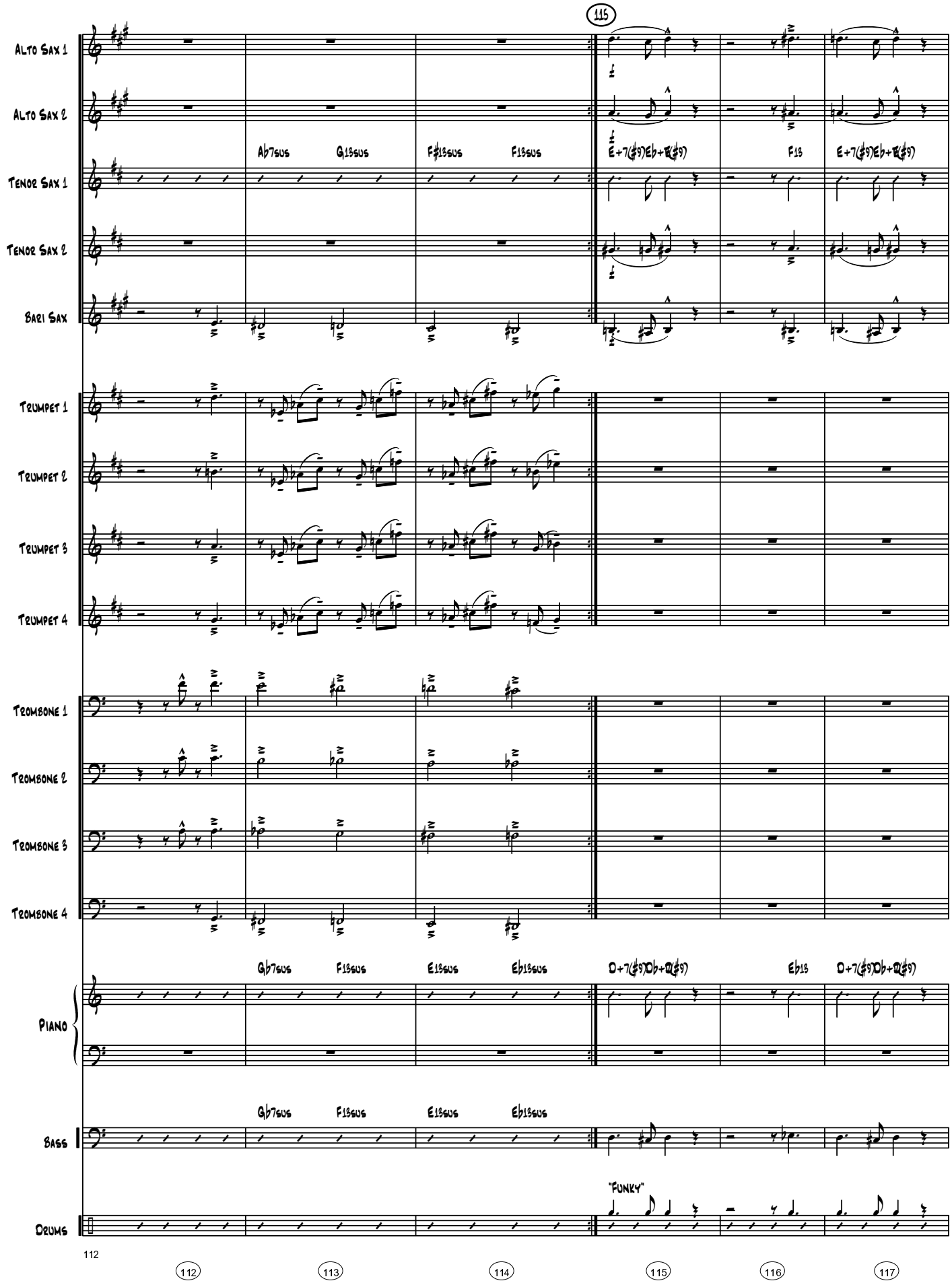

75
B7♯9
A7♯9
A♯7♯9
B7♯9
D13sus
D♯13sus
E13sus
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Funky - Lots of Space
Drums
75
75
76
77
78
79
80
81
82

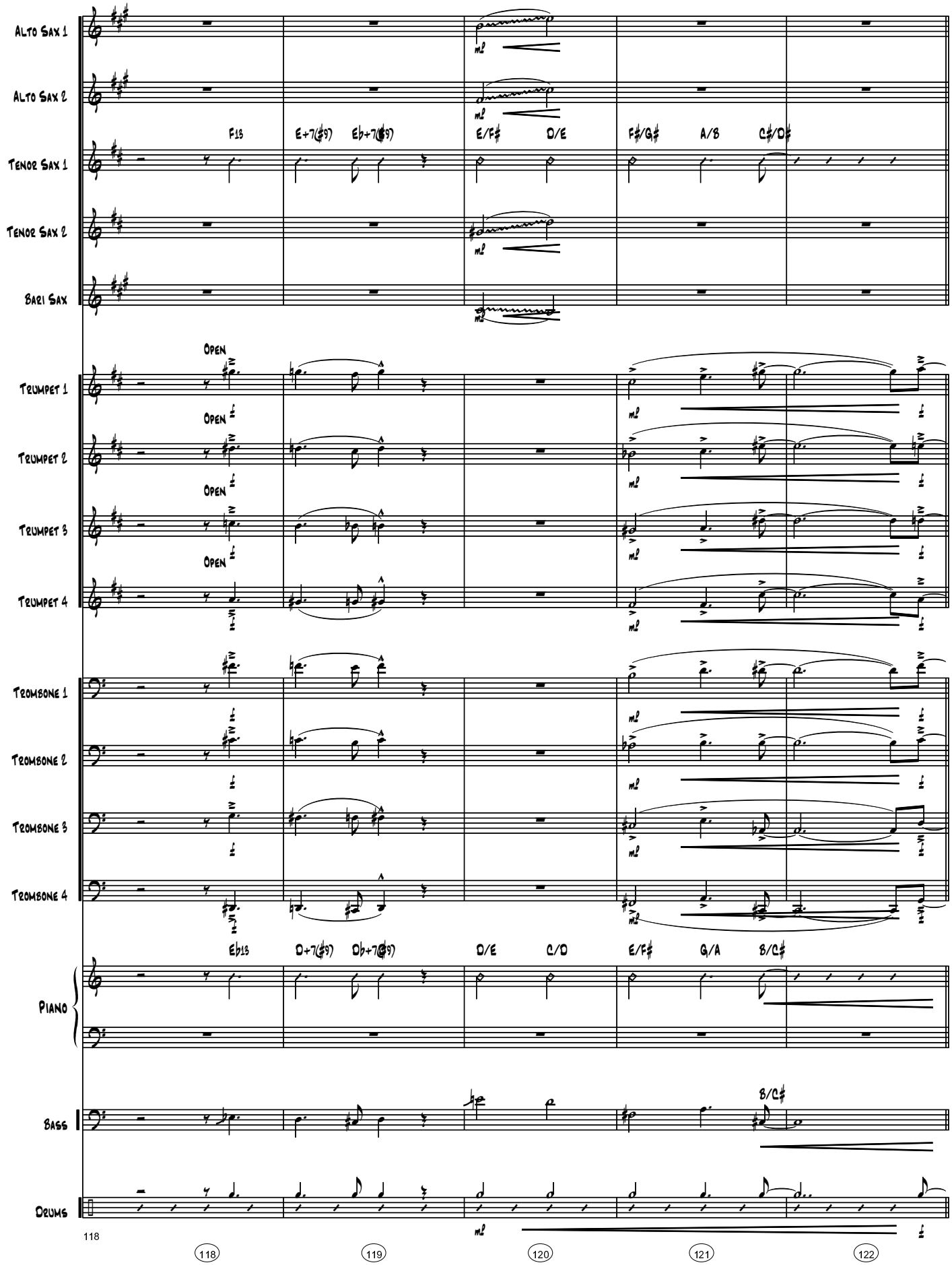

83
Eb13sus
Eb13sus Db13sus
Eb13sus Db13sus
Eb13sus Db13sus
Eb13sus
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
83
83
84
85
86
87
88
89
90

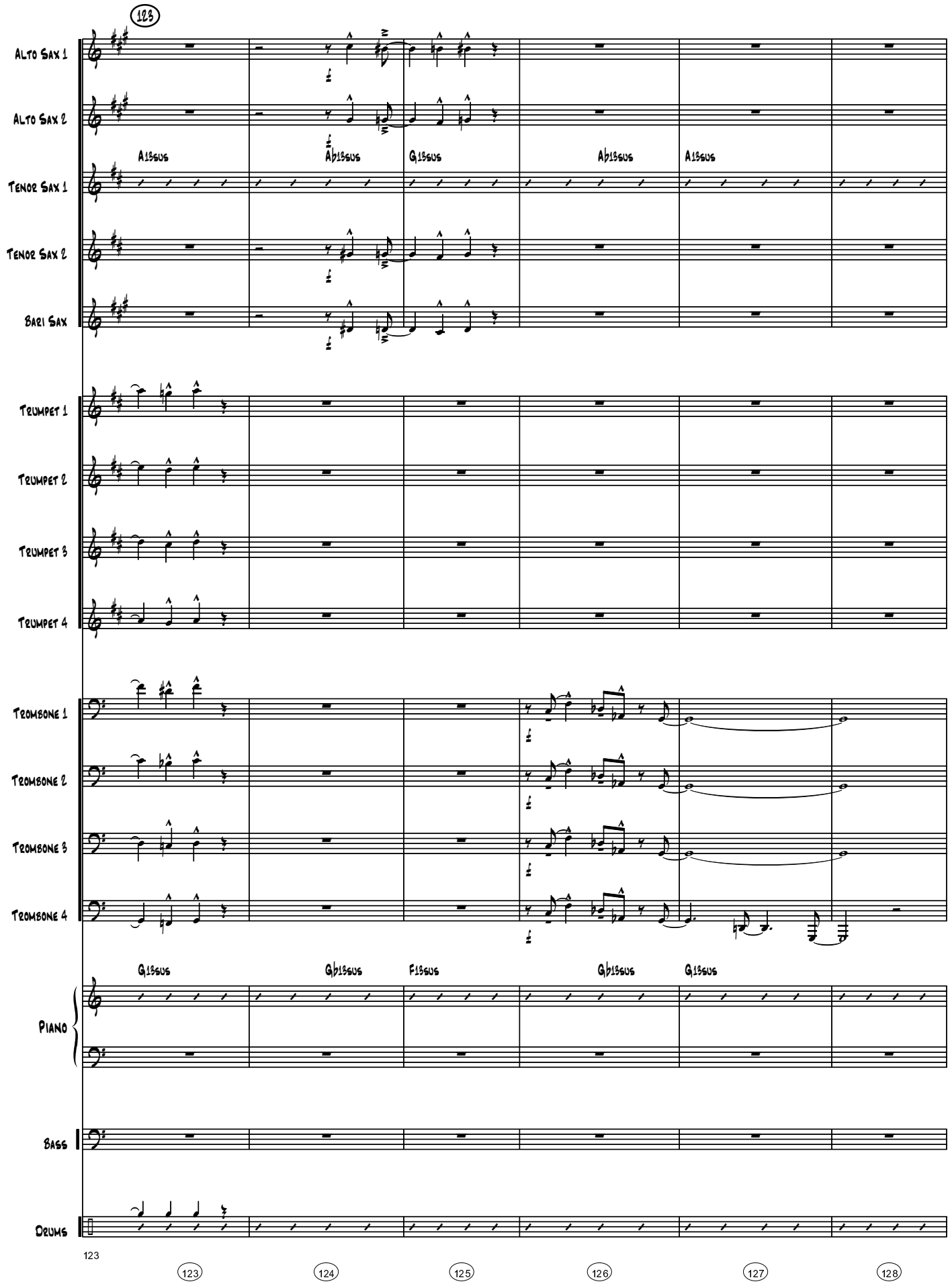

91
Elsus End Solo
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Fisus
Bass
Stop Time
Solo
Drums
91
91
92
93
94
95
96
97
98

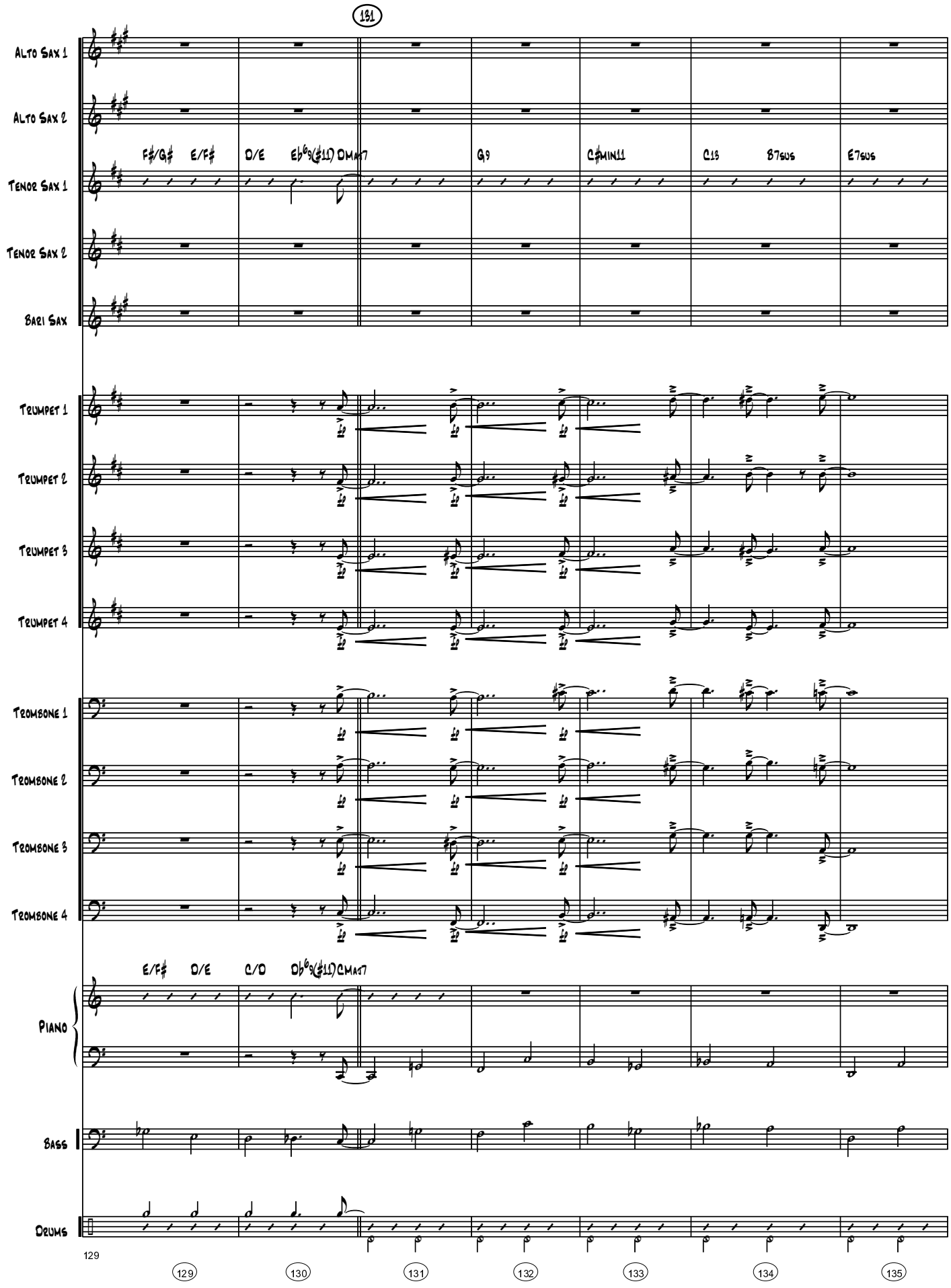

99
Alto Sax 1
Alto Sax 2
Fills
Tenor Sax 1
Tenor Sax 2
Backgrounds 2nd Time
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Backgrounds 2nd Time
Trombone 1
Backgrounds 2nd Time
Trombone 2
Backgrounds 2nd Time
Trombone 3
Backgrounds 2nd Time
Trombone 4
Piano
Bass
"Space"
Drums
99
99
100
101
102
103
104
105
106

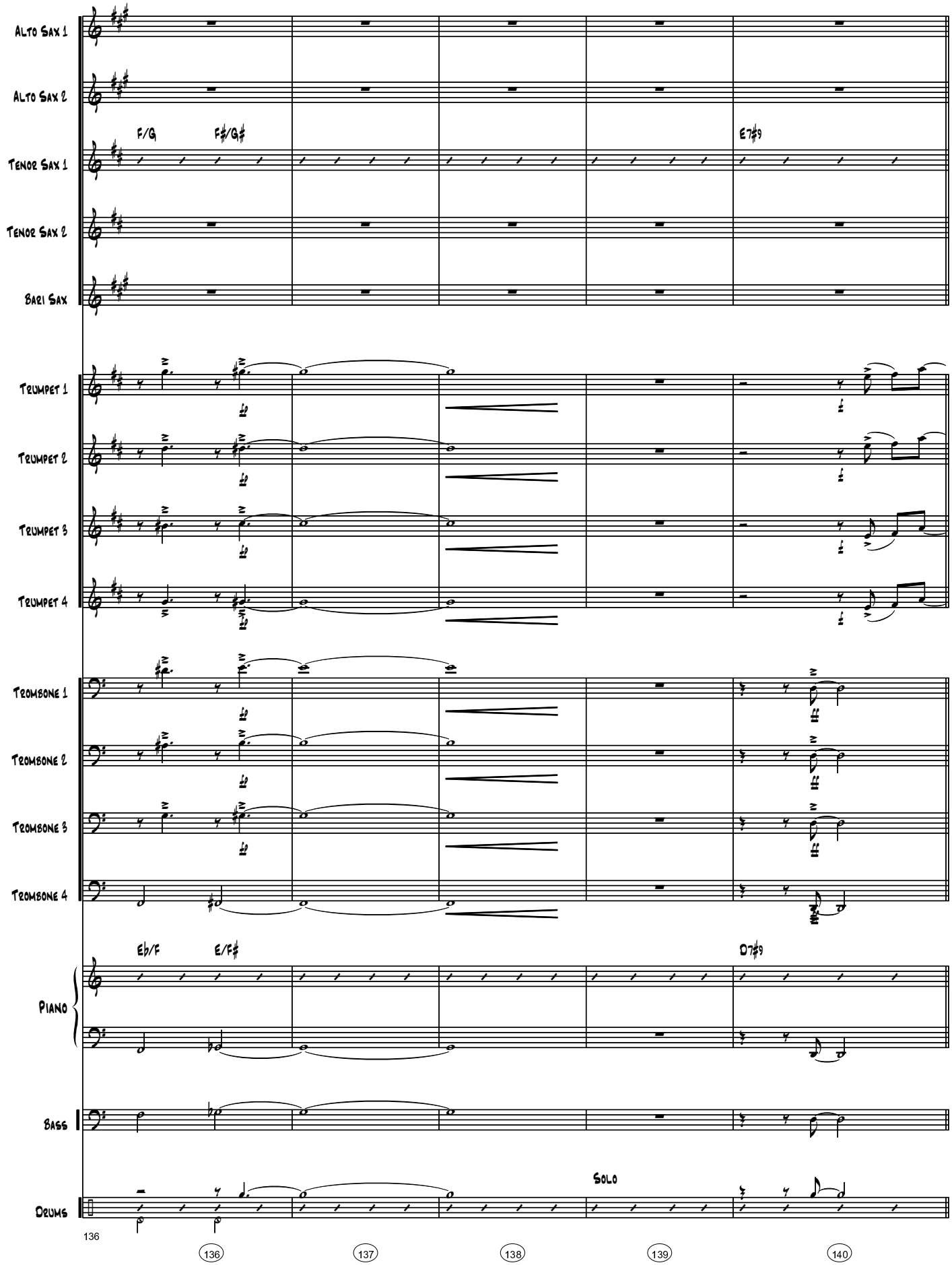

107
4 Times
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
A13sus
Ab13sus
G13sus
Ab13sus
A13sus
Start Here 3rd Time
4th Time Only
Strate Mute
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
3rd & 4th Time Only
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
G13sus
Gb13sus
F13sus
Gb13sus
G13sus
Bass
Time
Drums
107
107
108
109
110
111

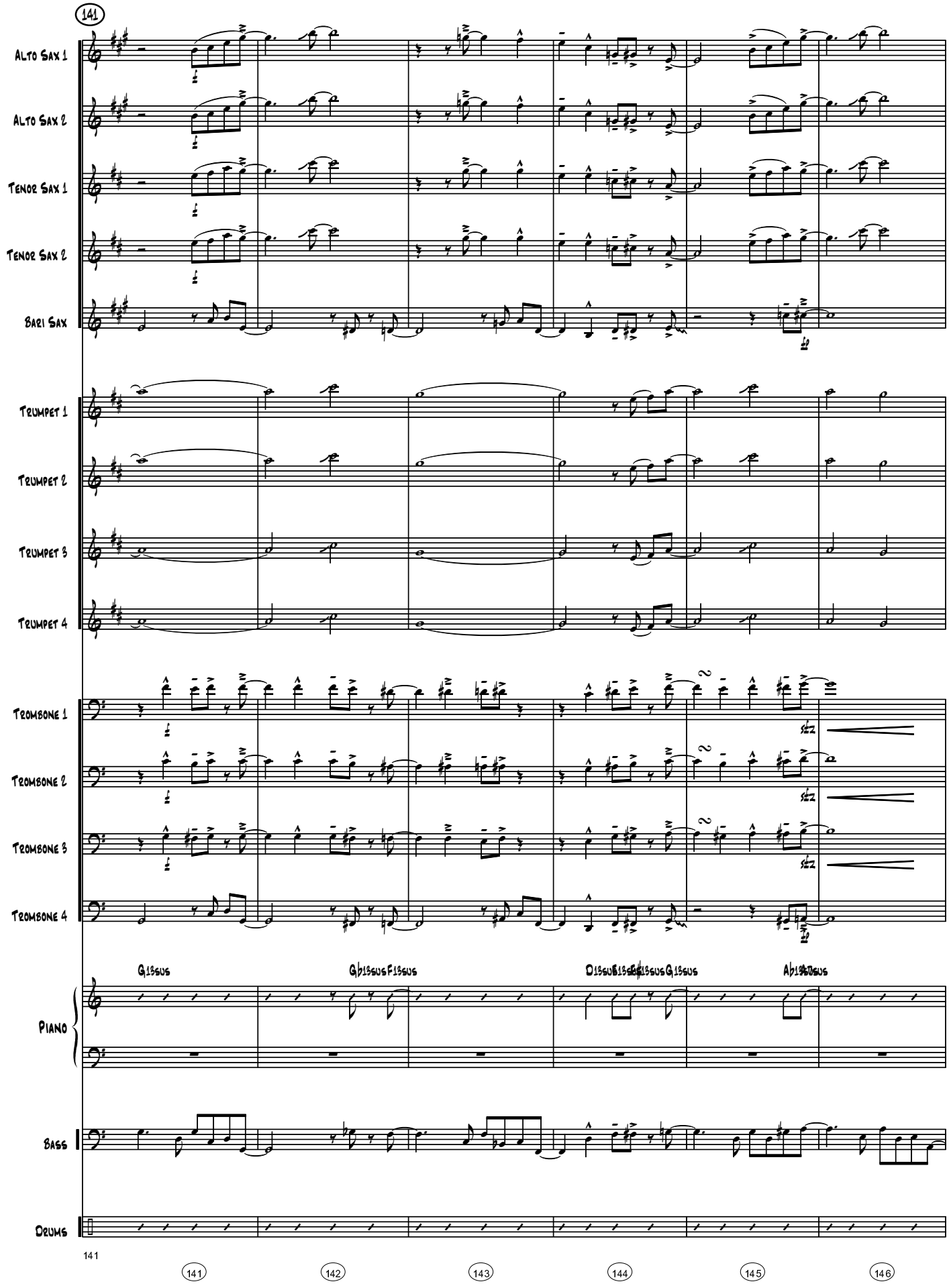

115
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Ab7sus
Gb13sus
F#13sus
F13sus
E+7(#9)
F13
E+7(#9)
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Gb7sus
F13sus
E13sus
Eb13sus
D+7(#9)
Eb13
D+7(#9)
Piano
Bass
Gb7sus
F13sus
E13sus
Eb13sus
"Funky"
Drums
112
112
113
114
115
116
117

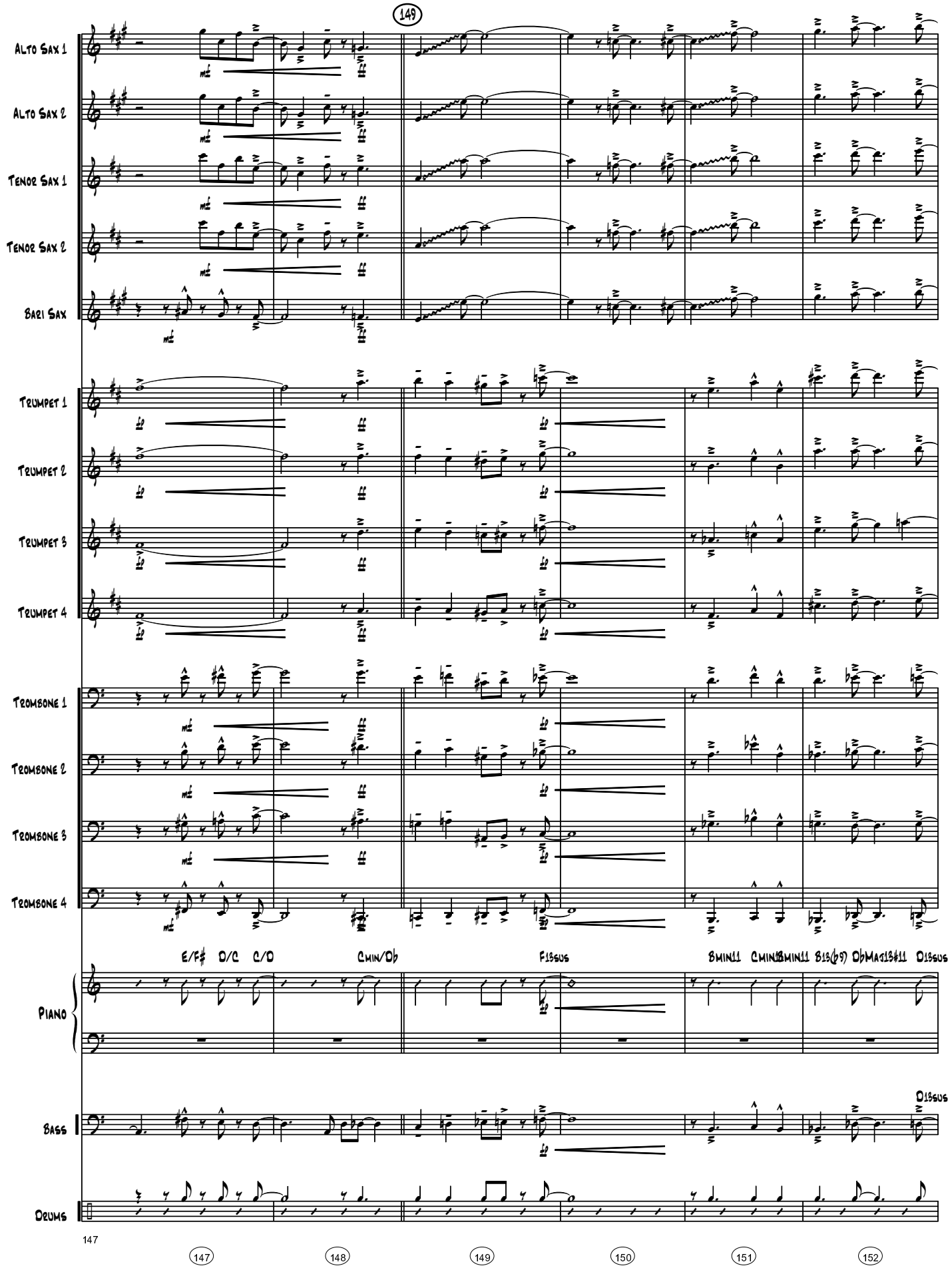

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
F13
E+7(♯9)
Eb+7(♯9)
E/F♯
D/E
F♯/G♯
A/B
C♯/D♯
Open
Eb13
D+7(♯9)
Db+7(♯9)
D/E
C/D
E/F♯
G/A
B/C♯
118
119
120
121
122

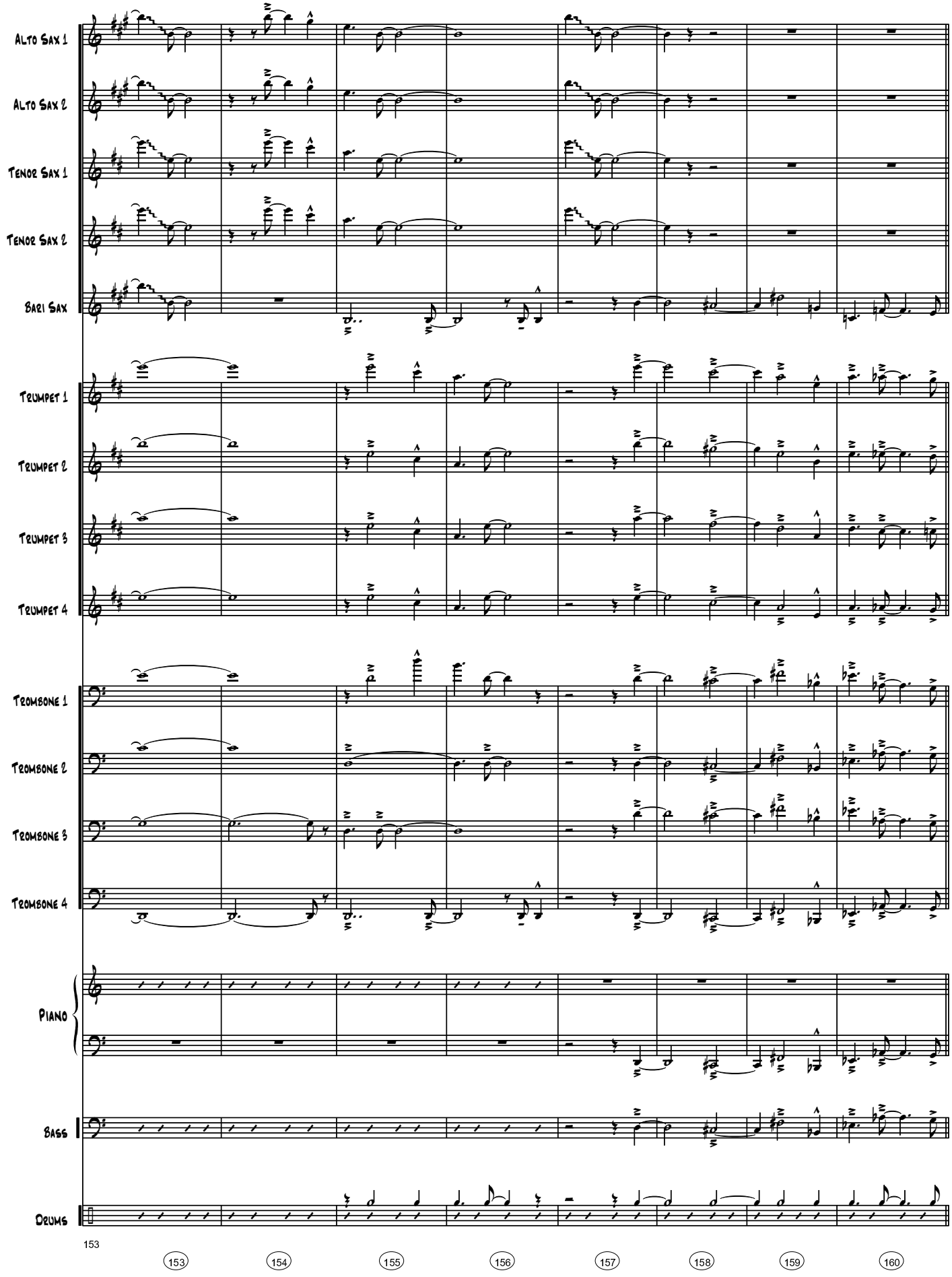

123
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
A13sus
Ab13sus
G13sus
Ab13sus
A13sus
G13sus
Gb13sus
F13sus
Gb13sus
G13sus
123
123
124
125
126
127
128

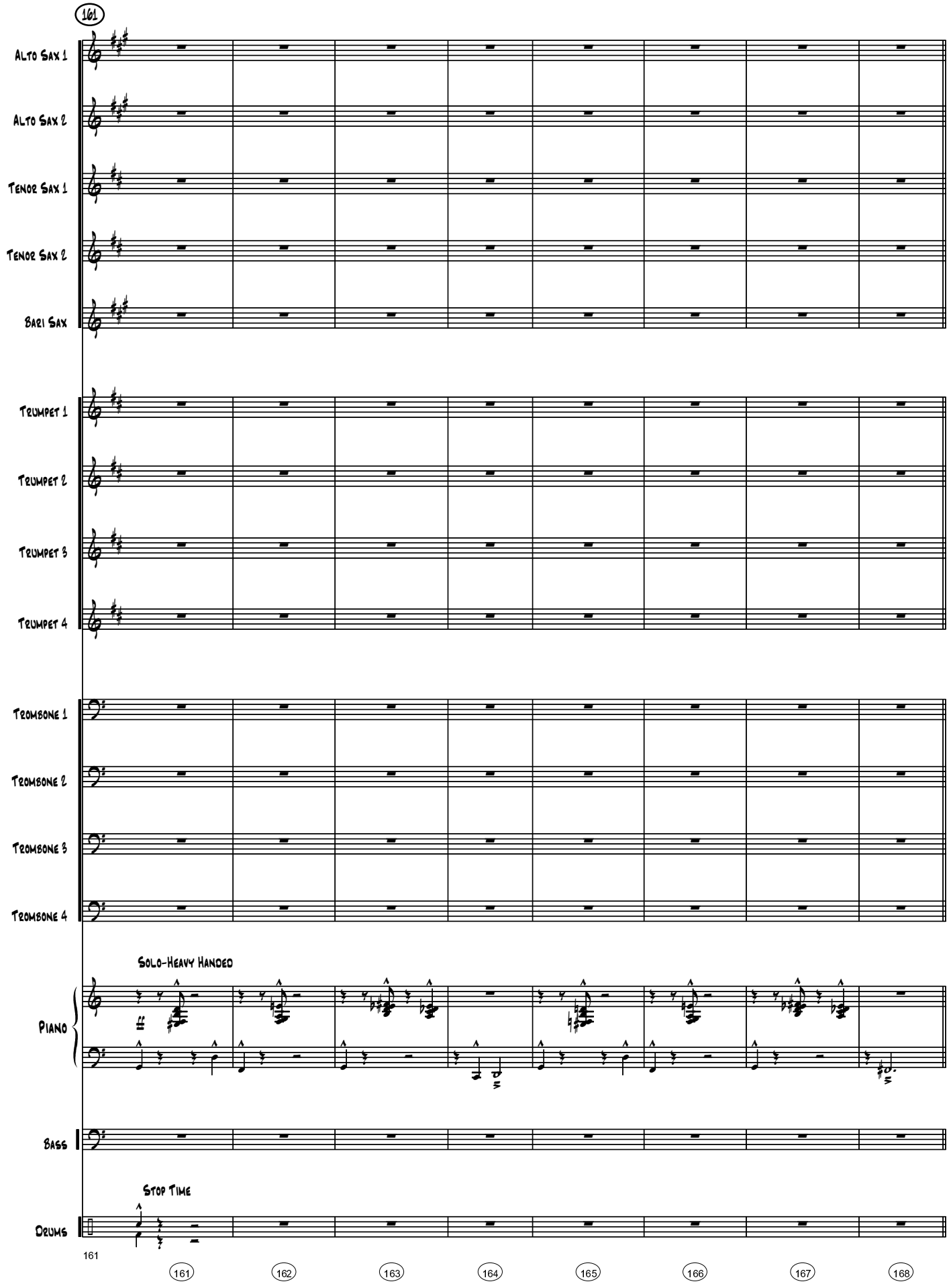

131
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
F♯/G♯ E/F♯ D/E E♭6/9(♯11) DMAJ7 G9 C♯MIN11 C13 B7SUS E7SUS
E/F♯ D/E C/D D♭6/9(♯11) CMAJ7
129
129 130 131 132 133 134 135

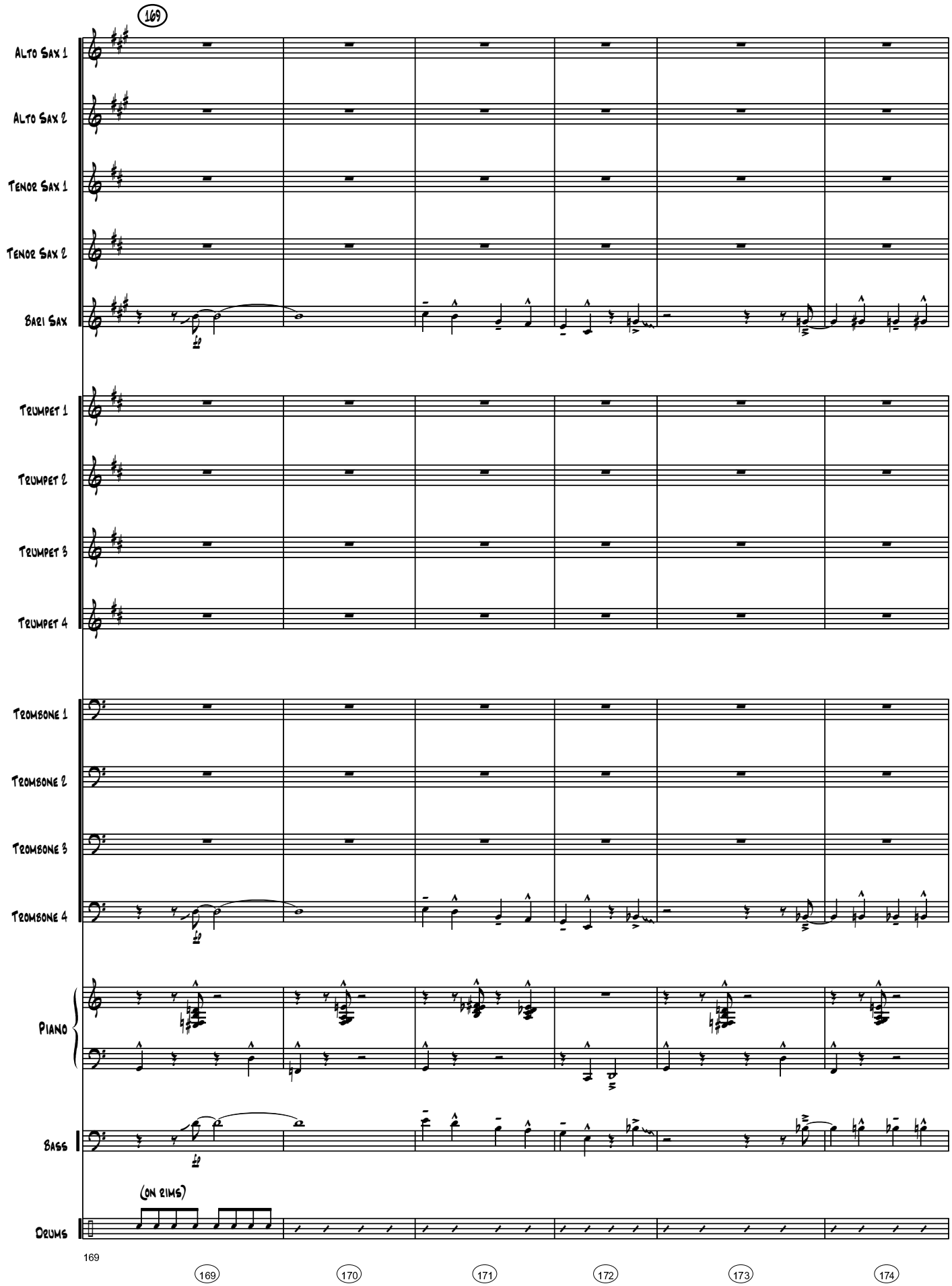

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
F/G
F♯/G♯
E7♯9
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
E♭/F
E/F♯
D7♯9
Piano
Bass
Drums
Solo
136
136
137
138
139
140

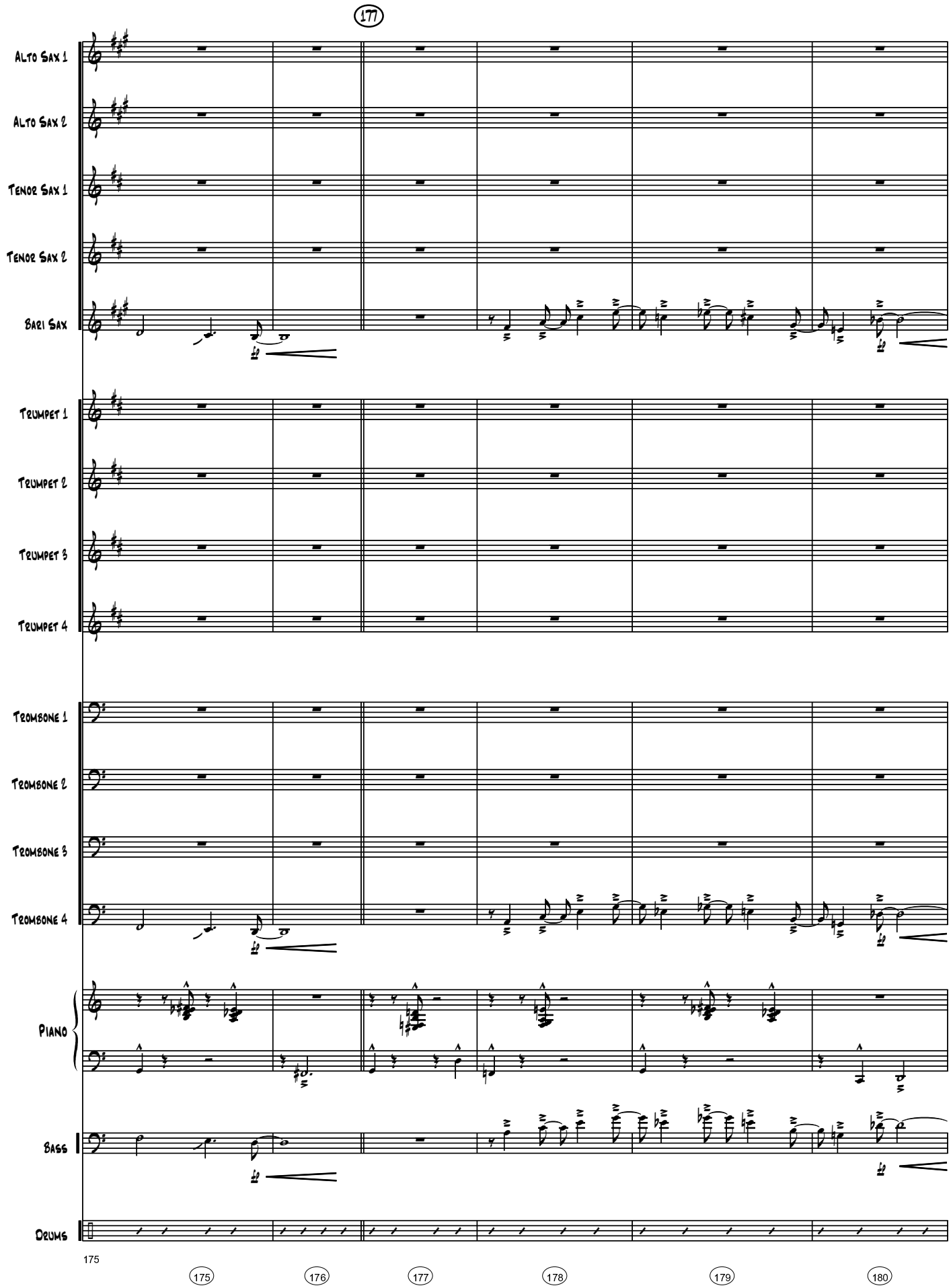

141
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
G13sus
Gb13susF13sus
D13susB13sE13susG13sus
Ab13susDsus
Piano
Bass
Drums
141
141
142
143
144
145
146

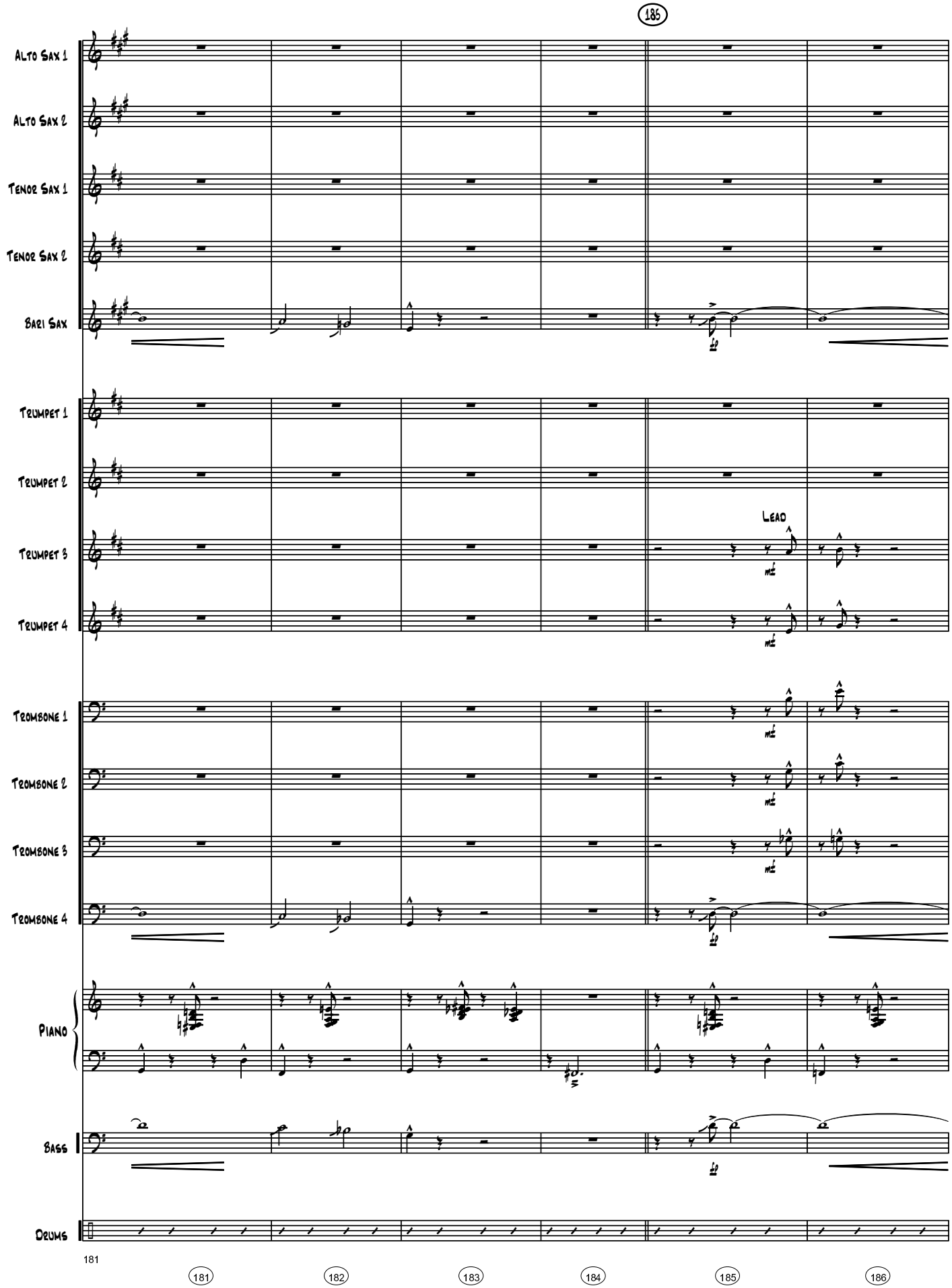

149
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
E/F♯ D/C C/D
Cmin/Db
F13sus
Bmin11 Cmin11 Bmin11 B13(♭9) DbMaj13♯11 D13sus
Piano
Bass
D13sus
Drums
147
147 148 149 150 151 152

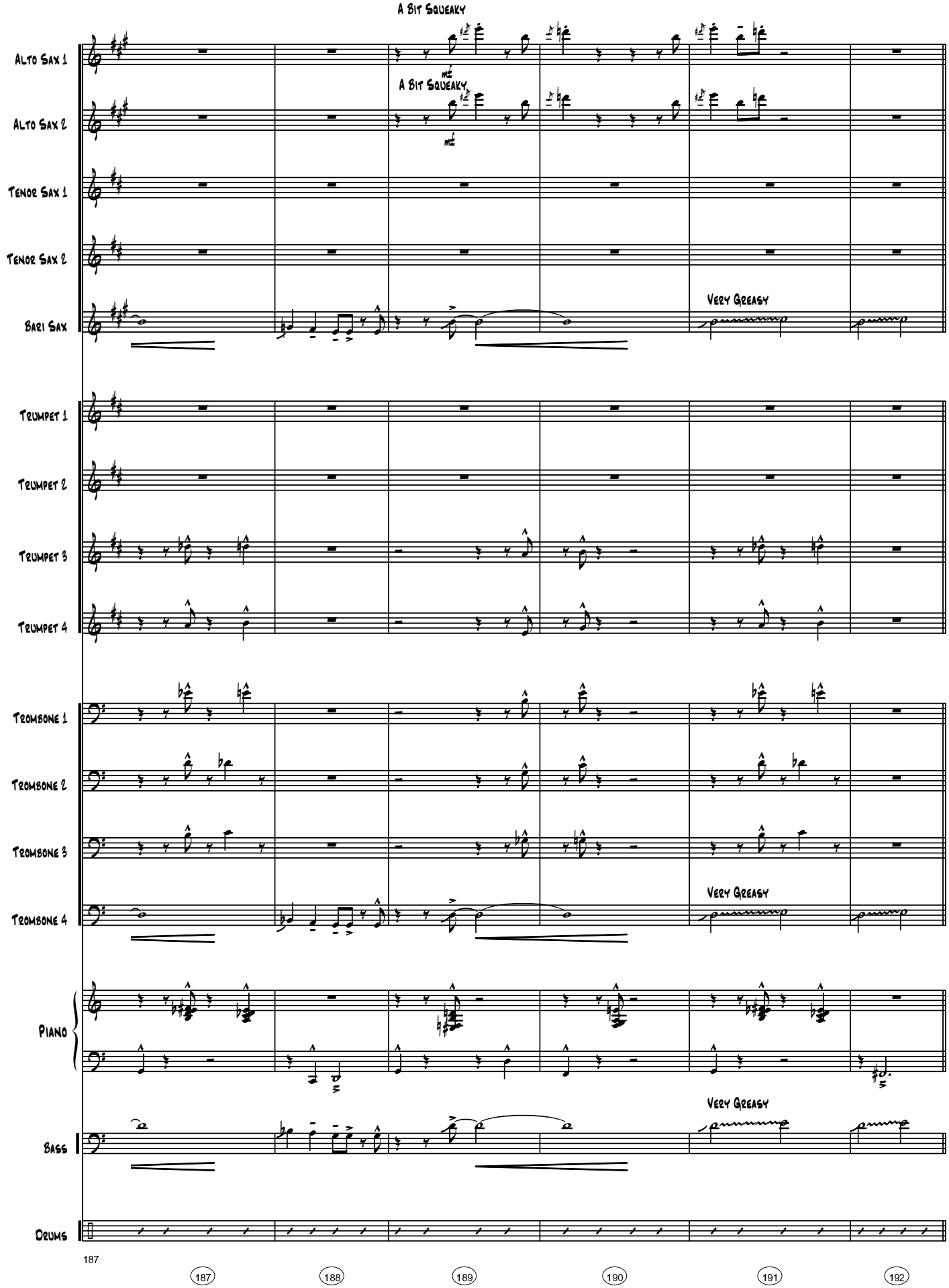

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
153
153
154
155
156
157
158
159
160

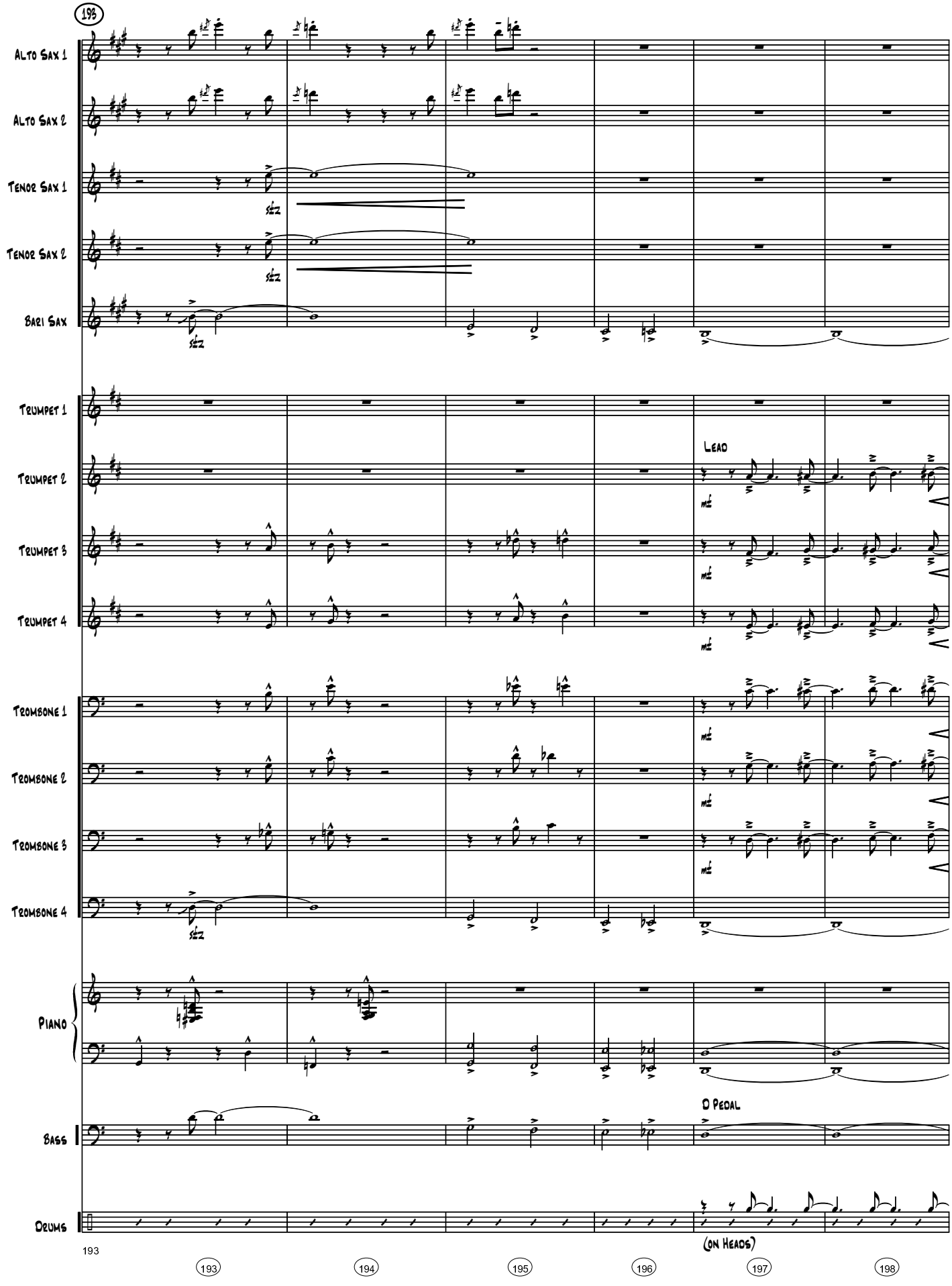

161
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Solo-Heavy Handed
Piano
Bass
Stop Time
Drums
161
161
162
163
164
165
166
167
168

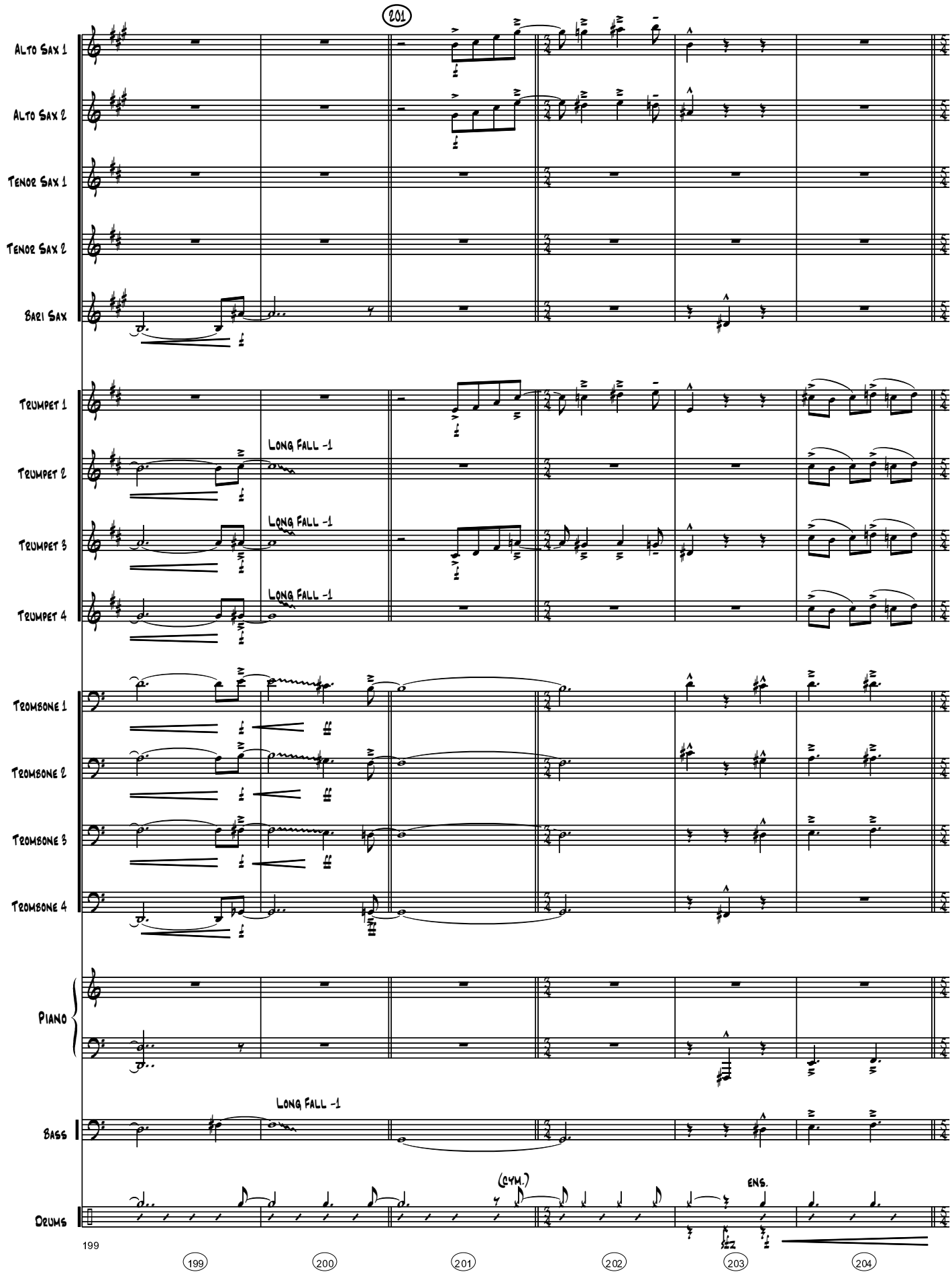

169
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
(on rims)
Drums
169
169
170
171
172
173
174

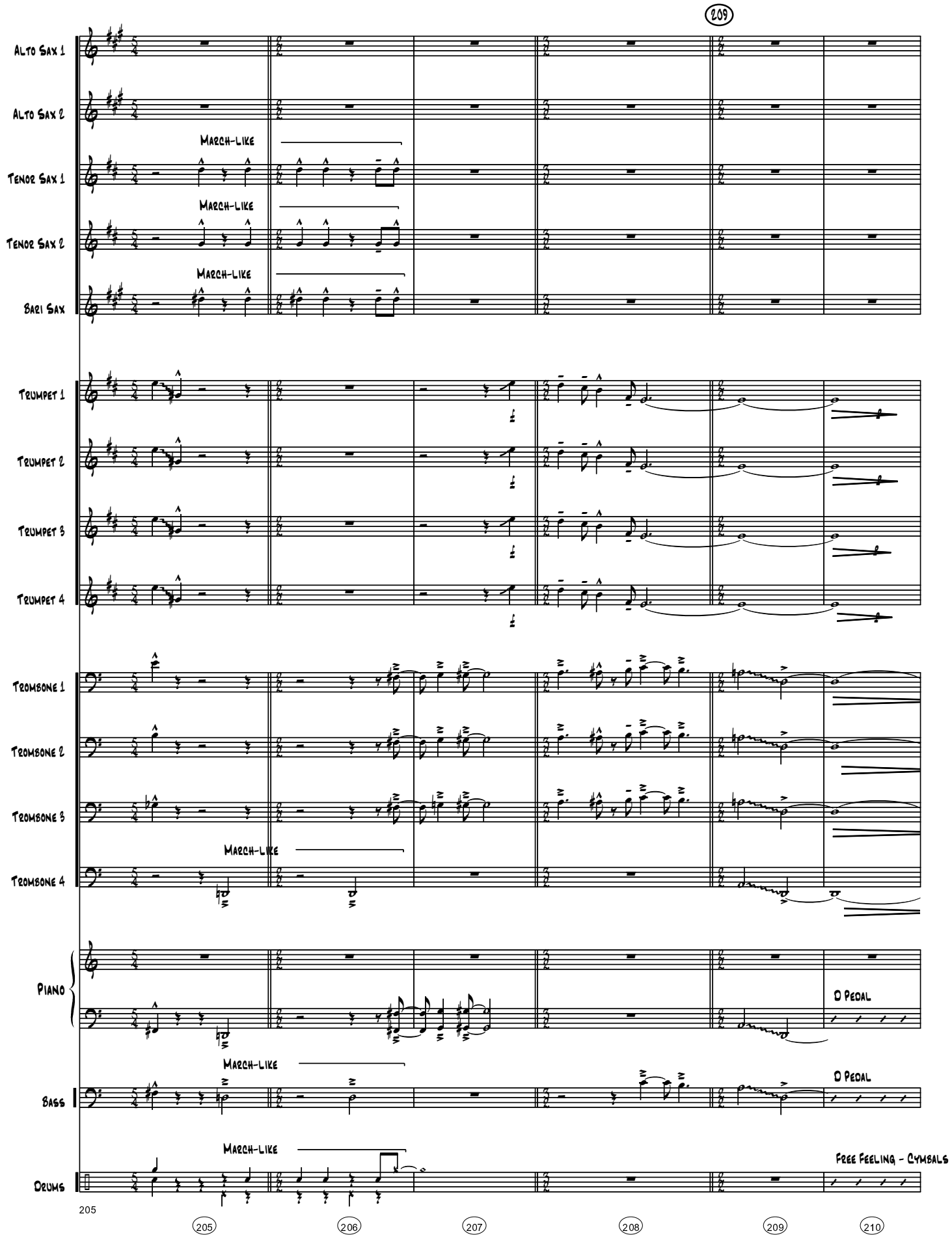

177
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
175
175
176
177
178
179
180

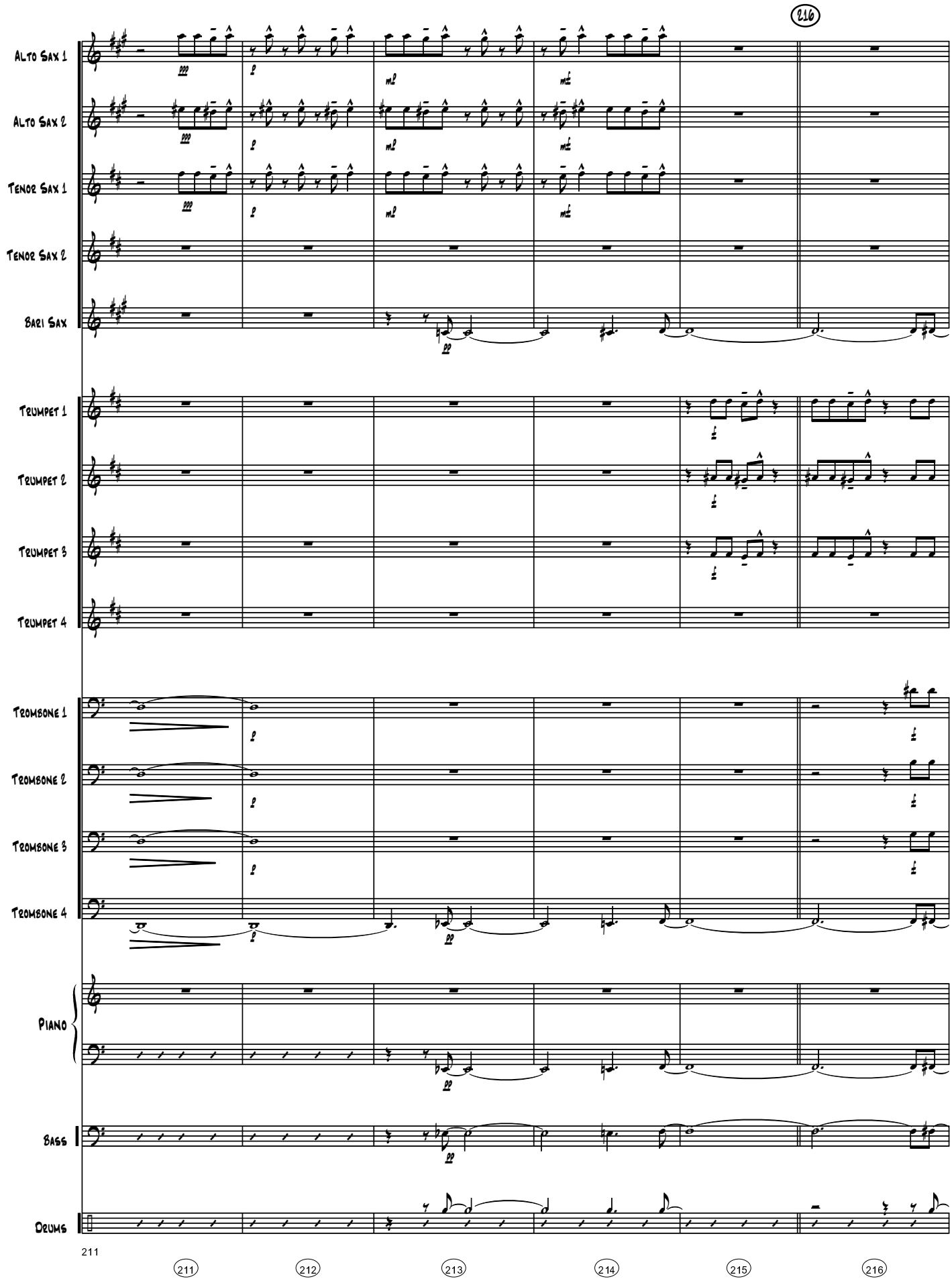

185
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Lead
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
181
181
182
183
184
185
186

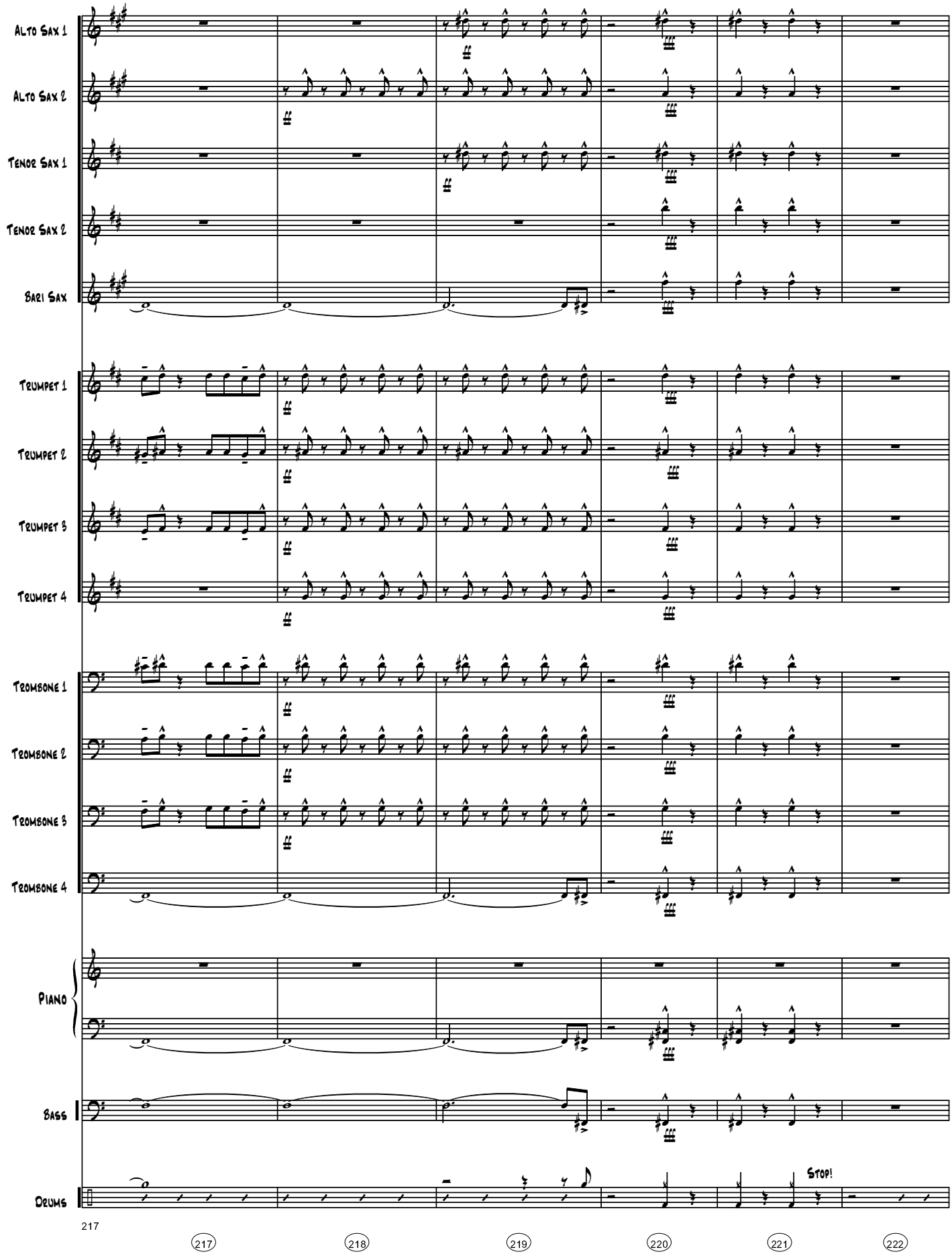

A Bit Squeaky
Alto Sax 1
Alto Sax 2
A Bit Squeaky
Tenor Sax 1
Tenor Sax 2
Very Greasy
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Very Greasy
Trombone 4
Piano
Very Greasy
Bass
Drums
187
187
188
189
190
191
192

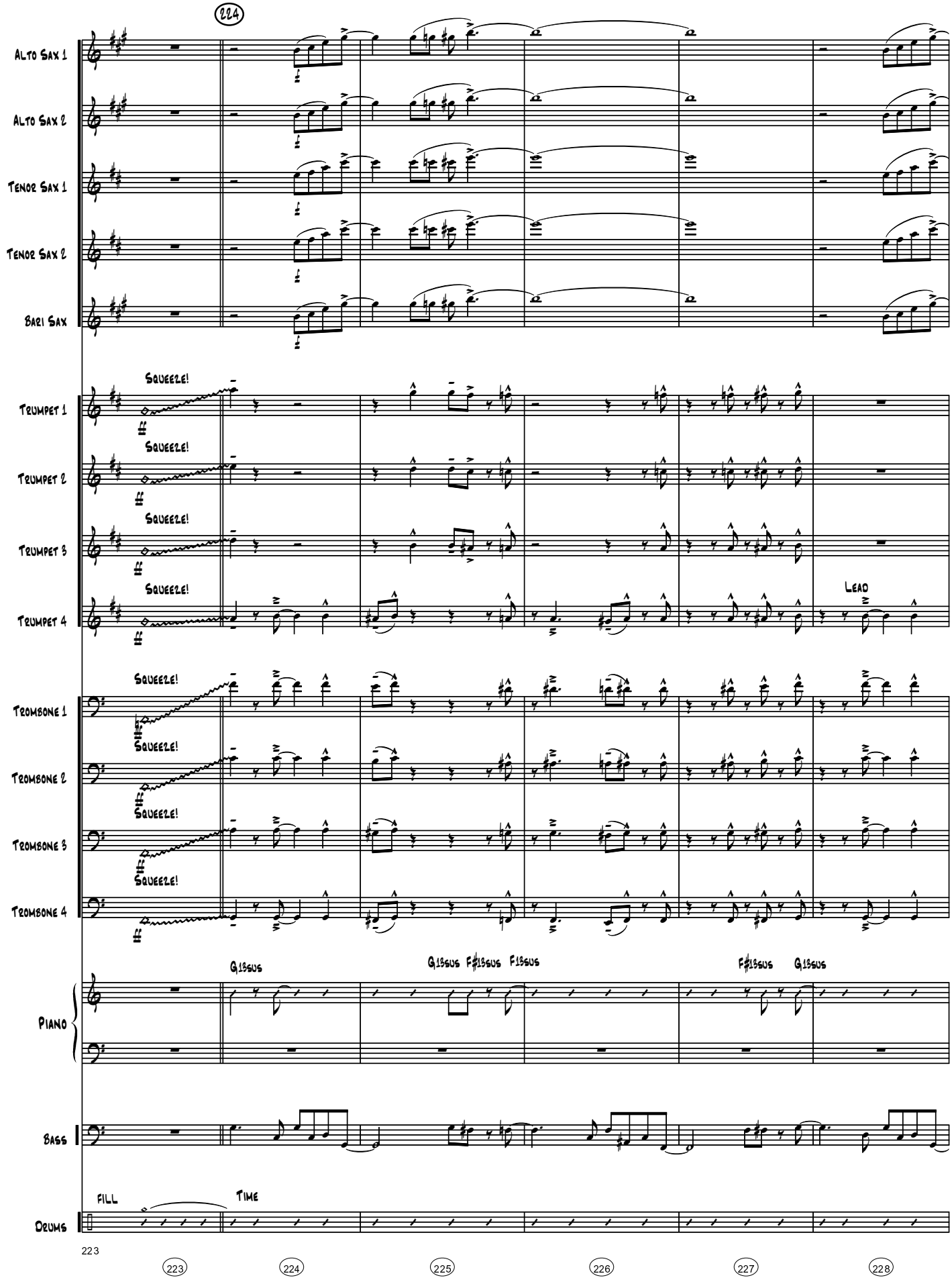

195
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Lead
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
D Pedal
Drums
(on Heads)
193
193
194
195
196
197
198

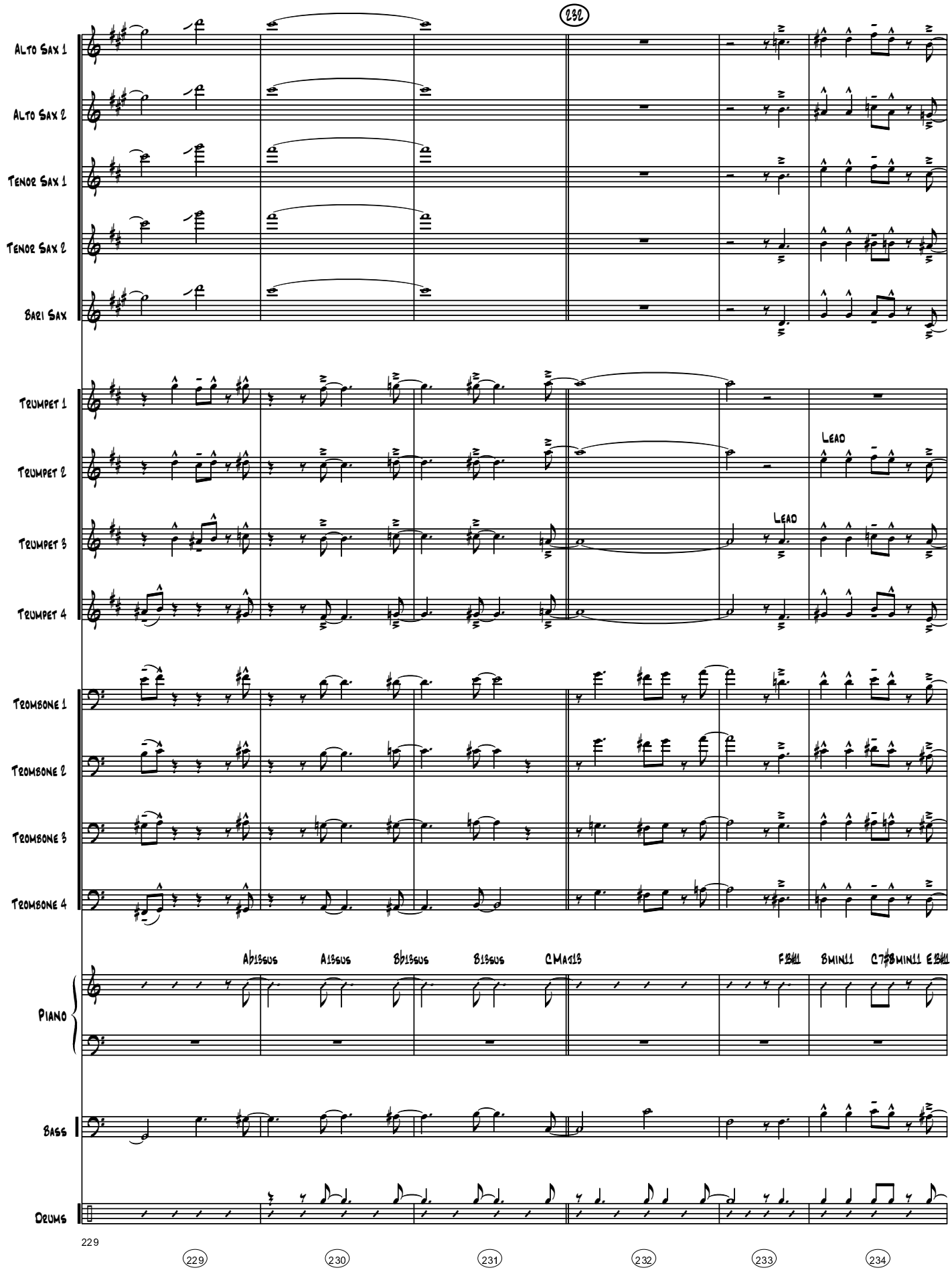

201
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Long Fall -1
Long Fall -1
Long Fall -1
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Long Fall -1
Bass
(cym.)
ens.
Drums
199
199
200
201
202
203
204

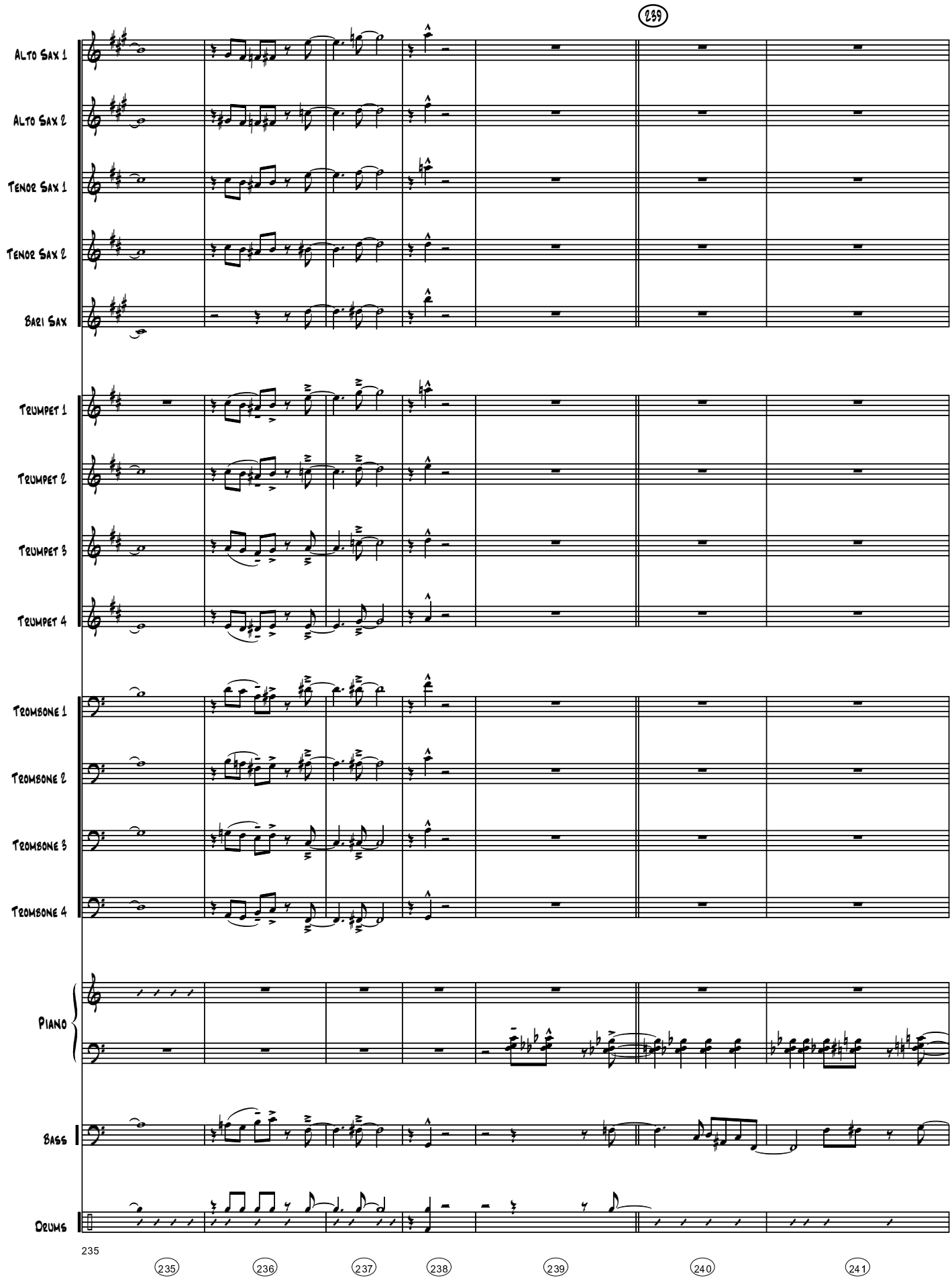

209
Alto Sax 1
Alto Sax 2
March-like
Tenor Sax 1
March-like
Tenor Sax 2
March-like
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
March-like
Trombone 4
Piano
D Pedal
March-like
Bass
D Pedal
March-like
Free Feeling - Cymbals
Drums
205
205
206
207
208
209
210

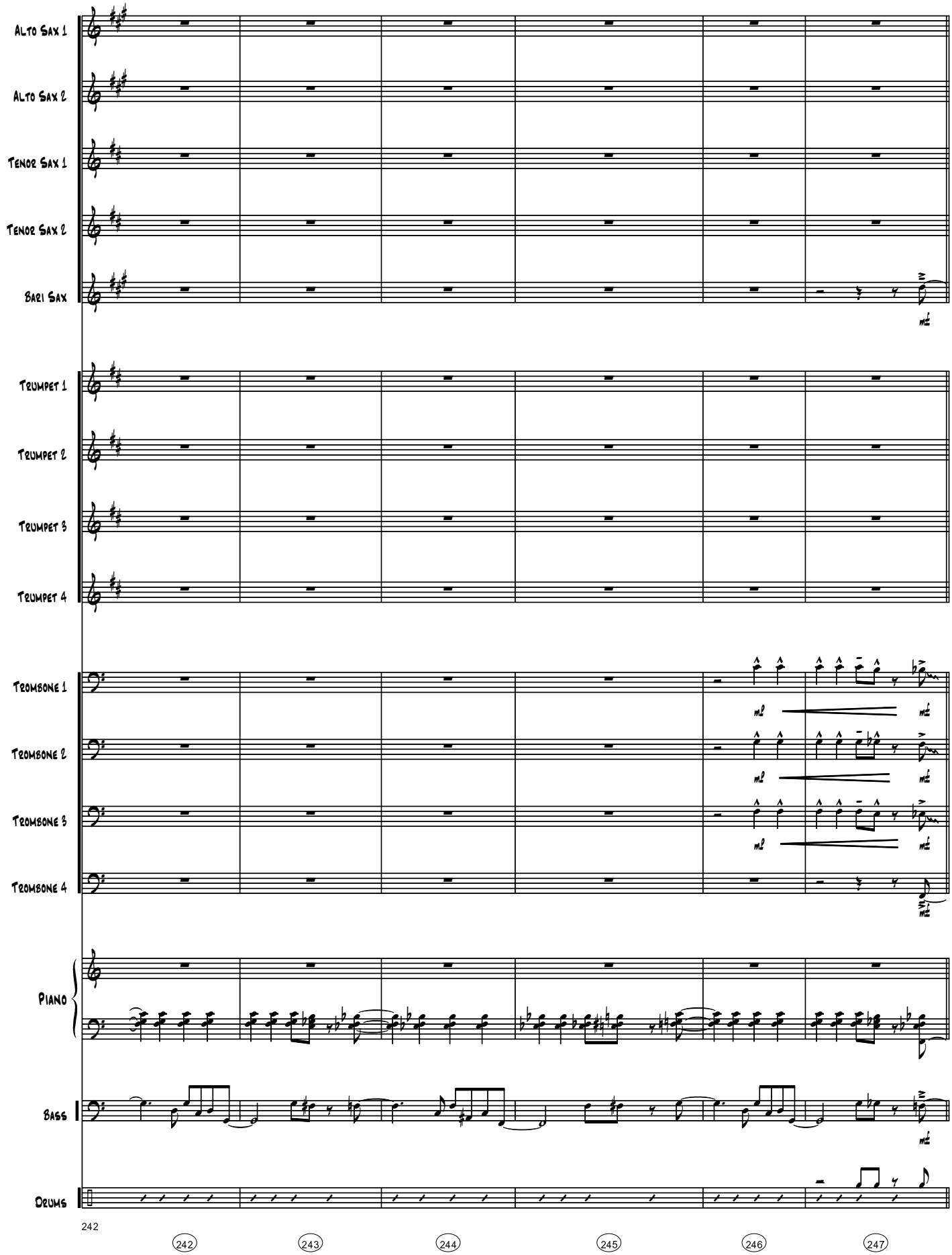

216
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
211
211
212
213
214
215
216

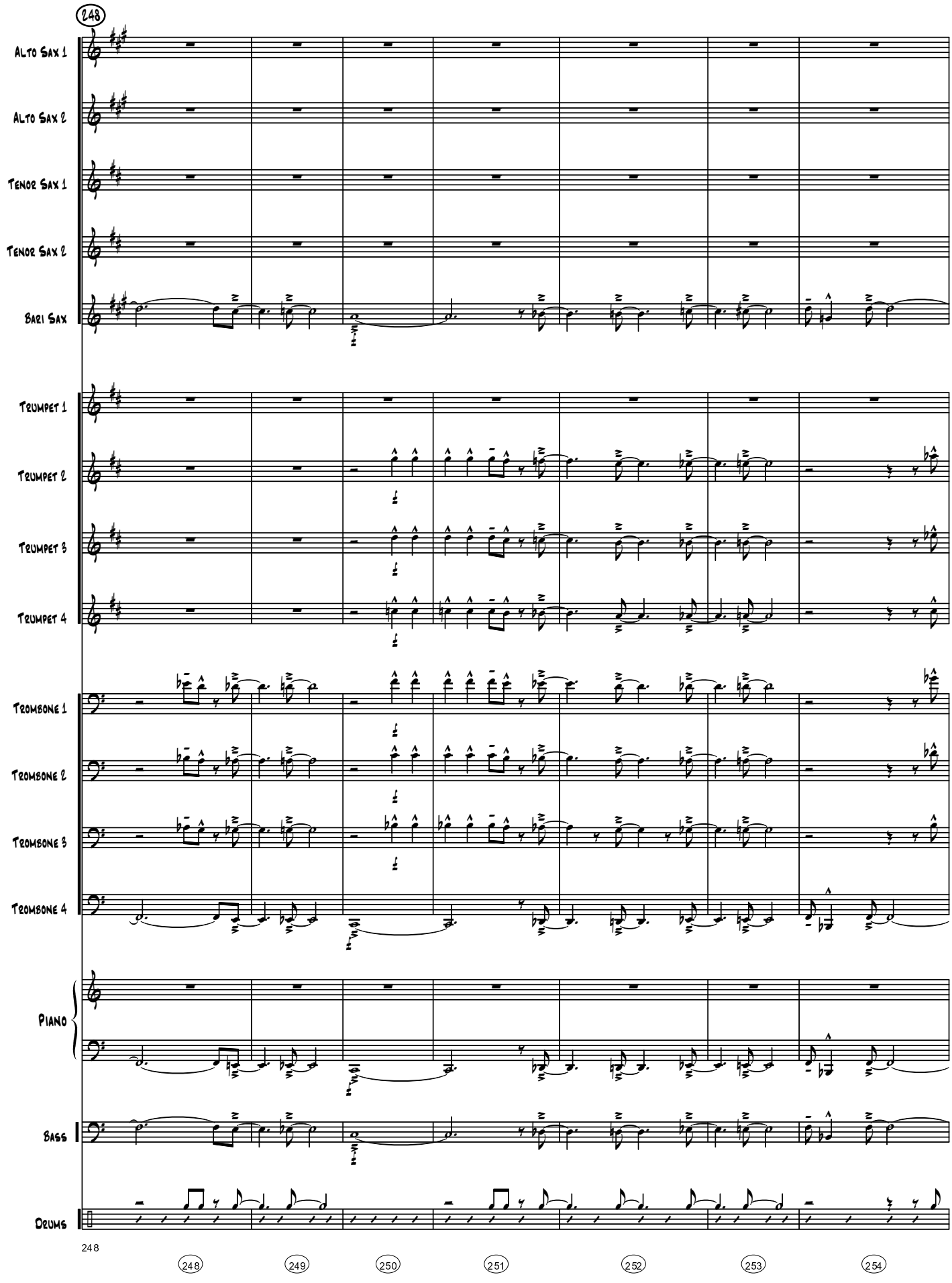

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
Stop!
217
217
218
219
220
221
222

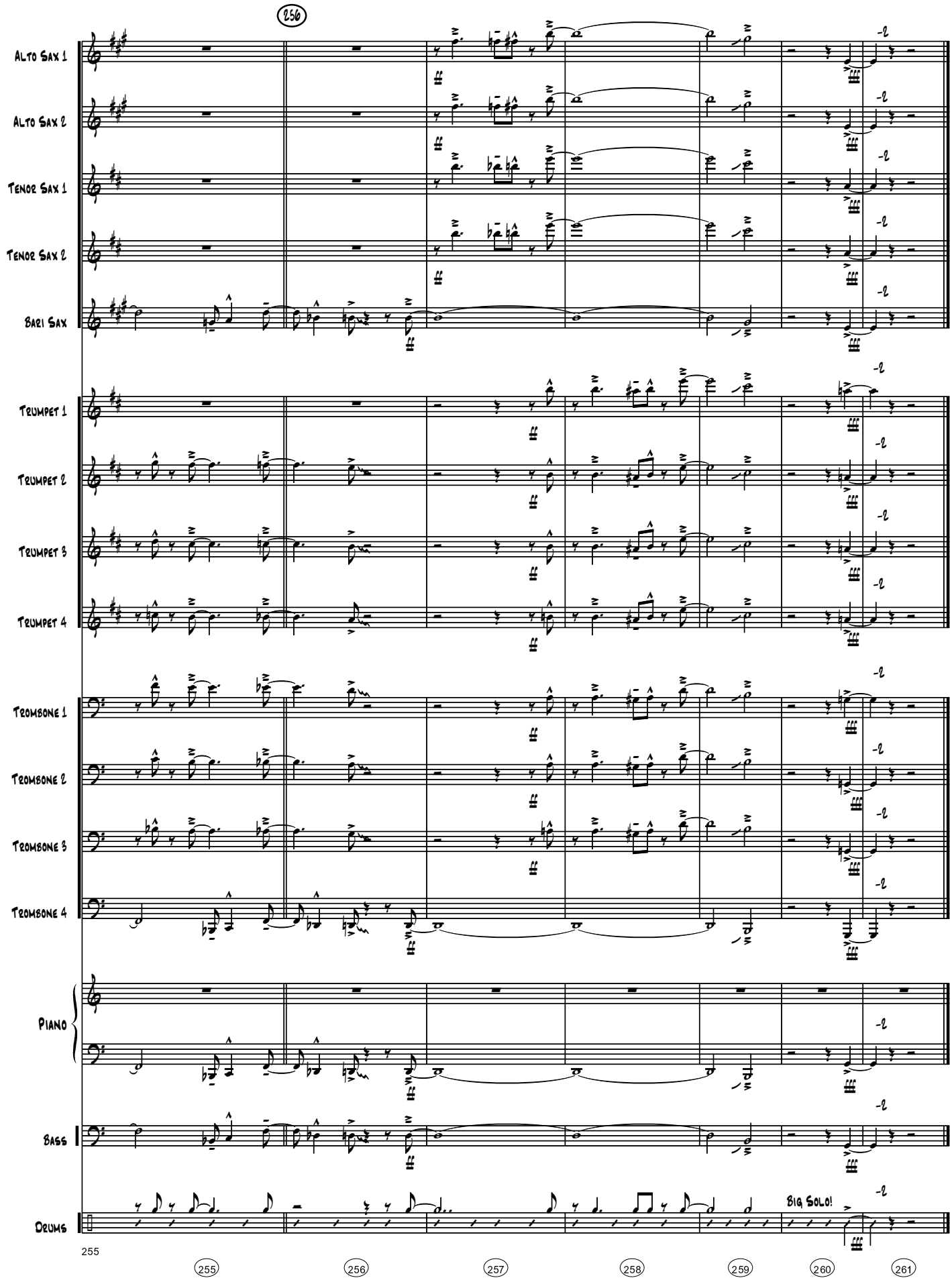

224
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Squeeze!
Lead
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
G13sus
G13sus F♯13sus F13sus
F♯13sus G13sus
Bass
Drums
Fill
Time
223
224
225
226
227
228


232
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Lead
Lead
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Ab13sus
A13sus
Bb13sus
B13sus
CMaj13
Fsus
Bmin11
C7#9
Bmin11
Esus
Bass
Drums
229
229
230
231
232
233
234


239
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
235
235
236
237
238
239
240
241


Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
242
242
243
244
245
246
247

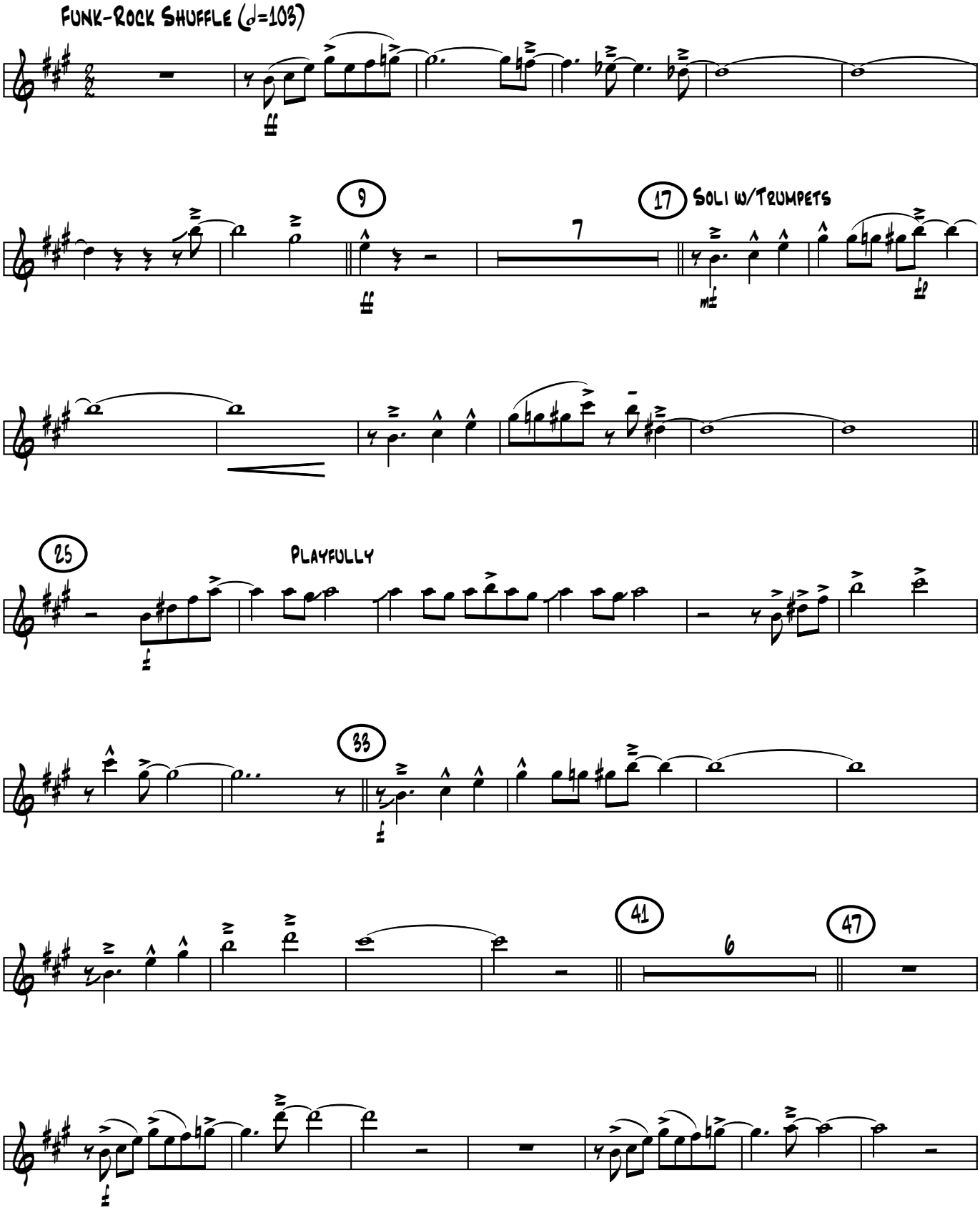

248
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
248
248
249
250
251
252
253
254


256
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Bari Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Piano
Bass
Drums
Big Solo!
255
255
256
257
258
259
260
261

Alto Sax 1

Bill Bailey

arr. Tom Davis



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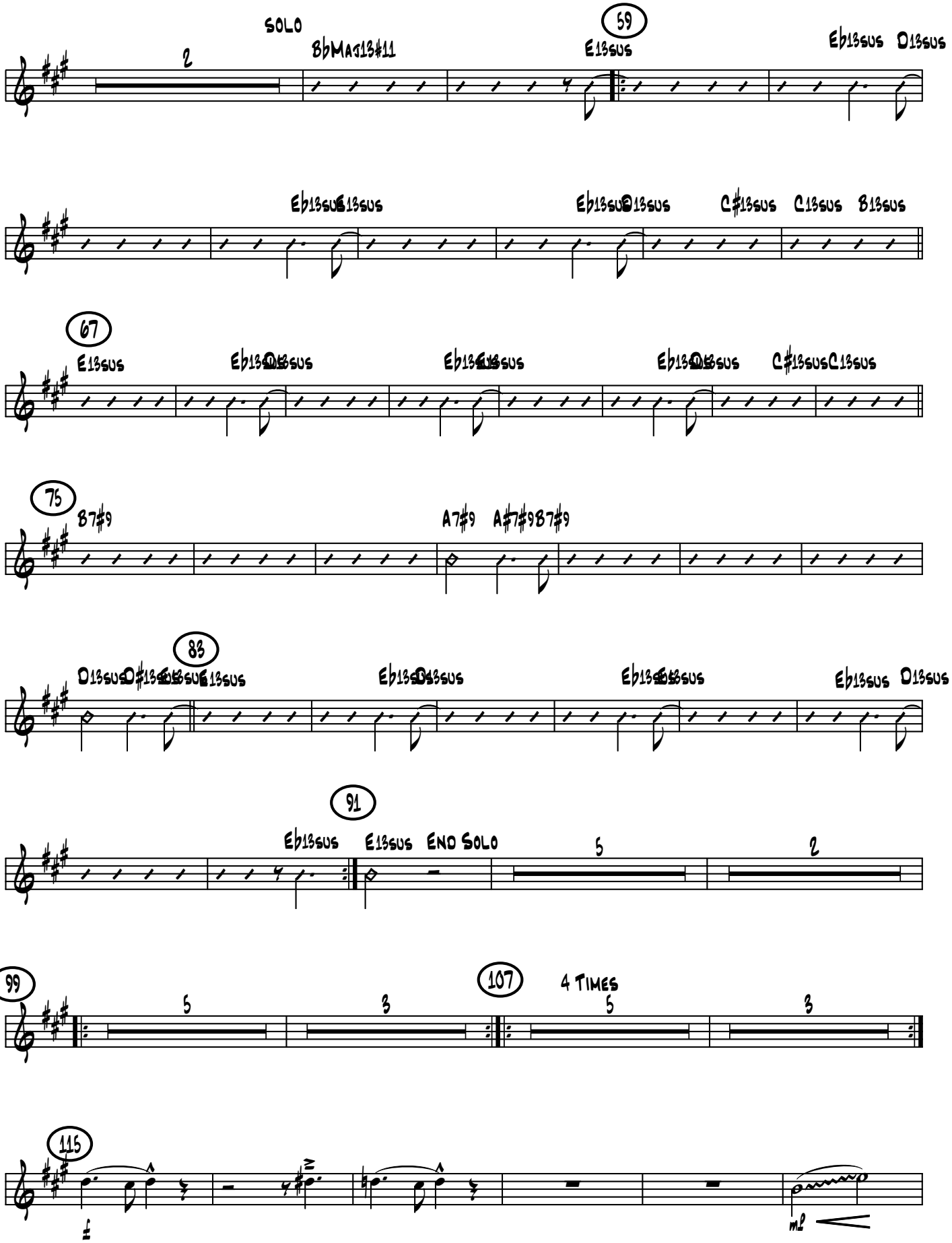
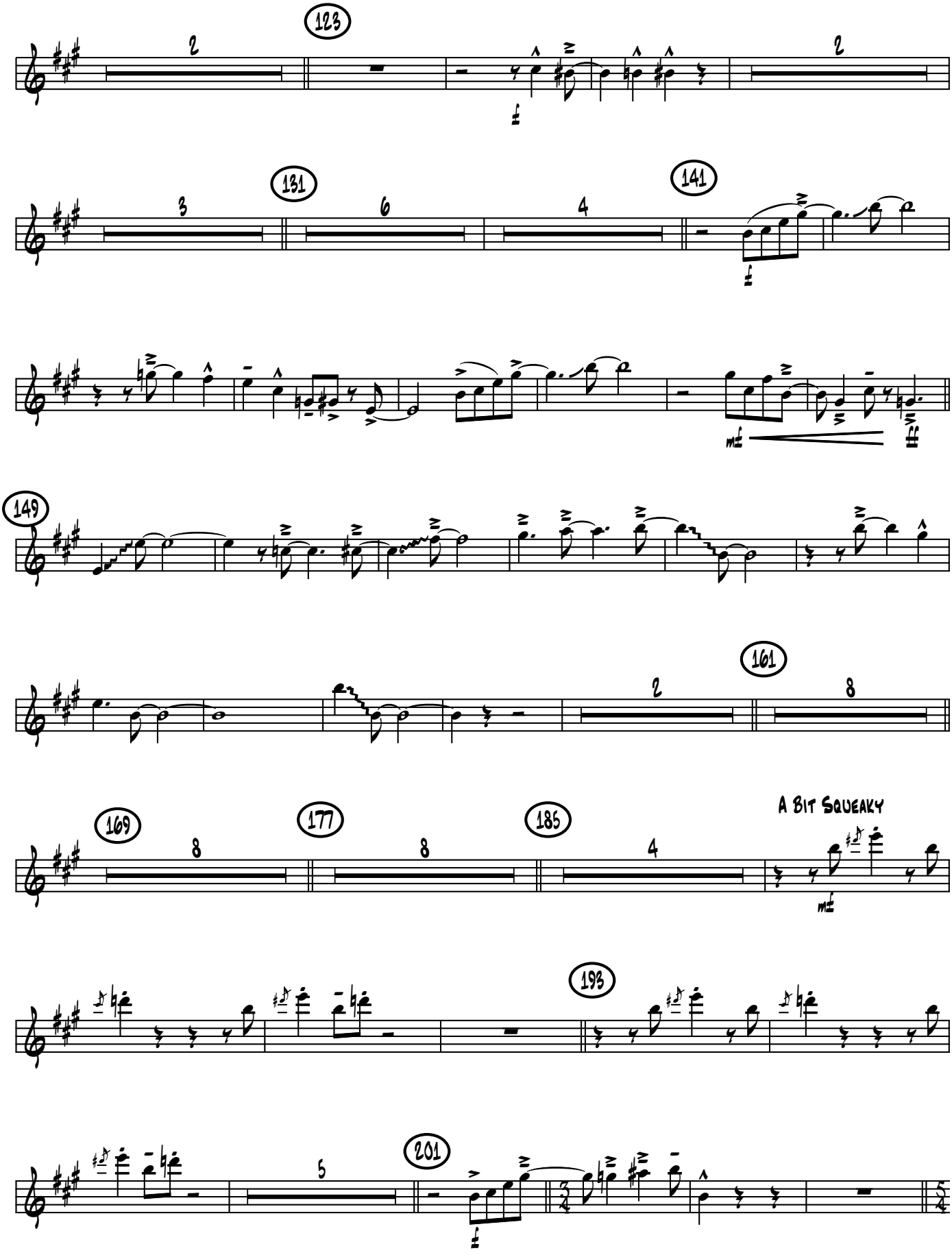
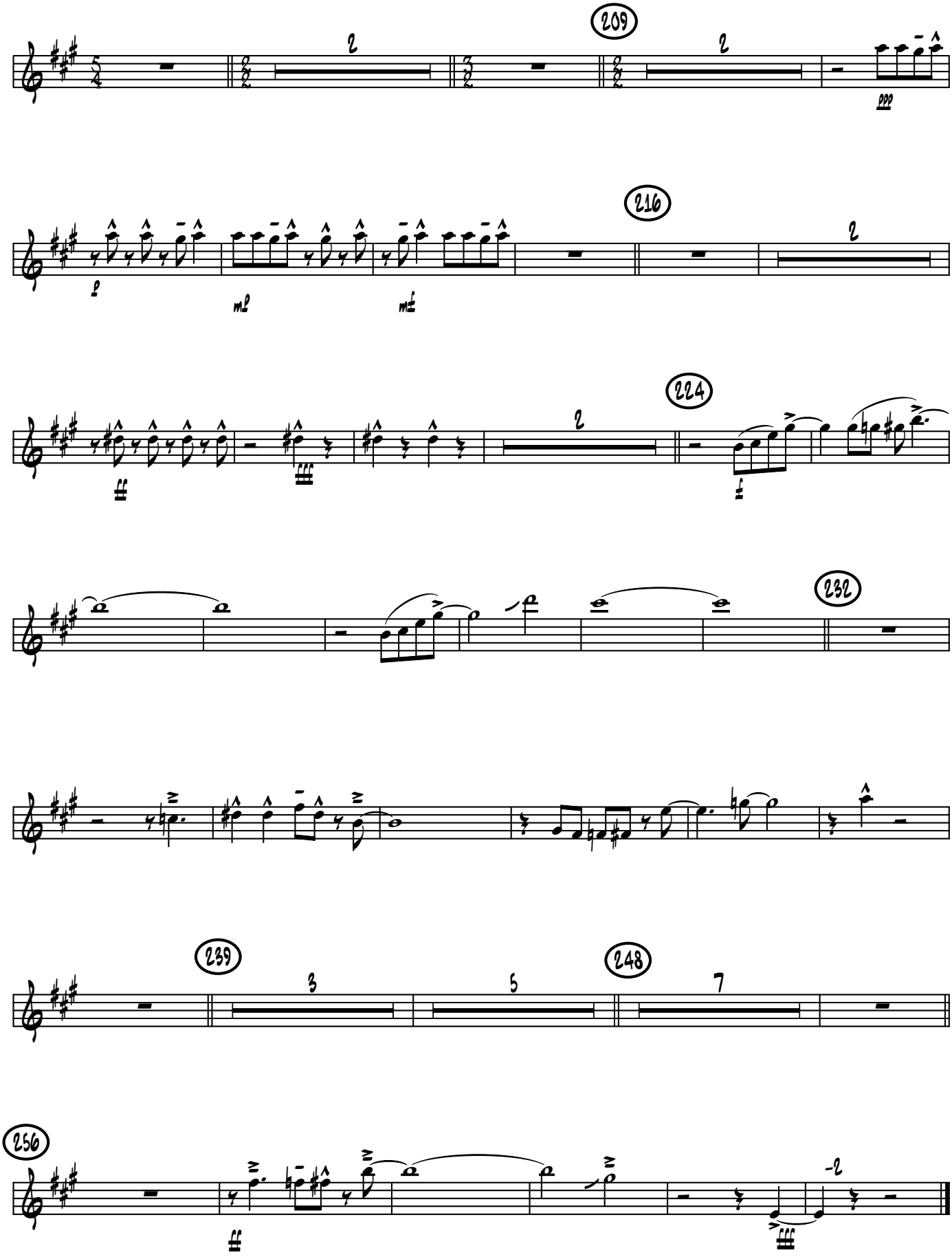

SOLO
2
BbMaj13#11
59
E13sus
Eb13sus D13sus
Eb13sus E13sus
Eb13sus D13sus
C#13sus C13sus B13sus
67
E13sus
Eb13sus D13sus
Eb13sus E13sus
Eb13sus D13sus
C#13sus C13sus
75
B7#9
A7#9 A#7#9 B7#9
83
D13sus D#13sus E13sus
Eb13sus D13sus
Eb13sus E13sus
Eb13sus D13sus
91
Eb13sus
E13sus END SOLO
5
2
99
5
3
107
4 TIMES
5
3
115
mp

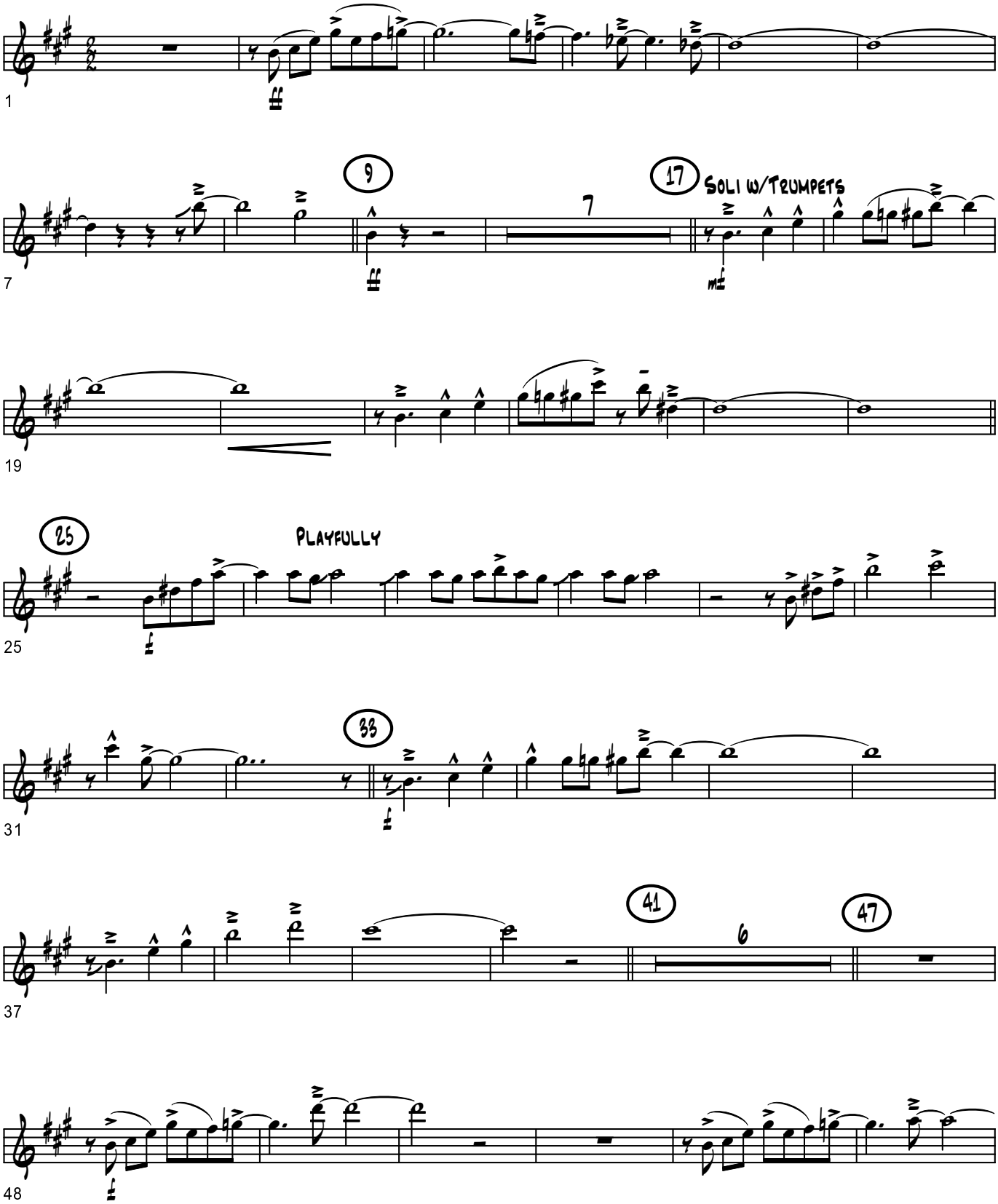

123
131
141
149
161
169
177
185
193
201
A Bit Squeaky


209
2
2
fff
216
2
p
mp
mf
224
2
ff
fff
f
232
239
3
248
5
7
256
ff
fff
-2

Alto Sax 2

Bill Bailey

arr. Tom Davis



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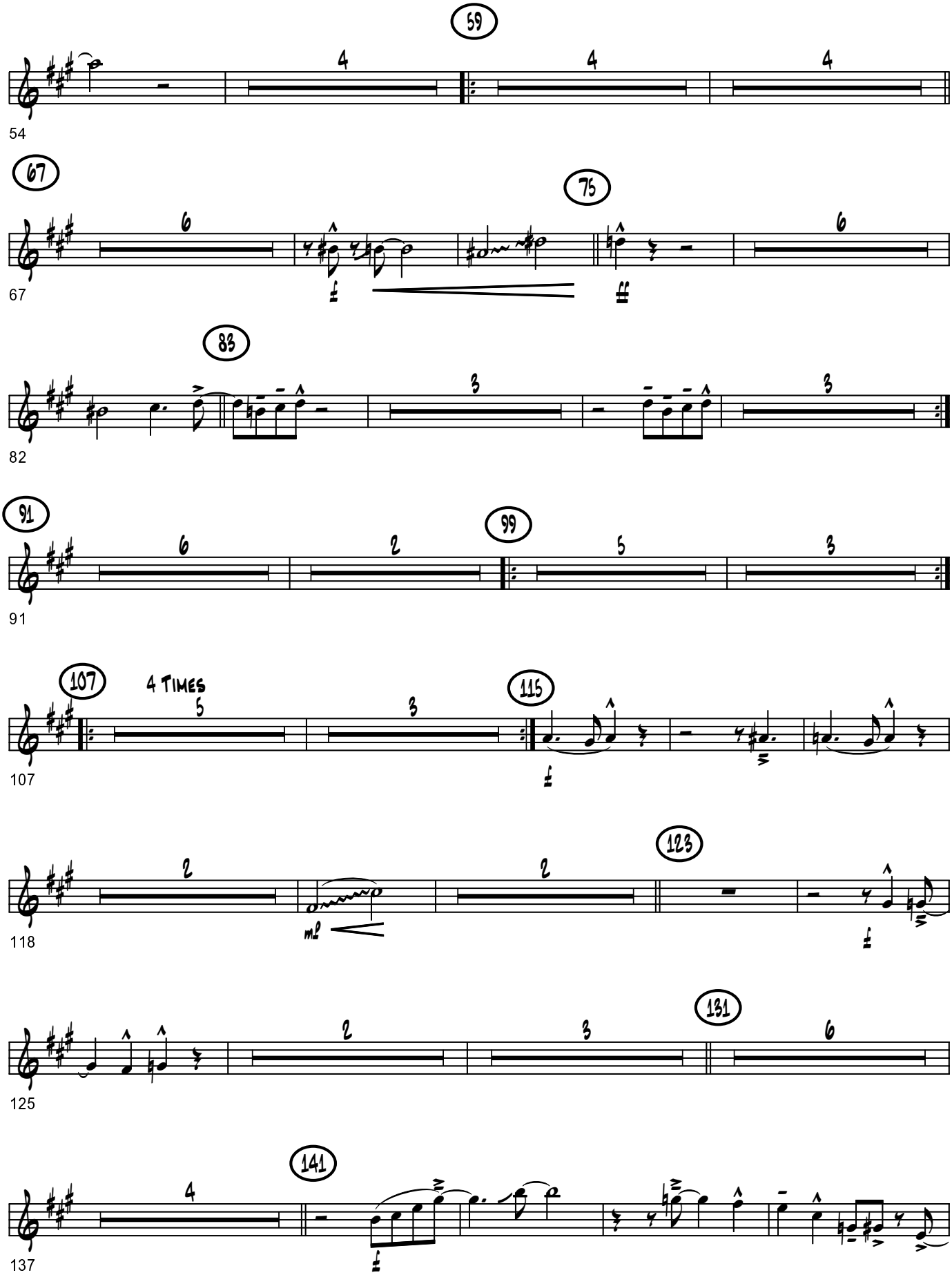
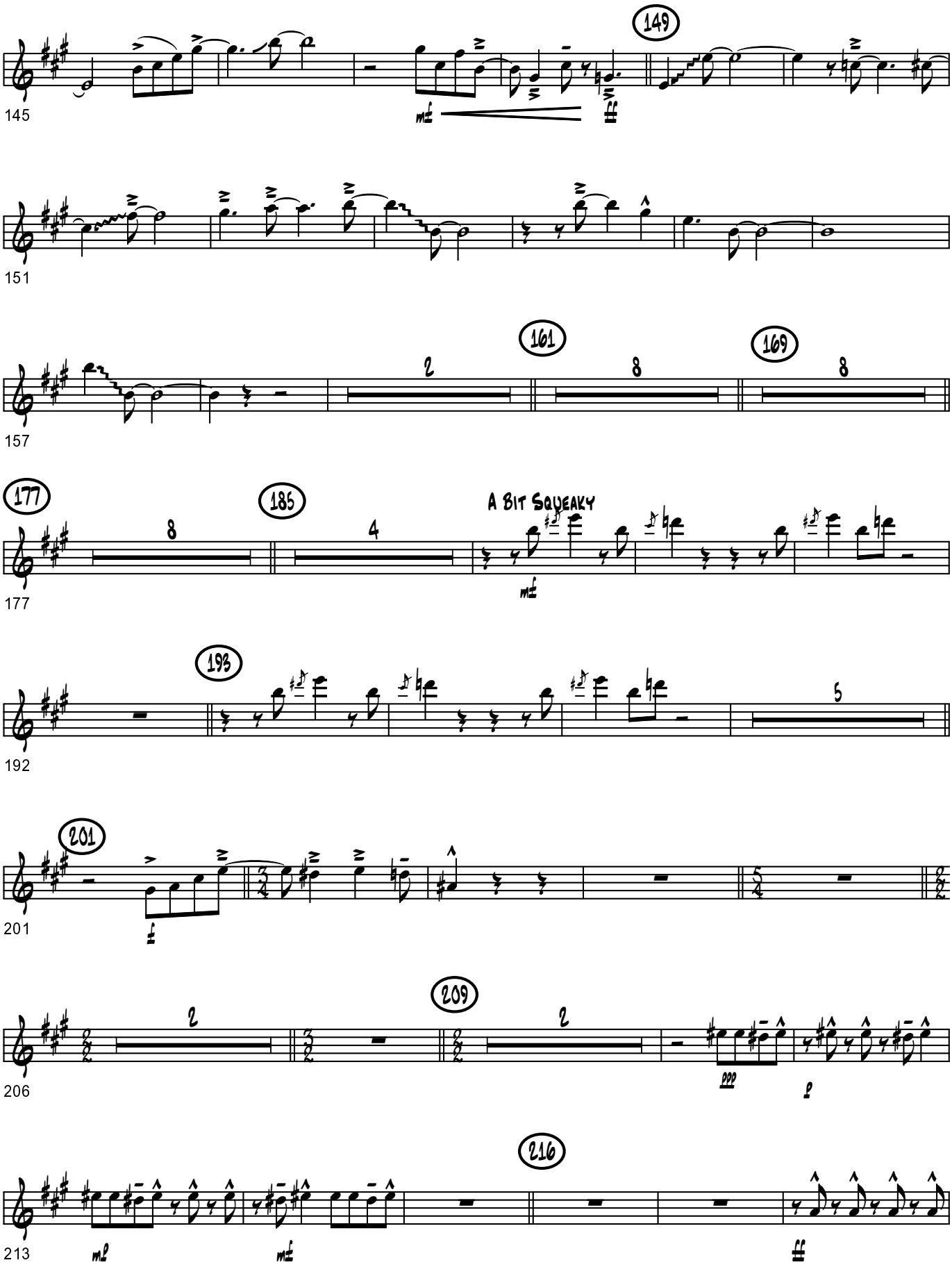
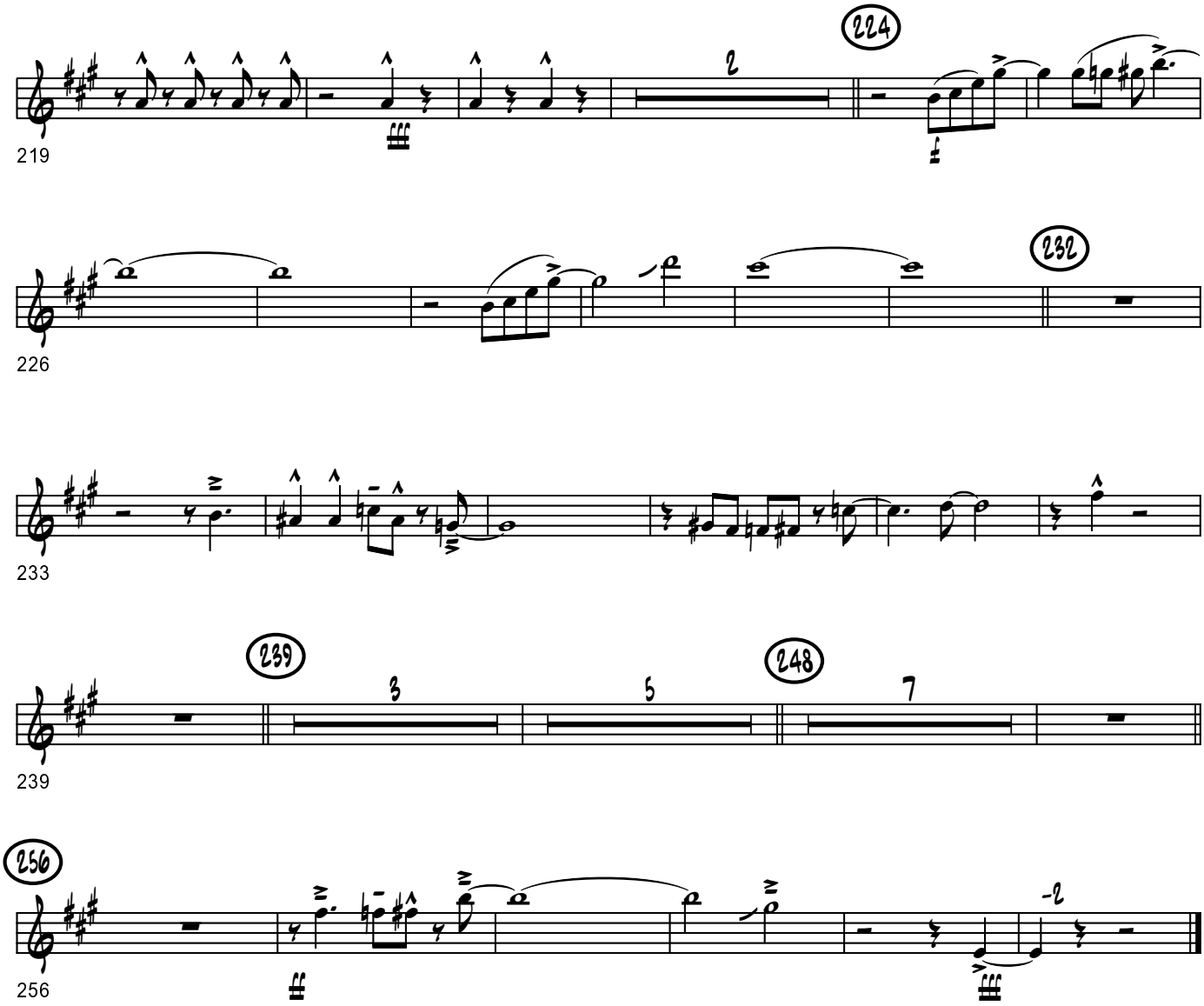

59
54
67
75
67
83
82
91
99
91
107
4 TIMES
115
107
123
118
131
125
141
137

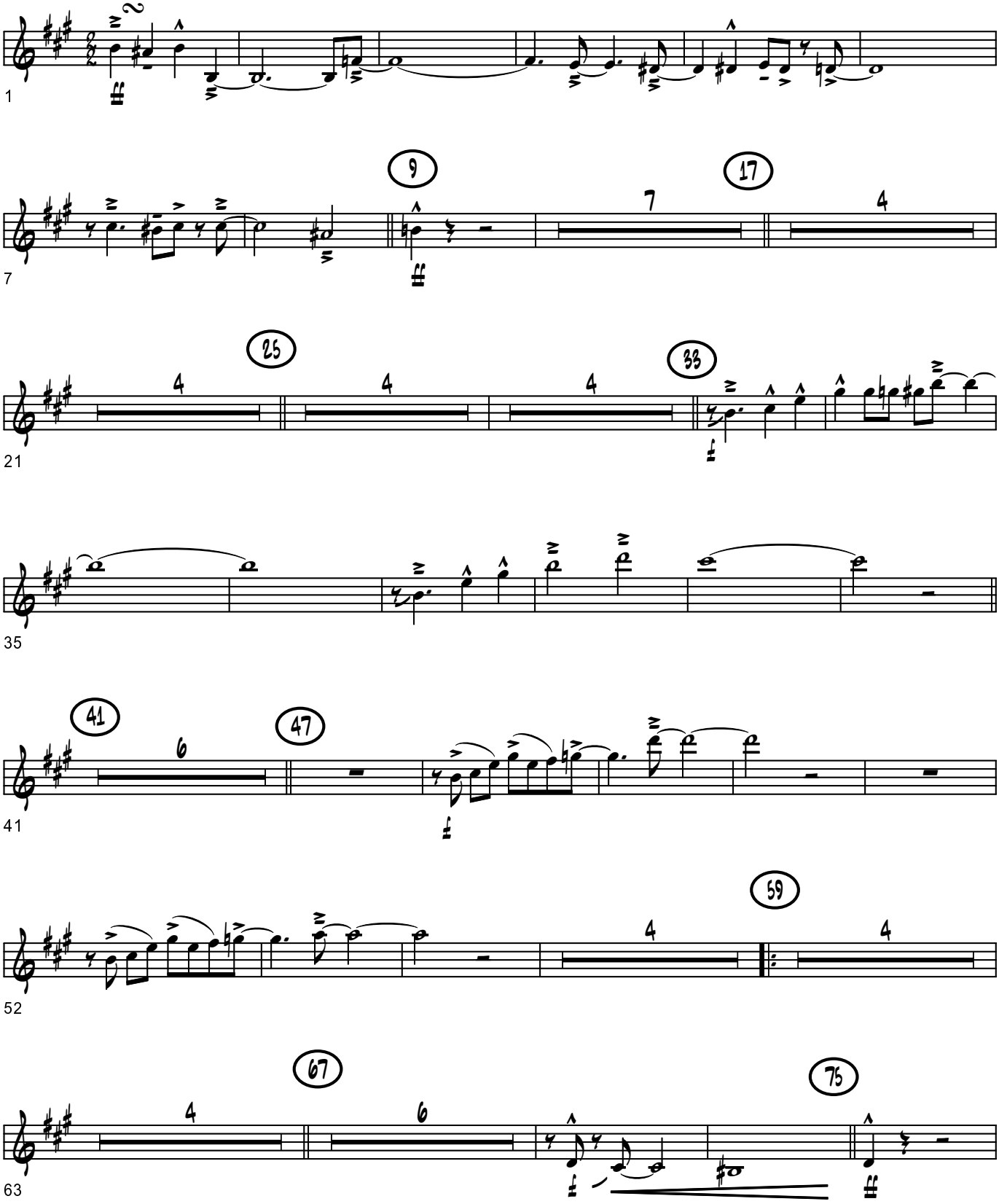

145
149
151
157
161
169
177
185
A Bit Squeaky
192
193
201
206
209
213
216


224
2
219
232
226
233
239
3
5
248
7
239
256
-2
256

BARITONE SAX

Bill Bailey

arr. Tom Davis



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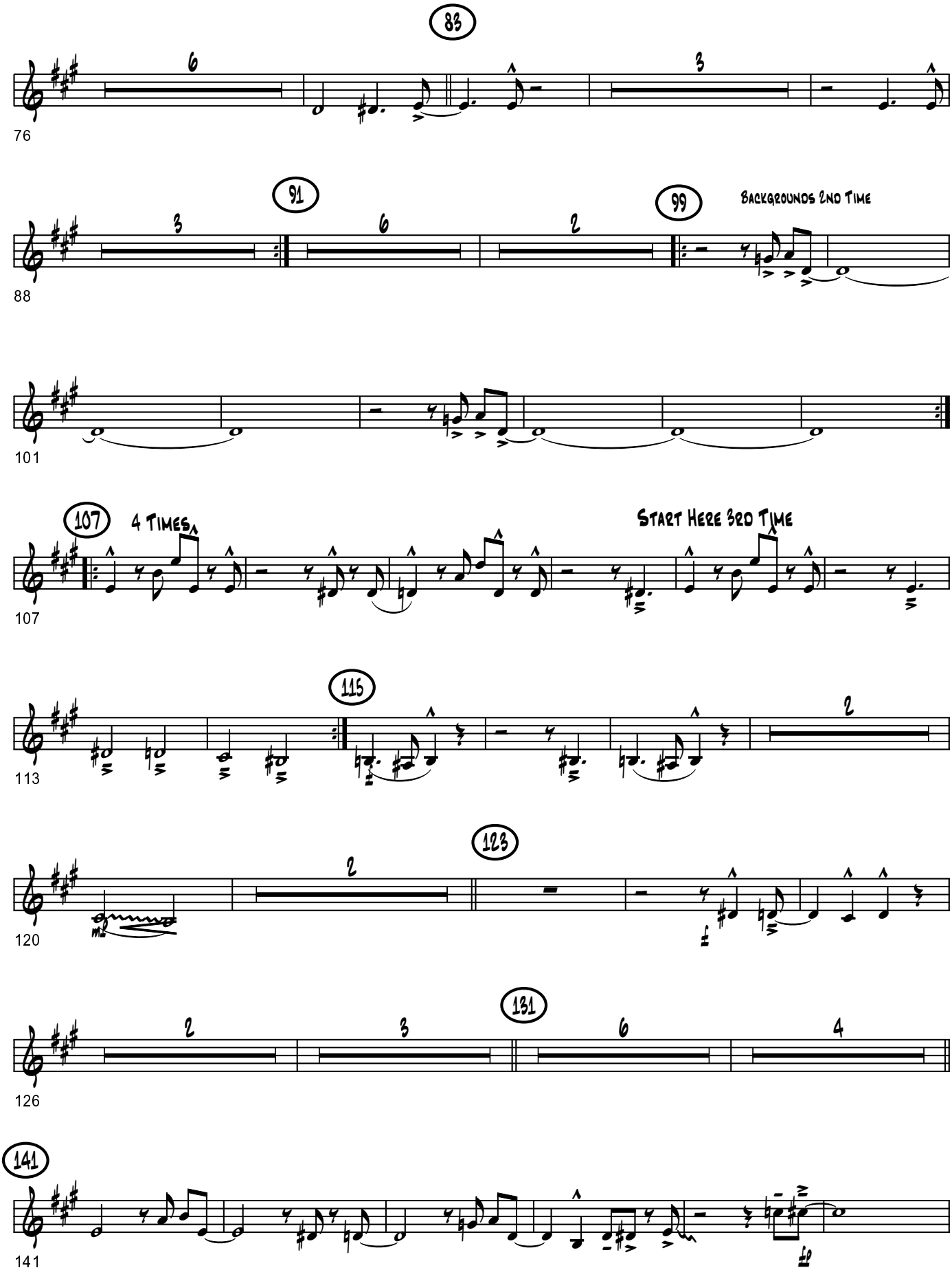
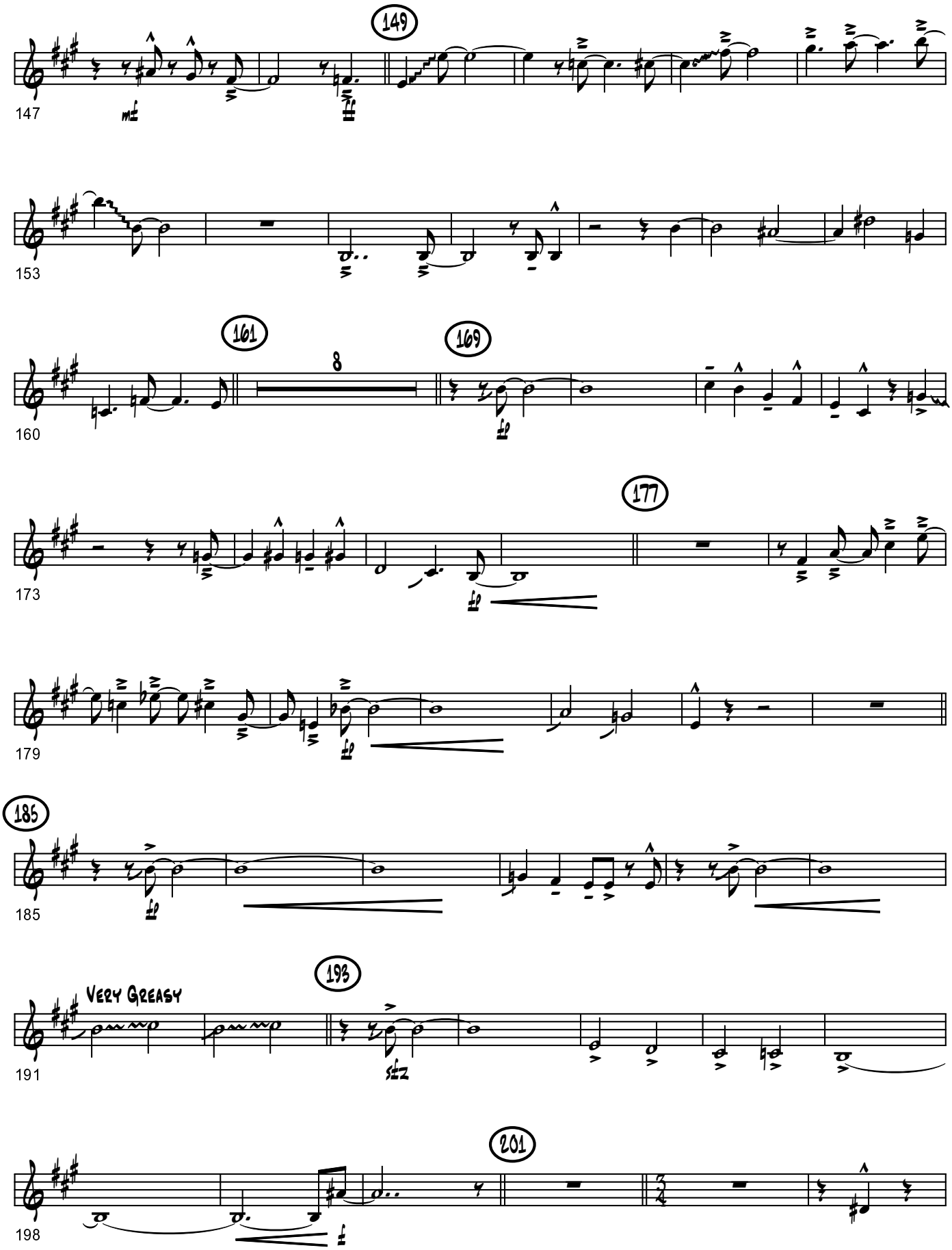
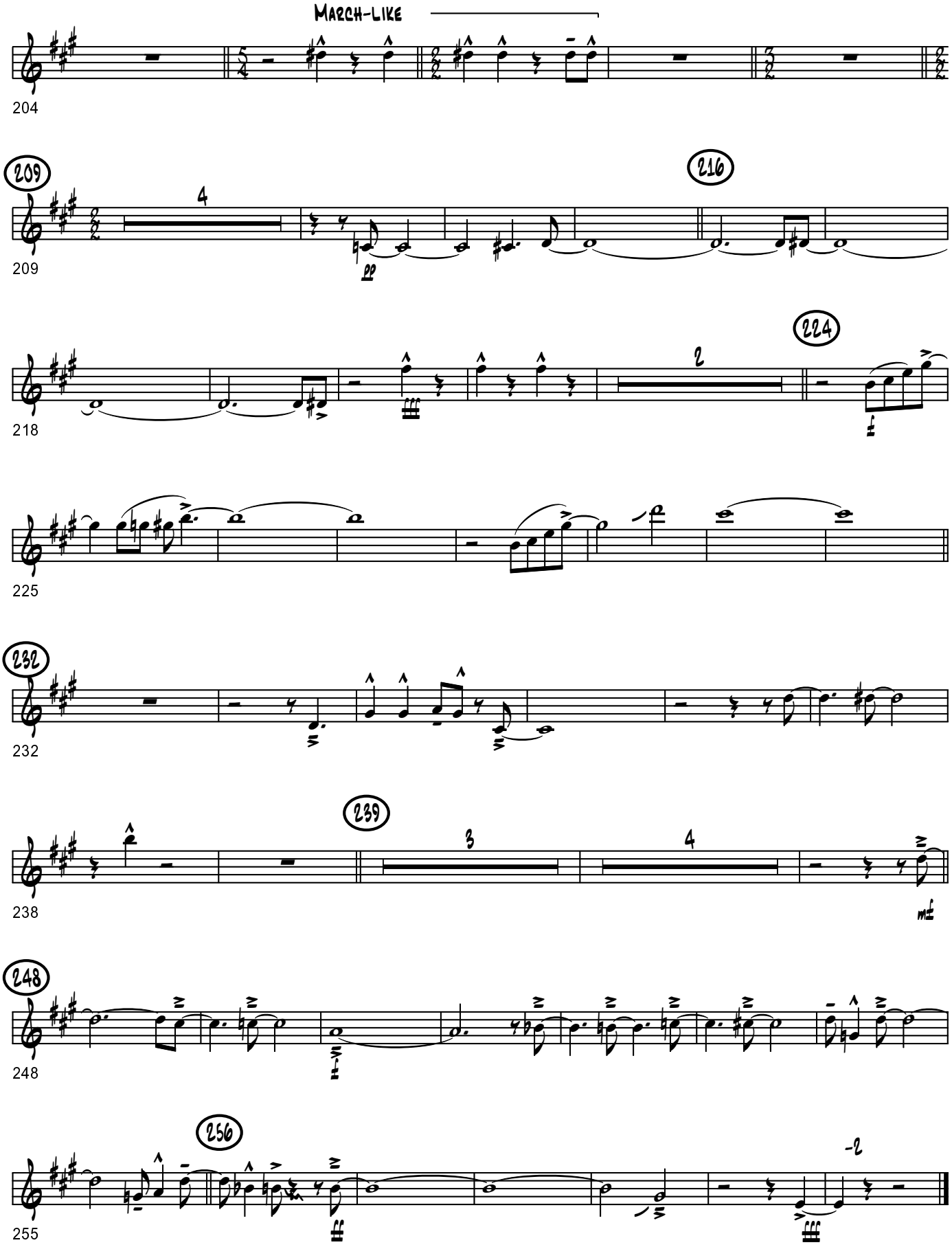

83
6
3
76
91
99
Backgrounds 2nd Time
3
6
2
88
101
107
4 Times
Start Here 3rd Time
107
115
2
113
123
2
120
131
2
3
6
4
126
141
141

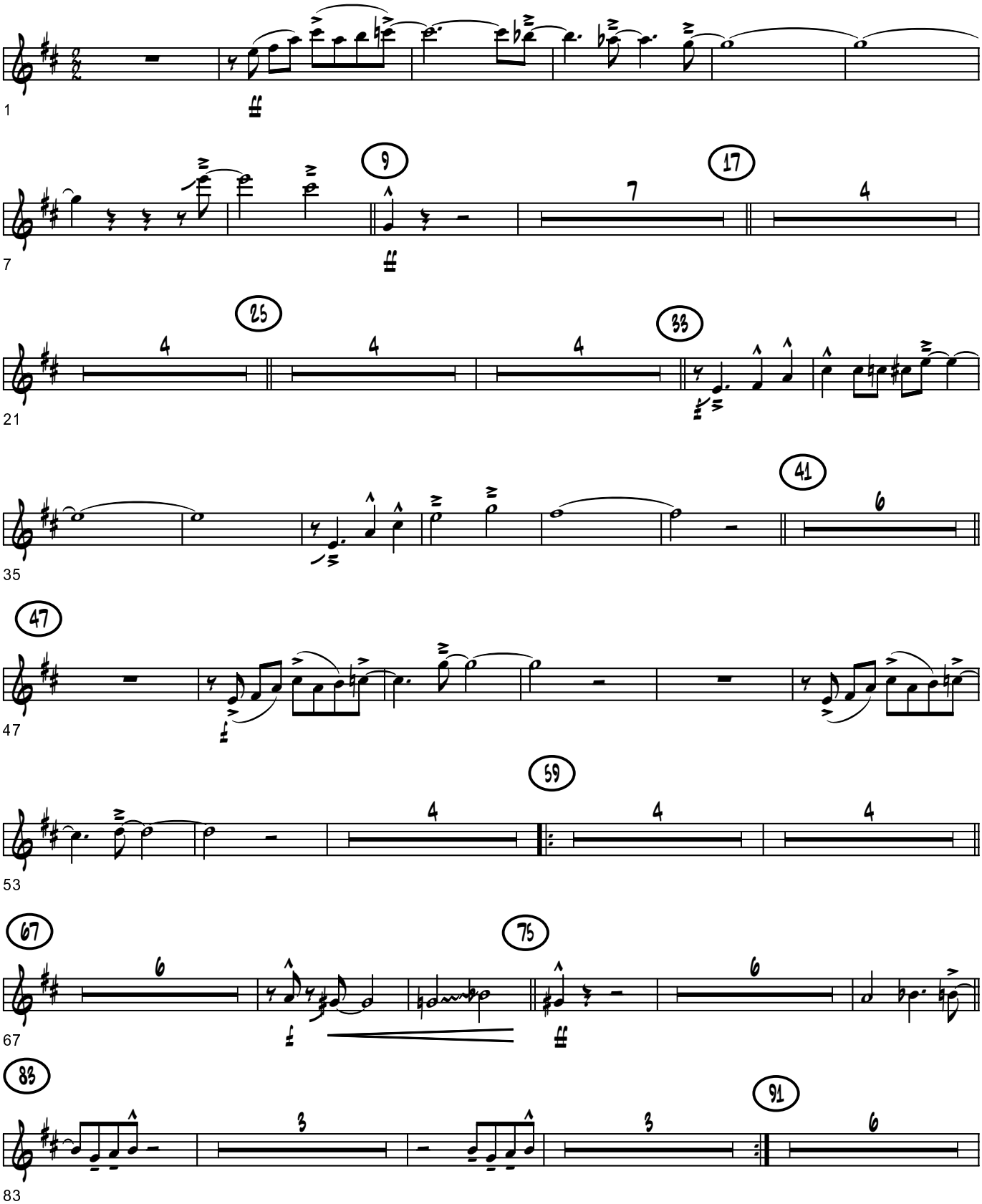

149
147
153
161
8
169
160
177
173
179
185
185
193
Very Greasy
191
201
198


MARCH-LIKE
204
209
4
209
216
218
224
2
225
232
232
239
3
4
238
248
248
256
255

Tenor Sax 2

Bill Bailey

arr. Tom Davis



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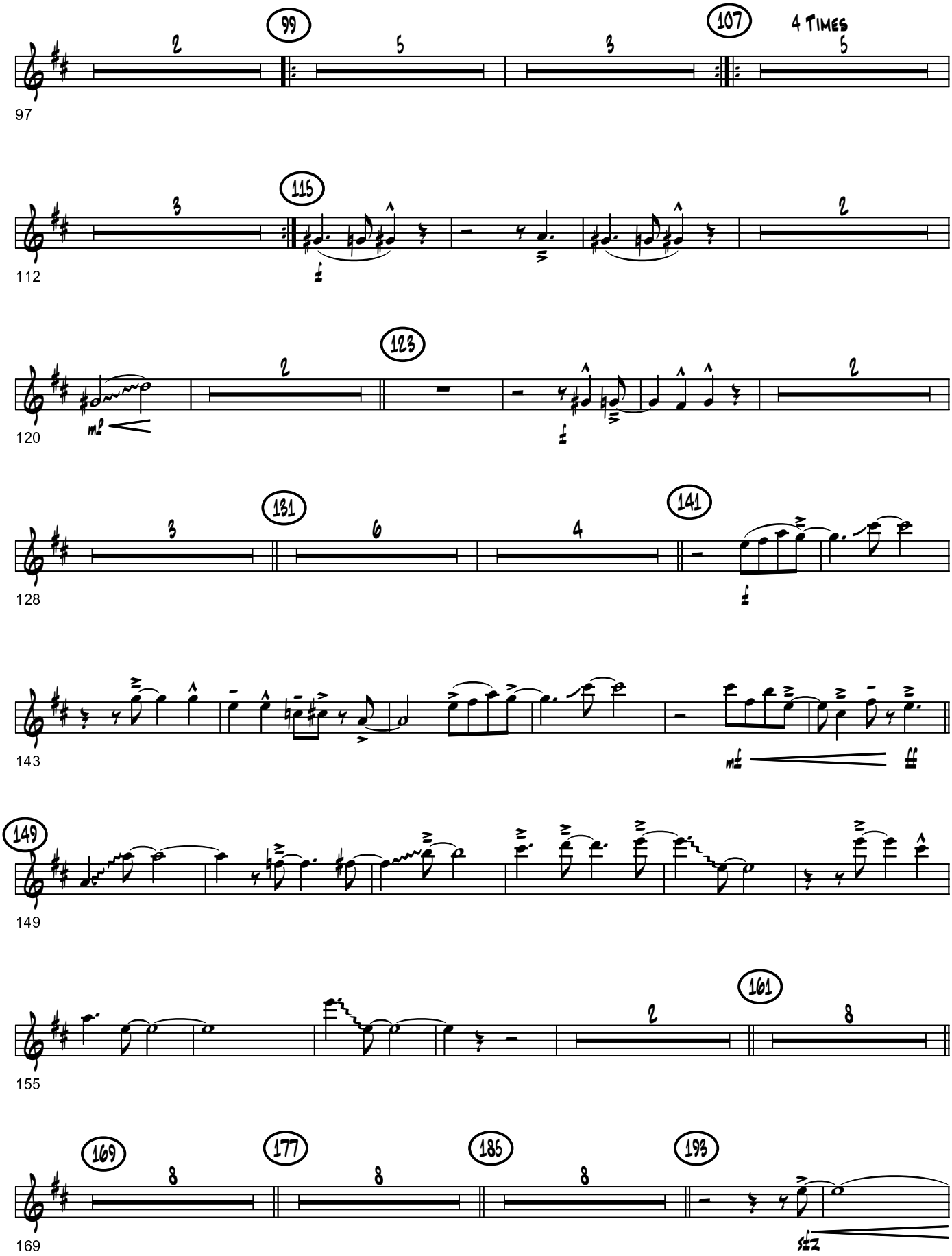
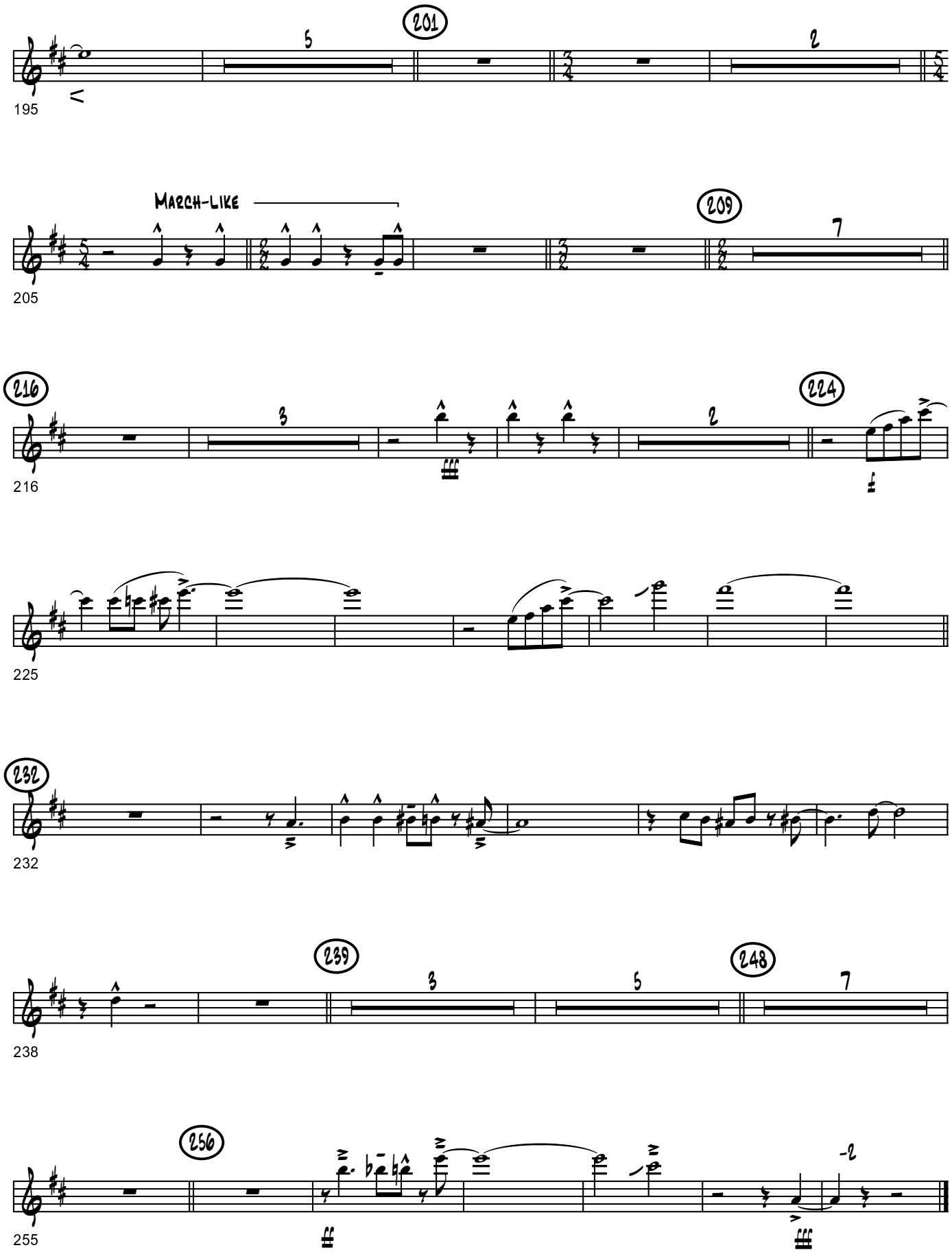
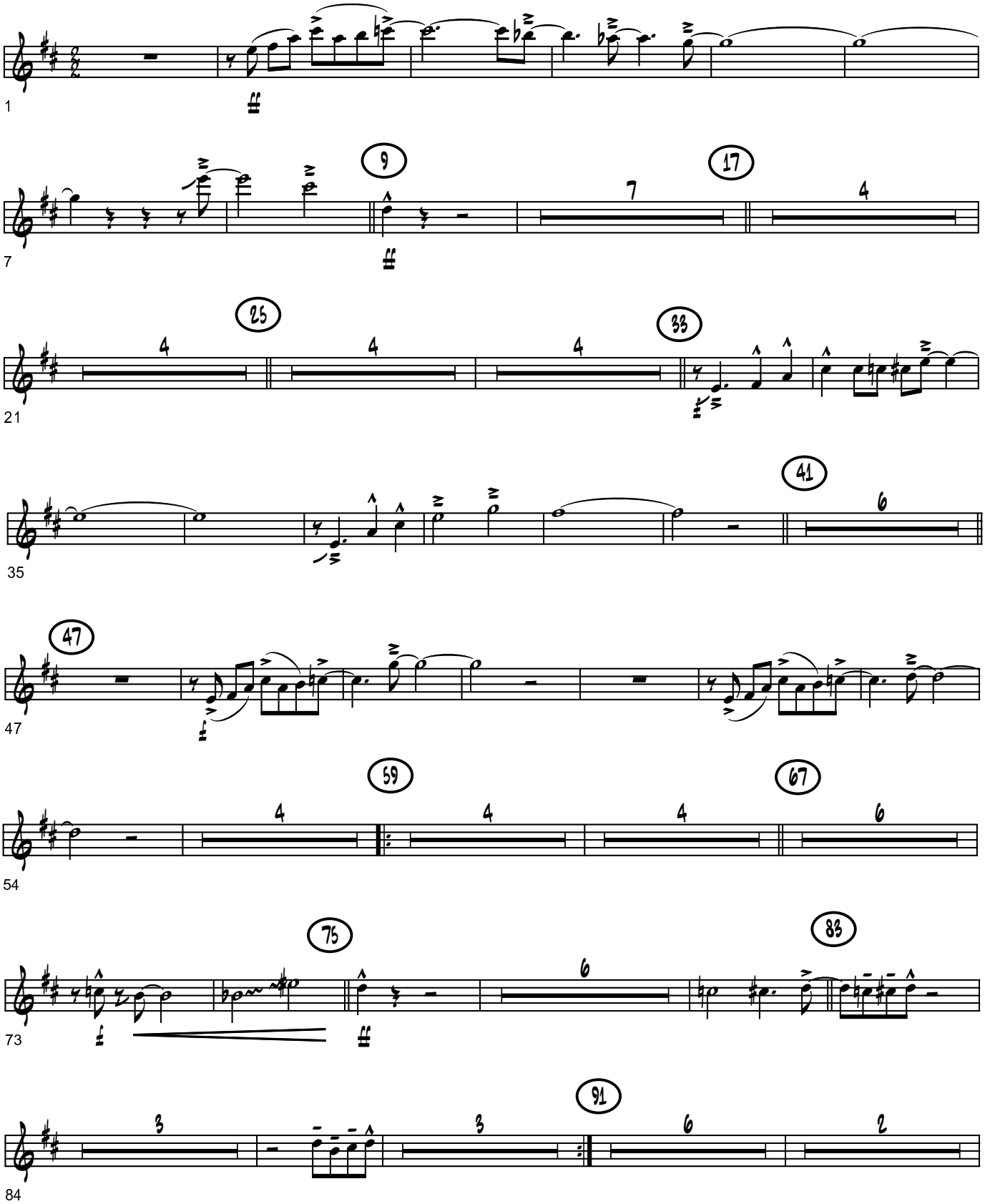

99
107
4 TIMES
97
115
112
123
120
131
141
128
143
149
149
155
161
169
177
185
193
169


201
5
2
195
MARCH-LIKE
209
7
205
216
3
224
2
216
225
232
232
239
3
248
5
7
238
256
255

Tenor Sax 1

Bill Bailey

arr. Tom Davis



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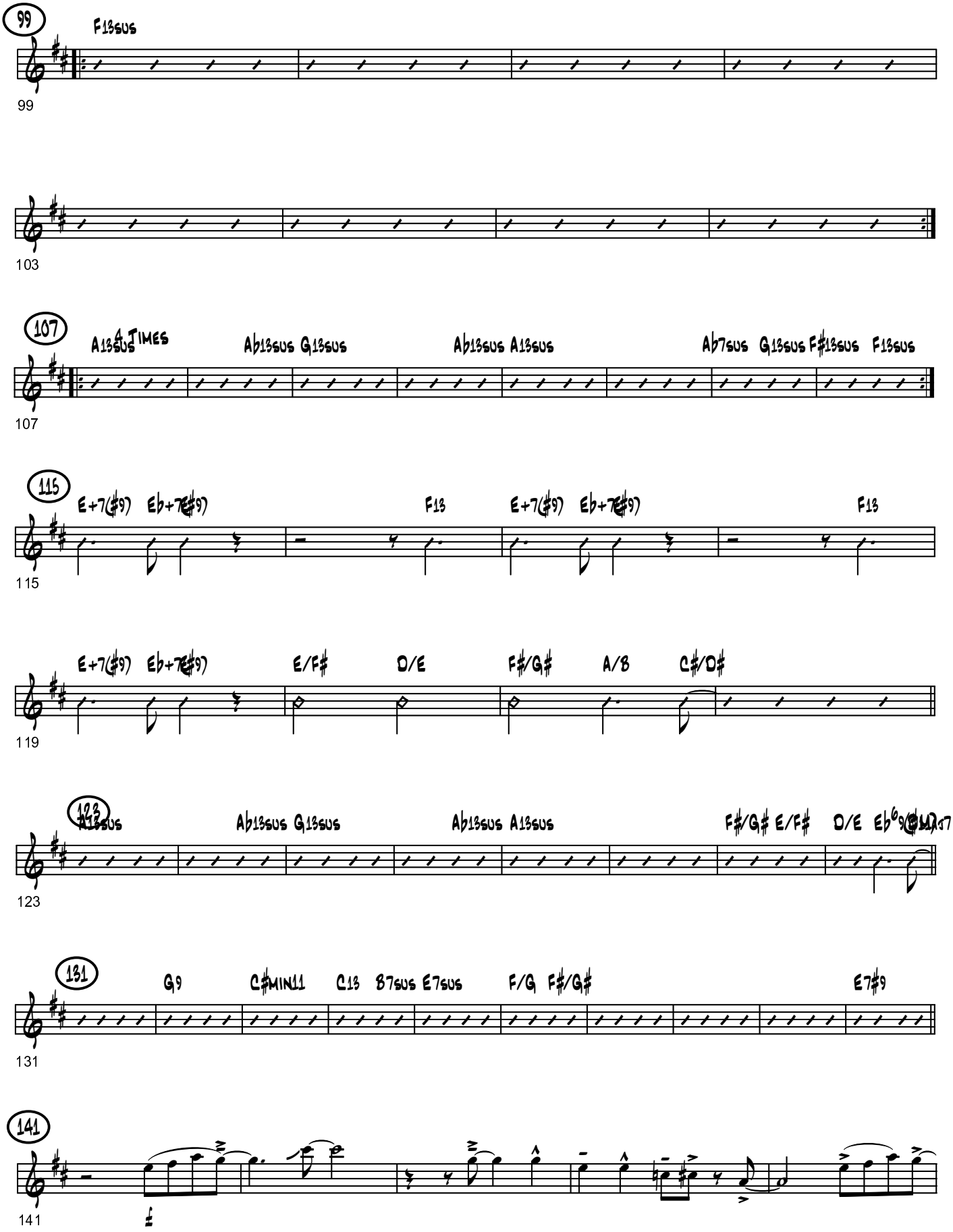
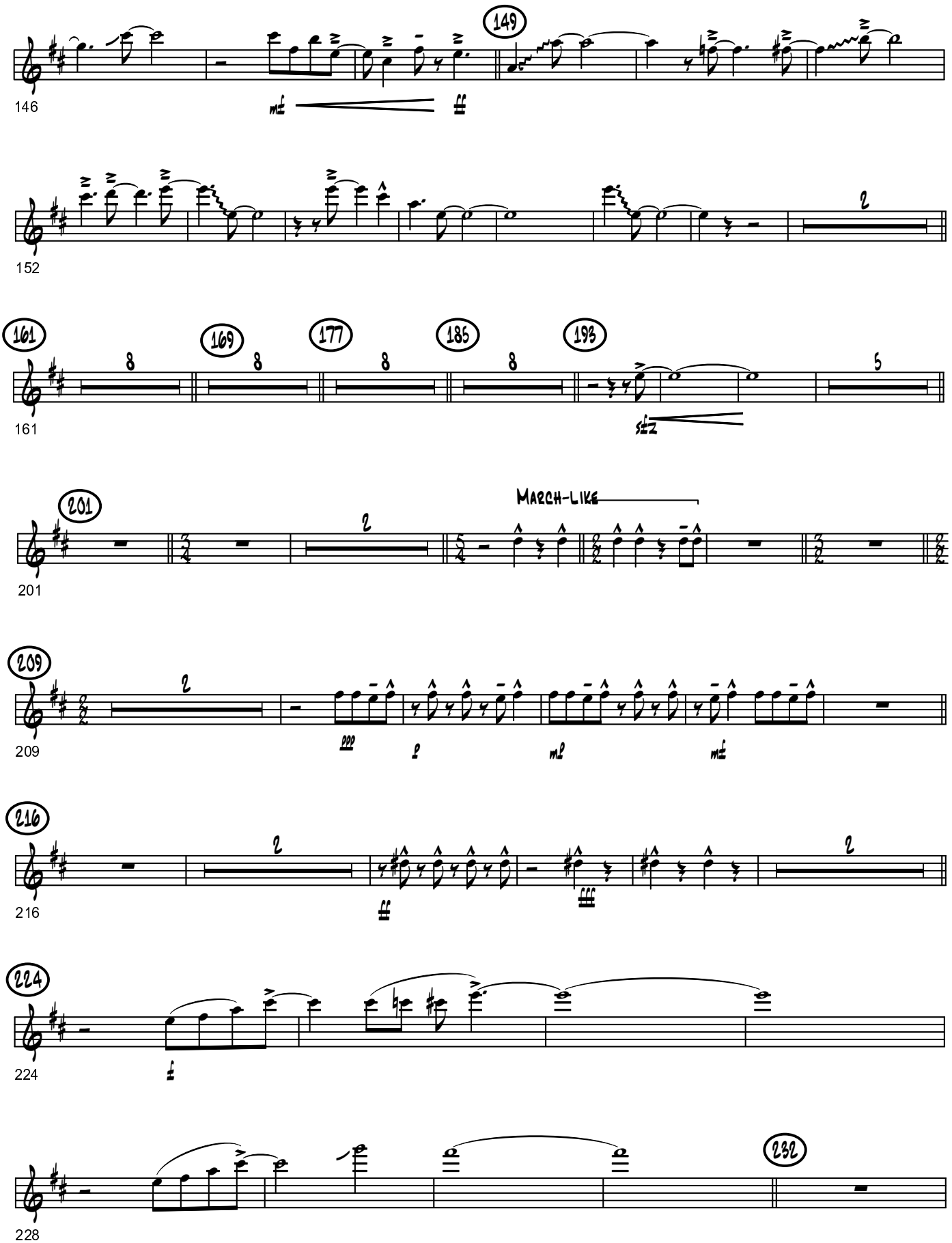
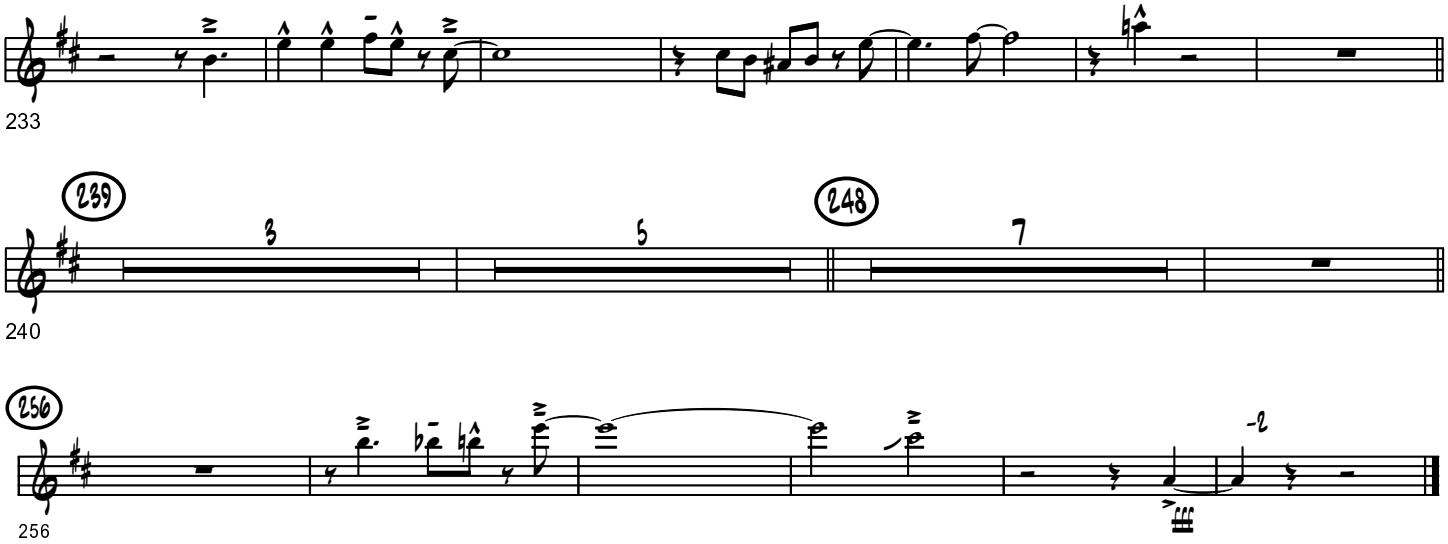

99
F13sus
99
103
107
A13sus 4 TIMES
Ab13sus G13sus
Ab13sus A13sus
Ab7sus G13sus F#13sus F13sus
107
115
E+7(#9) Eb+7(#9)
F13
E+7(#9) Eb+7(#9)
F13
115
E+7(#9) Eb+7(#9)
E/F#
D/E
F#/G#
A/B
C#/D#
119
123
Ab13sus G13sus
Ab13sus A13sus
F#/G# E/F#
D/E
123
131
G9
C#MIN11
C13
B7sus E7sus
F/G F#/G#
E7#9
131
141
141

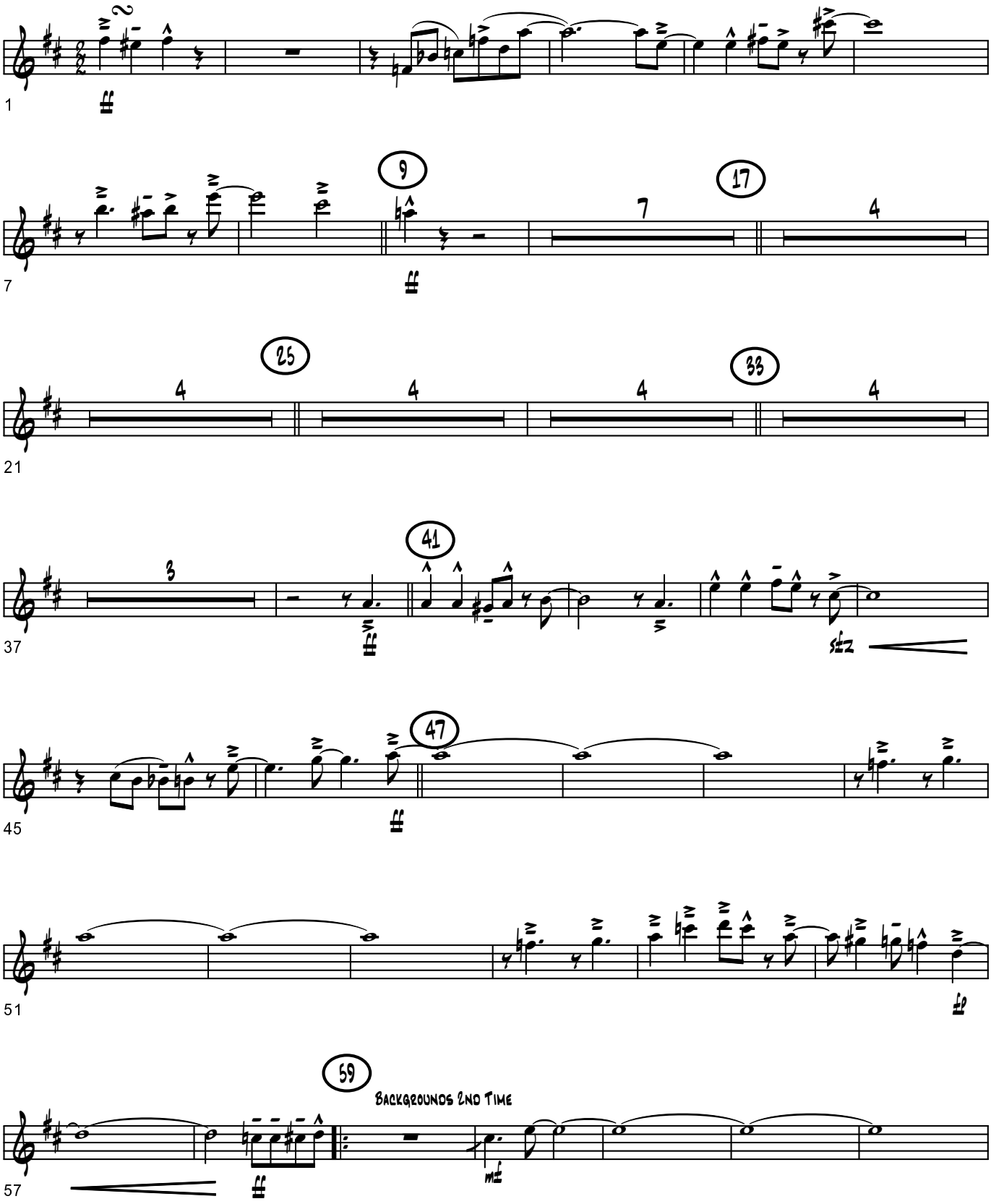

149
146
152
161
169
177
185
193
161
201
March-like
201
209
209
216
216
224
224
232
228


233
239
3
5
248
7
240
256
256

TRUMPET 1

Bill Bailey

arr. Tom Davis



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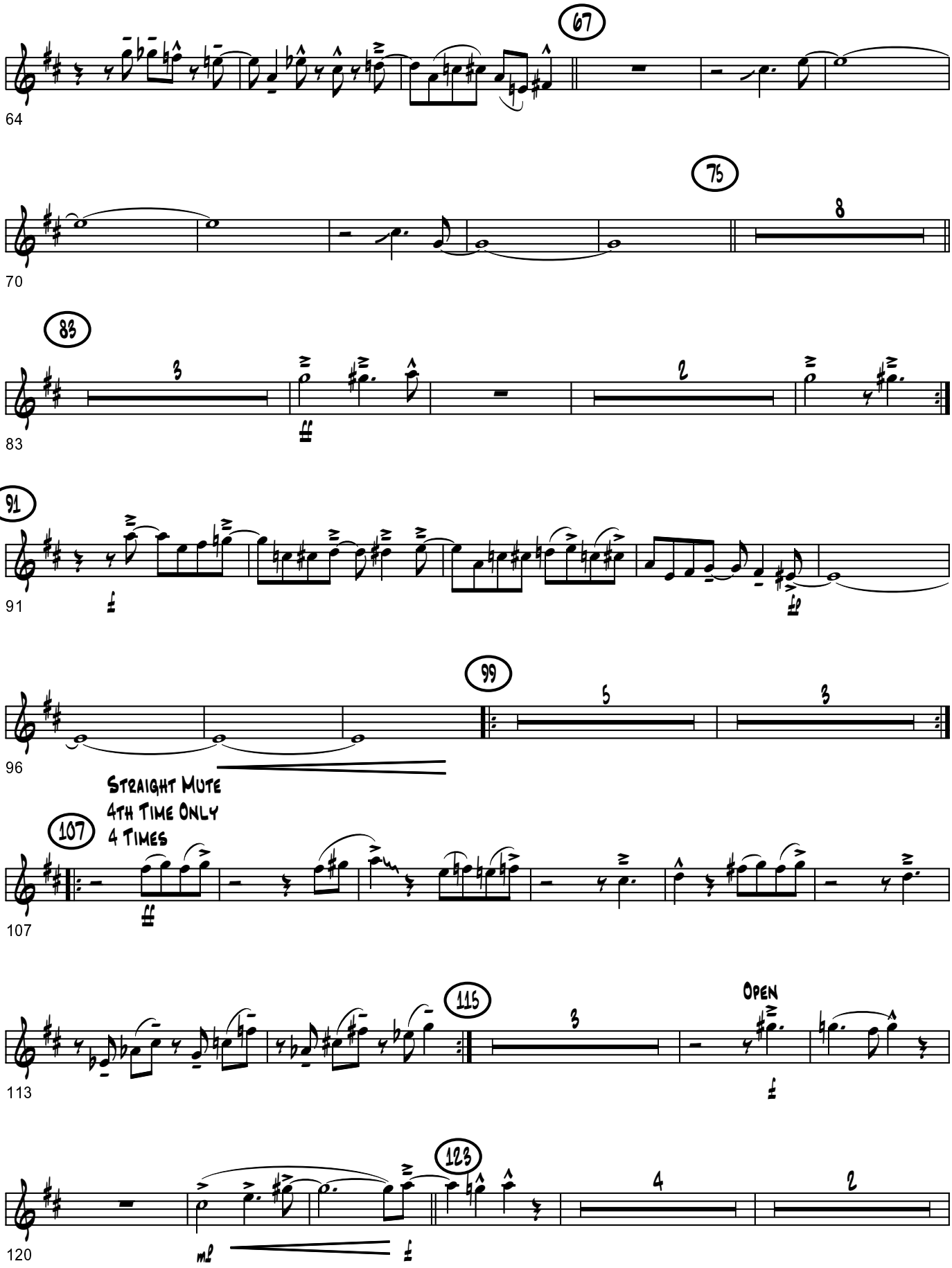
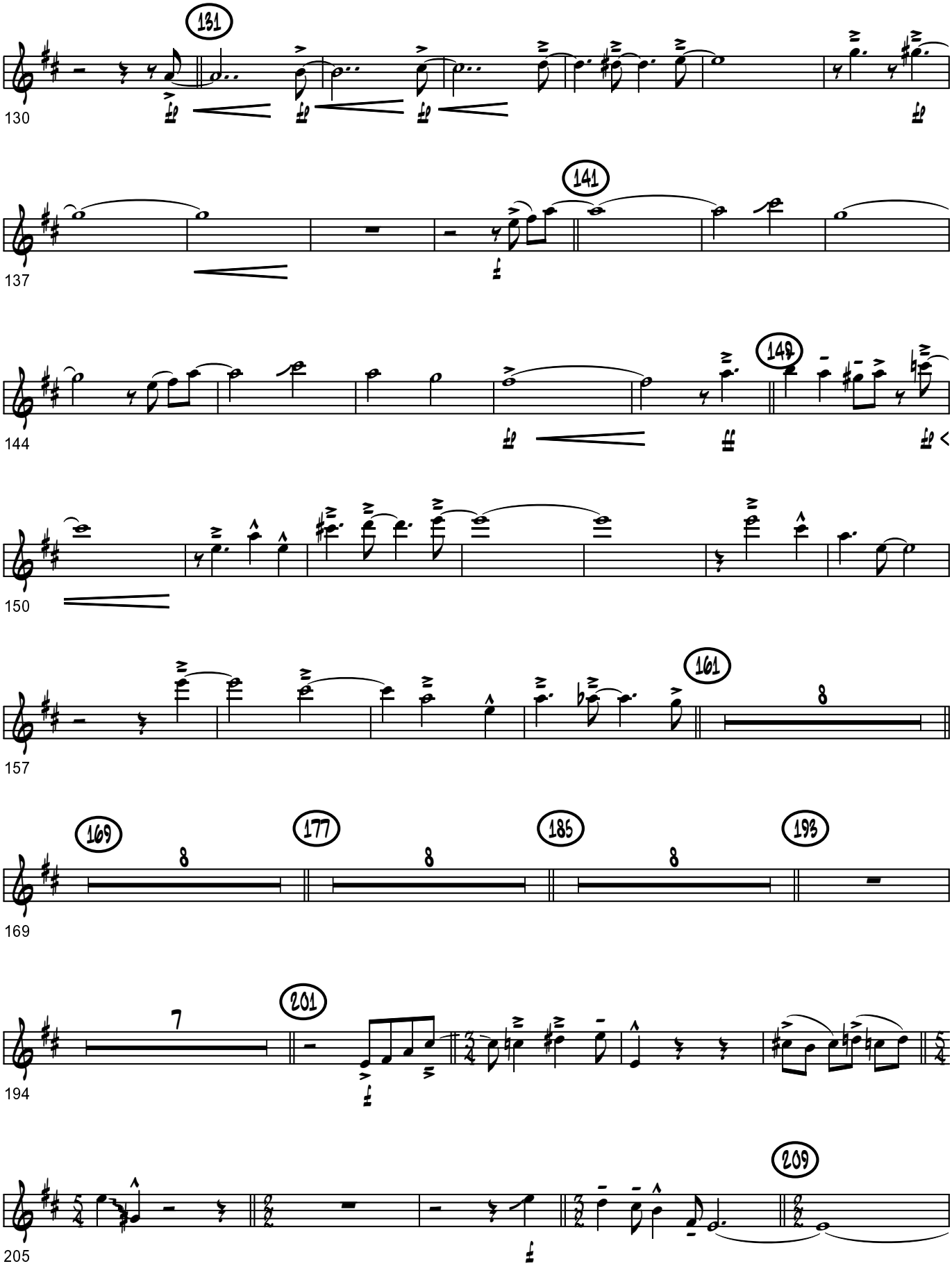
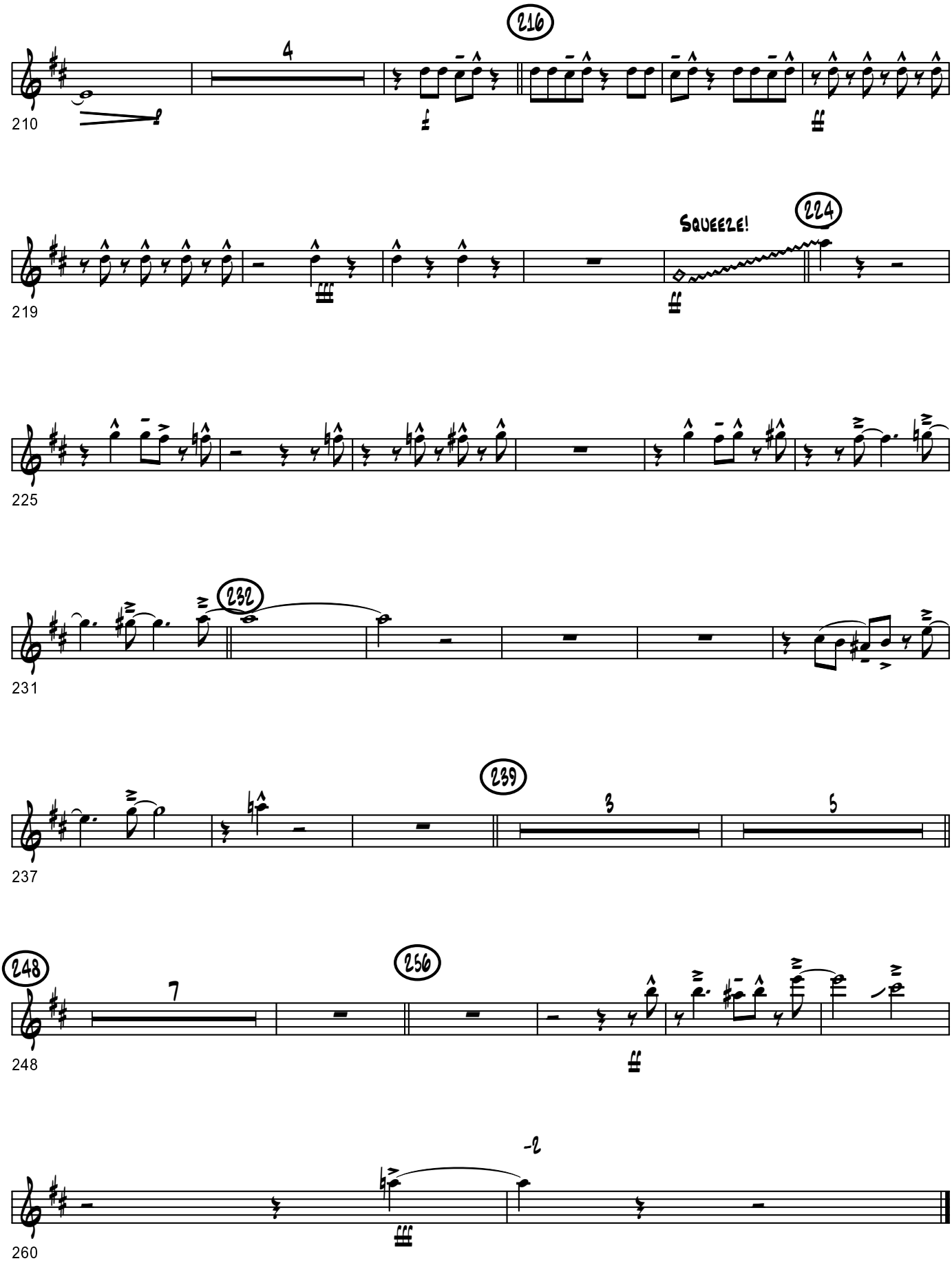

67
64
75
8
70
83
3
2
83
91
91
99
5
3
96
Straight Mute
4th Time Only
4 Times
107
107
115
3
Open
113
123
4
2
120

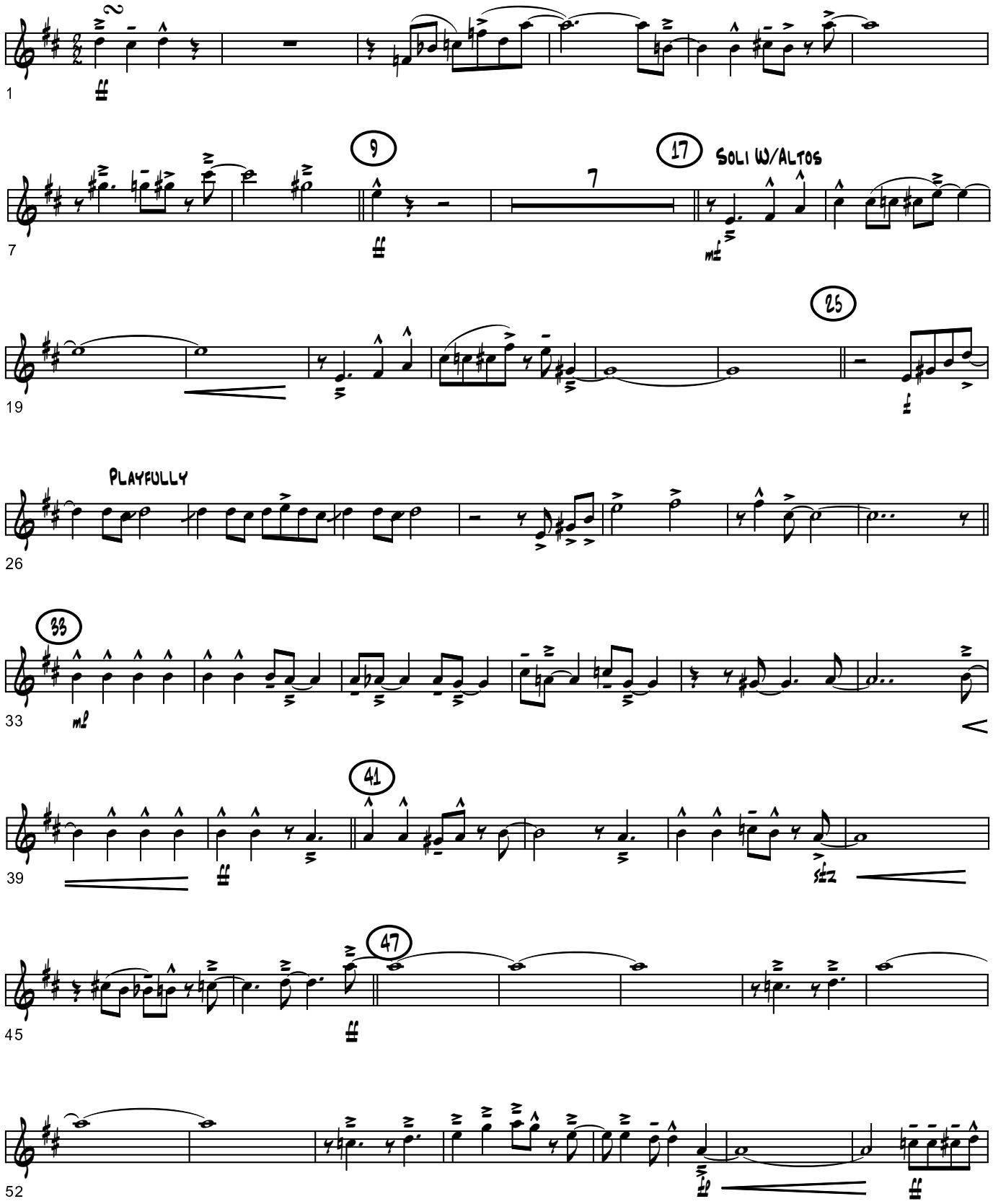

131
130
141
137
148
144
150
161
157
169
177
185
193
169
201
194
209
205


216
4
210
224
SQUEEZE!
219
232
231
239
3
5
237
248
7
256
248
-2
260

TRUMPET 2

Bill Bailey

arr. Tom Davis



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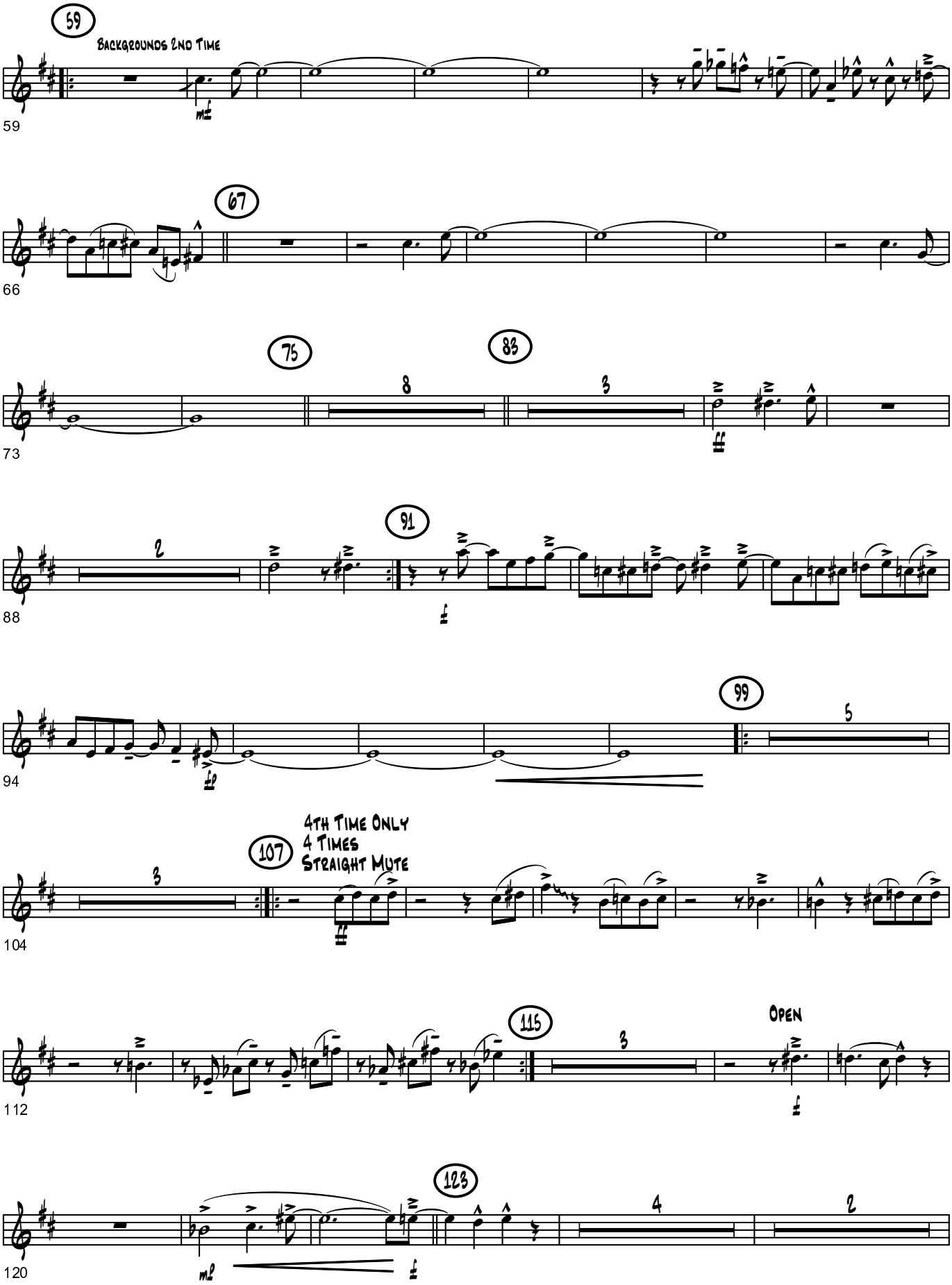
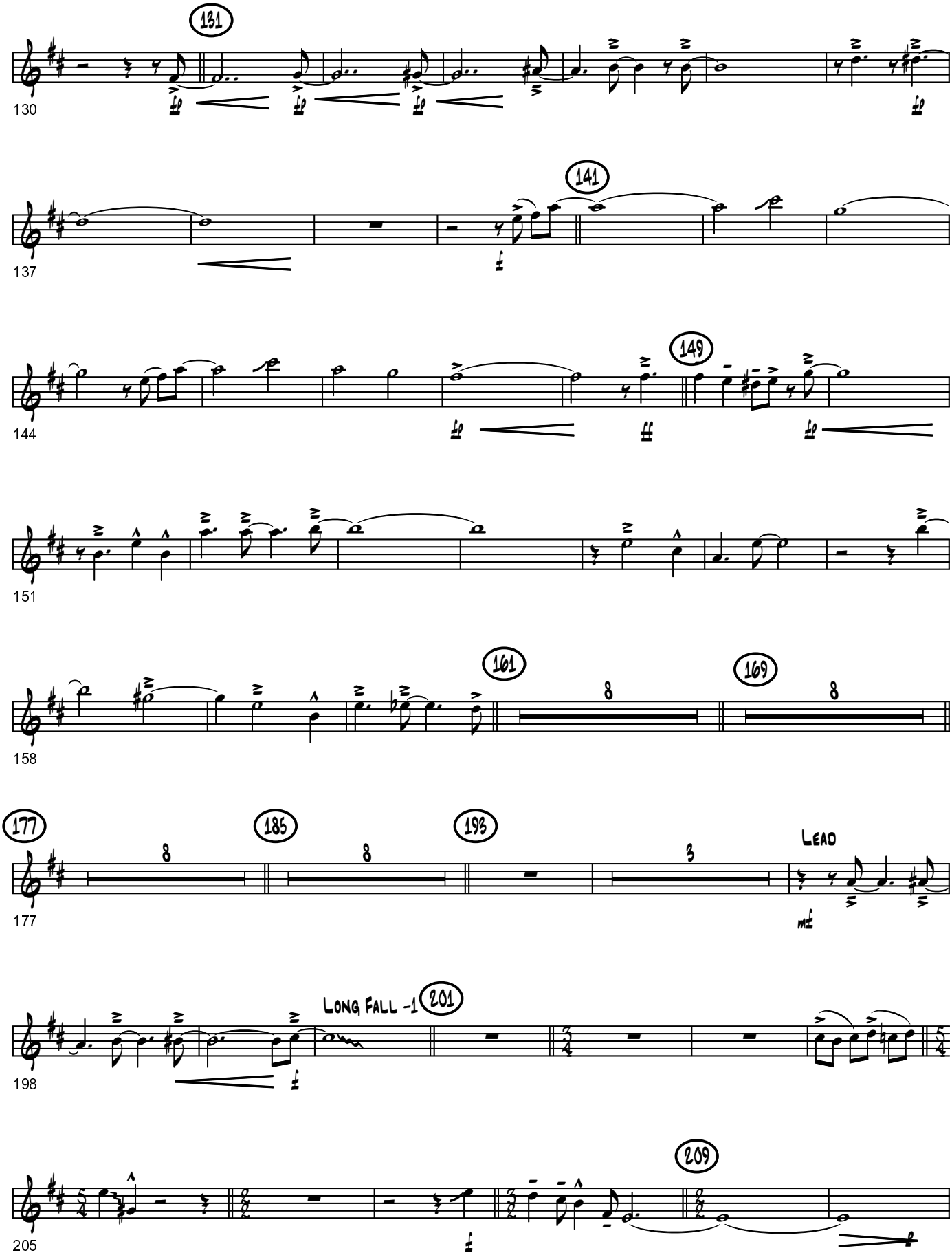
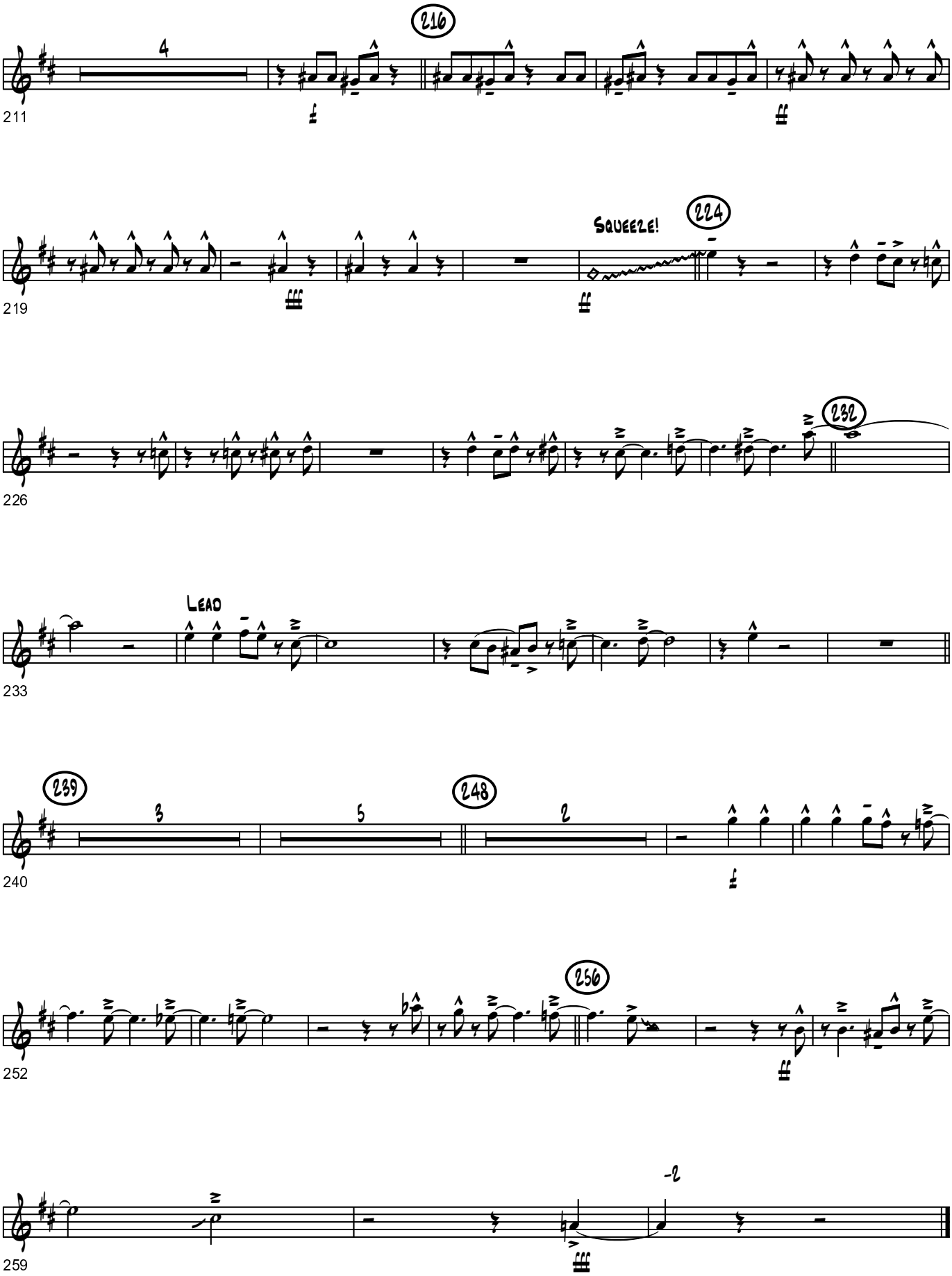

59
Backgrounds 2nd Time
67
75
8
83
3
91
2
99
5
107
4th Time Only
4 Times
Straight Mute
3
115
3
Open
123
4
2

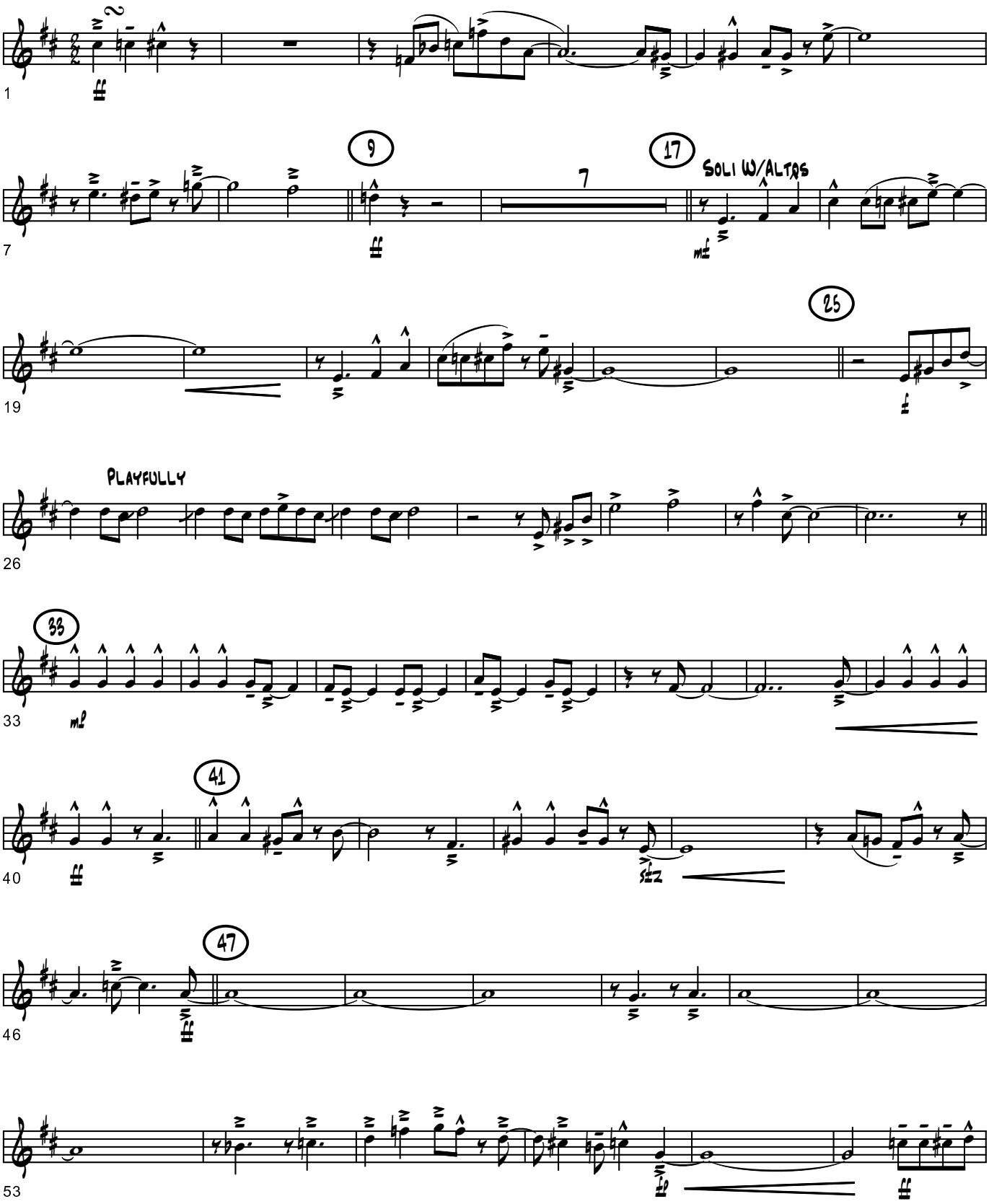

131
130
141
137
149
144
151
161
169
158
177
185
193
177
LEAD
LONG FALL -1
201
198
209
205


216
211
224
SQUEEZE!
219
232
226
LEAD
233
239
248
240
256
252
-2
259

Trumpet 3

Bill Bailey

arr. Tom Davis



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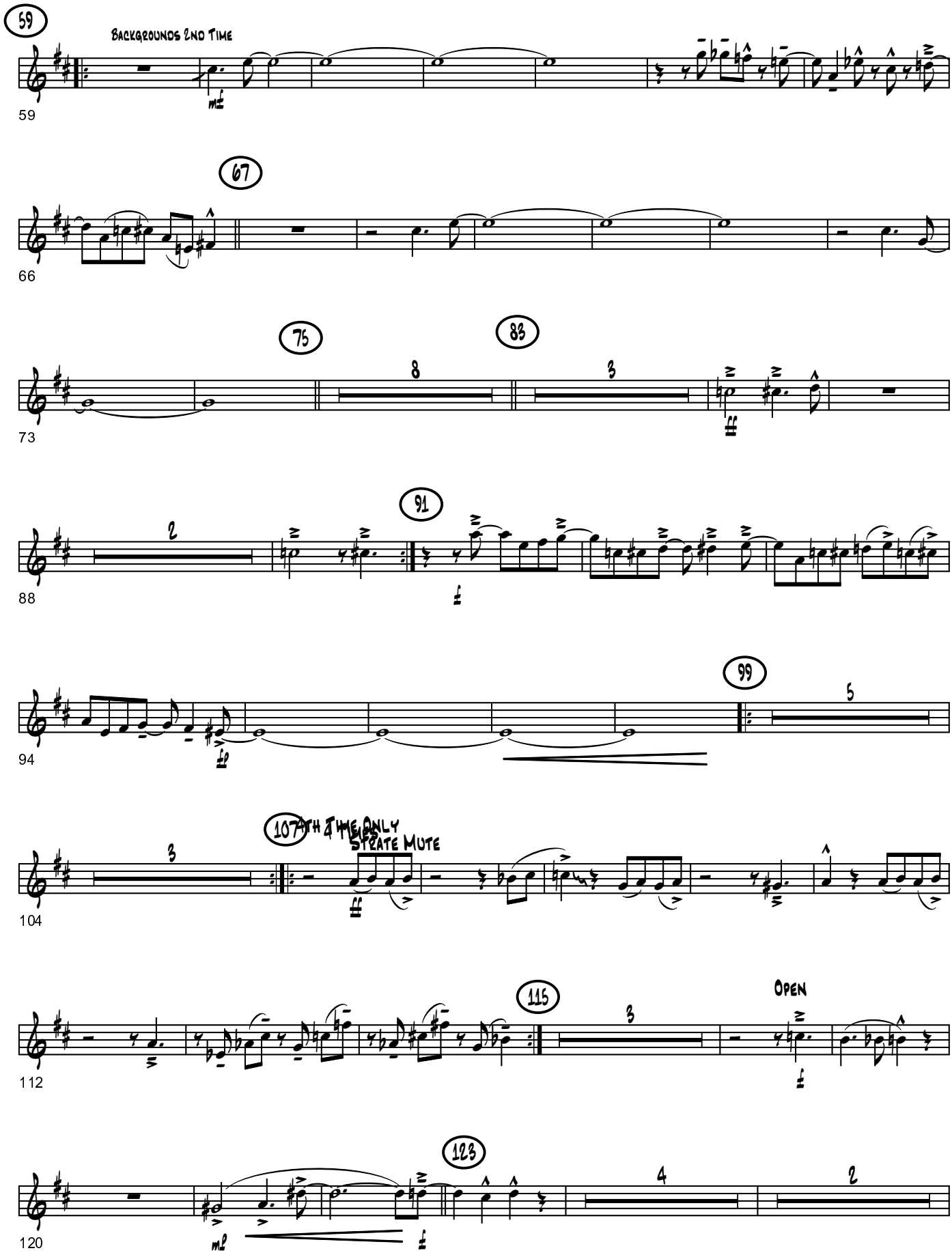
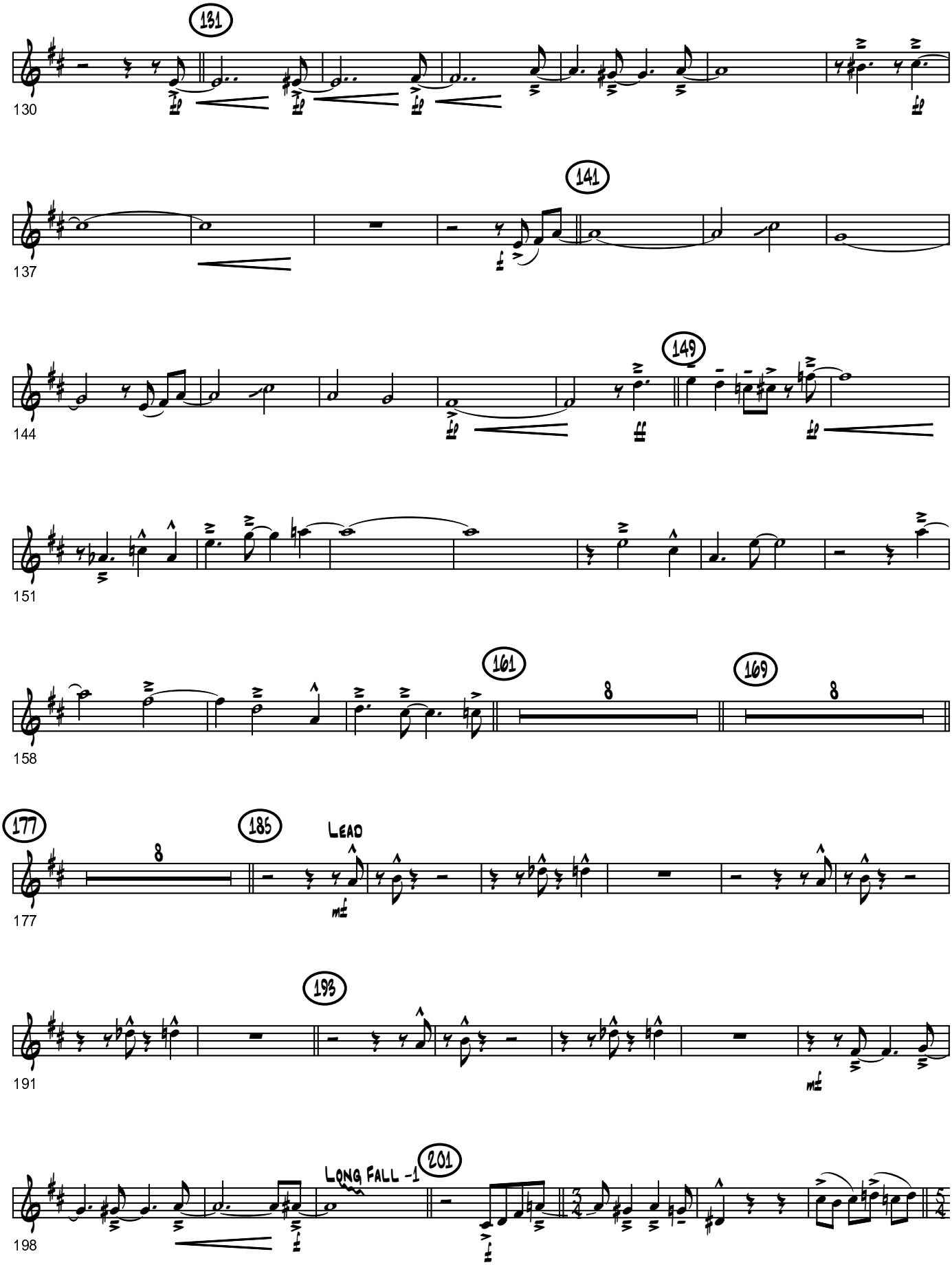
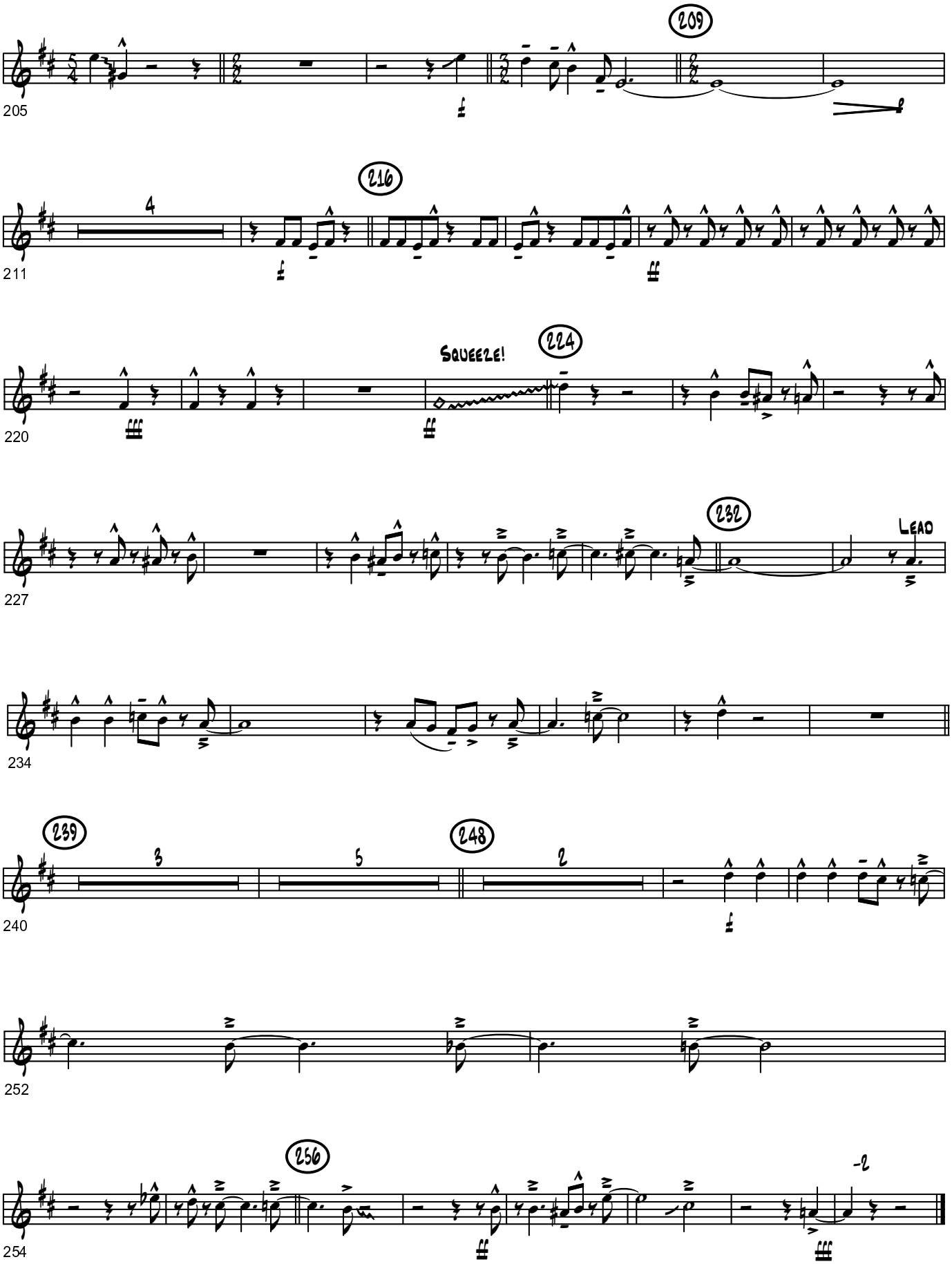

59
Backgrounds 2nd Time
59
67
66
75
8
83
3
73
2
91
88
99
5
94
107
4th Time Only
Straight Mute
3
104
115
3
Open
112
123
4
2
120

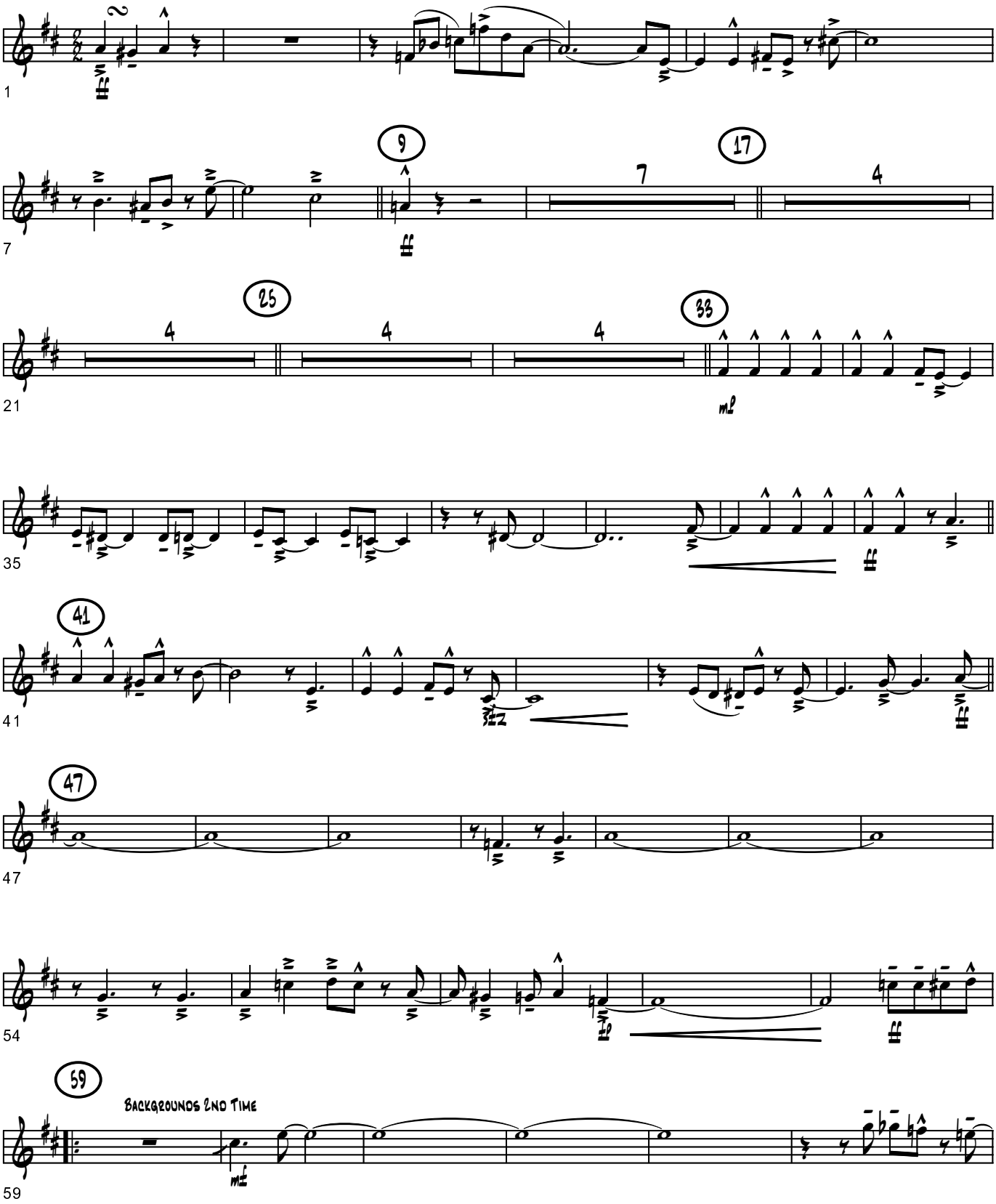

131
130
141
137
149
144
151
161
169
158
177
185
LEAD
177
193
191
LONG FALL -1
201
198


209
205
216
4
211
SQUEEZE!
224
220
232
LEAD
227
234
239
3
5
248
2
240
252
256
-2
254

TRUMPET 4

Bill Bailey

arr. Tom Davis



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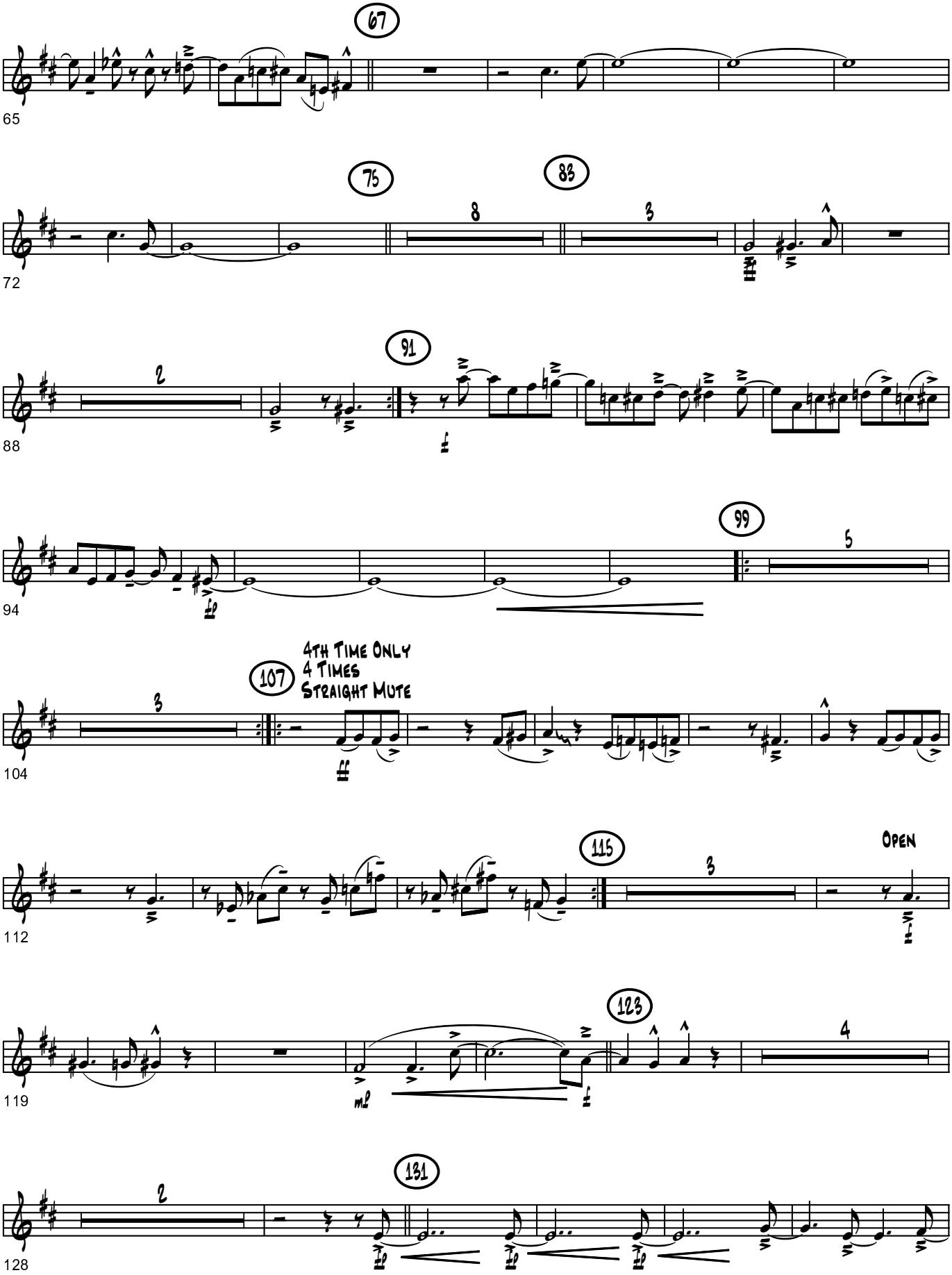
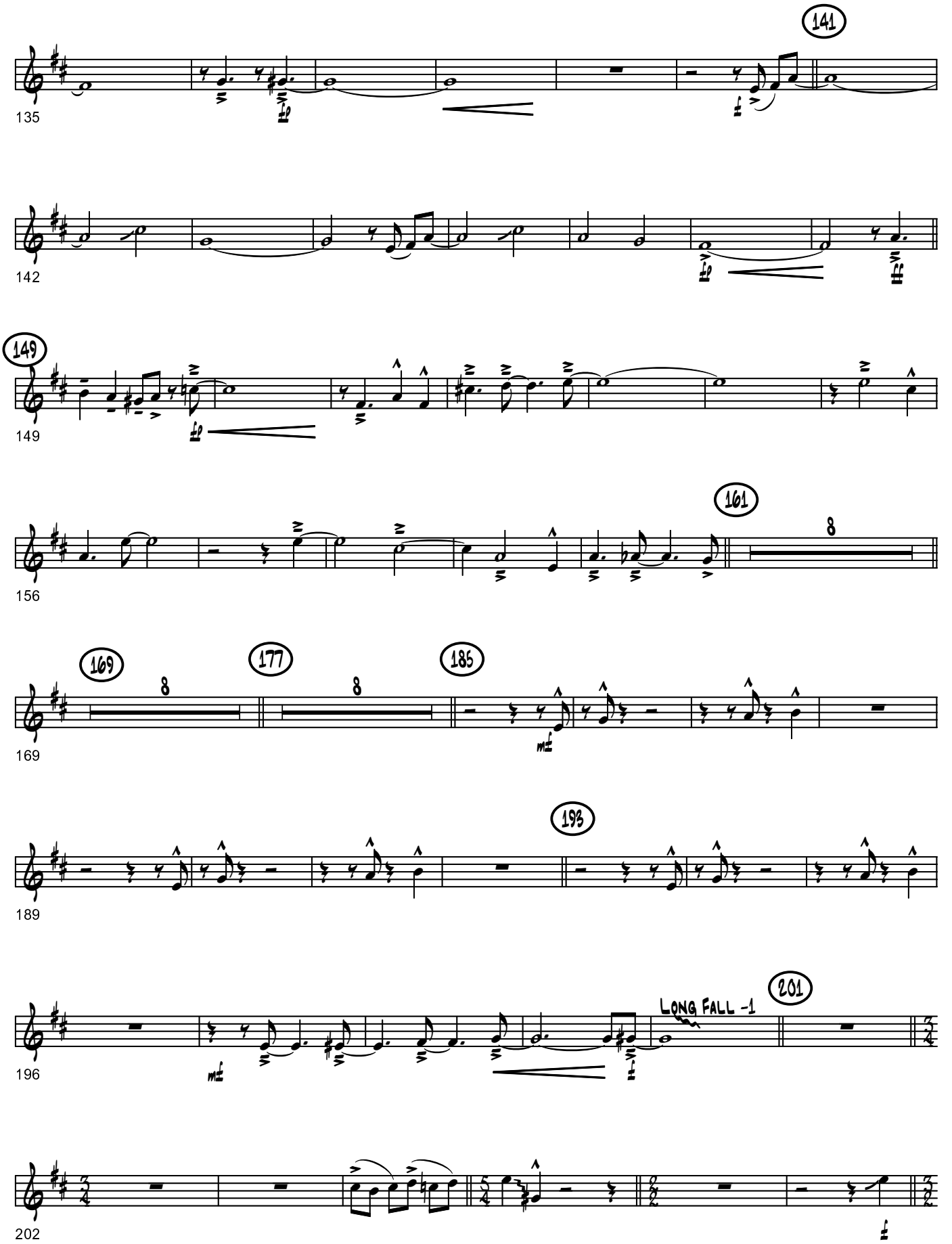
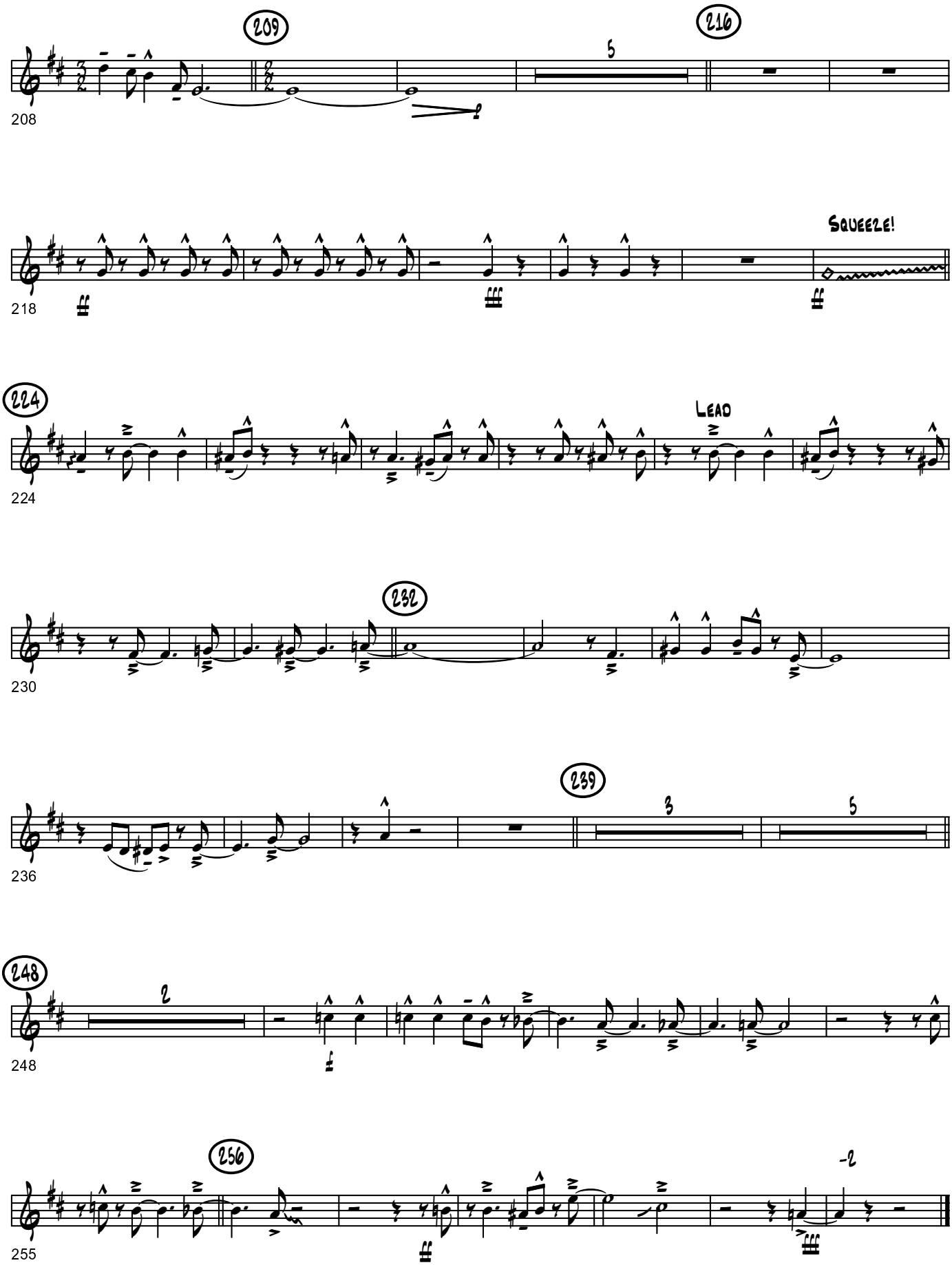

67
65
75
83
8
3
72
2
91
88
99
5
94
4TH TIME ONLY
4 TIMES
STRAIGHT MUTE
107
3
104
115
3
OPEN
112
123
4
119
131
2
128

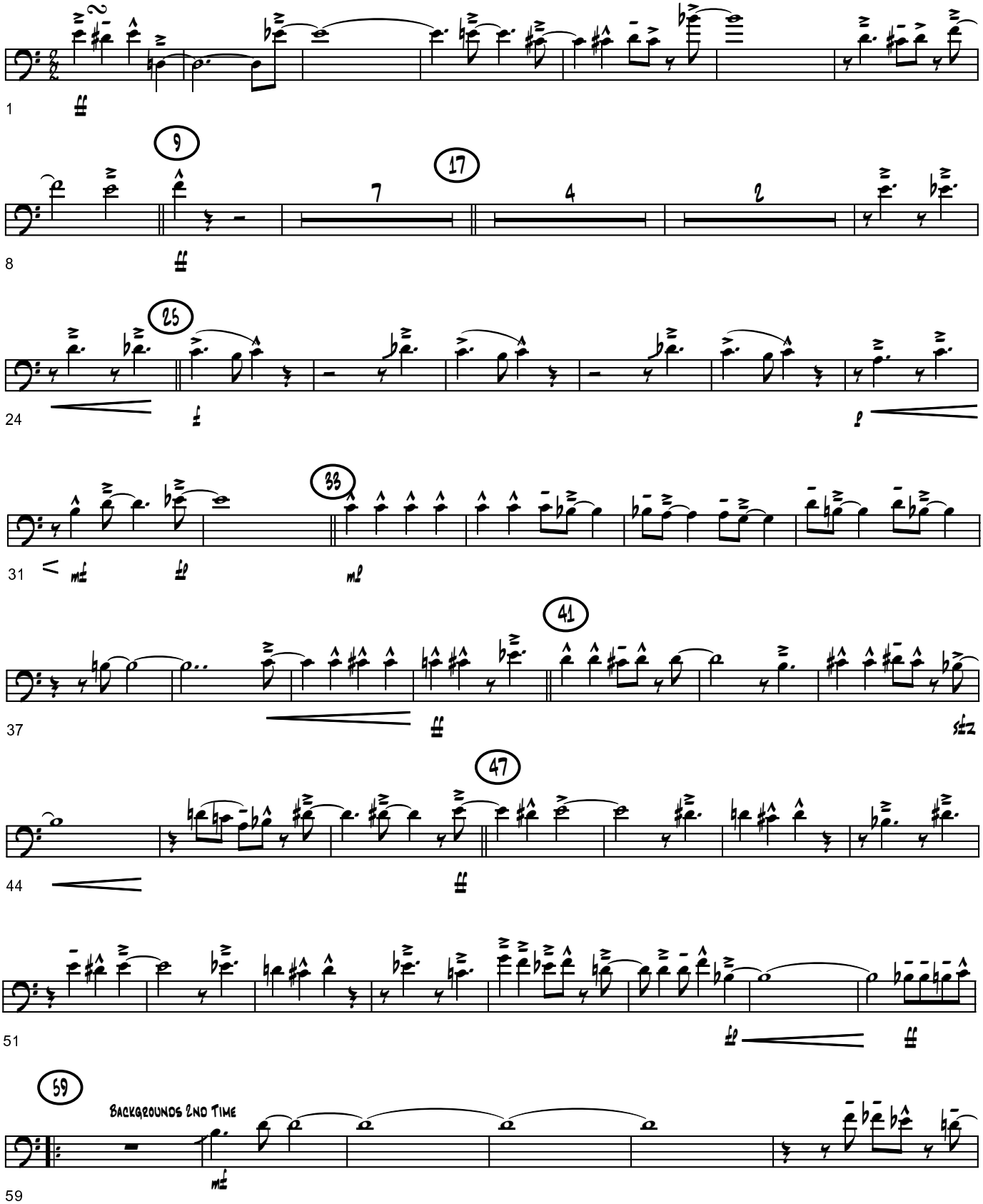

141
135
142
149
149
161
156
169
177
185
169
193
189
LONG FALL -1
201
196
202


209
216
5
208
Squeeze!
218
224
Lead
224
232
230
239
3
5
236
248
2
248
256
-2
255

TROMBONE 1

Bill Bailey

arr. Tom Davis



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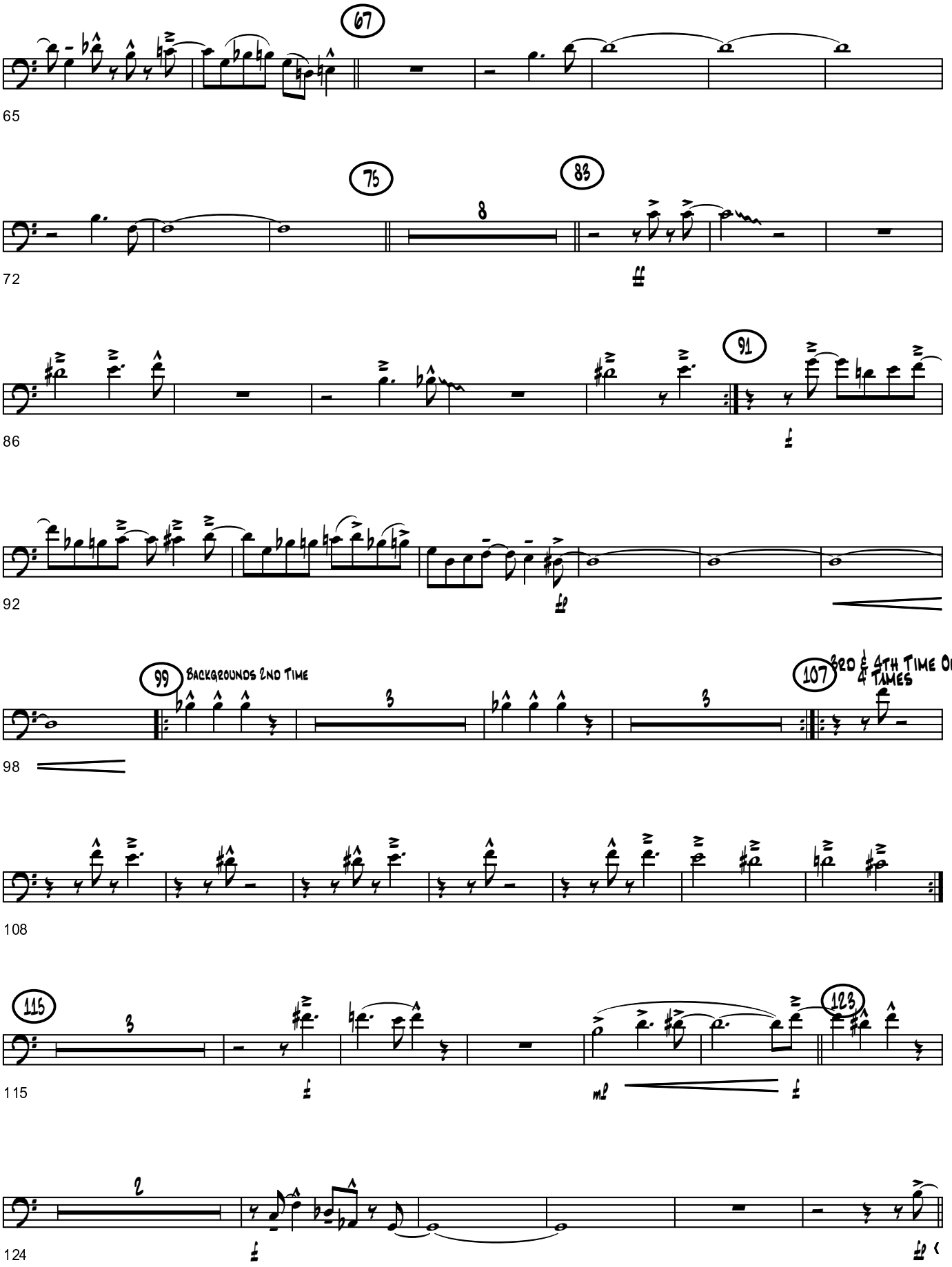
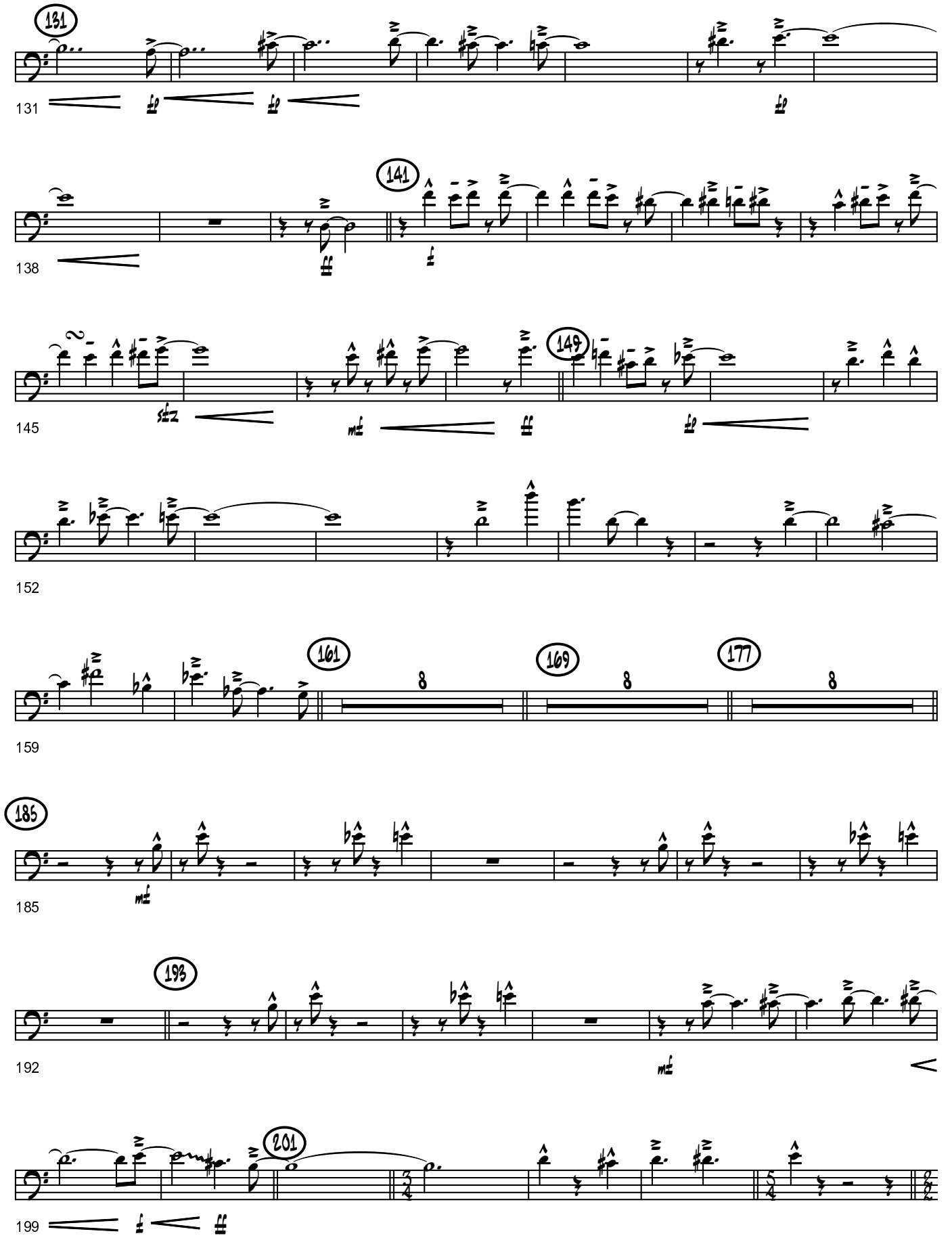
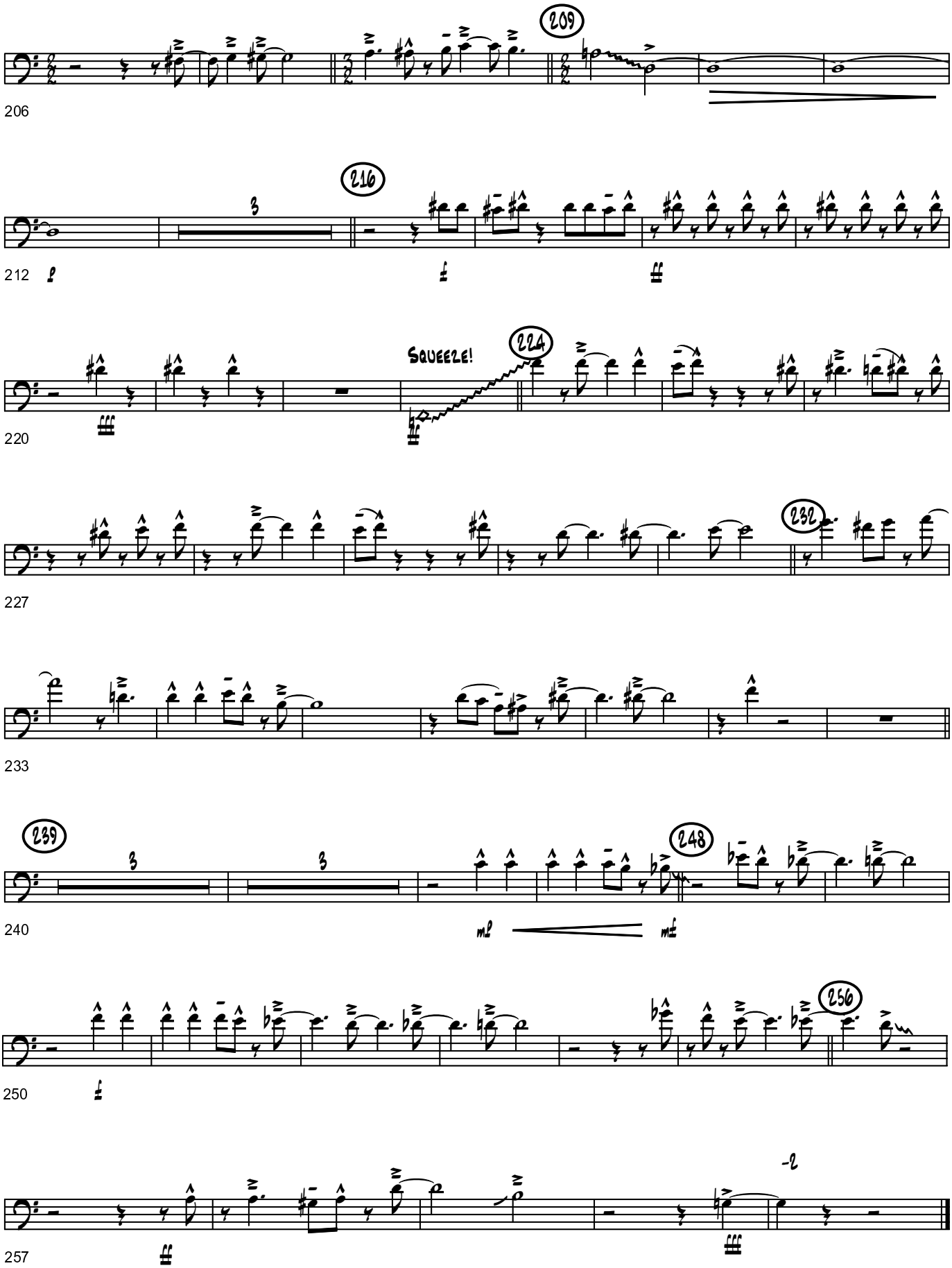

67
65
75
83
8
72
91
86
92
99
Backgrounds 2nd Time
107
3rd & 4th Time Only
4 Times
98
108
115
3
115
123
2
124

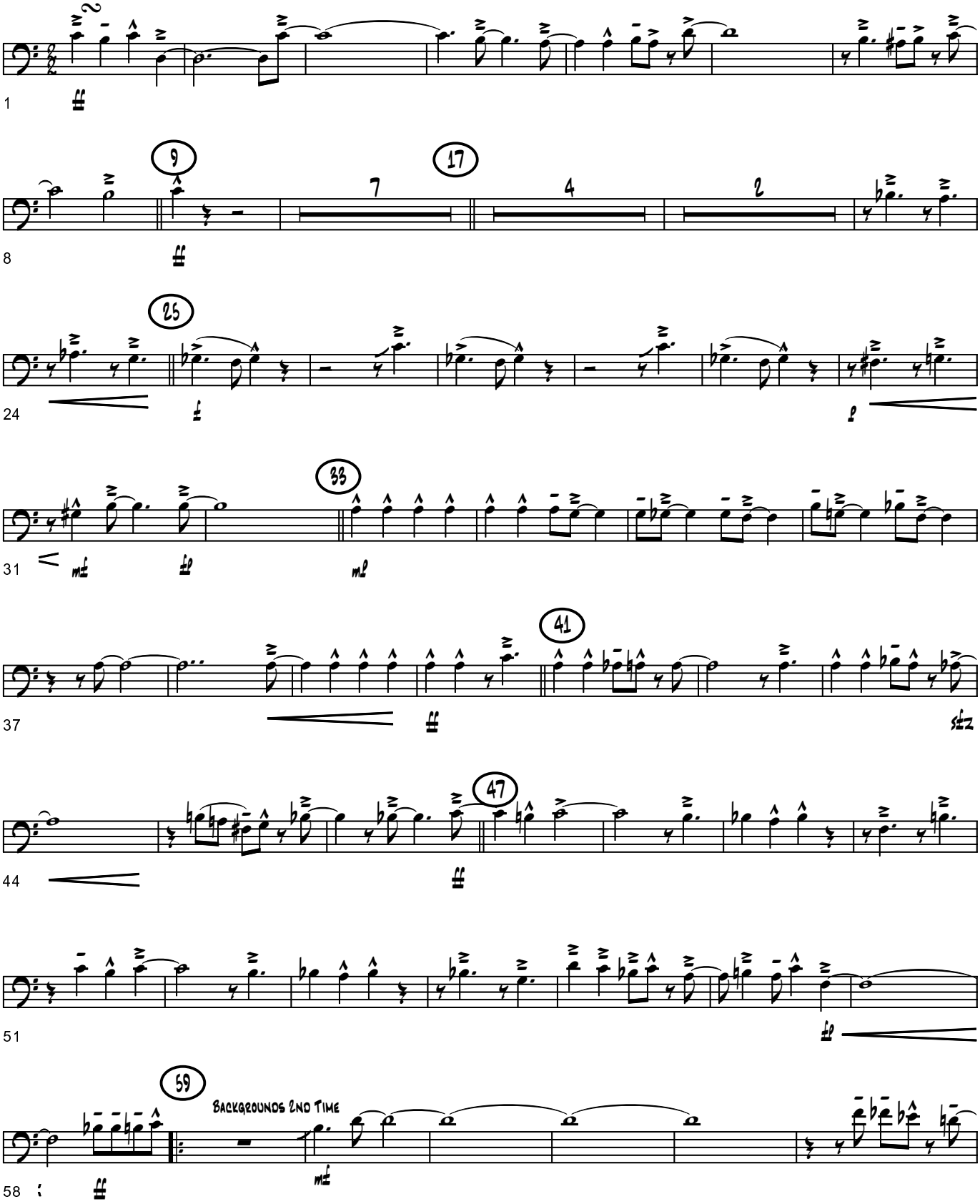

131
131
141
138
147
145
152
161
169
177
159
185
185
193
192
201
199


209
206
216
3
212
SQUEEZE!
224
220
232
227
233
239
3
3
248
240
256
250
257

Trombone 2

Bill Bailey

arr. Tom Davis



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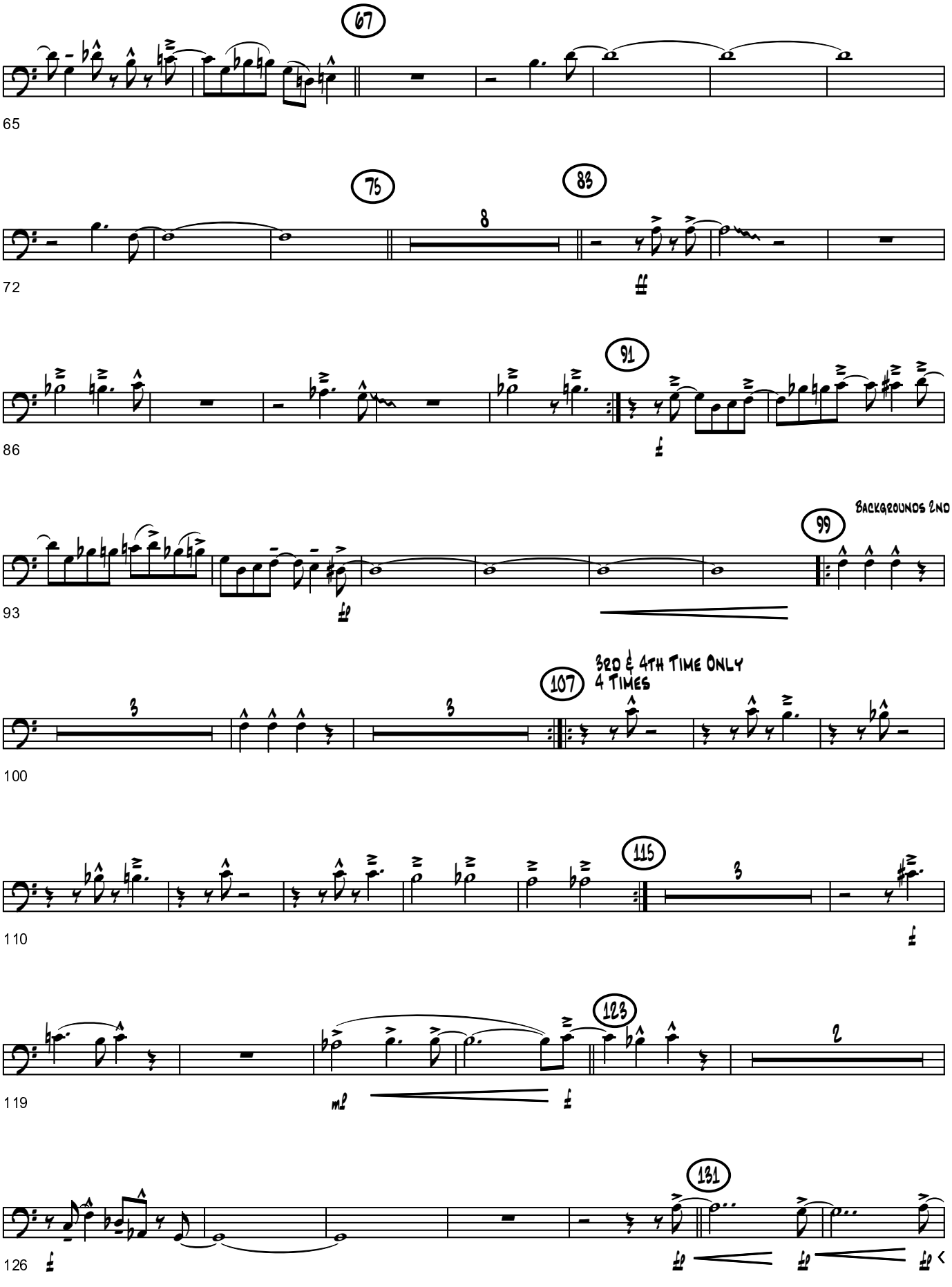
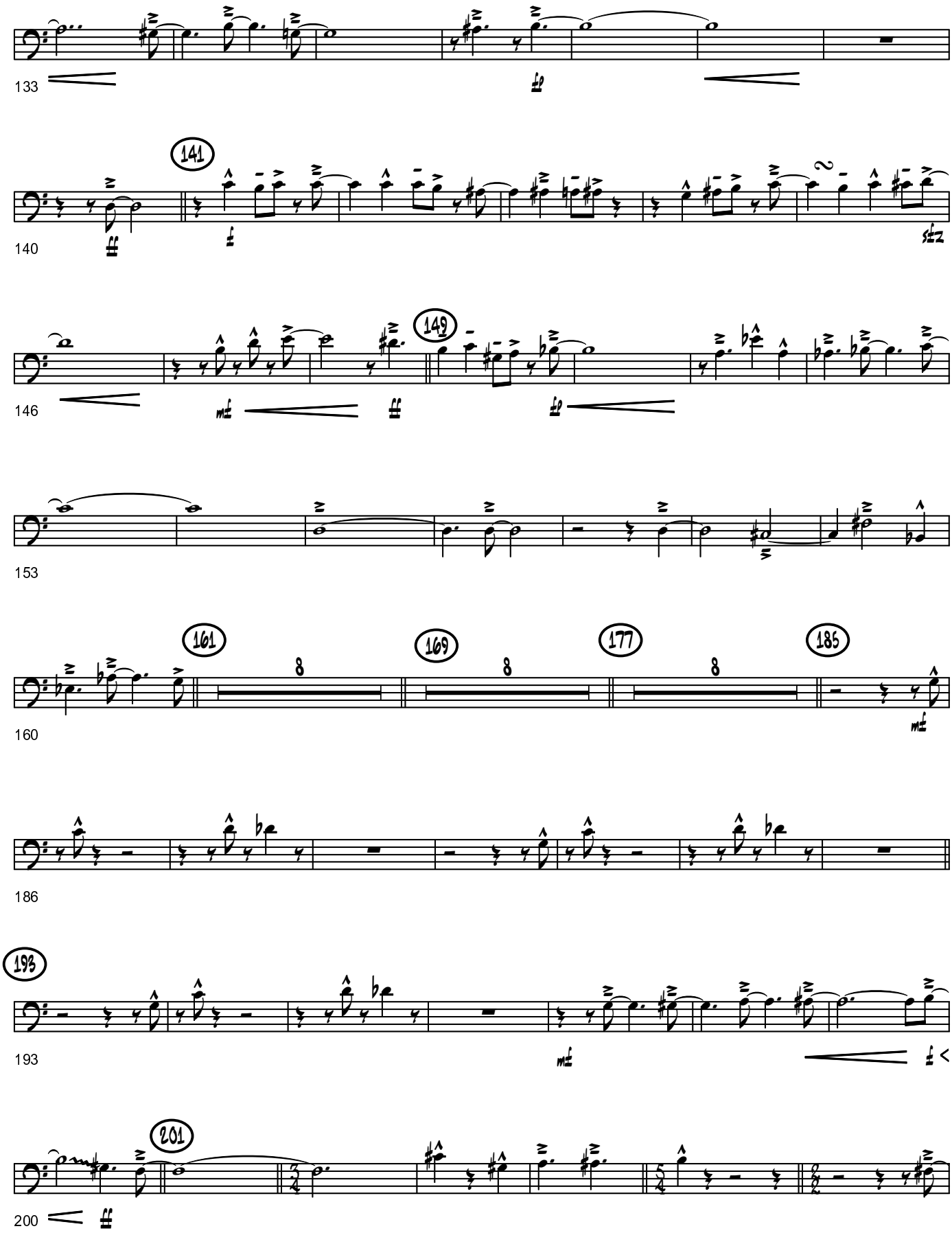

67
65
75
8
83
72
91
86
Backgrounds 2nd Time
99
93
3rd & 4th Time Only
4 Times
107
3
100
115
110
123
119
131
126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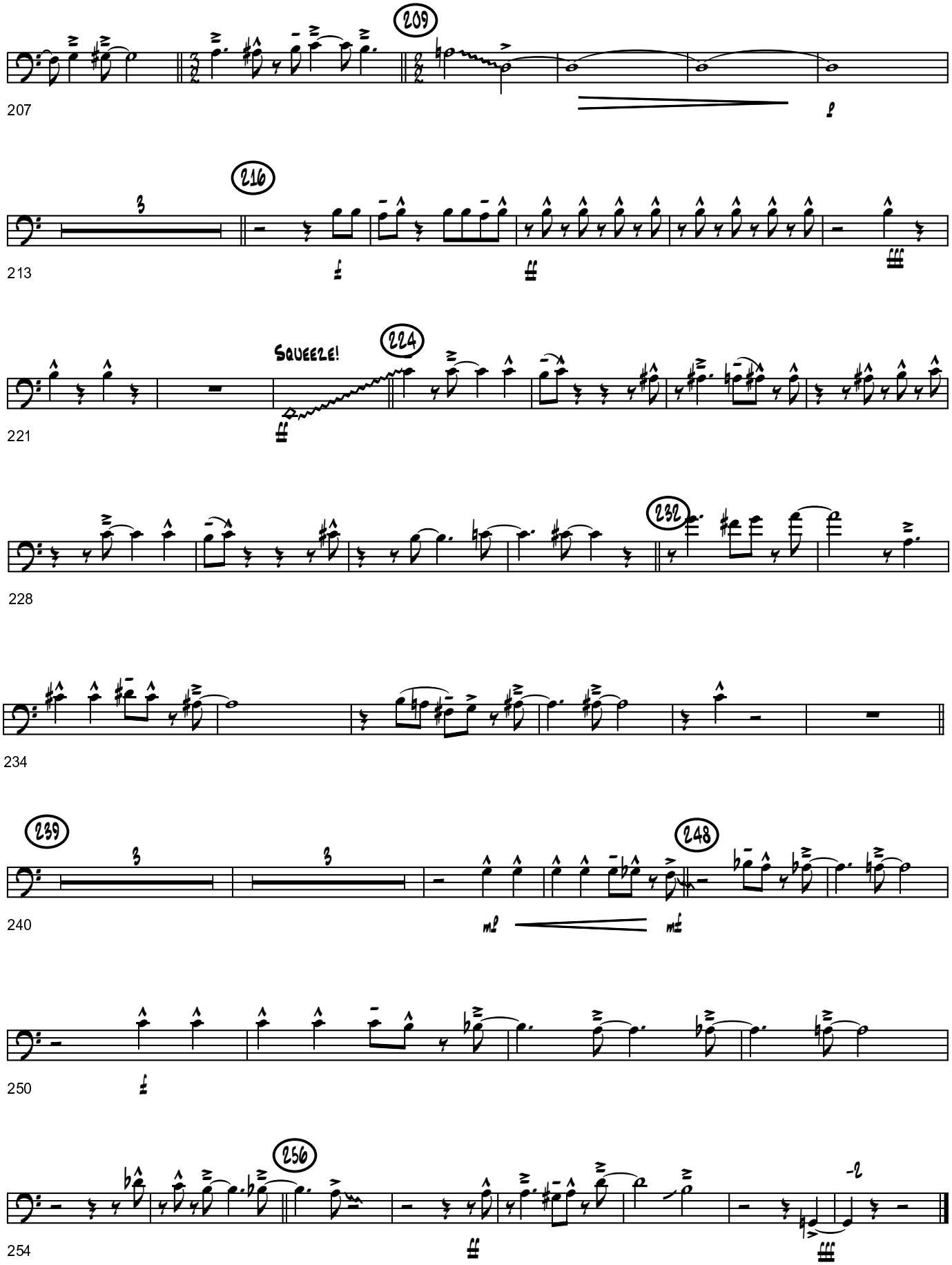
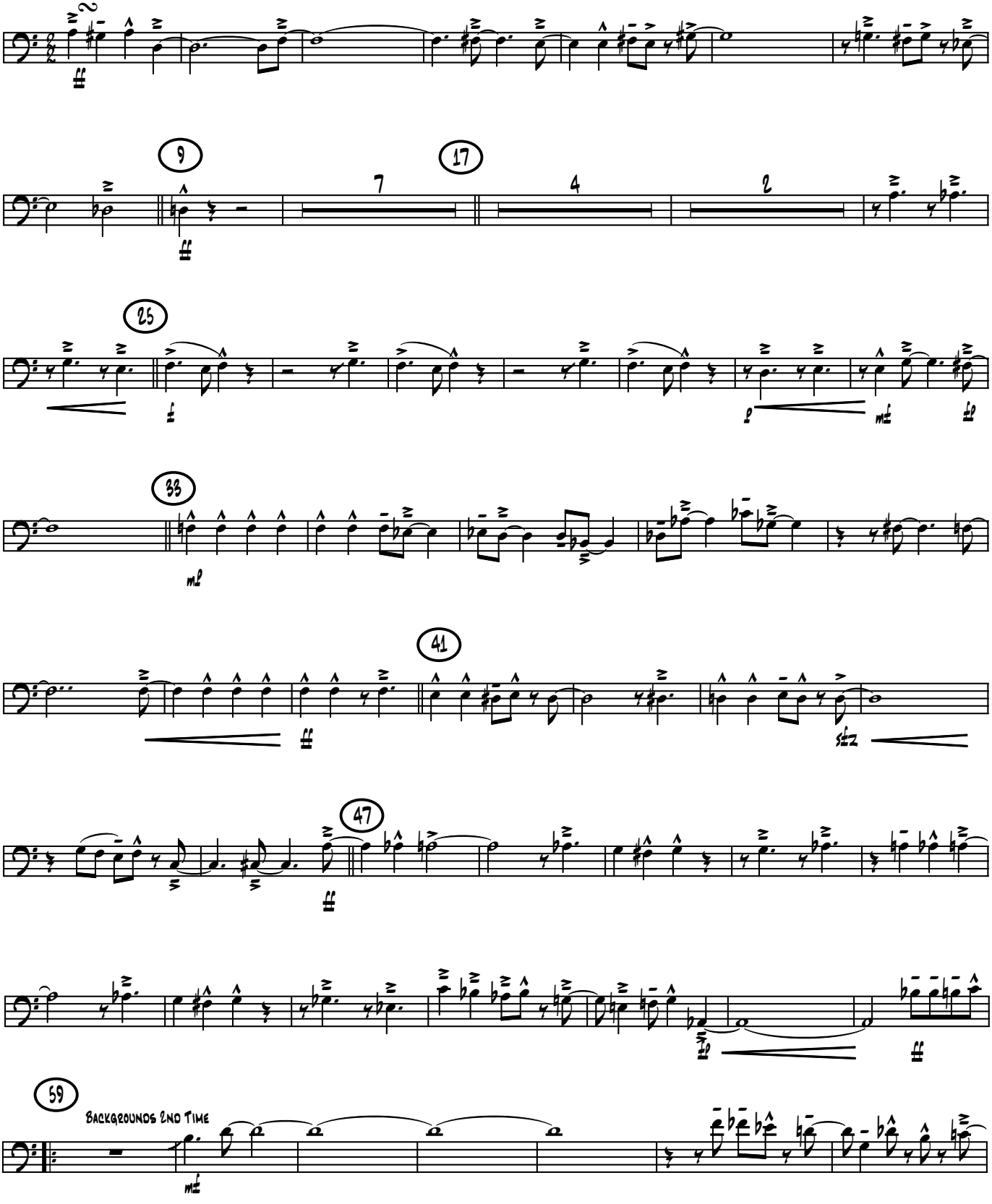
201
200


209
207
216
213
SQUEEZE!
224
221
232
228
234
239
240
248
250
256
254

TROMBONE 3

Bill Bailey

arr. Tom Davis



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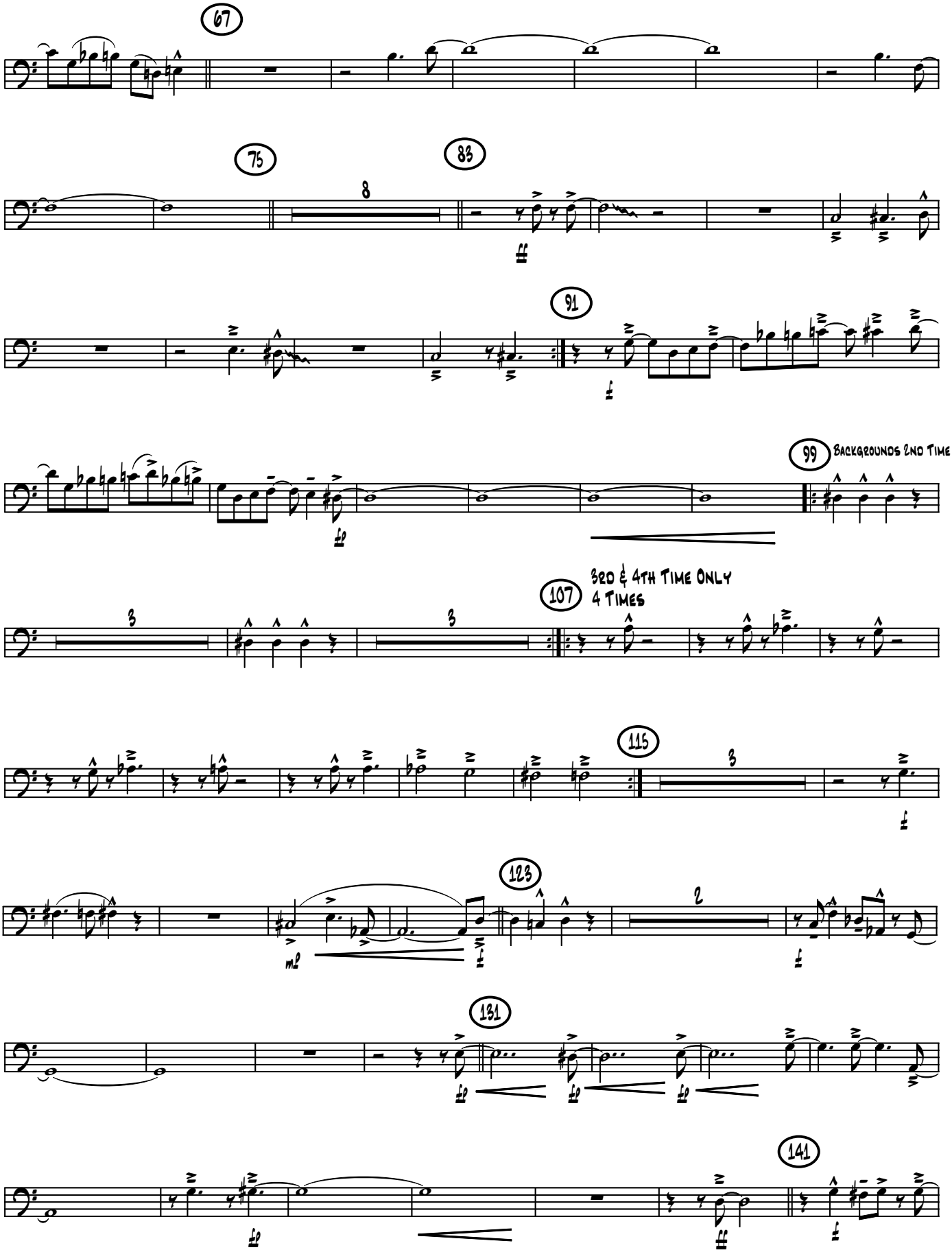
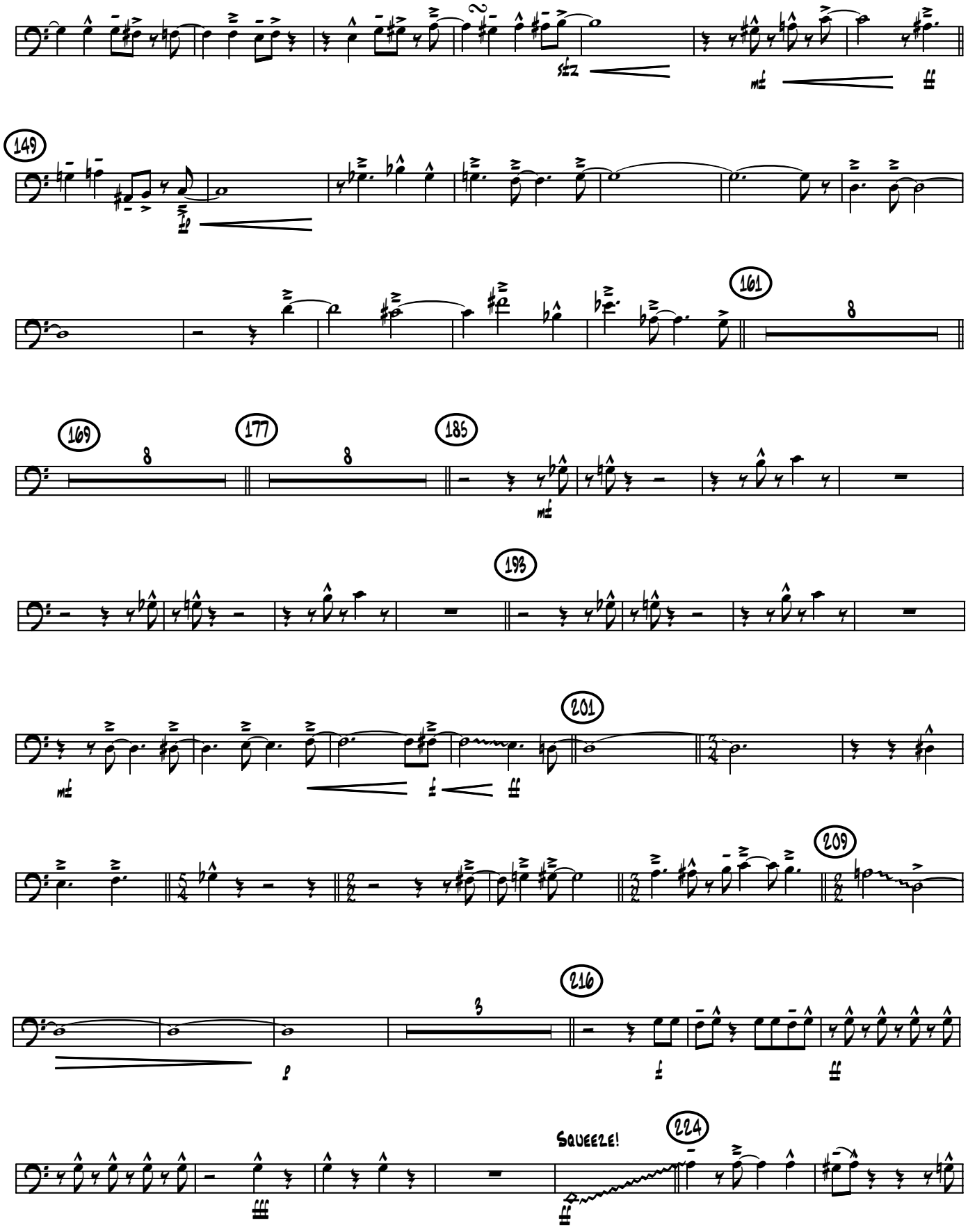
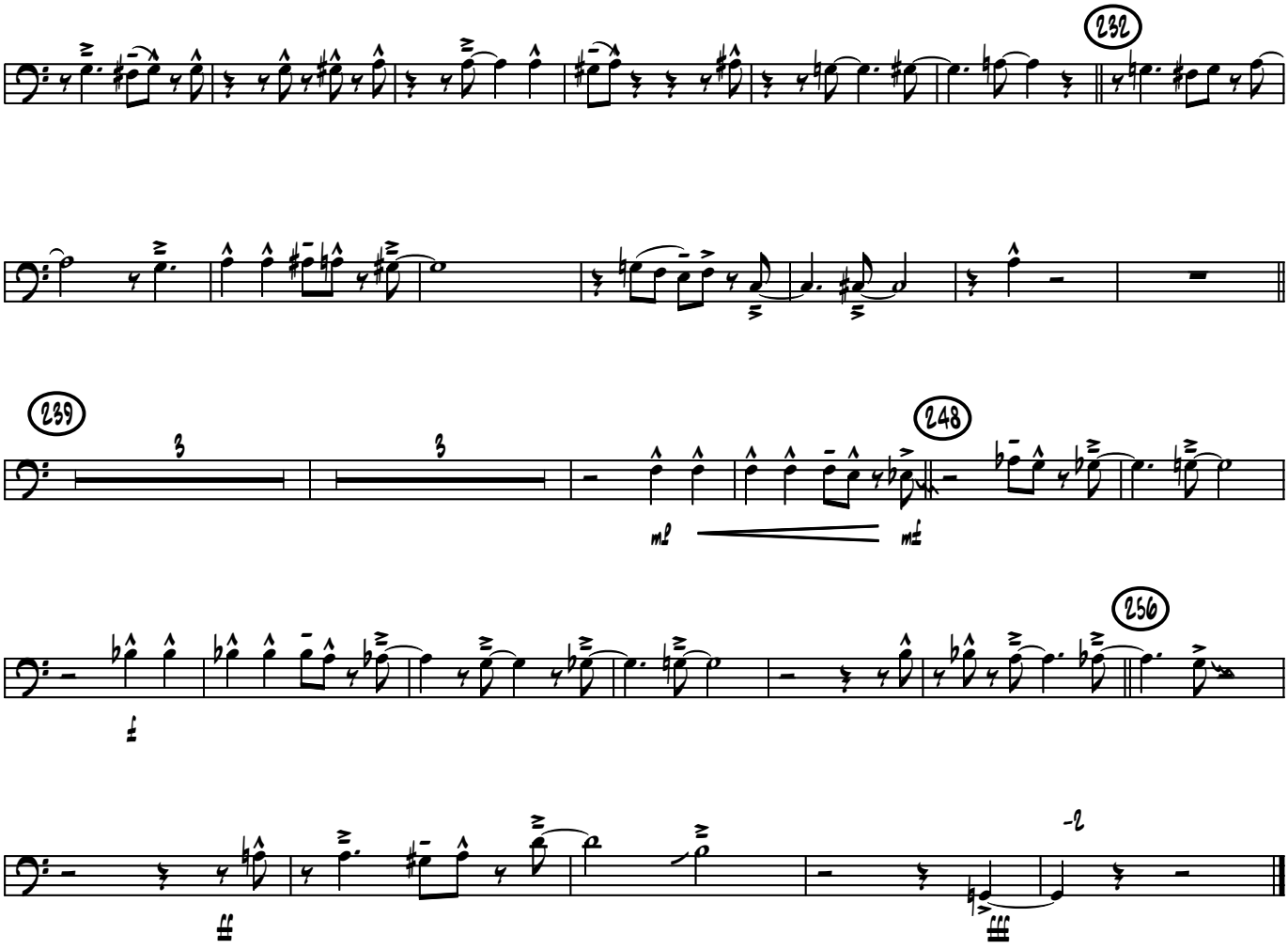

67
75
8
83
91
99
Backgrounds 2nd Time
3rd & 4th Time Only
4 Times
107
115
123
131
141

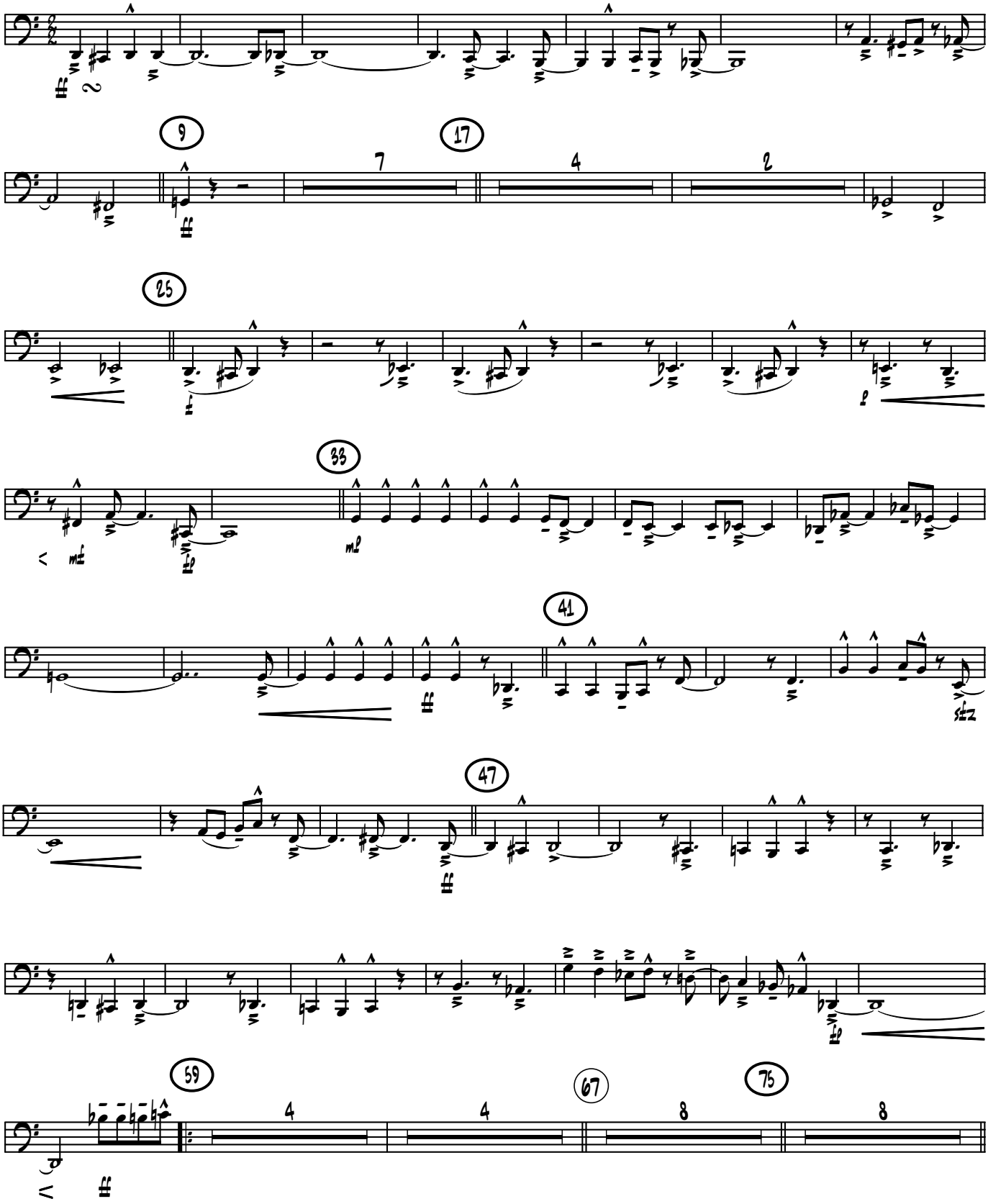

149
161
8
169
8
177
8
185
193
201
209
216
3
Squeeze!
224


232
239
3
3
248
mf
mf
256
-2

Trombone 4

Bill Bailey

arr. Tom Davis



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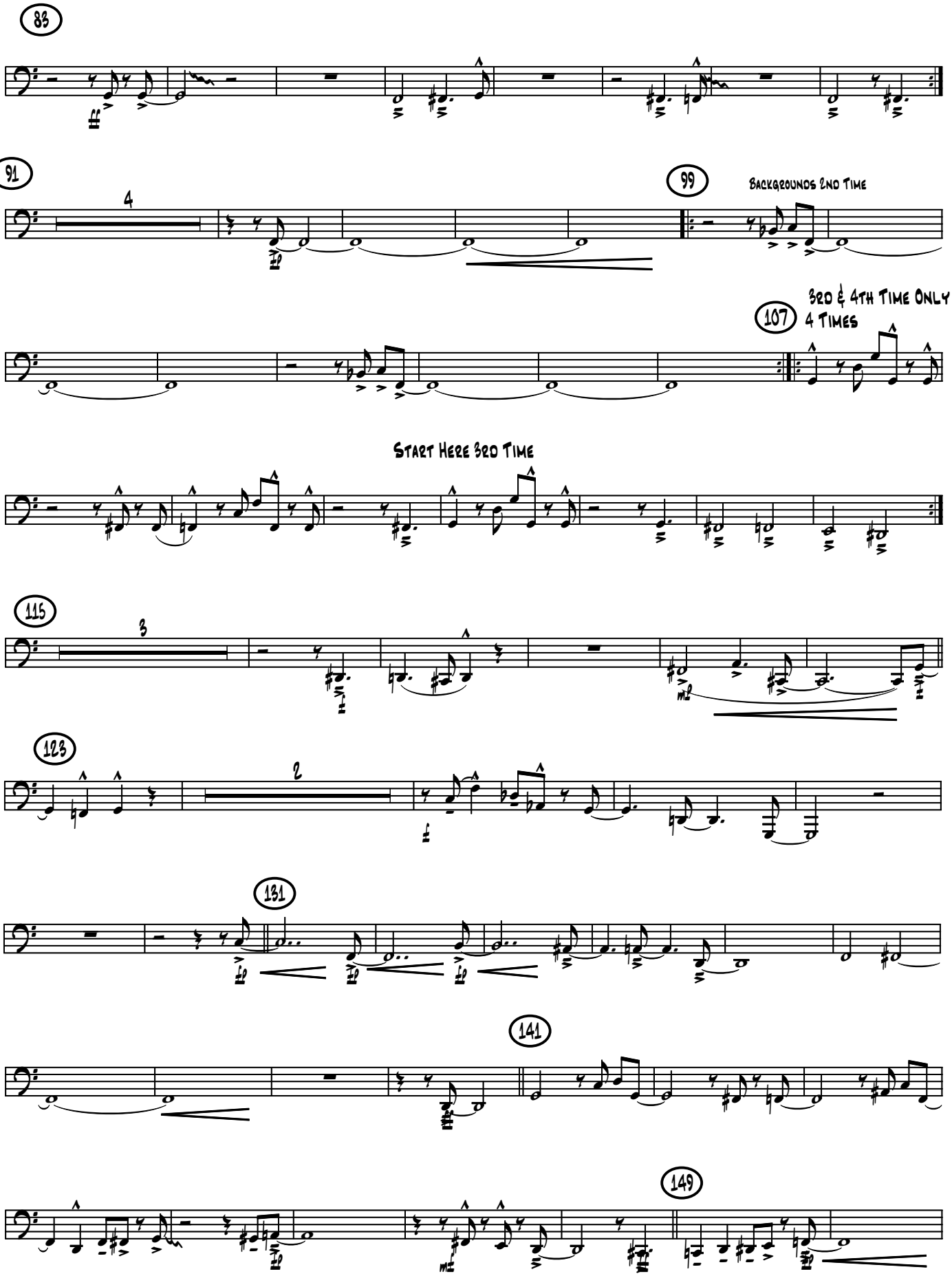
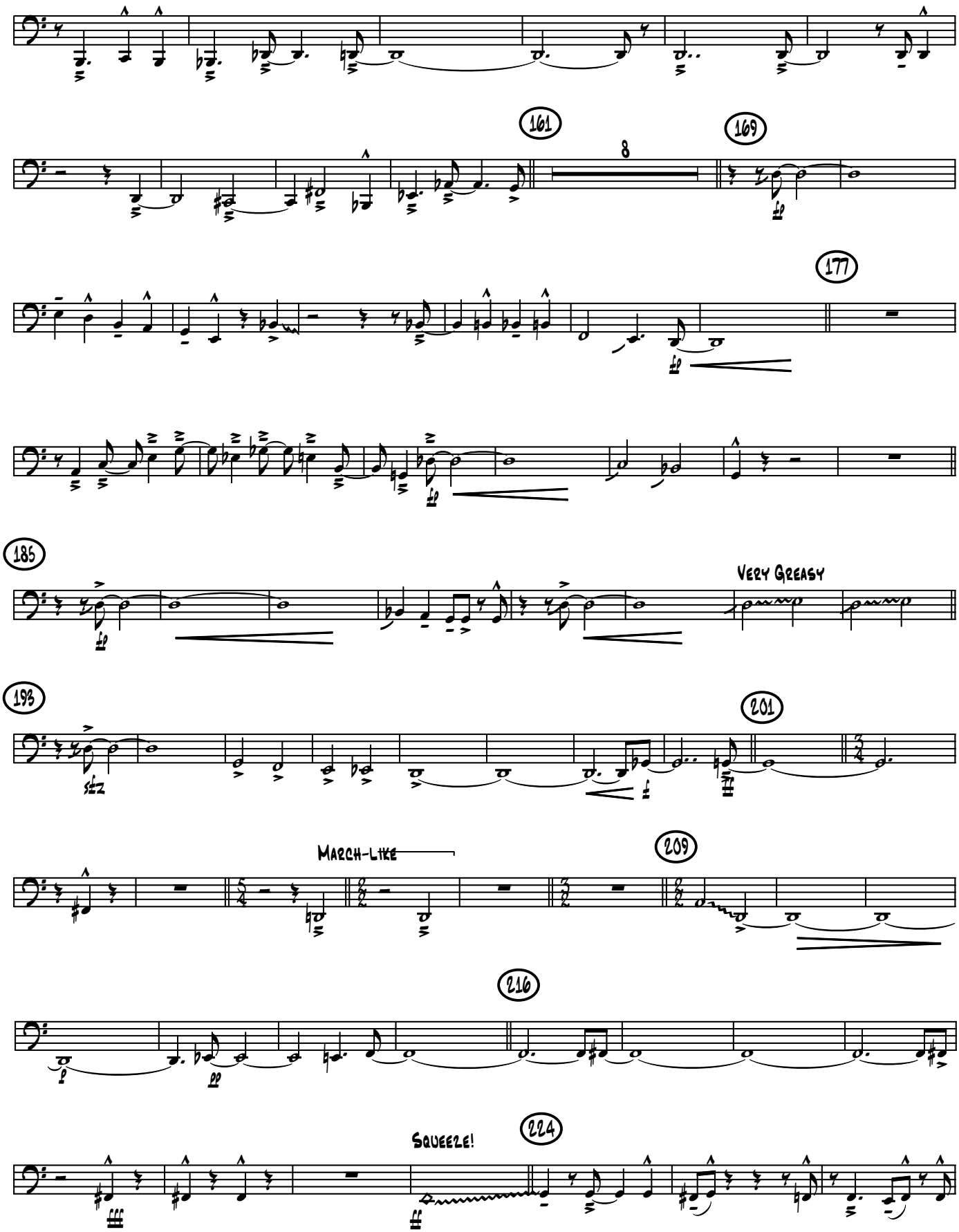

83
91
4
99
Backgrounds 2nd Time
3rd & 4th Time Only
4 Times
107
Start Here 3rd Time
115
3
123
2
131
141
149

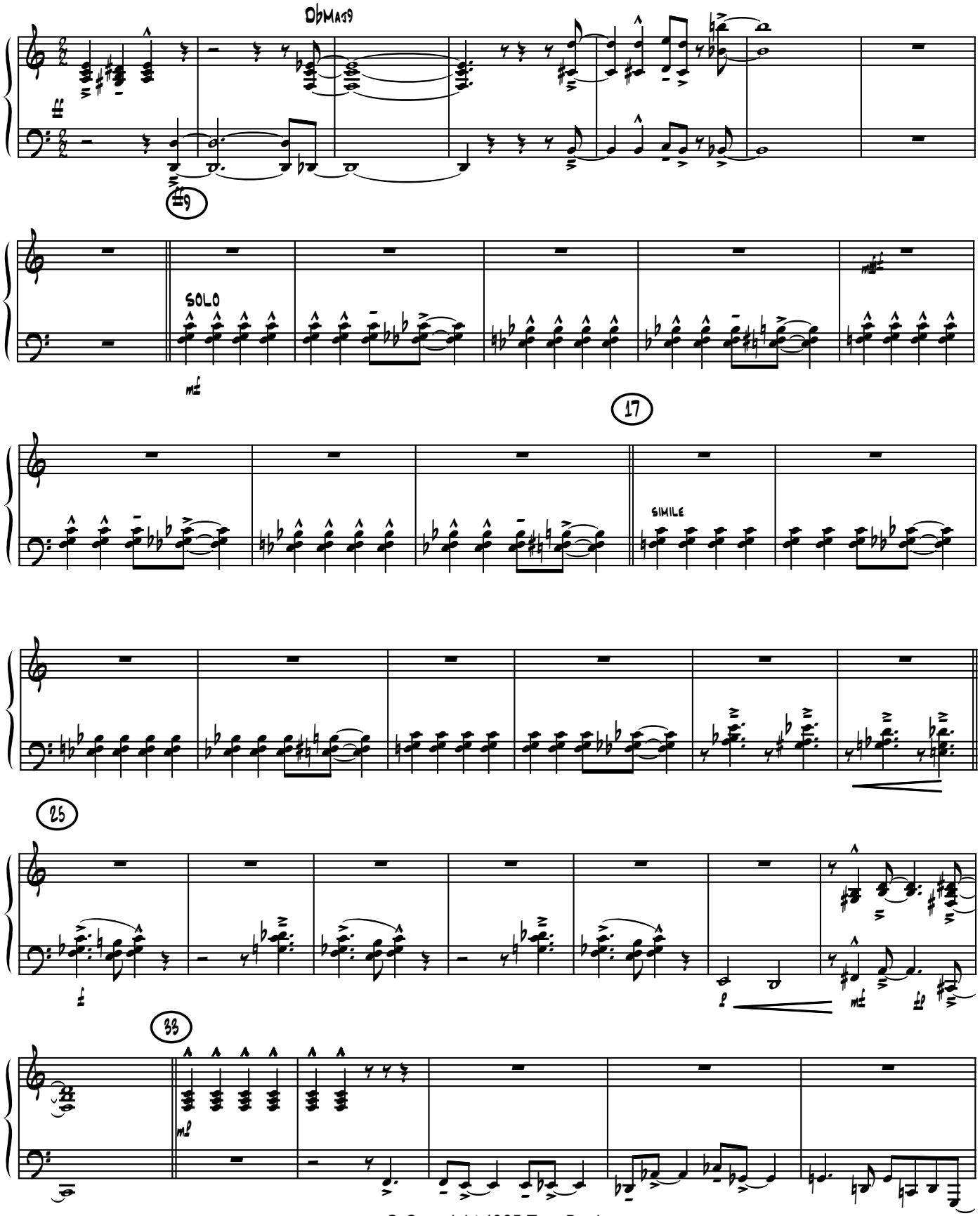

161
8
169
177
185
Very Greasy
193
201
March-like
209
216
Squeeze!
224

232
239
3
4
248
256
-2

PIANO

Bill Bailey

arr. Tom Davis



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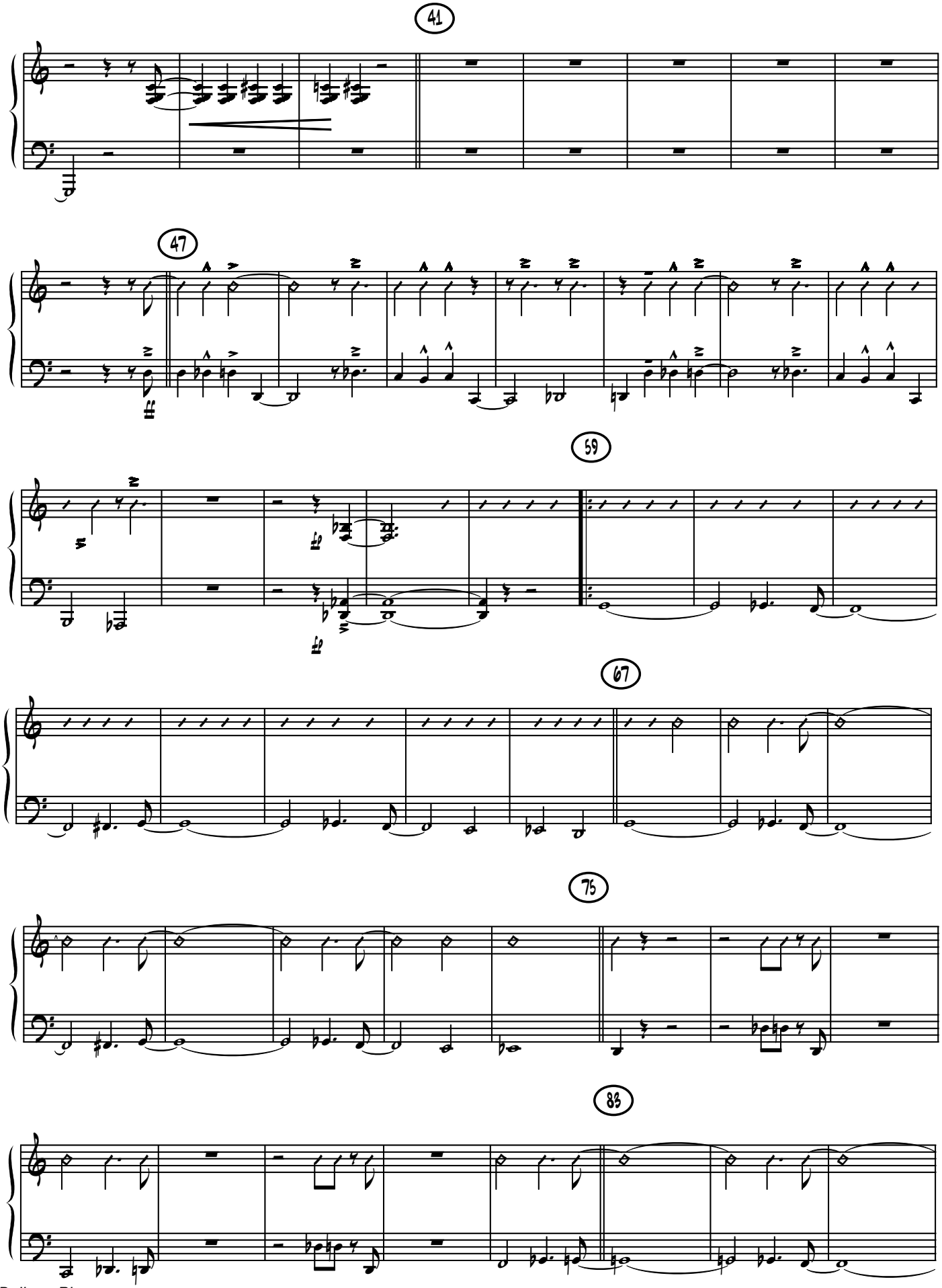
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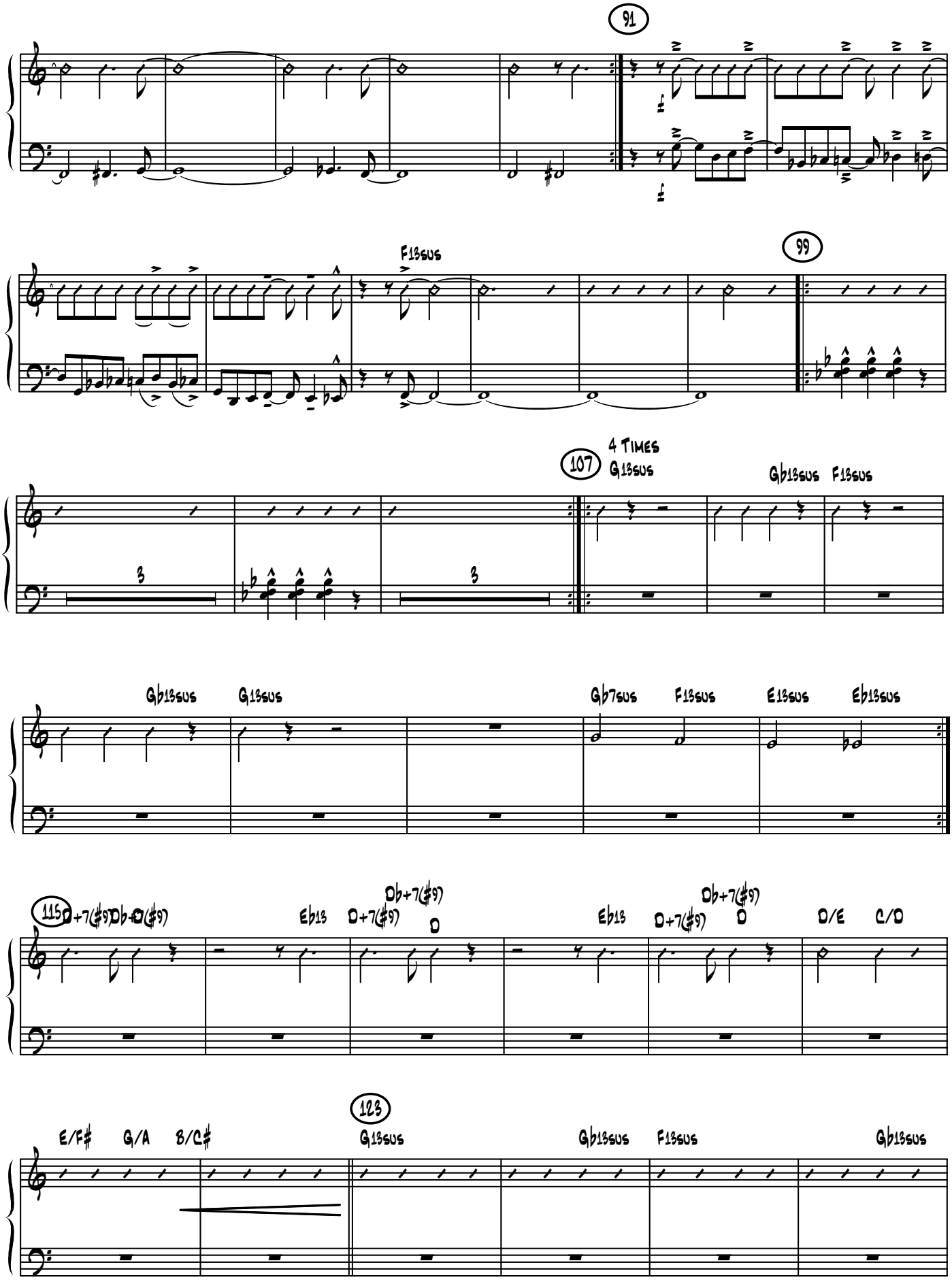
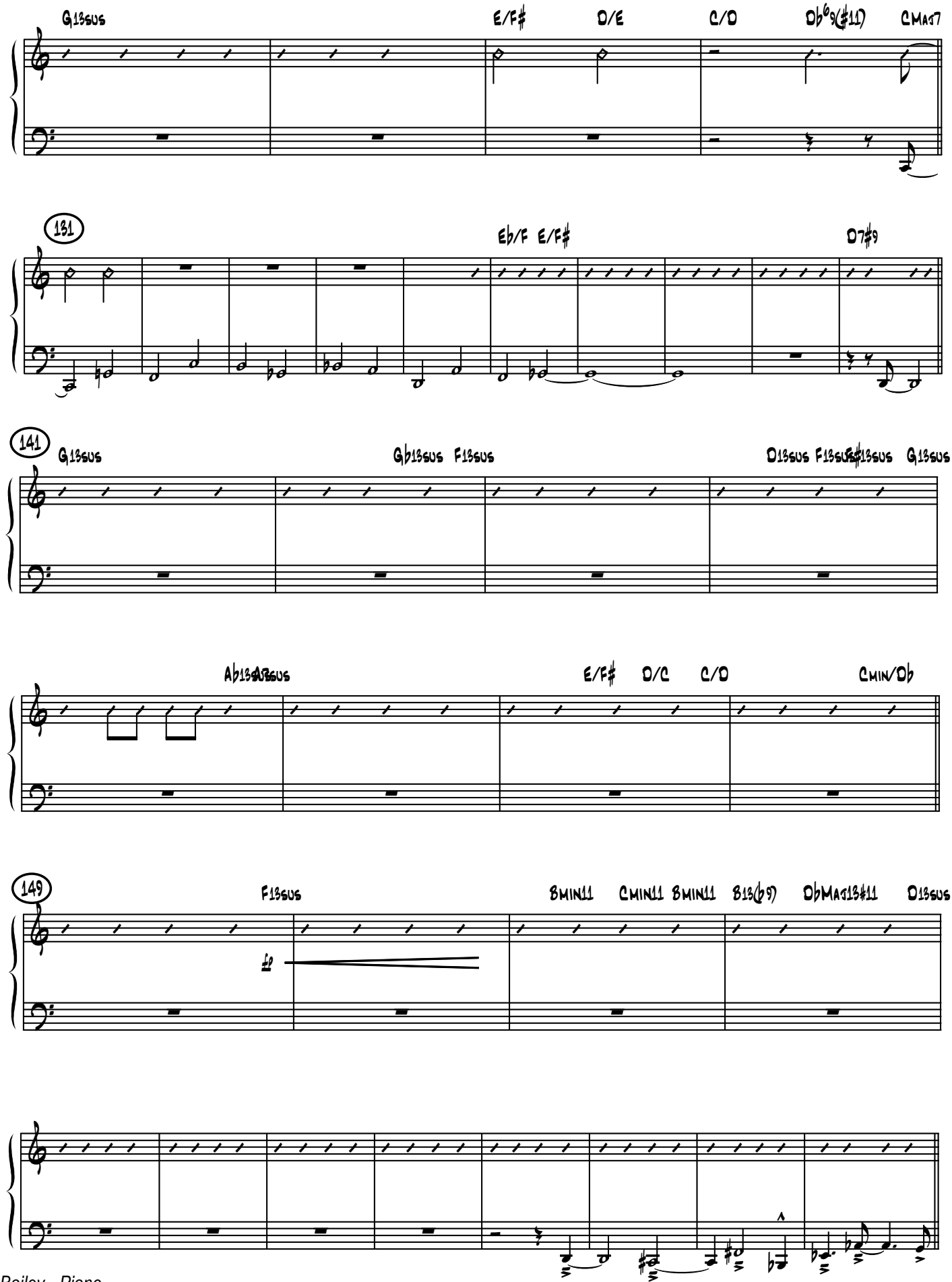
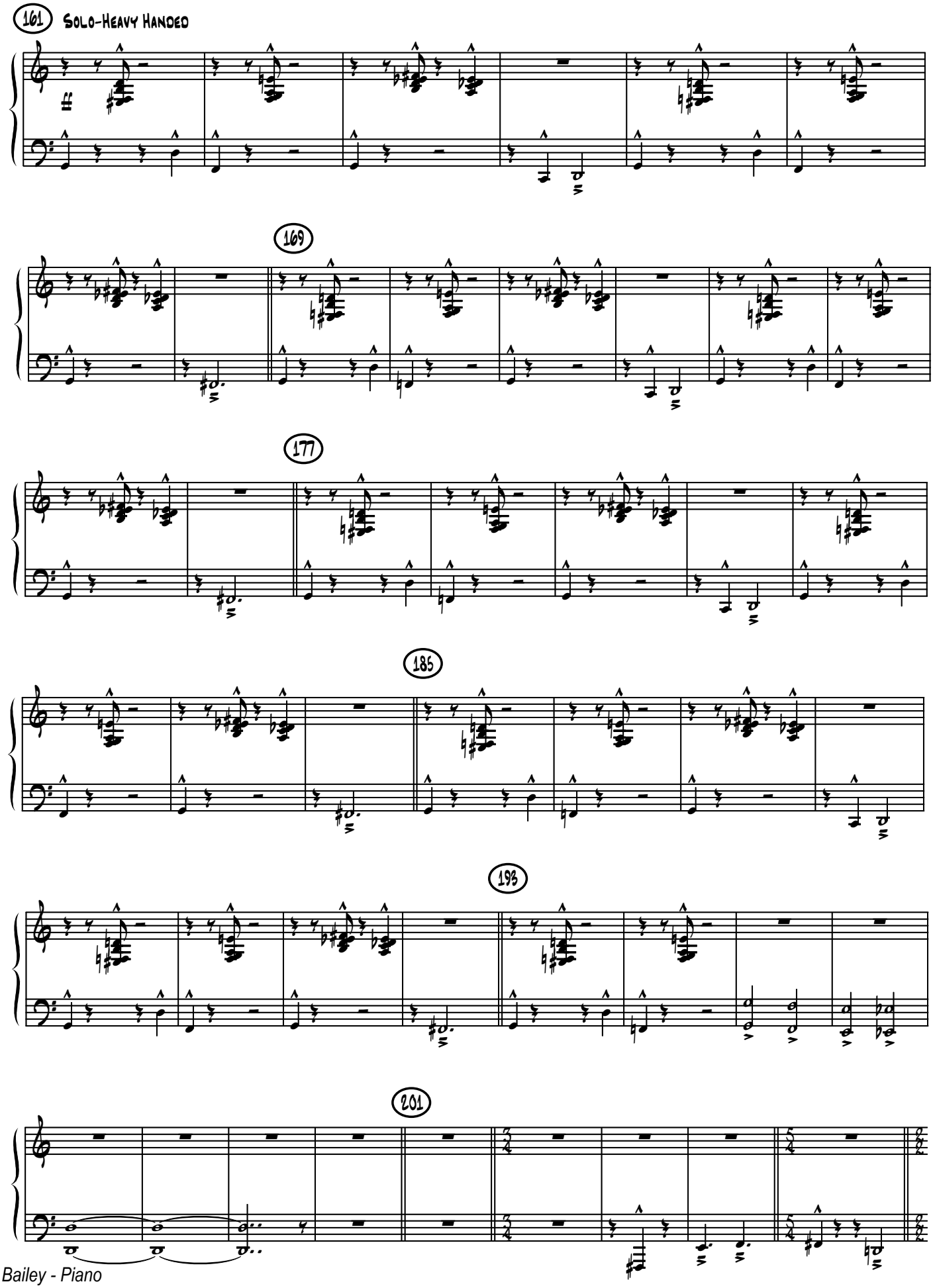
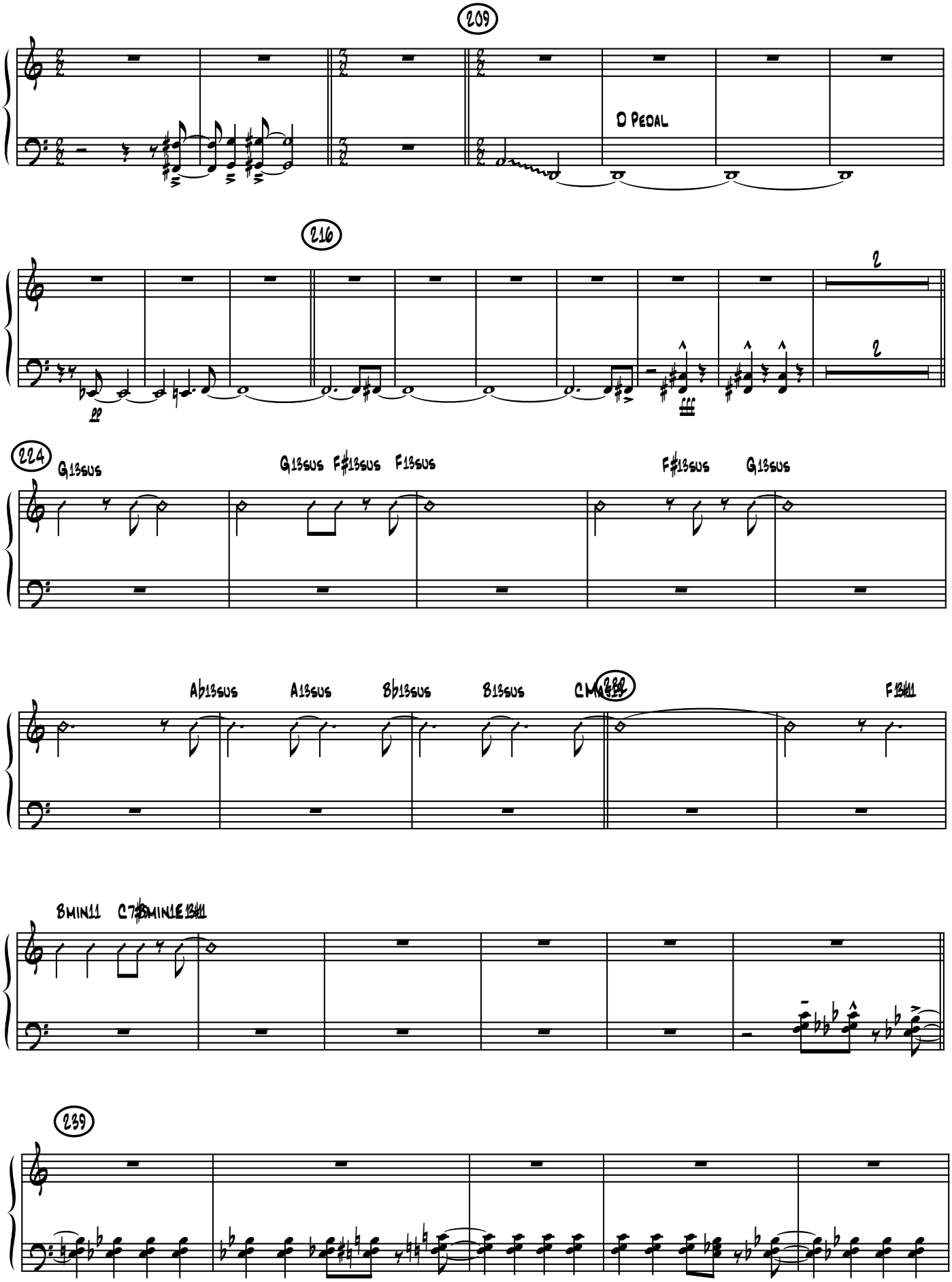
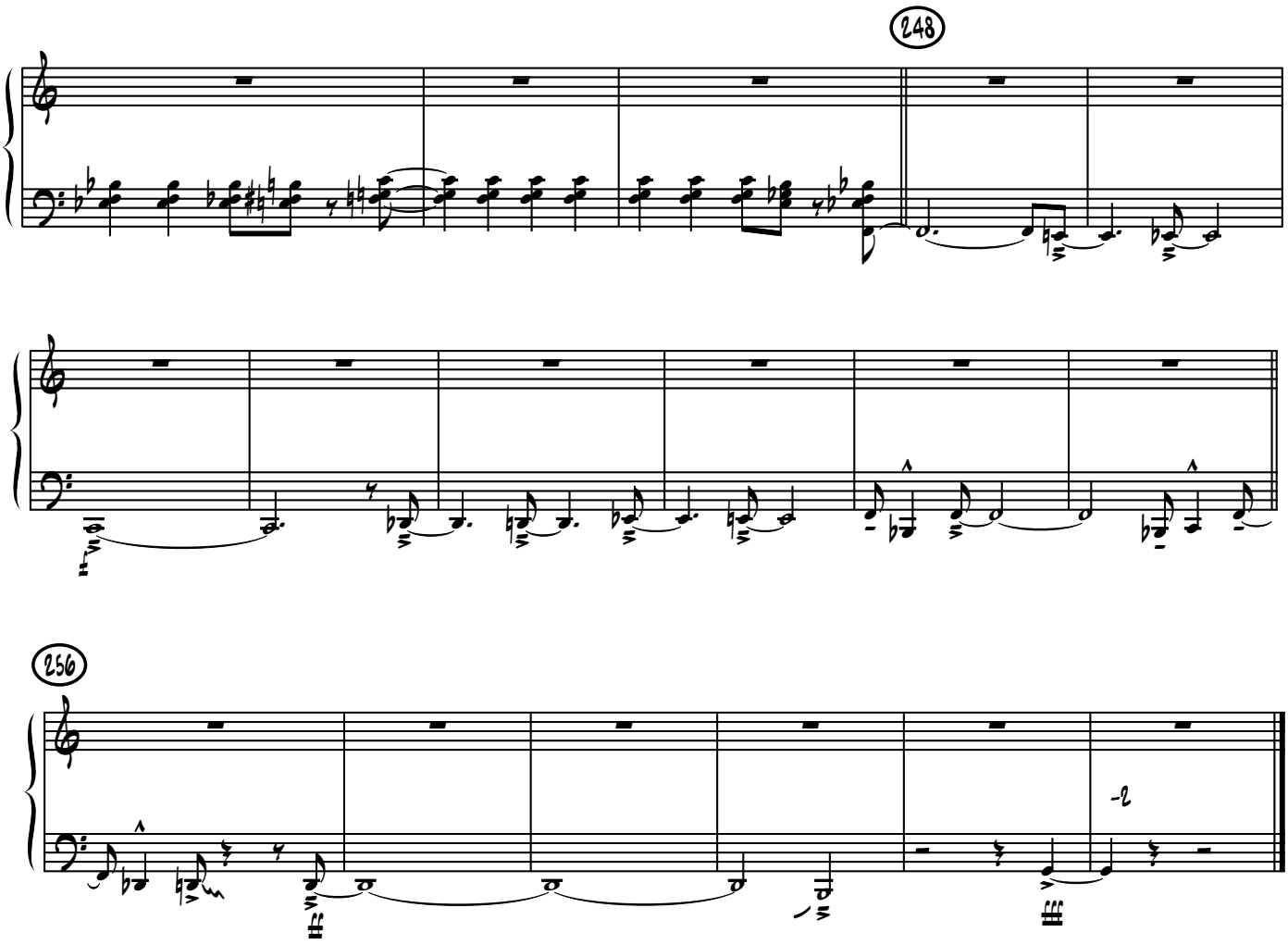
47
59
67
75
83


91
F13sus
99
4 Times
107
G13sus
Gb13sus F13sus
Gb13sus G13sus
Gb7sus F13sus E13sus Eb13sus
115
D+7(#9) Db+D(#9)
Eb13 D+7(#9) Db+7(#9) D
Eb13 D+7(#9) Db+7(#9) D
D/E C/D
123
E/F# G/A B/C#
G13sus
Gb13sus F13sus Gb13sus


G13sus
E/F♯
D/E
C/D
D♭6/9(♯11)
CMaj7
131
E♭/F
E/F♯
D7♯9
141
G13sus
G♭13sus
F13sus
D13sus
F13sus
G13sus
A♭13sus
E/F♯
D/C
C/D
Cmin/D♭
149
F13sus
Bmin11
Cmin11
Bmin11
B13(♭9)
D♭Maj13♯11
D13sus


161
Solo-Heavy Handed
169
177
185
193
201

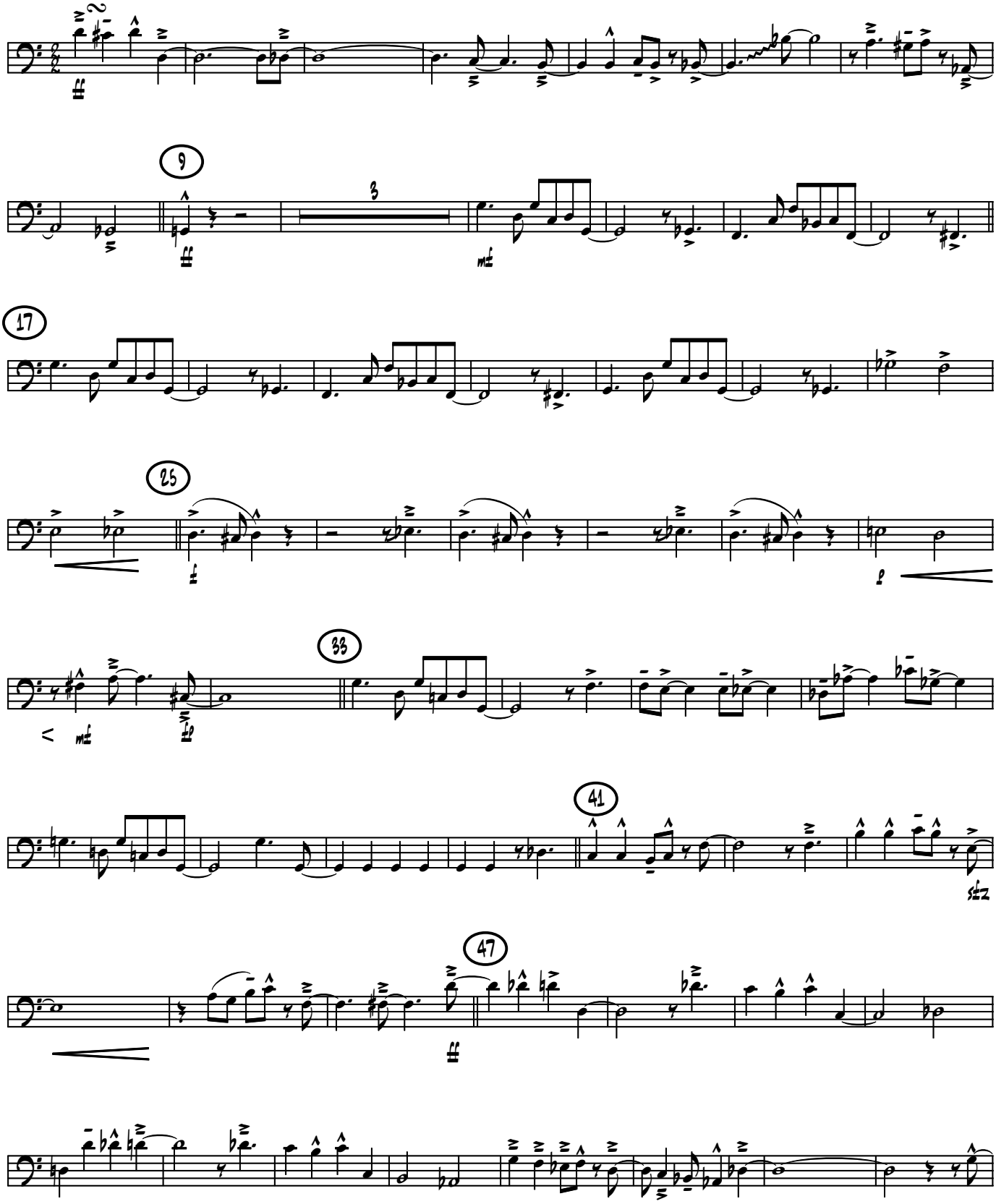

209
D PEDAL
216
2
2
pp
fff
224
G13sus
G13sus F#13sus F13sus
F#13sus G13sus
Ab13sus
A13sus
Bb13sus
B13sus
F13#11
8MIN11
239


248
256

BASS

Bill Bailey

arr. Tom Davis



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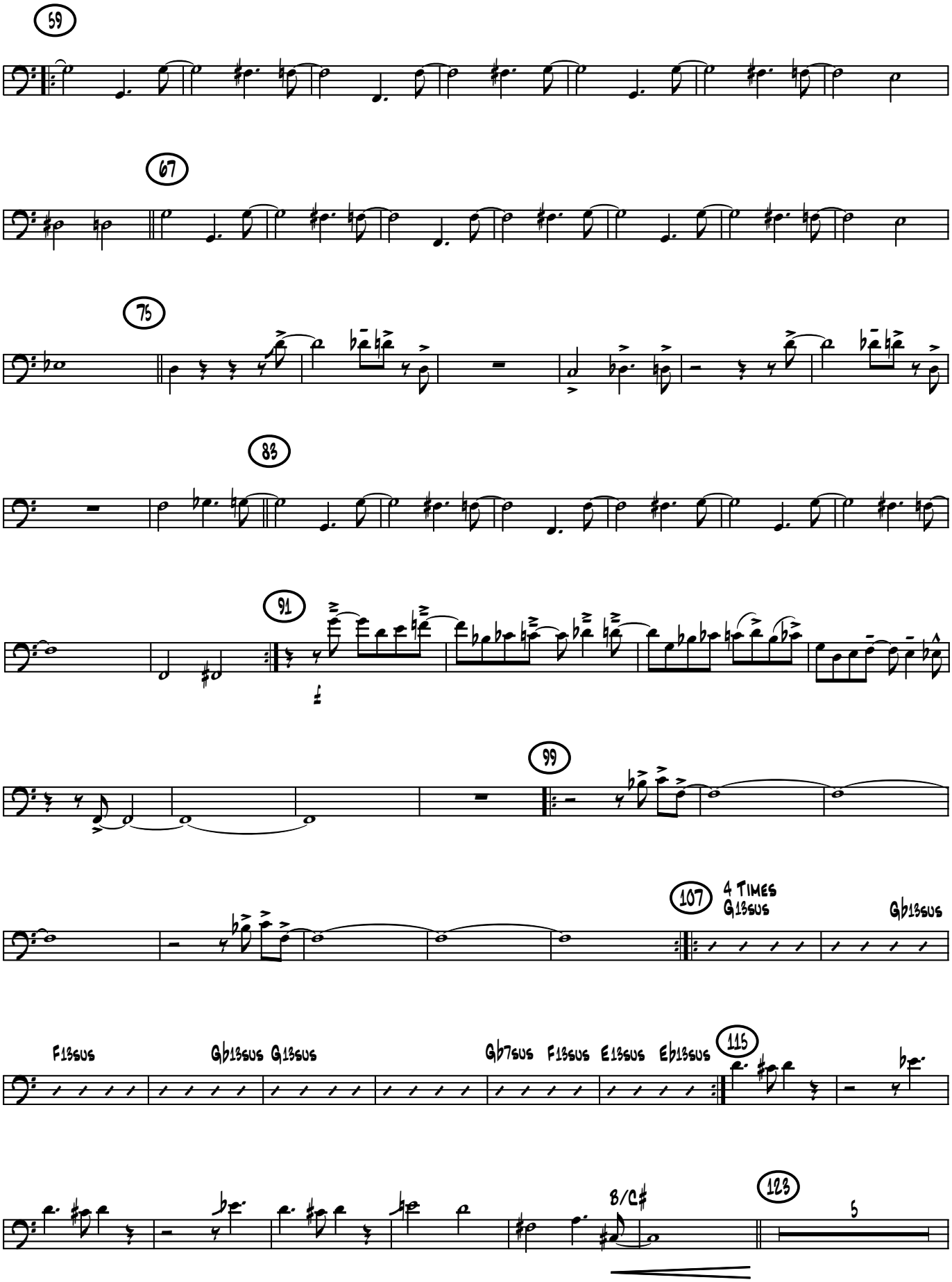
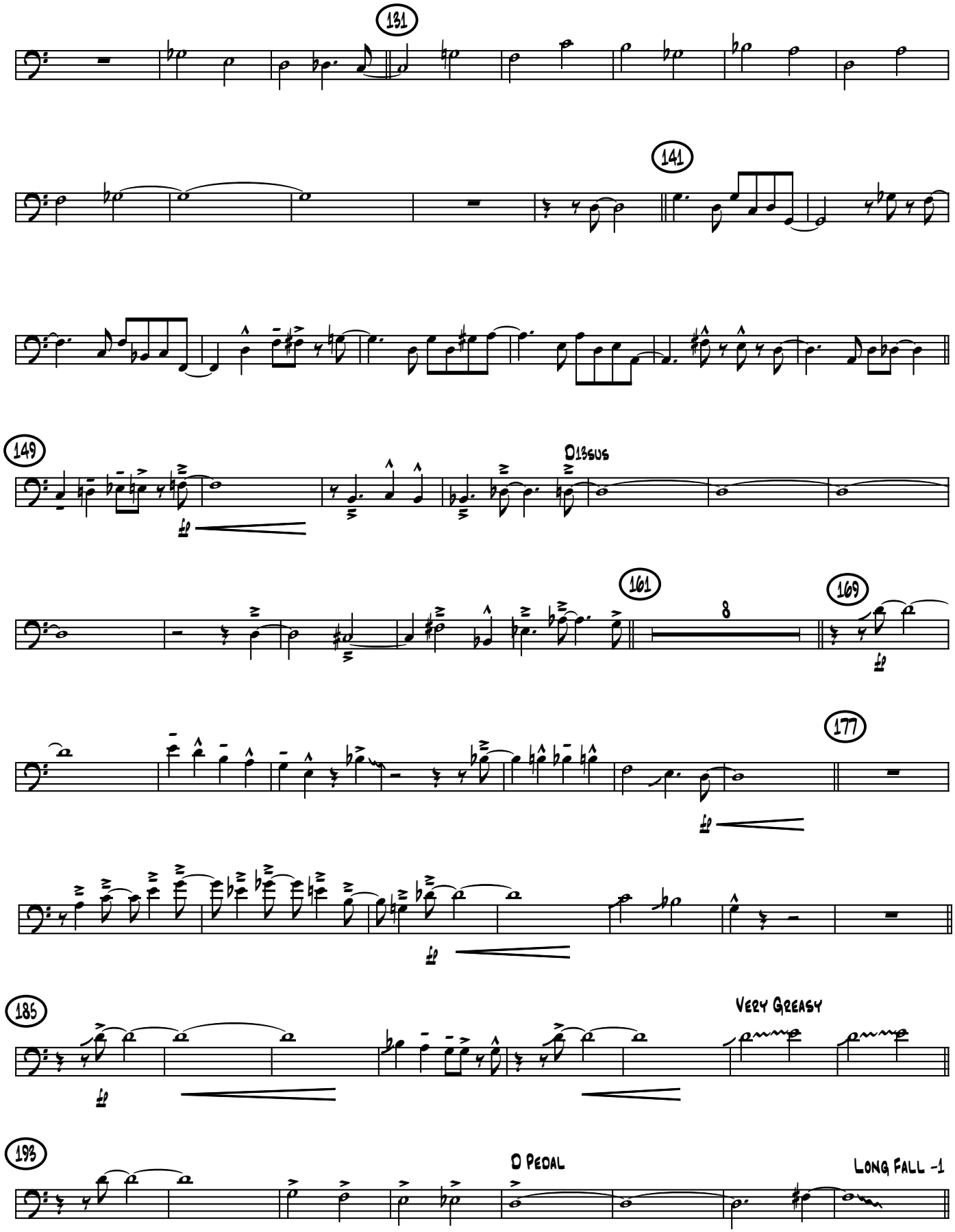
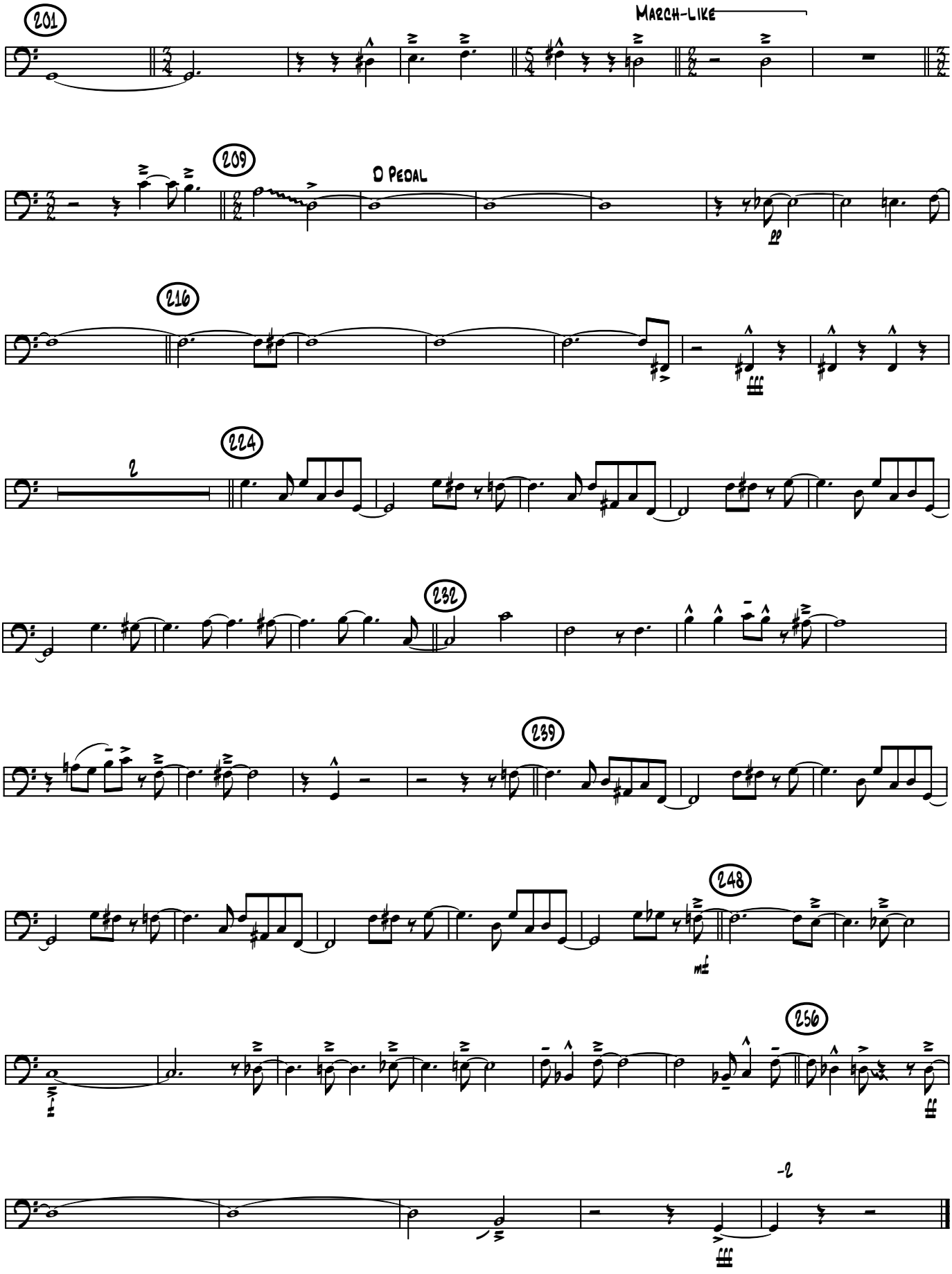

59
67
75
83
91
99
107
4 TIMES
G13SUS
Gb13SUS
F13SUS
Gb13SUS G13SUS
Gb7SUS F13SUS E13SUS Eb13SUS
115
B/C#
123
5

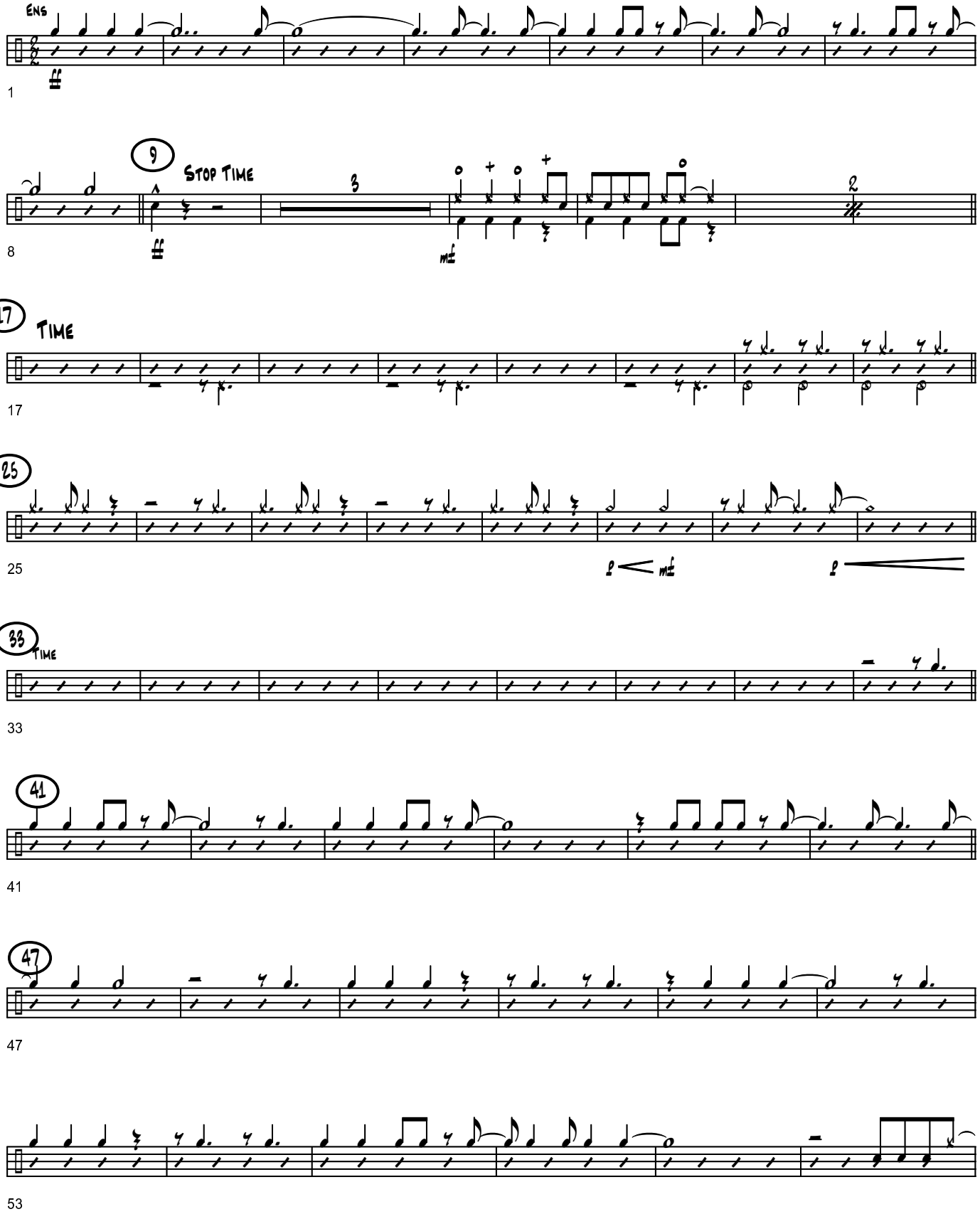

131
141
149
D13sus
161
8
169
177
185
Very Greasy
193
D Pedal
Long Fall -1


201
MARCH-LIKE
209
D PEDAL
216
224
232
239
248
256

Drums

Bill Bailey

arr. Tom Davis



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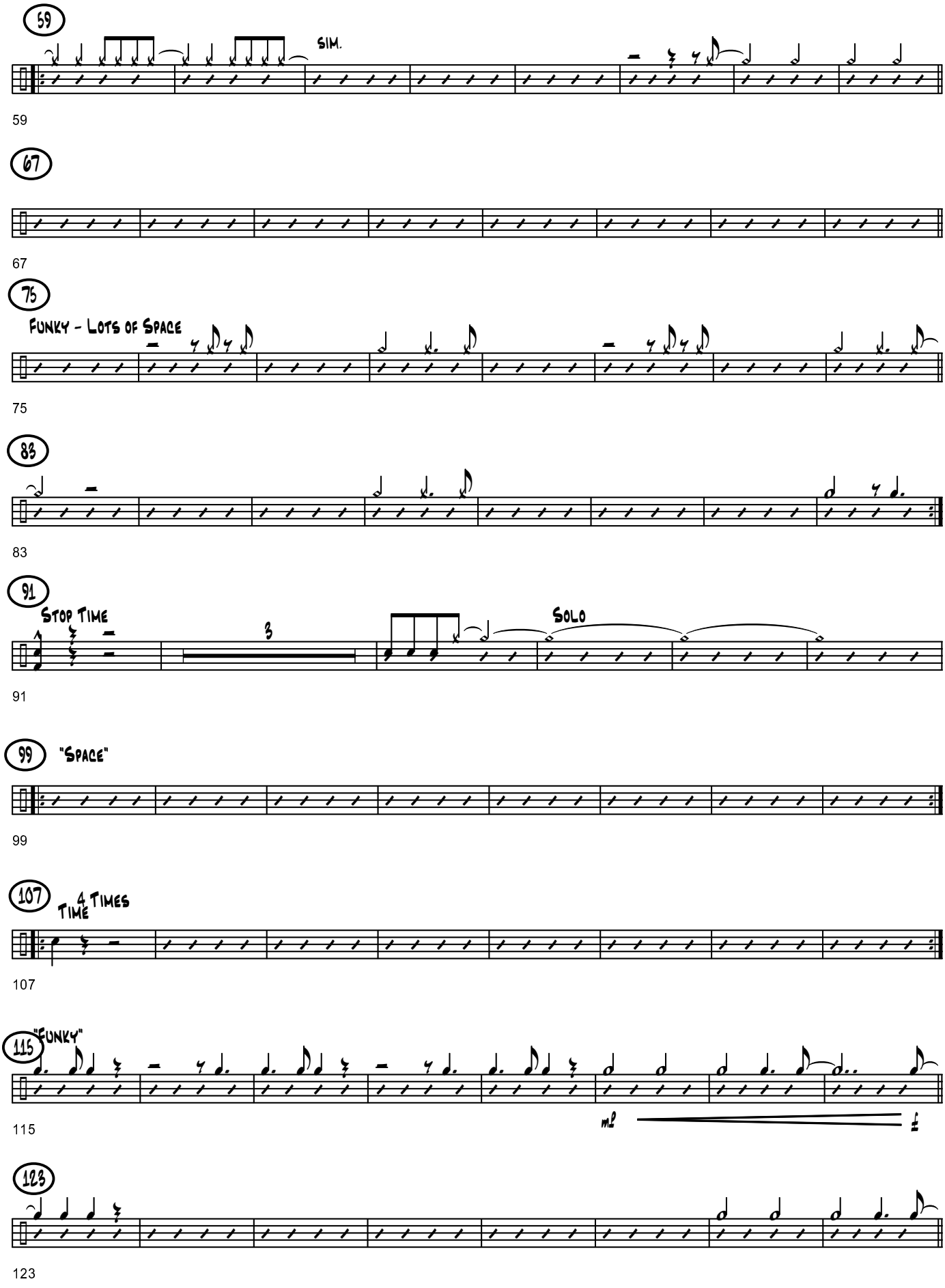
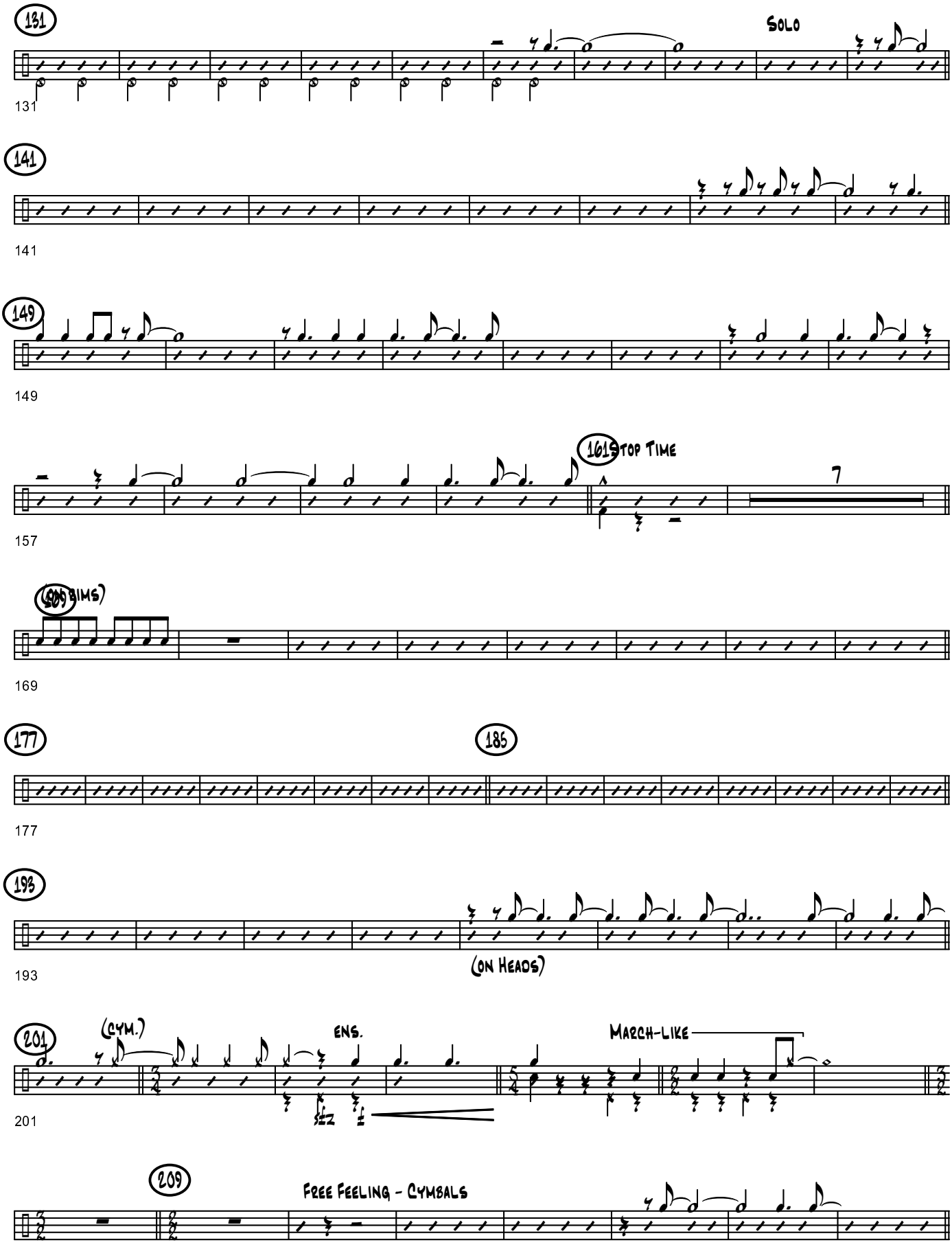
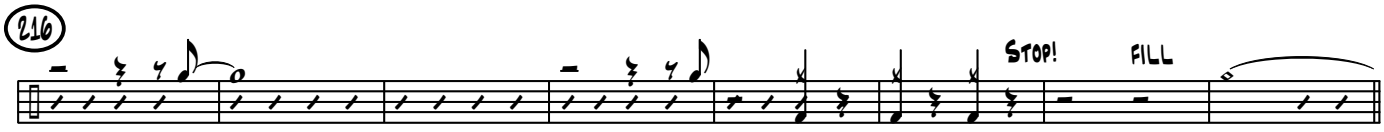

59
SIM.
59
67
67
75
Funky - Lots of Space
75
83
83
91
Stop Time
3
Solo
91
99
"Space"
99
107
Time
4 Times
Drums
107
115
"Funky"
mp
115
123
123


131
SOLO
131
141
141
149
149
161 STOP TIME
7
157
169 (ON BIMS)
169
177
185
177
193
(ON HEADS)
193
201
(CYM.)
ENS.
MARCH-LIKE
201
209
FREE FEELING - CYMBALS
208



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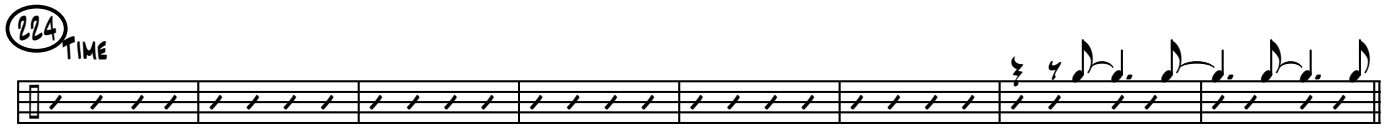

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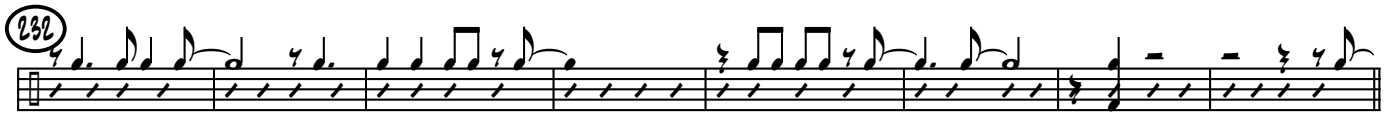

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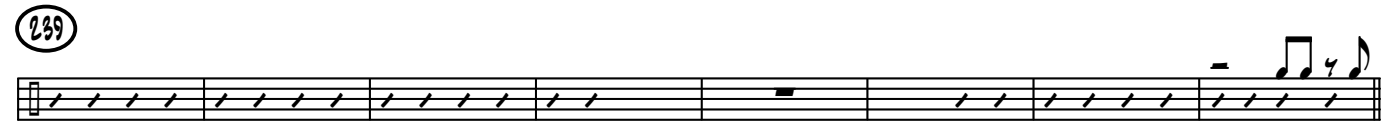

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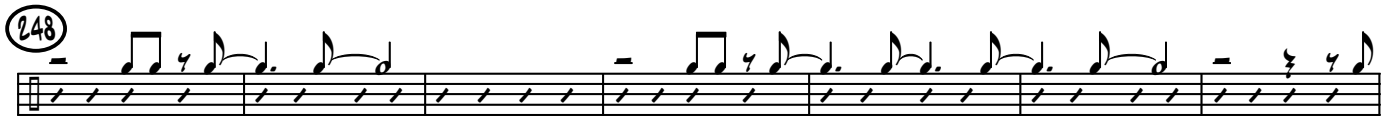

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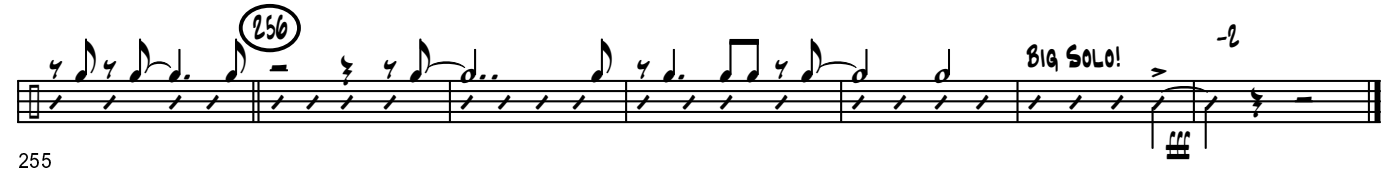
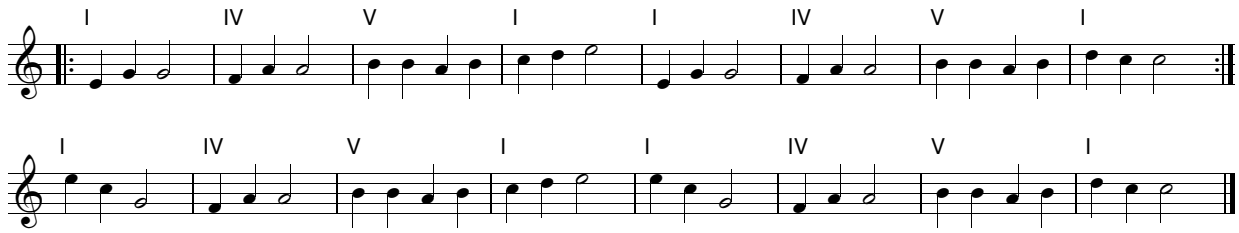
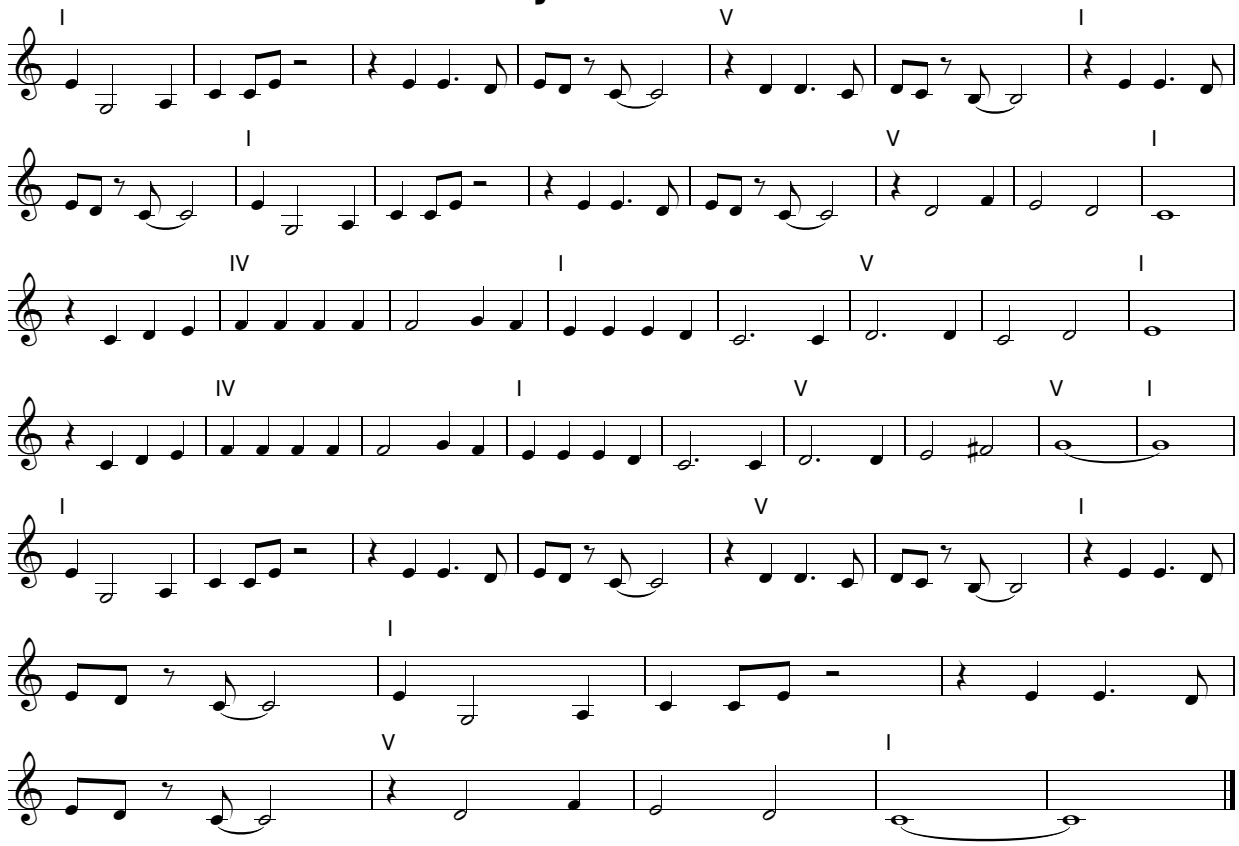


255

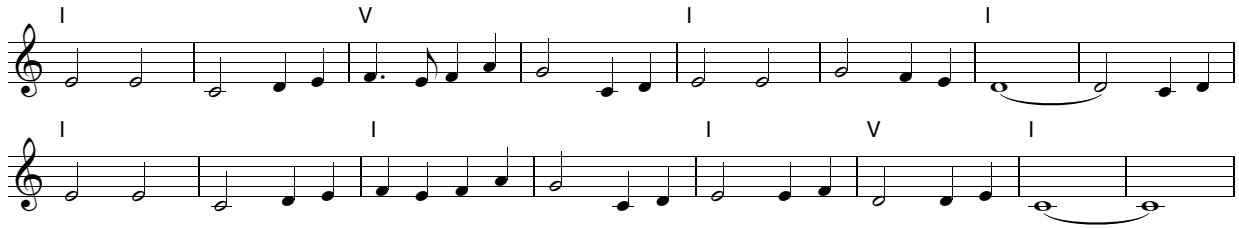
Little Brown Jug



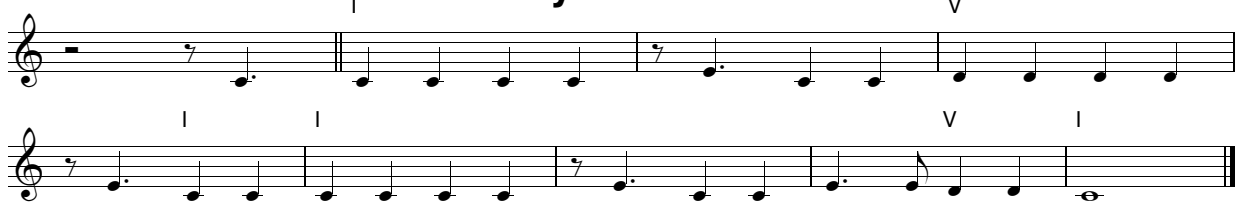
Down By The Riverside



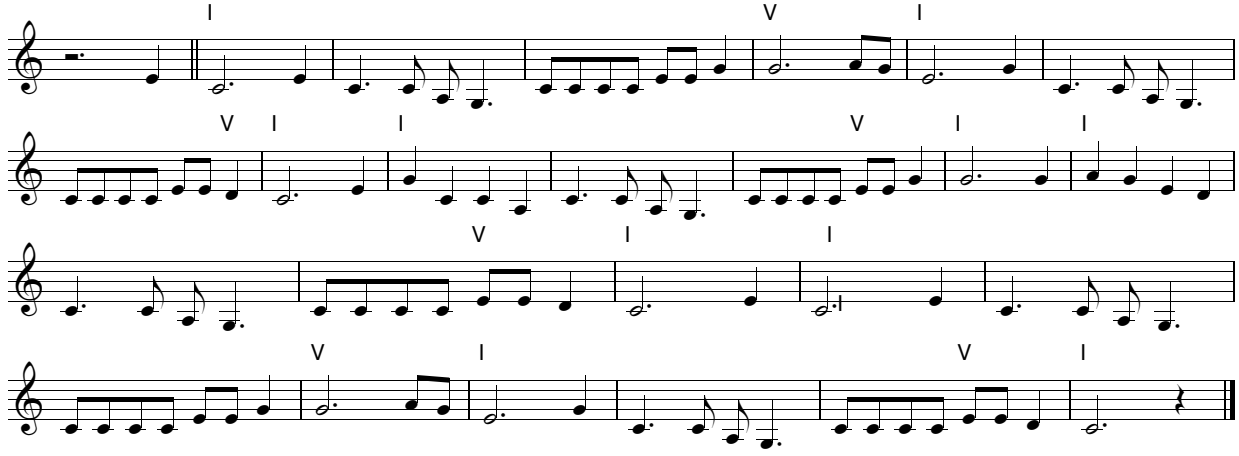
My Old Kentucky Home



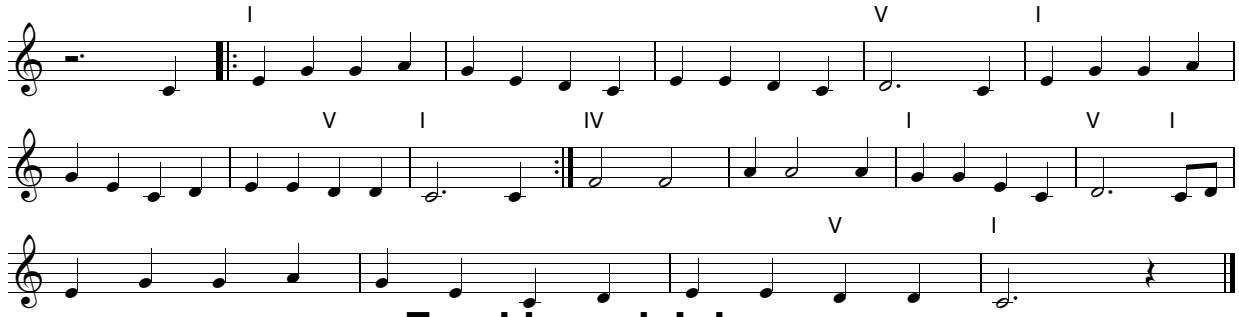
Dry Bones



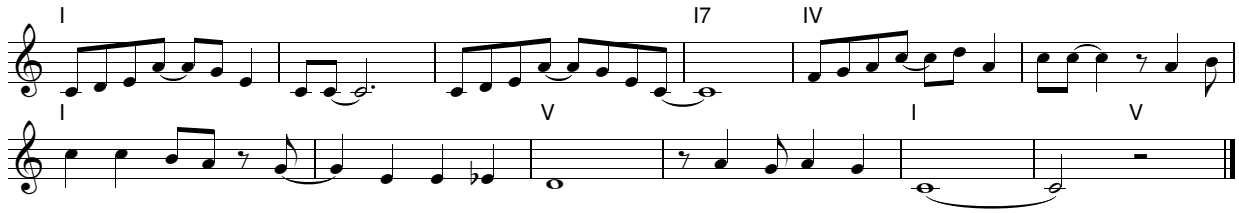
Swing Low, Sweet Chariot



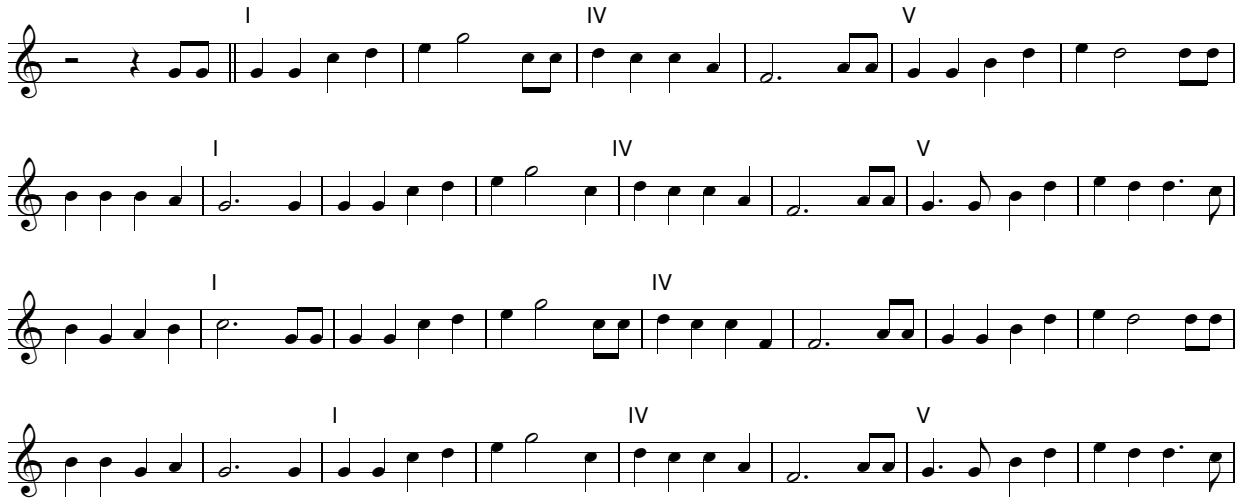
Oh Susanna



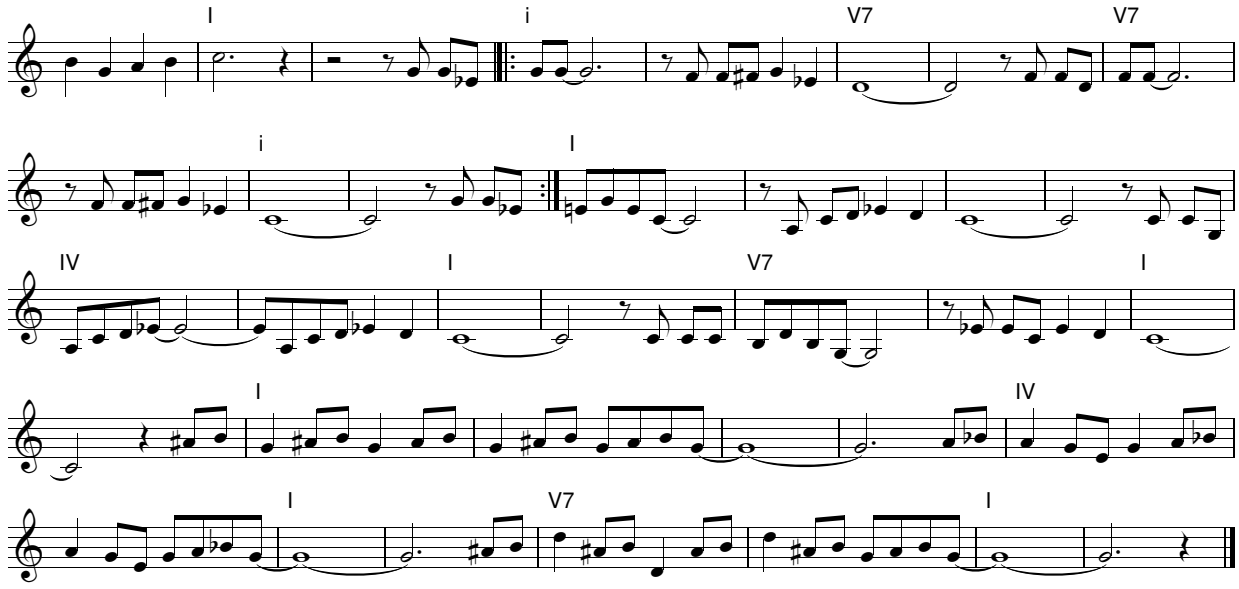
Frankie and Johnny



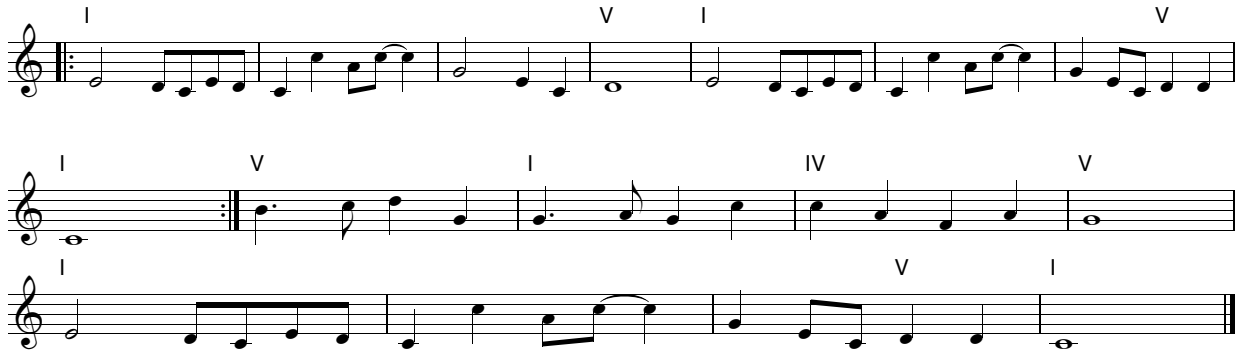
The Wabash Cannonball



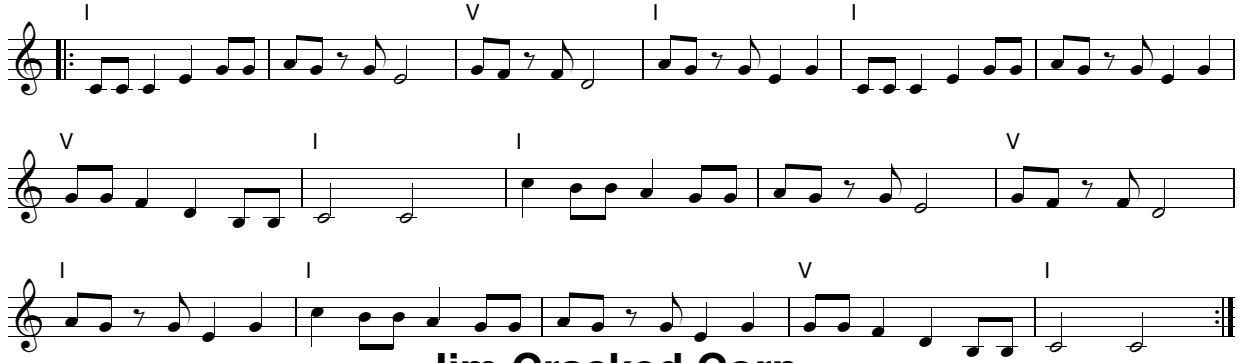
St Louis Blues



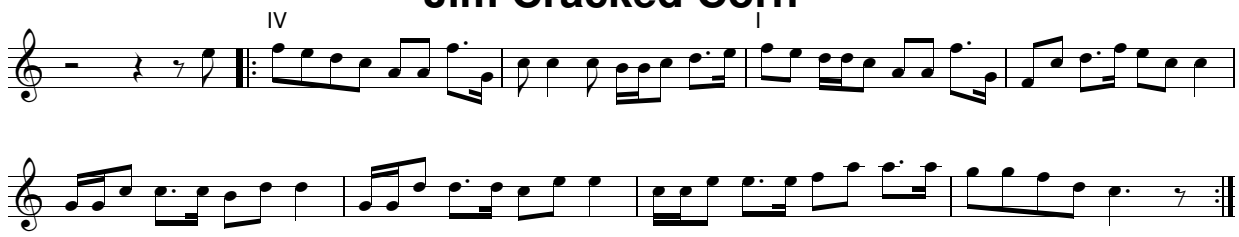
Swanee River



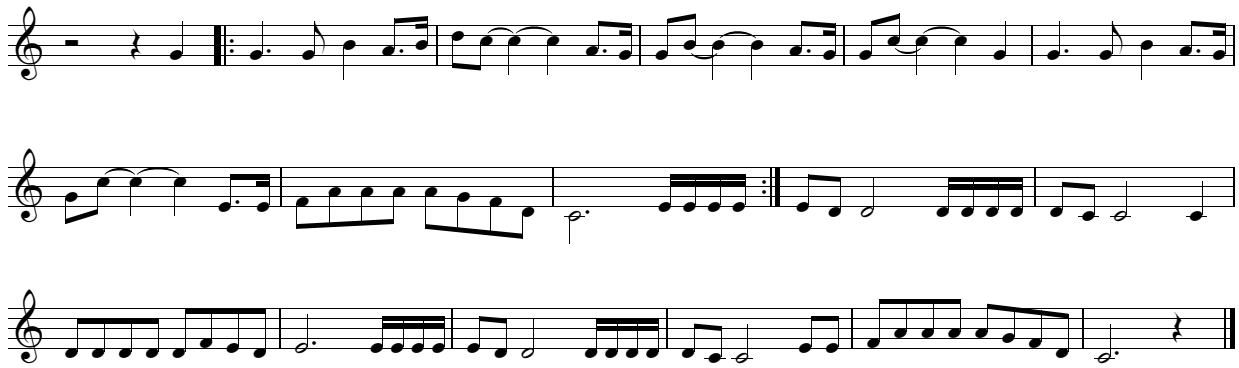
Buffalo Gals



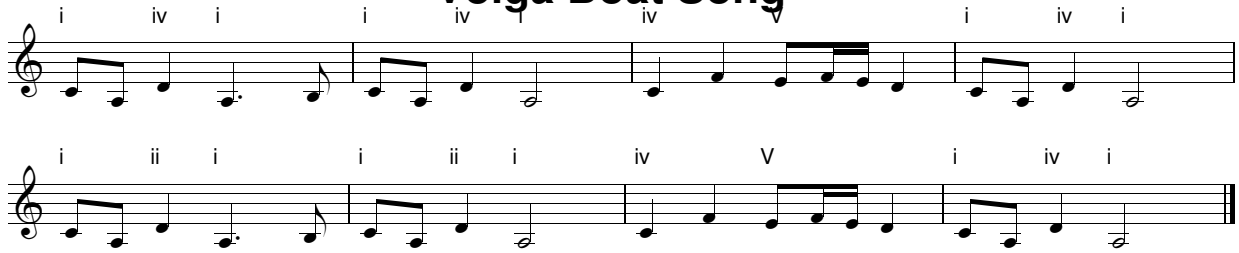
Jim Cracked Corn



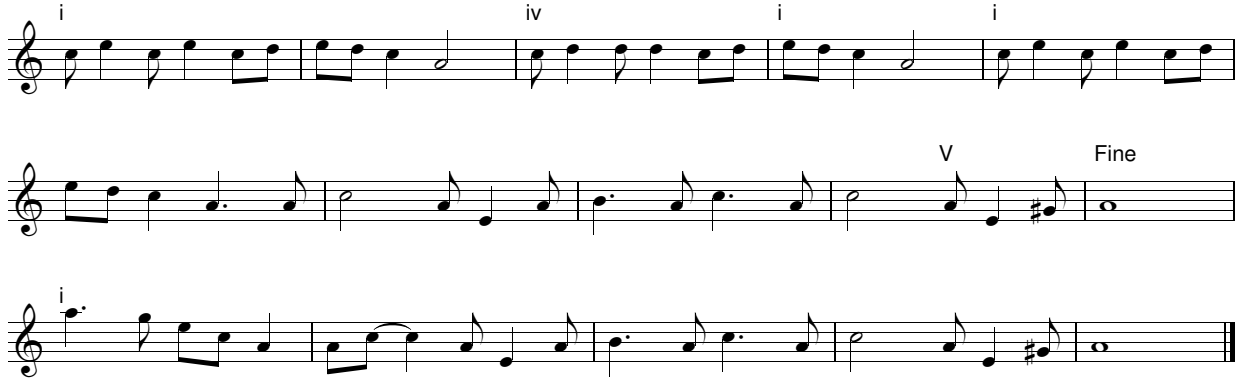
Listen To The Mocking Bird



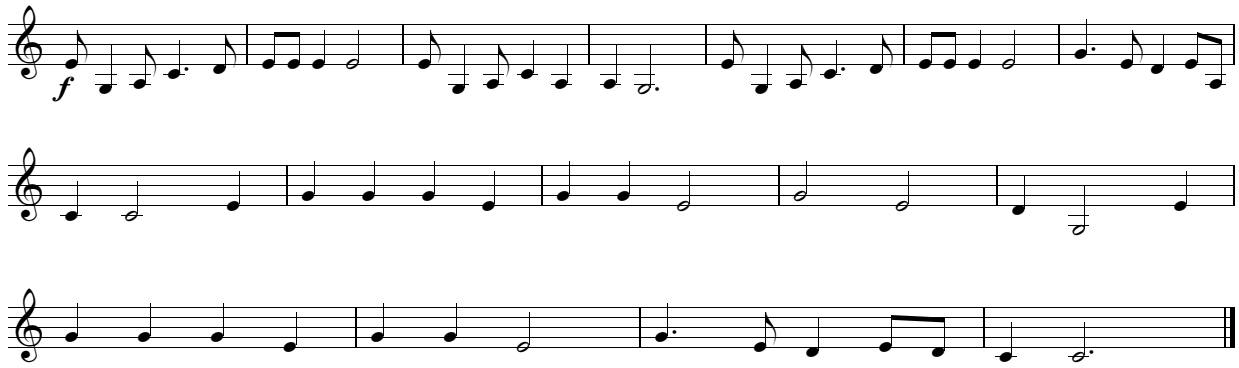
Volga Boat Song



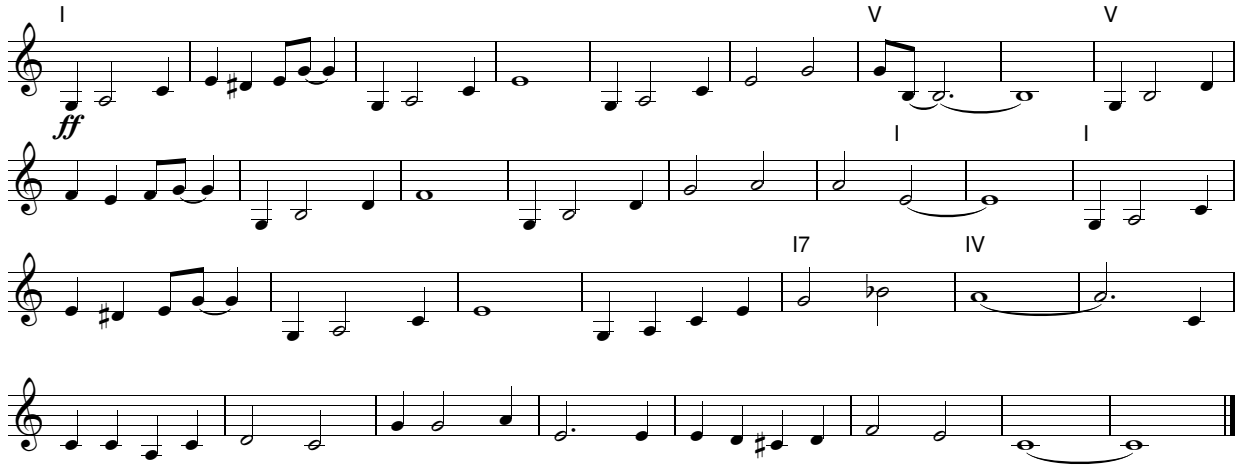
Motherless Child



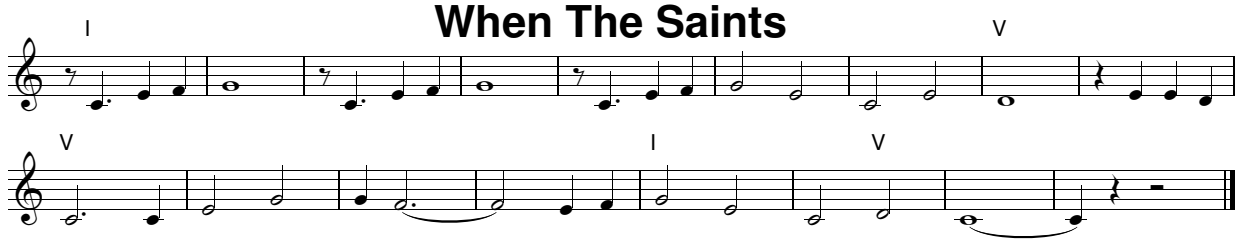
Nobody Knows the Trouble I've Seen



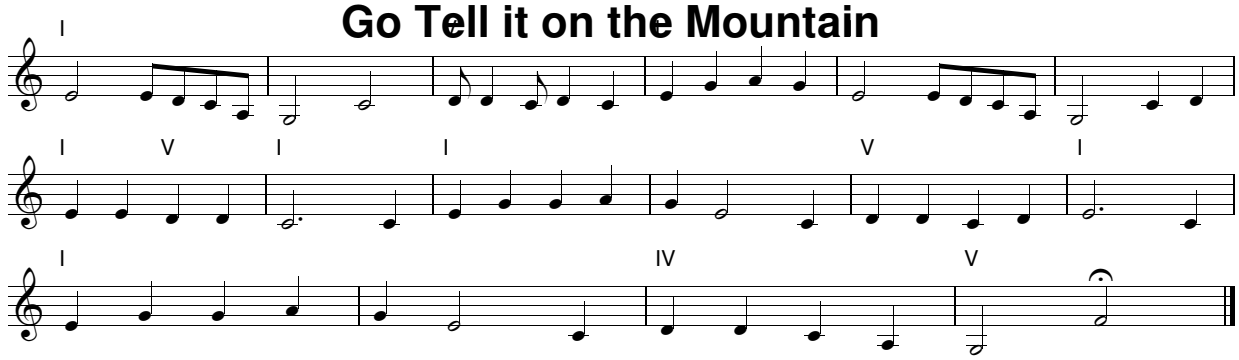
Bill Bailey



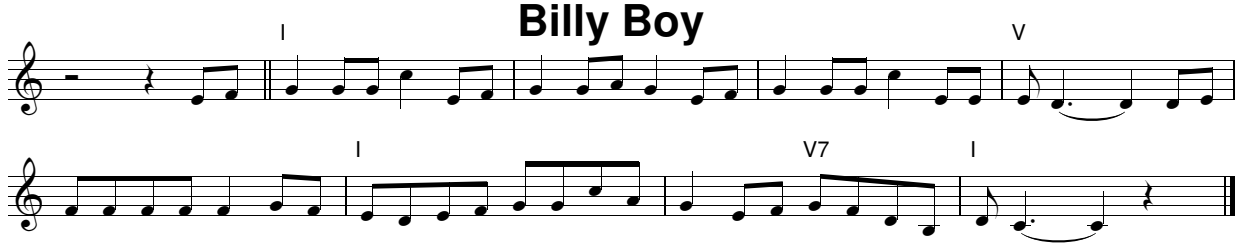
When The Saints



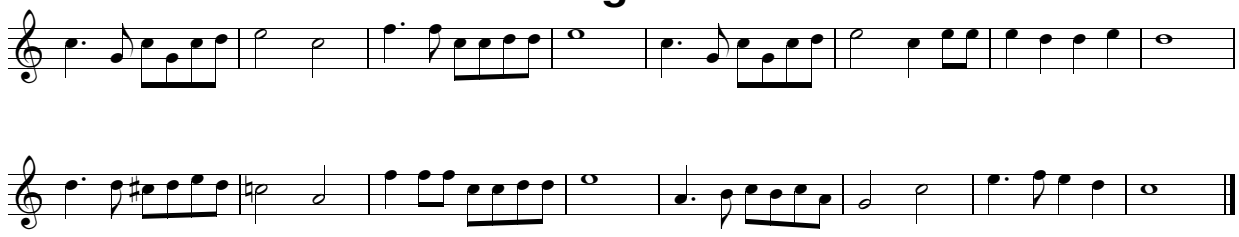
Go Tell it on the Mountain



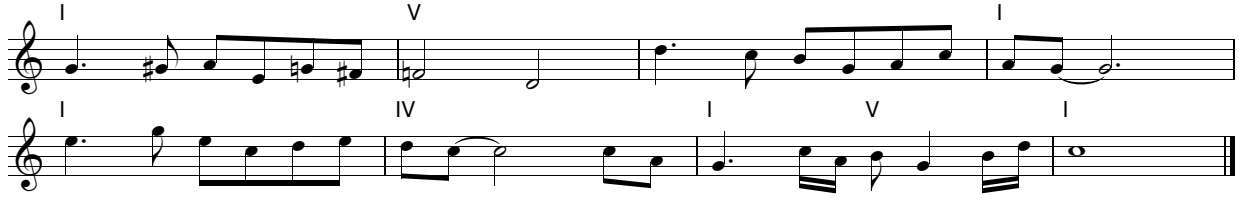
Billy Boy



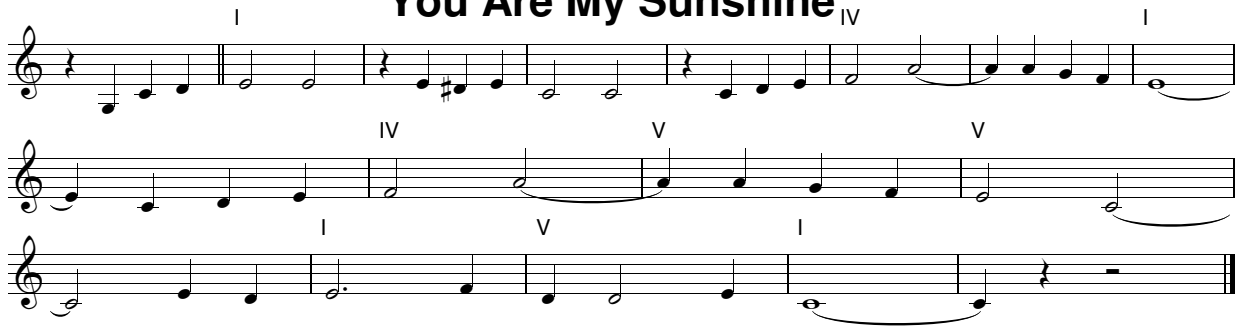
Ive Been Working on the Railroad



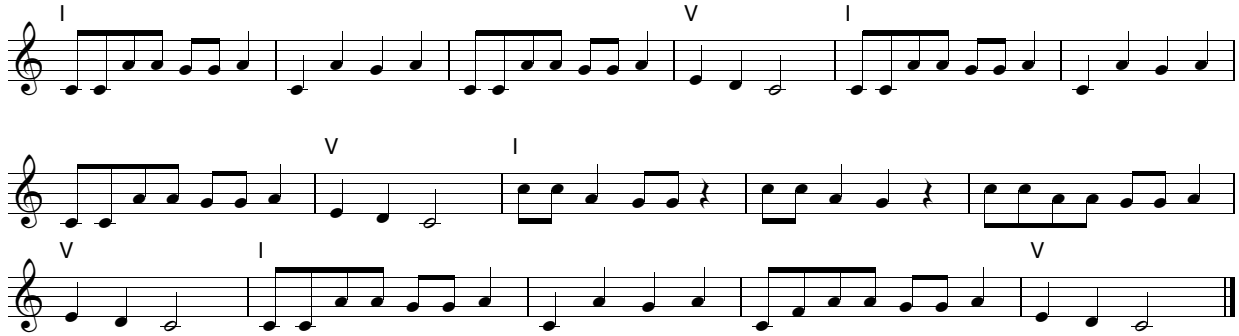
Just a Closer Walk With Thee



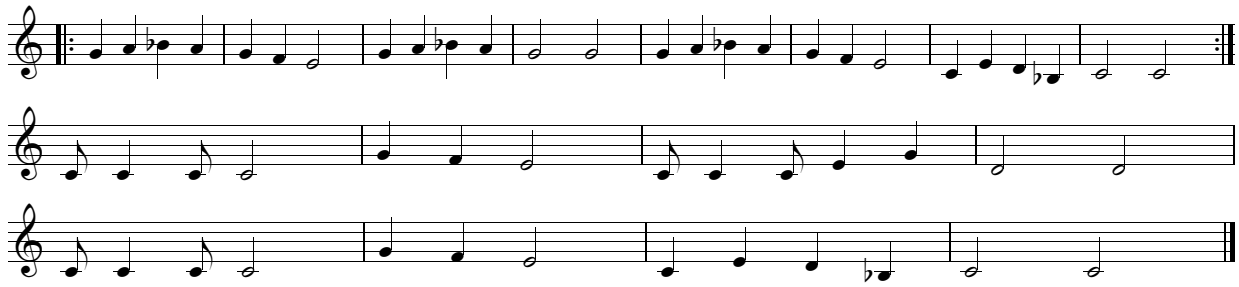
You Are My Sunshine



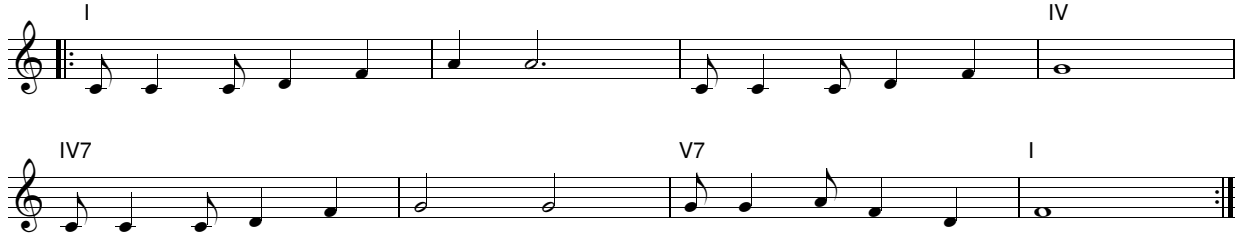
Shortnin' Bread



Old Joe Clark



Tom Dooley



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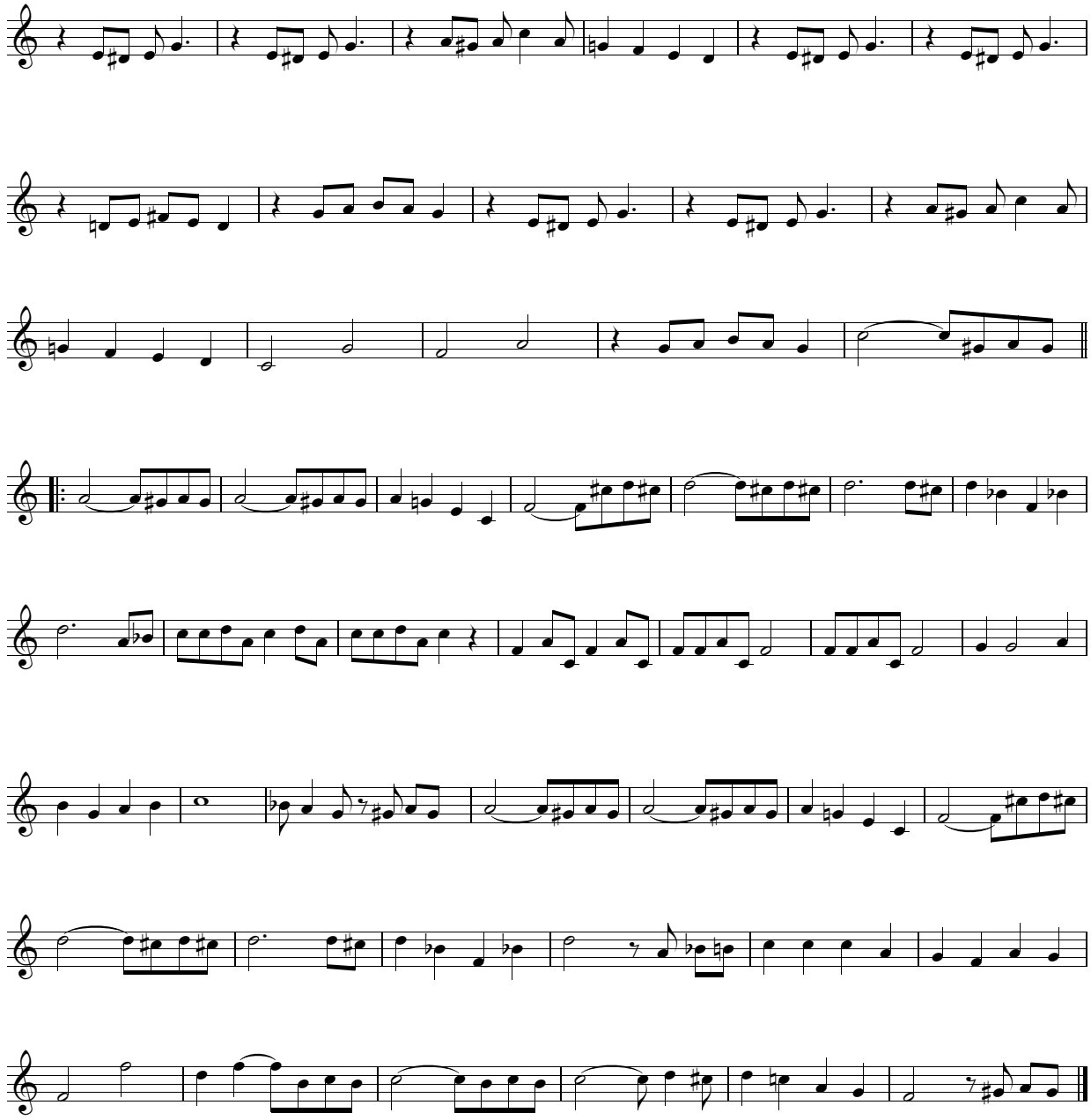
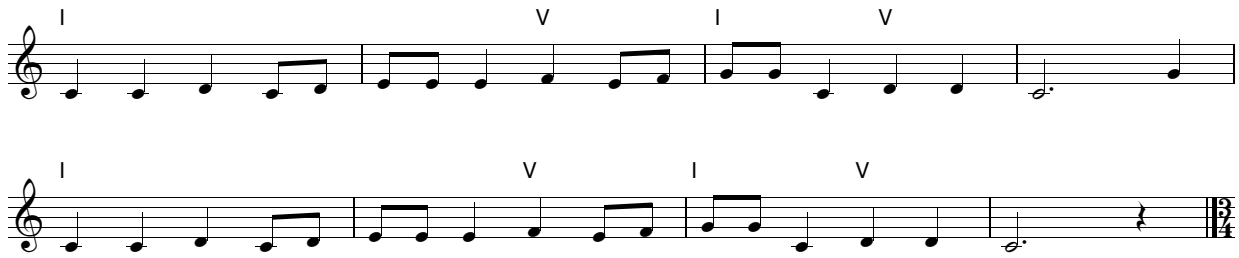
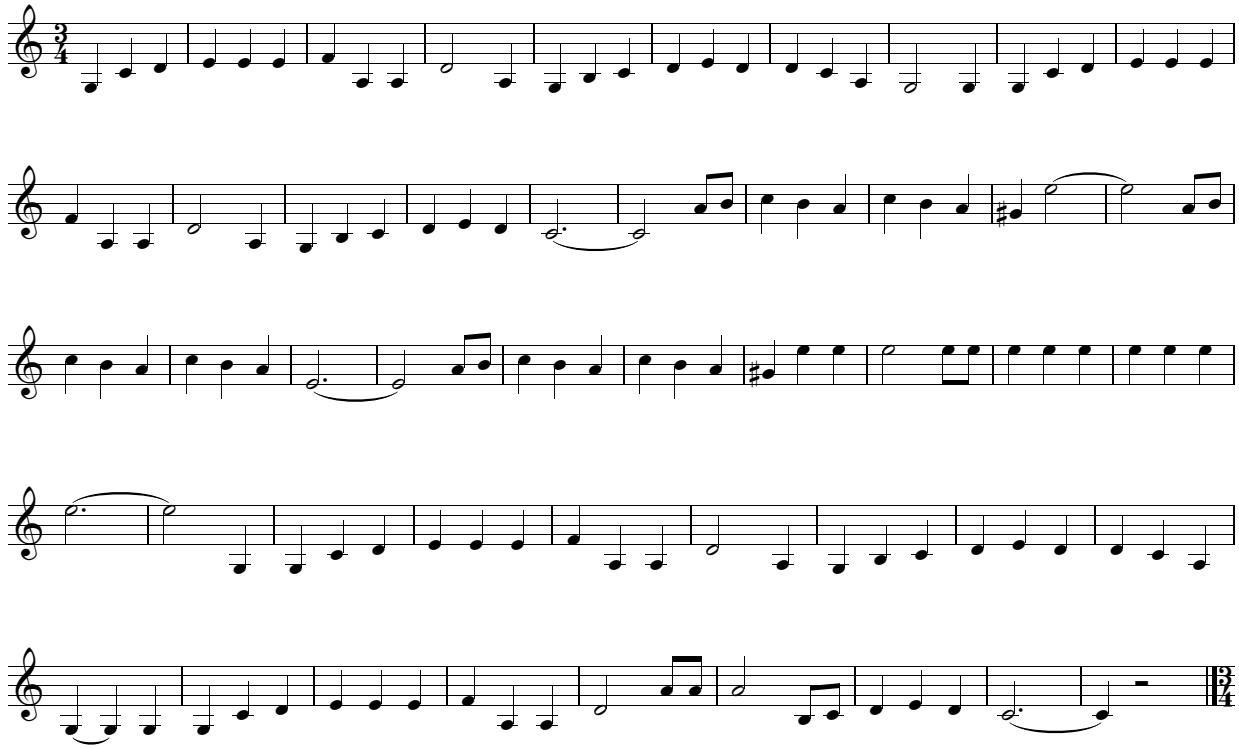


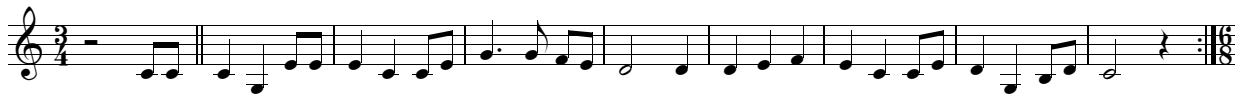
OLD KING COLE



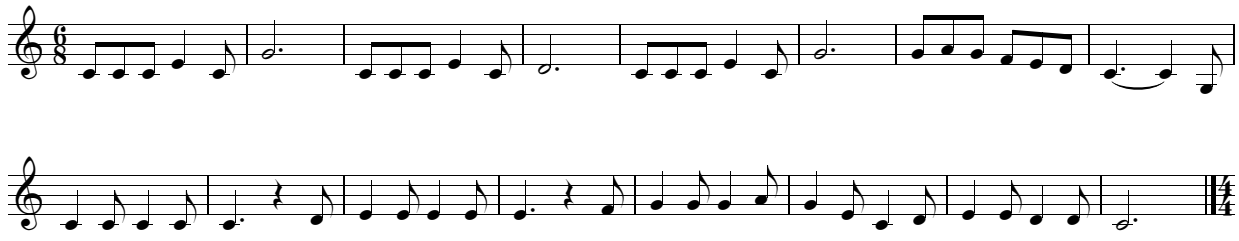
The Man on the Flying Trapeze



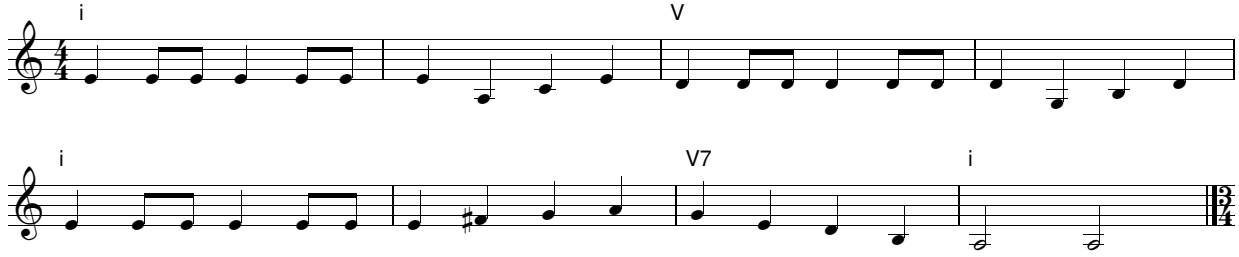
Clementine



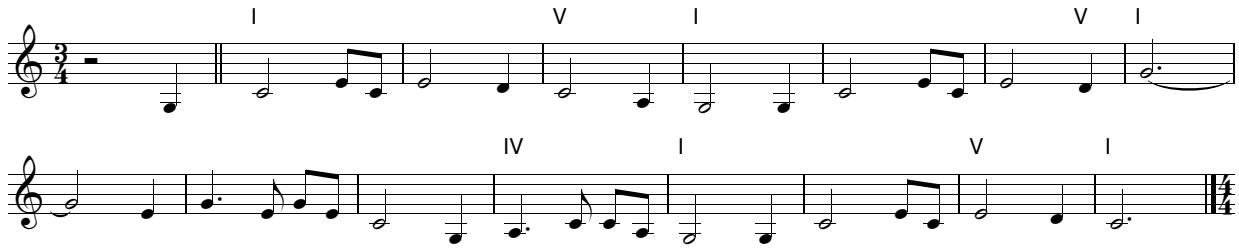
Looby Lou



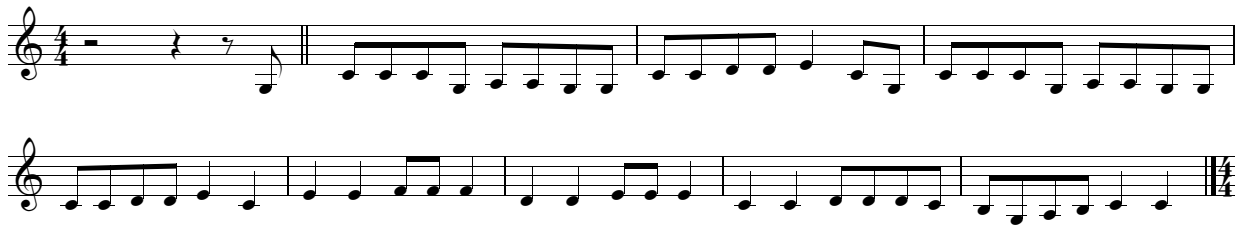
Drunken Sailor



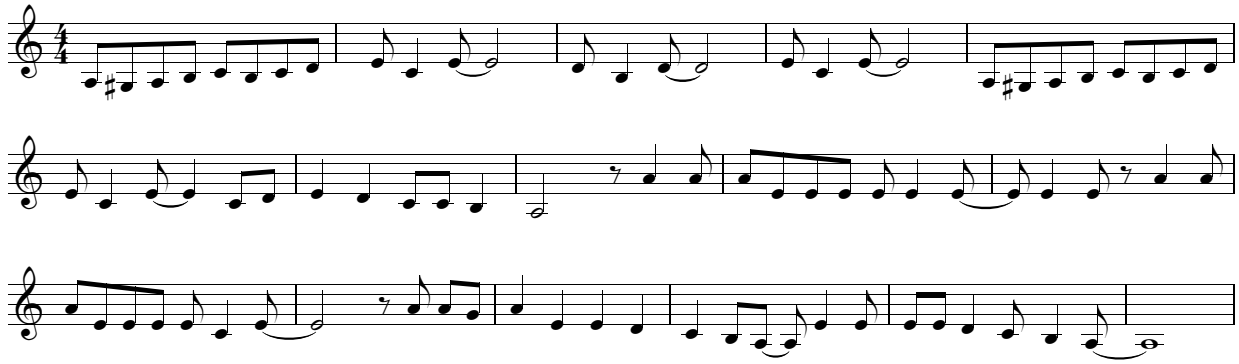
Amazing Grace



Bingo



Joshua



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