SITTIN' IN with the BIG BAND

B♭ Trumpet

jazz ensemble play-along

Track 1: tune to B♭ concert.

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How to Use This Book

Each arrangement has two CD tracks:

1) Demonstration track. The Trumpet part is in the mix. Listen to how your part is played by professional musicians to copy the phrasing, intonation, articulation, feel, style, section/ensemble blend and concept.
2) Play-Along track. Your part has been taken out of the mix. You play-along with the big band.
3) See page 22 for Performance Notes
4) There is a two-measure count-off click at the beginning of each play-along track.

Alfred Publishing Co. Inc. thanks the students of
Mary Ward Catholic Secondary School Jazz Ensemble, Toronto, Canada,
John Volpe, director, Vince Gassi, assistant director, and photographers Jackie Fong and Jermaine Ong.

Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
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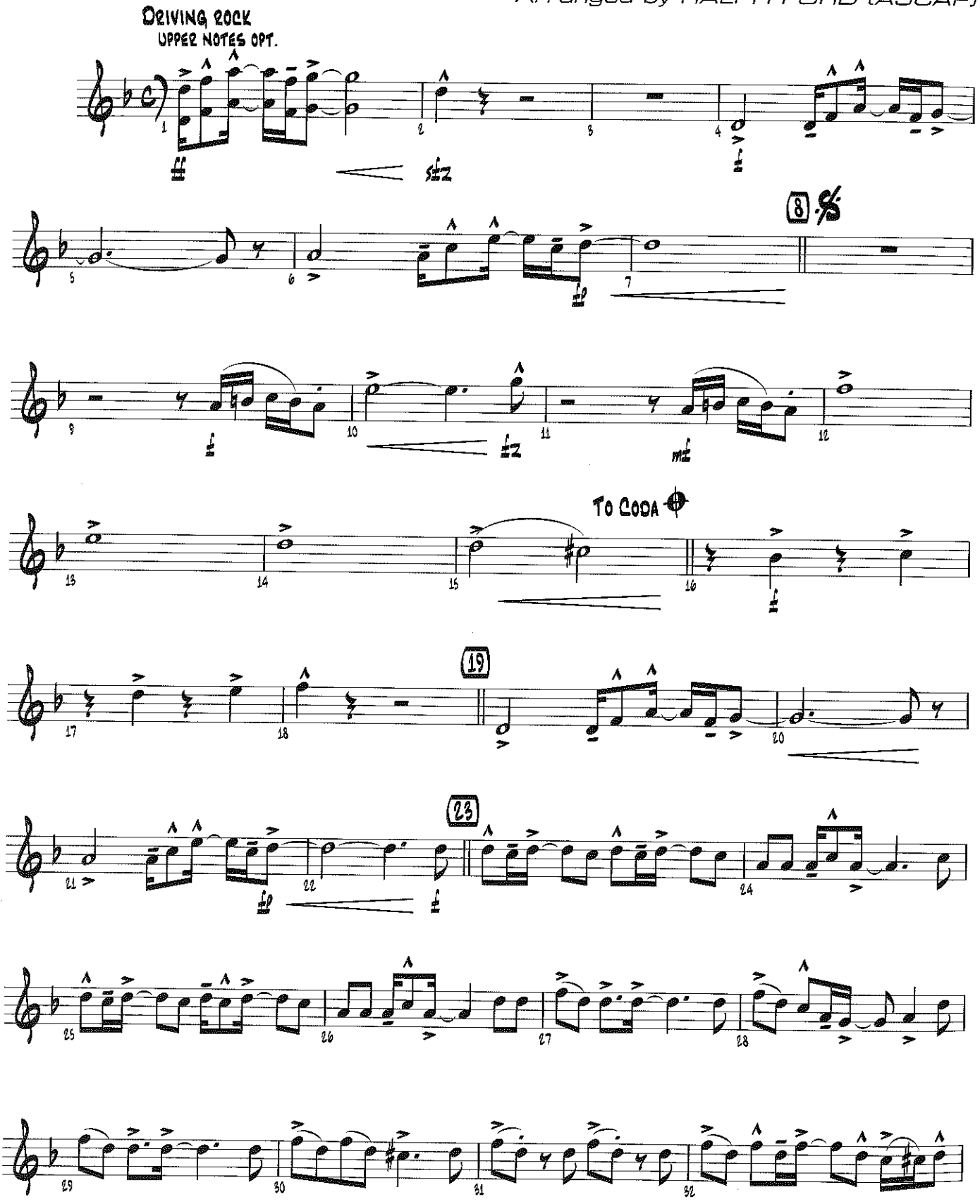
VEHICLE

1st Bb Trumpet

By JAMES M. PETERIK
Arranged by RALPH FORD (ASCAP)



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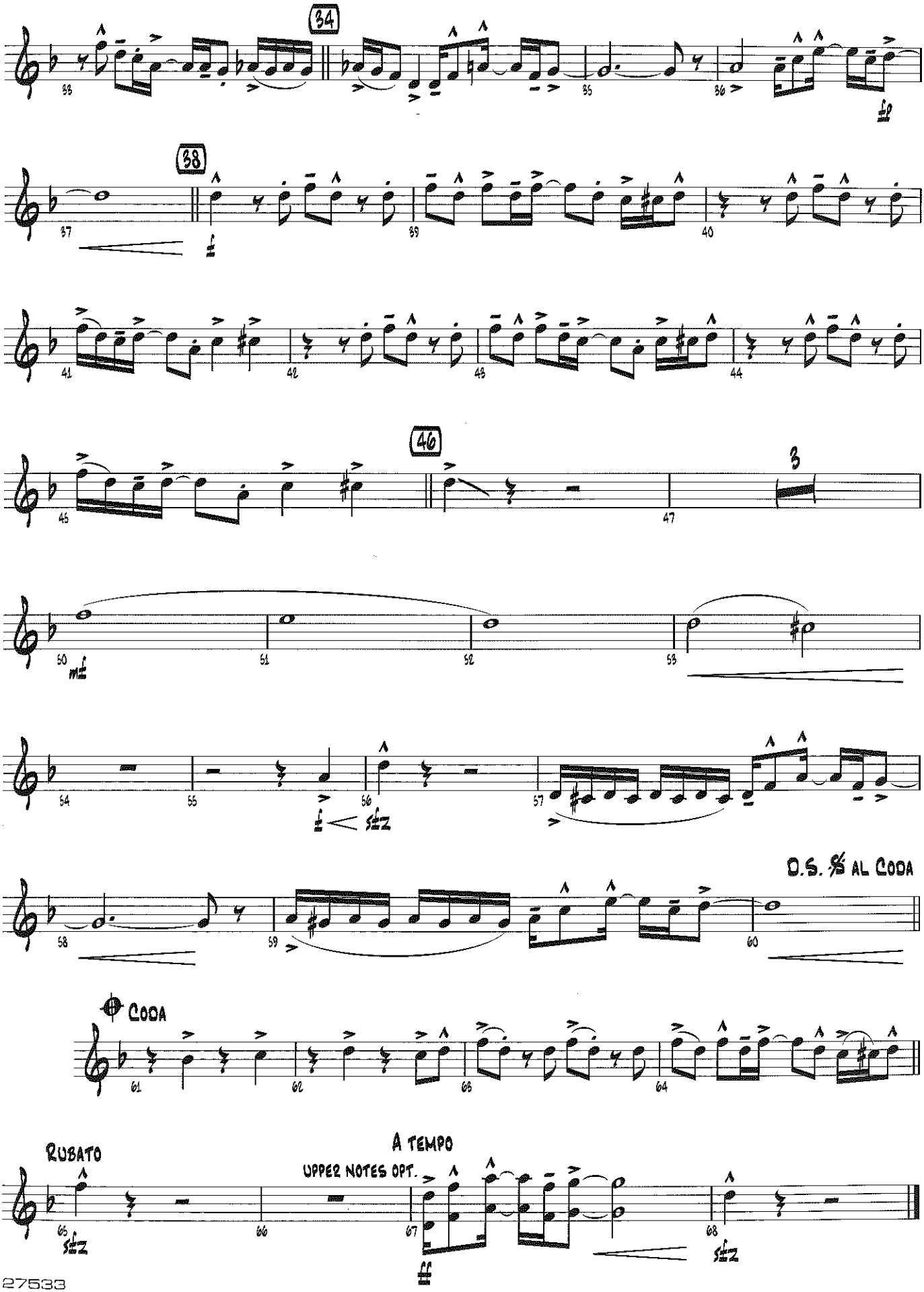
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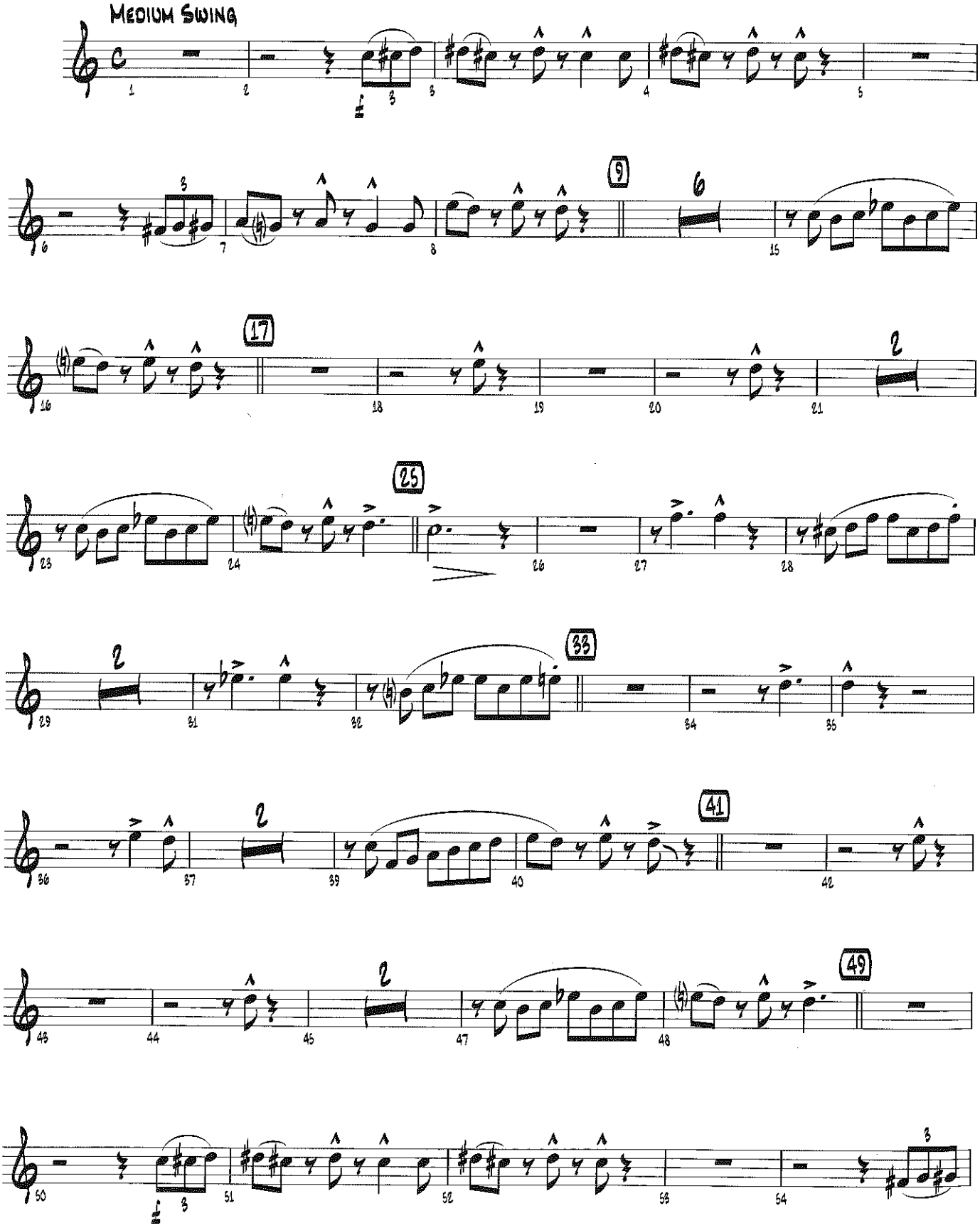
UPPER NOTES OPT.

SAX TO THE MAX

1st Bb Trumpet

by MIKE LEWIS



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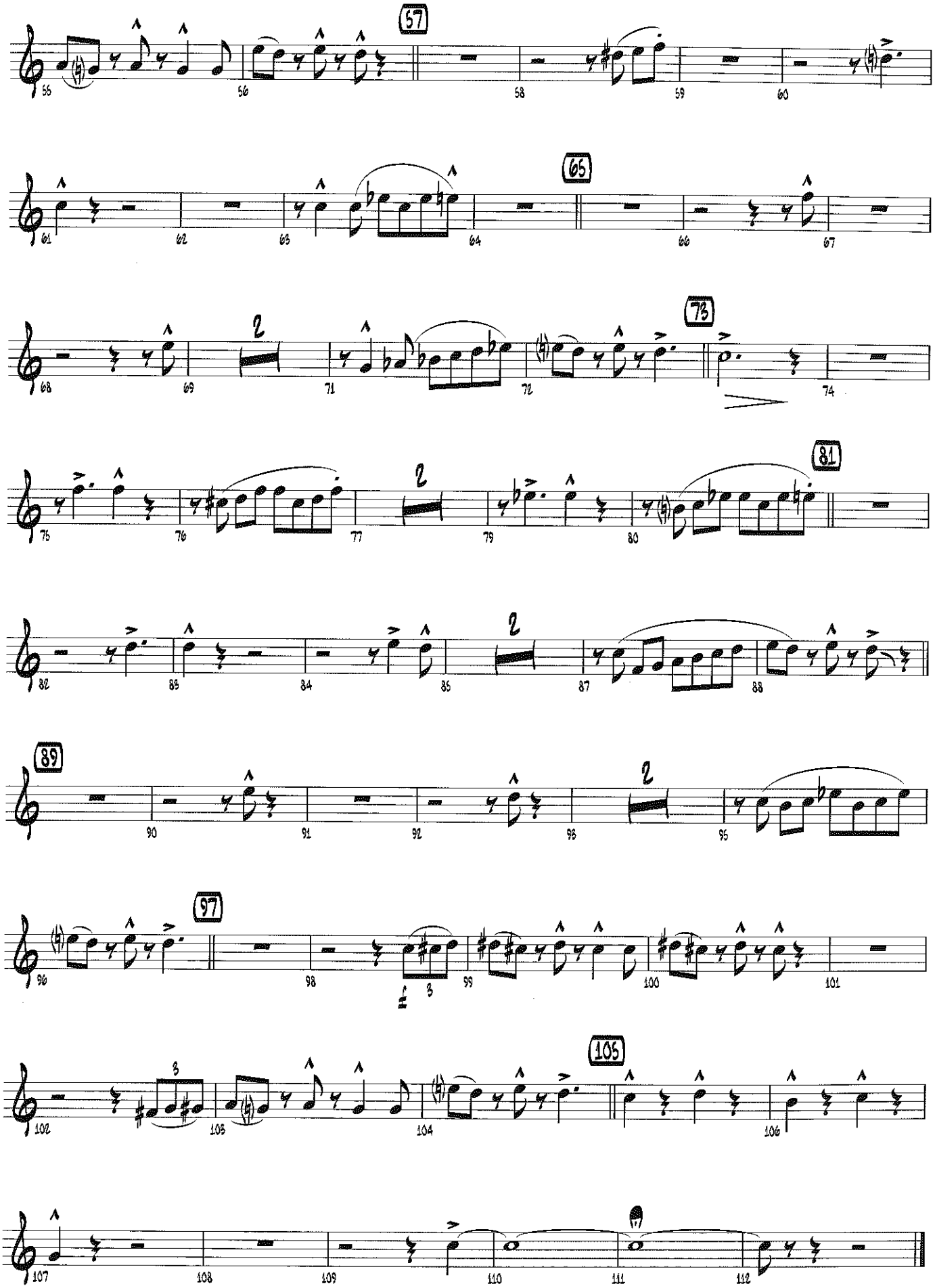
57
65
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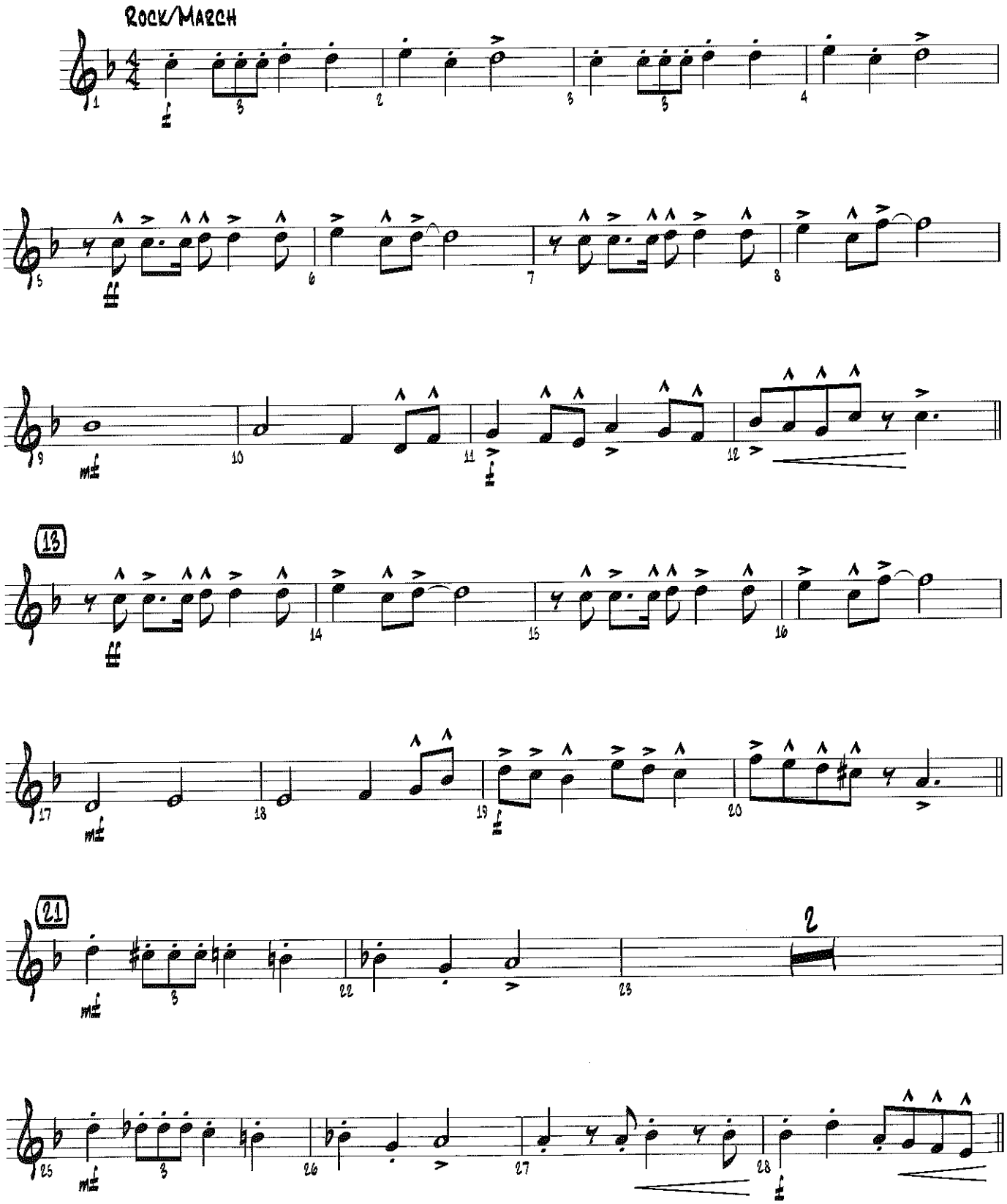
NUTCRACKER ROCK

1ST Bb TRUMPET

By TCHAIKOWSKY
Arranged by MIKE SMUKAL

ROCK/MARCH



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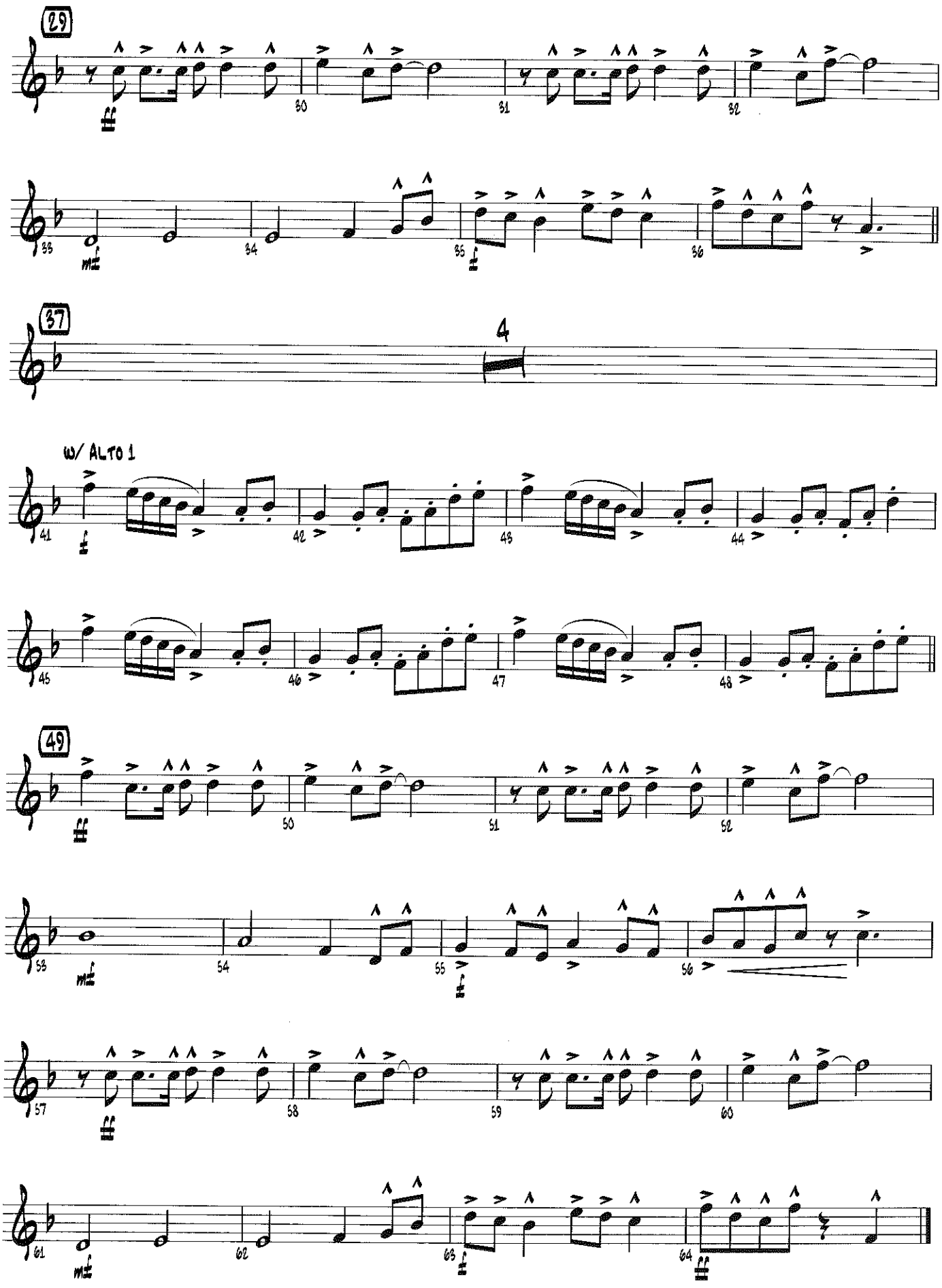
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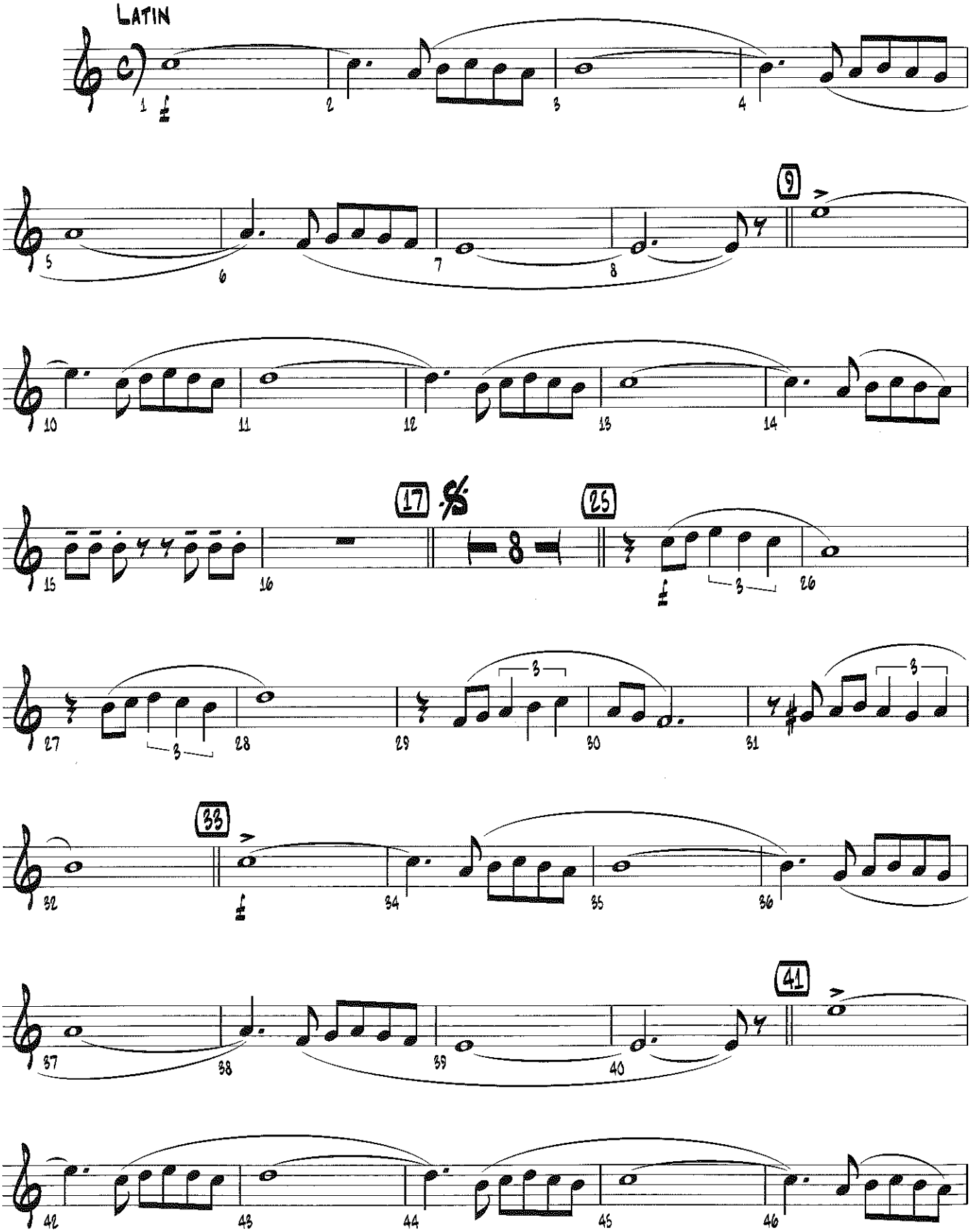
FIESTA LATINA

1st Bb Trumpet

VICTOR LOPEZ



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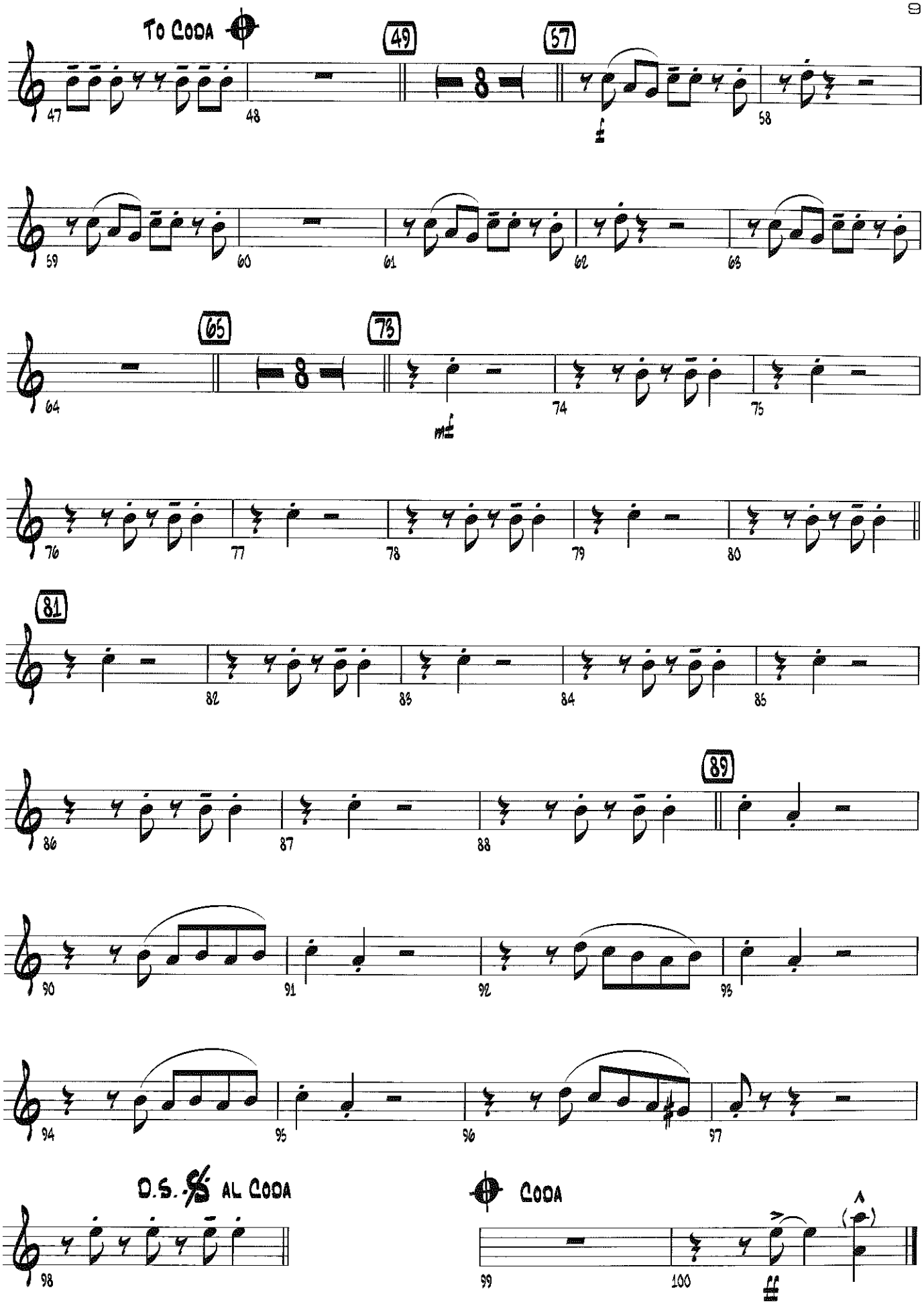
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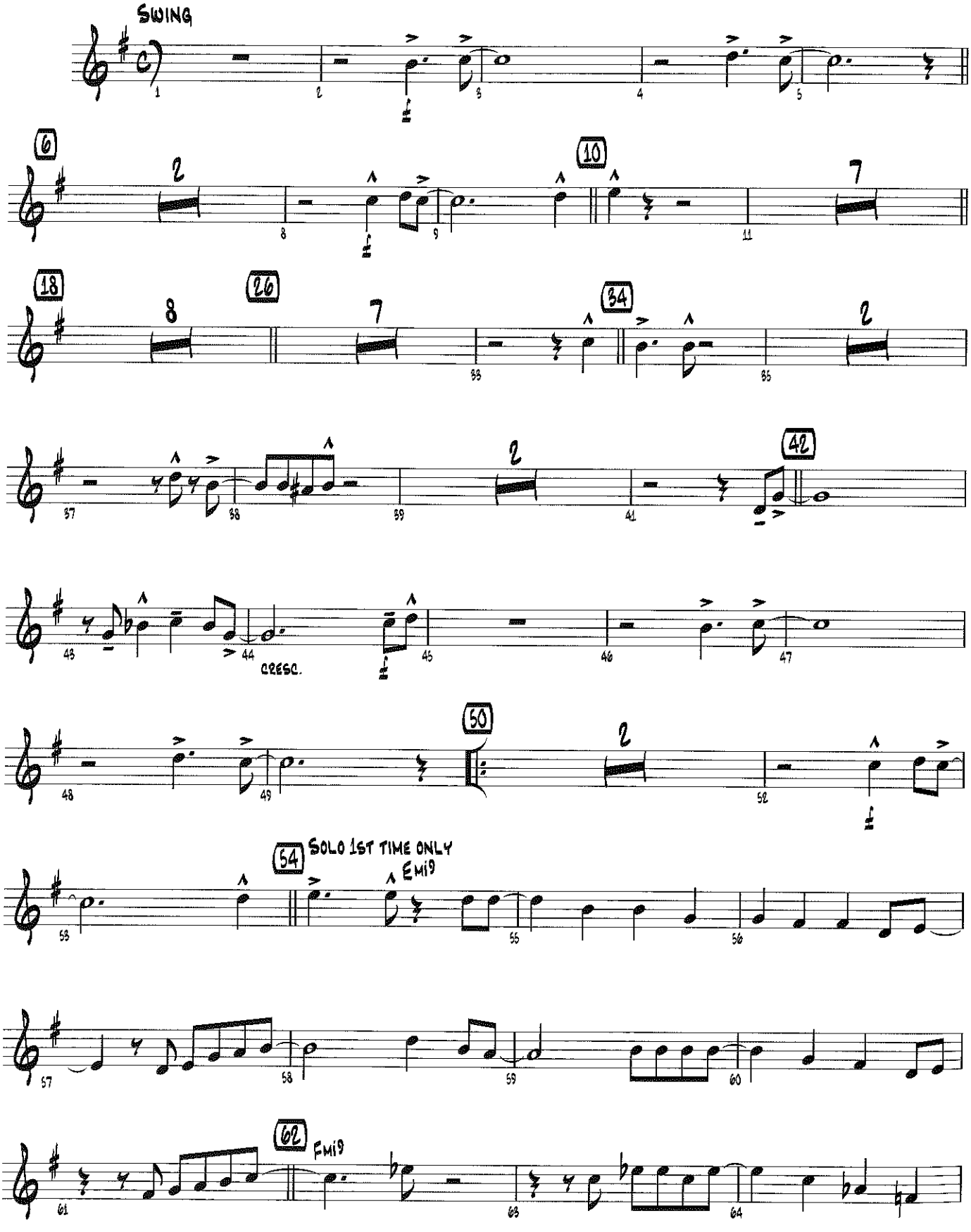
NOW WHAT

1st B♭ TRUMPET

By MIKE KAMUF



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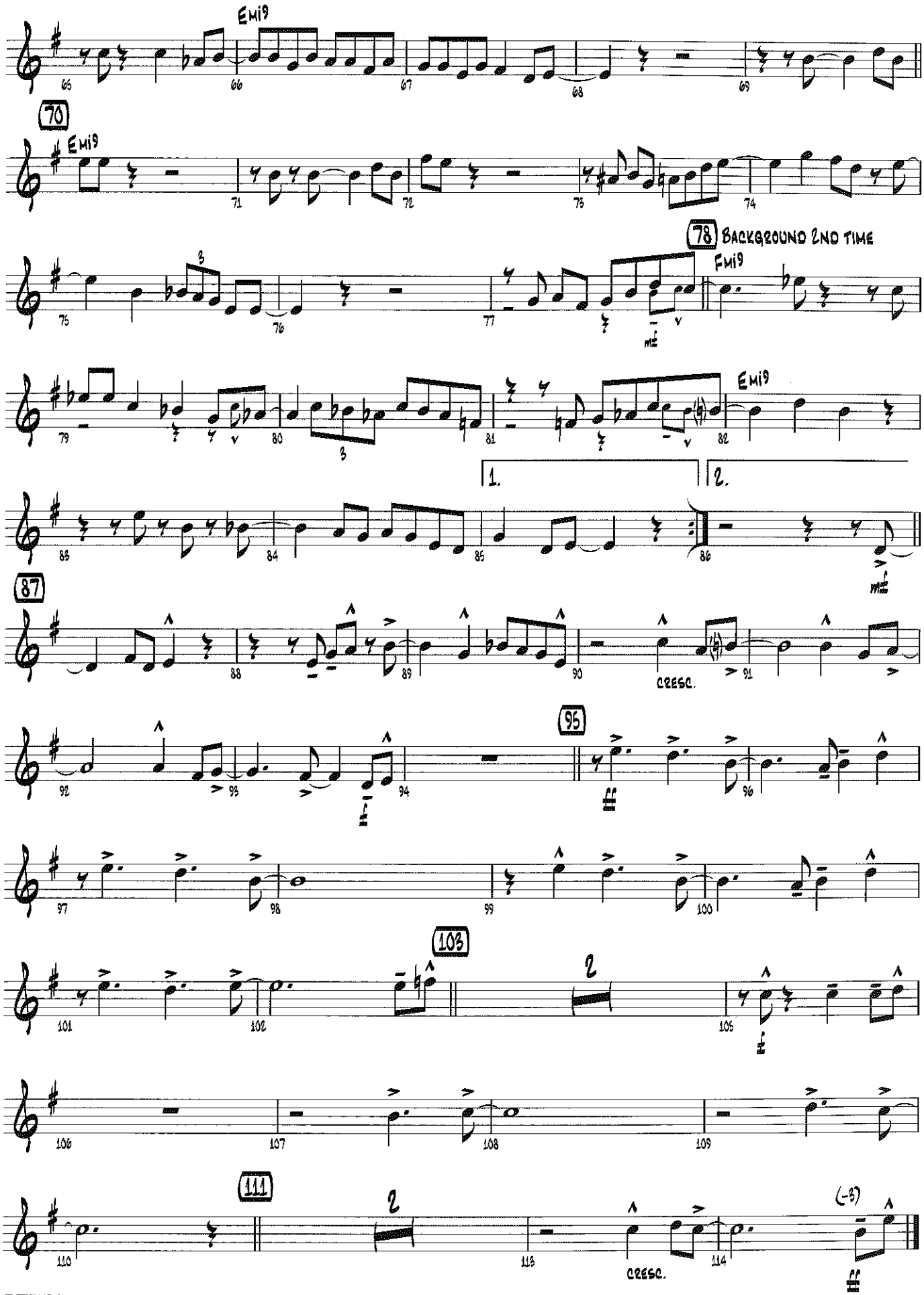
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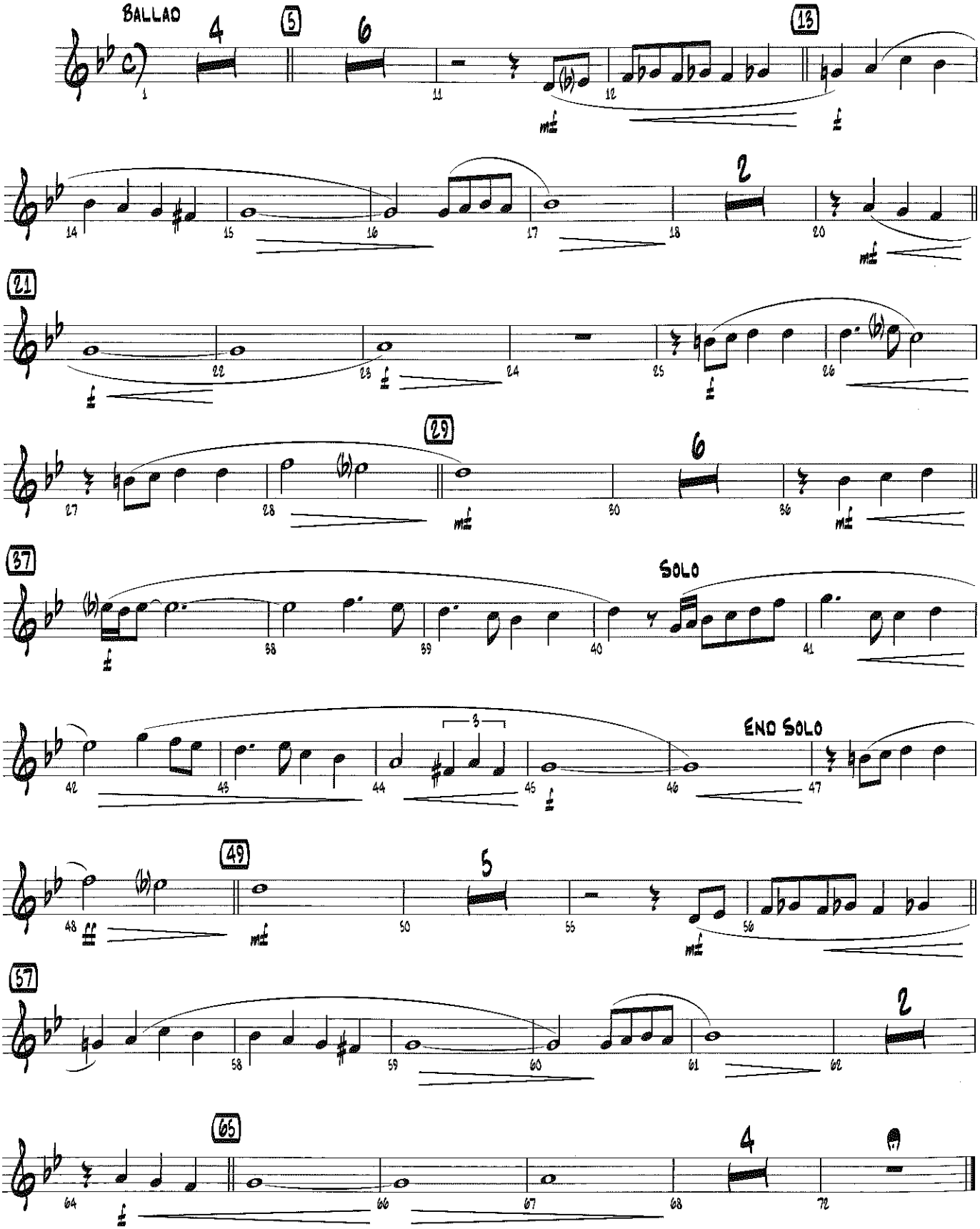
GOODBYE MY HEART

1st B♭ Trumpet

By MIKE SMUKAL



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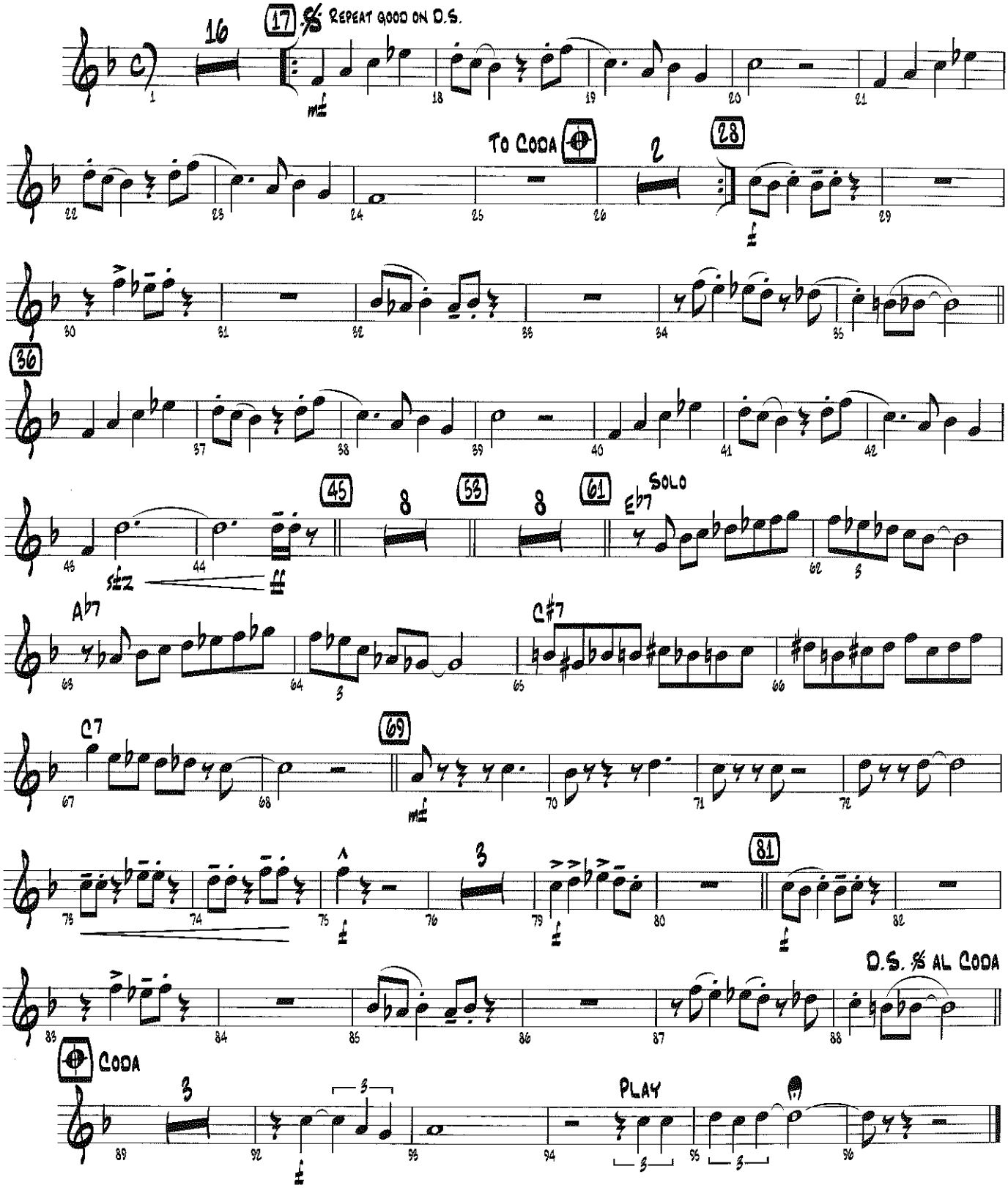
TWO AND A HALF MEN

Main Theme

1ST Bb TRUMPET

Words and Music by GRANT GEISSMAN,
LEE ARONSOHN and CHUCK LORRE
Arranged by ROY PHILLIPPE



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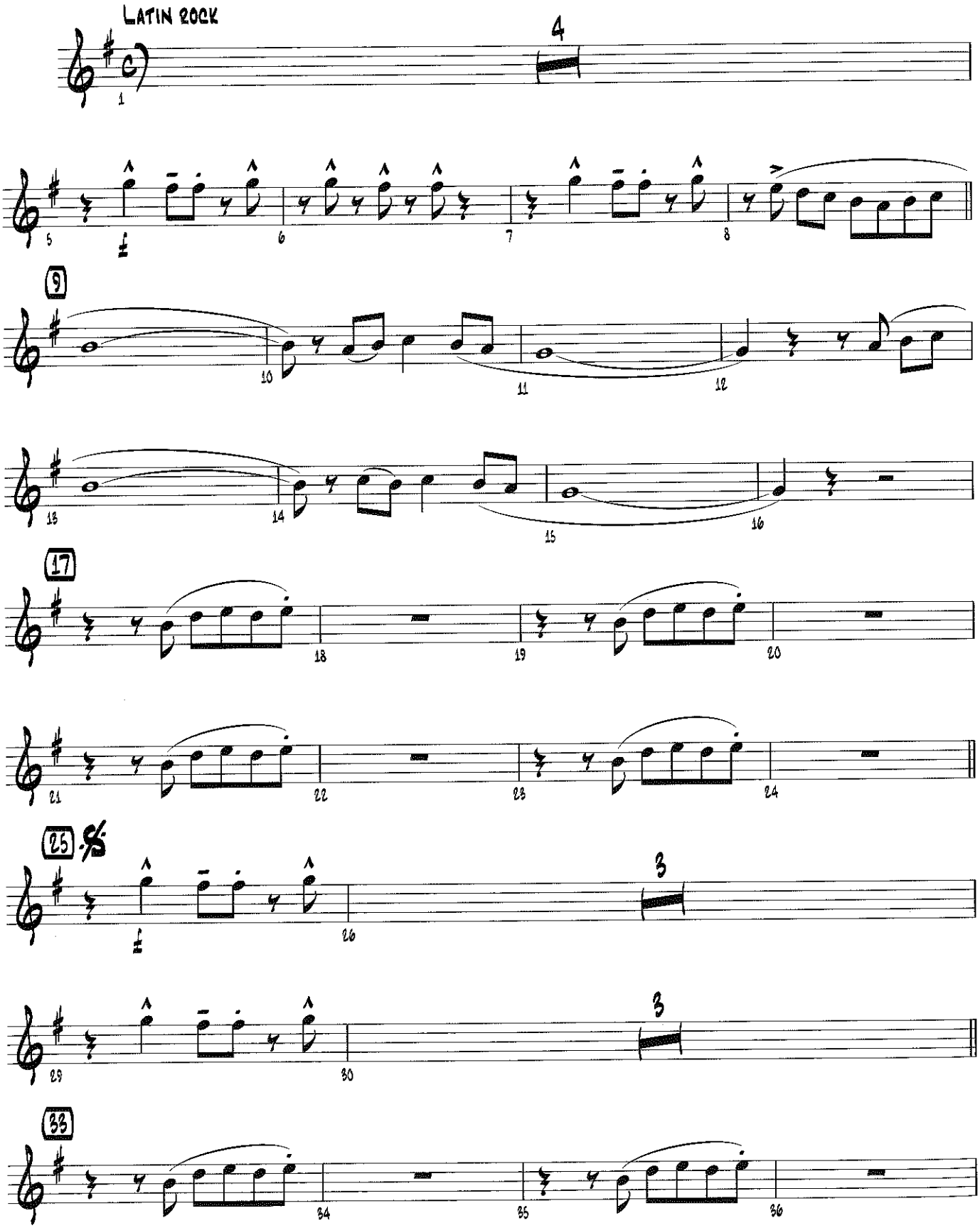
BURRITOS TO GO

1st Bb TRUMPET

VICTOR LOPEZ (ASCAP)



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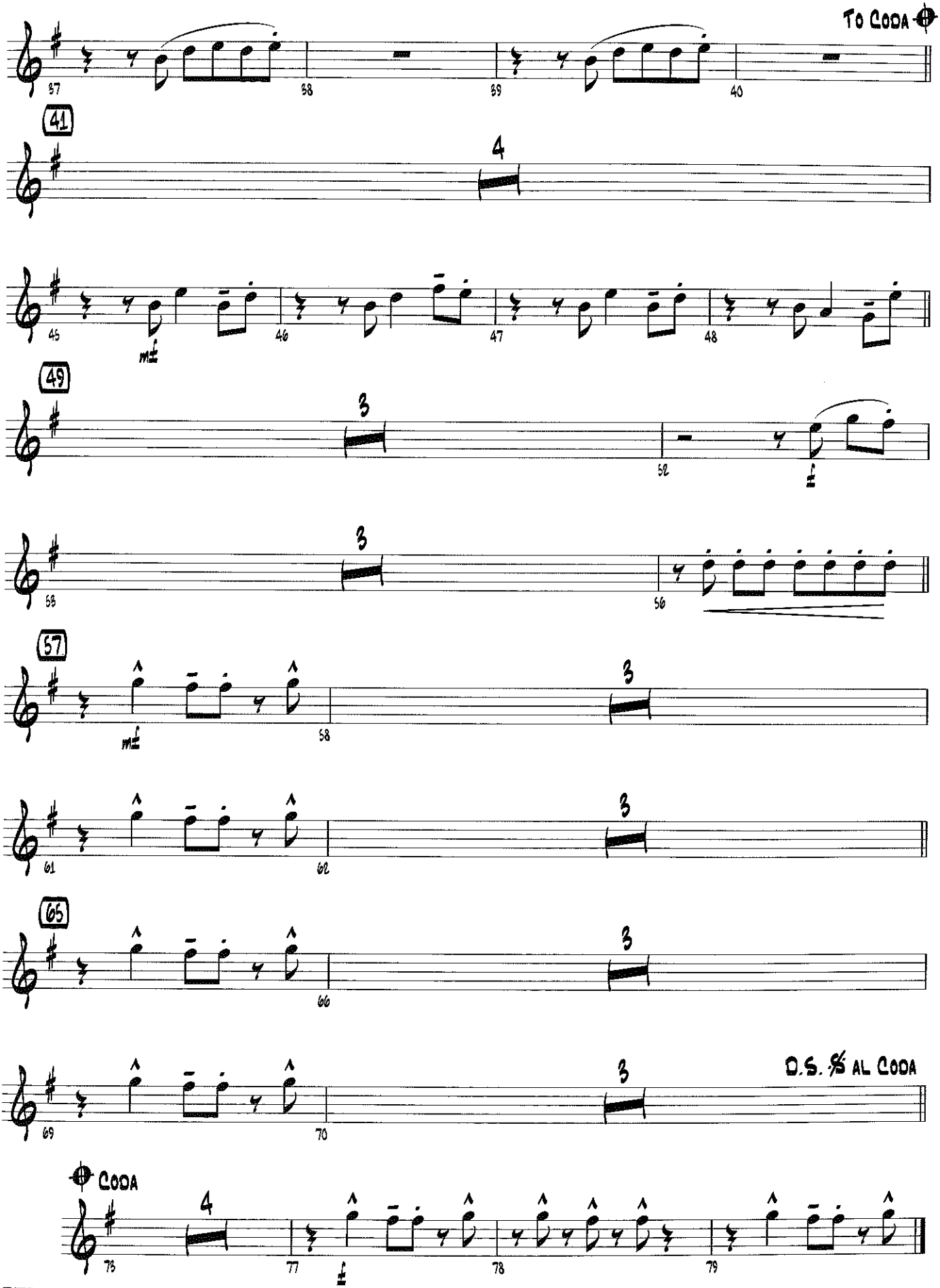
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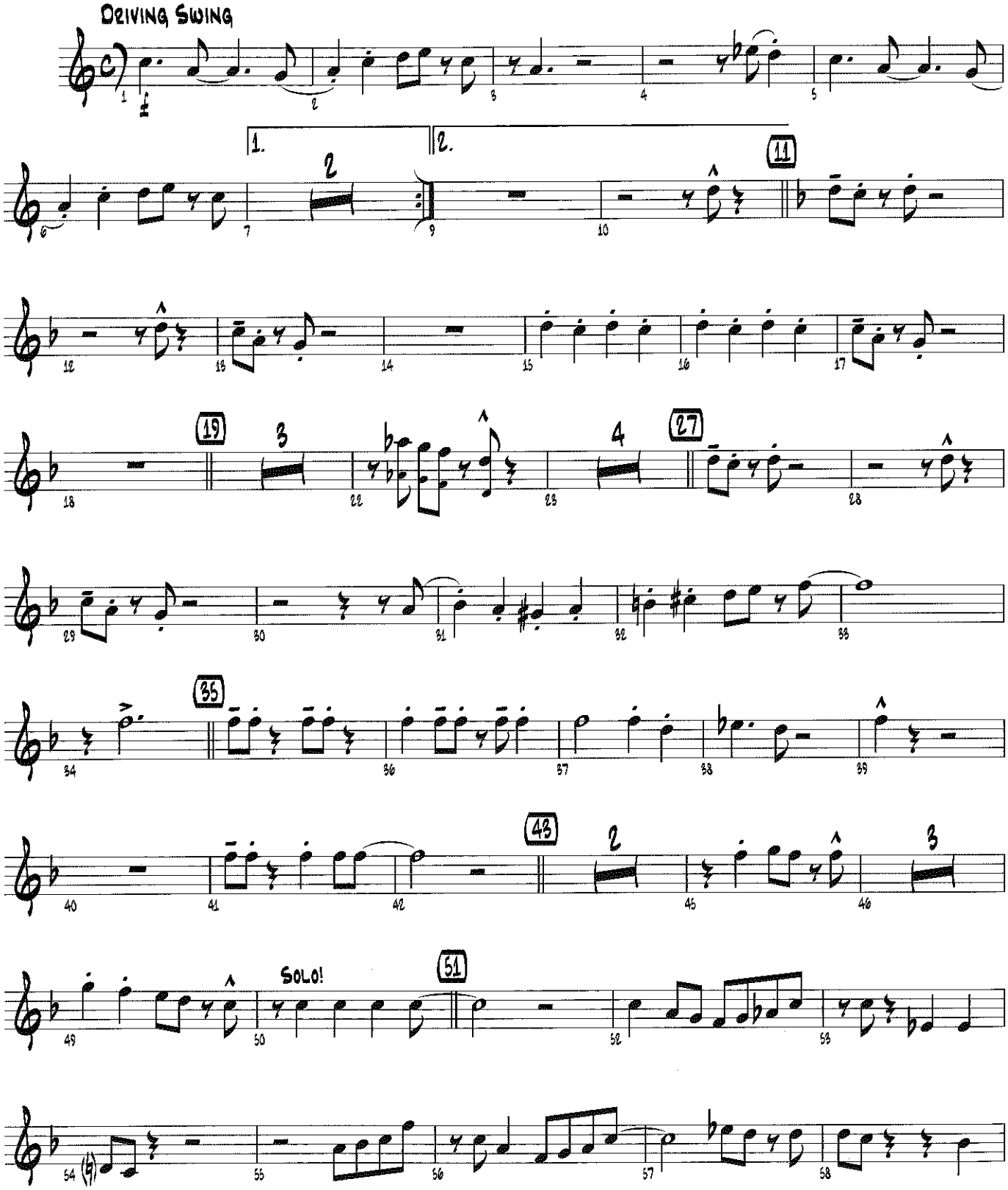
DRUMMIN' MAN

1ST B♭ TRUMPET

By GENE KRUPA and TINY PARHAM
Arranged by RICH DeROSA



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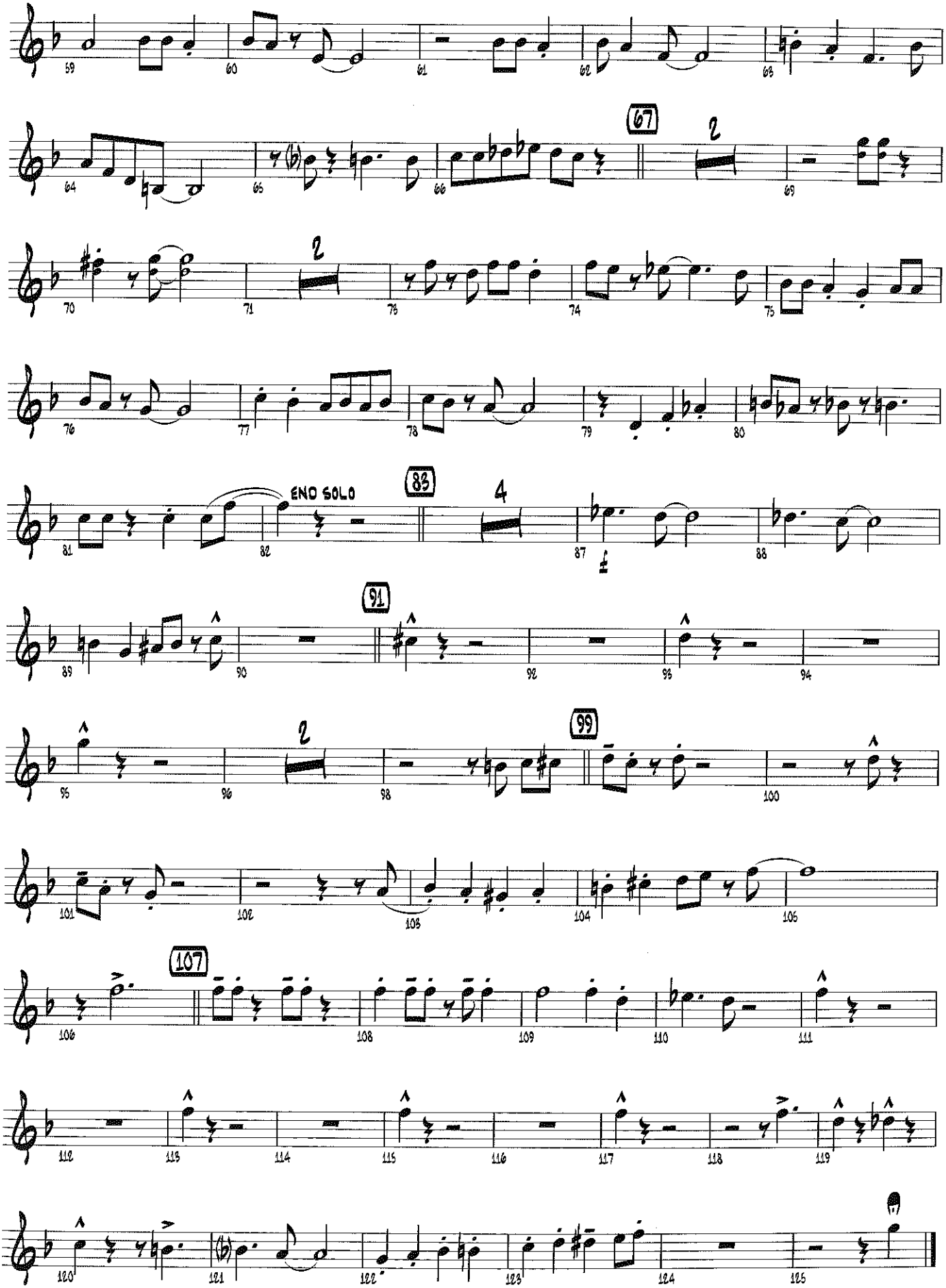
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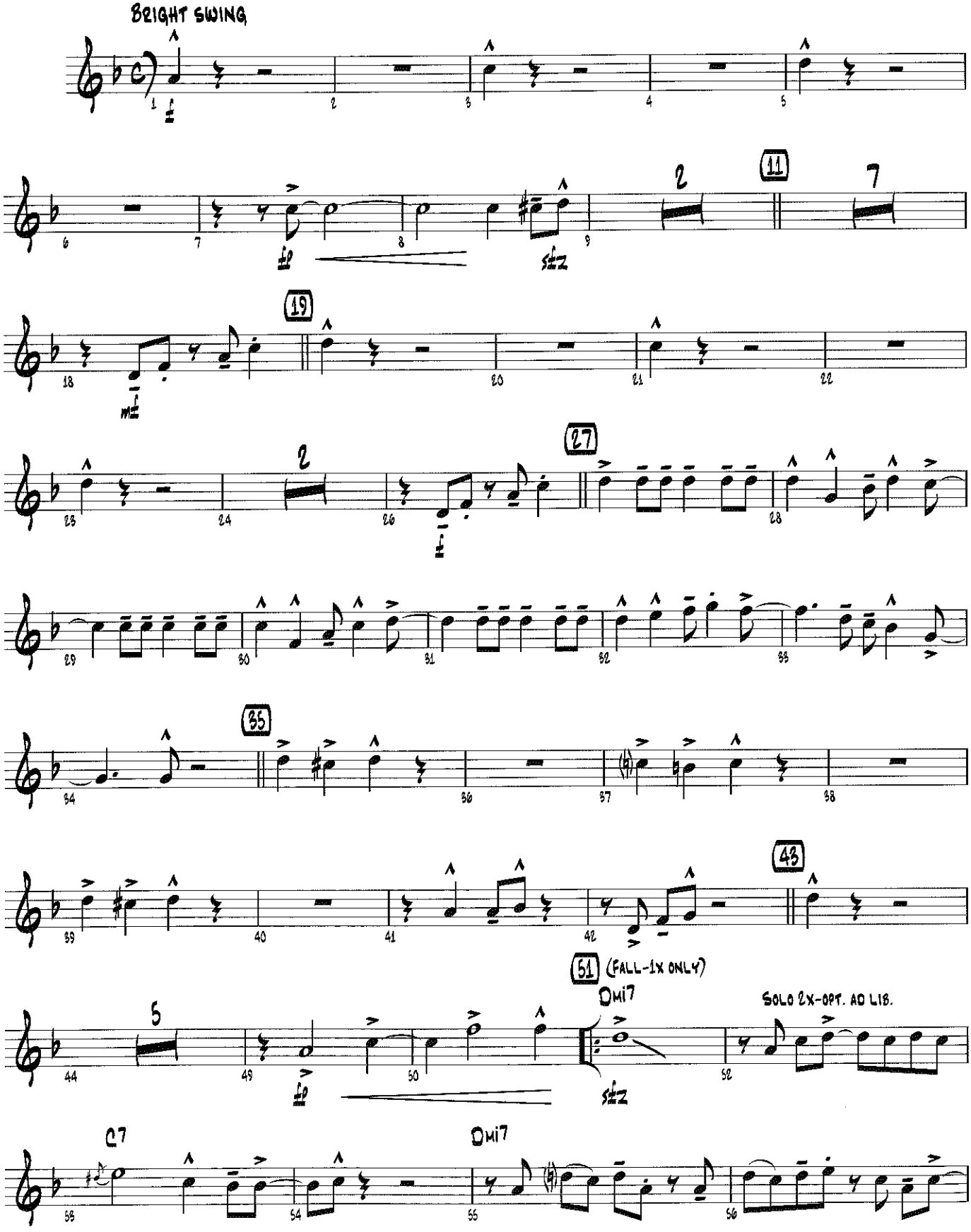
SWINGIN' SHANTY

1st B♭ TRUMPET

TRADITIONAL
Arranged by RALPH FORD (ASCAP)



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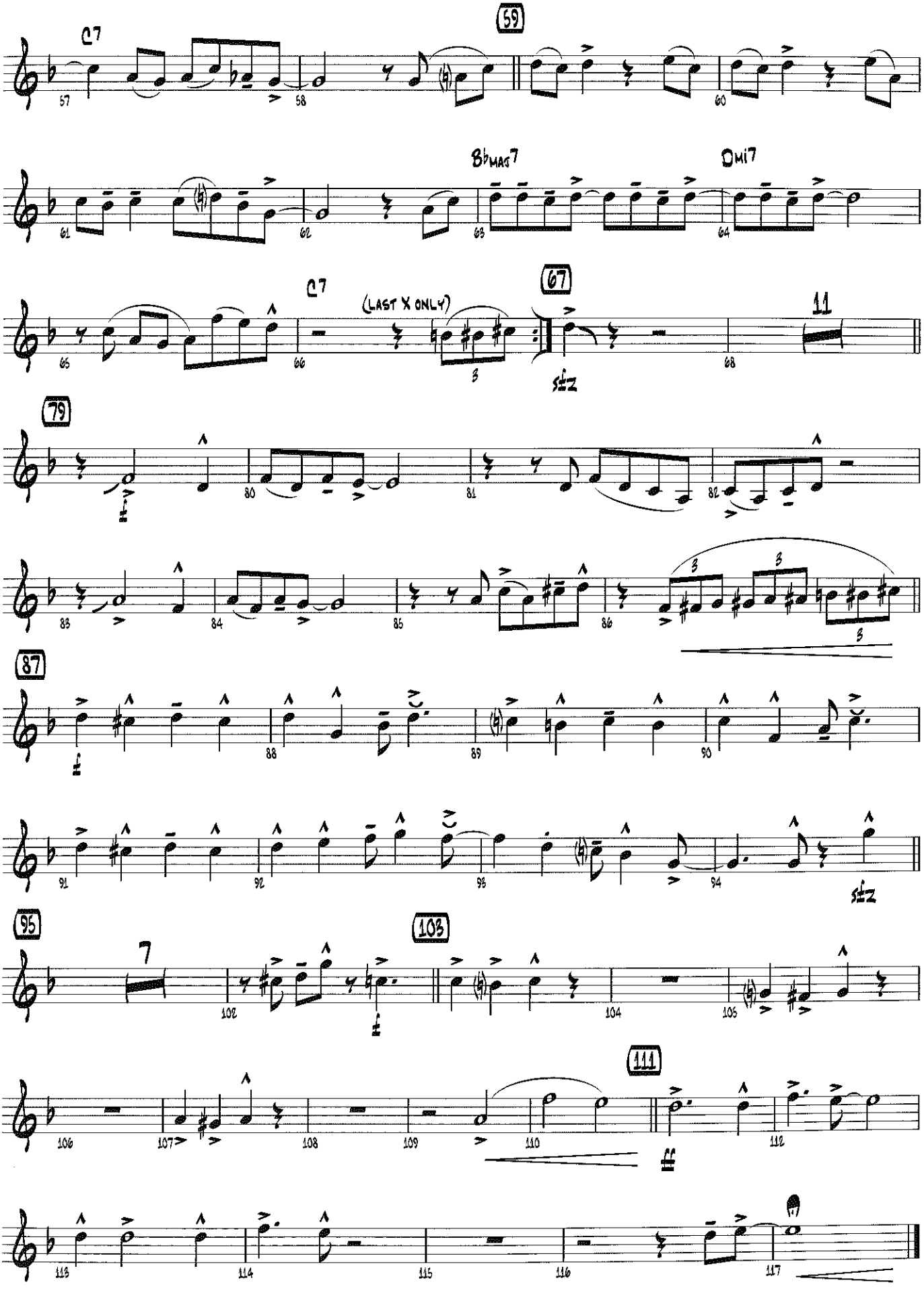
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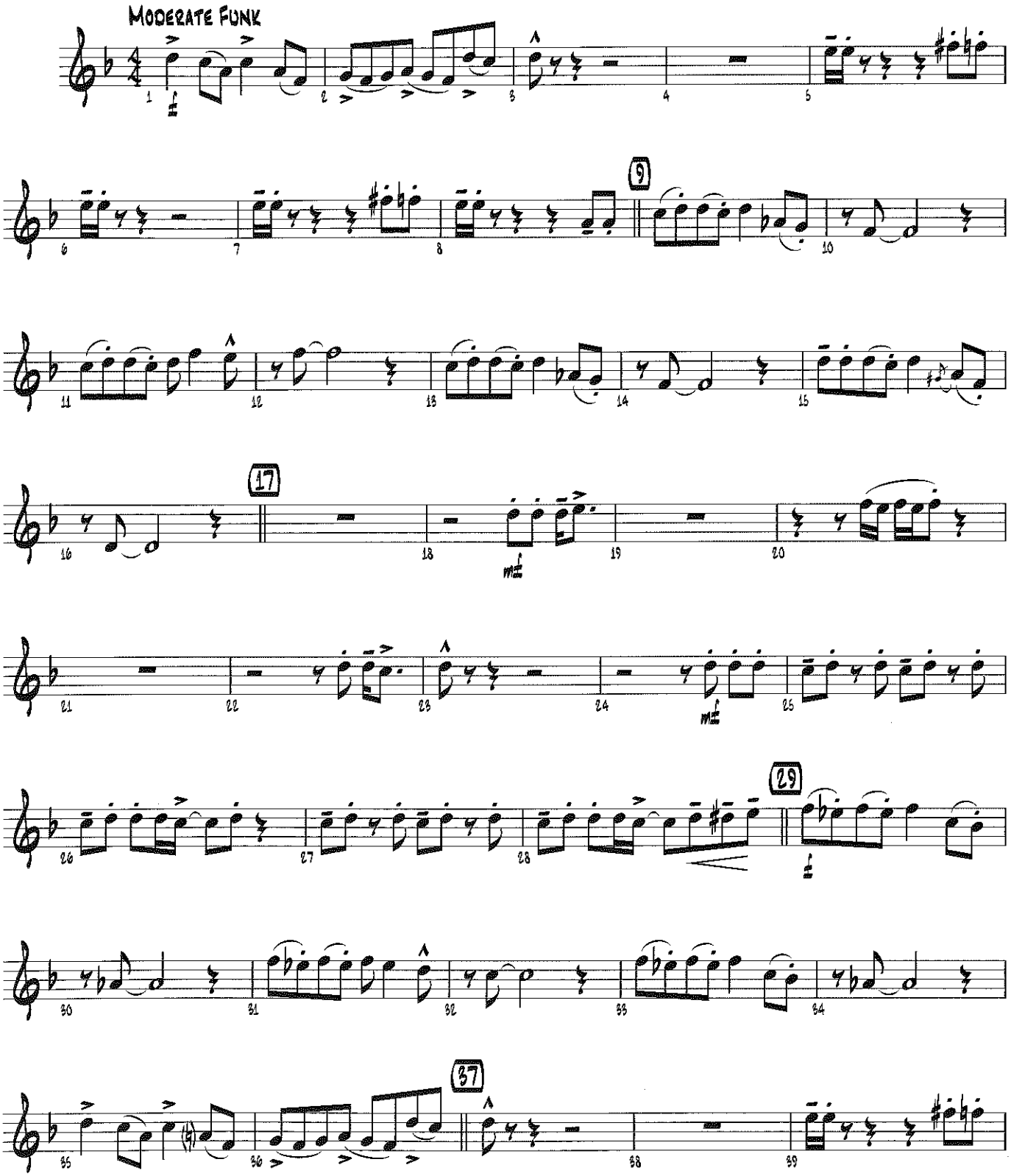
PLAY THAT FUNKY MUSIC

1st Bb Trumpet

Words and Music by ROBERT PARISSI
Arranged by VICTOR LOPEZ



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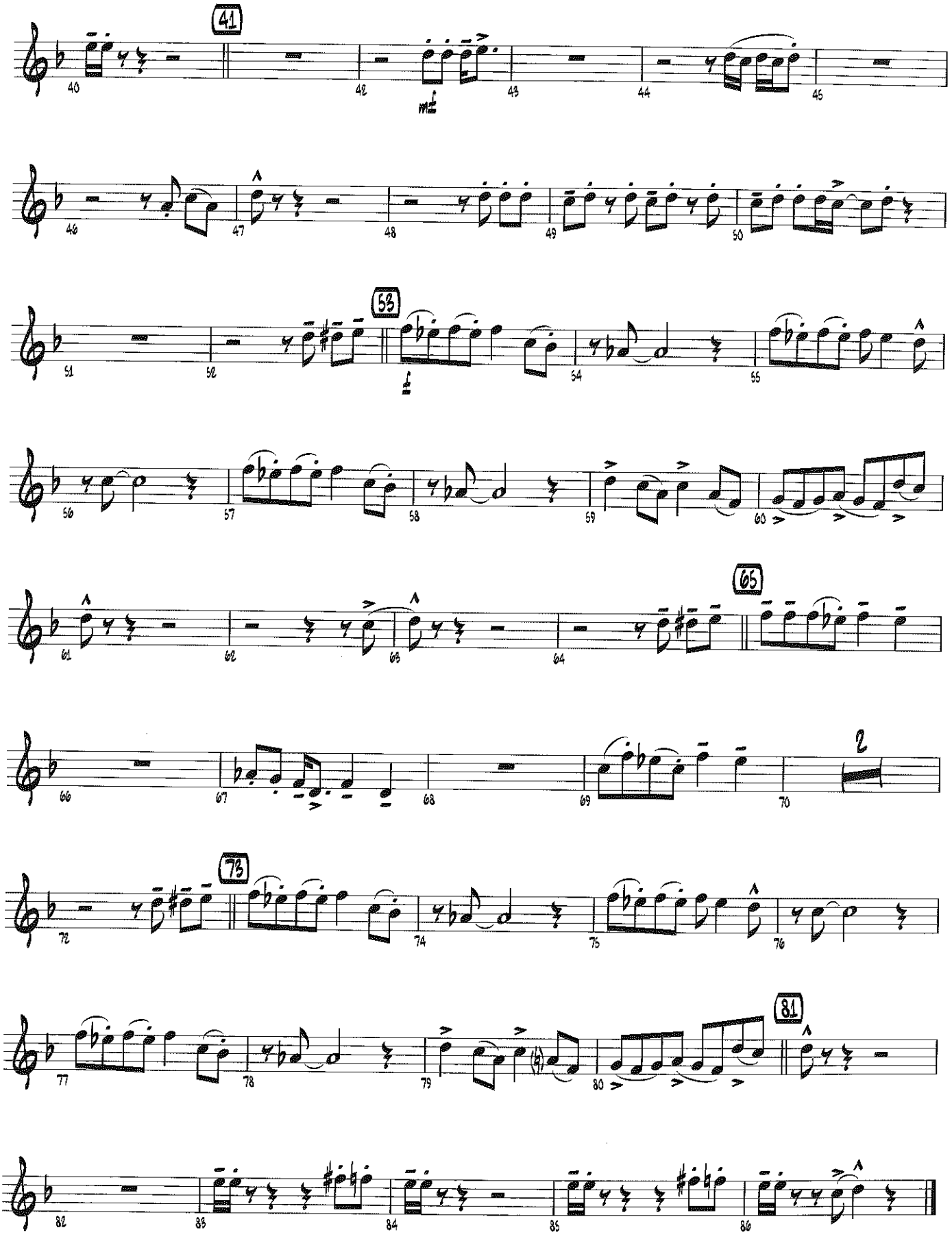
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PERFORMANCE NOTES FOR TRUMPET

Playing the 1st trumpet chair in a big band is challenging but rewarding. Here are a few tips for playing lead trumpet in a big band:

- Focus on blend, intonation, articulation, phrasing, and accurate time. In addition, listen to the lead alto and lead trombone and match their style, pitch, sound, and feel.
- Don't over blow on louder dynamics because it may affect your intonation.
- Listen and fit your part on top of the trumpet section harmony.
- In a rock or Latin style chart, the eighth notes are played even, not swung.
- In a rock style arrangement chart, carefully observe rhythmic syncopation.
- Observe articulations and dynamic markings throughout all charts.
- Make sure you can hear the recording well (use headphones) so you can lock in your time and feel to the band.
- The marcato or rooftop accent (^) is played detached but not staccato, think "daht."
- Try recording yourself while you play along with the play-along track and see how close you can get to sounding like you are in the band
- Have fun being the "virtual" 1st trumpet player!

There is a two-measure count-off click at the beginning of each play-along track

Vehicle:

1) Play the optional higher octave if you are comfortable with that range—avoid over-extending your embouchure.
2) In a rock style, eighth notes are played even, not swung. Don't lay back—play with energy and forward motion.
3) At measure 23, listen carefully to the other trumpets and trombones and play this unison section with accurate intonation and articulation.
4) The quarter notes in measures 16–17 are accented and long, think "dah."
5) In measure 66, the trombone plays rubato, and then the drumset plays a fill in-tempo to bring you in for the last two measures.

Sax to the Max:

1) Play the triplet figures in the introduction evenly and smoothly, the same for the eighth note line that occurs in measure 28 and other similar melodic lines.
2) Listen for your part in the section harmony. Blend!
3) The marcato or rooftop accent (^) is played detached, think "daht."
4) Play the last eighth note in a group short.

Nutcracker Rock:

1) In this rock/march style, play the eighth notes even.
2) The marcato or rooftop accent (^) is played detached, think "daht."
3) In measure 41, play the unison line with the alto sax as one—listen!
4) Articulation is critical in this chart.

Fiesta Latina:

1) This Latin style chart has plenty of unison lines, therefore good air support is critical to maintain accurate intonation. Listen and blend!
2) At measure 57, listen and match the articulation with the other instruments.

Now What:

1) Listen and match the unison lines with the alto and tenor saxes.
2) Observe the varied articulation.
3) In the solo section at 54, solo the first time playing the written solo or ad lib and play the backgrounds on the repeat.
4) The solo chord changes provided have only two chords: for the Emi9 chord, use the notes of the D major scale and for the Fmi9 chord, use the notes of the E-flat major scale. These are both Dorian minor scales.

Goodbye My Heart:

1) For this ballad, use plenty of air for good support which will help intonation and phrasing.
2) Even though the dynamic level is soft, play with a full sound. Listen and blend.
3) Bring out the solo at measure 40. Some vibrato is appropriate in this type of ballad—but don't overdo it.
4) Ballads look easy but require concentration and good musicianship.

Two and a Half Men:

1) Listen and blend with the alto saxes in the unison section at measure 17.
2) The solo can be played as written or ad lib in the style of the chart.

Burritos to Go:

1) Play the marcato accents (^) detached but not staccato.
2) The last eighth note in a group is short.
3) Listen, tune, and blend in the unison sections beginning in measure 8.

Drummin' Man:

1) This traditional swing style is concise and tight. Listen and match the articulation.
2) The last eighth note in a group is short.
3) Listen for your part within the section harmony.
4) Play the solo at measure 50 as written. Listen to the demo track for some interpretation ideas.

Swingin' Shanty:

1) Play the eighth notes with a strong swing feel.
2) At measure 51, solo the second time playing the written solo or ad-lib. The written solo begins in measure 52 and observe the pick-ups to 67 the second time. Tacet the first time for the alto sax solo.
3) Play the triplets with accurate time.
4) At measure 7, play in unison with the trumpet section. Match the articulation and phrasing.

Play That Funky Music:

1) Observe the accents and articulation. Listen!
2) Play the two sixteenth notes with a "doo-dit" articulation.

Recorded at **Bias Recording Studios,** Springfield, VA
Bob Dawson, Engineer
Featuring the **Belwin Jazz Big Band, Pete BarenBregge,** Director.