

STANDARD OF EXCELLENCE

Jazz In Concert

JAZZ ENSEMBLE

GRADE 1

DIRECTOR SCORE ZB391F \$8.00

BRUCE PEARSON

LATIN QUARTER

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



KJOS NEIL A. KJOS MUSIC COMPANY, PUBLISHER



THE COMPOSER

Bruce Pearson (b. 1942) is a world-renowned educator, composer, author, and conductor. A graduate of St. Cloud State University and the University of Northern Colorado, his teaching experience spans over three decades at all levels of instruction. Most recently, he served as Director of Bands and Coordinator of Instrumental Studies at Northwestern College in St. Paul, Minnesota. Bruce is the recipient of numerous honors and awards, including the prestigious Midwest Clinic Medal of Honor and the Wenger “Most Outstanding in the Field of Music Education” award for the State of Minnesota.

A prolific composer of music for concert band, Bruce is also author of the *Best in Class Comprehensive Band Method* and *Standard of Excellence Comprehensive Band Method*, and co-author of the *Standard of Excellence Jazz Ensemble Method*. As an adjudicator, clinician, guest speaker, and conductor, Bruce continually shares his talents, insights, and goodwill with both teachers and students worldwide in every conceivable jazz ensemble and concert band setting.

THE COMPOSITION

LATIN QUARTER should be performed in a very relaxed manner. The piece is a bossa nova, a style that originated in Brazil. The melody is first stated in the brass, with saxophone background figures added after eight bars. The woodwinds take over the melody at bar 25, and carry the tune all the way into the solo section. Following the solos, there is a short “call and response” section featuring the drums and the ensemble before the melody is recapped by the woodwinds and the piece draws to a close.

As with all *Standard of Excellence Jazz In Concert* selections, LATIN QUARTER is designed to be played by the full jazz ensemble. The chart will, however, sound full and complete when performed by as few as nine players: 1st and 2nd Alto Saxophones, 1st Tenor Saxophone, 1st and 2nd Trumpets, 1st Trombone, Piano, Bass, and Drums. The solo section of LATIN QUARTER (bars 30-37) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. A CD containing a demonstration recording of the chart is attached to the LATIN QUARTER jacket.

To allow as many students as possible the opportunity to experience a jazz education, LATIN QUARTER and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for flute, B \flat clarinet, French horn, Baritone T.C., and tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (oboe, bassoon, Eb alto clarinet, B \flat bass clarinet, baritone/euphonium, violin, viola, and cello).

INSTRUMENTATION LIST

1 - 1st Alto Saxophone	1 - 1st Trombone	1 - Vibes
1 - 2nd Alto Saxophone	1 - 2nd Trombone	1 - Flute
1 - 1st Tenor Saxophone	1 - 3rd Trombone	1 - Clarinet
1 - 2nd Tenor Saxophone	1 - 4th Trombone	1 - French Horn
1 - Baritone Saxophone	1 - Guitar	1 - Baritone T.C. (Trombone 3 T.C.)
1 - 1st Trumpet	1 - Piano	1 - Tuba
1 - 2nd Trumpet	1 - Bass	1 - Director Score
1 - 3rd Trumpet	1 - Drums	
1 - 4th Trumpet	2 - Auxiliary Percussion	



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is the Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. Mr. Sorenson is the co-author of the highly successful *Standard of Excellence Jazz Ensemble Method*, an innovative and comprehensive method book for young jazz ensembles. The highly anticipated follow-up book, *The Standard of Excellence Advanced Jazz Ensemble Method*, was released to rave reviews and continues the solid, practical techniques introduced in the first book. He is also the author of *Standard of Excellence Jazz Combo Session*, and composer of numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit www.deansorensonmusic.com.

RHYTHM SECTION NOTATION

Rhythm section parts in jazz ensemble charts traditionally call for a great deal of playing ad lib. For a student to develop the skills necessary to fill in this “missing music,” he or she must be exposed to appropriate, clearly notated models. Such models are provided throughout LATIN QUARTER.

Guitar

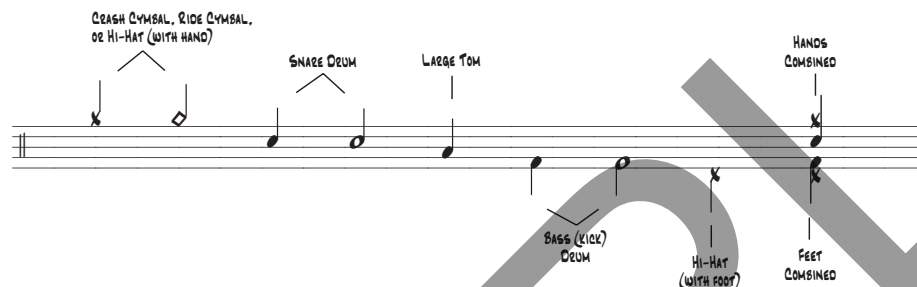
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

Piano and Bass

Fully “written-out” piano and bass parts are provided below chord symbols. Players may alter the parts as long as the alterations follow the chord changes and are stylistically compatible with the groove established by the rest of the rhythm section. The marking “as is” is used to indicate music that should be played exactly as written.

Drums

The drum part is notated on a five-line staff with spaces representing different drum kit surfaces:



All grooves are completely “written out.” The drummer may alter a groove as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Auxiliary Percussion and Vibes

The auxiliary percussion part is completely “written out,” though it may be altered as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Traditionally, the vibes hold a dual function in a jazz ensemble setting. Sometimes, vibes function as a melody-playing instrument with the saxes, trumpets, and trombones. Other times, they function as a chord-playing instrument, helping to establish the groove with the rest of the rhythm section. In LATIN QUARTER, the vibes function exclusively as a melody-playing instrument. No chord symbols appear in the vibes part except during the SUGGESTED SOLOS and the open solo section of the chart; in those cases, the symbols should be used to guide players in the creation of single-note improvisations.

RHYTHM STUDIES AND SUGGESTED SOLOS

To better assist students and directors in understanding and performing jazz, all *Standard of Excellence Jazz In Concert* selections include RHYTHM STUDIES and SUGGESTED SOLOS. These exercises are based on similar studies that are included with the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*, both published by the Neil A. Kjos Music Company.

The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart. The RHYTHM STUDIES are included on a photocopyable page (score page 4) that can be passed out to the entire ensemble. For more information on the syllable system used in the RHYTHM STUDIES or for suggestions and information on the notation and teaching of rock rhythms, see the *Standard of Excellence Jazz Ensemble Method Director Score* (Neil A. Kjos Music Company edition number W31F).

Singing (or vocalizing) rhythms is an excellent way to internalize the feel of the rhythm while avoiding the technical problems of the instrument. It also is very helpful in saving the chops. Have the students sing each rhythm study until they are comfortable with it, then have them play it on their instruments. The RHYTHM STUDIES are written using “X” noteheads on the student study sheet, which allows you to assign whatever pitch you would like for them to play. Generally, this will be a tonic pitch in a middle register.

Each student part includes two SUGGESTED SOLOS, which can be performed during the solo section of LATIN QUARTER (bars 41-50). SOLO PRACTICE TRACKS are also provided on the CD included with the Director Score. These tracks provide recorded rhythm section accompaniment to the solo section of LATIN QUARTER, allowing students to practice improvising solos in preparation for performance. Encourage students to improvise their solos using the SUGGESTED SOLOS as models, or by using the pitches of the scale notated in the grey box above the SUGGESTED SOLOS on the student parts.

SUGGESTED SOLOS are notated in concert pitch in the Director Score. All instruments except flute and tuba generally sound in the octaves shown in the score, though occasional octave adjustments occur.

RHYTHM STUDIES - LATIN QUARTER

- ◆ The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- ◆ Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. Try to internalize the rhythm, and listen to those around you to ensure that it is phrased consistently across the entire ensemble.
- ◆ Play the rhythm on a unison pitch that your director will give to you. Strive to match the feel and phrasing of the rhythm within your section, and within the entire ensemble.

1

DAH DAH— DUT

2

DAH da da dut DUT

3

dut da dut DAH

4

da dut dut dut da DAH

SUGGESTED SOLOS - LATIN QUARTER

All except Drums, Aux. Percussion:

MAJOR SCALE

The solo section for LATIN QUARTER is based on the Major Scale.

E \flat Instruments:
C Major Scale (Concert E \flat Major)

whole steps: 1 1 1/2 1 1 1 1/2

B \flat Instruments:
F Major Scale (Concert E \flat Major)

whole steps: 1 1 1/2 1 1 1 1/2

C Instruments:
E \flat Major Scale

whole steps: 1 1 1/2 1 1 1 1/2

C Instruments:
E \flat Major Scale

whole steps: 1 1 1/2 1 1 1 1/2

F Instruments:
B \flat Major Scale (Concert E \flat Major)

whole steps: 1 1 1/2 1 1 1 1/2

LATIN QUARTER

SUGGESTED SOLO #1

BOSSA ♩ = 116-128

41

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: C6, F#m7, G7, C6, F6, Bbm7, C7, F6, Bb6, Ebm7, F7, Bb6, Eb6, Abm7, Bb7, Eb6, Abm7, Bb7, Eb6

45

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: F#m7, G7sus, G7, C6, Bbm7, C7sus, C7, F6, Ebm7, F7sus, F7, Bb6, Abm7, Bb7sus, Bb7, Eb6, Abm7, Bb7sus, Bb7, Eb6

LATIN QUARTER

SUGGESTED SOLO #2

BOSSA ♩ = 116-128

41

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: C6, F#m7, G7, C6, F6, Bbm7, C7, F6, Bb6, Ebm7, F7, Bb7, Eb6, Abm7, Bb7, Eb6, Eb6, Abm7, Bb7, Eb6

45

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: F#m7, G7sus, G7, C6, Bbm7, C7sus, C7, F6, Ebm7, F7sus, F7, Bb6, Abm7, Bb7sus, Bb7, Eb6, Abm7, Bb7sus, Bb7, Eb6

DIRECTOR:

- ◆ Bars 41-50 of LATIN QUARTER are open for solos. Students soloing may use the SUGGESTED SOLOS, or create their own solos based on licks they know, or new ideas derived from the RHYTHM STUDIES or the LATIN QUARTER chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Brass backgrounds (solo accompaniment figures) begin at bar 41 and woodwind backgrounds begin at bar 42. Backgrounds may be cued at the beginning of any solo chorus. When more than one soloist plays, it is suggested that the backgrounds be used to accompany alternating solo choruses, or the last chorus only. The rhythm section should accompany every chorus. Players should overlook background figures written in their parts while soloing.
- ◆ In jazz, pianists frequently comp to accompany and complement the parts played by the other members of the ensemble. Comping involves creating a rhythmically appropriate part that follows the chord changes of the music. The written LATIN QUARTER Piano part is an example of a comped part. Advanced pianists should be encouraged to comp *ad lib.*, using the written part as a model.
- ◆ Guitarists frequently comp when playing bossa style music. There are suggested comping rhythms in the Guitar part for LATIN QUARTER. Advanced guitarists should be encouraged to comp *ad lib.*, using the written part as a model. For more information, refer guitarists to the page FOR GUITAR ONLY exercises in the *Standard of Excellence Jazz Ensemble Method* Guitar student book.
- ◆ For LATIN QUARTER, electric bass is recommended. Either acoustic or electric piano is appropriate. Acoustic piano will typically require amplification to ensure proper balance with the rest of the jazz ensemble. For more information, see the *Standard of Excellence Jazz Ensemble Method* Director Score.
- ◆ The written Aux. Percussion part is meant to serve only as a guide. Percussionists should feel free to play the part *ad lib.* within the musical context of LATIN QUARTER.

REHEARSAL SUGGESTIONS:

- ◆ Begin the rehearsal in a way that prepares players' minds, muscles, and instruments. See page 14 of the *Standard of Excellence Jazz Ensemble Method* Director Score for specific suggestions.
- ◆ Throughout the rehearsal, focus attention on achieving a good ensemble sound. The first step to achieving this sound is establishment of the proper relative balance between instruments. In general, lower-pitched woodwinds and brass should play at a louder dynamic level than higher-pitched woodwinds and brass. This "pyramid of sound" concept applies to both harmonic and melodic passages in charts. An appropriate balance must also be established within the rhythm section, and between the rhythm section and the rest of the ensemble. Use the recording attached to the LATIN QUARTER jacket as a model of appropriate balances for bossa-style music.
- ◆ Balance the woodwinds and brass carefully at the beginning.
- ◆ Brass should push the crescendo in bar 6 all the way to the downbeat of bar 7.
- ◆ Make certain that the rhythm section figures are clean in bars 7-8.
- ◆ Rehearse the rhythm section separately beginning at bar 9 to ensure a solid groove.
- ◆ The woodwinds take over the melody at bar 25. Be sure the brass do not overblow.
- ◆ Bars 39-40 are very similar to bars 7-8 in the rhythm section. Be sure they are played cleanly to properly set up the solo section beginning at bar 41.
- ◆ The drums trade with the ensemble in bars 51-59. Be sure the drum solos are played in solid tempo, and that the drummer sets up the band entrances properly. Listen carefully to the CD attached to the Director Score and use it as a model.

ACTIVITIES FOR EXCELLENCE

- ◆ Have the wind players clap the rhythms of different rhythm section instruments while the rhythm section plays their parts. Teach the rhythms to the wind players by ear. Suggested instruments to imitate would be the bass, clave, or guitar.
- ◆ Compare the recording of Latin Quarter with the recording of Cool Jammin' on the CD attached to the Director Score. In what ways are these two charts similar? In what ways are they different?

7 8 9 10 11 12

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

Crash Cymbal

Fill

Closed H.H.

Ebm7 Fm7 Bb7 Gm7

Ebm7 Fm7 Bb7 Gm7

Ebm7 Fm7 Bb7 Gm7

Ebm7 Fm7 Bb7 Gm7

13 14 15 16 17 18

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERCUSSION
VIBES

17

Cmi7 Fmi7 Bb7sus Bb7 Eb6 Bb7 Ebm7 Fmi7

19 20 21 22 23 24

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GI7 Bb7 Gmi7 Cm7 Fmi7 Bb7sus Bb7 Eb6 Eb7

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

25 26 27 28 29 30

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERCUSSION
VIBES

31 32 33 34 35 36

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERCUSSION
VIBES

33

33

Ebm7 Bbm7 Eb7 Abm7 Fm7 Gm7 Cm7
Ebm7 Bbm7 Eb7 Abm7 Fm7 Gm7 Cm7

This page contains a full jazz ensemble chart for page 15. The chart is organized into systems for various instruments: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, Aux. Percussion, and Vibes. The music is written in 4/4 time with a key signature of two flats (B-flat major/D minor). The chart is divided into measures 37-40 and 41-42. Measure 41 is marked with a circled '41' and the instruction 'OPEN FOR SOLOS'. Measure 42 is marked with '42' and 'F#m7'. A large watermark 'SAMPLE' is overlaid diagonally across the chart. Chord symbols are provided for many parts, including F#m7, Bb7, Bb7sus, Eb6, Bb7, Eb6, Bb7, Eb6, Bb7, and Abm7. The Vibes part includes the instruction '(BACKGROUNDS ON CUE)'. The Drums part includes 'C. CYM.', 'FILL', and 'CLOSED H.H.'. The Aux. Percussion part includes 'me' and '(BACKGROUNDS ON CUE)'. The Tuba part includes 'me' and 'Abm7'. The Trombone 1 part includes 'me' and 'Abm7'. The Trombone 2 part includes 'me'. The Trombone 3 part includes 'me'. The Trombone 4 part includes 'me'. The F Horn part includes 'me' and 'Abm7'. The Baritone T.C. part includes 'me' and 'Bbm7'. The Tuba part includes 'me' and 'Abm7'. The Guitar part includes 'me' and 'Abm7'. The Piano part includes 'me' and 'Abm7'. The Bass part includes 'me' and 'Abm7'. The Drums part includes 'me' and 'Abm7'. The Aux. Percussion part includes 'me' and 'Abm7'. The Vibes part includes 'me' and 'Abm7'. The chart also includes a circled '41' and the instruction 'OPEN FOR SOLOS' in measure 41, and '42' and 'F#m7' in measure 42. A large watermark 'SAMPLE' is overlaid diagonally across the chart.

This page contains a full jazz ensemble chart for page 16. The chart is organized into systems for different instrument groups. The instruments listed on the left are: ALTO SAX 1, ALTO SAX 2, TENOR SAX 1, TENOR SAX 2, BARITONE SAX, FLUTE, CLARINET, TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, TROMBONE 1, TROMBONE 2, TROMBONE 3, TROMBONE 4, F HORN, BARITONE T.C., TUBA, GUITAR, PIANO, BASS, DRUMS, AUX. PERCUSSION, and VIBES. The chart includes musical notation for each instrument, including notes, rests, and articulation. Chord symbols are placed above the staves, such as G7, C6, F#m7, Bbm7, C7sus, C7, F6, G7sus, G7, C6, Bb7, Eb6, Abm7, Bb7sus, Bb7, Eb6, F7, Bb6, Ebm7, F7sus, F7, Bb6, C7, F6, Bb7, Eb6, Abm7, Bb7sus, Bb7, Eb6, and Eb6. A large, semi-transparent watermark is visible across the center of the page.

55 56 57 58 59 60

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
FLUTE
CLARINET
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
F HORN
BARITONE T.C.
TUBA
GUITAR
PIANO
BASS
DRUMS
AUX. PERCUSSION
VIBES

59

Bbm7 Eb7 Abm7 Fm7

C. Cym. FILL (ENSEMBLE) C. Cym. FILL CLOSED H.H.

61 62 63 64 65

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

Guitar Chords: Gmi7, Cmi7, Fmi7, Bb7, Bb7sus, Bb7, Eb6

Piano Chords: Gmi7, Cmi7, Fmi7, Bb7, Bb7sus, Bb7, Eb6

Bass Chords: Gmi7, Cmi7, Fmi7, Bb7, Ab16

Drums: C. Crm.

66 67 68 69 70

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

FLUTE

CLARINET

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

F HORN

BARITONE T.C.

TUBA

GIUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

Chord symbols: Bb7sus, Bb7, Eb6, Bb7sus, Bb7, As 16

Drum notation: FILL, CLOSED H.H., C. CYM., FILL, C. CYM.