

Written for the Souhegan High School Jazz Ensemble, Amherst, NH,
Carl Benevides, Director

My Friend the Couch

CRAIG SKEFFINGTON

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

Commissioned by jazz ensemble at Souhegan HS, Amherst, NH, and director Carl Benevides. I'm hopeful that this chart will inspire your students to get off the "Couch" and get working on some big band Latin jazz!

This chart isn't the slow laid-back tune the title might lead you to believe, but rather "Couch" is a modal samba in G Dorian. The introduction and main theme of the tune is supported by the pianist playing the single note line, alternating RH and LH fingers.

The melody is layered-in slowly; gradually adding background figures but be careful not to let the backgrounds dominate. By measure 25, the main theme is full-out with brass backgrounds and then winding into the bridge at measure 45, work the transition groove from drummer's eighth note hi-hat to the two-feel samba. The bridge demonstrates a different feel and is a bit more technical with lines in the saxes and trumpets, some of which may look intimidating, but don't let the figures and melodic lines scare the players—they can do it! Rehearse at a slower tempo to gain confidence if needed. Careful attention to the syncopation in the backgrounds is key. The main theme returns with a low brass pedal. Balance is very important in this section, make sure the melody, the secondary background lines, and the pedal notes are all in perspective. Measures 57 and 59 offer a space for a tasty drum fill to set up the ensemble on beat 4.

The solo section is based on a (concert) G Dorian minor chord and scale. A simple explanation for G Dorian is an F major scale beginning on G. From that scale, have them first concentrate on small note groupings or cells—for example, G, B \flat , and C. Then move the cell around, maybe F, G, B \flat , and so on. The idea is to minimize or limit the note choices and concentrate on rhythmic development. Although the section is designed for solos for tenor 1 and trumpet 2, feel free to open it up to anyone. Always encourage improvisation. Make sure the backgrounds are dynamically under the soloists.

The bridge returns after the solo section. To get the most of the harmonized sax line, direct the 2nd alto and tenors to play out and work the octave pitch issue between alto 1 and bari. As the bridge moves back to the main theme and the single note piano line figure, have the drummer pick up the intensity especially in the 4 bars preceding the modulation at 127. From this point out, precision is key with busy, syncopated lines, but work them slowly at first. The *subito mezzo piano* at measure 143 is very effective if everyone including the rhythm catches it. Coming out of that, make sure to count measures 147–150 as there are syncopated figures that stretch over the bar line. Spend some quality time on these few measures. The ending should be understated, with light cymbal colors on the fermata.

Enjoy!

—Craig Skeffington



Craig Skeffington

Craig Skeffington has been an active New England composer for the past 2 decades with commissions for jazz, marching and wind band. A high school band director of 15 years, Craig was the 2003 MMEA Teacher of the Year and is currently on the faculty of the University of Southern Maine. Craig has performed professionally with Barry Manilow, Natalie Cole, and toured with the Artie Shaw Orchestra.

CONDUCTOR
38689S

Written for the Souhegan High School Jazz Ensemble - Amherst, NH
Carl Benevides, Director

By CRAIG SKEFFINGTON

MY FRIEND THE COUCH

SAMBA $\text{♩} = 80$

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR

PIANO

PLAY SINGLE NOTE LINE WITH 2 FINGERS, LH - RH
N.C.

BASS

8TH NOTES ON H.H.

DRUMS

S.O.

1 2 3 4 5 6 7 8

FILL

Musical score for 'My Friend the Couch' featuring various instruments and vocal parts. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time with a key signature of one sharp (F#). A large red watermark 'Preview Only' is overlaid diagonally across the page. The score is numbered 9 through 16 at the bottom.

ALTO 1 ⁹ w/Trp. 2
ALTO 2
TENOR 1
TENOR 2
BARI. w/ALTO 1, Trp. 2, Sb. TEN.
TRP. 1
TRP. 2 w/ALTO 1, BARI.
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4 w/ALTO 1, Trp. 2
GTR. N.C.
PNO.
BASS
DRUMS

9 10 11 12 13 14 15 16

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

ENSEMBLE

8^{MAJ}9 D7 8^{MAJ}9 A⁷15

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

ENSEMBLE

ENSEMBLE

25 26 27 28 29 30 31 32 33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

ENSEMBLE

FILL

CROSS STICK

S.O.

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The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, SARI.
- Woodwinds:** TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4.
- Strings:** GTR. (Guitar), PNO. (Piano), BASS.
- Drums:** DRUMS.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts feature lyrics, and the instrumental parts include various musical notations such as notes, rests, and dynamics. A large red watermark is overlaid diagonally across the score, reading "Preview Only! Legal Use Requires Purchase".

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1 & 2, Tenor 1 & 2, Bass) are at the top, followed by woodwinds (Trumpets 1-4, Trombones 1-4), strings (Violins 1-2, Violas, Cellos, Double Basses), piano, and drums at the bottom. The score includes various musical notations such as notes, rests, dynamics (e.g., *sfz*, *pp*, *mf*), and articulation marks. A large red watermark reading "Preview Only" is overlaid diagonally across the entire page. The page number "8" is centered at the top, and the title "MY FRIEND THE COUCH" is in the top right corner. The conductor's part is indicated in the top left. The score spans measures 57 to 65, with measure numbers printed below the drum staff.

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. N.C.

PNO.

BASS

DRUMS

8TH NOTES ON H.H.

GRAD. CRESC.

FILL

66

67

68

69

70

71

72

73

This page contains the musical score for the song "My Friend the Couch". The score is arranged for a full band and vocal ensemble. The parts include:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass.
- Brass:** Trumpet 1-4 and Trombone 1-4.
- Instrumentalists:** Guitar (Gtr.), Piano (PNO.), Bass, and Drums (DRUMS).

The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading "Legal View Only Requires Purchase" is overlaid diagonally across the page. The measure numbers 84 through 93 are indicated at the bottom of the page.

Chord symbols for the guitar part are as follows:

- Measure 84: Bbmaj7, D7
- Measure 85: Bbmaj7, D7/C
- Measure 86: Bbmaj7, D
- Measure 87: Ab13, G#11
- Measure 88: Bbmaj7, D
- Measure 89: Bbmaj7, D
- Measure 90: Bbmaj7, D
- Measure 91: Bbmaj7, D
- Measure 92: Bbmaj7, D
- Measure 93: Bbmaj7, D

94 SOLOS FOR TENOR 1 / TPT. 2 (BACKGROUNDS ON SECOND TIME)

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes lyrics, musical notation, and performance instructions.

Lyrics: *mé*

Performance instructions: (FIRST SOLOIST), (SECOND SOLOIST), TIME - SAMBA, CROSS STICK, SEMI CLOSED HI HAT, ENSEMBLE FIGURES.

Chord markings: A#m7, D9, A#m7, E#m7, G#m7, D#m7, G#m7, D#m7.

Measure numbers: 94, 95, 96, 97, 98, 99, 100, 101.



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

102 103 104 105 106 107 108 109

118

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), trumpet parts (TPTR. 1-4), trombone parts (TBN. 1-4), guitar (GTR.), piano (PNO.), bass, and drums (DRUMS). The score includes lyrics such as "me", "SAMBA TIME CONT.", and "FILL".

118

119

120

121

122

123

Preview Only
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ALTO 1
ALTO 2
TENOR 1
TENOR 2
SOPR.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

Preview Only
Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

147 148 149 150 151 152 153 154 155

8TH NOTES ON H.H.

"COLORES"