



The Composer

Born in 1959, Chris Sharp is a Florida native raised in Cocoa Beach. He received a Bachelor of Music degree in theory and composition from the University of Florida, where he performed in bands under Frank Wickes and Gary Langford, and studied privately with Richard W. Bowles and Edward Troupin. He earned a Master of Music degree in studio writing and production from the University of Miami, studying with Gary Lindsay, James Progris, Alfred Reed, Ron Miller, and Whit Sidener. Since 1984, Mr. Sharp has served as a staff arranger for Walt Disney World Creative Services, providing music for events ranging from street bands to national television broadcasts. He has also written for Universal Studios (Florida and California); Ringling Brothers Circus; high school and college bands throughout the United States; and several service bands, including the famed USAF Airmen of Note. Active nationwide as a clinician and adjudicator, Mr. Sharp's present focus is on developing material for high school and middle school concert bands, jazz bands, and small ensembles. He currently lives in the Orlando area, where he is a composer, arranger, orchestrator, freelance trombonist, and active music educator.

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About the Music

Warm-ups for Beginning Jazz Ensemble is designed to provide band directors with logically paced, low-impact warm-up exercises that help beginning jazz ensembles make the often challenging transition from concert band to jazz band.

In this edition, jazz elements are introduced gradually, allowing students to focus on individual concepts. The entire ensemble experiences increasingly complex harmonic structures as exercises progress. Wind players are introduced to phrasing and balance while rhythm players are exposed to proper chord voicings and appropriate comping rhythms.

Chorale is a whole-note progression that begins with unison octaves, opens to 5ths, and is then fully harmonized. Using only major-scale harmonic structures, this exercise introduces root movement in 4ths common to many jazz pieces. Players should focus on the drummer's quarter-note ride cymbal pattern to develop a good sense of internal time, and to maintain ensemble cohesion and accurate vertical alignment. Intonation within and among sections may also be refined, as well as uniform articulations and releases. Watch for enharmonic spellings in bars 8–9.

Ballad incorporates ensemble phrasing and more complex harmonies that use altered extensions. Root movement is more random, so winds have an added challenge adjusting to frequent shifts in tonality. Chords may be addressed individually for balance and accuracy of diatonic intervals within the harmonic structures. At times, the guitarist moves independently of the ensemble.

Rock On is a high-energy introduction to the rock style, and addresses those articulations that distinguish rock from swing. In rock, eighth notes that precede offbeat quarter notes are played staccato, in contrast to the long-short “doo-dat” style of swing music. Chord changes are based on a blues progression with simple chromatic substitutions. Remind wind players that longer notes are sustained full value by using good breath support and by releasing accurately on appropriate downbeats.

Upscale, Downscale introduces the ensemble to triplet subdivision essential to the swing style. Harmony reverts to a simplified diatonic language with root movement following an ascending and descending major scale. Individuals should internalize the triplet subdivision to ensure accurate placement of offbeats as they occur in various places within a measure. Provided are various articulations to help emphasize these offbeats, which is contrary to most concert band interpretations. Offbeat dotted quarter notes are sustained full value into following figures. The rhythm section can use this exercise as a reference for rendering chordal and rhythmic figures consistently and properly when written-out parts are unavailable.

Of the multitude of Latin styles used in jazz, the bossa nova is one of the simplest to learn and understand. *Bossa* relies on the drummer for success. The player should take note of the carefully notated part, reproducing it accurately with proper cross-stick technique on the snare drum. Chordal motion is a bit more complex, reflecting the numerous harmonic shifts characteristic of the style of Antonio Carlos Jobim and other writers of this genre. Articulations are provided in abundance to help students achieve an idiomatic interpretation; offbeat staccato notes are crisp and separated.

Sax Blues incorporates many of the elements found in earlier exercises. Independence of the sax section is introduced, allowing an easier transition into more challenging swing material where this technique is common. The drum part is written to “kick” the rhythmic figures in the winds. Bass drum is used only for reinforcing ensemble figures, without keeping a steady rhythm. Provided piano rhythms help the player learn stylistically correct voicings and comping figures for charts where only chord changes are given.

Chris Sliep

2. BALLAD

(♩ = 84)

Alto Sax 1
Alto Sax 2
Tenor Sax 1
Opt. Tenor Sax 2
Opt. Baritone Sax
Trumpet 1
Trumpet 2
Opt. Trumpet 3
Opt. Trumpet 4
Trombone 1
Opt. Trombone 2
Opt. Trombone 3
Opt. Trombone 4
Guitar
Piano
Bass
Drum Set

Chord progression for Guitar:
 A- G- Bb7/F
 C13(11) G-11 C-9 Eb6/9 D(b9) B9(11) Bb9
 C-9 Eb6/9/G D7(11) D7/A G-7 F#7 Eb6/9 D-9 Eb-6/Gb C-11/G Eb6 F13(b9)

Drum Set: BRUSHES, SIM.

3. ROCK ON

(♩ = 144)

The musical score is arranged in a standard orchestral layout. The top section includes Alto Sax 1 and 2, Tenor Sax 1, and optional parts for Tenor Sax 2 and Baritone Sax. The middle section features Trumpet 1 and 2, and optional parts for Trumpet 3 and 4, and Trombone 1, 2, 3, and 4. The bottom section includes Guitar, Piano, Bass, and Drum Set. The score is in 4/4 time with a tempo of 144 beats per minute. The key signature is one sharp (F#). The guitar part includes chord diagrams for F#9, E#10, F#9, F#9, and Bb10. The drum set part includes a 'SOLO FILL' at the beginning, followed by 'SIM.' (symbal) and 'FILL' markings with bar numbers 2, 3, 4, 5, and 6.