

## **INSTRUMENTATION**

Conductor

1st El- Alto Saxophone

2nd El- Alto Saxophone

1st Bl- Tenor Saxophone

2nd Bl- Tenor Saxophone

1st Bl- Trumpet

2nd Bl- Trumpet

3rd Bl- Trumpet

4th Bl- Trumpet

1st Trombone 2nd Trombone 3rd Trombone Bass Trombone Guitar Chords

Guitar Piano Bass Drums

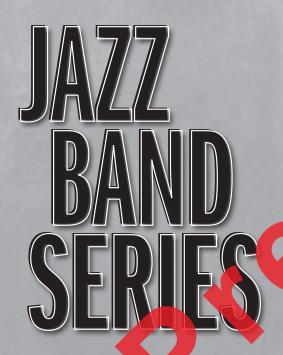
## **Optional/Alternate Parts**

C Flute Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone Horn T.C./Bl, Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./Bl, Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./Bl, Tenor Saxophone (Doubles 3rd Trombone)



## NOTES TO THE CONDUCTOR

The Opener II is a classic bright swing chart that will work at various tempos. Particularly for young players, it is essential to find the right tempo pocket so that the rhythm section locks in. The intro is an 8-bar drum solo on hi-hat and ride cymbal that can be extended, if desired. To maintain the bright, fast tempo, the walking bass line and the drummer's ride cymbal are key. The bass player and drummer should spend some quality time simply playing the pulse or "time," first at different tempos and then at the tempo that the ensemble is comfortable performing.

The piano and guitar parts are guides that support the ensemble with comping, indicated by slash marks. Comping can be described as improvising rhythmically to provide the harmonic structure of the chart. To prevent comping clutter, caution the guitar and piano player not to play too much. Have the players either take turns in various sections of the chart, or position themselves so they can easily hear each other and tastefully share comping responsibilities. I suggest that the chords be played lightly behind ensemble sections and a bit stronger during the solos so the soloist can hear the chord changes.

Regarding ensemble articulation, *marcato*, or rooftop (**A**), markings are played detached and accented. Regarding releases, notes should be held for their full value, and each section should release together. Clean releases will make any band sound more mature.

For an ensemble, at a bright tempo, dragging can tend to be an easy occurrence. Simply direct the band to not play too loud, as playing loudly can bog the band down and make them lose energy. Keep it light with focused energy throughout—easier said than done!

Suggested solos are provided, but I encourage soloists to improvise and create their own solo. Soloists can begin by embellishing the written solos. Another step to begin to improvise is to listen for the chord changes, hear the chord root, and know when it moves to another chord. Focusi Listen for and know the form, too. For additional solos, repeat the solo section. Backgrounds should stay dynamically under solos.

Speaking of dynamics, at m. 89, the entire ensemble should come way down to a whisper and gradually builds as indicated.

Have fun playing jazz!

—Carl Strommen



Carl Strommen

Carl Strommen teaches orchestration and composition at the C. W. Post Campus of Long Island University (NY) and was Director of Bands at Mamaroneck High School in Mamaroneck, New York. An ASCAP award winner, he continues to maintain an active commission, clinic, and writing schedule. Mr. Strommen is a graduate of Long Island University (NY) and The City College of New York.

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RIDE CYM

BASS

Deums



































