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Jazz band arranging : original big band arrangements

Jay M. Byron
Florida International University

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FLORIDA INTERNATIONAL UNIVERSITY

Miami, Florida

JAZZ BAND ARRANGING
Original Big Band Arrangements

A project submitted in partial fulfillment of the

requirements for the degree of

MASTER OF MUSIC

in

JAZZ STUDIES

by

Jay M. Byron

April 1999

TABLE OF CONTENTS

PREFACE.....3

CHAPTER

I. THIS I DIG OF YOU.....4
Overview
Performance Considerations

II. THE WAY YOU LOOK TONIGHT.....7
Overview
Performance Considerations

III. WHEN SUNNY GETS BLUE.....9
Overview
Performance Considerations

IV. UPSIDE, DOWNSIDE.....11
Overview
Performance Considerations

V. DOLPHIN DANCE.....13
Analysis
Performance Considerations

VI. APPENDIX.....16
Samples of Arranging Techniques

VII. SCORES

Preface

This paper examines five big band arrangements written during a period of two semesters from 1998-1999. I will provide an overview and performance considerations for each arrangement.

Each arrangement uses common conventions such as unison lines, octave doubling, four and five part voicings, found in closed, semi-open, and open position. Approach techniques include diatonic, dominant, diminished, chromatic, and parallel. Choice was based primarily on two considerations: desired texture and the best voice leading options identified to provide each part with a swinging line and maintain melodic integrity. Other conventions applied include chord substitution, upper structure triads, and altered and diminished scales to provide harmonic contrast and color.

Each arrangement supplied new challenges and the tunes selected provided the arranger with a diverse experience of styles. The inherent qualities of the melody and harmonic progression of each piece were the primary considerations for selection.

CHAPTER I

THIS I DIG OF YOU

Overview

This I Dig of You is a Hank Mobley composition in B flat major originally recorded on the Blue Note recording Soul Station. It is an up-tempo swing tune in ABAB', 32 measure format. The arrangement has an 8 measure introduction followed by the A theme presented by a unison sax line. The B section is then answered by trumpets and trombones in four way closed position. The A section is then restated by the saxophones in four way double lead and once again the trumpets and trombones answer with a truncated 6 measure version of the B theme. The final 2 bars of this 8 measure section lead into the sax soli section.

The sax soli is a transcription of Hank Mobley's first solo chorus on the Soul Station recording written in four way closed double lead and runs from measure 39-52. The trumpets and trombones using original material then provide a transition to the solo section.

The solo section changes to a hip-hop groove after being set up by the rhythm section. The solo section is open and is based on rhythm changes using tritone substitution. Layered backgrounds are provided and build gradually. The second ending is a transition to a variation of the B theme with some original material. Once again the rhythm section establishes a contrasting time feel by employing an illusion of metric modulation through the displacement of accents. Once established, the ensemble enters with the A theme in tutti and is apparently in three. However, after stating the entire theme the band falls on a

beat four accent and collectively re-establishes the meter as four. The trumpets and trombones then state the B theme for the last time while call and response melodies exchange between the brass and saxophones while delaying the final cadence and providing a more dramatic finish.

Performance Considerations

This is an up-tempo swing chart. It works best at about 200. The bass and bari sax need to establish a firm groove from the onset. The rhythm in measure 8 and landing square on beat one in measure 9 are essential for establishing the time feel for the sax entrance. The brass must use crisp and accurate articulation. Note placement might be difficult in certain parts as the altered scale choices provide a rather dense harmonic sonority. For the sake of the brass, these sections should be worked slowly with rhythm section to aid musicians in finding pitches. This will save rehearsal time and engrain pitch accuracy.

The solo section should be set-up by the drummer in measures 61-62. The rhythm section my groove before the entrance of the soloist or the soloist may enter immediately. This is optional. The changes for the solo section are based on rhythm changes while using tritone sub chords to create a chromatically descending bass line. Saxes enter on cue and repeat as trombones add hits and finally the trumpets with a bluesy lick that signals the final chorus.

The shout at measure 74 is tutti and requires accuracy and clean articulation, especially on the eighth notes on the up beat. Measure 80 is critical as it provides the send-off for the rhythm section to set-up the feel for the triple meter. The tutti section at measure 84 should crescendo until the tutti beat four accent in measure 89. From this

point, backgrounds should be sure to give way to melodic material and provide a convincing call and response effect.

CHAPTER II

THE WAY YOU LOOK TONIGHT

Overview

The inspiration for the arrangement of this Jerome Kern compostion developed from listening to the Blowin' Sessions recording featuring Hank Mobley, Johnny Griffen, John Coltrane, and Lee Morgan.

The form of the tune is an extended AABA format with each section lasting 16 bars. The introduction and the end of each chorus is marked by a four bar ensemble pedal figure that was borrowed from the Blowin' Sessions recording. The saxophones introduce the A theme at measure 7 in octave voicing. The A theme then repeats at measure 23 in four-way closed, double lead with brass backgrounds extrapolated from melodic embellishment figures found on the recording. A trombone soli introduces the B theme at measure 39 in unison voicing which breaks into four-way closed in the fourth bar. The entire ensemble then joins at measure 46 to finish the B theme. Measure 55 rounds off the first chorus in full ensemble tutti.

A tenor solo feature at measure 75 runs a full chorus with backgrounds providing harmonic color from the second A section. The tenor solo finishes on the four bar pedal figure which not only gives closure to the solo, but provides a natural introduction to trombone and bass soli at measure 128. The soli was inspired by the Rob McConnel style and written as an A theme variation utilizing unison voicing while breaking into four-way closed at key points of harmonic interest. The next A theme returns with the full ensemble. While trying to capture the essence of Lee Morgan, measure 160 features a

written trumpet solo over the B theme which is subsequently joined in a trumpet duet in measure 168 and brings the B theme to closure. Measure 176 is a full ensemble return to the A theme. The arrangement ends with a half-time re-harmonization of the A theme tag.

Performance Considerations

This arrangement is to be performed as up-tempo as possible however, some of the background figures will prove to be difficult at a tempo that exceeds 220. A strong lead trumpet is a requirement for this piece. The quarter note triplet figures at measure 57 need to be played legato and maintain steady tempo. The shift to the contrasting rhythm in measure 61 will need to be paid special attention.

The tenor solo background figures provide interesting harmonic color but must remain subdued so as to not interfere with the soloist. Background accents at measure 112 need to be precise, crisp, and supported by the snare drum. This section should crescendo gradually. The trombone soli section should swing and special attention should be given to the melodic embellishment. The trumpet solo requires the use of alternate fingerings (1-3/1). The repeated notes lay more naturally if initiated with the alternate (1-3). Once again, backgrounds need to be subdued, however the trumpet should be encouraged to sing over the top with a full tone.

The last full ensemble A theme should be big and swinging leading to the last two bars in half-time to be played big and fat!

CHAPTER III

WHEN SUNNY GETS BLUE

Overview

This arrangement in the key of F is a vocal ballad written in quasi Basie style and follows the original AABA, 32 bar song format. The introduction opens with full ensemble in double-time and is derived from the second 4 bars of the A section. The vocalist enters in the ninth bar as the tempo drops into half-time and runs the first A with rhythm section accompaniment only. Upon repeat, saxophone backgrounds enter providing more harmonic interest. The B section is then supported by trombone pads answered by flugel horns and subsequently the saxophones. A return to the A theme is once again provided with sax pads with a variation of rhythm and harmonic color.

Measure 33 returns to double-time with the trombones voiced in fourths and setting up one chorus of solo complete with backgrounds. The full ensemble shout in Basie style arrives at measure 53 and is interspersed with answers form the sax section. Measure 69 features the trumpets and trombones on the B theme in very tight four-way closed voicing with sax pads returning to half time through metric modulation in measure 83 using quarter note triplets. The vocalist then enters in measure 85 bringing the arrangement to conclusion with the A theme.

Performance Considerations

The tempo of this arrangement is critical to it's musical success. It will work best at 106-112 while providing enough impetus for the double-time sections and an almost rubato feel for the half time sections. The bass line pick-up must be played solidly with

swing to establish the tempo and feel. Measure 5 of the introduction is a pyramid and must be executed accurately with accents in order to be convincing.

When the vocalist enters backgrounds must be played in subtone and very legato. The third trombone in measure 18 provides forward movement to the backgrounds and should be heard. Eighth notes at measure 19 need to be played straight at this tempo so play rhythms as written. Rhythms written into backgrounds are coordinated with the vocal melody so care must be exercised so that they are synchronized throughout.

The double time section at measure 33 should be played forte and articulated as indicated. Solo backgrounds at measure 45 must be played mezzo forte and will need to be rehearsed for accuracy. The fourth beat of measure 52 must be played with a fat accent to establish the feel of the swinging shout to follow. Measure 69 is voiced tightly and needs to swing hard. Do not allow sax pads get in the way.

For maximum effectiveness, the quarter note triplets at measure 83 should be exaggerated followed by very legato quarter notes in measure 84 to return to half time feel. Measure 93 supports the repeated tag of the vocalist. Beat three should not arrive until the vocalist lands on the lyric "Blue."

CHAPTER IV

UPSIDE, DOWNSIDE

Overview

Upside, Downside is a Mike Stern composition in e minor from the album of the same title recorded in 1986. Originally recorded by a fusion ensemble, this arrangement is an adaptation for big band with the intention of maintaining the original sonority and intensity.

The main theme of the tune is the counterpoint interplay between an ostinato in the bass and a very angular melody played by the guitar (electronic wind instrument or tenor sax) and reflects the tendencies of bass lines of progressions utilizing tritone substitutions. The full ensemble playing a syncopated, harmonically dense pad marks the end of each section.

The melody continues to evolve and gains more momentum as the composition unfolds. The last eight measures of the exposition then fall into a "Weather Report" like groove bringing the arrangement to an open solo section.

The solo section uses the same bass ostinato as the theme. Backgrounds are provided by the saxes and trombones. The sax line is actually a solo riff transcribed form the original guitar solo and provides harmonic motion to bring variety to the redundancy of the ostinato.

The arrangement then returns to the B theme of the exposition and runs it's course identical to the first time. At the conclusion, the piece recapitulates and ends on the eight measure, dense harmonic, full ensemble pad with the last measure providing contrast to

the tunes sonority of e minor by resolving to an $E^{+}Maj.^{7}$ chord. Possibly a fusion equivalent to the principle of the "picardy third."

Performance Considerations

The rhythm section is of prime importance and should be able to maintain a steady, intense groove throughout the arrangement. The bass player should be able to provide a clear and defined tone while the slap and pop technique would be most effective if employed ad libitum at the bass player's discretion. Furthermore, a five or six string bass would add bottom and fullness to the ensemble sections by allowing the bassist to play an octave lower than written. The drummer should be encouraged to fill any static sections throughout as in a drum feature and in the style of Dave Weckl or drummers of similar fusion style.

The tutti sections needs to be accented and tight to keep them from dragging. The sonority should be intense and compact like a synthesizer, not spread and heavy. There is a tendency to swing these sections and this must be avoided. This is a fusion tune and it should not swing in the traditional sense. Trombone backgrounds at measure 60 should use vibrato and exaggerate the glissando.

The solo section is open and may feature any instrument. The open section remains over the e minor ostinato so the rhythm section must contribute dynamic and rhythmic contrast in order to provide interest and support for the soloist. The return to the theme and the rest of the arrangement should continue in the same style as the exposition to the end. The drummer should place emphasis on the ritardando in the penultimate measure and set-up. The last chord should be intense and held for at least a full bar.

CHAPTER V

DOLPHIN DANCE

Overview

A Herbie Hancock composition found on the Maiden Voyage album, Dolphin Dance is a through-composed, modal piece centered around the key of c dorian. Much of the material for this arrangement was inspired by the unique voicing characteristics of Hancock's style. However, some original melodic material was used as well as contrasting time feel, (e.g., swing vs. even eighth notes), to add character and interest to the arrangement.

The introduction is based on the voicing of the c# minor chord found in measure 29 of the tune. Treated in augmentation, the ostinato rhythm and the sonority of the chord set the mood for the arrangement. In addition, the shift from even to swing eighths sets the precedent for the character of the overall arrangement. The melody enters in measure 20 and starts as a unison duet between the third trumpet and second alto. At measure 28, with the addition of sax backgrounds the melody splits into harmony while emphasizing the chromatic line in the progression.

The soli, written for the sax section, is four-way, double lead harmonization of a full chorus of a Bill Evans transcription that uses some of the reharmonization preferences employed by Evans. The soli runs for a full chorus with brass backgrounds added at the midpoint. An open solo section immediately follows and runs for a full chorus. The solo choruses of Freddie Hubbard on the same recording inspired solo backgrounds.

The shout enters at measure 130 and is a permutation of the original melody. Further variation of the melody occurs at measure 142 although the chord progression maintains

the integrity of the original. This section continues through the end of the chorus where it is met by a group of quarter note triplets in measure 161 which provide a vehicle for metric modulation into 3/4 time in measure 162.

A vamp in three sets up the last section which presents an entire chorus of the melody, also in three, utilizing the call and respose phrasing between the saxes and brass. The tune finally comes to rest on a variation of the introduction in three and is open for improvisation with backgrounds played on cue.

Performance Considerations

The introduction must be played in even eighths with emphasis given to the bass line in the bass and baritone sax. The swing feel should be set-up by the drums and doubled bass line that occurs in measure 9 and continue throughout the rest of the piece until otherwise indicated.

The melody at measure 20 should by played on flugel horn and alto sax. Backgrounds should be played in a subdued fashion and not interfere with the melody while emphasizing the alterations and tensions provided by the harmony.

It is necessary to play the sax soli in the hard swing style of Freddie Hubbard. Phrasing alike is critical and is suggested by the phraseology of the line itself. Again, backgrounds should be no louder than mezzo forte and executed with precision and clarity. Solo section backgrounds must swing without interrupting the open space and interpretation of the soloist.

The shout at measure 130 must swing hard and balance achieved throughout the ensemble. Measure 142 should adopt the style of the Golson tune, Killer Joe and provide stylistic contrast to the even eighths feel of measures 146-149.

The quarter note triplet figure in measure 161 must be played legato with heavy emphasis to successfully establish the triple meter. The bass ostinato in measures 166-169 may be opened up for solo before the last ensemble chorus. The last section of interplay between saxes and brass must be balanced and attention should be given to the unison lines in the brass as accuracy tends to be a problem. The last vamp is open and serves as a vehicle to feature yet another soloist. The backgrounds are unison and provide an opportunity to feature other ensemble members. This section should slowly build while the drummer becomes more aggressive. As the level rises, backgrounds can be added starting with the trombones and ultimately the unison call and response lines of the trumpets and saxes.

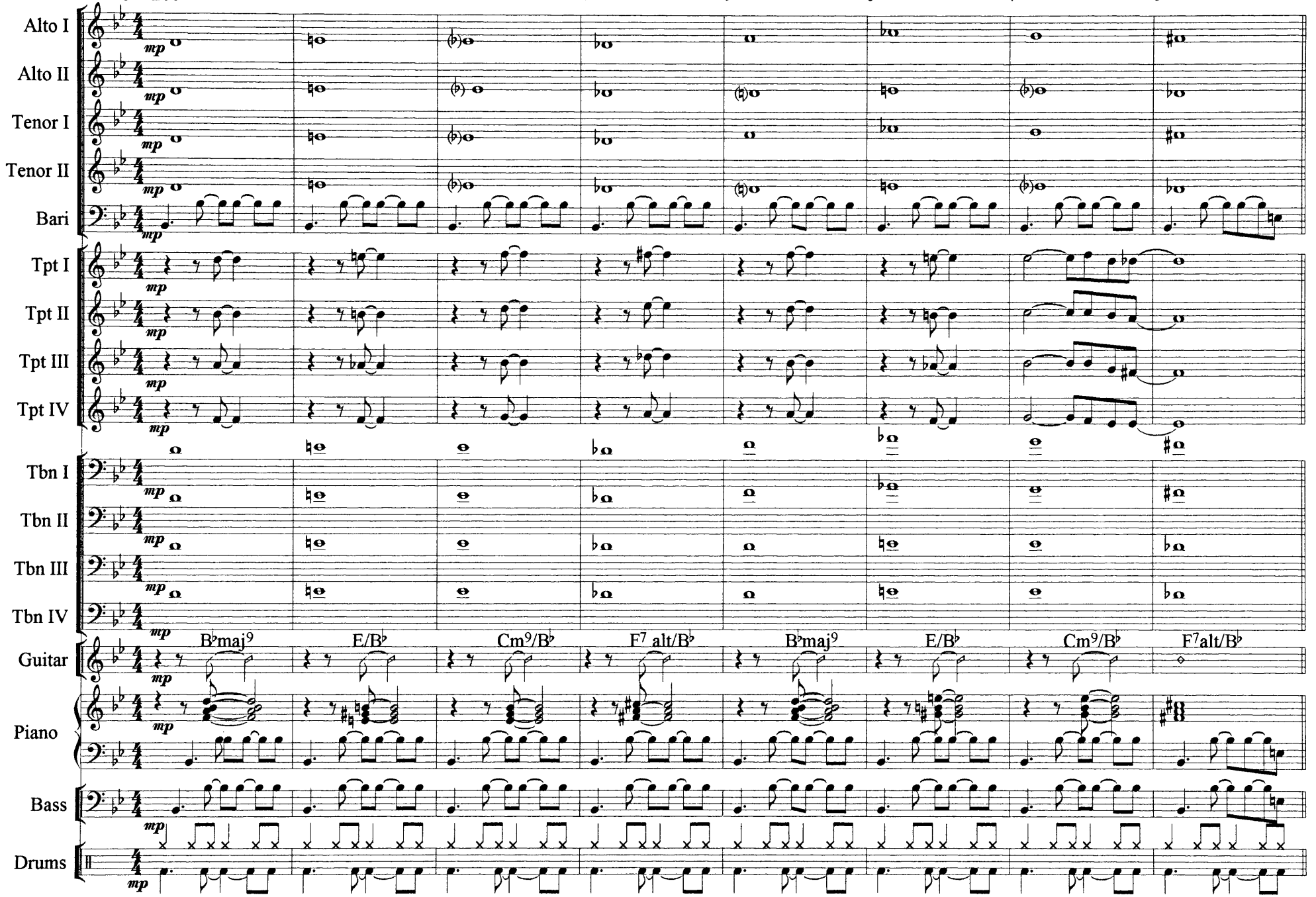
APPENDIX

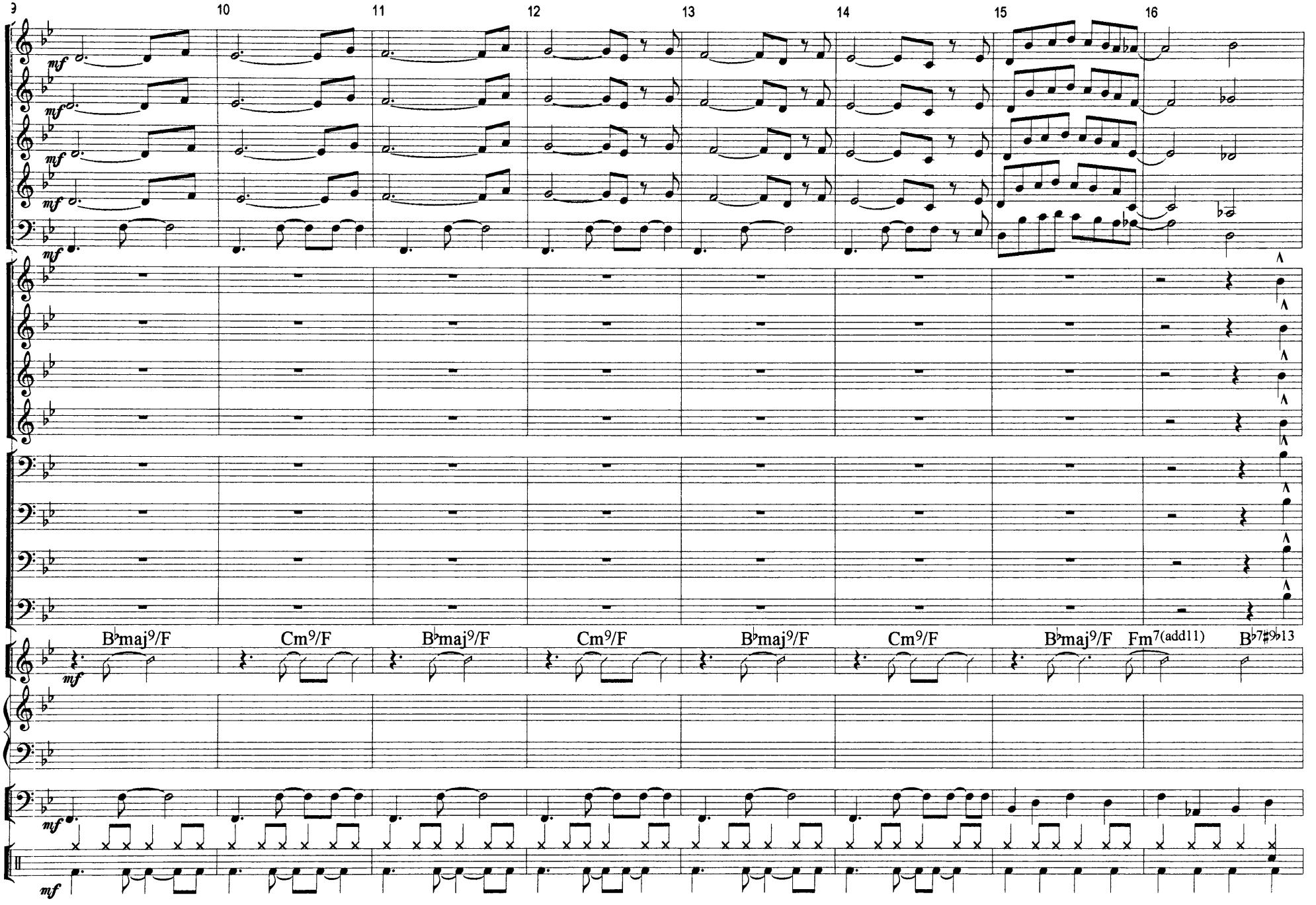
SAMPLES OF ARRANGING TECHNIQUES APPLIED

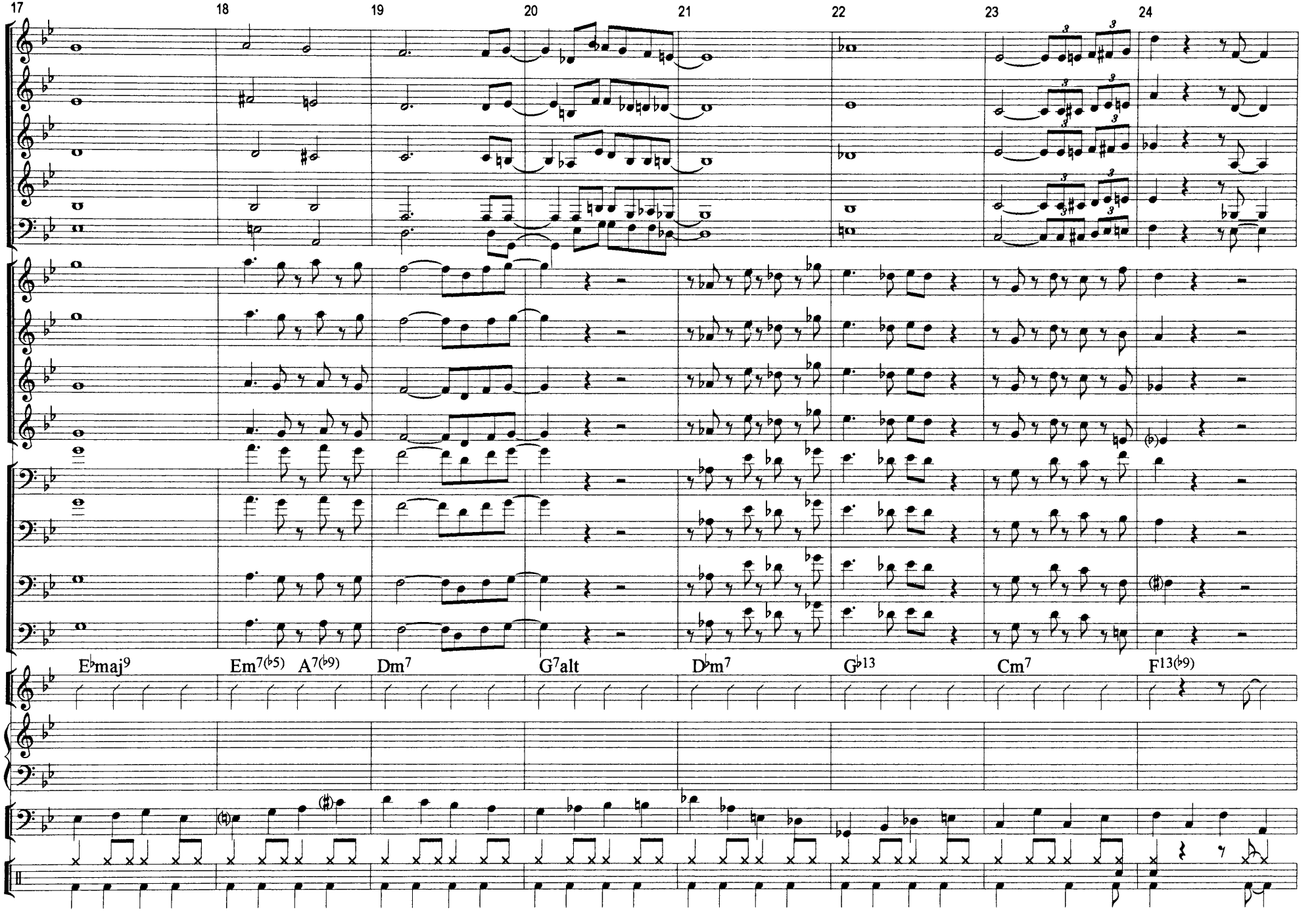
Technique	Tune	Section	Measure
Unison Voicings	The Way You Look Tonight	Sax	7
Four Part Double Lead	The Way You Look Tonight	Sax	23
Five Part Drop 2	Dolphin Dance	Sax	67 (1)
Spread Voicing	Dolphin Dance	Ensemble	92
Diatonic Approach	When Sunny Gets Blue	Ensemble	53
Chromatic Approach	The Way You Look Tonight	Ensemble	123
Parallel Approach	This I Dig of You	Trombones	66
Diminished Approach	Dolphin Dance	Sax	58
Dominant Approach	When Sunny Gets Blue	Sax/Trombone	69
Upper Structure Triads	Dolphin Dance	Ensemble	165
Voicings in Fourths	When Sunny Gets Blue	Trombones	33
Chromatic Motion	The Way You Look Tonight	Ensemble	64
Melodic Minor Harmony	When Sunny Gets Blue	Sax	17
Herbie Hancock Voicings	Dolphin Dance	Sax	115
Altered Scale	This I Dig of You	Trumpets	58
Diminished Scale	Dolphin Dance	Sax	228
Metric Modulation	Dolphin Dance	Ensemble	161

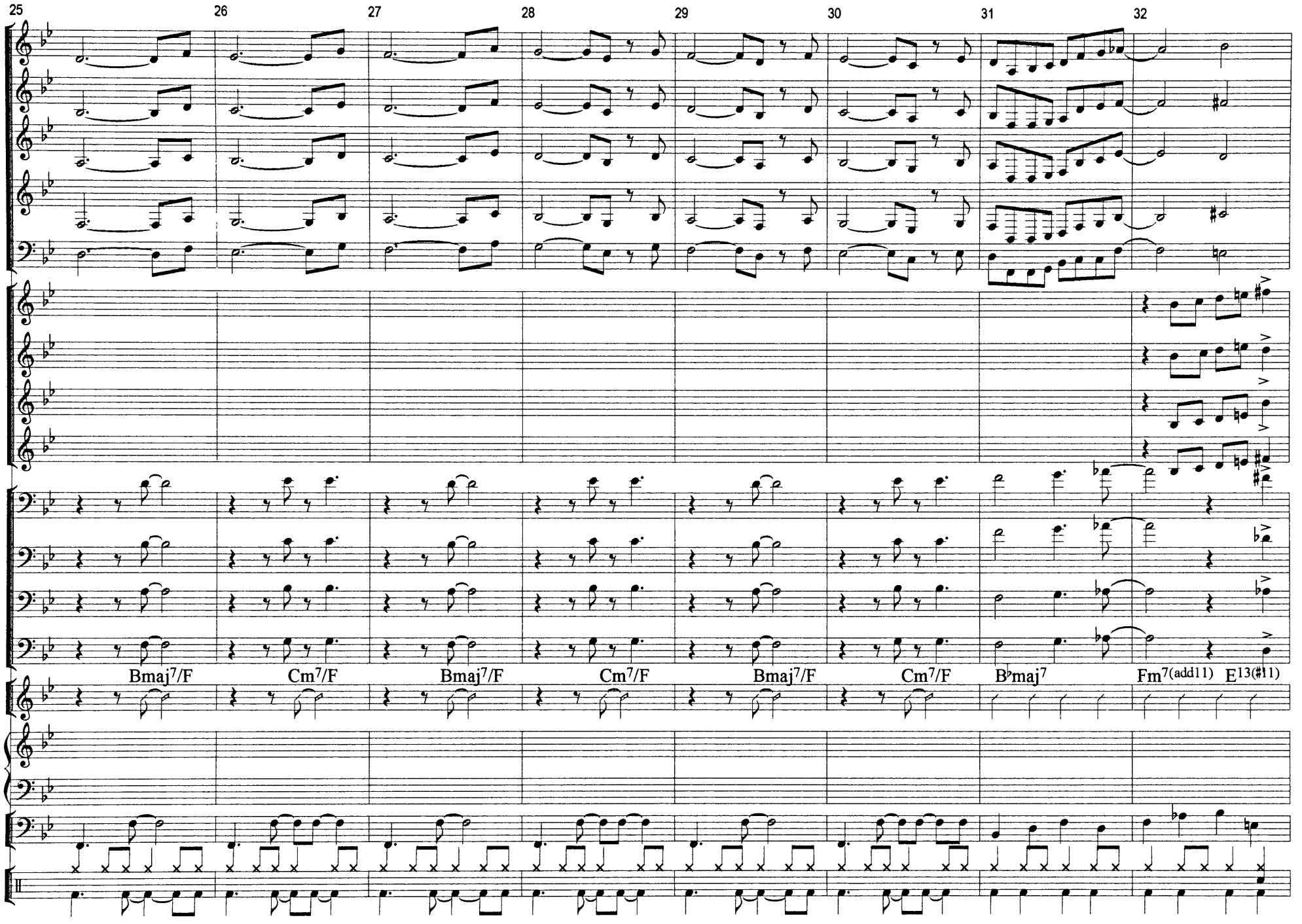
THIS I DIG OF YOU

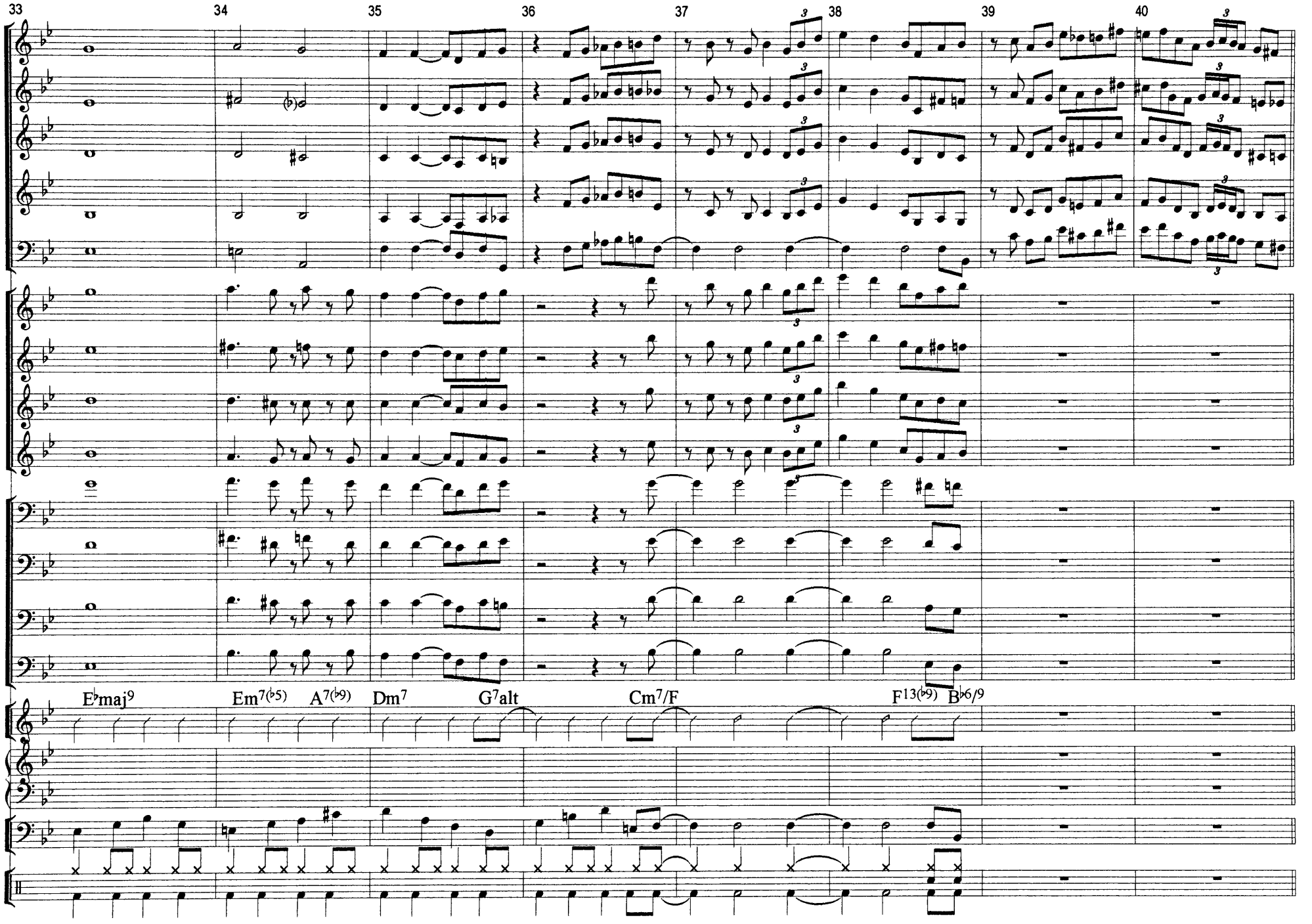
Hank Mobley
arr. Jay Byron




9
10
11
12
13
14
15
16
mf
B♭maj9/F
Cm9/F
B♭maj9/F
Cm9/F
B♭maj9/F
Cm9/F
B♭maj9/F
Fm7(add11)
B♭7♯9♭13


17
18
19
20
21
22
23
24
E♭maj9
Em7(♭5)
A7(♭9)
Dm7
G7alt
D♭m7
G♭13
Cm7
F13(♭9)


25
26
27
28
29
30
31
32
Bmaj7/F
Cm7/F
Bmaj7/F
Cm7/F
Bmaj7/F
Cm7/F
B♭maj7
Fm7(add11)
E13(#11)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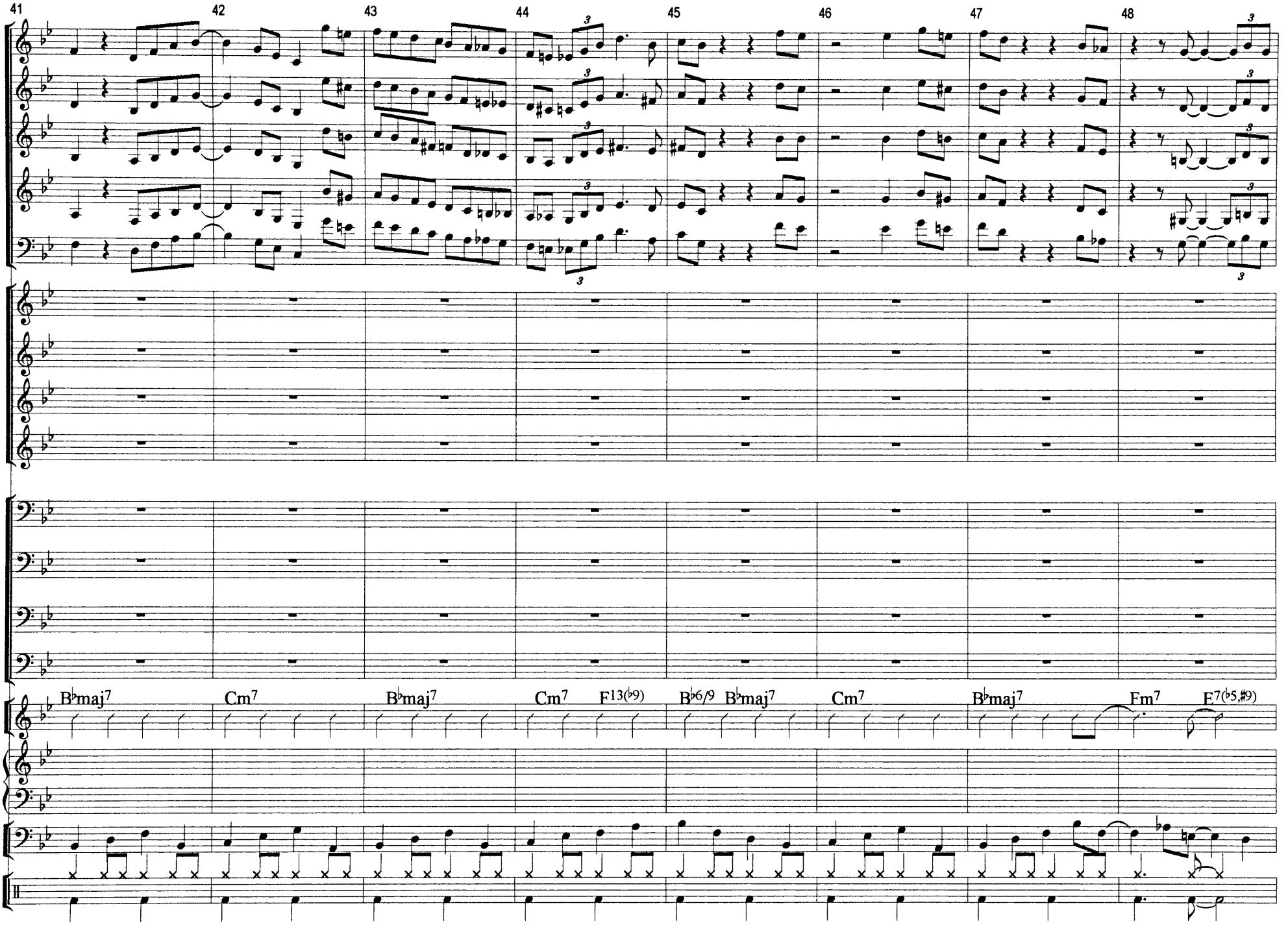
34
35
36
37
38
39
40
E♭maj9
Em7(♭5)
A7(♭9)
Dm7
G7alt
Cm7/F
F13(♭9)
B♭6/9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42
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45
46
47
48
B♭maj7
Cm7
B♭maj7
Cm7
F13(♭9)
B♭6/9
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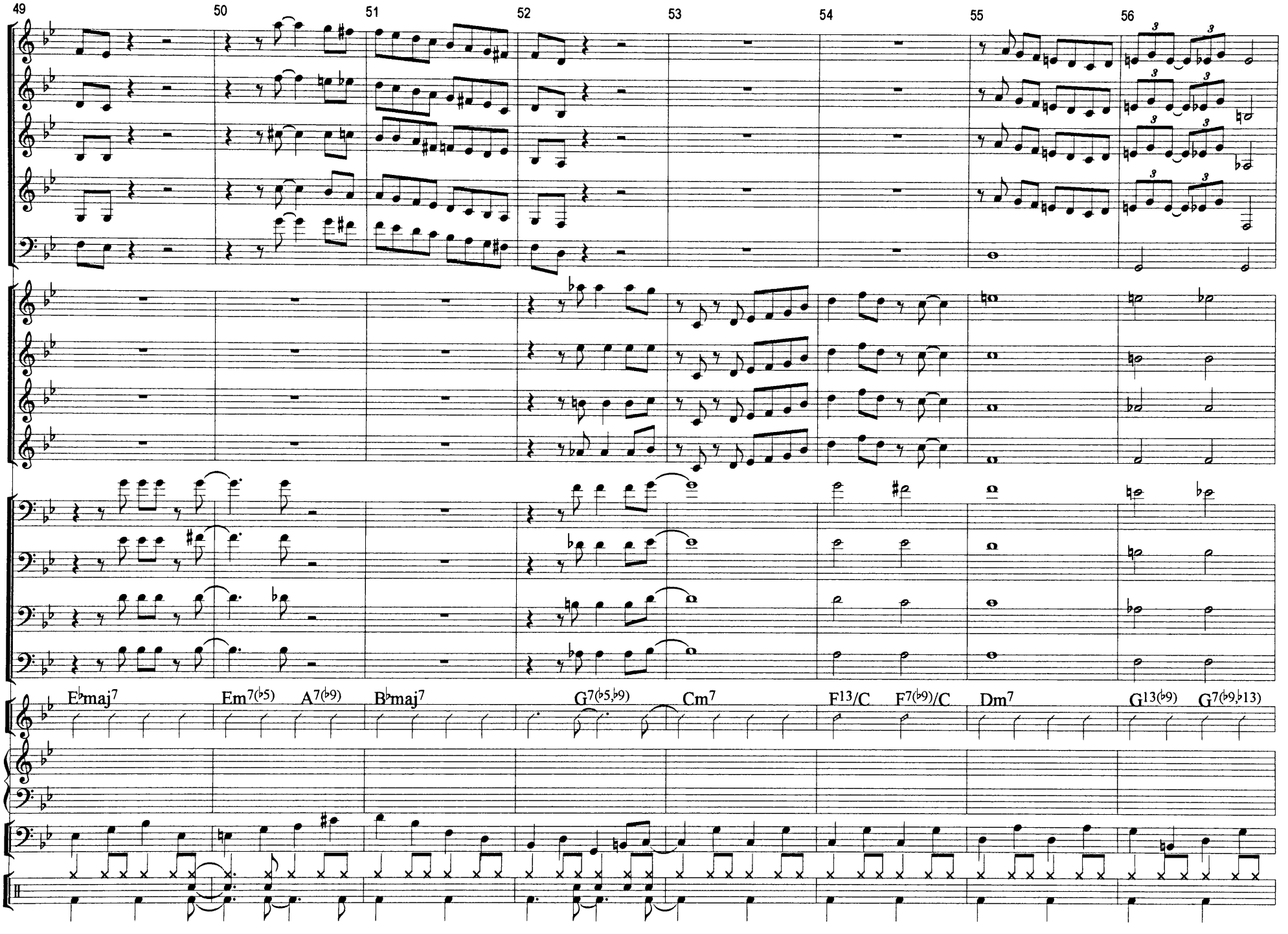
Cm7
B♭maj7
Fm7
E7(♭5,♯9)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50
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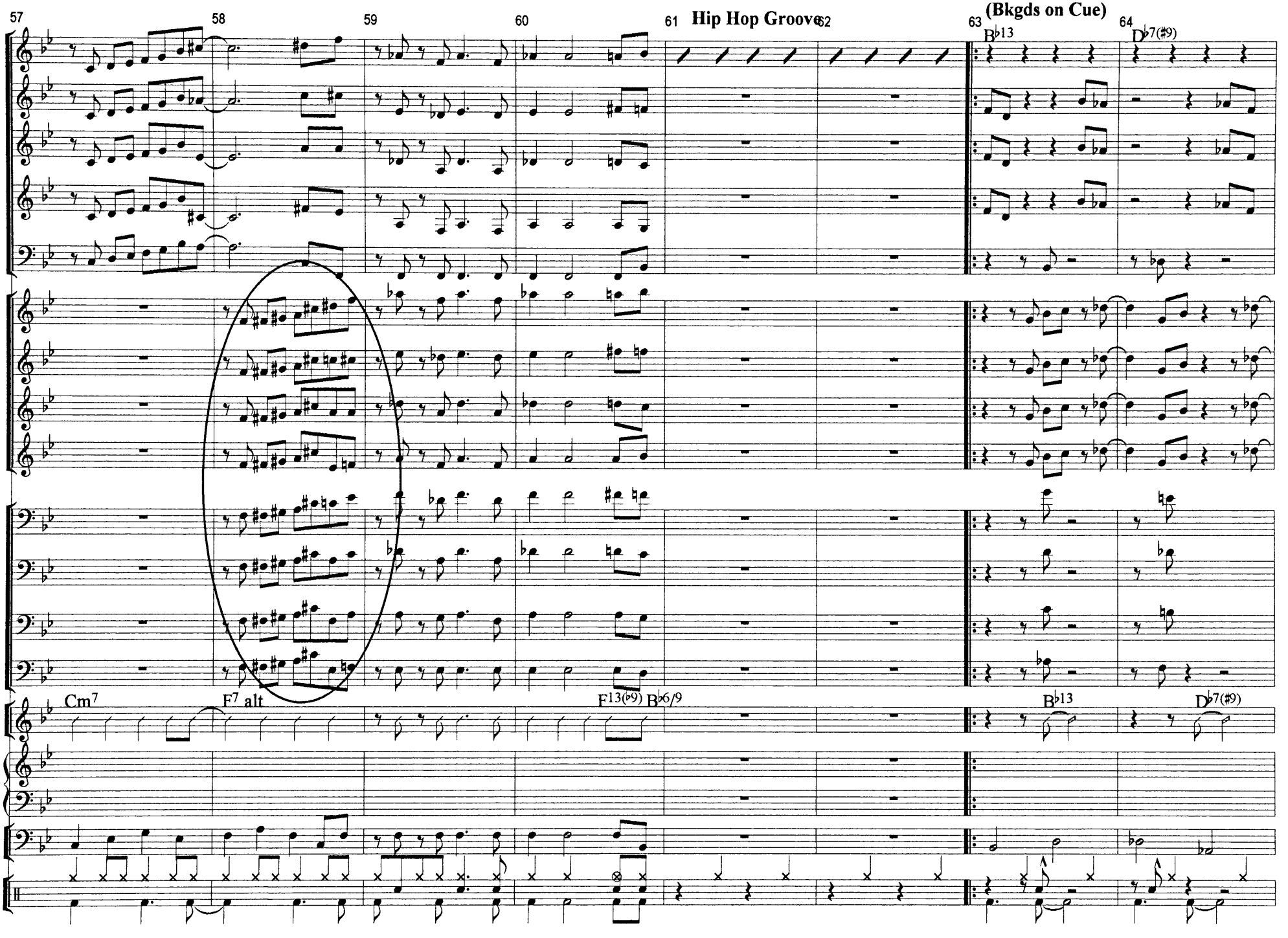
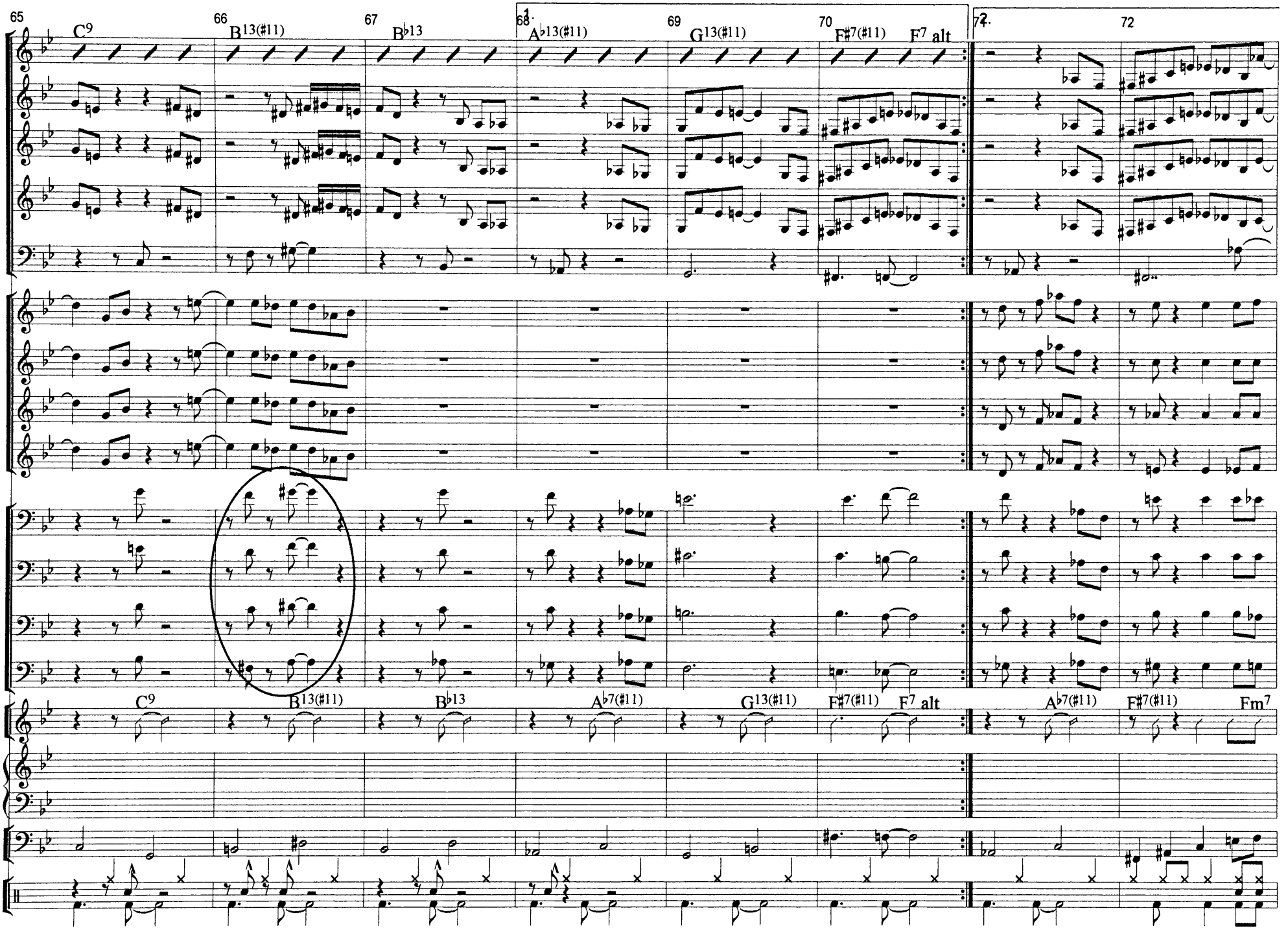
52
53
54
55
56
E♭maj7
Em7(♭5)
A7(♭9)
B♭maj7
G7(♭5,♭9)
Cm7
F13/C
F7(♭9)/C
Dm7
G13(♭9)
G7(♭9,♭13)


57
58
59
60
61
Hip Hop Groove
62
(Bkgds on Cue)
63
B♭13
64
D♭7(♯9)
Cm7
F7 alt
F13(♭9)
B♭6/9
B♭13
D♭7(♯9)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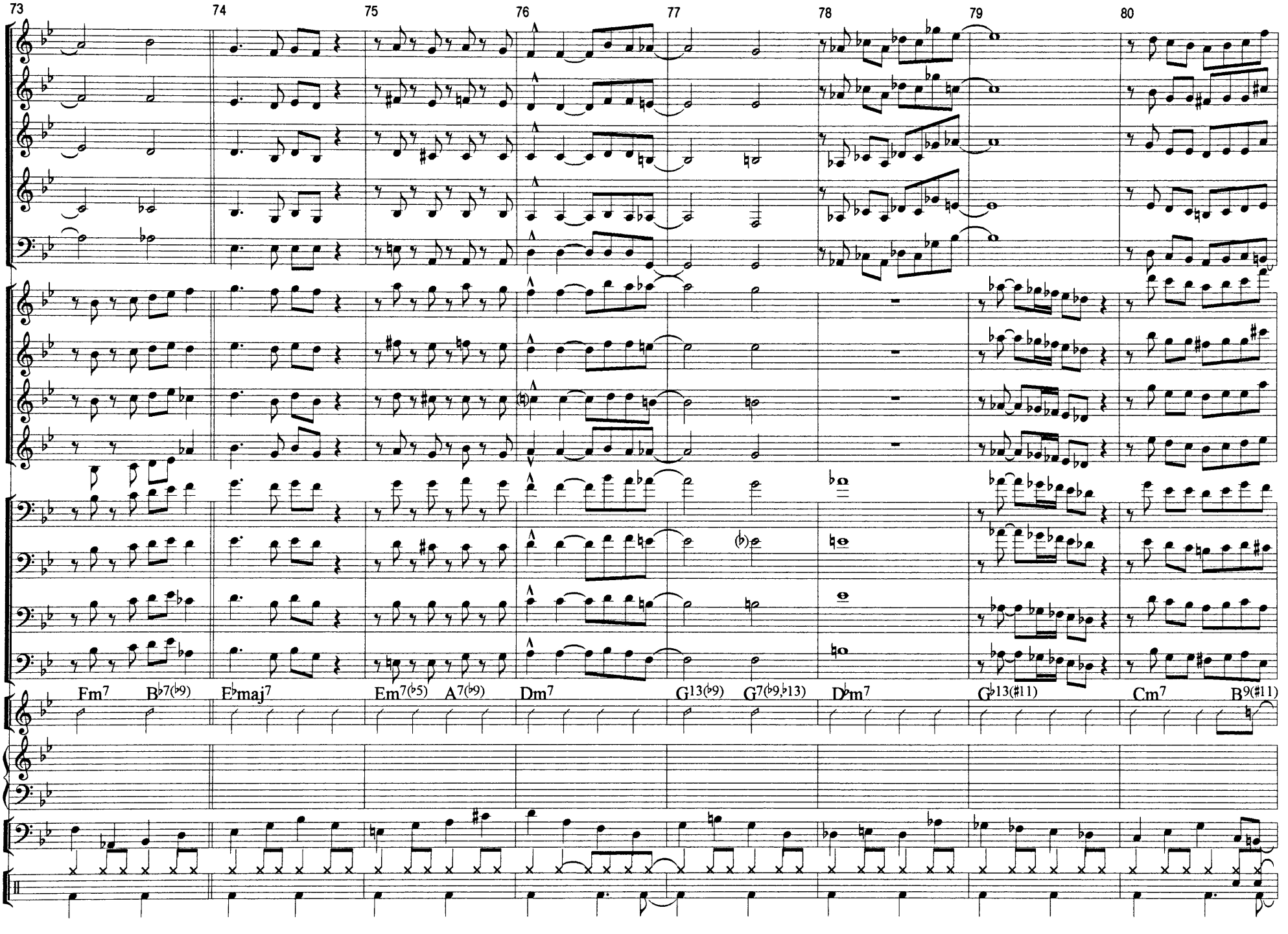
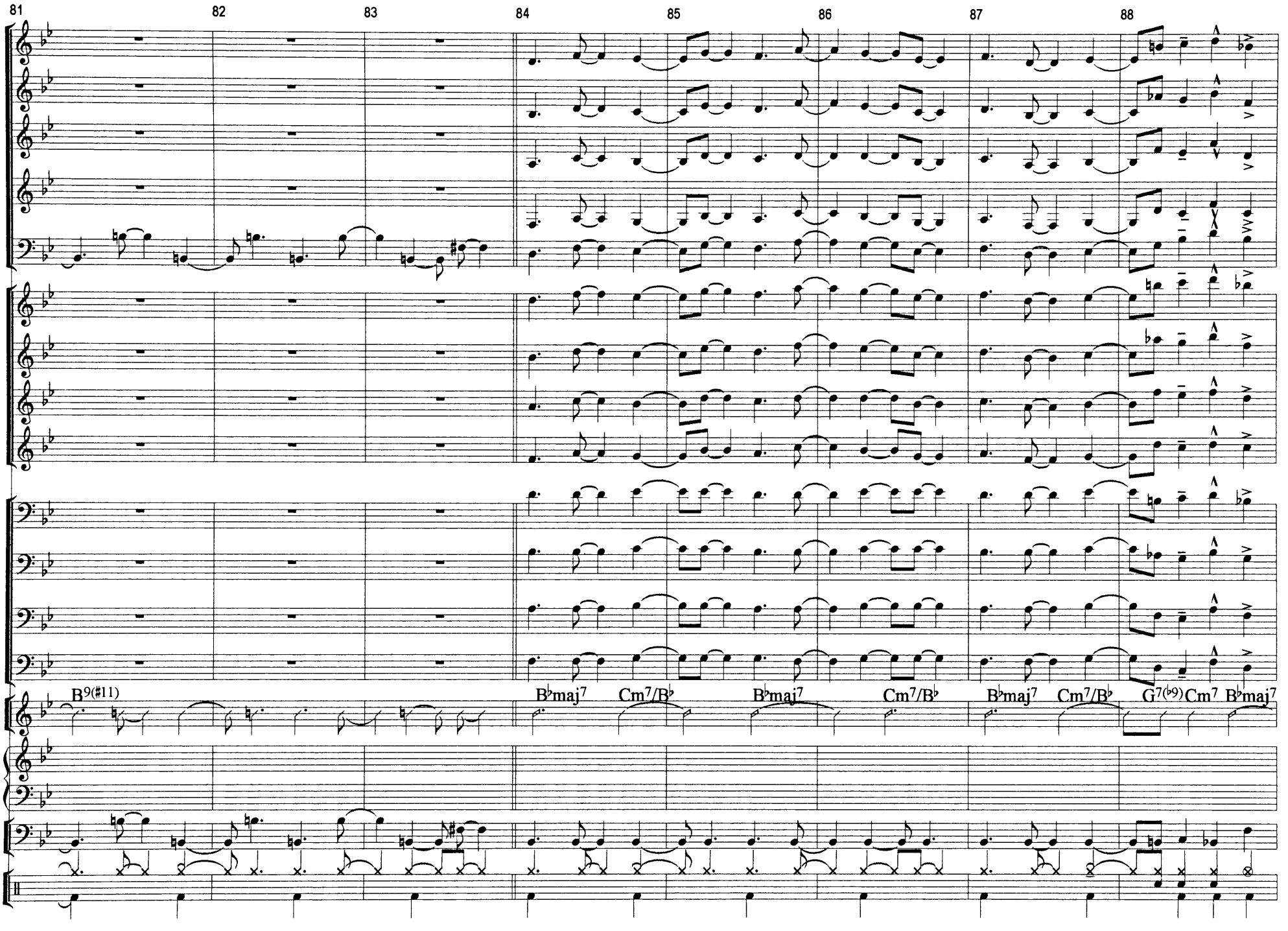
66
67
68
69
70
71
72
C9
B13(#11)
B♭13
A♭13(#11)
G13(#11)
F♯7(#11)
F7 alt
1.
2.
C9
B13(#11)
B♭13
A♭7(#11)
G13(#11)
F♯7(#11)
F7 alt
A♭7(#11)
F♯7(#11)
Fm7


73
74
75
76
77
78
79
80
Fm7
B♭7(♭9)
E♭maj7
Em7(♭5)
A7(♭9)
Dm7
G13(♭9)
G7(♭9,♭13)
D♭m7
G♭13(♯11)
Cm7
B9(♯11)


81
82
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84
85
86
87
88
B9(#11)
B♭maj7
Cm7/B♭
B♭maj7
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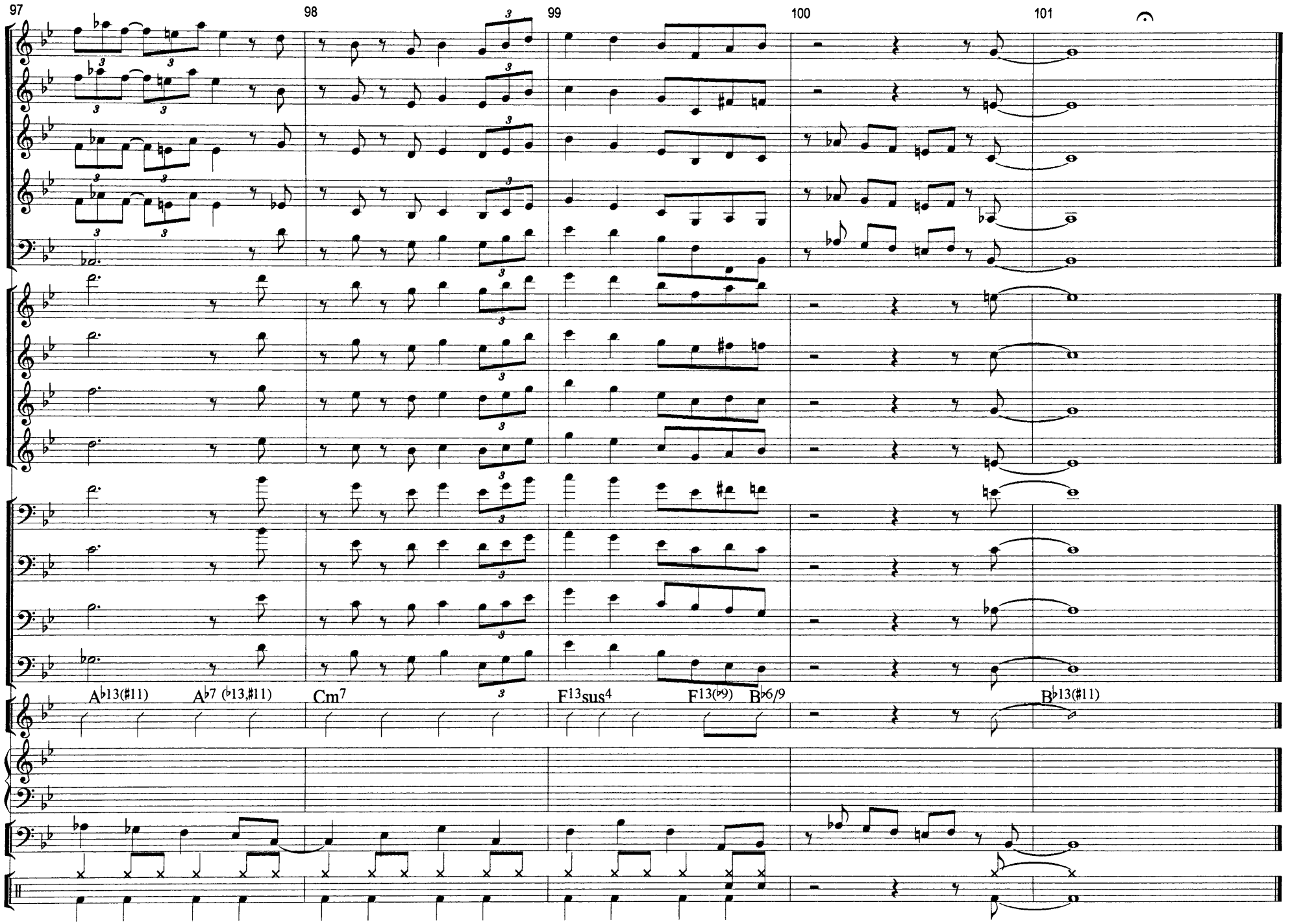
Cm7/B♭
G7(♭9)
Cm7
B♭maj7

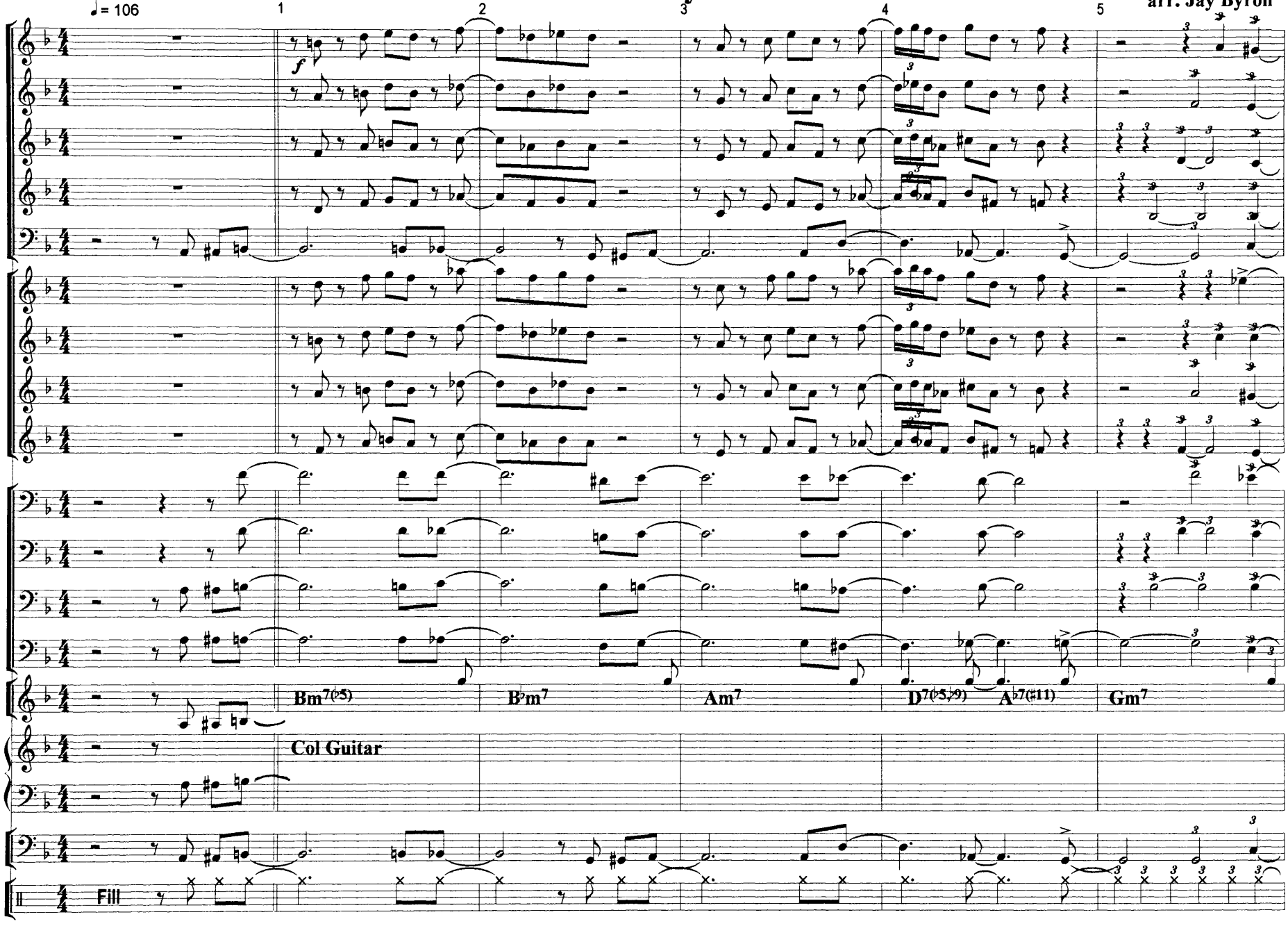

97
98
99
100
101
A♭13(♯11)
A♭7 (♭13,♯11)
Cm7
F13sus4
F13(♭9)
B♭6/9
B♭13(♯11)

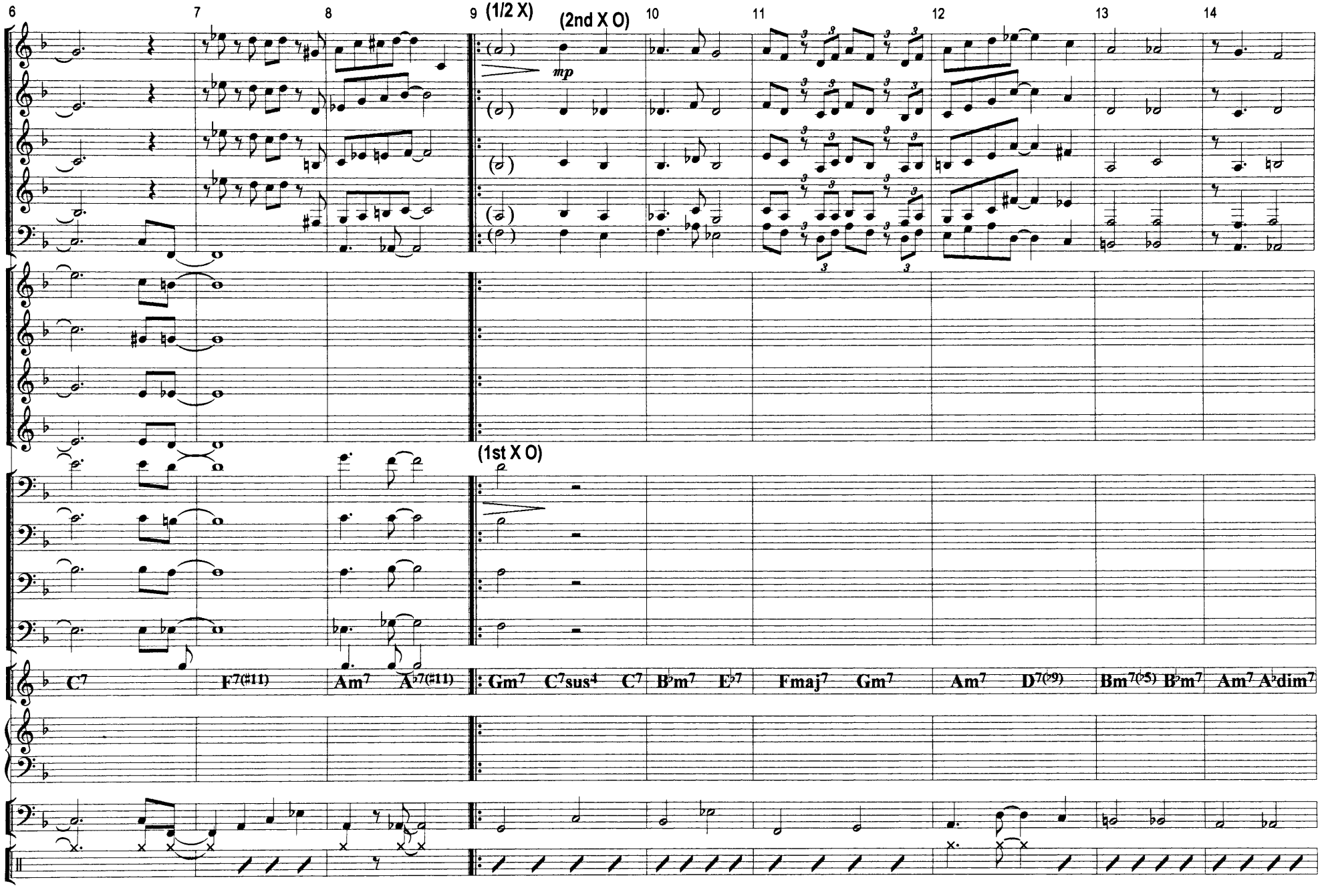
Score

When Sunny Gets Blue

Segal - Fisher
arr. Jay Byron

♩ = 106




6
7
8
9
(1/2 X)
(2nd X O)
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13
14
mp
(1st X O)
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Am7
A♭7(♯11)
Gm7
C7sus4
C7
B♭m7
E♭7
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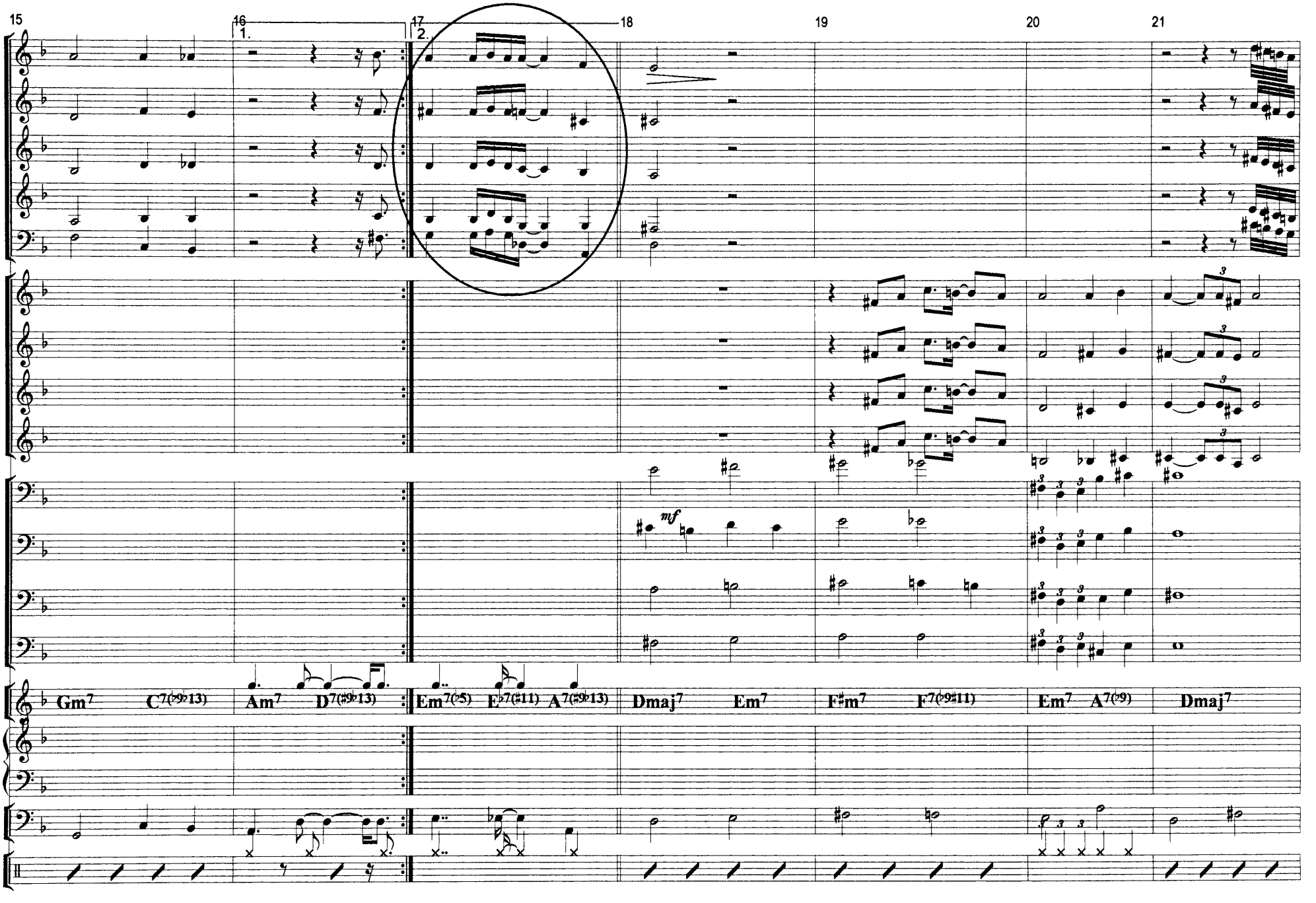
Gm7
Am7
D7(♭9)
Bm7(♭5)
B♭m7
Am7
A♭dim7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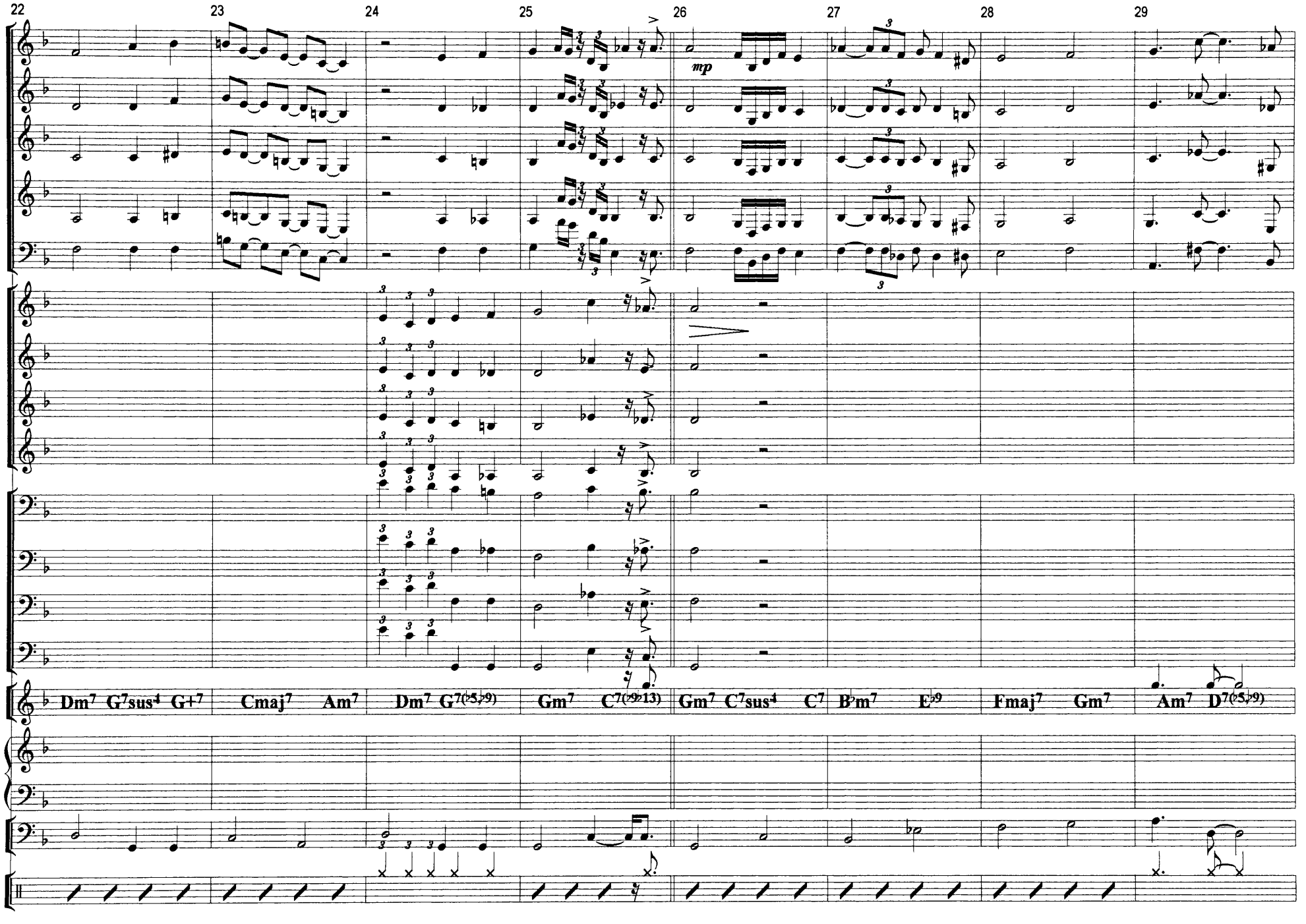
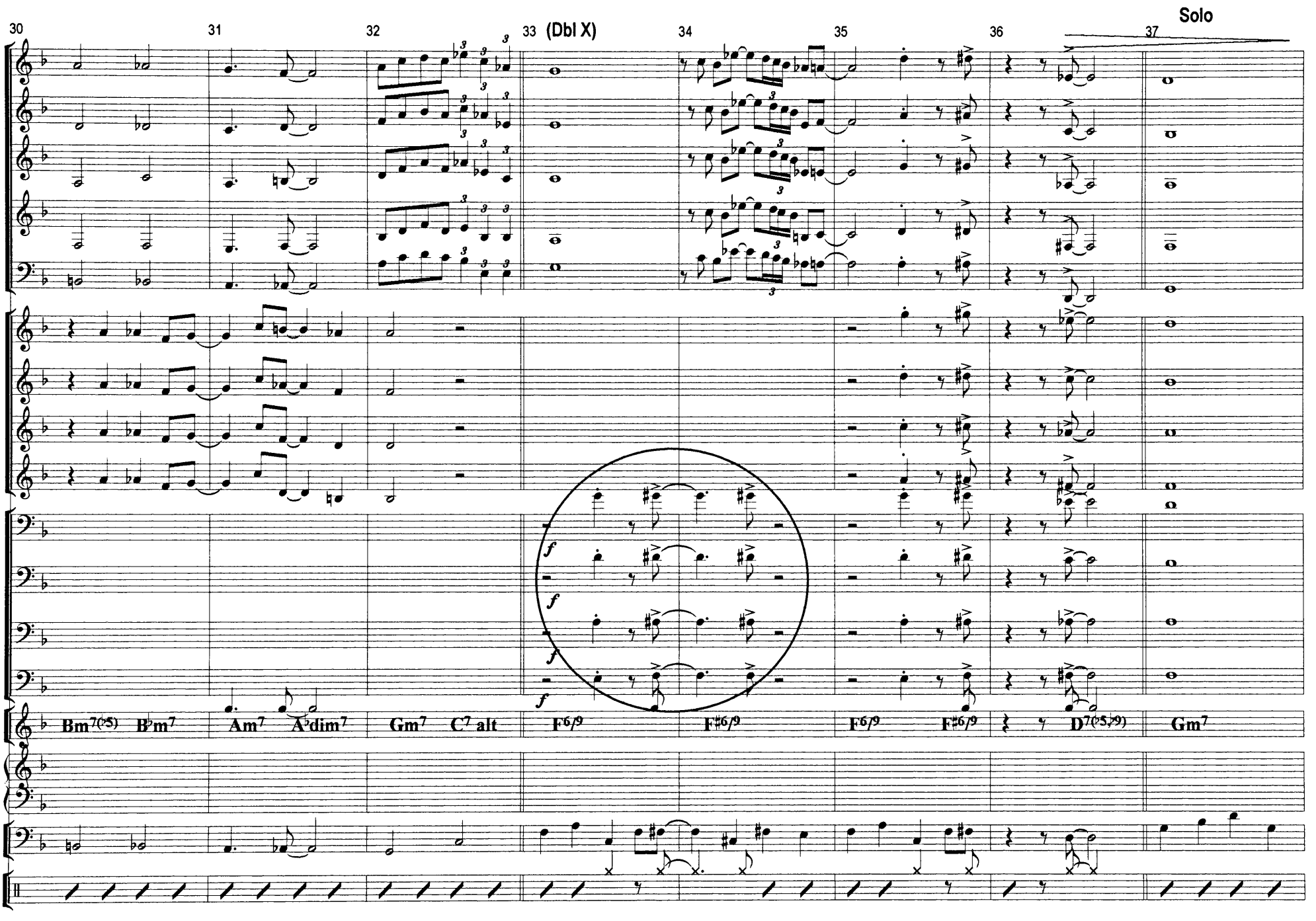
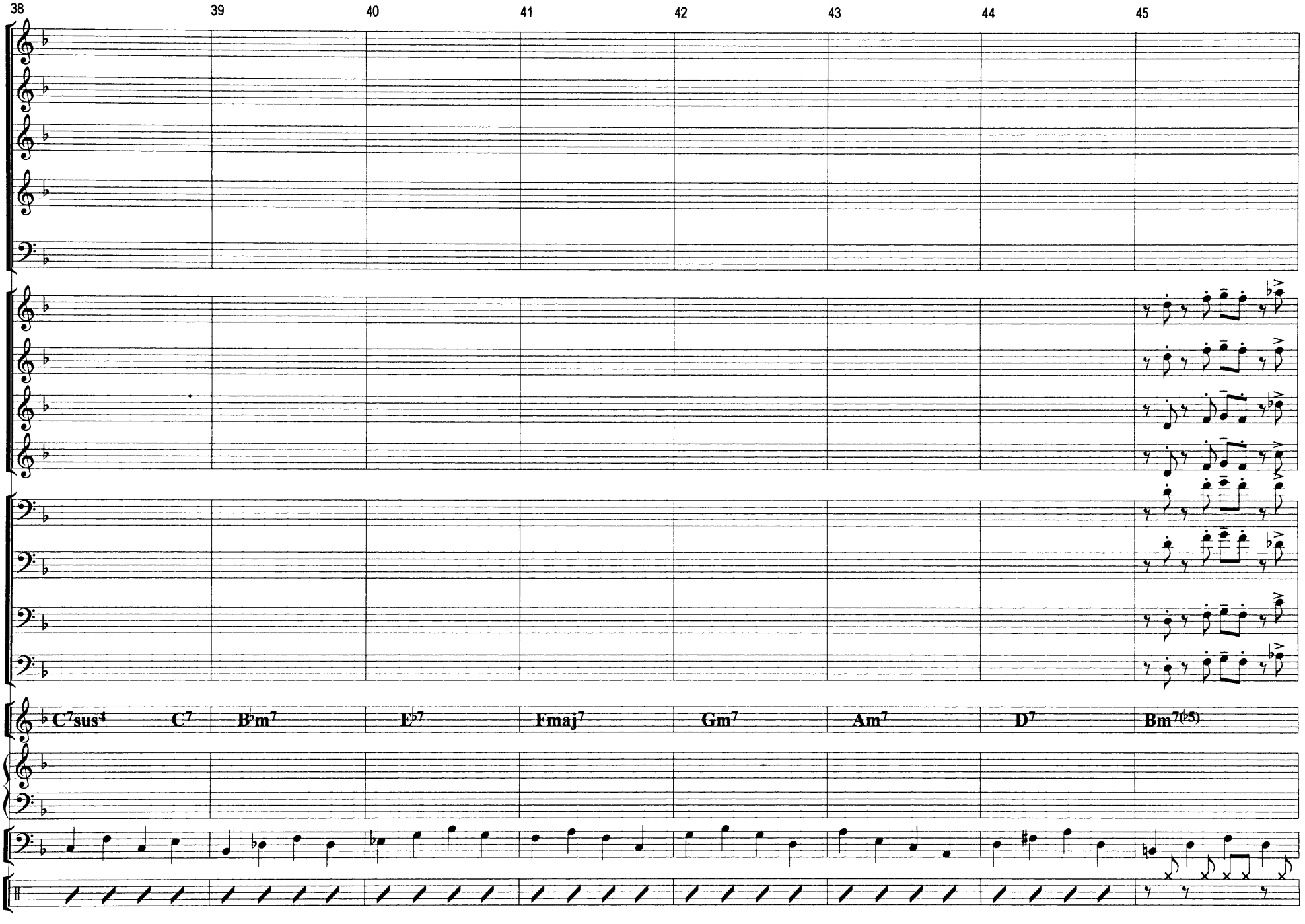
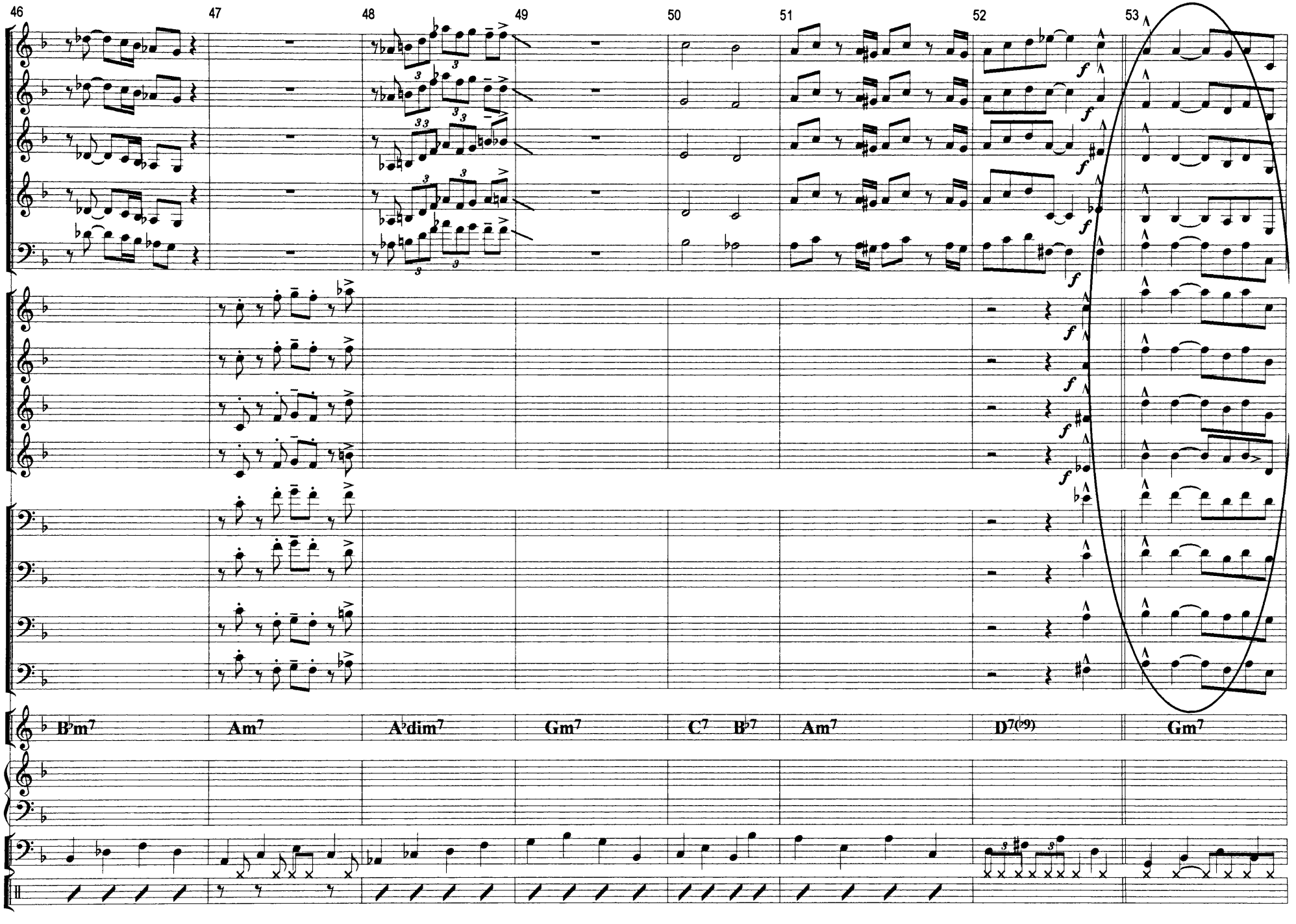
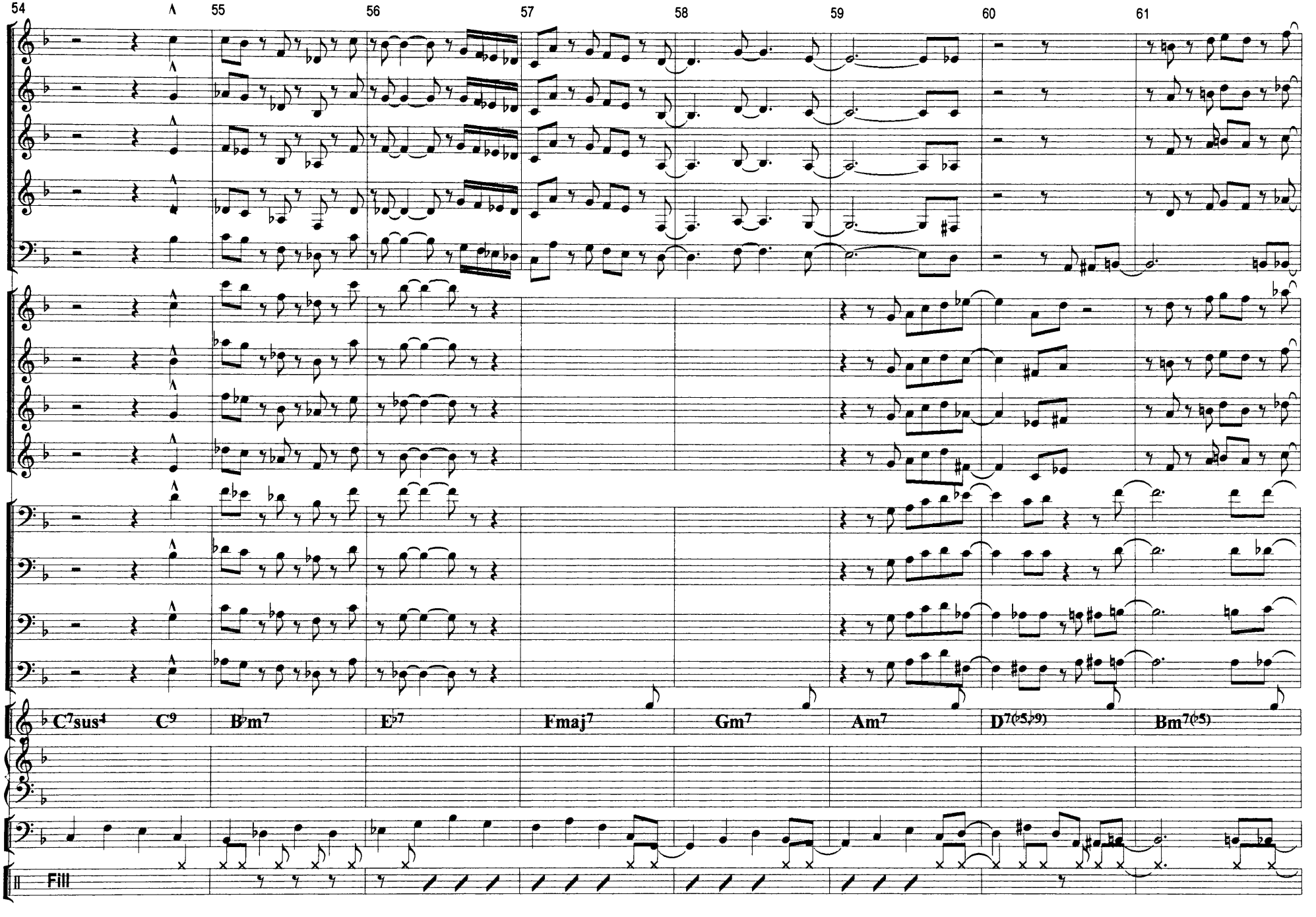
16
17
18
19
20
21
1.
2.
mf
Gm7
C7(♭9♭13)
Am7
D7(♭9♭13)
Em7(♭5)
E♭7(♯11)
A7(♭9♭13)
Dmaj7
Em7
F♯m7
F7(♭9♯11)
Em7
A7(♭9)
Dmaj7

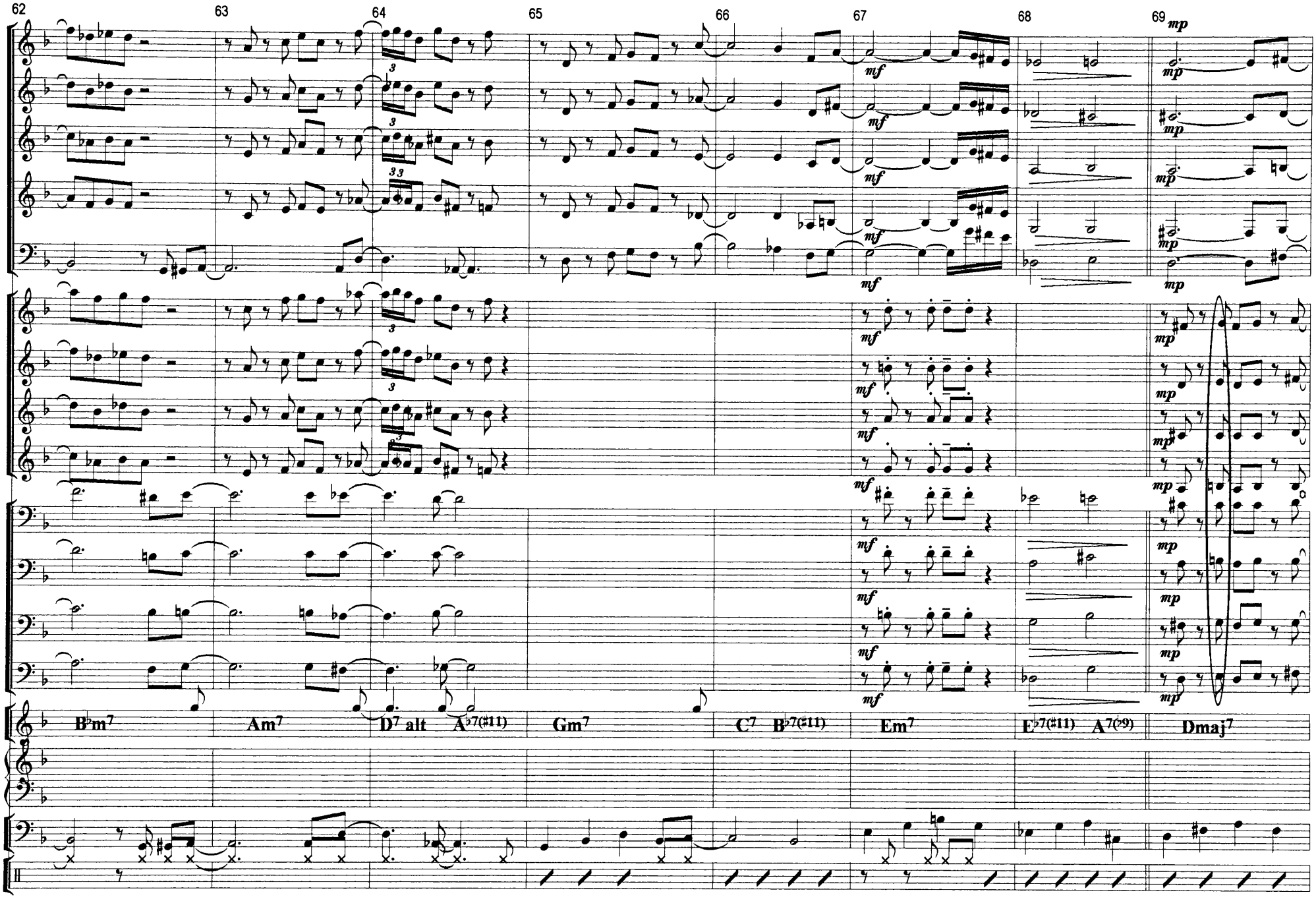

22
23
24
25
26
27
28
29
mp
Dm7 G7sus4 G+7
Cmaj7 Am7
Dm7 G7(♭5,♭9)
Gm7 C7(♭9♭13)
Gm7 C7sus4 C7
B♭m7 E♭9
Fmaj7 Gm7
Am7 D7(♭5,♭9)

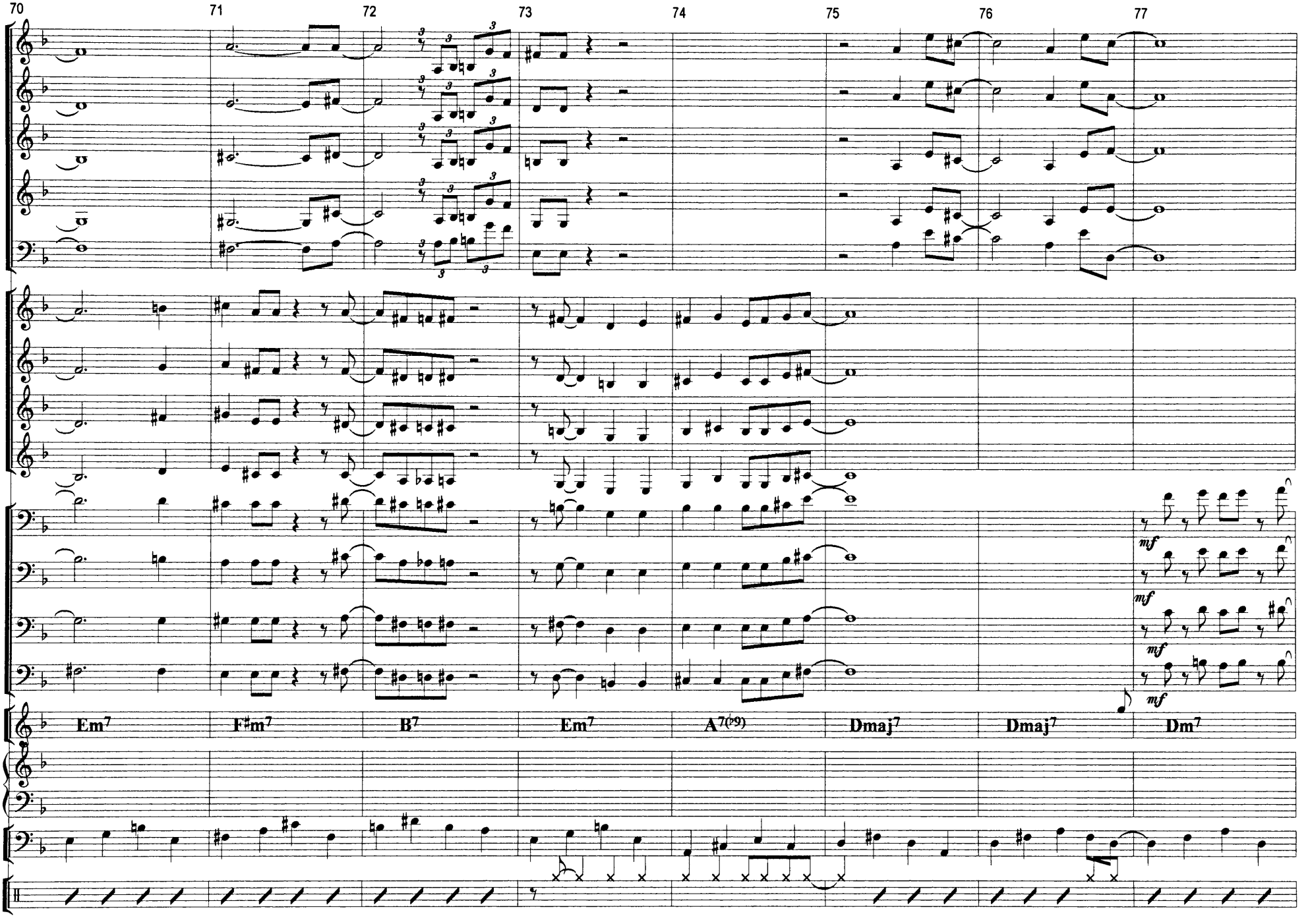

30
31
32
33 (Dbl X)
34
35
36
37
Solo
f
Bm7(♭5) B♭m7
Am7 A♭dim7
Gm7 C7 alt
F6/9
F♯6/9
F6/9
F♯6/9
D7(♭5,♭9)
Gm7

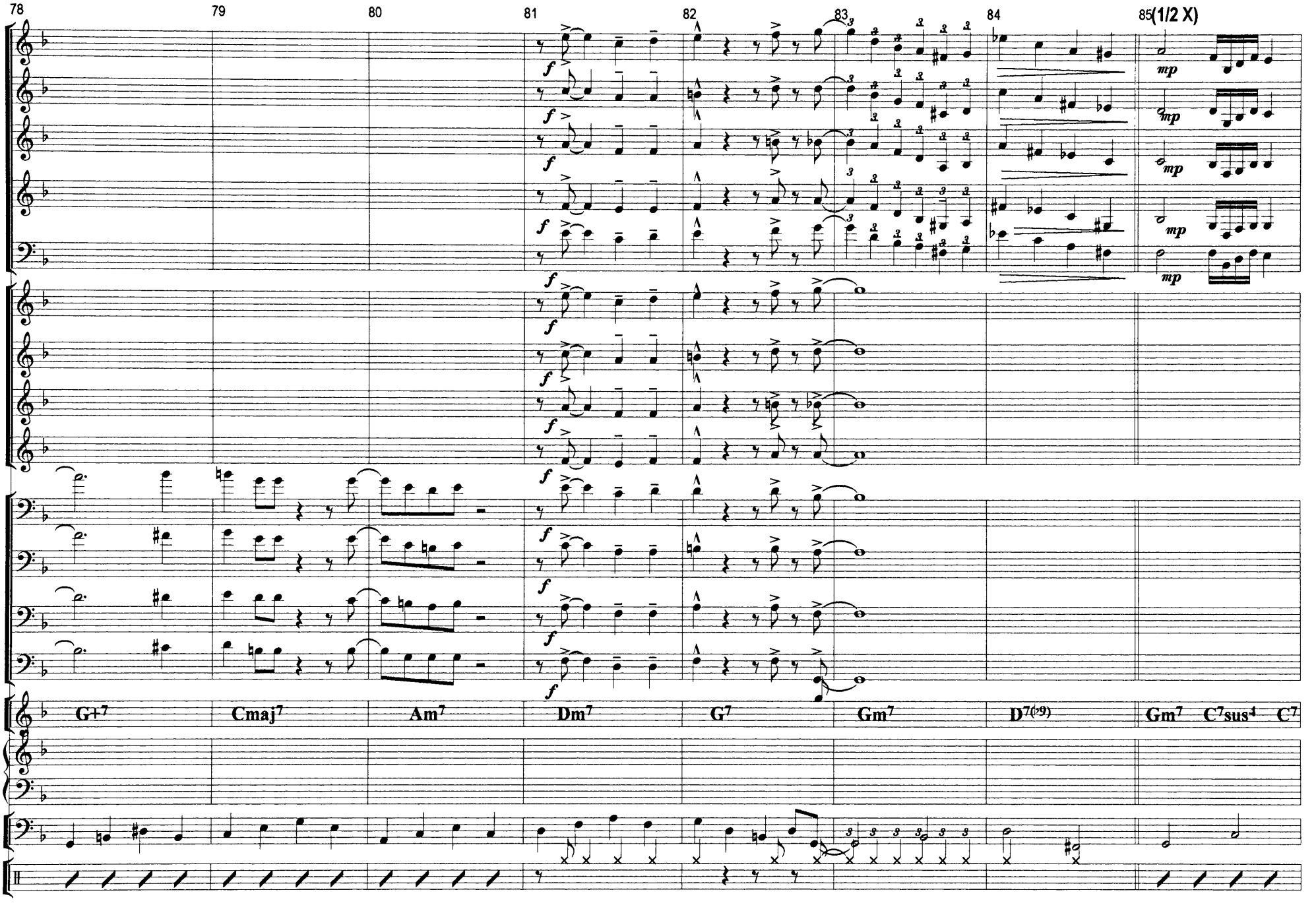

38
39
40
41
42
43
44
45
C7sus4
C7
B♭m7
E♭7
Fmaj7
Gm7
Am7
D7
Bm7(♭5)

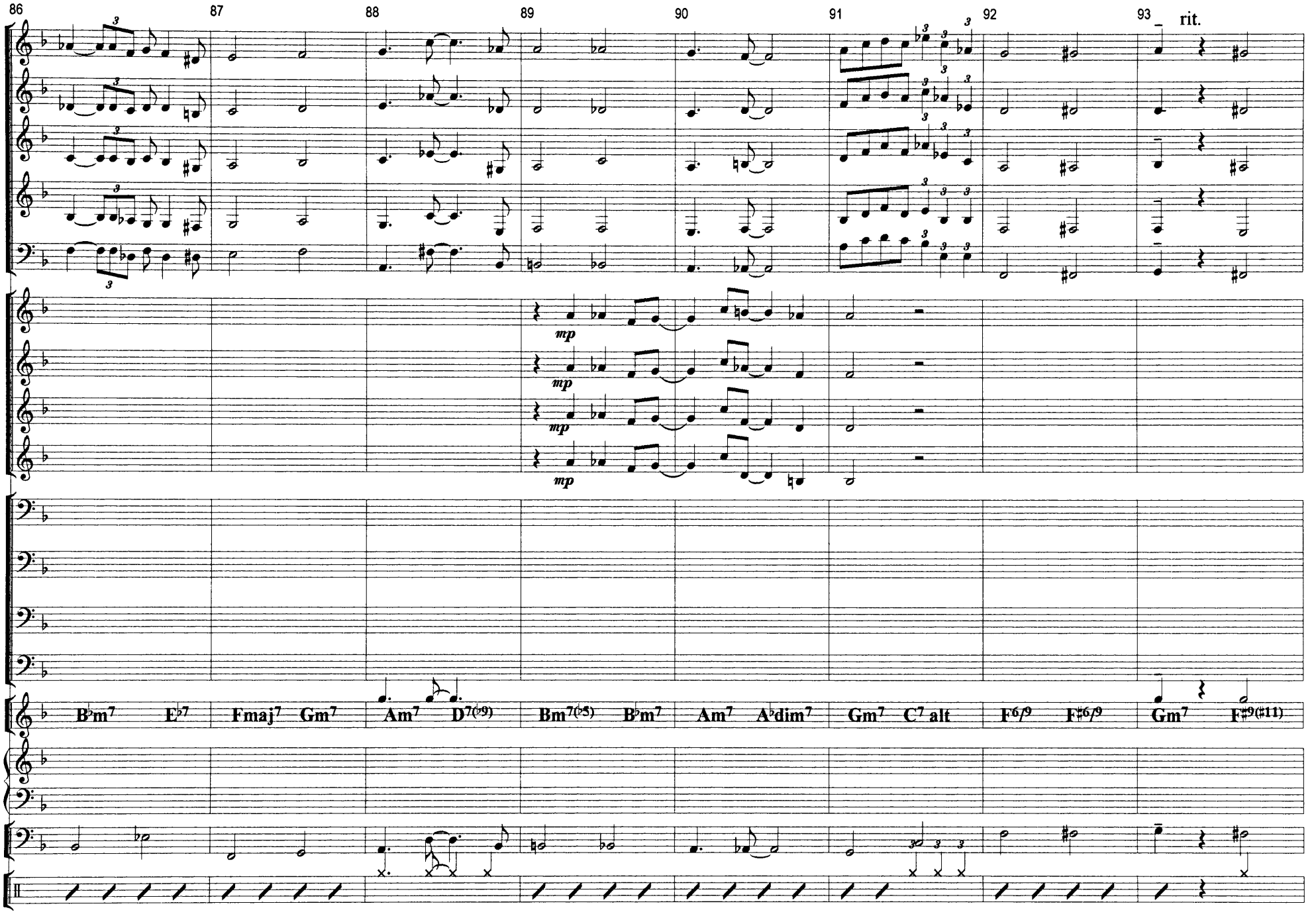

46
47
48
49
50
51
52
53
f
B♭m7
Am7
A♭dim7
Gm7
C7
B♭7
Am7
D7(♭9)
Gm7

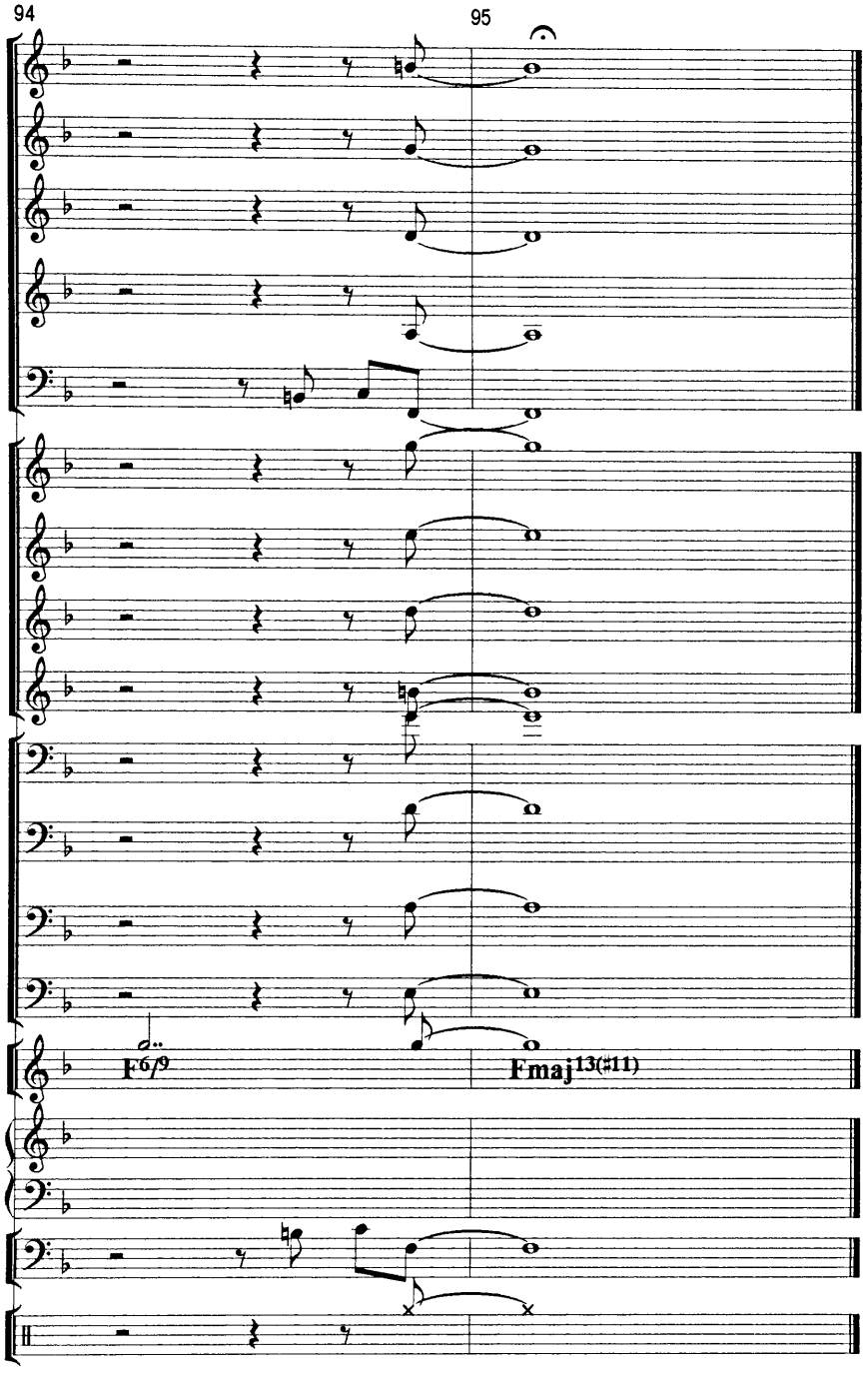

54
55
56
57
58
59
60
61
C7sus4
C9
B♭m7
E♭7
Fmaj7
Gm7
Am7
D7(♭5,♭9)
Bm7(♭5)
Fill


62
63
64
65
66
67
68
69
mp
mf
B♭m7
Am7
D7 alt
A♭7(♯11)
Gm7
C7
B♭7(♯11)
Em7
E♭7(♯11)
A7(♭9)
Dmaj7


70
71
72
73
74
75
76
77
mf
mf
mf
mf
Em7
F♯m7
B7
Em7
A7(♭9)
Dmaj7
Dmaj7
Dm7


78
79
80
81
82
83
84
85
(1/2 X)
G+7
Cmaj7
Am7
Dm7
G7
Gm7
D7(♭9)
Gm7
C7sus4
C7

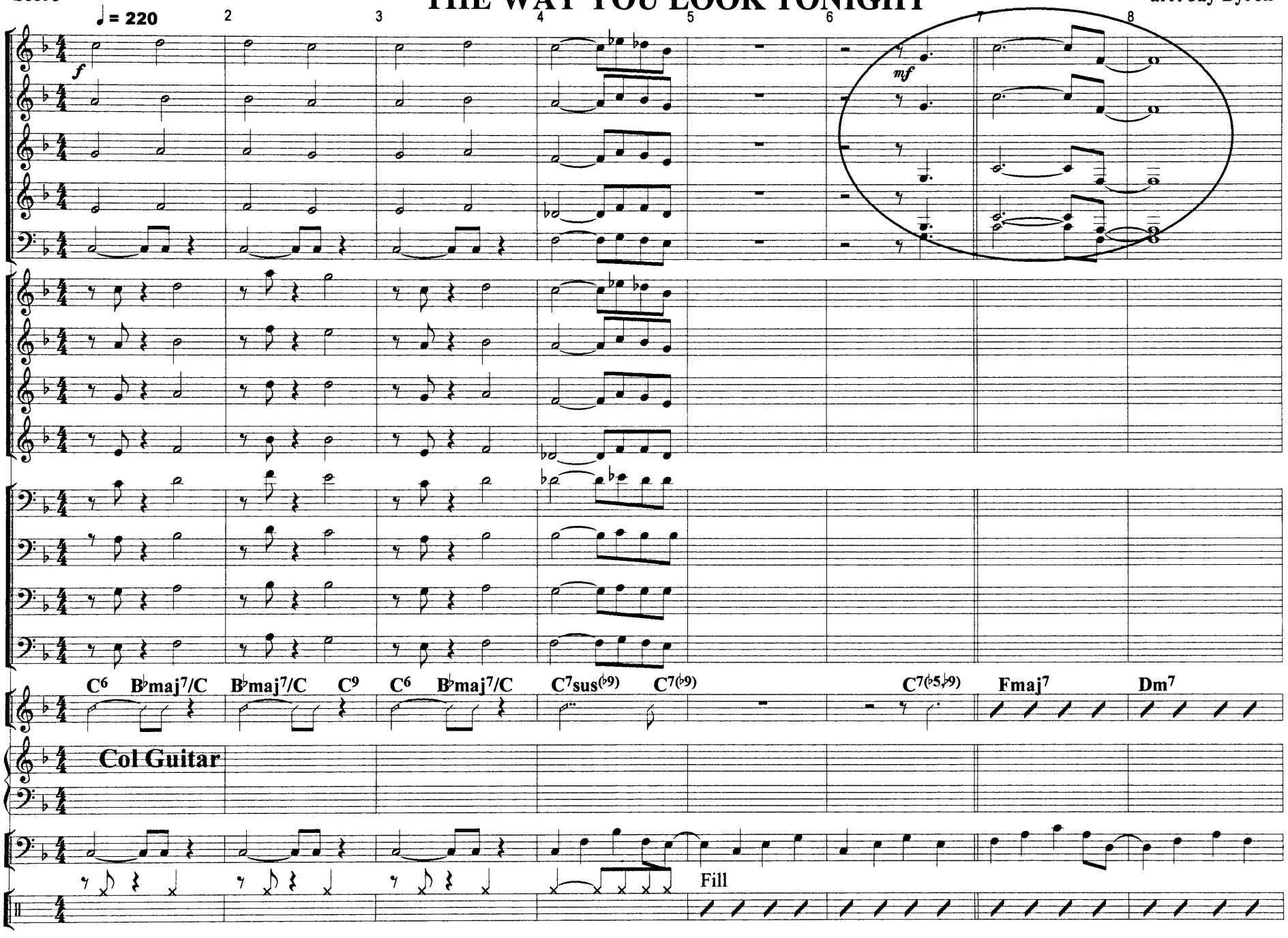

86
87
88
89
90
91
92
93
rit.
mp
mp
mp
mp
B♭m7 E♭7 Fmaj7 Gm7 Am7 D7(♭9) Bm7(♭5) B♭m7 Am7 A♭dim7 Gm7 C7 alt F6/9 F♯6/9 Gm7 F♯9(♯11)

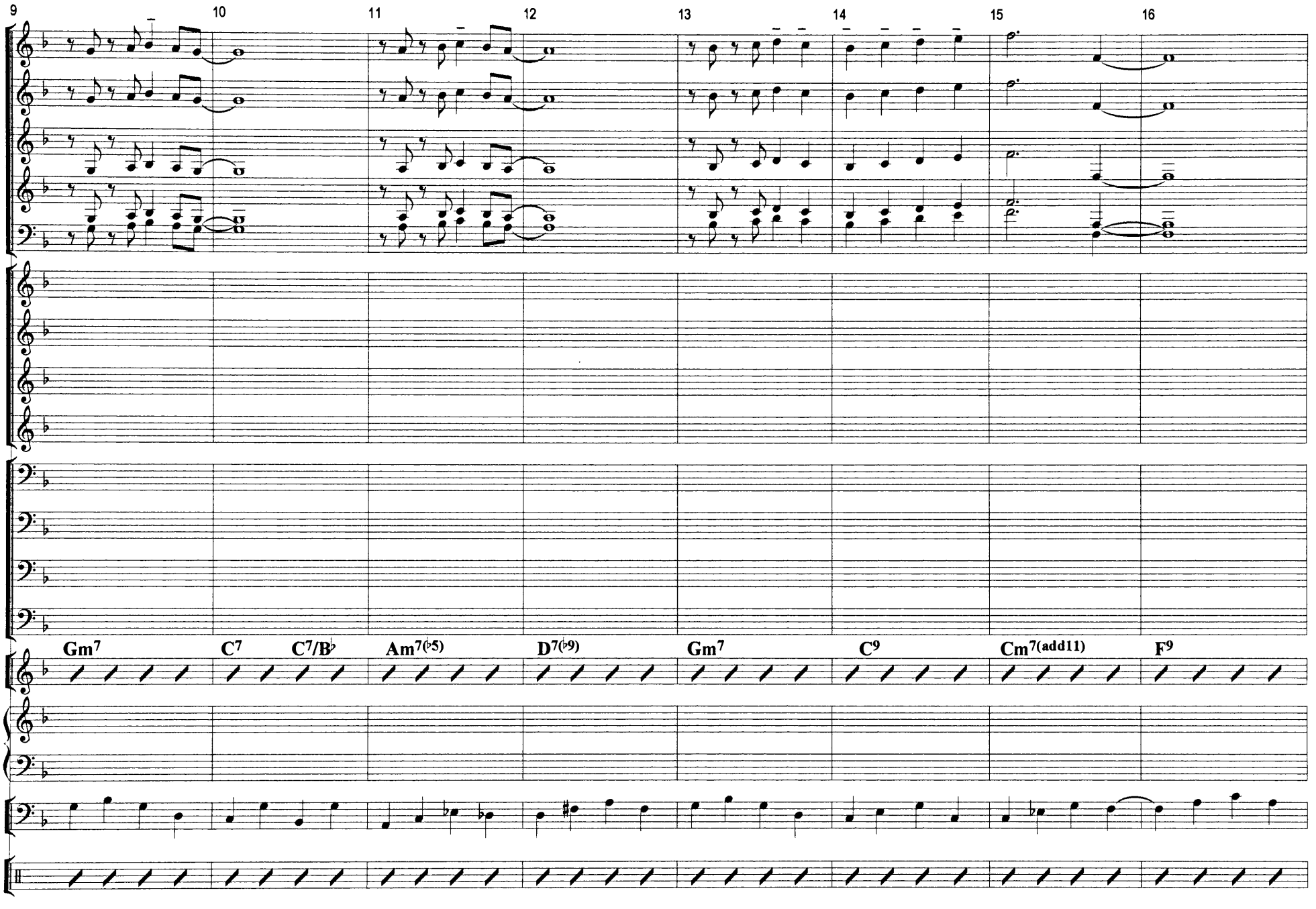

94
95
F6/9
Fmaj13(♯11)

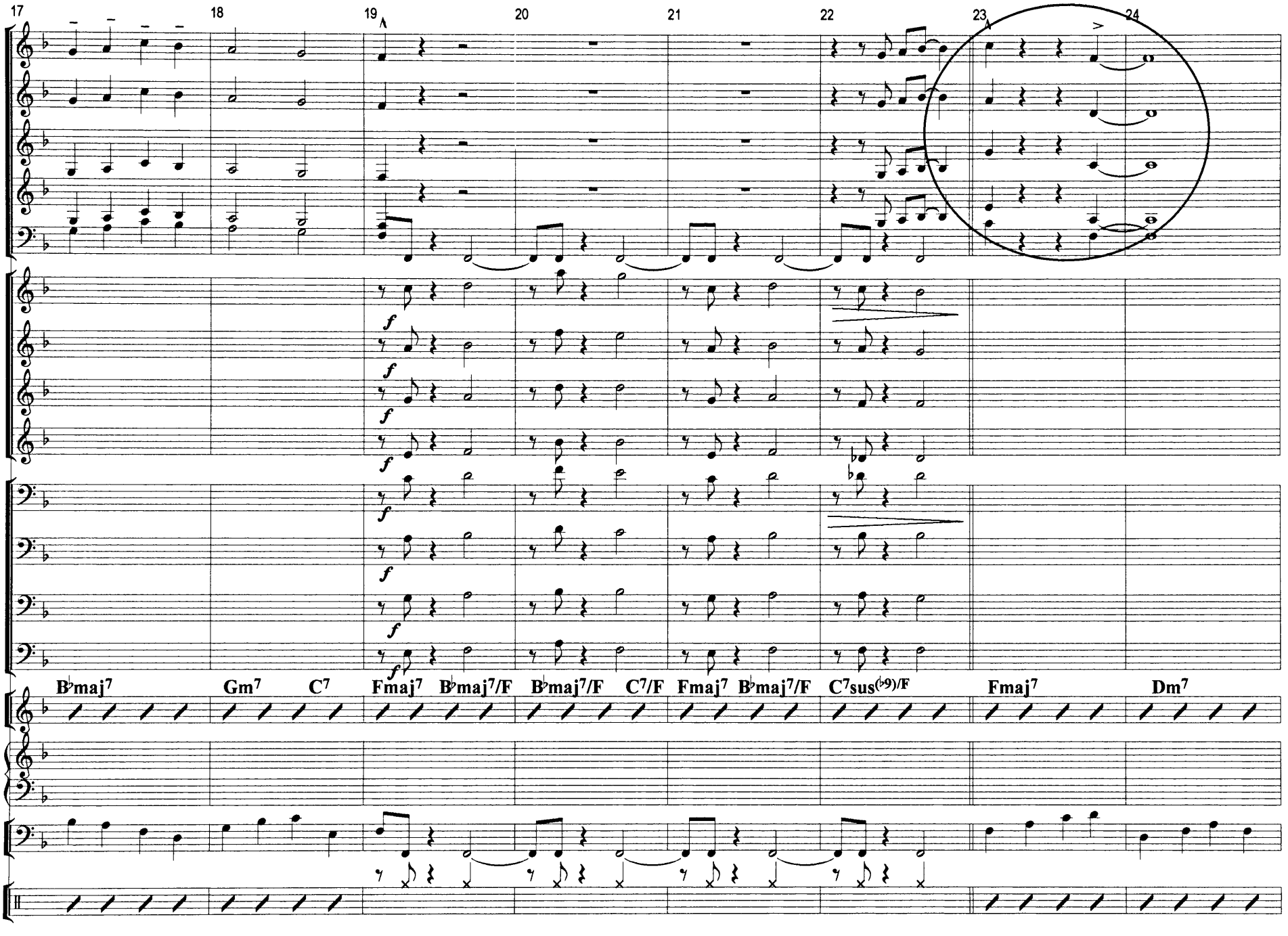
Score

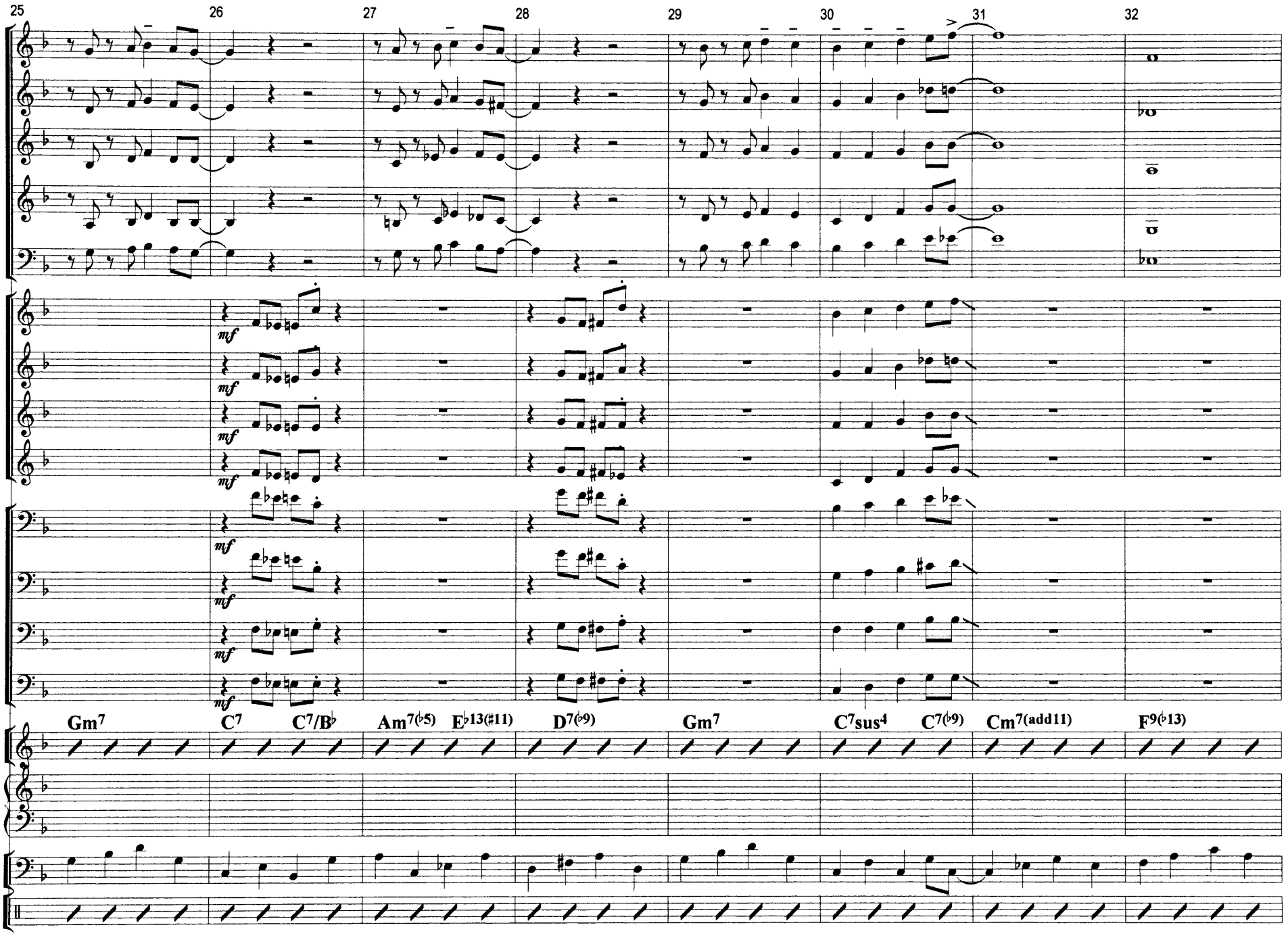
THE WAY YOU LOOK TONIGHT

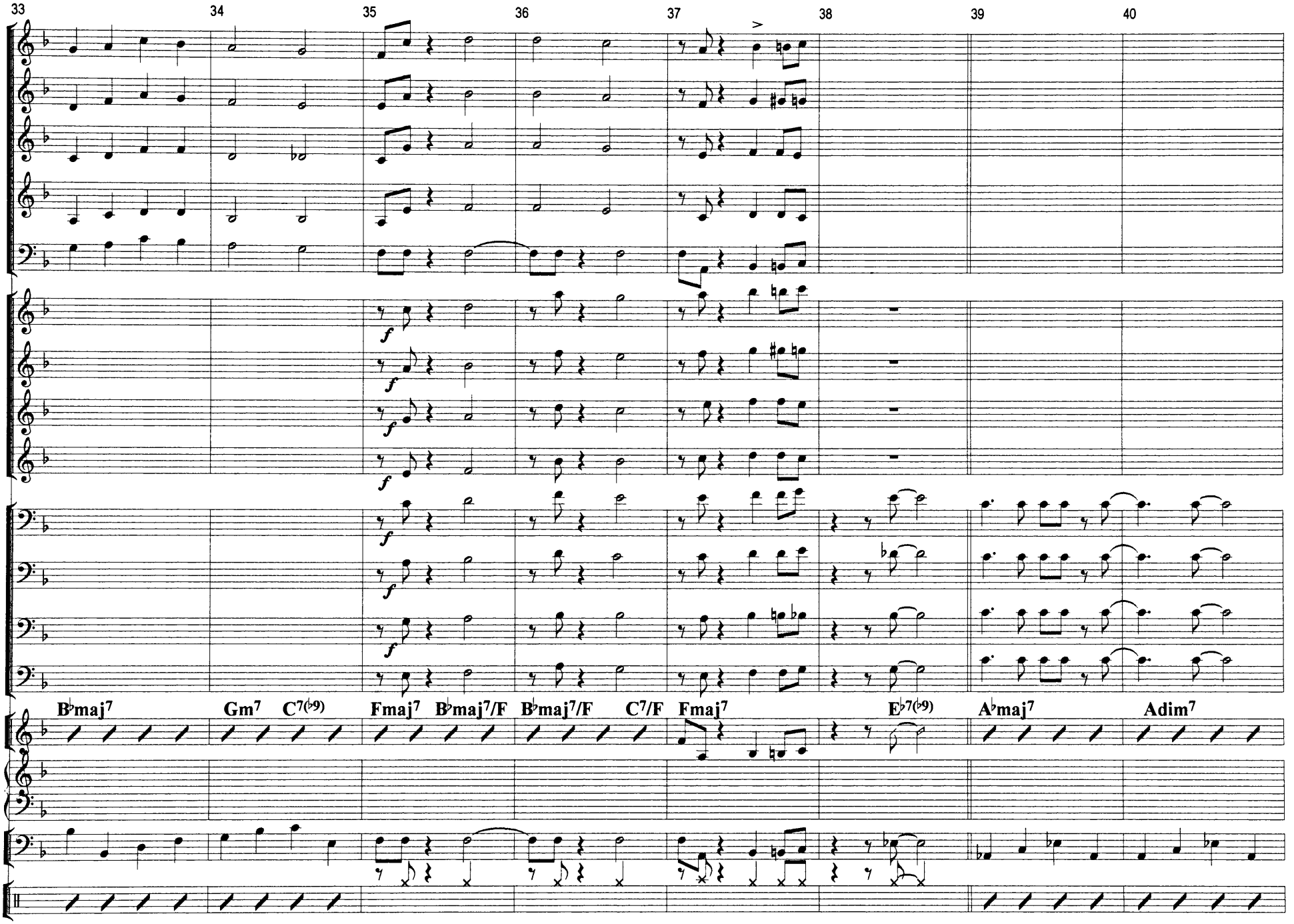
arr. Jay Byron

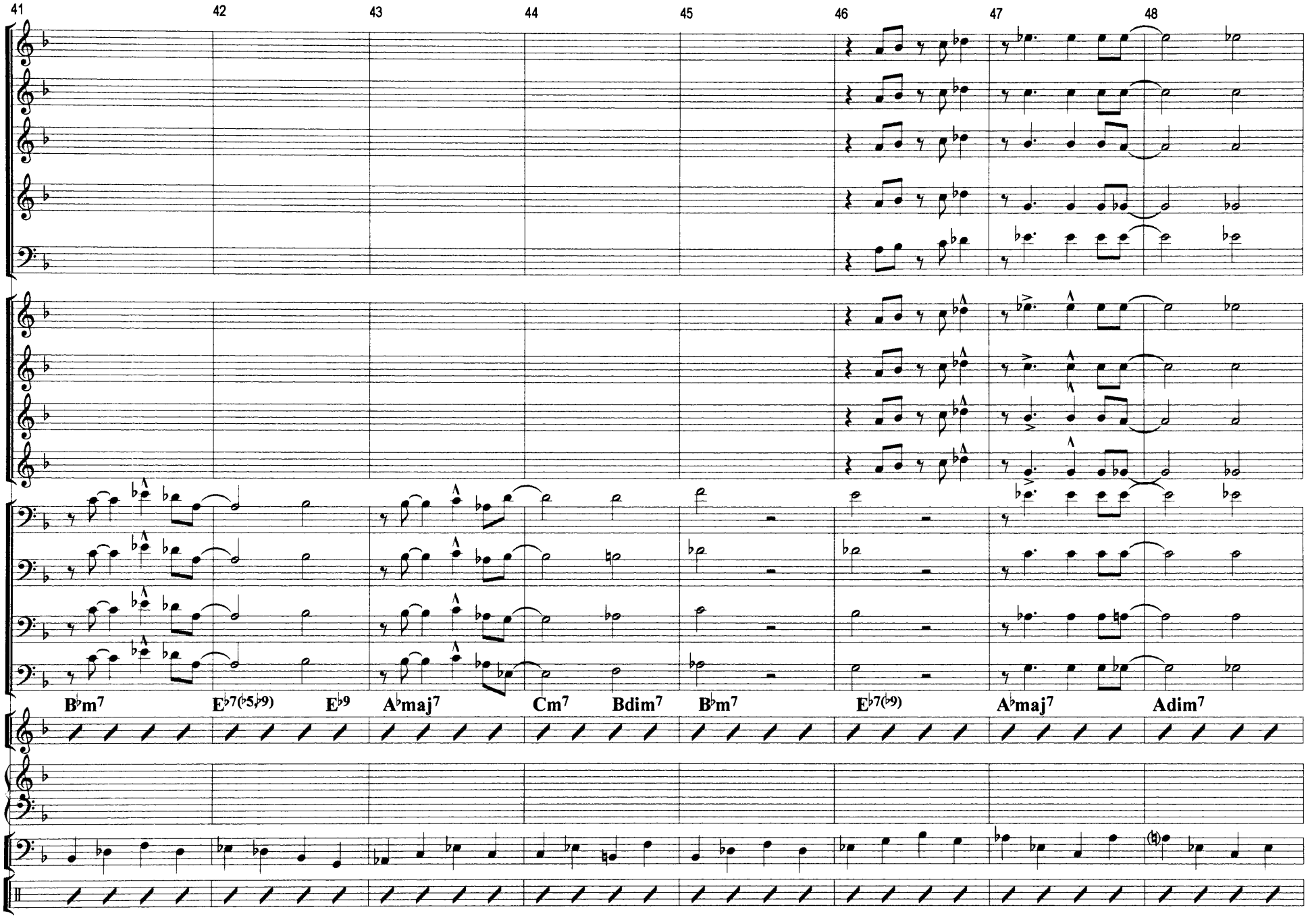


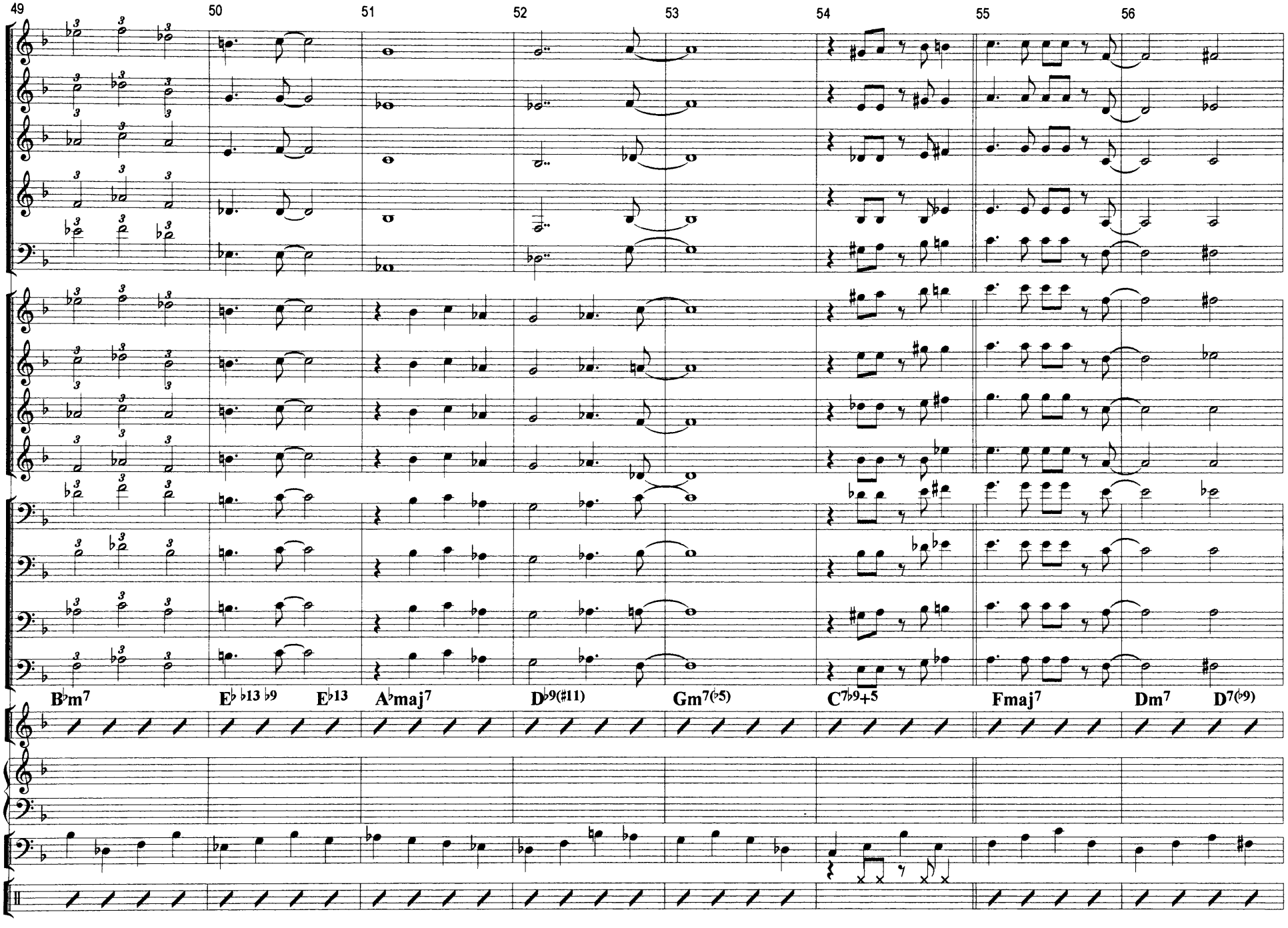

9
10
11
12
13
14
15
16
Gm7
C7
C7/B♭
Am7(♭5)
D7(♭9)
Gm7
C9
Cm7(add11)
F9

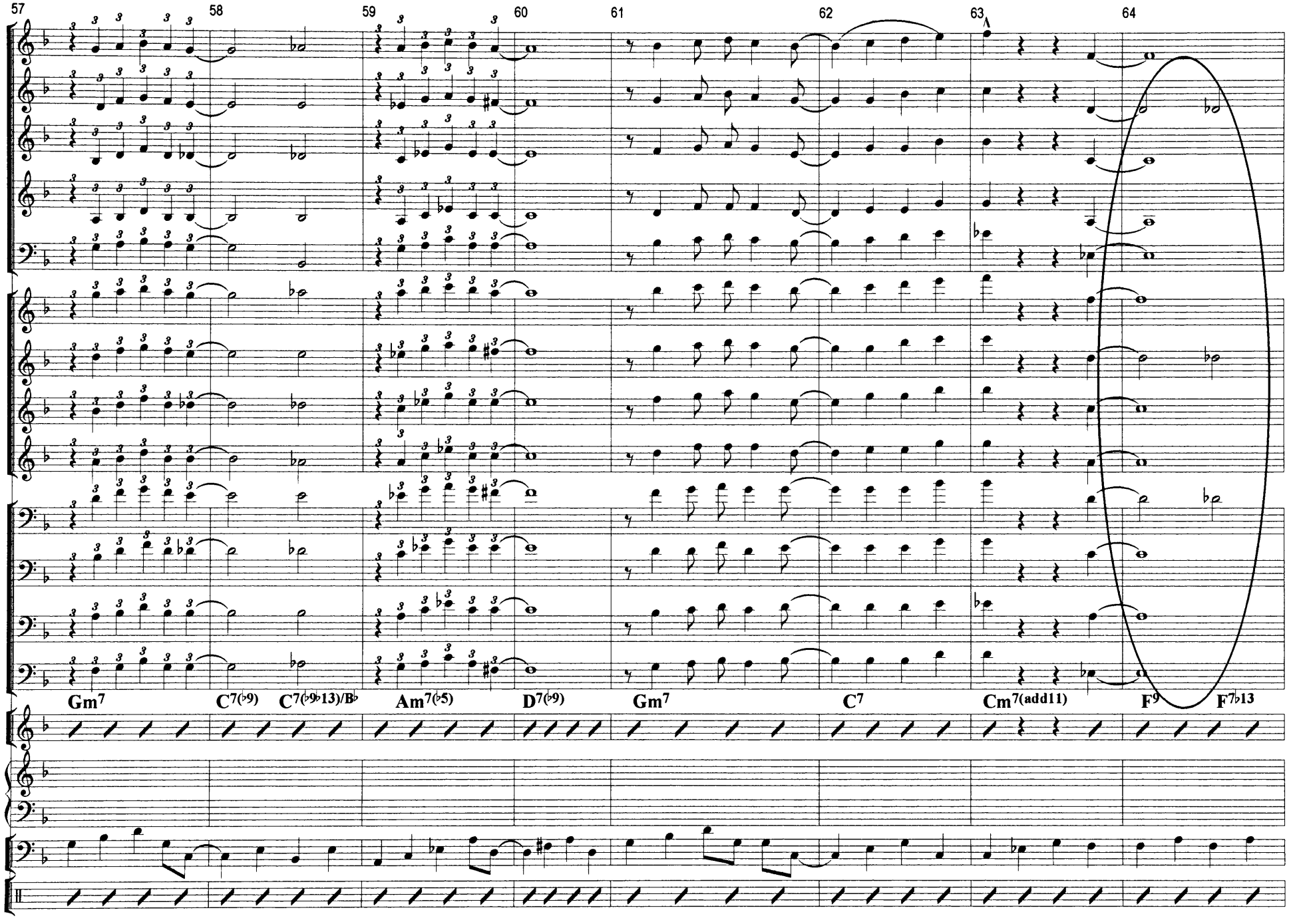

17
18
19
20
21
22
23
24
f
B♭maj7
Gm7
C7
Fmaj7
B♭maj7/F
B♭maj7/F
C7/F
Fmaj7
B♭maj7/F
C7sus(♭9)/F
Fmaj7
Dm7

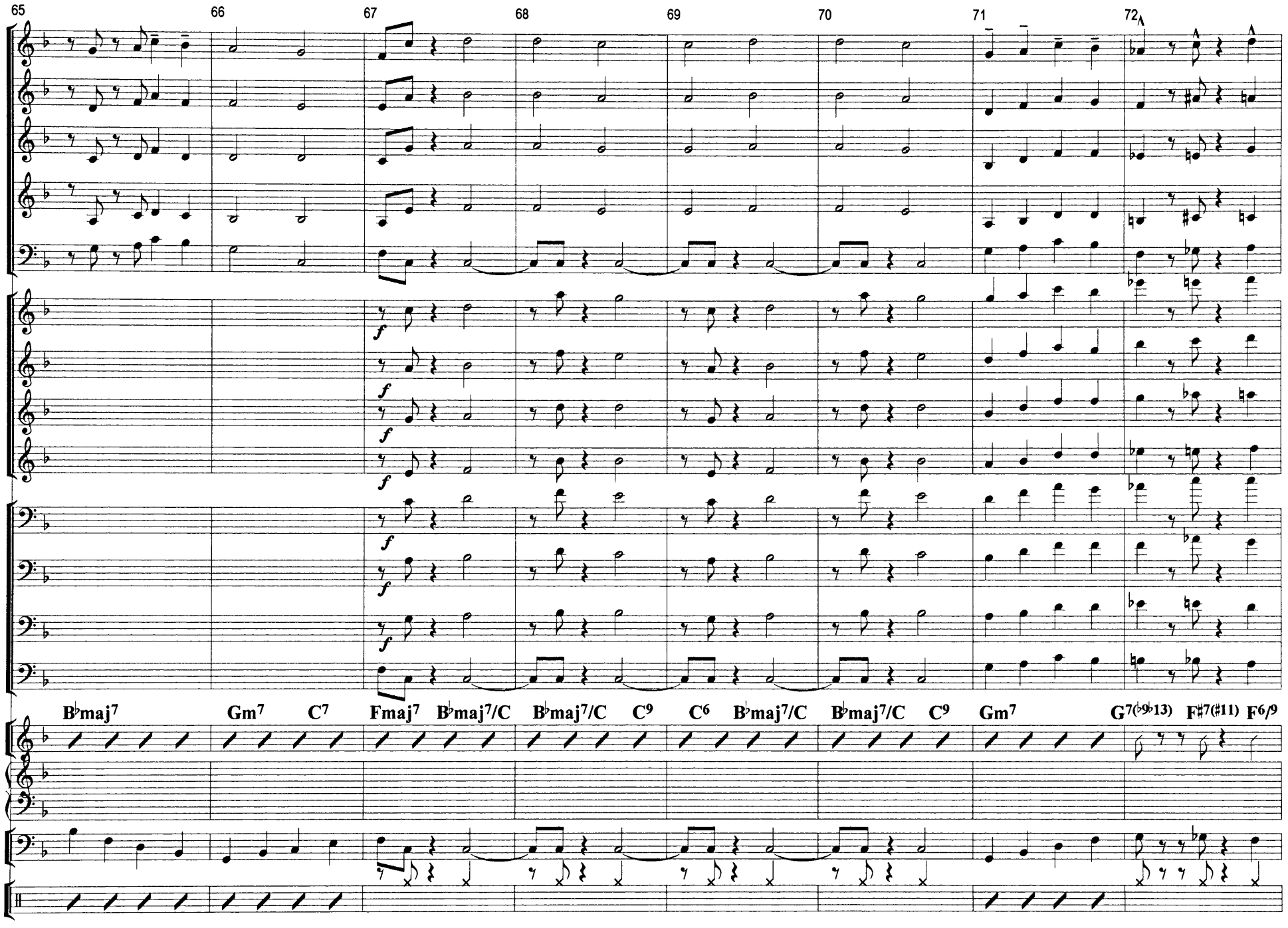

25
26
27
28
29
30
31
32
mf
Gm7
C7
C7/B♭
Am7(♭5)
E♭13(#11)
D7(♭9)
Gm7
C7sus4
C7(♭9)
Cm7(add11)
F9(♭13)

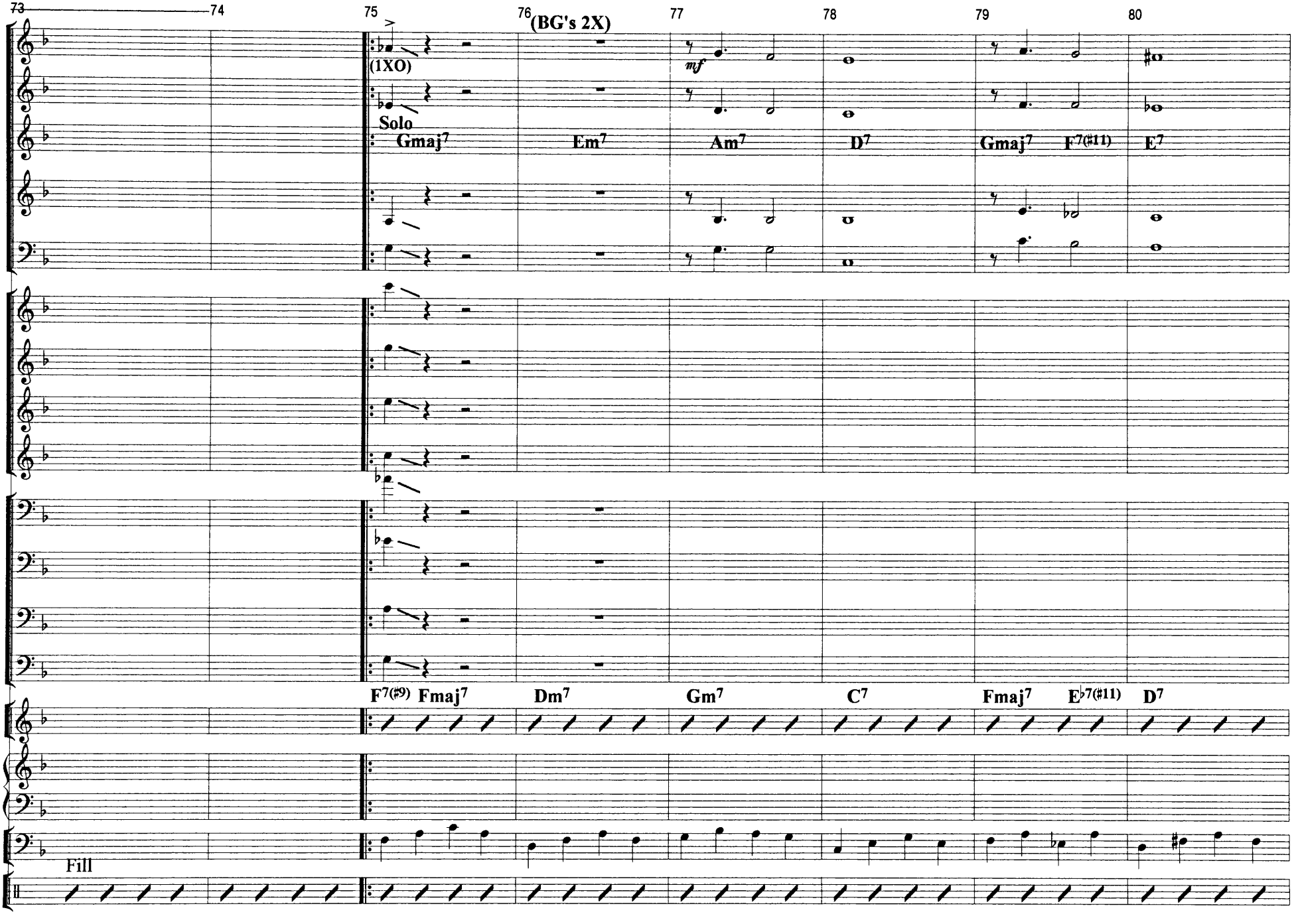

33
34
35
36
37
38
39
40
f
B♭maj7
Gm7
C7(♭9)
Fmaj7
B♭maj7/F
B♭maj7/F
C7/F
Fmaj7
E♭7(♭9)
A♭maj7
Adim7

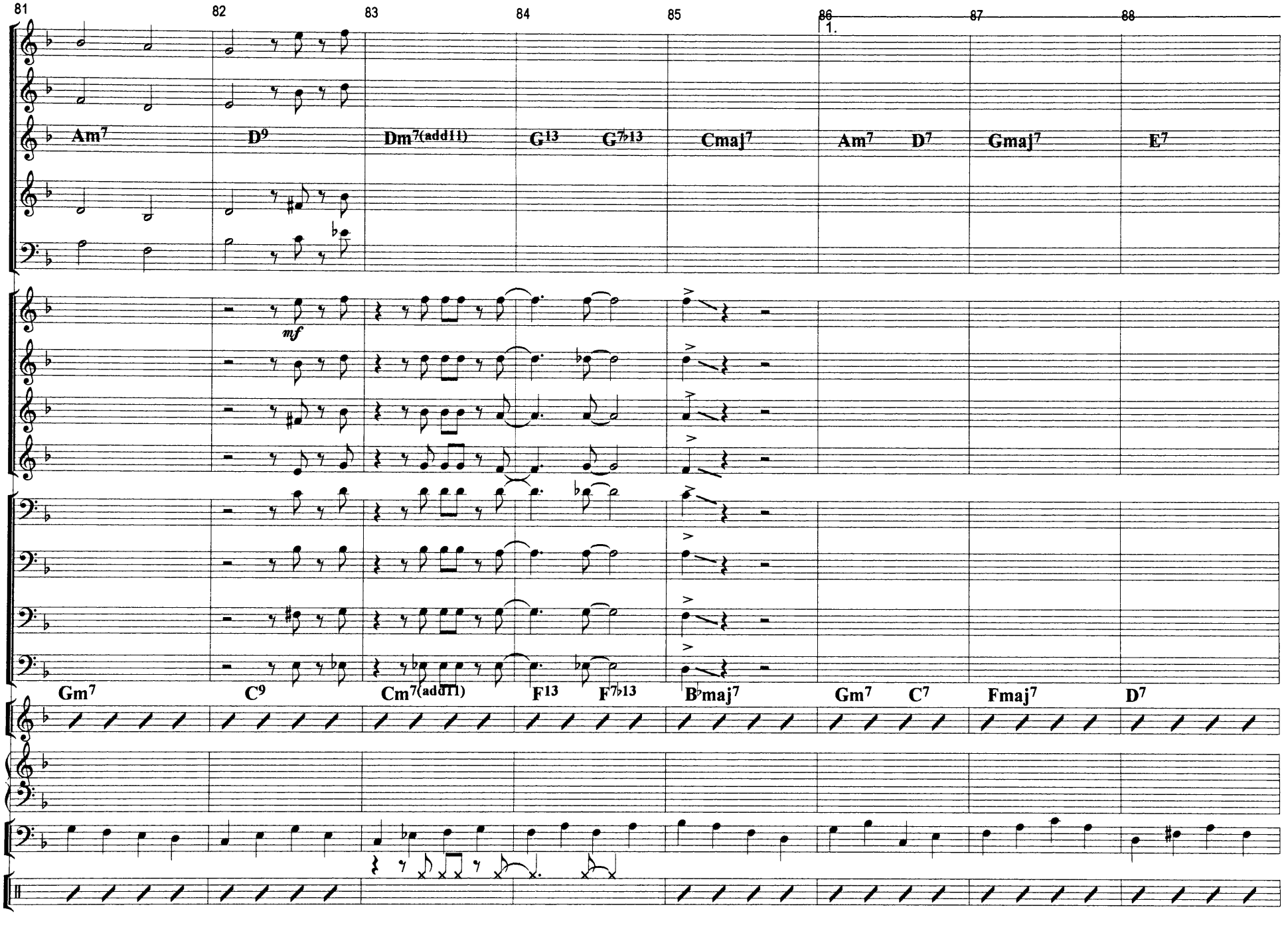

41
42
43
44
45
46
47
48
B♭m7
E♭7(♭5,♭9)
E♭9
A♭maj7
Cm7
Bdim7
B♭m7
E♭7(♭9)
A♭maj7
Adim7

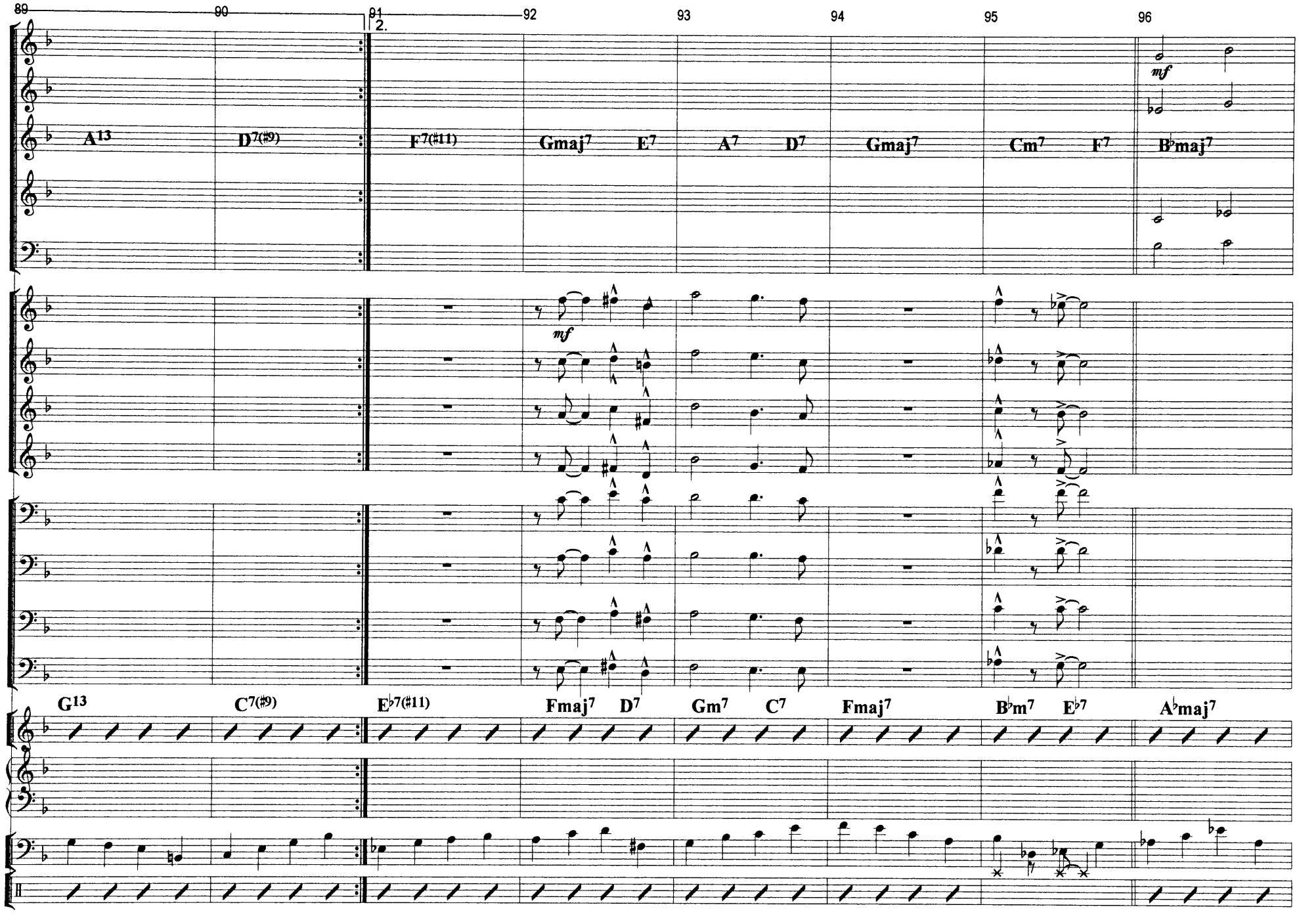

49
50
51
52
53
54
55
56
B♭m7
E♭ ♭13 ♭9
E♭13
A♭maj7
D♭9(♯11)
Gm7(♭5)
C7♭9+5
Fmaj7
Dm7
D7(♭9)

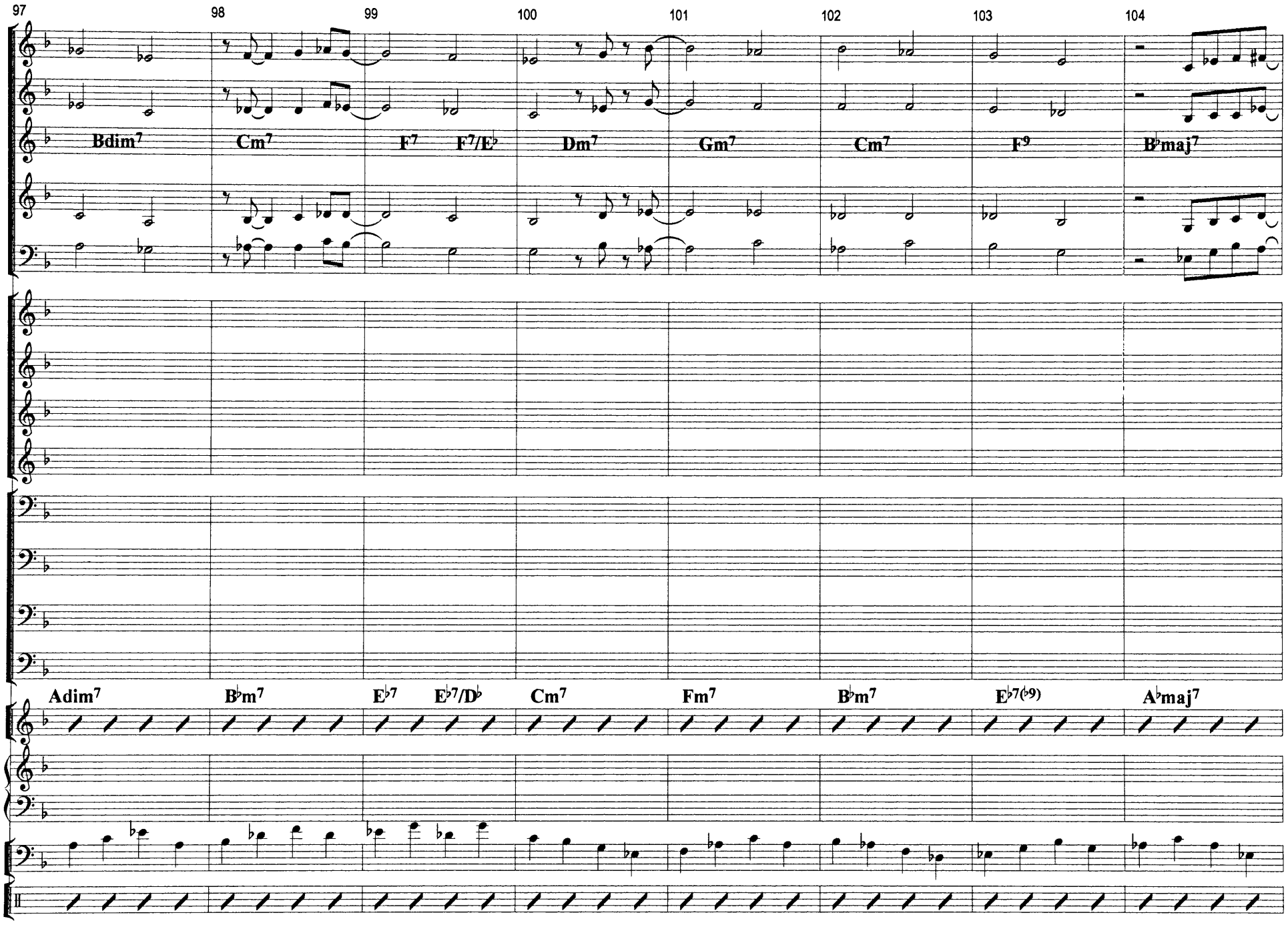

57
58
59
60
61
62
63
64
Gm7
C7(♭9)
C7(♭9♭13)/B♭
Am7(♭5)
D7(♭9)
Gm7
C7
Cm7(add11)
F9
F7♭13

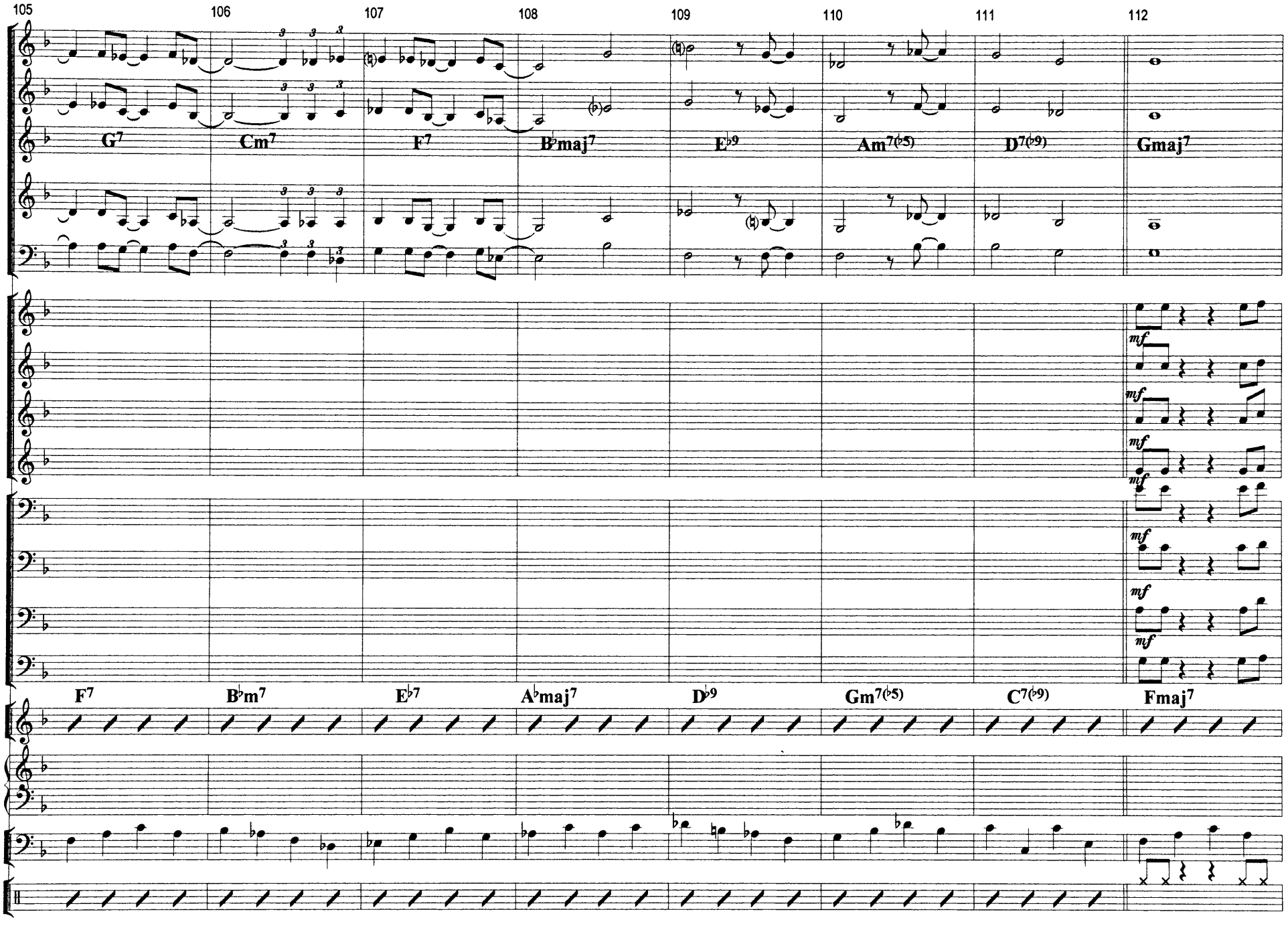

65
66
67
68
69
70
71
72
f
B♭maj7
Gm7
C7
Fmaj7
B♭maj7/C
B♭maj7/C
C9
C6
B♭maj7/C
B♭maj7/C
C9
Gm7
G7(♭9♭13)
F♯7(♯11)
F6/9

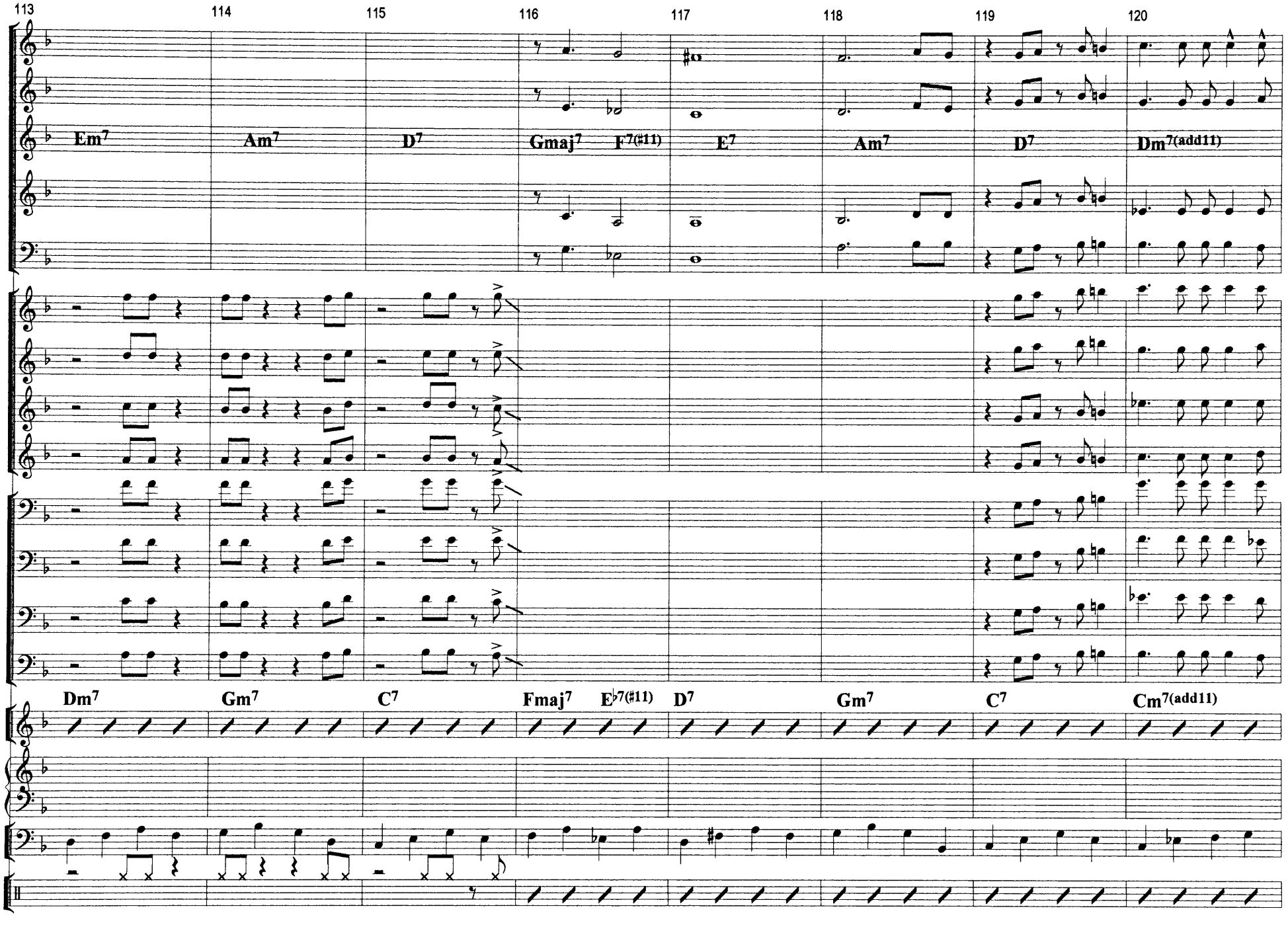

73
74
75
76
(BG's 2X)
77
78
79
80
(1XO)
Solo
mf
Gmaj7
Em7
Am7
D7
Gmaj7
F7(#11)
E7
F7(#9)
Fmaj7
Dm7
Gm7
C7
Fmaj7
E♭7(#11)
D7
Fill

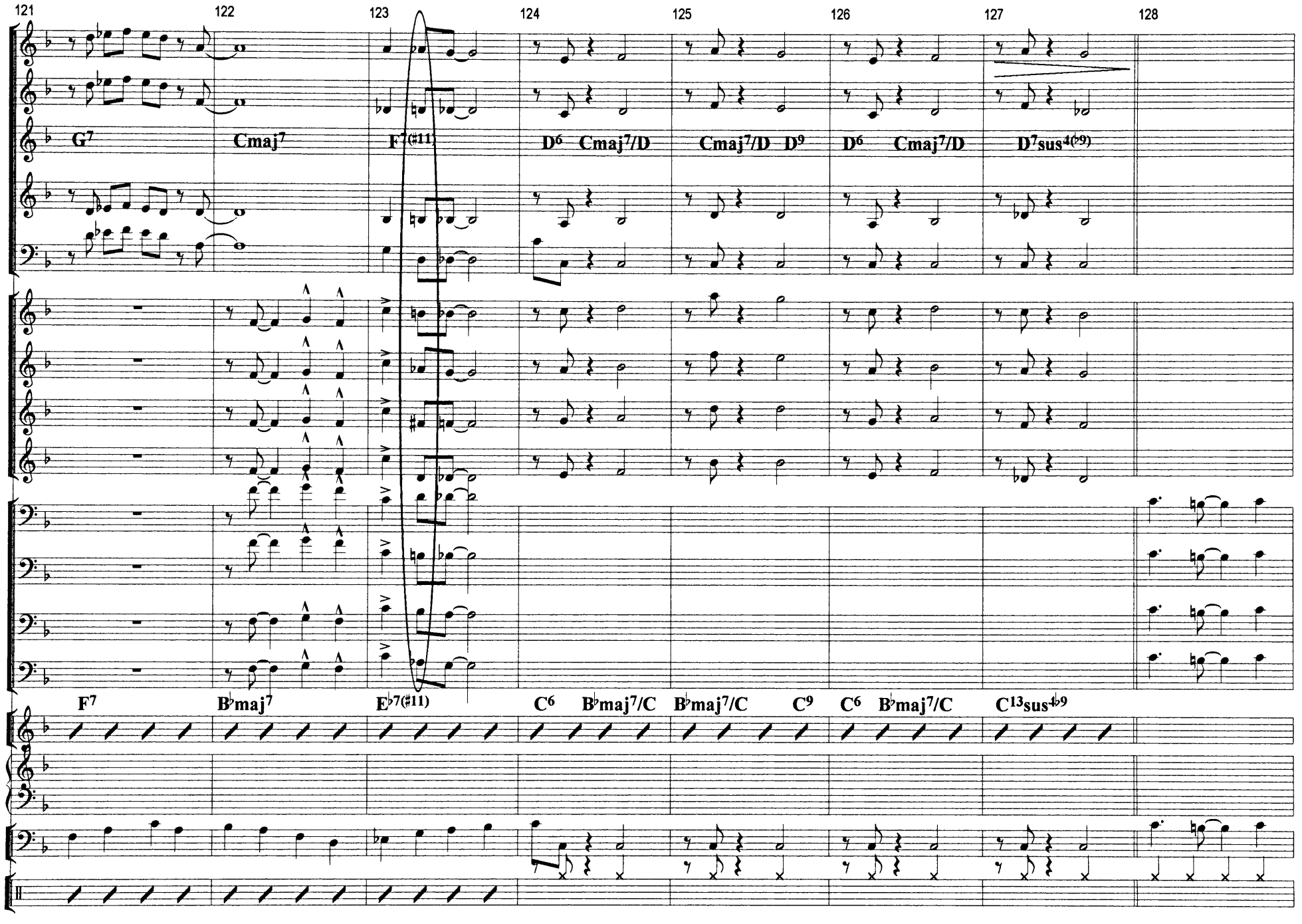

81
82
83
84
85
86
87
88
1.
Am7
D9
Dm7(add11)
G13
G7♭13
Cmaj7
Am7
D7
Gmaj7
E7
mf
Gm7
C9
Cm7(add11)
F13
F7♭13
B♭maj7
Gm7
C7
Fmaj7
D7

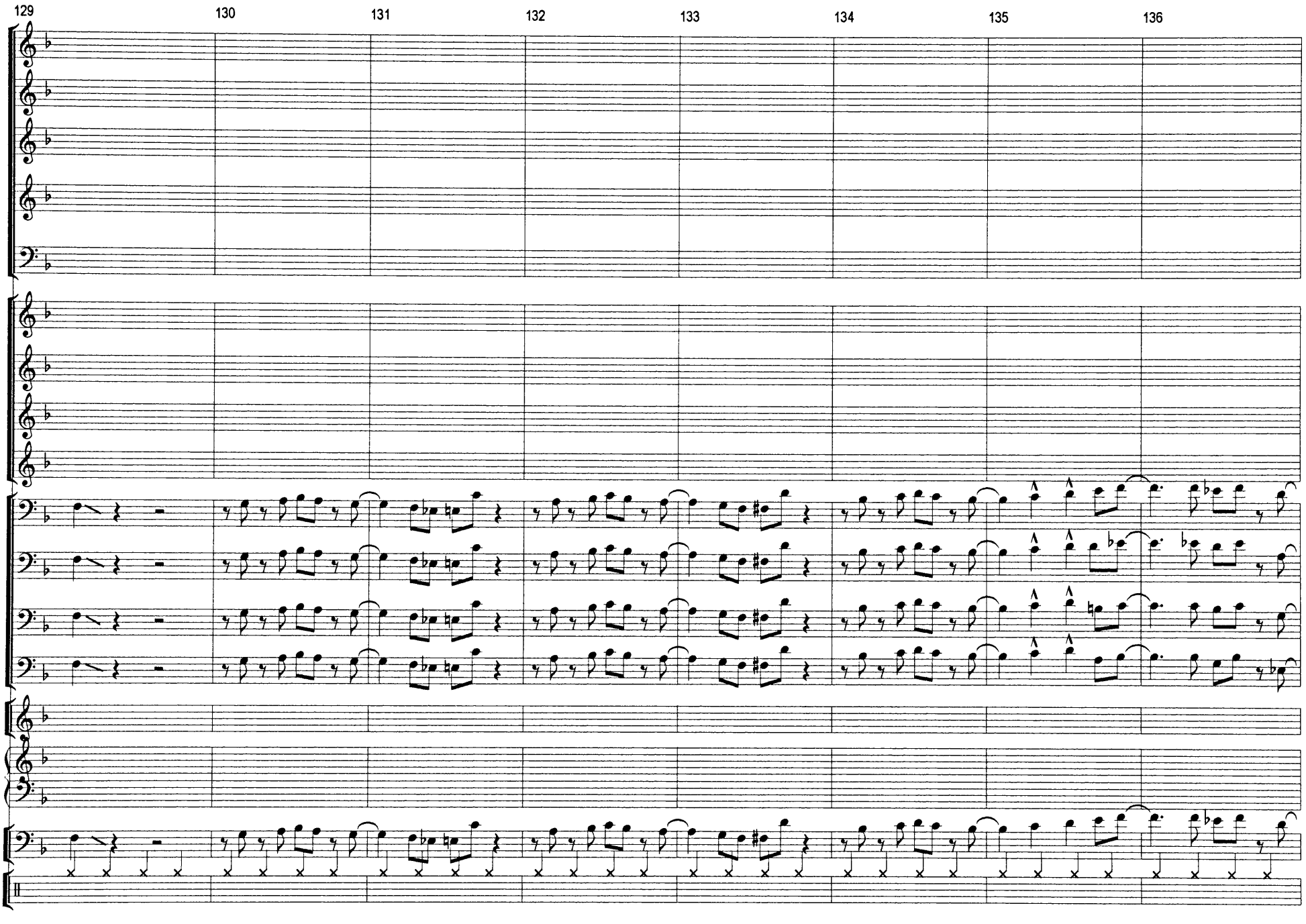

89
90
91
2.
92
93
94
95
96
A13
D7(#9)
F7(#11)
Gmaj7
E7
A7
D7
Gmaj7
Cm7
F7
B♭maj7
mf
mf
G13
C7(#9)
E♭7(#11)
Fmaj7
D7
Gm7
C7
Fmaj7
B♭m7
E♭7
A♭maj7

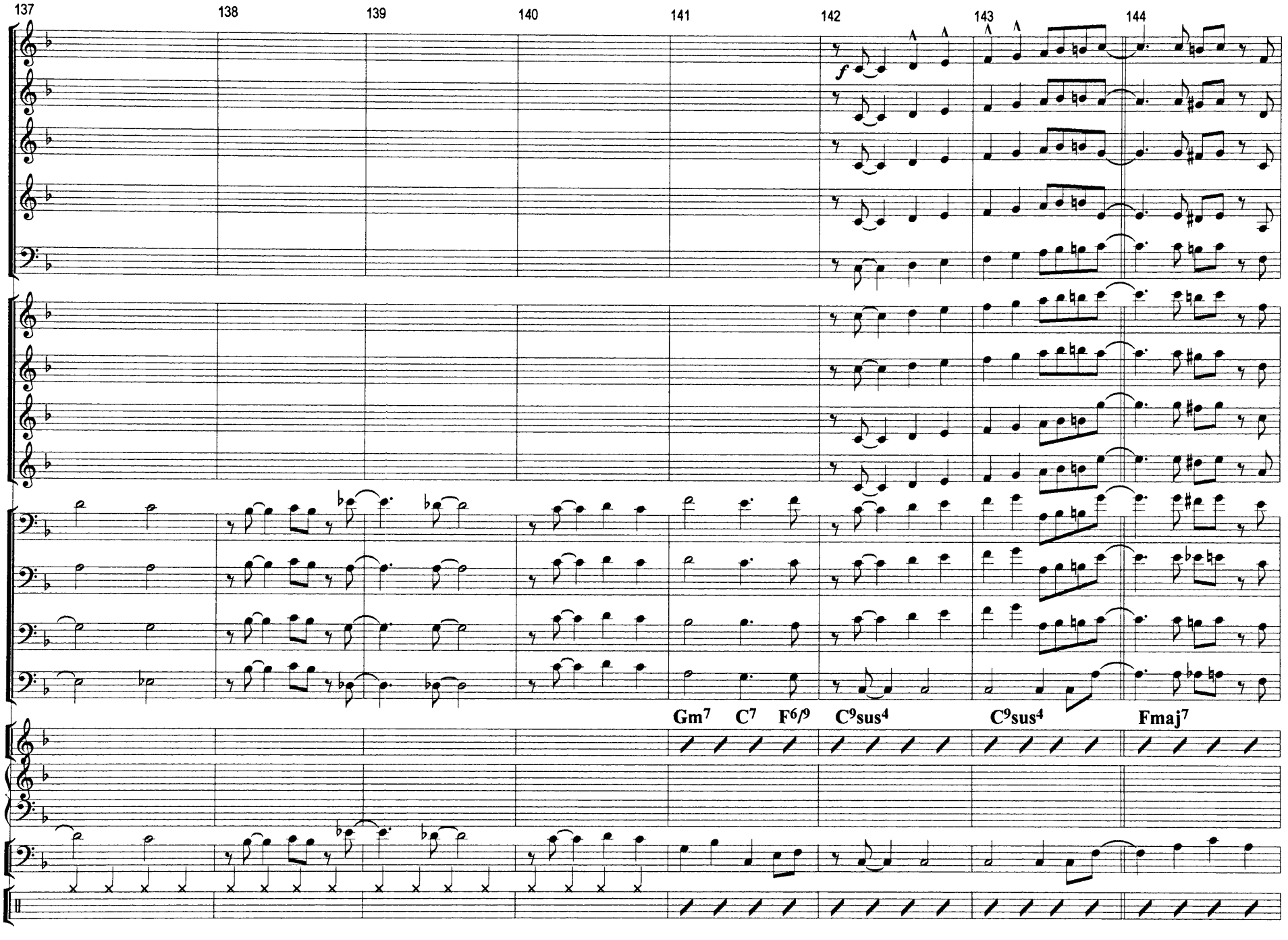

97
98
99
100
101
102
103
104
Bdim7
Cm7
F7
F7/E♭
Dm7
Gm7
Cm7
F9
B♭maj7
Adim7
B♭m7
E♭7
E♭7/D♭
Cm7
Fm7
B♭m7
E♭7(♭9)
A♭maj7

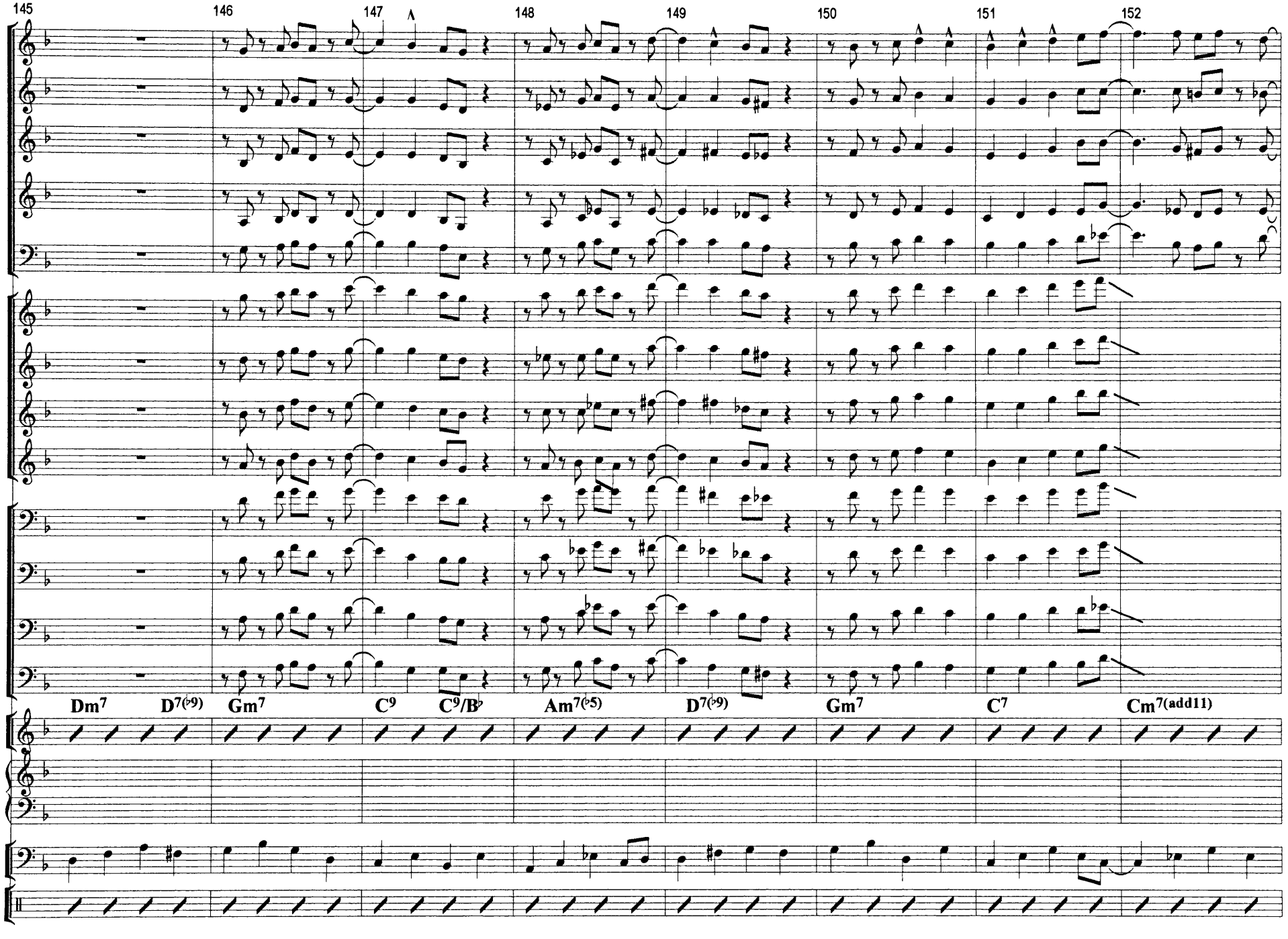

105
106
107
108
109
110
111
112
G7
Cm7
F7
B♭maj7
E♭9
Am7(♭5)
D7(♭9)
Gmaj7
mf
F7
B♭m7
E♭7
A♭maj7
D♭9
Gm7(♭5)
C7(♭9)
Fmaj7

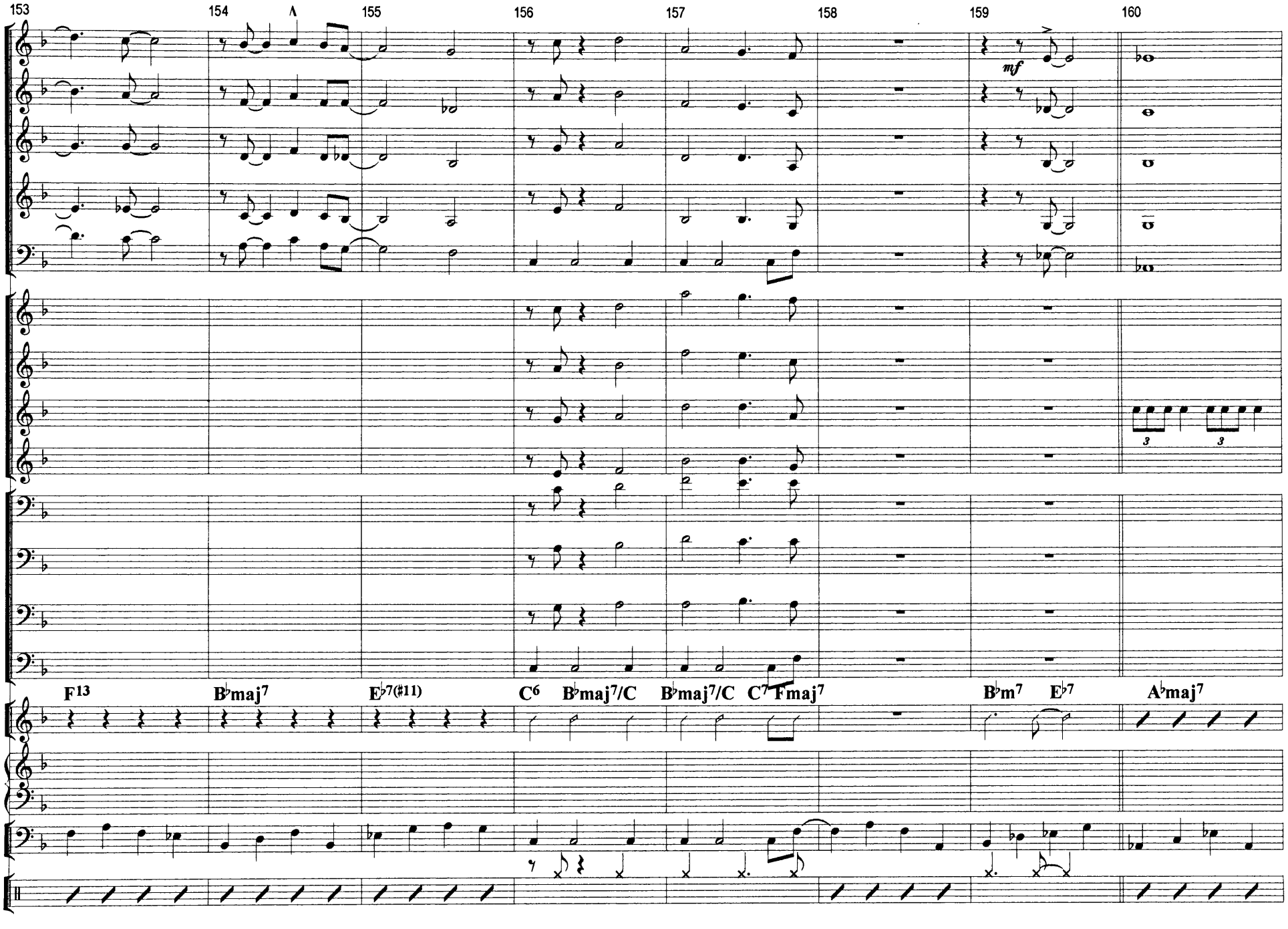

113
114
115
116
117
118
119
120
Em7
Am7
D7
Gmaj7
F7(#11)
E7
Am7
D7
Dm7(add11)
Dm7
Gm7
C7
Fmaj7
E♭7(#11)
D7
Gm7
C7
Cm7(add11)

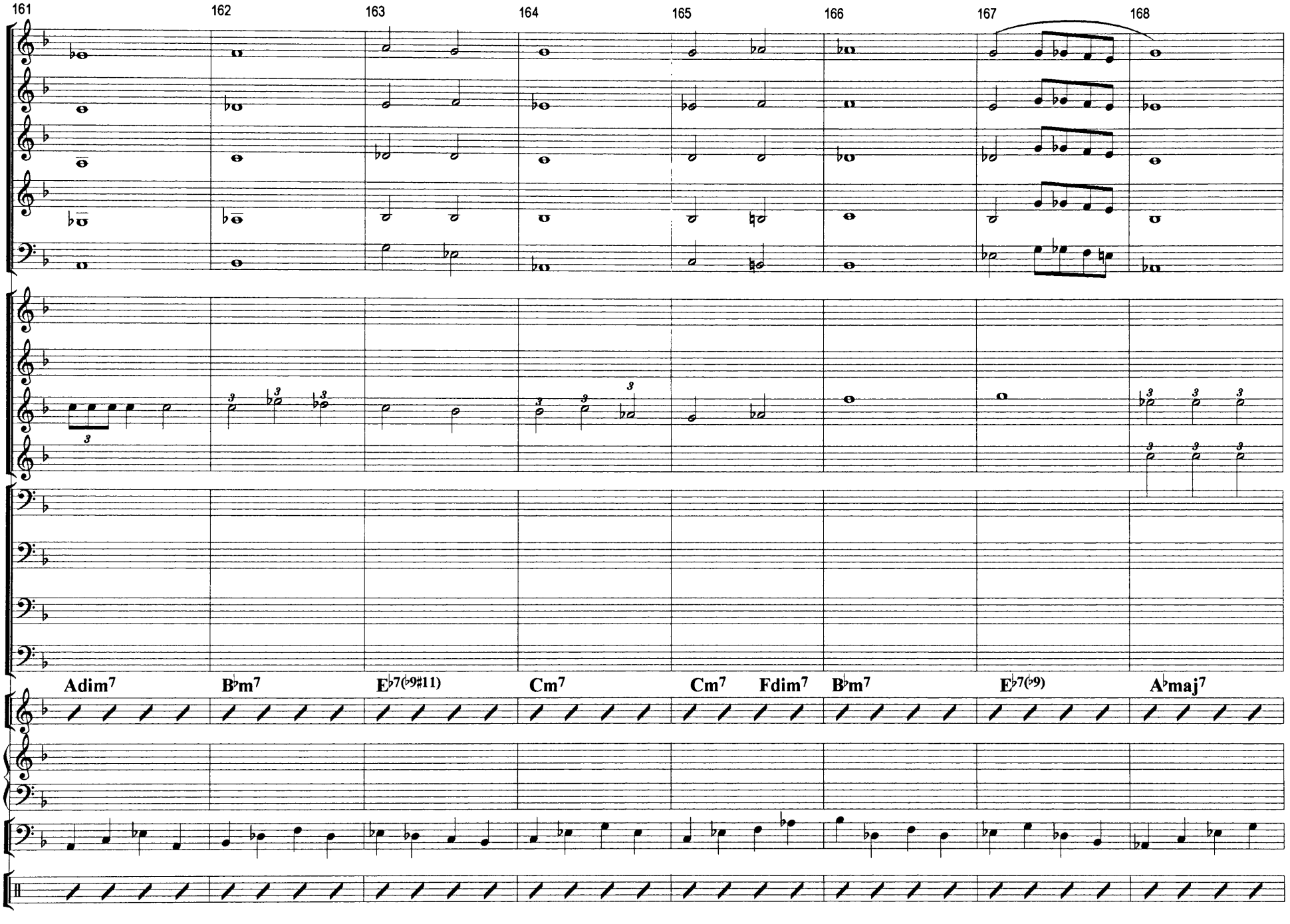

121
122
123
124
125
126
127
128
G7
Cmaj7
F7(♯11)
D6
Cmaj7/D
Cmaj7/D
D9
D6
Cmaj7/D
D7sus4(♭9)
F7
B♭maj7
E♭7(♯11)
C6
B♭maj7/C
B♭maj7/C
C9
C6
B♭maj7/C
C13sus4♭9

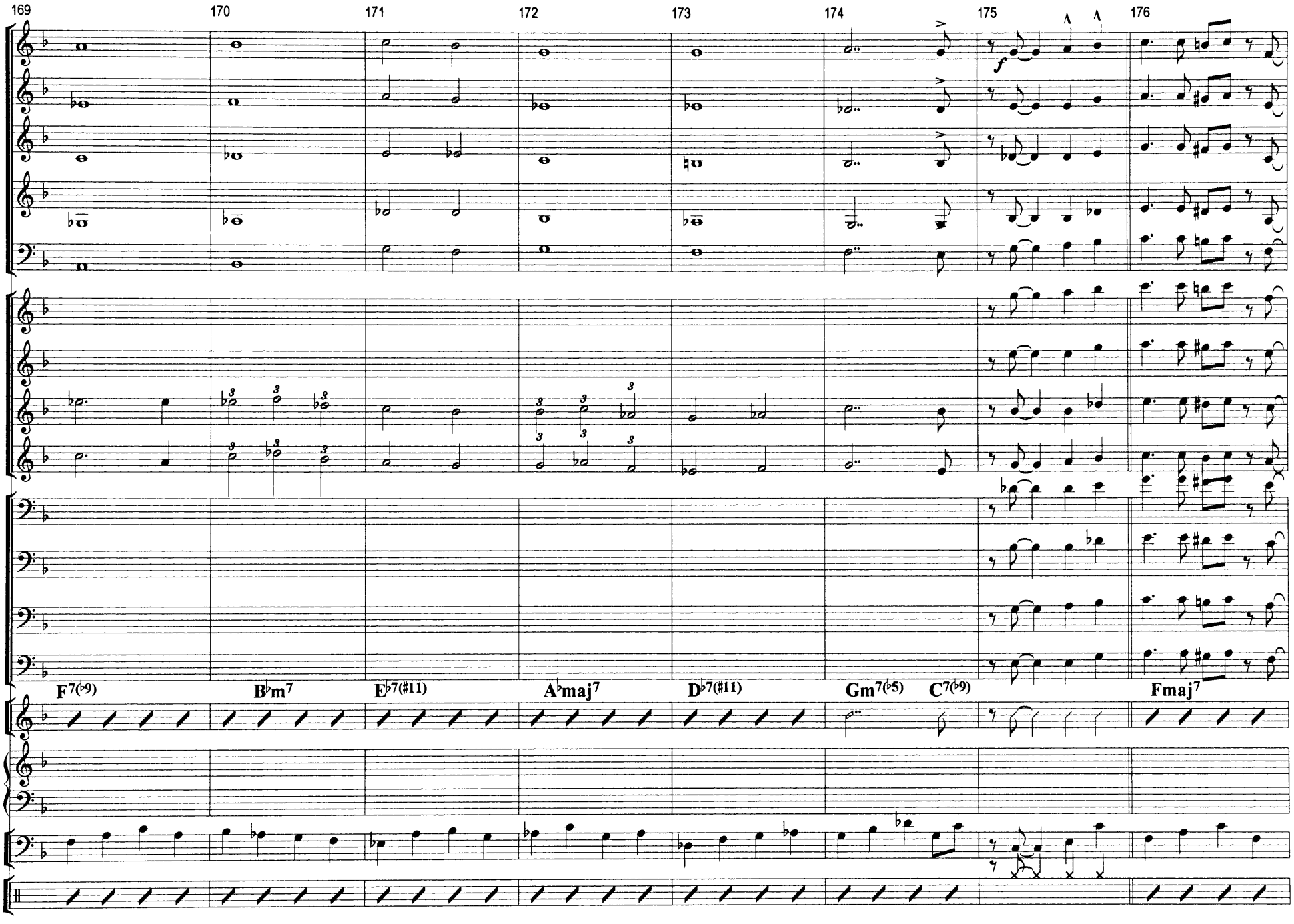

129
130
131
132
133
134
135
136

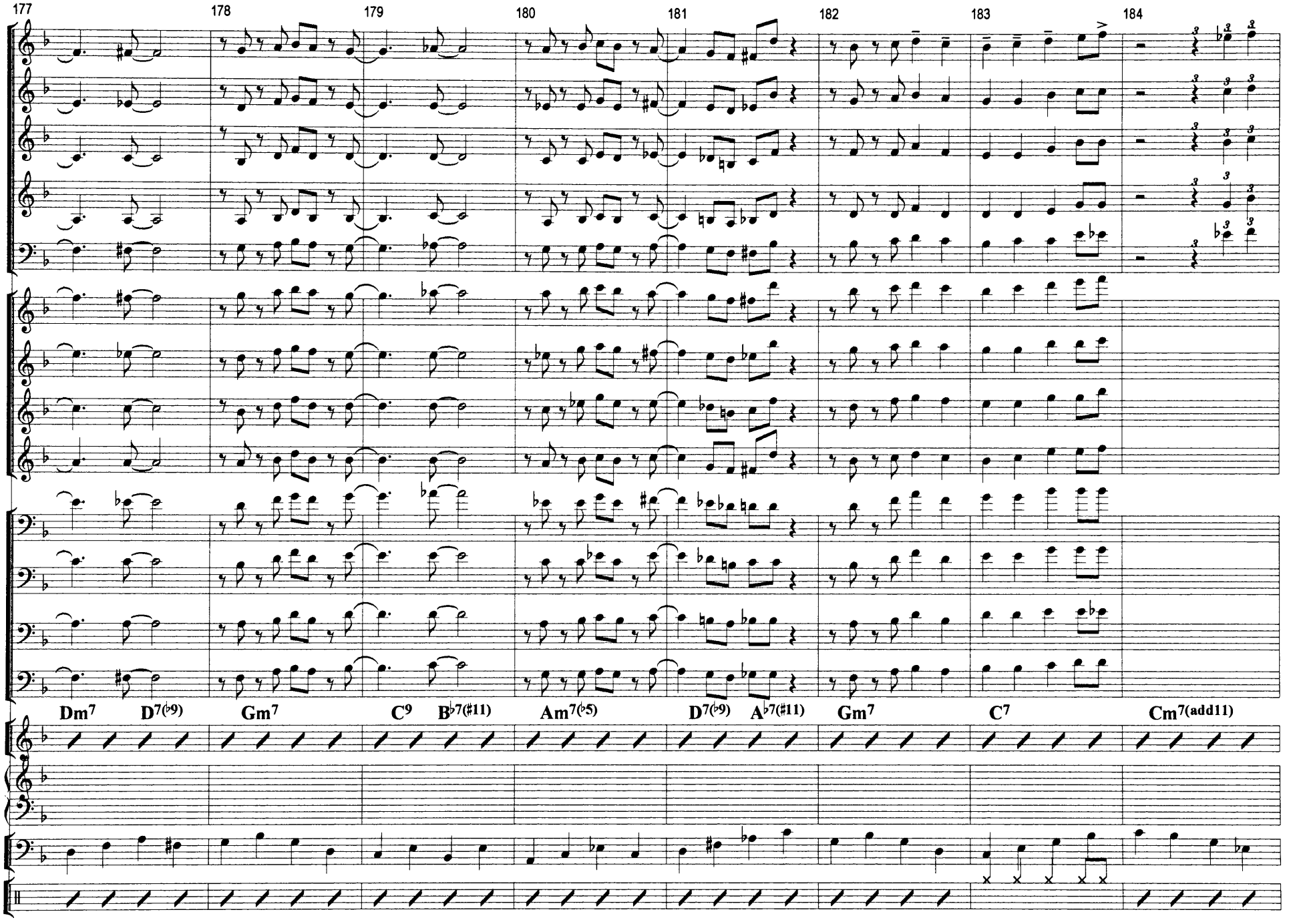

137
138
139
140
141
142
143
144
f
Gm7
C7
F6/9
C9sus4
C9sus4
Fmaj7

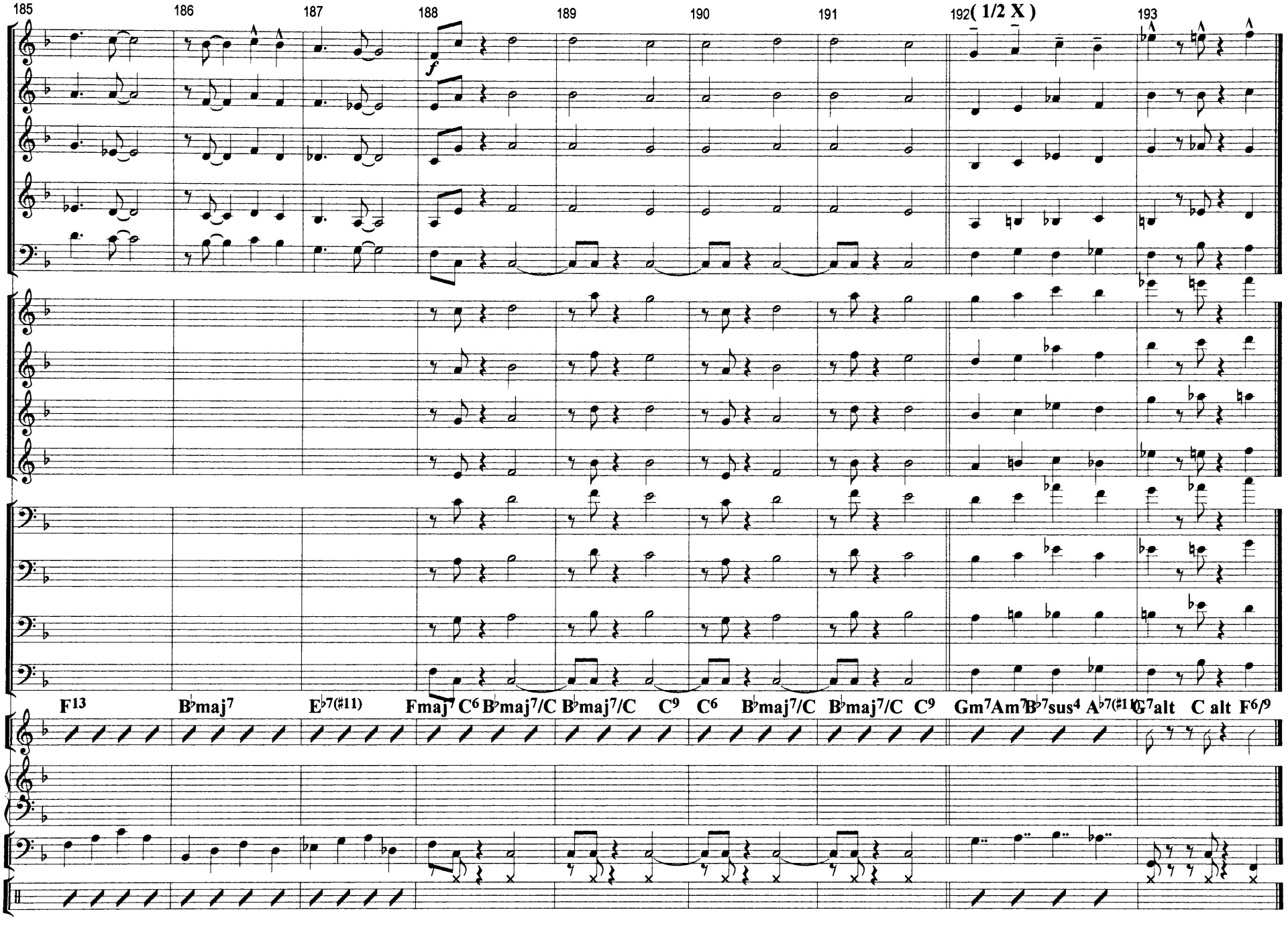

145
146
147
148
149
150
151
152
Dm7
D7(♭9)
Gm7
C9
C9/B♭
Am7(♭5)
D7(♭9)
Gm7
C7
Cm7(add11)


153
154
155
156
157
158
159
160
mf
3
3
F13
B♭maj7
E♭7(#11)
C6
B♭maj7/C
B♭maj7/C
C7
Fmaj7
B♭m7
E♭7
A♭maj7


161
162
163
164
165
166
167
168
Adim7
B♭m7
E♭7(♭9♯11)
Cm7
Cm7
Fdim7
B♭m7
E♭7(♭9)
A♭maj7


169
170
171
172
173
174
175
176
f
F7(♭9)
B♭m7
E♭7(♯11)
A♭maj7
D♭7(♯11)
Gm7(♭5)
C7(♭9)
Fmaj7


177
178
179
180
181
182
183
184
Dm7
D7(♭9)
Gm7
C9
B♭7(♯11)
Am7(♭5)
D7(♭9)
A♭7(♯11)
Gm7
C7
Cm7(add11)

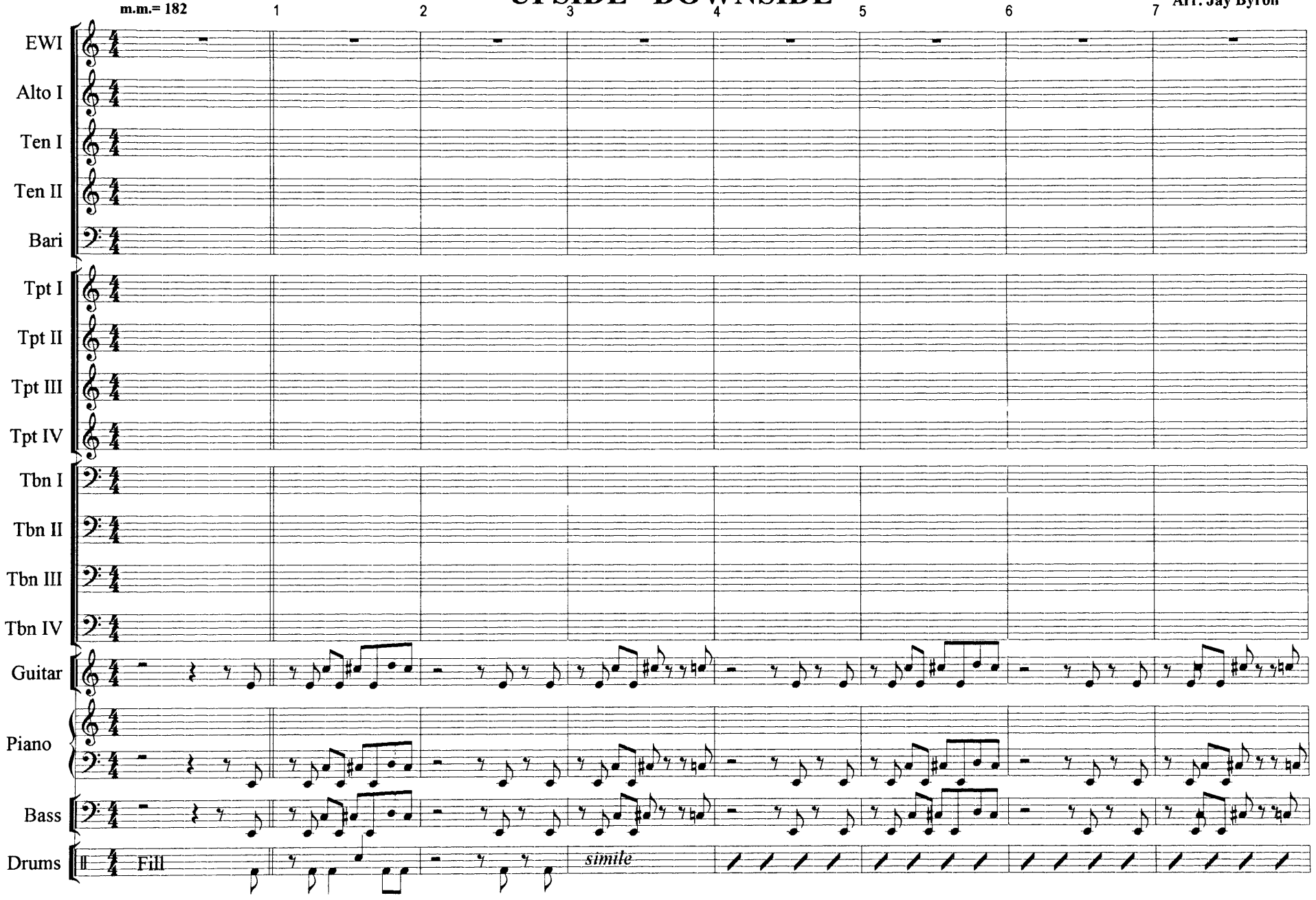

185
186
187
188
189
190
191
192
(1/2 X)
193
f
F13
B♭maj7
E♭7(♯11)
Fmaj7
C6
B♭maj7/C
B♭maj7/C
C9
C6
B♭maj7/C
B♭maj7/C
C9
Gm7
Am7
B♭7sus4
A♭7(♯11)
G7alt
C alt
F6/9

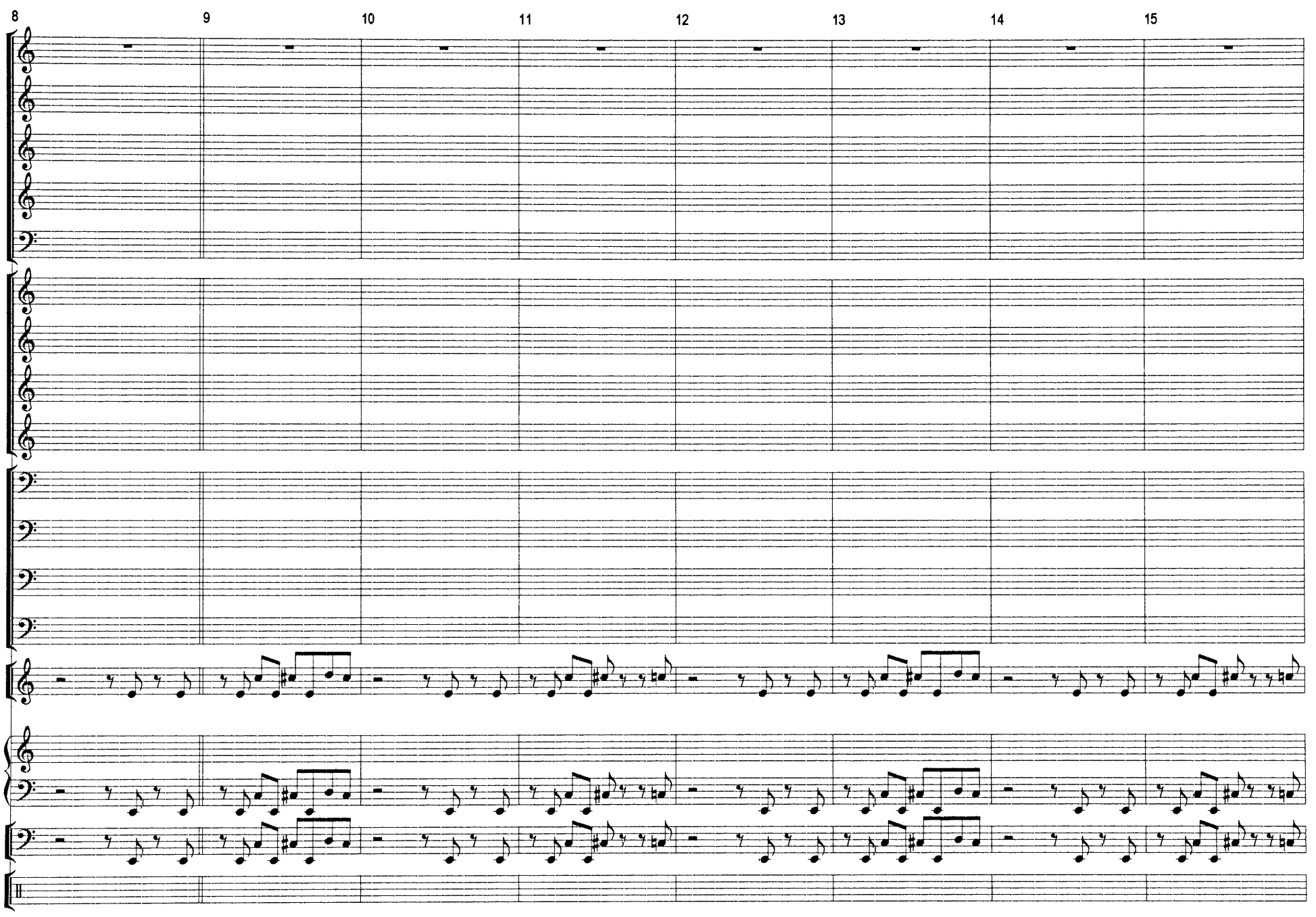
Score

UPSIDE DOWNSIDE

Mike Stern

Arr. Jay Byron

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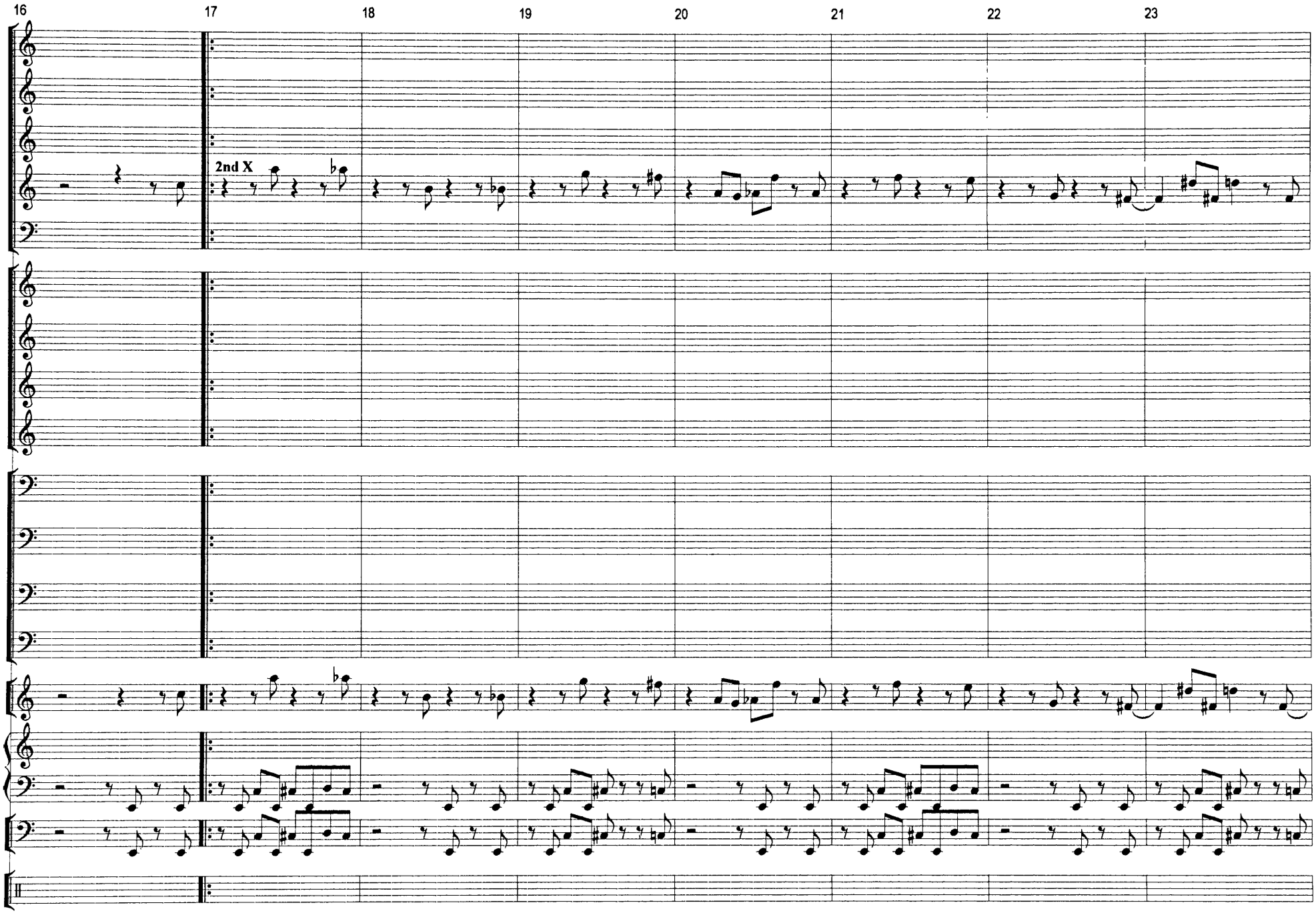
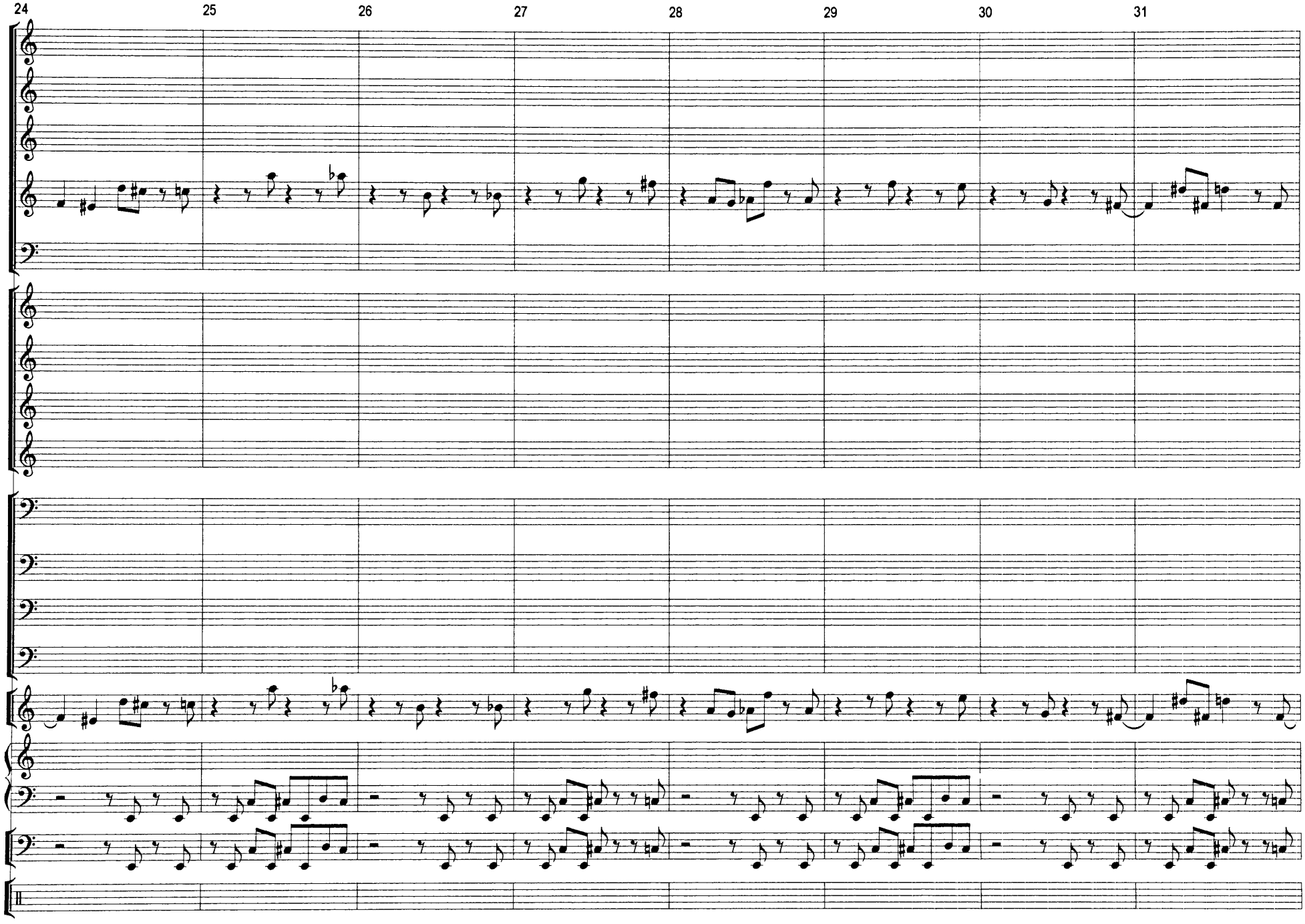
9
10
11
12
13
14
15


16
17
18
19
20
21
22
23
2nd X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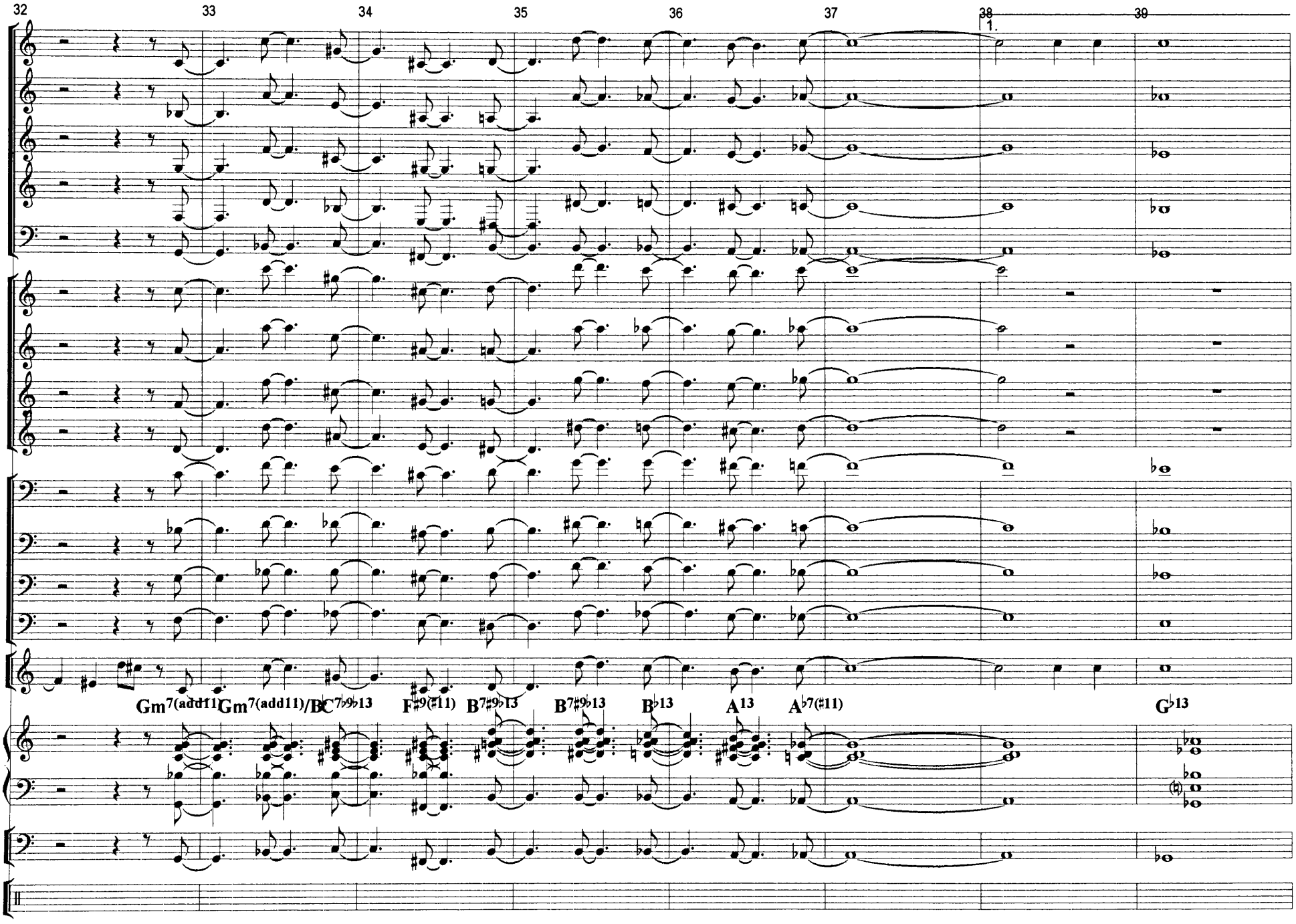
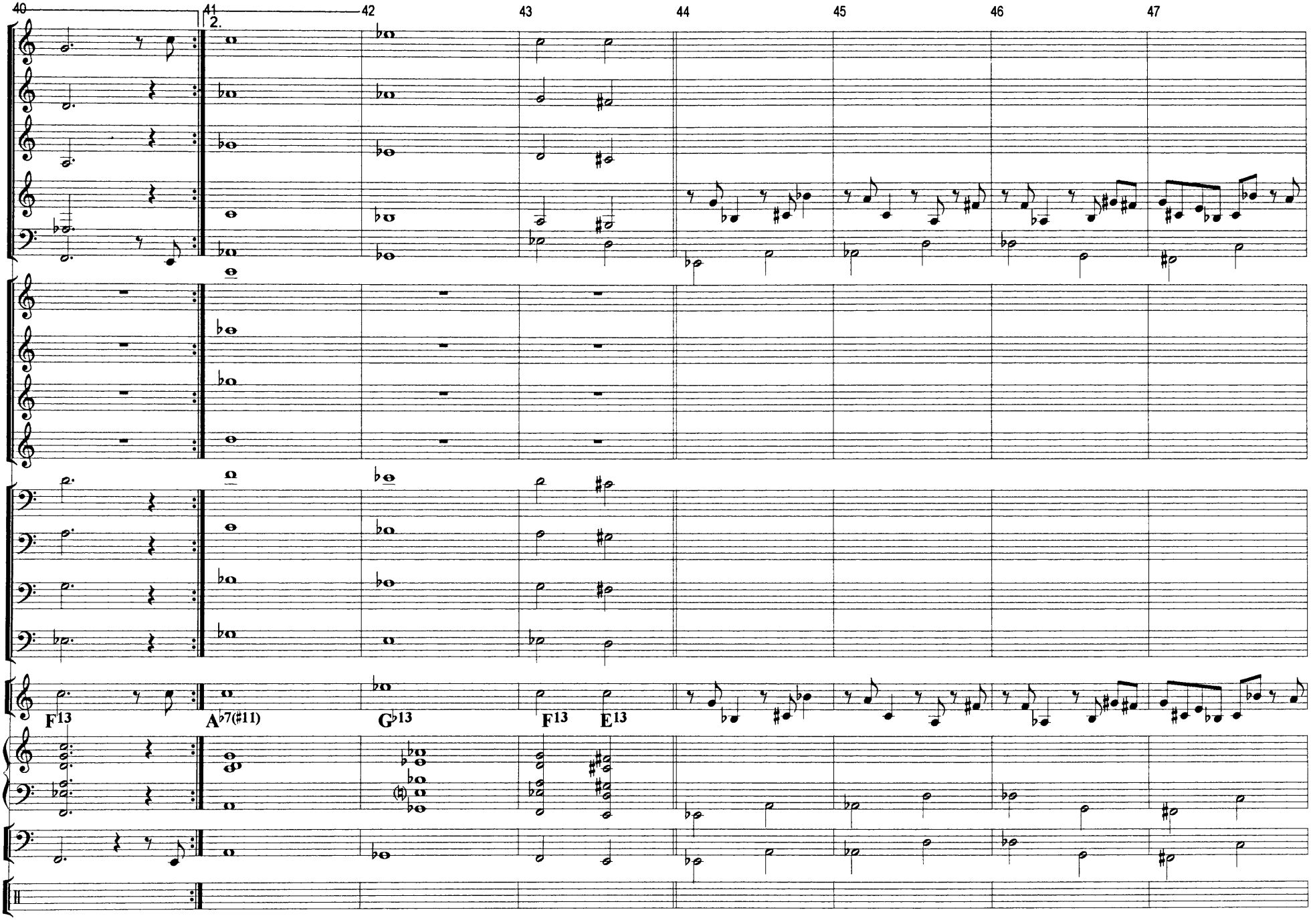
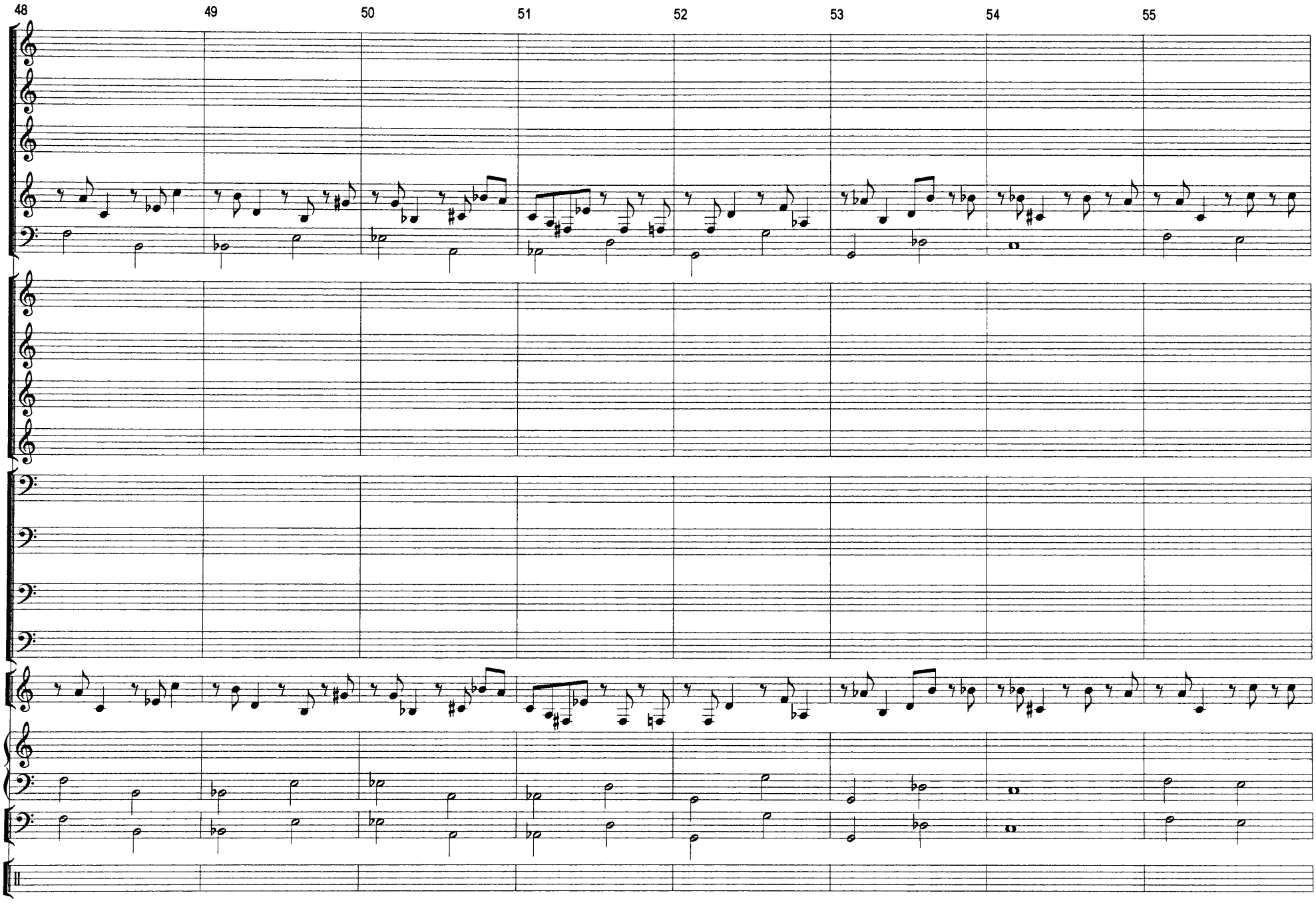
26
27
28
29
30
31


32
33
34
35
36
37
38
1.
39
Gm7(add11)
Gm7(add11)/B♭
C7♭9♭13
F♯9(♯11)
B7♯9♭13
B7♯9♭13
B♭13
A13
A♭7(♯11)
G♭13


40
41
42
43
44
45
46
47
2.
F13
A♭7(♯11)
G♭13
F13
E13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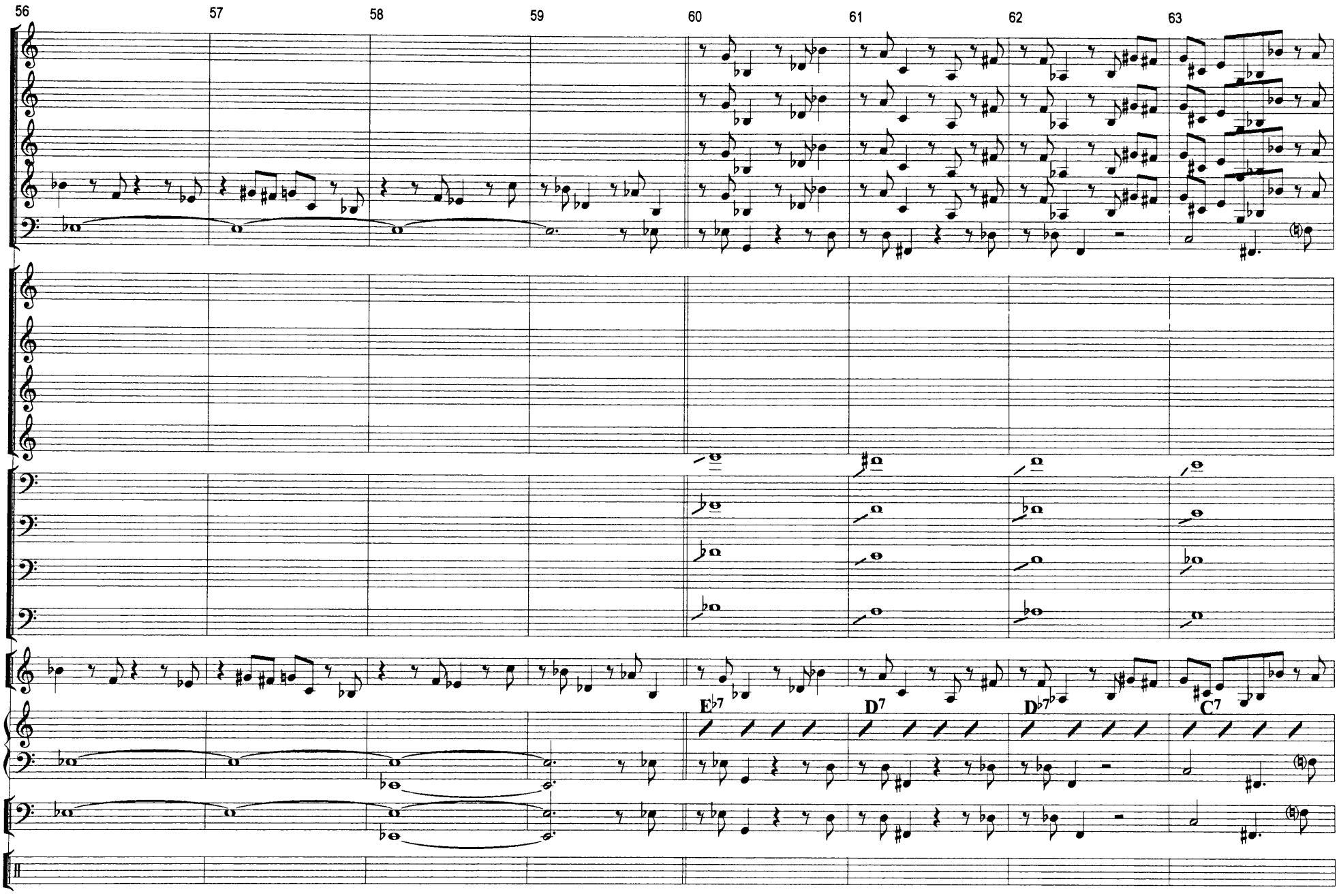
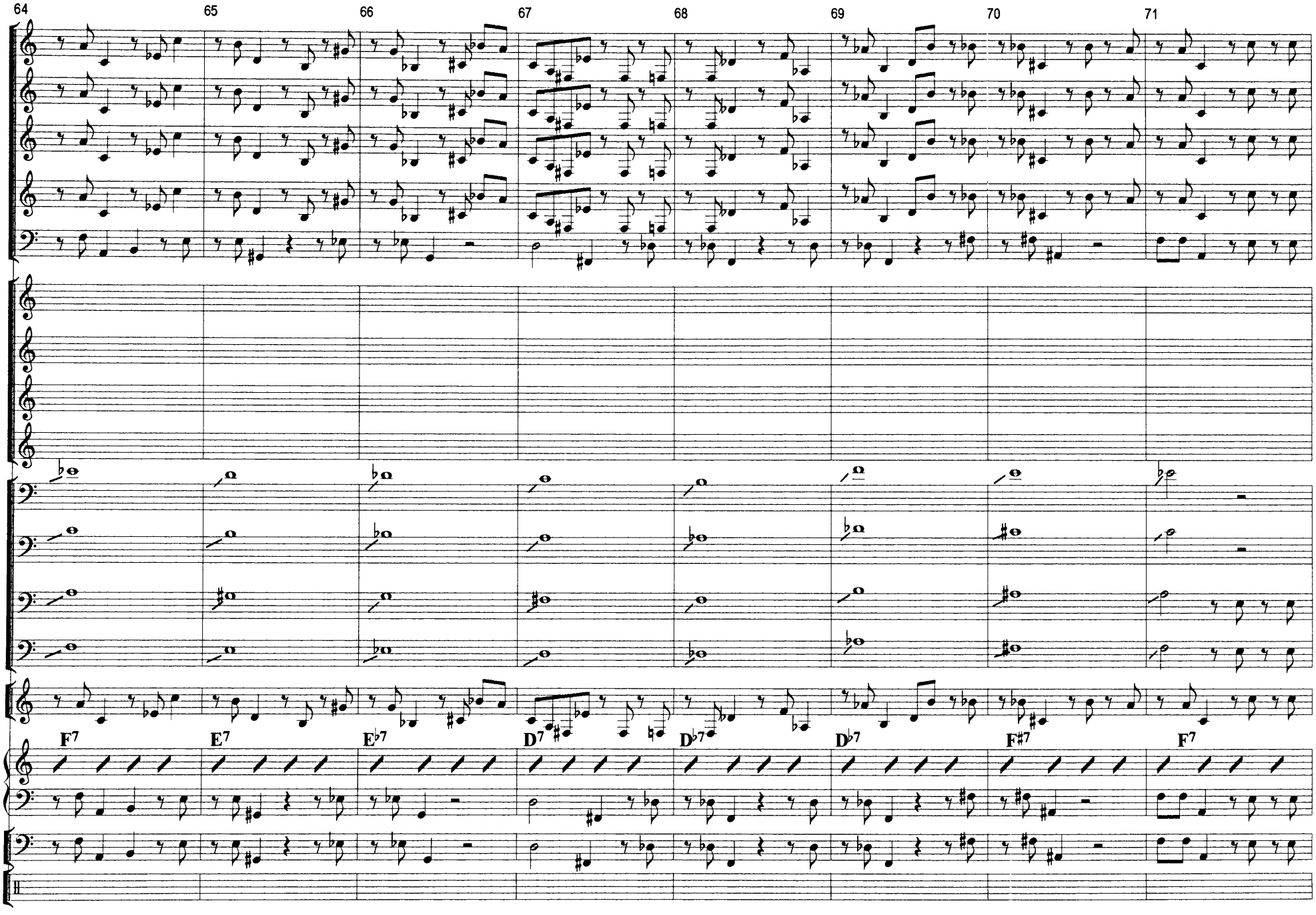
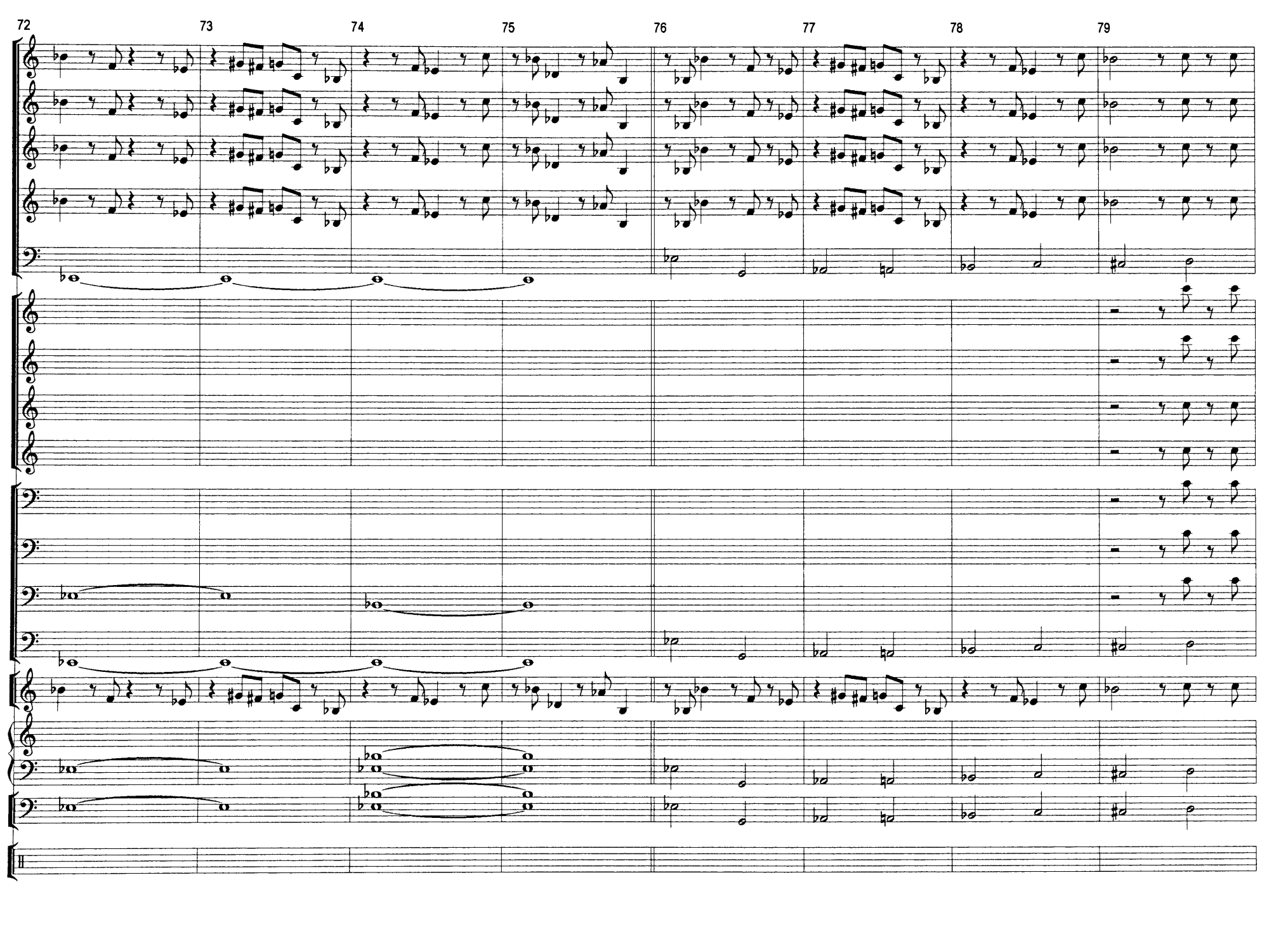
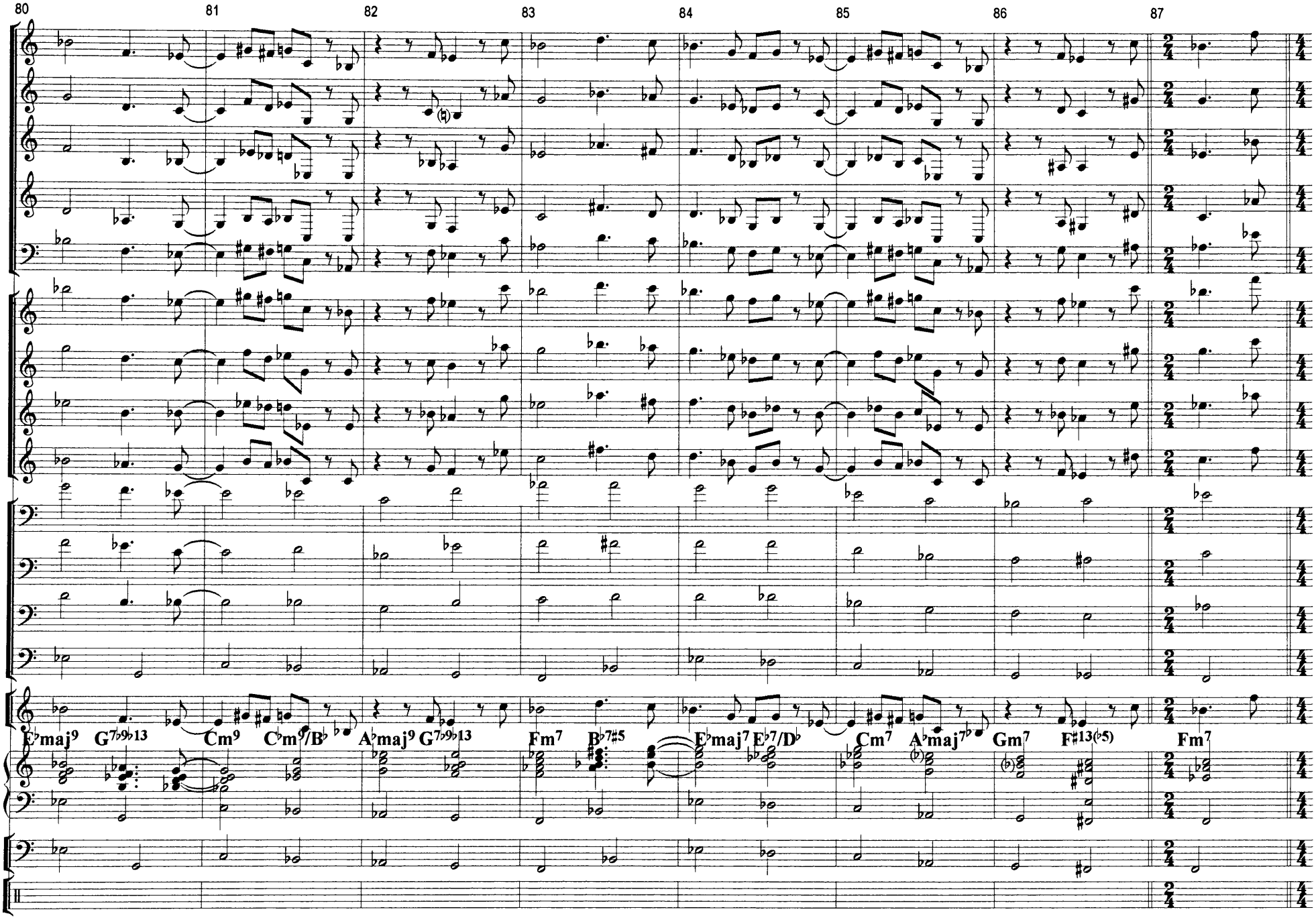
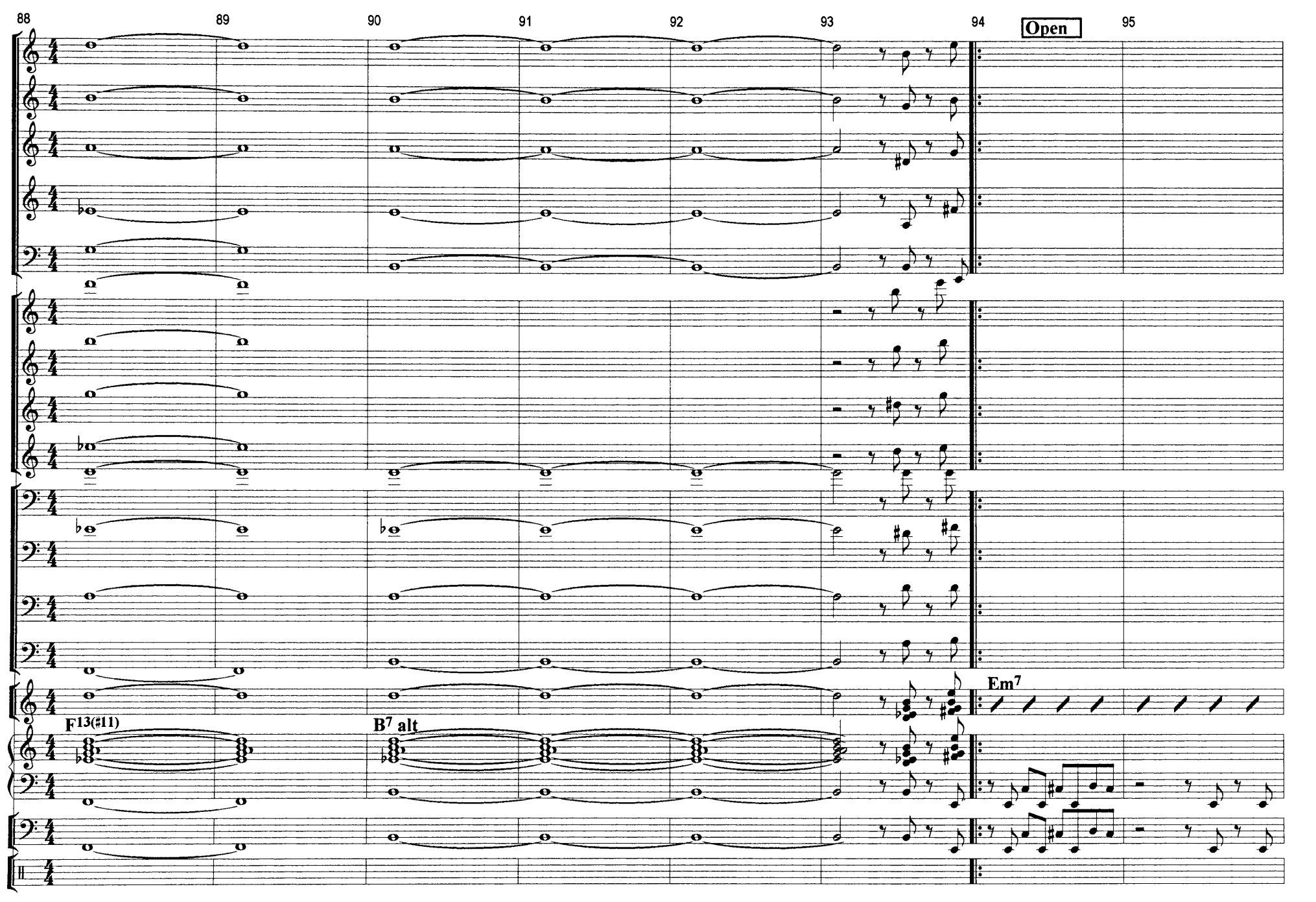
54
55

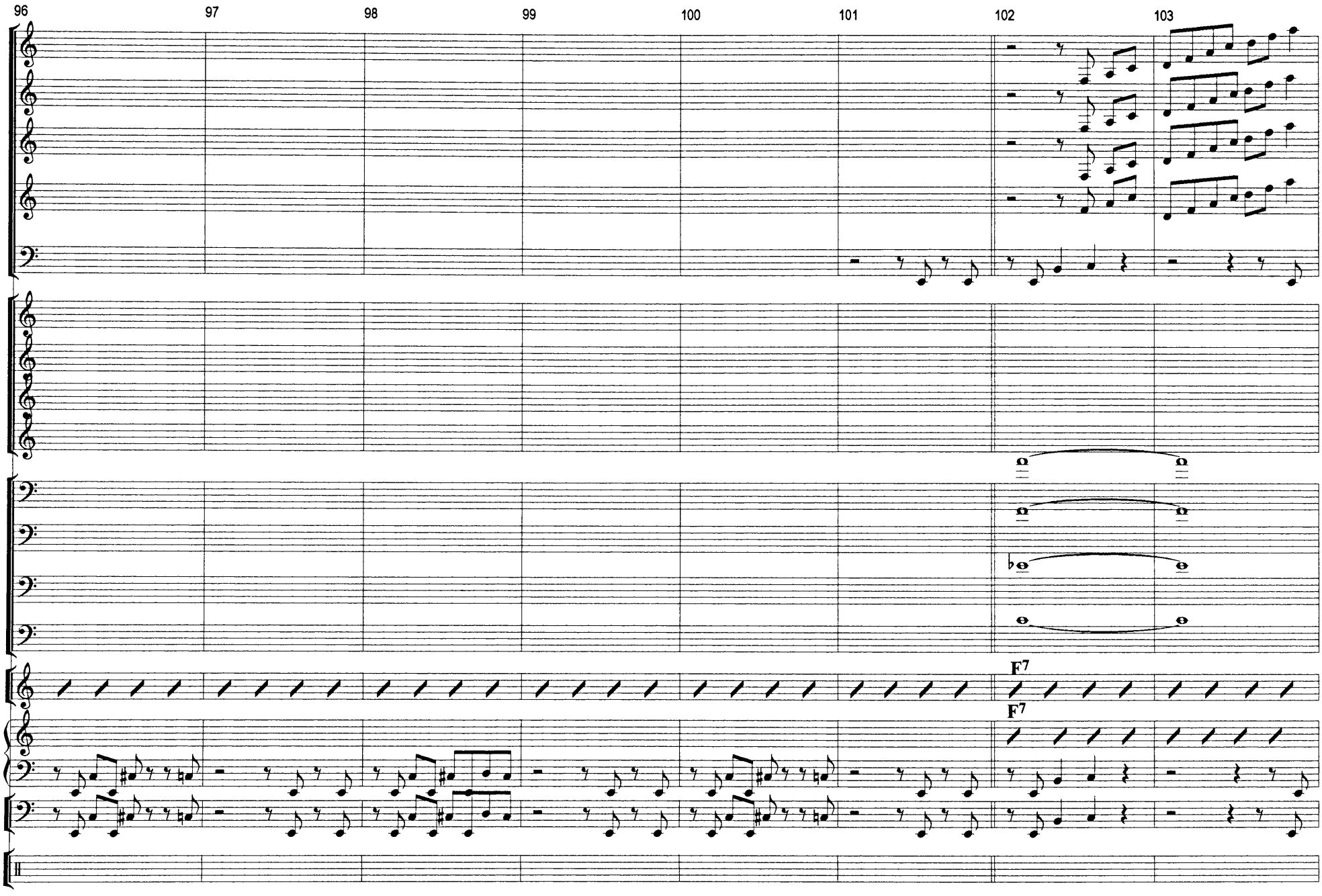

56
57
58
59
60
61
62
63
E♭7
D7
D♭7
C7

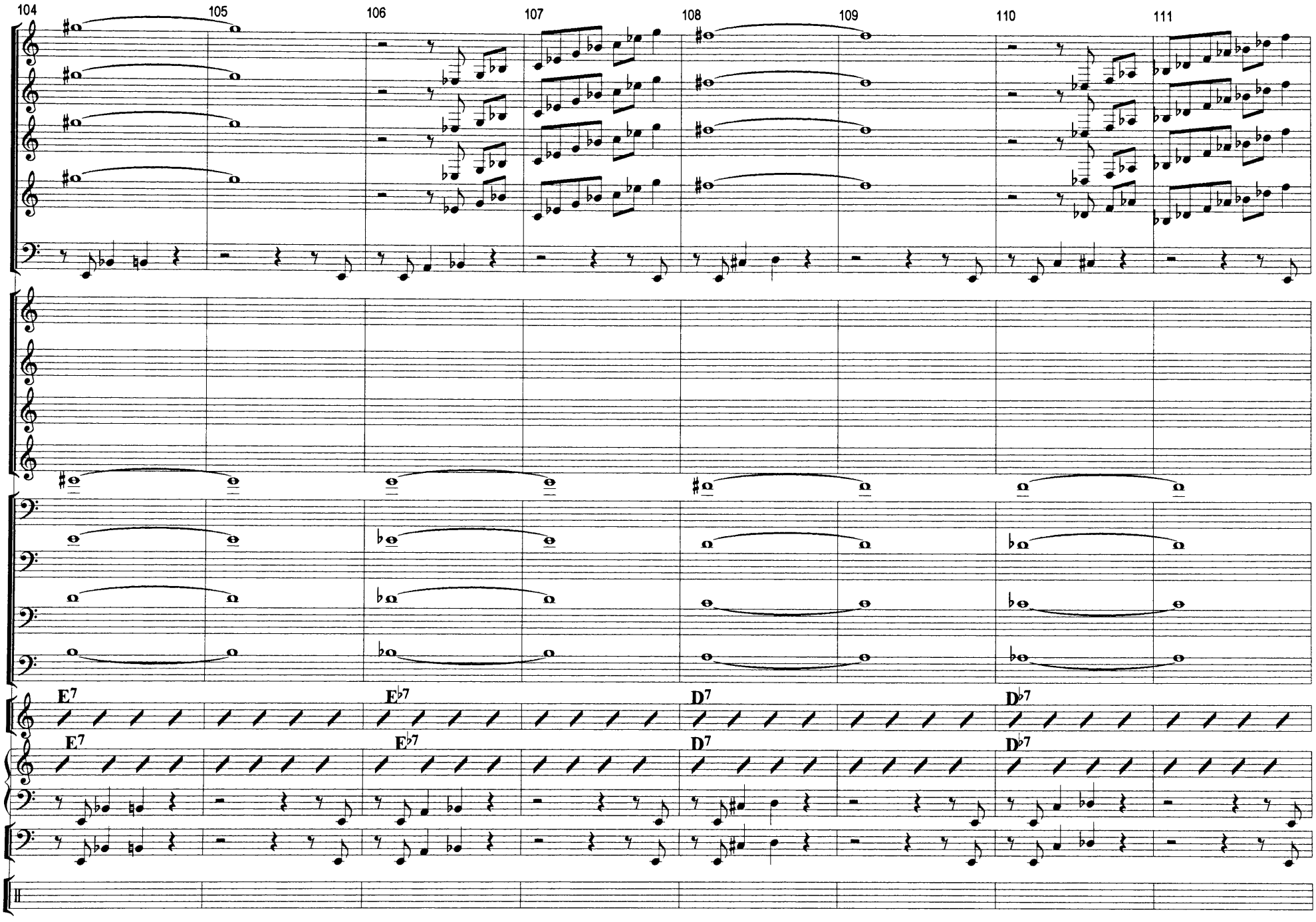

64
65
66
67
68
69
70
71
F7
E7
E♭7
D7
D♭7
D♭7
F♯7
F7

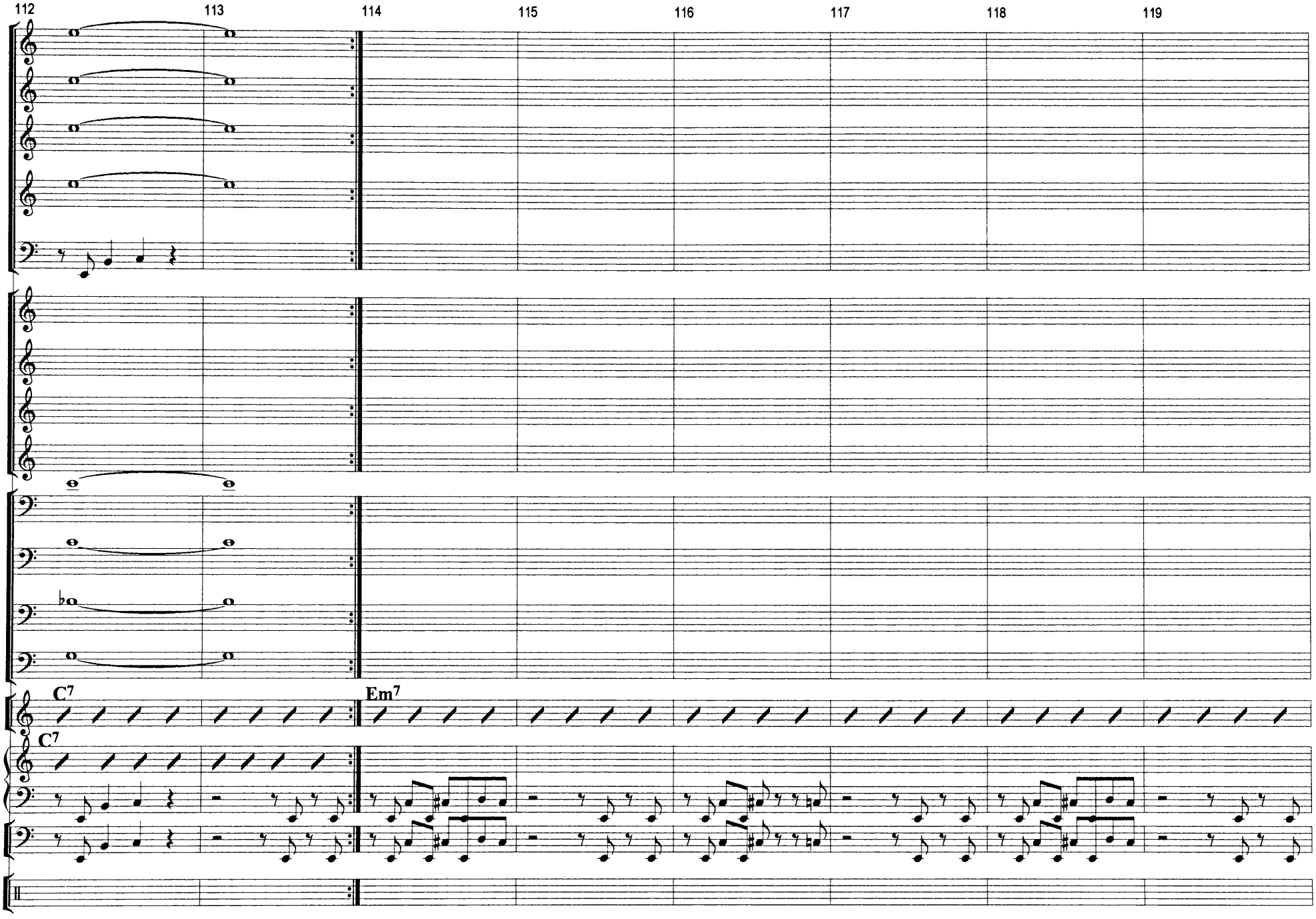

72
73
74
75
76
77
78
79

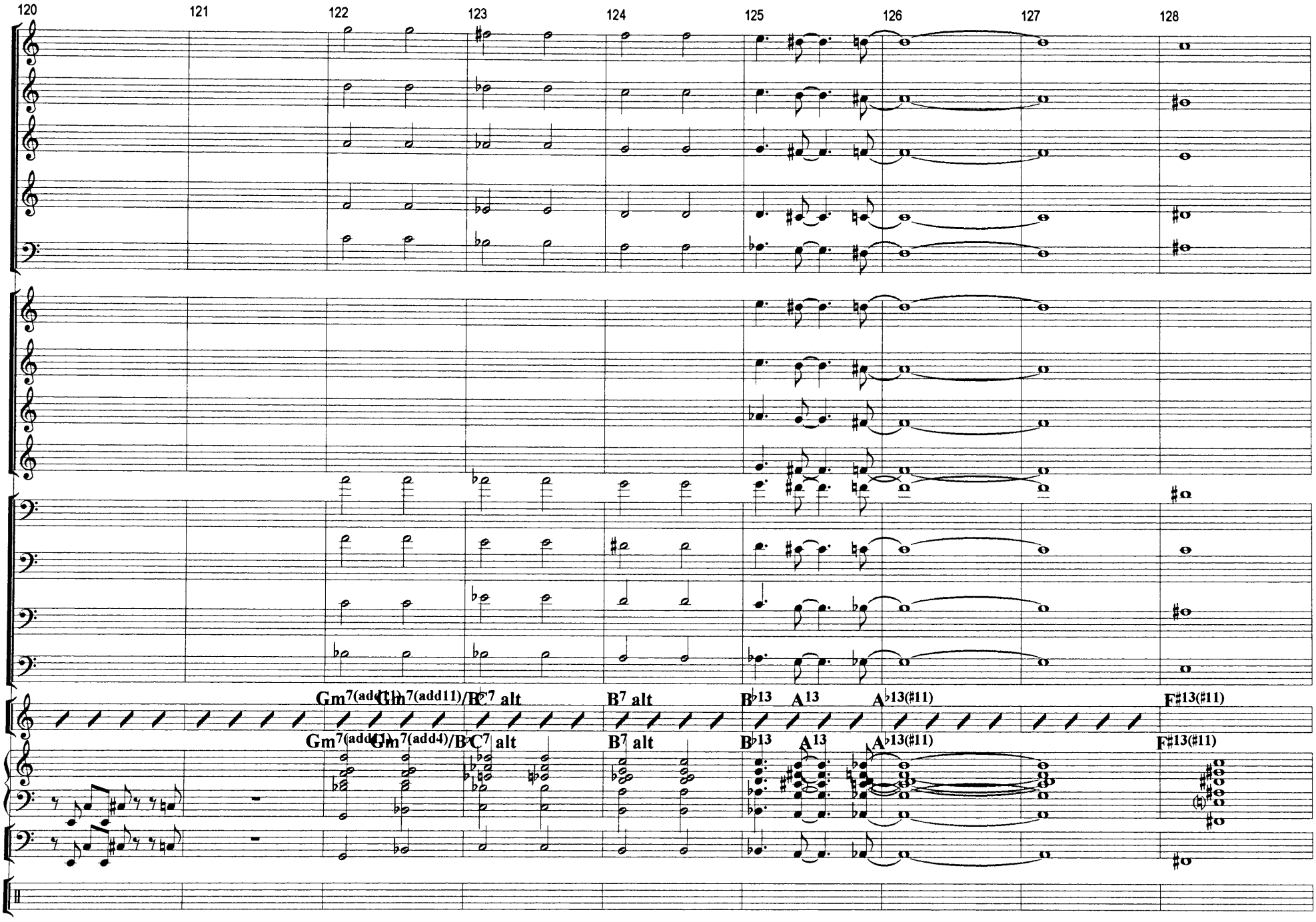

80
81
82
83
84
85
86
87
E♭maj9
G7♭9♭13
Cm9
C♭m9/B♭
A♭maj9
G7♭9♭13
Fm7
B♭7♯5
E♭maj7
E♭7/D♭
Cm7
A♭maj7
Gm7
F♯13(♭5)
Fm7

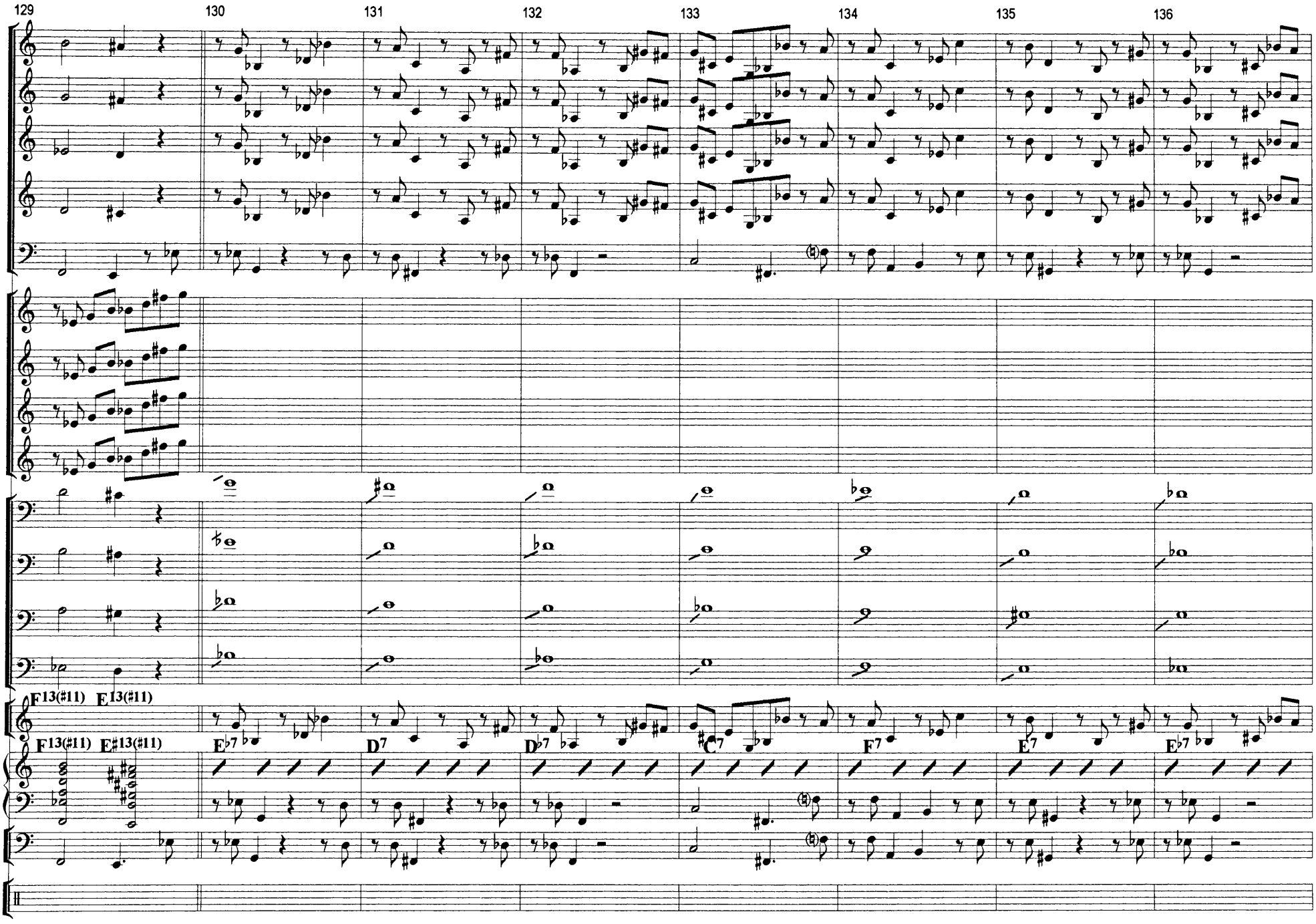

88
89
90
91
92
93
94
Open
95
Em7
F13(#11)
B7 alt

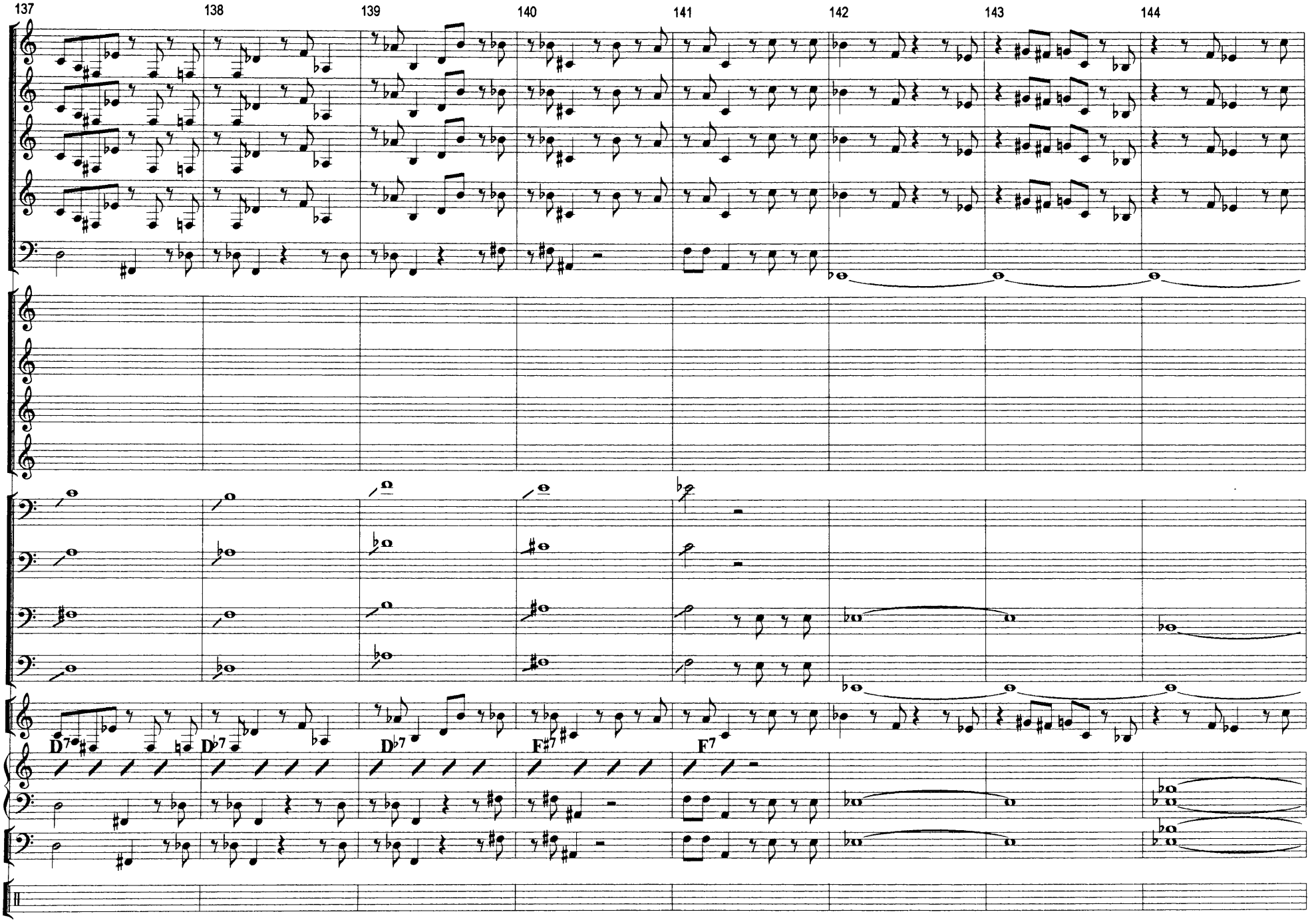

96
97
98
99
100
101
102
103
F7
F7

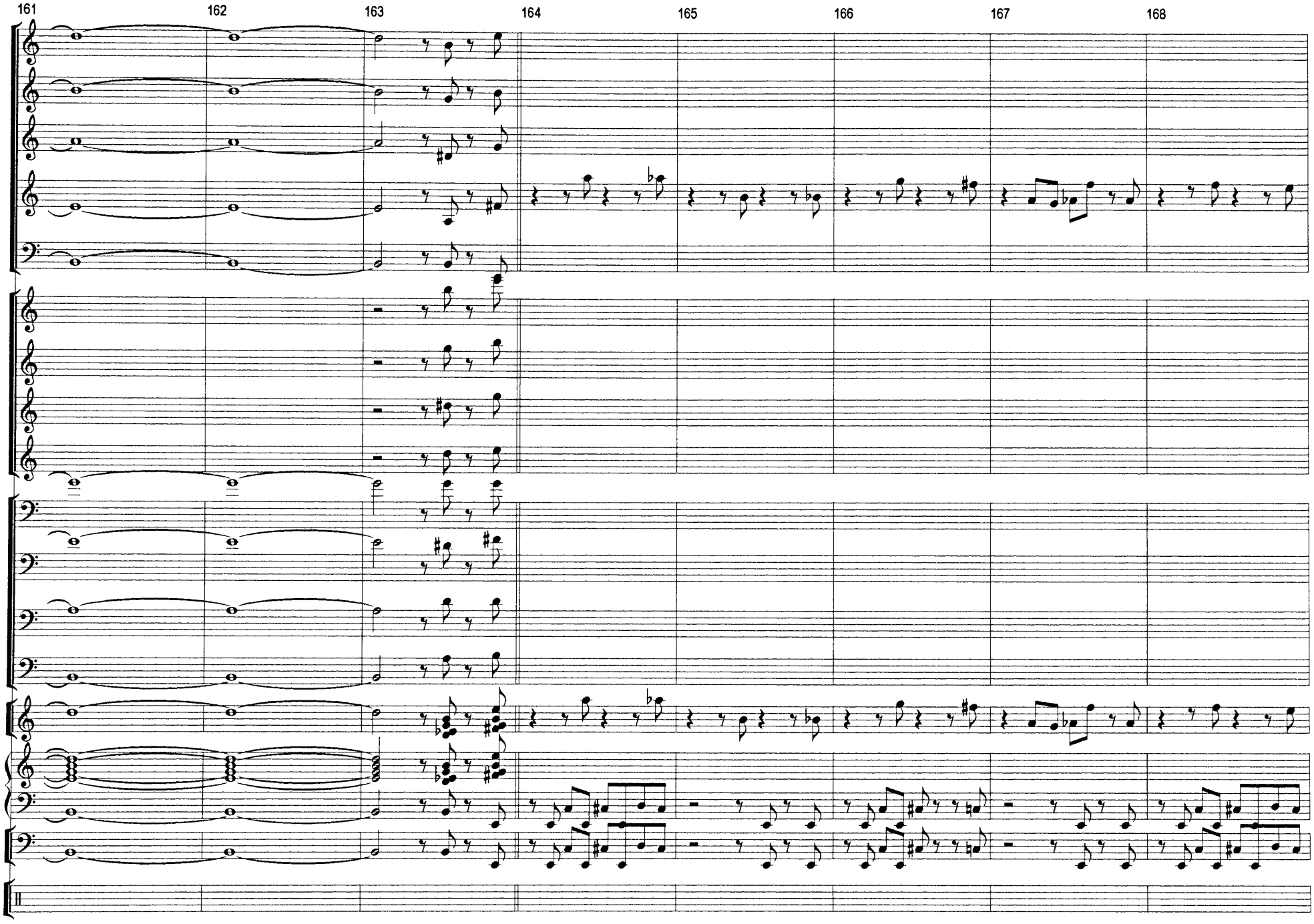

104
105
106
107
108
109
110
111
E7
E♭7
D7
D♭7
E7
E♭7
D7
D♭7


112
113
114
115
116
117
118
119
C7
Em7
C7


120
121
122
123
124
125
126
127
128
Gm7(add11)
Gm7(add11)/B♭
C7 alt
B7 alt
B♭13
A13
A♭13(#11)
F♯13(#11)
Gm7(add4)
Gm7(add4)/B♭
C7 alt
B7 alt
B♭13
A13
A♭13(#11)
F♯13(#11)


129
130
131
132
133
134
135
136
F13(#11) E13(#11)
F13(#11) E#13(#11)
E♭7
D7
D♭7
C7
F7
E7
E♭7


137
138
139
140
141
142
143
144
D7
D♭7
D♭7
F♯7
F7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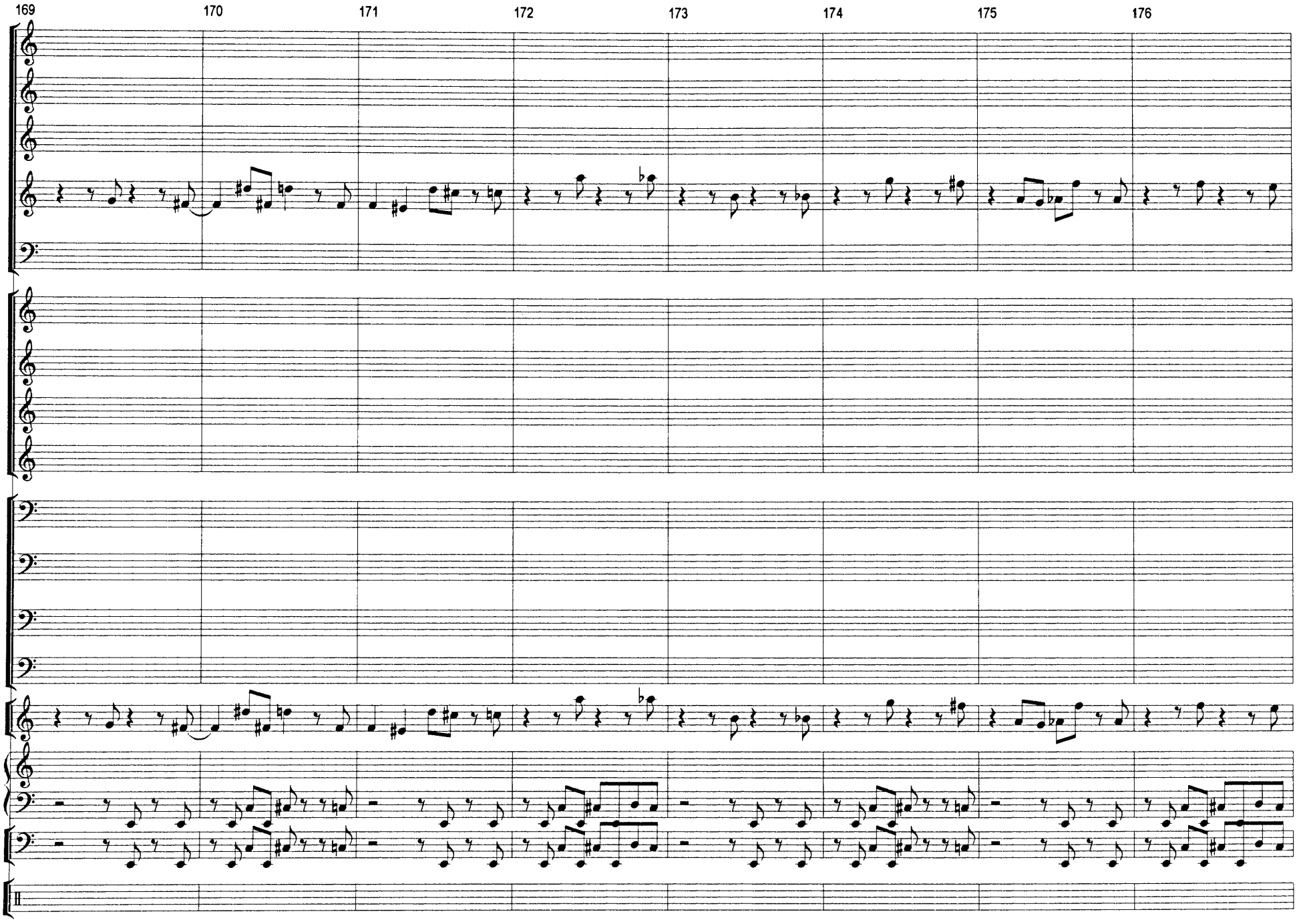
165
166
167
168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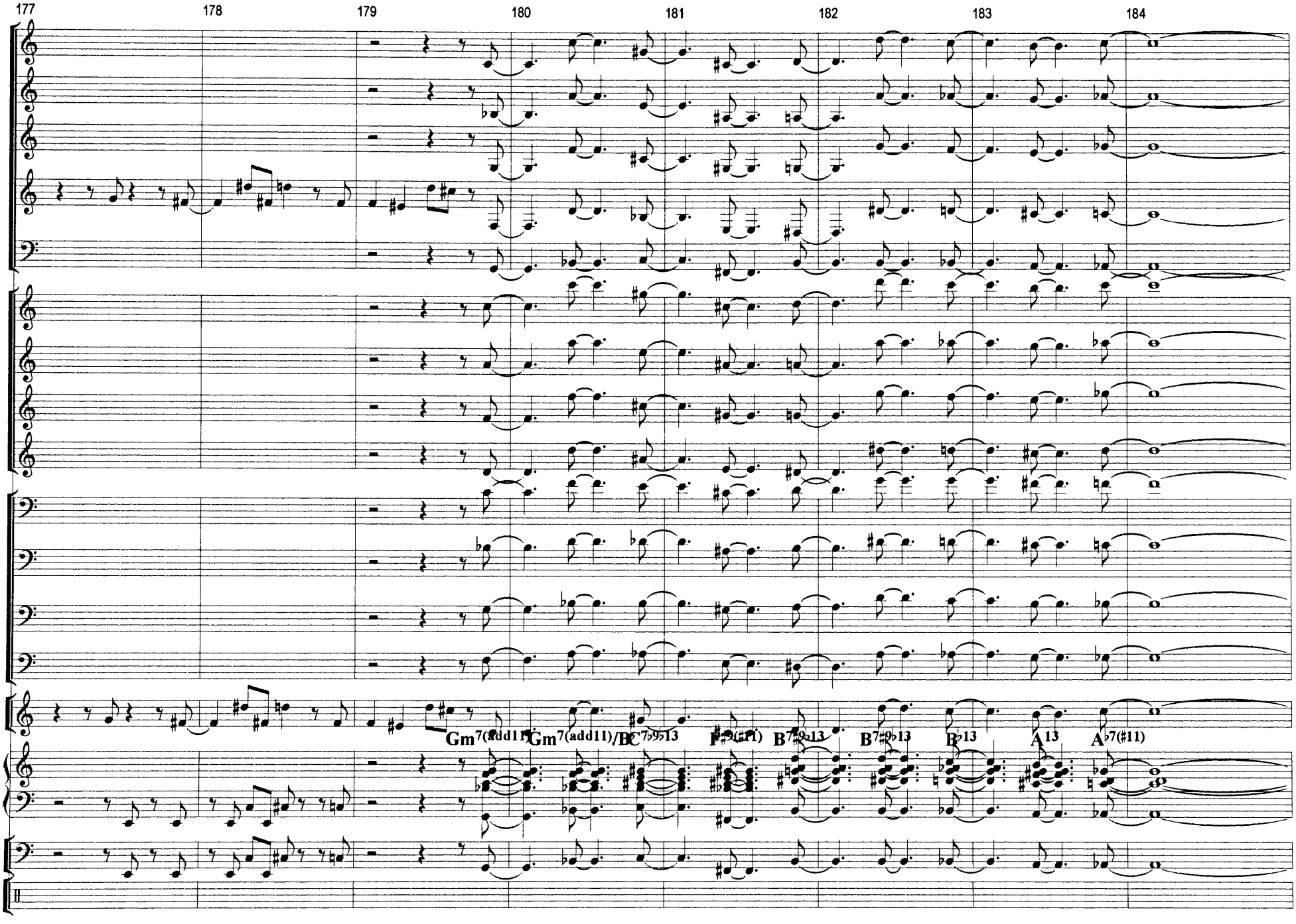
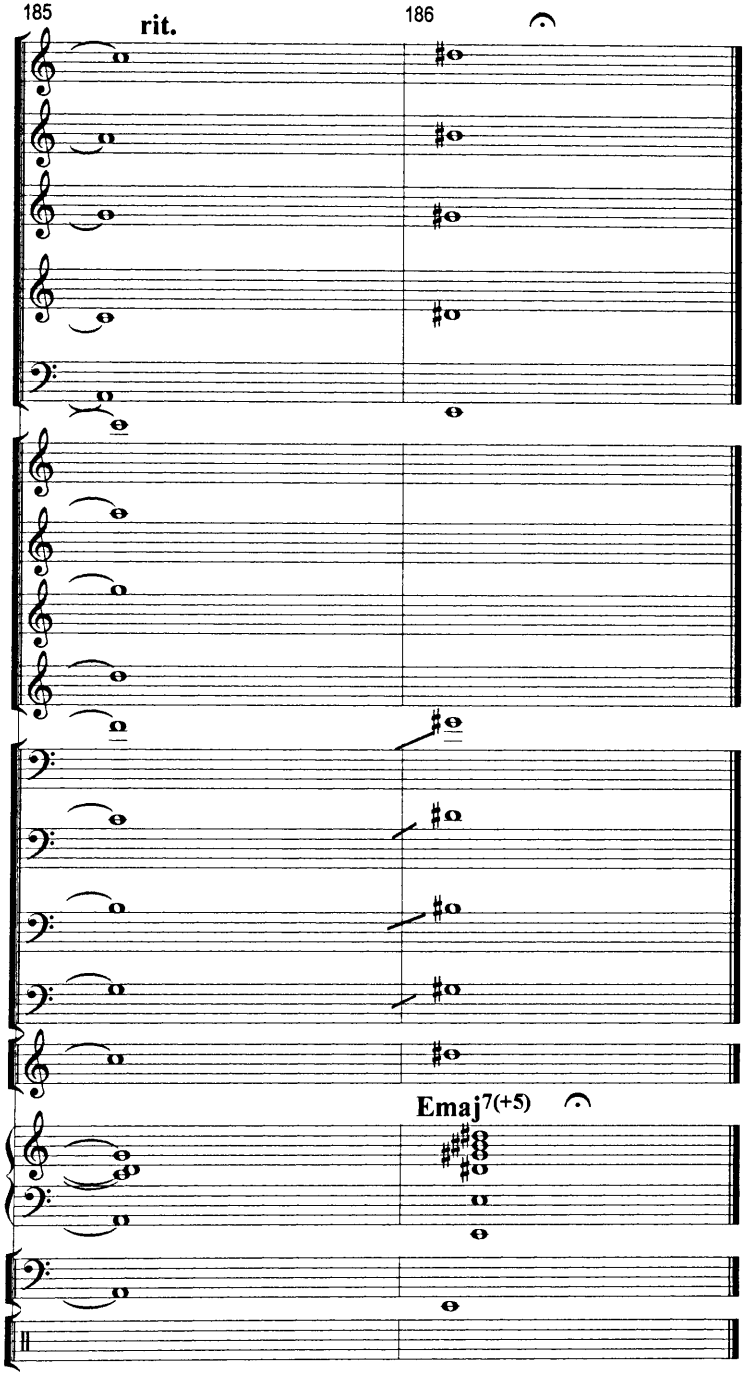
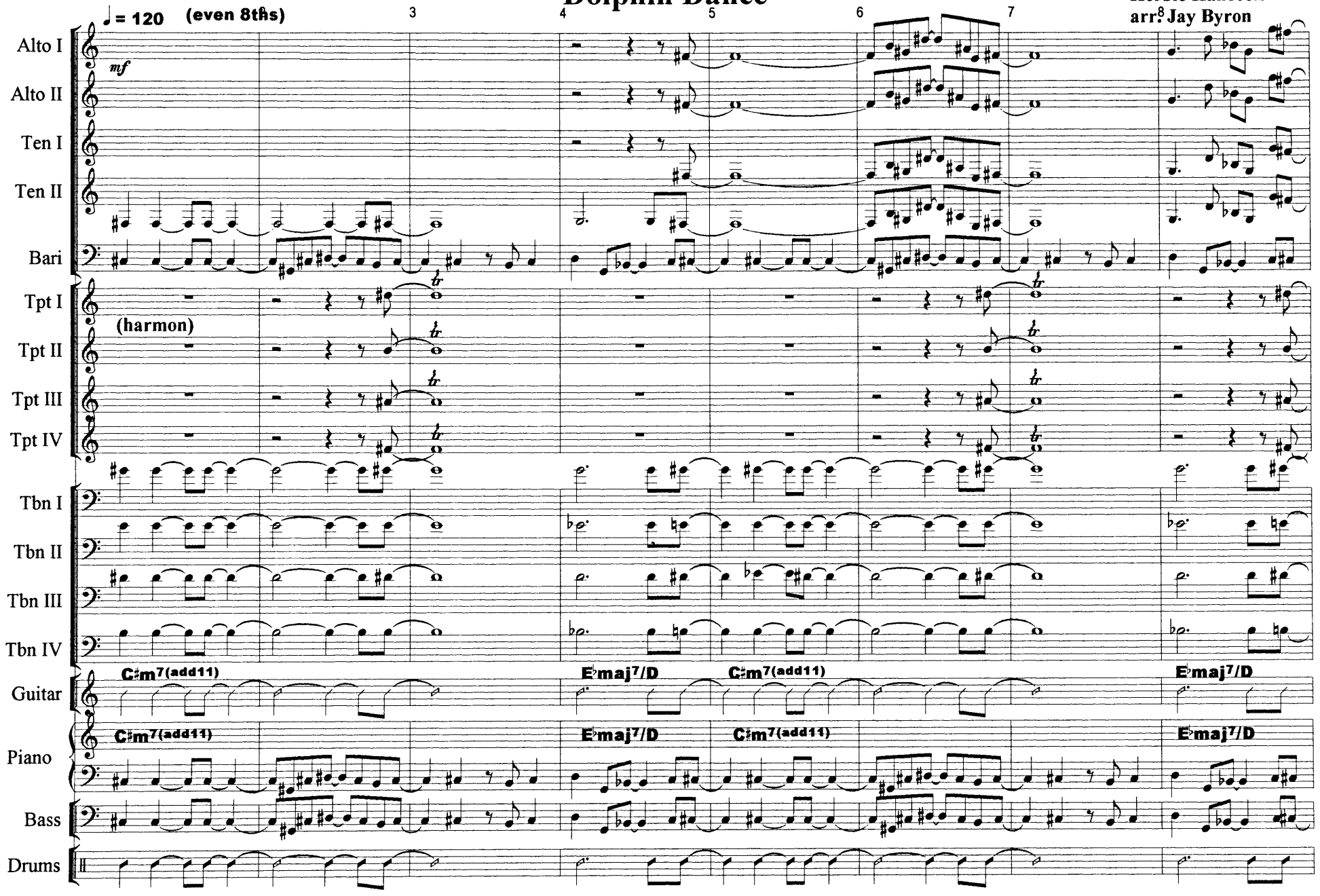
170
171
172
173
174
175
176

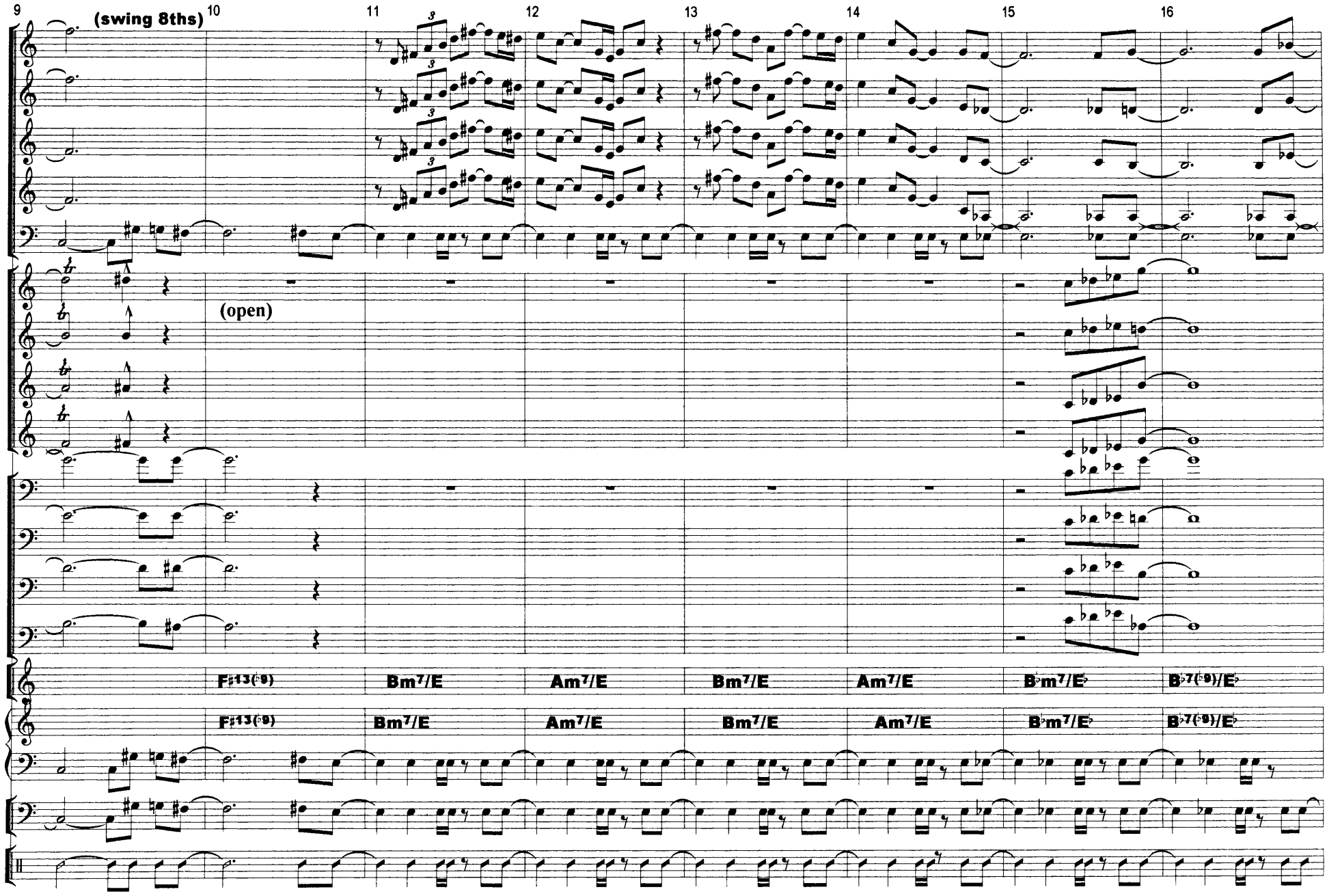

177
178
179
180
181
182
183
184
Gm7(add11)
Gm7(add11)/B♭
B♭7♭9♭13
F7(♯11)
B7♯9♭13
B7♯9♭13
B♭13
A13
A♭7(♯11)

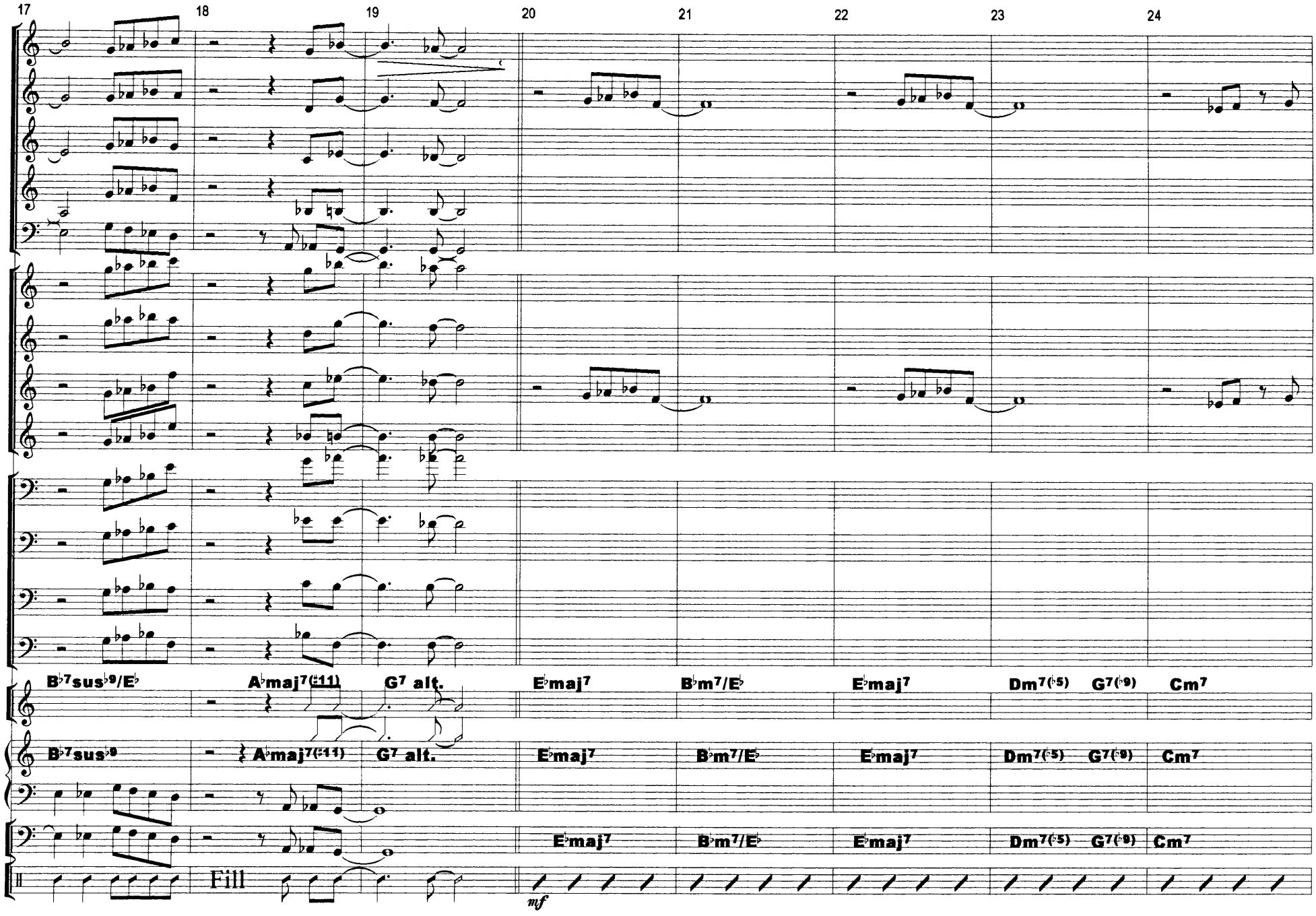

185
rit.
186
Emaj7(+5)

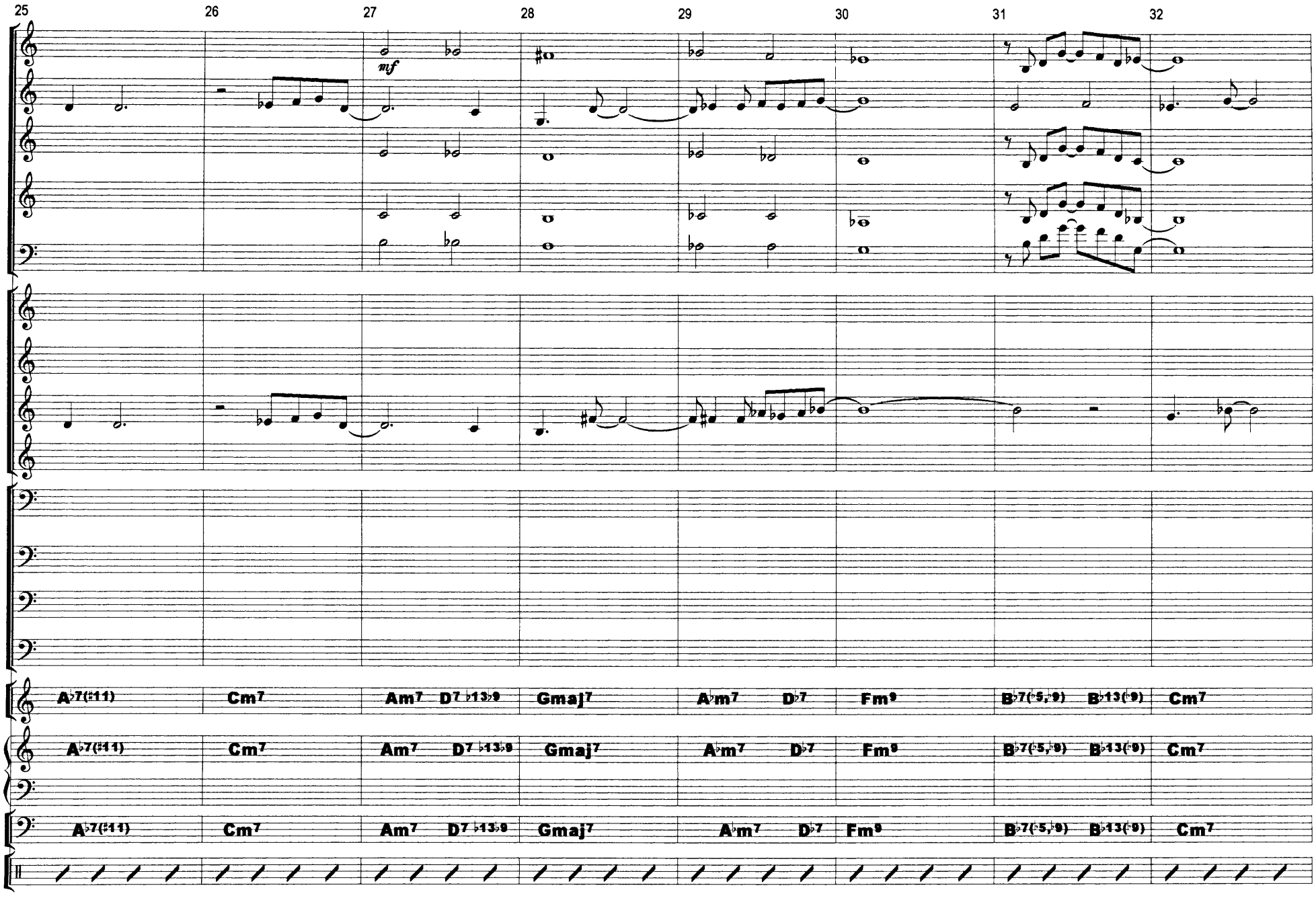
Dolphin Dance

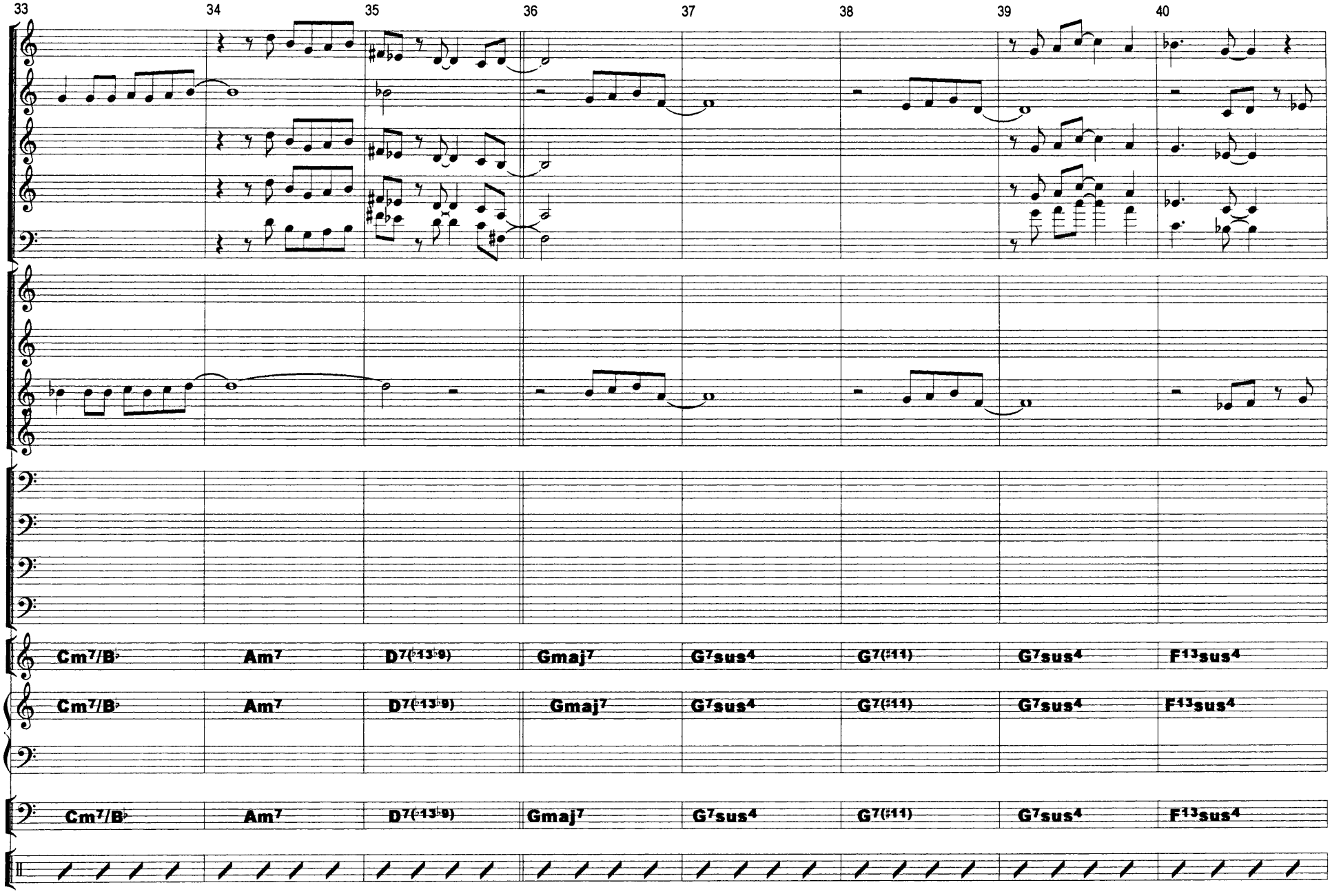
Herbie Hancock
arr. Jay Byron

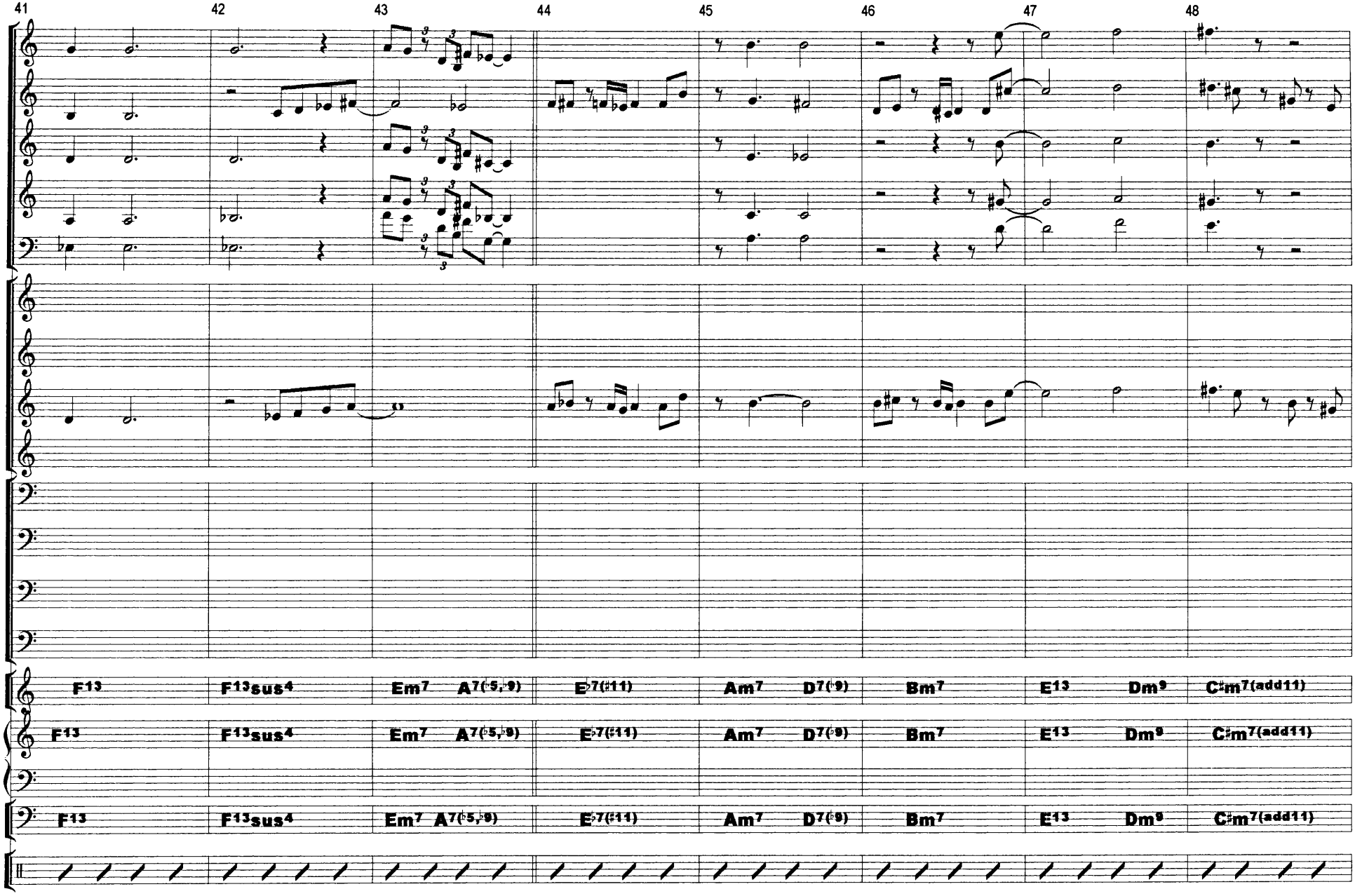


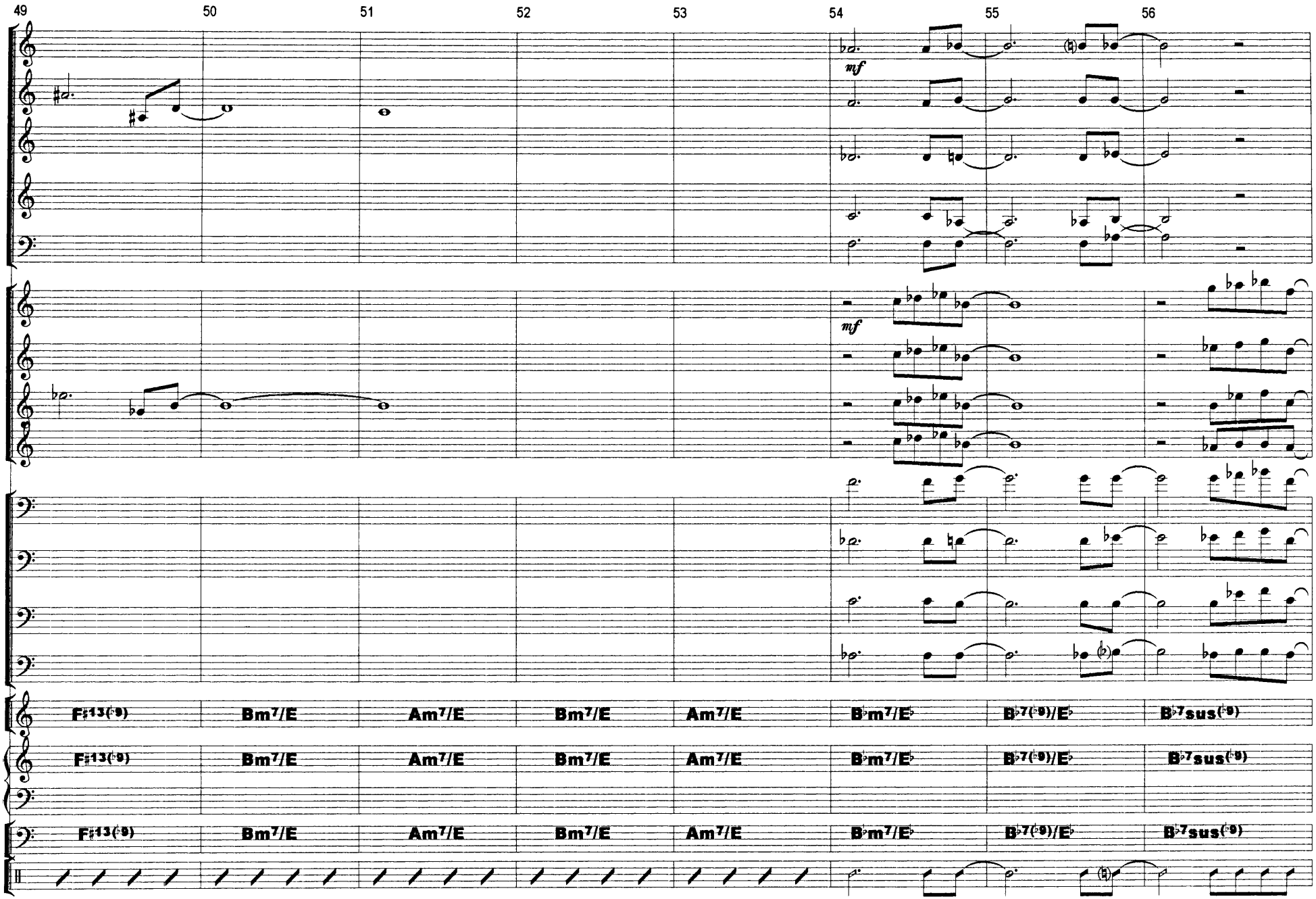

9
(swing 8ths)
10
11
12
13
14
15
16
(open)
F♯13(♭9)
Bm7/E
Am7/E
Bm7/E
Am7/E
B♭m7/E♭
B♭7(♭9)/E♭

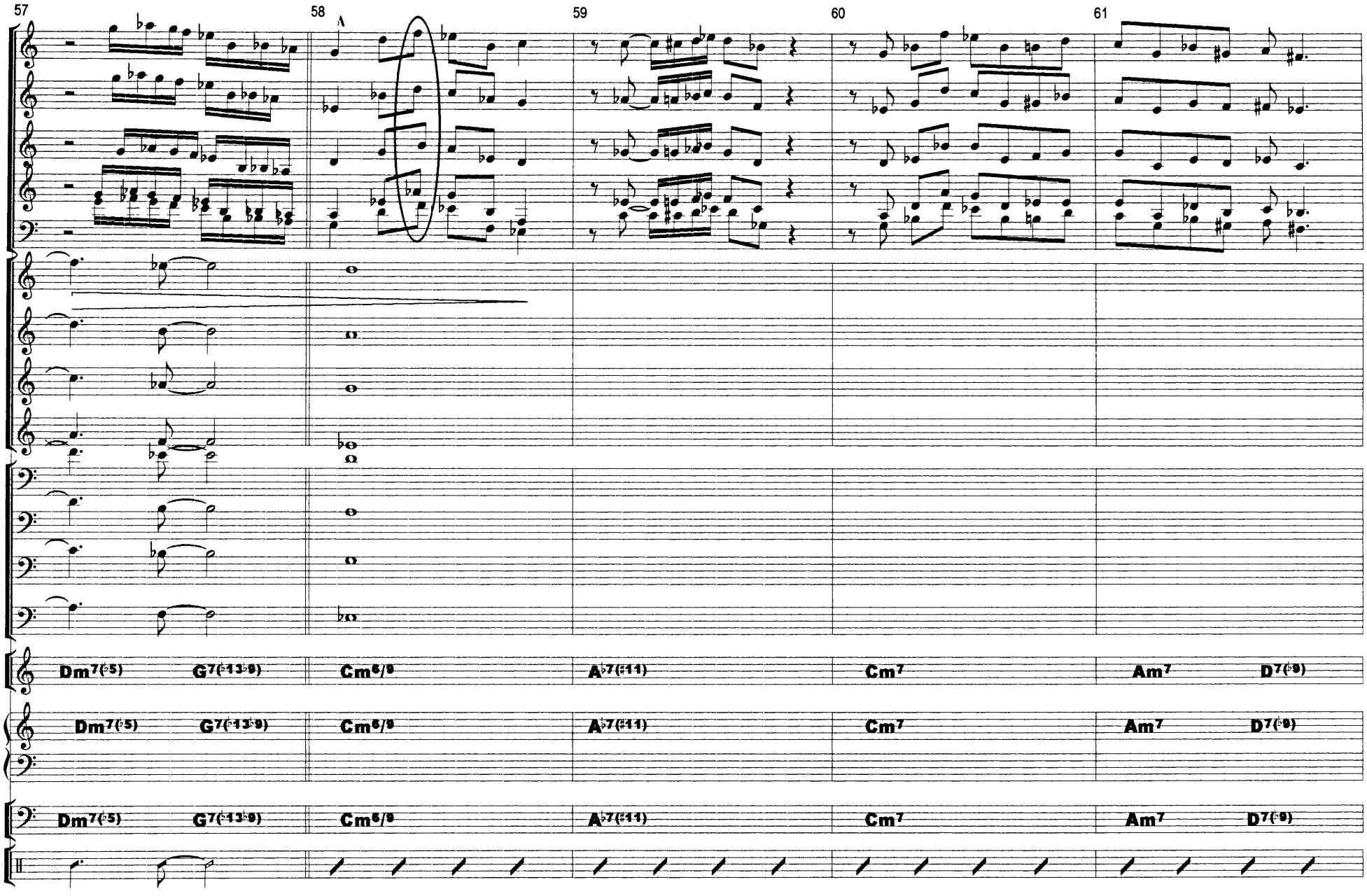

17
18
19
20
21
22
23
24
B♭7sus♭9/E♭
A♭maj7(♯11)
G7 alt.
E♭maj7
B♭m7/E♭
E♭maj7
Dm7(♭5)
G7(♭9)
Cm7
B♭7sus♭9
A♭maj7(♯11)
G7 alt.
E♭maj7
B♭m7/E♭
E♭maj7
Dm7(♭5)
G7(♭9)
Cm7
E♭maj7
B♭m7/E♭
E♭maj7
Dm7(♭5)
G7(♭9)
Cm7
Fill
mf

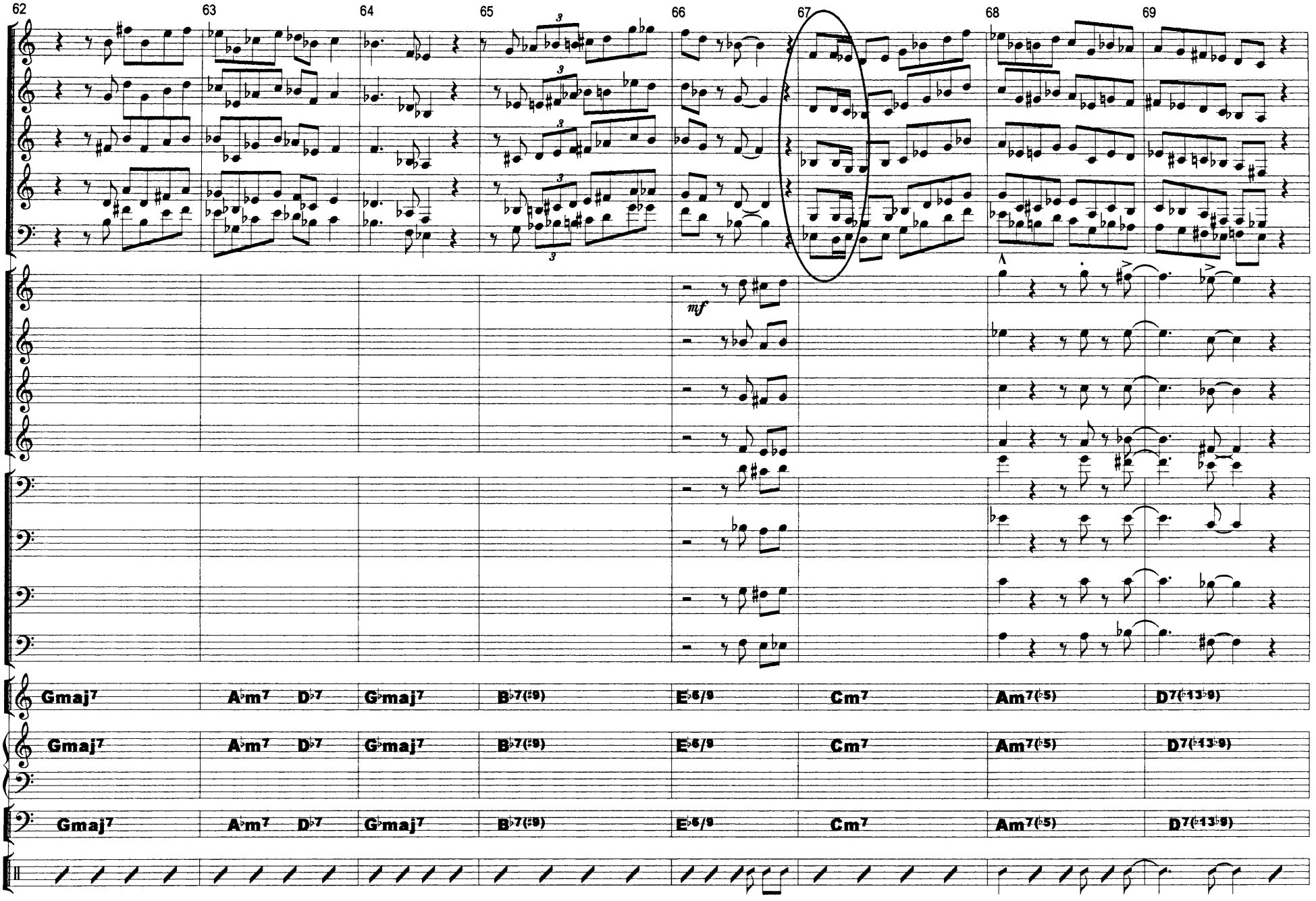

25
26
27
28
29
30
31
32
mf
A♭7(♯11)
Cm7
Am7
D7♭13♭9
Gmaj7
A♭m7
D♭7
Fm9
B♭7(♭5,♭9)
B♭13(♭9)
Cm7

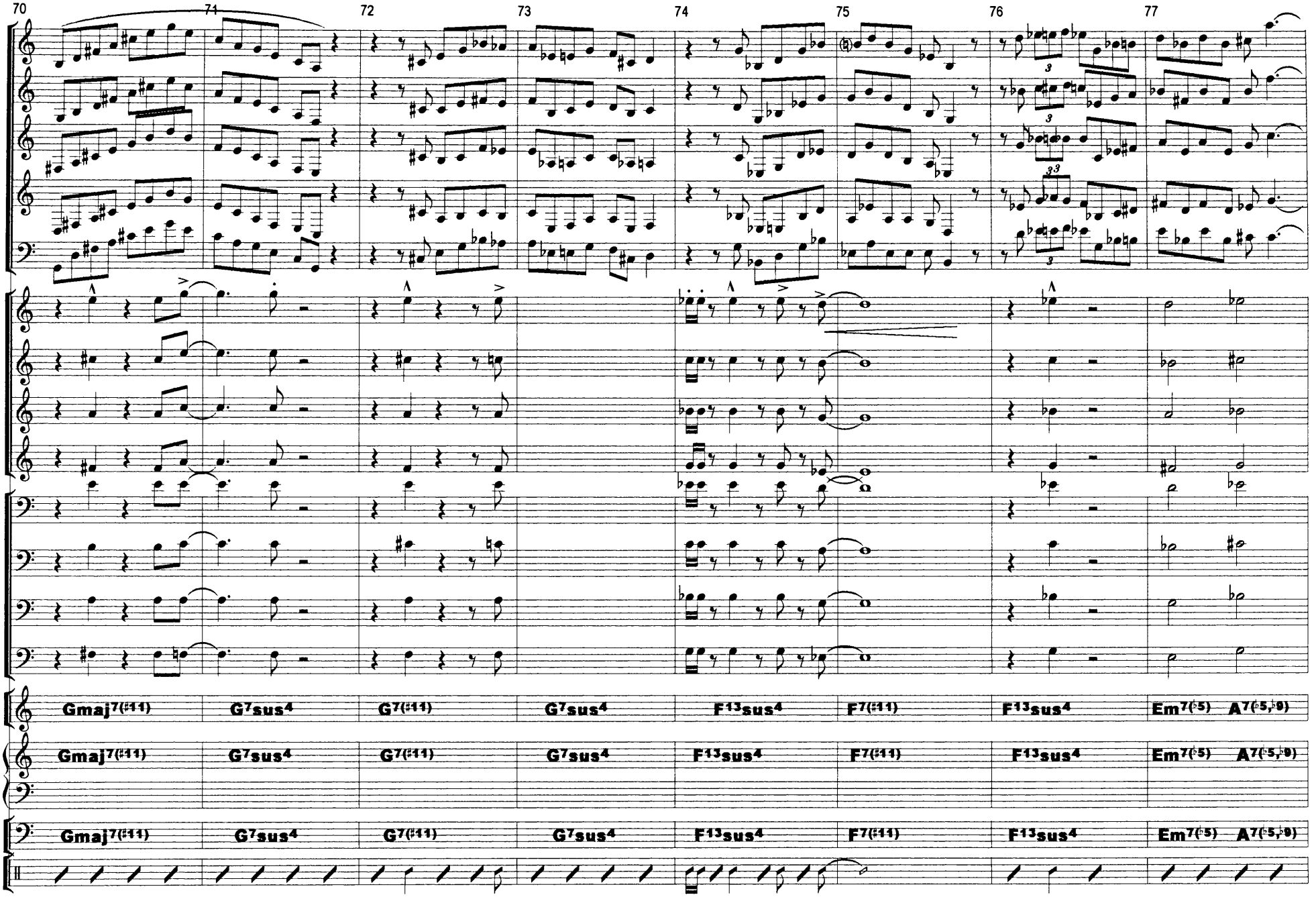

33
34
35
36
37
38
39
40
Cm7/B♭
Am7
D7(♭13♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4
Cm7/B♭
Am7
D7(♭13♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4
Cm7/B♭
Am7
D7(♭13♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4

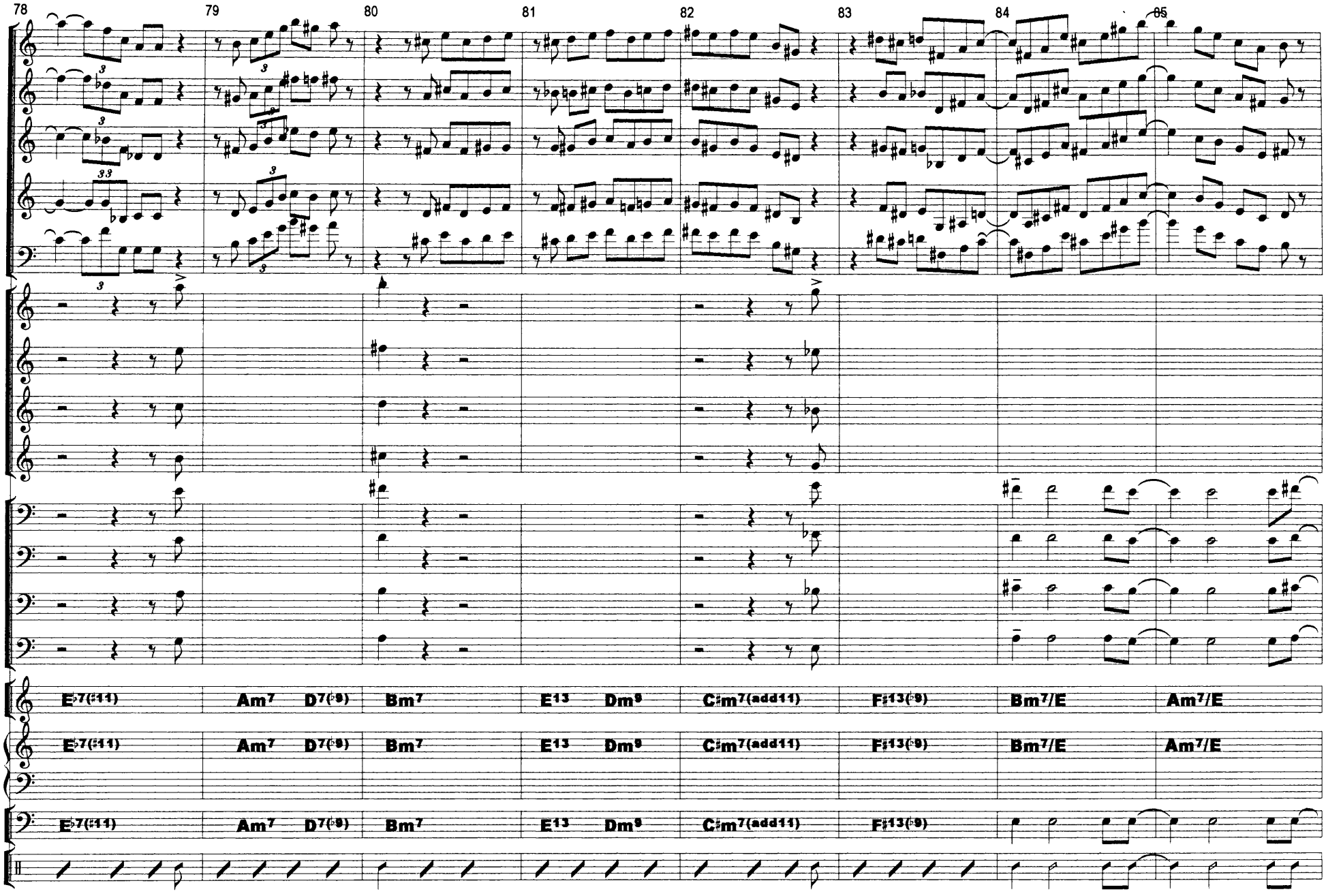

41
42
43
44
45
46
47
48
F13
F13sus4
Em7
A7(♭5,♭9)
E♭7(♯11)
Am7
D7(♭9)
Bm7
E13
Dm9
C♯m7(add11)

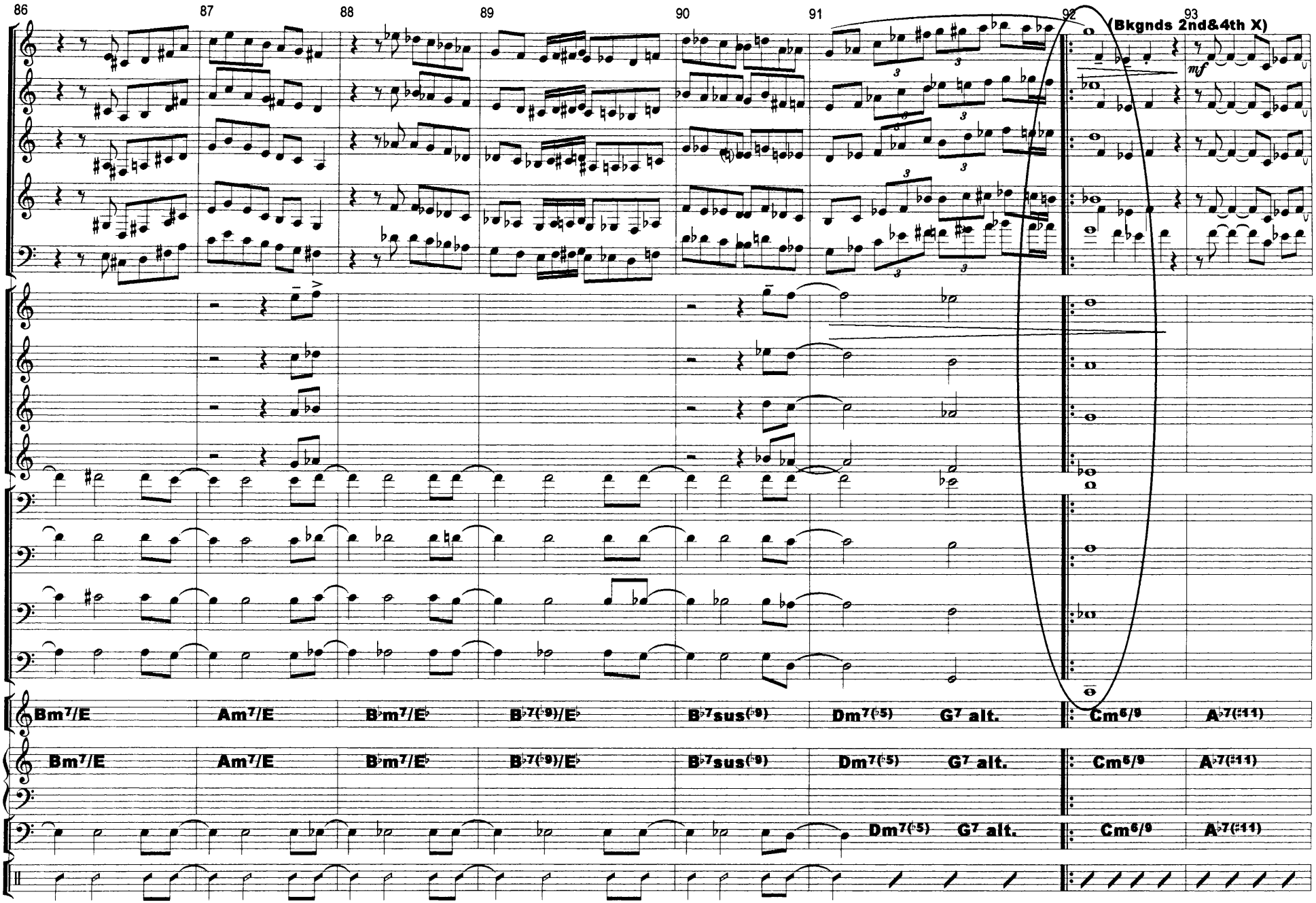

49
50
51
52
53
54
55
56
mf
mf
F♯13(♭9)
Bm7/E
Am7/E
Bm7/E
Am7/E
B♭m7/E♭
B♭7(♭9)/E♭
B♭7sus(♭9)

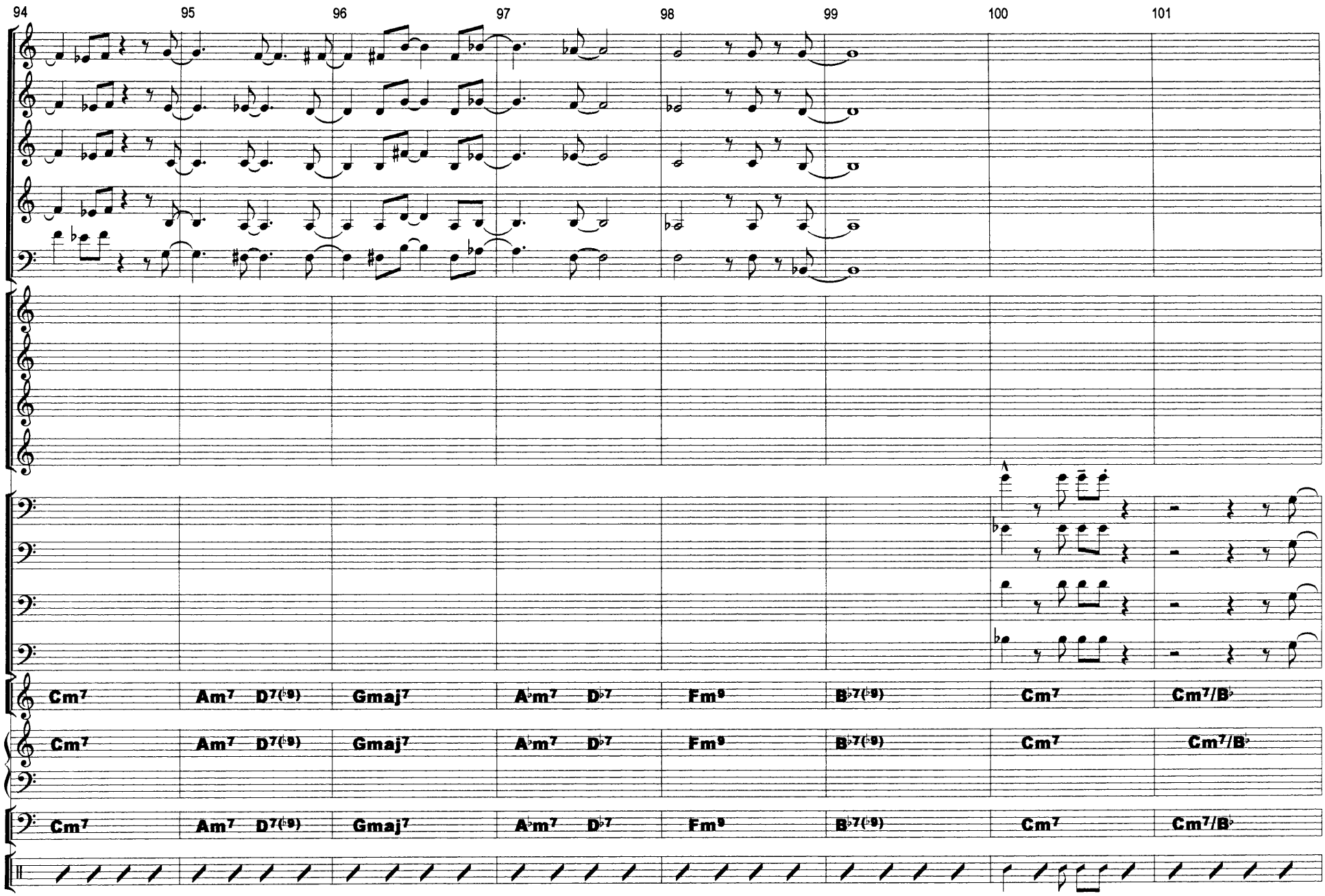

57
58
59
60
61
Dm7(♭5) G7(♯11♭9) Cm6/9 A♭7(♯11) Cm7 Am7 D7(♭9)
Dm7(♭5) G7(♯11♭9) Cm6/9 A♭7(♯11) Cm7 Am7 D7(♭9)
Dm7(♭5) G7(♯11♭9) Cm6/9 A♭7(♯11) Cm7 Am7 D7(♭9)

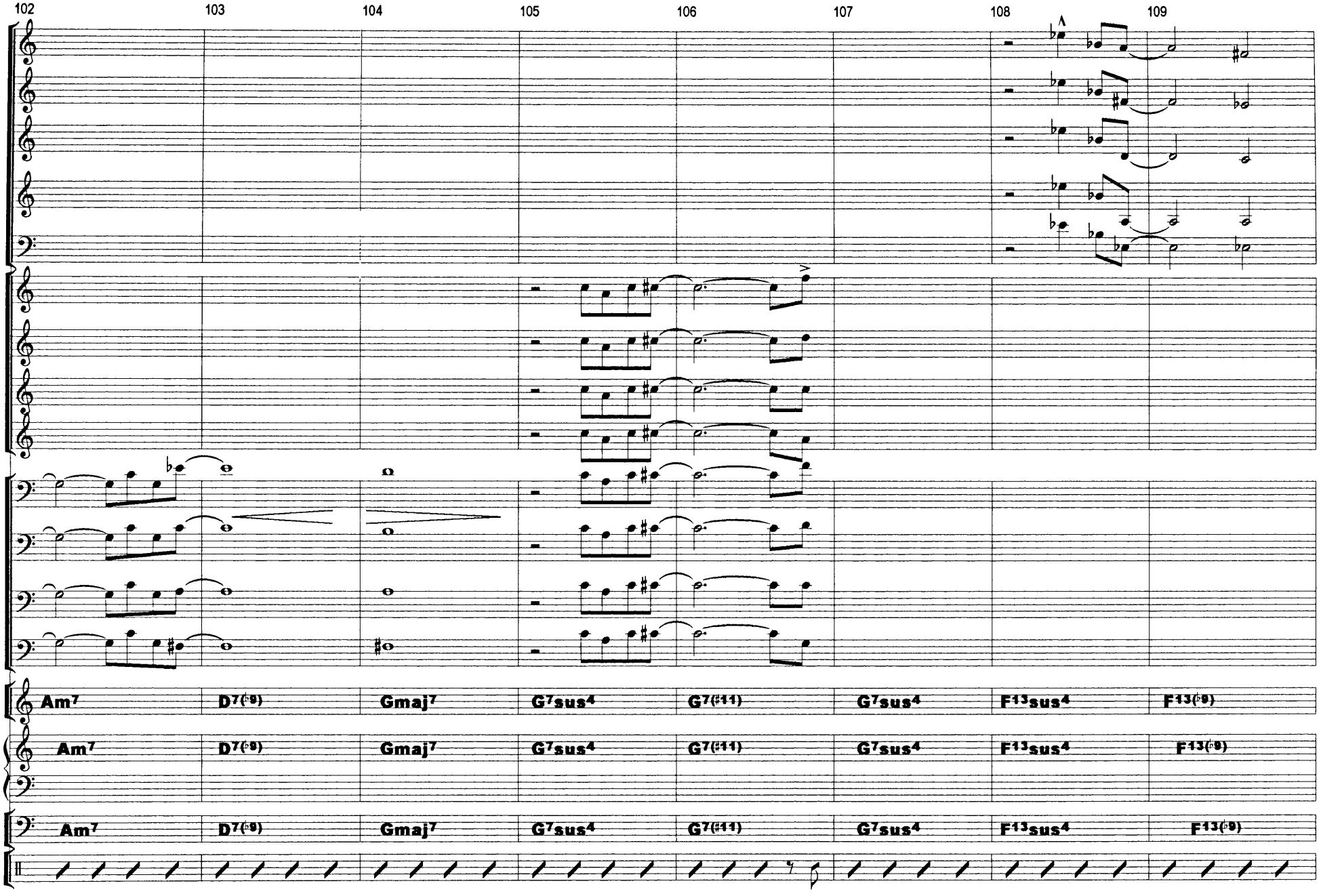

62
63
64
65
66
67
68
69
mf
Gmaj7
Am7
D7
Gmaj7
B♭7(♯9)
E♭6/9
Cm7
Am7(♭5)
D7(♭13♭9)

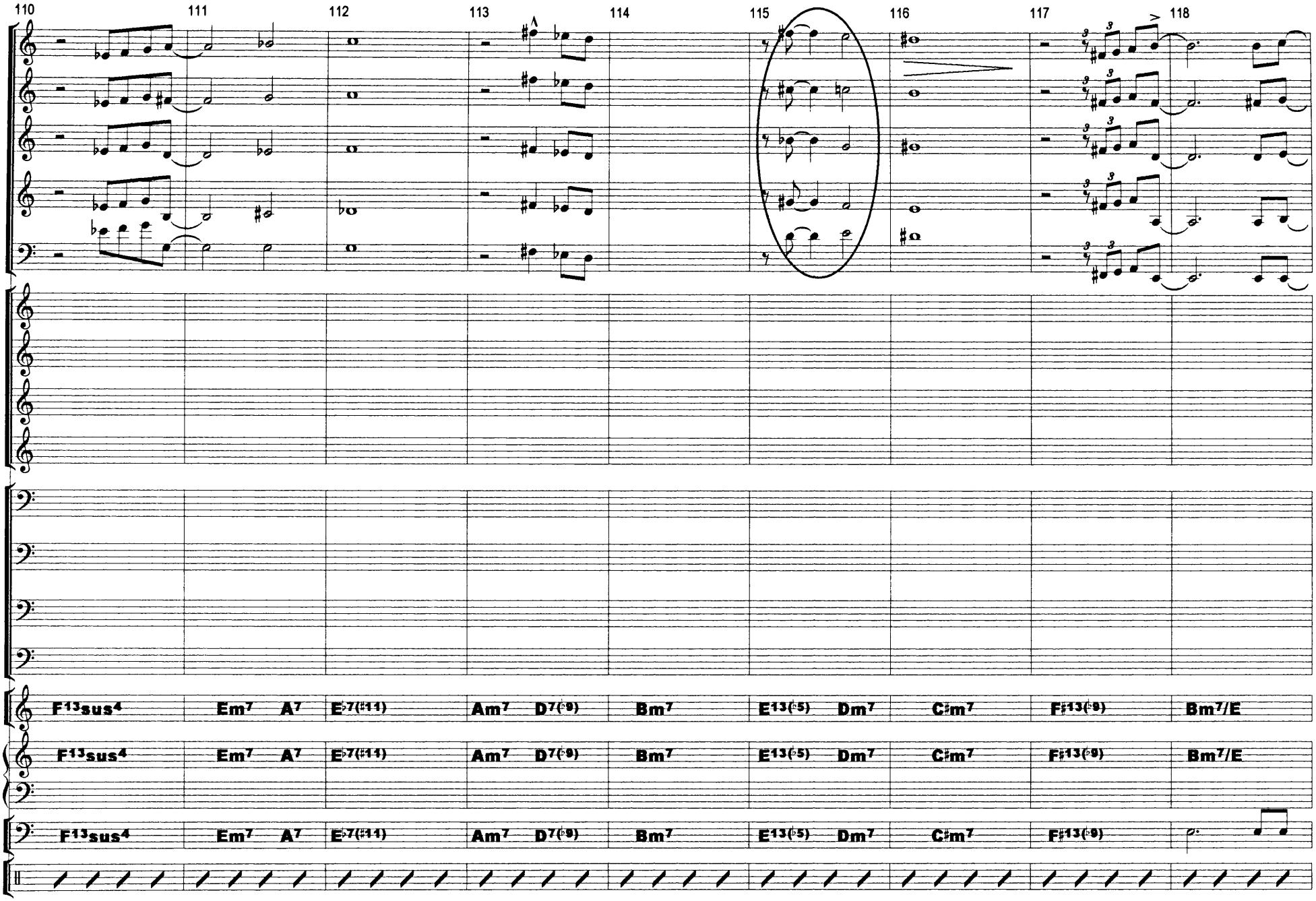

70
71
72
73
74
75
76
77
Gmaj7(#11)
G7sus4
G7(#11)
G7sus4
F13sus4
F7(#11)
F13sus4
Em7(♭5)
A7(♭5,♭9)

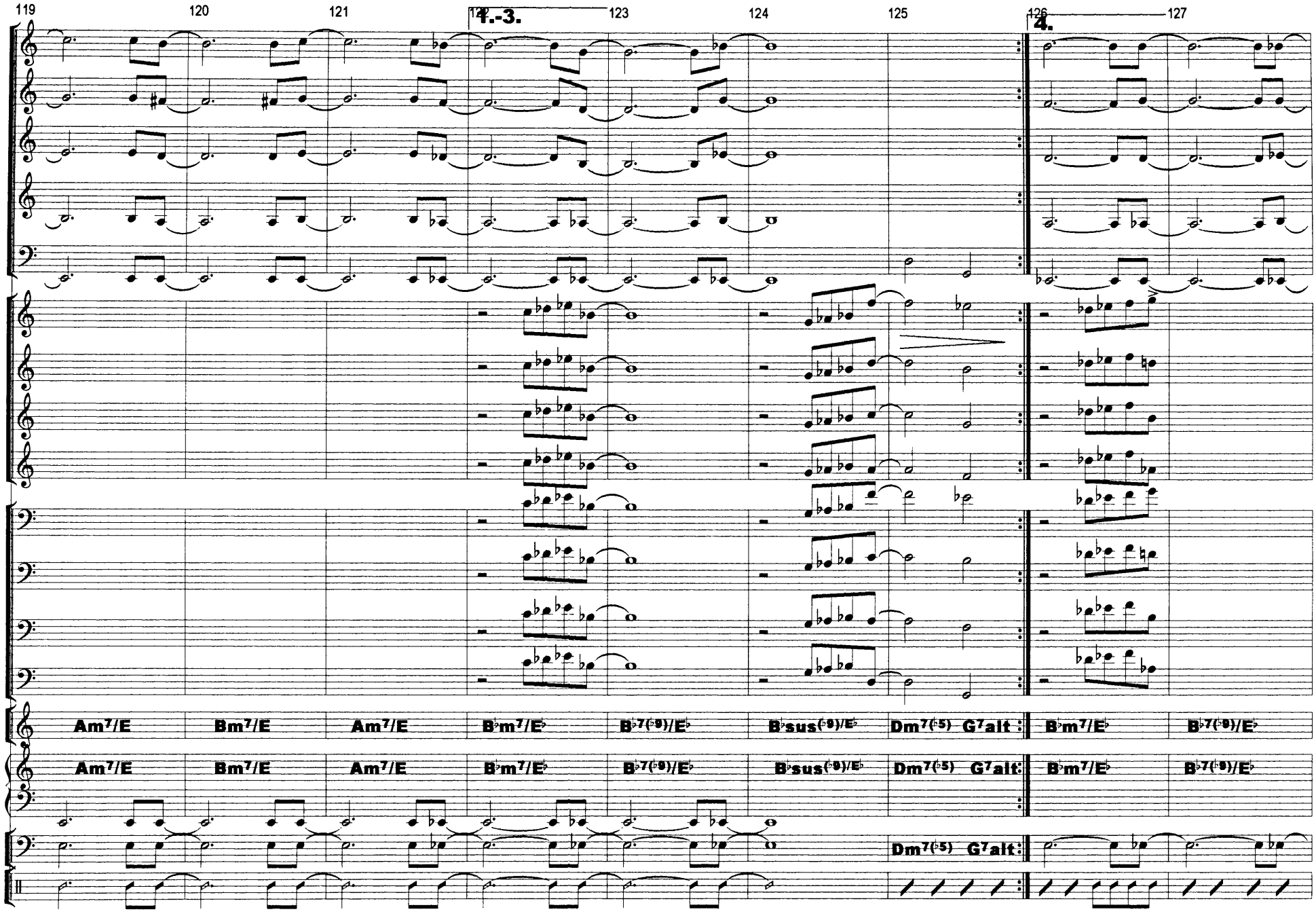

78
79
80
81
82
83
84
85
E♭7(♯11)
Am7
D7(♭9)
Bm7
E13
Dm9
C♯m7(add11)
F♯13(♭9)
Bm7/E
Am7/E

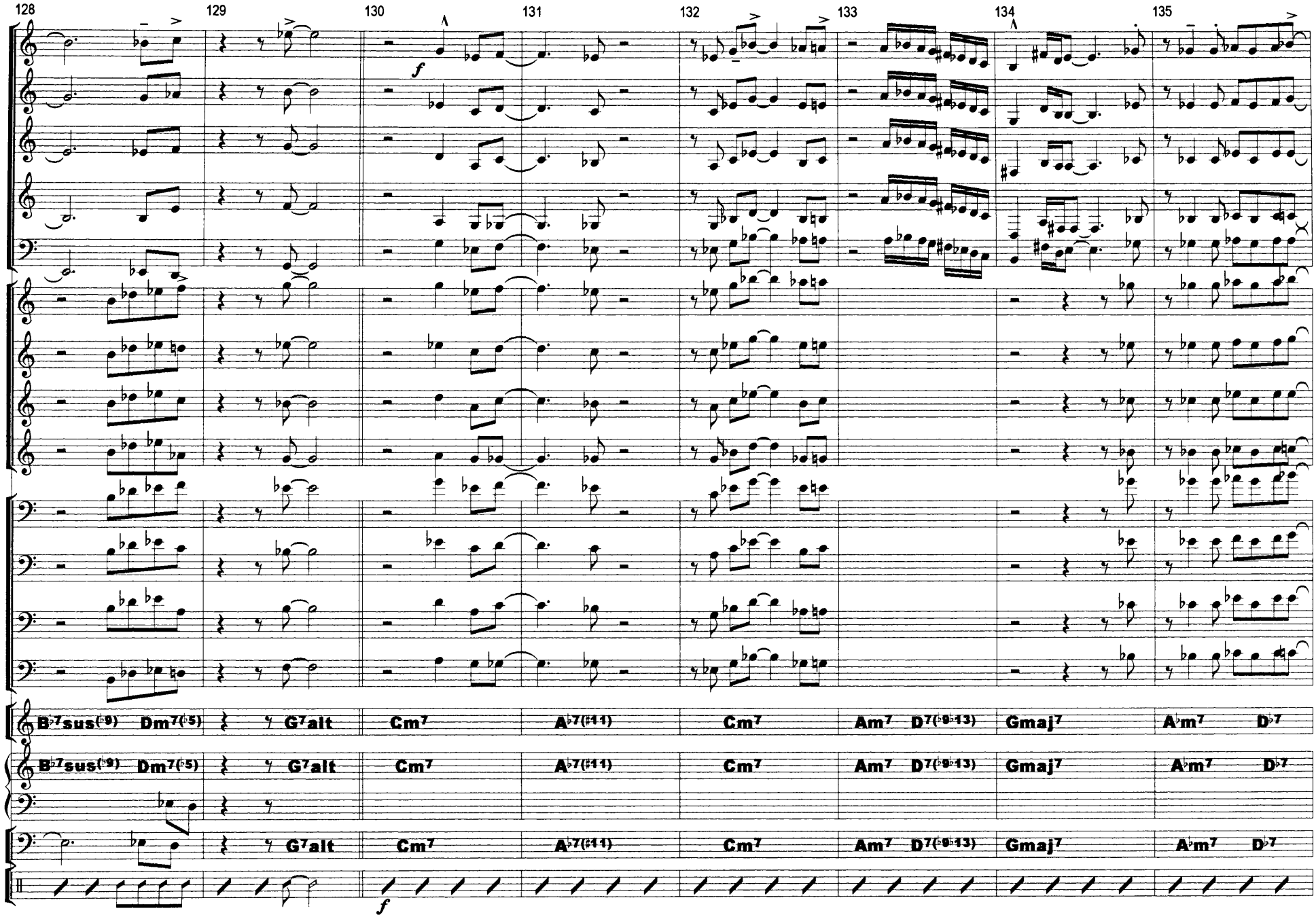

86
87
88
89
90
91
92
93
(Bkgnds 2nd&4th X)
mf
Bm7/E
Am7/E
B♭m7/E♭
B♭7(♭9)/E♭
B♭7sus(♭9)
Dm7(♭5)
G7 alt.
Cm6/9
A♭7(♯11)

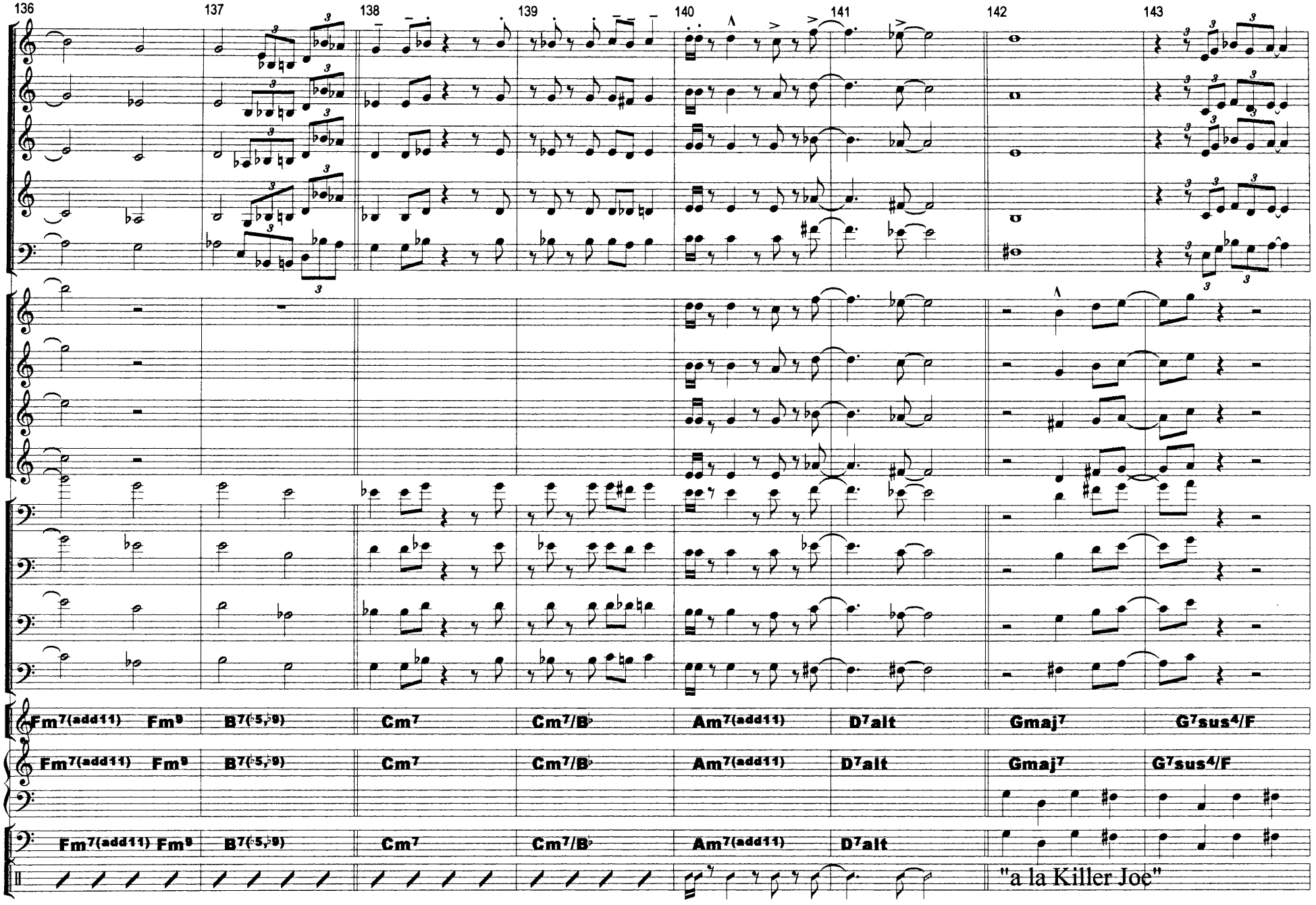

94
95
96
97
98
99
100
101
Cm7
Am7 D7(♭9)
Gmaj7
A♭m7 D♭7
Fm9
B♭7(♭9)
Cm7
Cm7/B♭

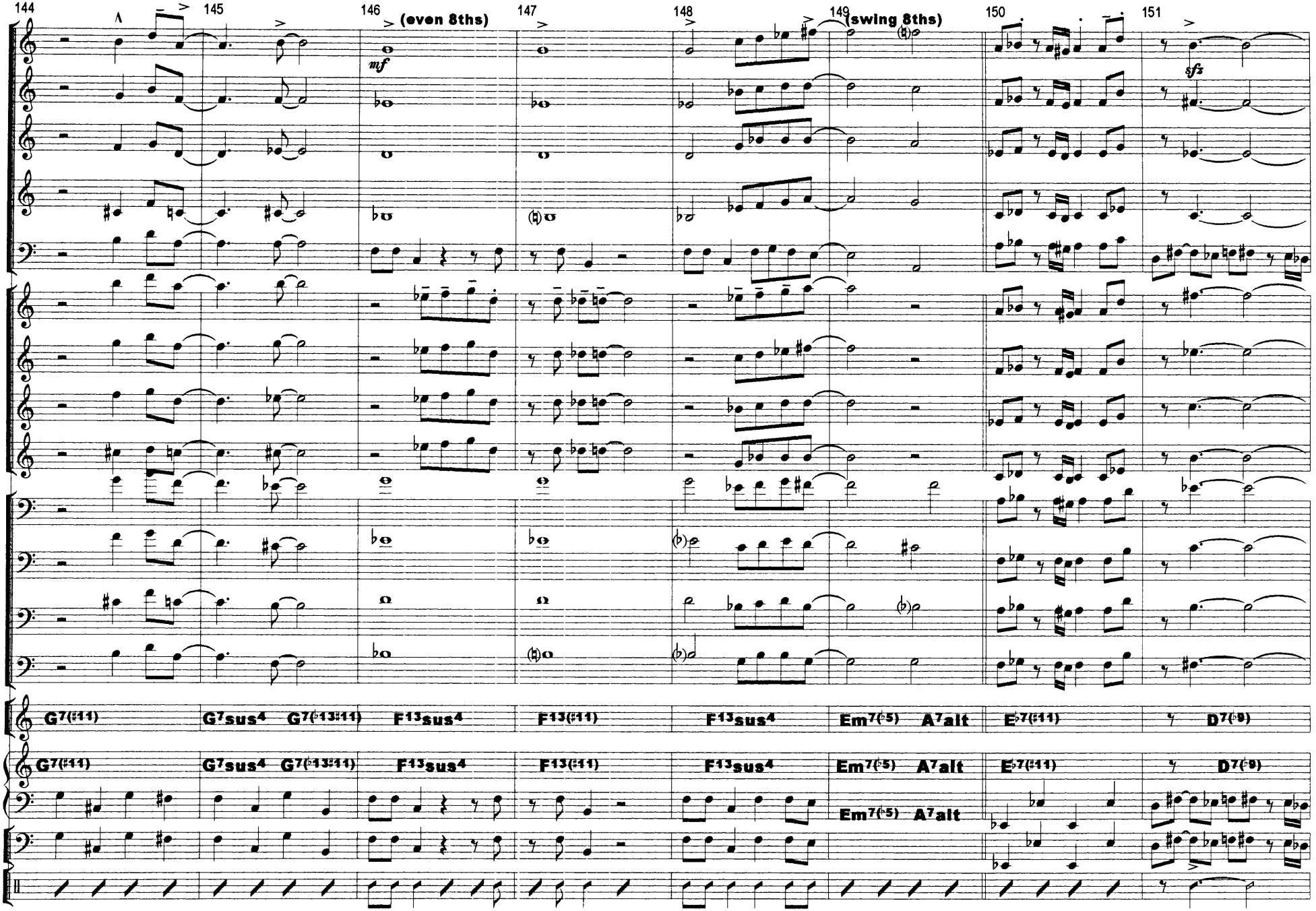

102
103
104
105
106
107
108
109
Am7
D7(♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4
F13(♭9)
Am7
D7(♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4
F13(♭9)
Am7
D7(♭9)
Gmaj7
G7sus4
G7(♯11)
G7sus4
F13sus4
F13(♭9)

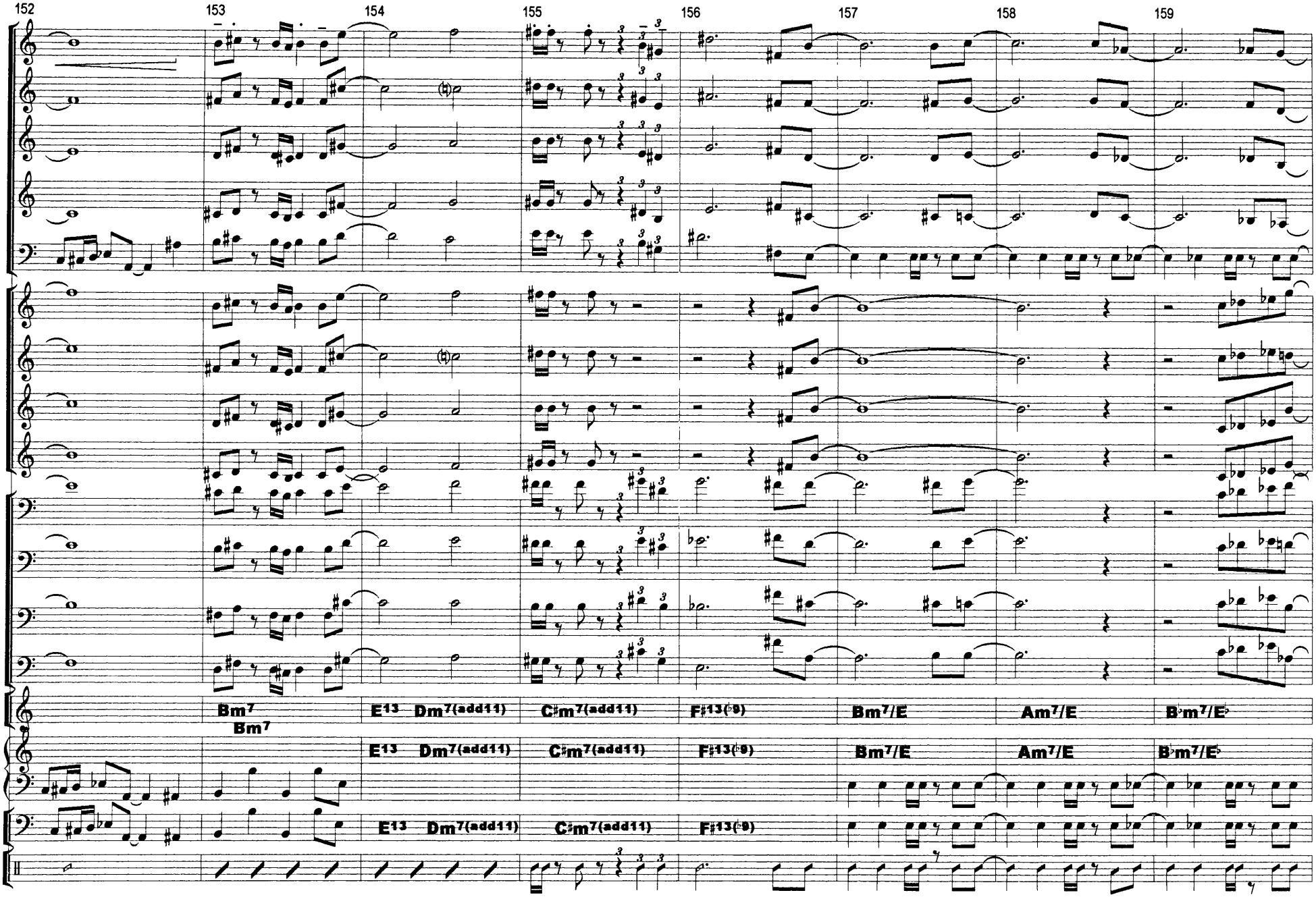

110
111
112
113
114
115
116
117
118
F13sus4 Em7 A7 E7(♯11) Am7 D7(♭9) Bm7 E13(♭5) Dm7 C♯m7 F♯13(♭9) Bm7/E
F13sus4 Em7 A7 E7(♯11) Am7 D7(♭9) Bm7 E13(♭5) Dm7 C♯m7 F♯13(♭9) Bm7/E
F13sus4 Em7 A7 E7(♯11) Am7 D7(♭9) Bm7 E13(♭5) Dm7 C♯m7 F♯13(♭9)

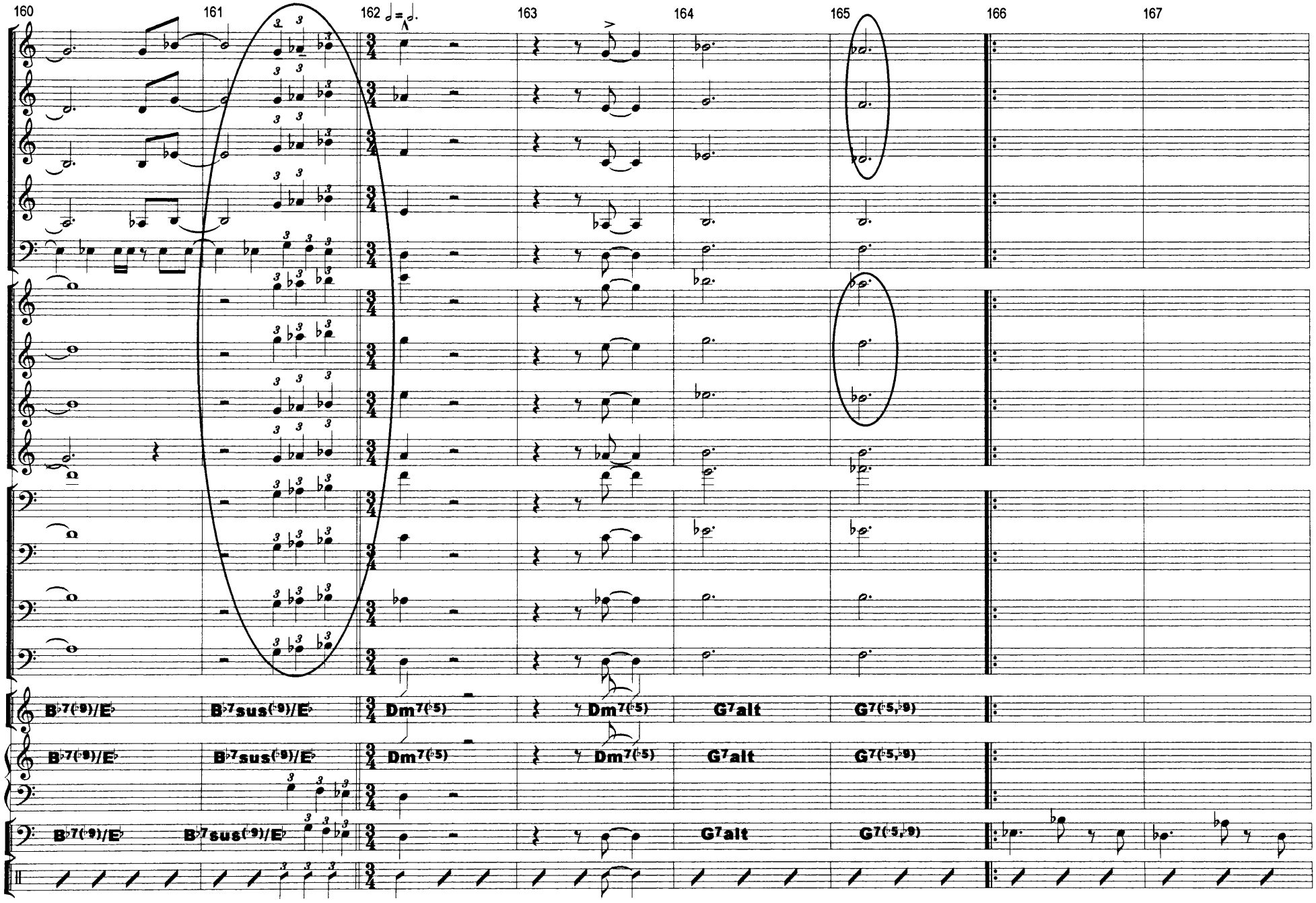

119
120
121
122
123
124
125
126
127
1.-3.
4.
Am7/E
Bm7/E
Am7/E
B♭m7/E♭
B♭7(♭9)/E♭
B♭sus(♭9)/E♭
Dm7(♭5) G7alt
B♭m7/E♭
B♭7(♭9)/E♭

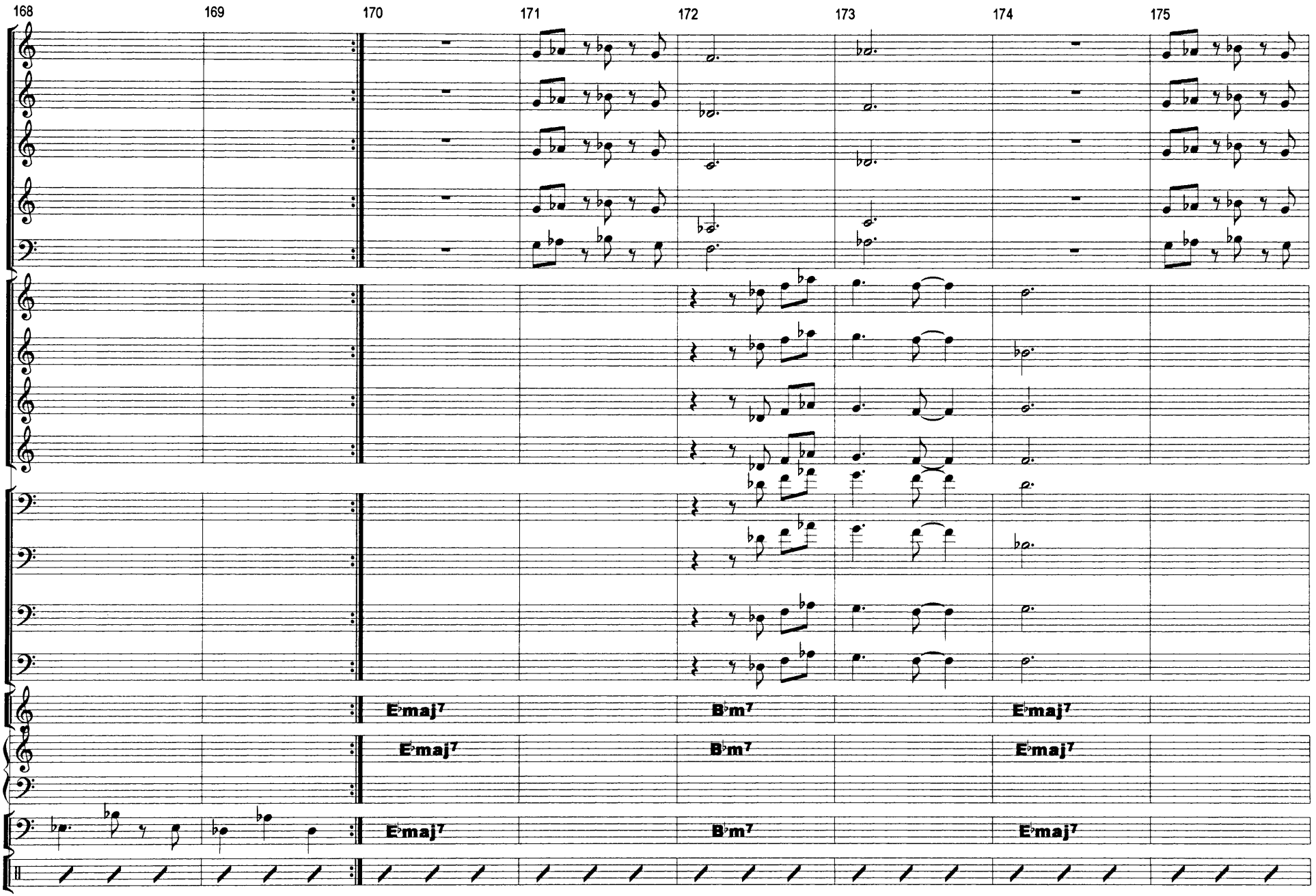

128
129
130
131
132
133
134
135
f
B♭7sus(♭9) Dm7(♭5) G7alt Cm7 A♭7(♯11) Cm7 Am7 D7(♭9♭13) Gmaj7 A♭m7 D♭7
B♭7sus(♭9) Dm7(♭5) G7alt Cm7 A♭7(♯11) Cm7 Am7 D7(♭9♭13) Gmaj7 A♭m7 D♭7
G7alt Cm7 A♭7(♯11) Cm7 Am7 D7(♭9♭13) Gmaj7 A♭m7 D♭7
f

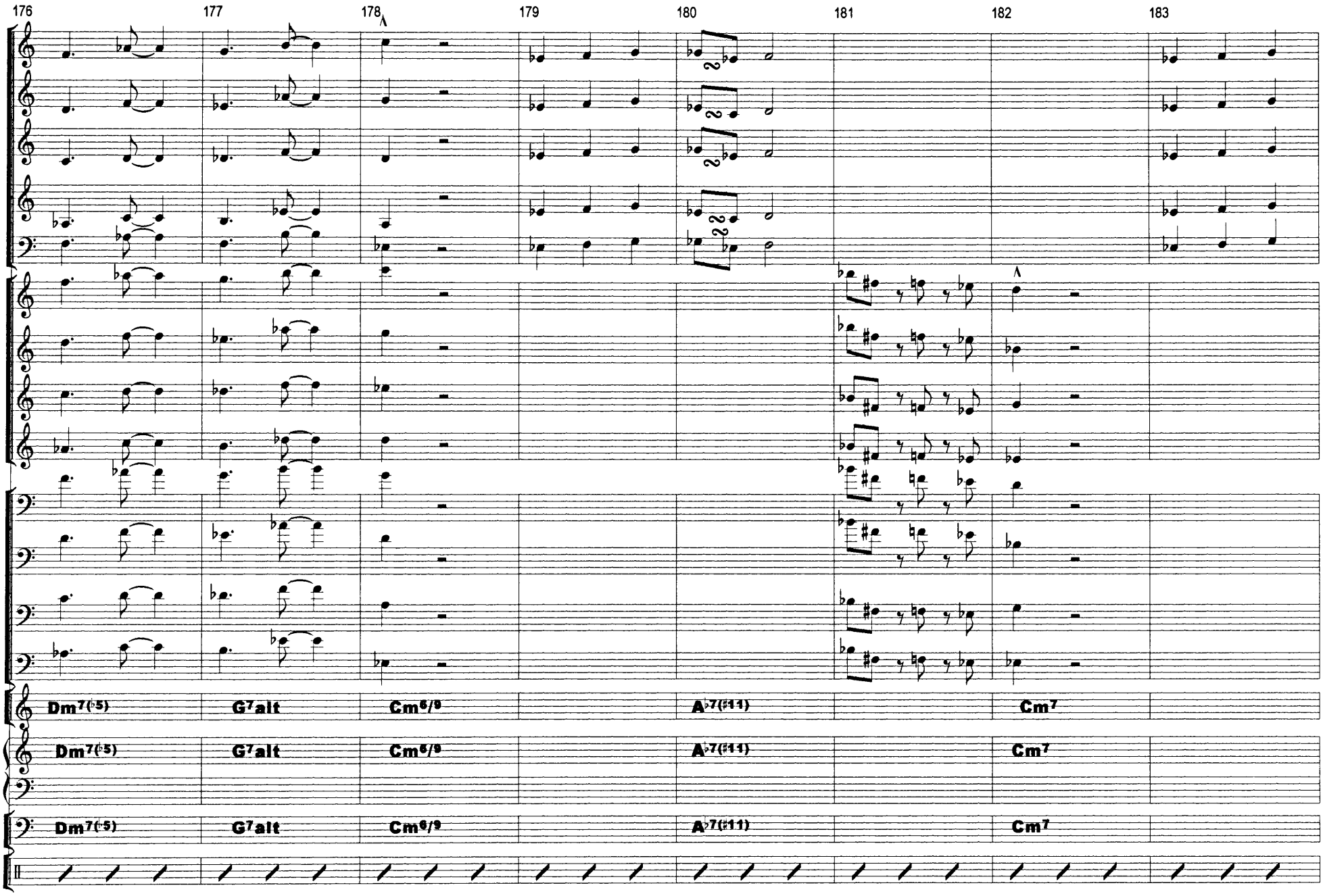

136
137
138
139
140
141
142
143
Fm7(add11) Fm9
B7(♭5,♭9)
Cm7
Cm7/B♭
Am7(add11)
D7alt
Gmaj7
G7sus4/F
"a la Killer Joe"

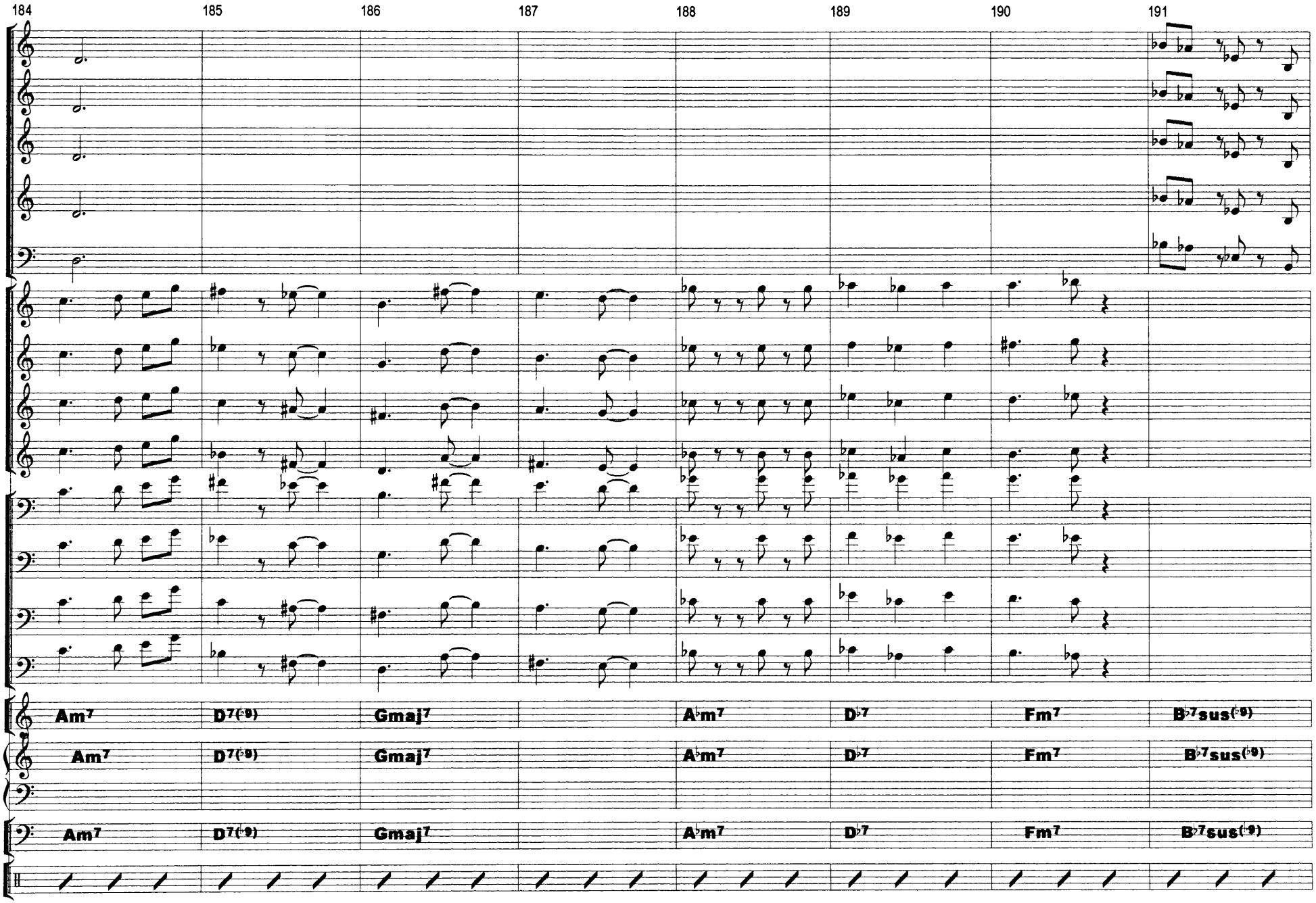

144
145
146
(even 8ths)
147
148
149
(swing 8ths)
150
151
mf
sfz
G7(♯11)
G7sus4
G7(♭13♯11)
F13sus4
F13(♯11)
F13sus4
Em7(♭5)
A7alt
E♭7(♯11)
D7(♭9)

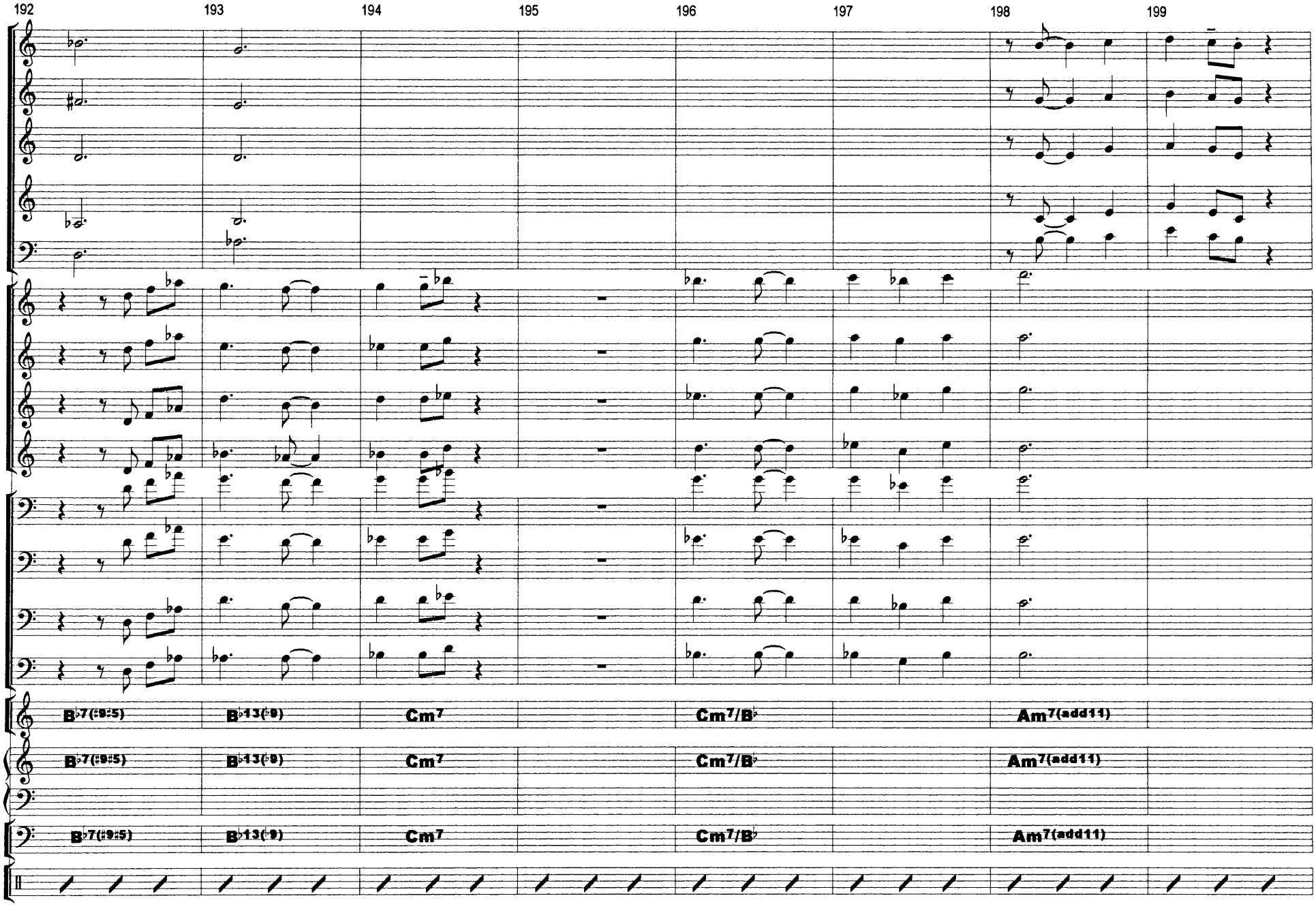

152
153
154
155
156
157
158
159
Bm7
Bm7
E13
Dm7(add11)
C♯m7(add11)
F♯13(♭9)
Bm7/E
Am7/E
B♭m7/E♭

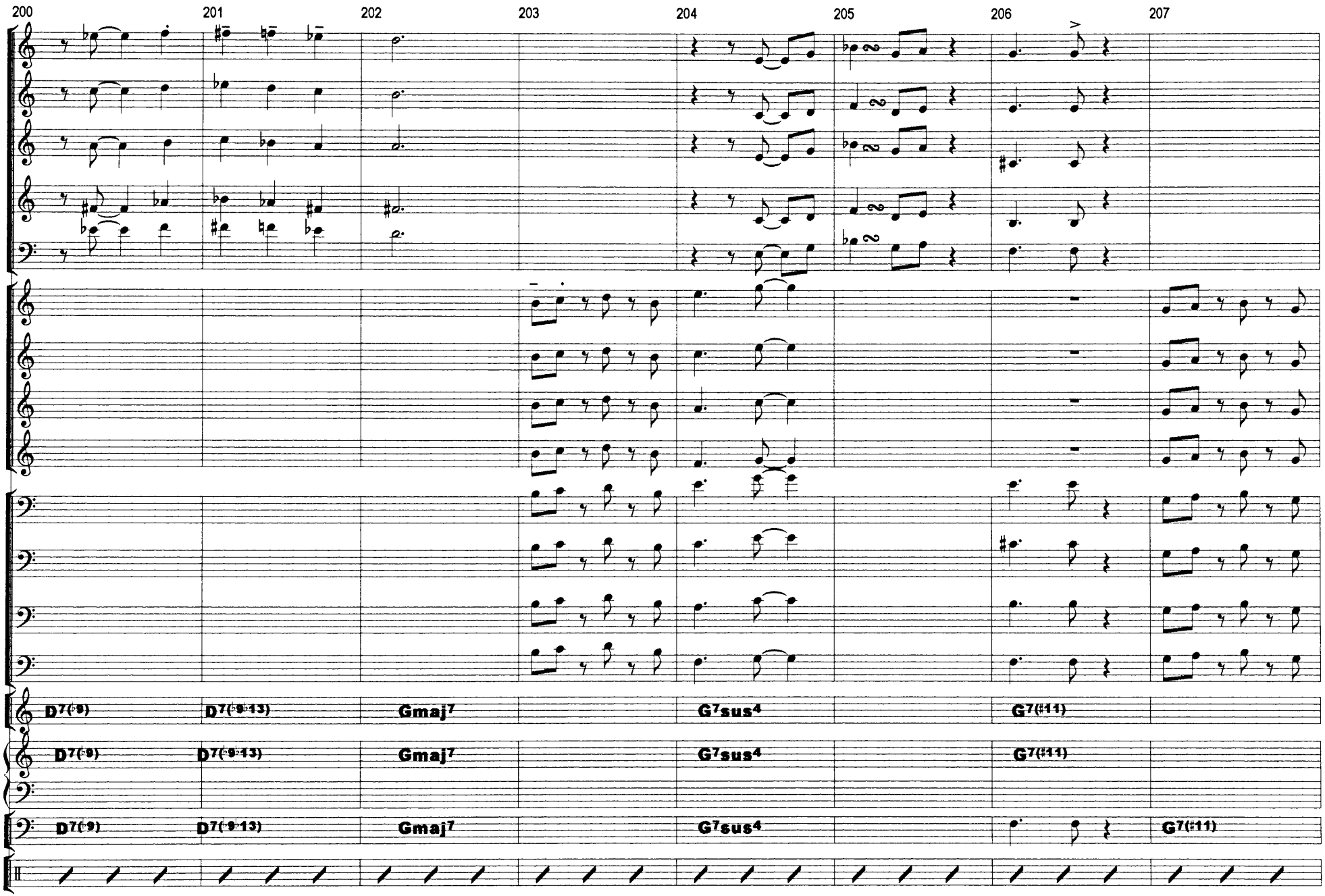

160
161
162
163
164
165
166
167
B♭7(♭9)/E♭
B♭7sus(♭9)/E♭
Dm7(♭5)
G7alt
G7(♭5,♭9)

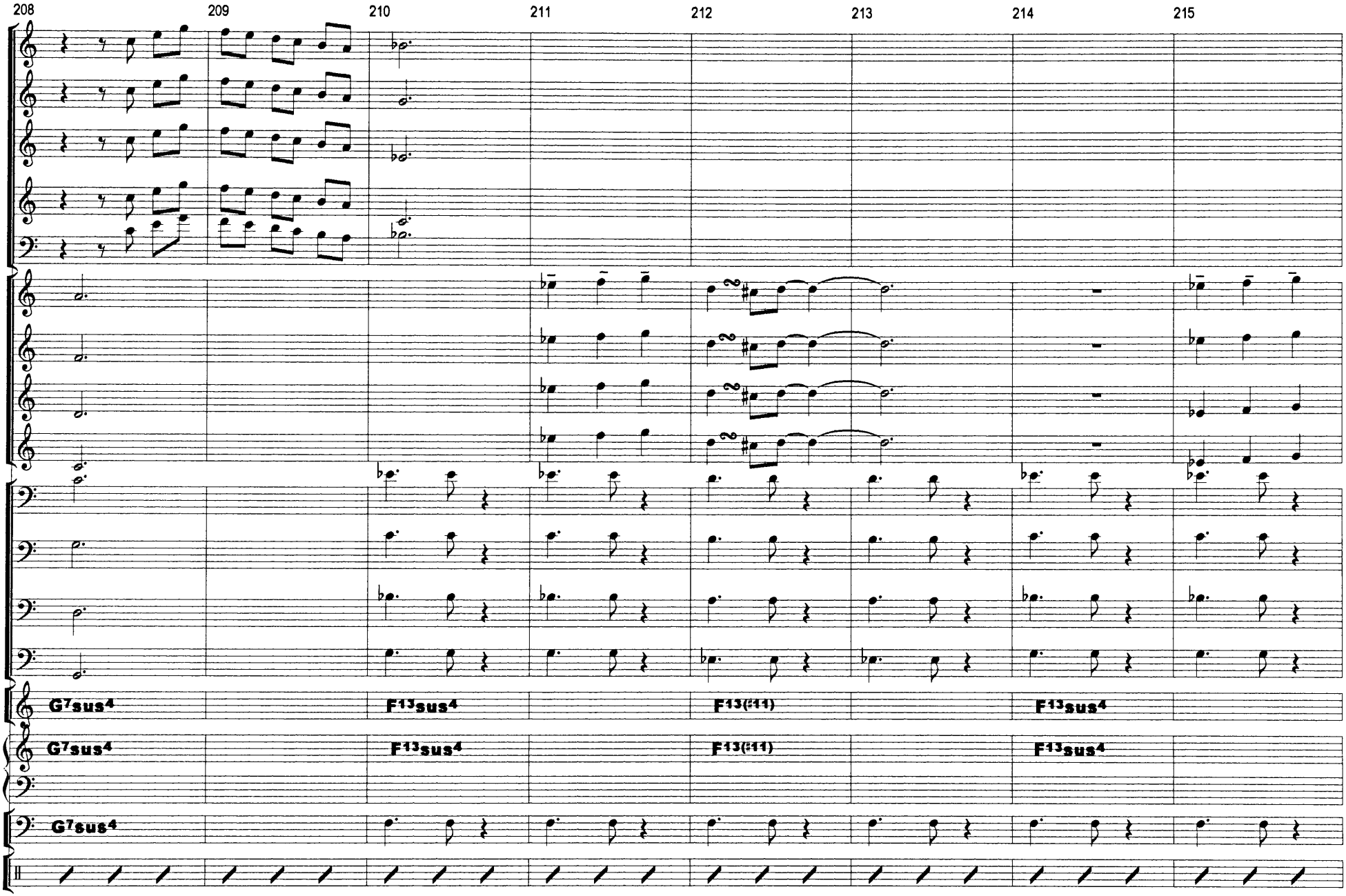

168
169
170
171
172
173
174
175
E♭maj7
B♭m7
E♭maj7
E♭maj7
B♭m7
E♭maj7
E♭maj7
B♭m7
E♭maj7

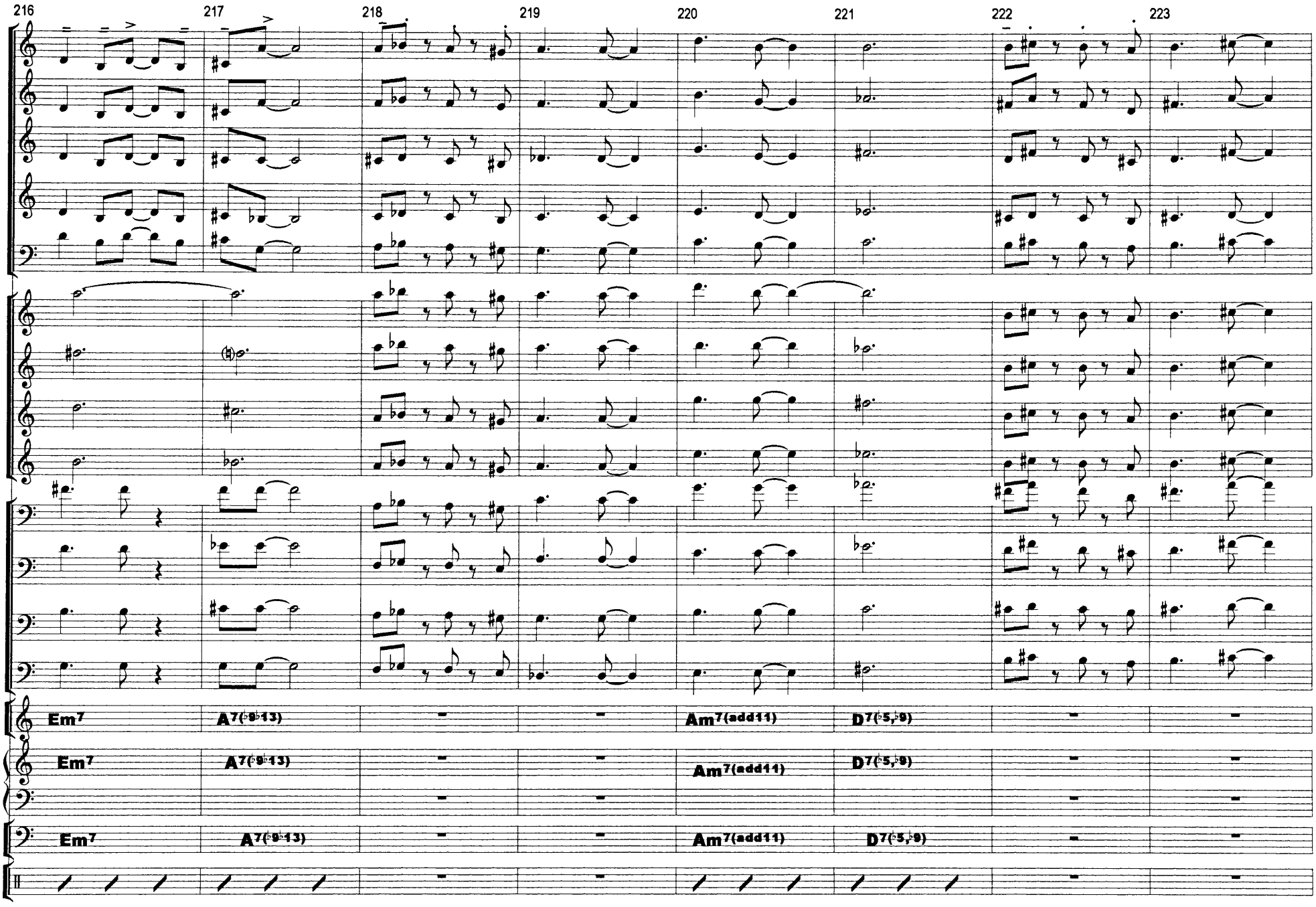

176
177
178
179
180
181
182
183
Dm7(♭5)
G7alt
Cm6/9
A♭7(♯11)
Cm7
Dm7(♭5)
G7alt
Cm6/9
A♭7(♯11)
Cm7
Dm7(♭5)
G7alt
Cm6/9
A♭7(♯11)
Cm7

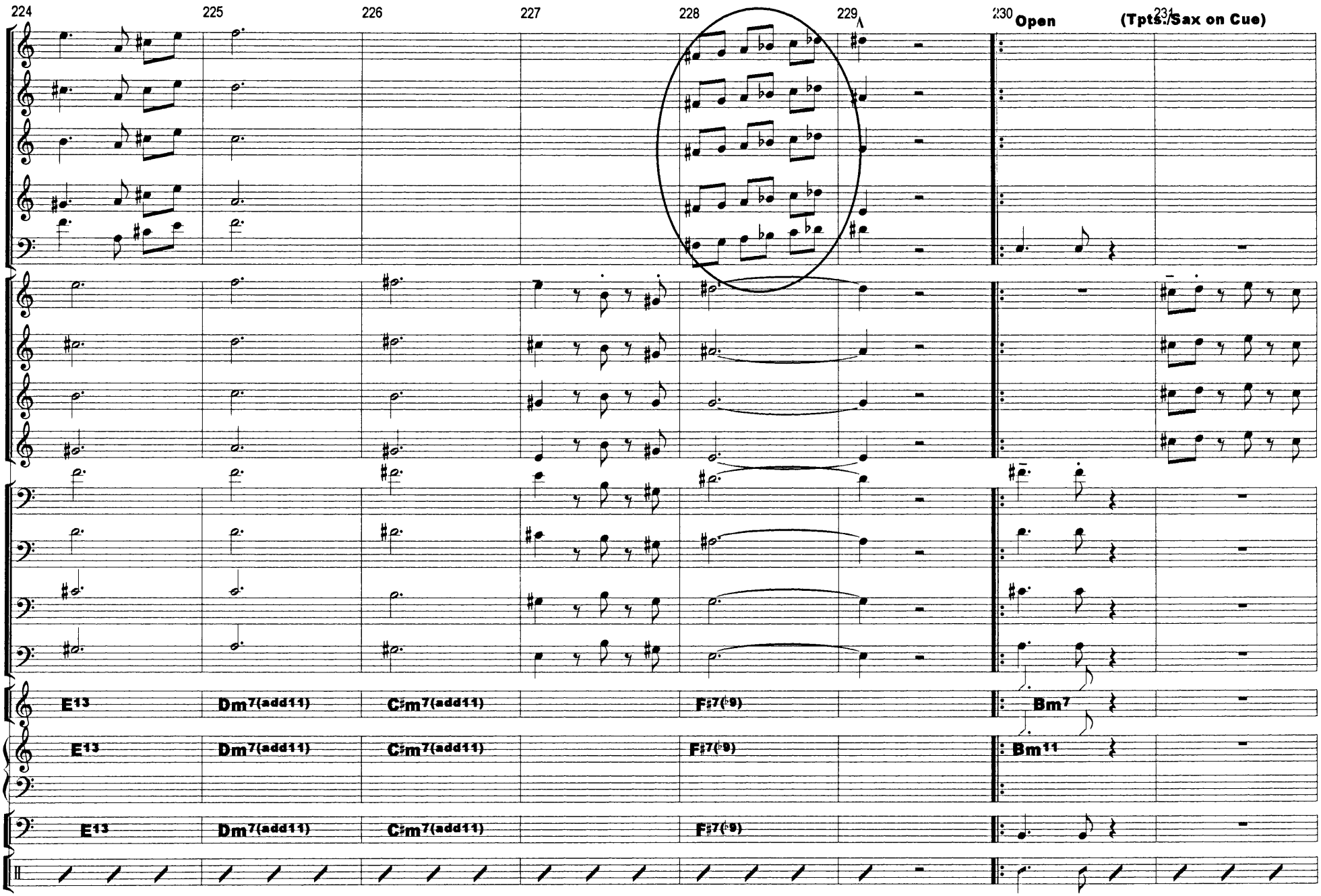

184
185
186
187
188
189
190
191
Am7
D7(♭9)
Gmaj7
A♭m7
D♭7
Fm7
B♭7sus(♭9)

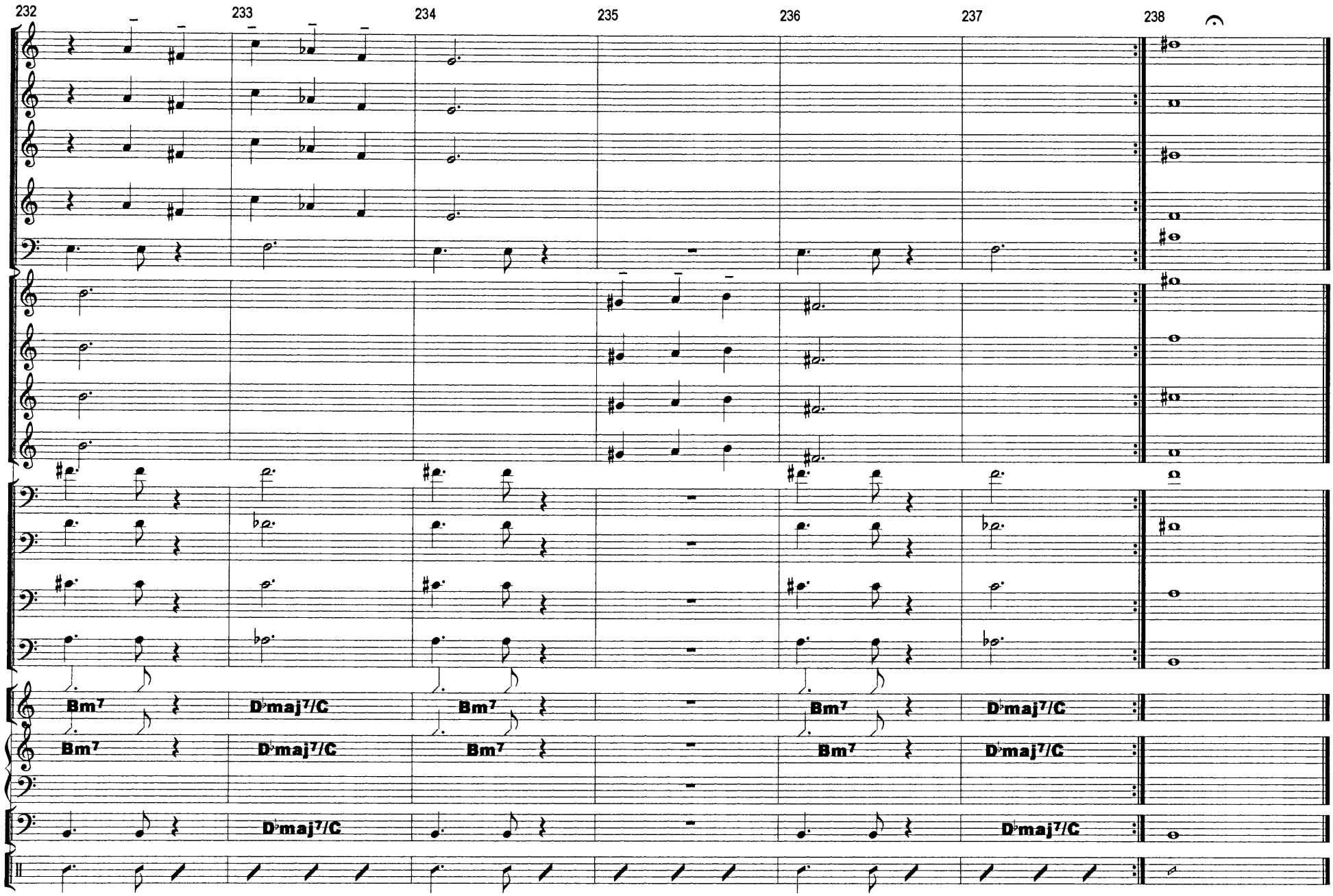

192
193
194
195
196
197
198
199
B♭7(♯9♯5)
B♭13(♭9)
Cm7
Cm7/B♭
Am7(add11)
B♭7(♯9♯5)
B♭13(♭9)
Cm7
Cm7/B♭
Am7(add11)
B♭7(♯9♯5)
B♭13(♭9)
Cm7
Cm7/B♭
Am7(add11)


200
201
202
203
204
205
206
207
D7(♭9)
D7(♭9♭13)
Gmaj7
G7sus4
G7(♯11)
D7(♭9)
D7(♭9♭13)
Gmaj7
G7sus4
G7(♯11)
D7(♭9)
D7(♭9♭13)
Gmaj7
G7sus4
G7(♯11)


208
209
210
211
212
213
214
215
G7sus4
F13sus4
F13(#11)
F13sus4
G7sus4
F13sus4
F13(#11)
F13sus4
G7sus4


216
217
218
219
220
221
222
223
Em7
A7(♭9♭13)
Am7(add11)
D7(♭5,♭9)
Em7
A7(♭9♭13)
Am7(add11)
D7(♭5,♭9)
Em7
A7(♭9♭13)
Am7(add11)
D7(♭5,♭9)


224
225
226
227
228
229
230
Open
(Tpts./Sax on Cue)
234
E13
Dm7(add11)
C♯m7(add11)
F♯7(♭9)
Bm7
E13
Dm7(add11)
C♯m7(add11)
F♯7(♭9)
Bm11
E13
Dm7(add11)
C♯m7(add11)
F♯7(♭9)


232
233
234
235
236
237
238
Bm7
D♭maj7/C
Bm7
D♭maj7/C
Bm7
D♭maj7/C
Bm7
D♭maj7/C
Bm7
D♭maj7/C