

Zach Attack!

The Music Of
Fred Sturm

HERITAGE JAZZWORKS
GRADE 2

(ALL EXAMPLES IN CONCERT PITCH)

SAXOPHONE SOLO SECTION AT 67

(♩ = 188, or ♩ = 94)

EX. 1

G NATURAL MINOR C NATURAL MINOR G NATURAL MINOR C NATURAL MINOR

EX. 2

G NATURAL MINOR C NATURAL MINOR G NATURAL MINOR C NATURAL MINOR

EX. 3 BRASS SOLO SECTION AT 75

C NATURAL MINOR

F NATURAL MINOR

C NATURAL MINOR

F NATURAL MINOR

SCALE STEP: 1 2 1 2 1 2 1 2 1 2 3 2 1 2 3 2

IDEAS FOR IMPROV

Both the saxophone and brass solo sections provide an opportunity for improvisation that almost guarantees a successful experience for your band.

Here are just two ideas to help you get them started:

1. START WITH RHYTHM

Using one pitch common to both scales*, have students solo with the rhythm section. Encourage them to use some "space" to make it more interesting (see example 1). After they are comfortable with this, gradually give them more note choices working toward example number 2.

2. "FREEZE" RHYTHM

In this exercise, you pre-determine the rhythm (i.e. all half notes, all whole notes, etc.) and have the students play "digital patterns" based on the scale (see example 3). This exercise should help the students lock into the harmonic structure of the chart.

>Your students can work on any of these concepts using the PRACTICE TRACK on the CD.

*See page two for more detail and examples.

The saxophone solos involve two scales, G natural minor and C natural minor. These scales share six common tones, and one pitch that differs (see example 4). Experiment first with the "safety net" of common tones as in examples 1 and 2 from the previous page. Next, have your students improvise varied rhythms using just the two pitches that differ between scales. Over the course of time, the students will be able to blend these two approaches into their improvisation (example 5).

The same theory applies in the solo section for brass using the C natural minor and F natural minor scales as shown in example 6.

EX. 4

G NATURAL MINOR C NATURAL MINOR COMMON NOTES DIFFERENT NOTES

Example 4 shows two scales on a treble clef staff in 4/4 time. The first scale is G Natural Minor (B-flat, C, D, E-flat, F, G, A, B-flat). The second scale is C Natural Minor (C, D, E-flat, F, G, A, B-flat). The common notes are C, D, E-flat, F, G, and B-flat. The different notes are A and B-flat.

EX. 5

G NATURAL MINOR C NATURAL MINOR G NATURAL MINOR C NATURAL MINOR

Example 5 shows four measures of music on a treble clef staff in 4/4 time, alternating between G Natural Minor and C Natural Minor scales. The first measure is G Natural Minor with a dotted quarter note followed by eighth notes. The second measure is C Natural Minor with a dotted quarter note followed by eighth notes. The third measure is G Natural Minor with a dotted quarter note followed by eighth notes. The fourth measure is C Natural Minor with a dotted quarter note followed by eighth notes.

EX. 6

C NATURAL MINOR F NATURAL MINOR COMMON NOTES DIFFERENT NOTES

Example 6 shows two scales on a treble clef staff in 4/4 time. The first scale is C Natural Minor (C, D, E-flat, F, G, A, B-flat). The second scale is F Natural Minor (F, G, A, B-flat, C, D, E-flat). The common notes are C, D, E-flat, F, G, and B-flat. The different notes are A and A-flat.

Zach Attack!

FRED STURM

ROCK (♩ = 188 OR ♩ = 94)

The musical score is arranged in a standard orchestral layout. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano (with separate treble and bass clef staves), Bass, Drums, and Percussion. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'ROCK' with a metronome marking of 188 quarter notes per minute, or alternatively 94 half notes per minute. The score begins with a dynamic marking of *p* (piano) and includes several *cresc.* (crescendo) markings throughout. The percussion part includes specific instructions for 'TAMBOURINE' and 'H.H.' (hi-hat). The score is divided into measures 1 through 8, with measure numbers 1, 2, 3, 4, 5, 6, 7, and 8 clearly indicated at the bottom of the page.

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 2

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GIITAR

PIANO

BASS

DRUMS

PERCUSSION

60/1027H
PAGE 4

9 10 11 12 13 14 15 16

14

MUTED

FILL

CROSS STICK
WOODBLOCK

ALTO SAX 1
 ALTO SAX 2
 TENOR SAX 1
 TENOR SAX 2
 BARI SAX
 TRUMPET 2
 TRUMPET 2
 TRUMPET 3
 TRUMPET 4
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 TROMBONE 4
 GUITAR
 PIANO
 BASS
 DRUMS
 PERCUSSION

80

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 2

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GIUITAR

PIANO

BASS

DRUMS

PERCUSSION

SHAKER

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GIUITAR

PIANO

BASS

DRUMS

PERCUSSION

46

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARI SAX

TRUMPET 2

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GIUITAR

PIANO

BASS

DRUMS

PERCUSSION

WOODBLOCK

FILL

2