SKYHAWK

THE MUSIC OF

FRED STURM

HERITAGE JAZZWORKS

GRADE 4

NOTES TO THE DIRECTOR

"SKYHAWK" was commissioned by David Duarte, director of bands at Deer Valley High School in Glendale, Arizona. The work was composed for the DVHS Jazz Ensemble I performance at the 2006 Midwest Band and Orchestra Clinic in Chicago.

The straight-8th note samba grooves best at a metronome marking of 110 to the half note. Feel it and conduct it in two. Don't let the band drag in the B sections of the chart (m. 70-97 and m. 159 to the end).

Strict adherence to articulations, particularly staccato and tenuto marks, is crucial to the correct performance of "Skyhawk." Emphasize accents (both standard accents and capped or "rooftop" accents). Make significant differences between the "p" and "ff" dynamic markings to emphasize the frequently shifting drama in the chart.

The wind fanfares at m. 1 and m. 98 must be played strong with big classical sounds and perfect balance between the 13 brass and sax players. Conversely, the piano solos at m. 159 and m. 194 must be as light and delicate as possible -- like a music box.

Acoustic or electric bass? Your choice. The guitar part requires both funky muted effects for the short patterns and a contemporary sustained sound with effects for linear sections. Acoustic piano, please. Feel free to augment the percussion part with other Latin instruments.

IDEAS FOR IMPROV

The tenor solo (m. 114-159) uses major triads in first inversion from m. 114 to m. 148. The soloist should use the major scale associated with the upper triad (situated above the bass note) in each instance.

The last 10 bars of the solo (m. 149-154) call for major 7th chords with raised 11ths. The soloist should use the lydian mode (major scale with raised 4th degree) built on the root of each chord (not the bass note beneath the slash, which is simply an inversion).

The improvisation should begin soft and understated, "filling the gaps" between the rhythm section figures. The solo must peak at m. 151. The rhythm secton and accompanying horns must provide a dramatic rise and fall in the arch-shaped solo section.

Guitar or 4th trumpet can serve as best alternative soloists if a tenor soloist isn't available. The entire solo section (m. 114-159) can be "opened up" and repeated for guitar, 4th trumpet, piano, or vibes. If you have a strong rhythm section, tacet the background horn parts when opening up the solo section for additional soloists.

Each chord/mode presented to the soloists should be practiced as an entity unto itself. Have the ensemble "vamp" on each short harmonic segment for several minutes, allowing the soloists to experiment and internalize the flavor and sound of the harmony.

SKYHAWK

COMMISSIONED BY THE DEER VALLEY (AZ) HIGH SCHOOL JAZZ ENSEMBLE I.
DAVID DUARTE, DIRECTOR

FRED STURM

FUNKY LATIN GROOVE (♩ = 110)

9

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
CONGAS

MUTED/FUNKY
SOLO
FILL
BELL RIDE
CROSS STICK

1 2 3 4 5 6 7 8 9 10

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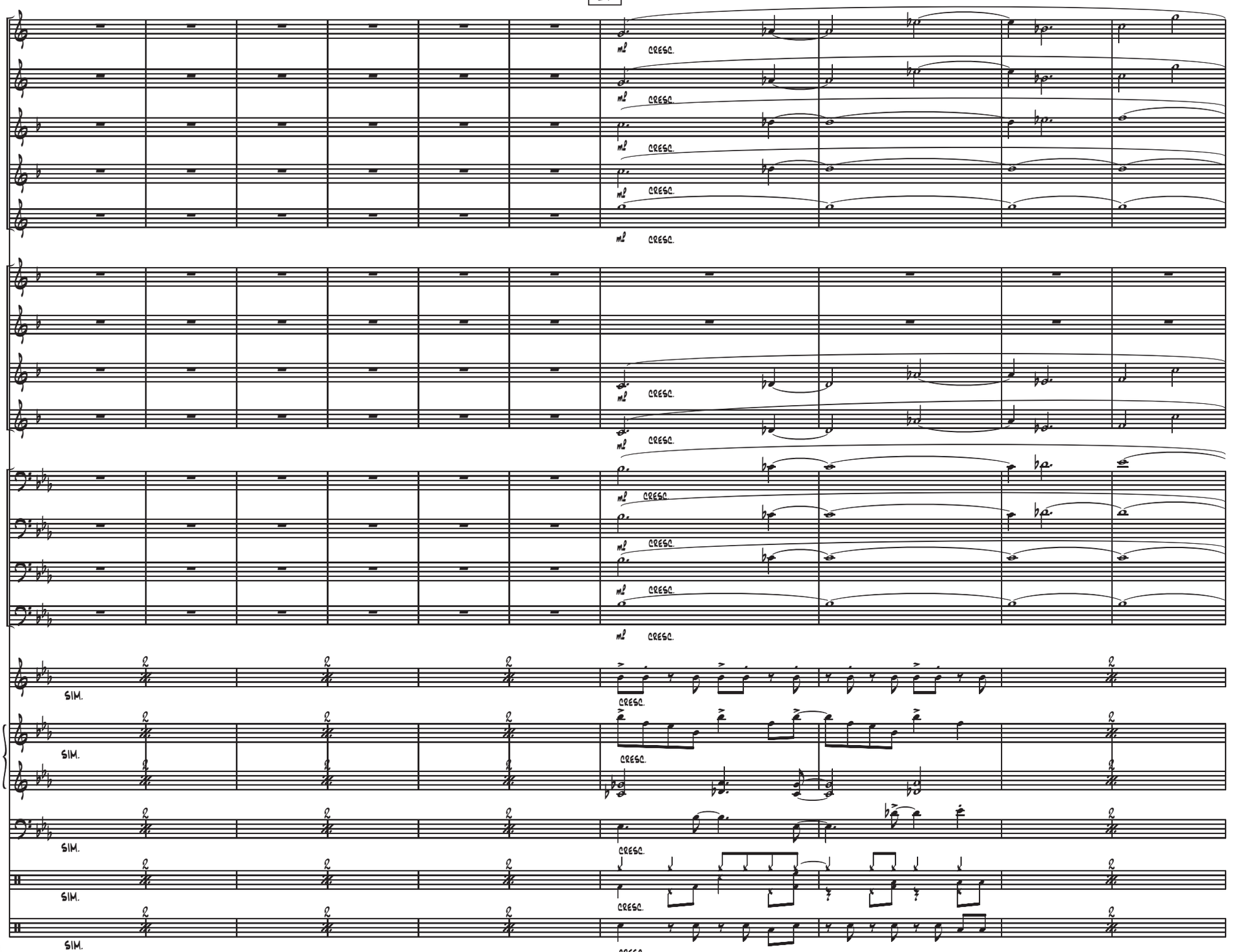

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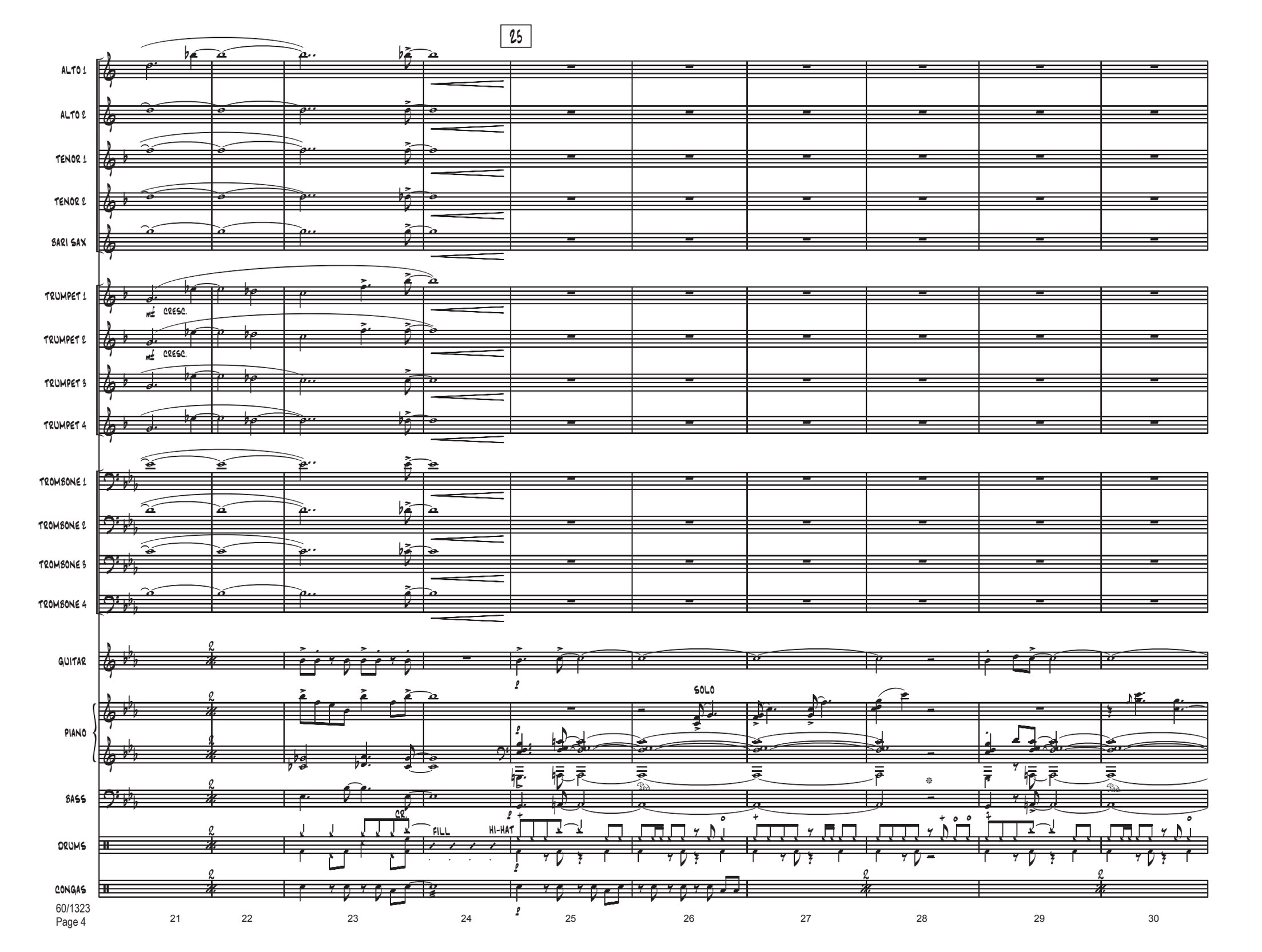
25
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI SAX
TRUMPET 1
mf CRESC.
TRUMPET 2
mf CRESC.
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
SOLO
PIANO
BASS
CR.
FILL
HI-HAT
DRUMS
CONGAS
60/1323
Page 4
21
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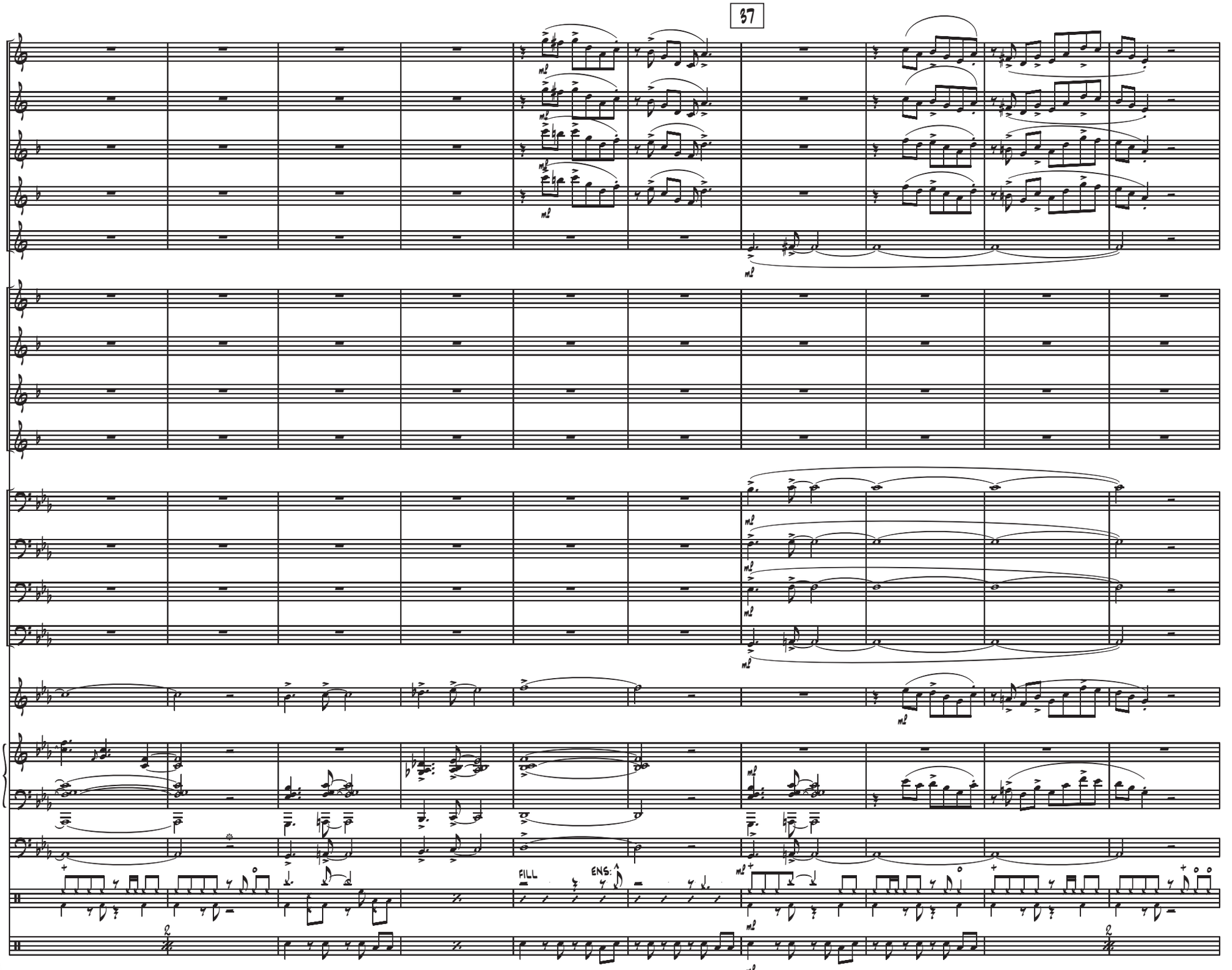

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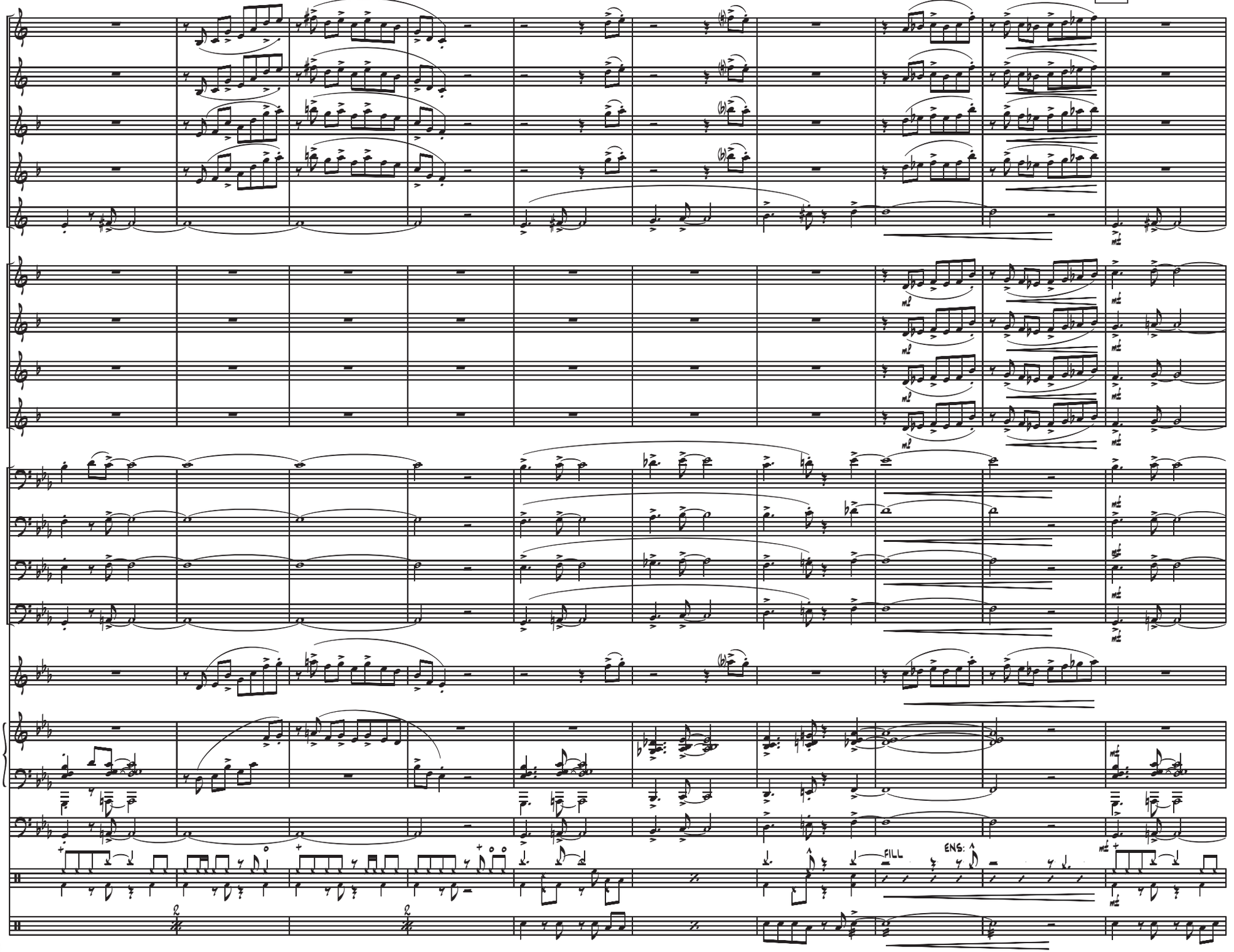

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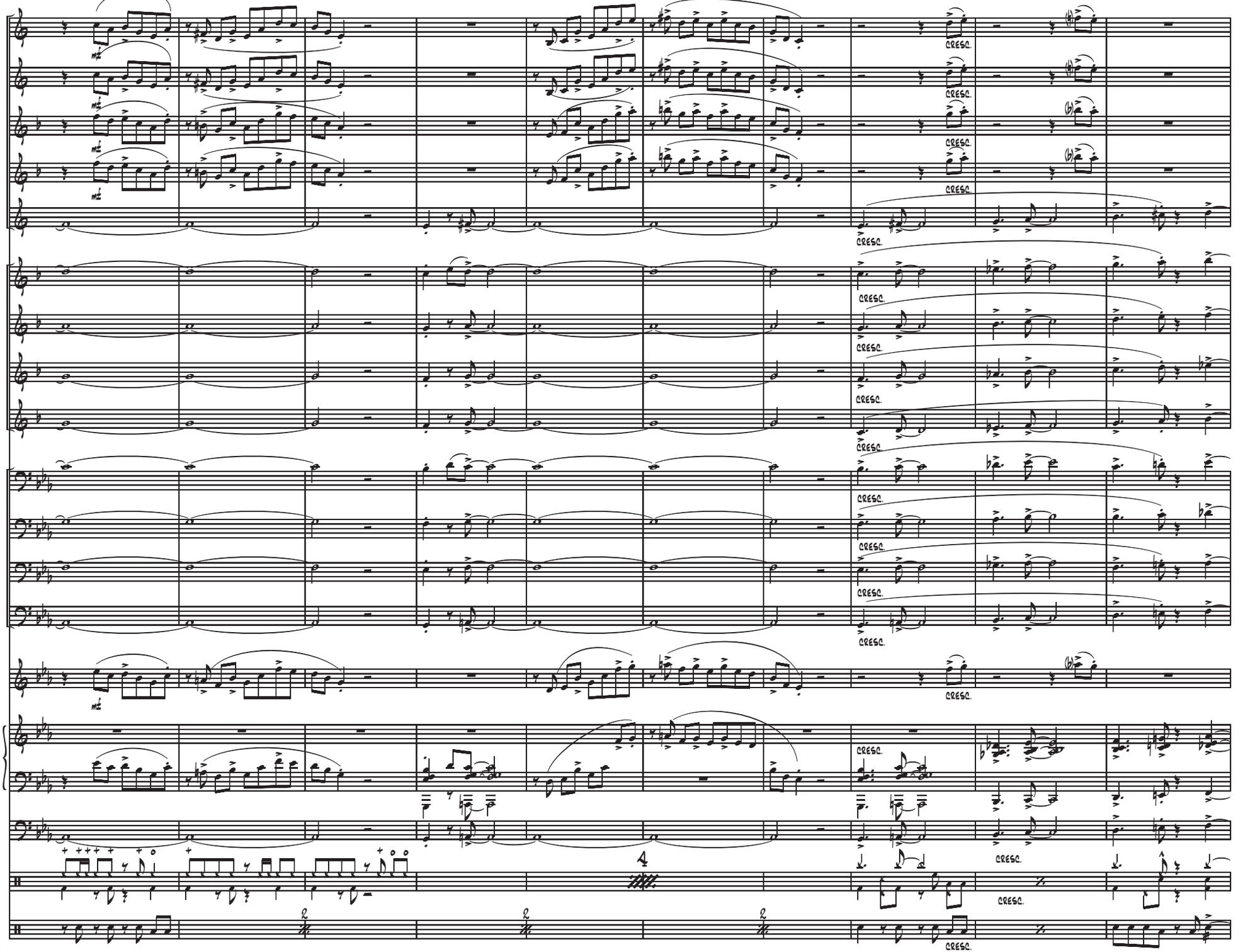

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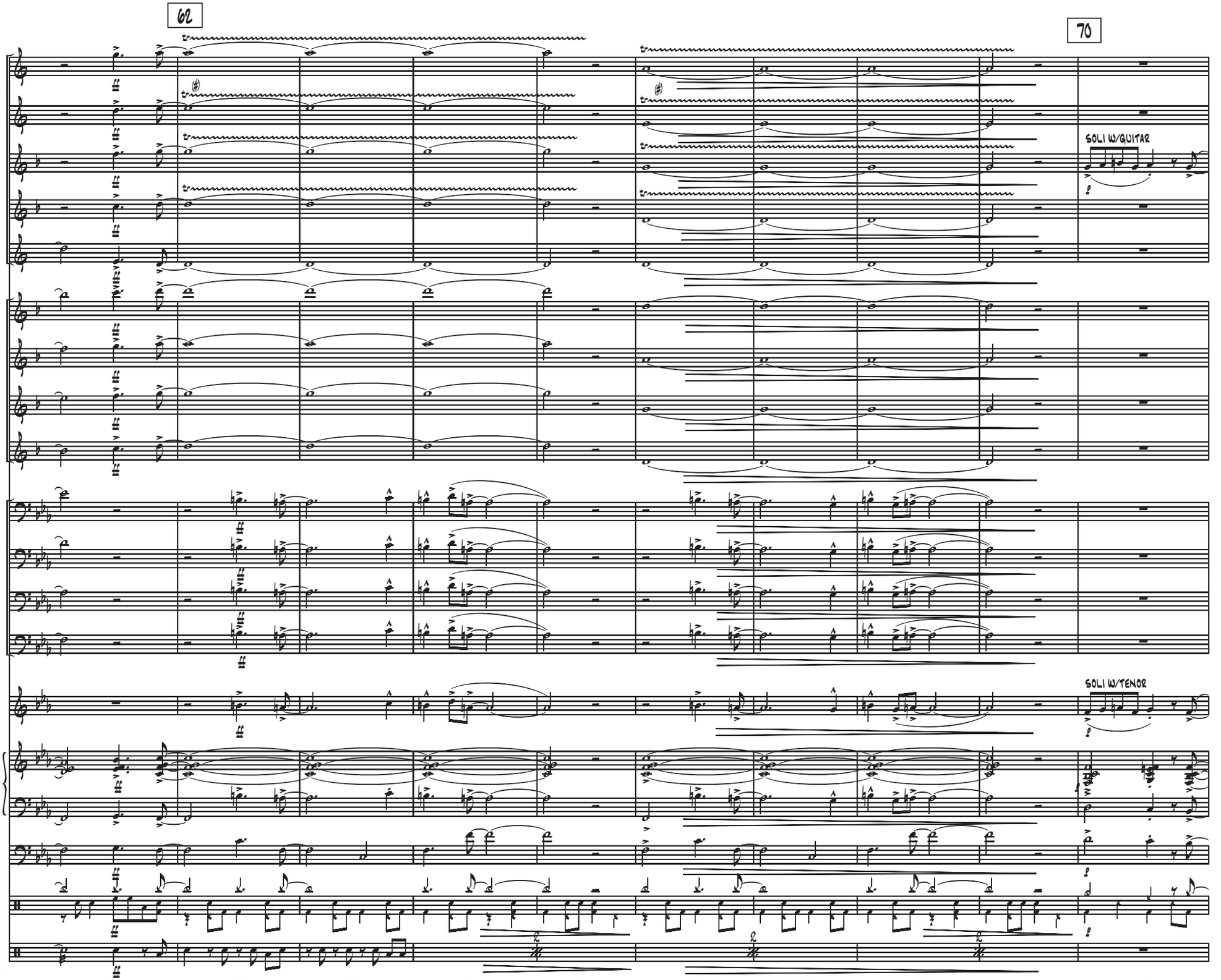

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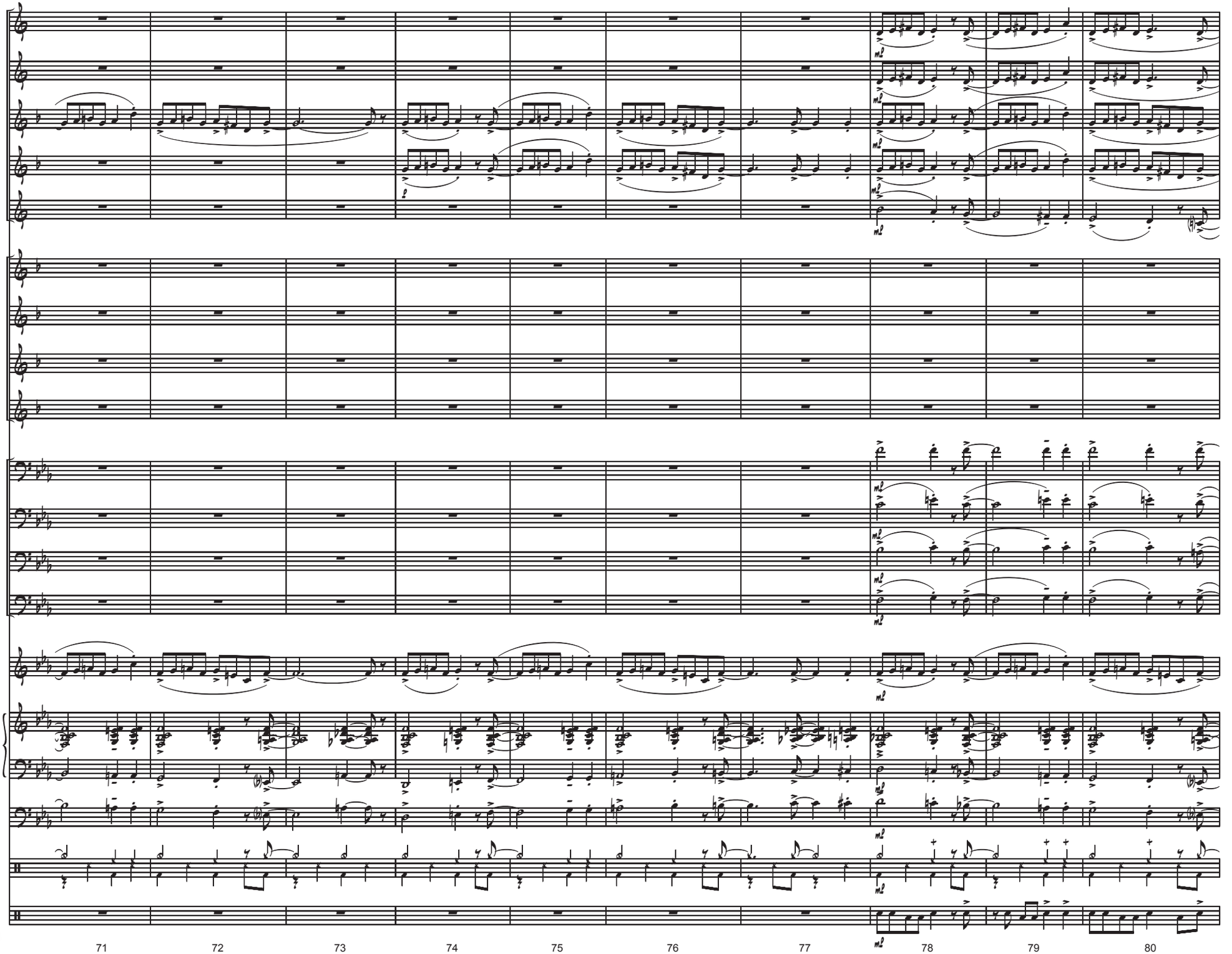

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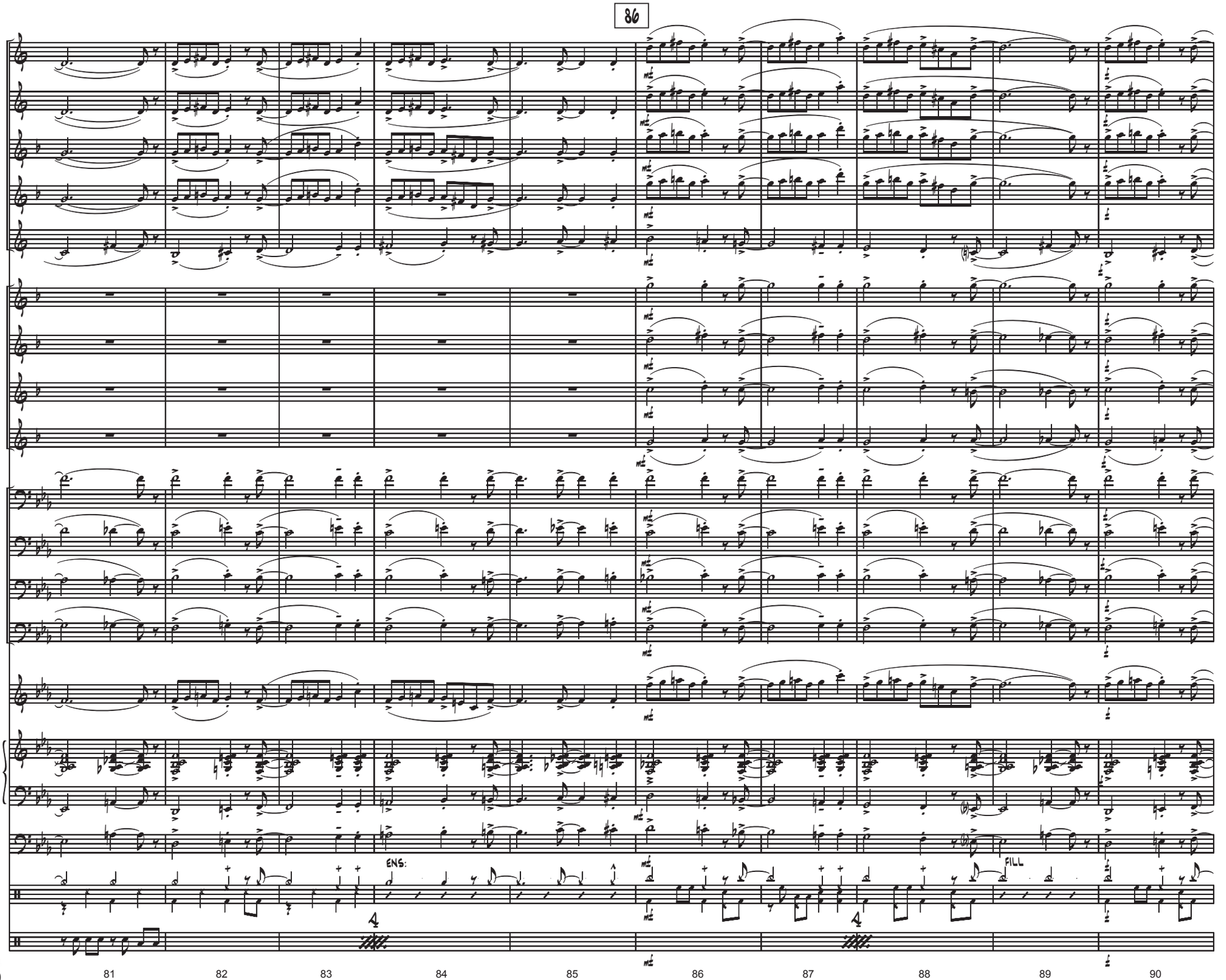
86
ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS
CONGAS
ENS:
FILL
4
4
81
82
83
84
85
86
87
88
89
90