

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 section 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

9

FUNKY LATIN GROOVE (♩ = 110)

The musical score is arranged for a jazz ensemble. The saxophone section (Alto, Tenor, Baritone) and trumpet section (1-4) play a rhythmic melody with eighth and sixteenth notes. The trombone section (1-4) provides harmonic support with sustained notes and some rhythmic patterns. The guitar part is marked 'MUTED/FUNKY' and features a rhythmic accompaniment. The piano part includes a 'SOLO' section starting at measure 8. The bass line is a simple, steady eighth-note pattern. The drum part features a 'FILL' at measure 8, followed by 'BELL RIDE' and 'CROSS STICK' patterns.

Musical score for rehearsal mark 17, featuring the following instruments and parts:

- ALTO 1 & 2:** Melodic lines starting at rehearsal mark 17 with dynamics *mf* and *CRESC.*
- TENOR 1 & 2:** Melodic lines starting at rehearsal mark 17 with dynamics *mf* and *CRESC.*
- SARI SAX:** Melodic line starting at rehearsal mark 17 with dynamics *mf* and *CRESC.*
- TRUMPET 3 & 4:** Melodic lines starting at rehearsal mark 17 with dynamics *mf* and *CRESC.*
- TROMBONE 1, 2, 3, & 4:** Harmonic lines starting at rehearsal mark 17 with dynamics *mf* and *CRESC.*
- GUITAR:** Rhythmic accompaniment starting at rehearsal mark 17 with dynamics *CRESC.*
- PIANO:** Harmonic accompaniment starting at rehearsal mark 17 with dynamics *CRESC.*
- BASS:** Rhythmic accompaniment starting at rehearsal mark 17 with dynamics *CRESC.*
- DRUMS & CONGAS:** Rhythmic accompaniment starting at rehearsal mark 17 with dynamics *CRESC.*

The score includes rehearsal marks 11 through 20. Dynamics *SIM.* (Sustained) are used for the guitar, piano, bass, drums, and congas from rehearsal mark 11 to 16. Dynamics *CRESC.* (Crescendo) are used for all instruments from rehearsal mark 17 to 20.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

mf CRESC.

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GIITAR

PIANO

SOLO

BASS

DRUMS

FILL

HI-HAT

CONGAS

Musical score for measures 31-40. The score is arranged for a jazz ensemble. The instruments and their parts are as follows:

- ALTO 1 & 2:** Play melodic lines with slurs and accents, starting in measure 35.
- TENOR 1 & 2:** Play harmonic accompaniment with slurs and accents, starting in measure 35.
- BARI SAX:** Plays a melodic line with slurs and accents, starting in measure 35.
- TRUMPET 1-4:** Remain silent throughout the measures.
- TROMBONE 1-4:** Play harmonic accompaniment with slurs and accents, starting in measure 35.
- GUITAR:** Plays a melodic line with slurs and accents, starting in measure 35.
- PIANO:** Plays a complex harmonic accompaniment with slurs and accents.
- BASS:** Plays a melodic line with slurs and accents.
- DRUMS:** Plays a rhythmic pattern with a "FILL" and "ENS." (ensemble) mark in measure 35.
- CONGAS:** Plays a rhythmic pattern with a "2" (two) mark in measure 31.

Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as slurs, accents, and articulation marks.

Musical score for a jazz ensemble, page 50. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Congas. The music is in 4/4 time with a key signature of two flats. It features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamics markings like 'mf' and 'f' are present. The score is divided into measures 41 through 50.

Musical score for a jazz ensemble. The score is arranged in a standard format with staves for each instrument. The instruments listed on the left are: 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, and CONGAS. The score spans from measure 61 to 70. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks. There are two specific annotations: 'SOLI W/GUITAR' above the Tenor 1 staff and 'SOLI W/TENOR' above the Guitar staff, both occurring in measure 70. The piano part features complex chordal textures with many beamed notes. The bass and drums parts provide a steady rhythmic foundation.

Musical score for a jazz ensemble, page 78. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Congas. The music is in 4/4 time with a key signature of two flats. The score shows a complex arrangement with various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'p'.

Musical score for a jazz ensemble, page 86. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Bari Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Congas. The music is in 4/4 time with a key signature of two flats. The score shows a transition from measures 81-85 to 86-90. The saxophone section has melodic lines with slurs and accents. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The guitar and piano play a walking bass line. The drums and congas provide a steady groove with accents and fills.