BLUE OPENING

THE MUSIC OF
IKE STURM

ARRANGED BY
FRED STURM

HERITAGE JAZZ WORKS
GRADE 4

(ALL EXAMPLES IN CONCERT PITCH)
Ex. 1: Tenor Sax Solo "A" Section (m. 66-81)
F BLUES

Ex. 2: Trumpet Solo "A" Section (m. 98-115). LARGE NOTES = COMMON TONES BETWEEN CHORD CHANGES. *ASTERISK = PITCHES THAT MUST CHANGE.

Ex. 3: Tenor Sax & Trumpet Solo "B" (Bridge) Sections. LARGE NOTES = COMMON TONES SHARED BY ALL 3 CHORDS.

NOTES TO THE DIRECTOR
"Blue Opening" is dedicated to Mr. Mark Borden, director of bands at Honeoye Falls-Lima (NY) High School. The hip hop groove (approached conceptually like a jazz chart with swinging 8th notes), bluesy melodic cells, odd-meter (4+3) bridge, contemporary vertical sonorities, and accessible improvising platforms create a hip and challenging chart. Dynamic markings and articulations are crucial to the chart's character.

IDEAS FOR IMPROV

Eleven different sax and brass players are featured in brief improvised cameos during the introduction. Use the basic F blues scale (F, Ab, Bb, B, C, Eb) to create improvised counterpoint in the gaps of the melody. Both the tenor sax (m. 66-97) and trumpet (m. 98-129) improvisations are designed to be performed using just two simple sets of pitches (see below), providing both soloists with comfortable and accessible material for their improvisations.

TENOR SAX SOLO (m. 66-97)
The F blues scale (G for tenor sax) is ideal for the first 16 bars of the solo (see Ex. 1). At the bridge (m. 82), the soloist can use the modes and scales suggested in the part or employ just 4 pitches (concert F, G, Ab, Bb) to navigate the entire 16-bar section (see Ex. 3).

TRUMPET SOLO (m. 98-129)
During the first 16 bars of the solo (see Ex. 2), 6 pitches are common to both chords employed (concert pitches Ab, Bb, C, Db, Eb, and F). The soloist can then simply move back and forth from Gb to G natural (concert pitch) to traverse the complete Gb lydian and F natural minor modes (follow asterisk * in Ex. 2). As in the case of the sax solo, the trumpet soloist can approach the bridge (m. 114-129) by using the modes and scales suggested in the part or employ just 4 pitches (concert F, G, Ab, Bb) to navigate the entire 16-bar section (see Ex. 3).