

PMEA Virtual All-State Jazz Ensemble



Director

Dear PMEA All-State Jazz Ensemble Member,

Congratulations on being selected to perform in the 2021 PMEA Virtual All-State Jazz Ensemble from April 14-17, 2021. I am excited to have the opportunity, and honor to create some super-swingin' music with you. We are going to make the world a more musical place!

Here is a little information about me:

From the drum set Sherrie leads The **DIVA** Jazz Orchestra, her quintet FIVE PLAY and co-leads the **3D** Jazz Trio. From Carnegie Hall, she performs with The New York Pops and she is also music director for Broadway star Maurice Hines.

Sherrie has performed at many of the world's most acclaimed music venues, from Lincoln Center to the Hollywood Bowl and Jazz Festivals around the globe. **DIVA** was featured on TCM's broadcast of the 25th Anniversary of the Kennedy Center and is prominently featured in the award-winning documentary film *The Girls in the Band*.

Sherrie's awards include a 2014 Ovation award for "*Best Music Direction - Tappin Thru Life*," the 2009 Mary Lou Williams-Kennedy Center *Lifetime Achievement Award* and a 2013 State Department grant to tour Vietnam.

DIVA's most recent recording is *DIVA & The Boys* (2019, MCG.) FIVE PLAY released "*LIVE*" from the *Firehouse Stage* in 2019 and in 2020 **3D** released *I Love to See You Smile*.

Learn More: <https://sherriemaricle.com>; <https://divajazz.com>; <https://3djazztrio.com> and on YouTube, Facebook, Instagram, and Twitter.

We are performing ***Tuning Up*** composed and arranged the great **Toshiko Akiyoshi**.

Here is your reference recording: <https://www.youtube.com/watch?v=dDWuCIQZMCo>

The most valuable and easily accessible tool you have to help you "nail this" music, and make it swing like crazy, is to actively listen to, and play-a-long with the recording many, many times before recording your part. Match the dynamics, articulations, and phrasing. Use headphones!

1. Overview: Hard-Swinging Blues Shuffle with fun and challenging soli sections for trombones, trumpets, and saxophones. There are also solo sections for alto sax 1 and 2; tenor sax 1 and 2; baritone sax; trumpet 3 and 4; trombone 1 and 2; piano, guitar, bass and a 4-measure solo for drum set. The chart ends with a powerful "back-beat driven" shout section. In between are several background sections that build up energy for the soloist.

2. Throughout the chart, **EXAGGERATE** all dynamics, articulations, and phrase markings; they are clearly and precisely marked in every part. Pay attention to where you breathe. Be deliberate in where you stop notes (cut-off your sound) as much as where you start. There are NO staccato notes in the piece (even if something is marked staccato,) play marcato; these notes are short and fat...extra fat...even obese (hahaha.) Other notes are as marked, and always played with a strong sub-divided triplet feel, except 1/16th notes; do not try to swing those.

3. Rhythm Section: Play a hard-swinging back beat shuffle throughout. This piece is about deep-relentless grooving. Pianist make all your comping rhythms somewhat percussive and in service to driving and supporting the feel and groove; we don't want a lot of sustain pedal. Drummer – shuffle all the way. Bass – seamless ¼ notes. Add energy and contrast to the solo sections by becoming busier from one chorus to another for each soloist. Do this by adding dynamics, varied voicings and walking lines, as well as changing registers/octaves. Drummer can play fills leading from section to section as part of the ongoing beat pattern. Here are some additional examples of quintessential jazz shuffles to inspire your comping.

Moanin: https://youtu.be/uKOoxgl_xfQ

Groove Merchant: <https://youtu.be/4ZLvqXFddu0>

Blues for Stephanie: <https://www.youtube.com/watch?v=y3Egvhpm35g>

4. The Soli Sections are the most technically challenging: **Trombones** measures 49 – 72; **Trumpets:** 121 – 144 and **saxes:** 185 – 204. “Shed” these (slowly at first,) and once the notes are in your fingers, focus on exaggerating the clearly written articulations and phrase markings. Do add slight phrasing dynamics (like when the line ascends small crescendo and decrescendo if it descends.) Feel free to ghost some notes if necessary. You may apply this to the full ensemble sections as well.

5. Soloists – Think Bluesy, Soulful and Gritty...more Cannonball Adderley vs. Bird; Johnny Griffin vs. Coltrane; Wycliffe Gordon vs. Conrad Herwig; Clark Terry and Lee Morgan vs. Dizzy. Think about taking short melodic or rhythmic motives and developing them or repeating them.

Important **Form** and **Solo** Details!

- The tempo is ¼ = 160 - hard-driving jazz shuffle.
- The first 3 measures will be referred to as A, B and C – they are all fermatas, and each will be held for 4 full measures or 16 beats each.
- The tempo begins in measure 1 it remains the same through the last note. In measure 1 **DO** stop your sound on beat 1 and re-enter on 2. Follow the breath markings to ensure staggered entrances. Everyone make a crescendo in m. 12 so the 4+ is **FF**, then back to **F** as written. **Note:** Horns are unison through m. 24.
- **Note:** mm. 25 – 32, brass is in unison and the saxes have a counter-line, also in unison.
- **MM. 37 - 48** is repeated 1 time. **The soloist is Tenor sax 2** both times.
- **MM.49 – 72** is the trombone soli.
- **73 – 84** does not repeat. **Trombone 1 and 2** are soloists and will trade 4's. **Note to soloists:** You do not have to politely start and stop at the beginning of each phrase. It's 100% OK, even preferred, if you play a small pick-up into your “4” and/or play a little into the next.

mm. 73 – 76, trombone 1 solo; mm. 77 – 80, trombone 2 solo; mm. 81 – 84, trombone 1 solo.

- **MM. 85 – 96** – backgrounds as written. Bone 1 and 2 continue to trade 4's.

mm. 85 – 88, trombone 2 solo; mm. 89 – 92, trombone 1 solo; mm. 93 – 96, trombone 2 solo.

- **MM.97 – 108** does not repeat. **Alto sax 1 and 2** will trade 4's. Do not be polite!
mm. 97 – 100, alto 1 solo; mm. 101 – 104, alto 2 solo; mm. 105 – 108, alto 1 solo.
- **MM.109 – 120 - Alto sax 1 and 2** continue to trade 4's.
mm. 109 – 112, alto 2 solo; mm. 113 – 116, alto 1 solo; mm. 117 – 120, alto 2 solo.
Note: The alto 2 written background part will be played by trumpet 5. Alto 2 should not play.
- **MM. 121 – 144** is the trumpet soli.
- **MM.145 – 156** does not repeat. **trumpet 3 and 4** will trade 4's. Do not be polite!
mm. 145 – 148, trumpet 3 solo; mm. 149 – 152, trumpet 4 solo; mm. 153 – 156, trumpet 3 solo.
- **MM.157 – 168 – Trumpet 2 and 3** continue to trade 4's.
mm. 157 – 160, trumpet 4 solo; mm. 161 - 164 trumpet 3 solo; mm. 165 -168 trumpet 4 solo.
- **MM. 169 – 180** as written (one repeat) First time through **Piano solo**. Second time through, **Guitar solo**.
- **MM. 181 – 184 - Drum solo**. I would like the rhythm section to play a single, marcato ¼ note on the downbeat of m. 181 (Bb7 chord) then tacet (except drums) until the downbeat of m.185, when they all enter swinging like crazy.
- **MM. 185 – 204** is the sax soli.
- **MM. 205 – 216** does not repeat and it's a **Bass solo** (not tenor 1 as written)
- **MM. 217 – 228** is a **Baritone sax solo**.
- **MM. 229 – 240** as written (1 repeat) **saxes tacet 1st time**. **Note:** Brass does play both times. **Soloist Tenor sax 1**. Solo ends at m. 253.
- **MM. 253 – the end - Swing it on home band!**