

Beginning Jazz Ensemble

STATIC LINE

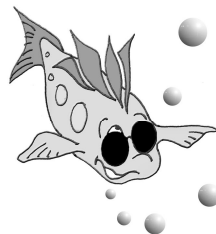
COMPOSED & ARRANGED BY

TIM FISHER

E♭ Alto Sax. 1	Trombone 1
E♭ Alto Sax. 2	Trombone 2 (opt.)
B♭ Tenor Sax. 1	Trombone 3 (opt.)
B♭ Tenor Sax. 2 (opt.)	Guitar (opt.)
E♭ Baritone Sax. (opt.)	Piano
B♭ Trumpet 1	Bass
B♭ Trumpet 2	Drums
B♭ Trumpet 3 (opt.)	Conductor

Optional Extra Parts

Flute	F Horn (Tbn 1)
Baritone TC (Tbn 1)	Tuba (Bass)



funky fish music

Proudly Australian

STATIC LINE

Tim Fisher

Duration: 3'15"

Level: 1.5

Program Notes

Static line is a relaxed, minor blues. A simple 2 part melody and the extensive use of quartal voicings (chords build on 4ths) creates a fresh, contemporary sound that will make your junior jazz ensembles sound like the hippest cats in town! A stop-time shout chorus features the saxophone section, and gives the more advanced saxophone section a chance to stretch out. Then the introduction returns leading to a key change. The last chorus has the saxophones on the melody and the brass playing answering hits.

Helpful Listening: Just about any recording by the *Count Basie* band. In particular, *Lil' Darling*, from the album, *The Complete Atomic Basie* provides a great example of relaxed, swinging ensemble playing.

Rehearsal Notes

The hardest part of this piece is the staccato crotchets in bar 6-7 and similar figures throughout the piece. "But the pitch doesn't change and it's crotchets – what's hard about that?" you ask. Not speeding up! When we play a short note, there is an overwhelming tendency to come in early the next note. Do this with a bunch of short notes in a row and it's like a ball rolling downhill. It just gets faster and faster. You must play the silence between the notes, that's where the groove is. Try and lay back as much as you can on these crotchets; space them out.

A useful exercise is for the horns to try and make this line slow down, while the rhythm section work at playing a steady tempo. It's like a stretching a piece of elastic. See how far you can go before it breaks. Somewhere before it breaks will be the sweet spot where the piece really swings.

Once the saxophones have learnt the notes at bar 44 – 49, work on achieving a smooth, swinging line.

The piano has some important little feature lines in bars 8 – 17, and similar places throughout the chart. These lines answer or comment on the lines played by the brass and saxophones, so make sure that they are heard.

Included are two sample solos. These are written out for C, Bb, Eb and BC instruments. Also included are some exercises on the Bb Mixolydian scale. These provide an opportunity for every member of the band to work on their improvisation skills.

About the Composer



Tim Fisher is a musician, composer/arranger and music educator. Having completed a Bachelor of Education, he worked as a brass teacher for several years before returning to university to complete a Master's degree in composition at the Australian National University. In 2004, he subsequently traveled to New York to undertake further study with noted jazz writers Jim McNeely and Maria Schneider.

Several of his solo works are part of the AMEB grade 1-4 *Orchestral Brass* syllabus, and the AMEB *Saxophone for Leisure* syllabus. His works for jazz ensemble have been performed by a number of Big Bands around Australia and have been included on the Melbourne Schools Bands Festival list for 2007 and 2008. He also has several works for Concert Band published by Brolga Music.

N.B. Please include the details of this work in your performing rights return,
or send details of performance to the publisher.

Static Line

Tim Fisher

MEDIUM SWING ♩ = 120

②

E♭ Alto Sax 1

E♭ Alto Sax 2

B♭ Tenor Sax 1

B♭ Tenor Sax 2 (opt.)

E♭ Baritone Sax (opt.)

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3 (opt.)

Trombone 1

Trombone 2 (opt.)

Trombone 3 (opt.)

Guitar (opt.)

Piano

Bass

Drum Set

Flute/Vibes (opt.)

A musical score for a piece titled "Static Line". The score is arranged for a large ensemble and spans measures 9 to 16. The instruments and their parts are as follows:

- A. Sax 1 & 2:** Both parts are silent throughout the entire score.
- T. Sax 1 & 2:** Play a melodic line starting in measure 9, consisting of quarter notes and eighth notes.
- B. Sax:** Plays a rhythmic accompaniment of quarter notes.
- Tpt 1, 2, & 3:** All three trumpet parts are silent throughout the score.
- Tbn 1, 2, & 3:** Play a rhythmic accompaniment of quarter notes.
- Gtr.:** Plays a melodic line similar to the tenor saxophones.
- Pno.:** Provides harmonic support with chords and arpeggios.
- Bass:** Plays a walking bass line with eighth notes.
- D. S.:** Plays a steady drum pattern of eighth notes.
- Fl./Vibes:** This part is silent throughout the score.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Measure numbers 9, 10, 11, 12, 13, 14, 15, and 16 are indicated at the bottom of the page.

Static Line

18

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Tpt 1

Tpt 2

Tpt 3

Tbn 1

Tbn 2

Tbn 3

Gtr.

Pno.

Bass

D. S.

Fl./Vibes

17 18 19 20 21 22 23 24

Detailed description: This is a page of a musical score for a jazz ensemble. The title is 'Static Line'. The page is numbered 5 in the top right corner. A rehearsal mark '18' is placed above the first measure of the saxophone section. The score includes parts for A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, Tpt 1, Tpt 2, Tpt 3, Tbn 1, Tbn 2, Tbn 3, Gtr., Pno., Bass, D. S. (Drum Set), and Fl./Vibes. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophone and trumpet parts feature melodic lines with various articulations like accents and slurs. The trombone parts provide harmonic support with sustained notes. The guitar part consists of a rhythmic pattern. The piano part features complex chordal textures with many beamed notes. The bass line is a steady eighth-note pattern. The drum set part is indicated by a double bar line with diagonal slashes. The Fl./Vibes part has a melodic line similar to the saxophones. Measure numbers 17 through 24 are indicated at the bottom of the page.

Musical score for "Static Line", measures 25-31. The score includes parts for A. Sax 1 & 2, T. Sax 1 & 2, B. Sax, Tpt 1, 2, & 3, Tbn 1, 2, & 3, Gtr., Pno., Bass, D. S., and Fl./Vibes. A rehearsal mark "30" is present at the beginning of measure 30.

Static Line

A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
B. Sax
Tpt 1
Tpt 2
Tpt 3
Tbn 1
Tbn 2
Tbn 3
Gtr.
Pno.
Bass
D. S.
Fl./Vibes

Chord changes: Gmi7, Dmi7, Gmi7, Fmi7, Gmi7, Fmi7, Emi7(b9), Ami7(b9), Gmi7(b9), C7(b9), A7(b9), D7(b9), C7(b9).

Annotations: Solos on separate sheet, *p*, *mf*.

Measure numbers: 32, 33, 34, 35, 36, 37, 38, 39.

Static Line

A detailed musical score for the piece "Static Line". The score is arranged in a standard orchestral layout with 13 staves. The instruments are: A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, Tpt 1, Tpt 2, Tpt 3, Tbn 1, Tbn 2, Tbn 3, Gtr., Pno. (Grand Piano), Bass, D. S. (Drum Set), and Fl./Vibes (Flute/Vibraphone). The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score is divided into two systems by a double bar line. The first system covers measures 48 to 51, and the second system covers measures 52 to 54. The notation includes various rhythmic values, accidentals, and articulation marks. The piano part features a complex harmonic structure with many chords and voicings. The drum set part has a consistent rhythmic pattern. The overall texture is dense and complex.

Static Line

57

A detailed musical score for the piece "Static Line". The score is arranged in a standard orchestral layout with multiple staves. The instruments listed on the left are: A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, B. Sax, Tpt 1, Tpt 2, Tpt 3, Tbn 1, Tbn 2, Tbn 3, Gtr., Pno., Bass, D. S., and Fl./Vibes. The score begins at measure 55 and ends at measure 62. A rehearsal mark "57" is placed above the first staff at the start of measure 57. The key signature changes from two flats to one flat and one sharp at measure 57. The guitar part includes chord diagrams for E7(#9), Eb7(#9), and D7(#9) at measures 55, 56, and 57 respectively, followed by a "Gtr" section with rhythmic slashes. The piano part features block chords. The bass line is a simple eighth-note pattern. The drums play a consistent eighth-note pattern. The flutes/vibes part has a melodic line with some grace notes. The saxophone and trumpet parts have various melodic and harmonic lines, with some instruments playing sustained notes or rests.

Static Line

A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
B. Sax
Tpt 1
Tpt 2
Tpt 3
Tbn 1
Tbn 2
Tbn 3
Gtr.
Pno.
Bass
D. S.
Fl./Vibes

63 64 65 66 67 68 69

Static Line

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

B. Sax

Tpt 1

Tpt 2

Tpt 3

Tbn 1

Tbn 2

Tbn 3

Gtr.

Pno.

Bass

D. S.

Fl./Vibes

70 71 72 73 74 75 76 77

Chord symbols: D7(b9), Gm16, Eb7(#11), D7(#9), G7(b9), Gm16, Gm16

Dynamic markings: p, mf, f

Tempo/Performance markings: *rit.*

Slane

Traditional
ARR: Tim Fisher

Rock/Latin $\text{♩} = 110$

The musical score is arranged in a standard orchestral layout. The top section includes four saxophone staves (E♭ Alto Sax 1 & 2, B♭ Tenor Sax 1 & 2) and a Baritone Sax staff, all of which begin playing in the fourth measure. Below these are four trumpet staves (Trumpet 1-4) which remain silent throughout the piece. The next section consists of four trombone staves (Trombone 1-4) which begin playing in the fourth measure. The bottom section includes a guitar staff with a rhythmic accompaniment, a piano staff with a complex harmonic and melodic line, a bass staff with a steady eighth-note groove, and a drum set staff with a consistent rhythmic pattern. The score is written in 4/4 time with a key signature of two flats (B♭ major/D minor).

Slane

The musical score for 'Slane' is arranged for a full orchestra. The woodwind section includes two flutes (A. Sx. 1 & 2), two saxophones (T. Sx. 1 & 2), and a baritone saxophone (B. Sx.). The brass section consists of four trumpets (Tpt 1-4), four trombones (Tbn 1-4), and a guitar (Gtr.). The string section includes piano (Pno.), bass, and double bass (D. S.). The score begins with a key signature of two flats and a common time signature. A first ending bracket spans the first four measures. The woodwinds and brass play melodic lines, while the strings provide harmonic support. The guitar part features a series of chords: Gm7, Cm7, Abm7, Fm7/Bb, and A7alt. The piano part has a melodic line in the right hand and a bass line in the left hand. The bass and double bass parts provide a rhythmic foundation with eighth-note patterns.

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Gtr.
Pno.
Bass
D. S.

Chord progression for Guitar and Piano:

- 1st measure: A^bM7
- 2nd measure: G^M7, F^M7
- 3rd measure: E^bM7, C^M7, G^M7
- 4th measure: A^bM7, G^M7, F^M7
- 5th measure: D^bM7(#11), F^M7/B^b

Slane

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Gtr.
Pno.
Bass
D. S.

32

Chord progression for Guitar:
Gm7, Cm7, Abm7, Fm7/Bb, A7alt, Ebm7, Gm7, Fm7, Ebm7, Cm7, Gm7, Abm7

Slane

A detailed musical score for the piece 'Slane'. The score is arranged for a large ensemble including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The instrumentation includes:

- A. Sax. 1 & 2
- T. Sax. 1 & 2
- B. Sax.
- Tpt 1, 2, 3, 4
- Tbn 1, 2, 3, 4
- Gtr.
- Pno.
- Bass
- D. S.

The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features complex rhythmic patterns, including syncopation and polyrhythms, particularly in the saxophone and drum parts. The guitar part includes chord diagrams and specific chord voicings such as Gmi7, Fmi7, D-flat7(#11), Fmi7/Bb, Gmi7/C, and C7. The piano part provides harmonic support with dense chordal textures. The bass line is a driving, rhythmic pattern. The drum part features a complex, syncopated groove. The score concludes with a double bar line and repeat signs.

45

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Gtr.
Pno.
Bass
D. S.

Gmi11/F Gmi7(b9)/F F9 Am7 Dmi7
Gmi11/F Gmi7(b9)/F F9 Am7 Dmi7

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Gtr.

Pno.

Bass

D. S.

8^bwa7 Gmi7/C 8^balt 8^bwa7 Ami7 D7(b9) Gmi9 Fwa7 Dmi7 Ami7 8^bwa7 Ami7

8^bwa7 Gmi7/C 8^balt 8^bwa7 Fwa7 Dmi7 Ami7 8^bwa7 Ami7

51

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tbn 1
Tbn 2
Tbn 3
Tbn 4
Gtr.
Pno.
Bass
D. S.

Chord progression for Guitar and Piano:
Gm7 Eb7(9#11) m7 Gm7/C

57

Slane

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Tbn 1

Tbn 2

Tbn 3

Tbn 4

Gr.

Pno.

Bass

D. S.

63

Facot

Detailed description: This is a page of a musical score for the piece 'Slane'. The score is arranged in a standard orchestral layout with multiple staves. The instruments included are two Alto Saxophones (A. Sax. 1 & 2), two Tenor Saxophones (T. Sax. 1 & 2), one Baritone Saxophone (B. Sax.), four Trumpets (Tpt 1-4), four Trombones (Tbn 1-4), Guitar (Gr.), Piano (Pno.), Bass, and Drums (D. S.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The saxophones and trumpets play melodic lines with various articulations and dynamics. The trombones provide harmonic support with sustained notes. The guitar and piano play rhythmic accompaniment, with the guitar featuring a 'Facot' (fingered) technique. The bass and drums provide a steady rhythmic foundation. The page number '12' is in the top left, and the piece title 'Slane' is centered at the top. A measure number '63' is located at the bottom left, and the word 'Facot' is written near the guitar staff.