

Curacao Blue

By Zachary Smith

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone (Optional)
E \flat Baritone Saxophone (Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

I wrote this tune while reflecting on some time I spent on cruise ships, one of which made regular stops on the island of Curacao. The ship docked during the Carnival which was a fantastic and amazing spectacle.

This arrangement will be a great lesson for your rhythm section in how to work together to form a whole that is greater than the sum of its parts. Like most Latin band music, each instrument and percussion instrument has a very specific part that fits together with the other parts—almost like a jigsaw puzzle. I would suggest firing up a metronome and having pairs of rhythm instruments play together to see how their parts intertwine (for example, the piano/guitar, the bass/drumset, or the vibes/guitar). You are also welcome to add congas and shaker(s) if there are extra percussionists in your group. Keep everyone involved in forming the groove (thus avoiding the problem of extra percussionists sitting around looking at their phones during rehearsal).

The brass and saxes have some notes marked with a marcato or rooftop (▲) accent and some with a staccato. Make sure that they understand the difference between the two. A big band marcato, unlike concert band, is a FAT detached note—think “daht,” which ends with a tongue. Big band staccato is very short—think “dit,” which also ends with a tongue. There is a syncopated rhythm that is repeated many times throughout the chart, first heard in m. 6 for saxes. I suggest writing it out on the board and have everyone practice singing “1–dit–dah–dee–dit” to help them NOT play on the downbeat. In rehearsals, I actually tell my students to say “one,” just to keep from stepping in this type of hole. The opening four measures of the piece need to be tight and clean—if needed have everyone sing and clap it together before playing it on their instruments. The whole band has a fall on the last note of the chart. Have the group hold the note solidly for one beat, then fall for 3 beats as they decrescendo with a cut off on beat 1. Brass players need to be reminded to blow twice as much air through their horns on a long fall.

The section from mm. 45–61 is a unison duet for tenor sax 1 and trombone 1 but can be played as a tenor sax unison if your trombone is not confident. Whomever ends up playing it, I suggest they stand so the audience can appreciate them. Also, have the band come down a dynamic or two at the start of the section and let it build.

For the tenor sax solo, a suggested solo is written out. The soloist can play it as written or embellish, however keeping it melodic and lyrical is the goal.

Measures 72–86 may take a bit of rehearsing. This is the section of the chart where we take a turn into that 1960s surf sound. The drum set is essentially playing “Wipeout,” which is every young drummer’s dream...at least it was when I was a kid! Look it up if you are not familiar with “Wipeout.” If you have a guitarist, this will be their chance to crank up the amp and their reverb. (I gave them a few measures of rest to get ready.) If not, the piano will cover the melody adequately.

As always, pay attention to the dynamics and have fun with this arrangement. Enjoy!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has a garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CURACAO BLUE

LATIN FEEL ♩ = 130

6

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

TRPT. UNISON

Gtr

Toms

H.H./RIM

1 2 3 4 5 6 7

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score spans measures 8 to 14. A large red watermark 'Preview Only' is overlaid diagonally across the page. The watermark text reads 'Preview Only' and 'Legal Use Requires Purchase'.

CONDUCTOR

21

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21

Stop

to Ride

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27 28

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STOP

The image shows a page of a musical score for the piece 'CURACAO BLUE'. The page is numbered '- 4 -' and is intended for the 'CONDUCTOR'. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The music is written in 4/4 time with a key signature of one flat (Bb). A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. The score spans measures 22 to 28. The piano part includes chord symbols: D7, F7, and D. The drum part includes a 'STOP' instruction at the end of measure 28.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

RIDE/SNARE

me

Gmi me

Gmi

Cmi

Cmi

29

30

31

32

33

34

35

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

FILL

36 37 38 39 40 41 42

45

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*, *ff*). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score is divided into measures 45 through 49.

45

44

mf 45

45

46

47

48

49

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GRE., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, dynamics (p, mf, f), and articulation (accents, slurs). A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. Measure numbers 50, 51, 52, 53, 54, 55, and 56 are indicated at the bottom of the score.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

64 65 66 67 68 69 70

Chord symbols: F, E7(9), Ami, Eb, D7(9), Gmi, FILL

Dynamic markings: m2

Tempo/Performance markings: FILL

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77

SOLO

END SOLO

W/TENS.

W/PNO.

W/GTR.

A LA "WIPE OUT"

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CONDUCTOR

CURACAO BLUE

This musical score is for the piece "CURACAO BLUE" and is intended for a conductor. The score is written for a full orchestra and includes the following parts:

- FLUTE
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TBN. 1
- TBN. 2
- TBN. 3
- GR.
- PNO.
- BASS
- DRUMS

The score is in 4/4 time and features a key signature of one flat (B-flat). It includes various musical notations such as rests, notes, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "12" is centered at the top, and the title "CURACAO BLUE" is in the top right corner. The conductor part is located at the top left. The score is divided into measures, with measure numbers 78, 79, 80, 81, 82, 83, and 84 visible at the bottom.

85

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

85

86

87

88

89

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91

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark reading "Preview Only Requires Purchase".

101

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR. ^{Cui}

PNO. ^{Cui}

BASS

DRUMS

99 100 101 102 103 104 105

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