

YOUNG JAZZ ENSEMBLE

Poinciana

Words by Buddy Bernier

Music by Nat Simon

Arranged by Mike Dana

INSTRUMENTATION

| | |
|---|-------------------------|
| Conductor | 1st Trombone |
| 1st E \flat Alto Saxophone | 2nd Trombone |
| 2nd E \flat Alto Saxophone | 3rd Trombone (Optional) |
| 1st B \flat Tenor Saxophone | 4th Trombone (Optional) |
| 2nd B \flat Tenor Saxophone | Guitar Chords |
| E \flat Baritone Saxophone (Optional) | Guitar (Optional) |
| 1st B \flat Trumpet | Piano |
| 2nd B \flat Trumpet | Bass |
| 3rd B \flat Trumpet | Drums |
| 4th B \flat Trumpet (Optional) | |

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This is a new take on a wonderful jazz standard. It has been recorded by many jazz greats, most notably pianist Ahmad Jamal. In this arrangement, I have given the tune an update, with lush harmonies and contemporary Brazilian overtones. The chart works well with reduced instrumentation and includes several optional additional instrument parts.

Tempo

♩ = 90-92 BPM is about right. The goal is to keep the relaxed, light, airy feel throughout.

Ensemble

Keep the doubled bass lines in mm. 5–8 and mm. 17–24 light. There are some longer dynamic shapes in mm. 21–24 and mm. 75–78 that add to the feel of the chart; make sure you bring these out. Make sure the trumpet is the lead voice in mm. 9–16. And, as always, stress the importance of observing all articulations!

The chart is written in 4/4, so there are some rhythms that may look a bit tricky...but they're not! Don't let your students be afraid of a few 16th notes. Have them work on the "master" rhythms (refer to the included "Rhythm Skills" sheet at the end of the score), then show them how the same rhythms look and sound in cut time. Find where these rhythms are in the chart, make note of when they are repeated, and you're in business!

Rhythm Section

There are two main grooves in the chart. The light funk groove really needs to stay light: hi-hat, cross-stick, and easy on the bass drum. Light drum fills should precede each new rehearsal number. The bass needs to observe all articulations and dynamic indications. The guitar's palm muting effects should be very subtle and tasty, and the comping volume should be dynamically under the rest of the rhythm section. For the piano there are some cool little solo lines throughout; make sure those come through. All rhythm parts are fully notated. More experienced players may want to embellish in the solo sections, as long as the overall groove is intact.

Solo Section

Suggested solos are provided for trumpet and alto soloists. Chord changes are cued in the parts for players more comfortable with improvisation. Make sure the soloists are out front in the mix, with background parts in a supporting role.

I hope you and your band enjoy this arrangement of *Poinciana*.

—Mike Dana



**Mike
Dana**

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

POINCIANA

MEDIUM LIGHT FUNK/SAMBA ♩ = 90-92

C FLUTE (OPTIONAL)
1st Eb ALTO SAXOPHONE
2nd Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2nd Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE (OPTIONAL)
1st Bb TRUMPET (OPT. FLUGELHORN)
2nd Bb TRUMPET
3rd Bb TRUMPET
4th Bb TRUMPET (OPTIONAL)
1st TROMBONE
2nd TROMBONE
3rd TROMBONE (OPTIONAL)
4th TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

The musical score is arranged for a large ensemble. It includes parts for C Flute (optional), 1st and 2nd Eb Alto Saxophones, 1st and 2nd Bb Tenor Saxophones, Eb Baritone Saxophone (optional), 1st, 2nd, 3rd, and 4th Bb Trumpets (with optional Flugelhorn for the 1st), 1st, 2nd, 3rd, and 4th Trombones, Guitar (optional), Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 90-92 beats per minute. A large red watermark 'Legal View Only Requires Purchase' is overlaid diagonally across the page. Performance markings include 'SOLO', 'OPT. SOLO', 'PLAY', 'NO RE', 'PALM MUTE', 'LIGHT FUNK', and 'FILL'. Chord symbols for guitar include F#m9, Bb7, E/f, F#m7, F#m9, Bb7, E/f, F#m7, and D#m9. Drum notation includes 'HH' and 'FILL'. Measure numbers 1 through 8 are indicated at the bottom of the drum staff.

FLUTE

ALTO 1
me

ALTO 2

TENOR 1
me

TENOR 2

BARI.

TRP. 1
me

TRP. 2

TRP. 3
me

TRP. 4
me

TEN. 1
me

TEN. 2
me

TEN. 3
me

TEN. 4
me

GTR.
C#sus C#b G#m7 C#b C#sus C# G#m7 C#sus C#(H) C# G#m7(b9) F#b G#m7(b9) F#b A#m9 C#

PNO.
me

BASS
me HH + cross stick

DRUMS
me

9 10 11 12 13 14 15 16

PREVIEW ONLY
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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

OPT. FLUGELHORN

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45 46 47 48 49 50

musical score with various instruments and a large watermark

67

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74

PREVIEW ONLY - Requires Purchase

Chords: Dmaj9, D9sus, Bbmaj7/C, Dmaj9

Tempo/Style: COMP (SAMBA), SIMILE

Drum Patterns: SAMBA, FILL

75

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81

FLUTE: Gmi6, Ewi7(b9), A10(b9), B7(b9), A10(b9), B7(b9), Gmi6, Ewi7(b9), A9sus

GTR.: B7(b9), Gmi7(b9), C10(b9), D7(b9), C10(b9), D7(b9), B7(b9), Gmi6, Gmi7(b9), C9sus

PNO.: B7(b9), Gmi7(b9), C10(b9), D7(b9), C10(b9), D7(b9), B7(b9), Gmi6, Gmi7(b9), C9sus

DRUMS: FILL

35

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Requires Purchase".

FLUTE: ENO SOLO -2

ALTO 1: -2

ALTO 2: -2

TENOR 1: -2

TENOR 2: -2

BARI.: -2

TPT. 1: -2

TPT. 2: -2

TPT. 3: -2

TPT. 4: -2

TBN. 1: -2

TBN. 2: -2

TBN. 3: -2

TBN. 4: -2

GTR.: C16 -2

PNO.: C16, D9sus, D9#11, B15, Bmi7, G#m7(b9), G#m7(b9) SIMILE

BASS: -2

DRUMS: FILL, FILL

Measure numbers: 82, 85, 84, 85, 86, 87, 88

CONDUCTOR

89

POINCIANA

POCO RIT.
w/PNO.

This musical score page includes parts for the following instruments and voices:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SARI.
- TRP. 1 (with HARMON MUTE instruction)
- TRP. 2 (with HARMON MUTE instruction)
- TRP. 3 (with HARMON MUTE instruction)
- TRP. 4 (with HARMON MUTE instruction)
- TEN. 1 (with *cesc.* instruction)
- TEN. 2 (with *cesc.* instruction)
- TEN. 3 (with *cesc.* instruction)
- TEN. 4 (with *cesc.* instruction)
- GTR. (with chords: FADD9, Bbm7/F, Fmaj9, Ab13sus, Dbm9, Gbm7(b9))
- PNO. (with chords: FADD9, Bbm7/F, Fmaj9, Ab13sus, Dbm9, Gbm7(b9) and a SOLO section)
- BASS
- DRUMS (with *ride* instruction)

Measure numbers 89 through 96 are indicated at the bottom of the page. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the score.

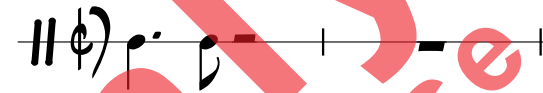
Poinciana — Rhythm Skills

Piano — mm. 9–23
 Bari — mm. 18, 20, 22
 Brass — mm. 31–32
 All — m. 51

"Master" rhythm



is like



Tenor/Bari/Bones — mm. 61, 64

Same thing, on beat 3

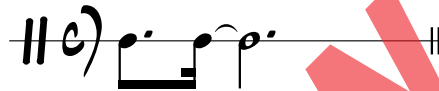


is like



Brass/Bari/Guitar — m. 17
 Piano — m. 71

With long 2nd note



is like

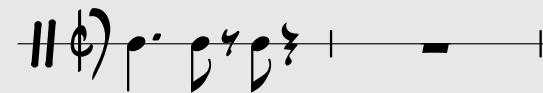


Piano/Bass — Top
 Bari/Bones — mm. 3, 4 & 5

With one 16th note added



is like

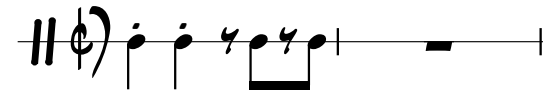


Piano — mm. 33–38
 Bones/Bari — mm. 90–93

"Comp" rhythm #1

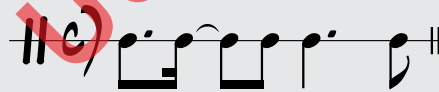


is like



Bass — mm. 25–32

Bass "Samba" groove #1

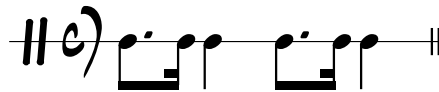


is like

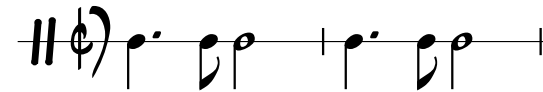


Bass — mm. 33–34

Bass "Samba" groove #2



is like



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