

Cold Duck Time

EDDIE HARRIS

Arranged by ERIK MORALES

INSTRUMENTATION

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

Optional/Alternate Parts

Auxiliary Percussion (Tambourine)
C Flute
Vibraphone
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR


Cold Duck Time was first premiered at the 1969 Montreux Jazz Festival by a group led by jazz pianist Les McCann. The composer, Eddie Harris, played tenor sax at this concert. The music has a funky style that was trending in the late 60s. Rock and funk rhythms were becoming popular to jazz musicians as they tried to keep the genre viable for the younger listening audience. This song is a classic example of how popular music of the time was beginning to find its way into serious jazz music. This arrangement features the essence of funk and rock while maintaining a contemporary jazz flair.

Articulation is critical, as always. Staccatos are short but not clipped; *marcato* or rooftop accents (▲) are detached and accented—think “daht.”

There is section independence in this chart—meaning not every section member plays the same rhythm or entrance, so make sure the players are thinking individually and focused on their own part and how it connects to the ensemble. The intro line for trombones and rhythm section should be played with confidence—dig in. The grace notes in the melody line are ornamentation. Sometimes grace notes can detract from a note or phrase due to players focusing on playing the grace note more than the written note. Share this concept with the band members—the written note rhythm is priority, therefore the grace note does not interfere with the written rhythm. If it’s a problem, omit the grace notes.

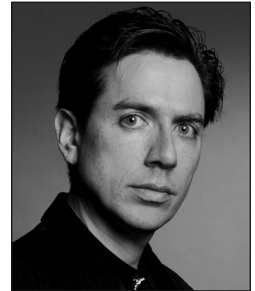
The section beginning at measure 42 may be open for solos in other instruments beyond the written alto and optional bari solos. Keep in mind the written solos are a guide—encourage improvisation! Consider other/additional instruments to solo to include vibes if desired. Reserve the background figures for the last repeat of each solo. Note the guitar solo with an overdrive effect (or optional trumpet) at measure 68—kick it hard in this solo space. Other points of interest include angular rhythms like the ones that appear at measures 66–69, 101, and 105–106. Careful rehearsal of these rhythms is essential—upbeats should be heavily accented.

For the rhythm section, the piano, bass, and drum parts are well-notated. The guitar part has written notes, rhythmic slashes, and standard slashes. The rhythmic slashes indicate to play the written chord with the notated rhythm, and the standard slashes are for basic comping behind the ensemble or soloists. With the energy and rhythmic complexity in this chart, I suggest the comping be rhythmical to enhance the groove. Listen, blend, and create an effective comping rhythm.

Caution the band to observe the modulation in measure 101—watch the key signature. There are also dynamics and a few  markings followed by crescendos—look and listen!

Enjoy!

—Erik Morales



Erik Morales

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor’s degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
40357S

COLD DUCK TIME

By Eddie Harris
Arranged by Erik Morales

FUNK ROCK $\text{♩} = 132-144$

1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS
AUXILIARY PERCUSSION (TAMBOURINE)

OVERDRIVE
CRASH CYN.
H.H.
ON RIM
TAMBOURINE
SIM.
C2

1 2 3 4 5 6 7 8

CONDUCTOR

GOLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERO.

9 10 11 12 13 14 15 16

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CONDUCTOR

GOLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

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(D7) Eb7 F7 A#7(b9) A#9(b9) G#9(b9) D7 Eb7 F#9(b9) F7

RIDE CYN. CE. (SILENCE) (G.D.)

Detailed description: This is a conductor's score for a piece titled "GOLO DUCK TIME". The score is written for a full orchestra and a vocal ensemble. The vocal ensemble consists of Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental ensemble includes Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is divided into measures 17 through 24. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature melodic lines with various ornaments and accents. The instrumental parts provide harmonic support with chords and rhythmic patterns. The guitar part includes specific chord voicings: (D7), Eb7, F7, A#7(b9), A#9(b9), G#9(b9), D7, Eb7, F#9(b9), and F7. The drum part includes a "RIDE CYN." section, a "CE." section, a "(SILENCE)" section, and a "(G.D.)" section.

25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

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Detailed description of the musical score: This is a page of a musical score for a piece titled 'Gold Duck Time'. The score is arranged for a conductor and includes parts for vocal soloists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), a brass section (Trumpets 1-4, Trombones 1-3, Bass Trombone), guitar, piano, bass, drums, and auxiliary percussion. The music is in the key of D major and 4/4 time. The vocal parts feature a melody with various ornaments and dynamics. The instrumental parts provide harmonic support and rhythmic drive. A large red watermark is overlaid on the score, reading 'Legal Use Requies Purchnas'. The page is numbered 4 and contains measures 25 through 32.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

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33 34 35 36 37 38 39 40

Ride Cym. H.H. Ride Cym.

(D7) Eb7 F7 A13(b9) D13(b9) D7 Eb13 F13 A13sus A13sus G13sus G13sus

CONDUCTOR

COLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

49 50 51 52 53 54 55 56

8b7 C7 O7 8b7 C7 O7 8b7 C7 O7

(Db7) Eb7 F7 Db7 Eb7 F7 (SILENCE) F7

(SILENCE)

(Db7) Eb7 F7 Db7 Eb7 F7 (SILENCE) F7

CR. FILL CHOKE (SILENCE)



CONDUCTOR

GOLO DUCK TIME

2. END SOLO (58)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. w/ TENS.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS H.H. Closeo

AUX. PERC.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79 80

82

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

A7

E♭9sus

D9sus

G7

END SOLO

PLAY H.H. ONLY THROUGH MS. 91

H.H. CLOSED

AD LIB.

81 82 83 84 85 86 87 88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

91

CLEAN G⁹ F⁹ E⁹ E⁹ F¹⁵ G^{7sus} G⁷ E⁷ E⁷ F¹⁵ AS WEITEN (OVERDRIVE)

ON BELL

90 91 92 93 94 95 96

100

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PEER.

H.H. CLOSED

8u17

E7u5

8u17

E7u5

97 98 99 100 101 102 103 104



CONDUCTOR

GOLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

114

115

116

117

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (Fmaj7) Gmaj9 Asus A F#5 Gmaj9 A6 written D#5 AD LIB.

PNO.

BASS (Fmaj7) Gmaj9 Asus A F#5 Gmaj9 D#5

DRUMS ON BELL Big SOLO FILLS!

AUX. PERC.

118

119

120

121

122

123

124

125

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