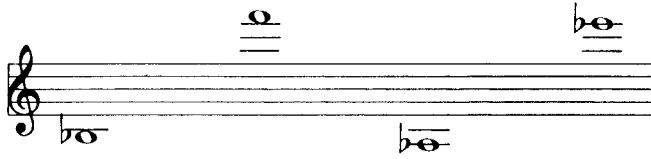
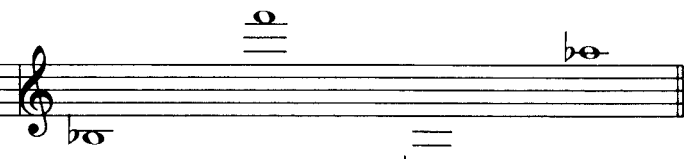




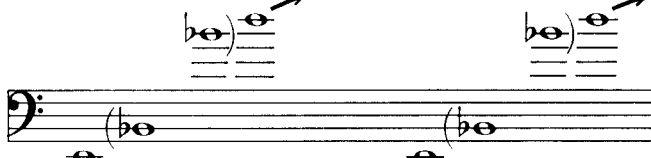



I. Ranges and Transpositions of the Instruments Used in This Book

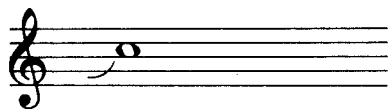
<p>B\flat Soprano Sax</p>  <p>Written Sounds</p>	<p>E\flat Alto Sax</p>  <p>Written Sounds</p>
<p>B\flat Tenor Sax</p>  <p>Written Sounds</p>	<p>E\flat Baritone Sax</p>  <p>Written Sounds</p>
<p>B\flat Trumpet *</p>  <p>Written Sounds</p>	<p>B\flat Flugelhorn *</p>  <p>Written Sounds</p>
<p>Trombone*</p>  <p>Written Sounds</p>	<p>String Bass *</p>  <p>Written Sounds</p>

* Parentheses indicate the practical range, especially for small group writing. If strong voicings are used, a powerful sound can be achieved without exceeding the practical ranges.

II. Articulation and Jazz Inflections Used in This Book

Scoop

Begin below the given pitch. Scoop up to the given pitch. The scoop is usually rather quick, but sometimes takes longer at slower tempos or in blues pieces.

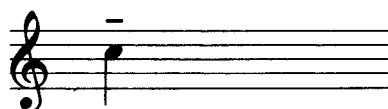


Fall Off

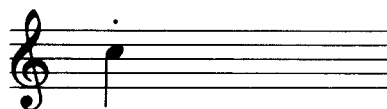
Begin on the given pitch. Let the pitch descend rapidly. The fall off usually lasts about two beats, but longer fall offs are often effective at slow tempos or in blues pieces. The second fall off below is usually played as a fingered glissando. In the first type, the individual descending pitches are not discernable.



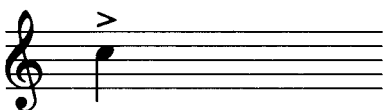
tenuto; full value
(implies a slight accent)



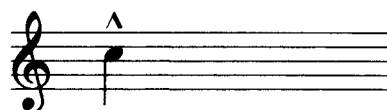
staccato; short, detached



accent; full value

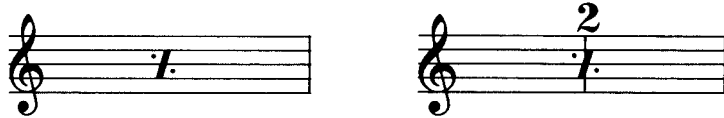


accent; short, detached



III. Basic Procedures For Score Layout

1. Try to line up the beats of each measure in each instrumental line of the score, so that it is easy to see whether the instruments are playing in rhythmic unison or in a rhythmically independent manner.
2. Do not use repeats within repeats. If there is a large repeated phrase which contains short repeated phrases within it, the short phrases must be written out. Otherwise, the meaning will be unclear.
3. Do not use more than one coda in the same piece or movement of a suite. This also is quite confusing for the players. In some cases the timesaving devices given below will be of help, although some of them cannot be used in the instrumental parts.
4. The following signs may be used as abbreviations if the music in one bar, or two consecutive bars is repeated. It should not be used for units longer than two measures. In these cases conventional repeat signs are more practical.



(repeat the previous measure) (repeat the previous 2 measures)
These abbreviations may be used in both the score and the parts.

5. When two or more instruments play in unison or octave unison, the term »col« (col trumpet, for example) may be used instead of writing out all the notes in all the unison lines. See the score excerpts in the next section for clarification of this convention. This timesaving device can *only* be used in the score.
6. If there are one or more measures in the score which exactly repeat previous measures, you may simply write »Copy Measure 1«, etc., indicating the number of the measure or measures which are being recapitulated. Notice the following score excerpt for clarification of this practice. This practice can *only* be used in the score.

Fully transposed score excerpt from
Blues for Barry
(measures 115 thru 118)

Copy Measure 1

col tenor sax (sounds in unison)

col alto sax (sounds in unison)

Copy Measure 1

Copy Measure 1

Db9 C13b9 F6,9

Gm7 C7 Am7 Abo7

Copy Measure 1