KENDOR MUSIC PRESENTS

Commissioned by the Gates Chili High School Jazz Ensemble, Rochester, NY, Chris Oldfield, Director

Ascending

style: Latin/straight 8th duration 6:55

by Fred Sturm

INSTRUMENTATION

Full Score 1st Eb Alto Sax 2nd Eb Alto Sax 1st Bb Tenor Sax 2nd Bb Tenor Sax Eb Baritone Sax 1st Bb Trumpet 2nd Bb Trumpet 3rd Bb Trumpet 4th Bb Trumpet 1st Trombone 2nd Trombone 3rd Trombone 4th Trombone Guitar Piano Bass Drums

 $\underbrace{Kendor Music, Jnc.}_{A \cup S \cup C \cap P \cup B \cup S \cap S \cap F}$

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EXTRA SCORES & PARTS AVAILABLE

TO THE DIRECTOR

Since the 1950's, jazz musicians have used modes in compositions and improvisational forms. In the same way that modes are drawn from the 7 degrees of the major scale, modes frequently used by jazz musicians are drawn from the 7 degrees of the ascending form of the melodic minor scale (1, 2, b3, 4, 5, 6, 7, 8).

The solo section at measure 81 is open for multiple repetitions and any soloists. It uses a 16 measure form featuring a progression of chords that all use the ascending melodic minor scale in the key of C. As a result, soloists can improvise over the entire form using just one simple scale. Students can also think of this as a major scale with a lowered 3rd.

Grace notes in the saxes and brass should be approached gently and placed directly on the beat or half-beat. Trombones can approach these as a glissandi (use alternate 4th position D as a grace note to precede C in measure 50).

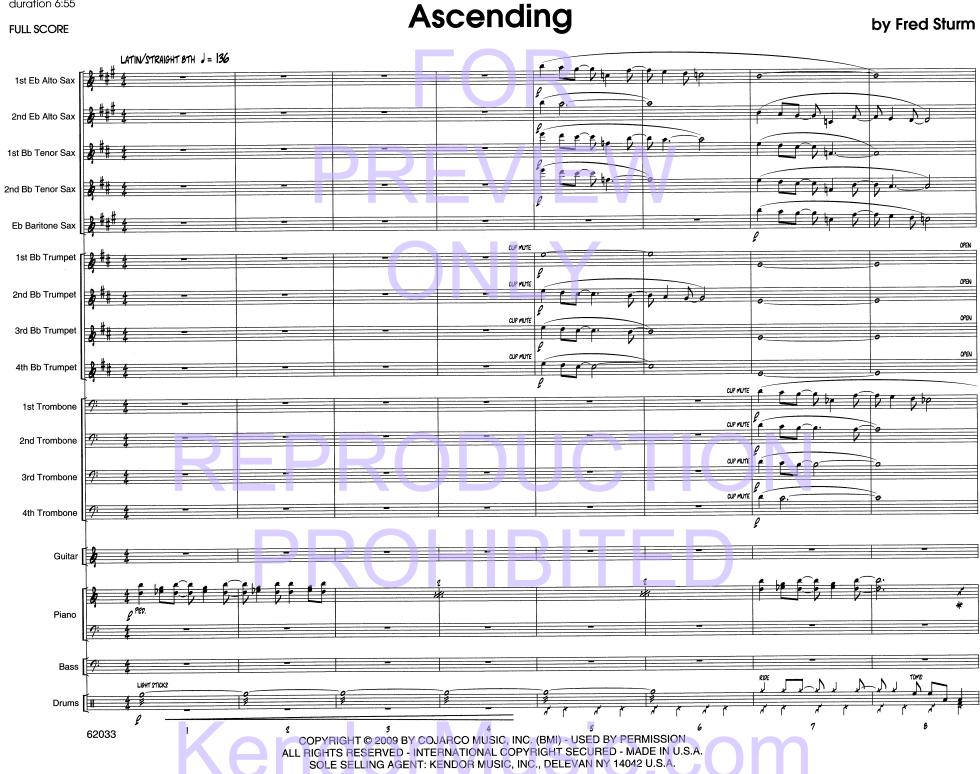
An acoustic grand piano is preferred. The piano part is supplied with suggested voicings and rhythms, but the pianist is encouraged to develop other voicings of the chords and generate new rhythmic ideas. Note the difference between strict RH staccato in measure 65-77 versus the accented sustained RH in measure 161-181 (when all other parts are played staccato). This mixed ensemble articulation effect is intentional.

The guitarist should strive for a sustained sound with light delay effects. Electric or acoustic bass may be used. The bass part should cross strings when possible, avoiding multiple shifting.

The bass drum must duplicate the rhythm of the bass part, but the drummer is free to vary the hi-hat pattern as desired. Auxiliary percussionists are welcome to supplement the drum part with a mix of triangle, shakers, cabasa, and congas. Vibes can also double the piano part where applicable.

FRED STURM

Fred Sturm is Director of Jazz and Improvisational Music at the Lawrence University Conservatory of Music (WI) and guest conductor of professional jazz ensembles and radio orchestras in Germany, Italy, Denmark, Sweden, and Norway. He previously served as Professor of Jazz Studies and Jazz Ensemble/Studio Orchestra Director at the Eastman School of Music (Rochester, NY) from 1991 to 2002. His works have been performed by jazz, orchestral, wind, choral, and chamber ensembles worldwide, printed by nine international publishers, and issued on four record labels. He received the 2003 ASCAP/IAJE Commission in Honor of Quincy Jones, a 1997 Grammy nomination, and Downbeat Magazine has cited his collegiate ensembles as America's best nine times. He studied at Lawrence University, Eastman School Of Music, and the University of North Texas.



duration 6:55 FULL SCORE

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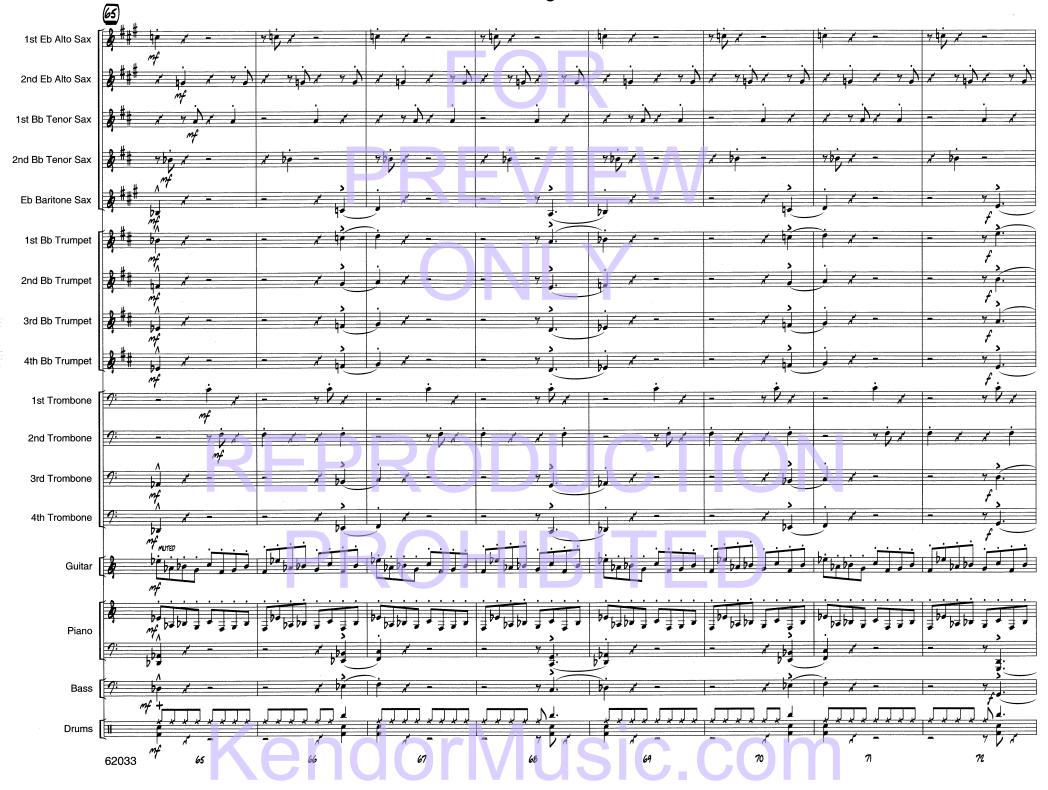






















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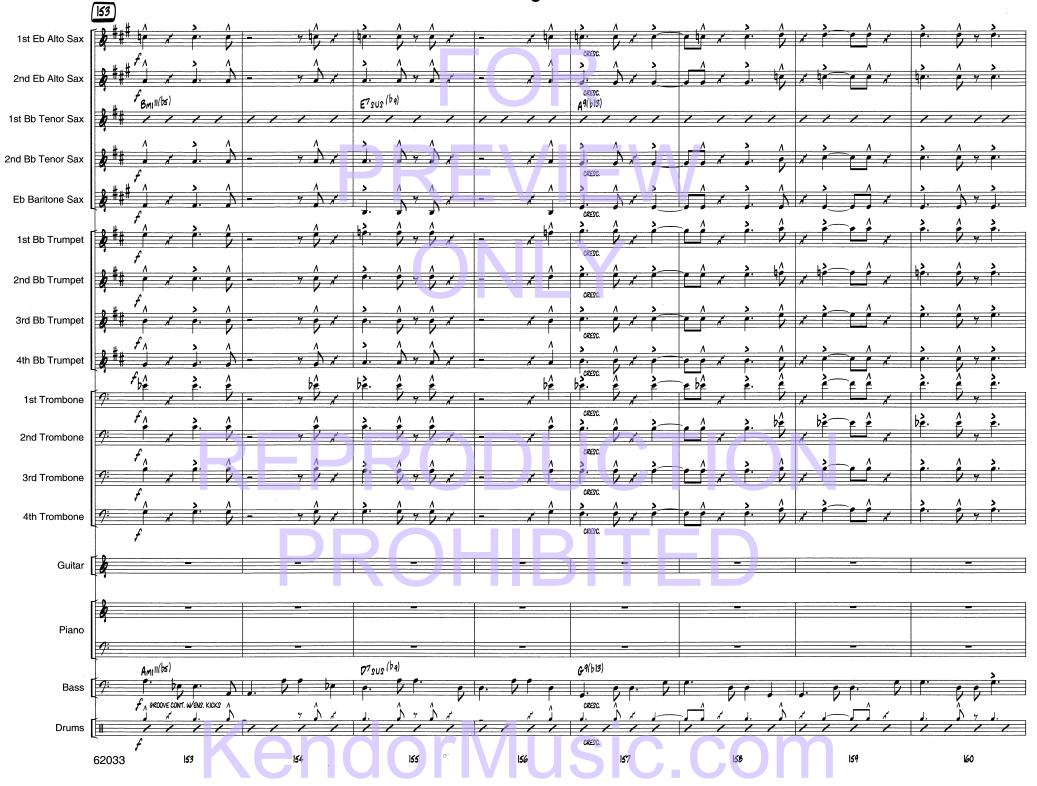








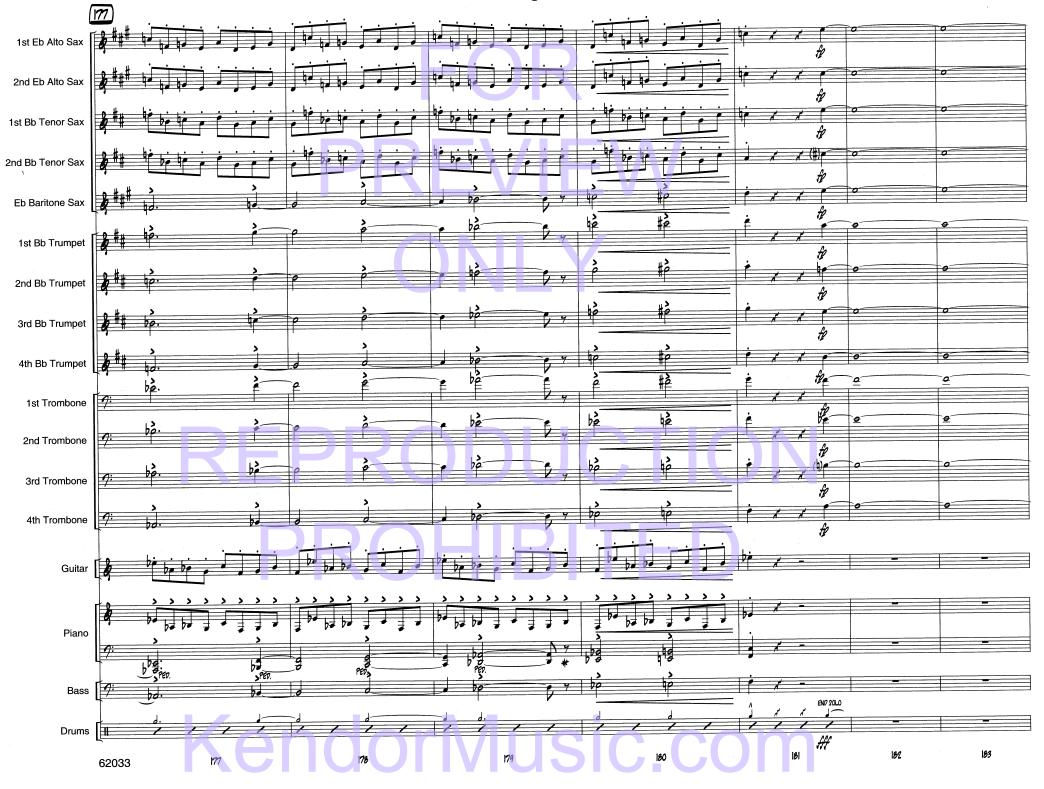






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