






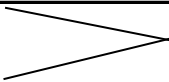
Composition Hay Burner
 Composer Sammy Nestico

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Form	Introduction								First statement of melody 1					
Phrase Structure														
Tempo	Quarter = 132													
Dynamics	<i>mf</i> is written; <i>mp</i> is more accurate								<i>mf</i> more accurate now					
Meter/Rhythm	Common Time - 4/4													
Tonality	Concert F Major													
Harmonic Motion	I	IV	I/VI	II/V	I	IV	I/VI	II/V	I /iii	IV	VI	VII/V	I /iii	ii/iii
Orchestration	Rhythm section only; piano solo in Count Basie style								2nd trumpet/Lead alto duet w/melody; no b					
General Character	Easy breezy; light								Still light. Fun. An upbeat character					
Means for Expression	The hi-hat and bass should lock in and let the piano player lay back into the Count Basie style.								Duet can add inflection where the accents are voicelike/scat as possible. Off-beat tonguing					
Conducting Concerns	Counting off a good swing pattern is the main concern.								Cue duet in on first entrance.					
Rehearsal Consideration	The rhythm section must immediately lock into the groove and make it sound easy, even though it's not. The hi-hat must not drag.								Intonation with the duet will be a con					


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Measure #	15	16	17	18	19	20	21	22	23	24	25	26	27	28
Form			Second statement of melody 1								Full ensemble for the first time			
Phrase Structure														
Tempo	Quarter = 132										Quarter			
Dynamics			<i>mf</i> 								<i>f</i> for first time beginning			
Meter/Rhythm	Common Time - 4/4										Common			
Tonality	Concert F Major										Concert			
Harmonic Motion	II	I/iii	I / iii	IV	VI	VII	I	II	II/V	I	IV	I	IV	I
Orchestration	backgrounds		All trumpets and altos on melody; trombone backgrounds								Full ensemble; saxes w/melody			
General Character	r.		Thicker texture. Melody is dominant.								Heavier, more aggressive.			
Means for Expression	e. Make it as necessary.		All trumpets and altos must agree on articulation. Altos must listen back. Important to not overdo the dynamic level.								Bring accents out. Scoops can be in the saxophone			
Conducting Concerns			Cue rest of trumpets/altos in on entrance.								Encourage the crescendo at measure and rhythmic			
Rehearsal Consideration	cern.		Intonation will be a concern with trumpets and altos. Style will need to remain light, even as others are added.								Playing at the top of the dynamic. Have students understand that later. Intonation in the saxophone with sustained notes. M. 32 has			

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Measure #	29	30	31	32	33	34	35	36	37	38	39	40	41	42
Form	Phone; melody 2 w/backgrounds				Melody 1 is back in duet form with trombone backgrounds									
Phrase Structure														
Tempo	Half = 132				 Quarter = 132									
Dynamics	Don't overdo it				<i>mf</i> ; back to initial duet feel									
Meter/Rhythm	Common Time - 4/4				Common Time - 4/4									
Tonality	F Major				Concert F Major									
Harmonic Motion	IV	I	II	II/V	I	IV	VI	VII	I	II	II/V	I	II/V	I
Orchestration	Saxophone and brass with backgrounds				Trumpet/alto duet; trombone backgrounds; one tutti measure at end of phrase									
General Character	Drums and bass can dig in.				Back to the easy, light feel.									
Means for Expression	The saxophone should be really dramatic. A lot of bite on the phone line.				The duet can inflect as they did earlier. The trombone backgrounds should be really nice and tight. They should sound very rich and sonorous.									
Conducting Concerns	Bringing the dynamic level down by 24 by trombone backgrounds in the next section.				Bringing the dynamic level down and getting the style back to the easy going feel will be the main concern.									
Rehearsal Consideration	Intonation range will come naturally. The biggest impact points come from the horns. Intonation issues will be an issue, especially in measures 33-34. There are major issues with intonation.				Intonation and the returning to the softer dynamic will be the main concern. The decrescendo in measures 33-34 is vital.									

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Measure #	43	44	45	46	47	48	49	50	51	52	53	54	55	56	
Form	Full ensemble; tutti									Sax/tpt melody 2				Piano solo	
Phrase Structure															
Tempo	Quarter = 132														
Dynamics	<i>f</i>									<i>mf</i>				<i>A</i>	
Meter/Rhythm	Common Time - 4/4														
Tonality	Concert F Major														
Harmonic Motion	I	IV	VI	VII	I	IV	II/V	I	I	IV	I	II/V	I	IV	
Orchestration	Full ensemble; tutti									Sax/tpt interplay; tpts w/plungers				Count Basie	
General Character	Aggressive									With attitude				Light, la	
Means for Expression	Short notes are most important and key to the cleanliness of the line. M. 43 should start softly and grow.									Snarly. Trumpet plungers mutes should open with a lot of "waa" sound.				Easy going.	
Conducting Concerns	Main impact points should be the greatest concern along with the different dynamic twists.														
Rehearsal Consideration	The rise and fall of the line is crucial. Dynamic level should not be loud on every note. Provide interest with accents and dynamic shifts.									The saxophone line needs some concentration with the scoop and grace notes. Trumpets need mute instruction.				Keeping the s swinging hard tin	

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Year	Percentage of people who have ever been in a romantic relationship
1990	75%
1995	78%
2000	80%
2005	82%
2010	85%


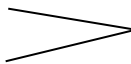
Composer Sammy Nestico

Measure #	71	72	73	74	75	76	77	78	79	80	81	82	83	84
Form	Saxophone Solo													
Phrase Structure														
Tempo	Quarter = 132													
Dynamics					Saxophones are even a little louder than before; trombone backgrounds are <i>mf</i> to <i>f</i> ; crescendo toward the end of the line									
Meter/Rhythm	Common Time - 4/4													
Tonality	Concert F Major													
Harmonic Motion	IV	I/VII	V	V	V	iii	V	iii	V	iii	V	drum solo	I/IV	I
Orchestration					Trombone backgrounds added to existing orchestration									Full ensemble
General Character					More aggressive here; suspense building									
Means for Expression	Areas of inflection. Accents, glissandos, scoops, triplets and articulations must be like among all players.													The ensemble will help with the phrasing.
Conducting Concerns	It is important to get out of the way and let the saxophonists dig in and do the work.													Getting the ensemble to dig in.
Rehearsal Consideration	The saxophones are fixed on their own. Rehearsal time can be used for the ornaments like glissandos and scoops as well as articulation. The band must crescendo toward the end of the phrase to bring the tutti section back in.													Articulation of the saxophones.

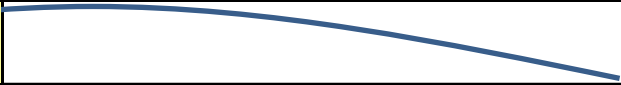

Composer Sammy Nestico

Measure #	85	86	87	88	89	90	91	92	93	94	95	96	97	98
Form	Full ensemble; shout chorus							Melody 1 like; introductory feel						
Phrase Structure														
Tempo	Quarter = 132													
Dynamics	<i>ff</i>							<i>mf</i>						
Meter/Rhythm	Common Time - 4/4													
Tonality	Concert F Major													
Harmonic Motion	IV	VI	VII/V	I/iii	IV	II	I	I	IV	I	V	I	IV	I
Orchestration	ensemble; everyone is digging in and swinging hard. This is the most impactful section of the piece.							Full ensemble gradually dissipates; piano solo returns						
General Character	Raucous; bombastic; aggressive							Easy-going; light; resolved						
Means for Expression	entire band must swing really hard. Off-beat articulations help aid in that. It's important to notate the notes that get the most emphasis even though this is a loud section.							The pairs of eighth notes are perfect opportunities to demonstrate the ability to swing.						
Conducting Concerns	Getting out of the way of the group is probably the best idea here. Let them get after it.							Aiding in the change of style is the main goal here						
Rehearsal Consideration	Enunciation and accents are of most importance. Alignment within the ensemble is necessary.							The pairs of eighth notes will make or break the swing. They are very apparent since they are being passed around the group. Warm-up exercises doing this very thing will aid in practicing this technique.						

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Measure #	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form		Full ensemble; Saxophones have line reminiscent of melody 2;												
Phrase Structure														
Tempo		Quarter = 132												
Dynamics		<i>ff</i>												
Meter/Rhythm		Common Time - 4/4												
Tonality		Concert F Major												
Harmonic Motion	V/I	IV	I	IV	II/I	IV	I	II	II	I	IV	VI	VII/V	I/iii
Orchestration	ns	Saxophones with melody; trumpets and trombones with a call and response background figure									Duet returns in 2nd trumpet and lead			
General Character		Aggressive and raucous once again; one final fight									Light			
Means for Expression	to	Saxophones must play line with some attitude; it's bossy. Trombones and trumpets should stay out of the way of the saxophones even though everyone's playing.									Duet should repeat inflection of phrase			
Conducting Concerns		Encourage the saxophones to play out and the brass to balance to the saxophones.									Encourage the rhythm section to s			
Rehearsal Consideration	style. and the lid in	Brass will want to overbalance saxophones - they should always play just under the saxophones. Brass should understand they are not together - have them work on their call and response figures without saxophones for listening purposes.									The timing in the trombone background rel			

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Measure #	113	114	115	116	117	118	119	120	121
Form	Melody 1 returns							Coda	
Phrase Structure									
Tempo	Quarter = 132							Quarter = 132	
Dynamics	<i>mf</i>							<i>f</i>	
Meter/Rhythm	Common Time - 4/4							Common Time - 4/4	
Tonality	Concert F Major							Concert F Major	
Harmonic Motion	II	II	I	II	I	II	II/IV	I/VII	I
Orchestration	d alto; hi-hat back in drums; trombone backgrounds							Saxes then full ensemble	
General Character	; easy-going; sparse							Resolved	
Means for Expression	s past; backgrounds should be slightly more aggressive than the duet							Others mentioned before as well as "spit it" syllable in sixteenths	
Conducting Concerns	steer the band back to the native Count Basie feel.							Fermata/drums et fill/cut off	
Rehearsal Consideration	s is the only part of this section that hasn't already been rehearsed/developed.							The fermata, drum fill and cut off should be rehearsed frequently.	