

JAZZ REPERTOIRE SERIES

# A GOOD HARD LOOK

by  
ROGER SCHMIDLI

**DURATION:** 4'00"

**LEVEL:** 4

## INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Vibraphone (optional)

## *Jazz Music*

by Australian Composers

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# A GOOD HARD LOOK

Roger Schmidli

**Duration:** 4'00"

**Level:** 4

## **Program Notes:**

From a breathy tenor sax solo to the wailing climax from the whole band tutti before the bass and piano sign off with their own little moment at the end, widely contrasting dynamics and a demand for courageous but precise and articulate playing, this chart really does force the band members to take *A Good Hard Look*. This Basie styled chart, for a bit of a change, hands over the main melody to the real stars of the band: the trombones!

*A Good Hard Look* regularly appears in the set list for Melbourne's, Daryl McKenzie Jazz Orchestra.

## **Performance Notes:**

This chart demands great attention to contrasting dynamics. The drummer is central to this, determining the volume of the band and pre-empting many of the changes. The sudden jumps from soft to loud at bars [B], [D] and [E] are all good examples. The change from '*fff*' to '*p*' at [J] is the climactic moment of the chart and, done properly, is very exciting in performance. In the loudest dynamic passages, good balance within the sections should be emphasised at all times while also paying close attention to specific articulations and clean cut offs. It sounds obvious, but it's amazing how many bands don't do this!

## **About the Composer:**

Roger resides in Melbourne, Australia where he is a musician, composer, conductor and music educator. As a trombonist he works in professional theatre, has recorded for television and movie soundtracks and has toured in the past with the likes of Ray Charles and Jerry Lewis. He is also a long term member of the Daryl McKenzie Jazz Orchestra.

Roger studied music and music education at the University of Melbourne. He is currently Head of Brass and Bands at Scotch College Melbourne where he is the director of the Senior Wind Symphony and The Scotch College Senior Stage Band. He oversees the jazz and band programs, working extensively with young musicians from the ages of eight through to eighteen.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

# A Good Hard Look

ROGER SCHMIDLI

Basic Style Moderate Swing  $\text{♩} = 116$

A

Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone 1  
Tenor Saxophone 2  
Baritone Saxophone  
Trumpet 1  
Trumpet 2  
Trumpet 3  
Trumpet 4  
Trombone 1  
Trombone 2  
Trombone 3  
Trombone 4  
Guitar  
Piano  
Bass  
Drums  
Vibraphone (optional)

Freddy Green style  
Cm7 Dm7(b9) G7(b9) Ab7 G7(b9) Cm7 Dm7(b9) G7(b9) Ab7 F7 G7(b9) Cm7 Dm7(b9) G7(b9) Ab7 G7(b9) Cm7 Dm7(b9) G7(b9)

mp  
mf with energy  
Soli  
mp  
Soli  
mf with energy  
Soli  
mf with energy  
Soli  
mf with energy  
mp  
mf  
mp  
mp  
mp

1 2 3 4 5 6 7 8 9 10 11 12 13 14

SAMPLE SCORE

Alto 1 *Long* *f* *ff* *mf* *mp*

Alto 2 *Long* *f* *ff* *mf* *mp*

Ten. 1 *Long* *f* *ff* *mf* *mp*

Ten. 2 *Long* *f* *ff* *mf* *mp*

Bari. *Long* *f* *ff* *mf* *mp*

Tpt. 1

Tpt. 2 *To harmon mute (stem out)* *Solo ad lib. (harmon mute)* *D7(b9)* *G7* *A7* *Dm7* *Fm#17* *A7(45)*

Tpt. 3

Tpt. 4

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Tbn. 4 *f* *ff*

Gtr. *Ab7* *G7(45)* *Cm7* *Bbm7* *Ab7* *G7* *F7* *G7* *G7(45)* *Cm7* *C7(b9)* *Fm7* *G7* *Cm7(b5)* *Ebm#17* *G7(45)* *mp*

Pno. *Ab7* *G7(45)* *Cm7* *Bbm7* *Ab7* *G7* *F7* *G7* *G7(45)* *Cm7* *C7(b9)* *Fm7* *G7* *Cm7(b5)* *Ebm#17* *G7(45)* *mp*

Bass *ff* *mp*

Dr. *Big fill* *ff* *mp*

Vib. *ff*

15 16 17 18 19 20 21 22 23 24 25 26 27 28

SAMPLE SCORE

Alto 1, Alto 2, Ten. 1, Ten. 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Dr., Vib.

Chord symbols: Bb7, A7, G7, F7 To open, Open, Ab7, G7, F7, Eb7, Dm7(b9), G7, Cm7(b9), F7, Abm17, G7(b9), Ab7, G7(b9), Cm7, Dm7(b9), G7(b9).

Performance markings: *f*, *sfzp*, *ff*, *sub. f*, *mp*, *mf*, *ff*, *sub. mp*, *Soli*, *W/ Tbn.*, *Solo*, *Fill*, *Swing it*.

Section markers: [D], [E].

Tempo/Character markings: *Very short*.

Measures: 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42.



Alto 1 *sim.* *f grad. cresc.* *Sit back* *ff*

Alto 2 *sim.* *f grad. cresc.* *Sit back* *ff*

Ten. 1 *sim.* *f grad. cresc.* *Sit back* *ff* Solo break (play it cool)

Ten. 2 *sim.* *f grad. cresc.* *Sit back* *ff*

Bari. *sim.* *f grad. cresc.* *Sit back* *ff*

Tpt. 1 *f* *ff* *f cresc.* *Sit back* *ff*

Tpt. 2 *f* *ff* *f cresc.* *Sit back* *ff*

Tpt. 3 *f* *ff* *f cresc.* *Sit back* *ff*

Tpt. 4 *f* *ff* *f cresc.* *Sit back* *ff*

Tbn. 1 *ff* *f cresc.* *ff*

Tbn. 2 *ff* *f cresc.* *ff*

Tbn. 3 *ff* *f cresc.* *ff*

Tbn. 4 *ff* *f cresc.* *ff*

Gtr. *ff* *f grad. cresc.* *ff*

Pno. *ff* *f grad. cresc.* *ff*

Bass *f grad. cresc.* *ff* As written

Dr. *f grad. cresc.* *ff*

Vib. *f grad. cresc.* *Sit back* *ff*

43 44 45 46 47 48 49 50 51 52 53 54 55 56

SAMPLE SCORE

**F**

Alto 1

Alto 2

Ten. 1 *Dm7 E<sub>b</sub>7(9<sub>b5</sub>) A7(9<sub>b9</sub>) Bb7 A7(9<sub>b5</sub>) Dm7 E<sub>b</sub>7(9<sub>b5</sub>) A7(9<sub>b9</sub>) Bb7 A7(9<sub>b5</sub>) Dm7 Cm7 Bb7 A7*

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. *Cm7 Dm7(9<sub>b5</sub>) G7(9<sub>b9</sub>) Ab7 G7(9<sub>b5</sub>) Cm7 Dm7(9<sub>b5</sub>) G7(9<sub>b9</sub>) Ab7 G7(9<sub>b5</sub>) Cm7 Bbm7 Ab7 G7*  
*mp*

Pno. *Cm7 Dm7(9<sub>b5</sub>) G7(9<sub>b9</sub>) Ab7 G7(9<sub>b5</sub>) Cm7 Dm7(9<sub>b5</sub>) G7(9<sub>b9</sub>) Ab7 G7(9<sub>b5</sub>) Cm7 Bbm7 Ab7 G7*  
*mp*

Bass *mp*

Dr. *mp* 4 8 4

Vib.

57 58 59 60 61 62 63 64 65 66 67 68

G

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

Vib.

Very short

mf

sim.

mp

ff

F7

G7

G7(45)

Cm7

C7(9)

Fm7

G7

Cm7(9)

Ebm7

G7(45)

A7

G7

F7

Eb7

W/ Tbn.

Fill

mp

ff

69

70

71

72

73

74

75

76

77

78

79

80

SAMPLE SCORE



The musical score is arranged in a standard orchestral layout. The top section includes vocal parts for Alto 1 and Alto 2, Tenor 1, Tenor 2, and Baritone. The middle section features four trumpet parts (Tpt. 1-4) and four trombone parts (Tbn. 1-4). The bottom section includes Guitar (Gtr.), Piano (Pno.), Bass, Drums (Dr.), and Vibraphone (Vib.).

Key musical elements include:

- Chord Progression (Guitar/Piano):**  $Dm7(9b5)$ ,  $G7$ ,  $Cm7(9b5)$ ,  $F7$ ,  $Abmaj7$ ,  $G7(9b9)$ ,  $Ab7$ .
- Instrumentation:** Alto 1 and 2 play melodic lines with dynamics  $p$  and  $mf$ . Tenor 1 and 2 play rhythmic patterns. Trumpet 4 and Baritone play melodic lines with dynamics  $p$  and  $mf$ . Guitar and Piano provide harmonic support with dynamics  $mp$  and  $f$ . Bass and Drums provide the rhythmic foundation.
- Performance Markings:** A large red watermark "SAMPLE SCORE" is overlaid across the center of the page. Specific performance instructions include "Solo" for the Bass and "f" for the Piano and Drums.

SAMPLE SCORE

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. *mp*

Pno. *mf* Solo *ff*

Bass *mp*

Dr. *mp*

Vib.

C<sub>7</sub> D<sub>9</sub>(45) G<sub>7</sub>(9<sub>9</sub>) A<sub>b</sub>7 G<sub>7</sub>(45) C<sub>7</sub> D<sub>9</sub>(45) G<sub>7</sub>(9<sub>9</sub>) A<sub>b</sub>7 G<sub>7</sub>(45)

91 92 93 94 95 96 97 98 *ff*

Big fill

The musical score is arranged in a standard orchestral layout. It includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Vibraphone. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, triplets, and dynamic markings such as *ff* and *trumpet*. A large red watermark reading "SAMPLE SCORE" is overlaid diagonally across the center of the page.

1

Alto 1 *sub. p*

Alto 2 *sub. p*

Ten. 1 *sub. p*

Ten. 2 *sub. p*

Bari. *sub. p*

Tpt. 1

Tpt. 2 Solo ad lib. (harmon mute) *Bb7 A7(45) Dm7 Eb7(45) A7(45)*

Tpt. 3

Tpt. 4

Tbn. 1 *sub. p*

Tbn. 2 *sub. p*

Tbn. 3 *sub. p*

Tbn. 4 *sub. p*

Gtr. *Comp C#7 Dm7(9b5) G7(45) Ab7 G7(45) Cm7 Dm7(9b5) G7(45)* *Soli w/ Bass* 3

Pno. *Soli w/ Bass* 3

Bass *sub. p* *Soli w/ Pno.* 3

Dr. *sub. p* 4

Vib. *Soli w/ Bass* 3

*mp* *mp* *mp* *mf* *mf* *mf* *mp* *mp* *mp* *mp*

106 107 108 109 110 111 112 113 114 115 116

SAMPLE SCORE