

YOUNG JAZZ SERIES

MY TEMPTATION

by
DARYL MCKENZIE

DURATION: 5'10"

LEVEL: 2

INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4 (optional)

Trombone 1

Trombone 2

Trombone 3 (optional)

Trombone 4 (optional)

Guitar

Piano

Double Bass

Drums

Vibraphone (optional)

ALTERNATE/OPTIONAL PARTS

C Flute

French Horn (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 2)

Tuba

Jazz Music

by Australian Composers

Published and printed in Australia by the **BROLGA MUSIC PUBLISHING COMPANY**

Copyright Brolga Music 2014

CAT NO. BMJ0018

ISMN 9790 720077536



MY TEMPTATION

Daryl McKenzie

Duration: 5'10"

Level: 2

Program Notes:

My Temptation is a slow swing ballad based on the Neal Hefti style of *Lil' Darlin'* originally written for the Count Basie Orchestra's 1958 album 'The Atomic Mr. Basie'. After a brief piano introduction, the chart features laid back full horn section writing, a section for improvisation (Piano and/or Trumpet), a recap of the theme moving to an extended ending.

Performance Notes:

Although this arrangement will work with the minimum instrumentation, to get the most of the thick voicings the optional parts should be covered as best as possible.

Listen carefully to the style of Neal Hefti's *Lil' Darlin'* (Count Basie 1958) and take care that the phrases don't rush - especially consecutive downbeat quartet notes - which should be played short but not too short!

Observe dynamics and exaggerate the dynamic range by making the softs really soft. The loud dynamics often take care of themselves in young bands! Intonation will be vital in the close position voicings in the brass and saxophones.

Ensure that the rhythm section play lightly behind the piano introduction and the solo section. Check out the swing ballad brush style in some recordings. The rhythm section have a few phrases together between the horn section phrases - these need to be played tightly.

Make sure the backing figures in the solo section don't overpower the soloist - adjust the dynamic if necessary. As an option, the solo can be played both times by either Trumpet or Piano (it's notated to be Piano 1st time and Trumpet 2nd time).

In the coda, make sure the dynamics reduce gradually and the last two bars are really soft allowing the piano fills to sit above the sound of the full band. Remember - don't race! Enjoy!

About the Composer:

Daryl McKenzie is Musical Director of the Daryl McKenzie Jazz Orchestra (DMJO) and Senior Coordinator of Contemporary Performance at the Australian Institute of Music.

Daryl works as a freelance composer, arranger, trombonist and conductor. He has worked on national television shows including Hey Hey It's Saturday and Dancing with the Stars, and has orchestrated and conducted Australian and international movie scores including The Truman Show, Red Dog, and The Sapphires. He has worked extensively as an educator directing ensembles at all school levels.

Daryl's undergraduate studies in music were at the Victorian College of the Arts and North Texas State University. He holds a Master of Education (Music) from RMIT University.

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

DARYL McKENZIE

A

1

© Copyright Brolga Music 2014
International Copyright Secured. All Rights Reserved.

A large, semi-transparent red watermark with the words "SAMPLE" and "SCORE" in a bold, sans-serif font, oriented diagonally from the bottom-left towards the top-right, covering the majority of the page.

To CODA Φ

The musical score is written for a large ensemble. The instruments and their parts are as follows:

- Vocals:** Fl. (Flute), Alto 1, Alto 2, Ten. 1, Ten. 2, Bari. (Baritone), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. (Bass Trombone).
- Instrumental:** Gtr. (Guitar), Pno. (Piano), Db. (Double Bass), Dr. (Drums), Vib. (Vibraphone).

The score is marked with *mp* (mezzo-piano) throughout. The key signature is one sharp (F#), and the time signature is 4/4. The score includes a large red watermark reading "SAMPLE SCORE". The score ends with a "To CODA" instruction and a double bar line.

Measure numbers: 24, 25, 26, 27, 28, 29, 30, 31.

Fl. [C] 1. 2.

Alto 1 2nd time only *mp* *mf*

Alto 2 2nd time only *mp* *mf*

Ten. 1 2nd time only *mp* *mf*

Ten. 2 2nd time only *mp* *mf*

Bari. 2nd time only *mp* *mf*

Tpt. 1 1st time only *pp*

Tpt. 2 Solo 2nd time *pp* *mf* (pick up) *mf* (open)

(opt. Harmon) 1st time only

Tpt. 3 1st time only *pp*

Tpt. 4 1st time only *pp*

Tbn. 1 1st time only *pp* 2nd time only *mp* *mf*

Tbn. 2 1st time only *pp* 2nd time only *mp* *mf*

Tbn. 3 1st time only *pp* 2nd time only *mp* *mf*

B. Tbn. 1st time only *pp* 2nd time only *mp* *mf*

Gtr. *Gm⁹* *C¹³* *Am⁹* *D¹³(⁹/₆)* *D¹³* *Gm⁹* *D¹³(⁹/₆)* *C¹³* *Am⁹* *D¹³* *D¹³(⁹/₆)* *D¹³* *f* *Cm⁹* *f¹³*

Solo 1st time *Gm⁹* *C¹³* *Am⁹* *D¹³(⁹/₆)* *D¹³* *Gm⁹* *D¹³(⁹/₆)* *C¹³* *Am⁹* *D¹³* *D¹³(⁹/₆)* *D¹³* *f* *Cm⁹* *f¹³*

Pno. 3 3 *mf* *mf*

Db. *mf*

Dr. 4 8 *mf*

Vib. *mf*

32 33 34 35 36 37 38 39 40 41

Φ CODA

Fl.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Db.

Dr.

Vib.

42 43 44 45 46 47 48 49 50 51 52 53

Chord progression: C¹³ Am⁷ D¹³(♯2) D¹³ B_m⁷(♯5) E⁹ Am⁷ D¹³(♯2) D¹³ G_m⁹ D¹³(411) C¹³ F A¹³ G_m⁹ G_m¹³ F_m¹³(411)

Dynamic markings: *f*, *mp*, *p*

Performance instructions: *8va*, *loco*