

YOUNG JAZZ ENSEMBLE

'Round Midnight

Music by COOTIE WILLIAMS and THELONIOUS MONK

Arranged by MIKE SMUKAL

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

There are three different textures in the opening statement of *'Round Midnight*: (1) the opening motive in measures 1–3, an ensemble unison in which the balance and blend should emphasize the lower-pitched instruments. (2) In measures 4–5, the trumpet and alto have a higher pitched unison which should sound lighter but still full against the background chords. And finally, (3) in measures 6–7 there is a descending chordal line which should “float” down to the tenor sax melody.

If there is no microphone available for the tenor soloist, then the band should be constantly vigilant that they are not overpowering the soloist. Players may need to be reminded that unison lines sound louder than chords, so the rule is to back off from the unison lines. Also players need to listen to the other parts to determine the importance of their own part. Explain that the moving lines should be slightly emphasized and the stationary parts should be played on a softer level of balance.

Make sure that the eighth-note triplet figures are relaxed and not rushed. Play them evenly as true triplets and not as sixteenths and eighths.

The phrasing has been carefully marked and students should always be aware of taking big enough breaths so that they don't get caught short and have to break a phrase.

The tempo change at measure 39 is a true double-time and the trumpet eighth note line in 38 will set up the double-time feel quarter notes. Also, in 89 the pulse goes back to a true half-time, *à tempo*.

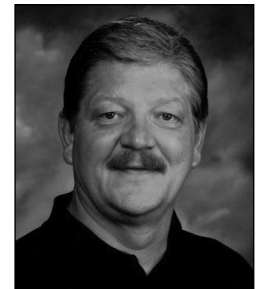
As always, the more students understand about a particular work, the better they will be able to understand what constitutes a good performance. Each composition is an opportunity for young bands to learn about music theory, history, etc. Possible discussions about *'Round Midnight* might revolve around the form (AABA), the lyrics, minor keys, different personalities of notable jazz soloists who recorded this song, etc.

The rhythm section parts are notated; however, the guitar part is in slashes for comping. For the best sound, ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality, and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward.

Above all, have fun and enjoy the musical experience of rehearsing as well as performing.

Enjoy!

—Mike Smukal



**Mike
Smukal**

Mike Smukal was a member of the U.S. Air Force with the Airmen of Note and played professionally in Las Vegas. He holds a master's degree from the University of Nevada, Las Vegas, and is currently the director of bands at Charles A. Silvestri Junior High School in Las Vegas. Mike is a prolific composer, having written many works for high school and middle school band.

CONDUCTOR
36032S

'ROUND MIDNIGHT

Music by COOTIE WILLIAMS
and THELONIOUS MONK
Arranged by MIKE SMUKAL

BALLAD ♩ = 68-80 STRAIGHT EIGHTHS

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

SOLO

F#1 F#1/E F#17/E♭

mp3

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

Chord progression: Dmi7(b9) Gmi7(b9) C7(b9) Fmi7 Bb7 Dmi7 F#7 Cmi7 F7 Bbm7 Eb7 Abmaj7 Dbmaj7 Dmi7(b9) G7(b9) C7(b9) C7(b9) Fmi Fmi/E Fmi7/Eb

Rehearsal mark 16

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

CHORDS: Dmi7(b9), Gmi7(b9), Fmi7, Bb7, Dbmi7, F#7, Cmi7, F7, Bbm7, Eb7, Abbm7, Dbbm7, Dmi7(b9), G7, Db9, C7(b9), N.C.

REHEARSAL MARK: 24

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Chord progression: Dm7(b9) G7(b9) C7 C7(b9) Bbm7 Eb7 Abm7 Dbm7 Dm7(b9) G7 Cm7 F7 Bbm7 Eb7 Abm7 Db7 Gm7(b9) C7(b9) Fm Fm/E Fm7/Eb

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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CONDUCTOR

- 6 -

ROUND MIDNIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

LATIN BOSSA

41 42 43 44 45 46 47 48

Chords: Gmi, Gmi/F#, Gmi7/F, Emi7(b9), Ebmi7, Ami7(b9), D7(b9), Gmi7, C7, Ebmi7, Ab7, Dmi7, G7, Fmi, Fmi/E, Fmi7/Eb, Dmi7(b9), Dmi7, Gmi7(b9), C7(b9), Fmi7, Bb7, Dmi7, Gb7, Cmi7, F7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

Chord symbols: Cm7, F7, Bbm7, Ebmaj7, Em7(b9), A7(13), D7(b9), Gbm7, Eb7, Abmaj7, Dbmaj7, Dm7(b9), G7(b9), Cm7(b9), C7(b9)

Chord symbols: Bbm7, Eb7, Abmaj7, Dbmaj7, Dm7(b9), G7(b9), Cm7(b9), C7(b9)

CONDUCTOR

- 8 -

ROUND MIDNIGHT

57

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Chords: Gmi(maj7), Gmi/f#, Gmi7/f, Emi7(b9), Ami7(b9), D7(b9), Gmi7, C7, Eb7, Ab7, Dmi7, G7(b9), Fmi, Fmi/E, Fmi7/Eb, Dmi7(b9), Gmi7(b9), C7(b9), Fmi7, Bb7, D7, G7, Cmi7, F7(b9)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

73

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SLIGHT RITARD.

81 82 83 84 85 86 87 88

Chord progression: Bbm7 Eb7 Abm7 Dbm7 Dm7(b9) G7 Cm7 F7 Bbm7 Eb7 Abm7 Db7 Gm7(b9) C7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

89

90

91

92

93

94

95

96

97

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