

JAZZ BAND SERIES



The Theme (The Scene)

NAT ADDERLEY and JOSEF ZAWINUL

Arranged by JACK COOPER

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

Optional Alternate Parts

C Flute
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

The tempo is ♩ = 180, the groove is a swing style in four. "The Theme (The Scene)" is played in a hard-bop style groove. It was the closing tune on each set for the Cannonball Adderley Quintet starting around 1966–1975, when Cannonball passed away. The tune was co-written by Cannonball's brother Nat and pianist/composer Joe Zawinul who were important elements of the quintet during that time. The tune is featured on numerous different live albums; some have been re-issued onto a variety of CDs/LPs:

Why Am I Treated So Bad
Capitol: (LP) ST 2617
1967

In Person
Capitol: (LP) ST 162
1968

Paris Jazz Concert
Malaco Jazz Classics: MJD 1204
1969

Country Preacher
Capitol: SKAO 404
1969

The Price You Got To Pay To Be Free
Capitol: SWBB-636
1970

Black Messiah
Capitol: SWBB-846
1970

Polskie Stowarzyszenie Jazzowe
PSJ Z SXL 0546
1972, Warsaw, Poland

Music You All
Capitol: ST 11484
1972

Both the tune and this chart have a straight ahead swing feel, but Cannonball's Quintet eventually allowed the tune to morph into a harder shuffle during the 1970s. If your rhythm section can provide driving funky shuffle beat the arrangement can be adapted for that groove. However, be careful about using too much back-beat or it becomes too rock-like. Note: there are alternate notes for the lead trumpet and bass trombone, if your band has the horses, go for it.

Regarding dynamics, direct the ensemble to clearly exaggerate all dynamics for a full effect. At measure 49, the entire band needs to come down to a *p* whisper and follow the dynamic contours then with a *c* drum fill bringing the ensemble into measure 64. This section is written specifically to allow the band dynamics to stand out. A suggestion to make the section beginning at 49 even more dynamically powerful, consider having the drums lay out until 61 for the drum fills going into 64. At measure 89 after the solo section, the band should play much softer *mf*, and develop a long build to the end of the chart.

For the rhythm section, most fills and comping is written out; however, there are slashes notated in sections for guitar and piano. Direct the guitar player to play simple quarter note comping using three-note chords for transparency, keep it simple. For the piano slash notation, direct the pianist to play a basic swing comping rhythm which typically is a pattern of eighth rest, eighth note, quarter rest, quarter note. Then vary that rhythm to avoid too much repetition. Keep the piano voicing simple, preferably with four notes in two-hands. The bass part is written-out and the drum part indicates swing-feel time with ensemble kicks above the staff.

I wrote much of the chart based on numerous recordings and transcribed materials I own and others supplied by saxophonist and Cannonball Adderley expert Chris Stewart. A great deal of the arrangement is derived from transcribed solos and material played by Cannonball, Nat, Joe Zawinul, and pianist George Duke. FYI, it is rare that Cannonball would even improvise on this tune seeing he would say his closing farewells to the audience. There are recordings Chris supplied me with that have Cannonball actually soloing over the chord changes and some sax solis are taken in part from those solos. If you want to know more about Cannonball's playing and style please go to Chris Stewart's website: cannonballjazz.com/cannonball.htm. There also another site which is also highly useful that features Cannonball Adderley info: www.cannonball-adderley.com.

I hope you enjoy the chart as much as I did writing it for you!

—Jack Cooper



**Jack
Cooper**

Jack Cooper has a wide range of experience as a performer, composer, and educator. As a saxophone/woodwind performer and arranger, Jack Cooper served from 1989 to 1995 with the U.S. Army Jazz Knights performing, recording, and touring. He joined the University of Memphis (TN) as a faculty member in 1998 and has served as an arranger and clinician for Belwin Jazz and Alfred Music Publishing since 1992.

CONDUCTOR
386935

THE THEME (THE SCENE)

By NAT ADDERLEY and JOSEF ZAWINUL
Arranged by JACK COOPER

MEDIUM SWING

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)

BASS TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY

19

W/SYNES

SET UP!

15

16

17

18

19

20

21

22

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30 31 32

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40 41 42

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37

SOLI

TIME ON H.H.

END

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

43

44

45

46

47

48

49

50

51

Closed H.H., Dev

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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52 53 54 55 56 57 58 59

(ENS.)

TO RIDE CYM.

(ENS.)

DRUM FILL SOLO

(ENS.)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74 75

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(TENS.) (ENS.) (SAX SOL.) (ENS.) (SAX SOL.)

Chords: Bb9(#11), Eb9(#11), Bb9, Ab9, G9, Dbm9, Gb7, Cm7, F7, Bb7

CONDUCTOR

- 10 -

THE THEME (THE SCENE)

ALL BACKS: ON CUE FOR THE LAST TIME
1ST TIME ONLY

76

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLOS: SHUFFLE WHEN BACKGROUNDS PLAYED

76 77 78 79 80 81 82

CONDUCTOR

- 11 -

THE THEME (THE SCENE)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

83 84 85 86 87 88 89

1. AMI9 D7(b9) 2. LAST TIME (89)

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRF.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96 97 98 99

IN 4

FILL

101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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100 101 102 103 104 105 106 107 108

DRUM SOLO FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

118

119

120

121

122

123

124

125

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