

JAZZ BAND SERIES



Out of the Doghouse

ERIK MORALES

INSTRUMENTATION

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

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)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Out of the Doghouse is a shuffle-based chart with a boogie-woogie rhythmic feel. There are mild influences of New Orleans street beat, '50s rock and roll and rock-a-billy styles throughout.

Regarding articulation, the *marcato* or rooftop accent (▲) indicates that the note should be played with a detached, hard accent (not staccato). The staccato accent is short, but not too short—always establish the tonality of the chord or note. In general, the last eighth note in a group is short. At measure 21, the brass section has the rooftop accent (▲)—play it detached and kind of fat (think “daht”). At measure 37, the brass have an eighth note figure—direct them to play it with the second note (the “and” of each beat) with a breath accent—“doo-dah-doo-dah,” etc. This will give it a stronger swing feel.

The saxes at measure 15 have some angular intervals—direct the players not to pinch their embouchure; instead maintain a stable and consistent embouchure.

I recommend the expansion of the solo section for as many players as possible. Jazz Education is a priority. The chord changes are loosely based on blues in B♭, but in a 16-bar form (instead of the traditional 12). In all cases, the background brass parts should only be played on the last 16 measures for each solo.

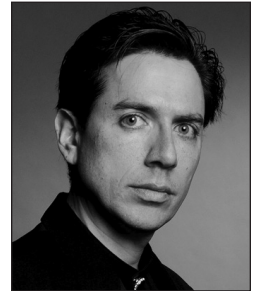
At measure 67, the sax soli is exposed, with only drums on the rim for rhythm accompaniment. Direct the saxes to dig in and play with confidence and maintain solid time, especially the bari sax player who has an independent part.

In a few instances there are lower note options for the first trumpet part. The top notes will fill the harmony out the best, but the lower notes will sound good as well. The lead trumpet player should not over-extend him or herself.

Finally, there are two versions of the ending, one of which is scored for easier play with lower trumpet parts and the other all stops out!

Enjoy!

—Erik Morales



**Erik
Morales**

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
30637S

OUT OF THE DOGHOUSE

By ERIK MORALES (ASCAP)

SHUFFLE - SWING 8THS ♩ = 160

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6

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PLAY AGGRESSIVE!

CONDUCTOR

- 2 -

OUT OF THE DOGHOUSE

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

PEDAL HAT

CLOSED HAT

8th 15th (#9)

7 8 9 10 11 12

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

13 14 15 16 17 18 19 20

Chord symbols: $B^b15(\#9)$, $F7(\#9)$, $B^b15(\#9)$, B^b15 , $E^b7(\#9)$, A^b15 , $D^b7(\#9)$, G^b15 , $F7(\#9)$

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

CLOSED HAT

21 22 23 24 25 26 27

CONDUCTOR

23/24

- 5 -

OUT OF THE DOGHOUSE

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

28 29 30 31 32 33 34

35

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. AS WRITTEN

PNO.

BASS

DRUMS FLOOR TOM SOLO

35 36 37 38 39 40 41 42

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

43 44 45 46 47 48 49 50

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REPEAT AS NEEDED FOR SOLOS

OUT OF THE DOGHOUSE

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page.

OUT OF THE DOGHOUSE

CONDUCTOR

OUT OF THE DOGHOUSE

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

59 60 61 62 63 64 65 66

67

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI (QUASI SOLO)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY ON RIM

67 68 69 70 71 72 73 74

OUT OF THE DOGHOUSE
D.S. ~~S~~AL CODA

CONDUCTOR

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

OUT OF THE DOORHOUSE
D.S. $\frac{5}{8}$ AL CODA

75 76 77 78 79 80 81 82

CONDUCTOR CODA

- 12 - (87)

OUT OF THE DOGHOUSE

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

85 86 87 88 89 90

SANG THE KEYS!

8b15(#9)

F7(#9)

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CONDUCTOR

- 13 -

OUT OF THE DOGHOUSE

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

91 92 93 94 95 96 97 98

8^b15(#9) 8^b15 Eb7(#9) A15 D7(#9) G^b15 F7(#5) 8^b15(#9) F7(#9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

99 100 101 102 103 104 105 106 107

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

LONG FALL ...

FLOOR TOM SOLO

108 109 110 111 112 113 114 115

g#15 e#7(#9) Ab15 A15 Bb15

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CONDUCTOR

OPTIONAL ENDING

- 16 -

OUT OF THE DOGHOUSE

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

111

112

113

114

115

8^b15

E^b7(#9)

A^b15

A15

8^b15