

JAZZ LINES PUBLICATIONS

*Presents*

# **TRICOTISM**

ARRANGED BY JOHN FEDCHOCK

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

## **FULL SCORE**

JLP-7813

MUSIC BY OSCAR PETTIFORD

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THE JAZZ LINES FOUNDATION INC.

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# JOHN FEDCHOCK BIG BAND SERIES

## CARIBBEAN FIRE DANCE (2002)

### **Background:**

John Fedchock's illustrious career in jazz has spanned nearly three decades. Since his emergence on the scene in 1980, Fedchock has established himself as a world-class trombone soloist, a heralded bandleader, and a Grammy-nominated arranger. An in-demand performer and writer in New York City for over twenty years, his multifaceted talents have led him to become one of NYC's premiere jazz artists. His critically acclaimed John Fedchock New York Big Band has become a marquee group, showcasing Fedchock's trombone and arranging as well as the band's all-star soloists. The band's four CDs for the Reservoir Music label, *New York Big Band*, *On The Edge*, *No Nonsense*, and *Up & Running*, have all received high praise from critics, and extraordinary success on national jazz radio charts.

Fedchock began his career as a jazz trombonist when he joined the legendary Woody Herman Orchestra in 1980. He toured with Woody's "Thundering Herd" for seven years, during which time he was musical director and a featured soloist. He served as musical coordinator and chief arranger in the production of Herman's last two Grammy Award nominated albums *50th Anniversary Tour* and *Woody's Gold Star*, and received accolades from jazz journalists worldwide. Fedchock still maintains a close association with the Herman orchestra, performing with the group on occasion and continuing to add his own compositions and arrangements to the band's library.

Fedchock has toured with T.S. Monk, Gerry Mulligan's Concert Jazz Band, Louie Bellson's Big Band, the Bob Belden Ensemble, the Manhattan Jazz Orchestra, and the Carnegie Hall Jazz Band, and has performed at jazz festivals and concert halls around the world. As a solo artist, he appears throughout the United States and has toured abroad as a guest trombonist/composer/conductor. To add to his already diverse list of multiple talents, Fedchock is also a producer of note, and has lent his studio expertise to several recent recording projects. Born in Cleveland, Ohio, Fedchock is a graduate of The Ohio State University with degrees in Music Education and Jazz Studies. He also holds a master's degree in Jazz Studies and Contemporary Media from the prestigious Eastman School of Music in Rochester, New York. He is an in-demand clinician, and conducts seminars and workshops at colleges and universities across the country.



### **The Music:**

Jazz bass legend Oscar Pettiford's best known tune gets a wonderful big band treatment courtesy of trombonist/arranger John Fedchock. This chart, written for the 2002 album *No Nonsense*, does a wonderful job of retaining the playful cheekiness of the original melody while updating it with his signature dense, modern harmonic sense.

### **Notes to the Conductor:**

The arrangement starts out with an extended introduction that sees the drums playfully filling around some crunchy horn hits. The volume level across the band should be so uniform that the places where the drums and ensemble trade off will seem to blend together rather than be two separate sections. The melody proper begins at measure 33, and is carried almost entirely by the trombones and bass; the only brief exception to this rule occurs at measure 57. The background figures in the muted brass and saxes should always remain underneath and supportive of the melody.

This arrangement obviously wouldn't be complete without a bass solo, so it should come as no surprise that the ensemble tease at measure 65 sets up just that. The solo goes on for two full choruses, with some tricky ensemble backgrounds commencing at measure 97. A half ensemble shout chorus at measure 129 is ultimately just another setup, this time for a trombone soloist for two choruses. The fake-outs finally come to an end at measure 194, where the full band comes together for one final chorus. This shout section features some deft ensemble lines that will require a bit of rehearsing to tighten up. Although the melody is never fully re-stated, it is heavily implied for the final A section at measure 218. The arrangement comes to a brisk ending with a quick ascending figure, followed by an intensely dissonant blast.

This publication is not a transcription: it has been prepared using John Fedchock's original pencil score and the set of parts used during the recording session.

**Dylan Canterbury and Rob DuBoff**

- September 2019



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ARRANGED BY JOHN FEDCHOCK

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[illegible]

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Wood 1 (A. Sax.)  
Wood 2 (A. Sax.)  
Wood 3 (T. Sax.)  
Wood 4 (T. Sax.)  
Wood 5 (B. Sax.)  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
B.S. Tbn.  
Gtr.  
Pno.  
Bs.  
Dr.

Measures 11-20. The score includes various musical notations such as notes, rests, and dynamic markings (mp). The guitar and piano parts include chord symbols:  $B^b_{13}(\frac{4}{11})$ ,  $E^b_{13}(\frac{4}{11})$ ,  $D_{13}(\frac{4}{11})$ ,  $E_{13}(\frac{4}{11})$ ,  $E^b_{13}(\frac{4}{11})$ , and  $A^b_{13}(\frac{4}{11})$ . The drum part includes a "fill" section in measure 14.

Wtr 1 (A. Sax) Wtr 2 (A. Sax) Wtr 3 (T. Sax) Wtr 4 (T. Sax) Wtr 5 (B. Sax)

Trpt. 1 Trpt. 2 Trpt. 3 Trpt. 4

Tbn. 1 Tbn. 2 Tbn. 3 B.S. Tbn.

Gtr. Pno. B.S. Dr.

mp mf

OPEN

OPT. 8vb

B7(<sup>11</sup><sub>9</sub>) E°7 A7(<sup>11</sup><sub>9</sub>) A<sup>b</sup>13(<sup>11</sup><sub>9</sub>) D<sup>b</sup>13(<sup>11</sup><sub>9</sub>) A<sup>b</sup>13(<sup>11</sup><sub>9</sub>)

fill

w/ Trombones

f

fill

33

Waa 1 (A. Sax)   
 Waa 2 (A. Sax)   
 Waa 3 (T. Sax)   
 Waa 4 (T. Sax)   
 Waa 5 (B. Sax)   
 Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 Tpt. 4   
 Tbn. 1   
 Tbn. 2   
 Tbn. 3   
 BS. Tbn.   
 Gtr.   
 PNO.   
 BS.   
 Dr.