JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Emergency Stopping Only

CRAIG SKEFFINGTON

INSTRUMENTATION

Conductor
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 Chords
Guitar
Piano
Bass
Drums

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)

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NOTES TO THE CONDUCTOR

Emergency Stopping Only was commissioned by my good friend Ernie Mills, director of the Kearsarge Regional High School Jazz Band in North Sutton, New Hampshire. The piece is dedicated to the retirement of longtime University of New Hampshire jazz educator, Dave Seiler.

Written in a Latin samba style, the piece utilizes a tumbao-like bass line (a 2-bar pattern with the accent on beat 4 in the first measure of the pattern) and an active eighth-note line played by the sax section beginning at measure 17. I suggest rehearsing this sax line slowly as it is the cornerstone of the chart. The bridge of the tune at measure 33 should stylistically contrast with the samba utilizing a half-time groove feel. Direct the bari sax and bass trombone to play aggressively in this section and take charge! Dynamically balance the trumpet line at measure 49 slightly above the eighth-note sax line. Build towards the fall at measure 71, which is the send-off for the solos.

For the solo section, a simple concert C Dorian scale (B-flat major scale) will get most players through this section as it contains most of the implied harmony. Yes, there are other chords in the progression, but this is a simplified explanation of how to maneuver through the solo section. At 135, reinforce to your drummer the need to maintain accurate time during the 8-bar drum solo—the band should not have to count! The solo should lead (safely) into the new and contrasting bass line at measure 143. In addition, I suggest working with the horns at 143 as the rhythmic subdivisions will need to be precise for this section to be effective. Once the trumpets enter at measure 155 for their soli alternating with drums, dynamically balance the ensemble accordingly.

At the conclusion of this trumpet/drum interlude section at 179, take note of the dynamic build beginning with pedal tones in the low instruments into the reprise of the melody. The 8va lead trumpet line at 195 is optional, but if you have the horses, it will add to the excitement of the chart. For the last note, in the trumpets, there are optional notes. To maintain the integrity of the voicing, if one plays the lower divisi note, then all should.

I hope you find this a fun and exciting chart.

—Craig Skeffington

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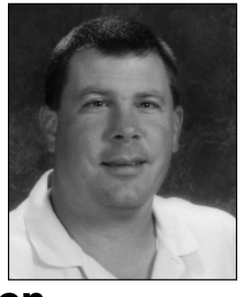


Craig Skeffington

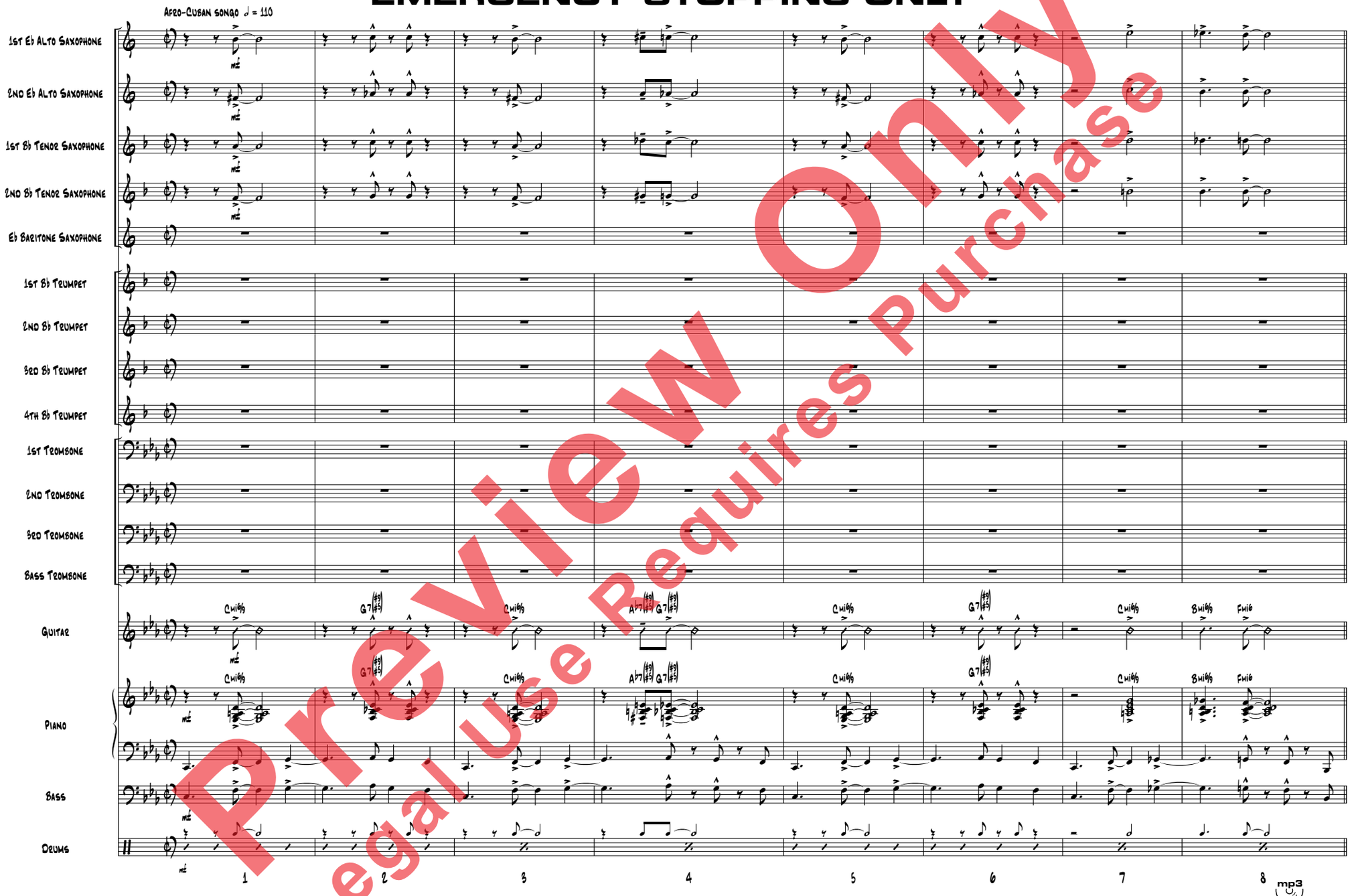
Craig Skeffington has been an active New England composer for the past 2 decades with commissions for jazz, marching and wind band. A high school band director of 15 years, Craig was the 2003 MMEA Teacher of the Year and is currently on the faculty of the University of Southern Maine. Craig has performed professionally with Barry Manilow, Natalie Cole, and toured with the Artie Shaw Orchestra.

CONDUCTOR
33352S

For David Seiler - Educator, Mentor and Friend
Commissioned by the Kearsarge Regional High School Jazz Ensemble, Ernie Mills, Director

By CRAIG SKEFFINGTON

EMERGENCY STOPPING ONLY



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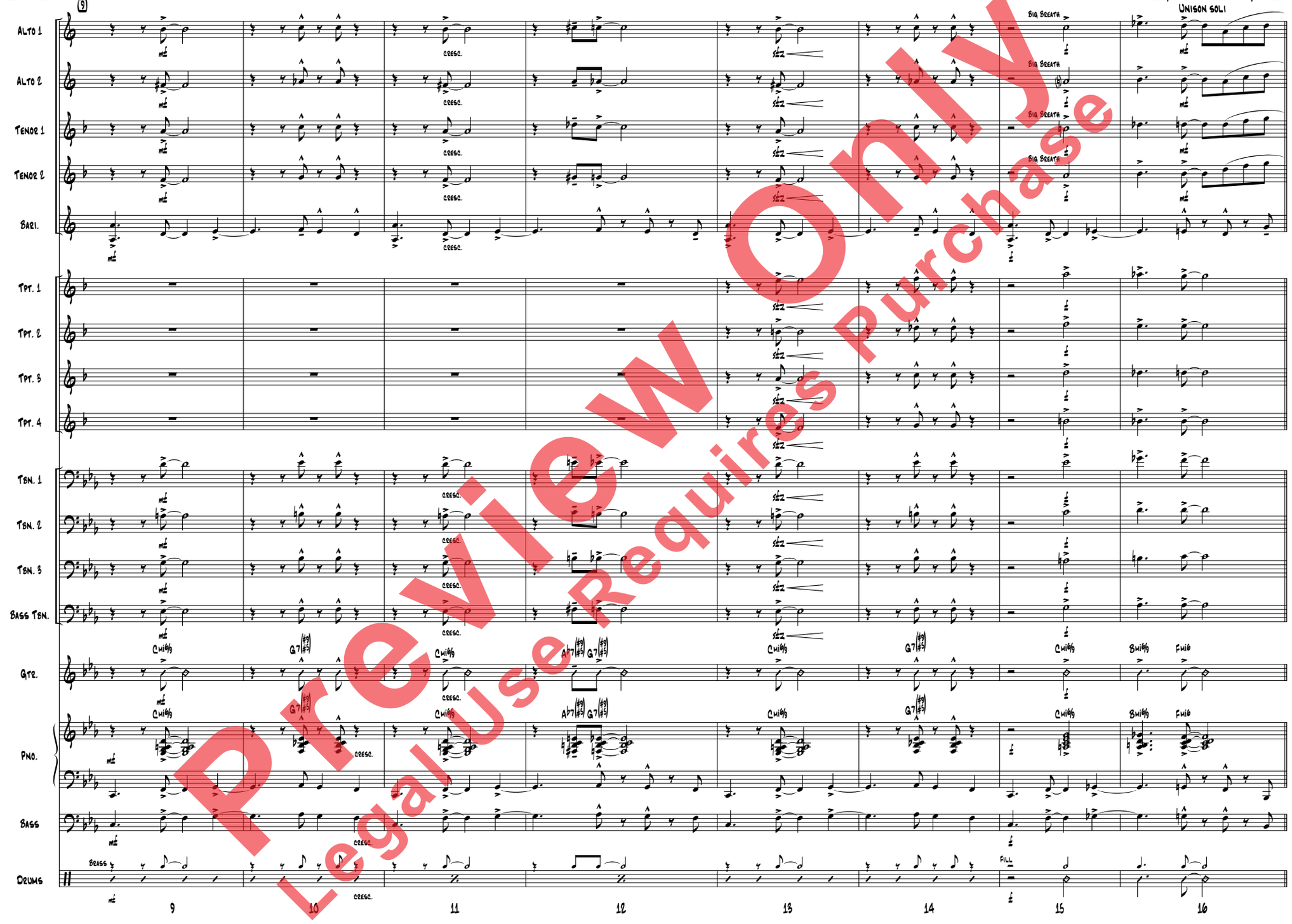

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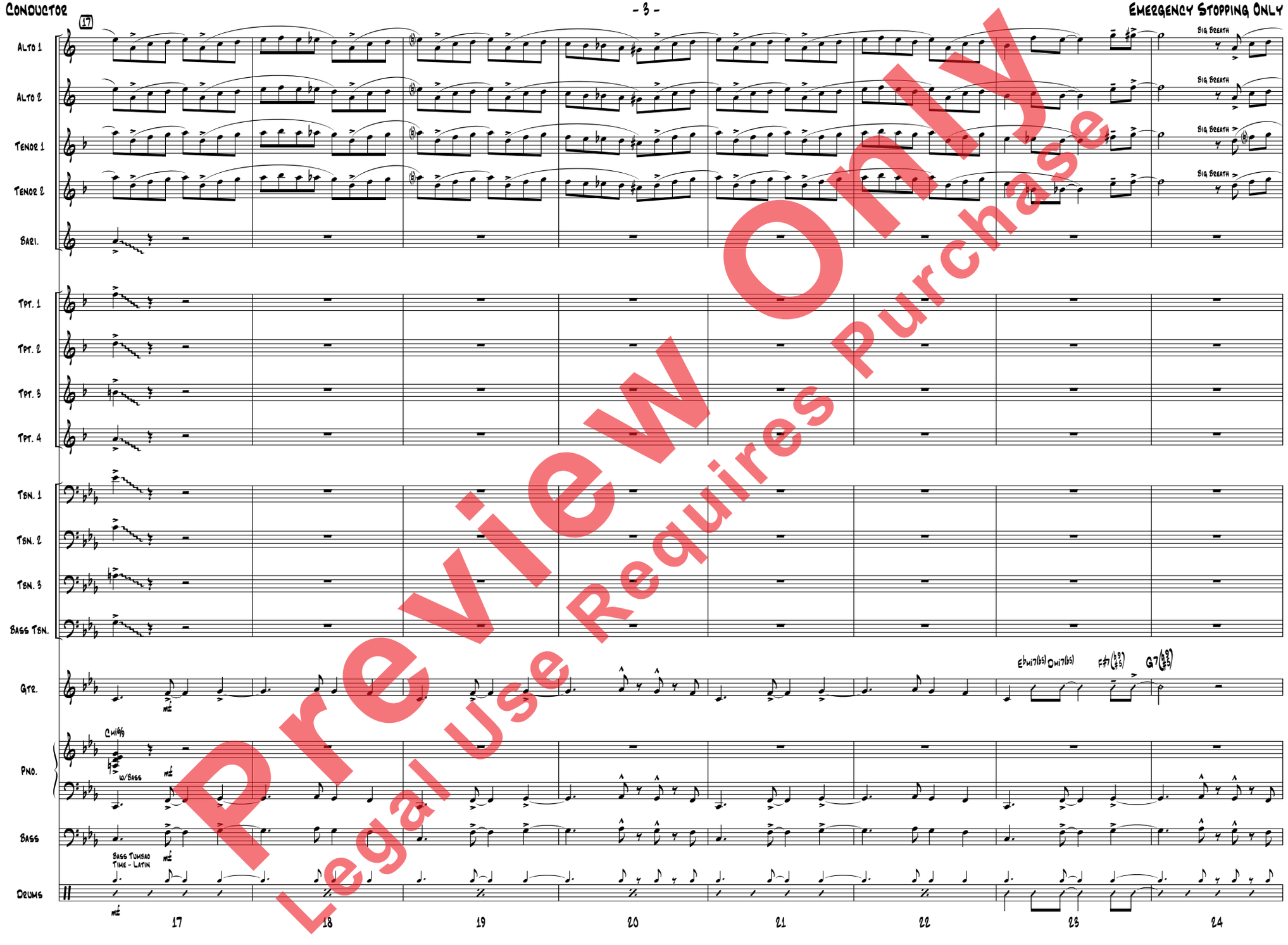

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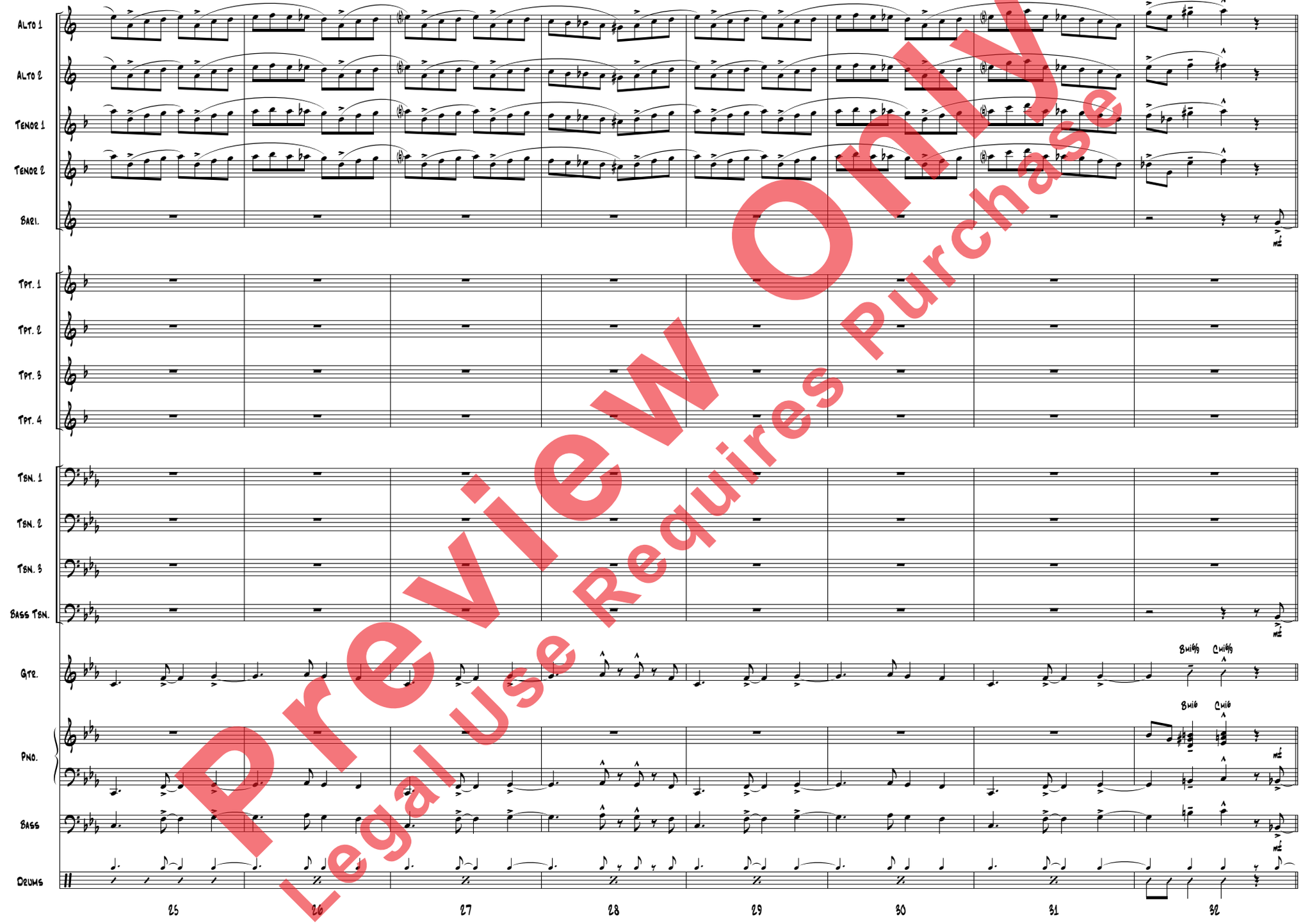

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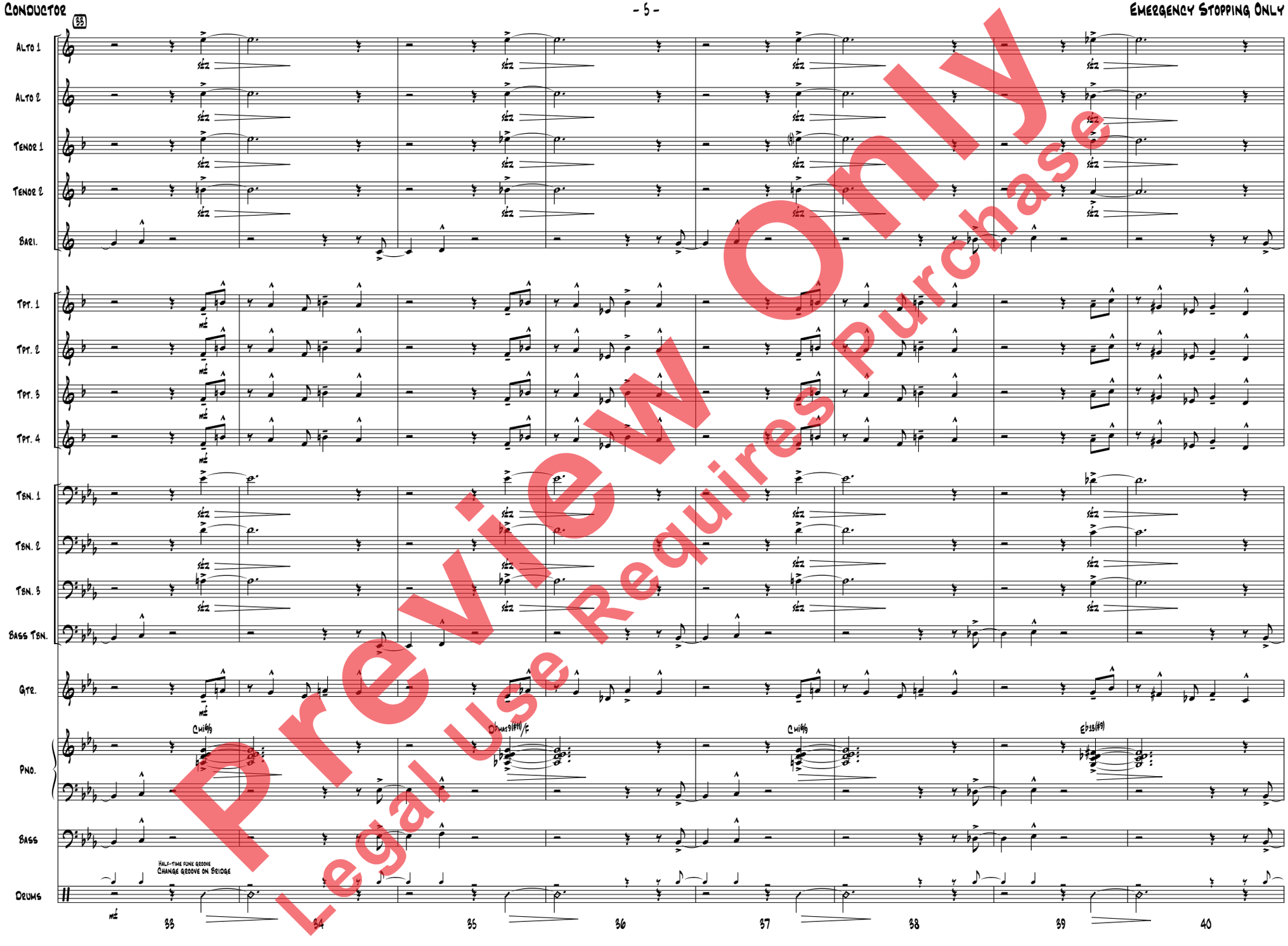

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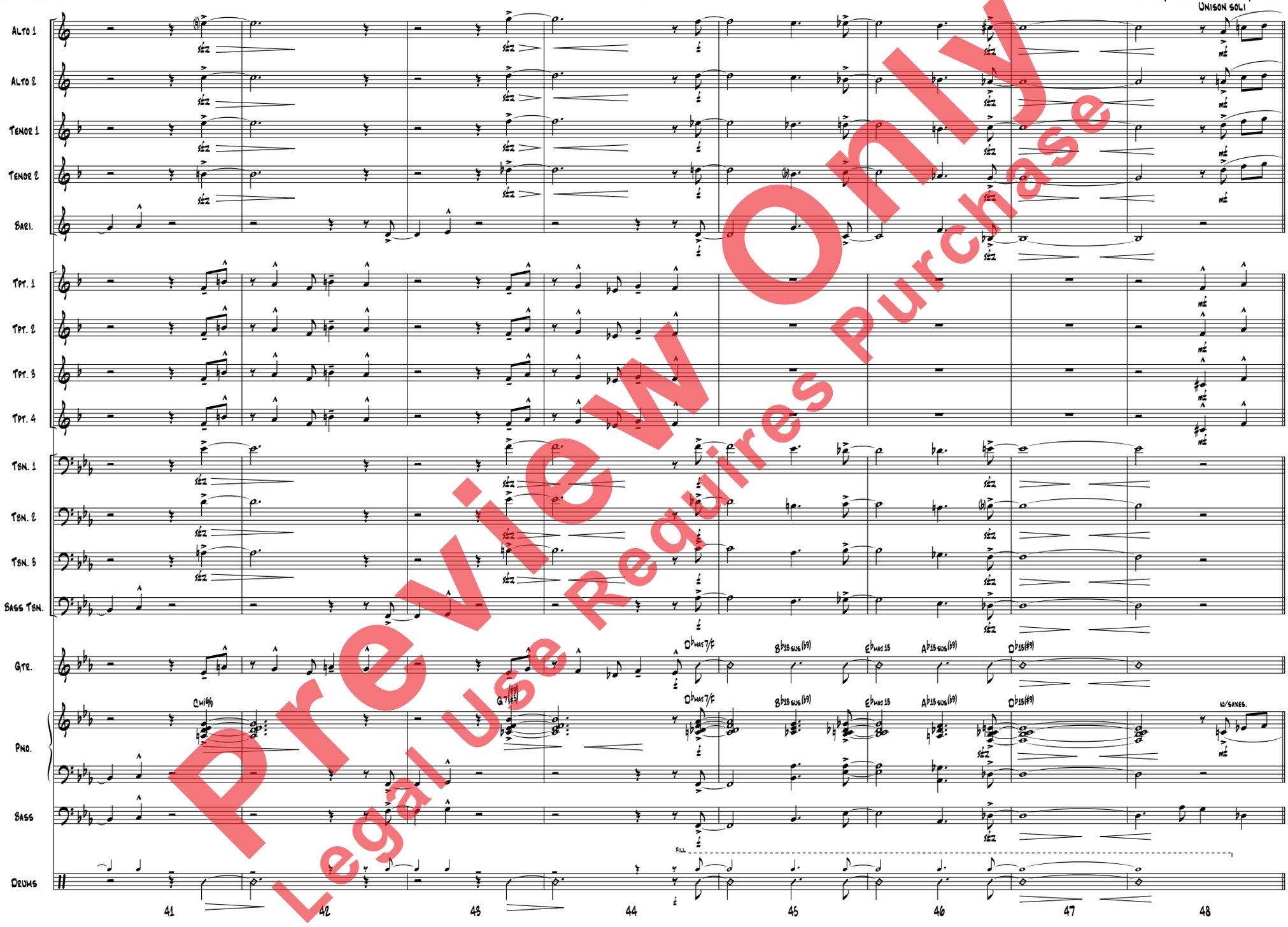

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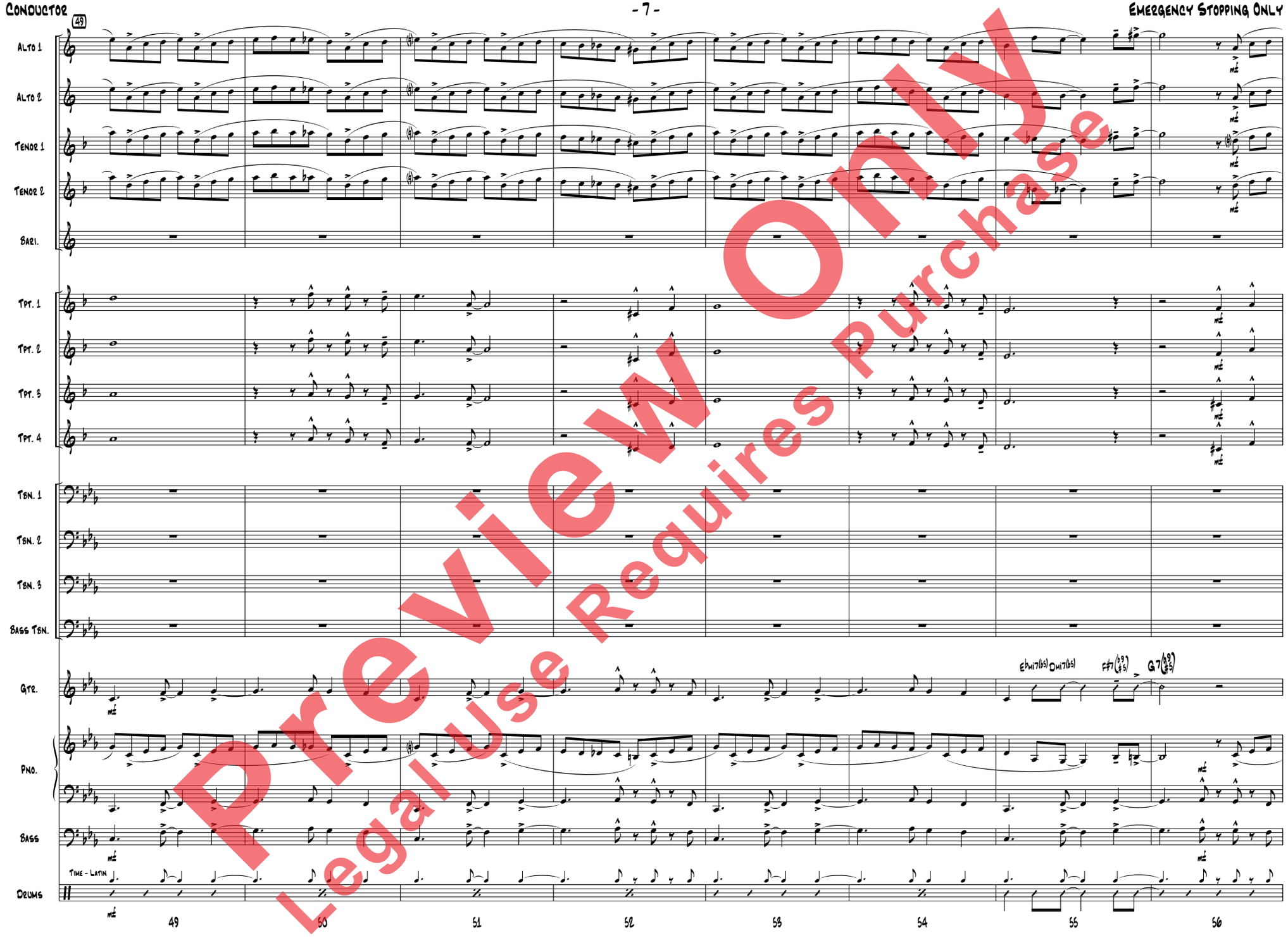

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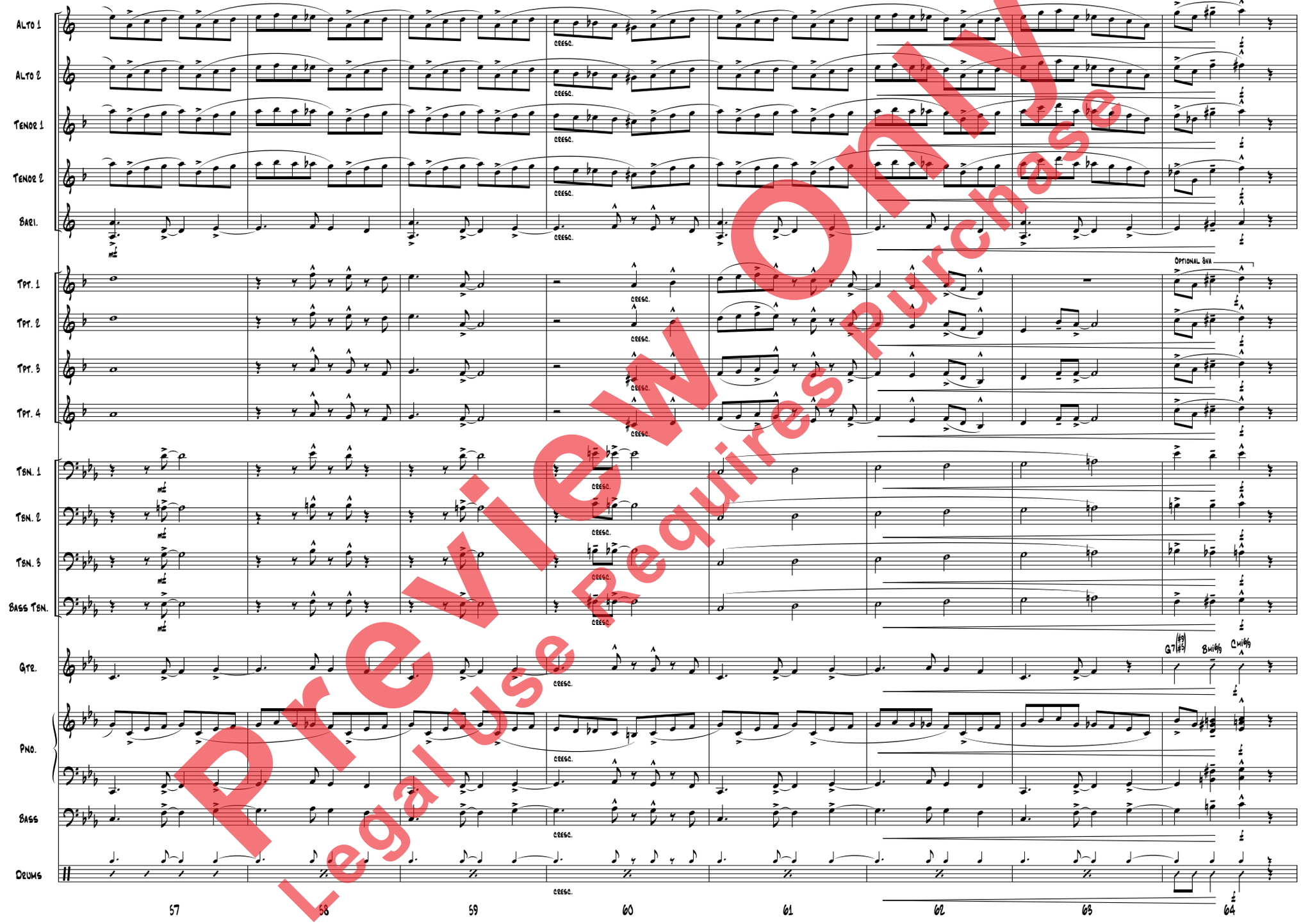

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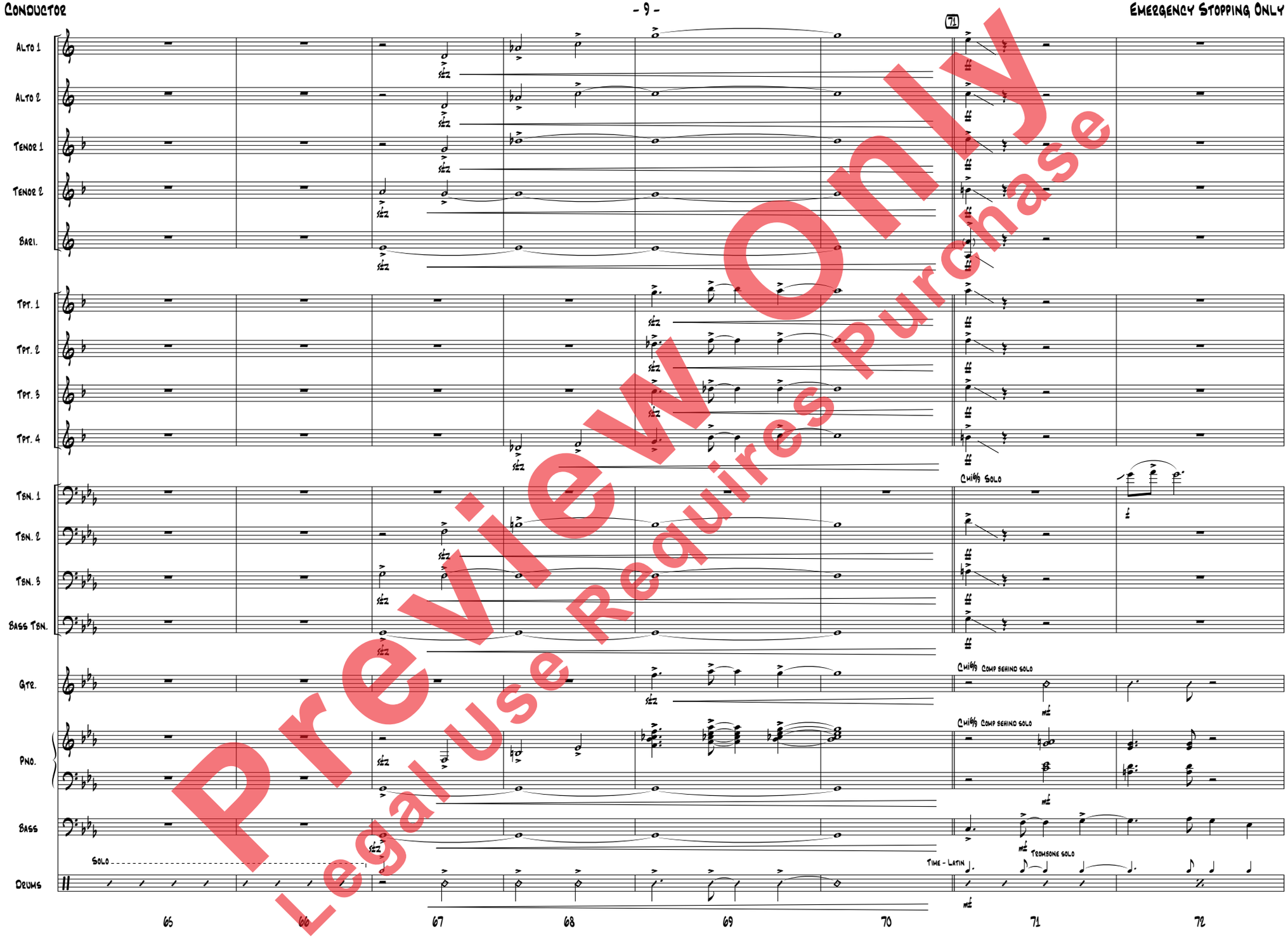

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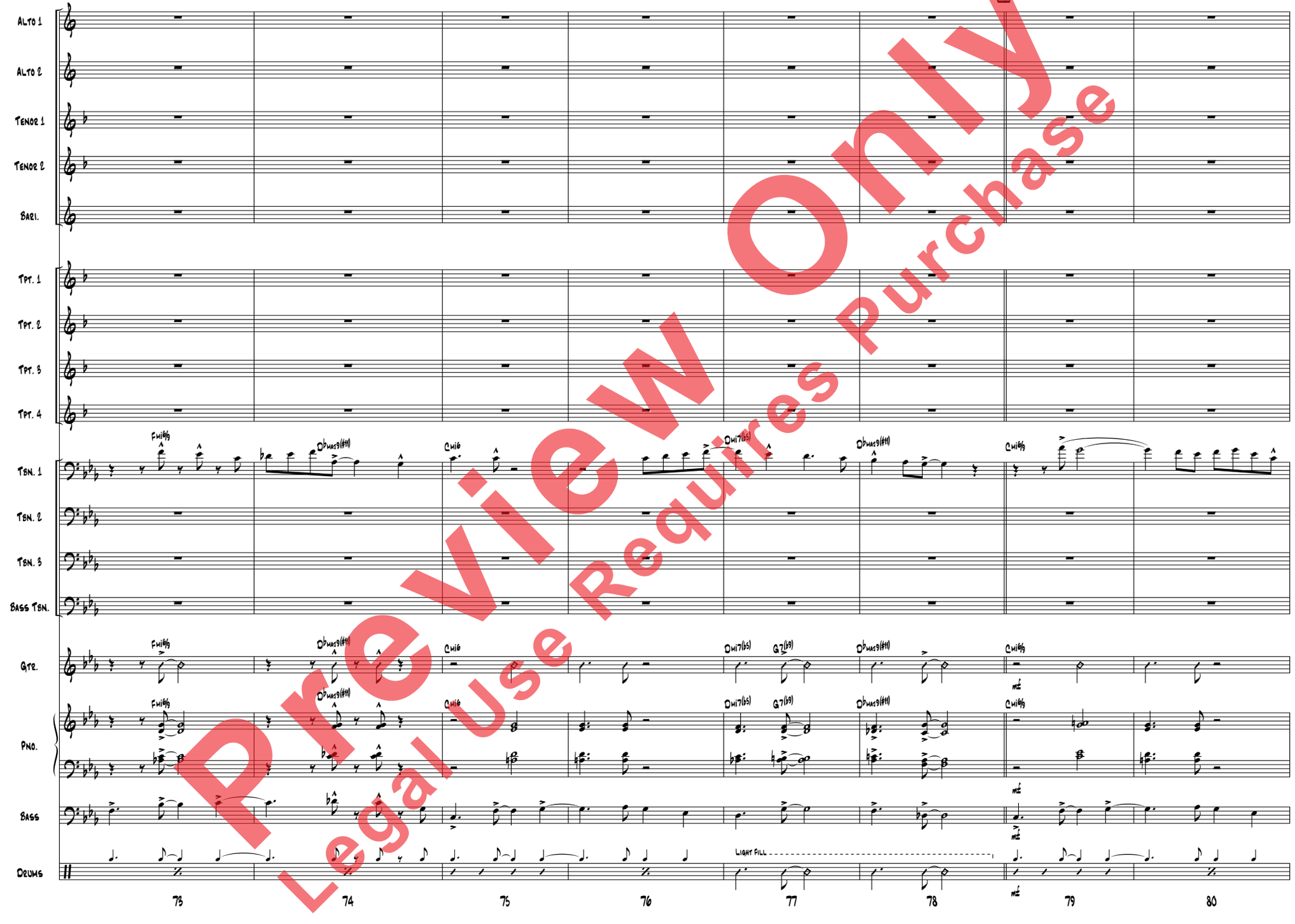

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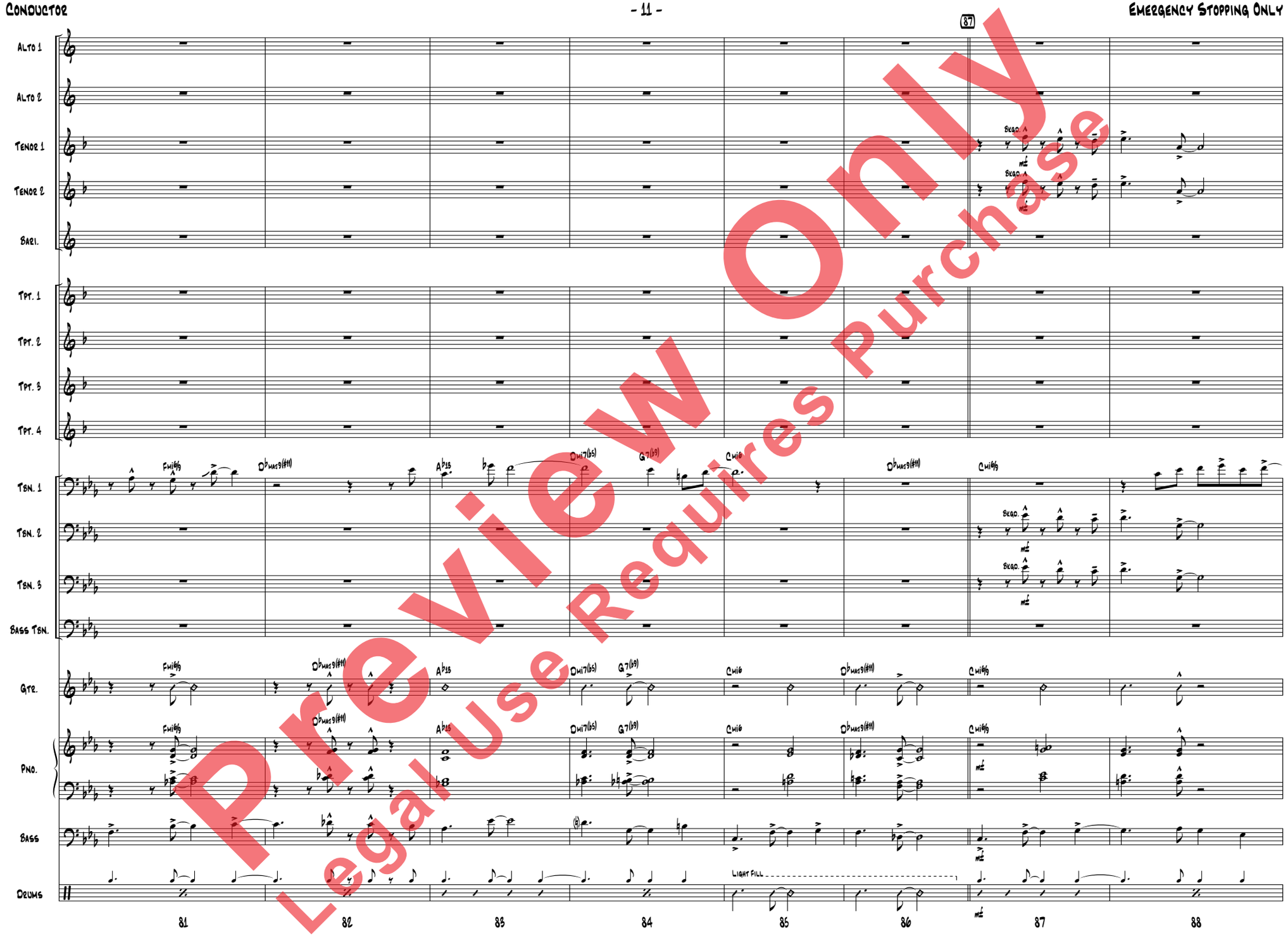

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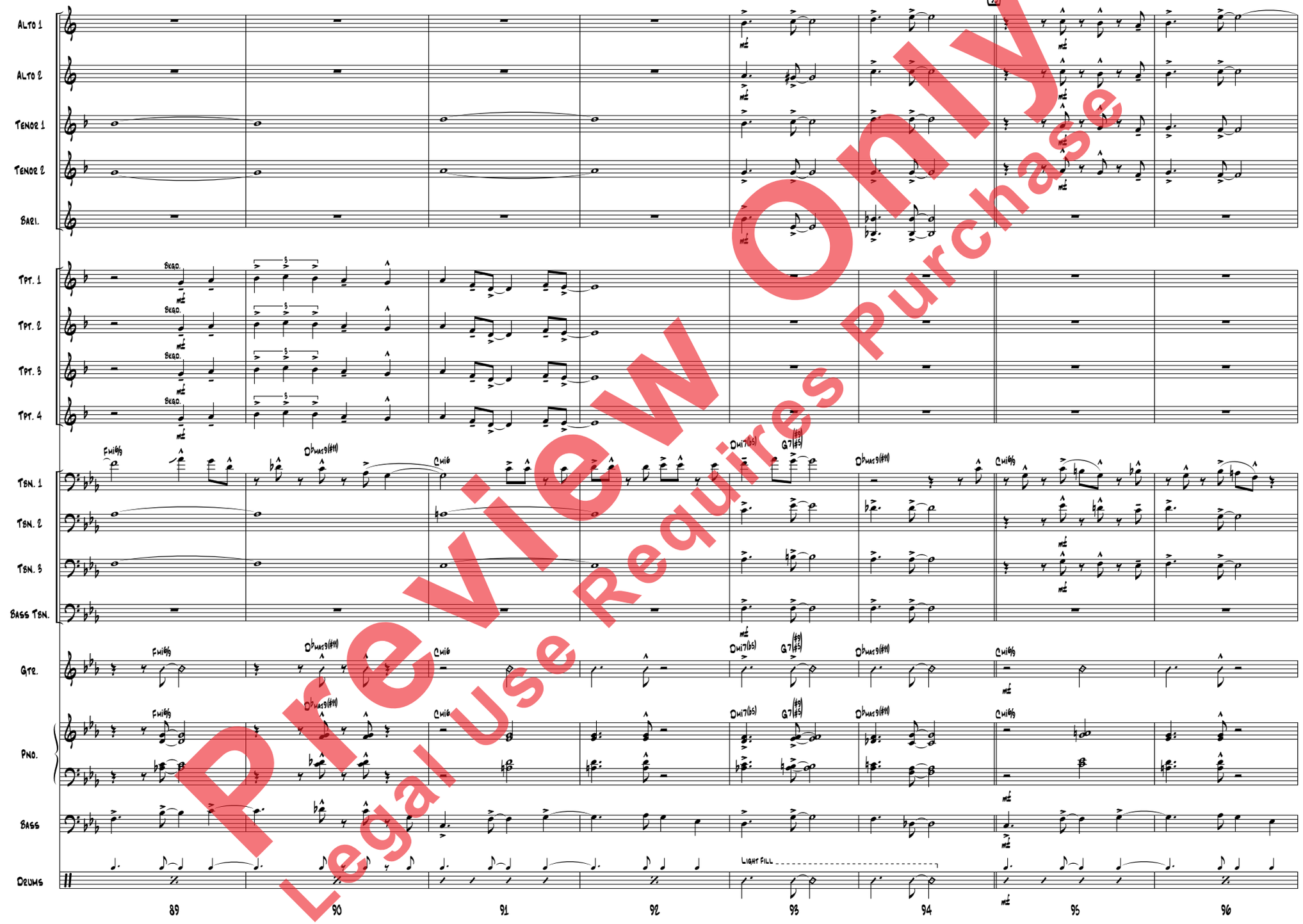

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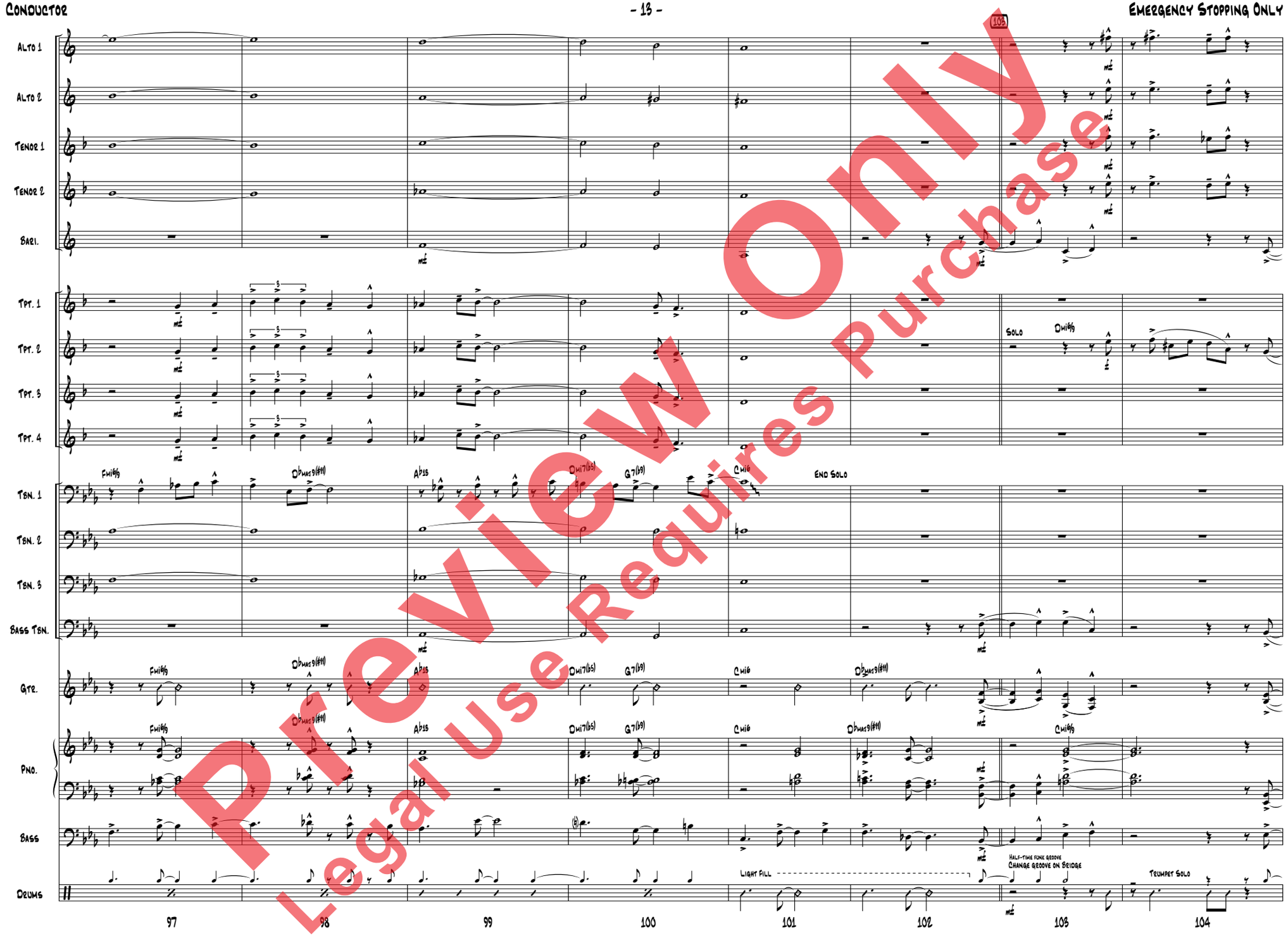

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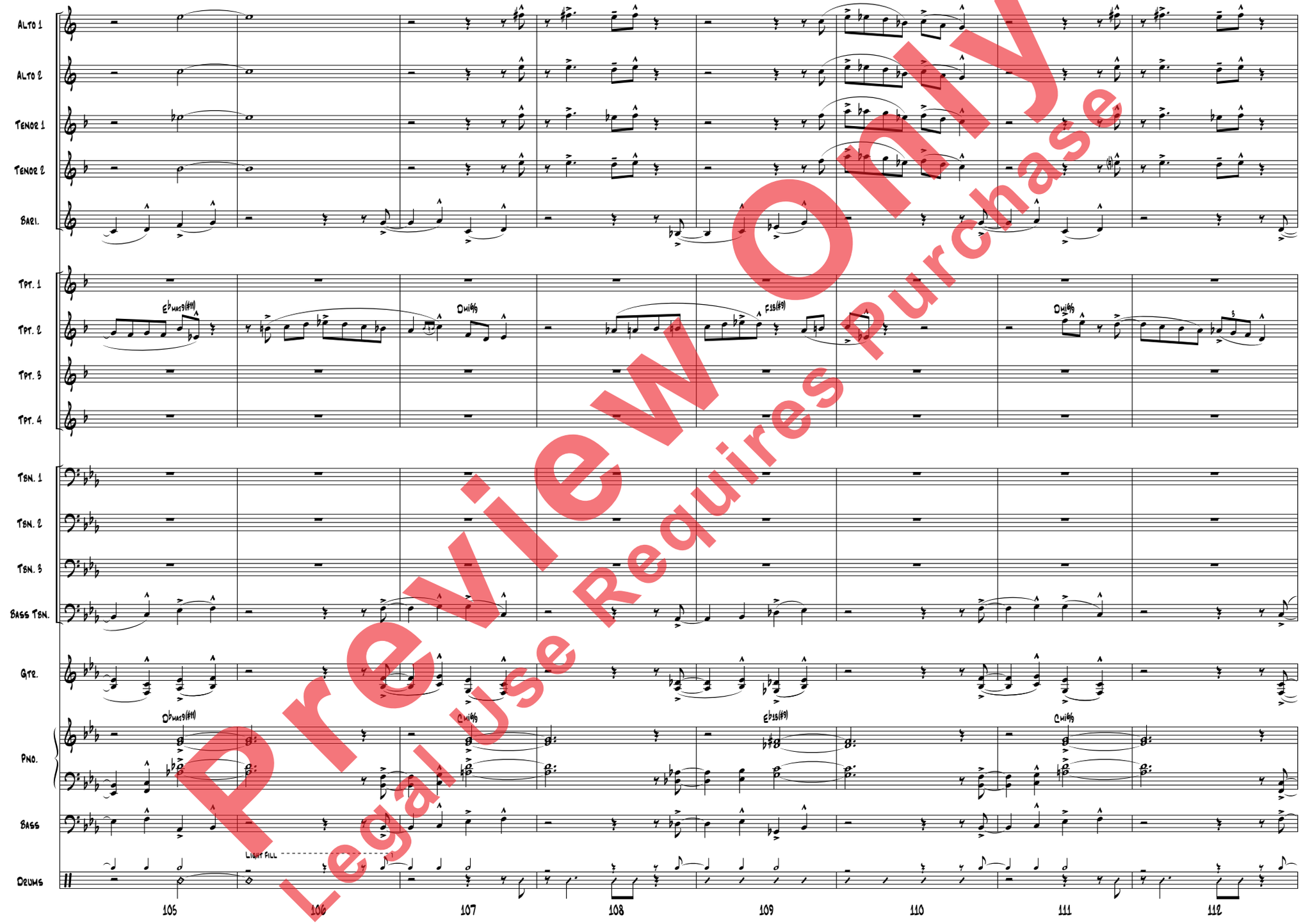

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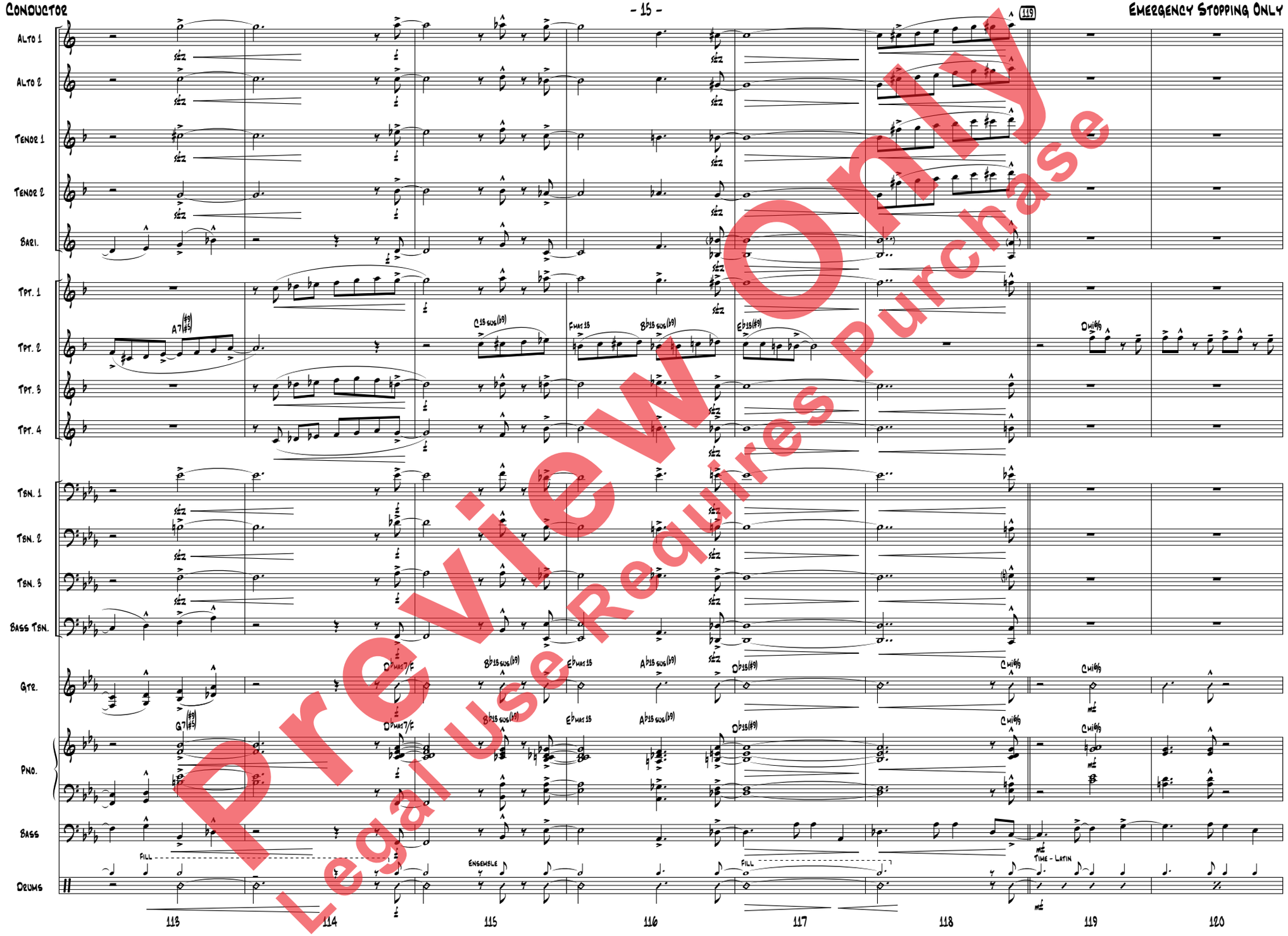

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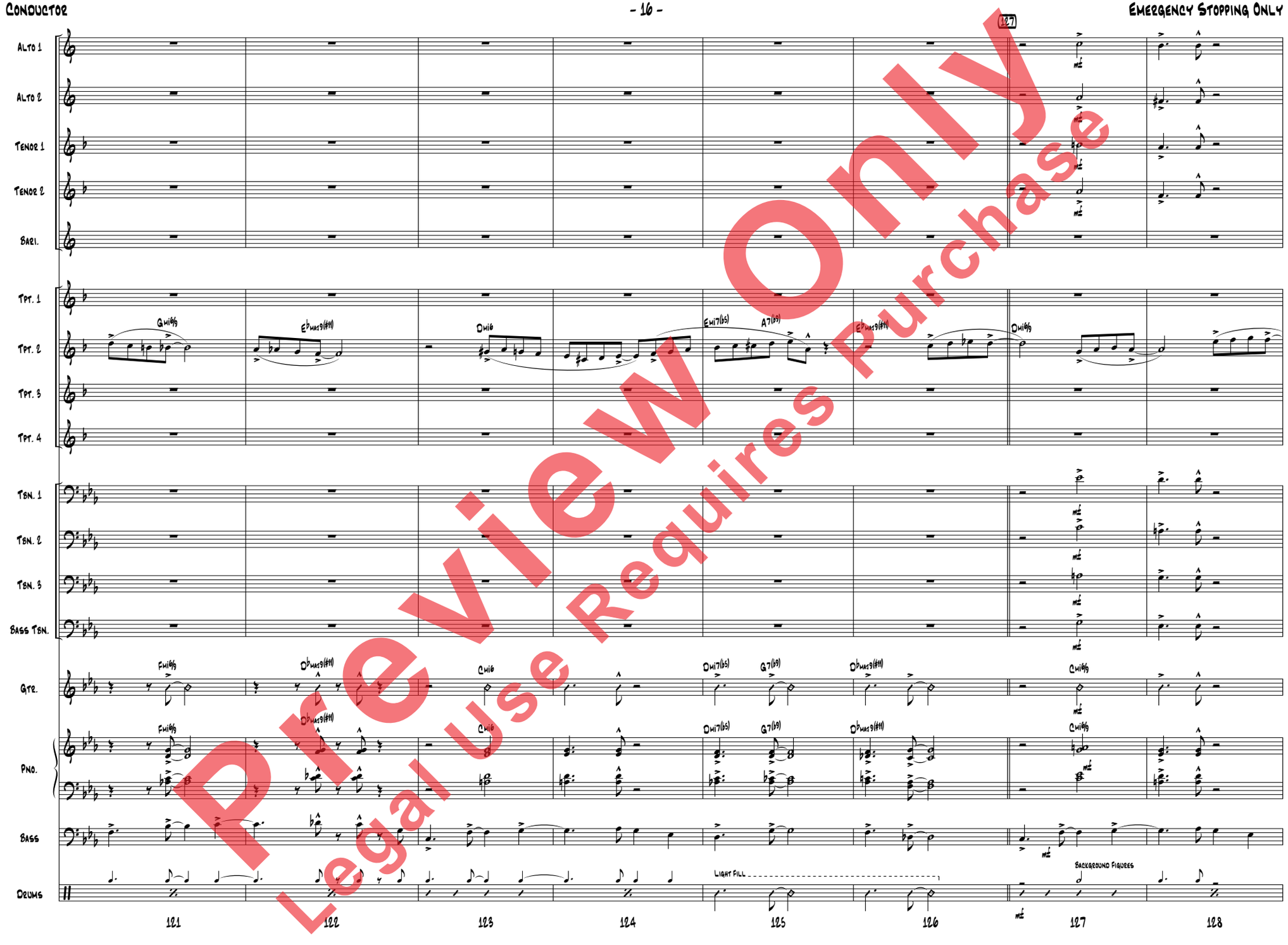

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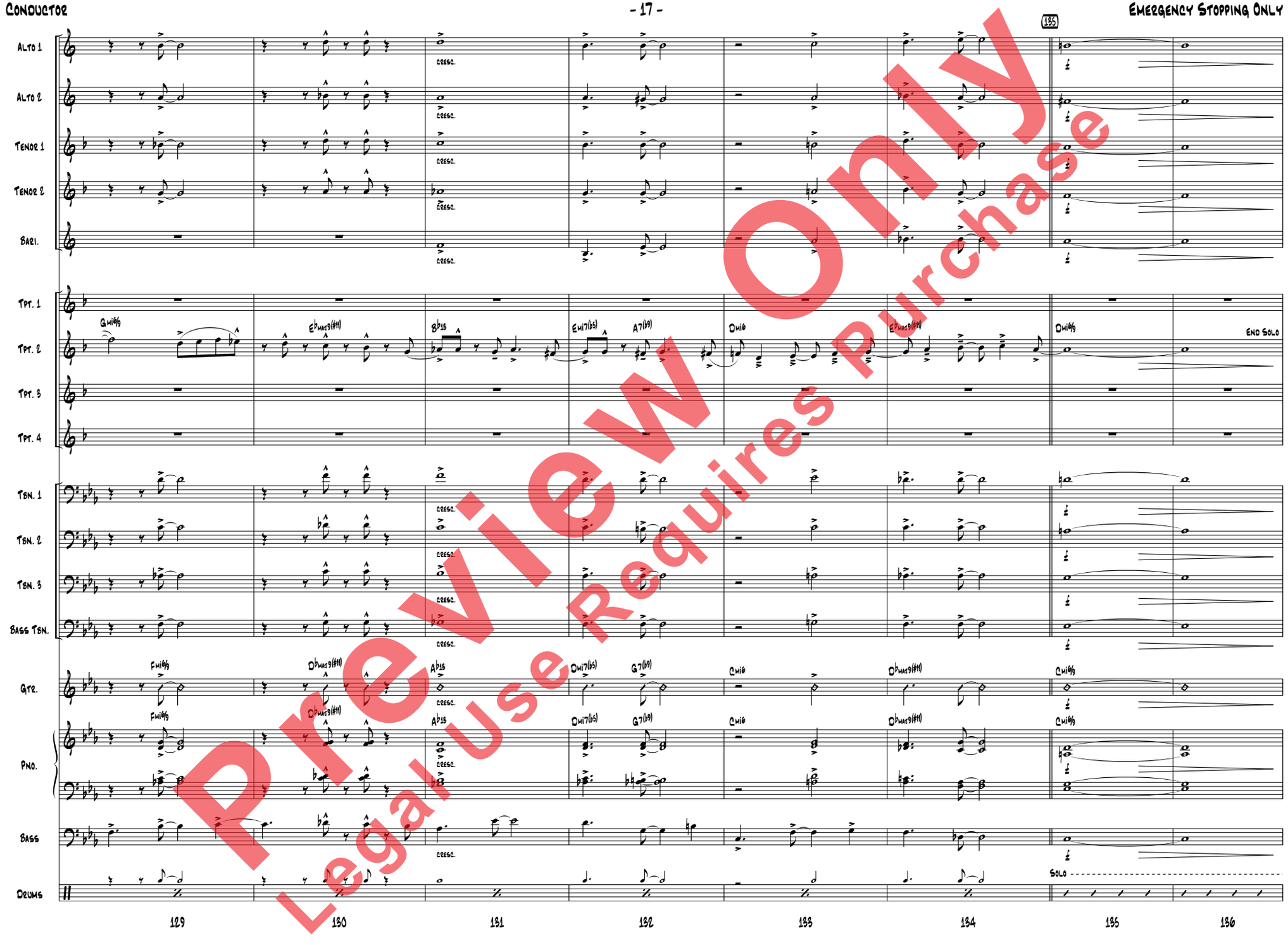

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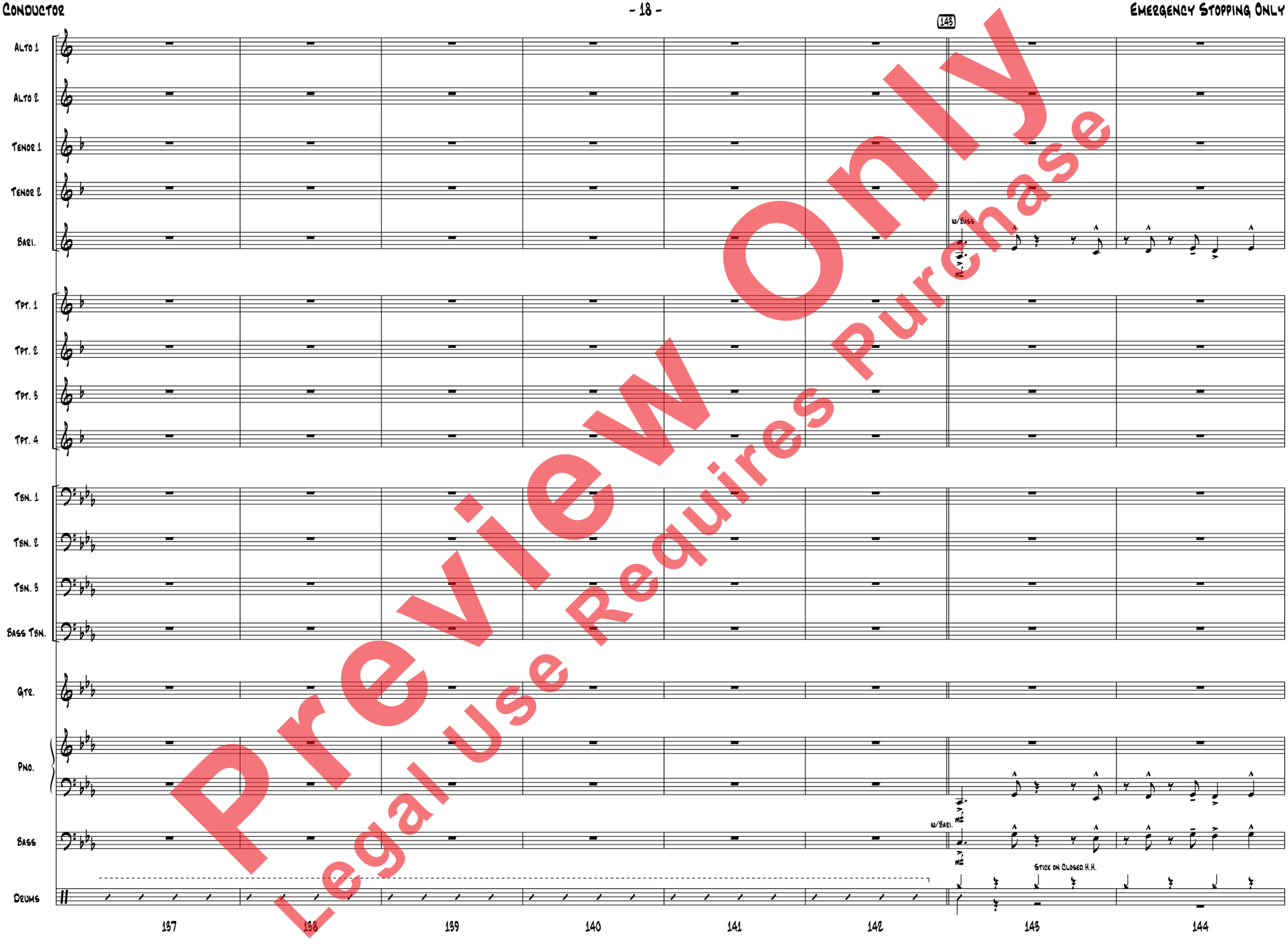

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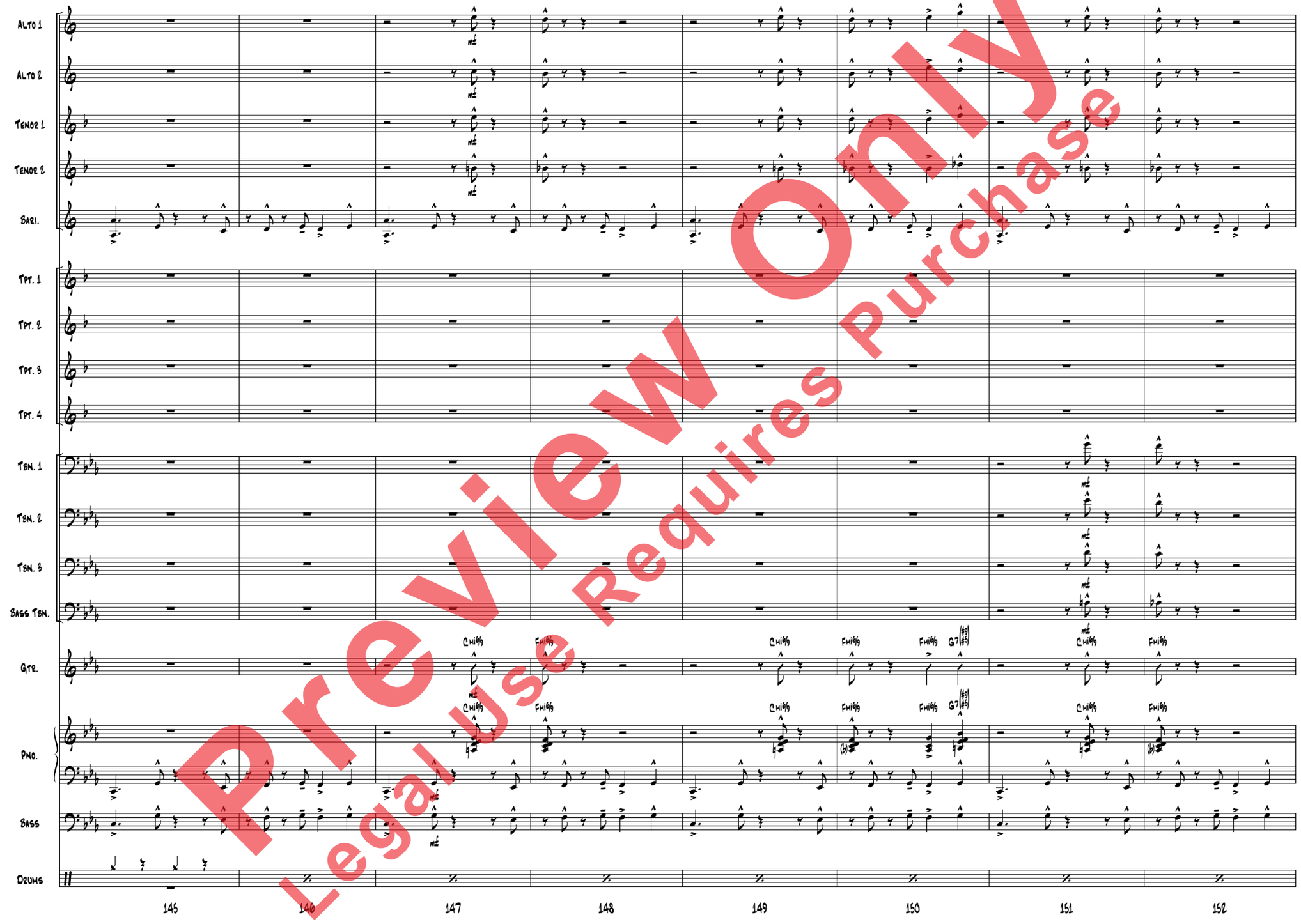

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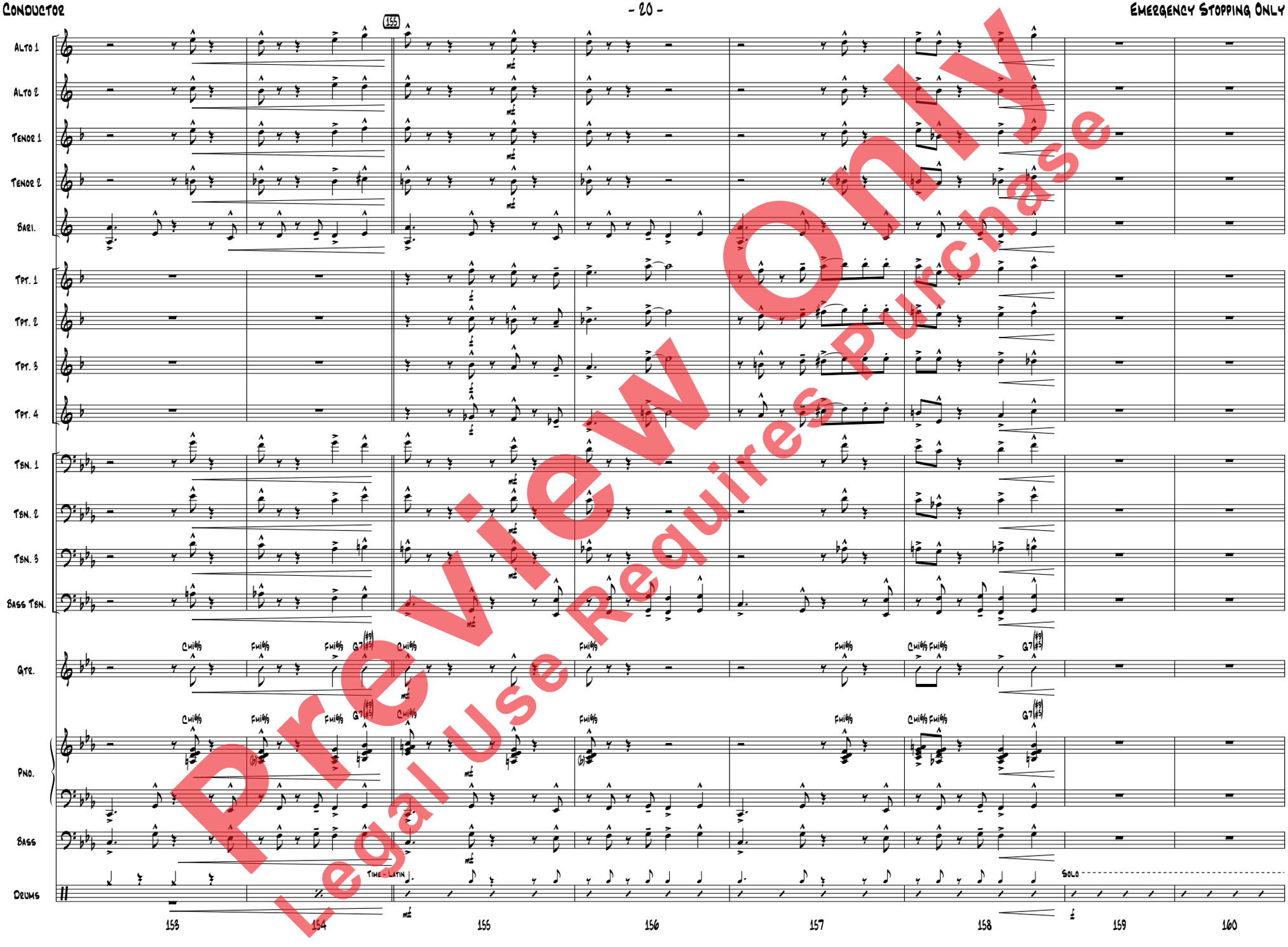

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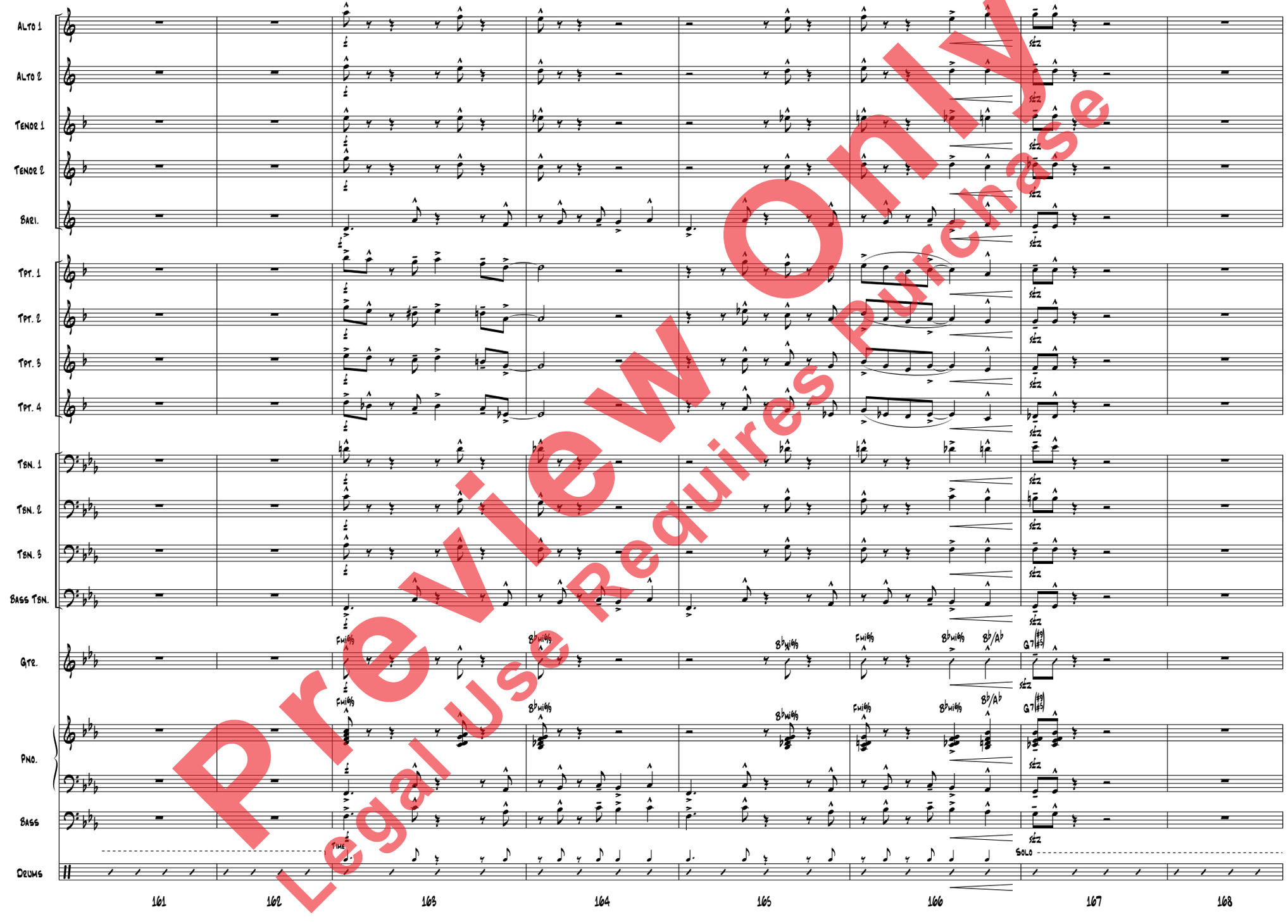

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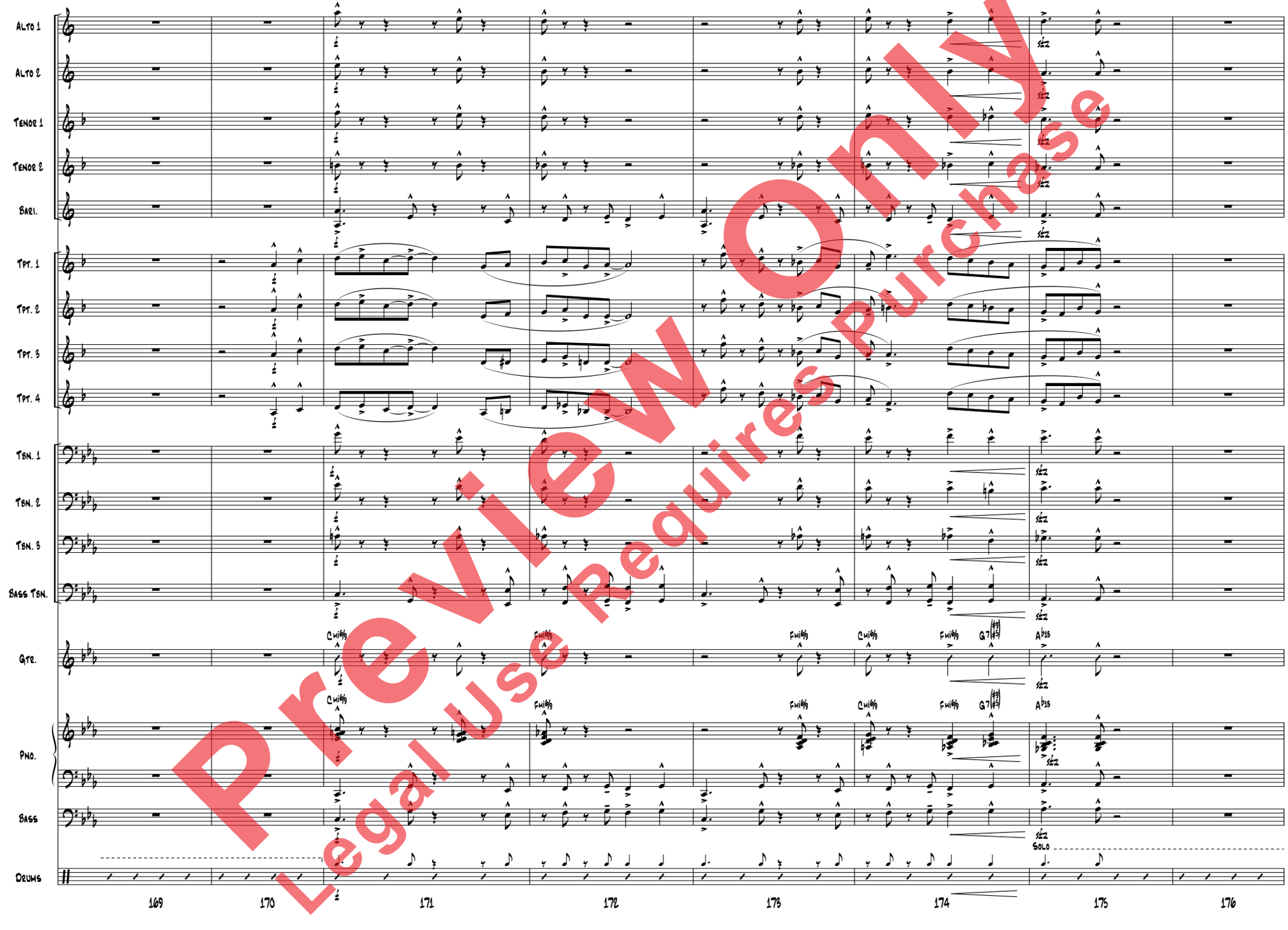

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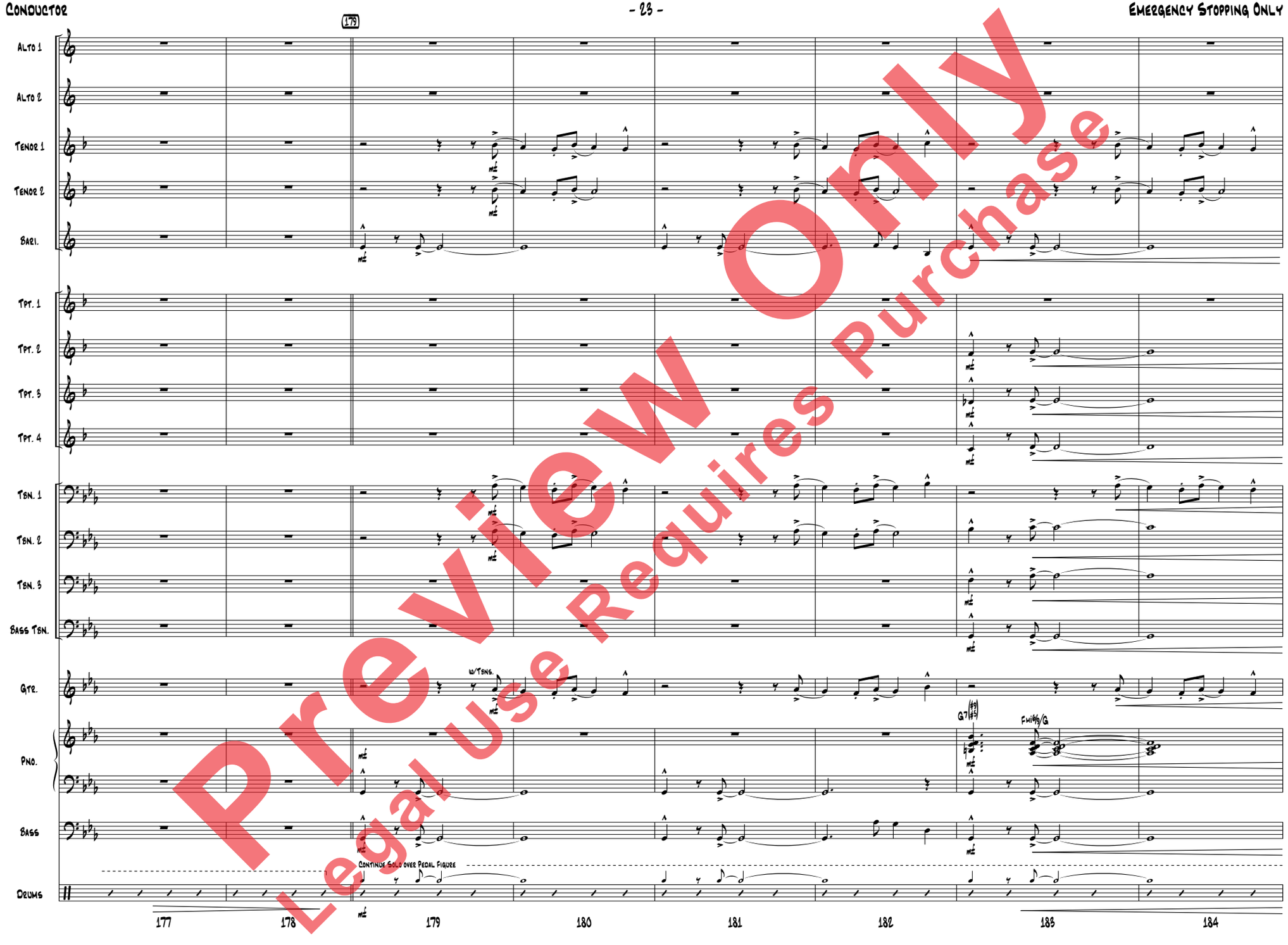

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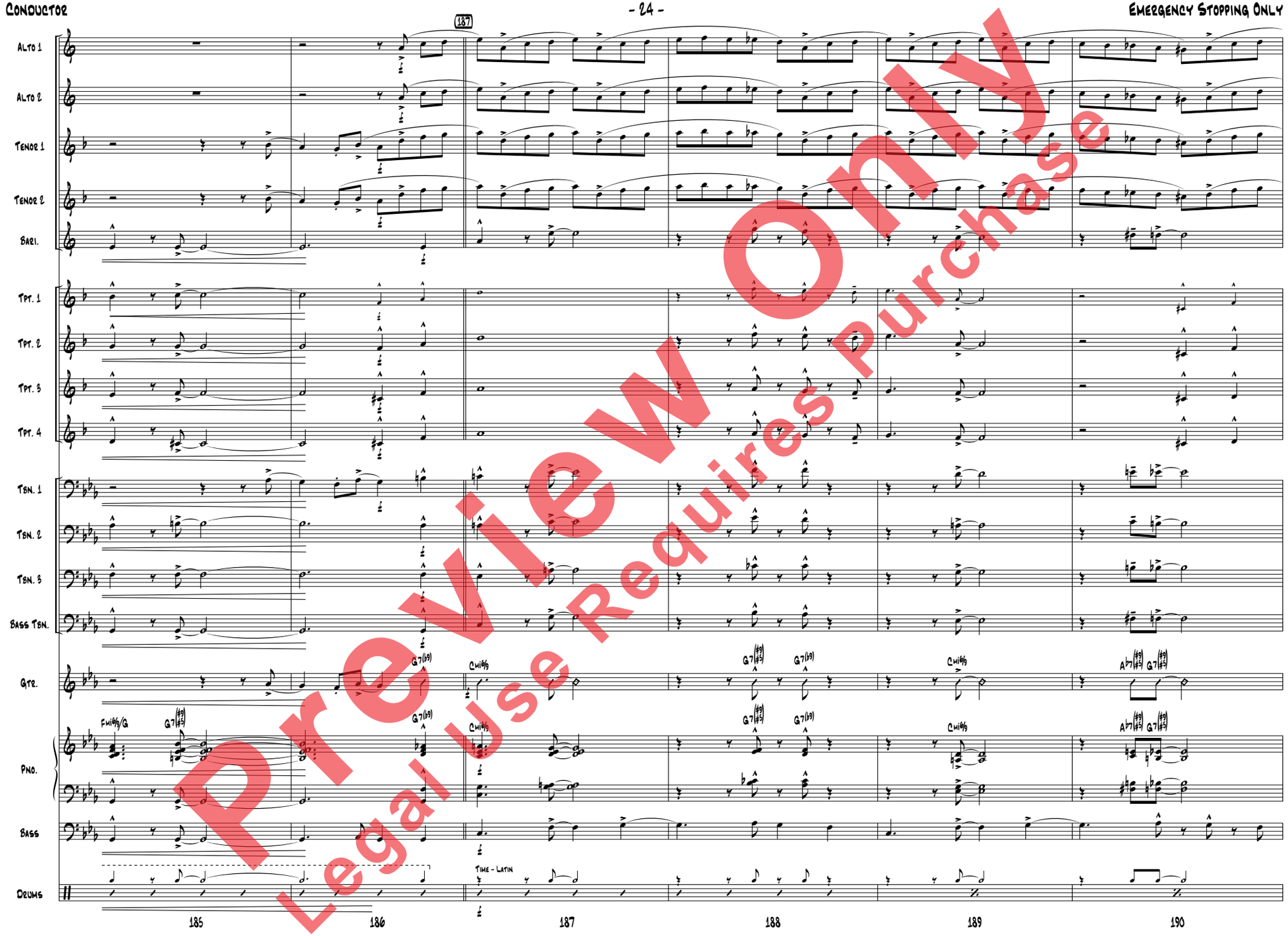

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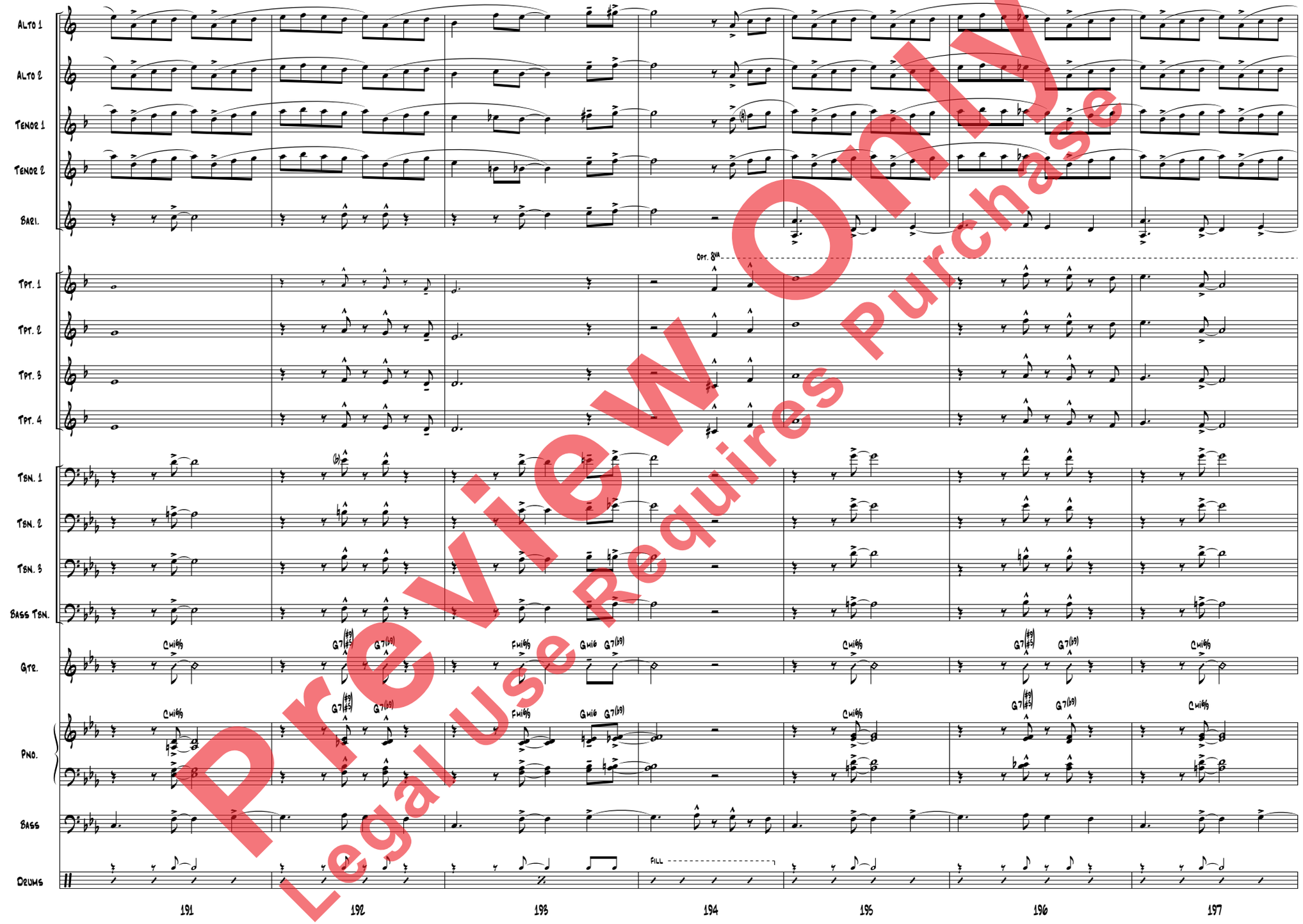

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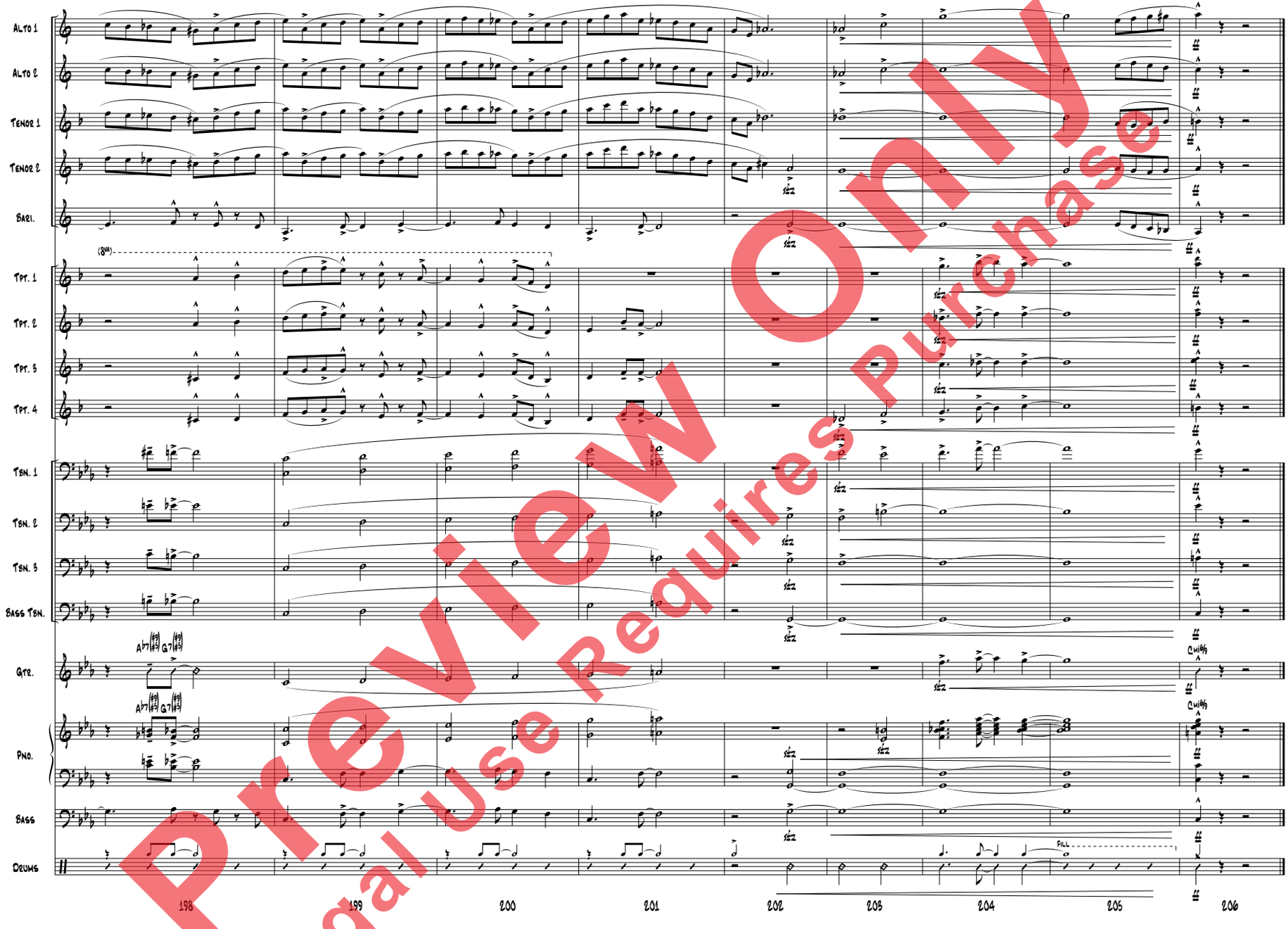

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