

Written for the Souhegan High School Jazz Ensemble, Amherst, NH,
Carl Benevides, Director

My Friend the Couch

CRAIG SKEFFINGTON

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)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

Commissioned by jazz ensemble at Souhegan HS, Amherst, NH, and director Carl Benevides. I'm hopeful that this chart will inspire your students to get off the "Couch" and get working on some big band Latin jazz!

This chart isn't the slow laid-back tune the title might lead you to believe, but rather "Couch" is a modal samba in G Dorian. The introduction and main theme of the tune is supported by the pianist playing the single note line, alternating RH and LH fingers.

The melody is layered-in slowly; gradually adding background figures but be careful not to let the backgrounds dominate. By measure 25, the main theme is full-out with brass backgrounds and then winding into the bridge at measure 45, work the transition groove from drummer's eighth note hi-hat to the two-feel samba. The bridge demonstrates a different feel and is a bit more technical with lines in the saxes and trumpets, some of which may look intimidating, but don't let the figures and melodic lines scare the players—they can do it! Rehearse at a slower tempo to gain confidence if needed. Careful attention to the syncopation in the backgrounds is key. The main theme returns with a low brass pedal. Balance is very important in this section, make sure the melody, the secondary background lines, and the pedal notes are all in perspective. Measures 57 and 59 offer a space for a tasty drum fill to set up the ensemble on beat 4.

The solo section is based on a (concert) G Dorian minor chord and scale. A simple explanation for G Dorian is an F major scale beginning on G. From that scale, have them first concentrate on small note groupings or cells—for example, G, B $\flat$, and C. Then move the cell around, maybe F, G, B $\flat$, and so on. The idea is to minimize or limit the note choices and concentrate on rhythmic development. Although the section is designed for solos for tenor 1 and trumpet 2, feel free to open it up to anyone. Always encourage improvisation. Make sure the backgrounds are dynamically under the soloists.

The bridge returns after the solo section. To get the most of the harmonized sax line, direct the 2nd alto and tenors to play out and work the octave pitch issue between alto 1 and bari. As the bridge moves back to the main theme and the single note piano line figure, have the drummer pick up the intensity especially in the 4 bars preceding the modulation at 127. From this point out, precision is key with busy, syncopated lines, but work them slowly at first. The *subito mezzo piano* at measure 143 is very effective if everyone including the rhythm catches it. Coming out of that, make sure to count measures 147–150 as there are syncopated figures that stretch over the bar line. Spend some quality time on these few measures. The ending should be understated, with light cymbal colors on the fermata.

Enjoy!

—Craig Skeffington



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
38689S

Written for the Souhegan High School Jazz Ensemble - Amherst, NH
Carl Benevides, Director

By CRAIG SKEFFINGTON

MY FRIEND THE COUCH

SAMBA $\text{♩} = 80$

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

PLAY SINGLE NOTE LINE WITH 2 FINGERS, LH - RH
N.C.

BASS

N.C.

8TH NOTES ON H.H.

DRUMS

S.O. 1 2 3 4 5 6 7 8

FILL

⑨

ALTO 1 w/Tpt. 2

ALTO 2

TENOR 1

TENOR 2

BARI. w/ALTO 1, Tpt. 2, Bb. TEN.

TPT. 1

TPT. 2 w/ALTO 1, BARI.

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4 w/ALTO 1, Tpt. 2

GTR. N.C.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

FILL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

ENSEMBLE

8th F#m9 D7 8th F#m9 A^b13

25

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

GRE.

PNO.

BASS

ENSEMBLE

ENSEMBLE

25 26 27 28 29 30 31 32 33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

ENSEMBLE

FILL

CROSS STICK

S.D.

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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

TBN. 4

GTR.

PNO.

BASS

DRUMS

50

51

52

53

54

55

56

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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

57

58

59

60

61

62

63

64

65

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N.C.

N.C.

FILL

FILL

FILL

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

8TH NOTES ON H.H.

GRAD. CRESC.

FILL

66 67 68 69 70 71 72 73

74

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

TIME - SAMBA

GRAD. CRESC.

ENSEMBLE

74 75 76 77 78 79 80 81 82 83

8^{va}9^{va} D7 8^{va}9^{va} A^b15

8^{va}9^{va}/D D7/C 8^{va}9^{va} A^b15

8^{va}9^{va}/D D7/C 8^{va}9^{va} A^b15

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

84 85 86 87 88 89 90 91 92 93

ENSEMBLE

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94 SOLOS FOR TENOR 1/TPT. 2 (BACKGROUNDS ON SECOND TIME)

ALTO 1

ALTO 2

TENOR 1
(FIRST SOLOIST)
A $\flat$ 7

TENOR 2

BARI.

TPT. 1
(SECOND SOLOIST)
A $\flat$ 7

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.
G $\flat$ 7

PNO.
G $\flat$ 7

BASS
G $\flat$ 7

DRUMS
TIME - SAMBA
CROSS STICK
SEMI CLOSED HI HAT
ENSEMBLE FIGURES

94 95 96 97 98 99 100 101

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, Trombone 4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of musical notations, including notes, rests, and chords. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

110

ALTO 1 SOLI

ALTO 2 SOLI

TENOR 1 SOLI

TENOR 2 SOLI

BARI. SOLI

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

TIME - SAMBA

110 111 112 113 114 115 116 117

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118

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

UNISON SOLI

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

118

119

120

121

122

123

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CHORDS: A#7(b9), D7(b9), G9, G7(b9), G13, C9, Bbmaj9

DRUMS: SAMBA TIME CONT., FILL

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

131 132 133 134 135 136 137 138

139

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

ENSEMBLE

DRUMS

139 140 141 142 143 144 145 146

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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

TBN. 4

GR.

PNO.

BASS

DRUMS

8TH NOTES ON H.H.

147 148 149 150 151 152 153 154 155

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