

Trumpet Section Workout

(6 pieces to develop the jazz ensemble section)

by Doug Beach



MP3 Recordings
can be downloaded for free at
kendormusic.com/product/20872.php

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Doug Beach

Doug Beach has built a career that includes performing (trumpet), teaching, adjudicating, publishing and composing. Inspired by his interest in playing, writing and teaching, in 1975 he established the publishing company which bears his name. Three years later, Doug joined the faculty of Elmhurst College in Illinois as director of jazz studies; in the years since, his band has toured Europe often and has appeared with jazz greats Gary Smulyan, Dennis Mackrel, Nicholas Payton, Dee Dee Bridgewater, Patti Austin, Lee Konitz, Jeff Hamilton, Bobby Shew and others. In 1996, the Count Basie Orchestra and New York Voices recorded his arrangement of "Cottontail" on a CD that went on to win the Grammy Award for best large jazz ensemble.

Trumpets: Pete Olstad, Mark Raphael, Don Gorder, Al Hood
Rhythm Section: Dave Hanson, Mark Abbott, Ron Bland, Mike Marlier
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Introduction

The six compositions that make up this publication were conceived as a tool to help the jazz trumpet section refine their skills as a unit of the contemporary jazz ensemble. The trumpet section must be adept at performing various styles of music that each present their own challenges.

Balance, blend, proper articulations and phrasing are all essential components of a great performance. These compositions will provide the trumpet section with the opportunity to refine their skills in these areas, resulting in a more effective performance when performing as part of the contemporary jazz ensemble.

Always pay attention to the form of piece you are learning. Some are blues, some are AABA, others are a 16-bar form. Knowing the form will help you better understand the musical phrases. In a jazz ensemble setting, or when playing these pieces with a rhythm section, it will allow you to open up the chart for more solos.

The rhythm section parts are optional, however they will greatly enhance the performance. Rhythm section only mp3s are available for download on the Kendor website, and can be used for rehearsals or performance. Full performance MP3s are also available for download at www.kendormusic.com.

The role of the trumpet section in a jazz ensemble

The jazz ensemble trumpet section functions in a variety of ways. They can present the melody in unison or harmonized as a soli. They may be used as part of the background to a soloist. The section may also be broken up and voiced across the band with some members playing another part of the band and others carrying the melody.

In full ensemble passages, such as a shout chorus, the section is usually voiced on top of the ensemble and thus is "leading" the band. In these instances, the trumpet section's role is critical in that all phrasing, articulation and dynamic issues are defined by their approach. Here, the unified approach of the section is paramount, as the last thing that needs to come out of the section is a "mixed signal" performance.

The roles of the individual players in the trumpet section

While the trumpet section serves as a unified effort in a jazz ensemble, each player also has their roles to fulfill. Each part is essential, and each player needs to understand their role.

The Lead Trumpet player plays the lead lines and as such is responsible dictating such elements as articulation, releases and general phrasing. While the lead player will also take direction on these issues from the conductor, a competent lead player will let their section know where breaths might be taken, which notes are short, etc. The trombones and saxophones will also be taking their cues from the Lead Trumpet player in full ensemble passages, so the consistency of the lead player is essential. Lastly, a comment on the use of vibrato. Vibrato can be one of the most effective tools when playing lead in full ensemble passages. It can put a shimmer on top of the ensemble. Do not, however, use it in unison passages, as it causes a pitch issue in those instances.

The 2nd Trumpet player is the lead player's right-hand person. Listening to the lead player's phrasing is critical and matching that phrasing is imperative. There are times when the lead player will need to rest for a few measures in unison passages and the rest of the section must carry the melody as if no one stopped playing. The 2nd Trumpet part can be a challenging one at times as that part is many times written close to the lead part and the notes can be difficult to "hear" in full ensemble writing.

The 3rd Trumpet player is likely to play other musical roles besides just the trumpet section. Besides being written into section passages, the third player may be scored with the saxes or the bones, so being conscious of the arranging techniques becomes important to the third player as well. Lastly, as the third player's notes will be lower than the lead part, playing up to the lead player is essential to the balance.

The 4th Trumpet player plays many vitally important roles. Voiced on the bottom of the section, these notes will need to be projected in full ensemble passages. As the Lead Trumpet part rises in terms of range, the fourth part may very well be written an octave below the lead part. Good pitch is essential in those instances as it provides the lead player with something to "lean" on as they work hard to perform in the upper register. The fourth player may also be called upon to improvise more frequently as well.

Rehearsal Suggestions

A Darker Shade Of Blue

The feel is straight ahead swing, so it is important to strive for the triplet sub-division when playing eighth note lines. The form here is a minor blues. The first cycle of that form begins at measure 5. The rhythm section has breaks in measures 17-20. Everyone should always work to keep a strong sense of time, but it is crucial during these breaks. The solo section at measure 29 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds may be used on cue. The ensemble at measure 43 should be soft, but it is important to retain the intensity of the music. The full ensemble at measure 55 should again be strong.

Li'l Liza Jane

This is a contemporary twist on an old nursery rhyme courtesy of trumpet great Nicholas Payton. Check out his recording of this tune on his album *Gumbo Nouveau*. The style is swing, listen carefully to the Kendor recordings as there are some rhythmic challenges to master. The form is AAB with two-part harmony on the melody at measure 9. Full harmony

begins on the B section at measure 25. The solo section at measure 35 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. There will be some technical issues to work on during the line that occurs from measure 43 to 66, take things slower at first. The shout chorus begins at measure 67 before the B section takes the chart out at measure 76.

Grand View Groove

The groove here is a half-time shuffle funk. Listen to the "two" feel and lock the lines in with that. Again, listening to the recordings on the Kendor website is a great way to learn. The form here is an extended AABA. There is two-part harmony at measure 9. Work to get a good balance between the two parts. The harmony breaks to four part on the bridge at measure 29, so all parts should play out. At measure 38, 2nd Trumpet breaks from the rest to play the melody (guitar also has the melody). The solo section at measure 47 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The trumpets trade phrases with the drums at measure 60 and the bridge then takes the chart out.

Latin Action

This one is a samba so the feel is even eighth notes. The groove should be in a "two" style throughout. The form is AABA with the phrase beginning at measure 13. The 1st Trumpet and guitar state the melody here. They continue with the melody at measure 21 with the rest of the section playing background punches. Everyone comes together on the bridge at measure 29. The line at measure 45 is unison with the rhythm section. The solo section at measure 61 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The full ensemble comes together on the bridge at measure 69 before the unison line with rhythm section wraps it up.

A Nasty Bit Of Blues

This straight ahead swing features a blues-based melody. The form begins at measure 9 with the trumpets in unison on the melody. Pay close attention to pitch here. Measure 21 sets up the unison line that is played with the rhythm section. If you have some trouble here, just slow the tempo down and work out the line. The solo section at measure 33 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. Starting at measure 45, the trumpets trade 2-bar phrases with the drums. The last chorus at measure 69 is fully harmonized in the style of a big band shout chorus.

Whoopin' Blues

The feel on this is a traditional New Orleans street beat which is also sometimes called a "second line" feel. Think of approaching it with a swing feel. The form is a 12-bar blues. The melody at measure 9 features two-part harmony before the section splits into two lines at measure 21. While it may feel a bit different at measure 33, the form is still a blues. The solo section at measure 45 may be opened up for as many solos as desired if using a live rhythm section. Backgrounds can be used on cue. The first four measures of this section are always a send off for the next solo, so play the ensemble parts here. The drums play 12 measures at measure 58 leading into a straight swing for the shout chorus at measure 70. The street beat returns to take the chart out.

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A Darker Shade Of Blue

Doug Beach

SWING $\text{♩} = 126 - 132$ (♩ = 126 - 132)

5

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

9 10 11 12 13 14 15 16

A Darker Shade Of Blue - 2

17

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

29 OPEN FOR SOLOS (CHORDS CUE'D IN ALL PARTS) SOLO BEGINS HERE

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

A Darker Shade Of Blue - 3

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

33 34 35 36 37 38 39 40

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

41 42 43 44 45 46 47 48

A Darker Shade Of Blue - 4

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

49 50 51 52 53 54 55 56

mf *f* *f* *f* *f* *f* *f*

Fm16 Ab9 Gm7(bs) C+7(#9) C7sus(b9) Fm16/9
Gm7(bs) C+7(#9) C7sus(b9) Fm16/9

Fm16 Ab9 Gm7(bs) C+7(#9) C7sus(b9) Fm16/9

FILL

1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
Guitar
Piano
Bass
Drums

57 58 59 60 61 62 63 64

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

F+7(b9) Bbm7 Fm16 Gm7(bs) C+7
F+7(b9) Bbm7 Fm16 Gm7(bs) C+7
F+7(b9) Bbm7 Fm16 Gm7(bs) C+7

TIME

A Darker Shade Of Blue - 5

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

65 66 67 68 69 70

Chord symbols: $Gm7(b9)$, $C+7$, $Fm6/9$, $Db7$

Dynamic markings: f , mf

Section: FILL

REPRODUCTION
PROHIBITED

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Li'l Liza Jane - 2

17

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

13 14 15 16 17 18

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

19 20 21 22 23 24

Li'l Liza Jane - 3

25

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

25 26 27 28 29

1

2

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

30 31 32 33 34

TO "FOUR"

Li'l Liza Jane - 4

35 OPEN FOR SOLO - BKGRD. ON CUE (CHORD CHANGES IN ALL PARTS)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

35 36 37 38 39 40 41 42

43

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

43 44 45 46 47 48

Li'l Liza Jane - 5

51

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

49 50 51 52 53 54

59

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

55 56 57 58 59 60

Li'l Liza Jane - 6

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

61 62 63 64 65 66

67

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

67 68 69 70 71 72 73 74 75

Li'l Liza Jane - 7

76

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

76 77 78 79 80 81

84

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

82 83 84 85 86

Li'l Liza Jane - 8

Musical score for "Li'l Liza Jane - 8". The score is arranged for 1st Bb Trumpet, 2nd Bb Trumpet, 3rd Bb Trumpet, 4th Bb Trumpet, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a large "FOR PREVIEW ONLY" watermark.

Chord progression for Guitar, Piano, and Bass:

- 87: B7(b9), C7sus, F7sus
- 88: B7(b9), C7sus, F7sus
- 89: Ab+7, A+7, Bb7sus, B7(b9), C7sus, F+7
- 90: Ab+7, A+7, Bb7sus, B7(b9), C7sus, F+7
- 91: Ab+7, A+7, Bb7sus, B7(b9), C7sus, F+7

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Grand View Groove

Doug Beach

HALF-TIME SHUFFLE PUNK $\text{♩} = 76$

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

Grand View Groove - 2

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

13 14 15 16 17 18 19 20

SOLO FILLS

GROOVE

21

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

21 22 23 24 25 26 27 28

B♭7sus

TIME

Grand View Groove - 3

29

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

29 30 31 32 33 34

A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS B \flat^7 SUS A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS C+7(b9) F 7 SUS COMP AS IS

A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS B \flat^7 SUS A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS C+7(b9) F 7 SUS COMP AS IS

A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS B \flat^7 SUS A 7 SUS G 7 SUS F 7 SUS F \sharp^7 SUS G 7 SUS C+7(b9) F 7 SUS

GROOVE

39

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

35 36 37 38 39 40

OPT. BVB

W/BTR

f

W/TPT.

(b) 7 SUS

f

COMP F 7 SUS

f

F 7 SUS

f

FILL

TIME

Grand View Groove - 4

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

41 42 43 44 45 46

W/SECTION

F 9 F 9 SUS F 9 C+7(#9)

F 9 F 9 SUS F 9 C+7(#9)



47 OPEN FOR SOLOS - BKGD'S. ON CUE (CHANGES ON ALL PARTS)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

47 48 49 50 51 52

F 9 SUS COMP F 9 F 9 SUS

F 9 SUS COMP F 9 F 9 SUS

F 9 SUS F 9 F 9 SUS

B.G. FIG.

Grand View Groove - 5

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

53 54 55 56 57 58 59

1. 2.

AS IS

FILL

60

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

60 61 62 63 64 65

FILL

Grand View Groove - 6

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

66 67 68 69 70

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

71 72 73 74 75 *f*

B \flat 7 sus

Grand View Groove - 7

76

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

A 7 sus G 7 sus F 7 sus F \sharp 7 sus G 7 sus B \flat 7 sus A 7 sus G 7 sus F 7 sus F \sharp 7 sus G 7 sus C+7(b 9) F 7 sus

76 77 78 79 80

76

OPT. BVB -----

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

OPT. BVA -----

FILL -----

81 82 83 84 85

Latin Action

Doug Beach

SAMBA ♩ = 176

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

Chord symbols: Dmi⁹, Bmi⁷ Bb⁹(#11), A+7(b⁹)

Drums: SOLO FILL

Measures: 1, 2, 3, 4, 5, 6, 7, 8

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

Chord symbols: Dmi⁹, Emi⁷(bs), A7(b⁹)

Drums: SAMBA - TIME, (TPT. & GTR.)

Measures: 9, 10, 11, 12, 13, 14, 15, 16

Latin Action - 2

21

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

29

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

Latin Action - 3

37

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

33 34 35 36 37 38 39 40

FILL ----- 1 TIME

45

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

41 42 43 44 45 46 47 48

AS IS

STRONG "4"

H.H.

CROSS-STICK

FILL ----- 1

Latin Action - 4

53

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

FILL ----- STRONG "4"

49 50 51 52 53 54 55 56

SOLO BREAK - ANY TPT. (61) OPEN FOR SOLOS - BKGD'S. ON CUE (CHORD CHANGES ON ALL PARTS)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Dm1 \flat 9 Em1 \flat (bs) A+7(#9)

Dm1 \flat 9 Em1 \flat (bs) A+7(#9)

Dm1 \flat 9 Em1 \flat (bs) A+7(#9)

57 58 59 60 61 62 63 64

Latin Action - 5

69 ON CUE

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

65 66 67 68 69 70 71 72

77

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

Guitar

Piano

Bass

Drums

73 74 75 76 77 78 79 80

Latin Action - 6

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

81 82 83 84 85 86 87 88

W/ENS.

FILL ----- STRONG "4"

Chord symbols: Dm^9 , $Em^7(b9)$, $A+7(b9)$, Dm^7

85

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

89 90 91 92

Chord symbols: $A+7$

A Nasty Bit Of Blues

Doug Beach

SWING $\text{♩} = 168 - 176$ (♩♪♩♪♩♪)

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

1 2 3 4 5 6 7 8

9

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

9 10 11 12 13 14 15 16

A Nasty Bit Of Blues - 2

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

17 18 19 20 21 22 23 24

f *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Cmi7 *F+7* *Bb+7(#9)* *Dbb9* *C+7(#9)* *B9* *Bb9*

UNIS.

H.H. - TIME

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

25 26 27 28 29 30 31 32

f *f* *f* *f* *f* *f* *f* *f*

F+7 *Bb9*

FILL

A Nasty Bit Of Blues - 3

33 OPEN FOR SOLOS - BKGD'S. EACH TIME (CHORD CHANGES ON PARTS) SOLO STARTS HERE

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

33 34 35 36 37 38 39 40

45 PLAY WITH REPEAT ONLY

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

41 42 43 44 45 46 47 48

SOLO FILL

A Nasty Bit Of Blues - 4

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

49 50 51 52 53 54 55 56

SOLO FILL

57 58 59 60 61 62 63 64

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

SOLO FILL

Whoopin' Blues

arranged by Doug Beach

NEW ORLEANS STREET BEAT ♩ = 184 (♩♩♩♩)

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

SOLO

mf

1 2 3 4 5 6 7 8

9

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

mf

COMP

E♭7

A♭7

E♭7

A♭7

E♭7

A♭7

COMP SIM.

9 10 11 12 13 14

Whoopin' Blues - 2

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

15 16 17 18 19 20

21

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

21 22 23 24 25 26

Whoopin' Blues - 3

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

27 28 29 30 31 32

33

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

4th B♭ Trumpet

Guitar

Piano

Bass

Drums

33 34 35 36 37 38

FILL

STREET BEAT

Whoopin' Blues - 4

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

39 40 41 42 43 44

FOR PREVIEW ONLY

45 OPEN FOR SOLOS (CHORD CHANGES IN PARTS)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

45 46 47 48 49 50

AS IS

COMP Ab9

STREET BEAT

KendorMusic.com

Whoopin' Blues - 5

REPEAT FOR MORE SOLOS | LAST TIME

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

51 52 53 54 55 56 57

58 ON CUE (DRUM SOLO)

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

SOLO ----- TO SWING

58 59 60 61 62 63 64 65 66 67 68 69

Whoopin' Blues - 6

70 SWING - IN 4 (♩ = 120)

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
Guitar
Piano
Bass
Drums

Whoopin' Blues - 7

82

NEW ORLEANS STREET BEAT

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

82 83 84 85 86 87 88 89

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

Guitar

Piano

Bass

Drums

90 91 92 93 94 95 96 97