Kirk Out

TOM GARLING

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1

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JDB2502FS

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Tom Garling

After winning numerous awards in high school and at the Berklee College of Music, Tom went on the road with Buddy Rich in January of 1986 at the age of twenty. He was on Buddy's last touring band before he died in 1987.

Tom went on to finish his studies at the University of Miami, where he received his Master's degree in Jazz Arranging and Composition. Afterward, he was employed by University of Miami to teach improvisation and ear training, direct Big Bands and coach small groups. In the meantime, he played with such greats as Frank Sinatra, Tony Bennet, Dizzy Gillespie, Chick Corea, Pat Metheny, and Randy Brecker, to name a few.

Shortly thereafter, he started touring with Maynard Ferguson's Big Bop Nouveau Band, where he remained for 6 years, 4 of which he was the musical director.

Tom has played on numerous albums, including his own album on Concord records, called "Maynard Ferguson Presents Tom Garling." He has also appeared on three Maynard Ferguson albums, as well as Tito Puente's "Special Delivery", an album by Michael Feinstein and Maynard called "Big City Rhythm", and five Frank Mantooth albums.

In addition to his accomplishments as a soloist, his talents as composer and arranger have been utilized by Maynard Ferguson, Tito Puente, Liza Minelli, Michael Fienstein, Dianne Schuur, plus countless commissions from professional bands around the country.

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"Kirk Out" is influenced by the likes of Horace Silver, Miles Davis's second great quintet (post 1964 and possibly post "Filles De Kilimanjaro), Wayne Shorter, and great Brazilian composers such as Sergio Mendez (Check out the album "Braziliero") and Hermeto Pasqual. In addition, Clare Fischer's music is an influence.

The feel is funk with snare drum back beat on 3 of each measure. However, the Bass and Drums should accentuate the up-beat of 4 as a pick- up to every two measure phrase, and beat one of the second measure of every two measure phrase, as indicated starting at measure 9. This will give the intended quasi-Brazilian feel with funky back beat. The Pianist should make sure to play all suggested voicings 8vb (one octave down) from where written.

The 2nd Trumpet, 2nd Trombone, Baritone Saxophone and Guitar are featured as soloists in this piece. At measure 9, the Baritone Sax and second Trombone play the bass line, and the Trumpet and Guitar play the melody in unison starting at the pick-ups to measure 17. At measure 41 (pick-ups) the four featured soloists play the melody harmonized, with Guitar and Trumpet 2 still in unison. The second Trombone and Baritone Sax should pay special attention to their harmonized notes, as they might rub against each other and sound a bit "outside", which is the intent.

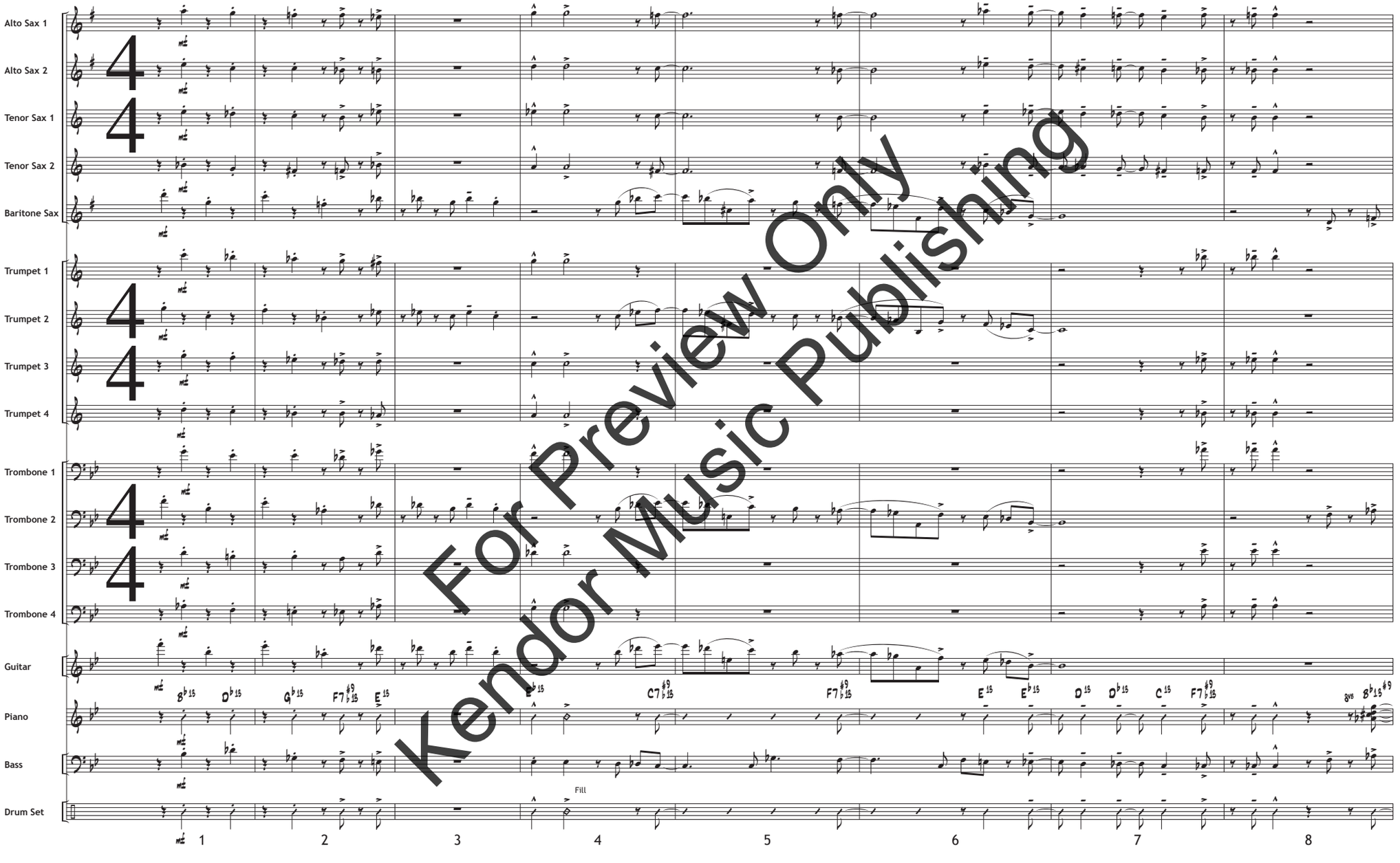
Measure 65 starts the solo section. The Bass and Drums should keep the same feel as described in the second paragraph, with some ad-lib added. The composer envisions all four soloists trading, starting with 2 choruses each, then fours when the backgrounds enter on the last time, then all at once for the last eight measures of this section. It's important to wind down the solos in order to lead to the next section at measure 89. At measure 153, the composer envisions a slow *decrescendo* to almost nothing, so that the "On Cue" at measure 164 is suddenly loud and intense.

Full Score

Kirk Out

TOM GARLING

Half Time straight 8th Funk ♩ = 165



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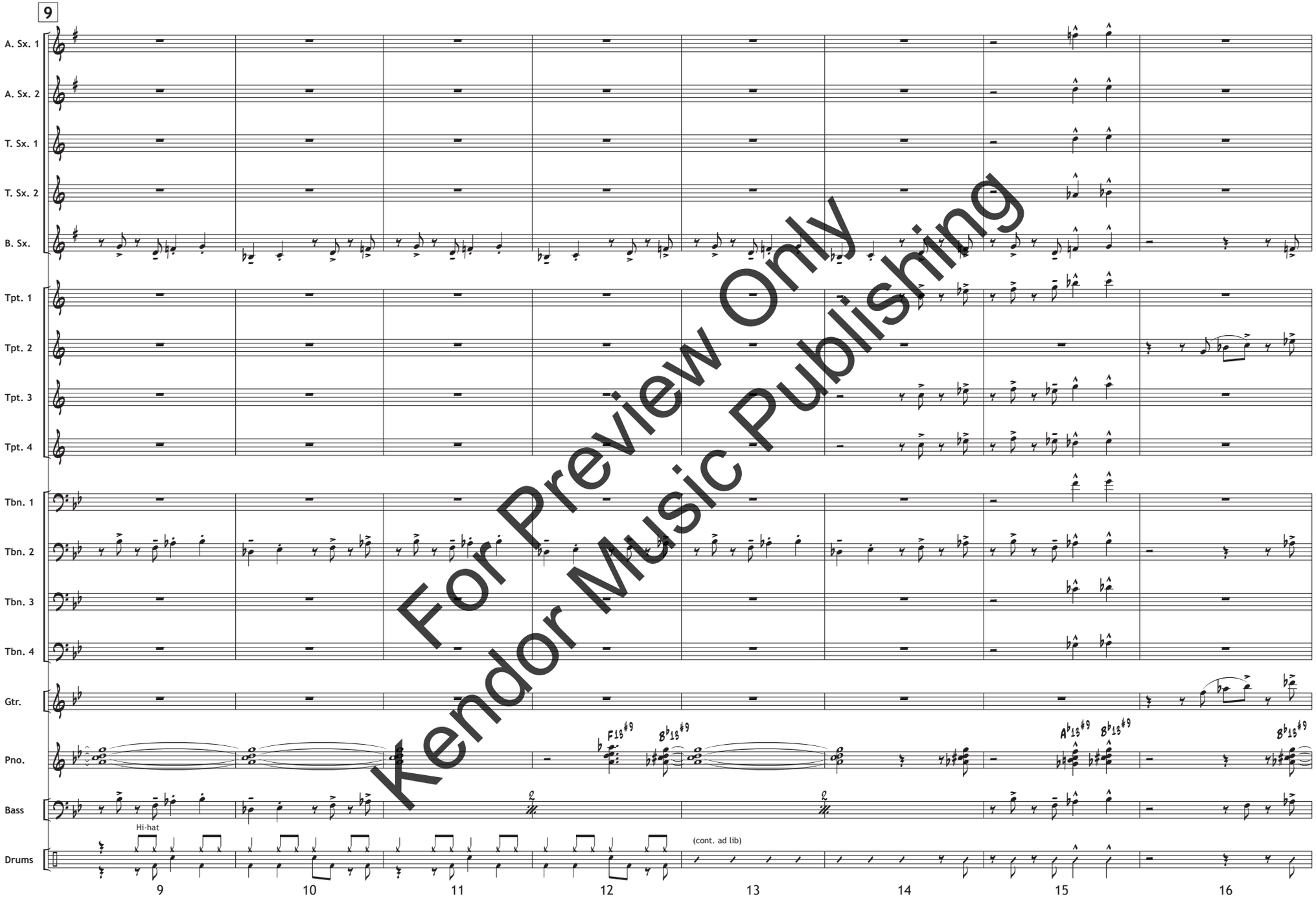

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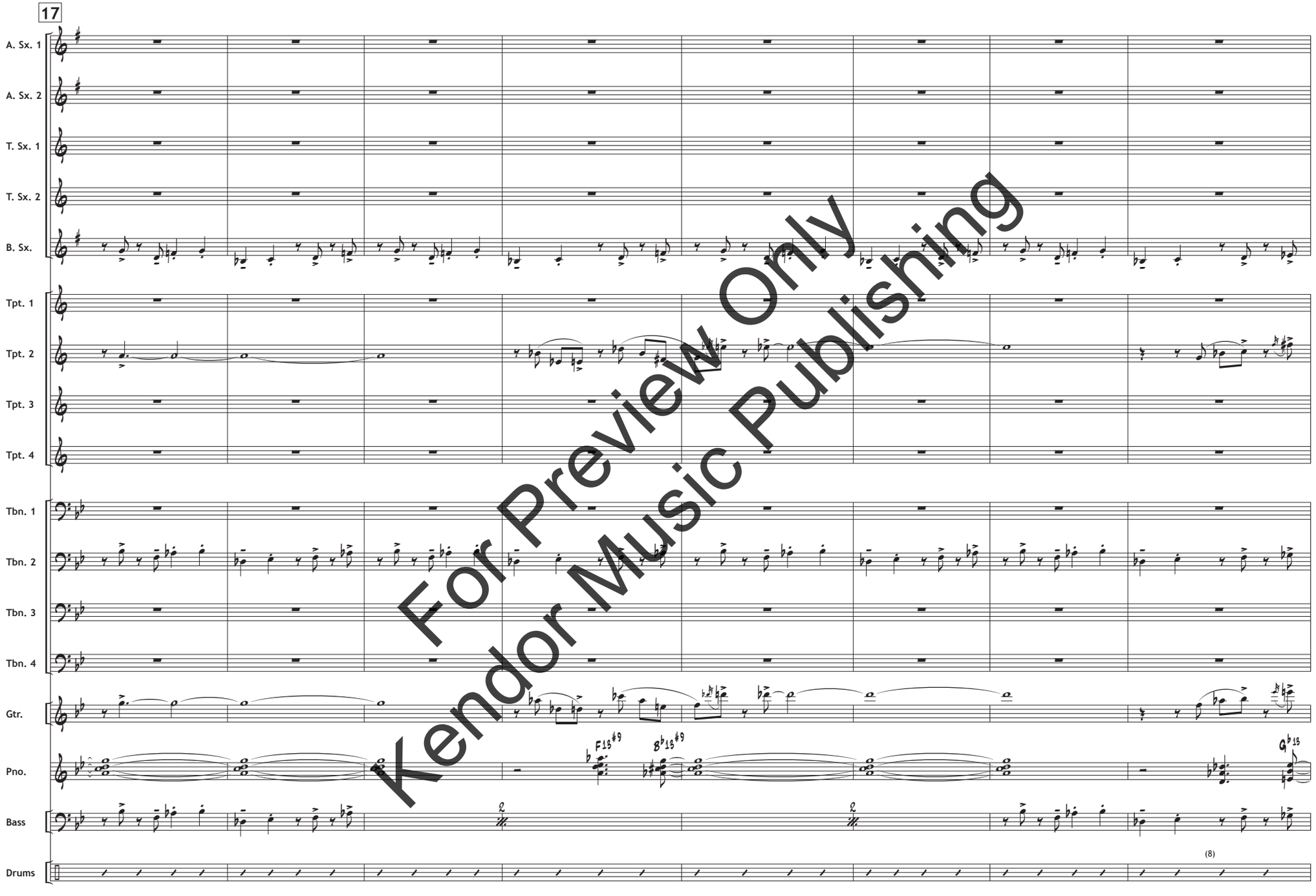

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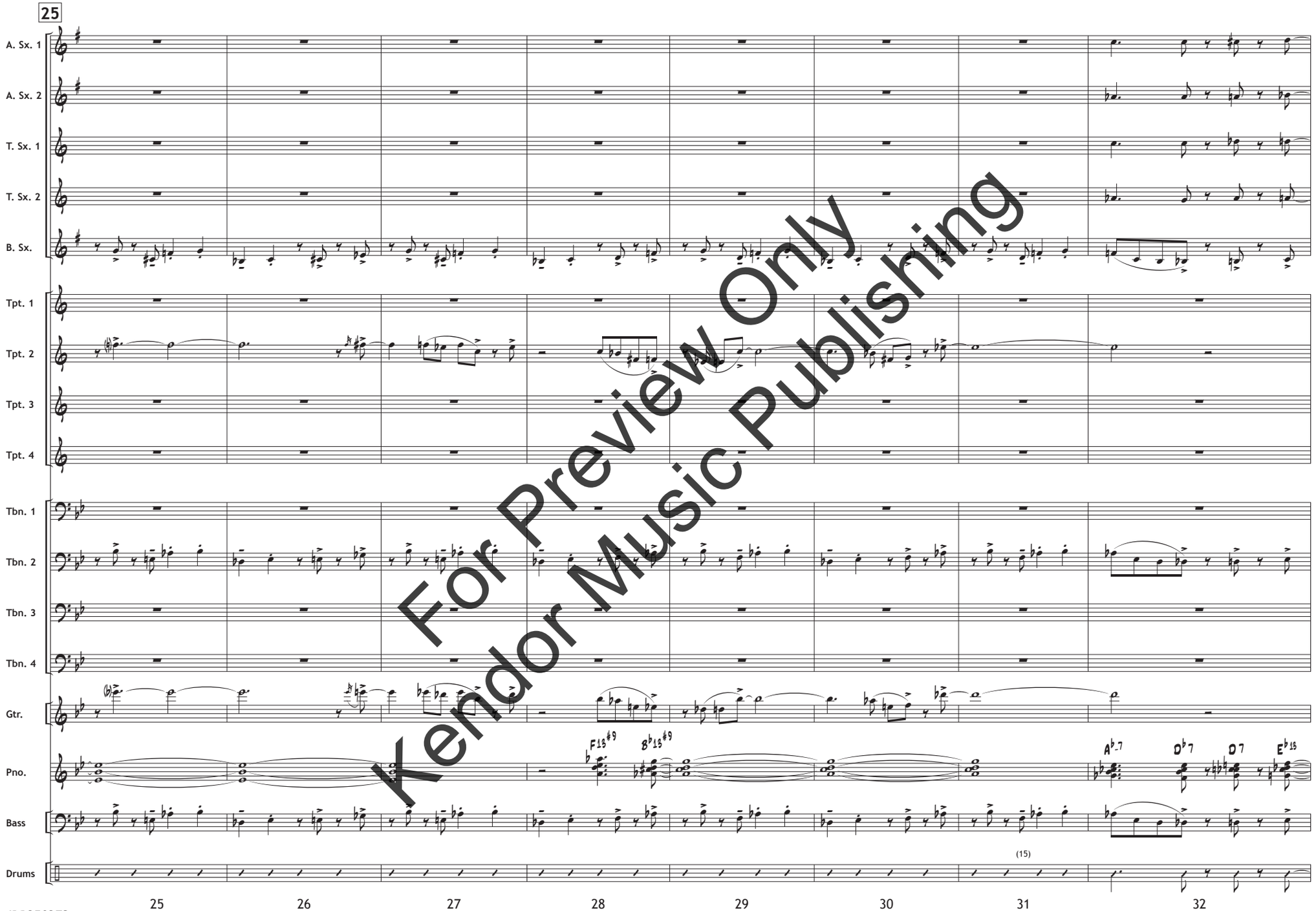

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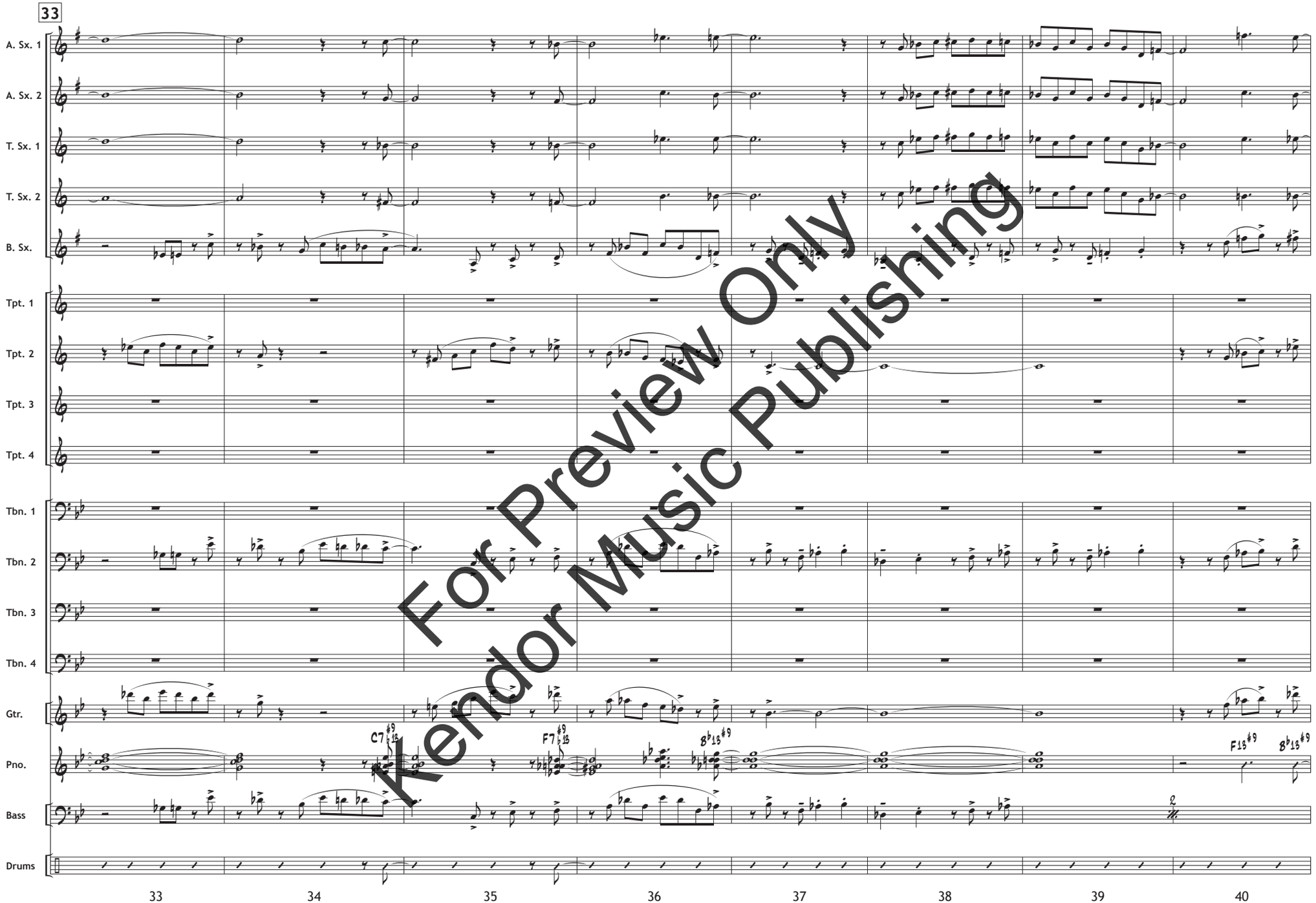

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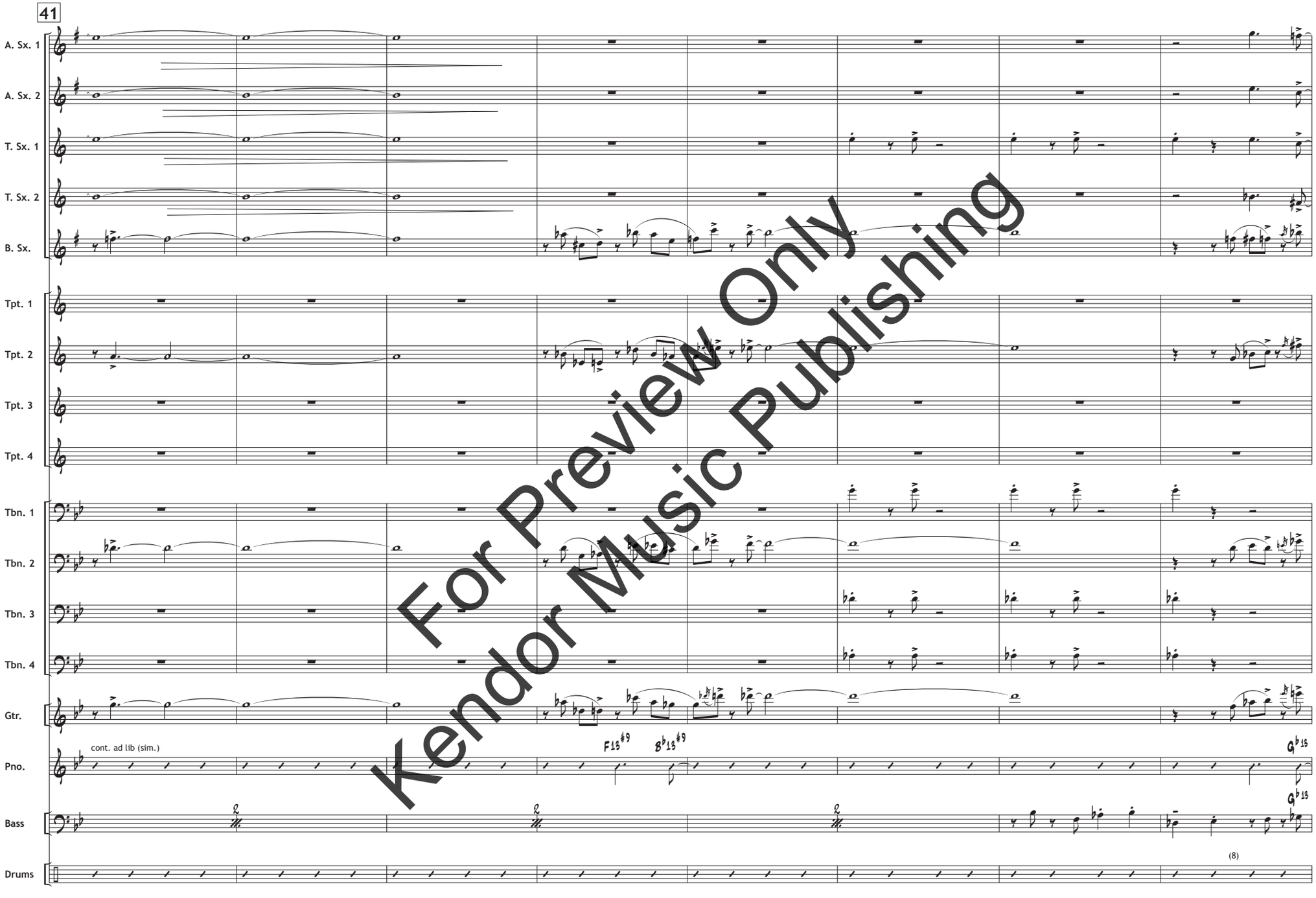

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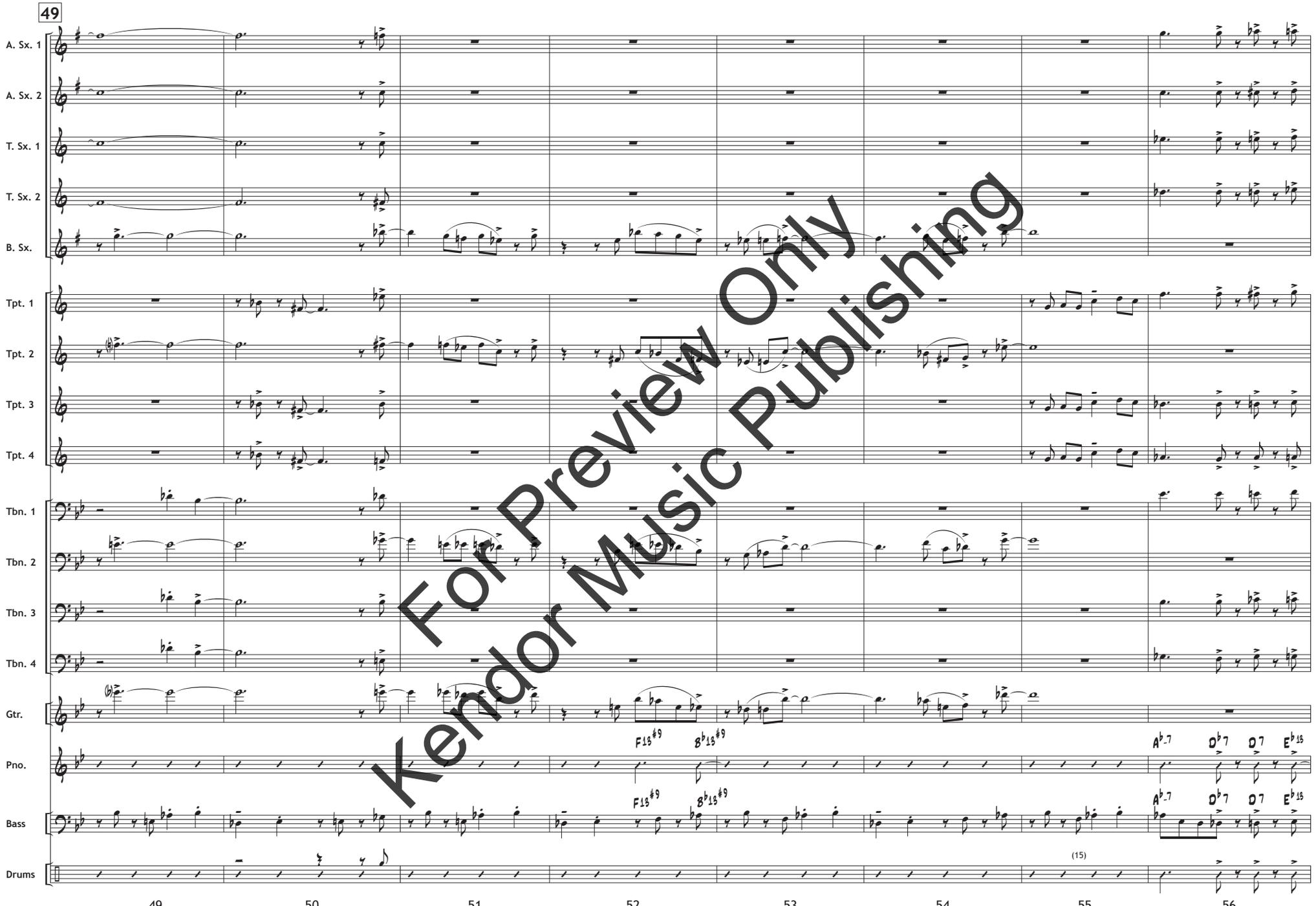

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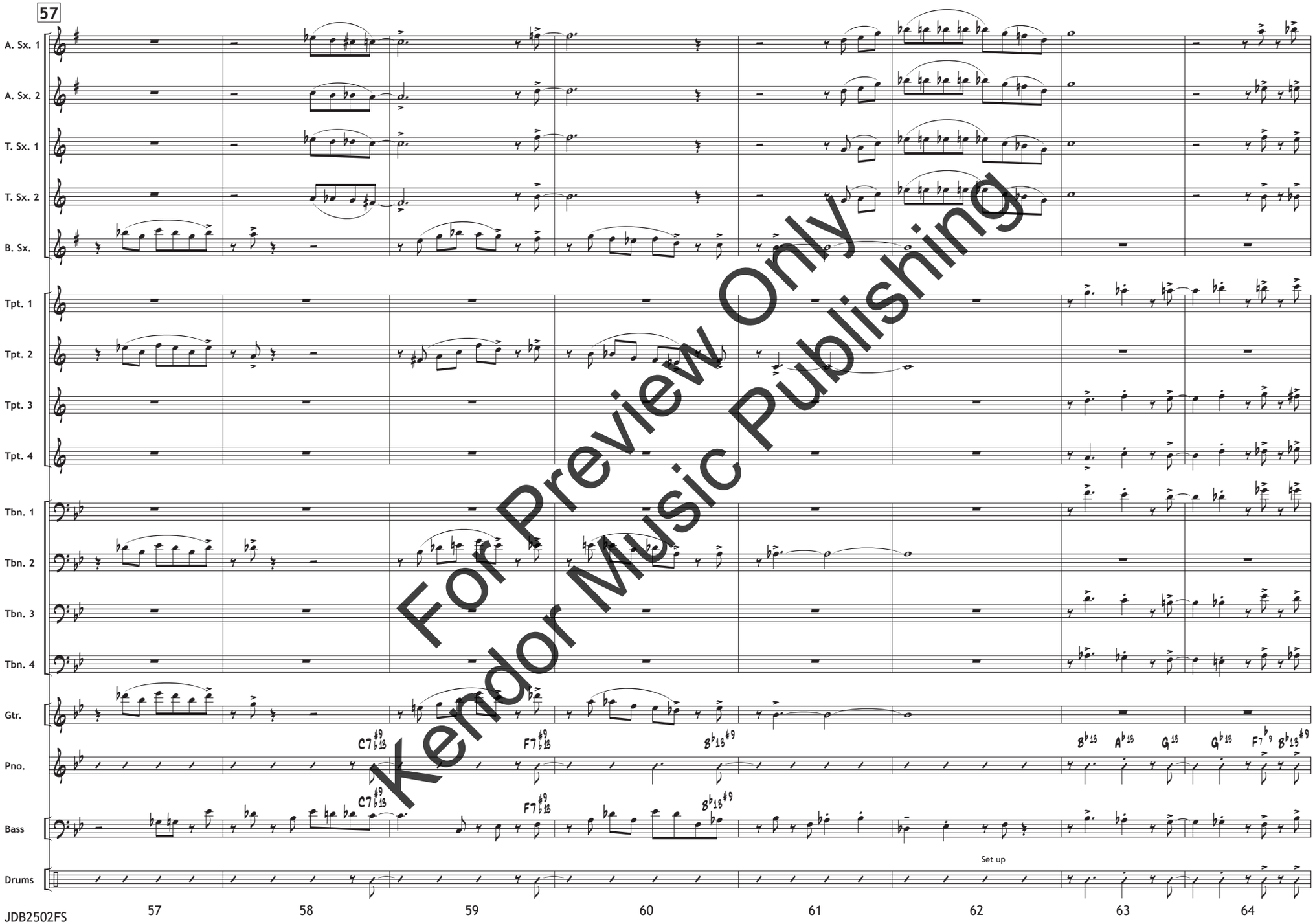

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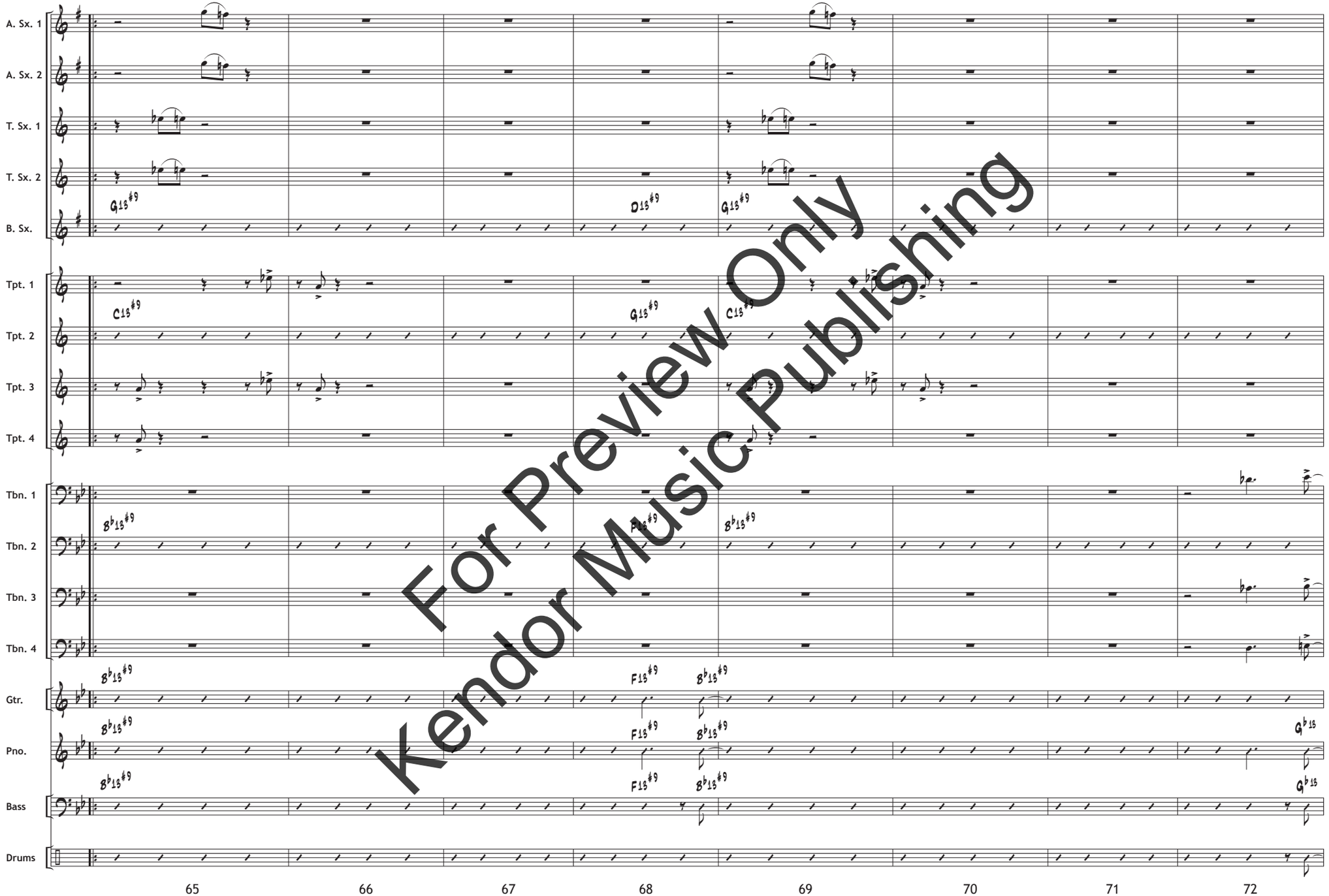
65 open for solos-backgrounds on cue



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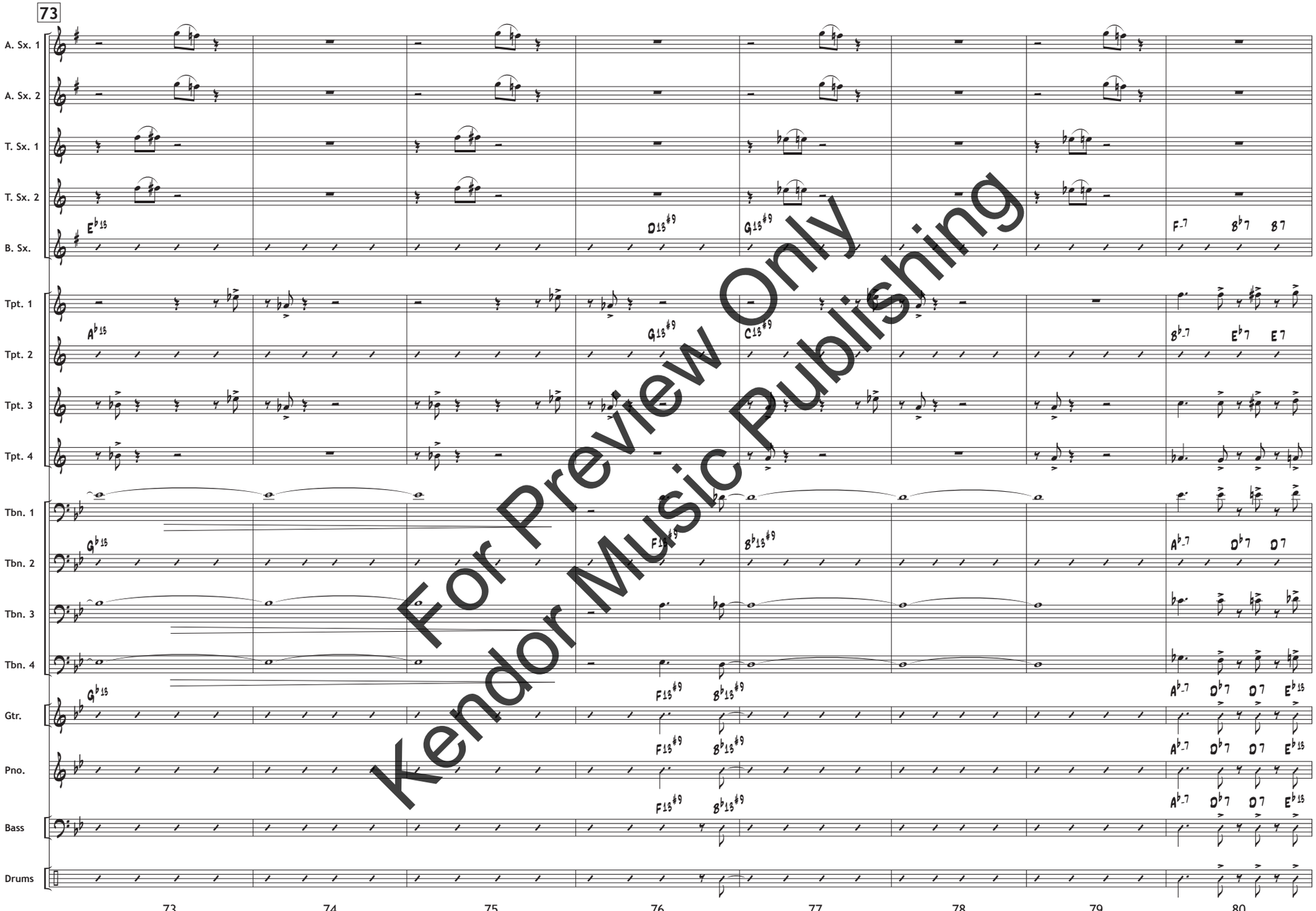

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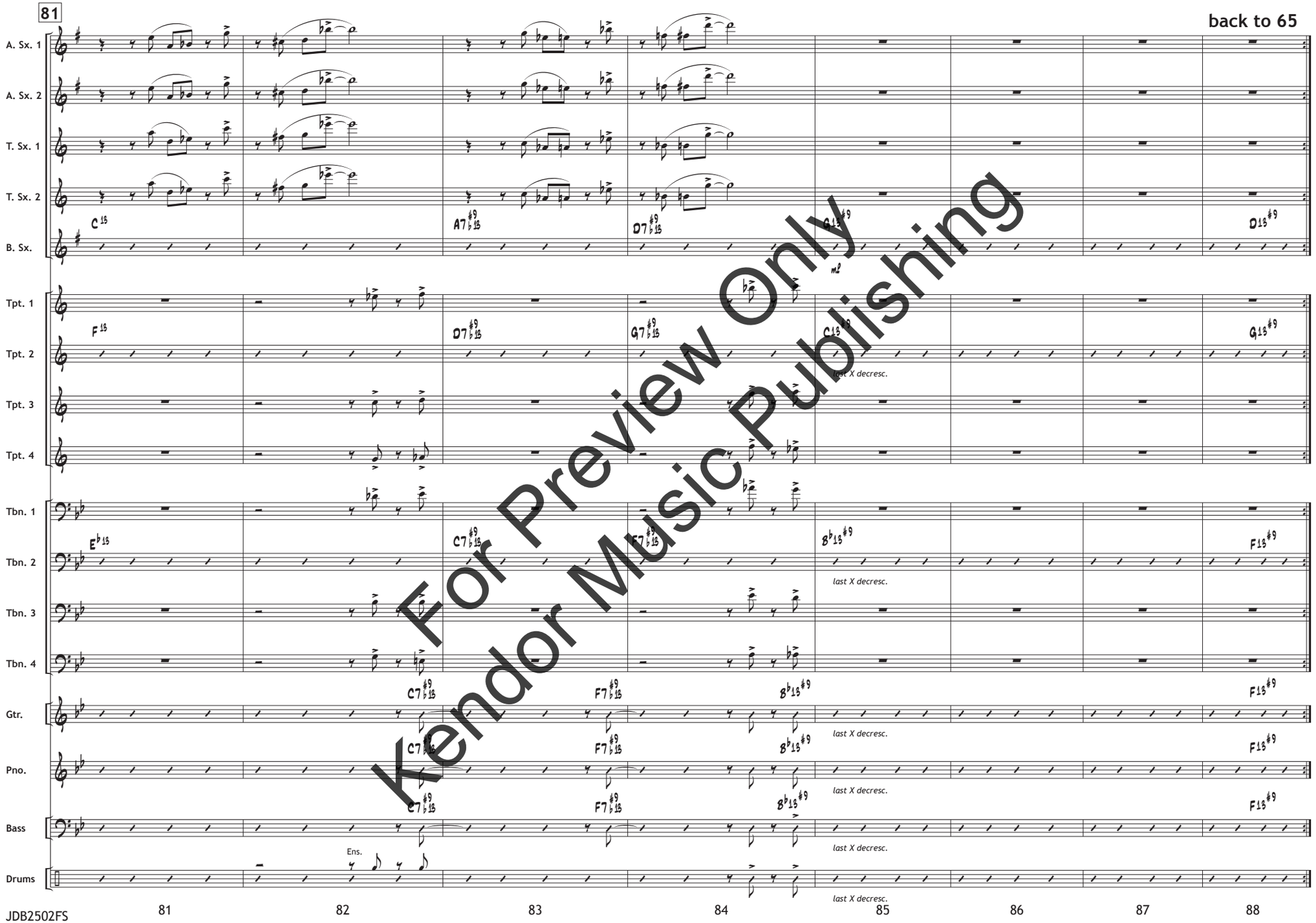

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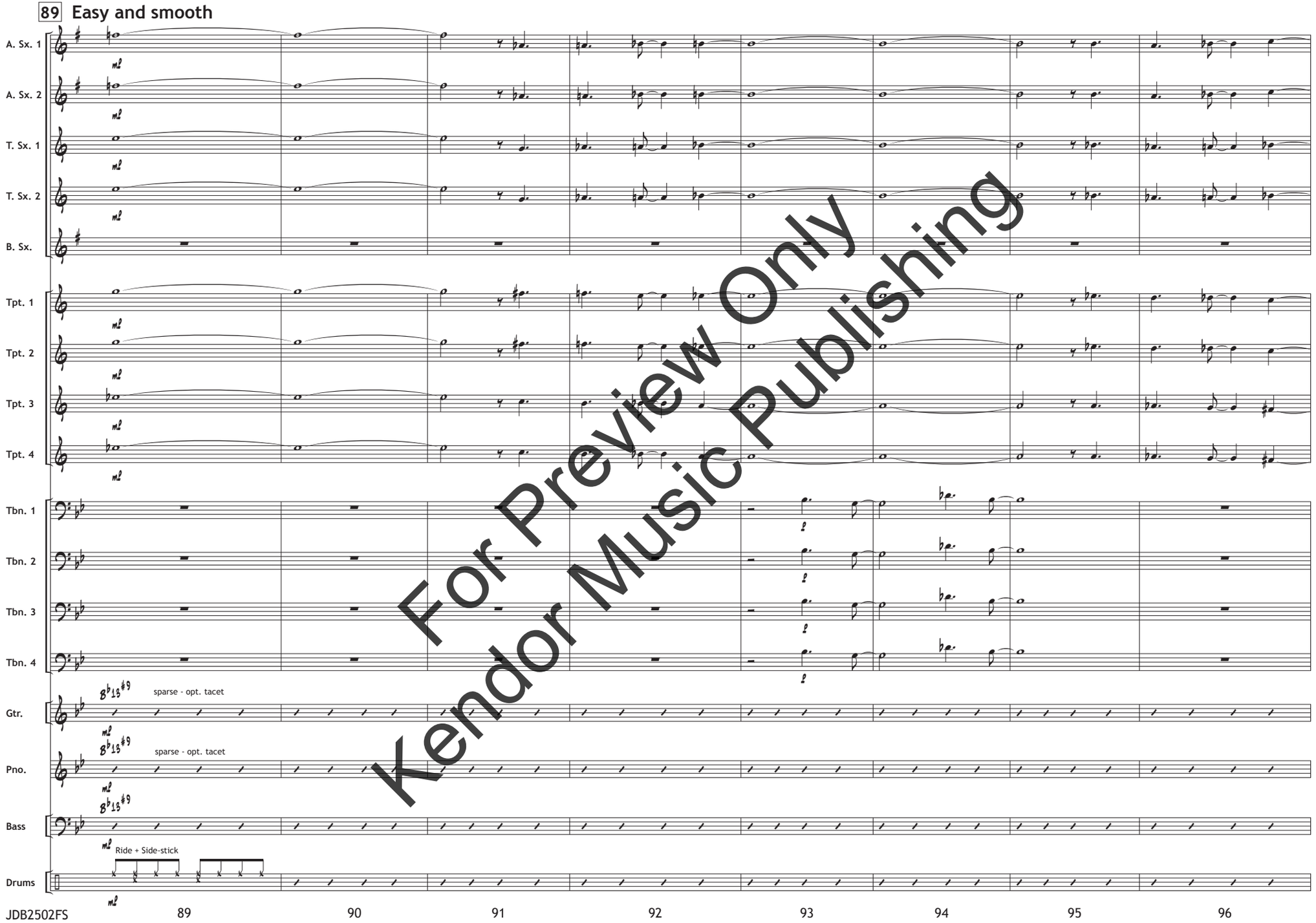

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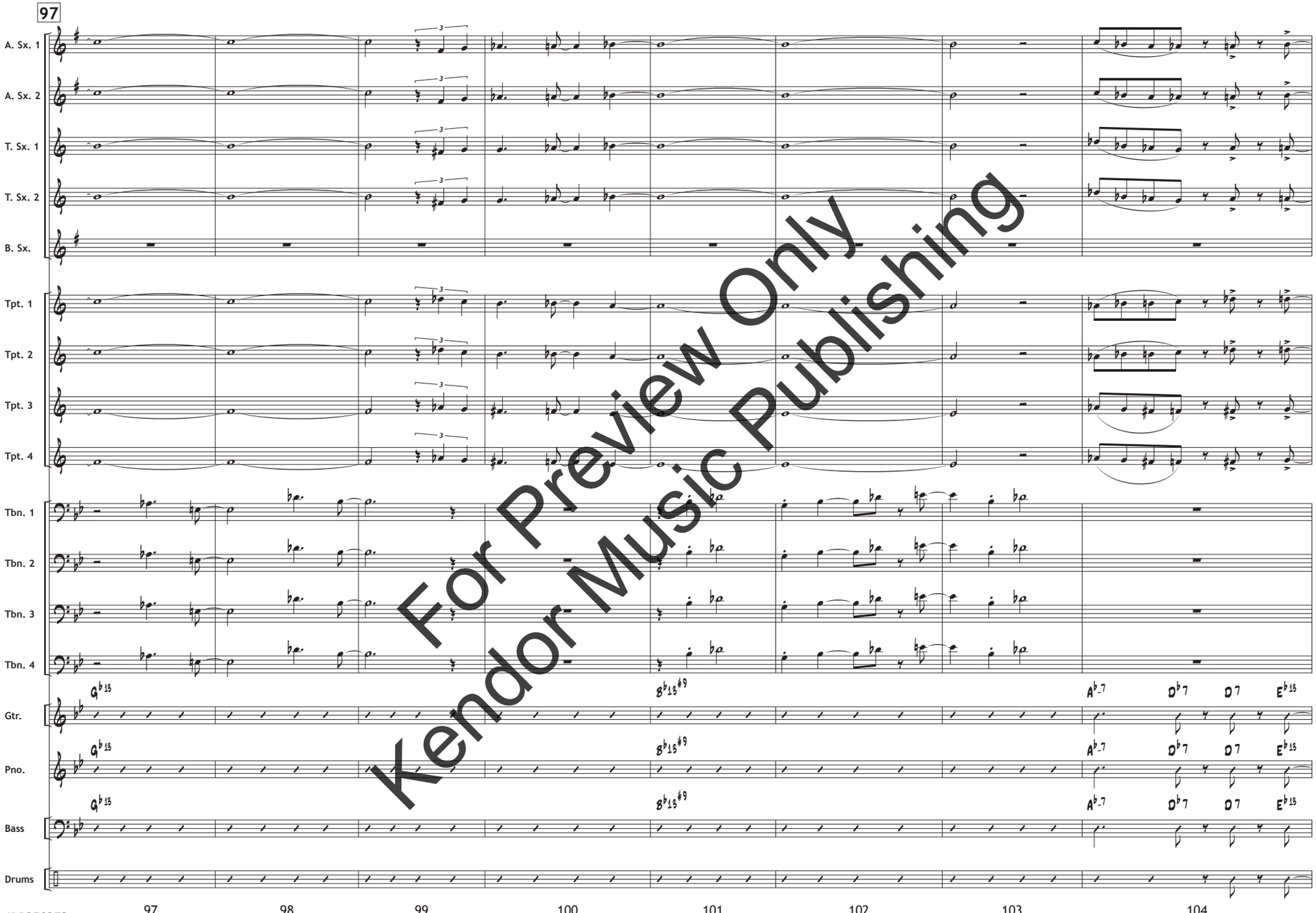

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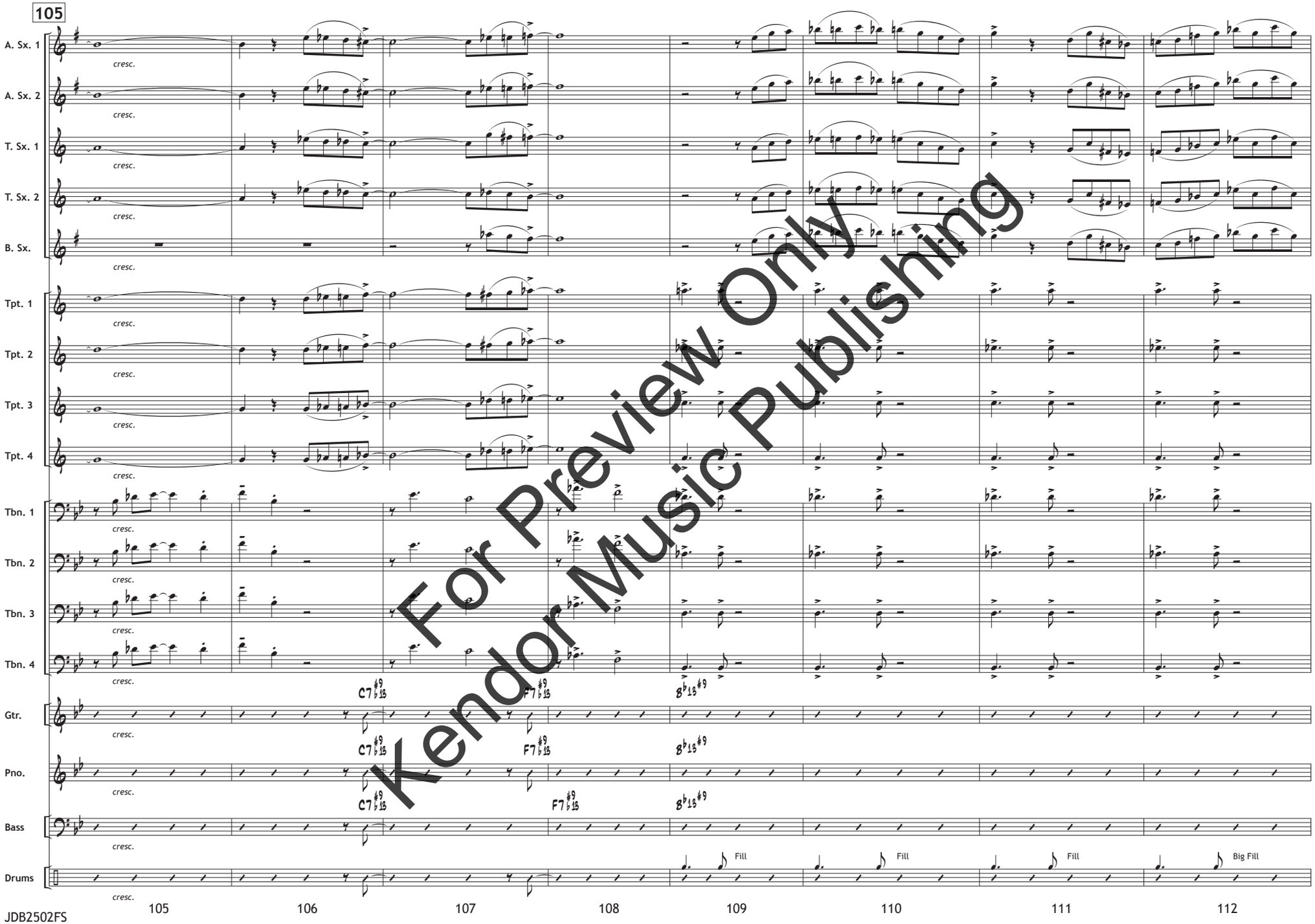

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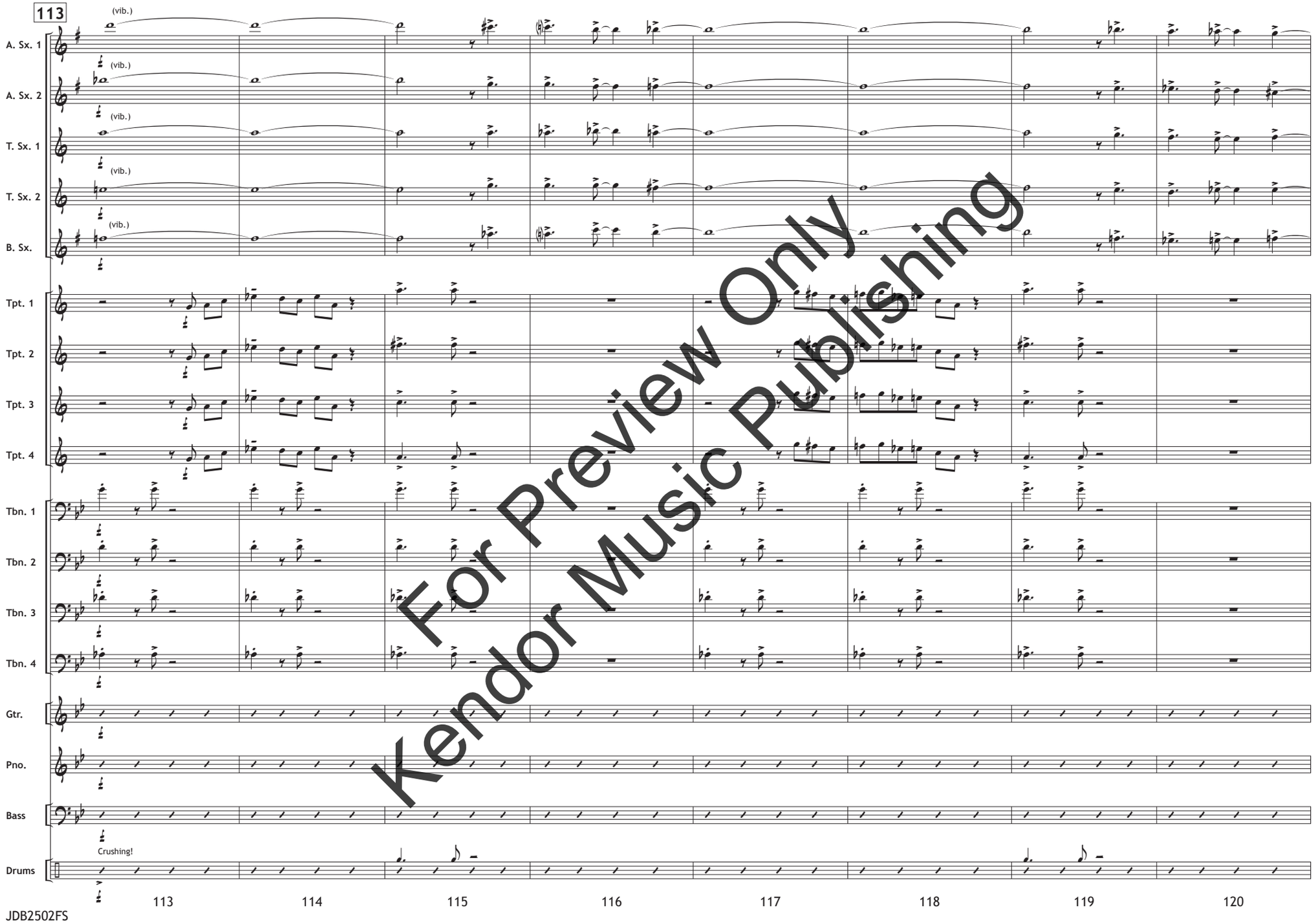

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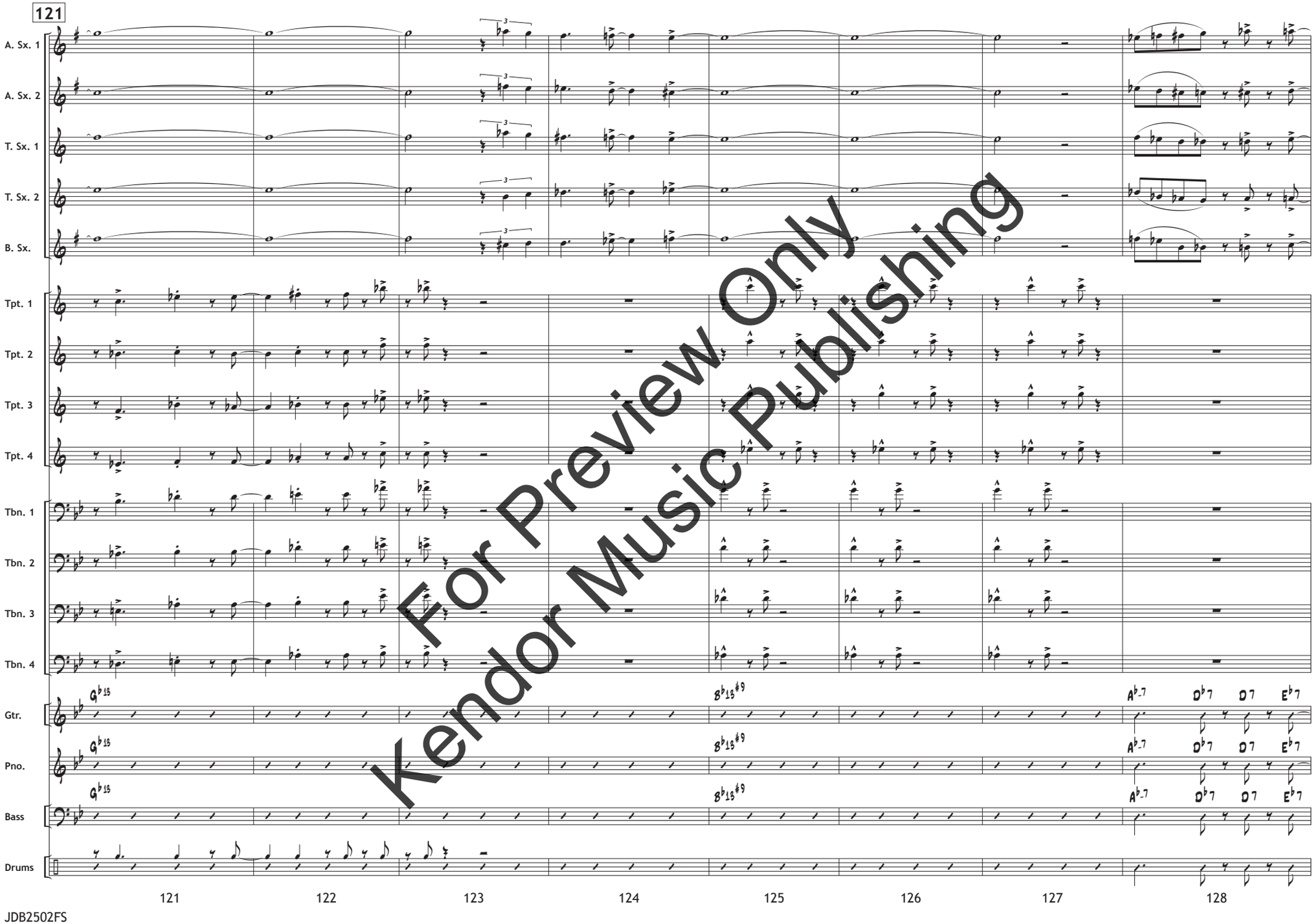

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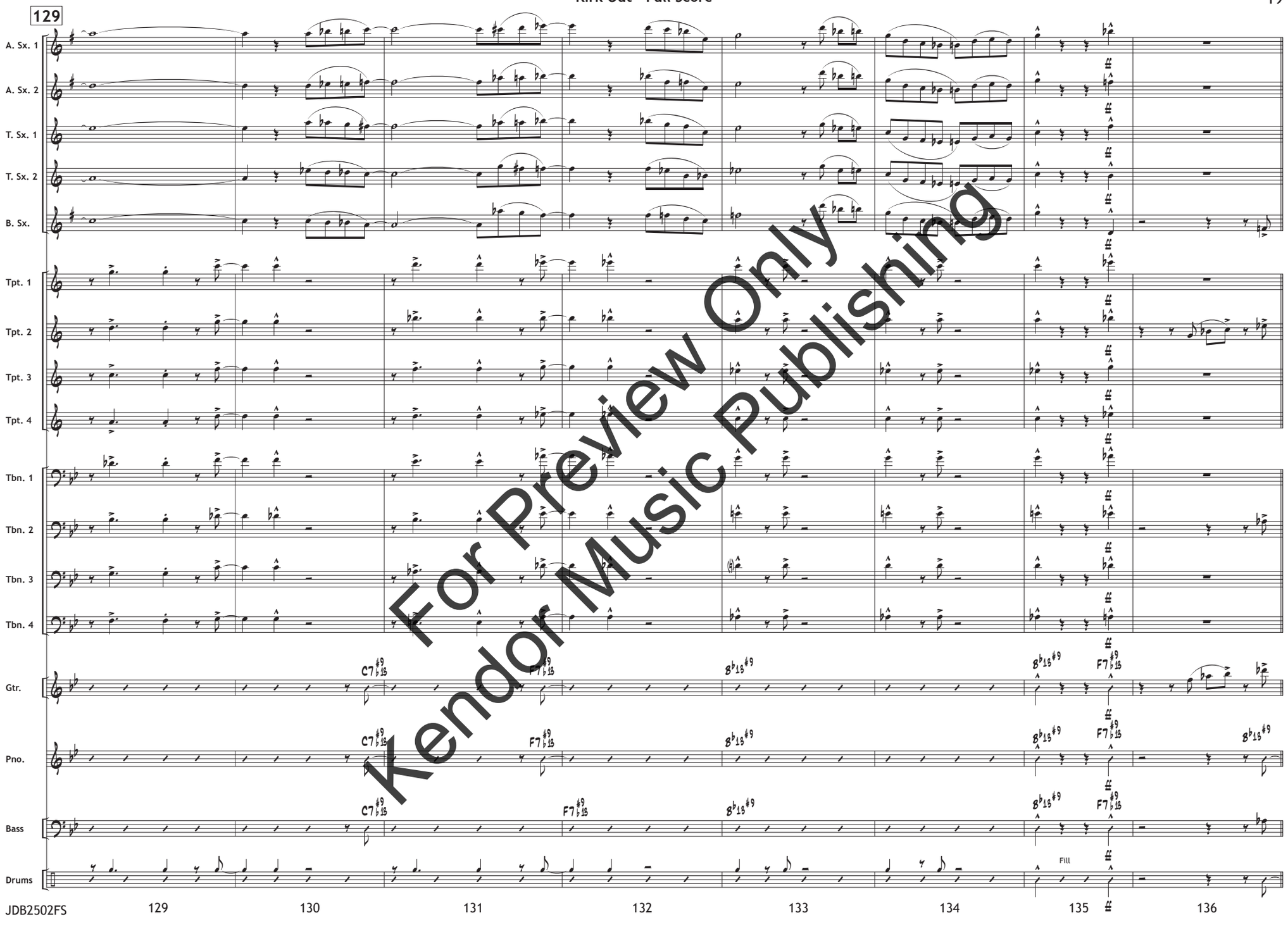

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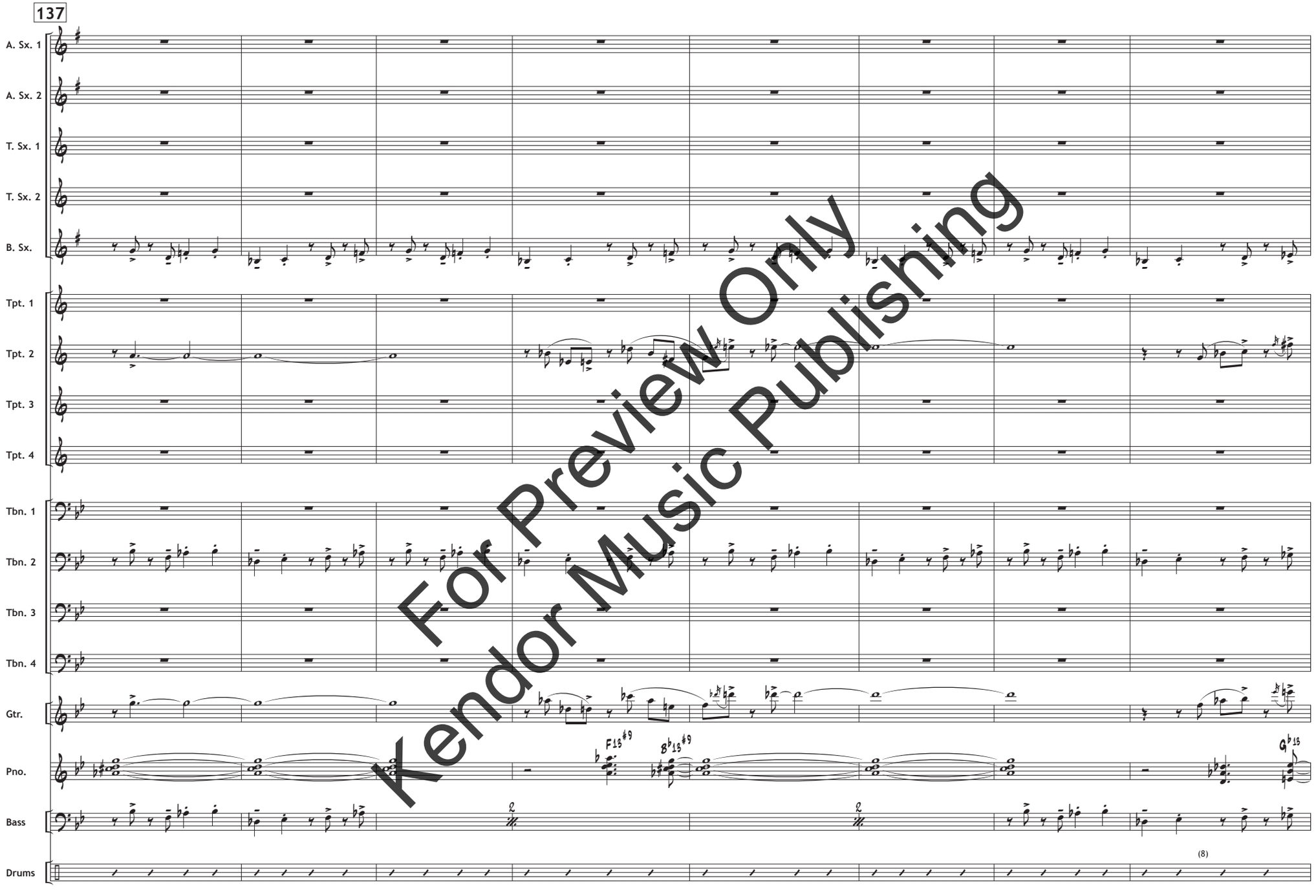

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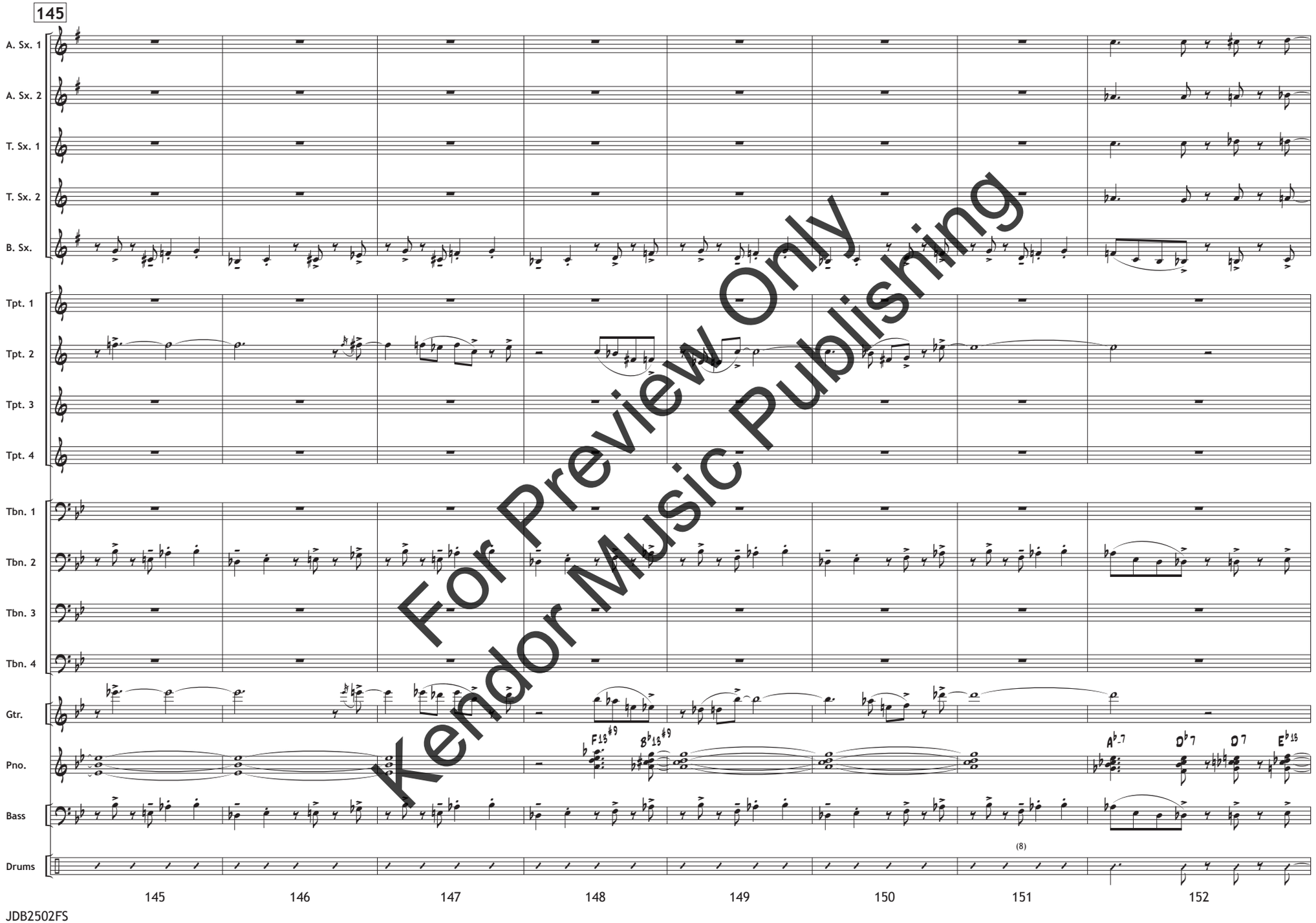

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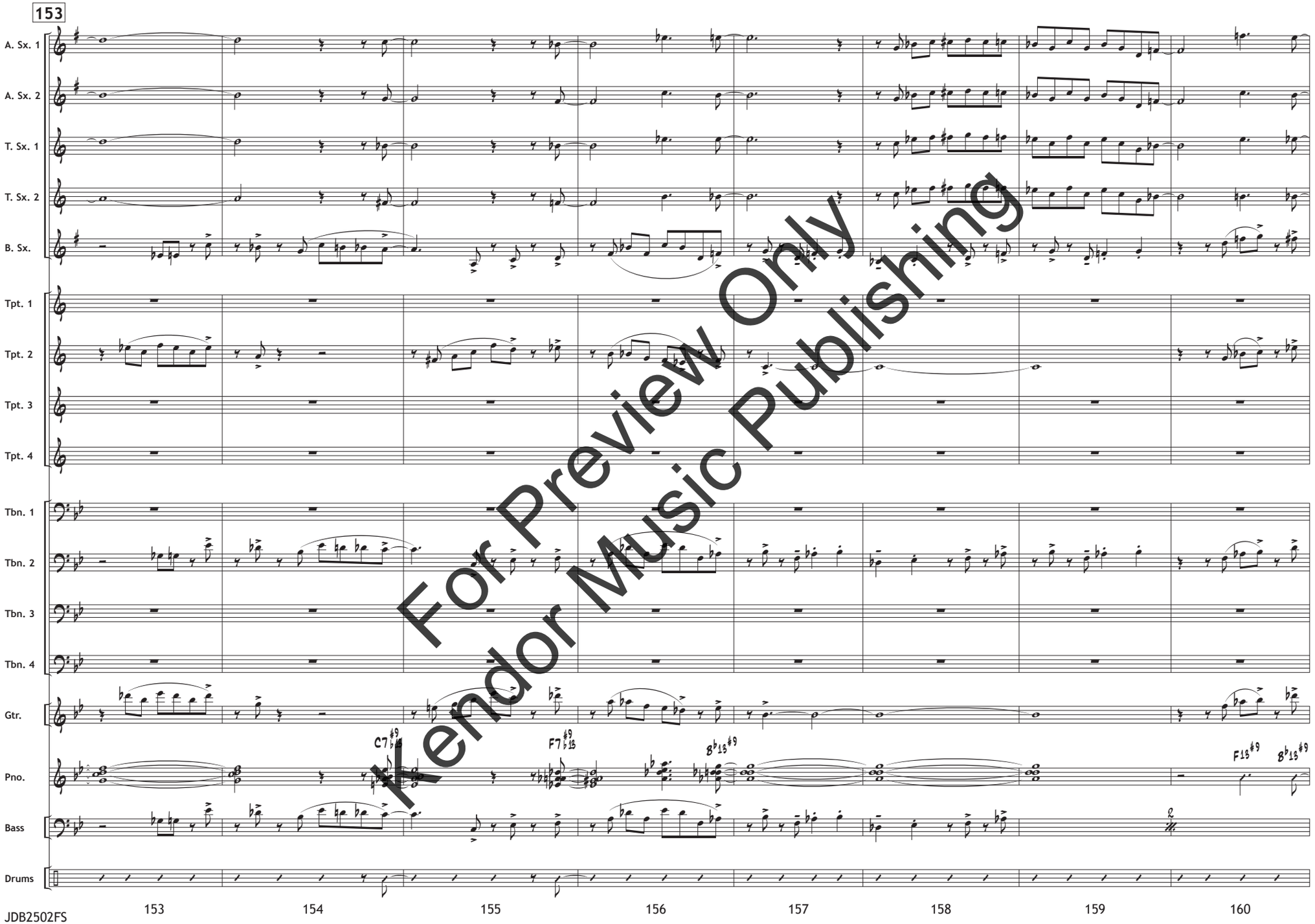

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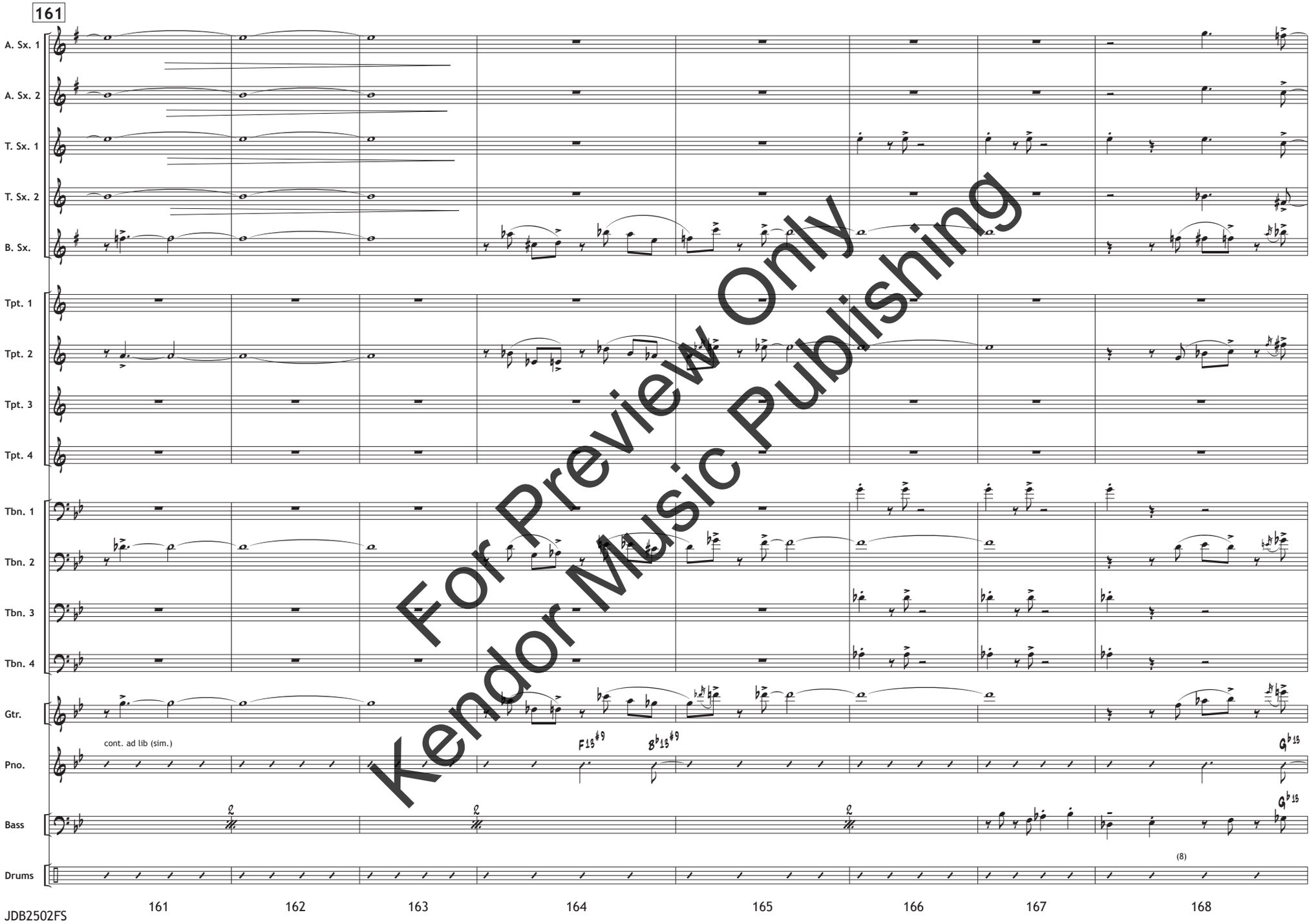

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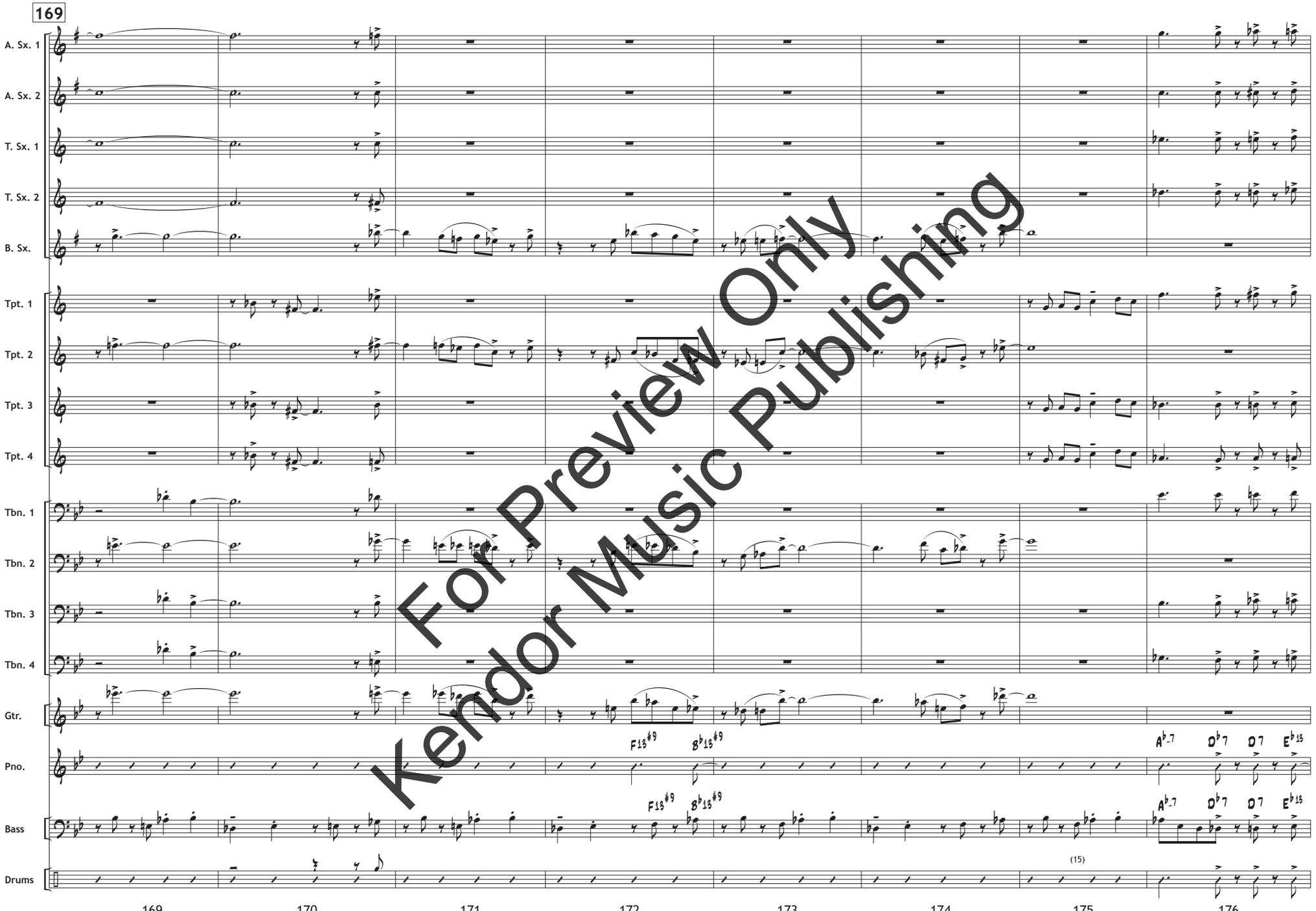

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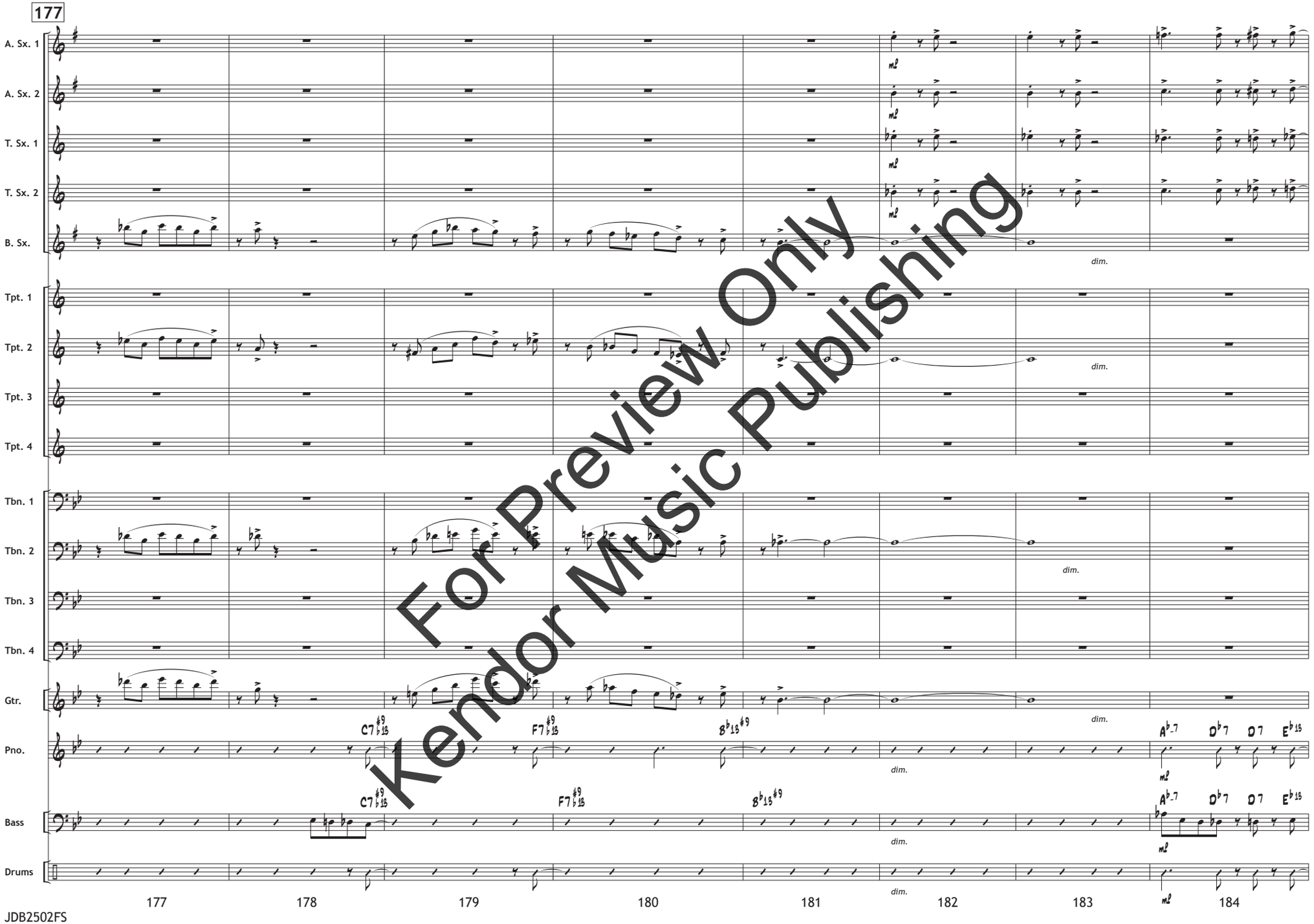

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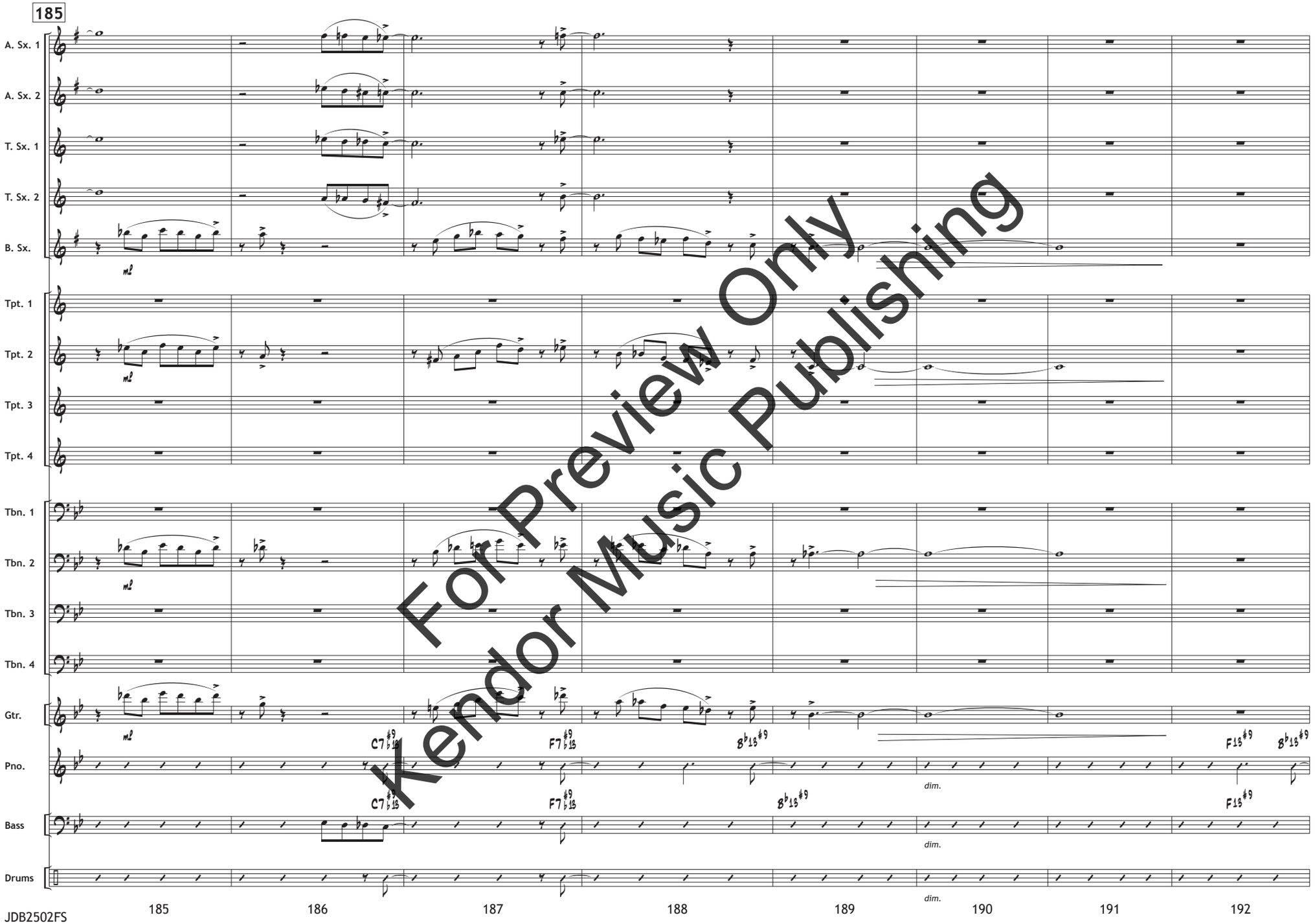

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193 **Open as desired**

Open

Going On

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.

$G7^{\sharp 9}$ opt. sparse blowing

dim. *dim. to almost nothing*

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

$C7^{\sharp 9}$ opt. sparse blowing

dim. *dim. to almost nothing*

Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4

$B^{\flat}7^{\sharp 9}$ opt. sparse blowing

dim. *dim. to almost nothing*

Gtr.

$B^{\flat}13^{\sharp 9}$

dim. *dim. to almost nothing*

Pno.

$B^{\flat}13^{\sharp 9}$ $F13^{\sharp 9}$ $B^{\flat}13^{\sharp 9}$

dim. *dim. to almost nothing*

Bass

dim. *dim. to almost nothing*

Drums

dim. *dim. to almost nothing*

193 194 195 196 197 198 199 200 201 202 203

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204 On cue:

Cond.

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

sub.

Ab-7 Db7 D7 Eb13 C7#9 F7#9b13 Eb13 D+7 Db13 C7#9b13 B13 B13 E13 Eb7#11

Solo Fill

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