



Scam Jam

DOUG BEACH & GEORGE SHUTACK

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
Drum	1



TDB2604FS

Doug Beach Music
Distributed exclusively by Kendor Music Publishing



KENDOR MUSIC PUBLISHING
www.kendormusic.com



Doug Beach

Doug Beach is a performer, composer, publisher, educator, arranger, and Grammy Award winner.

At Elmhurst College (IL), where he taught since 1978, he served as director of the acclaimed Elmhurst College Jazz Band and as director of jazz studies. Under his direction, the Jazz Band has made over 30 European tours (twice at the invitation of the U.S. State Department) and has performed in jazz festivals across the world.

Beach is equally well known for his work as a publisher and composer. His company, Doug Beach Music, is one of the world's leading publishers of educational jazz music, and each year since 1995 he has been the recipient of a Plus Award from the American Society of Composers, Authors, and Publishers (ASCAP). 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.



George Shutack

George is widely regarded as one of the leading composers of jazz ensemble music for younger players. While he has written many challenging works as well, he is best known for his charts at the grade 2-4 levels.

A keyboard player living in the Chicago area, George has been writing for Doug Beach Music since 1978. In addition to being one of the core staff writers, he is also responsible for many of the decisions regarding the company's musical direction. With over 125 compositions to his credit, George is one of the most active writers in jazz education today.

While in college at the University of Illinois Chicago campus, George studied orchestration. During this period, George began writing longer festival pieces and commissions for the Decatur MacArthur Jazz Ensemble in Decatur Illinois.

Scam Jam

Everyone loves a great Funk chart and "Scam Jam" will be a hit with both the band and the audience.

The foundation to a successful performance of "Scam Jam" lies in the groove created by the rhythm section. The even eighth note Rock groove should have a strong drive to it throughout the chart. The excellent recording on the Kendor website is highly recommended listening.

All players should closely observe all articulation markings. Singing the melody is a great way to help students gain a grasp of the articulations. Much of the chart will be played with a solid back beat feel, and the horn players should all pay close attention to the groove and the time.

The solo section at bar 60 may be opened up. Improvisation should be encouraged, but written solos are provided. Backgrounds should be played as desired and should be cued. The backgrounds can be used as a transition between soloists.

The Drummer solos around the band figures at measures 81-98 and then the full ensemble takes the chart out. Again, articulations are a key element to a successful performance.

SoloMate
Practice Improvisation

**SoloMate recordings are rhythm section only tracks
with the changes from the solo section of the chart.
Go to kendormusic.com and search the title of this piece.**

Full Score

Scam Jam

3

DOUG BEACH & GEORGE SHUTACK
(ASCAP)

Funk ♩ = 92

2

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drum Set

Funky groove

Cont. sim

1 2 3 4 5 6 7 8 9

10

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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

Cont.

10 11 12 13 14 15 16 17

18

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Kendor Music Publishing

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

18 19 20 21 22 23 24 25

Fill

26

For Preview Only
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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

26 27 28 29 30 31 32 33

34

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

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F^M7 G^M7 A^bM⁷ C^M7 D^bM⁷ C^M7 B^bM⁹ C^M7 D^bM⁹ C+7(♯9)

F^M7 G^M7 A^bM⁷ B^b13 C^M7 D^bM⁷ C^M7 B^bM⁹ C^M7 D^bM⁹ C+7(♯9)

F^M7 G^M7

42 50

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

42 43 44 45 46 47 48 49 50

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The musical score is arranged for the following instruments: 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, and Drums. The score spans measures 51 to 59. A large diagonal watermark reading 'For Preview Only' and 'Kendor Music Publishing' is overlaid across the center of the page. The guitar part includes a series of chords: B^b7, A^bMA7, FMI7, B^b7, G^bMA7(♯11), D^bMA7, CMi7, B^bMI⁹, D7(♭9), D^b13, and C+7. The piano part features a similar sequence of chords: B^b7, A^bMA7, FMI7, B^b7, G^bMA7(♯9), D^bMA7, CMi7, B^bMI⁹, D7(♭9), D^b13, and C+7. The drums part includes a 'Fill' section in measures 56-58.

60 Open for solos - backgrounds on cue. Changes in all parts.

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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

Chord changes and musical notation for measures 60 through 67.

Measures 60-67 show various chord changes and musical notation for different instruments, including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score includes a large watermark reading "For Preview Only" and "Kendor Music Publishing".

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68

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Chords: Dmi7, G7, Dmi7, G7, Dmi7, G7, BbMA7, A7(b9), Dmi7, Gmi7, C7, Gmi7, C7, Gmi7, C7, EbMA7, D7(b9), Gmi7, Fmi7, Bb7, Fmi7, Bb7, Fmi7, Bb7, DbMA7, C7(b9), Fmi7, Fmi7, Bb7, Fmi7, Bb7, Fmi7, Bb7, DbMA7, C7(b9), Fmi7, Fmi7, Bb7, Fmi7, Bb7, DbMA7, C7(b9), Fmi7.

1.

Solo break

Solo break

Fill

TDB2604FS

68 69 70 71 72 73 74 75

2. 77 81

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

Fill

Time with Bass

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76 77 78 79 80 81 82 83

TDB2604FS

89

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

Fill

Chords: F_{MI}^9 , D_{MA}^b7 , C^{+7} , $F_{MI}^9 D_{MA}^b7$, C^{+7} , F_{MI}^7 , G_{MI}^7 , A_{MA}^b7 , D_{MA}^b7 , $C7(b9)$, F_{MI}^7 , D_{MA}^b7 , F_{MI}^7

84 85 86 87 88 89 90

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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

8^b7
Fm7
E^b7sus
D+7
D^bMA7
B^bMi⁹
C+7(#9)
Solo
Solo
Solo

Fill

TDB2604FS 91 92 93 94 95 96 97 98

99

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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

TDB2604FS 99 100 101 102 103 104 105 106

107

For Preview Only
Kendor Music Publishing

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

107 108 109 110 111 112 113 114

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115

115

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

For Preview Only
Kendor Music Publishing

115 116 117 118 119 120 121 122

123

For Preview Only
Kendor Music Publishing

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

123 124 125 126 127 128 129

For Preview Only
Kendor Music Publishing

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

TDB2604FS 130 131 132 133 134



Doug Beach Music



Doug Beach Music has been producing outstanding original music for the educational jazz market since 1975. Home to a first-class stable of composers who are also respected educators, Doug Beach Music is a trusted source for quality music regardless of grade level.

The Jazz Foundations Series (Grade 1)

These big band charts are the easiest charts in the Doug Beach Music catalog. They can be played by beginning level players and are scored to be played by as few as four horns and rhythm section, expandable to full big band. Each comes with optional parts for Flute, Clarinet and Horn in F.

Taco Time
FDB2601

Doug Beach

Don't Be Late
FDB2602

George Shutack

Under the Radar
FDB2603

Doug Beach

The Threshold Series (Grade 3)

Ever popular, this top selling series consists of big band charts scored at the grade 3 level. While rhythm section parts are fully notated, you will find more independence of parts and more rhythmic complexity than our two easier series. Threshold charts are written in wide variety of styles, providing many programming options.

Deadline Shuffle
TDB2601

Mike Tomaro

Retro Rockin' Christmas
(We Three Kings, Deck the Hall)
TDB2602

George Shutack

Jalapeño Power
TDB2603

Doug Beach

Scam Jam
TDB2604

Doug Beach & George Shutack

Blues Wisely
TDB2605

Bret Zvacek

The First Edition Series (Grade 2)

Big band charts in this series are still at the grade 2 level, but are scored in a more traditional big band format. Writing techniques will include some independence of parts between saxes and brass. Each comes with optional parts for Flute, Clarinet, Horn in F, tuba and Vibes.

Blue Ridge Blues
FDB2601

Doug Beach

Cancun Cruise
FDB2602

George Shutack

Double Take
EDB2603

Doug Beach

Dreams of Distant Lands
(Solo Trumpet Feature)
EDB2604

George Shutack

The Jazz Ensemble Series (Grade 4-5)

Our most advanced series consists of big band charts at grade levels 4-5. While more challenging in nature, they offer mature groups an unparalleled musical experience. The ensemble writing, the variety of styles and the solo opportunities combine to make these charts some of the most exciting material available.

Drive Time
JDB2601

David Benoit arr. Doug Beach

Mambo Caliente
JDB2602

Doug Beach

Uncommon Zentz
JDB2603

Mike Tomaro