



Uncommon Zentz

MIKE TOMARO

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



JDB2603FS

Doug Beach Music
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Mike Tomaro

Mike Tomaro is a Saxophonist, composer, arranger, and educator based out of the Pittsburgh, PA area. He is the Director of Jazz Studies Program at the Mary Pappert School of Music in Duquesne University in Pittsburgh, PA, a position he has held since 1997. Mike has over 200 published compositions and arrangements. His work in all capacities can be heard on numerous recordings, including four of his own.

Mike co-authored the textbook *Instrumental Jazz Arranging: A Comprehensive and Practical Guide* (Hal Leonard Publications), with his long-time mentor, Dr. John Wilson, who was Director of Jazz Studies at Duquesne University from 1972-1996.

Mike is the Co-Artistic Director of the Pittsburgh Jazz Orchestra, the PJO Youth Band, and Artistic Director of the National Jazz Workshop at Duquesne University.

Uncommon Zentz

Don Zentz is one of the great jazz educators with whom I've had the pleasure of getting to know in the past few years. Upon his retirement, the Douglas Anderson School of the Arts, where he taught for many years, commissioned me to compose this piece in his honor.

The indicated tempo may be a bit brisk for some bands, so it's okay to take it a bit under tempo, but never over. The opening statement requires precision from each horn section so that the phrases interlock. Once the groove is established, the rhythm section should strive for a comfortable feel that isn't frantic; this is a relatively intense piece of music that produces its own energy. Horns should sit atop this groove and play as relaxed as possible. The piece is long form A-B-A-C with a tag. It vacillates between swing and straight-8th samba-esque grooves; the pulse should remain constant between the two. The melody is passed around to each horn section; players should be aware of their role at any time and if not playing the melody, should stay beneath it, supporting, not overshadowing.

The solo section begins at m. 98, Trombone first, and then Alto Sax on the D.S. Here, the intensity and volume can drop slightly, but not so much that the soloist is not supported. As is typical in Jazz, the solo should gain momentum up to the tag. This is mainly the responsibility of the soloist and rhythm section, with the background horns assisting. The tag (m. 157) provides a cool-down for the soloist, leading to an interlude (m. 165) that separates the two soloists.

After the solos, there are two section features, brass at m. 177 and Saxes at m. 209. These lead up to the ensemble chorus at m. 245. This is the climax of the piece where the intensity is at its highest level. However, this section should not be overblown. At m. 273, the tag is extended to create an outro. The final gesture of the piece begins in the final 4 measures. The band should immediately drop its volume to mp and build to the final *ff*.

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

MIKE TOMARO
(ASCAP)

Uncommon Zentz

Med. Up Swing ♩ = 220

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

SOLOISTIC TIME

1 2 3 4 5 6 7 8

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Score for Uncommon Zentz - Full Score, page 4. The score is for measures 9 through 16. The instruments listed are:

- 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

The score includes a large diagonal watermark reading "For Preview Only" and "Kendor Music Publishing". The measures are numbered 9 through 16 at the bottom. A rehearsal mark (4) is present above measure 12. The score is written in 4/4 time, with a key signature of two flats (Bb and Eb). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., m^2).

21

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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17 18 19 20 21 22 23 24

5 7 FILL

Fmin7(Add11)

Fmin7(Add11)

Fmin7(Add11)

This image shows a page from a musical score, likely for a concert band or orchestra. The score is written for multiple instruments, including woodwinds (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.), brass (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), strings (Gtr.), piano (Pno.), bass, and drums. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, diagonal watermark reading "For Preview Only" and "Kendor Music Publishing" is overlaid across the center of the page.

37

UNIS. w/TPTS.
me

UNIS. w/TPTS.
me

UNIS. w/ALTOs
me

UNIS. w/ALTOs
me

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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

33 34 35 36 37 38 39 40

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41 42 43 44 45 46 47 48

53

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

JDB2603FS

49

50

51

52

53

54

55

56

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Chord symbols: G7(9), Cmin9, Cmin7(9), Ebmin11, Dmin9, Dmin7(9), Fmin11, D7(9)G7(9)

Drum notation: FILL

Score for Uncommon Zentz - Full Score, page 10 (measures 57-64).

Instrument parts shown:

- 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

Measure numbers: 57, 58, 59, 60, 61, 62, 63, 64.

Chord symbols and annotations:

- Chord symbols: $A7(\sharp 9)$, $D\sharp 9(\sharp 11)$, $A7(\sharp 9)$, $F\sharp 11(ADD\sharp)$.
- Annotation: (FILL)

Watermark: For Preview Only Kendor Music Publishing

69

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

65 66 67 68 69 70 71 72

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F#113

F#113(Add11)

77

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

73 74 75 76 77 78 79 80

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(SOLI)

8¹⁵(#11) Bbm¹¹

C#min¹¹

Emin¹¹

(FILL)

(4)

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81 82 83 84 85 86 87 88

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97  (♩=♩) DMIN7(ADD4) (SOLO ON D.S. ONLY)

A. Sx. 1  4

A. Sx. 2  4

T. Sx. 1  4

T. Sx. 2  4

B. Sx.  4

Tpt. 1  4

Tpt. 2  4

Tpt. 3  4

Tpt. 4  4

Tbn. 1  4

Tbn. 2  4

Tbn. 3  4

Tbn. 4  4

Gtr.  4

Pno.  4

Bass  4

Drums  4

For Preview Only
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97 98 99 100 101 102 103 104

105 Dmin7(Add11)

(4) Ab13(#11)

(4)

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 Fmin7(Add11)

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. Fmin7(Add11)

Pno. Fmin7(Add11)

Bass Fmin7(Add11)

Drums

For Preview Only
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105 106 107 108 109 110 111 112

113

Chord progressions: Gmin¹¹, A#min¹¹, C#min¹¹, Emin¹¹, C13(49), (5), E7(49)

114

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

115

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

116

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

117

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

118

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

119

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

120

Chord progressions: Bbmin¹¹, C#min¹¹, Emin¹¹, Gmin¹¹, C13(49), (5), G7(49)

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121

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 symbols: A¹¹, C¹¹, E^bMIN¹¹, F^bMIN¹¹, E7(⁴₅), A7(⁴₅), C¹¹, E^bMIN¹¹, F^bMIN¹¹, A¹¹, G7(⁴₅), C7(⁴₅), C¹¹, E^bMIN¹¹, F^bMIN¹¹, A¹¹, G7(⁴₅), C7(⁴₅), C¹¹, E^bMIN¹¹, F^bMIN¹¹, A¹¹, G7(⁴₅), C7(⁴₅).

121 122 123 124 125 126 127 128

129 $D^{min}7(Acc^{11})$

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 $F^{min}7(Acc^{11})$

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. $F^{min}7(Acc^{11})$

Pno. $F^{min}7(Acc^{11})$

Bass $F^{min}7(Acc^{11})$

Drums

129 130 131 132 133 134 135 136

For Preview Only
Kendor Music Publishing

137 $D^{min}7(Add^{11})$

A. Sx. 1 (4) $A^{b12}(11)$ (4)

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 $F^{min}7(Add^{11})$ (4) $G^{12}(11)$ (4)

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. $F^{min}7(Add^{11})$ (4) $G^{12}(11)$ (4)

Pno. $F^{min}7(Add^{11})$ (4) $G^{12}(11)$ (4)

Bass $F^{min}7(Add^{11})$ (4) $G^{12}(11)$ (4)

Drums (7)

137 138 139 140 141 142 143 144

145

G[♯]min¹¹ A[♯]min¹¹ C[♯]min¹¹ Dmin¹¹ A[♭]12(♯11)

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

145 146 147 148 149 150 151 152

For Preview Only
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157 (♩=♩) STRAIGHT 8THS (15/49)

22222

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A. Sx. 1 GMIN¹¹ Emin¹¹ CMIN¹¹ Amin¹¹ BMIN¹¹

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 BMIN¹¹ GMIN¹¹ Emin¹¹ CMIN¹¹ DMIN¹¹ Bb15(49)

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. BMIN¹¹ GMIN¹¹ Emin¹¹ CMIN¹¹ DMIN¹¹ Bb15(49)

Pno. BMIN¹¹ GMIN¹¹ Emin¹¹ CMIN¹¹ DMIN¹¹ Bb15(49)

Bass

Drums

JDB2603FS 153 154 155 156 157 158 159 160

(4) To Coda

165 INTERLUDE

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

OPT. 8VA

D%9 (#11)

D%9 (#11)

D%9 (#11)

(3)

FMIN11

Gbmaj9 (#11)

(FILL)

161 162 163 164 165 166 167 168

Full score page 24, measures 169-172. The score includes parts for 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 key signature is B-flat major (two flats). The tempo is marked "D.S. AL CODA (♩=♩)".

Measure 169: 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.

Measure 170: 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. A "LOCO" marking is present above Tpt. 2.

Measure 171: 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. A "GUITAR" marking is present above Gtr. and a "DRUMS" marking is present above Drums.

Measure 172: 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. A "SET-UP SWING" marking is present above Drums.

CODA 8/9 (#11) (SOLOS END HERE) 177 (d=a) Dmin7(Add11)

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. D#9 (#11) Fmin7(Add11)

Pno. D#9 (#11) Fmin7(Add11)

Bass

Drums (6) (SET-UP SWING) OPT. TACET TILL 195

4 4 4 4

173 174 175 176 177 178 179 180

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181 182 183 184 185 186 187 188

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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

189 190 191 192 193 194 195 196

JDB2603F5

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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

JDB2603FS

197 198 199 200 201 202 203 204

209

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

205 206 207 208 209 210 211 212

Chord symbols: $G7^{(b9)}$, $C7^{ALT}$, $F^{min7}(add11)$, $m7^{\sharp}$, (4)

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JDB2603FS 213 214 215 216 217 218 219 220

225

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This image shows a page of a musical score for a concert band. The score is written for the following instruments:

- 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

The score includes musical notation, dynamics such as *GRADUAL DECRESC.*, and a large diagonal watermark that reads "For Preview Only Kendor Music Publishing". The page number "JDB2603FS" is visible in the bottom left corner.

237

For Preview Only
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A. Sx. 1 (END SOLI)
A. Sx. 2 (END SOLI)
T. Sx. 1 (END SOLI)
T. Sx. 2 (END SOLI)
B. Sx. (END SOLI)
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr. (FLOAT) (3) D#9 (#11) (BUILD INTENSITY) (4)
Pno. (FLOAT) (3) D#9 (#11) (BUILD INTENSITY) (4)
Bass Eb7 (#9) (FLOAT) (3) D#9 (#11) (BUILD INTENSITY)
Drums (FLOAT) (3) (BUILD INTENSITY) (BIG FILL TO SET-UP SHOUT CHORUS)

JDB2603FS 237 238 239 240 241 242 243 244

245

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

245 246 247 248 249 250 251 252

JDB2603FS

253

This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written for multiple staves, including woodwinds (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2), brass (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), and percussion (Gtr., Pno., Bass, Drums). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings. A large diagonal watermark reading "For Preview Only" and "Kendor Music Publishing" is overlaid across the center of the page. The page number "253" is visible at the bottom left.

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A. Sx. 1
SUB. m2
GRADUAL CRESC.

A. Sx. 2
SUB. m2
GRADUAL CRESC.

T. Sx. 1
SUB. m2
GRADUAL CRESC.

T. Sx. 2
SUB. m2
GRADUAL CRESC.

B. Sx.
SUB. m2
GRADUAL CRESC.

Tpt. 1
SUB. m2
GRADUAL CRESC.

Tpt. 2
SUB. m2
GRADUAL CRESC.

Tpt. 3
SUB. m2
GRADUAL CRESC.

Tpt. 4
SUB. m2
GRADUAL CRESC.

Tbn. 1
SUB. m2
GRADUAL CRESC.

Tbn. 2
SUB. m2
GRADUAL CRESC.

Tbn. 3
SUB. m2
GRADUAL CRESC.

Tbn. 4
SUB. m2
GRADUAL CRESC.

Gtr.
SUB. m2
GRADUAL CRESC.

Pno.
SUB. m2
GRADUAL CRESC.

Bass
SUB. m2
GRADUAL CRESC.

Drums
SUB. m2
GRADUAL CRESC.

(SOLO AROUND THESE FIGURES)

(SOLO)

(7)

(4)

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264

265

266

267

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273 (4=4) STRAIGHT 8THS

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273 274 275 276

(PLAY 2ND X ONLY)

(PLAY 2ND X ONLY)

(PLAY 2ND X ONLY)

(PLAY 2ND X ONLY)

OPT. 8VA

b13(49)

b13(49)

CONTINUE GROOVE SIMILE

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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

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