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# MARCH BOPISH

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## NOTES TO THE CONDUCTOR

- 1) The jazz-march melody idea has been used at various times in modern jazz but it is definitely rooted in jazz history starting with Early Jazz & Dixieland Jazz. The head employs a "tongue & cheek" approach evident in the pseudo "corny" melodic articulations which are accompanied by seven short ♩'s and one long, accented ♩. This accompaniment style is used in the Broadway show "Chicago," as it implies the 1920's Jazz Era. Following the head is a mainstream modern big band style of solos, solis, call and response and shouts.
- 2) With that said, make sure your students lay the groundwork for this style by playing the staccato ♩'s softly then accenting the ♩ note in a consistent style. Rhythm section included. Note the "simile" in each new section and no ride cymbal time until Letter C. The downloadable MP3 on the SCM website will provide a good example.
- 3) The flute part provides the desired sound with the muted trumpets. Add the flute with one of your concert band students or let one of your saxophone doublers play the flute part from letter A through B.
- 4) There are four 16 measure solo sheets provided with this chart but you can open it up for longer solos if you have students who can improvise with the chord changes only. The saxes can play the backgrounds between C & E both times, including measure 35. The brass will play all of the backgrounds the 2X only
- 5) Letter E - Remind your drummer to set up and accent the notated "brass rhythms" and avoid extra fills. The saxes have been assigned the fills after each brass rhythm.
- 6) A sudden return to the "jazz-march" feel takes place 4 measures before Letter F. This is followed by the re-cap of the melody.
- 7) The "Free Improv" in measure 103 should be relatively short and raucous (2 -3 Sec) with a sharp cut off.
- 8) It's always valuable to have your students listen to the recording which is available free on our website.

Mike Carubia

# MARCH BOPISH

MARCH-LIKE (♩ = 130)

(A)

The score is arranged for a 10-measure section, with measures numbered 1 through 10 at the bottom. The key signature is one flat (B-flat major for the saxophones and F major for the trumpets). The tempo is marked as 'MARCH-LIKE' with a quarter note equal to 130 beats per minute. The flute part (measure 3) includes a circled 'A' above it. The saxophone parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are mostly silent, indicated by a double bar line. The trumpet parts (1-4) feature various articulations: 'CUP MUTE' for measures 3-4 and 7-8, and 'HARMON - NO STEM' for measures 3-4. The trombone parts (1-4) play a rhythmic pattern of eighth and quarter notes. The guitar part includes chord diagrams for F13, Ab13, G13, Gb13, and F15, along with a 'SIMILE' instruction. The piano part provides harmonic accompaniment with chords and a bass line. The bass part plays a simple eighth-note line with a 'SIMILE' instruction. The drums part uses 'x' for cymbals and 'o' for closed hi-hats, with a 'SIMILE' instruction.

MARCH BOPISH

The musical score is arranged in the following order from top to bottom:

- FL.
- A. SX. 1 (TENSOR SAXOPHONE)
- A. SX. 2
- T. SX. 1
- T. SX. 2
- B. SX.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTE.
- PNO.
- BASS
- DR.

Measure numbers 11 through 18 are indicated at the bottom of the score. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), articulation (e.g., accents), and performance instructions like "STOP TIME" and "SMILE".

③

19 20 21 22 23 24 25 26

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRF.

PNO.

BASS.

DR.

*Allegretto*

19 20 21 22 23 24 25 26

F15 A♭15 G15 G♭15 F15 A♭15 G15 E♭15 E15 F15 A♭15 G15 G♭15 C15 D♭15 C7#9 D♭15 G♭15 F15

MARCH BOPISH

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DR.

27 28 29 30 31 32 33 34

STOP TIME

MARCH LIKE

2

For Valid

SWING  
OPEN FOR SOLOS

PLAY EVERY TIME

FL.

35 36 37 38 39 40 41 42

PLAY BOTH TIMES

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

PLAY 1ST X ONLY

PLAY EVERY 2ND TIME

TEN. 1

TEN. 2

TEN. 3

TEN. 4

PLAY 1ST X ONLY

PLAY EVERY 2ND TIME

GTR.

F13 FEE COMP (NOT FREDDIE GREEN STYLE) C7<sup>b9</sup> F13 C7<sup>b9</sup> F13 A<sup>b</sup>13 G13 C7<sup>b9</sup>

PNO.

COMP AD. L16.

F13 C7<sup>b9</sup> F13 C7<sup>b9</sup> F13 A<sup>b</sup>13 G13 C7<sup>b9</sup>

BASS

F13 C7<sup>b9</sup> F13 C7<sup>b9</sup> F13 A<sup>b</sup>13 G13 C7<sup>b9</sup>

DR.

RIDE CYM

NO FILLS -- JUST HITS ^

35 36 37 38 39 40 41 42

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DR.

43 44 45 46 47 48 49 50

F13 F7#9 E7#9 F7#9 F13 Bb9 B07 F13 Eb13 Eb13 Eb7#9 G9 C7#9 F13 C7#9

43 44 45 46 47 48 49 50

PL. [C]   
 A. SX. 1 SOLI 51 52 53 54 55 56 57 58   
 A. SX. 2 SOLI   
 T. SX. 1 SOLI   
 T. SX. 2 SOLI   
 B. SX. SOLI   
 TRP. 1   
 TRP. 2   
 TRP. 3   
 TRP. 4   
 TEN. 1   
 TEN. 2   
 TEN. 3   
 TEN. 4   
 GTR. PLAY AS 16 F9 A♭13 G7#5 B♭9 B♭7 F7 D9 D♭9   
 PNO. PLAY AS 16 PLAY AS 16   
 BASS F13 B♭9 B♭7 F7 A♭13 G7#5 C7#5 F9 B♭9 B♭7 F7 D9 D♭9 C7   
 DR. SAX SOLI (8) (6) (8)   
 51 52 53 54 55 56 57 58



FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GRE.

PNO.

BASS

DR.

59 60 61 62 63 64 65 66

UNISON (REST IF NEEDED)

F9 G#07 G9

F13 Bb9 B07 F7 D9 Db9 C7 F9 Bb9 B07 Ab7 G7b9 C+7

BRASS (L) (7) (7)

This musical score is for the piece "March Borish" and is page 9 of the score. It features a variety of instruments and parts:

- Flute (Fl.):** The top staff, marked with a circled 'E' and a dynamic of *ff*. It has a melodic line with accents.
- Saxophones (Sax.):** Four staves for Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), and Tenor Saxophone 2 (T. Sax. 2). They play a rhythmic accompaniment with eighth notes and some melodic fragments.
- Bass Saxophone (B. Sax.):** The bottom staff of the saxophone section, providing a low-frequency accompaniment.
- Trumpets (Trp.):** Four staves (Trp. 1-4) playing a rhythmic accompaniment with eighth notes.
- Trombones (Tbn.):** Four staves (Tbn. 1-4) playing a rhythmic accompaniment with eighth notes.
- Guitar (Gtr.):** A single staff playing a rhythmic accompaniment with eighth notes.
- Piano (Pno.):** A grand staff (treble and bass clefs) playing a rhythmic accompaniment with eighth notes.
- Bass (Bass):** A single staff playing a rhythmic accompaniment with eighth notes.
- Drums (Dr.):** A single staff with a drum set icon, showing a rhythmic pattern with various drum sounds.

The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked "PLAY AS 16". The page contains measures 67 through 74. A large watermark "Not valid for performance" is overlaid diagonally across the page.

МАРШ БОРИС

This musical score is for the piece "March Boris" and covers measures 75 to 82. The instrumentation includes:

- Flute (Fl.):** Solo part starting at measure 75.
- Saxophones (A. Sax. 1 & 2, T. Sax. 1 & 2, B. Sax.):** Horn section with various parts.
- Trumpets (Trp. 1-4):** Four trumpet parts.
- Trombones (Tbn. 1-4):** Four trombone parts.
- Guitar (GTE):** Solo part.
- Piano (PNO):** Piano accompaniment.
- Bass (BASS):** Bass line.
- Drums (DR):** Drum part.

Measure numbers 75 through 82 are indicated at the bottom of the score. A watermark "Not valid for rehearsal or performance" is visible across the page. A specific instruction "Opt. Note" is present above the first trombone staff in measure 80.

F

The musical score is arranged for the following instruments:

- Flute (Fl.)
- Alto Saxophone 1 (A. SX. 1)
- Alto Saxophone 2 (A. SX. 2)
- Tenor Saxophone 1 (T. SX. 1)
- Tenor Saxophone 2 (T. SX. 2)
- Bass Saxophone (B. SX.)
- Trumpet 1 (TRP. 1)
- Trumpet 2 (TRP. 2)
- Trumpet 3 (TRP. 3)
- Trumpet 4 (TRP. 4)
- Trombone 1 (TON. 1)
- Trombone 2 (TON. 2)
- Trombone 3 (TON. 3)
- Trombone 4 (TON. 4)
- Guitar (GTE.)
- Piano (PNO.)
- Bass (BASS)
- Drum (DR.)

Measures 83-90 are marked with a forte dynamic (*mf*). The guitar part includes specific chord voicings: F13, Ab13, G13, Gb13, F13, Ab13, G13, Gb13, F13, Ab13, G13, Eb13, E13, F13, Ab13, G13, Gb13. Performance instructions include *SILILE* and *mf*. The drum part features a consistent rhythmic pattern with accents.

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DR.

91 92 93 94 95 96 97 98

STOP TIME

Chord symbols: C7#9, D7#9, C7#9, D15, G15, F15, Eb15, D15, B9, B9, C9, F15, Ab15, G15, Gb15

FREE IMPROV.

SLOWER

FL.

A. SX. 1

A. SX. 2

T. SX. 1

T. SX. 2

B. SX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DR.

99 100 101 102 103 104 105

5th Pos

F#15 A#15 G15 Gb15 F15 A#15 G15 Gb15 F15

SIMILE

2