

## INTERMEDIATE CHARTS

These arrangements are well suited for advanced High School Jazz ensembles and intermediate College level ensembles.

qn = quarter note

hn = half note

(Concert pitch)

Name	Tempo	Style/Feel	Comp./Arr.	Tpt Range	Tbn Range	Short Description	Solos
<b>Bemsha Swing</b>	qn = 136	Med. Swing	by Thelonius Monk, arr. J.Yao	F5	G4	Monk styled piano intro followed by simple two-part unison melody presentation. March style soli line w/trombone comping builds to open solo section. Brief tutti section with ensemble and drums trading phrases is concluded with a piano solo.	Open solos, piano solo
<b>Feelin' Lucky</b>	qn = 134	Shuffle	by J.Yao	Ab5	A4	This bluesy groovin shuffle is a great workout for the entire band and features classic big band interplay between the brass and saxes. The 16-bar form serves as a great vehicle for the beginner/intermediate improviser and features a bluesy, soulful melody. The brass soli between solos in the baritone sax and trumpet is followed by an exhilarating shout chorus. A great chart for working on swing rhythms, style and ensemble playing.	Open Solos
<b>Maiden Voyage</b>	qn= 116	Med. St. 8th	by Herbie Hancock, arr. J.Yao	B5	G4	Rubato chorale reharmonization intro leads to a variety of colorful orchestrations of the melody. Tenor Sax and Trumpet solos followed by vamp for drum solo. Ends with a tutti out chorus.	Tenor Sax Trumpet
<b>Out of Socket</b>	qn = 180	Med. Swing	by John Yao	B5	A4	This medium swing chart features the band grooving and hitting hard. There's a lot of room for blowing with solos in the Alto Sax, Trombone and Trumpet. The simple melody presented in the beginning by the brass returns at the end of the chart, but this time in the saxes and over a 5/4 funky boogaloo groove. Following the statement of the melody, the 3 soloists return together before the band roars to its final climax.	Alto sax, Trombone, Trumpet
<b>Shenandoah</b>	qn = 65	Ballad	Traditional, arr. J.Yao	F5	Db4	Ballad chorale reharmonization of traditional folk song. Features the ensemble and with a focus on blend, intonation and balance. Finishes with a short tenor sax solo.	Tenor Sax
<b>Sugar</b>	qn = 126	Swing	by Stanley Turrentine, arr. J.Yao	Bb5	A4	Grooving arrangement of that features plenty to do for the band as well as solos in the Tenor Sax and Trumpet. Big tutti shout chorus features tight ensemble writing leading to an extended vamp to close out the chart.	Tenor sax, Trumpet
<b>Whatever's Around</b>	qn = 180	Med. Up Swing	by John Yao	B5	A4	Modern bop style composition based on the progression of I Got Rhythm. The melody is a features the saxophone section and is followed by an open solo section. A unison soli section highlights the brass on weaving melodic lines and shapes over a colorful reharmonization of the A sections.	Open Solos

## ADVANCED CHARTS

These arrangements are well suited for advanced High School Jazz, College/University level or Professional Jazz Ensembles

qn = quarter note

hn = half note

(Concert pitch)

Name	Tempo	Style/Feel	Comp./Arr.	Tpt Range	Tbn Range	Short Description	Solos
<b>Beginnings</b>	qn = 155	Straight 8th	Ron Bertucci, arr. J.Yao	B5	B4	Medium straight 8th tune with a simple melody over an AABA form. Features solo space for Trumpet and Trombone followed by a section featuring the drummer. Ends with an Afro-Cuban 6/8 ensemble section that builds.	Open Solos
<b>Fingerpainting</b>	qn = 172	Swing	Herbie Hancock, arr. J.Yao	Bb5	Bb4	Medium up swing arrangement that features colorful reharmonization throughout. Sax soli sends the trumpet solo into an open solo over the form with backgrounds on cue. After the tenor solo, drums are featured on a 8-bar solo vamp with ensemble support. Chart finishes with colorful reharmonizations of the bridge.	Trumpet, Tenor Sax
<b>Madame Toulouse</b>	hn = 88	2nd line feel/Swing	Michael Brecker, arr. J.Yao	C6	A4	Arranged for the Yaozeki Big band, this funky 2nd line chart features the Tenor Sax on Brecker's altered 12 bar blues for with a lot of solo space for the Tenor as well as solos from the Trombone and/or Baritone Sax. The ensemble is featured on a shout section followed by a mixed meter vamp that gives more solo room for the Tenor Sax. As the vamp continues, the ensemble enters in layers eventually returning to the melody.	Tenor Sax and open solos
<b>Solar</b>	qn = 100	Cha-Cha/Afro-Cuban/Mambo	Miles Davis, arr. J.Yao	Db6	C4	Latin styled arrangement that features Cha-Cha, Afro-Cuban and Mambo styles. Melody is harmonized colorfully and features a modulation allowing the tune to be played in two keys. Followed by an piano solo over a vamp which builds into a send-off for open solos. Unison soli line for entire band builds into a rousing mambo styled shout chorus concluding with a drum solo and melody out.	Piano Solo, Open Solos
<b>Tell me a Bedtime Story</b>	qn = 110	Straight 8th	Herbie Hancock, arr. J.Yao	D6	G#4	This medium straight 8th groove chart features the Flugelhorn on Herbie Hancock's classic tune. The melody stated by the Flugelhorn is supported by colorful textures in the brass and saxes. After the solos from the Flugelhorn and piano, this soft-spoken chart is energized by a double time vamp providing more solo space for the flugelhorn and eventually building to the climax of the chart.	Flugel, Piano

<b>Tennessee Waltz</b>	qn = 180	Jazz waltz	Pee Wee Ellis, arr. J.Yao	B6	A4	Jazz waltz arrangement of classic jazz tune. Begins with a conducted Trombone chorale followed by the rhythm section setting up the groove. Solos space is available for Alto, Trumpet and Trombone. Piece closes with a rousing ensemble section that closes with big chords and open drum solo space.	Alto Sax, Trumpet
<b>That's how they get you</b>	hn = 114	Rumba/Guaguanco	Luis Bonilla, arr. J.Yao	C6	Bb4	Commissioned by Luis Bonilla of the Vanguard Jazz Orchestra, this contemporary latin jazz chart uses a Rumba/Guaguanco groove over an open E minor vamp along with changes from Coltrane's "Countdown". The extended introduction really gives the band a chance to shine before the melody enters. The solos in the Trombone and Tenor Sax are followed by a tutti section featuring the band in tight ensemble passages. A dense and colorful shout chorus sends the drums into an open solo. The restatement of the theme brings the conclusion of the chart which is deceptive and humorous.	Trumpet, Trombone, Tenor Sax
<b>There will never be another you</b>	qn = 200	Swing	Harry Warren, arr. J.Yao	Eb6	G4	This hard swinging arrangement was written as a tribute to Jim Warrick of New Trier High School for his retirement concert. It is written in the style of the Basie band and features solos from the Piano, Trumpet, Tenor Sax, and Trombone. The chart climaxes on a roaring shout chorus that allows space for the drums.	Piano, Trumpet, Tenor Sax, Trombone
<b>Up Easy</b>	qn = 138	Swing	Luis Bonilla, arr. J.Yao	Db6	B4	Commissioned by Luis Bonilla of the Vanguard Jazz Orchestra, this chart is a medium swinging blues with a vamp arranged in a modern big band jazz style. The angular melody is first stated by the Trombone and Tenor Sax. In the second statement, the melody is modified in several ways and spread throughout the entire ensemble. Solos from the Trombone and Tenor Sax, broken up by a shout chorus, are followed by a unison trombone soli that will give the trombones a workout.	Trombone Tenor Sax
<b>Where's Sepia?</b>	= 134, qn =	St. 8th/Mambo	Luis Bonilla, arr. J.Yao	C6	A4	Commissioned by Luis Bonilla of the Vanguard Jazz Orchestra, this modern latin arrangement uses two sections to convey two contrasting moods. The first section uses a dark, mysterious vamp with colorful brass textures to feature the piano. An abrupt transition sends the band into a hard latin groove where the Soprano Sax, Trumpet and Trombone trade solos. The chart concludes with the band roaring on a mambo section followed by a drum solo.	Piano, Trumpet, Tenor, Trombone