

BEGINNER JAZZ SERIES

# A LITTLE BIT OF SUGAR FOR THE BAND

by  
DARYL MCKENZIE

**DURATION:** 3'15"

**LEVEL:** 1

## INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2 (optional)

Baritone Saxophone (optional)

Trumpet 1

Trumpet 2

Trumpet 3 (optional)

Trumpet 4 (optional)

Trombone 1

Trombone 2 (optional)

Trombone 3 (optional)

Guitar (optional)

Piano

Bass

Drums

Vibraphone (optional)

ALTERNATE/OPTIONAL PARTS

Flute

Clarinet

French Horn (Trombone 1)

Baritone TC/Tenor Saxophone (Trombone 1)

Tuba

**SAMPLE SCORE**

## *Jazz Music*

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# A LITTLE BIT OF SUGAR FOR THE BAND

Daryl McKenzie

**Duration:** 3'15"

**Level:** 1

## **Program Notes:**

One of Australia's greatest entertainers, the late Ricky May, often used the expression to an audience to acknowledge his band "How about a little bit of sugar for the band?". This piece is in fond memory of Ricky and how great would it be for any one back announcing a performance of this piece with just "*A Little Bit Of Sugar for the Band*"?

## **Performance Notes:**

Although this arrangement will work with the minimum instrumentation, to get the most of the horns voicings the full instrumentation should be covered as best as possible.

Listen carefully to the style of Don Menza's *Groovin' Hard* (Buddy Rich 1975) and the way Buddy Rich wings the shuffle groove.

Observe dynamics and exaggerate the dynamic range by making the softs really soft. The loud dynamics often take care of themselves in young bands! Intonation will be vital in the voicings in the brass and saxophones that include higher chord extensions.

In the introduction, the rhythm section has an important line to play together – this sets the whole piece up.

At [B] through the bridge, the Trombones have the melody. All the other horns should be aware that their parts are secondary. The pyramid accents two before [C] need an attack but then back off a little like a bell tone. Quarter notes with hat accents should be played short but not too short – think "daart".

The section at [E] allows for a soli section (e.g. all the trumpets, trombones or brass) or a solo brass instrument (using the written solo or improvising). Another option could be a Guitar or Piano solo. Saxophones have backing figures second time. This solo could be opened up for additional solos as the director wishes.

After the pause in the penultimate bar, the final bar should be played in tempo.

Piano voicings and the drum part are guides only. Remember – swing hard! Have fun! Enjoy!

## **About the Composer:**

Daryl McKenzie is Musical Director of the Daryl McKenzie Jazz Orchestra (DMJO) and lectures at the Australian Institute of Music.

Daryl works as a freelance composer, arranger, trombonist and conductor. He has worked on national television shows including *Hey Hey It's Saturday* and *Dancing with the Stars*, having orchestrated and conducted Australian and international movie scores including *The Truman Show*, *Red Dog*, and *The Sapphires*. He has worked extensively as an educator directing ensembles at all school levels. Daryl's undergraduate studies in music were at the Victorian College of the Arts and North Texas State University. He holds a Master of Education (Music) from RMIT University.

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# A Little Bit of Sugar for the Band

Daryl McKenzie

Swing ♩ = 116

The score is for a swing band in 4/4 time with a tempo of 116 beats per minute. The key signature has two flats (Bb and Eb). The instruments and their parts are:

- Flute (optional):** Silent throughout.
- Alto Saxophone 1 & 2:** Play a melodic line starting in measure 5 with a *mf* dynamic.
- Tenor Saxophone 1 & 2 (optional):** Play a similar melodic line to the Alto Saxophones.
- Baritone Saxophone (optional):** Play a similar melodic line to the Tenor Saxophones.
- Trumpet 1-4 (optional):** Silent throughout.
- Trombone 1-4 (optional):** Play a harmonic accompaniment line starting in measure 5 with a *mf* dynamic.
- Tuba (optional):** Play a harmonic accompaniment line starting in measure 5 with a *mf* dynamic.
- Piano:** Features a *Soli* section starting in measure 5 with a *mf* dynamic. The right hand plays chords, and the left hand plays a walking bass line. Chord changes are marked: Cm7, Bb, F7/A, Ab, Cm/G, G.
- Guitar (optional):** Features a *Soli (opt. tacet)* section starting in measure 5 with a *mf* dynamic, playing a rhythmic accompaniment.
- Bass:** Features a *Soli* section starting in measure 5 with a *mf* dynamic, playing a walking bass line.
- Drums:** Play a standard swing drum pattern with a *mf* dynamic. Measure numbers 4 and 8 are indicated.
- Vibraphone (optional):** Silent throughout.

**SAMPLE SCORE**

**A**

Fl.

Alto 1

Alto 2

Tenor 1  
Play 2nd time only

Tenor 2  
Play 2nd time only

Bari.  
Play 2nd time only

Tpt. 1  
*mf*

Tpt. 2  
*mf*

Tpt. 3  
*mf*

Tpt. 4  
*mf*

Tbn. 1  
Play 2nd time only

Tbn. 2  
Play 2nd time only

Tbn. 3  
Play 2nd time only

Tbn. 4  
Play 2nd time only

Tba.  
Play 2nd time only

Pno.  
C<sub>n</sub>7 B<sub>b</sub> F7/A A<sub>b</sub> C<sub>n</sub>/G G C<sub>n</sub>7 B<sub>b</sub> F7/A A<sub>b</sub> C<sub>n</sub>/G G A<sub>b</sub> C<sub>n</sub>/G G

Bass Guitar

Comp.  
C<sub>n</sub>7 B<sub>b</sub> F7/A A<sub>b</sub> C<sub>n</sub>/G G C<sub>n</sub>7 B<sub>b</sub> F7/A A<sub>b</sub> C<sub>n</sub>/G G A<sub>b</sub> C<sub>n</sub>/G G

Gr.

Bass

Dr.  
4 8 8 Light fill

Vib.  
*mf*

9 10 11 12 13 14 15 16 17

1. 2.

SAMPLE SCORE

Fl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Soli

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Pno.

Gtr.

Bass

Dr.

Vib.

18 19 20 21 22 23 24 25

SAMPLE SCORE

To CODA ☺

Fl. *mf* *fp* *f*

Alto 1 *mf* *f*

Alto 2 *mf* *f*

Tenor 1 *mf* *f*

Tenor 2 *mf* *f*

Bari. *mf* *fp* *f*

Tpt. 1 *mf* *fp* *f*

Tpt. 2 *mf* *fp* *f*

Tpt. 3 *mf* *fp* *f*

Tpt. 4 *mf* *fp* *f*

Tbn. 1 *mf* *fp* *f*

Tbn. 2 *mf* *fp* *f*

Tbn. 3 *mf* *fp* *f*

Tbn. 4 *mf* *fp* *f*

Tba. *mf* *fp* *f*

Pno. *mf* *f*

Gtr. *mf* *f*

Bass *mf* *f*

Dr. *mf* *f*

Vib. *mf* *fp* *f*

C<sub>7</sub> B $\flat$  F $\flat$ /A A $\flat$  C $\flat$ /G G C $\flat$  B $\flat$  F $\flat$ /A F $\flat$ /A A $\flat$  C $\flat$ /G G

Comp. C $\flat$ 7 B $\flat$  F $\flat$ /A A $\flat$  C $\flat$ /G G C $\flat$ 7 B $\flat$  F $\flat$ /A F $\flat$ /A A $\flat$  C $\flat$ /G G

4

26 27 28 29 30 31 32 33 34 35 36

SAMPLE SCORE

Fl. D

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Pno. *Soli* *mf*

Gtr. *Soli (opt. tacet)* *mf*

Bass *Soli* *mf*

Dr. 4 8

Vib. *mp* *mf*

A musical score for a band, featuring various instruments including Flute, Alto, Tenor, Baritone, Trumpet, Trombone, Tuba, Piano, Guitar, Bass, Drums, and Vibraphone. The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large red watermark reading "SAMPLE SCORE" is overlaid diagonally across the center of the page. The score is divided into measures, with measure numbers 37, 38, 39, 40, 41, 42, 43, and 44 visible at the bottom. A key signature change to D major is indicated by a box labeled "D" above the Flute staff at the beginning of measure 37. Chord symbols *Cm7*, *Bb*, *F7/A*, *Ab*, *Cm/G*, and *G* are present in the piano part. The vibraphone part has a *mp* marking at the start of measure 37 and an *mf* marking at the start of measure 42. The guitar and bass parts are marked *mf*. The drum part includes a *mf* marking and numerical indicators 4 and 8 above the staff.

Fl. 1. | 2. **D.S. al CODA**

Alto 1 *mf* Play 2nd time only

Alto 2 *mf* Play 2nd time only

Tenor 1 *mf* Play 2nd time only

Tenor 2 *mf* Play 2nd time only

Bari. *mf* Play 2nd time only

Tpt. 1 *mf* Solo or Soli  $Dm^7$  C  $G7/B$   $Bb$   $Dm/A$  A  $Dm^7$  C  $G7/B$   $Bb$   $Dm/A$  A  $Bb$   $Dm/A$  A

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf* Solo or Soli

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf*

Tba. *mf*

Pno. *mf*  $Cm^7$   $Bb$   $F7/A$   $Ab$   $Cm/G$  G  $Cm^7$   $Bb$   $F7/A$   $Ab$   $Cm/G$  G  $Ab$   $Cm/G$  G

Gr. *mf* Comp.  $Cm^7$   $Bb$   $F7/A$   $Ab$   $Cm/G$  G  $Cm^7$   $Bb$   $F7/A$   $Ab$   $Cm/G$  G  $Ab$   $Cm/G$  G

Bass *mf*

Dr. *mf* 4 8 8 Light fill

Vib. *mf*

45 46 47 48 49 50 51 52 53

SAMPLE SCORE



CODA

Fl.

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Pno.

Gr.

Bass

Dr.

Vib.

7/8

Ab

Cm/G

G

Cm

BbA009

F7/A

Ab

G7sus

F7/A

Ab

G7sus

54

55

56

57

58

59

60

61