

The Young Jazzman

*Volume 1 – Songs for every time of the day
And how to learn improvisation*

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Jirka Kadlec

EMR 62793

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EDITIONS MARC REIFT

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Jirka Kadlec



Jiří Kadlec (aka Jirka Kadlec) was born on 19th September 1979 in Ostrava in Czechoslovakia. When he was seven years old, he started to play the euphonium and at the age of twelve also the trombone. During his studies at the Janáček Academy of Music and the University of Music in Freiburg with Prof. Branimir Slokar, he won several prizes in trombone competitions. He then became solo trombonist of the Bohuslav Martinů Philharmonic Orchestra in Zlín until 2013. Since then has worked as an arranger for Editions Marc Reift. He is also the first trombonist of the *Marc Reift Orchestra* and arranged all the compositions on his solo CD "Sunday Mood" by himself. His motto is: It doesn't matter what the style of music is, as long as it comes from the heart...

Jiří Kadlec (nom de plume Jirka Kadlec) est né le 19 septembre 1979 à Ostrava en Tchécoslovaquie. A l'âge de sept ans il apprend l'euphonium et à douze ans aussi le trombone. Pendant ses études à l'Académie Janáček et à l'Université de Freiburg auprès de Prof. Branimir Slokar, il gagne plusieurs prix lors de concours de trombone. Ensuite il devient trombone solo à l'Orchestre Bohuslav Martinů à Zlín jusqu'en 2013. Actuellement il travaille en tant qu'arrangeur chez les Editions Marc Reift. Il est aussi premier trombone dans le *Marc Reift Orchestra*, et assurait lui-même tous les arrangements sur son CD solo "Sunday Mood". Sa devise: Le style de musique n'a aucune importance pourvu que le cœur y est...

Jiří Kadlec (Künstlernamen Jirka Kadlec) wurde am 19. September 1979 in Ostrava, in der Tschechoslowakei geboren. Mit sieben Jahren fing er an das Euphonium zu lernen, dann mit zwölf auch die Posaune. Während seiner Studienzeit an der Janáček-Musikakademie und an der Freiburger Musik-Universität unter Prof. Branimir Slokar, gewann er mehrere Preise bei Posaunenwettbewerben. Danach wurde er Soloposaunist der Philharmonie Bohuslav Martinů in Zlín bis zum Jahr 2013. Zurzeit arbeitet er vor allem als Arrangeur beim Verlag Editions Marc Reift. Er spielt auch erste Posaune im *Marc Reift Orchestra* und bearbeitete selber alle die Stücke auf seiner Solo-CD "Sunday Mood". Sein Motto: In der Musik ist der Stil unwichtig, wenn sie vom Herzen kommt...



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A

♩ = 120 Swing ♪ = $\overbrace{\text{♪} \text{♪}}^3$

B

2. Sweet Breakfast Waltz

Jirka Kadlec

♩ = 104 Swing

A

Musical score for section A of "Sweet Breakfast Waltz". The score is in 3/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics *mp* and *mf*. The bass line includes a "RIDE" pattern in the first four measures, followed by a series of eighth notes. The score is divided into two systems, each with four measures. The first system ends with a double bar line. The second system begins with a key signature change to one flat (Bb and Eb) and continues with the melody and bass line. The score is marked with dynamics *mf*, *mp*, and *mf*.

Musical score for section B of "Sweet Breakfast Waltz". The score is in 3/4 time with a key signature of one flat (Bb and Eb). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics *f* and *mf*. The bass line includes a series of eighth notes. The score is divided into two systems, each with four measures. The first system ends with a double bar line. The second system begins with a key signature change to one flat (Bb and Eb) and continues with the melody and bass line. The score is marked with dynamics *f*, *mf*, and *f*.

Musical score for section C of "Sweet Breakfast Waltz". The score is in 3/4 time with a key signature of one flat (Bb and Eb). It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics *mf* and *f*. The bass line includes a series of eighth notes. The score is divided into two systems, each with four measures. The first system ends with a double bar line. The second system begins with a key signature change to one flat (Bb and Eb) and continues with the melody and bass line. The score is marked with dynamics *mf*, *f*, and *mf*.

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3. Coffee Time

Jirka Kadlec

♩ = 138 Swing

A

7

13

B

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4. Rainy Afternoon

Jirka Kadlec

♩ = 132 Swing

A

7

14

(3) (4) (5) (6) (7) (8)

(2) (3) (4)

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5. Chili Dinner

Jirka Kadlec

♩ = 92 Swing

A

The musical score for "Chili Dinner" is written for piano and drums. It is in 4/4 time with a swing feel at 92 bpm. The score is divided into three systems, with measures 1-7, 8-14, and 15-19. The piano part includes chords like C, G, F, and G7. The drum part includes a hi-hat pattern and numbered measures for the drum solo.

System 1 (Measures 1-7): The piano part starts with a *mf* dynamic. The chords are C, G, C, G, C, C, G, C. The drum part includes a hi-hat pattern (H.H.) and numbered measures (2), (3), (4).

System 2 (Measures 8-14): The piano part continues with chords F, C, G, C, G, C, F, C. The drum part includes numbered measures (4), (5), (6), (7), (8), (9), (10).

System 3 (Measures 15-19): The piano part continues with chords F, C, F, G7, C, G, C, C, G, C, C Em7, G, F, G, G7. The drum part includes numbered measures (11), (12), (13), (14).

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6. Moonlight Bossa

Jirka Kadlec

♩ = 92 Straight

A

Section A (Measures 1-15) is in 4/4 time. The melody is in the right hand of the piano, with dynamics ranging from *mp* to *mf*. The left hand provides harmonic support with chords and a steady bass line. A percussion part (H.H. and RIM) is shown at the bottom, with measures 2-4 marked (2), (3), and (4).

Chords for Section A:
 Measures 1-2: Fmaj7
 Measure 3: Fmaj7
 Measure 4: Bbmaj7
 Measure 5: Bbmaj7 Bb/C
 Measure 6: F
 Measure 7: F
 Measure 8: Fmaj7
 Measure 9: Bbmaj7
 Measure 10: Bb
 Measure 11: F
 Measure 12: Fmaj7
 Measure 13: Bbmaj7
 Measure 14: Bb
 Measure 15: C

16 **B**

Section B (Measures 16-20) continues the melody and harmony. The percussion part resumes at measure 19, with measures 17-20 marked (2), (3), (4), and (5).

Chords for Section B:
 Measure 16: F
 Measure 17: Fmaj7
 Measure 18: Bbmaj7
 Measure 19: Bb
 Measure 20: F
 Measure 21: Fmaj7
 Measure 22: Bbmaj7
 Measure 23: Bb
 Measure 24: Am7
 Measure 25: Dm
 Measure 26: Am/C Dm7
 Measure 27: Bbmaj7

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7. Midnight Walk

Jirka Kadlec

♩ = 108 Swing

A

Section A (Measures 1-8) features a 3/4 time signature with a key signature of one flat (Bb). The tempo is 108 beats per minute in a swing feel. The score is written for piano (p) and includes a ride cymbal part. The piano part has a melody in the right hand and a bass line in the left hand. The ride cymbal part consists of eighth-note patterns. The key signature changes to two flats (Bb and Eb) at measure 5. The dynamics are marked *mf* (mezzo-forte).

Chord progression for Section A:

- Measures 1-4: Dm7, F7, Bbmaj7, A(sus4), A
- Measures 5-8: Dm, F7, Bbmaj7, A(sus4), A

Continuation of Section A (Measures 9-15). The piano part continues with the same melodic and bass line patterns. The key signature remains two flats (Bb and Eb). The dynamics are marked *mf*.

Chord progression for Section A (continued):

- Measures 9-15: Dm, F7, Bbmaj7, Bb6, A(sus4), A+, A7, Bb6, C, C(sus4), C, Gm7

B

Section B (Measures 16-23) features a 3/4 time signature with a key signature of one flat (Bb). The tempo is 108 beats per minute in a swing feel. The score is written for piano (p) and includes a ride cymbal part. The piano part has a melody in the right hand and a bass line in the left hand. The ride cymbal part consists of eighth-note patterns. The key signature changes to two flats (Bb and Eb) at measure 17. The dynamics are marked *f* (forte).

Chord progression for Section B:

- Measures 16-23: C, A7, Dm, Dm, F7, Bbmaj7, A(sus4), A, Dm

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