

# JAZZ BAND SERIES



# The Duke

*By DAVE BRUBECK*

*Arranged by LES HOOPER*

## INSTRUMENTATION

|                                  |                         |
|----------------------------------|-------------------------|
| Conductor                        | 1st Trombone            |
| 1st E♭ Alto Saxophone            | 2nd Trombone            |
| 2nd E♭ Alto Saxophone            | 3rd Trombone (Optional) |
| 1st B♭ Tenor Saxophone           | 4th Trombone (Optional) |
| 2nd B♭ Tenor Saxophone           | Guitar Chords           |
| E♭ Baritone Saxophone (Optional) | Guitar (Optional)       |
| 1st B♭ Trumpet                   | Piano                   |
| 2nd B♭ Trumpet                   | Vibraphone              |
| 3rd B♭ Trumpet                   | Bass                    |
| 4th B♭ Trumpet (Optional)        | Drums                   |

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C. (Doubles 1st Trombone)  
2nd Baritone T.C. (Doubles 2nd Trombone)  
3rd Baritone T.C. (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

*The Duke* was originally conceived and written for piano by the legendary Dave Brubeck. With that in mind, the ensemble should perform this chart in a smooth and balanced manner. The lightness in the 3-part harmony line that Brubeck originally conceived should be translated to the ensemble. To me, the main issue is to keep the syncopation smooth, and not too angular. It should sound lilting and more relaxed than typical syncopated rhythms. The upbeat notes should not be given any more punctuation than the downbeat notes.

Another issue that relates to the pianistic concept of this chart is the range of the parts. This tune has a very wide range, so make sure that brass players do not try to force the higher notes. This is easier said than done, but the idea is that higher notes should not sound noticeably louder than those that are lower. Strive for even phrasing. Personally, I really love this melody and hear it in a very intimate, small-sounding setting, as opposed to that of a brash-sounding jazz ensemble. I have written the chart to reflect that sound, so try to keep it subtle and tasty at all times.

The alto sax and trumpet solos are written out, and should sound somewhat challenging, but hopefully musical. I encourage the soloists to experiment with improvisation using the following process: First, learn the melody. Next, become familiar with the sound of the chord progression, starting with the bass line. It is important to be aware of the flow of the roots of each chord. Finally, begin to embellish the written solos and rhythms. Remember, it's always good to play the melody within an individualized solo.

I have tried to provide all the necessary information that the rhythm section will need. The piano part, although a guide, should not be embellished too much, as it will sound cluttered against the ensemble lines. The guitar part has plenty of comping outlined, and also notes rhythmic accents to assist in playing together with the horn parts. The bass part is self-explanatory, and the drumset part is also a guide (as with the piano part), but don't overplay.

Please enjoy!

—Les Hooper



**Les  
Hooper**

With seven GRAMMY® nominations, Les writes for TV and film as well as orchestral, jazz and wind ensembles. In addition to today's top films scores, his work can be heard on commercials for Mercedes, Acura and Delta Airlines.

CONDUCTOR  
24850S

# THE DUKE

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SWING ♩ = 185 (♩ = ♩♩)

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET

2nd B♭ TRUMPET

3rd B♭ TRUMPET

4th B♭ TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

4th TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6