TO THE DIRECTOR

This chart was inspired by Oliver Nelson’s 4-part suite “Berlin Dialogues For Orchestra” which he composed in 1970. The title “East Meets West” is a reference to the reunification of East and West Germany, that occurred in 1990 which Oliver Nelson did not live to see.

The chord changes, a modified F minor blues, are based on “Checkpoint Charlie”, the second part of the “Berlin Dialogues”. Right from the first measure, the trombones, baritox saxophone, and rhythm section lay down a strong foundation for the tonality and swing feel. At measure 9, the altos and tenors state the melody with occasional trombone and baritox saxophone backgrounds.

The altos and tenors state the melody for a second time at measure 41. Behind the melody, unison trumpets play an “oriental-style” counterline. The brass backgrounds in measure 57-60 should be strong with the notes held to their full length and released together. This same figure occurs later in the chart at measures 69-72 and measures 119-122.

The chart goes into a full swing feel with a walking bass between measures 79-102. This section is open for solos with the horn backgrounds played on cue. Anyone can play here and the chords are cued in all parts (a sample solo is also provided).

Measures 103 until the D.S. at measure 128 feature a drum solo interchange with brief statements from the full ensemble. It is a nice effect to have the drum solo stop on beat 1 of the last bar of the solo (measure 128), thus introducing some silence before the saxes begin the melody on beat 4. The D.S. (measure 41) returns to the sax melody with the trumpet counterline. The coda at measure 129 takes the chart out.

SoloMate recordings are available at kendormusic.com for new Kendor and Doug Beach releases. This innovative resource lets students practice their solos by downloading professionally-recorded rhythm section accompaniment tracks. A full recording of this chart can be downloaded at www.kendormusic.com.

George Shutack is widely regarded as one of the leading composers of jazz ensemble music for younger players. While he has written many more challenging works, he is best known for his charts at the grade 2-4 levels. A keyboard player living in the Chicago area, George has been writing for Doug Beach Music since 1978. In addition to being one of the core staff writers, he is also responsible for many of the decisions regarding the company’s musical direction. With over 125 compositions to his credit, George is one of the most active writers in jazz education today.
East Meets West - 9

1st Bb Alto Sax

2nd Bb Alto Sax

1st Bb Tenor Sax

2nd Bb Tenor Sax

E-flat Bb Tenor Sax

1st Bb Trumpet

2nd Bb Trumpet

3rd Bb Trumpet

4th Bb Trumpet

1st Bb Trombone

2nd Bb Trombone

3rd Bb Trombone

4th Bb Trombone

Piano

Baritone Saxophone

1st B Flat Bb Bass

2nd B Flat Bb Bass

3rd B Flat Bb Bass

4th B Flat Bb Bass

Drums

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