

Extra Conductor Score: 032-4771-01

## Barnhouse Jazz Ensemble

Style: Rock • Grade Level: 3.5

# VENDING MACHINE ISN'T BROKE...

The Light Just Don't Work

Composed and Arranged by **Craig Skeffington**

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# VENDING MACHINE ISN'T BROKE...

## The Light Just Don't Work

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### Instrumentation

1st Alto Sax  
2nd Alto Sax  
1st Tenor Sax  
2nd Tenor Sax  
Bari Sax

1st Trumpet  
2nd Trumpet  
3rd Trumpet  
4th Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
4th Trombone

Guitar  
Piano  
Bass  
Drums

### Program Notes

**Vending Machine Isn't Broke...** is a piece I wrote soon after a high school festival trip with my band in 2008. The hotel we stayed at was not a triple-A rated five star establishment; evidently the desk clerks were so bothered by the constant interruptions about the malfunctioning vending machine, that they left a sign, to this effect, taped to the unit. My students thought this was the funniest thing ever, and said I needed to write a chart with this as a title. In connection to the title, the ending of the chart is a little "out." It leaves you hanging for a moment wondering, "are we done"?

It's a catchy piece, with an almost folkish melody (you hum it after you hear it). I'm not sure whatever became of the offending vending machine though. Incidentally, the hand-written sign has remained in my office window ever since!

### Program Notes

**Vending Machine Isn't Broke...** is a straight-8th piece with a rim click drum groove similar to classic jazz / rock pieces. In preparing the chart, be careful not to let the volume get too loud, or to rush. The piece works at a variety of tempos - find a pocket your drummer can play it in.

The bridge of the tune, which first appears at m. 33, is a different groove altogether. Listen to the reference recording on the C.L. Barnhouse website to get a sense of the part. As you get deeper into the chart, identify which areas are unison, and which are harmonized. Treat the two differently; unison can be backed off, and anything voiced can be louder. In general, with straight 8th pieces, the wind players need to be more "on top" of the beat - unlike in swing, where they're taught to lay back.

As you build towards the end, the peak of the piece is the section at m. 106. That shout section turns a corner at m. 119 and builds back up to the fortissimo last note.

Work towards shaping the piece with highs and lows; don't be afraid to make the loud parts sound more effective by overdoing the softs a little.

I've had the fortune of writing for big bands for the last 30 + years. This piece is one that always seems to "work" with whatever group I'm conducting. I hope that you find it working for you in that same fashion. Please feel free to contact me through my composer page at barnhouse.com if you have questions about this piece. I'm honored you've chosen to perform it!

### About the Composer/Arranger



**Craig Skeffington** has been an active New England composer, arranger and educator for three decades with music in the jazz, marching and wind band genres. A high school band director since 1992, Craig was the 2003 MMEA Teacher of the Year and is currently on the faculty of the University of Southern Maine as an instructor in applied jazz arranging. His published pieces with the Neil A. Kjos Music

Company, Alfred/Belwin Jazz and CL Barnhouse have appeared in the International Association of Jazz Educators and NYSSMA manuals and consistently receive "Editor's Choice" in the JW Pepper music catalog. In 2007 and again in 2010, his music was performed at the prestigious Midwest Band and Orchestra Clinic in Chicago, Ill. He is both a past president of the Maine Band Directors Association and jazz activities chair for the Maine Music Educators Association. Craig is currently serving MMEA as the instrumental jazz chairperson and at the national level with NAFME as the Eastern Division representative.

As a trumpet player Craig has played with Barry Manilow, the Glenn Miller Orchestra, Natalie Cole, Johnny Mathis, Colin Raye, The Smithsonian Jazz Masterworks Orchestra from Washington D.C., Kris Berg and the Metroplexity Big Band (from Dallas TX) and toured nationally with the Artie Shaw Orchestra. As a soloist, he has appeared with Grammy award winning artists Wayne Bergeron, Eric Marienthal and Bob Mintzer as well as Grammy nominated artist Bobby Shew.

Locally, he works with the Seacoast Big Band, the Portland Jazz Orchestra and the Larry Williams Band. Craig lives in South Portland with his wife Carrie and their two daughters, Hannah and Molly. His music can be found on the Portland Jazz Orchestra's latest CDs - "Nor Easter" and "Generations" available on iTunes and CD baby.

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

#### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

# VENDING MACHINE ISN'T BROKE...

THE LIGHT JUST DON'T WORK

STRAIGHT EIGHTHS (♩ = 170)

9

1ST ALTO SAX  
2ND ALTO SAX  
1ST TENOR SAX  
2ND TENOR SAX  
BARI SAX  
1ST TRUMPET  
2ND TRUMPET  
3RD TRUMPET  
4TH TRUMPET  
1ST TROMBONE  
2ND TROMBONE  
3RD TROMBONE  
4TH TROMBONE  
GUITAR  
PIANO  
BASS  
DRUMS

WITH TROMBONES

mf

1 2 3 4 5 6 7 8 9 10

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CUE: TRUMPET

PLAY 17

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

11 12 13 14 15 16 17 18 19 20 21 22

Cm7 Dm7/F Gm3 Abmaj3 Fm3 Gm3 Cm7 F13 Bbmaj3 Abmaj3 Fm3 Gm3 Cm7 Dm7/F Gm3 Abmaj3 Fm3 Gm3

X O X O X O LIGHT FILL X O X O X O X O



A. SAX 1 *sfz* *mf*

A. SAX 2 *sfz* *mf*

T. SAX 1 *sfz* *mf*

T. SAX 2 *sfz* *mf*

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4 *mf* CUE FOR BONE 1

TBN. 1 *sfz* *mf*

TBN. 2 *sfz* *mf*

TBN. 3 *sfz* *mf*

TBN. 4 *sfz* *mf*

GTR.

PNO. *Dbmaj9(11)* *Fm9* *Dbmaj9(11)* *Fm9* *Gbmaj9* *gma17 Ab/5b* *Gbmaj9/Ab*

BASS *mf*

DRUMS *mf* DIFFERENT GROOVE - HALF TIME FEEL

33 34 35 36 37 38 39 40 41 42 43

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

mf

Cresc.

mf

PLAY

OPT. 8th

Gm<sup>9</sup>

Cm<sup>7</sup>

Cm<sup>7</sup>/F

B<sup>b</sup>major<sup>9</sup>

A<sup>b</sup>major<sup>9</sup>

Fm<sup>9</sup>

Gm<sup>9</sup>

Cm<sup>7</sup>

Dm<sup>7</sup>/F

Gm<sup>9</sup>

A<sup>b</sup>major<sup>9</sup>

Fm<sup>9</sup>

Gm<sup>9</sup>

FILL

X O X O X O X O

44 45 46 47 48 49 50 51 52 53 54

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62 63 64 65

Chord progression: Cm7, F13, Bbmaj9, Abmaj9, Fm9, Gm9, Cm7, Dm7/F, Gm9, Abmaj9, Fm9, Gm9, Cm7, F13, gma9#11

OPT. (TPT. 2, 3, 4)

SLIDE (BASS)

FILL (DRUMS)



Chord progression: Gmaj9#11, Fmaj9#11, Dm9, Em9, Am7, Bm7/D, Em9, Fmaj9, Dm9, Em9, Am7, D13, Gmaj9, Fmaj9, Dm9, Em9, Am7, Bm7/D

**A. SAX 1**: *f* (measures 66-73), *mp* (measures 74-77)

**A. SAX 2**: *f* (measures 66-73), *mp* (measures 74-77)

**T. SAX 1**: *f* (measures 66-73), *mp* (measures 74-77)

**T. SAX 2**: *f* (measures 66-73), *mp* (measures 74-77)

**B. SAX**: *f* (measures 66-73), *mp* (measures 74-77)

**TPT. 1**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TPT. 2**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TPT. 3**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TPT. 4**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TBN. 1**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TBN. 2**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TBN. 3**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**TBN. 4**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**GTR.**: *f* (measures 66-73), *mp* (measures 74-77)

**PNO.**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**BASS**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

**DRUMS**: *f* (measures 66-73), *mp* (measures 74-77), *Cresc.* (measures 75-77)

66 67 68 69 70 71 72 73 74 75 76 77

A. SAX 1 *Em<sup>9</sup> F#maj<sup>9</sup> Dm<sup>9</sup> Em<sup>9</sup> Cm<sup>9</sup> G<sup>7</sup>*  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 QTR.  
 PNO. *Gm<sup>9</sup> Abmaj<sup>9</sup> Fm<sup>9</sup> Gm<sup>9</sup> Ebm<sup>9</sup> Bb<sup>9</sup> Dbmaj<sup>9</sup>(11) C+7(b9) Fm<sup>9</sup> Dbmaj<sup>9</sup>(11) G<sup>9</sup> C+7(b9)*  
 BASS  
 DRUMS *HALF TIME FEEL GROOVE*

A. SAX 1  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 BASS  
 DRUMS

Musical score for a jazz ensemble. The score includes parts for Alto Saxophones (A. SAX 1 & 2), Tenor Saxophones (T. SAX 1 & 2), Baritone Saxophone (B. SAX), Trumpets (TPT. 1-4), Trombones (TBN. 1-4), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in 4/4 time and features various dynamics such as *f*, *sfz*, and *ff*. The piano part includes chord changes:  $Fm^9$ ,  $Gbmaj9$ ,  $Gbmaj9/Ab$ ,  $Ab^9/Bb$ ,  $Gbmaj9/Ab$ ,  $Gm^9$ ,  $Cm^9/F$ , and  $Gbmaj9/11$ . The drum part includes fill marks. The page number is 88-97.



A. SAX 1  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 BASS  
 DRUMS

Cm7    Dm7    Gm9    Fm9    Ebmaj7/F    Ebm6    Bb6/9    F13    Gb13    Ebm6    Bb6/9    SOLO FILL AD LIB

FILL .....  
 HALF TIME FEEL GROOVE

108    109    110    111    112    113    114    115    116    117    118



A. SAX 1  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 TBN. 4  
 GTR.  
 PNO.  
 BASS  
 DRUMS

Musical score for a jazz ensemble. The score includes parts for Saxophones (Alto, Tenor, Baritone), Trumpets (1-4), Trombones (1-4), Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a variety of dynamics (Crescendo, sfz, mf, ff) and articulations (accents, slurs). The piano part includes chord symbols such as Fm<sup>9</sup>, Gm<sup>9</sup>, Fm<sup>9</sup> Gm<sup>9</sup>, Fm<sup>9</sup> Gm<sup>9</sup> Ab add2 / Gb, Bb<sup>9</sup>/F, Ebm(maj7)/F, Cm<sup>9</sup>/F, Gbmaj9(11), and Abmaj9(11). The drum part includes a complex rhythmic pattern with 'X' marks indicating specific drum hits.