

Extra Conductor Score: 032-4831-01

Style: Swing • Grade Level: .5

LOCK IT IN THE POCKET

Composed and Arranged by
Steve Shanley

The Jazz Starters! Series includes easy level charts especially designed to introduce younger musicians to the jazz ensemble experience. These charts sound great with standard, limited and/or extended instrumentation. Non-standard jazz instrument parts are provided to get everyone involved. Rhythm section parts are fully written out. Solo sections are simple, with suggested solos included to encourage first steps toward improvisation. A great way to get young musicians started and excited about jazz!

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Instrumentation

*1st Alto Sax
*2nd Alto Sax
*Tenor Saxes (2)
Bari Sax (optional)
*1st Trumpet (2)
*2nd Trumpet (2)
*Trombone/Baritone B.C. (4)
Guitar (optional)
*Piano
*Bass
*Drum Set
Congas

*Minimum instrumentation

Parts also included for

Flute/Vibes (2)
Clarinet
F Horn
Baritone T.C.
Tuba

Written suggested solos provided for

C Instrument T.C.
C Instrument B.C.
B \flat Instrument 1
B \flat Instrument 2
E \flat Instrument
F Horn

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About this Series

A common concern among directors when beginning a jazz ensemble is that the wind players can handle the easier charts, but the rhythm section parts are still too difficult or vaguely written. Often, it is the rhythm section members who have little or no playing experience. There are also students who want to participate in the jazz band but do not play a traditional jazz instrument. This new series addresses these concerns and gives young ensembles a positive first experience.

Designed for Success

- Lots of ensemble playing to assist in reinforcing style
- Easy limited chord changes
- Playable with or without solos
- Fully written out piano part
- Rhythmic guides for the guitar
- Easy bass line with fingering grid
- Basic drum set patterns with attention to phrase changes
- Auxiliary percussion part written out
- Quick and easy to put together with limited rehearsal time

About the Composer/Arranger



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music Through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

Program Notes

Lock It In The Pocket was commissioned by the Prairie Point Middle School (Cedar Rapids, IA) band. Director Jeff Schafer requested a piece for his beginning jazz band that could help introduce swing style and improvisation, while utilizing just a few pitches. Because playing "in the pocket" (keeping a steady tempo and grooving together as a group) is a highly-desired skill among jazz musicians, I thought that **Lock It In The Pocket** might help familiarize young jazzers with this term!

Rehearsal Suggestions

We often start reading a score from the top line, but I encourage you to begin at the bottom: with the rhythm section! They are the engine of your jazz band, and you'll be glad you gave them extra attention. Woodwind and brass students play during concert band rehearsals, but this might be the first time your percussionist has tried drum set, or your bass player may be brand new.

This drum set part is written like a multiple-percussion solo and indicates what every limb should be doing at all times. The ride cymbal should be played by the right hand throughout, bass drum by the right foot, and hi-hat pedal by the left foot. Drummers can experiment with fills at the end of each solo during the solo section, but they may also omit fills altogether (bar 12, 20, etc.). Students should press the hi-hat pedal quickly and firmly, and advanced drummers can incorporate light bass drum quarter notes whenever the bassist is playing quarter notes.

The bass part uses "half position" (left hand first finger over the first fret) throughout. The guitar part includes a chord diagram; encourage your student to use these voicings, as they will be more stylistically appropriate than traditional rock voicings. Also, the guitarist should play short/staccato quarter notes with consecutive down-strokes (a la Count Basie guitarist, Freddie Green). Less-experienced pianists may omit the left hand, and they can experiment with different rhythms and/or interacting with soloists during the solo section. Extra percussionists may double the ride cymbal part on an additional ride cymbal, play quarter notes on a shaker, or read the provided conga and vibraphone parts.

Improvising is vital to jazz, so start students early! Avoid the temptation to teach all written-out aspects of this chart before improvising; make it a part of the learning process from the beginning. Each part includes suggested pitches at the bottom of the page. Use the bolded notes first, and gradually expand to include the other pitches. For rehearsal efficiency and student self-confidence, all students can practice improvising at the same time (except the bassist and drummer, who should play the written accompaniment). Demonstrate a simple two-bar idea and ask students to copy it back; then expand to you playing a 2-bar idea and the students responding with any 2-bar idea they wish. (If you are unsure how to create ideas, refer to the included written-out solos; they have many ideas to help you!) For the concert, I suggest every student play a 4-bar solo (two 2-bar ideas for each player) while the audience holds applause until the very end of the solo section (parents LOVE this!).

Swing style presents challenges for musicians new to jazz, especially playing smooth eighth-note lines (one of the most important stylistic components of swing music). Therefore, this chart is written so wind players can slur all eighth-note lines, which is why there are no repeated eighth notes utilizing the same pitch. Carry this same approach into improvising: Slur all eighth notes and avoid repeated eighth notes on the same pitch. This will help students establish an early habit of playing smooth eighth-note lines in the swing style!

Please feel free to reach out to me with any questions or comments via my composer page at barnhouse.com, and thank you for playing this piece!

LOCK IT IN THE POCKET

SWING (♩ = 120)

5

1ST ALTO SAX *mf* *fp* *mf*

2ND ALTO SAX *mf* *fp* *mf*

TENOR SAXES (F HORN) *mf* *fp* *mf*

OPTIONAL BARI SAX (TUBA) *mf* *fp* *mf*

1ST TRUMPET (CLARINET/FLUTE/VIBES) *mf* *fp* *mf*

2ND TRUMPET *mf* *fp* *mf*

TROMBONE (BARITONE) *mf* *fp* *mf*

OPTIONAL GUITAR *mf* Cm7 F3 Cm7 F3 Cm7 F3 Bbm7
(STACCATO DOWNSTROKES THROUGHOUT)

PIANO *mf* OPT. OMIT SOLO: (L.H.)

BASS *mf*

DRUM SET *mf* RIDE CYMBAL, S.D., H.H. PEDAL, HIGH CONGA

OPTIONAL CONGAS *mf* LOW CONGA

1 2 3 4 5 6 7 8 9 10 11

45 53

A SAX 1 *mf* *fp* *mf*

A SAX 2 *mf* *fp* *mf*

T SAX *mf* *fp* *mf*

BARI *mf* *fp* *mf*

TRPT. 1 *mf* *fp* *mf*

TRPT. 2 *mf* *fp* *mf*

TBN *mf* *fp* *mf*

GTR. *f* Cm7 F⁹ Cm7

PNO. *f* *mf*

BASS

DRUMS *rlr*

CONGAS

A SAX 1 *fp* *mf* *fp* *mf* (PIANO CUE?) PLAY: *f*
 A SAX 2 *fp* *mf* *fp* *mf* (PIANO CUE?) PLAY: *f*
 T SAX *fp* *mf* *fp* *mf* (PIANO CUE?) PLAY: *f*
 BARI *fp* *mf* *fp* *mf* *f*
 TRPT. 1 *fp* *mf* *fp* *mf* (PIANO CUE?) PLAY: *f*
 TRPT. 2 *fp* *mf* *fp* *mf* (PIANO CUE?) PLAY: *f*
 TBN *fp* *mf* *f*
 GTR. *F9* *Cm7* *F9* *Bbm7* *Ebm9* *mf* *f*
 PNO. *mf* OPT. OMIT SOLO: (L.H.) *f*
 BASS *f*
 DRUMS *R L R L R L* *RIDE BELL* *R L R L* *R L R L R L* *f*
 CONGAS *f*