



YOU CAN'T BE TOO HIP!
Get more great charts at
www.jameskass.com

TIDES OF SYZYGY

COMPOSED BY JAMES KASS

Difficulty Level: Medium (3.5)
Includes *Groove Practice* band exercise
and Jazz Scales for soloists.

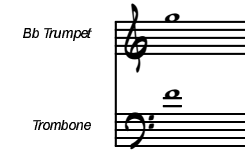
INSTRUMENTATION

Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2 (optional)
Tenor Sax 1	Trombone 3 (optional)
Tenor Sax 2 (optional)	Guitar (optional)
Baritone Sax (optional)	Piano
Trumpet 1	Bass (optional)
Trumpet 2	Drums
Trumpet 3 (optional)	

SOLOS

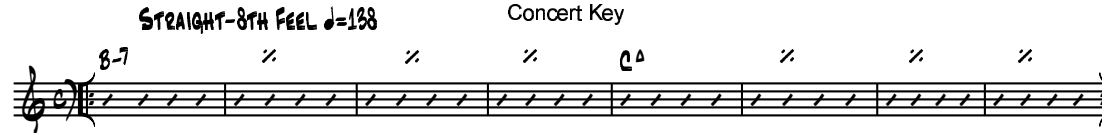
Tenor Sax 1 (chords only)
Trumpet 2 (chords only)

BRASS HIGH RANGE



SOLO CHANGES

Concert Key



DIRECTOR NOTES

Syzygy (SIZZ a jee) is the configuration of the sun, moon and Earth in a straight line. *Tides of Syzygy* has a more contemporary jazz feel, where the 8th-notes are not swung but played straight—more like a bossa nova than jazz swing. The ensemble and chordal harmonies are more unusual, resulting in a sound that is less traditional and more mysterious or *avante garde*. Many of the recordings on the ECM label have this quality, particularly ones by Richard Beirach or Dave Leibman. The *Groove Practice* exercise can help lock in the proper feel. It should be copied for all band members and can be practiced as a warm-up.

SOLOS: The solo changes at [F] are comprised of two alternating chords. Each is played four bars so the soloists have plenty of time to adjust. Since the chords are quite different harmonically, soloists must use a different scale on each (see *Jazz Scales* sheet).

ENSEMBLE: Pay particular attention to dynamics in this piece. The intro has a lot of crescendo/decrescendo markings, so make sure the ensemble emphasizes them for maximum effect. The melody occurs at [A] and again at [B], but changes slightly the second time. Note that the vamp figure at [H] builds in volume and complexity until the D.C. The ♯ has a similar sound and feel to the introduction, and should gradually wind down in intensity to the final chord.

You may make a duplicate copy of this music for backup purposes, but only for the original band or school for which it was purchased. Distributing copies of this music to parties other than the purchaser denies compensation to the artist(s) and discourages the development of more music.