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# THE CAT FROM CATALINA

COMPOSED BY JAMES KASS

Difficulty Level: Medium (3)  
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

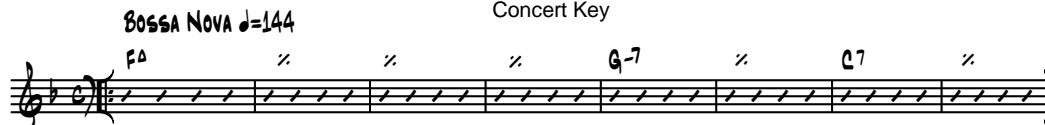
Chord changes for  
all instruments.  
*Jazz Scales* sheet.  
*Jazz Licks* sheet.

## BEASS HIGH RANGE



## SOLO CHANGES

Concert Key



## DIRECTOR NOTES

*The Cat from Catalina* is a latin jazz tune with a bossa nova feel. A good recording for student listening would be Stan Getz' version of *Girl from Ipanema* by Brazilian composer Antonio Carlos Jobim. The *Groove Practice* exercise should be copied for all band members and practiced as a warm-up.

**ENSEMBLE:** Horn players should pay particular attention to articulation and dynamics. Don't rush—this piece should have a relaxed, laid-back feel. There are many unison lines, so proper intonation will help the instruments blend better. This chart has a **D.S.** (♯) and **CODA** (⬢), so make sure all musicians understand the *road map* or structure of the arrangement.

If you have a bass player, instead of having the piano double the bass part, have the pianist play the right hand chords in the left hand, and double them in the right hand an octave higher. For the solo section at **[E]**, the piano and bass parts are not written out. The rhythm section should work toward learning the notes of each chord so they can play them without reading the written notes.

The solo section is a good place to encourage the rhythm section to experiment a little with different rhythmic ideas or bass lines not written on the page.

**PERCUSSION:** Included is a separate *Clave* instructional page that might be helpful in teaching percussionists the proper rhythmic patterns to play on a bossa nova. If you don't have extra percussionists but have extra horn players, show them how to play claves or shaker; not only will they have fun playing a new instrument, it will help improve their overall sense of time.

**SOLOS:** The same F major scale can be played over all three chord changes. Copy the *Jazz Scales* and *Jazz Licks* for each soloist. Using the *Jazz Licks*, you can assign one or two licks to each soloist for them to try to work into their solo. Impart to them the idea that they don't need to fill every beat of every bar with notes. It's Ok to lay out for a few beats or even a measure or two and *listen* during a solo.

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.