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Bourbon Street Parade

Spielhilfen: Theme, Section & Technik

- Die Sechzehntel werden hier manchmal sowohl *even*, als auch ein wenig im *Shuffle* gespielt. Das bezeichnen wir als *in between* und ist charakteristisch für die *New Orleans Marching* Stilistik, auch *Second Line* genannt. Du kannst die Sechzehntel im A-Thema wie notiert oder *legato* spielen. Phrasiere so, dass es leicht klingt.
- Der Bandsound entsteht im Zusammenspiel zwischen Posaune, Tenor-Sax, Bariton-Sax und 2. Trompete.
- Schließe das langgezogene Bending in Takt 10 rechtzeitig mit der Zunge auf der Zählzeit 4+.
- Beim sogenannten Oktav-Unisono (Takte 21–23) sollte die 2. Trompete die erste stets offensiv mit *forte* unterstützen. Im Gegensatz zum Unisono, das von mehreren Trompeten immer mit *mezzoforte* gespielt werden sollte, ist das Oktav-Unisono ein Kunstgriff, um einen kraftvollen „Schub“ zu erzeugen.
- Als 1. Trompete solltest du grundsätzlich nie zu tief intonieren, sondern immer an der oberen Kante des Tonzentrums spielen. Selbst, wenn du manchmal minimal zu hoch intonierst, kann das bisweilen auch cool bzw. *dirty* klingen (siehe Demo Takte 21/22 und Takte 45–47).

Spielhilfen: Solo & Improvisation

- Tonmaterial-Basis im Solo: fast ausschließlich c-Moll-Pentatonik und Bluestonleiter auf C.
- Harmonisch basiert das Solo auf einem zweitaktigen Loop (siehe Seite 8 *Loop and Chord Tones*).
- Da die *Brass Band Rhythm Section* über keinerlei Harmonieinstrumente (wie z. B. Gitarre oder Klavier) verfügt, bist du in der harmonischen Gestaltung etwas freier. Du kannst selbst entscheiden, ob du dem Sousaphongrundton die Moll- oder Durterz hinzufügst. Du kannst sogar auf die Terz verzichten und nur mit *Power Chords* (also mit Quintklängen wie im Gitarrenrock) arbeiten (siehe Seite 8 *Power Chord Brass Band Variation*).
- *Ghost Notes* (Takt 36) und Effekte wie Tonwiederholungen im zweiten Teil des Solos (hier *false fingering* auf c², Ventil 0 und 3) sind typisch für poppige Improvisationen mit einfacher Harmonik.

Übung

Komponiere eigene pentatonische Licks, die dir gefallen und lerne sie auswendig (siehe Beispiel *Pentatonic Lick*).

Basics

- *Tip*: Gehe bei Auftritten mit dem *Harmon-Mute* so nah wie möglich ans Mikrofon. Du kannst sogar direkt darauf aufliegen. Um Metallgeräusche zu vermeiden, ist ein Popschutz hilfreich. Erst dann schöpfst du das volle Soundpotenzial des *Harmons* aus und kannst noch dazu kraftsparend und relaxed Solo spielen.
- Time und guter Sound haben Vorrang vor Virtuosität.
- Wähle eine komfortable *Range*, also die Tonlage, in der du dich wohlfühlst und am besten die Time halten kannst.
- Höre immer auf die Rhythmusgruppe!

Playing Guides: Theme, Section & Technique

- Here, the sixteenths are sometimes played evenly and also a bit 'shuffled'. This is called *in between* and is characteristic for the *New Orleans Marching Style*, also referred to as *Second Line*. You can play the sixteenths in the A theme as written or *legato*. Phrase it so that it sounds easy.
- The combination of trombone, tenor sax, baritone sax and trumpet 2 creates the band sound.
- End the drawn-out bend in bar 10 in time using your tongue on beat 4+.
- In the so-called octave unison (bars 21–23), the second trumpet should always strongly support the first trumpet playing *forte*. Contrary to unison, which should always be played by a number of trumpets in *mf*, the octave-unison is a technique for creating a powerful 'surge'.
- In general, first trumpets should never use low intonation, but rather should always play at the higher end of the pitch centre. Even if the intonation is sometimes a little bit too high, it can at times sound cool or dirty (see Demo bars 21/22 and bars 45 – 47).

Playing Guides: Solo & Improvisation

- Tonal material for the solo: almost only C minor pentatonic and C blues scale.
- Harmonically, the solo is based on a two-bar loop (see page 8 *Loop and Chord Tones*).
- The brass band rhythm section does not have any harmony instruments (e.g. guitars or piano), so you are a bit freer in the harmonic progression. You can decide, whether you join the sousaphone tonic, the minor or the major third. You can even do without the third and work only with power chords (fifths, as in guitar rock) (see page 8 *Power Chord Brass Band Variation*).
- Ghost notes (bar 36) and effects such as repeated notes in the second part of the solo (here false fingering on c², valves 0 and 3) are typical for pop improvisations with simple harmonies.

Exercise

Compose a few pentatonic licks that you like and memorise them (see example *Pentatonic Lick*).

Basics

- *Tip*: When using a Harmon mute for a gig, play as close as possible to the microphone. You can even put your instrument directly on it. If you do that, a pop protector is helpful so as to avoid metallic sounds. Then can you realise the full sound potential of the Harmon while saving your energy and playing a relaxed solo at the same time.
- Never sacrifice the time for a note! Time and good sound always come before virtuosity.
- Always choose a comfortable range in which you feel at ease and can best keep time.
- Always listen to the rhythm section!



Bourbon Street Parade

Manuel Hilleke
(* 1978)



- Track 1 Full Version
- Track 2 Without Trumpet 1
- Track 3 Without Trumpet 2
- Track 4 Without Trumpets

NEW ORLEANS MARCHING ♩ = 100 (IN BETWEEN EVEN AND 16TH SHUFFLE)

INTRO GROOVE

TRUMPET 1

TRUMPET 2

9 **A THEME**

mf

13

B THEME

17 **TACET AD LIB.**

f

TO CODA

21 **PLAY**

BLEND! FULL SECTION

fp

BLEND! FULL SECTION

fp

Creole Blues

Manuel Hilleke



- Track 5 Full Version
- Track 6 Without Trumpet 1
- Track 7 Without Trumpet 2
- Track 8 Without Trumpets

NEW ORLEANS CREOLE ♩ = 98 (EVEN ♩)

INTRO

TRUMPET 1

TRUMPET 2

2

mf

BLUES THEME A1/A2

5

PLUNGER
+ ◦ ETC.

1X TACET
EASY & LAZY, GROWL AD LIB.

9

1.

BRIDGE 1

13

2.

OPEN

fp

TACET AD LIB.

19

PLAY

SOLO PICK UP
0/3

mp

fp

Last Ride

Manuel Hilleke



Track 9 Full Version
Track 10 Without Trumpet 1

CHORAL ♩ = 100

CHORAL

MARIACHI TRUMPET OR WHISTLE

mf PLAY FREELY

SURF ROCK ♩ = 160

INTRO DRUMS

5

rit. 8

KICKS 2ND TRUMPET AD LIB.

17

f

A THEME 1 MARIACHI TRUMPET, PLAY PROUDLY WITH VIBRATO

25

29

A THEME 2

33

37

B THEME

TACET/PLAY TROMBONE THEME AD LIB.

41

mf

A THEME 3

ON D. S. ONLY

49

PLAY

FINE

DRUMS & CLAPS INTERLUDE

53

7

Happy Hour King

Manuel Hilleke



Track 11 Full Version
Track 12 Without Trumpet 1

SHUFFLE/JUMP SWING ♩ = 152

DRUMS

A (HEAD)

mf 3 3 3

3

B

EXAGGERATE

3 3 3

13

SOLO CHORUS 1

E_b7

21

A_b7 *E_b7*

25

B_b7 *A_b7* *B_b7* *A_b7*

29

B_b7 *A_b7* *E_b7*

SOLO CHORUS 2

33

E_b7 3

37

B_b7 *E_b7* 3

41

B_b7 *A_b7* 3 *B_b7* *A_b7*

45

B_b7 **PLAY LEGATO** 3 3 *A_b7* 3 *E_b7*

3

Cooper's Boogaloo

Manuel Hilleke



Track 13 Full Version
Track 14 Without Trumpet

EVEN 60S BOOGALOO STYLE ♩ = 152

THEME

mf

5

9

SOLO PICK UP
2.X ONLY

SOLO CHORUS 1

13

F7

17

Bb7 F7

21

C7 Db7 C7 F7

SOLO CHORUS 2

25

F7

29

Bb7 F7

33

C7 Db7 C7 F7

INTERLUDE

37

7

Weeping Willow Waltz

Manuel Hilleke



Track 15 Full Version
Track 16 Without Flugelhorn

JAZZ WALTZ ♩ = 124 (♩ = ♩³)

A THEME



mf LYRICALLY
LEGATO AD LIB. THROUGHOUT

9



17

B THEME



25



mf

A SOLO



IMPROVISE OR PLAY AS WRITTEN

37



41



B SOLO



57



mp

mf
AS WRITTEN

A Shot for Bob

Manuel Hilleke



Track 17 Full Version
Track 18 Without Trumpet 1

FUNK ♩ = 108 (EVEN ♩S)

TRUMPET 1

TRUMPET 2

INTRO RIFF 1

A THEME

5

ARTICULATION: SIMILE!

2

11

B THEME

mf

17

TO CODA

Riff 2

PLAY SOLO PICK UP

f

mf

21

A SOLO

Gm Cm Gm

IMPROVISE OR PLAY AS WRITTEN

25

Gm Cm Gm

OPT.



Track 19 Full Version
 Track 20 Without Trumpet 1
 Track 21 Without Trumpet 2
 Track 22 Without Trumpets

The Old Mariachi

Manuel Hilleke

♩ = 57

A THEME
 MARIACHI VIBRATO
 DRUM ROLL
 f WITH PASSION!
 MARIACHI VIBRATO
 f WITH PASSION!

6

B THEME
 OPT 2. X
 mf DOLCE
 mf DOLCE

10

C 1. X TACET
 f
 f

18

D 1. X TACET
 1. X TACET

22

E (SOLO)
 f IMPROVISE OR PLAY AS WRITTEN

26

E F G A A E F E



- Track 23 Full Version
- Track 24 Without Trumpet 1 (Solo)
- Track 25 Without Trumpets 2 & 3
- Track 26 Without Trumpets

Misirlou

Greek Traditional
arr. Manuel Hilleke

RUMBA ♩ = 108

INTRO

A THEME

MYSTERIOUSLY

TRUMPET 1 (SOLO)

TRUMPET 2

TRUMPET 3

4

mf

WITH TENOR SAX

ST. MUTE

ST. MUTE

mf 3

mf 3

9

4

mf

3

3

13

3

3

3

3

tr

tr

17

3

3

3

3

tr

tr

21

A2 THEME

mf

OPEN

mf 3

WITH TROMBONE

3

mf

Reggae for Judy

Manuel Hilleke



- Track 27 Full Version
- Track 28 Without Flugelhorn 1
- Track 29 Without Flugelhorn 2
- Track 30 Without Flugelhorns

16TH SHUFFLE REGGAE ♩ = 66

DRUMS INTRO

SNARE PICK UP

FLUGELHORN 1

FLUGELHORN 2

3

A THEME

mf SOFTLY

7

B THEME

TACET AD LIB.

PLAY ARTICULATION: SIMILE

ARTICULATION: SIMILE

11

15

FLGH. SOLO

Bb Eb Gm F Bb Eb Gm F

IMPROVISE OR PLAY AS WRITTEN

Happy Birthday



- Track 31 Full Gospel Choral Version
- Track 32 Gospel Choral Version without Trumpet
- Track 33 Full Rockabilly Version
- Track 34 Rockabilly Version without Trumpet

Mildred J. & Patty Hill
arr. Manuel Hilleke

GOSPEL SLOW SWING FEEL ♩ = 72 (♩ = $\overset{3}{\text{♩}}$)

GOSPEL INTRO

SOLO LIKE

mf

5

FAST ROCKABILLY SWING ♩ = 252

ONE TWO ONE TWO

A THEME

SECTION

11

B

19

A2

27

B2

SOLO PICK UP (HARMON AD LIB.)

35

A3 SOLO

43

C G

47

G7 C 0/3

B3

51

C C7 F7 F#0

55

C/G F/G G/D G7 C