

JAZZ BAND SERIES

 **Belwin JAZZ**
a division of Alfred

Cold Duck Time

EDDIE HARRIS

Arranged by ERIK MORALES

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

Optional/Alternate Parts

Auxiliary Percussion (Tambourine)
C Flute
Vibraphone
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Cold Duck Time was first premiered at the 1969 Montreux Jazz Festival by a group led by jazz pianist Les McCann. The composer, Eddie Harris, played tenor sax at this concert. The music has a funky style that was trending in the late 60s. Rock and funk rhythms were becoming popular to jazz musicians as they tried to keep the genre viable for the younger listening audience. This song is a classic example of how popular music of the time was beginning to find its way into serious jazz music. This arrangement features the essence of funk and rock while maintaining a contemporary jazz flair.

Articulation is critical, as always. Staccatos are short but not clipped; *marcato* or rooftop accents (▲) are detached and accented—think “daht.”

There is section independence in this chart—meaning not every section member plays the same rhythm or entrance, so make sure the players are thinking individually and focused on their own part and how it connects to the ensemble. The intro line for trombones and rhythm section should be played with confidence—dig in. The grace notes in the melody line are ornamentation. Sometimes grace notes can detract from a note or phrase due to players focusing on playing the grace note more than the written note. Share this concept with the band members—the written note rhythm is priority, therefore the grace note does not interfere with the written rhythm. If it’s a problem, omit the grace notes.

The section beginning at measure 42 may be open for solos in other instruments beyond the written alto and optional bari solos. Keep in mind the written solos are a guide—encourage improvisation! Consider other/additional instruments to solo to include vibes if desired. Reserve the background figures for the last repeat of each solo. Note the guitar solo with an overdrive effect (or optional trumpet) at measure 68—kick it hard in this solo space. Other points of interest include angular rhythms like the ones that appear at measures 66–69, 101, and 105–106. Careful rehearsal of these rhythms is essential—upbeats should be heavily accented.

For the rhythm section, the piano, bass, and drum parts are well-notated. The guitar part has written notes, rhythmic slashes, and standard slashes. The rhythmic slashes indicate to play the written chord with the notated rhythm, and the standard slashes are for basic comping behind the ensemble or soloists. With the energy and rhythmic complexity in this chart, I suggest the comping be rhythmical to enhance the groove. Listen, blend, and create an effective comping rhythm.

Caution the band to observe the modulation in measure 101—watch the key signature. There are also dynamics and a few  markings followed by crescendos—look and listen!

Enjoy!

—Erik Morales

**Erik
Morales**



Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor’s degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR
40357S

PUNK ROCK ♩ = 152-164

COLD DUCK TIME

By Eddie Harris
Arranged by Erik Morales

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

OVERDRIVE
GUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION
(TAMBOURINE)

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T9, 10, 11
T7, 8, 9, 10, 11

CONDUCTOR

- 2 -

SOLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

9 10 11 12 13 14 15 16



CONDUCTOR

- 3 -

10

10
GOLD DUCK TIME

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
Gtr.
PNO.
BASS
DRUMS
AUX. PERC.

17 18 19 20 21 22 23 24

(D7) E7 F7 Am7(b9) Ab11(b9) G13(b9) D7 E7 F13(b9) F7

(D7) E7 F7 Am7(b9) Ab11(b9) G13(b9) D7 E7 F13(b9)

RIDE CYM. (SILENCE) (S.O.)

CONDUCTOR

To Solo

- 4 -

SOLO DUCK TIME

25 26 27 28 29 30 31 32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

Handwritten musical score for a 32-measure piece. The score includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four Trumpets (TP. 1-4), three Tenors (TEN. 1-3), Bass Tenor, Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The key signature is one sharp (F#). The tempo is marked 'SOLO DUCK TIME'. The score features various musical notations including notes, rests, and dynamic markings. The bottom of the page is numbered 25 through 32, corresponding to the measures.

CONDUCTOR

- 5 -

COLD DUCK TIME

1/8
11

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

93 94 95 96 97 98 99 40

Handwritten notes and markings are present throughout the score, including chord symbols (D7, Eb7, F7, A13(b9), D13(b9), Eb13, F13, A13(b9), Ab13(b9), G13(b9), Bb13(b9)) and performance instructions (RIDE CYM., H.H., RIDE CYM.).

CONDUCTOR

BK406. END TIME OR ON CUE
 OPTIONAL: OPEN FOR ADDITIONAL SOLOS

COLD DUCK TIME

[illegible]

-7-

This page of the musical score contains the following staves and parts:

- ALTO 1:** Melodic line with various notes and rests.
- ALTO 2:** Rests throughout the measures.
- TENOR 1:** Rests throughout the measures.
- TENOR 2:** Rests throughout the measures.
- BAR.** (Baritone): Melodic line with various notes and rests.
- TRP. 1, 2, 3, 4:** Four trumpet parts, mostly playing sustained notes or rests.
- TBN. 1, 2, 3:** Three trombone parts, mostly playing sustained notes or rests.
- BASS TBN.** (Bass Trombone): Sustained notes or rests.
- GTR.** (Guitar): Chordal accompaniment with symbols like (D7), Eb7, F7, and D7.
- PNO.** (Piano): Chordal accompaniment with various chords and textures.
- BASS:** Chordal accompaniment with symbols like (D7), Eb7, F7, and D7.
- DBASS:** (Double Bass): Rhythmic accompaniment with various patterns.
- AUX. PERC.** (Auxiliary Percussion): Rhythmic accompaniment with various patterns.

The score includes various musical notations such as notes, rests, and chord symbols (e.g., D7, Eb7, F7). The page number 49 is visible at the bottom left.

CONDUCTOR

132

- 9 -

COLO DUCK TIME

Handwritten musical score for a band, featuring various instruments and vocal parts. The score is written on a system of staves, with measures numbered 65 through 72 at the bottom.

INSTRUMENTS AND PARTS:

- ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.**: Vocal parts, mostly singing in harmony.
- TPT. 1, TPT. 2, TPT. 3, TPT. 4**: Trumpet parts.
- TBN. 1, TBN. 2, TBN. 3, BASS TBN.**: Trombone parts.
- QTR.**: Quartet part.
- PNO.**: Piano part.
- BASS**: Bass line.
- DRUMS**: Drum part.
- AUX. PERC.**: Auxiliary percussion part.

Handwritten Annotations and Performance Instructions:

- 67**: A circled measure number at the top.
- (BEHIND SOLO)**: Repeated for vocal parts in measures 68-72.
- OPT. SOLO IF NO QUARTET**: Instruction for the Quartet part in measure 68.
- A7, D7**: Chord symbols for the Quartet part.
- (LONG)**: Repeated for Trombone parts in measures 68-72.
- OVERDRIVE SOLO**: Instruction for the Quartet part in measure 68.
- AD LIB.**: Instruction for the Piano part in measure 68.
- (SILENCE)**: Instruction for the Drum part in measure 69.
- ON BELL**: Instruction for the Drum part in measure 69.

Measure Numbers: 65, 66, 67, 68, 69, 70, 71, 72.

CONDUCTOR

- 10 -

COLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79 80

15
16 17

CONDUCTOR

17 13 14 15

- 11 -

COLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86 87 88

10

A7

E9sus

turn

D9sus

END GTR

PLAY H.H. ONLY THROUGH MS. 91

H.H. CLOSED

AD LIB.

CONDUCTOR

- 12 -

GOLO DUCK TIME

91

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

SASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

90

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CONDUCTOR

T21

- 13 -
101

COLO DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

97 98 99 100 101 102 103 104

18, 19, 20, 21

Handwritten notes and markings are present throughout the score, including a large 'T21' at the top, a '- 13 -' with '101' below it, and various musical notations such as 'Bul7', 'E7sus', and 'H.H. CLOSED'.

CONDUCTOR

- 14 -

COLD DUCK TIME

Handwritten: 172

Handwritten: 106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (E7sus) A9 A9 A9 D15 A9 D15 A9 D15

PNO.

BASS (E7sus) A9 A9 A9 D15 A9 D15 A9 D15

DRUMS H.H. CLOSED

AUX. PERC.

105 106 107 108 109 110 111

Handwritten signature: [Signature]

CONDUCTOR

- 15 -

COLO DUCK TIME

114

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

112

113

114

115

116

117

A⁹

D¹⁵

F¹⁵

G¹⁵

A^{7sus}

A

F^{maj7}

ON BELL

CR.

CONDUCTOR

- 16 - 21 20

18
COLD DUCK TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. (F#m7) G#m7 A6sus A F#5 G#m7 As written D#5 AD LIB.

PNO.

BASS (F#m7) G#m7 A6sus A F#5 G#m7 D#5

DRUMS ON BELL

AUX. PERC.

118 119 120 121 122 123 124 125

Solo Solo Fill