

Presents

JAZZ LINES PUBLICATIONS

DIZZYLAND

ARRANGED BY DON MENZA

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, JEFFREY SULTANOF, AND ROB DUBOFF

FULL SCORE

JLP-51402

MUSIC BY DON MENZA

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THE JAZZ LINES FOUNDATION INC.

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DON MENZA SERIES

DIZZYLAND (1981)

Background:

Don Menza is a powerful tenor saxophonist, with a dynamic and distinctive sound and soloing style. Born in Buffalo, New York in 1936, Menza started playing tenor saxophone when he was 13. After getting out of the Army, he was with Maynard Ferguson's Orchestra (1960-1962) as both a soloist and an arranger. A short tenure with Stan Kenton and a year leading a quintet in Buffalo preceded a period living in Germany (1964-1968). After returning to the U.S., he joined Buddy Rich's 1968 big band in the jazz tenor chair, recording the famous solo cadenza on *Channel 1 Suite* (Recorded live at Caesar's Palace, Las Vegas) that utilized circular breathing and has become known as a classic among music educators and musicians alike.

He settled in California and has worked with Elvin Jones (1969), Louie Bellson, as an educator, and in the studios. Don Menza, who has made far too few records, recorded as a leader for Saba (1965) in Germany, Discwasher (1979), Realtime, and Palo Alto (the latter two in 1981). Don was a long time member of The Tonight Show Band, with Johnny Carson. His compositions, such as *Groovin' Hard* and *Time Check* (both favorites of Doc Severinsen's NBC Orchestra and Buddy Rich's Big Band) have become standard repertoire in jazz studies programs at colleges and universities worldwide. In 2005 Don Menza was inducted into the Buffalo Music Hall of Fame.

The Music:

Dizzyland was composed and arranged by Don Menza and recorded by his big band on their 1981 release *Burnin'*. Comprised of the best jazz players on the Los Angeles studio scene at the time, Menza made sure to give his whole trumpet section (composed of Bobby Shew, Chuck Findley, Don Rader, Frank Szabo and Ron King) a good work out on this cooker of a chart.

Notes to the Conductor:

A corkscrewing unison trumpet line leads things off atop some stuttering ensemble hits before a quick dissonant hold ushers in the zippy melody at measure 11. The trumpet section, now in cup mutes, plays this section in unison as well, with mostly rhythm section accompaniment. Even when the saxes and trombones re-enter at measure 35, their figures are simplistic so as not to step on the melody. After a brief send-off at measure 43, each member of the trumpet section gets to stretch on an improvised solo chorus. Much like things were behind the melody, the horn backgrounds are fairly sparse in order to not distract from the soloists.

A typical high-energy Menza shout chorus begins after the final trumpet solo at measure 173 with a unison trumpet break. The first two A sections of the shout are still largely a feature for the trumpet section rather than the band as a whole. This changes at measure 185, where the trumpets finally re-join the rest of the band for some old-fashioned big band swing. Each trumpeter gets another brief solo spurt beginning at measure 201 before a unison a capella break at measure 213. The final measures of the arrangement rapidly build in range and intensity until one final blast, with the whole trumpet section engaging in one last stratospheric rip over top of everything.

This arrangement features the entire trumpet section in both ensemble and solo sections. It is not a transcription - it has been prepared from Don Menza's original sketch score and parts.

Dylan Canterbury

- February 2020



TRPT II - DIZZYLAND - Pg. 4

191

194

197

201

212

214

216

220

SOLO Fm7

SOLO UNISON

Don Menza

DIZZYLAND

SCORE

MUSIC BY DON MENZA

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BRIGHT SWING $\text{♩} = 260$

The score is for a jazz ensemble and includes the following parts:

- Alto Sax 1 & 2:** Melodic lines with dynamics like *f* and *mf*.
- Tenor Sax 1 & 2:** Similar melodic lines to the Alto Sax.
- Baritone Sax:** Melodic line with dynamics like *f*.
- Trumpet 1-5:** Melodic lines with dynamics like *f*. Measures 7-10 are marked "(TO CUP MUTE)".
- Trombone 1-5:** Harmonic and melodic lines with dynamics like *f*. Measures 7-10 are marked "(TO CUP MUTE)".
- Guitar & Piano:** Chordal accompaniment with chords such as C_{m9} , B_{m9} , B^b_{m7} , E_{m9} , A^b_{m7} , B_{m13} , $D_{m9}^{(11)}$, and $F7^{(13)}$.
- Bass:** Harmonic accompaniment with the same chord sequence as the guitar and piano.
- Drum Set:** Rhythmic accompaniment with dynamics like *f*. Includes instructions: "HAVE BRUSHES READY" and "(TO BRUSHES) FILL".

Measures are numbered 2 through 10 at the bottom of the page.

11

Trp. 1
Trp. 2
Trp. 3
Trp. 4
Trp. 5
Gtr.
Pno.
Bs.
Dr.
(BRUSHES)
(4)
(8)

11 12 13 14 15 16 17 18

19

Trp. 1
Trp. 2
Trp. 3
Trp. 4
Trp. 5
Gtr.
Pno.
Bs.
Dr.
(4)
(8)

19 20 21 22 23 24 25 26

(27)

Trp. 1
Trp. 2
Trp. 3
Trp. 4
Trp. 5

Gtr. $Fm7$ $B^b7(9)$ E^bm7 E^bm7 $A^b7(9)$ D^bm7 $Cm7$ $F7^{(11)}$

Pno. $Fm7$ $B^b7(9)$ E^bm7 E^bm7 $A^b7(9)$ D^bm7 $Cm7$ $F7^{(11)}$

Bs. $Fm7$ $B^b7(9)$ E^bm7 E^bm7 $A^b7(9)$ D^bm7 $Cm7$ $F7^{(11)}$

Dr. (4) (8)

27 28 29 30 31 32 33 34