



# We Need to Talk

#3 in the Smart Phone Series

STEVE WIEST

## Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (optional)	1
Baritone Saxophone (optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (optional)	1
Trumpet 4 (optional)	1
Trombone 1	1
Trombone 2 (optional)	1
Trombone 3 (optional)	1
Trombone 4 (optional)	1
Guitar (optional)	1
Guitar Chord Chart	1
Piano	1
Bass	1
Drums	1
Flute (optional)	1
Clarinet (optional)	1
Horn in F (optional)	1
Tuba (optional)	1



EJE2301FS



## About the Composer



Steve Wiest is a multiple Grammy-nominated trombonist, composer, author, and cartoonist. The former soloist and writer for Maynard Ferguson, Steve went on to perform on the road with Doc Severinsen and the Old Tonight Show Orchestra as well as many other artists. Steve has numerous recordings out as a leader, the most recent of which is the debut album from the critically-acclaimed all-star horn band Vinyl Hampdin. Along with being the trombonist with the group, Wiest has composed and arranged all eleven tracks for their new recording titled "RED." Joining Steve in Vinyl Hampdin is an all-star assemblage of Grammy and Juno winners: Lisa Dodd, Frank David Greene, Ray Herrmann, Sly5thAve, Stockton Helbing, Ryan Davidson, Eric Gunnison, Art Bouton, and Gerald Stockton.

In the world of jazz education, Steve was formerly the Director of the One O'Clock Lab Band at The University of North Texas and is now Co-Chair of Jazz Studies at The University of Denver's Lamont School of Music where he teaches arranging, composition, jazz trombone and directs the award-winning Lamont Jazz Orchestra. In high demand as a clinician, composer and conductor, Wiest has directed many all-state ensembles and appeared as a guest artist and clinician all over the world.

### We Need to Talk #3 in the Smart Phone Series

There comes a time with any great technology where we need to return to basics. Whether it's "popping open the hood" to write some computer code to tweak a software problem, (that is NOT something I'm equipped to do, BTW) or perhaps trying to solve a complex technical issue by considering the simplest solution (Occam's Razor. Hmm...that is another chart title for another time...) this approach can also be applied to the smart phone.

Our smart phones currently have more computing power than the entirety of NASA during the Apollo years! The great futurist Ray Kurzweil has even described these amazing devices as "frontal cortex expanders" due to the staggering amount of knowledge they give us—always a keystroke away. And yet, there comes a moment beyond texting, scrolling, googling, and everything else when it is simply time to use the phone feature. That's right! How refreshing to actually speak to another human being using our phones! Real-time conversation using spoken language: the original social media!

Into everyone's life there comes a time when it can only be said: We Need to Talk!

#### Rehearsal Tips

*We Need to Talk* is a half time-feel funk groove chart where the melodic information is in a triplet-based swing feel. To play the drum groove as notated, play the half time feel on the Ride Cymbal (half notes), close the Hi-hat with your foot on all quarters, and integrate the Kick Drum with the Bass. With a backbeat on three (sometimes anticipated by an eighth note to lock up with the Bass line) it gives the illusion of a half time 4/4 back beat on two and four (easier felt than explained!) while actually playing "cut time." Simply put, play a half-time feel funk groove (counted in four and felt in two). As with all large ensemble jazz pieces, exaggerate the dynamic markings and articulations.

As far as the programmatic aspects, the unusual figures that happen several times throughout the chart (for example measures 13-16) represents a ring tone that might remind you that it would be easier to actually talk to someone than it would be to type out a text with two thumbs. Also, the change-of-pace textures that happen with the bridge (measure 26) and the color changes at measures 42 and 50 represent the range of emotions that can happen with any great conversation.

The improvisation section is a fun place to be bluesy and soulful. Over the concert C7(#9) chords you can use a simple minor pentatonic (C, Eb, F, G, Bb) or add the flat five (Gb) to make a blues scale and channel your favorite jazz artist by copying blues riffs. If you really want to get fancy, you can use a HW diminished scale (C, Db, Eb, E, F#, G, A, Bb) give it a try! As always, learn vocabulary for improvisation by listening to and imitating recordings of great jazz artists (then tell your band director that you made it up!) Have fun!



Jazz Solo Practice Tracks can be found and used by going to [excelciamusic.com](http://excelciamusic.com) and searching for the title of this piece.



[steve-wiest.com](http://steve-wiest.com)



[excelciamusicpublishing](http://excelciamusicpublishing)

# We Need to Talk

#3 in the Smart Phone Series

Full Score

STEVE WIEST  
(ASCAP)

Funky rock ♩ = 170

The musical score is arranged for a full band. The instruments and their parts are as follows:

- Alto Sax 1 & 2:** Rests throughout the piece.
- Tenor Sax 1 & 2:** Rests throughout the piece.
- Baritone Sax:** Plays a rhythmic line with eighth and quarter notes.
- Trumpet 1, 2, 3, & 4:** Rests throughout the piece.
- Trombone 1, 2, 3, & 4:** Play a rhythmic line with eighth and quarter notes, mirroring the Baritone Sax.
- Guitar:** Plays a rhythmic line with eighth and quarter notes.
- Piano:** Plays a rhythmic line with eighth and quarter notes.
- Bass:** Plays a rhythmic line with eighth and quarter notes.
- Drum Set:** Plays a consistent drum pattern. A 'Solo fill' is indicated at the end of the piece.

The score is in 4/4 time, with a tempo of 170 beats per minute. The key signature has one sharp (F#). The piece consists of 7 measures.

We Need to Talk - Full Score

9

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

8 9 10 11 12 13 14 15

Tpts.

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We Need to Talk - Full Score

17

A. Sax. 1  
A. Sax. 2  
T. Sax. 1  
T. Sax. 2  
B. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

16 17 18 19 20 21 22 23

This musical score page contains 14 staves for various instruments. The top two staves are for Alto Saxophones (A. Sax. 1 and 2), followed by Tenor Saxophones (T. Sax. 1 and 2), Bass Saxophone (B. Sax.), four Trumpets (Tpt. 1-4), four Trombones (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large watermark 'Excelcia Music Publishing' is visible across the center of the page. The page number '5' is in the top right corner, and the title 'We Need to Talk - Full Score' is at the top center. The measure numbers 16 through 23 are indicated at the bottom of the page.

26

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Play top note only (optional)

Fill

Half time rock

24 25 26 27 28 29 30 31

We Need to Talk - Full Score

34

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

32 33 34 35 36 37 38 39

Fill

Excelsia Music Publishing

42

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Set up new groove

Closed Hi-hat

Solo fill

40 41 42 43 44 45 46 47



We Need to Talk - Full Score

54

Open for solos, backgrounds on cue

A. Sax. 1  
 A. Sax. 2  
 T. Sax. 1  
 T. Sax. 2  
 B. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4  
 Gtr.  
 Pno.  
 Bass  
 Drums

Chord progression for Gtr. and Pno.:  
 Abmaj7 B13 Emaj7 G7 Ebm Ab13 Dm7 G7b9 C7#9

Original groove

Measure numbers: 48, 49, 50, 51, 52, 53, 54, 55

Chord changes for measures 54-55:  
 A7#9, D7#9, C7#9

A. Sx. 1  
 A. Sx. 2  
 T. Sx. 1  
 T. Sx. 2  
 B. Sx.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Tpt. 4  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4  
 Gtr.  
 Pno.  
 Bass  
 Drums

A7#9 A7#9 A7#9 A7#9 E7#9 A7#9 A7#9  
 D7#9 D7#9 D7#9 D7#9 A7#9 D7#9  
 D7#9 D7#9 D7#9 D7#9 A7#9 D7#9  
 D7#9 D7#9 D7#9 D7#9 A7#9 D7#9  
 D7#9 D7#9 D7#9 D7#9 A7#9 D7#9  
 C7#9 C7#9 C7#9 C7#9 G7#9 C7#9 C7#9  
 C7#9 C7#9 C7#9 C7#9 G7#9 G7#9 C7#9  
 C7#9 C7#9 C7#9 C7#9 G7#9 G7#9 C7#9

56 57 58 59 60 61 62 63

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We Need to Talk - Full Score

70

Chord chart for measures 64-71:

Measure	A. Sx. 1	A. Sx. 2	T. Sx. 1	T. Sx. 2	B. Sx.	Tpt. 1	Tpt. 2	Tpt. 3	Tpt. 4	Tbn. 1	Tbn. 2	Tbn. 3	Tbn. 4	Gtr.	Pno.	Bass	Drums
64																	
65																	
66																	
67	A7#9	A7#9	A7#9	D7#9	D7#9	D7#9	D7#9	D7#9	D7#9	C7#9	C7#9	C7#9	C7#9	C7#9	C7#9	C7#9	
68	E7#9	E7#9	E7#9	A7#9	A7#9	A7#9	A7#9	A7#9	A7#9	G7#9	G7#9	G7#9	G7#9	G7#9	G7#9	G7#9	Fill
69																	
70																	
71																	

Additional notes: (End solos) at measure 70.

This musical score page includes the following parts and measures:

- Saxophones:** A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax.
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4
- Guitar:** Gtr. (with chord diagrams for C7, F7, G7#9, F7)
- Piano:** Pno. (with chord diagrams for C7, F7, G7#9, F7)
- Bass:** Bass
- Drums:** Drums

The score covers measures 72 through 79, with measure 78 being the primary focus of this page. A large watermark 'Excelcia Music Publishing' is overlaid diagonally across the score.

87

This musical score page includes parts for the following instruments: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The score is written in 4/4 time with a key signature of one flat (Bb). A large diagonal watermark reading 'Excelcia Music Publishing' is overlaid across the center of the page. The guitar part includes chord markings for C7, F7, G7, and F7#9. The piano part features block chords. The bass part includes a 'Solo fill' section starting at measure 86. The drum part shows a pattern of eighth notes and rests. Measure numbers 80 through 87 are indicated at the bottom of the page.

This musical score page includes parts for the following instruments: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large diagonal watermark reading 'Excelcia Music Publishing' is overlaid across the center of the page. At the bottom of the page, a drum line is shown with a 'Fill' indicated above it between measures 89 and 90. Measure numbers 88, 89, 90, 91, 92, 93, 94, and 95 are printed below the drum line.

A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

96 97 98 99 100 101 102 103

Solo fill

Abmaj7 B13

Abmaj7 B13

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A. Sx. 1  
A. Sx. 2  
T. Sx. 1  
T. Sx. 2  
B. Sx.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tpt. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Gtr.  
Pno.  
Bass  
Drums

Chord progression for guitar and piano:  
Emaj7 G7 Ebm Ab13 Dm7 G7b9  
Ab7b9 A7b9 Bb7b9

Drums: Solo fill