YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Goodbye My Heart

MIKE SMUKAL

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

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NOTES TO THE CONDUCTOR

For this ballad, the alto saxophone solo should be played legato throughout the arrangement. Generally as the notes in the phrase go higher the soloist should shape the phrases by increasing the dynamic level. As the phrase descends, the soloist should decrease in volume. Caution the soloist to use full breath support to insure that the highest notes are played well in tune. The ensemble backgrounds should be played legato except for the staccato accents in measure 41. Each entrance in measures 10-12 should be clearly heard and balanced as it builds to the crescendo into measure 13. In measures 19-21 the three quarter note motive is passed between tenors and trumpets and should gradually get louder and build evenly. The chord in measure 22 is dissonant and should be carefully balanced and tuned from the bottom up. The half steps between the 2nd alto and 1st tenor sax (also the 3rd and 4th trumpets) should be played with equal volume. It may be helpful to ask the students to play the dissonance until they get used to hearing it. Reassure them that the dissonance is correct and it resolves in the next measure. This is a good opportunity to discuss consonance vs. dissonance along with the concepts of tension/release and chord resolution. Point out to students where and when the dynamics are soft and loud so that they will know ahead of time how to approach these dynamics. They may want to write reminders on their parts as to where they need to take big breaths so they have sufficient breath support to make crescendos on the longer passages.

Vibrato is fine for the soloist however, caution the ensemble that musicians never use vibrato in unison passages. Harmonized sections may use vibrato sparingly.

Remember that a great performance is not an accident. With good rehearsal techniques, the performers will know what the music should sound like before they play, and therefore play the music consistently.

The guitar part should be understated. The introduction/closing statements must be smooth and lyrical and may be played with either guitar or piano as desired. The drum set part should also be understated. Caution the drummer that the ballad is tender, sensitive and a simple suggestion of the time or tempo is usually adequate for the ensemble.

Please enjoy.

—Mike Smukal

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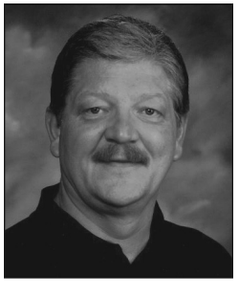

Mike Smukal

Mike Smukal was a member of the U.S. Air Force with the Airmen of Note and played professionally in Las Vegas. He holds a master's degree from the University of Nevada, Las Vegas, and is currently the director of bands at Charles A. Silvestri Junior High School in Las Vegas. Mike is a prolific composer, having written many works for high school and middle school band.

CONDUCTOR
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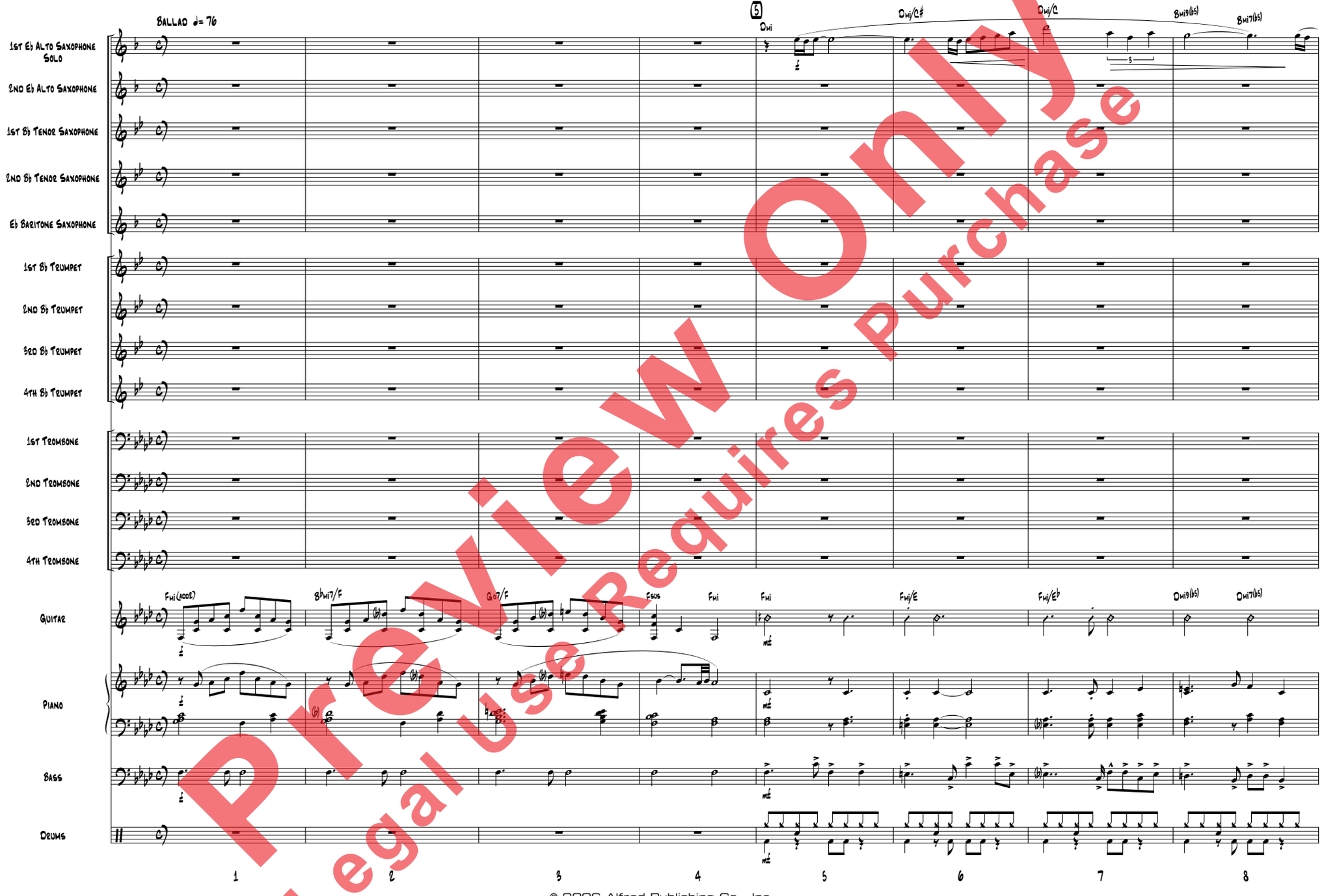
GOODBYE MY HEART

By MIKE SMUKAL



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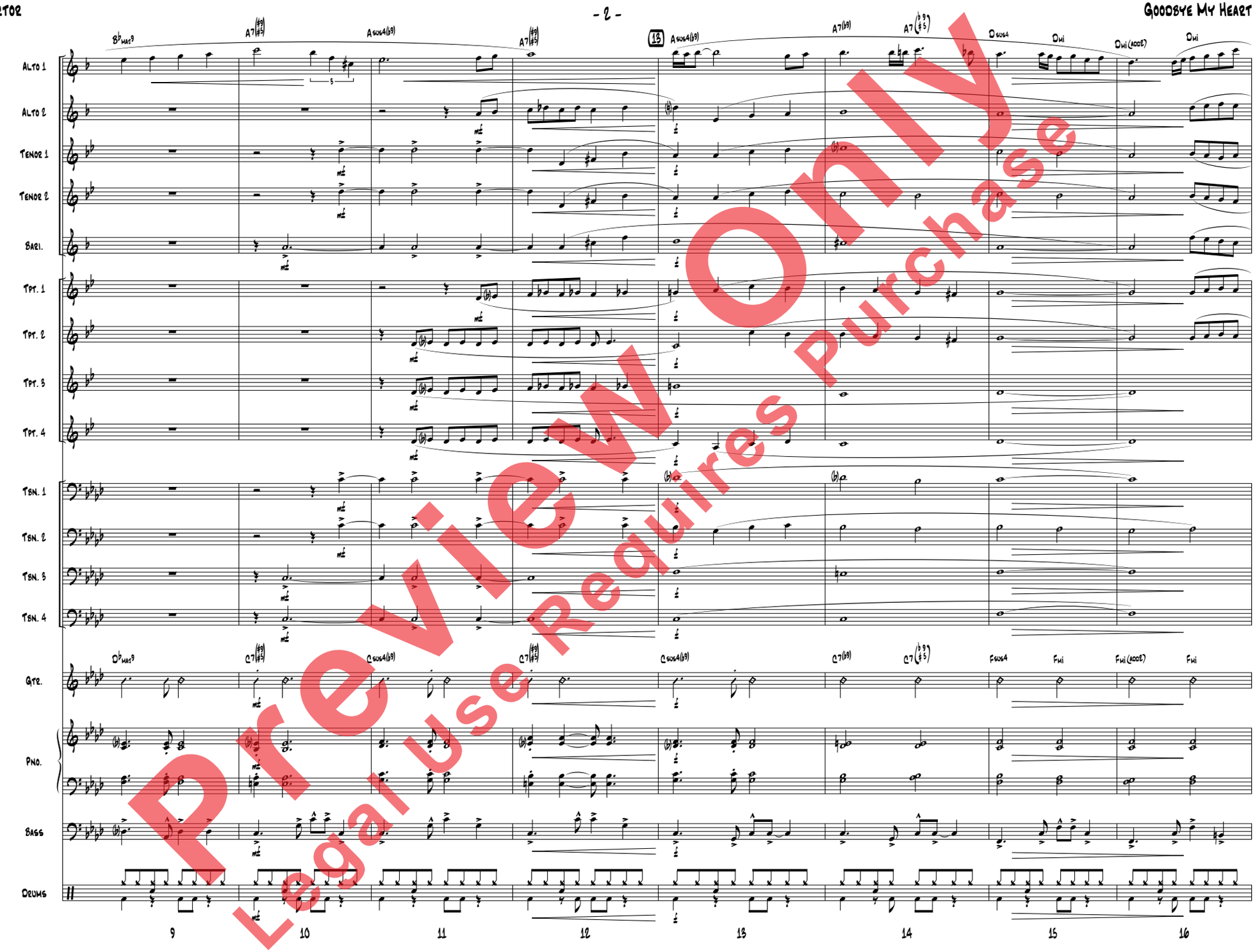

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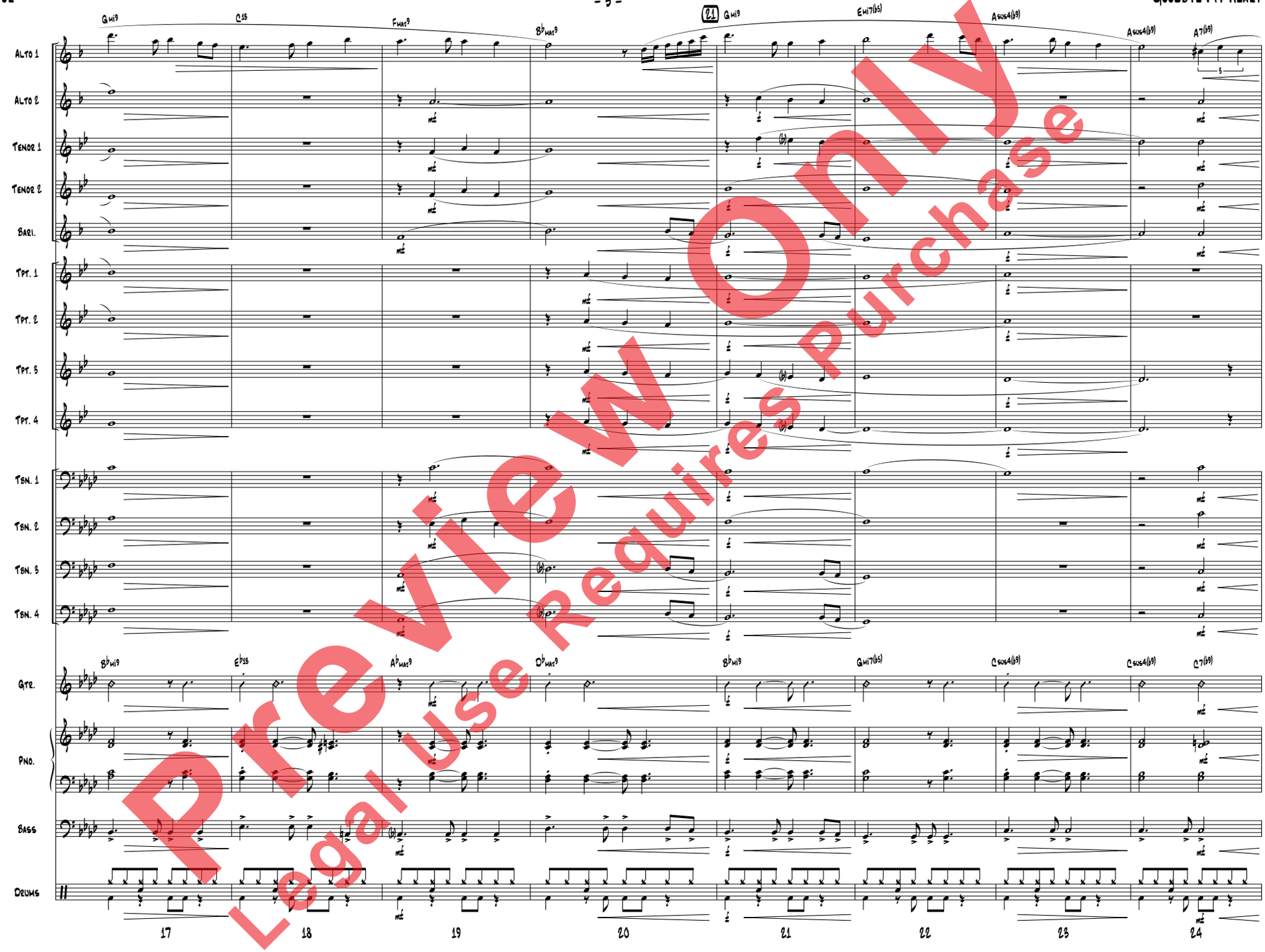

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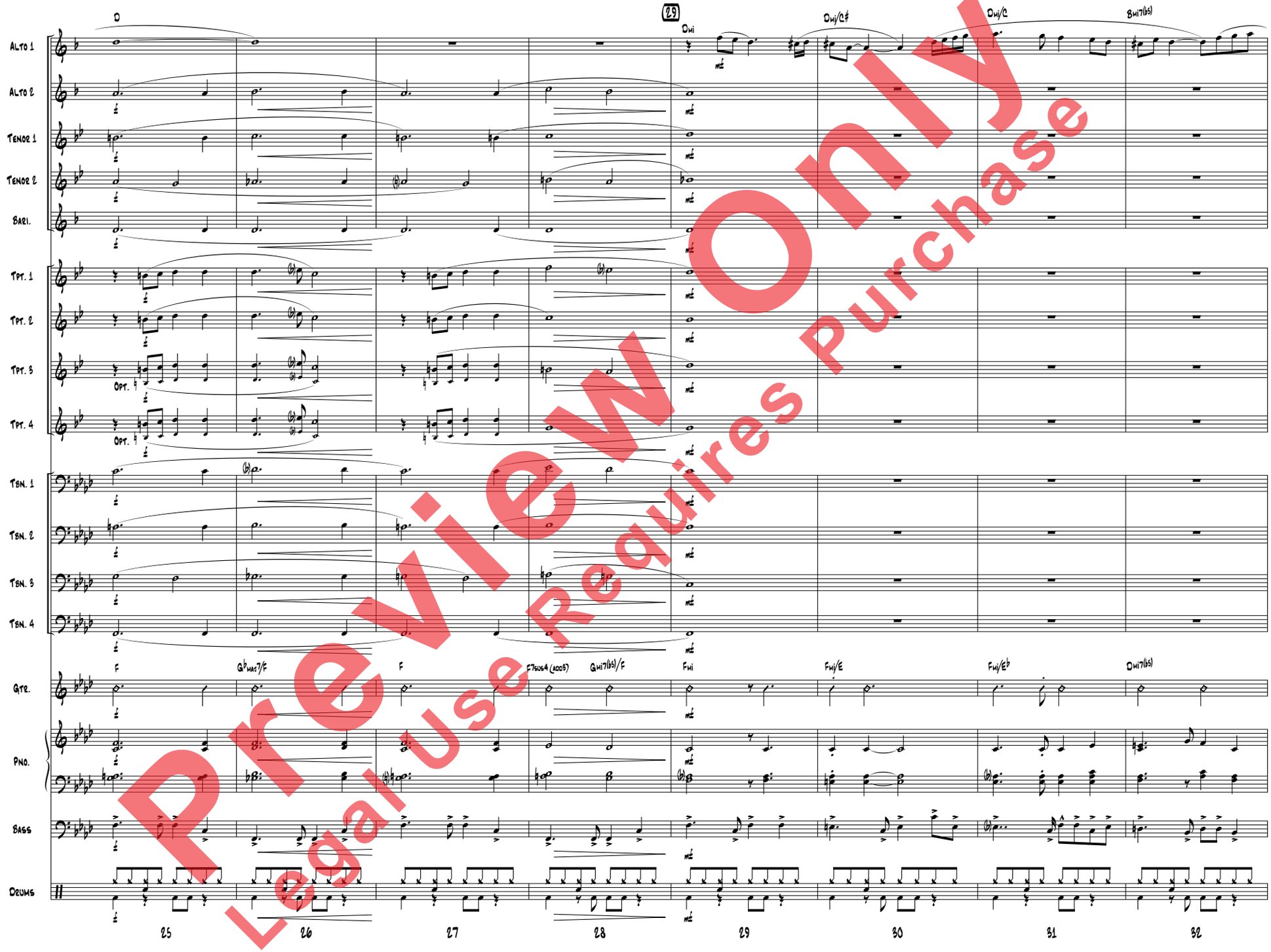

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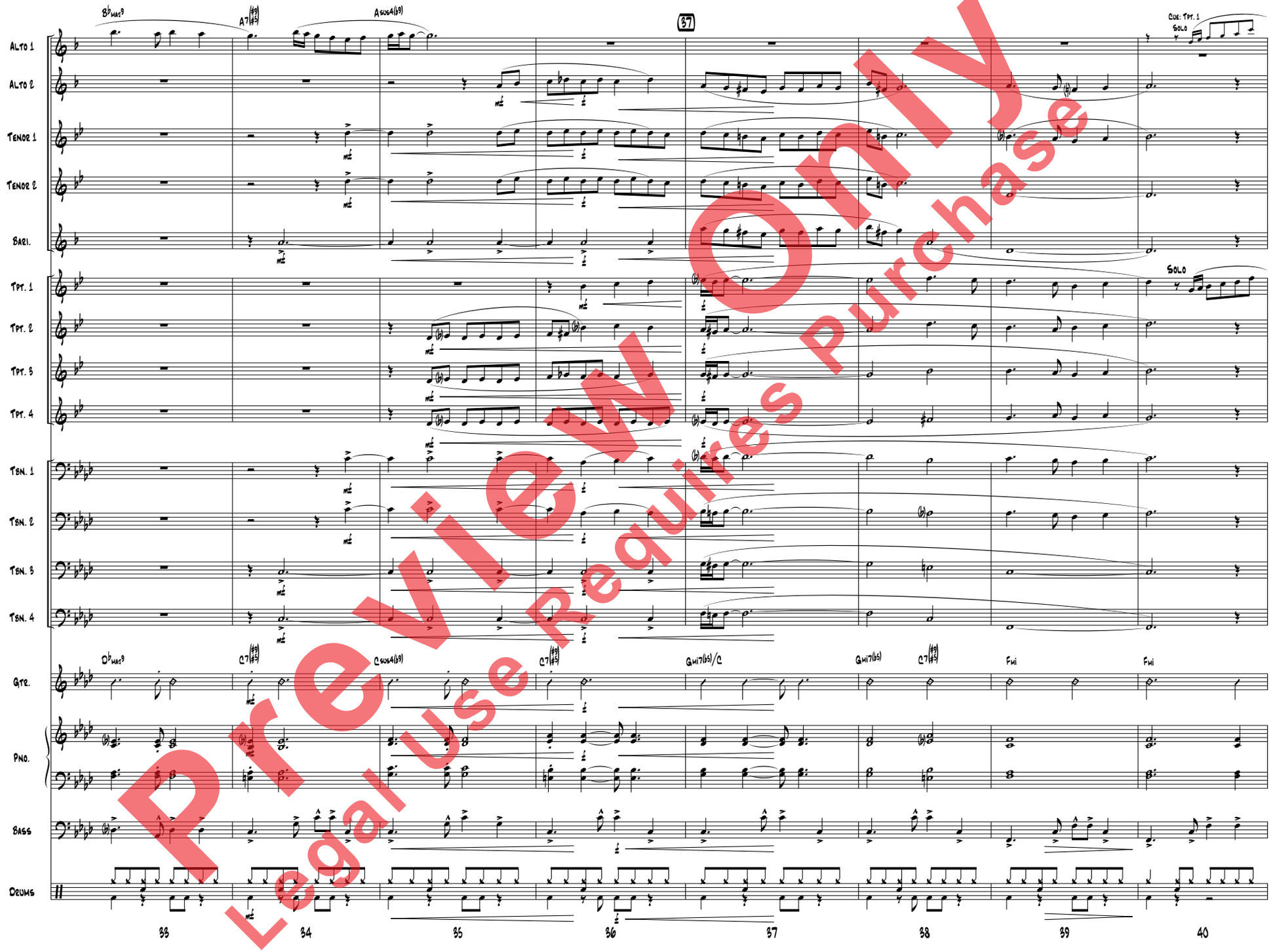

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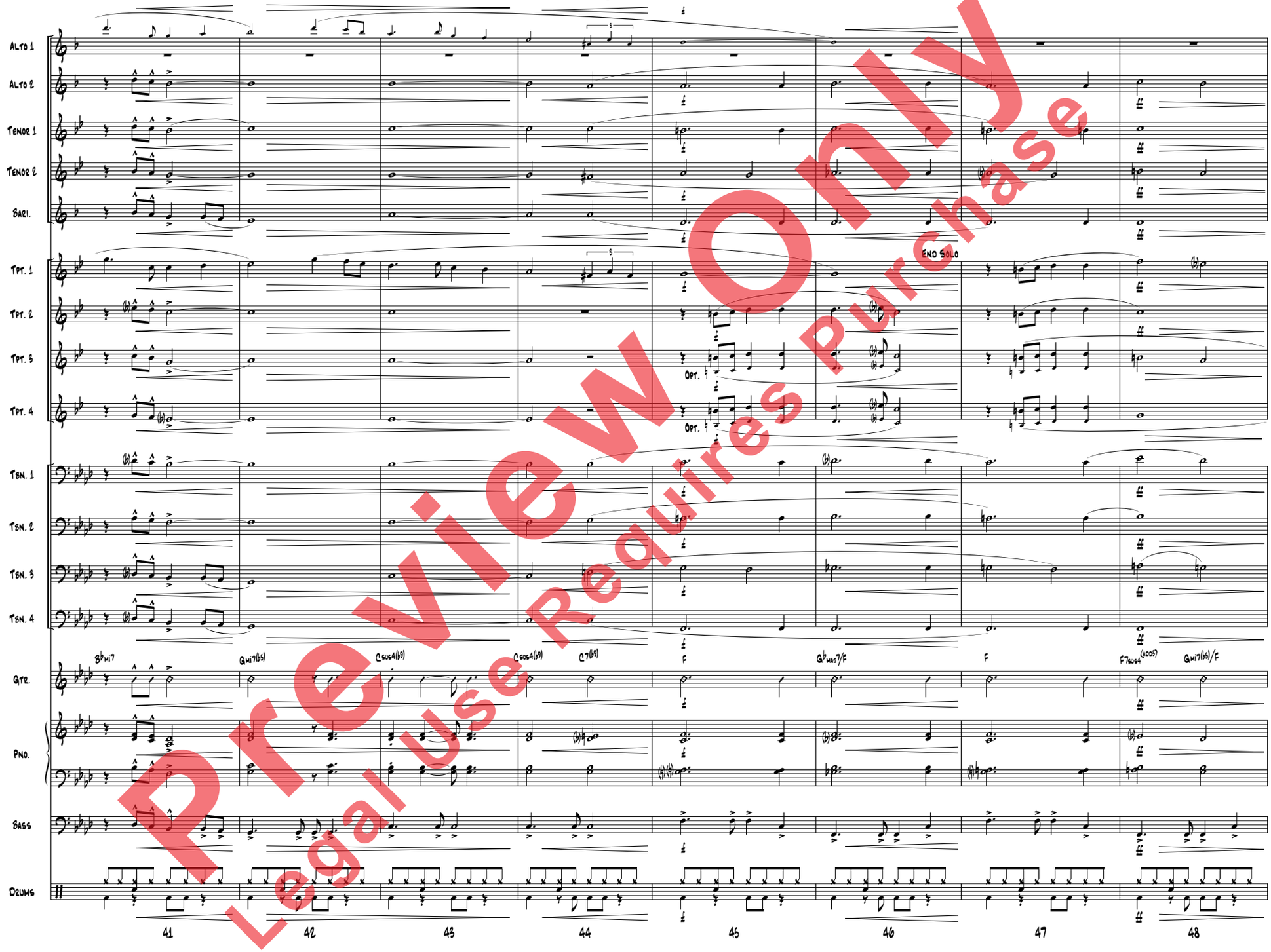

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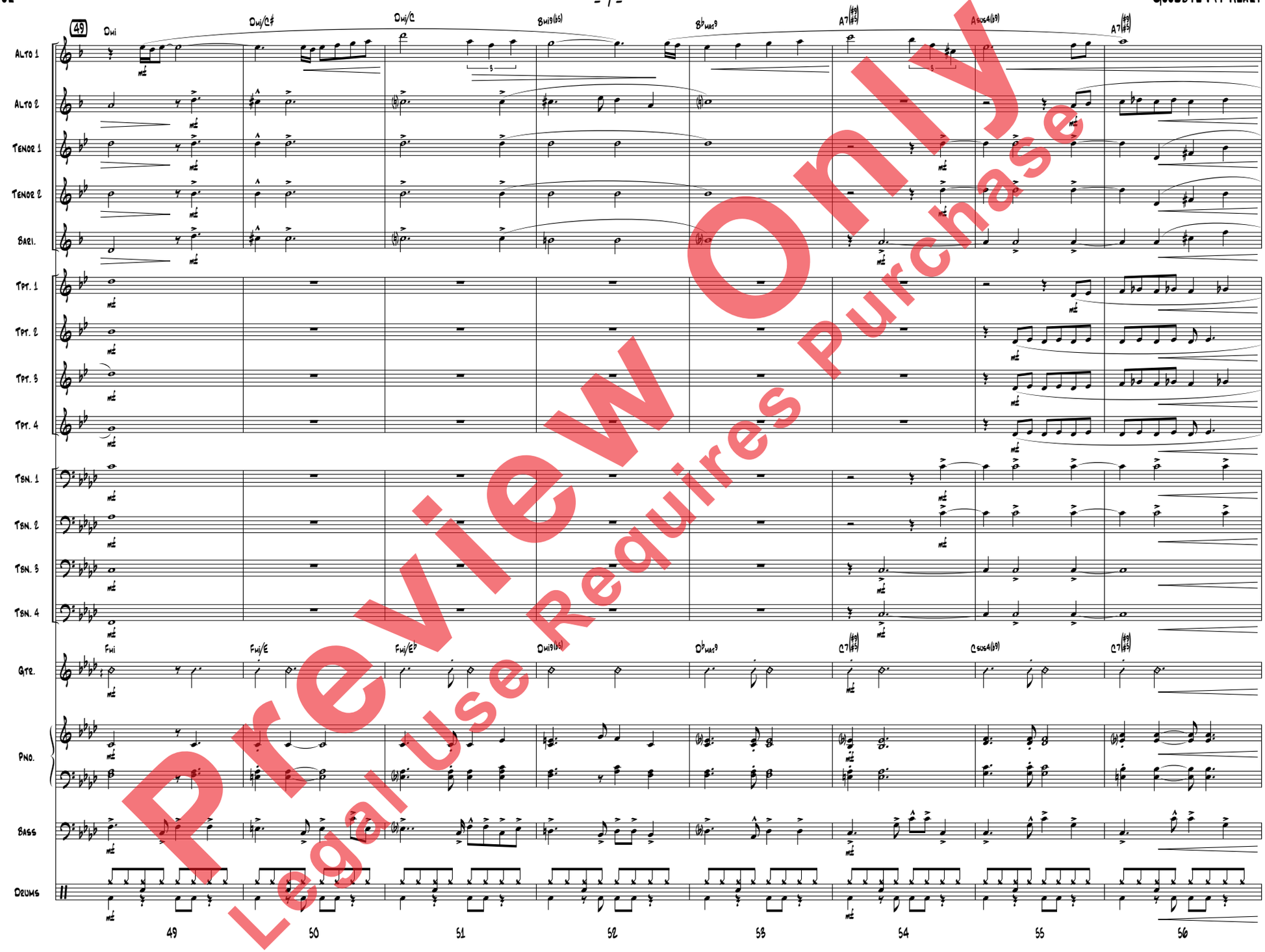

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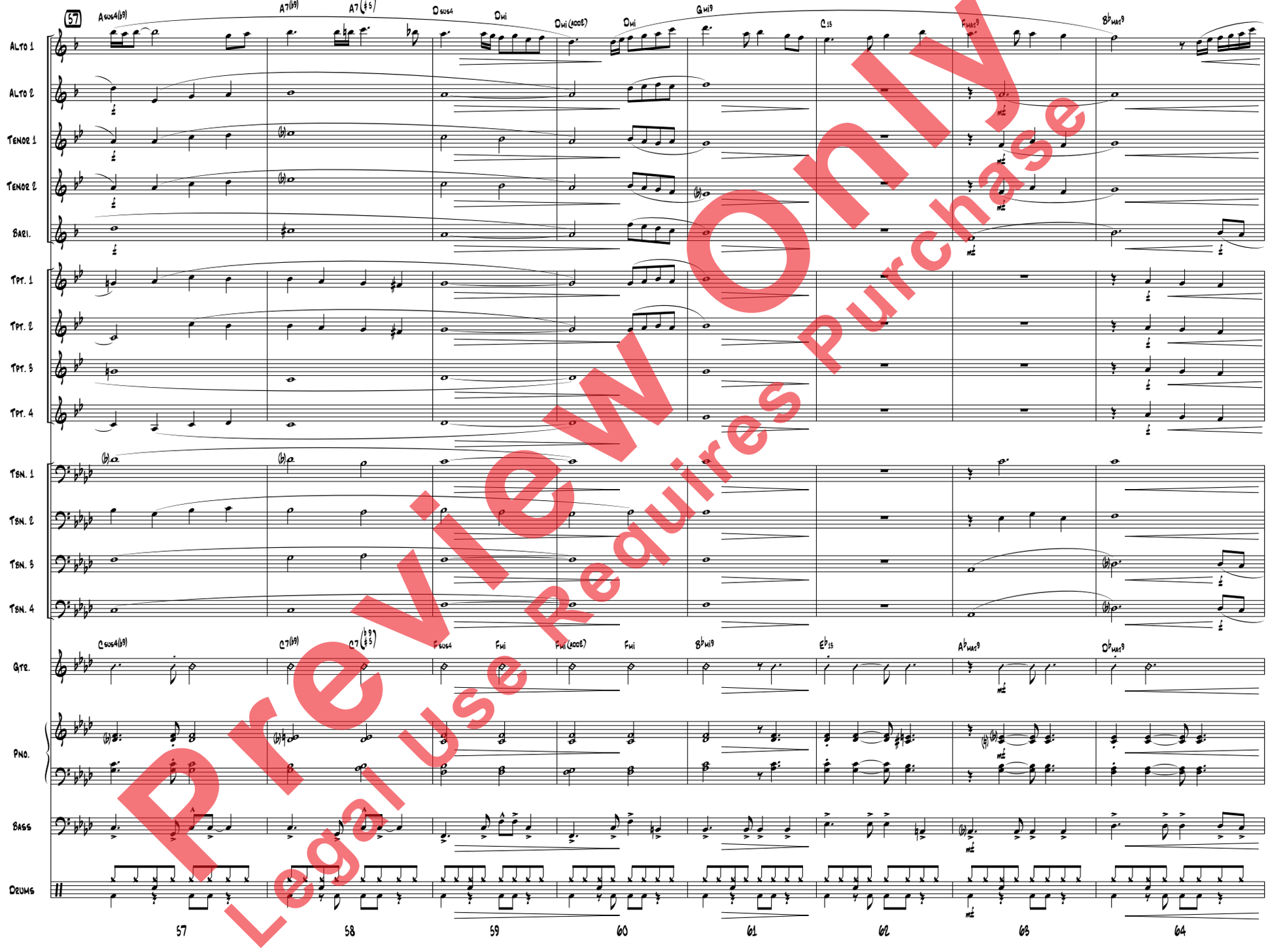

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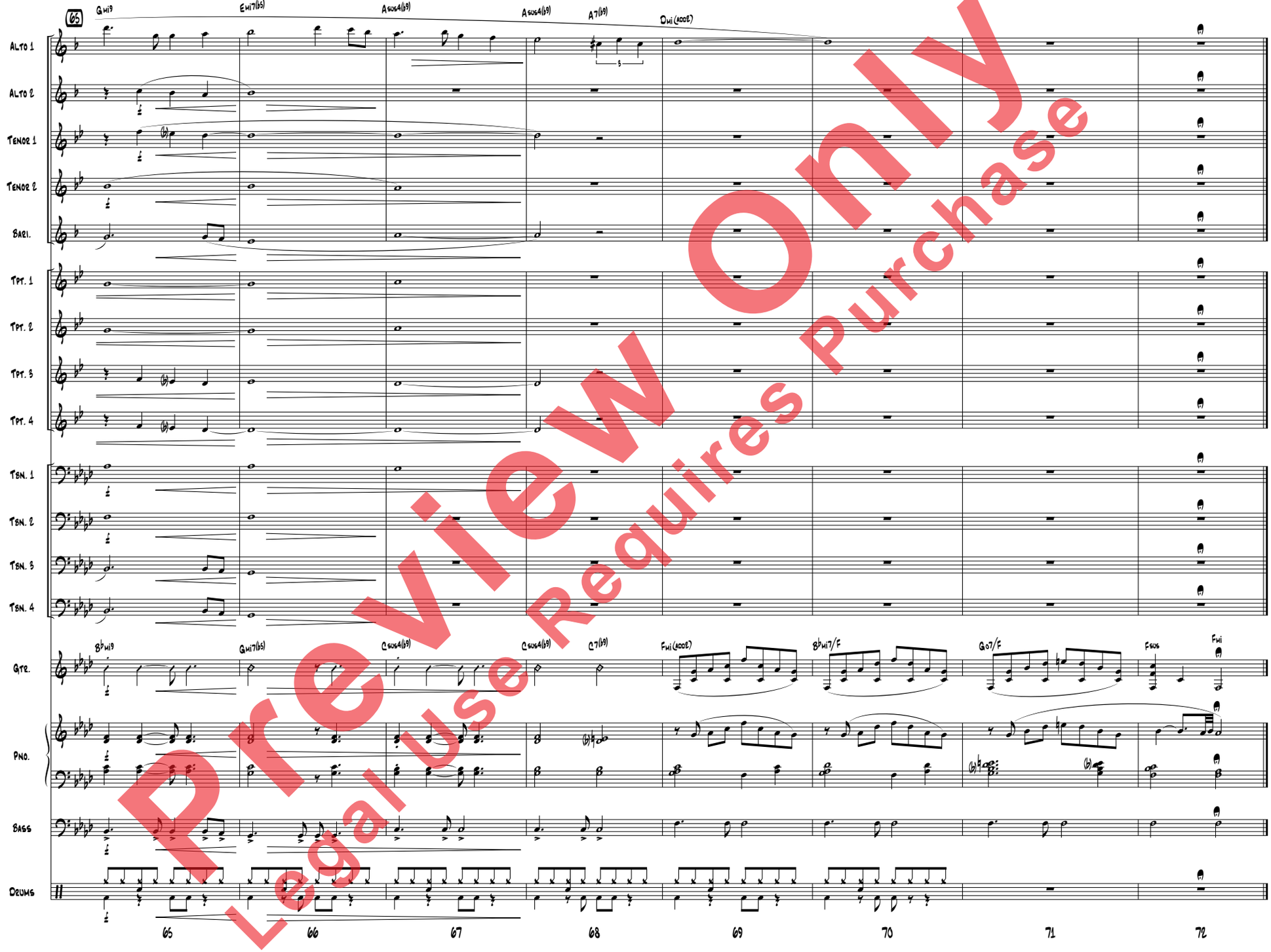

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