YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Sax to the Max

MIKE LEWIS

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

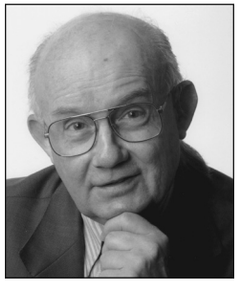
Keep the tempo at a medium swing as marked. Any faster, and the chart will sound rushed. Articulations are always important, and this chart is no exception. The rooftop accents (^) should be detached, but not too short (think daht). Make sure to remind the winds that the last eighth note in a group should always be short.

All saxophone solis should be smooth, lyrical, and have a good blend. When the melody is in unison, there is no need to play loud. This rule applies to the other wind sections as well. Assuming that the instruments are fairly well in tune, the unison will sing by itself. However, when the saxes break into harmony, make sure that the players listen and blend. It helps to practice in a circle or arc so that individuals within a section can hear each other. Each player must learn to fit his or her part into the section blend. Play and sustain each note if necessary, until it becomes second nature. The second alto should support the lead alto, and mirror each nuance without being overpowering. This is true for the other saxes in the section, but it is especially critical for the second alto. Dynamics should increase accordingly, growing as the melodic line rises and backing off as it descends. Ask the players to mark releases, because a clean release will make the band sound mature and more professional.

The brass sections have some pops on the "and" of beat 3, as in measures 18 and 20. Keep these figures tight and clean. The rhythm section parts are clearly notated. The guitar player should comp when slashes are written, using three- or four-note chords with a tight, muted sound. Make sure to keep a steady quarter-note pulse.

Please enjoy!

—Mike Lewis



Mike Lewis

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

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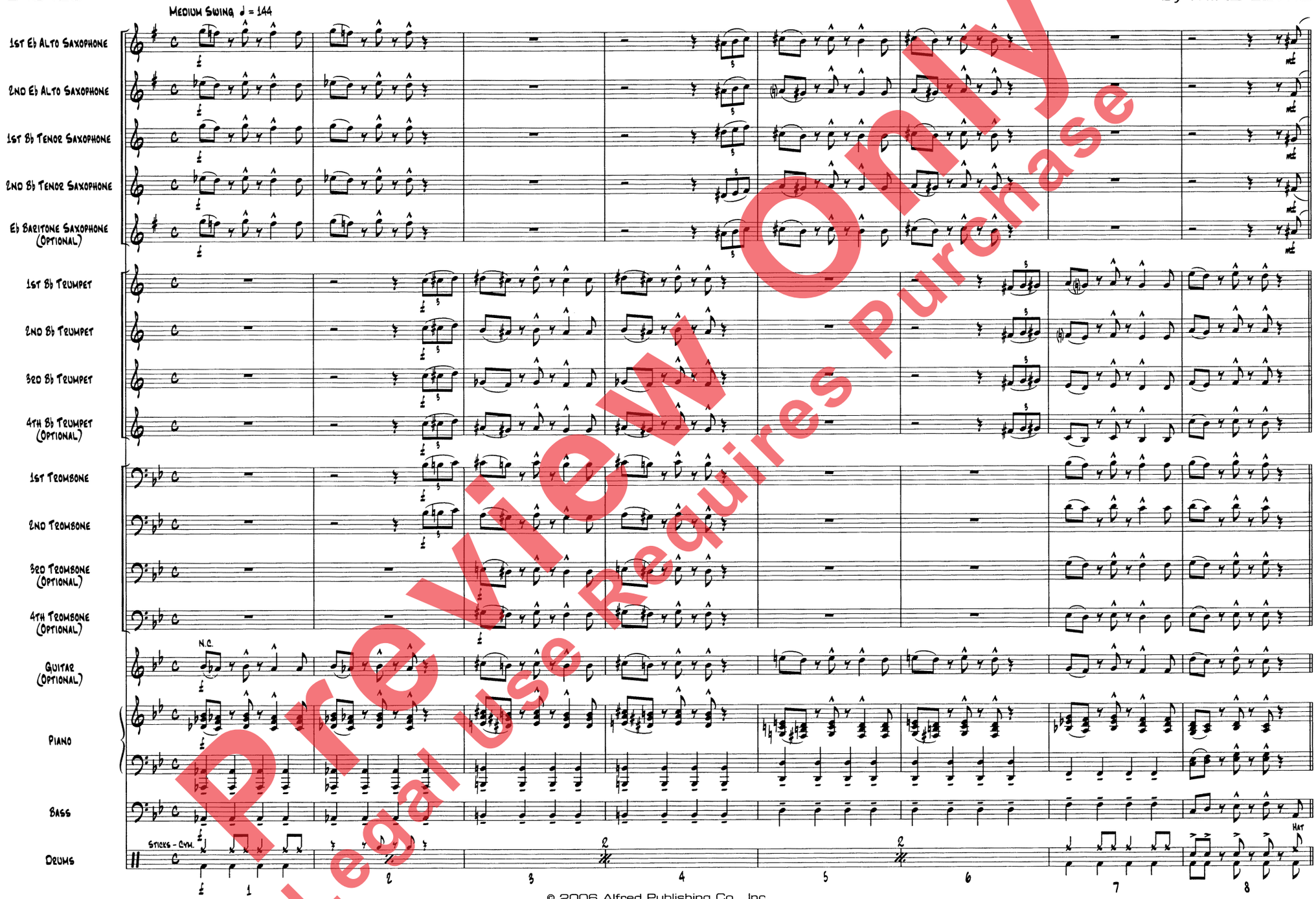
CONDUCTOR
24842S

SAX TO THE MAX

by MIKE LEWIS



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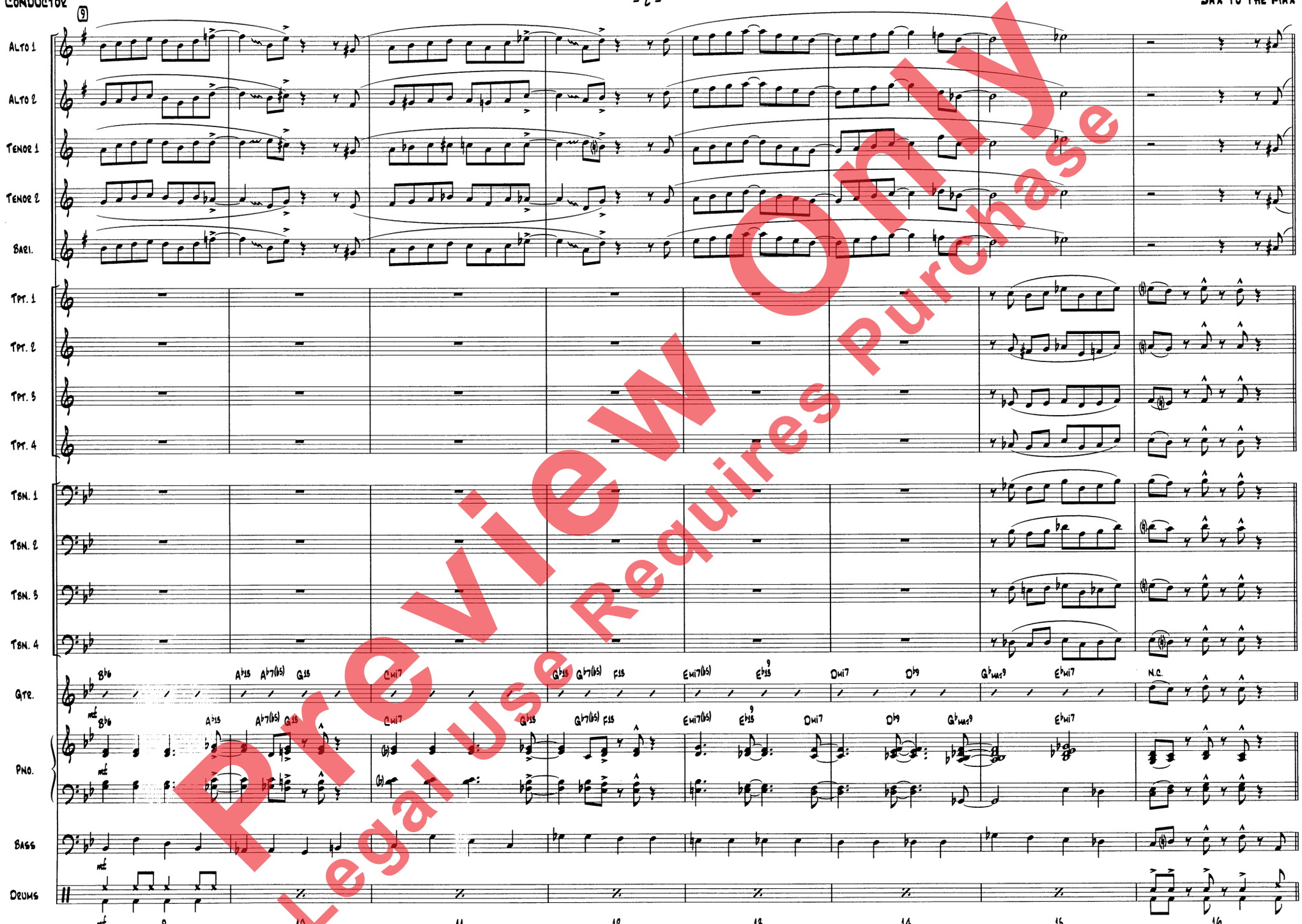

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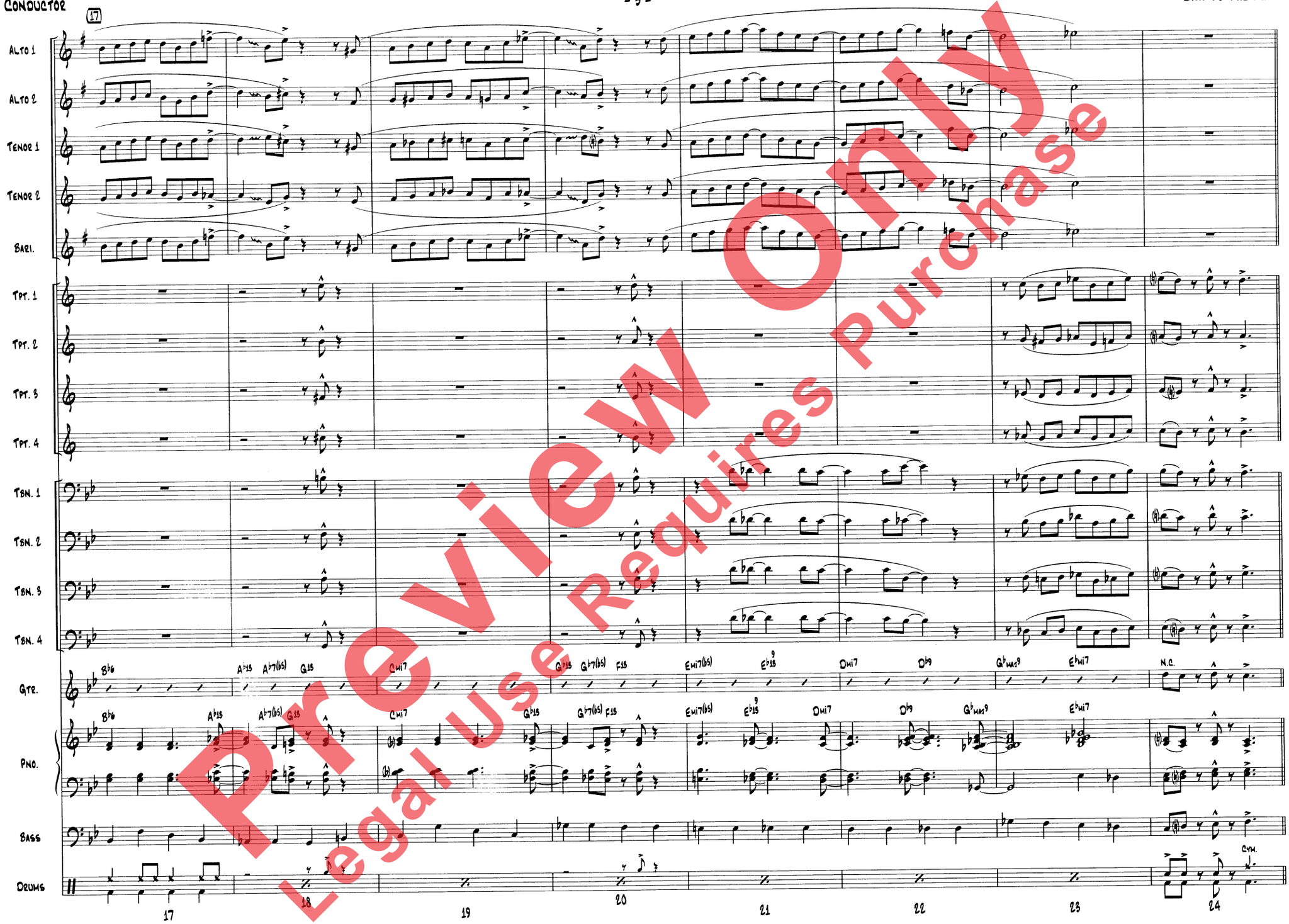

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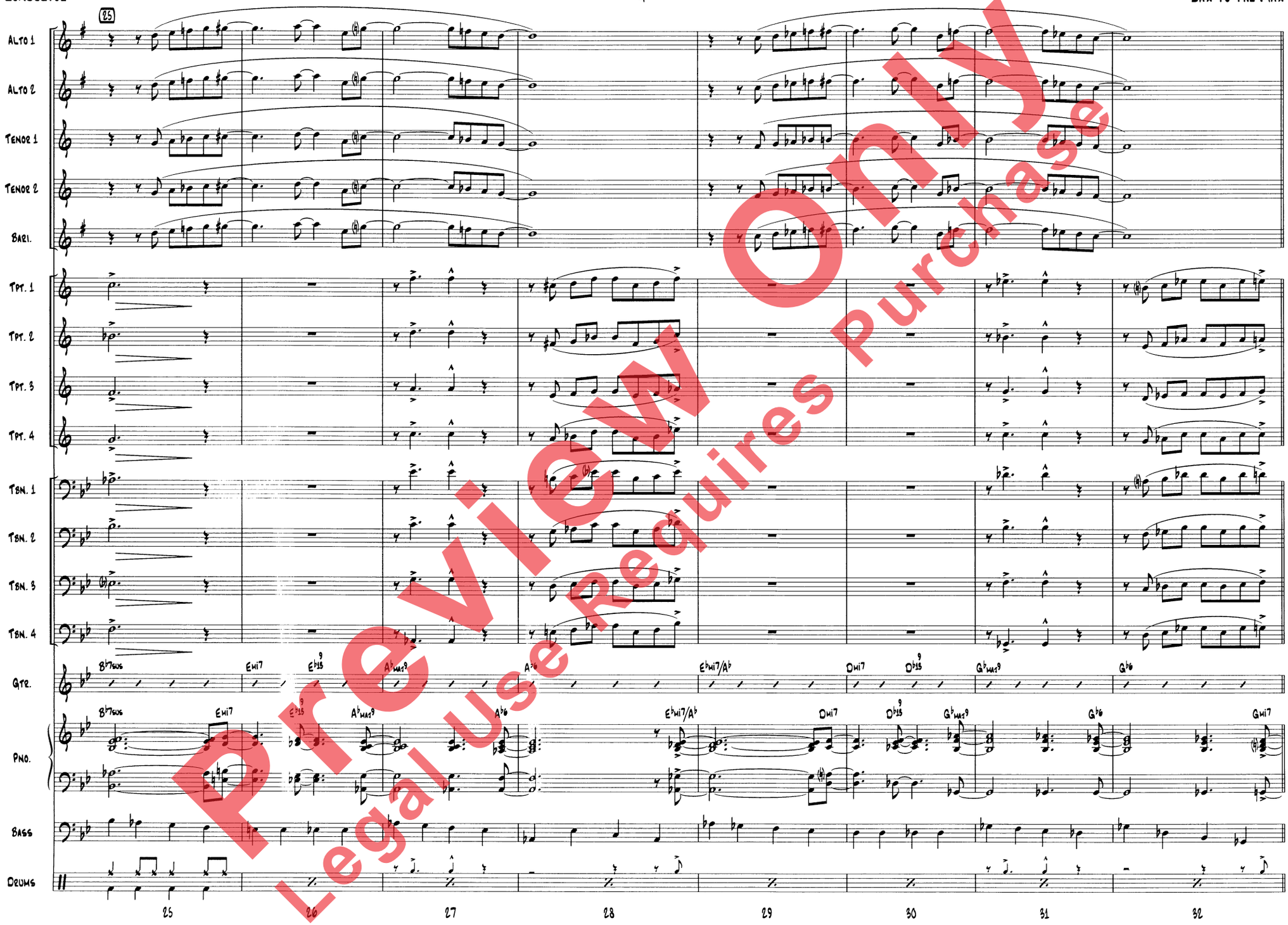

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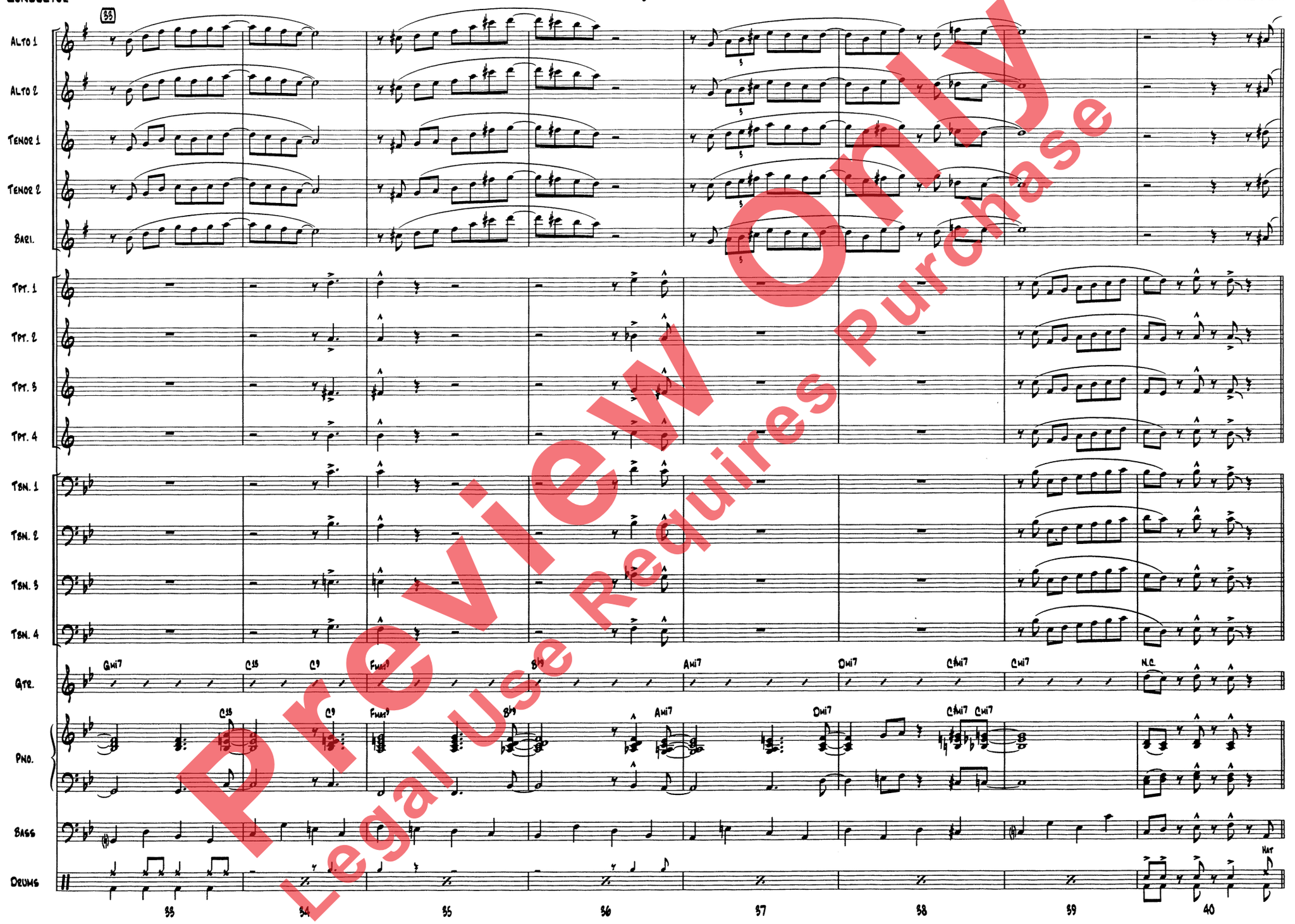

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Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

B♭6 A♭15 A♭7(b5) G15 Cmi7 G♭15 G♭7(b5) F15 Emi7(b5) E♭9/15 Dmi7 D♭9 G♭maj9 E♭mi7 N.C.

Cym.

41 42 43 44 45 46 47 48

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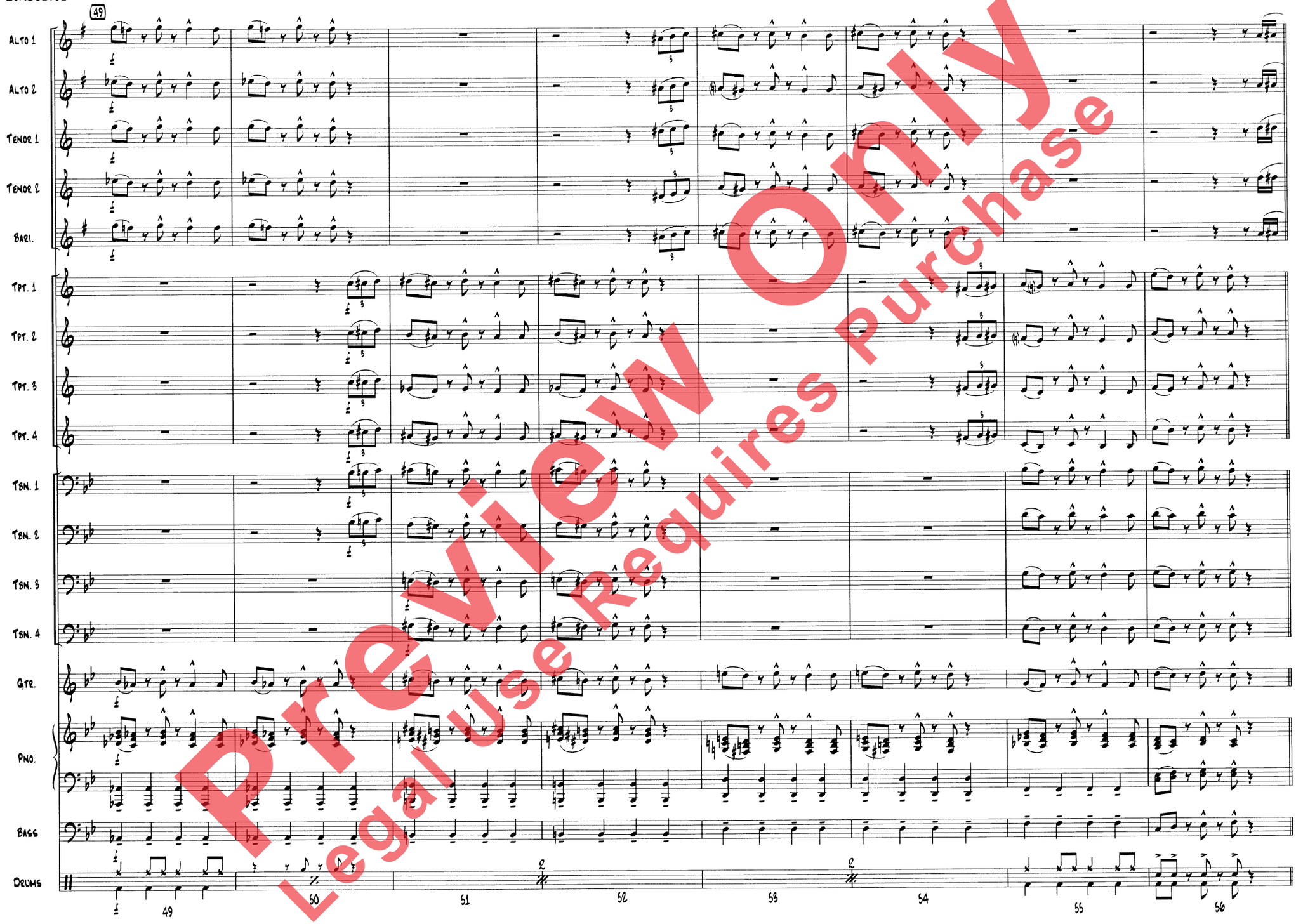

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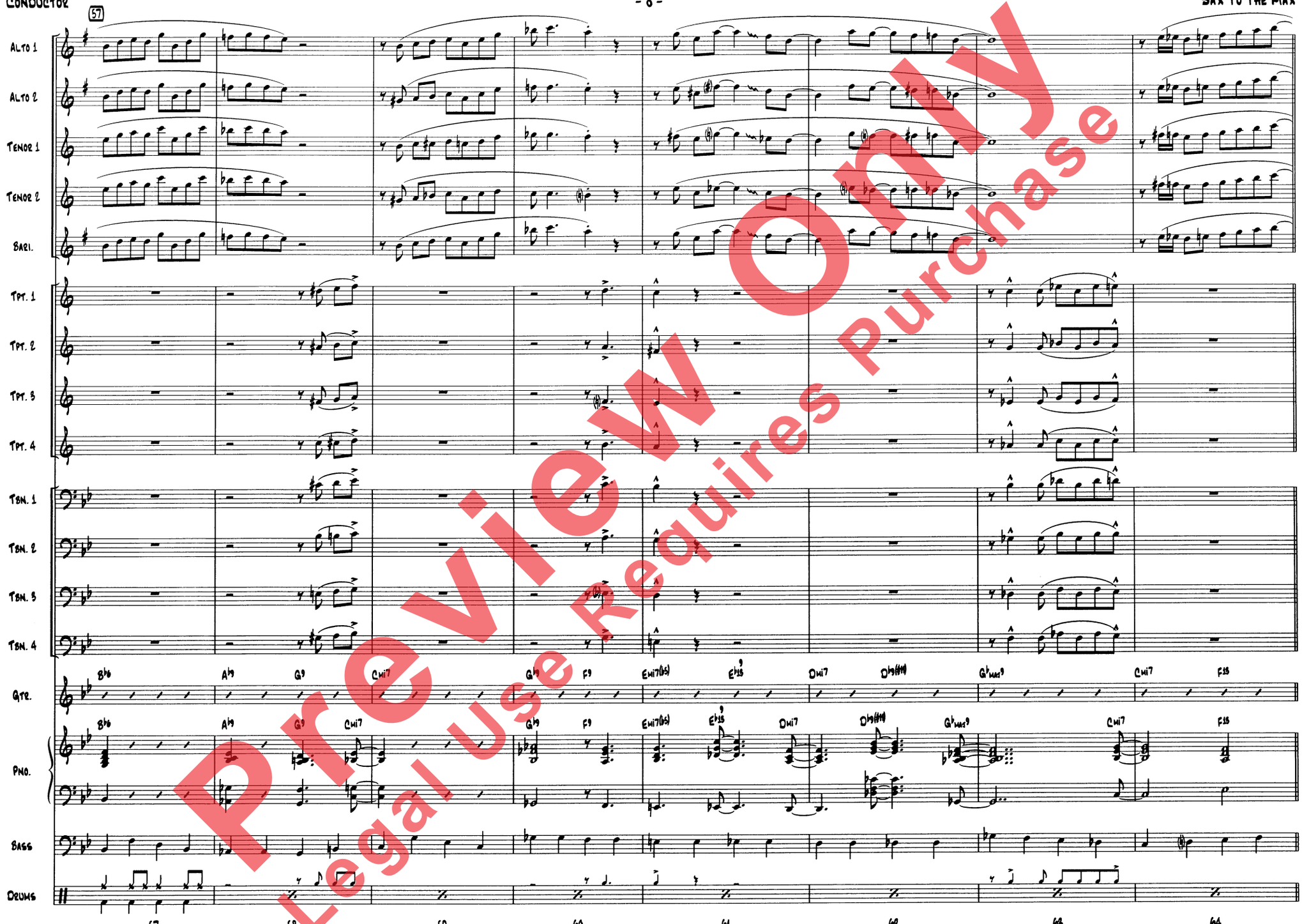

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65

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

B♭maj7 Dmi7 A♭9 G9 Cmi7 G♭9 F9 Emi7(b5) E♭13 Dmi7 D♭9(#11) G♭maj9 N.C.

B♭maj7 Dmi7/A A♭9 G9 Cmi7 G♭9 F9 Emi7(b5) E♭13 Dmi7 D♭9(#11) G♭maj9

Cym.

65 66 67 68 69 70 71 72

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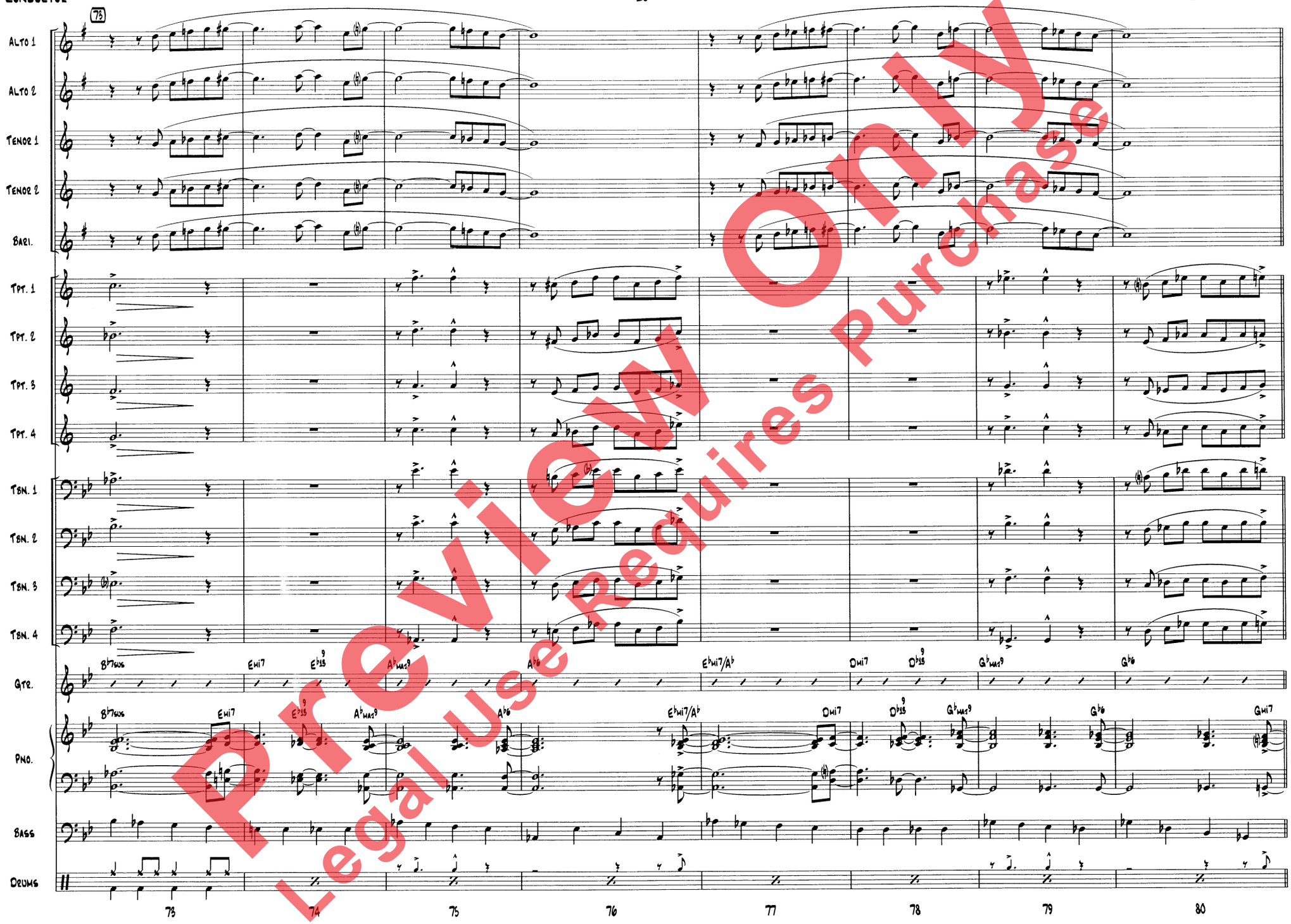

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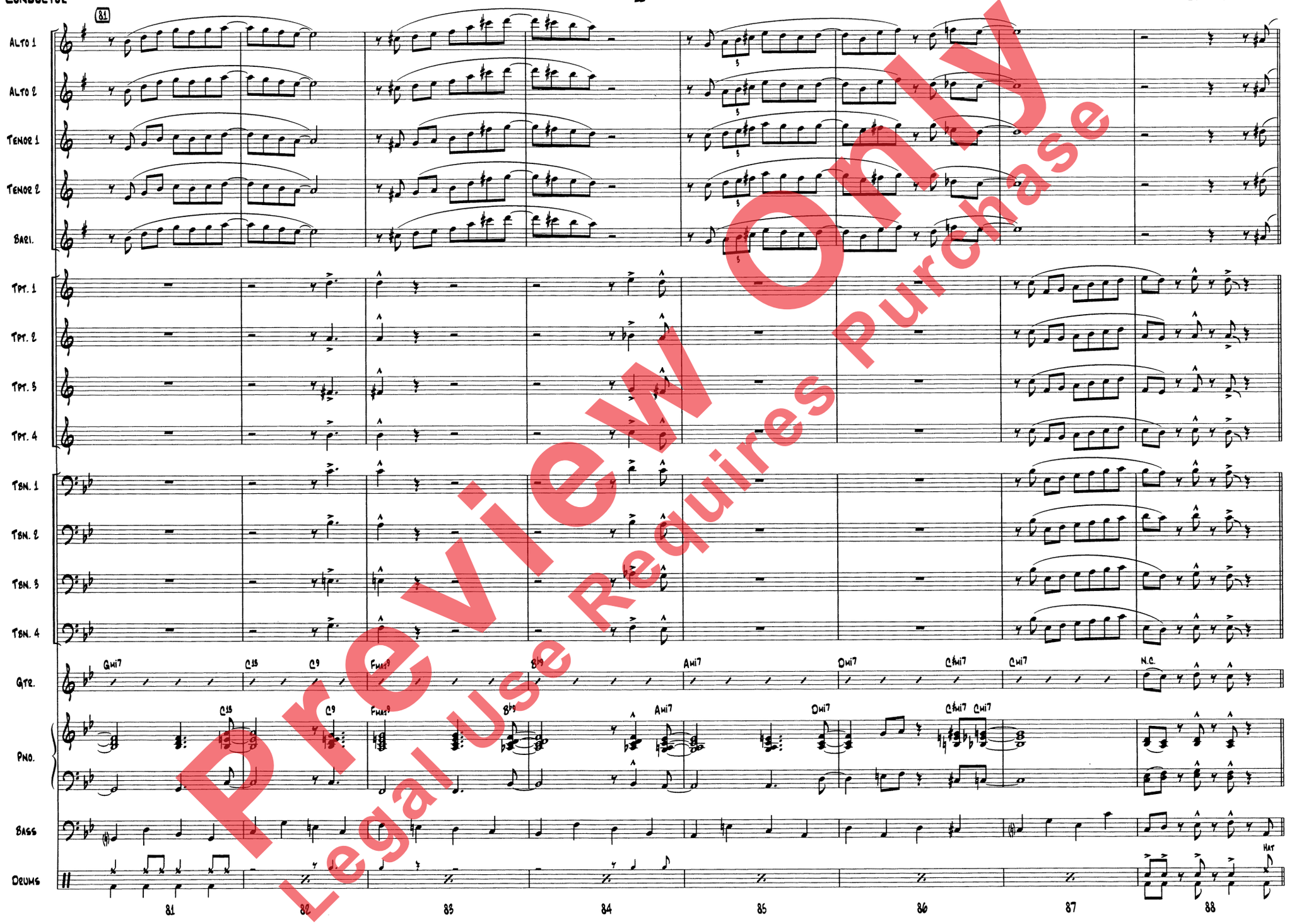

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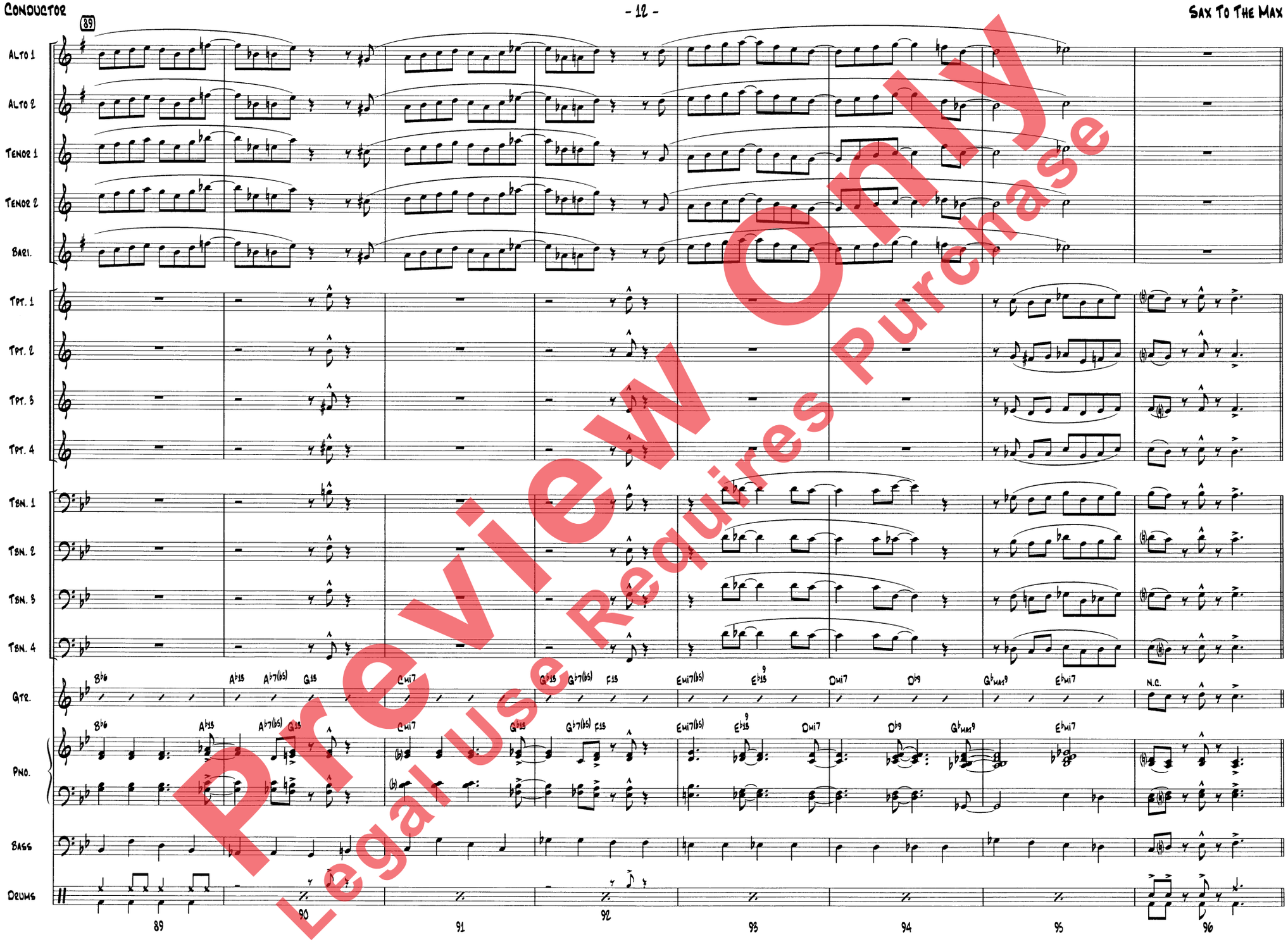

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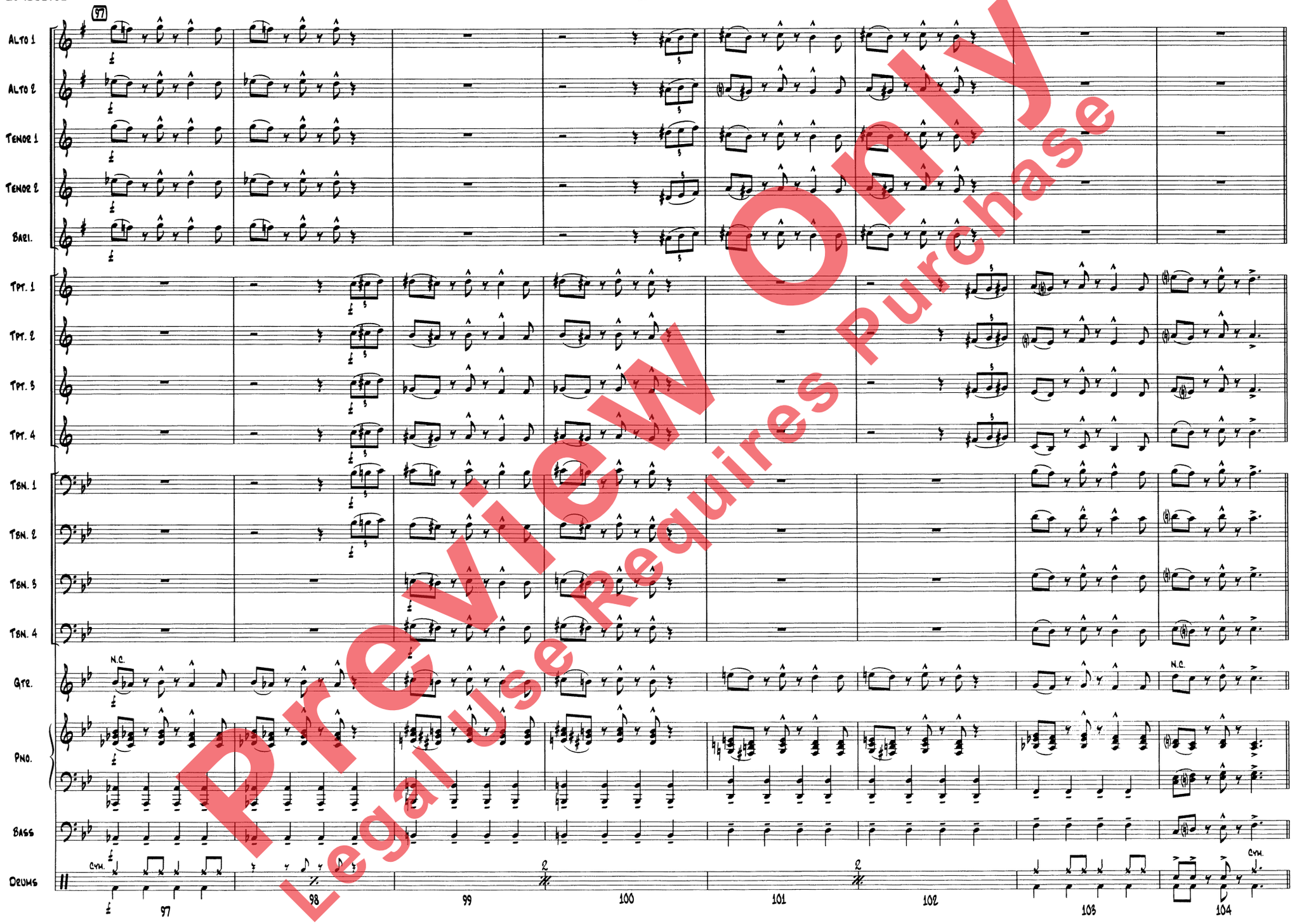

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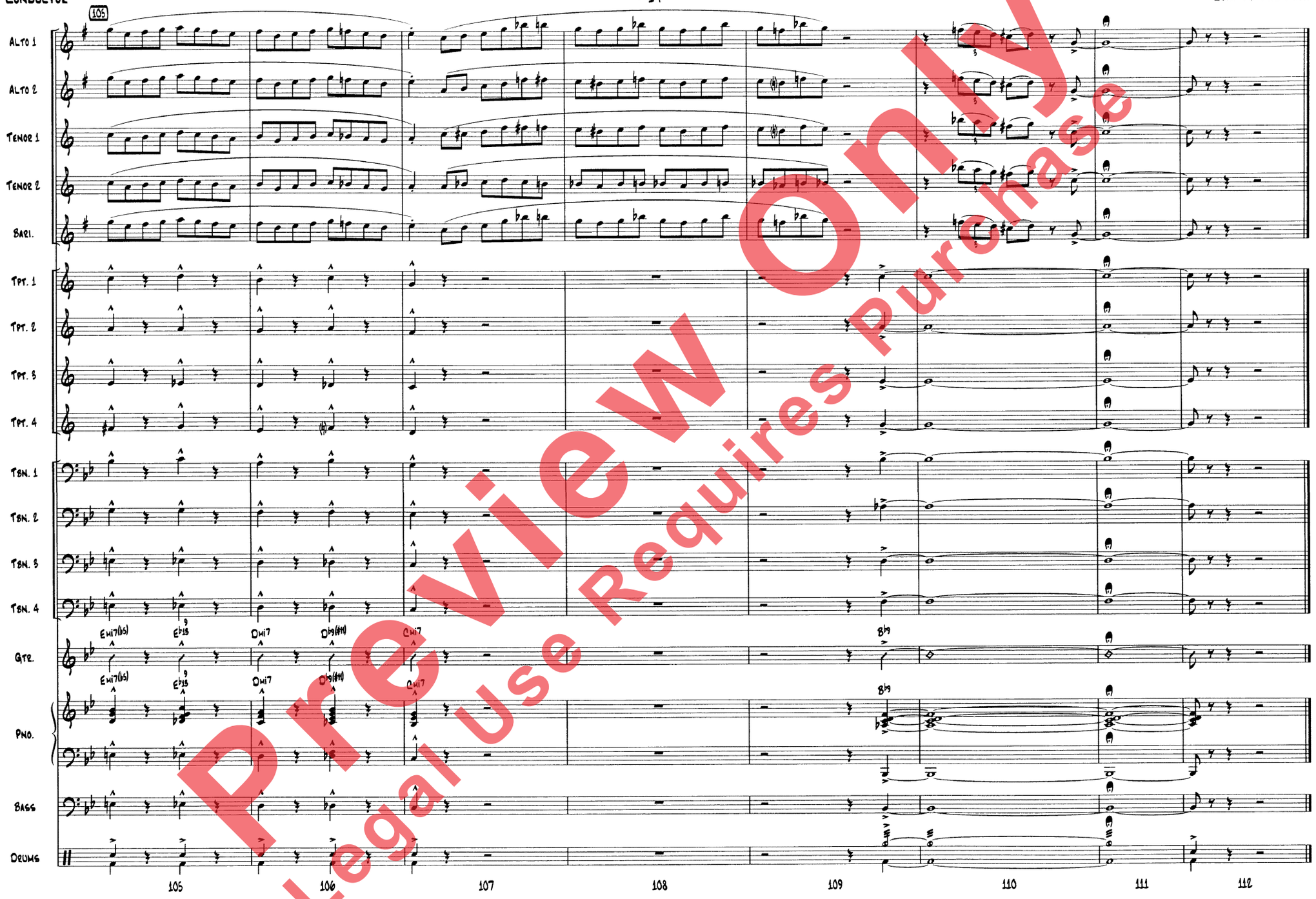

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