

JOHN COLTRANE
Arranged by MIKE STORY

## INSTRUMENTATION

Conductor

1st El Alto Saxophone

2nd El Alto Saxophone

1st Bl Tenor Saxophone

2nd Bl Tenor Saxophone (Optional)

El Baritone Saxophone (Optional)

1st Bl Trumpet

2nd Bl Trumpet

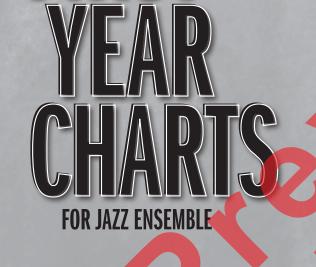
3rd B♭ Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass

Drums

## **Optional Alternate Parts**

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)



## **NOTES TO THE CONDUCTOR**

This arrangement of John Coltrane's jazz classic is in a moderately bright swing style. As in all jazz music, correct articulation is extremely important for the overall success of the performance.

In this swing style chart, the bass part is known as a walking bass; therefore, direct the bassist to connect the notes and play them smoothly, not detached—try to avoid a "thump-thump" sound. The optional guitar part should be played as simple quarter notes with each chord muted by the hand so as not to bleed into the next chord. Simple voicings are best with three-note chords emphasizing the third and seventh being ideal. The piano part is well-notated; however, if your piano player is more experienced with a jazz chart, he or she may want to experiment with some simple comping using the chord changes provided. The introduction should be performed as written. "Comping" means to play behind or under the ensemble or soloist and comes from the term "accompany." As for the drummer, I suggest the drummer (and the entire band) listen to the demo recording of this chart available at alfred.com. Listening to a variety of swing music will greatly assist in the learning process and especially learning how to play a swing pattern on the ride cymbal. Learning how to play a swing feel on the drums is a very important step and often the best learning tool is to listen to and imitate professionals.

The saxes in measure 15 should play the eighth notes smoothly and as one. Remind the section to listen to each other and try to match the lead alto player in pitch and style. In the introduction, the piano should play the quarter note short (but not clipped), and the eighth note tied to a half note should be played long and full value. The melody for the trumpets at measure 5 should be smooth and lyrical. Make sure the trumpets play the staccato notes short as indicated, but not clipped or it will sound choppy and therefore not relaxed.

The three solos in the solo section at measure 30 are written out; however, simple chord symbols are included to encourage some improvisation. Encourage other players to try to improvise a solo also, and remember: improvisation is the essence of jazz. Soloists should begin by listening and recognizing the sound of the movement of the chord roots in the chord progression. This will help open up the ears and understand the form of the tune.

I hope that you and your ensemble find Lazy Bird to be an exciting and worthwhile experience.

—Mike Story



Mike

Story



Mike Story has written extensively for junior high, high school, and college school groups as well as for professional groups including the Houston Pops Orchestra. He is a solid and dynamic writer with more than 750 compositions to his name. He holds bachelor's and master's degrees in music education from the University of Houston (TX).

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