

JAZZ BEGINNINGS SERIES

Belwin™ JAZZ
a division of Alfred

Broadway

Words and Music by *BOBBY BIRD, TEDDY McRAE, and HENRI WOODE*
Arranged by *GEORGE VINCENT*

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	Guitar Chords
1st B \flat Tenor Saxophone	Guitar (Optional)
2nd B \flat Tenor Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet (Optional)	Drums

Optional Alternate Parts

1st C Flute
2nd C Flute
1st B \flat Clarinet
2nd B \flat Clarinet
E \flat Baritone Saxophone
Tuba (Double Bass Part)
Horn in F (Doubles 1st Trombone)
Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

This tune has been performed by many jazz artists at various and often at faster tempos, but the Count Basie Orchestra performed it at a medium swing, which is right “in the pocket” for young jazz ensembles and the ideal model of this swing style. A characteristic of the iconic Basie style is the laid-back swing feel. It is essential for young players to be exposed to and to assimilate the Basie style. The best explanation of the Basie style is gained through listening. I strongly suggest providing frequent opportunities for the ensemble to hear Basie band recordings—pick one, they are all great. Listening to Basie is by far the best teacher, as young musicians will not only start to develop listening skills but will internalize what they hear and be able to perform the music much faster.

For rehearsal purposes, map out sections that are repeated whether they happen to be melodic or rhythmic. This activity may be done through a handout or the use of a marker board. For example, note that the introduction and ending are very similar. Emphasize this and explain the similarities to facilitate the rehearsal. Give special importance to dynamics and articulations especially the marcato (▲) or rooftop accent—think “daht.”

Having the band (and you) sing the rhythmic figures using simple jazz syllables like “dah” (long) or “dit” (staccato) will help students understand the swing concept and importance of the overall rhythmic concept, plus, nothing will help internalize the swing feel like vocalizing.

Note that in order to avoid a double bass effect, the walking bass line is supported throughout by the bass drum on beats 1 and 3 only but avoid the drummer overplaying the bass drum. The bass drum should be feathered and rarely played loud in this situation. The piano part is well-notated, as is the bass part. The optional guitar part consists of slashes for comping. The comping style for this chart is typical swing style which is quarter notes. The finest education for this style comping is to listen to Freddie Green, Basie’s longtime guitarist who mastered the art of swing comping—it’s felt more than heard. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow; giving a bright, swinging sound that propels the rhythm section forward. Don’t strum from the wrist or fingers as playing from the wrist or fingers tends to sound very forced, and also tends to *drag* instead of *propel* the rhythm. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

At measure 40, the winds have a soli break which leads to a unison/tutti chorus section starting at 41. At rehearsal number 57, the chorus section continues to develop until returning to the A section and eventually the end.

Please enjoy!

—George Vincent

CONDUCTOR
38657S

BROADWAY

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and HENRI WOODE
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MEDIUM SWING $\text{♩} = 138$

1ST C FLUTE (OPTIONAL)
2ND C FLUTE (OPTIONAL)
1ST B♭ CLARINET (OPTIONAL)
2ND B♭ CLARINET (OPTIONAL)
1ST E♭ ALTO SAXOPHONE
2ND E♭ ALTO SAXOPHONE
1ST B♭ TENOR SAXOPHONE
2ND B♭ TENOR SAXOPHONE (OPTIONAL)
1ST B♭ TRUMPET
2ND B♭ TRUMPET (OPTIONAL)
1ST TROMBONE
2ND TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

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1 2 3 4 5 6 7 8

H.H. LIGHTLY

SOLO

CLARINET SOLO PIANO

ALTO SOLO PIANO

TENOR SOLO PIANO

TROMBONE SOLO PIANO

Guitar Chords: Gm7, C13, Eb9, D7, Gm7, Gm7/C, Bb9, Bb, F, Gm7, Gm7/C, Bb9, Bb, F, SOLO, D7(#9), G9, C13

FLUTE 1 (17)

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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PREVIEW ONLY

FO BEING OUT!

FO

Bb9

G#17 Am17 Bbm7 Dmi G#19 Aø Abo F D7

Bb Bmi F

Bb15

Bb15(#11)

G#17 Am17 Bbm7 Dmi G#19/C Aø Abo F D7/F

Bb Bmi F

LIGHT FILL

25

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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PLAY

ENS.

FILL TOMS

FILL TOMS

33

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

QTR.

PNO.

BASS

DRUMS

UNISON SOLI

SOLO FILL TOMS

33 34 35 36 37 38 39 40

e.s. ^

41

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

me 41 42 43 44 45 46 47 48

F#9 Bb15 Gmi7 Gmi7 C9 A7 D9 Gmi7 Gmi7 C7(b9)

F#9 Bb15 Gmi7 Gmi7/C C9 A7 D9 Gmi7 Gmi7/C C7(b9)

49

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

SOLO

SOLO

LIGHT FILL

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FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

66 67 68 69 70 71 72 73 74 75

73

BEING OUT!

Legal Use Requires Purchase

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

76 77 78 79 80 81 82 83 84

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PREVIEW ONLY

(Bb9) Gmi7 C13 Eb9 D7 Gmi7 C7 Db7 C7 F

Bb13(#11) Gmi7 C13 Eb9 D13 Gmi7 Db7 C7 F#m9 N.C. SOLO

FILL