

Sweet Georgia Bright

CHARLES LLOYD

Arranged by MIKE KAMUF

INSTRUMENTATION

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

Optional Alternate Parts

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

**YOUNG
JAZZ
ENSEMBLE**

NOTES TO THE CONDUCTOR

Sweet Georgia Bright is a 16-bar swing tune composed by saxophonist Charles Lloyd. This tune has become a favorite of jazz musicians since it was first recorded by Julian "Cannonball" Adderley on his release *Fiddler On the Roof* (Capitol Records). I have found that it is very beneficial for students to hear performances of a tune's original recording; therefore, I highly recommend playing this recording of the tune for your students. You can also hear this chart at alfred.com/downloads.

While this tune is usually played at a very bright tempo, my arrangement will work at various speeds. I suggest performing the arrangement at a tempo of at least a $\text{♩} = 160$, but most importantly, the overall feel should not be rushed or frantic. In the intro, the opening brass kicks and saxophone and (optional) guitar counter statements should be played in a uniform fashion with the roof top accents (▲) articulated with a "DAHT" syllable. Beginning at measure 9, a combo of alto 1, tenor 1, trumpet 2 and guitar present the first statement of the melody. In the stop-time passage of measures 9–16, the combo instruments should strive to accurately perform the articulations and agree on the mf dynamic level. At measure 21, the figures in both the rhythm section and combo instruments should happen simultaneously. At measure 25, the second statement of the melody occurs and the full ensemble is employed. Once again, players in all sections should focus on proper articulations, balance and blend to accurately perform this passage.

Measure 41 begins the solo section. I've written this to feature trumpet 2 the first time and alto 1 the second time. However, feel free to adapt this section to best suit your ensemble's needs. The written-out solos should serve as a starting point or guide for your students. Ultimately, soloists should work toward improvising over the chord changes. The harmonic structure of this tune utilizes five chords: C7, B \flat 7, E \flat 7, D7 and D \flat 7 (concert key), which are all Dominant 7th chords. Try not to be intimidated or overwhelm your students with discussion of modes. The Mixolydian mode is simply a major scale with a lowered 7th scale degree. It is the scale of choice for improvising over Dominant 7th chords. As with any background material, the ensemble figures beginning in 56 should serve to compliment and support the soloists, not overpower the soloist.

Measure 73 begins an ensemble section that features two melodic lines for the alto saxophones and trumpets, and then the tenor/baritone saxophones and trombones. This passage should sound like a call-and-response type of conversation and the players should focus on blend and articulation to achieve a uniform sound and style for this passage. Measure 85 uses melodic material from the introduction and should be played in a similar fashion. This entire passage at 73–88 should gradually build up to the ensuing shout chorus that starts at 89. If stamina is an issue with brass players, the repeat of the shout chorus can be omitted.

For the rhythm section, the piano, bass, and drum parts should be clear. The guitar comping slashes usually indicate a quarter note pattern keeping it understated. The written guitar lines are with other horn sections and should blend accordingly.

I hope you and your students enjoy rehearsing and performing this wonderful tune.

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terell Stafford, Bill Watrous and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band, the MCPS Junior Honors Concert Band.

Please visit Mike's website at:
www.mikekamuf.com

CONDUCTOR
38678S

SWEET GEORGIA BRIGHT

By CHARLES LLOYD
Arranged by MIKE KAMUF

SWING $\text{♩} = 160+$

C FLUTE

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

W/ SAXES

QUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

Musical score for Sweet Georgia Bright, page 2. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The key signature is two sharps (F# and C#), and the time signature is 4/4. A large red watermark "Preview Only" is overlaid diagonally across the page. The score shows measures 9 through 16. Measure 10 contains a "SOLI" instruction for the saxophone section. Measure 15 contains a "RIM SHOT" instruction for the drums. The piano part includes chord symbols C9 and Bb9. The drum part includes a "RIM SHOT" instruction in measure 15.

Musical score for the piece "Sweet Georgia Bright", page 3. The score is arranged for a full band and includes the following parts:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPR. 1
- TPR. 2
- TPR. 3
- TPR. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests. A large red watermark "Preview Only" is overlaid diagonally across the page. The page number "3" is centered at the top. The conductor's part is indicated by the label "CONDUCTOR" at the top left. The piece title "SWEET GEORGIA BRIGHT" is at the top right. The score includes measures 17 through 24, with measure numbers printed below the drum part.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *E♭9*

PNO. *E♭9*

BASS

DRUMS

To CODA 

33 34 35 36 37 38 39 40

41 1ST TIME ONLY

FLUTE

ALTO 1 1ST TIME ONLY A7 SOLO 2ND TIME G7 A7 G7

ALTO 2 1ST TIME ONLY

TENOR 1 1ST TIME ONLY

TENOR 2 1ST TIME ONLY

SARI. 1ST TIME ONLY

TPT. 1 1ST TIME ONLY

TPT. 2 1ST TIME ONLY D7 SOLO 1ST TIME D7 D7

TPT. 3 1ST TIME ONLY

TPT. 4 1ST TIME ONLY

TBN. 1 1ST TIME ONLY

TBN. 2 1ST TIME ONLY

TBN. 3 1ST TIME ONLY

TBN. 4 1ST TIME ONLY

GTR. C9 Bb9 C9 Bb9

PNO. C9 Bb9 C9 Bb9

BASS

DRUMS KICK 1ST TIME ONLY 41 42 43 44 45 46 47 48

The image shows a conductor's score for the piece 'Sweet Georgia Bright'. The score is written for a variety of instruments including Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a key signature of one sharp (F#). A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The score includes first and second endings, a solo section for Alto 1, and specific chord markings such as A7, G7, D7, C9, and Bb9. The drum part includes a kick drum pattern starting at measure 41.

PLAY BOTH TIMES

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chord symbols (e.g., C7, E7, A7, Eb9, D9, Eb9, C9). A large red watermark reading "Preview Only" is overlaid diagonally across the page. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are visible at the bottom of the page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Chord symbols: A7, G7, D7, C9, B9, A9, Bb9, C9, B9, A9, Bb9

Annotations: PLAY BOTH TIMES

Musical score for the piece "Sweet Georgia Bright", page 9. The score is arranged for a full band and includes parts for the following instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score is written in treble and bass clefs with a key signature of one sharp (F#). A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "- 9 -" is centered at the top, and the title "SWEET GEORGIA BRIGHT" is in the top right corner. The conductor part is labeled "CONDUCTOR" in the top left. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 65 through 72 are visible at the bottom of the page.

73

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

G7(9/13)

89

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. W/SAXES

PNO.

BASS

DRUMS

89 90 91 92 93 94

FLUTE

ALTO 1 (-4)

ALTO 2 (-4)

TENOR 1 (-4)

TENOR 2 (-4)

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100

Solo

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

101

102

103

104

D.S. $\frac{3}{8}$ AL CODA

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

105

106

AL CODA

