

Baby That's What I Need (Walk Tall)

Words and Music by JOSEF ZAWINUL, JAMES REIN and ESTHER MARROW

Arranged by VINCE GASSI

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

NOTES TO THE CONDUCTOR

Baby That's What I Need, also known as "Walk Tall," was recorded by the Cannonball Adderley Quintet on the album *Country Preacher*, in a gospel-flavored R&B groove.

As always, the rhythm section is critical in establishing the style of a piece. There are two basic patterns that your drummer needs to master. The first pattern consists of bass drum, snare drum, and hi-hat as follows:



Notice in each measure of this two-bar pattern that beat four is slightly different. It is a subtle variation but provides a little more interest for the player and the listener. The circle above the third X note-head of the hi-hat part indicates that this note should be played open (player lifts foot off pedal). The remaining hi-hat notes without this symbol are to be played with the hi-hat closed (foot down on pedal). Often, the plus symbol (+) is used to indicate a closed hi-hat, but in this case it is not necessary since all but one note in each measure is to be played closed.

The second pattern (also two-bar) occurs a little later in the chart and consists of bass drum, snare drum, and ride cymbal instead of hi-hat. Check it out and note that beat 4 that is slightly different.

Occasionally, in places like measures 17 and 34, there is a crash cymbal on beat 1. The ties on the crash cymbal notes indicate that the player should let the cymbal ring after being struck. The X note-heads on the remaining three beats are to be played on the ride cymbal, so the tie on the crash cymbal does not indicate a tie—rather, for the player to let it ring after striking it.

All drum fills are written out. Initially, it would be advisable for your drummer to play the written fill; however, after some confidence is gained, it may be time for the player to experiment with his or her own ideas. The important thing is that they not lose the sense of time through the fill.

Also, notice that the bass part is a four-bar pattern in which there is some syncopation in the rhythms and a tied note. I suggest the bassist spend some time with this pattern and lock it in with a metronome.

The following example from the first trumpet part contains some notes without articulation and should be played full value, while notes marked with staccato should be played shorter (applicable to all the reeds and brass). It is always a fruitful exercise for your young players to listen carefully to one another so that they all interpret the note lengths in the same fashion. Since the length of notes and releases is another critical factor in determining style, do not assume that your students will automatically know what to do and that it will somehow all just work out. Spend time discussing, listening, and finally, rehearsing details. It will pay off greatly.



This trumpet example illustrates another point to focus on in rehearsals: syncopation. The accented notes are not always on the strong beats of the bar (beats 1 and 3). There is a purpose in placing accents on syncopated parts, and that is to stress these notes so as to keep the momentum going and to prevent the tempo from slowing down.

Taking a piece of music apart like this is an excellent way to teach students about how good performance is constructed. It's like taking a car apart and then putting it back together. Your young musicians will learn the nuts and bolts of good style and performance. It focuses their listening and aids in their ability to think like a unit. To be of one mind is the goal.

I hope that these notes help you in the preparation of a great musical experience for your students and your audiences.

Thank you very much for programming *Baby That's What I Need* (Walk Tall). Wishing you much fun with this chart!

—Vince Gassi



Vince Gassi

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.

CONDUCTOR
40341 S

BABY THAT'S WHAT I NEED (WALK TALL)

Words and Music by JOSEF ZAWINUL,
JAMES REIN and ESTHER MARROW
Arranged by VINCE GASSI

GOSPEL ROCK ♩ = 114-120

Score for CONDUCTOR 40341 S, featuring instruments and parts for:

- C FLUTE
- B♭ CLARINET (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE (OPTIONAL)
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE (OPTIONAL)
- 3RD TROMBONE (OPTIONAL)
- GUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score includes musical notation for all parts, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid. The score is for a Gospel Rock arrangement with a tempo of 114-120 beats per minute. The key signature is B-flat major (two flats). The score is divided into measures, with measure numbers 1 through 7 indicated at the bottom. The piano part includes a bass line and a treble line. The bass line starts with a half note G2, followed by a quarter note F#2, and then a series of eighth notes. The treble line starts with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The drums part includes a bass drum line and a snare drum line. The bass drum line starts with a half note G2, followed by a quarter note F#2, and then a series of eighth notes. The snare drum line starts with a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The score ends with a double bar line and a repeat sign.

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CONDUCTOR

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BABY THAT'S WHAT I NEED (WALK TALL)

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

17

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

CE. CYM.

RIDE CYM.

17 18 19 20 21 22 23 24 25

Abmaj7 Cm7 Bb7sus4 Gm7 Bb7sus4 Gm7 Abmaj7 Bb7 Cm7 Bb7sus4 Gm7 Bb7sus4 Bb7sus4

26

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

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34

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

CE. CYM.

RIDE CYM.

Abmaj7 C#m7 Bb7sus4 G#m7 Bb7sus4 G#m7 Abmaj7 Bb7 C#m7 Bb7sus4 G#m7 Bb7sus4

34 35 36 37 38 39 40 41

CONDUCTOR

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BABY THAT'S WHAT I NEED (WALK TALL)

44

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR. ^{B7604}

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57 58

67

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1
PLAY AS WRITTEN

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

END SOLO

67 68 69 70 71 72

73

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78

APM17

CLM17

B7sus4

GM17

B7sus4

CR. CYM.

RIDE CYM.

This is a page of a musical score for a large ensemble, including a conductor part and various instrumental and vocal parts. The score is for the song "Baby That's What I Need (Walk Tall)". It features a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments listed on the left are Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The score is divided into measures, with measure numbers 73, 74, 75, 76, 77, and 78 indicated at the bottom. A large red watermark "Preview Only" is overlaid diagonally across the page. The conductor part is at the top, followed by the woodwinds, brass, and strings. The piano part is in the middle, and the bass and drums are at the bottom. The guitar part is also in the middle, with specific chords like APM17, CLM17, B7sus4, and GM17 indicated above it. The drums part includes a "CR. CYM." (Crash Cymbal) and a "RIDE CYM." (Ride Cymbal) section.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85

Chord symbols: Gm7, Abmaj7, Bb7, Cm7, Bb7sus4, Gm7, Bb7sus4

Rehearsal marks: 2, 2

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