

# YOUNG JAZZ ENSEMBLE

 **Belwin™ JAZZ**  
a division of Alfred

# Blues March

*BENNY GOLSON*

*Arranged by TERRY WHITE*

## 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  
B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
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)

## NOTES TO THE CONDUCTOR

Benny Golson is a world-renowned composer/arranger and tenor saxophonist who has composed several very important compositions that are considered jazz standards. "Blues March," along with "Killer Joe," "I Remember Clifford," "Stablemates," and "Whisper Not" are only a few of his important jazz compositions that all jazz musicians should have in their library of standard repertoire.

"Blues March" is unique in that it has elements of a traditional march rhythm, but also the form is a 12-bar blues with some harmonic alterations. One of the key elements of a good performance is to make sure there is a distinction between the sixteenth notes in the melody, as illustrated in this first example.

Example 1



Now check out the recurring triplet figure in Example 2. Make sure that they are interpreted differently—triplets vs. sixteenths. The sixteenth notes should be played in the same style as a traditional march and the triplet figure should have more of a swing feel to it. Snap the sixteenths and the triplets should lilt or bounce.

Example 2



The introduction to this arrangement is important because it introduces some key elements rhythmically and harmonically that reoccur throughout the arrangement. The crescendo under the staccato quarter notes is very important, so that this figure, as it occurs throughout the chart, has some contrast and shape. Articulation is critical, as always. Staccato notes are short but not clipped, and rooftop or marcato accents are detached—think "daht."

Measure 33 is a big ensemble send-off into the tenor sax solo. At measure 45, there is solo space for the tenor sax to continue, and also for additional solos for alto saxophone and trumpet if desired. Additional solos may be added. The backgrounds behind the solos should be brass backgrounds for any sax solos and saxophone backgrounds for any brass solos. The chord changes in the solo section are the traditional and basic blues changes.

A full ensemble "shout" chorus takes place at measure 57, followed by a four-measure drum solo, taking the band back to the melody. The drum solo may mimic a traditional march-like solo or play a swing-style solo. In measure 76, there is a "ghosted" note indicated by an "x" note. This is a note that is played much softer than the notes around it—sort of felt more than heard. It does have a specific rhythmic value but little or no distinguishable pitch—it's ghosted. The full band comes back with a full ensemble melodic statement before returning to the original melody, performed by the trio of alto and tenor saxophones and trumpet.

For the rhythm section, the piano, bass, and drum parts are well-notated. The guitar part has mostly rhythmic slashes. These slashes indicate to play the written chord in that rhythmic pattern. Simple slash marks indicate basic quarter-note comping.

I would urge directors and students to listen to the music of Benny Golson—both his compositions and his playing. It would also aid in the interpretation of the music of a living legend.

I hope you enjoy "Blues March."

—Terry White



**Terry White**

Terry White is a retired music educator having taught instrumental music at all levels from beginning band to college jazz ensembles for over 34 years. He has been a composer, performer and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble and concert band. His music has been performed at the Mid West clinic in Chicago, listed on the NYSMA list and is a published composer. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

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CONDUCTOR  
40350S

# BLUES MARCH

By Benny Golson  
Arranged by Terry White

JAZZ MARCH ♩ = 120

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

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Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRUMPET 1-4, TROMBONE 1-4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

The score is divided into measures 8 through 15. Measure 8 includes a "Solo" marking for the drums. The key signature is one flat (B-flat major / F minor). The time signature is 4/4. The music features various chords and melodic lines for each instrument.

Chord progressions shown in the GTR. and PNO. parts include:  $Bb7$ ,  $Eb7$ ,  $Bb7$ ,  $Eb7$ ,  $Bb7$ ,  $Eb7$ ,  $A7$ ,  $D7$ ,  $G7$ ,  $Gw7(b9)$ , and  $A7$ .

8

9

10

11

12

13

14

15

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

DRUMS

16 17 18 19 20 21 22 23

21

FLAV

FLAV

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CONDUCTOR

BLUES MARCH

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 dynamic markings.

24

25

26

27

28

29

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CONDUCTOR

BLUES MARCH

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 dynamic markings.

30

31

32

33

34

35

36



CONDUCTOR

BLUES MARCH

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

GR.

PNO.

BASS

DRUMS

SOLO

F7

G7

A7(b9)

Dmi7

G7

C7

E7(b9)

Dmi7

G7(b9)

E7

Bb7

G7(b9)

Cmi7

F7

Bb7

D7(b9#11)

Cmi7

F7(b9)

37

38

39

40

41

42

43

44



CONDUCTOR

(OPT. OPEN FOR ADDITIONAL SOLOS)  
(SE. BEATS BEHIND SAX SOLOS/SX. BEGINS BEHIND TPT. SOLO)  
PLAY 1ST TIME ONLY

BLUES MARCH

FLUTE

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

45 46 47 48 49 50 51 52

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ON CUE

OPTIONAL SOLO

SOLO 1ST TIME

SOLO 2ND TIME

WALK

CHORDS: G7, C7, F7, A7, Eb7, G7

CONDUCTOR

BLUES MARCH

This musical score is for a piece titled "Blues March". It is arranged for a full band and includes a conductor part. The instruments listed are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time and features a key signature of one flat (B-flat major or D minor). The conductor part is located at the top of the page. The music is divided into measures, with measure numbers 53 through 60 visible at the bottom. A large red watermark reading "Legal Use Requires Purchase" is overlaid diagonally across the entire page. A circled measure number "57" is present above the Flute staff in the first system of the second measure block.

CONDUCTOR

BLUES MARCH

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

GRE.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

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CONDUCTOR

BLUES MARCH

FLUTE (69)

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

GR.

PNO.

BASS

DRUMS

SOLO S

END SOLO

WALK

69 70 71 72 73 74 75 76



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

GRE.

PNO.

BASS

DRUMS

CONDUCTOR

BLUES MARCH

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

GRE.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92

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CONDUCTOR

BLUES MARCH

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. *Crit(7b5)*

PNO. *Crit(7b5)*

BASS

DRUMS