YOUNG JAZZ ENSEMBLE

Belwin JAZZ

a division of Alfred

OH, LADY BE GOOD

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN
Arranged by RALPH FORD

INSTRUMENTATION

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

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

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NOTES TO THE CONDUCTOR

Swing is the word for this arrangement. The tempo can range anywhere from 120 to 160 bpm depending on the ability of the players. A slower tempo will facilitate learning the articulation and phrasing and getting the notes under the fingers. As the band acquires technical proficiency, you can gradually increase the tempo. The vertical rooftop accents in measure 4 should be detached and fat, not too short. The same goes for the last eighth note in measure 6. Tenor, trumpet, and trombone have the melody and harmony at measure 9 and should play full and uniformly address attacks, releases, articulation, and the quick bend in measure 12.

The solos can be played as written or ad lib. I suggest each soloist learn the melody of the entire tune (AABA form) and specifically the section of the tune for his or her respective solo. Play the melody for each solo a few times and then play the written solo to show how a new melody can be created or improvised over the chord progression. When comfortable with the melody and the sound of the chord progression, the soloists may consider embellishing the written solo or improvising.

The rhythm section should approach this with a traditional swing feel. The piano and guitar players will need to be sensitive to their comping duties so as not to sound cluttered. This is usually achieved by taking turns comping, or another approach is to be very sensitive to what the other is playing. The guitar may try to play the chords with a simple three- or four-note chord to keep the harmony more transparent. The piano may consider some punctuated and more rhythmic chords for a different effect. Position the piano and guitar so they can clearly hear each other. The bass player should always strive to understand and develop smooth bass lines. The bass player should strive to learn the basic root, third, fifth, and seventh of every chord. The drums and bass should be able to hear and see each other at all times. The drummer should play the ride cymbal pattern with a swing feel, with the first eighth note longer than the second.

Please enjoy.

—Ralph Ford

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CONDUCTOR
JEM03046C

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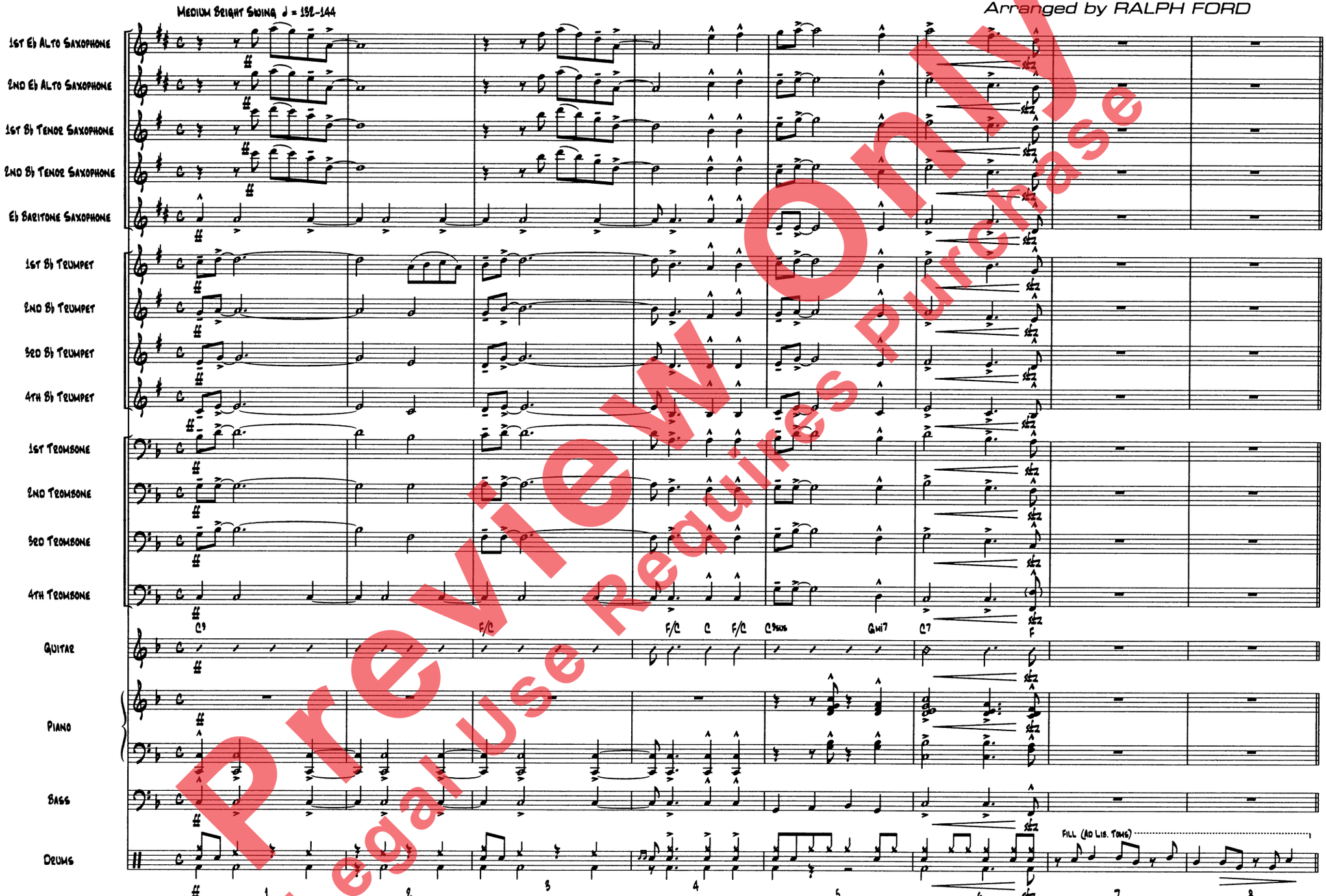

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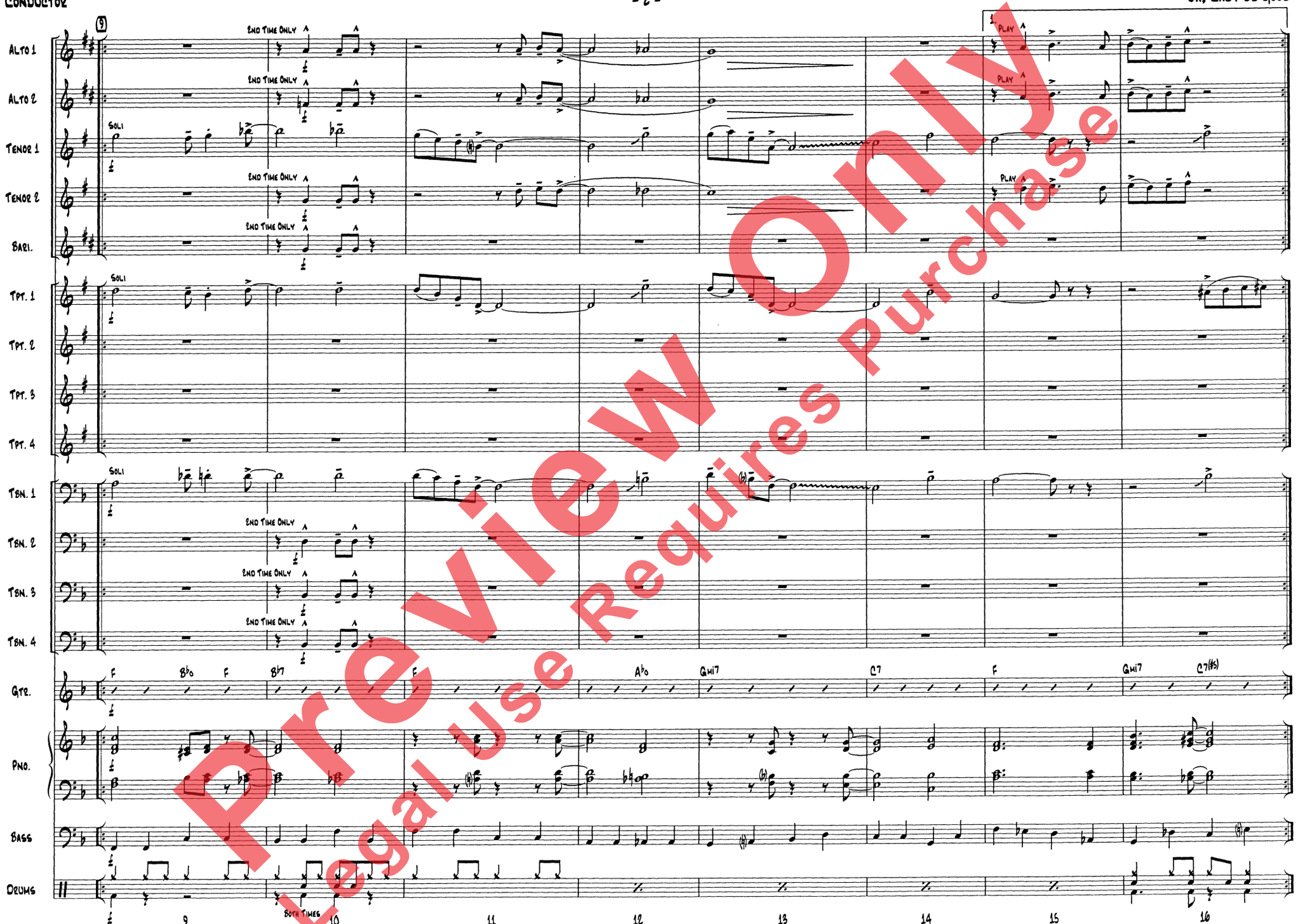

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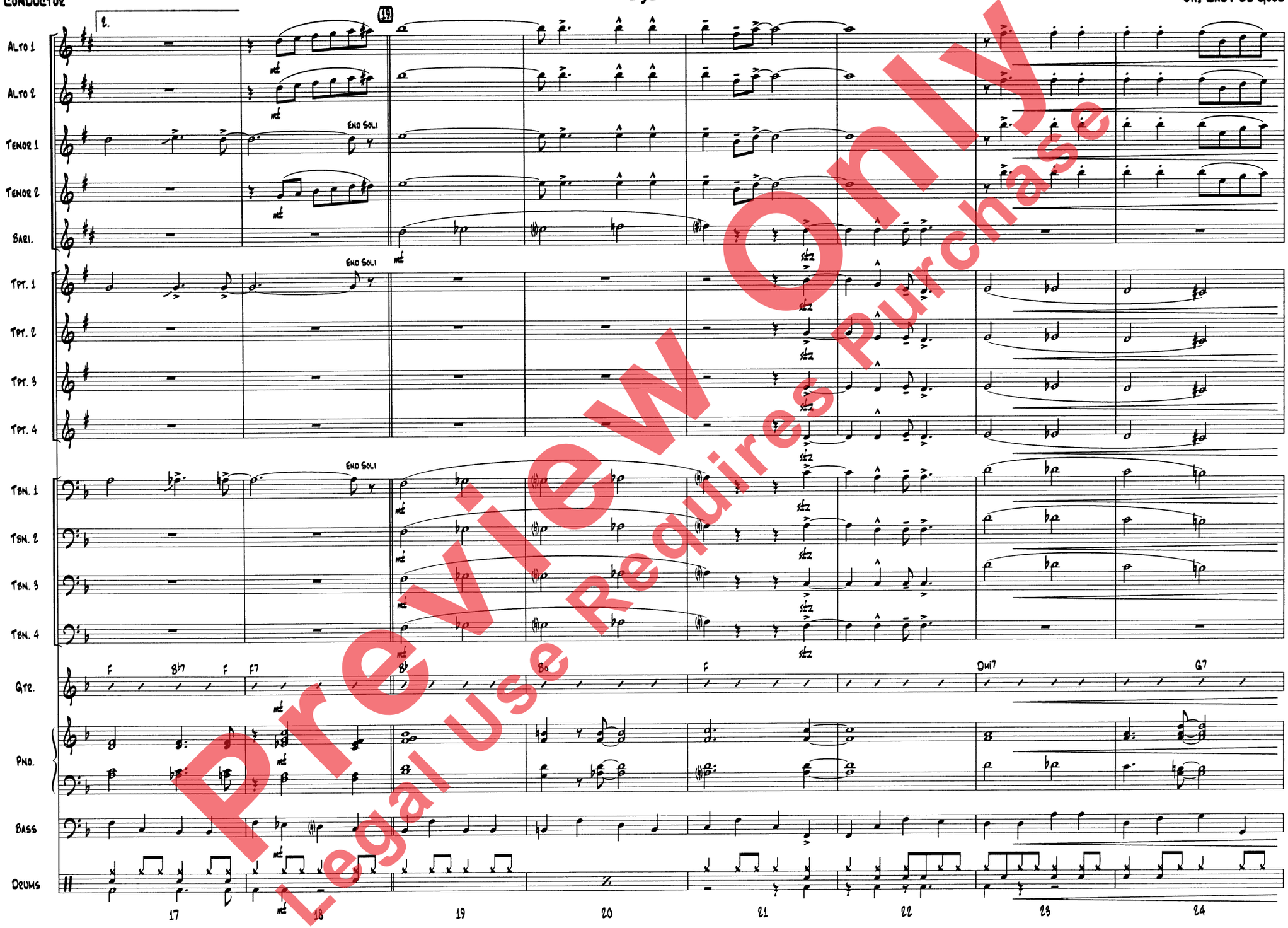

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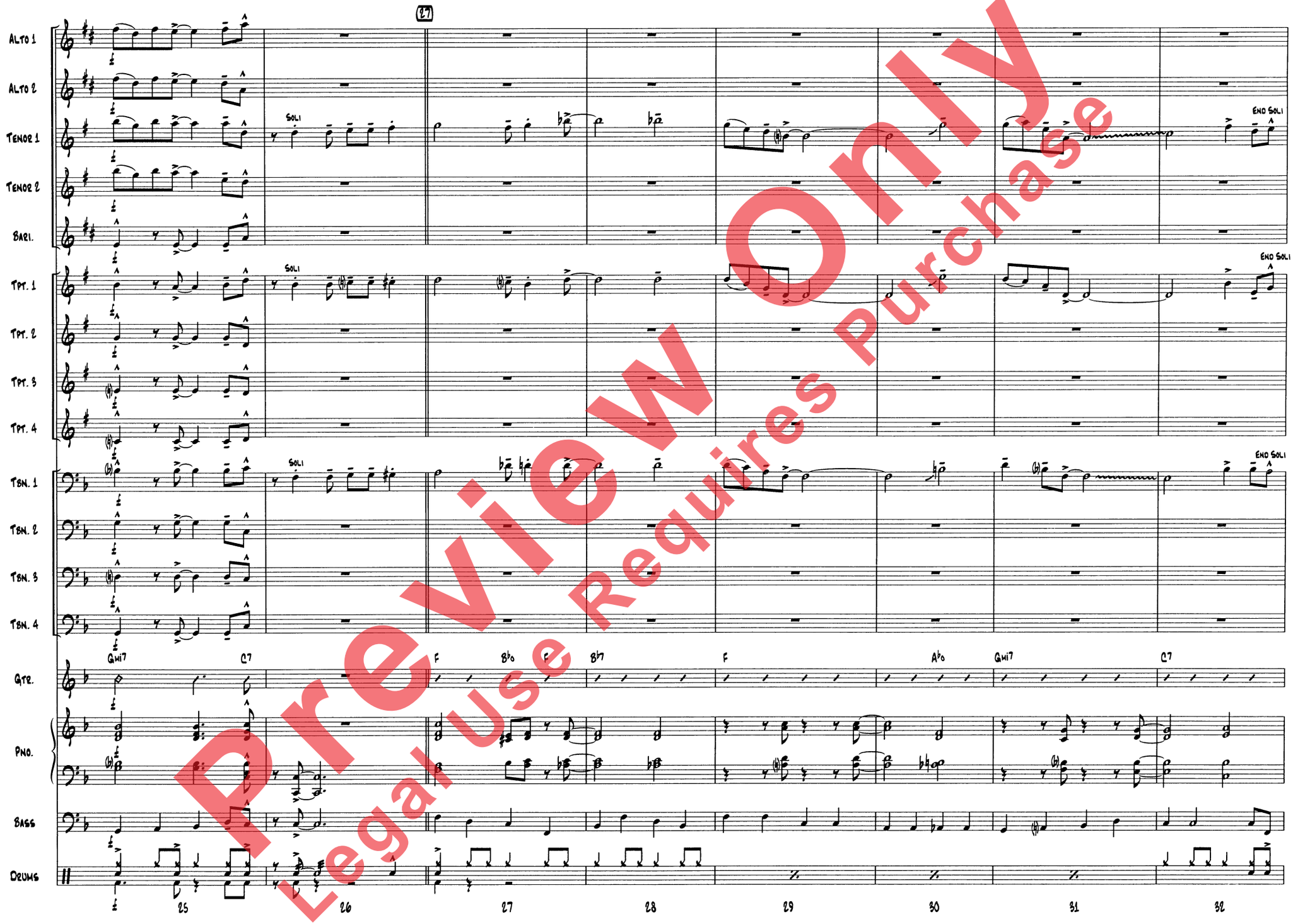

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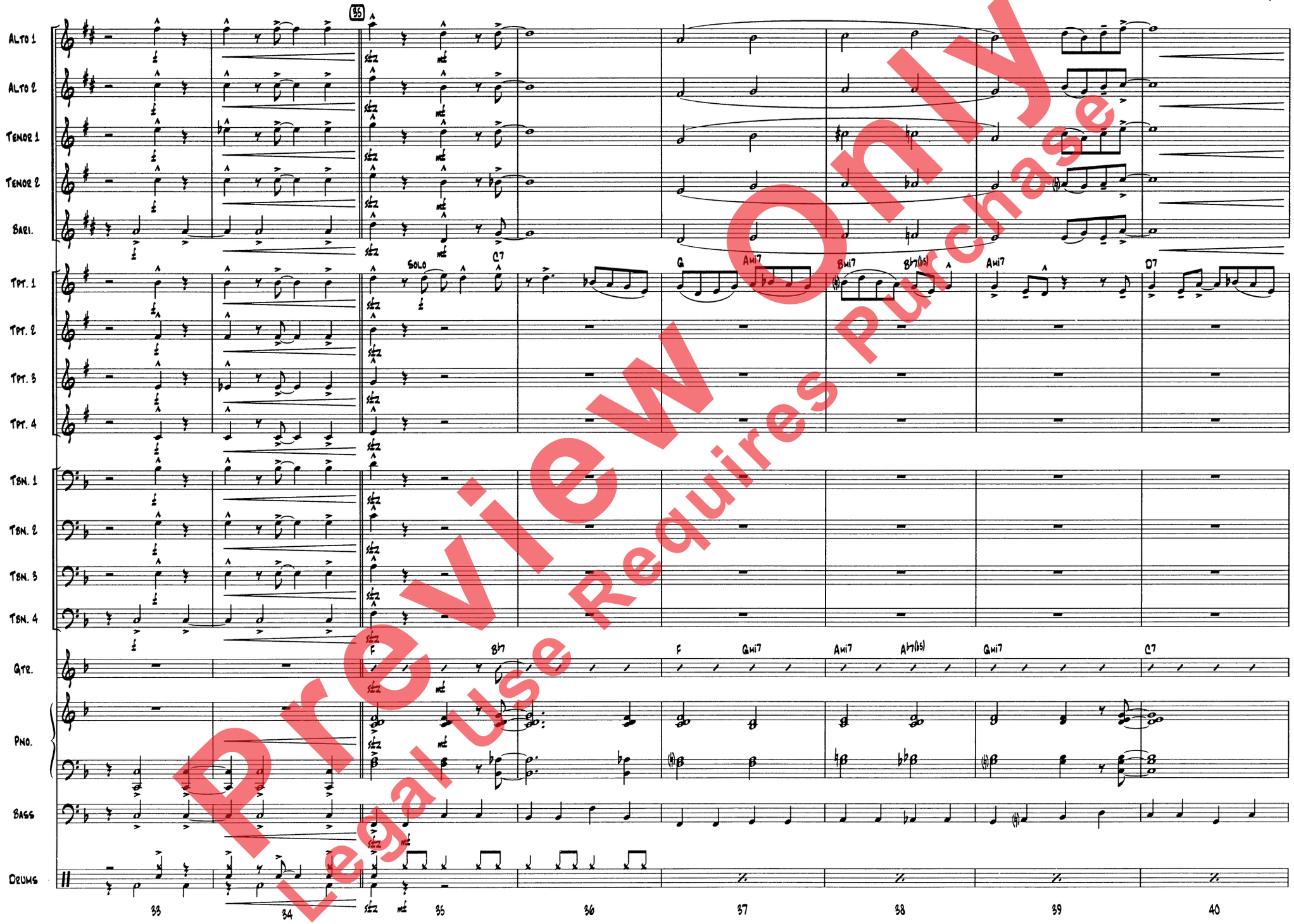

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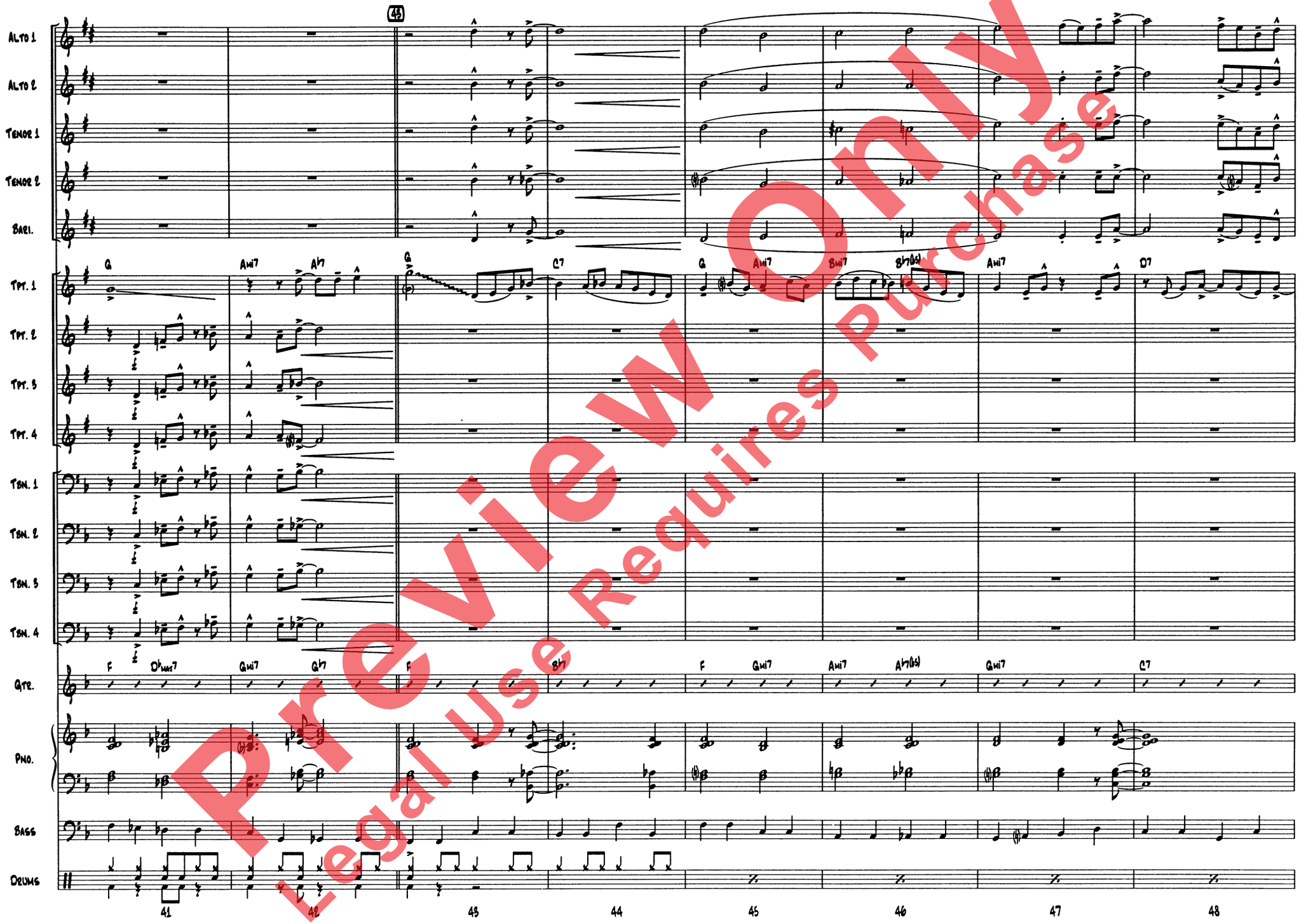

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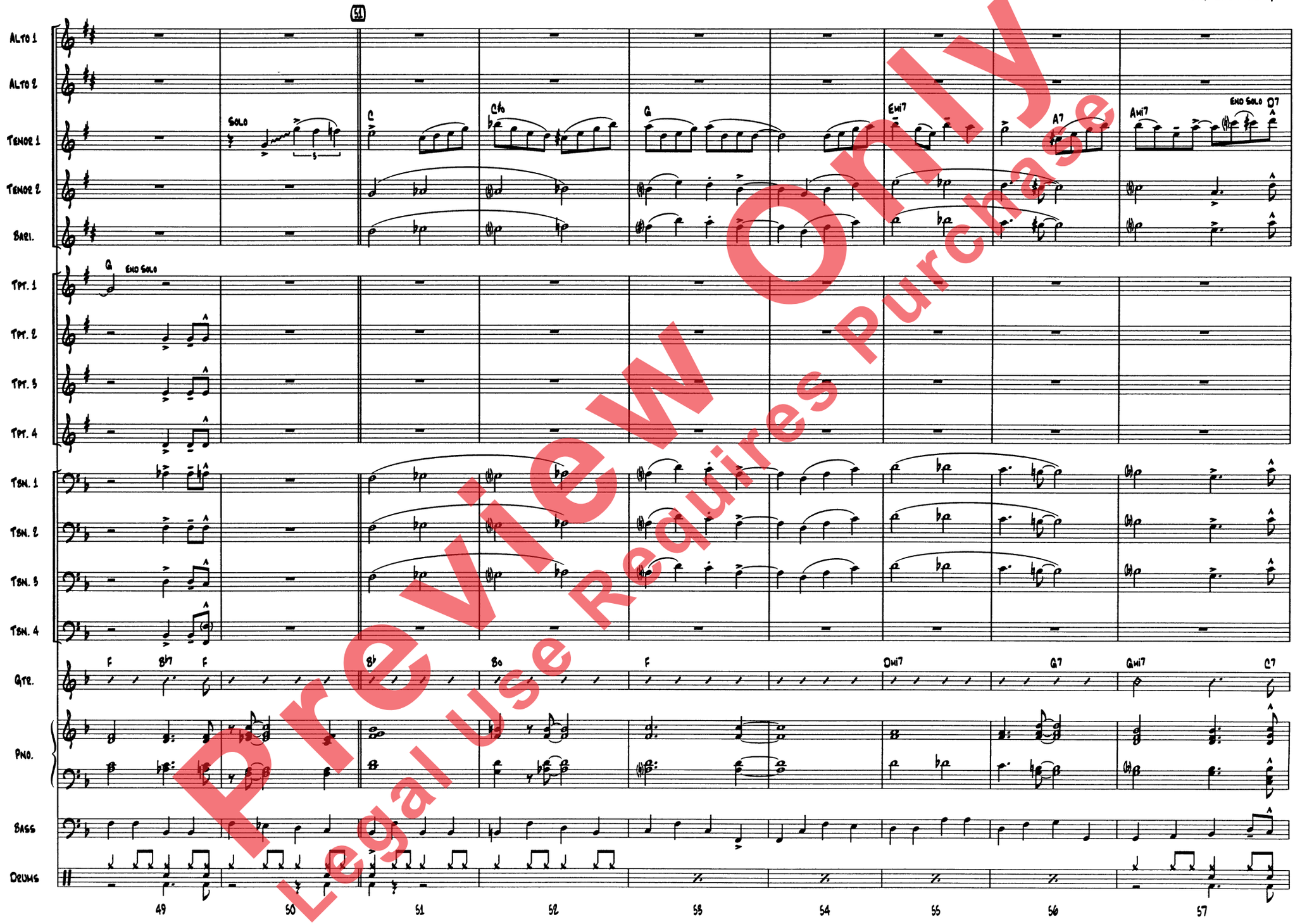

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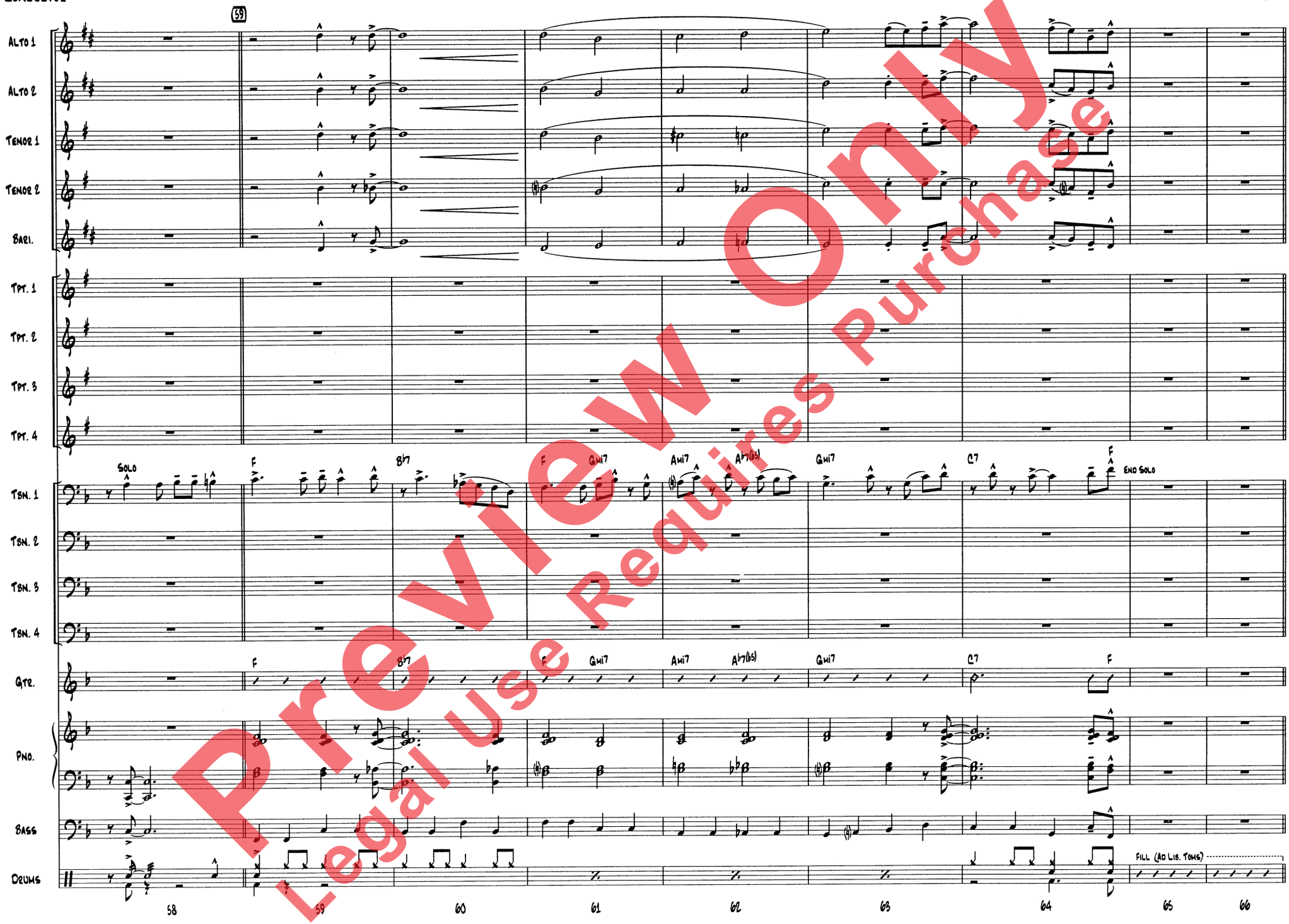

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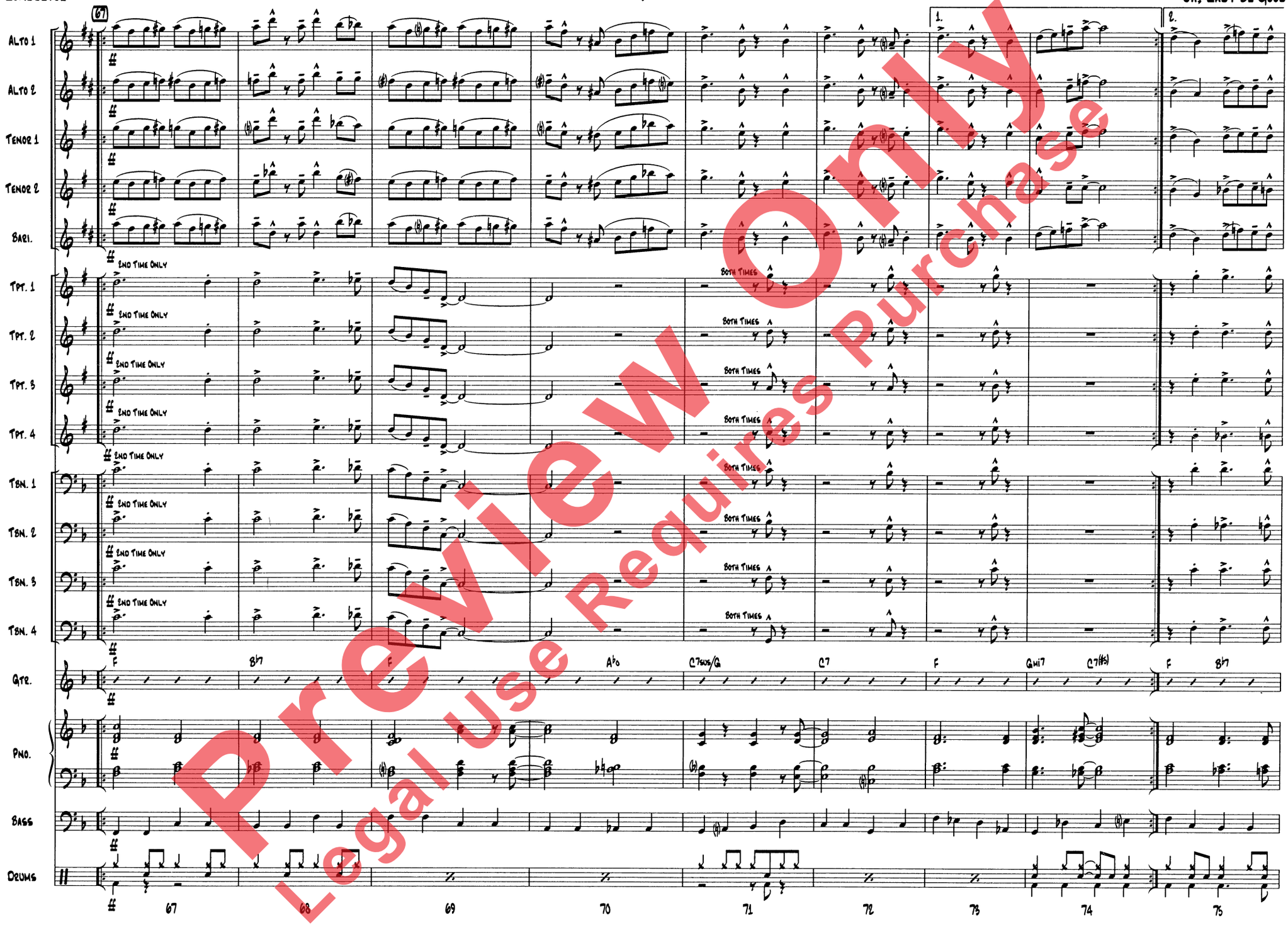

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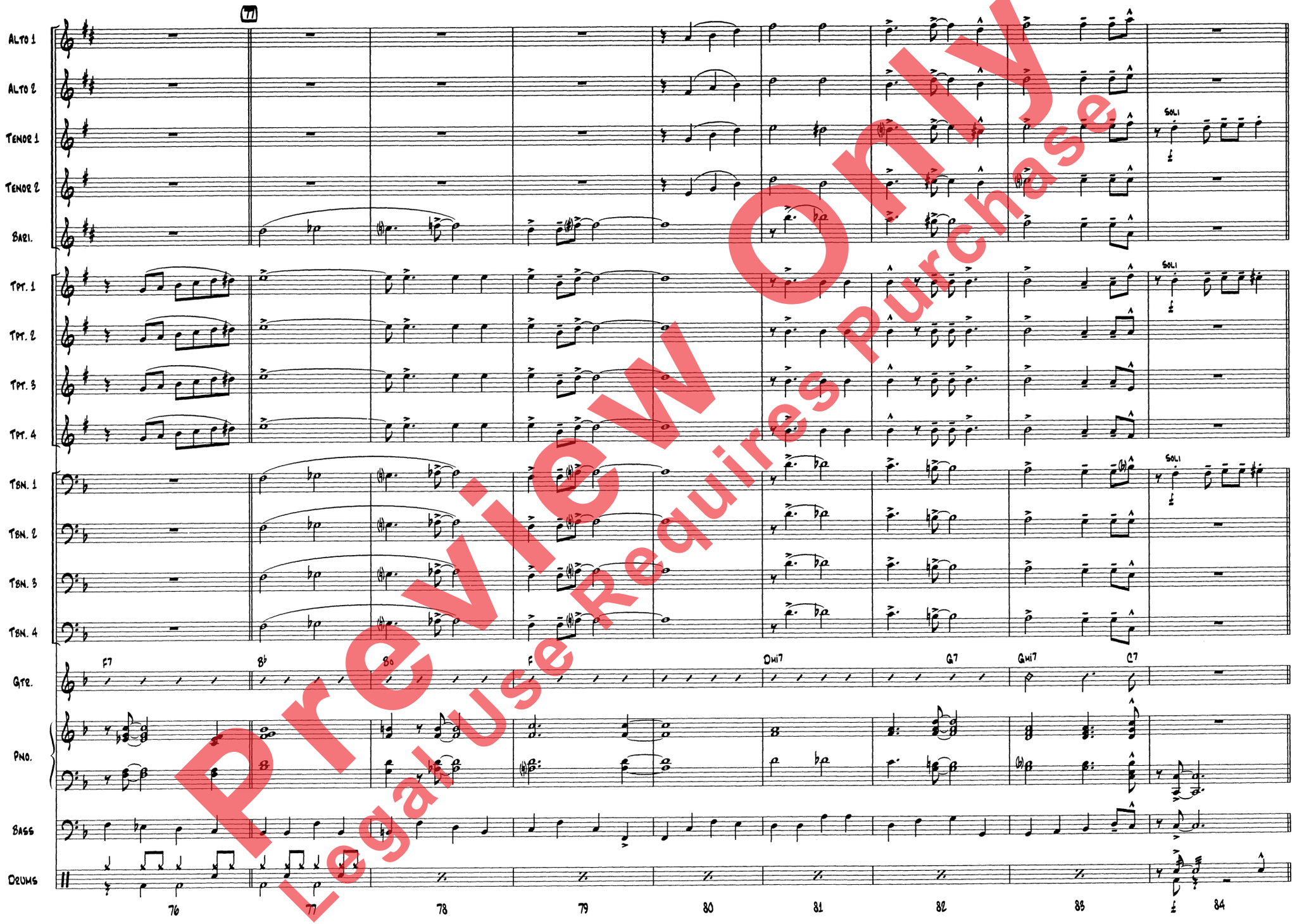

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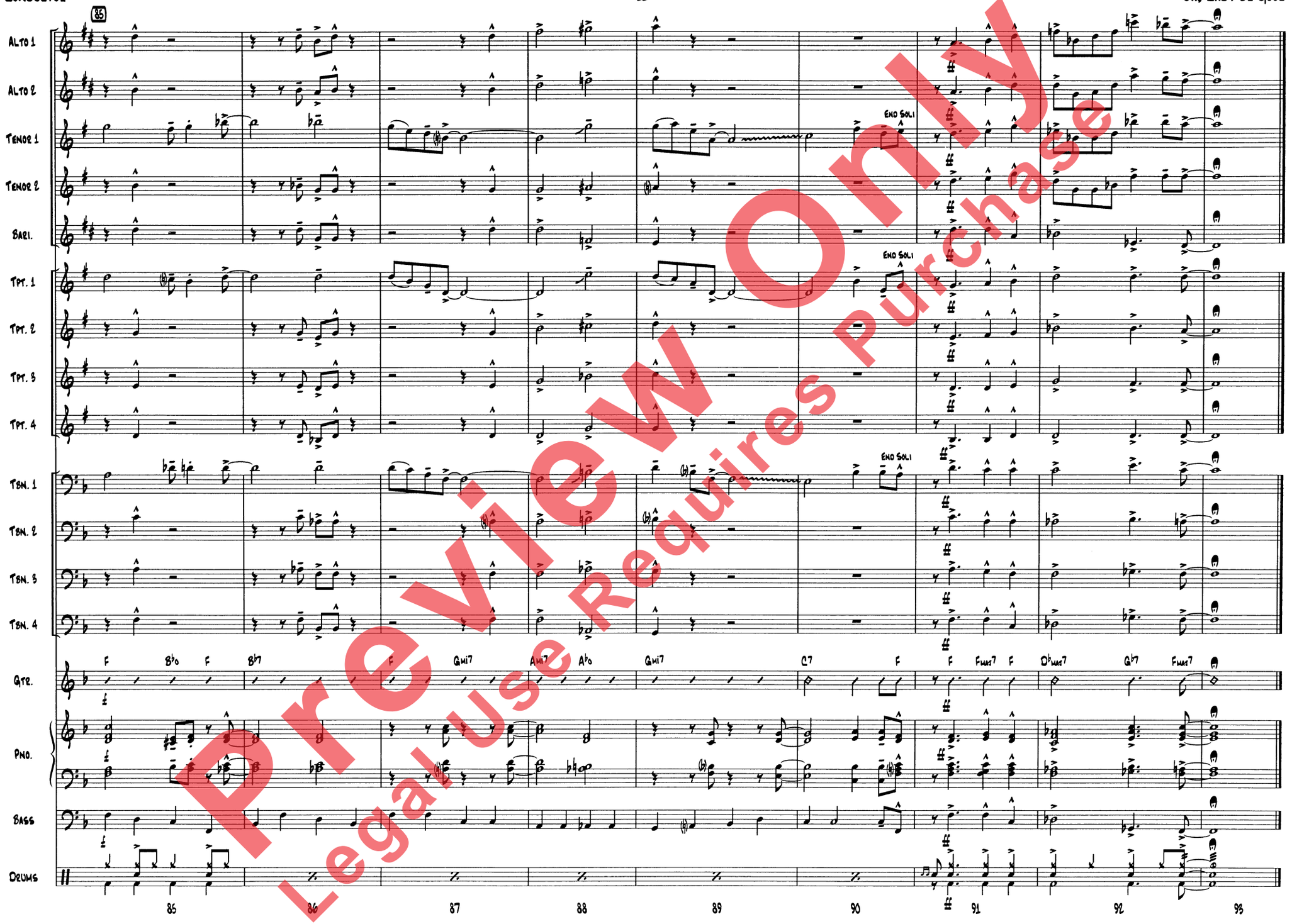

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