



BelwinTM

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JAZZ

BYE BYE BLACKBIRD

Words by **MORT DIXON**
Music by **RAY HENDERSON**
Arranged by **DAVE RIVELLO**

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Treble Clef (Doubles 1st Trombone)
2nd Baritone Treble Clef (Doubles 2nd Trombone)
3rd Baritone Treble Clef (Doubles 3rd Trombone)



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PROGRAM NOTES

- “Bye Bye Blackbird” is a near-perfect example of a popular song that has become a jazz standard. Although there are thousands of these types of jazz standards, “Bye Bye Blackbird” seems to have a special popularity perhaps because of the simple-but-very-singable melody, or possibly because of the effective lyrics, focused on being long away from home and finally coming home again to be happy—a much-used theme topic in many songs.
- Ray Henderson and Mort Dixon wrote “Bye Bye Blackbird” in 1926. Ray Henderson wrote the music, Mort Dixon the lyrics. Both these men were well-known songwriters of their day. They knew just what the listening public liked and they were masters at giving it to them, both in popular songs and in music for the theater.
- Countless instrumentalists and vocalists in every style imaginable, from easy listening to rock and roll, have recorded “Bye Bye Blackbird” and yet this tune never loses its charm regardless of the musical style.
- Miles Davis first recorded “Bye Bye Blackbird” in 1956 with his quintet on the album *Round About Midnight* (Columbia Records). This recorded performance was the inspiration of this arrangement. At the time, Miles’ quintet included John Coltrane on tenor sax, “Red” Garland on piano, Paul Chambers on bass and “Philly Joe” Jones on drums.
- Miles often performed “Bye Bye Blackbird” live. Several of these live performances were recorded, including one at the Newport Jazz Festival in 1958, in Europe in 1960, in the Blackhawk Club in San Francisco in 1961 and in Antibes, France, in 1963. This last recording has never been released.
- The fact that Miles kept “Bye Bye Blackbird” in his repertoire for at least seven years, shows the strength of this simple-but-captivating melody.

NOTES TO THE CONDUCTOR

This arrangement is inspired by the version recorded by the Miles Davis quintet in 1956 on the album *Round About Midnight* (Columbia Records). I would suggest listening to and playing this recording for the ensemble to get the overall feeling of this version and this arrangement. I also suggest listening to the version recorded on the *Jazz For Young People Curriculum* as performed by Wynton Marsalis.

The trumpet soloist should spend time comparing and transcribing both Miles’ and Wynton’s solos. These transcriptions can then be used as material for the soloist to begin improvising on the chord changes beginning at measure 40. A written solo is also provided. The Harmon mute must be played without the shank or stem in order to get the correct sound. In fact, in almost every case for music written since the 1940s, the stem should always be removed, even for section-playing that calls for Harmon mute. In the rare case that the stem is desired, the writer would notate it.

In order to get the correct Miles sound, the soloist must be amplified and the mute should be as close to the mic as possible, without causing feedback.

For the wind players, the articulation and phrasing have been carefully marked. Special attention should be paid to the rooftop accent. This should not be played too short; think “daht.” The staccato notes in the saxophones (measures 8, 32, 34, and so on) should be long enough to hear the full sonority of the voicing. This also applies to any eighth notes in general, there is a tendency in many jazz bands to play eighth notes too short. Typically, jazz eighths marked as *short* are slightly longer than classical or legit eighths.

The tempo should not be either much faster or slower than marked. In general, the band figures should be played with a relaxed (slightly laid back) feel. Again, listening to the Miles and Wynton recordings will be of great value here.

The guitar comping, starting in measure 40 should be four to the bar, in the style of the great guitarist Freddie Green from Count Basie’s band. This should be soft enough that it is more felt than heard. The piano player should use the piano part as a guide. Specific parts behind the ensemble are written out. Behind solos, suggested voicings and rhythms are provided, but the more advanced player is encouraged to use his or her own voicings and rhythms—but always keeping in the style of the chart.

The bass part is fully notated, but the more experienced player is encouraged to create his or her own lines. The drummer should listen to the brushwork on both recordings. The drum part shows the ensemble figures as a guide. The switch to sticks should not happen until marked, and don’t forget to remind the drummer to return to brushes measure 88.

Finally, the full ensemble material at measures 72 and 80 is the climax of this piece and should be the dynamic level peak.

Please enjoy!

—Dave Rivello

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

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- A set of **30 Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
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Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
JEM05028C

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SWING $\text{♩} = 120$ (♩ = ♪)

C FLUTE (OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

BRUSHES

FILL

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FLT. 16

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

8 9 10 11 12 13 14 15 16 17

Наша Мила - Не Стен (Трещаваш)

SOLO

me

Fmaj7 (Cmaj7) Gmi9 C15 Fmaj7 Gmi9 C9sus C15(D9) F#m Ami9 D7(9#) Gmi9 D7(9#) Gmi6 Gmi(b9#7)

TIME - S.D.

TRM.



24

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25 26 27

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32

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO

SOLO

SOLO

G#m7 C#5 C#m6 C#5 G#m7(b9) C7(b9) SOLO #5 16 F#m7 G#m7 C#5 F#m7 A#m7(b9) D7(b9) G#m7 C#5 C7(b9) C#m6 #4

G#m7 C#5 G#m7(b9) C7(b9) F#m7 G#m7 C#5 F#m7 A#m7(b9) D7(b9) G#m7 C#5 C7(b9) C#m6 #4

28 29 30 31 32 33 34 35 36 37

(40)

FLT.

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

SOLO BREAK

CONT. SIM. COMPING RHYTHMS

BREAK - TO STICKS

FILL -----

CHORDS: Gmaj7, Am9, D9, Gmaj7, Am9, D9, Gmaj7, Bm9, E7(9), Am9, Fmaj7, Gm9, C9, Fmaj7, Gm9, C9, Fmaj7, Am9, D7(9), Gm9, D7(9), Fmaj7, Gm9, C9, Fmaj7, Am9, D7(9), Gm9, D7(9)

MEASURES: 38, 39, 40, 41, 42, 43, 44, 45, 46, 47

CONDUCTOR

BYE BYE BLACKBIRD

48 49 50 51 52 53 54 55 56 57

CONDUCTOR

BYE BYE BLACKBIRD

-7-

64

FLT.

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

QTR.

PNO.

SASS.

DRUMS

Chord symbols: Bm7(b9), E7(b9), E7(b9), Am9, D15, Eb5, D9, Gm7, Am9, D15, Gm7, Bm7(b9), E7(b9), Am7(b9), D7(b9), D7(b9), Gm9, C15, D9, C9, Fm7, Gm9, C15, Fm7, Am7(b9), D7(b9), Am7(b9), D7(b9), D7(b9), Gm9, C15, D9, C9, Fm7, Gm9, C15, Fm7, Am7(b9), D7(b9), Am7(b9), D7(b9), D7(b9), Gm9, C15, D9, C9, Fm7, Gm9, C15, Fm7, Am7(b9), D7(b9).

CONT. SML. CORNING BAYBASS

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74 75 76 77

Annotations: AM9, D15, D15(M), Gmaj7, BREAK, END SOLO, SOLI, Gmaj9, C15, C15(M), Fmaj7, C9, Fmaj7, Gmaj9, C9, Fmaj7, Gmaj9, C15, Fmaj7, AM9, D7(M), BREAK, END.

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GR.

PNO.

BASS

DRUMS

FLT. 88

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2 *SOLO*

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO. *me*

BASS *me*

DRUMS *TIME* *BOUGHES*

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88 *me* 89 90 91 92 93 94 95 96 97

(A7(b9)) D7(9/5) A7(b9) D7(9/5) Gm9 C13 Gm7(b9) C7(b9) *SOLO AS IS* Fm7 Gm9 C13

CONT. SH. COMPING RHYTHM

FLT.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

98 99 100 101 102 103 104 105 106 107

SOLO BREAK

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