

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

 **Belwin JAZZ**  
a division of Alfred

## Avenue Swing

MIKE COLLINS-DOWDEN

### INSTRUMENTATION

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

### Optional/Alternate Parts

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

## NOTES TO THE CONDUCTOR

My goal in composing *Avenue Swing* was to create a piece I could use to teach the basics of swing style to young students. I recommend playing recordings by great swing era bandleaders, such as Count Basie, Bennie Goodman, and Glenn Miller, for your students to give them examples to emulate.

Beginning in m. 5, the drummer should focus on playing a crisp hi-hat pedal on beats 2 and 4 to anchor the time for the rest of the ensemble. The snare drum should be played lightly, except during fills and rhythmic figures such as at m. 57. The written fills are only suggestions, and your drummer should feel free to improvise his or her own. For inexperienced drummers, I recommend keeping fill rhythms simple and focusing on steady time to help the rest of the ensemble make their entrances together.

The bass player should strive to play quarter notes very connected with a slight accent on beats 2 and 4. The guitarist should also emphasize 2 and 4 when playing chords, but should separate the notes by quickly lifting the left hand off the fretboard after each strum to mute the strings. The guitarist should also limit voicings to just three or four strings for a lighter sound. During the melody at m. 5 and solo at m. 37, the pianist can improvise his or her own comping rhythms to support the ensemble/soloist. However, the pianist should play as written during the introduction and the ensemble section at m. 53.



Much of the material in the wind parts incorporates variations on the rhythm above—think “Av-en-ue Swing.” See if your students can count how many times this rhythm appears in the piece. Have your students practice chanting “doo-doo-doo-**Dot**” to get them to play the tenuto eighth notes connected and the *marcato* eighth note short. Also, any time there is a long note in the wind parts as the saxes have in m. 7 or the brass have in m. 23, direct your students to sustain the note with a slight *crescendo* all the way to the following rest.

There are several places in the piece where the dynamic quickly changes from *forte* to *piano* (m. 3, m. 55, and m. 89). Encourage your drummer to lead the band in making a big contrast between these dynamics for the ensemble. The quick *crescendos* and *forte-pianos* at m. 57 will be a challenge for young bands. I suggest having your students first sing their parts to practice by going from a whisper to a shout. The climax of the piece comes in m. 65, but encourage your students to maintain the energy through the return of the melody in m. 73.

The solo at m. 37 can be opened up for more students if desired. The written solo is only an example, and students should feel free to incorporate their own ideas. Students unfamiliar with reading chord changes can improvise using the concert F major blues scale (F, G, A $\flat$ , A, C, D). The melody is mostly based on this scale, so playing variations on the melody can also be an effective improvising technique.

Good luck and have fun with *Avenue Swing*!

—Mike Collins-Dowden



**Mike  
Collins-Dowden**

Mike Collins-Dowden received his B.M. in music education and performance from the Eastman School of Music, and M.M. in music education from Temple University. Mike currently teaches elementary band and middle school jazz band in Glenview, IL. As a music educator, he also teaches jazz at the Birch Creek Music Performance Center in Egg Harbor, WI, and works as a festival clinician throughout the Midwest. As a musician, he performs freelance in the Chicago area on bass trombone and guitar. He specializes in writing music for young bands and enjoys writing music for his own students to perform.

CONDUCTOR  
43667S

SWING ♩ = 142-150

# AVENUE SWING

By Mike Collins-Dowden

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARIOTONE 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

1 2 3 4 5 6 7

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CONDUCTOR

AVENUE SWING

Musical score for Avenue Swing, page 2. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page. The conductor's part is at the top left. The page number "- 2 -" is centered at the top. The title "AVENUE SWING" is at the top right. The score is numbered 8 through 15 at the bottom.

CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

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CONDUCTOR

AVENUE SWING

29

Musical score for AVENUE SWING, page 4. The score includes parts for CONDUCTOR, FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score is marked with a large red watermark: "Legal Use Requires Purchase".

Measure numbers: 24, 25, 26, 27, 28, 29, 30, 31, 32.

Chord markings: (F7), C15, F7, Bb7.

Drum notation includes various rhythmic patterns and rests.

CONDUCTOR

AVENUE SWING

37

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only! Requires Purchase".

Chord progression for GTR. and PNO.:

Measure	Chord
33	F7
34	C15
35	F7
36	B9
37	C15
38	F7

Drum notation includes measures 33, 34, 35, 36 (with a "FILL" and a triplet), 37, 38, 39, and 40.

CONDUCTOR

- 6 -  
45

AVENUE SWING

Musical score for Avenue Swing, measures 41-48. The score includes parts for Flute, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are indicated at the bottom of the score.



CONDUCTOR

AVENUE SWING

The image shows a page of a musical score for the piece "Avenue Swing". The page is numbered 7 at the top. The score is arranged for a conductor and includes parts for various instruments: Flute, Clarinet, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, 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 "Preview Requires Purchase" is overlaid diagonally across the score. The score includes various musical notations such as notes, rests, dynamics (e.g.,  $m^2$ ), and articulation marks (e.g., accents). Specific performance instructions include "END SOLO" for the Trumpet 1 part and "FILL" for the Drums. Measure numbers 49 through 56 are indicated at the bottom of the page.

This page contains the musical score for the eighth page of 'Avenue Swing'. The score is arranged for a conductor and includes parts for the following instruments: 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 music is written in 4/4 time with a key signature of one sharp (F#). A large, diagonal red watermark reading 'Legal Use Requires Purchase' is overlaid across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 57 through 64 are indicated at the bottom of the page.

CONDUCTOR

AVENUE SWING

65

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

66

67

68

69

70

71

72

AS WEITEN

SOLO FILL

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CONDUCTOR

AVENUE SWING

73

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

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CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

Chord symbols: F7, Bb7, F7, C13, F7

CONDUCTOR

AVENUE SWING

Musical score for Avenue Swing, page 12. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page. The page number '12' is centered at the top. The title 'AVENUE SWING' is in the top right corner. The conductor part is labeled 'CONDUCTOR' in the top left. The instrument parts are labeled on the left side of the score. The measure numbers 89, 90, 91, 92, 93, 94, 95, and 96 are indicated at the bottom of the score.

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