

YOUNG JAZZ ENSEMBLE

Boogie Lou

PAUL BAKER

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
Tuba
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

Boogie Lou is a fun trip into the world of the “boogaloo” style. Stylistically, it’s important that the tempo and energy are maintained throughout the piece. 156 bpm should be regarded as a target tempo, but don’t push it past 164 bpm or you’ll lose the “pocket” feel. Rhythm section energy is critical to the overall attitude of *Boogie Lou* so the students should be encouraged to cut loose and have fun. Consider spending some time with the rhythm section alone to lock in a groove. Drumset patterns are written out to offer a basic idea of the stylistic approach, but, of course, they can be modified and elaborated upon. Rhythm dynamics should be \underline{f} for the most part, with the exceptions being to come down dynamically behind the soloists, and particularly at measure 74 where the entire ensemble drops to \underline{p} to begin the build back to \underline{f} at 78.

As energetic as the rhythm section is, the horns need to match that intensity. This begins with the first notes in the chart. The trombone/bari punches in measure 1 and 3 should be loud and forceful, with a lot of air and a hard-tongued stop to each note. Think “daht,” not “dah”. Of course, the bari solo in measure 4 should be played for all the world to hear. The \underline{sfz} at the end of measure 7 is also an important effect that can’t be overdone. Make sure your students push all the way through the held note to the last eighth note of 9.

The saxophone scoops at measure 18 should be created with the embouchure, dropping the jaw to lower the pitch and then raising it quickly back up to pitch. If this technique is difficult for your students, grace notes a half-step lower can be used, or the effect can be ignored entirely. The idea is to emulate a blues guitarist bending the notes.

At measure 26, an interesting counter line is added in the tenor saxes and 3rd trumpet—be sure to direct the players to bring it out as a complement to the melody.

Brass punches at 34 should be as energetic as the first notes of the intro. All brass punches throughout the chart should be performed with similar articulation. Also, any notes held 2 beats or more should crescendo—for example, measure 41. This holds true for most jazz charts. In measure 77, the eighth notes need to be as short and choppy as possible and push towards the downbeat of 78.

Written solos are provided for all three soloists, but improvisation is encouraged and recommended. A concert F blues scale will work throughout each solo, so I suggest a drill for your solo players on that scale and some melodic patterns using that scale. Alternatively, they can use a concert E \flat major scale played from F to F, also known as the Dorian mode. The Dorian scale will offer a few more note choices that will always sound good.

So, to summarize—energy, energy, energy! Rhythm section intensity, punchy brass stabs, and blues guitar phrasing for the saxes. Above all, have fun with this chart!

Enjoy!

—Paul Baker



**Paul
Baker**

Currently residing in Austin, TX, Paul Baker’s career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
36040S

BOOGIE LOU

By PAUL BAKER

BOOGALOO ROCK ♩ = 148-160

C FLUTE

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ 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)

SOLO

QUINTET (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

FLUTE

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

GR.

PNO.

BASS

DRUMS

10

AD LIB.

F7

Bb7

8b7

simile - ROCK ON!

9

10

11

12

13

14

15

16

The image shows a page of a musical score for the piece 'Boogie Lou'. The score is arranged for a conductor and includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone (SARI.), Trumpets 1-4, Trombones 1-4, Guitar (GR.), Piano (PNO.), Bass, and Drums. The music is written in 4/4 time and features a key signature of one flat (Bb). A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '10' is present at the beginning of the piano part. Chord symbols like F7 and Bb7 are indicated above the guitar and piano parts. The drum part includes a 'simile - ROCK ON!' instruction. The page is numbered 2 and the piece is identified as 'BOOGIE LOU'.

18

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

8b7 F7 (SAX MELODY) 8b7 F7 8b7 F7 8b7 F7 8b7 F7 8b7 F7

(MELODY) F7 (MELODY) (4)

17 18 19 20 21 22 23 24



This musical score is for the piece "Boogie Lou" and is intended for a conductor. It spans 32 measures, with the page showing measures 25 through 32. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3 (with Tenors), Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire score. The guitar part includes chord markings such as Bb7, F7, and C7. The piano part shows complex chordal textures. The bass part features a steady eighth-note pattern. The drum part includes a snare drum pattern and a cymbal pattern.

This musical score is for the piece "Boogie Lou" and is intended for a conductor. It spans measures 33 to 40. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Measure numbers 33, 34, 35, 36, 37, 38, 39, and 40 are printed at the bottom of the score. The Flute part begins in measure 34 with a circled measure number. The Piano part includes chord symbols such as Bb7, F7, and C7. The Drums part features a rhythmic pattern of eighth and sixteenth notes.

42

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

SOLO

SOLO

(SAX SOLO)

(A. SAX SOLO)

8b7 8b7 C7 F7 8b7 F7 8b7 F7 8b7 F7 8b7 F7

41 42 43 44 45 46 47 48

This musical score is for the piece "Boogie Lou" and is page 7 of the conductor's edition. It features a variety of instruments including Flute, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes a solo for the first Trumpet (Tpt. 2) starting at measure 50, and a solo for the Bass (Bass) starting at measure 50. Chord symbols such as G7, C7, F7, and Bb7 are provided throughout the score. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the bottom of the page.

60

This page contains a musical score for the piece "Boogie Lou". The score is arranged for a conductor and includes parts for the following instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano (PNO.), Bass, and Drums. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal red watermark reading "Preview Only" is overlaid across the entire page. The score is divided into measures, with measure numbers 65, 66, 67, 68, 69, 70, 71, and 72 indicated at the bottom. The Flute part is mostly silent, while the other instruments have active parts. The Piano part includes chord symbols such as Bb7 and F7. The Drums part shows a steady rhythmic pattern.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, QTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with a large red watermark reading "Preview Only Requires Purchase".

78

74

75

76

77

78

79

80

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

81 82 83 84 85 86 87 88

Legal Use Requires Purchase

w/ TENORS

(+ BEASS)

The image shows a conductor's score for the piece 'BOOGIE LOU'. The score is arranged in a standard orchestral layout with parts for Flute, Alti (Alto 1 and 2), Tenors (Tenor 1 and 2), Baritone, Trumpets (Trumpet 1 through 4), Trombones (Trombone 1 through 4), Guitar, Piano, Bass, and Drums. The music is written in 4/4 time with a key signature of one flat (B-flat major). A large, semi-transparent red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The page number '- 11 -' is centered at the top, and the title 'BOOGIE LOU' is in the top right corner. The conductor's part is labeled 'CONDUCTOR' in the top left. The score includes various musical notations such as notes, rests, and dynamic markings. At the bottom of the page, measure numbers 81 through 88 are indicated.

This musical score is for the piece "Boogie Lou" and is intended for a conductor. It spans 12 measures, with the page number 12 centered at the top. The score includes parts for the following instruments and voices:

- 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

The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the center of the page. At the bottom of the page, measure numbers 89, 90, 91, 92, 93, 94, 95, and 96 are indicated below the corresponding measures.

This musical score is for the piece "Boogie Lou" and is intended for a conductor. It spans measures 97 to 102. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. A large red watermark reading "Preview Only" is overlaid diagonally across the page. A small box containing the number "102" is located above the Flute staff in measure 102. The bottom of the page shows measure numbers 97, 98, 99, 100, 101, 102, and 103.

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 a large red watermark reading "Legal Use Requires Purchase".