YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Boogie Lou

PAUL BAKER

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
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

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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 *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 *p* to begin the build back to *ff* 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 *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♭ 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

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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
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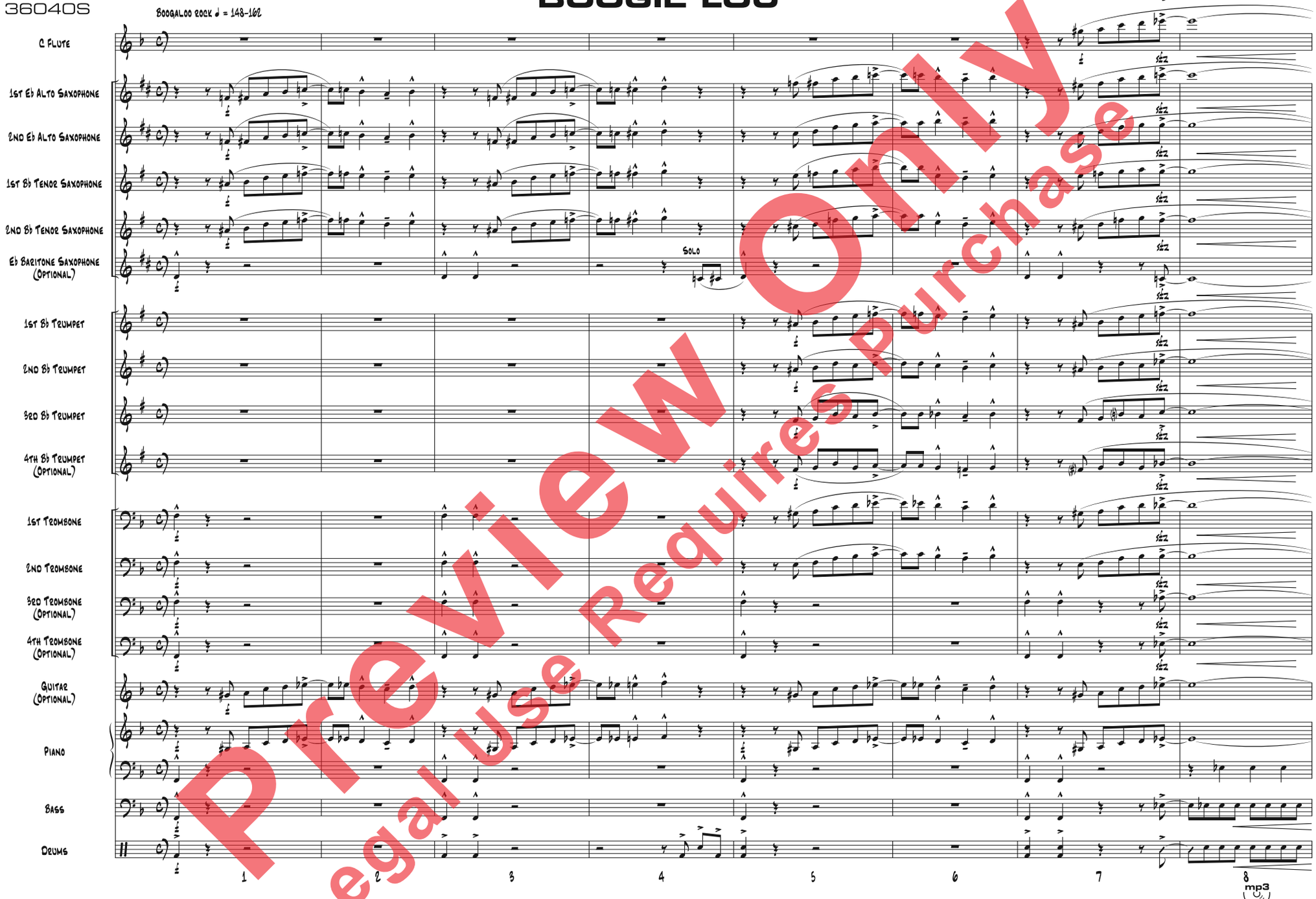
BOOGIE LOU

By PAUL BAKER



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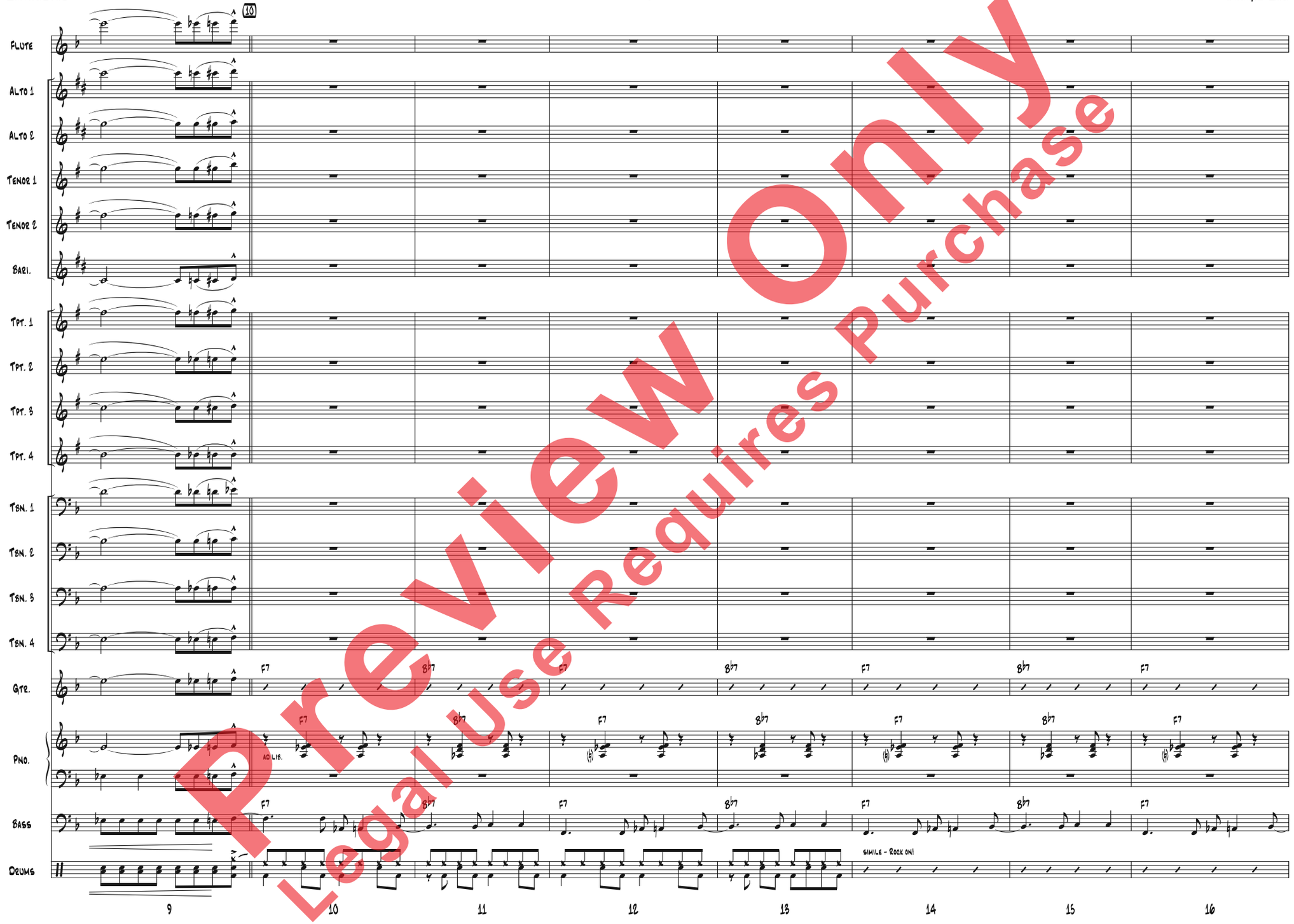

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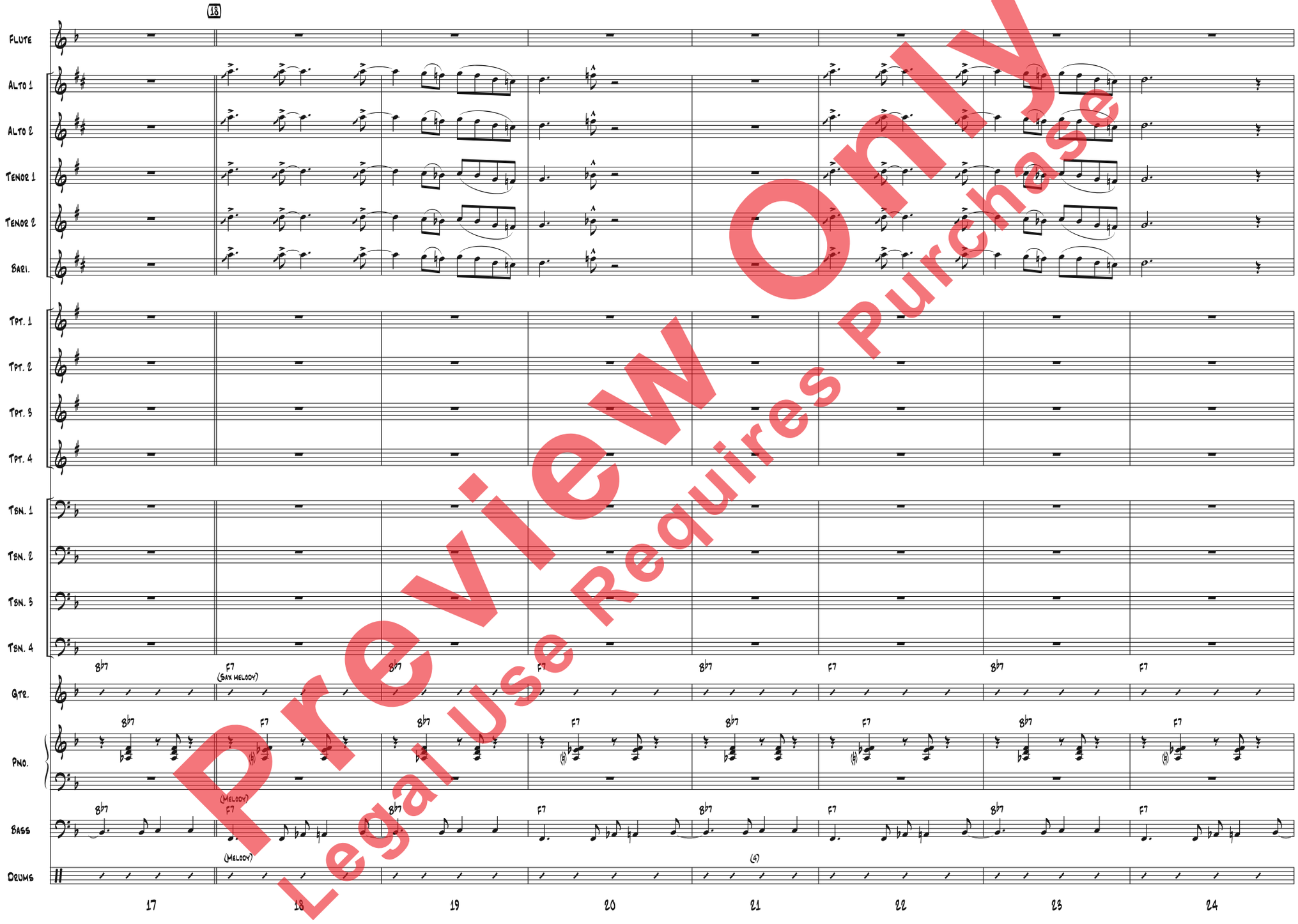

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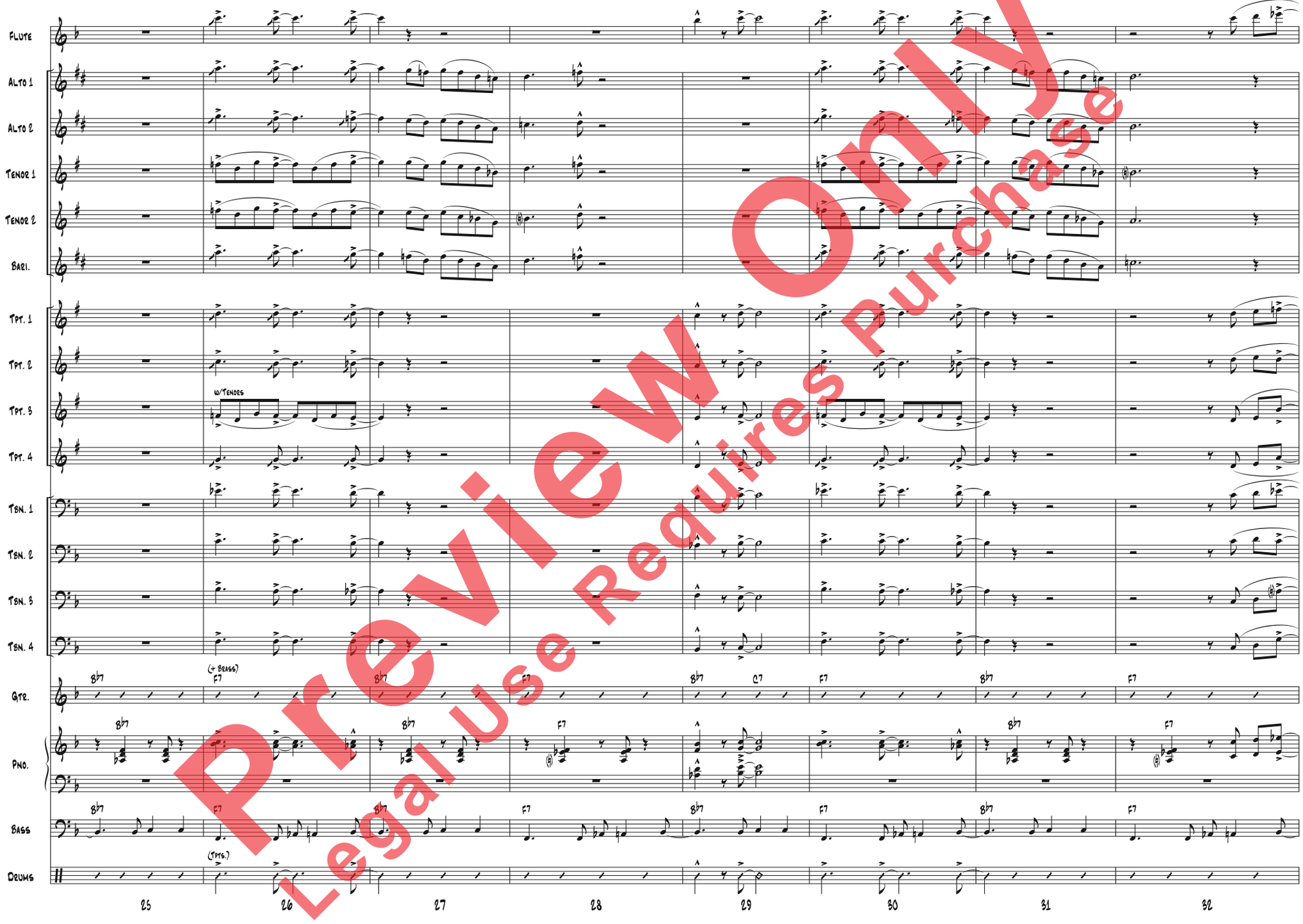

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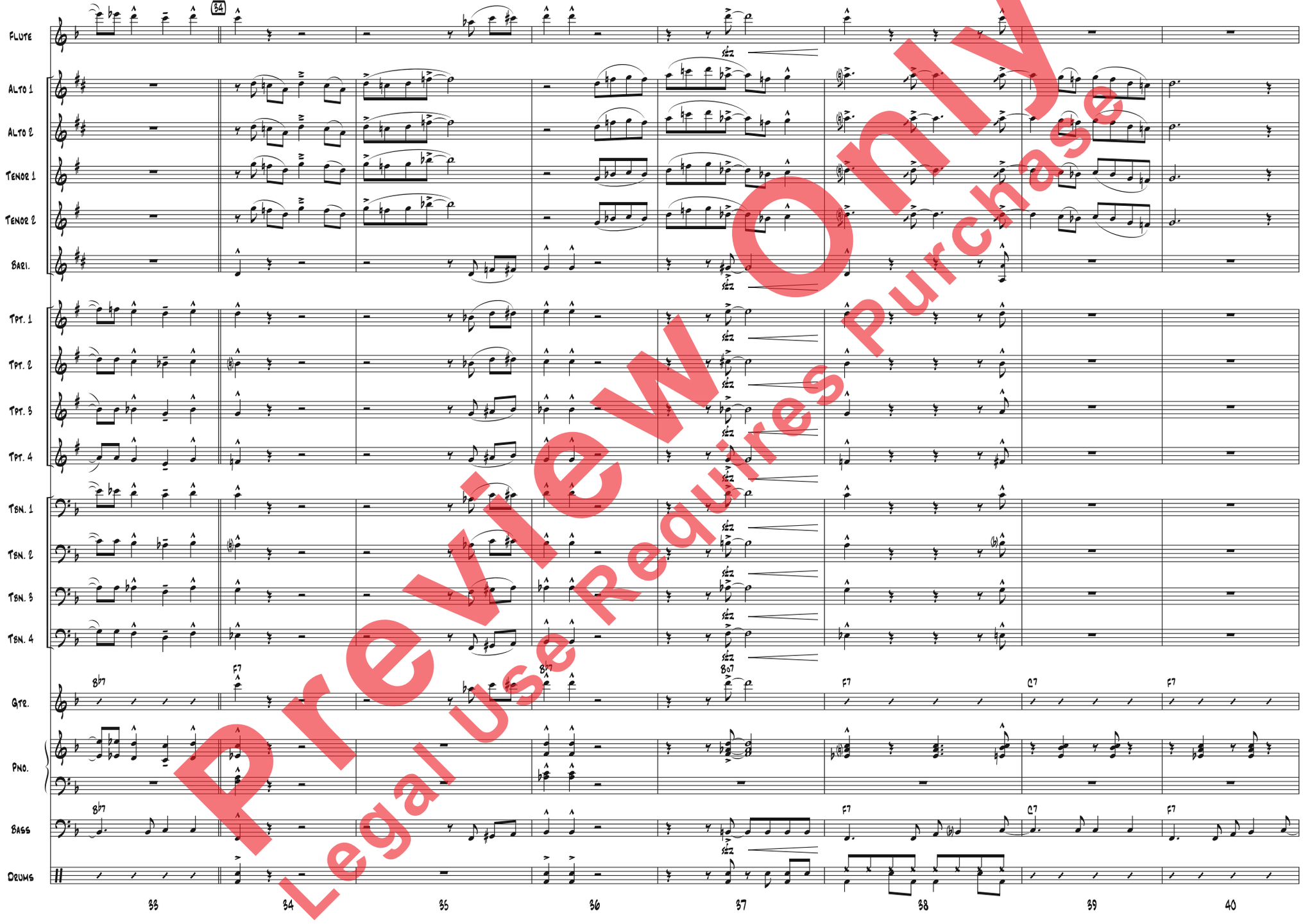

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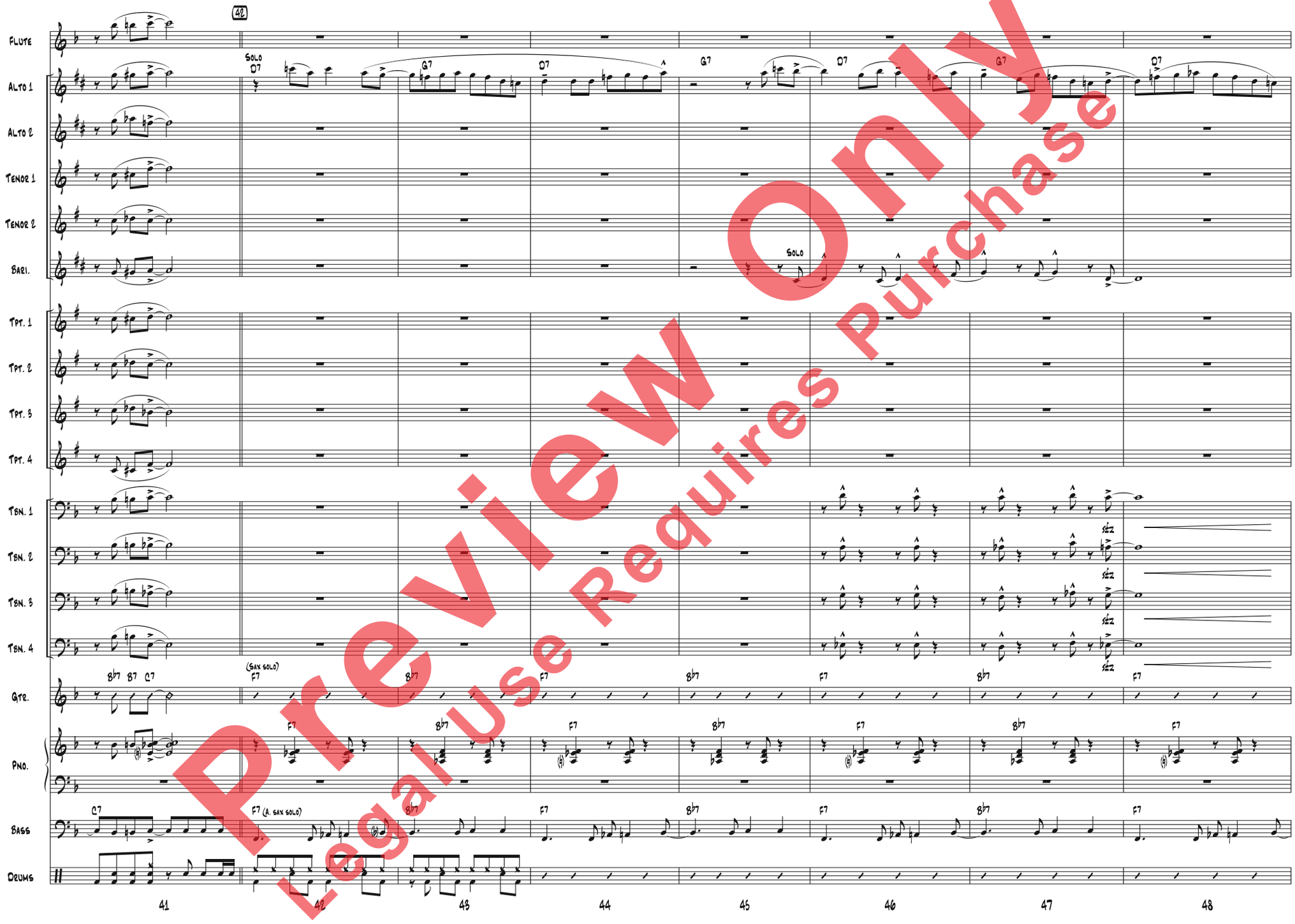

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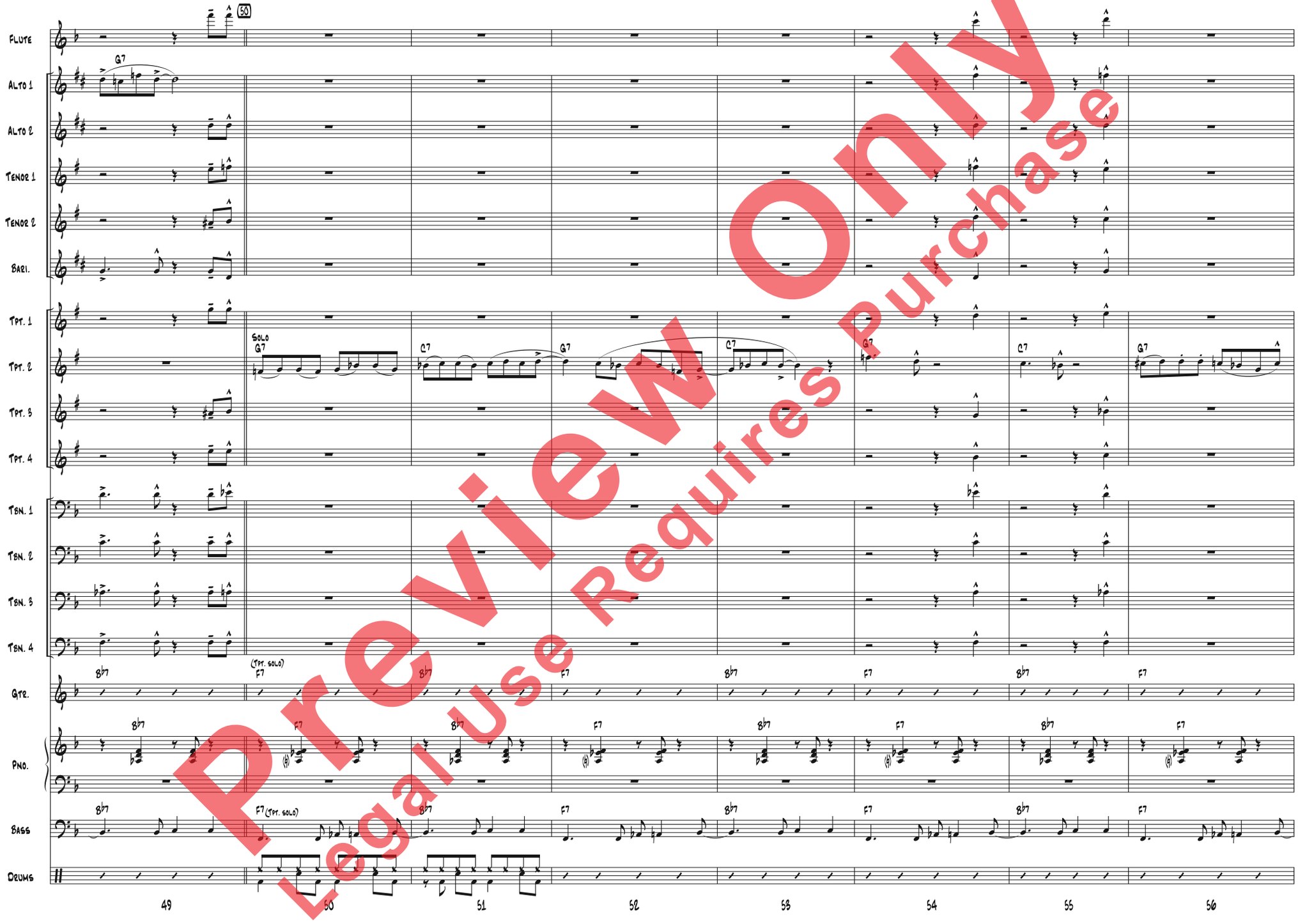

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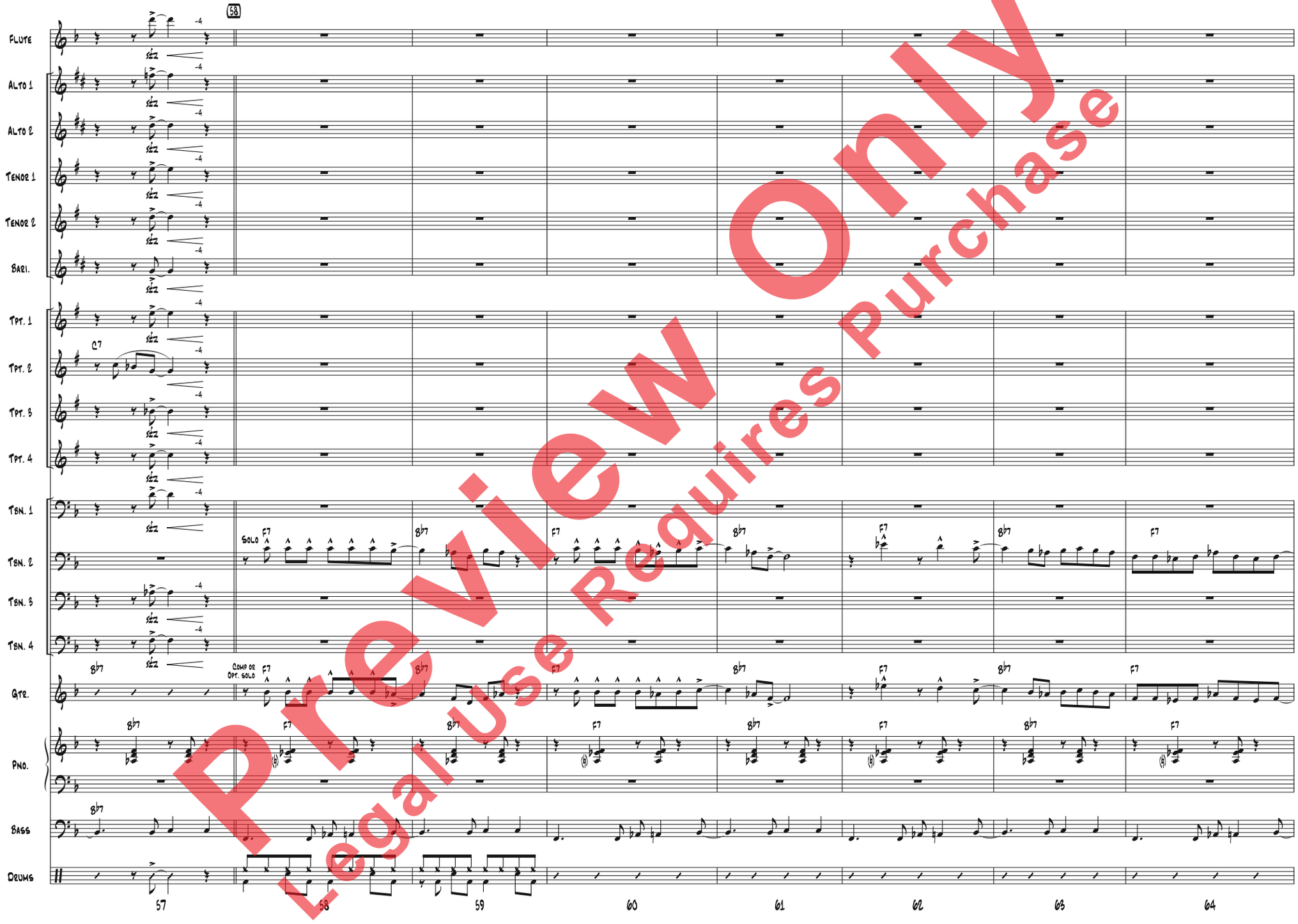

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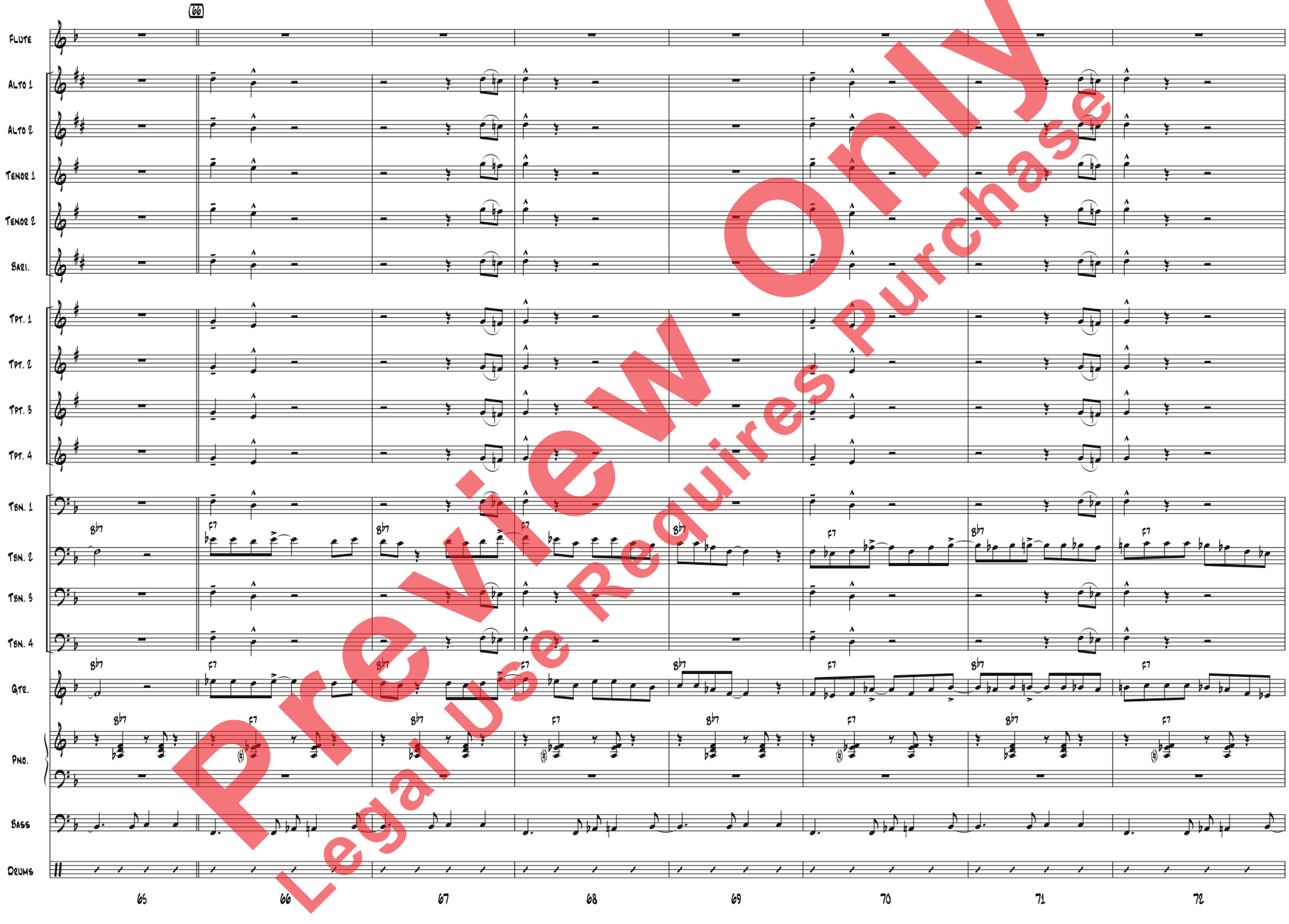

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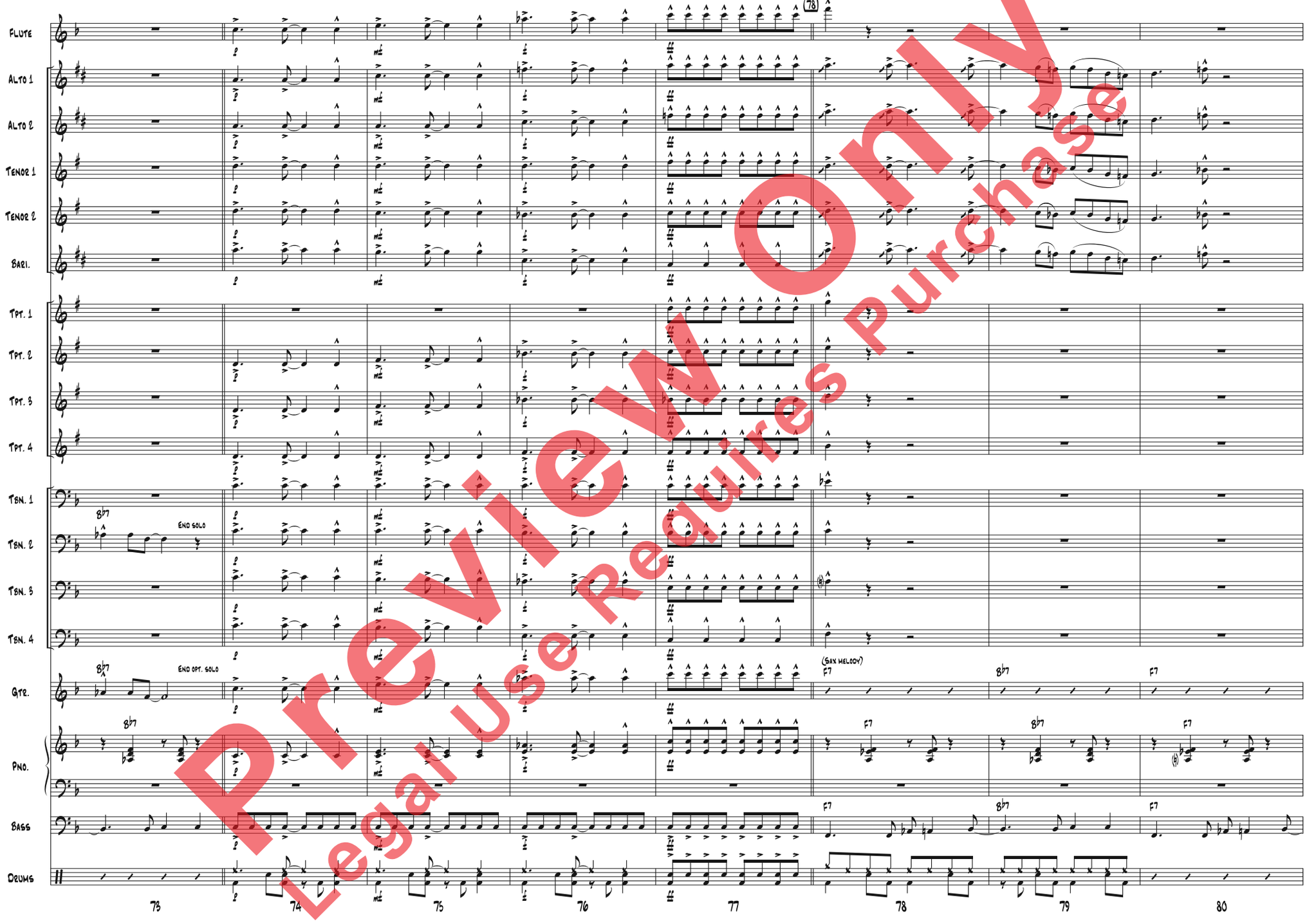

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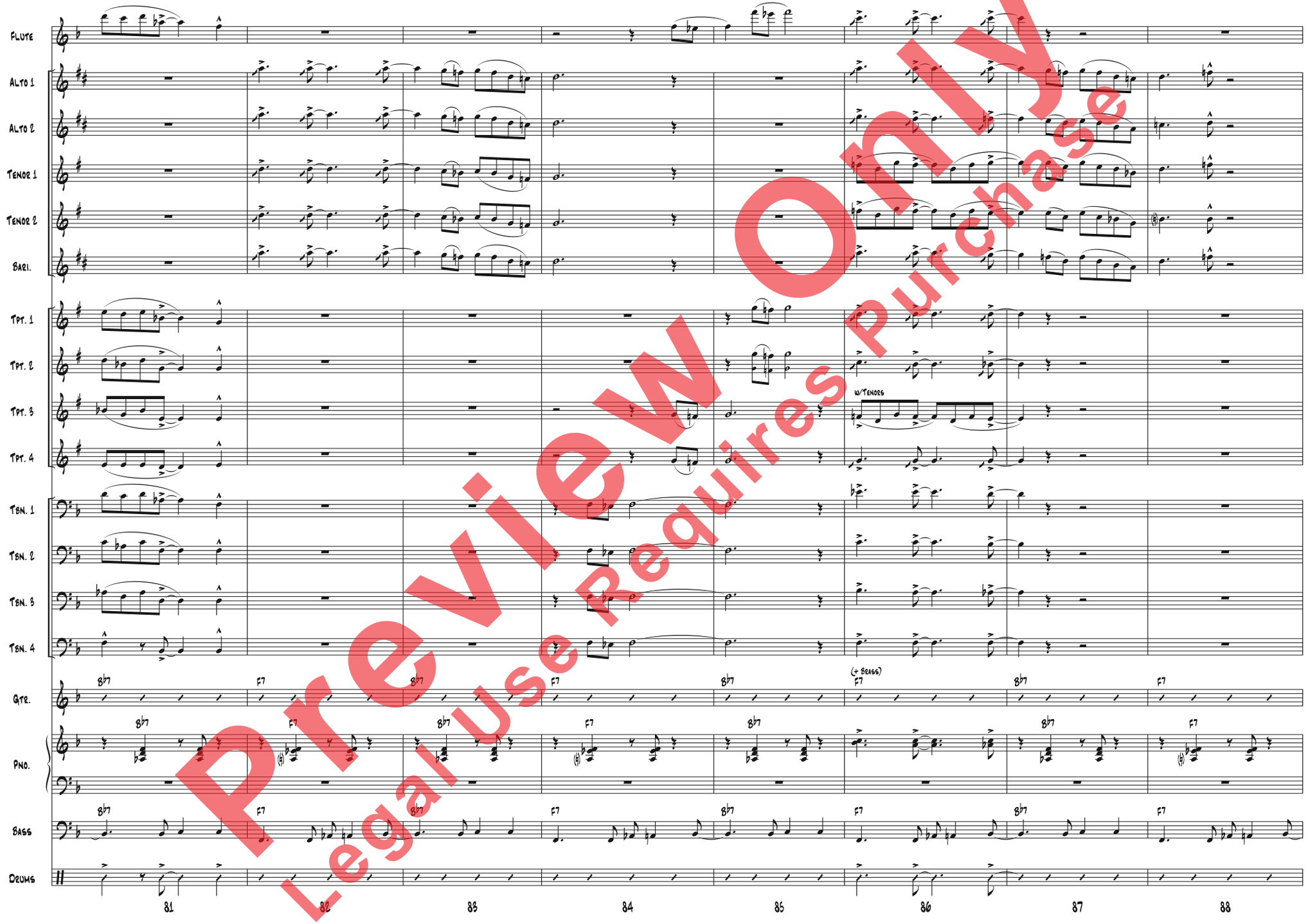

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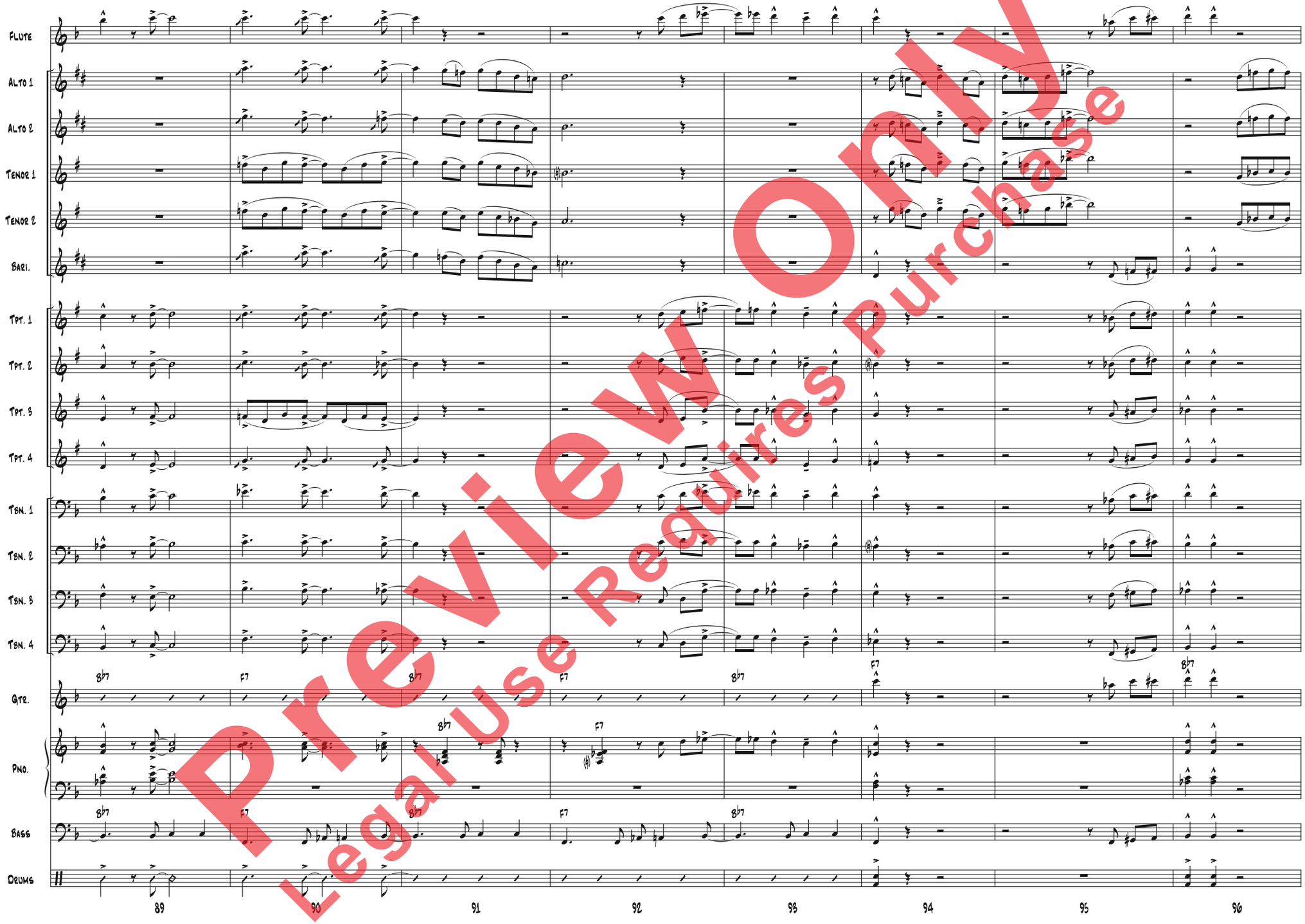

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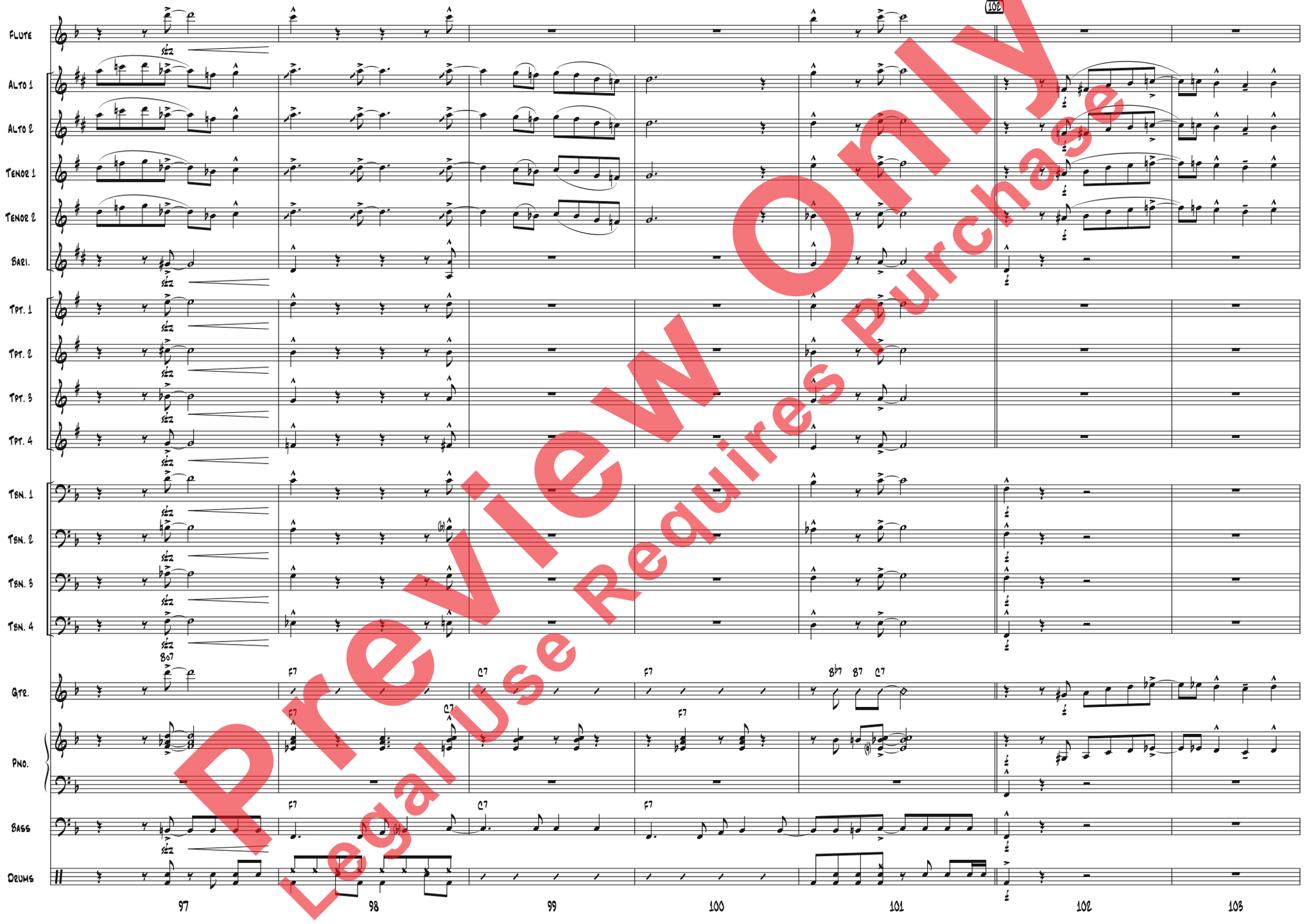

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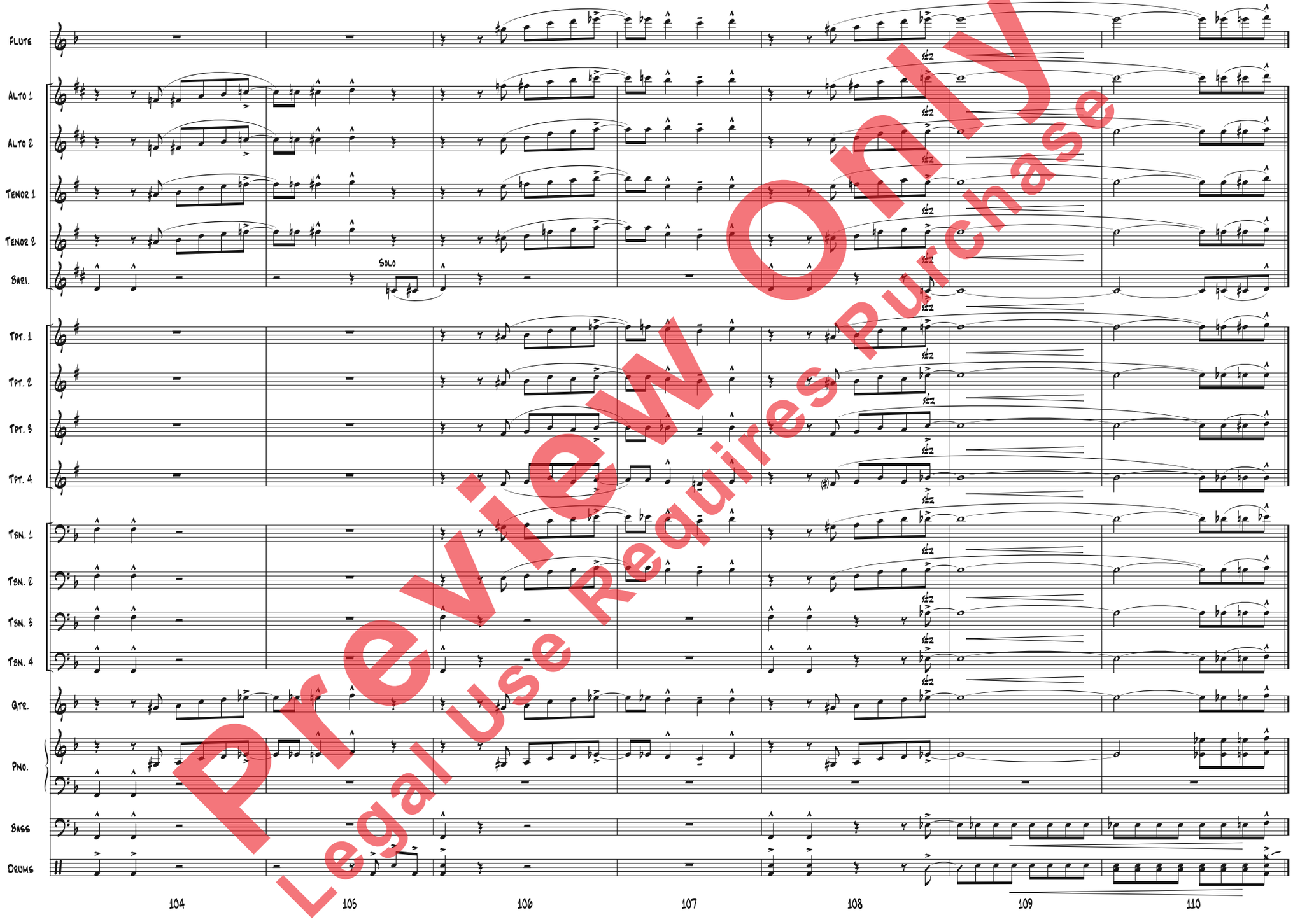

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