

April In Paris

Words by E.Y. HARBURG

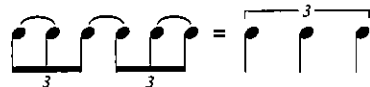
Music By VERNON DUKE

Arranged by MICHAEL SWEENEY

TEACHING AIDS For The Director:

Make sure your players thoroughly understand the concept of "swing 8th notes" before playing this arrangement. The Unison Patterns will be helpful in reinforcing the swing style as well as preparing them for characteristic rhythms in this arrangement. Strive for a uniform legato style of tonguing using a "du" articulation. Short notes should be articulated as "dot".

This arrangement is scored using thick harmonies that are voiced closely together. Be sure to rehearse the ensemble sections very slowly at first while the players listen carefully to their own pitches and how they relate to the ensemble. In addition, this is an excellent piece for teaching quarter note triplets (Unison Pattern A). All notes in these triplet groups should be played evenly. To help your players visualize this pattern, subdivide the beat as follows:



Unison Patterns

(A) RELAXED SWING (♩ = 112) (♩ = ♩♩)

Guitar (Optional)

Piano

Bass (Optional)

The written solo at meas. 21 may be played one of several ways; 1) Trombone solo 2) Trumpet solo 3) Trombone or Trumpet soli or 4) Brass soli. Similarly, the solo sections at meas. 37 and meas. 45 may be performed using a soloist or the entire section.

Throughout this arrangement, the lowest note of the Left Hand in the Piano part duplicates the Bass part and should be played lightly or not at all if a Bass player is present.

For an authentic Basie-style performance, have someone in the band shout "one more time" when you finish the arrangement. Then play meas. 61 to the end after the drummer gives 2 beats of triplets on the toms as a count off.

