YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Stompin' at the Savoy

Music by BENNY GOODMAN, CHICK WEBB and EDGAR SAMPSON
Lyric by ANDY RAZAF
Arranged by MIKE LEWIS

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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 (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone Treble Clef (Doubles 1st Trombone)
2nd Baritone Treble Clef (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

"Stompin' at the Savoy" features the bass as the melodic instrument. Although the acoustic or upright bass will sound more traditional for this swing chart, an electric bass will work fine as well. I suggest that if the bassist is playing an electric bass, take some time to work with the tone controls of the instrument and the amp to achieve a sound that is similar to the acoustic bass. Begin with all the tone settings at the midpoint and then adjust the tone of the pickups to imitate the round, warm sound of the acoustic bass; then work with the amp tone controls to do the same. I also suggest listening to an example of an acoustic bass as a model.

The ensemble intro is played fortissimo; then the saxes should back off the volume immediately in measure 5. The blend of the saxes is critical behind the bass melody, so direct the sax section to listen critically to each other and to bring out slightly any moving parts. Be sure that the section releases together too.

The bass melody should be played with a slight swing feel. The tremolo for the piano in measures 13 and 14 should be played at a medium speed—not as fast as a trill and yet not too slow—kind of a rolling sound.

Remind the brass section that the pickups into measure 15 are unison, so don't overblow. The bridge section for the brass at measure 15 is overall legato. As a general jazz concept rule, when playing two or more eighth notes, the last eighth note is short. Direct all wind players to play the rooftop accents (𝅽) detached but not staccato; think "daht."

At measure 32, the ensemble has an easy syncopation on beat 4. The tendency is to rush into this rhythm, so caution the players to relax and wait. These four measures act as a send-off for the tenor sax soloist, so direct the students to play a slight crescendo during the eighth notes in measure 34 and as this pattern occurs elsewhere. Remind the students about the rooftop accents behind the tenor sax and piano solos. I suggest the soloists learn the melody first. Next, learn the written solo and then practice playing the chord roots to hear the chord progression. This will help them with the melodic and harmonic sound of their solos.

For the piano player, I recommend experimenting with some simple comping patterns to embellish the written part. The drummer will contrast the hi-hat behind the bass melody to a driving swing feel with the ride cymbal whenever the bass behins to walk with quarter notes. The guitar has either written notes or traditional comping in the style of Basie guitarist Freddie Green. Slash marks indicate comping using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use medium-thickness picks, which will give the sound a bright acoustic quality, and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes, trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. Don't strum from the wrist or fingers because playing in such a way tends to sound forced and tends to drag instead of propelling the rhythm. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

—Mike Lewis

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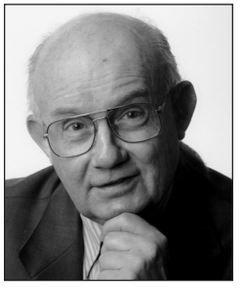

Mike Lewis

Mike Lewis has been a freelance arranger/composer for many years. Starting with the "Jackie Gleason TV Variety Show" as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
JEM05007C

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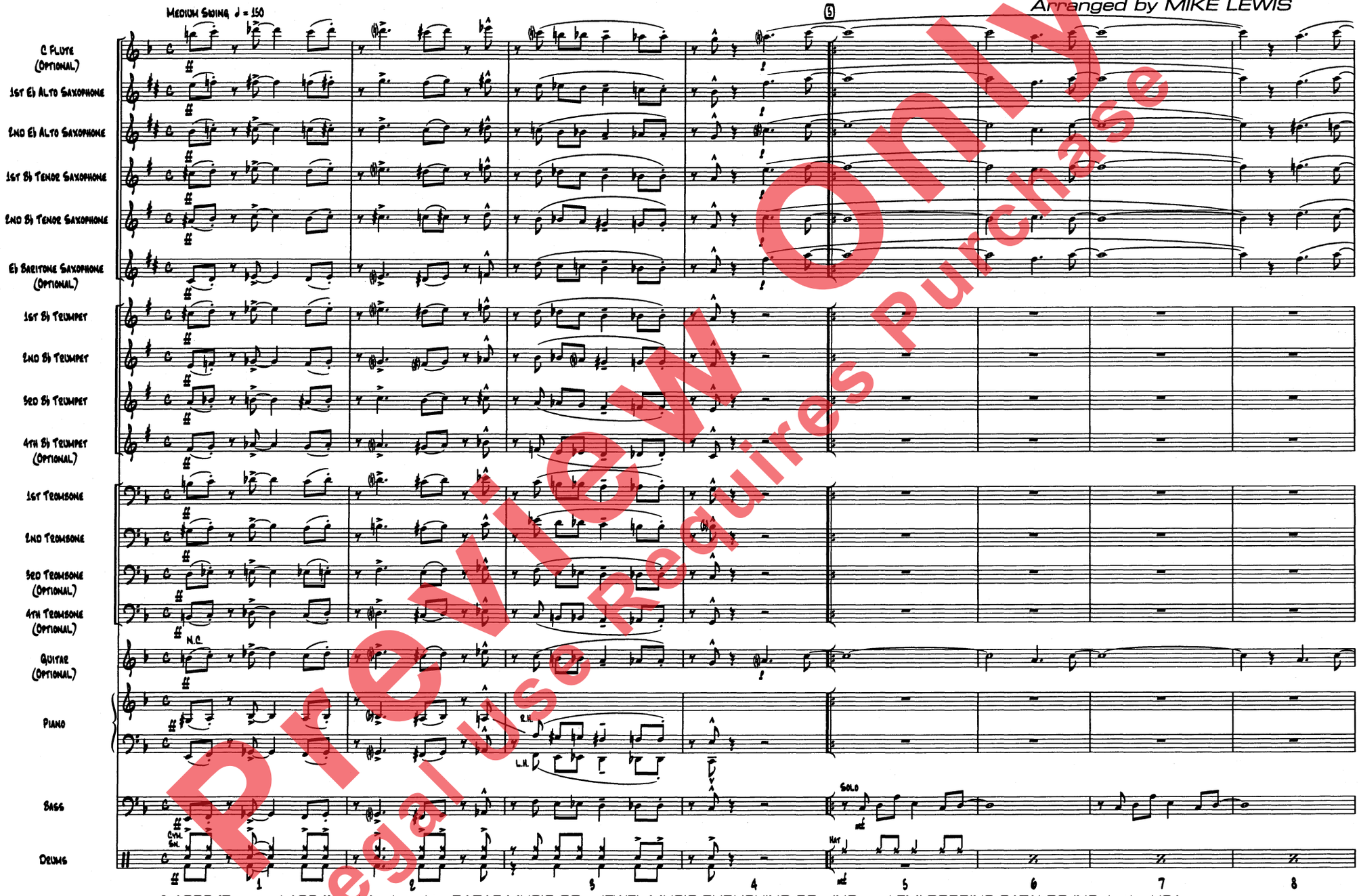

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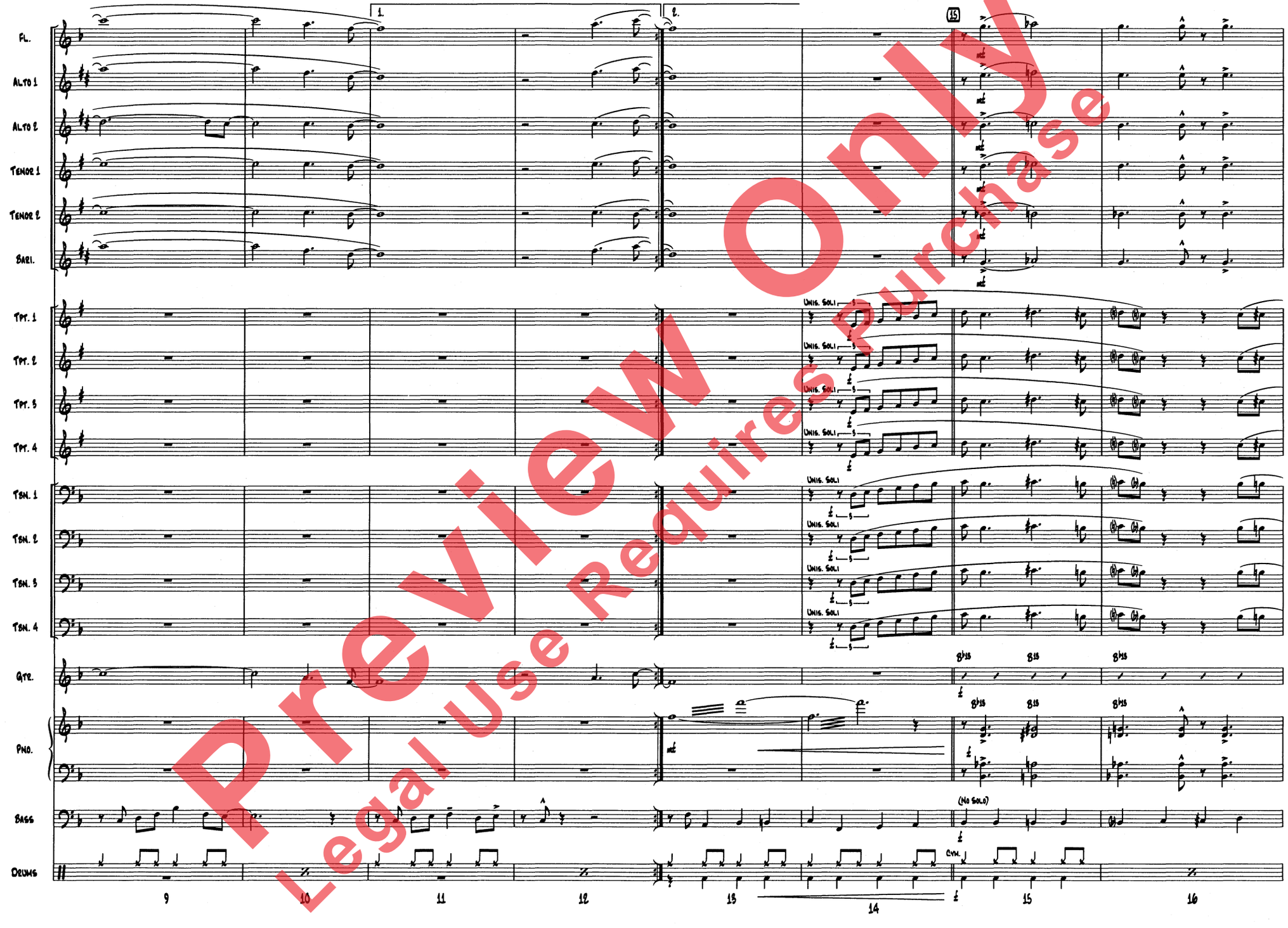

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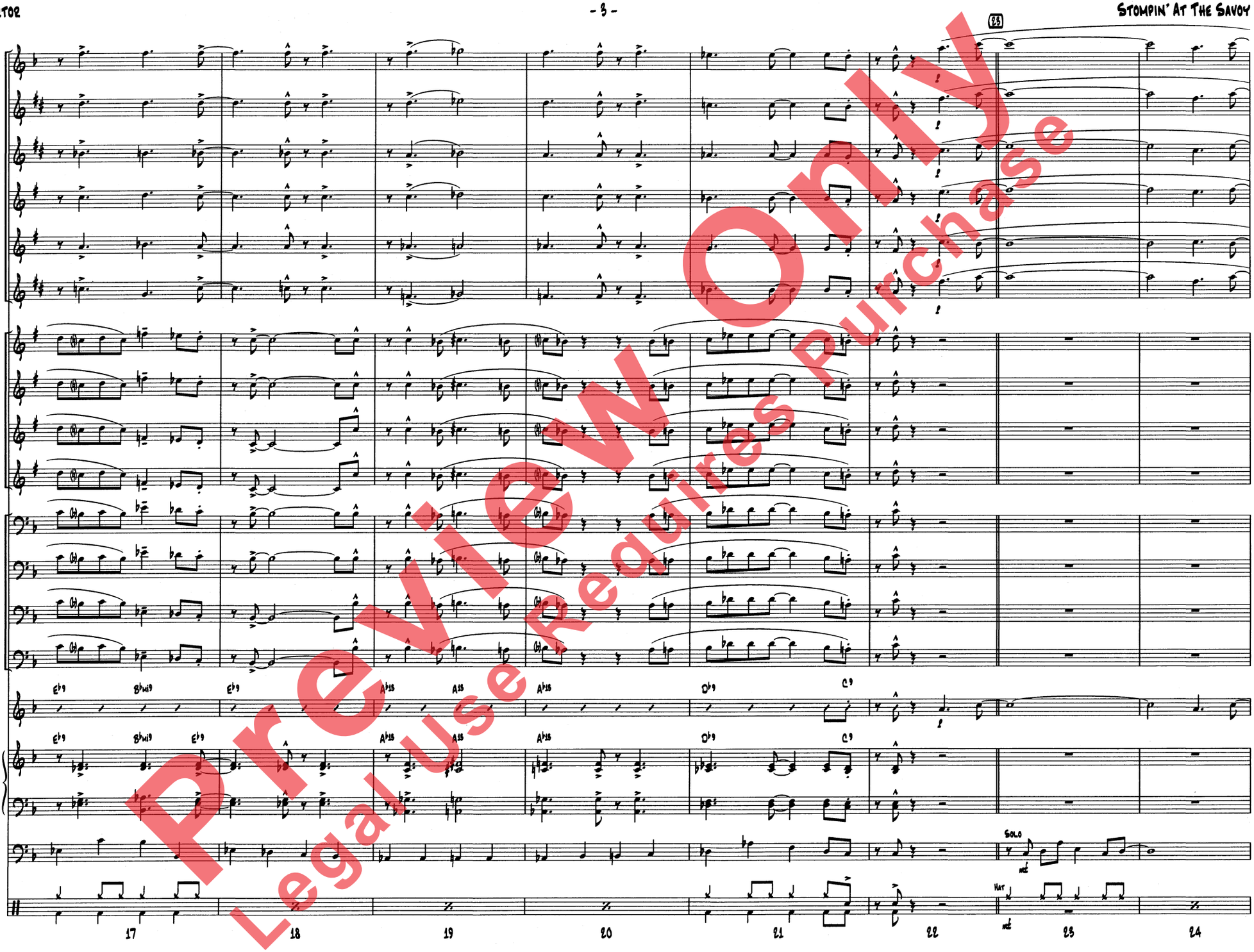

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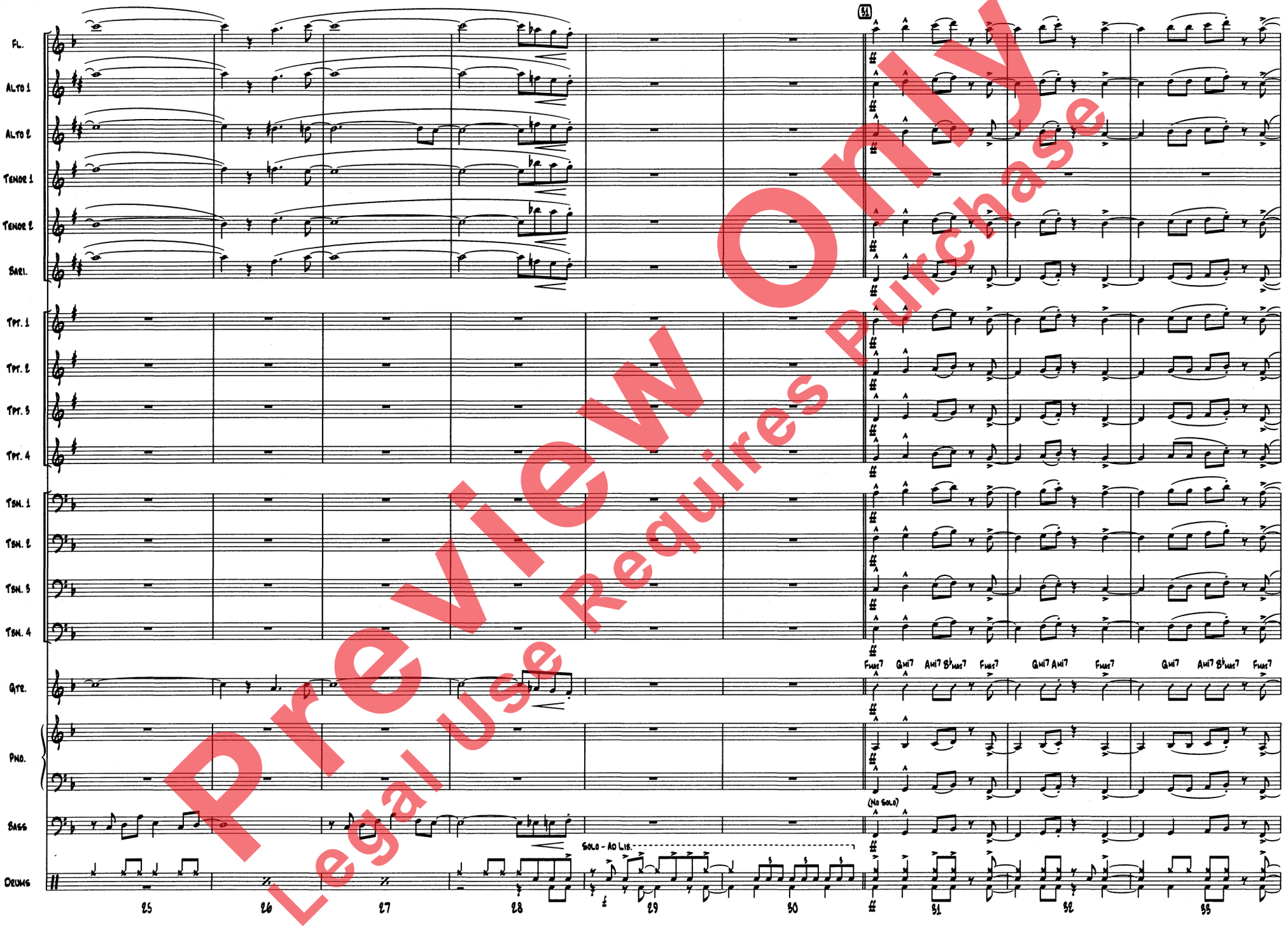

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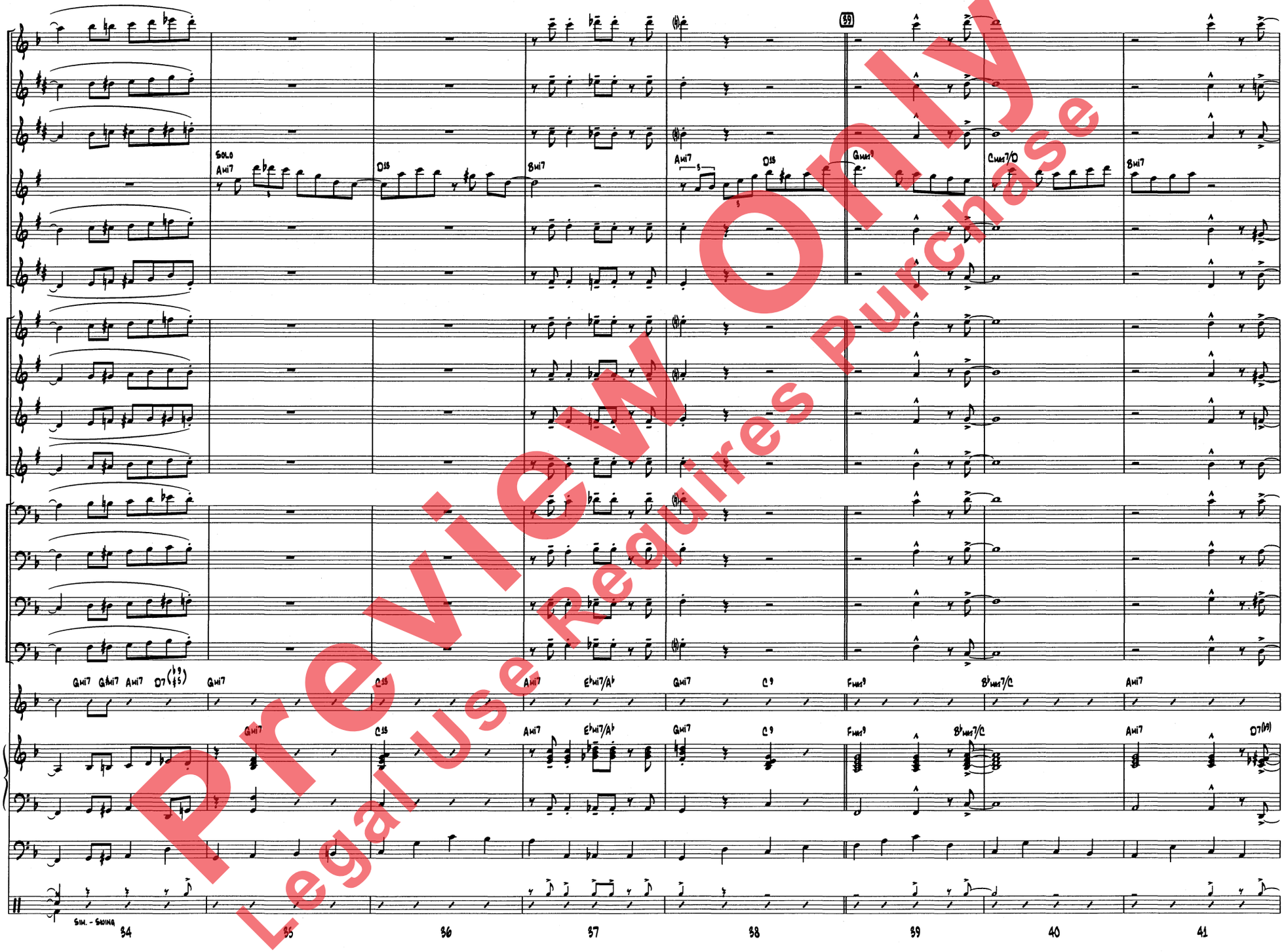

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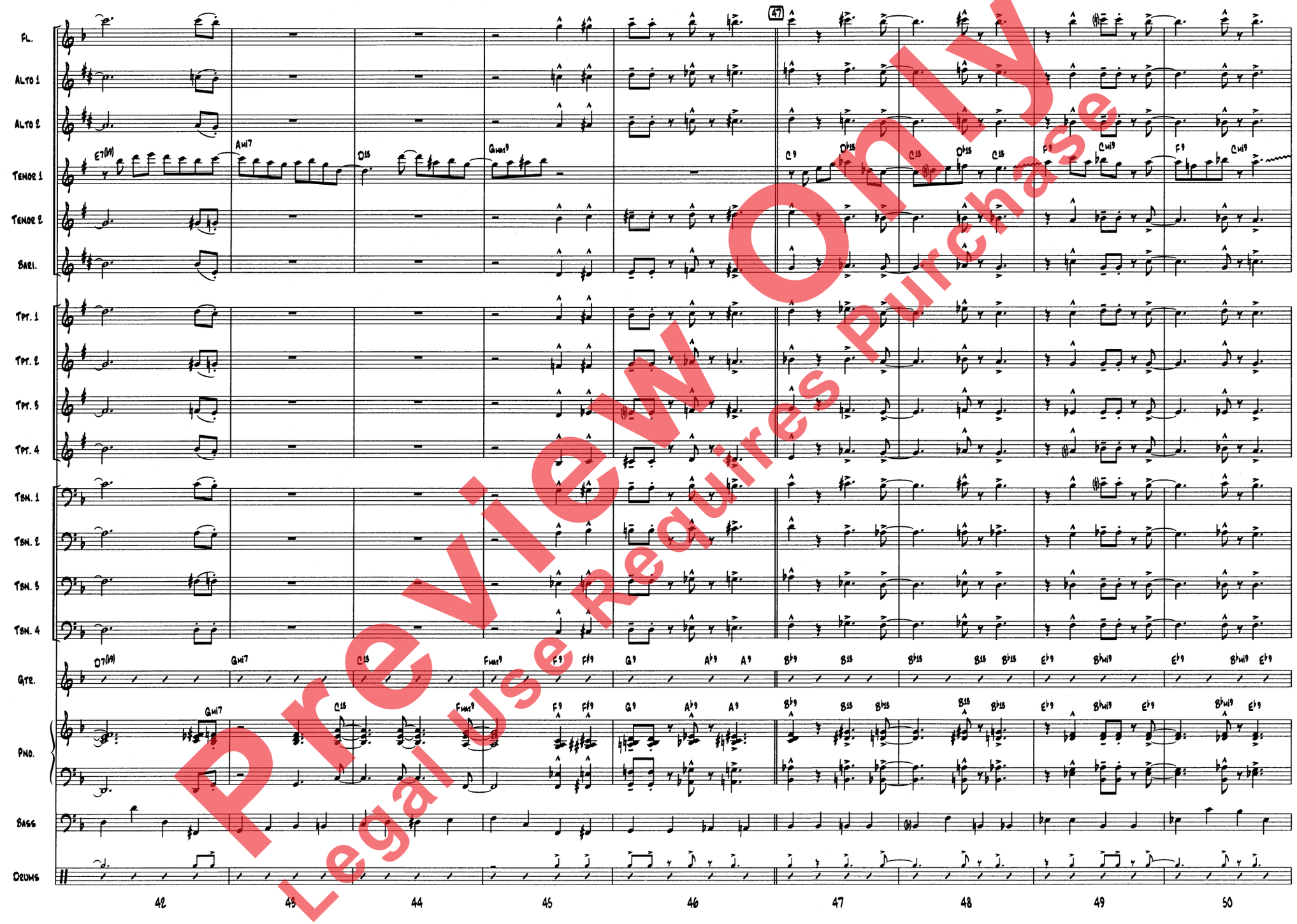

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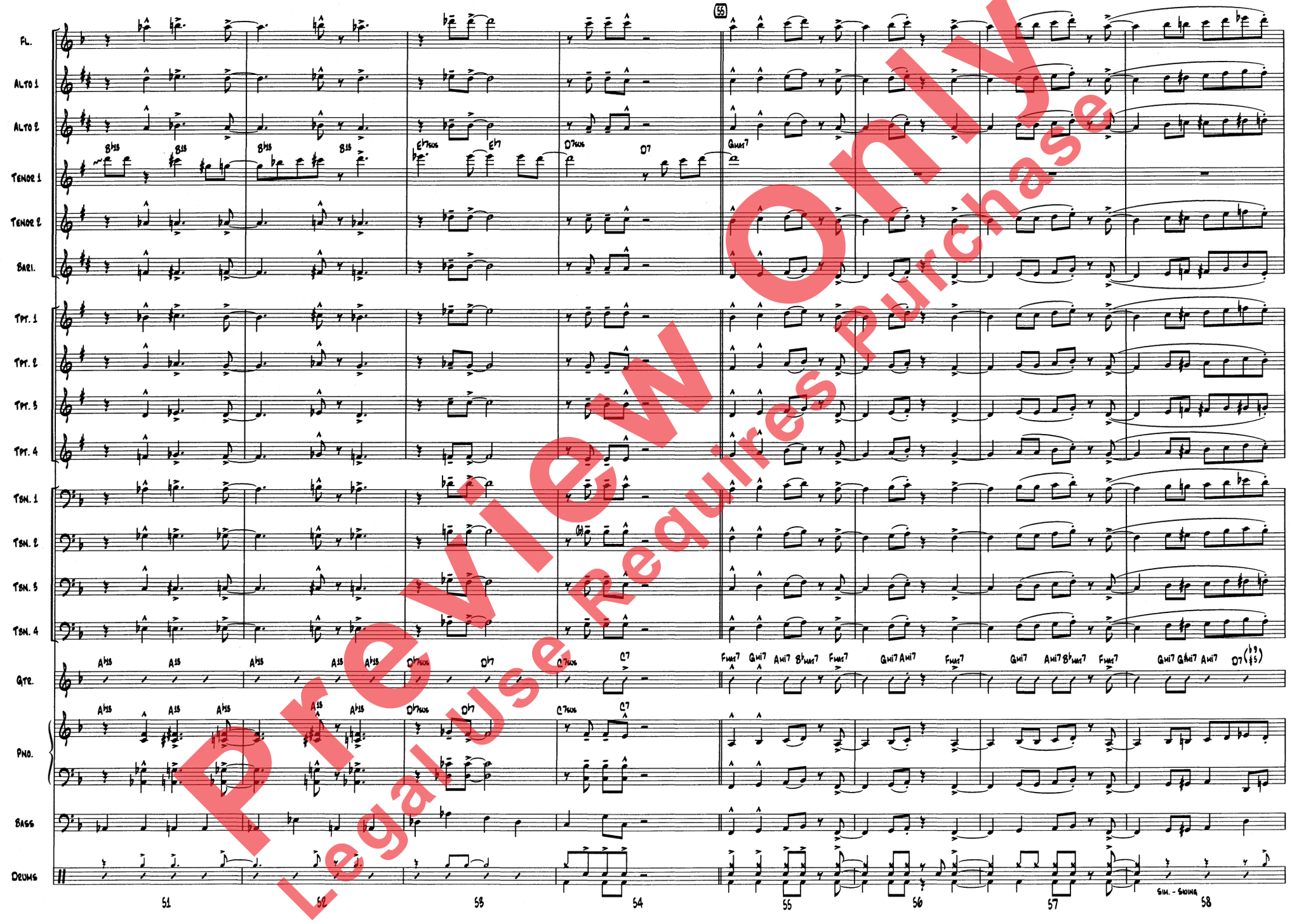

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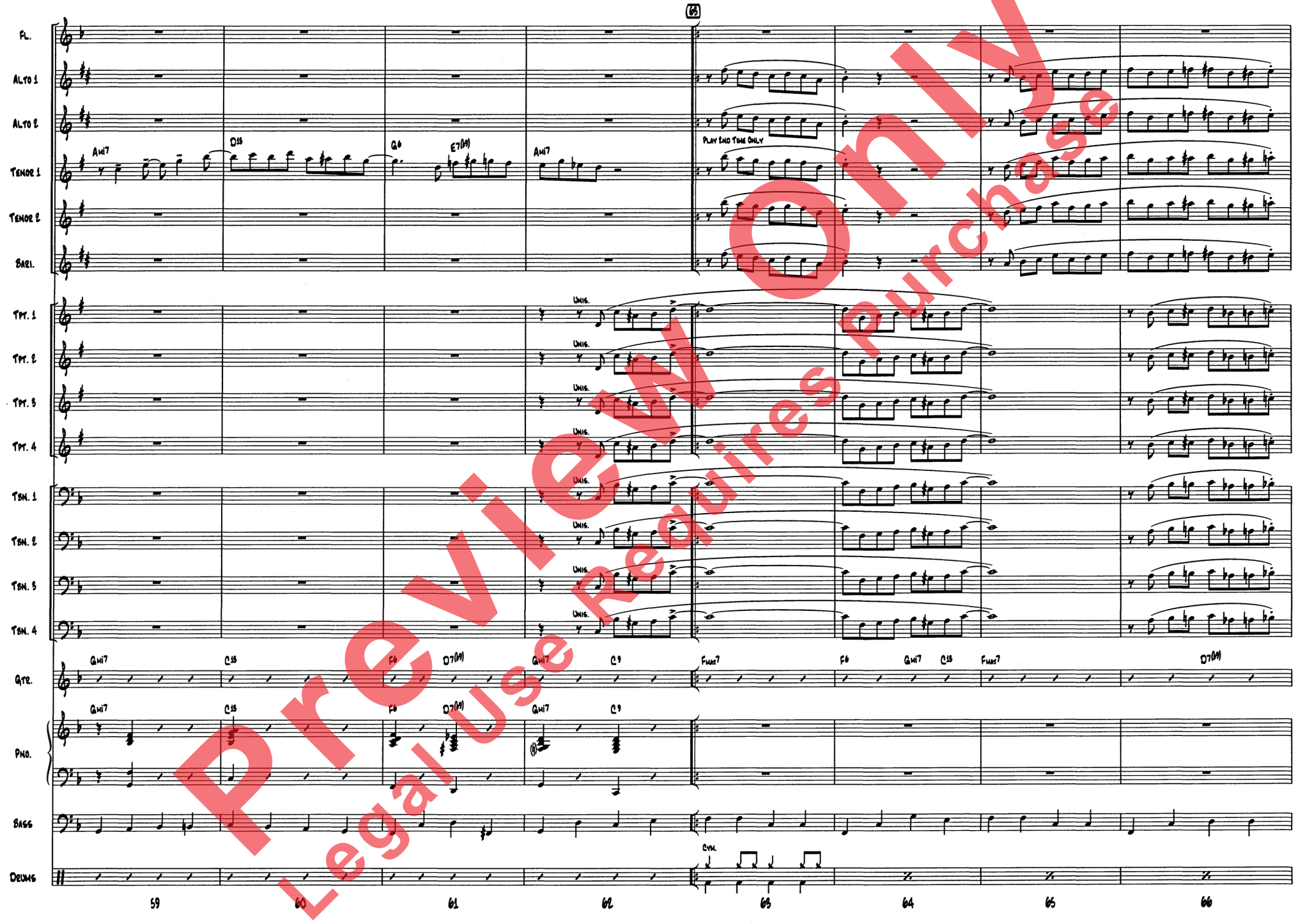

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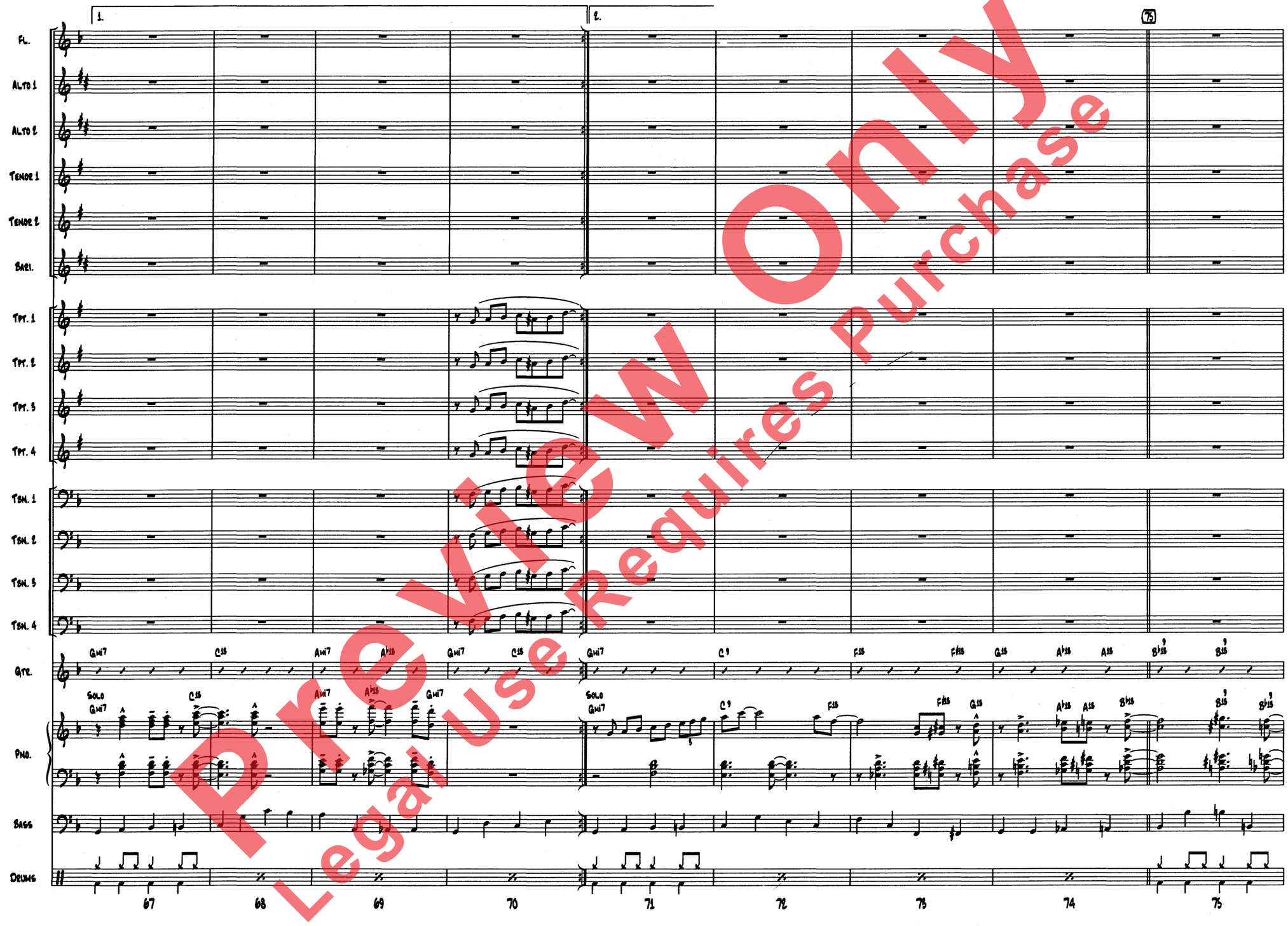

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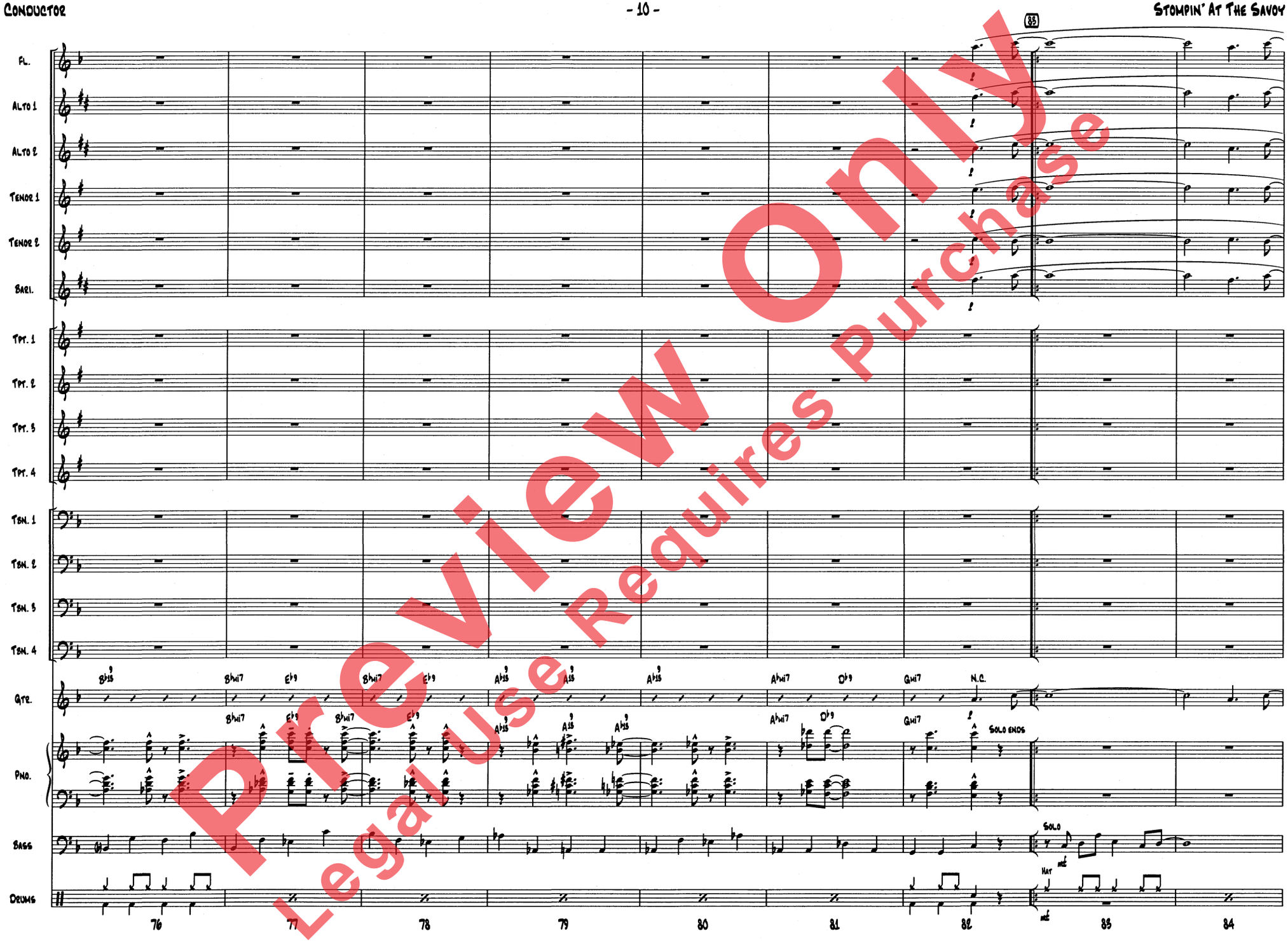

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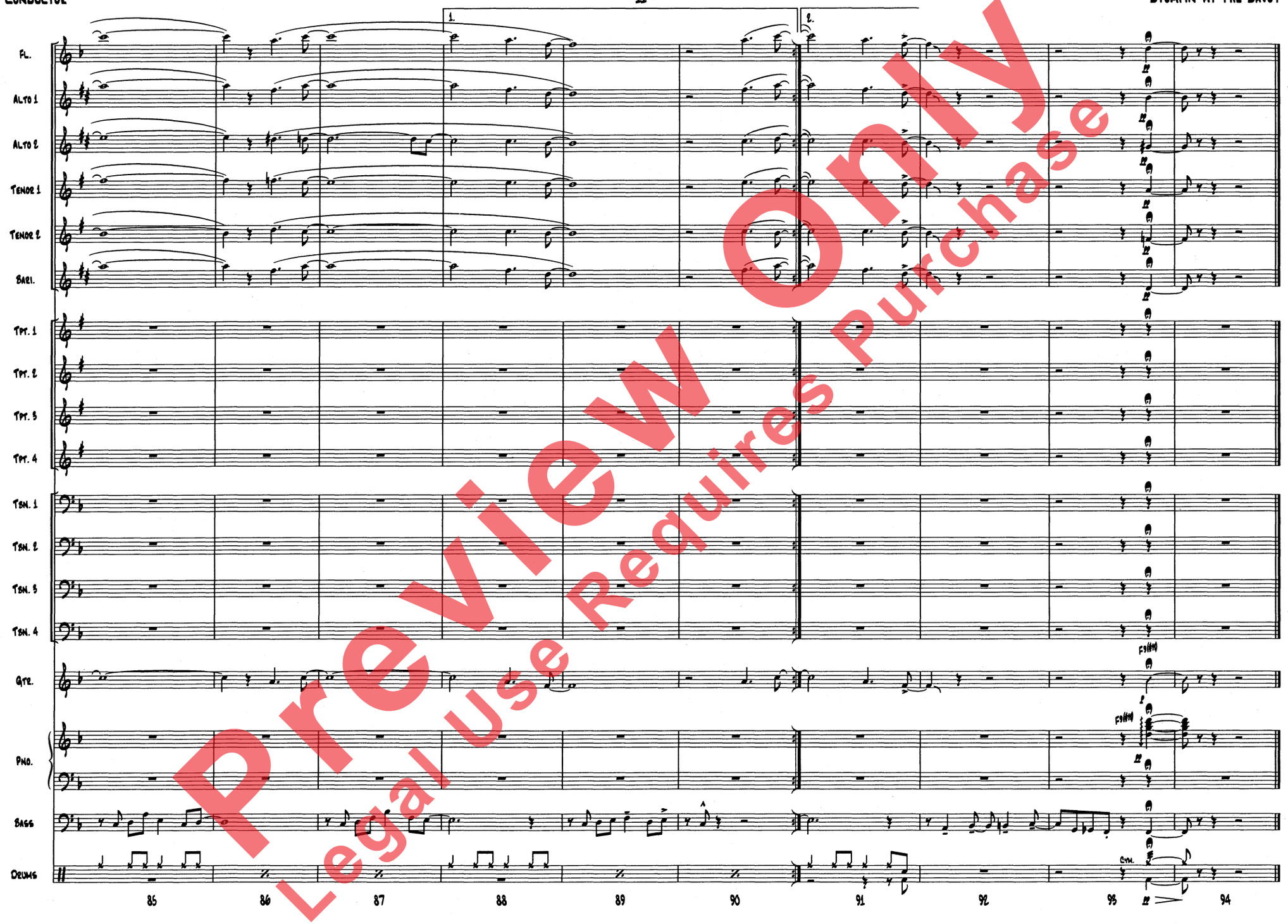

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