

JAZZ BAND SERIES



Body and Soul

Words by EDWARD HEYMAN, ROBERT SOUR and FRANK EYTON

Music by JOHN GREEN

Arranged by MATT HARRIS

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet (Flugelhorn)	Piano
2nd B♭ Trumpet (Flugelhorn)	Bass
3rd B♭ Trumpet (Flugelhorn)	Drums (Triangle)
4th B♭ Trumpet (Flugelhorn)	

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

This is not a technically difficult chart to play; however, it does have a few challenges. Balance and intonation are critical to extracting the beauty and subtlety in the harmonies with the melody. Many tight and close chord voicings occur in various sections, requiring all wind players to carefully listen to each other, their section, and the entire ensemble. That sounds easy to do, but some dissonant intervals will offer a challenge to make the chord voicing effective. I suggest taking a moment in those places in the chart to identify and isolate a complex chord in a section to demonstrate the need for accurate intonation. Listening is always the key!

I wrote what is often referred to as the “Coltrane” melody and chords in m. 9, m. 17, and m. 33. This distinctive melody and chord progression provides for a little more chromaticism in the melody and the harmony. I think this offers an interesting twist in this wonderful “Body and Soul” melody. These measures may sound a bit different from the original melody; if you check out the John Coltrane version, you will hear the connection and how it fits into this arrangement. Check it out—it’s classic Coltrane!

For the rhythm section, your job is to provide a steady pulse and to phrase up and down with the horn sections. By that I mean to listen to the horn voicings and blend with them both rhythmically and harmonically. Overall, simplicity is the key. Don’t try to add too much, since this chart has plenty of harmonic texture. Guitar and piano players should listen to each other to blend and try to play as *legato* as possible throughout. Also, try to avoid too much comping—again, keep it simple. For the guitar lines with horns, blend and match the phrasing.

For the soloist, I encourage you to improvise your own solo. There are countless recordings of “Body and Soul” by instrumentalists and vocalists, including many by the legends of jazz. Listen and learn from these recordings. I suggest using ideas and licks you hear from classic recordings in your own solos; that is how we all learn to improvise. The written solo is a starting point and a reference for the soloist. Keep in mind that it’s always good to paraphrase the melody in any solo, especially this wonderful song. It’s unnecessary to play a ton of notes—keep it simple and melodic.

Please enjoy!

—Matt Harris



**Matt
Harris**

Matt Harris graduated with a BM from the University of Miami and a MM from the Eastman School of Music. He moved to Los Angeles after touring, writing, and recording with jazz legends, Maynard Ferguson and Buddy Rich. Matt is co-director of Jazz Studies at California State University, Northridge, and is a current faculty member at Yellowstone and Idyllwild Arts summer jazz camps. He is currently the VP for California Alliance for Jazz (CAJ) and is a National Panelist for Young Arts based in Miami.

He has conducted the Nevada, Oklahoma, Arizona, South Dakota, and Texas all state bands. He has been commissioned to write music from bands spanning the globe, including; Denmark, Germany, New Zealand, Japan, China, Turkey, as well as numerous high schools and Universities in the United States. Matt has played with jazz legends including Bobby Shew, Lanny Morgan, Bob Sheppard, Bob McChesney, Howie Shear, Matt Finders, Rob Lockart, Carl Saunders, Chuck Findley, Tim Ries, Bob Summers, John Pisano, Gregg Bissonette, and Dan Higgins to name a few. He has also played piano and/or written music for some of today’s top jazz vocalists including Karyn Allison, Jackie Allen, Diane Shure, Dena Deroose, Rosana Eckert, Calbria Foti, Kevin Mahogany, Kurt Elling, Marie Carmen Koppel, and many others.

Matt is an active clinician, conductor and composer for high schools, colleges, and professional bands around the world.

CONDUCTOR
436855

BODY AND SOUL

Music by John Green
Words by Edward Heyman,
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Arranged by Matt Harris

BALLAD ♩ = 92-100

1st E♭ ALTO SAXOPHONE

2nd E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2nd B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st B♭ TRUMPET (FLUGELHORN)

2nd B♭ TRUMPET (FLUGELHORN)

3rd B♭ TRUMPET (FLUGELHORN)

4th B♭ TRUMPET (FLUGELHORN)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS (TRIANGLE)

SOLO

TO CLIP MUTE

1 2 3 4 5 6 7

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CONDUCTOR

- 2 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13

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CONDUCTOR 14

- 3 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19

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CONDUCTOR

- 4 -

BODY AND SOUL

22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

20

21

22

23

24

25

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TO HARMON MUTE

TO CUP MUTE

AS WRITTEN

Susp. Cym.

(BRIDGE)

8mi7 E7(9#) E7mi7 A7(9#) D9 E7mi9 A13 D9 E7mi9 A13 D9mi7/A E7mi7/A Dadd9/F# Gmi7 C13 Fmi Bmi7 E7mi9 A13 D9

CONDUCTOR

- 5 -

30

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Legal View Requires Purchase

TO CLIP MUTE

TO CLIP MUTE

TO CLIP MUTE

TO CLIP MUTE

TO CLIP MUTE

(w/ SAXES.)

Gtr9/A A9(#11) F#m7 87 Gm7 C7

F#m9/G G13(#11) C#9/G Cm7/G F#m9/G Abm7 D7 Bbm9/C Am9/B Abm9/Bb Gtr9/A A9(#11) F#m7 87 Gm7 C7

SUPR. CYM.

26 27 28 29 30 31

CONDUCTOR

- 6 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37

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Chord symbols: G^b13, F[#]13, E^b13, A13, E^b11, C[#]11, C^b11(b9), F7(#9), B^b17, E^b7(#11), E^b17, A^b7(#5), N.C.

(39) TENOR SOLO

-7-

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

38

39

40

41

42

43

CONDUCTOR

(47) - 8 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

44 45 46 47 48 49

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CONDUCTOR

- 9 -

55

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

50

51

52

53

54

55

Legal Use Requires Purchase

Chord symbols: Gm11, F#m7, B7, Abmaj9/Bb, F#G#, Amaj9(9#)/G, G7(9#), Cm7, F#m(9#), F#m7, Bb13(9#), Eb9, F#m11, B13, Ebm7.

Chord symbols: Fm11, Em7, A7, Gbmaj9/Ab, E/C#, Gbmaj9(9#)/F, F7(9#), Bbm7, Eb13(9#), Ebm7, Ab13(9#), Db9, Em11, A13, Dbm7, Em7.

(Bridge)

CONDUCTOR

- 10 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60 61

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CONDUCTOR

62

- 11 -

BODY AND SOUL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO AS WRITTEN

TO TPT. W/CLIP MUTE

TO CLIP MUTE

AS WRITTEN

(LAST 17)

62 63 64 65 66 67

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BODY AND SOUL

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