

JAZZ BAND SERIES



Belwin JAZZ

a division of Alfred

BOPLICITY

CLEO HENRY

Arranged by **LES HOOPER**

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone

2nd E $\flat$ Alto Saxophone

1st B $\flat$ Tenor Saxophone

2nd B $\flat$ Tenor Saxophone

E $\flat$ Baritone Saxophone

1st B $\flat$ Trumpet

2nd B $\flat$ Trumpet

3rd B $\flat$ Trumpet

4th B $\flat$ Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

Piano

Bass

Drums

Optional Alternate Parts

C Flute (Optional)

Tuba (Optional)

Horn in F

(Doubles 1st Trombone)

1st Baritone T.C.

(Doubles 1st Trombone)

2nd Baritone T.C.

(Doubles 2nd Trombone)

3rd Baritone T.C.

(Doubles 3rd Trombone)



BOPLICITY

CLEO HENRY
Arranged by LES HOOPER

NOTES TO THE CONDUCTOR

“Boplicity” is right out of the “cool school” of the 1950s. The attitude should be laid-back and relaxed but not dragging. The ensemble should have a sense of a small group because the harmony is often close voicings, which produces a more intimate sound and texture. Blend is critical in this chart. Ask the band to focus their listening on not only each other but also on their section and the entire ensemble. Another critical area is articulation. Because of the intimate texture, no particular voice should stand out; therefore, provide clear direction to your lead players so they may demonstrate to their sections. One rhythm that is often played incorrectly and/or rushed is the quarter-note triplet. Keep the triplets even and relaxed; this goes for the eighth-note triplets as well.

In the 1950s, jazz was more economical because space was considered a good thing rather than a lack of ideas. Often the space allowed the rhythm section to musically poke its head through as a piece of contrast and balance, making the solo more interesting rather than constant and intrusive. Sometimes the one who speaks softly gets more attention.

The solos that are written are typical of this style. Soloists should try to achieve a level of relaxed playing but with coolness; think relaxed but not dragging. I suggest first learning the melody either from the chart itself or from a fake book. After the melody is locked in, the soloist can begin to relax and discover how the written solo fits over the melody and the chord progression. Then he or she can begin to improvise by embellishing the melody and the written solo. Keep in mind that in an improvised solo, it is always valid to simply play the melody.

Another feature of this style is overall volume, which is not overdone. The volume should fall somewhere between a mezzo piano and a mezzo forte. This controlled volume and overall jazz style will provide a valuable education for young people, who have mostly heard loud and driving jazz in the 1990s and 2000s.

—Les Hooper

CONDUCTOR
JEM04024C

BOPLICITY

By CLEO HENRY
Arranged by LES HOOPER

RELAXED, COOL SWING ♩ = 135

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

10

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

10 11 12 13 14 15 16 17

CHORDS WRITTEN ON PAGE 7

CHORDS: Gmi7, Ami7(9), Bbmaj7, C7(b9), Fm7, Gmi7, F, Bbmaj7, Ami7(9), Bbmaj7, Ami7(9), Abmi6, Gbmaj7(b9), Fbmaj7(b9)

CUE: TRP. 4

PLAY

CUE: TRP. 4

PLAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

Chorus

F7(9#)

Bbm7

Bb6

Bbm9

E7(9#)

Bbm9

E7(9#)

E7

Abm7(9#)

Abm9

Gm9

C7(9#)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33

Chorus: F#m9 Am7 Cm9 F7(b9) Bb Am7 Gm7 Am7 Bb Bm7(b9) Cm9 Bm7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

54 55 56 57 58 59 40

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CONDUCTOR

(4) PLAY BACKGROUND 1ST X ONLY
SOLO 1ST TIME

- 6 -

SOPHISTIC

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

Chords: Em7, F#m7, G#m7, A7(b9), Dm7, Am7, D13(b9), G#m7, D/F#, Em7, F#m7, G#m7, A7(b9), Dm7(b9)

Chords: Am7, Bm7, C#m7, D7(b9), G#m7, Dm7, G13(b9), C#m7, G/B, Am7, Bm7, C#m7, D7(b9), G#m7(b9)

Chords: G#m7, Am7, Bm7, C7(b9), F#m7, C#m7, F13(b9), Bm7, F/A, G#m7, Am7, Bm7, C#m7, F#m7(b9)

CONDUCTOR

SOPHICITY

49 50 51 52 53 54 55 56

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TEN. 1
TEN. 2
TEN. 3
TEN. 4
GTR.
PNO.
BASS
DRUMS

Chords: Em9, F#m7 Gm7, A13(b9), Dm7, Am7, D7(b9), Gm7, F#m7, Em9, F#m9, Em9, A9sus, Dm7, Am9, Bm7 C#m7, D13(b9), Gm7, Dm7, G7(b9), C#m7, Bm7, Am9, Bm9, Am9, D9sus, Gm7, Gm9, Am7 Bm7, C13(b9), F#m7, C#m7, F7(b9), Bm7, Am7, Gm9, Am9, Gm9, C9sus, F#m7, Dm7 D#m7

49 50 51 52 53 54 55 56

CONDUCTOR

57 58 59 60 61 62 63 64

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

57 58 59 60 61 62 63 64

Am7 Dsus Dsus9 Gsus9 Gsus9 C7 Gm7 C7 Fm7 Fm9 Em9 A9sus9

Dm7 Gsus G9sus9 Cmaj9 Cmaj9 Cmaj7 F7 Cmaj9 F7 Bbm9 Bbm9 Am9 D9sus9

Cm7 F9sus F9sus9 Bbm9 Bbm9 Bbm7 Eb7 Bbm9 Eb7 Abbm9 Abbm9 Gm9 C9sus9

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CONDUCTOR (65) EMI9 F#m7 Gm7 A13(b9) Dm7 Am9 D13(b9) - 9 - Gm7 F#m7 EMI9 F#m7 Gm7 A13(b9) Dm7(b9) SOPHISTRY
ALTO 1 ALTO 2 TENOR 1 TENOR 2 BARI. TPT. 1 TPT. 2 TPT. 3 TPT. 4 TEN. 1 TEN. 2 TEN. 3 TEN. 4 QTR. PNO. BASS DRUMS

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65 66 67 68 69 70 71 72

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

73 74 75 76 77 78 79 80

Chorus 7 (H) Chorus 7 (H) Ams Ams (H) Chorus 7 (H) Chorus 7 (H)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88 89

CONDUCTOR

CODA

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

GTR.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96

SOLO

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

97 98 99 100 101 102

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