Midnight Alley

DOUG BEACH

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (Optional)	1
Baritone Saxophone (Optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (Optional)	1
Trumpet 4 (Optional)	1
Trombone 1	1
Trombone 2 (Optional)	1
Trombone 3 (Optional)	1
Trombone 4 (Optional)	1
Guitar (Optional)	1
Piano	1
Bass	1
Drums	1
Flute (Optional)	1
Clarinet (Optional)	1
Horn in F (Optional)	1
Tuba (Optional)	1

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EDB2502FS

Doug Beach Music

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Doug Beach

Doug Beach is a performer, composer, publisher, educator, arranger, and Grammy Award winner.

At Elmhurst College (IL), where he taught since 1978, he served as director of the acclaimed Elmhurst College Jazz Band and as director of jazz studies. Under his direction, the Jazz Band has made over 30 European tours (twice at the invitation of the U.S. State Department) and has performed in jazz festivals across the world.

Beach is equally well known for his work as a publisher and composer. His company, Doug Beach Music, is one of the world's leading publishers of educational jazz music, and each year since 1995 he has been the recipient of a Plus Award from the American Society of Composers, Authors, and Publishers (ASCAP). In 1996, the Count Basie Orchestra and New York Voices recorded his arrangement of *Cottontail* on a CD that went on to win the Grammy Award for best large jazz ensemble.

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This chart offers a multitude of teaching opportunities. The rhythmic figures used are some of the most basic and important building blocks in the swing feel. Also, the harmony is in a minor key making improvisation more approachable for young players.

All players should closely observe all articulation markings. Singing the melody is a great way to help students gain a grasp of the articulations. The chart opens with just Bass and Hi-hat. The lower horns take the melody going at bar 5. The Saxes take over at bar 13 with the Trombones providing rhythmic backup. The full ensemble continues to build up to the solo section.

The solo section at bar 45 may be opened up. Improvisation should be encouraged, but written solos are provided. Backgrounds may be used as desired.

The full ensemble returns following the solo section. Dynamics are key here! The chart continues to build to the final shout chorus.

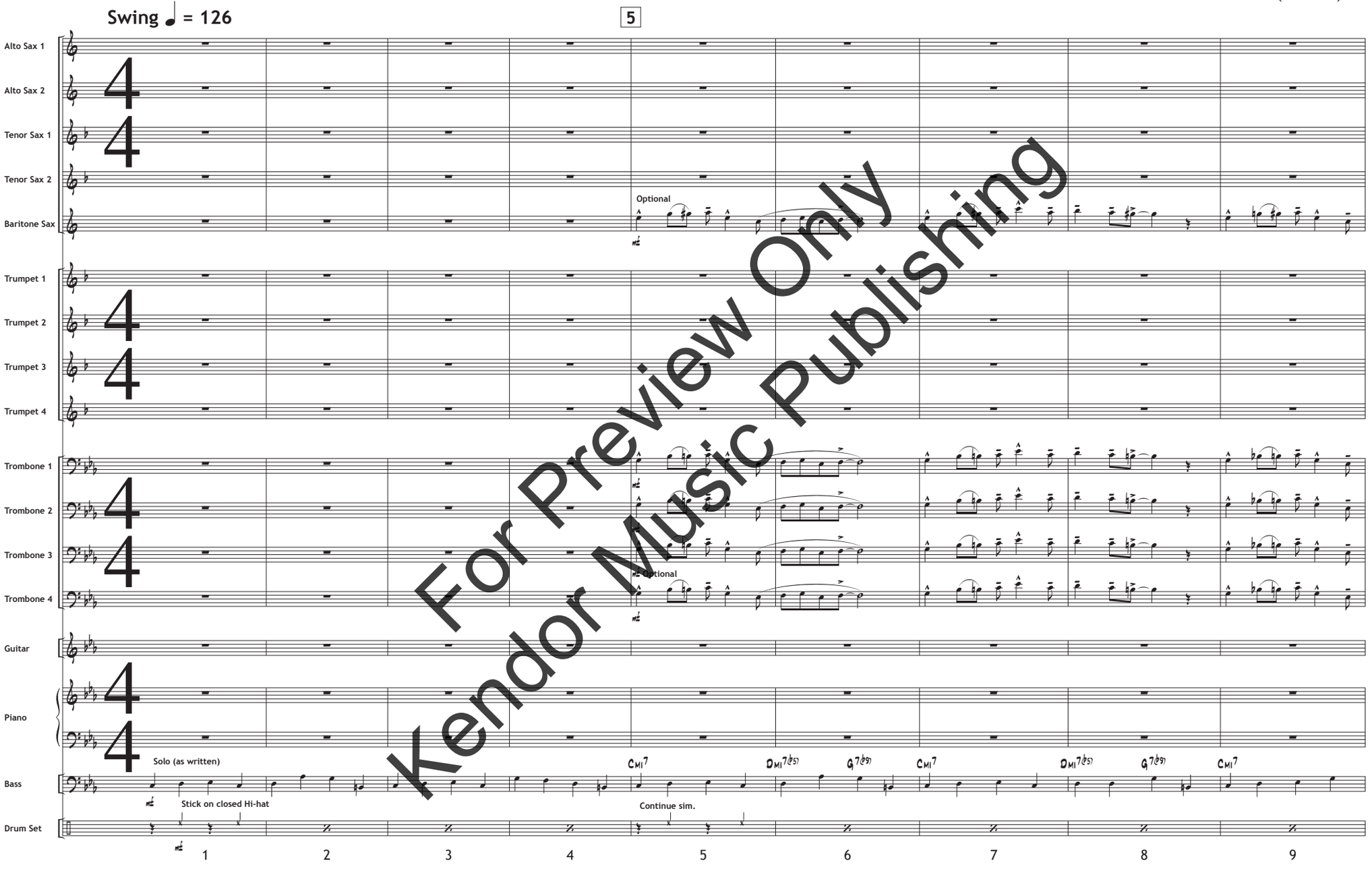
SoloMate
Practice Improvisation

SoloMate recordings are rhythm section only tracks with the changes from the solo section of the chart. Go to kendormusic.com and search the title of this piece.

Midnight Alley

Full Score

DOUG BEACH
(ASCAP)



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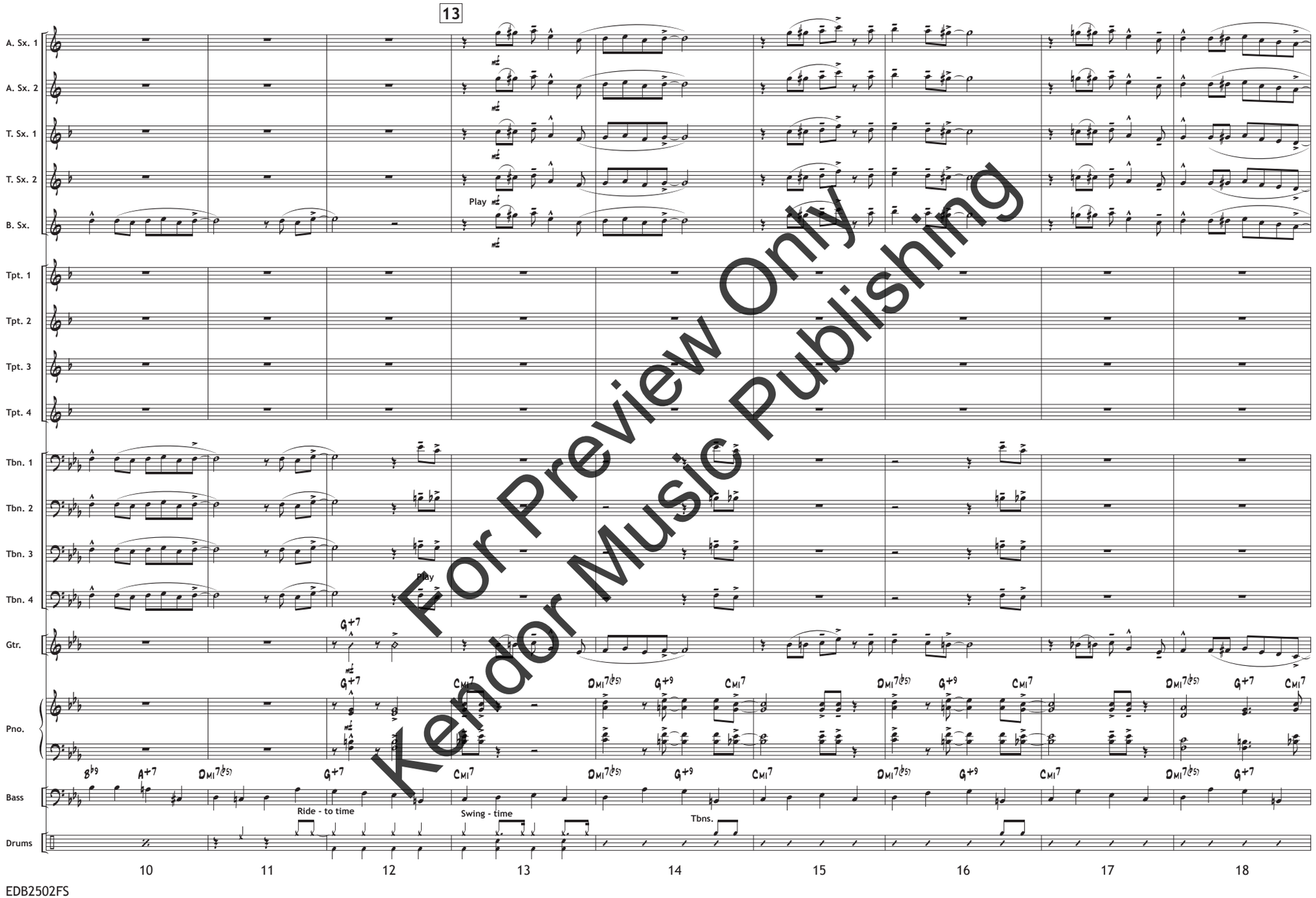

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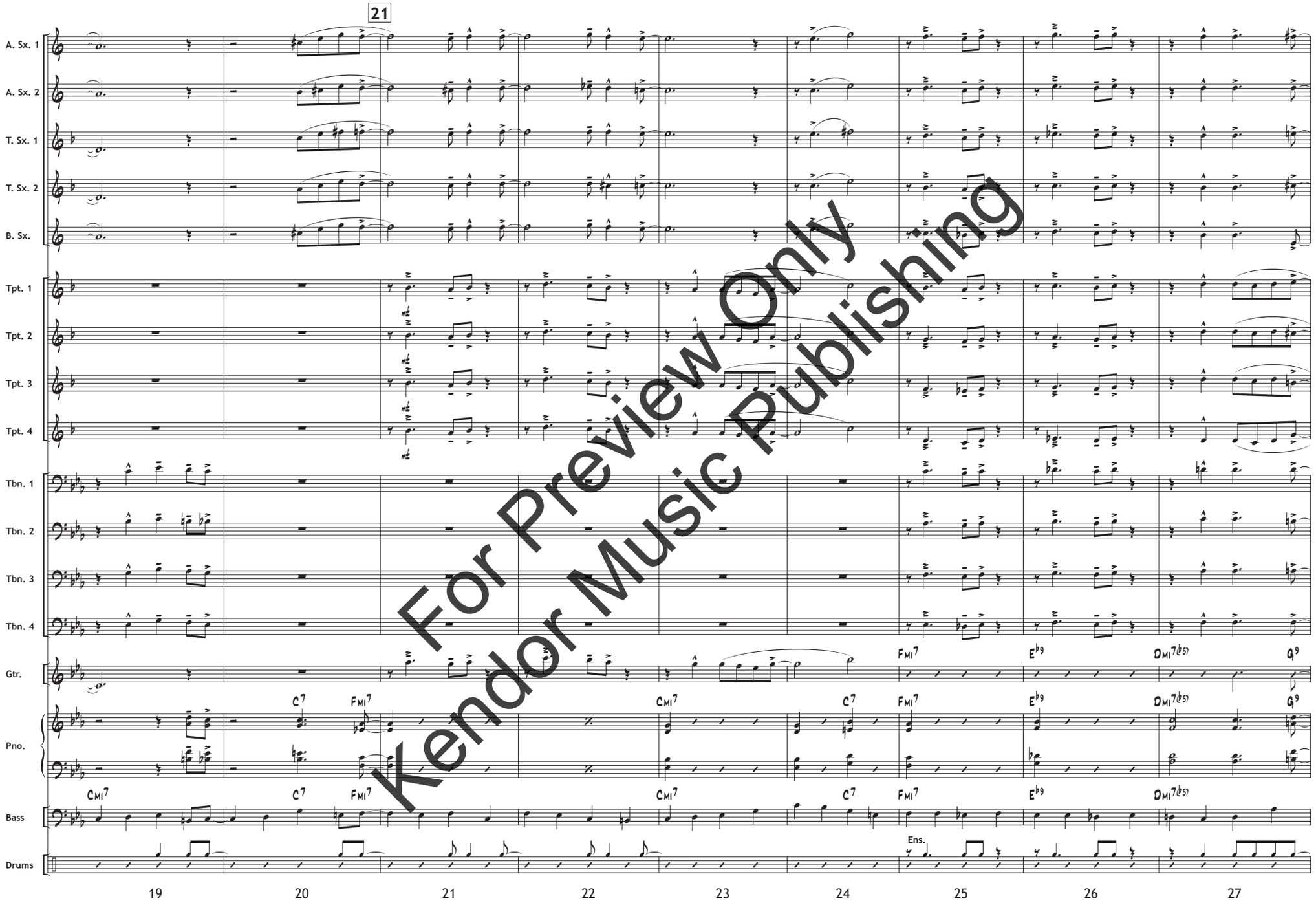

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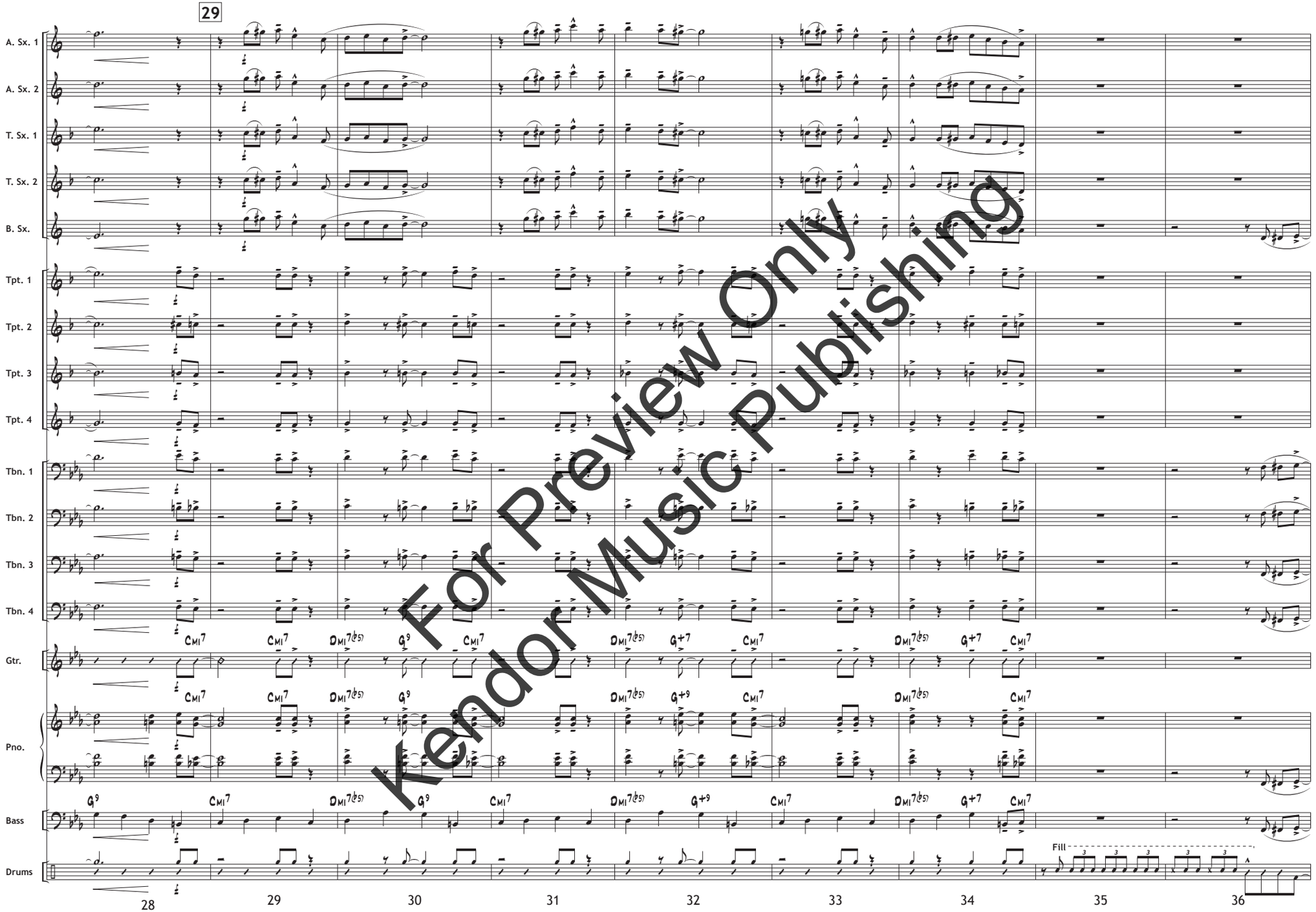

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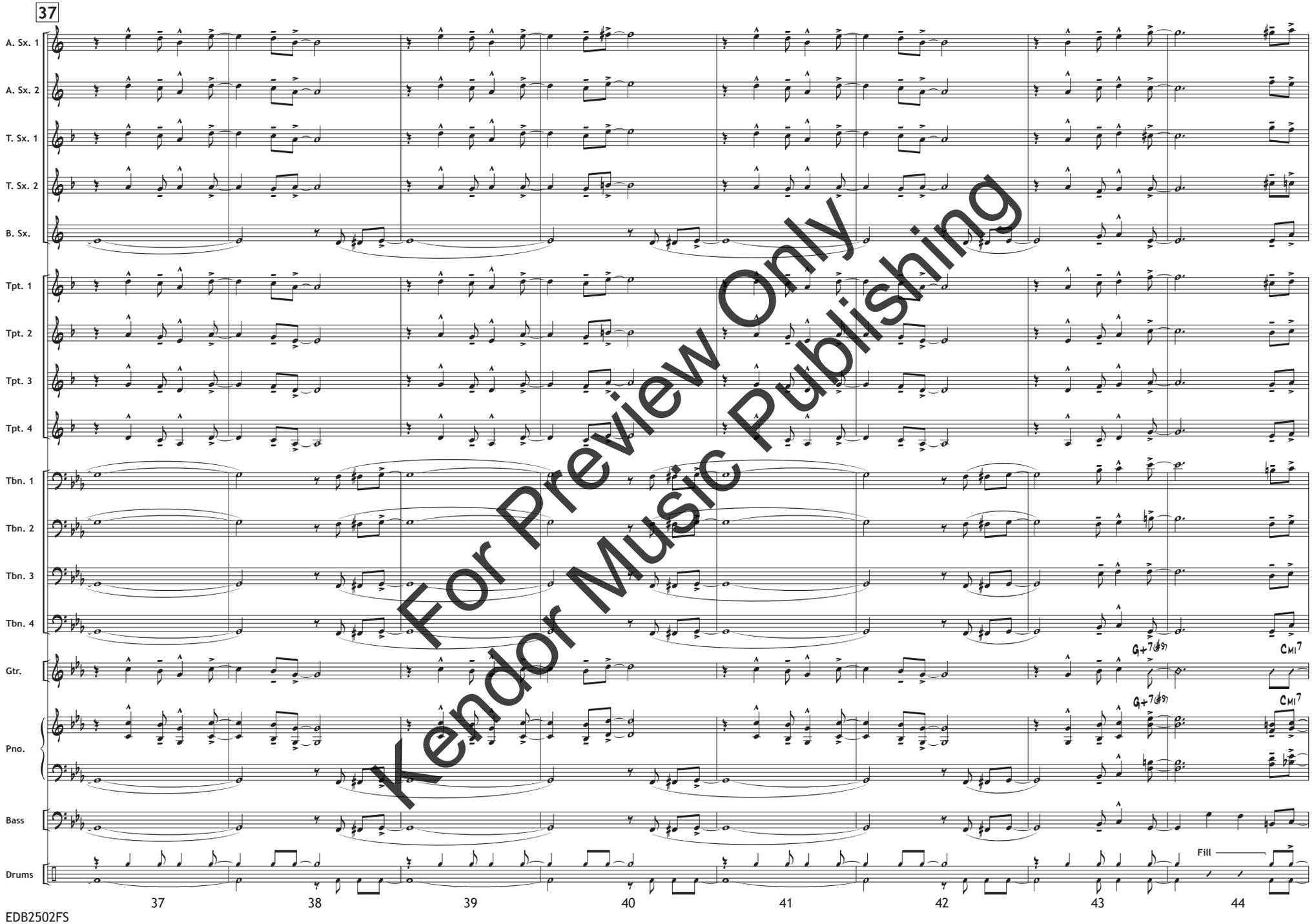

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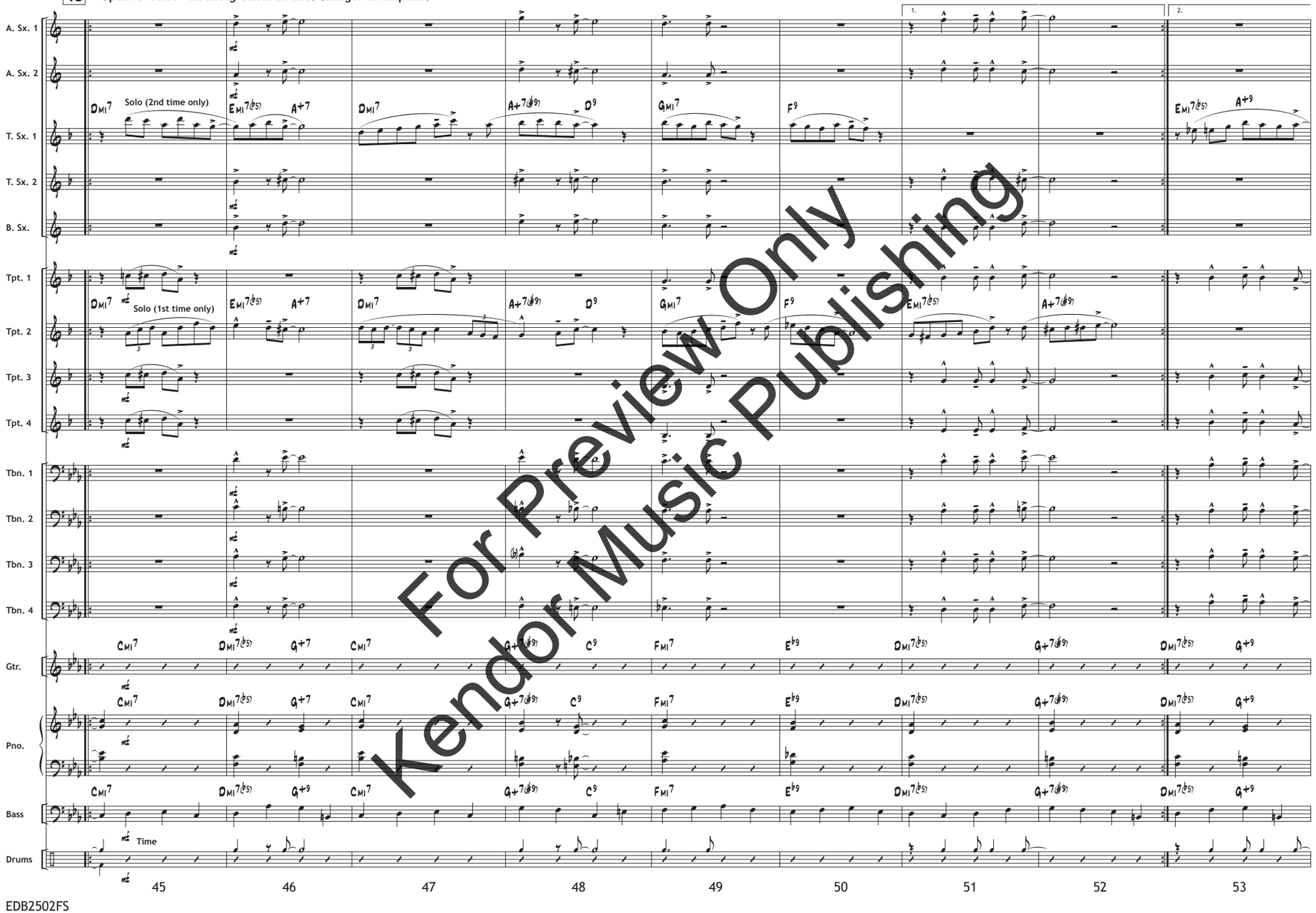

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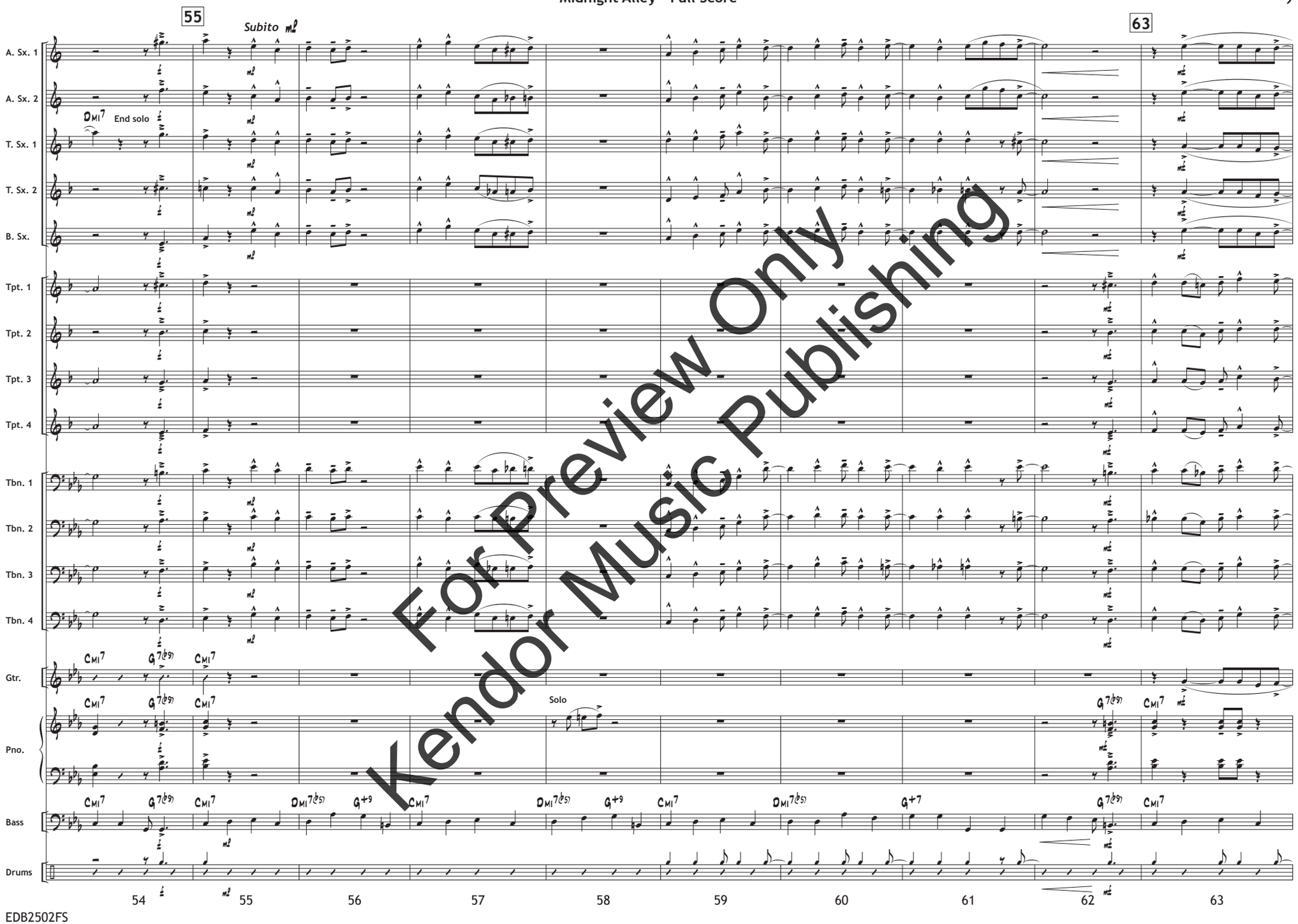

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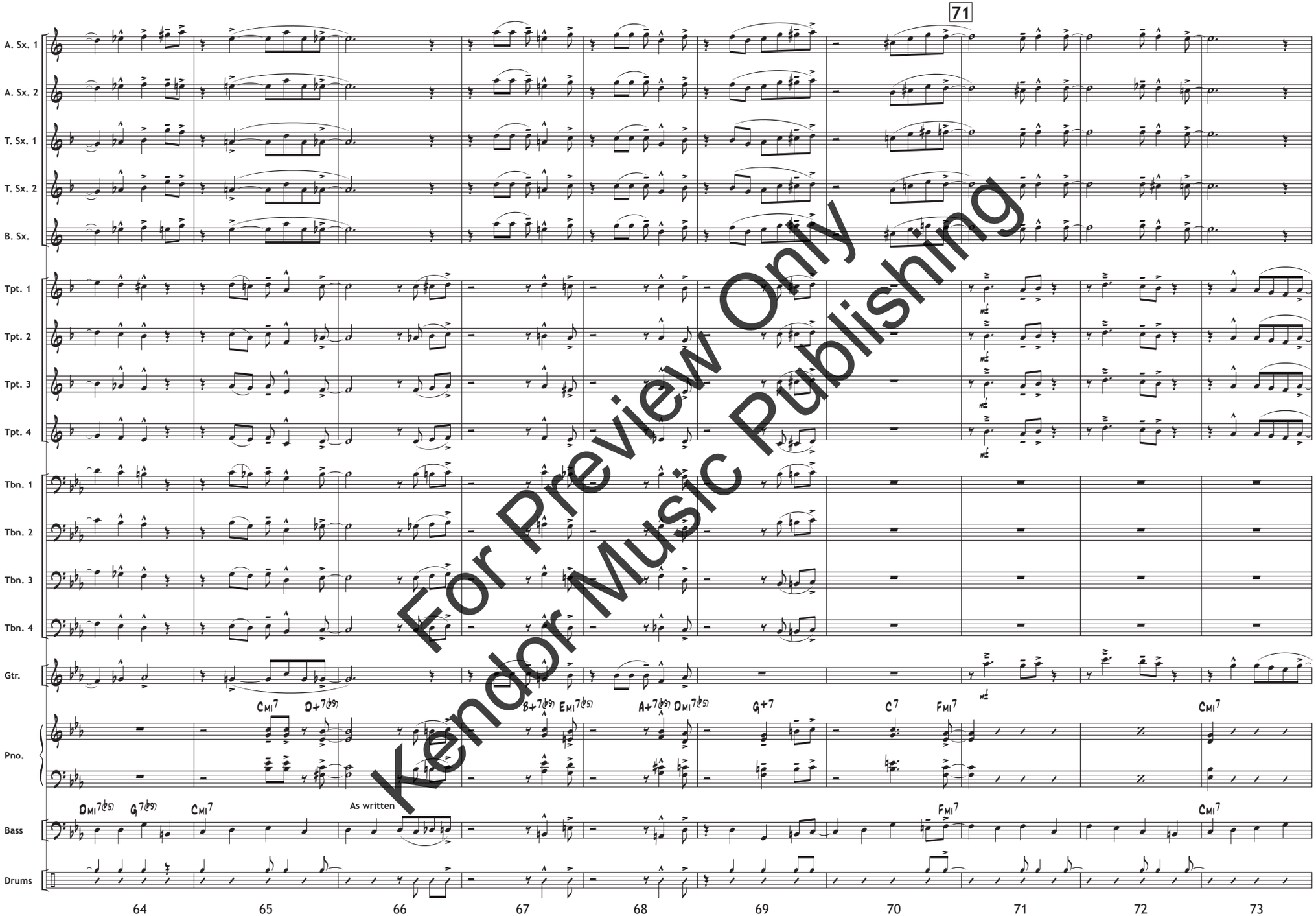

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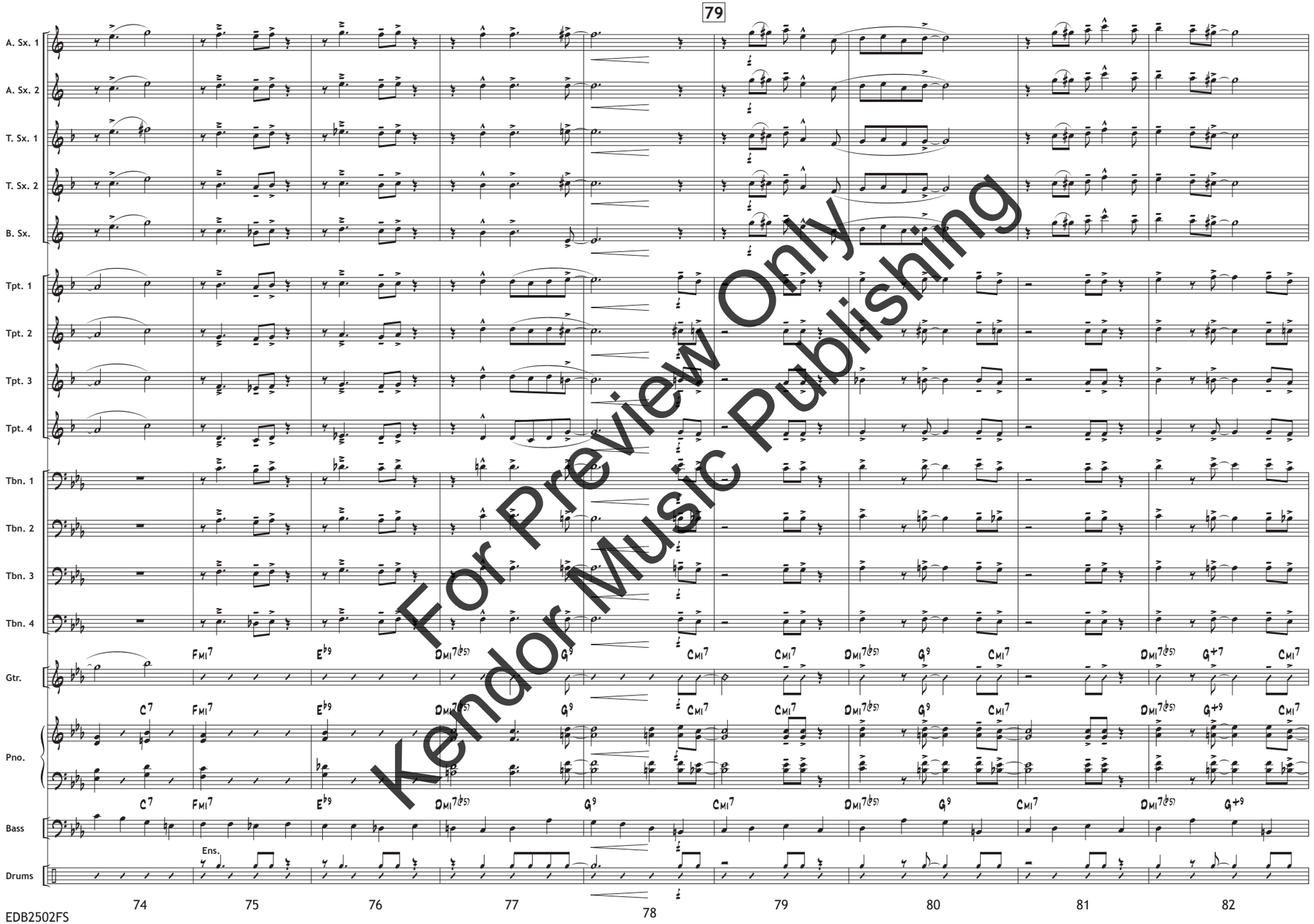

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