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LAZY DOG BLUES

ARRANGED BY JAMES KASS

Difficulty Level: Medium-Easy (2)
Includes *Groove Practice* band exercise,
Jazz Scales, *Jazz Licks* and
Optional Solo for soloists.

INSTRUMENTATION

Alto Sax 1	Trombone 1
Alto Sax 2	Trombone 2 (optional)
Tenor Sax 1	Trombone 3 (optional)
Tenor Sax 2 (optional)	Guitar (optional)
Baritone Sax (optional)	Piano
Trumpet 1	Bass (optional)
Trumpet 2	Drums
Trumpet 3 (optional)	

SOLOS

Chord changes for
all instruments,
Jazz Scales sheet,
Jazz Licks sheet,
Solo transposed for
C, Eb, Bb.

BRASS HIGH RANGE

SOLO CHANGES

Concert Key

DIRECTOR NOTES

Lazy Dog Blues is a medium-tempo jazz blues. Good recordings for student listening would be Maynard Ferguson's *Everybody Loves the Blues*, Count Basie's *One O'Clock Jump*, Woody Herman's *Woodchopper's Ball*, and Duke Ellington's *C Jam Blues*.

ENSEMBLE: Copy the *Groove Practice* exercise for all band members and practice as a warm-up until the swing feel gets locked in. The horns should exaggerate the written articulation in the arrangement, which will add more punch. The three pickup notes in the saxes are exposed, so tight articulation is essential. Bar 30 has a fall-off in the horns. This should be easiest for the trombones, the trumpets can half-valve it and the saxes will need to descend chromatically. It should decrease in volume on the way down. Be sure to emphasize dynamics and the ensemble swell into the first solo.

RHYTHM SECTION: If you have a bass player, have the piano ignore the bass staff of the piano part. Instead, the pianist should play the right hand chords in the left hand, and double them in the right hand an octave higher.

The guitar part includes chord diagrams with voicings higher up on the fretboard using fewer strings, which cut well through a big band. Even though the piano and bass parts are written out for the solo section at [E], the rhythm section should work toward learning the notes of each chord so they can play them on sight. The solo section is a good place to encourage the rhythm section to experiment a little with different rhythmic ideas or bass lines not written on the page.

SOLOS: The first solo starts eight bars before the solo section at letter [C]. Additional solos should start right at letter [A]. Chord changes are included in all parts. Cue the background figures as needed, and cue the band to go on at letter [D]. Only one scale is needed for the soloists, Bb blues. Copy the *Jazz Scales* and *Jazz Licks* for each soloist. Using the *Jazz Licks*, you can assign one or two licks to each soloist for them to try to work into their solo. Students may simply play the included *Optional Solo* if they are shy about improvising.

You may make a duplicate copy of this music for backup purposes, but only for the original band or school for which it was purchased. Distributing copies of this music to parties other than the purchaser denies compensation to the artist(s) and discourages the development of more music.