

JAZZ BAND SERIES

 **Belwin™ JAZZ**
a division of Alfred

Hit the Bricks

GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	Auxiliary Percussion

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

This chart was written for the Colina Middle School Jazz Band, Thousand Oaks, CA, directed by Mike Gangemi. It's a funky chart that should be a lot of fun for young players. It has an infectious groove and plenty of bluesy figures for the horns to dig in on.

The bass player will need to set up the groove right at the beginning—play that written bass lick with a strong sense of time and groove, which will set up the band so that they come in with confidence.

Subdividing is important for the horns when they play those off beats in measure 9—feel the downbeats. Those downbeats will keep everybody together. The trombones and tenor saxes should play the melody at measure 17 with a forward moving sense of time—don't lay back, and keep that sassy attitude going throughout this entire chart. When the trumpets and altos enter at 25, listen closely for good intonation and make sure all the players crescendo at the same rate. The entire band should really sit on the three quarter notes in measures 16 and 24, and whenever that figure occurs. Those three quarter notes right on the beat provide contrast for the off beats in this chart, like in measure 9.

For the solo section, the chords of this tune are pretty easy to improvise on, but make sure the soloists take a look at measures 72, 73, 80 and 81, where they change up a bit—don't fake it through those bars!

The development section starts after the solos, and make sure to crescendo the eighth notes in measures 85–87, and put a nice aggressive fall at the end of the lick. When the trombones play the sustained note in measure 93, direct them to play together as a section, which means scoop up to the note at the same rate, crescendo at the same rate, and listen closely to the section intonation. Sometimes the pitch will get a bit weird as young players get louder, so caution the players for that as well.

There is a short drums/percussion soli at measure 101 which should be played with strength and authority. The band is propelling toward the end of the chart, so if the melody at measure 105 is a little louder than it was the first time, well that might be a good thing, right? But whatever you do, save some juice for the last four bars which are the climax of the chart. Go for it and really sell it to the audience!

I hope you have fun playing *Hit the Bricks*!

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin is a Grammy and Emmy Award winning composer. He is leader of the internationally acclaimed Big Phat Band, whose best-selling recordings are setting a new standard in contemporary big band jazz.

