

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

 **Belwin JAZZ**
a division of Alfred

Avenue Swing

MIKE COLLINS-DOWDEN

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone (Optional)
E \flat Baritone Saxophone (Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

My goal in composing *Avenue Swing* was to create a piece I could use to teach the basics of swing style to young students. I recommend playing recordings by great swing era bandleaders, such as Count Basie, Bennie Goodman, and Glenn Miller, for your students to give them examples to emulate.

Beginning in m. 5, the drummer should focus on playing a crisp hi-hat pedal on beats 2 and 4 to anchor the time for the rest of the ensemble. The snare drum should be played lightly, except during fills and rhythmic figures such as at m. 57. The written fills are only suggestions, and your drummer should feel free to improvise his or her own. For inexperienced drummers, I recommend keeping fill rhythms simple and focusing on steady time to help the rest of the ensemble make their entrances together.

The bass player should strive to play quarter notes very connected with a slight accent on beats 2 and 4. The guitarist should also emphasize 2 and 4 when playing chords, but should separate the notes by quickly lifting the left hand off the fretboard after each strum to mute the strings. The guitarist should also limit voicings to just three or four strings for a lighter sound. During the melody at m. 5 and solo at m. 37, the pianist can improvise his or her own comping rhythms to support the ensemble/soloist. However, the pianist should play as written during the introduction and the ensemble section at m. 53.



Much of the material in the wind parts incorporates variations on the rhythm above—think “Av-en-ue Swing.” See if your students can count how many times this rhythm appears in the piece. Have your students practice chanting “doo-doo-doo-**Dot**” to get them to play the tenuto eighth notes connected and the *marcato* eighth note short. Also, any time there is a long note in the wind parts as the saxes have in m. 7 or the brass have in m. 23, direct your students to sustain the note with a slight *crescendo* all the way to the following rest.

There are several places in the piece where the dynamic quickly changes from *forte* to *piano* (m. 3, m. 55, and m. 89). Encourage your drummer to lead the band in making a big contrast between these dynamics for the ensemble. The quick *crescendos* and *forte-pianos* at m. 57 will be a challenge for young bands. I suggest having your students first sing their parts to practice by going from a whisper to a shout. The climax of the piece comes in m. 65, but encourage your students to maintain the energy through the return of the melody in m. 73.

The solo at m. 37 can be opened up for more students if desired. The written solo is only an example, and students should feel free to incorporate their own ideas. Students unfamiliar with reading chord changes can improvise using the concert F major blues scale (F, G, A \flat , A, C, D). The melody is mostly based on this scale, so playing variations on the melody can also be an effective improvising technique.

Good luck and have fun with *Avenue Swing*!

—Mike Collins-Dowden



**Mike
Collins-Dowden**

Mike Collins-Dowden received his B.M. in music education and performance from the Eastman School of Music, and M.M. in music education from Temple University. Mike currently teaches elementary band and middle school jazz band in Glenview, IL. As a music educator, he also teaches jazz at the Birch Creek Music Performance Center in Egg Harbor, WI, and works as a festival clinician throughout the Midwest. As a musician, he performs freelance in the Chicago area on bass trombone and guitar. He specializes in writing music for young bands and enjoys writing music for his own students to perform.

CONDUCTOR
43667S

SWING ♩ = 142-150

AVENUE SWING

By Mike Collins-Dowden

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARIOTONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

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CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14 15

13

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CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

16 17 18 19 20 21 22 23

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SOLI

F7 C15 F7 F7

(FILL)

CONDUCTOR

AVENUE SWING

23

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

24 25 26 27 28 29 30 31 32

CONDUCTOR

AVENUE SWING

37

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO G7

FILL

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -
45

AVENUE SWING

Musical score for Avenue Swing, measures 41-48. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page.

Measures 41-48 are shown. Measure numbers 41, 42, 43, 44, 45, 46, 47, and 48 are printed below the drum line. Chord symbols (F7, C15, F7, Bb7) are present above the guitar and piano parts. The score includes various musical notations such as notes, rests, and articulation marks.

CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

56

END SOLO

FILL

49 50 51 52 53 54 55 56

This page contains the musical score for the eighth page of 'Avenue Swing'. The score is arranged for a full orchestra and includes the following parts from top to bottom: Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano (PNO.), Bass, and Drums. The music is written in 4/4 time with a key signature of one sharp (F#). A large, diagonal red watermark reading 'Legal Use Requires Purchase' is overlaid across the entire page. The bottom of the page is numbered with measure numbers 57 through 64. The guitar part includes chord diagrams and chord names such as F7(#9), Bb13, F6, and C13. The piano part shows complex chord voicings and textures. The bass and drums parts provide a steady rhythmic foundation.

CONDUCTOR

AVENUE SWING

65

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

AS WEITEN

SOLO FILL

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CONDUCTOR

AVENUE SWING

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes measures 73 through 80. A large red watermark 'Preview Requires Purchase' is overlaid on the page.

CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

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CONDUCTOR

AVENUE SWING

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

(F7) C15 F7 C15 C9sus F6

(F7) C15 F7 C15 C9sus F6

(F7) C15 F6

SOLO FILL

89 90 91 92 93 94 95 96

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