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LAZY DOG BLUES

ARRANGED BY JAMES KASS

Difficulty Level: Medium (3)
Includes *Groove Practice* band exercise
and Jazz Scales 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

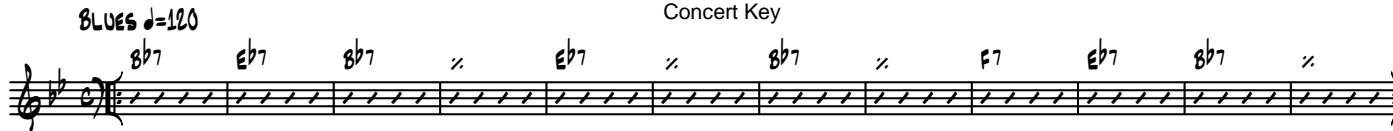
Chord changes for
all instruments.
Jazz Scales sheet.
Jazz Licks sheet.

BASS HIGH RANGE



SOLO CHANGES

Concert Key



DIRECTOR NOTES

Lazy Dog Blues is a medium-tempo jazz blues. Good recordings for student listening would be the Buddy Rich Big Band version of *Norwegian Wood* or John Coltrane's *My Favorite Things*.

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. 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.

For the solo section at [A], the piano and bass parts are not written out. The rhythm section should work toward learning the notes of each chord so they can play them without reading the written notes. 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 [A]. 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 [A]. 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.

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.