

MUST BOOGIE!
More great music at
www.jameskass.com

BLUE GOO BOOGALOO

COMPOSED BY JAMES KASS

Difficulty Level: Medium (3.5)
Includes *Groove Practice* band exercise
and transposed F Blues Scale.

INSTRUMENTATION

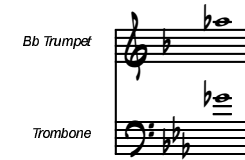
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2 (optional)
Baritone Sax (optional)
Trumpet 1
Trumpet 2
Trumpet 3 (optional)

Trombone 1
Trombone 2 (optional)
Trombone 3 (optional)
Guitar (optional)
Piano
Bass (optional)
Drums

SOLOS

Trumpet 1 (written, with chords)
Optional solo changes
in all other parts.

BRASS HIGH RANGE



SOLO CHANGES

Concert Key

BOOGALOO $\text{♩} = 120$



DIRECTOR NOTES

Many of the Blue Note jazz recordings of the 1960s included a boogaloo tune, often as the first track on the LP. Blue Goo Boogaloo is written in this style: a funky, straight 8th-note bluesy feel. Instructive recordings for student listening include Lee Morgan's *Combread* and Herbie Hancock's *Cantaloupe Island*. The *Groove Practice* exercise should be copied for all band members and practiced as a warm-up or until the proper feel is locked in.

ENSEMBLE: There is a brass soli at [E] with sax backgrounds. The saxes and brass play two unison counterpoint lines at [A]. Point out the chord substitutions during this section and make sure that the rhythm section plays them correctly, to avoid clashes with the horns. Note that although this section has an even number of measures, the D.S. goes back to the measure before [A]. (This is due to alterations in the chord changes and form structure for the ensemble part at [A].)

SOLOS: The changes are a modified F blues. Instead of reading each individual chord, soloists may simply play an F blues scale over the changes and still produce good results. You may want to copy the included *F Blues Scale* for each soloist.

Trumpet 1 has a 2-bar solo break before [E]. Cue the background figures as needed.

PERCUSSION: An optional conga part has been included. Stress the importance of the conga player maintaining the same 2-bar pattern throughout the piece, incorporating *occasional* rhythmic embellishments with the horn lines and drum fills.

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.