

YOUNG JAZZ ENSEMBLE

Sax to the Max

MIKE LEWIS

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

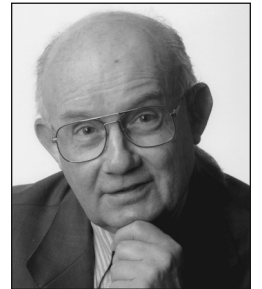
Keep the tempo at a medium swing as marked. Any faster, and the chart will sound rushed. Articulations are always important, and this chart is no exception. The rooftop accents (^) should be detached, but not too short (think daht). Make sure to remind the winds that the last eighth note in a group should always be short.

All saxophone solis should be smooth, lyrical, and have a good blend. When the melody is in unison, there is no need to play loud. This rule applies to the other wind sections as well. Assuming that the instruments are fairly well in tune, the unison will sing by itself. However, when the saxes break into harmony, make sure that the players listen and blend. It helps to practice in a circle or arc so that individuals within a section can hear each other. Each player must learn to fit his or her part into the section blend. Play and sustain each note if necessary, until it becomes second nature. The second alto should support the lead alto, and mirror each nuance without being overpowering. This is true for the other saxes in the section, but it is especially critical for the second alto. Dynamics should increase accordingly, growing as the melodic line rises and backing off as it descends. Ask the players to mark releases, because a clean release will make the band sound mature and more professional.

The brass sections have some pops on the “and” of beat 3, as in measures 18 and 20. Keep these figures tight and clean. The rhythm section parts are clearly notated. The guitar player should comp when slashes are written, using three- or four-note chords with a tight, muted sound. Make sure to keep a steady quarter-note pulse.

Please enjoy!

—Mike Lewis



**Mike
Lewis**

Mike Lewis has been a freelance arranger/composer for many years. Starting with the “Jackie Gleason TV Variety Show” as a staff arranger, he became heavily involved in the pop music field, arranging hit records for some of the top pop artists today. He has also been commissioned to write charts for the Glenn Miller Orchestra, and the Lionel Hampton and Jimmy Dorsey orchestras.

CONDUCTOR
248425

SAX TO THE MAX

by MIKE LEWIS

MEDIUM SWING $\text{♩} = 144$

1ST Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1ST Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE (OPTIONAL)
1ST Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET (OPTIONAL)
1ST TROMBONE
2ND TROMBONE
3RD TROMBONE (OPTIONAL)
4TH TROMBONE (OPTIONAL)
GUITAR (OPTIONAL)
PIANO
BASS
DRUMS

Sticks - Cym
HAT

1 2 3 4 5 6 7 8

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