

# FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



## (What Did I Do To Be So) Black and Blue

Music by Thomas "Fats" Waller and Harry Brooks

Words by Andy Razaf

Arranged by Victor López

### INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone (Optional)  
E♭ Baritone Saxophone (Optional)  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet (Optional)

1st Trombone  
2nd Trombone (Optional)  
3rd Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums

### Optional/Alternate Parts

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

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## NOTES TO THE CONDUCTOR

*Black and Blue (What Did I Do to Be So)*, a 1929 jazz standard, was written by Thomas "Fats" Waller and Harry Brooks with lyrics by Andy Razaf. Waller also wrote many hits, including "Ain't Misbehavin'" and "Honeysuckle Rose." Up to the present time, different renditions of *Black and Blue* have been recorded, including several by Louis Armstrong, but most notable was a recording by Ethel Waters, an American blues and jazz vocalist and actress. She was the second African American ever nominated for an Academy Award. Additionally, *Black and Blue* was one of the songs featured in a Broadway musical revue by the same title, which celebrated the black culture of dance and music.

This piece is easy to learn and teach because of the slow tempo and repeated sections throughout. Take time to map out those sections that are repeated, as it will help the students learn the piece much faster, thereby minimizing the rehearsal time.

The introduction is repeated at the coda in mm. 57–62, and mm. 15–20 are repeated in mm. 31–36. The rhythm section and chord sequence in mm. 7–14 are repeated in mm. 31–38, and mm. 15–22 are repeated in mm. 47–54. Note that mm. 23–24 and mm. 27–28 have a stop-time effect and should not be rushed.

Make certain that the transitions from the D.S. al Coda to the sign and then the coda are seamless. Students have to be thinking ahead so that they are not taken by surprise.

Students should emphasize the dynamics and articulations. Make sure that a distinction is made when playing the staccato (•) and marcato (^) or rooftop accent. The staccato is played shorter and lightly detached, and the *marcato* is detached and accented.

Regarding phrasing, stress to your ensemble winds that the melody is to be played legato and given full value to sustained notes. Clean releases will make your band sound much more mature and well rehearsed.

Work on the last five measures of the piece and note that the last two notes after the caesura, also known as "railroad tracks," are conducted.

I hope both the students and audience will enjoy this new rendition of *Black and Blue*, and don't be surprised when someone says that the ensemble sounds as if they have been playing together much longer than they expect!

Enjoy!

—Victor López



**Victor López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

CONDUCTOR  
45066S

**(WHAT DID I DO TO BE SO)  
BLACK AND BLUE**

Music by Thomas "Fats" Waller  
and Harry Brooks  
Words by Andy Razaf  
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SLOW SALLAD  $\text{d} = 82$

C FLUTE (OPTIONAL)

B<sub>b</sub> CLARINET (OPTIONAL)

1ST E<sub>b</sub> ALTO SAXOPHONE

2ND E<sub>b</sub> ALTO SAXOPHONE

1ST B<sub>b</sub> TENOR SAXOPHONE

2ND B<sub>b</sub> TENOR SAXOPHONE (OPTIONAL)

E<sub>b</sub> BARITONE SAXOPHONE (OPTIONAL)

1ST B<sub>b</sub> TRUMPET

2ND B<sub>b</sub> TRUMPET

3RD B<sub>b</sub> TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

H.H. CLOSED

TOMS

N.C.

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CONDUCTOR

7

w/TPS.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

UNISON SOLI

TPT. 1

UNISON SOLI

TPT. 2

UNISON SOLI

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

GMI

C7

GMI

C9

G9

G9

G7

C7

F9

G9

G9

A9

D7

PNO.

BASS.

DRUMS

7

8

9

10

11

12

13

14

- 2 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

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CONDUCTOR (15)

- 3 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

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TOMS

CONDUCTOR *ss*

- 4 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GR. 1

PNO.

BASS

DRUMS

23

24

25

26

27

28

29

30

CONDUCTOR

(31)

- 5 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

FLUTE

me

CLAR.

me

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

me

TPT. 2

TPT. 3

TBN. 1

me

TBN. 2

TBN. 3

GR. b

me

PNO.

BASS

DRUMS

31

32

33

34

35

36

37

38

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CONDUCTOR

39

UNISON SOLI

FLUTE



CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPt. 1

TPt. 2

TPt. 3

TBN. 1

TBN. 2

TBN. 3

GR. 2

PNO.

BASS

DRUMS

- 6 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

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CONDUCTOR

(47)

- 7 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE  
D.S. % AL CODA

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GR. 1

PNO.

BASS

DRUMS



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CONDUCTOR  CODA

- 8 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE



FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

65

66

67

68

69

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CONDUCTOR

- 9 -

(WHAT DID I DO TO BE SO) BLACK AND BLUE

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

Conducted

(WHAT DID I DO TO BE SO) BLACK AND BLUE

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60

61

62

63

64

65

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