



JAZZ EXPRESSIONSTM SERIES

SWEET GEORGIA BROWN

Words and Music by
BEN BERNIE, MACEO PINKARD and KENNETH CASEY

Arranged by MIKE LEWIS

INSTRUMENTATION

Conductor	1st Trombone	OPTIONAL/ALTERNATE PARTS
1st E \flat Alto Saxophone	2nd Trombone	C Flute/Vibraphone
2nd E \flat Alto Saxophone	3rd Trombone	B \flat Clarinet
1st B \flat Tenor Saxophone	4th Trombone	Violin
2nd B \flat Tenor Saxophone	Guitar Chords	Viola
E \flat Baritone Saxophone	Guitar	Cello
1st B \flat Trumpet	Piano	Horn in F (Doubles 1st Trombone)
2nd B \flat Trumpet	Bass	Baritone T.C. (Doubles 1st Trombone)
3rd B \flat Trumpet	Drums	Tuba
4th B \flat Trumpet		

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



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NOTES TO THE CONDUCTOR

This arrangement is correlated to Jazz Expressions™, the jazz ensemble method published by Warner Bros. Publications.

The focus of this arrangement is on syncopation. The opening statement of the melody at measure 5 as played by the saxes is the first example of simple syncopation, specifically measure 6. To further demonstrate the rhythm in measure 6, you may ask the saxes to play the rhythm without the tie and then add the tie as written. As for the brass in measure 8, consider inserting the same note (played on the “and” of beat 1) on beat 1 in place of the eighth rest, and then play the rest as written. Both of these basic techniques may offer the students a clearer perspective on these basic syncopated rhythms.

At measure 29, the saxes will need to wait for beat 2 along with a simple drum set-up for that figure. The brass tutti at measure 37 should be detached and short; think “dit” for the staccato articulation. The vertical “rooftop” accent in measure 38 should be articulated as “daht,” which is detached and longer and fatter than the staccato. If the saxes have difficulty with the trill in measure 40, they can simply omit the trill.

The rhythm section can approach this chart with a traditional swing feel. The drummer should play the ride cymbal pattern as “doo-doo-da-doo” so that the first eighth note is longer than the second. The bass player has a simple walking pattern. This is a good opportunity for the bass player to begin to observe how bass lines are created and flow into the next chord and also to begin to recognize basic chord tones of chords—the root, third, and fifth. The piano player should avoid a quarter note comping pattern because it has little rhythmic energy. Instead, using the suggested voicings, try comping with a dotted quarter - eighth rhythm pattern in each measure or random punctuated rhythms. The guitar player may comp the same rhythmic pattern as the piano or try only playing on beats 2 and 4. Strum from the elbow not from the wrist or fingers. Playing from the wrist or fingers tends to create a very forced sound and also tends to drag instead of propel the rhythm. Playing from the elbow helps to keep the sound relaxed, but steady and in sync with the rest of the rhythm section. For the best effect simply strum the quarter notes with each note being a down stroke. For the best sound use medium thickness picks. They give the sound a very bright, acoustic quality. Hold the pick loosely between the thumb and index finger. Don't grip it too tightly. Always keep it simple.

Please enjoy.

—Mike Lewis

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MEDIUM SWING ♩ = 150

C FLUTE/
VIBRAPHONE

B♭ CLARINET

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

TUBA

GIITAR

PIANO

BASS

DRUMS

MEDIUM SWING ♩ = 150

VIOLIN

VIOLA

CELLO

1 2 3 4