YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

When You're Smiling

Words and Music by Larry Shay, Mark Fisher and Joe Goodwin
Arranged by Mike Dana

Preview Only
Legal Use Requires Purchase

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th 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)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

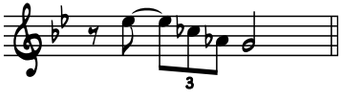
NOTES TO THE CONDUCTOR

When You're Smiling has always been one of my favorite tunes from the Great American Songbook. I love the vibe, and how the tune lends itself to more modern harmonic ideas. I think it's a great opener too! To retain the relaxed, easy-going Basie groove, I think a tempo around ♩= 116–120 works best. There is no substitute for listening to the greats, so have students check out Basie recordings like "Shiny Stockings."

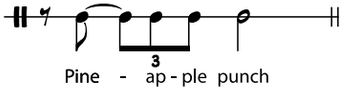
Ensemble: Young bands often get excited and rush notes on beats 2 or 4 that follow rests, so watch for those instances. Swing eighth notes should be played legato, and of course make sure the band observes the dynamic changes. You'll notice some dynamic indications are quite sudden, and of course you should observe the indicated articulations. Dynamically, the intro should be strong then down to a whisper at m. 4. Remind your band that quarter notes with "caps," or rooftop accents, (^) are played detached and heavier. The syncopated figures in m. 3 (and elsewhere) tend to rush, so try to lay back and play those figures legato! There are a few rhythms that might be tricky for young bands. I like to tackle these separately and get the students singing the rhythms, and I use phrases they will remember to help lock in the concepts.

Have some fun with these examples:

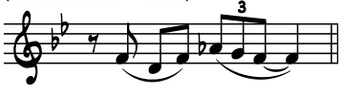
(Altos & Tenors— mm. 32 & 99)



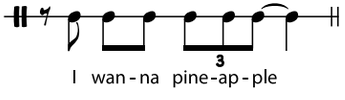
Try singing this:



(Altos & Tenors— m. 34)

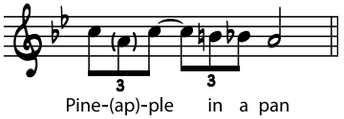


Try singing this:

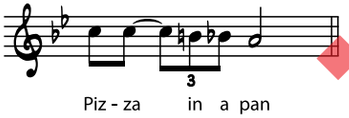


(All Saxes—m. 71)

Notes in ( ) are "ghosted" (played softer; implied)

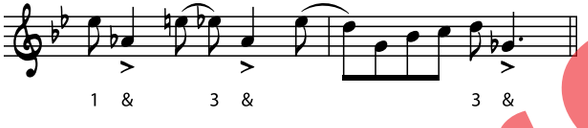


Still not comfortable? Play this instead:

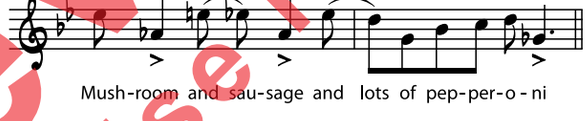


(Altos & Tenors—mm. 97–98)

1. Read SLURS, not ties!
2. It's all about the 1& and the 3&!



Try singing this:



Rhythm section: Think Basie all the way on this chart. The piano part is notated with chord symbols included for more experienced players. For guitar, it's Freddy Green time! If you or your students are not familiar with guitarist Freddie Green, please check him out. Three- or four-note guitar voicings work great in this type of chart. Turn the amp down a bit, play a little harder, and go for an acoustic guitar sound that blends in with the bass and drums. Bass should keep things legato and swingin.' Chord symbols are also provided if that is the preference. The drummer should always be aware of which horns are playing the kicks notated on the drum part and adjust the set-ups and fills accordingly. Listen, listen, and listen more to examples by Basie and check out the demo recording of this chart from Alfred Music.

Soloists: Written solos are provided for alto 1 and trumpet 1, as are the chord symbols. I always encourage young players to develop their improvisational skills, so please consider doing the same. The written-out solos will provide the young player with a great starting point. Pro tips for soloists: make sure the player knows the key signature, the 3rd and 7th of the chords, and remind them that the melody of the song is always your friend so playing the melody or a snippet is a great technique.

I hope you all enjoy *When You're Smiling*!

—Mike Dana

Preview Only
Legal Use Requires Purchase

Mike Dana

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

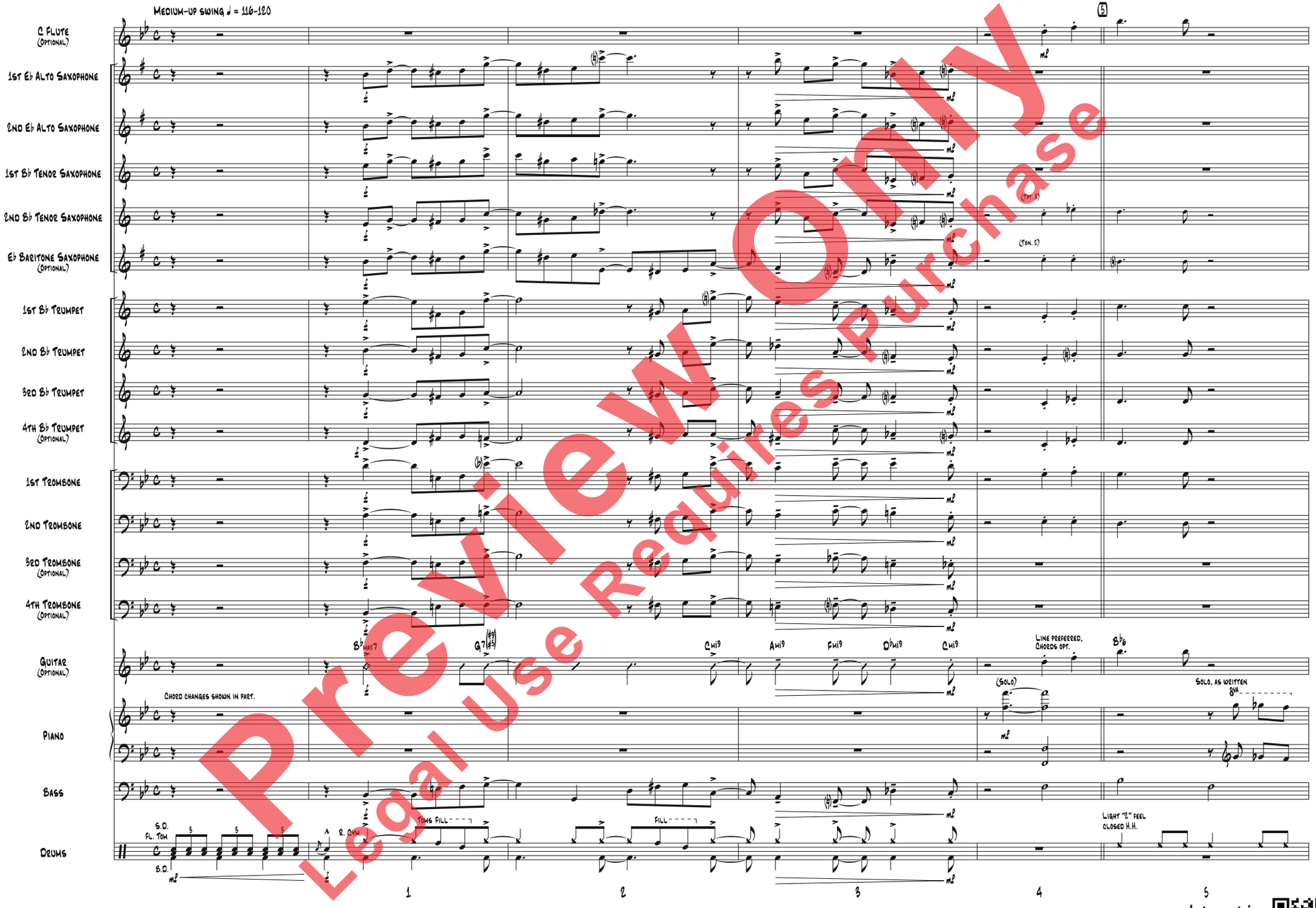
Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

CONDUCTOR
51897S

WHEN YOU'RE SMILING

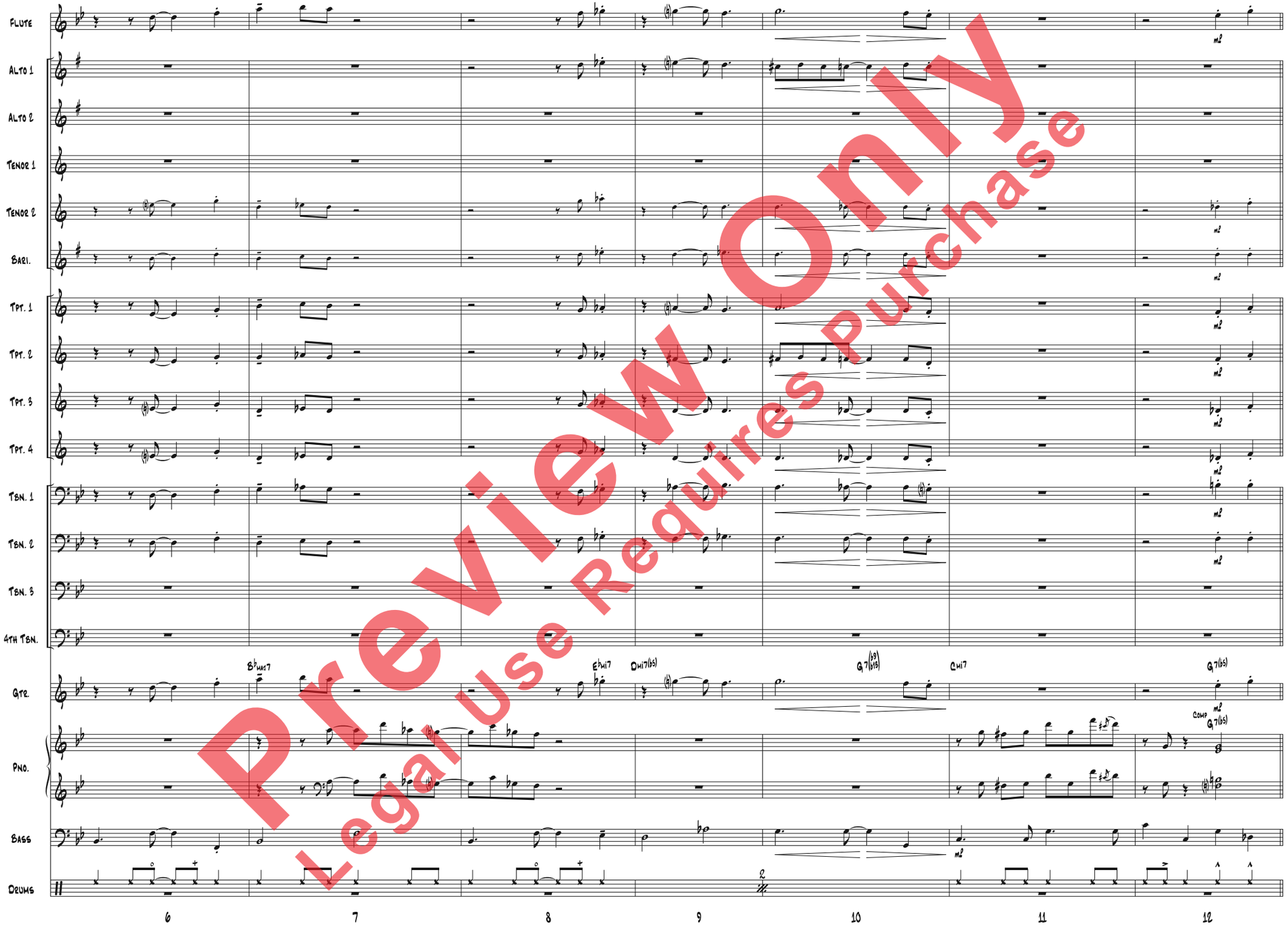
Words and Music by Larry Shay,
Mark Fisher and Joe Goodwin
Arranged by Mike Dana



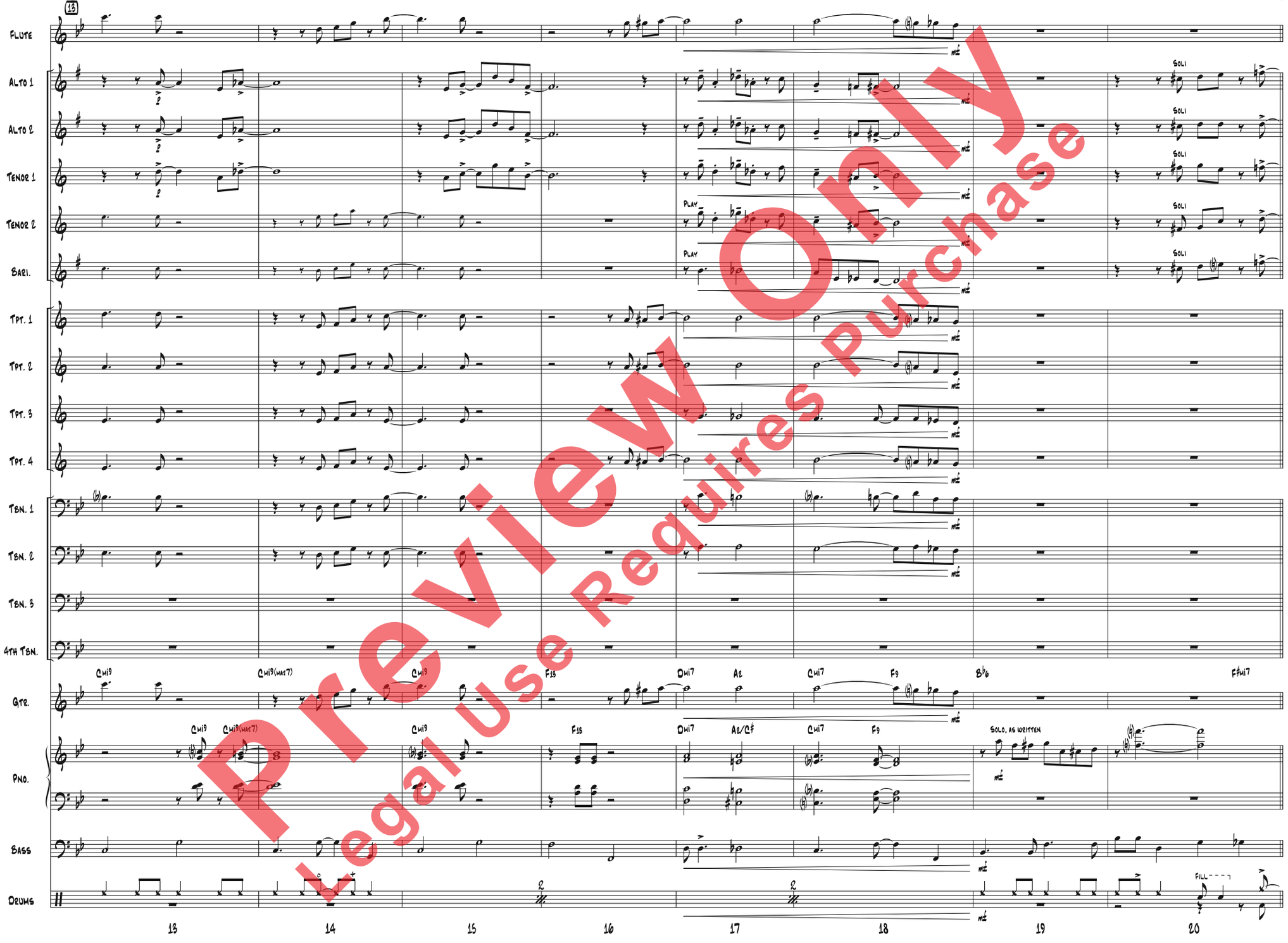
Preview Only
Legal Use Requires Purchase

© 2025 BELWIN-MILLS PUBLISHING CORP., a division of ALFRED MUSIC
All Rights Reserved including Public Performance

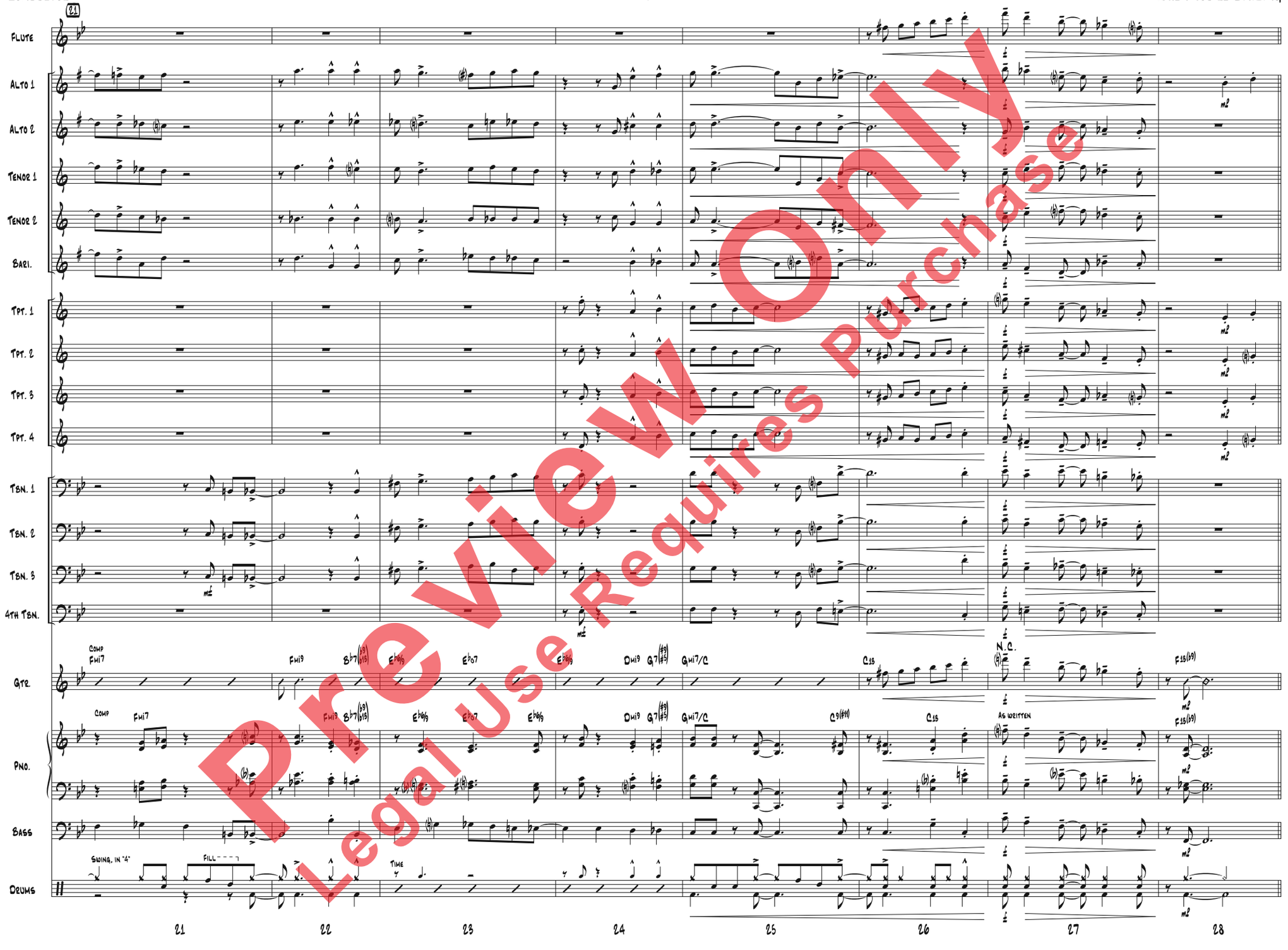
Interact in MakeMusic Cloud™



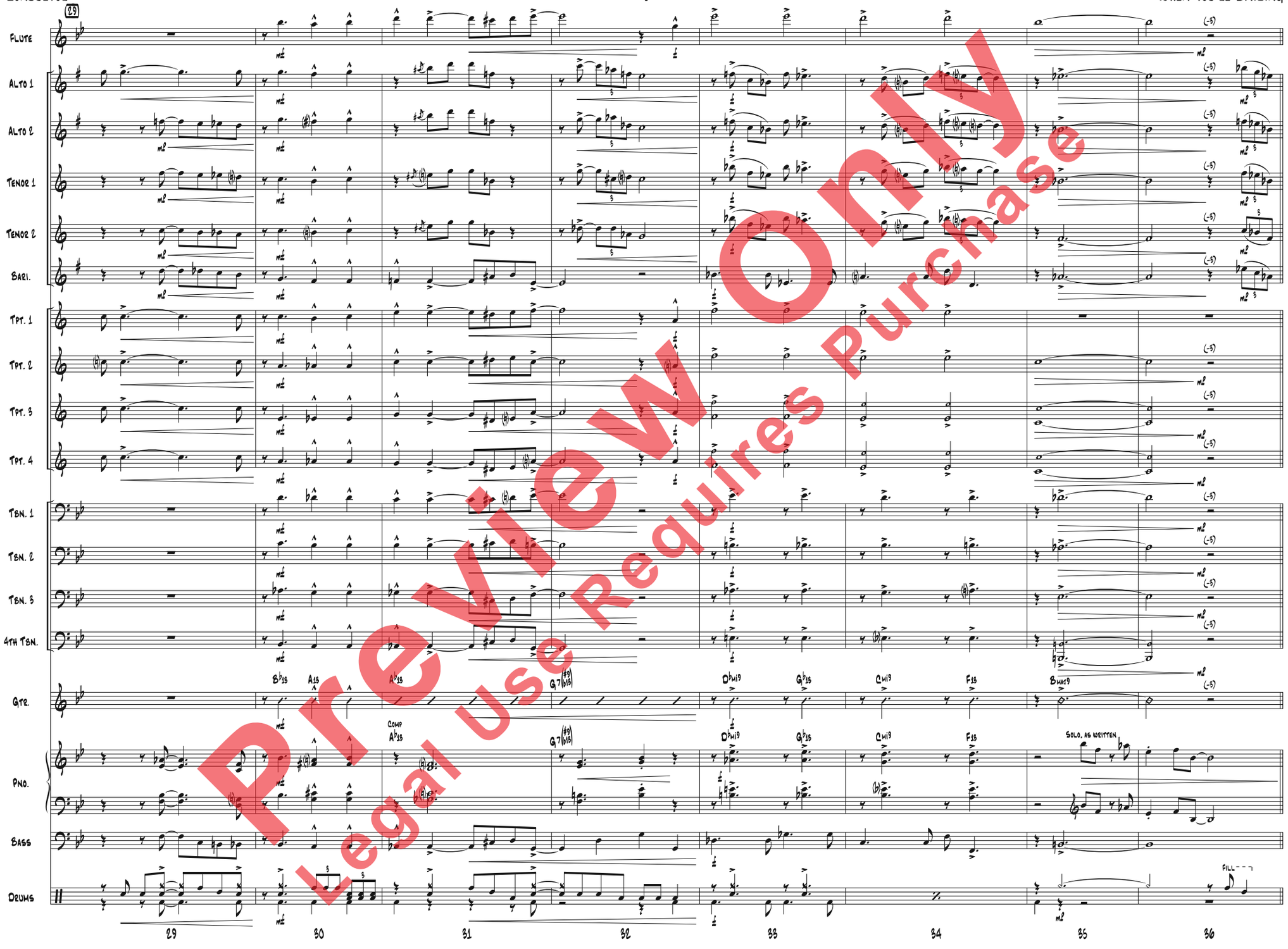
Preview Only
Legal Use Requires Purchase



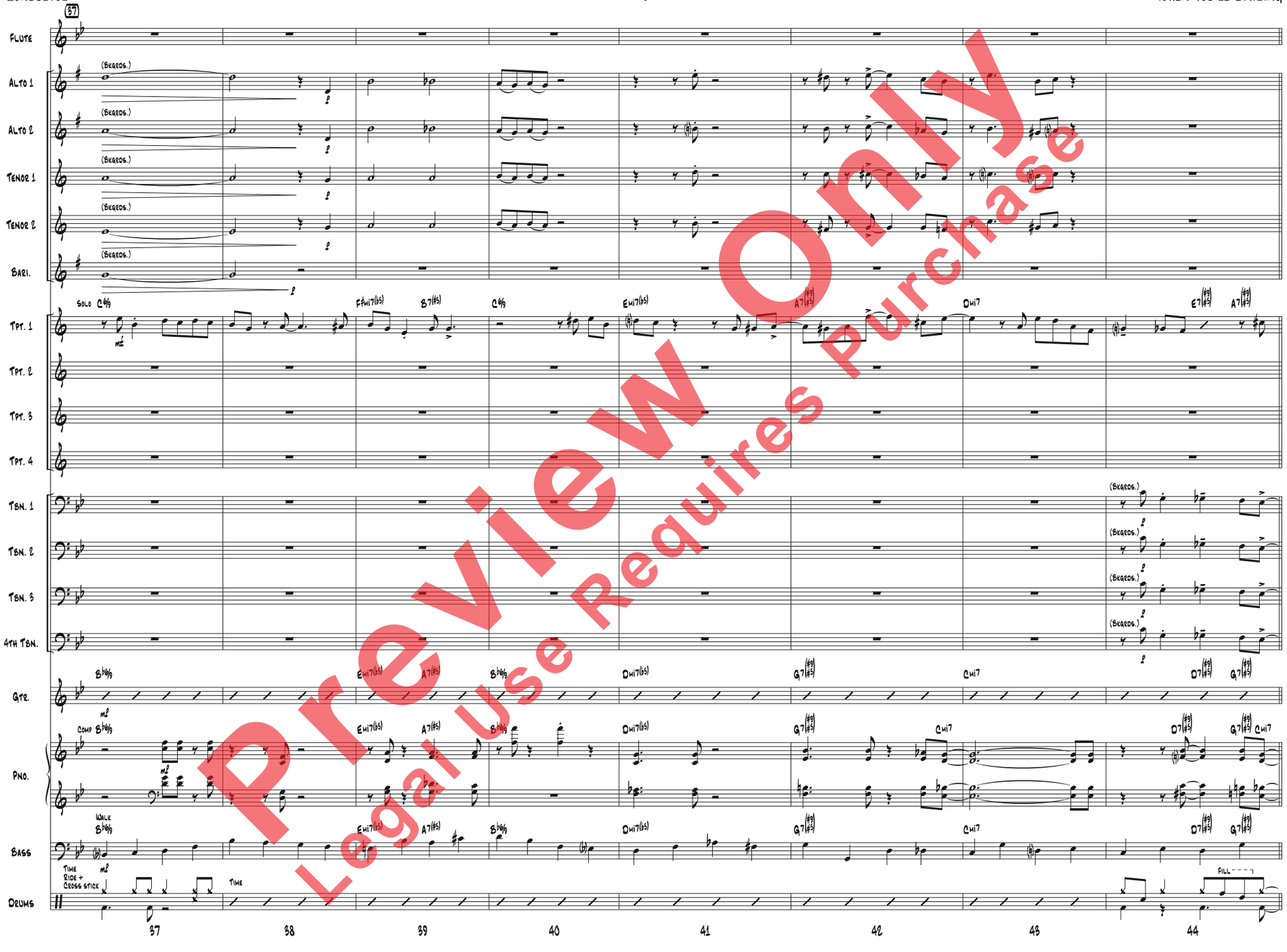
Preview Only
Legal Use Requires Purchase



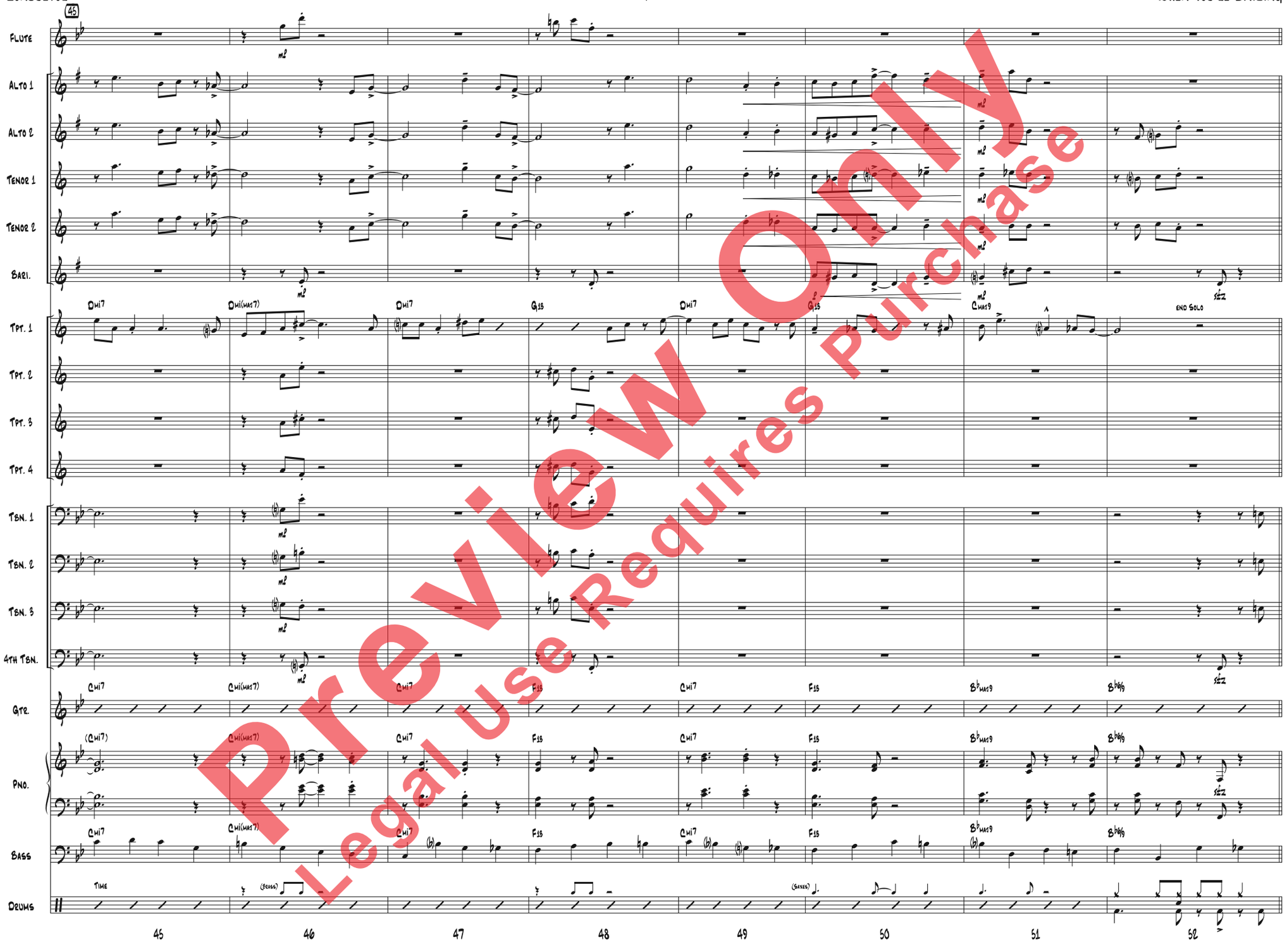
Preview Only
Legal Use Requires Purchase



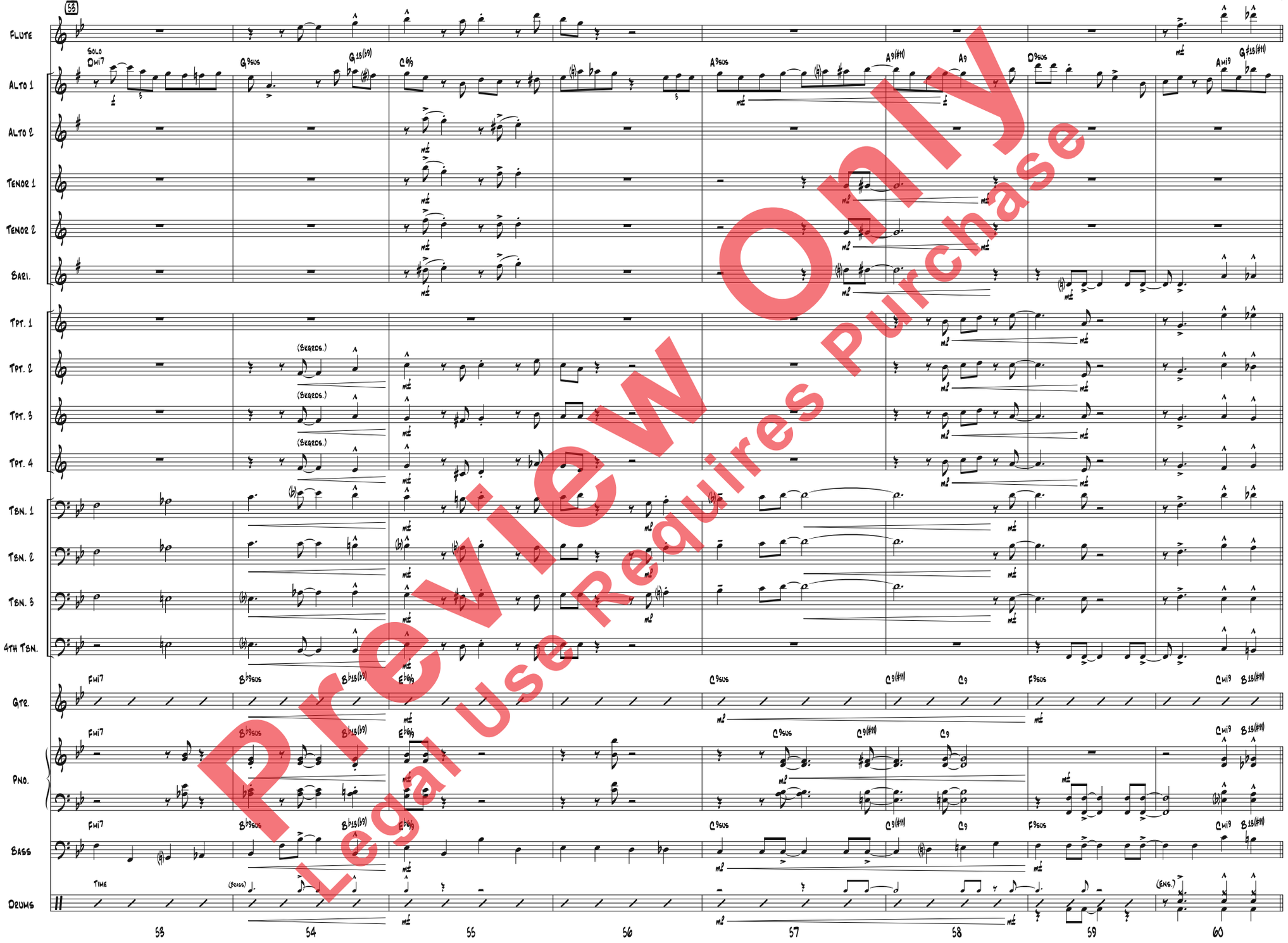
Preview Only
Legal Use Requires Purchase



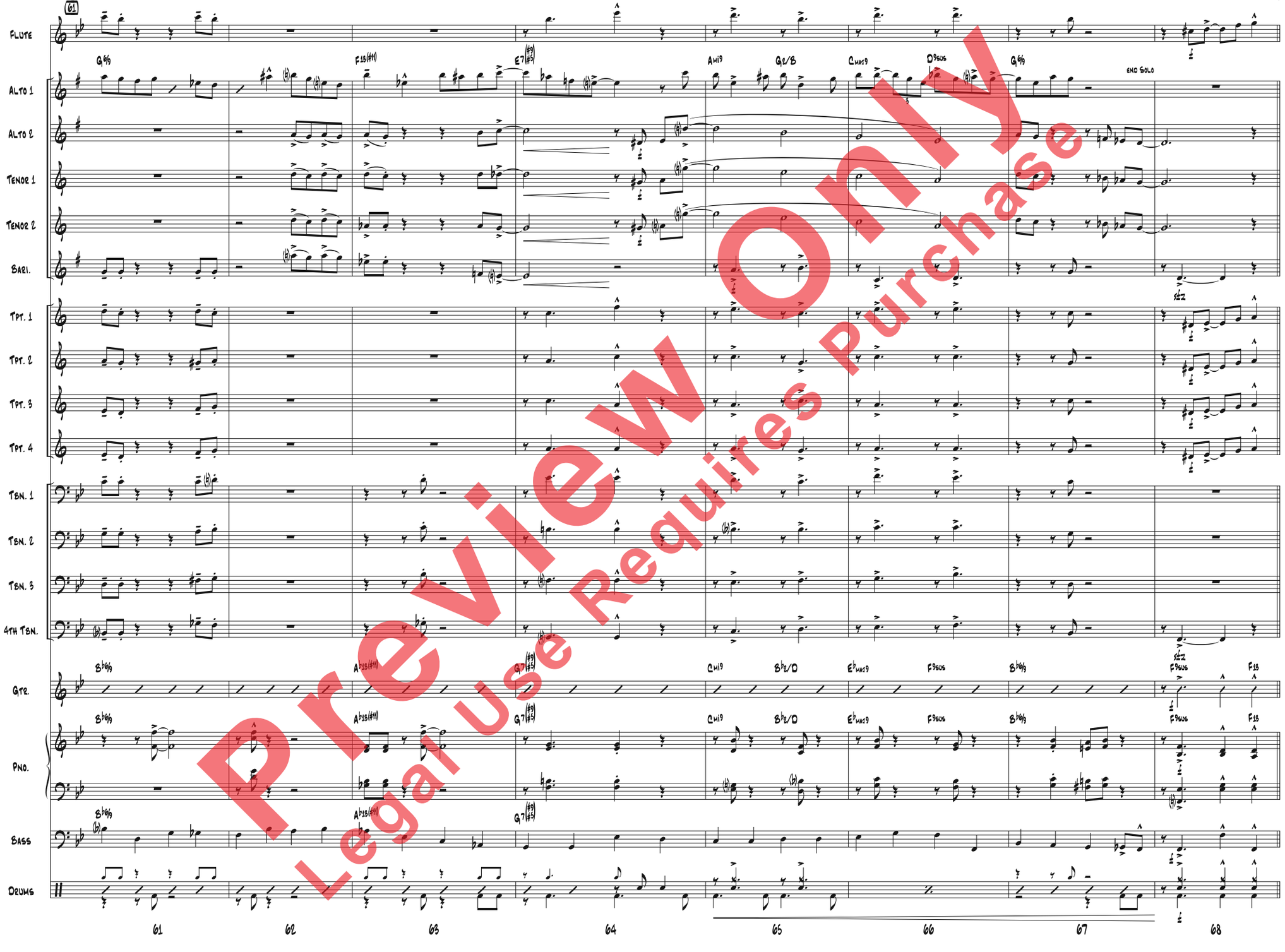
Preview Only
Legal Use Requires Purchase



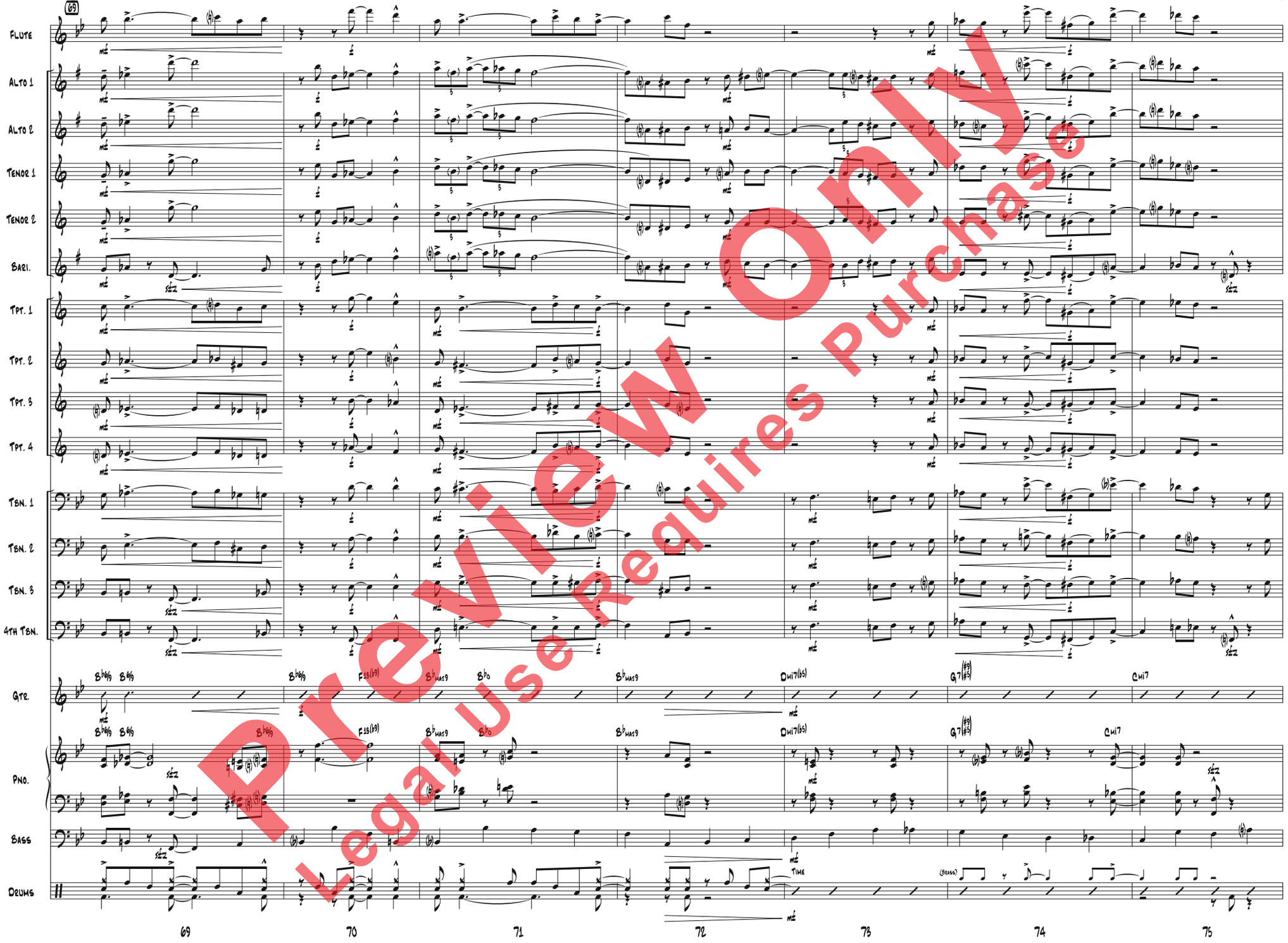
Preview Only
Legal Use Requires Purchase



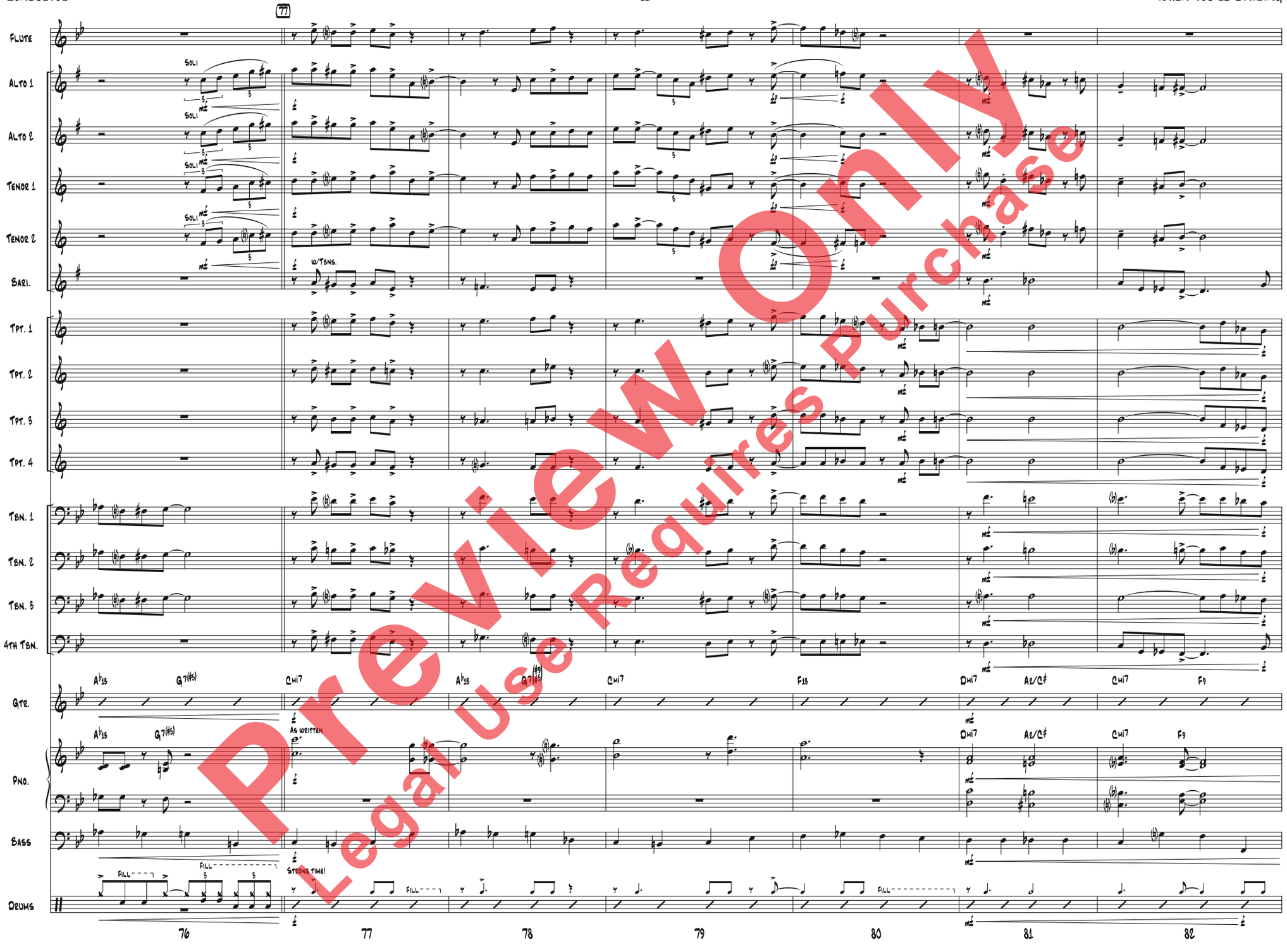
Preview Only
Legal Use Requires Purchase



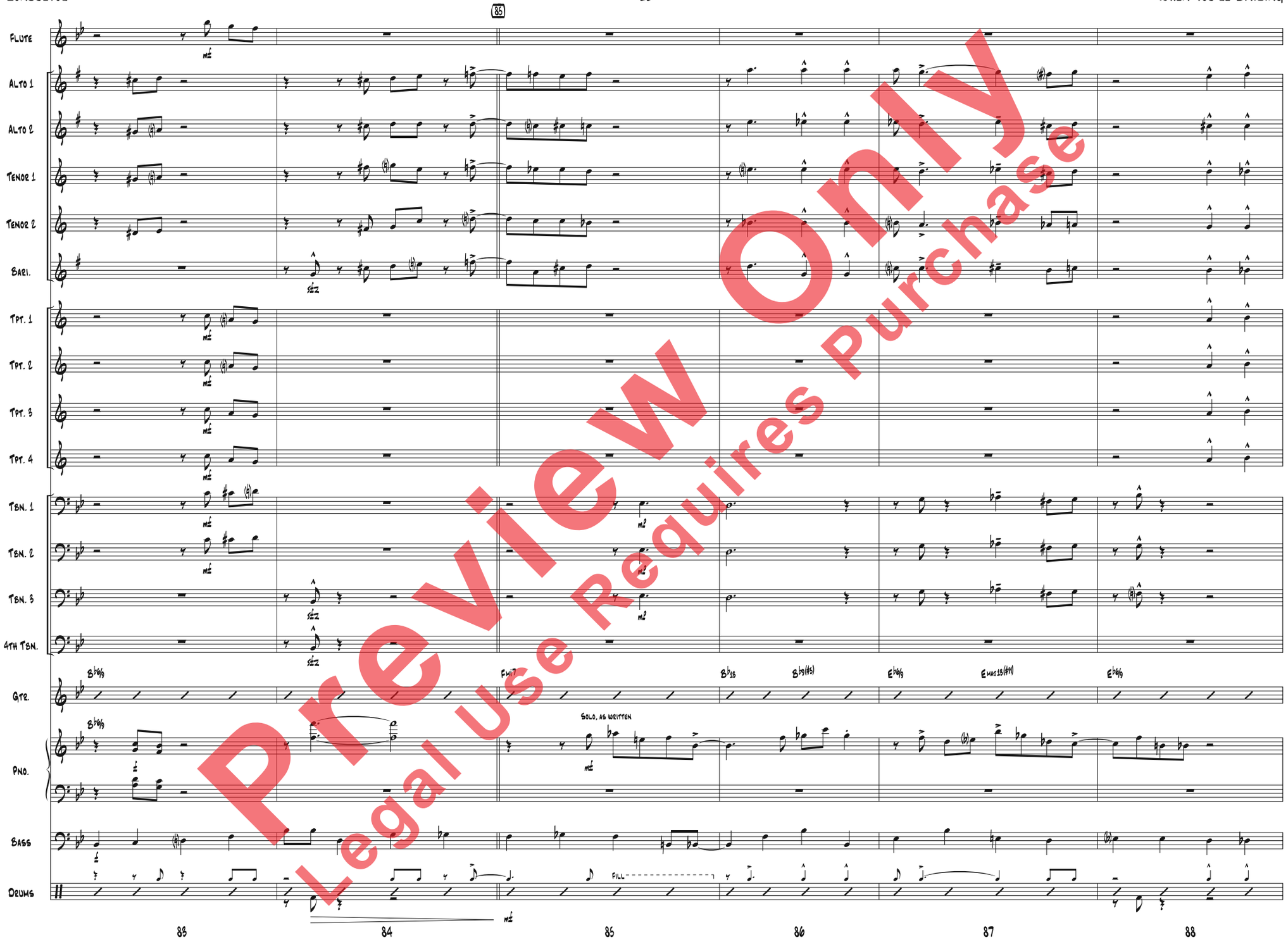
Preview Only
Legal Use Requires Purchase



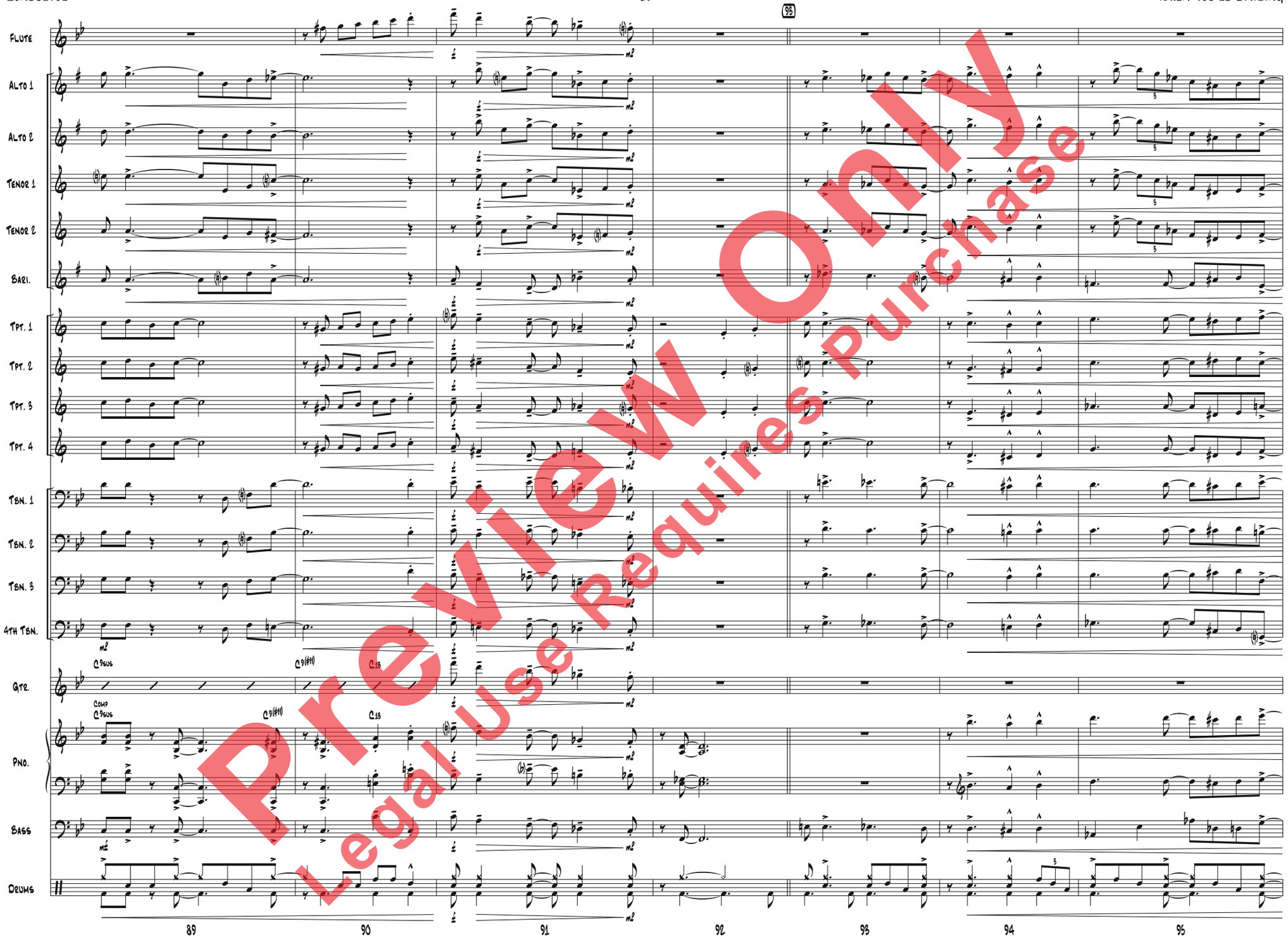
Preview Only
Legal use Requires Purchase



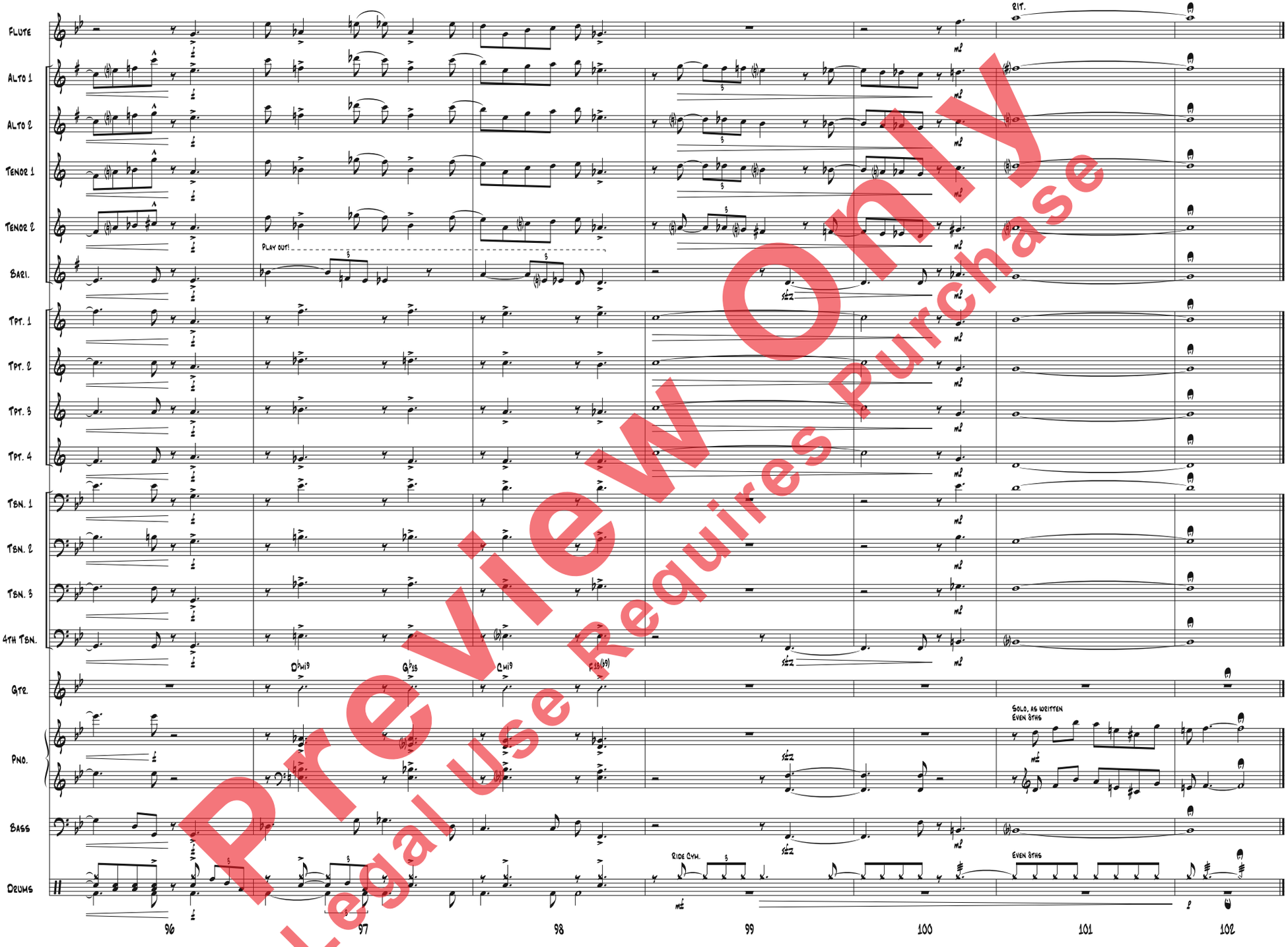
Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase



Preview Only
Legal Use Requires Purchase