

YOUNG JAZZ ENSEMBLE



Belwin JAZZ

a division of Alfred

SWINGIN' SHANTY

TRADITIONAL

Arranged by RALPH FORD

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
(Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

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)



SWINGIN' SHANTY

TRADITIONAL
Arranged by RALPH FORD

NOTES TO THE CONDUCTOR

First, a little bit of history: The melody of Swinging Shanty is based on "What Do You Do With A Drunken Sailor?", the famous capstan or "heaving" shanty. Sea shanties are songs that were sung by sailors in rhythm with their work. The word is thought to be derived from the French word chanter, meaning "to sing." Sailors sang sea shanties in order to coordinate the work of many men on one large and arduous task. As these shanties were sung to ease the burden of heavy physical labor, it was uncommon to hear them during brief periods of rest.

This arrangement is marked as a "bright swing," but should not exceed 152 bpm. Any faster, and it may sound rushed or cluttered. Be sure that your band pays careful attention to all articulation markings throughout. Note that the marcato (roof-top) accents (^), on the downbeats of the first few measures in the brass, should be performed as fat notes, not as clipped staccato attacks. Exaggerate dynamic markings, such as forte-piano and crescendo. The melody, as first stated in the saxophones, should be relaxed and cleanly articulated. As the chart progresses into measure 35, the brass and rhythm section kicks should begin to sound a bit heavier.

Although written solos are provided for alto sax and trumpet at measure 50, encourage your soloists to explore their own musical ideas outside of the notes and rhythms provided. After the band has played the chart a few times and the soloists have had a chance to get comfortable with the sound of the chord progression and the written solo, suggest that soloists begin to embellish the written solo as a starting point to improvisation. Also, if desired, repeat the solo section as needed for additional solos, cueing backgrounds accordingly.

At measure 67, the chart breaks down into a Gene Krupa style drumbeat that allows the band to explore unison riffs, which build to the shout section at measure 95. Gene Krupa was a legendary big-band swing drummer. For reference, check out some of his recordings. Starting at measure 111, the drummer should "kick it hard" on the backbeat until the end.

For the guitar player, there are some sections where notes are written, and other sections with slash marks. The slash marks indicate that he or she should comp, using three- or four-note chords in a quarter-note pattern. For the best sound, ask the guitarist to use a medium-thick pick and hold it loosely between his or her thumb and index finger, which will give the sound a very bright, acoustic quality. Strum straight quarter notes while muting the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that will propel the rhythm section forward. Don't strum from the wrist or fingers, as this tends to sound very forced while threatening to drag down the tempo. If the tempo is too quick for the guitarist to comp quarter notes, then direct him or her to play on beats 2 and 4 instead. The guitarist's quarter-note rhythm should merge with the bass into one big sound. The bass player should walk a bass line throughout, keep it steady!

Please enjoy!

—Ralph Ford

CONDUCTOR
24843S

SWINGIN' SHANTY

TRADITIONAL
Arranged by RALPH FORD (ASCAP)

BRIGHT SWING $\text{♩} = 152-156$

Score for **SWINGIN' SHANTY**, arranged by RALPH FORD (ASCAP). The score is for a full band and includes the following parts:

- C FLUTE (OPTIONAL)
- 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)
- GIITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS

The score is written in 4/4 time, with a tempo of BRIGHT SWING $\text{♩} = 152-156$. The key signature is one flat (B♭). The score includes a large red watermark that reads "Preview Requires Purchase".

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11

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

LIGHT FILL

9 10 11 12 13 14 15 16

CH17 B17 CH17 B17 CH17 B17 CH17

CONDUCTOR

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

CONDUCTOR

- 4 -

SWINGIN' SHANTY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31

Chorus

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CONDUCTOR

SWINGIN' SHANTY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39

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5

35

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

32 33 34 35 36 37 38 39

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

51 (CALL-EX ONLY)

SOLO EX-OP. AD LIB.

G7

EX ONLY

EX ONLY

EX ONLY

EX ONLY

CON: 4TH TEN.

SOLO EX-OP. AD LIB.

G7

EX ONLY

EX ONLY

EX ONLY

EX ONLY

G7(b9)

C#7

Bb7

G7(b9)

C#7

Bb7

G7(b9)

C#7

Bb7

48

49

50

51

52

53

54

FL. *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

ALTO 1 *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

ALTO 2 *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

TENOR 1 *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

TENOR 2 *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

SARI. *F#m7* *E7#9* *A#m7 (LAST X ONLY)* (LAST X ONLY)

TP. 1 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TP. 2 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TP. 3 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TP. 4 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TBN. 1 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TBN. 2 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TBN. 3 *Bbm7* *Dm7* *C7* (LAST X ONLY)

TBN. 4 *Bbm7* *Dm7* *C7* (LAST X ONLY)

QTR. *A#m7* *G7#9* *Cm7* (LAST X ONLY)

PNO. *A#m7* *G7#9* *Cm7* (LAST X ONLY-FULL ALIQUOT) (PLAY R.H. FOR REPEAT)

BASS *A#m7* *G7#9* *Cm7* (LAST X ONLY-FULL ALIQUOT)

DRUMS

63 64 65 66 67 68 69 70

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

AS WRITTEN

71 72 73 74 75 76 77 78

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

79

80

81

82

83

84

85

86

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94

Chords: F#m7, E#7, C7(b9), F#m7

CONDUCTOR

- 13 -

SWINGIN' SHANTY

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101 102

Chord symbols: F#m7, E7, F#m7, E7, F#m7, Eb, D7, Eb7, D7, Eb7, D#m7, Cm7, D#m7, Cm7, D#m7, C7(#9), C7(#9), F#m, G7(#9)

108

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

108 109 110

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

111 112 113 114 115 116 117

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