

JAZZ FOR YOUNG PEOPLE SERIES



BelwinTM **JAZZ**
a division of Alfred

JUMP

WYNTON MARSALIS
Arranged by **DAVID BERGER**

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

1st B \flat Trumpet

2nd B \flat Trumpet

3rd B \flat Trumpet

4th B \flat Trumpet

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone

Guitar Chords

Guitar

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)

3rd Baritone T.C.

(Doubles 3rd Trombone)



JUMP

WYNTON MARSALIS
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Wynton Marsalis composed this tune with Lindyhoppers in mind. The sole purpose of the piece is to generate that wild and silly swing that makes everyone want to jump onto the dance floor and do all those wild moves with couples throwing each other all over the place and pulling them back. This is forward motion in the music but it does not mean rushing. Duke Ellington's definition of swing was when the music feels like it's getting faster, but it's not. Forward motion.

My arrangement is constructed basically in chorus form. Following the 8-measure introduction, which sets the time in a manner reminiscent of the great Jimmy Lunceford band, there is a 32-bar chorus consisting of the standard AABA structure. The next chorus is split between the alto and tenor soloists. The third chorus utilizes call-and-response between the trumpets in harmony and the saxes/trombones in unison on the A sections. The bridge is given to solo guitar. The shout chorus has a call-and-response between the brass and saxes on the first 2 A sections, a sax soli on the bridge and 6 measures of a tutti riff leading to the 9-measure coda (3 measures of the intro and a hemiola tag ending with a Charleston syncopation.)

The groove in this piece is relentless, driving swing. The drummer needs to play the ride pattern as much as possible. Keep it simple. Don't interrupt the groove with chatter, hits and fills. Listen to Louis Jordan and the Tympani Five, Tiny Bradshaw's band, Sam Woodyard with Ellington, Sonny Payne with Basie as references. It is important for the director and the students to know the history of this jazz style.

The bass part is written to be simple and not impede the flow. The repetitious nature of the bass and drums is essential to building up the head of steam we need to propel the band. The piano comping should answer the horns and soloists. Use the written part as a model. Once the pianist understands his or her function as musical commentator, he or she should be free to react and communicate in ways that are more specific to the performance at hand.

I recommend using an acoustic bass with no amplifier and having the drummer adjust to the bassist's volume. The volume level will permit the horns and piano to play at a comfortable volume and have room for inflections. A common misconception in our rock and roll-dominated world is that the bass should be as loud or louder than the first trumpet. In jazz music, the rhythm section's function is to accompany the horns who generally play the melody. Similarly, an acoustic piano with no amplification is preferable.

Acoustic rhythm guitar can work nicely on this piece. If an electric guitar is used in a comping capacity, the volume should be kept to a minimum. When the guitar solos, he or she should turn up the volume for the solo and then down afterwards.

Wynton's compositional style owes much in general to Duke Ellington. I have chosen to arrange this chart in a similar style, so all of the ensemble practices for Ellington's music apply. All quarter notes are short unless marked otherwise. Tied eighth notes are long. I haven't marked many accents because nearly every note in the entire chart should be played with an accent: first and last notes of phrases, high note of phrases, short quarters and syncopations. Crescendo as you ascend and diminuendo as you descend. No vibrato on unisons, marking sure to keep the volume down. Use vibrato on longer harmonized notes, don't start it too soon. Trombones should refrain from using slide vibrato. Use lip vibrato, or if that is not possible, no vibrato.

Play with authority. The excitement is made from the accents, not from cranking up the volume. Strive for a fat warm sound. Keep the feel light with standard swing phrasing with the exceptions of the brass in measures 15-16 and 33-34 where just the brass need to play even eighths on their off-beats in order to keep their distance from the sax downbeats. This is a great effect when executed with precision.

Measures 35-67 are the solo section. If more solos are needed, repeat this chorus omitting the brass backgrounds (except when accompanying saxophone solos). When the brass plungers are marked "+," make sure they are tightly closed. Strive for a pinched sound. "+o" means to snap the plunger open so that it sounds like Whopp!

The ensemble chorus at 67 is soft. The drummer can really help by playing time on the completely closed hi hat. The bridge opens up on the ride and then back to the closed hi hat for the last A section. The 2-measure break needs to be subito forte and dramatically set up the brass figure at 99. I recommended that the drummer play rim knocks on beats 2 and 4 for both 8-measure sections at 99. This will lock in the time for the band time because everyone can focus on the knocks.

There are some crunchy harmonies here and there throughout this chart. Don't shy away from the dissonances. Lean into them. They may seem a bit strange at first, but after a while, you may even come to like them.

—David Berger

CONDUCTOR
24869S

JUMP

By WYNTON MARSALIS
Arranged by DAVID BERGER

FAST SWING ♩ = 155-210

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 (OPTIONAL)

GUITAR

PIANO

BASS

DRUMS

HI-HAT

1 2 3 4 5 6 7 8

9

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

9 10 11 12 13 14 15 16

PLUNGER +o

HALF OPEN

OPEN

F B^b F A^b7 D^b7 G^b7 C7 B^b F A^b G^b7 C7 F

F B^b F A^b7 D^b7 G^b7 C7 B^b F A^b G^b7 C7 F

CR



2. (19)

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

OPEN

RIDE CYM.

17 18 19 20 21 22 23 24

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27

Musical score for conductor, featuring vocalists (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), trumpets (TPT. 1-4), trombones (TBN. 1-4), guitar (GTR.), piano (PNO.), bass, and drums.

Score includes notes, rests, dynamics (me), articulations (PLUNGER, HALF OPEN), and chord changes (Gw7, C7, F, Bb7, Abw7, D7, Gw7, C7, Bb, F, Abo, Gw7, C7). Measure numbers 25, 26, 27, 28, 29, 30, 31, 32 are indicated at the bottom.

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CONDUCTOR

35 SOLO D

G7 F#m7 Fm7 Bb7 E7(b9) A7(#5)

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

GRG.

PNO.

BASS

DRUMS

RIDE CYM.

35 36 37 38 39 40



CONDUCTOR

43

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

PLUNGER

STAY CLOSED

F

G7

F#m7

Fm7

Bb7

E7(b9)

A7(b9)

F

Bb7

Au7

A#u7

D#7

G7(b9)

C7(b9)

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

51

CUE: TENOR 2, SOLO

SOLO

F C9#5 F7 Bb7 F G7

49 50 51 52 53 54 55 56

59

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GRE., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and chords, along with a large red watermark reading "Preview Only - Legal Use Requires Purchase".

57

58

59

60

61

62

63

64

(67)

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

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

STRAIGHT MUTE

OPEN

OPEN

OPEN

OPEN

PLAY

TUTTI

MI-HAT

F C7 F F9 B9 B7 B9 C7(9)

F A7 D7 G7 F B7(b9) B7mi F A7 Gmi C7

F A7 D7

65 66 67 68 69 70 71 72



(75)

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

GRG.

PNO.

BASS

DRUMS

75 76 77 78 79 80

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83

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

SOLO

CUE: GTR. SOLO

PLAY

CUE: GTR. SOLO

RIDE CYM.

81 82 83 84 85 86 87 88

91

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

GRG.

PNO.

BASS

DRUMS

Hi-Hat

91 92 93 94 95 96

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99

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

GRG.

PNO.

BASS

DRUMS

SOLO

97 98 99 100 101 102 103

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1. 2. (109)

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

GRG.

PNO.

BASS

DRUMS

104 105 106 107 108 109 110

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Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bass), woodwinds (Trumpet 1-4, Trombone 1-4), guitar (Gtr.), piano (PNO.), bass, and drums. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

117

111

112

113

114

115

116

117

Musical score for CONDUCTOR, featuring parts for 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, GRE., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

123

118

119

120

121

122

123

124

HI-HAT

Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and instrumental parts (Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, Drums). The score includes a large red watermark reading "Legal Use Requires Purchase". The page number is - 17 - and the conductor's name is GUMP. The score is numbered 125 through 131. A "FILL" instruction is present above the drum staff at measure 129.

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