**Belwin JAZZ**

a division of Alfred

**JUST IN TIME**

Lyrics by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE  
Arranged by W. SCOTT RAGSDALE

**INSTRUMENTATION**

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<th>Conductor</th>
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<th>1st Bb Tenor Saxophone</th>
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<th>Eb Baritone Saxophone</th>
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NOTES TO THE CONDUCTOR

The charm of this swing chart is the contrast of the bouncy two-beat feel and the smoother four-feel. For example, the brass states the melody at measure 9 in two and then moves into the four-feel when the saxes take over the bridge at measure 25. The feel switches back and forth several times with plenty of interplay between the two sections. It’s important to keep the tempo (mm=160) constant throughout; any faster and it won’t swing.

A portion of the chart is in the traditional big band key of D-flat. Here’s an opportunity for students to become more familiar with this key and see how well it “lays” for big band charts like this one.

The interlude at measure 77 presents a challenging unison line. The line is passed through the various sections, punctuated by rhythmic stabs along the way, ending with an eight-measure build to a roaring modulation.

Dynamically, bring the band way down at measure 93 and build slowly to climax at measure 99. Notice the sudden $p$ at measure 121 building rapidly to climax at measure 124.

The Rhythm Section

Guitar: The guitarist should become familiar with the Freddie Green style of guitar comping that is essential to this swing groove. Have him or her listen to recordings of Count Basie to hear how Freddie and the bass player drive the whole band. Strum only 2 and 4 on the two feel because the bass player only plays on beats 1 and 3. Strum straight quarter notes on the four feel. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Direct the guitarist to try to cut-off (not) the sound of the chord right after striking the strings when strumming straight quarter notes. Strum from the elbow; giving a bright, swinging sound that propels the rhythm section forward. Avoid strumming from the wrist or fingers as that technique tends to sound very forced and also tends to drag instead of propel the rhythm. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Piano: The written piano part is a good example of how big band piano is used to play in the holes and sprinkle color over the band. The pianist should feel free to experiment, embellish the chords and come up with his or her own voicings. Always keep in mind the function of comping is to accompany or support.

Drums: The drummer should lock in with the bass and guitar. He or she should take care to switch from the hi-hat pattern to the ride cymbal where indicated, always concentrating on keeping good time. Direct the drummer to set up the bigger ensemble figures, as in measures 38, 98, and 124 and make sure he or she sets up the band kick on beat 3 of measure 105 as well as the “and” of 1 in measure 133. The use of strong backbeats at measures 100 and 125 will propel these sections to another level.

The Horns

- Capped notes (*), also known as marcato or roof top accents, are played as fat notes, detached but not too short (think “daht”).
- During blocked ensemble voicings (brass in measure 9 and saxes in measure 25), everyone should listen to the lead player and try to phrase as one.
- Always strive for good intonation, especially during unison passages, such as measures 63 to 71.

For the long drop at measures 5, 139, 55, and 109, fall to beat 4.

- Exaggerate the dynamics! Background parts should always be subordinate to solos, especially behind the piano solo at measure 109. Remind the students that if they can’t hear the soloist, they’re playing too loud! Always save something for $ff$ markings at the loudest points of the chart. $f$ is full but $ff$ lets it all hang out!

- Take note of the key changes and be ready! Pay careful attention to the accidentals.

The Soloists

Learning the melody of the song as played by the brass in measures 9–24 should be the first order of business. Knowing the melody will help the player solo more freely, eventually breaking away from the written notes to compose or improvise. Study the chord progression, scales and learn to hear the chord roots. During a performance, soloists should stand up or come out front to play.

Enjoy,

—W. Scott Ragsdale