



Belwin JAZZ

a division of **Alfred**

I GOT RHYTHM

Music and Lyrics by **GEORGE GERSHWIN®** and **IRA GERSHWIN**
Arranged by **WYCLIFFE GORDON**

INSTRUMENTATION

Conductor	1st Trombone	Optional Alternate Parts
1st E\flat Alto Saxophone	2nd Trombone	C Flute
2nd E\flat Alto Saxophone	3rd Trombone	Tuba
1st B\flat Tenor Saxophone	Bass Trombone	Horn in F (Doubles 1st Trombone)
2nd B\flat Tenor Saxophone	Guitar Chords	1st Baritone T.C./B\flat Tenor Saxophone (Doubles 1st Trombone)
E\flat Baritone Saxophone	Guitar	2nd Baritone T.C./B\flat Tenor Saxophone (Doubles 2nd Trombone)
1st B\flat Trumpet	Piano	3rd Baritone T.C./B\flat Tenor Saxophone (Doubles 3rd Trombone)
2nd B\flat Trumpet	Bass	
3rd B\flat Trumpet	Drums	
4th B\flat Trumpet		

GERSHWIN® and GEORGE GERSHWIN® are registered trademarks of Gershwin Enterprises
IRA GERSHWIN™ is a trademark of Gershwin Enterprises



I GOT RHYTHM

Music and Lyrics by **GEORGE GERSHWIN**® and **IRA GERSHWIN**
Arranged by **WYCLIFFE GORDON**

NOTES TO THE CONDUCTOR

This arrangement of *I Got Rhythm* should be played at a medium up tempo that is comfortable for the band to execute all parts. Everyone in the band should be aware of who and/or what section is playing the melody at all times. If any players cannot hear the melody, then they are likely playing too loud. Direct the musicians to always listen for the melody and blend with the ensemble.

The intro should be played at *ff* but bring it down to *f* in measure 9, making a noticeable difference in dynamics from the intro. Measure 17 should be played at *mf*, the general dynamic for this piece. The drum fills and solos in this section are a call-and-response conversation with the rest of the band and the written material is simply suggested rhythms for the young or less experienced drummer. Encourage the drummer to be creative and explore the spaces where the fills and/or solos are written, but always remind him or her not to lose the time while continuing to keep a good dance groove or feel in those spaces.

In measure 25, the meter changes to 3/4 but the pulse and tempo remain the same. Really exaggerate beat 4 in measure 50 and play it with a “daht” articulation. In measures 51–59, begin very softly and take care to make a measure-by-measure crescendo to *f* to build into the solo section.

The background figures in the solo section at measure 61 should never be louder than the soloist. For contrast, I have slightly altered the chord progression for the rhythm section and soloist in the second A section of the form in measure 69. If desired, the band may choose to play the regular chord changes (same changes as measure 61), but make sure everyone is playing the same changes!

Dynamically, measure 95 should be *f*. Beat 4 of 102 should be *f*, creating a direct contrast to the down beat (beat 2) of measure 103. It makes a mighty powerful statement to be able to play very loud and get soft immediately while still swinging and/or groovin’.

The drummer should be aware of and plan ahead when setting up the half time 12/8 feel in measure 110. Direct the drummer to strive to play a feel that will not get in the way of the phrase prior to that transition. Measure 111, surprise! Just when you thought the band would end in the fast tempo with a rip-roaring shout chorus, the listener gets the “old one-two” by ending with a greasy 12/8 groove. This can be executed in a direct half time tempo or even slower for a more dramatic effect and impact.

There it is, have fun with it.



Wycliffe Gordon

Wycliffe Gordon is a gifted composer, arranger, trombonist and educator. He has been a featured soloist with the Wynton Marsalis Septet, the Lincoln Center Jazz Orchestra and countless other artists. Currently, he is on the jazz faculty at The Juilliard School and Artist-in-Residence at Michigan State University. In addition to teaching, he performs and tours extensively as a soloist and as leader of the Wycliffe Gordon Quartet.

—Wycliffe Gordon

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

Each curriculum kit includes:

\$299.95 (Plus \$15 shipping and handling)

- A **10-CD set** (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2008–09 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
29817S

I GOT RHYTHM

Music and Lyrics by
GEORGE GERSHWIN and IRA GERSHWIN
Arranged by WYCLIFFE GORDON

TEMPO ♩ = 186-206
INTRO

1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
BASS TROMBONE
GUITAR
PIANO
ACOUSTIC BASS
DRUMS

1 2 3 4 5 6 7 8 mp3

© 1930 (Renewed) WB MUSIC CORP.
This Arrangement © 2008 WB MUSIC CORP.
All Rights Reserved including Public Performance

Purchase a full-length
performance recording!
alfred.com/downloads

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO RESPONSE -----

SOLO RESPONSE -----

17 18 19 20 21 22 23 24

CONDUCTOR

I GOT RHYTHM

- 4 -

(♩=♩)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Legal Use Requires Purchase

CONDUCTOR

I GOT RHYTHM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

35

36

37

38

39

40

Legal Use Requires Purchase

(DUBL. BASS)

8b Gmi Cmi F7 Dmi Gmi Cmi F7 8b 8b7/D Eb Eo

8b Gmi Cmi F7 Dmi Gmi Cmi F7 8b 8b7/D Eb Eo

8b Gmi Cmi F7 Dmi Gmi Cmi F7 8b 8b7/D Eb Eo

35 36 37 38 39 40

CONDUCTOR

I GOT RHYTHM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

43

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

51

2

Legal Use Requires Purchase

CONDUCTOR

I GOT RHYTHM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

Legal Use Preview Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

Legal Use Requires Purchase

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

Legal Use Requires Purchase

Preview Only

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

85

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

1. 2. 95

89 90 91 92 93 94 95 96

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

103

97 98 99 100 101 102 103 104

Legal Use Requires Purchase

111 12/8 PEEL HALF-TIME

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

Legal Use Requires Purchase

CONDUCTOR

This musical score is for the song "I Got Rhythm" and is page 15 of the conductor's edition. It features the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The vocal lines are in treble clef with a key signature of one sharp (F#).
- Instrumentalists:** Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums.
- Instrumental Parts:** Trumpets and Trombones play in treble clef. The Trombone section is in bass clef. The Guitar, Piano, and Bass parts are in bass clef. The Drums part is in a standard drum notation.
- Chord Symbols:** Chord symbols are provided for the guitar, piano, and bass parts, including F7(#9), C7, F7, and Bb.
- Measure Numbers:** The score is divided into measures numbered 113, 114, 115, 116, 117, and 118.

113

114

115

116

117

118

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

29817S US \$9.00



alfred.com

ISBN-10: 1-4706-6739-8
ISBN-13: 978-1-4706-6739-9

