

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Dance Big'un, Dance

RALPH FORD

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone (Optional)	Guitar (Optional)
E♭ Baritone Saxophone (Optional)	Piano
1st B♭ Trumpet	Bass
2nd B♭ Trumpet	Drums
3rd B♭ Trumpet (Optional)	Auxiliary Percussion

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Dance Big'un, Dance utilizes basic harmonic progressions as a foundation for improvisation and locking in the “groove” or feel of a chart. The setting for this chart is a familiar Latin-rock style similar to the style played by artists such as Carlos Santana and many others.

Many groove-type arrangements focus on the familiar ii-V chord progression, however, this chart is in a minor key, therefore, incorporates a slight variation on the ii-V progression incorporating the i-iv-V-iv (ii^{7(b5)}) progression, as well as ii^{7(b5)}-V⁷. Consider pointing out to the jazz band members the different sound these chords produce. The b5 in a chord is a very common sound in jazz harmony so it might be a good place to start the chord awareness process. You could begin by comparing the standard ii-V-I chord progression to the (minor) ii^{7(b5)}-V-i chord progression. To demonstrate on the piano, play Dmi⁷ to G⁷ to C (ii-V-I), then play Dmi^{7(b5)} to G⁷ to Cmi (ii^{7(b5)}-V-i). The big difference is the sound of the flatted 5th on the Dmi^{7(b5)} and of course the minor “i” chord.

Pay careful attention to all articulations and use them to teach proper articulations. While it may seem as though the music is somewhat “over-articulated,” it is carefully notated to assist teaching and reinforce articulation concepts for the developing jazz ensemble. The marcato or rooftop accent (▲) is played detached, not staccato. In general, the last eighth note in a group is played short.

The solos can be played as written, improvised or embellished. The background parts are included on the solo parts. Cue the background parts as desired.

As with all charts in the Belwin Jazz *First Year Charts for Jazz Ensemble* series, the chart is written to sound full with reduced instrumentation such as a lab band or varied combo instrumentation.

Enjoy and dance!

—Ralph Ford



**Ralph
Ford**

Ralph Ford is an accomplished composer/arranger and is an in-demand conductor and educator. He is currently band director at Troy University (AL), having been a member of its music faculty since receiving a bachelor's degree in 1986. He also holds a master's degree from Troy.

CONDUCTOR
30621 S

DANCE BIG'UN, DANCE

By RALPH FORD (ASCAP)

LATIN ROCK ♩ = 120-130

2 FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL) OPT. BWS

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL) Awi(b5) D7 Awi7(b5) D7 Awi7(b5) D7 Awi7(b5) D7 Awi7(b5)

PIANO

BASS

DRUMS

AUX. PERCUSSION (GUITERO, CONGAS)

1 2 3 4 5 6 7

CONGAS mp3

CONDUCTOR

- 2 -

DANCE BIG'UN, DANCE

FLUTE ³

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO. ^{SOLO}

BASS

DRUMS ^{STICK ON CLOSED H.H.}

AUX. PERC. ^{QUIRO}

END SOLO

BASS CUE

9 10 11 12 13 14 15 16

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

Chorus: Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9)

FLUTE ²⁵

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR. ^{Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi D7(b9)}

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32

33 (1ST TIME ONLY)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLO 1ST TIME

SOLO END TIME

PLAY AS CUED

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

DANCE BIG'UN, DANCE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

41

42

43

44

45

46

47

48

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CONDUCTOR

- 7 -

DANCE BIG'UN, DANCE

FLUTE ⁽⁴⁹⁾

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO. ^{SOLO} ^{END SOLO}

BASS

DEUMS ^{STICK ON CLOSED H.H.}

AUX. PERC. ^{QUIERO}

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

DANCE BIG'UN, DANCE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

57

58

59

60

61

62

63

64

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GMi Cmi O Cmi Awi7(b9) GMi Cmi O Cmi Awi7(b9)

CONDUCTOR

- 9 -

DANCE BIG'UN, DANCE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

65 66 67 68 69 70 71 72

Chorus: Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9) Gmi Cmi D Cmi Am7(b9)

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

80 81 82 83 84 85 86

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Preview Only
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