YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Don't Stop Believin'

Words and Music by STEVE PERRY, NEAL SCHON and JONATHAN CAIN
Arranged by PAUL BAKER

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INSTRUMENTATION

Conductor
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)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Don't Stop Believin' is one of the rock band Journey's biggest hits from the 1980s. It's big-time rock and roll from the driving piano intro through the full-bore ensemble sections to the final power hits that end the chart—but, there's more to it than just playing loud.

This chart is full of contrasts. Beginning with the simple yet forceful intro, the first horn entrance is scored for solo alto sax but it is also cued in the other alto and tenors, presenting the option of having a soloist play that melody, or one alto and one tenor, or the entire section, depending on the strengths of your students. The same also applies for the trombone melody the second time through at measure 9.

Measure 18, in the original Journey recording, consist of an ensemble dynamic build which is highlighted by the solo guitar playing the part as written. However, a young guitarist might not yet be capable of such technique. The goal in this section is to create a guitar "flurry of notes" through these measures, culminating in the third of the chord on the last half note in measure 25, or something approximating that concept. If you have a guitarist in your band, this is a "Rock 'n Roll" moment. Be creative with something that will fill this section and build up to the two eight notes on beat 4 of measure 25. If your ensemble does not have a guitarist, the horn section lines fill that void and should crescendo and build the tension up to those eighth notes in 25.

This chart is also unusual in that the drums don't play (except for measure 25) until measure 32 of the piece. If the band needs a "click" to steady the tempo, try a hi-hat on beats 2 and 4 until the drums establish a tempo pattern later in the chart.

At measure 26, the texture and dynamics go from full ensemble to only piano/bass and trumpet soloist (or trumpet section). This should be emphasized to the band for a significant contrast. As with the melody at measure 9, the trumpet melody may be played by a soloist or the entire section or whatever combination best suits your group.

Once the drums enter in measure 32, it's rock and roll all the way to the end—direct the drummer to maintain the groove. It's really important for the rhythm section to ALL lock in together on the eighth-note pulse. This pulse is what forms the foundation for the horn section figures.

Another contrast lies in the phrasing in the horn section. While the melody should be phrased in legato, the brass figures (e.g. measures 53, 61) should be heavily accented and punchy. Any eighth note figure ending on an upbeat should be played short and accented.

If you have a guitarist, measure 80 is another opportunity for a big rock solo feature. Play up the guitar solo and play the chart out! Trumpets may tacet if you have a strong guitarist to carry this section. If your group does not have a guitarist, the melody is handled by the trumpets. Measure 90 provides a solo opportunity for the lead alto sax. The melody notes are written out, but the chord changes are also included for improvisation. The drum solo at measure 106 could be extended or opened up with the last two notes "on cue" for the ensemble.

Rock On!

—Paul Baker

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Paul Baker

Currently residing in Austin, TX, Paul Baker's career as a composer, saxophonist, educator and clinician has covered a wide variety of musical genres from jazz, film, TV and R&B to Broadway. He has performed in venues from the Universal Amphitheater in Los Angeles to the Village Vanguard in New York City to jazz festivals across Europe. He has composed and arranged for films, theater, jazz bands of all sizes and levels, and computer games. Paul earned a B.M. in jazz studies from North Texas State University and an advanced studies certificate in film composition from USC. Visit Paul at www.bakersjazzandmore.com.

CONDUCTOR
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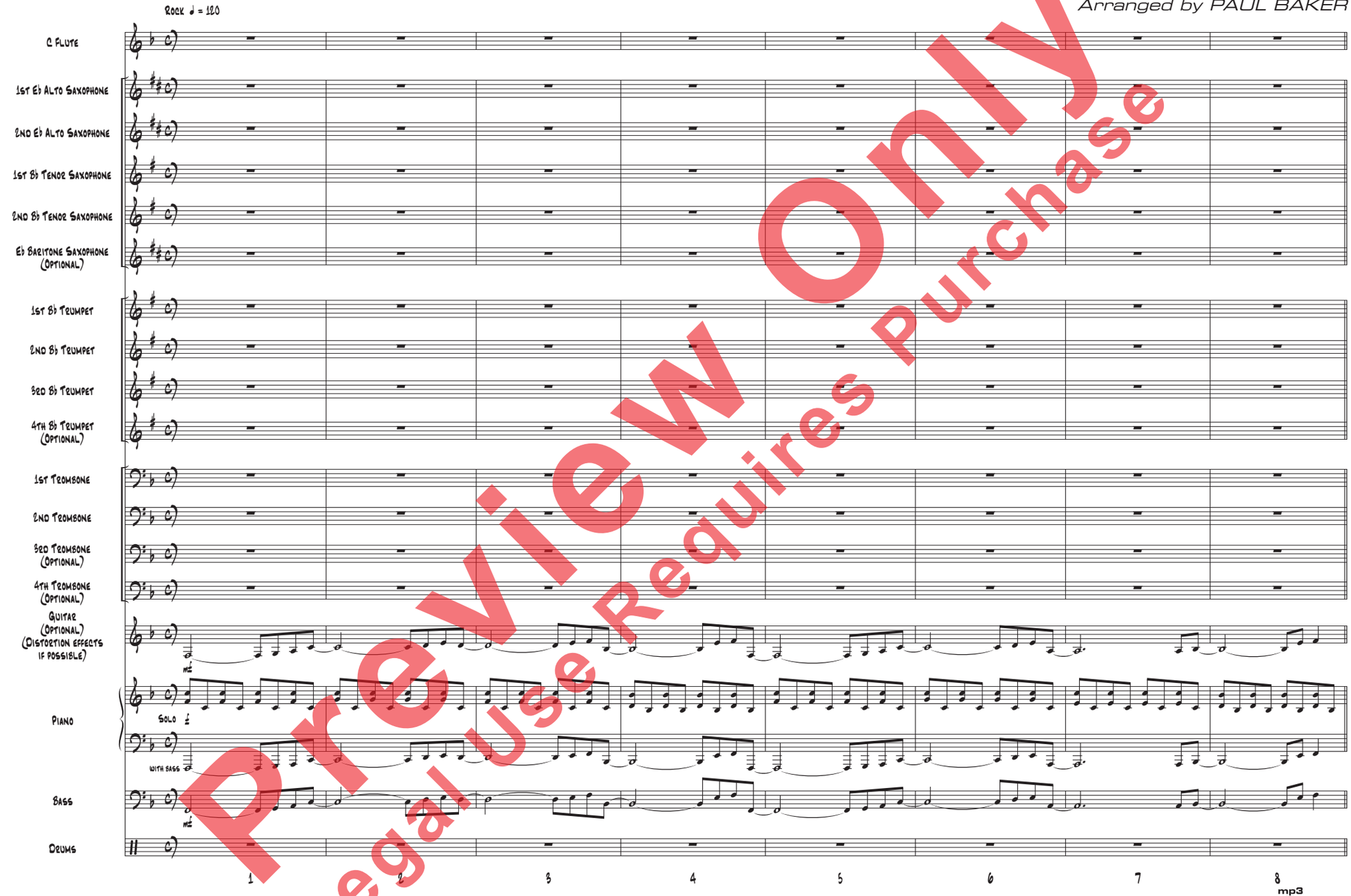

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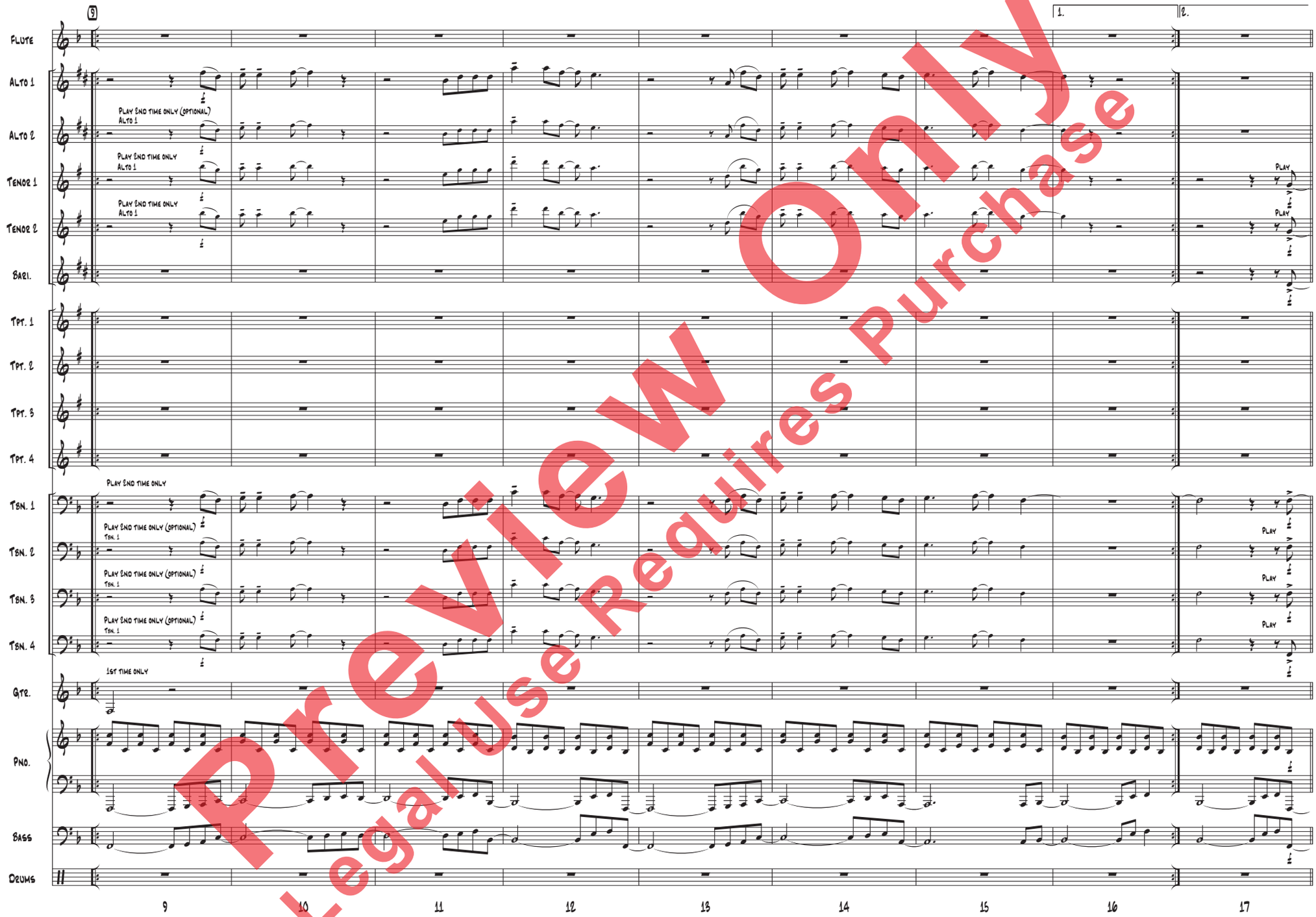

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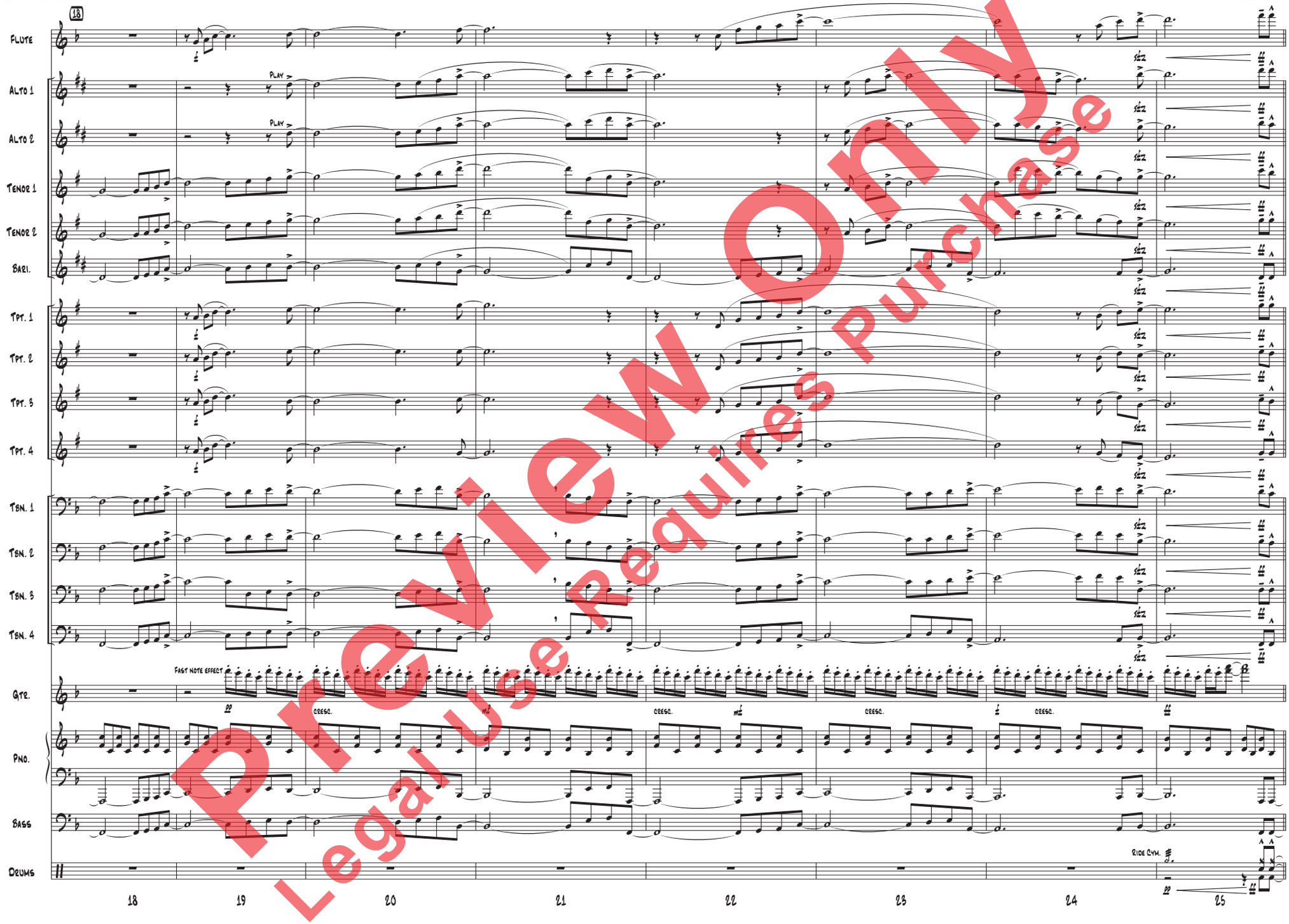

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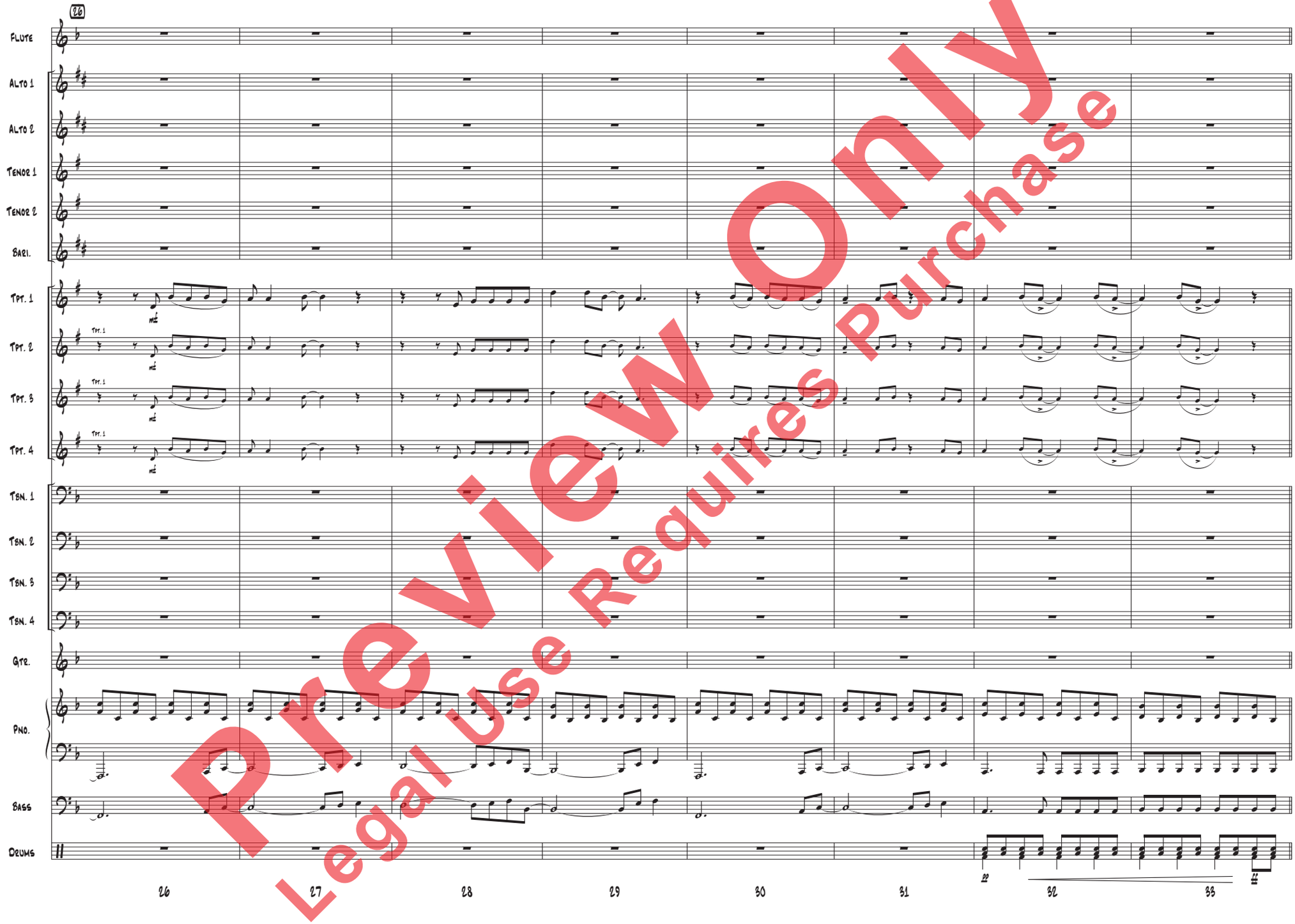

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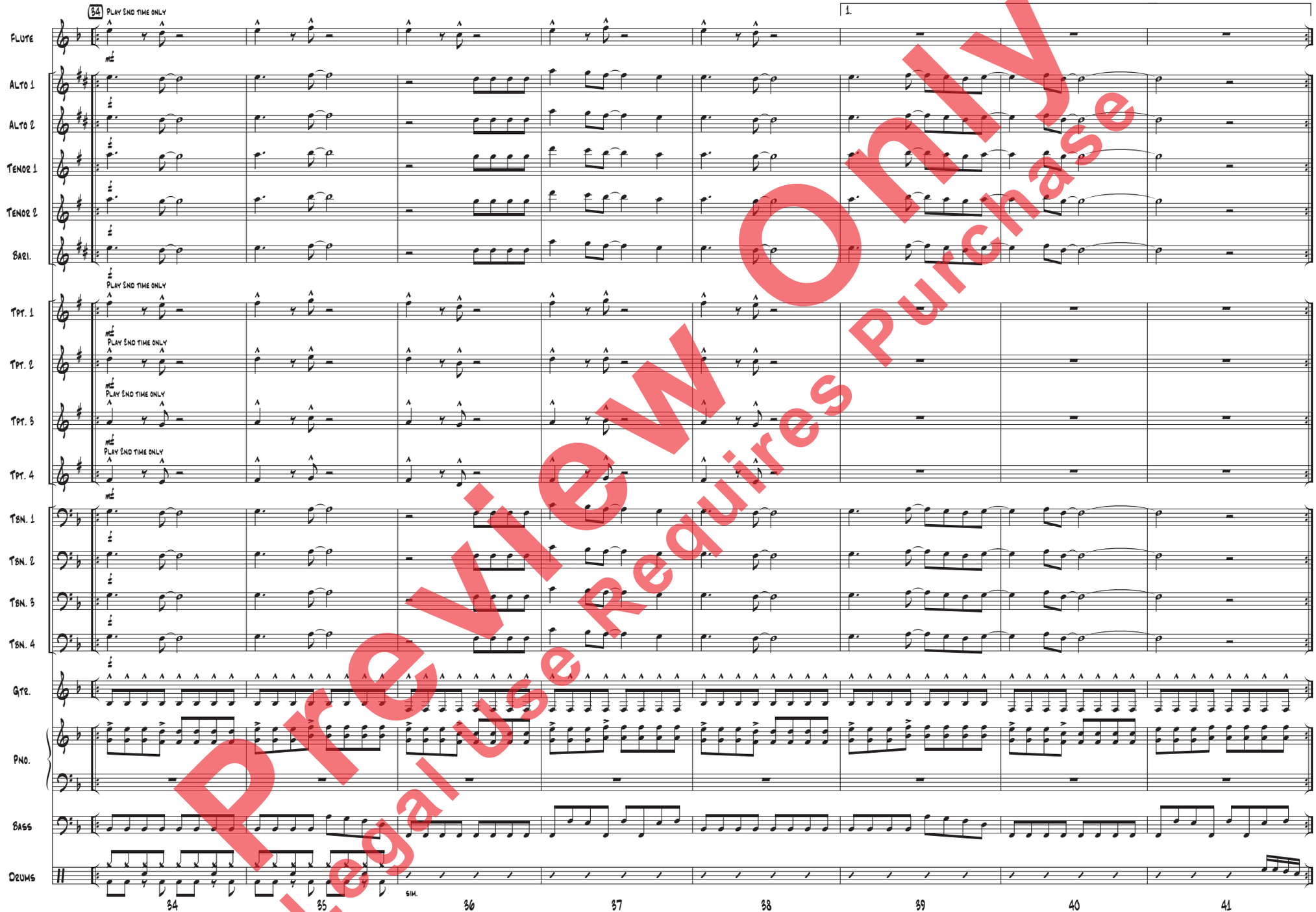

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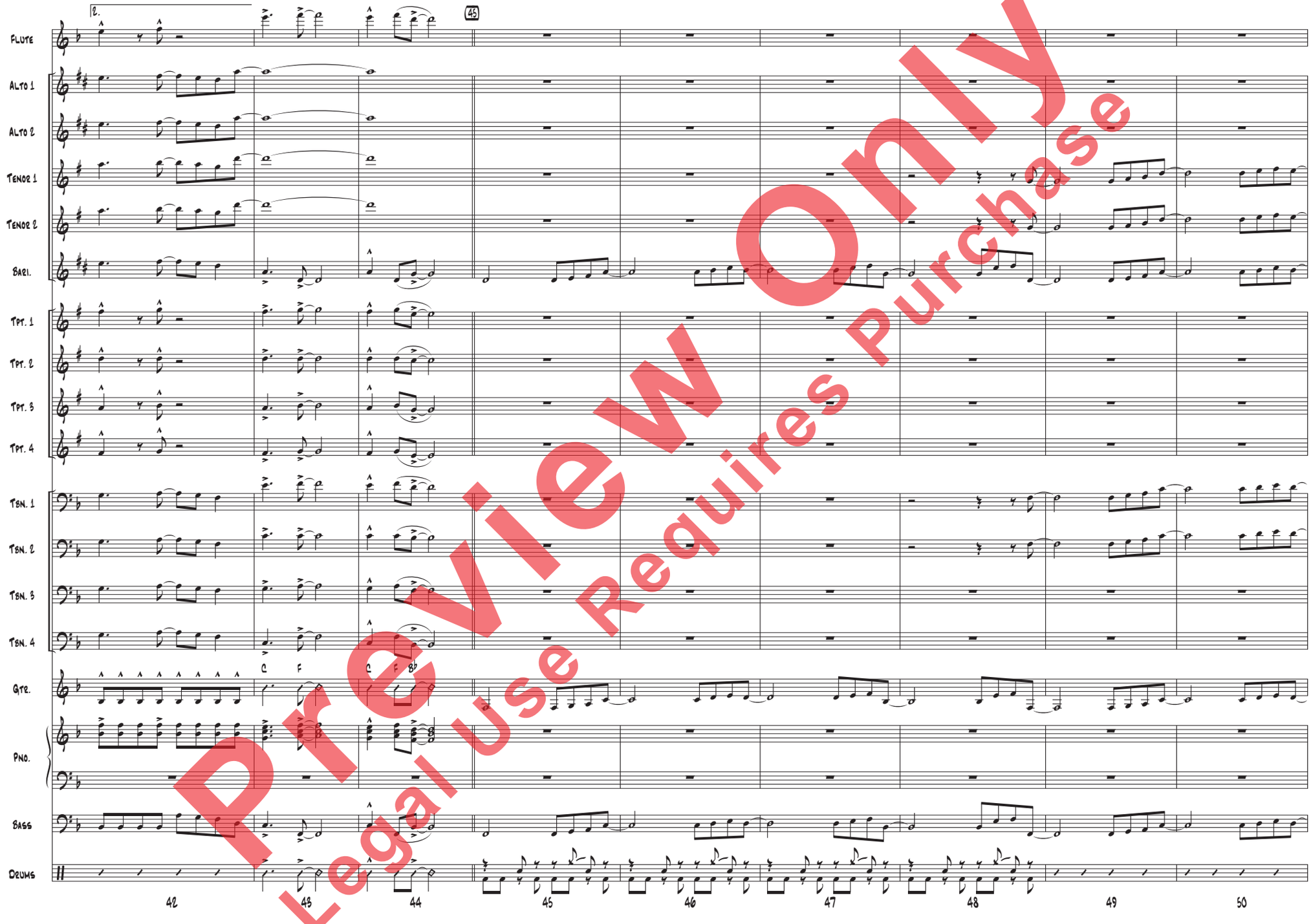

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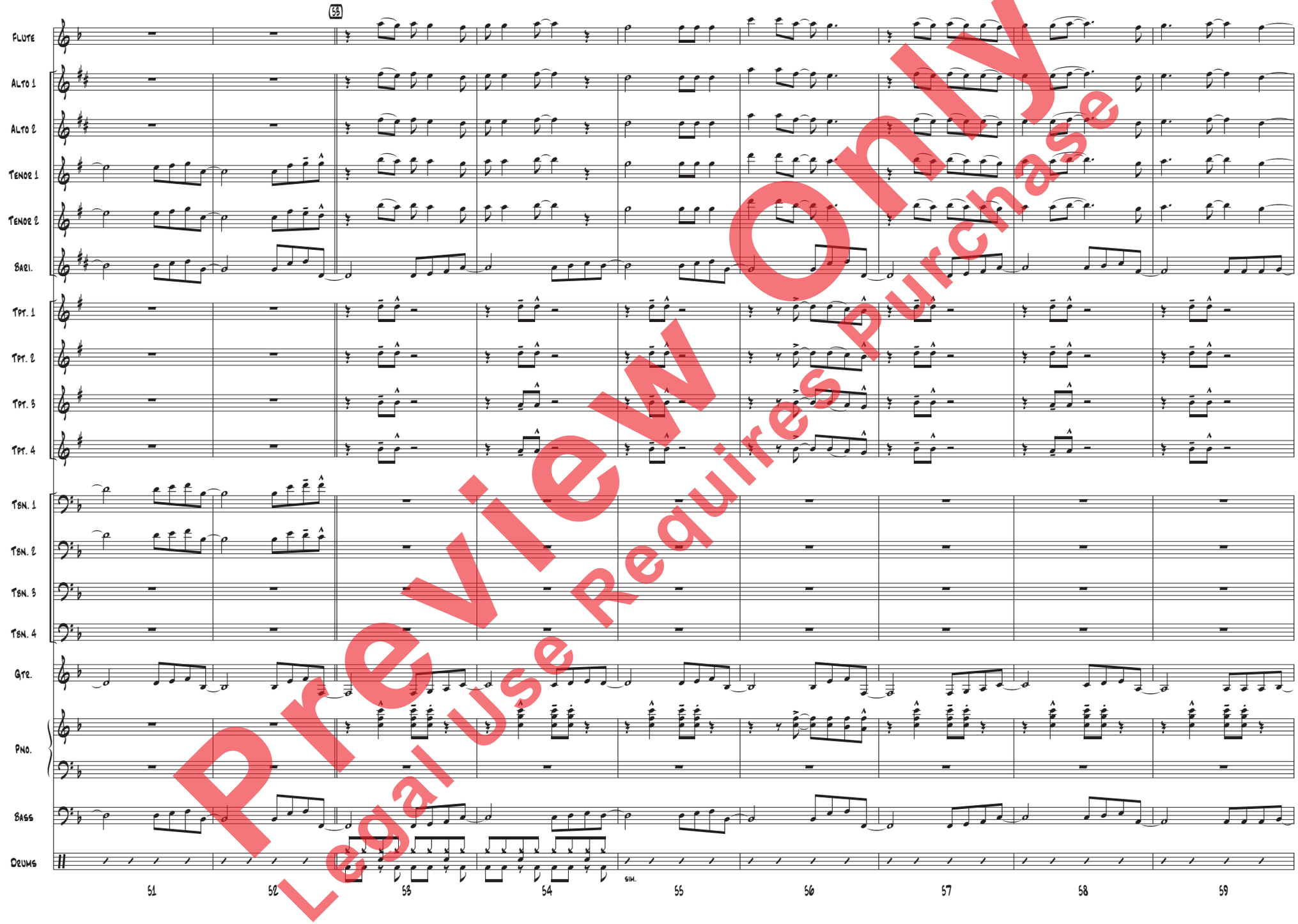

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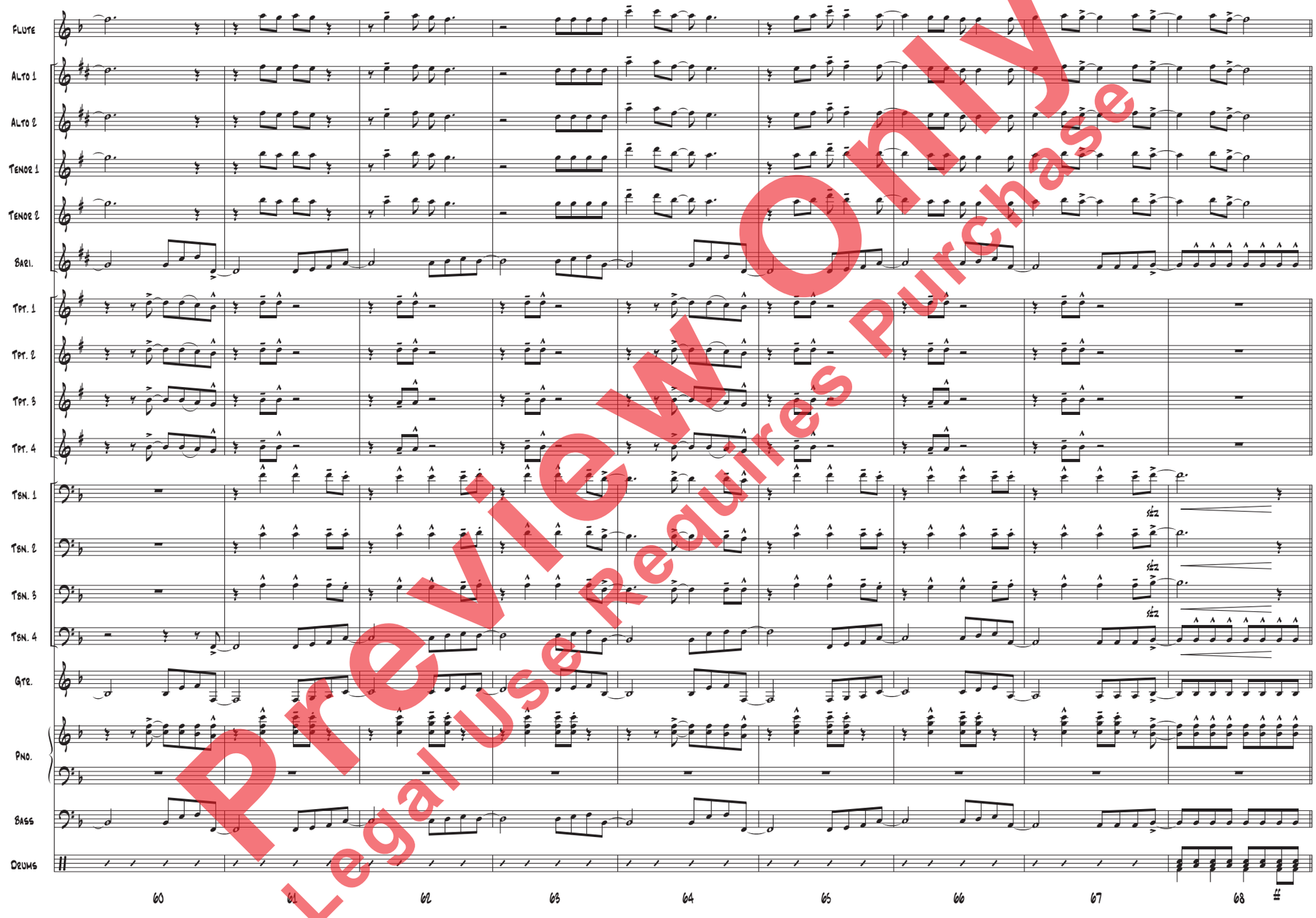

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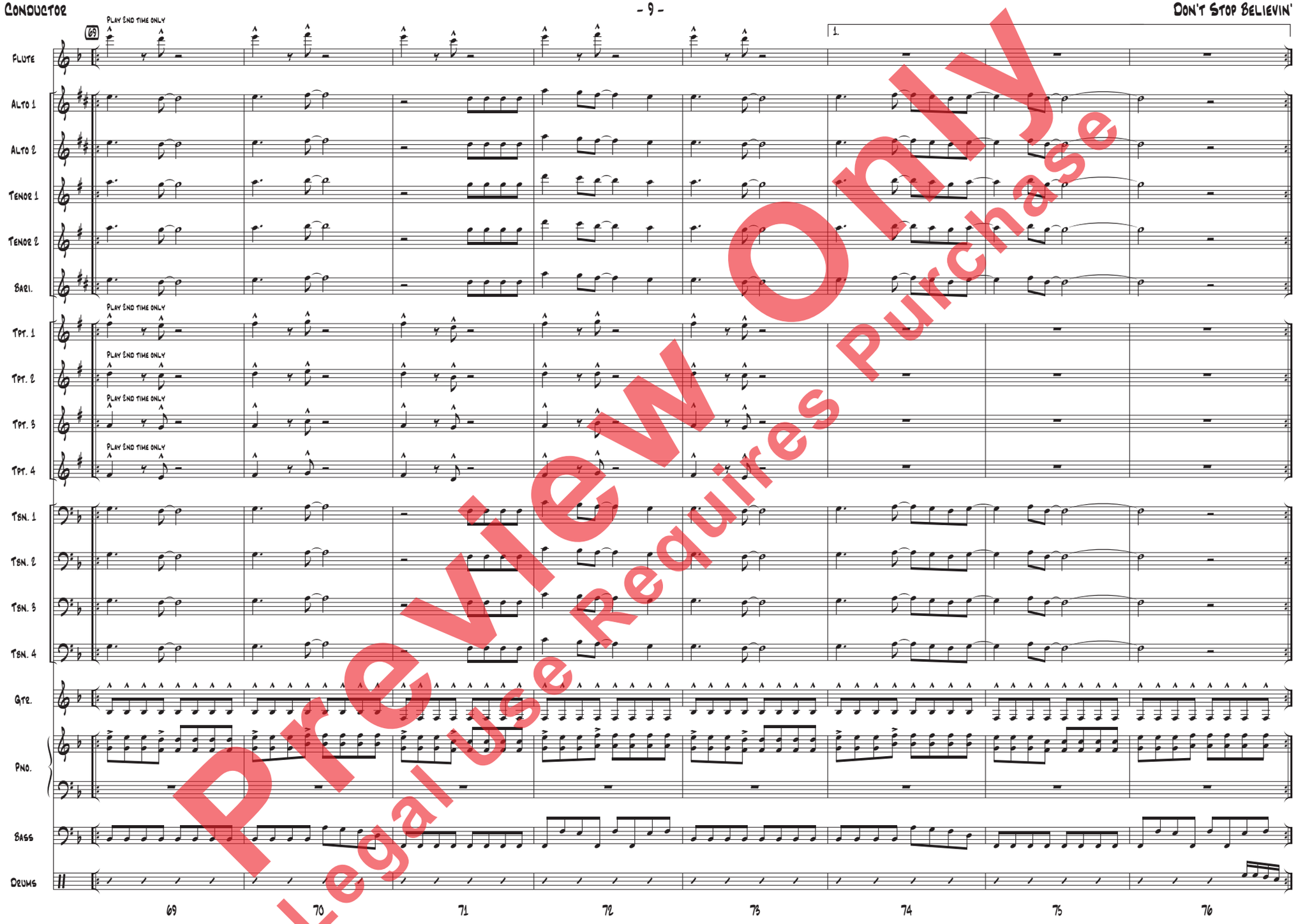

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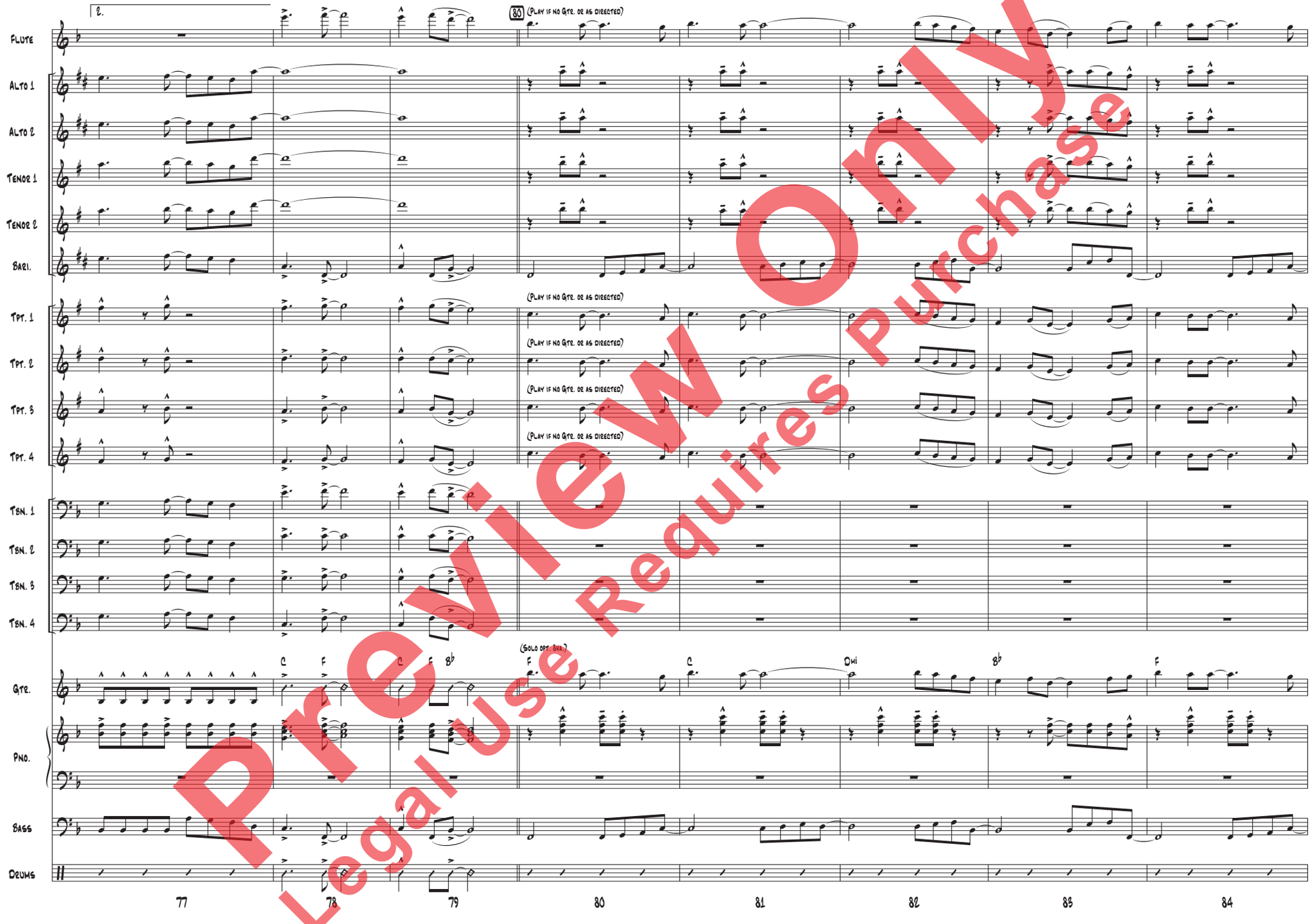

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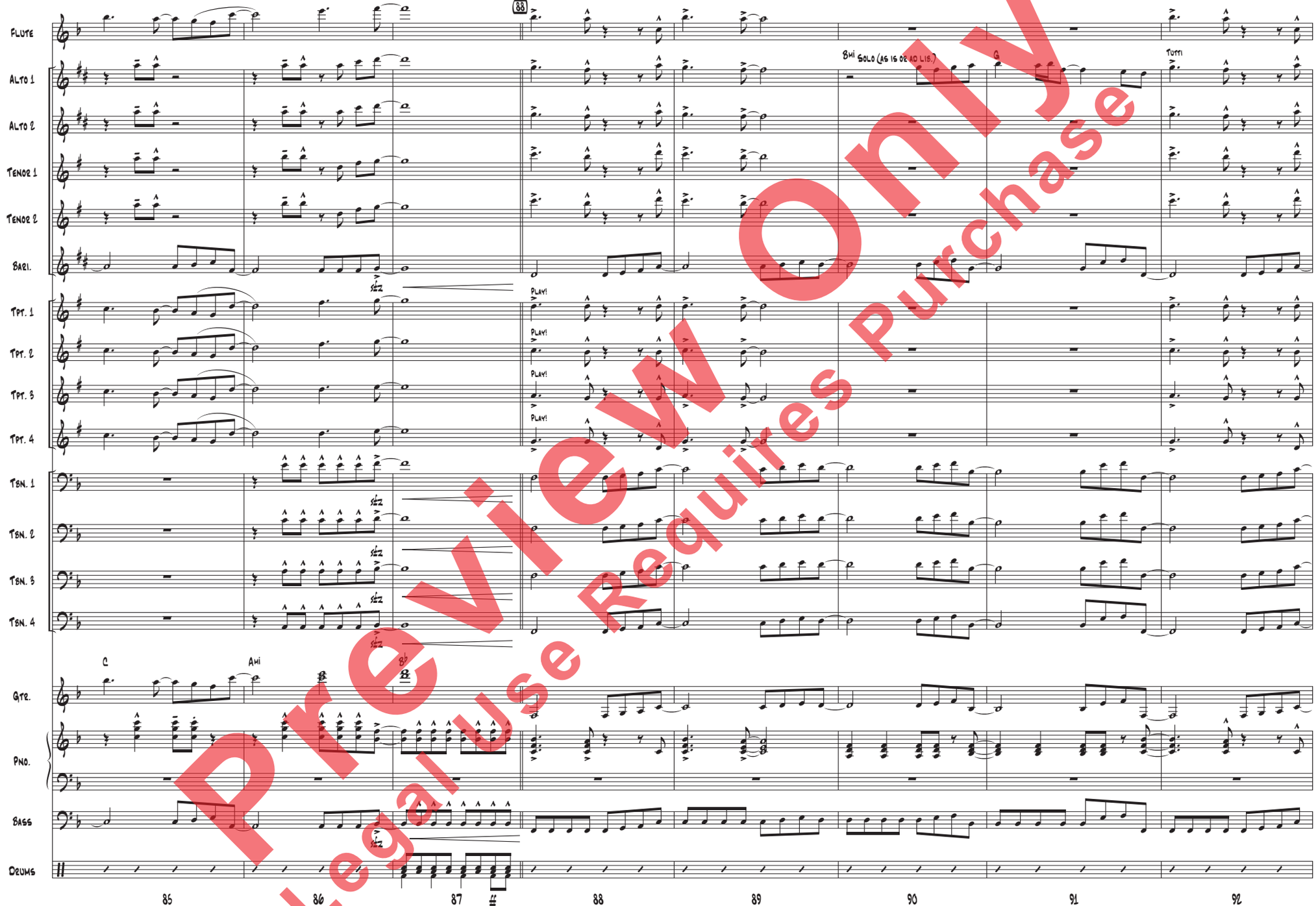

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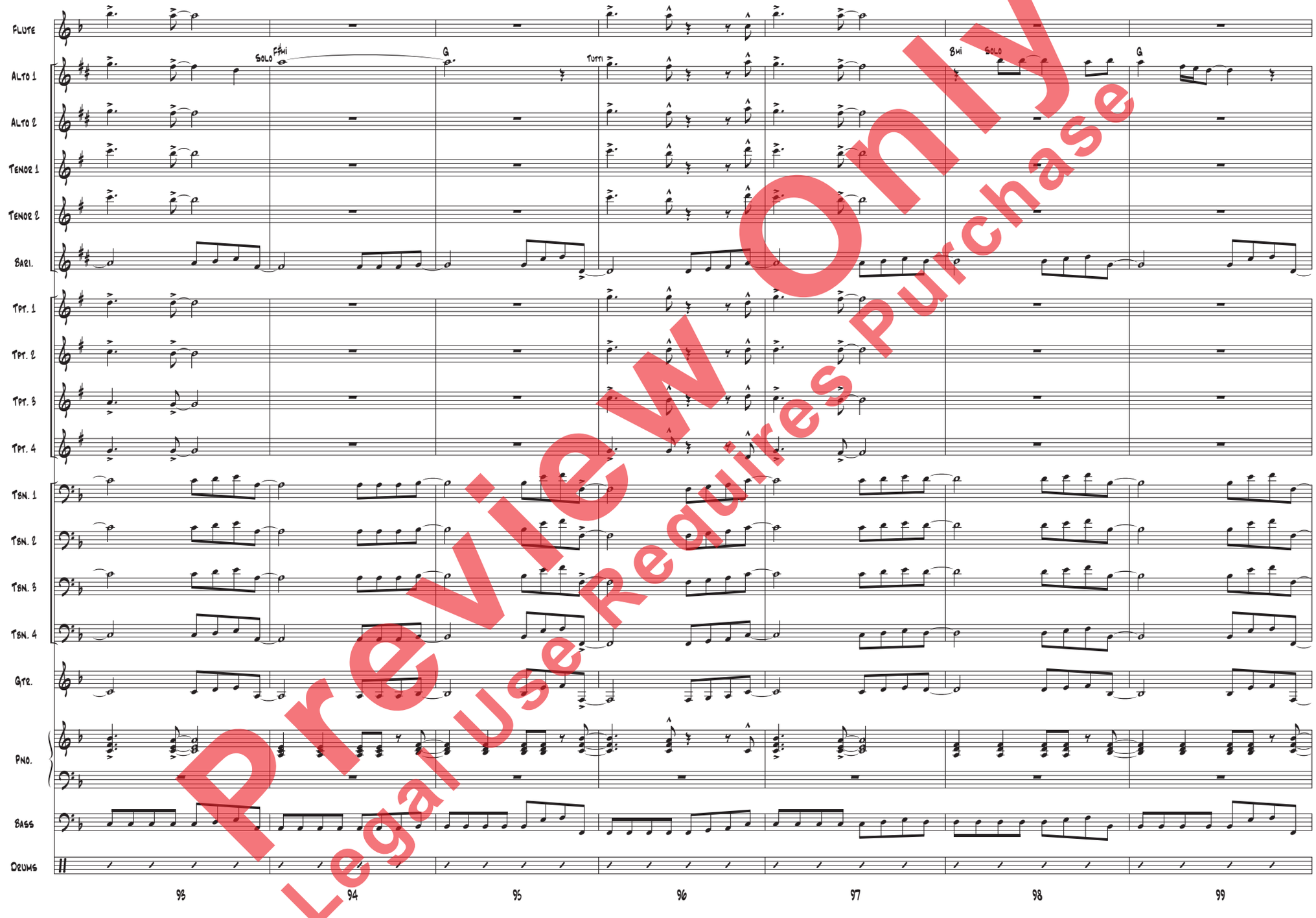

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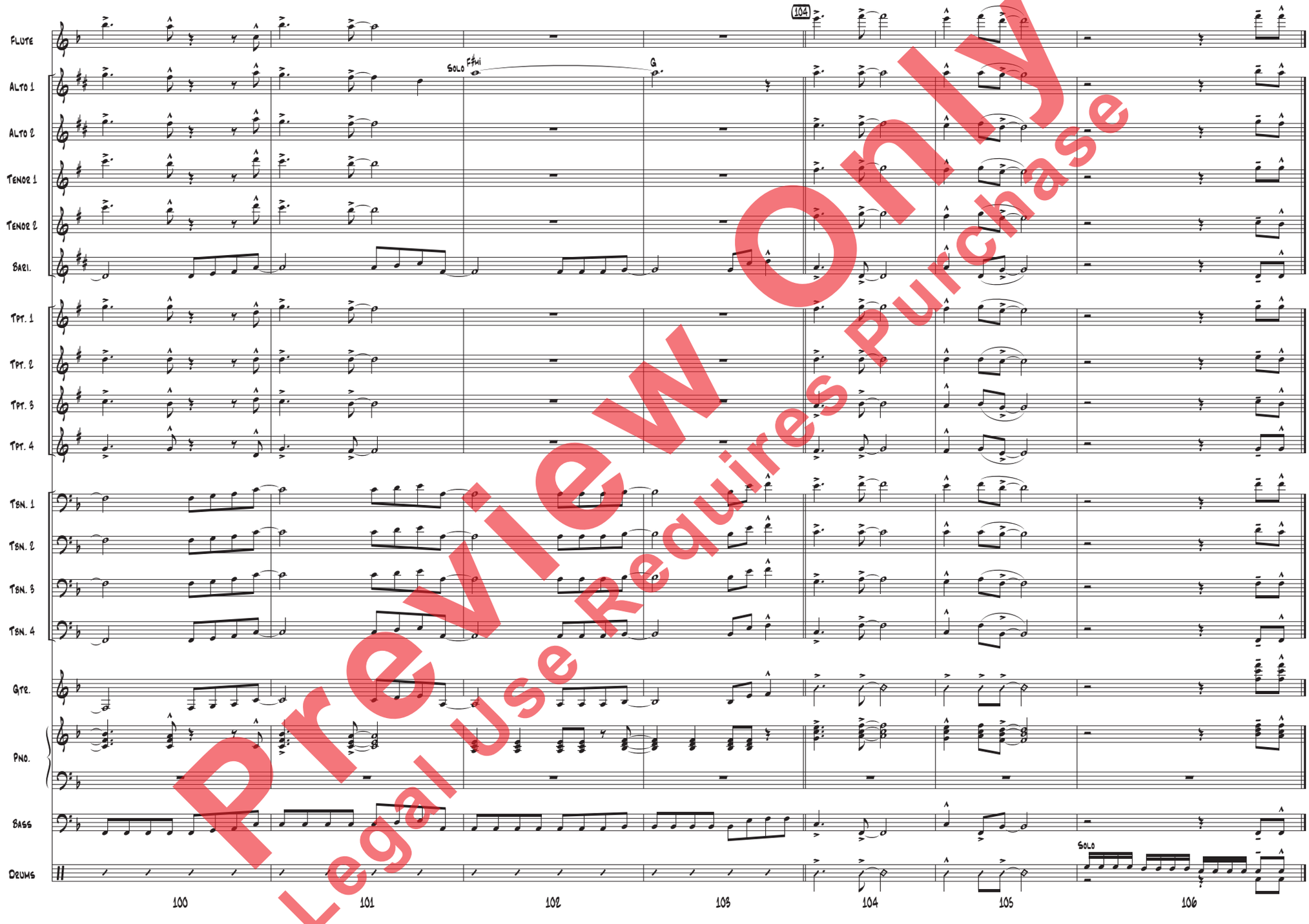

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