

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE



Jive at Five

COUNT BASIE and HARRY "SWEETS" EDISON
Arranged by ROY PHILLIPPE

INSTRUMENTATION

- | | |
|--|-------------------------|
| Conductor | 1st Trombone |
| 1st E \flat Alto Saxophone | 2nd Trombone (Optional) |
| 2nd E \flat Alto Saxophone | 3rd Trombone (Optional) |
| 1st B \flat Tenor Saxophone | Guitar Chords |
| 2nd B \flat Tenor Saxophone (Optional) | Guitar (Optional) |
| E \flat Baritone Saxophone (Optional) | Piano |
| 1st B \flat Trumpet | Bass |
| 2nd B \flat Trumpet | Drums |
| 3rd B \flat Trumpet (Optional) | |

Optional Alternate Parts

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

NOTES TO THE CONDUCTOR

Jive at Five is a medium-tempo swing chart. First performed by the Count Basie band in 1939, it was composed by Basie and trumpeter Harry Edison.

The chart begins with the pyramid technique—beginning simply and adding layers of instruments. The introduction begins with the bass and drums, adding guitar, piano, and full band based on material from the bridge, or B section. The main theme, or “A” section, is introduced by the saxes. In the next A section, there is a call-and-response between the trumpets and saxes again followed by the full ensemble. The B section, at measure 29, begins with the piano and guitar in unison joined by the trombones. Make sure these unison sections are played as one. Sometimes easier said than done, but strive to make the players aware to listen to each other, blend, and match each other’s articulation and phrasing.

Solos begin at measure 45 for alto sax, trombone, and trumpet. Suggested solos are written out for each soloist. Students can either play the solos as written or when more comfortable with the solo, embellish rhythms or melodic lines to begin to improvise. Repeated listening to the rhythm section in the solo section to hear the chord root movement will help greatly to encourage improvisation. Listening to the demo recording from alfred.com is an additional teaching tool. Please make sure the background instruments play a subordinate role to the soloists. At measure 61, an eight-measure interlude introduces or sends off a four-bar drum solo. The drummer should play within the style of the swing chart; again, listening to anything by the Basie band is an excellent learning tool, and the Belwin demo as well. At measure 73, there is a modulation to refresh the tonal center and step the chart up a bit as it moves toward the ending.

Regarding articulation and phrasing, point out that the rooftop or marcato accent (▲) is played detached, not staccato; even for an eighth note, think “daht.” Also, in general, the last eighth note in a group or two or more notes is played short.

A young rhythm section should definitely listen and be exposed to big band swing music so they will have a reference for this style and sound. The guitar player should be aware of what is known as the Freddie Green (Basie guitarist) style of swing guitar playing and comping. Slash marks indicate comping using three- or four-note chords in a quarter note pattern. For the best sound, ask the guitarist to use medium-thickness picks which will give the sound a very bright, acoustic quality, and to hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings. Strum from the elbow, giving a bright, swinging sound that propels the rhythm section forward. The guitarist’s quarter note rhythm should perfectly mesh so that the guitar and bass merge into one big sound. The bass player is walking a bass line throughout—keep it steady! The drumset player should always be thinking about accurate time as the priority over playing fills or setting up band figures. Remind the drummer that the drum part is a guide to what is happening in the ensemble and not every figure needs to be played.

Enjoy!

—Roy Phillippe



Roy Phillippe

An active composer/arranger in a variety of genres, Roy Phillippe has written a prolific body of work that has been performed by many leading ensembles, and has worked with such musical legends as Stan Kenton and Henry Mancini. He received a Bachelor of Music degree from Kent State University (OH).

CONDUCTOR
36024S

JIVE AT FIVE

By COUNT BASIE and
HARRY "SWEETS" EDISON
Arranged by ROY PHILLIPPE

EASY SWING ♩ = 120 (♩ = ♩♩)

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CHORDS WRITTEN ON PART

Chord progression: Eb7, D7, Eb7, C7, Eb7, D7, Eb7, C7, Eb7, D7, Eb7, C7

Drum notation: 1, 2, 3, 4, 5, 6, 7, 8

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

13

9 10 11 12 13 14

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This musical score is for the piece "Give at Five" and is arranged for a conductor. It spans five measures, numbered 15 to 20. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental section includes Trumpets 1, 2, and 3; Trombones 1, 2, and 3; Guitar; Piano; Bass; and Drums. The key signature is B-flat major (two flats). The guitar part includes chord diagrams for Eb6, F#m7, Fm7, Bb7, Eb7, D7, Db7, C7, B7, and Bb7. The piano part features complex chordal textures with various voicings. The bass part provides a steady harmonic foundation with eighth-note patterns. The drums play a consistent rhythmic pattern of eighth notes. A large red watermark reading "Legal View Only Requires Purchase" is overlaid diagonally across the entire page.

21

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

21 22 23 24 25 26

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Detailed description of the musical score: This is a conductor's score for the piece 'Give at Five'. It features 15 staves for various instruments and a conductor's part. The instruments listed are Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bari. (Baritone), Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and begins with a key signature of two flats (B-flat and E-flat). The conductor's part is marked with a circled '21' at the beginning. The instrumental parts include melodic lines for woodwinds and brass, harmonic support from strings and piano, and a steady drum pattern. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page.

29

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

87 8b7 Eb

SOLO (w/PNO) N.C.

SOLO (w/GTR) N.C.

W/SAXES

W/SAXES

27 28 29 30 31 32



37

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics.

33

34

35

36

37

38

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This musical score is for the piece "Give at Five" and is intended for a conductor. It features a large red watermark that reads "Legal Use Requires Purchase Only". The score is arranged in a standard orchestral layout with the following parts:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SAXI.
- TRP. 1
- TRP. 2
- TRP. 3
- TBN. 1
- TBN. 2
- TBN. 3
- QTR.
- PNO.
- BASS
- DRUMS

The score includes a key signature of two flats (B-flat and E-flat) and a common time signature. The measures are numbered at the bottom of the page: 39, 40, 41, 42, 43, and 44. The guitar part (QTR.) includes chord diagrams for Eb6, F#m7, Fm7, Bb7, Eb7, D7, Db7, C7, B7, Bb7, and Eb6.

45

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Requires Purchase".

Chord progression for ALTO 1 (measures 45-52):

- 45: Eb (SOLO 1st TIME)
- 46: Ebmi7, Dmi7, G7
- 47: Eb, Ebmi7, Dmi7, G7
- 48: C7, B7
- 49: Bb7, A7, G#7, G7
- 50: C6, Dmi7, G7
- 51: C6, Dmi7, G7
- 52: C6, Dmi7, G7

Chord progression for TEN. 1 (measures 45-52):

- 45: Eb6 (SOLO 2nd TIME)
- 46: F#mi7, Fmi7, Bb7
- 47: Eb6, F#mi7, Fmi7, Bb7
- 48: Eb7, D7
- 49: Db7, C7, B7, Bb7
- 50: Eb6, Fmi7, Bb7
- 51: Eb6, Fmi7, Bb7
- 52: Eb6, Fmi7, Bb7

Measure numbers: 45, 46, 47, 48, 49, 50, 51, 52

55

FLUTE

ALTO 1
m2

ALTO 2
m2

TENOR 1
m2

TENOR 2
m2

BARI.
m2

TRP. 1
F6 SOLO A6 Gm7 C7 F6 A6 Gm7 C7 F6 A6 Gm7 C7 G7 C7 END SOLO

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.
E6 F#7 Fm7 B7 E6 F#7 Fm7 B7 E6 F#7 Fm7 B7 F7 B7

PNO.

BASS

DRUMS

55 54 55 56 57 58 59 60



01

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

01 02 03 04 05 06 07 08

Chord progression: Eb6 Cm7 Fm7 Bb7 Eb7 D7 Db7 C7 Fm7 Bb7(#5) Eb6 Cm7 Fm7 Bb7 Eb7 D7 Db7 C7 Fm7 Bb7(#5)

CONDUCTOR

73

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TON. 1, TON. 2, TON. 3, QTR., PNO., BASS, and DRUMS. The score includes measures 69 through 76, with a large red watermark reading "Legal Use Only" and "Preview Requires Purchase" overlaid across the page.

69

70

71

72

73

74

75

76

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

81

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CONDUCTOR

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92

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