PREMIER JAZZ SERIES

Give It One

MAYNARD FERGUSON and ALAN DOWNEY
Arranged by ALAN BAYLOCK

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
5th B♭ Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass (Electric)
Drums

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NOTES TO THE CONDUCTOR

Thank you for your interest in *Give It One*! Although this arrangement is based on the classic version recorded by Maynard Ferguson, there are a few notable differences. Unlike the original, there are no key changes. This keeps the trumpet 1 part in a manageable register throughout. In addition, the alto solo has been replaced by an open section for various trumpet solos. Despite these differences, the overall "vibe" should be the same, and it would be of great benefit to listen closely to Maynard's original version, as well as the exceptional recording provided at alfred.com/downloads.

Throughout the chart, clean and accurate articulation is essential. The staccatos should be very short, yet played with a sharp attack. In contrast, phrases marked with a slur (i.e., mm. 7–8, 13–14, and so on) should be played smoothly and connected. Another issue in this chart is energy and forward motion. That may sound easy to accomplish, but the horn lines and articulation tend to make the band slow down. Avoid overblowing in general, as that often will make the tempo drag. I suggest all players practice with a metronome. The syncopation patterns can also make it troublesome to maintain a steady tempo. For example, caution the saxes and rhythm section not to rush in measures 7–8 and similar places that syncopated pattern occurs.

You can play the chart slower for rehearsal purposes, then speed things up gradually. Strive to hit the target tempo indicated for a performance.

The solo section at measure 74 is designed to accommodate 1, 2, 3, 4, or all 5 (optional part) trumpet players. If multiple players are soloing, the background figures should be played only occasionally. For example, the 2nd time through each solo, or every other solo. However, they should definitely be played the last time through each solo.

For the solo section at measures 118–125, all the trumpets could solo simultaneously, some could trade "fours," or one soloist could play it all. Whatever you decide, the solos should be active and very energetic. Although the trumpet 5 part is optional, for best results, use it!

For the guitar player comping patterns, keep it basic and rock-flavored. Try a simple pattern of quarter note, eighth rest, eighth note tied to a half note, or some variation.

Thanks again for your interest in this arrangement! I sincerely hope you, the band, and the audience enjoy it!

—Alan Baylock

Alan Baylock

Alan Baylock is quickly becoming recognized as one of the most creative young voices in the music business today. He is in demand as a composer, arranger, conductor, producer, instrumentalist, educator, and is the leader of the Alan Baylock Jazz Orchestra. He is the chief arranger for the renowned USAF Airmen of Note and "Jazz Composer in Residence" at Shenandoah University.

Baylock's music has been performed and/or recorded by jazz greats Freddie Hubbard, Michael Brecker, Joe Lovano, Paquito D'Rivera, Maynard Ferguson, Phil Woods, David Liebman, Arturo Sandoval, Kurt Rosenwinkel, Kenny Werner, Nicholas Payton, Nnenna Freelon, Tierney Sutton, Kurt Elling and many more. His eclectic talents have also led him to writing music for Roy Clark, Clint Black, Wynonna, Al Jarreau, Chaka Khan, Patti LaBelle, Spyro Gyra, Ronan Tynan, and symphony orchestras here and abroad.

Baylock's mastery of the art of jazz arranging and composition expresses itself in his incomparable technique, virtuosity, and an unquenchable desire to challenge and surprise. Along with explosive energy, ingenious reharmonizations, imaginative melodic, tonal and rhythmic expressions, Alan's creations beam with a sense of joy and soulfulness, and are a glimpse into the depth of the human spirit. An inspiring educator, Alan is regularly featured as guest artist, clinician, and adjudicator at jazz festivals, universities and high schools across the country. Many of his compositions/arrangements are published by Alfred Music.

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CONDUCTOR
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GIVE IT ONE

By Maynard Ferguson and Alan Downey
Arranged by Alan Baylock

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