JAZZ BEGINNINGS SERIES

Belwin JAZZ
a division of Alfred

# Jingle All the Way

*JAMES PIERPONT*
*Arranged by VICTOR LÓPEZ*

## INSTRUMENTATION

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

### Optional/Alternate Parts

1st C Flute
2nd C Flute
1st B♭ Clarinet
2nd B♭ Clarinet
E♭ Baritone Saxophone
Vibraphone
Auxiliary Percussion (Sleigh Bells, Conga Drums)
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

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## NOTES TO THE CONDUCTOR

"Jingle Bells," written by James Lord Pierpont (1822–1893), was first published under the title "One Horse Open Sleigh." The song was written for a Thanksgiving program at a church in Savannah, Georgia, where Pierpont was the organ player.

The first three measures of the introduction are to be played slowly in a chorale style. Beginning with m. 4, make certain that a medium-swing pulse (for example, the tempo of the familiar jazz standard "Killer Joe"), is quickly and clearly established. The bass line is a two-measure, walking bass pattern and should not be rushed. It is important for the bass and drumset player to lock in the swing time with the quarter-note bass line and the ride cymbal. Consider positioning those two players so they can see each other. Attention to articulation will provide the ensemble with a clean and well-rehearsed sound. The *marcato* or rooftop accent (^) should be played detached—think "daht."

As this is a swing chart, direct students to play eighth notes long, unless marked otherwise, and upbeats slightly accented. In addition, encourage students to listen to professional recordings of swing music. Check out the promotional sound file of this arrangement at www.alfred.com/downloads. There is really no substitute to listening to great jazz musicians and imitating the style.

Beat 2 of the melody at m. 16, m. 17, m. 29, and m. 30 has been harmonized using a dissonant, minor-second interval. The players that have this dissonance should not back off those notes; rather, they should play them with confidence. At m. 36, a call-and-response technique is introduced for some fun dialogue within the winds. Measures 55–70 are a *tutti/unison* section, which can be performed with individual soloists, sections, or as is, with full ensemble. That section may be repeated to customize the arrangement, if desired.

—Victor López

**Victor López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

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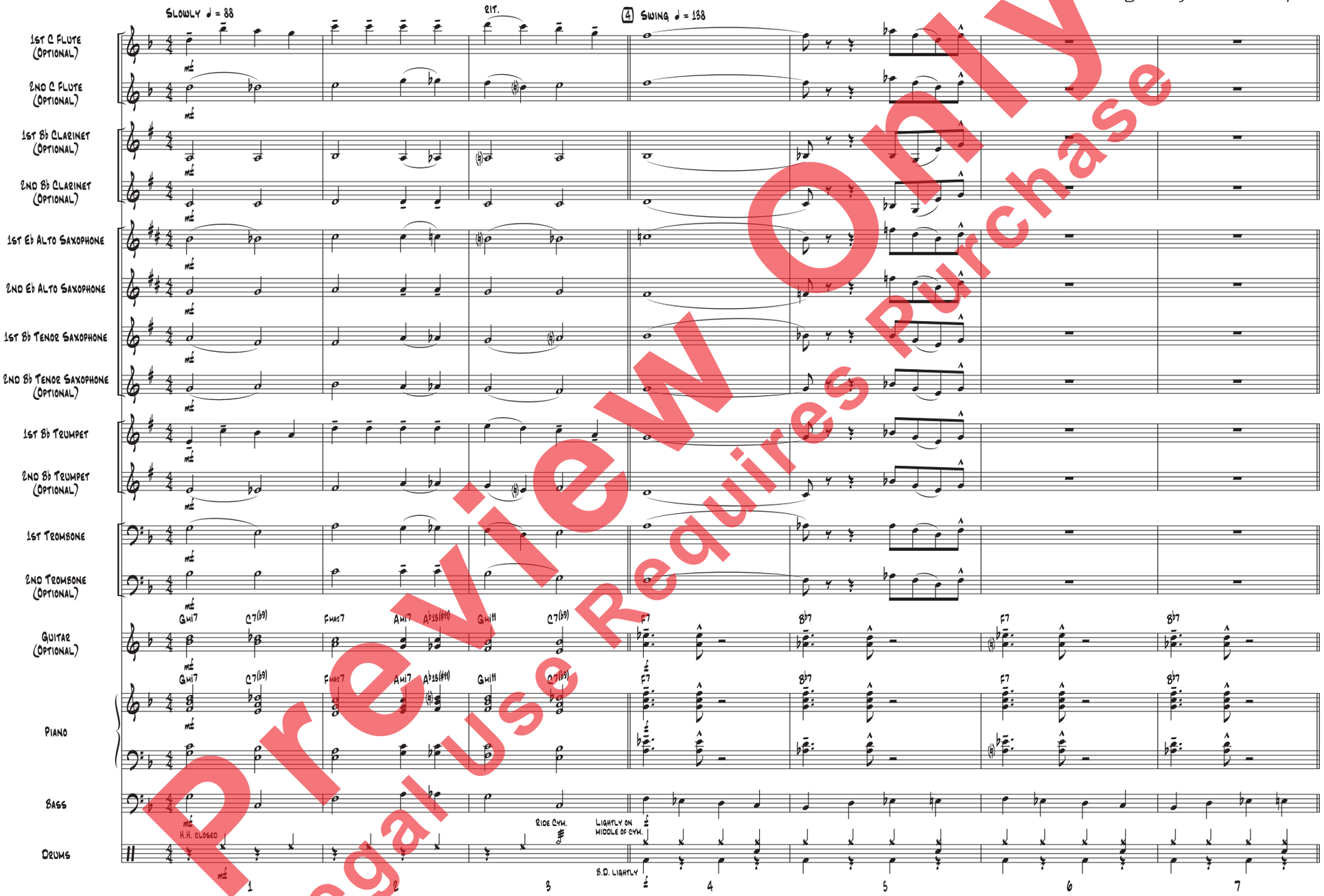
**CONDUCTOR**
41105S

# JINGLE ALL THE WAY

By James Pierpont
*Arranged by Victor López*

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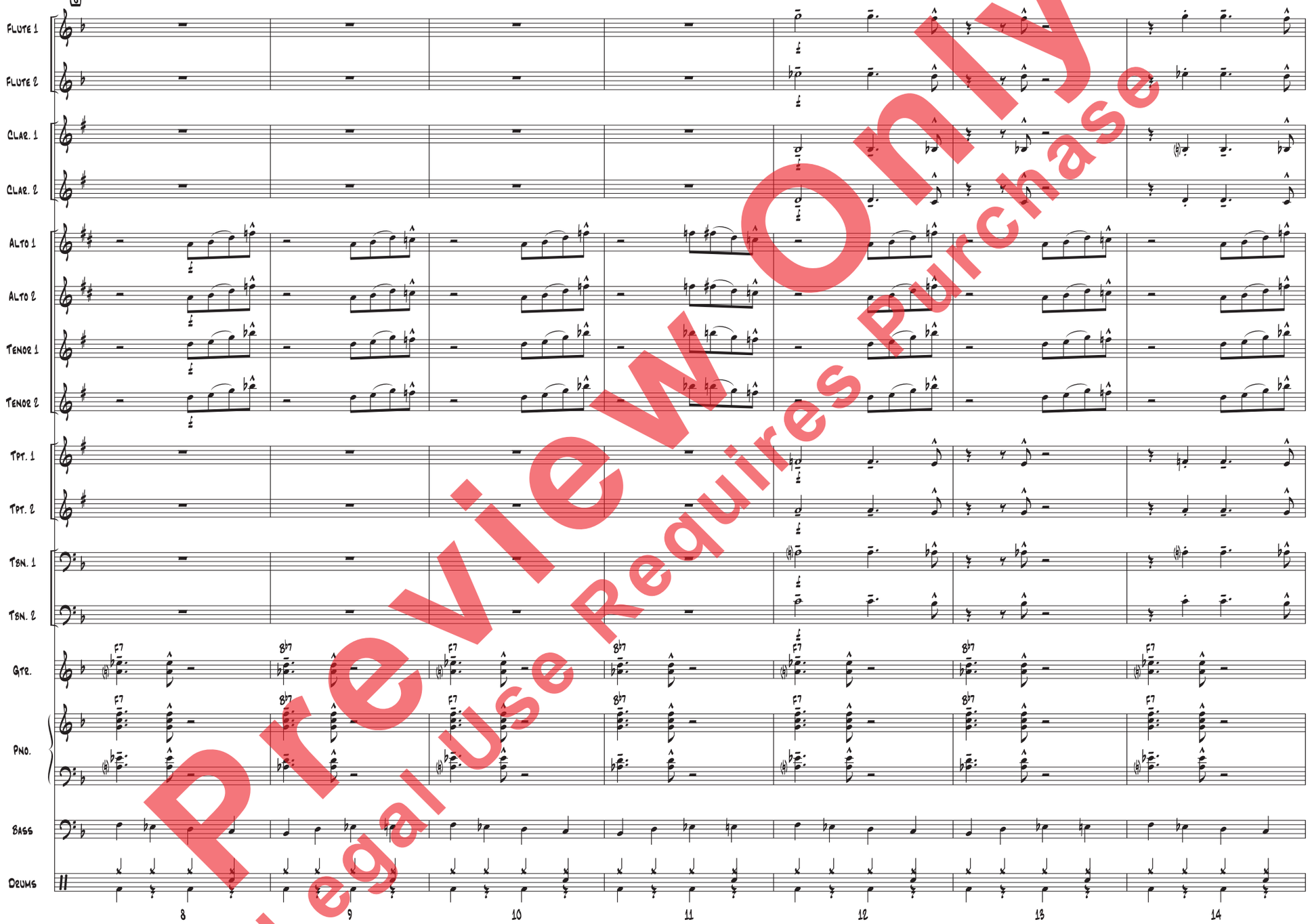


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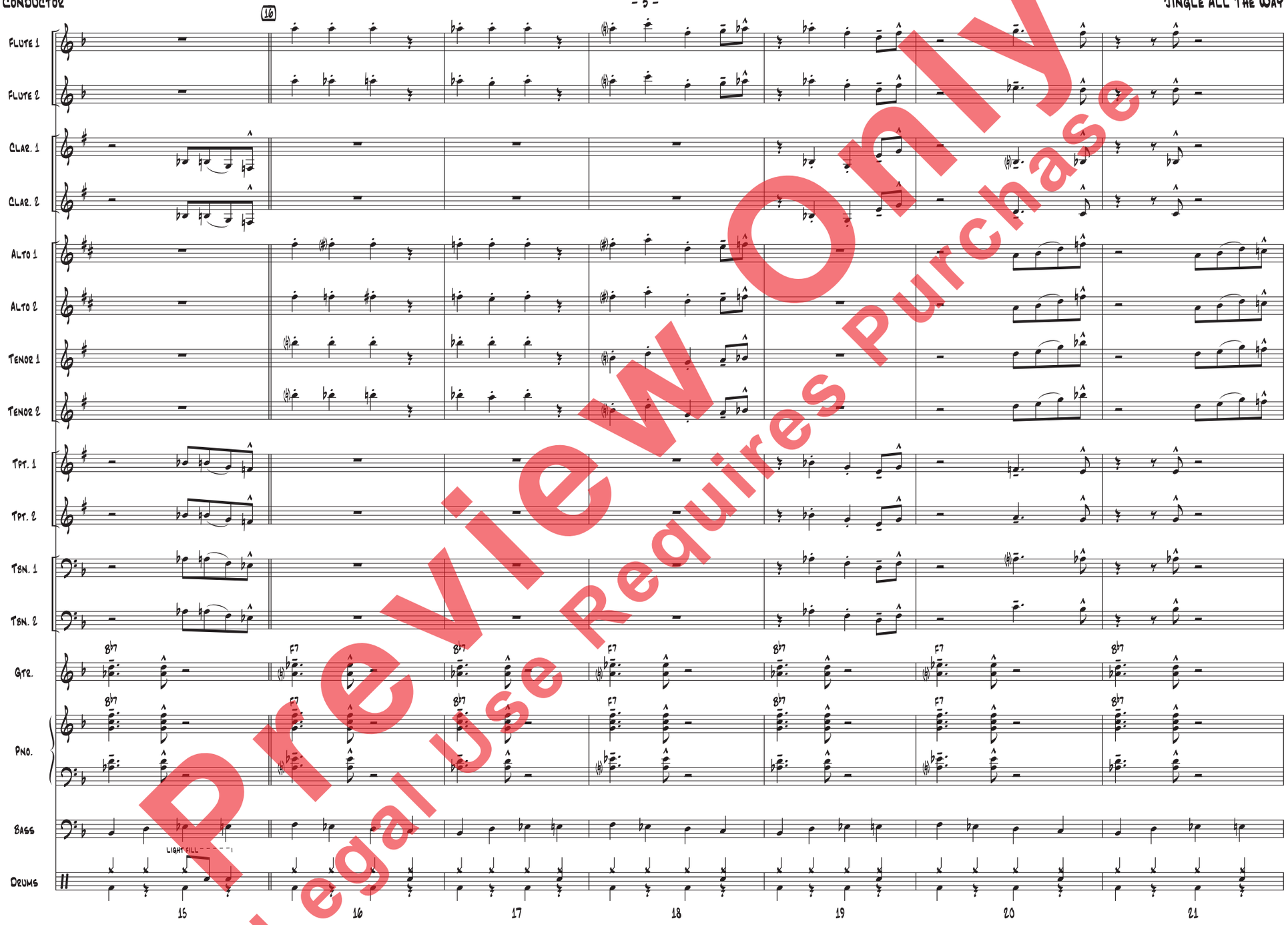


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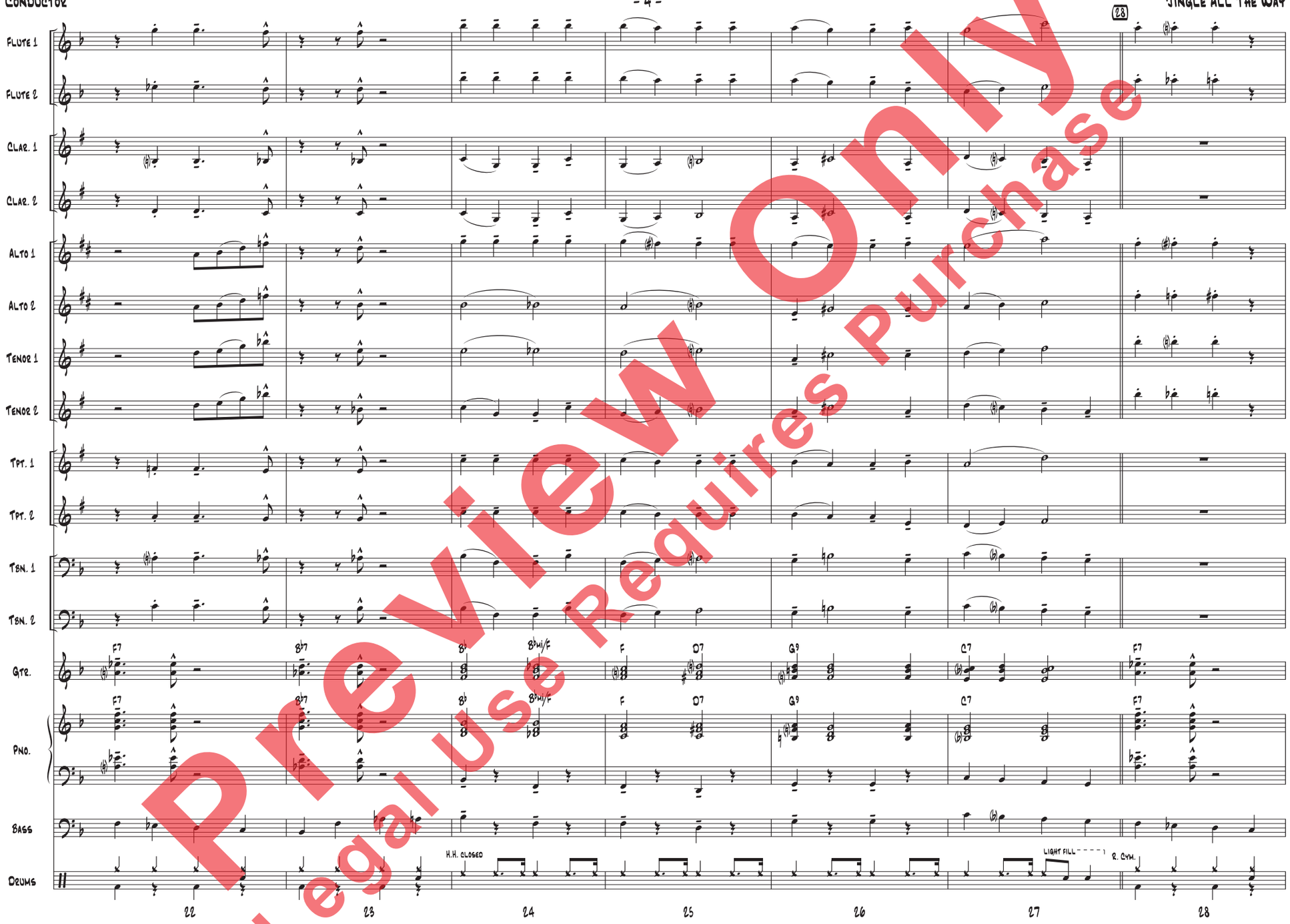


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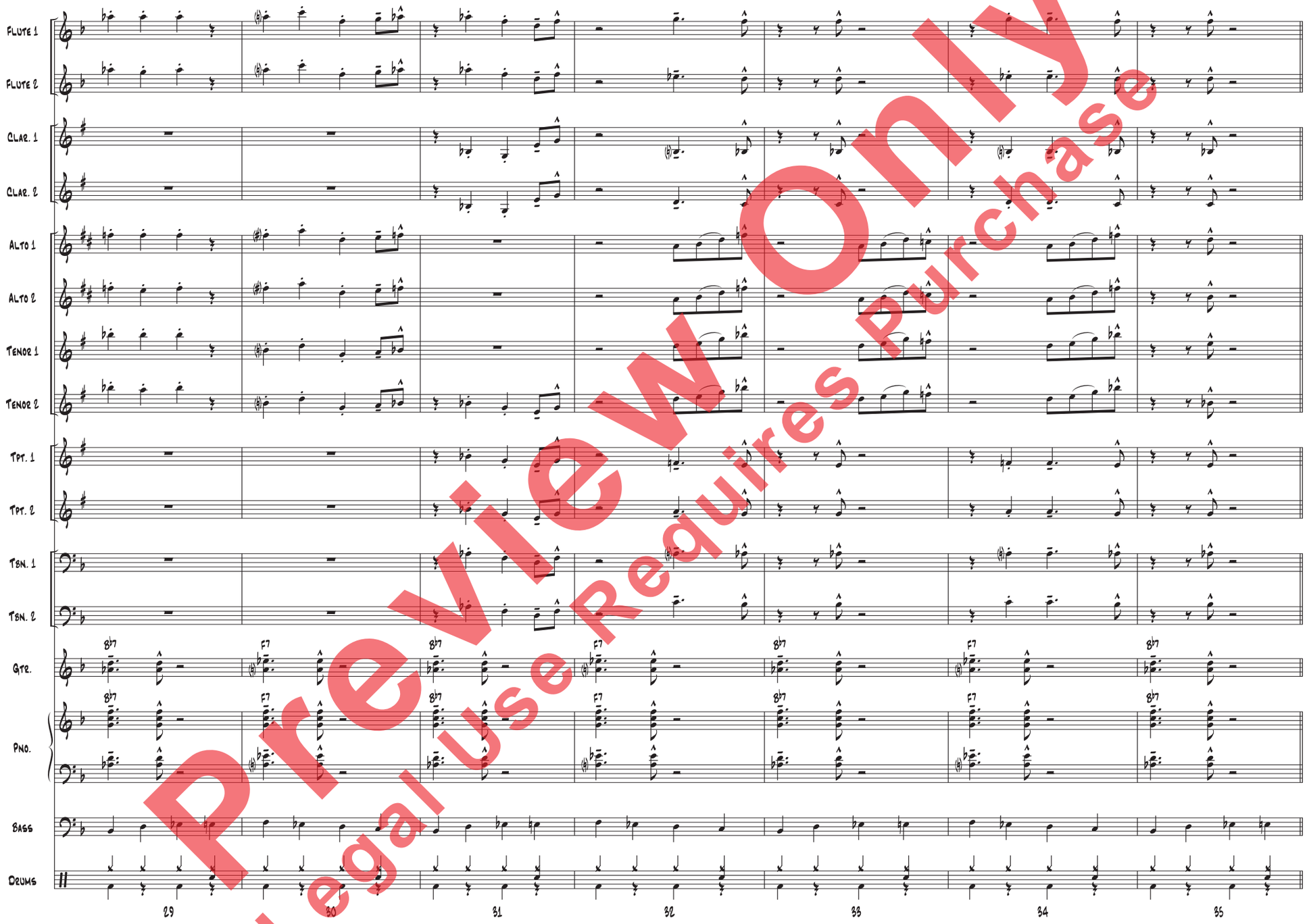


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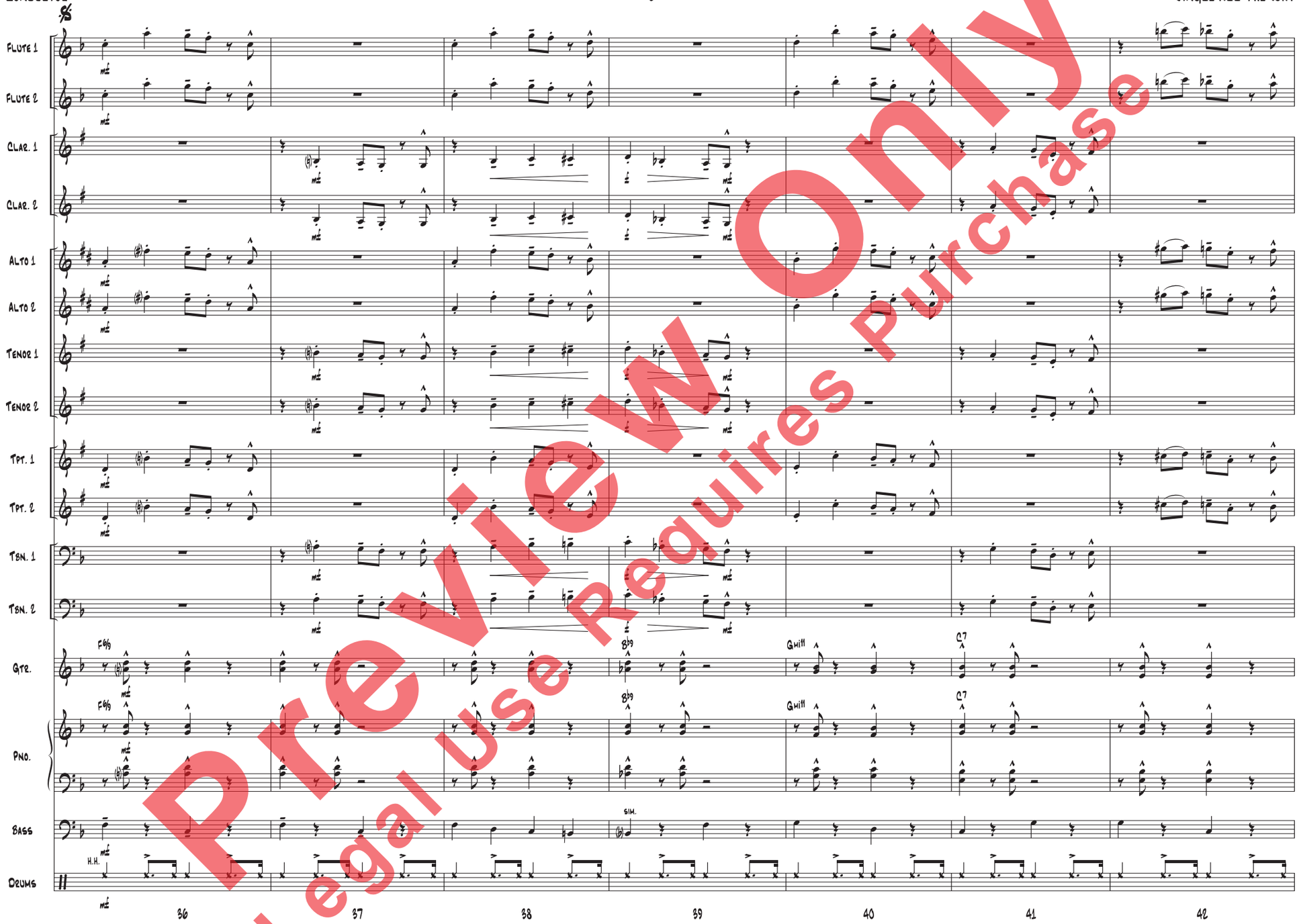


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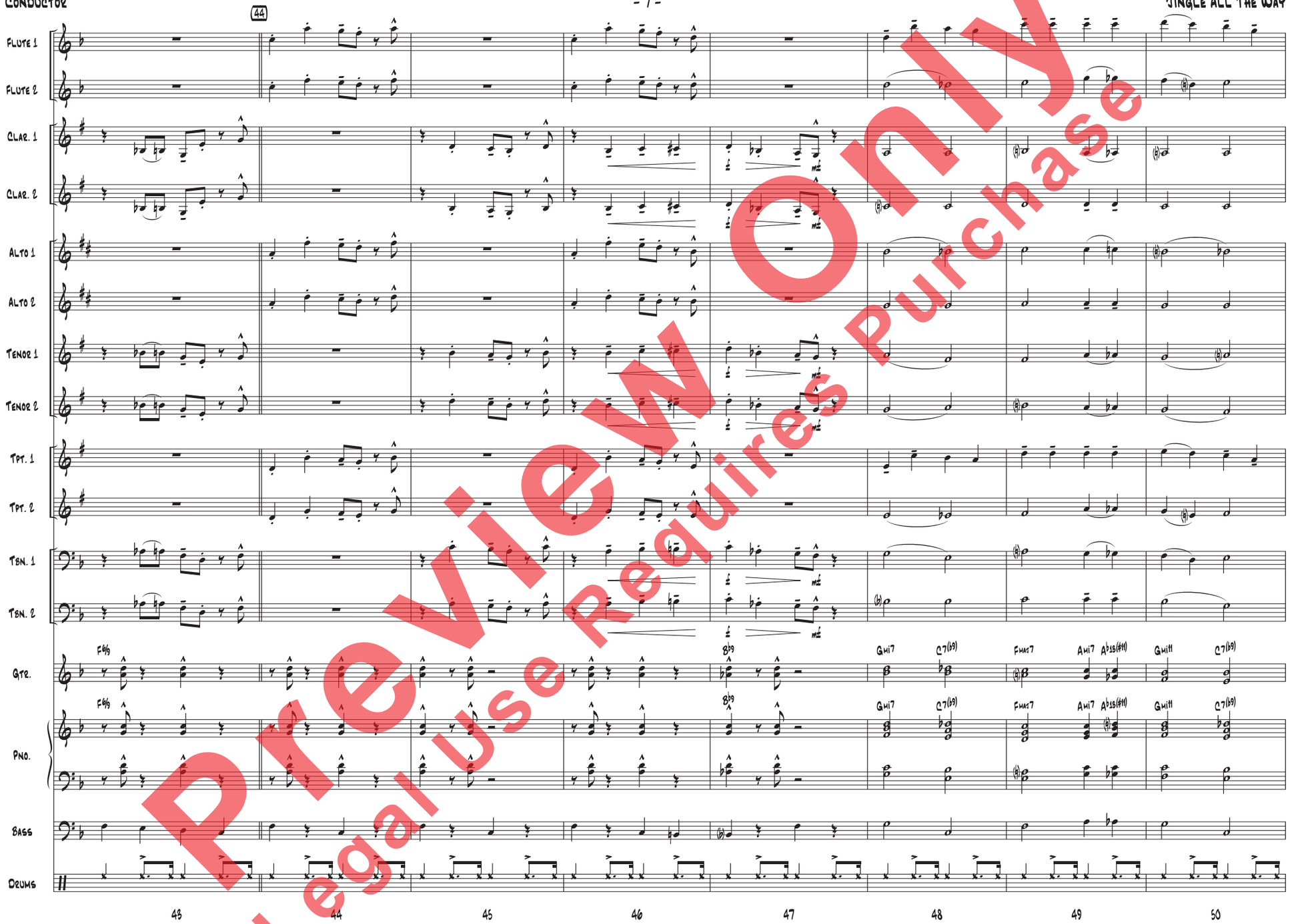


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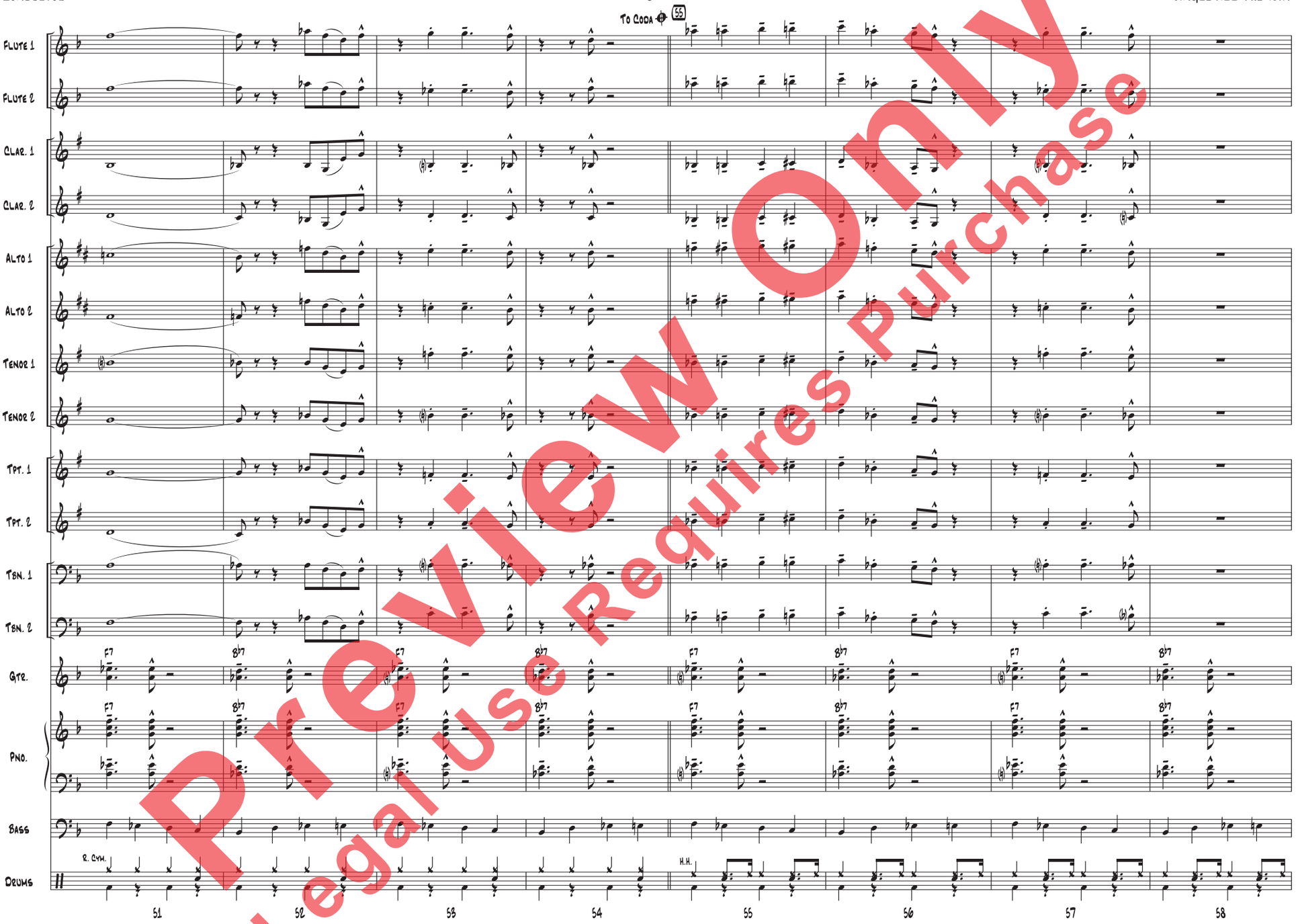


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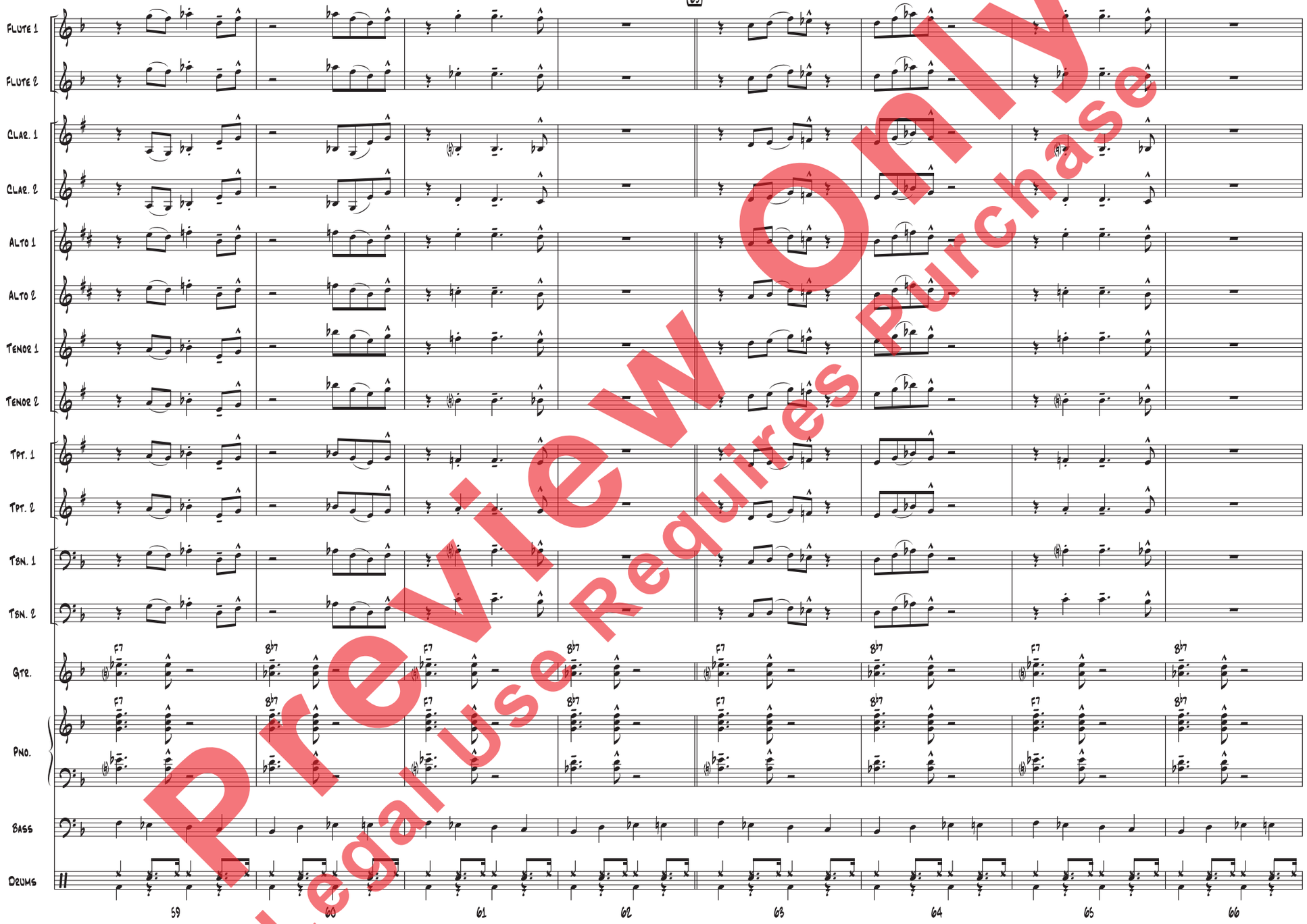


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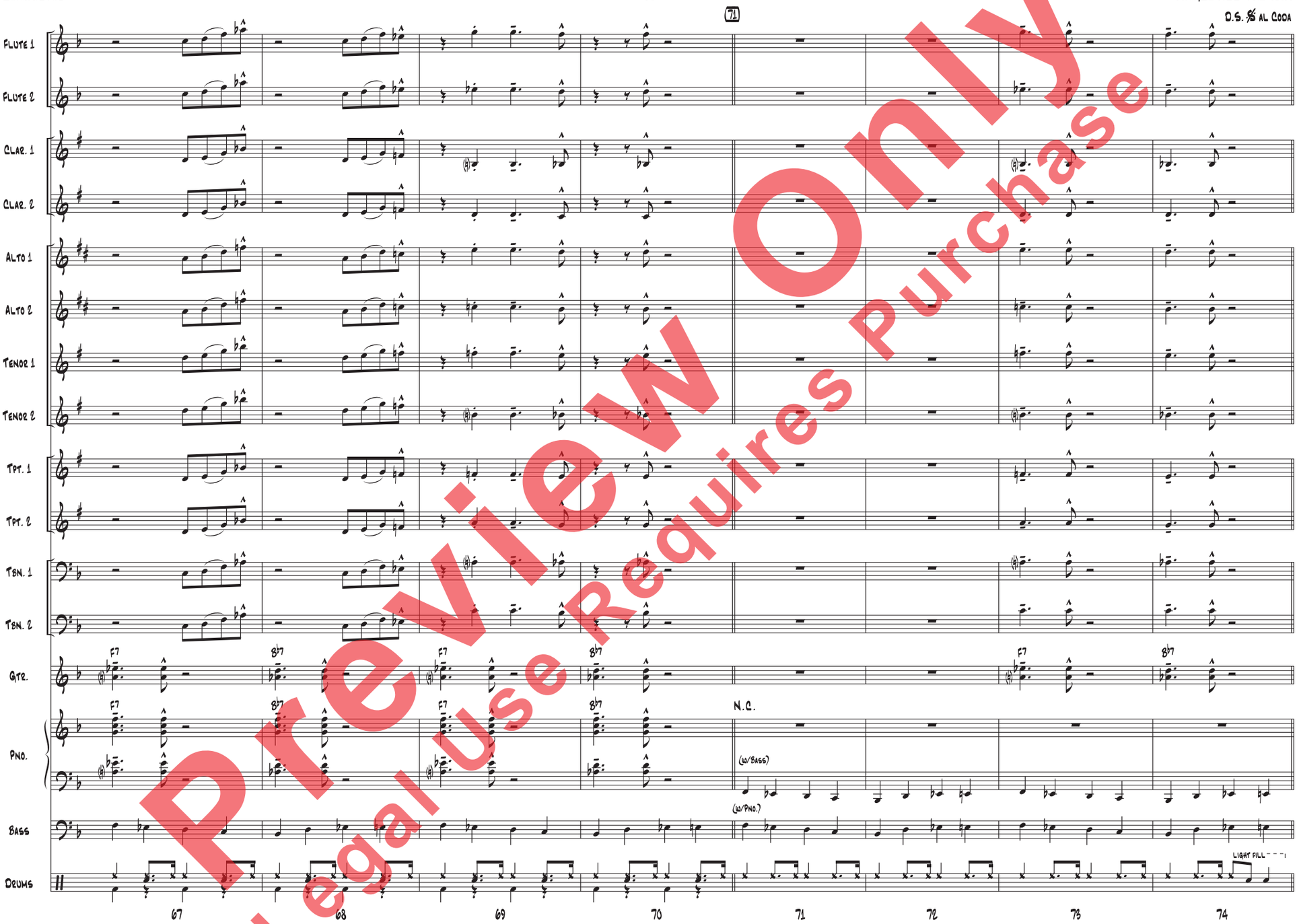


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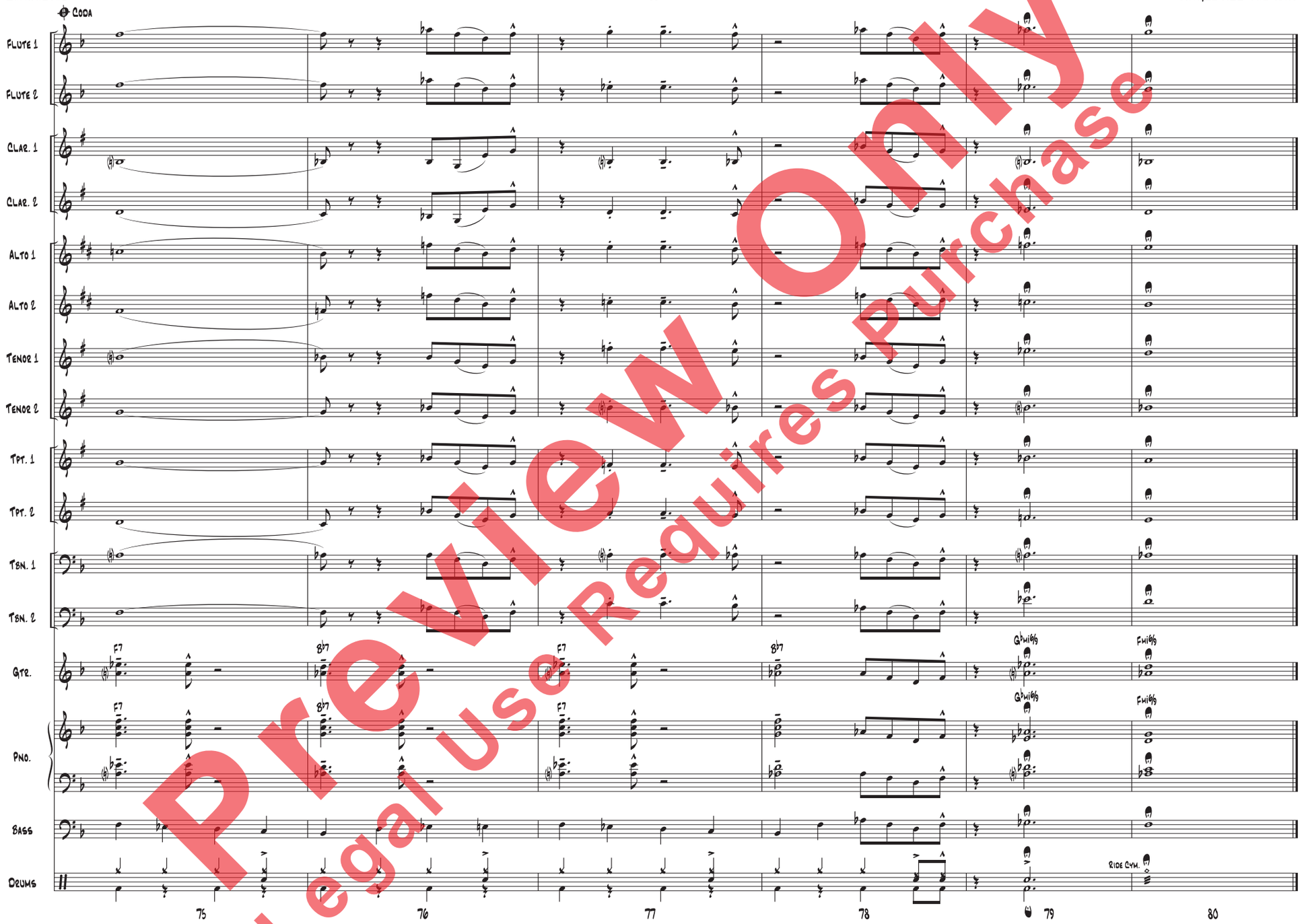


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