

13 O'Clock Jump

By Zachary Smith

INSTRUMENTATION

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

Optional/Alternate Parts

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

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

NOTES TO THE CONDUCTOR

"Riff charts" were very popular with big bands in the 1930s and 1940s. A "riff" is a short, catchy musical idea used as a background figure, solo idea, and sometimes an entire song. The Count Basie Orchestra was at the forefront of this style during the Swing Era, with hits like "One O'Clock Jump" and "Jumpin' at the Woodside." *13 O'Clock Jump* was inspired by this style and is written over a 13-bar blues with a bridge. There are at least ten different riffs used in this composition, so you can have your instrumentalists try to identify and play each one.

One of the first things your brass players will notice in their parts is the call for "plunger mute" and the markings. There is an art to using a plunger, and the director should use this as an opportunity to teach the basics. Use the heel of your hand as a hinge to open and cover the bell of the horn. The indication "+" means covered and "o" means open (sensible right?). Therefore, "+o" is a "Wap!" Players should begin the note with the bell covered and open it quickly, ending the note with a tongue—"Wap!" Note that the first ending at m. 34 is open, then players should quickly prepare for the plunger mute on the repeat. It is suggested that a hole about the size of a quarter should be cut in the center of the plunger to prevent the sound from backing up if closed too tight. This helps to make the closed plunger easier to control. Former Basie trombonist Al Grey wrote an entire book on plunger technique and the five positions one needs to master. I highly recommend it if you want to dig more deeply into proper plunger use. Try to make sure your brass players are opening and closing their bells with the same hand motion. This will look really cool from the audience perspective and will result in a more uniform sound. If, for whatever reason, plungers are not available, then players can use the hand, although the musical and visual aspects will not be as effective.

Charts like this can provide an opportunity to encourage younger musicians to do more listening. The piano solo beginning in m. 9 is marked "a la Basie." Have your band listen to some classic Count Basie recordings and discuss the minimalistic approach to soloing. The tenor sax solo at m. 59 is marked "a la Lester Young," who rose to prominence as a member of the Count Basie Orchestra. Check out "Lester Leaps In," which is referenced in the written suggested solo. The guitar part is marked "a la Freddy Green," who also became famous as Count Basie's guitarist. He had a unique style that should be imitated by any guitarist playing an old-school swing chart. In this style, time accurately with the drums and bass and play with a discreet/subtle volume to provide chordal harmony, always blending and coordinating with the piano player. That can be difficult to execute for a young player, but the concept is valid.

The drum solo at m. 42 (and elsewhere) is marked "a la Gene Krupa," who found fame with the Benny Goodman Orchestra before leading his own band. Listen to Benny Goodman's "Sing, Sing, Sing" to understand what your drummer should be going for, and check out YouTube for videos of his technique. A note for your drummer: though the bass drum is playing quarter notes throughout most of the chart, please understand that the bass drum should be "feathered." Essentially this means playing the bass drum very lightly, so it is felt but not really heard. One technique for this is to move the pedal foot close to the head and just use your toes to move it. If done properly, the "feathering" will give added depth to the walking bass.

When rehearsing the band, make sure that the marcato (▲), or rooftop accents, are played "daht," the staccatos are played "dit," and that the emphasis is put on the "ands" or upbeats when there is a string of eighth notes. The last eighth in a series of two or more eighth notes is typically played short. Emphasize the crescendo that is indicated through the last three measures of each 13-bar chorus, as in mm. 32–34. This will add life to the figure and make the "extra" measure seem normal. The tempo is given as a range—160–192 BPM—but the sweet spot is around 176. Begin by rehearsing the piece slowly, with a metronome if possible, and gradually move the tempo up. The faster this piece is performed, the less the horns should be focused on swinging the eighth notes. There is no ritard at the end so play the chart out in time.

Most of all, have fun with this chart and get your band to listen, listen, listen!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

13 O'CLOCK JUMP

By Zachary Smith

SWING ♩ = 160-192 (♩ = 1[♯]♩)

5

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

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

1 2 3 4 5 6 7

Very Light S.D.

S.D. >

H.H.



FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

8 9 10 11 12 13 14

B7
CLAMP 'FREDDIE GREEN' STYLE

SOLO (A LA BASIS)
CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.



FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21

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PLAY END TIME ONLY

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

UNISON SOLI

TPT. 1

TPT. 2

TPT. 3

PLAY END TIME ONLY (PLUNGER)

WAP!

TBN. 1

TBN. 2

TBN. 3

PLAY END TIME ONLY (W/TENS.)

GTR.

PNO.

BASS

DRUMS

RIDE CYM.

H.H. (w/foot)

22 23 24 25 26 27 28 29

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO (A LA GENE KRUPA)
FLOOR TOM

SOLO

ON BELL

38 39 40 41 42 43 44 45

Preview Only
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Musical score for 13 O'Clock Jump, page 7. The score includes parts for Flute, Clarinet (CL.), Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (BARI.), Trumpet 1 (TPT. 1), Trumpet 2 (TPT. 2), Trumpet 3 (TPT. 3), Trombone 1 (TBN. 1), Trombone 2 (TBN. 2), Trombone 3 (TBN. 3), Guitar (GTR.), Piano (PNO.), Bass, and Drums (DEUMS). The score features a large red watermark reading "Preview Only Legal Use Requires Purchase".

Handwritten annotations in the score include:

- “(PLUNGE)” above measures 46-48 in the TPT. 1, TPT. 2, and TBN. 3 staves.
- “WAP!” above measures 46-48 in the TPT. 1, TPT. 2, and TBN. 3 staves.
- “me” above measures 46-48 in the TPT. 1, TPT. 2, and TBN. 3 staves.
- “me” above measures 46-48 in the TBN. 1, TBN. 2, and TBN. 3 staves.
- “me” above measures 46-48 in the Bass staff.
- “me” above measures 46-48 in the Drums staff.

Measure numbers are indicated at the bottom of the page: 46, 47, 48, 49, 50, 51, 52, 53, 54.

59

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with performance instructions like 'SOLO (OPT. AD LIB.)', 'OPEN', 'COMP "FREDDIE GREEN" STYLE', and 'SWITCH RIDE CYMBAL'. Measure numbers 55 through 63 are indicated at the bottom of the page.



CONDUCTOR

13 O'CLOCK JUMP

Musical score for '13 O'CLOCK JUMP' featuring instruments such as Flute, Clarinet, Alto Saxophones, Tenor Saxophones, Baritone Saxophone, Trumpets (3), Trombones (3), Guitar, Piano, Bass, and Drums. The score includes various musical notations, including notes, rests, and dynamics like *mf*, *mf2*, and *mf2 cesco.*. A large red watermark 'Preview Only. Legal Use Requires Purchase' is overlaid across the score. Measure numbers 64 through 71 are visible at the bottom of the page.

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., *mf*, *cecc.*), along with performance instructions like "SOLO W/ PLUNGER" and "END SOLO".

Large red watermark text: "Preview Only Requires Purchase"

Measure numbers: 80, 81, 82, 83, 84, 85, 86, 87

Musical score for CONDUCTOR, featuring parts for FLUTE, CL., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings, along with a large red watermark reading "Preview Only Requires Purchase".

FLUTE: - - - - -

CL.: - - - - -

ALTO 1: - - - - -

ALTO 2: - - - - -

TENOR 1: - - - - -

TENOR 2: - - - - -

BARI.: - - - - -

TPT. 1: FLUTTER, D7 HALF COVERED, G WAI!, WAI!, FLUTTER, A, END SOLO

TPT. 2: - - - - -

TPT. 3: - - - - -

TBN. 1: - - - - -

TBN. 2: - - - - -

TBN. 3: - - - - -

GTR.: C7, F7

PNO.: - - - - -

BASS: - - - - -

DRUMS: - - - - -

Annotations: SOLO (OPT. AD LIB.), B7, mi, ON BELL, TOM

Page numbers: 88, 89, 90, 91, 92, 93, 94, 95

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

(PLUNGER)

e7

b7

e7

b7

cm7

96 97 98 99 100 101 102 103

FLUTE

CL.

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

104

105

106

107

108

109

110

111

mf

mf cresc.

OPEN

END SOLO

SOLO (A LA GENE KRUPA)

108

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

112 113 114 115 116 117 118 119

FILL TOMS 3 3 1

BACKBEAT ON RIM

(W/TONG.)

B7

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Musical score for CONDUCTOR, featuring parts for FLUTE, CL., 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 a large red watermark: "Preview Only - Legal Use Requires Purchase".

Musical score for 13 O'Clock Jump, page 17. The score includes parts for Flute, Clarinet (CL.), Alto 1 & 2, Tenor 1 & 2, Baritone (BARI.), Trumpet 1, 2, & 3 (TPT. 1, 2, 3), Trombone 1, 2, & 3 (TBN. 1, 2, 3), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is marked with a large red watermark: "Preview Use Requires Purchase".

Measure numbers are indicated at the bottom of the page: 128, 129, 130, 131, 132, 133, 134, 135, 136.

Chord markings for the piano part include: $B7(\#9)$, $E7$, $B7(\#9)$, and $C\#17$.

Drum notation includes the instruction: "BACKBEAT ON SNARE HEAD".

This musical score is for the piece "13 O'Clock Jump" and is intended for a conductor. It spans measures 137 to 145. The score includes parts for Flute, Clarinet (CL.), Alto 1 and 2, Tenor 1 and 2, Baritone (BAR.), Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar (GTR.), Piano (PNO.), Bass, and Drums. The music is written in 4/4 time with a key signature of one sharp (F#). The score features various dynamics such as *p*, *mf*, and *ff*, and includes performance instructions like *cresc.* and *SOLO*. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Measure 144 includes a "FILL" section indicated by a dashed line.