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Jazz It Up!

Featuring *Sing, Sing Sing*; *It Don't Mean a Thing (If It Ain't Got That Swing)*; *La Suerte de los Tontos* and *The Jazz Police*

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
1 Optional Electric Bass
1 Optional Piano
2 Mallet Percussion
(Bells, Xylophone)
4 Timpani
(Vibraslap/Hi-Hat Cymbals/Cowbell)
4 Percussion 1
(Concert Toms [3]/Ride Cymbal/ Snare Drum/Hi-Hat Cymbals, Bass Drum)
4 Percussion 2
(Ride Cymbal/Shaker/Suspended Cymbal/ Crash Cymbals, Bongos/Police Whistle/ Cowbell)
1 Percussion 3
(Optional Drumset)

SUPPLEMENTAL AND WORLD PARTS
Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
Baritone Treble Clef
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

While 'jazz' may be difficult to define, we know that jazz music encompasses many styles. In his arrangement of *Jazz It Up!*, Victor López gives us a taste of three styles: Swing, Afro-Cuban Jazz, and Jazz Rock. The swing styles include "Sing, Sing, Sing," written by Louis Prima in 1936 and also used in the Broadway Musical, *Swing!*, and "It Don't Mean a Thing (If It Ain't Got That Swing)," a 1931 composition by Duke Ellington with lyrics by Irving Mills. Both of these works have become standard literature of the big band and swing era. The Afro-Cuban jazz is represented in "La Suerte de los Tontos (Fortune of Fools)," composed in 1956 by Mexican-born Juan Ricardo Cascales, also known as Johnny Richards. This exciting 6/8 Afro-Cuban jazz-style composition was recorded by Stan Kenton as part of the *Cuban Fire Suite* and has also become a jazz standard. Ultimately, "Jazz Police," written in a jazz rock style by Gordon Goodwin, personifies the big band tradition with a contemporary and original sound. Gordon takes the big band tradition into the new millennium with a contemporary, highly original sound featuring an intricate and hard-swinging composition in the jazz rock style.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
a division of Alfred

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NOTES TO THE CONDUCTOR

Before starting the rehearsal, make certain that all students understand the notion of swing, Afro-Cuban jazz and jazz rock styles. Several of your top students may be assigned to research the different styles and then share the information with the entire band. Listening to original recordings of the titles included in the medley will also be beneficial and help the students develop the proper concept. Furthermore, to facilitate the rehearsal, a recording of this arrangement may be obtained from www.alfred.com/downloads.

At the beginning, note that the metronome marking is a moderate 2-beat swing style. Keep in mind that swing music is dance music and the 2-beat should have a nice laid-back feel. The first four measures highlight the percussion and although marked forte, the intent is not to play louder than the winds. Be cautious of the dynamics and articulations throughout. When playing jazz, proper tonguing is a must. Encourage students to use the correct jazz phonetics as it will help them obtain the desired results. For tenuto (–) markings, use the syllable 'doo,' and for staccato (•) markings, use the syllable 'dit.' Starting with pickups to measure 15, the accompaniment parts should be played lightly unless otherwise notated. Work on a tight sound at measure 39, but not necessarily loud. At rehearsal number 51, the tempo stays the same (𝅗𝅥 = 100). Notice that the dynamic level is forte, but the accompaniment parts should come down to a mezzo forte at measure 55. At measures 59 through 62, and then again at measures 75 through 77, the doo (+) - wah (o) technique is introduced. Ideally, this section should be played using a "plunger," where the musician manipulates the plunger in front of the bell while playing with their other hand. In this case, since most bands will not have plungers for the entire trumpet and trombone sections, the use of the hand will be just as effective. The (+) stands for close (hand over the bell) and the (o) stands for open (no hand over the bell). At first, the notated pattern should be played normal without the use of the hand. Once the rhythmic figures are being played correctly and the sections sound tight, then the use of the hand should be applied. Additional practice may be needed in order to accomplish proper hand coordination. At measure 78, the fetura or caesura, a pair of oblique lines (//) lying through the top line of the staff is meant to produce a short pause and not be held too long.

Notice that starting at rehearsal number 92, the percussion section is busy but should not overpower the ensemble. Strive for rhythmic clarity and a strong pulsation. Be cautious of the articulations and dynamic markings throughout. Starting at measure 96, all drop markings in the brass parts should be short. Note that the 6/8 feel should just flow and not be played heavy. At rehearsal number 142, the tempo picks up a bit as the metronome marking is set at (𝅗𝅥 = 158). It is of the utmost importance that everyone pays close attention to the articulations and dynamics. In order to keep the pulse steady, the bass line should be played lightly. The percussion section, although busy, should stay under the ensemble. The focus is on building intensity throughout. Overall, this is one of those pieces where the ensemble needs to pay much attention to the small details. Have fun and…

Jazz it up!

Victor López

SING, SING, SING
By LOUIS PRIMA
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IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)
Music by DUKE ELLINGTON
Words by IRVING MILLS
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By JOHNNY RICHARDS
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THE JAZZ POLICE
By GORDON GOODWIN
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FULL SCORE
Approx. Duration - 3:45

Jazz It Up!

Featuring SING, SING, SING; IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING);
LA SUERTE DE LOS TONTOS and THE JAZZ POLICE

Arranged by Victor López

"Sing, Sing, Sing"
By LOUIS PRIMA

Moderate 2-beat swing ♩ = 100

Flutes
Oboe
Bassoon
B♭ Clarinets
B♭ Bass Clarinet
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone

"Sing, Sing, Sing"
By LOUIS PRIMA

Moderate 2-beat swing ♩ = 100

B♭ Trumpets
F Horns
Trombones
Euphonium
Tuba
Electric Bass (optional)
Mallet Percussion (Bells, Xylophone)
Timpani (Vibraslap/Hi-Hat Cymbals/ Cowbell)
Percussion 1 (Concert Toms [3]/Ride Cymbal/ Snare Drum/Hi-Hat Cymbals, Bass Drum)
Percussion 2 (Ride Cymbal/Shaker/ Suspended Cymbal/ Crash Cymbals, Bongos/ Police Whistle/Cowbell)
Percussion 3 (Optional Drumset)

Tune: F, A, C, D
dampen heads

Concert Toms
B.D.
Ride Cym. (bell)
Small Tom
Tom groove
Bass Drum
Floor Tom

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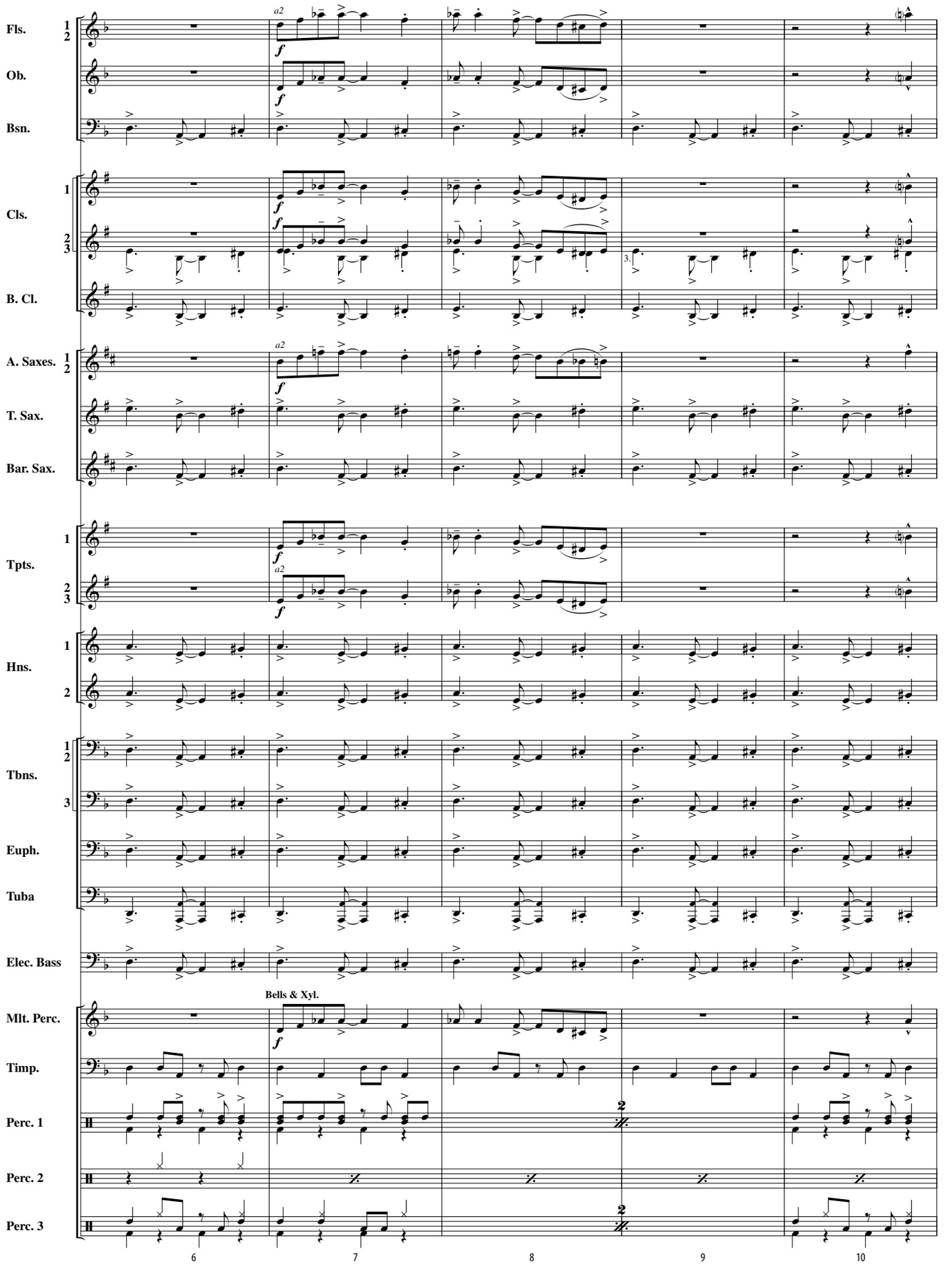

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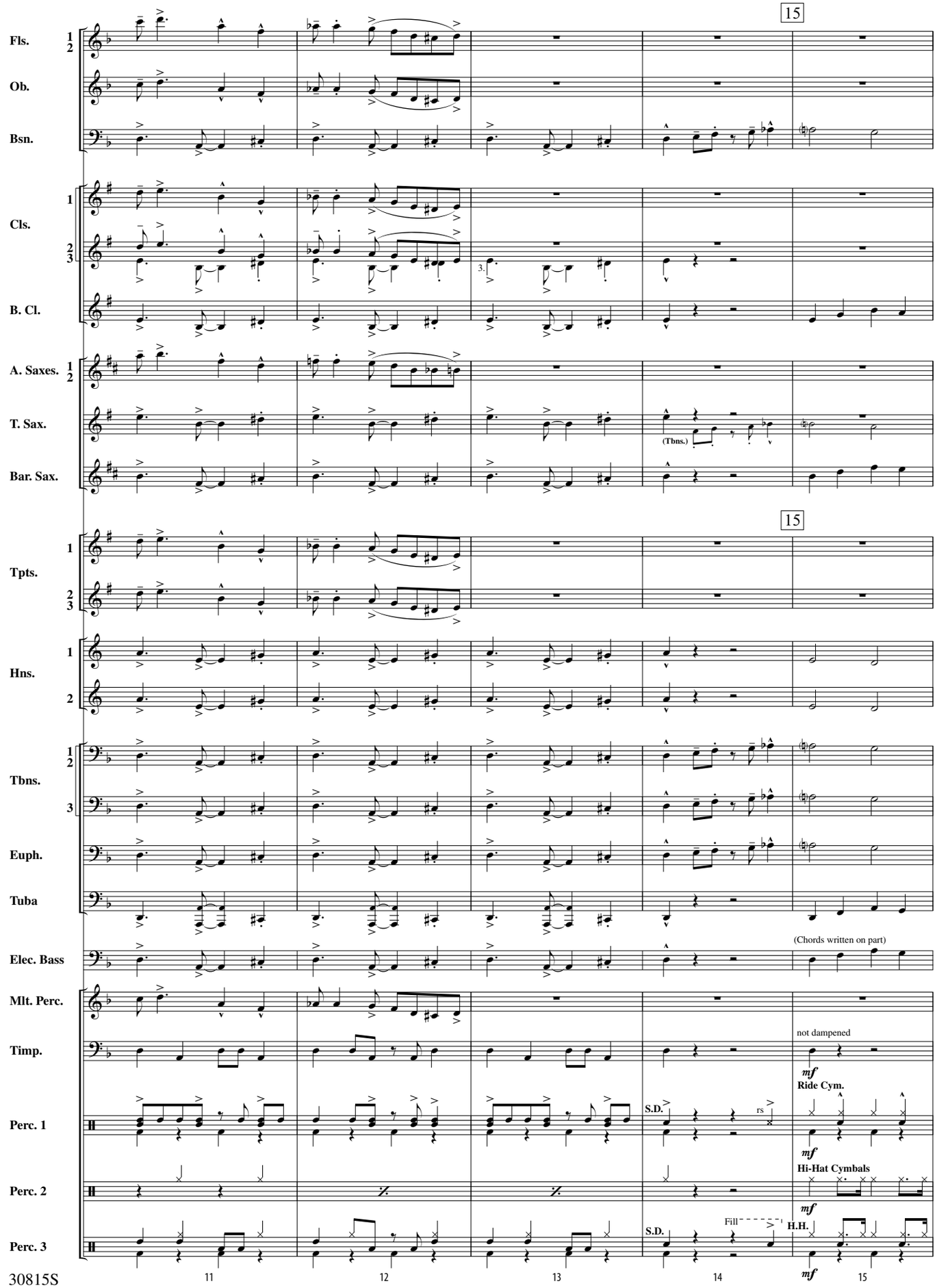

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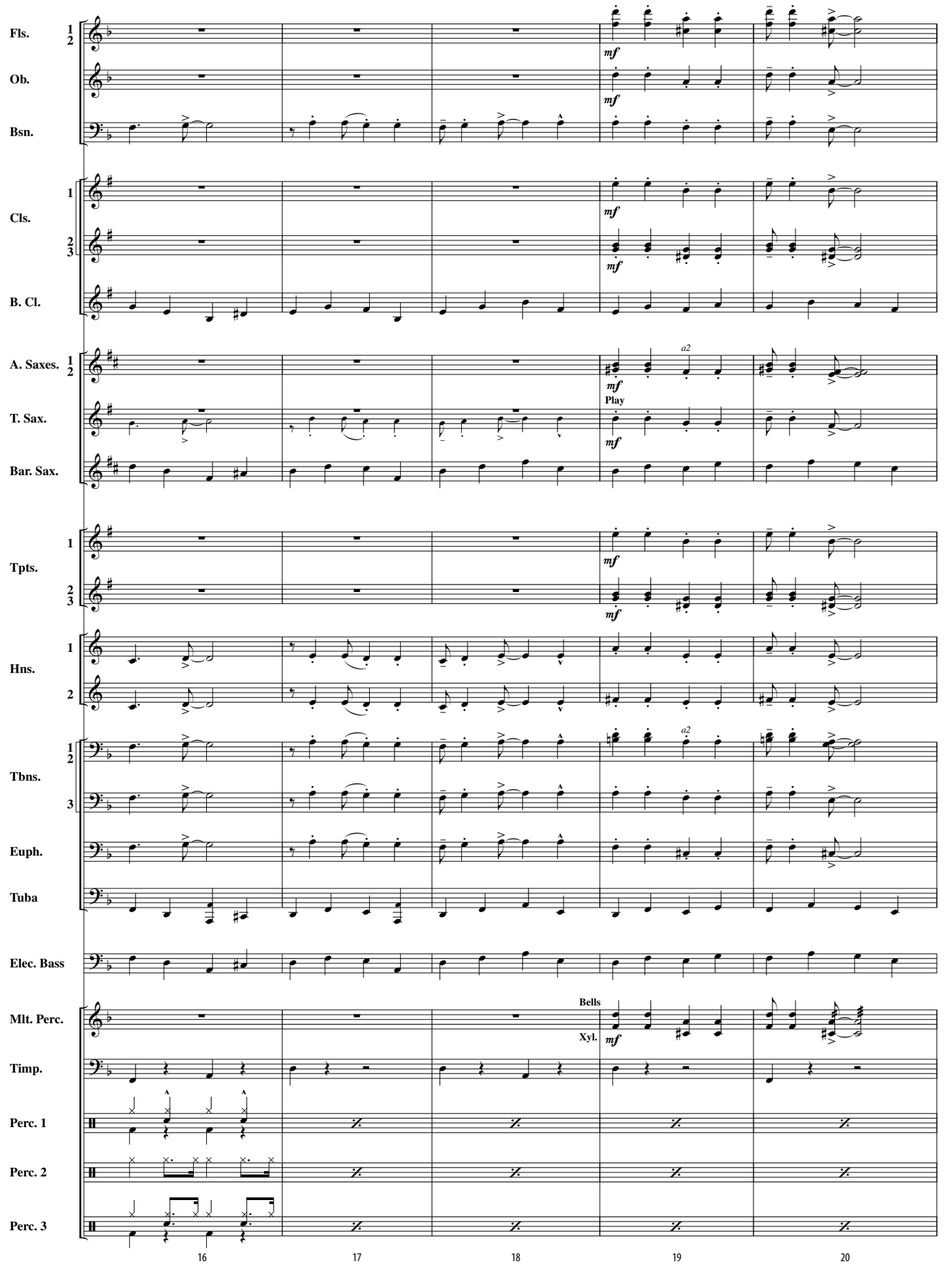

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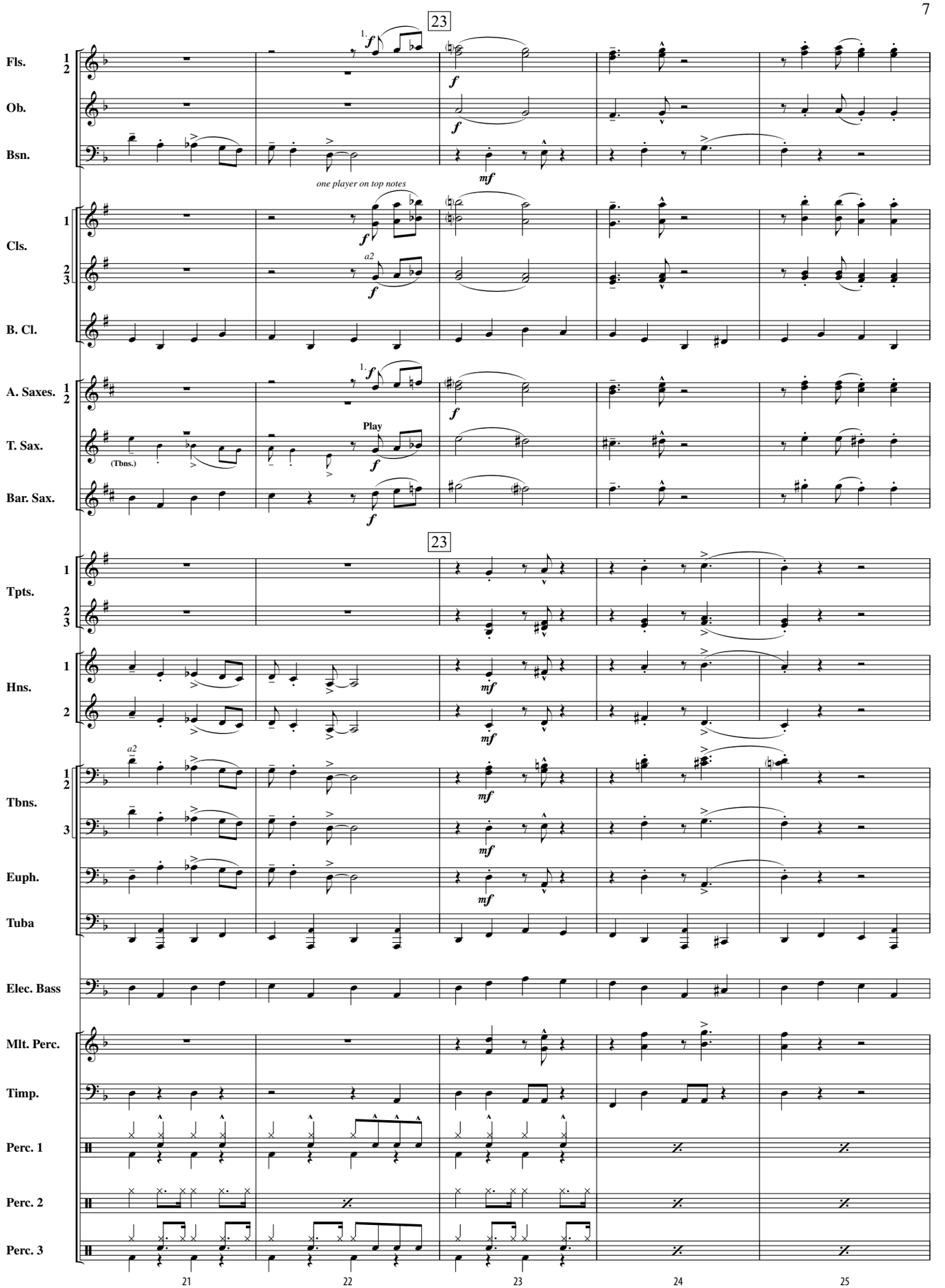

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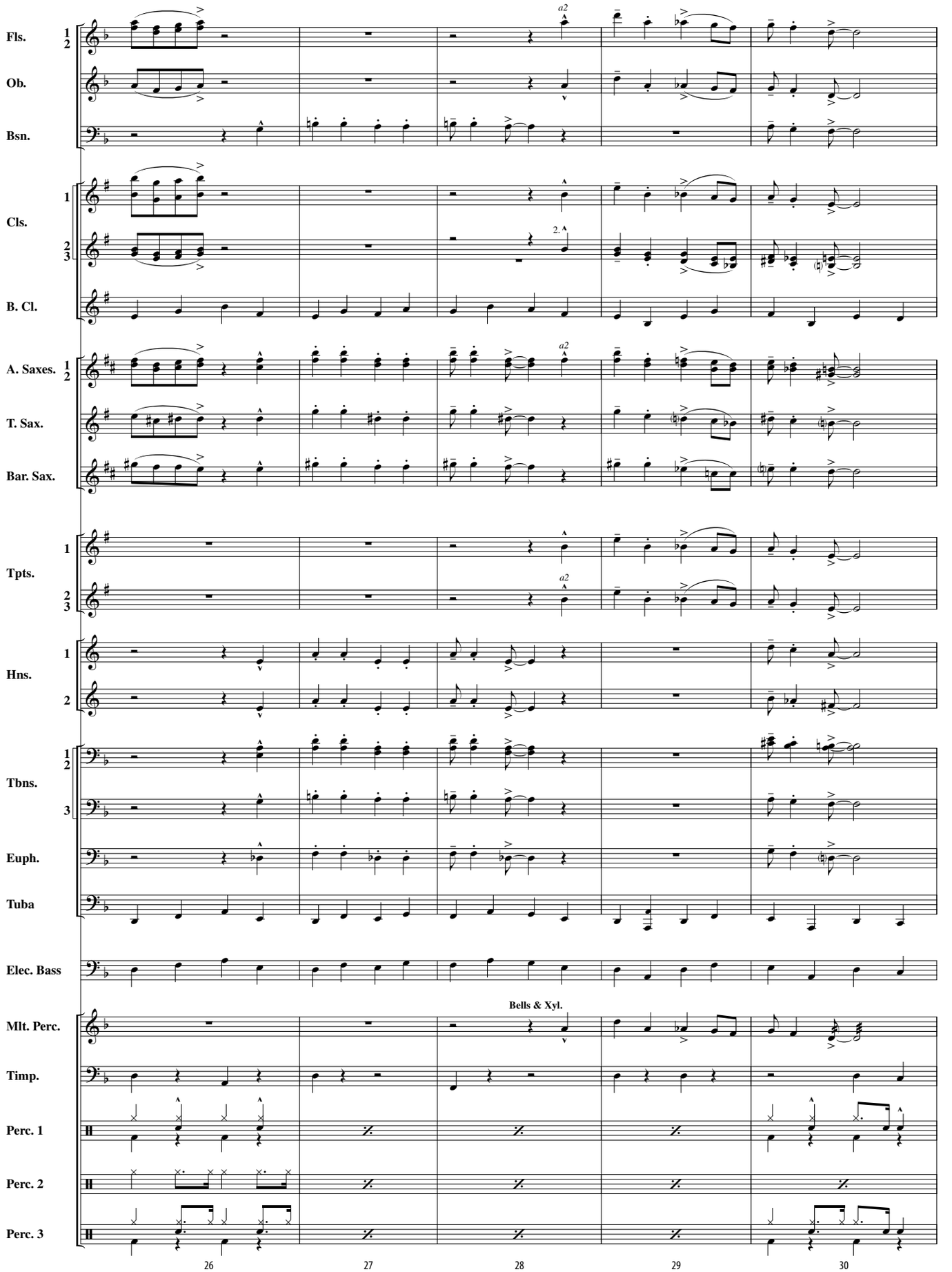

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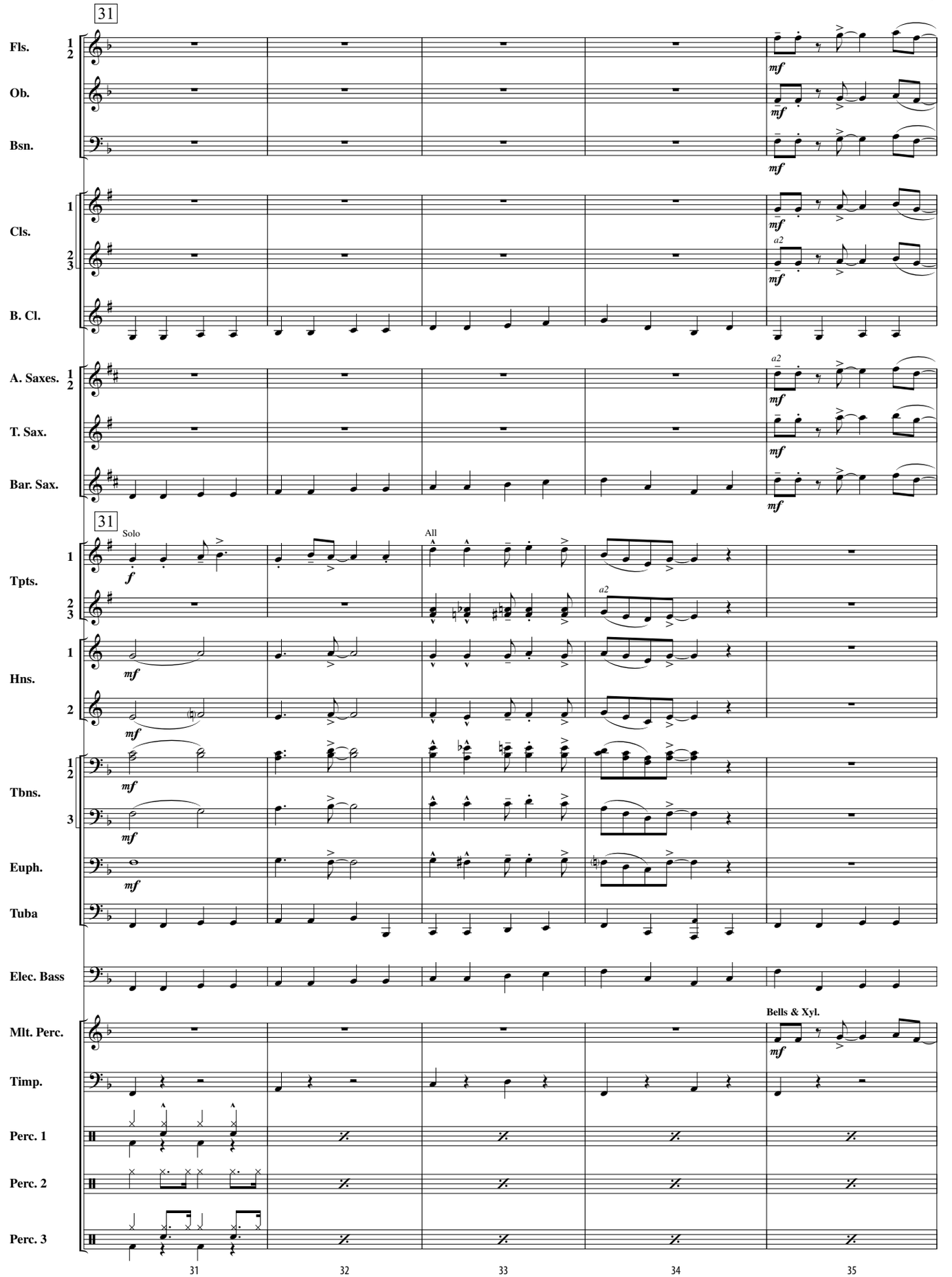

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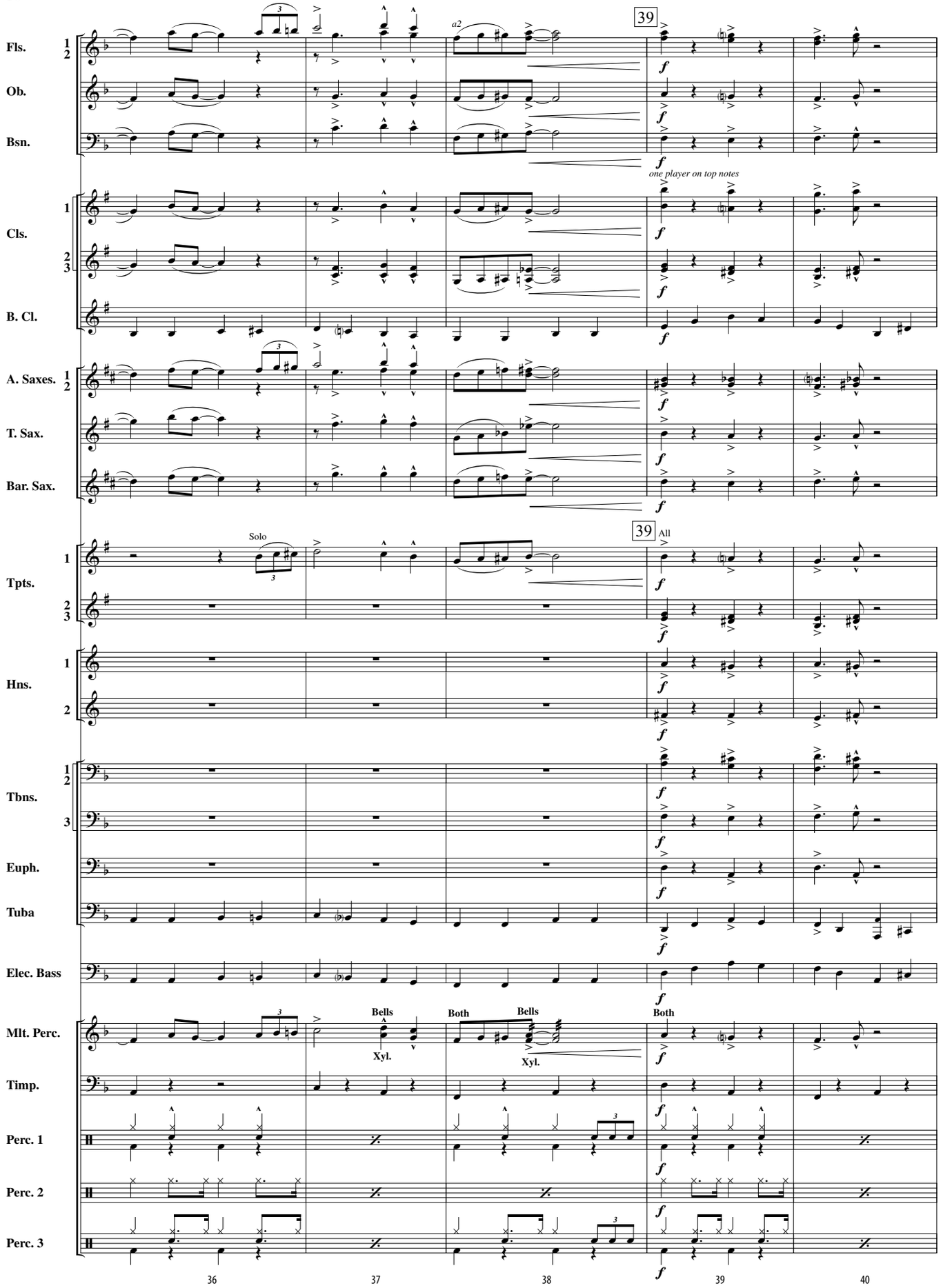

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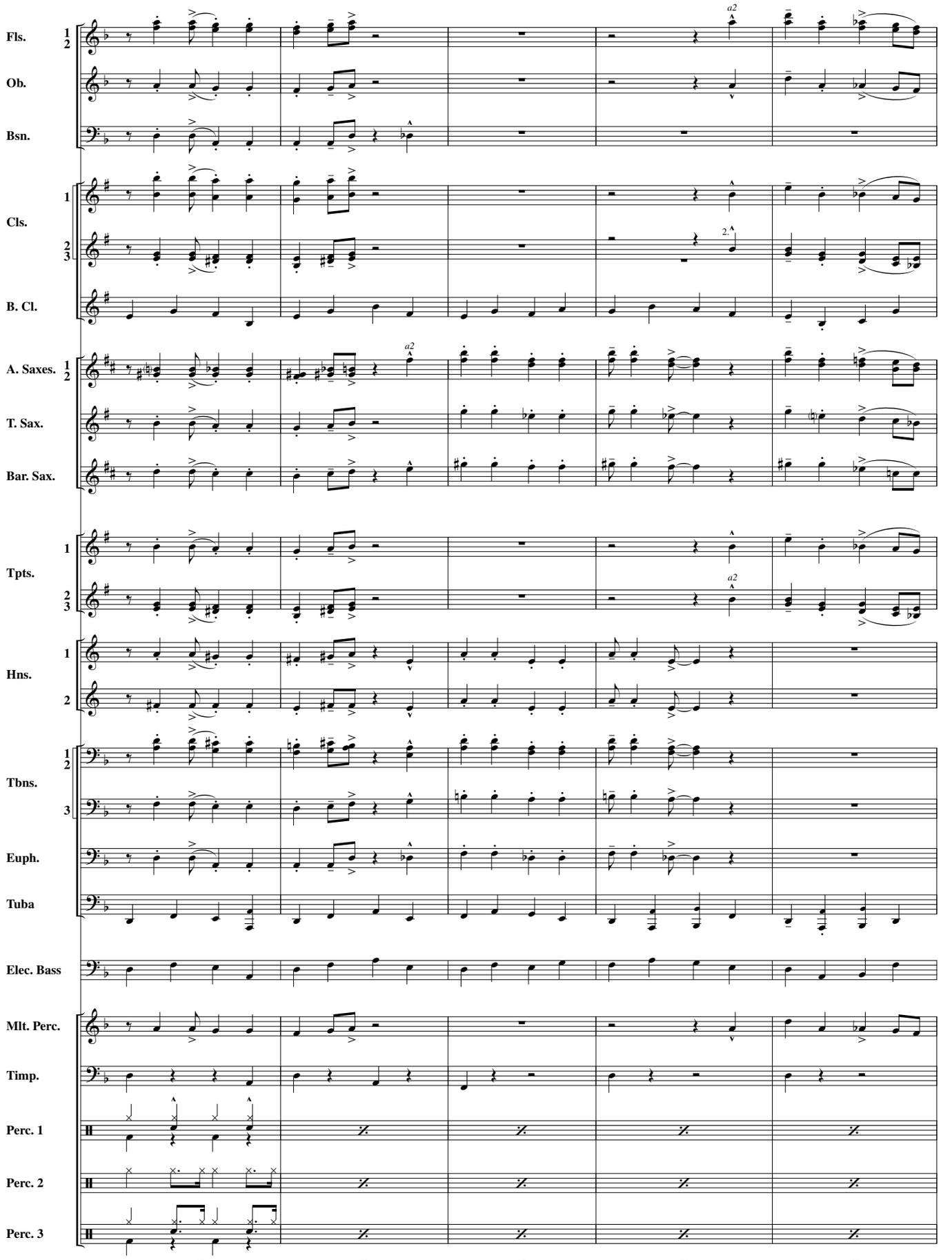

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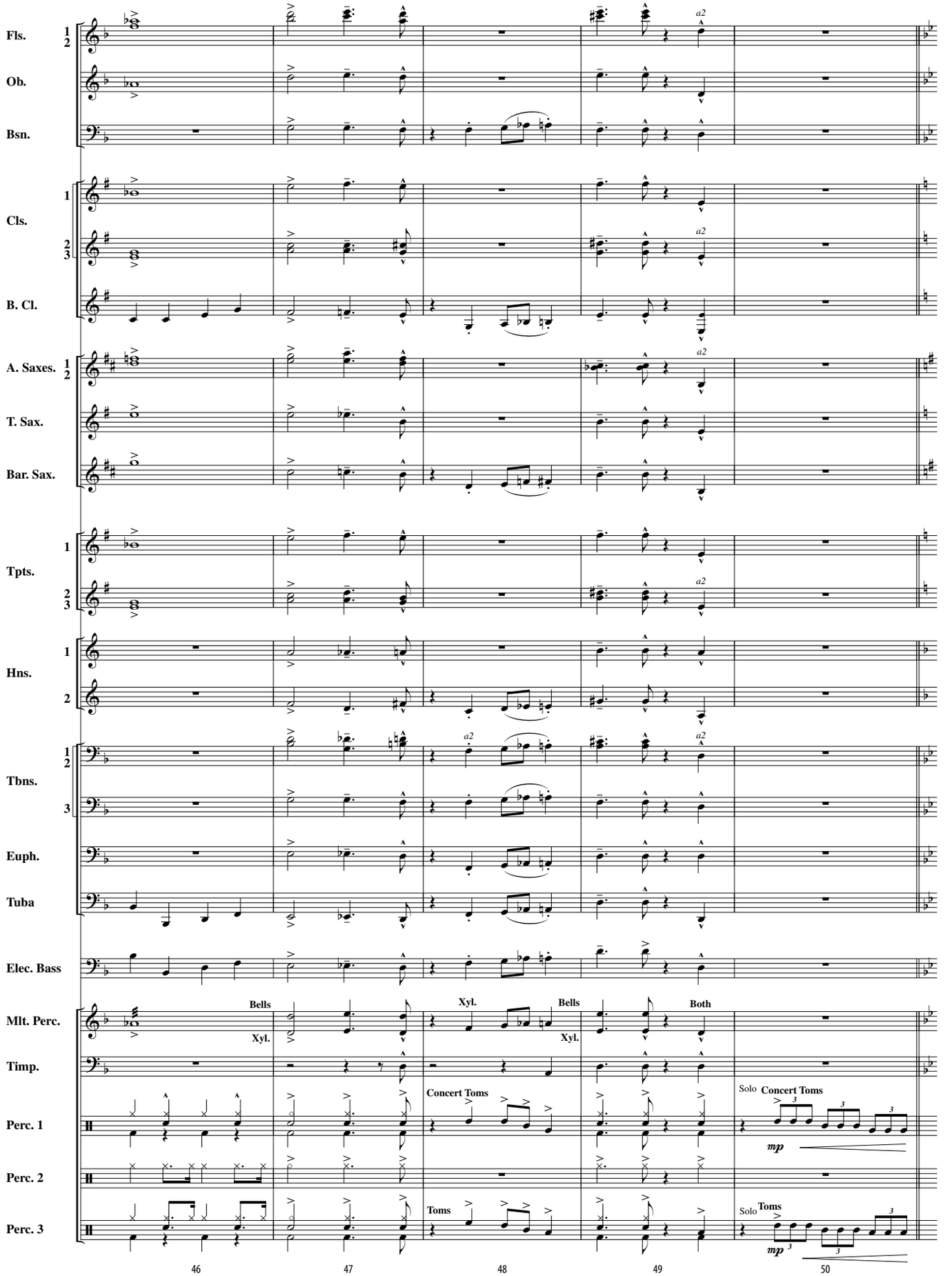

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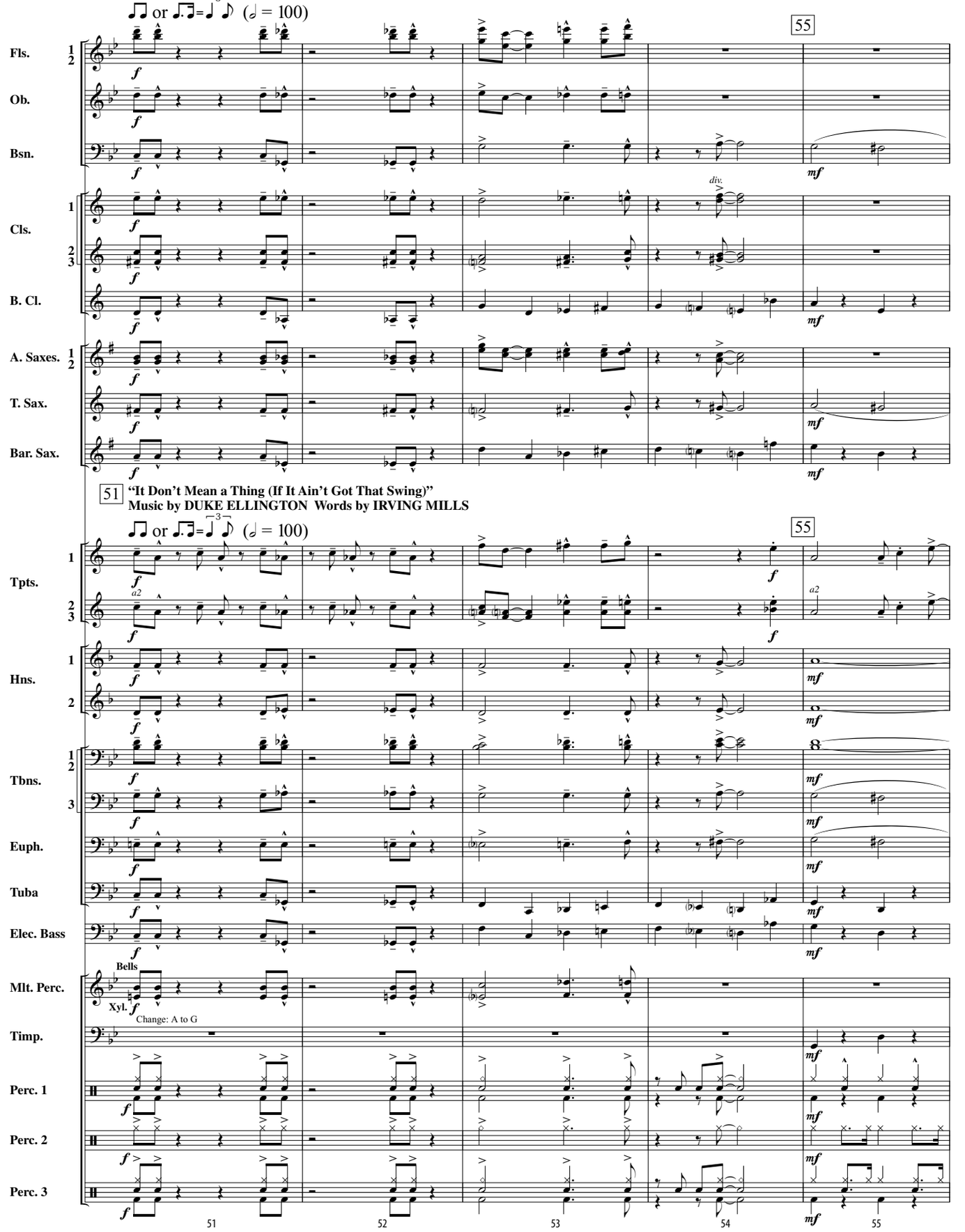
51 **"It Don't Mean a Thing (If It Ain't Got That Swing)"**
Music by DUKE ELLINGTON Words by IRVING MILLS

♩♩ or ♩.♩=♩ ♪ (𝅗𝅥 = 100)



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Music by DUKE ELLINGTON Words by IRVING MILLS

♩♩ or ♩.♩=♩ ♪ (𝅗𝅥 = 100)

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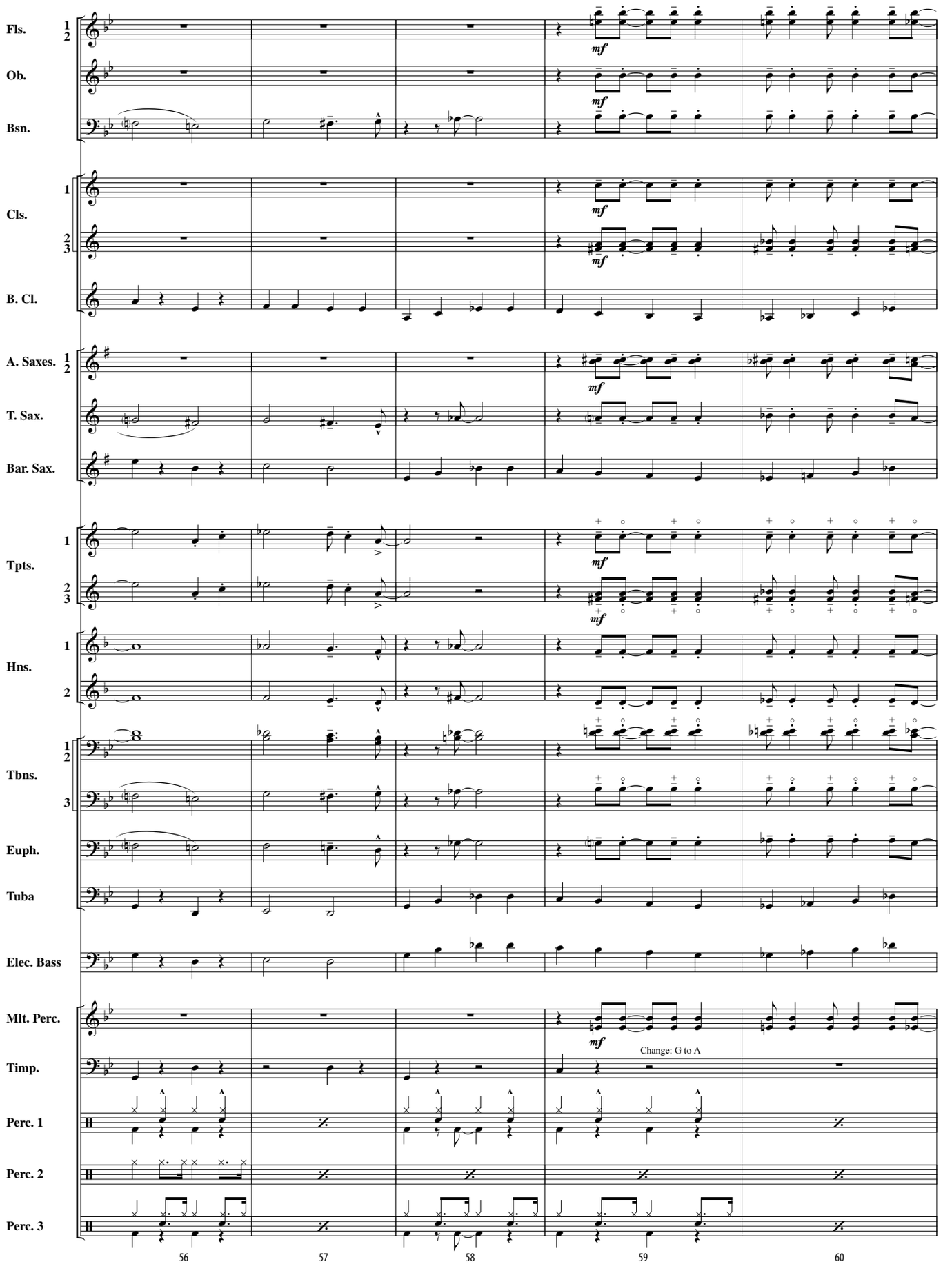

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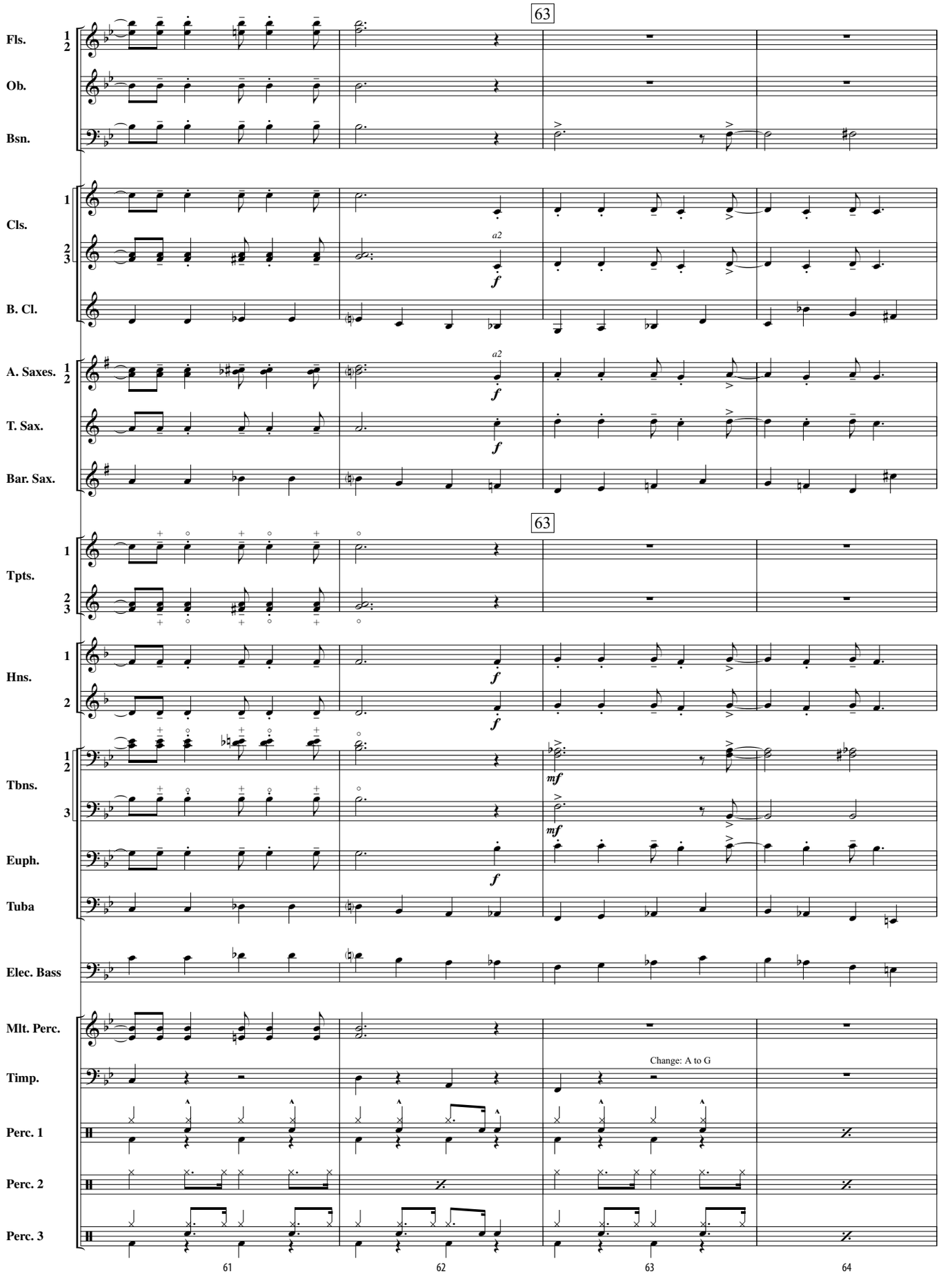

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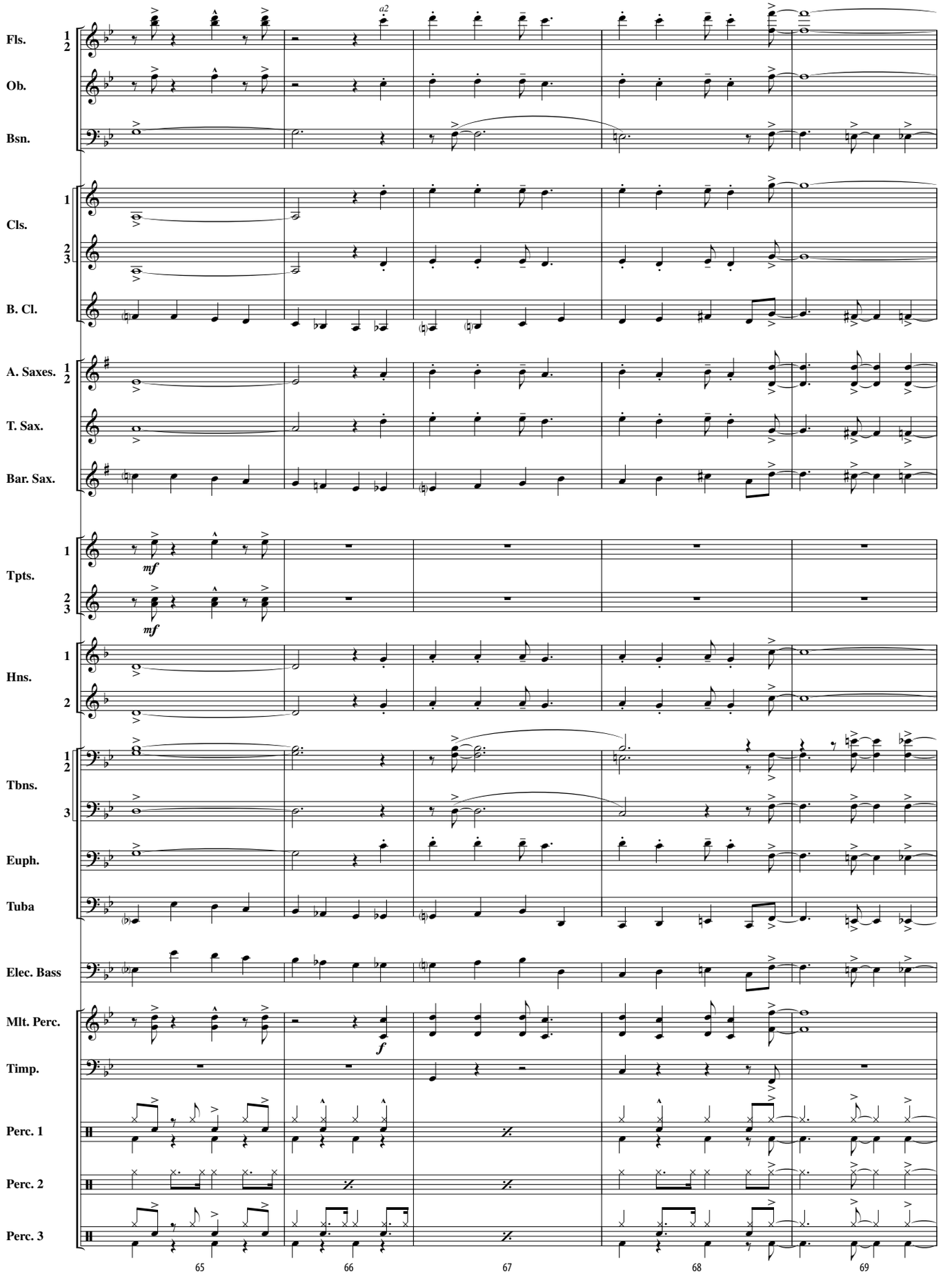

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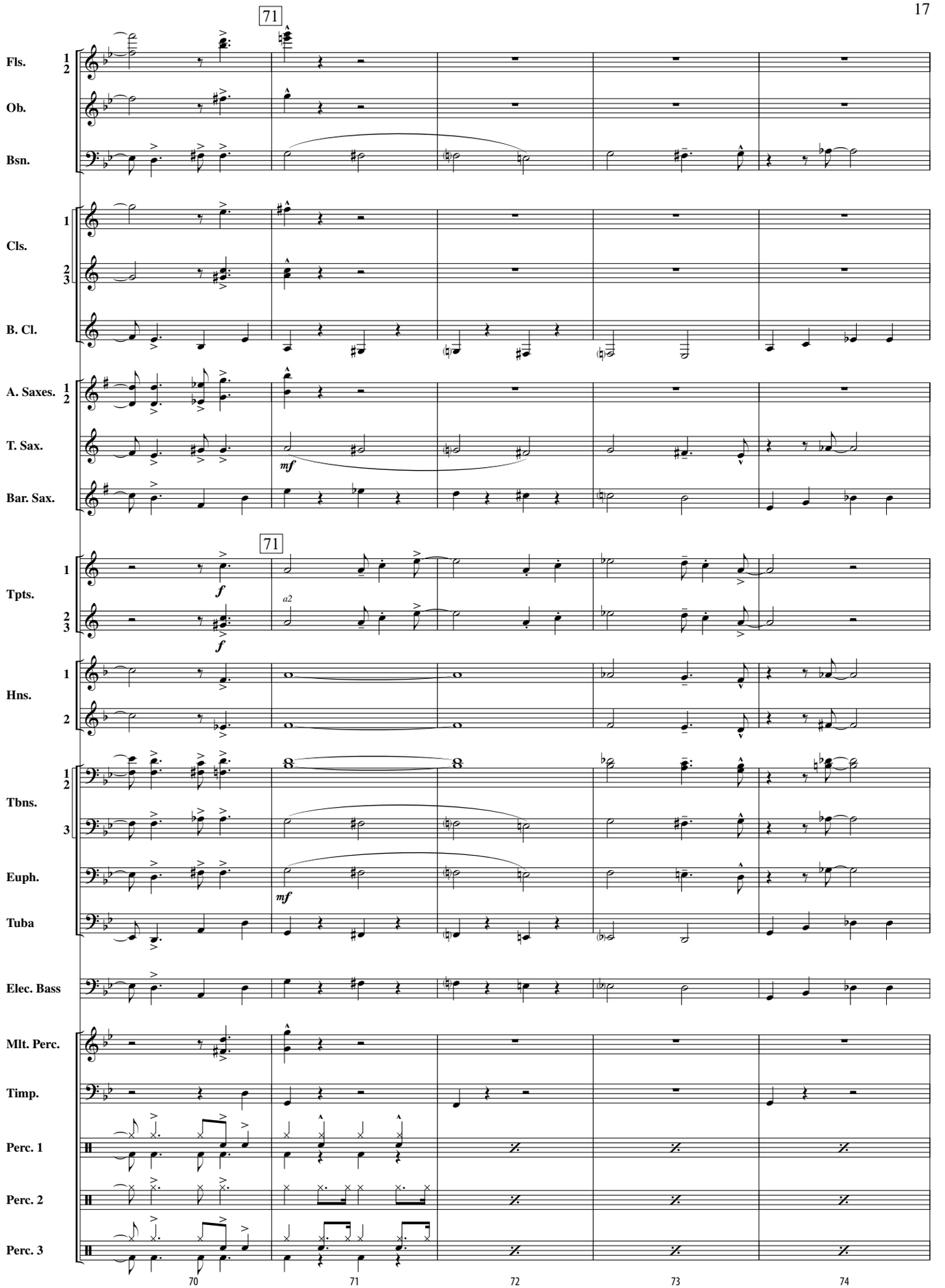

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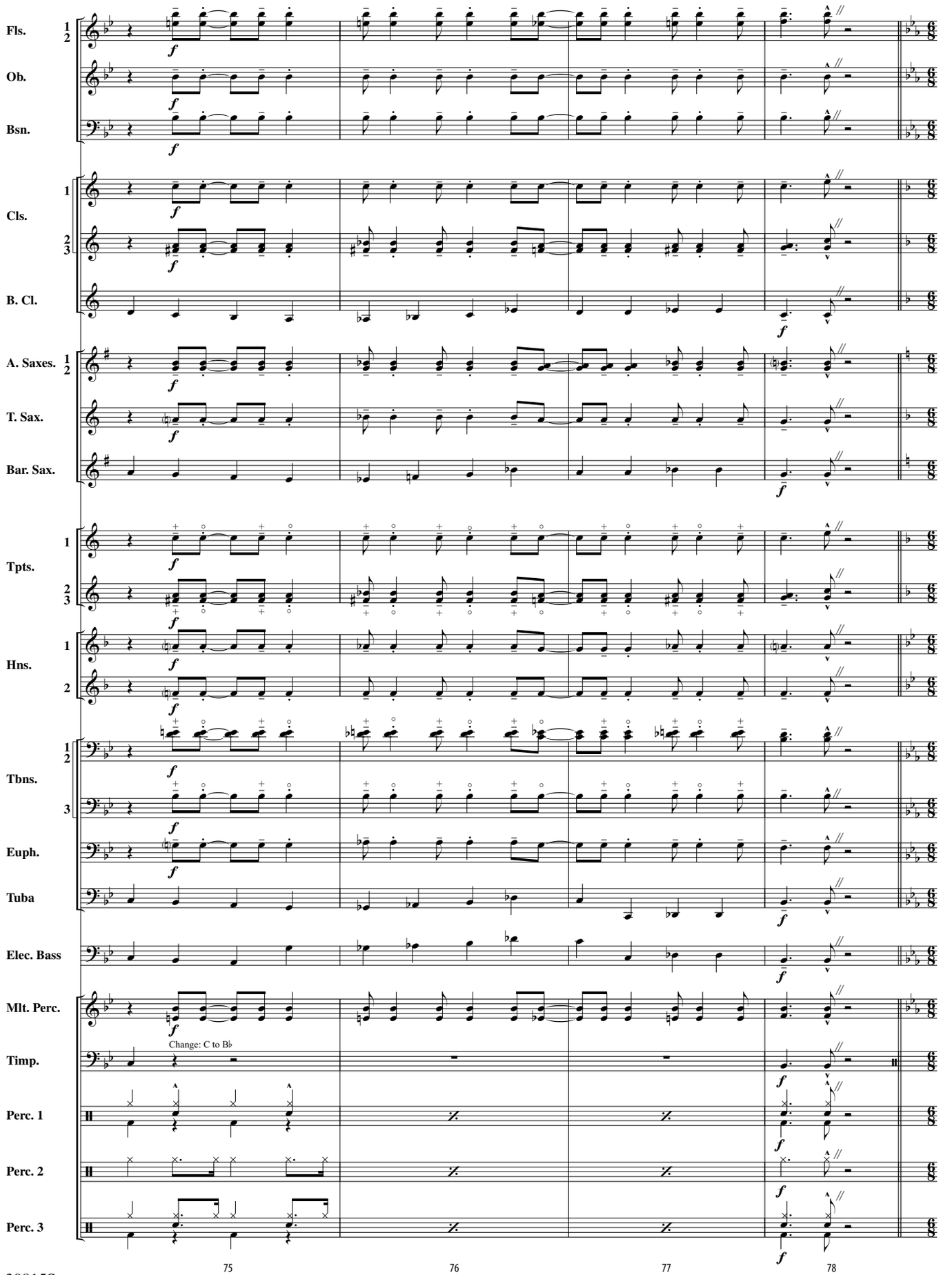

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79 **"La Suerte De Los Tontos"**
By JOHNNY RICHARDS
Moderately ♩. = 126

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

79 **"La Suerte De Los Tontos"**
By JOHNNY RICHARDS
Moderately ♩. = 126

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Elec. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

a2 (1st Hn.) Vibraslap Shaker (ad lib.) Bongos Toms

79 80 81 82 83 84 85

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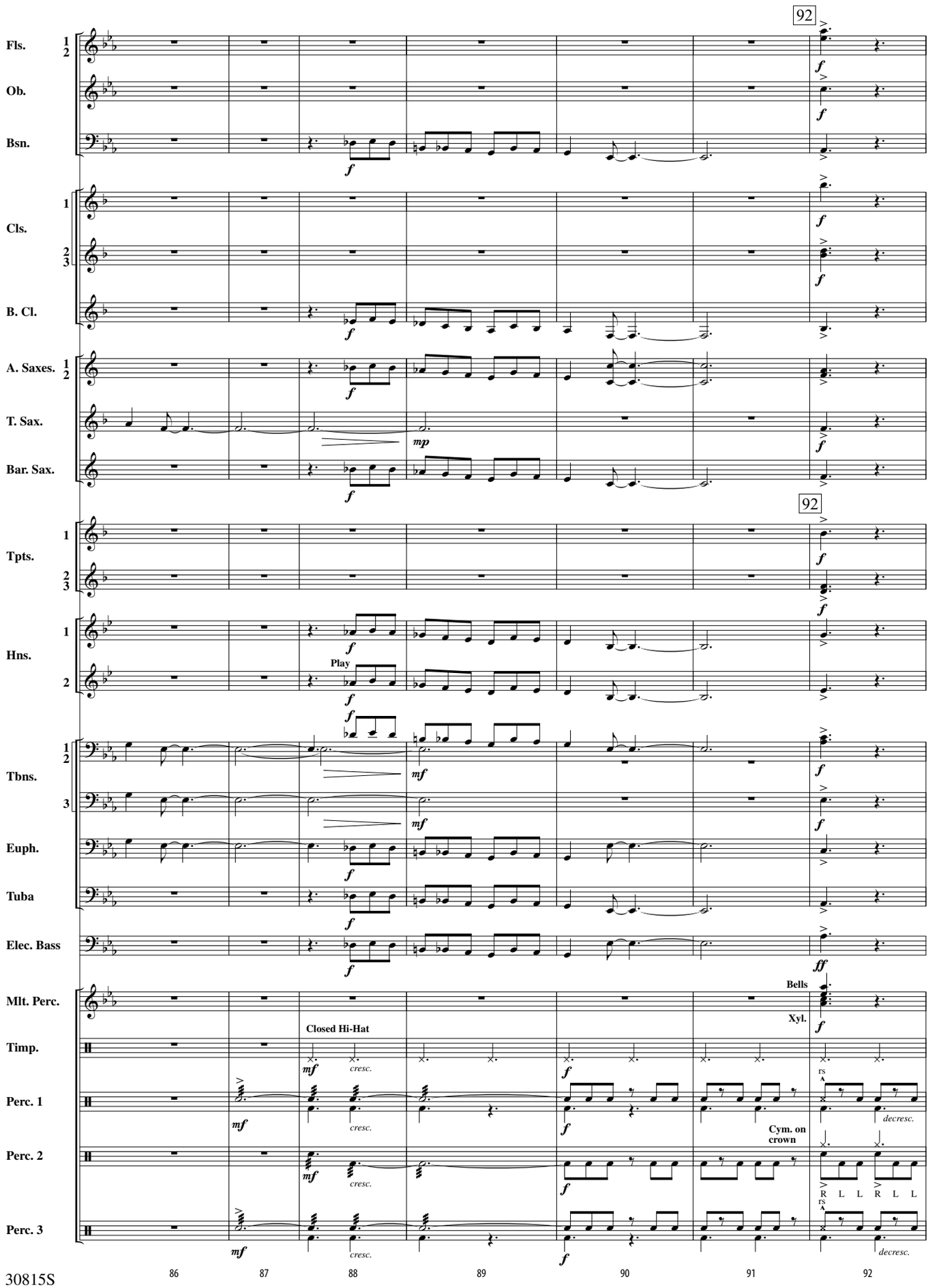

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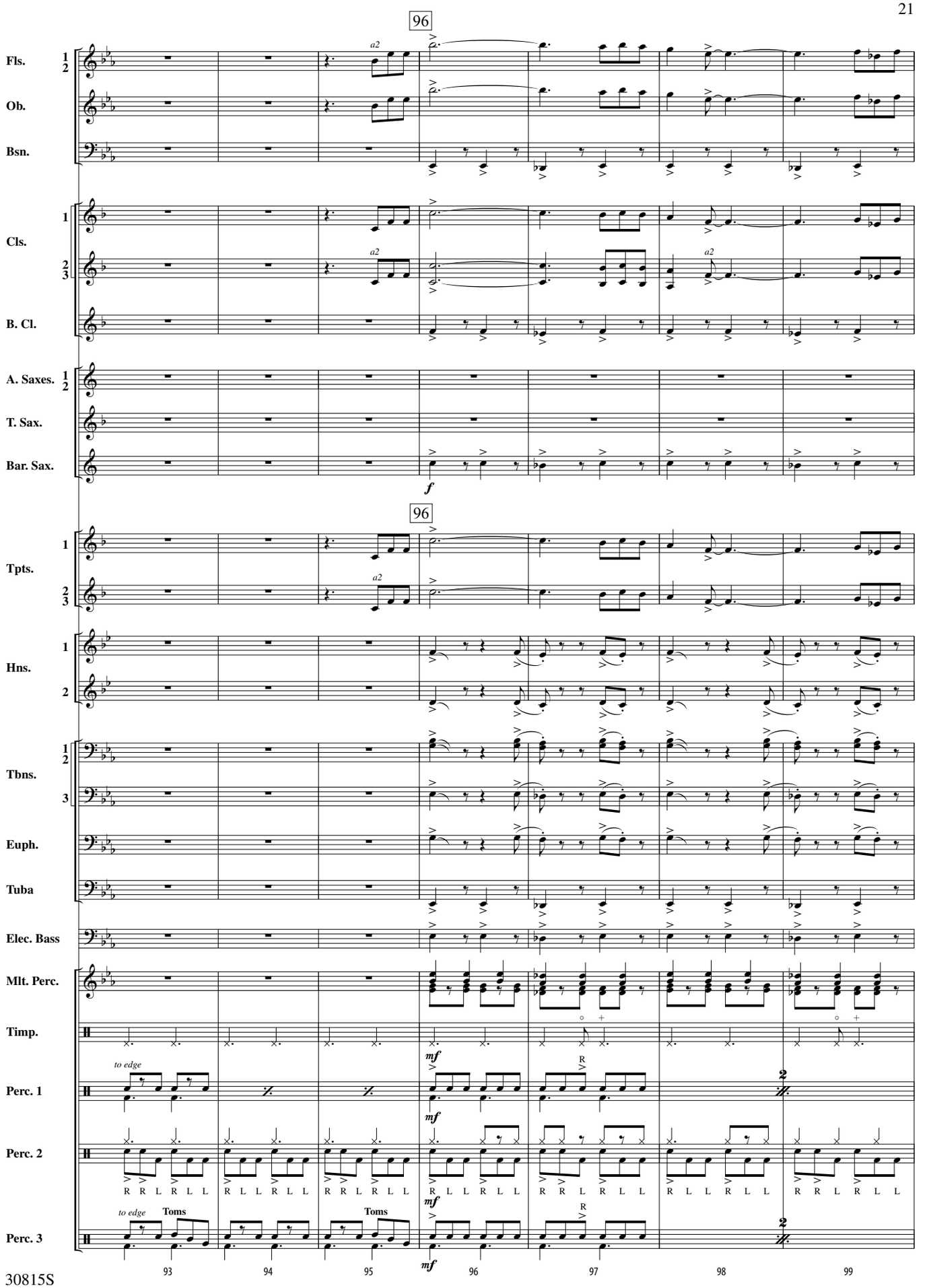

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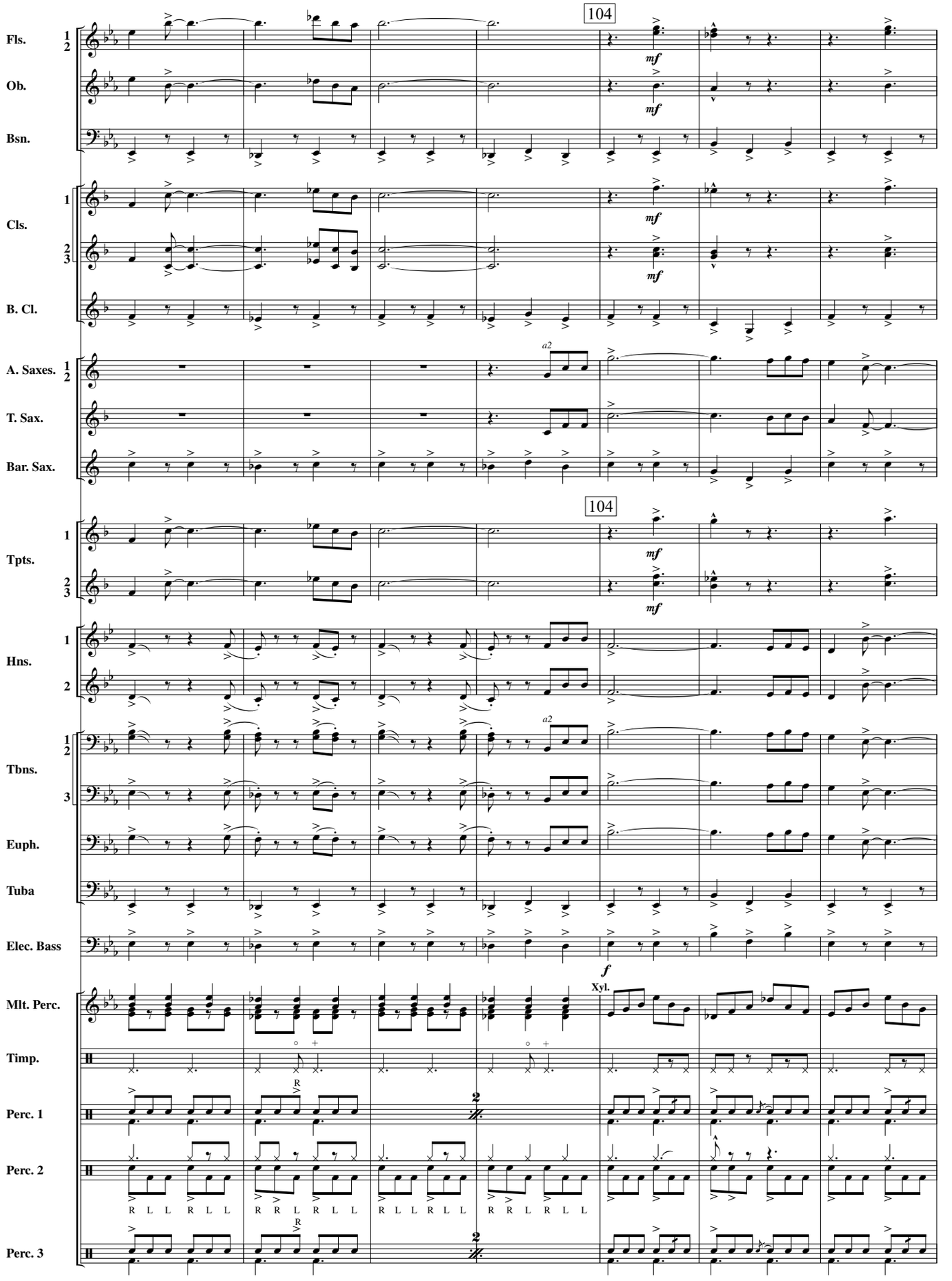

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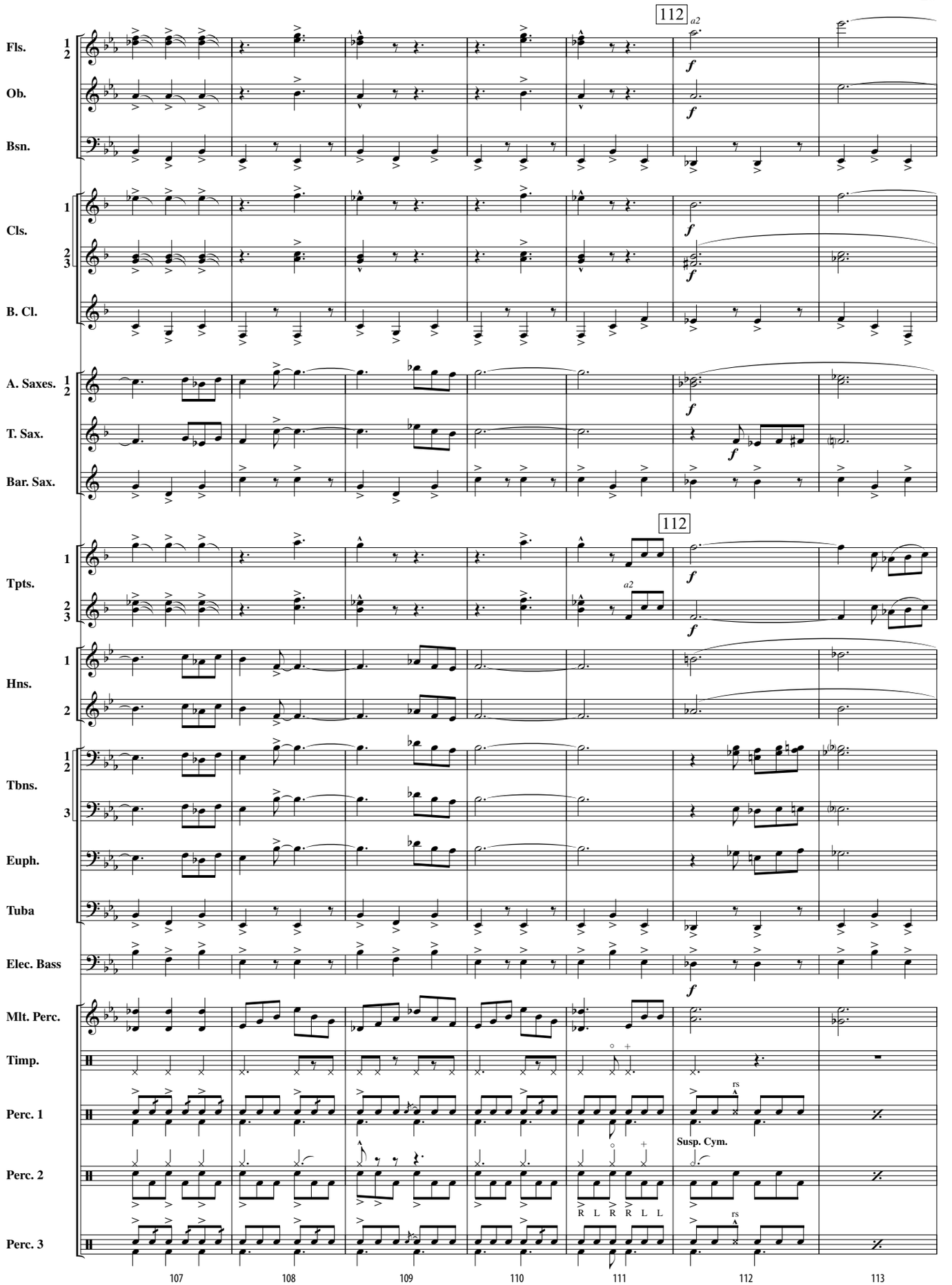

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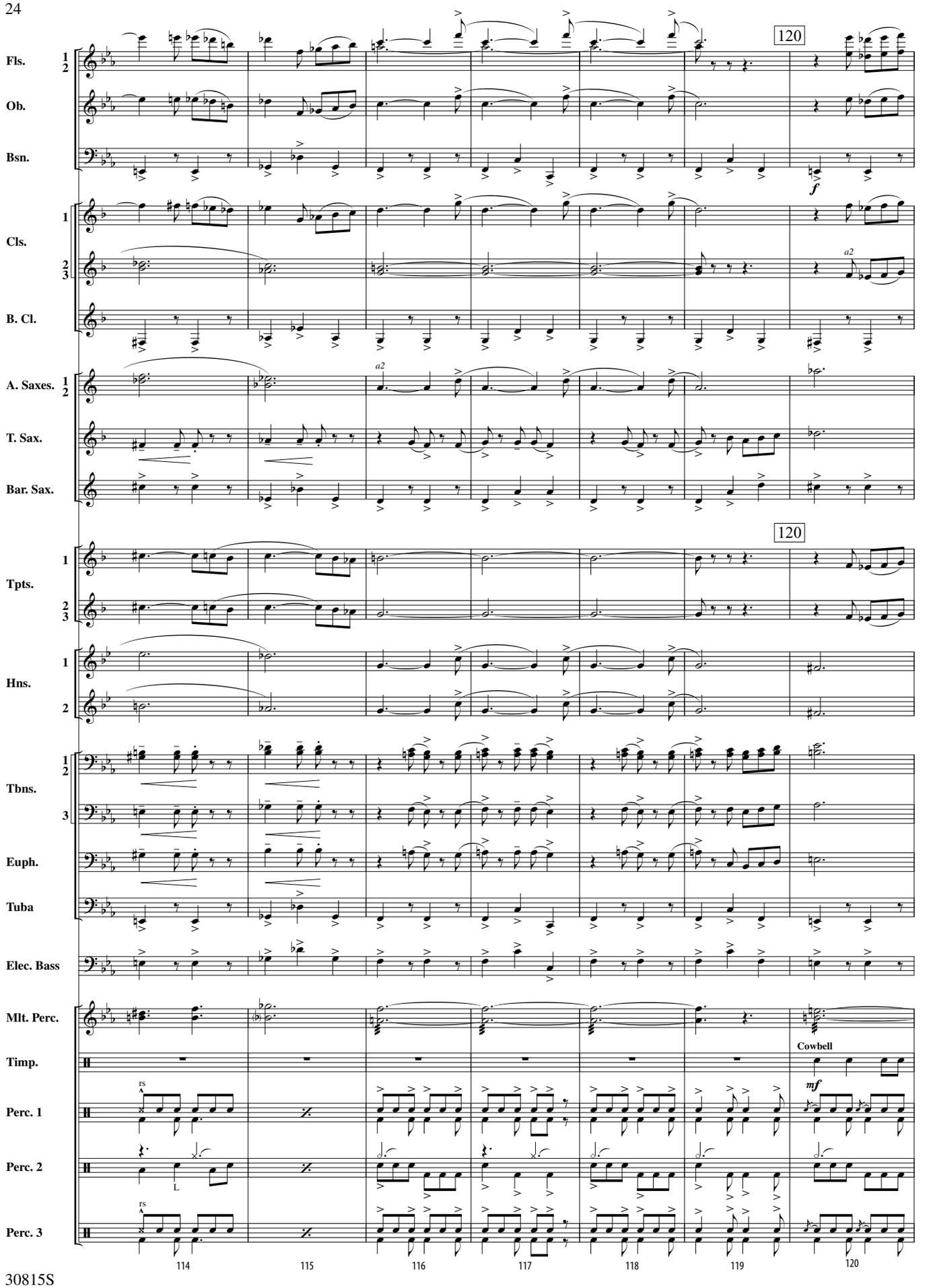

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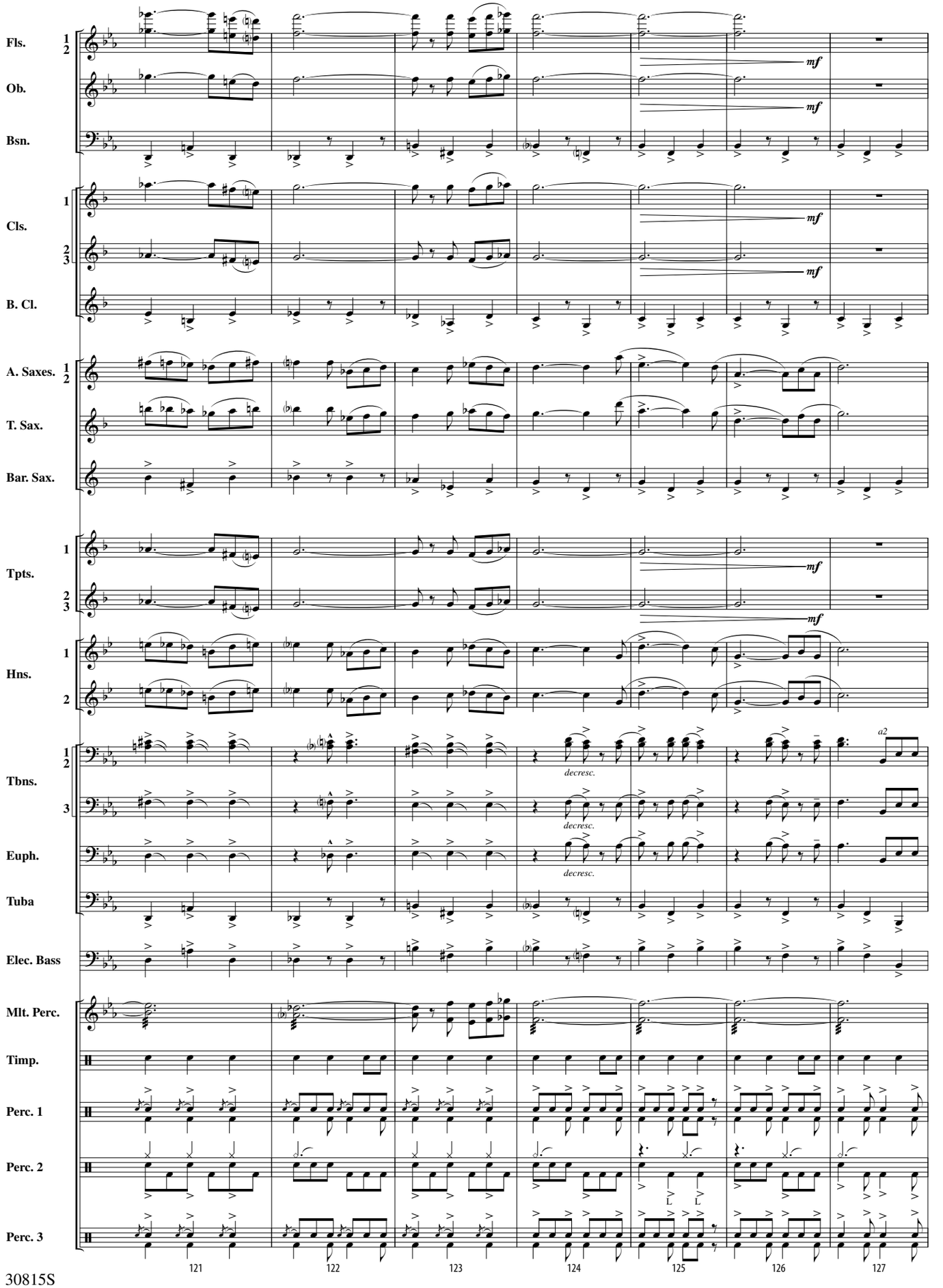

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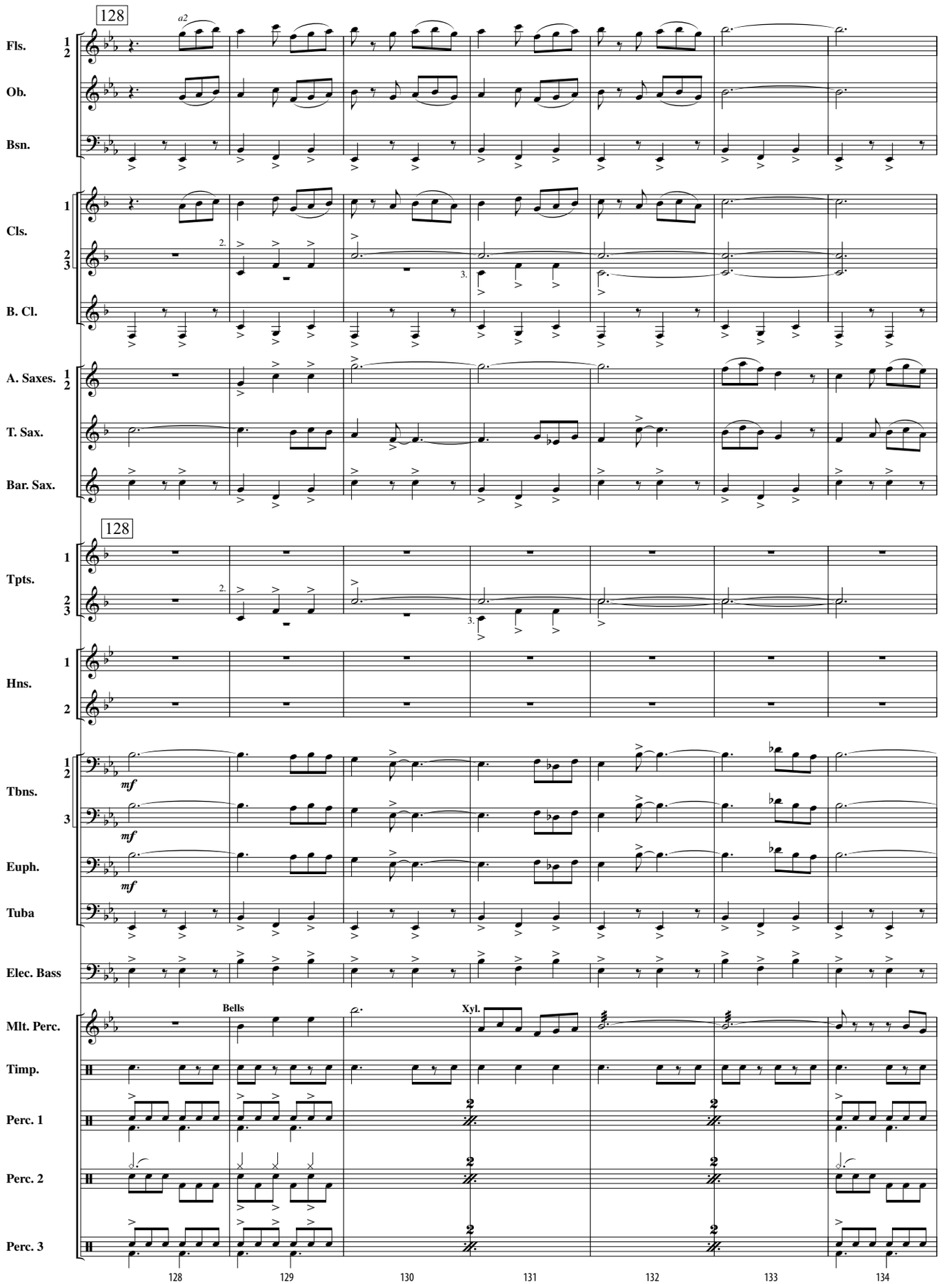

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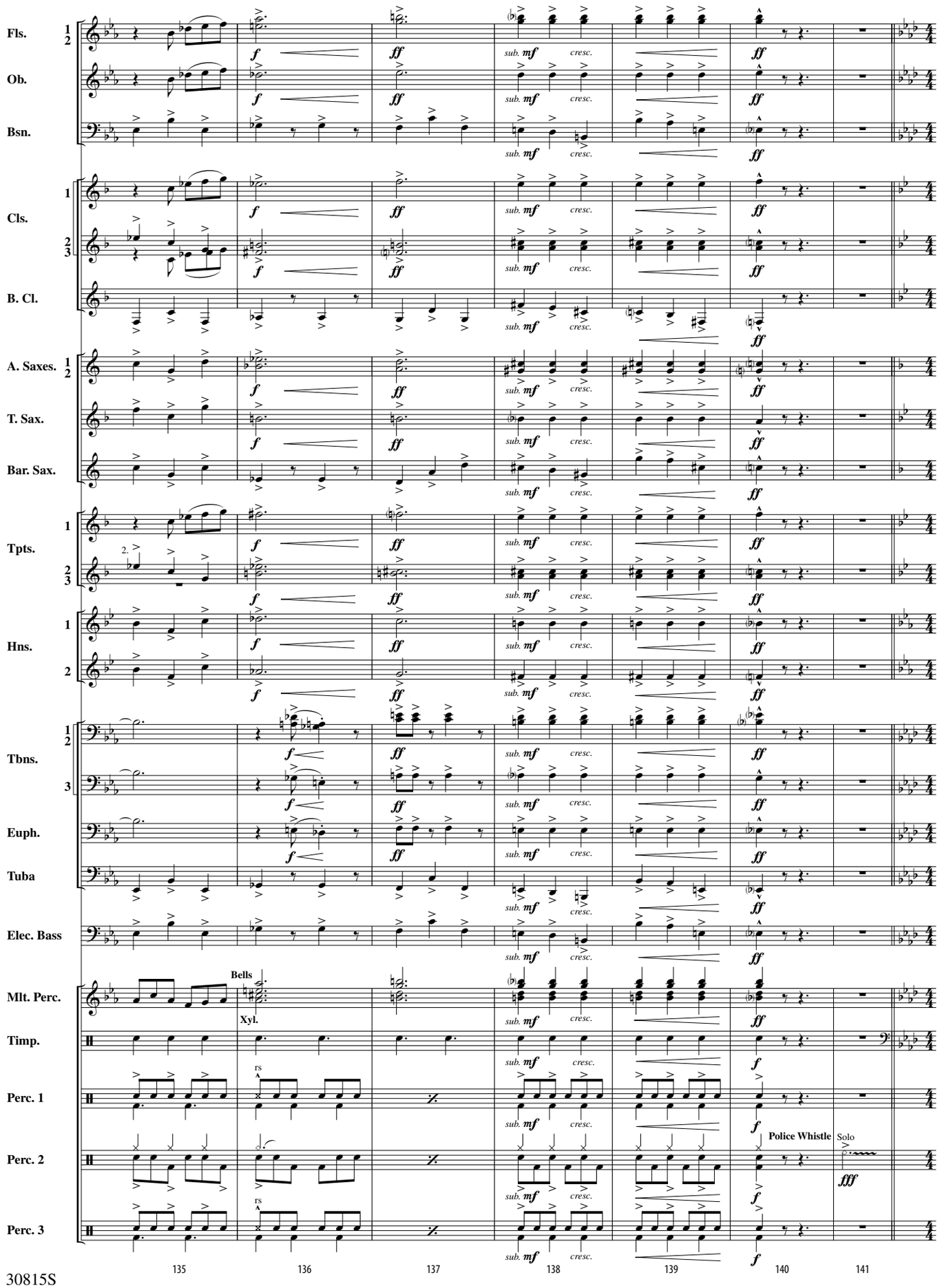

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142 **"The Jazz Police"**
By GORDON GOODWIN
Bright ♩ = 158

Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.

142 "The Jazz Police"
By GORDON GOODWIN
Bright ♩ = 158

Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
Elec. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3

Change: B♭ to C, D to D♭
H.H.
Bongos (ad lib.)
H.H.

142 143 144 145 146

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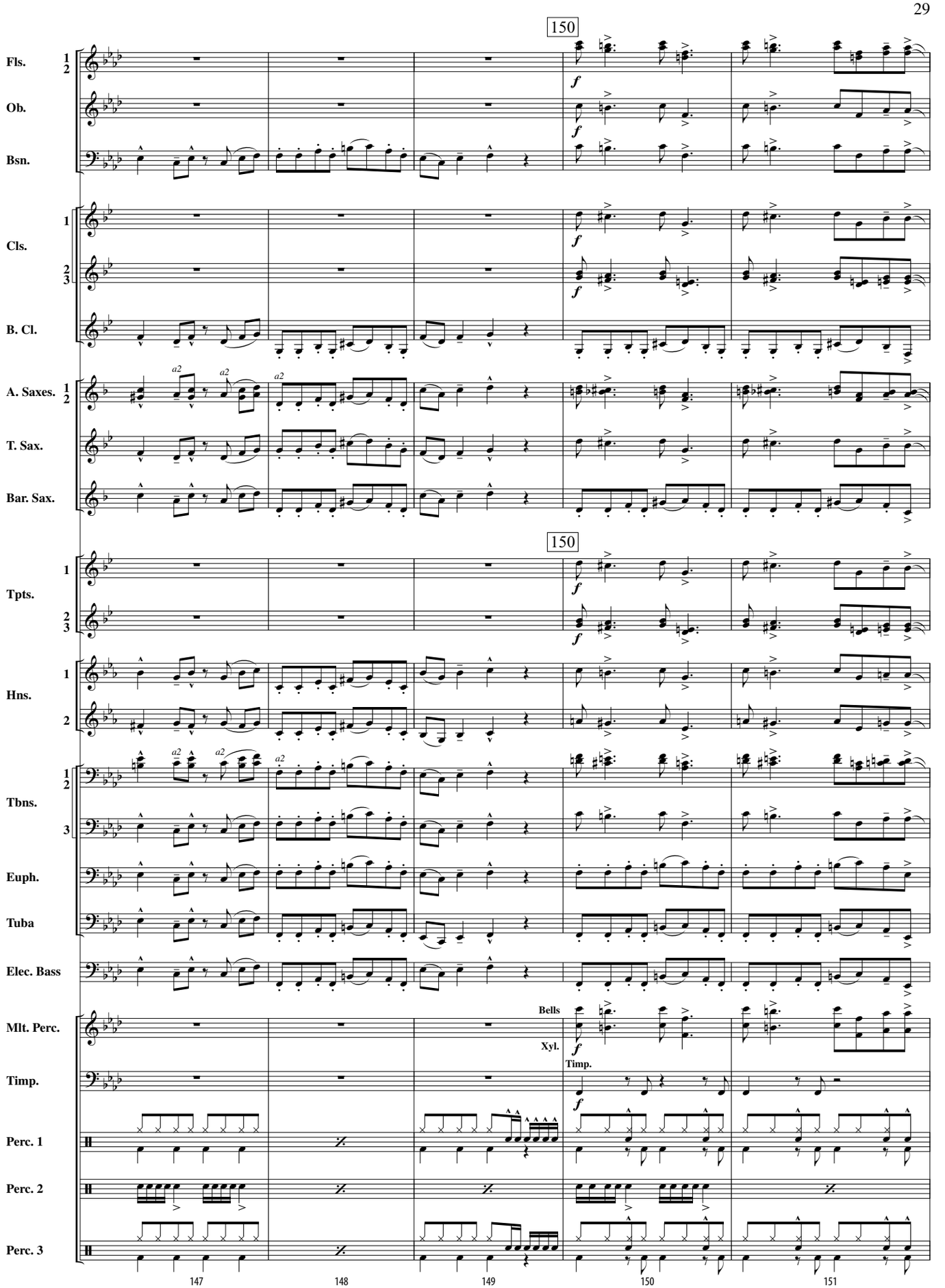

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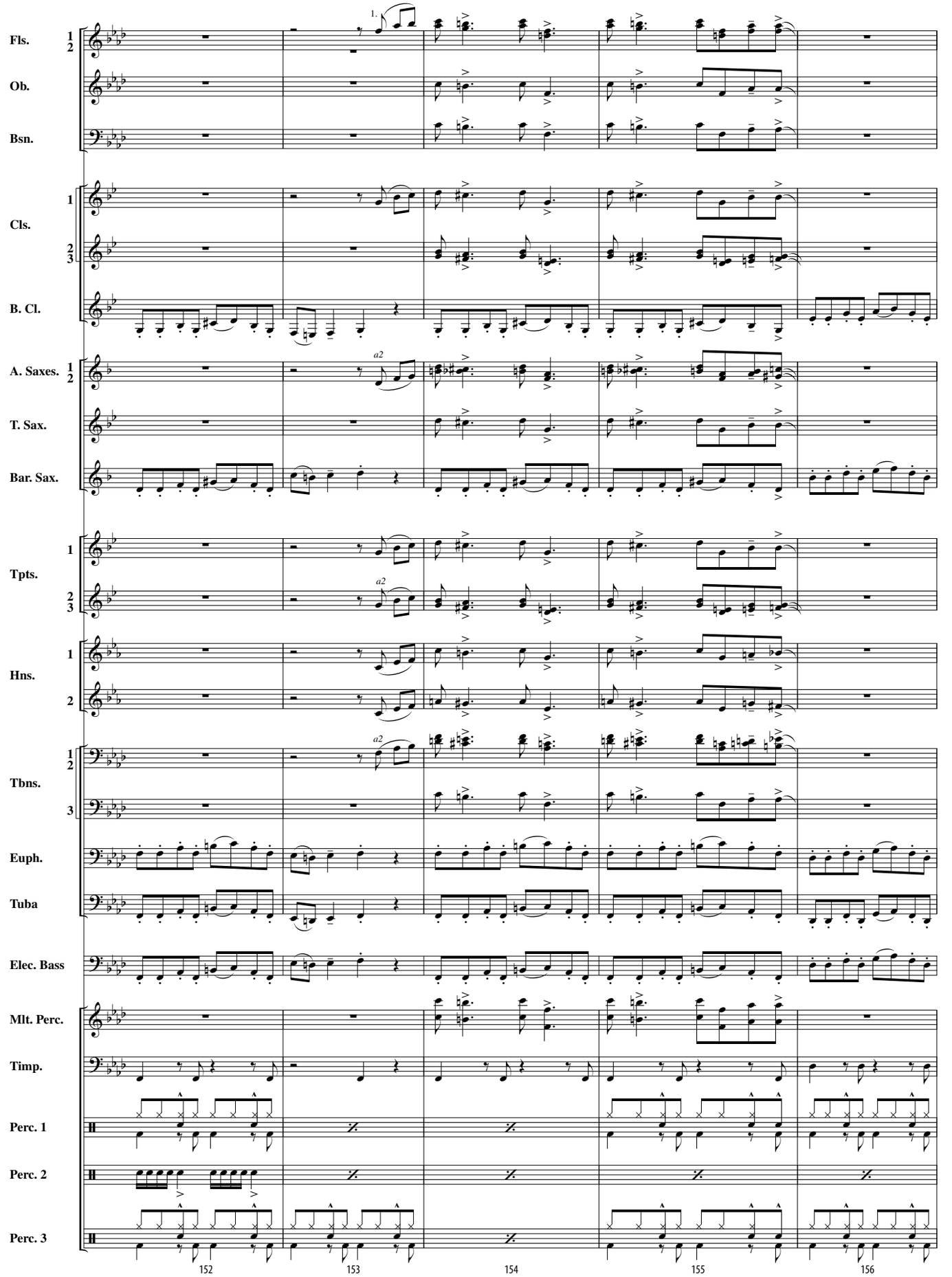

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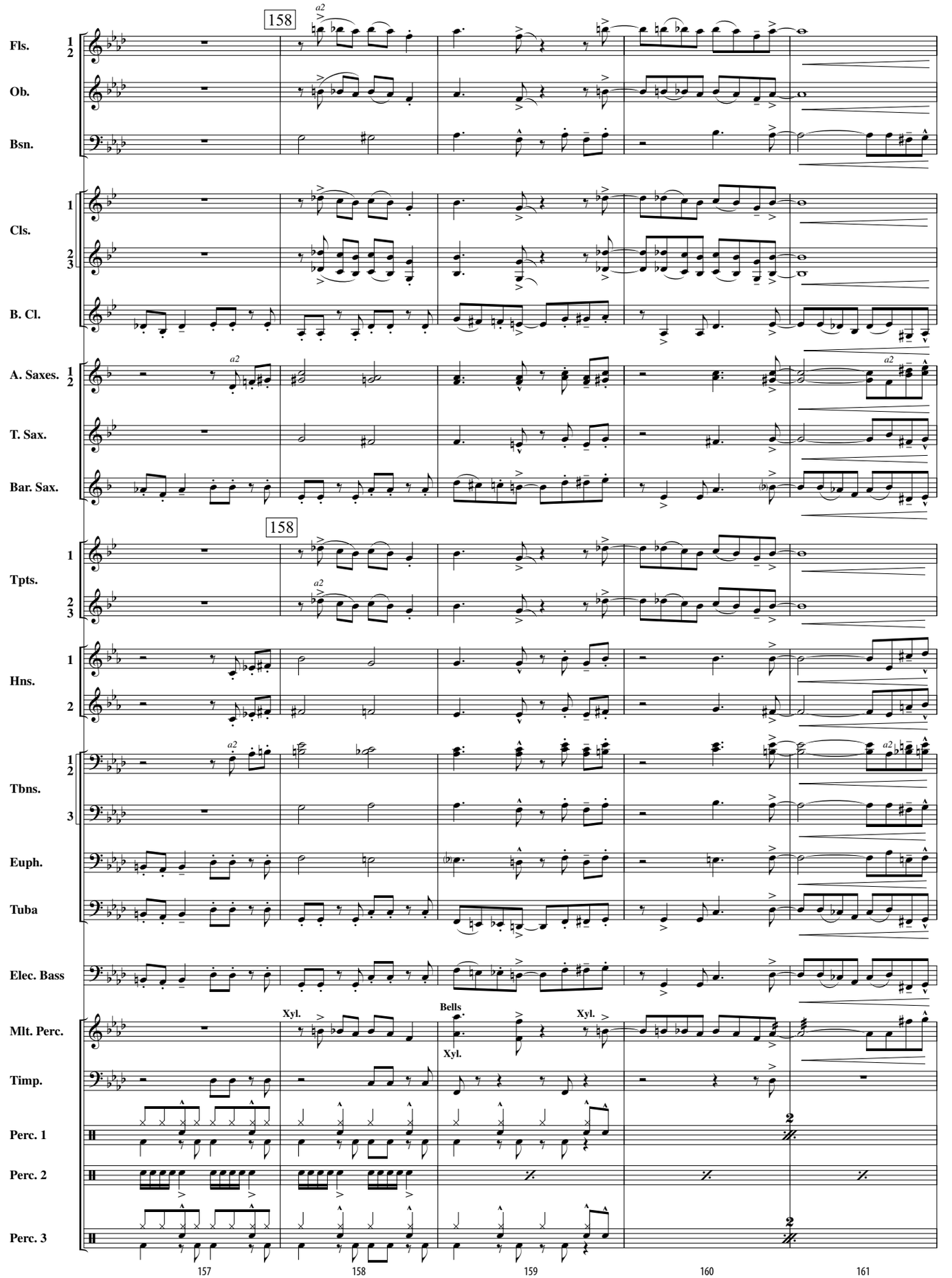

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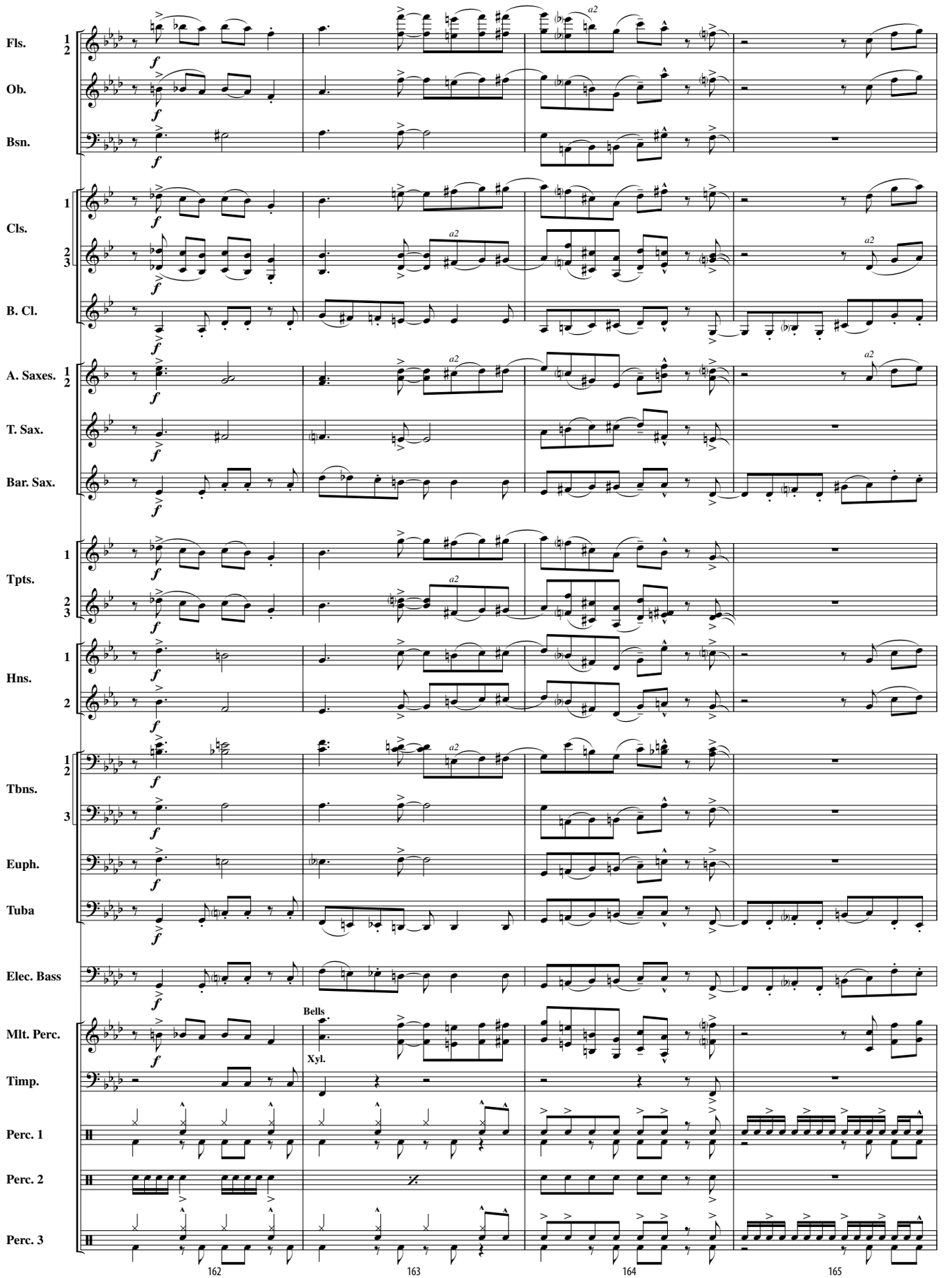

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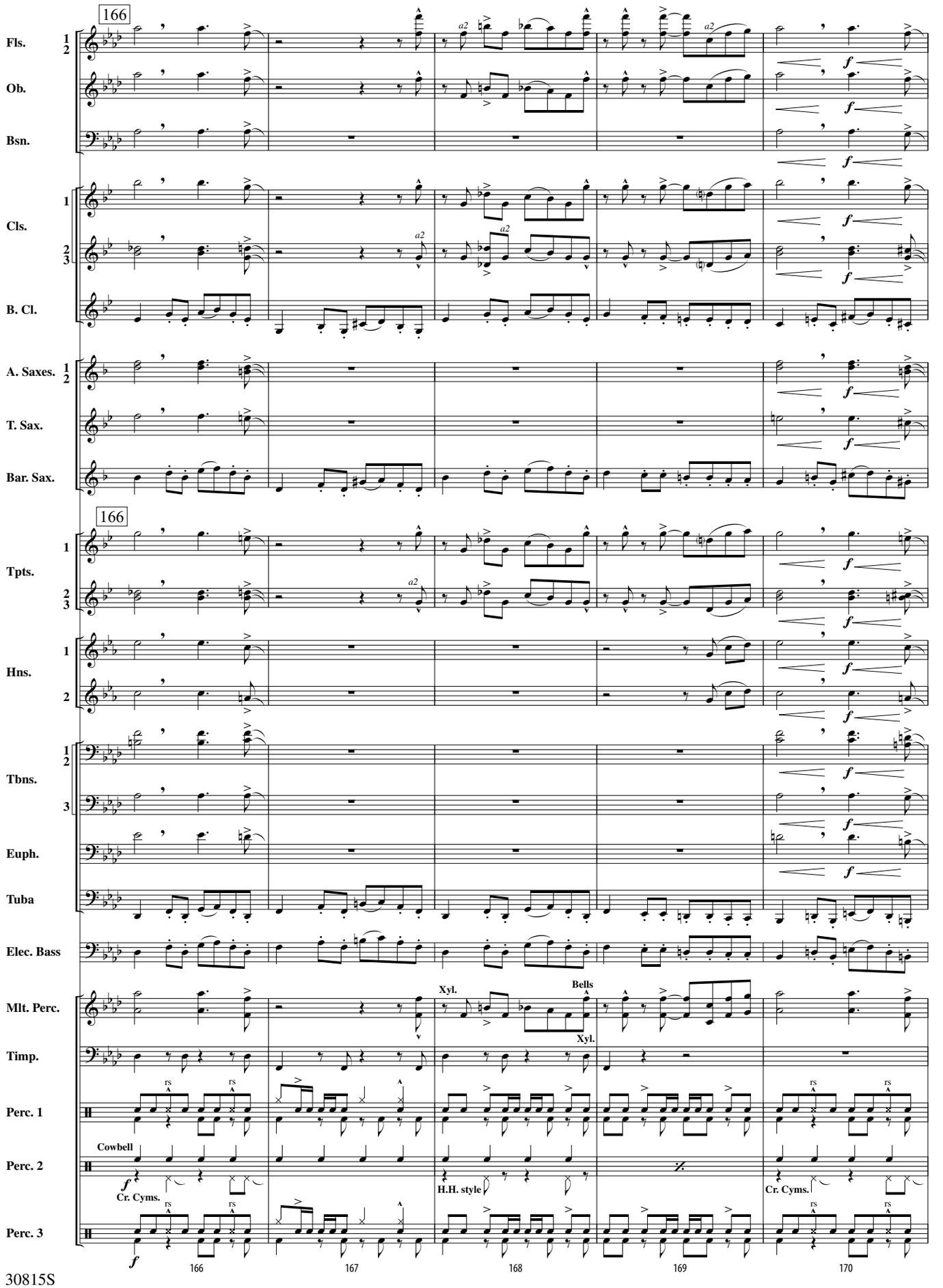

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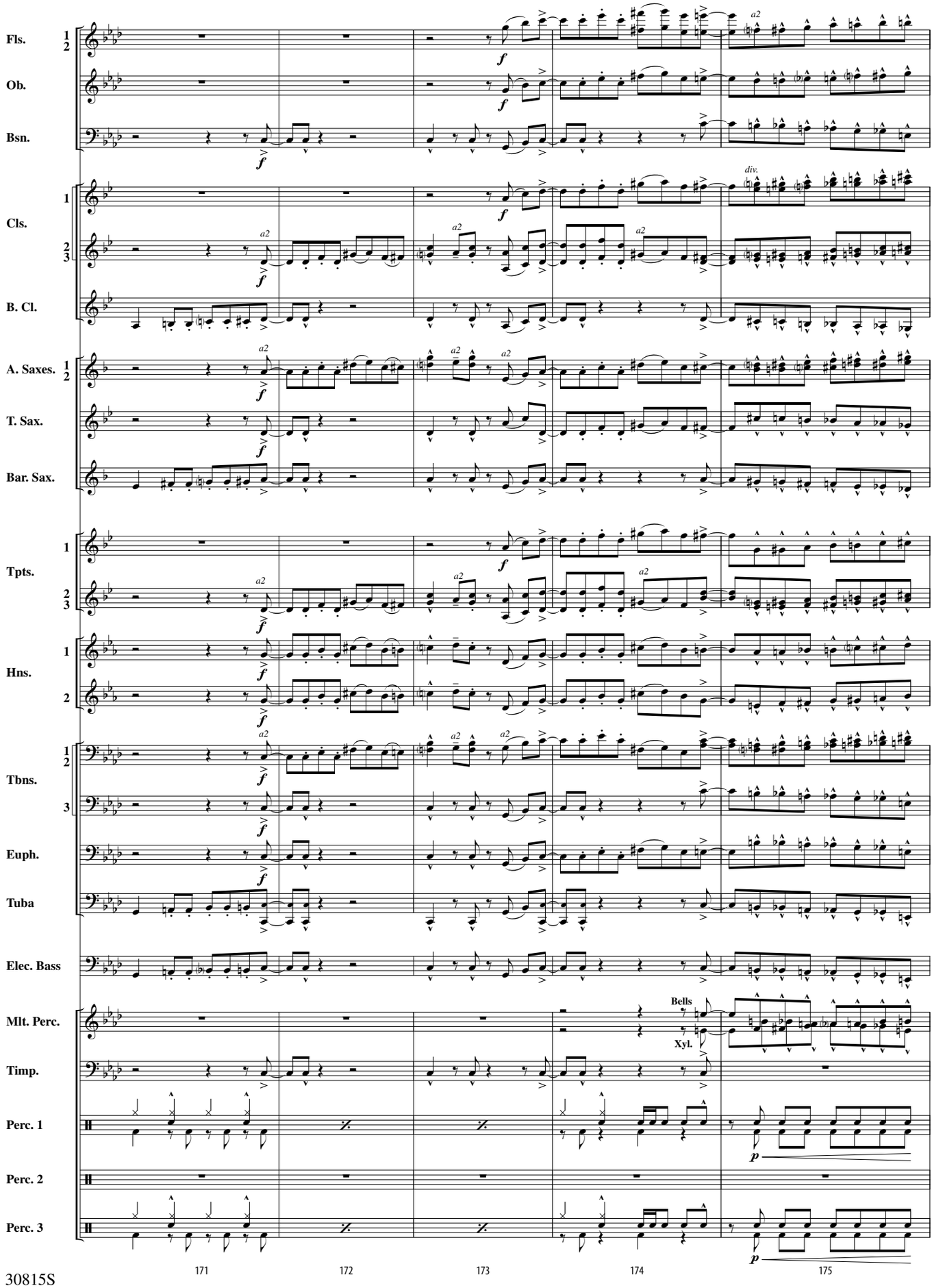

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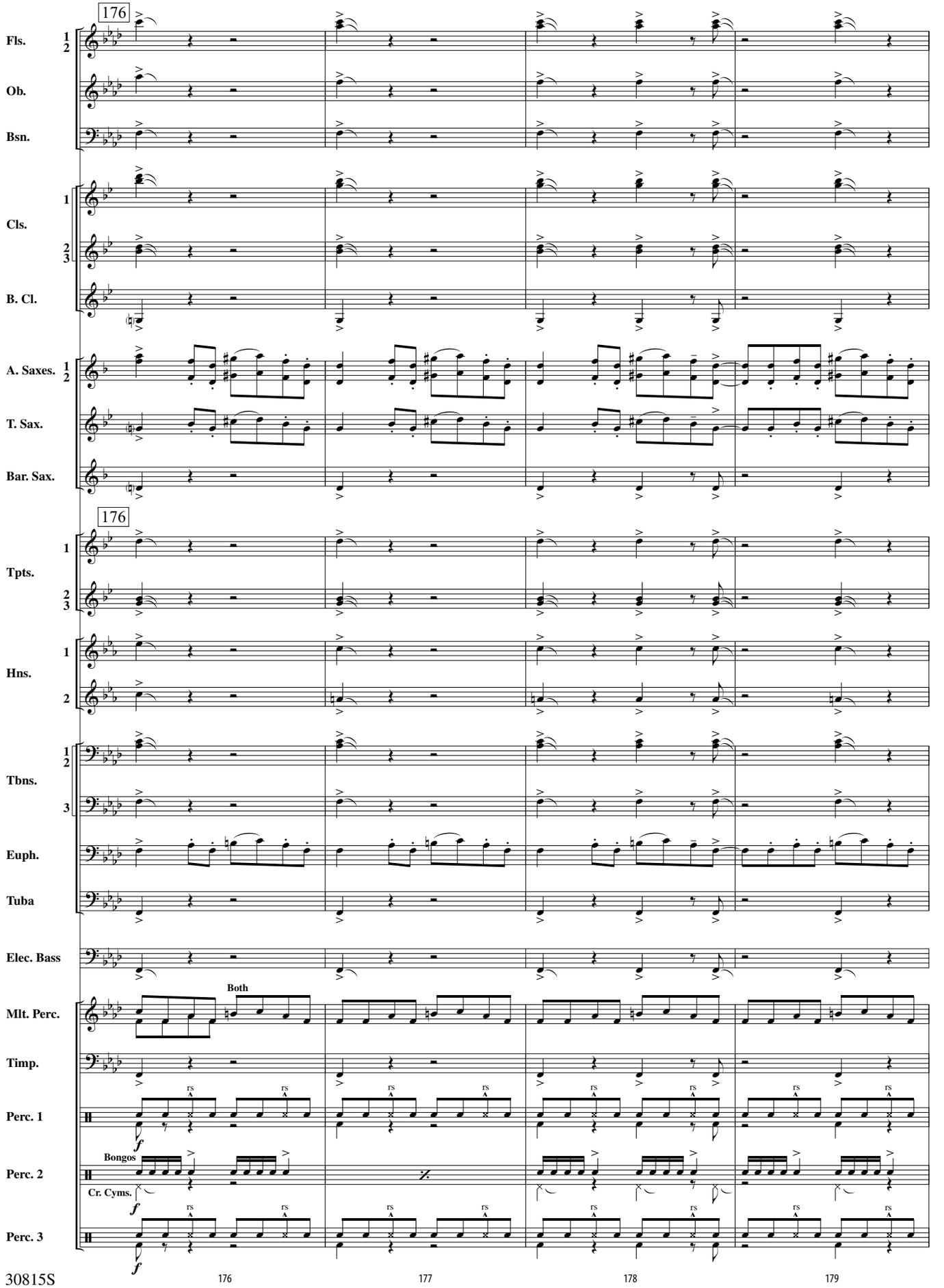
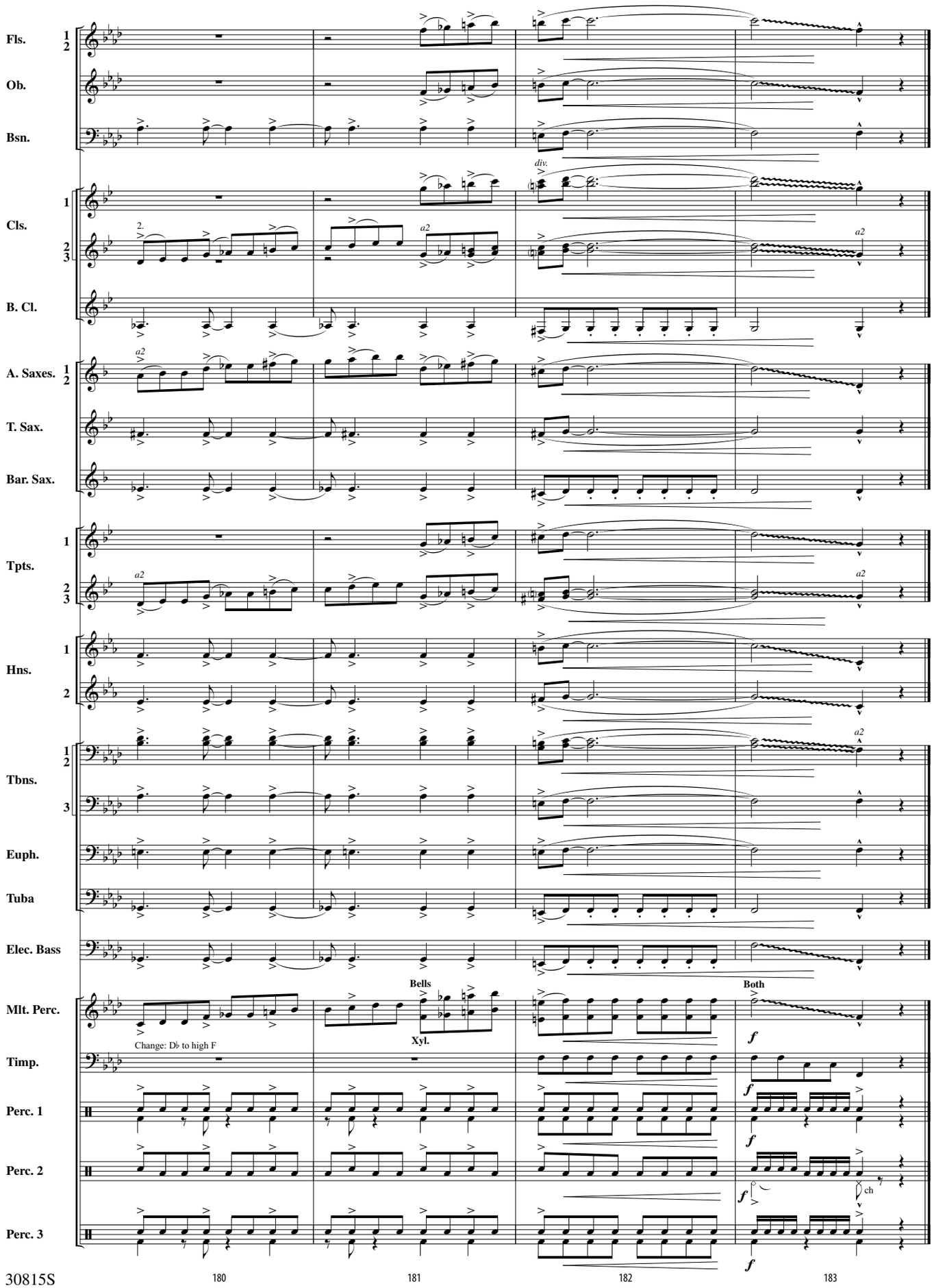
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