

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B♭ 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)

CHORDS WRITTEN ON PART

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

QTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14

Legal Use Only

13

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20

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21

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

21 22 23 24 25 26

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

27 28 29 30 31 32

87 87 Eb

Solo (w/PNO)

N.C.

Solo (w/Gtr)

N.C.

W/SAXES

W/SAXES

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38

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67

F7 Gb7(#5) Eb F#m7 Fm7 Gb7

F7 Gb7(#5) Eb F#m7 Fm7 Gb7

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

39 40 41 42 43 44

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

45

46

47

48

49

50

51

52

55

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

56 57 58 59 60

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SOLO

END SOLO

Chord symbols: F6, A6, G#17, C7, F6, A6, G#17, C7, F6, A6, G#17, C7, G7, C7, END SOLO

Chord symbols: Eb6, F#67, F#17, Bb7, Eb6, F#67, F#17, Bb7, Eb6, F#67, F#17, Bb7, F7, Bb7

FLUTE

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

61 62 63 64 65 66 67 68

CONDUCTOR

73

- 11 -

GIVE AT FIVE

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

SOLO

69 70 71 72 73 74 75 76

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

Chord symbols: G7, C7(b9), F6, G#m7, Gm7, C7, F6, G#m7, Gm7, C7

CONDUCTOR

- 13 -

GIVE AT FIVE

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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