



JUMPIN' AT THE WOODSIDE

COUNT BASIE
Arranged by RICH DEROSA

INSTRUMENTATION

Conductor

1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F
(Doubles 1st Trombone)
1st Baritone T.C.
(Doubles 1st Trombone)
2nd Baritone T.C.
(Doubles 2nd Trombone)



JUMPIN' AT THE WOODSIDE

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NOTES TO THE CONDUCTOR

This Count Basie classic features piano, tenor sax, trumpet and trombone solos with some occasional fills for the drummer. A real crowd-pleaser, this chart also offers some optional encore “tags” that are cued by the conductor who asks the quintessential Basie question, “One More Time?”

In general, the sound should be light and flowing but always with an intensity that comes from vitality and energy, regardless of volume level. It is important to play this chart at a rather fast tempo to suggest a certain level of exuberance. Avoid a ponderous approach, instead striving for a buoyant, swinging quality. Pay attention to the articulation markings. The longer eighth-note lines are always played legato but with careful attention to tonguing at strategic places; at a faster tempo, the jazz eighth note actually becomes smooth and even so be careful not to inject too much of a swing feel or it will sound corny.

The guitar style in the Basie band should be similar to a strumming banjo with only a small amount of amplifier sound. The predominant sound should be from the acoustic instrument and the tone should be warm, not “twangy”. The strumming should be on each beat with accents on beats 2 and 4. If this is too difficult, play only the accented beats.

Above all, it is most important to listen to the music to ultimately grasp the innate concepts of the music: phrasing, tone, expression and rhythmic feeling.

Enjoy!

—Rich DeRosa

JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

Each curriculum kit includes:

\$299.95 (Plus \$15 shipping and handling)

- A **10-CD set** (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

Jazz for Young People Curriculum Online www.jazzforyoungpeople.org

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at www.jazzforyoungpeople.org.

Jazz at Lincoln Center is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, Chairman of the Board Lisa Schiff, Executive Director Katherine E. Brown and Jazz at Lincoln Center board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2006–07 season. In October 2004, Jazz at Lincoln Center opened Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit www.jalc.org.

CONDUCTOR
26897S

JUMPIN' AT THE WOODSIDE

By COUNT BASIE
Arranged by RICH DeROSA

FAST SWING ♩ = 170-200 (♩ = ♩)

2 FLUTE (OPTIONAL)

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

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPF. 1

TPF. 2

TPF. 3

TPF. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

PLUNGER

OPEN

STAY ON H.H.

1.

2.

9 10 11 12 13 14 15 16 17 18

CONDUCTOR

- 3 -

JUMPIN' AT THE WOODSIDE

19

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

RIDE CYM.

DRUMS

19 20 21 22 23 24 25 26

Legal Use Requires Purchase

27

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

PLUNGER

OPEN

SEND-OFF

27 RIM CLICK

28

29

30

31

32

33

34

FL. 35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

35 36 37 38 39 40 41 42

(TIME ON RIDE CYM.)

Chord symbols: B^b6, C^b7, B^b6, F⁹, C^b7, F⁹, B^b6, C^b7, F⁹, B^b6.

Chord symbols above Tenor 1 staff: D^b7, G⁹, C^b6.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

43

44

45

46

47

48

49

50

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

Chord symbols: E9, A9, D9, G15, G9, D9, G15, C9, F9, C7(#9), F9, D9, G15, C9, C15, F9, C7(#9), F9, D7, G7, C7, F7, E7, F7.

59

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

SOLO

(TIME)

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Chord symbols: B^b6 , $Cm7$, $F9$, B^b6 , B^b7 , B^b6

67

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

(TPT. SOLO)

67 68 69 70 71 72 73 74

Chords: Bb6, Cm7, F9, F9(11), Bb, Bb7, Cm7, F7

75

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82

SOLO

(TBN. SOLO)

Chord symbols: Bb6, Cui7, F9, F9(#5), Bb6, Bb67, Bb6

FL. 33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

83 84 85 86 87 88 89 90

Chord symbols: D9, G13, C9, F13, C7(#9), F13, D7, G7, C7, F7, C7, F7

91

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

91 92 93 94 95 96 97 98

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SOLO

B $\flat$ 7

Cui7

F9

B $\flat$ 6

E $\flat$ 7

E $\flat$ 7

B $\flat$ 6

B $\flat$ 6

E $\flat$ 9

E $\flat$ 7

B $\flat$ 6

B $\flat$ /F

99

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPF. 1

TPF. 2

TPF. 3

TPF. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(PNO. SOLO)

99 100 101 102 103 104 105 106

Chords: Bb6, G7, Cm7, F9, Bb6, F9, G7(b9), Cm7, F9, Bb6, F9, Cm7, F7, Bb6, F7

107

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114

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115

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

115 116 117 118 119 120 121 122

123

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

123 124 125 126 127 128 129 130

Chords: Bb6, F9, C#17, F9, Bb6, 8VA, LOCO, 8VA, (TIME)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

131

132

133

134

135

136

137

138

RIM CLICK

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139

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

139 140 141 142 143 144 145 146

147

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO D7

H.H. (BASS SOLO)

147 148 149 150 151 152 153 154

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This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written for various instruments, including Flute (Fl.), Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone (Bari.), Trumpet 1-4 (Tpt. 1-4), Trombone 1-4 (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is written in standard musical notation, including notes, rests, and dynamic markings. A large red watermark "Preview Only" is overlaid diagonally across the page, indicating that this is a preview of a document that requires purchase. The page number "155" is visible in the top left corner.

This image shows a page from a musical score, likely for a jazz or big band ensemble. The score is written for multiple instruments, including woodwinds, brass, strings, and percussion. The instruments listed on the left are:

- FL.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GTR.
- PNO.
- BASS
- DRUMS

The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. At the bottom of the page, there are measures numbered 161 through 166. Above measure 163, there is a section titled "OPTIONAL ENCORE TAG #1 (FROM PICK-UPS TO 163 - WITH REPEATS - TO FINE)". Above measure 164, there is a section titled "2ND TIME ONLY". Above measure 165, there is a section titled "2ND TIME ONLY". Above measure 166, there is a section titled "2ND TIME ONLY". Above measure 167, there is a section titled "2ND TIME ONLY". Above measure 168, there is a section titled "2ND TIME ONLY". Above measure 169, there is a section titled "2ND TIME ONLY". Above measure 170, there is a section titled "2ND TIME ONLY". Above measure 171, there is a section titled "2ND TIME ONLY". Above measure 172, there is a section titled "2ND TIME ONLY". Above measure 173, there is a section titled "2ND TIME ONLY". Above measure 174, there is a section titled "2ND TIME ONLY". Above measure 175, there is a section titled "2ND TIME ONLY". Above measure 176, there is a section titled "2ND TIME ONLY". Above measure 177, there is a section titled "2ND TIME ONLY". Above measure 178, there is a section titled "2ND TIME ONLY". Above measure 179, there is a section titled "2ND TIME ONLY". Above measure 180, there is a section titled "2ND TIME ONLY". Above measure 181, there is a section titled "2ND TIME ONLY". Above measure 182, there is a section titled "2ND TIME ONLY". Above measure 183, there is a section titled "2ND TIME ONLY". Above measure 184, there is a section titled "2ND TIME ONLY". Above measure 185, there is a section titled "2ND TIME ONLY". Above measure 186, there is a section titled "2ND TIME ONLY". Above measure 187, there is a section titled "2ND TIME ONLY". Above measure 188, there is a section titled "2ND TIME ONLY". Above measure 189, there is a section titled "2ND TIME ONLY". Above measure 190, there is a section titled "2ND TIME ONLY". Above measure 191, there is a section titled "2ND TIME ONLY". Above measure 192, there is a section titled "2ND TIME ONLY". Above measure 193, there is a section titled "2ND TIME ONLY". Above measure 194, there is a section titled "2ND TIME ONLY". Above measure 195, there is a section titled "2ND TIME ONLY". Above measure 196, there is a section titled "2ND TIME ONLY". Above measure 197, there is a section titled "2ND TIME ONLY". Above measure 198, there is a section titled "2ND TIME ONLY". Above measure 199, there is a section titled "2ND TIME ONLY". Above measure 200, there is a section titled "2ND TIME ONLY".

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1. 2.

TACET ON OPTIONAL TAG #2

173 OPTIONAL ENCORE TAG #2 (FROM PICK-UPS TO 173 TO FINE)

167 168 (SNARE HITS) 169 170 171 172 (SNARE HITS) 173 174

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OPTIONAL ENCORE TAG #3

OPTIONAL ENCORE TAG #5

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

181 182 183 184 185 186 187