JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

I've Got You Under My Skin

Words and Music by COLE PORTER
Arranged by BILL CUNLIFFE

INSTRUMENTATION

Conductor
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
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

First of all, students should familiarize themselves with the iconic Frank Sinatra recording of this tune. That will help instill the feeling of the quarter-note and triplet-eighth-note feel that is required to make this piece really swing. The second eighth note in each group should be late, played as the "let" in "tri-pl-et." All notes should be held for their full value, as should all rests. *Staccato* notes should be longer than normally played in more modern music. Entrances on beats 2, 3, or 4 (for example, in m. 62) should *never* be early. Characteristically, the entrances of the Sinatra bands in which I performed felt slightly late from both the horns' and rhythm section's perspectives. This made the entrances feel "fat" and relaxed. I also suggest that any notes longer than a half note should have a built-in *crescendo* to help create the necessary forward motion that makes the music feel great.

Lead trumpet and trombone should be seated behind the lead alto, from the point of view of the director; this will help them hear each other well. These musicians should be the loudest in each section, and the other musicians should try to blend their sound into the lead players'. Tightening up the distance between the rhythm section and the horn players can also enhance group ensemble.

Indicated dynamics should be taken literally, but the drummer has some discretion to play louder when the whole band is playing, as in m. 131. So, unless the ensemble has a specifically marked *piano* or *mezzopiano*, as m. 123, play with sensitivity (softer) when only a soloist is playing with the rhythm section. Any figures in the drums marked *forte* should be set up with fills a couple beats in advance. For inspiration, listen to the great Sinatra and Basie drummers of the '50s and '60s, and people like Mel Lewis and Jeff Hamilton.

The written solos are suggested; however, students are encouraged to improvise their own solos.

Sticks are suggested for the drummer throughout, but brushes may be used after the "hit" at m. 92—so long as the drummer returns to sticks at m. 123.

Enjoy!

—Bill Cunliffe

Bill Cunliffe

Jazz pianist, composer, and Grammy Award-winning arranger Bill Cunliffe is known for his innovative and swinging recordings and compositions. Bill began his career as pianist and arranger with the Buddy Rich Big Band and worked with Frank Sinatra, Joe Henderson, Freddie Hubbard, Benny Golson and James Moody. He has since established himself as a solo artist and bandleader, with more than a dozen albums under his name.

Bill grew up in Andover, Mass. He studied jazz at Duke University with pianist Mary Lou Williams and received his master's degree from the Eastman School of Music. He was the 1989 winner of the Thelonious Monk International Piano Competition.

The Los Angeles Jazz Society honored Bill in 2010 with its Composer/Arranger Award. That year he was also named a Distinguished Faculty Member of the College of the Arts at Cal State Fullerton, where he is a jazz studies professor. He also teaches at the Skidmore Jazz Institute and the Vail Jazz Workshop.

Bill currently plays with his trio; his big band; his Latin band, Imaginación; and his classical-jazz ensemble, Trimotif. He performs in the U.S. and around the world as a leader and sideman as well as a soloist with symphony orchestras.

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CONDUCTOR
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I'VE GOT YOU UNDER MY SKIN

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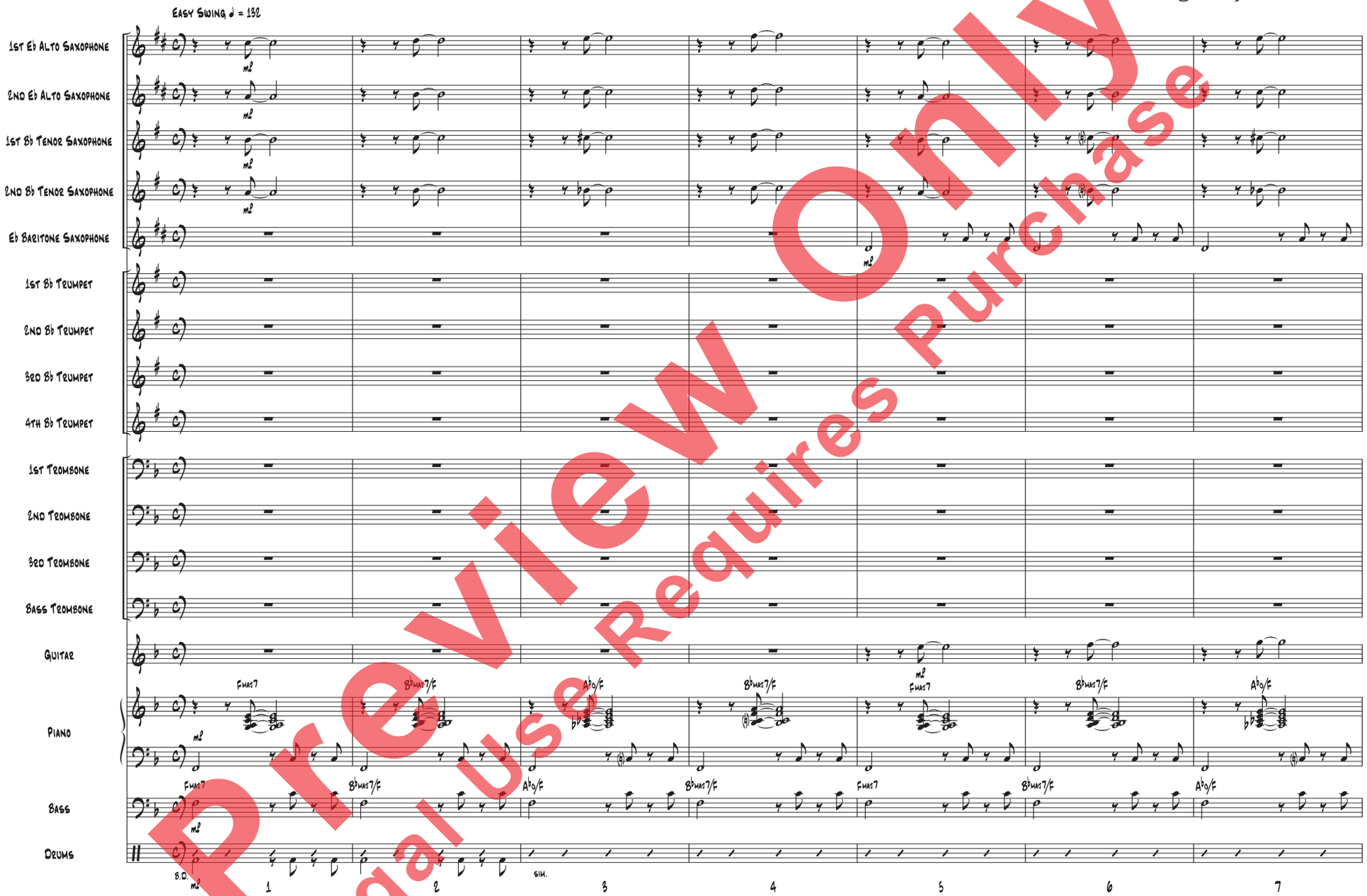

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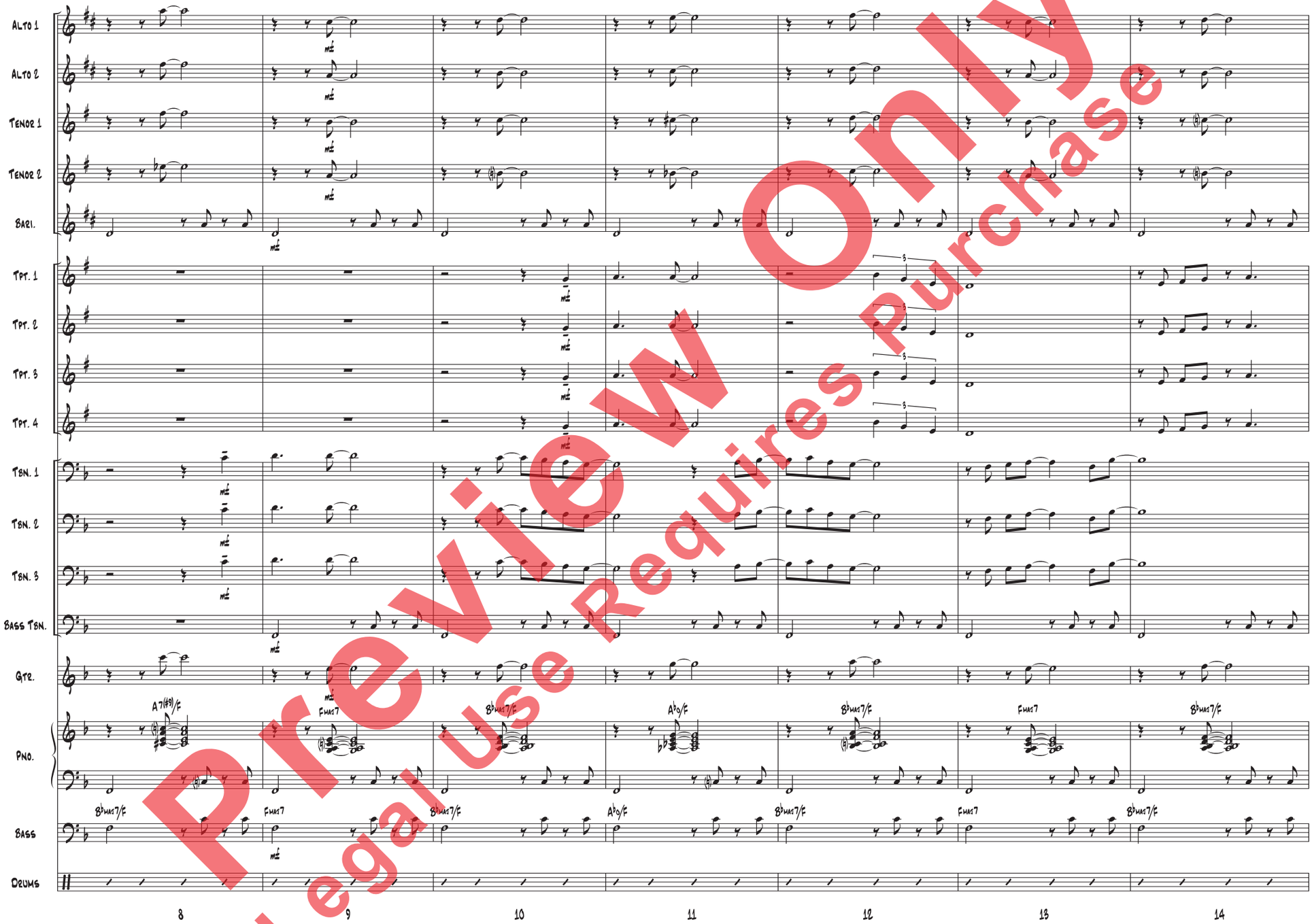

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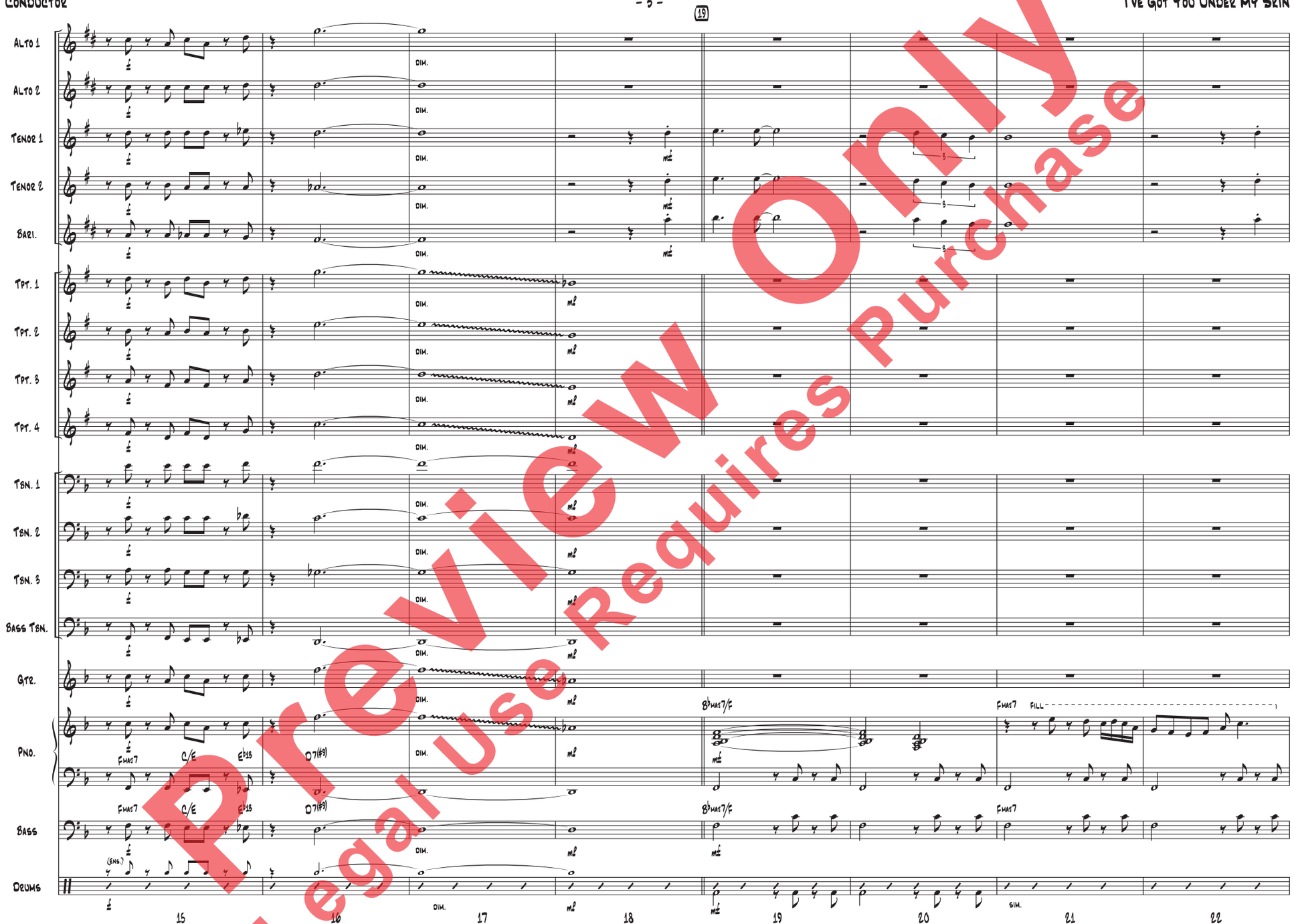

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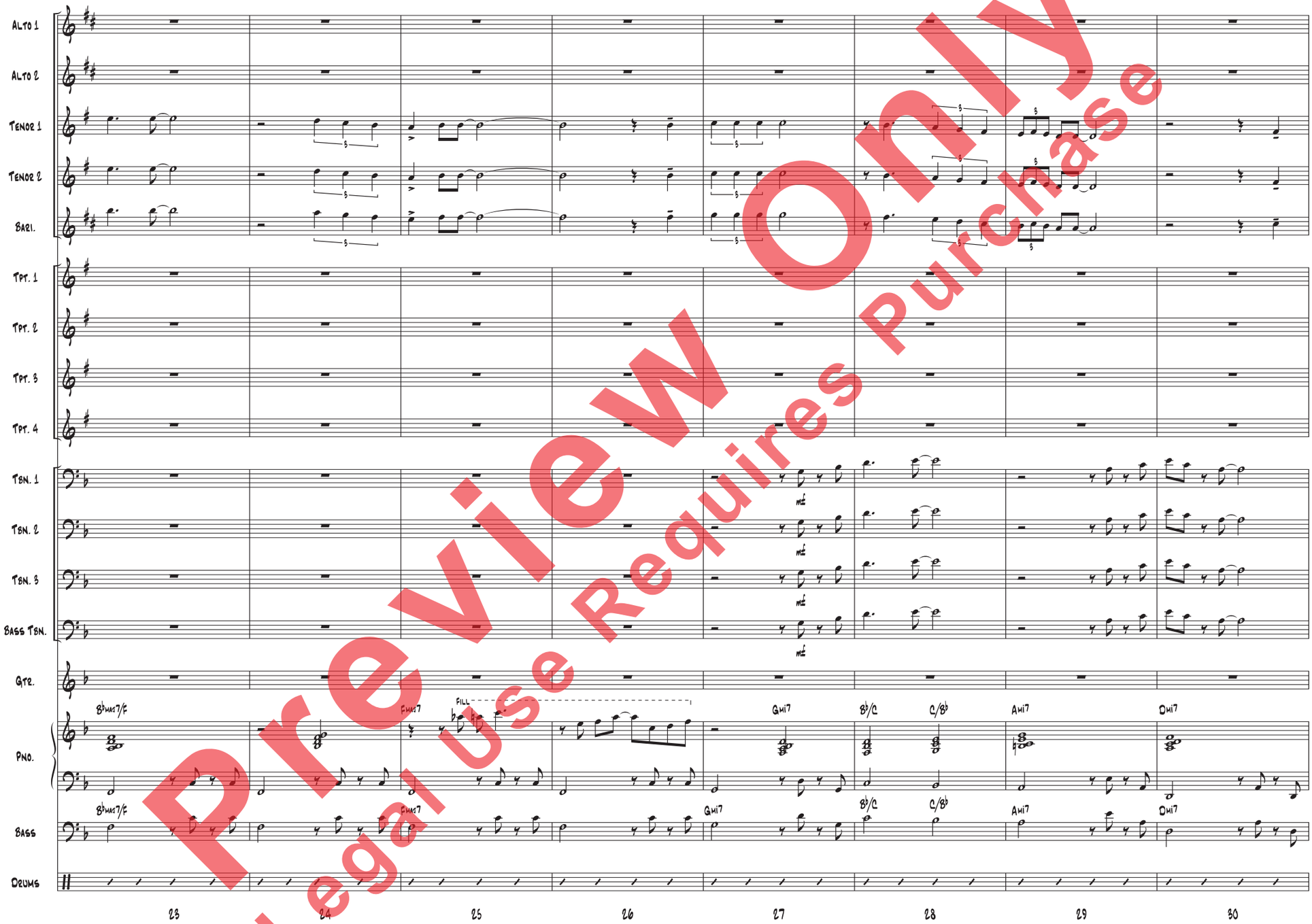

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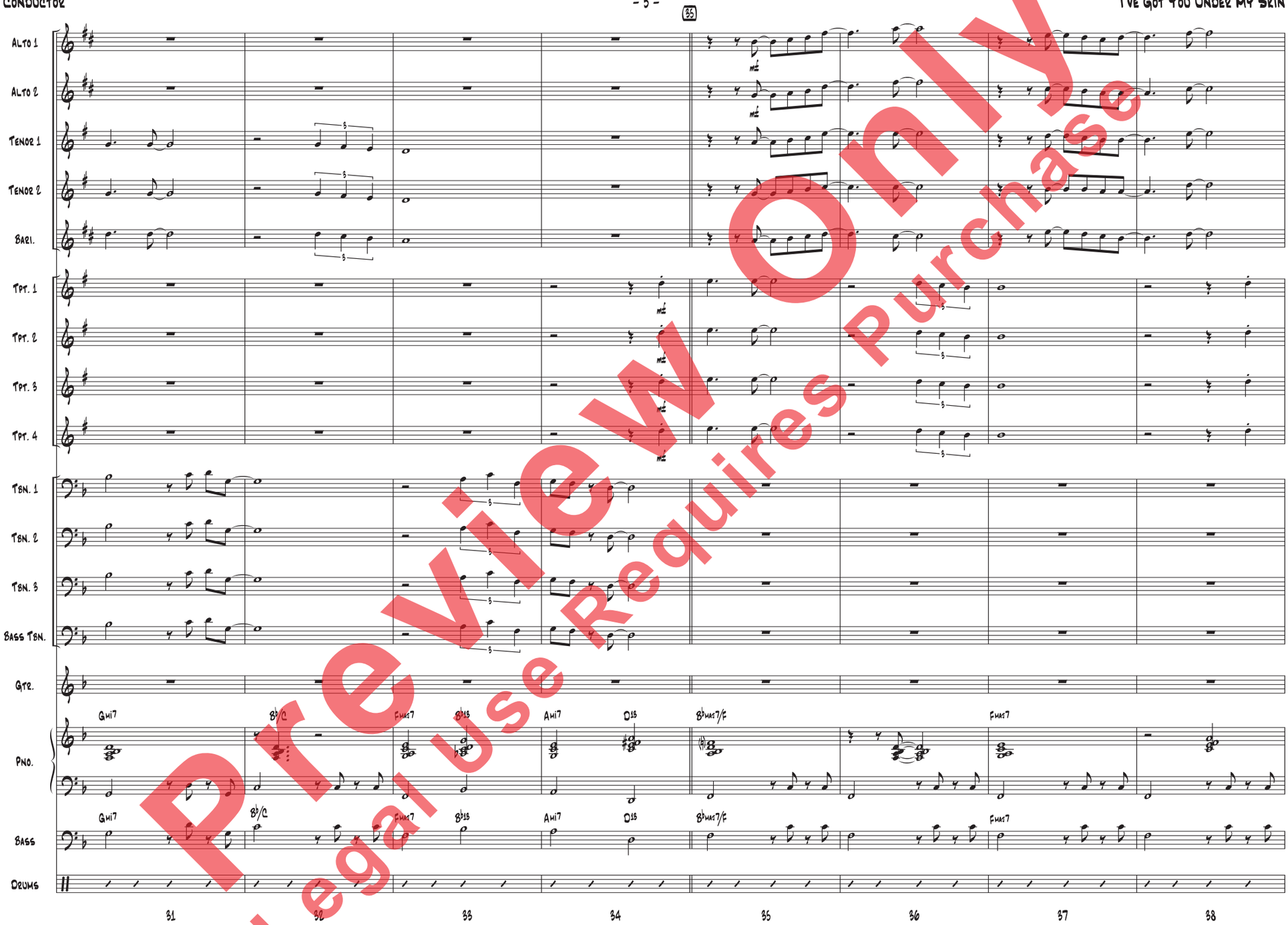

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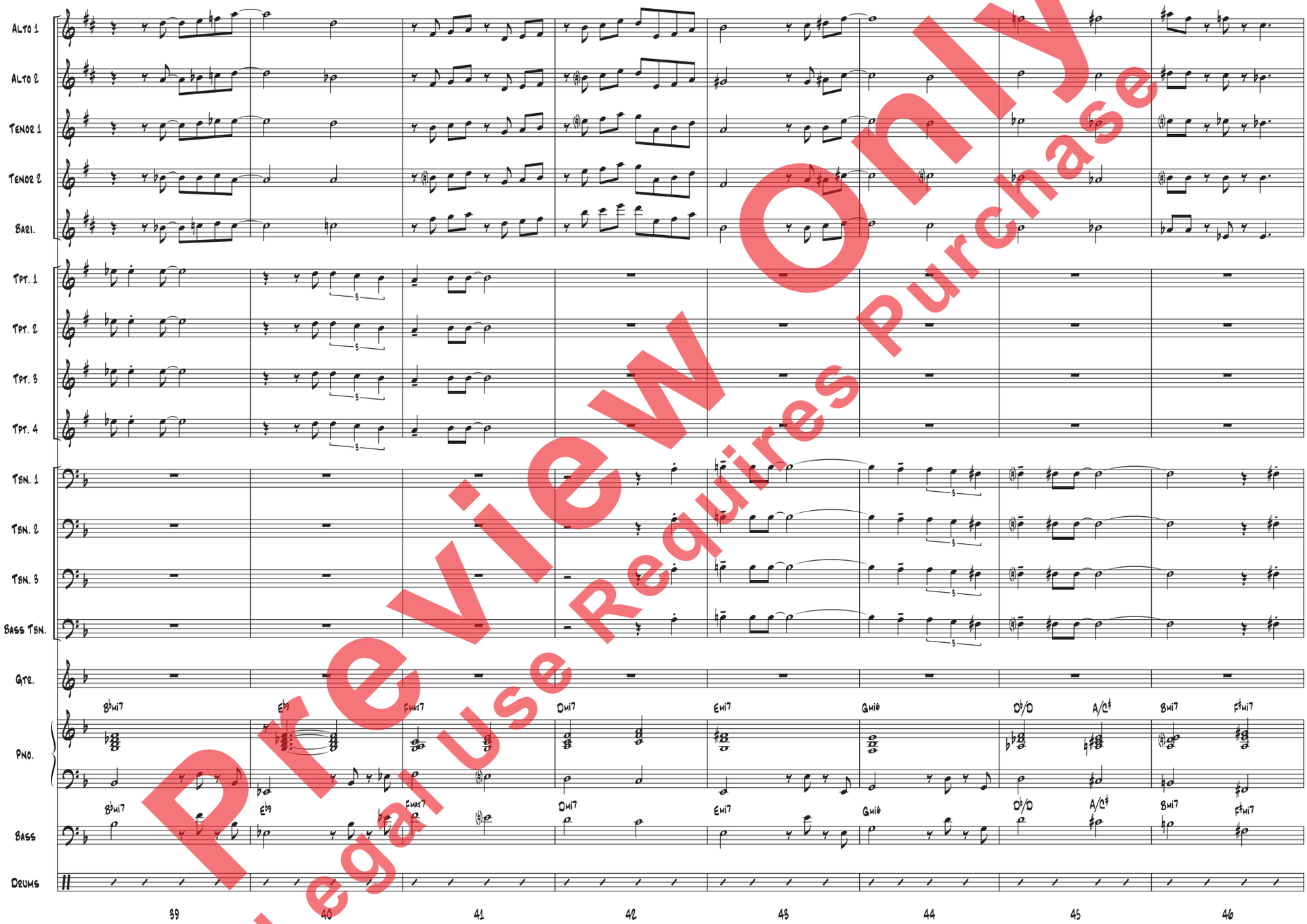

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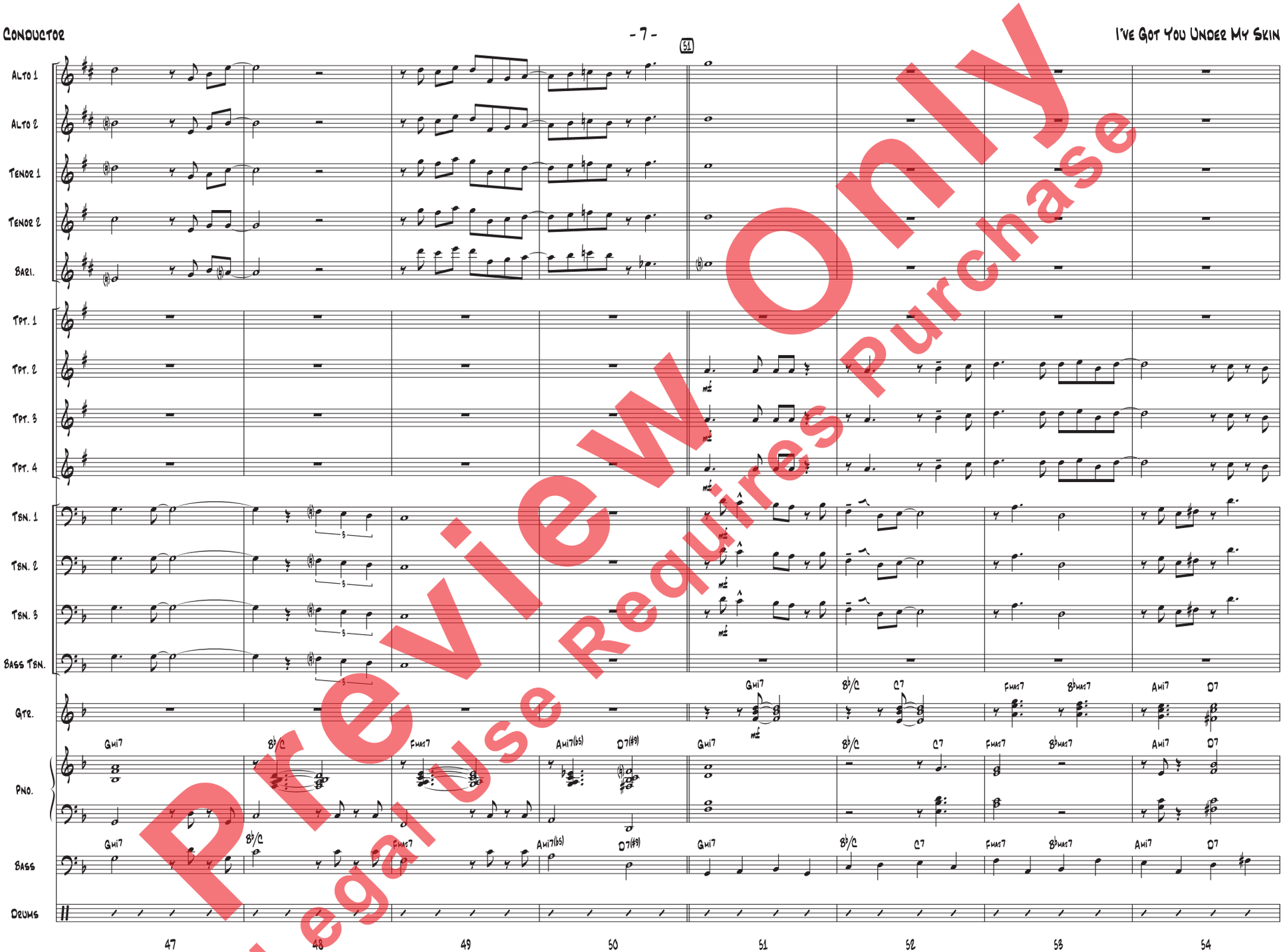

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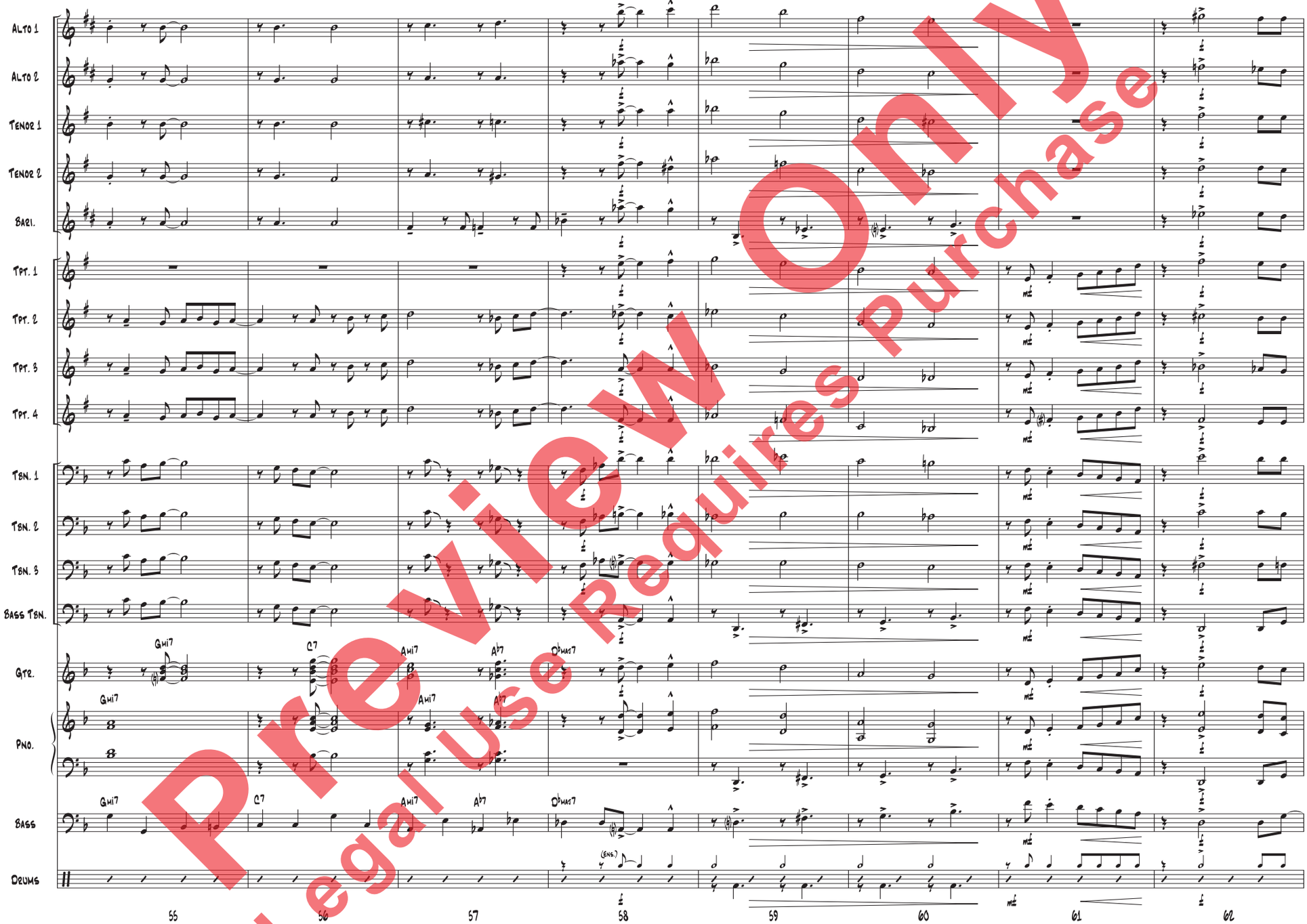

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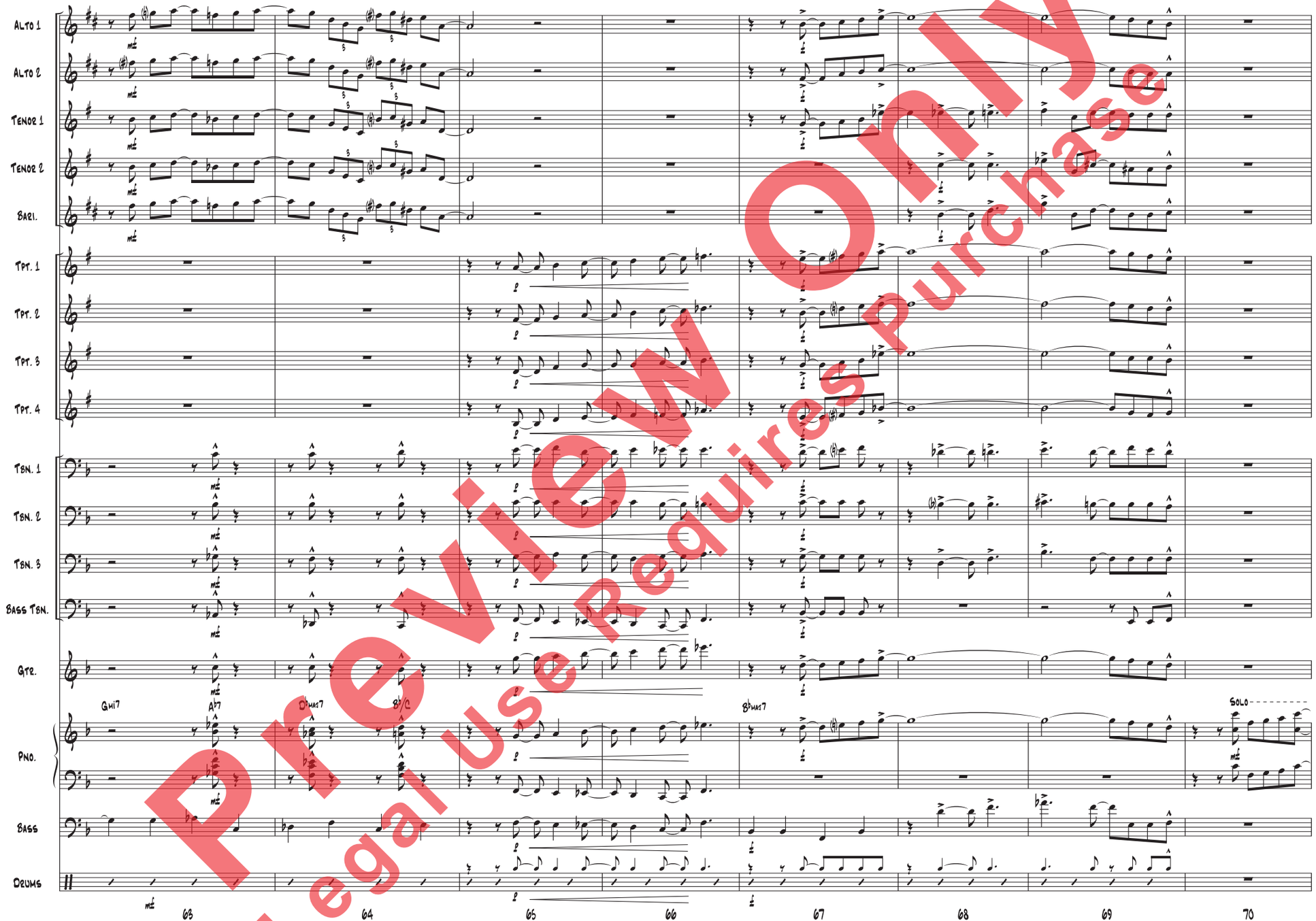

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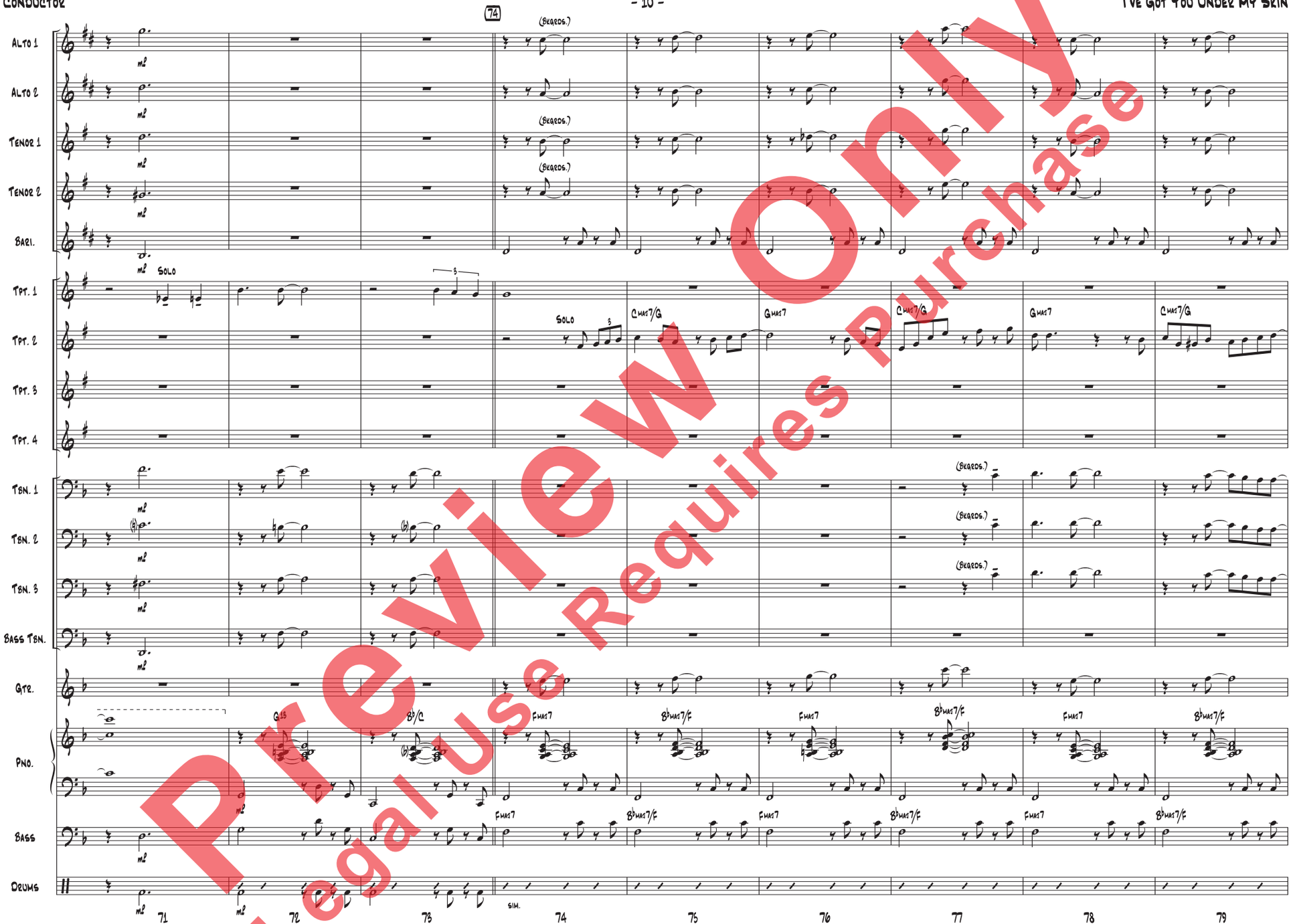

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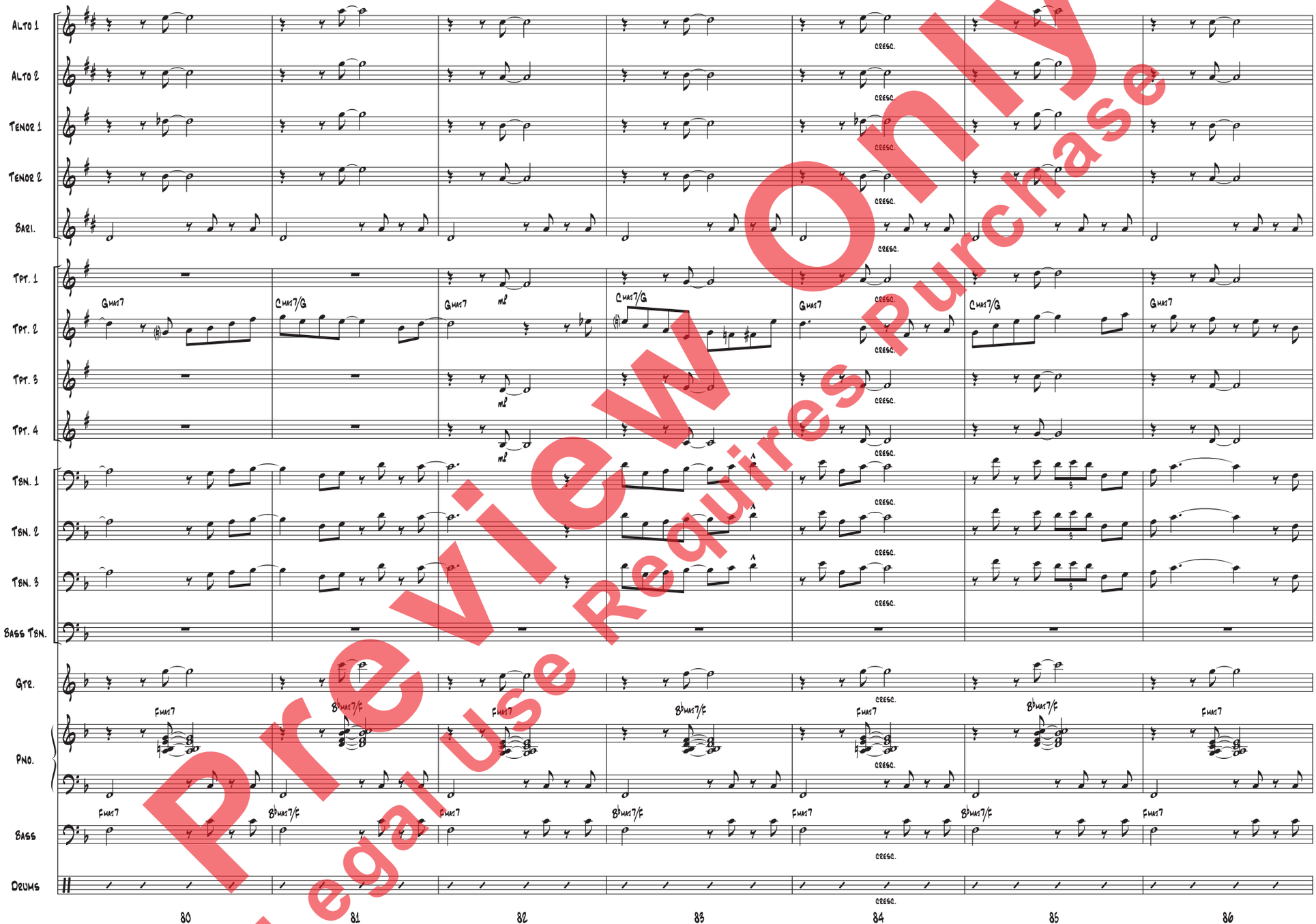

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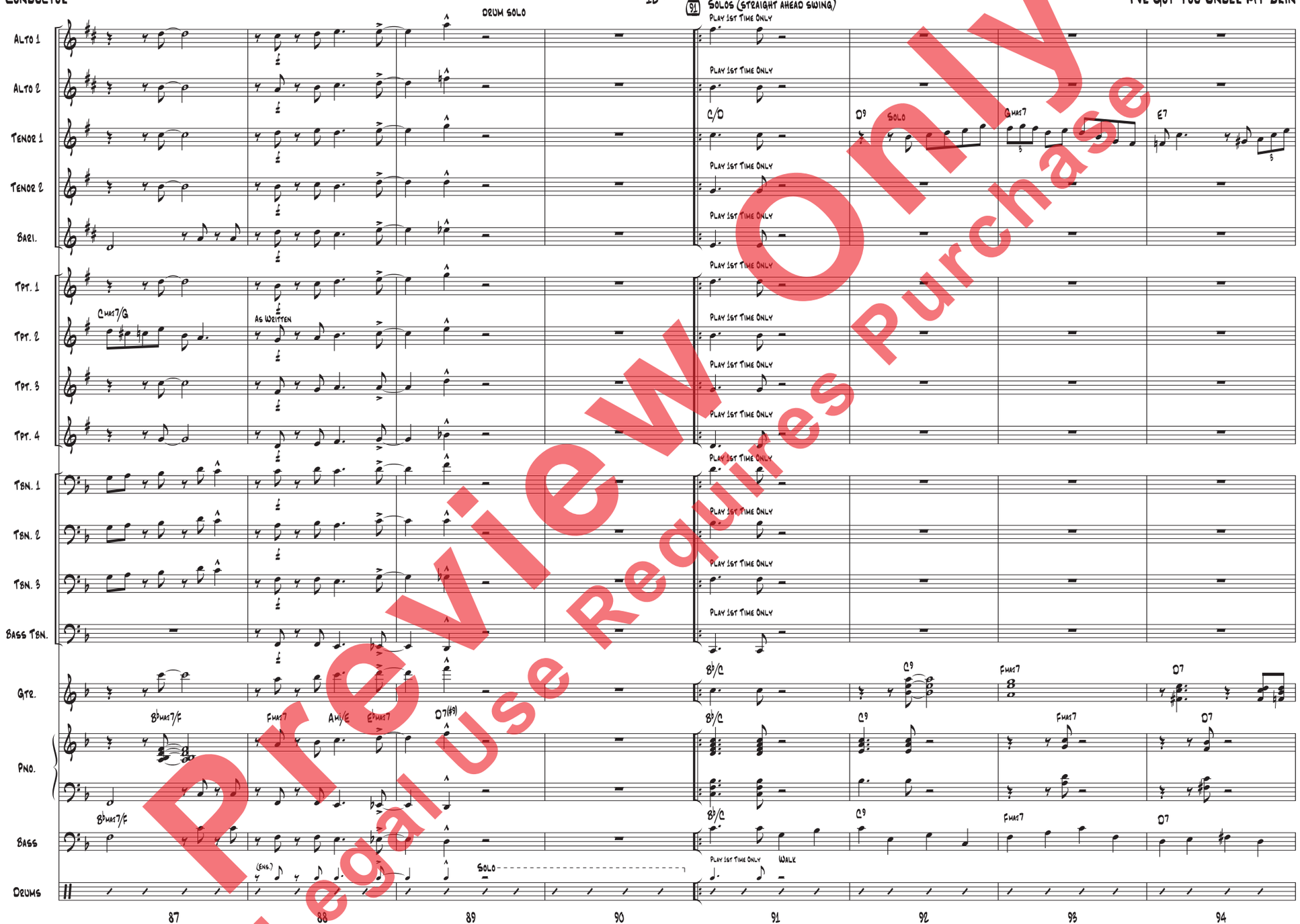

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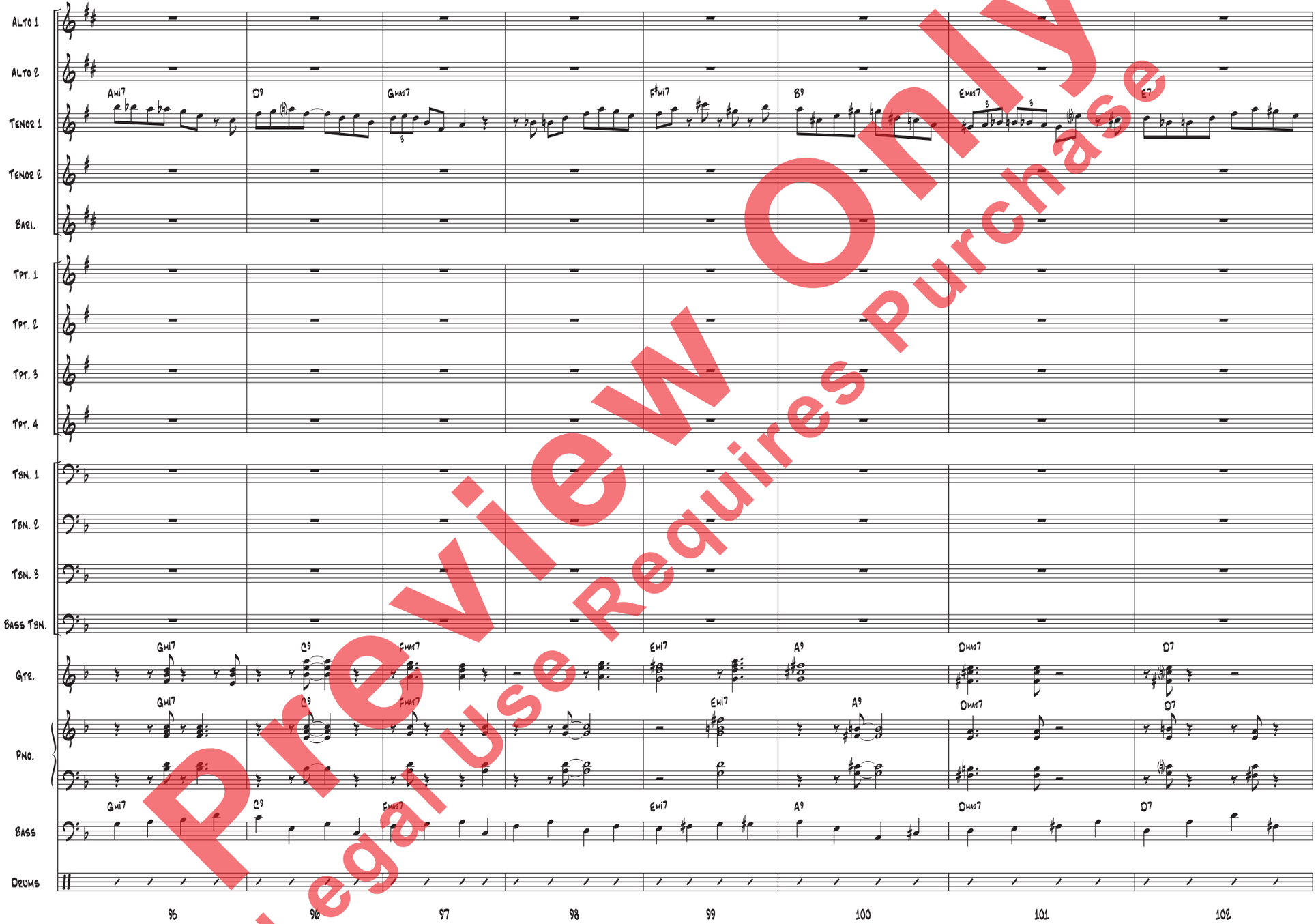

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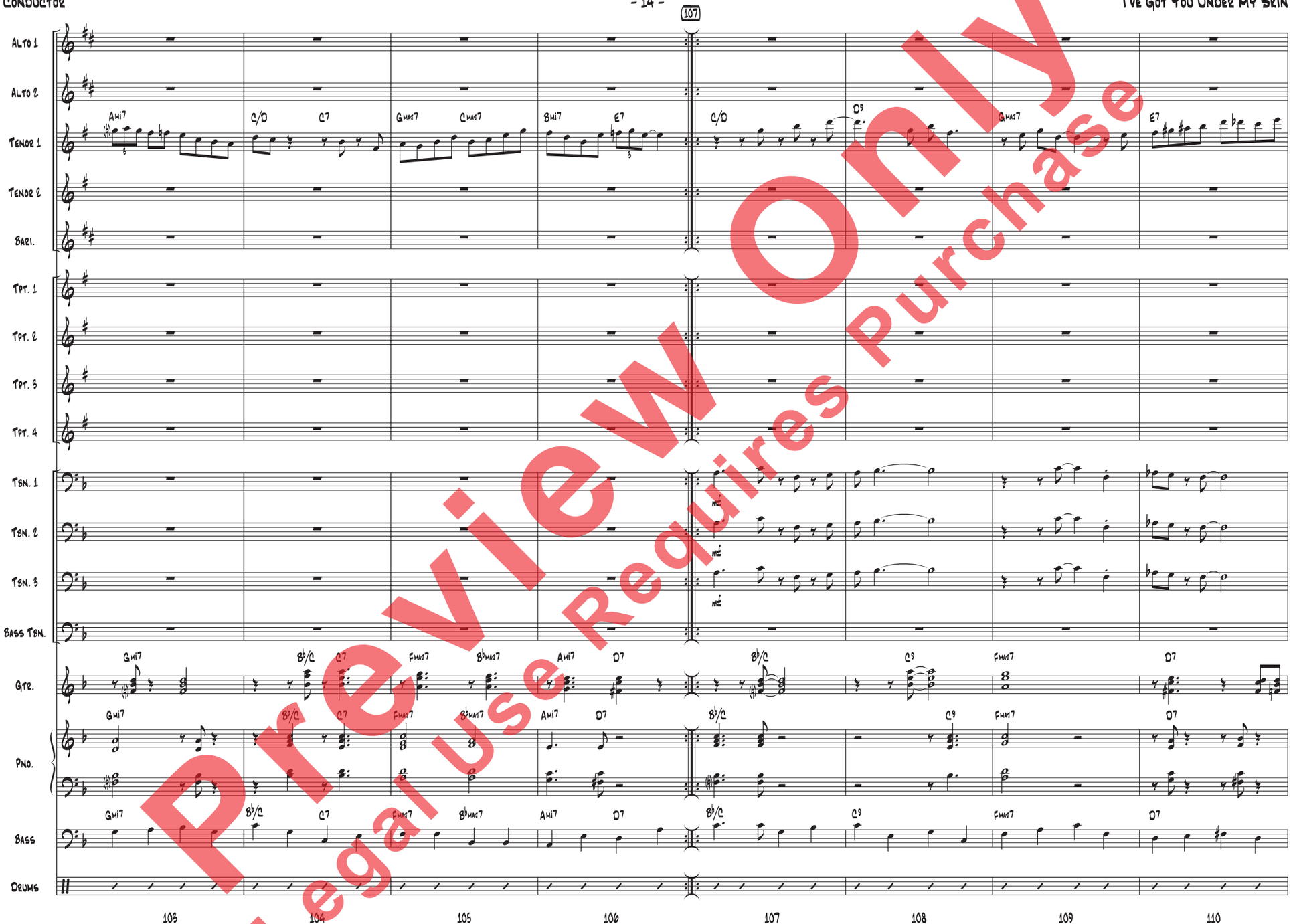

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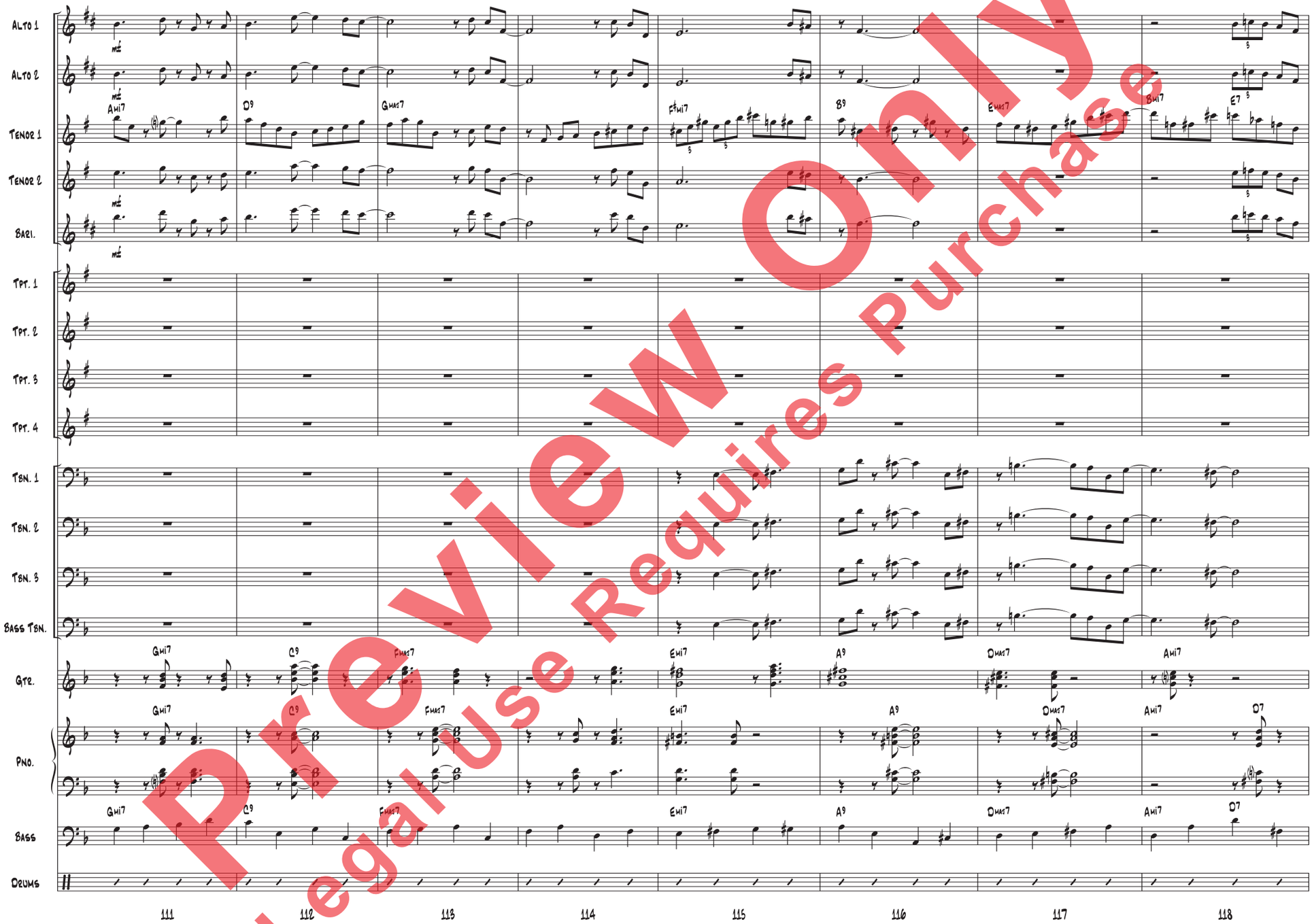

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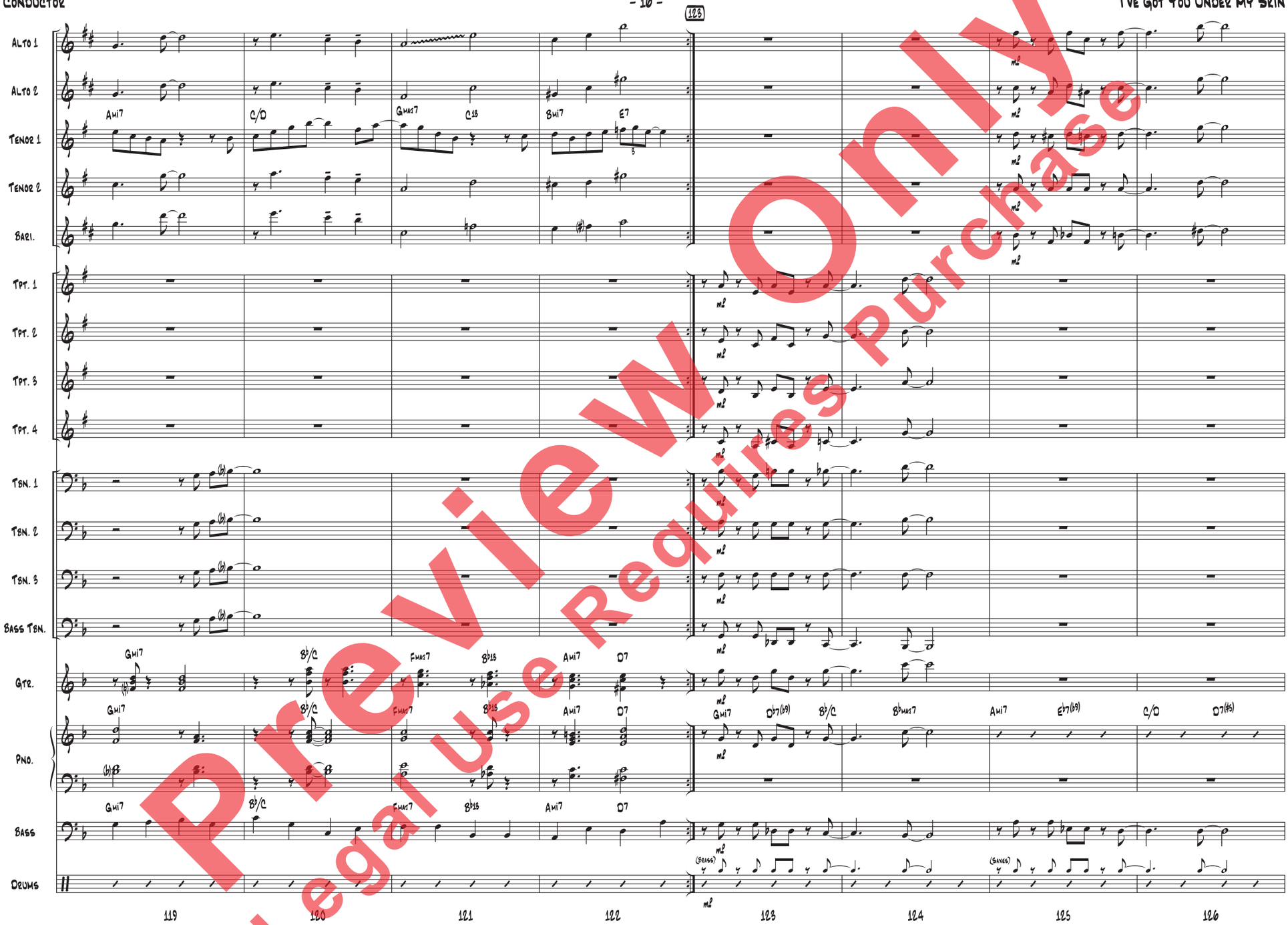

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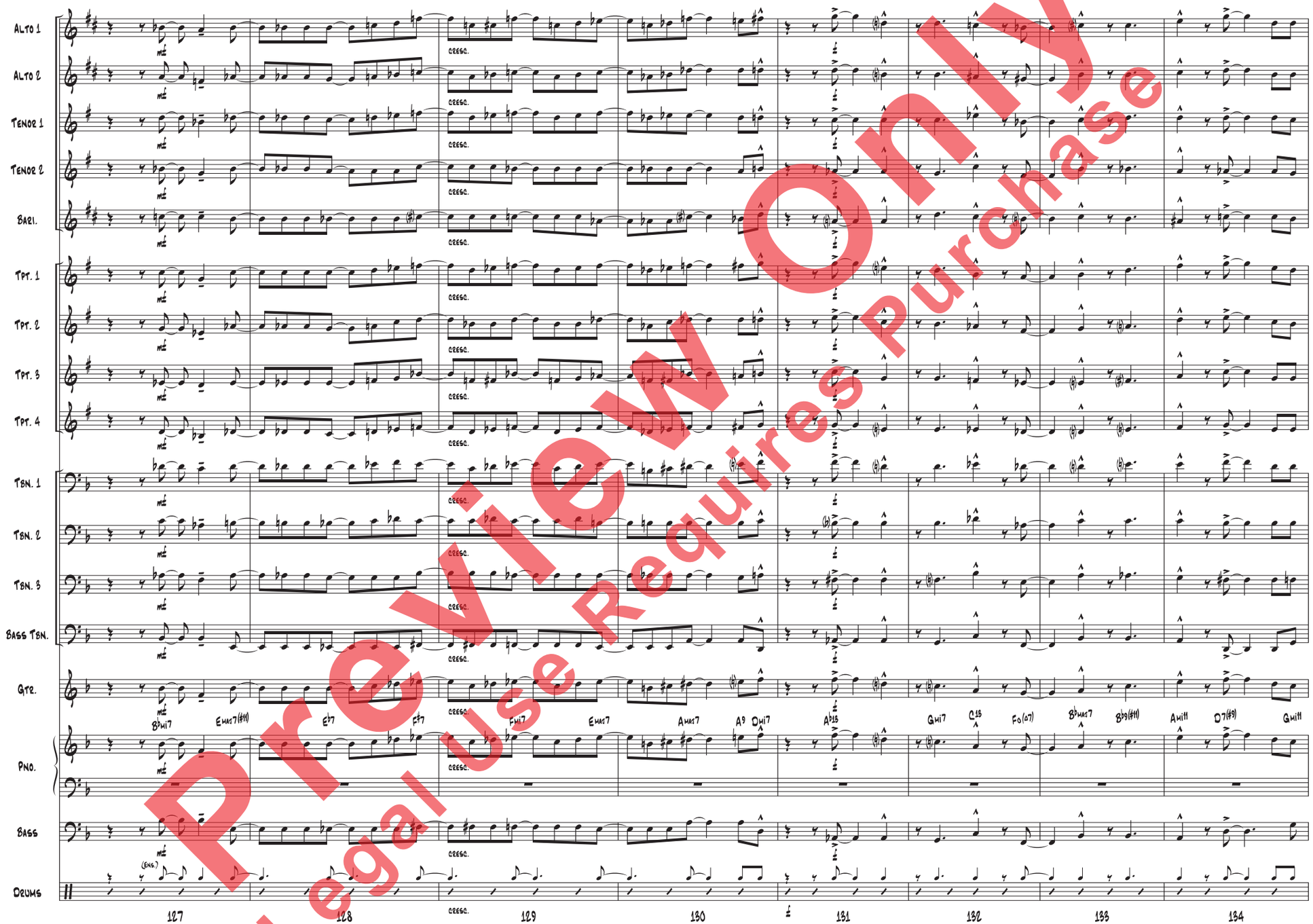

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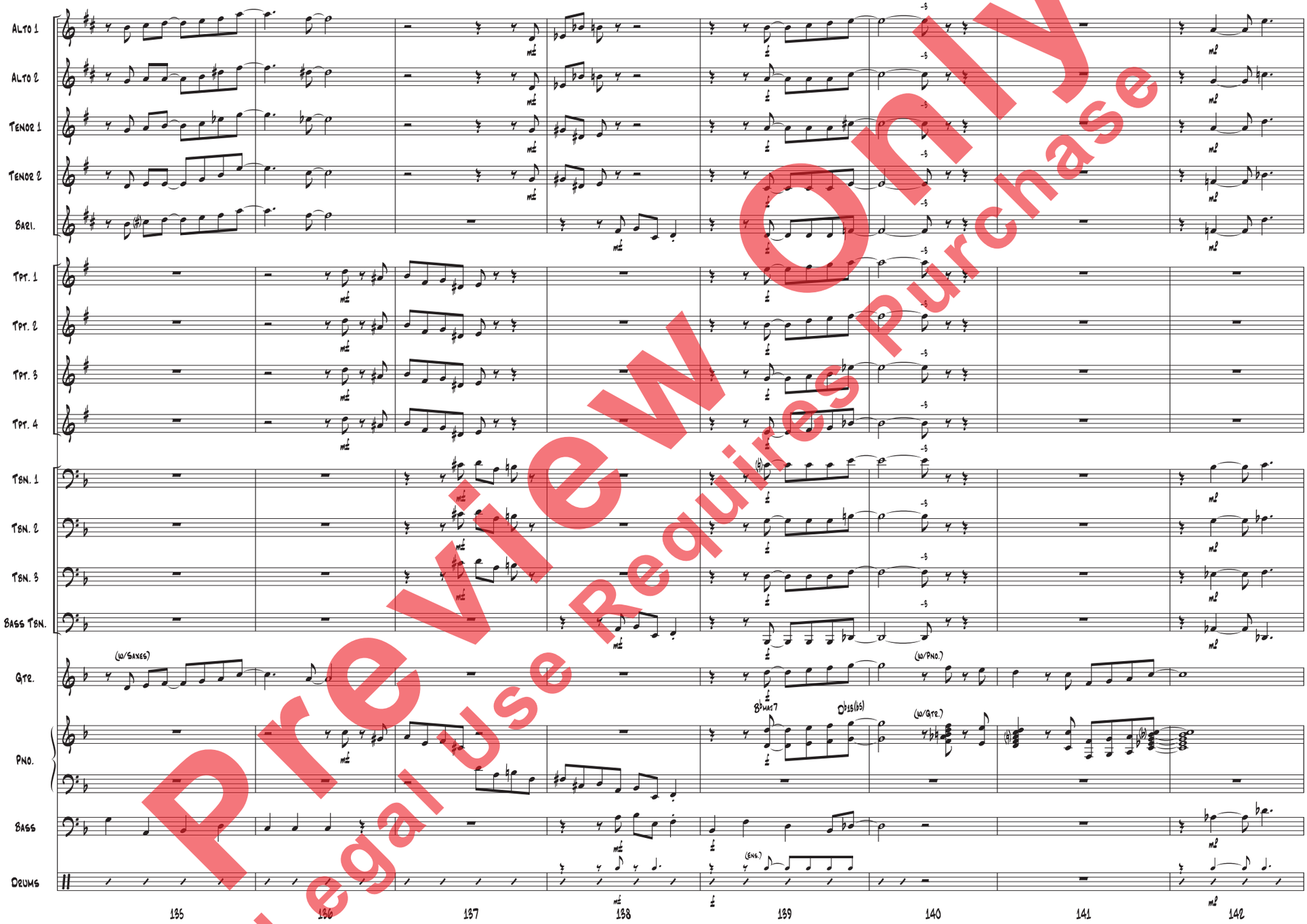

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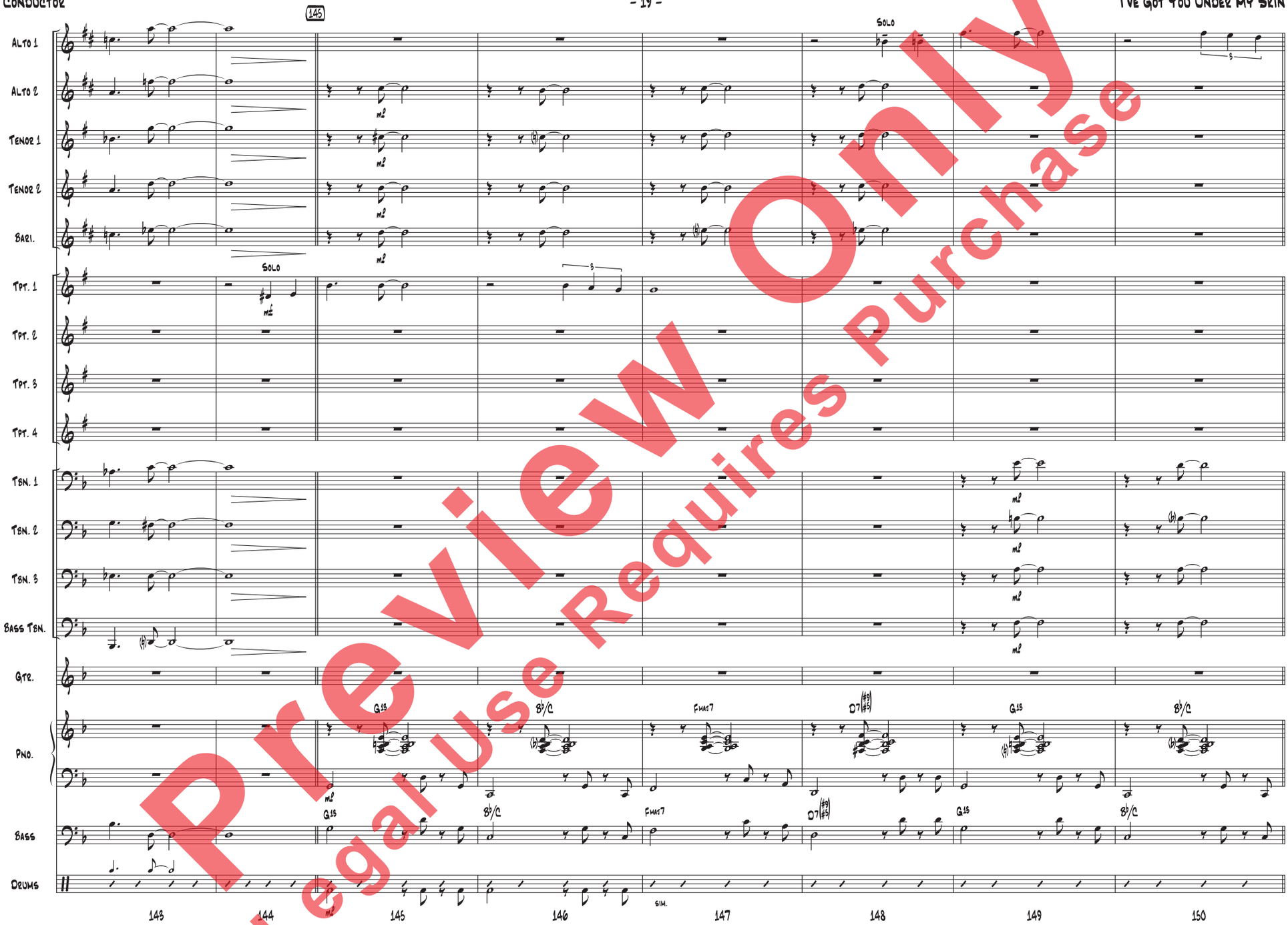

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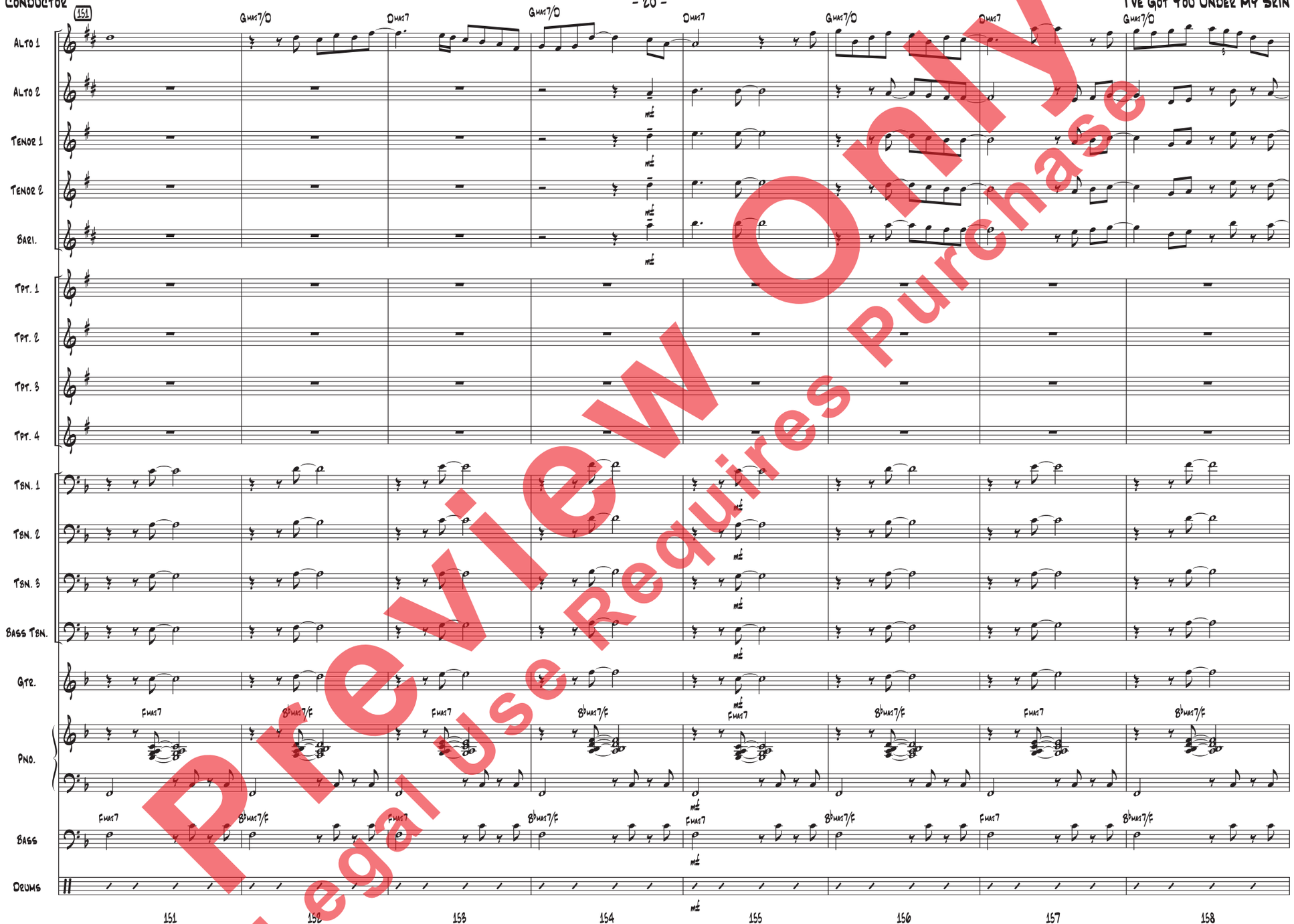

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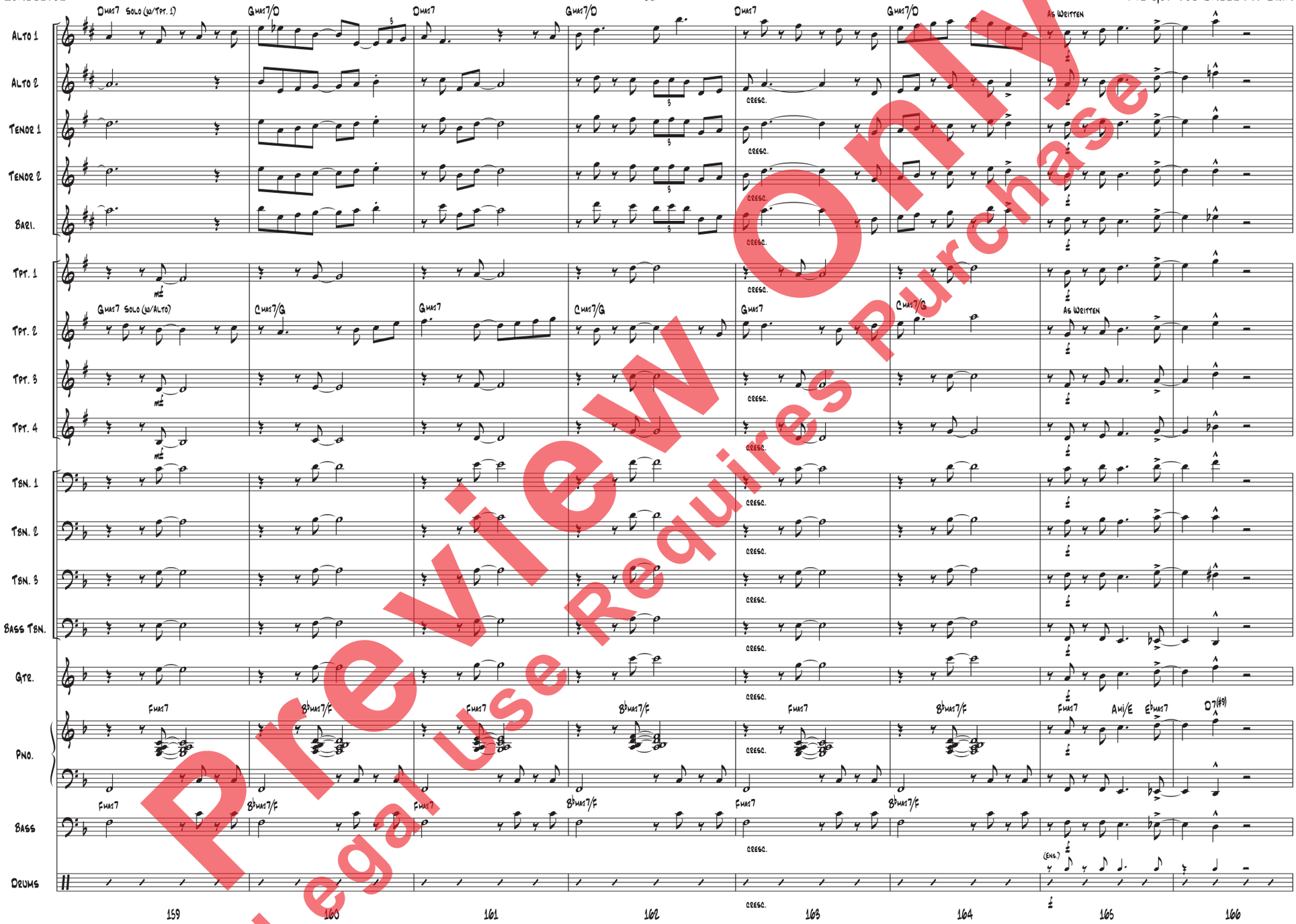

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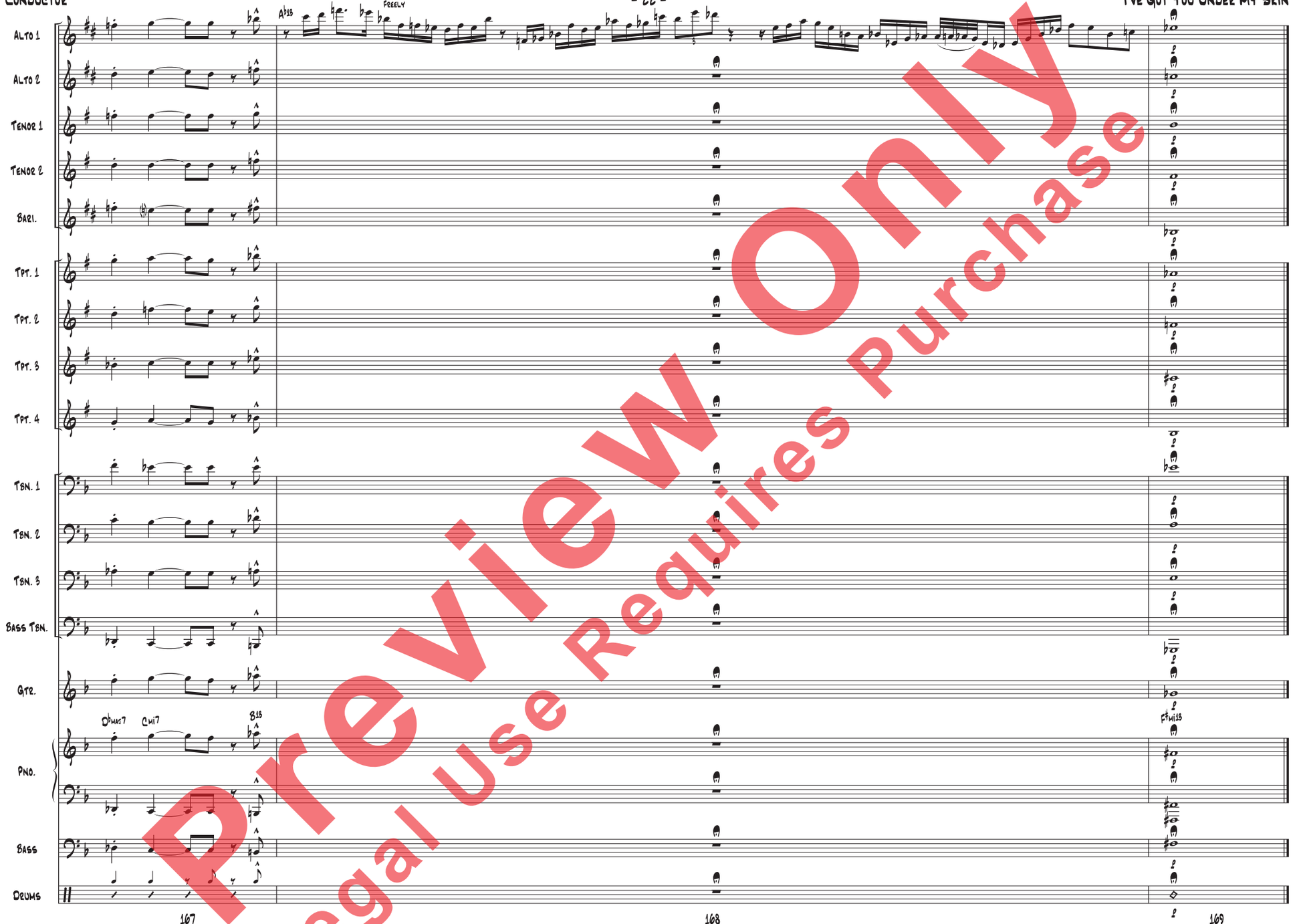

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