YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Lester Leaps In

LESTER YOUNG
Arranged by RICH SIGLER

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional Alternate Parts

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

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NOTES TO THE CONDUCTOR

Lester Leaps In, composed by saxophonist Lester Young, nicknamed "Pres" (short for "President of the Saxophone"), is based on the chord progression to Gershwin's "I Got Rhythm." Many jazz tunes are based on this AABA chord progression, so I recommend pointing this out to your students.

Regarding articulation, rooftop accents are detached and accented—think "daht." Quarter notes with no articulations are generally long or full value. In general, staccato notes are very short. Observing these articulations will help to recreate the Basie big band sound. The band should be aware they don't need to play loud, especially on the unison lines.

The first melody statement at measure 9 should be played with confidence. The drummer should play closed hi-hat at measure 9, and then open up to the ride cymbal at 25. The piano has playful Basie-type fills from measure 9 until 25. It would be helpful to have the student listen to original Basie recordings for style. At measure 25, the rhythm section should go up a dynamic level to increase the energy level. Then the volume comes up another notch at 41, leading into the hit in 47. At measure 45, it will be effective if the half notes are played with big spaces in between—almost like full-length quarter notes with rests in between.

At the tenor solo in measure 49, the student would greatly benefit from hearing a recording of the legendary Lester Young's improvised solo from the Count Basie recording. Young was a smooth and effortless player with a fluid style. A suggested solo is written-out, but the soloist may experiment with improvisation as he or she becomes more comfortable with the chord progression.

Measure 81 features a 4-bar trade with the ensemble and the tenor soloist. The ensemble, including the rhythm section, should begin soft and crescendo into the fall in measure 85. After that, the band should maintain the energy and dynamic level. All the 4-bar ensemble trades should just be —not too soft, not too loud. Measure 100, beat 4 should be suddenly loud, and then begin a crescendo at 110 leading into the ensemble shout at measure 113. If needed, the 4-bar ensemble sections starting at measure 81 may be rehearsed slowly with just the horns and the drummer keeping time on the hi-hat. Then gradually increase the tempo until the players are confident.

At 113 the saxes have the melody. This is the shout chorus, so saxes will have to play full; at the same time, the brass, especially trombones, should not be too loud. Also at 113, try to have the brass play the half notes full value and sneak breaths whenever they can.

Measure 137 is similar to 33, with a few different instruments playing the melody. The drums can return to the closed hi-hat swing pattern to bring back the early statement of the melody. Then open to the ride again at 145. At measure 151, everyone (except the saxes) must cutoff together to include the drum cymbals in order to maximize the impact and effect of the unison sax line. The last quarter note should be big, fat and aggressive, but focus on everybody playing the same length and cutting off together—it makes the band sound polished. The altered chord voicing may require some extra attention from the piano and guitar players.

The sections at measure 2, bar 41, and bar 145 all have the rhythm section playing a pedal figure on beats 2 and 4. Consider rehearsing the rhythm section alone to focus on the bass drum, bass, and left hand of the piano playing the pedal pattern together. This is also doubled by the low 'bones and bari in the horns. Also, direct the piano and guitar to listen closely to each other—play together and focus on the harmonic movement.

The guitarist should play in the Basie style—short quarter notes, accented on beats 2 and 4. I recommend the entire band and rhythm section in particular listen to the Basie band for style—it's important!

As an option at bar 113 (shout section), if the drummer is advanced enough, he or she can add a half-time rock beat back-beat on the snare. Direct the drummer to play (loud) snare hits on beat 3 of every measure, while continuing to play the quarter note swing pattern with the ride cymbal. Everyone else just plays a swing feel. Otherwise, just have the drummer continue to play the swing pattern. The ensemble parts will work in either style. Change back to regular swing feel at measure129. The "rock" feel can return for 2 bars at 153.

Please enjoy!

—Rich Sigler

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Rich Sigler

Rich Sigler is jazz trumpeter and assistant music director for the USAF Airmen of Note. In addition, Rich is the creator of the Jazz Font used in Finale music notation software. An acclaimed composer, arranger, educator and producer, his music and performances have been featured with many artists to include Jerry Bergonzi, Rosanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Dizzy Gillespie, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry.

CONDUCTOR
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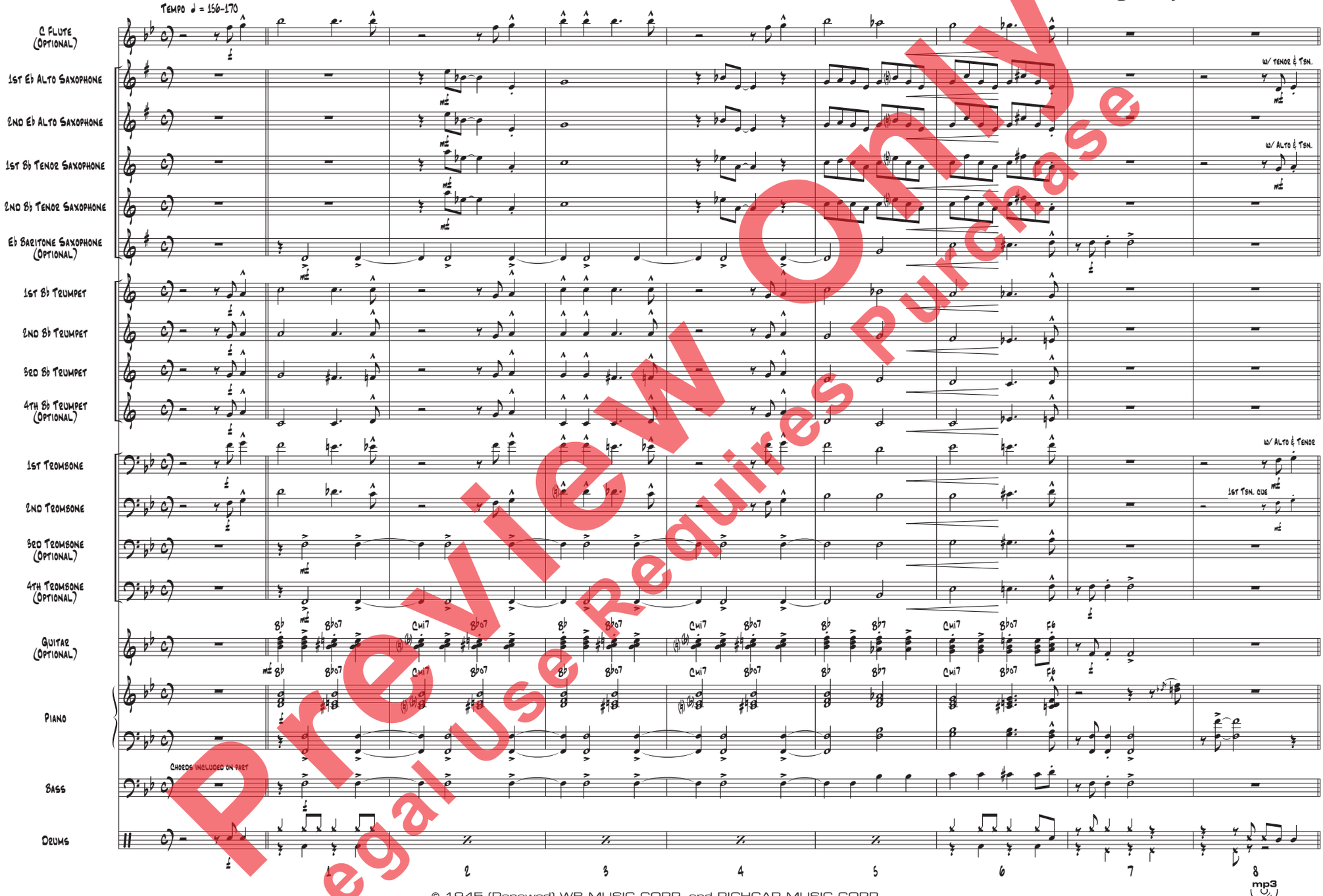
LESTER LEAPS IN

By LESTER YOUNG
Arranged by RICH SIGLER



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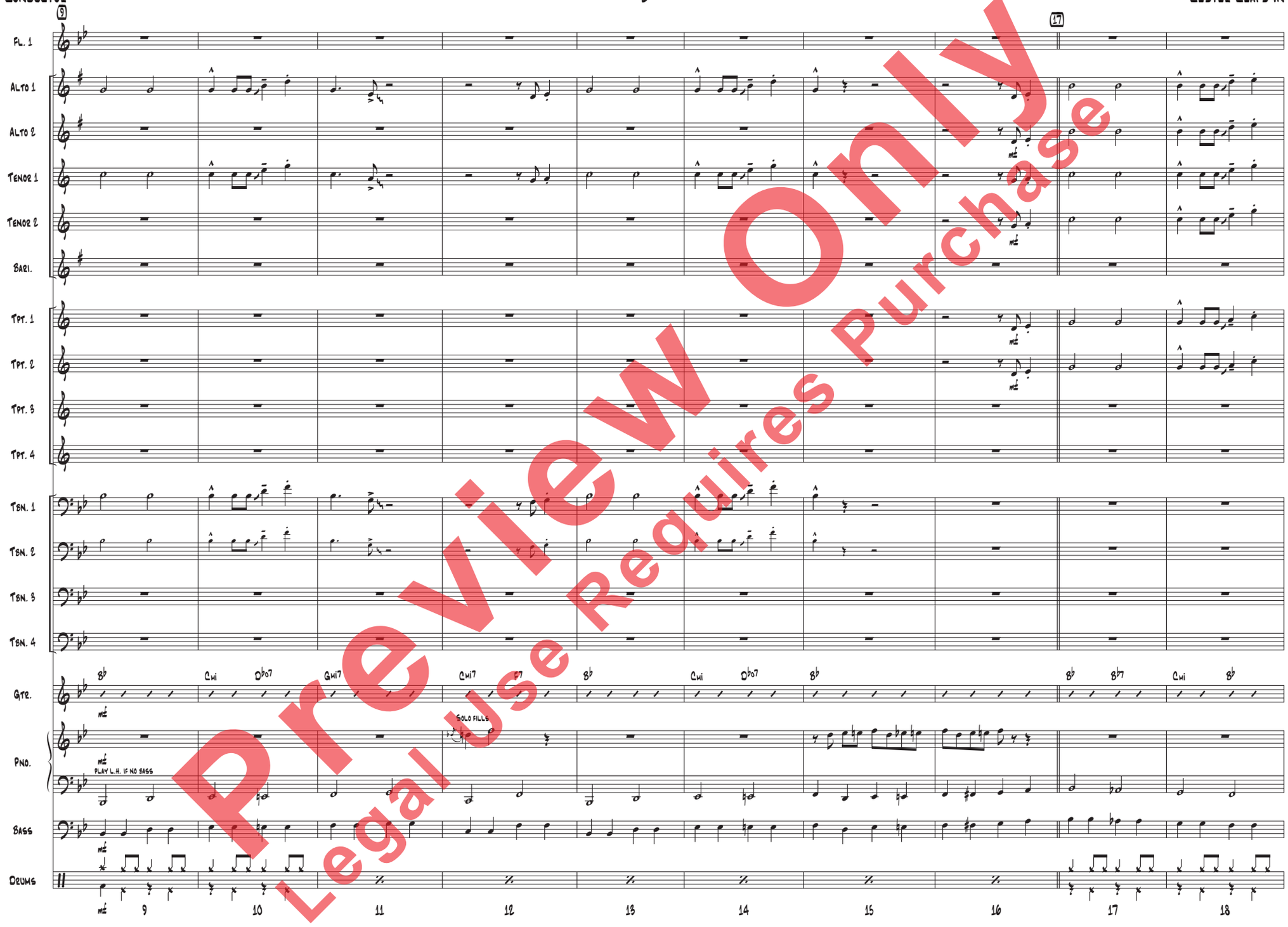

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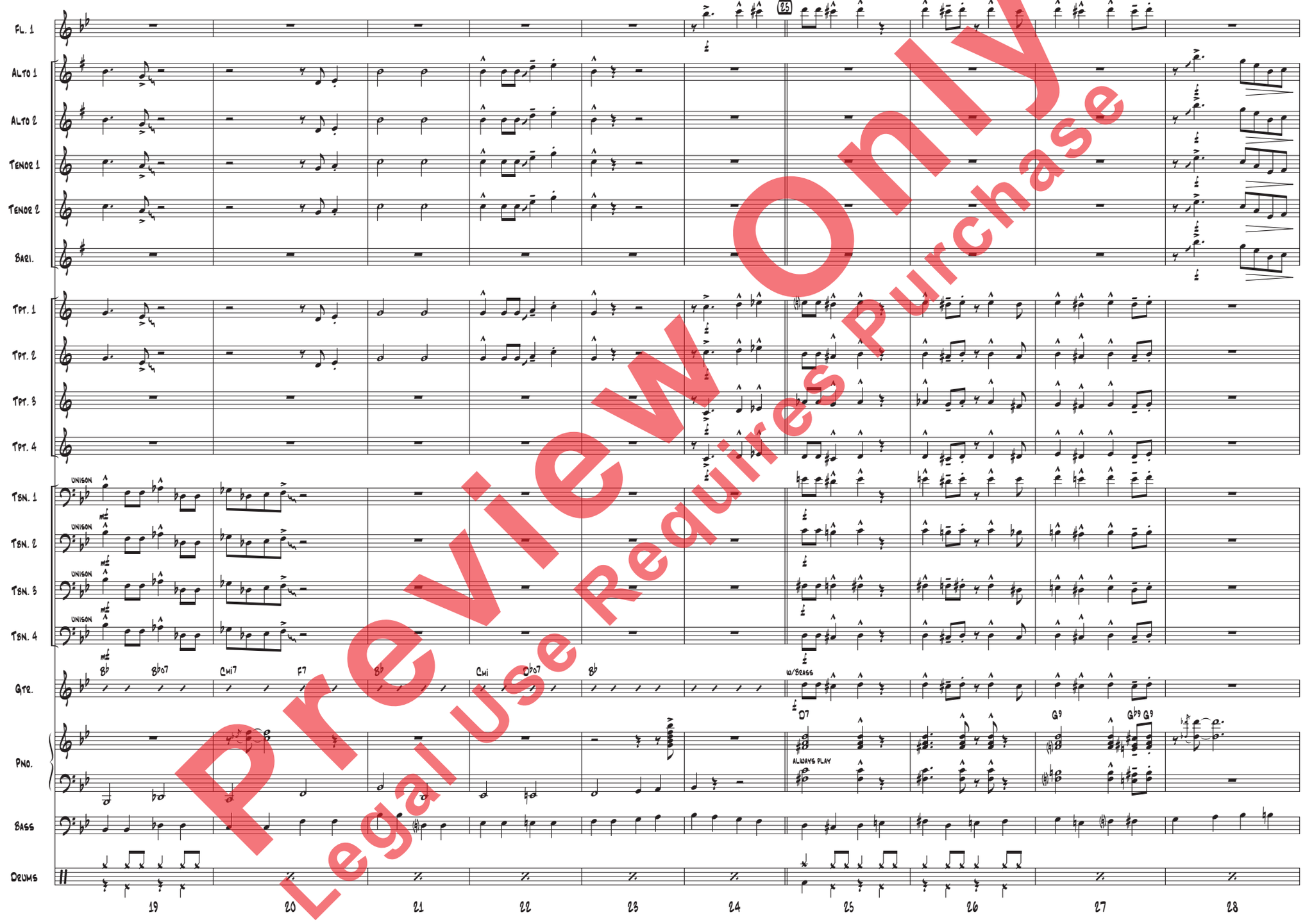

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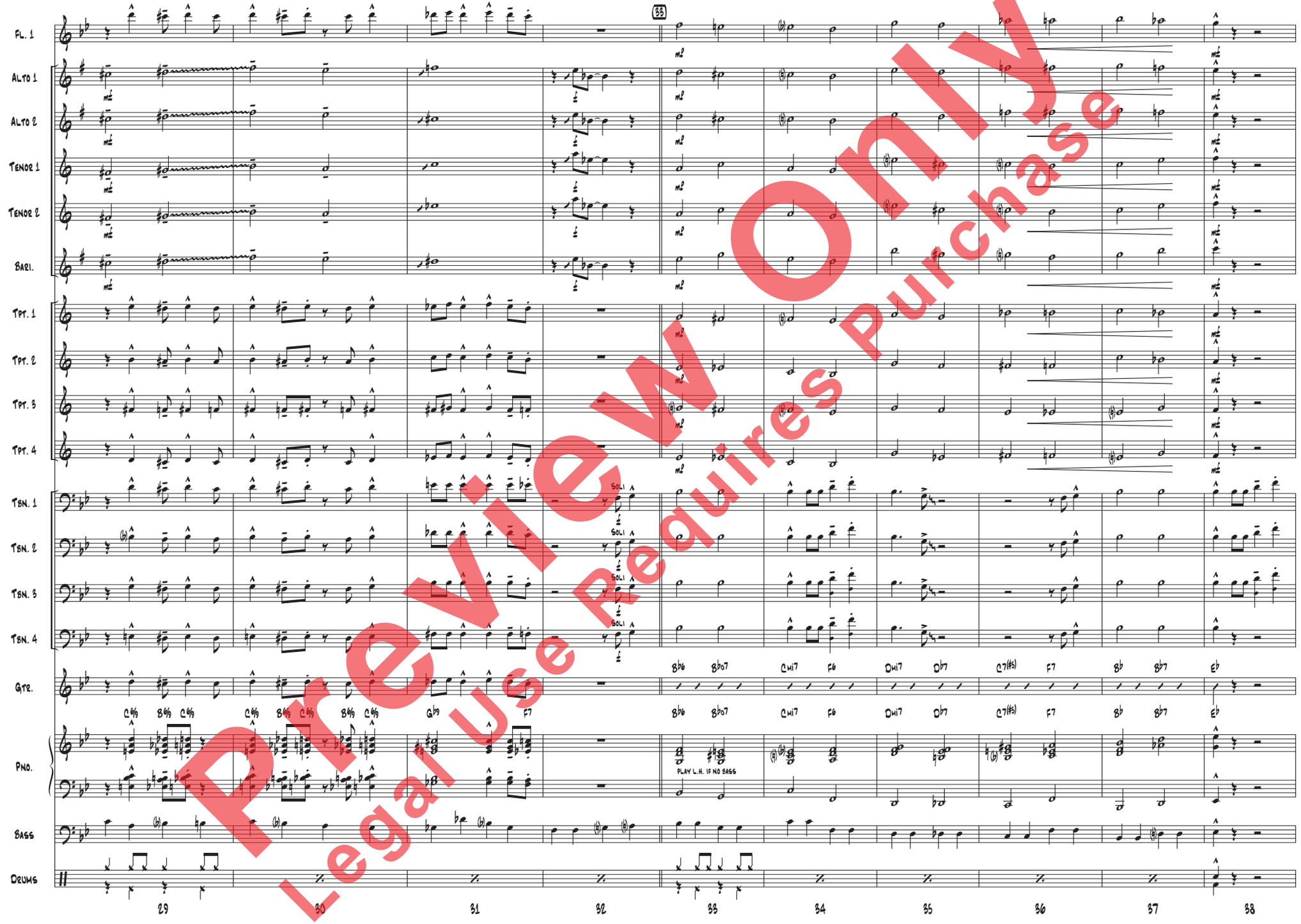

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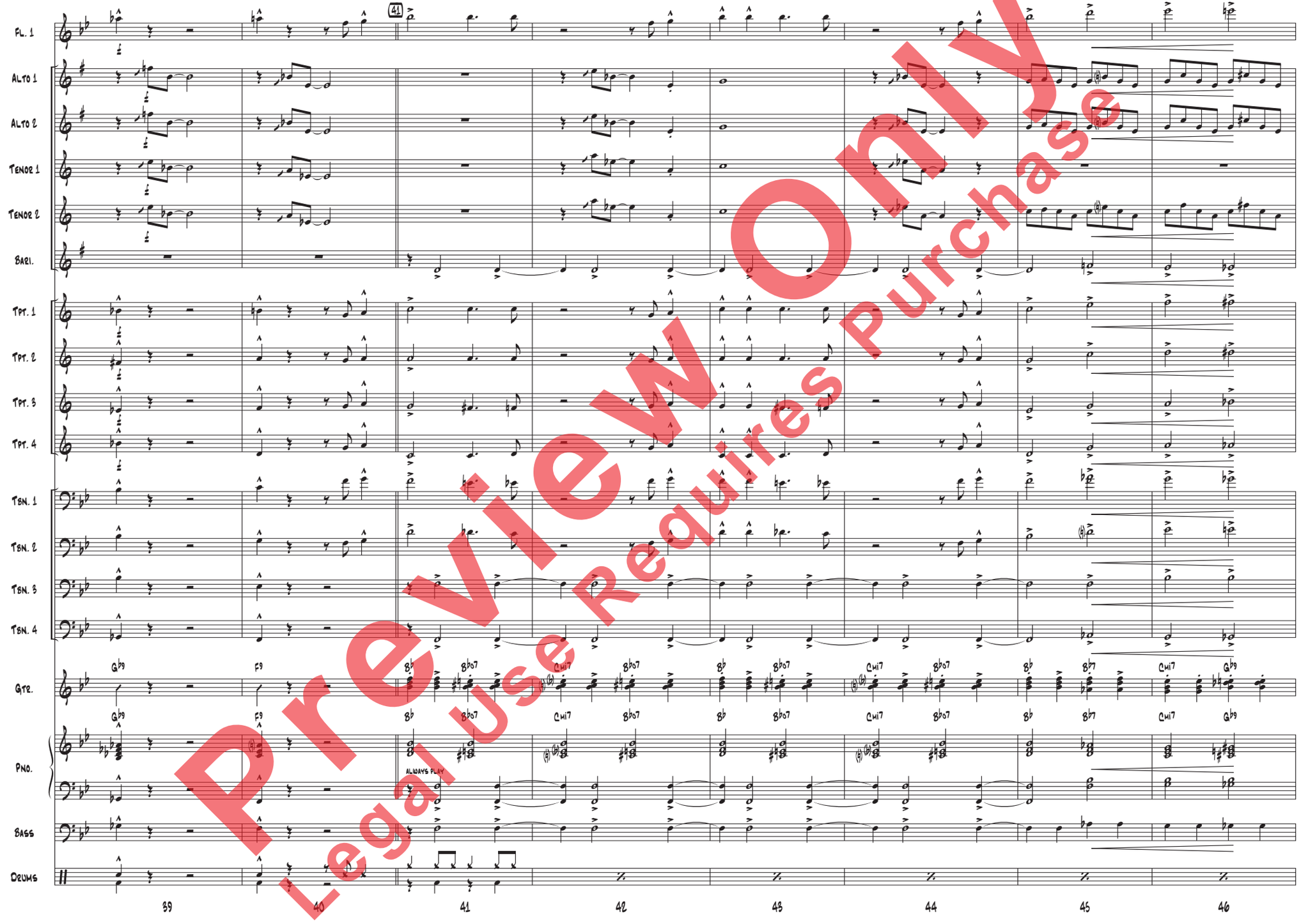

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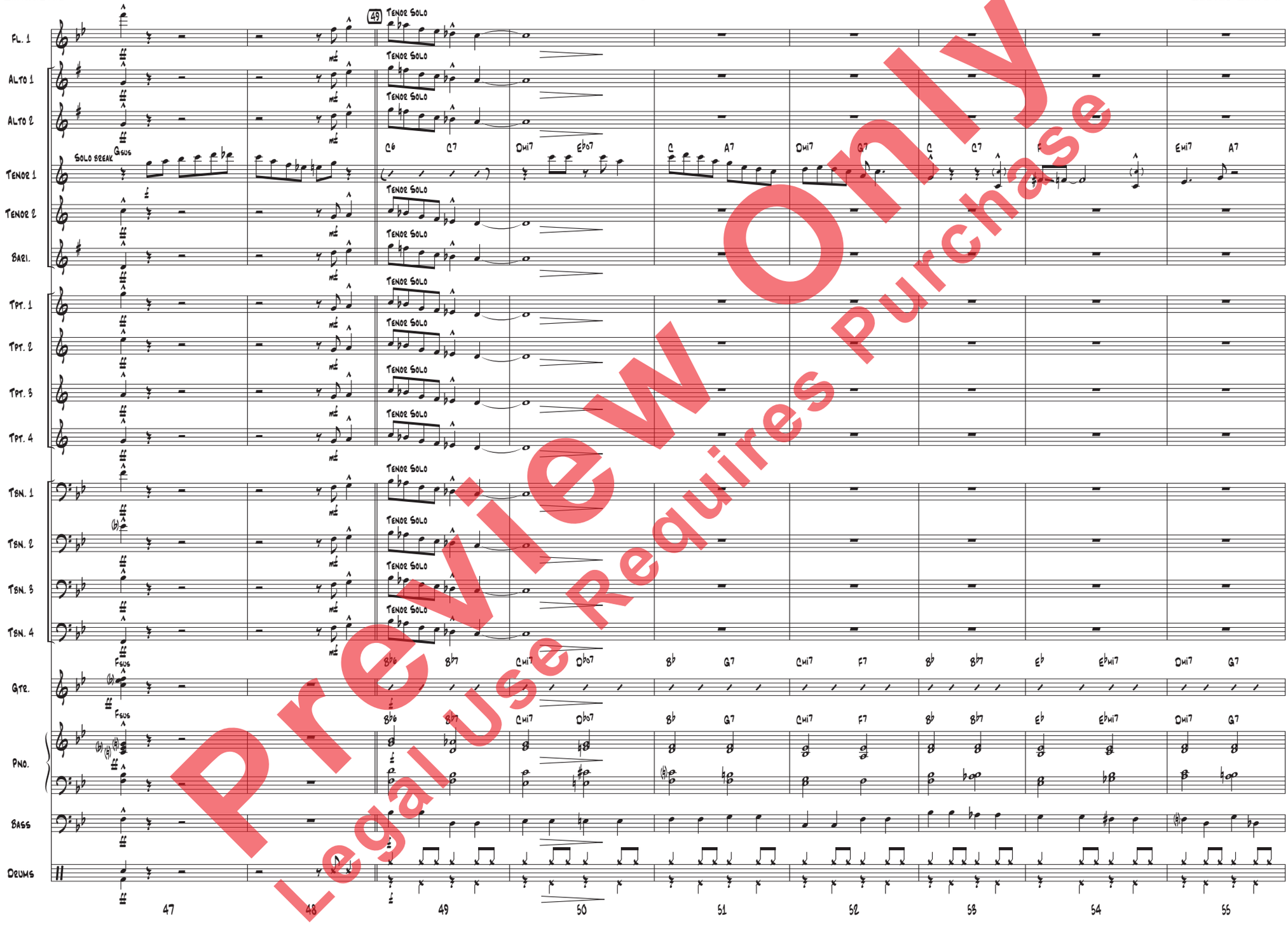

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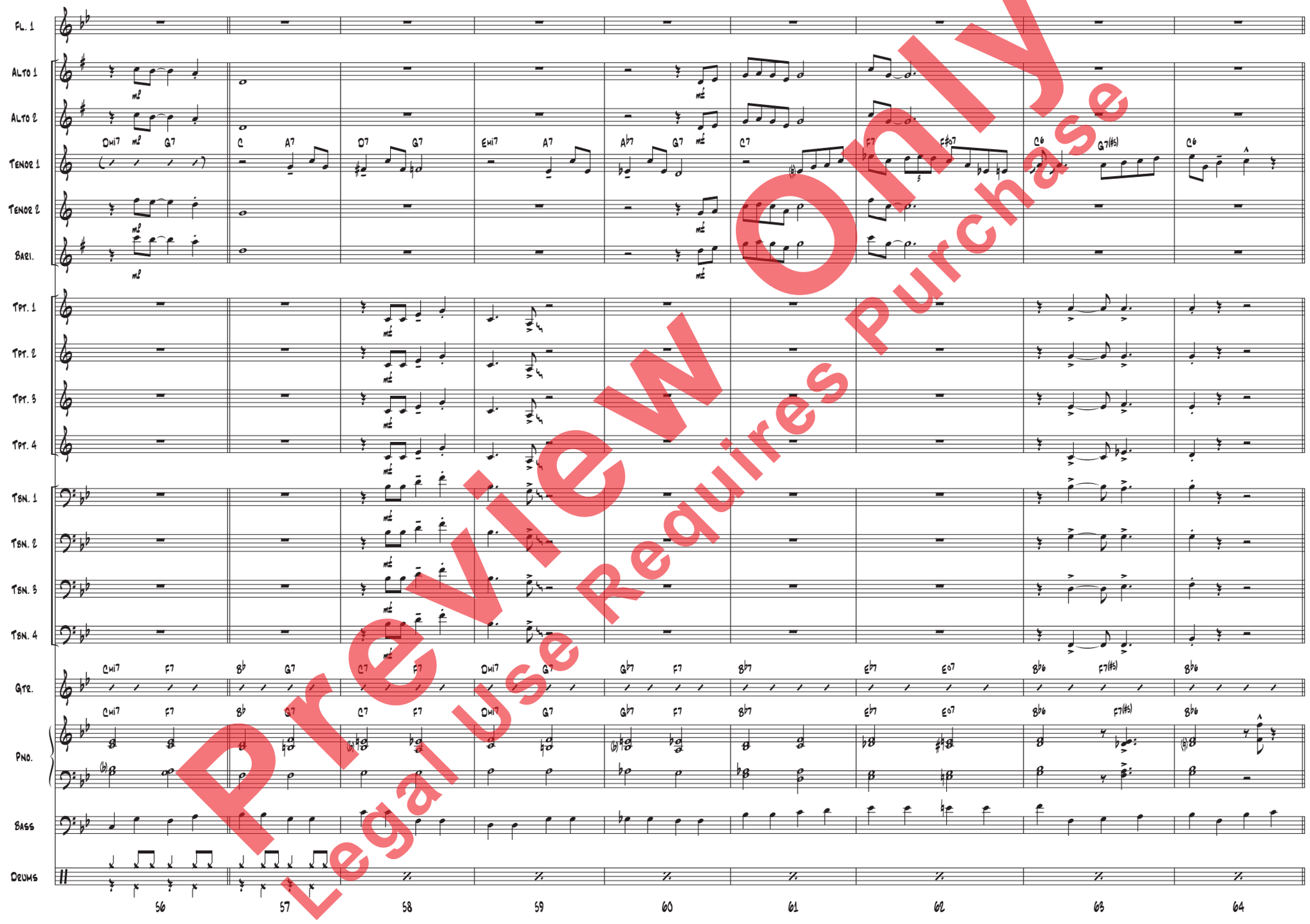

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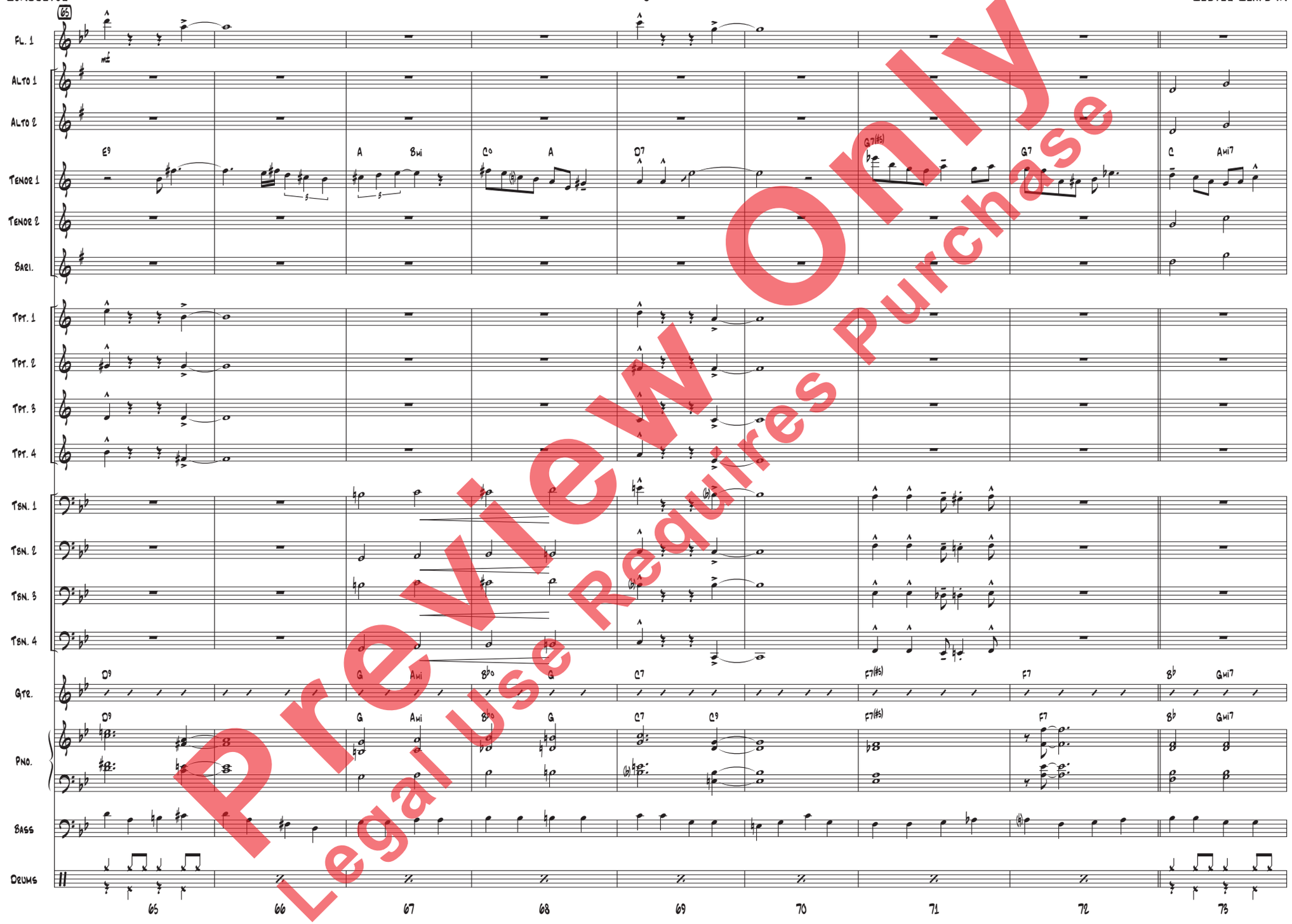

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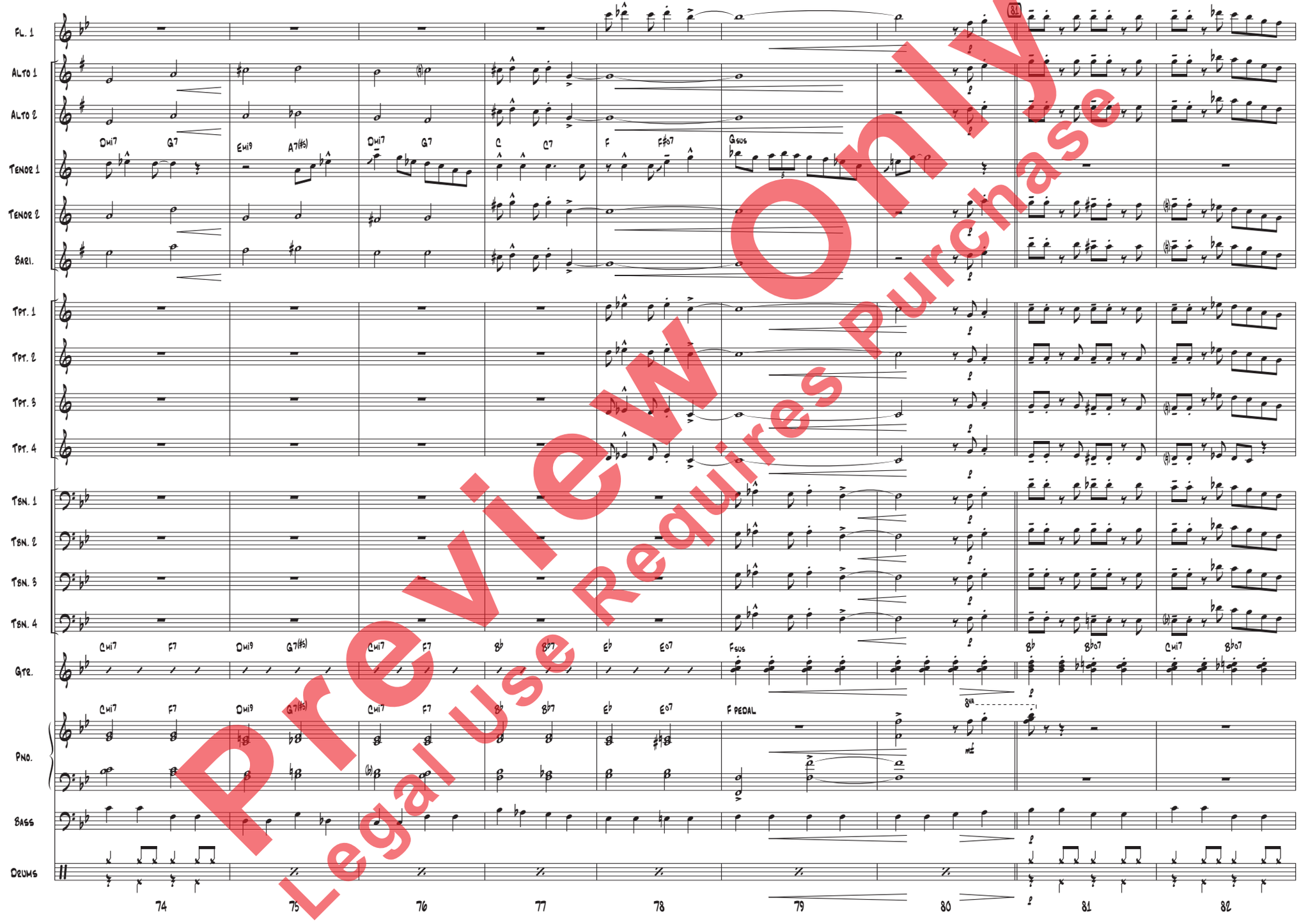

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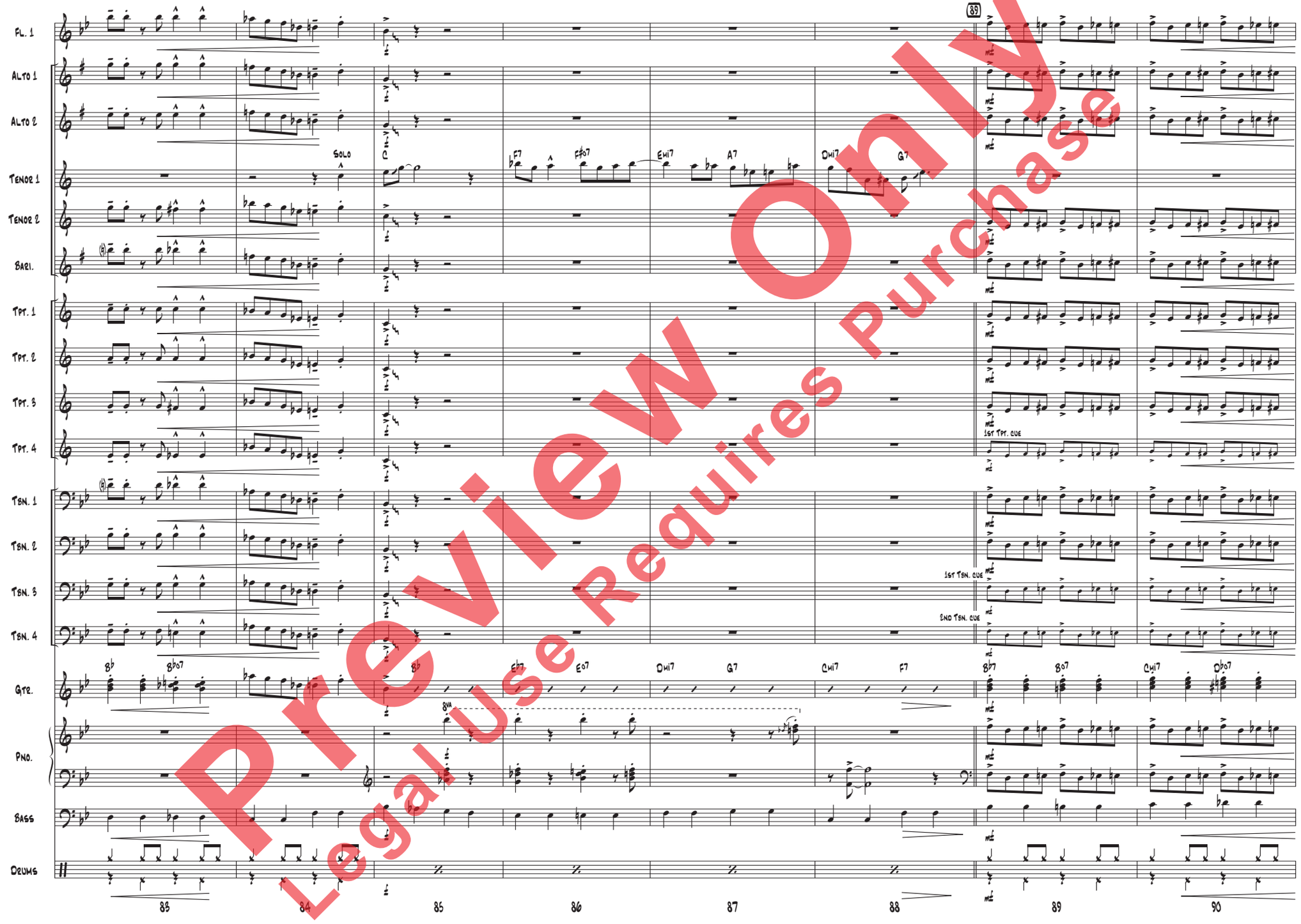

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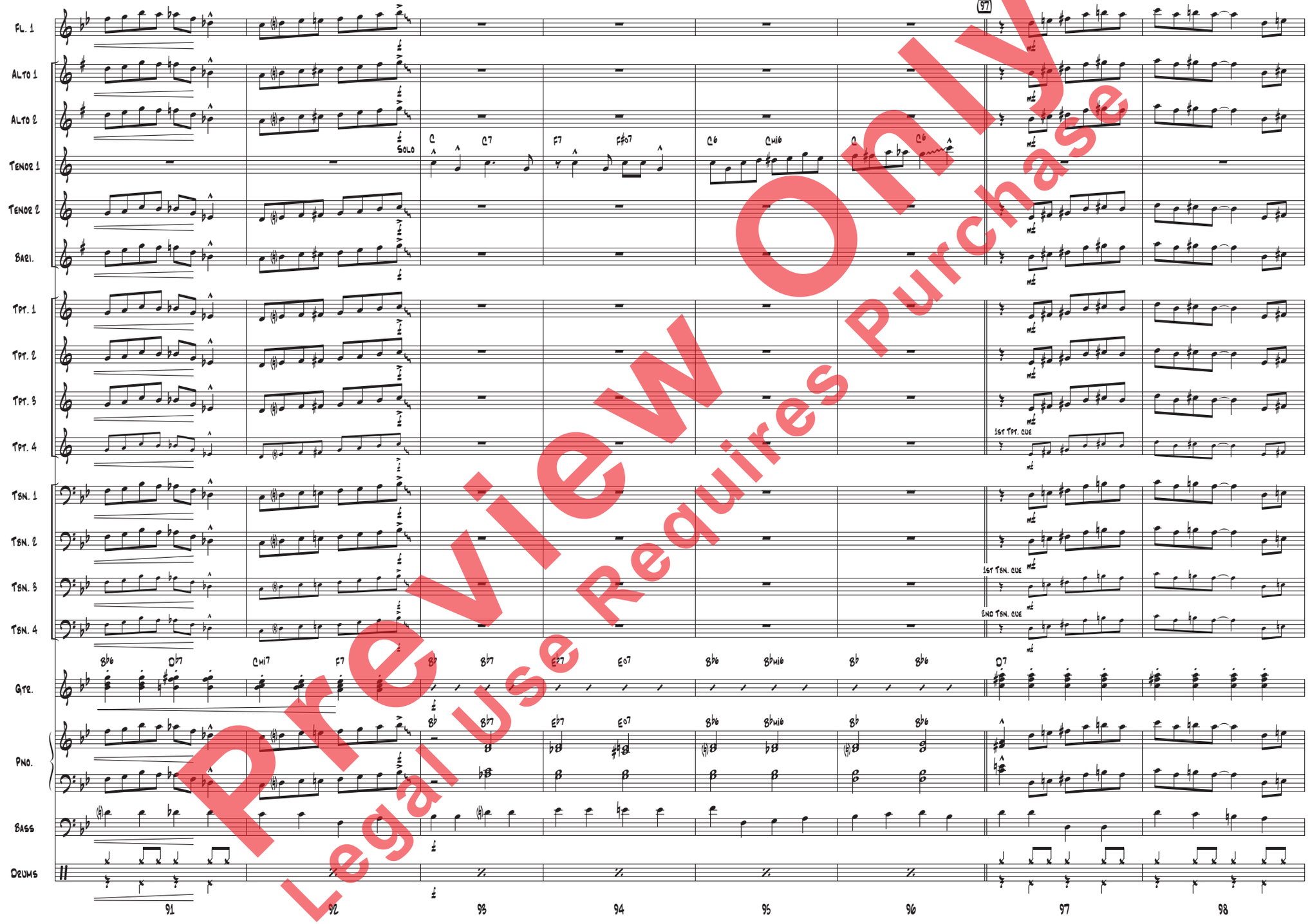

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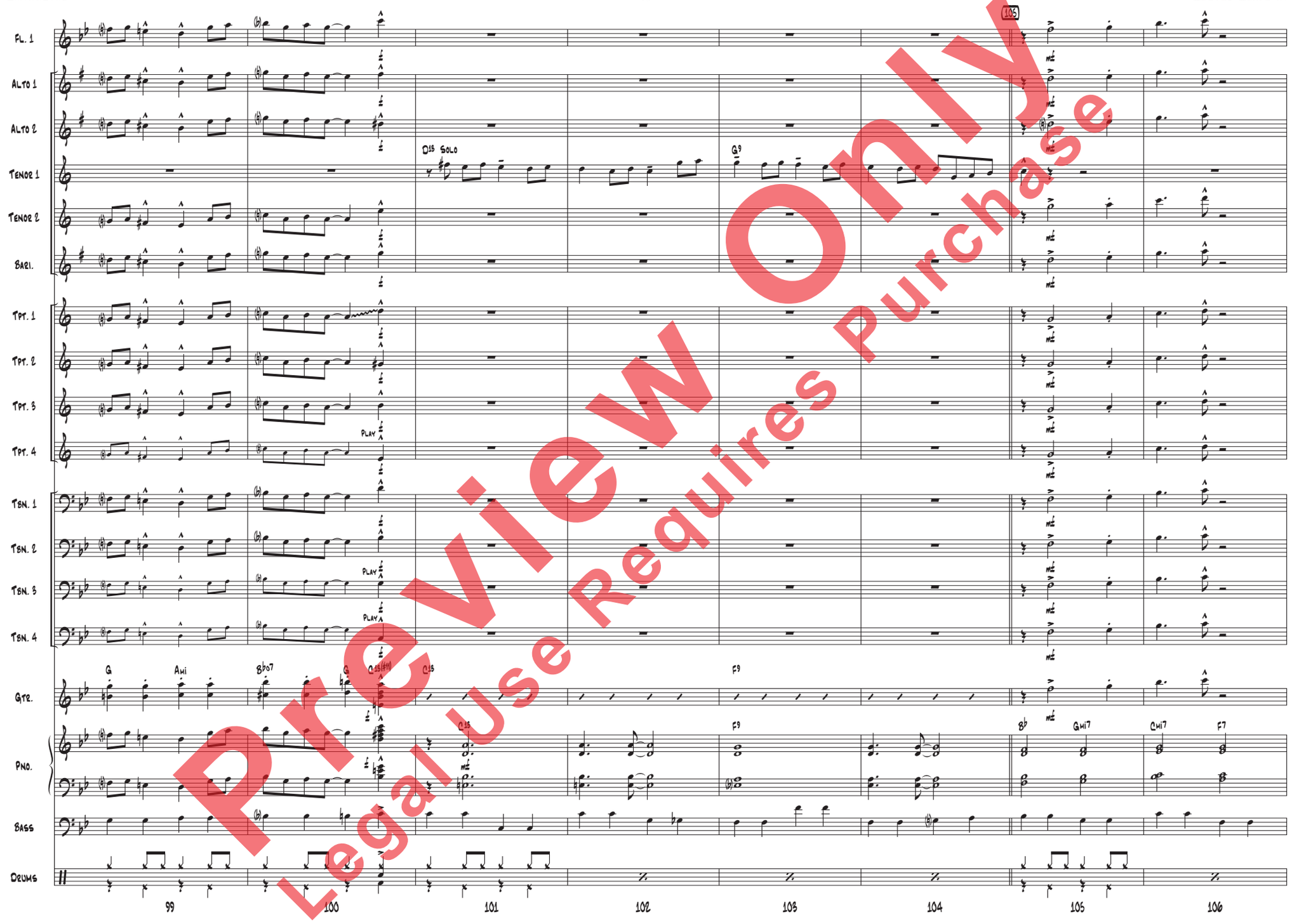

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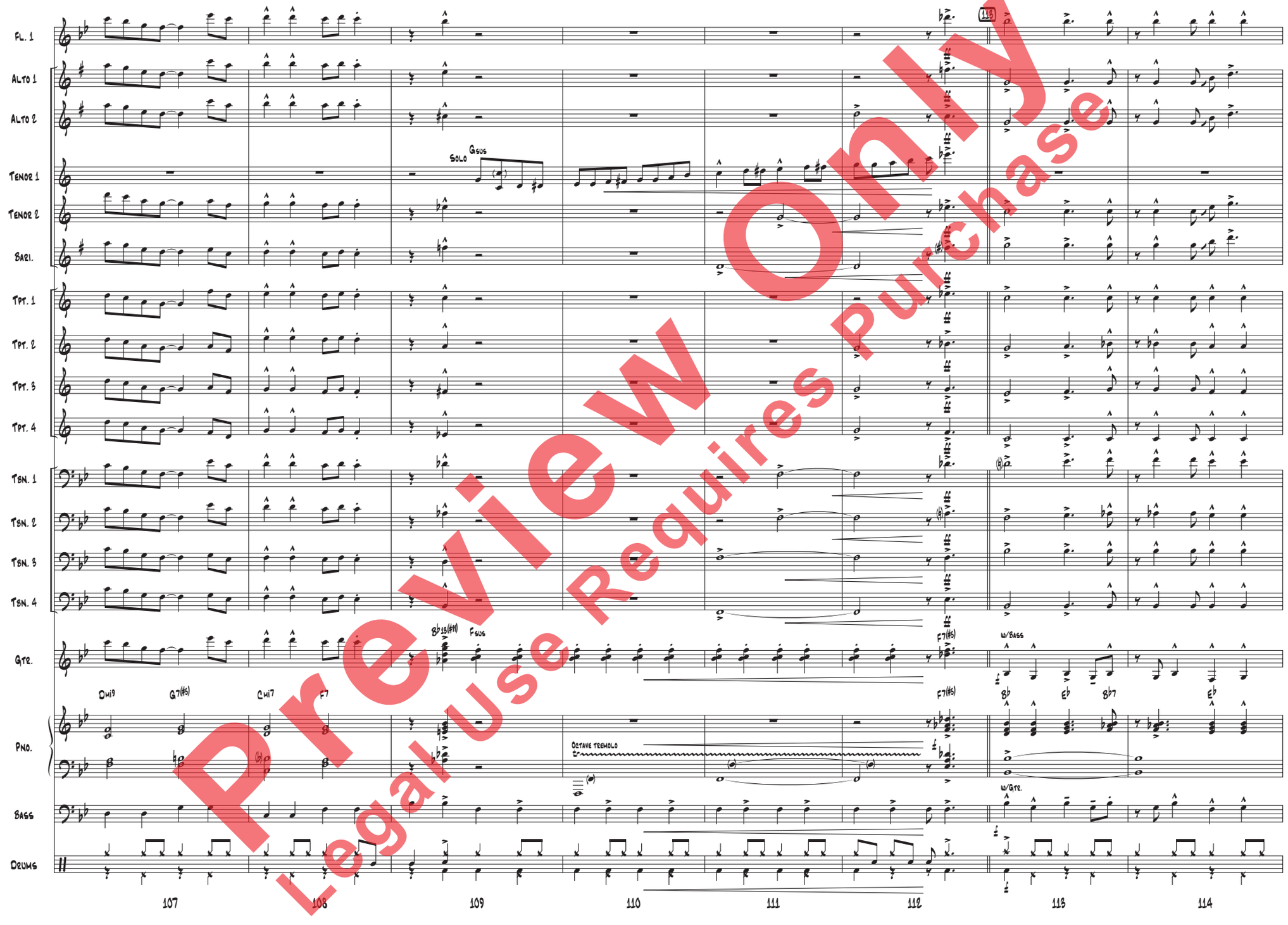

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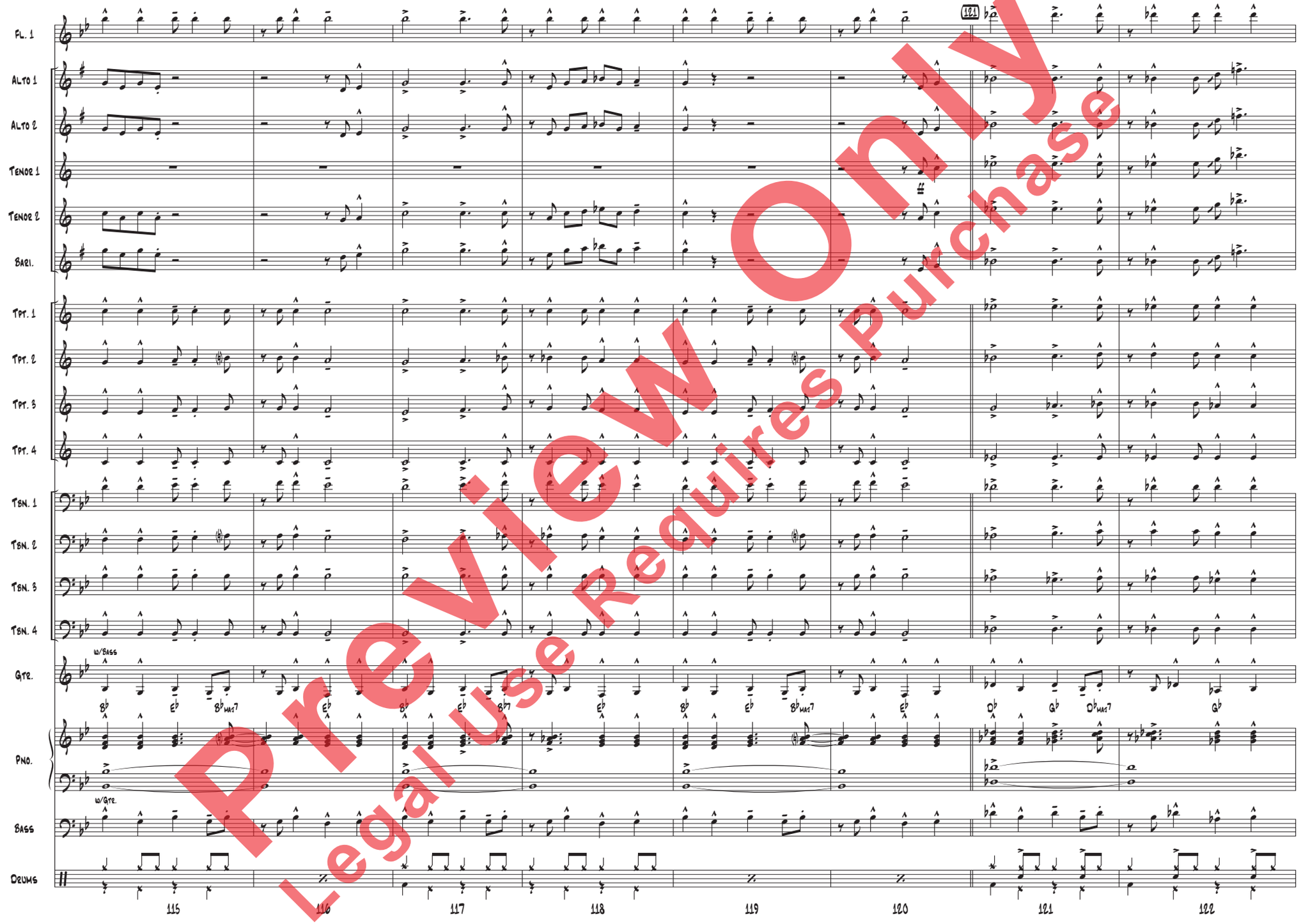

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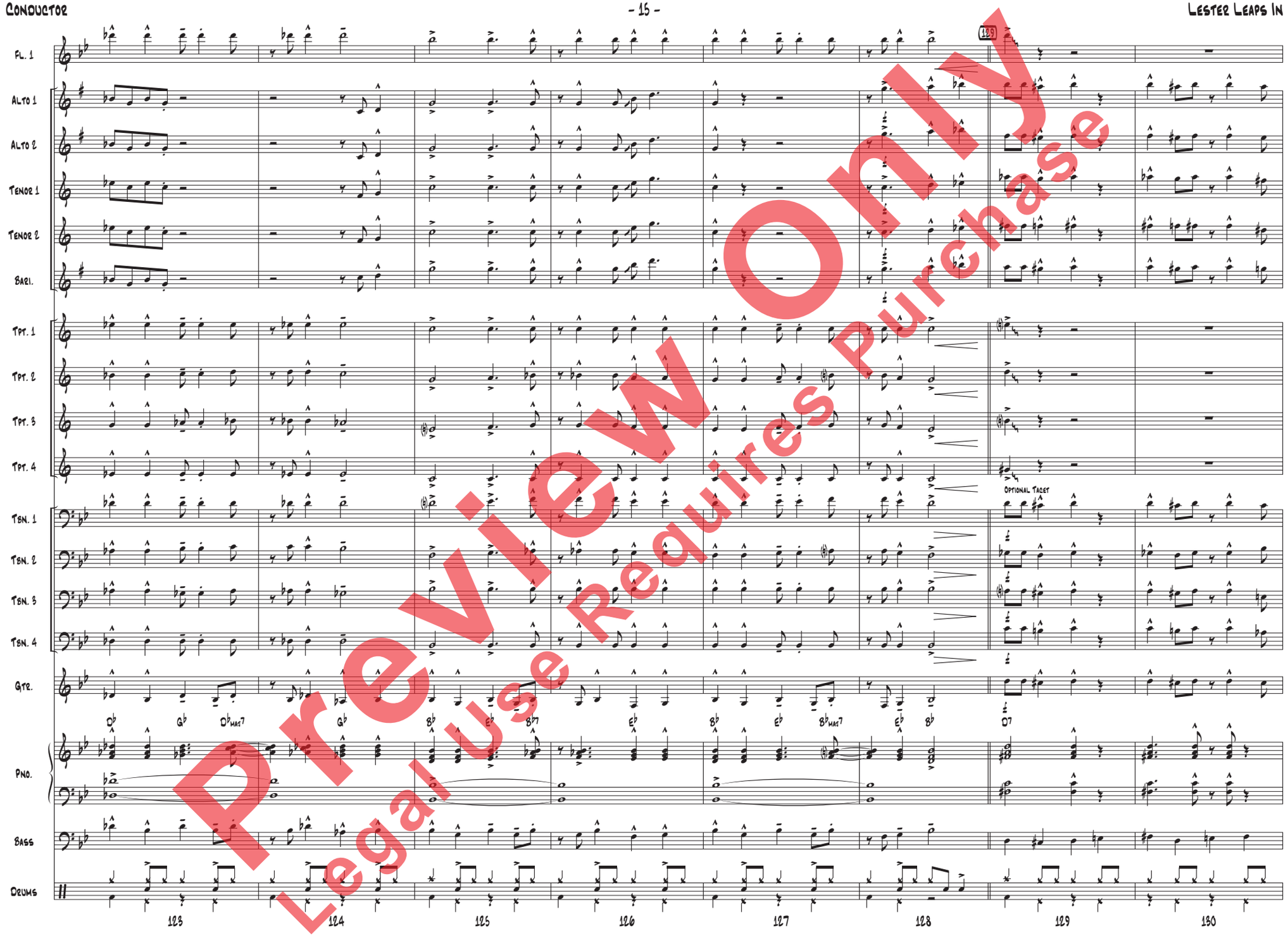

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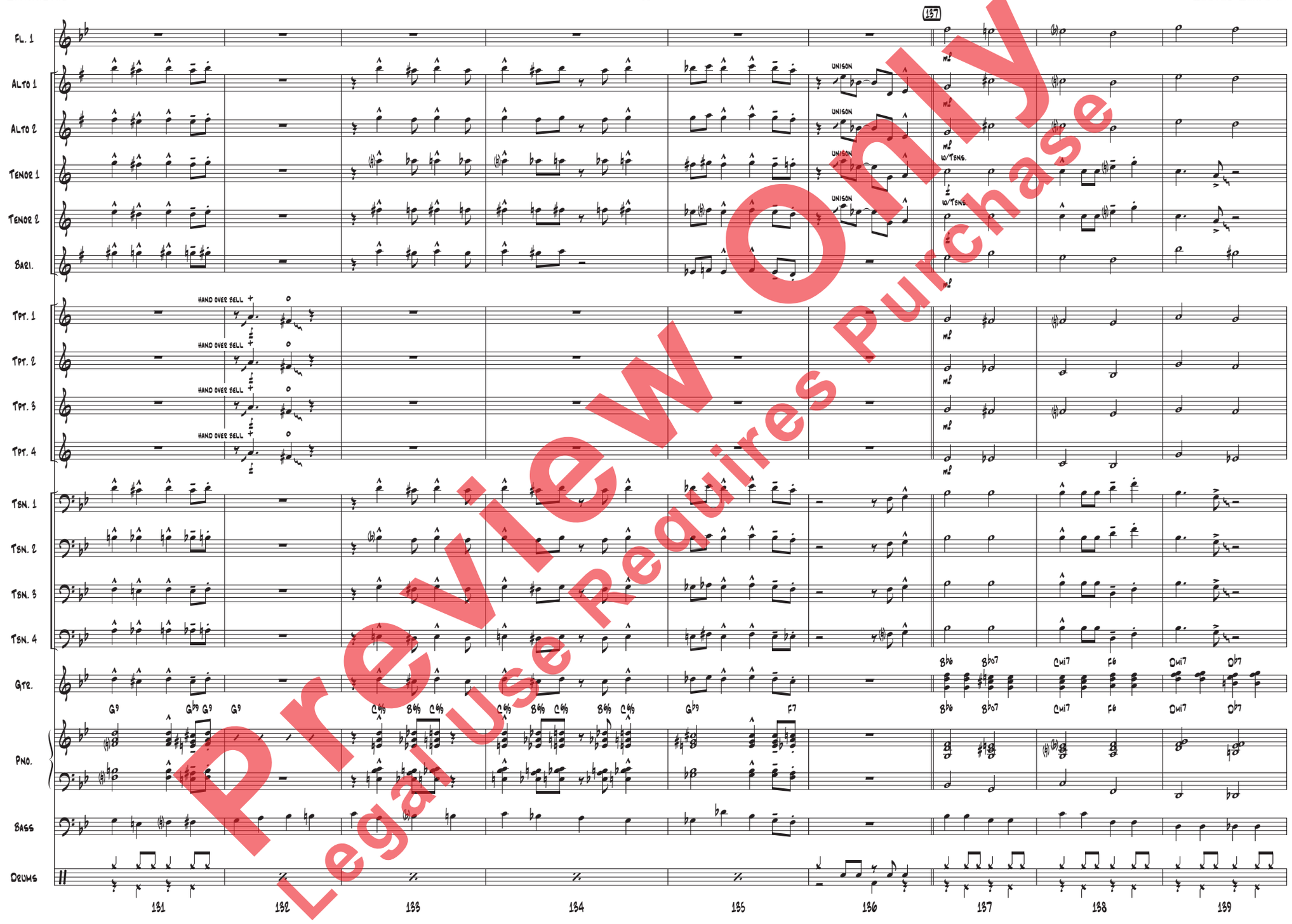

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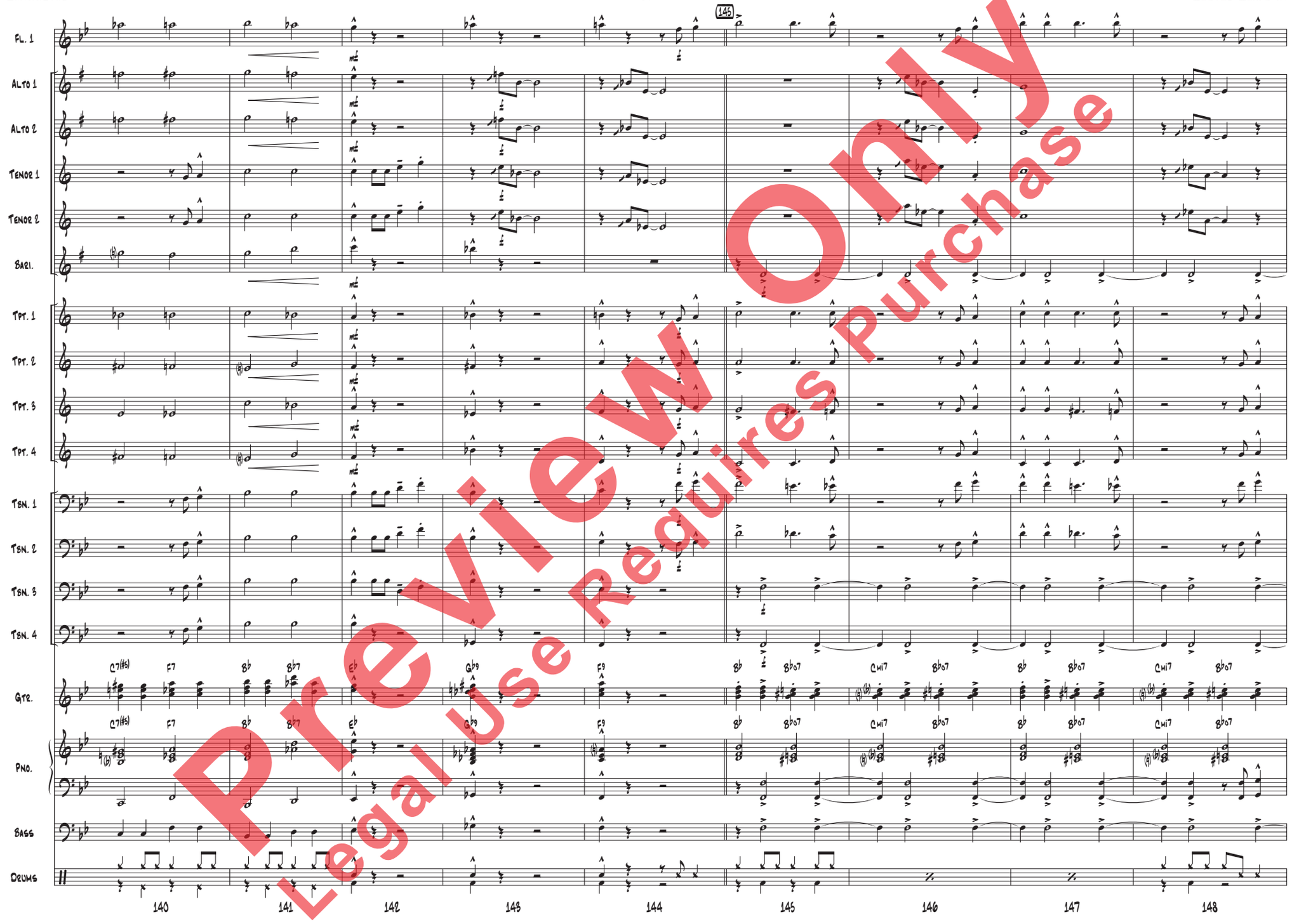

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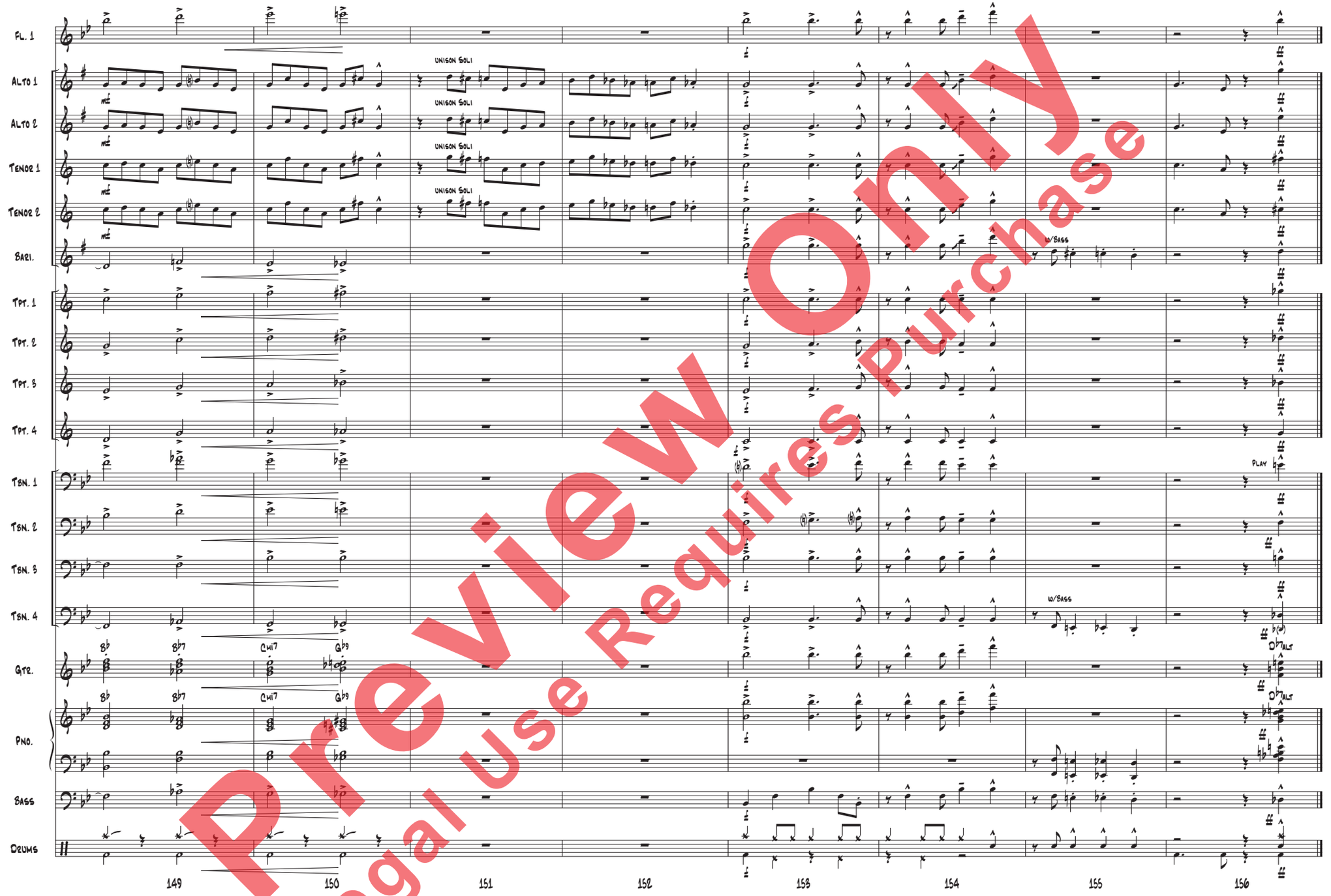

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