

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE



Summertime

(from *Porgy and Bess*®)

Music and Lyrics by GEORGE GERSHWIN, DuBOSE and DOROTHY HEYWARD
and IRA GERSHWIN

Arranged by RICH DeROSA

INSTRUMENTATION

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

Optional Alternate Parts

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

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NOTES TO THE CONDUCTOR

This chart offers the same blending of traditional and jazz styles that the great American composer George Gershwin is noted for. Another significant influence to consider is the famous collaboration between legendary jazz trumpeter Miles Davis and composer/arranger Gil Evans. Their interpretation of this song on the classic Miles recording, *Porgy and Bess*, will be most helpful during the swing portion of this arrangement. I strongly suggest the students listen to this classic recording of "Summertime." The demo track of this chart is available at alfred.com/downloads.

The chart opens with the theme stated in a traditional chorale style. The chorale will work best with a stricter tempo rather than too much of a *rubato* expression. However, a *ritard* just prior to the swing section may help to prepare the students for the new tempo in the swing section. With your direction, the students should interpret accordingly in this chorale style. Feel free to conduct here as for a symphonic band. If possible, try not to break the moment with a count-off. At measure 15, the piano and guitar should listen carefully and play together with the winds. Balance and blend are critical in this chart, therefore, direct the students to constantly listen to each other and strive for a cohesive ensemble sound.

Once in the jazz swing section, the eighth notes should be phrased within the eighth-note triplet subdivision that is inherent in this medium-slow swing tempo. The overall character should favor legato over staccato. Pay close attention to the phrase markings which indicate where the initial tongued attacks are to begin a legato phrase. The remaining notes in the legato phrase are articulated with a slur and air support. This concept is essential to capture the looseness of the style. Tongued notes within extended eighth-note lines will interfere with the relaxed mood and natural flow within the swing style.

The soloists have written-out solos but are encouraged to experiment with some basic improvisation. After becoming comfortable with the written solos, the next step to improvisation is to learn the melody, then the notes in the chord progression. Encourage the soloists to begin by simply embellishing the written solos with rhythmic and melodic ideas of their own.

Enjoy!

—Rich DeRosa



**Richard
DeRosa**

Richard DeRosa is the head of the Jazz composition and arranging program at William Paterson University (NJ). He also teaches jazz arranging for orchestra at The Juilliard School (NY) and is currently an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra. Other arrangements have been recorded by Gerry Mulligan, Mel Lewis and Susannah McCorkle. Published textbooks include *Concepts for Improvisation* (1997) and *Acoustic and Midi Orchestration for the Contemporary Composer* (2007).

CONDUCTOR
30664S

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CHORALE $\text{♩} = 80$

1 2 3 4 5 6

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