

Presents

JAZZ LINES PUBLICATIONS

JUMP CALL

ARRANGED BY BENNY CARTER

EDITED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-8497

MUSIC BY BENNY CARTER

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

BENNY CARTER BIG BAND SERIES

JUMP CALL (1946)

Background:

Benny Carter was and continues to be a jazz legend. Active from the 1920s until his death in 2003, he was a true pioneer as a saxophonist, trumpet player, and composer/arranger. Perhaps because Carter spent many years as a composer for film and television in Los Angeles and out of the jazz scene, he is not as well known as others who were present and influential during jazz's formative years, such as Duke Ellington, Earl Hines, and Count Basie. It was Carter who advised a young Robert Farnon how to create a full score, and Benny also mentored trombonist J.J. Johnson.

Carter's considerable catalog is now being properly published by The Jazz Lines Foundation Inc. Because Carter is not as well known as Ellington or Basie, it is possible that many band directors are passing up the opportunity to play and expose young people to this wonderful and classic music. While the many scores that we publish by Gil Evans, Mary Lou Williams, Duke Pearson, and others may be too difficult, there are many titles by Benny that most bands can play. Even though it was written for professionals, much of his music is playable by middle-school bands. The melodies are infectious and the chord changes interesting to play on. This is the perfect teaching material that is also solid musically and has delighted audiences for years.

The Music:

This thrilling Benny Carter arrangement was written and recorded in 1946. *Jump Call* is Carter's take on *Bugle Call Rag*. Being this was written by Benny Carter, this isn't just another straightforward rendition of the standard. It has great fills, some reharmonization and plenty of room for solos. In fact, it can be opened up and played for several minutes to feature as many solos as you wish. This moves along at 300 b.p.m and features an alto saxophone soloist with the ensemble. There are also solos for trumpet, tenor saxophone, and piano. The piano solo was originally given to the bass player, but this section was cut for the recording.

Notes to the Conductor:

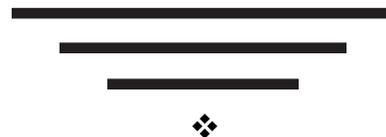
Since this is a smoking arrangement that just takes off, demanding precision for a great performance, this is perfect contest material, and both a great opener and closer for concerts.

Acknowledgements:

Special thanks to Hilma Carter, Ed Berger, Phil Woods, and Mel Martin for granting us access to their libraries and sharing with us many memories of playing with Benny. We're thrilled to have the opportunity to publish music from this wonderful library.

Jeffrey Sultanof and Rob DuBoff

- March 2012



JUMP CALL

MUSIC BENNY CARTER

ARRANGED BY BENNY CARTER

EDITED BY JEFFREY SULTANOF AND ROB DUBOFF

FAST SWING ♩ = 300

Solo Alto Sax

REED 1
ALTO SAX

REED 2
ALTO SAX

REED 3
TENOR SAX

REED 4
TENOR SAX

REED 5
BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

PIANO

BASS

DRUM SET

Chord symbols for Guitar and Piano:
 Dm7, D^bm7, Cm7, B⁹, B^b13, E⁹(#11)

Drum Set notation includes a 'fill' at the end of the piece.

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9

5b. 1 (A. Sax) *f*

5b. 2 (A. Sax) *f*

5b. 3 (F Sax) *f*

5b. 4 (F Sax) *f*

5b. 5 (B. Sax) *f*

Tr. 1 *f*

Tr. 2 *f*

Tr. 3 *f*

Tr. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. 4 *f*

Gtr. *f*

Pno. *f*

Bs. *f* (Pizz)

D. S. *f* (PLAY TIME)

9 10 11 12 13 14 15 16

E^b_9 B^b_6 $Cm7$ Bm_7 B^b_6 $Cm7$ B^b_7 B^b_6 E^b_m6

17

Solo A Sax. *f*

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Dr. *B^b6* *B⁹* *B^b9* *E^b13* *E^b13* *B^b7^b9* *Cm⁹* *F7* *B^b13*

Pno. *B^b6* *B⁹* *B^b9* *E^b13* *E^b13* *B^b7^b9* *Cm⁹* *F7* *B^b13*

Bs. *B^b6* *B⁹* *B^b9* *E^b13* *E^b13* *B^b7^b9* *Cm⁹* *F7* *B^b13*

D. S.

17 18 19 20 21 22 23 24 25 26 27 28