

FULL SCORE

Bouncing Back

*for Limestone Junior High School (Kankakee, IL)
with support from The Commission Project*

by Antonio J. García

(a medium swing-eighth jazz composition for flexible instrumentation of 8-18 players)

Instrumentation: 3-5 Saxes (AAT[TB]), 2-4 Trumpets, 1-4 Trombones, Piano, Drums, plus opt. Guitar and Bass

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Notes on “Bouncing Back”

I composed this tune with a flexible instrumentation of 8-18 musicians so as to suit the varying personnel numbers year to year of the excellent Limestone Junior High School Jazz Band (Kankakee, IL), directed by Paul Germano. He requested that I write “a swing/blues kind of a tune with simple changes.” This piece is indeed bluesy, though not a blues: it emphasizes harmony around the IV-chord (as influenced by many gospel works and in certain jazz band compositions by Thad Jones and others).

The “bounce” in the title refers to the recurring IV-chord progression as well as to the effect of the various rhythmic accents highlighted in the piece. There’s also a “bounce” created by many dynamic markings in the chart that add surprises for the listener: beat four of mm. 16, 20 (with stop-time) 32, 36 (with stop-time), and 100. Take full advantage of the opportunity! For stylistic examples, look to the Count Basie Orchestra’s medium swing tunes.

The solo section at letter D is open; and while Limestone had targeted Tenor Sax and Trumpet for solos, the chord changes appear in all non-Drum parts. Though the chord progressions look at first more challenging for the young musician, they have been carefully selected so that both comping and soloing can actually be approached easily, using as few as three major scales for soloing: Bb, C, and F concert. The concert C Blues scale can also be used throughout the changes. Suggested-scale sheets are provided for C Treble, C Bass, Bb, and Eb instruments; and written solo options are provided for Bb instruments.

If your band uses a smaller instrumentation, certain cues are provided for extra support. At letter A, Alto 1 could join Trombone 1’s melody. And at letter G, a Bari Sax and/or Trombone 4 could provide the pedal point that an absent Bass could not. (However, G works without the bass tones altogether.) Two versions of a Piano part are included, one with Bass cues.

Articulations in this piece are *extremely* important and include long (–), short (•) but *fat* (at least half-value); accented (>), turns (~), and scoops (/). The quarter and half notes marked with a “scoop” (/) should begin on the beat shown but about a half-step lower, then gradually raised to the written pitch during the span of a beat. Accents appearing as (^) are accented, short, but *fat* (at least half-value). Any regular accents (>) are *not* short. This becomes especially apparent at m. 17, where the Trumpets’ accented eighth-kick should connect to the other instruments’ following.

I have an available live demonstration recording. Special thanks go to Ned Corman, Director of The Commission Project, for his support of my work for Limestone Junior High School and to director Paul Germano and his students for the opportunity to share this music with them. For further information on TCP, see the article “The Commission Project: A Natural Act” by Ted Wiprud in the May 1999 issue of the IAJE Jazz Educators Journal (pp. 39-44), readable online via a web search. I am honored to have been a part of this opportunity to bring musicians together towards the realization of a new work.

—Antonio J. García

17 **Cue only:** **PLAY:** **Cue only:** **PLAY:** **Cue only:** **PLAY:**

Alto Sax 1 *mp* *mf mp* *f^v* *mf mp* *f* *mp*

Alto Sax 2 *f^v* *f^v* *f^v* *f^v* *f^v* *mp*

Tenor Sax 1 *(mp)* *f* *mp* *f* *mp* *mp*

Tenor 2 (opt) *(mp)* *f^v* *mp* *f* *f* *mp*

Bari Sax (opt) *f^v* *f^v* *f^v* *f^v* *f^v* *f^v*

Trumpet 1 *f^v* *f^v* *f^v* *f^v* *f^v* *mp*

Trumpet 2 *f^v* *f^v* *f^v* *f^v* *f^v* *mp*

Tpt 3 (opt) *f^v* *f^v* *f^v* *f^v* *f^v* *mp*

Tpt 4 (opt) *f^v* *f^v* *f^v* *f^v* *f^v* *mp*

Trombone 1 *(mp)* *f* *mp* *f* *f* *f*

Tbn 2 (opt) *(mp)* *f* *mp* *f* *f* *f*

Tbn 3 (opt) *(mp)* *f* *mp* *f* *f* *f*

Tbn 4 (opt) *f^v* *f^v* *f^v* *f^v* *f^v* *f^v*

Tuba (opt) *f^v* *f^v* *f^v* *f^v* *f^v* *f^v*

Guitar (opt) *(mp)* *f* *mp* *f* *f* *f*

Piano *F13* *F13* *F13* *A7(+9)/C#* *D7(+9)* *G7(+5)*
mf *mp* *mf* *mp* *mf* *mf*

Bass (opt) *mp* *mf* *mp* *mf* *mf* *mf*

Drums *Two-Feel* *(catch!)* *Four-Feel*
mp *mf* *mp* *mf* *mf* *mf*