

Featuring exceptional musical works for bands requiring flexible instrumentation

# JINGLE JAZZ

**David Shaffer**

Grade: 2.5

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C.L. BARNHOUSE COMPANY

## Build-A-Band Series



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# Build-A-Band Series

Featuring exceptional musical works for bands requiring flexible instrumentation

## JINGLE JAZZ

David Shaffer

### Build-A-Band Series Instrumentation

- 1 Full Conductor Score
- 4 C Instruments Part 1.....Flute, Piccolo, Violin, Guitar
- 4 Bb Instruments Part 1.....Bb Clarinet, Bb Trumpet, Bb Soprano Sax
- 2 Eb Instruments Part 1.....Eb Alto Sax, Eb Clarinet
- 3 C Instruments Part 2.....Flute, Oboe, Violin
- 4 Bb Instruments Part 2.....Bb Clarinet, Bb Trumpet
- 2 Eb Instruments Part 2.....Eb Alto Sax, Eb Horn
- 2 F Horn Part 2.....F Horn
- 2 F Horn Part 3.....F Horn
- 2 Viola Part 3.....Viola
- 3 Bb Instruments Part 3.....Bb Tenor Sax, Bb Baritone T.C., Bb Trombone T.C.
- 2 Eb Instruments Part 3.....Eb Alto Clarinet, Eb Horn
- 4 Bass Clef Part 3.....Trombone, Euphonium B.C., Cello, Bassoon
- 2 Bb Instruments Part 4.....Bb Baritone T.C., Bb Bass Clarinet, Bb Contrabass Clarinet, Bb Tuba T.C.
- 2 Eb Instruments Part 4.....Eb Baritone Sax, Eb Alto Clarinet, Eb Contralto Clarinet, Eb Tuba T.C.
- 4 Bass Clef Part 4.....Trombone, Euphonium B.C., Cello, Bassoon
- 2 Tuba Part.....Tuba
- 3 Bass Part.....String Bass, Electric Bass, Keyboard Bass, Trombone, Baritone B.C., Cello, Bassoon
- 2 Mallet Percussion.....Vibraphone, Marimba, Xylophone, Orchestra Bells
- 2 Keyboards.....Piano, Electric Piano, Synthesizer, Accordion
- 3 Percussion.....Crash Cymbals, Snare Drum, Bass Drum, Hi-Hat (or Drum Set)
- 1 Sleigh Bells

### How to use the Build-A-Band Series

The **Build-A-Band Series** provides educational and enjoyable music for bands with incomplete or unbalanced instrumentation. Written using just four or five parts (plus percussion), these effective arrangements will work with any combination of brass, woodwind, string and percussion instruments as long as you distribute the parts so that each of the five parts is covered.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: 1st Part, 2nd Part, 3rd Part, 4th Part, and Bass Part. **(Please note: In some of these arrangements the 4th Part, and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)**

Also included are various percussion parts which are optional, but will add a great deal to the musical effect. The optional keyboard part can be performed on piano, electric keyboard or any other keyboard instrument, and will help fill out the sound of a small group. Optional guitar, mallet percussion and Timpani parts are also included where appropriate.

### Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

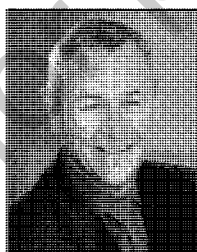
The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

### About the Composer



David Shaffer was born in Columbus, Ohio and attended Grove City High School, Grove City, Ohio. He holds a Bachelor Degree from the Ohio State University and a Master of Music Degree from Miami University (Ohio). Mr. Shaffer has taught in the Hamilton, Ohio; Northridge, Ohio; and Wyoming, Ohio schools. Mr. Shaffer has been associated with the Miami University Marching Band for 30 years as Graduate Assistant Director (1978-80), Assistant Director (1980-97) and as Director (1997 – 2009). The Miami Band has performed for seven regional Bands of America Contests. In 2003 the Miami Band was selected as the "Santa Band" in the 77th annual Macy's Thanksgiving Day Parade in New York City.

In addition to his involvement with Miami University, Mr. Shaffer has over 400 compositions and arrangements in print. His compositions have been used at clinics and music festivals around the world and have been placed on contest required-performance lists in the United States, Canada, Europe, Australia, and Asia. Mr. Shaffer has been the recipient of the ASCAP Standard Award in Music Composition for 24 years.

Under the direction of Mr. Shaffer, the Wyoming High School String Orchestra performed as the opening group at the 1984 Mid-West National Band and Orchestra Director's Clinic in Chicago. Additional Mid-West conducting appearances were in 2000 and 2001 when Mr. Shaffer guest conducted his compositions with the Robinson School Band, Fairfax, Va., and the South Central Middle School Band, Cartersville, Ga.

Currently residing in Boston, Massachusetts, Mr. Shaffer is in demand as a conductor for honor bands, new music reading clinics, music festivals, and music education seminars. During the summer of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. In February of 1997 he conducted a program of his music, with the China Youth Corps Band in the National Concert Hall, Taipei, Taiwan. In April of 2011 Mr. Shaffer premiered his composition At The Red Creek with the Musikkapelle Roethenbach, at Roethenbach, Germany.

# Jingle Jazz

For reference only, not valid for performance.

C Instruments Part 1

Bb Instruments Part 1

Eb Instruments Part 1

C Instruments Part 2

Bb Instruments Part 2

Eb Instruments Part 2

F Horn Part 2

F Horn Part 3

Viola Part 3

Bb Instruments Part 3

Eb Instruments Part 3

Bass Clef Part 3

Bb Instruments Part 4

Eb Instruments Part 4

Bass Clef Part 4

Bass

Tuba

Mallet Perc.

Keyboards

**Drum Set Preferred**

Cymbals

Snare Drum

Bass Drum

Hi-Hat

Sleigh Bells

*Ride Cym.*

*Hi-Hat*

*Sleigh Bells*

*f*

2

3

4

For reference only. Not valid for performance.

C-1

Bb-1

Eb-1

C-2

Bb-2

Eb-2

Hn.-2

Hn.-3

Vla.-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

Vib.

Keyb.

Cym.

S. D.

B. D.

S.B.

Jingle Bells Solo

Solo

9

*finger snap*

C-1

*finger snap*

Bb-1

*finger snap*

Eb-1

*finger snap*

C-2

*finger snap*

Bb-2

*finger snap*

Eb-2

*finger snap*

Hn.-2

Hn.-3

Vla.-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

*finger snap*

Vib.

Keyb.

Cym.

S. D.

B. D.

S.B.

*Jingle Bells Solo*

*Solo*

20

C-1  
 Bb-1  
 Eb-1  
 C-2  
 Bb-2  
 Eb-2  
 Hn.-2  
 Hn.-3  
 Vla.-3  
 Bb-3  
 Eb-3  
 BC-3  
 Bb-4  
 Eb-4  
 BC-4  
 Bass  
 Tuba  
 Vib.  
 Keyb.  
 Cym.  
 S. D.  
 B. D.  
 S.B.

Score for page 25, featuring various instruments including brass, woodwinds, strings, and percussion. The score is written for a full orchestra and includes a variety of musical notation, including notes, rests, and dynamic markings.

Instruments listed on the left:

- C-1
- Bb-1
- Eb-1
- C-2
- Bb-2
- Eb-2
- Hn.-2
- Hn.-3
- Vla.-3
- Bb-3
- Eb-3
- BC-3
- Bb-4
- Eb-4
- BC-4
- Bass
- Tuba
- Vib.
- Keyb.
- Cym.
- S. D.
- B. D.
- S.B.

Dynamic markings include *f* (forte) and *sf* (sforzando). The score includes a section labeled "Jingle Bells Solo" and a section labeled "Solo".

33

C-1

Bb-1

Eb-1

C-2

Bb-2

Eb-2

Hn-2

Hn-3

Vla-3

Bb-3

Eb-3

BC-3

Bb-4

Eb-4

BC-4

Bass

Tuba

Vib.

Keyb.

Cym.

S. D.

B. D.

S.B.

Opt. Fill

Score for 10 instruments and percussion, starting at measure 41. The score is divided into two systems, each containing five staves. The instruments are: C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Vib., Keyb., Cym., S. D., B. D., and S.B.

The score is written in 4/4 time. The key signature is one sharp (F#). The dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, and articulation marks.

Measure 41 is marked with a box containing the number 41. The score continues through measures 42 to 48, with a final measure marked 48.

Key features of the score include:

- Dynamic markings: *ff*, *mf*, *f*, *mp*.
- Articulation marks: accents (^), staccato (stacc.), and slurs.
- Performance instructions: "Opt. Fill" for the S. D. and B. D. parts.
- Instrumentation: A large ensemble of woodwinds, brass, and percussion.

49

C-1 *ff* *mf*

Bb-1 *ff* *mf*

Eb-1 *ff* *mf*

C-2 *ff* *mf*

Bb-2 *ff* *mf*

Eb-2 *ff* *mf*

Hn.-2 *ff* *mf*

Hn.-3 *ff* *mf*

Vla.-3 *ff* *mf*

Bb-3 *ff* *mf*

Eb-3 *ff* *mf*

BC-3 *ff* *mf*

Bb-4 *ff* *mf*

Eb-4 *ff* *mf*

BC-4 *ff* *mf*

Bass *ff* *mf*

Tuba *ff* *mf*

Vib. *ff* *mf*

Keyb. *ff* *mf*

Cym. *f* *mp*

S. D. *f* *mp*

B. D. *f* *mp*

S.B. *f*

*Opt. Fill*

*f*

W.W. Preferred

W.W. Preferred

Score for page 57, featuring various instruments and sections. The score is divided into four measures, with the first measure being the primary focus for this page.

**Instruments and Sections:**

- C-1, Bb-1, Eb-1: Woodwinds (Cornet, Bb Cornet, Eb Cornet)
- C-2, Bb-2, Eb-2, Hn.-2: Brass (Trumpet, Bb Trumpet, Eb Trumpet, Horn 2)
- Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3: Brass (Horn 3, Viola, Bb Trumpet, Eb Trumpet, Baritone 3)
- Bb-4, Eb-4, BC-4: Brass (Bb Trumpet, Eb Trumpet, Baritone 4)
- Bass, Tuba: Low Brass
- Vib.: Vibraphone
- Keyb.: Keyboard
- Cym., S. D., B. D., S.B.: Percussion (Cymbal, Snare Drum, Bass Drum, Snare/Bass)

**Measure 1 (Page 57):**

- W.W. Preferred:** Cornets and Horns play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Trumpets and Horns play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets and Eb Trumpets play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Horns 2 and 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Viola, Bb Trumpets, Eb Trumpets, and Baritone 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets, Eb Trumpets, and Baritone 4 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bass and Tuba play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Vib.:** Vibraphone plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Keyb.:** Keyboard plays a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Cym., S. D., B. D., S.B.:** Percussion plays a rhythmic pattern starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.

**Measure 2 (Page 58):**

- W.W. Preferred:** Cornets and Horns play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Trumpets and Horns play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets and Eb Trumpets play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Horns 2 and 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Viola, Bb Trumpets, Eb Trumpets, and Baritone 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets, Eb Trumpets, and Baritone 4 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bass and Tuba play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Vib.:** Vibraphone plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Keyb.:** Keyboard plays a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Cym., S. D., B. D., S.B.:** Percussion plays a rhythmic pattern starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.

**Measure 3 (Page 59):**

- W.W. Preferred:** Cornets and Horns play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Trumpets and Horns play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets and Eb Trumpets play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Horns 2 and 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Viola, Bb Trumpets, Eb Trumpets, and Baritone 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets, Eb Trumpets, and Baritone 4 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bass and Tuba play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Vib.:** Vibraphone plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Keyb.:** Keyboard plays a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Cym., S. D., B. D., S.B.:** Percussion plays a rhythmic pattern starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.

**Measure 4 (Page 60):**

- W.W. Preferred:** Cornets and Horns play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Trumpets and Horns play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets and Eb Trumpets play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Horns 2 and 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Viola, Bb Trumpets, Eb Trumpets, and Baritone 3 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bb Trumpets, Eb Trumpets, and Baritone 4 play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Brass Preferred:** Bass and Tuba play a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Vib.:** Vibraphone plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Keyb.:** Keyboard plays a harmonic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.
- Cym., S. D., B. D., S.B.:** Percussion plays a rhythmic pattern starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4.

Score for page 13, featuring multiple instruments and sections. The score includes staves for C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Vib., Keyb., Cym., S. D., B. D., and S.B.

Key features include:

- Rehearsal Markings:** "All Play" is marked above the first staff (C-1) and below the second staff (Bb-1).
- Trills:** Trills are indicated by a vertical line with a wavy line above it, appearing in measures 1, 2, and 3 of the first system.
- Triplets:** Triplet markings (the number 3) are present above the final measure of the first system for C-1, Bb-1, and Eb-1.
- Watermark:** A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the center of the page.

71

Score for measures 72 through 77, featuring various instruments and percussion.

**Measures 72-73:** C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Vib., Keyb., Cym., S. D., B. D., S.B.

**Measures 74-77:** C-1, Bb-1, Eb-1, C-2, Bb-2, Eb-2, Hn.-2, Hn.-3, Vla.-3, Bb-3, Eb-3, BC-3, Bb-4, Eb-4, BC-4, Bass, Tuba, Vib., Keyb., Cym., S. D., B. D., S.B.

**Dynamic markings:** *ff* (fortissimo) is indicated for measures 74-77 across most instruments.

**Performance markings:** *Opt. Fill* is indicated for the Cym. (Cymbal) part in measure 77.

**Watermark:** "Valid for Performance" is visible across the score.

16

C-1 *mf*

Bb-1 *mf*

Eb-1 *mf*

C-2 *mf*

Bb-2 *mf*

Eb-2 *mf*

Hn.-2 *mf*

Hn.-3 *mf*

Vla.-3 *mf*

Bb-3 *mf*

Eb-3 *mf*

BC-3 *mf*

Bb-4 *mf*

Eb-4 *mf*

BC-4 *mf*

Bass *mf*

Tuba *mf*

Vib. *mf*

Keyb. *mf*

Cym. *mf*

S. D. *mf*

B. D. *mf*

S.B. *f*

78 79 80 81 82 83