STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 1
DIRECTOR SCORE ZB411F $8.00

Dean Sorenson

Dorian Journey

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD

SAMPLE

KJOS Neil A. Kjos Music Company, Publisher

The Composer

Dean Sorenson (b. 1963) is the Director of Jazz Studies at the University of Minnesota as well as a prolific and highly sought-after composer, arranger, trombonist, educator, and clinician. Mr. Sorenson is the co-author of the highly successful *Standard of Excellence Jazz Ensemble Method*, an innovative and comprehensive method book for young jazz ensembles. The highly anticipated follow-up book, *The Standard of Excellence Advanced Jazz Ensemble Method*, was released to rave reviews and continues the solid, practical techniques introduced in the first book. He is also the author of *Standard of Excellence Jazz Combo Session*, and composer of numerous pieces for concert band and jazz ensemble published by the Neil A. Kjos Music Company. As an advocate of jazz education and the expansion of the repertoire, he continues to develop creative materials and methods to help students and teachers better understand the art form. An outstanding clinician, conductor, and soloist, he is frequently featured at festivals and conventions around the country and abroad. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit www.deansorensonmusic.com.

The Composition

DORIAN JOURNEY is a very easy straight ahead swing chart that allows students to explore one of the most common scales used in jazz improvisation: the dorian scale. The melody is passed around the band giving all sections the chance to play the melody. Short rhythm breaks in bars 21-24 add rhythmic interest. The piece should be played with a very relaxed feel, but not so relaxed that the tempo drags!

As with all *Standard of Excellence Jazz In Concert* selections, DORIAN JOURNEY is designed to be played by the full jazz ensemble. The chart will, however, sound full and complete when performed by as few as nine players: 1st and 2nd Alto Saxophones, 1st Tenor Saxophone, 1st and 2nd Trumpets, 1st Trombone, Piano, Bass, and Drums. The solo sections of DORIAN JOURNEY (bars 29-37) are equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. A CD containing a demonstration recording of the chart is attached to the DORIAN JOURNEY jacket.

To allow as many students as possible the opportunity to experience a jazz education, DORIAN JOURNEY and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for Flute, B♭ Clarinet, French Horn, Baritone T.C., and Tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (Oboe, Bassoon, E♭ Alto Clarinet, B♭ Bass Clarinet, Baritone/Euphonium, Violin, Viola, and Cello).

Instrumentation List

1 – 1st Alto Saxophone
1 – 2nd Alto Saxophone
1 – 1st Tenor Saxophone
1 – 2nd Tenor Saxophone
1 – Baritone Saxophone
1 – 1st Trumpet
1 – 2nd Trumpet
1 – 3rd Trumpet
1 – 4th Trumpet
1 – 1st Trombone
1 – 2nd Trombone
1 – 3rd Trombone
1 – 4th Trombone
1 – Guitar
1 – Piano
1 – Bass
1 – Drums
1 – Vibes
1 – Flute
1 – Clarinet
1 – French Horn
1 – Baritone T.C. (3rd Trombone T.C.)
1 – Tuba
1 – Director Score

THE CONTRIBUTING EDITOR

Bruce Pearson (b. 1942) is a world-renowned music educator, composer, author, and conductor. He is perhaps best known for his authorship of the *Standard of Excellence Comprehensive Band Method* and for his co-authorship of the widely-acclaimed *Standard of Excellence Jazz Ensemble Method* and *Standard of Excellence ADVANCED Jazz Ensemble Method* (Neil A. Kjos Music Company) which are currently regarded as the most significant publications for beginning band and jazz band instruction. In addition to Standard of Excellence, Mr. Pearson is widely known for his first contribution to the band curriculum, *Best In Class* and as composer of many widely performed compositions for concert band and jazz ensemble.

SAMPLE

Rhythm Section Notation

Rhythm section parts in jazz ensemble charts traditionally call for a great deal of playing *ad lib*. For a student to develop the skills necessary to fill in this "missing music," he or she must be exposed to appropriate, clearly notated models. Such models are provided throughout DORIAN JOURNEY.

Guitar

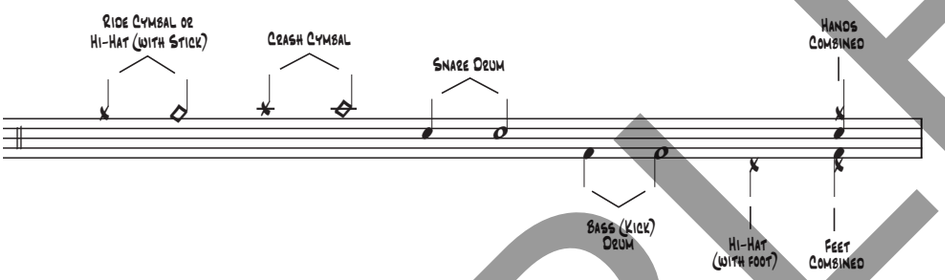
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

Piano and Bass

Fully "written-out" piano and bass parts are provided below chord symbols. Players may alter the parts as long as the alterations follow the chord changes and are stylistically compatible with the groove established by the rest of the rhythm section. The marking "as is" is used to indicate music that should be played exactly as written.

Drums

The drum part is notated on a five-line staff with spaces representing different drum kit surfaces:



All grooves are completely "written out." The drummer may alter a groove as long as the alterations are stylistically compatible with the groove established by the rest of the rhythm section.

Vibes

Traditionally, the vibes hold a dual function in a jazz ensemble setting. Sometimes, vibes function as a melody-playing instrument with the saxes, trumpets, and trombones. Other times, they function as a chord-playing instrument, helping to establish the groove with the rest of the rhythm section. In DORIAN JOURNEY, the vibes function exclusively as a melody-playing instrument. No chord symbols appear in the vibes part except during the SUGGESTED SOLOS and the open solo section of the chart; in those cases, the symbols should be used to guide players in the creation of single-note improvisations.

Rhythm Studies and Suggested Solos

To better assist students and directors in understanding and performing jazz, all *Standard of Excellence Jazz In Concert* selections include RHYTHM STUDIES and SUGGESTED SOLOS. These exercises are based on similar studies that are included with the *Standard of Excellence Jazz Ensemble Method* and the *Standard of Excellence Advanced Jazz Ensemble Method*, both published by the Neil A. Kjos Music Company.

The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart. The RHYTHM STUDIES are included on a photocopyable page (score page 4) that can be passed out to the entire ensemble. For more information on the syllable system used in the RHYTHM STUDIES or for suggestions and information on the notation and teaching of rock rhythms, see the *Standard of Excellence Jazz Ensemble Method* Director Score (Neil A. Kjos Music Company edition number W31F).

Singing (or vocalizing) rhythms is an excellent way to internalize the feel of the rhythm while avoiding the technical problems of the instrument. It also is very helpful in saving the chops. Have the students sing each rhythm study until they are comfortable with it, then have them play it on their instruments. The RHYTHM STUDIES are written using "X" noteheads on the student study sheet, which allows you to assign whatever pitch you would like for them to play. Generally, this will be a tonic pitch in a middle register.

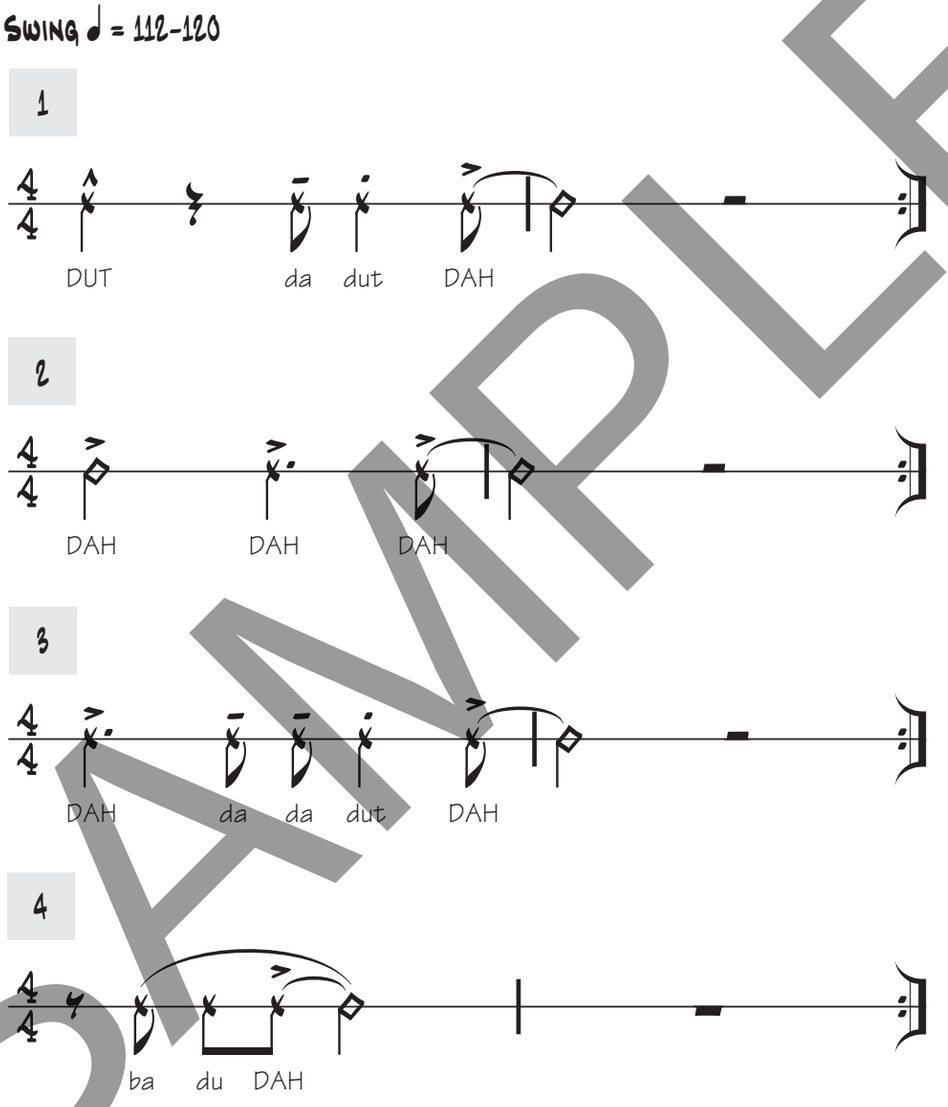
Each student part includes two SUGGESTED SOLOS, which can be performed during the solo sections of DORIAN JOURNEY (bars 29-37). SOLO PRACTICE TRACKS are also provided on the CD included with the Director Score. These tracks provide recorded rhythm section accompaniment to the solo section of DORIAN JOURNEY, allowing students to practice improvising solos in preparation for performance. Encourage students to improvise their solos using the SUGGESTED SOLOS as models, or by using the pitches of the scale notated in the grey box above the SUGGESTED SOLOS on the student parts.

SUGGESTED SOLOS are notated in concert pitch in the Director Score. All instruments except flute and tuba generally sound in the octaves shown in the score, though occasional octave adjustments occur.

SAMPLE

Rhythm studies – Dorian Journey

- The RHYTHM STUDIES combine vocalization (using a rhythmic syllable system) and instrumental performance to help develop a better understanding of the rhythms, phrasings, and articulations used in the chart.
- Begin by singing the rhythm on a unison pitch, paying close attention to the articulations. Try to internalize the rhythm, and listen to those around you to ensure that it is phrased consistently across the entire ensemble.
- Play the rhythm on a unison pitch that your director will give to you. Strive to match the feel and phrasing of the rhythm within your section, and within the entire ensemble.



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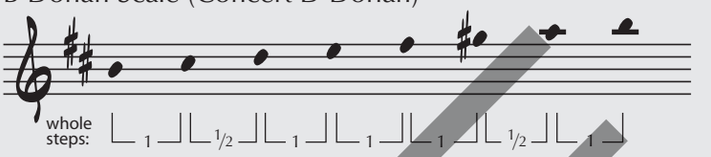
Suggested Solos – Dorian Journey

All except Drums:

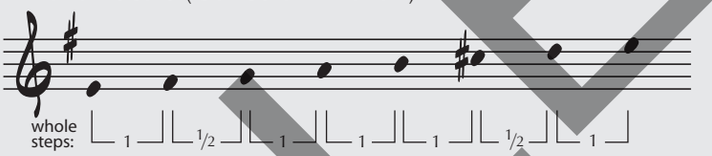
DORIAN SCALES

The solo section for DORIAN JOURNEY is based on the DORIAN Scale.

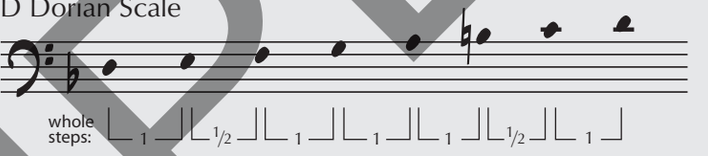
E♭ Instruments:
B Dorian Scale (Concert D Dorian)



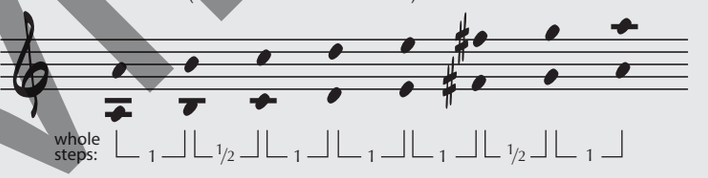
B♭ Instruments:
E Dorian Scale (Concert D Dorian)



C Instruments:
D Dorian Scale



F Instruments:
A Dorian Scale (Concert D Dorian)



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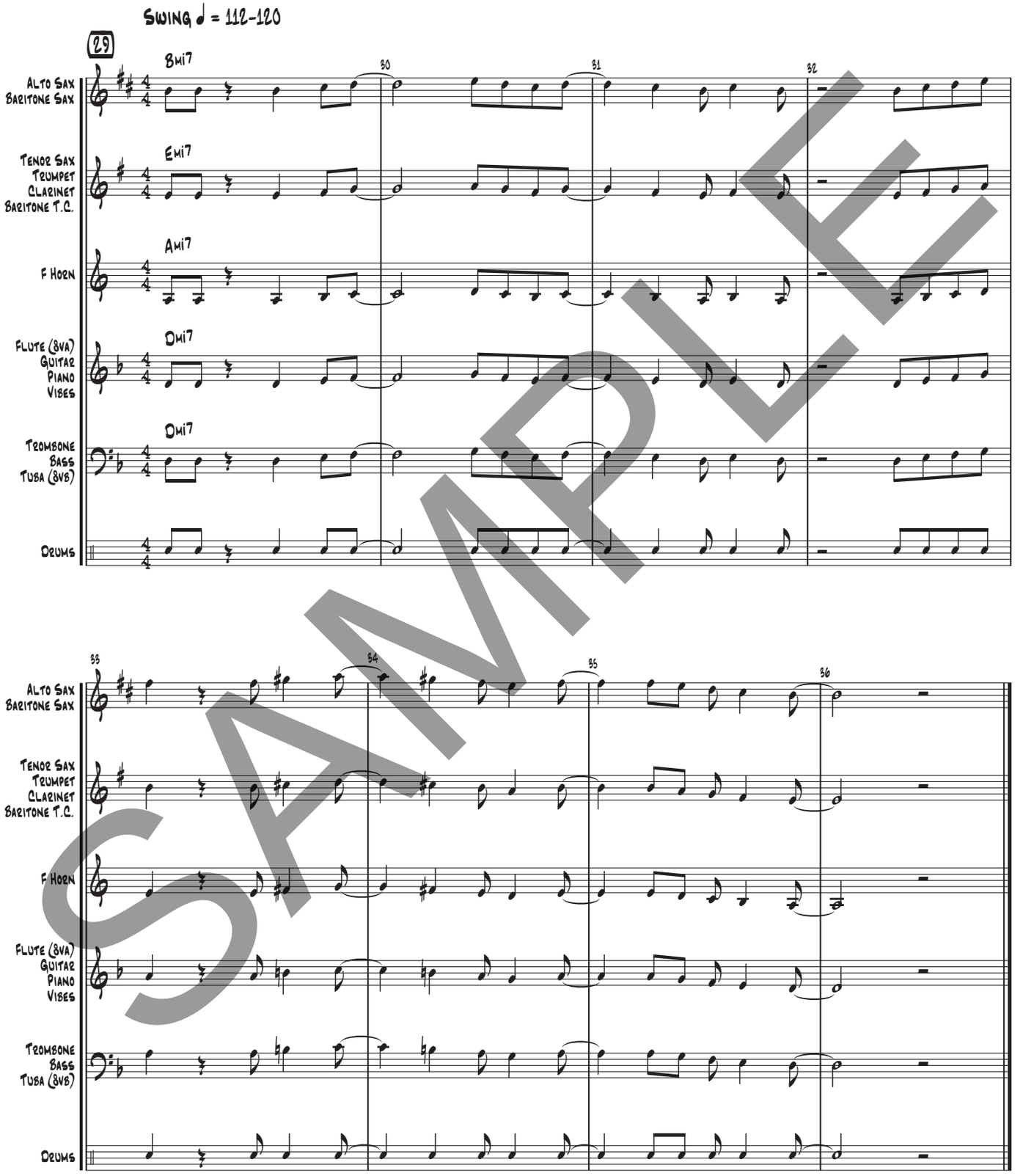
Dorian Journey

Suggested Solo #1



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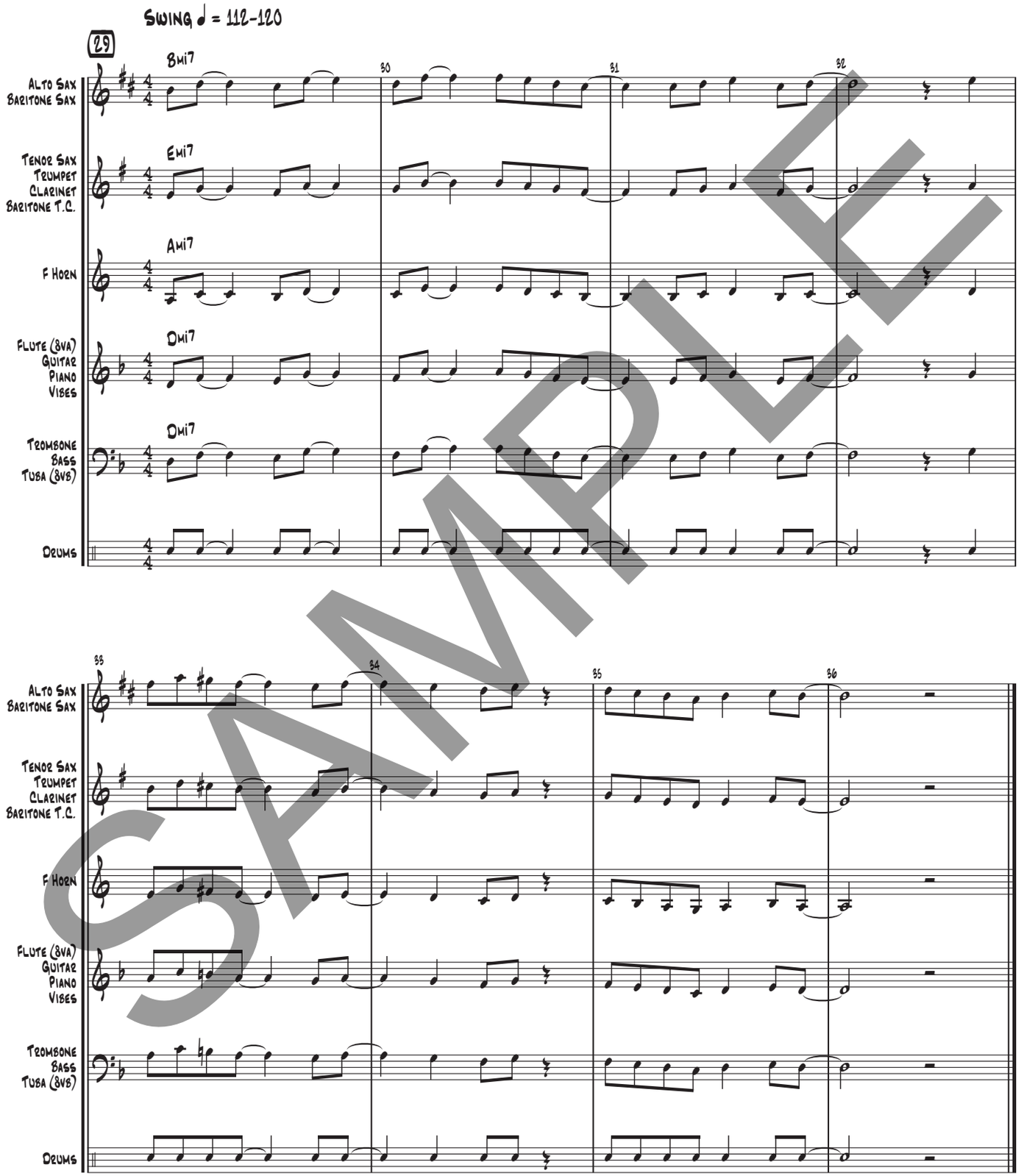
Dorian Journey

Suggested Solo #2



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DIRECTOR:

- Bars 29-37 of DORIAN JOURNEY are open for solos. Students soloing may use the SUGGESTED SOLOS, or create their own solos based on licks they know, or new ideas derived from the RHYTHM STUDIES or the DORIAN JOURNEY chart itself. If desired, the open solo section may be omitted entirely.
- Backgrounds (solo accompaniment figures) begin at bar 29 and may be cued at the beginning of any solo chorus. When more than one soloist plays, it is suggested that the backgrounds be used to accompany alternating solo choruses, or the last chorus only. The rhythm section should accompany every chorus. Players should overlook background figures written in their parts while soloing.
- In jazz, pianists frequently comp to accompany and complement the parts played by the other members of the ensemble. Comping involves creating a rhythmically appropriate part that follows the chord changes of the music. The written DORIAN JOURNEY piano part is an example of a comped part. Advanced pianists should be encouraged to comp *ad lib.*, using the written part as a model.
- Guitarists frequently comp when playing swing style music. There are suggested comping rhythms in the Guitar part for DORIAN JOURNEY. Advanced guitarists should be encouraged to comp *ad lib.*, using the written part as a model. For more information, refer guitarists to the page FOR GUITAR ONLY exercises in the *Standard of Excellence Jazz Ensemble Method* Guitar student book.
- For DORIAN JOURNEY, acoustic bass is preferred, but electric bass is also appropriate. Either acoustic or electric piano is appropriate. Acoustic piano will typically require amplification to ensure proper balance with the rest of the jazz ensemble. For more information, see the *Standard of Excellence Jazz Ensemble Method* Director Score.

REHEARSAL SUGGESTIONS:

- Begin the rehearsal in a way that prepares players' minds, muscles, and instruments. See page 14 of the *Standard of Excellence Jazz Ensemble Method* Director Score for specific suggestions.
- Throughout the rehearsal, focus attention on achieving a good ensemble sound. The first step to achieving this sound is establishment of the proper relative balance between instruments. In general, lower-pitched woodwinds and brass should play at a louder dynamic level than higher-pitched woodwinds and brass. This "pyramid of sound" concept applies to both harmonic and melodic passages in charts. An appropriate balance must also be established within the rhythm section, and between the rhythm section and the rest of the ensemble. Use the recording attached to the DORIAN JOURNEY jacket as a model of appropriate balances for swing style music.
- The drum fill in bar 4 must be in solid tempo.
- Brass begin the melody at bar 5. Since it is all in unison they do not need to play too strongly. Be sure the counterline in the saxes is also clearly heard.
- Saxes and brass switch roles at bar 13. The same concepts apply.
- Be sure the breaks in bars 21 and 23 are clean, especially in the rhythm section. Drums should not allow any cymbals to ring over into bars 22 or 24. Similar figures occur in bars 54-58.
- The bar before the solo section, bar 28, is marked forte. Be sure the rhythm section brings the dynamic back down immediately when the solos begin at bar 29.
- The shout chorus at bar 38 should be the loudest part of the chart. Make sure all voices are properly balanced and that the phrasing and articulation is uniform. Use the Rhythm Studies to develop consistency across the ensemble.
- Drums should decrescendo into the final bar. Even though the downbeat of bar 61 is marked forte, the final chord should be played mezzo-forte.

ACTIVITIES FOR EXCELLENCE

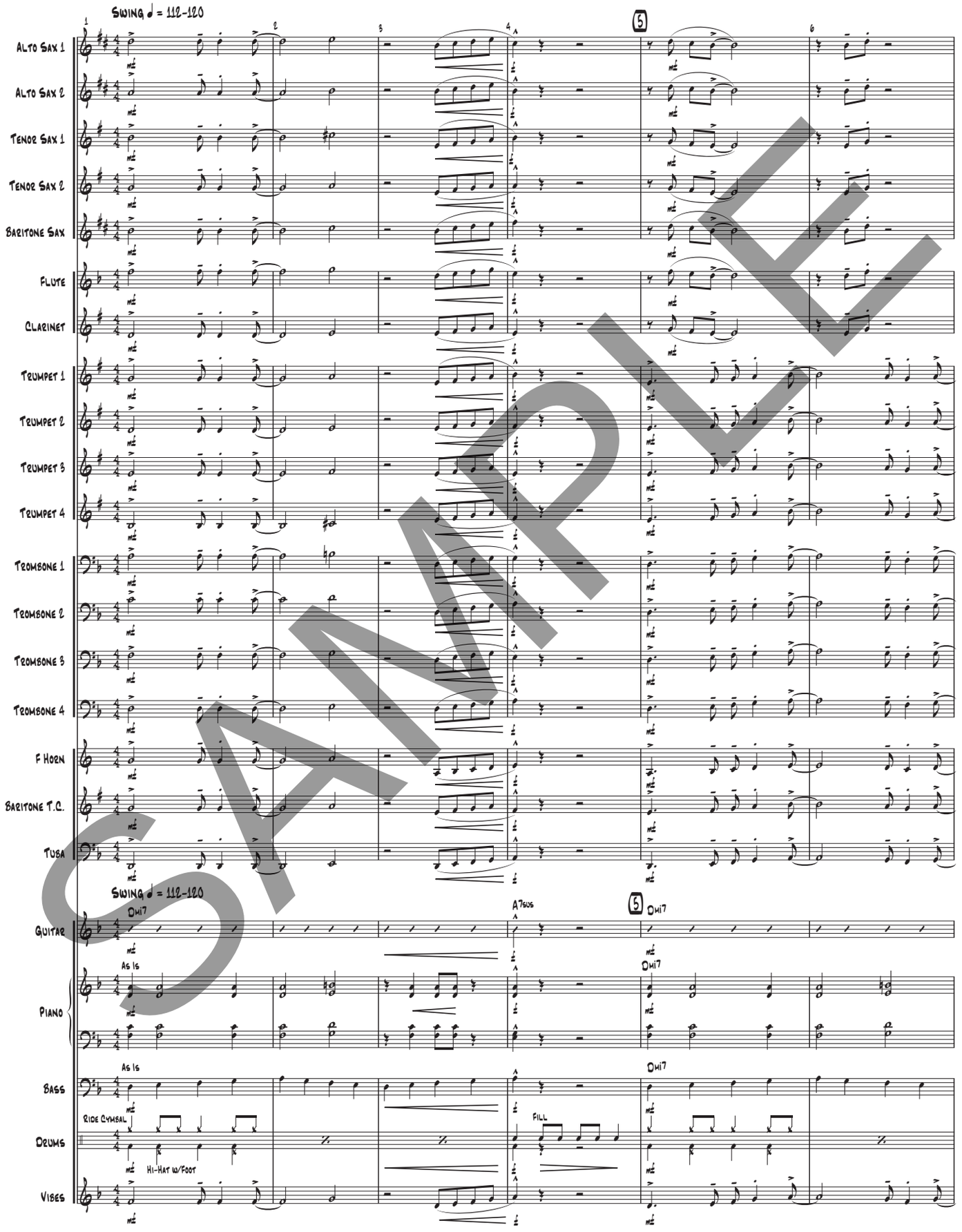
- Have the rhythm section vamp the solo section accompaniment groove beginning at bar 29 while the saxes and woodwinds improvise collectively using pitches from the concert D dorian scale.

SAMPLE

Dorian Journey

Director Score
Approx. Performance Time - 2:25

Composed by Dean Sorenson



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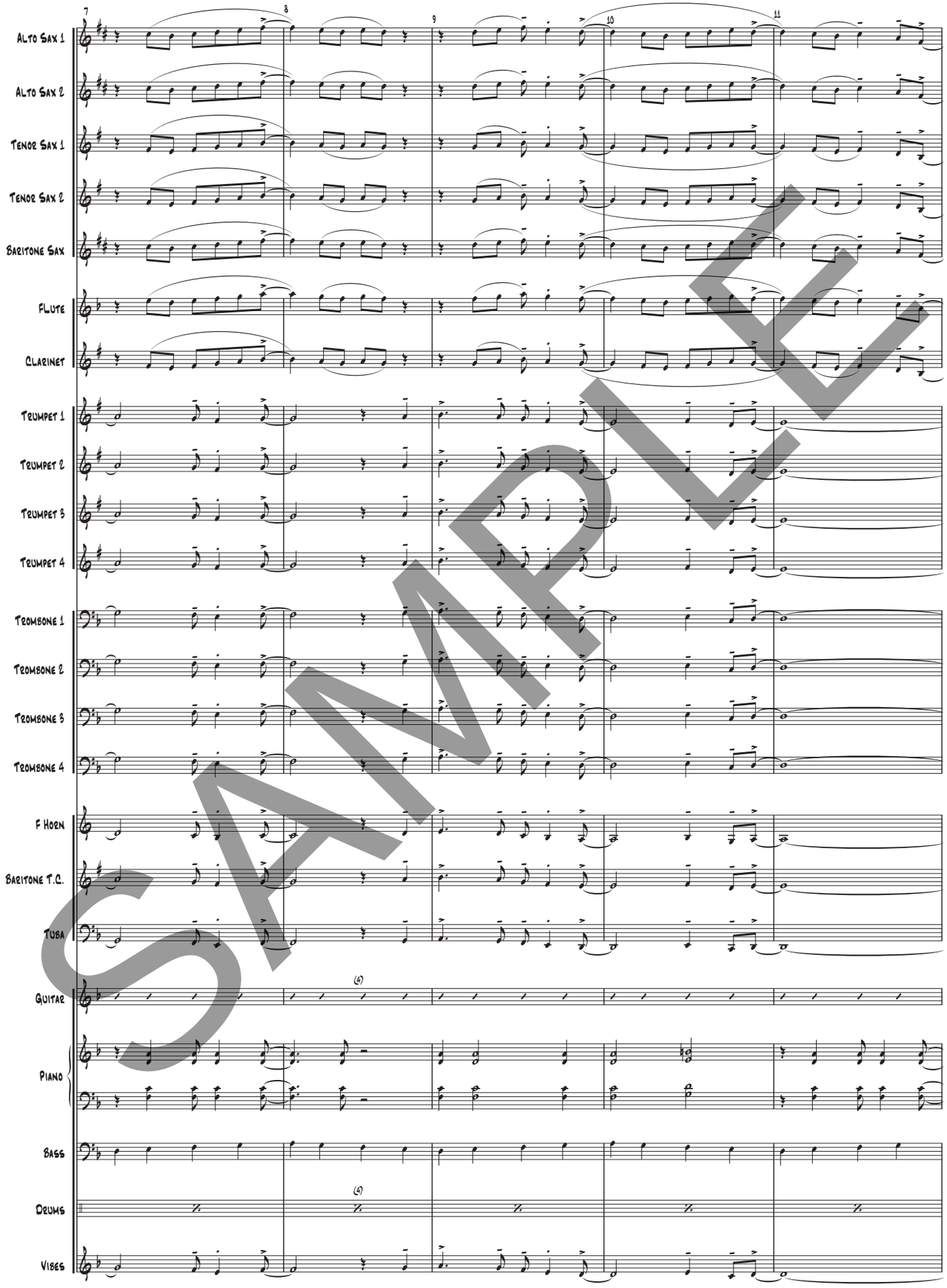
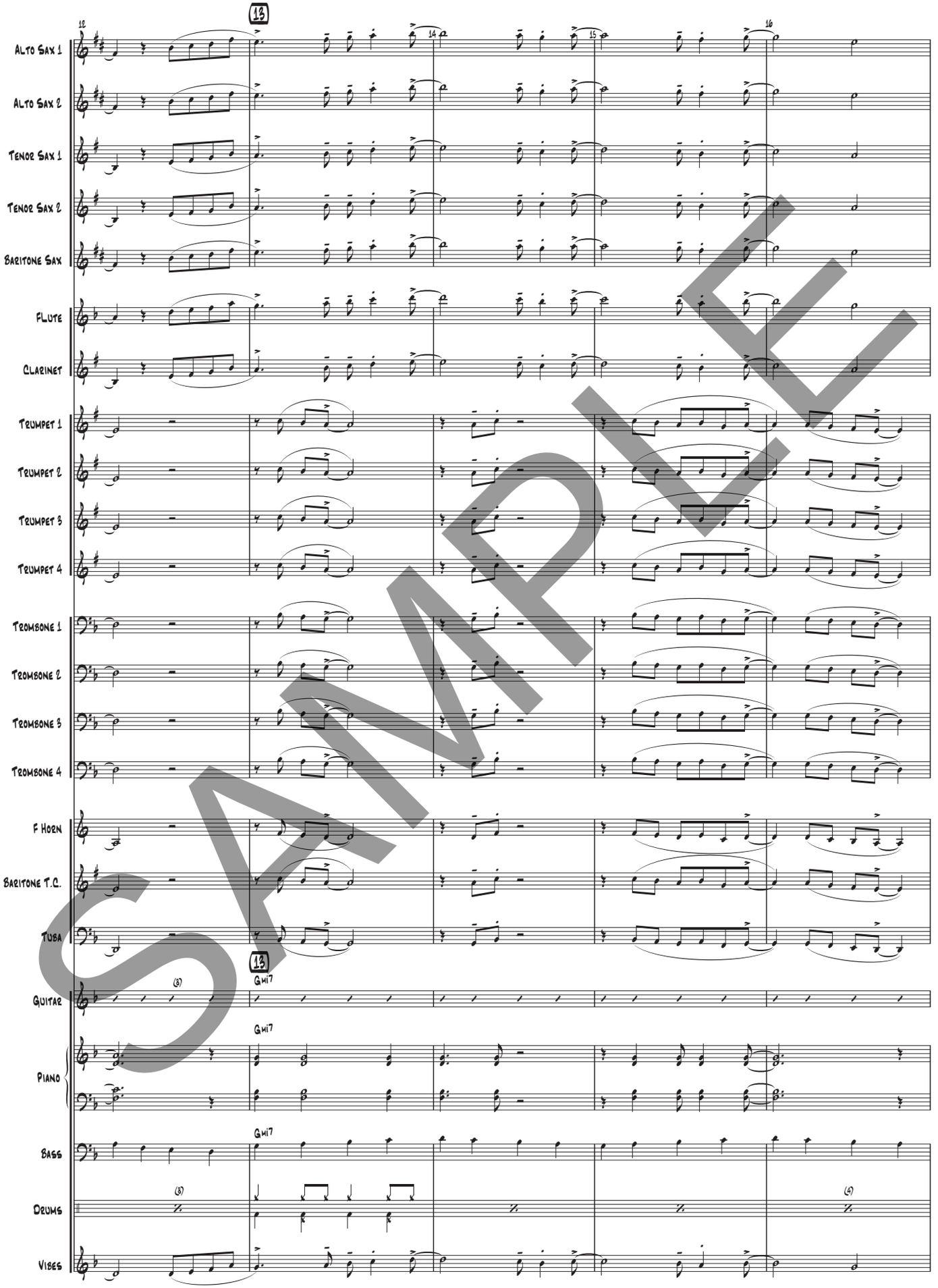
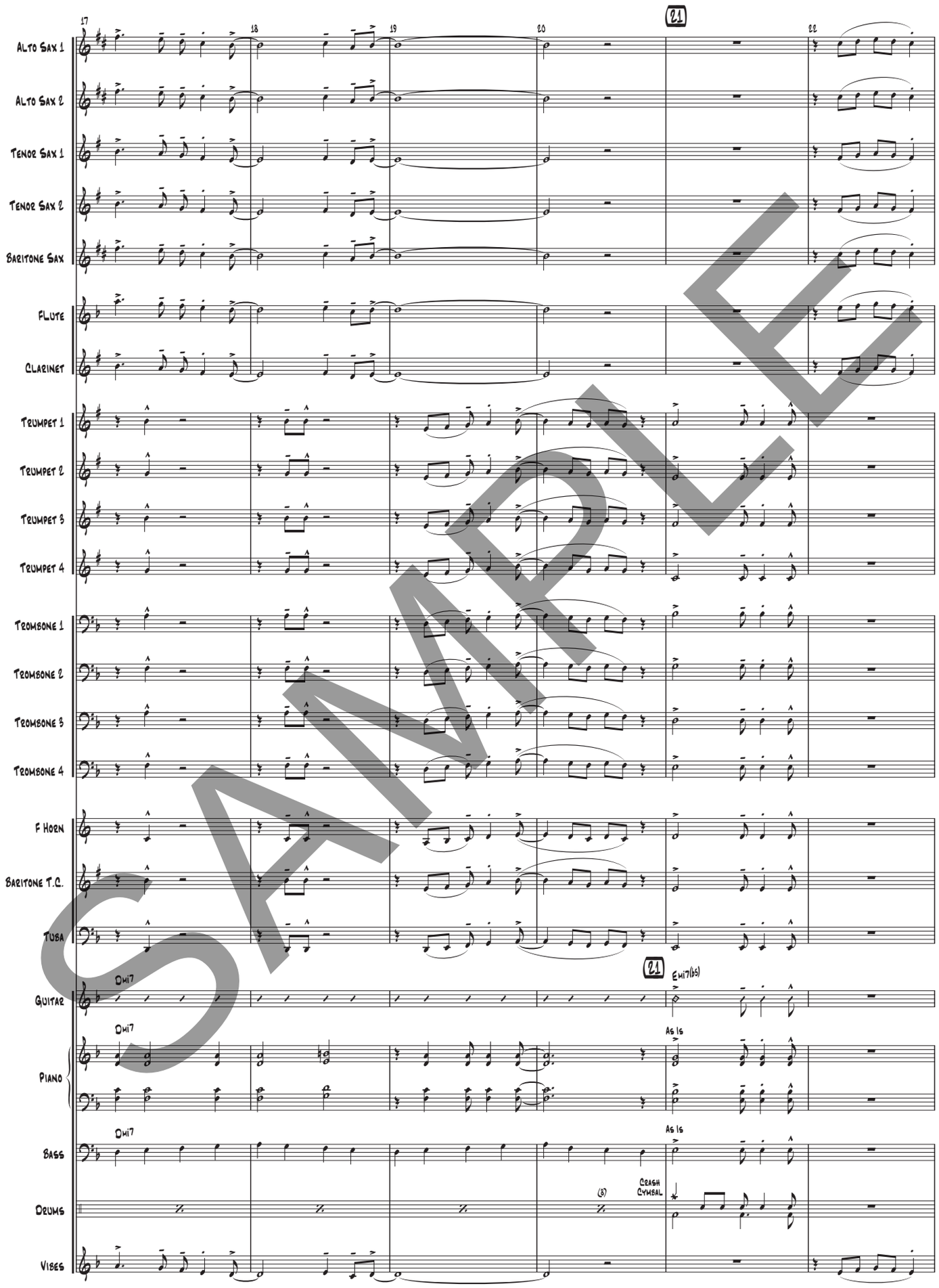

7
8
9
10
11
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes

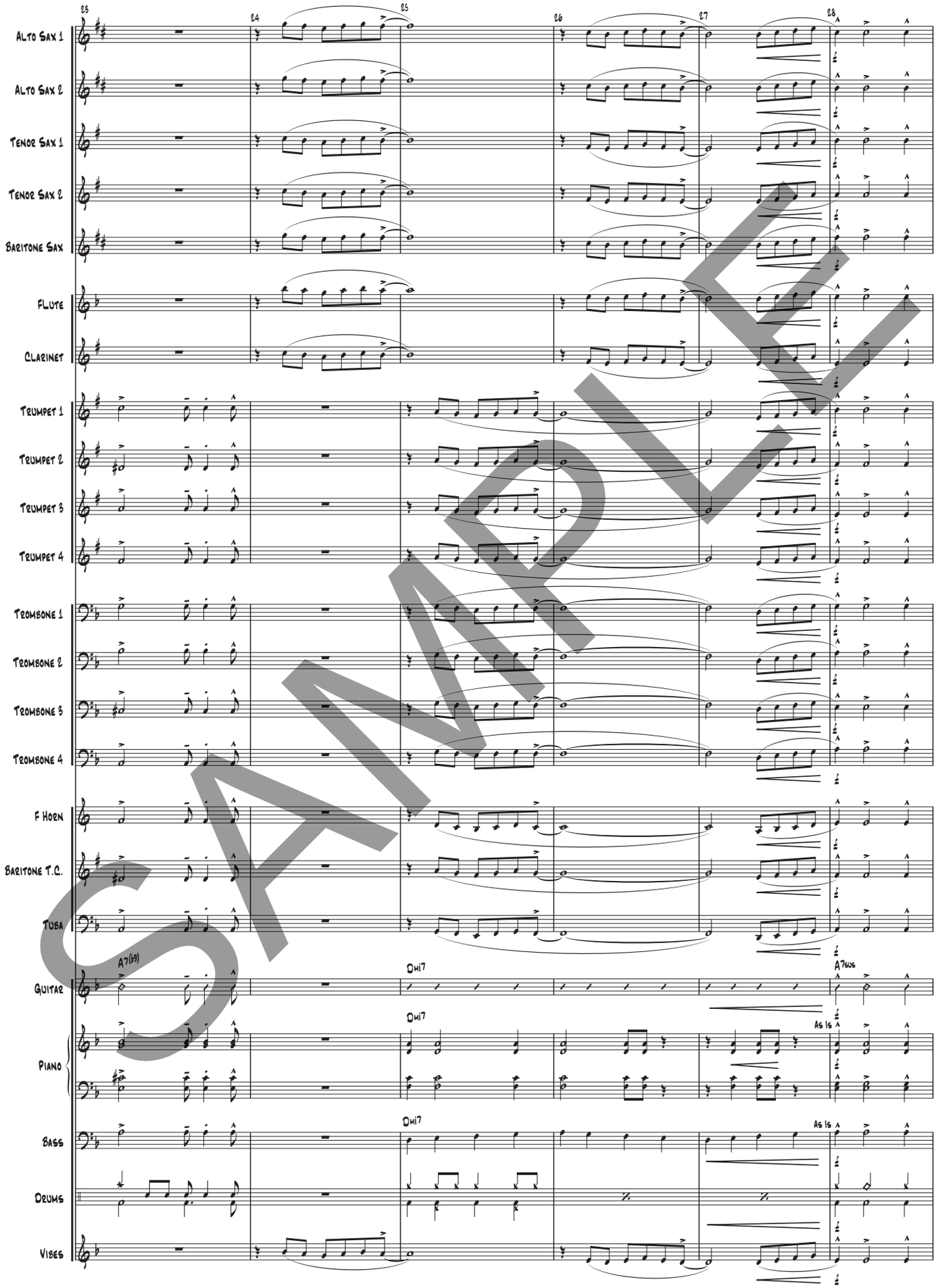
SAMPLE


12
13
14
15
16
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
13
Guitar
Gmi7
Piano
Gmi7
Bass
Gmi7
Drums
Vibes

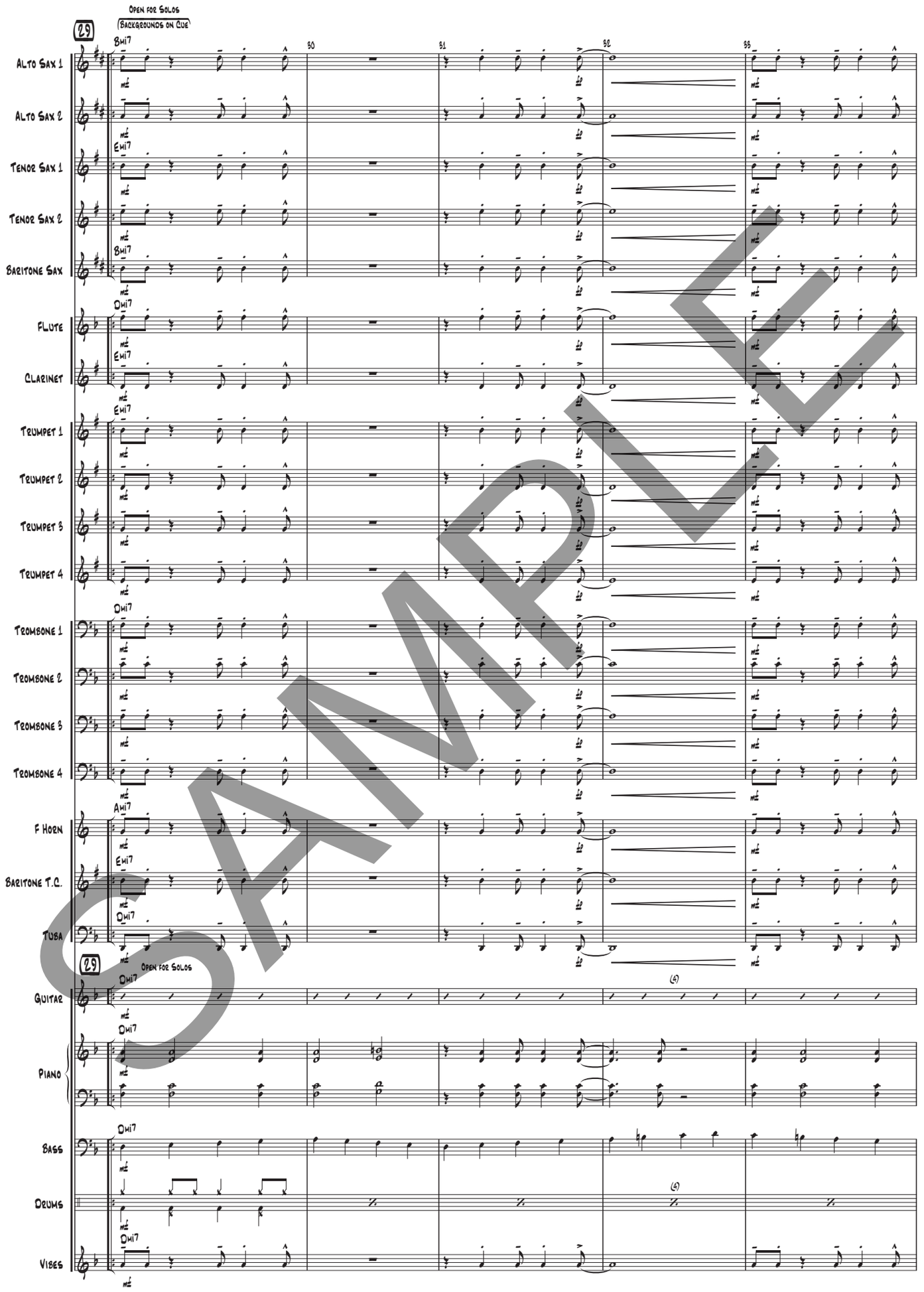
SAMPLE


17
18
19
20
21
22
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
Dmi7
Emi7(b5)
Ab 16
Crash Cymbal

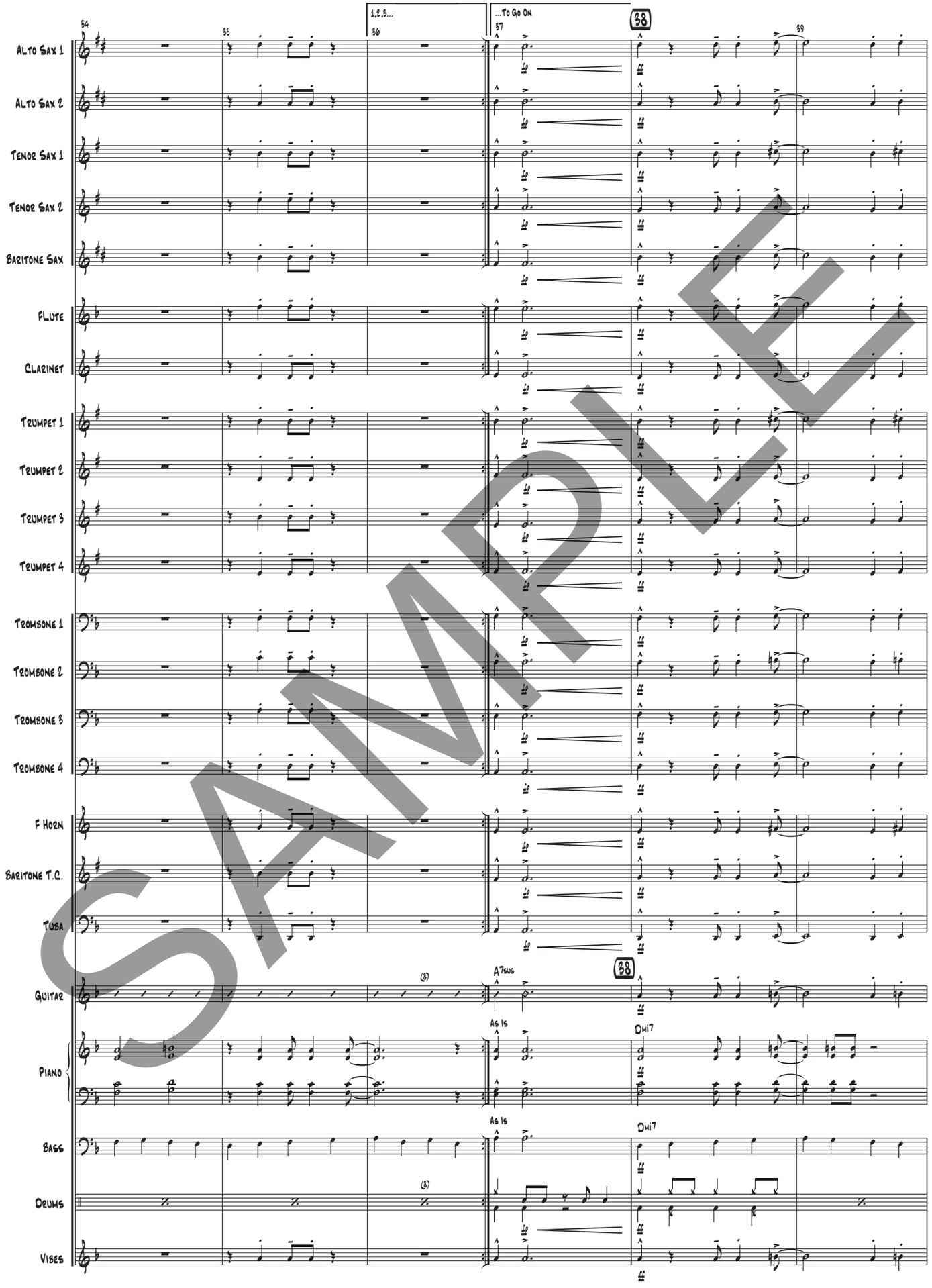
SAMPLE


23
24
25
26
27
28
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
A7(b9)
Dmi7
Dmi7
Dmi7
A7sus
As Is
As Is

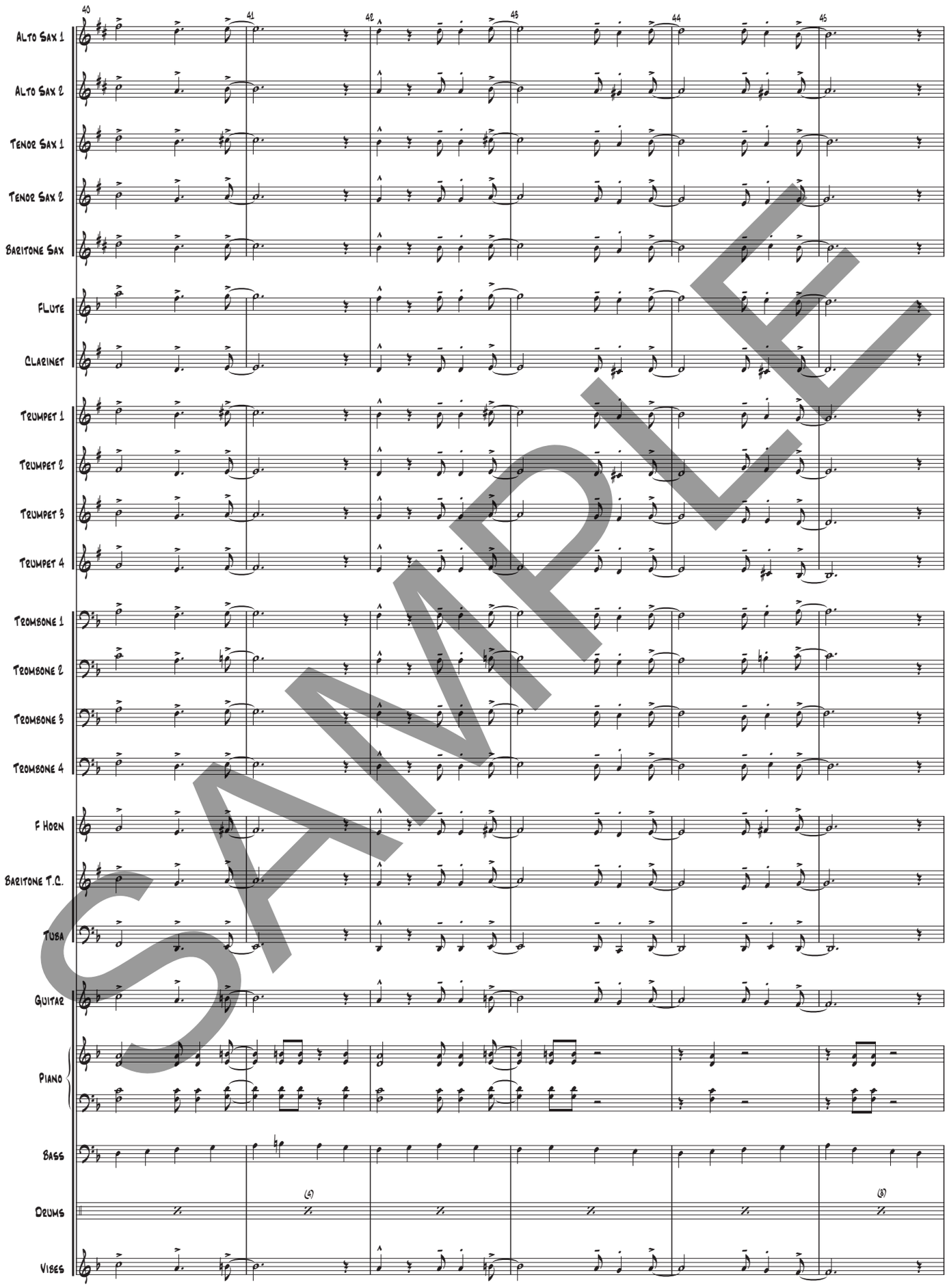
SAMPLE


29
Open for Solos
Backgrounds on Cue
30
31
32
33
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
Bmi7
Emi7
Dmi7
Ami7
(4)

SAMPLE


1,2,3...
...To Go On
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
A7sus
Piano
A6 I6
Dmi7
Bass
Drums
Vibes

SAMPLE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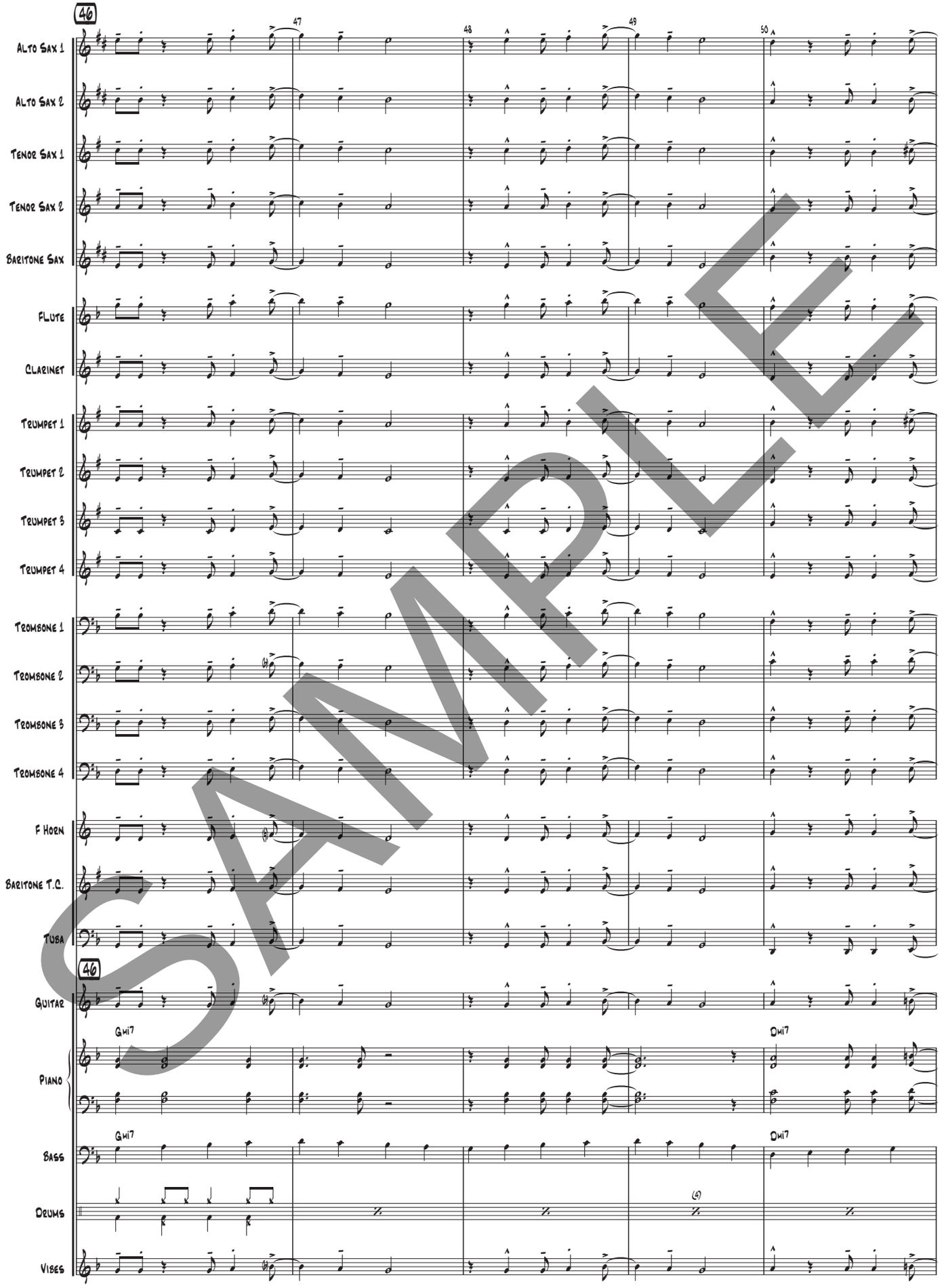
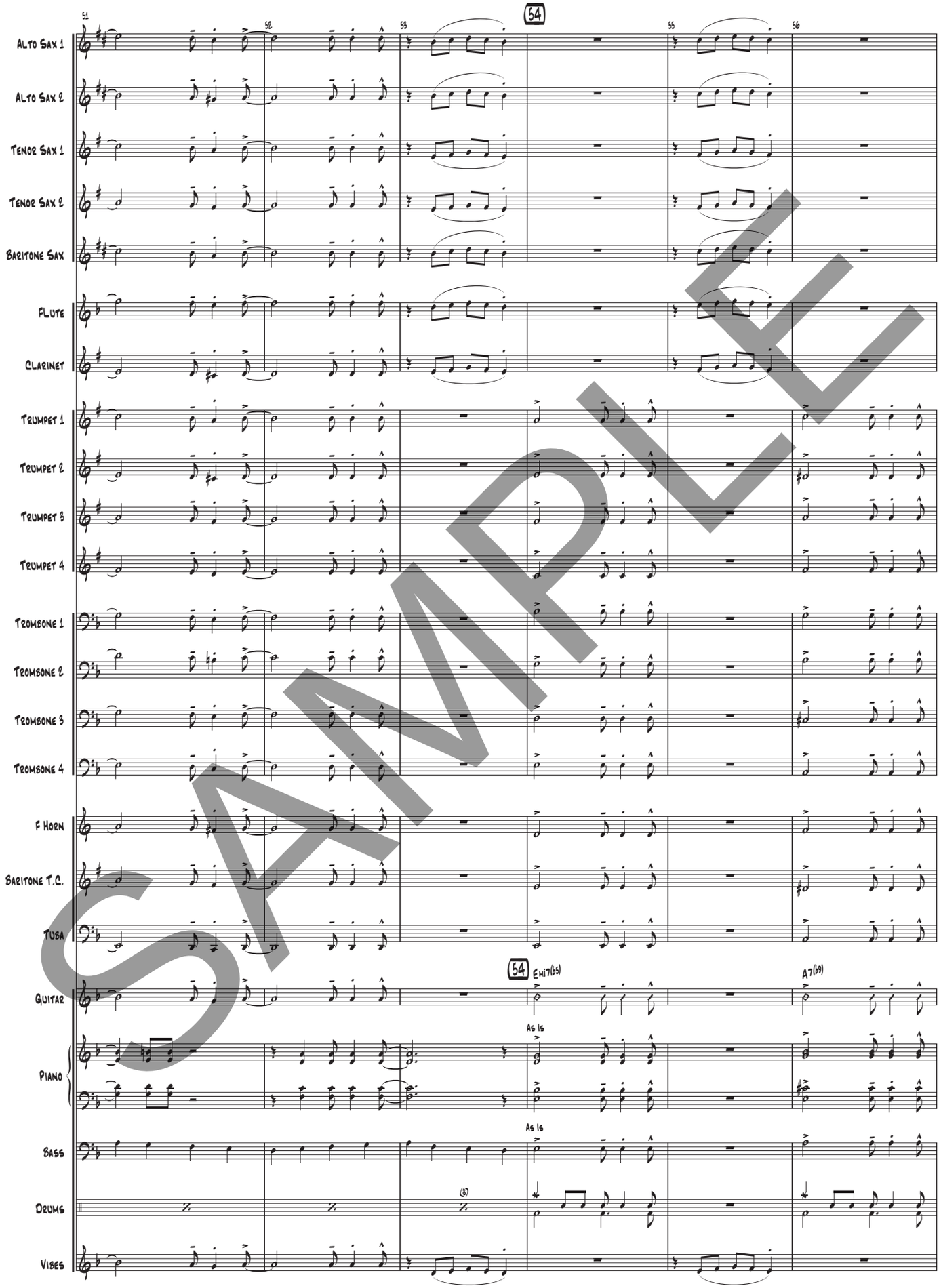
41
42
43
44
45
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
(4)
(8)

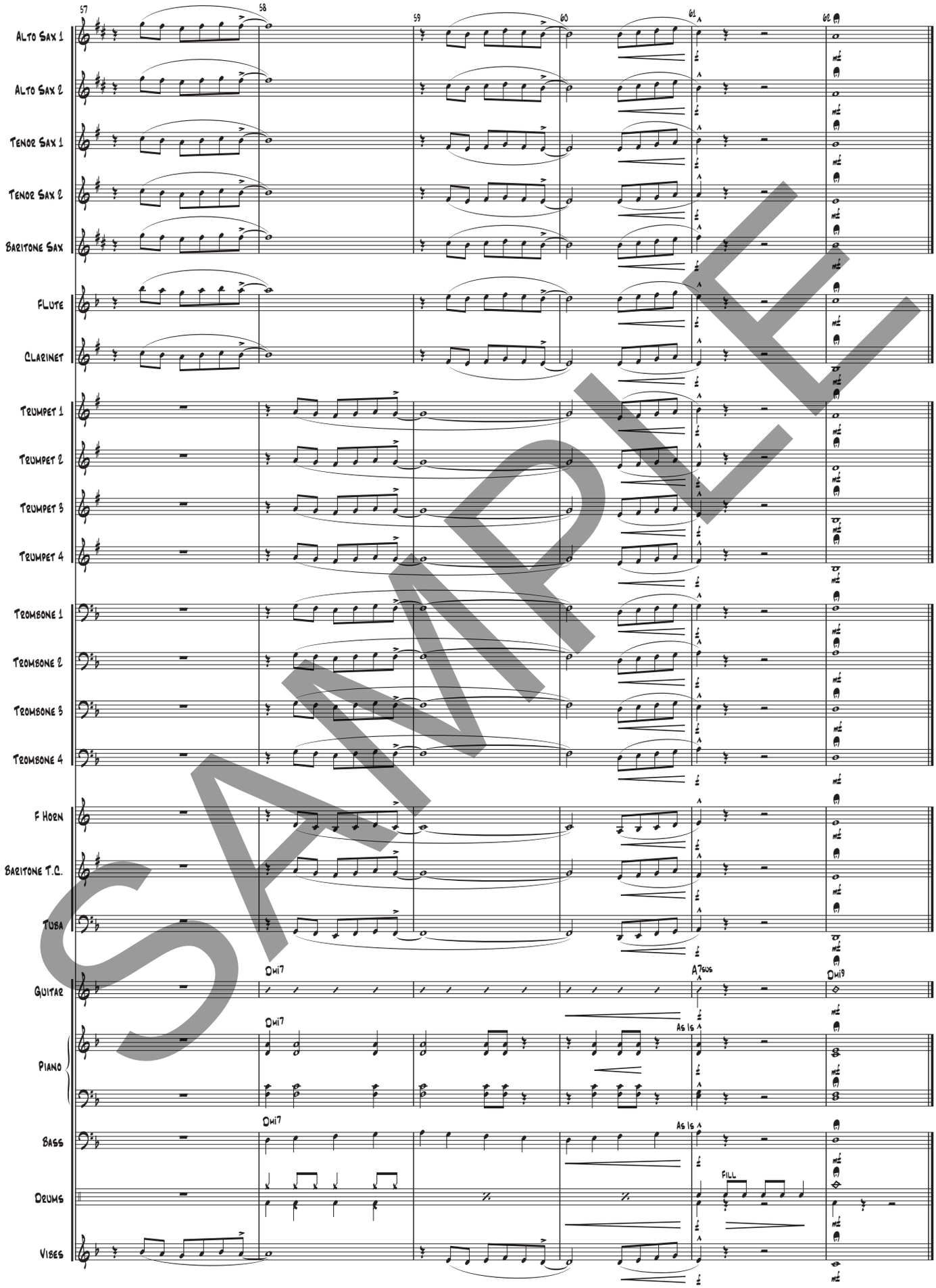
SAMPLE


46
47
48
49
50
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
46
Guitar
Gmi7
Dmi7
Piano
Gmi7
Dmi7
Bass
Drums
(4)
Vibes

SAMPLE


51
52
53
54
55
56
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
54
Emi7(b5)
A7(b9)
As Is
As Is
(8)

SAMPLE


57
58
59
60
61
62
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Flute
Clarinet
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Trombone 4
F Horn
Baritone T.C.
Tuba
Guitar
Piano
Bass
Drums
Vibes
Dmi7
A7sus
Dmi9
Ab 16
FILL

SAMPLE

SAMPLE