

BENEATH THE UNDERDOG

Composed by
Dean Sorenson



JAZZ ENSEMBLE SIGNATURE SERIES

KJOS Neil A. Kjos Music Company • *Publisher*

The Composer

Dean Sorenson is a prolific and highly sought-after composer, trombonist, and clinician. His most recent publication, the *Standard of Excellence Jazz Ensemble Method* (co-authored with Bruce Pearson), is fast becoming a “must-have” for developing jazz ensembles. Dean holds degrees from the University of Minnesota and the Eastman School of Music and was recently appointed Interim Director of Jazz Studies and Performance at the University of Minnesota-Minneapolis. He spent two years touring the United States and Japan with the Glenn Miller Orchestra, playing trombone and writing many arrangements for the band. He maintains an active freelance schedule, playing for touring shows and a wide variety of local groups. Recent commissions have come from the Airmen of Note, Proteus 7, and the Penfield Music Commission Project in Penfield, NY. His compositions and arrangements, including the *Standard of Excellence Jazz Ensemble Method*, are published by the Neil A. Kjos Music Company.



The Composition

Beneath the Underdog was commissioned by the Apple Valley High School Jazz Ensemble in Apple Valley, Minnesota. Director John Zimmerman wanted a feature for the pianist in the group. While writing the commission, the composer was reading Charles Mingus' autobiography of the same title. He wrote the composition to reflect the dark, brooding nature of the text.

Care should be taken with the dynamics, especially in the backgrounds to the piano solo. Make sure the piano is heard clearly at all times. The piano tremolo in bar 10 should continue into bar 12 with no break while the rest of the band is cut off. The tremolo should slowly diminish to the chord in bar 12. The piano sets the tempo in bar 13. The left hand part should be played dry, with little or no pedal. The soloist is encouraged to use not only chord changes but also background rhythms, dynamics, and the overall mood of the piece as inspirations for improvisation. The soloist should feel free to take risks and go in some different directions. It is not meant to sound “traditional.”

At bar 17, instead of mallets the drummer can also use hands.

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SLOWLY-CONDUCTED

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

(With Mallets)
(Sweet Fill)
(Close Tom)

1 2 3 4 5 6

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARIOTONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

GRANDUUM ACCEL.

(No Text)

7 8 9 10 11 12

18 A TEMPO (PIANO SOLO) $\text{♩} = 112$

Musical score for various instruments. The score includes staves for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The piano part features a melodic line with slurs and ties. The drums part includes a mallet section and a snare-off instruction.

15 14 15 16 17 18 19 20

21

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

21 22 23 24 25 26 27 28

29

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

89 90 91 92 93 94 95 96

97

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4
TROMBONE 1
TROMBONE 2
TROMBONE 3
TROMBONE 4
GUITAR
PIANO
BASS
DRUMS

57 58 59 40 41 42 43 44