

STANDARD OF EXCELLENCE

*Jazz In Concert - Advanced*

JAZZ ENSEMBLE

GRADE 2

DIRECTOR SCORE ZB410F \$8.00

DEAN SORENSON

# SWAMP MONSTER

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



**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](http://www.deansorensonmusic.com).

## THE COMPOSITION

SWAMP MONSTER conjures up a scene where a dark creature rises from the soggy depths. Is it friend or foe? YOU decide! The piece should have a mysterious and snaky feel to it – relax with the rhythm and be careful not to rush. Settle into a nice relaxed groove and let the Monster take you on a tour of the Swamp.

As with all *Standard of Excellence Jazz In Concert* selections, SWAMP MONSTER 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 SWAMP MONSTER (bars 48-60) 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 SWAMP MONSTER jacket.

To allow as many students as possible the opportunity to experience a jazz education, SWAMP MONSTER and all other *Standard of Excellence Jazz In Concert* selections include optional supplemental parts for flute, B $\flat$  clarinet, French horn, Baritone T.C., and tuba. The included parts are readily adaptable for other non-standard jazz ensemble instruments (oboe, bassoon, Eb alto clarinet, B $\flat$  bass clarinet, baritone/euphonium, violin, viola, and cello).

## INSTRUMENTATION LIST

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



## 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.

## 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 SWAMP MONSTER.

### Guitar

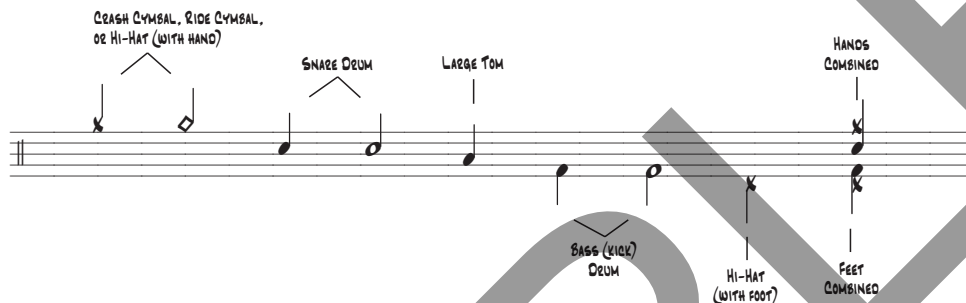
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

### 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 SWAMP MONSTER, 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 SWAMP MONSTER (bars 41-48). 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 SWAMP MONSTER, 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.

# RHYTHM STUDIES – SWAMP MONSTER

- ◆ 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.

REGGAE ♩ = 120-132 (SWING EIGHTHS)

1

DAH da dut DAH dut du dut

2

da ba du DAH da ba du DAH

3

dut da dut DAH du dut

4

da dut DAH du dat DAH du dut

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# SUGGESTED SOLOS - SWAMP MONSTER

All except Drums:

## DORIAN SCALES

The solo section of SWAMP MONSTER is built on the G dorian scale. The dorian scale is a common choice when improvising over a minor seventh chord, like Gmi7 in the solo section of SWAMP MONSTER.

E♭ Instruments:  
E Dorian Scale (Concert G Dorian)

whole steps: 1 1 1/2 1 1 1 1/2 1

The musical notation shows the E Dorian scale in treble clef with a key signature of one sharp (F#). The notes are E, F#, G, A, B, C, D, E. Below the staff is a sequence of intervals: 1, 1, 1/2, 1, 1, 1, 1/2, 1.

B♭ Instruments:  
A Dorian Scale (Concert G Dorian)

whole steps: 1 1 1/2 1 1 1 1/2 1

The musical notation shows the A Dorian scale in treble clef with a key signature of two sharps (F#, C#). The notes are A, B, C, D, E, F#, G, A. Below the staff is a sequence of intervals: 1, 1, 1/2, 1, 1, 1, 1/2, 1.

C Instruments:  
G Dorian Scale

whole steps: 1 1 1/2 1 1 1 1/2 1

The musical notation shows the G Dorian scale in bass clef with a key signature of two flats (Bb, Eb). The notes are G, Ab, Bb, C, D, Eb, F, G. Below the staff is a sequence of intervals: 1, 1, 1/2, 1, 1, 1, 1/2, 1.

F Instruments:  
D Dorian Scale (Concert G Dorian)

whole steps: 1 1 1/2 1 1 1 1/2 1

The musical notation shows the D Dorian scale in treble clef with a key signature of two flats (Bb, Eb). The notes are D, Eb, F, G, A, Bb, C, D. Below the staff is a sequence of intervals: 1, 1, 1/2, 1, 1, 1, 1/2, 1.

SAMPLE

# SWAMP MONSTER

## SUGGESTED SOLO #1

REGGAE ♩ = 120-132 (SWING EIGHTHS)

41

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (SVA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (SVA)

DRUMS

E<sub>mi</sub>7

A<sub>mi</sub>7

D<sub>mi</sub>7

G<sub>mi</sub>7

G<sub>mi</sub>7

42 43 44

45

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (SVA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (SVA)

DRUMS

46 47 48

# SWAMP MONSTER

## SUGGESTED SOLO #2

REGGAE ♩ = 120-130 (SWING EIGHTHS)

41

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (SVA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (Svb)

DRUMS

42 43 44

45 46 47 48

**DIRECTOR:**

- ◆ Bars 41-48 of SWAMP MONSTER 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 SWAMP MONSTER chart itself. If desired, the open solo section may be omitted entirely.
- ◆ Backgrounds (solo accompaniment figures) begin at bar 41 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 SWAMP MONSTER 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 reggae style music. There are suggested comping rhythms in the Guitar part for SWAMP MONSTER. 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 SWAMP MONSTER, electric or acoustic bass is 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 SWAMP MONSTER jacket as a model of appropriate balances for reggae style music.
- ◆ All eighth notes should be played with a swing feel, not straight. Use the Rhythm Studies to help achieve a strong sense of ensemble swing.
- ◆ Make certain that groups of 2 eighth notes (such as in bars 1-5) are phrased "long-short". Use the Rhythm Studies to achieve consistency in all of the winds.
- ◆ Rehearse the rhythm section separately beginning at bar 9 to solidify the groove.
- ◆ The melody is introduced by the low saxes and the low brass at bar 9. It should be played very mysteriously and the trombones should make the gliss slow and lazy. Trombones will need to listen carefully to tune the fourth position G.
- ◆ The melody is harmonized in the upper woodwinds and trumpet beginning at bar 17. Be sure both parts of the harmony are balanced.
- ◆ Woodwinds have the melody at bar 25. Be careful the brass background chords do not cover them up.
- ◆ Make certain there is a clean break at the end of bar 31 before the drum fill in bar 32. This same figure occurs in bars 55-56.
- ◆ The shout chorus beginning at bar 49 should be a "wall of sound". Make certain all voices are properly balanced.
- ◆ The piece ends quietly, as if the creature is going back to the swamp. Even though the dynamic is soft, do not let the tempo drag.

**ACTIVITIES FOR EXCELLENCE**

- ◆ Have the rhythm section vamp the solo section accompaniment groove beginning at bar 41 while the saxes and woodwinds improvise collectively using pitches from the concert G dorian scale.



# SWAMP MONSTER

Director Score

Approx. Performance Time - 2:35

Composed by Dean Sorenson

REGGAE  $\text{♩} = 120-130$  (SWING EIGHTHS)

1 2 3 4 5 6

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

REGGAE  $\text{♩} = 120-130$  (SWING EIGHTHS)

GIUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

CONSEIL

BONGOS OR CONGAS

VIBES

CEASH CYMBAL

CLOSED HI-HAT

7 8 9 10 11 12

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

9 G#m7

PIANO SIMILE

BASS SIMILE

DRUMS FILL

AUX. PERCUSSION

VIBES

13 14 15 16 17 18

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

GI7 Eb7 Gm7

17 SIMILE Gm7

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

Musical score for a full jazz ensemble, page 12. The score includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Flute, Clarinet, Trumpet 1-4, Trombone 1-4, F Horn, Baritone T.C., Tuba, Guitar, Piano, Bass, Drums, Aux. Percussion, and Vibes. The music is in 4/4 time with a key signature of two flats. A large 'SAMPLE' watermark is overlaid on the score.

Measures 19, 20, 21, 22, 23, and 24 are indicated at the top of the page.

Chord changes for Guitar and Piano are noted as  $Eb7$  and  $Gm7$ .

25

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

25

EB7

Gm7

EB7

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES





43 44 45 46 47 48

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

GIUITAR

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES



49

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

49 Eb7 Gm7 Eb7

PIANO

BASS

DRUMS

AUX. PERCUSSION

VIBES

50 51 52 53 54



61 62 63 64 65 66

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 (GLISS.)

TROMBONE 2 (GLISS.)

TROMBONE 3 (GLISS.)

TROMBONE 4 (GLISS.)

F HORN (GLISS.)

BARITONE T.C. (GLISS.)

TUBA (GLISS.)

GIUITAR Eb7 Gm7 Eb7

PIANO

BASS

DRUMS (S)

AUX. PERCUSSION (S)

VIBES

67 68 69 70 71 72

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  $Gm7$   $Eb7$   $D7(\#9)$   $Gm7$   $Eb7$

PIANO

BASS

DRUMS  $(S)$

AUX. PERCUSSION  $(S)$

VIBES