BRUCE PEARSON

SUPONGO

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD
The Composer

Bruce Pearson (b. 1942) is a world-renowned educator, composer, author, and conductor. A graduate of St. Cloud State University and the University of Northern Colorado, his teaching experience spans over three decades at all levels of instruction. Most recently, he served as Director of Bands and Coordinator of Instrumental Studies at Northwestern College in St. Paul, Minnesota. Bruce is the recipient of numerous honors and awards, including the prestigious Midwest Clinic Medal of Honor and the Wenger “Most Outstanding in the Field of Music Education” award for the State of Minnesota.

A prolific composer of music for concert band, Bruce is also author of the *Best in Class Comprehensive Band Method* and *Standard of Excellence Comprehensive Band Method*, and co-author of the *Standard of Excellence Jazz Ensemble Method*. As an adjudicator, clinician, guest speaker, and conductor, Bruce continually shares his talents, insights, and goodwill with both teachers and students worldwide in every conceivable jazz ensemble and concert setting.

The Composition

SUPONGO begins with the full ensemble playing the melody together. The brass then continue the melody at bar 13 with a counterline in the woodwinds. There is a little trading between sections at bar 21 before the ensemble comes together again to kick off the solo section. There are some short drum solos following the solo section before the piece comes to a conclusion. The mood of this piece should suggest beaches and warm breezes.

As with all *Standard of Excellence Jazz In Concert* selections, SUPONGO 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 section of SUPONGO (bars 37-44) is equally flexible and can be deleted entirely or repeated as necessary to accommodate multiple soloists. Demonstration recordings of all *Jazz in Concert* selections can be found on the Kjos website at www.kjos.com.

To allow as many students as possible the opportunity to experience jazz education, SUPONGO 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

<table>
<thead>
<tr>
<th>1 - 1st Alto Saxophone</th>
<th>1 - 1st Trombone</th>
<th>1 - Flute</th>
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</thead>
<tbody>
<tr>
<td>1 - 2nd Alto Saxophone</td>
<td>1 - 2nd Trombone</td>
<td>1 - Clarinet</td>
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<tr>
<td>1 - 1st Tenor Saxophone</td>
<td>1 - 3rd Trombone</td>
<td>1 - French Horn</td>
</tr>
<tr>
<td>1 - 2nd Tenor Saxophone</td>
<td>1 - 4th Trombone</td>
<td>1 - Baritone T.C. (3rd Trombone T.C.)</td>
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<tr>
<td>1 - Baritone Saxophone</td>
<td>1 - Trumpet</td>
<td>1 - Tuba</td>
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<tr>
<td>1 - 1st Trumpet</td>
<td>1 - Piano</td>
<td>1 - Director Score</td>
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<tr>
<td>1 - 2nd Trumpet</td>
<td>1 - Bass</td>
<td></td>
</tr>
<tr>
<td>1 - 3rd Trumpet</td>
<td>1 - Drums</td>
<td></td>
</tr>
<tr>
<td>1 - 4th Trumpet</td>
<td>1 - Vibes</td>
<td></td>
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</tbody>
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The Contributing Editor

Dean Sorensen (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota and is a composer, arranger, trombonist, and clinician. Mr. Sorensen’s most recent publication is *Standard Of Excellence First Jazz Performance*, a collection of jazz charts for elementary bands and jazz bands. He is the co-author of the *Standard Of Excellence Jazz Ensemble Method* and *Advanced Jazz Ensemble Method*, an innovative and comprehensive series for middle school and high school jazz ensembles. He also maintains a full schedule of concert and recording dates as a Yamaha performing artist. For more information please visit www.deansorensomusic.com.
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 SUPONGO.

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.

Auxiliary Percussion and Vibes
The auxiliary percussion is tacet on SUPONGO.

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 SUPONGO, 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 photocopiable page (score page 41) 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 Latin 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 section of SUPONGO (bars 37-44). SOLO PRACTICE TRACKS are also provided on the Kjos website at www.kjos.com. These tracks provide recorded rhythm section accompaniment to the solo section of SUPONGO, 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.
RHYTHM STUDIES - SUPONGO

- 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.
SUGGESTED SOLOS - SUPONGO

All except Drums:

MAJOR SCALE

The solo section for SUPONGO is based on the Major Scale.
DIRECTOR:

- Bars 37-44 of SUPONGO 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 SUPONGO chart itself. If desired, the open solo section may be omitted entirely.
- Backgrounds (solo accompaniment figures) begin at bar 37. Backgrounds 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. Comp ing involves creating a rhythmically appropriate part that follows the chord changes of the music. The written SUPONGO 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 Latin style music. There are suggested comping rhythms in the Guitar part for SUPONGO. Advanced guitarists should be encouraged to comp ad lib., using the written part as a model. For more information, refer to the page FOR GUITAR ONLY exercises in the Standard of Excellence Jazz Ensemble Method Guitar student book.
- For SUPONGO, acoustic bass and acoustic piano is recommended, however, electric instruments are also 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.
- Auxiliary Percussion is tacet on SUPONGO.

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. Listen to the recording of SUPONGO as a model of appropriate balances.
- The entire ensemble (except drums) should make a confident accent on beat 4 of bar 3. Rehearse with Rhythm Study #1.
- The unison melody beginning at bar 5 should be played mezzo-forte as marked. Do not allow it to get too loud.
- Brass and woodwinds should balance equally at bar 13.
- There are short drum fills written at phrase points throughout the chart (bars 12, 20, and elsewhere). The drums should bring these out slightly and make certain they do not get in the way of the overall groove.
- Drum solos in bars 46, 48, 50, and 52 should be simple and rhythmic. The drummer should avoid overplaying. Make time and tempo the most important priority.
- Play bar 61 very quiet for a most effective final bar!