

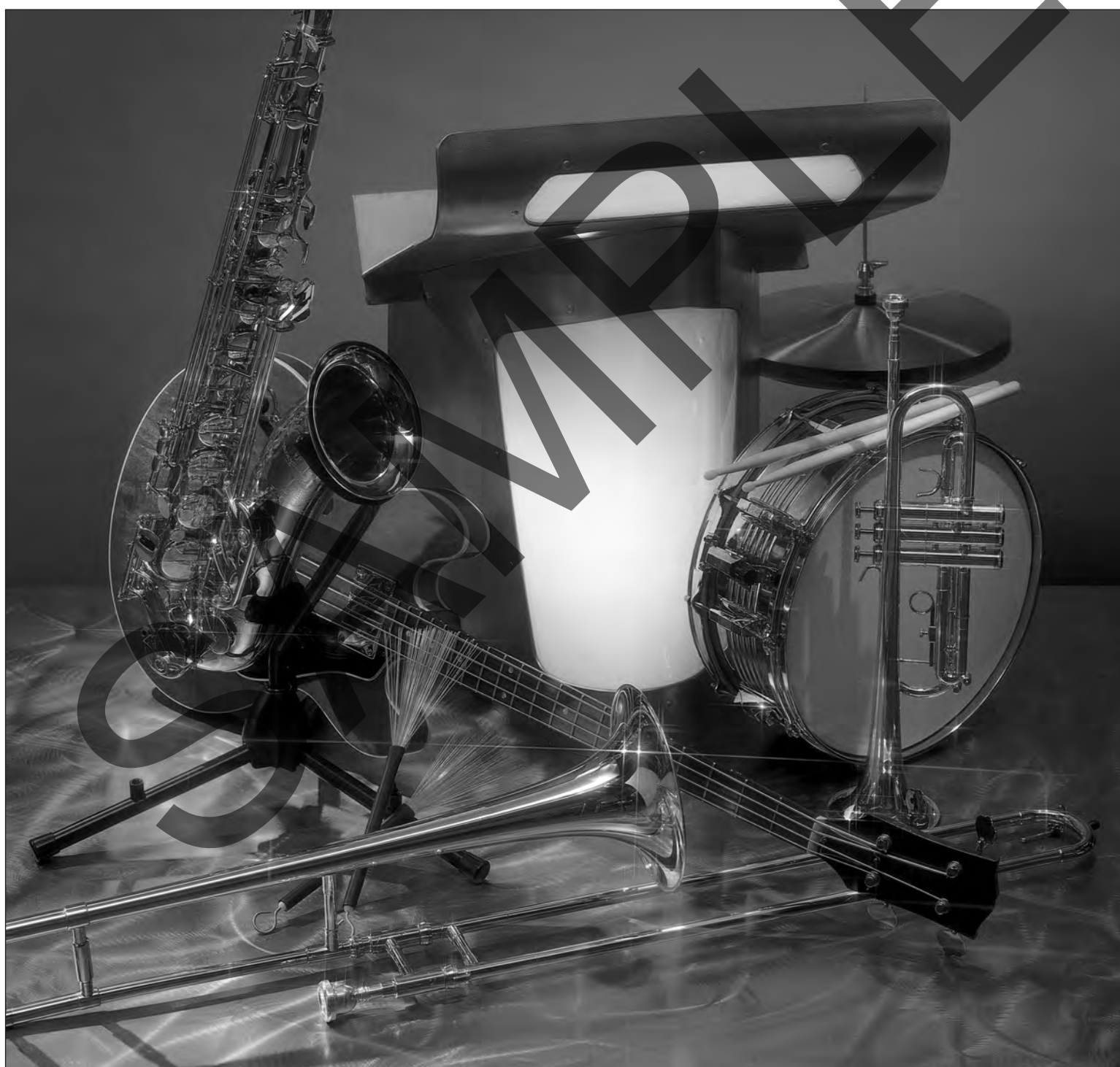
STANDARD OF EXCELLENCE
Jazz In Concert

JAZZ ENSEMBLE
GRADE 1
DIRECTOR SCORE ZB417F \$8.00

BRUCE PEARSON

SUPONGO

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



Kjos NEIL A. KJOS MUSIC COMPANY, PUBLISHER



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 a jazz education, SUPONGO 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, E \flat Alto Clarinet, B \flat Bass Clarinet, Baritone/Euphonium, Violin, Viola, and Cello).

INSTRUMENTATION LIST

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



THE CONTRIBUTING EDITOR

Dean Sorenson (b. 1963) is Associate Professor and Director of Jazz Studies at the University of Minnesota and is a composer, arranger, trombonist, and clinician. Mr. Sorenson’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.deansorensonmusic.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

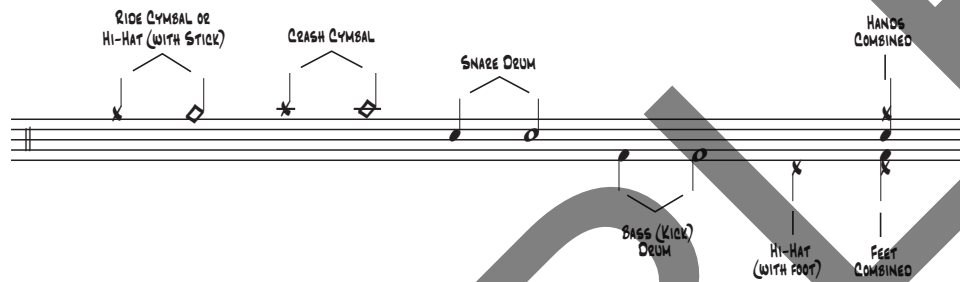
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

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 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 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.

Bossa ♩ = 132-140

1

da dut da DUT DAH

2

DA da da dut DUT

3

DA DA DUT

4

da dut da DUT DUT

SUGGESTED SOLOS - SUPONGO

All except Drums:

MAJOR SCALE

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

E♭ Instruments:
D Major Scale (Concert F Major)

whole steps: L 1 | L 1 | L 1/2 | L 1 | L 1 | L 1 | L 1 | L 1/2 |

B♭ Instruments:
G Major Scale (Concert F Major)

whole steps: L 1 | L 1 | L 1/2 | L 1 | L 1 | L 1 | L 1 | L 1/2 |

C Instruments:
F Major Scale

whole steps: L 1 | L 1 | L 1/2 | L 1 | L 1 | L 1 | L 1 | L 1/2 |

F Instruments:
C Major Scale (Concert F Major)

whole steps: L 1 | L 1 | L 1/2 | L 1 | L 1 | L 1 | L 1 | L 1/2 |

SAMPLE

SUGGESTED SOLO #1

SUPONGO

BOSSA ♩ = 132-140

37

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SvS)

DRUMS

Chords: D6, Emi7, A7, G6, D7, G6, C6, Dmi7, G7, C7, F6, Gmi7, C7, F6

Detailed description: This block contains the first system of the musical score for measures 37-40. It features six staves: Alto Sax/Baritone Sax, Tenor Sax/Trumpet/Clarinet/Baritone T.C., F Horn, Flute (SVA)/Guitar/Piano/Vibes, Trombone/Bass/Tuba (SvS), and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'BOSSA ♩ = 132-140'. Measure numbers 37, 38, 39, and 40 are indicated above the staff lines. Chord symbols are placed above the notes: D6 (37), Emi7 (38), A7 (39), G6 (40), D7 (40), G6 (40), C6 (40), Dmi7 (40), G7 (40), C7 (40), F6 (40), Gmi7 (40), C7 (40), F6 (40). A large 'SAMPLE' watermark is overlaid diagonally across the score.

41

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (SVA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (SvS)

DRUMS

Chords: Emi7, A7, G6, D7, G6, C6, Dmi7, G7, C7, F6, Gmi7, C7, F6

Detailed description: This block contains the second system of the musical score for measures 41-44. It features the same six staves as the first system. Measure numbers 41, 42, 43, and 44 are indicated above the staff lines. Chord symbols are placed above the notes: Emi7 (42), A7 (43), G6 (44), D7 (44), G6 (44), C6 (44), Dmi7 (44), G7 (44), C7 (44), F6 (44), Gmi7 (44), C7 (44), F6 (44). A large 'SAMPLE' watermark is overlaid diagonally across the score.

SUGGESTED SOLO #2

SUPONGO

BOSSA ♩ = 132-140

37

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: D6, E7mi7, A7, D6, G6, A7mi7, D7, G6, C6, Dmi7, G7, C6, F6, Gmi7, C7, F6, F6, Gmi7, C7, F6

41

ALTO SAX
BARITONE SAX

TENOR SAX
TRUMPET
CLARINET
BARITONE T.C.

F HORN

FLUTE (3VA)
GUITAR
PIANO
VIBES

TROMBONE
BASS
TUBA (3VB)

DRUMS

Chords: E7mi7, A7, D6, A7mi7, D7, G6, Dmi7, G7, C6, Gmi7, C7, F6, Gmi7, C7, F6

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. Comping 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 guitarists 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!

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

7 8 9 10 11 12

C7 F6 Bb6 B07 C7 F6

C7 F6 Bb6 B07 C7 F6 As 16

(6) FILL

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

13

GIUITAR

PIANO

BASS

DRUMS

VIBES

14 15 16 17 18

Musical score for a full jazz ensemble. The score includes parts for:

- 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
- VIBES

The score is marked with a large 'SAMPLE' watermark. It features a key signature of one sharp (F#) and a common time signature. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated. A circled '21' is present above the saxophone staves. Chord symbols are provided for the guitar and piano parts, including C7, F6, A6 16, G#17, and F6. The drums part includes a 'FILL' instruction and a circled '4' at the end of the section.

25 26 27 28 29 30

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

F7 Bb7/D Bbm7/Db F/C C7 F6 F6 Gm7

F7 Bb7/D Bbm7/Db F/C C7 F6 A6 16 F6 Gm7

F7 Bb7/D Bbm7/Db F/C C7 F6 A6 16 F6 Gm7

FILL

31 32 33 34 35 36

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

CHORDS: C7, F6, F7, Bb/O, Bbm/Ob, F/C, C7, F6, As 16

PIANO

BASS

DRUMS: (S), FILL

VIBES

45 A7 44 D6 (PLAY LAST TIME ONLY) 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

GUITAR

PIANO

BASS

DRUMS

VIBES

(3) CRASH CYMBAL FILL

(PLAY LAST TIME ONLY)

49 50 51 52 (53)

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

7 F 8b Gmi F (53) F6

PIANO

BASS

DRUMS

VIBES

FILL

54 55 56 57 58

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

Chords: G#m7, C7, F#6, F7, Bb6/D, Bbm7/Db

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

Chord symbols: F/C, C7, F6, F/C, C7, F6, F/C, C7, F6, As 16, Gmi, F

SAMPLE