

STANDARD OF EXCELLENCE  
*Jazz In Concert*

JAZZ ENSEMBLE  
GRADE 2  
DIRECTOR SCORE ZB401F \$8.00

ETHAN FREIER

# BEAN'S BAG

Correlated with the STANDARD OF EXCELLENCE JAZZ ENSEMBLE METHOD



**Kjos** NEIL A. KJOS MUSIC COMPANY, PUBLISHER



## THE COMPOSER

**Ethan Freier** (b. 1964) is a distinguished middle school band director, arranger, and freelance trombonist. Freier has taught at the middle school level for over 22 years and presently is the band director at Northfield Middle School in Northfield, Minnesota. He accepted this position in 1999.

Freier earned his Master of Music degree in jazz studies from Indiana University, where he earned a prestigious "Performance Certificate." While at Indiana University, Freier studied arranging with Dominic Spera and David Baker. He also studied trombone with Dee Stewart. Freier received his Bachelor of Music degree in music education from the University of Wisconsin-Eau Claire.

Freier's arranging talents are called upon by the best Latin and pop bands in the Twin Cities area. As a freelance trombonist, he is in demand in the Twin Cities and has shared the stage and performed with numerous famed musicians such as Kenny Rogers, Harry Connick Jr., Aretha Franklin, Johnny Mathis, Barry Manilow, Michael Bolton, Ray Charles, Marie Osmond, The Temptations, The Four Tops, and Natalie Cole.

## THE COMPOSITION

Bean's Bag has a groove that reminds me of 1960's Rhythm and Blues mixed with a more traditional swing style. Most of the chart is in the Rhythm and Blues groove but the solo section and the coda are swung. It is important for players to be aware of the stylistic differences. I am very hopeful that the performers and listeners of "Bean's Bag" find themselves bobbing their heads, tapping their toes, and dancing in their seats!

As with all *Standard of Excellence Jazz In Concert* selections, BEAN'S BAG 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 BEAN'S BAG (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 BEAN'S BAG jacket.

To allow as many students as possible the opportunity to experience a jazz education, BEAN'S BAG 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. (Trombone 3 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 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).

## 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 BEAN’S BAG.

### Guitar

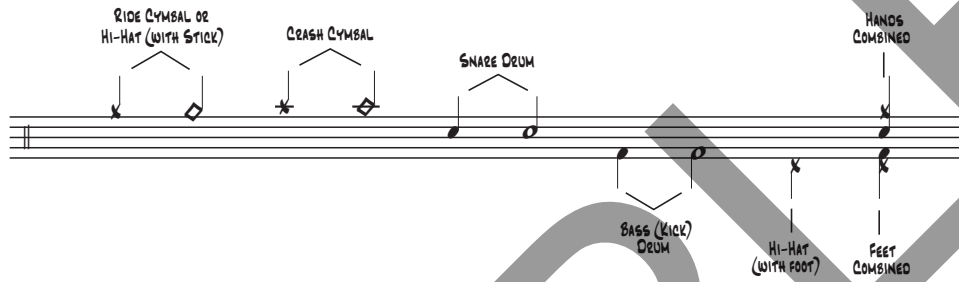
Suggested chord voicings for every chord used in the chart are provided in the guitar part.

### 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 BEAN’S BAG, 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 BEAN’S BAG (bars 48-60). 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 BEAN’S BAG, 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 - BEAN'S BAG

- ◆ 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.

Rock ♩ = 120-132

1

da dut da dut da DUT DA dut da dut DUT

2

dut dut dut da da da da DUT

3

da da DUT da da DUT da da da da da DA

4

da DUT da DUT

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# SUGGESTED SOLOS - BEAN'S BAG

All except Drums:

## BLUES SCALE

The solo section for BEAN'S BAG is based on the Blues Scale.

E♭ Instruments:  
G Blues Scale (Concert B♭ Blues)

whole steps: L1 1/2 L1 L1/2 L1/2 L1 1/2 L1

B♭ Instruments:  
C Blues Scale (Concert B♭ Blues)

whole steps: L1 1/2 L1 L1/2 L1/2 L1 1/2 L1

C Instruments:  
B♭ Blues Scale

whole steps: L1 1/2 L1 L1/2 L1/2 L1 1/2 L1

F Instruments:  
F Blues Scale (Concert B♭ Blues)

whole steps: L1 1/2 L1 L1/2 L1/2 L1 1/2 L1

SAMPLE

# BEAN'S BAG

## SUGGESTED SOLO #1

SWING  $\text{♩} = 120-132$

48

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (3VA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (3VB)

DRUMS

54

ALTO SAX  
BARITONE SAX

TENOR SAX  
TRUMPET  
CLARINET  
BARITONE T.C.

F HORN

FLUTE (3VA)  
GUITAR  
PIANO  
VIBES

TROMBONE  
BASS  
TUBA (3VB)

DRUMS

# BEAN'S BAG

## SUGGESTED SOLO #2

SWING ♩ = 120-132

48

Musical score for measures 48-53. The score includes parts for Alto Sax, Baritone Sax, Tenor Sax, Trumpet, Clarinet, Baritone T.C., F Horn, Flute (3VA), Guitar, Piano, Vibes, Trombone, Bass, Tuba (3VB), and Drums. Chord changes are indicated above the staves: G7 (48), C7 (49), F7 (50), C7 (51), F7 (52), and Bb7 (53). Measure numbers 49, 50, 51, 52, and 53 are marked at the beginning of their respective measures.

Musical score for measures 54-59. The score includes parts for Alto Sax, Baritone Sax, Tenor Sax, Trumpet, Clarinet, Baritone T.C., F Horn, Flute (3VA), Guitar, Piano, Vibes, Trombone, Bass, Tuba (3VB), and Drums. Chord changes are indicated above the staves: G7 (54), C7 (55), D7 (56), C7 (57), G7 (58), and Bb7 (59). Measure numbers 54, 55, 56, 57, 58, and 59 are marked at the beginning of their respective measures.

**DIRECTOR:**

- ◆ Bars 48-60 of BEAN'S BAG 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 BEAN'S BAG chart itself. If desired, the open solo section may be omitted entirely.
- ◆ The solo section is in a swing feel, as opposed to the rock feel of most of the rest of the chart. Soloists should practice their solos using swing eighth notes, not straight eighths.
- ◆ Woodwind backgrounds (solo accompaniment figures) begin at bar 49 and brass backgrounds begin at bar 51. 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 BEAN'S BAG 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 rock and swing style music. There are suggested comping rhythms in the Guitar part for BEAN'S BAG. 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 BEAN'S BAG, 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 BEAN'S BAG jacket as a model of appropriate balances for rock-style music.
- ◆ Make sure the guitar, piano, and bass are tight on their unison line in the first bar. Rehearse slower if necessary.
- ◆ Rhythm section dynamic should come down at bar 9 when the saxes enter with the melody.
- ◆ Drums in bar 24 should remain silent on beats 3-4. A similar figure occurs in bar 44.
- ◆ Horns should play a long fall in bar 25.
- ◆ Even though drums are silent on beats 3-4 in bar 44, the drums set up the swing feel on beats 3-4 in bar 45. Playing triplets as marked will set up the swing feel cleanly.
- ◆ Winds should switch to a swing feel right away on the eighth notes in bar 45.
- ◆ The rock feel returns in bar 60.
- ◆ Go over the road map with the players, making certain they move smoothly back to the D.S. (back to bar 25) and then jump to the coda after bar 45.
- ◆ The coda, like the solo section, is in a swing feel. Drums should set up the coda just like they set up the swing feel earlier in the chart.

**ACTIVITIES FOR EXCELLENCE**

- ◆ Have the rhythm section vamp the solo section accompaniment groove beginning at bar 48 while the saxes and woodwinds improvise collectively using pitches from the concert B $\flat$  blues scale.
- ◆ To feel more comfortable switching between rock and swing feels, practice the same phrase using different feels. Start by playing bar 45 (rock) then bar 46 (swing) as written. This exercise could be done using any rhythm that is in ensemble unison.





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

GUITAR

PIANO

BASS

DRUMS

VIBES

LOW TOM

4

15 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

GUITAR

PIANO

BASS

DRUMS

VIBES

17 Eb7

19 20 21 22 23 24

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  $Bb7$   $Eb7$

PIANO

BASS

DRUMS

VIBES

ENSEMBLE

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  
GUITAR  
PIANO  
BASS  
DRUMS  
VIBES

LOW TOM

This page contains a full jazz ensemble chart for measures 51 through 56. The chart is arranged in a standard score format with multiple staves for each instrument. The instruments included are:

- ALTO SAX 1 & 2
- TENOR SAX 1 & 2
- BARITONE SAX
- FLUTE
- CLARINET
- TRUMPET 1, 2, 3, & 4
- TROMBONE 1, 2, 3, & 4
- F HORN
- BARITONE T.C.
- TUBA
- GUITAR
- PIANO (Grand Staff)
- BASS
- DRUMS
- VIBES

The chart shows melodic lines for the saxophones and flutes, harmonic support from the trumpets and trombones, and a rhythmic foundation from the piano, bass, and drums. A large, semi-transparent watermark is visible across the center of the page.



To CODA  SWING

The musical score consists of 17 staves, each representing a different instrument in the ensemble. The instruments are: 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, and Vibes. The score is divided into measures 45, 46, and 47. Measure 45 starts with a key signature change to one sharp (F#). Measure 46 includes a tempo change to 'SWING' and a dynamic marking of 'p'. Measure 47 includes a 'To CODA' instruction with a coda symbol. The piano part shows a progression of chords, and the drums part includes specific instructions for 'ENSEMBLE', 'FILL (SET-UP SWING)', 'RIDE CYMBAL', and 'HI-HAT W/FOOT'. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the entire page.





54 G7 55 D7 56 D7 57 C7 58 G7 59 1. & 2. ... 60 ROCK

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

Rock

Low Tom

This page contains a full jazz ensemble chart for 19 measures. The instruments listed on the left are: 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 (CLOSED H.H.), and VIBES. The chart includes musical notation with notes, rests, and articulation marks. Measure numbers 61, 62, 63, 64, and 65 are indicated at the top. A large 'SAMPLE' watermark is overlaid diagonally across the page. The bottom right corner of the page contains the code ZB401.

66 67 68 69 70 71

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

ENSEMBLE

E9 Eb7 Bb7

D.S. AL CODA

72 73 74 75

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

LOW TOM

ENSEMBLE

E<sub>b</sub>7 F<sub>9</sub> E<sub>b</sub>9 E<sub>9</sub> F<sub>9</sub>

**COCA**

SWING

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

SWING

GUITAR

PIANO

BASS

DRUMS

R. Cym.

H.H. w/ Foot

VIBES

ENSEMBLE

LOW TOM

77 78 79 80 81 82 83

SAMPLE

SAMPLE

