

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Crunchy Frog

GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	Auxiliary Percussion (Bongos, Congas, Shaker)

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)
Suggested Solos for B \flat , E \flat , and Bass Clef Instruments

NOTES TO THE CONDUCTOR

First off, I know you probably looked at that opening rhythm with all that sixteenth-note syncopation and started freaking out a bit, but have no fear. You're going to hear that rhythm one time and say "oh that's not so bad!" Sometimes things that are fairly natural and intuitive can look complicated and distracting when they are written out. If you can get an understanding of subdivision, then rhythms like these are no big deal. In music like this, funk music or Latin music, there is a constant underlying sixteenth-note pulse. Keep the pulse going in your body and soon you will understand where the written figures, like those in this chart, line up around those sixteenth notes. But in the meantime, listen to the demo at alfred.com/downloads and most of these rhythms should be obvious enough to you.

Of course, putting the notes in the right place is just the start. You must also imbue the right vibe for this style, which should be tight and crisp. Make sure you give a little extra on the accents, especially those on the fourth sixteenth note of the beat, like end of measures 3 and 7. Or the end of 11, 15, 19...well, let's face it, this rhythm happens all over this chart! Even though I mention crisp rhythms, avoid exaggerating the staccato phrases, like in measures 26 and 28 in the saxes. Playing these notes too short tends to sound a bit corny, and we must never sound corny when playing funk music! Similarly, the eighth notes in 24, 33, or 41 should be short and accented, but not too short!

I try hard to write dynamics in charts like this, because all too often, pop grooves tend to be the same volume—usually loud all the way through. If you pay attention to those lovingly placed dynamics and this includes the rhythm section, then your performance will have contour and interest. Accordingly, if the horns see figures that are clearly supportive in nature, like the trombones in 32 and 42, or the saxes in 70, back off and let the more active figures take over.

If you are a soloist on this chart, it will be obvious to you that playing blues licks over these chords works pretty well. But as jazz musicians, we're always looking for ways to grow and experiment, so I hope you try some other kinds of scales and devices as well. You may find inspiration by listening to other players that have had success improvising on this kind of groove.

After the solos, the primary rhythm is featured again. But this time exaggerating the fourth note in the sixteenth-note pattern with *staccato* accents. These accented notes should explode out of the phrase, so that they are radically louder than the other notes around them. So, here's a visual representation of what 101–102 should sound like (concert key):

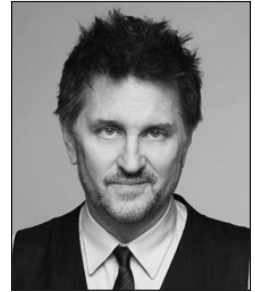
C, C, **D**, A, A, C, C, **D**, A, A, C, C, **D**, A, A, C

I would not normally advise such radical phrasing, but here you are going for an effect. When you get to measure 109, you are back to normal, and things are pushing to the end, so maintain the intensity. At 117, the trumpets and saxes play the melody chords, and you'll notice that a few people have the melody and others have repeated notes. Even though you want the group to sound strong, the melody (alto 2, tenor 2, trumpet 4) should cut through and stand out. As you gain experience playing big band music, you will come to recognize when the passage you are playing is important, and when it is less important, and how all the parts fit together in an arrangement.

Finally, in measure 144, the guitar and bass (and cued piano) state the melody—it should be muted and soft, so that it sets up the final two chords so they will really have impact.

I had fun writing this chart, and hope you and your audience enjoy it. Incidentally, the title is a reference to an old Monty Python skit. Google it!

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin started composing at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight, and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis*, and even the classic cult film *Attack of the Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age* (2008), and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright, and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
38690S

CRUNCHY FROG

By GORDON GOODWIN

FUNKY 'N SASSY $\text{♩} = 115$

1st E \flat ALTO SAXOPHONE

2ND E \flat ALTO SAXOPHONE

1st B \flat TENOR SAXOPHONE

2ND B \flat TENOR SAXOPHONE

E \flat BARITONE SAXOPHONE

1st B \flat TRUMPET

2ND B \flat TRUMPET

3RD B \flat TRUMPET

4TH B \flat TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

QUIRAR

ELECTRIC PIANO

PIANO (SYNTH)

BASS

DRUMS

AUXILIARY PERCUSSION (SONGOS, CONGAS, SHAKER)

CONDUCTOR

CRUNCHY FROG

Musical score for 'Crunchy Frog' featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), woodwinds (Flute 1, Flute 2, Flute 3, Flute 4), brass (TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and percussion (PERC.). The score includes measures 16 through 22. A large red watermark 'Preview Requires Purchase' is overlaid on the page.

CONDUCTOR

26

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

23 24 25 26 27 28 29

Legal

Requires Purchase

CONDUCTOR

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

90 91 92 93 94 95 96 97

CONDUCTOR

CRUNCHY FROG

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TRP. 1
TRP. 2
TRP. 3
TRP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
PERC.

42

Que Trp. 3

PLAY

38 39 40 41 42 43 44 45

CONDUCTOR

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

50

51

52

53

54

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46

47

48

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54

55

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CRUNCHY FROG

QTR. TRP. 2

PLAY

BONGOS

SHAKER

FALL

G⁹

D⁷

B⁷(b⁹)

E⁷(#⁶)

A⁷

D⁷(#⁹)

CONDUCTOR

CRUNCHY FROG

This musical score is for the piece "Crunchy Frog" and is intended for a conductor. It spans measures 54 to 60. The score includes parts for:

- Vocalists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, and BASS TEN.
- Woodwinds: TPT. 1, TPT. 2, TPT. 3, and TPT. 4.
- Brass: TBN. 1, TBN. 2, TBN. 3, and BASS TBN.
- Keyboard: GTR. and PNO.
- Drums: DRUMS and PERC.

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. A large red watermark reading "Preview - Legalese Requirements Purchase" is overlaid diagonally across the page. The conductor's part is located at the top of the page, and the instrumental parts are arranged below it. Measure numbers 54, 55, 56, 57, 58, 59, and 60 are printed at the bottom of the page.

CONDUCTOR

CRUNCHY FROG

61 87 E7 87 E7 F7 F#7 87 E7 G9 F#7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

61 62 63 64 65 66 67 68



CONDUCTOR

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

77 78 79 80 81 82 83 84

The musical score is arranged in a standard orchestral layout. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in the upper section, with lyrics written below their staves. The brass section (Trumpets 1-4, Trombones 1-3, Bass Trombone) is in the middle section. The guitar, piano, bass, drums, and percussion are in the lower section. Chord diagrams are provided for guitar and piano parts. The score is marked with measure numbers 77 through 84 at the bottom.

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ON CUE AFTER SOLOS

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN., GTR., PNO., BASS, DRUMS, and PERC. (BONGOS, SHAKER). The score includes various musical notations such as notes, rests, and dynamics, along with performance instructions like 'SOLI', 'A TEMPO', and 'FILL'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the score.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

101 102 103 104 105 106 107 108

CONDUCTOR

CRUNCHY FROG

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (Baritone)
- Instrumentalists:** TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR. (Guitar), PNO. (Piano), BASS, DRUMS, PERC. (Percussion)
- Conductor:** CONDUCTOR

The score is written in 4/4 time with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. At the bottom, measure numbers 109 through 116 are indicated.

CONDUCTOR

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

117 118 119 120 121 122 123 124

FILL 1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

SONGOS

SHAKER

133

134

135

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CONDUCTOR

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

SOLO MURCO

Cue are.

FILL