

JAZZ BAND SERIES



Crunchy Frog

GORDON GOODWIN

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)
Suggested Solos for B♭, E♭, 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 *sz* 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):

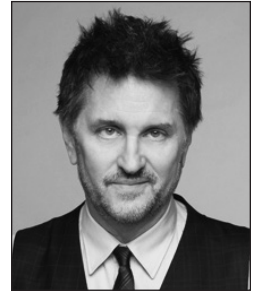
C, C, D, A, A, C, C, D, A, A, C, C, D, A, A, C

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
386905

CRUNCHY FROG

By GORDON GOODWIN

FUNKY 'N SASSY ♩ = 115

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET

1st TROMBONE

2nd TROMBONE

3rd TROMBONE

BASS TROMBONE

GUITAR

ELECTRIC PIANO

PIANO (SYNTH)

BASS

DRUMS

AUXILIARY PERCUSSION (BONGOS, CONGAS, SHAKER)

1 2 3 4 5 6 7 8

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mp3
Purchase a full-length
performance recording!
alfred.com/downloads

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

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Preview Requires Purchase

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.

23 24 25 26 27 28 29

CONDUCTOR

- 5 -

CRUNCHY FROG

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.

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DRUMS

PERC.

90 91 92 93 94 95 96 97

CHORDS: D7, G7, Bb9, D7, G7, D7, G7, D7, G7, F9, E9, A7(H9)

MARKINGS: *mf*, *fz*, *fill*

CONDUCTOR

- 6 -

CRUNCHY FROG

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ALTO 2

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TENOR 2

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TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

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CONDUCTOR

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CRUNCHY FROG

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TPTR. 2

TPTR. 3

TPTR. 4

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

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Legal Use Required

CRUNCHY FROG

8b7

A7

A7

G7

F#7

A7(b9)

FILL

CONGAS

CONDUCTOR

- 9 -

CRUNCHY FROG

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

ALTO 1 87 E7 87 E7 F7 F#7 87 E7 G9 F#7(b9)

ALTO 2 E7 A7 E7 A7 Bb7 B7 E7 A7 C9 B7(b9)

TENOR 1 E7 A7 E7 A7 Bb7 B7 E7 A7 C9 B7(b9)

TENOR 2 87 E7 87 E7 F7 F#7 87 E7 G9 F#7(b9)

BARI. 87 E7 87 E7 F7 F#7 87 E7 G9 F#7(b9)

TPTR. 1

TPTR. 2

TPTR. 3 E7 A7 E7 A7 Bb7 B7 E7 A7 C9 B7(b9)

TPTR. 4 E7 A7 E7 A7 Bb7 B7 E7 A7 C9 B7(b9)

TBN. 1 D7 G7 D7 G7 G#7 A7 D7 G7 Bb9 A7(b9)

TBN. 2 D7 G7 D7 G7 G#7 A7 D7 G7 Bb9 A7(b9)

TBN. 3

BASS TBN.

GTR. D7 G7 D7 G7 G#7 A7 D7 G7 Bb9 A7(b9)

PNO. D7 G7 D7 G7 G#7 A7 D7 G7 Bb9 A7(b9)

BASS

DRUMS

PERC.

61 62 63 64 65 66 67 68

- 10 -

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70

FILL---

CONDUCTOR

- 11 -

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

Legal Use Requires Purchase

CONDUCTOR 85 B7 E9 B7 E9 F9 C# - 12 - B7 E7 G9 C#(F#) CRUNCHY FROG

ALTO 1 B7 E9 B7 E9 F9 C# B7 E7 G9 C#(F#)

ALTO 2 B7 E9 B7 E9 F9 C# B7 E7 G9 C#(F#)

TENOR 1 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

TENOR 2 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

SARI. B7 E9 B7 E9 F9 C# B7 E7 G9 C#(F#)

TPT. 1 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

TPT. 2 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

TPT. 3 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

TPT. 4 E7 A9 E7 A9 B9 B9 E7 A7 C9 B7(F#)

TBN. 1 D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

TBN. 2 D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

TBN. 3 D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

BASS TBN. D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

GTR. D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

PNO. D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

BASS D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

DRUMS D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

PERC. D7 G9 D7 G9 G# A9 D7 G7 B9 A7(F#)

85 86 87 88 89 90 91 92

ON CUE AFTER SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

SOLI

GTR.

PNO.

BASS

DRUMS

FILL

PERC.

BONGOS

SHAKER

93

94

95

96

97

98

99

100

A TEMPO

8b9

8b9

FILL

FILL

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

101 102 103 104 105 106 107 108

CONDUCTOR

- 16 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

117 118 119 120 121 122 123 124

FILL - 1

Chord symbols: F7, Bb7, F7, Bb9, Ab9, G9, C7(#9), F7, Bb7, D#9, C7(#9).

CONDUCTOR

- 17 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

125

126

127

128

129

130

131

PREVIEW Use Requires Purchase

133

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

SONGOS

SHAKER

132 133 134 135 136 137 138

CRUNCHY FROG

CONDUCTOR

- 19 -

CRUNCHY FROG

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.

Legal Use Requires Purchase

SOLO MUTE

cue are

FILL

139 140 141 142 143 144 145