

JAZZ BAND SERIES

 Belwin™ JAZZ
a division of Alfred

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

Legal Use Review Required
Purchase On

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  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):

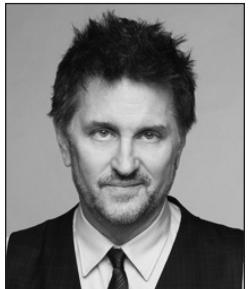
C, C, D, A, A, C, C, D, A, A, C, C, D, A, A, C

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 $\text{d} = 115$

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

ELECTRIC PIANO

PIANO (SYNTH)

BASS

H.H.

DRUMS

BONGOS

AUXILIARY PERCUSSION (BONGOS, CONGAS, SHAKER)

1 2 3 4 5 6 7 8

mp3

Preview requires purchase

CONDUCTOR

-2-

CRUNCHY FROG

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

SONGOS
SHAKER

9 10 11 12 13 14 15

8b7
8b15

FILL

CONDUCTOR

- 3 -

CRUNCHY FROG

The musical score consists of 16 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: 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., Gr. (B7), PNO., BASS, DRUMS, and PERC. The score is set in common time and uses a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'FILL-' and '07(19)'. The title 'CRUNCHY FROG' is located in the top right corner. A large, diagonal watermark in red text reads 'Preview Only' and 'Purchase Required'.

CONDUCTOR

- 4 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

23

24

25

26

27

28

29

CONDUCTOR

CRUNCHY FROG

- 6 -

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

30

31

32

33

34

35

36

37

CONDUCTOR

CRUNCHY FROG

- 6 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASSOON
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS
PERC.

38 39 40 41 42 43 44 45

CONDUCTOR

CRUNCHY FROG

-7-

50

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1 CUE TPT. 2

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

Perc.

PLAY

SONGS

SHAKER

FILL

46

47

48

49

50

51

52

53

PREVIEW Requires Purchase Only

GRUNCHY FROG

CONDUCTOR

- 8 -

CRUNCHY FROG

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GR. 2
PNO.
BASS
DRUMS
PERC.

54 55 56 57 58 59 60

CONDUCTOR

(61) 61 62 63 64 - 9 - 65 66 67 68

CRUNCHY FROG

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

ALTO 2 E7 E7 87 A7 E7 A7 87 87 E7 G9 F#7(##)

TENOR 1 E7 A7 E7 A7 87 87 E7 A7 G9 87(##)

TENOR 2 E7 A7 E7 A7 87 87 E7 A7 G9 87(##)

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

TPT. 1 - - - - - - - -

TPT. 2 - - - - - - - -

TPT. 3 E7 A7 E7 A7 87 87 E7 A7 G9 87(##)

TPT. 4 E7 A7 E7 A7 87 87 E7 A7 G9 87(##)

TBN. 1 D7 G7 D7 G7 G#7 A7 D7 G7 G#7 A7

TBN. 2 D7 G7 D7 G7 G#7 A7 D7 G7 G#7 A7

TBN. 3 - - - - - - - -

SASS TBN. - - - - - - - -

Gtr. D7 G7 D7 G7 G#7 A7 D7 G7 G#7 A7

PNO. D7 G7 D7 G7 G#7 A7 D7 G7 G#7 A7

BASS - - - - - - - -

DRUMS - - - - - - - -

PERC. - - - - - - - -

Review Use Requires Purchase

CONDUCTOR

- 10 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

69 70 71 72 73 74 75 76

CONDUCTOR 77

- 11 -

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.

Gre.

PNO.

BASS

DRUMS

PERC.

77 78 79 80 81 82 83 84

Review Legal Use Requires Purchase

The score consists of 16 staves, each with a unique color-coded staff line. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2) are in soprano range. The bass part (BARI.) is in bass range. The brass parts (TPT. 1-4, TBN. 1-3) are in tenor and bass ranges. The woodwind parts (PNO., BASS, DRUMS, PERC.) are in various ranges, including soprano, alto, tenor, and bass. The grand chorus (Gre.) part is in soprano range. The piano part (PNO.) is in soprano range. The bassoon/tuba part (BASS TBN.) is in bass range. The drums and percussion part (DRUMS, PERC.) is in bass range. The score is in common time, key signature of G major (two sharps). Measure 77 starts with a piano dynamic. Measures 78-80 feature chords such as E9, A7, B7, and G7. Measures 81-84 continue with chords like E9, B7, G7, C7, and A7. The title 'CRUNCHY FROG' is at the top right. A large red watermark 'Review Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

85 86 87 88 89 90 91 92

- 12 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR. 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

Preview requires purchase

85 86 87 88 89 90 91 92

CONDUCTOR

- 13 -

CRUNCHY FROG

ON CUE AFTER SOLOS

A TEMPO

SOLI

SOLI

preview requires purchase

93 94 95 96 97 98 99 100

CONDUCTOR

- 14 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

Review required

101 102 103 104 105 106 107 108

CONDUCTOR

- 15 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR2.

PNO.

BASS

DRUMS

PERC.

CONGAS

109

110

111

112

113

114

115

116

FULL -1

CONDUCTOR

- 16 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr2.

PNO.

BASS

DRUMS

PERC.

117

118

119

120

121

122

123

124

FILL-

CONDUCTOR

(125)

- 17 -

CRUNCHY FROG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

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

CONDUCTOR

- 18 -

CRUNCHY FROG

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
Grtr.
Pno.
Bass
Drums
Perc.

132 133 134 135 136 137 138

CONDUCTOR

- 19 -

CRUNCHY FROG

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

- 19 -

CRUNCHY FROG

Preliminary Requires Purchase