

JAZZ ENSEMBLE SERIES

DIGGIN' THE DORIAN

by
RICHARD LINTON

DURATION: 4'50"

LEVEL: 3

INSTRUMENTATION

Score

Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone 1
Tenor Saxophone 2
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4 (optional)

Trombone 1
Trombone 2
Trombone 3
Trombone 4 (optional)
Guitar
Piano
Bass
Drums
Vibraphone

ALTERNATE/OPTIONAL PARTS

Flute
French Horn (Trombone 1)
Baritone TC/tenor Saxophone (Trombone 1)
Baritone TC/tenor Saxophone (Trombone 2)
Baritone TC/tenor Saxophone (Trombone 3)
Tuba

Jazz Music

by Australian Composers

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DIGGIN' THE DORIAN

Richard Linton

Duration: 4'50"

Level: 3

Program Notes:

Written as an educational tool for intermediate to advanced jazz ensembles, *Diggin' the Dorian* is a groovy exploration of everyone's favourite mode - the Dorian.

Performance Notes:

The drum groove is based on the Weather-Report classic, Birdland. Drummers should listen to and play along with the classic recording to internalise the groove for the A section. The B section half-time groove the drums and bass need to ensure the quaver pushes really lock in. The rhythm section is scored very simply so as to allow the piano and guitarists the option to impart their own personality in their accompanying figures. The voicings in the piano part are a guide – young performers should research and experiment with different 4th voicings. They should listen to the great modal recordings from the Kind of Blue era.

As the melody in the [A] section is somewhat stagnant, the Trumpet and Alto sax (and flute) should look to shape each long note with subtle crescendo and decrescendo, adding vibrato towards the end of the note. Whatever is decided, of course it needs to be done together. The backing and counter-melodic figures during the A section should also ensure that they do not overpower the soloists.

Young soloists are encouraged to analyse the written solos in order to gain ideas for their own improvisations, particularly the use of motifs and motivic development. Over the C minor chord, the Dorian mode is a great scale to start with, but also the Blues scale and various pentatonic scales are useful and simple alternatives. At [E], the solos provides ample challenge with a more unusual chord progression. Soloists need to begin to familiarise themselves with improvising over ii-7 V7 progressions in a variety of keys (including the so-called hard ones). During the ascending chords at the end of the solo students could explore the use of 4th-based lines as a basis to explore the changes.

About the Composer:

Richard is a Melbourne based music teacher and freelance musician. He studied at the University of Adelaide, graduating with a B.Mus (Hons) in Jazz Performance in 2003. Since moving to Melbourne, Richard has performed as a freelance musician in a wide variety of styles and ensembles. Most notably, he was on the roster of trumpet players for both Melbourne seasons of *The Jersey Boys* as well as numerous big band and cover bands. Richard has composed and arranged works for big band, concert band as well as theatrical and orchestral performance.

Richard also has a passion for music education and is currently the senior music teacher at Penola Catholic College. A number of his ex-students continue their musical studies at a tertiary level, as well as working in the industry as performers, composers and arrangers.

Diggin' the Dorian

Richard Linton

A la 'Birdland' ♩ = 160

Flute

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4 (optional)

Trombone 1

Trombone 2

Trombone 3

Trombone 4 (optional)

Tuba (optional)

Guitar

Piano

Bass

Drums

Vibraphone (optional)

Harmon (if Flute is playing)

Cap

4 Horns

8

4

1 2 3 4 5 6 7 8 9 10 11 12

Fl.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

8

12

Keys

Fill

mp

13 14 15 16 17 18 19 20 21 22 23 24

36

Fl. C

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr. $C_{#11}$

Pno.

Bass $C_{#11}$

Dr. 4 8 12

Vib.

37 38 39 40 41 42 43 44 45 46 47 48

SAMPLE SCORE

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E Trumpet (or Flute) Solo

Fl. *fp* *ff* *mf* *Cm¹³*

Alto 1 *ff*

Alto 2 *ff*

Ten. 1 *ff*

Ten. 2 *ff*

Bari. *ff*

Tpt. 1 *fp* *ff*

Tpt. 2 *fp* *ff* *Dm¹³* *mf*

Tpt. 3 *fp* *ff*

Tpt. 4 *fp* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Tbn. 3 *fp* *ff*

Tbn. 4 *fp* *ff*

Tba. *fp* *ff*

Gtr. *Cm¹¹* *ff* *Cm¹³* *mf*

Pno. *Cm¹¹* *ff* *Cm¹³* *mf*

Bass *Cm¹¹* *ff* *Cm¹³* *mf*

Dr. 4 4 8

Vib. *fp* *ff*

FL.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

12

16

73

74

75

76

77

78

79

80

81

82

83

84

Chord symbols: Fm9, Bb13, Cm9, C13, Gm9, Cm9

Dynamic: mp

Tempo: 120

FL. $F\sharp m^9$ B^{13} $E m^{11}$ $F m^{11}$ $F\sharp m^{11}$ $G m^{11}$ $C m^{13}$ G Alto Solo

Alto 1 $A m^{13}$ mf

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2 $G\sharp m^9$ $C\sharp^{13}$ $F\sharp m^{11}$ $G m^{11}$ $G\sharp m^{11}$ $A m^{11}$ $D m^{13}$

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr. $F\sharp m^9$ B^{13} $E m^{11}$ $F m^{11}$ $F\sharp m^{11}$ $G m^{11}$ $C m^{13}$ $C m^{13}$

Pno. $F\sharp m^9$ B^{13} $E m^{11}$ $F m^{11}$ $F\sharp m^{11}$ $G m^{11}$ $C m^{13}$ $C m^{13}$

Bass $F\sharp m^9$ B^{13} $E m^{11}$ $F m^{11}$ $F\sharp m^{11}$ $G m^{11}$ $C m^{13}$ $C m^{13}$

Dr. 4 4

Vib.

85 86 87 88 89 90 91 92 93 94 95 96

Fl.

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

8

12

16

97

98

99

100

101

102

103

104

105

106

107

108

SAMPLE SCORE

1

Fl. *mp* *mf* *mf*

Alto 1 *mf* *Soli* *fp* *mf* *mp* *mp* *mf* *fp*

Alto 2 *mf* *Soli* *fp* *mf* *mp* *mp* *mf* *fp*

Ten. 1 *mf* *Soli* *fp* *mf* *mp* *mp* *mf* *fp*

Ten. 2 *mf* *Soli* *fp* *mf* *mp* *mp* *mf* *fp*

Bari. *mf* *Soli* *fp* *mf* *mp* *mp* *mf* *fp*

Tpt. 1 *mp* 8vb if no 4th *mf*

Tpt. 2 *mf* Harmon *To open*

Tpt. 3 *mf* Harmon *To open*

Tpt. 4 *mp* *mf*

Tbn. 1 *mp* *mf* Straight mute *To open*

Tbn. 2 *mf* Straight mute *To open*

Tbn. 3 *mf* *To open*

Tbn. 4 *mp* *mf*

Tba. *mf*

Gtr. *mf*

Pno. *mf* *mp* *mf* *mf*

Bass *mf*

Dr. *mf* Saxes 4 8 12

Vib. *mp* *mf*

121 122 123 124 125 126 127 128 129 130 131 132

136

FL. K

Alto 1

Alto 2

Ten. 1

Ten. 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tba.

Gtr.

Pno.

Bass

Dr.

Vib.

145 146 147 148 149 150 151 152 153 154 155 156

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