

## Suggestions to Performers

This arrangement is intended to allow for flexibility in the number and length of solos. Therefore, any or all of the members of the group may solo and each soloist may improvise on the chords provided in the solo section as many times as he desires. The background parts which are included are optional and may be played behind some solos and not be used for others. It is only necessary that backgrounds be played at the correct point in the form of the piece; in some cases, they may be played at any time.

On the inside rear cover, a chart is provided which shows each chord type and the scales which are commonly used with it. The sooner these chords and scales are memorized, the easier it will be to improvise a creative jazz solo based on them. Listen to recordings of leading artists to develop a conception of rhythmic feel, tone, vibrato, articulation, and style. Try to imitate what you hear that you like as this will help greatly to develop your hearing ability. Later, you will develop a more individual conception through which your own musical personality will begin to emerge.

To avoid monotony, it is suggested that not everyone solo on each piece. A group will always create more interest if there is a variety of soloists and styles of music. In rehearsal, everyone may want to solo to gain more experience but in a performance it might be better to have only two or three solos on a given number.

### Additional performance suggestions:

#### SWAMP STOMP

The rhythm section should create both the fast 7/4 feel and also a kind of half-time feel emphasizing beats 1, 3 and 4 1/2 as shown on the drum part. Soloists may approach this tune in one of three ways:

1. Solo on the two scales as is indicated.
2. Solo on a minor pentatonic scale built on the root of the dorian scale over both chords.
3. Solo on a phrygian scale built on the root of the dorian scale, again over both chords.

The latter two methods are equally good since all tones of the pentatonic scale are in common with both chords and the phrygian scale has only two dissonant notes, the 2nd and 6th scale steps. Backgrounds are specifically indicated for each solo and should probably be used in that manner since the soloist is excluded from that particular background. However, some backgrounds could be excluded and replaced with others based on the two scales. It may be easier to make the collective solo section in the coda a definite length; otherwise anyone can give the cue for the final ending.

### About the Composer



Dan Haerle has had extensive experience both as a performer and a teacher of music at all levels, from elementary through college. An active professional performer, writer and clinician, his qualifications as a teacher of jazz improvisation and arranging and a director of jazz and rock groups are widely known.

Most recently, he was a faculty member of the University of Miami School of Music where he was associated with Jerry Coker in the Studio Music and Jazz degree program. Previously, he taught jazz courses at North Texas State University and Monterey Peninsula College, theory and composition at Kansas State University, and instrumental music in Iowa public schools. In addition, his association with the Stan Kenton Jazz Clinics, the National Stage Band Camps, and the Famous Arrangers Clinic further qualify him to know the needs of young musicians who are developing jazz skills.

In developing this series of small group arrangements, Dan felt strongly that there was a need not only for music of current styles that could be played by a small group, but also for instructions to be included which would help the players know what to do with the music. Accordingly, many suggestions for performance and information concerning chord and scale structures are included with each piece. It is hoped that this information will at least partially fill the gap created by the lack of a qualified jazz instructor in many instances.

## Chord and Scale Structures

Each of the basic chord types and the scale which is best suited to it is shown here in the key of C. Once the structure is understood, it is only necessary to transpose the chords and scales to the keys called for in the progression. This chart compares some scales with others to simplify learning their structures. The chord symbols and terms used here are universal or, at least, very logical in describing the structure. In reference to alterations of chord members or scale tones, a plus indicates a raised tone and a minus indicates a lowered tone.

The chart displays eight rows of musical notation, each showing a chord structure followed by one or two scale structures. The notation is in treble clef and includes chord symbols and scale names with their respective intervals.

- Row 1:** C Major 7 chord, Major scale, Lydian scale (major with +4).
- Row 2:** C minor 7 chord, Pure minor scale, Dorian scale (minor with +6).
- Row 3:** C minor 7 chord, Pentatonic scale (1, -3, 4, 5-7), Blues scale (1, -3, 4, +4, 5-7).
- Row 4:** C minor 7<sup>-5</sup> chord, Locrian scale (major, 1/2 step above, starting on 7th).
- Row 5:** C 7 chord, Dominant scale (major with -7), Lydian - Dominant scale (major with +4 and -7).
- Row 6:** C 7<sup>-5</sup> and C 7<sup>+5</sup> chords, Whole Tone scale (all whole steps).
- Row 7:** C 7<sup>-9</sup> and C 7<sup>+9</sup> chords, Diminished scale (alternating 1/2 and whole steps).
- Row 8:** C 7<sup>-9</sup>, C 7<sup>+9</sup>, C 7<sup>-5</sup>, and C 7<sup>+5</sup> chords, Diminished - Whole Tone scale (diminished) and (whole tone).

### ADDITIONAL TITLES

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# Swamp Stomp

TRUMPET  
(1st Part)

LATIN-ROCK (♩ = 160-168)

Composed and Arranged by  
DAN HAERLE

The musical score is written for a trumpet in the key of E major (one sharp) and 4/4 time. It begins with a 7-measure introduction marked with a circled 'A'. The first staff contains a whole rest followed by eighth-note patterns. The second staff continues with eighth-note runs. The third staff features a melodic line with a fermata and a 'TO CODA' marking. The fourth staff starts with a circled 'B' and contains a melodic line with a fermata. The fifth staff has a circled 'C' and is divided into sections: 'SOLOS - INDEFINITE' (Emi9 DORIAN and FM9 LYDIAN), 'BACKGROUND No. 1 (GUITAR SOLO) ON CUE', 'No. 2 (TRUMPET SOLO) Emi9 FM6', 'BACKGROUND No. 3 (ALTO SOLO)', 'BACKGROUND No. 4 (TRB. SOLO)', and 'CODA'. The sixth staff includes 'COLLECTIVE SOLOS - INDEFINITE' (Emi9 FM9) and 'ON CUE'. The seventh staff concludes with a melodic line marked 'FINE'.