

# Inside The Score: Bad Dog!

*This chart is pretty straight ahead, but there are a lot of “hidden gems of coolness” to explore!. I’ve heard it many times at festivals where I’ve been an adjudicator/clinician. Here are my tips...the things I say most often.*

**Phrasing:** It’s worth it to make all those “micro-dynamics” pop. Some examples:

- Bass line: the 4+s that are tied, and whenever the line ends on 4–nice accent or cap
- Any time there are 2 capped quarters (“BAD DOG!!!”) make them fat.
- Melody, 1+ and 3+, starting m. 17
- I love the abrupt dynamic changes in this chart. Try playing m. 48 forte, then m. 50 mezzo piano (I should’ve written it that way!) ☺
- After the 2 big hits at m. 65, make sure to shape the dynamics downwards through the little piano solo (saxes, softer here as well) then surprise us with the 2 big hits at mm. 73-74.
- CODA: it should feel like a fadeout all the way until the BIG hits at the very end. If someone in the audience is startled, you did it right. ☺

**Rhythmic “gotchas”:** Bands sometimes goof up on 4+ followed by 1+ (going in to m. 41 and elsewhere.) Remind them that, when you see this figure, the 1+ “belongs” to the previous phrase (or, don’t let 1+ become 2!)

**Balance:** Saxes, you have the melody going into m. 41, so play out! Brass, make sure you can hear the saxes here. Brass can pop up at m. 43 with your “response.”

**Solo section:** I always recommend that soloists improvise, even when written solos are provided. That said, here are some tips for improvisers at various levels:

- Beginners–the blues scale works for the whole chorus (a modified 12 bar blues.) Level up with the “Better Blues Scale.”
- Intermediate–there are some cool neighbor and approach chords (m. 54, 56)...see the example sheet.
- Advanced–there are some VERY hip scale sounds to explore (altered, Lydian dominant)...see the example sheet.
- All levels, always: Lock in to the time! Focus on eighth note lines; add some triplets every now and then. Think like a drummer’s ride rhythm.
- Play ideas, not scales. When you come up with a cool motif, play around with it before moving on.
- You can **download examples of all of the above here.**

The solo practice track on the Kendor web site is SO GOOD! Inspiring to practice with, and it’ll give your rhythm section something to shoot for.

**Rhythm section:** Drums at m. 41, half-time feel: keep the ride as swing (could also be cymbal crown, accent 2 and 4) with snare on 3. Otherwise, it’s pretty straight ahead. Bas can create walking lines if comfortable, but make sure to play what’s written when it’s with the ensemble. Piano, the written part sounds great, but if you’re more experienced, you can use your own rhythms/voicings; again, support ensemble always.

*I hope this “Inside the Score” gave you some things to work on at your next rehearsals. Please let me know if you have any other questions. And, if there’s a cool video of your group’s performance, send me the link!*

--Mike