

# KMEA Northeast District Jazz Ensemble

## Rehearsal Clinic

### SIDE EFFECTS By Neil Slater



Chris Burnett, clinician

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#### Technical Details and Publisher's Description

Publisher: Kendor/Doug Beach Music (item #43381)

Credits: Neil Slater, composer and arranger

Improvisation: Guitar and alto saxophone

Brass Ranges: F#6 trumpet, B4 trombone

Style: Swing

Grade: Advanced

Description:

Written for and recorded by the famous University of North Texas One O'Clock Lab Band, this brilliant swing chart is a masterpiece of textures and colors. The straight ahead groove is the perfect setting for both the soloists and the ensemble work. A "must" for medium advanced groups. Duration 5:28



#### About Neil Slater

Award-winning composer and arranger Neil Slater served as chair of the division of jazz studies at the University of North Texas (UNT) in Denton, Texas from August 1981 until his retirement after the 2007-8 academic year. Mr. Slater was also the director of the internationally acclaimed UNT One O'Clock Lab Band. A 1995 National Endowment for the Arts Fellowship Grant recipient, Slater was selected as a Grammy Award nominee by the National Academy of Recording Arts and Sciences in 1993. In addition to creating more than 60 compositions for jazz ensembles, Slater has written for symphony, mixed chamber groups, a cappella chorus and theater.

The American Society of Composers, Authors and Publishers (ASCAP) bestowed its "Standard Award" upon Slater each year since 1987. A noted jazz educator, Slater has shared his expertise in clinics with students in Japan, Hong Kong, Australia, Canada, Mexico and at universities from Rhode Island to California. A former clinician and substitute pianist for the late jazz immortal Stan Kenton, Slater was a member of the Stan Kenton Orchestra-In-Residence program. He has conducted All-State jazz ensembles in more than a dozen states.

At UNT, Slater was principal advocate in the establishment of a master of music degree in jazz studies. More than 400 students are enrolled in the UNT jazz program, which, in 1947, was first in the United States to offer a bachelor's degree in jazz. Prior to his association at UNT, Slater founded the jazz studies program and established master's and bachelor's degree programs in jazz at the University of Bridgeport, Conn. A native of Pittsburgh, Pennsylvania, Slater received his Bachelor of Science in Music Education from Mansfield University, his Master of Music in Composition from Duquesne University and pursued additional study at Columbia University.

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//START CLINIC//

“**Side Effects**” is another great chart by **Neil Slater**. It is an advanced swing composition arranged for large jazz ensemble that contains the subtleties found in small jazz group performance combined with the various instrumental sound textures, ensemble tonal colors and sheer inherent power of large group jazz. Very appropriate for honors ensembles.

We will work this selection during the first hour of rehearsal on December 3, 2010. The following clinic is intended to expedite the preparatory process of this work for performance and use our rehearsal time most efficiently.

Download recordings and clinic notes for the music selected for performance by the 2010 Northeast District Jazz Ensemble online at [www.BurnettMusic.com](http://www.BurnettMusic.com)

## OVERVIEW AND FORM ANALYSIS

“Side Effects” has a 24-measure introduction that is divided into two distinct sections that are performed at two distinct tempi. The form of this composition and arrangement is based upon the standard 32-measure AABA formula commonly used in jazz music. There are a few interesting diversions that add interesting variety without distracting from the necessary balance inherent within AABA jazz compositional musical form.

### **A1 A2 (of AABA form)**

- The two primary sections of the introduction encompass measures 1-12 and measures 13-24. However, the uniqueness of the arrangement melds the introduction with the first 8 measure “A-section” of the tune to give a seamless impression to the listener and also presents different melodic material over the chord progression. Therefore, when the actual “melody” is introduced at measure 25 (alto sax, flugel horn and guitar), it is done so during the second 8 measure “A-section”.

### **B (of AABA form)**

- The second 8-measure “A-section” is followed by an inserted four measure interlude (measures 33-36) before the first iteration of the 8 measure melody at the bridge or “B-section” at measure 37 – in essence, an introduction to the bridge.

### **A3 (of AABA form)**

- The last 8-measure “A-section” is the climax of the music to this point, with the more syncopated swing writing of the melodic material and the strong voicings in the brass. A similar figure in the saxophones from the introduction is used to propel the music into measure 53 which is an 8-measure “interlude” that leads to the improvised solo section in standard AABA format with the same 8 measure interlude between AABA choruses.

## 60-MINUTE REHEARSAL MATRIX

The first hour of rehearsal will be devoted to putting together our performance of “Side Effects” By Neil Slater. We will divide the arrangement into sections based upon the detailed breakdown of the work that follows this matrix. Please have all of your notes, rhythms and improvisational comprehension prepared before the rehearsal on December 3<sup>rd</sup>. There will be little time to teach beyond a certain level during this clinic. So, our time will be best utilized if we prioritize our preparations of the arrangement of this composition as follows:

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### REHEARSAL SEGMENT 1

Concentration: Fluid transition between tempi and retention of time

Goal: Move from each half of the introduction seamlessly into the A1 at measure 17

**Measures 1-12 (tempo of quarter note = 132) | Introduction First Half**

- Rubato introduction by piano accompanied by the bass
- Fermata on beat two of measure 12 will be cued

**Measure 13 (tempo of quarter note = 180) | Introduction Second Half**

- Will be counted “in 2” beginning with beat one of measure 13
- Saxophone pick-up notes into measure 14

**Measures 14-16**

- Saxophone line gives subtle indication of the up-tempo *four to the bar* swing
- Drums help propel the music into measure 17

**Measures 17-24 | A1 (of AABA form)**

- Four beat swing

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### REHEARSAL SEGMENT 3

Concentration: Ensemble blend with rhythm section

Goal: Fluid performance and contextual understanding

**Measures 25-32 | A2 (of AABA form)**

- Melody introduced in alto saxophone, flugel horn and guitar
- Four beat swing

**Measures 33-36 | Inserted before B section (of AABA form)**

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- 4 measure interlude before the bridge
  - Textural two beat swing feel

**Measures 37-44 | B (of AABA form)**

- 8 measure bridge B section that exists between A2 and A3 sections of form
- Four beat swing

**Measures 45-52 | A3 (of AABA form)**

- Tutti full ensemble out-head, climax of piece to this point in performance
- Four beat swing, drummer very active here

**Measure 53-60 | Interlude**

- Interlude kicker into guitar improvised solo prelude with rhythm section

**Measures 61-92 | Improvised Solo Section AABA of form**

- 1<sup>st</sup> time guitar improvised solo, 2<sup>nd</sup> time alto saxophone improvised solo
- Soloist with rhythm section, should have a combo feel here – utilizing two and four to the bar feels will enable the music to build toward the hard swing four to the bar at 101

**Measures 93-100 | Improvised Solo Section continues during Interlude**

- 8-measure Interlude inserted between two AABA iterations of song form
- 1<sup>st</sup> time guitar improvised solo, 2<sup>nd</sup> time alto saxophone improvised solo
- Soloist with the rhythm section, builds in intensity first time to usher in the full ensemble horn backgrounds that begin at measure 101

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## REHEARSAL SEGMENT 2

Concentration: Blend and balance; entrances; attacks and releases

Goal: Fluid performance and contextual understanding

**Measures 101-132 | Improvised Solo Section is second chorus with Backgrounds**

- 32-measure AABA song form with full ensemble background figures
- 1<sup>st</sup> time guitar improvised solo, 2<sup>nd</sup> time alto saxophone improvised solo
- Rhythm section at most intense level of interaction with soloist and ensemble figures

**Measure 133-140 | 1<sup>st</sup> Ending is Interlude with Guitar soloist**

- Guitar improvisation continues during the entire 1<sup>st</sup> ending, with four to the bar time from the rhythm section, leading to alto saxophone improvisation back to 61

**Measure 141-160 | 2<sup>nd</sup> Ending is Interlude with Alto Saxophone soloist**

- Alto Saxophone solo continuation fades into ensemble introduction of the coda and finale at 149

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## REHEARSAL SEGMENT 4

Concentration: Ensemble blending with rhythm section and section entrances

Goal: Fluid performance and contextual understanding

**Measures 161-168 | A1 (of AABA form)**

- Rhythms and layered dynamics throughout this entire section

**Measures 169-176 | A2 (of AABA form)**

- Lead Trumpet on top of ensemble is significant to building to high note solo at measure 181

**Measures 177-180 | Inserted before B section (of AABA form)**

- Rhythms and layered dynamics throughout this entire section

**Measures 181-188 | B (of AABA form)**

- Rhythms and layered dynamics throughout this entire section

**Measures 189-196 | A3 (of AABA form)**

- Conductor cue entrances from 192 to

**Measures 197-206 | Finale**

- Rubato finale similar to introduction

## REHEARSAL SEGMENT 5

Concentration: Perform the entire arrangement of “**Side Effects**” By Neil Slater

Goal: Fluid musical performance, rendered with contextual understanding of the work

**Measures 1-206**

- Perform entire work

//END CLINIC//

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