

YOUNG JAZZ ENSEMBLE



Grooved Pavement

VICTOR LÓPEZ

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	Auxiliary Percussion (Shakers, Cowbell)

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

From beginning to end, the intensity of this chart is created by the bass line and backbeat. The rhythm section should play it tight but maintain a relaxed groove to keep the funky feel. At measure 5, the 12-bar bluesy melody is introduced by the 1st trumpet and tenor sax. At measure 17, while all of the trumpets and saxes play the harmonized melody, the trombones join in with the backbeat figures and countermelody. At the bridge, measures 33–43, a new tonality (key of E-flat) is introduced and the winds are featured on a unison line which eventually returns to the original key of B-flat. Proper balance, articulation, and phrasing should be emphasized all of the time but especially playing in unison. The two-measure break is critical to this chart so take some time to rehearse that lick in measures 15–16, 31–32, 59–60, 87–88, and 95–96. Note that in measures 43–44 the two measure lick is slightly different.

Measure 61 provides an opportunity for open solos. Suggested solos have been written for the younger players for alto, trumpet and trombone. Encourage students to create their own improvised solos. To begin to improvise, first become familiar with the sound of the chord roots; next learn the notes of the chords. Then experiment with the chord notes and use a few rhythm licks that are found in the chart. These ideas will provide a basic foundation for creating an improvised solo.

At the end of the solo section, at measure 73, the four-measure rhythmic figure builds from unison to harmony until measure 86 where the familiar two-measure lick sets up the D.S. al Coda. At the coda, ensure the the section starting at measure 89 builds through the first beat of measure 95 when everyone joins in playing the two-measure lick.

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co., Inc.

CONDUCTOR
26871S

GROOVED PAVEMENT

By VICTOR LÓPEZ (ASCAP)

FUNKY ROCK $\text{♩} = 142$

CUE: 1ST TPT. ⑤

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

CUE: BARI.

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

CUE: BARI.

4TH TROMBONE

GI-TR

PIANO

CHORUS WRITTEN ON PART A

BASS

HI-HAT

SM. TOM

1 2 3 4 5 6 7 8