

# JAZZ BEGINNINGS SERIES

 **Belwin™ JAZZ**  
a division of Alfred

# What's Cookin'

VICTOR LÓPEZ

## INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone (Optional)
2nd E♭ Alto Saxophone	Guitar Chords
1st B♭ Tenor Saxophone	Guitar (Optional)
2nd B♭ Tenor Saxophone (Optional)	Piano
1st B♭ Trumpet	Bass
2nd B♭ Trumpet (Optional)	Drums

## Optional Alternate Parts

1st C Flute  
2nd C Flute  
1st B♭ Clarinet  
2nd B♭ Clarinet  
E♭ Baritone Saxophone  
Tuba (Doubles Bass part)  
Horn in F (Doubles 1st Trombone)  
Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
Auxiliary Percussion

## NOTES TO THE CONDUCTOR

*What's Cookin'* was commissioned by and dedicated to the jazz bands at Zionsville West Middle School, Zionsville, IN. Matthew Doublestein and Liz Leatherberry are the directors.

Written in a Latin/rock style, this chart sounds more difficult than it actually is. The repetitive nature of this piece makes it easy to rehearse and learn. The call-and-response effect in the introduction should be played in a relaxed manner. Make certain that wind players use the correct jazz phonetics to articulate. For example, I suggest using "dit" for staccatos, "doo" for tenutos, "dah" for the accents and "daht" for the rooftop marcato accents. The "d" syllable has a smoother sound for jazz than the "t" articulation.

Today's music exposes the listener to more intricate harmonies. In measure 12, the sharp-9 sonority may sound new to young musicians. The sharp-9 chord has a distinctive dissonance with a lowered third (sharp-9) against the major third (an octave lower). This is a great opportunity to teach and explain chord extensions and how they are used in jazz and popular music.

Observe that the forte piano (*fp*) is not to be confused with the sforzando (*sfz*). The forte-piano is played loud and then suddenly soft followed by a crescendo, while the sforzando indicates a strong sudden accent.

At measure 13, the (optional) guitar, piano, and bass have a basic cha-cha-cha rhythmic pattern while the drumset has a basic rock beat. Note that at this difficulty level, although chords have been provided for the guitar, piano and bass, the intent is to develop intensity through rhythmic repetition; therefore, it is not recommended the players embellish the written part. The rhythm section should strive for cohesiveness throughout. This arrangement includes an auxiliary percussion part, which requires the claves and a guiro. All percussion parts should complement each other. To facilitate teaching and learning, each rhythm part should be rehearsed separately, thereby adding one part at a time once learned.

The recurring rhythmic pattern played by the bass anticipates a chord change. The bass line pattern in measures 13–14 is notable for its silent or tied downbeat and the final note of the measure, which anticipates the harmony of the following measure. This anticipated bass is a distinctive feature of Afro-Cuban popular music. This pattern may take some practice for the bass player. I strongly suggest practicing with a metronome to assist in maintaining a steady tempo.

Melodic instrumentalists playing the unison line in measures 13–27 should concentrate on intonation, balance, phrasing and articulation and strive to make it sound as if one player is actually playing all parts.

The written-out solo section in measures 57–72 offers various opportunities to highlight individual players, sections or the entire wind section. Make certain that in measures 65–68, the stop-time figure in the guitar, piano and bass is pronounced but not overpowering. The D.S. al Coda is on cue after the last solo.

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

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Commissioned by and Dedicated to the Jazz Bands at Zionsville West Middle School  
Matthew Doublestein and Liz Leatherberry, Directors

# WHAT'S COOKIN'

By VICTOR LÓPEZ (ASCAP)

LATIN ROCK ♩ = 180

1ST C FLUTE (OPTIONAL)  
2ND C FLUTE (OPTIONAL)  
1ST B♭ CLARINET (OPTIONAL)  
2ND B♭ CLARINET (OPTIONAL)  
1ST E♭ ALTO SAXOPHONE  
2ND E♭ ALTO SAXOPHONE  
1ST B♭ TENOR SAXOPHONE  
2ND B♭ TENOR SAXOPHONE (OPTIONAL)  
1ST B♭ TRUMPET  
2ND B♭ TRUMPET (OPTIONAL)  
1ST TROMBONE  
2ND TROMBONE (OPTIONAL)  
GUITAR (OPTIONAL)  
PIANO  
BASS  
DRUMS

N.C.  
Gmi F/G Gmi Gmi F/G Gmi Cmi Cm7/C Cmi

N.C.  
TOMS  
RIDE CYM.  
HI-HAT

1 2 3 4 5