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By Victor López

## INSTRUMENTATION

Conductor

1st El Alto Saxophone

2nd El Alto Saxophone 1st Bl Tenor Saxophone

2nd By Tenor Saxophone (Optional)

1st B Trumpet

2nd By Trumpet (Optional)

1st Trombone

2nd Trombone (Optional)

Guitar Chords

Guitar (Optional) Piano

Piano Bass

Drums

#### **Optional/Alternate Parts**

1st C Flute

2nd C Flute

1st B♭ Clarinet

2nd B♭ Clarinet

E Baritone Saxophone

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

Baritone Horn T.C./Bb Tenor Saxophone (Doubles 1st Trombone)

#### NOTES TO THE CONDUCTOR

Before the entire ensemble plays the chart for the first time, work with the rhythm section in advance. As for the ensemble, explain that the parts are written to complement one another, or, more simply, ask them to listen to each other and play as a unit.

The bass part does not have the standard bass rhythm but rather a variation that complements the authentic bossa nova pattern in the drumset. The rhythm is enhanced by the piano and guitar comp patterns. Note that at mm. 13–14, mm. 29–30, and mm. 57–58, the rhythm in the piano and guitar parts change slightly to add a little variety and eliminate the repetition; this occurs on the 9th measure of the 16-bar phrases, when the Dbsus chord is played and should be slightly enhanced. Make certain that the cowbell is firmly mounted to the drumset, and that it is muffled.

Note that after the introduction, a 16-bar blues form is stated twice. It is followed by a 12-bar blues stop-time section that features a sax soli, which leads to a 16-bar blues *tutti* section and then the D.S. al Coda to the Coda. When playing the unison, make certain that everyone is listening to the lowest instrument in the ensemble. This will aid accurate intonation throughout the ensemble.

A review of the chromatic scale as well as the F blues pentatonic scale would be beneficial for young musicians to start assimilating the sound of the blues notes (lowered 3rd and 5th chord notes). I mention the blues pentatonic scale as an option to introduce students to basic improvisation ideas.

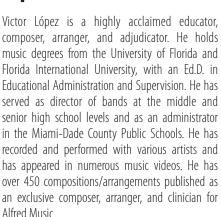
Great care has been taken to mark all of the articulations, dynamics, phrase marks, and slurs. Strive to make sure that all articulations and dynamics are played as written. *Marcato*, or rooftop, accents are detached and accented—think "daht."

Enjoy!

—Victor López



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