JAZZ EXPRESSIONS SERIES

JUST A LITTLE CHA CHA

JOSE ANTONIO DIAZ
Arranged by VICTOR LOPEZ

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
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
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Violin
Viola

OPTIONAL/ALTERNATE PARTS
C Flute/Vibraphone
B♭ Clarinet
Cello
Horn in F (Doubles 1st Trombone)
Baritone T.C.
(Doubles 1st Trombone)
Tuba
Auxiliary Percussion

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

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NOTES TO THE CONDUCTOR

This arrangement is correlated to Unit 12 of Jazz Expressions™, the jazz ensemble method published by Warner Bros. Publications. The focus of this arrangement is the 2-3 clave, playing Latin jazz in the cha-cha style and improvising using a ii-V chord progression.

The 2-3 clave refers to the rhythm pattern that occurs throughout this arrangement. This clave pattern is the pulse of the cha-cha and is the musical glue that keeps the rhythms in Afro-Cuban music together. To get a better understanding of the 2-3 clave rhythm pattern, ask the students to clap the clave rhythm to the demo recording included with the arrangement. For the drums and percussion, you may want to rehearse the Latin cha-cha groove by layering the rhythm section. This process is simply adding each rhythm instrument to a repeated eight-measure section. For example, using eighth measures starting at measure 9, count off the tempo (using a metronome) and ask wind players to clap the 2-3 clave (and to continue to clap throughout this layering exercise) the second time through, add the ride cymbal, then the snare drum and tom, then bass drum, then piano and guitar, and finally the bass part. In this example, there will be six layers of rhythm section playing. This will greatly assist in finding and locking in the Latin groove. Listen to the demo recording too.

Wind and string players should articulate as marked. Anything not marked is assumed long. A general rule is that in a group of two or more eighth notes, the last note is short. The eighth notes are all played even or straight, not a swing eighth feel.

Measure 47 begins the solo section. This written-out solo can be played as written or ad lib. and repeated as desired. All the wind and string parts are the same, so you can ask various individuals to solo, or play it in unison. The improvised solo is a series of two-measure melodic patterns over the ii-V chord progression. In the key of E-flat, ii-V refers to the ii-chord—a minor seventh chord built on the second tone of the E-flat scale (Fmi7) and the V chord—a dominant seventh chord built on the fifth tone of the E-flat scale (B♭7). There are many variations possible with these patterns, so as the band becomes more comfortable with the written solo and the sound of the chord progression, try asking students to embellish even further in the solo section or create their own patterns. By playing and learning the written solo, students are internalizing melodic, rhythmic, and harmonic jazz vocabulary. Here is another suggestion: Try asking the wind players to sing the solo in unison—with you starting things off. Ask them to use a basic jazz syllable like "doo." You'll be surprised how it helps their ear and to learn to hear the intervals.

Please enjoy.

—Victor Lopez

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CONDUCTOR
JEM03038C

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By JOSE ANTONIO DIAZ
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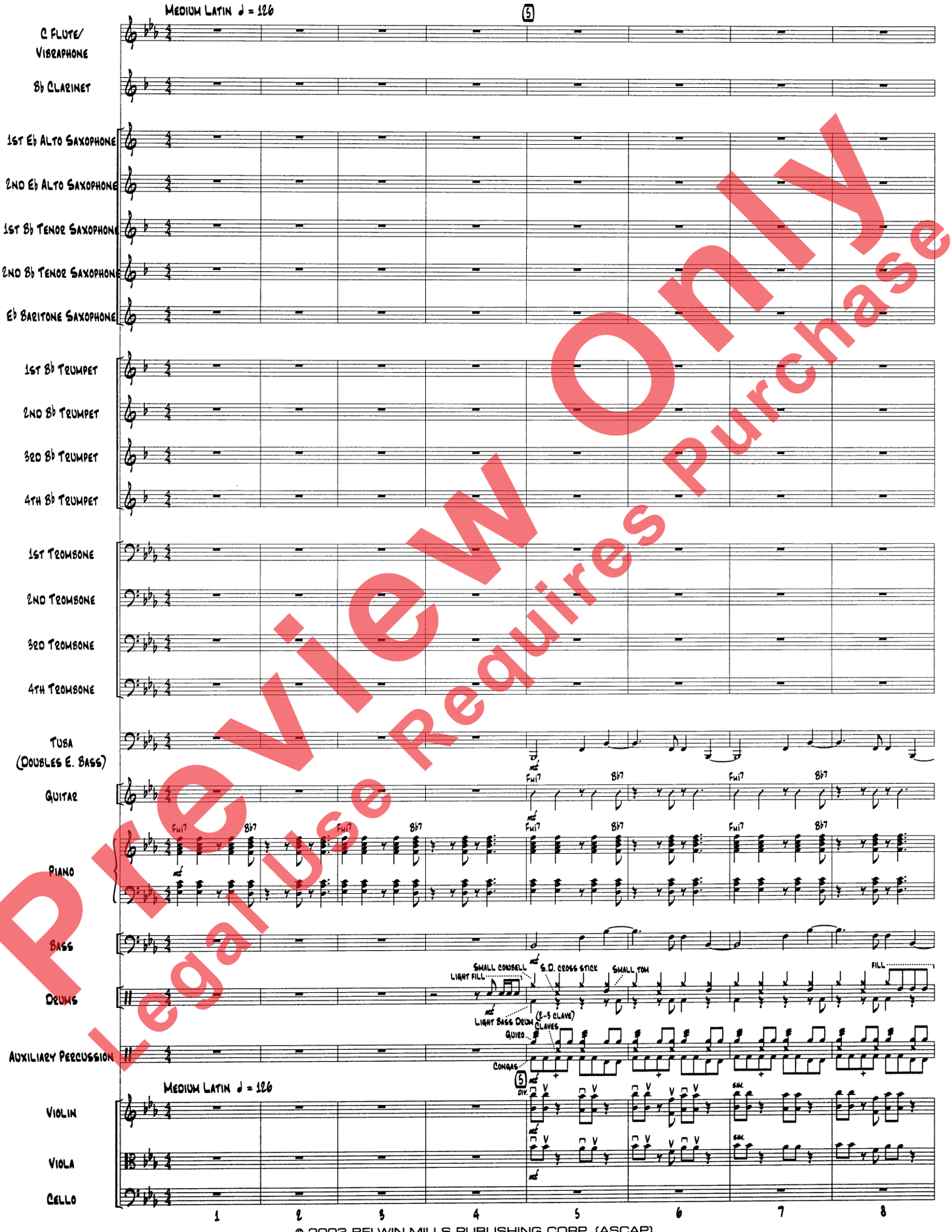

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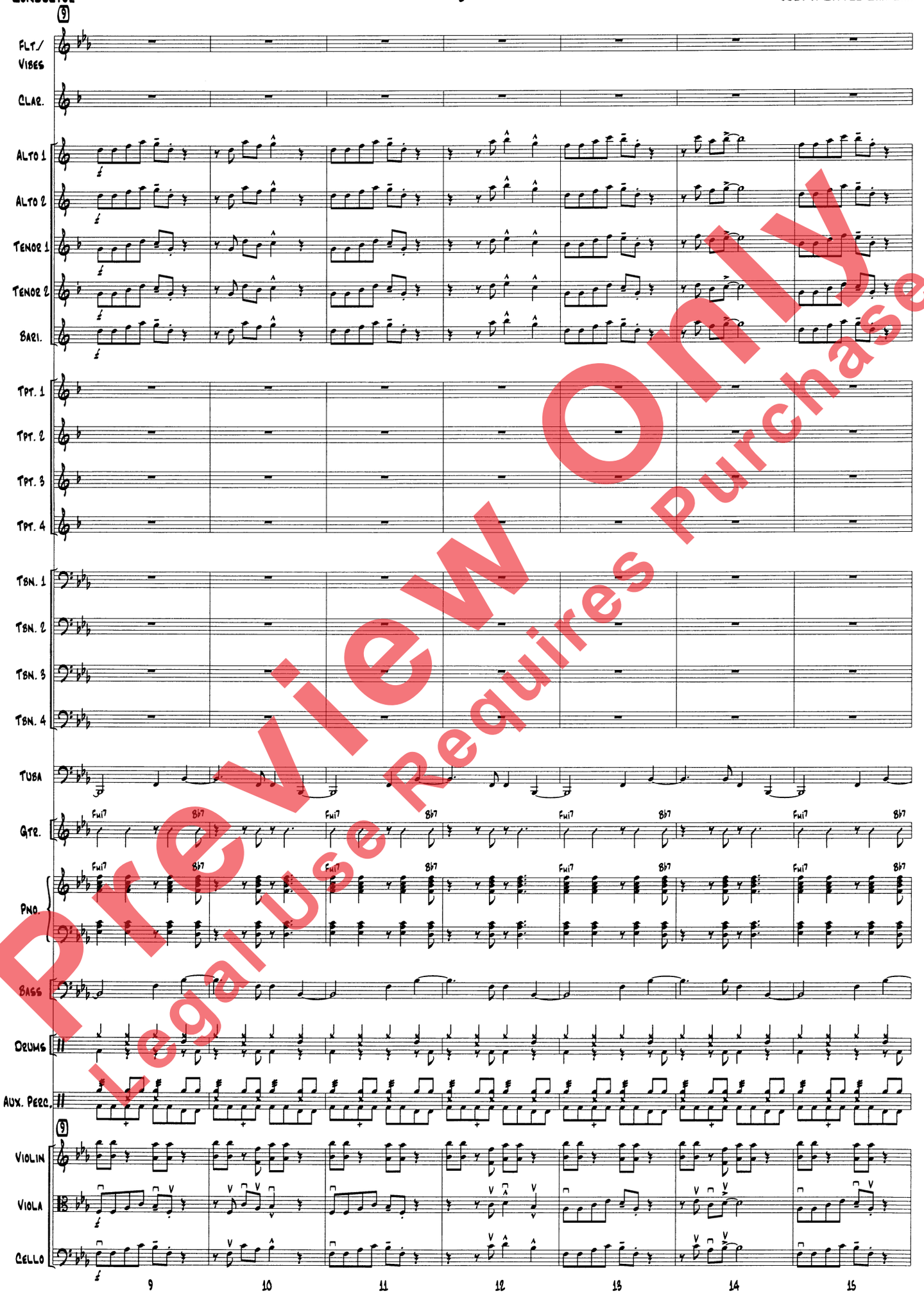

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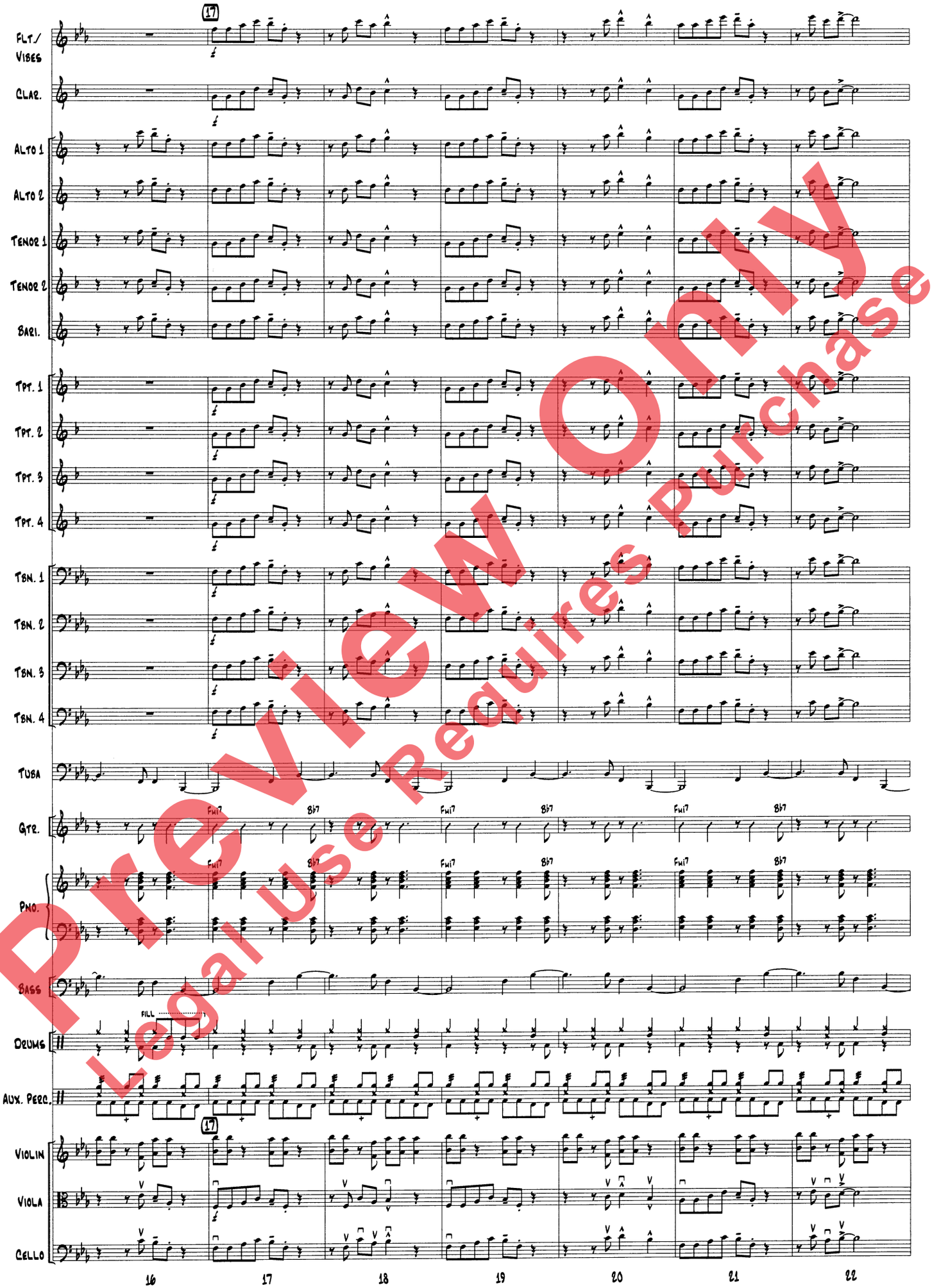

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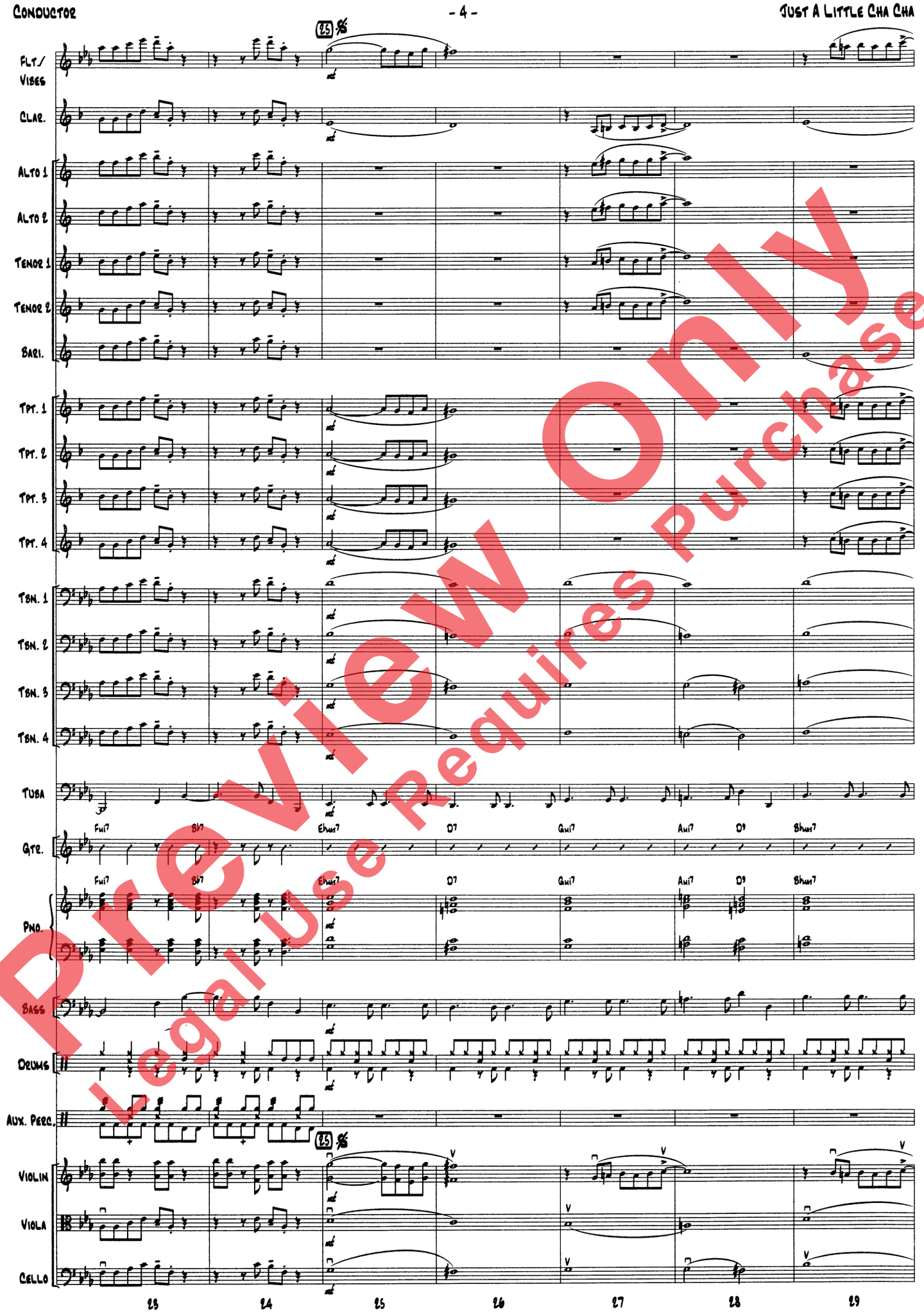

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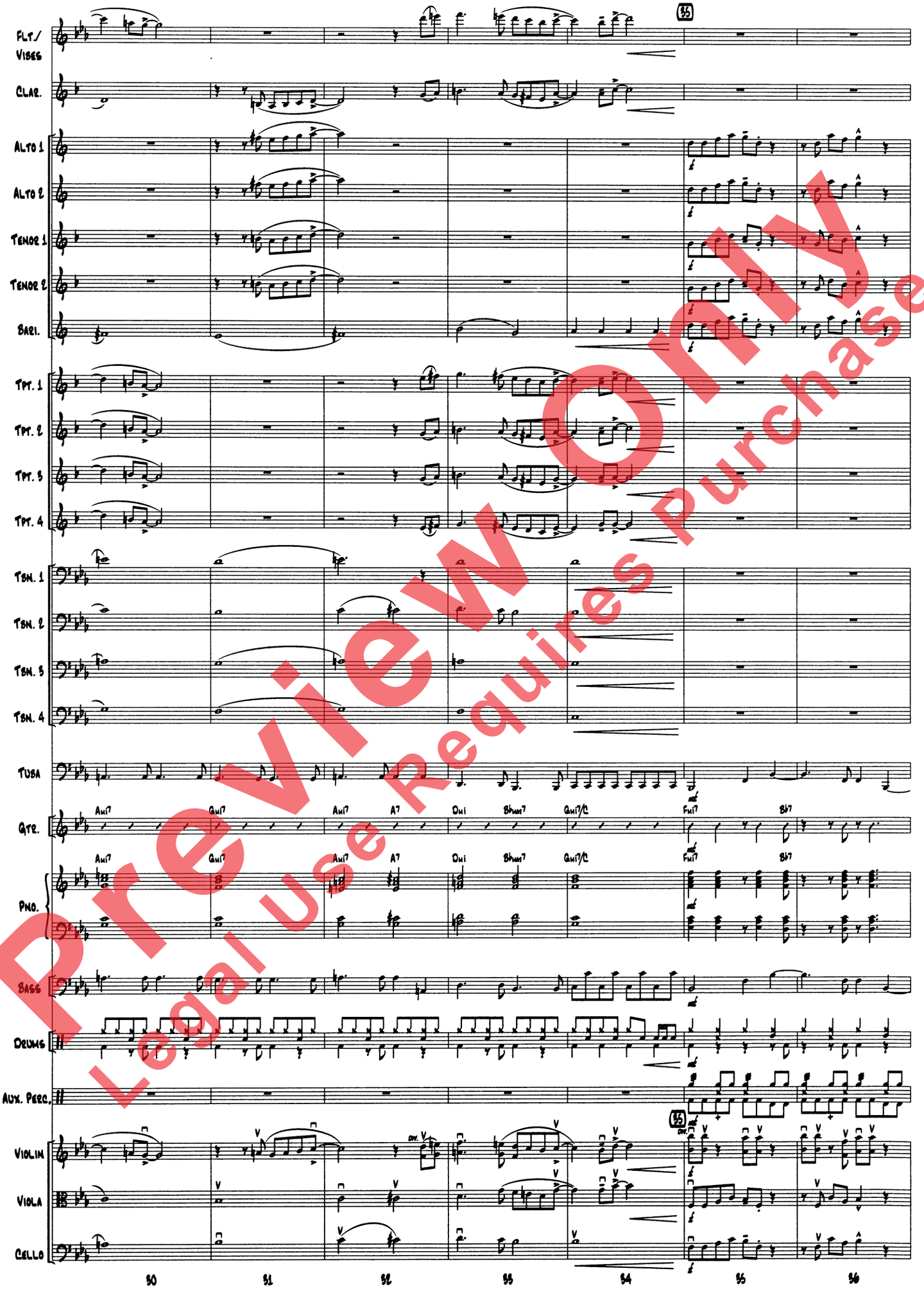

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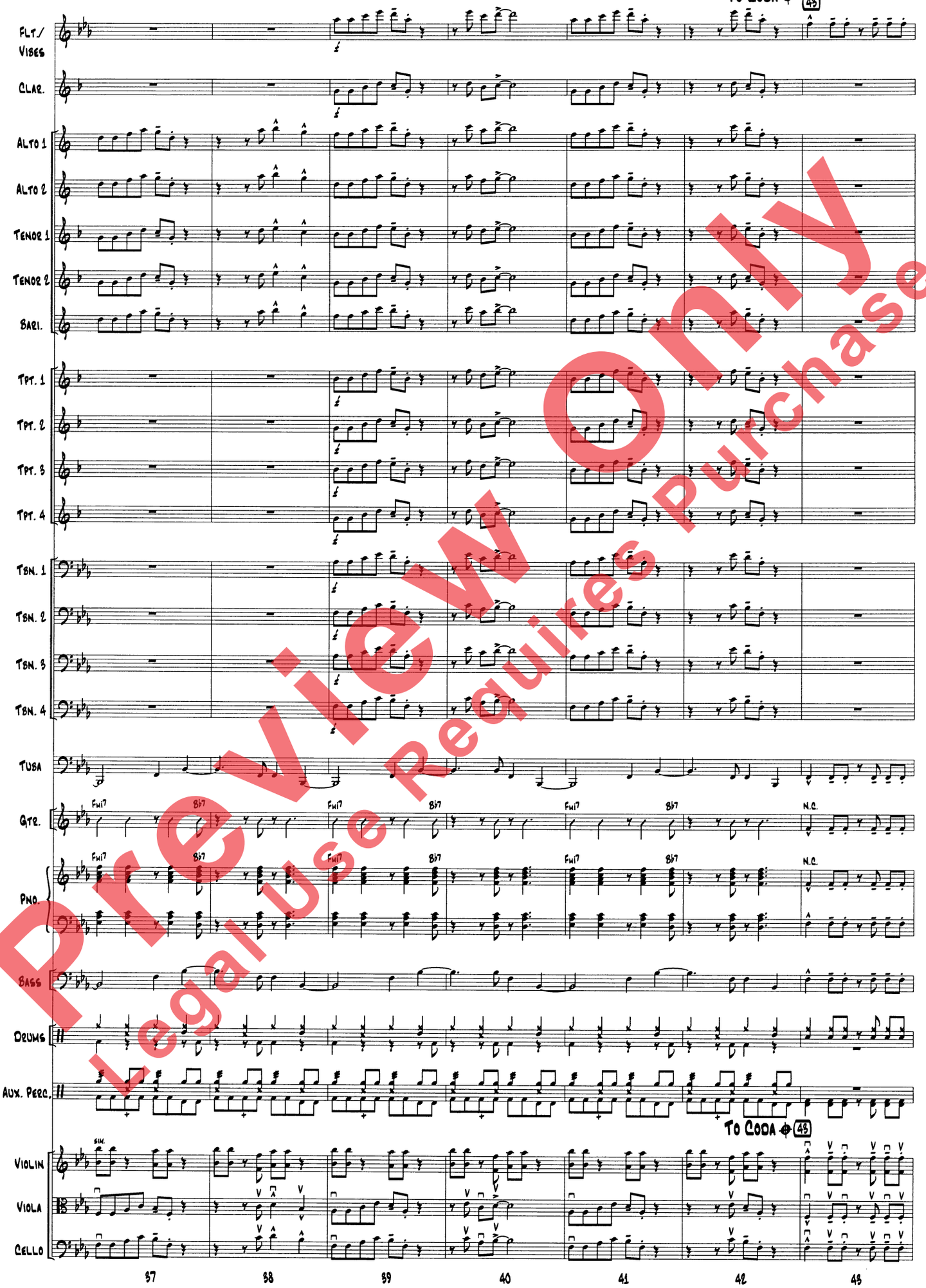

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47 OPEN FOR SOLOS

Flt./ Vibes
Clar.
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Tuba
Gtr.
Pno.
Bass
Drums
Aux. Perc.
Violin
Viola
Cello

Fmi7 Bb7 Fmi7 Bb7
Gmi7 C7 Gmi7 C7
Dmi7 G7 Dmi7 G7

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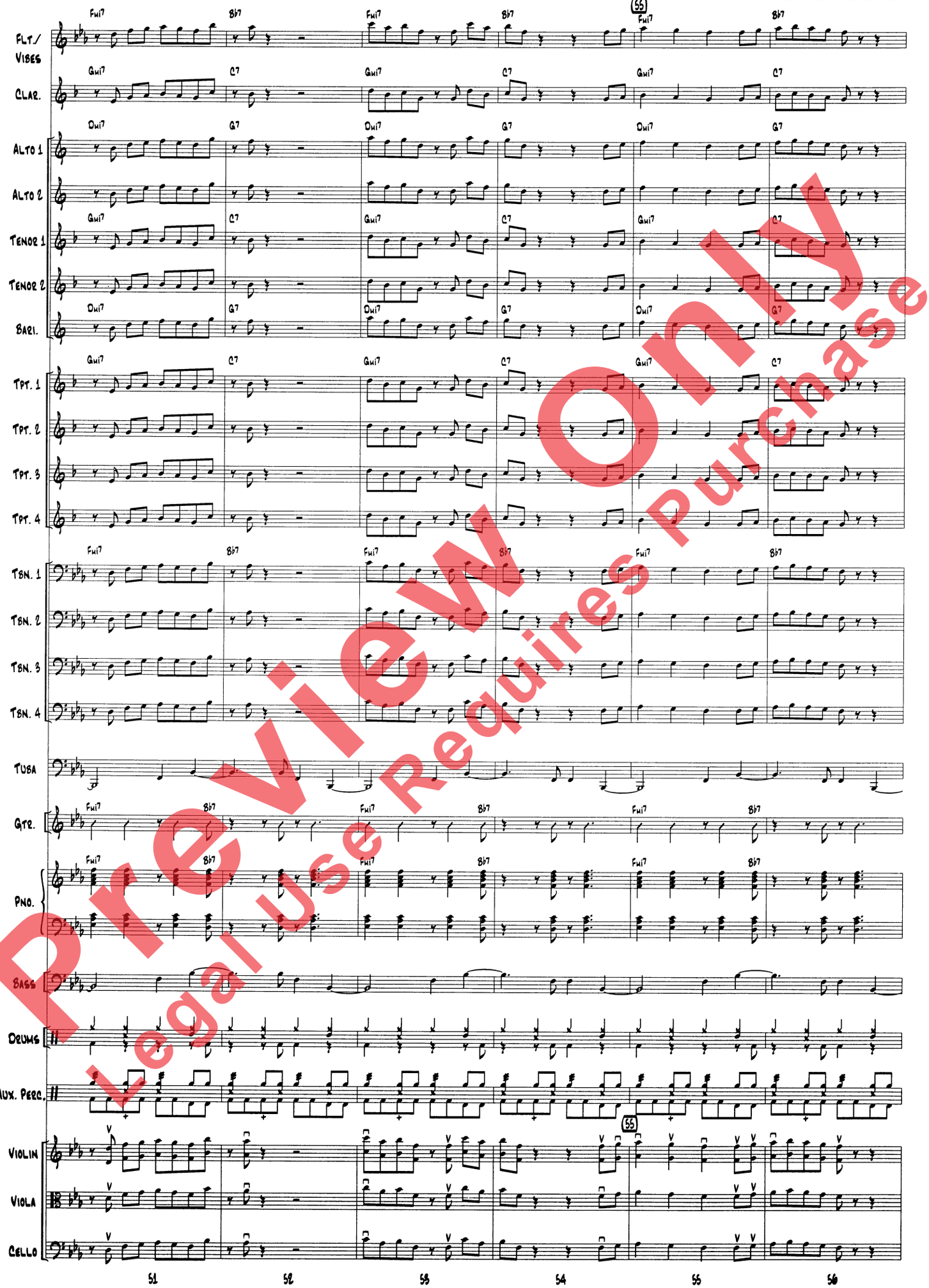

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D.S. 𝄋 AL CODA

FLT./ VIBES

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

TUBA

GTR.

PNO.

BASS

DRUMS

FILL

AUX. PERC.

D.S. 𝄋 AL CODA

VIOLIN

VIOLA

CELLO

57 58 59 60 61 62

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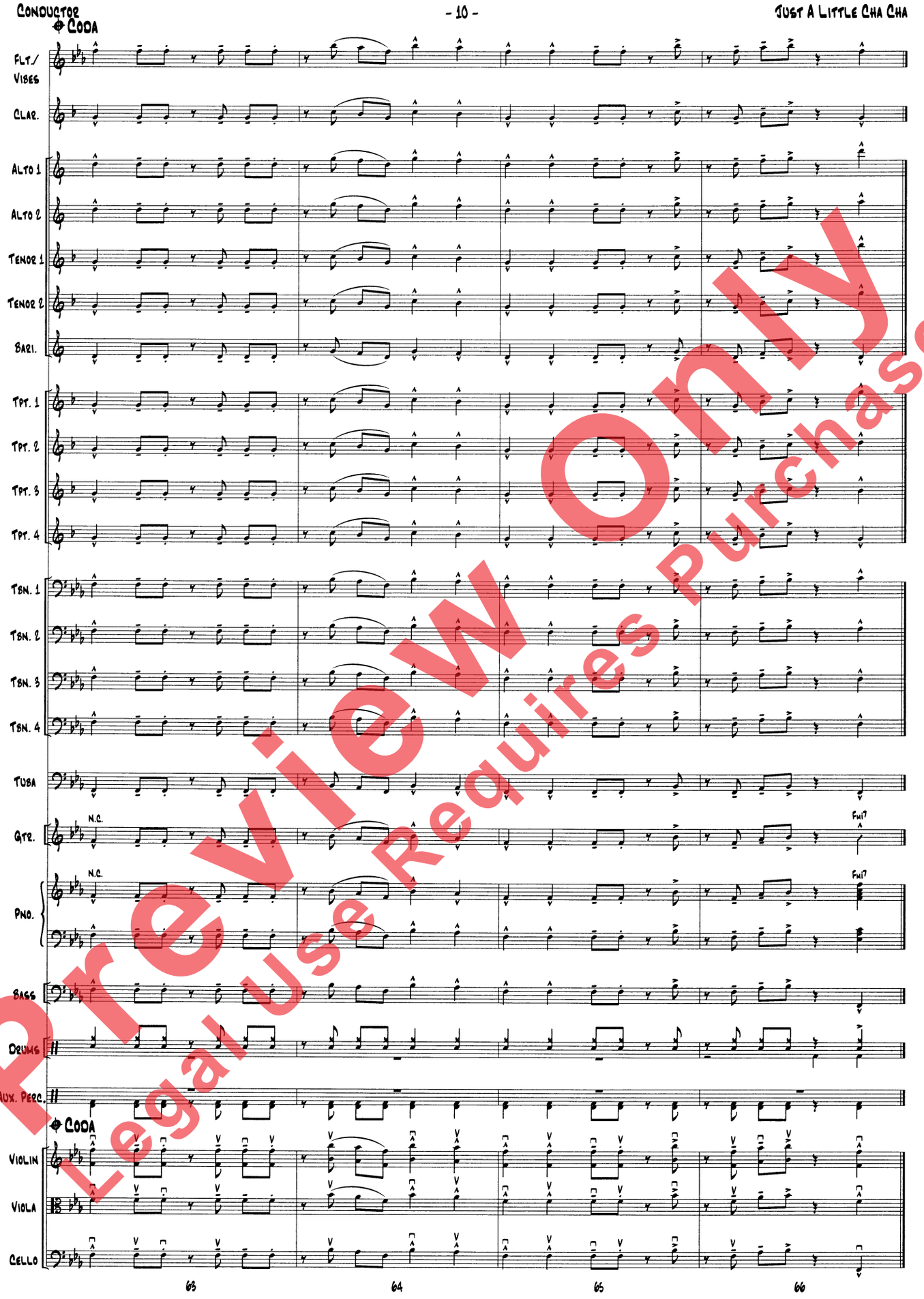

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