



MonteBello Mambo Rock

MICHELE FERNÁNDEZ

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (optional)	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4 (optional)	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Bass Trombone (optional)	1
Guitar (optional)	1
Piano	1
Bass	1
Drums	1
Congas (optional)	1
Flute (optional)	1
Clarinet (optional)	1
Horn in F (optional)	1
Tuba (optional)	1



HJE2406FS



About the Composer



Michele Fernández is an active clinician/guest conductor, composer/arranger, educator, performer. Her publications for jazz and wind ensemble are found in various catalogues and have been performed (as well as clinics presented) at Midwest, CBDNA, JEN, IAJE, various MEA's All-State/Regional bands. Michele serves ensembles of all ages across the country through virtual or in-person clinics and Artist-in-Residence events. She recently retired from teaching after 30 years, where her Miami Senior High ensembles earned top honors and gained international acclaim despite being a Title One school with minimal resources. Michele and her groups have been selected for appearances at the Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94, NY '97), Montreux Jazz Fest (Switzerland '96), FMEA and national publications as well as featured on "CBS Sunday Morning", Band Director's Guide and Downbeat Magazine. She has also taught SPED, ESOL, HS English and Chemistry. Before focusing on writing, she served as an oboist in the Miami area, and spent several years as a rhythm section member of a busy local Afro-Latin/Jazz ensemble. As a clinician/composer: Michele views writing and clinics as an opportunity to discuss important aspects of life while also focusing on the art form of performance, and in so doing, to help others gain more self-confidence and an increased awareness of compassion for others that will lead to success in all areas of life.

MonteBello Mambo Rock

Dedicated to the Beaumont Jazz Ambassadors (Portland, OR), Cynthia Rae Plank, Director

Rehearsal Notes to the Conductor

1. This work is a hybrid of Rock and authentic Mambo styles. **Drum set players should observe written patterns closely** to establish the correct rhythmic feel (especially the 2-bar fundamental pattern m. 13-14). A standard rock groove does not represent the style intended.
2. Although the crucial Conga hits (beats 4 / 4+) are written into the drum set toms, adding congas is advisable for more authenticity.
3. It is strongly recommended to work the rhythm in sectionals and strive for rhythmic precision and cohesiveness.
4. Horns should lock in with tight precision on rhythmic figures and articulate very crisply, always listening carefully to the rhythm section.
5. Solo sections: Guitar/Piano should pay close attention to articulations as would the horns, and also avoid busy, simultaneous comping by alternating roles (padding vs. rhythmic) or by taking turns laying out.
6. Soloists need not worry about playing busy solos; even using just a few notes with an appropriate rhythmic feel will make a great solo.
7. Please refer to www.Michele-Fernandez.com for more examples of authentic Afro-Latin grooves in a variety of settings... and have fun!



MonteBello Mambo Rock

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MICHELE FERNÁNDEZ
(ASCAP)**"Afro-Latin" Rock/mambo (Straight 8ths) ♩ = 160**

5

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Guitar

Piano

Bass Guitar

Drums

Opt. Congas

Congas Legend:
H= Heel
S= Slap ("x" with >)
P= Muted Palm
O= Open

Cr. Cym.
Solo Fill (if no Congas)

Section Fill (anywhere on kit)

RH: Straight Q's on Ride BELL
LH: 2/3 "Son" Clave (crosstick sn.)

(Simplified "Tumbao" Pattern)
P P S P P O O P P S P P O O
L L R L L R R L L R L L R R

Solo Fill

Section Fill (Perc. Together)

2 3 4 5 6 7 8

13 Always Smoothly

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

Section Fill (Three-Bar)

Section Fill (Three-Bar)

Smoothly: "2/3 (Simplified) Montuno" Pattern

RH: "Cascara" pattern (Ride or FT shell)
LH: Crstk. beat 2 and Main "4 +" Conga hits

(Simplified "Tumbao" Pattern)

P P S P P O O P P S P P O O
L L L L L R R L L B L L R R

9 10 11 12 13 14 15 16

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[illegible]

29 like 13

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

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25

26

27

28

29

30

31

32

For Preview Only

(Lower 8ve pref.)

Gm⁷/9

Am⁷(b9)

D⁷(b9)

Gm⁷/9

Am⁷(b9)

D⁷(b9)

Gm⁷/9

C⁹

Am⁷(b9)

D⁷(b9)

Gm⁷/9

C⁹

Am⁷(b9)

D⁷(b9)

LH: mirror RH One 8ve lower

RH: "Cascara" pattern (Ride or FT shell)

LH: Main Conga hits

Section Fill (Two-Bar)

Section Fill (Two-Bar)

37

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

Section Fill (Two-Bar)

Section Fill (Two-Bar)

33 34 35 36 37 38 39 40 41

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45

No Breath

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gliss After Bt. 2

No Breath

Gtr.

Pno.

Bass

Dr.

Congas

Section Fill (where written)

Section Fill (where written)

RH: Switch pattern to mounted C.B. or Ride Bell
LH: Keep playing "4+" toms hits

42 43 44 45 46 47 48 49 50

For Preview Only

A. Sx. 1 No Breath (opt. clap: 2/3 "Son" Clave) 2

A. Sx. 2 No Breath (opt. clap: 2/3 "Son" Clave) 2

T. Sx. 1 No Breath (opt. clap: 2/3 "Son" Clave) 2

T. Sx. 2 No Breath (opt. clap: 2/3 "Son" Clave) 2

B. Sx. No Breath (opt. clap: 2/3 "Son" Clave) 2

Tpt. 1 (opt. clap: 2/3 "Son" Clave) 2

Tpt. 2 (opt. clap: 2/3 "Son" Clave) 2

Tpt. 3 (opt. clap: 2/3 "Son" Clave) 2

Tpt. 4 (opt. clap: 2/3 "Son" Clave) 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. $Gm\frac{7}{9}$ C^9 $Am7(b9)$ $D7(b9)$ $Gm\frac{7}{9}$

Pno. $Gm\frac{7}{9}$ C^9 $Am7(b9)$ $D7(b9)$ Clap Loudly (2/3 "Son" Clave) (opt. clap: 2/3 "Son" Clave) 2

Bass

Dr. Section Fill (Two-Bar) AD LIB SOLO (if no Congas) *If not soloing: Play 2/3 "Son" Clave on Crosstick 2

Congas Section Fill (Two-Bar) SOLO (sample solo) Section Fill (Two-Bar) Section Fill (Two-Bar)

HJE2406FS 51 52 53 54 55 56 57 58 59 60

61 69

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

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Am $\frac{7}{9}$ D 9 Bm $7(\flat 5)$ E $7(\flat 9)$ Am $\frac{7}{9}$ D 9 Bm $7(\flat 5)$ E $7(\flat 9)$ Am $\frac{7}{9}$ D 9 Bm $7(\flat 5)$ Bm $7(\flat 5)$ Am $\frac{7}{9}$ Am $\frac{7}{9}$ Bm $7(\flat 5)$ E $7(\flat 9)$

Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ Am $7(\flat 5)$ Gm $\frac{6}{9}$ Gm $\frac{6}{9}$ Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9

Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9 Am $7(\flat 5)$ D $7(\flat 9)$ Gm $\frac{6}{9}$ C 9

LH mirror RH one 8ve lower

LH mirror RH one 8ve lower

RH: Back to Ride (not bell)

Opt. Gliss

RH: Switch pattern to mounted C.B. or Ride Bell

LH: Keep playing "4+" toms hits

Section Fill (Two-Bar)

Section Fill (Two-Bar)

61 62 63 64 65 66 67 68 69

77

No Breath

No Breath

No Breath

No Breath

No Breath

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

Am7(b9) D7(b9) Gm(b9) C9 Am7(b9) D7 Gm(b9) C9 Am7(b9) D7(b9) Gm(b9) C9 Am7(b9) D7(b9) Gm(b9) C9 Am7(b9) D7(b9)

Tutti Fill Cues

As Written

Tutti Fill Cues

As Written

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70 71 72 73 74 75 76 77 78

For Preview Only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Congas

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79 80 81 82 83 84 85 86 87 88

Rest

Section Fill (where written)

If no congas: Solo (sample solo)

As Written

Solo (sample solo)

As Written

(Tremolo)

Opt. Fermata and Perc. Roll