

JAZZ BAND SERIES



Cubano Chant

RAY BRYANT

Arranged by VICTOR LÓPEZ

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

Auxiliary Percussion

Optional Alternate Parts

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Ray Bryant, the composer of *Cubano Chant* was born in 1931, in Philadelphia, PA. An accomplished jazz pianist and composer, Bryant has accompanied many other leading players such as Miles Davis, Sonny Rollins, Melba Liston and Coleman Hawkins, as well as singers like Carmen McRae and Aretha Franklin. *Cubano Chant* has been recorded by a number of jazz artists, including Oscar Peterson, Cal Tjader, Art Blakey and Steely Dan to mention only a few.

This chart is arranged with a Latin funk groove. Ensure that the drumset groove is well-established and, although marked ♩ , it should not overpower the winds. Note that an auxiliary percussion part has been written to enhance the rhythmic components. The clave rhythmic pattern is generally 2-3; however, it is not constant throughout. Always clarify the terms “clave,” a rhythmic pattern, and the percussion instrument known as the “claves,” two short wooden dowels. The player of the claves should adhere to the written part and not play freely. The same goes for all of the other Latin instruments.

At measure 15, the trumpets introduce the melody or chant with a question and answer technique with the altos and tenors. At measure 31, the dynamic level is f and the rhythmic configuration changes to a funky style over an implied clave pattern. At measure 53, suggested solos have been written for 1st tenor and 2nd trumpet; however, other soloists may be added if desired. Make sure that the tenor solo break is clean. Note that the rhythmic section configuration moves to a more authentic Latin groove during the solos. The drumset now has the timbale or “palito” pattern and the auxiliary percussion has the conga drums. The rhythm section should strive for cohesiveness throughout and not play freely, which can sound rhythmically cluttered. The goal is to develop intensity and support the soloists while playing the repetitive patterns. Background instruments should carefully observe articulations.

At the Coda, the auxiliary percussion continues but the drumset has some short fills indicated that should not be played too loud. Again, concentrate on the articulations so that it sounds tight.

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 Publishing Co.

CONDUCTOR
306635

LATIN FUNK ♩ = 192 (♩ = 96)

CUBANO CHANT

By RAY BRYANT
Arranged by VICTOR LÓPEZ

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

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION

CLAVE

VIBRA SLAP

CYMBAL

HIGH TOM

CROSS STICK

1 2 3 4 5 6 7

mp3

CONDUCTOR

- 2 -

CUBANO CHANT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

8

9

10

11

12

13

14

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PREVIEW

PLAY

PLAY

Q. 10. 4

Q. 10. 4

N.C.

N.C.

C

F7

B7

Ebmaj7(b9)

A7sus

Dmi6

Bmi7(b9)

E7(#9)

A7

O7

FILL

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

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

15 16 17 18 19 20 21 22

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

PNO.

BASS

DRUMS

AUX. PERC.

23 24 25 26 27 28 29 30

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Full

CONDUCTOR

31

- 5 -

CUBANO CHANT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

AUX. PERC.

RIDE (BELL)

COWBELL

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31 32 33 34 35 36 37

CONDUCTOR

39

- 6 -

CUBANO CHANT

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

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

CLAVES

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38 39 40 41 42 43 44

(47)

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

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

45 46 47 48 49 50 51

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Chord progression for guitar and piano:

45: C Gmi7 Ami7 Dmi

46: C Gmi7 Ami7 Dmi

47: C Gmi7 Ami7 Dmi G7

48: C F7 Bb7 Ebmaj7(b9) A7sus Dmi6 Bmi7(b9) E7(#9) A7 D7

49: C F7 Bb7 Ebmaj7(b9) A7sus Dmi6 Bmi7(b9) E7(#9) A7 D7

50: C F7 Bb7 Ebmaj7(b9) A7sus Dmi6 Bmi7(b9) E7(#9) A7 D7

51: C F7 Bb7 Ebmaj7(b9) A7sus Dmi6 Bmi7(b9) E7(#9) A7 D7

CONDUCTOR

52 OPT. OPEN FOR SOLOS

- 8 -

CUBANO CHANT

ALTO 1

ALTO 2

SOLO BREAK

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CHASCARA ON TIMBALES (OPT. DRUMSET IF NO ADDITIONAL PERCUSSION)

CLIQUE

CLAVE

SH. TOM

SHAKER

CLAVES

CONGAS

52 53 54 55 56 57

CHORDS: E μ 7, C $\sharp$ μ 7(b $\flat$), F $\sharp$ 7, B7, E7, E7/G $\sharp$, D μ 7, B μ 7(b $\flat$), A7, D7, D7/F $\sharp$

CONDUCTOR

- 9 -

CUBANO CHANT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

58 59 60 61 62 63 64

Chords: A7, Bb7, E7/B, C#7, F#7, B7, Em7, C#m7(b9), F#7, B7, G7, Ab7, D7/A, E7, A7, Dm7, Bbm7(b9), E7, A7, Dm7, Bbm7(b9), E7, A7.

Rehearsal mark: 61

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

65 66 67 68 69 70 71

CHORDS: E7, E7/G#, A7, Bb7, E7/B, B7, E7, A7, E7

CHORDS: D7, D7/F#, G7, Ab7, D7/A, A7, D7, G7, D7

SMALL COWBELL

BEING OUT!

CONDUCTOR

- 11 -

77

CUBANO CHANT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

Ami7 G7 F#7 B7 A7 G7 F7

Ami7 G7 F#7 B7 A7 G7 F7 E7mi7

Gmi7 F7 E7 A7 G7 F7 Eb7 Dmi7 Bmi7(b9) E7 A7

Gmi7 F7 E7 A7 G7 F7 Eb7 Dmi7 Bmi7(b9) E7 A7

CASCARA ON TIMBALES

72 73 74 75 76 77 78

1. 2. D.S. AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

79 80 81 82 83 84 85

FILL

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CONDUCTOR

- 13 -

CUBANO CHANT

© CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

86 87 88 89 90 91

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