

Style: Latin • Grade Level: .5

BOOGALOO FOR YOU!

Composed and Arranged by
Steve Shanley

The Jazz Starters! Series includes easy level charts especially designed to introduce younger musicians to the jazz ensemble experience. These charts sound great with standard, limited and/or extended instrumentation. Non-standard jazz instrument parts are provided to get everyone involved. Rhythm section parts are fully written out. Solo sections are simple, with suggested solos included to encourage first steps toward improvisation. A great way to get young musicians started and excited about jazz!

Barnhouse

Jazz
Starters!

Recording Available: www.barnhouse.com

BOOGALOO FOR YOU!

Composed and Arranged by
Steve Shanley

Instrumentation

*1st Alto Sax
*2nd Alto Sax
*Tenor Sax (2)
Bari Sax
*1st Trumpet (2)
*2nd Trumpet (2)
*Trombone/Baritone B.C. (4)
Guitar
*Piano
*Bass
*Drum Set
Auxiliary Percussion 1: Congas, Maracas
Auxiliary Percussion 2: Claves, Guiro

*Minimum instrumentation

Parts also included for

Flute
Clarinet
Bass Clarinet
F Horn
Baritone T.C.
Tuba
Vibes

Written suggested solos provided for

C Instrument T.C.
C Instrument B.C.
B $\flat$ Instrument 1
B $\flat$ Instrument 2
E Instrument
F Horn

Recording Available: www.barnhouse.com

LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

About this Series

A common concern among directors when beginning a jazz ensemble is that the wind players can handle the easier charts, but the rhythm section parts are still too difficult or vaguely written. Often, it is the rhythm section members who have little or no playing experience. There are also students who want to participate in the jazz band but do not play a traditional jazz instrument. This new series addresses these concerns and gives young ensembles a positive first experience.

Designed for Success

- Lots of ensemble playing to assist in reinforcing style
- Easy limited chord changes
- Playable with or without solos
- Fully written out piano part
- Rhythmic guides for the guitar
- Easy bass line with fingering grid
- Basic drum set patterns with attention to phrase changes
- Auxiliary percussion part written out
- Quick and easy to put together with limited rehearsal time

About the Composer/Arranger



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for Teaching Music Through Performance in Jazz, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

Program Note

Boogaloo For You! was commissioned by the Coe College chapter of Phi Mu Alpha Sinfonia and written for Southeast Junior High School 7th Grade Jazz Band (Iowa City, IA). Their director, Jonah Prall, requested a beginning jazz band chart that could incorporate a lot of percussionists, and a boogaloo seemed like a great fit!

Rehearsal Suggestions

This chart, as the title suggests, is in the "boogaloo" style, a genre that emerged in the 1950s and 1960s and mixed influences from Cuban jazz (mambo, cha-cha-cha...) and American pop music (rhythm & blues, soul, doo wop...). The rhythm section functions as the "engine" of your jazz band and is especially important in this genre, so consider rehearsing them separately on this chart before putting them together with the woodwinds and brass—you'll be glad you did! Pay close attention to the drums, cymbals, and rhythms indicated in the drum set part (especially the cross-stick on the snare), as well as to the technique specified in the auxiliary percussion parts. If you only have one auxiliary percussionist, I suggest starting with the guiro. If the student is comfortable switching at the ends of phrases, they could alternate between the guiro and the claves. The conga part is basically doubled in the drum set, so it could be the last auxiliary part you include (and might be best for a less-experienced player, who can rely on help from the drum set). The maracas pattern is deceptively challenging (keeping a steady pulse and getting them to "speak" at the right time), so please be patient if you have assigned a student to that part! The guitar part includes chord diagrams; please make sure your student is using them to ensure the most appropriate voicings possible.

The solo section of this chart is very accessible, so I encourage you to let all your students improvise. They do not all need to improvise at the concert, but it would be valuable for them to at least get some experience during rehearsals. Start by letting the entire band improvise together or use small groups; that way no one feels like they are all alone or that everyone is focusing on them. Encourage your students to listen to the reference recording (found at Barnhouse.com) and emulate the rhythms and articulations used by the soloists, or you can use the written solos as a starting point for rhythmic and pitch ideas. In addition to the demo recording, I suggest that you and your students check out "Bang Bang," by the Joe Cuba Sextet, and Mongo Santamaria's version of "Watermelon Man." Those serve as excellent and influential examples of the boogaloo style. Your students will love them, I promise!

Thank you for programming this chart, and please reach out to me at the *Our Composers* page at barnhouse.com to let me know how it went. I'd love to hear or see a recording of your band playing it!

CONDUCTOR SCORE
032-4953-00

COMMISSIONED BY THE COE COLLEGE CHAPTER OF PHI MU ALPHA SINFONIA FOR THE
SOUTHEAST JUNIOR HIGH SCHOOL (IOWA CITY, IA) SEVENTH GRADE JAZZ BAND (JONAH PRALL, DIRECTOR)

BOOGALOO FOR YOU!

COMPOSED AND ARRANGED BY
STEVE SHANLEY

BOOGALOO (♩ = 116)

1ST ALTO SAX

2ND ALTO SAX

TENOR SAX
(F HORN)

BARI SAX
(BASS CL.)

1ST TRUMPET
(FLUTE, CLARINET, VIBES)

2ND TRUMPET

TROMBONE
(BARITONE)

GIUITAR

PIANO

BASS
(TUBA)

DRUM SET

AUX. PERC. 1
CONGAS, MARACAS

AUX. PERC. 2
CLAVES, GUIRO

1 2 3 4 5 6 7 8

© 2022 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, USA
International Copyright Secured. All Rights reserved. Printed in U.S.A.
WARNING! This composition is protected by copyright law. To copy or reproduce it by any means is an infringement of the copyright law.

9

A SAX 1 *mf*

A SAX 2 *mf*

T SAX *mf*

BARI *mf*

TRPT. 1 *mf*

TRPT. 2 *mf*

TBN. *mf*

GTR. *Cm7* *F7* *Cm7* *F7* *Cm7* *F7* *Cm7* *F7*

PNO. (etc.)

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

9 10 11 12 13 14 15 16

17

A SAX 1

A SAX 2

T SAX

BARI

TRPT. 1

TRPT. 2

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

For reference only: Not valid for performance

17 18 19 20 21 22 23 24

- 5 -

25

Score for rehearsal mark 25, spanning measures 25 to 32. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt. 1, Trpt. 2, Tbn., Gtr., Pno., Bass, Drums, Aux. Perc. 1, and Aux. Perc. 2. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Chord symbols include Cm7, F7, and NC. A "RIDE BELL" instruction is present above the Drums staff in measure 25.

25 26 27 28 29 30 31 32

33 OPEN FOR SOLOS (BACKGROUNDS ON CUE)

37

Score for 33 measures, featuring various instruments and a large watermark: "For reference only. Not valid for performance."

INSTRUMENTS: A SAX 1, A SAX 2, T SAX, BARI, TRPT. 1, TRPT. 2, TBN., GTR., PNO., BASS, DRUMS, AUX. PERC. 1, AUX. PERC. 2.

MEASURES: 33, 34, 35, 36, 37, 38, 39, 40.

CHORDS: Am⁷, D⁷, Cm⁷, G⁷, F⁷, NC.

DYNAMICS: mf, p, mp.

DRUMS: (OPT. USE RIDE BELL PATTERN FROM M. 25)

Score for rehearsal mark 45, featuring various instruments and dynamics.

Instruments: A SAX 1, A SAX 2, T SAX, BARI, TRPT. 1, TRPT. 2, TBN., GTR., PNO., BASS, DRUMS, AUX. PERC. 1, AUX. PERC. 2.

Dynamics: *mf* (mezzo-forte), *f* (forte).

Chord Symbols: Fm7, Bb7.

Rehearsal Mark 45: The score is divided into measures 41 through 48. Measure 45 is the focus of the rehearsal mark.

Instrumental Details:

- A SAX 1 & 2:** Play a melodic line in G major, starting on G4, with a dynamic shift from *mf* to *f* at measure 42.
- T SAX:** Play a similar melodic line, also with a dynamic shift from *mf* to *f* at measure 42.
- BARI:** Play a melodic line in G major, starting on G2, with a dynamic shift from *mf* to *f* at measure 42.
- TRPT. 1 & 2:** Play a melodic line in G major, starting on G4, with a dynamic shift from *mf* to *f* at measure 42.
- TBN.:** Play a melodic line in G major, starting on G2, with a dynamic shift from *mf* to *f* at measure 42.
- GTR.:** Play a melodic line in G major, starting on G2, with a dynamic shift from *mf* to *f* at measure 42. Chord symbols Fm7 and Bb7 are indicated above the staff.
- PNO.:** Play a melodic line in G major, starting on G4, with a dynamic shift from *mf* to *f* at measure 42.
- BASS:** Play a melodic line in G major, starting on G2, with a dynamic shift from *mf* to *f* at measure 42.
- DRUMS:** Play a rhythmic pattern in G major, starting on G4, with a dynamic shift from *mf* to *f* at measure 42.
- AUX. PERC. 1 & 2:** Play a rhythmic pattern in G major, starting on G4, with a dynamic shift from *mf* to *f* at measure 42.

A SAX 1
 A SAX 2
 T SAX
 BARI
 TRPT. 1
 TRPT. 2
 TBN.
 GTR.
 PNO.
 BASS
 DRUMS
 AUX. PERC. 1
 AUX. PERC. 2

Musical score for measures 49 through 56. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt. 1, Trpt. 2, Tbn., Gtr., Pno., Bass, Drums, Aux. Perc. 1, and Aux. Perc. 2. The key signature is one flat (Bb). The score features various dynamics (f, mf, sf) and articulations (accents, slurs). The guitar part includes chord markings: Fm7, Bb7, Fm7, NC, Cm7, F7, Cm7, and F7. The drums part includes a "RIDE BELL" marking. The score is marked with a large "For reference only. Not valid for performance." watermark.

For reference only. Not valid for performance.

A SAX 1

A SAX 2

T SAX

BAR

TRPT. 1

TRPT. 2

TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

57 58 59 60 61 62 63