

Style: Latin Rock • Grade Level: 1.5

MOVIN' N' GROOVIN'

Composed and Arranged by
Victor López

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!

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Instrumentation

- *1st Alto Sax
- *2nd Alto Sax
- *Tenor Sax (2)
- Bari Sax (optional)
- *1st Trumpet (2)
- *2nd Trumpet (2)
- *Trombone/Baritone B.C. (4)
- Guitar (optional)
- *Piano
- *Bass
- *Drum Set w/ Cowbell

Aux. Percussion: Cowbell, Tambourine, Claves (optional)

*Minimum instrumentation

Parts also included for

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

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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



Victor López a former educator and administrator in the Miami-Dade County Public Schools System is a highly acclaimed composer, arranger, and adjudicator, and has achieved success in music performance, education, and administration. He holds music degrees from the University of Florida (U.F.) and Florida International University (F.I.U.), including a Doctor of Education (Ed.D.) degree in Educational Administration and Supervision. For sixteen years he served as director of bands at Mays Junior High School and Miami Senior High School, and for nineteen years, he worked as an administrator in the Miami-Dade County Public Schools (M-DCPS). He was the principal at G. W. Carver Middle School, which under his leadership received the National Blue Ribbon School of Excellence Award, and Miami Senior High School, his alma mater. Additionally, Victor has served as the Executive Director for the Division of Life Skills and Special Programs in M-DCPS, and has been an adjunct professor at Florida International University. Among many of his accomplishments, López was named the "1978 Miami-Dade County Public Schools Teacher of the Year" and the "1979 State of Florida Teacher of the Year." In addition to being the former lead trumpet player and arranger for the Miami Sound Machine, he has recorded and performed with various artists and has appeared in numerous music videos. Additionally, in 1999, López served his community as a councilman in the Doral Community Council in Doral, Florida. He has also participated in the Interstate New Teacher Assessment and Support Consortium (INTACS) committee, which drafted model arts education licensing standards and supporting materials for national certification. Furthermore, he was a founding board member of the Florida Schools Music Association, a non-profit organization that oversees all of the music activities in the State of Florida. As a clinician/conductor, adjudicator, and commission writer, Victor is in constant demand across the United States, Australia, Canada, and Latin America. He has over 450 publications with major music publishers such as Alfred, Barnhouse, Hal Leonard, Arrangers' Publishing Company and others to his credit and is currently a professor in the Educational/Organizational Leadership Department at Nova Southeastern University.

Program Note

Written by veteran composer Victor López, **Movin' N' Groovin'** is an original composition that blends elements of Latin and rock rhythms.

Rehearsal Suggestions

To achieve an effective performance, make certain that players in the rhythm section internalize the rhythmic components in order to maintain a smooth dance groove throughout. This is accomplished by rehearsing each part separately and then putting it together one instrument at a time. Note that the balance within the drum set as well as the entire rhythm section is important. The bass should be heard a bit louder but should not overpower the ensemble.

Starting at bar 26 the style changes to a Cha-Cha-Cha through bar 40. Pay attention to dynamics and articulations. As a suggestion, the syllable "Dit" should be used when playing staccatos; "Dah" for accented notes, and "Du" for long notes.

Review percussion technique for holding the claves, cowbell and tambourine. If needed, encourage students to search the internet as there is a wealth of informational videos available on YouTube that are presented by top professional musicians.

The auxiliary percussion part is optional in this series; however, it is an integral part for this chart. When doubling on other instruments, the player should place them within reach for quick accessibility. Make certain that all drums are properly tuned in order to produce clear and full tones. The drummer should search the internet to learn the drum tuning process.

Keep in mind that there are many variants of the Latin and rock rhythms. In this chart, you will find that the use of the "clave" pattern (3-2) defines the basic Latin beat. So, in general, there will be sections with mixed rhythms and others that are true to form such as bars 26-40.

Overall, I know that **Movin' N' Groovin'** will be well received by the audience and students.

Enjoy!

CONDUCTOR SCORE
032-4974-00

MOVIN' N' GROOVIN'

COMPOSED AND ARRANGED BY
VICTOR LÓPEZ (ASCAP)

LATIN ROCK ♩ = 120-126

1ST ALTO SAX *f*

2ND ALTO SAX *f*

TENOR SAX *f*

OPTIONAL
BARI SAX
(BASS CL.) *f*

1ST TRUMPET
(FLUTE, CLARINET) *f*

2ND TRUMPET *f*

TROMBONE
(F HORN, BARITONE) *f*

OPTIONAL
GUITAR *f*
Cm Bb Ab G Cm Bb Ab G7

PIANO *f*

BASS
(TUBA) *f*

DRUM SET *f*
HH (CLOSED) TOMS

AUX. PERCUSSION
OPTIONAL
TAMBOURINE
COWBELL
TAMBOURINE
CLAVES *f*
(3-2 CLAVE PATTERN) 1 2 3 4 5 6 7 8

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10

Score for rehearsal mark 10, measures 9 through 17. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt 1, Trpt 2, Tbn, Gtr., Pno., Bass, Drums, and Aux. Perc.

Measures 9-17 contain the following musical notation:

- A Sax 1:** Melodic line with eighth and sixteenth notes, starting at measure 10.
- A Sax 2:** Sustained notes with a *mf* dynamic, starting at measure 10.
- T Sax:** Sustained notes with a *mf* dynamic, starting at measure 10.
- Bari:** Sustained notes with a *mf* dynamic, starting at measure 10.
- Trpt 1 & 2:** Melodic lines with eighth and sixteenth notes, starting at measure 10.
- Tbn:** Sustained notes with a *mf* dynamic, starting at measure 10.
- Gtr.:** Chordal accompaniment with a *mf* dynamic. Chords are labeled: C_M, B^b, A^b, G⁷, C_M, B^b, A^b, G⁷, C_M, B^b, A^b, G⁷, and NC at measure 17.
- Pno.:** Chordal accompaniment with a *mf* dynamic, starting at measure 10.
- Bass:** Bass line with eighth and sixteenth notes, starting at measure 10.
- Drums:** Includes a "Solo Fill" at measure 9 and a consistent rhythmic pattern of eighth and sixteenth notes.
- Aux. Perc.:** Consistent rhythmic pattern of eighth and sixteenth notes.

9

10

11

12

- 4 -

13

14

15

16

17

18

Score for rehearsal mark 18, measures 18-25. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt 1, Trpt 2, Tbn, Gtr., Pno., Bass, Drums, and Aux. Perc.

Measures 18-24: The saxophone section (A Sax 1, A Sax 2, T Sax) plays a melodic line starting with a forte (*f*) dynamic. The baritone sax (Bari) provides a harmonic accompaniment. The trumpet section (Trpt 1, Trpt 2) plays a rhythmic pattern. The tuba (Tbn) plays a sustained low note. The guitar (Gtr.) plays a chord progression: Cm, Bb, Ab, G7, Cm, Bb, Ab, G7, Cm, Bb, Ab, G7, NC. The piano (Pno.) plays a harmonic accompaniment. The bass (Bass) plays a steady eighth-note line. The drums (Drums) play a consistent rhythmic pattern. The auxiliary percussion (Aux. Perc.) plays a steady eighth-note line.

Measure 25: The saxophone section continues their melodic line. The baritone sax (Bari) continues its accompaniment. The trumpet section (Trpt 1, Trpt 2) continues their rhythmic pattern. The tuba (Tbn) continues its sustained low note. The guitar (Gtr.) continues the chord progression. The piano (Pno.) continues its harmonic accompaniment. The bass (Bass) continues its steady eighth-note line. The drums (Drums) continue their rhythmic pattern. The auxiliary percussion (Aux. Perc.) continues its steady eighth-note line. A small cowbell (on stand) solo is indicated for measure 25.

26 CHA-CHA-CHA STYLE

Score for 26 CHA-CHA-CHA STYLE. The score includes parts for A Sax 1, A Sax 2, T Sax, Bari, Trpt 1, Trpt 2, Tbn, Gtr., PNO., Bass, Drums, and Aux. Perc. The key signature is B-flat major (two flats). The tempo/style is marked "CHA-CHA-CHA STYLE".

Instrument Parts:

- A Sax 1:** Melodic line with dynamics *mf* and *f*.
- A Sax 2:** Melodic line with dynamics *mf* and *f*.
- T Sax:** Melodic line with dynamics *mf* and *f*.
- Bari:** Rhythmic accompaniment.
- Trpt 1:** Melodic line.
- Trpt 2:** Melodic line.
- Tbn:** Melodic line with dynamics *f*.
- Gtr.:** Rhythmic accompaniment with dynamics *mf*.
- PNO.:** Rhythmic accompaniment with dynamics *mf*.
- Bass:** Rhythmic accompaniment.
- Drums:** Includes Rim Click, W/Tom, and Sim. (Simulated).
- Aux. Perc.:** Includes Cowbell (Muffled) and Sim. (Simulated).

Legend:

- o = OPEN (OPEN)
- + = NECK (CLOSED)

Measure Numbers: 26, 27, 28, 29, 30, 31, 32, 33

34

Score for rehearsal mark 34, featuring multiple instruments and a large watermark.

INSTRUMENTS:

- A SAX 1
- A SAX 2
- T SAX
- BARI
- TRPT 1
- TRPT 2
- TBN
- GR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS
- AUX. PERC. (Auxiliary Percussion)

CHORDS (GR.): Bb7/F, Bb7, Eb6, Bb7/F, Bb7, Eb6, Bb7/F, Bb7, Eb6, F7, F7/C, Bb7

MEASURES: 34, 35, 36, 37, 38, 39, 40, 41

WATERMARK: For Reference Only - Not for Performance

42 50

A SAX 1

A SAX 2

T SAX

BARI

TRPT 1

TRPT 2

TBN

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

TAMBOURINE

HH (CLOSED)

CLAVES

42 43 44 45 46 47 48 49 50

- 8 -

For reference only. Not valid for performance.

A SAX 1

A SAX 2

T SAX

BAR1

TRPT 1

TRPT 2

TBN

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

51 52 53 54 55 56 57 58 59