

A Nuyorican Son

By Christopher Washburne

I am a trombonist. I approach composition through an instrumentalist's sensibility, a utilitarian approach of sorts: I write music that features the trombone and me as the trombonist. I am also deeply ensconced in, and a product of, educational institutions, with a B.M. degree in classical trombone performance, M.M. in Third Stream Studies, and Ph.D. in ethnomusicology. This said, my moments of compositional inspiration seem to emerge from one idea or feeling—a groove or melody that I begin to sing to myself. In the heat of composing, it seems as though this materializes from a “nowhere” within, driven by an intuitive urge to create. The moments usually occur just after psychological clearings of inner space, such as a vacation to a foreign place, a run in Central Park, or the experiencing of another artist's work that captures me and shakes something loose inside that simply must come out. At other times, compositions are prompted by a more pragmatic need for new repertoire for live performance or an approaching recording session. Style, feel, and rhythmic determinations then are dictated less by epiphany, and more by the fact that the band needs an up-tempo and high-energy piece. In hindsight and with closer introspection, regardless if a new piece is generated from a need (an outer place) or a mere inspiration (an inner place), it becomes clear how the influences of my past musical life and my current performance settings are integral to the music that I hear. In other words, my trombone performance and educational experiences are both invaluable and present complementary sources of inspiration in my life as a composer.

Over the last twenty years, I have led several regularly performing groups, playing a variety of jazz styles, from straight ahead, to free, to Latin. Since I don't care much for writing music that I cannot hear performed, I write for whatever band I am currently performing with. Although this limits stylistic parameters, it greatly enhances the speed with which I can explore various possibilities within those constraints. It allows my compositions to remain works in progress and provides satisfaction in watching them transform over time. In this way, I have adapted a compositional process that relies upon live performance and the input of talented musicians whom I know intimately.

The jazz styles that I perform allow and even require that improvisation play a significant role. That means my compositional process is tied to the choices I make concerning who plays in my band. My criterion for hiring sidemen is based on creating the most positive of vibes within the group's

interactive context. I hire musicians whose company I know I can enjoy, even after several weeks of touring. They are usually friends whose musicality I respect. As I shall demonstrate below, their abilities and personal style become intricately tied to my compositional choices.

When I was first learning how to play jazz in the early 1980s, I would often speak with older musicians, asking advice, taking lessons, or just hanging out. They would say repeatedly, "You can't learn to play jazz in school; jazz is learned on the street." This comment was steeped in their own youthful experiences in a time before jazz was accepted as a legitimate field of study in the academy. It also highlighted the importance of the master/apprentice and elder/youth relationship that has served to perpetuate the "jazz tradition." For younger musicians, the road big bands and after-hours jam sessions where the seminars for the "University of the Street" were conducted during the first 75 years of jazz history barely exist in today's scene. I did learn jazz in school. In fact, I was forced to, much like most of my other thirty-something jazz colleagues. The jazz scene has been transformed by a complex of social and economic factors in which classrooms now replace bandstands, and private lessons in a professor's studio replace the hours spent sitting on a bus during a tour, rapping to more experienced musicians. Us young guys still hang out with jazz elders—just more so in institutionalized settings than in smoky bars. My professors (the seasoned veterans) profoundly shaped my musical identity and their presence in my compositions is like a palimpsest, existing just beneath the surface of every note I write or play.

The first serious jazz I played was at the University of Wisconsin-Madison (UW). When tiring of the regimented practicing of orchestral excerpts, I signed up to study with bassist Richard Davis and to play in his big band. On the first day of class he said, "To play jazz you have to be flexible." He meant being open to spontaneously create and interact with your immediate environment. I understood it as freedom. I never stopped practicing my orchestral excerpts, but relished my newfound liberation in exploring improvisational possibilities. During that class I decided to pursue both jazz and classical trombone performance. While I was at UW, Wynton Marsalis came to perform for the students. Hanging out with the young "master" after the concert, he flippantly remarked to me that he viewed jazz as a black thing and I needed to know that experience to play the blues. He was in his early twenties at the time and his youthful arrogance should probably be forgiven. However, I was young and impressionable, and as a white musician I left the concert feeling as though I had no right to play the blues. As time passed, I realized that it wasn't my skin color that prevented me from using the blues idiom to express myself, just lack of experience. Since that realization, I have focused on developing

my skills for transforming real-life, "feelingful" experiences into real-life musical gestures. The blues is a particularly adept vehicle for that purpose, and consequently I turn to blues expression in some form in many of my compositions. For this insight, I am grateful to Marsalis.

Seeking a graduate program that prized musicians who refused to be pigeonholed as solely jazz or classical players, New England Conservatory's (NEC) Third Stream Department was an obvious choice. The department was founded by Gunther Schuller in 1969 and reflected his attempt to establish a contemporary approach to conservatory training that would cater to the freelance music scene he experienced in New York. With a limited number of orchestral jobs available, the majority of this nation's conservatory-trained musicians were, and still are, forced to seek employment alternatives. Some turn to nonmusical jobs, others to educational positions, and yet others have adapted their skills to an emerging freelance scene in New York and other large cities. Schuller brought with him several key instrumentalists from New York to join the faculty at NEC to assist him in implementing his new educational vision. They included trombonist John Swallow, saxophonist and microtonal specialist Joseph Maneri, and pianist Ran Blake.

These three musicians profoundly changed the way I approach music, and their influence can be heard in much of my work. Swallow, whose diverse career included playing trombone in the New York City Ballet orchestra and being one of the busiest freelancers in the contemporary music scene, taught me to approach every performance situation from the same perspective, namely, that of making music on the highest level. His approach focused on accentuating similarities of styles and de-emphasizing differences, thus avoiding the building of walls in one's mind in order to differentiate playing styles. He taught me to allow my classical playing to inform my jazz playing, and vice versa. This approach enabled me to adapt easily to new musical situations, and I found the demands of freelancing in New York, which frequently includes traversing a wide stylistic spectrum within one day, challenging but manageable. On numerous occasions I have played a classical concert in the afternoon, a jazz gig in the evening, and ended the night with a late performance in a salsa club. This chameleon ability has not only expanded my employment possibilities, but has enriched my compositions by allowing me to draw inspiration from fairly disparate musical traditions.

Joe Maneri taught me to open my ears to the possibilities "in between," to view music as a continuum, in terms of pitch, rhythm, harmony, and musical possibilities. His improvisations would move from Coleman Hawkins-like silky, sinewy tones with phrases extending over many measures, to Schoenbergian gestures with octave displacement and shifting

tonal centers, to Elliott Carteresque metric modulatory phrases, and to Ezra Sims-like microtonal scalar structures. The ease with which he could draw from each approach and combine them within one solo left a huge impression and reinforced Swallow's message about the strength of blending traditions.

Ran Blake developed my taste for "musical spice"—those special tones and serendipitous harmonies that surprise the ear. His textual approach to improvisation on the piano demonstrated how to use in improvisation-based music the timbral developments made in European and American contemporary music. He further encouraged me to listen to world musics for inspiration—not in a Paul Simon- or David Byrne-exploitative and superficial way, but in a Third Stream way.

The term "Third Stream" has changed over the years. In the 1960s it referred to music that combined classical and jazz forms. With its institutionalization, however, it grew to encompass much more, and became associated with a process more than with a musical style. I understand the term in its function as a verb rather than as a stylistic label. It concerns the dedication to immerse oneself in two or more musical styles, to become competent in both, and then to combine the two separate streams to develop a personal style, or third stream. Its emphasis on improvisation and ear-training has prompted NEC to change the Third Stream Department's name to the Department of Contemporary Improvisation. The instruction I received from that program opened the door for cross-cultural exploration, which has played a prominent role in my music-making ever since.

During my studies at NEC I was introduced to Latin music. In my first year, a Latin music ensemble was offered by two Third Stream graduate students. We played a variety of Caribbean and Latin American styles. During the first week of class, a janitor at the Conservatory, who happened to be a trombone player who never quite finished his studies, heard me performing with the ensemble. He approached me and asked if I would be willing to sub for him on the next Saturday night with a Colombian band that played *salsa*, *cumbia*, and *merengue* (Puerto Rican, Colombian, and Dominican dance music, respectively). Born and raised in rural Ohio and schooled in jazz and classical music, I had little exposure to Latin music and culture. I played my first salsa gig as a complete outsider. Except for the one rehearsal of the Latin music ensemble, I had never listened to salsa (save for brief moments when blasting car stereos passed me by while driving through Boston's Latino neighborhoods), I had only met a few Latinos (classical musicians who were studying at NEC), I had never visited a Caribbean, South or Central American country, and I did not speak Spanish. When I inquired about how to play salsa he responded with the

following advice: "Just show up on time. Smile a lot and have a good time. And most importantly, play really LOUD. They are going to love you!" Much to his demise, he was right. They subsequently fired him and hired me. My continued performance of Latin music in the Boston area culminated in a tour to Brazil. I spent a summer in Rio de Janeiro performing with musicians such as Danilo Caymmi, studying the local musics, and collecting music books and recordings.

In 1992 I came to Columbia University to pursue an ethnomusicology degree because I wanted to continue my musical education by exploring more rigorous academic avenues. My aim was to return to Brazil and write a dissertation on some aspect of *bossa* or *samba*. However, my salsa contacts from Boston, along with the thriving New York Puerto Rican music scene (and the comparatively smaller Brazilian music scene in New York), led to my immediate employment playing salsa. Within a year I was performing five to six nights a week. As my ethnomusicological training progressed, I recognized how limited my knowledge was of the music I was performing nightly. Encouraged by Columbia professors Dieter Christensen and Peter Manuel, I began using my newly acquired field-method skills and interest in analytical and interpretive ethnographic examination to embark upon a systematic study of Latin music. I began collecting recordings and transcribing solos. I learned to play percussion, picked the dance steps, acquired Spanish skills, and observed the dynamics of participant interaction. As a deep love and respect for Latin music's rich historical traditions developed along with my growing understanding of the salsa scene, I noticed how little was written in the scholarly literature on salsa. When it became time to decide on a dissertation topic, my life was enmeshed in the salsa scene, touring throughout the world with the top salsa artists, such as Tito Puente, Celia Cruz, Mark Anthony, and La India, and recording for numerous others. It became clear that I was in a unique position to offer a perspective that had not appeared before in the salsa literature.

While attending classes at Columbia I set out to form a new band that would combine the salsa music I was performing with my past jazz experience. The Latin jazz genre was an obvious choice. With a Third Stream mentality I selected six musicians that had a complete command of both salsa and jazz styles. The name SYOTOS (an acronym for "See You On The Other Side") came from my experience of fighting a bout with cancer that coincided with the establishment of the group. The "Other Side" refers to that which is just beyond our reach, grasp, and touch. Over the last ten years much of my compositional energies have focused on that group.

In 1995 I was asked to perform weekly with SYOTOS at a unique performance space in the East Village called the Nuyorican Poets Cafe.

(“Nuyoricans” are persons of Puerto Rican descent who reside in New York City.) Jazz writer Howard Mandel describes the locale as “a hyperactive cultural oasis,” which hosts poetry slams, cabaret shows, performance art, satirical plays, and jam sessions. He writes, “It’s not chic, but takes no pleasure in being grungy—it’s simply real.” My kind of place. The management, unlike most New York venues, is supportive of new groups, and prizes those who experiment, seeking to establish their own voice: a bandleader’s dream, in other words, and I still view it as a true musical blessing. Over the past seven years (a tenure rare and almost unheard of in today’s jazz scene) this weekly outlet has been invaluable to my development as a bandleader, trombonist, composer, and arranger.

From Epiphany to Big Band Chart

One day in January of 1999 I began singing a melodic fragment while strolling down the street, a bluesy pentatonic phrase, exercising my right to sing the blues. It corresponded with the fourth anniversary of my gig at the Nuyorican Poets Cafe. Since I wanted to commemorate that event with a new composition, I began sculpting the melodic fragment into a work that would capture the essence of my Cafe experience and express my deep gratitude to both the Cafe and the Nuyorican musicians who share their musical culture with me. My big band arrangement of this song is included below.

The medium tempo and duple meter of the original inspiration lent itself to the *son montuno* rhythm, a Cuban style that emerged in the 1920s. The *son montuno* has served as the rhythmic foundation for many Latin music styles popular in the Nuyorican community, including salsa, mambo, and cha-cha. The title *Nuyorican Son* reflects the inspiration of the composition, both culturally and in terms of music structure. After completing the melody of the A section (mm. 9–23, 36–43), I constructed the accompanying harmony by using a variation of the standard vamp progression I–IV–V–I, which is most typical of *son montuno*. My version included a “bluesified” \flat III chord, thus transforming the repeated progression to I– \flat III–IV–V (mm. 4–8)—Cuban music infused with a New York attitude. The key of $B\flat$ minor, a trombone-friendly key that facilitates the use of the most boisterous and forceful notes in the trombone’s upper range ($B\flat$ 4 to F5), was also chosen because of its dark quality, lending itself well to late-night, smoke-filled expressions.

Borrowing from popular music and jazz practices, I chose an AABA song structure where the B section offers a contrast in mood and flavor, a release from the repetition found in the A section. The alteration of angular and chromatic motion of the B melody (mm. 24–31) serves to contrast the pentatonic and linear A melody. Here, Ran Blake-ish spice notes are

incorporated, with E and A \sharp used over the D \flat ⁷ chord in mm. 25 and 29, and the E \sharp over the F⁷ chord in m. 31. Furthermore, the harmonic shift to the subdominant (E \flat) tonal center together with harmonic motion by major and minor seconds contributes to the mood change.

Once this much of the composition was completed, I brought the music in a lead-sheet form to the Nuyorican to be performed. When I saw audience members get up and dance, I knew I was on the right track. It is such a thrill to have my music move people, whether it be physically or emotionally. The compositional process continued over the next few months on the bandstand and with impromptu experiments in tempo, arrangements, reharmonization of the melody, solo form, soloing order, and background figures for solos. During one performance, for instance, SYOTOS drummer Bobby Sanabria inserted an Afro feel on the B section to accentuate the contrast. An *Afro* is another Cuban rhythmic construct, which was popular in the 1960s. His spontaneous decision became a permanent part of the arrangement. This prompted me to add a four-measure, harmonically suspended section that employed a cha-cha rhythmic feel over the dominant F⁷ chord (mm. 32–35), in order to smooth out the transition back to the A section. Over time the composition grew, as musicians, using the song as a vehicle for personal expression, pushed its limits to see how far they could take it into deeper realms of interactive communication.

When Sanabria, who is Nuyorican, obtained a contract to do a live big band record at the Birdland jazz club, he asked me to arrange one piece. I suggested *Nuyorican Son* as a tribute to him. His exceptional knowledge about Latin music history was integral in my ethnographic work on the salsa scene. I am indebted to him for sharing so much of his knowledge and culture with me. His commission prompted another step in the compositional process, in which I solidified in notational form the developments made on the bandstand. For instance, the tempo was set at 120 bpm and the soloing over the AABA form was deemed best. I notated background figures that were improvised during performances at the Nuyorican, and whose authorship I cannot verify. I then expanded the orchestration to a big band, embedding the music in traditional jazz-arranging techniques (i.e., chord voicings, sectional writing, et al.) first heard in Richard Davis's class and studied in jazz arranging classes at UW and NEC.

In line with my trombone-centric bent, the first statement of the A section (mm. 8–15) is orchestrated for all four trombones in unison. Furthermore, I take the first solo on the recording. Taking advantage of the larger instrumentation, I employ mutes, contrapuntal melodies, and more extensive use of spice notes to accentuate contrasts between the A

and B sections. And as a way of infusing the arrangement with “rhythmic spice,” I insert a 5/4 bar in m. 27. This surprise break from Latin music practice, borrowed from other styles (contemporary jazz practice), posits this version of *Nuyorican Son* out of the dance music realm to a stylistic place somewhere “in between” (Latin jazz).

As a nod to the rich Latin big band tradition and to pay tribute to the most influential Nuyorican musician of the 20th century, Tito Puente, I added a mambo section. The mambo is traditionally an elaborate instrumental section that is played as an interlude between solos or vocal parts. My mambo (mm. 70–77) was constructed in a Puente style that features the contrapuntal layering and rhythmic interlocking of separate instrumental sections. This additive form begins with the saxophones playing a rhythmic figure in octaves, followed by a harmonized trombone counter melody, and preceded by a harmonized trumpet melody. The result is a gradual buildup in dynamics and energy, which propels the music into the final return of the theme and coda.

* * *

Nuyorican Son is a mixture of things from my past. It is a blues-infused, Cuban son montuno mixed up with American big band jazz, Latin dance traditions, contemporary music practice, and my Nuyorican experience. I play Latin jazz because I am innately driven to explore the other side, that which is always just beyond our reach. Richard Davis opened the door for exploration. John Swallow, Joe Maneri, and Ran Blake gave me the tools. NEC introduced me to Latin music. My Columbia experience taught me to conceptualize the compositional process. I am indebted to my fellow musicians. I strive for those moments when my music transcends the smoke-filled bar and becomes larger than its constituent parts. My musical experiences have transformed my real-life experiences, one of which bore me a Nuyorican son. *Nuyorican Son* can be heard on Bobby Sanabria’s Afro Cuban Dream Big Band 1999 release entitled *Live and In Clave* (Arabesque Records AJ0149).

NUYORICAN SON

COMPOSED & ARRANGED BY
CHRISTOPHER WASHBURN

SON MONTUNO ♩=120

ALTO SAX 1
ALTO SAX 2
TENOR SAX 1
TENOR SAX 2
BARITONE SAX
TRUMPET 1
TRUMPET 2
TRUMPET 3
TRUMPET 4

Detailed description: This is a page of a musical score for the piece 'Nuyorican Son'. The score is arranged for a saxophone section and a trumpet section. The saxophone section includes parts for Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. The trumpet section includes parts for Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The music is in 4/4 time and features a 'SON MONTUNO' style with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score shows the first two measures of the piece, with a double bar line after the second measure. The saxophones and trumpets play a melodic line that starts with a quarter rest, followed by eighth and quarter notes. The saxophones play a more active line with eighth and sixteenth notes, while the trumpets play a more rhythmic line with quarter and eighth notes. The score is written in a standard musical notation with a treble clef and a key signature of two flats.

SON MONTUNO $\text{♩} = 120$

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

BASS

DRUMS

PIANO

8^{vb}

CYMBAL ROLL

FILL

$Bb- D7 E7 F7(b9) Bb- D7 E7 F7(b9)$

$Bb- D7 E7 F7(b9) Bb- D7 E7 F7(b9)$

$Bb- D7 E7 F7(b9) Bb- D7 E7 F7(b9)$

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 FRESNO, CA 93702-3568
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2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TPT 4

A
 TEN 1
 TEN 2
 TEN 3
 TEN 4
 BASS
 DRUMS
 PNO

Chord progression for Bass and Piano:
 Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9)

The image displays a musical score for five vocal parts and four trumpet parts. The vocal parts are labeled ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The trumpet parts are labeled TPT 1, TPT 2, TPT 3, and TPT 4. The score is divided into two systems, each marked with a circled 'A2' at the beginning. The first system shows the vocal parts with a *pp* dynamic and a *CRESCENDO* marking. The second system shows the trumpet parts, with TPT 2 and TPT 3 marked as *FL. REL. (LEAD)* and *FL. REL.* respectively. The music is written in a key with two flats and a common time signature. The vocal parts feature long, sustained notes with a crescendo leading to a final chord. The trumpet parts feature a rhythmic, melodic line with a crescendo leading to a final chord.

AC
 TEN 1 *mf*
 TEN 2 *mf*
 TEN 3 *mf*
 TEN 4 *mf*
AC
 SAGS *mf*
 DRUMS *mf*
 PNO *mf*
 16

Chord symbols: $Bb-$, $D\flat 7$, $E\flat 7$, $F7(b9)$, $Bb-$, $D\flat 7$, $E\flat 7$, $F7(b9)$, $Bb-$, $D\flat 7$, $E\flat 7$, $F7(b9)$, $Bb-$, $D\flat 7$, $E\flat 7$, $F\sharp 15$

4

4

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TPT 1

TPT 2

TPT 3

TPT 4

STR. MUTE

TO TRUMPET

STR. MUTE

STR. MUTE

STR. MUTE

STR. MUTE

Rehearsal mark B is located at the beginning of measure 4.

Lyrics for vocal parts: "TO TRUMPET" and "STR. MUTE".

Trumpet parts are marked "STR. MUTE" and have a "5" written below them in measure 8.

8

TRM 1
24

TRM 2

TRM 3

TRM 4

SHORT FALL

SHORT FALL

SHORT FALL

SHORT FALL

8

BASS
24

DRUMS
24

PNO
24

E \flat 7 AFRO FEEL D \flat 7 E \flat 7 E7 E \flat 7 D \flat 7

Musical score for voices and trumpets. The score is divided into two systems. The first system includes five vocal parts: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The second system includes four trumpet parts: TPT 1, TPT 2, TPT 3, and TPT 4. Each part begins with a dynamic marking of *so* (sotto) and a key signature of two flats. The vocal parts feature melodic lines with various ornaments and ties, while the trumpet parts play a rhythmic accompaniment. The word *CRESCENDO* is written below the vocal staves, and *OPEN* is written above the trumpet staves. The score concludes with a final cadence in the key of B-flat major.

TEN 1
 TEN 2
 TEN 3
 TEN 4
 BASS
 DRUMS
 PNO

Musical score for a jazz ensemble. The score includes four tenor saxophone parts (TEN 1-4), bass, drums, and piano. The key signature is B-flat major (two flats). The score features dynamic markings such as "SHORT FALL", "CRESCENDO", and "LOCO". Chord changes are indicated: Eb7(9#11), F7, and F7 CHA-CHA. The piano part includes a "LOCO" section. The bass and drums parts include a "CHA-CHA" rhythm. The score is written in 4/4 time.

6

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRPT 1

TRPT 2

TRPT 3

TRPT 4

AB

AB

Detailed description: This is a page of a musical score, page 6, featuring vocal and trumpet parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Baritone. The trumpet parts are numbered 1 through 4. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts have a '60' tempo marking. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. A rehearsal mark 'AB' is placed above the first measure of each system. The vocal parts feature melodic lines with various note values, including quarter, eighth, and sixteenth notes, often beamed together. The trumpet parts provide harmonic support with rhythmic patterns and melodic fragments. The Baritone part has a more active, rhythmic line compared to the other vocal parts.

AB
 TEN 1
 TEN 2
 TEN 3
 TEN 4
AB SON MONTUNO
 Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F#9
 BASS
 DRUMS
 PNO

(AA) SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

SECOND SOLO
C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9)

TPT 1

TPT 2

TPT 3

TPT 4

(A4) SOLOS

TEN 1

44

FIRST SOLO

8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9)

TEN 2

TEN 3

TEN 4

(A4) SOLOS

8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9)

8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9)

PNO

44

8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9) 8b- Db7 Eb7 F7(b9)

8

Musical score for measures 8-15, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and trumpet parts (Trumpet 1, 2, 3, 4). The Tenor 1 part includes chord markings: F7(b9), Eb7(b9), F7(b9), F#7(b9), F7, Eb7, F7, and G7.

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI

TRPT 1
TRPT 2
TRPT 3
TRPT 4

BACKGROUND FOR SOLOS

TEN 1

TEN 2

TEN 3

TEN 4

BASS

DRUMS

PNO

Chords: Eb7(#9), Db7(#9), Eb7(#9), E7(9), Eb7, Db7, Eb7, F7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TPT 1

TPT 2

TPT 3

TPT 4

BACK TO **AA** TPT.SOLO AD-LIB

C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9) C- Eb7 F7 G7(b9)

F7 Eb7

BACK TO **(A4)** TPT. SOLO AD-LIB

TEN 1

TEN 2

TEN 3

TEN 4

60

Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9)

BACK TO **(A4)** TPT. SOLO AD-LIB

60

Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Eb7 Db7

60

Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Bb- Db7 Eb7 F7(b9) Eb7 Db7

60

60

60

MAMBO ON CUE PLAY ALL X'S

Musical score for vocalists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The score consists of five staves with musical notation in 4/4 time, featuring various rhythmic patterns and melodic lines.

MAMBO ON CUE PLAY 3RD & 6TH X ONLY

Musical score for trumpets: TPT 1, TPT 2, TPT 3, and TPT 4. The score consists of four staves with musical notation in 4/4 time, featuring melodic lines with slurs and rests.

MAMBO ON CUE TACIT 1ST & 4TH X'S

TBN 1

TBN 2

TBN 3

TBN 4

MAMBO ON CUE (6X'S)

SASB

DRUMS

PNO

70

Detailed description of the musical score: The score is for a mambone piece. It consists of six staves. The first four staves are for Trumpets 1, 2, 3, and 4, all in a B-flat major key signature and 4/4 time. The fifth staff is for Saxophone/Baritone/Soprano (SASB) in a B-flat major key signature and 4/4 time, with a '70' marking at the start. The sixth staff is for Piano (PNO) in a B-flat major key signature and 4/4 time, also with a '70' marking. The title 'MAMBO ON CUE TACIT 1ST & 4TH X'S' is written above the trumpet parts, and 'MAMBO ON CUE (6X'S)' is written above the piano part. The piano part includes a series of chords: Eb7, Db7, Eb7, Db7, Eb7, Db7. The drum part consists of a series of slashes indicating a rhythmic pattern.

The image displays a musical score for a vocal ensemble and a trumpet section. The vocal parts are arranged in two systems: the first system includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone; the second system includes Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. Each part is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The music is divided into two measures by a vertical bar line. Above the first measure of each system, the fingering sequence "1, 3, 5, 4, 5" is indicated. Above the second measure, a "6" is written above the staff. The vocal parts feature a crescendo in the second measure, marked with a hairpin and the word "CRESCENDO". The trumpet parts also feature a crescendo in the second measure, marked with a hairpin and the word "CRESCENDO". The score concludes with a double bar line and repeat dots at the end of each staff.

Musical score for Trombones 1-4, Bass, Drums, and Piano. The score is in 4/4 time and features a "CRESCENDO" section. The key signature has one flat (B-flat). The score includes fingerings (1, 2, 3, 4, 5) and dynamic markings (76, 82, 88).

Trombones 1-4: Each part begins with a melodic line in the first system. The second system features a "CRESCENDO" section with sustained notes and a dynamic marking of 82.

BASS: The bass line starts with a melodic line in the first system. The second system features a "CRESCENDO" section with sustained notes and a dynamic marking of 82. Chord symbols $Eb7$, $D\flat7$, $Eb7$, $F7$, and $F7$ are indicated above the staff.

DRUMS: The drum part consists of a steady rhythmic pattern in the first system. The second system features a "CRESCENDO" section with a dynamic marking of 82.

PNO: The piano part consists of a steady rhythmic pattern in the first system. The second system features a "CRESCENDO" section with a dynamic marking of 82. Chord symbols $Eb7$, $D\flat7$, $Eb7$, $F7$, and $F7$ are indicated above the staff.

Musical score for voices and brass instruments. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The second system includes parts for Trumpet 1, Trumpet 2, Trumpet 3, and Trumpet 4. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) feature a melodic line with various intervals and rests. The brass parts (Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4) provide harmonic support with rhythmic patterns and melodic lines. The score is marked with a '55' in the first measure of the vocal parts.

TEN 1
 TEN 2
 TEN 3
 TEN 4
 BASS
 DRUMS
 PNO

The score is written for a jazz ensemble. It features four tenor saxophones (TEN 1-4), a bass (BASS), a drum set (DRUMS), and a piano (PNO). The key signature is B-flat major (two flats), and the time signature is 4/4. The bass and piano parts include a series of chord changes: Bb-, Db7, Eb7, F7(b9), Bb-, Db7, Eb7, F7(b9), Bb-, Db7, Eb7, F7(b9). The tenor parts show various melodic lines, with TEN 1 and TEN 2 having rests in the first four measures and then playing melodic phrases. TEN 3 and TEN 4 play continuous eighth-note patterns. The bass and piano parts play a steady eighth-note accompaniment.

Musical score for voices and trumpets. The score is divided into two systems. The first system includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The second system includes parts for TPT 1, TPT 2, TPT 3, and TPT 4. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The vocal parts feature melodic lines with some rests, while the trumpet parts provide harmonic support with similar melodic motifs. The score is presented on a white background with black ink.

Musical score for a jazz ensemble. The score includes parts for four trumpets (TBN 1, 2, 3, 4), saxophone (SAX), drums (DRUMS), and piano (PNO). The key signature is B-flat major (two flats). The score is marked with measure numbers 89 and 90.

The saxophone part includes the following chord changes: $Bb-$, $Db7$, $Eb7$, and $F15$. The piano part includes the following chord changes: $Bb-$, $Db7$, $Eb7$, $F15$, $F7(9)$, and $Bb-Ab$.

The drum part includes a **CYMBAL ROLL** starting at measure 90. The piano part includes a **CRESCENDO** marking starting at measure 90.