

GROOVISIMO

BY

MICHELE FERNANDEZ

JAZZ ENSEMBLE

INSTRUMENTATION

ALTO SAX 1	_____	TROMBONE 3
ALTO SAX 2		BASS TROMBONE
TENOR SAX 1		GUITAR
TENOR SAX 2		PIANO
BARITONE SAX		UPRIGHT BASS
TRUMPET 1		DRUM SET (WITH COWBELL)
TRUMPET 2		CONGAS
TRUMPET 3		GUIRO
TRUMPET 4		AUXILIARY COWBELL
TROMBONE 1		TIMBALES
TROMBONE 2		



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“Groovísimo” is written in the style of the “Cha-cha-cha” (often shortened to “Cha-cha”), which is a traditional Cuban dance form made popular in the 50’s. The form emerged from Cuban Mambo and Danzon dance forms. The name is thought to imitate the sound made by dancers’ feet upon the dance floor. Given the “bluesy” riffs that appear throughout- a good starting point for young soloists in this particular piece could be the C Minor Blues (concert) scale, however, students should definitely keep the style of the piece in mind and utilize a similar rhythmic feel (also remembering that less is oftentimes more).

Important Rehearsal Notes for the Conductor:

1. “Groovísimo” is written in the style of the “Cha-cha-cha” (often shortened to “Cha-cha”), which is a traditional Cuban dance form made popular in the 50’s. The form emerged from Cuban Mambo and Danzon dance forms. The name is thought to imitate the sound made by dancers’ feet upon the dance floor.
2. Given the “bluesy” riffs that appear throughout- a good starting point for young soloists in this particular piece could be the C Minor Blues (concert) scale, however, students should definitely keep the style of the piece in mind and utilize a similar rhythmic feel (also remembering that less is oftentimes more).
3. This arrangement can be played by as many as 5 percussionists or just one, as the drum set part has incorporated the majority of the traditional percussion parts on the drum set. If possible, however, a more authentic sound will be achieved by using 3 percussionists: drum set w/ mounted cowbell, double congas, and guiro (wood or plastic gourd (definitely not the metal guira that is used in Dominican merengue dance styles)).
4. The *absolutely essential* cowbell pattern should be played by the set player on a mounted cowbell if an extra bell player is not available (indicated the score at letter B). No two players should play cowbell at one time, however, a wood block could be used simultaneously if extra players exist.
5. The conga player must adhere to the technique clearly indicated on his/her part (also on the score), namely: “Teel”, “Toe” (or “Tip”), “Slap”, “Open” tones. This is the traditional Conga “tumbao” pattern (which is also used in some other Cuban dance forms) and has two variations appearing in the score. There are countless brief online tutorials that will quickly help students learn how to play this crucial pattern properly.
6. Articulation in horns is *key*; each player should carefully observe all articulations. Lead players should set the tone and lead by example.
 - Accents (especially quarter note accents) *must “bounce off”* (attack, *then decay*) in order to achieve the right style. Musicians must remember that simply playing a note “louder” does not make it an accent and therefore does not reveal the phrase’s intended “personality”...
 - Staccatos in this piece should not be played with a harsh “dit”, but rather with a light, delicate feel.
 - The bass must carefully observe all articulations, as any horn player would.
 - The rhythm section (piano, strings) should pay close attention to changing articulations, as these are meant to establish the feel and support and/or mirror the horns’ articulations in various sections.
7. Chromatic falls appear throughout and should be executed thoughtfully: (a) become proficient with chromatic scale, (b) first note should be the loudest, with volume decreasing as fall descends, (c) follow through with fingers (chromatically) even after the fall has ended.
8. As with any style, there are always pattern variations, and so a few different drum and bass pattern variations appear throughout this piece in order to give the student comfort in trying some of them. Students/directors are encouraged to explore more variations via the many online tutorials available.
9. This style of music requires cooperative mindsets in multi-player percussion sections. *Musicians must avoid playing different fills simultaneously, as this creates a chaotic result.* They should take turns with their fills or play tutti fills that they (and director) can work out in advance. The latter setting creates a very authentic feel. Tutti percussion fills at the end of phrases are called “cierres” (“closures”) and are a key part of performing Cuban music authentically.

I hope your students/audiences will enjoy this piece as much as I enjoyed both writing it- and sharing a joyful bit of my family’s Cuban heritage, with a bluesy twist.

Michele Fernández

GROOVÍSIMO

2

Musical score for "GROOVÍSIMO". The score is arranged for a large ensemble and includes the following parts:

- ALTO 1 & 2:** Melodic lines with dynamics like *ff* and accents.
- TENOR 1 & 2:** Melodic lines with dynamics like *ff* and accents.
- BAR. SAX.:** Melodic line with dynamics like *ff* and accents.
- TPT. 1-4:** Trumpet parts, mostly silent or playing simple harmonic support.
- TBN. 1-3 & B. TBN.:** Trombone parts with dynamics like *ff* and accents.
- J. GTR.:** Jazz guitar with chord voicings: C_{m11} , Bb^9 , A^9 , $G7(\frac{7}{9})$, C_{m11} , Bb^9 , A^9 , $G7(\frac{7}{9})$, C_{m11} , Bb^9 , A^9 , $G7(\frac{7}{9})$.
- PNO:** Piano accompaniment with dynamics like *ff* and accents.
- U. BASS:** Upright bass line with dynamics like *f*.
- DR.:** Drum set with dynamics like *f* and accents.
- CONGAS:** Congas with patterns like "(CONGA 'TUMBAO' PATTERN)" and "(SOLO FILL)".
- GRG. AUX. COWBELL:** Gong and auxiliary cowbell.
- TÍMBALES (OPT.):** Timbales with dynamics like *ff* and accents.

Annotations include: *LONG CHROM. FALL, *LIP BENDS (DOWN), *SOLO FILL w/ CONG/TIME, and *SOLO FILL w/ DRUMSET.

GROOVÍSIMO

(13)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
J. GTR.
PNO.
U. BASS
DR.
CONGAS
GEO.
AUX. COWBELL
TIMBALES (OPT.)

*LONG CHROM. FALL
*LONG FALL GLISS. (-2)
mf
*ATTACK/DECAY
*IF NO AUX. C.B. PLAYER DR. PLAY CRUCIAL STRAIGHT 1/4'S ON A MOUNTED C.B.
(CROWN OF RD)
mf
*HIT STICK FLAT ALONG COWBELL'S TOP FLAT SURFACE (MUTED)
mf
*1/4'S ON MOUNTED C.B. OR W/B
mf

Cm11 Bb9 Ab9 G7(b9) Cm11 Bb9 Ab9 G7(b9) Cm11 Bb9 Ab9 G7(b9)
Cm11 Bb13 Ab9 G7(b9) Cm11 Bb9 Ab9 G7(b9) Cm11 Bb9 Ab9 G7(b9)

(SOLO FILL w/TIMB)
2 3 2 2 2 2 2 2
(SOLO FILL)
3 3 3

GROOVÍSIMO

***LIP BENDS (DOWN)**

(21)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BAR. SAX.
TRPT. 1
TRPT. 2
TRPT. 3
TRPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
J. GTR.
PNO.
U. BASS

***CHROM. FALL**

***LONG FALL**

Cm11 Bb9
ff Ab9 G7(9#9)
Cm11 Bb9
ff Ab9 G7(9#9)

(21)

FF (SOLO FILL WITH TIMBALE)

***NOTE IMPORTANT 2-BAR PATTERN VARIATION!**

CROWN OF Eb

***NOTE IMPORTANT 2-BAR PATTERN VARIATION!**

***HIGH/CLOSED END OF C.B.**

(SOLO FILL WITH DRUMSET)

***LOW/OPEN END**

DR.
CONGAS
GRG.
AUX. COWBELL
TIMBALES (OPT.)

GROOVÍSIMO

*SOLO HINT: C BLUES SCALE (CONCERT) IS HELPFUL TO USE AS A STARTING POINT (KEEPING CHA-CHA STYLE IN MIND)

OPEN SOLOS: BACKGROUNDS ON CUE

5

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds (Alto 1 & 2, Tenor 1 & 2, Baritone Saxophone), brass (Trumpets 1-4, Trombones 1-3, Baritone Trombone), guitar (Electric and Acoustic), piano, and double bass. The bottom section includes percussion (Drum, Congas, Bongos, Auxiliary Cowbell, and optional Timbales). A conductor's cue is located at the bottom right, marked with a circled '29'. The score features various musical notations including dynamics (p, mp, mf, ff), articulation (accents, slurs), and performance instructions like 'SUB P' and '*BAND: LAY OUT FOR EFFECT UNTIL E'. Chord charts are provided for the guitar and piano parts, including chords such as C^{m11}, B^{b9}, A^{b9}, G7(^{b9}), C^{m11}, B^{b13}, A^{b13}, G7(^{b9}), D^{m11}, C⁹, B^{b9}, A7(^{b9}), C^{m11}, B^{b9}, A^{b9}, and G7(^{b9}).

GROOVÍSIMO

6

Musical score for 'GROOVÍSIMO'. The score is arranged in systems for various instruments and voices. The top system includes Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone Saxophone. The middle system includes Trumpets 1-4, Trombones 1-3, and Bass Trombone. The bottom system includes Jazz Guitar, Piano, Upright Bass, Drums, Congas, Guiro, Aux Cowbell, and Timbales (optional). The score is divided into measures with harmonic changes indicated by chords: Am11, G9, F9, E7(b9), Am11, G9, F9, E7(b9), Am11, G9, F9, E7(b9). The piano part includes chords: Cm11, Bb9, Ab9, G7(b9), Cm11, Bb9, Ab9, G7(b9), Cm11, Bb9, Ab9, G7(b9). The Upright Bass part includes a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings like *mp* and *mf*. A '(GHOSTED)' marking is present in the Alto 1 part.

GROOVÍSIMO

REPEAT ON CUE

LAST X (ON CUE)



Musical score for GROOVÍSIMO, page 9. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARL. SAX., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., J. GTR., PNO., U. BASS, DR., CONGAS, GRD., AUX COWBELL, and TÍMBALES (OPT).

The score is divided into sections: REPEAT ON CUE, LAST X (ON CUE), and a main section starting with a cue mark. The main section contains musical notation for various instruments, including dynamics (mf, ff, mp), articulation (accents, slurs), and performance instructions like **ATTACK-DECAY*, *SIMILE...*, and *PIANO: PLAY ONLY IF NO GUITAR*.

Chord symbols for guitar and piano include C_m^{11} , Bb^9 , A^9 , $G7(\frac{13}{9})$, and Bb^9 .

Drum parts include Congas with *(SUGG. SOLO FILL)* and Timbales with *(SUGG. SOLO FILL)*.

GROOVÍSIMO

Musical score for "GROOVÍSIMO" featuring vocalists, brass, guitar, piano, and percussion. The score is written in 4/4 time and includes the following parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BAR. SAX.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- J. GTR.
- PNO.
- U. BASS
- DR.
- CONGAS
- GRU.
- AUX. COWBELL
- TIMBALES (OPT.)

Key signatures: Ab major / F minor. Chord symbols include Ab⁹, G7(♯9), Cm¹¹, Bb⁹, Ab⁹, G7(♯9), Cm¹¹, Bb⁹, Ab⁹, G7(♯9), Cm¹¹, Bb¹³, and Ab⁹. Performance markings include *mp*, *f*, *ff*, *LOCO*, and *OPT. 8va*. The score includes dynamic markings, articulation, and rhythmic notation for all instruments.

GROOVÍSIMO

Musical score for 'GROOVÍSIMO' featuring various instruments including Alto, Tenor, Baritone Sax, Trumpets, Trombones, Guitar, Piano, Bass, Drums, Congas, and Cowbell. The score is divided into two systems. The first system includes measures 1-4, and the second system includes measures 5-8. The key signature is B-flat major (two flats). The score includes dynamic markings such as *f*, *ff*, and *mf*, and performance instructions like *GLISS.*, **LONG CHROM. FALL*, and *> OPT. 8VA*. The percussion parts (Drum, Congas, Geo., Aux Cowbell, and Timbales) feature rhythmic patterns with triplet markings. The woodwind and brass parts have complex melodic lines with slurs and accents.



JAZZ ENSEMBLE CHARTS

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- A Few Minor Changes - By Jim Mahaffey - Medium-Easy
Aardvark Stomp - By Charles Booker - Easy
Alexander's Ragtime Band - Arranged By Peter Blair - Easy
America The Beautiful - Arranged by Jim Mahaffey - Medium
All In - By Peter Blair - Easy
American Songbook - By Charles Booker - Medium
Angels We Have Heard On High - By Philip Loewen - Medium-Easy
Around The Tree At Christmas Time - By Jim Mahaffey -Medium-Easy
Aunt Rhodie's Bridge - By Philip Loewen - Easy
Before The Lights Go Out - By Samuel Jackson - Medium
Blues Into The Night - By Charlie Hill - Medium-Easy
Cruisin' - By Charlie Hill - Easy
Dr. J - By Jim Mahaffey - Medium
Eek The Geek - By Jim Mahaffey - Medium Easy
Every Crook and Nanny - By Philip Loewen - Medium
Fascinating Rhythm - By Charles Booker - Medium
For Lillian - By Jim Mahaffey - Easy
For The Love - By Charles Booker - Medium Easy
Got Swing- By Jim Mahaffey - Medium
Groovissimo - By Michele Fernandez - Medium-Easy
I'm Always Chasing Rainbows - By Charles Booker - Easy
I'm Just Sayin' - By Jim Mahaffey - Medium
In A Bossa State of Mind - By Jim Mahaffey - Medium Easy
It Ain't Easy Goin' Green - By Jim Mahaffey - Medium Easy
It's All About That Funk - By Charlie Hill - Medium Advanced
It's The Gospel - By Jim Mahaffey - Medium
Ja-Da - By Jim Mahaffey - Medium
Jazz Me Blues - By Jim Mahaffey - Medium
Jazz Zone - By Charlie Hill - Medium Easy
Last Train To Paradise - By Jim Mahaffey - Medium
Latin Lady - By Jim Mahaffey - Medium
Little Jazz Waltz - By Jim Mahaffey - Easy
Lost In The Right Direction - By Richard Kane - Medium Easy
Madiba - By Charlie Hill - Medium Easy
Mi Bossa Su Bossa - By Jim Mahaffey - Medium Easy
Minor Complications - Philip Loewen - Medium
Na Proxima Vida - By Michele Fernandez - Medium
O' Skool Blues - By Samuel Jackson, Sr. - Medium
Pipeline Howl - By Philip Loewen - Medium Easy
Phat Burger Boogaloo - By Charlie Hill - Easy
Pretty Cool Hat - By Ken Booker - Medium Easy
Punk Phunk - By Charles Booker - Easy
Raise A Ruckus - By Anthony Susi - Very-Easy
Salty Pie - By Ken Booker - Medium
Singin' N Swingin' - By Samuel Jackson, Sr. - Medium
Southtown Hustle - By Charlie Hill - Easy
Sticky Toes - By Charles Booker - Easy
Sweet Sauce - By Charles Booker - Medium
Swing, Swing, Swing - By Richard Kane - Medium Easy
Taco It Or Leave It - By Jim Mahaffey - Medium Easy
Til We Meet Again - By Anthony Susi - Easy
Time Out - By Charles Booker - Easy
Too Little, Too Latte - By Charles Booker - Easy
We Three Kings - By Charles Booker - Medium
You Ain't The Bossa Me - By Charles Booker
You Can Keep It - By Peter Blair - Easy

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