

YOUNG JAZZ ENSEMBLE

Adelieland

(from "Happy Feet")

Music by JOHN POWELL

Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	4th Trombone (Optional)
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone (Optional)	Guitar (Optional)
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet (Optional)	Auxiliary Percussion
	(Police Whistle, Bongos, Claves, Shakers)

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

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Program Notes

Happy Feet is an Australian computer-animated comedy-drama film. Released in 2006, the film was dedicated to conservationist Steve Irwin, who died a month after recording his role for the film. *Adelieland*, is one of the musical selections featured in the film *Happy Feet*. The title of this selection is derived from the Adélie Penguin (*Pygoscelis adeliae*) which, together with the Emperor Penguin, is one of the only two types of penguin living on the Antarctic mainland. This species is common along the entire Antarctic coast and nearby islands. In 1830, French explorer Dumont d’Urville named them for his wife, Adélie. Ross Island supports a colony of approximately half a million Adélie penguins. In the movie, there’s a lot of mambo dancing going on in “Adélie Land.” In reality, male Adélies really do dance, and they do it to attract mates. A male moves his flippers up and down, and sometimes moves his head from side to side. If a female is interested, she approaches his nest and bows—as if she’s asking him for the next dance!

The *mambo* is a Cuban musical form and dance style. The word *mambo* is the name of a priestess in Haitian Voodoo derived from the language of the African slaves who were imported into the Caribbean. The history of modern mambo begins in 1938, when a *danzón* (dance) called “*Mambo*” was written by Orestes and Cachao López (no relation to me). The song was a *danzón*, descended from European social dances but it used rhythms derived from African folk music. In the late 1940s, musician Perez Prado came up with the dance for the mambo and became the first person to market his music as the mambo. From Havana, Cuba, Prado moved his music to Mexico, and then New York City. Along the way, his style became increasingly homogenized in order to appeal to mainstream American listeners. By the mid-1950s mambo mania had reached fever pitch. In New York, the mambo was played in a high-energy, sophisticated way that had the famous Broadway dance-hall, the Palladium Ballroom, jumping. The ballroom soon proclaimed itself the “temple of mambo” for the city’s best dancers.

Rehearsal Notes

Adelieland provides an opportunity for the young jazz ensemble to perform the mambo Latin style. This chart has the authentic high-energy grooves combined with rich texture of rhythms that deliver an exciting mix. It should be played at a moderate tempo but with intensity. The beginning starts with a Brazilian-like carnival drumming building into measure 8 where the entire ensemble shouts “Mambo!” At measure 9 the melody is introduced in the trombones, tenors and baritone sax. Ensure that the articulations are properly executed because uniformity is critical in this style of music. I suggest the drumset player and percussionist practice the rhythmic figure at measure 9 individually at first and then memorize these rhythms so they can be played comfortably and with confidence. Next, add the bass, piano and guitar parts using a layer approach. Although the bass line has been doubled on the piano part (left hand) it may be omitted once the piece is ready for performance. This will eliminate double bass notes and/or a muddy sound in the bass line. Measures 17–40 provide an instrumental interlude appropriate to the mambo style. At measure 40, there is a drumset solo accompanied by auxiliary percussion and a suggested solo is provided but the drumset player should be encouraged to improvise his or her own solo but keep it in the style of the chart.

Measure 48 brings back the original melody leading once again to a shout of “Mambo!” as a send-off to the solo section. At measure 53, a solo for each section is provided. The entire section or individual players may be featured. Encourage the students to learn the solos then experiment with creating their own solos.

Enjoy!

—Victor López

CONDUCTOR
26900S

ADELIELAND

(from "Happy Feet")

Composed by JOHN POWELL
Arranged by VICTOR LÓPEZ

MODERATELY $\text{♩} = 128$

Score for CONDUCTOR (26900S) of ADELIELAND (from "Happy Feet"). The score is arranged by VICTOR LÓPEZ and composed by JOHN POWELL. The tempo is MODERATELY $\text{♩} = 128$.

The score includes parts for the following instruments:

- C FLUTE (OPTIONAL)
- 1ST E♭ ALTO SAXOPHONE
- 2ND E♭ ALTO SAXOPHONE
- 1ST B♭ TENOR SAXOPHONE
- 2ND B♭ TENOR SAXOPHONE
- E♭ BARITONE SAXOPHONE (OPTIONAL)
- 1ST B♭ TRUMPET
- 2ND B♭ TRUMPET
- 3RD B♭ TRUMPET
- 4TH B♭ TRUMPET (OPTIONAL)
- 1ST TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE (OPTIONAL)
- 4TH TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS
- AUXILIARY PERCUSSION (POLICE WHISTLE, CLAVES, BONGOS & SHAKE)

The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Drum notation includes "ON EDGE" and "POLICE WHISTLE AD LIB.".

Measure numbers 1 through 6 are indicated at the bottom of the page.

FL. **SHOUT!** **9**

ALTO 1 **MAN - SO!**

ALTO 2 **MAN - SO!**

TENOR 1 **MAN - SO!**

TENOR 2 **MAN - SO!**

SARI. **MAN - SO!**

TPP. 1 **MAN - SO!**

TPP. 2 **MAN - SO!**

TPP. 3 **MAN - SO!**

TPP. 4 **MAN - SO!**

TBN. 1 **MAN - SO!**

TBN. 2 **MAN - SO!**

TBN. 3 **MAN - SO!**

TBN. 4 **MAN - SO!**

QTR. **MAN - SO!**

PNO. **MAN - SO!**

BASS **MAN - SO!**

DRUMS **MAN - SO!**

AUX. PERC. **MAN - SO!**

CHORDS WRITTEN ON PAGE 7

CHORDS: Gm7 C7 Dm7 Bb/D Ew7(b9)/D Dm7 Gm7 C7 Dm7 Ew7(b9)/D F6

DRUMS: NORMAL, SIDE OF FLOOR TOM (OPT. HI-HAT), CHORDS STICK, SMALL TOM, CLAVES, SONOROS & SHAKER

7 8 9 10 11 12

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

17

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

Gtr.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31

Chord symbols: G#m7, C9, Bb/D, F#m7, Bb/D, C9sus, Bb/D, C9sus, F#m7, C#m7, G#m7, C9, C#m7, C#m7, G#m7, C9, C#m7, C#m7, G#m7, C9.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

52 53 54 55 56 57

Chorus: Requiem

FL.

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.

40

98

99

40

41

42

43

SOLO

TOM6

H.H.

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48

FL.

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

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

44 45 46 47 48 49

END OF SOLO

Chords: G#m7, C7, Dm, Bb/D, Eb7(b9)/D, Dm

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TENOR 3

TENOR 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

50

51

52

53

54

55

OPEN FOR SOLOS

50

51

52

53

54

55

Sample Music

FL. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ || F D.S. AL CODA

ALTO 1 $G\flat/B$ $C\flat$ $D\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat 7(b9)$ $B\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat$ $D\flat$ D

ALTO 2 $G\flat/B$ $C\flat$ $D\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat 7(b9)$ $B\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat$ $D\flat$ D

TENOR 1 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$ G PLAY ALWAYS

TENOR 2 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$ G PLAY ALWAYS

BARI. $G\flat/B$ $C\flat$ $D\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat 7(b9)$ $B\flat$ $E\flat 7$ $A7$ $B\flat$ $G\flat/B$ $C\flat$ $D\flat$ D PLAY ALWAYS

TRP. 1 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$

TRP. 2 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$

TRP. 3 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$

TRP. 4 C/E $F\flat$ $G\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat 7(b9)$ $E\flat$ $A\flat 7$ $D7$ $E\flat$ C/E $F\flat$ $G\flat$

TEN. 1 $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F PLAY ALWAYS

TEN. 2 $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F PLAY ALWAYS

TEN. 3 $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F PLAY ALWAYS

TEN. 4 $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F

QTR. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F $F\flat/C$ $G\flat 7/D\flat$

PNO. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F $F\flat/C$ $G\flat 7/D\flat$

BAJO. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F $F\flat/C$ $G\flat 7/D\flat$

DEUX. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F $F\flat/C$ $G\flat 7/D\flat$

AUX. PERC. $B\flat/D$ E $F\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ $E\flat 7(b9)$ $D\flat$ $G\flat 7$ $C7$ $D\flat$ $B\flat/D$ E $F\flat$ F $F\flat/C$ $G\flat 7/D\flat$

56 57 58 59 60 61

FL. COCA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PECS.

62 63 64 65 66

FM7 G#7 F# G#7 FM7 G#7

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PL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

SASS.

DRUMS

AUX. PERC.

SHOUT!

MAN - SO!

67 68 69 70

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