

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Orinoco Cocoa

VINCE GASSI

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone (Optional)
2nd E $\flat$ Alto Saxophone	3rd Trombone (Optional)
1st B $\flat$ Tenor Saxophone	4th Trombone
2nd B $\flat$ Tenor Saxophone (Optional)	Guitar Chords
E $\flat$ Baritone Saxophone (Optional)	Guitar (Optional)
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet (Optional)	Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

“Orinoco Cocoa” is a Latin chart played with a straight or even eighth note feel. The introduction and transition areas are based on a montuno pattern, which is a style of piano playing consisting of a repeated, syncopated pattern common in Cuban music. This pattern is not as difficult as it may first seem to your young players. A bit of work will prove immensely helpful when this figure is taken apart and practiced slowly at first.

The rhythm section plays a critical role in both establishing the Latin groove and also in supporting the soloists. The written parts for guitar, piano and bass should not be deviated from as they function as counterpoint to the alto sax and trombone solos. If possible, ask your guitarist to play the written notes rather than playing from the chord changes. These are more an indication of the harmony that underlies the chart. The drummer may vary the written pattern slightly for interest but the basic feel should be adhered to and all fills are written out. The “x” noteheads indicate the use of the ride cymbal except where designated otherwise (i.e. crash cymbal). The cross-stick rim shot is provided so that the drummer can play the clave beat pattern. The clave beat is common in Latin music. Note the vibraslap in measure 114. If you don’t have this instrument, this section will work just as well with three beats of silence. The addition of other auxiliary percussion such as congas, bongos, timbales, maracas, guiro, shaker and cabasa, to name a few, will add interest throughout, but be careful not to add too much.

Should your soloists wish to deviate from the written solo notes, the use of the harmonic minor scale as indicated will fit very well within the harmonic framework. This is a good opportunity to teach the minor scale(s) to the ensemble.

The unison figure at measure 103 should be carefully worked out by your players individually so that they may achieve a tight ensemble sound. The goal here is for the band to sound like one player with the drummer providing the forward momentum. The drummer should strive, as everyone in the band should, to not slow down or speed up. Encourage all players to practice with a metronome. Some preparatory work on the concert G minor harmonic scale by all members of the band would be extremely helpful.

In addition, careful attention to the variety of articulations used in this piece will help to unify the ensemble and produce a clean sound characteristic of this style.

Enjoy!

—Vince Gassi



**Vince
Gassi**

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.

CONDUCTOR
297765

ORINOCO COCOA

By VINCE GASSI

LATIN $\text{♩} = 168$

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

Legal Use Requires Purchase

1 **2** **3** **4** **5** **6** **7** **8**

FILL **FILL** **CR. CYM.** **RIDE. CYM.**

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

13

FILL

CROSS STICK RIM SHOT

PREVIEW Requires Purchase

Chord symbols: G#m7, Dm7, Ebmaj7

Performance markings: PED., * PED., *

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Preview Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32 33

FILL

CR. CYM.

RIDE. CYM.

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

QTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50

Legal View Only Requires Purchase

47

N.C.

Qm7

F7

Bbm7

Ebm7

PED.

FILL

CR. CYM.

RIDE. CYM.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

Chord symbols: Am7(b9), D7(b9), Gm7, C9, Fm7, C9, Am7(b9), D7(b9).

Performance markings: PED., * PED., *

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

71

SOLO - AD LIB. ON E^M HARMONIC SCALE

87

E^Mi

A^Mi

87

A^Mi

B^Mi

A^Mi

87

A^Mi

G^Mi

C^Mi

D⁷

C^Mi

G^Mi

C^Mi

D⁷

G^Mi

C^Mi

D⁷

C^Mi

G^Mi

C^Mi

D⁷

67

68

69

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71

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73

74

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81 82

EMI AMI B7 AMI EMI AMI B7 AMI EMI AMI B7 AMI EMI AMI B7 AMI

QUE: TPT. 1

QUE: TPT. 2

QUE: TPT. 3

QUE: TBN. 1

QUE: TBN. 2

QUE: TBN. 3

GMI CMI D7 GMI CMI D7 GMI CMI D7 CMI GMI CMI D7 CMI GMI CMI D7 CMI

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

87

88

89

90

SOLO - AD LIB. ON GMI HARMONIC SCALE

Gmi Cmi D7 Cmi Gmi Cmi D7 Cmi

Gmi Cmi D7 Cmi N.C.

Gmi Cmi D7 Cmi Gmi Cmi D7 Cmi

Gmi Cmi D7 Cmi N.C.

Gmi Cmi D7 Cmi Gmi Cmi D7 Cmi

87

88

89

90

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

PNO.

BASS

DRUMS

99

100

101

102

103

104

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106

END SOLO

CLOSED H.H.

108

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

VIBESLAP

107 108 109 110 111 112 113 114

115

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

RIDE. CYM.

115 116 117 118 119 120 121 122

PREVIEW Requires Purchase

131

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

CR. CYM.

131 132 133 134 135 136 137 138

Legal Use Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

139 140 141 142 143 144 145 146

Am7(b9) D7(b9) Gm7 C7 Ebmaj7 Dm7 N.C.

Am7(b9) D7(b9) Gm7 C7 Ebmaj7 Dm7 N.C.

PED. * PED. * PED. *

145

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

147

148

149

150

151

152

153

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G

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