

PREMIER JAZZ SERIES



Belwin JAZZ

a division of Alfred

JONA JAM

VICTOR LOPEZ

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Preview requires purchase



JONA JAM

VICTOR LOPEZ

NOTES TO THE CONDUCTOR

“Jona Jam” is an original composition commissioned and dedicated to the Winchester High School Jazz Ensemble, under the direction of Pricilla A. Miller. The title of this work is derived from the Aberjona River, which is a short, heavily urbanized river in the northwestern suburbs of Boston, Massachusetts.

The unison statement in measures 1–5 and later in measures 123–127 is a challenge! For the horn players, it should be articulated with a “light tongue” effect and maintain no more than a *f* dynamic level. No one needs to play loud in a unison! Some of the more awkward intervals can be ghosted to help maintain the flow and time. If played too loud, this section will bog down and lose energy.

The rhythmic configuration of this chart fluctuates between the guaracha and samba styles. The samba has a simpler “two” feel that seems to float, while the guaracha is more intense with piano parts and a more complex bass. Notice that although the drumset player keeps a constant rhythmic pattern, the guitar, piano and bass parts are key to establishing distinction between the two patterns. The rhythmic repetition is designed to build intensity and the transitions between styles should be anticipated and performed as seamlessly as possible.

The melody is introduced in the 1st tenor, 1st trumpet and guitar at measure 20. Then, it is handed over to the altos and tenors, followed by the trumpets at 43 until measure 50 where the guaracha style kicks in again. In measure 82, the trombones have an exposed soli section and should be thinking about the time to ensure the energy and pulse is maintained. The drums are out in this section, so the bass player must be solid with his or her part. The bass player (and entire band) should practice with a metronome.

At measure 99, the guaracha groove continues as it introduces the open solo section at measure 103 until the D.S. al Coda. Cue the backgrounds as desired along with a clear cue to go on to measure 119. Additional players may solo as directed.

Enjoy!

—Victor Lopez



Victor Lopez

Victor Lopez is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Publishing Co.

CONDUCTOR
29800S

Commissioned by and dedicated to the Winchester High School Jazz Ensemble,
Winchester, MA, Priscilla A. Miller, Director

By VICTOR LOPEZ (ASCAP)

JONA JAM

GUARACHA $\text{d} = 100$

1st Eb ALTO SAXOPHONE
2nd Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2nd Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2nd Bb TRUMPET
3rd Bb TRUMPET
4th Bb TRUMPET
1st TROMBONE
2nd TROMBONE
3rd TROMBONE
BASS TROMBONE
GUITAR 2
PIANO
BASS
DRUMS

CONDUCTOR

- 2 -

JONA JAM

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DRUMS

CLOSING HI-HAT

8 9 10 11 12 13 14

CM9 F7(5) Bbmaj9 Eb13 Am13(b5) D7(5) Gm9 C13 CM9 F7(5) Bbmaj9 Eb13 Am13(b5) D7(5)

CM9 F7(5) Bbmaj9 Eb13 Am13(b5) D7(5) Gm9 C13 CM9 F7(5) Bbmaj9 Eb13 Am13(b5) D7(5)

CONDUCTOR

- 3 -

JONA JAM

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DRUMS

(20) SAMBA

SOLI w/TPT. & GTR.

SOLI w/T. SAX & GTR.

SOLI w/TPT. & T. SAX

SOLO...

RIDE CYM.

CLOSED HI-HAT

ON 2IM

ON 2IM

15 16 17 18 19 20 21

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

22 23 24 25 26 27 28

[28]

A musical score page for a 12-piece ensemble. The page is heavily redacted with large, diagonal text reading "Preview requires purchase". The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., Pno., Bass, and Drums. The music consists of two systems of measures. Measure 29 starts with a rest for most instruments, followed by entries from Alto 1, Alto 2, Tenor 1, Bass 1, Tpt. 1, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., and Pno. Measure 30 begins with a rest, followed by entries from Tenor 2, Tpt. 2, Tpt. 3, and Drums. Measures 31-35 show various harmonic progressions involving chords such as E7, B7, EbMaj7, EbMaj9, AbMaj9, Am7(5), D7(9), Gm9, C15, and Gm7. Measure 35 concludes with a final entry from the Drums.

CONDUCTOR

- 6 -

JONA JAM

Musical notation for a 12-piece ensemble, including:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASS.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The music is in common time, with measures numbered 36 through 42 at the bottom. Chords indicated in the Gtr. and Pno. parts include F#m7, Bb7, EbMaj7, Abmaj7, Am7(b5), D7, Gm, and Am7(b5).

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(43)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GUI7
F#Maj7
Bb7
EbMaj7
AbMaj7
Am7(b5)
D7(b9)
Gm9
C13
GTR.
PNO.
BASS
DRUMS

43 44 45 46 47 48 49

CONDUCTOR

(50) GUARACHA

- 8 -

JONA JAM

Musical score for a 15-piece band, featuring:

- Conductor
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- B. TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score includes rehearsal marks 50 through 56. Key changes indicated below the staff include:

- CM19 F7($\frac{5}{6}$) B \flat MA29 E115 AM19(b5)
- D7($\frac{5}{6}$) GM19 C15 CM19 F7($\frac{5}{6}$) B \flat MA29 E115
- CM19 F7($\frac{5}{6}$) B \flat MA29 E115 AM19(b5) D7($\frac{5}{6}$) GM19 C15 CM19 F7($\frac{5}{6}$) B \flat MA29 E115
- Solo

A large red watermark "Legal Preview Requires Purchase" is diagonally across the page.

CONDUCTOR

JONA JAM

- 9 -

58 SAMBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. 2

PNO.

BASS

DRUMS

58 SAMBA

57

58

59

60

61

62

63

Am7(b5) D7(#9) Gm7 Fm7 B7 EbMaj7 AbMaj7 Am7(b5) D7

Am7(b5) D7(#9) Gm7 Fm7 B7 EbMaj7 AbMaj7 Am7(b5) D7

RIDE CYM.
CLOSED HI-HAT

CONDUCTOR

- 10 -

JONA JAM

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DRUMS

64 65 66 67 68 69 70

Guit
Am7(b5)
D7
Guit
F#m7
Bb7
Ebmaj7
A#maj7

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CONDUCTOR

- 11 -

JONA JAM

(73) GUARACHA

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DRUMS

Am17(b5) D7(b9) Gm19 C15 Cm19 F7(b9) Bbmaj9 Eb15 Am17(b5) D7(b9) Gm19 C15 Cm19 F7(b9)

Am17(b5) D7(b9) Gm19 C15 Cm19 F7(b9) Bbmaj9 Eb15 Am17(b5) D7(b9) Gm19 C15 Cm19 F7(b9)

71 72 73 74 75 76 77

CONDUCTOR

JONA JAM

- 16 -

TO CODA ♩

(82) CUE: 1ST TBN.

CUE: 2ND TBN.

CUE: 3RD TBN.

CUE: 4TH TBN.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

78

79

80

81

82

83

84

CONDUCTOR

- 13 -

JONA JAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

(90)

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85

86

87

88

89

90

91

CONDUCTOR

- 14 -

JONA JAM

The musical score consists of 14 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, B. TBN., GTR., PNO., BASS, and DRUMS. The music is written in common time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# minor, C# minor, G# minor, D# minor, A# minor, E# minor, B# minor) indicated by sharps (#) and flats (b). The score includes dynamic markings such as 'PLAY', 'N.C.', 'Am7(b5)', and 'D7(#9)'. Measure numbers 92 through 98 are marked at the bottom of the page. A large red watermark reading 'Preview Requires Purchase' is diagonally overlaid across the entire score.

CONDUCTOR

(99) RHYTHM SECTION

- 15 -

JONA JAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

(99) RHYTHM SECTION

- 15 -

JONA JAM

103 OPT. OPEN FOR SOLOS (CUE SKGS.)

2ND TIME ONLY

CM9 F7(5) BbMaj9 E115 Am11(b5) D7(5) G119 C115 CM9 F7(5) BbMaj9 E115 Am11(b5) D7(5)

CM9 F7(5) BbMaj9 E115 Am11(b5) D7(5) G119 C115 CM9 F7(5) BbMaj9 E115 Am11(b5) D7(5)

99 100 101 102 103 104 105

CONDUCTOR

- 16 -

JONA JAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

106 107 108 109 110 111 112

CONDUCTOR

- 17 -

JONA JAM

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

113

114

115

116

117

118

119

ON CUE

JONA JAM

CONDUCTOR

D. S. % AL CODA

120 121 122

- 18 -

JONA JAM

Coda

123 124 125

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CONDUCTOR

- 19 -

JONA JAM

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
B. TBN.
GTR.
PNO.
BASS
DRUMS

126 127 128 129 130 131 132

A7sus G15 N.C. C7sus F7(b9) B7sus E15 N.C.

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Preview Only
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Preview Only
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