

# Cubano Chant

RAY BRYANT

Arranged by VICTOR LÓPEZ

## INSTRUMENTATION

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

## Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

JAZZ  
BAND  
SERIES

## NOTES TO THE CONDUCTOR

Ray Bryant, the composer of *Cubano Chant* was born in 1931, in Philadelphia, PA. An accomplished jazz pianist and composer, Bryant has accompanied many other leading players such as Miles Davis, Sonny Rollins, Melba Liston and Coleman Hawkins, as well as singers like Carmen McRae and Aretha Franklin. *Cubano Chant* has been recorded by a number of jazz artists, including Oscar Peterson, Cal Tjader, Art Blakey and Steely Dan to mention only a few.

This chart is arranged with a Latin funk groove. Ensure that the drumset groove is well-established and, although marked  $\text{♩}$ , it should not overpower the winds. Note that an auxiliary percussion part has been written to enhance the rhythmic components. The clave rhythmic pattern is generally 2-3; however, it is not constant throughout. Always clarify the terms “clave,” a rhythmic pattern, and the percussion instrument known as the “claves,” two short wooden dowels. The player of the claves should adhere to the written part and not play freely. The same goes for all of the other Latin instruments.

At measure 15, the trumpets introduce the melody or chant with a question and answer technique with the altos and tenors. At measure 31, the dynamic level is  $\text{♩}$  and the rhythmic configuration changes to a funky style over an implied clave pattern. At measure 53, suggested solos have been written for 1st tenor and 2nd trumpet; however, other soloists may be added if desired. Make sure that the tenor solo break is clean. Note that the rhythmic section configuration moves to a more authentic Latin groove during the solos. The drumset now has the timbale or “palito” pattern and the auxiliary percussion has the conga drums. The rhythm section should strive for cohesiveness throughout and not play freely, which can sound rhythmically cluttered. The goal is to develop intensity and support the soloists while playing the repetitive patterns. Background instruments should carefully observe articulations.

At the Coda, the auxiliary percussion continues but the drumset has some short fills indicated that should not be played too loud. Again, concentrate on the articulations so that it sounds tight.

Enjoy!

—Victor López



**Victor  
López**

Victor López 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  
30663S

LATIN FUNK  $\text{♩} = 192$  ( $\text{♩} = 96$ )

# CUBANO CHANT

By RAY BRYANT  
Arranged by VICTOR LÓPEZ

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

4TH TROMBONE

GIUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION

CLAVES

CHORDS WRITTEN ON PART

CUE: TEN. 4

PLAY

N.C.

Dui AM7 Dui

GH7 AM7

GH7 AM7

CHYMBAL

HIGH TOM

CROSS STICK

VIBRA SLAP

1 2 3 4 5 6 7

mp3

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CONDUCTOR

CUBANO CHANT

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.

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8 9 10 11 12 13 14

Chord symbols: N.C., C, F7, Bb7, Ebmaj7(b9), A7sus, Dmi6, Bmi7(b9), E7(#9), A7, D7

Annotations: CUE: TBN. 4, PLAY, FILL

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

GR. 1

GR. 2

PNO.

BASS

DRUMS

AUX. PERC.

15 16 17 18 19 20 21 22

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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

GR. 1

GR. 2

PNO.

BASS

DRUMS

AUX. PERC.

23 24 25 26 27 28 29 30

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CONDUCTOR

31

- 5 -

CUBANO CHANT

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. PERC.

RIDE (BELL)

COWBELL

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31

32

33

34

35

36

37





(47)

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. PERC.

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

GR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLO BREAK

END TIME ONLY

CASCARA ON TIMBALES (OPT. DRUMSET IF NO ADDITIONAL PERCUSSION)

SHAKER

CLAVES

CLAVES

SH. TOM

CONGAS

Dm7 Bm7(b9) E7 A7 Dm7 Bm7(b9) E7 A7 D7 D7/F#

E7 C#m7(b9) F#7 B7 E7 C#m7(b9) F#7 B7 E7 E7/G#

E7 C#m7(b9) F#7 B7 E7 E7/G#

52 53 54 55 56 57

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

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

61

A7 Bb7 E7/B C#7 F#7 B7 E#7 C#m7(b9) F#7 B7

G7 A#7 D7/A B7 E7 A7 D#m7 B#m7(b9) E7 A7 D#m7 B#m7(b9) E7 A7

58 59 60 61 62 63 64

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.

E7 E7/G# A7 Bb7 E7/B B7 E7 A7 E7 B7

D7 D7/F# G7 Ab7 D7/A A7 D7 G7 D7

SMALL COWBELL

BEING OUT!

65 66 67 68 69 70 71

CONDUCTOR

CUBANO CHANT

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TPT. 1-4, TBN. 1-4), guitar (GTR.), piano (PNO.), bass, drums (DRUMS), and auxiliary percussion (AUX. PERC.). The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord progression for GTR. and PNO. (measures 72-78):

Measure	Chord
72	Gmi7, F7
73	F7, E7
74	A7, G7
75	F7, E7
76	E7, Dmi7
77	Bmi7(b9), E7
78	A7

Drum notation includes "CASCARA ON TIMBALES" starting at measure 77.

1. 2. D.S. AL CODA

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.

79 80 81 82 83 84 85

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The musical score is arranged for a conductor and includes parts for various instruments and voices. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) are in treble clef with a key signature of two sharps (D major). The instrumental parts (Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion) are in bass clef with a key signature of one flat (B minor). The score is divided into two first endings (1. and 2.) and concludes with a double bar line and the instruction 'D.S. AL CODA'. Chord diagrams are provided for the guitar and piano parts. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

CONDUCTOR

CUBANO CHANT

Ⓢ CODA

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.

FILL

FILL

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