

# JAZZ BAND SERIES

**Belwin™ JAZZ**  
a division of Alfred

# Perdido

JUAN TIZOL

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	Bass 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	

## 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)  
Auxiliary Percussion

## NOTES TO THE CONDUCTOR

Composer Juan Tizol (1900–1984) was born in San Juan, Puerto Rico in 1900. Trained as a valve trombonist, Tizol moved to the U.S. in 1920. He became valve trombonist in a variety of big bands, most importantly, Duke Ellington's Orchestra. His most well-known compositions are *Caravan* and *Perdido*.

This contemporary arrangement of *Perdido* is a great vehicle to take your jazz ensemble to an even deeper understanding of the Latin jazz/swing groove.

At measure 8, the distinctive mambo groove begins. The drums/percussion and (electric) bass play with a double-time feel. The winds should play the figures with straight eighths, not a swing feel. The chart will sound full with drum set only; however, for a more authentic sound, an additional percussion part for cowbell, claves and congas has been provided. Caution the rhythm section to spend some time rehearsing the groove so it is tight and confident. In the mambo sections, the rhythm section should sound rock-solid steady with an even pulse, almost like a rhythm machine. The bass player and drummer (and all band members) should consider using a metronome for practice essential. Practice the patterns slowly and individually at first and then put them together one at a time if needed. After the rhythm section is locked-in, add the horns.

The plunger effect in the brass parts may require a bit of practice. I suggest that the brass play the figure without the plungers to ensure that the articulation is correct, and then, add the plunger. When using the plunger, the player should not cover the entire bell—strive for a quick “wah” sound.

At measure 24, the double-time stops and the swing groove kicks in. Note that the pulse is constant while the rhythm section goes into a walking bass swing feel. At 32, the feel returns to the mambo style (double-time feel) leading to the solo section at 40. In this arrangement, the harmonic structure, although major throughout, has been enhanced. Basically, the chords outline the ii–V7–I progression with turnaround chords at the end of each section. The solo section has a suggested solo written for tenor sax and provides the opportunity for multiple instrumental soloists if desired. Experiment with different background treatments such as rhythm section only. At measure 72, the rhythm section continues the mambo style while a somewhat funky variation of the basic melody is introduced. This is a transitional section based on the three-note motive that provides tension throughout and eventually releases when the melody returns at 103 until the end.

Listening to the demo recording of this arrangement ([alfred.com/downloads](http://alfred.com/downloads)) will greatly assist the players in achieving the correct interpretation and sound.

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 Music.

CONDUCTOR  
33356S

# PERDIDO

By JUAN TIZOL  
Arranged by VICTOR LÓPEZ

LATIN GAZZ  $\text{♩} = 128$

1ST Eb ALTO SAXOPHONE UNISON SOLI

2ND Eb ALTO SAXOPHONE UNISON SOLI

1ST Bb TENOR SAXOPHONE UNISON SOLI

2ND Bb TENOR SAXOPHONE UNISON SOLI

Eb BARITONE SAXOPHONE UNISON SOLI

1ST Bb TRUMPET -4

2ND Bb TRUMPET -4

3RD Bb TRUMPET -4

4TH Bb TRUMPET -4

1ST TROMBONE -4

2ND TROMBONE -4

3RD TROMBONE -4

BASS TROMBONE -4

GIUITAR G#19 Bb15 G#19 Bb15 A15 G#19 Bb15 A15 Ab15 G15

PIANO

BASS (CHORDS WRITTEN ON PART)

DRUMS RIDE CYM. H.H. SOLO

AUXILIARY PERCUSSION (LARGE COUSSELL, CONGAS, CLAVES)

1 2 3 4 5 6 7

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CONDUCTOR **MAMBO**

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

AUX. PERC.

PLUNGER

CONGA DRUMS

SLAP

OPEN

8

9

10

11

12

13

14

15

4

4

4

4

Ch7 F7 Bbm7 Eb9 Dm7 G7(b9) Cm7 F7 Bb Eb7(b9) D7(b9) G4(b9)

Ch7 F7 Bbm7 Eb9 Cm7 G7(b9) Cm7 F7 Bb Eb7(b9) D7(b9) G4(b9)

3-2 RUMBA CLAVE  
LA CORNBELL  
(MUFFLED)



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

16 17 18 19 20 21 22 23



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAZI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

32 33 34 35 36 37 38 39

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Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and AUX. PERC. The score includes a large red watermark reading "Preview Only Requires Purchase".

Chord progression for Tenor 1 (measures 40-47):

- 40: Dmi7 SOLO
- 41: G7
- 42: Cmi7 F9
- 43: Emi7 A7(b9)
- 44: Dmi7 G7
- 45: C6
- 46: F7(#9) E7(#9)
- 47: A13(#9)

Chord progression for Guitar/Piano (measures 40-47):

- 40: Cmi7
- 41: F7
- 42: Bbm7 E9
- 43: Dmi7 G7(b9)
- 44: Cmi7 F7
- 45: Bb6
- 46: Eb7(#9) D7(#9)
- 47: G13(#9)

Measure numbers at the bottom: 40, 41, 42, 43, 44, 45, 46, 47.



Musical score for CONDUCTOR 48, PERCUDO. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, DRUMS, and AUX. PERC. The score is marked with a large red watermark: "Preview Only Requires Purchase".

Chord markings for the guitar part include: Dmi7, G7, Cm7, F9, Em7, A7(b9), Dmi7, G7, C6, C15, F#9, F9, Cm7, F7, Bbm7, Eb9, Dmi7, G7(b9), Cm7, F7, Bb6, Bb15, E9, Eb9.

Measure numbers 48, 49, 50, 51, 52, 53, 54, and 55 are indicated at the bottom of the page.

Musical score for a swing ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time with a tempo of ♩ = ♪. The key signature has one sharp (F#). The score spans measures 56 to 63. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

Chord symbols: E7(#9), A15, D7, Dmi7/G, G7(b9).

Drum notation: RIDE CYM., NORMAL.

Measure numbers: 56, 57, 58, 59, 60, 61, 62, 63.

Musical score for CONDUCTOR (64) MAMBO (♩ = ♩), PERIODO. The score includes parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TON. 1, TON. 2, TON. 3, B. TON., GTR., PNO., BASS, DRUMS, and AUX. PERC. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord symbols for GTR. and PNO. include: Cm7, F7, Bbm7, Eb9, Dm7, G7(b9), Cm7, F7, Bb, Eb7(b9), D7(b9), G13(b9).

Measure numbers 64, 65, 66, 67, 68, 69, 70, and 71 are indicated at the bottom of the score.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR. *SCRATCH STYLE*

PNO.

BASS

DRUMS

AUX. PERC.

72 73 74 75 76 77 78 79



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRG.

PNO.

SASS.

DRUMS

AUX. PERC.

30 31 32 33 34 35 36

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PREVIEW ONLY

PLAV

(3rd TEN.)

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TBN. 1-3, B. TBN.), instrumental parts (TPP. 1-4, GTR., PNO., BASS, DRUMS, AUX. PERC.), and a large red watermark reading "Preview Requires Purchase".

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GRU.

PNO.

BASS

DRUMS

AUX. PERC.

94 95 96 97 98 99 100

RIOE Cym.



CONDUCTOR

103

PERCUDO

Musical score for various instruments including vocalists (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), trumpets (TPT. 1-4), trombones (TBN. 1-4), guitar (GTR.), piano (PNO.), bass, drums (DRUMS), and auxiliary percussion (AUX. PERC.).

Key markings include "UNISON SOLI" for vocalists and "PLUNGER" for trumpets and trombones. Chord symbols for guitar and piano include B<sup>b</sup>15, A<sup>b</sup>15, A<sup>b</sup>15, G<sup>b</sup>15, C<sup>b</sup>17, F7, B<sup>b</sup>14<sup>+</sup>7, E<sup>b</sup>9, D<sup>b</sup>17, G7(b9), C<sup>b</sup>17, and F7.

Performance instructions include "H.H." (Handheld) and "SOLO" for the drums.

101

102

103

104

105

106

107



CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

108 109 110 111 112 113

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CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

114 115 116 117 118 119 120

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