# **Children of Sanchez**

CHUCK MANGIONE Arranged by VICTOR LÓPEZ

#### **INSTRUMENTATION**

Conductor

1st El- Alto Saxophone

2nd El- Alto Saxophone

1st Bl- Tenor Saxophone

2nd Bl- Tenor Saxophone

El- Baritone Saxophone

1st Bl- Trumpet

2nd Bl- Trumpet

3rd Bl- Trumpet

4th Bl- Trumpet

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

**Auxiliary Percussion** 

Drums

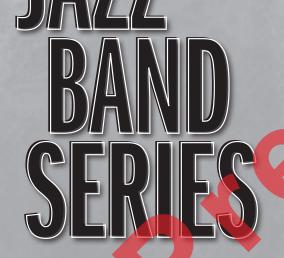
### **Optional/Alternate Parts**

C Flute

Tuba

Horn in F (Doubles 1st Trombone)

1st Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./Bb Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./Bb Tenor Saxophone (Doubles 3rd Trombone)





#### **NOTES TO THE CONDUCTOR**

The right tempo is very critical to this chart. I suggest the tempo as marked so the horn lines will sound comfortable, not frantic or beyond the players' control. As for the rhythm section groove, it should have a majestic feel throughout, keeping the constant sixteenth pattern from the drums/percussion. The challenge is to maintain the energy from the rhythm section. I suggest pacing the volume and intensity; follow the natural flow of the different parts of the arrangement. For the drummer, changing cymbals for different sections will offer contrast; however, always return to the same cymbals whenever the introductory theme reoccurs. The bass player should strive for a samba-like groove during the melodic sections. As for piano and guitar, try to avoid playing the same thing because this creates comping clutter. I suggest taking turns comping or being very sensitive to sharing the comping duties.

The melody should be smooth and lyrical. When played as a solo, vibrato is acceptable; however, whenever the melody is played in unison, no vibrato should be used. Solos are provided for trumpet and trombone. Each soloist may solo individually, or you may consider extending the solo section so the soloists can trade or play together for a powerful climax.

The horn players must listen carefully to each other for consistency in their articulation, attacks, and releases. The tendency is to play too loud in this type of chart. Overall volume is not necessary, but instead, playing together with uniform attacks and releases will make the horn section sound full and strong and save the chops, too.

Please 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.



























