

# YOUNG JAZZ ENSEMBLE



# Belwin JAZZ

a division of Alfred

## MIXED BAG

VICTOR LOPEZ

### INSTRUMENTATION

#### Conductor

1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
(Optional)  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet (Optional)

1st Trombone  
2nd Trombone  
3rd Trombone (Optional)  
4th Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums  
Auxiliary Percussion

#### Optional Alternate Parts

C Flute (Optional)  
Tuba (Optional)  
Horn in F (Doubles 1st  
Trombone)  
1st Baritone T.C. (Doubles  
1st Trombone)  
2nd Baritone T.C. (Doubles  
2nd Trombone)





# MIXED BAG

VICTOR LOPEZ

## NOTES TO THE CONDUCTOR

The title says it all. “Mixed Bag” covers rock, Latin cha-cha, funk, and swing styles all in the same tempo, providing a fun way to teach these styles.

The chart begins with a rock groove for the first ten measures. Play straight (even) eighth notes, not a swing feel. In measure 1, the bass, piano, and guitar should give full value to beat 1, and the same for trombones at measure 5.

The drummer makes the transition into the Latin cha-cha feel in measures 10 and 11. This will be simple because the tempo and feel remain constant with a straight-eighth concept. At measure 11 and throughout the cha-cha section, the bass is critical to the correct Latin feel. The bass part is a tumbao, a repeated rhythmic pattern emphasizing beat 4. I suggest the bass player practice this pattern with a metronome because the tempo must be consistent and solid. If there is no bass player, this part can be played on a keyboard bass or tuba. As the winds enter in measure 19, direct them to play the rooftop accent (^) detached but not staccato. The eighth notes are played straight, and as more voices enter, keep the unisons accurate, especially at measure 35. The legato marks and accents should be played uniformly in each section. The fall-off in measure 43 should be long as a send-off for the soloist(s).

There are three written-out solos; however, you can easily have other individuals solo as desired for rehearsal purposes, but usually two solos works best in a performance setting. The solo is built on a four-measure pattern. I suggest directing the soloists to play and learn the written solos first, and then teach them the notes in the simple chord progression so they can begin to improvise by embellishing the written solo rhythmically and melodically. The rhythm section should play the repeated pattern consistently behind the soloists.

In measure 64, the drummer will set up the swing feel by playing swing triplets. The saxes should swing the eighth notes, and the rhythm section should play with a swing feel. The guitarist should play a simple quarter-note comp or try a punctuated rhythm for variety. The saxes may want to rehearse this section at a slower tempo and then gradually speed up to the indicated tempo.

The drummer again makes a transition to the funk style at measure 88 by setting up the straight-eighth feel. Direct the winds to play the articulation (especially the staccatos) and dynamics as marked. The guitar player should comp with a scratch style. The scratch-style rhythm guitar is often the backbone of many funk and R&B grooves. Here are some tips for the scratch guitar technique: (1) For the left hand, hold the indicated chord but loosen the left-hand pressure on the strings so that when strumming, you hear only the percussive click of the pick striking the strings. Hold the left hand so that it gently touches any open strings so that they are muted as well. (2) For the right hand, strum with a sixteenth-note rhythm from the wrist, not the elbow; think of a dog shaking off water. Keep the sixteenth-note percussive groove going; press and immediately release the left-hand pressure.

Take the D.S. and follow the same sequence to the coda. And please enjoy.

—Victor Lopez



CONDUCTOR  
JEM04014C

# MIXED BAG

by VICTOR LOPEZ

MODERATELY  $\text{♩} = 142$

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

QUIRAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION

1 2 3 4 5 6 7 8 9



**CONDUCTOR**

(11) LATIN - 2 - (19)

MIXED BAG

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPC. 1  
TPC. 2  
TPC. 3  
TPC. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
BASS  
DRUMS  
AUX. PERC.

FULL CLAVES CONGA SHAKER TBN TOM

CLAVES CONGA SHAKER TBN TOM

10 11 12 13 14 15 16 17 18 19



## CONDUCTOR

- 8 -

MIXED BAG

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.

20 21 22 23 24 25 26 27 28 29

VIEW Requires Purchase



CONDUCTOR

To COCA

- 4 -

MIXED BAG

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

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

90 91 92 93 94 95 96 97 98 99

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1507







CONDUCTOR

MIXED BAG

87 Ewi Awi 87 Ewi Awi 87 Ewi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi

TPR. 1

TPR. 2

TPR. 3

TPR. 4

87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi

TEN. 1

TEN. 2

TEN. 3

TEN. 4

87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi 87 Ewi Awi

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

50 51 52 53 54 55 56 57 58 59



CONDUCTOR

- 7 -

65 SWING

MIXED BAG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

60 61 62 63 64 65 66 67 68 69

Chords: E7, Aui, D7, Cui, G7, F7, Bbmaj7 (13), Cm7

Tempo: SWING

Style: MIXED BAG

Rehearsal Mark: 65

Section: SWING

Section: MIXED BAG

Section: FILL

Section: 64

Section: 65

Section: 66

Section: 67

Section: 68

Section: 69



CONDUCTOR

- 8 -

MIXED BAG

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.

70 71 72 73 74 75 76 77 78 79

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## CONDUCTOR

- 9 -

MIXED BAG

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

STRAIGHT EIGHTHS

80 81 82 83 84 85 86 87 88



ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CHORDS

89 90 91 92 93 94 95 96

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## CONDUCTOR (97)

- 11 -

MIXED BAG  
D.C. AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLO AD LIS.

FULL

97 98 99 100 101 102 103 104

Am7 Gm7 Am7 Gm7 Am7 F Gm7 Am7 F Gm7



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.

105 106 107 108 109 110 111 112 113

Legal Use Requires Purchase



**Preview Only**  
Legal Use Requires Purchase





**Preview Only**  
Legal Use Requires Purchase