



a division of Alfred

ISLAND CRAZE

VICTOR LOPEZ

## INSTRUMENTATION

Conductor Ist E Alto Saxophone 2nd E Alto Saxophone Ist B Tenor Saxophone (Optional) Ist B Trumpet 2nd B Trumpet (Optional) Ist Trombone 2nd Trombone (Optional) Guitar Chords Guitar (Optional) Piano Bass Drums

## **Optional Alternate Parts**

Ist C Flute 2nd C Flute Ist B<sup>1</sup> Clarinet 2nd B<sup>1</sup> Clarinet E<sup>1</sup> Baritone Saxophone (Doubles Bass) Tuba (Doubles Bass) Horn in F (Doubles Ist Trombone) Baritone T.C. (Doubles Ist Trombone)



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## NOTES TO THE CONDUCTOR

This is a wonderful piece to introduce your beginning jazz ensemble to the reggae music style. Reggae music has a strong, steady groove and a simple two-feel rhythm throughout, with the bass playing on beats 1 and 3 and the piano on beats 2 and 4. A two feel is simply a bass line that has two beats per measure as opposed to a four quarter-note feel, much like a slow cut-time feel. Beats 2 and 4 must not drag; otherwise, the energy and bounce to the reggae will be missing. The bounce is critical to the overall feel—not rushed, not laidback, but right smack in the middle of the time. Use a metronome to ensure accurate tempo. Everything is played with even eighth notes, not with a swing feel. Although the suggested metronome marking is J = 154, it may be played a bit faster up to J = 162. Choosing a temporary faster will lose the reggae feel.

For the piano, keeping the short notes short is critical to the reggae feel. Ask the piano player to think of the fingers as bouncing off the keys in a steady rhythmic manner. The guitar part should be played short, muted (stopped), and rhythmically locked in with the piano and drum; watch the volume also.

For the winds, in general, reggae music features notes of short duration. This piece offers a great opportunity to work on staccato articulation. Keep the staccato sound consistent in volume and duration. Winds should tongue lightly when playing staccato (use the tip of the tongue). Remind the winds to play the eighths evenly. Students should focus on rhythmic accuracy no matter how simple the rhythmic figures. Direct the students to be aware of the feel of the piece and to listen carefully to other members of the band.

At measure 49, you may want to substitute handclapping for Latin percussion instruments. Overall, the piece can be played as dance music; therefore, steady time is a must.









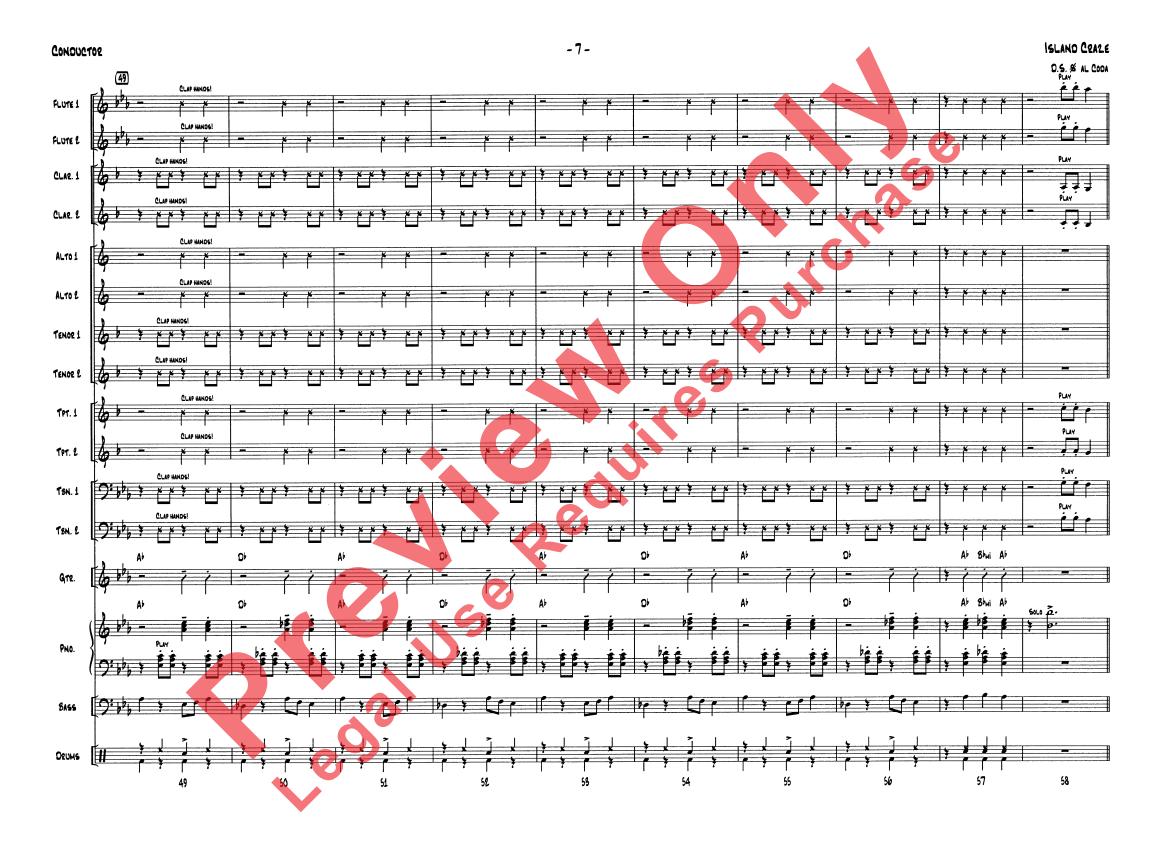




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