

LATIN JOURNEY

ANDREW BALENT

(b. 1934)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 B \flat Tenor Saxophone	4 Tuba
6 Flute	1 E \flat Baritone Saxophone	1 Xylophone
2 Oboe	4 B \flat Trumpet 1	1 Timpani
2 Bassoon	4 B \flat Trumpet 2	2 Snare Drum, Bass Drum
6 B \flat Clarinet 1	4 F Horn	2 Maracas, Claves
6 B \flat Clarinet 2	6 Trombone	
2 B \flat Bass Clarinet	2 Euphonium B.C.	
4 E \flat Alto Saxophone	2 Euphonium T.C.	

ABOUT THE COMPOSER

Andrew Balent is a leading composer and arranger of educational music with over 580 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over 30 ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in music for

young musicians. Mr. Balent taught in the elementary through high school levels for 30 years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in 45 states, as well as in Canada, Europe and South America.

PROGRAM NOTES

Geographically, Latin music comes from the areas of the Caribbean Ocean and South America. In truth, however, the style shows the influence of many cultures, including Spanish, Portuguese, African, and even French. It is a highly syncopated

music, most frequently used for dancing. In the United States, Latin music has been absorbed into our culture, giving rise to such genres as Latin pop, rock, hip hop, and reggaeton.

PERFORMANCE SUGGESTIONS

Latin style numbers are excellent for the teaching of rhythm, articulation, and dynamic. These have all been carefully marked in the score and parts. Conductors may have students say syllables (such as doo-dot for a *tenuto* eighth note followed by a *staccato* eighth note) then have students play what they said to achieve the correct style. Do not cheat longer tied note values. This is a common

occurrence with younger bands. Have them subdivide the counting to be sure the note gets its full value. Tell the percussion not to overplay. Have them relax into a groove at the appropriate tempo. Playing too loud not only is a bad idea for proper balance but it also leads to slowing of the tempo. Feel free to add other color instruments if you have the players (bongos, congas, etc.).

8 9

Fl.

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

8 9 10 11 12 13 14

1 Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Xyl.

Timp.

S. D.

B. D.

Mara. Clav.

f

22 25

Fl. *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

22 23 24 25 26 27 28

1 Tpt. *f*

2 Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

Xyl. *f*

Timp. *f*

S. D. *f*

B. D. *f*

Mara. Clav. *f*

Fl.

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37 38 39 40 41 42 43 44

1 Tpt.

2 Hn.

Tbn.

Euph.

Tba.

Xyl.

Timp.

S. D.
B. D.

Mara.
Clav.

f *mf* *f* *mf* *f* *mf* *f* *mf*

49

45

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 B♭ Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45 46 47 48 49 50 51

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

Xyl.

Timp.

S. D. B. D.

Mara. Clav.

mf *f* *f* *f* *f* *f* *f*

52

Fl.

Ob.

Bsn.

1 B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

52 53 54 55 56 57 58

1 Tpt.

2

Hn.

Tbn.

Euph.

Tba.

Xyl.

Timp.

S. D.
B. D.

Mara.
Clav.

66

Fl.

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

66 67 68 69 70 71 72

1 Tpt.

2 Hn.

Tbn.

Euph.

Tba.

Xyl.

Timp.

S. D.
B. D.

Mara.
Clav.

f