YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Los changos volando

(The Flying Monkeys)

MIKE DANA

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

Auxiliary Percussion (Congas, Cowbell, Mark Tree [Opt. Hand Perc.])
C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
B♭ Instrument Suggested Solo
E♭ Instrument Suggested Solo
Bass Clef Instrument Suggested Solo
C Instrument Suggested Solo

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NOTES TO THE CONDUCTOR

"Los changos volando" ("The Flying Monkeys") is a fun chart with a little something for everyone: Latin and funk grooves, some hip harmonic twists, space for two soloists (written or improvised), and some *caliente* band vocals.

If the drummer is confident playing Latin styles, he or she can create their own fills in m. 2, m. 4, m. 6, m. 8, and so on, just make sure the fills are stylistically Latin, not rock—think like a timbale player! Use cross-stick where indicated. Change from cross-stick to snare at m. 80, and then back to cross-stick at m. 89. Pay attention to the dynamic shapes of the fills as they lead into each new section.

I suggest the rhythm section spend some quality time listening to Latin jazz—it will really pay off! At m. 68, the rhythm section feel should be light, almost mysterious. Some atmospheric hand percussion colors would be a nice addition here as well. The groove changes to half-time funk from mm. 72–88, but it should never get overly loud or aggressive (mustn't upset the flying monkeys!). Piano, please observe the articulations at m. 72.

Accurate and crisp articulations are important in this chart. Saxes: Pay close attention to the articulations in m. 10, m. 12, and m. 14. Saxes have the melody from mm. 58–61; trumpets from mm. 62–65. Make sure the trumpet melody is predominant at m. 101; same for the sax line at m. 105.

The first solo section begins at m. 50 (repeated 3 times) on the second time through. It then continues through m. 54 (repeated 4 times) and ends at m. 57. Written solos are included, but this is a great chance to encourage your students to improvise. The concert G natural minor and harmonic minor scales are a great place to start. The G blues scale can also be used sparingly here; it's a better fit for the second, funkier solo section at m. 80.

The background vocals are an important part of salsa music, and I encourage your students to get into the vocals *con mucho entusiasmo*! These happen the second and third times at m. 50 ("*Los changos volando*") and again at m. 72 ("*Los changos volando…vienen para todos*": The flying monkeys…they're coming for us all.) I suggest having <u>all</u> the wind players do the vocal, or omitting the vocal entirely (and playing the backgrounds), because a mix-and-match approach will only cover up the vocal lyrics. (Note that there should be no backgrounds at all the first time at m. 50.) Measure 114 and m. 116 are more of a shout.

And, if you are wondering about the title, I once saw a little snippet of *The Wizard of Oz* dubbed in Spanish. Enough said.

Enjoy!

—Mike Dana

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Mike Dana

Composer and guitarist Mike Dana is the director of jazz studies at Fresno City College. At FCC, Mike directs the award-winning jazz ensemble, jazz combos, and teaches advanced improvisation, jazz theory, arranging, and jazz history. He also directs the jazz composer's orchestra, an ensemble made up of the finest jazz musicians and educators in central California.

Mike has composed music for orchestra, chamber ensembles, musical theater, film, choral ensembles, TV commercials, and of course jazz. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the United States. He is quite active as a performer, leading several groups, including his own jazz quartet, the JCO, and Bahia, a group focusing on Brazilian music. His jazz guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, and many others.

He continues to be in demand as a guest artist and clinician for jazz festivals throughout the western U.S., as a guest conductor for regional and all-state honor jazz bands. Mike earned bachelors and masters degrees in composition from California State University Fresno. He also attended the Berklee College of Music, and studied privately with jazz guitar legend Joe Pass. He is working on his doctorate at Boston University.

CONDUCTOR
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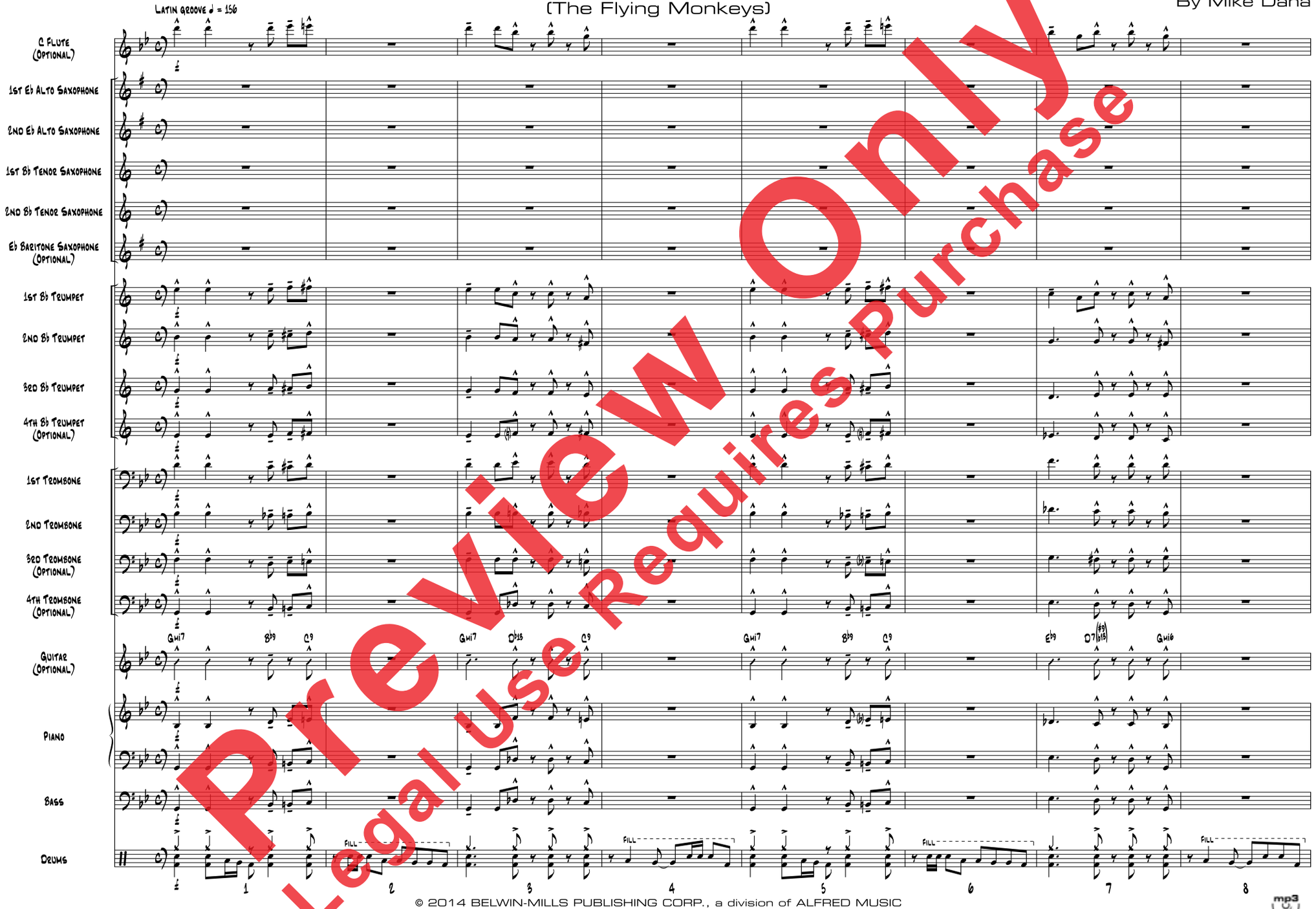
LOS CHANGOS VOLANDO

(The Flying Monkeys)

By Mike Dana



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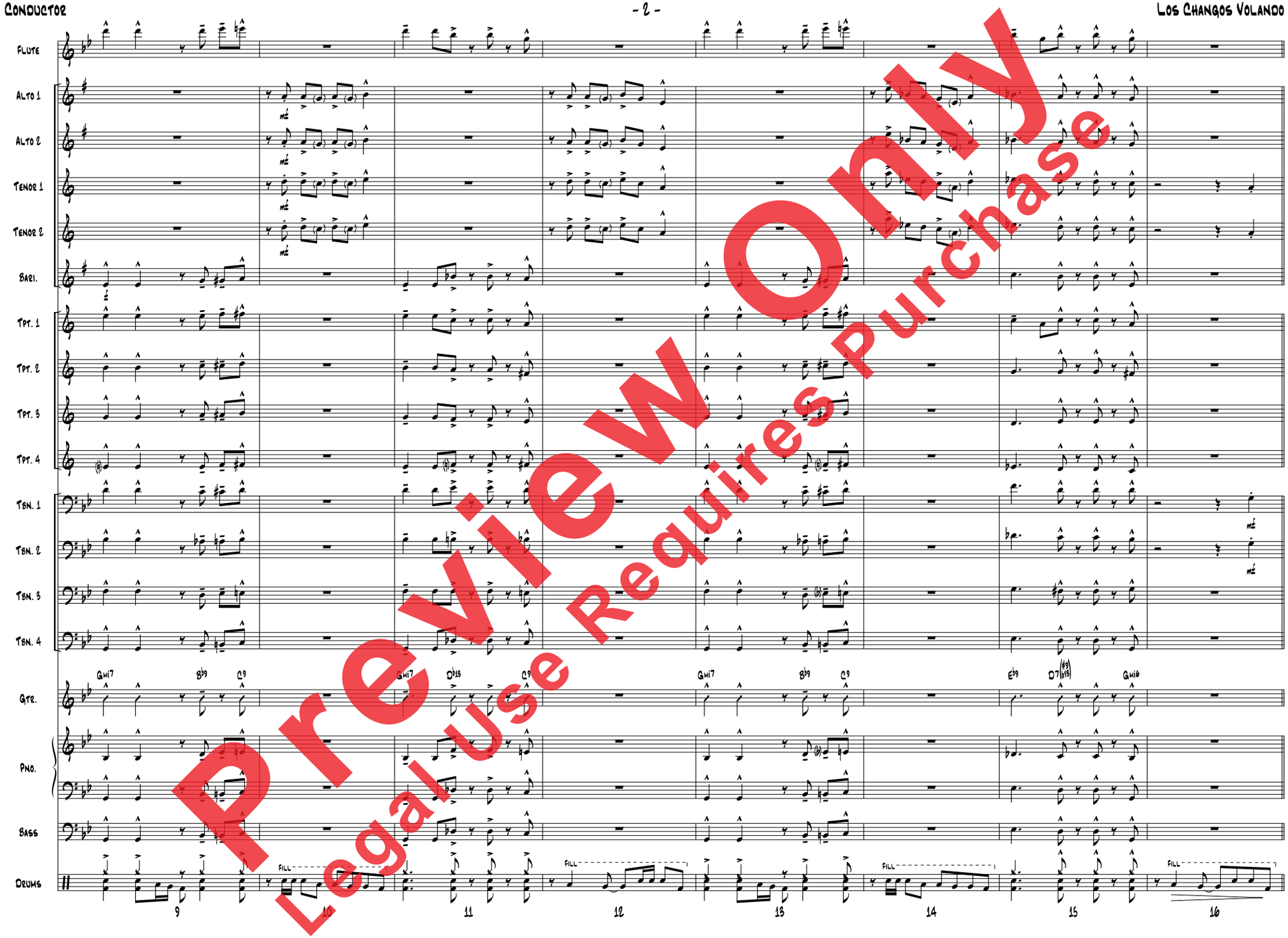

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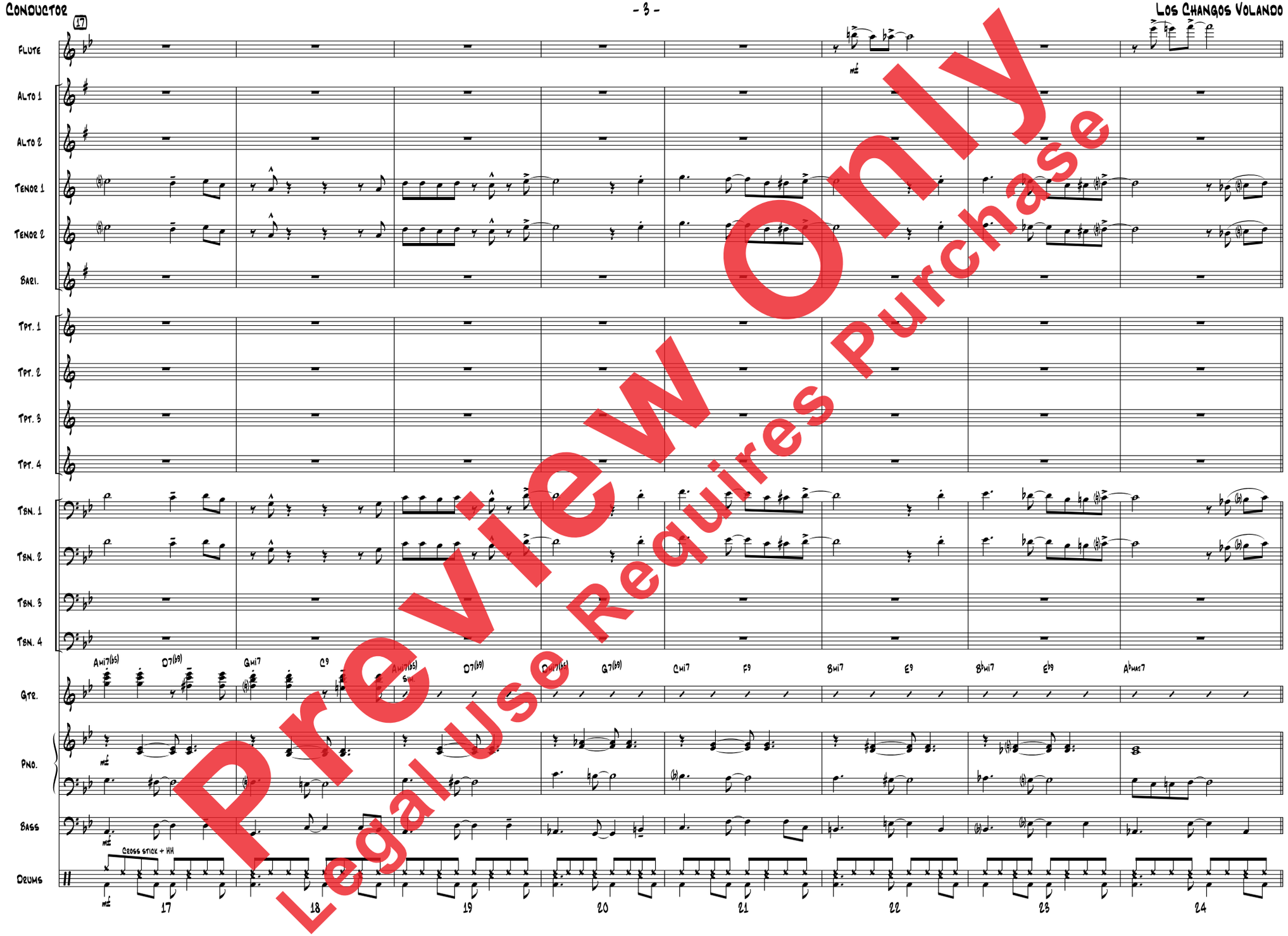

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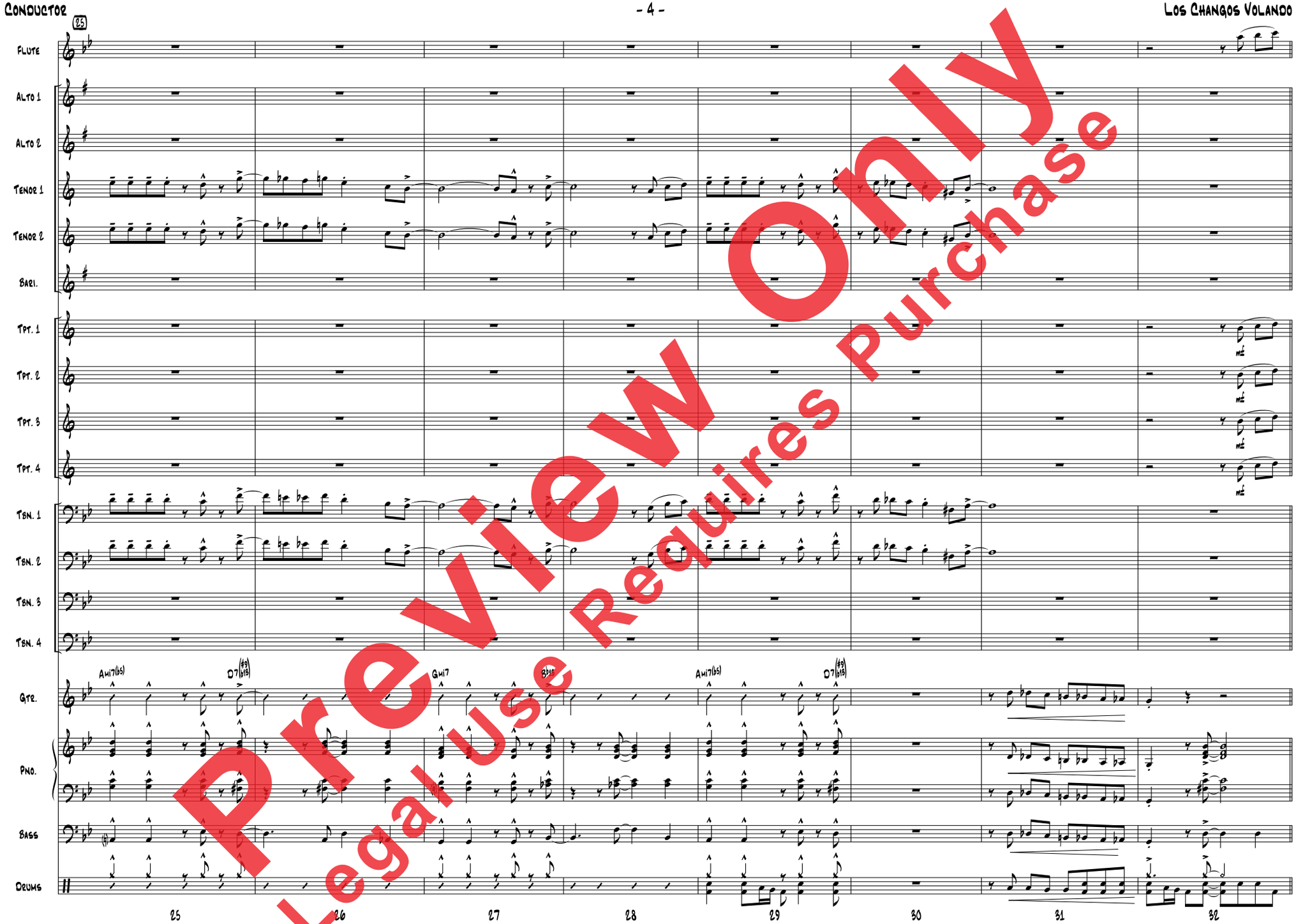

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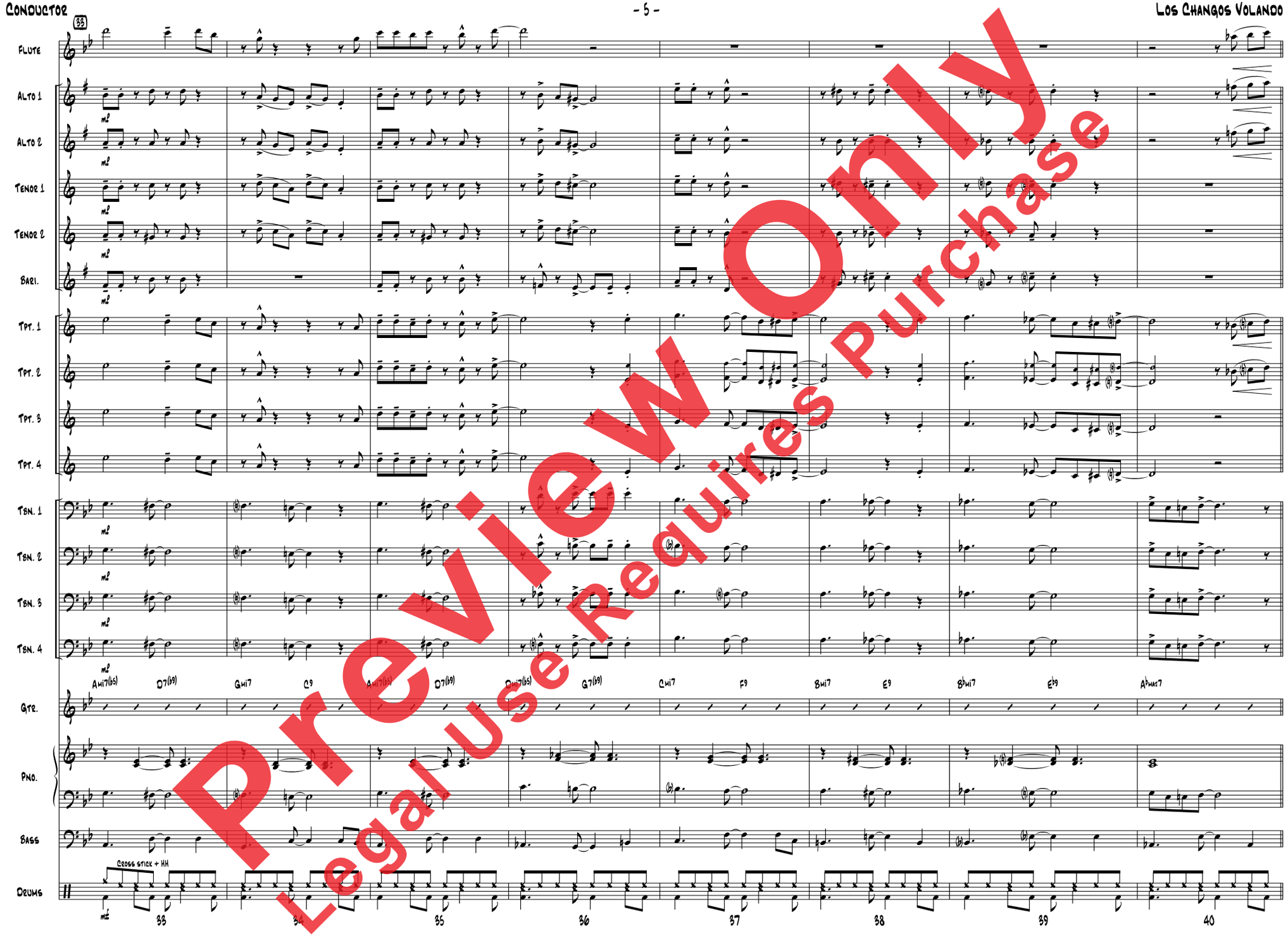

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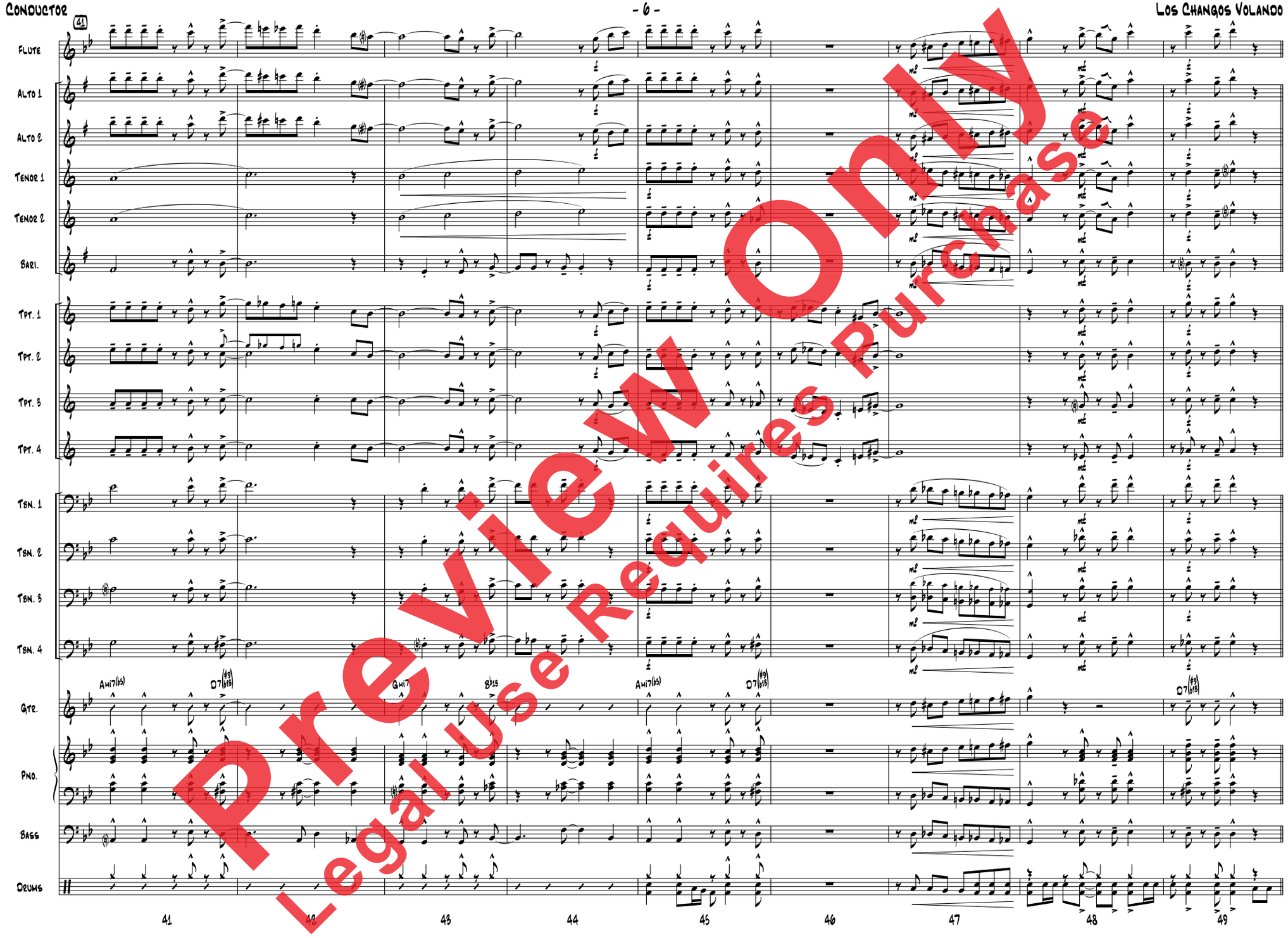

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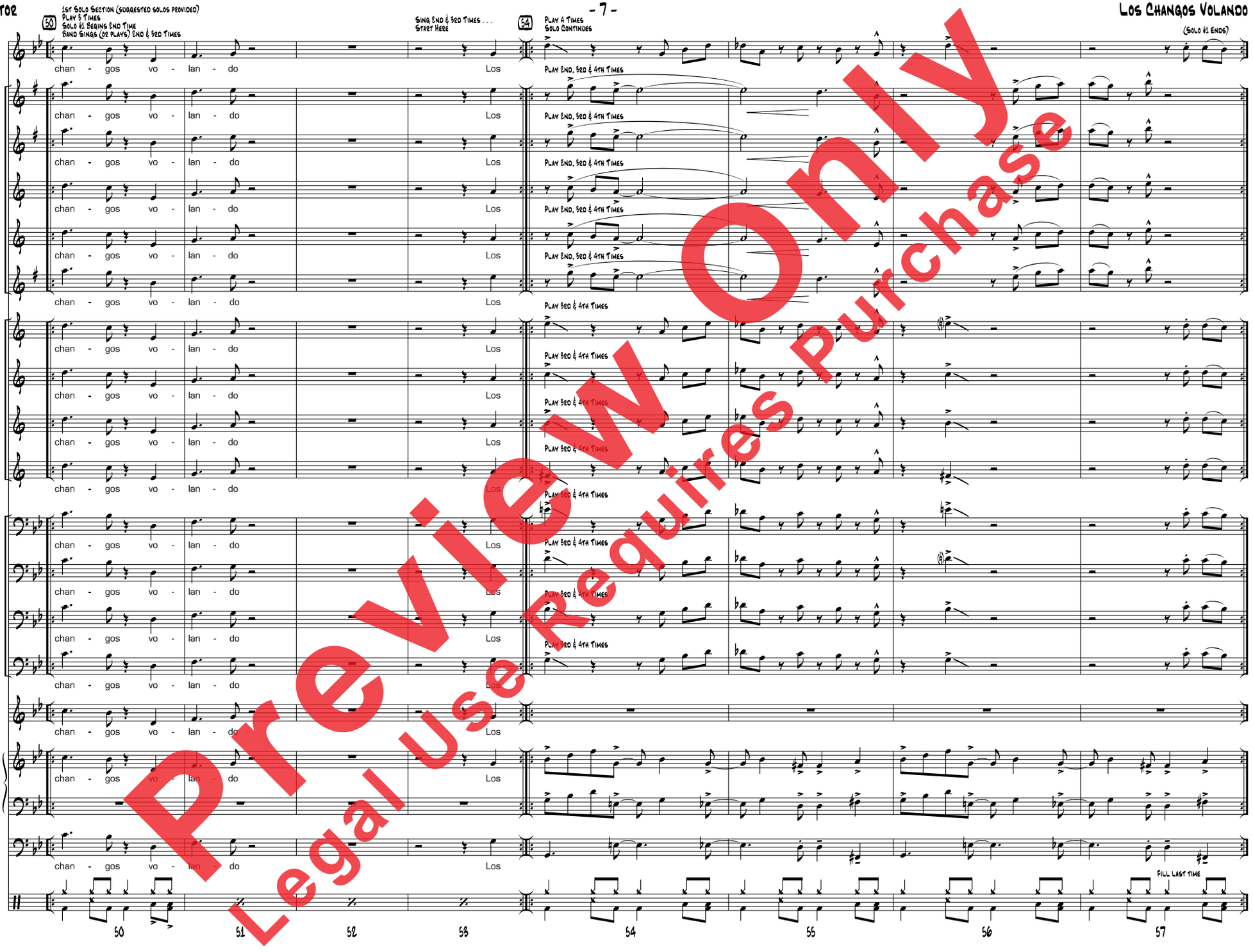

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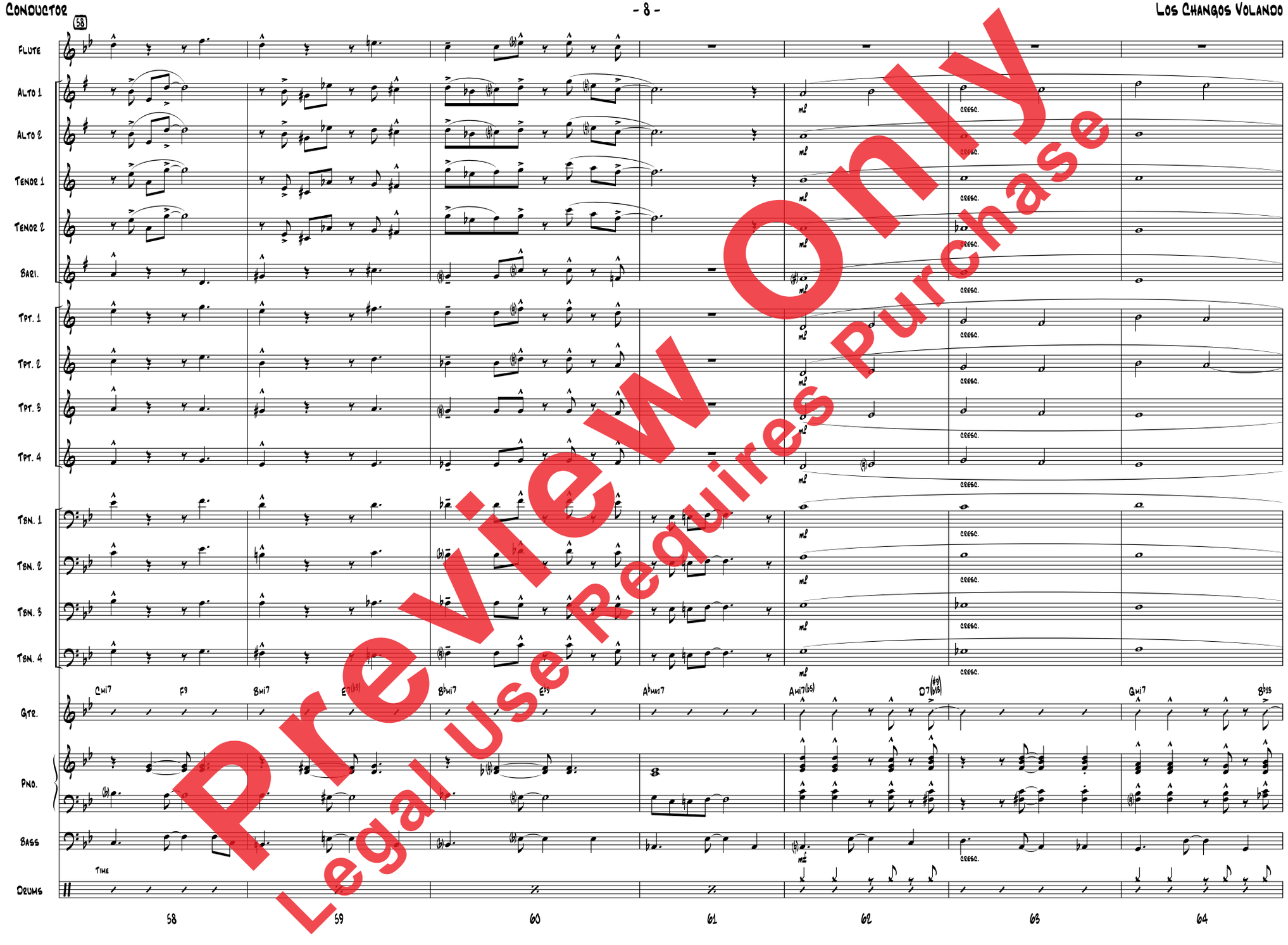

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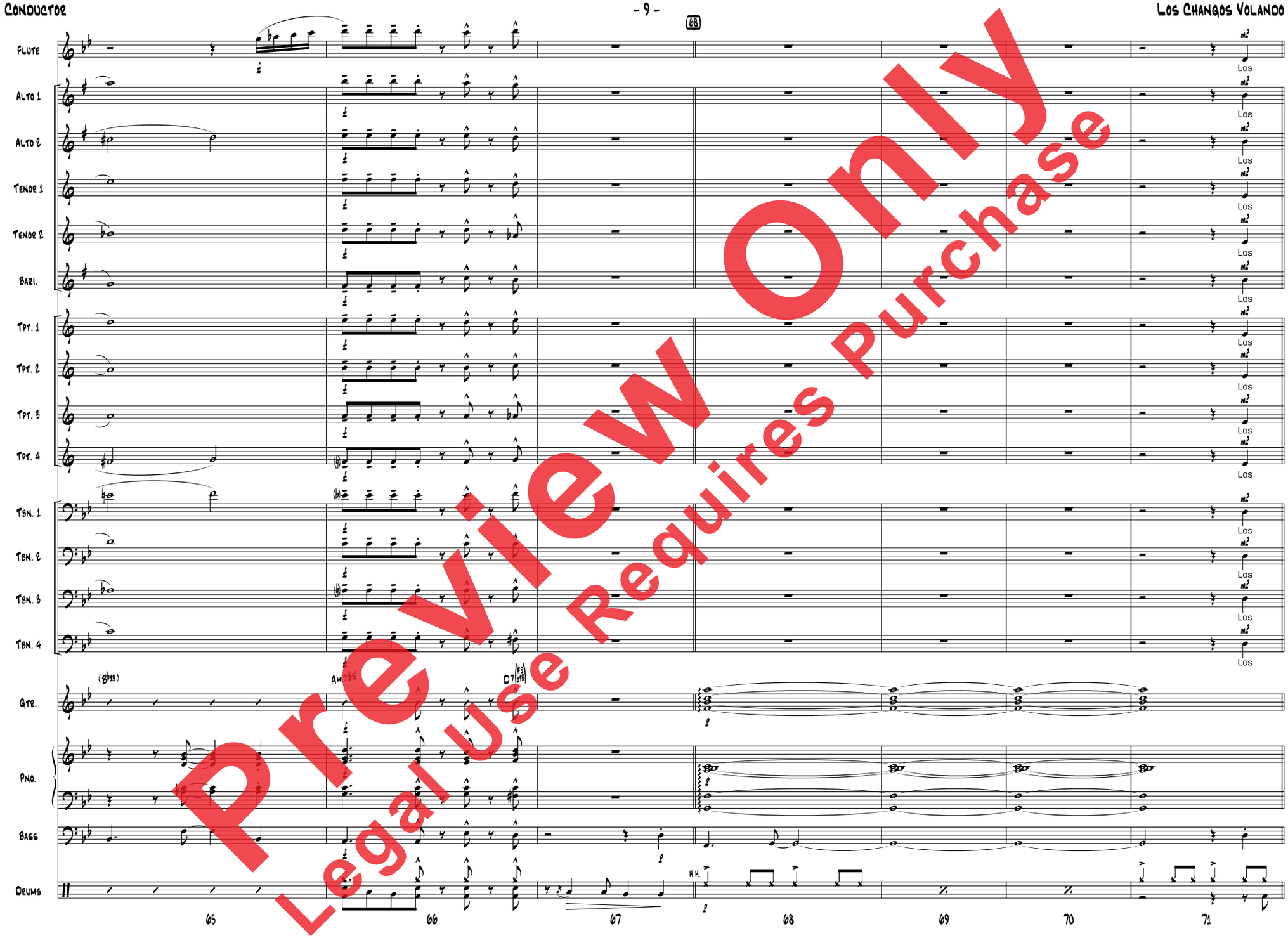

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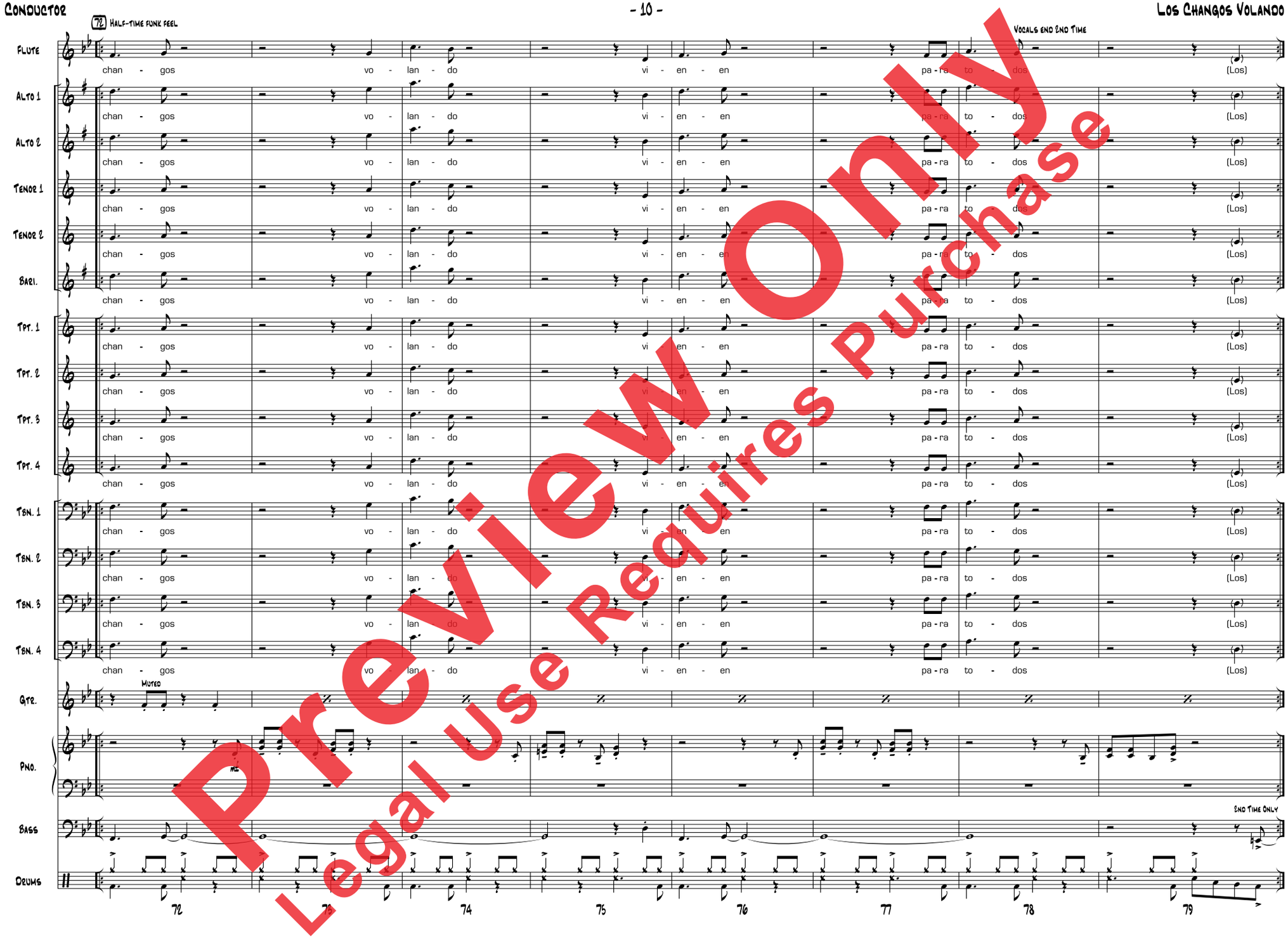

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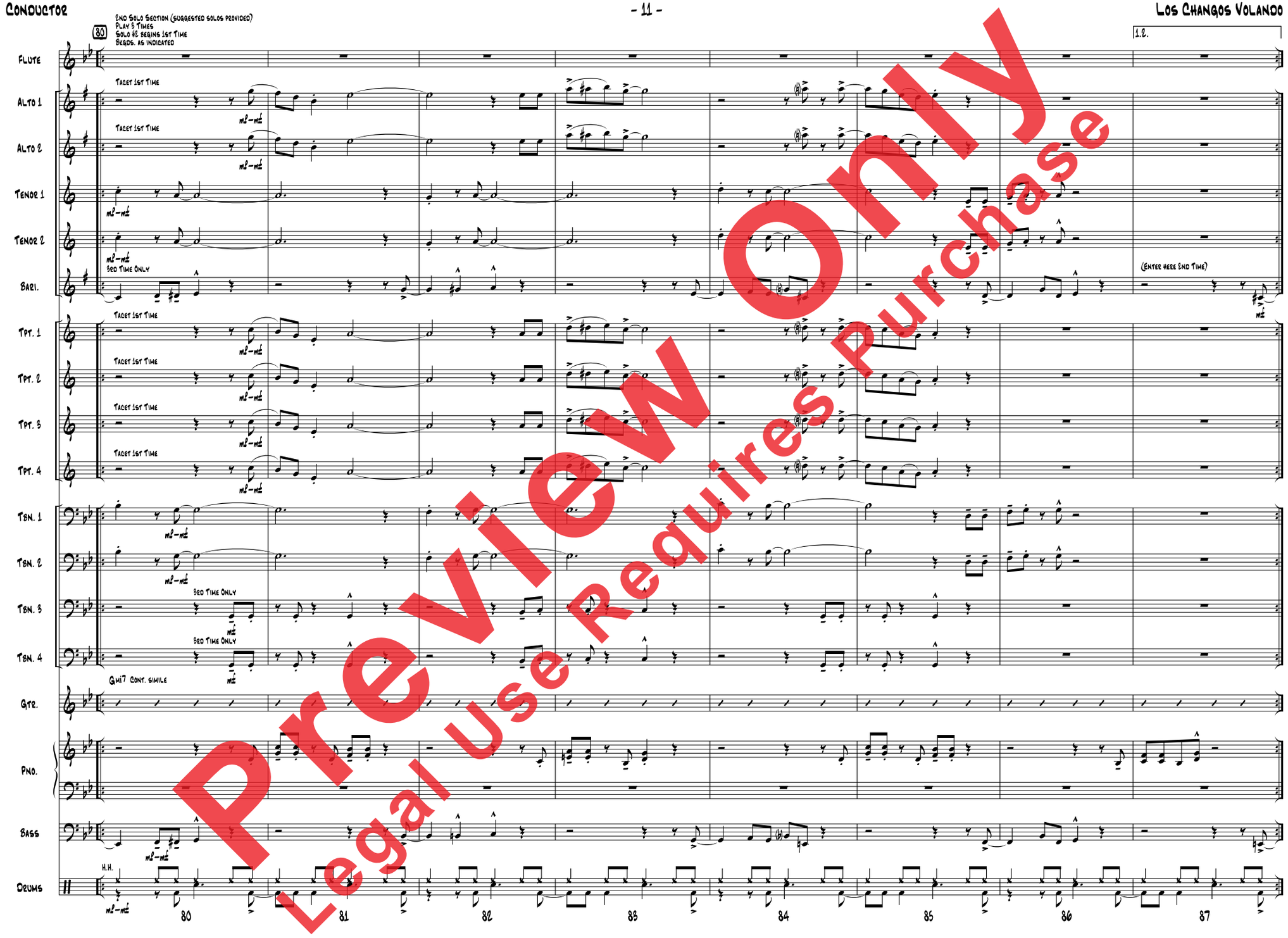

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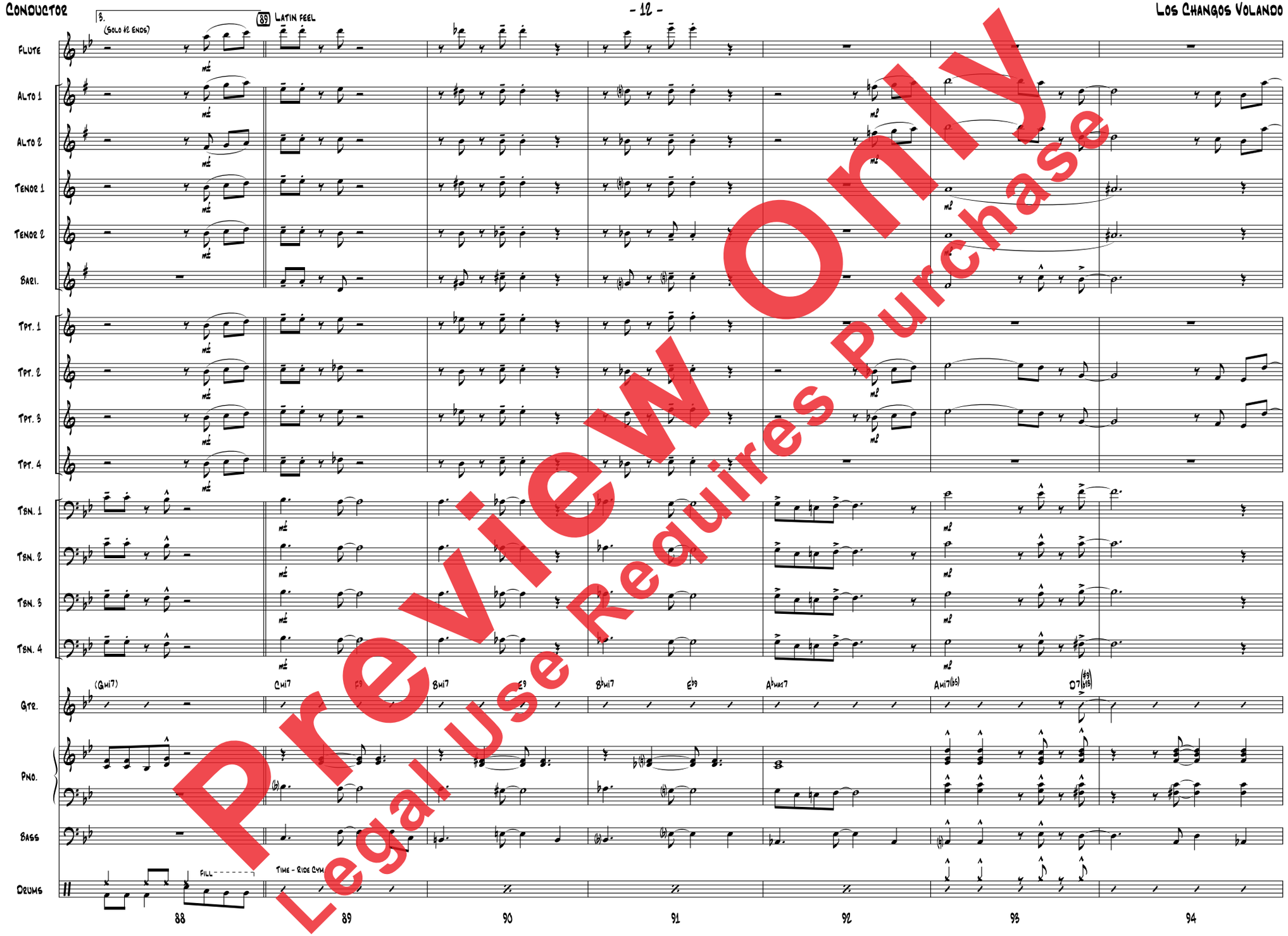

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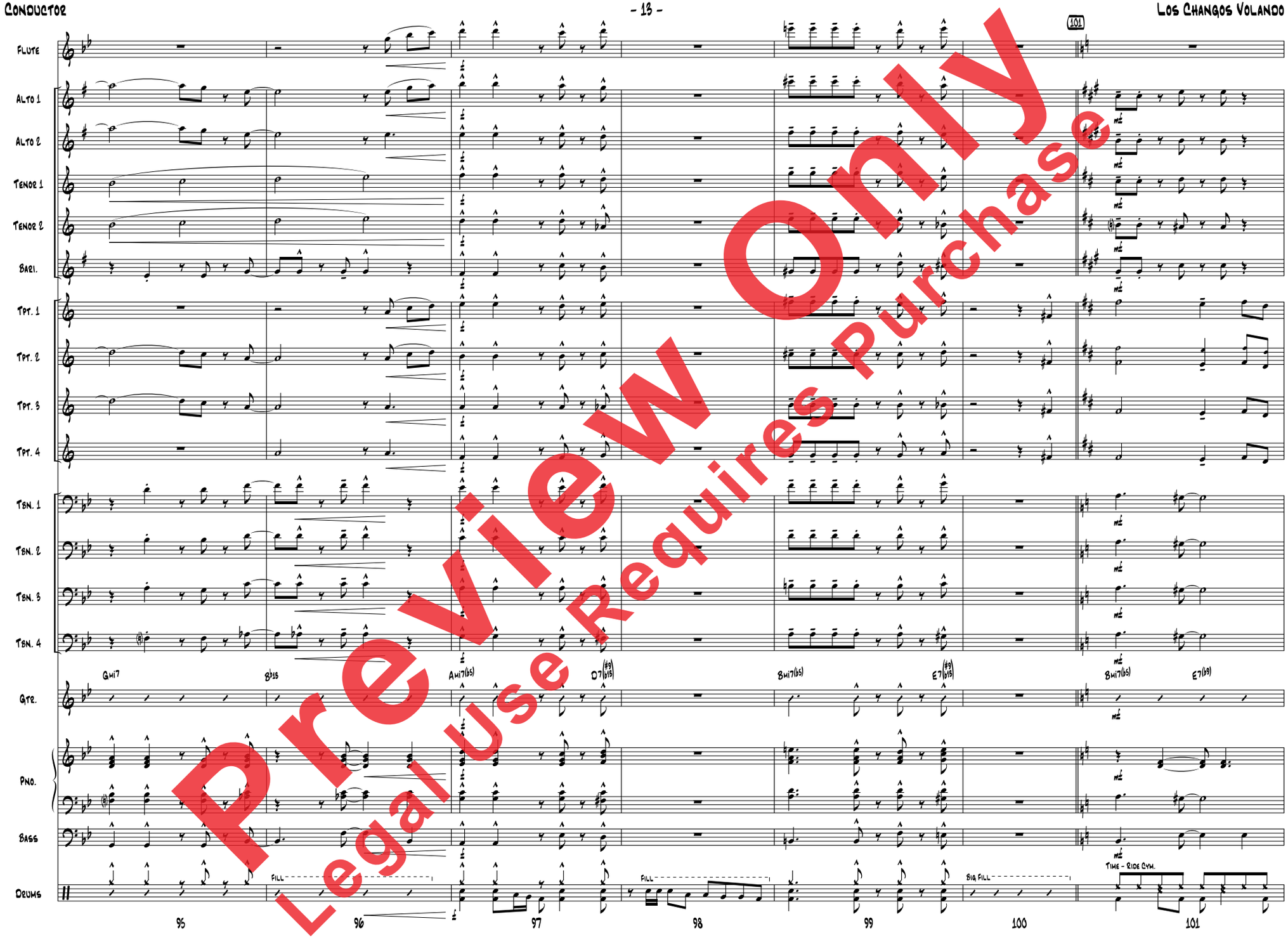

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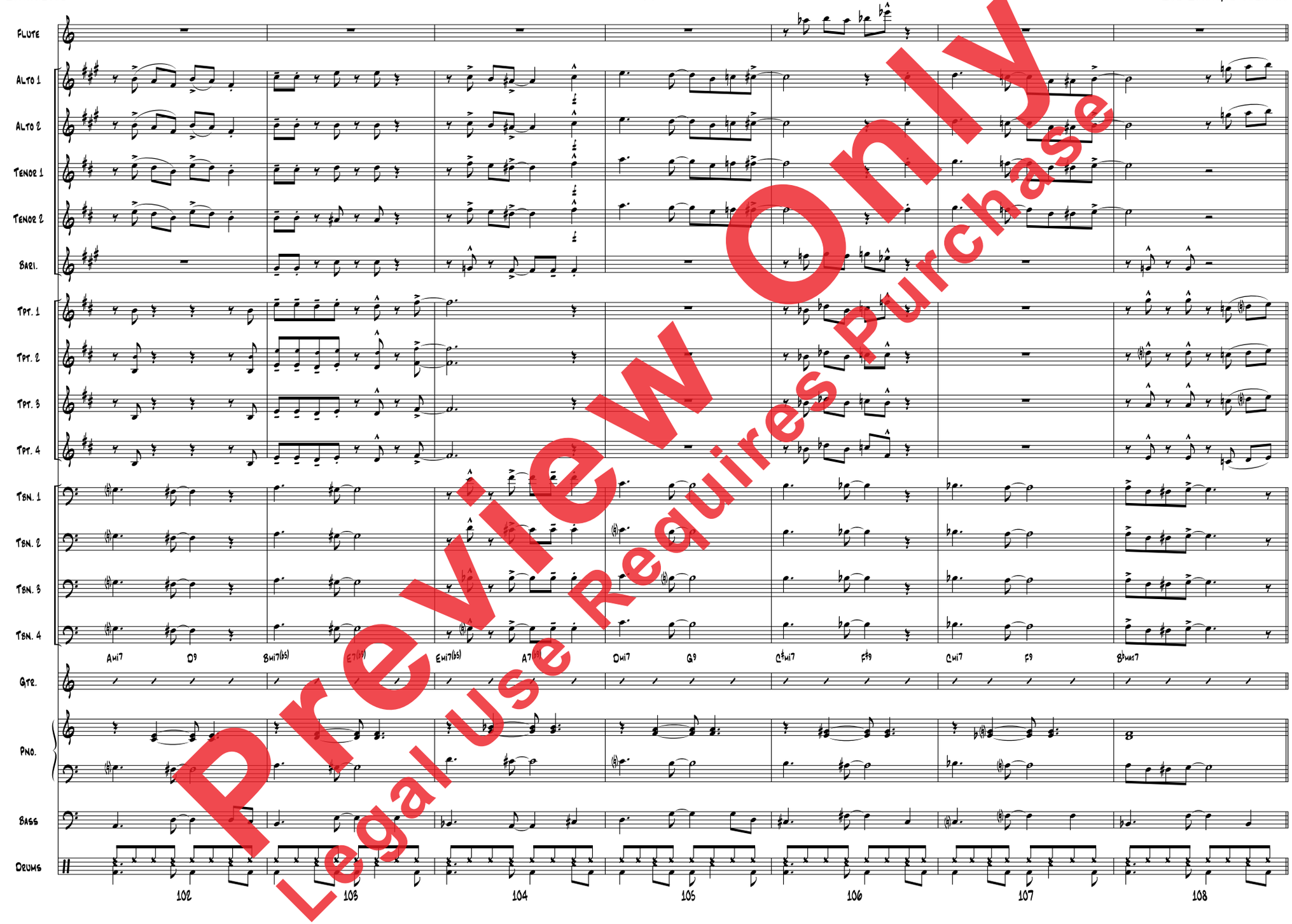

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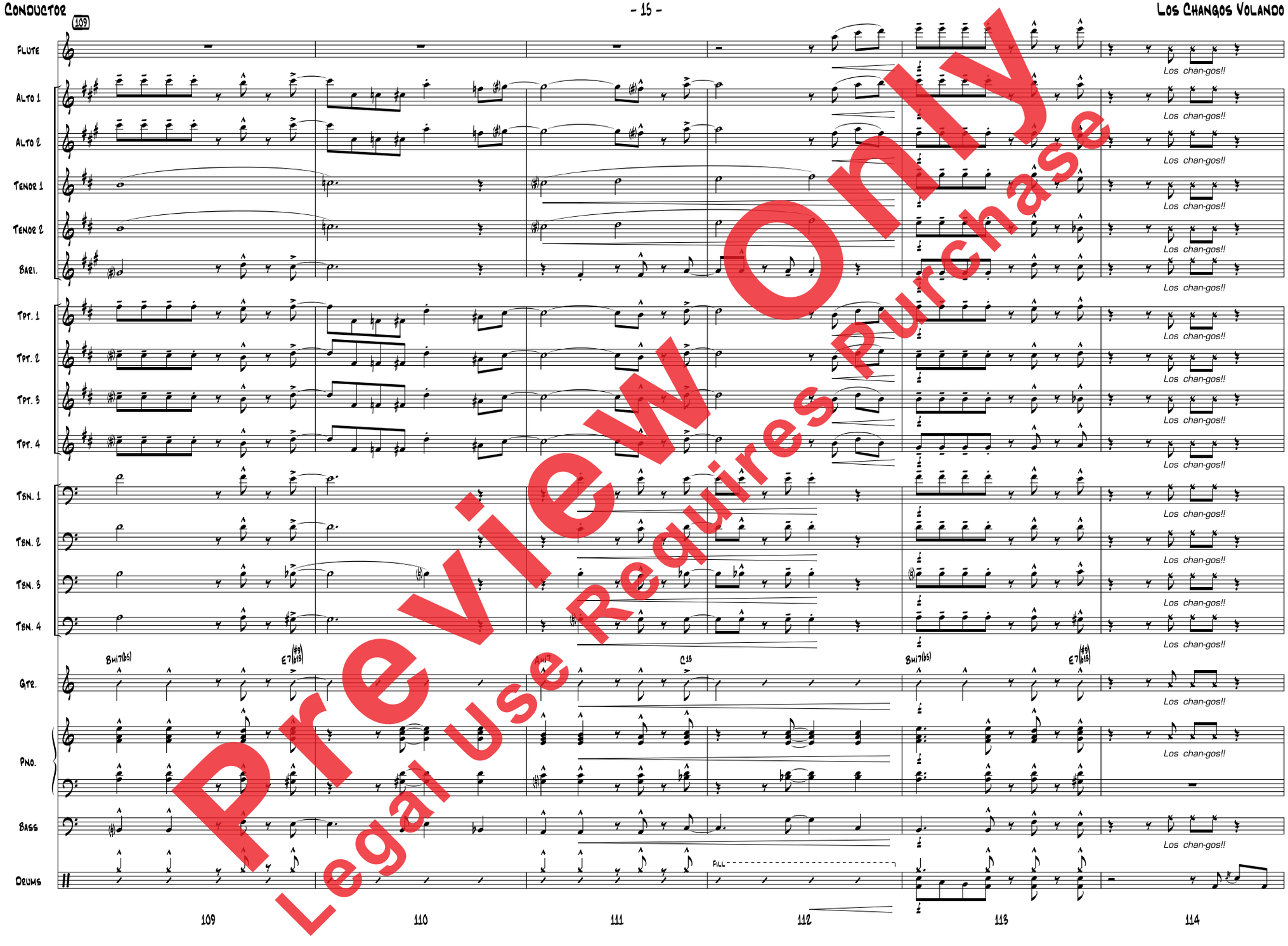

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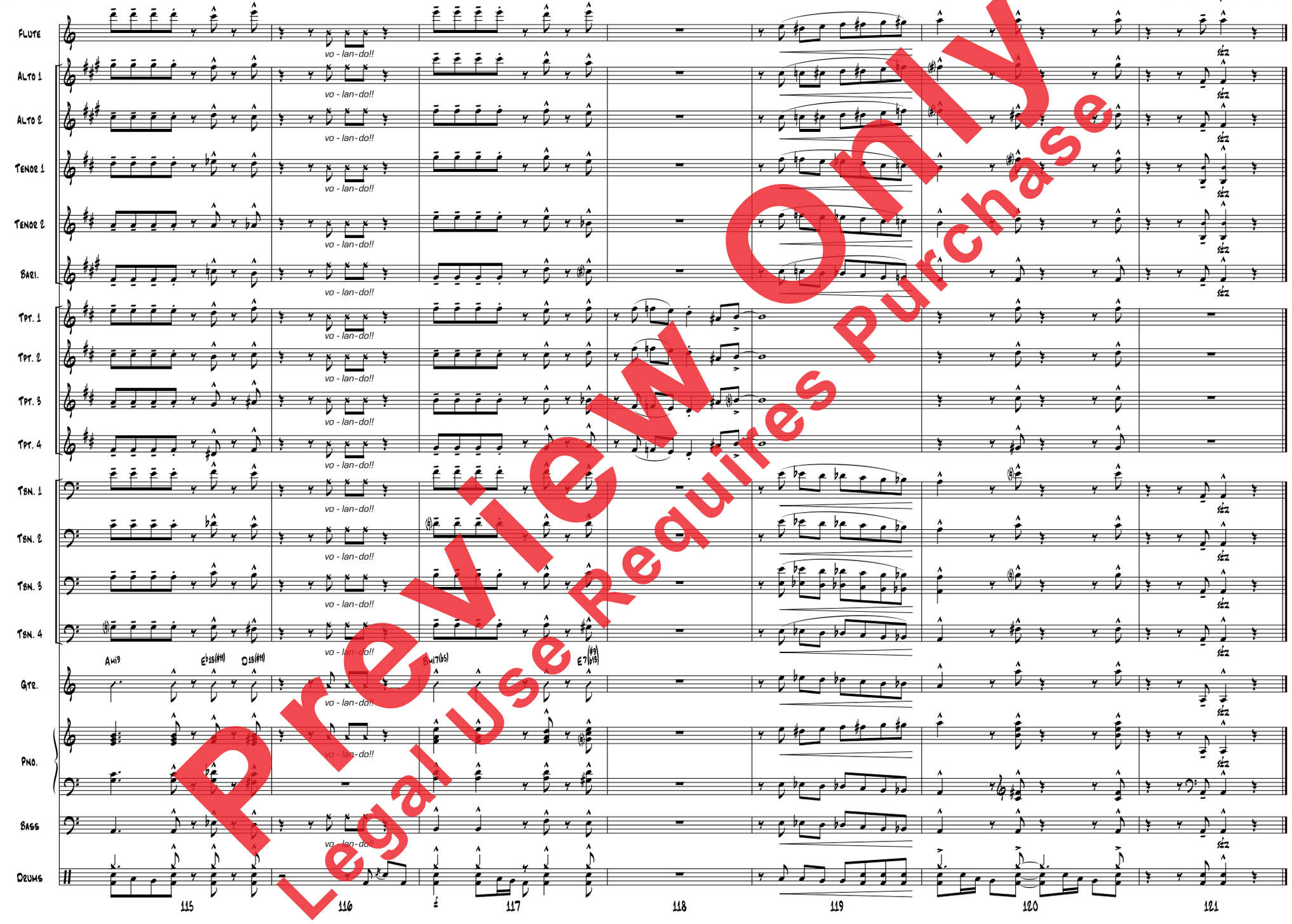

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