

YOUNG JAZZ ENSEMBLE

Belwin™ JAZZ
a division of Alfred

Los cambios volando

(The Flying Monkeys)

MIKE DANA

INSTRUMENTATION

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

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

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 all 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



**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.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the page. The bottom of the page shows measure numbers 9 through 16.

Preview Only Requires Purchase

9 10 11 12 13 14 15 16

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

Am7(b9) D7(b9) Gm7 Bm7 Am7(b9) D7(b9)

The image shows a page of a musical score for the piece 'Los Changos Volando'. The score is for a conductor and includes parts for various instruments: Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is written in a key signature of one flat (Bb) and a common time signature (C). A large, diagonal red watermark reading 'Preview Only Requires Purchase' is overlaid across the entire page. The page number '- 4 -' is centered at the top, and the title 'LOS CHANGOS VOLANDO' is in the top right corner. The conductor part is labeled 'CONDUCTOR' in the top left. The score includes measure numbers 25 through 32 at the bottom. Chord symbols are provided above the guitar and piano parts: Am7(b9), D7(b9), Gm7, Bm7, Am7(b9), and D7(b9). The flute part has a circled '25' at the beginning. The piano part shows a complex accompaniment with chords and melodic lines. The bass and drums parts provide a rhythmic foundation. The tenor and baritone parts have vocal lines with lyrics, though they are mostly obscured by the watermark. The trumpet and trombone parts have melodic lines. The guitar part has a lead line with chords. The alto and flute parts are mostly silent in this section.

FLUTE ³³

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Cross stick + HH

33 34 35 36 37 38 39 40

Chords: A7(b9), D7(b9), Gm7, C9, A7(b9), D7(b9), Dm7(b9), G7(b9), Cm7, F9, Bm7, E9, Bbm7, Eb9, Abm7



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

The image shows a page of a musical score for the piece "Los Changos Volando". The score is arranged for a conductor and includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. A large, diagonal red watermark reading "Preview Only - Legal Use Required" is overlaid across the entire page. The page number "41" is in the top left corner, and the page number "49" is in the bottom right corner. The page number "41" is also written at the bottom of the first measure.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics like *mf* and *cresc.*. A large red watermark "Preview Only" is overlaid diagonally across the page.

68

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes musical notation, lyrics, and dynamic markings.

Lyrics: Los m²

Dynamic markings: *p*, *f*, *mf*

Tempo/Performance markings: *rit.*, *tr.*

Chord symbols: (B7b9), Am7(b9), D7(b9)

Measure numbers: 65, 66, 67, 68, 69, 70, 71

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72 HALF-TIME PUNK FEEL

VOCALS END END TIME

FLUTE
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

ALTO 1
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

ALTO 2
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TENOR 1
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TENOR 2
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

BARI.
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TRP. 1
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TRP. 2
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TRP. 3
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TRP. 4
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TBN. 1
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TBN. 2
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TBN. 3
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

TBN. 4
chan - gos vo - lan - do vi - en - en pa - ra to - dos (Los)

GRG.
Muted

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

END TIME ONLY



(NO SOLO SECTION (SUGGESTED SOLOS PROVIDED)
PLAY 3 TIMES
SOLO #2 BEGINS 1ST TIME
BEGNS. AS INDICATED

1.2.

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GRE., PNO., BASS, and DRUMS. The score includes dynamic markings such as *mf*, *mfz*, and *mfz*, and performance instructions like "TACET 1ST TIME" and "SOLO TIME ONLY".



Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

95

96

97

98

99

100

101

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Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Chord progression for GTR. (measures 102-108):

102	103	104	105	106	107	108
A ^m 7	D ⁹	B ^m 7(b ⁹)	E ⁷ (b ⁹)	E ^m 7(b ⁹)	A ⁷	D ^m 7
				G ⁹	C ⁴ m7	F ⁹
					C ^m 7	F ⁹
						B ^{bm} 7

109

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes lyrics: "Los chan-gos!!".

109

110

111

112

113

114

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