



JAZZ EXPRESSIONS SERIES

JUST A LITTLE CHA CHA

JOSE ANTONIO DIAZ
Arranged by VICTOR LOPEZ

INSTRUMENTATION

Conductor	1st Trombone	OPTIONAL/ALTERNATE PARTS
1st E \flat Alto Saxophone	2nd Trombone	C Flute/Vibraphone
2nd E \flat Alto Saxophone	3rd Trombone	B \flat Clarinet
1st B \flat Tenor Saxophone	4th Trombone	Cello
2nd B \flat Tenor Saxophone	Guitar Chords	Horn in F (Doubles 1st Trombone)
E \flat Baritone Saxophone	Guitar	Baritone T.C.
1st B \flat Trumpet	Piano	(Doubles 1st Trombone)
2nd B \flat Trumpet	Bass	Tuba
3rd B \flat Trumpet	Drums	Auxiliary Percussion
4th B \flat Trumpet	Violin	
	Viola	

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



JUST A LITTLE CHA CHA

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NOTES TO THE CONDUCTOR

This arrangement is correlated to Unit 12 of Jazz Expressions™, the jazz ensemble method published by Warner Bros. Publications. The focus of this arrangement is the 2-3 clave, playing Latin jazz in the cha-cha style and improvising using a ii-V chord progression.

The 2-3 clave refers to the rhythm pattern that occurs throughout this arrangement. This clave pattern is the pulse of the cha-cha and is the musical glue that keeps the rhythms in Afro-Cuban music together. To get a better understanding of the 2-3 clave rhythm pattern, ask the students to clap the clave rhythm to the demo recording included with the arrangement. For the drums and percussion, you may want to rehearse the Latin cha-cha groove by layering the rhythm section. This process is simply adding each rhythm instrument to a repeated eight-measure section. For example, using eighth measures starting at measure 9, count off the tempo (using a metronome) and ask wind players to clap the 2-3 clave (and to continue to clap throughout this layering exercise) the second time through, add the ride cymbal, then the snare drum and tom, then bass drum, then piano and guitar, and finally the bass part. In this example, there will be six layers of rhythm section playing. This will greatly assist in finding and locking in the Latin groove. Listen to the demo recording too.

Wind and string players should articulate as marked. Anything not marked is assumed long. A general rule is that in a group of two or more eighth notes, the last note is short. The eighth notes are all played even or straight, not a swing eighth feel.

Measure 47 begins the solo section. This written-out solo can be played as written or ad lib. and repeated as desired. All the wind and string parts are the same, so you can ask various individuals to solo, or play it in unison. The improvised solo is a series of two-measure melodic patterns over the ii-V chord progression. In the key of E-flat, ii-V refers to the ii-chord—a minor seventh chord built on the second tone of the E-flat scale (Fmi7) and the V chord—a dominant seventh chord built on the fifth tone of the E-flat scale (Bb7). There are many variations possible with these patterns, so as the band becomes more comfortable with the written solo and the sound of the chord progression, try asking students to embellish even further in the solo section or create their own patterns. By playing and learning the written solo, students are internalizing melodic, rhythmic, and harmonic jazz vocabulary. Here is another suggestion: Try asking the wind players to sing the solo in unison—with you starting things off. Ask them to use a basic jazz syllable like “doo.” You’ll be surprised how it helps their ear and to learn to hear the intervals.

Please enjoy.

—Victor Lopez

9

FLT./ VIBES

CLAR.

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

TUBA

GRP.

PNO.

BASS

DRUMS

AUX. PERC.

VIOLIN

VIOLA

CELLO

The image shows a page of a musical score for the piece 'Just a Little Cha Cha'. The score is for a conductor and includes parts for various instruments and voices. The instruments listed are Flute/Vibes, Clarinet, Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-4, Tuba, Guitar, Piano, Bass, Drums, Auxiliary Percussion, Violin, Viola, and Cello. The score is written in 4/4 time and features a large red watermark that reads 'Preview Requires Purchase'. The page number '9' is indicated at the top left and bottom left. The page number '- 2 -' is centered at the top, and the title 'JUST A LITTLE CHA CHA' is at the top right. The score includes various musical notations such as notes, rests, and chord symbols (F#m7, Bb7).

FLT./ VIBES

CLAR.

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

TUBA

GRE.

PNO.

BASS

DRUMS

AUX. PERC.

VIOLIN

VIOLA

CELLO

16 17 18 19 20 21 22

This musical score is for the piece "Just a Little Cha Cha". It is a full orchestral score with vocal parts. The instruments and parts included are:

- FLT./ VIBES
- CLAR.
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- TUBA
- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS
- AUX. PERC. (Auxiliary Percussion)
- VIOLIN
- VIOLA
- CELLO

The score is written in 4/4 time and features a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks (e.g., accents). A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page. Measure numbers 23 through 29 are indicated at the bottom of the page.

FLT./ VIBES

CLAR.

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

TUBA

GTR. *Au17 Gu17 Au17 A7 Dmi Bbm7 Gu17/C Fu17 Bb7*

PNO. *Au17 Gu17 Au17 A7 Dmi Bbm7 Gu17/C Fu17 Bb7*

BASS

DRUMS

AUX. PERC.

VIOLIN

VIOLA

CELLO

90 91 92 93 94 95 96

FLT./ VIBES

CLAR.

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

TUBA

GTR. $F_{m}7$ $Bb7$ $F_{m}7$ $Bb7$ $F_{m}7$ $Bb7$ N.C.

PNO. $F_{m}7$ $Bb7$ $F_{m}7$ $Bb7$ $F_{m}7$ $Bb7$ N.C.

BASS

DRUMS

AUX. PERC.

VIOLIN *sim.*

VIOLA

CELLO

TO CODA ϕ (43)

CONDUCTOR

JUST A LITTLE CHA CHA

47 -7-
OPEN FOR SOLOS

FLT./ VIBES

CLAR.

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

TUBA

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

VIOLIN

VIOLA

CELLO

44 45 46 47 48 49 50

55

Musical score for CONDUCTOR, featuring various instruments including FLUTE/VIBES, CLARINET, ALTO 1 & 2, TENOR 1 & 2, BARitone, TRUMPET 1-4, TROMBONE 1-4, TUBA, GTR., PNO., BASS, DRUMS, AUX. PERC., VIOLIN, VIOLA, and CELLO. The score includes chord markings (F#m7, Bb7, C7, Dm7, G7) and a large red watermark reading "Preview Requires Purchase".

Musical score for various instruments including Flute/Vibraphone, Clarinet, Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1-4, Trombone 1-4, Tuba, Guitar, Piano, Bass, Drums, Auxiliary Percussion, Violin, Viola, and Cello. The score includes chord markings (F#m7, Bb7, Gm7, C7, Dm7, G7) and a large red watermark reading 'Preview Requires Purchase'.

Musical score for various instruments including FLUTE/VIBES, CLARINET, ALTO 1 & 2, TENOR 1 & 2, BARI, TRUMPET 1-4, TROMBONE 1-4, TUBA, GTR. (N.C.), PNO. (N.C.), BASS, DRUMS, AUX. PERC., VIOLIN, VIOLA, and CELLO. The score includes a Coda section and is marked with measure numbers 63, 64, 65, and 66.

