

# Blues Pa Changuito

Songo

By Marlon Simon

Arranged by Peter Rowley

From

The Marlon Simon

AUTHENTIC AFROCARIBBEAN JAZZ SERIES

For full jazz ensemble

(5,4,4,pno,guitar,bass,drum,conga,timbales and aux.percussion)

\$75

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# BLUES PA' CHANQUITO

BY HARLEN SIMON/ARR. PETER BOULEY

CONDUCTOR SCORE  
Four Sacred Flutes

This is a handwritten musical score for a conductor, titled "Blues Pa' Chanquito" by Harlen Simon, arranged by Peter Bouley. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2) and a four-part instrumental ensemble (Saxophone, Flute, Clarinet, Bassoon). The music is in 4/4 time and features a blues-influenced melody. The score is written on multiple staves, with the vocal parts at the top and the instrumental parts below. The notation includes notes, rests, and dynamic markings. The conductor's part is indicated by a large "C" at the beginning of the score.

*Director's Notes  
for*

# **BLUES PA' CHANGUITO**

## About the Writer

**Marlon Simon** is a Venezuelan Born Drummer and Percussionist who lives in Cherry Hill, NJ. He is a dynamic performer, sought-after clinician on Afro-Caribbean Rhythms, and a gifted composer. With his group, the Nagual Spirits, he has recorded two albums, "The Music of Marlon Simon", and "Rumba a la Patato." He holds a Bachelor's Degree in Fine Arts from the New School for Social Research in New York, NY, and is on the faculty of the University of the Arts in Philadelphia, PA.

## About the Arranger

**Peter Rowley** is a freelance arranger in the Tampa Bay, Florida area. He was formerly Director of Instrumental Music at Penn Wood High School in Lansdowne, PA. He holds a Bachelor's of Music in Studio Music and Jazz from the University of Miami, where he studied composing and arranging with Ron Miller, Gary Lindsay and Rob Lussier.

## About the Chart

Blues Pa' Changuito, from Marlon's first album, is an up-tempo latin rhythm tour-de-force. A CD of the original small group recording is included for your listening and study. The tune is dedicated to Ismael Quintana, also known as "Changuito", a legendary Cuban percussionist and teacher of Marlon's. Changuito was credited with the creation of different Songo rhythms for the drum set and congas during his work in the 1960's with Van Van Cuban dance band. The key to this chart is the understanding of its rhythmic foundation. The song is based on a 2-3 clave, which forms the basis for the Songo feel of the drums, which in turn supports a great be-

*bop style melody. This chart represents an outstanding opportunity for showcasing your rhythm section and horn and rhythm soloists. It is arranged for a percussion section of drum set w/mounted cowbell, (2)congas, timbales w/mounted cowbell, claves and shaker.*

*The key to successful performance of this chart is the ability of the rhythm section to groove in this feel. In the education of a Latin percussionist, the student learns all parts of a particular folkloric rhythm, congas, bongoes, timbales, etc., and incorporates them into their drum set performances. This is a long term study. The rhythms presented in the percussion parts here are authentic transcriptions of Afro-Caribbean Rudiments, and examples of the main parts that Marlon and his band would incorporate in a performance. The drum set alternates between a "songo" feel (on the head and on the solo break section), and a "Cascara" (on the open part of the solo section and the coda). The conga player performs the rudimentary "Tumbao" throughout a large portion of the tune, then switches to the "Songo" pattern for the solos and the coda. The timbale player, aside from featured solo space, augments the drums with a cascara rhythm on the shell of the drum, followed by a cowbell part from the "Tumbao" . Auxilliary percussionists can also add the claves and shaker for ultimate authenticity and groove. All of the percussion parts have keys explaining the specific terminology and abbreviations used . To complete the authentic latin feel, it is imperative that the Bass player understands the anticipation , on beat 4,of the next chord in this style. This rhythm is written out at times in the chart for reference. I suggest as a teaching point that much time is spent on achieving a cohesive groove for the rhythm section before working on the intro, solo breaks, or coda. These will all follow after the priority of establishing an authentic rhythmic foundation. Listen to the CD frequently, and find some other examples of Songos to listen to as well.*

*I have included in this chart solo sheets for all students (Copy as many of these supplements as necessary). These sheets provide some basic scale vocabulary as a jumping off point for the student improviser. The chart is written with an open solo section (why should I tell you who your soloist should be, you know who can improvise best in your Band!), so that anyone can solo. Background parts during the solo section are written such that just about anyone in the band can solo without diminishing the effectiveness of the backgrounds. I encourage you to let as many kids try to develop solos as they can, then whittle them down for performances. This is much preferable to selecting one or two kids from the start. At least all the kids who try will develop some skills and confidence along the way. Let your own judgement of your students' abilities be your guide.*

*As for the tempo of the chart, the indicated tempo should be considered a final goal which would represent alot of work on the part both the horns and rhythm section. A slower tempo, with a tightly locked groove and horn phrasing is preferable to a faster tempo which leaves many behind. I hope your group enjoys this Chart!*