

Extra Conductor Score: 032-4567-01 – \$7.00

## Barnhouse Jazz Ensemble

Style: Latin • Grade Level: 4

# NANIGO

(Náh-nee-goh)

Composed and Arranged by  
**Victor López**

Instrumentation: 5 Saxophones, 4 Trumpets, 4 Trombones, Guitar, Piano, Bass, Drum Set, Auxiliary Percussion  
Includes optional parts for: Flute, Baritone T.C., Tuba, Vibraphone

Recording Available: [www.barnhouse.com](http://www.barnhouse.com)

## Barnhouse

# Festival Series



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# NANIGO

## Victor López

### Program Notes

Nanigo, (Náh-nee-goh) is an original jazz ensemble composition commissioned by the Council Rock Education Foundation (CREF) in Newtown, Penn. This work was premiered and directed by the composer on April 7, 2017, and the ensemble members were high school students from Council Rock North and Council Rock South.

The title is derived from the Afro-Cuban 6/8 Nanigo rhythm/dance style, which originated in Nigeria, a federal republic in West Africa. It is a religious ritual type of rhythm and the music is often folkloric in nature. It is believed that the Nanigo rhythm was the base for the most common Cuban rhythms heard today.

### Notes to the Conductor

The effectiveness of this chart depends on how well the ensemble assimilates the rhythmic components. In particular, each member of the rhythm section must fully understand the interconnection between his/her part and all other rhythm parts. Furthermore, to produce a coherent groove, each player must learn and memorize the part to the extent of playing relaxed, and not having to depend on reading the music; that includes knowing where the percussion breaks occur. Practicing individually and having many sectionals will help achieve this goal. Keep in mind that the rhythm is the key ingredient that gives Latin music so much spice and excitement.

The introduction has a bit of Latin jazz flavor and should be played bright. At m. 13, the 6/8 Afro-Cuban style takes over until m. 86, where the Montuno section is introduced.

In the Montuno style, the piano plays a repetitive and short ostinato-like rhythmic pattern against an overlapping bass "Tumbao" (groove). The chord changes are arpeggiated and in this chart, they resemble a Flamenco-like I–VII–VI–V sonority. Throughout the Montuno section, the piano part is very percussive and it is physically intense because of this constant repetition; however, the intent is to play the part relaxed so that it does not sound stiff. The part should have a nice flow in the background in order to highlight the melody and/or soloists. In the absence of a piano, the entire groove has been cued in the vibraphone part.

Note that in the bass part, the fourth beat of every measure anticipates the tonic note of the chord change in the following measure. This is common in Salsa and Latin jazz music. Also, note that the bass pattern is broken every four measures to allow for the first downbeat, which is very important to keep the groove in check. Work on the bass and rhythm section interaction, and keep in mind that this is really dance music.

M. 128 – 137 serves as an interlude to the 6/8 again while leading to the tenor sax solo. Note that it is slightly faster at m. 128 and suddenly faster at m. 133. Make certain that the tempo at m. 133-137 is the same as m. 138 and that the transition is seamless. The section at m. 142 may be opened for solos, and the backgrounds may be cued accordingly. The tenor solo continues at m. 158 and intensifies at m. 172. Make certain that the transition from m. 157 to 158 is seamless.

Work on all percussion breaks as they are exposed throughout the chart. Remember to also balance all of the instruments, especially the cowbell. The intent is to get a unified and tight sound as opposed to loud playing, or one instrument outplaying the other.

All drums should be properly tuned. The large drum of the timbales may be tuned to F above middle C and the small drum to C above middle C; the interval of a fourth. The bongo drums are usually tuned to an octave with the small drum being high and very crisp. Some professionals recommend that the bongos be untuned at the end of each performance. The players are recommended to research this topic, as there are many videos available online that will demonstrate the tuning process.

There are many unison/tutti sections in this chart. Work on balance and intonation, and try to make it sound as if one player is playing all of the parts.

Listening to Latin music is highly recommended for anyone foreign to the Afro-Cuban style. An excellent audio recording of Nanigo is available at [www.barnhouse.com](http://www.barnhouse.com).

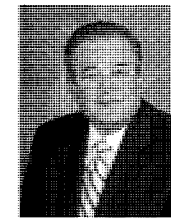
In addition, listening to the following Latin artists will also help inexperienced students grasp the Afro-Cuban concept: Eddie Palmieri, Papo Luca, Ruben Gonzalez, Noro Morales, Gonzalo Rubalcaba, Tiempo Libre, Los Van Van, and the Spanish Harlem Orchestra.

I want to thank the following individuals who assisted in making this commission project a reality:

Gail Acosta, Executive Director, Council Rock Education Foundation  
Wayne Bishop, Director of Bands, Council Rock North  
Dave Kaplan, Director of School Services, Music & Arts  
Dom Minni, Jazz Ensemble Director, Council Rock South  
Keith Rudat, Council Rock School Music Curriculum Coordinator

Enjoy!

### About the Composer



**VICTOR LÓPEZ**, a former educator and administrator in the Miami-Dade County Public Schools System is a highly acclaimed composer, arranger, and adjudicator, and has achieved success in music performance, education, and administration. He holds music degrees from the University of Florida (U.F.) and Florida International University (F.I.U.), including a Doctor of Education (Ed.D.) degree in Educational Administration and Supervision. For sixteen years he served as director of bands at Mays Junior High School and Miami Senior High School, and for nineteen years, he worked as an administrator in the Miami-Dade County Public Schools (M-DCPS). He was the principal at G. W. Carver Middle School, which under his leadership received the National Blue Ribbon School of Excellence Award, and Miami Senior High School, his alma mater. Additionally, Victor has served as the Executive Director for the Division of Life Skills and Special Programs in M-DCPS, and has been an adjunct professor at Florida International University. Among many of his accomplishments, López was named the "1978 Miami-Dade County Public Schools Teacher of the Year" and the "1979 State of Florida Teacher of the Year." In addition to being the former lead trumpet player and arranger for the Miami Sound Machine, he has recorded and performed with various artists and has appeared in numerous music videos. Additionally, in 1999, López served his community as a councilman in the Doral Community Council in Doral, Florida. He has also participated in the Interstate New Teacher Assessment and Support Consortium (INTACS) committee, which drafted model arts education licensing standards and supporting materials for national certification. Furthermore, he was a founding board member of the Florida Schools Music Association, a non-profit organization that oversees all of the music activities in the State of Florida. As a clinician/conductor, adjudicator, and commission writer, Victor is in constant demand across the United States, Australia, Canada, and Latin America. He has over 450 publications with major music publishers such as Alfred, Barnhouse, Hal Leonard, Arrangers' Publishing Company and others to his credit and is currently a professor in the Educational/Organizational Leadership Department at Nova Southeastern University.

*Victor López*

# NANIGO

(NÁH-NEE-GOH)

By VICTOR LÓPEZ  
(ASCAP)

BRIGHT (♩ = 104)

1ST ALTO SAX

2ND ALTO SAX

1ST TENOR SAX

2ND TENOR SAX

BARI SAX

1ST TRUMPET

2ND TRUMPET

3RD TRUMPET

4TH TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR (CHORDS WRITTEN ON PART)  
Dmin7 EMIN7/D F#m7/D EMIN7/D Dmin7 EMIN7/D Gmin7 Cmin7 F#

PIANO (CHORDS WRITTEN ON PART)

BASS (CHORDS WRITTEN ON PART)

DRUMS  
RIDE CYM. TOMS HH. CLOSED

AUX. PERC. 1  
QUIRO BUBBA CLAVE 3-2 COWBELL (MUFFLED)

AUX. PERC. 2  
CONGAS

13 AFRO CUBAN (♩ = 126) IN TWO

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

9 10 11 12 13 14 15 16 17 18

SMALL COWBELL (MUFFLED)  
SD  
H.H. FOOT  
BONGOS

Abmaj9 Abmaj7 Gmins Amin9

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

S. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

The musical score for rehearsal mark 21 is arranged in a standard orchestral layout. It includes parts for four saxophones (Alto and Tenor), four trumpets, three trombones, a bass trombone, guitar, piano, bass, and two auxiliary percussionists. The score is written in 4/4 time with a key signature of one sharp (F#). The piano part features a consistent accompaniment of chords with 'Amins' markings. The guitar part consists of a steady eighth-note accompaniment. The drum and auxiliary percussion parts provide a rhythmic foundation with various patterns and accents. A large watermark 'Rehearsal Mark 21' is overlaid diagonally across the score.

29

37 IN ONE (♩ = ♩)

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

29 30 31 32 33 34 35 36 37 38

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

39

40

41

42

43

44

45

46

47

48

49

50

AFRO CUBAN (♩ = ♩) IN TWO

55

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX PLAY ON D.S. ONLY

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2



63 71

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

Gmins Amins Gmins Amins Gmins Amins Gmins Amins Gmins Amins

63 64 65 66 67 68 69 70 71 72

Score for A. SAX 1, A. SAX 2, T. SAX 1, T. SAX 2, B. SAX, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, AUX. PERC. 1, and AUX. PERC. 2. The score includes a "To CODA" marking and dynamic markings such as *ff*. The piano part includes chord markings: *Gmins*, *Amins*, *Gmins*, *Amins*, *Gmins*, *Amins*, *Gmins*, *NC*, *G+7(b9)*, and *NC*.

73

74

75

76

77

78

- 10 -

79

80

81

82

83

84

85

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

SOLO *G*min7 *F*maj *E*b<sup>9</sup> *D*maj *G*min<sup>9</sup> *F*maj *E*b<sup>9</sup> *D*maj *G*min<sup>9</sup> *F*maj

WOODBLOCK (OPT. RIM CLICK)  
(PLAY IF NO CLAVES)

SOLO *f*  
BRING OUT!

CLAVE 2-3 PATTERN

QUIERO

H.H. CLOSED  
PLAY

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

The musical score for page 102 is arranged in a standard orchestral layout. It includes parts for four saxophones (Alto and Tenor), four trumpets, three trombones (including Bass Trombone), guitar, piano, bass, drums, and two auxiliary percussionists. The score is written in 4/4 time with a key signature of one sharp (F#). The saxophone parts feature melodic lines with accents and slurs, while the brass parts provide harmonic support with sustained notes and rhythmic patterns. The guitar part includes chord diagrams for Eb6, Dmaj, and Gmin6. The piano part features a complex rhythmic accompaniment with many beamed sixteenth notes. The bass part has a steady eighth-note groove. The drum and auxiliary percussion parts provide a consistent rhythmic foundation.

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

The musical score for rehearsal mark 110 is arranged in a standard orchestral layout. It includes parts for four saxophones (Alto and Tenor), four trumpets, three trombones (including a Bass Trombone), guitar, piano, bass, drums, and two auxiliary percussionists. The score is written in 4/4 time with a key signature of one flat (B-flat major). The piano part includes chord markings: G minor, F major, E-flat major, D major, G minor, F major, E-flat major, D major, G minor, and F major. The guitar part features a consistent rhythmic pattern of eighth notes. The drum and auxiliary percussion parts provide a steady, rhythmic accompaniment.

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

The musical score for rehearsal mark 122 includes parts for four saxophones (Alto and Tenor), four trumpets, three trombones, guitar, piano, bass, and two auxiliary percussionists. The piano part includes chord markings: Eb, Dmaj, Gmin9, Fmaj, Eb, D7, Gmin7, N.C., and Cmin7. The drum part includes markings for Toms, Timpales (opt. Toms), and Solo Fill.

128 SLIGHTLY FASTER (♩ = 108)

(♩ = 112)

(♩ = 126)

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

126

127

128

129

130

131

132

133

134

135

136

137

mp







165 AFRO CUBAN (♩ = ♩) IN TWO  
SOLO CONTINUES W/ MORE INTENSITY

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

PERCUSSION BREAK

ADD MORE INTENSITY

gmins

A7

END OF SOLO

PERCUSSION BREAK  
TOMS  
TIMBALES

Detailed description of the musical score: The score is for an Afro-Cuban piece in 8/8 time, marked 'AFRO CUBAN (♩ = ♩) IN TWO'. It begins at measure 165. The saxophone section (A. SAX 1 & 2, T. SAX 1 & 2, B. SAX) features a solo starting at measure 165, with dynamics increasing from *f* to *ff*. The trumpet section (TPT. 1-4) and trombone section (TBN. 1-3, BASS TBN.) provide harmonic support. The guitar (GTR.) and piano (PNO.) parts are also present. The bass line (BASS) is a steady eighth-note pattern. The drum and percussion parts (DRUMS, AUX. PERC. 1 & 2) feature a complex, syncopated rhythm. A 'PERCUSSION BREAK' occurs at measure 173, featuring 'TOMS' and 'TIMBALES'. The saxophone solo ends at measure 173. The score concludes at measure 176.

165

166

167

168

169

170

171

172

173

174

175

176

REPEAT 3x  
2ND & 3RD TIME ONLY  
177

A. SAX 1  
 A. SAX 2  
 T. SAX 1  
 T. SAX 2  
 B. SAX  
 TPT. 1  
 TPT. 2  
 TPT. 3  
 TPT. 4  
 TBN. 1  
 TBN. 2  
 TBN. 3  
 BASS TBN.  
 GTR.  
 PNO.  
 BASS  
 DRUMS  
 AUX. PERC. 1  
 AUX. PERC. 2

Musical score for measures 177 to 186. The score includes staves for A. SAX 1, A. SAX 2, T. SAX 1, T. SAX 2, B. SAX, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, AUX. PERC. 1, and AUX. PERC. 2. Performance instructions include 'REPEAT 3x', '2ND & 3RD TIME ONLY', '1ST TIME - SOLO W/ BASS', 'N.C.', 'CUE: WINDS', and 'PLAY ZIC'. Dynamics markings such as *mf*, *sfz*, and *f* are present throughout the score.

Musical score for various instruments including Saxophones (A, T, B), Trumpets (TPT. 1-4), Trombones (TBN. 1-3, Bass TBN.), Guitar (GTR.), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC. 1, 2). The score includes dynamic markings such as *ff*, *f*, and *SOLO*, and performance instructions like *PERCUSSION BREAK*, *AS WRITTEN*, and *D.S. AL CODA*. The score is numbered from 187 to 197.

Coda

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

B. SAX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN

GTR.

PNO.

BASS

DRUMS

AUX. PERC. 1

AUX. PERC. 2

198

199

200

201

- 21 -

202

203

204

205

