

Extra Conductor Score: 032-4697-01

Style: Latin • Grade Level: 2

# PANTALONES MALOS

Composed and Arranged by  
Steve Shanley

Barnhouse

Not Valid for Performance.

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Ensemble

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## Instrumentation

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  
4th Trombone

Guitar  
Vibraphone (Flute)  
Piano\*  
Bass\*  
Drums Set\*  
Aux. Percussion

\*minimum instrumentation

Suggested notes for use in solos provided on each wind part

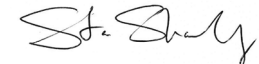
## Program Notes

**Pantalones Malos** was written for the Prairie Point Middle School and Ninth Grade Academy (Cedar Rapids, IA) band program. Jazz band director Jeff Fountain requested a Latin jazz chart that was stylistically correct and accessible for beginning improvisers. I had written the melody but needed a title. My wife and daughter had just returned home, frustrated from a failed shopping trip in search of jeans, and I decided "The Bad Pants" was a perfect descriptor for this minor cha-cha!

## Rehearsal Suggestions

In the Latin jazz style, it is appropriate to stop most short notes and accented notes with the tongue. If you are still trying to build good concert band habits of NOT stopping short notes with the tongue, then please continue that practice with students in your jazz band. But if your students are ready to add this technique, I encourage you to do so. During the solo section, vary the texture of the rhythm section accompaniment by incorporating the alternate pattern included on the bottom of their parts. You can also vary the backgrounds in the solo section by cueing the saxophones only, the brass only, or all the winds together. I encourage you to use only saxophones under brass solos or only brass under saxophone solos. If you only have one auxiliary percussionist, congas usually take the priority in this style. Please note the appropriate technique on the congas and encourage your percussionists to find videos of professional conga players to emulate. Rhythm is an important aspect in all genres of jazz improvisation, but it is especially important in Latin jazz! The concert D harmonic minor scale works for the entire solo section, and begin by utilizing only concert D, G-sharp (just below D), E, and F. Start with rhythms from the melody itself, such as m. 1-2, 9-10, and 25-26.

Please feel free to reach out to me with any questions via my composer page at [barnhouse.com](http://barnhouse.com), and thank you for playing this piece!



## About the Composer/Arranger



**Steve Shanley** is a music professor at Coe College in Cedar Rapids, Iowa, where he coordinates the music education and jazz studies programs. He also conducts the Cedar Rapids Municipal Band, a professional ensemble that performs over 20 concerts each year. Prior to his arrival at Coe, Shanley spent 11 years teaching middle and high school music in the Cedar Rapids Community School District. He has an active schedule as a guest conductor, clinician, adjudicator, and pianist, and he is also in demand as a composer and arranger. Over 1,000 of his works have been performed by instrumental and choral ensembles throughout the United States, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa, and Co-Chair of the Iowa Jazz Championships. In addition, he has served as reader for the College Board Advanced Placement Music Theory examination, item writer for the ETS Praxis Music examination, contributing author for *Teaching Music Through Performance in Jazz*, and founding president of Jazz Educators of Iowa. Shanley is a member of the JEI Hall of Fame, was inducted into Sigma Alpha Iota as a National Arts Associate, and was honored with the Iowa Bandmasters Association Karl King Distinguished Service Award. He holds degrees from the University of Northern Iowa, University of Minnesota, and University of Iowa.

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

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

# PANTALONES MALOS

COMPOSED AND ARRANGED BY  
STEVE SHANLEY

CHA-CHA (♩ = 138)

9

\*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  
4TH TROMBONE  
GUITAR  
VIBRAPHONE (FLUTE)  
\*PIANO  
\*BASS  
\*DRUM SET  
AUX. PERCUSSION  
CONGAS, MARACAS  
QUIRO

1 2 3 4 5 6 7 8 9 10

\*MINIMUM INSTRUMENTATION

A SAX 1

A SAX 2

T SAX 1

T SAX 2

SARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN 1

TBN 2

TBN 3

TBN 4

GTR.

VIB. (FL.)

PNO.

BASS

DRUMS

AUX. PERC.

The musical score for rehearsal mark 17 is arranged in a standard orchestral layout. It includes staves for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Bari (Baritone), Trumpets 1-4, Trombones 1-4, Guitar, Vibraphone (Flute), Piano, Bass, Drums, and Auxiliary Percussion. The score is in 4/4 time with a key signature of one sharp (F#). A rehearsal mark '17' is placed above the first staff. The guitar part includes chord markings: D<sup>min</sup>, A7<sup>9b</sup>, D<sup>min</sup>, G<sup>min</sup>, A7<sup>9b</sup>, D<sup>min</sup>, D<sup>min</sup>, G<sup>min</sup>, D<sup>min</sup>, and A7<sup>9b</sup>. The saxophone and trumpet parts feature melodic lines with slurs and accents. The percussion parts include a steady drum pattern and auxiliary percussion accompaniment.

A SAX 1

A SAX 2

T SAX 1

T SAX 2

SARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN 1

TBN 2

TBN 3

TBN 4

GR. *D<sup>min</sup> G<sup>min</sup> A<sup>7</sup> D<sup>min</sup> G<sup>min</sup> D<sup>min</sup> A<sup>7</sup> D<sup>min</sup> D<sup>7</sup> G<sup>min</sup>*

VIB. (FL.)

PNO.

BASS

DRUMS

AUX. PERC.

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN 1

TBN 2

TBN 3

TBN 4

GTR.

VIB. (FL.)

PNO.

BASS

DRUMS

AUX. PERC.







A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN 1

TBN 2

TBN 3

TBN 4

GTR.

VIB. (FL.)

PNO.

BASS

DRUMS

AUX. PERC.

59 60 61 62 63 64 65 66 67 68

For reference only. Not valid for performance.



**A SAX 1**  
**A SAX 2**  
**T SAX 1**  
**T SAX 2**  
**BARI**  
**TRPT. 1**  
**TRPT. 2**  
**TRPT. 3**  
**TRPT. 4**  
**TBN 1**  
**TBN 2**  
**TBN 3**  
**TBN 4**  
**GTR.**  
**VIB. (FL.)**  
**PNO.**  
**BASS**  
**DRUMS**  
**AUX. PERC.**

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN 1

TBN 2

TBN 3

TBN 4

GTR.

VIB. (FL.)

PNO.

BASS

DRUMS

AUX. PERC.

91 92 93 94 95 96 97 98 99 100 101 102