

Extra Conductor Score: 032-4837-01

Style: Calypso • Grade Level: 2

CALYPSO ANGELICAL

Composed and Arranged by

Steve Shanley

Barnhouse

Not Valid for Performance.

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
Flute/Vibes
Piano*
Bass*
Drum Set*
Aux. Percussion

*minimum instrumentation

Program Notes

Calypso Angelical was commissioned by the Peet Junior High School (Cedar Falls, IA) Band Parents. Director Eric Lins requested a stylistically-correct Latin jazz chart for his students, and I settled on a calypso. Hearing traditional calypsos often reminds me of paradise or some heavenly setting; hence "Angelical."

Rehearsal Suggestions

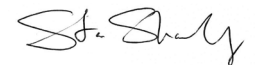
Attention to the rhythm section is crucial in jazz band, but it is especially vital in the Latin jazz genre. Make sure the drummer is alternating hands on the hi-hat pattern; this tempo is too fast to use the right hand only! If you'd like to feature your bass player a bit, consider omitting the piano from bars 5-12. In addition to the included auxiliary percussion parts, you may double the hi-hat pattern on a small triangle (muted eighth notes and open quarter notes). Vary the rhythm section texture during the solo section (ideally changing for each soloist) by utilizing different combinations of auxiliary percussion instruments. The drummer may alternate patterns under different soloists as well (for example, use the pattern at bar 53 for the first soloist, the pattern at bar 5 for the second soloist, etc.) The guitar part includes a diagram for each chord; please encourage your guitar player to use these voicings, as they will be more stylistically appropriate than traditional rock voicings. The bass part includes chord changes, but players should mostly stick to the written part (bass parts in Latin jazz are usually repetitive and predictable). Piano players who are comfortable interpreting chord changes may try different voicings, and all pianists should try improvising different rhythms and/or interacting with soloists during the solo section. If you have a strong drummer, consider adding an open drum solo between bars 60-61. If your conga player is up for it, the drum set and conga players can trade 4-bar phrases for a while and then transition to bar 61. If you incorporate a drum and/or conga solo, you can keep the auxiliary percussion parts playing underneath, but the rest of the band should rest. I highly recommend Jim Dreier's *Latin Jazz Guide* for further information on playing technique and style. Also, make sure the students check out Sonny Rollins' "St. Thomas" (off the 1956 album *Saxophone Colossus*) for one of the most famous examples of classic jazz calypso.

The solo section utilizes the major blues scale. This is simply a major pentatonic scale with a lowered third added, and all students have this notated in their music. Use the concert C-sharp sparingly, and it will sound especially nice if students "save" it to play in the sixth measure of the form. The most challenging aspect of soloing on this chart is the fast tempo, so I strongly encourage directors to include improvisation practice from the beginning, when students are learning the rest of the chart slowly.

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. Some accents in this chart occur within slurred lines (example: saxophones at bar 19), and these will require a lot of air. Smooth lines are the priority, which is why I wrote the slurs. If students are ready to accent these pitches with the tongue, that would be the "next step," but make sure they are not clipping off the note prior (which most students will do when tonguing).

Please feel free to reach out to me with any questions or comments via my composer page at barnhouse.com, and thank you for playing **Calypso Angelical**!

About the Composer/Arranger



Steve Shanley is a music professor at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. He is also the conductor of the Cedar Rapids Municipal Band, a professional concert band that gives over 20 performances 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 2,000 of his works have been performed by instrumental and choral ensembles throughout North America, Asia, South America, and Europe. Shanley is Vice President of the Jazz Educators of Iowa (JEI) 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, rhythm section editor for Hal Leonard's Latin Jazz Guide, and founding president of JEI. 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 a bachelor's degree from the University of Northern Iowa, master's degrees from the University of Minnesota and University of Iowa, and a PhD from the University of Iowa.

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CONDUCTOR SCORE
032-4837-00

COMMISSIONED BY THE PEET JUNIOR HIGH SCHOOL (CEDAR FALLS, IA)
BAND PARENTS FOR THE PEET 7TH GRADE JAZZ BAND (ERIC LINS, DIRECTOR)

CALYPSO ANGELICAL

COMPOSED AND ARRANGED BY
STEVE SHANLEY

CALYPSO (♩ = 100)

5

*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

FLUTE/
VIBES

*PIANO

*BASS

*DRUM SET

AUX. PERCUSSION

CONGAS

CONGAS, SHAKER

WOODBLOCK (HIGH)

1 2 3 4 5 6 7 8 9

*MINIMUM INSTRUMENTATION

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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.

FL./ VIBES

PNO.

BASS

DRUMS

AUX. PERC.

The musical score for rehearsal mark 13 is arranged in a standard orchestral layout. It includes parts for two Alto Saxophones (A SAX 1 & 2), two Tenor Saxophones (T SAX 1 & 2), Baritone Saxophone (BARI), four Trumpets (TRPT 1-4), four Trombones (TBN 1-4), Electric Guitar (GTR.), Flute/Vibraphone (FL./ VIBES), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The score begins at rehearsal mark 13 and spans measures 13 through 18. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes chord markings: Eb7, Eo7, F13(RUS4), F+3, F3, Bb6, Bb6, Bb9, Eb7, and Eo7. The guitar part includes chord markings: Bb6, Bb9, Eb6, F7(RUS4), Bb6, Bb9, Eb7, and Eo7. The saxophone parts feature melodic lines with accents and slurs, starting with a mezzo-forte (mf) dynamic. The drum part consists of a steady pattern of eighth notes with accents, and the auxiliary percussion part provides a rhythmic accompaniment of eighth notes.

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.

FL./ VIBES

PNO.

BASS

DRUMS

AUX. PERC.

The musical score for rehearsal mark 21 spans measures 19 to 26. It includes parts for Alto Saxophones 1 and 2, Tenor Saxophones 1 and 2, Baritone Saxophone, Trumpets 1-4, Trombones 1-4, Guitar, Flute/Vibraphone, Piano, Bass, Drums, and Auxiliary Percussion. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large watermark 'Not for reference only' is overlaid diagonally across the page.

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.

FL./VIBES

PNO.

BASS

DRUMS

AUX. PERC.

The musical score for rehearsal mark 29 includes parts for A Sax 1 & 2, T Sax 1 & 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Flute/Vibes, Piano, Bass, and Drums. The guitar part features a sequence of chords: F13(SUS4), F+9, F9, Bb6, Bb9, Eb6, Bb6/D, Cm7, F9(SUS4), Bb6, Bb9, Eb6, Bb6/D, Cm7, and F9(SUS4). The drum part includes notation for snare, toms, and crash.

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.

FL./VIBES

PNO.

BASS

DRUMS

AUX. PERC.

61 ON CUE

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.

FL./VIBES

PNO.

BASS

DRUMS

AUX. PERC.

SHAKER

FILL

SOLO

61 62 63 64 65 66 67 68

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.

FL./VIBES

PNO.

BASS

DRUMS

AUX. PERC.

The musical score for rehearsal mark 99 is arranged in a standard orchestral layout. It includes parts for two Alto Saxophones (A SAX 1 & 2), two Tenor Saxophones (T SAX 1 & 2), Baritone Saxophone (BARI), four Trumpets (TRPT 1-4), four Trombones (TBN 1-4), Electric Guitar (GTR.), Flute/Vibraphone (FL./VIBES), Piano (PNO.), Bass, Drums, and Auxiliary Percussion (AUX. PERC.). The score is written in 4/4 time with a key signature of one flat (B-flat major or F minor). A rehearsal mark '99' is placed above the first measure of the saxophone section. The piano part features a complex accompaniment with chords and arpeggios. The guitar part includes specific chord markings: Eb9, F7(b9)4, Bb6, Bb7, Eb7, and Eo7. The drum part consists of a steady pattern of eighth notes. The auxiliary percussion part provides a rhythmic accompaniment with eighth notes. The score is marked with a 'p' (piano) dynamic in several places.

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.

FL./VIBES

PNO.

BASS

DRUMS

AUX. PERC.

mf

f

ff

103

104

105

106

107

108

109

110