

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

WYNTON MARSALIS, MANAGING AND ARTISTIC DIRECTOR, JAZZ AT LINCOLN CENTER

CONGO MULENCE

Composed by A.K. Salim

Transcribed by Nate Sparks

As performed by Machito and His Afro-Cubans

FULL SCORE

This transcription was made especially for Jazz at Lincoln Center's
2022-23 *Essentially Ellington* High School Jazz Band Program.

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JAZZ **AT** LINCOLN CENTER

THE BIRTH OF AFRO-CUBAN/LATIN JAZZ - THE MACHITO AFRO-CUBANS

Although the term “Latin Jazz” is an umbrella term that encompasses a musical vocabulary rooted in all of the countries of Latin America and the Caribbean, it was born in New York City. If we further accept the premise that America is not just North America, but Central, South America and the Caribbean as well, then Latin Jazz IS an American art form.

East Harlem at the turn of the century was an ethnically diverse neighborhood with enclaves of Germans, Italians, Irish and Jews. In 1916, when Bernardo Vega, the cigar maker and author, recalled there were about fifty Puerto Rican families living in what later became known as “El Barrio.” By 1926, 60% of the Puerto Rican migrant population lived there.

In the 1920s the hall for hire at 110th Street and Fifth Avenue was rented by political and civic organizations for various affairs. Later named the Park Palace, it featured Latin music and entertainment. Located on the second floor, it was a large space which held 1,500 people; downstairs was the Carlton Club, later renamed the Golden Casino. During the 1930s the Golden Casino often hosted Puerto Rican bandleader Augusto Coen’s orchestra, which played boleros, guarachas, and son from Cuba, plena and danza from Puerto Rico, paso dobles from Spain and swing tunes. The building, standing at the crossroads of Black and Spanish Harlem, became the focal point of the Latin music scene, so much so that Puerto Rican pianist Noro Morales composed a song in tribute, “110th St. and 5th Ave.”

The neighborhood was bordered by Lenox Avenue – the dividing line between Black and Spanish Harlem, and it was on Lenox Avenue that most of the Black Cuban immigrants lived. Between 115th and 116th on Lenox Avenue, Simon Jou, had the most popular bakery in the neighborhood, La Moderna. It was unique not only for its baked goods but as the only place in the United States, where one could buy authentic Afro-Cuban percussion instruments. La Moderna also had another unique feature – a backyard patio. Here local players who had immigrated from Cuba and Puerto Rico would play a form of Cuban rumba known as guaguancó. They would in turn teach the youngsters eager to learn, like New York-born Puerto Rican Ernest Anthony “Tito” Puente.

THE BIRTH OF AFRO-CUBAN/LATIN JAZZ - THE MACHITO AFRO-CUBANS

Prudencio Mario Bauzá (April 28, 1911 – July 11, 1993) was a child prodigy on clarinet born in Cuba and raised in Havana. He was raised with his boyhood friend and future brother-in-law Machito-Francisco Raúl Gutiérrez Grillo de Ayala, (December 3, 1908–April 19, 1984). Both grew up listening to the rumba and son traditions as well as the Afro-religious based drumming that is rooted with the Yoruba people of Nigeria. It was in this musically vibrant atmosphere that both Mario and Machito would

develop a keen sense of clave - the five-attack rhythmic foundation of Afro-Cuban music.

Mario became a child prodigy, on clarinet and bass clarinet and was featured as a soloist with the Havana Philharmonic at the age of twelve. He would briefly come to NYC in 1926, playing clarinet and flute with orchestra of pianist Antonio Maria Romeu. Bauzá fell in love with Harlem’s nightlife, “Harlem back then was incredible. I saw black people running their own business’s, dressed sharp, walking with pride and the music, incredible! I vowed I would return to play jazz.”

But when he returned to New York City in 1930, he made a switch to trumpet to perform as a last-minute replacement on a recording session for Cuban vocalist Antonio Machin. By 1933 he would become the lead trumpeter for a number of important and prominent big bands, Noble Sissle, Don Redmond, Fletcher Henderson, Cab Calloway and finally with drummer Chick Webb’s big band, becoming music director of the famed ensemble. During this time, he spoke of creating an “...American big band with authentic Afro-Cuban rhythms...”

In 1939 Bauzá’s dream of having this sophisticated orchestra would become a reality. He was more than poised and qualified to do it and with his brother-in-law, Machito, they began to discuss the formation of such an ensemble. In 1939 the Machito Afro-Cubans would debut at Spanish Harlem’s Park Palace Ballroom. By the mid 1940’s they were one of the primary attractions at the Palladium Ballroom at Broadway and 53rd street.

Said the great composer, arranger and titan of Cuban music, Chico O’Farrill: “...you see, this was a new concept in interpreting Cuban music with as much (harmonic) richness as possible. You have to understand how important this was. It made every other band that came after, followers.”

By the mid 1940’s the Machito Afro-Cubans, under Mario’s musical direction, had not only become the pre-eminent Latin orchestra in the country, but they had revolutionized the jazz world as well. Every major jazz soloist of the time wanted to record or appear with the orchestra and many did, including Dizzy Gillespie, Buddy Rich, Flip Philips, Charlie Parker, Dexter Gordon and many more.

MUSICAL ADVANCEMENTS

1. The first band to make the triumvirate of congas, bongo, and timbales the standard battery of percussion in Afro-Cuban based dance music.
2. The use of broken bell patterns by the “bongocero” (bongo player) in the mambo horn sections.
3. Increased rhythmic vocabulary of the conga drum and its function in a band setting.

4. The importance of the timbales role in in a big band.
5. Expansion of jazz arranging techniques with Afro-Cuban rhythms on a consistent basis.
6. Exploration of modal harmony through jazz arranging perspective
7. The first large scale Afro-Cuban extended compositional work, **“The Afro-Cuban Jazz Suite” by Chico O’Farill.**
8. The successful combination of big band with jazz-oriented soloists utilizing authentic Afro-Cuban based rhythms.
9. The first truly multi-racial band in the United States.
10. Publicly utilized the term Afro-Cuban as the band’s title (Machito & The Afro-Cubans), acknowledging the West African roots of the musical form they were playing.
11. The first band to overtly explore the concept of clave counterpoint from an arranging standpoint. They exemplified the ability to weave seamlessly from one side of the clave rhythm to the other without breaking its rhythmic integrity within the structure of a musical arrangement.

THE BIRTH OF KENYA, THE ALBUM

In December of 1957, Machito and the Afro-Cubans under the direction of Mario Bauzá, went to New York City’s Metropolitan Studios, located on the second floor of the Odd Fellows Temple at East 106th street and Park Avenue. They were to record the music for what would become their acknowledged masterwork and greatest album, Kenya. The neighborhood around the studio is known by its residents as “El Barrio” or “Spanish Harlem” which stretched from 96th to 125th streets and encompassed from First Avenue, to Fifth. Post-World War II this became the city’s major Puerto Rican enclave and produced luminaries such as pianist Charlie Palmieri, percussionists Manny Oquendo and Willie Bobo, and the ubiquitous Tito Puente.

Mario’s brother-in-law, **Francisco Raúl Gutierrez Grillo de Ayala, AKA Machito**, was a vocalist and maraca player steeped in the traditions of the Cuban rumba and son. Mario recalled,

“One day somebody in the Cab Calloway band made a remark that our sounds, Cuban music, were like hillbilly music... so I told him: ‘One day you are going to hear my music sound in a band better than Cab Calloway’s. That’s how the Machito Afro-Cubans were born. My brother-in-law Macho would be the front man, singing, etc. I would take care of directing the band, getting and supervising arrangements...”

The Machito Afro-Cubans hit NYC like a hurricane. Although other Latin groups at the time utilized some elements of jazz arranging technique, none of them had the jazz pedigree that Mario had attained. By 1943 the Afro-Cubans had established themselves as the founders of the

Afro-Cuban jazz movement with a composition entitled “Tanga,” which featured tenor saxophonist Brew Moore, alto saxophonist Gene Johnson, and a soaring bravura trumpet solo by Mario. As Dizzy Gillespie stated, “*Mario and Machito were the first to do it (Afro-Cuban jazz), not me.*”

But by the 1950s the musical supremacy of the band’s grand experiment was waning. Young bandleaders like percussionist Tito Puente (who had started his career with the Afro-Cubans) and vocalist Tito Rodriguez, themselves products of “El Barrio,” were challenging the musical dominance of the Afro-Cubans. But in December of 1957 all that would change when Morris Levy, owner of Birdland and Roulette Records, would approach Mario about recording a new album. Ray Santos, tenor saxophonist for the Afro-Cubans recalls, Morris and Teddy Reig at Roulette loved the band... They spoke to Mario and put up a big budget to expand the size of the band with trombones (Eddie Bert, Curtis Fuller, Santos Russo). Since Count Basie was signed to Roulette, it was easy to get Joe Newman (trumpet) and Cannonball Adderley (alto sax) who was the hot alto player at the time with Miles Davis.” Within the ranks of the band itself, unsung heroes like tenor saxophonists José “Pin” Madera, as well as Ray Santos, and pianist René Hernández, contributed some of the most successful compositions and arrangements to the orchestra’s extensive repertoire as were heard on the Kenya album. Santos again, “We did the album in three 3-hour sessions as per union rules. We had never seen the music and rehearsed it right there in the studio. The chart I was asked to do on (Dizzy Gillespie’s) ‘Tin Tin Deo’ was an afterthought as they needed one more tune for the album.” Along with Joe Newman and Cannonball, the third lynchpin to this masterpiece was percussionist and future NEA Jazz Master Candido Camero. The Father of modern conga drumming, Camero was the first to develop the techniques to perform on multiple congas, coordinated independence as applied to performing on multiple percussion simultaneously, as well as tuning the drums to specific pitches in order to play melodies. The rhythmic echoes of Afro-Cuban music are certainly rooted in West and Central Africa and Kenya is clearly in the eastern part of the continent. Mario wryly replied, “I was reading about how Kenya achieved their independence. Africa is Africa and freedom is freedom!” Well said Maestro.

GLOSSARY

ABANICO The characteristic rim shot/roll/rim shot played by the timbales to signal the mambo/montuno section. Invented by Ulpiano Diaz as timbalero for Antonio Arcaño y Sus Maravillas.

BEMBÉ Santería ceremony praising the Orishas sometimes called “toque.” Also refers to a Yoruba-derived 6/8 rhythm. A Yoruba feast/party.

BOLERO Cuban ballad of Spanish troubadour origins.

CHARANGA A Cuban orchestral-style band featuring baroque wooden flute and strings with timbales, conga and güiro.

CLAVE A 2-bar rhythmical phrase that is the fundamental building block of Afro-Cuban music, made up of 5 notes split up 3 + 2 or 2 + 3. There are 2 types of clave representing 2 distinct yet related forms of Cuban music; the *són* and the *rumba*.

CONJUNTO A small Cuban dance ensemble that features 2 trumpets, tres, bongó, conga, bass, piano, sonero (lead singer) and *segunda voz* (background singer).

DANZÓN Literally “Grand Dance.” Developed by mulatto composer Miguel Failde in 1877 in Matanzas, Cuba. It fuses elements of the French *Contra-danse*, British court dance and rondo with clave-driven rhythm. Originally played by brass bands with timpani and güiro known as *Danzoneras*. They were later replaced by the flute/string-based *Charanga Francesa* or *Charanga*. The *Charanga* is also known as *Orquesta Típica*.

GÜAJEO The rhythmic arpeggiation of chords played in conjunction with the direction of the clave.

GUARACHA A fast humorous double entendre form of *són*.

MAMBO Originally a Bantú-Congolese word referring to a repetitive chant, mambo as a popular style of Afro-Cuban music was originated by Arsenio Rodríguez in small bands (*conjunto*) in the late 1930’s. Antonio Arcaño’s *charanga* orchestra continued the sound in the 30’s with his legendary bassist, Israel “Cachao” López, and his brother, Orestes López. The style, later arranged in a Big Band context by Cuban pianist, Pérez Prado, involved repetitive horn lines (in *charanga*’s case, flute + string lines) intersecting at the clave.

The mambo reached the high point of its popularity in the late 1950’s at the famed Palladium Ballroom in New York City where the *Machito Orchestra*, under the direction of Mario Bauzá, advanced the Mambo concept by fusing it with jazz. The term, Mambo, also refers to the repetitive horn lines in the *Montuno* section in *són*.

MOÑA In Spanish a hair ribbon for a moño, hair bun. In Cuban music a short two bar mambo that is improvised by the horn section that is based on the *coro* (background vocals) in the *montuno*. It is used to create excitement. Today many times it is written into the chart by arrangers because of the lack of experience by younger horn players of today.

MONTUNO A repetitive vamp utilized by singers and instrumentalists for improvisation in Cuban music. Based on the Spanish words *montura* (saddle) and *montaña* (mountain). The son was born in the mountainous regions of eastern Cuba.

ORISHA Supernatural deities of the Yoruban religion (*Ifá/Santería*) which survived the journey from Africa to the Americas; sometimes called *Santos*. There are over 1,000 deities in the religion, only 22 made the transatlantic crossing to Cuba, Brazil, and Haiti.

RUMBA The fusion of Spanish Flamenco *vocalese* and dance with West African rooted drumming and dance of the Bantú-Congolese which occurred in the 19th Century Havana’s *solares* (slave quarters) and rural Matanzas. Three basic forms evolved—*Yambú*, *Guaguancó* (which has a Havana and Matanzas style) and *Columbia*.

SÓN Derived from the Latin word *sonus* = sound/song the *Són* is the folk song form which developed in Cuba’s *Oriente* (eastern) region in the late 16th Century. It fuses Spanish *troubadour*, West African, North African and Middle Eastern rhythmic/melodic forms. The word “*Salsa*” is the commercial word for *Són* styled music. It literally means “sauce” and began being used by the industry to promote the music in New York City in the early 70’s. *Punto Cubano*, *Changüi*, *Són Montuno*, *Bolero Són*, *Guaracha* and *Songo* are all part of the *Són* family.

SONGO The most contemporary form of *Són*. Developed in 1969 by Cuban bassist/composer, Juan Formell, with his group, “*Los Van Van*.” It fuses the melodic elements of *són* with rhythmic elements of the *rumba* tradition along with rock, funk and r&b.

TIMBA The street slang word for “party”. Contemporary style of high energy Cuban dance music developed by NG LA Banda based on innovations by the band *Irakere*. It incorporates all of the elements of *songo* but with even more elements of funk, highly complex *cierre*’s (stop breaks), double time horn figures derived from *be-bop*, and elements of hip hop such as rapping in Spanish. Most *timba* bands have three singers. One who sings the *son* styled music, one who sings the *rumba* and Afro religious oriented music, and one who is an “*animador*” (MC) who raps.

TUMBAO Derived from the Spanish word, *tumbar* = to knock off or out any repetitive rhythm played by the congas, bass, piano, tres and guitar. Any repetitive rhythm.

Bobby Sanabria

Native Nuyorican Bobby Sanabria is a drummer, percussionist, composer, arranger, educator, and a multiple Grammy nominee as the leader of his *Multiverse Big Band*. He was the drummer for the Mario Bauzá Afro-Cuban Jazz Orchestra.

For an expanded glossary and additional resources please visit the “*Video Resources*” page on jazz.org/ee.

CONGO MULENCE • INSTRUMENTATION

Solo Alto Sax

Reed 1 – Alto Sax

Reed 2 – Alto Sax

Reed 3 – Tenor Sax

Reed 4 – Tenor Sax

Reed 5 – Baritone Sax

Solo Trumpet

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Piano

Bass

Drums

Conga Drums

Guiro

Timbales

ORIGINAL RECORDING INFORMATION

Composer • A.K. Salim

Arranger • A.K. Salim

Recorded • December 24, 1957 in New York City

Original issue • Roulette R52006

Currently available as digital download • Amazon, iTunes (Machito, *Kenya: Afro-Cuban Jazz*)

Personnel • Francis Williams, Doc Cheatham, Paul Cohen, Frank “Paquito” Davila, Joe Livramento, Joe Newman (trumpets); Santo Russo, Eddie Bert, Bart Varsalona (trombones); Cannonball Adderley (alto sax); Ray Santos, Jr. José Madera (tenor saxes); Leslie Johnakins (baritone sax); René Hernández (piano); Roberto Rodríguez (bass); José Mangual (bongos); Candido Camero, Carlos “Potato” Valdes (conga); Uba Nieto (timbales); José Silva, Nilo Siera, Pedro Boulong (percussion).

Soloists • Cannonball Adderley (alto sax), Joe Newman (trumpet)

REHEARSAL NOTES

The title of CONGO MULENCE was suggested to Salim by Francisco Raúl Guttierrez Grillo de Ayala, A.K.A. Machito. The front man and vocalist for the Afro-Cubans was steeped in the street drumming, dancing, and vocal traditions of the rumba in his native Havana. Born in the tenements and barracóns (bunk houses) near the docks, the rumba is indeed one of the islands most profound musical and cultural traditions. Many legendary figures from that tradition attained mythical status, amongst them Chano Pozo, Candido, Mongo Santamaria, and Mulence. Adding Congo to the title signified the region of Africa his roots were from, the West Central nation of Zaire, also known as the “Congo.”

The piece begins with a lone conga drum playing an ad libitum roll with open tones. What better way to acknowledge the Bantú Congolese roots of both the conga drum and the titular figure? To add some theatrical flair to the proceedings, your conga player may choose to do a short ad libitum solo ending it with the roll before the in-tempo entrance of the rest of the percussion section. Here the rhythm is Afro which is also known Afro Son or Son Afro.

A composite rhythm made up of elements of a rhythm called Wardo played on the sacred Yoruba rooted hour glassed shaped batá drums for the religious ceremonies. Its rhythmic cadence is at the root of the funk rhythm drummer Harvey Mason played on Herbie Hancock’s hit recording of his now classic composition, Chameleon on the 1973 album *Headhunters*. Your drummer can play this same rhythm during the second section, at a light volume effectively blending in with the percussion playing the Afro rhythm.

At one time this rhythm was very popular in Cuban music, particularly in the 1930s. A prime example of this is Ernesto Lecuona’s classic composition, Babalú, which was made famous by Cuban vocalist, percussionist, guitarist Miguelito Valdés (September 6, 1912 – November 9, 1978) with his recording with the Orquesta Casino De La Playa. It would behoove you as the band director to play that recording for your students. The piece would get new life and become part of “Americana” when Cuban born vocalist and entertainer Desi Arnaz (with his wife Lucille Ball) would make it integral to their show, “I Love Lucy”.

Before approaching playing the chart, have your students learn this history. Afro-Cuban jazz comes from a majestic culture that is tied at the hip to its rhythmic roots in Africa; this all came to fruition in New York City combining jazz harmony, improvisation, and arranging. Listen to the recording of the music with absolutely no interruptions. Then, begin to discuss with them what they’ve heard.

The arrangement is constructed utilizing the technique of big band mambo style horn writing - a layered rhythmic, melodic matrix. That’s a fancy way of saying “layers.” The first layer is established by the bass and piano entering playing a repetitive rhythmic figure (tumbao) over just the accompaniment of the cascara (the side of the shell of the timbales or floor tom on the drum kit). The second layer is established when the trombones enter playing the melody (**Letter A**)

over a twelve-bar blues form which was strengthened by the entrance/accompaniment of the legendary Candido on the congas. Be careful not to play this section too loudly. Subtlety is the key. The brass enters on the second chorus (**Letter B**) in call and response with the saxophones. This is layer three. Rhythmic precision by both the trumpets and saxes is essential so as not to disrupt the flow of the piece or the melody. The trumpets have some shakes that add definitive color. Take the time to have them learn how to execute them properly. Don’t be strict with using the tempo on the recording as your benchmark. Remember, this was recorded during the time period when most tracks had to be less than or just over three minutes in length, the piece can still be very effective played at a slightly slower tempo.

Both of these soloists, (Julius “Cannonball” Adderley and Joe Newman) were masters of their craft. Check out what Cannonball does at the beginning of his solo right after the tutti break/full stop on beat one by the entire band. He waits a full bar and then begins his solo. That silence creates tension and a sense of suspended animation, it’s a dramatic pause that bring the listener in. It’s simple, effective and a technique that our young soloists should learn. The rest of the solo is a tour de force of blues and double time bebop phrasing. Note: the backgrounds must be carefully played as to not overshadow the soloist, but they are just as important. They are there to compliment, not compete with them. Pay attention to the layering effect as well and the small inherent crescendos in them. In contrast Joe Newman’s solo is completely drenched in blues vocabulary and vocal effects. He’s talking, but in a different way from Cannonball that’s just as effective. It’s a beautiful contrast of approaches.

In just two minutes and fifty-six seconds both of them give a master class on how to tell a story in just two choruses each of the blues. This is story telling form that comes from a specific culture. What stories do our young soloists have to tell?

My final rehearsal note for you as the band director is that I encourage you to think outside the box and use your musicality and knowledge to make the chart your own. It is an essential part of our ethos in jazz that we are not looking to recreate something exactly as it was, but rather reinterpreting it and making it our own. I also encourage you to continue to explore and share with your students the culture from which this music comes. It is an essential but neglected part of jazz history and only strengthens our understanding of the music and each other.

- Bobby Sanabria

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

CONGO MULENCE

A.K. Salim

Transcribed by Nate Sparks

Edited by Christopher Crenshaw

Son Montuno Afro ♩ = 120

Score for CONGO MULENCE, featuring Son Montuno Afro (♩ = 120). The score is arranged for a large ensemble, including Solo Alto Sax, Reeds 1, 2, 3, 4, 5, Solo Trumpet, Trumpets 1, 2, 3, 4, Trombones 1, 2, 3, Piano, Bass, Drums, Timbales, Congas, and Guiro. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom.

The score is written for a large ensemble. The key signature is one flat (Bb). The tempo is marked as ♩ = 120. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. The instruments and their parts are as follows:

- Solo Alto Sax:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Reeds 1:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Reeds 2:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Reeds 3:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Reeds 4:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Reeds 5:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Solo Trumpet:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trumpets 1:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trumpets 2:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trumpets 3:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trumpets 4:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trombones 1:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trombones 2:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Trombones 3:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Piano:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Bass:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Drums:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Timbales:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Congas:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).
- Guiro:** Part 1 (Measure 1), Part 2 (Measure 2), Part 3 (Measure 3), Part 4 (Measure 4).

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Congo Mulence

A

Musical score for "Congo Mulence" (Section A). The score is written for a large ensemble, including vocalists, brass, woodwinds, strings, and percussion. The key signature is B-flat major (two flats). The score is divided into measures, with measure numbers 5, 6, 7, 8, 9, and 10 indicated at the bottom.

Vocalists: Solo Alto, Alto, Alto, Tenor, Tenor, Bari.

Brass: Solo Tpt., Tpts. 1, 2, 3, 4, Tbn. 1, 2, 3.

Woodwinds: Pno. (Piano), Bs. (Bassoon).

Strings: Drs. (Drums), Timb. (Timpani), Cgas. (Congas), Gro. (Grosvenor).

Annotations:

- mf (mezzo-forte) is marked at the beginning of the piano and bassoon parts.
- left foot: hi-hat (pairs) is marked for the drums.
- with some variation is marked for the congas.

Congo Mulence

Score for Congo Mulence, measures 11 through 16. The score includes parts for Solo Alto, Alto, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cgas., and Gro.

Measures 11-16 show the following instrumentation and activity:

- Solo Alto, Alto, Tenor, Bari, Solo Tpt., Tpts. 1-4:** All parts are marked with a whole rest (z) throughout measures 11-16.
- Tbn. 1-3:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals (sharps and flats) in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Pno.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Bs.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Drs.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Timb.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Cgas.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.
- Gro.:** Play a rhythmic pattern of eighth notes in the first half of measures 11-12, followed by a melodic line with slurs and accidentals in the second half of measures 11-12. This pattern repeats in measures 13-16.