

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

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

OYEME

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/Santeria*) 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.

OYEME • 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

Bongo Bells

Claves

Conga Drums

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 nexus of bebop and Afro-Cuban music existed between the years 1948 till 1966 on West 52nd and West 53rd Streets on Broadway in New York City. It was at Birdland and the Palladium Ballroom, the Home of The Mambo, where the musicians from the worlds of jazz and Afro-Cuban dance music would visit each other on their breaks sitting in with whomever was performing.

Cannonball Adderley was a member of Miles Davis group, playing alongside future tenor sax legend John Coltrane. Both were featured on the album Milestones where Davis began exploring a minimalistic harmonic approach to his compositions. But this concept was already a common practice in all forms of Latin music - in particular Afro-Cuban forms. The Machito Afro-Cubans explored the concept in full force going back to 1943 with their one chord theme song (later versions would modulate to another chord after improvisation on the first one) attributed to Mario Bauzá, Tanga - the Bantú Congo word for energy. It is imperative that you sit with your students and play the recording of Tanga for them as it is considered the birth of true Afro-Cuban jazz.

Check out Mario Bauzá and his bravura trumpet solo!

You’ll notice that the opening starts with just the clave of son in 3/2 in mambo tempo along with the bass. It’s a clarion call as Nilo Sierra, the bassist on the album, plays his tumbao in line with the 3 side of the clave. Your bassist must play the opening with affirmation as it is the building block of the tune. Of note is that Machito is playing the clave sticks on the original recording. There are no vocals on Kenya, but Machito was not to be left out as he was a formidable percussionist who would play maracas and/or clave while singing with the orchestra.

Timbalero Ubaldo “Uba” Nieto is hitting the first note of the 2 side with a mallet softly. All three instruments together create forward rhythmic propulsion that creates a mysterious mood.

Next up are the congas and cencerro (bongó bell, the large hand bell played by the bongocero) aligning their patterns with the clave in 3/2. The trombones also enter with a guajeo (rhythmic arpeggio) to which the saxes answer with short attacks played in the form of an arpeggiated chord. The final entrance by the trumpets in a counter melody is the final layer of the introduction. This is the big band mambo arranging concept - layer upon layer built with rhythmic/melodic phrases intersecting precisely with the clave.

In the span of just 24 bars a wall of sound has been created built on just clave, bass, and a lone cymbal. Care must be taken to get all of these horn layers locked and in sync. I suggest starting with just the percussion, bass and trombones alone. Then just the percussion, bass,

and trumpets alone, then the percussion, bass, and saxes. Finally, the entire horn and percussion section playing the intro. The students must learn rhythmic precision in order to play this music properly. It’s one of the things that musicians who play all forms of Latin music take great pride.

After the climactic cierre (stop time break) that ends the intro, the melody enters with the saxophones. If it sounds familiar, you are correct! It’s a quote of the beginning of the melody of Miles Davis’s “Tune Up.” The four bar break that Cannonball plays to begin his solo is something I suggest your alto soloist actually learn. First by ear, then transcribing it. It’s a miniature clinic on the vocabulary of bebop that was first developed, championed, and established by Dizzy and Bird.

You’ll notice that the congas are playing a combination of the tumbao’s that are played in rumba guaguancó and mambo and align melodically with the three side of the clave. Although modern practice is for the congas to play the melody in rumba guaguancó on the two side of the clave, thus making the melody played by the drums go against the clave, what you hear on the original recording of Oyeme is the common way it was done back then, aligning with the three side.

You’ll also notice that the solo is on only one chord. Again harmonic minimalism as practiced by the Afro-Cubans. Remember, they did it way before Miles started exploring it but jazz historians have never given them credit for it. Again, interlocking background mambo lines by the saxes, trombones, and trumpets are written by Salim to back up and inspire Cannoball to new heights. The interlocking of these lines as stated before is of utmost importance. The three sections are questioning and answering each other and Cannonball is having his own conversation as the soloist. It’s a matrix of four independent things all interlocking at the clave and building to an exciting climax. It will take time for your horn players to play this effectively because they’ve never does this before. They are acting in a sense as drummers. Take the time to get it right.

Joe Newman on trumpet is next up and his four bar solo break is equally inventive and plays in a bravura style. But there is one big problem rhythmically. The tune is in 3/2 clave and he takes his four break outlining 2/3 clave. In other words, all of the rhythms he played during his four bar solo break align with 2/3 clave direction. Thus “se cruzo” (Spanish for he crossed himself up), breaking or crossing up the already established rhythmic direction of 3/2. Thus he is breaking the rhythmic integrity of the piece. The Machito rhythm section immediately decides to follow him and play in 2/3 upon their re-entrance. Breaking the clave’s rhythmic integrity is akin to sacrilege in Afro-Cuban based music.

This problem can be easily solved by your own bongó player coming in with the correct bell pattern after the trumpet break in 3/2. But your trumpet soloist must also practice a trumpet break that fits rhythmically in 3/2 clave. This is easier said than done. Playing in 3/2 is difficult for most jazz players. They, like Joe at the time, are not used to it. Most will instinctively improvise rhythmically in 2/3, it’s just human

nature. One way to practice improvising in this clave direction is to actually play the bell patterns that are in 3/2 on the trumpet by adding melodic lines to them. Practicing playing eighth notes on up beats followed by playing quarter notes on downbeats is another basic example of a rhythmic phrase in 3/2 direction with those bell patterns. You can use the technology at hand and program a clave beat in 3/2 in your computer and play over it if your horn player as well as bell patterns in 3/2 direction. But tapping the clave with one of your feet in 3/2 locked to the tempo of a metronome while improvising over a montuno progression or blues is great practice and will help you internalize improvising in 3/2. You will be forced to think differently. Musicians in Afro-Cuban, Puerto Rican, and Dominican music are judged on how they circumnavigate clave while Jazz musicians are judged on how they circumnavigate harmony. If you can do both, you have a powerful arsenal of tools at your disposal.

Again the backgrounds are there to put the juice in the caboose of the soloist. So your trumpet soloist has to have enough gas to get over the sax, trombone, and trumpet sections. Remember, rhythmic precision! Cannonball and Newman trade fours toward the end as the powerful backgrounds fade away and they get to trade in a quieter setting with just the percussion behind them. This can be extended if you wish.

- Bobby Sanabria

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CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

OYEME

A.K. Salim

Transcribed by Nate Sparks

Edited by Christopher Crenshaw

Guaguancó with Mambo Bell ♩ = 220

Score for OYEME, Guaguancó with Mambo Bell. The score is written 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, Bongo Bells, and Claves. The tempo is marked as ♩ = 220. The score is divided into 8 measures, with measure numbers 1 through 8 indicated at the bottom.

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Oyeme

A

Score for "Oyeme" (Section A), measures 9 through 16.

Instrumentation: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs.

Key Signature: Two flats (B-flat and E-flat).

Measure 9: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 10: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 11: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 12: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 13: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 14: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 15: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Measure 16: Solo Alto, Alto, Alto, Tenor, Tenor, Bari, Solo Tpt., Tpts. 1-4, Tbn. 1-3, Pno., Bs., Drs., Timb., Cngs., Bgo. Bl., Clvs. all have rests.

Performance Notes:

- Alto, Alto, Tenor, Tenor, Bari:** *f* (forte) dynamic marking.
- Tbn. 1-3:** *f* (forte) dynamic marking.
- Bs.:** *sim.* (simile) dynamic marking.
- Drs.:** *sim.* (simile) dynamic marking.
- Timb.:** *sim.* (simile) dynamic marking.
- Cngs.:** *sim.* (simile) dynamic marking.
- Bgo. Bl.:** *sim.* (simile) dynamic marking.
- Clvs.:** *sim.* (simile) dynamic marking.

Rehearsal Markers: 9, 10, 11, 12, 13, 14, 15, 16.

Oyeme

3

The musical score for 'Oyeme' is arranged for a large ensemble. The vocal parts include a Solo Alto, two Alto voices, two Tenor voices, and a Bari (Bass). The instrumental ensemble consists of Solo Tpt. (Trumpet), four Tpts. (Trumpets), three Tbns. (Tubas), Pno. (Piano), Bs. (Bass), Drs. (Drums), Timb. (Timpani), Cngs. (Congas), Bgo. Bl. (Bongos/Bell), and Clvs. (Claves). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts enter in measure 17 with a half note, followed by the instrumental ensemble. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as *f* (forte) and *sim.* (simile). The score is divided into measures 17 through 22, with a double bar line and repeat sign at the end of measure 22.