



## PROGRAM NOTES

“**Unidad en Ritmo: (Jazz Suite)**” has four brief and seamlessly connected movements in contrasting (and authentically written) Afro-Cuban Styles. It was originally composed by Michele Fernández as a Wind Symphony (2022) and premiered at CBDNA in Athens, GA by the FAMU Wind Ensemble. The piece pays homage to the (historic and very regrettable) human struggles that gave rise to a revered artistic genre that brings joy to millions all over the world.

Two months after completing the Symphonic work: Michele adapted her score into this pro-level big band Jazz Suite as a gift to the Carrier family in Florida (both parents music educators/colleagues) in memory of their sons, Zac (2014) and Kris Carrier (2018), who were both students together in their own (band director) father’s high school rhythm section before succumbing to unrelated respiratory illnesses. Zac and Kris’ love and respect for the music (and people) of other cultures was notable enough for the family to ask that a work in this genre be dedicated to them- and thus defines “Unity in Rhythm”.

Each section represents an aspect of life that it is best experienced (or endured) in Unity: **(1) Guaguancó:** “Serenity and Peace” in friendship, **(2) Son Montuno:** “Joy and Celebration”, **(3) Bolero:** “Sorrow and Empathy”, **(4) Afro Cuban 6/8:** “Adversity” and eventually, “Transcendence”- the resolve and courage to overcome. The Mvt. 2 “Celebration” theme returns during the finale to soar above the intense fray of the “Adversity”- intended to depict the transcendence of the human spirit. We all long to see others surpass their trials, and so the support we offer is a viscerally beautiful part of being human.

This Gr. 5 chart is the full college/pro-level suite. A Gr. 4 version of Mvt. 2 (“Celebraciones”) is now available as well.

Please visit Michele’s website [www.Michele-Fernandez.com](http://www.Michele-Fernandez.com) for extended solo backing tracks (for both solo sections), as well as Demo recordings for other culturally authentic and exciting Jazz Ensemble and Concert Band works.



## Special Equipment and Personnel Requirements:

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| <ul style="list-style-type: none"><li>• Lead Sax chair: plays (only) soprano/flute.</li><li>• Second Alto: plays Alto Sax and Bb Clarinet</li><li>• Tenor Sax 1 and 2 both play Tenor Sax and Bb Clarinet</li><li>• All 5 Trumpets also play Flugel horns</li><li>• All 5 Trombones need bucket mutes*</li><li>• *Tpt. 5/ Tbn. 4 are (somewhat) opt. but highly preferred.</li></ul> | <ul style="list-style-type: none"><li>• Guitar player also plays Bongos on Mvt. 1 and 3</li><li>• Piano (and opt finger cymbals)</li><li>• Drum Set needs *mounted cowbell, *snare off)</li><li>• Congas: Set of 2 required (and properly tuned)</li><li>• Aux Perc (shaker, wood block, mambo bell, wind chimes, sus cymbal w/drumstick and yard mallets)</li><li>• * Bongos (a dedicated player is opt; Gtr covers it)</li></ul> |
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## Rehearsal and Performances Suggestions

1. This work has many detailed technical and stylistic messages for players along the way (also reflected on the score) to serve as rehearsal notes “in the moment”. This method will assist more effectively with regards to rehearsal efficiency.
2. Mvt 2: Drums should avoid the “Songo” pattern. I offer this due to a few prior experiences of players defaulting to the popular Songo or Chá variations when playing “Latin” styles, despite the style specified by the composer. To do so would alter the style and feel of the work. The **crucial Afro-Cuban RH Cáscara and Campanéo (bell) patterns must both be played as written** for the piece to be performed correctly. \*It is also crucial for the bass to lay down the fundamental “Tumbáo” groove throughout.
3. The Congas and Aux percussion part are both required; however, an extra wind player can cover the aux part if necessary. A dedicated Bongos player is not required because the crucial Bongos part needed in Mvts. 1 and 3 are written into the guitar part (ie, guitarist will play Bongos on Mvts. 1 and 3, and then switch to Guitar for Mvts. 2 and 4). The patterns are clearly notated.
4. Having Congas and Bongos both seated and somewhere in front of the drum set is highly recommended for communication, balance, clarity, ensemble cohesiveness and authenticity (Congas between drum set /piano, Aux perc table on the end, seated by the pianist’s right hand, therefore near the congas). **Avoid adding dedicated Timbales** (unless the aux percussionist uses them for color during a percussion solo section), as the piece is carefully written to already incorporate the necessary timbale rhythms into the drum set. The fabric likely will not tolerate additional percussion without affecting clarity and possibly clouding the already complex, precisely interlocking rhythmic tapestry of the work.
5. Please encourage players to refer to the online demo recording for stylistic nuance. This Gr. 5 Jazz Suite (as well as the Gr. 4 Jazz Ensemble version of Mvt 2- “Celebraciones”) is published by Michele Fernández Music. All demo recordings are on the composer’s website: [www.Michele-Fernandez.com](http://www.Michele-Fernandez.com). If the (original) Wind Symphony version of this work is also desired (also composed by Michele), it is available through Excelcia Music or JW Pepper.

# Unidad en Ritmo (Afro-Cuban Jazz Suite)

Adapted from the original Wind Symphony premiered by FAMU at 2023 CBDNA, Dr. Sheby Chipman Director  
Premiered by the University of North Texas One O'Clock Lab Band, Alan Baylock, Director

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MVT. 1 "Serenity"

♩ = 128-130 (Guaguancó)

Performed at the 2023 Midwest Band and Orchestra Clinic by the Rio Grande Valley Jazz Orchestra, Ronne Ríos, Director

*Written in Loving Memory of Zac and Kris Carrier*

Comp. Michele Fernández

2 Distant drums on a plain (faded memory slowly growing closer) 3 4 5 6 No playing; "Traditional effect": Opt. All Hum "Hmm" (mostly F4 preferable) 7 8 9 10 11

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are:

- Soprano Saxophone
- Alto Saxophone
- Tenor Saxophone 1
- Tenor Saxophone 2
- Baritone Saxophone
- Trumpet 1 (To Flugelhorn)
- Trumpet 2 (To Flugelhorn)
- Trumpet 3 (To Flugelhorn)
- Trumpet 4 (To Flugelhorn)
- Trumpet 5 (To Flugelhorn)
- Trombone 1 (Bucket Mute)
- Trombone 2 (Bucket Mute)
- Trombone 3 (Bucket Mute)
- Trombone 4 (Bucket Mute)
- Bass Trombone (Bucket Mute)
- Vibraphone
- Jazz Guitar (To Bongos; includes rhythmic notation with R/L labels and triplet figures)
- Piano
- Upright Bass
- Drum Set (includes Hi-Hat, 2-bar patterns, and notes like "soft crash" and "these two notes on ride bell")
- Congas (2) (includes rhythmic notation with R/L labels)
- Bongos (includes rhythmic notation with R/L labels and triplet figures)
- Aux Perc (includes Wind Chimes, Egg Shaker, and w/ LH on Sus Cym bell)

The score includes various performance markings such as *mp*, *pp*, and dynamic hairpins. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 are clearly indicated.



22 Solo w/some sass (NOT an improv; play as written)

23 All Glisses Towards End of Note 24 25 26 27 28 29 3

Fl. *mf*

Cl. *p* *mp* *p* *mf* *f*

Bari. Sax *pp* *mp* *p* *p* *mp* *p* *mf*

Flug. 1 -

Flug. 2 -

Flug. 3 -

Flug. 4 -

Flug. 5 -

Tbn. 1 *p* *mp* *p* *mf*

Tbn. 2 -

Tbn. 3 -

Tbn. 4 -

B. Tbn. -

Vib. med soft yarn mallets *p* *mp* *p* *mp* *p* *mf*

J. Gtr. *mp*

Pno. (longer this time) *mp* *Fm9* *Gm7(b9)/F* *Fm9* *Fm9* *Fm9* *Fm9* *Bbm11* *Fm7(#5)*

U. Bass *mp* *Fm9* *Gm7(b9)/F* *Fm9* *Fm9* *Fm9* *Fm9* *Bbm11* *Fm7(#5)*

Dr. 22 Hi-Hat and add light tom work (bt. 4 tom is intended; reinforces bass to fit with "+" of W.B. clave hit)

Congas *mp*

Bongos -

Aux Perc 2 *mp*

