

SERENGETI

(as heard on "N DA HOUSE")

written by:
Victor Orlando

♩ = 132

Vamp until cue

On Cue

Open Repeat, Layer Drums, Perc and SFX

bass enters

12/8

A On cue

6 Cmi9 mf

10 Cmi9

B

14 Fmi9

18 Cmi9

C

22 Dmi7(b5) D^b7 Cmi9

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On Cue

Open Repeat, Layer Drums, Perc and SFX

bass enters

Musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 12/8. The first 12 measures are a vamp. The bass clef staff has a '12' above it. After the 12 measures, there is a double bar line and the text 'bass enters'. The bass clef staff continues with a melodic line starting on a half note, followed by quarter notes. The treble clef staff has rests for the first few measures, then enters with a melodic line. The system ends with a double bar line and repeat signs.

A *f* On cue

Musical notation for the second system. It consists of three staves: a treble clef staff, a piano staff, and a bass clef staff. The time signature is 12/8. The first measure is marked with a forte 'f' dynamic. The piano staff has a 'mf' dynamic. The bass clef staff has a 'Cmi9' chord marking. The system ends with a double bar line and repeat signs.

Musical notation for the third system. It consists of three staves: a treble clef staff, a piano staff, and a bass clef staff. The time signature is 12/8. The system continues the melody from the previous system. The piano staff has a '2' above it. The system ends with a double bar line and repeat signs.

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Serengeti - Victor Orlando - Teaching Guidelines

Genre: AFRICAN JAZZ

Style: AFRO-CUBAN

World Region: North America

Country: United States

Overview: "Serengeti" is a blast of a tune with an intense Afro-Cuban 6-8 feel and a strong melody. At its core, it is essentially a C-minor blues very reminiscent of the jazz standard "Footprints" by Wayne Shorter. This chart is fun to play, especially when your rhythm section achieves the essence of the groove. From there the sky's the limit for interaction and communication between players on the solo section, with endless possibilities for exotic percussion instruments and sounds mixed in.

Style: The drum and percussion parts were written to capture the essence of Afro-Cuban 6/8. This is a standard traditional Latin rhythm; there have been countless recorded examples of songs recorded in this groove, such as Afro-Cuban Fantasy by Poncho Sanchez. There are also some wonderful tutorials available on-line for your percussionists such as this one featuring Santana's percussionists Raul Rekow & Karl Perazzo.

Unique Teaching Elements: This song is particularly good to emphasize the following:

- Compound time with rhythm section layering
- Hemiola concept and polyrhythms
- Balance focused on the percussion
- Extended instrumental techniques, such as creating "nature" sounds with instruments, blowing air through instruments without creating pitch, etc...
- Incorporating pre-recorded sounds

Structure: This tune plays like Afro-Cuban pop song that would be selected to be a soundtrack of a movie. The structure reinforces the familiar return aspects of the song.

Intro – Open and flexible, build to m5, then build again to: A, B, C – m9 to m28 – is the Main Melody - played 2 times

D – m29 to m48 – Open for melodic solos (one chorus suggested)

E – m49 to m68 – Open for Drum/Permutation solos

Recap Melody A, B, C (m9-28) played 2 times (2nd time optional) Coda and vamp out – fermata ending cued by drummer.

Melody: As with all PTG tunes, any horn can play all aspects of the melody. The open lines are classic melodies for horns but sax, flutes, and clarinet can play it too. Work for a smooth, relaxed approach as the ensemble addresses contrasting sections. The rhythm sections' busyness can be counterbalanced by the melodies' more spatial approach. As always, strive to play in time and fit the rhythm of the melody into the groove of the rhythm section.

Harmony: Basically, a C minor blues; the minor blues scale (C, Eb, F, F#, G, Bb) works over all of the chords, but strive to learn all of the chords and grab the "B natural" in the G dominant chord that so strongly defines the leading tone (reinforce the teaching of the harmonic minor scale, and why it came into being). Keep idea simple to start and slowly expand with listening and confidence.

Rhythm: While often called "Afro Cuban 6/8," this genre is often written in 12/8. Notice that the drum set part heavily emphasizes beat 1 with the bass drum, and beat 3 with the snare drum. Other percussion parts can be simulated in the drum groove or played by individuals as your personnel allows. Teach all students to perform a typical "3 against 2" rhythm pattern using both their hands (right hand 3, left hand 2), this will help them all feel the polyrhythmic basis of the groove. Do this with the drums and percussion playing. Additionally, have all the players in the group learn to sing and play the bass line. Have other band members cover additional percussion parts.

Improvisation/Theory: First, go over the basic chord tones and scales connected with the chords. The concert C natural minor scale works well overall, but as the chords change, different target notes need to be emphasized. Rhythmically, listening to the drums and percussion groove will yield a lot of patterns. Having your students all clap their own rhythms to the drums will free up possibilities – clap the melody rhythm, clap the rhythm to a soloist on the CD – listen and clap on the fly. Best to start with basic concepts.

The 20-bar form requires attention; ask the drummer to play a fill at the end of each chorus that alerts the group to the return to the top of the form. At letter C, the ear expects the dominant then the subdominant chord for two bars each (beginning at bar 17 of letter C), the speed of harmonic change is doubled resulting in the shortening of the expected 24 bar form

Notes: Trombone players—have fun with the elephant calls but don't overshadow the tune. It's very important to listen extensively to the original track. There is no way to make the notation come to life other than through personal translation and expression. Seek out native instruments, especially wooden sounds - marimba, etc. (it's actually an African xylophone on the second solo which has a different tonality - may not be able to get the instrument, but you can get the notes on a regular marimba with repeated listening). Assignment: transcribe (learn by listening) one or more of the actual solos or licks on the recording.

If you have ample percussion instruments, this is a great tune to energize your horn players to pick up a shaker (or guiro, cabasa, tambourine, triangle...) and join the rhythm section. Bring all to the front of the stage as a fun treat for the audience and a great confidence builder.