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JAZZ BAND SERIES

Dedicated to and Performed by the Glades Middle School Jazz Ensemble at the 2015 Midwest Band Clinic, Erich Rivero, Director

Sabor de Cuba

(Taste of Cuba)

By Victor López (ASCAP)

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums (Timbales)
Auxiliary Percussion I
(Small Cowbell, Large Cowbell, Claves)
Auxiliary Percussion II
(Guiro, Conga Drum)

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

Sabor de Cuba (Taste of Cuba), commissioned by the Glades Middle School Concert Jazz Band, Miramar, FL, was premiered at the 2015 Midwest International Band and Orchestra Clinic, directed by Erich Rivero.

The introduction has a Latin-jazz flavor, followed by a 'funky' melody and harmonic flares that immediately set the tone for the guaracha style at m. 29. The guaracha is a Cuban up-tempo dance genre. It was the first Creole dance music that included singers. Consequently, the original Cuban guaracha was a topical song form for chorus and solo voice, with improvisation in the solo voice—something like call-and-response—in a two-measure form. The guaracha section follows that two-measure form, including in the rhythm section.

At m. 29, the piano and bass have a solo break, followed by a percussion break at m. 33. I suggest the ensemble practice this section slowly at first, then take it up to tempo. Make certain that it is tight rhythmically yet played in a relaxed manner—not too rigid and stiff.

Beginning at m. 37, note the two-measure pattern between the horns and the saxophones. In this section, the saxophones play both the call and the response. Then there is more interaction between the horns as this technique continues throughout until m. 88. Make certain that the long fall at m. 85 begins and ends together. At m. 89, there is an eight-measure piano solo break with a two-measure percussion break at mm. 95–96. Again, strive for a tight but relaxed effect.

The solo section at mm. 97–113 features a tenor saxophonist, but it may feature other soloists as well if desired. Feel free to add other soloists and/or add or delete repeats based on the needs of the ensemble. At m. 101, the background has been written using the two-measure form and then, as the solo intensifies, it takes on simple variations. Keep the background under the soloist throughout this section.

After the solo, a jazz section is introduced, starting with the tutti lick at mm. 116–117. Note that the percussionists keep the same rhythmic drive going, but it sounds as if the piece gets a breather before it returns to the guaracha style with the unison section at m. 123. Work on the rhythmic break at m. 122 so it's tight and clean. At m. 131, the two-measure form is back again in the winds and sets up the ending beginning at m. 147. Make certain that mm. 151–152 are tight!

As it is the case with all Latin music, a good rhythm section is key to the effectiveness of the piece. The bass player and drumset player should complement each other. The bassist should listen to the bass drum pattern being played on the drumset and understand how the bass part interconnects with the bass drum. The pianist is responsible for establishing the rhythmic pulse. It is essential that the bassist, drummer, and pianist play cohesively for the groove to be solid.

Two percussion parts have been written for this arrangement. The parts are essential and they include small cowbell, large cowbell, claves, conga drums, and guiro. The drumset player will need to add timbales to the set if possible. When rehearsing the individual percussion parts, teaching and learning should be done in patterns. All rhythms are written either in a two-measure or four-measure pattern.

Keep in mind that, during the teaching learning process, hearing and feeling the rhythms through verbal interpretation is of the utmost importance. Therefore, it is essential that students listen to recordings of great Latin artists such as Celia Cruz, Tito Puente, Eddie Palmieri, and many others so that they can learn and assimilate the concept of Latin style music. Also, the professional recording of this arrangement, which can be found at www.alfred.com/dowloads, may be the best option since it will be the actual recording of the chart that is being taught and learned. Additionally, if needed, students may research on the Internet pertinent information as related to Latin music and the percussion instrument(s) that they play. YouTube has a wealth of "How To" videos related to playing techniques that will certainly be beneficial.

I have enjoyed writing this commission and working with the students at Glades Middle School. I hope that your students and audience get a little *Sabor de Cuba* (Taste of Cuba) along the way.

—Victor López

Mr. Rivero expresses his thoughts about the composition:

> *"Having commissioned a piece like* Sabor de Cuba*, which was custom-written for the Glades Middle School Concert Jazz Band, has been an incredible experience. Being of Cuban descent, when Victor asked me what style I would like for the piece, I knew immediately that we wanted a salsa piece that was authentic and would highlight Cuban rhythms. I knew that we wanted a piece that would resonate with Cuban pride in the Miami community and would bring a different flavor, if you will, to the Midwest Clinic."*
>
> *—Erich Rivero, Director*

Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger, and clinician for Alfred Music.

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CONDUCTOR
45077S

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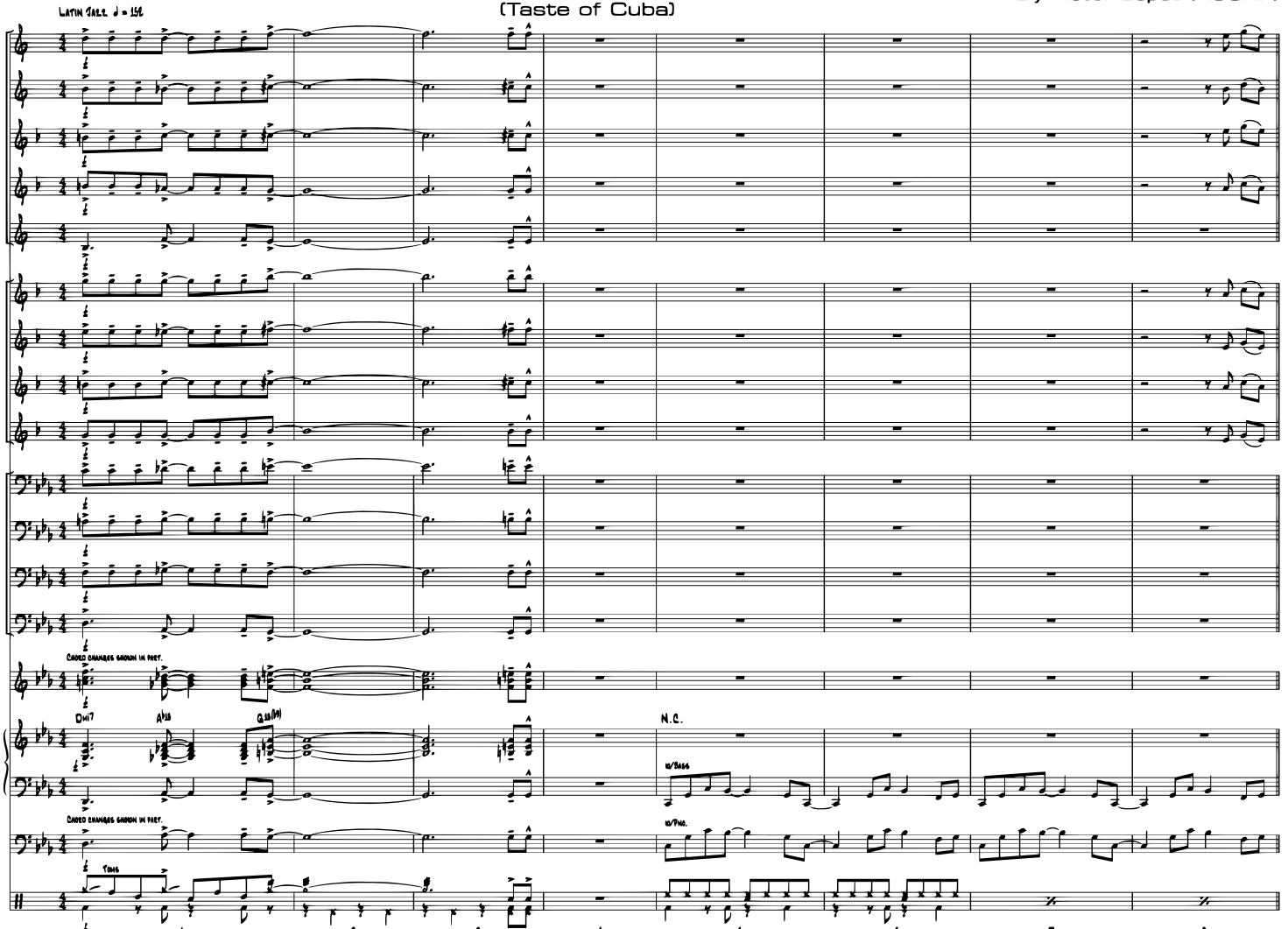
SABOR DE CUBA
(Taste of Cuba)

By Victor López (ASCAP)



*Auxiliary Percussion 1 & 2 do not appear on the score but have been provided with this chart because they are essential to the effectiveness of the piece.

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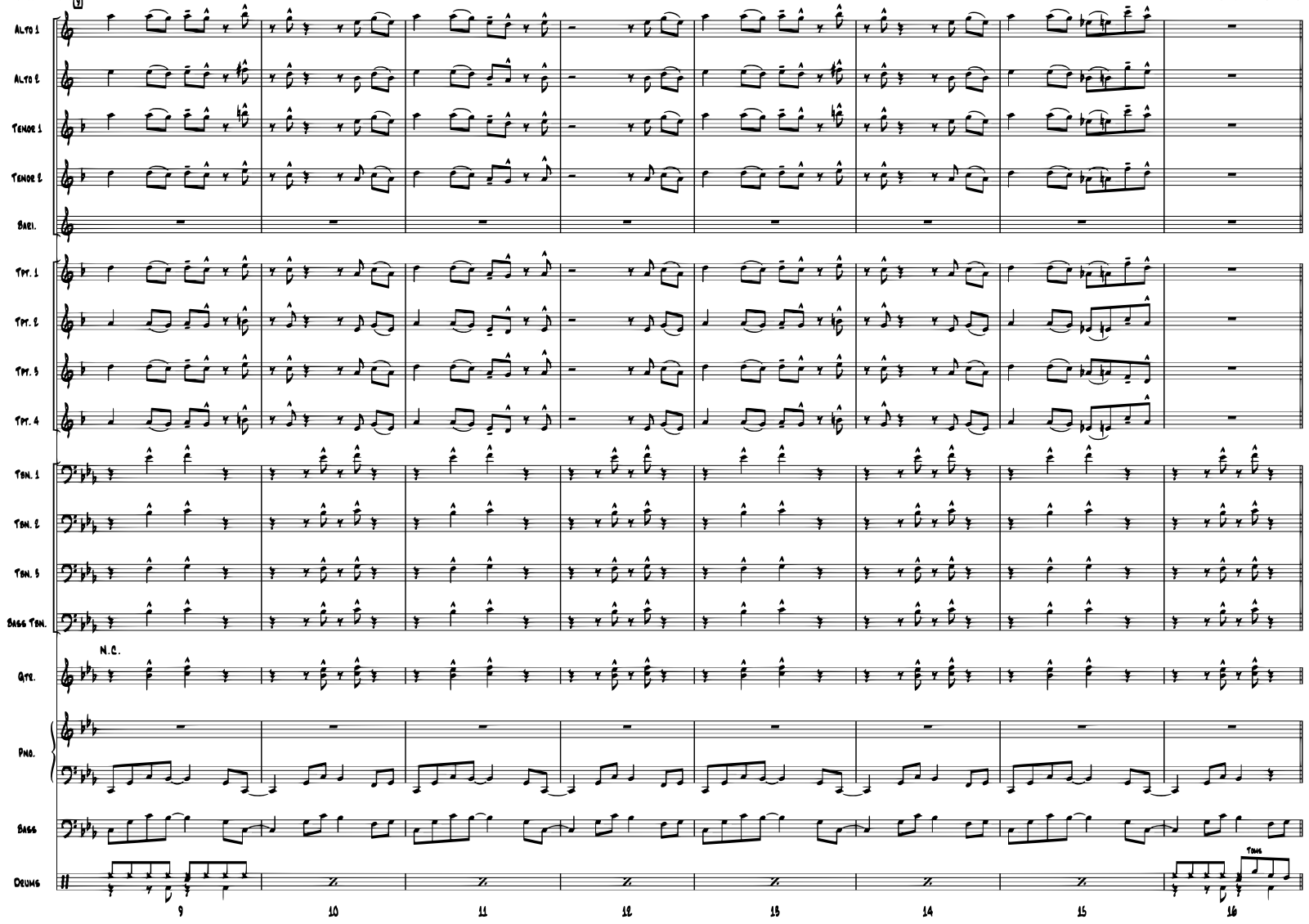

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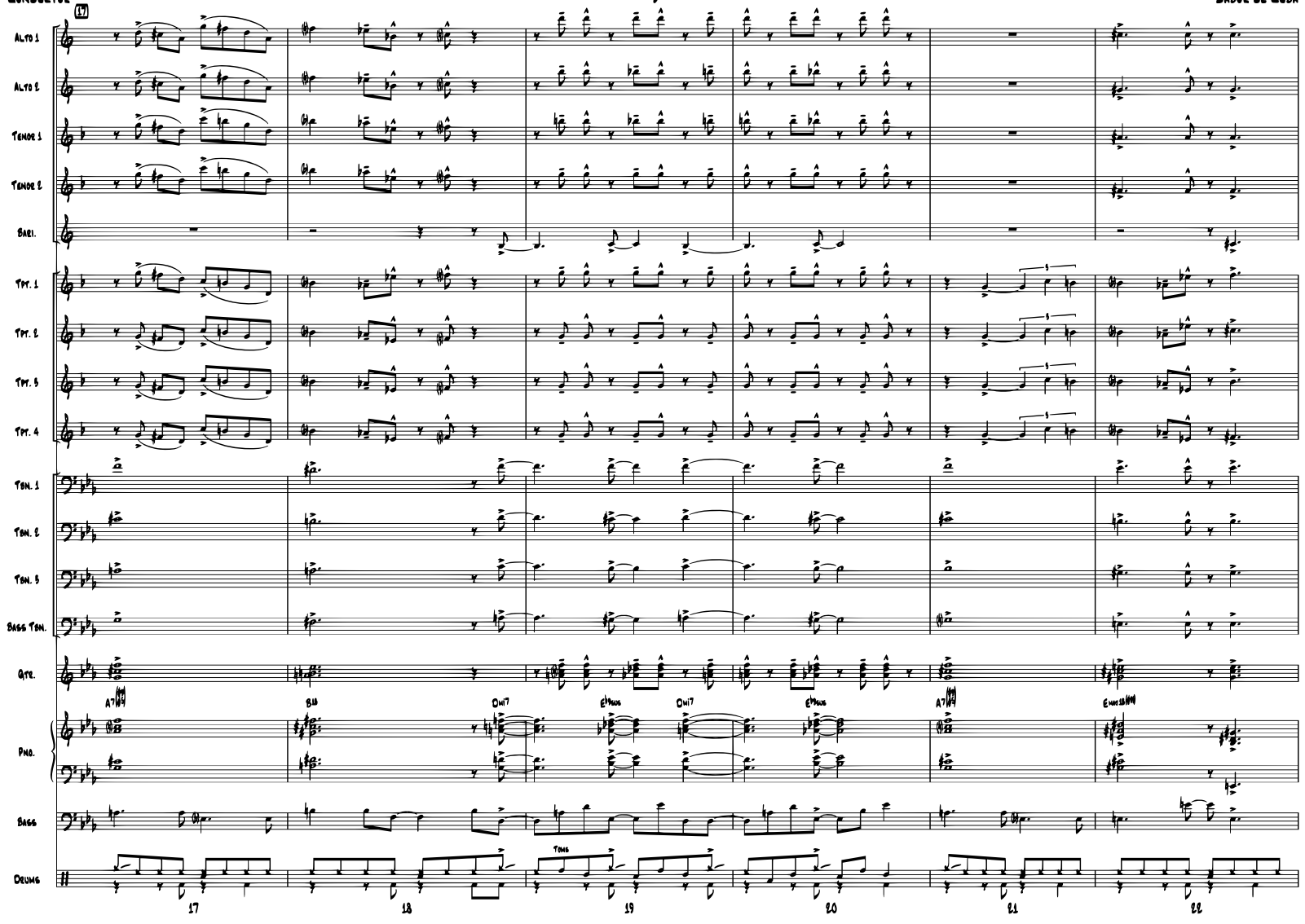

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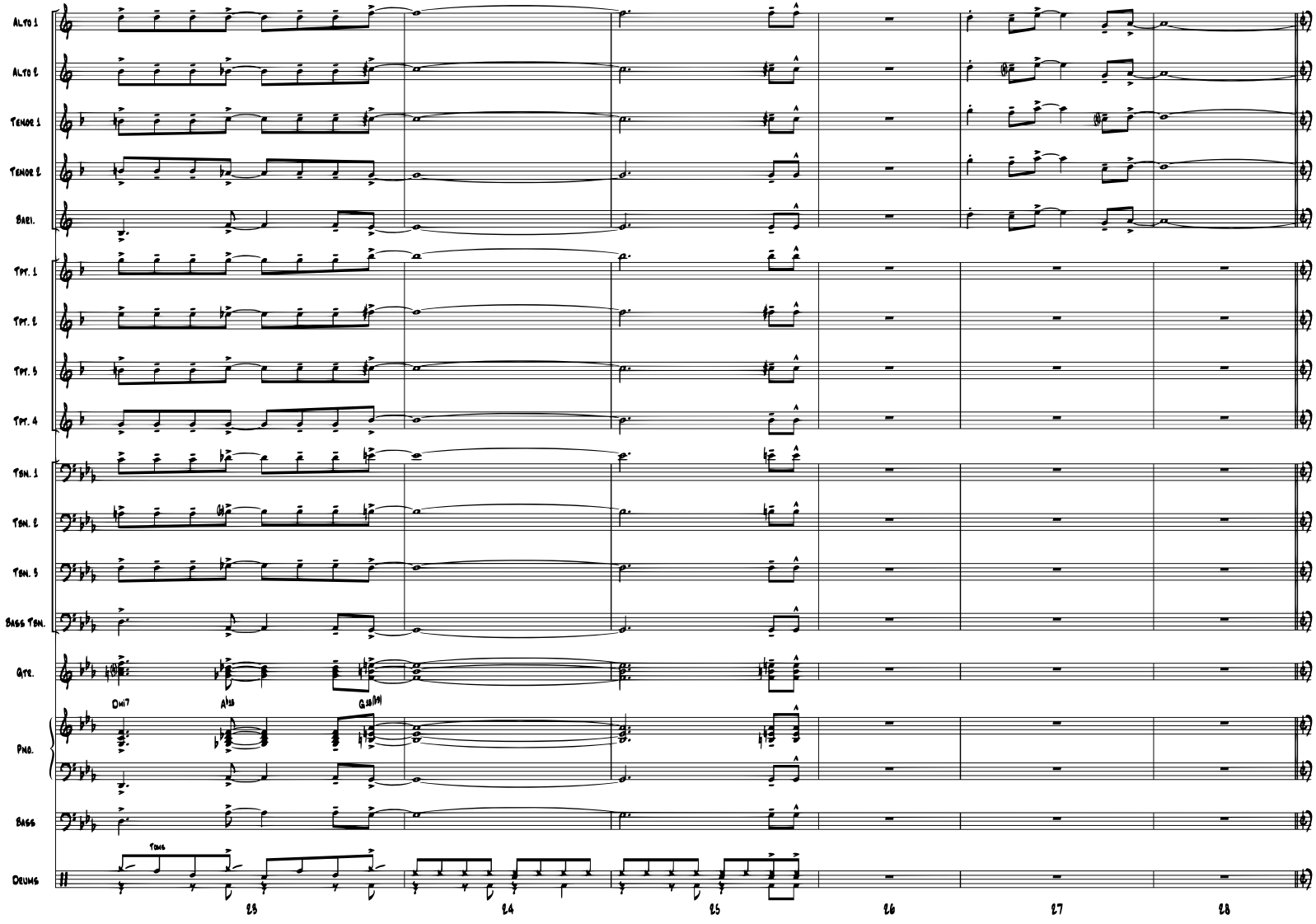

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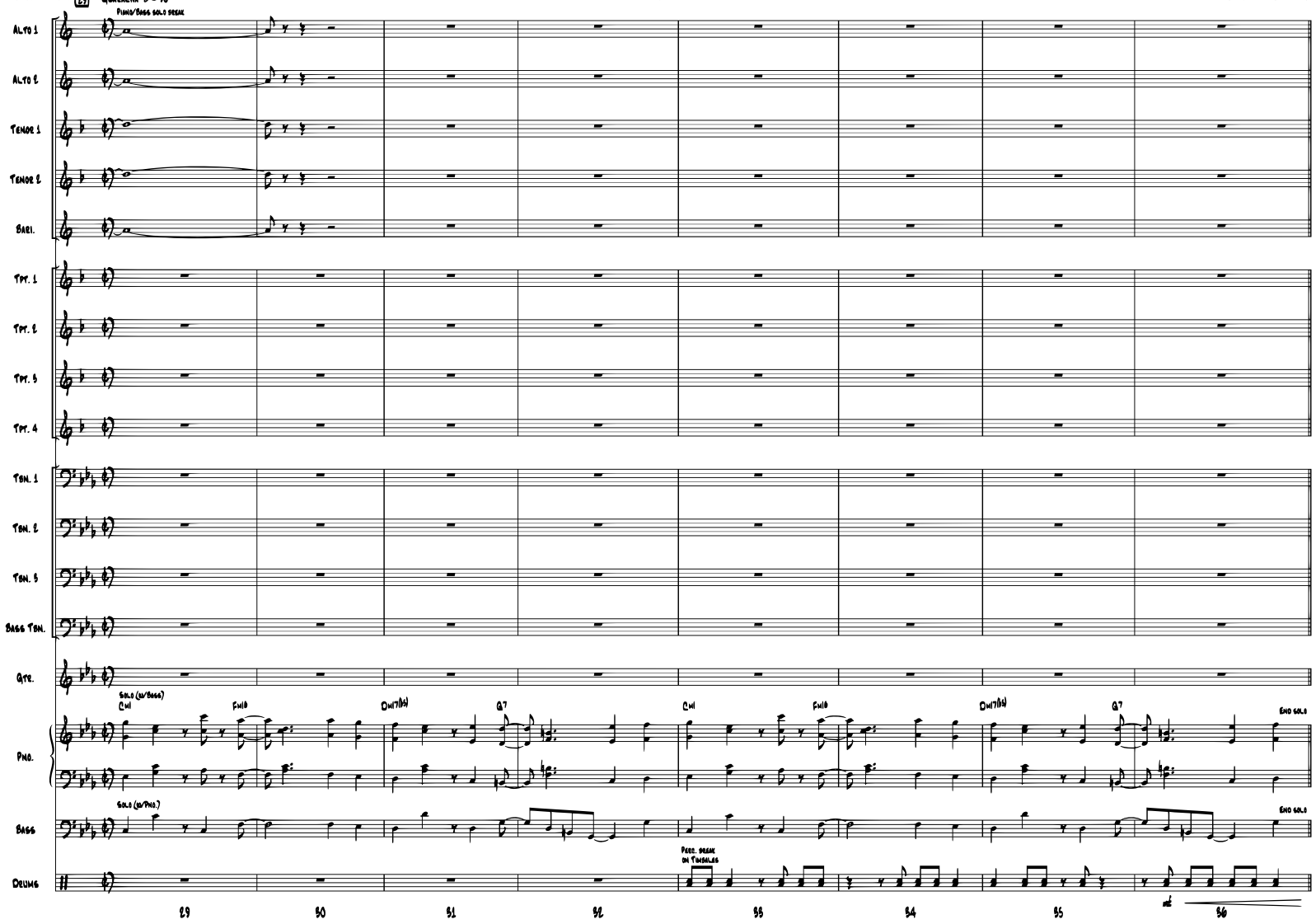

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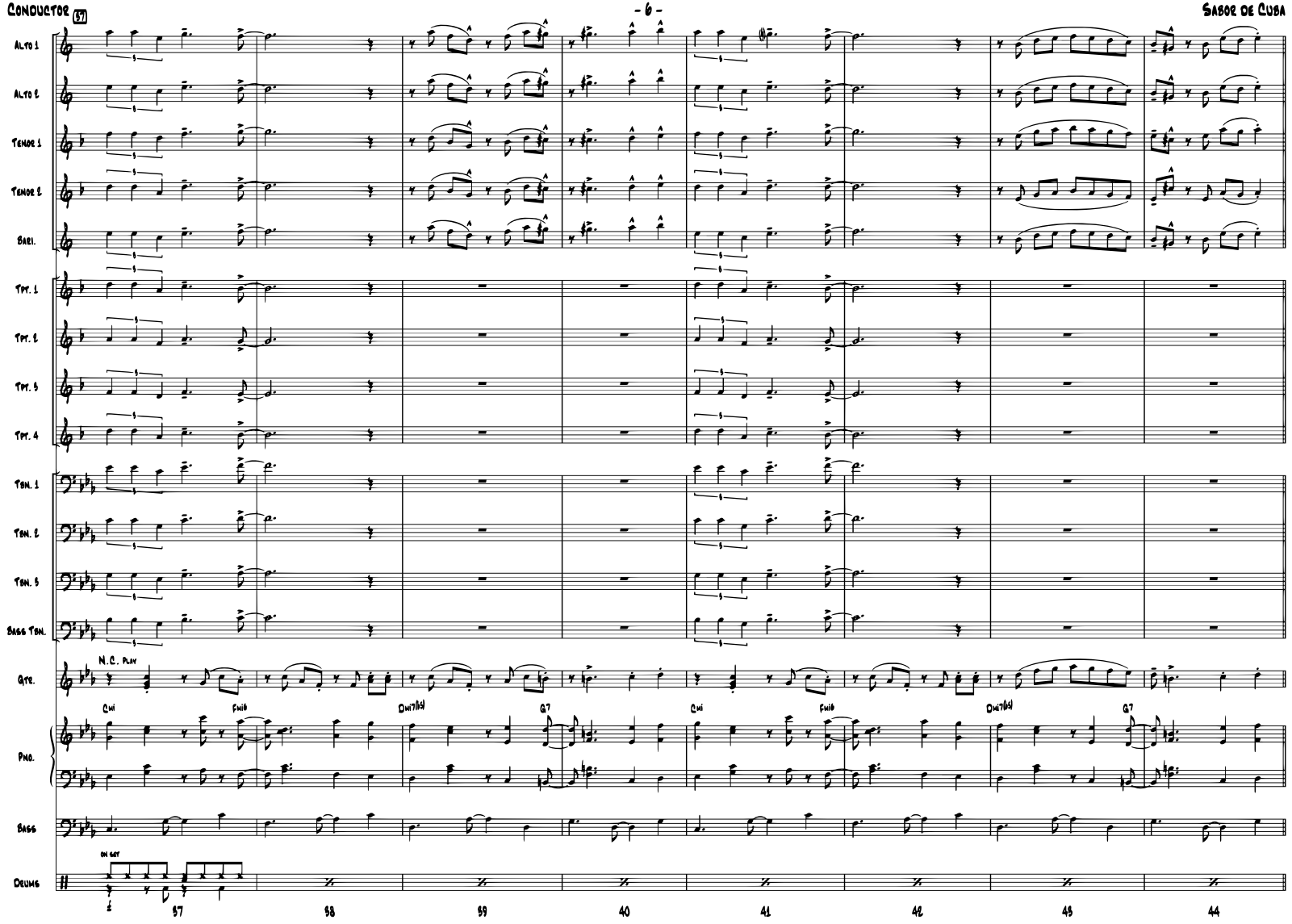

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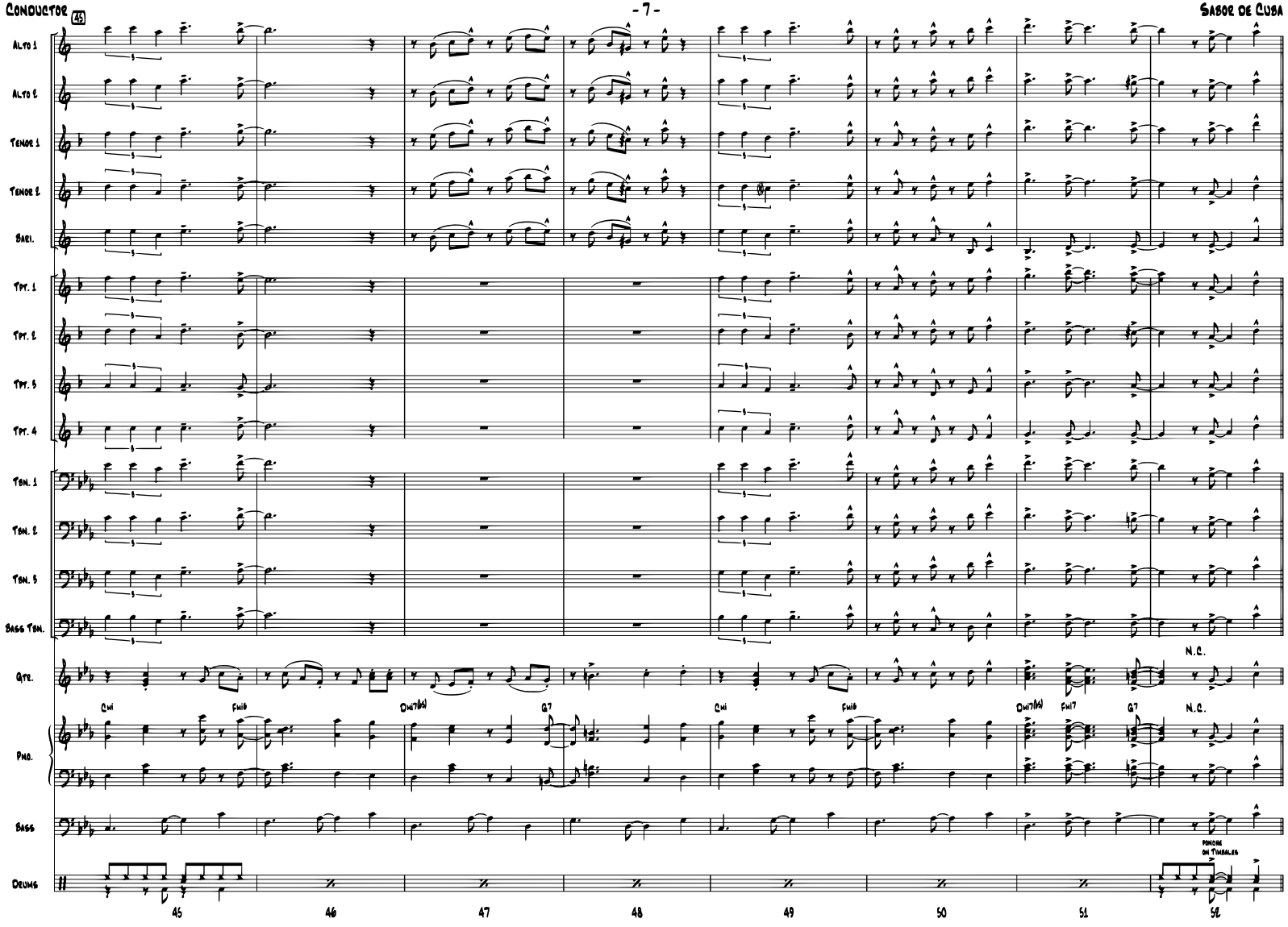

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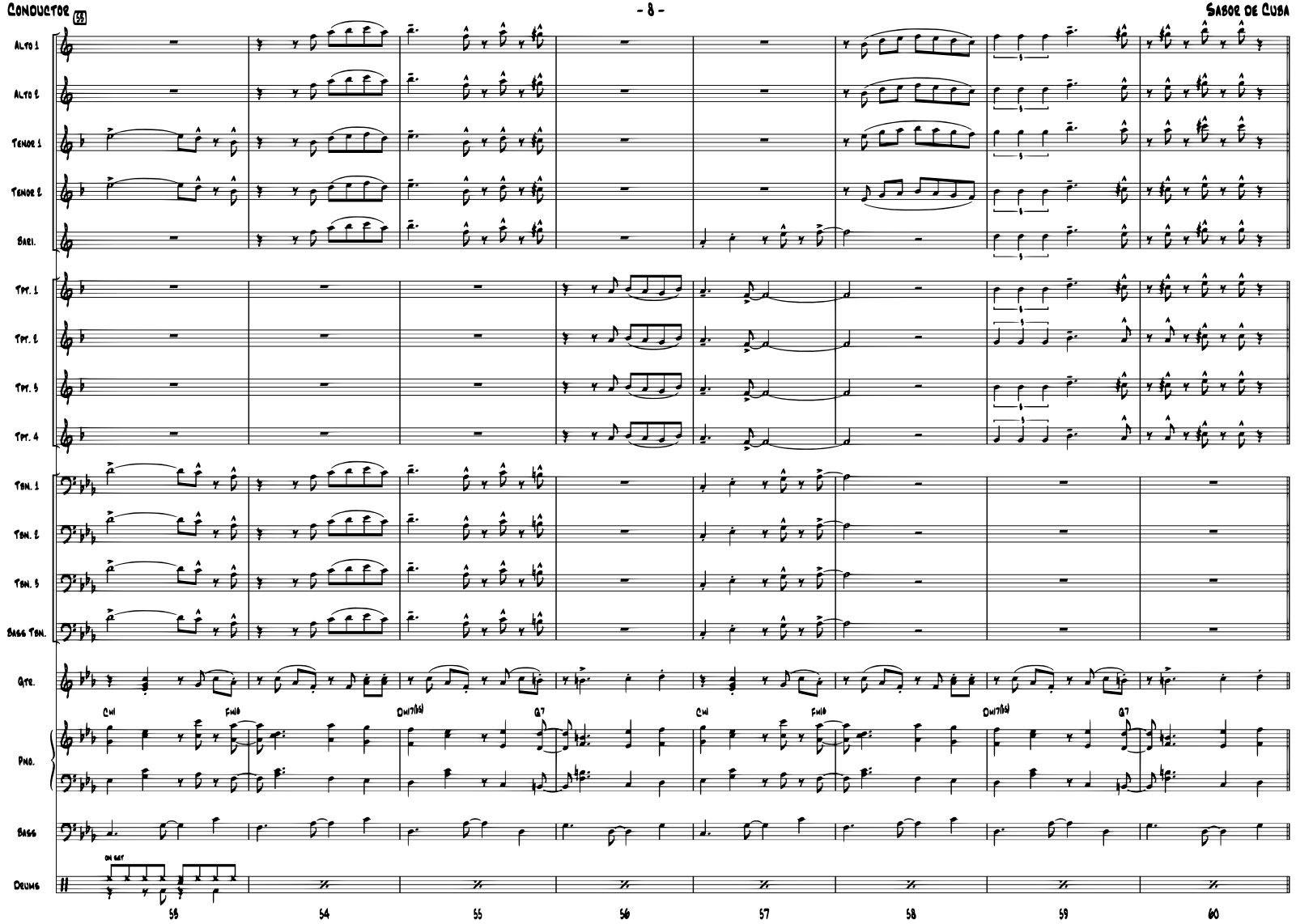

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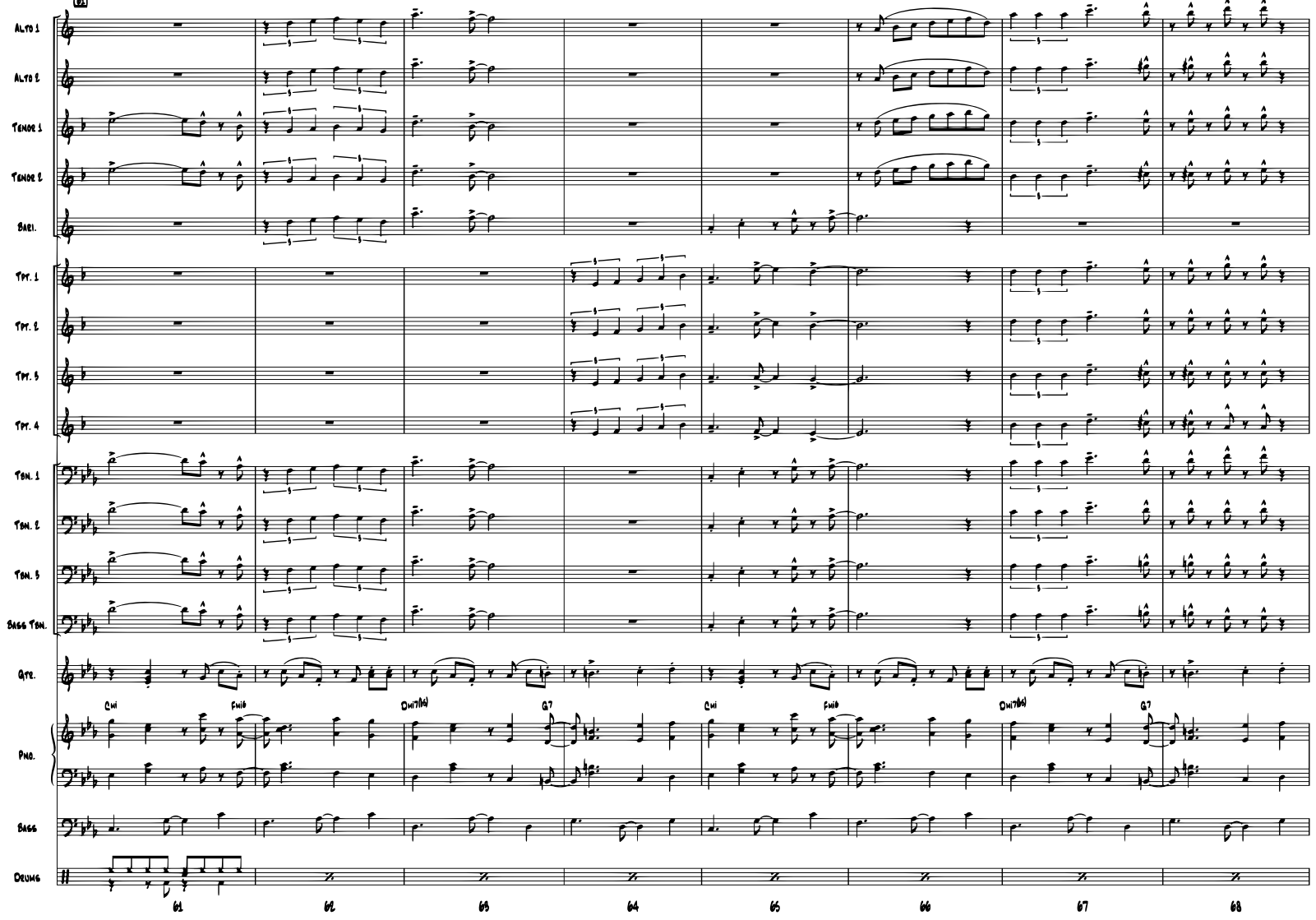

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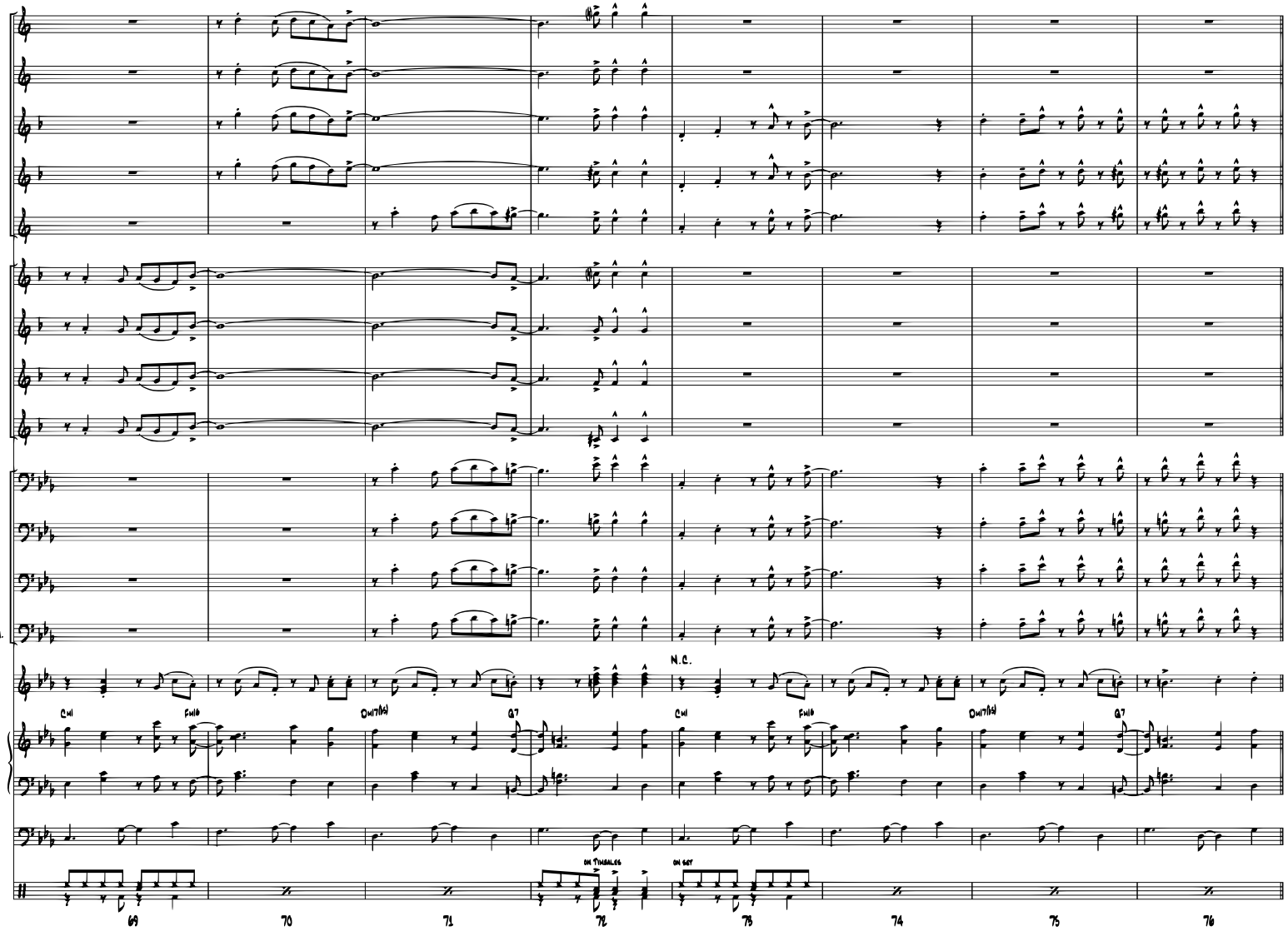

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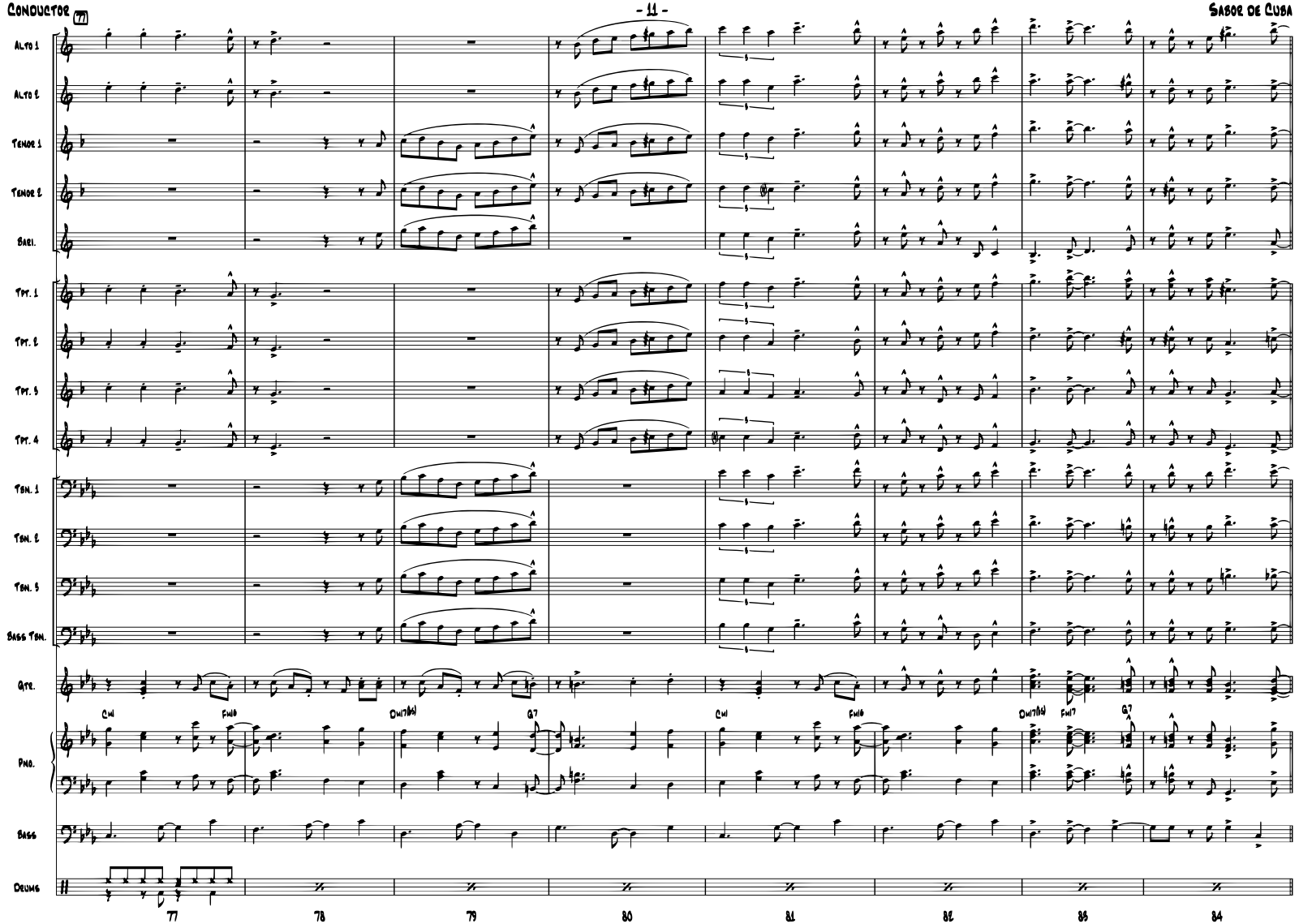

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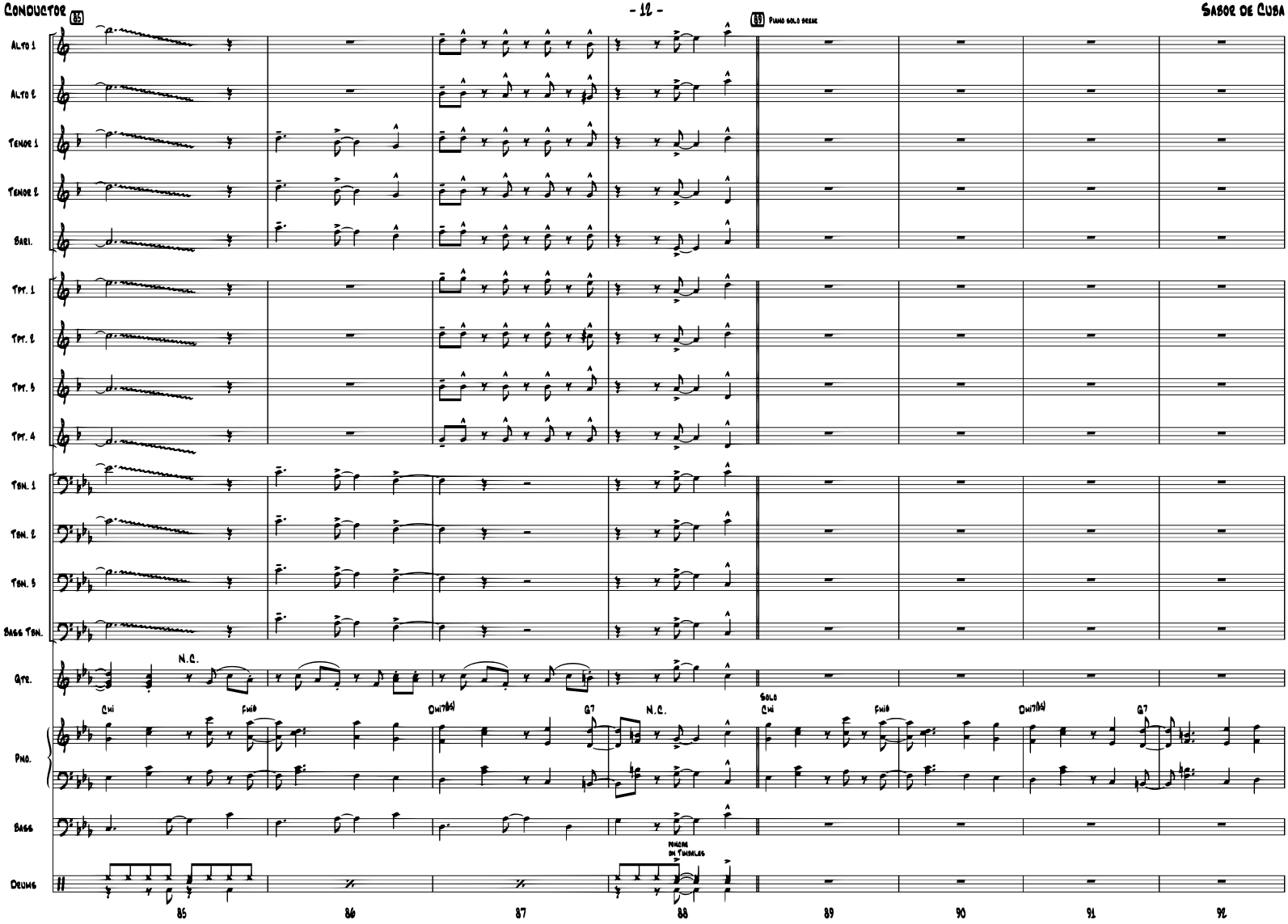

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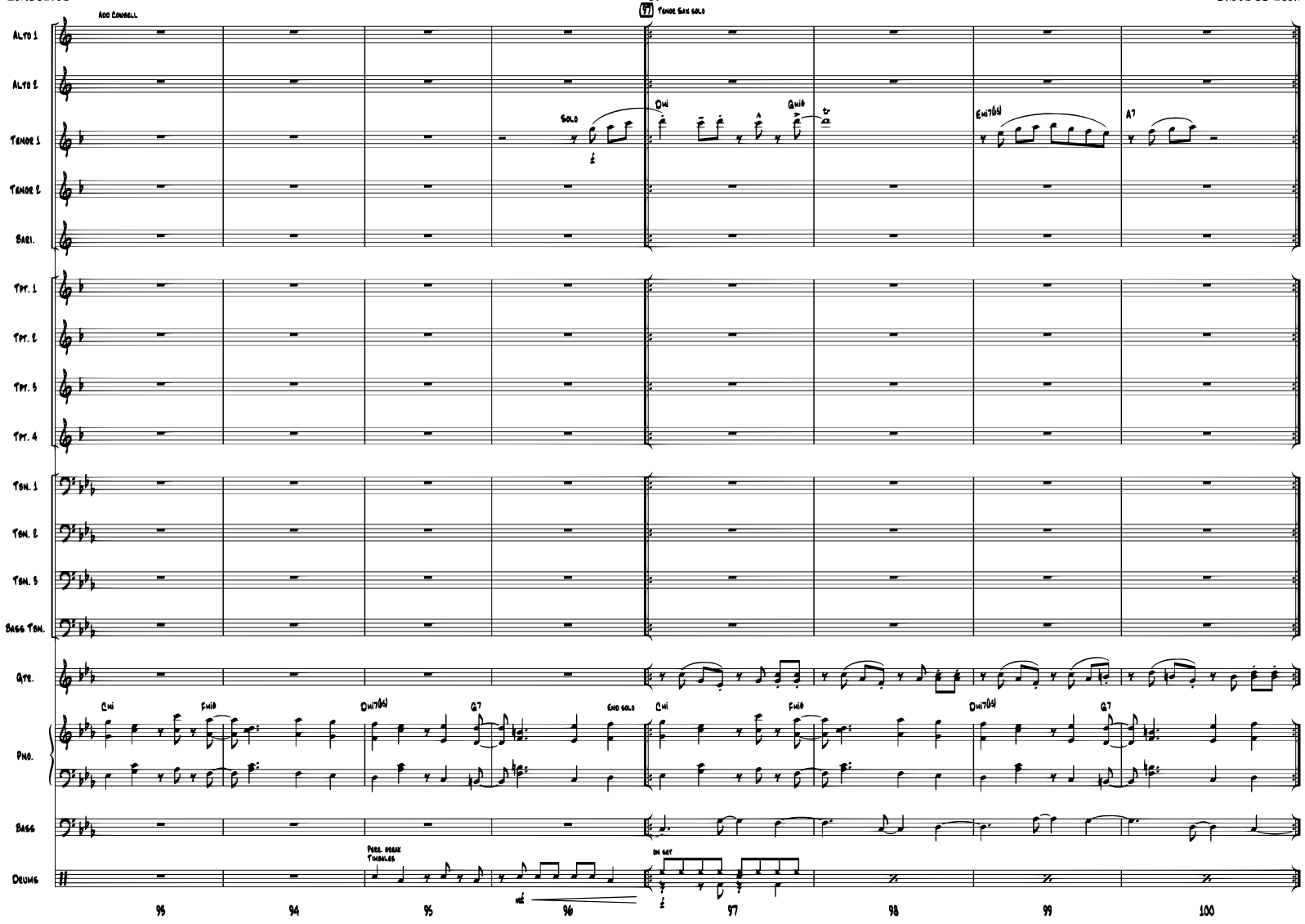

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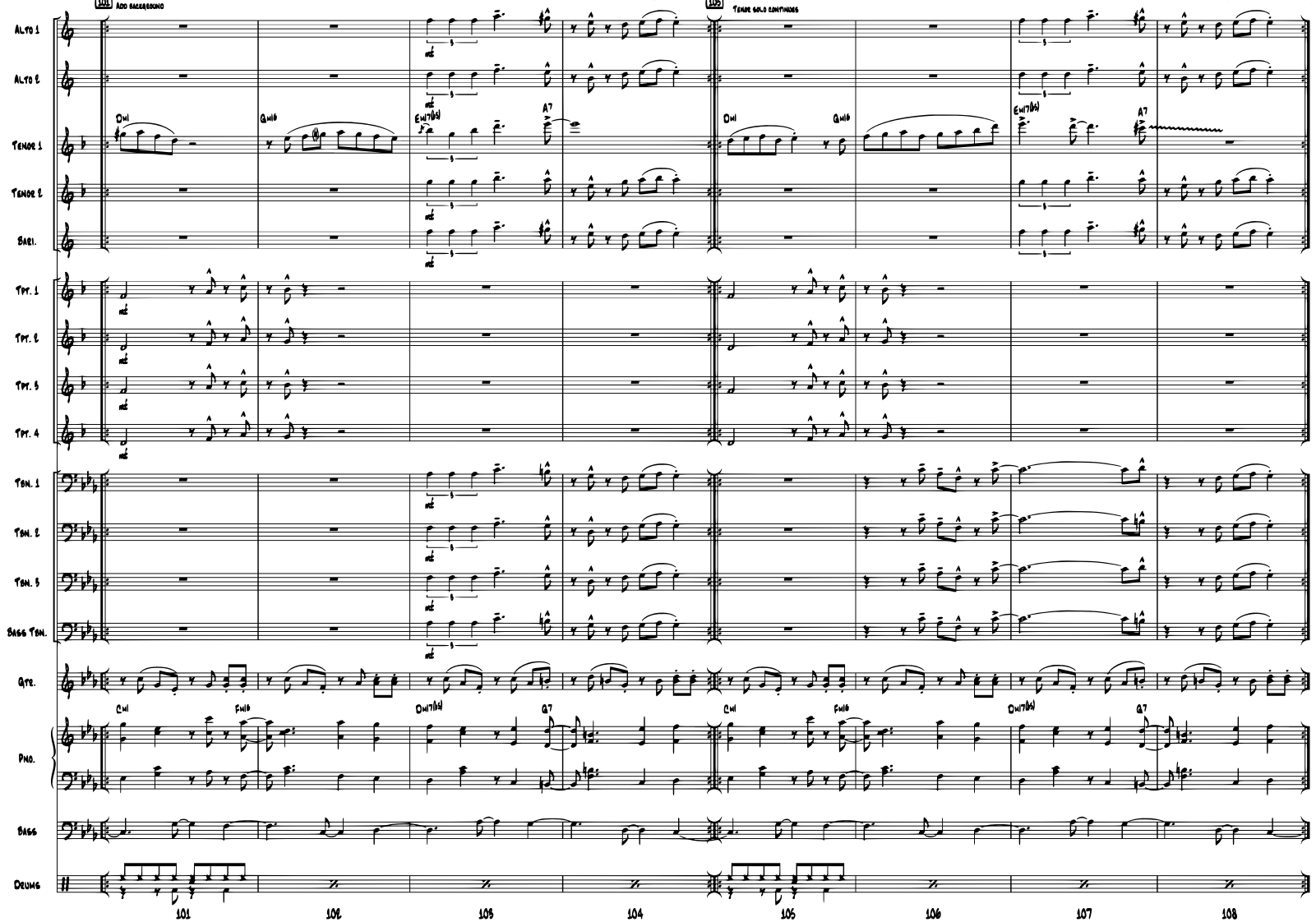

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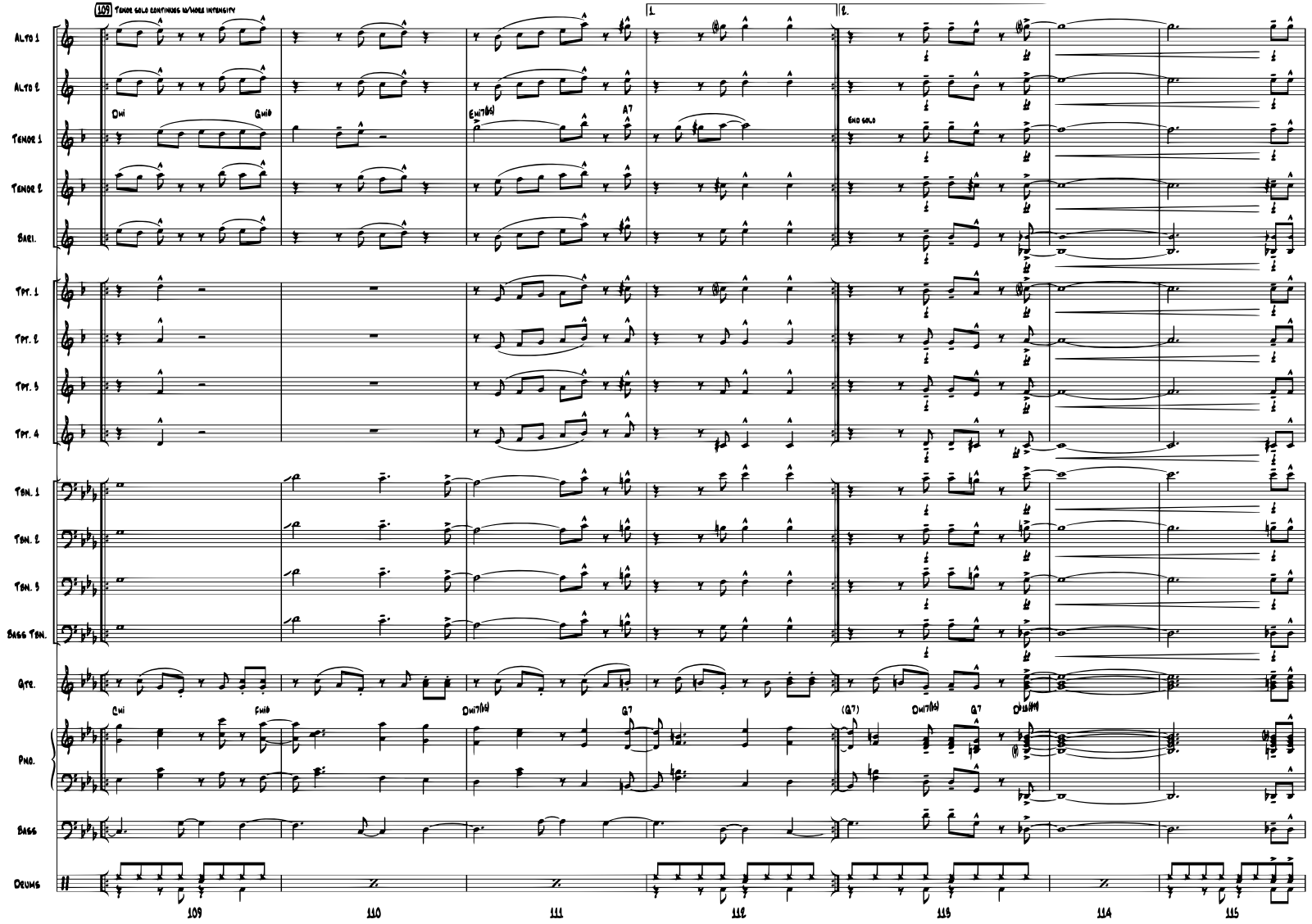

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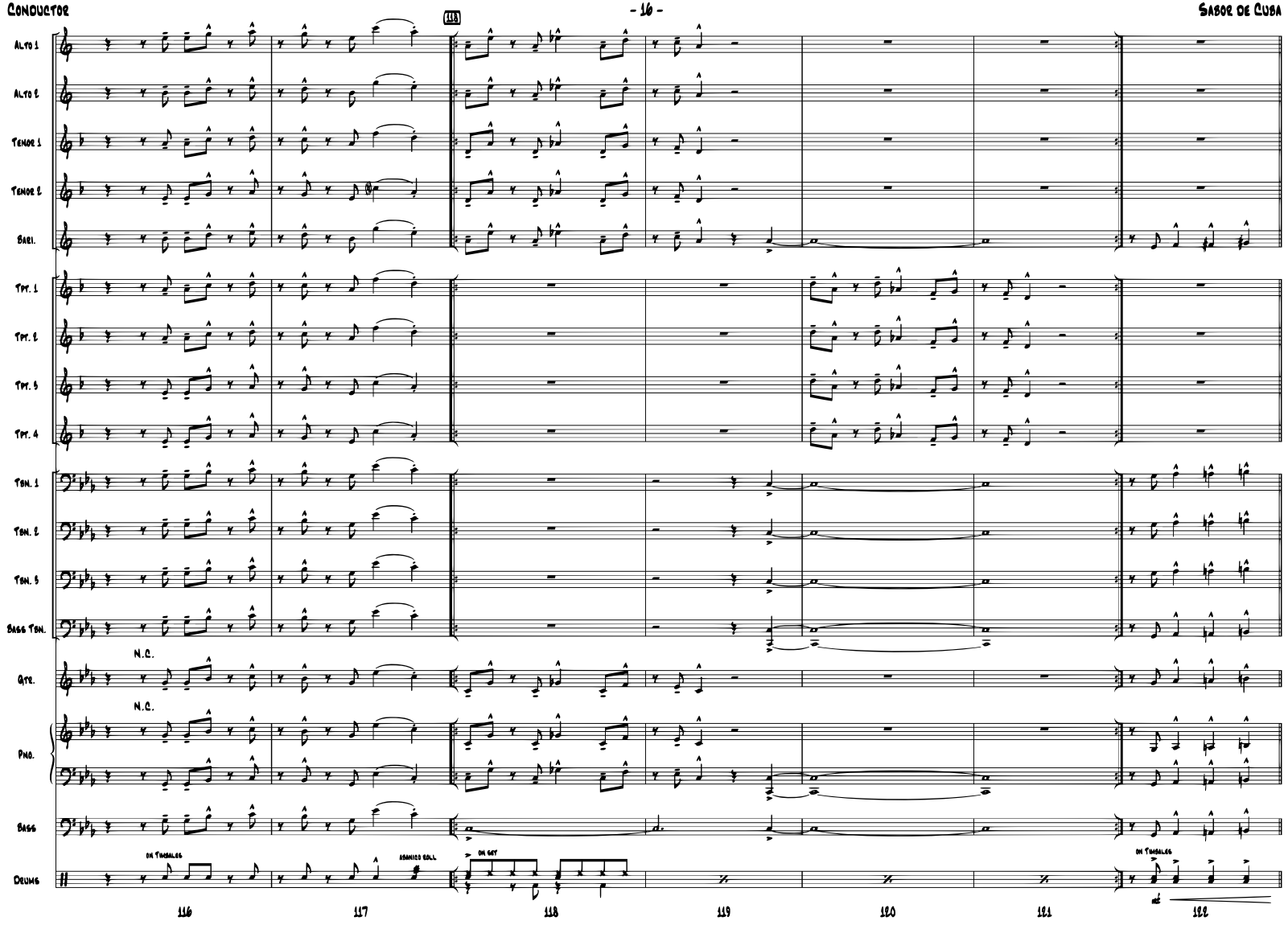

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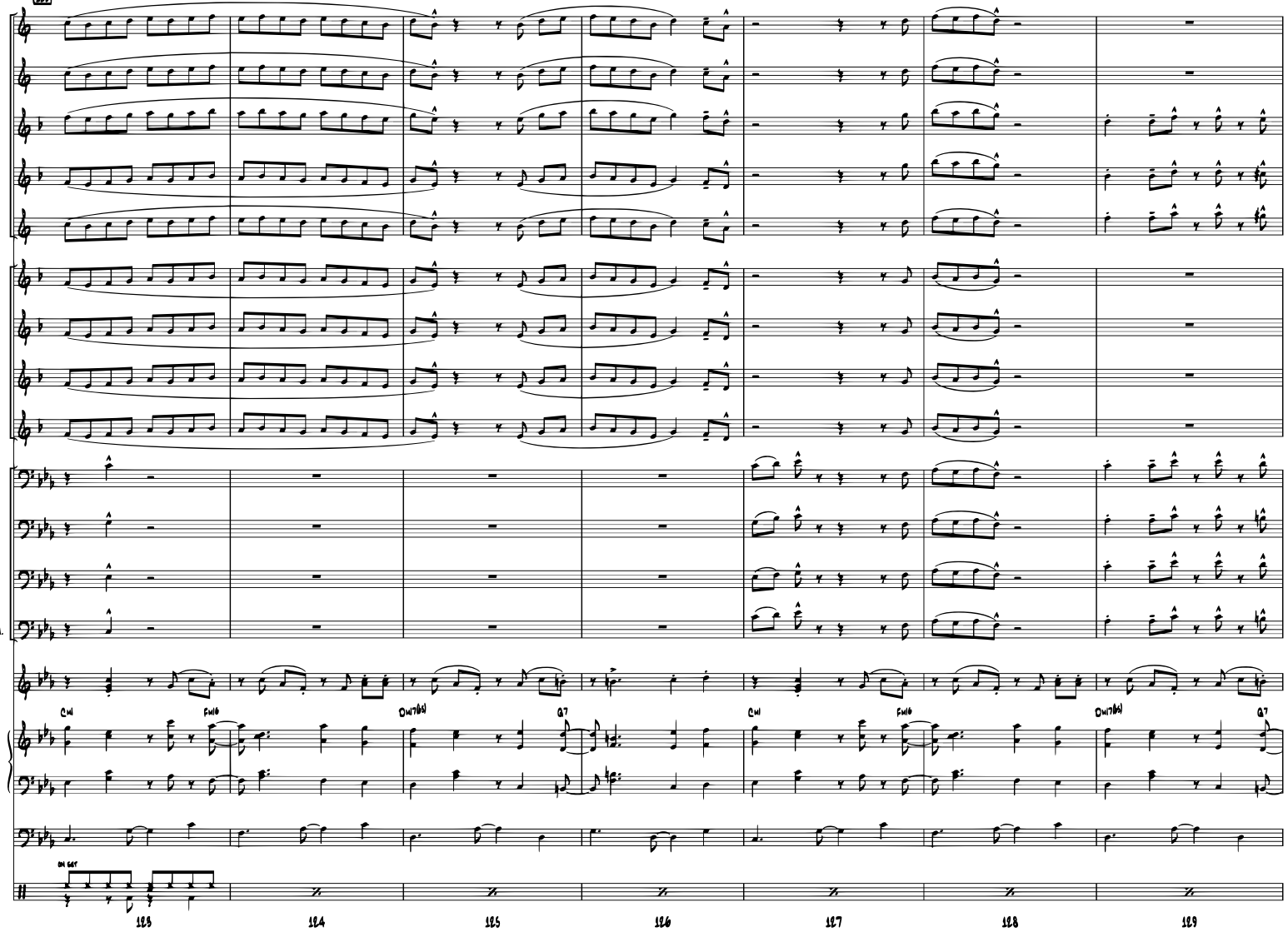

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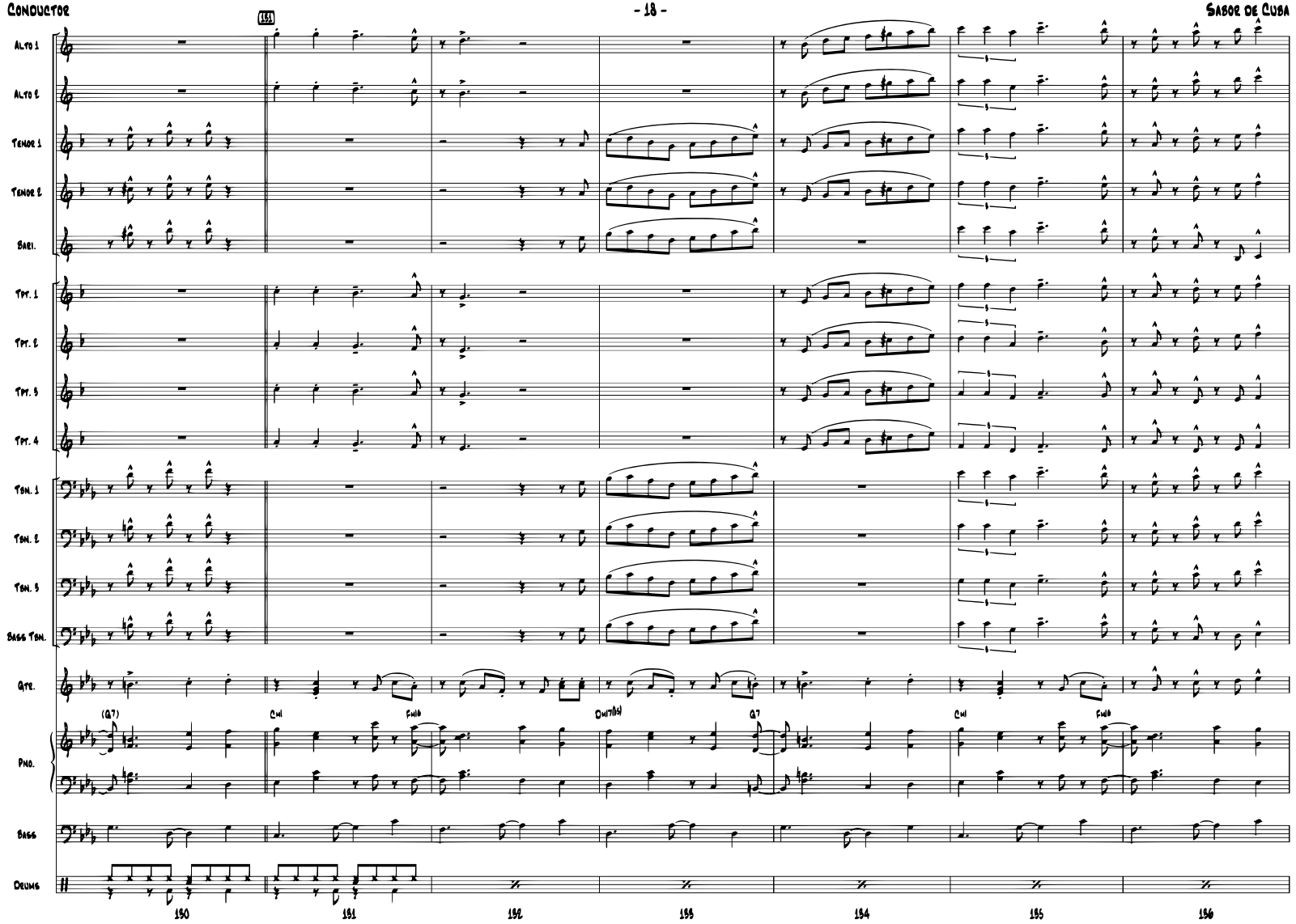

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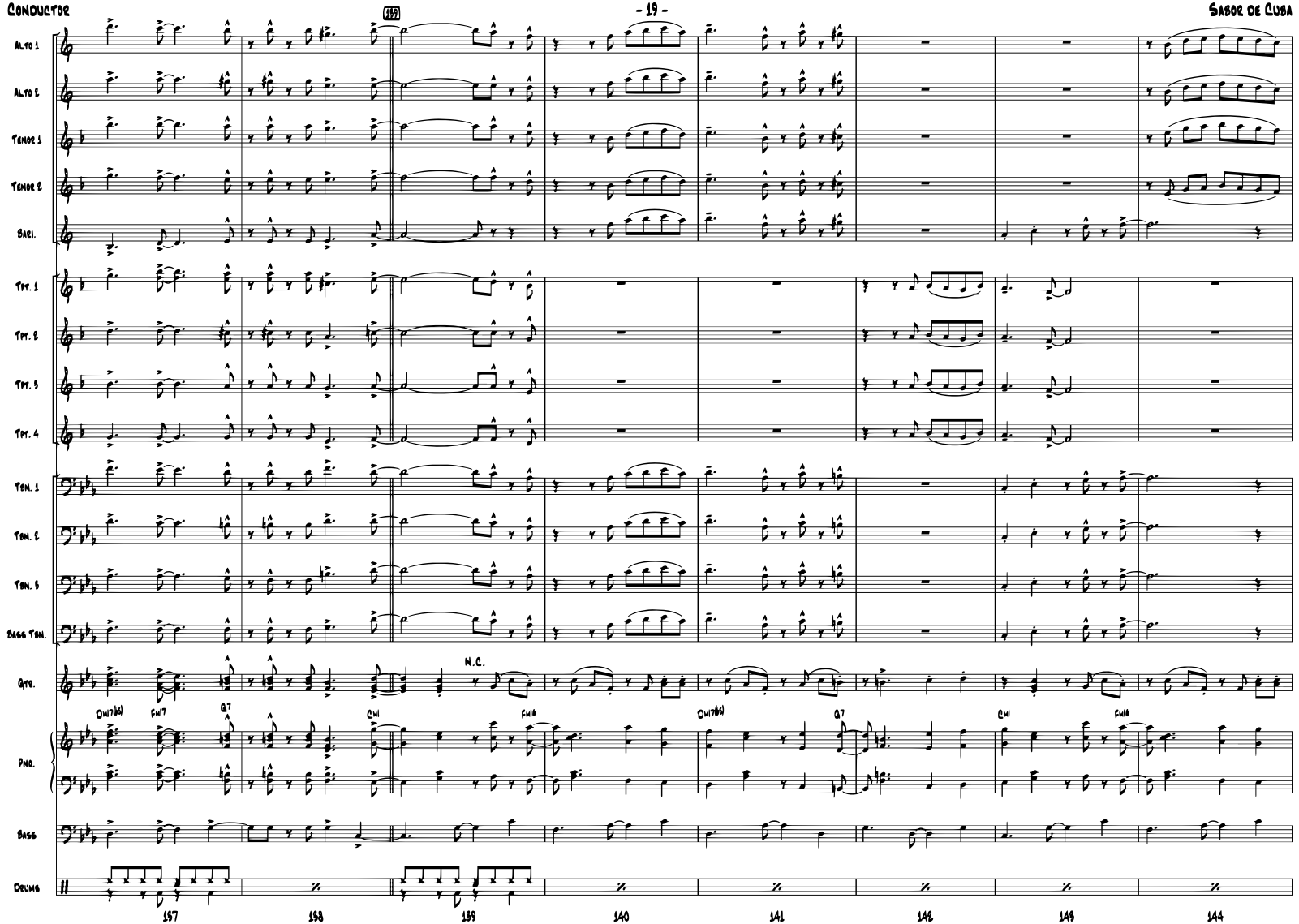

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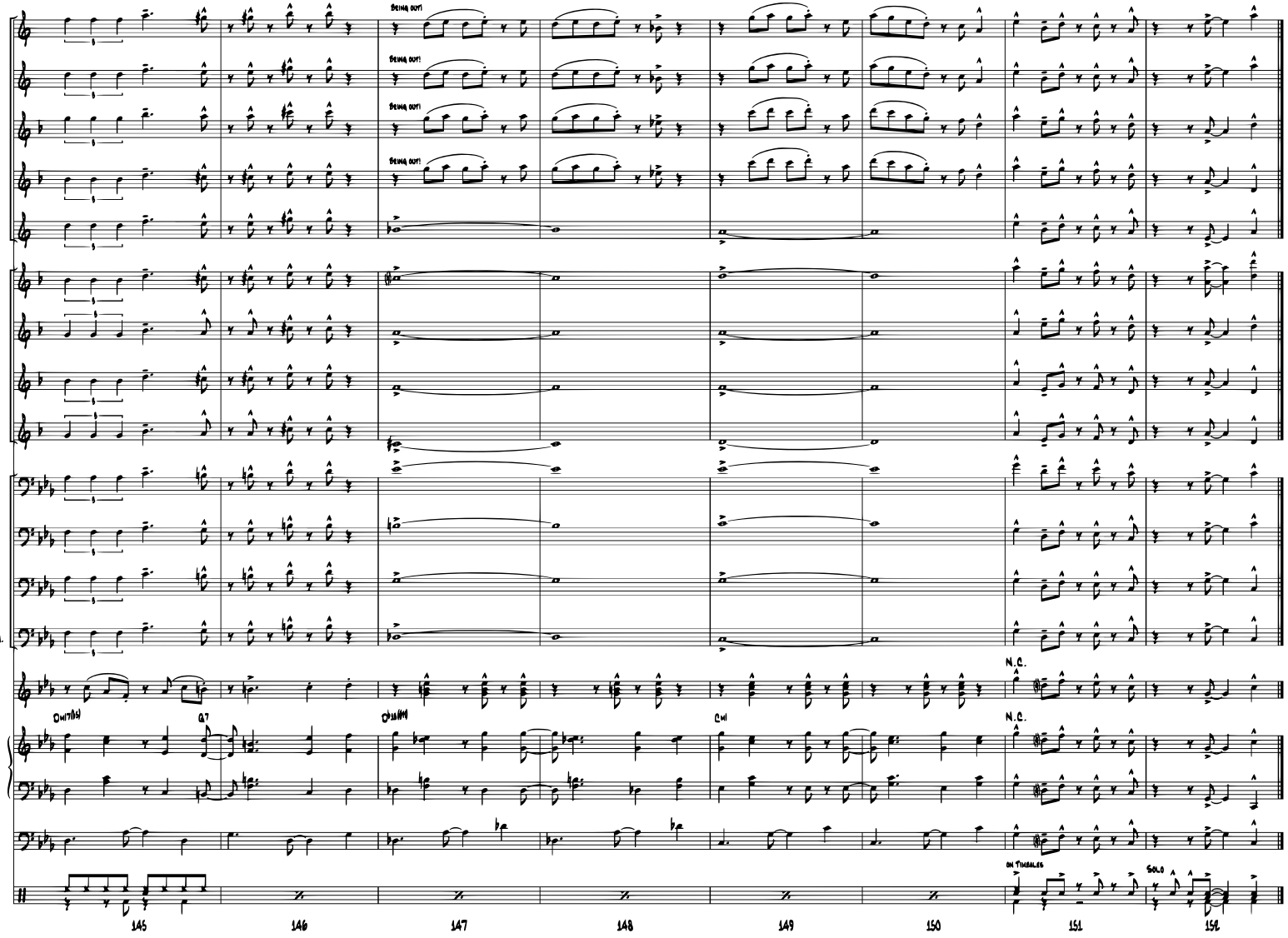

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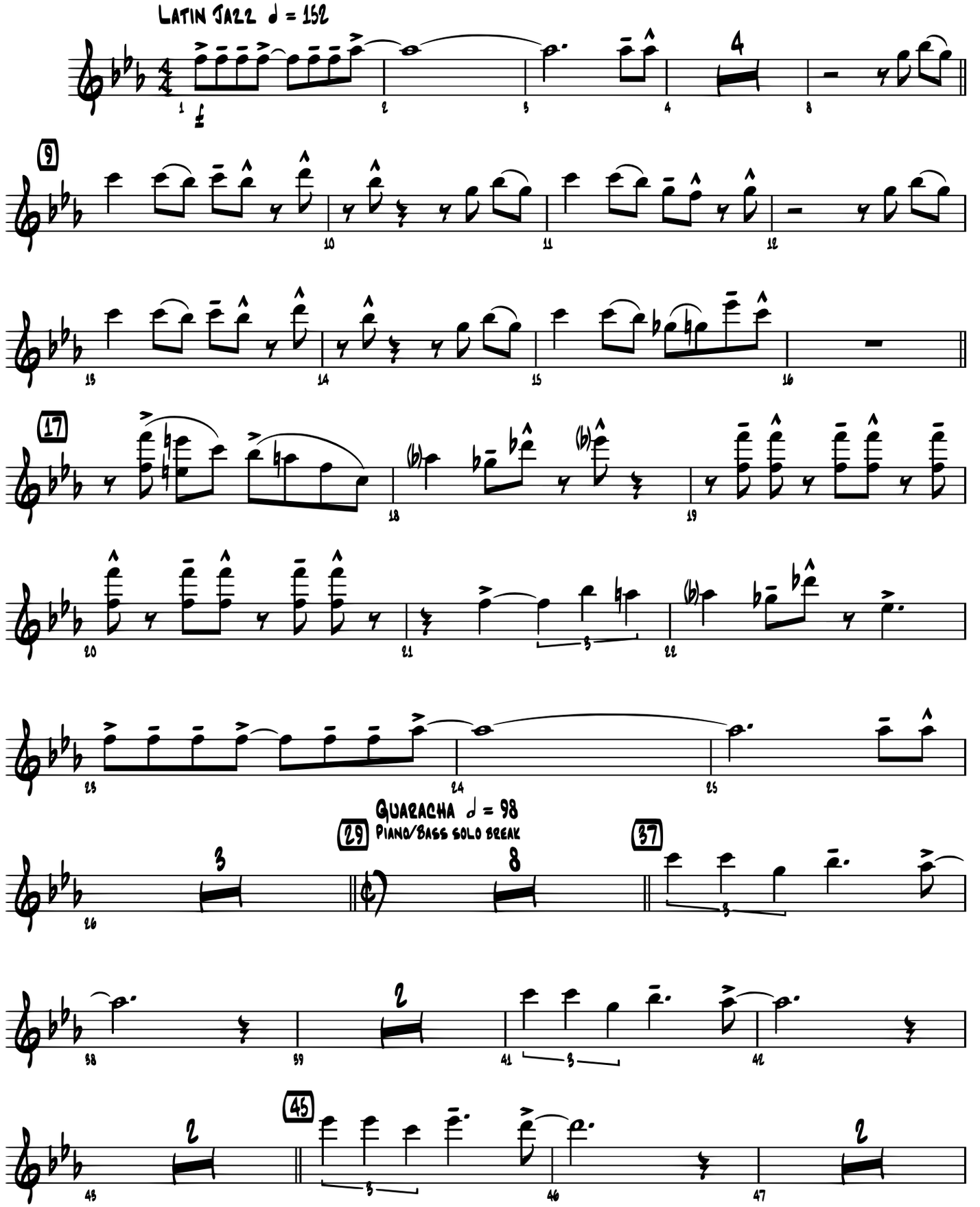
SABOR DE CUBA

(Taste of Cuba)

C FLUTE

By Victor López (ASCAP)



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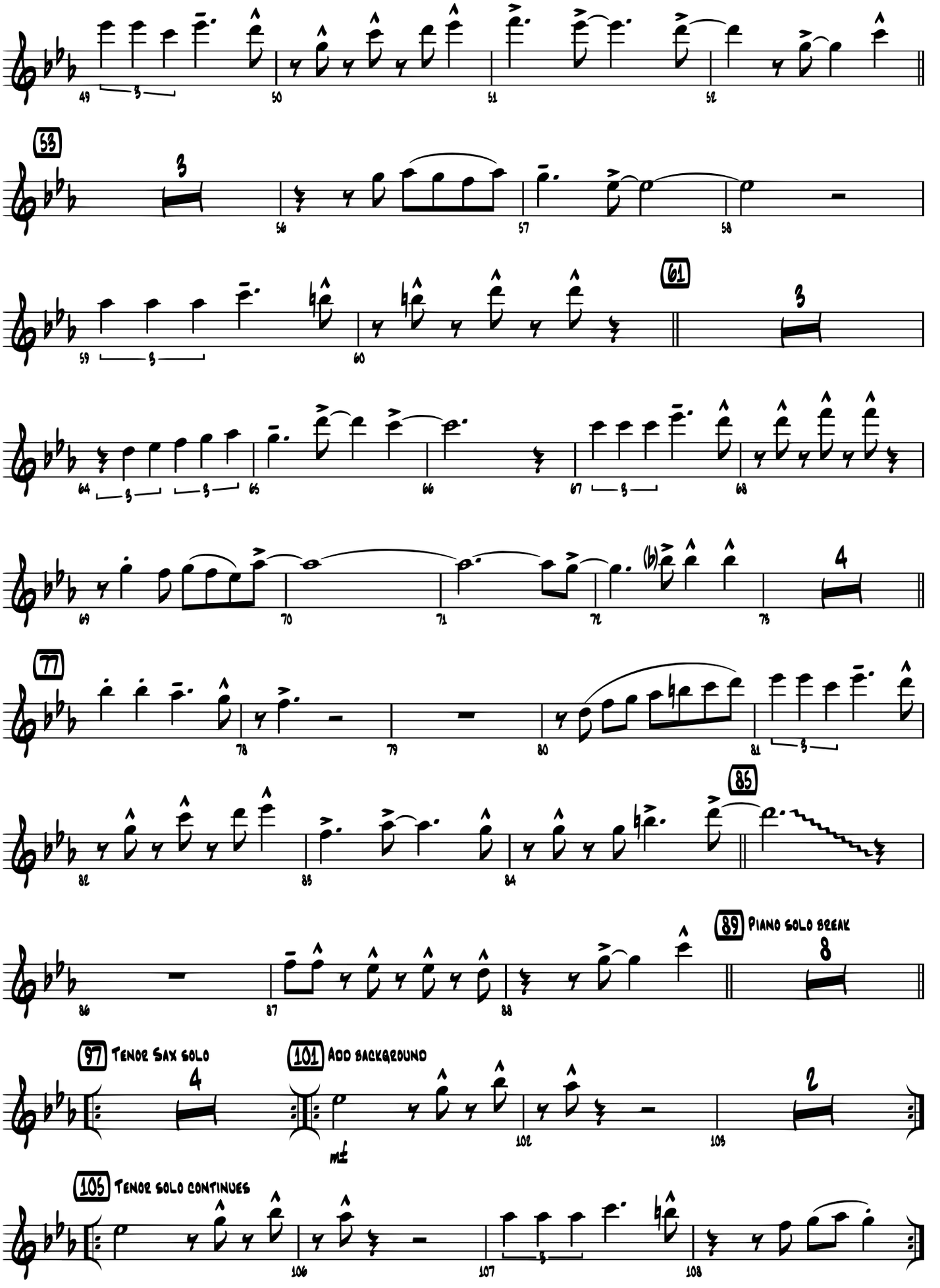

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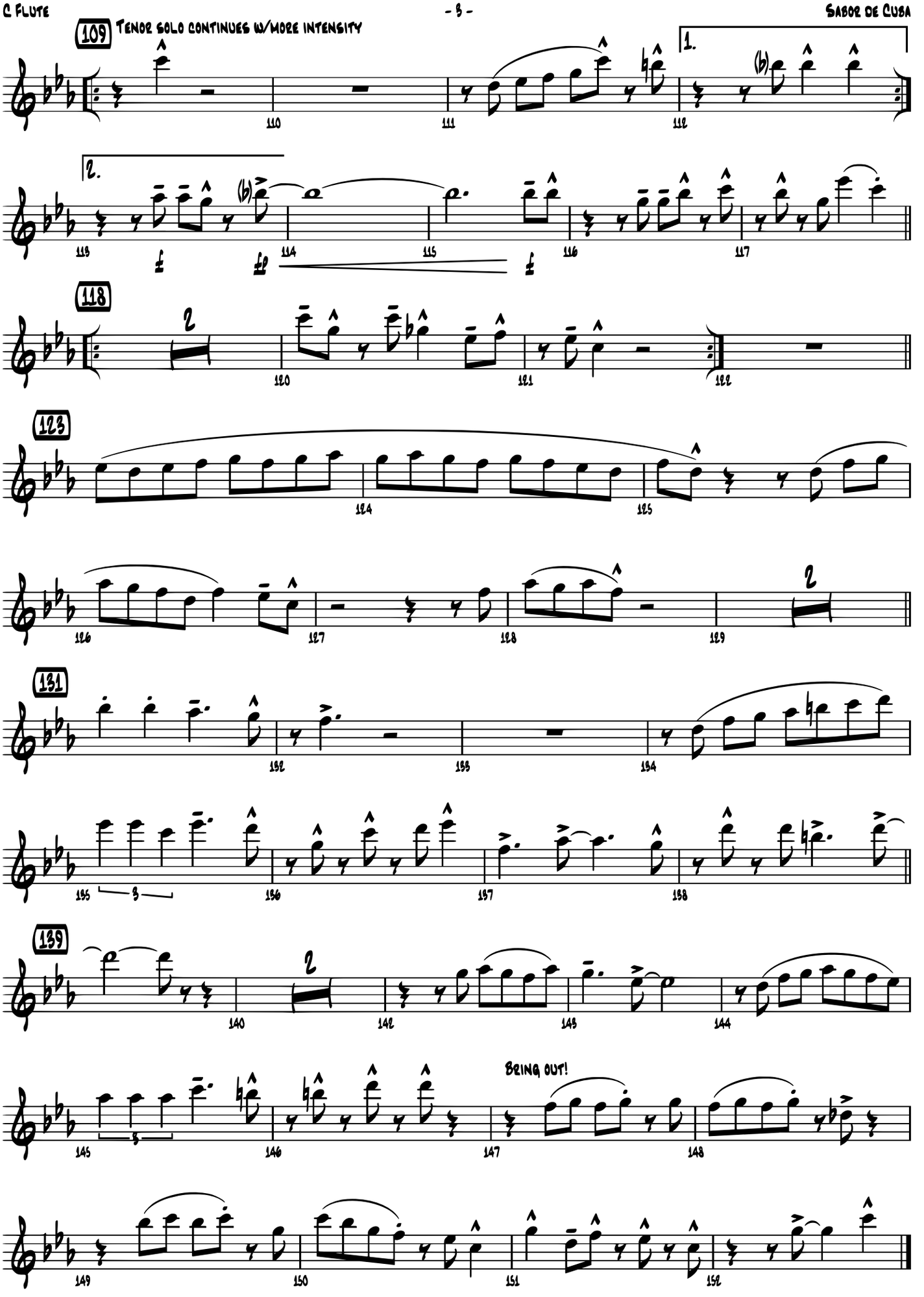

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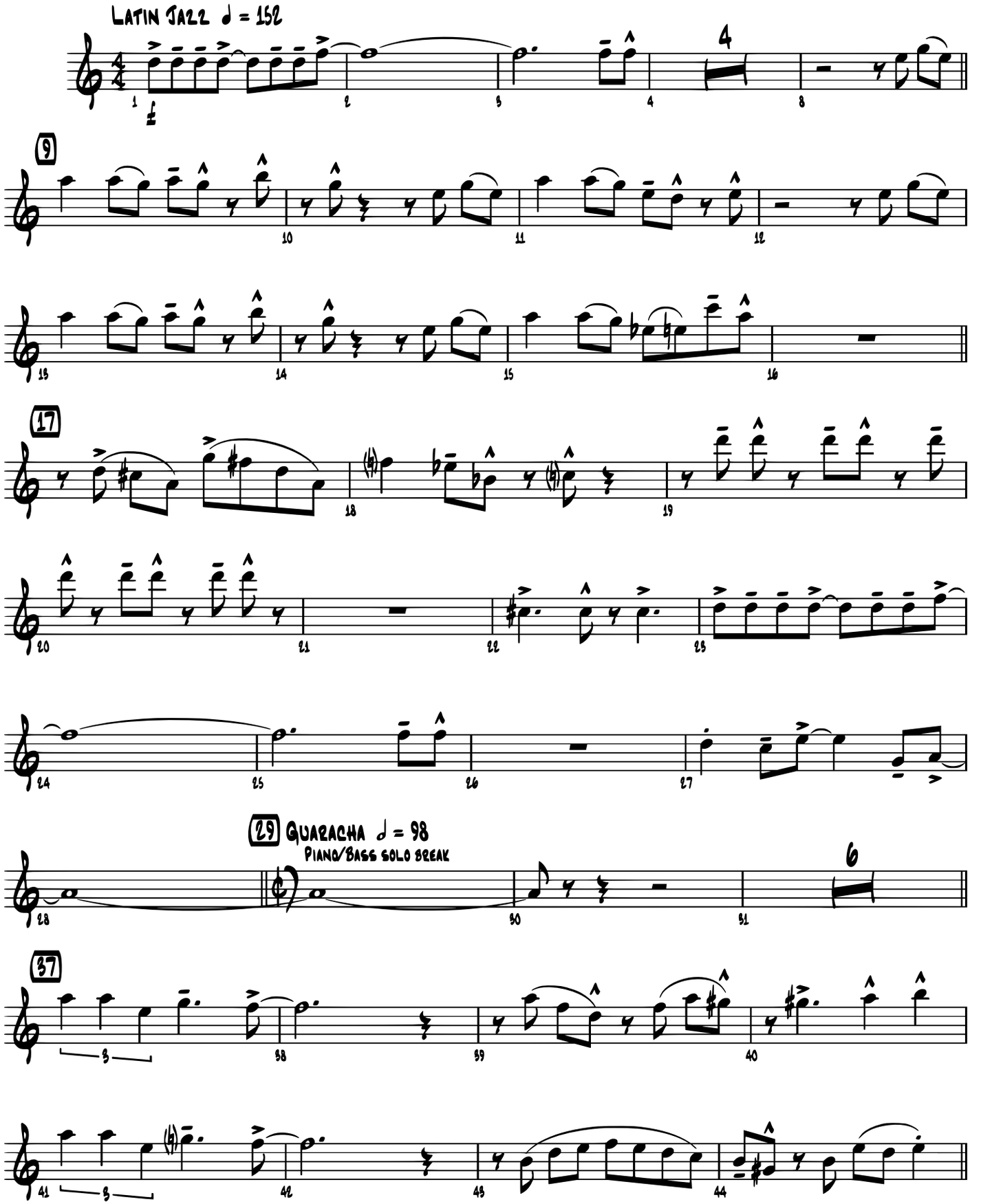
SABOR DE CUBA

(Taste of Cuba)

1st Eb Alto Saxophone

By Victor López (ASCAP)



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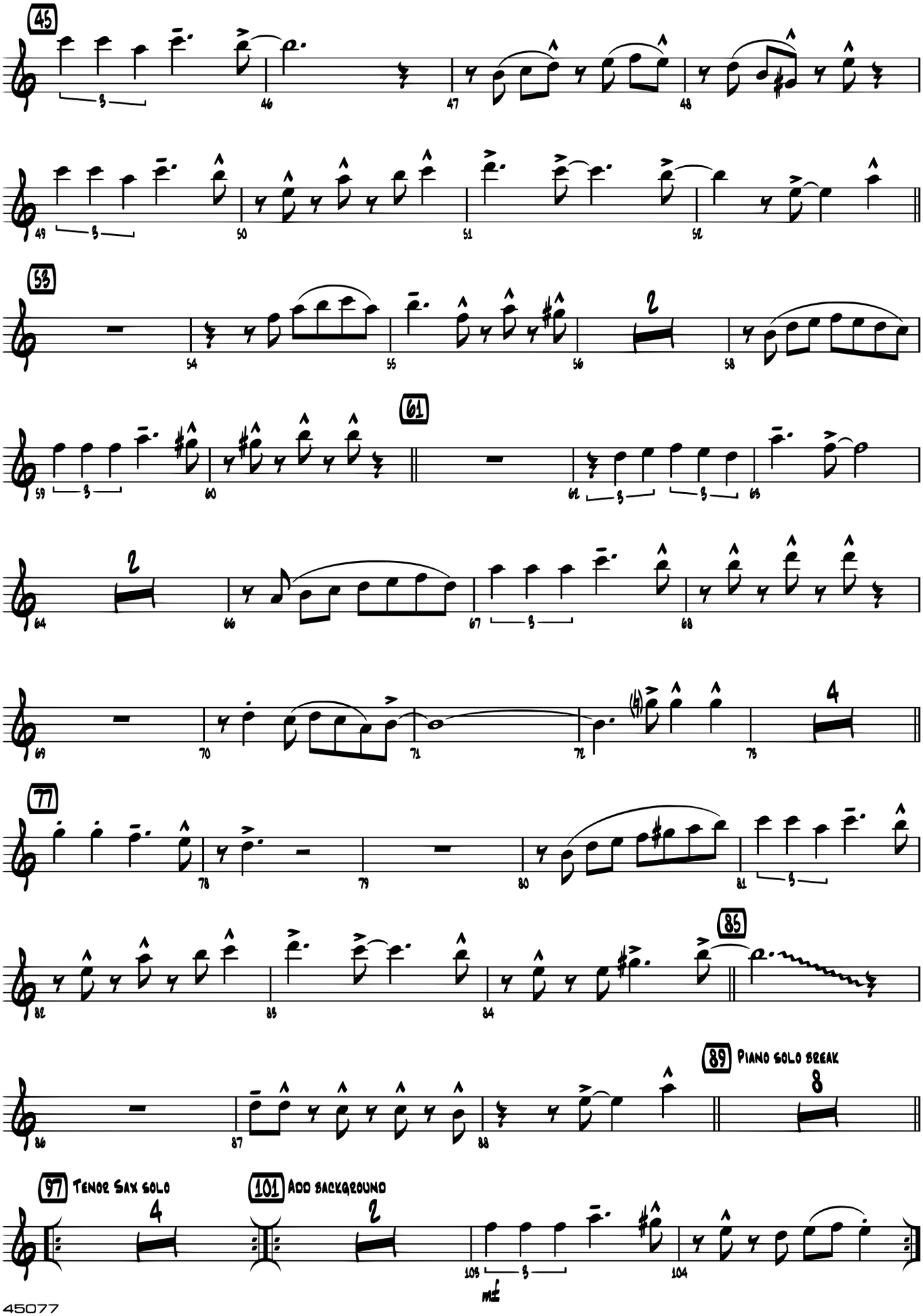

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105 Tenor solo continues

109 Tenor solo continues w/more intensity

118

123

131

139

Bring out!

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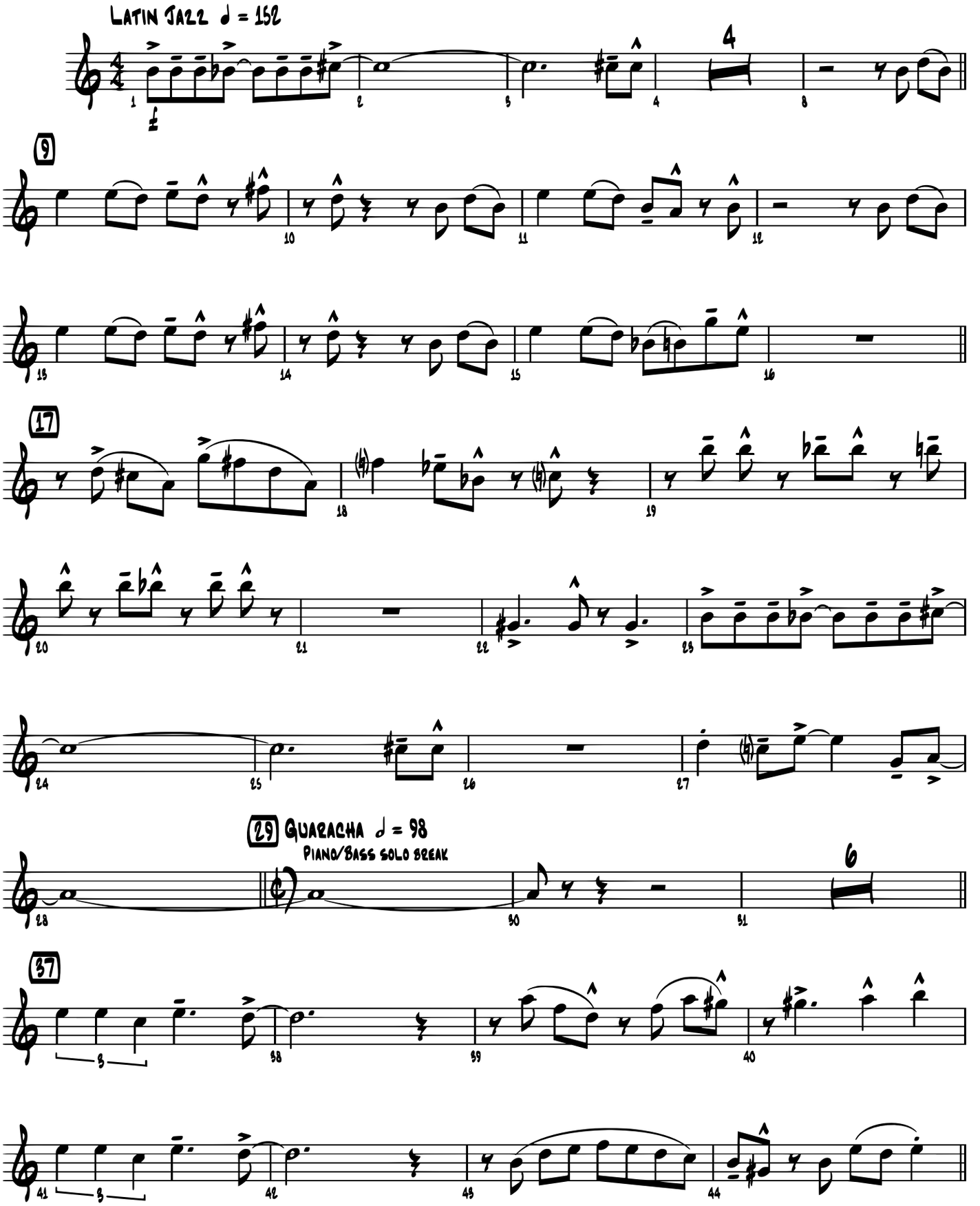
SABOR DE CUBA

(Taste of Cuba)

2nd Eb Alto Saxophone

By Victor López (ASCAP)



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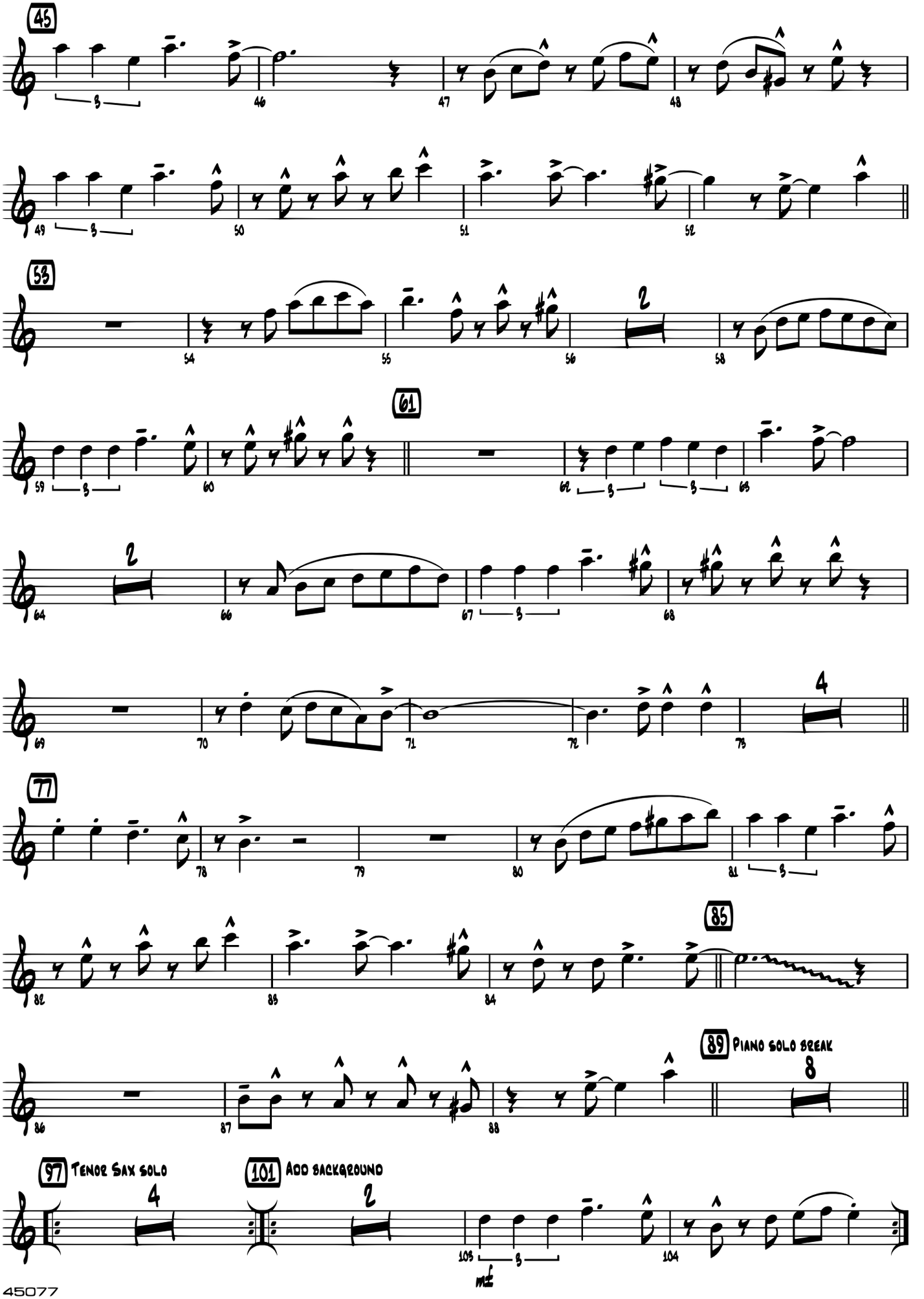

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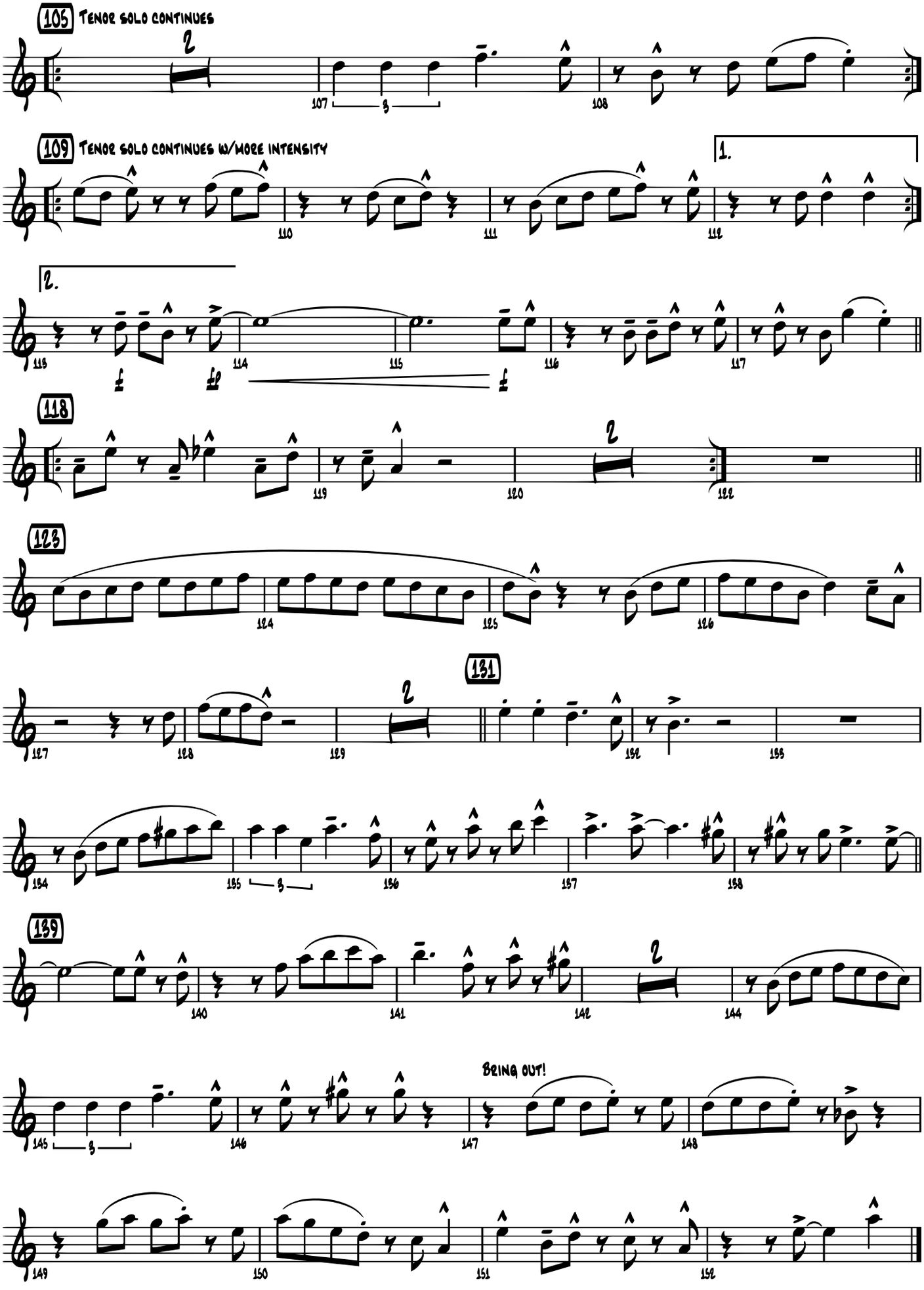

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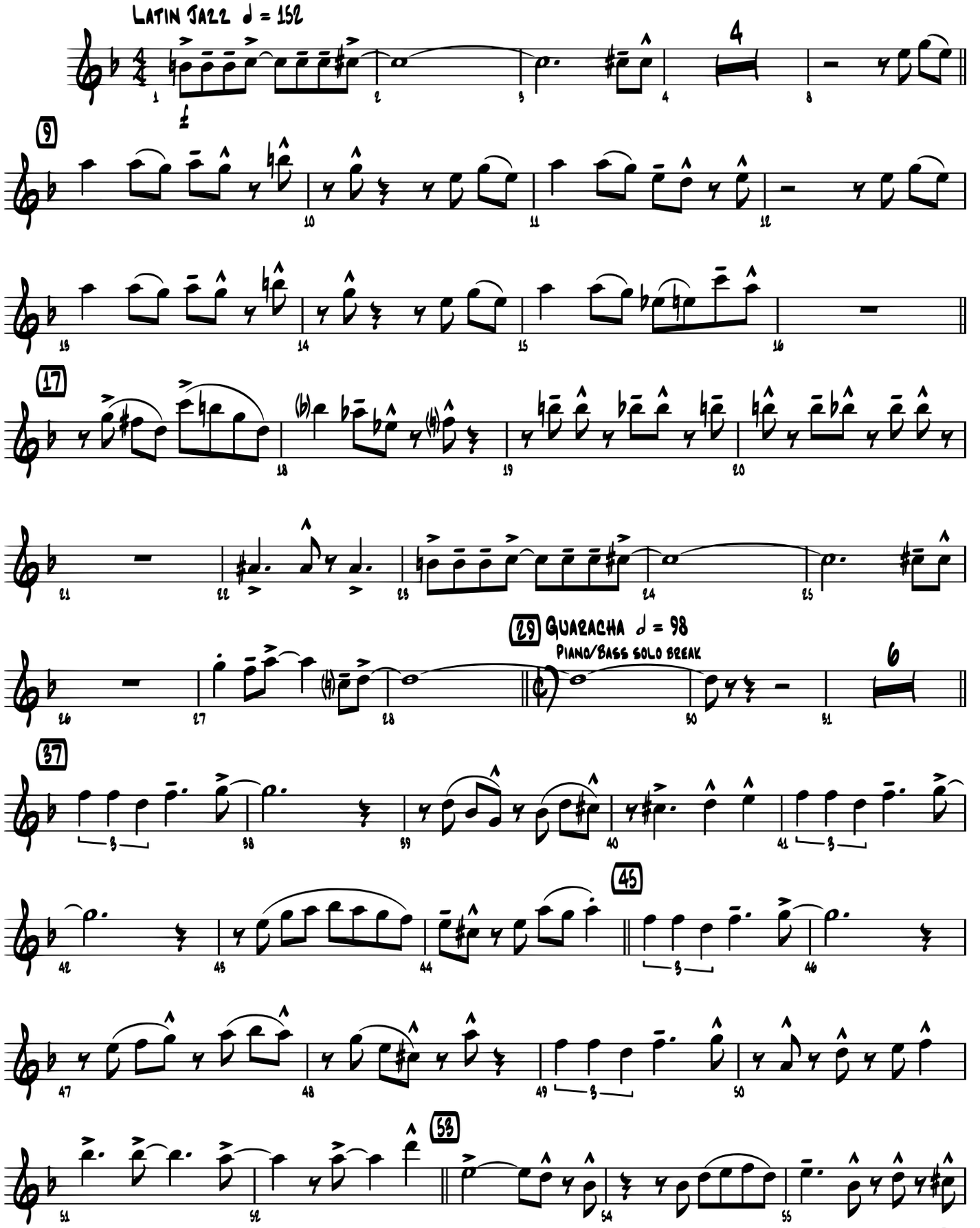
SABOR DE CUBA

(Taste of Cuba)

1st Bb Tenor Saxophone

By Victor López (ASCAP)



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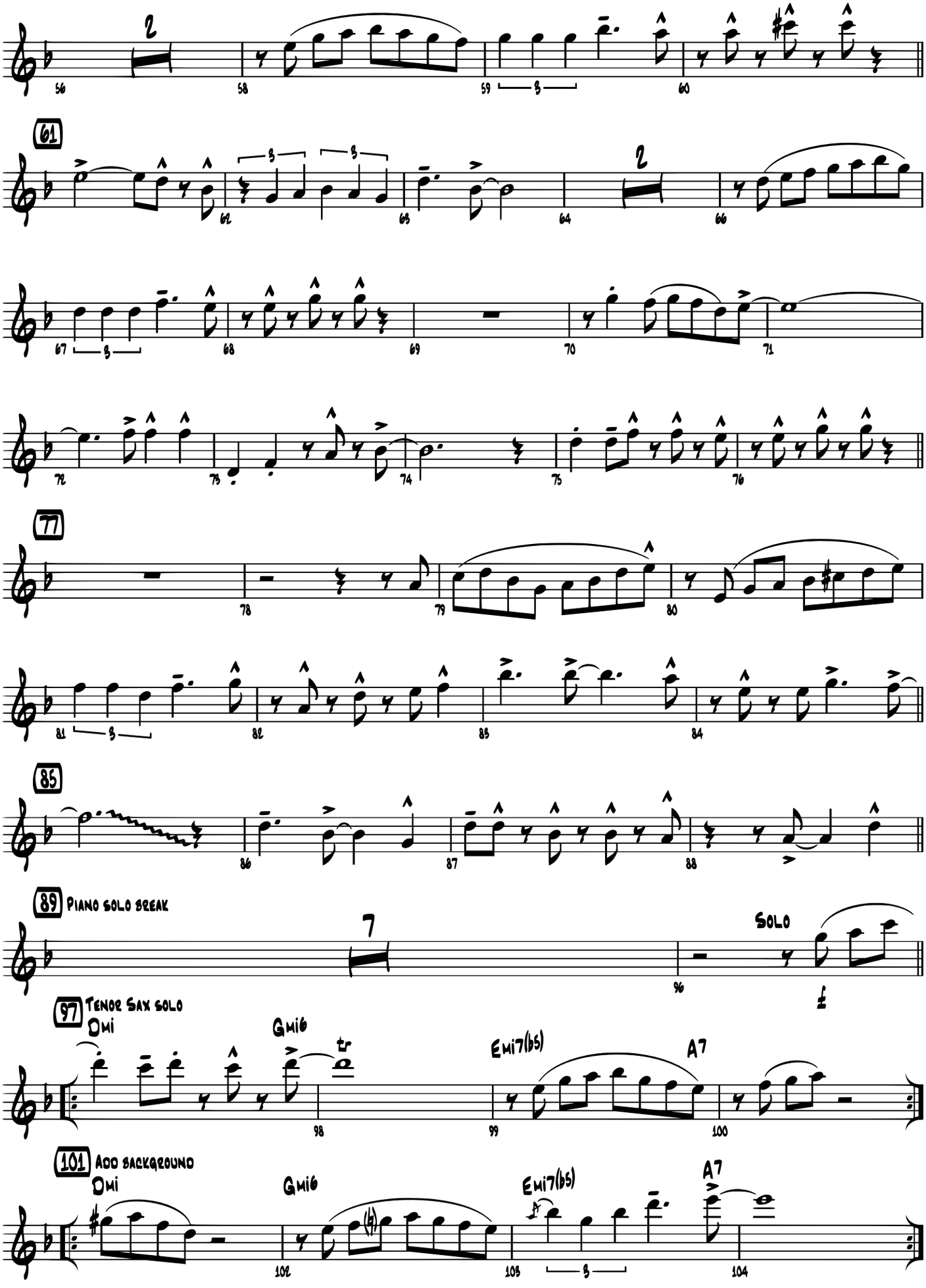

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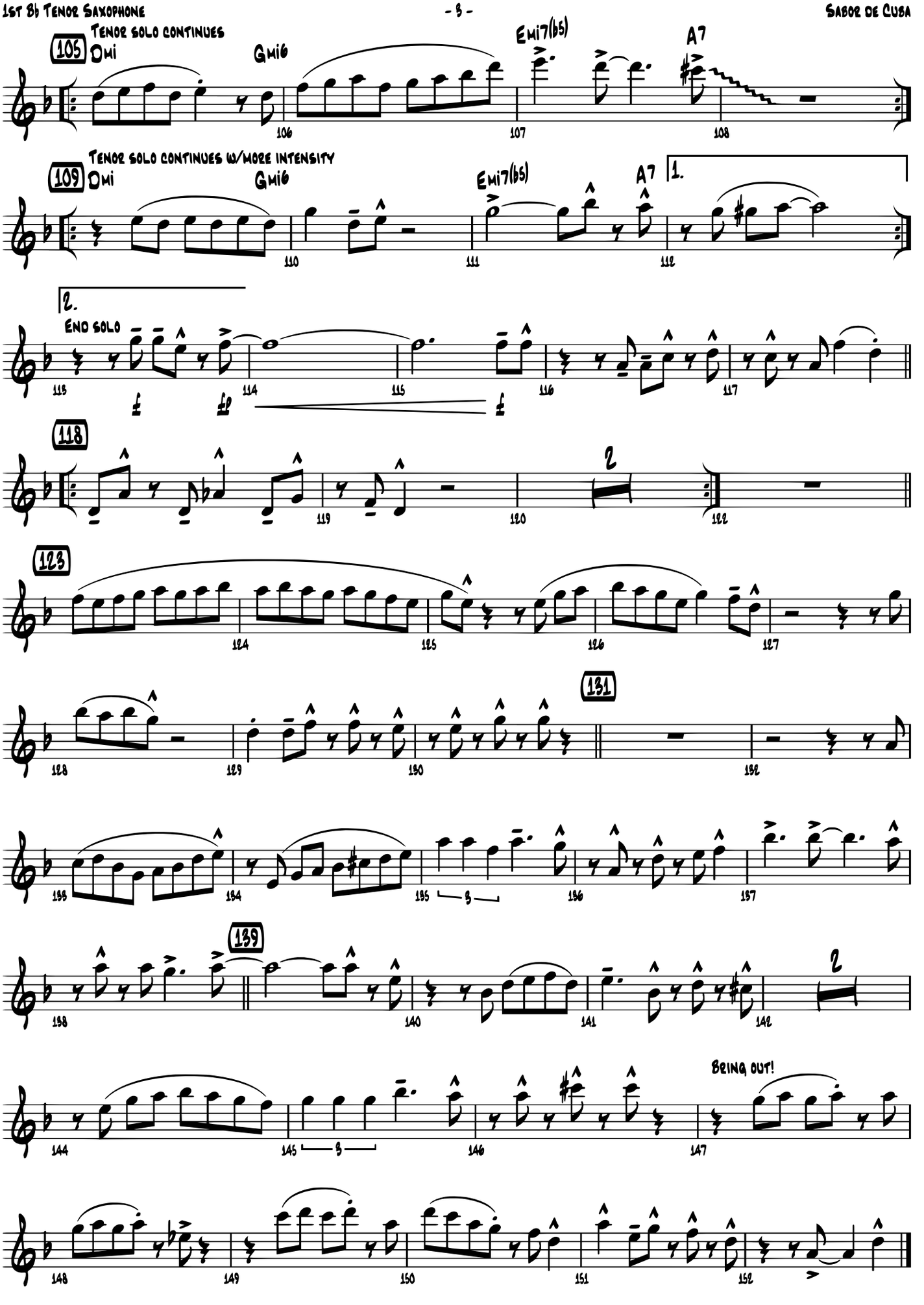

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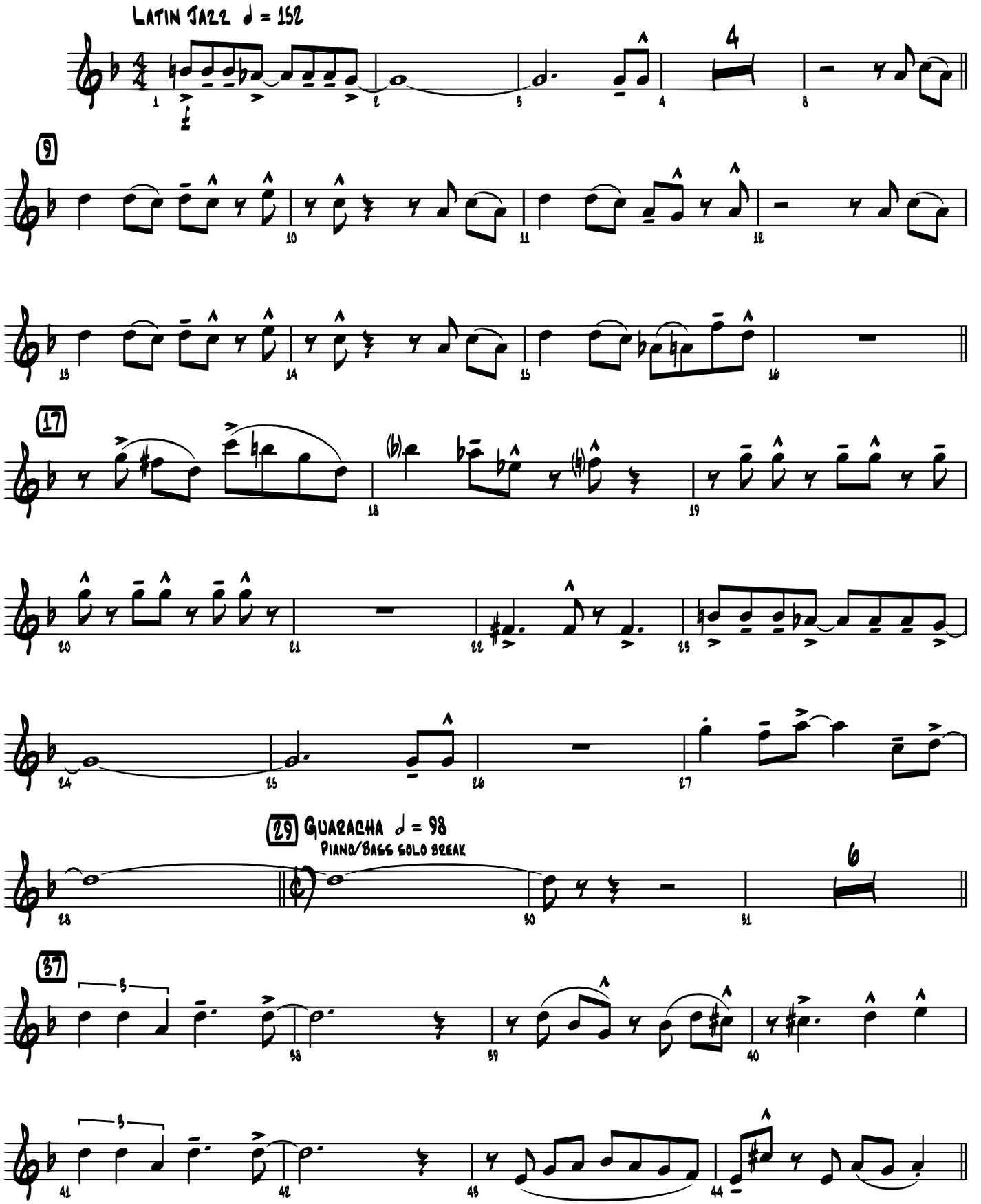
SABOR DE CUBA

(Taste of Cuba)

2nd Bb Tenor Saxophone

By Victor López (ASCAP)



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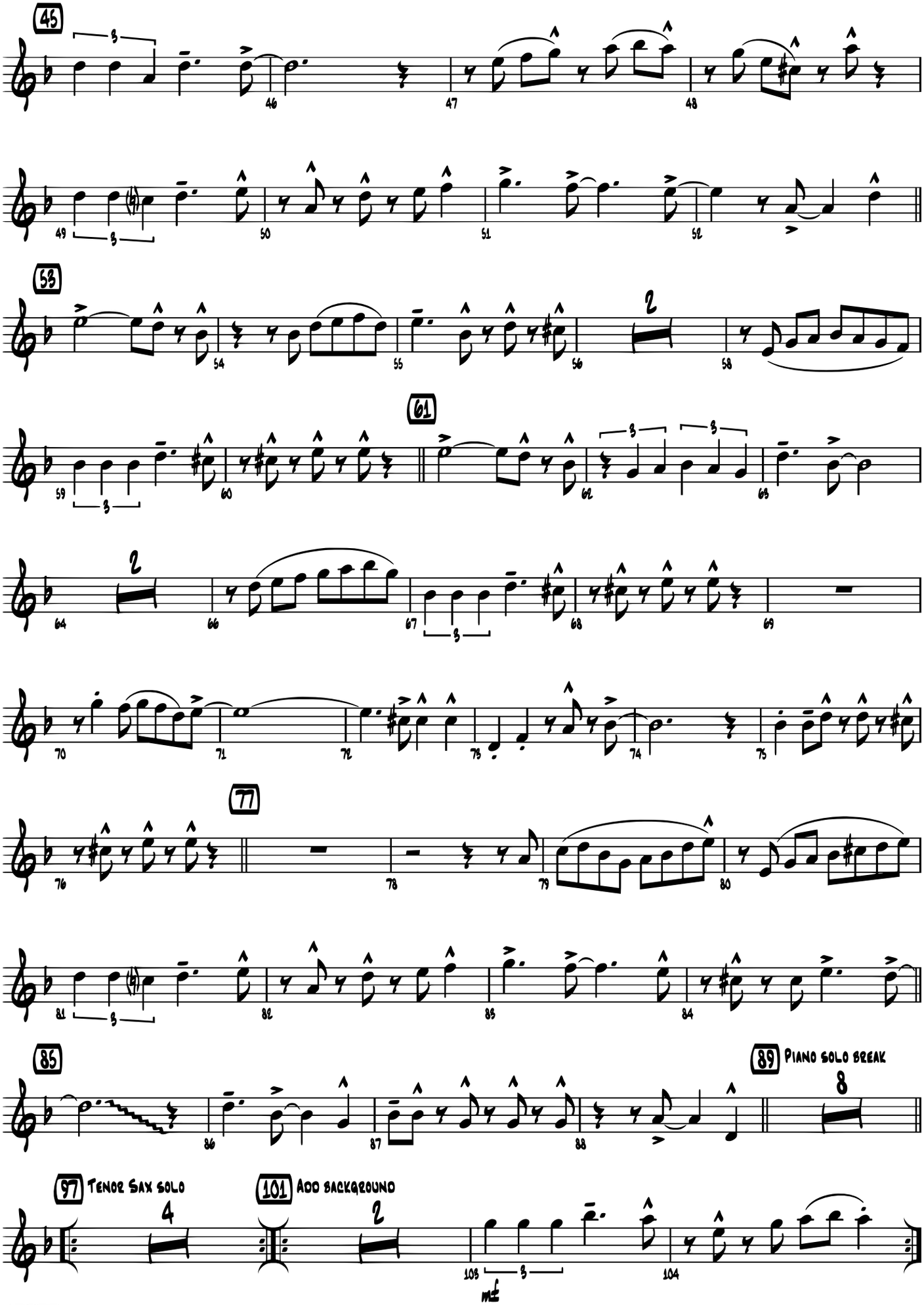

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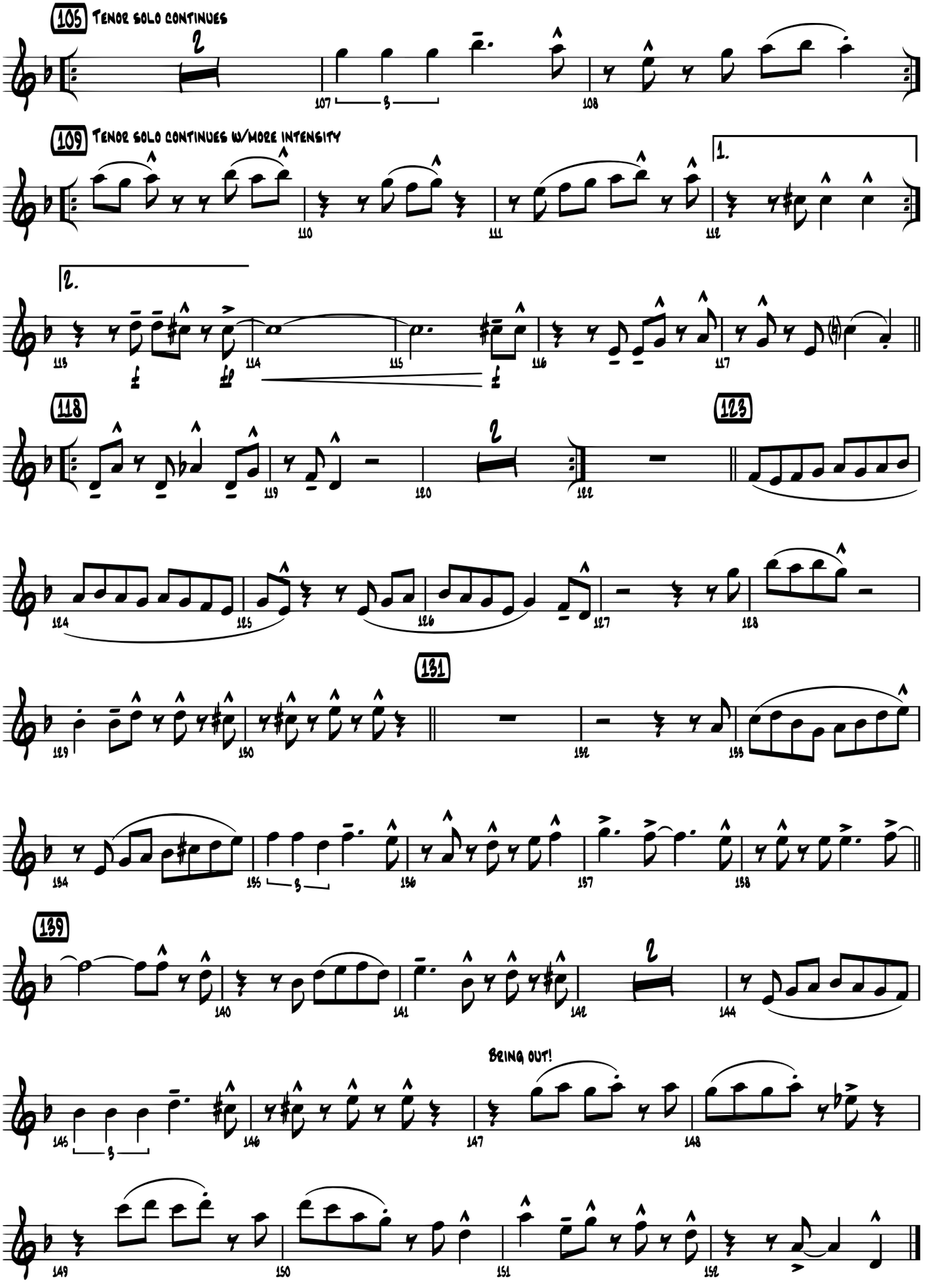

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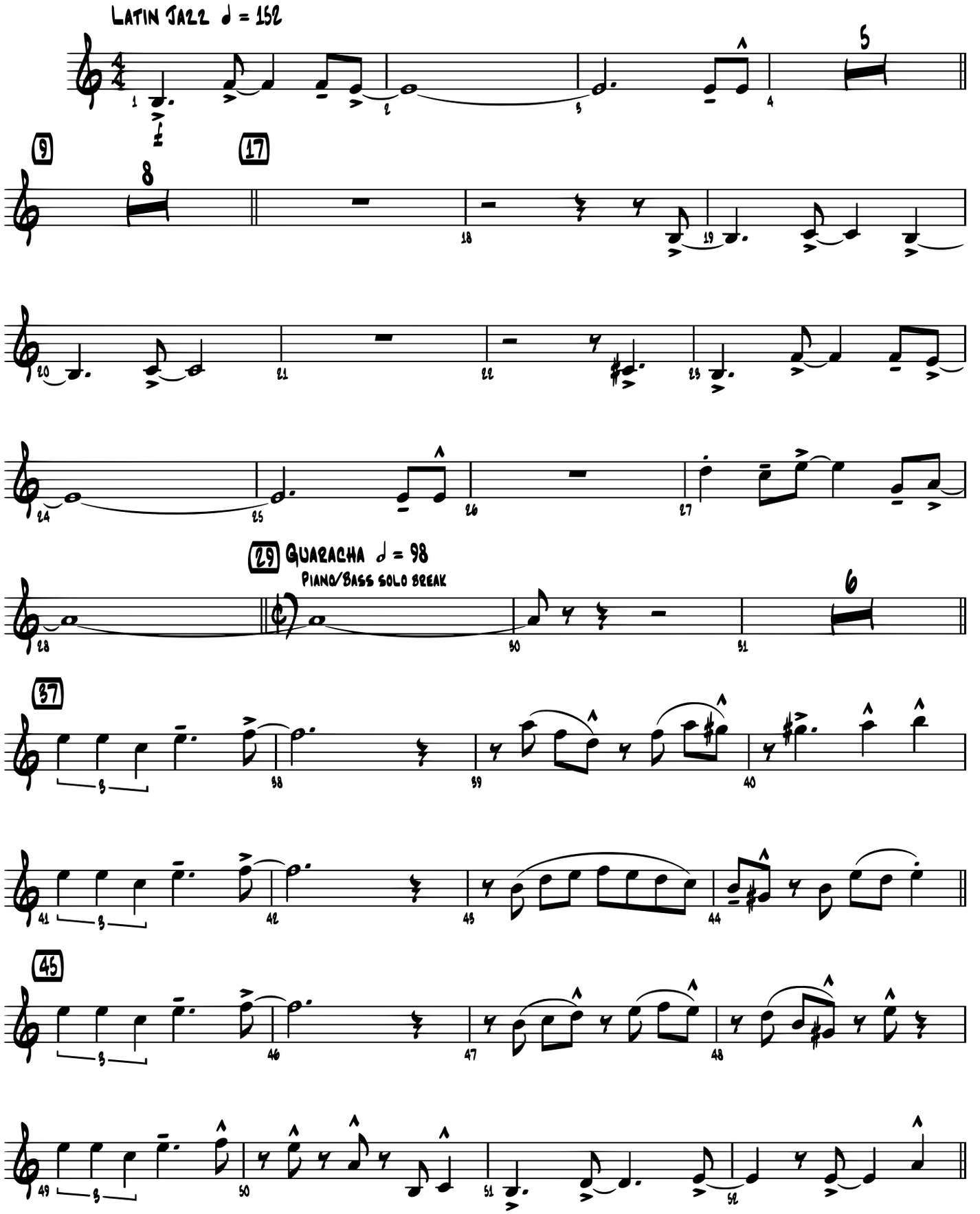
SABOR DE CUBA

(Taste of Cuba)

Eb Baritone Saxophone

By Victor López (ASCAP)



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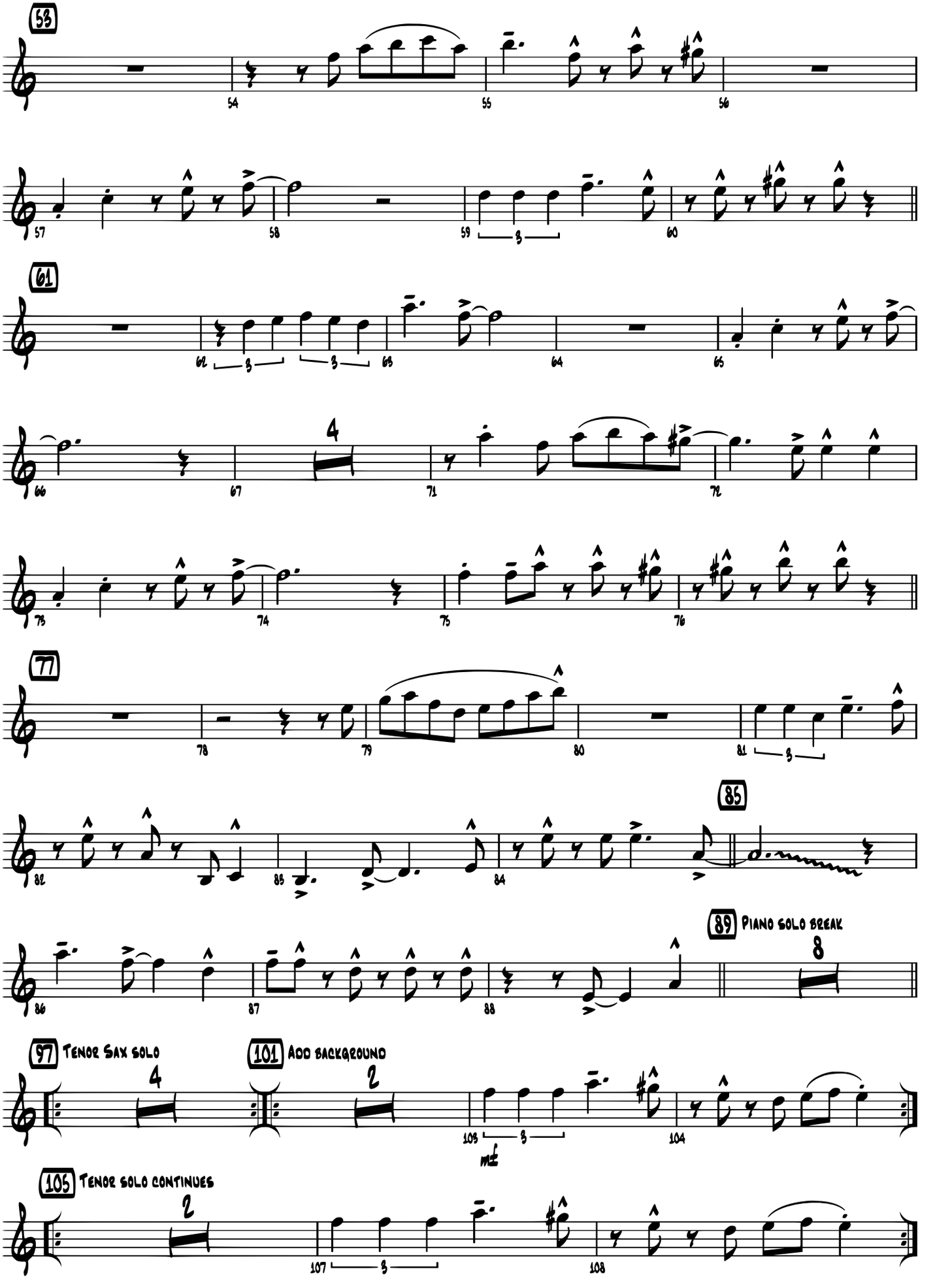

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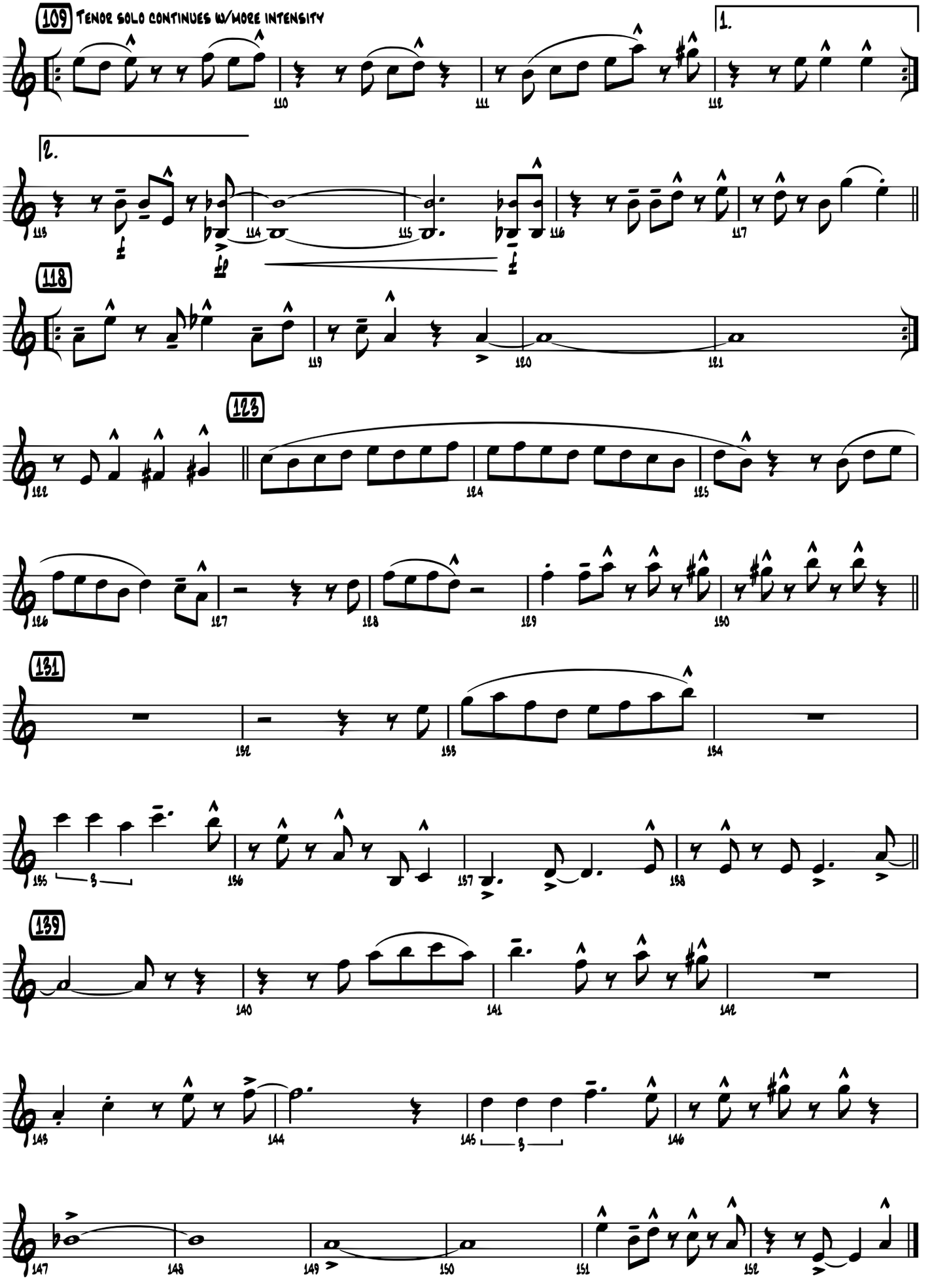

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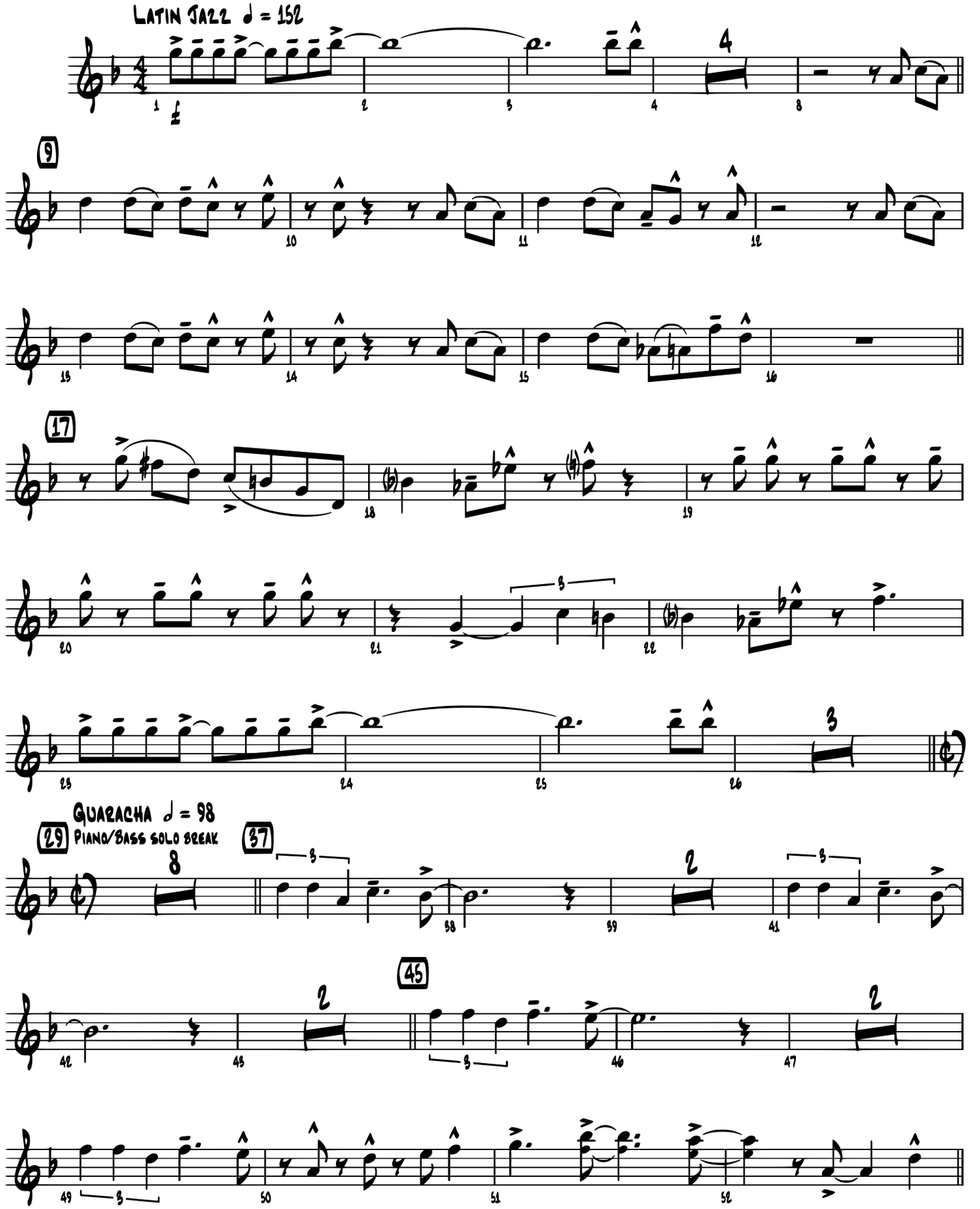
SABOR DE CUBA

(Taste of Cuba)

1st Bb Trumpet

By Victor López (ASCAP)



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53 3 56 57

58 59 3 60

61 3 64 3 3 65

66 67 3 68 69

70 71 72 4 73

77 78 79 80 81 3

82 83 84 85

86 87 88 89 Piano Solo Break 8

97 Tenor Sax Solo 4 101 Add Background

mf 102 103 2

105 Tenor Solo continues

106 107 2

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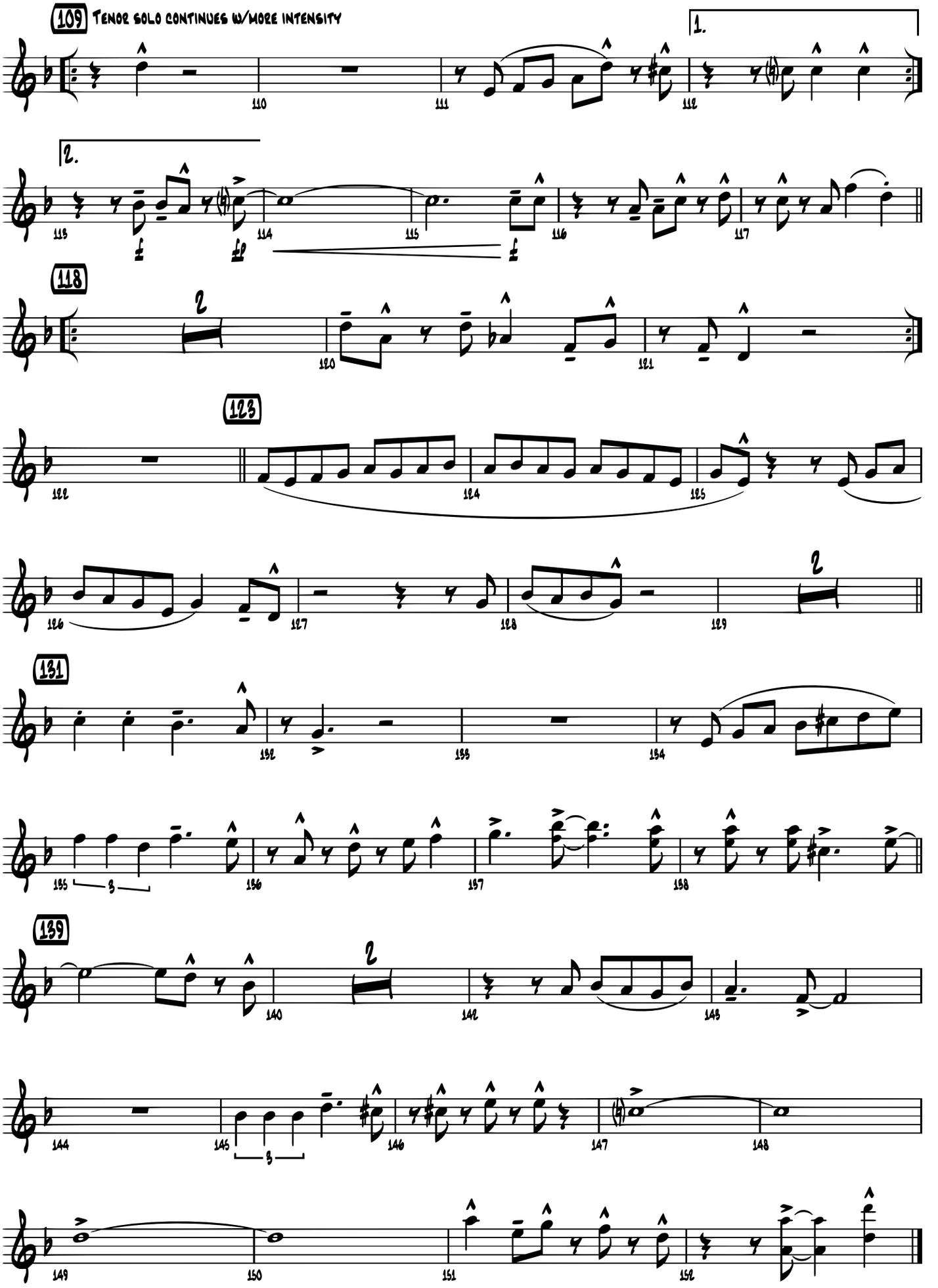

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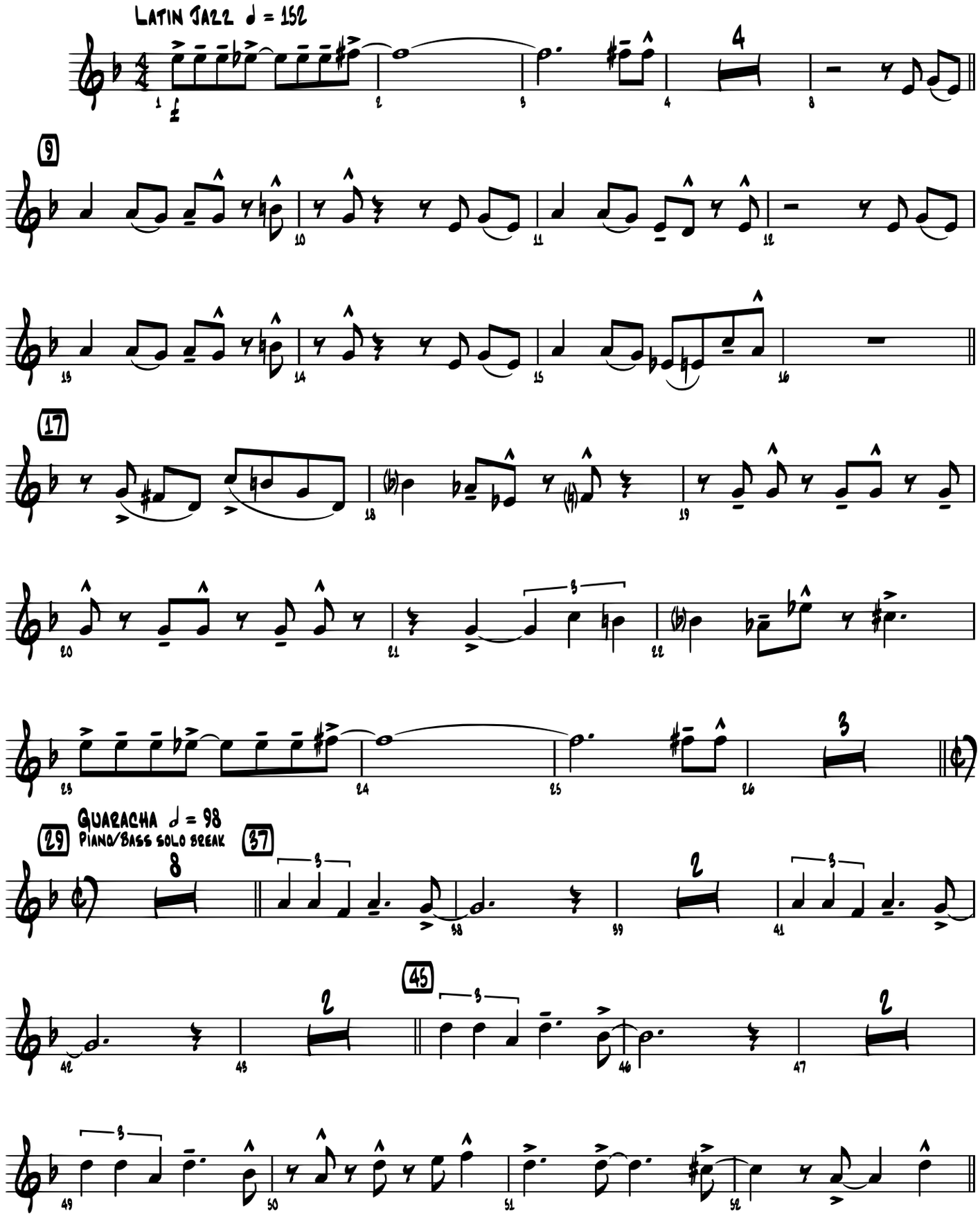
SABOR DE CUBA

(Taste of Cuba)

2ND Bb TRUMPET

By Victor López (ASCAP)



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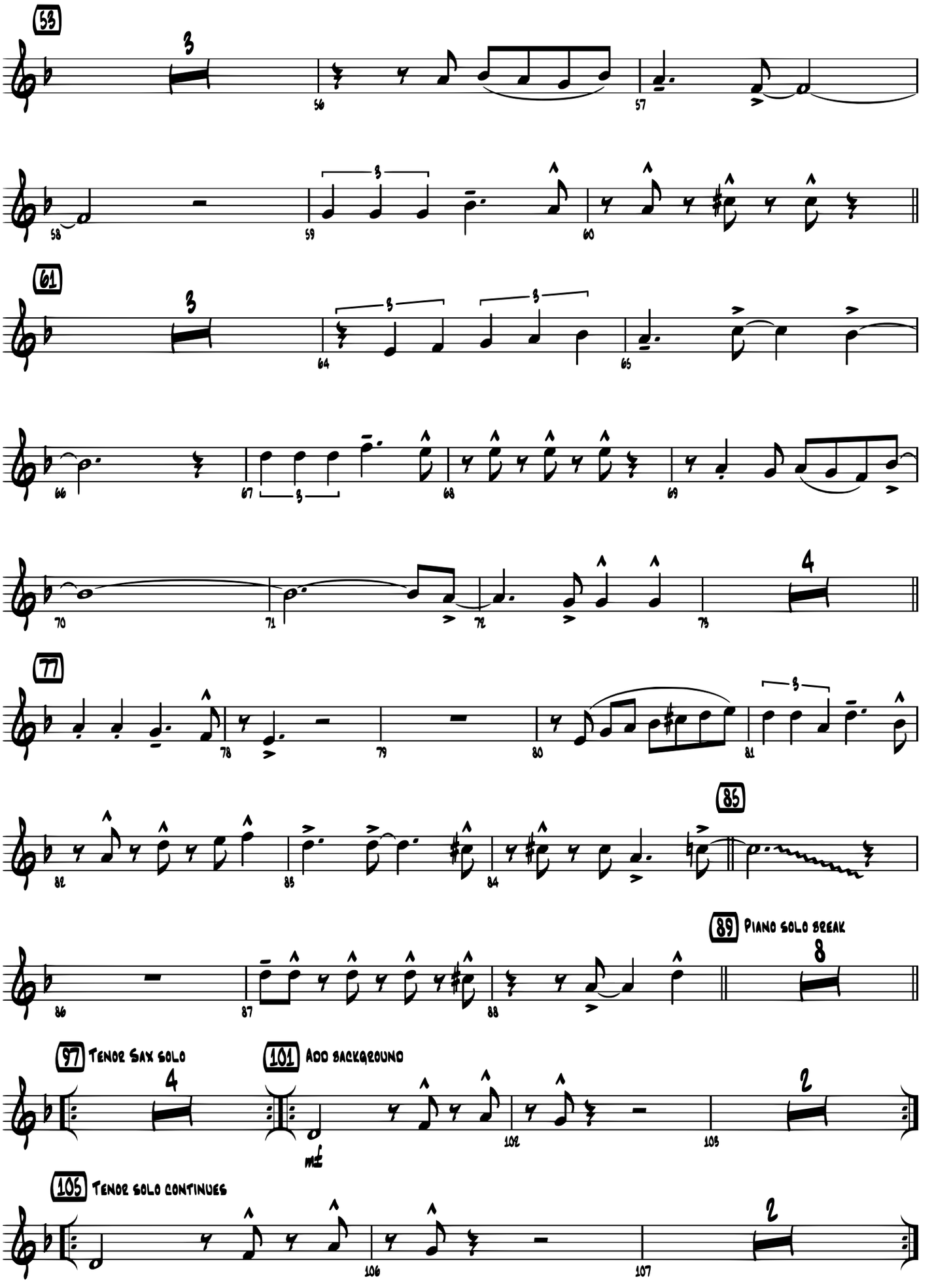

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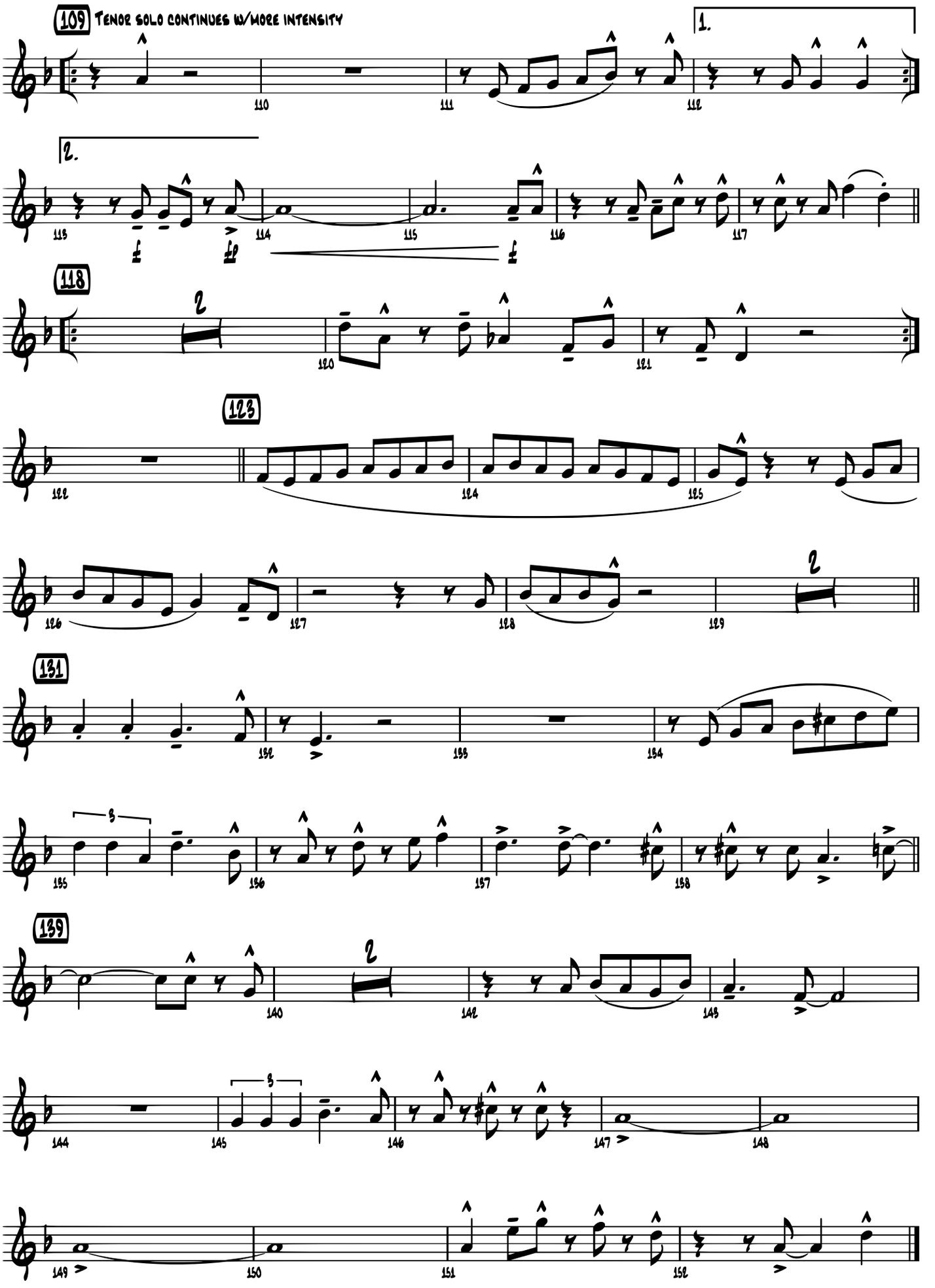

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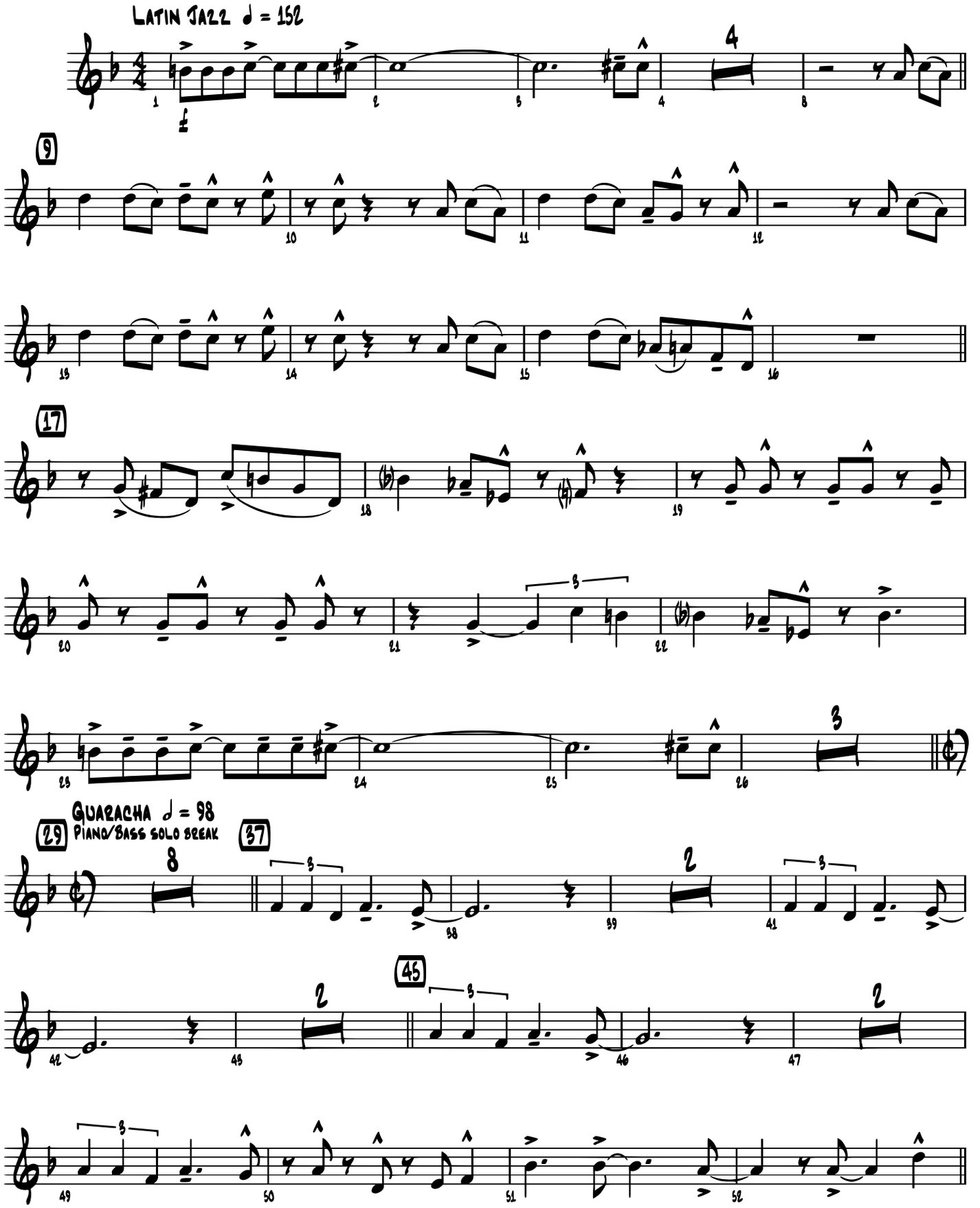
SABOR DE CUBA

(Taste of Cuba)

3rd Bb Trumpet

By Victor López (ASCAP)



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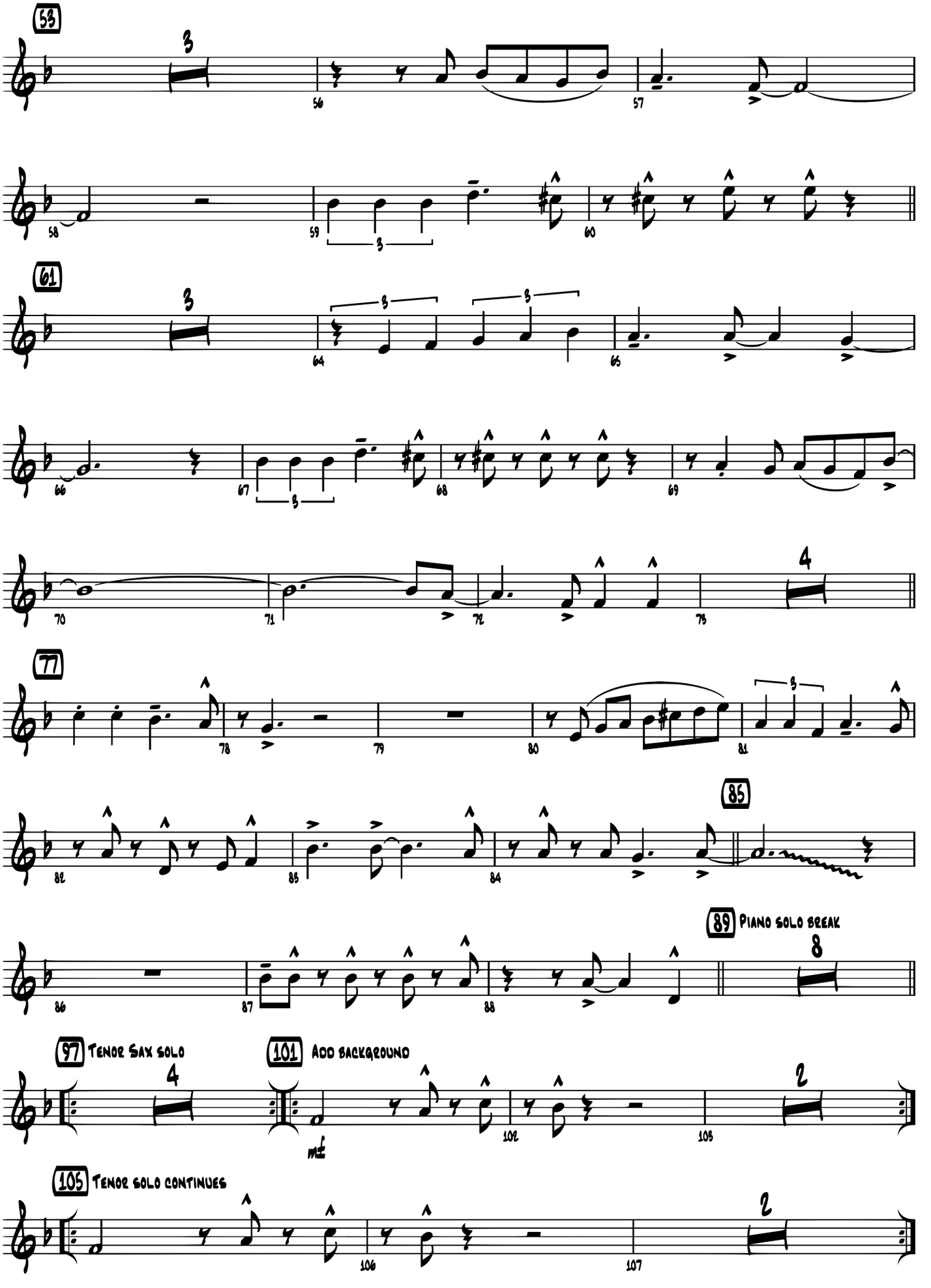

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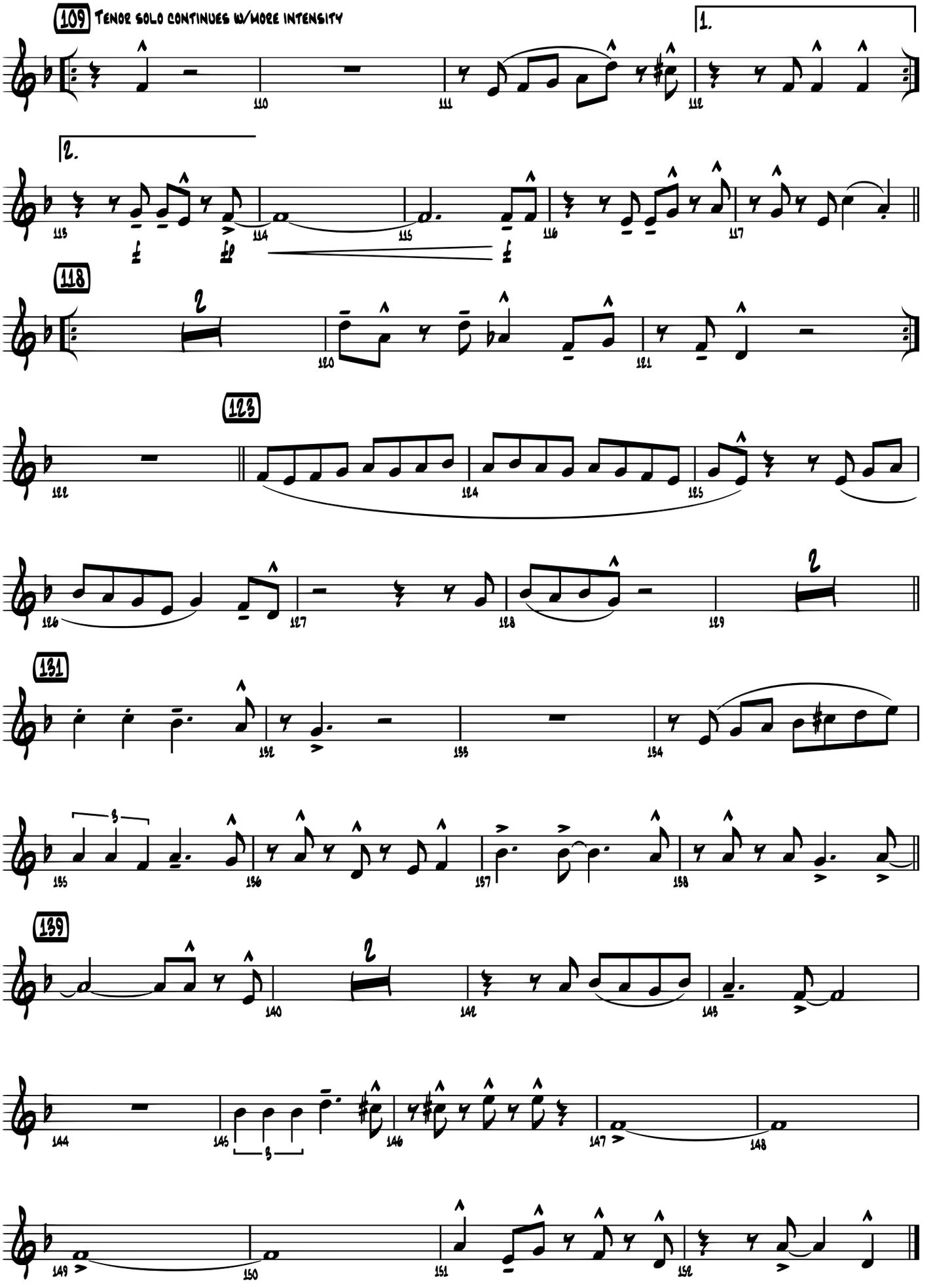

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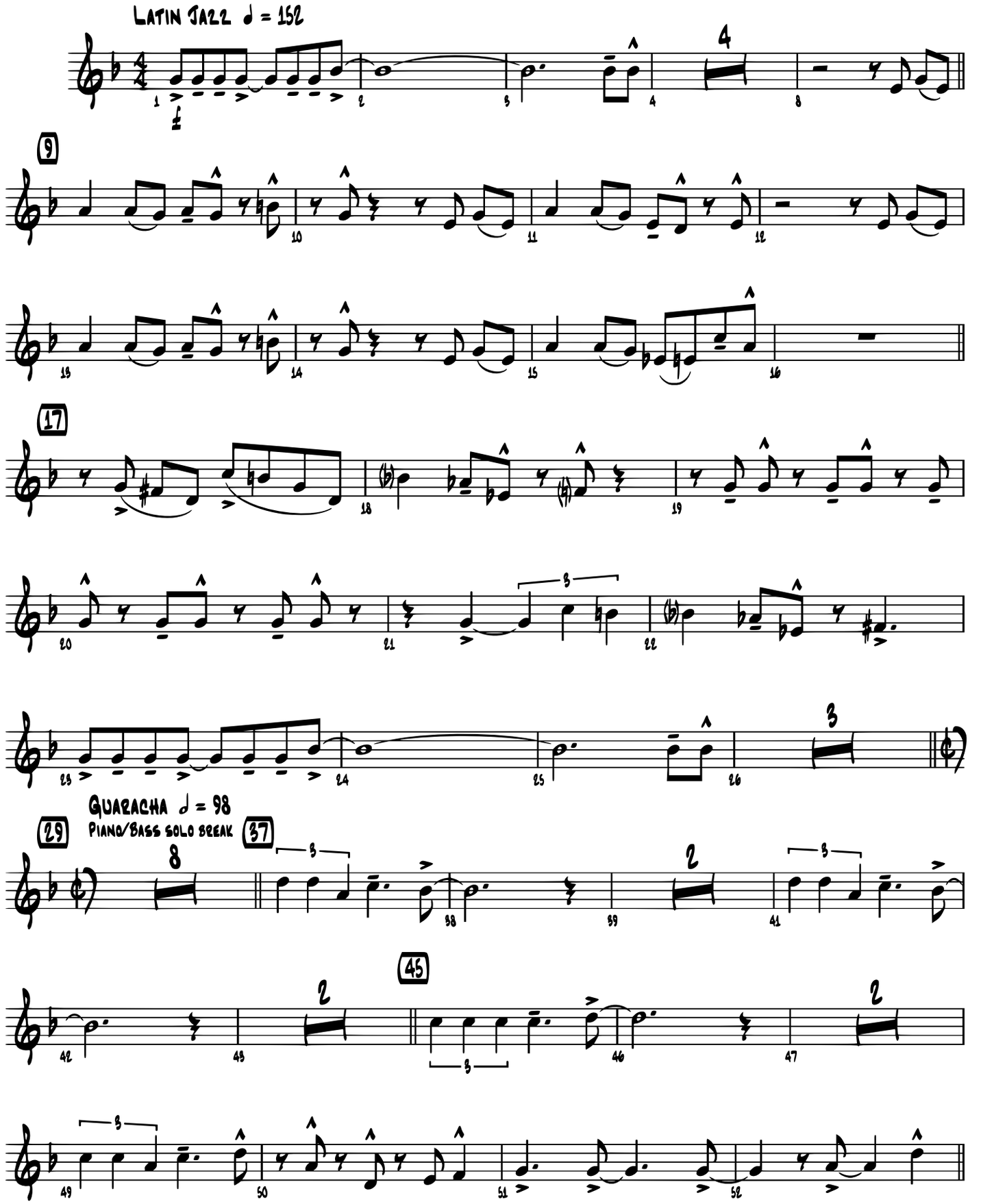
SABOR DE CUBA

(Taste of Cuba)

4TH Bb TRUMPET

By Victor López (ASCAP)



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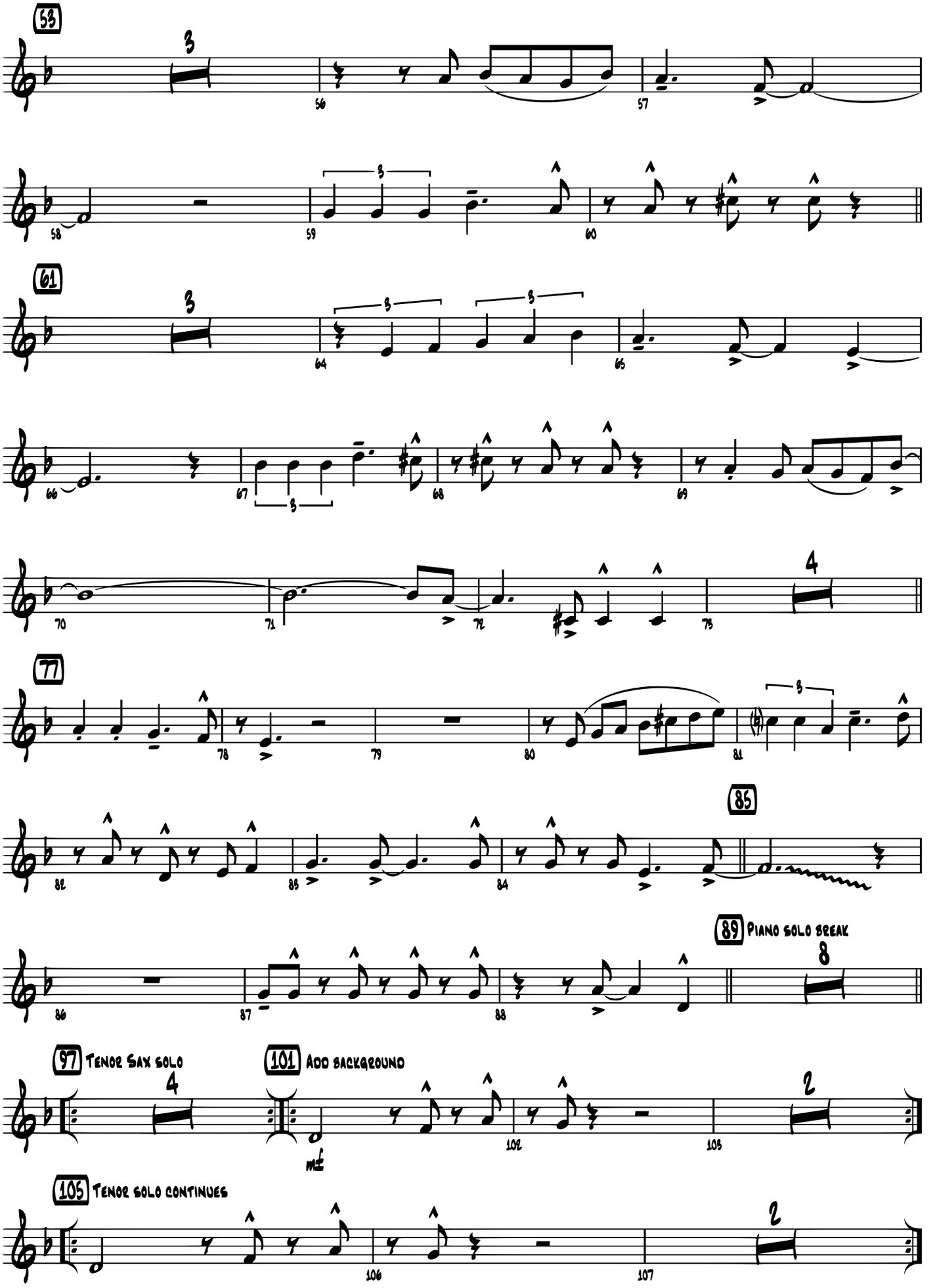

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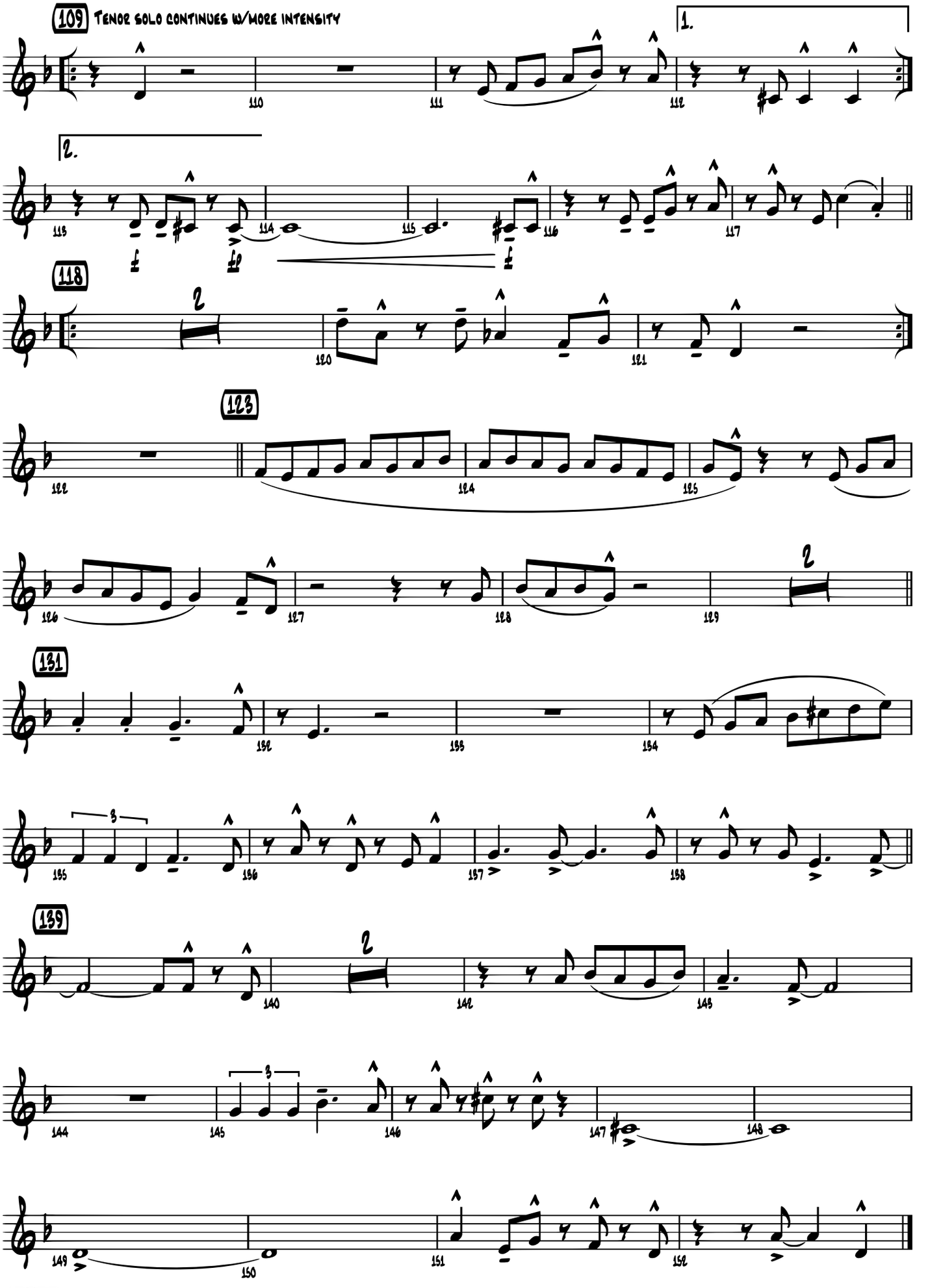

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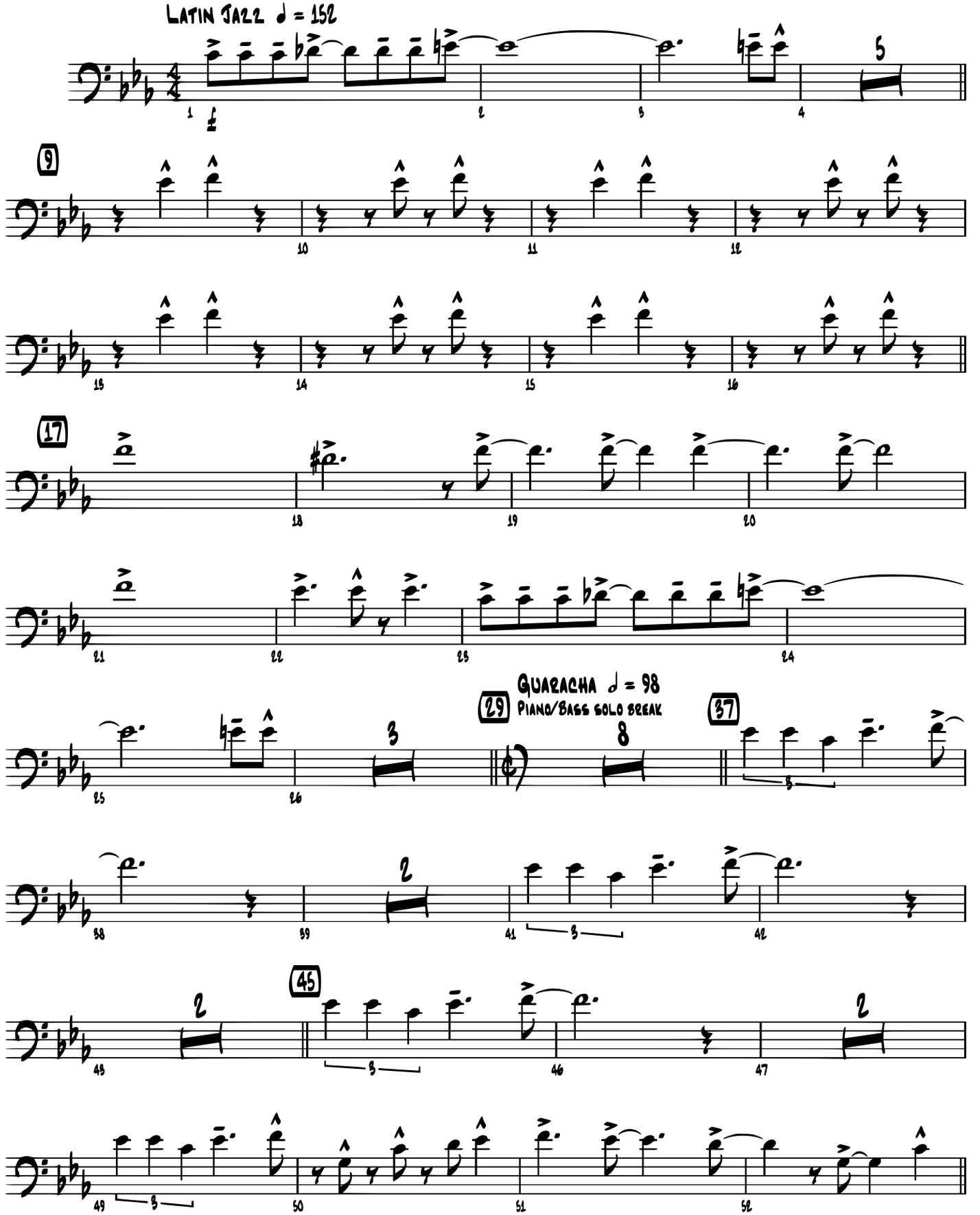
SABOR DE CUBA

(Taste of Cuba)

1st Trombone

By Victor López (ASCAP)



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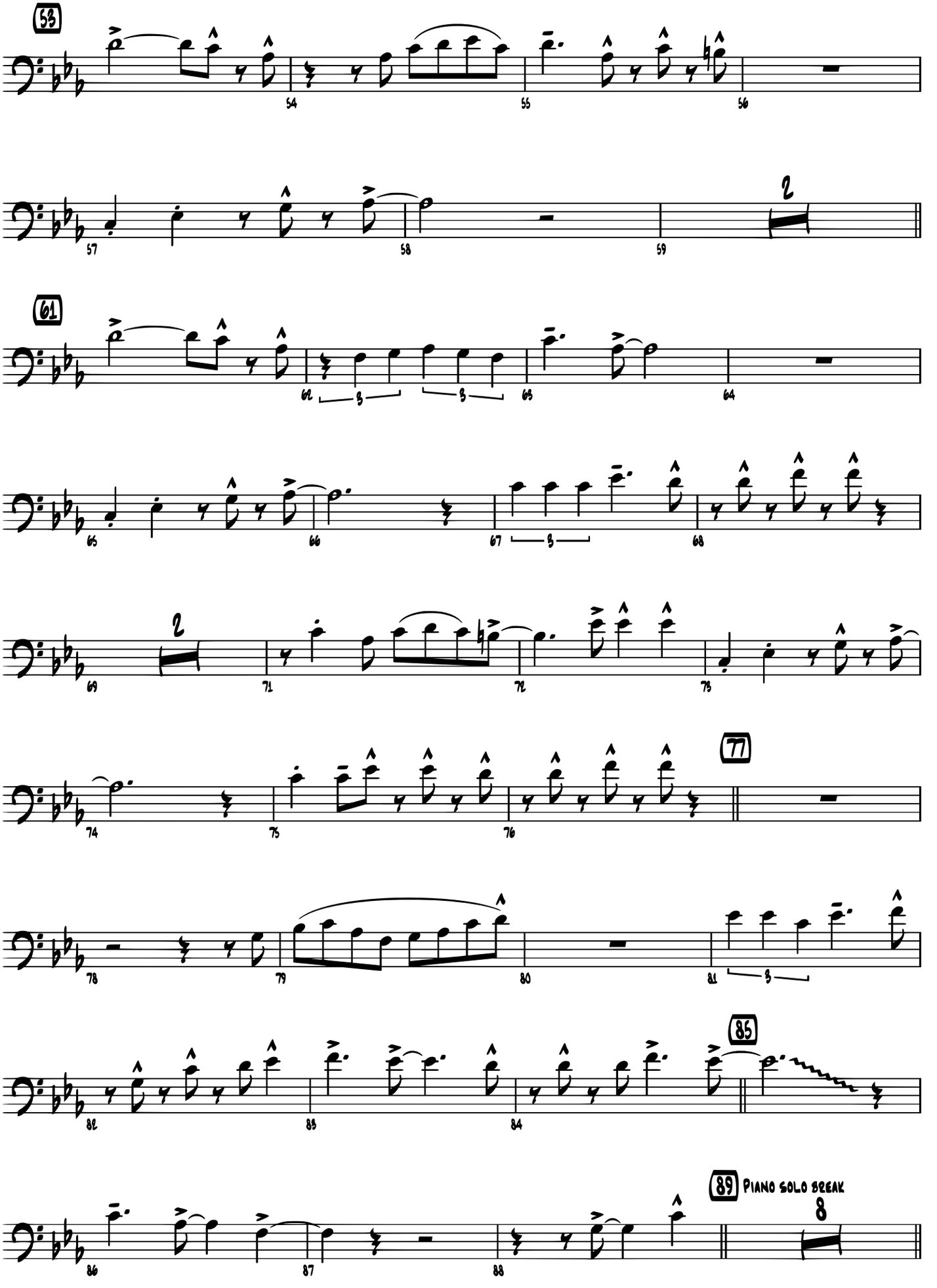

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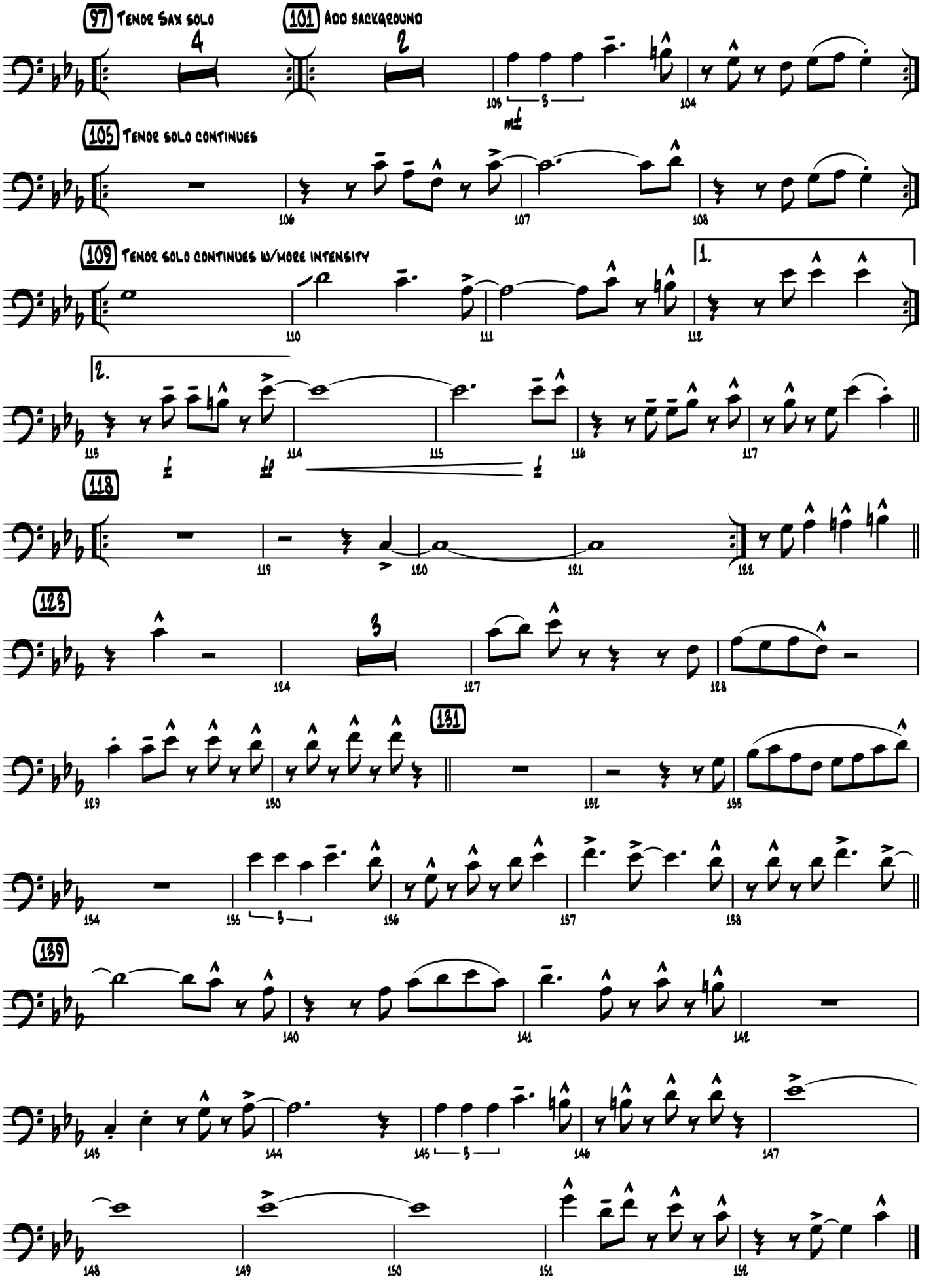

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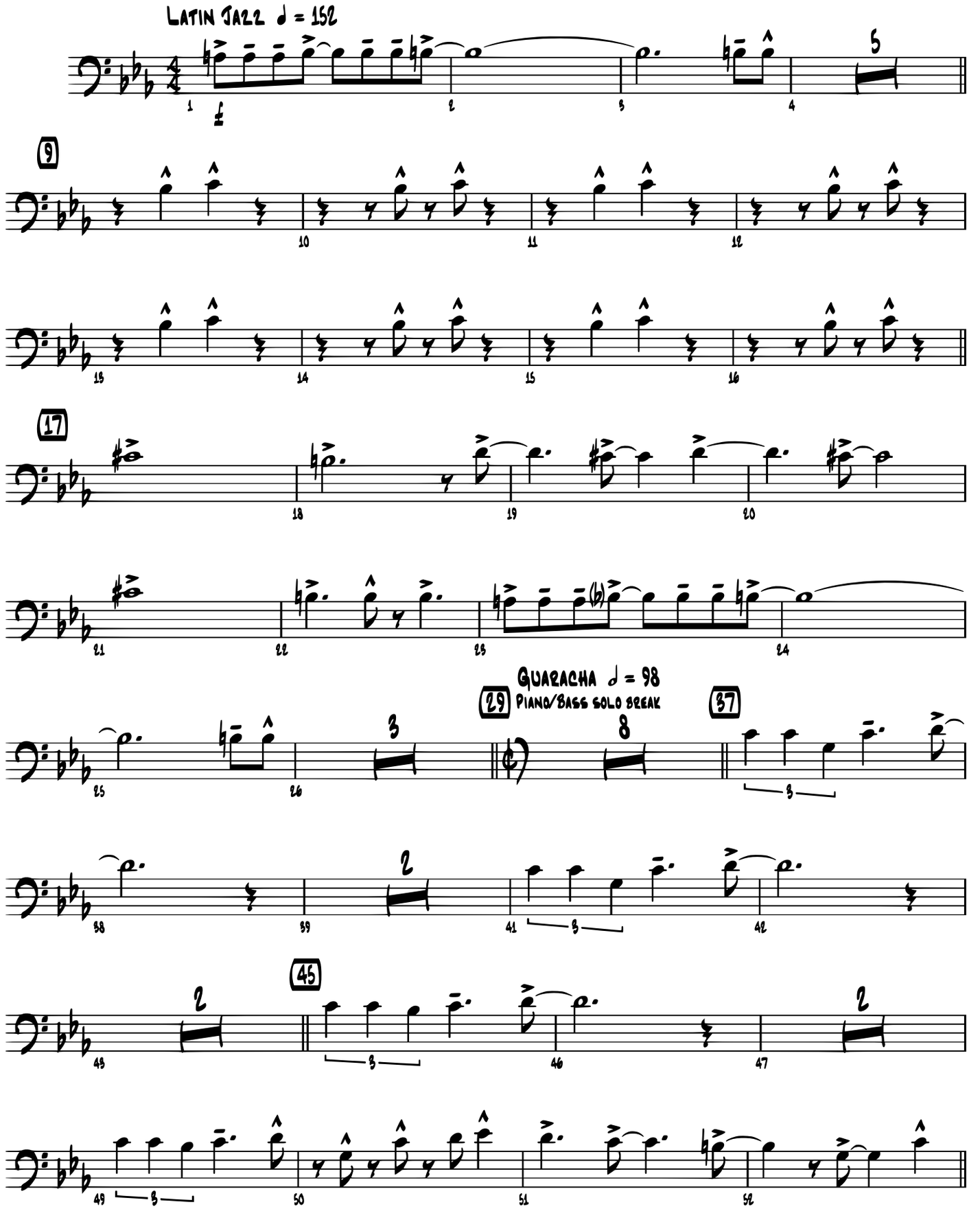
SABOR DE CUBA

(Taste of Cuba)

2ND TROMBONE

By Victor López (ASCAP)



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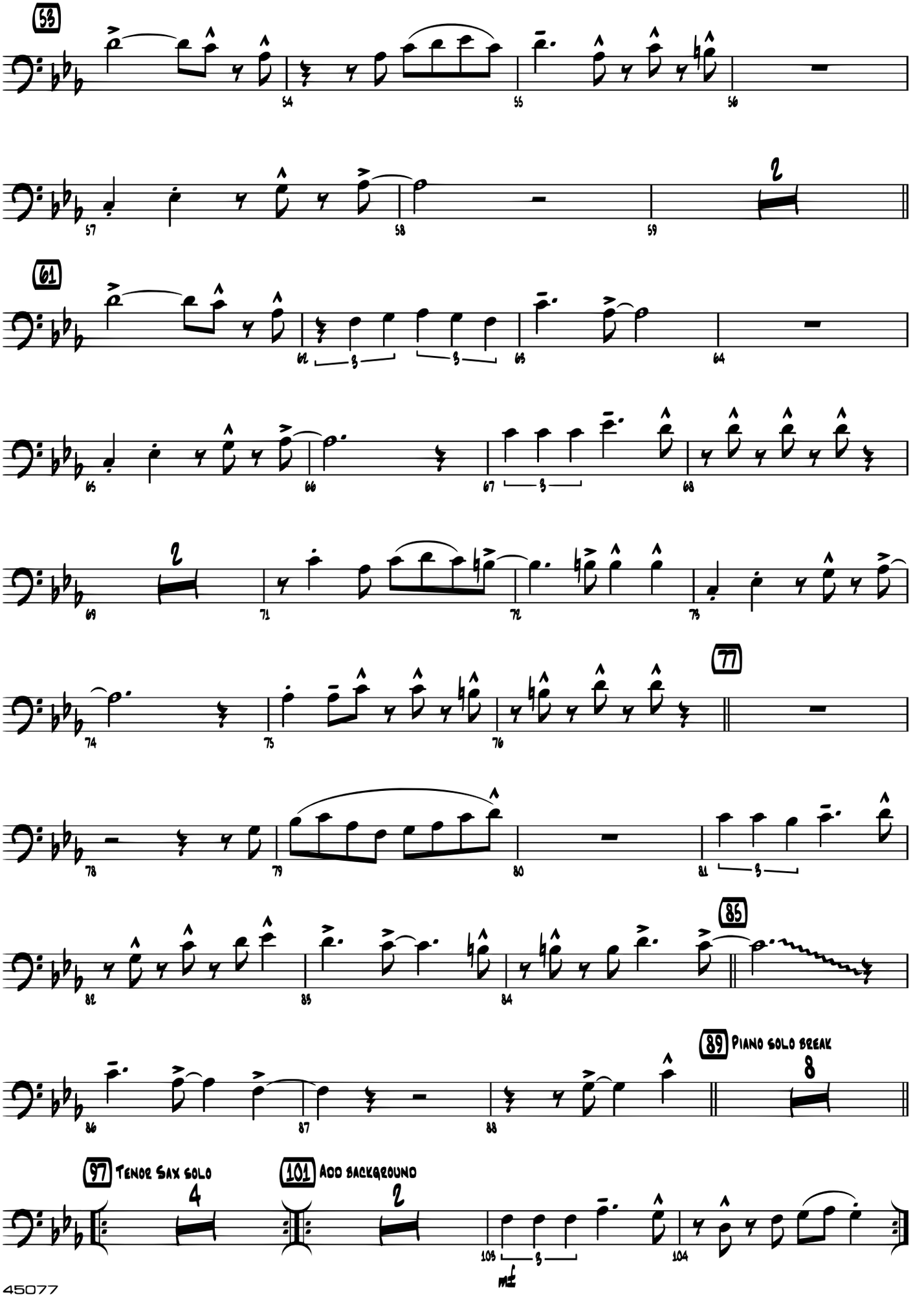

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105 Tenor solo continues

109 Tenor solo continues w/more intensity

1.

2.

118

123

131

139

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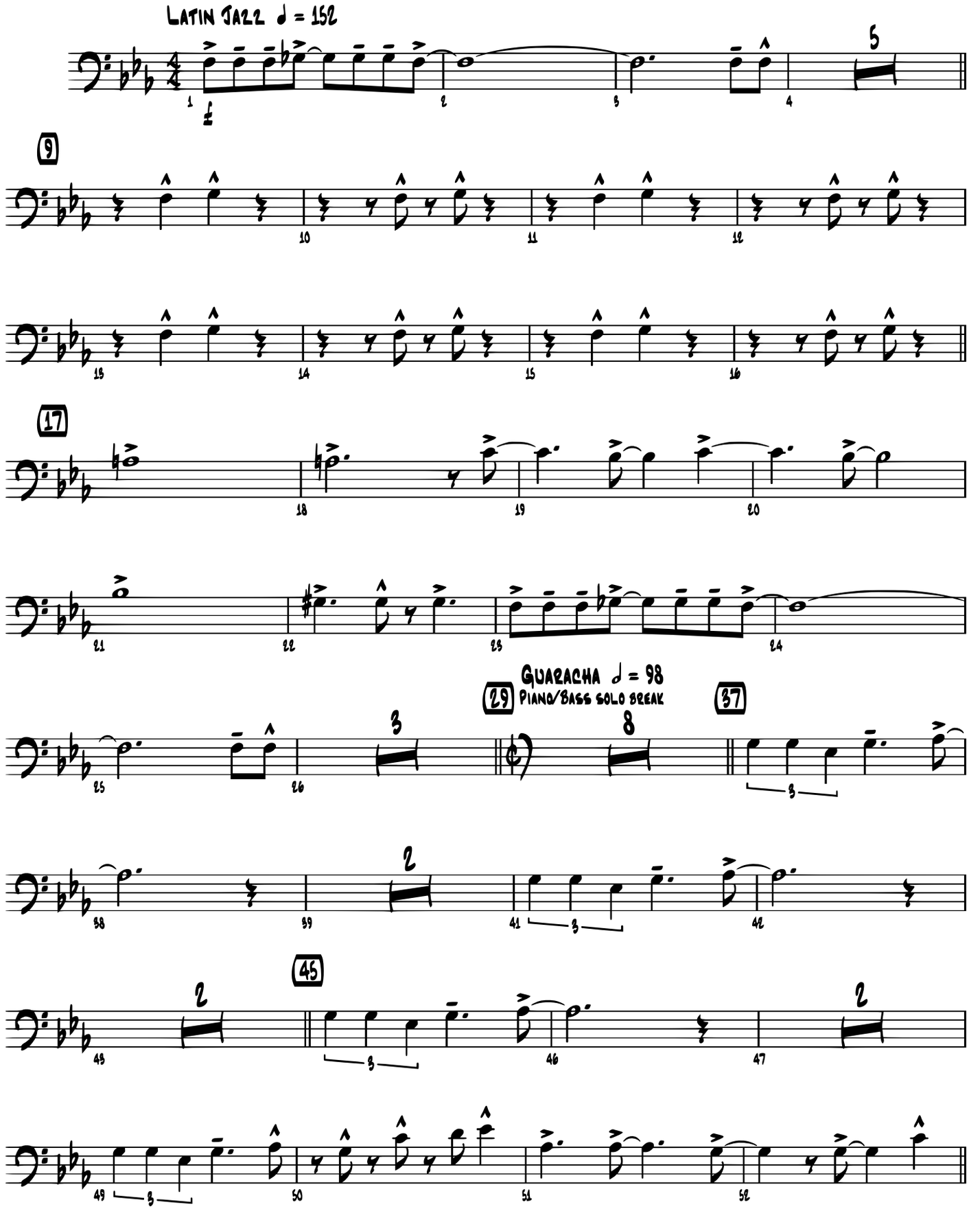
SABOR DE CUBA

(Taste of Cuba)

3rd Trombone

By Victor López (ASCAP)



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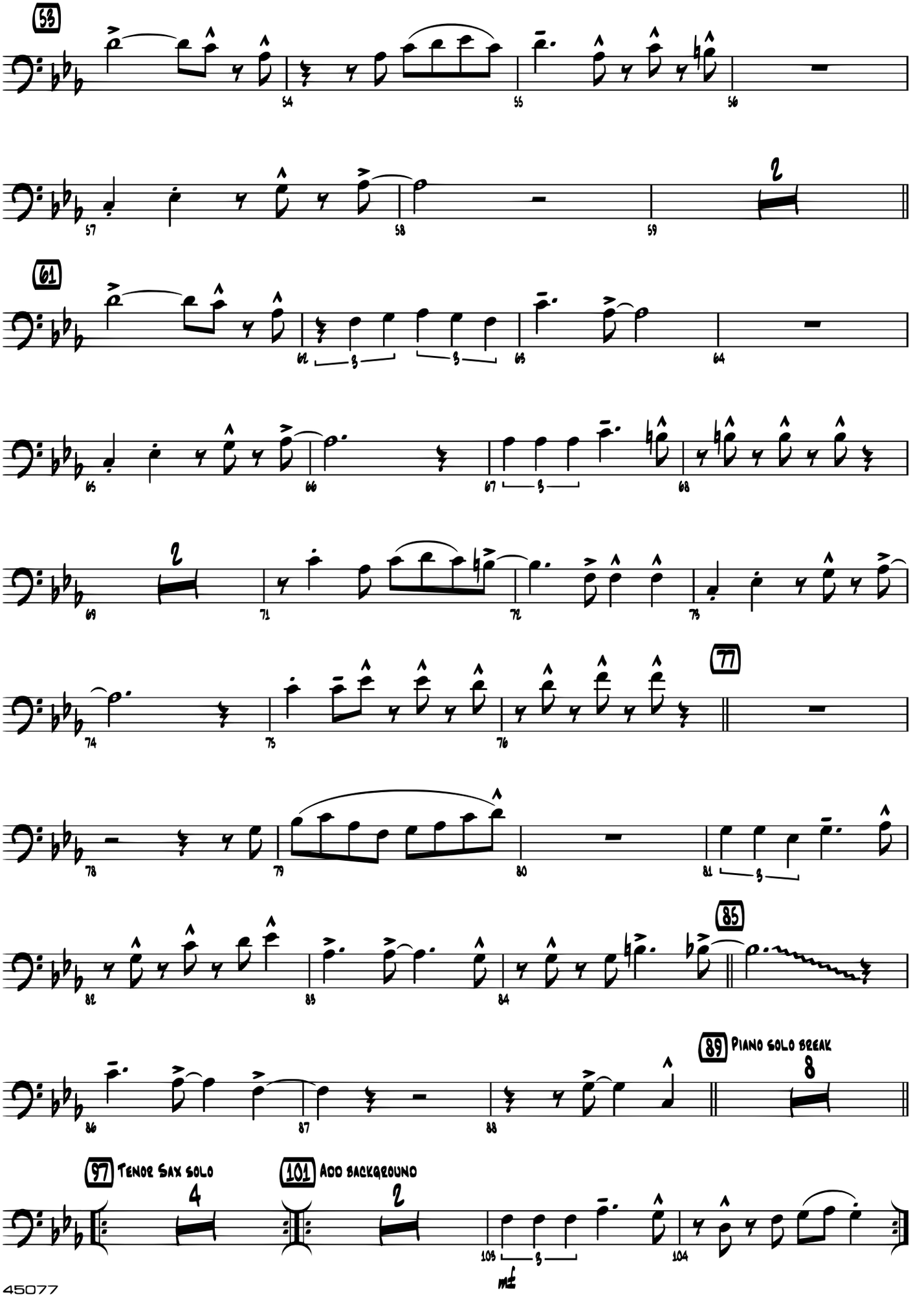

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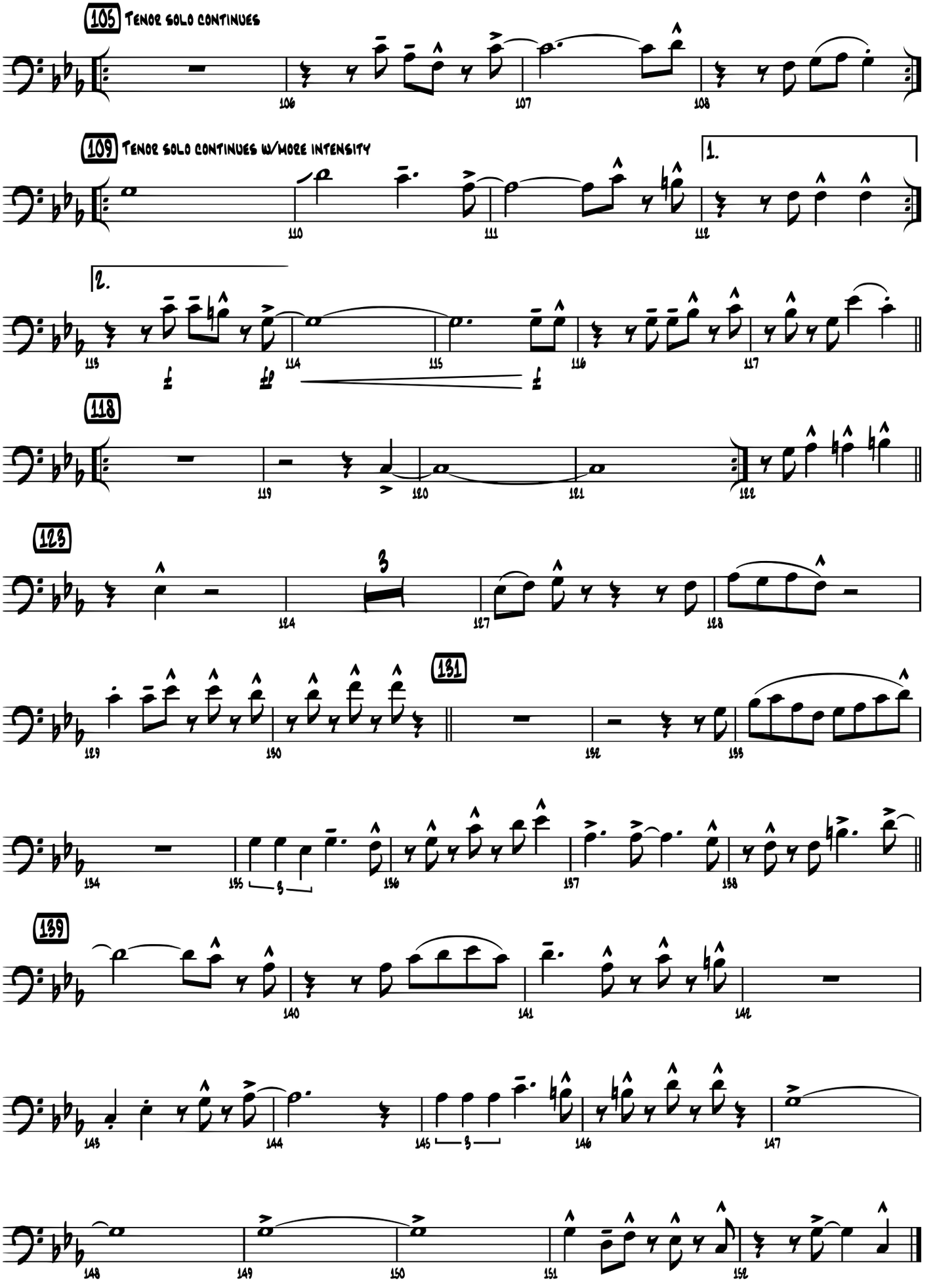

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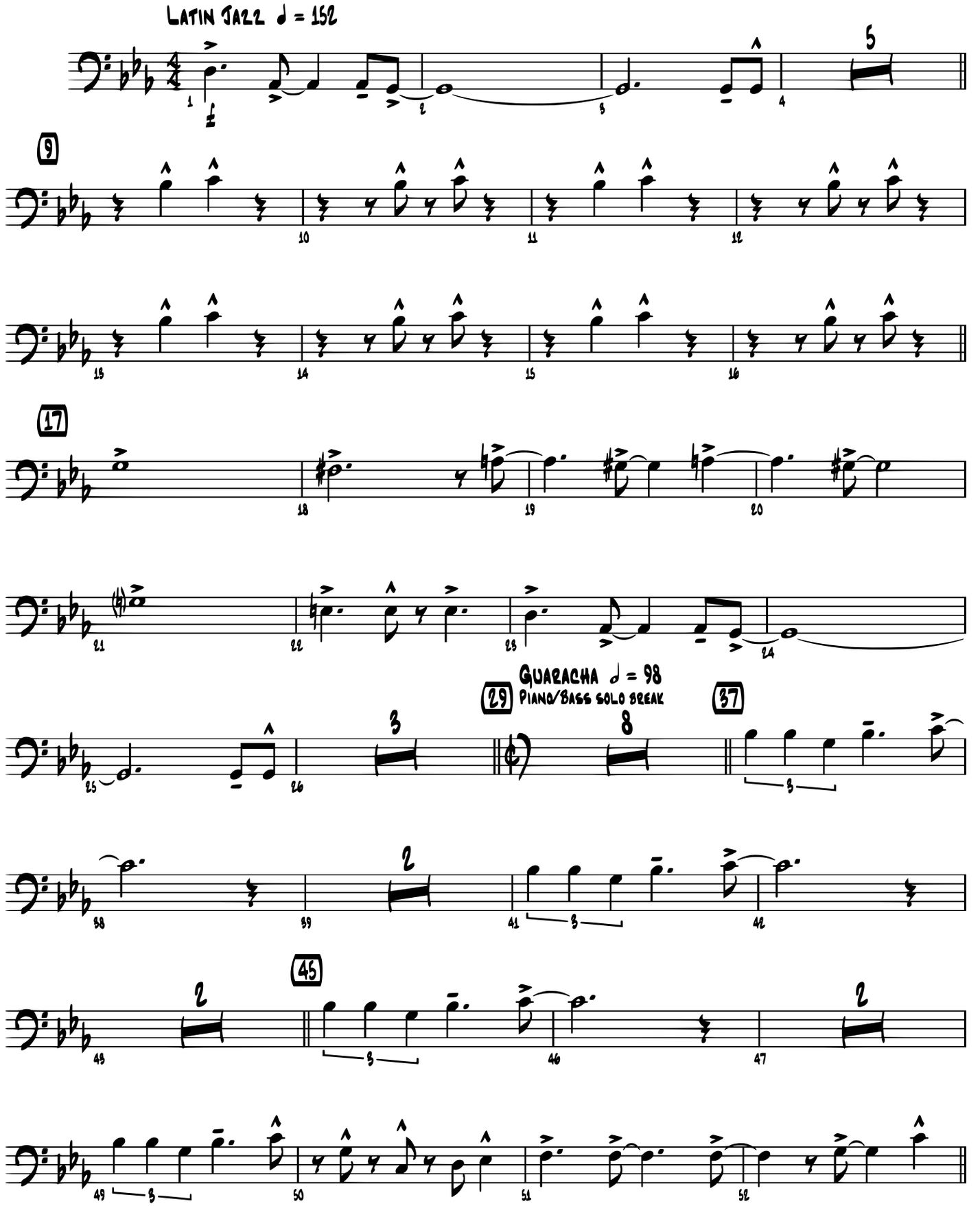
SABOR DE CUBA

(Taste of Cuba)

Bass Trombone

By Victor López (ASCAP)



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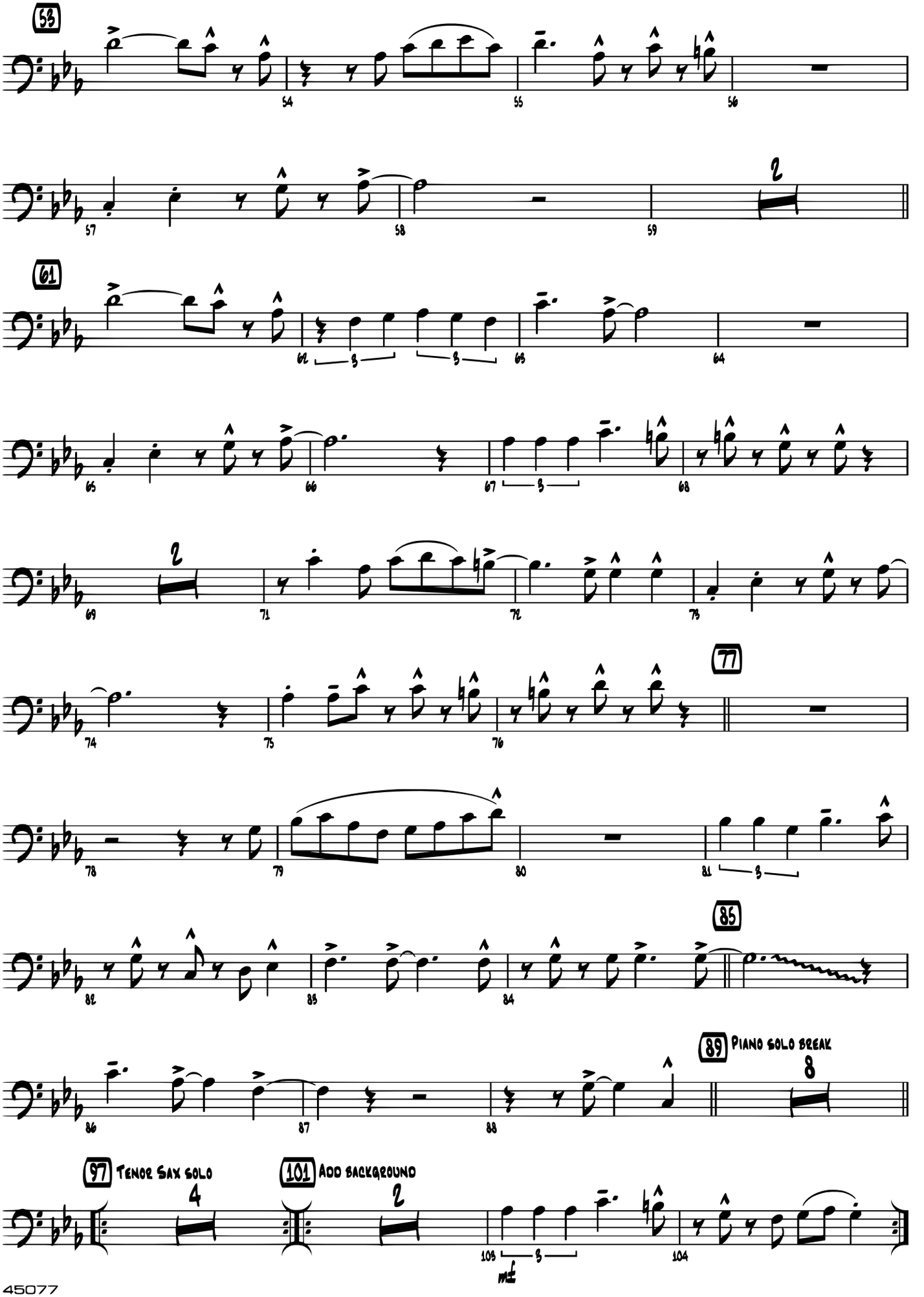

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105 Tenor solo continues

109 Tenor solo continues w/more intensity

1.

2.

118

123

131

139

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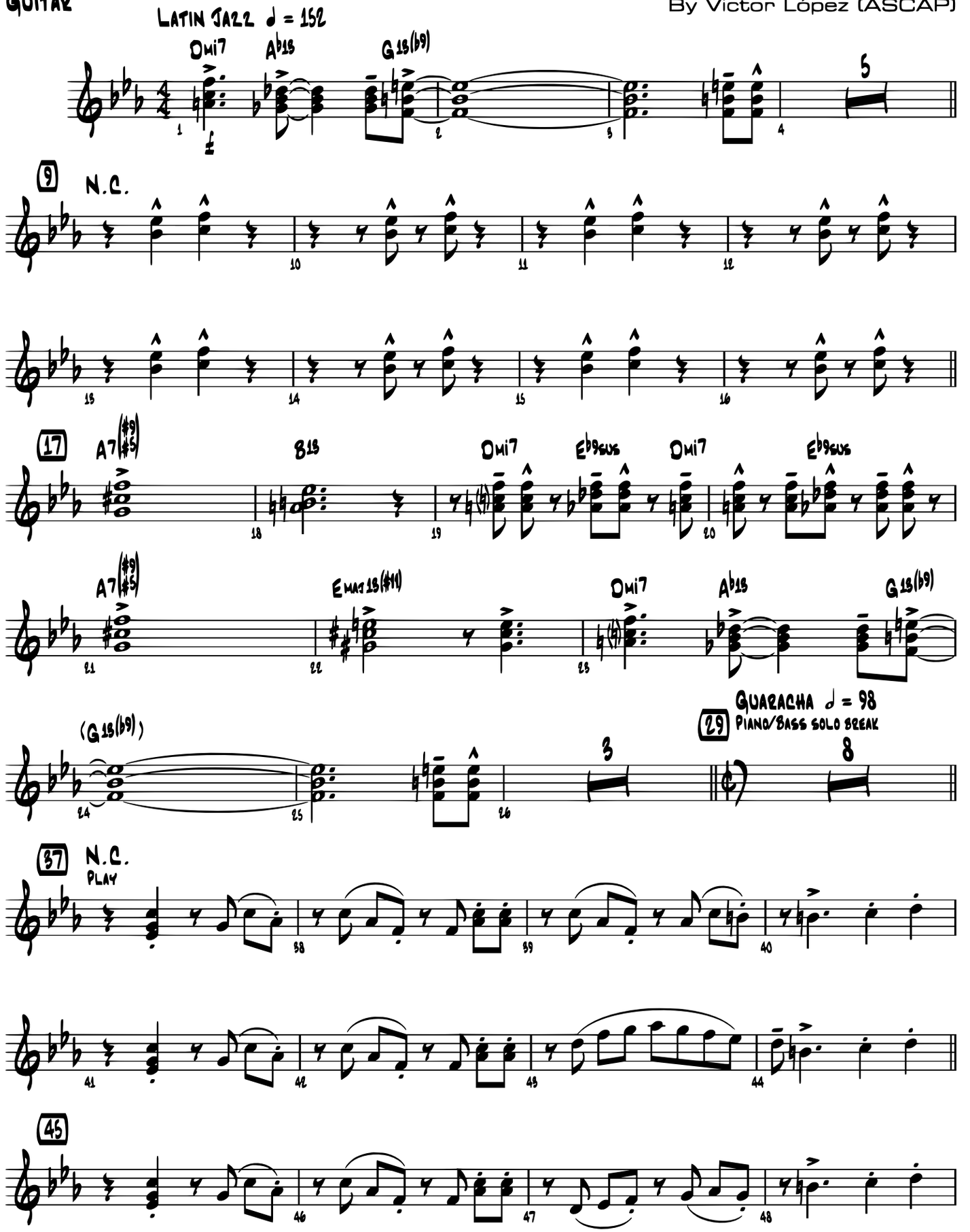
SABOR DE CUBA

(Taste of Cuba)

GUITAR

By Victor López (ASCAP)



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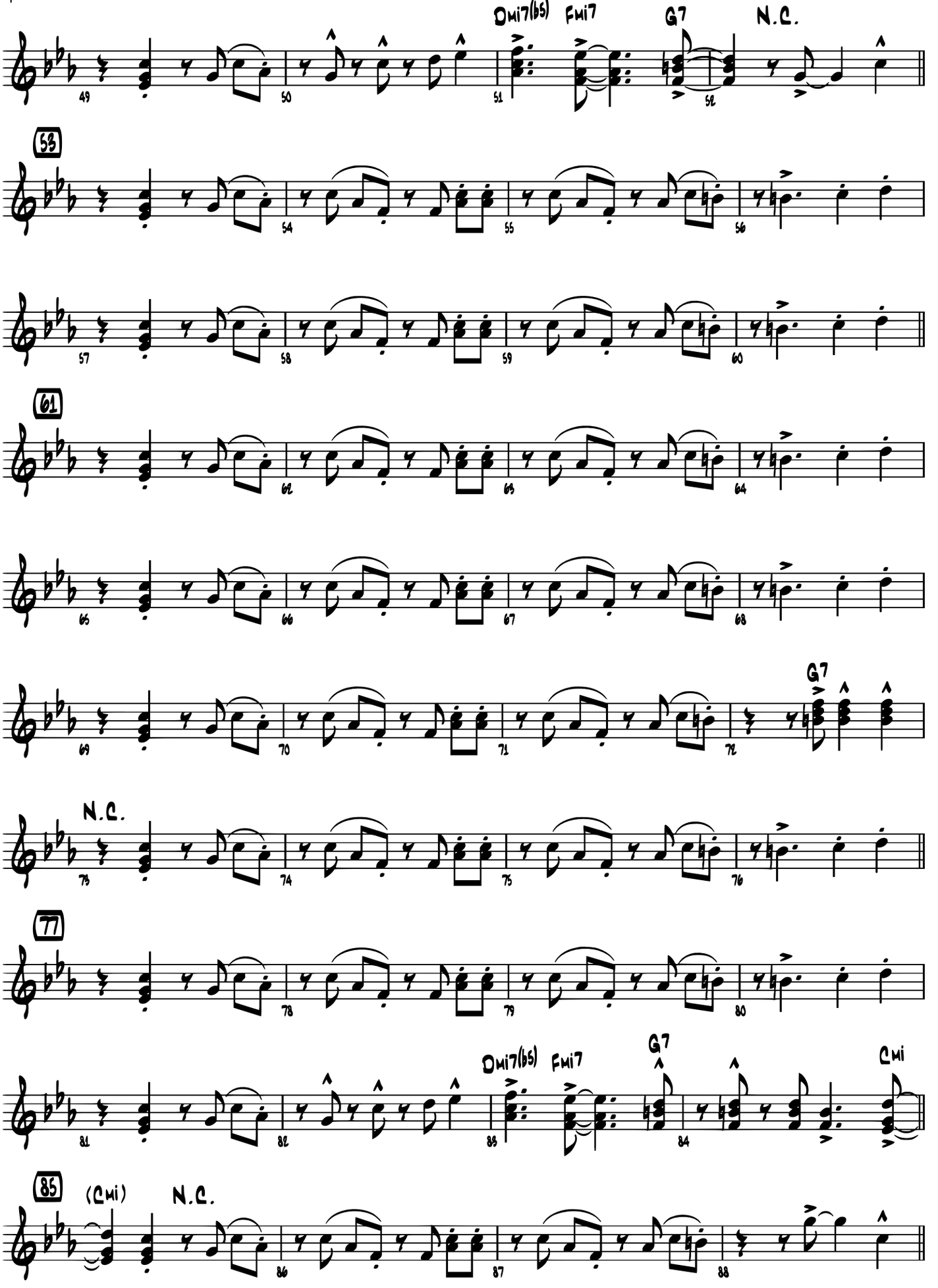

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89 Piano solo break

8

97 Tenor Sax solo

98 99 100

101 Add background

102 103 104

105 Tenor solo continues

106 107 108

109 Tenor solo continues w/more intensity

110 111

1. 2.

Db13(#11)

112 113 114

(Db13(#11))

N.C.

115 116 117

118

2

119 120

123

121 124

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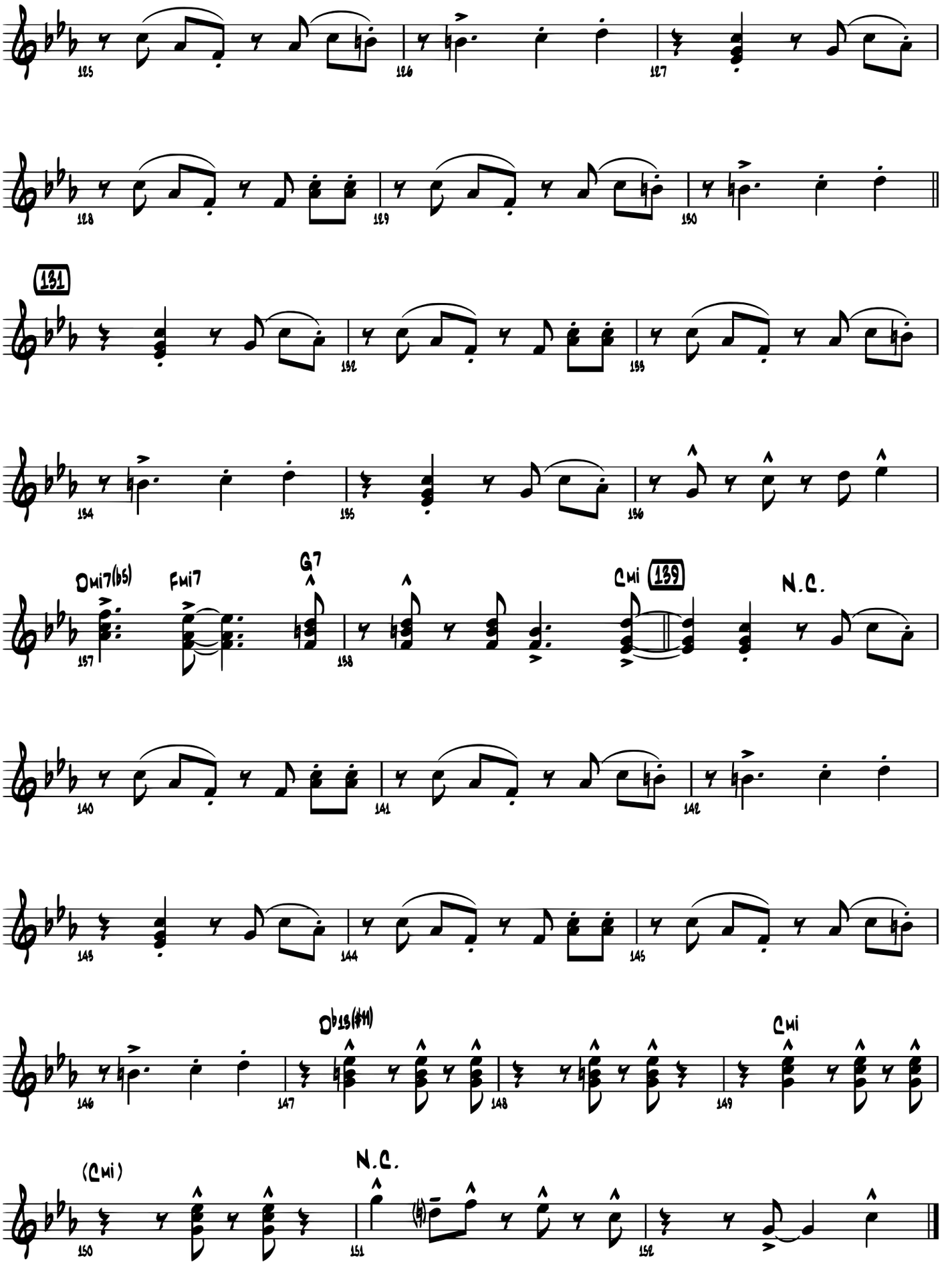

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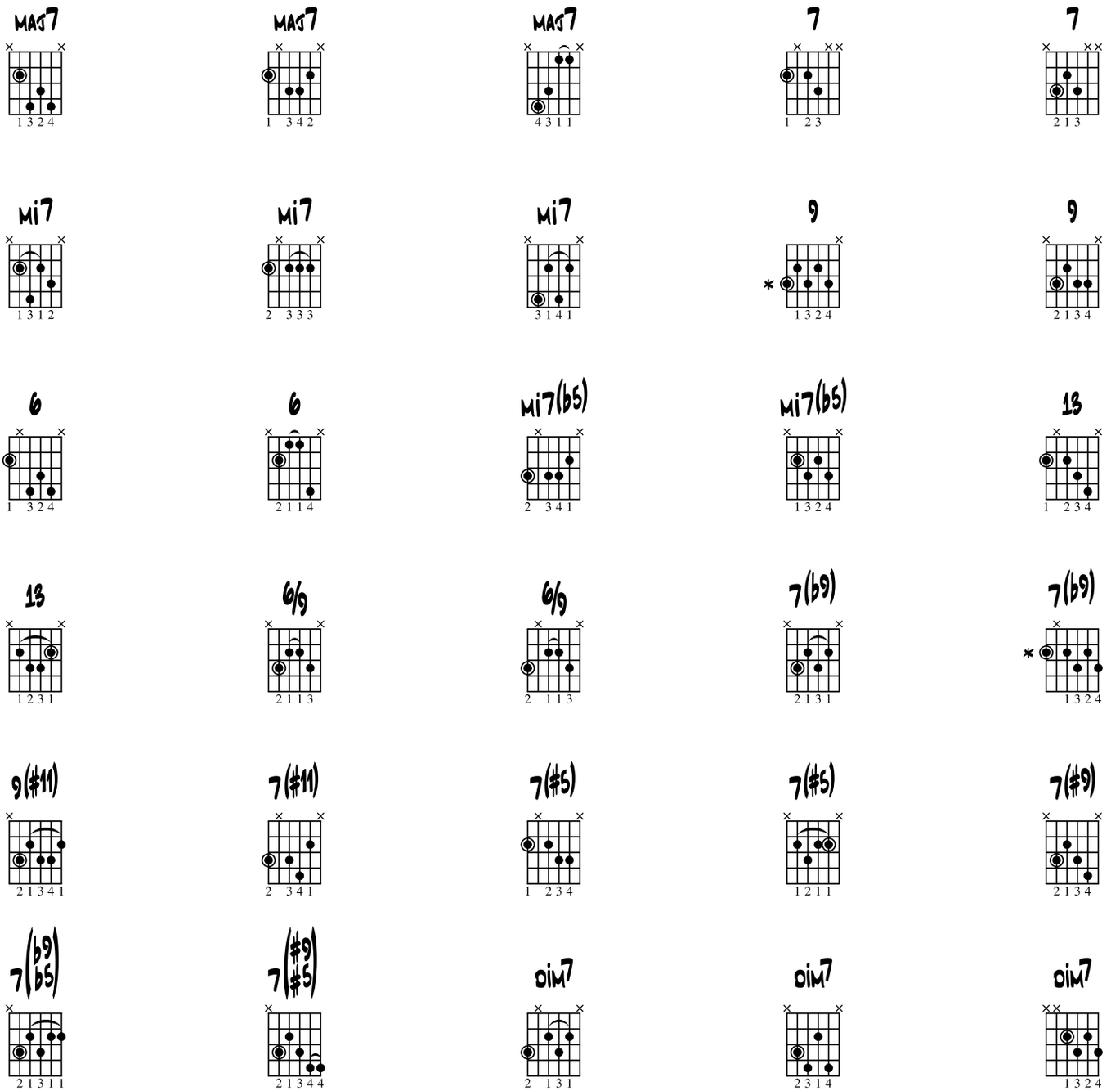
GUITAR CHORD FRAMES

GUITAR CHORDS

These are the most common jazz guitar chord voicings. The root of each chord is circled. Each of these chord fingerings is moveable throughout the neck of the guitar. Whatever note the root is will be the name of the chord. For example, play the first maj7 fingering at the 3rd fret and it will be a Cmaj7, but move it up to the 4th fret and it will be a C♯maj7, and so on up the neck.



* Do not play the root.

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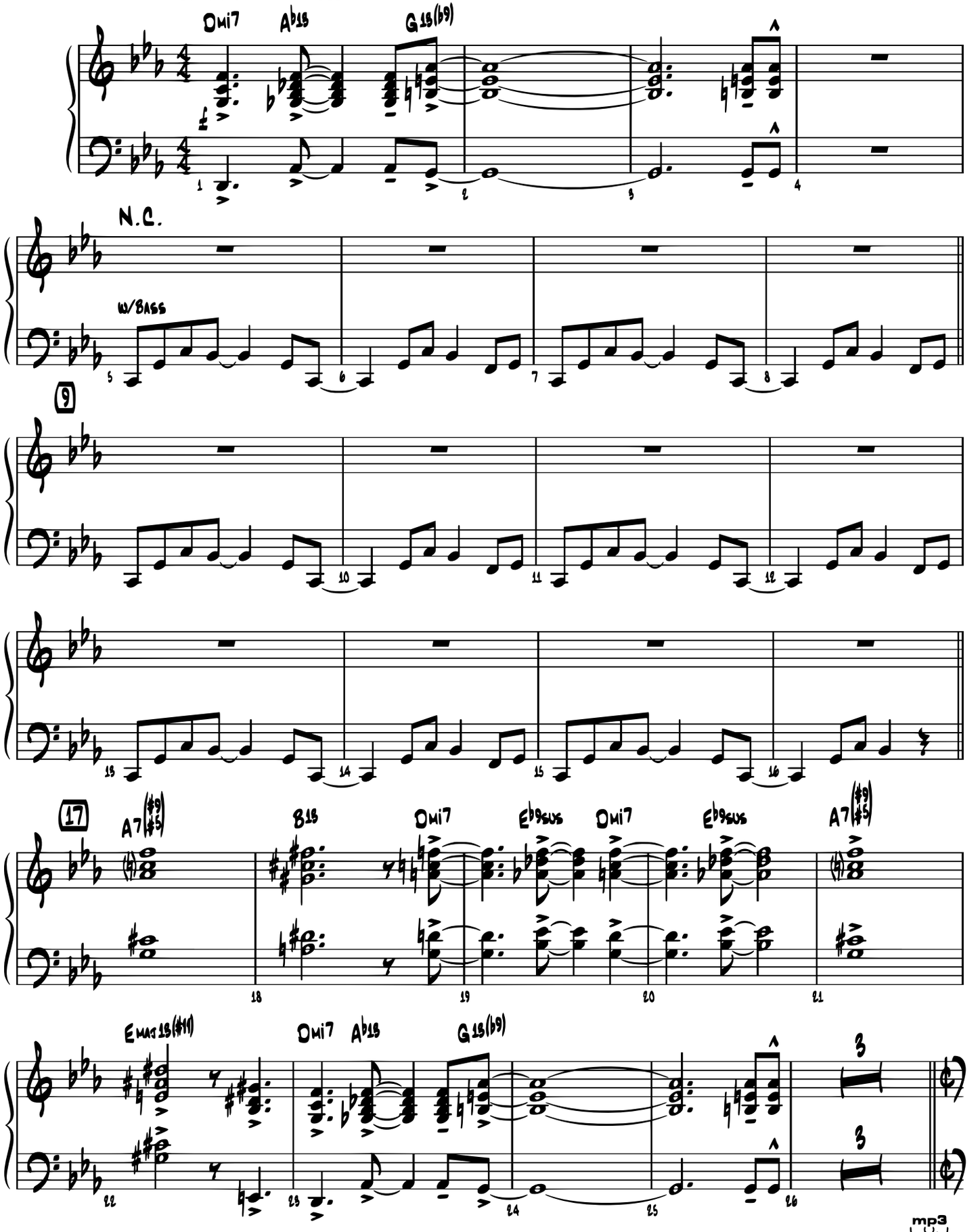
SABOR DE CUBA

(Taste of Cuba)

PIANO

LATIN JAZZ ♩ = 152

By Victor López (ASCAP)



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Guaracha ♩ = 98

Piano/Bass solo break

Solo (w/Bass)

29

Cmi Fmi6 Dmi7(b5) G7

50 51 52

Cmi Fmi6 Dmi7(b5) G7 End solo

53 54 55 56

37

Cmi Fmi6 Dmi7(b5) G7

38 39 40

Cmi Fmi6 Dmi7(b5) G7

41 42 43 44

45

Cmi Fmi6 Dmi7(b5) G7

46 47 48

Cmi Fmi6 Dmi7(b5) Fmi7 G7 N.C.

49 50 51 52

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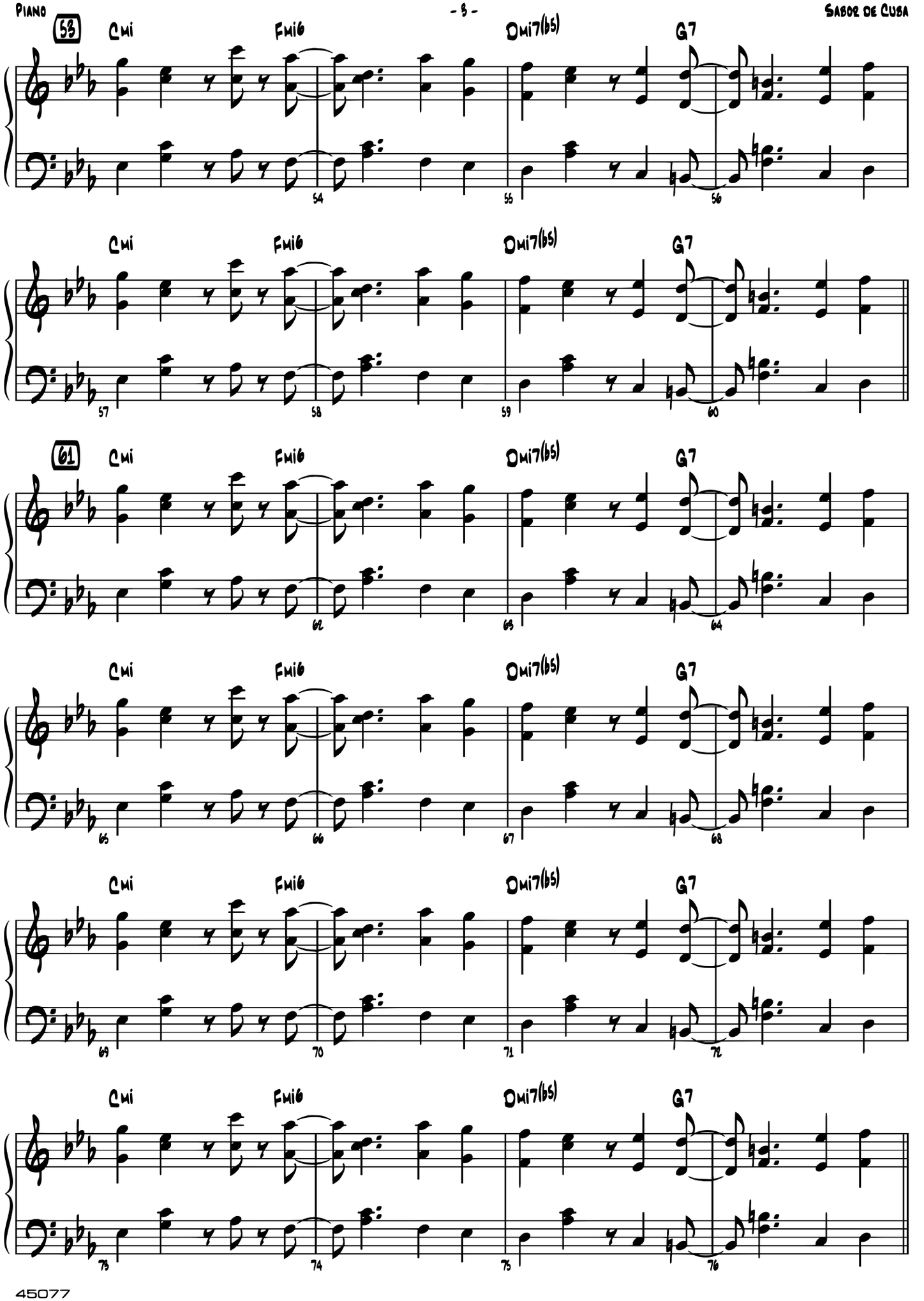

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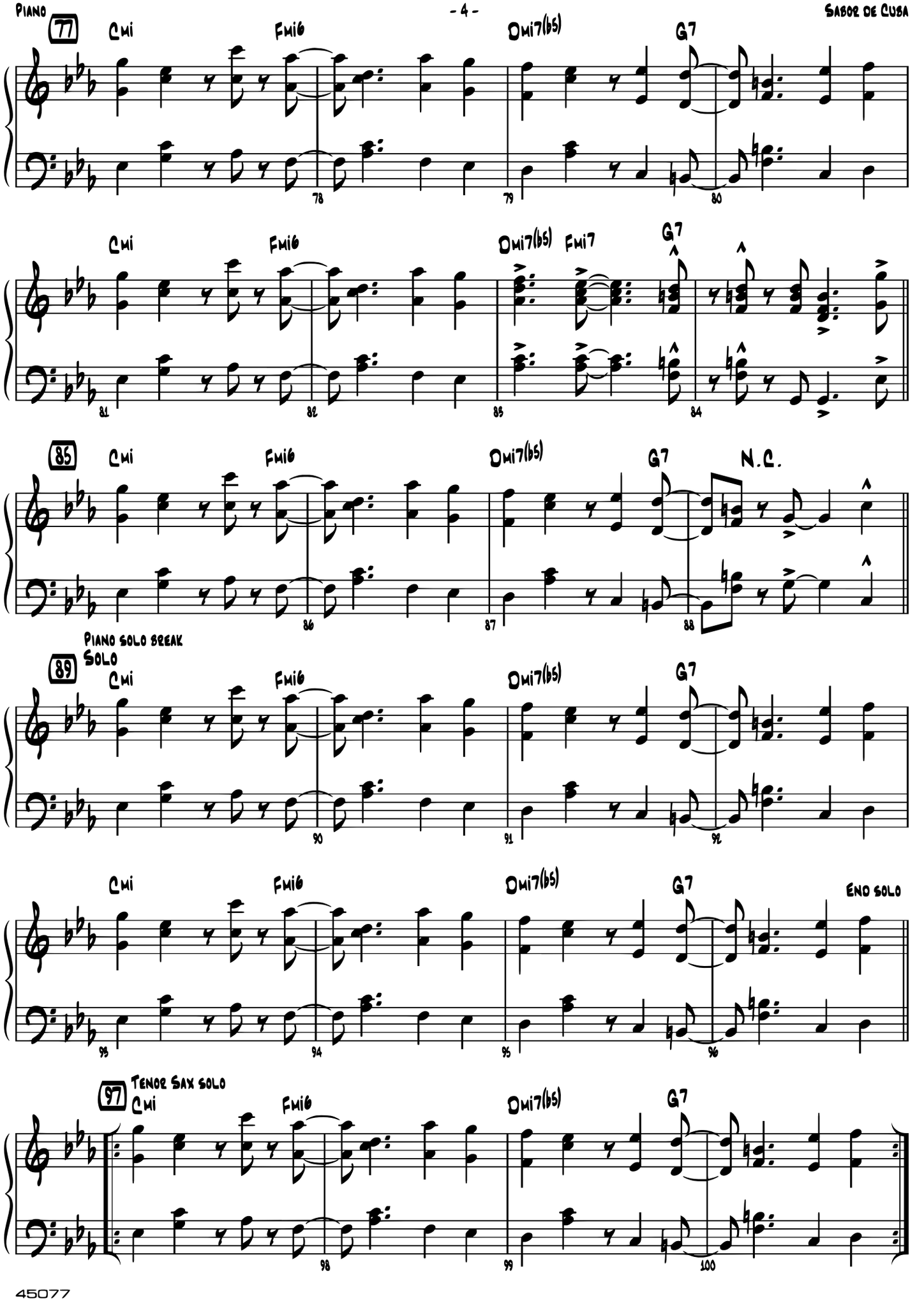

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101 Add background
Cmi Fmi6 Dmi7(b5) G7

105 Tenor solo continues
Cmi Fmi6 Dmi7(b5) G7

109 Tenor solo continues w/more intensity
Cmi Fmi6 Dmi7(b5) G7 1.

2. (G7) Dmi7(b5) G7 Db13(#11) N.C.

118

123 Cmi Fmi6 Dmi7(b5) G7

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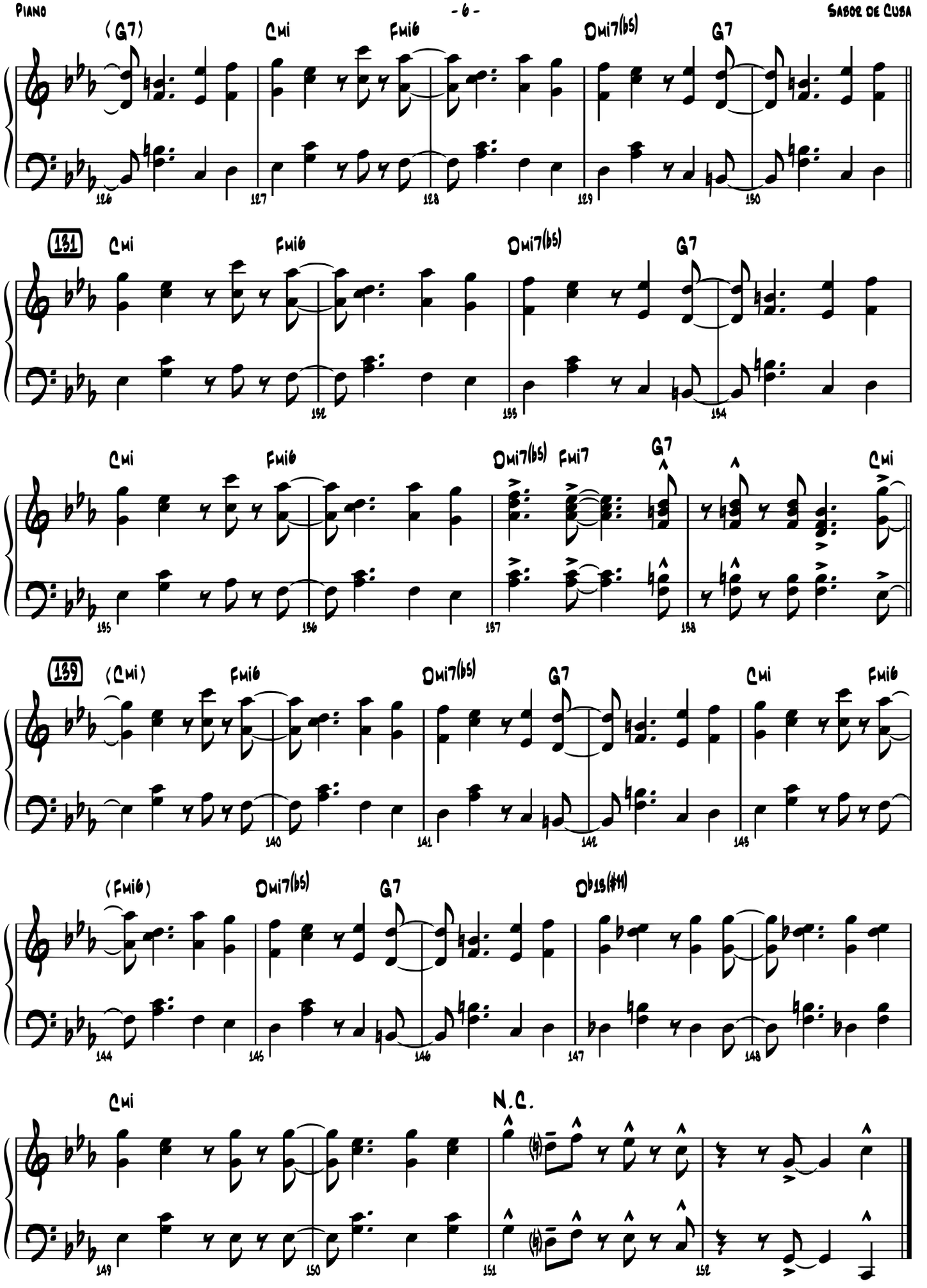

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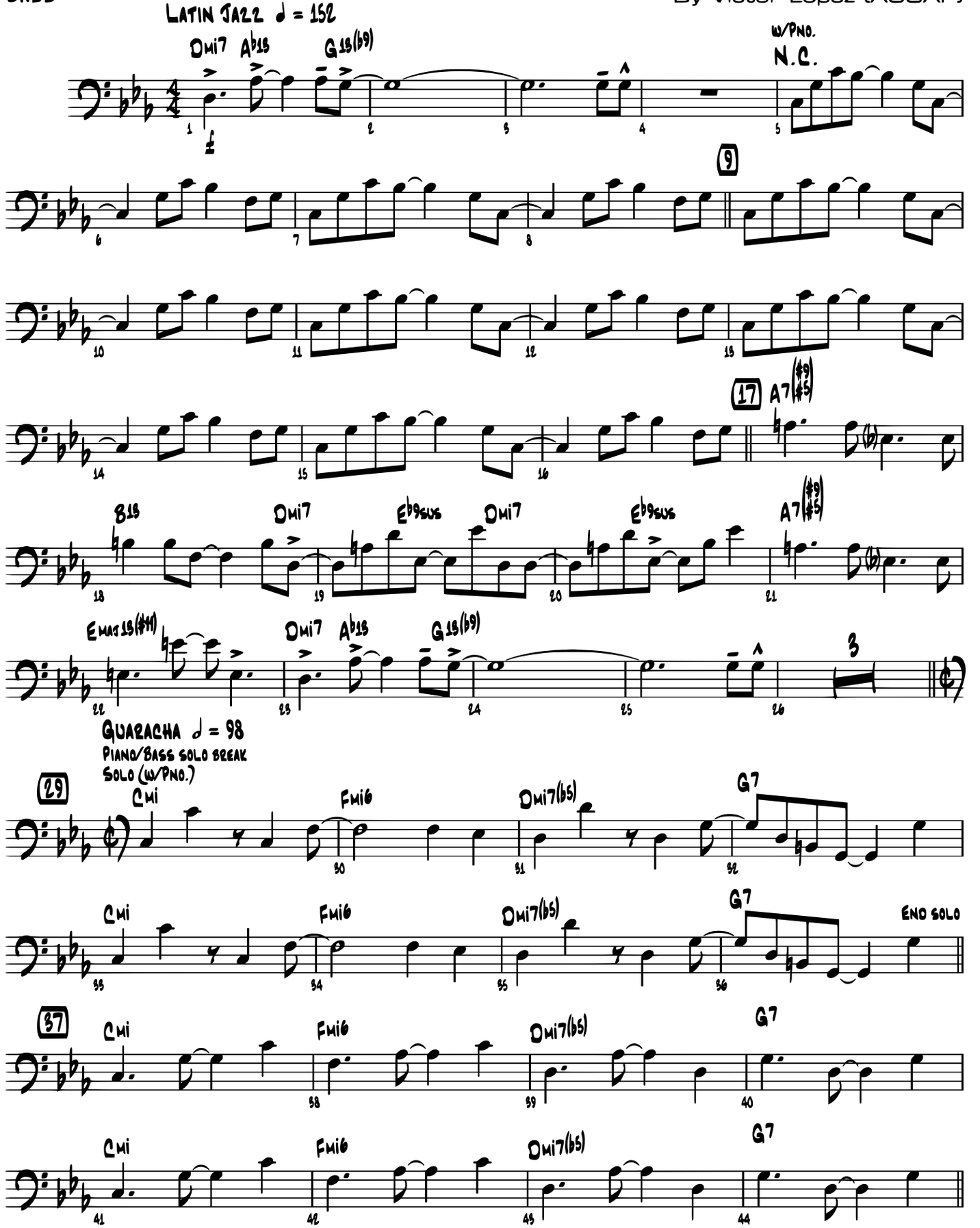
SABOR DE CUBA

(Taste of Cuba)

BASS

By Victor López (ASCAP)



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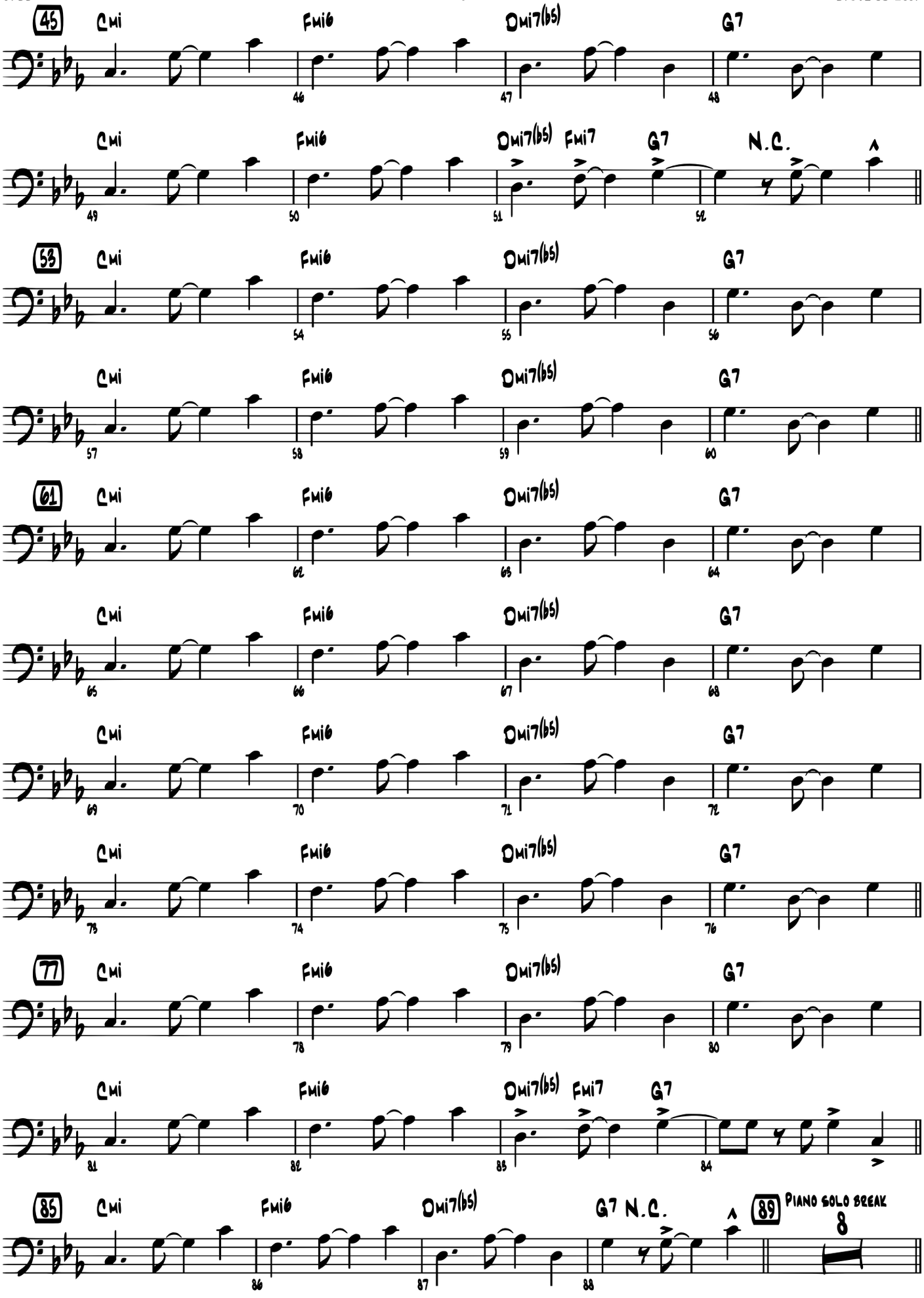

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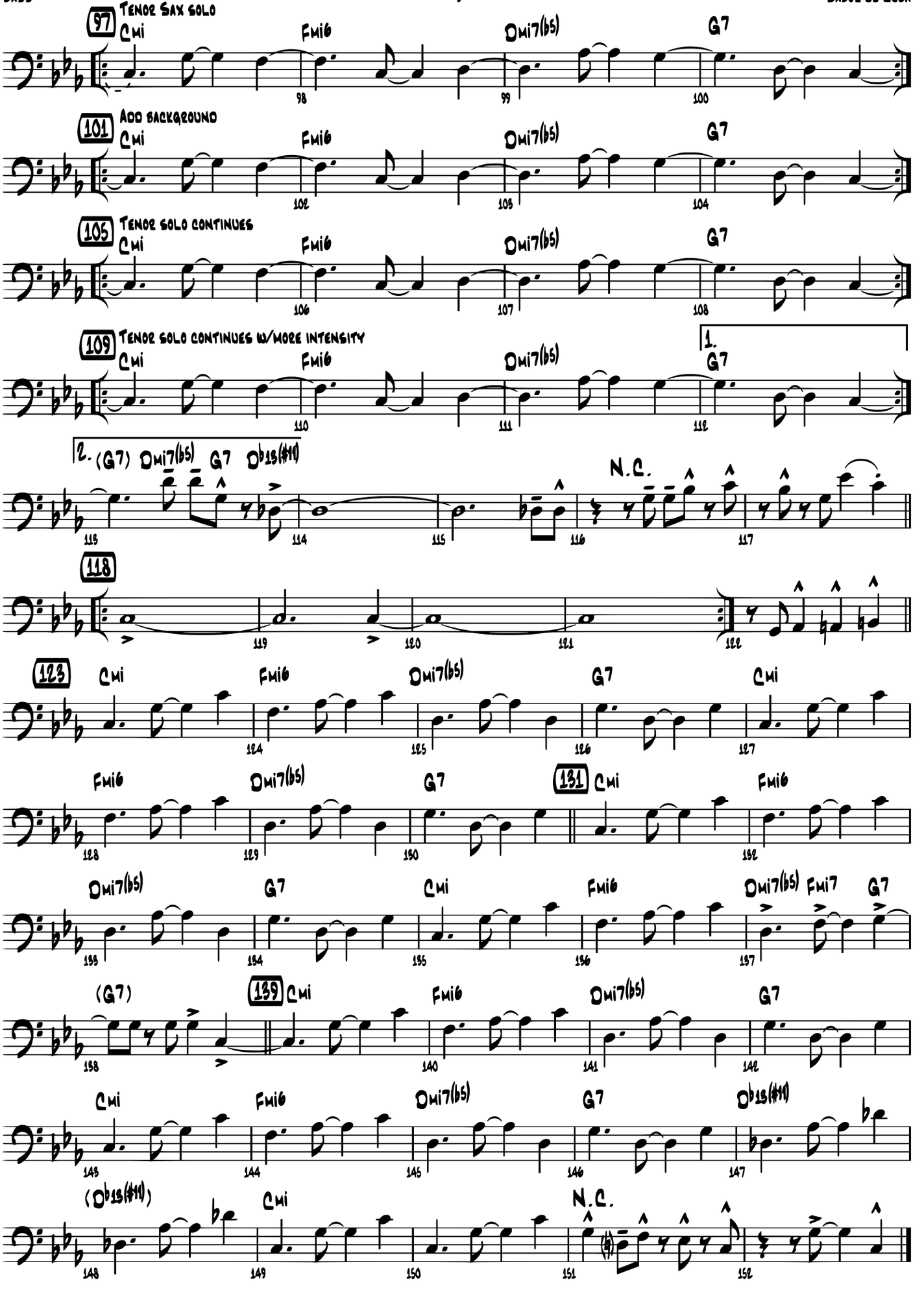

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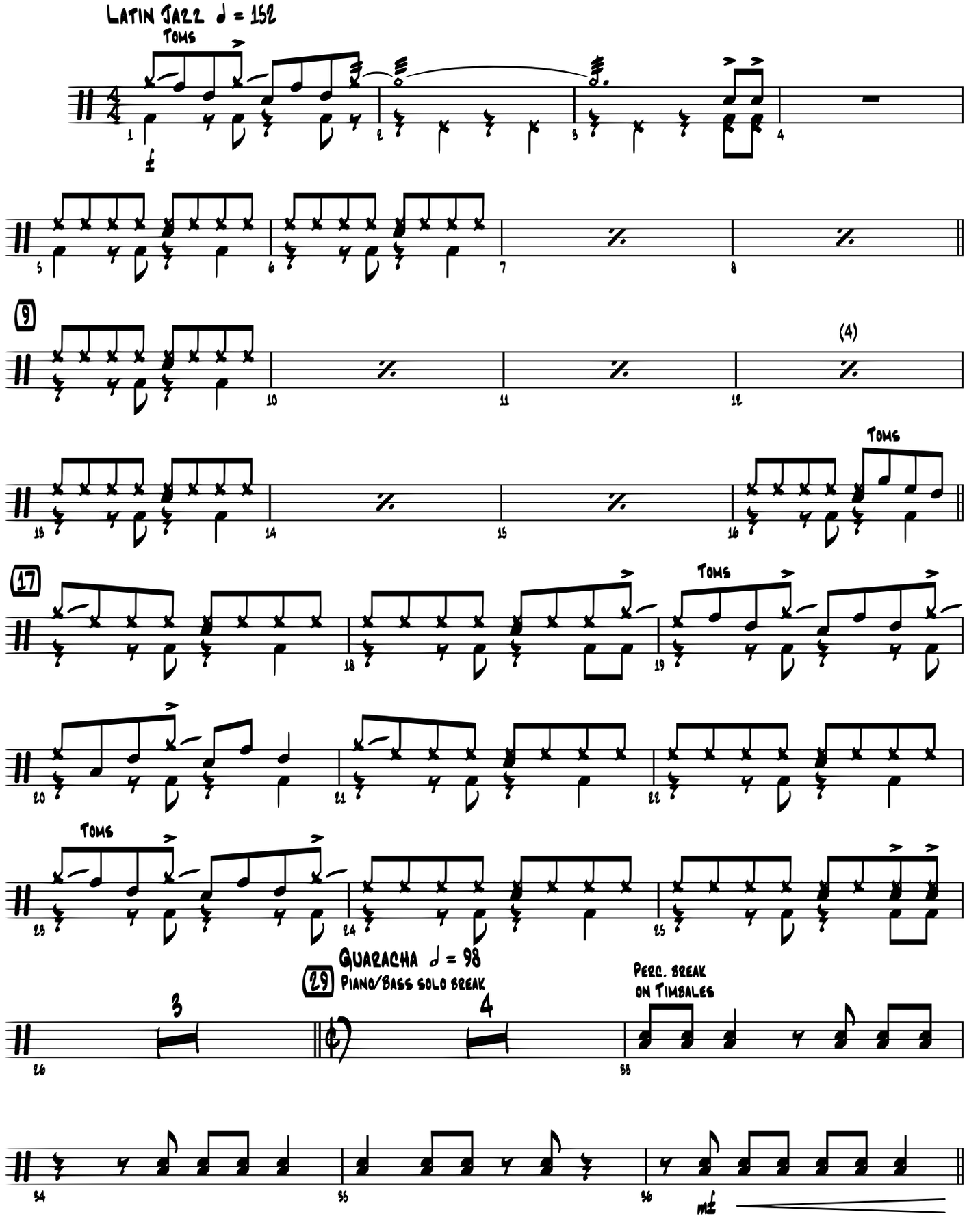
SABOR DE CUBA

(Taste of Cuba)

By Victor López (ASCAP)

Drums (Timbales)



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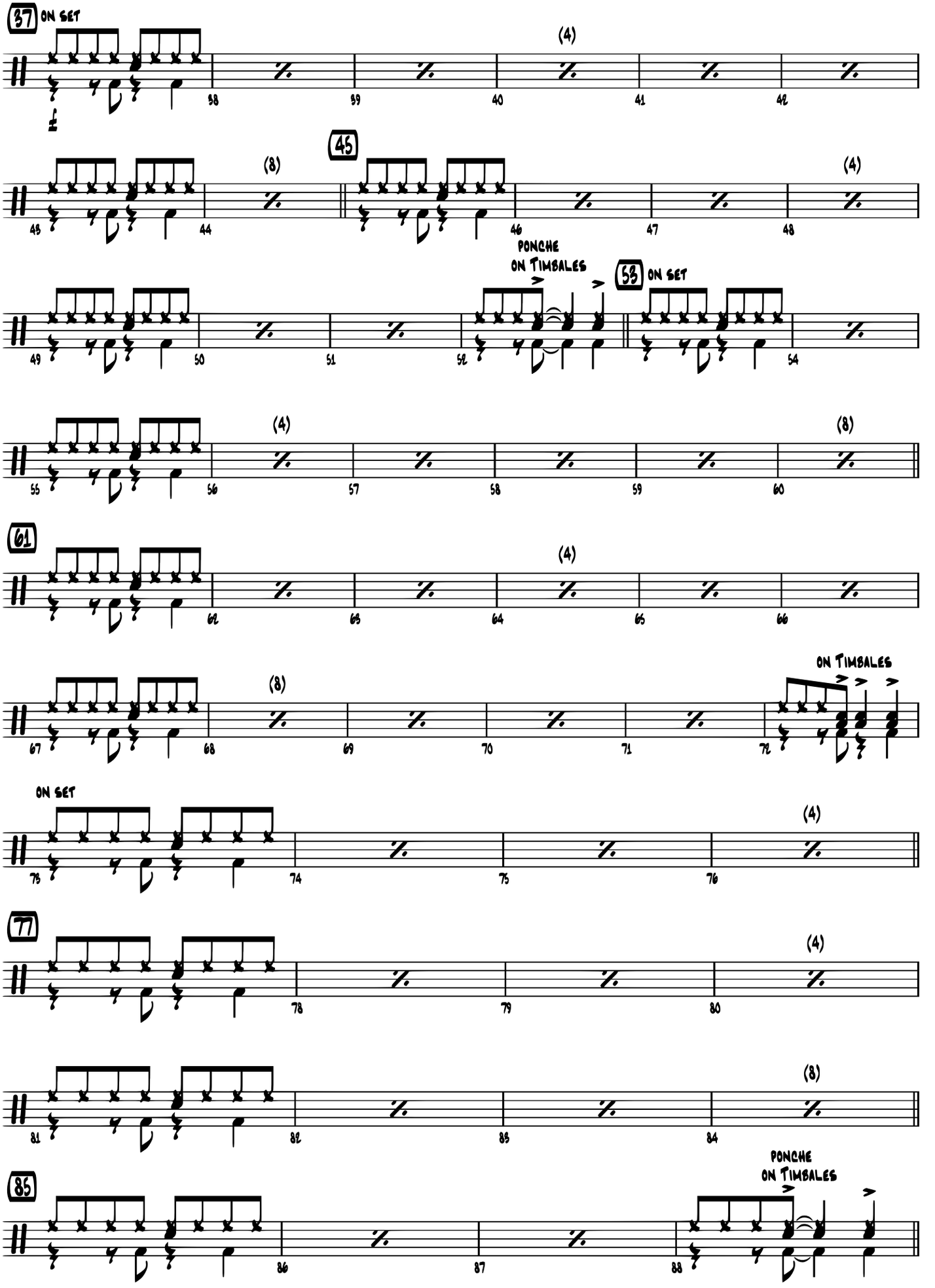

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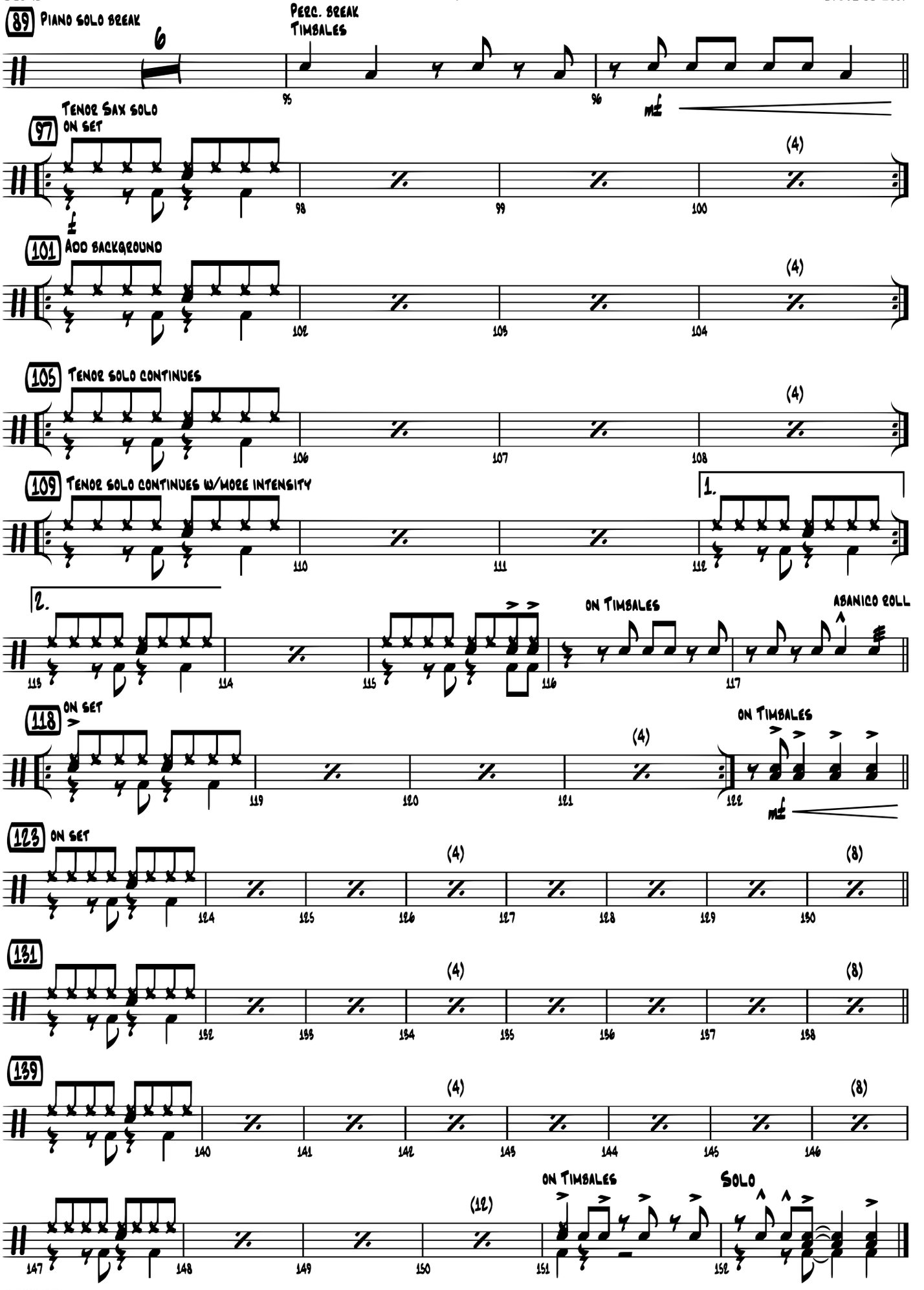

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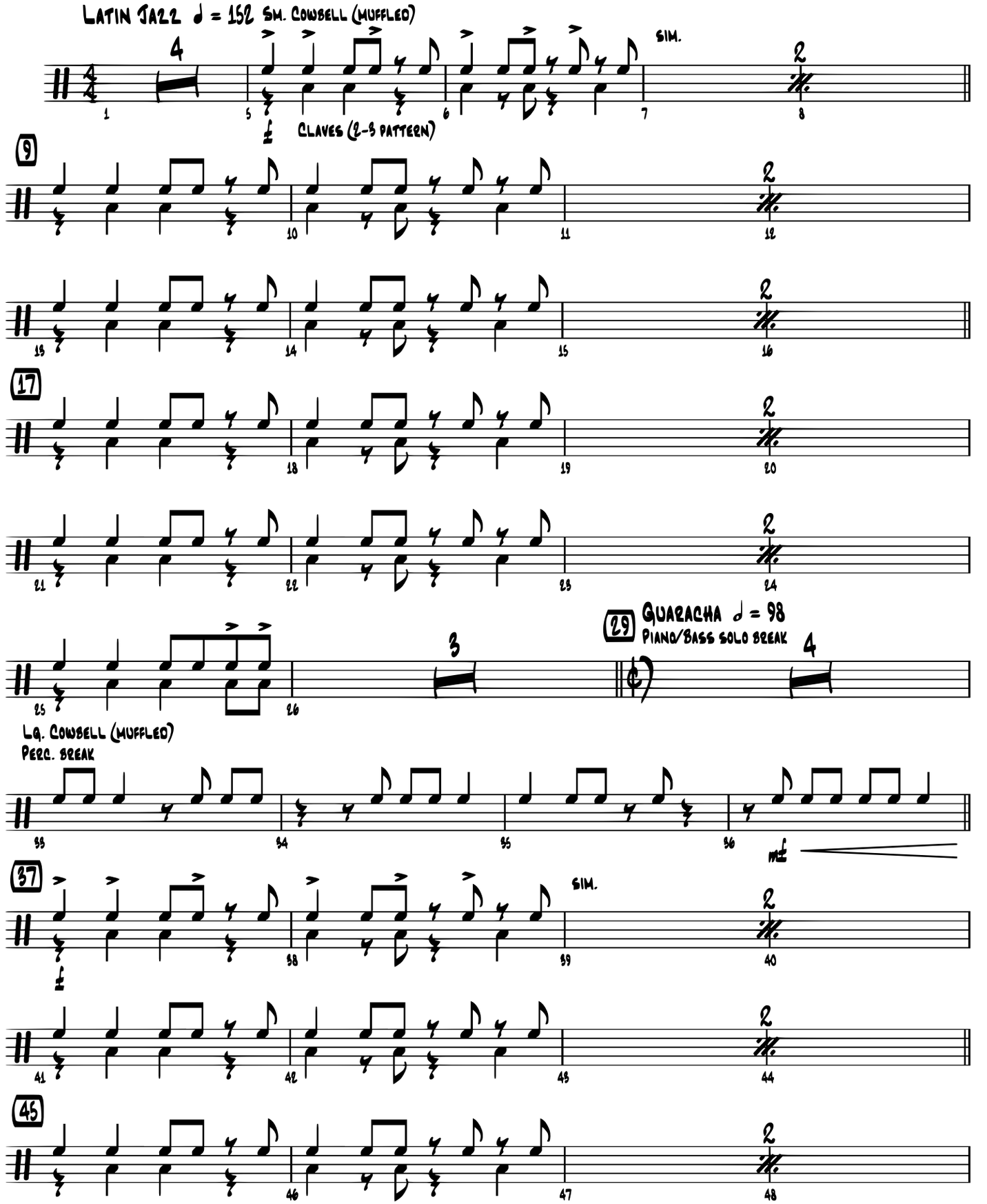
Dedicated to and Performed by the Glades Middle School Jazz Ensemble
at the 2015 Midwest Band Clinic, Erich Rivero, Director

SABOR DE CUBA

(Taste of Cuba)

By Victor López (ASCAP)

Auxiliary Percussion 1
(Small Cowbell, Large Cowbell, Claves)



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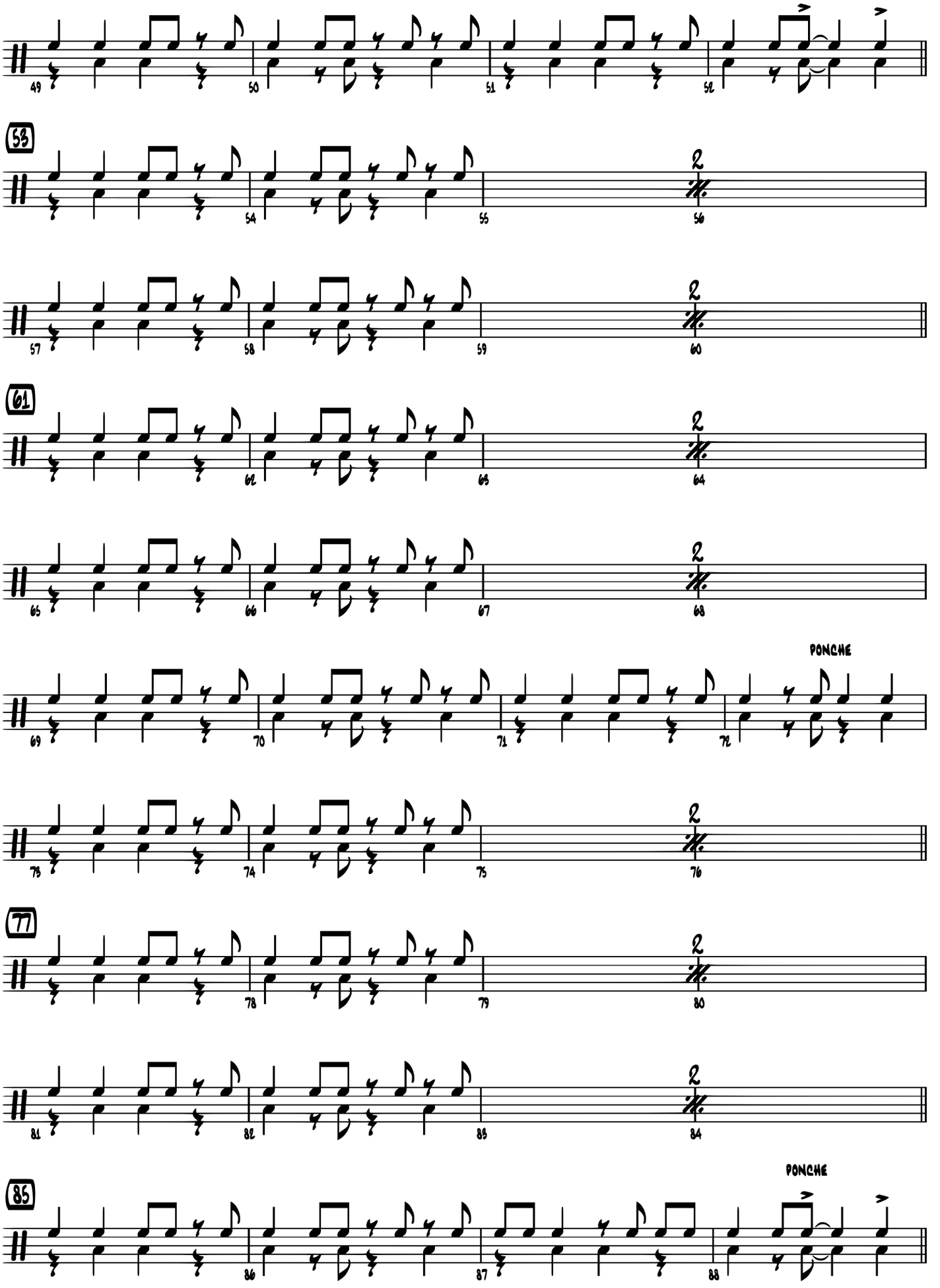

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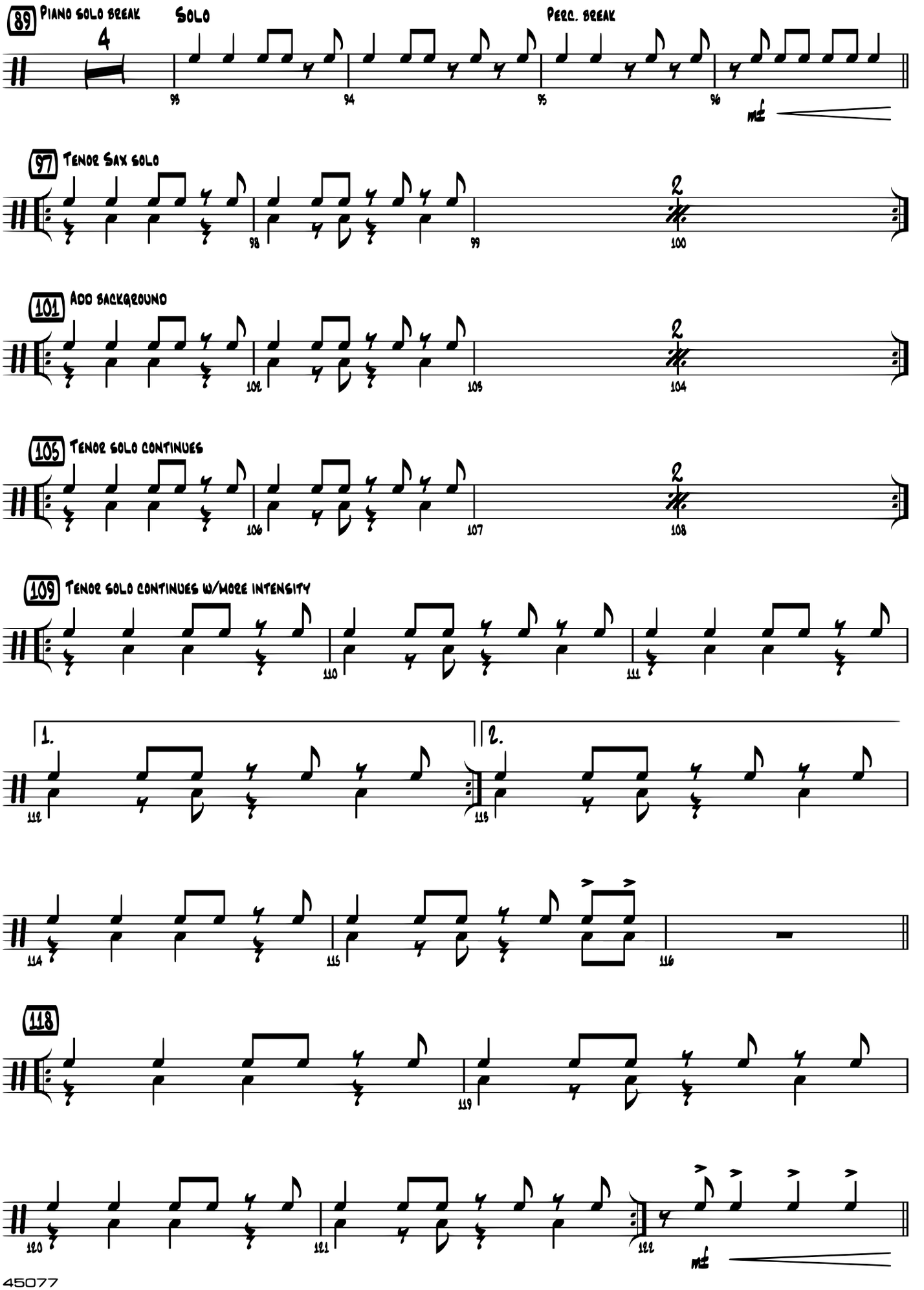

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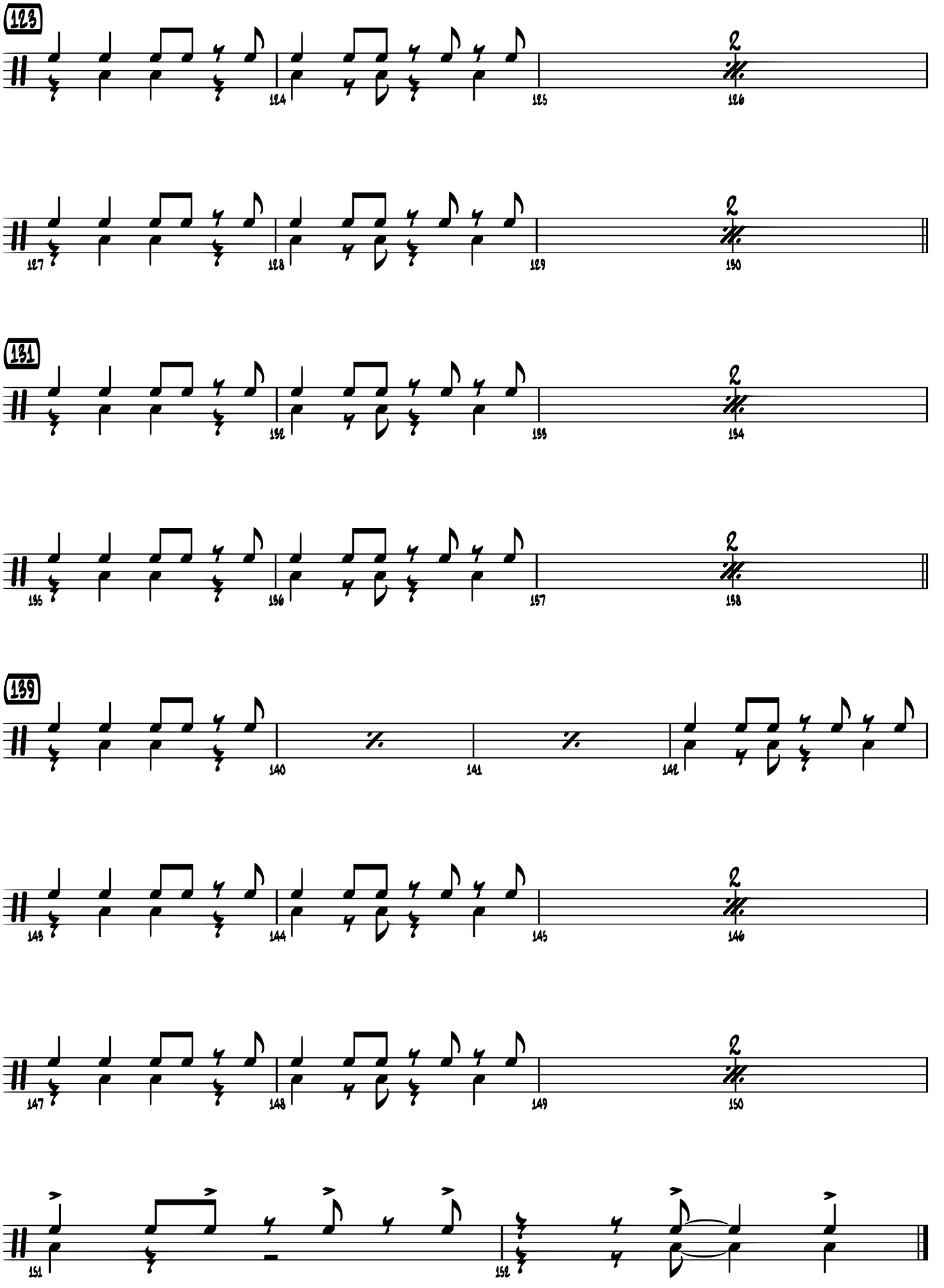

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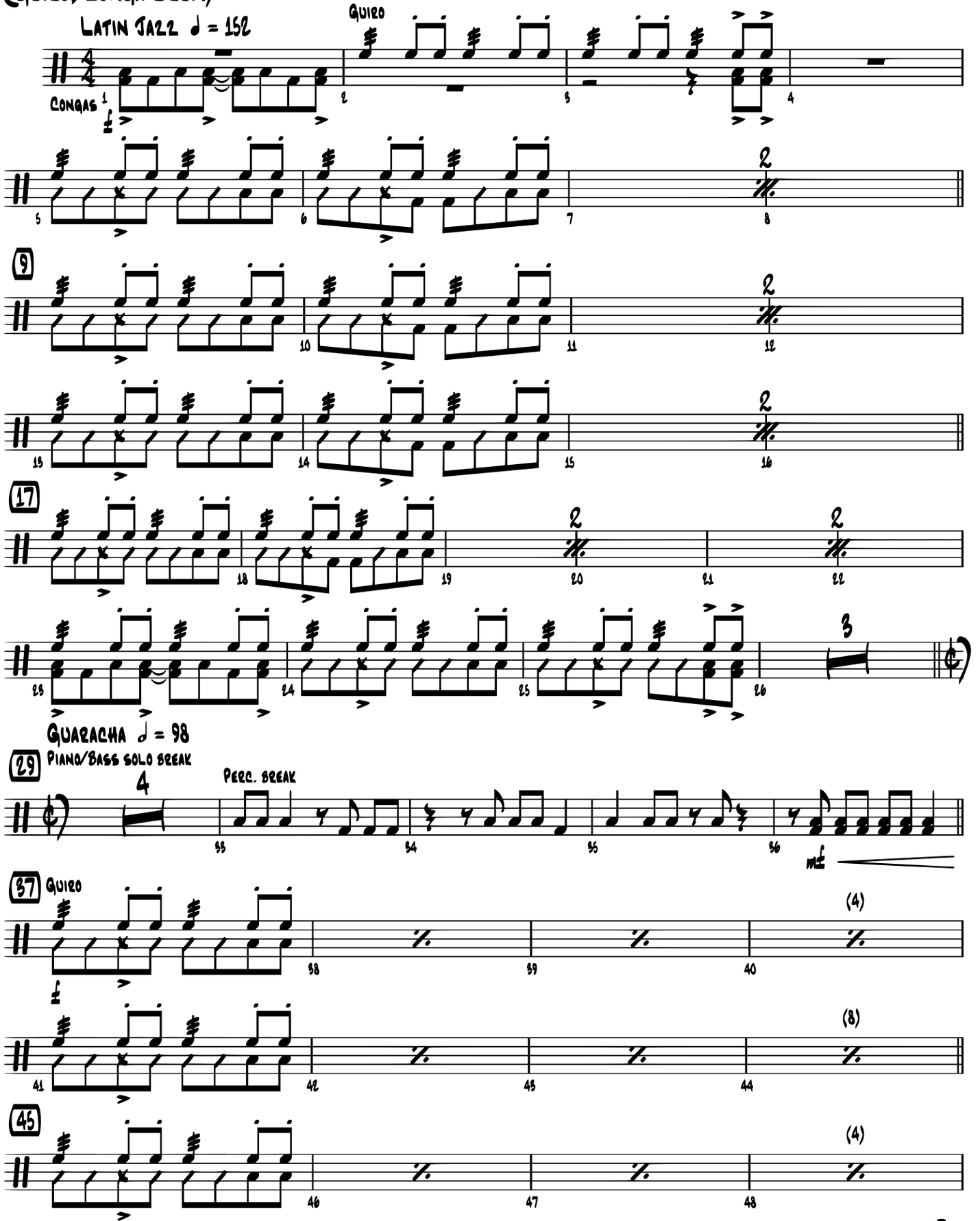
SABOR DE CUBA

(Taste of Cuba)

By Victor López (ASCAP)

Auxiliary Percussion II
(Guiro, Conga Drum)



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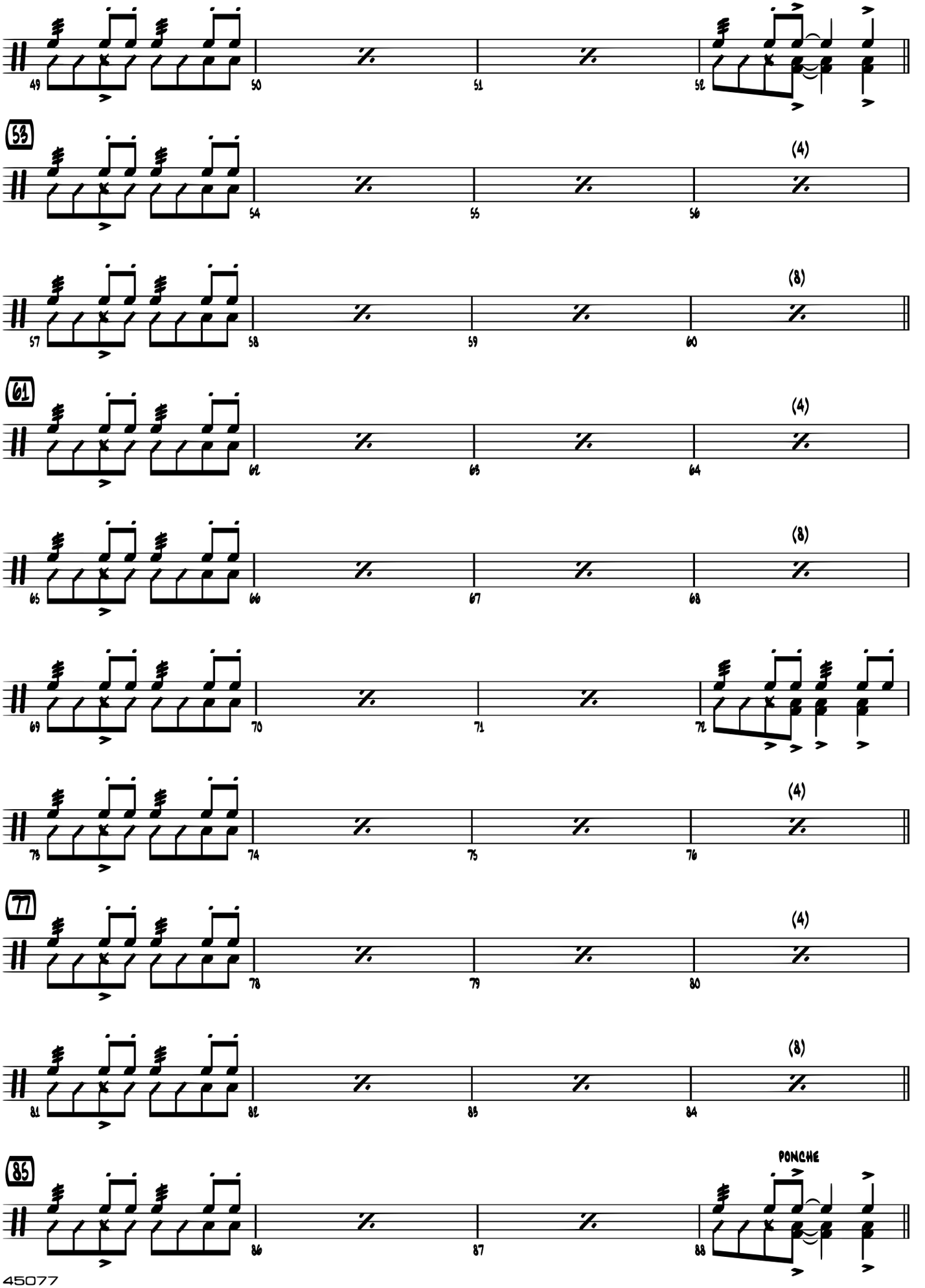

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89 Piano solo break

Perc. break

6

95 96

mf

97 Tenor Sax solo
Guiro

98 99 100 (4)

101 Add background

102 103 104 (4)

105 Tenor solo continues

106 107 108 (4)

109 Tenor solo continues w/more intensity

110 111 1. 112

2.

113 114 115

118 Guiro

116 117 119

120 121 (4) 122

mf

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123 (4)

124 125 126

(8)

127 128 129 130

131 (4)

132 133 134

(8)

135 136 137 138

139 (4)

140 141 142

(8)

143 144 145 146

147 148 149

150 151 152