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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)

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums (Timbales)
4th B \flat Trumpet	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 \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ
BAND
SERIES**

Belwin JAZZ
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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/downloads, 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.

CONDUCTOR
450775

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)

LATIN JAZZ ♩ = 152

The score is for a jazz ensemble and includes parts for:

- 1st Eb ALTO SAXOPHONE
- 2ND Eb ALTO SAXOPHONE
- 1st Bb TENOR SAXOPHONE
- 2ND Bb TENOR SAXOPHONE
- Eb BARITONE SAXOPHONE
- 1st Bb TRUMPET
- 2ND Bb TRUMPET
- 3RD Bb TRUMPET
- 4TH Bb TRUMPET
- 1st TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE
- BASS TROMBONE
- GIUITAR (Chord changes shown in part)
- PIANO (Chord changes shown in part)
- BASS (Chord changes shown in part)
- DRUMS (TIMBALES)

Chord changes shown in part: Dm7, A13, G13(b9), N.C., w/Bass, w/PNO.

Drum notation includes TOMS and a sequence of 1-2-3-4-5-6-7-8.

*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.

CONDUCTOR 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

N.C.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

CONDUCTOR

SABOR DE CUBA

- 3 -

17

18

19

20

21

22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

A7(#9)

Bb9

Dmi7

E9sus

E9sus

A7(#9)

E9sus(#9)

Toms

CONDUCTOR

The musical score is arranged in a standard orchestral layout. It includes the following parts from top to bottom:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARIT.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR. (Guitar) with chords: Dm7, A7(b9), G13(b9)
- PNO. (Piano)
- BASS
- DRUMS (with 'TOMS' marking)

The score spans measures 23 to 28. Measure numbers 23, 24, 25, 26, 27, and 28 are printed below the drum line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of measure 28.

CONDUCTOR (29) GUARACHA $\text{♩} = 98$
PIANO/BASS SOLO BREAK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

29 30 31 32 33 34 35 36

SOLO (w/BASS)
C#m F#m6 Dm7(b9) G7 C#m F#m6 Dm7(b9) G7 END SOLO

SOLO (w/PNO.)

PERC. BREAK ON TIMBALES

CONDUCTOR 37

SABOR DE CUBA

- 6 -

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.
- Instrumentalists:** GTR. (Guitar), PNO. (Piano), BASS, DRUMS.

Measure 37 is marked with a conductor's cue 37. The score includes various musical notations such as slurs, accents, and dynamic markings. The guitar part includes specific chord voicings: Cui, F#11b, D#17(b9), and G7. The drum part is marked "ON SET" and shows a rhythmic pattern.

CONDUCTOR (43)

SABOR DE CUBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chorus lyrics: *Chorus*
45 46 47 48 49 50 51 52

Chord markings: Cmi, Fmi6, Dmi7(b9), G7, Cmi, Fmi6, Dmi7(b9), Fmi7, G7, N.C.

DRUMS: PUNCH ON TIMBALES

CONDUCTOR ⁵³

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

53 54 55 56 57 58 59 60

Chii F#i6 D#i7(b9) G7 Chii F#i6 D#i7(b9) G7

ON SET

CONDUCTOR

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Tenor 1, Tenor 2, Tenor 3, Bass Tenor.
- Trumpets:** Trp. 1, Trp. 2, Trp. 3, Trp. 4.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn.
- Instrumental:** Guitar (Gtr.), Piano (PNO.), Bass, and Drums (DRUMS).

The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The vocal parts feature melodic lines with various ornaments and phrasing. The instrumental parts provide harmonic support and rhythmic drive. The piano part includes chordal accompaniment and melodic fragments. The bass and drums provide a steady rhythmic foundation. The score is divided into measures numbered 01 through 08.

CONDUCTOR

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., and BASS TEN.
- Brass:** TRP. 1, 2, 3, 4 and TBN. 1, 2, 3, 4.
- String/Keyboard:** GTR. and PNO.
- Low Frequency:** BASS and DRUMS.

The score is divided into measures 69 through 76. Key performance instructions include "ON TIMBALES" and "ON SET" for the drums, and "N.C." (No Chord) for the guitar. Chord markings such as C#11b, F#11b, D#11(b9), and G7 are present throughout the piano and guitar parts.

CONDUCTOR

SABOR DE CUBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

Qui Fui6 Dmi7(b9) G7 Qui Fui6 Dmi7(b9) Fui7 G7

CONDUCTOR

85 86 87 88 89 90 91 92

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

85

86

87

88

89

90

91

92

N.C.

Cui

Fuñé

D(17b9)

G7

N.C.

SOLO Cui

Fuñé

D(17b9)

G7

PIANO SOLO BREAK

PONCHE ON TIMBALES

CONDUCTOR

- 13 -
97 TENOR SAX SOLO

SABOR DE CUBA

ADD CORNBELL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO

Cmi

Fmi6

Dmi7(b9)

G7

END SOLO

PERC. BREAK TUMBLES

ON SET

93 94 95 96 97 98 99 100

CONDUCTOR

SABOR DE CUBA

101 ADD BACKGROUND

105 TENOR SOLO CONTINUES

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

101 102 103 104 105 106 107 108

CONDUCTOR

109 TENOR SOLO CONTINUES W/ MORE INTENSITY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

109 110 111 112 113 114 115

Chí Guib Ew7(b9) A7 ENO SOLO

Chí Guib Dm7(b9) G7 (G7) Dm7(b9) G7 D#9(#11)

1. 2.

CONDUCTOR

SABOR DE CUBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. N.C.

PNO. N.C.

BASS

DRUMS

ON TIMBALES

ASANICO ROLL

ON SET

ON TIMBALES

116 117 118 119 120 121 122

CONDUCTOR 123

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

123 124 125 126 127 128 129

Cui F#i6 D#i7(b9) G7 Cui F#i6 D#i7(b9) G7

ON SET

CONDUCTOR

181

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.
- Instrumentalists:** GTR., PNO., BASS, DRUMS.

The score is in 4/4 time and features complex vocal and instrumental arrangements. The piano part includes chord markings: (G7), C#11, F#11b, D#11(b9), G7, C#11, and F#11b. The drum part shows a consistent rhythmic pattern with occasional rests. The conductor's part is indicated by a box containing the number 181.

CONDUCTOR

SABOR DE CUBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144

139

N.C.

Dur7(b9) F#17 G7 C#17 F#16 Dur7(b9) G7 C#17 F#16

CONDUCTOR - 20 - **SABOR DE CUBA**

ALTO 1 *SEING OUT!*

ALTO 2 *SEING OUT!*

TENOR 1 *SEING OUT!*

TENOR 2 *SEING OUT!*

SOPR. 1

SOPR. 2

SOPR. 3

SOPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. *Dm7(b9) G7 Dm7(b9) Cm*

PNO. *N.C.*

BASS

DRUMS *ON TIMBALES SOLO*

145 146 147 148 149 150 151 152