

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 I

(SMALL COWBELL, LARGE COWBELL, CLAVES)

LATIN JAZZ ♩ = 152 SM. COWBELL (MUFFLED)

4

1 5 6 7 8

9

CLAVES (2-3 PATTERN)

10 11 12

13 14 15 16

17

18 19 20

21 22 23 24

29

GUARACHA ♩ = 98  
PIANO/BASS SOLO BREAK

25 26

L.G. COWBELL (MUFFLED)  
PERC. BREAK

27 34 35 36

37

38 39 40

41 42 43 44

45

46 47 48

AUXILIARY PERCUSSION I

PONCHE SABOR DE CUBA

Musical staff 1: Measures 49-52. The staff contains a rhythmic pattern of eighth and sixteenth notes with rests. Measure numbers 49, 50, 51, and 52 are indicated below the staff.

Musical staff 2: Measures 53-56. Measure 53 is circled. The staff contains a rhythmic pattern. Measure numbers 54, 55, and 56 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 56.

Musical staff 3: Measures 57-60. The staff contains a rhythmic pattern. Measure numbers 57, 58, 59, and 60 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 60.

Musical staff 4: Measures 61-64. Measure 61 is circled. The staff contains a rhythmic pattern. Measure numbers 62, 63, and 64 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 64.

Musical staff 5: Measures 65-68. The staff contains a rhythmic pattern. Measure numbers 65, 66, 67, and 68 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 68.

Musical staff 6: Measures 69-72. The staff contains a rhythmic pattern. Measure numbers 69, 70, 71, and 72 are indicated below the staff. The word "PONCHE" is written above measure 72.

Musical staff 7: Measures 73-76. The staff contains a rhythmic pattern. Measure numbers 73, 74, 75, and 76 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 76.

Musical staff 8: Measures 77-80. Measure 77 is circled. The staff contains a rhythmic pattern. Measure numbers 78, 79, and 80 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 80.

Musical staff 9: Measures 81-84. The staff contains a rhythmic pattern. Measure numbers 81, 82, 83, and 84 are indicated below the staff. A double bar line with a repeat sign and a fermata is at the end of measure 84.

Musical staff 10: Measures 85-88. Measure 85 is circled. The staff contains a rhythmic pattern. Measure numbers 86, 87, and 88 are indicated below the staff. The word "PONCHE" is written above measure 88.

AUXILIARY PERCUSSION I

SABOR DE CUBA

**(89) PIANO SOLO BREAK** **SOLO** **PERC. BREAK**

4 93 94 95 96 *mf*

**(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.

112 113

114 115 116

**(118)**

119

120 121 122 *mf*

AUXILIARY PERCUSSION I

SABOR DE CUBA

123

Musical staff for measures 123-126. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 124, 125, and 126 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 126.

Musical staff for measures 127-130. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 127, 128, 129, and 130 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 130.

131

Musical staff for measures 131-134. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 132, 133, and 134 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 134.

Musical staff for measures 135-138. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 135, 136, 137, and 138 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 138.

139

Musical staff for measures 139-142. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 140, 141, and 142 are indicated below the staff. Measures 140 and 141 contain a double bar line with a repeat sign. A double bar line with a repeat sign and a fermata is placed at the end of measure 142.

Musical staff for measures 143-146. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 143, 144, 145, and 146 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 146.

Musical staff for measures 147-150. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 147, 148, 149, and 150 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 150.

Musical staff for measures 151-152. The staff contains a rhythmic pattern of eighth and sixteenth notes. Measure numbers 151 and 152 are indicated below the staff. A double bar line with a repeat sign and a fermata is placed at the end of measure 152.

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# SABOR DE CUBA

(Taste of Cuba)

By Victor López (ASCAP)

## AUXILIARY PERCUSSION II (GUIRO, CONGA DRUM)

**LATIN JAZZ** ♩ = 152

**CONGAS** 1 2 3 4

**GUIRO**

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20 21 22

23 24 25 26

**GUARACHA** ♩ = 98

29 **PIANO/BASS SOLO BREAK** 4

**PERC. BREAK**

33 34 35 36 *mf*

37 **GUIRO** (4)

38 39 40

41 42 43 44 (8)

45 (4)

46 47 48

AUXILIARY PERCUSSION II

PONCHE SABOR DE CUBA

49 50 51 52

(53) 54 55 56 (4)

57 58 59 60 (8)

(61) 62 63 64 (4)

65 66 67 68 (8)

69 70 71 72

73 74 75 76 (4)

(77) 78 79 80 (4)

81 82 83 84 (8)

(85) 86 87 88

PONCHE

AUXILIARY PERCUSSION II

SABOR DE CUBA

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

110 111 112 1.

113 114 115 2.

118 GUIRO

116 117 118 119 (4)

120 121 122 (4) *mf*

AUXILIARY PERCUSSION II

SABOR DE CUBA

123 (4)

124 125 126

127 (8)

128 129 130

131 (4)

132 133 134

135 (8)

136 137 138

139 (4)

140 141 142

143 (8)

144 145 146

147

148 149

150

151 152

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## DRUMS (TIMBALES)

LATIN JAZZ ♩ = 152



DRUMS

(89) PIANO SOLO BREAK

PERC. BREAK  
TIMBALES

Musical notation for measure 89, featuring a piano solo break with a sixteenth-note pattern. A '6' is written above the staff. Percussion notation for timbales is shown below the staff. Measure numbers 95 and 96 are indicated.

(97) TENOR SAX SOLO  
ON SET

Musical notation for measure 97, featuring a tenor sax solo on set. The notation includes a series of eighth notes with 'x' marks. Measure numbers 98, 99, and 100 are indicated.

(101) ADD BACKGROUND

Musical notation for measure 101, featuring background percussion. The notation includes a series of eighth notes with 'x' marks. Measure numbers 102, 103, and 104 are indicated.

(105) TENOR SOLO CONTINUES

Musical notation for measure 105, featuring a tenor sax solo continuing. The notation includes a series of eighth notes with 'x' marks. Measure numbers 106, 107, and 108 are indicated.

(109) TENOR SOLO CONTINUES W/MORE INTENSITY

Musical notation for measure 109, featuring a tenor sax solo with more intensity. The notation includes a series of eighth notes with 'x' marks. Measure numbers 110, 111, and 112 are indicated.

2.

Musical notation for measure 113, featuring a second ending. The notation includes a series of eighth notes with 'x' marks. Measure numbers 113, 114, 115, 116, and 117 are indicated. Annotations include 'ON TIMBALES' and 'ABANICO ROLL'.

(118) ON SET

Musical notation for measure 118, featuring a tenor sax solo on set. The notation includes a series of eighth notes with 'x' marks. Measure numbers 119, 120, 121, and 122 are indicated. Annotations include 'ON TIMBALES' and 'mz'.

(123) ON SET

Musical notation for measure 123, featuring a tenor sax solo on set. The notation includes a series of eighth notes with 'x' marks. Measure numbers 124, 125, 126, 127, 128, 129, and 130 are indicated.

(131)

Musical notation for measure 131, featuring a tenor sax solo. The notation includes a series of eighth notes with 'x' marks. Measure numbers 132, 133, 134, 135, 136, 137, and 138 are indicated.

(139)

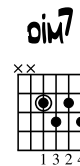
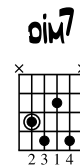
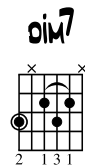
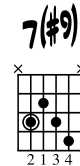
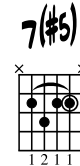
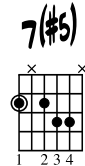
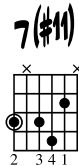
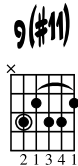
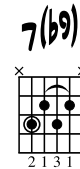
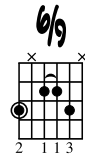
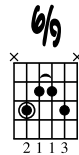
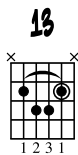
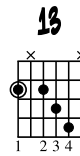
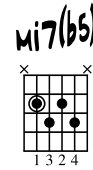
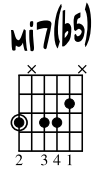
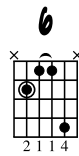
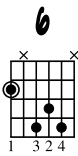
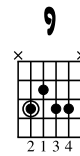
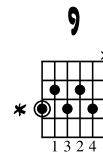
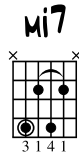
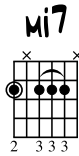
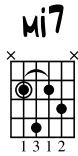
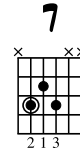
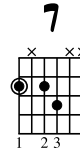
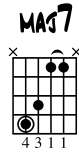
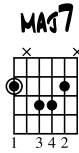
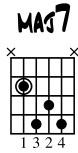
Musical notation for measure 139, featuring a tenor sax solo. The notation includes a series of eighth notes with 'x' marks. Measure numbers 140, 141, 142, 143, 144, 145, and 146 are indicated.

Musical notation for measure 147, featuring a tenor sax solo. The notation includes a series of eighth notes with 'x' marks. Measure numbers 147, 148, 149, 150, 151, and 152 are indicated. Annotations include 'ON TIMBALES' and 'SOLO'.

# 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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By Victor López (ASCAP)

GUITAR

LATIN JAZZ ♩ = 152

1 *Dmi7* *Ab13* *G13(b9)* 2 3 4 5

9 *N.C.* 10 11 12

13 14 15 16

17 *A7(#9)* *B13* *Dmi7* *Eb9sus* *Dmi7* *Eb9sus* 18 19 20

21 *A7(#9)* *E major 13(#11)* *Dmi7* *Ab13* *G13(b9)* 22 23 24

*(G13(b9))* 24 25 26 **29** *GUARACHA* ♩ = 98 *PIANO/BASS SOLO BREAK* 3 8

37 *N.C.* *PLAY* 38 39 40

41 42 43 44

45 46 47 48

GUITAR

- 2 -

SABOR DE CUBA

50 51 52

Dmi7(b5) Fmi7 G7 N.C.

53

54 55 56

57 58 59 60

61

62 63 64

65 66 67 68

69 70 71 72

G7

73 74 75 76

N.C.

77

78 79 80

81 82 83 84

Dmi7(b5) Fmi7 G7 Cmi

85

(Cmi) N.C.

86 87 88

GUITAR

- 3 -

SABOR DE CUBA

**89** PIANO SOLO BREAK

**97** TENOR SAX SOLO

**101** ADD BACKGROUND

**105** TENOR SOLO CONTINUES

**109** TENOR SOLO CONTINUES W/MORE INTENSITY

**118**

**123**



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# SABOR DE CUBA

(Taste of Cuba)

PIANO

LATIN JAZZ ♩ = 152

By Victor López (ASCAP)

The musical score is written for piano in 4/4 time with a tempo of 152 beats per minute. It features a Latin Jazz style. The key signature has two flats (Bb and Eb). The score is divided into systems of staves. The first system shows the right hand with chords: Dmi7, Ab13, and G13(b9). The bass line includes fingerings 1, 2, 3, and 4. The second system is marked 'N.C.' and 'w/BASS', showing a bass line with fingerings 5, 6, 7, and 8. The third system continues the bass line with fingerings 9, 10, 11, and 12. The fourth system continues with fingerings 13, 14, 15, and 16. The fifth system includes chords: A7(#9), B13, Dmi7, Eb9sus, Dmi7, Eb9sus, and A7(#9), with measure numbers 17, 18, 19, 20, and 21. The sixth system includes chords: E major 13(#11), Dmi7, Ab13, and G13(b9), with measure numbers 22, 23, 24, 25, and 26. The score ends with a double bar line and repeat signs.

PIANO

GUARACHA  $\text{♩} = 98$

PIANO/BASS SOLO BREAK  
SOLO (w/BASS)

SABOR DE CUBA

(29) Cm Fm16 Dm7(b5) G7

Cm Fm16 Dm7(b5) G7 ENO SOLO

(37) Cm Fm16 Dm7(b5) G7

Cm Fm16 Dm7(b5) G7

(45) Cm Fm16 Dm7(b5) G7

Cm Fm16 Dm7(b5) Fm7 G7 N.C.

PIANO

- 3 -

53 Cmi Fmi6 Dmi7(b5) G7

54 55 56

Detailed description: This system contains measures 53 to 56. The key signature has two flats (Bb and Eb). The time signature is 4/4. Measure 53 starts with a piano dynamic and a circled measure number 53. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7. The melody in the right hand features eighth-note patterns and quarter notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

Cmi Fmi6 Dmi7(b5) G7

57 58 59 60

Detailed description: This system contains measures 57 to 60. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7. The musical notation continues with similar rhythmic patterns as the previous system.

61 Cmi Fmi6 Dmi7(b5) G7

61 62 63 64

Detailed description: This system contains measures 61 to 64. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7. A circled measure number 61 is present at the beginning of the system.

Cmi Fmi6 Dmi7(b5) G7

65 66 67 68

Detailed description: This system contains measures 65 to 68. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7.

Cmi Fmi6 Dmi7(b5) G7

69 70 71 72

Detailed description: This system contains measures 69 to 72. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7.

Cmi Fmi6 Dmi7(b5) G7

73 74 75 76

Detailed description: This system contains measures 73 to 76. The chord sequence is Cmi, Fmi6, Dmi7(b5), and G7.

PIANO

77

Cmi

Fmi6

Dmi7(b5)

G7

Musical notation for piano part, measures 77-80. Treble and bass clefs with chords and notes.

Cmi

Fmi6

Dmi7(b5)

Fmi7

G7

Musical notation for piano part, measures 81-84. Treble and bass clefs with chords and notes.

85

Cmi

Fmi6

Dmi7(b5)

G7

N.C.

Musical notation for piano part, measures 85-88. Treble and bass clefs with chords and notes.

PIANO SOLO BREAK

SOLO

89

Cmi

Fmi6

Dmi7(b5)

G7

Musical notation for piano part, measures 89-92. Treble and bass clefs with chords and notes.

Cmi

Fmi6

Dmi7(b5)

G7

ÉNO SOLO

Musical notation for piano part, measures 93-96. Treble and bass clefs with chords and notes.

97

TENOR SAX SOLO

Cmi

Fmi6

Dmi7(b5)

G7

Musical notation for piano part, measures 97-100. Treble and bass clefs with chords and notes.

PIANO

- 5 -

SABOR DE CUBA

**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

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

**118**

**123** Cmi Fmi6 Dmi7(b5) G7

PIANO

SABOR DE CUBA

- 6 -

(G7) Cmi Fmi6 Dmi7(b5) G7

(131) Cmi Fmi6 Dmi7(b5) G7

Cmi Fmi6 Dmi7(b5) Fmi7 G7 Cmi

(139) (Cmi) Fmi6 Dmi7(b5) G7 Cmi Fmi6

(Fmi6) Dmi7(b5) G7 Db13(#11)

Cmi N.C.

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# SABOR DE CUBA

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BASS

By Victor López (ASCAP)

LATIN JAZZ ♩ = 152

Dmi7 Ab13 G13(b9)

w/PNO.  
N.C.

GUARACHA ♩ = 98

PIANO/BASS SOLO BREAK  
SOLO (w/PNO.)

BASS

- 2 -

(45) Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) Fmi7 G7 N.C.

(53) Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) G7

(61) Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) G7

(77) Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) Fmi7 G7

(85) Cm Fm6 Dmi7(b5) G7 N.C. (89) PIANO SOLO BREAK

BASS

- 3 -

SABOR DE CUBA

(97) TENOR SAX SOLO  
 Cm Fm6 Dmi7(b5) G7

(101) ADD BACKGROUND  
 Cm Fm6 Dmi7(b5) G7

(105) TENOR SOLO CONTINUES  
 Cm Fm6 Dmi7(b5) G7

(109) TENOR SOLO CONTINUES W/MORE INTENSITY  
 Cm Fm6 Dmi7(b5) G7

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

(118)

(123) Cm Fm6 Dmi7(b5) G7 Cm

Fm6 Dmi7(b5) G7 (131) Cm Fm6

Dmi7(b5) G7 Cm Fm6 Dmi7(b5) Fm7 G7

(G7) (139) Cm Fm6 Dmi7(b5) G7

Cm Fm6 Dmi7(b5) G7 Db13(#11)

(Db13(#11)) Cm N.C.