



# Danza Africana

VICTOR LÓPEZ (ASCAP)

---

## INSTRUMENTATION

---

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef  
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 1 Mallet Percussion  
(Xylophone or Optional Bells)
- 1 Optional Timpani  
(Tune: C)
- 2 Percussion 1  
(Bongos or Optional Concert Toms [2],  
Bass Drum)
- 4 Percussion 2  
(Wind Chimes/Tom-Tom [Med.], Suspended  
Cymbal/Claves and/or Woodblock)

### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E♭
- Trombone/Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

Preview Only  
Legal Use Requires Purchase

## PROGRAM NOTES

The traditional dance in Africa often expresses the life of the community. The dance is characterized by the African polyrhythm but is closely connected with the music and its simplest form, the singing. The rhythmic variety typical of African music expresses itself in the body that is able to perform different sequences simultaneously. The movements are complex and often executed on the spot. *Danza Africana* is an original composition by Victor López building on the musical concepts of these dances.

## NOTES TO THE CONDUCTOR

The opening statement is to be played slowly and legato. There are no slurs in this composition and every note is to be played long unless otherwise indicated. Make certain that the dynamics are followed closely.

At rehearsal number 9, the percussion introduces the rhythmic sequence that gives this piece its African flavor. The bongos and concert toms should be tuned properly. Although tuning the bongos is largely a matter of personal preference, it is suggested that the small drum be tuned high (do not over-tighten) and the large drum a fourth below. For this composition, the player may want to use regular drumsticks or hard felt tips. Experiment with the different sounds. Additionally, when available, African drums may be used to produce a more authentic sound. However, the additional players should not play *ad libitum* and maintain the written rhythmic patterns.

For added flexibility, at times, the timpani part has been cued in the tuba part. At rehearsal number 13, the trumpet and clarinets have the melody, which is played against the persistent rhythmic pattern. At measure 21, the percussion instruments should not overpower the ensemble. For better sonority, make certain that the open fifth intervals in the low brass and woodwinds are in tune and that the staccatos are properly articulated.

Measures 29 through 32 restate the initial melodic motive, but this time in the low brass and woodwinds. At measures 35 and 36, make certain that the unison line is balanced and that everyone can hear the lowest instrument in each section and ultimately in the ensemble. The percussion section should not play measures 37 to 40 overly loud, but rather with much intensity. To facilitate the music rehearsal and establish a smooth transition between sections, take time to study and identify where the repeat signs are located.

This composition has been written with the very young player in mind and should be accessible for those students who have had at least 3 or 4 months of beginning band experience. It is easy to learn, exciting, playable, and will definitely keep the percussionists on the alert.

Musically yours,



# Danza Africana

FULL SCORE  
Approx. Duration - 2:00

By Victor López (ASCAP)

Slowly ♩ = 72

A bit faster ♩ = 78

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Xylophone or  
Optional Bells)

Optional Timpani

Percussion 1  
(Bongos or Optional  
Concert Toms [2],  
Bass Drum)

Percussion 2  
(Wind Chimes/Tom-Tom  
[Med.], Suspended Cymbal/  
Claves and/or Woodblock)

The musical score is arranged in a system of staves. The top section includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, and Tuba. The bottom section includes Mallet Percussion (Xylophone or Optional Bells), Optional Timpani, Percussion 1 (Bongos or Optional Concert Toms [2], Bass Drum), and Percussion 2 (Wind Chimes/Tom-Tom [Med.], Suspended Cymbal/Claves and/or Woodblock). The score is in 4/4 time and features a tempo change from 'Slowly' (♩ = 72) to 'A bit faster' (♩ = 78) at measure 4. Dynamics include *mp*, *mf*, and *p*. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

9 Moderately ♩ = 128

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 Moderately ♩ = 128

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bongos (Opt. 2 Concert Toms) *mp* High (small drum)

Low (large drum) *mp* B.D. simile

Med. Tom on drum shell

*mp* Claves and/or Woodblock simile

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

11

12

13

14

15

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 %

Fl.

Ob.  
*mf*

Cl.  
*mf*

B. Cl.  
*mf*

A. Sax.  
*mf*

T. Sax.  
*mf*

Bar. Sax.  
*mf*

21 %

Tpt.

Hn.  
*mf*

Tbn./Bar./  
Bsn.  
*mf*

Tuba  
*mf*

Xylophone (Opt. Bells)

Mlt. Perc.  
*mf*

Timp.

Perc. 1

Perc. 2

To Coda ⊕ 29

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

To Coda ⊕ 29



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym. *p* *mp*

31

32

33

34

35

37

*D.S. % al Coda*

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

*D.S. % al Coda*

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

(Timp.) *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

$\Phi$  Coda

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

$\Phi$  Coda

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn./Bar./Bsn. *mf* *f*

Tuba *mf* *f*

(Timp.) *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

**Preview Only**  
Legal Use Requires Purchase