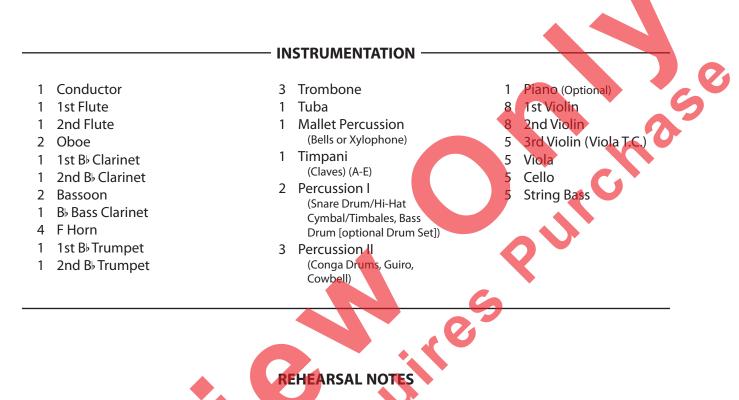


Let's Get Loud

Words and Music by GLORIA ESTEFAN and KIKE SANTANDER Arranged by VICTOR LÓPEZ



Written in a Latin rock style, this arrangement will be one of your students' favorites and a "hot pick" for your next music program. The driving pulse, hot melody, and syncopated and explosive rhythms are non-stop from beginning to end. Make certain that articulations and dynamics are followed closely. This is important in all styles of music but particularly in the Latin style. Note that the marcato (^) accent is to be played with the same dynamics as a regular accent mark, but reduced by about half the original length of the note; essentially, it is a combination of the accent and staccato, like a "jazz staccato." During the tutti sections, such as bars 1–8, 45–47, and the coda, aim for a tight, balanced sound. Depending on the needs of the orchestra, the percussion parts included in this arrangement provide many possibilities. The piece will sound full with any two of the parts. Practice each part separately and then put them together. The intent is to make it sound like a rhythm machine. It is all about "feel" and keeping the correct groove. The section at 45 can be extended as needed to feature the percussion. The spoken part ("Hey!") at bar 48 should sound strong and gutsy.

If you are looking for a piece that will get your audience dancing in the aisles, look no further. This one is hot!

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips Belwin/Pop String Editor



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