

PREMIER JAZZ SERIES



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Commissioned by and Dedicated to Caleb Chapman and La Onda Caribeña
for the 2013 Carnegie Hall Performance

Salsa Caribeña

VICTOR LÓPEZ

INSTRUMENTATION

Conductor
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

Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion 1
(Timbales, Bongos, Cowbell, Mambo Bell,
Crash Cymbal)
Auxiliary Percussion 2
(Claves, Congas)
Vibraphone (Optional)

NOTES TO THE CONDUCTOR

"Salsa Caribeña" was commissioned by and dedicated to Caleb Chapman and La Onda Caribeña (The Caribbean Wave). The piece received its world premier performance on May 21, 2013, at Carnegie Hall, New York, NY.

This composition is written in a *guaracha* [gwu-rä'chu] style, which is one of the most popular styles associated with Afro-Cuban dance music. Originating in Spain, the *guaracha* evolved largely in Cuba; it was traditionally an early form of peasant street music with satirical lyrical content, somewhat in the *son* rhythm style. In Cuba, it is now a loose term for a general, medium-tempo *son montuno*, or a little brighter-style tune or groove. However, the *guaracha* tends to be played at a faster tempo. (Source: "<http://en.wikipedia.org/wiki/Guaracha>")

The rhythmic components of this chart are its most important. Before rehearsing the entire ensemble, each rhythm player can learn the written part exactly, to the point of memorization. This will allow each player to play with more ease and, eventually, attain the intended groove. This must be done before contemplating any variation, specifically in the guitar, piano, and bass parts. The drumset and the additional auxiliary percussion are to be thought of as a drum machine, maintaining the groove throughout. Make certain that all transitions and *cierres* (integral breaks) are well defined. The ultimate goal of the rhythm section is to ensure that each player understands how the individual parts are interconnected with each other. Notice that at m. 15 and m. 120, the chart navigates through a funk section; however, for most of the chart, the rhythm section has a specific alignment to the clave pattern.

The two-feel groove should be relaxed, but the pulse should be locked in. Articulation, as always, is critical. Staccatos are short but not clipped; *marcato*, or rooftop, markings (\wedge) are detached and accented. At this tempo, caution the players to avoid letting the articulation drag down the tempo. Strive to keep the articulation tight and clean. Regarding releases, hold sustained notes for full value, and release together. The last note of the chart can be played a little longer—think "daaaht."

The ensemble should pay attention to the offbeat patterns, as the collective, consistent accentuation will give the texture of the piece its unique groove. This significantly affects how a dancer feels and dances to the music. At the *montuno*, at m. 59, the piano solo is exposed and must be played relaxed, thereby maintaining the pulse and groove. For support or an option, the piano solo has been cued in the optional vibraphone part. At m. 63, the percussion break supports the piano solo—caution the players not to rush this break. At m. 83, suggested solos have been written for the tenor saxophone and trumpet 2. However, this section may be opened for solos as needed. I suggest working on mm. 99–104 to set up the stop-time at m. 105, and then return to the funk style at m. 120 to the end.

This will be an exciting piece to learn and teach, and it will definitely be a hit at any competition and/or evaluation. If you are looking for an authentic Latin piece, look no further. This is as authentic as it gets!

Enjoy!

—Victor López



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
41140S

Commissioned by and Dedicated to Caleb Chapman and La Onda Caribeña
for the 2013 Carnegie Hall Performance

By Victor López (ASCAP)

SALSA CARIBEÑA

GUARACHA $\text{d} = 100$

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

GUITAR

PIANO

BASS

DRUMS

(CHORDS WRITTEN ON PART)

TOMS (2-3 CLAVE)

1 2 3 4 5 6

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CONDUCTOR

-2-

SALSA CARIBEÑA

Musical score for Salsa Caribeña, featuring parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASSI.
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score spans measures 7 through 13. Key changes indicated include (Eflat major) 7, A major 7(b5), G major 7, F major 7, B major 7, E major 7, and D major 7. Measure 11 features a "TOMS" dynamic. The title "SALSA CARIBEÑA" is in the top right corner, and a large red watermark "Review Use Requires Purchase" is diagonally across the page.

CONDUCTOR

(14)

FUNK

- 3 -

SALSA CARIBEÑA

Musical score for Salsa Caribeña, page 3, measures 14-20. The score includes parts for CONDUCTOR, 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., GR2., PNO., BASS, and DRUMS. The score is in 12/8 time, key signature of one sharp (F#), and includes dynamic markings like 'N.C.' (No Conductor) and 'PNO.' (Piano). Measures 14-19 show mostly rests or simple patterns, while measure 20 features a complex rhythmic pattern with eighth-note figures.

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CONDUCTOR

(2)

UNISON SOLI

- 4 -

SALSA CARIBÉNA

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr. (Guitar)

Pno. (Piano)

BASS

DRUMS

(D7#9)

N.C.

(D7#9)

N.C.

FILL

21 22 23 24 25 26 27

CONDUCTOR

(30)

- 5 -

SALSA CARIBEÑA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gr. 2

PNO.

BASS

DRUMS

28

29

30

31

32

33

34

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CONDUCTOR

- 6 -

(40) GUARACHA

SALSA CARIBEÑA

This musical score page is for the piece "SALSA CARIBEÑA". It features a conductor's part at the top, followed by two alto voices (ALTO 1 and ALTO 2), two tenor voices (TENOR 1 and TENOR 2), bass (BASSI.), four trumpet parts (TPT. 1, TPT. 2, TPT. 3, TPT. 4), three tuba parts (TBN. 1, TBN. 2, TBN. 3), bass tuba (BASS TBN.), guitar (Guit.), piano (PNO.), bass (BASS), and drums (DRUMS). The score is in 4/4 time, with a key signature of one sharp. Measure numbers 35 through 41 are indicated at the bottom of each staff. A large red diagonal watermark reading "View Only" and "Requires Purchase" is overlaid across the page.

35 36 37 38 39 40 41

Legal Use

CONDUCTOR

- 7 -

SALSA CARIBEÑA

Musical score for Salsa Caribeña, featuring parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BASS
- TPT. 1
- TPT. 2
- TPT. 3
- TPT. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR.
- PNO.
- BASS
- DRUMS

The score spans measures 42 through 48. Key changes are indicated above the staff in measures 42 and 45. The instrumentation includes woodwind entries (Tpt. 1-4, Tbn. 1-3) and brass entries (Gtr., Pno.). The bass and drums provide harmonic support throughout the section.

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CONDUCTOR

(49)

- 8 -

SALSA CARIBÉNA

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.

Gtr.

PNO.

BASS

DRUMS

OPT. SVA

AS WRITTEN

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49 50 51 52 53 54

CONDUCTOR

SALSA CARIBEÑA

- 9 -
(58) MONTUNO

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

(58) MONTUNO

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55 56 57 58 59 60 61

CONDUCTOR

PERCUSSION BREAK (W/PIANO)

- 10 -

SALSA CARIBEÑA

66

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC. BREAK (W/PIANO)

62

63

64

65

66

67

68

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CONDUCTOR

SALSA CARIBEÑA

A musical score page for "Salsa Caribeña". The page features 15 staves of music, each with a unique instrument name. The instruments include: 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., Gtr., PNO., BASS, and DRUMS. The score is set in common time and includes a key signature of one sharp. Measure numbers 69 through 75 are indicated at the bottom of the page. A large red diagonal watermark reading "LegalView requires purchase only" is overlaid across the entire score.

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.
Gtr.
PNO.
BASS
DRUMS

- 11 -

69 70 71 72 73 74 75

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CONDUCTOR

- 12 -

SALSA CARIBÉNA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

(E♭ MAJ 7)

Gtr.

PNO.

BASS

DRUMS

76

77

78

79

80

81

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SALSA CARIBÉNA

CONDUCTOR

(82) REPEAT 4 TIMES (OPT. OPEN FOR SOLOS)
(TR. 1ST & 2ND TIME, T. SAX 3RD & 4TH TIME)

SALSA CARIBEÑA

- 13 -

BKGD. 2ND & 4TH TIME

ALTO 1

ALTO 2

PLAY 3RD & 4TH TIME ONLY
AM17 Gm17 C7 Fm17 B^b E7 AM17 Gm17 C7 Fm17

TENOR 1

BKGD. 2ND & 4TH TIME

TENOR 2

BKGD. 2ND & 4TH TIME

BARI.

TPT. 1

AM17 PLAY 1ST & 2ND TIME ONLY Gm17 C7 Fm17 B^b E7 AM17 Gm17 C7 Fm17

TPT. 2

BKGD. 2ND & 4TH TIME

TPT. 3

BKGD. 2ND & 4TH TIME

TPT. 4

BKGD. 2ND & 4TH TIME

TBN. 1

BKGD. 2ND & 4TH TIME

TBN. 2

BKGD. 2ND & 4TH TIME

TBN. 3

BKGD. 2ND & 4TH TIME

BASS TBN.

Gtr.

PNO.

(PLAY NOTE IN PARENTHESSES ON REPEAT ONLY)

BASS

DRUMS

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CONDUCTOR

[90]

- 14 -

SALSA CARIBEÑA

Musical score for Salsa Caribeña, featuring parts for CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS, TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score spans measures 89 to 96. The title 'SALSA CARIBEÑA' is at the top right. Measure 90 starts with a conductor's cue. Measures 91-92 show a section for Alto 1, Alto 2, Tenor 1, and Tenor 2. Measures 93-94 show parts for Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Bass Tbn., Gtr., Pno., Bass, and Drums. Measure 95 concludes the section. A large red diagonal watermark reading 'Legal Use Requires Purchase' is overlaid across the page.

89

90

91

92

93

94

95

CONDUCTOR

- 15 -

SALSA CARIBÉNA

The musical score consists of 14 staves, each representing a different instrument or vocal part. The instruments include: 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., GR2., PNO., BASS, and DRUMS. The score is divided into measures 123, 4, and 5. Measure 4 starts with a solo section for the Alto 2 and Tenor 1 parts, indicated by the text "END OF SOLO". The section ends with a "UNISON SOLI" entry for all voices. Measure 5 begins with a "UNISON SOLI" entry for all voices. The score concludes with a final section labeled "SALSA CARIBÉNA". The page number "- 15 -" is located at the top center, and the title "SALSA CARIBÉNA" is at the top right. The entire page is covered with large, diagonal red text that reads "Review Use Requires Purchase".

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CONDUCTOR

(104)

- 16 -

SALSA CARIBEÑA

103 104 105 106 107 108 109

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CONDUCTOR

- 17 -

SALSA CARIBEÑA

110 111 112 113 114 115 116

CH^{m7} F⁹ B^{9sus7} E⁷ A^{m7(b5)} D⁷ G^{m7} N.C.

CH^{m7} F⁹ B^{9sus7} E⁷ A^{m7(b5)} D⁷ G^{m7} N.C.

110 111 112 113 114 115 116

CONDUCTOR

(119) FUNK

- 18 -

SALSA CARIBEÑA

A musical score page for a salsa caribeña piece. The page features 15 staves of music for various instruments and vocal parts. The instruments include: CONDUCTOR (represented by a conductor icon), 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., GR2., PNO., BASS, and DRUMS. The vocal parts are ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. The score is in common time and includes a tempo marking of (119) FUNK. The page number is - 18 -. The title SALSA CARIBEÑA is at the top right. A large red diagonal watermark reading "Legal Use Requires Purchase" is overlaid across the page.

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CONDUCTOR

- 19 -

SALSA CARIBEÑA

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

124 125 126 127 128 129 130

FILL -----

127

N.C.

N.C.

CONDUCTOR

- 20 -

SALSA CARIBÉNA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. 2

PNO.

BASS

DRUMS

131

132

133

134

135

136

Gui

F

N.C.

N.C.

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