

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♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums (Timbales)
4th B♭ Trumpet	Auxiliary Percussion I (Small Cowbell, Large Cowbell, Claves)
	Auxiliary Percussion II (Güiro, Conga Drum)

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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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
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SABOR DE CUBA

(Taste of Cuba)

By Victor López (ASCAP)

LATIN GAZZ ♩ = 152

Musical score for SABOR DE CUBA (Taste of Cuba) in 4/4 time, Latin GAZZ style, tempo 152. The score includes parts for 1st and 2nd Eb Alto Saxophone, 1st and 2nd Bb Tenor Saxophone, Eb Baritone Saxophone, 1st, 2nd, 3rd, and 4th Bb Trumpet, 1st, 2nd, 3rd, and Bass Trombone, Guitar, Piano, Bass, and Drums (Timbales). The score is marked with a large red watermark: "Legal Use Only Requires Purchase".

CHORD CHANGES SHOWN IN PART.

CHORDS: Dm7, A7(b9), G13(b9), N.C.

INSTRUMENTS: w/Bass, w/Pno.

DRUMS (TIMBALES): Toms

MEASURES: 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.

GTR. N.C.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

Toms

CONDUCTOR

SABOR DE CUBA

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

17 18 19 20 21 22

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A7(9) Eb9 Dm7 Eb9sus A7(9) Eb9sus(11)

Toms

Musical score for SABOR DE CUBA, page 4. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. A large red watermark "Preview Only" is overlaid diagonally across the page.

Chord markings in the Piano part: Dm7, A7b9, G13(b9).

Drum part includes a "Toms" section.

Measure numbers: 23, 24, 25, 26, 27, 28.

PIANO/BASS SOLO BREAK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

SOLO (w/BASS)
Cmi Fuió Dmi7(b9) G7 Cmi Fuió Dmi7(b9) G7 END SOLO

SOLO (w/PNO.)

PERC. BREAK ON TIMBALES

29 30 31 32 33 34 35 36

CONDUCTOR 37

- 6 -

SABOR DE CUBA

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.

GTR. N.C. PLAY

PNO. Cui Fuió Dmi7(b9) G7 Cui Fuió Dmi7(b9) G7

BASS

DRUMS ON SET

37 38 39 40 41 42 43 44



CONDUCTOR 45

SABOR DE CUBA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOP. 1

TOP. 2

TOP. 3

TOP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

45 46 47 48 49 50 51 52

Qui Fui6 Qui7(b9) G7 Qui Fui6 Qui7(b9) Fui7 G7 N.C.

PONCHE ON TIMBALES



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.

GTR.

PNO.

BASS

DRUMS

53 54 55 56 57 58 59 60

Qui Fui6 Du7(b9) G7 Qui Fui6 Du7(b9) G7

ON SET

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.

GRU.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68

Chromatic scale: C, C#, D, D#, E, F, F#, G, G#, A, A#, B, C

Chord symbols: Cmi, Fmi6, Dmi7(b9), G7, Cmi, Fmi6, Dmi7(b9), G7

CONDUCTOR

Musical score for SABOR DE CUBA, page 10. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Legal Use Only Requires Purchase".

Chord markings: Cui, Fui6, Dui7(b9), G7, N.C., Cui, Fui6, Dui7(b9), G7.

Drum markings: ON TIMBALES, ON SET.

Measure numbers: 69, 70, 71, 72, 73, 74, 75, 76.

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.

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82 83 84

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85 PIANO SOLO BREAK

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.

GRE.

PNO.

BASS

DRUMS

N.C.

Cui Fuió Dmi7(b9) G7 N.C. SOLO Cui Fuió Dmi7(b9) G7

PONCHE ON TIMBALES

85

86

87

88

89

90

91

92

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CONDUCTOR

SABOR DE CUBA

ADD CONBELL

97 TENOR SAX SOLO

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.

GRE.

PNO.

BASS

DRUMS

SOLO

END SOLO

PREP. BREAK TUMBLING

ON SET

Chii Fmi6 Dmi7(b9) G7

Chii Fmi6 Dmi7(b9) G7

95 94 95 96 97 98 99 100



CONDUCTOR

SABOR DE CUBA

101 ADD BACKGROUND

105 TENOR SOLO CONTINUES

Musical score for SABOR DE CUBA, page 14. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is divided into measures 101 through 108. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The conductor part at the top indicates 'ADD BACKGROUND' at measure 101 and 'TENOR SOLO CONTINUES' at measure 105. Chord markings such as Dmi, Gmi6, Emi7(b9), and A7 are present throughout the score.

101

102

103

104

105

106

107

108

109 TENOR SOLO CONTINUES w/ MORE INTENSITY

Musical score for SABOR DE CUBA, page 15. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is marked with measure numbers 109 through 115. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. Chord symbols such as Dmi, Gmi6, Ew7(b9), A7, Gmi, Fmi6, Dmi7(b9), G7, (G7), Dmi7(b9), G7, and Dmi7(b9) are present. Performance instructions include 'TENOR SOLO CONTINUES w/ MORE INTENSITY' and 'END SOLO'. The score features various musical notations including notes, rests, and dynamic markings.

109

110

111

112

113

114

115

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.

GTR. N.C.

PNO. N.C.

BASS

DRUMS

ON TIMBALES

ASABICO ROLL

ON SET

ON TIMBALES

116 117 118 119 120 121 122



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.

GTR.

PNO.

BASS

DRUMS

123 124 125 126 127 128 129

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Chords: Cm, F#m6, Dm7(b9), G7

Drums: ON SET

CONDUCTOR

SABOR DE CUBA

131

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

(G7) Cui F#16 Dmi7(b9) G7 Cui F#16

130 131 132 133 134 135 136

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TOR. 1

TOR. 2

TOR. 3

TOR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144

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N.C.

Dmi7(b9) Fmi7 G7 Cmi Fmi6 Dmi7(b9) G7 Cmi Fmi6

CONDUCTOR

SABOR DE CUBA

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.

GRE.

PNO.

BASS

DRUMS

BEING OUT!

BEING OUT!

BEING OUT!

BEING OUT!

Dmi7(b9)

G7

D9(b9#11)

Cui

N.C.

N.C.

ON TIMBALES

SOLO

145

146

147

148

149

150

151

152

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