



Fiesta Time!

By Victor López

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano Accompaniment
 - 2 Percussion
[Tambourine (opt. Maracas),
Claves (opt. Woodblock)]
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Intended to introduce young players to Latin music style, this cheerful and energized musical tour of the Caribbean is guaranteed to be a success. In addition to being solidly scored, the catchy melody and Latin hand percussion will definitely make this piece, full of spice and sun, a hit at your earliest concert. The percussion can be performed by a drumset player or by hand percussion. Whether you are celebrating Cinco de Mayo or looking for a change of pace, you can't go wrong with *Fiesta Time!* Get going 'cause it's *Fiesta Time!*

PROGRAM NOTES

Fiesta Time! provides an introduction to Latin music, a style that is currently heard on the radio, TV, and commercials. No one style defines Latin music. The influence of Latin music is global, and in recent years, it has routinely hit the top of the charts in the United States. The fact is that Latin music has impacted the entertainment industry internationally.

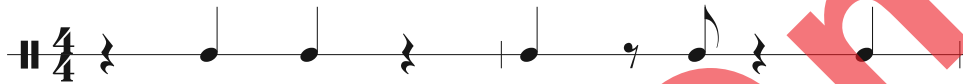
NOTE FROM THE EDITOR

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.


Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

As most of us know, the effectiveness of many Latin music compositions depends on the rhythm section. However, there is one instrument that is extremely important, and that is the claves. This instrument is a pair of sticks made from a wide variety of woods, sometimes very carefully crafted and polished and sometimes just roughly made to serve the purpose of playing the rhythm. If claves are not available, the part may be played on virtually any wood-sound instrument. The clave rhythmic pattern originated in Cuba, and Cuban rhythms largely derive from Africa. The clave rhythm is usually a two-measure pattern and may be played using a 3-2 or 2-3 rhythmic figure. In this piece, based on the melody, the clave rhythm is a 2-3 clave pattern (see illustration below). Traditionally, once the pattern starts, it is played the same until the end and does not change; this is also the case with this piece.



The basic principle when playing claves is to allow at least one of them to resonate. The usual technique is to hold one lightly, palm-up with the thumb and fingertips of the non-dominant hand. This forms the hand into a resonating chamber for the clave. Holding the clave with the fingertips makes the sound more clear. The dominant hand holds the other clave at one end with a firmer grip, much like how one normally holds a drumstick. With the end of this clave, the player strikes the resting clave in the center.

Be sure that the staccato articulations are played correctly. Remind students that staccato notes should be played detached or short and not sounding connected.

Have fun 'cause it's Fiesta Time!

Victor Lopez

7

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

7 8 9 10

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

11 12 13 14

15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

15 16 17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

19 20 21 22

25

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

Pno. Accomp. *mf*

Perc. Solo

23 24 (2-3 pattern) 25 26

Vlns. I *f*

Vlns. II *f*

Vla. *f*

Cello *f*

Str. Bass *f*

Pno. Accomp. *f*

Perc.

27 28 29 30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

Solo

31 32 33 34

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Pno. Accomp.

Perc.

35 36 37 38

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

mf

(2-3 pattern) 39 40 41

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass
Pno. Accomp.
Perc.

ff

Solo

42 43 44