

# JAZZ BEGINNINGS



# Belwin JAZZ

a division of Alfred

## CARIBBEAN FEVER

VICTOR LOPEZ

### INSTRUMENTATION

**Conductor**

**1st E $\flat$  Alto Saxophone**

**2nd E $\flat$  Alto Saxophone**

**1st B $\flat$  Tenor Saxophone**

**2nd B $\flat$  Tenor Saxophone  
(Optional)**

**1st B $\flat$  Trumpet**

**2nd B $\flat$  Trumpet (Optional)**

**1st Trombone**

**2nd Trombone (Optional)**

**Guitar Chords**

**Guitar (Optional)**

**Piano**

**Bass**

**Drums**

**Drum Set**

**Optional Alternate  
Parts**

**1st C Flute (Optional)**

**2nd C Flute (Optional)**

**1st B $\flat$  Clarinet (Optional)**

**2nd B $\flat$  Clarinet (Optional)**

**E $\flat$  Baritone Saxophone  
(Double Bass)**

**Tuba (Double Bass)**

**Horn in F (Doubles**

**1st Trombone)**

**Baritone T.C. (Doubles**

**1st Trombone)**



# CARIBBEAN FEVER

VICTOR LOPEZ

## NOTES TO THE CONDUCTOR

“Caribbean Fever,” an original composition by Victor Lopez, is written in a cha-cha-cha style. This rhythm is derived from the early Cuban danzon-mambo style created in Havana during the 1950s by violinist Enrique Jorrin, who named the style upon hearing the scraping sounds of dancers’ feet. This very easy and playable Latin tune will help young players begin to develop an understanding for the basic concepts of Latin music. Use the promotional recording included in this arrangement as a teaching tool since most young players may have not been exposed to this style of music.

In Cuban jazz ensembles, there is usually a drum set player as well as other percussionists. Feel free to experiment with additional percussion players by doubling the suggested drum set patterns with claves, timbales, maracas, and congas. In this cha-cha-cha style, the bass notes are to be played short and very rhythmically. The bridge section at measure 13 should be played smoothly to contrast the melody at measure 5. Make sure the saxes play both notes short at measure 29. This even eighth-note style is much different from swing-style eighth notes. The lower instruments have an important countermelody at measure 29 that should be balanced in volume with the saxes and the trumpet solo. Measure 41 requires a legato approach for the saxes, which will contrast with the line played by the 1st trombone and 2nd tenor sax at measure 45.

As in every other style of music, listening to authentic recordings will enhance your students’ learning. Please enjoy!

—Victor Lopez

CONDUCTOR  
JEM0207C

# CARIBBEAN FEVER

VICTOR LOPEZ (ASCAP)

CHA-CHA-CHA ♩ = 120

5

1st C FLUTE

2ND C FLUTE

1st B♭ CLARINET

2ND B♭ CLARINET

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2ND B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2ND TROMBONE (OPTIONAL)

1st GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

CHA-CHA BELL OR RIDE CYMBAL

SMALL TOM

(2-3 CLAVE) SD

SD CROSS STICK

19

FL. 1  
FL. 2  
CL. 1  
CL. 2  
ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
TRP. 1  
TRP. 2  
TBN. 1  
TBN. 2  
GTR.  
PIANO  
BASS  
DRUMS

Chord progression for GTR and PIANO:

G#m7	C7	F	E7	A#m7	B#m7(b9)	B#m7(b9)/E	E7	A#m	G7	C	D#m7	G7	C
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11 12 13 14 15 16 17 18 19 20

To Coda

cue: 1st Tpt. solo

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TPT. 1

TPT. 2

TBN. 1

TBN. 2

Gtr.

PIANO

BASS

DRUMS

21 22 23 24 25 26 27 28 29 30 31 32

Legal Use Requires Purchase

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PIANO

BASS

DRUMS

33 34 35 36 37 38 39 40 41 42

END OF SOLO

Legal Use Requires Purchase

CONDUCTOR - 5

CARIBBEAN FEVER

D.S.  $\frac{5}{8}$  AL CODA

CODA

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PIANO

BASS

DRUMS

45 44 45 46 47 48 49 50

FL. 1

FL. 2

CL. 1

CL. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PIANO

BASS

DRUMS

51



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