



Varadero Hip

New Kids, Old Shore

MICHELE FERNÁNDEZ

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1
Congas	1
Auxiliary Percussion (Shaker, Cowbell, Wind Chimes)	1



JKK2305FS



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Michele Fernández

Michele Fernández is an active guest clinician/conductor, adjudicator, instrumental music composer and performer. Her compositions have been premiered at Midwest, IAJE and Regional Honor/All-State venues. Most recently she is publishing original works for jazz ensemble through Excelcia, Hal Leonard, JW Pepper, Print Music Source and also serves as a staff composer for the "Jazz Zone" book/music library series (authored by J. Richard Dunscomb).

Michele frequently serves as a guest clinician/conductor for Regional and All-state groups and honors Jazz/Symphonic groups. She has appeared as a Midwest Clinic lecturer on rehearsal techniques ('07 & '16), as well as being frequent FMEA Conference lecturer, clinician for Clark College Annual Festival (WA), and holds a yearly clinician/conductor position for FSU summer camps. Michele is a sponsored Hal Leonard clinician, HAPCO Foundation staff clinician and in the past has also served as guest clinician/conductor/guest lecturer for various universities, including UNCo, UNT, UM Frost, UF and others. She is also a recent co-founder of "Your Jazz Education Connection" consulting, along with J. Richard Dunscomb, providing both in-person and virtual

guidance for educators and their students on various topics.

Michele recently retired from full-time teaching after serving Florida's public education system full-time since 1989, where her Miami Senior High ensembles consistently earned top honors and gained international acclaim. Her groups have been selected for appearances at the Midwest Clinic (Chicago '93 & '98), IAJE (Boston '94 & NYC '97), Montreux Jazz Festival (Switzerland '96), FMEA Conference (Tampa '94 & '97) and have been featured in several national publications. Michele has been the subject of a documentary spot on "CBS Sunday Morning", was featured as the cover story in Band Director's Guide and featured as an outstanding educator in Downbeat Magazine. In the past, Michele has also taught Exceptional Student Ed, HS English and tutored Chemistry. She is an active Oboist and Percussionist in the Miami area and spent several years as a Pianist and rhythm section member of a busy local Latin ensemble.

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Connecting with my heritage during my adult life has been an exhilarating journey, and doing so takes me back to the times I would cuddle in my dad's arms as he told me evening stories of his childhood adventures in Cuba. This composition is more of a half-time feel funk groove that lends itself to a tropical mood with the hybrid funk/salsa "hybrid" groove written into the drums. The Conga player plays traditional Son Montuno patterns to top off that feeling of swinging in a hammock between two breeze-blown palm trees on a warm day, as the one looks out over the shockingly brilliant waters of Playa Varadero, one of the most iconic beaches in the Caribbean. I can almost picture myself sitting there, watching today's youth walking the shore, playing ball, or just tanning on a towel while chatting away. Every culture has its beautiful spots that are lush with nostalgia. Instead of ending with a big funk statement, the last few bars wind down to a gust of wind and a tide-washed dream flashback with a brief, quiet authentic Piano montuno riff... all meant to honor the memory of beloved ancestors who once played as children on that very same, breathtaking shore. I hope you and your students enjoy this relaxing (yet groovy) trip to a beautiful and historic place.

Rehearsal Notes

1. This piece, in general, should have a light, bouncy half-time feel. Articulations should likewise be approached gently. Winds accents are heavier on use the breath, not the tongue. Make sure to leave space after the full rooftop notes. Glisses are gently played and delayed towards the end of the originating note.
2. Bass & Bass Drum must be very aware of each other and move forward, tightly, with Drum set's hybrid funk/Latin groove and Congas "Tumbao"- to really lock in.
3. Make sure Drummer plays the RH beat 2 and 4 on ride bell at B sections (31 and 63); this is an important flavor change.
4. The Conga has Two very key 2-bar patterns that are important to play correctly and switch where indicated. They should view videos on how to achieve the various tones that are indicated on the part (Heel, Toe w/ flat fingers, Slap, Open, Palm). These two grooves should be practiced slowly until becoming second-nature (will not take long). It is a basic Son Montuno "Tumbao" groove that varies at the B section (bar 31 and bar 63) with the drummer's beat 2 and 4 ride bell hits.
5. Rhythm must never overpower the winds. Percussion can perform tutti fills (together) for more authenticity and work those as a section. These are called cierres or closures (to phrases).
6. Several rhythm sectionals (with a metronome set to an amplifier) will really help this piece lock in together quickly.

Varadero Hip *New Kids, Old Shore*

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The image shows a preview of a musical score for the song "The Best of Times" by Kendor Music Publishing. The score is for a 12-piece band and includes parts for Soprano, Alto, Tenor, Bass, Piano, Guitar, Drums, and Shaker. The score is marked "Preview Only" and "Kendor Music Publishing". The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked "Moderato". The score includes a variety of musical notation, including notes, rests, and dynamic markings. The score is divided into sections for different instruments, with some parts marked "Soli w/Pno", "Soli w/Gtr", "Opt LH w/Bass", and "Suggested Fill". The score also includes a section for the Shaker, marked "Shaker".

Preview Only

Kendor Music Publishing

Always Ultra Smooth (Esp. 8th notes)

H = Heel T = Toe
S = Slap O = Open
P = Palm

Tutti Fill Cues

Tutti Fill Cues

H T S T H T O O H T S T H T O O
L L R L L L R R L L R L L L R R

Cowbell: open end

9 10 11 12 13 14 15 16

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A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

C. Dr.

Perc.

Fm9

G7(b9)

Cm(add9)

Cm9

Fm9

G7(b9)

Cm9

Tutti Fill Cues

Ride

Cowbell: closed end

H T S T H T O O
L L R L L L R R

H T S T H T O O
L L R L L L R R

17

18

19

20

21

22

23

24

Preview Only

Kendor Music Publishing

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

C. Dr.

Perc.

Chords: Fm9, G7(b9), Cm(add9), Cm9, Fm9, Dm7(b9), G(b9)(b13), G7(b9)

Drum Cues: Tutti Fill Cues, Ride, Rd. Bell, *Note pattern change (2nd bar)

Drum Pattern: H L T L S R L H L T L O R R H L T L S R O R R P L O R R

Preview Only

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

C. Dr.

Perc.

Cmaj9(sus4) Cm9 Bb7 Fm6 G7(b9) G7(b9)(b13) G7(b9) Cm9

w/Bass

Pno

Tutti Fill Cues

Ride

H L T S T H L T O O H L T S O O P O O

L R R L L R R R R L R R

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33 34 35 36 37 38 39 40

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Sample solo Dm9

Tbns Alternate w/Saxes on repeats

Fm7 G7(b9) Cm(add9) Fm6 Cm9

Fm7 G7(b9) Cm(add9) Fm6 Cm9

Sugg. Tutti Fill

Sugg. Tutti Fill

Hi-Hat

JJK2305FS 41 42 43 44 45 46 47 48

55 OPEN SOLOS

63

2nd time only

Preview Only

Kendor Music Publishing

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

C. Dr.

Perc.

Fm7

G7(b9)

Cm9

Fm9

G7(b9)

Dm7(b5)

G7(b9)

C. B.

71

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

C. Dr.

Perc.

65 66 67 68 69 70 71 72 73

Chord progression: Cm9, Bb7, Abmaj9, Fm9, Dm7(b9), G7(b9), G7(b9), Cm7, Fm7

Sugg. Fill

Sugg. Fill

Preview Only

Kendor Music Publishing

Varadero Hip - Full Score

Score for Varadero Hip, measures 74 to 82. The score includes parts for Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2), Bass Sax (B. Sx.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), Guitar (Gtr.), Piano (Pno.), Bass, Drums, Conga (C. Dr.), and Percussion (Perc.).

Measure 74: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 75: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 76: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 77: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 78: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 79: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 80: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 81: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 82: A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx. (w/Bass), Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Pno. (G7(b9)(13), Cm(add9), Cm9, Cm(b9), Fm6, Fm7, G7(b9), G7(b9)(13), G7(b9)), Bass, Drums, C. Dr., Perc.

Measure 79: Solo

Measure 79: As Written: 2/3 Clave, Crosstick only

Measure 79: Wind Chimes