Fiesta Time

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
10 Flute
2 Oboe
10 B♭ Clarinet
2 B♭ Bass Clarinet
6 E♭ Alto Saxophone
4 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
8 B♭ Trumpet
4 F Horn
6 Trombone/Baritone/Bassoon
2 Baritone Treble Clef
(World Part Trombone in B♭ Treble Clef)
4 Tuba
2 Mallet Percussion
(Bells and/or Marimba)
1 Optional Timpani
(Tune: B♭, E♭)
2 Percussion 1
(Snare Drum, Bass Drum)
1 Percussion 2
(Claves or Optional Woodblock)

WORLD PARTS
Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone/Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Intended to introduce young players to the Latin music style, this cheerful and energized composition is guaranteed to be a success with your students and audience. In addition to being solidly scored, the catchy melody and Latin percussion will definitely make this piece a hit at your earliest concert. Get going 'cause it's *Fiesta Time*!

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
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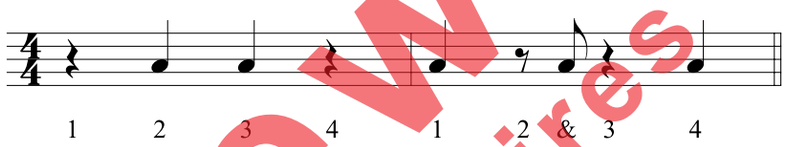
NOTES TO THE CONDUCTOR

This piece provides an opportunity for your band students to be introduced 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, has definitely hit the top of the charts in the United States. The fact is that Latin music has impacted the media network internationally.

The effectiveness of many Latin music compositions depends on a well-equipped rhythm section. For the most part, there are quite a few percussion players who individually contribute and that contribution has to come together and sound like a drum machine. Consequently, it is crucial that all percussion instruments are in good playing condition and, in the case of the snare and bass drums, properly tuned. However, there is one instrument that is extremely important: 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, as an option, 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).



Traditionally, once the pattern starts, it is played the same until the end and does not change, which is the case with *Fiesta Time*. The basic principle when playing claves is to allow at least one of them to resonate. The usual technique is to hold one lightly with the thumb and fingertips of the non-dominant hand, with the palm up. 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 at one end with a firmer grip holds the other clave, much like how one normally holds a drumstick. With the end of this clave, the player strikes the resting clave in the center.

Percussion 1 requires the player to play on the rim and use the snare throw-off mechanism. The snare drum has a lever on the side that allows the performer to turn the snares off. What this does is pull the snare springs downwards and away from the bottom drumhead. Doing so will keep the snares from rattling and eventually make the drum sound more like a tom-tom. This is a quick action and not difficult to do; however, the mechanism has to work properly. Should there be additional percussionists available, have one play the snare drum part on maracas and another play the bass drum part on tambourine.

Be sure that the staccato articulations on the wind parts are played correctly. Remind students that staccato notes should be played detached or short so that they do not sound connected. For better results, students should use the syllable "dat" or "dit" when playing staccato notes. The effectiveness of this composition will depend on the percussionists playing in a cohesive manner and the winds playing the correct articulations.

Have fun!

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Fiesta Time

FULL SCORE
Approx. Duration - 1:30

By Victor López (ASCAP)

Moderate Cha-Cha-Cha style ♩ = 116

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Moderate Cha-Cha-Cha style ♩ = 116

B♭ Trumpet

F Horn

Trombone/Baritone/Bassoon

Tuba

Bells and/or Marimba

Mallet Percussion
(Bells and/or Marimba)

Tune: B♭, E♭

Optional Timpani

Snare Drum

snares off

Percussion 1
(Snare Drum, Bass Drum)

Bass Drum

Percussion 2
(Claves or Optional Woodblock)

1 2 3 4

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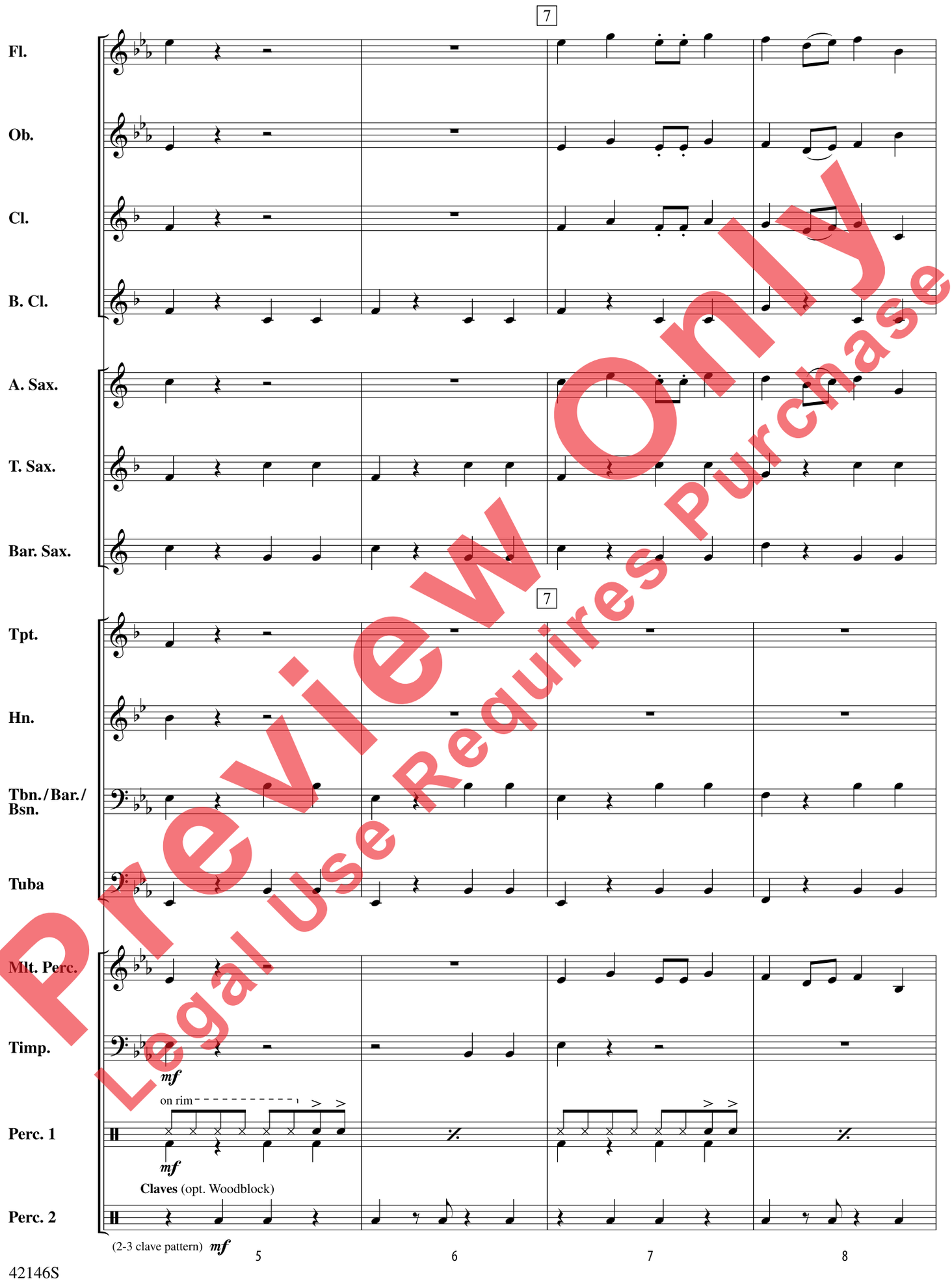

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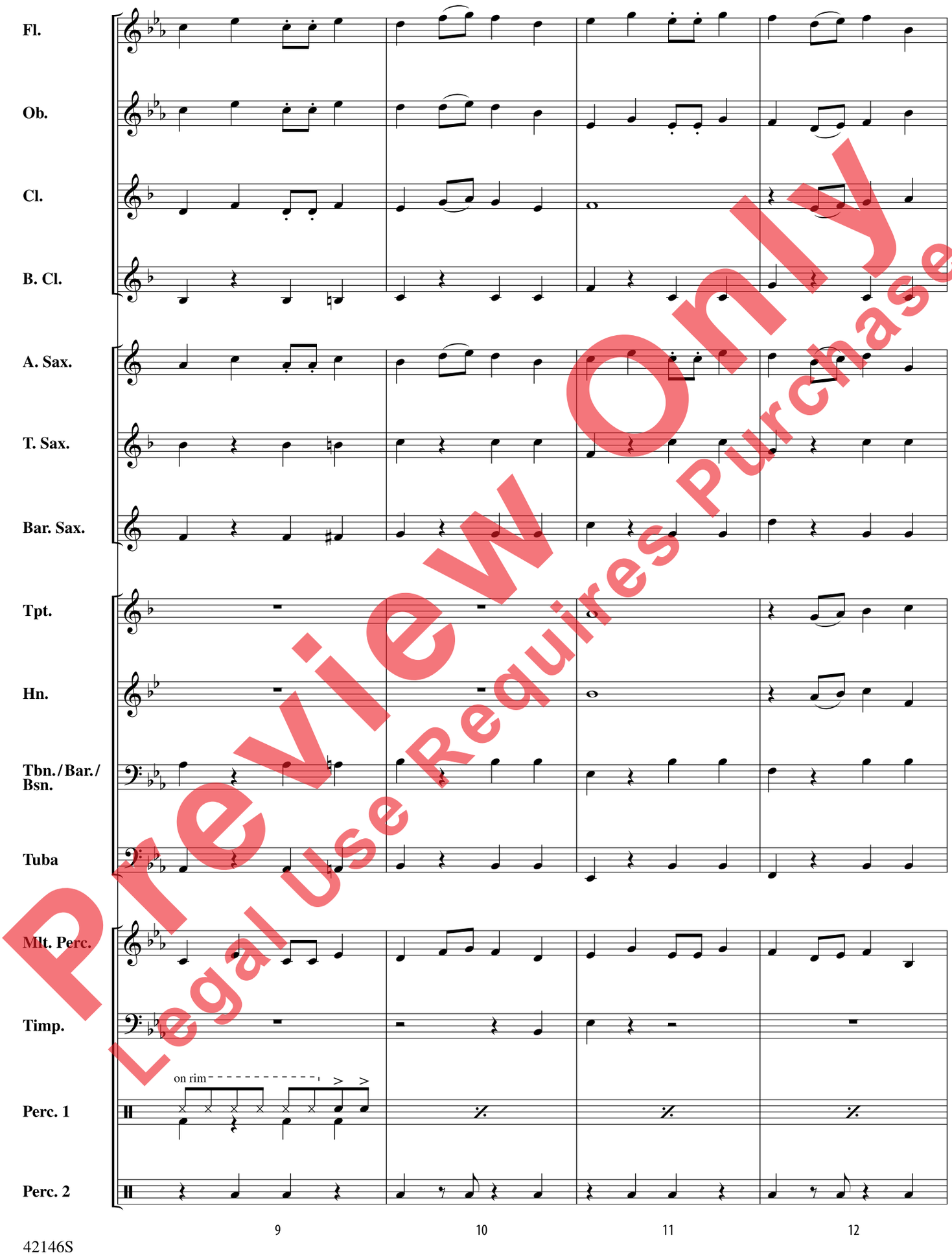

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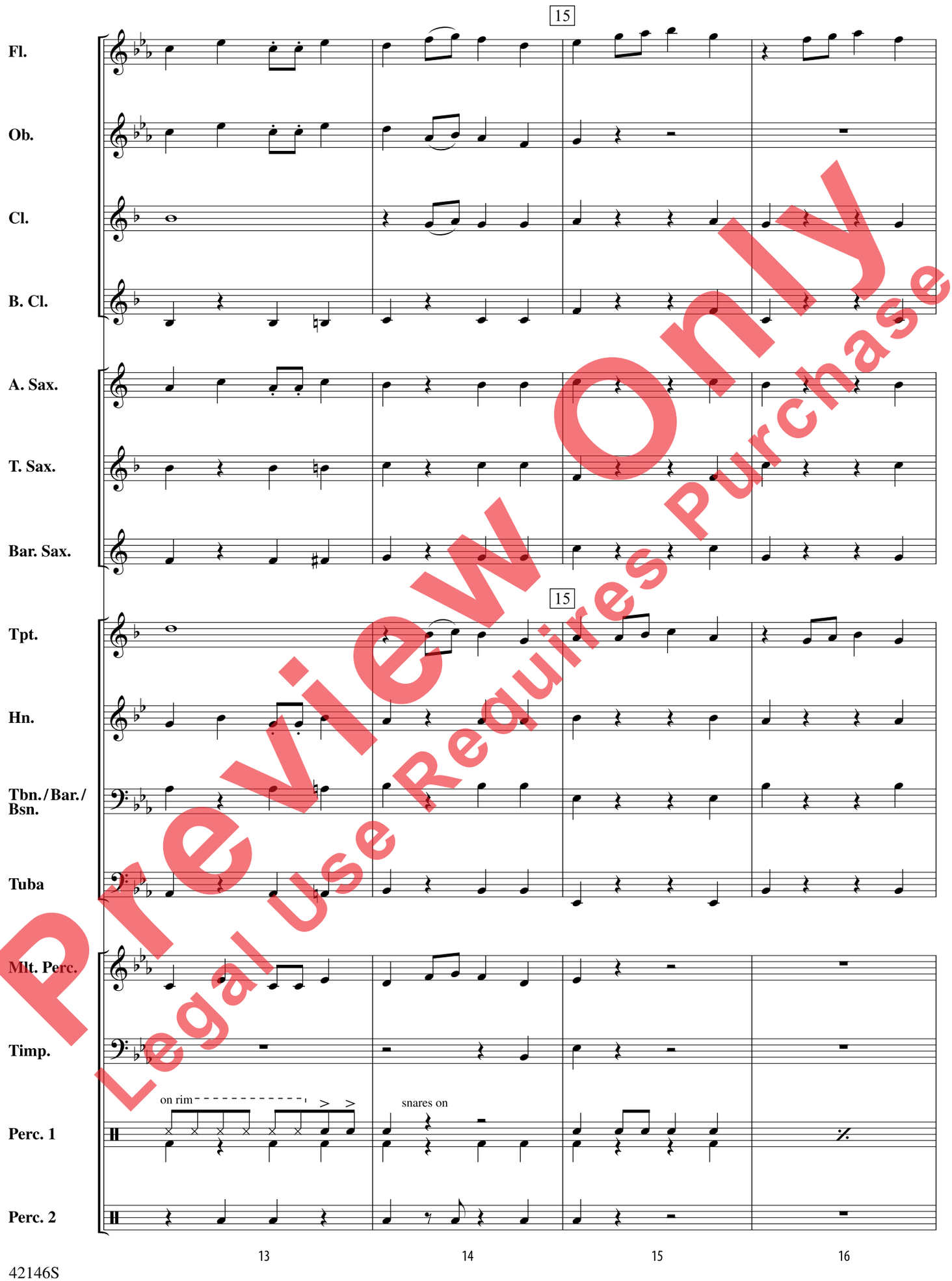

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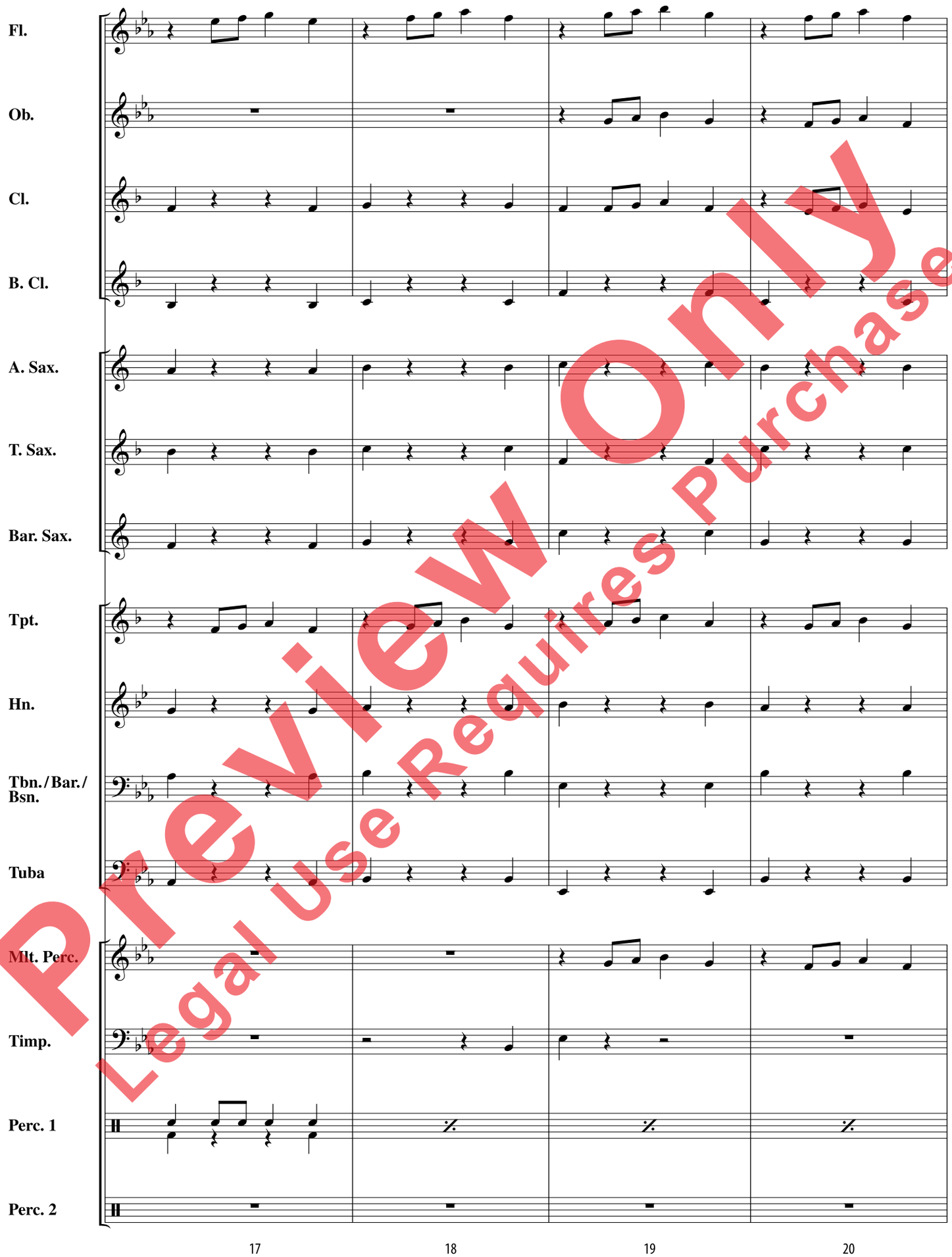

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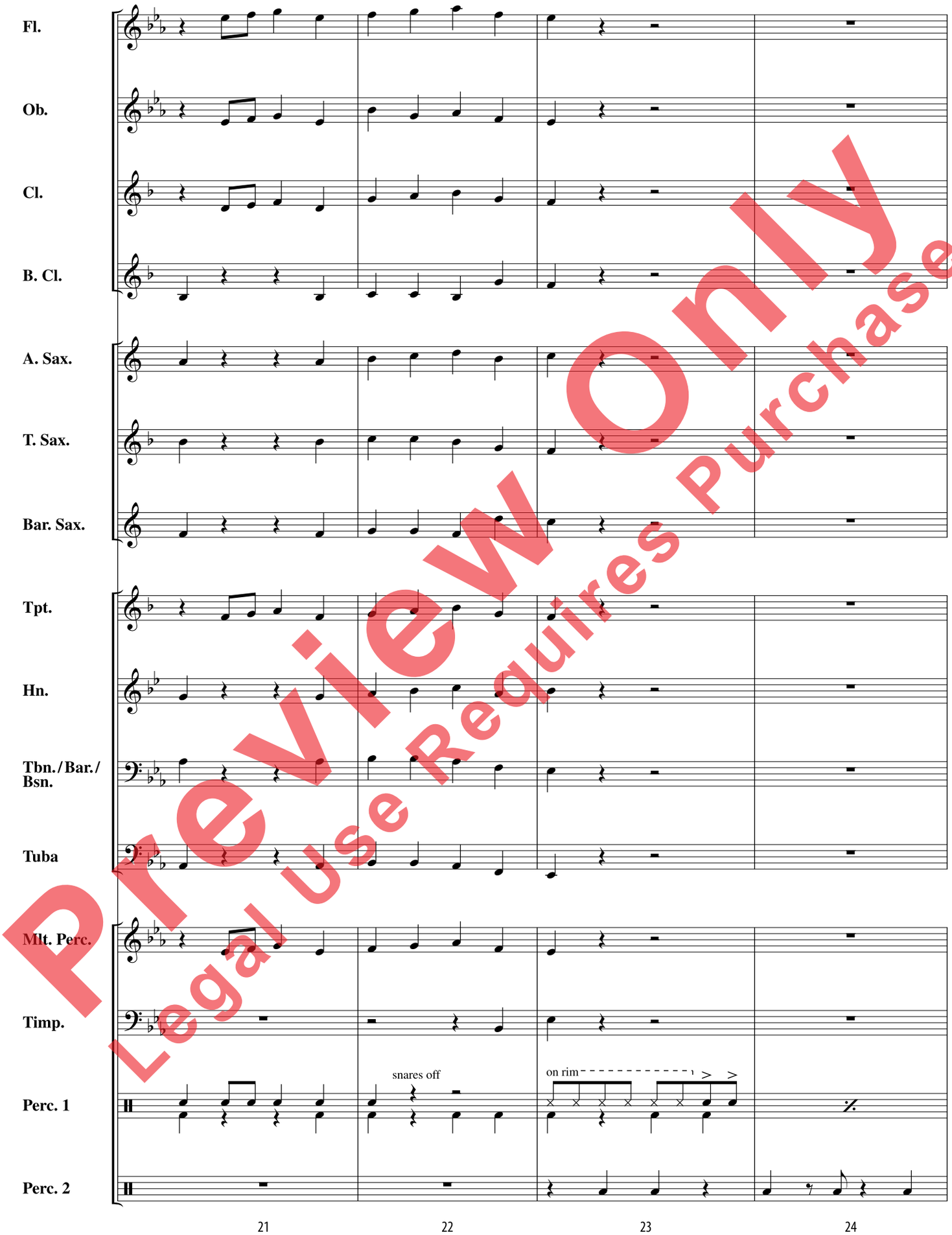

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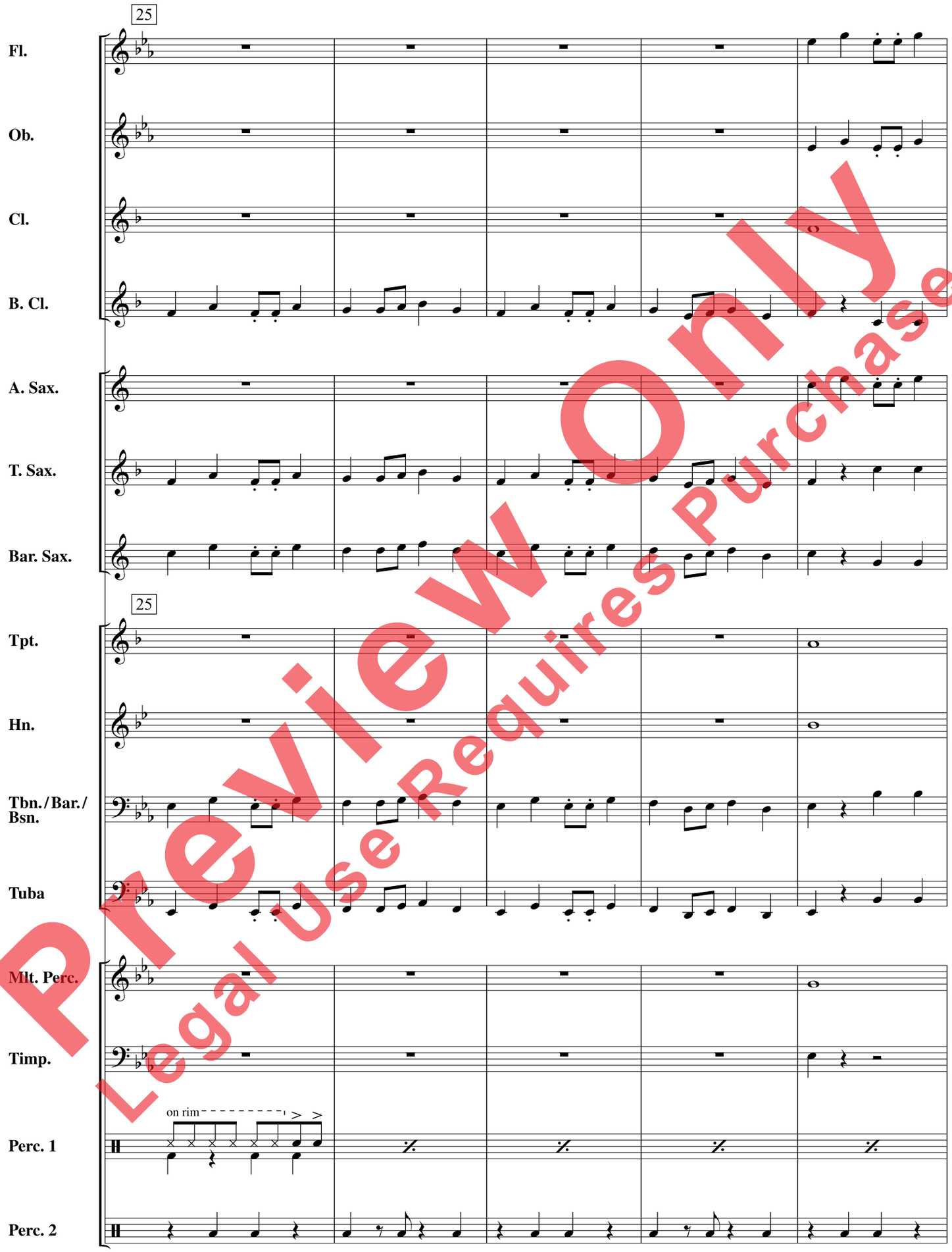

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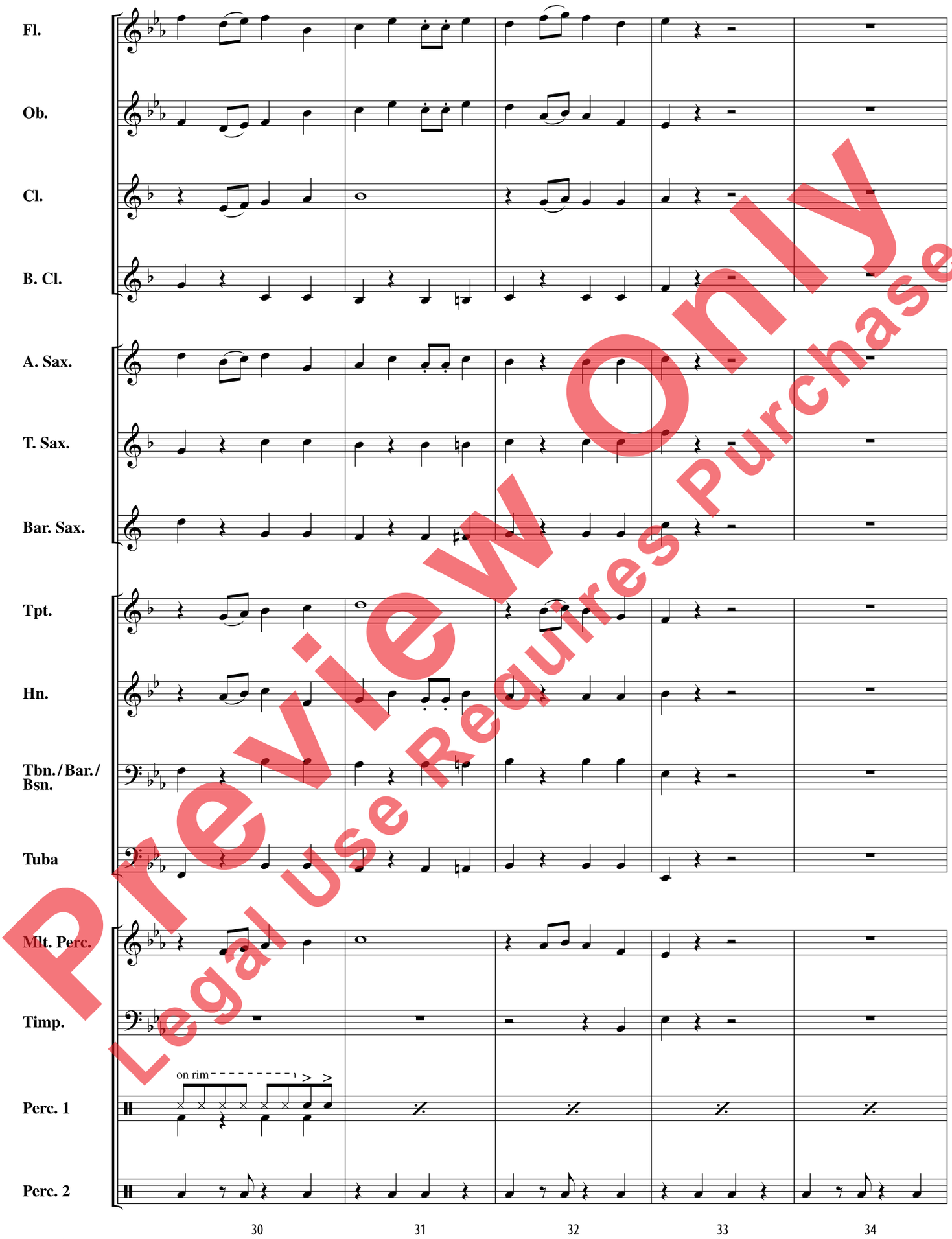

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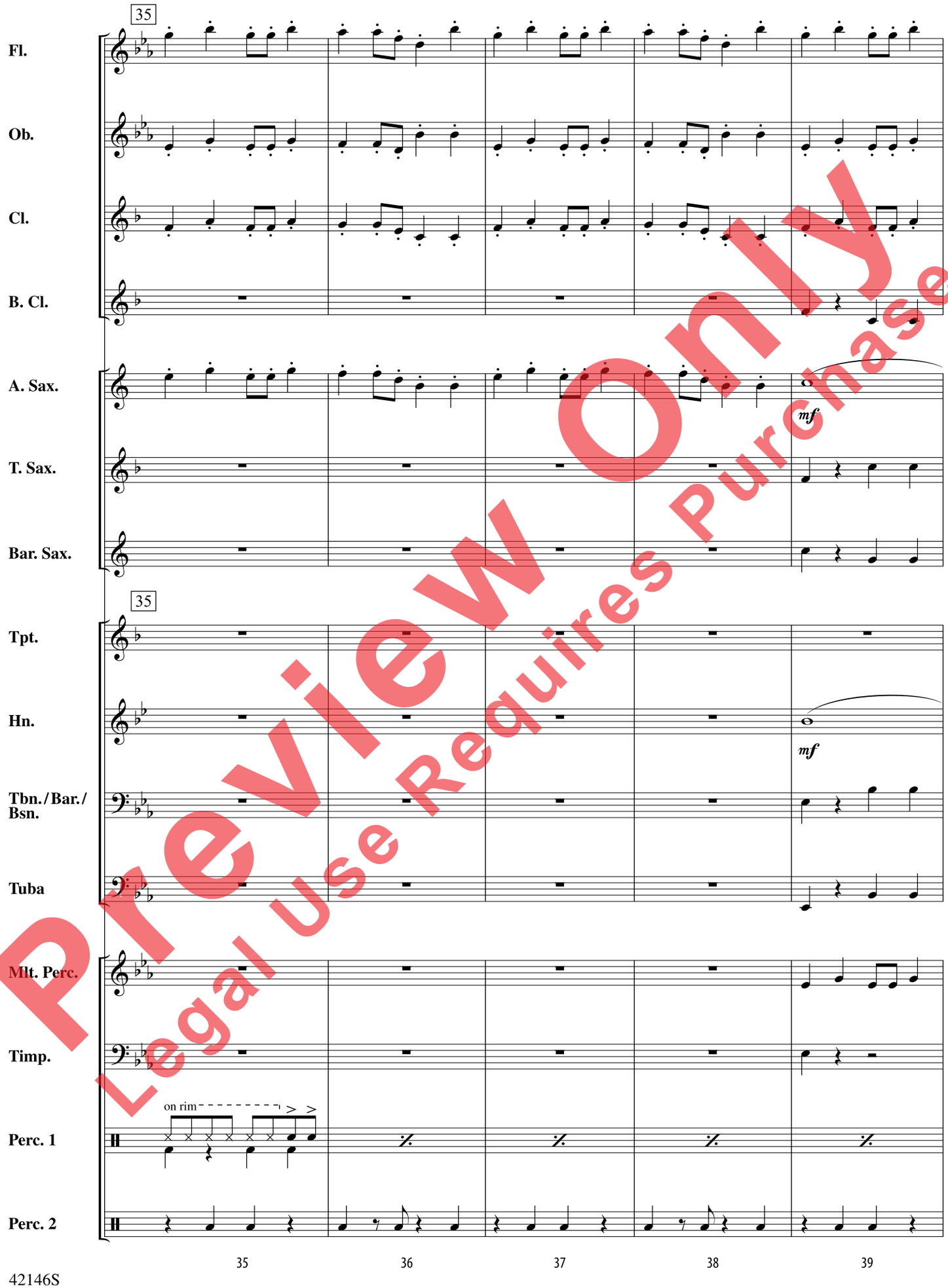

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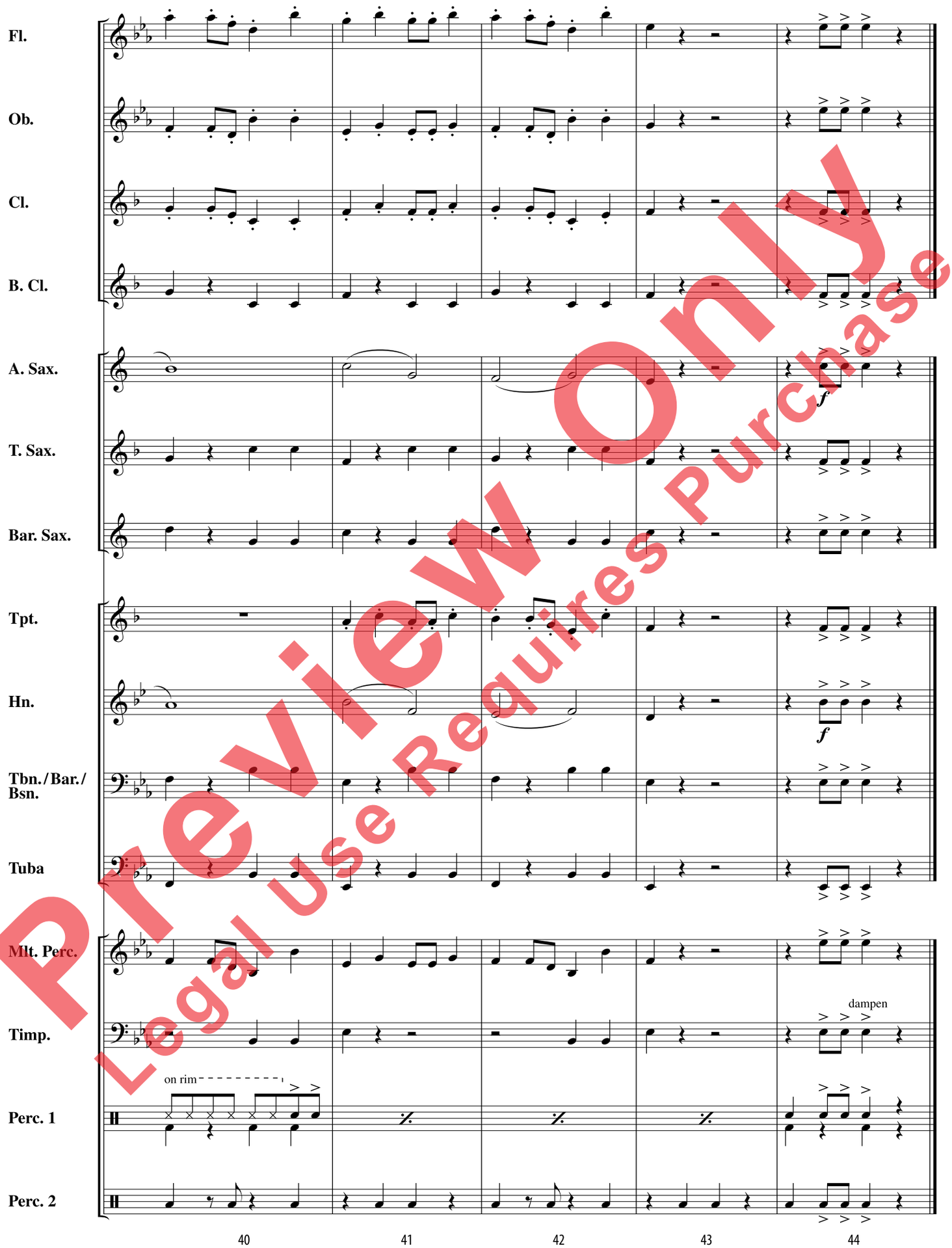

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