



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

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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.

Varadero Hip New Kids, Old Shore

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 flash back 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 footlops 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.

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Full Score

MICHELE FERNÁNDEZ

Half-Time Funk ♩ = 140

7

The musical score is arranged in a standard orchestral layout. It includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Guitar, Piano (with w/Bass and w/Pno options), Bass (with w/Pno option), and a Drum Set (with Hi-Hat, Suggested Fill, Crstck, Ride Bell, and Shaker). The score is in 4/4 time with a tempo of 140 bpm. A large watermark 'Kendor Music Publishing' is overlaid diagonally across the page. A box with the number '7' is located at the top right of the score area.

Always Ultra Smooth (Esp. 8th notes)

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Tutti Fill Cues

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

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

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax. (w/Tb 4)
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bass
 Drums (Tutti Fill Cues, Ride)
 C. Dr.
 Perc. (Cowbell: closed end)

Fm9 G7(b9) Cm(add9) Cm9 Fm9 G7(b9) Cm9
 Fm9 G7(b9) Cm(add9) Cm9 Fm9 G7(b9) Cm9

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

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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 Dm7(b5) G(b9|b13) G7(b9)
 Fm9 G7(b9) Cm(add9) Cm9 Fm9 Dm7(b5) G(b9|b13) G7(b9)

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

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

Varadero Hip - Full Score

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
 Cmaj9(sus4) Cm9 Bb7 Fm6 G7(b9) G7(b9|b13) G7(b9) Cm9
 w/Bas
 Pno
 Tutti Fill Cues Ride
 Tutti Fill Cues
 H T S T H T O O H T S O O P O O
 L L R L L L R R L L R R R L R R

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Score for Varadero Hip - Full Score, page 8. The score includes parts for Saxophones (A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx.), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, Drums, and Congas/Drums (C. Dr., Perc.).

Key annotations include:

- 47 OPEN SOLOS**: Saxes Alternate w/Tbns on repeats.
- Sample solo Dm9**: Indicated above the Tpt. 1 staff.
- Tbns Alternate w/Saxes on repeats**: Indicated above the Tbn. 1-4 staves.
- Chord Progression**: Fm7, G7(b9), Cm(add9), Fm6, Cm9.
- Drums**: Sugg. Tutti Fill, Hi-Hat.

The score is marked with a large diagonal watermark: "Kendor Music Publishing Preview Only".

Varadero Hip - Full Score

55 OPEN SOLOS

Musical score for Varadero Hip - Full Score, page 9. The score includes parts for Saxophones (A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx.), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, and Drums (Drums, C. Dr., Perc.).

Chord progressions for guitar and piano parts include: Gm9, A7(b9), Dm9, Gm9, A(b9|b13), A7(b9), Fm9, G7(b9), Cm9, Fm9, G(b9|b13), G7(b9), Cm7. A "Suggested solo" is indicated for the guitar part starting at measure 55.

Performance markings include "1st time only" for the saxophone parts at measures 55 and 56, and "Repeat" for the trumpet part at measure 55.

Drum notation includes Hi-Hat, C. Dr., and Perc. parts.

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2nd time only

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.

2nd time only

2nd time only

2nd time only

2nd time only

Fm7 G7(b9) Cm9 Fm9 G7(b9) Dm7(b5) G7(b9)

Fm7 G7(b9) Cm9 Fm9 G7(b9) Dm7(b5) G7(b9)

C.B.

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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.

Cm9 Bb7 Abmaj9 Fm9 Dm7(b5) G7(b9) G7(b9) Cm7 Fm7
 Cm9 Bb7 Abmaj9 Fm9 Dm7(b5) G7(b9) G7(b9) G7(b9) Cm7 Fm7
 G7(b9) G7(b9)

Sugg. Fill
 Sugg. Fill

65

66

67

68

69

70

71

72

73

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax. w/Bass
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bass
 Drums
 C. Dr.
 Perc.

No accents
 No accents
 No accents
 Solo
 Sugg. Fill
 As Written: 2/3 Clave, Crosstick only
 Wind Chimes

74 75 76 77 78 79 80 81 82

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