



# Ardiente

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



ZJE2303FS



## About the Composer



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.

## Ardiente

Each of you has a fire within that nothing can extinguish- not even the deepest tragedies that life can sometimes bring. Ardiente was written as a “thank you” to my colleagues of the Florida Bandmasters Association for all the clinician and guest conductor offers that poured in and that slowly pulled me back to a better place - when I had sworn off my prior, happy music world after losing my little boy, Sean. At first, I declined, but they kept asking. My colleagues’ beckoning me back to the dance floor helped me see that, even during the darkest of times, we can allow ourselves to return to the things that (and friends who) once brought exhilaration. We can find a way to share we have learned to benefit others. The opening Piano melody is the darkest place that all humans endure at some point, but as the med tempo “Son Montuno” (aka Salsa) groove beckons us back to that dance floor, we reluctantly get up and slowly move towards things that bring joy. The up-tempo takes off as positive experiences soothe our wounds, and we so actually begin to embrace and accept the truth that life can indeed be joyous again. As a matter of fact, it can actually be raucous fun! When the Trumpets restate that opening, sad melody at the end, they do so with a new soaring spirit over a rhythmic “high” as they remind us all of one very important thing at the end: Regardless of any tragedy or struggle that stays with us, we can always find a way to turn it into something positive that heals others as we heal ourselves. *Tu espíritu es Ardiente*. Never forget that.

### Performance Notes

1. The Piano intro must not embellish. It represents deep grief and should be played “as written”. The demo will truly help interpretation. The “montuno” patterns after that should be played smoothly and accented, no staccatos anywhere.
2. Staccatos should not “peck” harshly (play lightly). Move all upbeats smoothly forward and in a lightly detached (staccatos are not written on these notes) because the eighth rests in between set enough space (not too short).
3. Bass must synch with the Bass Drum and move forward on all “+ of 2” upbeats. A few “Beat 1” notes are written in to give younger players comforts points; advanced players can keep the “+ of 2” groove throughout. Students must lay down the foundational “Tumbao” groove and play it tightly with the Congas “Tumbao” to really lock in.
4. The Conga is the other “Tumbao” player and has two key patterns and should view online videos on how the various tones that are indicated on the part (Heel, Toe w/ flat fingers, Slap, Open, Palm) are executed. They should be practiced slowly until felt as second-nature (will not take long).
5. Drums must adhere to the two main 2-bar grooves as written: “Cáscara” and “Campanéo” and should follow the suggestions in the score as to where on the instrument and when, to play each. The default “Songo” groove is not a proper substitute for the authentic grooves, but it can be reserved for elevated sections like solo escalations.
6. Rhythm must never overpower the winds. Percussion should perform tutti fills and work those as a section. These are called “cierres” or closures (to phrases). Several rhythm sectionals (with a metronome set to an amplifier) will really help this piece lock in together quickly.
7. Claves are not needed (Guitar is comping the 2/3 “Son” clave, not the similar “Rumba” clave). If Claves are added, avoid overusing. A good place to use them is the A sections, (w/ Cowbell or Shaker at B sections), and beginnings of solos (switch at escalation.)
8. If there is a 3rd or 4th percussionist they should play the traditional “Martillo” pattern on Bongos. If extra Timbales are used (not needed as Drum set covers the patterns): Timbale plays RH Cáscara (shell) and Cámpaneo (bell) while drums can play RH 1/4 notes on Cowbell or bell of the ride to avoid clashing.



Jazz Solo Practice Tracks can be found and used by going to [excelciamusic.com](http://excelciamusic.com) and searching for the title of this piece.



[michele-fernandez.com](http://michele-fernandez.com)



[michelefernandez](https://www.facebook.com/michelefernandez)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Full Score

MICHELE FERNÁNDEZ

# Ardiente

Rubato ♩ = 112

The score is for a jazz ensemble and includes the following parts:

- Alto Sax 1
- Alto Sax 2
- Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Guitar
- Piano
- Bass
- Drum Set
- Congas
- Percussion

The score is in 4/4 time and features a large watermark: "Excelcia Music Publishing Preview Only".

PERC: Egg Shaker, Cowbell, Claves

1 2 3 4 5 6 7 8

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

Congas

Perc.

9 10 11 12 13 14 15

*rit.*

*a tempo*

Excelcia Music Publishing

♩ = 176

17 Cuban Son-montuno (Salsa)

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

Congas

Perc.

Solo (as written)

Solo (as written, if no Guitar)

Always smooth and accented

Gm7 Am7b5 D7b9 Gm7 Am7b5 D7b9 Gm7 Am7b5 D7b9 Gm7 Am7b5 D7b9

2/3 Cascara pattern (Ride)

2 bar Tumbao pattern

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

Solo fill

Tutti fill

Tutti fill

Tutti fill

16 17 18 19 20 21 22 23 24

Shaker

25

Always very smoothly

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  
 Congas  
 Perc.

Comp 2/3 son clave  
 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9

Always smooth and accented  
 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9

RH: "Casacara" on FT shell  
 Tumbao  
 Fill

25 26 27 28 29 30 31 32

33

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  
 Congas  
 Perc.

*Always very smoothly*

Chords: Gm7, C9, Am7b5, D7b9, Eb7, Gm, C9/bb, Am7b5, D7b9, Eb7, Gm

Percussion: Ride Cym., Bongos: Martillo, Claves

41

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  
 Congas  
 Perc.

Cm D7b9 Gm Eb9 Am7b5/C C#dim Am7b5 D7  
 Cm D7b9 Gm Eb9 Am7b5/C C#dim Am7b5  
 Cm6 D7b9 D7b9/F# Gm9 Gm9/F Eb7 Am7b5/C C#dim Am7b5 D7

Campaneo pattern (Cowbell or Ride Bell)  
 Tumbao variation  
 H T S T H T O O  
 L L R L L L R R H T S O O P O O  
 L L R R O R L R R

Cowbell 41 42 43 44 45 46 47 48  
 Tutti fill



49

55

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  
 Congas  
 Perc.

Cm9 Am7b5 D7 Gm9 Eb7 C#dim  
 Cm9 Cm9/Bb Am7b5 D7 Gm9 Eb7 C#dim Gm Am7b5 D7b9  
 (Campaneo pattern)  
 Tumbao variation  
 Solo (as written)  
 Solo with Bass  
 Solo (as written, if no Guitar)  
 Solo with Piano  
 RH: "Casacara" Ride  
 Solo fill  
 Shaker

49 50 51 52 53 54 55 56

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

Congas

Perc.

Chords: Gm, Am7b5, D7b9, Gm, Am7b5, D7b9, Gm, Am7b5, D7b9, Gm, C9, Am7b5, D7b9, Gm9, C9, Am7b5, D7b9

Drum patterns: 2/3 Cascara pattern (Ride), Tumbao

Measure numbers: 57, 58, 59, 60, 61, 62, 63, 64

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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  
 Congas  
 Perc.

Gm7 Eb7 D7#9 Gm7 C9 Am7#5 D7#9 Gm7 Eb7 D7#9 Gm7 C9 Am7#5 D7#9  
 Gm C9 Eb7 D7#9 Gm9 C9 Am7#5 D7#9 Gm C9 Eb7 D7#9 Gm9 C9 Am7#5 D7#9  
 Gm C9 Eb7 D7#9 Gm C9 Am7#5 D7#9 Gm C9 Eb7 D7#9 Gm C9 Am7#5 D7#9

Campanero pattern (Cowbell or Ride Bell)  
 Tumbao variation

65 66 67 68 69 70 71 72  
 Cowbell

Score for Ardiente - Full Score, page 12, measures 73-80. The score includes parts for Saxophones (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-4), Guitar (Gtr.), Piano (Pno.), Bass, Drums, Congas, and Percussion (Perc.). The score is in G minor and 4/4 time. A large watermark 'Excelcia Music Publishing' is overlaid diagonally across the page. The bottom of the page shows measure numbers 73 through 80.

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  
 Congas  
 Perc.

Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7b9 Gm7 C9 Am7b5 D7b9  
 Gm C9 Am7b5 D7b9 Gm C9 Eb7 D7b9 Gm C9 Am7b5 D7b9  
 Hi-hat only Fill (with Percussion) Hi-hat only Campanao pattern (Cowbell or Ride Bell)  
 Fill (with Drum Set) Tumbao variation  
 Cowbell

81 82 83 84 85 86 87 88

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

Congas

Perc.

Chord progression: Gm7 C9 Eb7 D7#9 Gm7 C9 Am7b5 D7b9 Gm7 C9 Eb7 D7#9 Gm7 C9 Am7b5 D7b9

Fill

Campaneo pattern (Cowbell or Ride Bell)

Bongos fill

89 90 91 92 93 94 95 96

Faster ♩ = 200

103

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  
 Congas  
 Perc.

Gm7 C9 Eb7 D7#9 Gm13 Eb9 D7b9#5  
 Gm C9 Eb7 D7#9 Gm13 Eb9 D7b9#5  
 Gm C9 Eb7 D7#9 Gm Eb9 D7

Solo, very smoothly (RH pinky octave, opt)  
 Solo with Tbn.  
 Fill (with Percussion)  
 Fill (with Drum Set)  
 Fill (with Drum Set)

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

Congas

Perc.

105 106 107 108 109 110 111 112

Chords: Gm, C9, Am7b5, D7b9, Eb7

Drum patterns: Fill (with Percussion), Songo pattern (Cowbell or Ride Bell), Fill (with Drum Set)



119 Trombone solo (chords included on other parts)

The musical score is arranged in a standard orchestral layout. The top section contains the woodwind and brass parts: A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx., Tpt. 1-4, and Tbn. 1-4. The bottom section contains the rhythm section: Gtr., Pno., Bass, Drums, Congas, and Perc. The Trombone solo begins at measure 119. Chords for the solo are indicated above the Tbn. 1 staff: Gm, Ab7, and D7b9. Other parts of the score include various chords and rhythmic patterns. A large watermark 'Excelcia Music Publishing' is overlaid diagonally across the page.



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  
 Congas  
 Perc.

Em A9 C7 B7#9 Em F7 F#m7b5 B7b9 Em A9 C7 B7#9  
 Am D9 F7 E7#9 Am Bb7 Bm7b5 E7b9 Am D9 F7 E7#9  
 Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9 Gm  
 Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9 Gm  
 Gm C9 Eb7 D7#9 Gm Ab7 Am7b5 D7b9 Gm C9 Eb7 D7#9 Gm

cresc.  
 cresc.  
 cresc.  
 cresc.  
 cresc.  
 cresc.  
 Solo (if no Bongos)  
 Solo (if no Bongos)  
 Solo

143 Trumpet solo (chords included on other parts)

Em F7 F#m7b5

Am Bb7 Bm7b5

Am solo Bb7 Bm7b5

Am Bb7 Bm7b5

Gm Ab7 Am7b5

Gm Ab7 Am7b5

Last time only

Last time only

Fill (with Percussion)

Songo (Cowbell or Ride Bell)

Fill (with Drum Set)

Tumbao variation

Fill (with Drum Set)

Chord progression for measures 145-150:

Measure	Chord
145	B7b9
146	C7
147	B7b9
148	Em
149	F7
150	F#m7b5
151	B7b9
152	C7
153	B7b9

151

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  
 Congas  
 Perc.  
 Cowbell

Am  
 As written (with section)  
 Am E7#9  
 Am Bm7#5  
 E7#9  
 Am E7(#9)

Gm Am7#5 D7#9  
 Gm D7#9 Gm Am7#5 D7#9  
 Gm Am7#5 D7#9 Gm D7#9 Gm Am7#5 D7#9  
 Gm D7#9 Gm Am7#5 D7#9 Gm D7#9

Solo fill  
 No fill  
 No fill

151 152 153 154 155 156 157 158

159

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  
 Congas  
 Perc.

Am Bb7 Bm7b5 E7#9 Am6 Bm7b5 E7#9 End solo  
 Gm Ab7 Am7b5 D7#9 Gm6 Am7b5 D7#9  
 Gm Ab7 Am7b5 D7#9 Gm6 Am7b5 D7#9 Eb7 D7#9

Fill (with Percussion)  
 Tutti fill  
 Tutti fill

159 160 161 162 163 164 165 166

167

smoothly

Campaneo pattern (Cowbell or Ride Bell)

Gtr. Cm7 D7b9 Gm9 Gm/F Eb9

Pno. Cm7 D7b9 Gm9 Gm/F Eb9

Bass Cm D7b9 D7b9/F# Gm9 Gm9/F Eb7 Cm



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

Congas

Perc.

Chords: Cm6, C#dim, Am7b5, D7b9, C#dim, C#dim/Bb, Am7b5, D7b9

Measures: 175, 176, 177, 178, 179, 180, 181, 182

Fill (with Percussion)

Fill (with Drum Set)

Fill (with Drum Set)

Chord progression for Gtr. and Bass:

- 183: Cm7, Cm7/Bb
- 184: D7b9/A, D7b9/A
- 185: D7b9/A, Gm9
- 186: D7b9, Gm9
- 187: Gm9, Gm/F
- 188: Eb9
- 189: Eb9

Performance instructions:

- 185: *cresc.*
- 189: *Tutti fill* (with Percussion)
- 190: *Tutti fill*
- 191: *Tutti fill*



201

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  
 Congas  
 Perc.

Musical score for 'Ardiente - Full Score' starting at measure 201. The score includes parts for vocalists (A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx.), brass instruments (Tpt. 1-4, Tbn. 1-4), guitar (Gtr.), piano (Pno.), bass, and percussion (Drums, Congas, Perc.). The score features various musical notations including notes, rests, and chord symbols such as Gm, C#dim/E, D7b9, and Ab9#11. A large watermark 'Excelcia Music Publishing' is overlaid on the score. The page number '28' is in the top left, and the title 'Ardiente - Full Score' is at the top center. The measure numbers 201 through 210 are listed at the bottom.