

La Negra Tiene Tumbao

Musica y Letra por FERNANDO OSORIO y SERGIO GEORGE

Arranged by VICTOR LÓPEZ

YOUNG JAZZ ENSEMBLE

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone (Optional)
1st B \flat Tenor Saxophone	4th Trombone (Optional)
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone (Optional)	Guitar (Optional)
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet (Optional)	Percussion

Optional Alternate Parts

C Flute (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

A rock-solid tempo, rhythmic drive, and accurate articulation are key elements for performing this rhumba successfully. At measure 12, trombones should keep the important background figure tight, clean, and energized. The melody played by the trumpets in measure 29 should offer a legato phrasing contrast. The eighths played by the trombones and rhythm in measure 20 should be played even, not swung.

Whenever the ensemble and sections play together, the phrasing should include releases: for example, remind the trumpet section to release together on beat 3 in measure 30. This will set the style for the other sections to follow. The interlude at measure 37 must be phrased together as each section joins in. Observe the upbeat accents in measure 40.

The rhythm section has plenty of repetition, but this is what gives the chart drive. Focus on keeping the energy flowing. An auxiliary percussion player can add tremendously to this Latin groove, but if multiple players are used, caution the tendency to overplay.

Please enjoy.

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co., Inc.

CONDUCTOR
JEM03017C

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MODERATE RHUMBA ♩ = 120

The musical score is arranged for a full band and includes the following parts:

- 1st Eb ALTO SAXOPHONE
- 2ND Eb ALTO SAXOPHONE
- 1st Bb TENOR SAXOPHONE
- 2ND Bb TENOR SAXOPHONE
- Eb BARITONE SAXOPHONE (OPTIONAL)
- 1st Bb TRUMPET
- 2ND Bb TRUMPET
- 3RD Bb TRUMPET
- 4TH Bb TRUMPET (OPTIONAL)
- 1st TROMBONE
- 2ND TROMBONE
- 3RD TROMBONE (OPTIONAL)
- 4TH TROMBONE (OPTIONAL)
- GIUITAR (OPTIONAL)
- PIANO
- BASS
- DRUMS
- PERCUSSION (CONGAS, SHEKERE, CLAVES)

The score is in 4/4 time with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including syncopated eighth and sixteenth notes, and rests. The percussion section includes congas, shekere, and claves, with specific instructions like 'HI-HAT', 'SH. CONGELL (MUFFLED)', and 'CLAVES (3-2 RUMBA CLAVE)'. The guitar part includes chords and melodic lines. The piano part provides harmonic support with chords and bass lines. The saxophone and trumpet parts have melodic lines with some improvisation or variation indicated by slurs and accents. The trombone parts provide harmonic support and counter-melodies. The bass part has a steady eighth-note groove. The drums play a consistent pattern with occasional accents.

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