



Danza Africana

VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)
- 4 Tuba
- 1 Mallet Percussion
(Xylophone or Optional Bells)
- 1 Optional Timpani
(Tune: C)
- 2 Percussion 1
(Bongos or Optional Concert Toms [2],
Bass Drum)
- 4 Percussion 2
(Wind Chimes/Tom-Tom [Med.], Suspended
Cymbal/Claves and/or Woodblock)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

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PROGRAM NOTES

The traditional dance in Africa often expresses the life of the community. The dance is characterized by the African polyrhythm but is closely connected with the music and its simplest form, the singing. The rhythmic variety typical of African music expresses itself in the body that is able to perform different sequences simultaneously. The movements are complex and often executed on the spot. *Danza Africana* is an original composition by Victor López building on the musical concepts of these dances.

NOTES TO THE CONDUCTOR

The opening statement is to be played slowly and legato. There are no slurs in this composition and every note is to be played long unless otherwise indicated. Make certain that the dynamics are followed closely.

At rehearsal number 9, the percussion introduces the rhythmic sequence that gives this piece its African flavor. The bongos and concert toms should be tuned properly. Although tuning the bongos is largely a matter of personal preference, it is suggested that the small drum be tuned high (do not over-tighten) and the large drum a fourth below. For this composition, the player may want to use regular drumsticks or hard felt tips. Experiment with the different sounds. Additionally, when available, African drums may be used to produce a more authentic sound. However, the additional players should not play ad libitum and maintain the written rhythmic patterns.

For added flexibility, at times, the timpani part has been cued in the tuba part. At rehearsal number 13, the trumpet and clarinets have the melody, which is played against the persistent rhythmic pattern. At measure 21, the percussion instruments should not overpower the ensemble. For better sonority, make certain that the open fifth intervals in the low brass and woodwinds are in tune and that the staccatos are properly articulated.

Measures 29 through 32 restate the initial melodic motive, but this time in the low brass and woodwinds. At measures 35 and 36, make certain that the unison line is balanced and that everyone can hear the lowest instrument in each section and ultimately in the ensemble. The percussion section should not play measures 37 to 40 overly loud, but rather with much intensity. To facilitate the music rehearsal and establish a smooth transition between sections, take time to study and identify where the repeat signs are located.

This composition has been written with the very young player in mind and should be accessible for those students who have had at least 3 or 4 months of beginning band experience. It is easy to learn, exciting, playable, and will definitely keep the percussionists on the alert.

Musically yours,



Danza Africana

FULL SCORE
Approx. Duration - 2:00

By Victor López (ASCAP)

Slowly ♩ = 72

A bit faster ♩ = 78

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/
Bassoon

Tuba

Mallet Percussion
(Xylophone or
Optional Bells)

Optional Timpani

Percussion 1
(Bongos or Optional
Concert Toms [2],
Bass Drum)

Percussion 2
(Wind Chimes/Tom-Tom
[Med.], Suspended Cymbal/
Claves and/or Woodblock)

The musical score is arranged in a system of staves. The top section includes Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The middle section includes B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, and Tuba. The bottom section includes Mallet Percussion (Xylophone or Optional Bells), Optional Timpani, Percussion 1 (Bongos or Optional Concert Toms [2], Bass Drum), and Percussion 2 (Wind Chimes/Tom-Tom [Med.], Suspended Cymbal/Claves and/or Woodblock). The score is in 4/4 time and features a tempo change from 'Slowly' (♩ = 72) to 'A bit faster' (♩ = 78) at measure 4. Dynamics include *mp*, *mf*, and *p*. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

9 Moderately ♩ = 128

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 Moderately ♩ = 128

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bongos (Opt. 2 Concert Toms) *mp* High (small drum)

Low (large drum) *mp* B.D. simile

Med. Tom on drum shell

mp Claves and/or Woodblock simile

13

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass section (Trumpet, Horn, Trombone/Euphonium, Tuba) are in the upper half. The percussion section (Mallet Percussion, Timpani, Percussion 1, Percussion 2) is in the lower half. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *mf* (mezzo-forte) is present in measures 13 and 14. The score shows rests for most instruments in measures 11 and 12, with the Clarinet and Trumpet parts beginning in measure 13. Percussion parts are active throughout, with specific rhythmic patterns for Perc. 1 and Perc. 2.

Fl.
Ob.
Cl.
B. Cl.
A. Sax.
T. Sax.
Bar. Sax.
Tpt.
Hn.
Tbn./Bar./Bsn.
Tuba
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone) and brass section (Trumpet, Horn, Trombone/Euphonium, Tuba) are primarily silent in this section. The Clarinet and Trumpet parts feature a melodic line starting on measure 16. The percussion section (Milt. Perc., Timp., Perc. 1, Perc. 2) provides a rhythmic accompaniment with patterns of eighth and sixteenth notes.

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21 %

Fl.

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21 %

Tpt.

Hn. *mf*

Tbn./Bar./Bsn. *mf*

Tuba *mf*
Play

Xylophone (Opt. Bells) *mf*

Mlt. Perc. *mf*

Timp.

Perc. 1

Perc. 2

To Coda ⊕ 29

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

mp

mp

To Coda ⊕ 29

Fl. *mp*

Ob. *mp*

Cl. *mp*

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

Tpt. *mp*

Hn. *mp*

Tbn./Bar./Bsn.

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1 *mp*

Perc. 2

Susp. Cym. *p* *mp*

37

D.S. % al Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

D.S. % al Coda

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

(Timp.) *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

Φ Coda

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

B. Cl. *mf* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *mf* *f*

Φ Coda

Tpt. *mf* *f*

Hn. *mf* *f*

Tbn./Bar./Bsn. *mf* *f*

Tuba *mf* *f*

(Timp.) *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

41 42 43 44 45 46

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