

O Y C E

Salsa Band

2021-2022 Audition Packet



We are looking forward to listening to your auditions!

Attached to this will be instrument specific experts. All auditioning instruments will be required to play scales according to the all-state guidelines and your grade level.

For the Salsa band please look up the songs and listen to the recordings so as to get an idea of style, tempos and feel, the names of the songs will be written on each of the excerpts and should pop up relatively easy with a google search or streaming service.

Good Luck and I look forward to working with you!

Marco Rivera

Orlando Youth Salsa Band Director

## **Audition Guidelines**

\*This audition is for placement into the individual ensembles not for entry. OYCE firmly believes that no student regardless of ability should be turned away. We strive to place students in a positive environment where they can succeed and grow as musicians.

\*Play to the best of your ability. We are interested in knowing where you are, play what you can.

\*Please if you have any questions please feel free to ask! Please send all questions to [info@oyce.org](mailto:info@oyce.org)

\* Some ensembles offer an “honors” choir, your placement audition serves as the audition for the honors ensemble. Please specify in the subject line of your audition that you would like to be in the honors group.

\*All results are final for Honor groups, Salsa Band, and Jazz Band \*

\*Failure to submit audition tape on time will result in automatic forfeit of placement in the top ensemble.

\*Membership is granted upon fulfillment of your audition and completion of your member packet

## **Bari Saxophone, Trumpet, and Trombone**

### **Scales**

- Your E, G, Bb major scales

\*Prepared Piece listed below

## **Percussion (Timbales, Congas, Drumset, Auxiliary)**

Be able to demonstrate steady time keeping and rhythmic creativity in the following styles. Please demonstrate on as many instruments as you can and add creativity to the melody. Grooves must be a minimum of 16 measures.

- Cascara patterns – Timbales
- Clave Rhythms – Claves
- Tumbao – Congas
- Latin Grooves – Drum Set .

**\*Optional doubling** on *Vibraphone* and/or *auxiliary percussion* is recommended but not mandatory. For Vibraphone please demonstrate the montuno listed for piano

## **Piano**

### **Scales**

- Your Bb, Eb, G major scales (2 Octaves)
- \*Prepared Pieces down below in a montuno style

## **Bass (Electric and/or String Bass)**

### **Scales**

- Your Bb, Eb, G major scales
- \*Prepared Pieces down below

## **Voice Male and Female**

- Female range G3-E5 Belt (C5-E5)
- Male Range A2-C5 Belt (G4-C5)
- Vocal independence and ability to blend well with others required
- Auxiliary percussion is a plus but not required
- High energy
- Some movement required
- \*Prepared Pieces down below

## Trumpet Prepared Pieces

TRUMPET

5

" MEDLEY DE Salsa TAMMY WINGGIA "

TRUCUTU

Copy 5

104

I' II'

(FINE)

mi

3 3 3 3

Handwritten musical score for "MAMBO (IN 2x TAKES)" (4x). The score is written on five staves. The first staff has a tempo marking "w/3 Trueta" and a key signature of one flat. The second staff has a key signature change to two flats. The third staff has a key signature change to one flat. The fourth staff has a key signature change to two flats. The fifth staff has a key signature change to one flat. The score includes various musical notations such as notes, rests, and dynamic markings.

ORQ Tommy Olivenera

# VIAJERA

1st TRUMPET



FINE



## Trombone Prepared Pieces

1

**La Blusita Colora**

Balsa Arreglo: Bobby Valentin

Tbne 1

The musical score for Trombone 1 is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a measure rest, followed by a melodic line starting on G4, moving up to A4, then Bb4, and ending on G4. The second staff continues the melody from A4, moving up to Bb4, then C5, and ending on Bb4. The third staff continues the melody from Bb4, moving up to C5, then D5, and ending on C5. The score includes dynamic markings such as *sfz* and *f*, and articulation marks like accents and slurs. The piece is in 4/4 time and is arranged for Trombone 1.

14 (Voz) La Blusita Colora

The musical score continues on four staves. The first staff of this section begins with a measure rest, followed by a melodic line starting on G4, moving up to A4, then Bb4, and ending on G4. The second staff continues the melody from A4, moving up to Bb4, then C5, and ending on Bb4. The third staff continues the melody from Bb4, moving up to C5, then D5, and ending on C5. The fourth staff continues the melody from C5, moving up to D5, then E5, and ending on D5. The score includes dynamic markings such as *sfz* and *f*, and articulation marks like accents and slurs. The piece is in 4/4 time and is arranged for Trombone 1.



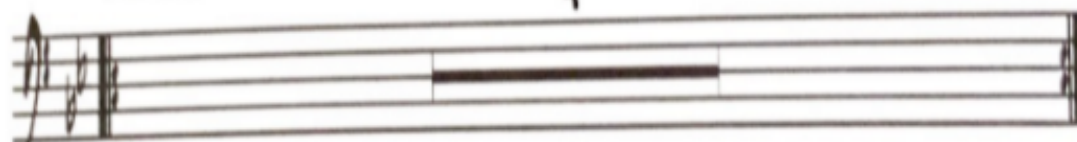
Suete la lengua

Play Moio & Impro Open



Coro Open

4



Fine



## Bari Sax Prepared Piece

BARİ SAX.

### EL FLAMBOYAN

-WILLIE ROSARIO-

AEE. WES LOYEE

#### Intro



#### Verse 1

AHORA SI PAG.2 TENOR SAX

### MAMBO



## Piano Prepared Piece

**PIANO**

Please pay  
montuno

## ANACAONA

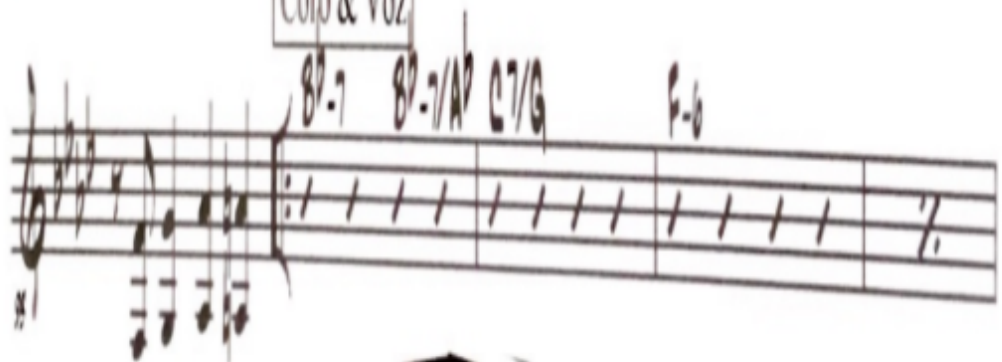
TRANSCRIPT: HARRY RIOS

Handwritten musical score for the song "Faded" by Alanis Morissette. The score is written on ten staves in G major (one sharp) and 4/4 time. It includes guitar, bass, and vocal parts. Chords are written above the staves, and section markers like "Coro" and "Voz" are present. The score ends with a double bar line and a repeat sign.

Mambo W/3



Corp & Voz



Anaconda

## Bass Prepared Piece



In the style of: Rumbavana: *Negro de sociedad* • from *Conjunto Rumbavana* • EGREM • 3-2 clave • 120 bpm  
bassist: Silvio Vergara



In the style of: Rafael Cortijo y su Combo: *A bailar mi bomba* • from *Baile con Cortijo y su Combo* • Fania • 112 bpm • 2-3 clave  
 bassist: Miguel Cruz

## Male Singer Prepared Piece

4

Vi - nie - ron to - dos pa - ra oir - me guar -

- a - char, pe - ro co - mo soy de us - te - des

yo los in - vi - taré a can - tar. Vi - nie - ron

to - dos ay pa - ra oir - me guar - a - char,

Chord diagrams: A $\flat$ maj7, D $\flat$ 7, E $\flat$ maj7, C7( $\sharp$ 9), B $\flat$ 7, E $\flat$ maj7, D $\flat$ /E $\flat$ , E $\flat$ 7, A $\flat$ maj7, D $\flat$ 7, E $\flat$ maj7, C7( $\sharp$ 9).



N.C.

pe - ro co - mo soy de us - te - des yo los in - vi - ta - ré a \_

— go - zar. — Con - mi - go si van a — bai - lar, —

yo los in - vi - taré a — can - tar, — con - mi - go sí. —

Chord diagrams: E<sup>3</sup> and B<sup>b</sup>7

Que can - te mi —

END

## Female Voice Prepared Piece

4



tie - rra don - de na - cis - tes \_\_\_ no \_\_\_ la pue - des ol - vi - dar, por -

Chords: G#7

System 1: Vocal melody and piano accompaniment. The vocal line features eighth notes and triplets. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.



- que tie - ne tus ra - i - ces y \_\_\_ lo que \_\_\_ de - jas \_\_\_ a - trás. \_\_\_ La \_\_\_

Chords: F#m, G#7, C#m

System 2: Continuation of the vocal melody and piano accompaniment. The vocal line includes a triplet. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.



\_\_\_ tie - rra \_\_\_ te due - le, la \_\_\_ tie - rra \_\_\_ te da, \_\_\_ en \_\_\_

Chords: G#7

System 3: Continuation of the vocal melody and piano accompaniment. The vocal line features eighth notes and quarter notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.



\_\_\_ me - dio \_\_\_ del al - ma, \_\_\_ cuan - do tú \_\_\_ no es - tás. \_\_\_

Chords: F#m, G#7, N.C. D.S. al Coda I

System 4: Final system of the piece. The vocal line ends with a quarter note. The piano accompaniment concludes with a final chord. The system includes the instruction "D.S. al Coda I".