

Caliente Christmas

a nontraditional medley of traditional carols

arranged for percussion ensemble by Rick Dior



Caliente Christmas arranged by Rick Dior
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Players and Instrumentation

Caliente Christmas requires **10 or 11 players** with the following instrumentation:

Glockenspiel

- Bells
- Glockenspiel
- Caxixi (2)

Xylophone

- Song bells or upper vibe
- Shekere

Vibraphone

- Vibes and bowed vibes
(Set up vibes near drum set since it's shared by both players)

Marimba 1

- 4.3-octave marimba
- Medium tubular wind chimes

Marimba 2

- 5-octave marimba
- Woodblock

Timpani

- 4 Timpani
- High claves
- Large shaker

Percussion 1

- Drum set
- Woodblock
- Bowed vibes (share vibe)

Percussion 2

- Low temple block
- Small gong
- 2 suspended cymbals
- Bongos
- Bass drum with cymbal

Percussion 3

- Congas
- Mounted tambourine
- High tubular wind chimes
- Mounted triangle

Percussion 4

- Small shaker
- Castanets
- Orchestral chimes
- Large tubular wind chimes
- High claves

Slapaphone*

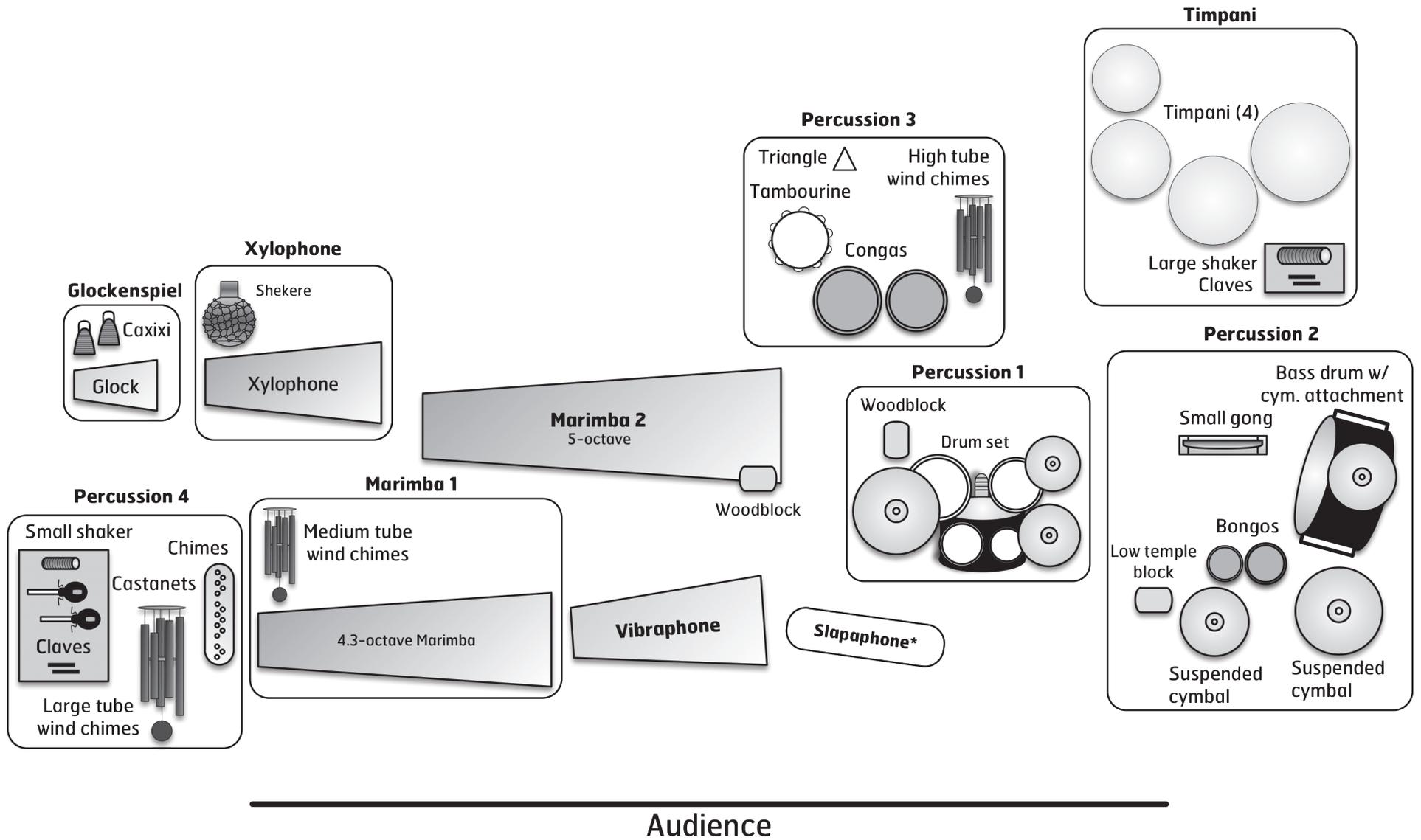
- Slapaphone
(see description in performance notes)

****Slapaphone Note:***

This part may be played by the conductor if only 10 players are available.

Also, if no slapaphone is available, the part may be played on a bass marimba or by sharing the low register of marimba 2. The "side" sound can be played on a woodblock. At bar 106 the marimba 2 player doubles the slapaphone part, so there is no need to play there.

Suggested Setup



Program Notes

Caliente Christmas is a Latin-tinged percussion ensemble piece for 10-11 players featuring a medley of Christmas carols including *Good King Wenceslas*, *Silent Night*, and *God Rest Ye Merry Gentlemen*. The piece was commissioned by the Charlotte Symphony for their annual Christmas concert in 2005 and premiered by the UNCC percussion ensemble at that event.

The piece opens with a simple 7/4 bass line performed by the slapaphone (or bass marimba) and is soon joined by several hand percussion instruments playing different counter rhythms. The mallet section enters with the *Good King Wenceslas* melody presented in two variations.

After an exuberant conclusion to this opening section, a rendition of *Silent Night* occurs. A combination of tubular wind chimes, song bells, and bowed vibraphone creates an ethereal atmosphere here, followed by a relaxed groove treatment.

An Afro-Cuban version of *God Rest Ye Merry Gentlemen* follows, employing a folkloric groove called *Guaguancó*. An extended vibraphone solo segues to the melody as well as bongo and conga solos. Here the groove alternates between the Cuban rhythms of *Mozambique* and *Songo*.

The piece closes with a “heavy metal” percussion section and a klezmer style return to the *Good King Wenceslas* melody.

Performance Notes

This medley makes use of a unique percussion instrument I like to call a *slapaphone*. This instrument consists of tubes of PVC pipe (3" in diameter) fitted on one end with a plastic pipe flange. It's tuned with a piece of rubber or cork placed within the tube. The slapaphone is played with two wooden paddles coated with soft rubber on one side. This is similar to the instruments the Blue Man Group uses during their shows but on a much smaller scale.

For this piece you need these five notes (from low to high in the bass clef staff): F, G, B, C, and D. The part also calls for the player to perform cascara variations on the side of one of the tubes as he/she plays the bass part. If you only have 10 players, the conductor can perform the slapaphone part and conduct the ensemble when necessary. The piece can also be performed without the slapaphone by using a bass marimba or the bottom range of the 5-octave marimba.

There is plenty of room throughout the arrangement for improvisation. The vibraphone, congas, and bongos all have extensive solo spots. The drum set grooves are written in rough form, so this player should have good command

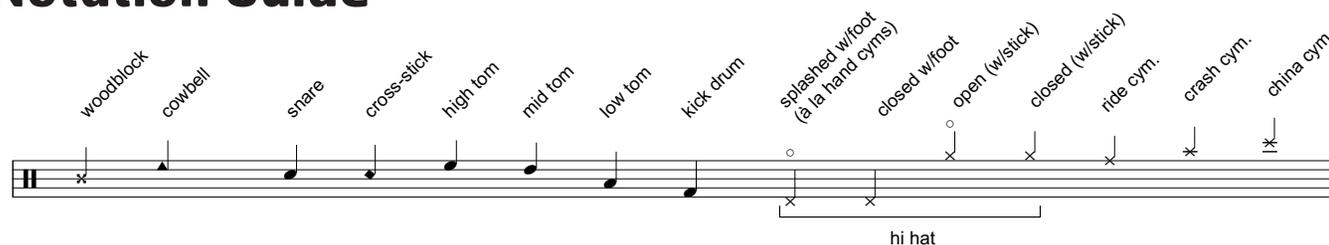
over the Afro-Cuban rhythms *Guaguancó*, *Mozambique*, and *Songo* and should feel free to ad lib tastefully.

The *Silent Night* section calls for three sets of tubular wind chimes. These would be similar to the pure-sounding tubular wind chimes one might put on their patio (such as those manufactured by Woodstock Chimes). These parts are played by three players and should be very sparse. They should create a tonality “pad” for the bowed vibes and song bells. The tonality should be related to C-major. C suspended, C pentatonic, and C9 tonalities all work well.

Song bells are similar to a glockenspiel; however, they are pitched an octave lower than a normal glockenspiel. If they are not available, use the upper part of a vibraphone with soft rubber mallets.

The bowed vibe parts are played on one vibraphone by the primary vibe player and the drum set player (Percussion 1). Both parts are provided on the main vibe part, and the drum set player should play the lower line. The vibraphone should be set up next to the drum set to accommodate this sharing.

Drumset Notation Guide



Level: Med-Advanced
Approx. playing time: 8'10"

Caliente Christmas

arr. Rick Dior

Good King Wenceslas

♩ = 184

Glockenspiel

Xylophone

Vibraphone

Marimba 1

Marimba 2

Woodblock

play at drum set

temple block

Congas

open toe

slap heel

R L R L R L L L R L R L R L R

2

2

2

Sample
Image

Caliente Christmas – Dior

The musical score for page 2 of "Caliente Christmas – Dior" features the following instruments and parts:

- G, X, V, M1, M2:** Five empty staves for melodic instruments, each starting with a treble clef and a key signature of two flats.
- T (Claves):** A staff with a treble clef and two flats, showing a rhythmic pattern of eighth notes in the first measure, followed by rests and repeat signs. A circled "8" is at the end.
- P1 (woodblock):** A staff with a treble clef and two flats, showing rests and repeat signs. A circled "8" is above the staff.
- P2 (low temple block):** A staff with a treble clef and two flats, showing a rhythmic pattern of eighth notes with slurs.
- P3 (congas):** A staff with a treble clef and two flats, showing rests and repeat signs. A circled "8" is above the staff.
- P4 (small shaker):** A staff with a treble clef and two flats, showing rests and repeat signs with a circled "2" above.
- S (slapaphone):** A staff with a bass clef and two flats, showing rests and repeat signs with a circled "2" above.

Sample Image

A

hard mallets
f

hard mallets
f

med-hard mallets
motor off
f dry
pedaled
f sim.

hard mallets
f

hard mallets
f

T

(8)

(8)

(8)

2

2

2

Sample
Image

Caliente Christmas – Dior

B

G
 X
 V
 M1
 M2
 T
 P1
 P2
 P3
 P4
 S

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

(claves)
 (woodblock)
 (low temple block)
 (congas)
 (small shaker)
 (slapaphone)

[timpani (h | tall | s)]
 B♭ C
 ff

2 2 2

Sample Image

32 **C**

G
f *p* *poco rit.*

X
f *p*

V
f *p*

M1
f *p*

M2
f *p*

T
di *mp* *p*

mp *l.v.*

Sus Cym *pp*

High Tube Chimes (sparse) *p*

Sample
Image

D Silent Night

$\text{♩} = 74$

Caliente Christmas – Dior

soft plastic mallets

G *p distant*

X *p distant*
Song bells*

V *p* perc 1 plays lower line
Bowed vibes
pedal stays open for entire bowed passage

M1 *p*
Med tube chimes (sparse)

M2

T (Tune G C D E)

P1 *p*
Bowed vibes

P2 *p*
Gong

P3 *p*
(high tube chimes)

P4 *p*
Lg tube chimes (sparse)

S

Sample Image

*If song bells aren't available, use upper register of vibraphone with soft rubber mallets and pedal every bar.

61 **E**

G *mf* medium mallets

X *mp*

V *mp* slow motor on
 Vibes (med-soft mallets)
 pedal each bar unless otherwise noted

M1 *mp*
 Marimba (med-soft mallets)
 connect all rolls

M2 *mf* Solo (med. bass marimba mallets)

T *mp* Timpani (med-soft mallets)
 (G C D E)

RH=snare w/stick (snare off)
 LH=cross-stick
p very dry

back of brush on cym
 RH: brush on smaller cymbal
 LH: rolls (w/2 mallets) on larger cymbal
p

Triangle (w/beater)
 1.v.
p Mounted tambourine (w/fingers)

1.v.
 2

Chimes (w/soft chime mallets)
mp

Sample Image

Caliente Christmas – Dior

73

G

X (song bells)

V

M1

M2

T

P1 (drum set)

P2 (sus cym)

P3 (triangle/tambourine)

P4 (chimes)

S

tune as you go

(8)

Sample Image

G God Rest Ye Merry Gentlemen
Guagauncó ♩ = 116

2 Caxixi

mf

Shekere

to hard mallets, motor off

M1

M2

Shaker (in RH)

mf

(drum set)

f

Bongos
martillo pattern

mf

Congas
palm

mf

L L R L L R L R L R L R L R

Claves

mf

(slapaphone)

mf

(8)

Sample
Image

106 (16)

G

X

V

M1
med-hard mallets
p *mf*

M2
Woodblock (RH w/back of mallet)
f Marimba (LH w/med. mallet)

spani towards center of head for a dry sound

Sample
Image

Caliente Christmas – Dior

H Vibe Solo
(caxixi)

1. (8) 2. (16) 3. (24) 4. (32)

(shekere)

Gmi *Improvise freely, starting with this written melody of "God Rest Ye Merry Gentlemen."*

hard mallets
ff

(shaker/timpani)

(drumset) *mf*

(bongos)

(congas)

(claves)

(slapaphone)

Sample Image

125

1. 2. (8) 3. (12)

G

X

V

M1

M2

T

2

Sample
Image

J

The musical score is arranged in a system with six staves: G (Guitar), X (Saxophone), V (Violin), M1 (Mandolin), M2 (Mandolin), and T (Tenor Saxophone). The score is divided into two main sections, 1. (8) and 2. (16). The first section (1. (8)) contains measures 1 through 8, and the second section (2. (16)) contains measures 9 through 24. The score includes various musical notations such as rests, notes, and slurs. A large, light gray graphic of a map of South America is overlaid on the left side of the page, partially obscuring the musical staves.

Sample
Image

K (caxixi)

(8)

G

X

V

M1

M2

T

P1 (drum set)

P2 (bongos)

P3 (congas)

P4 (claves)

S (slapaphone)

Sample Image

L 8X Bongo Solo

8X Conga Solo

keep shekere part going until next vibe entrance

1st x only

Shekere

Xylo last time only

Vibes last time only

Marimba last time only

Timpani (w/LH)

timpani towards center of head for a dry sound

improvise freely

play these 2 notes last x only

last time only

Sample Image

M *(caxixi)*

G

X

V

M1 *play in octaves if possible*

M2

T

P1 *(drum set)*

P2 *(bongos)* solo 1st x groove 2nd x

P3 *(congas)* groove 1st x solo 2nd x

P4 *(claves)*

S *(slapaphone)*

1. (8) 2. (16)

Sample Image

N

Glock (hard mallets)

G

X

V

M1

M2

T

tune D to C

to 2 hard mallets

solo like

solo like

ff

2 yarn mallets in RH

BD beater in LH

2

Sus Cym one-handed roll

Chimes (hard mallets)

open pedal

mf

Sample Image

Caliente Christmas – Dior

O Half Time ♩ = ♩

G *ff* *subito p* *ff*

X *ff* *subito p* *ff*

V *ff* pedal each measure *subito p* *ff* dry, no pedal

M1 *ff* *subito p* *ff*

M2 *ff* *subito p* *ff*

T *ff* *subito p*

P1 *ff* *subito p*

P2 *ff* *Concert BD* *p* *Sus Cym*

P3 *p* *Orch Tambourine*

P4 *f* *subito p*

(chimes)

Sample Image

202

G
X
V
M1
M2

f ————— *ff*

f —————

Sample
Image

Caliente Christmas – Dior

207 **Double Time** ♩ = ♩

poco rit.

fp *fp* *fff*

f

(drumset)
Heavy klezmer groove
ff

(bd and cym)

(tambourine)
play accents w/fist

(chimes)
pedal each bar

Sample Image