

JAZZ BAND SERIES

 **Belwin JAZZ**
a division of Alfred

Lago del oeste

MATT HARRIS

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

The groove for *Lago del oeste* is an Afro-Cuban cha-cha. (It should not be confused with the American/Latin dance from the 1940s and '50s.) Executing this groove is the main objective of the rhythm section, as the feel and pulse must remain energized. The intensity of the repetitive rhythm figures is crucial. It will take some focus for rhythm players to grasp the effectiveness of the repetition. For an aural understanding of the groove, I suggest the ensemble, and especially the rhythm section, listen to the demo recording of this chart at alfred.com/downloads. Or, check out any classic Tito Puente or Poncho Sanchez recording—the Afro-Cuban groove is truly infectious. And that's the beauty of this music . . . find something that works, and stick to it; in this case, the repetitive yet intense rhythmic groove.

The written parts work great if read “as is.”

Horn players pay close attention to the articulations. The *staccato* notes should be crisp and clean, but not too short or clipped. It is essential that each wind player focuses on the articulation—uniformity is critical. At m. 91, the low brass and rhythm also have *marcato*, or rooftop (▲), accents. The rooftop accents are played detached, accented, and for their full-value. Pay attention to other specific articulations combining slurs and short notes throughout the chart—focus!

Soloing on this tune can be quite easy. The chord progression is 2-bars long with only three chords: concert G minor, C (major), and G (major). The G blues scale (G, B \flat , C, C \sharp , D, and F) will work great over the entire progression. You can also try the G minor pentatonic scale (G, B \flat , C, D, and F). Each scale can become a bit repetitious, so consider blending the two scales. The C and D chords provide movement to get back to the “home-base” chord of G minor.

In the section at mm. 91–116, the drummer can be more aggressive in fact almost soloing in this section. However, always maintain accurate time and feel. Then, in m. 116, drums should be totally silent until the “and” of beat 4 into m. 118. The rhythm section parts are notated, but when the guitarist has slashes, he or she may consider comping with the same rhythm notated in mm. 6–8.

Please enjoy!

—Matt Harris



**Matt
Harris**

Matt Harris graduated with a BM from the University of Miami and a MM from the Eastman School of Music. He moved to Los Angeles after touring, writing, and recording with jazz legends, Maynard Ferguson and Buddy Rich. Matt is co-director of Jazz Studies at California State University, Northridge, and is a current faculty member at Yellowstone and Idyllwild Arts summer jazz camps. He is currently the VP for California Alliance for Jazz (CAJ) and is a National Panelist for Young Arts based in Miami.

He has conducted the Nevada, Oklahoma, Arizona, South Dakota, and Texas all state bands. He has been commissioned to write music from bands spanning the globe, including; Denmark, Germany, New Zealand, Japan, China, Turkey, as well as numerous high schools and Universities in the United States. Matt has played with jazz legends including Bobby Shew, Lanny Morgan, Bob Sheppard, Bob McChesney, Howie Shear, Matt Finders, Rob Lockart, Carl Saunders, Chuck Findley, Tim Ries, Bob Summers, John Pisano, Gregg Bissonette, and Dan Higgins to name a few. He has also played piano and/or written music for some of today's top jazz vocalists including Karyn Allison, Jackie Allen, Diane Shure, Dena Deroose, Rosana Eckert, Calbria Foti, Kevin Mahogany, Kurt Elling, Marie Carmen Koppel, and many others.

Matt is an active clinician, conductor and composer for high schools, colleges, and professional bands around the world.

CONDUCTOR
41129S

LAGO DEL OESTE

By Matt Harris

LATIN SALSA ♩ = 120

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

QUIRAR

PIANO

BASS

DRUMS

Opt SWA

SOLO

1 2 3 4 5 6 7 8

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CONDUCTOR

11

- 2 -

LAGO DEL OESTE

W/ BARI., TPT. AND TBN.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

W/ ALTO, TPT. AND TBN.

W/ ALTO, BARI. AND TBN.

W/ ALTO, BARI. AND TPT.

GTR.

PNO.

BASS

DRUMS

(G#m7) C D G#m7 C D G#m7 C D G#m7 C D

(G#m7) C D G#m7 C D G#m7 C D G#m7 C D G#m7 C D G#m7

sim.

9 10 11 12 13 14 15 16

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CONDUCTOR

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23

27

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO MELODY (W/GTR.)

(C) D Gmi7 C D7(#9) (W/TENOR)

(C) D Gmi7 C D7(#9) Eb9 Dmi11 Cmi9 Gadd/B Ebmi7 Dmi7 Cmi7 Fadd/A Dadd/E# Gmi9 A#add/C Gadd/B F#dim

24 25 26 27 28 29 30 31



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Opt BVA

Set-up

30

32 33 34 35 36 37 38 39

CONDUCTOR

LAGO DEL OESTE

40

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. G#m7 C D G#m7 C D G#m7 C D G#m7 C D7(#9)

PNO. (G#m7) C D G#m7 C D G#m7 C D G#m7 C D

BASS

DRUMS

40 41 42 43 44 45 46 47



CONDUCTOR

LAGO DEL OESTE

48 SOLO MELODY (w/gtr.)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

48 49 50 51 52 53 54 55 56

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CONDUCTOR

OPEN/SOLO
SOLO
57
END TIME

LAGO DEL OESTE

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes musical notation, chord symbols (e.g., A, B, Em7, D, E, Am7, Gm7, C), and performance instructions like 'Solo' and 'Opt. Solo'.

57 58 59 60 61 62 63 64



CONDUCTOR 06 BACKGROUNDS ON CUE

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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CONDUCTOR

LAGO DEL OESTE

73 EMI7 A B EMI7 A B EMI7 A B EMI7 A B END SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

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END SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

OPF 81A

FILL

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91

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

91

SOLO FILL

FILL

FILL

FILL

89 90 91 92 93 94 95 96

99

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

FILL -----|

CONDUCTOR

LAGO DEL OESTE

UNISON SOLI 107

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

FILL

Legal Use

Requires Purchase

Opf. Bvs

Opf. Bvs

G#17 Bb C Bb G#17 G#17 Bb C

Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and instrumental parts (Trumpet 1-4, Trombone 1-3, Bass, Piano, Drums). The score includes a large red watermark: "Legal Use Only VIEW Only Requires Purchase".

Measures 113 to 119 are indicated at the bottom of the page. Measure 114 includes a "FILL" and "BREAK!" instruction. Measure 116 includes a "(SILENCE)" instruction. Measure 119 includes an "Am7" chord marking.

CONDUCTOR

LAGO DEL OESTE

120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

120 121 122 123 124 125 126 127

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