

JAZZ BAND SERIES



Lago del oeste

MATT HARRIS

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ 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♭, C, C♯, D, and F) will work great over the entire progression. You can also try the G minor pentatonic scale (G, B♭, 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 E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

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mp3
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CONDUCTOR

- 2 -

LAGO DEL OESTE

11

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.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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CONDUCTOR

- 3 -

LAGO DEL OESTE

19

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

17 18 19 20 21 22 23

CONDUCTOR

- 4 -

LAGO DEL OESTE

27

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.

QTR.

PNO.

BASS

DRUMS

SOLO MELODY (W/ QTR.)

(C) D Gm7 C D7(F#)

(W/ TENOR)

(C) D Gm7 C D7(F#) Eb9 Dm11 Cm9 Gadd/B Ebm7 Dm7 Cm7 Fadd/A Dadd/C# Gm9 A7add/C Gadd/B F#dim

24 25 26 27 28 29 30 31

CONDUCTOR

- 5 -

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

OPT BVA

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Set-up

32 33 34 35 36 37 38 39

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CONDUCTOR

- 6 -

LAGO DEL OESTE

40

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

40 41 42 43 44 45 46 47

(48) SOLO MELODY (W/GTR.)

LAGO DEL OESTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

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

CONDUCTOR

OPEN/SOLO
SOLO
END TIME

- 8 -

LAGO DEL OESTE

57

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

SOLOS

57 58 59 60 61 62 63 64

CONDUCTOR 065 BACKGROUNDS ON CUE

- 9 -

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

CONDUCTOR

- 10 -

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.

TPT. 1

TPT. 2

TPT. 3

TPT. 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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91

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

SOLO FILL

FILL

FILL

FILL

89

90

91

92

93

94

95

96

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99

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

97 98 99 100 101 102 103 104

FILL

LAGO DEL OESTE

CONDUCTOR

- 14 -

LAGO DEL OESTE

ALTO 1

UNISON SOLI

ALTO 2

UNISON SOLI

TENOR 1

UNISON SOLI

TENOR 2

UNISON SOLI

BARI.

OPT BVS

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

FILL

105 106 107 108 109 110 111 112

[illegible]

CONDUCTOR

- 16 -

LAGO DEL OESTE

120

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

120 121 122 123 124 125 126 127

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128

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

128 129 130 131 132 133 134 135 136 137

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N.C.

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