



Meet Me at the Taqueria

DOUG BEACH & GEORGE SHUTACK

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (Optional)	1
Baritone Saxophone (Optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (Optional)	1
Trumpet 4 (Optional)	1
Trombone 1	1
Trombone 2 (Optional)	1
Trombone 3 (Optional)	1
Trombone 4 (Optional)	1
Guitar (Optional)	1
Piano	1
Bass	1
Drums	1
Flute (Optional)	1
Clarinet (Optional)	1
Horn in F (Optional)	1
Tuba (Optional)	1



EDB2402FS

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Doug Beach

Doug Beach is a performer, composer, publisher, educator, arranger, and Grammy Award winner.

At Elmhurst College (IL), where he taught since 1978, he served as director of the acclaimed Elmhurst College Jazz Band and as director of jazz studies. Under his direction, the Jazz Band has made over 30 European tours (twice at the invitation of the U.S. State Department) and has performed in jazz festivals across the world.

Beach is equally well known for his work as a publisher and composer. His company, Doug Beach Music, is one of the world's leading publishers of educational jazz music, and each year since 1995 he has been the recipient of a Plus Award from the American Society of Composers, Authors, and Publishers (ASCAP). In 1996, the Count Basie Orchestra and New York Voices recorded his arrangement of *Cottontail* on a CD that went on to win the Grammy Award for best large jazz ensemble.



George Shutack

George is widely regarded as one of the leading composers of jazz ensemble music for younger players. While he has written many challenging works as well, he is best known for his charts at the grade 2-4 levels.

A keyboard player living in the Chicago area, George has been writing for Doug Beach Music since 1978. In addition to being one of the core staff writers, he is also responsible for many of the decisions regarding the company's musical direction. With over 125 compositions to his credit, George is one of the most active writers in jazz education today.

While in college at the University of Illinois Chicago Campus, George studied orchestration. During this period, George began writing longer festival pieces and commissions for the Decatur MacArthur Jazz Ensemble in Decatur Illinois.

Meet Me at the Taqueria

A strong Latin chart provides an essential change of pace that easily fits into any program. This chart provides young musicians with an excellent opportunity to learn about this exciting style of music.

The foundation to a successful performance of *Meet Me at The Taqueria* lies in the groove created by the rhythm section. The even eighth note Latin groove should have a strong drive to it throughout the chart. Musicians should be encouraged to listen to the excellent recording of the chart that is available on all streaming platforms or on the Kendor Music website.

All players should closely observe all articulation markings. Singing the ensemble parts is a great way to help students gain a grasp of the articulations. Since the groove in the rhythm section is such an essential element of the chart, the horn players should all pay close attention to the groove and the time.

The solo section at bar 57 may be opened up. Improvisation should be encouraged, but written solos are provided. Backgrounds may be played as desired and should be cued. Following the solo section, the full band returns to take the chart out.

Full Score

Meet Me at the Taqueria

3

DOUG BEACH and GEORGE SHUTACK
(ASCAP)

Driving latin ♩ = 138

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drum Set

1 2 3 4 5 6 7 8

Fill

Solo fill

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Recording available on all major streaming services

9

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Chords included in part

Ride

BD/Hi-hat

9 10 11 12 13 14 15 16

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17

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Cont. sim

17 18 19 20 21 22 23 24

25

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

25 26 27 28 29 30 31 32

For Preview Only

Chord symbols: Fm7, Cm7, C9, Fm7, Em7(b9), A7(b9), Dm7(b9), G+7

33

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

33 34 35 36 37 38 39 40

Fill

Chord symbols: C_{Mi}7, D_{Mi}7(b9), G7(b9)

41

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Optional

Bass

Drums

Driving quarters

Fill

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41 42 43 44 45 46 47 48

49

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

49 50 51 52 53 54 55 56

Play

Fill

CMI

57

Open for solos - changes in all parts. All backgrounds on cue

Score for "Meet Me at the Taqueria - Full Score", measures 57-66. The score includes parts for A. Sx. 1, A. Sx. 2, T. Sx. 1, T. Sx. 2, B. Sx., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums. The key signature is B-flat major (two flats). The score features a large "For Preview Only" watermark.

Measure 57: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 58: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 59: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 60: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 61: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 62: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 63: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 64: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 65: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Measure 66: A. Sx. 1 and 2 play a rhythmic pattern. T. Sx. 1 and 2 play a melodic line. B. Sx. plays a rhythmic pattern. Tpt. 1, 2, 3, and 4 play a melodic line. Tbn. 1, 2, 3, and 4 play a rhythmic pattern. Gtr. and Pno. play a rhythmic pattern. Bass plays a rhythmic pattern. Drums play a rhythmic pattern.

Chord changes for Gtr. and Pno. (Measures 57-66):

- Measure 57: Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 58: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 59: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 60: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 61: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 62: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 63: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 64: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 65: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7
- Measure 66: Dmi7(b9), G7(b9), Cmi7, Dmi7(b9), G7(b9), Cmi7

Drum notation includes "Time" and "Fill".

67

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Time

Fill

For Preview Only

Fm7

Cm7

C9

Fm7

Em7(b9)

A7(b9)

Dm7(b9)

G+7

75

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Strong

Fill

75 76 77 78 79 80 81 82 83

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