



# Blackstone Blues

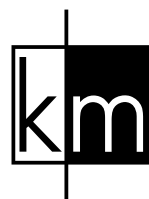
JEFF JARVIS

## 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                     | 1 |
| Trumpet 4 (optional)          | 1 |
| Trombone 1                    | 1 |
| Trombone 2                    | 1 |
| Trombone 3                    | 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 |



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## Jeff Jarvis

Jeff Jarvis comes from a family of music educators and has distinguished himself as a trumpeter, composer, professor and music publisher. He presently serves as Director of Jazz Studies at the Bob Cole Conservatory at California State University Long Beach and has been awarded several Global Music Awards for his compositions. GMA also honored Jeff with a "Lifetime Contributions to Jazz and Jazz Education" award in 2019.

As an S.E. Shires Trumpet artist, adjudicator and clinician, Jarvis makes frequent appearances with professional and school ensembles. Performances include Atlanta Symphony Orchestra, Denver Symphony Orchestra, Syracuse Symphony Orchestra, Buffalo Philharmonic Orchestra, USAF Airmen of Note, US Army Jazz Ambassadors, US Army Blues, Jazz Knights of the United States Military Academy Band at West Point, USAF Commanders Jazz Band, USAF Shades of Blue, Riverside Jazz Orchestra, Dallas Jazz Orchestra, Oslo Big Band (Norway), Frank Mantooth Jazz Orchestra, Tom Kubis Big Band and more. As a conductor, Jeff has led honors jazz bands including all-state jazz ensembles in 39 states and 4 Canadian provinces. Jeff Jarvis is a Past President of the California Alliance for Jazz, served as Vice-President of the International Association for Jazz Education, and was co-owner of Kendor Music Publishing from 1985-2015.

Jeff's solo recordings as a jazz trumpeter and composer have won critical acclaim and placed high on national air play charts. His early career as a studio trumpeter encompasses over 100 recordings for such names as Lou Rawls, Michael Jackson, Melba Moore, The O'Jays and many more. Live performance credits include Gladys Knight, Van Morrison, Dizzy Gillespie, Louie Bellson, Joe Williams, Benny Golson, Jon Hendricks, Jimmy Heath, Joe Lovano, Henry Mancini, Slide Hampton, Kevin Mahogany, Grady Tate, Eddie Daniels, Rob McConnell, and Doc Severinsen. As a composer and arranger, Jeff Jarvis writes commissioned music for school, military, professional big bands and pops orchestras. Jarvis has composed and/or arranged over 175 published works for UNC Jazz Press and Kendor Music and has co-authored *The Jazz Educators Handbook* with Doug Beach, *The Chord Voicing Handbook* with Matt Harris, and *Effective Etudes For Jazz, Volumes 1 & 2* with Mike Carubia.

## Blackstone Blues

*Blackstone Blues* is an accessible Jeff Jarvis swing original. Scored for jazz ensembles that have some experience or perhaps in the developmental stages, this chart is suitable for all performance situations. All instruments have interesting parts to play, articulations and courtesy accidentals are liberally offered, brass ranges are moderate, and rhythm parts are notated with chords symbols provided. The memorable melody is easy to rehearse and is supported by rich harmonies and common swing figures. The chart is blues based, but includes other interesting material to sustain player and listener interest. However, the solo section consists of basic blues changes with background figures that can be played in any combination.

## Rehearsal Suggestions

For optimum results, observe all articulations and dynamics markings to support, but not compete with the melodic motives. A deliberate, well-articulated concept will make the chart sound its best. *Blackstone Blues* can also be played as a swing shuffle if your drummer is familiar with this groove. The rhythm section parts are thoughtfully written for those who wish to play them as is, but more advanced players may elect to "comp" their parts, disregarding the notated voicings and rhythms. Developing rhythm sections sometimes play too softly behind soloists. Remember; the more confidently rhythm section play, the more confidently soloists will play! Improvisers that elect not to play the written solos may negotiate the dominant chords using dominant or mixolydian scales (major scales with a flatted seventh) or bebop scales (major scales with both the flatted and natural seventh). Try to avoid the use of blues scales since inexperienced improvisers tend to dwell on dissonant flat 3rd, 4th, and flat 5th steps. And finally, the shout chorus at measure 94 should be played with spirit, adding excitement to the accented notes by underemphasizing the preceding notes. I wish you and your band the best and hope you enjoy *Blackstone Blues*.

# Blackstone Blues

3

Full Score

JEFF JARVIS

(BMI)

Swing ♩ = 124

9

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 9

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For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

10 11 12 13 14 15 16 17 18

Chord symbols:  $B^b9$ ,  $F^9$ ,  $A^{13}SUS$ ,  $A^{13}$ ,  $A^{b13}SUS$ ,  $A^{b13}$

25

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

19 20 21 22 23 24 25 26 27

Chord progression for Gtr. and Bass:

19: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

20: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

21: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

22: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

23: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

24: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

25: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

26: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

27: G<sup>13</sup><sub>SUS</sub> G<sup>13</sup> C<sup>13</sup><sub>SUS</sub> F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> C+7(#9) F<sup>9</sup> B<sup>b9</sup> F<sup>9</sup> C+7(#9)

As written

For Preview Only

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

28 29 30 31 32 33 34 35 36

## Blackstone Blues - Full Score

7

41

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

37 38 39 40 41 42 43 44 45

F<sup>9</sup> F<sup>7</sup>/A B<sup>b13</sup> B<sup>0</sup> C<sup>13</sup><sub>SUS</sub> F<sup>13</sup> A<sup>+</sup>7 Dm<sup>9</sup> A<sup>+</sup>7

49

For Preview Only

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

46 47 48 49 50 51 52 53 54

Chord symbols:  $g^b13$ ,  $C^{13}sus$ ,  $F^9$ ,  $g^b9$ ,  $F^9$ ,  $C+7(\sharp 9)$ ,  $F^9$ ,  $g^b9$

57

For Preview Only

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

55 56 57 58 59 60 61 62

65 Optional open for solos - backgrounds on cue

For Preview Only

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

63 64 65 66 67 68 69 70

As written

Solos (Time)

Optional solo ad lib

G7 Solo (as written or ad lib) C7 G7 Dm7 G7 C7

F7 Optional solo ad lib Bb7 Cm7 F7 Bb7

C13sus F13 C+7(#9) F7 Bb7 F7 Cm7 F7 Bb7

C13sus F13 C+7(#9) F7 Bb7 F7 Cm7 F7 Bb7

77

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

71 72 73 74 75 76 77 78

85

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

79 80 81 82 83 84 85

Chord symbols:  $G^{13}_{sus}$ ,  $G^{13}$ ,  $C^{13}_{sus}$ ,  $F^9$ ,  $F^7/A$ ,  $B^{b13}$ ,  $B^0$ ,  $C^{13}_{sus}$ ,  $F^{13}$ ,  $A^{+7}$

For Preview Only

86 87 88 89 90 91 92 93

94

For Preview Only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Play 2nd time only

Strong backbeat

94 95 96 97 98 99 100 101 102 103

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107

1. 2.

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

Play

Play

Play

Play

F7#9 F7#9 E+7(b9) A13sus A13 A b13sus A b13 G13sus G13 C13sus F9 F7/A B b13 B0

F7#9 F7#9 E+7(b9) A13sus A13 A b13sus A b13 G13sus G13 C13sus F9 F7/A B b13 B0

F7#9 F7#9 E+7(b9) A13sus A13 A b13sus A b13 G13sus G13 C13sus F9 F7/A B b13 B0

104 105 106 107 108 109 110 111 112

113

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

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113 114 115 116 117 118 119 120 121 122