



Jazz en la Playa

(Jazz on the Beach)

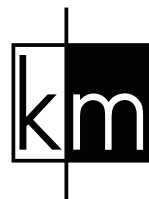
JEFF JARVIS

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Bass	1
Drums	1



SJK2604FS



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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 Chorus Voicing Handbook* with Matt Harris, and *Effective Etudes For Jazz, Volumes 1 & 2* with Mike Carubia.

Jazz en la Playa (Jazz on the Beach)

"Jazz En La Playa" is a solid, authentic, and accessible salsa original. The composer channeled his love for Latin music for this exciting chart that is sure to appeal to players and audiences alike. The title translates to "Jazz at the Beach", referring to the California State University Long Beach jazz program.

To achieve a genuine rendering of the salsa style, rhythm section parts are completely notated. Melodic material is evenly distributed to the horn sections and the chord changes during the solo section are very hearable. Trumpet range extends to D6 and Trombone to A4. For optimum results, closely follow articulations to produce a lively interpretation of the music. A few strategically placed 3/4 measures add interest to this well-conceived chart. This would be an ideal chart to add Auxiliary Percussionists, such as Congas, Bongos, and Cowbell. Have a great time with this chart!

SoloMate
Practice Improvisation

SoloMate recordings are rhythm section only tracks
with the changes from the solo section of the chart.
Go to kendormusic.com and search the title of this piece.

Salsa ♩ = 184

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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
Drums

4/4

Dm¹¹ E¹¹ Dm¹¹ E¹¹ Dm¹¹ Dm¹¹ E¹¹ Dm¹¹ E¹¹ Dm¹¹

simile - ad lib

2 2 2

2 3 4 5 6 7 8

9

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

Dr.

9 10 11 12 13 14 15 16

2 2 2

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17

Play 2nd x 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

Gr.

Pno.

Bass

Dr.

2

2

2

17 18 19 20 21 22 23 24

SJK2604FS

33

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. *Play Both x's*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

33 34 35 36 37 38 39 40

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: 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, and Dr. The score is in 3/4 time and features a large watermark that reads "For Preview Only Kendor Music Publishing". The score includes a large "3 4 4" at the end of the page, indicating the final measure of the piece.

50

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
Dr.

To Flute

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Solo

50 51 52 53 54 55 56 57

58 Opt. Flute solo

FL. F_{M9} $F_{M(maj7)}$ F_{M9} Bb^{13} G_{M9} $G_{M(maj7)}$ G_{M9} 1. $C^{13}(sus)$ $C+7(\sharp 9)$ 2. C^{13} To A. Sx.

A. Sx. 2 Opt. solo G_{M9} $G_{M(maj7)}$ G_{M9} C^{13} A_{M9} $A_{M(maj7)}$ A_{M9} $D^{13}(sus)$ $D+7(\sharp 9)$ D^{13}

T. Sx. 1 G_{M9} $G_{M(maj7)}$ G_{M9} C^{13} A_{M9} $A_{M(maj7)}$ A_{M9} $D^{13}(sus)$ $D+7(\sharp 9)$ D^{13}

T. Sx. 2

B. Sx.

Tpt. 1 Bkgds. on cue Play 1st x only

Tpt. 2 Bkgds. on cue Play 1st x only

Tpt. 3 Bkgds. on cue Play 1st x only

Tpt. 4 Bkgds. on cue Play 1st x only

Tbn. 1 Bkgds. on cue Play

Tbn. 2 Bkgds. on cue Play

Tbn. 3 Bkgds. on cue Play

Tbn. 4 Bkgds. on cue Play

Gtr. F_{M9} $F_{M(maj7)}$ F_{M9} Bb^{13} G_{M9} $G_{M(maj7)}$ G_{M9} $C^{13}(sus)$ $C+7(\sharp 9)$ C^{13}

Pno. F_{M9} $F_{M(maj7)}$ F_{M9} Bb^{13} G_{M9} $G_{M(maj7)}$ G_{M9} $C^{13}(sus)$ $C+7(\sharp 9)$ F_{M9} C^{13}

Bass F_{M9} $F_{M(maj7)}$ F_{M9} Bb^{13} G_{M9} $G_{M(maj7)}$ G_{M9} $C^{13}(sus)$ $C+7(\sharp 9)$ C^{13}

Dr. simile - ad lib 2 2 Fill

58 59 60 61 62 63 64 65 66

67

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

Dr.

sim. - ad lib

2

2

2

67 68 69 70 71 72 73 74

75

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

Dr.

75 76 77 78 79 80 81 82

2 2 2

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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

Dr.

83 84 85 86 87 88 89 90

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

Dr.

91 92 93 94 95 96 97 98

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Chord progression for Gtr., Pno., and Bass:

- 91: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 92: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 93: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 94: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 95: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 96: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 97: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}
- 98: $E_M7(b9)$, $A+7$, D_M^{11} , D^b13 , C_M^{11} , $G^{13}(b11)$, $E_M7(b9)$, $A+7$, A^b13 , G^{13}

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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
Dr.

99 100 101 102 103 104 105 106 107

3 4
4 4
3 4
4 4
3 4
4 4
3 4
4 4

2 2

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116

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Opt. Solo
C $\flat$ M $\flat$ $\flat$ F $\flat$ C $\flat$ M $\flat$ $\flat$ F $\flat$ C $\flat$ M $\flat$ $\flat$ F $\flat$ F $\flat$ M $\flat$ $\flat$ B $\flat$ $\flat$ F $\flat$ M $\flat$ $\flat$ B $\flat$ $\flat$ F $\flat$ M $\flat$ $\flat$ B $\flat$ $\flat$ E $\flat$ M $\flat$ $\flat$ A $\flat$ C $\sharp$ M $\flat$ $\flat$ F $\sharp$ $\flat$

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Opt. Solo
B $\flat$ M $\flat$ $\flat$ E $\flat$ B $\flat$ M $\flat$ $\flat$ E $\flat$ B $\flat$ M $\flat$ $\flat$ E $\flat$ E $\flat$ M $\flat$ $\flat$ A $\flat$ E $\flat$ M $\flat$ $\flat$ A $\flat$ E $\flat$ M $\flat$ $\flat$ A $\flat$ D $\flat$ M $\flat$ $\flat$ G $\flat$ B $\flat$ M $\flat$ $\flat$ E $\flat$

Gtr.

Pno.

Bass

Dr.

116 117 118 119 120 121 122 123 124

8+7(#9)

2

2

125 133

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

Dr.

sim. - ad lib

2

2

2

125 126 127 128 129 130 131 132 133

EM11 F#M11 EM11 F#M11 EM11 EM11 F#M11 EM11 F#M11 EM11 F#M7(b9)

EM11 F#M11 EM11 F#M11 EM11 EM11 F#M11 EM11 F#M7(b9)

EM11 F#M7(b9)

141

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

Dr.

8+7 E_M11 E_b13 D_M11 C#13(11) F#M7(b9) 8+7 B_b13 A13 F#M7(b9) 8+7

8+7 E_M11 E_b13 D_M11 C#13(11) F#M7(b9) 8+7 B_b13 A13 F#M7(b9) 8+7

8+7 E_M11 E_b13 D_M11 C#13(11) F#M7(b9) 8+7 B_b13 A13 F#M7(b9) 8+7

2 2

134 135 136 137 138 139 140 141 142

For Preview Only
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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
Dr.

simile - ad lib

143 144 145 146 147 148 149 150 151

3 4 4 4 3 4 4 3 4