

FRONT OF THE TRAIN

RYAN MEEBOER

There's nothing like a good Latin tune for starting a conga line and there's nothing like being at the front of that line. That's what *Front of the Train* is all about: a simple melody and a catchy beat that anyone can easily dance to.

The groove of this piece is established by having the whole band open with the feel and grab the audience's attention through powerful dynamic and articulations. Band members need to watch that they don't overdo it. The opening needs to be strong, but the tone needs to also be controlled. And although all instruments are not playing in some sections, make sure the energy is kept high throughout to keep up with the danceable beat.

The body of the chart is primarily made up of call and response lines that need to be balanced between sections (alto/trumpet, and tenor/trombone). Since both lines play an equal role, the balance of dynamics throughout the chart is crucial.

Solos are included at measures 49 and 91, however the chord changes are simple enough (tonic to dominant) that a performer could easily improvise using a concert G minor or concert G blues scale. It is vital that soloists stay within the feel of the chart, whether they are reading or improvising a solo.

Upon reaching the Cantina at measure 67, be sure all the melodic ideas are played with balance as they are introduced to build the section to the final solo.

At measure 89, the bass line is to gliss from a high D. It would work best if the bass player plays the line starting on the twelfth fret of the D (2nd) string, and slides the finger down the string, hitting the marked pitches at the correct time.

Instrumentation:

- *Alto Sax 1
- *Alto Sax 2
- *Tenor Sax 1
- Tenor Sax 2
- Baritone Sax
- *Trumpet 1
- *Trumpet 2
- Trumpet 3
- *Trombone 1
- Trombone 2
- Trombone 3
- Guitar
- *Piano
- *Bass Guitar
- *Drum Set

* *required instrument*

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The Writer

Ryan Meeboer is a music educator who obtained his degree through the Ontario Institute for Studies in Education at the University of Toronto. As a composer, he has written and arranged many pieces for students in concert and jazz bands, and has also composed and arranged pieces for small university combos. As a performer, he has had experience in many groups, including concert and stage bands, chamber choir, vocal jazz ensemble, pop groups, acoustic duets, and the Hamilton based swing group, The Main Swing Connection.

Ryan Meeboer began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, Ryan gained experience in several families of instruments. Focusing on music education and theory (including composition and orchestration), he attended McMaster University to achieve his honours degree in music.

Ryan has been commissioned by several school and community groups throughout Ontario. His works are often performed at festivals and many of his pieces are found on contest and festival lists. He is equally comfortable writing traditional wind music and jazz, and this harmonic vocabulary is present in his original works.

Mr Meeboer continues writing while teaching elementary school in Burlington, Ontario, Canada.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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Alternate Parts

PREVIEW ONLY

Sometimes there may be players who wish to join the band who do not play a standard jazz band instrument (flute, clarinet, tuba, etc). Also, there may be situations when one of the listed required instruments is not present. On our website, under each piece, is a list of alternate and substitute parts that are available as a free download for use with the ensemble.

There are parts for: Flute, Clarinet, Bass Clarinet, F Horn, Baritone Treble Clef and Tuba.

There are substitute parts for:
Alto Sax - plays Trombone 1 part
Tenor Sax - plays Trombone 1 part

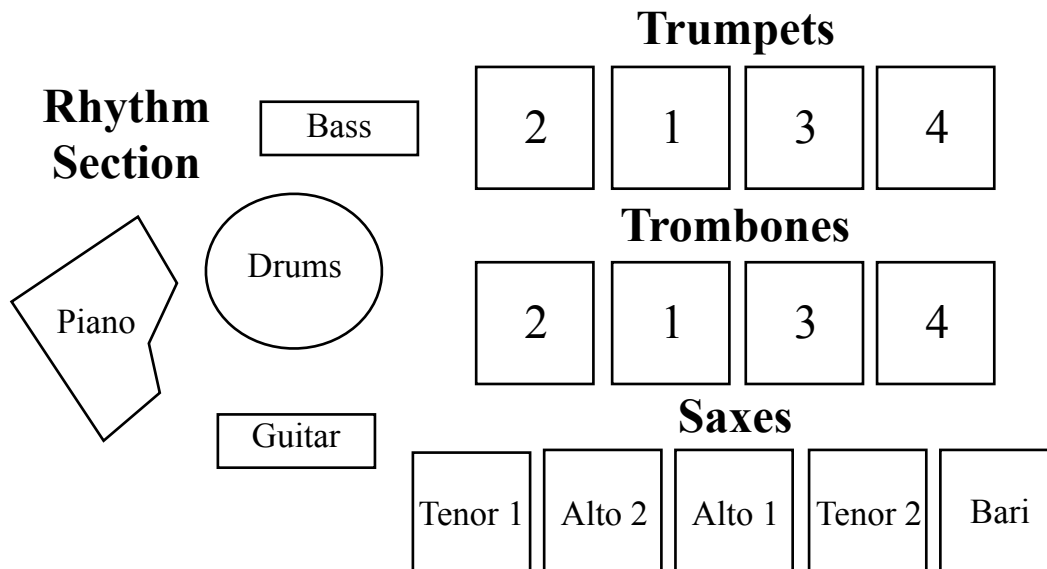
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

Getting Started

Starting a jazz band can seem like a huge task. You may or may not have any jazz playing experience and are not quite sure where to start. Here are some general things to think about:

- Try to have the minimum instrumentation covered, even if it means that you do not have the instrumentation of a ‘traditional’ jazz band (use alternate parts if necessary). In order to arrange a chart so that it is playable with minimum instrumentation, sometimes the range of the 3rd trumpet/trombone is higher than the 2nd. If you have a full band, have a stronger player on the 3rd part, rather than the 2nd.
- Look over the score and select a section in which all players play (especially a unison section). First, have the rhythm section lay down the groove. Next, have the horn sections sing their rhythms with articulations. Finally, have the horns play their parts along with the rhythm section. Try to get your band to play with the correct feel before trying to conquer the notes of the entire piece.
- Know your players. Select charts that your students will be able to play successfully, but will also provide a challenge so they will not get bored easily and will learn something new. Include different styles of jazz music in your repertoire.

Traditional Set-Up



Jazz Terms

break - A brief solo passage during a cessation of the accompaniment, usually only one or two bars in length.

call and response - The performance of musical items in alternation between two distinct groups of musicians or between a soloist and a group.

comping - to provide a chordal accompaniment for a soloist.

fall off - A gliss which falls from the end of a chord or note.

lay back - To play slightly behind the beat.

riff - A short melodic idea which is repeated as an accompaniment behind a soloist.

short chorus - a climactic chorus of a band arrangement.

stop time - when the rhythm section stops playing for part of one or more bars, while the soloist continues unaccompanied.

swing eighths - a triplet subdivision feel where the first eighth note is held longer than the second (although written the same).

Suggested Articulations

	- DAH - long		- TUT - short accent
	- DIT - short		- DAHT - long-stop
	- TAH - long accent		- DOO-DAH - swing

Role of the Rhythm Section

The rhythm section (drums, bass, piano and optional guitar) is key. These players keep the time, provide the harmony and create the groove for each piece.

TIME - keeping the time steady; creating the pulse

GROOVE - providing the sub-division for the style; creating rhythmic interaction with the band

HARMONY - providing the harmonic progression for the melody or improvisation

Drums

- supply the stylistic foundation
- lock in the groove with the bass
- embellish the rhythm with the guitar and piano

Bass

- creates the groove with the drums
- provides the harmonic progression

Guitar

- creates a harmonic groove by providing the progression, while playing a rhythmic groove
- has a delicate relationship with the piano

Piano

- creates harmonic groove with the guitar, but the two should not conflict with each other
- uses comping rhythms

Jazz Styles

Swing

- characterized by a triplet subdivision and uses 'uneven' eighth notes
- subtle stress of beats 2 and 4

Rock

- relies on a solid backbeat (emphasis on beats 2 and 4)
- straight eighth subdivision
- repeated patterns

Shuffle

- a cross between swing and rock styles by stressing the backbeat and using the triplet subdivision
- groove primarily created by bass and drums

Mambo

- Afro-Cuban style with stress on the 'end of 2'
- straight-eighth subdivision

Samba

- a light, Brazilian-based style with stress is ON beat 3
- relies on straight-eighth subdivision and a *partito alto* (chordal) rhythm

Funk

- sixteenth note subdivision and syncopation, particularly in the bass
- beats 2 and 4 prominent in snare drum
- often complex, unison lines performed by horns

Ballad

- a slow tempo, jazz ballad flows seamlessly through various subdivisions (straight-eighth, triplet, or double time)
- needs space; laid back feel

FRONT OF THE TRAIN

MAMBO $\text{♩} = 104$

RYAN MEEBOER

The musical score is arranged for the following instruments:

- E♭ ALTO SAX 1,2
- B♭ TENOR SAX 1,2
- E♭ BARITONE SAX
- B♭ TRUMPET 1
- B♭ TRUMPET 2,3
- TROMBONE 1
- TROMBONE 2,3
- GIUITAR (with chords Gm, D7, Gm, D7)
- PIANO
- BASS GUITAR
- DRUM SET (with 'ON RIDE' marking)

The score includes a large 'PREVIEW ONLY' watermark across the middle. The drum set part features a '2 3 6 7 8' pattern at the bottom. The copyright information at the bottom reads: © 2011 EIGHTH NOTE PUBLICATIONS www.enpmusic.com

ALTO 1,2
TENOR 1,2
BARIT
TRPT 1
TRPT 2,3
TRBN 1
TRBN 2,3
GTR
PIANO
BASS
DRUMS

17 18 19 20 21 22 23 24

PREVIEW ONLY



ALTO 1,2
TENOR 1,2
BARIT
TPTR 1
TPTR 2,3
TRBN 1
TRBN 2,3
GTR
PIANO
BASS
DRUMS

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F AM7(9) D7 Eb Gm7(9) C9 C#dim7 D7

ON RIDE

25 26 27 28 29 30 31 32

ALTO 1,2

TENOR 1,2

BARIT

TRPT 1

TRPT 2,3

TROMB 1

TROMB 2,3

GTR

PIANO

BASS

DRUMS

33 34 35 36 37 38 39 40

Musical score for 'Front of the Train' (pg. 6). The score includes parts for Alto 1,2; Tenor 1,2; Bari; Tpt 1; Tpt 2,3; Trbn 1; Trbn 2,3; Gtr; Piano; Bass; and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). A large 'PREVIEW ONLY' watermark is overlaid across the center of the page. The score concludes with a 'SOLO BREAK 1ST TIME' section starting at measure 47. Measure numbers 41 through 48 are indicated below the drum part.

Musical score for "Front of the Train" (pg. 7). The score includes parts for Alto 1,2, Tenor 1,2, Bari, Trumpet 1, Trumpet 2,3, Trombone 1, Trombone 2,3, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#). The score is marked with a large "PREVIEW ONLY" watermark.

Chord progressions for Trumpet 1 and Trombone 1/2/3:

- Measures 49-50: A^M E⁷
- Measures 51-52: A^M E⁷
- Measures 53-54: G^M D⁷
- Measures 55-56: G^M D⁷

Drum notation includes "ON RIDE" and "SOLO END TIME". Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated at the bottom of the page.

ALTO 1,2

TENOR 1,2

BARIT

TRPT 1

TRPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

ON BELL OF RIDE

57 58 59 60 61 62 63 64

PREVIEW ONLY

Musical score for "Front of the Train" page 9, measures 65-72. The score includes parts for Alto 1,2, Tenor 1,2, Bari, Trumpet 1, Trumpet 2,3, Trombone 1, Trombone 2,3, Guitar, Piano, Bass, and Drums. A large "PREVIEW ONLY" watermark is centered over the score.

Measures 65 and 66 are marked with a 2-measure repeat sign. Measure 67 is marked with a $E7$ chord. Measure 68 is marked with a $D7$ chord. Measure 69 is marked with a $G4$ chord. Measure 70 is marked with "ON HI-HAT".

ALTO 1,2

TENOR 1,2

BARIT

TPT 1

TPT 2,3

TBN 1

TBN 2,3

GTR

PIANO

BASS

DRUMS

73 74 75 76 77 78 79 80

ALTO 1,2
TENOR 1,2
BARIT
TPTR 1
TPTR 2,3
TRBN 1
TRBN 2,3
GTR
PIANO
BASS
DRUMS

81 82 83 84 85 86 87 88

ALTO 1,2

TENOR 1,2

BARIT

TRPT 1

TRPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

SOLO
EM

87

EM

GM

D7

GM

ON RIDE

89

90

91

92

93

94

95

96

PREVIEW ONLY

Musical score for 'Front of the Train' (pg. 13). The score includes parts for Alto 1, 2; Tenor 1, 2; Bari; Trumpet 1, 2, 3; Trombone 1, 2, 3; Guitar; Piano; Bass; and Drums. The score is divided into measures 87-104. A large watermark 'PREVIEW ONLY' is overlaid across the center of the page.

Chord markings: 87, EM, 87, EM, D7, GM, D7, GM.

Drum notation: ON BELL OF RIDE.

Measure numbers: 97, 98, 99, 100, 101, 102, 103, 104.

(D.S. AL CODA)

Musical score for Front of the Train, measures 105 and 106. The score includes parts for Alto 1,2, Tenor 1,2, Baritone, Trumpet 1, Trumpet 2,3, Trombone 1, Trombone 2,3, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems, 105 and 106. A large 'PREVIEW ONLY' watermark is overlaid on the right side of the page.

105

106



ALTO 1,2

TENOR 1,2

BARI

TPT 1

TPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

ON RIDE

107 108 109 110 111 112 113 114 115

PREVIEW ONLY

AL

GM

D7

GM

D7

GM

