

## OH SO FINE

RYAN MEEBOER

*Oh So Fine* is a light, feel-good funk chart. Written in the classic style, it features an opening by the bass player. The rest of the rhythm section enters at measure 9 to help generate the groove of this chart.

The main melody is introduced by the saxes at measure 17. It is then passed around the sections, as a shout chorus, brought in at measure 33, and incorporated with it. Be sure the background material does not dominate the tune, even though it helps boost the feel of the chart.

The feel changes slightly at measure 57 when the bridge enters. Players should not get distracted by the change of mode, as well as the rhythmic figures played by the rhythm section. The mood should still be kept light and upbeat.

The original feel and melody returns to help set up for the solo section at measure 97. This solo can be played as written, or by using a concert C minor pentatonic scale (C Eb F G Bb). When the background enter at measure 113, be sure they are used to build up the excitement as the solo draws to a close, not to overpower the soloist.

**Instrumentation:**

- \*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 Guitar
- \*Drum Set

\* required instrument

## 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

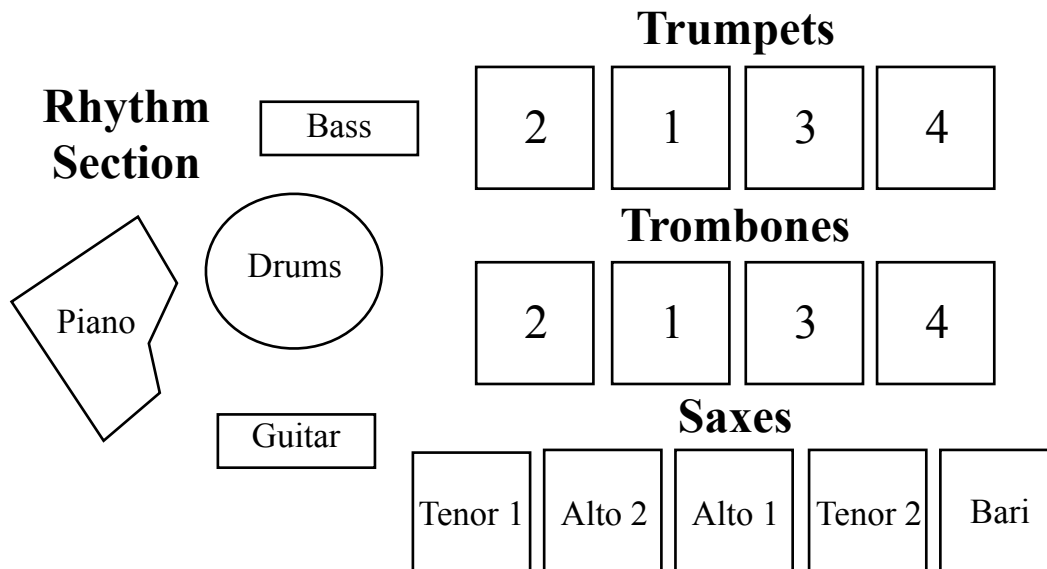
*For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

# 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

# OH SO FINE

RYAN MEEBOER

FUNK, WITH A SWING  $\text{♩} = 100$

The musical score is arranged in a standard orchestral layout. It includes parts for:

- E♭ ALTO SAX 1
- E♭ ALTO SAX 2
- B♭ TENOR SAX 1
- B♭ TENOR SAX 2
- E♭ BARITONE SAX
- B♭ TRUMPET 1,2
- B♭ TRUMPET 3,4
- TROMBONE 1,2
- TROMBONE 3,4
- GIUITAR (with WAH PEDAL and C7 chord marking)
- PIANO (grand staff)
- BASS GUITAR
- DRUM SET (with HI HAT markings)

The score is marked with a tempo of 100 beats per minute and a 'FUNK, WITH A SWING' feel. A large 'PREVIEW ONLY' watermark is overlaid on the saxophone and trombone staves. The piece concludes at measure 10.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TPT 1,2

TPT 3,4

TBN 1,2

TBN 3,4

GTR

PNO

BASS

DRUMS

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11 12 13 14 15 16 17 18 19 20

Musical score for a band, including vocal parts (Alto, Tenor, Baritone), brass (Trumpet, Trombone), guitar, piano, bass, and drums. The score spans measures 21 to 30. A large "PREVIEW ONLY" watermark is overlaid on the center of the page.

**Vocal Parts:**  
ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

**Brass Parts:**  
TPT 1,2  
TPT 3,4  
TRBN 1,2  
TRBN 3,4

**Other Instruments:**  
GTR (Guitar)  
PNO (Piano)  
BASS  
DRUMS

Measures: 21, 22, 23, 24, 25, 26, 27, 28, 29, 30

Musical score for a jazz ensemble, including vocal parts (Alto, Tenor, Baritone), brass (Trumpet, Trombone), guitar, piano, bass, and drums. The score spans measures 31 to 40. A large "PREVIEW ONLY" watermark is overlaid on the center of the page.

**Vocal Parts:**

- ALTO 1: Treble clef, melodic line with eighth notes.
- ALTO 2: Treble clef, melodic line with eighth notes.
- TENOR 1: Treble clef, melodic line with eighth notes.
- TENOR 2: Treble clef, melodic line with eighth notes.
- BAR1: Treble clef, melodic line with eighth notes.

**Brass Parts:**

- TRP 1,2: Treble clef, melodic line with eighth notes.
- TRP 3,4: Treble clef, melodic line with eighth notes.
- TRBN 1,2: Bass clef, melodic line with eighth notes.
- TRBN 3,4: Bass clef, melodic line with eighth notes.

**Instrumental Parts:**

- GTR: Treble clef, chordal accompaniment with chord symbols: F7, G9, Cm7, Ab7, Cm7, F7, G9.
- PNO: Grand staff (treble and bass clefs), chordal accompaniment.
- BASS: Bass clef, melodic line with eighth notes.
- DRUMS: Drum set notation with various rhythms and accents.

Measures 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.



Musical score for a jazz ensemble, including vocal parts (Alto, Tenor, Baritone), brass (Trumpet, Trombone), guitar, piano, bass, and drums. The score spans measures 41 to 50. A large "PREVIEW ONLY" watermark is overlaid on the center of the page.

**Vocal Parts:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. Each vocal part includes lyrics: "me".

**Brass:** TPT 1,2; TPT 3,4; TRBN 1,2; TRBN 3,4. Trumpet parts include accents (acc) and articulation (AL). Trombone parts include articulation (AL).

**Guitar:** GTR. Chords: C#7, Ab7, C#7, F7, G9, C#7.

**Piano:** PNO. Includes chord voicings and bass line.

**Bass:** BASS. Includes bass line.

**Drums:** DRUMS. Includes Hi Hat notation.

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41

42

43

44

45

46

47

48

49

50

Musical score for a band, including vocal parts (Alto, Tenor, Baritone), brass (Trumpet, Trombone), guitar, piano, bass, and drums. The score spans measures 51 to 60. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the page.

**Vocal Parts:**  
ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

**Brass:**  
TPTR 1,2  
TPTR 3,4  
TRBN 1,2  
TRBN 3,4

**Other Instruments:**  
GTR (Guitar)  
PNO (Piano)  
BASS  
DRUMS

**Chord Progression (Guitar):**  
Ab7, C47, F7, G9, Eb, Bb

**Drum Part:**  
BELL OF RIDE

**Measure Numbers:** 51, 52, 53, 54, 55, 56, 57, 58, 59, 60

Musical score for the song "Oh So Fine". The score is arranged for a full band and vocalists. The instruments and parts are:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARIT
- TPT 1,2
- TPT 3,4
- TBN 1,2
- TBN 3,4
- GTR
- PNO
- BASS
- DRUMS

The score includes a large watermark reading "PREVIEW ONLY" across the center. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar part includes chord diagrams for C#m, Ab, Bb, Eb, and Bb. The piano part features a steady bass line and chords. The drums part includes a consistent drum pattern with snare, hi-hat, and bass drum.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TRP 1,2

TRP 3,4

TROMB 1,2

TROMB 3,4

GTR

PNO

BASS

DRUMS

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71 72 73 74 75 76 77 78 79 80

To CODA 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR1

TPT 1,2

TPT 3,4

TBN 1,2

TBN 3,4

GTR

PNO

BASS

DRUMS

81 82 83 84 85 86 87 88 89 90

PREVIEW ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR1

TPT 1,2

TPT 3,4

TBN 1,2

TBN 3,4

GTR

PNO

BASS

DRUMS

SOLO

CM11

PREVIEW ONLY

CM11

91 92 93 94 95 96 97 98 99 100

Musical score for rehearsal mark 101, featuring vocal parts (Alto, Tenor, Baritone), brass (Trumpet, Trombone), guitar, piano, and drums. The score is in 4/4 time and includes a large "PREVIEW ONLY" watermark.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI  
TPT 1,2  
TPT 3,4  
TRBN 1,2  
TRBN 3,4  
GTR  
PNO  
BASS  
DRUMS

101 102 103 104 105 106 107 108 109 110

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TPT 1,2

TPT 3,4

TBN 1,2

TBN 3,4

GTR

PNO

BASS

DRUMS

PREVIEW ONLY

111 112 113 114 115 116 117 118 119 120

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**D.S. AL CODA**

Musical score for various instruments including vocalists (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI), trumpets (TPT 1,2, TPT 3,4), trombones (TBN 1,2, TBN 3,4), guitar (GTR), piano (PNO), bass (BASS), and drums (DRUMS). The score is written in a key signature of two flats and a common time signature. A large watermark 'PREVIEW ONLY' is overlaid across the center of the page.

121 122 123 124 125 126 127 128



Musical score for a band, featuring the following instruments and parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI
- TPT 1,2
- TPT 3,4
- TR 1,2
- TRBN 3,4
- GTR (with *CH7* marking)
- PNO (Piano)
- BASS
- DRUMS (with *CHOKE* marking)

The score is written in 4/4 time and includes various musical notations such as stems, beams, and dynamic markings. A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

129

130

131

132