

BIG V

RYAN MEEBOER

This chart is dedicated to one of the composer's colleagues, Brian Vincent. This piece reflects his personality as it is a high energy, consistent, and catchy rock tune.

There are a number of unison sections in *Big V*, for example, measures 1 to 11, of which performers will need to be aware. These unison passages can sometimes be difficult as all the band members must play the pitches, rhythms, articulation, and dynamics perfectly in order for it to sound correct and powerful!

Be sure that all call response sections, such as measures 29 through 36, are well balanced and the backgrounds during the solos are played to support the soloist, not dominate. All drum fills are notated, but these are only suggested, especially for the solo fills. If easier fills are necessary, or more challenging ones are desired, then modify them to the player's ability.

Finally, some of the licks in this piece can be a little tricky for an early jazz band, especially due to the 'blues' note accidental. Practice these measures in isolation to perfect the rhythms and pitches.

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

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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

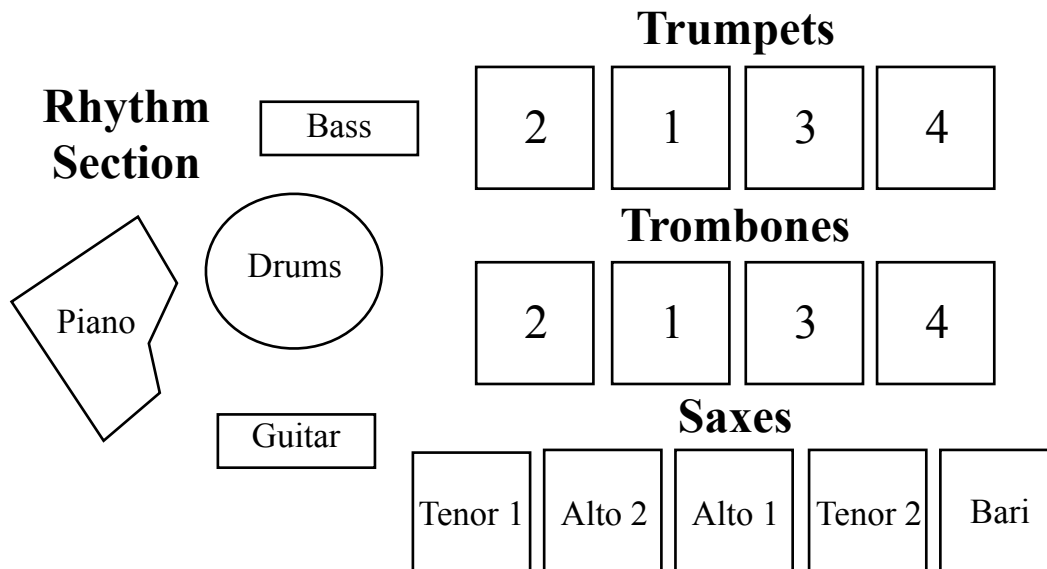
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

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 climatic 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

Rock $\text{♩} = 86$

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The musical score is arranged in 12 staves. The instruments and their parts are as follows:

- E♭ ALTO SAX 1 & 2:** Play a melodic line with eighth notes and quarter notes, often with slurs and accents.
- B♭ TENOR SAX 1 & 2:** Play a similar melodic line to the alto saxophones.
- E♭ BARITONE SAX:** Provides harmonic support with a steady eighth-note pattern.
- B♭ TRUMPET 1,2 & 3,4:** Play a melodic line with accents and slurs, including a section marked "AL" (Alto).
- TROMBONE 1,2 & 3,4:** Play a harmonic line with chords and slurs.
- GIUITAR:** Features a distorted electric guitar part with a steady eighth-note rhythm and some chordal changes.
- PIANO:** Provides harmonic support with chords and a steady eighth-note bass line.
- BASS GUITAR:** Plays a steady eighth-note bass line.
- DRUM SET:** Features a consistent drum pattern with an "OPEN HI-HAT" section.

The score includes various musical notations such as slurs, accents, and dynamic markings. The piece is in a 4/4 time signature and a key signature of one flat (B♭).

Musical score for a band, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI) and instrumental parts (TPR 1,2, TPR 3,4, TRBN 1,2, TRBN 3,4, GTR, PIANO, BASS, DRUMS). The score is marked with a large "PREVIEW-ONLY" watermark.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The instrumental parts include guitar (GTR), piano (PIANO), bass (BASS), and drums (DRUMS). The guitar part includes markings for "DISTORTION OFF" and "FU". The piano part includes markings for "AL" and "FU". The drums part includes markings for "FILL" and "CLOSED HI-HAT".

Measure numbers 10 through 19 are indicated at the bottom of the page.

PREVIEW-ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TRP 1,2

TRP 3,4

TBN 1,2

TBN 3,4

GTR

PIANO

BASS

DRUMS

PREVIEW ONLY

AL

F_u

C_u

F_u

A_b DISTORTION ON G₅

C₅

OPEN HI-HAT

FILL

BELL OF RIDE

20 21 22 23 24 25 26 27 28 29

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI
TPR 1,2
TPR 3,4
TRBN 1,2
TRBN 3,4
GTR
PIANO
BASS
DRUMS

PREVIEW ONLY

C⁵/E^b F⁵ A^{b5} G⁵ C⁵ C⁵/E^b F⁵ A^{b5} G⁵ DISTORTION ON

FILL

30 31 32 33 34 35 36 37 38 39

Musical score for a band, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI), brass (TPTR 1,2, TPTR 3,4, TBN 1,2, TBN 3,4), guitar (GTR), piano (PIANO), bass (BASS), and drums (DRUMS). The score includes various musical notations, including notes, rests, and dynamics. A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPTR 1,2

TPTR 3,4

TBN 1,2

TBN 3,4

GTR

PIANO

BASS

DRUMS

SOLO 1ST TIME

SOLO 2ND TIME

AL

CL DISTORTION OFF

CLOSED HI-HAT

40 41 42 43 44 45 46 47 48 49

Musical score for a jazz ensemble. The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI
- TRP 1,2
- TRP 3,4
- TRBN 1,2
- TRBN 3,4
- GTR
- PIANO
- BASS
- DRUMS

The score is in 4/4 time and features various musical notations including notes, rests, and chord symbols. A large watermark "PREVIEW ONLY" is overlaid across the center of the page.

PREVIEW ONLY

1. 2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

60 61 62 63 64 65 66 67 68 69

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Chord symbols: Bb7, A7, Ab5, G5

Performance instructions: AL TUTTI, DISTORTION ON, FILL, OPEN HI-HAT, SOLO FILL

Dynamic markings: ff

Tempo/Style: SIG V pg. 7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRP 1,2

TRP 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

DRUMS

PREVIEW ONLY

C5 PALM MUTE C5/Eb F5 Ab5 G5 C5 C5/Eb F5 Ab5 G5 FU DISTORTION OFF

BELL OF RIDE

FILL

CLOSED HI-HAT

70 71 72 73 74 75 76 77 78 79

The image displays a comprehensive musical score for a rock band. The score is organized into ten staves, each representing a different instrument or voice part. The vocalists (ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI) have lyrics written below their respective lines. The instrumental parts include two trumpets (TPTR 1,2 and TPTR 3,4), two trombones (TBN 1,2 and TBN 3,4), a guitar (GTR) with specific effects and chord markings, a piano (PIANO) with both treble and bass clefs, a bass (BASS), and a drum set (DRUMS). The drum part includes a 'FILL' and a 'BELL OF RIDE' instruction. The score is marked with 'PREVIEW ONLY' in large, semi-transparent letters across the center. The page number '80' is visible at the bottom left, and the page number '9' is at the bottom right.

PREVIEW ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRP 1,2

TRP 3,4

TBN 1,2

TBN 3,4

GTR

PIANO

BASS

DRUMS

90 91 92 93 94 95 96 97 98 99

PREVIEW ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TRP 1,2

TRP 3,4

TBN 1,2

TBN 3,4

GTR

PIANO

BASS

DRUMS

FILL

SOLO FILL

SOLO FILL

CHOKE

100 101 102 103 104 105 106 107