

YOUNG JAZZ ENSEMBLE

 Belwin™ JAZZ
a division of Alfred

Vehicle

JAMES M. PETERIK
Arranged by RALPH FORD

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)

1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

Preview
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NOTES TO THE CONDUCTOR

Originally performed by rock group the Ides of March, "Vehicle" reached the number two spot on the Billboard charts in 1970. In its original form, the song was presented in a raw, gritty fashion in line with current musical trends of the day. This updated arrangement should first concentrate on the groove within the rhythm section because it contains sixteenth-note patterns that must lock in with precision yet not sound forced. Added responsibility falls on the rhythm section players to remain focused on the groove throughout the chart because of its repetitive nature. Don't fall asleep at the wheel!

Winds should pay careful attention to all articulations and dynamic markings throughout the chart. I took the liberty of adding some dynamic shaping implied by the musical lines, which should help your students develop a better understanding of this particular rock style.

Notice that the rooftop accent (\wedge) is played detached but not staccato. This accent sometimes occurs with a tied note, for example measure 1. Because of the accent, the tied note is not actually played. This is typical in jazz notation. The quarter note with the rooftop accent on beat 1 of measure 2 is played fat. Direct the brass to release together in measure 7, preferably on the "and" of beat 4. Direct the ensemble, especially the horn players, to maintain energy throughout the chart; energy is essential in this type of arrangement. Don't let the trumpets drag the sixteenth-note runs in measures 9 and 11. The quarter notes in measure 16 are played broadly, and, if possible, stop the note with the tongue; think "daah." In measure 38, attack the quarter note after the whole note. Caution the saxes not to drag the sixteenths in measure 57. In measure 32, the tendency for the trumpets is to rush the last sixteenth figure on beat 4. Caution them to play that figure cleanly and in time.

After the main statement of the original tune, there is a break-down section that you may open up to feature either a percussionist on the drumset or a second student playing an auxiliary instrument. To begin the percussion feature, you may wish to drop out the winds the first time. The solo section follows with a suggested solo (written out) for the 1st trombone. You may repeat this section to feature the guitar or other soloists in your band. Play the backgrounds as needed. However, if you play the solo section only once, play all backgrounds the first time through. The rubato trombone solo four measures from the end should be performed in a bluesy yet confident style; then let the drumset player bring the band back in for the last two measures.

For the rhythm section, I suggest each player, especially the bass player, practice with a metronome to maintain accurate time. The bass part is critical to the overall groove; lock it in and be steady. Check out the style of the composer/singer James Peterik on the original recording.

—Ralph Ford



Ralph
Ford

Ralph Ford (b.1963) is a composer, arranger, conductor, educator, media creator, producer, writer, radio host, and announcer with over thirty years of experience in these various genres. He is an exclusive composer and arranger for the Belwin division of Alfred Publishing Co., with over 240 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

He earned his undergraduate degree in 1986 and his Master of Science degree in 1988 from Troy. He was then appointed to the Troy music faculty where he taught orchestration, arranging, theory, technology, jazz studies, and applied brass followed by his appointment as director of bands, coordinator of winds and percussion, and professor of music. Ralph retired from Troy University in June 2011.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. Ralph is also in demand as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad.

CONDUCTOR
24844S

VEHICLE

By JAMES M. PETERIK
Arranged by RALPH FORD (ASCAP)

Driving Rock $\text{d} = 104\text{--}108$

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE (OPTIONAL)

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET (OPTIONAL)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE (OPTIONAL)

4th TROMBONE (OPTIONAL)

(GUITAR OPTIONAL)

PIANO

L.H. DOUBLE BASS

BASS

DRUMS

1 2 3 4 5 6 7

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CONDUCTOR

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VEHICLE
TO COCA

8 9 10 11 12 13 14 15

C_Mi G_Mi7 C_Mi G_Mi7 F#7 G_Mi7 A_b C_Mi/G G

CONDUCTOR

VEHICLE

- 3 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

16 17 18 19 20 21 22

CONDUCTOR

VEHICLE

- 4 -

(23)

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23 24 25 26 27 28 29

CONDUCTOR

- 5 -

VEHICLE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
GTR.
PNO.
BASS
DRUMS

30 31 32 33 34 35 36 37

Cmaj/G G F#m7 Gm7 A#m7 Gm7 Cmaj Cmaj Gm7 Gm7 Gm7 Gm7

CONDUCTOR

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VEHICLE

A musical score page for an orchestra and choir. The page is numbered - 6 - at the top center. The title CONDUCTOR is at the top left, and VEHICLE is at the top right. The score consists of 15 staves. From top to bottom, the staves are: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The vocal parts (ALTO, TENOR, BARI) have melodic lines with various dynamics and articulations. The instrumental parts (TPT, TBN, GTR, PNO, BASS, DRUMS) provide harmonic support. The score is in common time, with measures numbered 38 through 45 along the bottom. A large red watermark reading "Preview Only" diagonally across the page.

CONDUCTOR

(46) OPT. REPEAT FOR ADDITIONAL SOLOS
(B.G.S ON CUE)
= 1ST X ONLY

VEHICLE

CONDUCTOR

- 8 -

VEHICLE

LAST TIME D.S. ~~AL CODA~~
PICK-UP LAST X ONLY

A musical score page featuring a conductor's part at the top and multiple instrument parts below. The instruments include Alto 1, Alto 2, Tenor 1, Tenor 2, Bassoon (Bari.), Trombone 1 (Tpt. 1), Trombone 2 (Tpt. 2), Trombone 3 (Tpt. 3), Trombone 4 (Tpt. 4), Tuba 1 (Tbn. 1), Tuba 2 (Tbn. 2), Tuba 3 (Tbn. 3), Tuba 4 (Tbn. 4), Guitar (Gtr.), Piano (Pno.), Bass, and Drums. The score is divided into measures numbered 54 through 60. Measure 54 shows the vocal entries for Alto 1, Alto 2, Tenor 1, and Tenor 2. Measures 55 and 56 show the vocal entries for Bassoon, Trombones, and Tuba. Measures 57 through 60 show the vocal entries for Guitar, Piano, Bass, and Drums. The vocal parts feature various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. The piano part includes harmonic markings such as FM7, GM7, A7sus7, Gui, Cui, and GM17. The bassoon part includes markings for 'LOWER NOTES OPT.' and 'Cui'. The drums provide a steady rhythmic foundation. A large red diagonal watermark reading 'Review Requires Purchase' is overlaid across the page.

CONDUCTOR

- 9 -

VEHICLE

Coda

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPt. 1
TPt. 2
TPt. 3
TPt. 4
TBn. 1
TBn. 2
TBn. 3
TBn. 4
Gr. 2
PNO.
BASS
DRUMS

RUBATO

A TEMPO

UPPER NOTES OPT.

Solo RELAXED & FREE

F#m7 G#m7 A#m7 G#m7 F#m7 G#m7 A#m7 G#m7 C#m7 G#m7 C#m7

61 62 63 64 65 66 67 68

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