

## 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 dynamics and articulations. Band members need to watch that they don't over do 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*

## 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

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

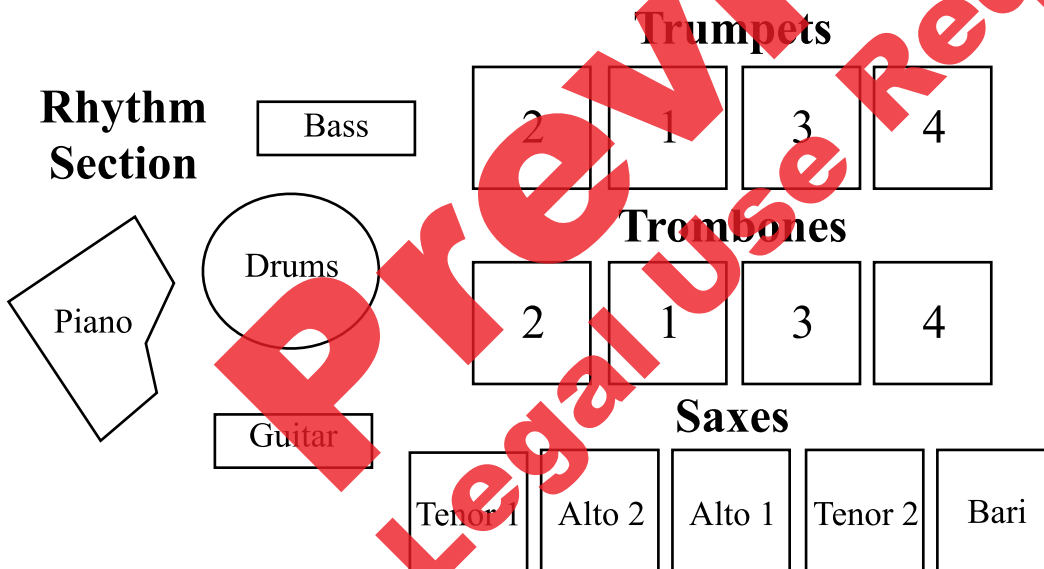
*For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

## 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.

**shout 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 'and 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

RYAN MEEBOER

MAMBO  $\text{♩} = 104$

EB ALTO SAX 1,2

Bb TENOR SAX 1,2

EB BARITONE SAX

Bb TRUMPET 1

Bb TRUMPET 2,3

TROMBONE 1

TROMBONE 2,3

GIUITAR

PIANO

BASS GUITAR

DRUM SET

ON RIDE

2 3 6 7 8

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ALTO 1,2  
TENOR 1,2  
BARITONE  
TRUMPET 1  
TRUMPET 2,3  
TRUMPET 1  
TRUMPET 2,3  
GUITAR  
PIANO  
BASS  
DRUMS

17 18 19 20 21 22 23 24

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

ON RIDE

25 26 27 28 29 30 31 32



Musical score for 'Front of the Train' featuring vocal parts (Alto 1,2; Tenor 1,2; Baritone) and instrumental parts (Trumpet 1,2,3; Trombone 1,2,3; Guitar; Piano; Bass; Drums). The score includes a large red watermark: 'Preview Only - Legal Use Requires Purchase'. The score is divided into measures 33 through 40. The key signature is one flat (B-flat major/D minor). The guitar part includes chords Gm and D7. The piano part includes a 'To CODA' section at the end of measure 40.

ALTO 1,2

TENOR 1,2

BARIT

TPT 1

TPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

SOLO BREAK 1ST TIME

41 42 43 44 45 46 47 48

ALTO 1,2  
TENOR 1,2  
BARITONE  
TRUMPET 1  
TRUMPET 2,3  
TROMBONE 1  
TROMBONE 2,3  
GUITAR  
PIANO  
BASS  
DRUMS

AM E7 AM E7  
SOLO 2ND TIME  
GM D7 GM D7  
GM D7 GM D7  
ON RICE

49 50 51 52 53 54 55 56

ALTO 1,2  
TENOR 1,2  
BARITONE  
TRUMPET 1  
TRUMPET 2,3  
TROMBONE 1  
TROMBONE 2,3  
GUITAR  
PIANO  
BASS  
DRUMS

Chord symbols:  $m^2$ ,  $A^{\flat}$ ,  $E7$ ,  $A^{\flat}$ ,  $G^{\flat}$ ,  $D7$ ,  $G^{\flat}$ ,  $D7$

Drum notation: ON BELL OF RICE

57 58 59 60 61 62 63 64

ALTO 1,2

TENOR 1,2

BARIT

TRP 1

TRP 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

2

E7

D7

G#M

Hi-Hat

65 66 67 68 69 70 71 72

ALTO 1,2  
TENOR 1,2  
BAR1  
TPT 1  
TPT 2,3  
TRBN 1  
TRBN 2,3  
GTR  
PIANO  
BASS  
DRUMS

73 74 75 76 77 78 79 80

ALTO 1,2  
TENOR 1,2  
BARI  
TPR 1  
TPR 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  
BARITONE  
TRUMPET 1  
TRUMPET 2,3  
TROMBONE 1  
TROMBONE 2,3  
GUITAR  
PIANO  
BASS  
DRUMS

87

SOLO EM

EM

GM

87

GM

89 90 91 92 93 94 95 96

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87

EM

87

EM

ALTO 1,2

TENOR 1,2

BARIT

TRPT 1

TRPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

97

98

99

100

101

102

103

104

ON BELL OF RIDE

(D.S. AL CODA)

Musical score for 'Front of the Train' (pg. 14). The score includes parts for Alto 1,2, Tenor 1,2, Baritone, Trumpet 1, Trumpet 2,3, Trombone 1, Trombone 2,3, Guitar (D7), Piano, Bass, and Drums. The score is divided into measures 105 and 106. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts (Alto, Tenor, Baritone) have lyrics 'me' written below them. The guitar part is marked with a D7 chord. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass part provides a steady bass line, and the drums provide a rhythmic accompaniment.

105

106

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ALTO 1,2

TENOR 1,2

BARI

TPT 1

TPT 2,3

TRBN 1

TRBN 2,3

GTR

PIANO

BASS

DRUMS

107 108 109 110 111 112 113 114 115

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Preview

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AL

GM

D7

ON RIDE

Front of the Train pg. 15

