

## EMERGING JAZZ SERIES

## DISCO FUNK

DAVID MARLATT  
*Arranged by Ryan Meeboer*

This tune is a fun piece built upon simple harmonies and backgrounds gradually layering more and more voices. It is not too difficult and would require a minimum of rehearsal to put together. Fun and funky!

There are solos for Tenor and Alto and some fun bass solo moments as well. The rock organ sound on the keyboard will add a great new sound to the jazz band.

**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

David Marlatt has composed pieces for concert band, string orchestra, brass quintet, trumpet ensemble, piano, tuba and trumpet. His writing style is diverse and he has written for a wide range of difficulty levels from very young concert band to professional brass quintet. His jazz based trumpet ensemble pieces Groovy Vamp and A Coconut Named Alex have been well received by audiences everywhere and his concert band compositions are found on many festival lists. He has also arranged over 800 pieces of repertoire from the Baroque to the Romantic eras such as Monteverdi madrigals, a large suite of music from Handel's Messiah, Largo from New World Symphony and even Mahler's First Symphony.

Mr. Marlatt is a trumpet player who obtained a music education degree from the University of Western Ontario, Canada. He was Principal Cornet in the Whitby Brass Band for 6 years and founder of the trumpet ensemble Trumpets in Style. As a performer, he has played in jazz bands, brass quintets, orchestras, concert bands, brass bands and period instrument ensembles.

*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

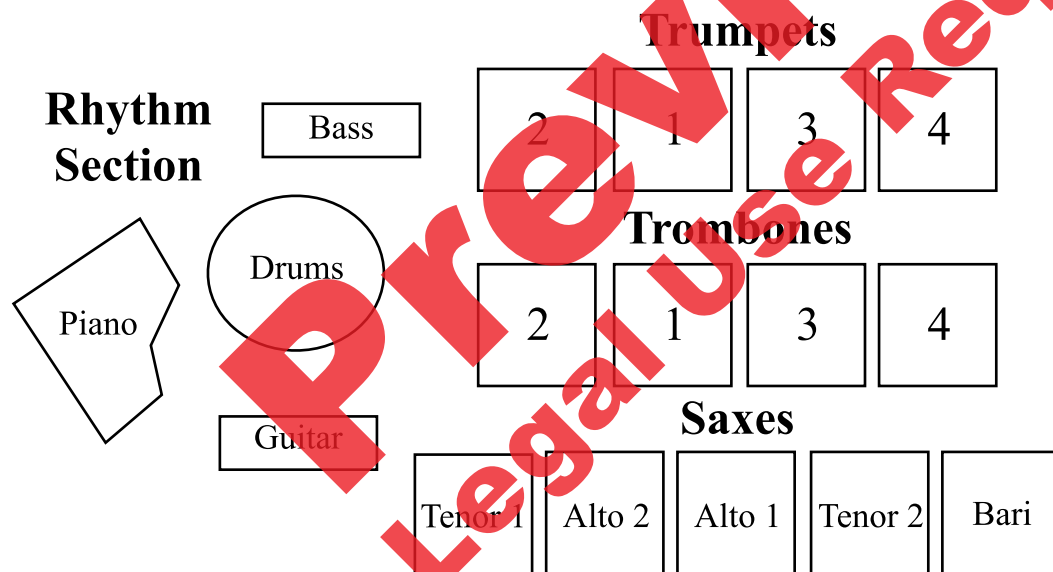
*For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

# 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



# MODERATE DISCO-FUNK $\text{♩} = 110$

## DISCO FUNK

DAVID MARLATT  
ARRANGED BY RYAN MEEBOER

Eb ALTO SAX 1  
 Eb ALTO SAX 2  
 Bb TENOR SAX 1  
 Bb TENOR SAX 2  
 Eb BARITONE SAX  
 Bb TRUMPET 1,2  
 Bb TRUMPET 3,4  
 TROMBONE 1,2  
 TROMBONE 3,4  
 GUITAR  
 PIANO  
 ROCK ORGAN  
 BASS GUITAR  
 DRUM SET  
 HI HAT

The musical score is written for a 12-piece band. The tempo is marked as  $\text{♩} = 110$ . The key signature has two flats (Bb and Eb). The score is divided into measures, with measure numbers 1 through 9 indicated at the bottom. A large red watermark reading "Preview Only" is diagonally across the page, with the text "Legal Use Requires Purchase" below it.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

WAH PEDAL G#7

G#7

C#7

SIMILE

10 11 12 13 14 15 16 17 18



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

19 20 21 22 23 24 25 26 27

CH7

CH7

CH7

CH7

CH7

SMILE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GR2

PIANO

BASS

SET

28 29 30 31 32 33 34 35 36

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CH7 CH7 CH7 CH7 CH7

SIMILE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

37 38 39 40 41 42 43 44 45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

46 47 48 49 50 51 52 53 54

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Preview

SMILE

G#7 C#7 C#7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

55 56 57 58 59 60 61 62 63

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

64 65 66 67 68 69 70 71 72

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CH7 CH7 CH7 CH7 CH7

SIMILE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

73 74 75 76 77 78 79 80 81

Preview Only

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SOLO

G#7

C#7

C#7

m2

m2

m2

SMILE

+

+

+

+

+

+

+

+

+

+

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

82 83 84 85 86 87 88 89 90

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPTR 1,2

TPTR 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

SOLO

A7

C#7

G#7

C#7

G#7

C#7

SIMILE

91 92 93 94 95 96 97 98 99

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

100 101 102 103 104 105 106 107 108

CH7 G#7 C#7

SIMILE



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

118

119

120

121

122

123

124

125

126





ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1,2

TPT 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

SET

127

128

129

130

131

132