

DOWN AND OUT

RYAN MEEBOER

Down and Out is a mellow, laid back blues chart. It uses the traditional 12 bar blues changes and the standard AAB form for the melody. After a strong opening, the piece moves into the main melody, by introducing it using the style of Miles Davis' *So What*. Once the head has been set, the chart then begins to build towards the solo section, through the use of a shout chorus and some stop time figures.

Solos can be played as written, or improvised using either a concert C minor scale or a C blues scale (C Eb F F# G Bb) for a little more flavour.

Upon the return of the head, the rhythm section gives a more upbeat feel to keep the energy up to close the chart (as opposed to the mellow opening). Be sure a light stress is put on beats 2 and 4 in the guitar and drums to keep the swing drive going until the end of the piece.

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

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

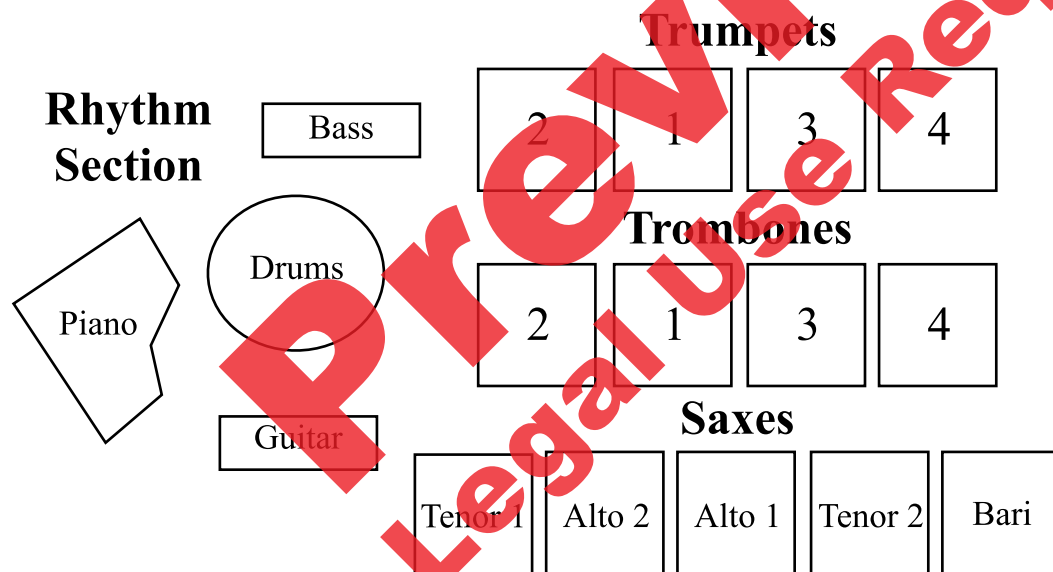
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

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.

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

DOWN AND OUT

RYAN MEEBOER

SWING ♩=120

Preview Only Requires Purchase

Score for Down and Out, Swing, 120 BPM. The score is for a 10-measure piece. The instruments listed are 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, Bass Guitar, and Drum Set. The key signature is Bb major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the score.

Measures 1-10 are shown. Measure 10 ends with a double bar line and a repeat sign.

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

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPTR 1,2

TPTR 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

DOWN AND OUT PG. 5

19

20

21

22

23

24

25

26

ON HEAD

RIM SHOT

SIMILE

PLAY CHORDS AS WRITTEN

CH7

F#7

PREVIEW ONLY

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

DOWN AND OUT pg. 4

27

28

29

30

31

32

33

34

ON HEAD

RIDE

HI-HAT WITH FOOT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

DOWN AND OUT pg. 5

35 36 37 38 39 40 41 42

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

SOLO

CM7

G7

m2

2 3 3 3 3 3

m2 ON HEAD

43

44

45

46

47

48

49

50

DOWN AND OUT pg. 6

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

CM7 FM7 CM7 G7 FM7

Legal Use Only Preview Requires Purchase

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

DOWN AND OUT pg. 9

67 68 69 70 71 72 73 74 75

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

Chords: A7, G#7, D#7, A7, G7, F#7, C#7, G7, C#7, Bb7, Ab7, Bb7, C#7, Bb7, Ab7, Bb7

Tempo: 100

Key: Bb

Time Signature: 4/4

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPTR 1,2

TPTR 3,4

TRBN 1,2

TRBN 3,4

GTR

PIANO

BASS

DRUMS

DOWN AND OUT PG. 11

85

86

87

88

89

90

91

92

Preview Only Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1,2

TPR 3,4

TRBN 1,2

TRBN 3,4

GRE

PIANO

BASS

DRUMS

Preview Only
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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

DRUMS

DOWN AND OUT pg. 15

101

102

103

104

105

106

107

108

PREVIEW Only

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HARMON MUTE
STEM REMOVED

HARMON MUTE
STEM REMOVED

G7

CM7

G7

CM9(MA7)