

MISSION: SECRET

RYAN MEEBOER

Mission: Secret is a classic spy tune written using a 12-bar blues form. It mostly comprises of a catchy bass line riff with a simple, sustained melody over top. Those instruments playing the riff (tenors, baritone sax, trombones, and rhythm section) are to remain consistent throughout the entire piece, as they create the energetic drive for the song.

Although short soli sections are written from measures 57 through 70, it is also possible to have soloist play through here. These may also be improvised using an C concert blues scale (C Eb F F# G Bb). Super Spy!

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

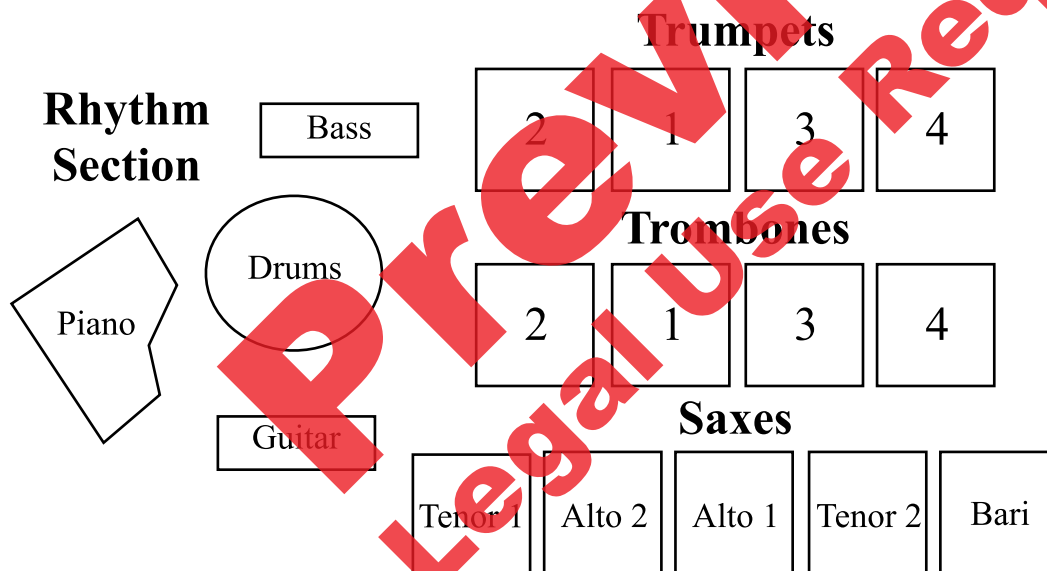
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

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

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WITH ENERGY! ♩=152

The musical score is arranged for a full band. The instruments and their parts are as follows:

- E♭ ALTO SAX 1 & 2:** Play a melodic line with eighth notes and quarter notes.
- 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:** Play a rhythmic pattern of eighth notes.
- TROMBONE 1, 2, & 3:** Play a rhythmic pattern of eighth notes, mirroring the trumpets.
- GIUITAR:** Features a distorted electric guitar part with a driving eighth-note rhythm. Includes a "DISTORTION ON" instruction at the start.
- PIANO:** Provides harmonic accompaniment with chords and a steady eighth-note bass line. Includes a "PLAY LH ONLY IF NO BASS" instruction.
- BASS GUITAR:** Provides a steady eighth-note bass line.
- DRUM SET:** Features a consistent eighth-note snare and bass drum pattern, with a "RIDE" instruction for the cymbals.

The score is written in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked as ♩=152. The piece consists of 8 measures.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

CHOKE

Distortion Off

Cm7 Cm13 Cm7(b9) Cm7 Cm7

9 10 11 12 13 14 15 16 17

Musical score for Mission: Secret pg. 3. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: "Preview Only - Legal Use Requires Purchase".

18

19

20

21

22

23

24

25

26

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI
TPT 1
TPT 2
TPT 3
TRBN 1
TRBN 2
TRBN 3
GTR
PNO
BASS
DRUMS

Distortion ON

C#7(b9) C#7 G7 Ab G7 BbMaj7 G7 Ab G7

27 28 29 30 31 32 33 34 35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

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36 37 38 39 40 41 42 43 44

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To CODA 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

45

46

47

48

49

50

51

52

53

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

SOLI

SOLI

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54 55 56 57 58 59 60 61 62

HI HAT WITH FOOT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

63 64 65 66 67 68 69 70 71

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D.S. AL CODA

Musical score for Mission: Secret pg. 9, measures 72-76. The score includes parts for Alto 1 & 2, Tenor 1 & 2, Baritone, Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Only' is overlaid diagonally across the page.



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

77 78 79 80 81 82 83 84

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CHOKE

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