

EMERGING JAZZ SERIES

YOU MUST KNOW

RYAN MEEBOER

You Must Know opens with a fun mixture of syncopated rhythms and the power of a rock chart that will grab anyone's attention. This samba tune is meant to be played with lots of energy using an upbeat tempo to keep the excitement going throughout. Start by making sure the rhythm section can lay down a tight feel and lock it in right when they begin playing the groove at measure 9.

The tenors and trombones play the main melody from measures 25 through 39 to help create a contrasting feel from the rest of the chart, which is meant to be played with more energy. Make sure the trumpet and alto backgrounds, beginning at measure 32, help build up to the next section, but do not overpower the tenor and trombone line.

The i-V7 chord changes in D minor starting at measure 57, are simple enough for performers to either play the written solos or improvise their own, using a D minor concert scale (alternating a natural minor on the Dm chord and a melodic minor on the A7 chord).

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

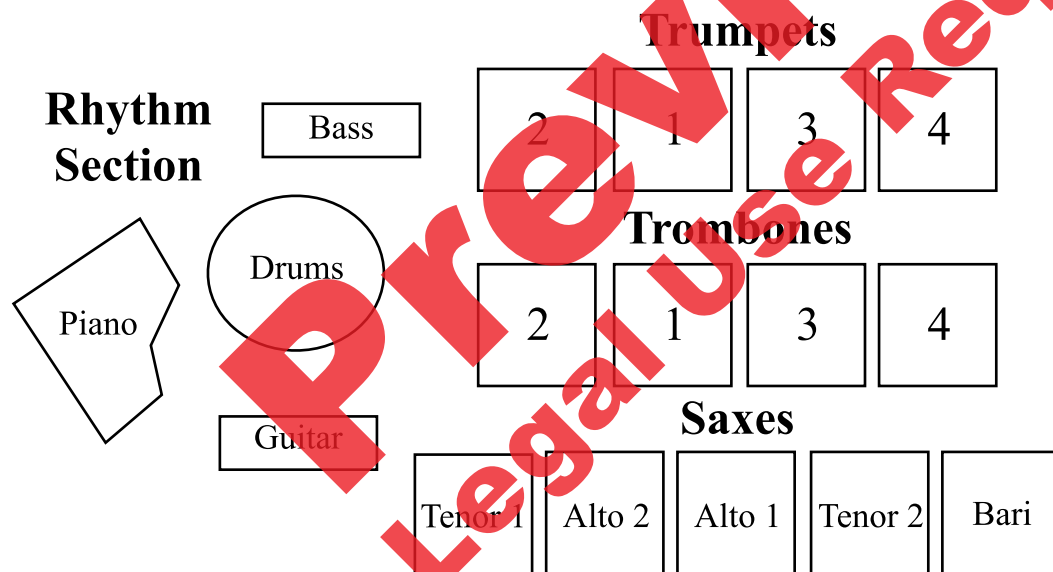
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

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

YOU MUST KNOW

RYAN MEEBOER

SAMBA $\text{♩} = 100$

Preview Only
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E♭ ALTO SAX 1

E♭ ALTO SAX 2

B♭ TENOR SAX 1

B♭ TENOR SAX 2

E♭ BARITONE SAX

B♭ TRUMPET 1

B♭ TRUMPET 2

B♭ TRUMPET 3

TROMBONE 1

TROMBONE 2

TROMBONE 3

GUITAR

PIANO

BASS GUITAR

DRUM SET

HALF VALVE

HALF VALVE

2 3 4 5 6 7 8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

CH

A7

CH

A7

CH

QUART

PIANO

BASS

ON RIDE

DRUMS

9 10 11 12 13 14 15 16 17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TBN 1

TBN 2

TBN 3

GUITAR

PIANO

BASS

DRUMS

18 19 20 21 22 23 24 25 26

Legal Use Requires Purchase

Preview Only

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TP1 1

TP1 2

TP1 3

TBN 1

TBN 2

TBN 3

GUITAR

PIANO

BASS

DRUMS

27 28 29 30 31 32 33 34 35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GIUITAR

PIANO

BASS

DRUMS

36 37 38 39 40 41 42 43 44

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

CH

A7

CH

A7

CH

QUITAR

PIANO

BASS

DRUMS

45 46 47 48 49 50 51 52 53

TO CODA



SOLO 1st TIME
8M

F#7

8M

SOLO 2ND TIME
DM

A7

DM

A7

DM

DM

A7

DM

m2

m2

m2

m2

54

55

56

57

58

59

60

61

62

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GIUITAR

PIANO

BASS

DRUMS

63 64 65 66 67 68 69 70 71

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(D.S. AL CODA)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

QUITAR

PIANO

BASS

DRUMS

PLAY

A7

D#

72

73

74



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPR 1

TPR 2

TPR 3

TRBN 1

TRBN 2

TRBN 3

CH

A7

CH

A7

GUITAR

PIANO

BASS

DRUMS

75 76 77 78 79 80 81 82

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

CH

A7

CH

A7

CH

QUITAR

PIANO

BASS

DRUMS

83

84

85

86

87

88

89

90