

SLEEPWALK

RYAN MEEBOER

Sleepwalk is a jump swing chart following the tradition of *Sing, Sing, Sing*. Repetitive riffs are played by all instruments throughout that are guaranteed to get the performers and listeners excited about this chart.

Solos starting at measure 45 follow a 12-bar blues progression in C minor (concert pitch), so solos can easily be improvised by performers, either by using a C natural minor concert scale, or by using a C blues scale (C Eb F F# G Bb) for a little more flavour.

When the gradual entry section begins at measure 69, be sure the new material always stands out. Also, since the brass and sax lines are different, make sure that all the lines in this section end together.

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

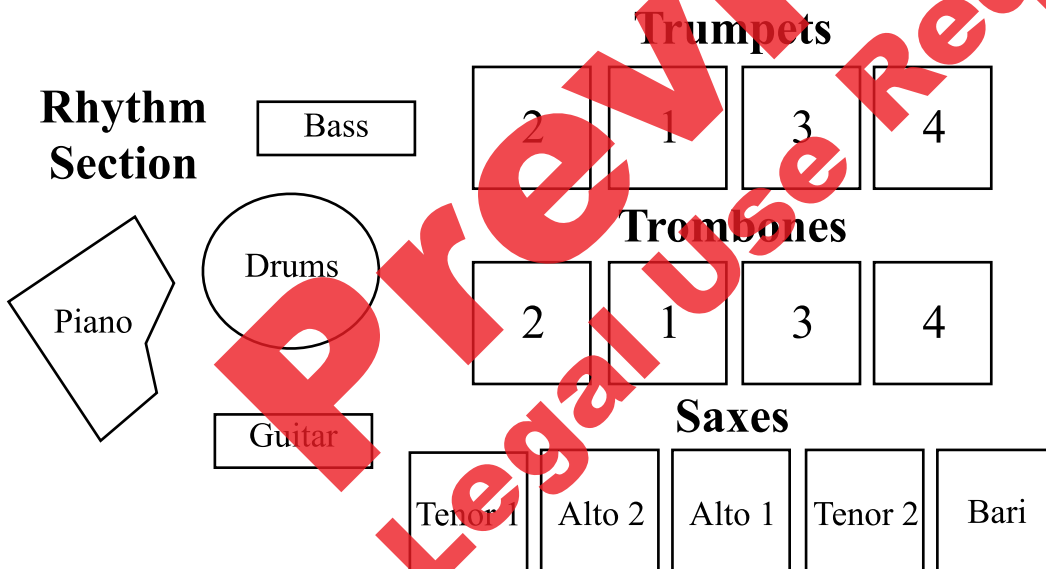
For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit www.enpmusic.com/jazz.

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

SLEEPWALK

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SWING $\text{♩} = 192$

Preview Only

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TREB 1

TREB 2

TREB 3

GTR

PIANO

BASS

DRUMS

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TREB 1

TREB 2

TREB 3

GTR

PIANO

BASS

DRUMS

SLEEPWALK pg. 3

19 20 21 22 23 24 25 26 27

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

SLEEPWALK pg. 4

28 29 30 31 32 33 34 35 36

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

SLEEPWALK pg. 5

37 38 39 40 41 42 43 44 45

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SOLO AM7 DM7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR CM7 FM7

PIANO

BASS

DRUMS

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SLEEPWALK pg. 6

46 47 48 49 50 51 52 53 54

The image shows a page of a musical score for the piece 'Sleepwalk', page 6. The score is arranged for a large ensemble, including two Alto saxophones, two Tenor saxophones, a Baritone saxophone, three Trumpets, three Trombones, a Guitar, Piano, Bass, and Drums. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. A prominent red watermark, 'Legal Use Requires Purchase', is overlaid diagonally across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings like 'SOLO', 'AM7', 'DM7', 'CM7', and 'FM7'. The page number 'SLEEPWALK pg. 6' is located at the bottom left, and measure numbers 46 through 54 are indicated at the bottom.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TRP 1

TRP 2

TRP 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

AM7

E7

AM7

E7

Solo

DM7

CM7

G7

CM7

G7

CM7

RICE

SLEEPWALK pg. 7

55

56

57

58

59

60

61

62

63

The image displays a musical score for the piece 'Sleepwalk' on page 7. The score is arranged for a large ensemble, including two Alto saxophones, two Tenor saxophones, one Baritone saxophone, three Trumpets (1, 2, 3), three Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The music is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score spans measures 55 to 63. A prominent red watermark, 'Preview Only - Legal Use Requires Purchase', is overlaid diagonally across the entire page. The watermark is written in a large, bold, sans-serif font. The musical notation includes various notes, rests, and chord symbols such as AM7, E7, CM7, and G7. The piano part features complex chordal textures, and the drums play a steady, rhythmic pattern. The bass line provides a solid harmonic foundation. The saxophone and trumpet parts have melodic lines with some improvisation indicated by slurs and phrasing marks.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

musical score with lyrics and instrument parts

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PLAY 1ST TIME ONLY (OPTIONAL DRUM SOLO)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX1

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

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73 74 75 76 77 78 79 80 81

SLEEPWALK pg. 9

CH7

LOW TOM

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
PIANO
BASS
DRUMS

me
me
me
me

82 83 84 85 86 87 88 89 90

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PIANO

BASS

DRUMS

SLEEPWALK pg. 11

91 92 93 94 95 96 97 98 99

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TPT 1

TPT 2

TPT 3

TROMB 1

TROMB 2

TROMB 3

GTR

PIANO

BASS

DRUMS

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Preview Only

FM7 CM7 m2 FM7 Ab7 G7

100 101 102 103 104 105 106 107 108

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TREB 1

TREB 2

TREB 3

GTR

PIANO

BASS

DRUMS

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SLEEPWALK pg. 15

109 110 111 112 113 114 115 116 117

C#7 C#7/Bb Ab7 G7 Cm

CLOSED HI-HAT