

## ROUGH COPY

RYAN MEEBOER

*Rough Copy* is an original funk tune primarily made up of catchy riffs and licks. Although it is composed in cut time to create a laid back, funk feel, the eighth notes are to be swung. This helps keep the chart nice and light.

Since most of the tune is made up of call and response figures, all the parts should be balanced throughout. Furthermore, many of the licks are unison patterns, so they need to be well rehearsed and tight.

Also, solos have been written in, however, chord changes are provided for soloist to have an opportunity to improvise. From measures 59 to 74 and measures 83 to 90, a C concert blues scale (C Eb F F# G Bb) can be used and from measures 75 to 82, an Eb concert blues scale can be used (Eb Gb Ab A Bb Db) for those who wish to improvise a solo.

**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

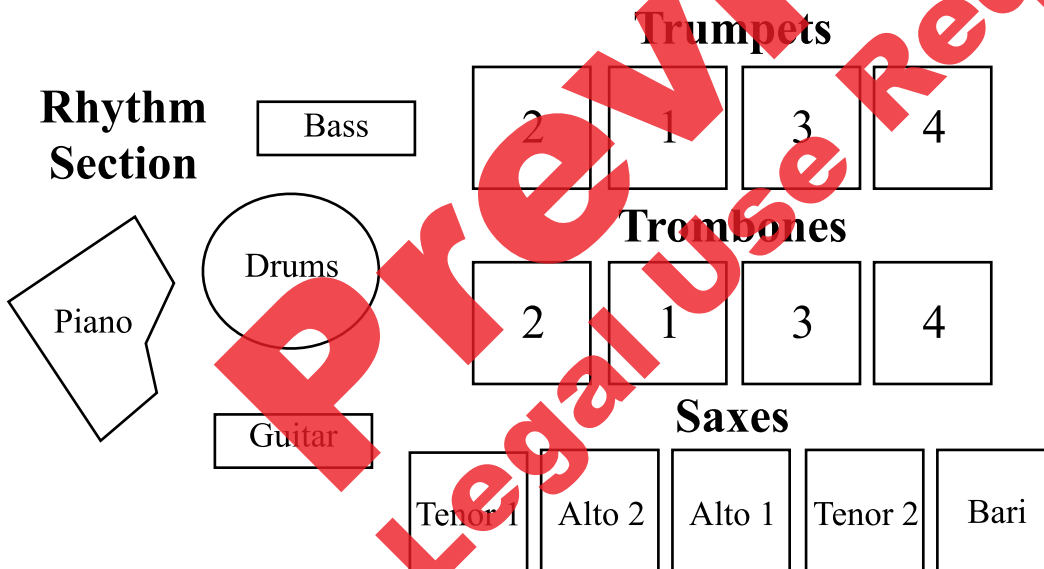
*For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

## 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

# FUNK, WITH A BIT OF SWING $\text{♩} = 98$ ROUGH COPY

RYAN MEEBOER

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2 3 6 7 8 9

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Wah Pedal C7

ALONE

CLOSED HI-HAT

Drum Set

BASS GUITAR

PIANO

GUITAR

TROMBONE 3

TROMBONE 2

TROMBONE 1

B♭ TRUMPET 3

B♭ TRUMPET 2

B♭ TRUMPET 1

E♭ BARITONE SAX

B♭ TENOR SAX 2

B♭ TENOR SAX 1

E♭ ALTO SAX 2

E♭ ALTO SAX 1

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

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Musical score for a band with vocalists. The score includes staves for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARIT
- TPT 1
- TPT 2
- TPT 3
- TBN 1
- TBN 2
- TBN 3
- GTR
- PIANO
- BASS
- DRUMS

The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). A large red watermark reading "Preview Only" is overlaid diagonally across the page. The page number "19" is visible at the bottom left.

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



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT

TPT 1

TPT 2

TPT 3

TBN 1

TBN 2

TBN 3

GTR

PIANO

BASS

DRUMS

1.

2.

BELL OF RIDE

This image shows a page of a musical score for a jazz ensemble. The score is arranged in a standard format with multiple staves. At the top, there are five vocal staves labeled ALTO 1, ALTO 2, TENOR 1, TENOR 2, and BARI. Below these are three trumpet staves (TPT 1, 2, 3) and three trombone staves (TRBN 1, 2, 3). The bottom section includes a guitar staff (GTR) with chord diagrams above it, a piano staff (PIANO) with a grand staff, a bass staff (BASS), and a drum staff (DRUMS). A large, diagonal red watermark with the text "Preview Only" and "Legal Use Requires Purchase" is overlaid across the entire page. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The page number "46" is visible at the bottom left, and the page number "54" is visible at the bottom right.

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

SOLO DM7

E<sup>b</sup> D7(b9) G<sup>b</sup>M7 C<sup>b</sup>M7 C<sup>b</sup>M7 C<sup>b</sup>M7 C<sup>b</sup>M7

CLOSED HI-HAT

Musical score for a band with vocalists. 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 music is in a key with two flats and a 4/4 time signature. 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

PIANO

BASS

DRUMS

SOLO F#m7

C#m7

E#m7

Bb7

Ebm7

Ebm7

Bb7

Ebm7

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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

DM7

Tutti

C#7

G7

C#7

C#7

G7

C#7

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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

Tutti

BELL OF RIDE

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91 92 93 94 95 96 97 98

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI  
TPR 1  
TPR 2  
TPR 3  
TRBN 1  
TRBN 2  
TRBN 3  
GTR  
PIANO  
BASS  
DRUMS



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

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CLOSED HI-HAT

CHOKER

C#7

G7 C#