

THE ROCK OF AGES

MOAZ TZUR

TRADITIONAL YIDDISH SONG

Arranged by Ryan Meeboer

Maoz Tzur (Rock of Ages) is a traditional Hanukkah song that celebrates the Maccabees' fight for freedom. This arrangement is composed in the style of a bossa nova and is a nice light alternative to include in a holiday set.

Although the original song is composed to have five stanzas, this arrangement only includes two, with the first playing the melody in its original form, and the second with more latin-jazz influences, including heavily syncopated rhythms and articulations, as well as some slightly varied themes.

For this piece, eighth notes are to be played normally, as it is not a swing chart.

Make sure the performers take special note of the articulations in this piece. There are often times where one section is playing legato and another are playing staccato simultaneously. This was done purposely to keep the background figures nice and light as the main melody is performing the traditionally smooth melody. Also be sure that the staccatos are not played overly detached. Just enough to keep it light.

The introduction is used a number of times throughout the chart and is used to set up the bossa mood. Be sure to spend ample time perfecting the dynamic swell so it can be played well each time.

As with any other chart, make sure the melodic material can be easily heard. This is especially important at measure 37 when the alto and tenor saxophones have the melody, and the other instruments are playing striking chords.

At measures 17 and 41, the alto saxophone and trumpet parts are equally important, so make sure those instruments are balanced with the remaining instruments keeping their parts nice and light.

Since the left hand on the piano doubles the bass guitar, the pianist can leave it out in order to focus on playing the right hand part. If there is no bass player present in the ensemble, then it is important to have the piano player perform the left hand. When playing chords, rhythms are written out for the guitar player to perform, to be sure the comping does not conflict with the piano rhythms.

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 concert band, jazz band, and small ensembles. His young band piece, *Last Voyage of the Queen Anne's Revenge*, has been well received by performers, educators, and audiences, and his pieces are starting to be found on festival and contest lists. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, acoustic duets, and the Hamilton based swing group, "The Main Swing Connection".

Ryan began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, he 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 is currently a teacher for the Halton District School Board in Ontario, where he continues to compose and arrange.

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.

Some of the parts provided: Flute, Bass Clarinet, F Horn, Baritone Treble Clef and Tuba.

If there is an alternate part or a substitute part (Tenor Sax covering Trombone 1 for example) that would help make your ensemble work, please email and request one. We will send customized PDFs to round out your group and fill holes as necessary - free of charge.

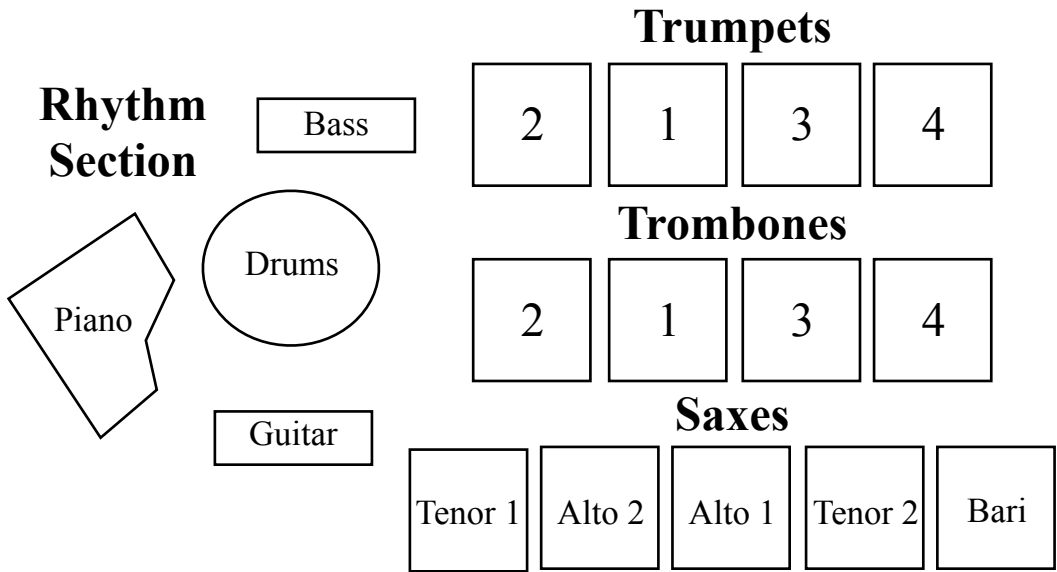
For more information on the EMERGING JAZZ SERIES - instrument ranges, free downloadable alternate parts, full length MP3s and more, please visit www.enpmusic.com/jazz.

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

STANDARD DRUM SET NOTATION

x	•	•	•	x	•	•	o	+	x	x*
HI-HAT w/ FOOT	BASS DRUM	FLOOR TOM	SNARE DRUM	RIM SHOT	MID TOM	HIGH TOM	HI-HAT OPEN	HI-HAT CLOSED	RIDE CYMBAL OR HI-HAT (AS MARKED)	CRASH CYMBAL

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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ARRANGED BY RYAN MEEBOER

MEDIUM BOSSA ♩=100

The musical score is arranged for a jazz ensemble. It features the following parts:

- E♭ ALTO SAX 1 & 2:** Melodic lines with accents and slurs.
- B♭ TENOR SAX 1 & 2:** Similar melodic lines to the alto saxophones.
- E♭ BARITONE SAX:** Melodic line with accents and slurs.
- B♭ TRUMPET 1, 2, & 3:** Harmonic accompaniment with slurs.
- TROMBONE 1, 2, & 3:** Harmonic accompaniment with slurs.
- GIUITAR:** Rhythmic accompaniment with slurs.
- PIANO:** Harmonic accompaniment with slurs and dynamic markings.
- BASS:** Rhythmic accompaniment with slurs.
- DRUM SET:** Rhythmic accompaniment with slurs and dynamic markings.

The score includes a large 'Preview' watermark across the center. The drum set part includes specific notation for 'RIDE' and 'RIM KNOCKS'. The piano part includes chord symbols such as B♭6, G7♭9/B, F7, C47, and B♭.

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

TEBN CUES
TEBN CUES
CHOKER

PLAY
PLAY

10 11 12 13 14 15 16 17 18

Detailed description: This is a page of a musical score for the song 'The Rock of Ages'. It features 13 staves of vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and 6 staves of instrumental parts (Trumpet 1, 2, 3; Trombone 1, 2, 3; Guitar; Piano; Bass; Drums). The score is in 4/4 time and the key signature has one sharp (F#). The vocal parts have lyrics written below them. The instrumental parts include chords for the piano and a drum pattern for the drums. A large 'PREVIEW' watermark is overlaid on the score. The page is numbered 10 through 18 at the bottom.

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

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

PNO

BASS

DRUMS

OPTIONAL SOLO

OPTIONAL SOLO

OPTIONAL SOLO

28 29 30 31 32 33 34 35 36

This musical score is for the hymn "The Rock of Ages". It is arranged for a full band and vocal ensemble. The score includes parts for Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Guitar, Piano, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 37 through 45. A large "PREVIEW" watermark is overlaid on the page. The piano part includes chord symbols: F7, Bb F7, Bb Cm7, Bb F7, Bb F7, Gm7 Eb, Bb Cm7 F7, and Bb.

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 CHOKE

ALONE

46 47 48 49 50 51 52 53 54 55