

MAMBO ON THE HOUSETOP

BENJAMIN HANBY

Arranged by Ryan Meeboer

After a short introduction, Mambo on the Housetop kicks into a catchy, latin flavoured version of this children's favourite Christmas carol.

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

Starting in measure 9, the rhythm section sets up the groove of the piece. There is a lot going on rhythmically with these instruments, so it is important that these musicians are well rehearsed to get this groove tight immediately and carry it throughout the piece.

The melody of this chart enters at measure 13, being performed by the alto saxophones and trumpets, with the tenor saxophones and trombones playing rhythmic backgrounds. While the melody is often played legato, the background figures use staccatos, which are to be played light and not overly detached. At measure 29, this role is reversed and should follow the same style.

Chords are provided during solos, so these can either be improvised, using an Eb major concert scale, or played as written.

After the first solo, the piece moves into a new section, where all the instruments drop out, and each is re-introduced with new material. So, as each instrument enters, the new material should take precedence.

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.

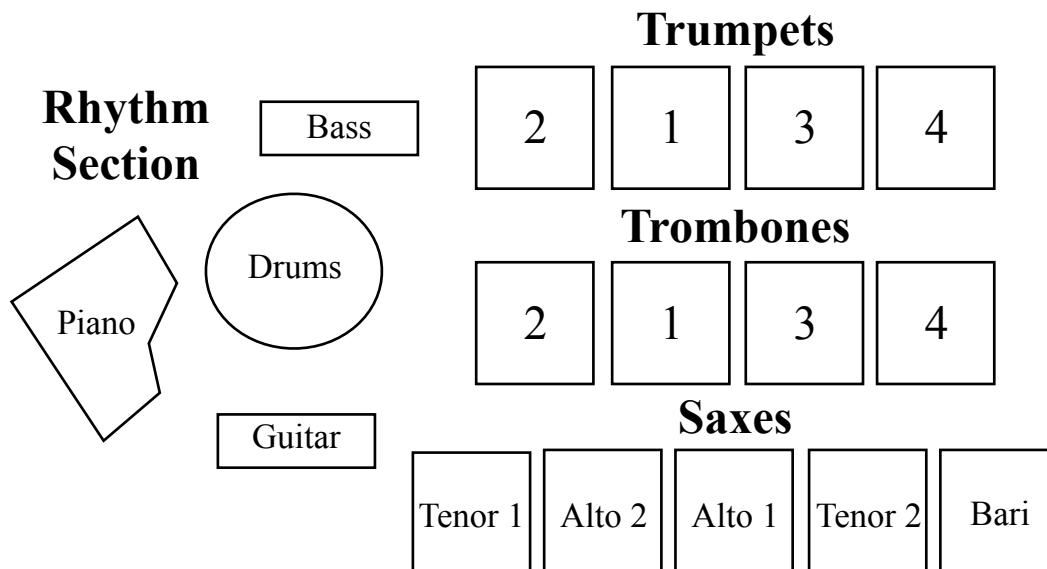
*For more information on the EMERGING JAZZ SERIES - instrument ranges,
free downloadable alternate parts, full length MP3s and more, please visit www.enpmusic.com/jazz.*

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

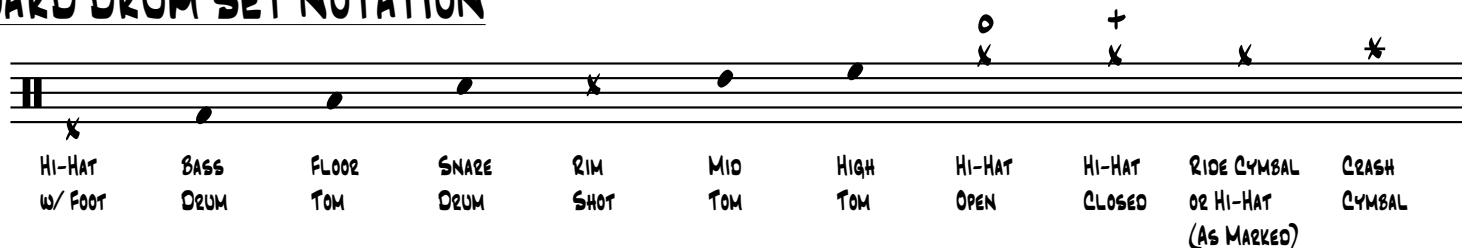
Guitar

- 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



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

MAMBO $\text{♩} = 112$ (STRAIGHT EIGHTHS)

MAMBO ON THE HOUSETOP

B. HANBY

ARRANGED BY RYAN MEEBOER

Preview

Eb ALTO SAX 1
 Eb ALTO SAX 2
 Bb TENOR SAX 1
 Bb TENOR SAX 2
 Eb BARITONE SAX
 Bb TRUMPET 1
 Bb TRUMPET 2
 Bb TRUMPET 3
 TROMBONE 1
 TROMBONE 2
 TROMBONE 3
 GUITAR
 PIANO
 BASS
 DRUM SET

2 3 4 5 8 9 10 11 12

CLOSED HI-HAT
 RIDE

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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

PNO

BASS

DRUMS

13 14 15 16 17 18 19 20 21 22

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

23 24 25 26 27 28 29 30 31 32

ON SHELL

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

33 34 35 36 37 38 39 40 41 42

PREVIEW

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

SOLO

m_2^b

E^b

8^b

ON SHELL

43 44 45 46 47 48 49 50 51 52

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

53 54 55 56 57 58 59 60 61 62

PREVIEW

TRBN CUES

TRBN CUES

END SOLO

C7

E^b 8^b E^b 8^b E^b

CLOSED HI-HAT

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 72

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

PLAY

PLAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR1

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

SOLO

G7

83

84

85

86

87

88

89

90

91

92

MAMBO ON THE HOUSETOP PG. 9

ALTO 1 ^C ^{G7} ^{END SOLO}

ALTO 2

TENOR 1

TENOR 2

BAR1

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO ^{E^b} ^{B^b} ^{E^b B^b E^b} ^{A^b}

BASS

DRUMS ^{ON SHELL}

93 94 95 96 97 98 99 100 101 102

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR

PNO

BASS

DRUMS

This musical score is for the song 'Mambo on the Housetop'. It features a large ensemble of instruments and vocalists. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and three Trumpets (TPT 1, 2, 3). The instrumental parts include three Trombones (TRBN 1, 2, 3), Guitar (GTR), Piano (PNO), Bass, and Drums. The score is written in 4/4 time and includes a key signature change from B-flat major to E-flat major. The piano part features a complex harmonic structure with many chords and melodic lines. The guitar and drums provide a rhythmic foundation. The vocalists have various melodic lines, some with lyrics. The score is divided into measures, with measure numbers 103 through 112 indicated 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