EMERGING JAZZ SERIES

# JUST CHILLIN'

## RYAN MEEBOER

Preview

Just Chillin' is a fun, laid back funk-rock chart with simple repetitive melodies and a catchy accompaniment.

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

Start by spending ample time practising the opening measure, so that students can play the unison rhythm perfectly in sync. The opening lick should be played with lots of energy and volume to grab the listener's attention, but not be overblown and leave a bad first impression.

Following this introduction, the rhythm section, followed shortly but he saxophones, sets up the groove of the chart before the main body
The song takes on the traditional AABA form, with the A melody being made up of a simple motif, and the B section primarily created by call and response. During the A sections, any accompaniment parts should be balanced amongst themselves, but melodic content should be prominent.

In the B section, all parts should be performed with equal importance.

Solos are written out, however chord changes are also provided if performers prefer to improvise. Finally, keep the tempo laid back, yet energetic, and be sure to have fun playing it.

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
Trumpet 4
*Trombone 1
*Trombone 2
Trombone 3
Trombone 4
Guitar
*Piano
*Bass
*Drum Set

* *required instrument*

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## 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.*

ryan.meeboer@enpmusic.com

Preview

## 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.

# Getting Started

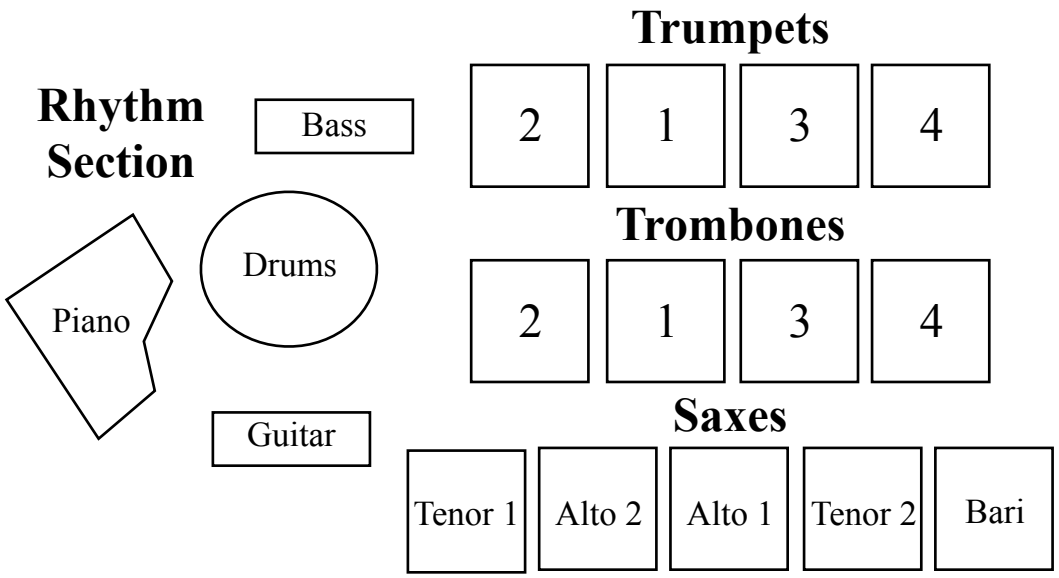
Starting a jazz band can seem like a huge task. You may or may not have any jazz playing experience and are not quite sure where to start. Here are some general things to think about:

• 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.

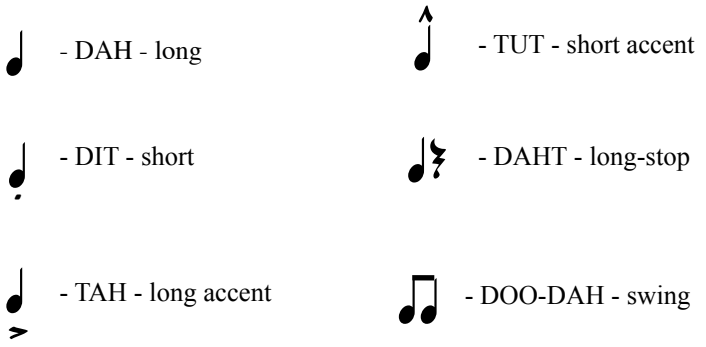
**riff** - A short melodic idea which is repeated as an accompaniment behind a soloist.

**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




Preview

# 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

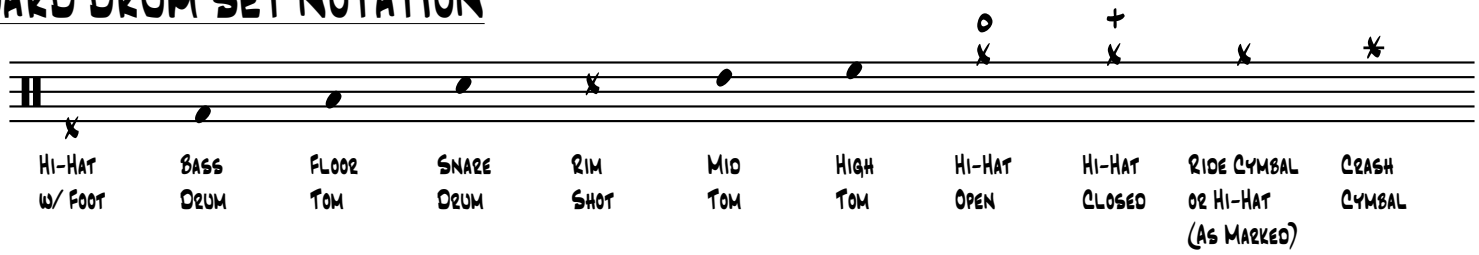
## Mambo
• Afro-Cuban style with stress on the 'and of 2'
• straight-eighth subdivision

## 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

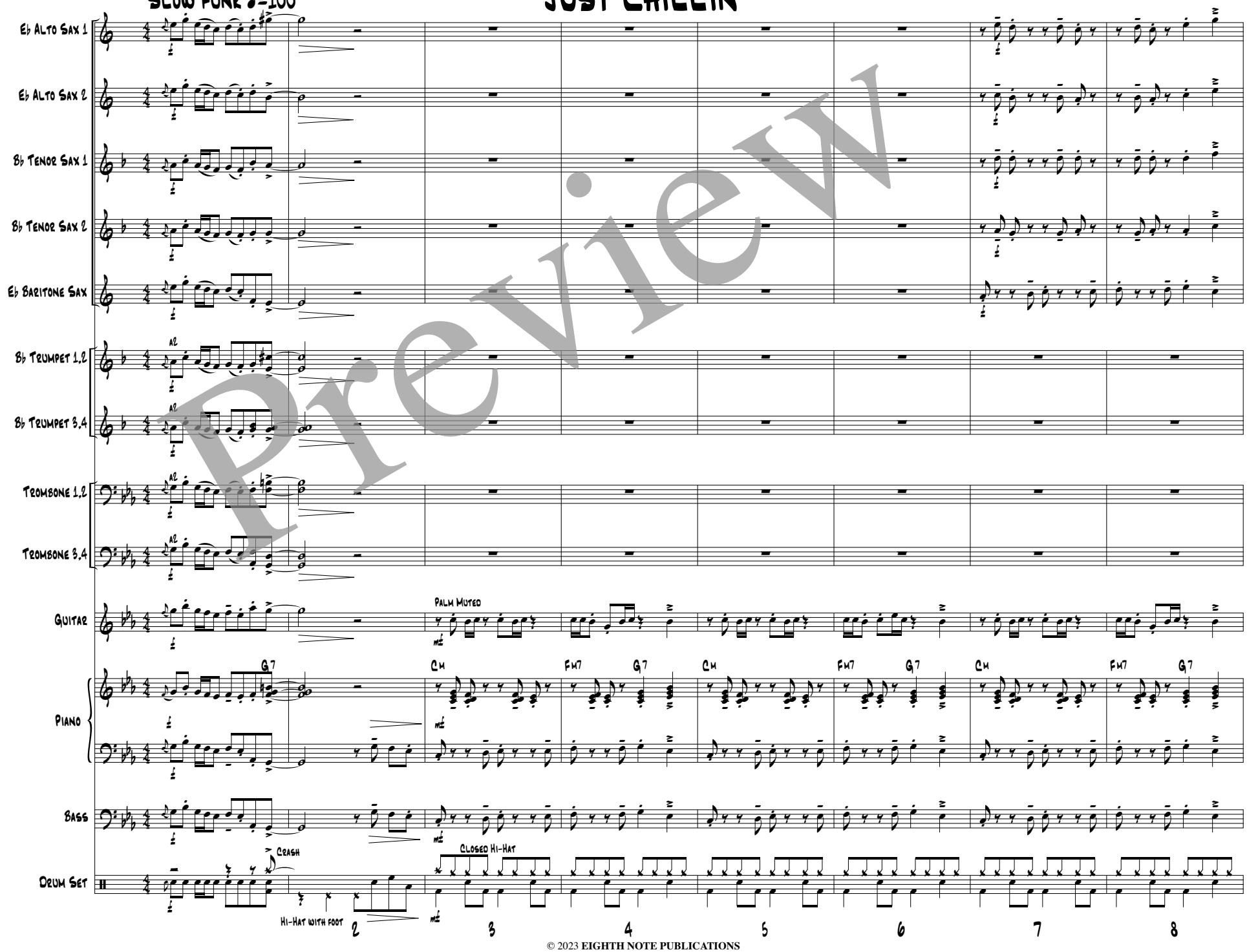
## Ballad
• a slow tempo, jazz ballad flows seamlessly through various subdivisions (straight-eighth, triplet, or double time)
• needs space; laid back feel

## STANDARD DRUM SET NOTATION




Preview

# Just Chillin'

Ryan Meeboer

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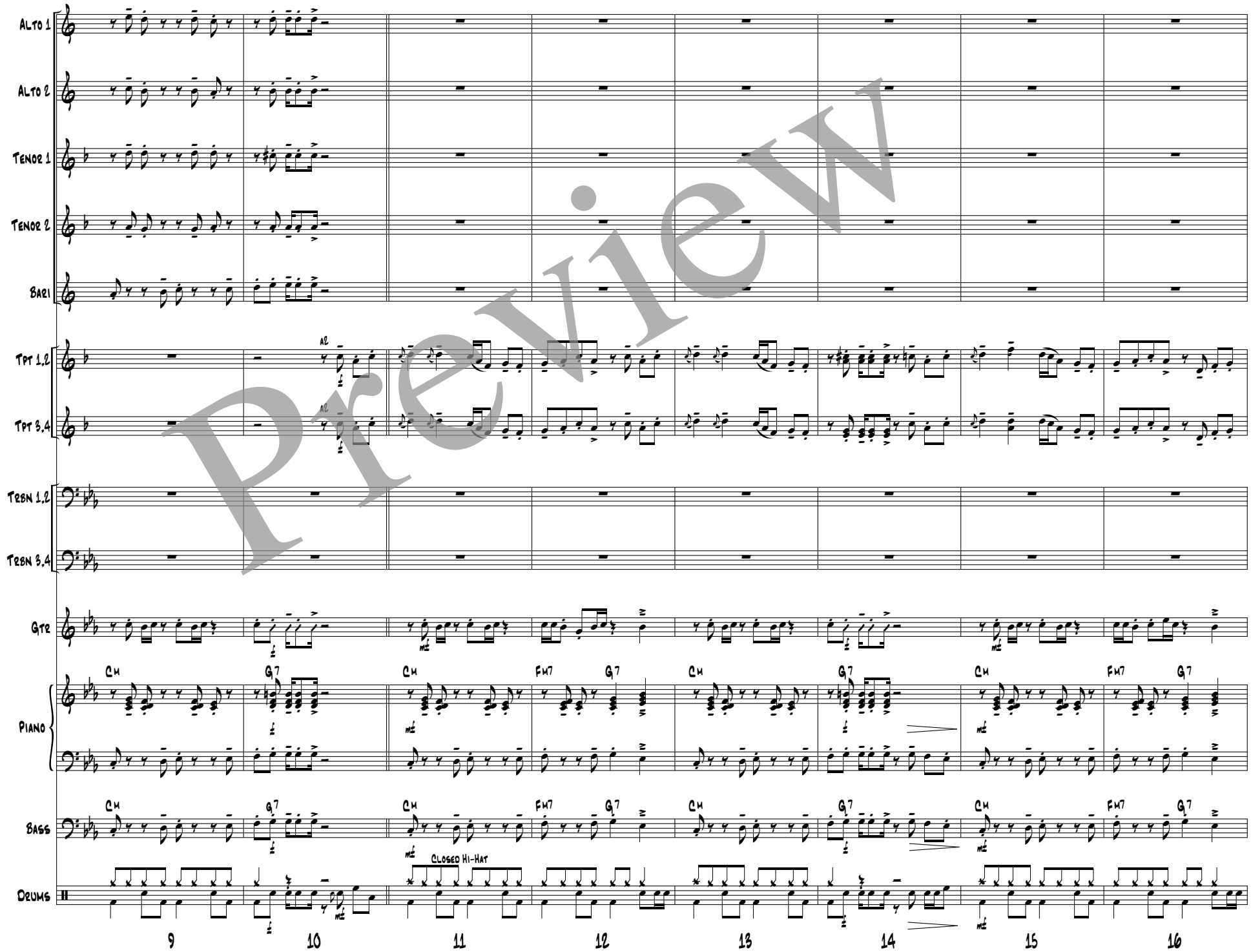
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Piano
Bass
Drums
Cm
G7
Fm7
Closed Hi-Hat
9
10
11
12
13
14
15
16

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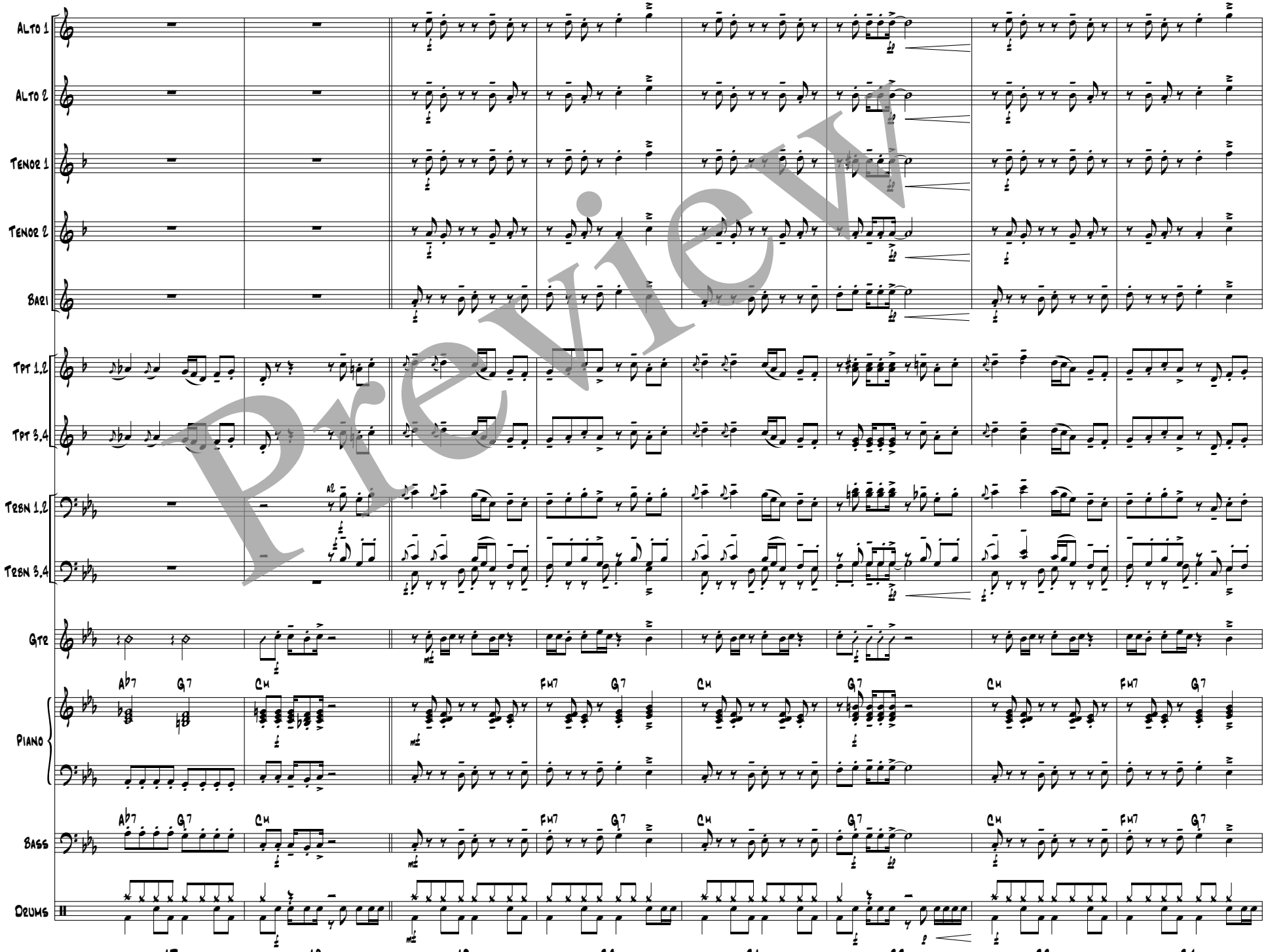
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Piano
Bass
Drums
Ab7
G7
Cm
Fm7
G7
Cm
G7
Cm
Fm7
G7
Ab7
G7
Cm
Fm7
G7
Cm
G7
Cm
Fm7
G7
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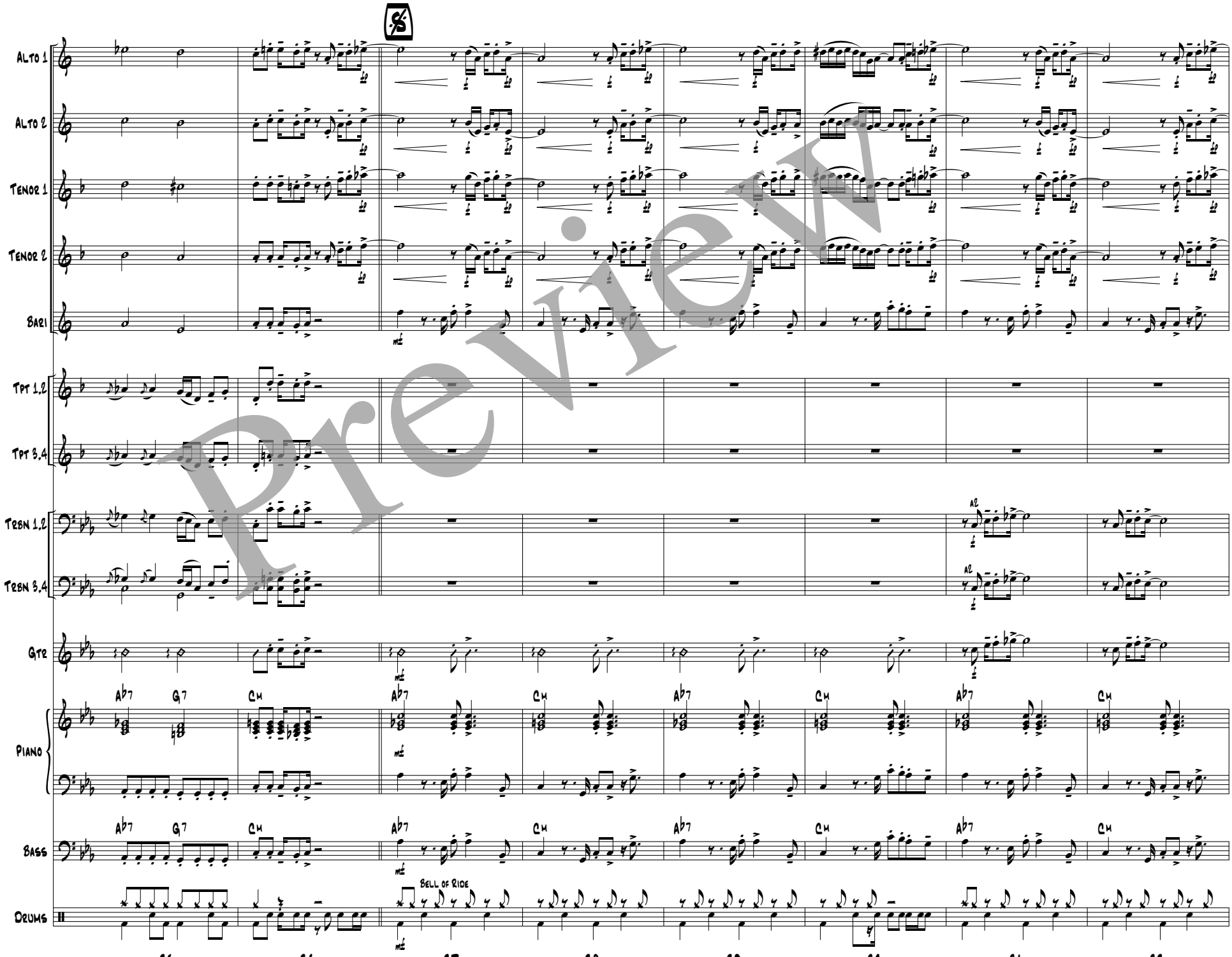
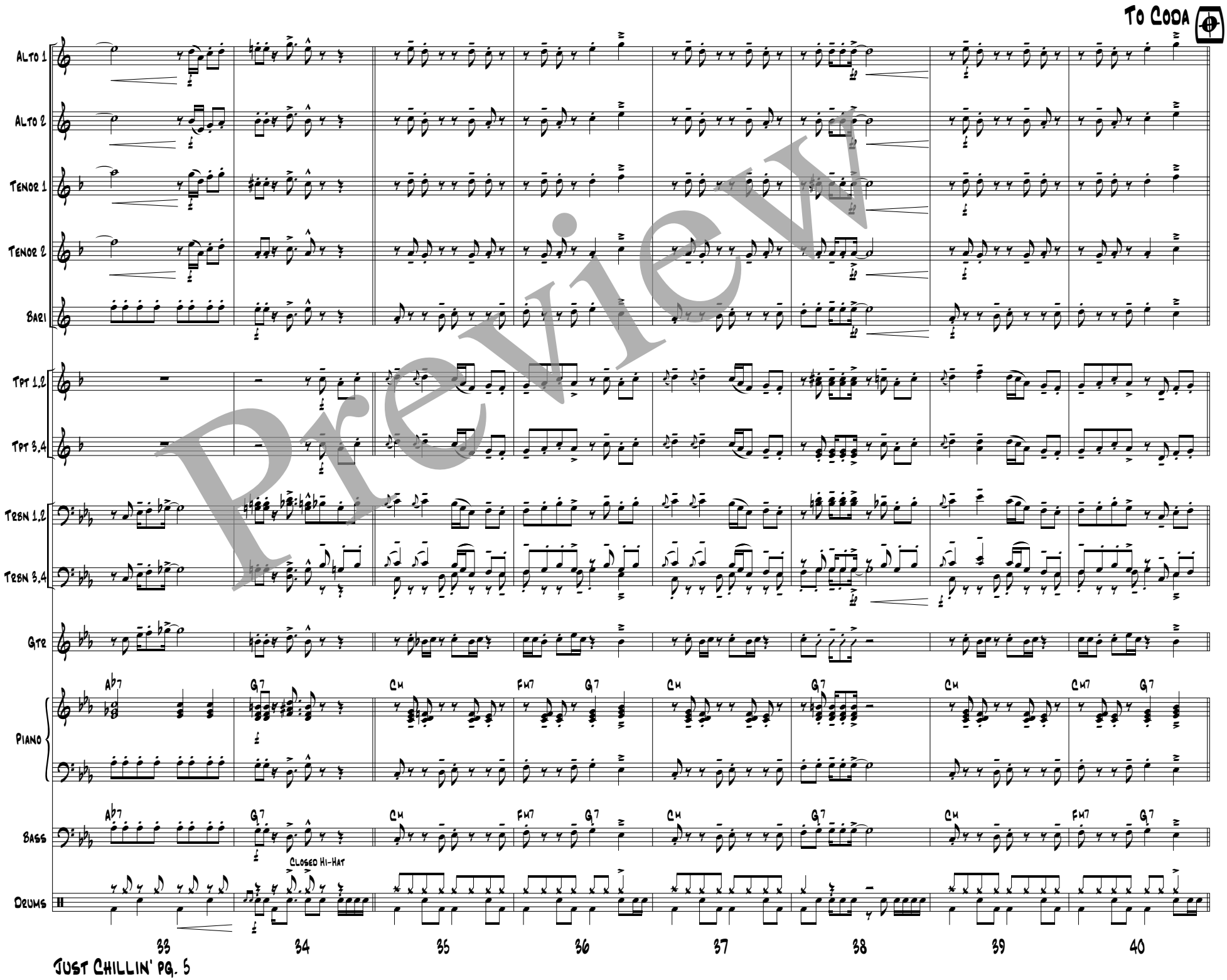

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Piano
Bass
Drums
Bell of Ride
25
26
27
28
29
30
31
32

Preview

To Coda
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Piano
Bass
Drums
Ab7
G7
Cm
Fm7
G7
Cm
G7
Cm
Cm7
G7
Ab7
G7
Cm
Fm7
G7
Cm
G7
Cm
Fm7
G7
Closed Hi-Hat
33
34
35
36
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38
39
40

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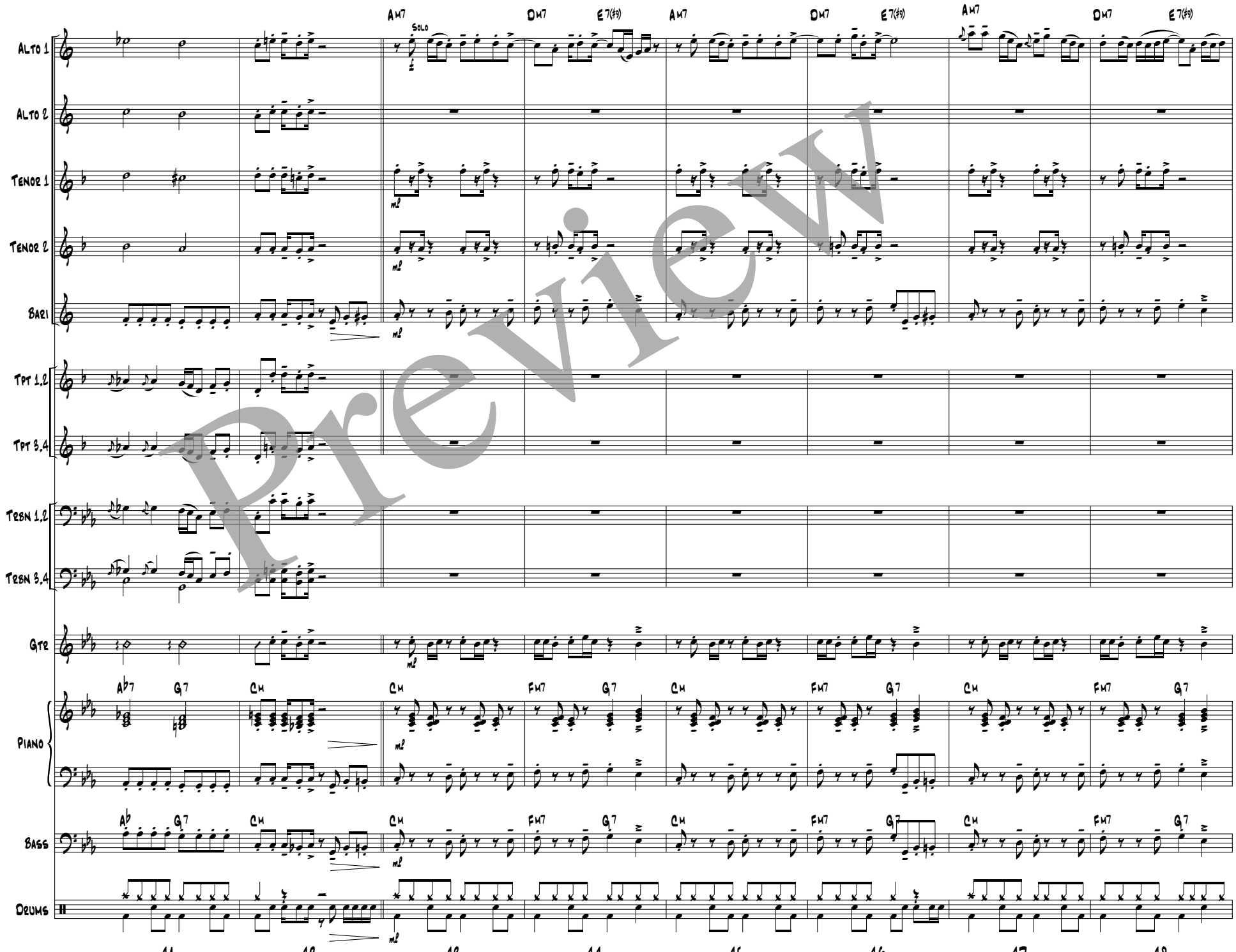
Am7
Solo
Dm7
E7(#9)
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Ab7
G7
Cm
Fm7
Piano
Ab
Bass
Drums
41
42
43
44
45
46
47
48

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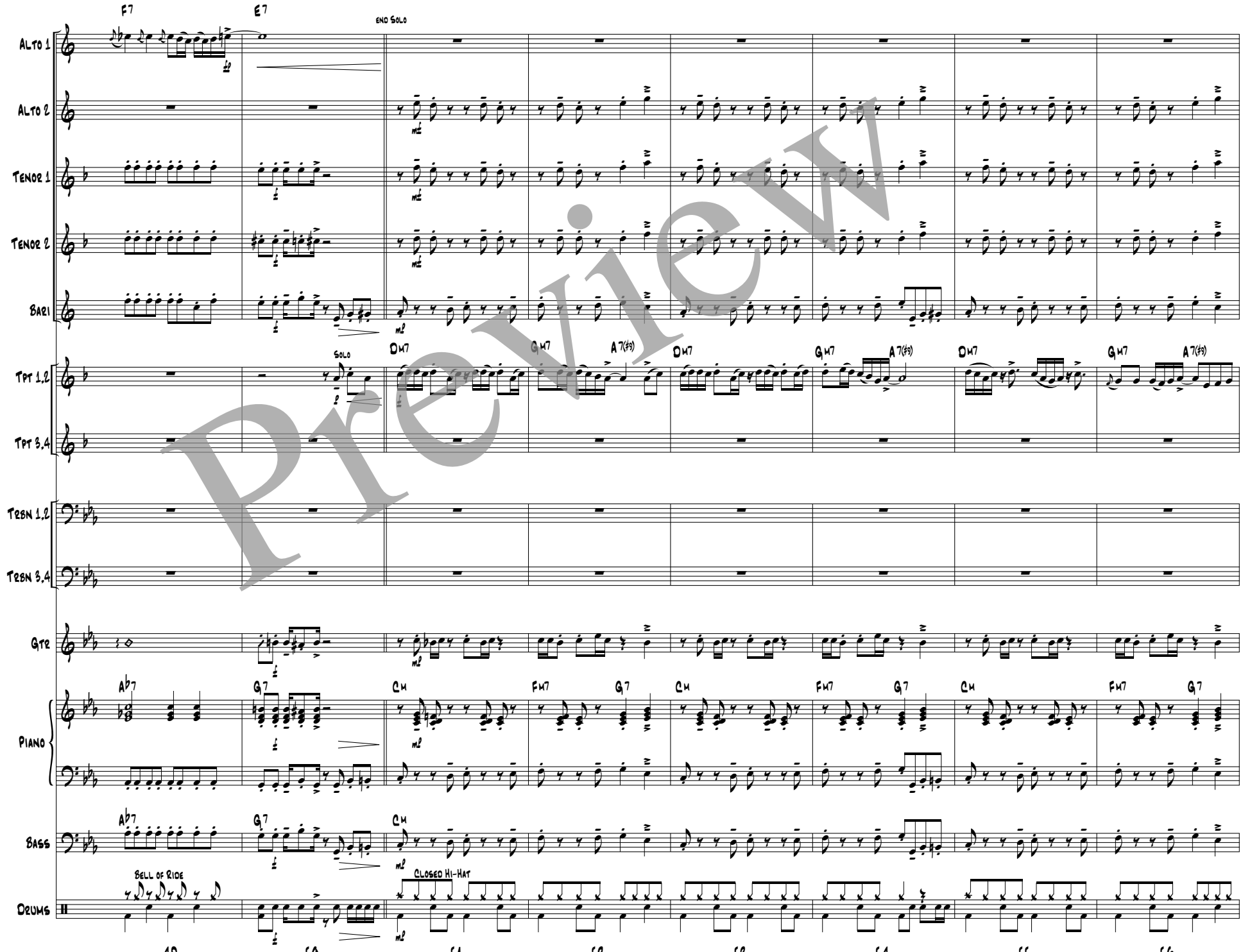
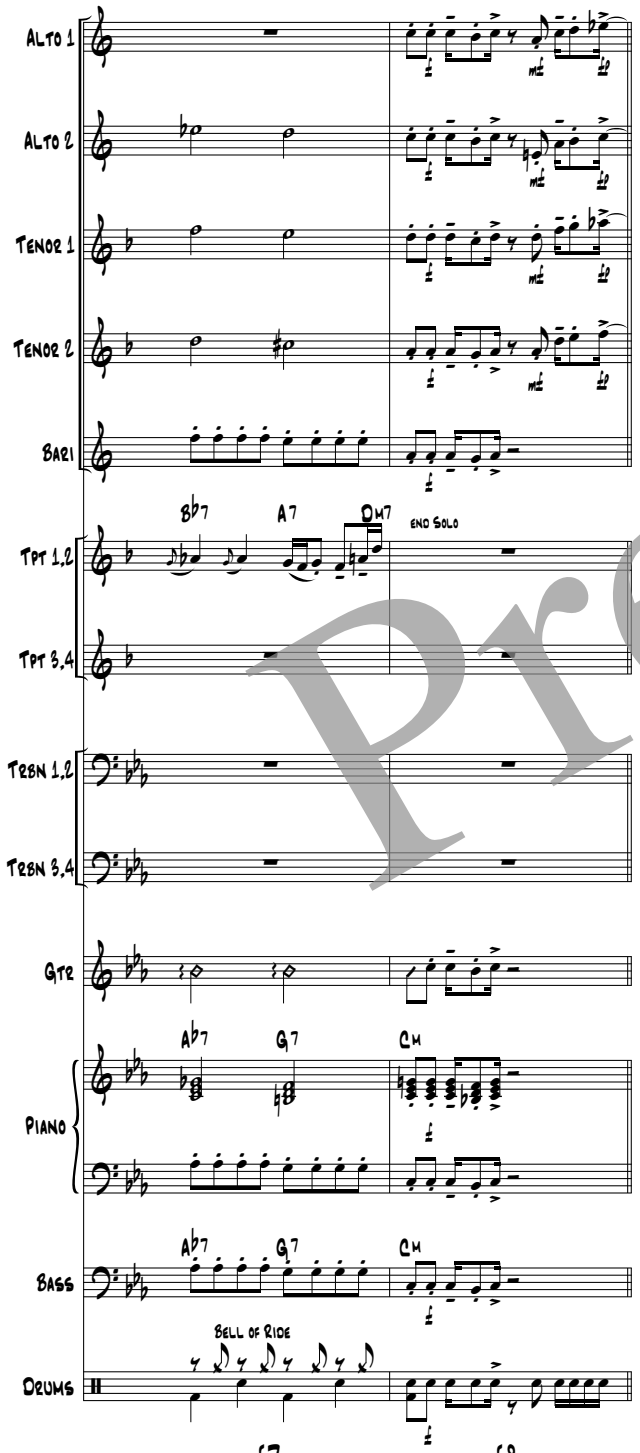

F7
E7
END SOLO
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Solo
Dm7
Gm7
A7(♯9)
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
A♭7
G7
Cm
Fm7
Piano
Bass
Bell of Ride
Closed Hi-Hat
Drums
49
50
51
52
53
54
55
56

Preview

D.S. al Coda

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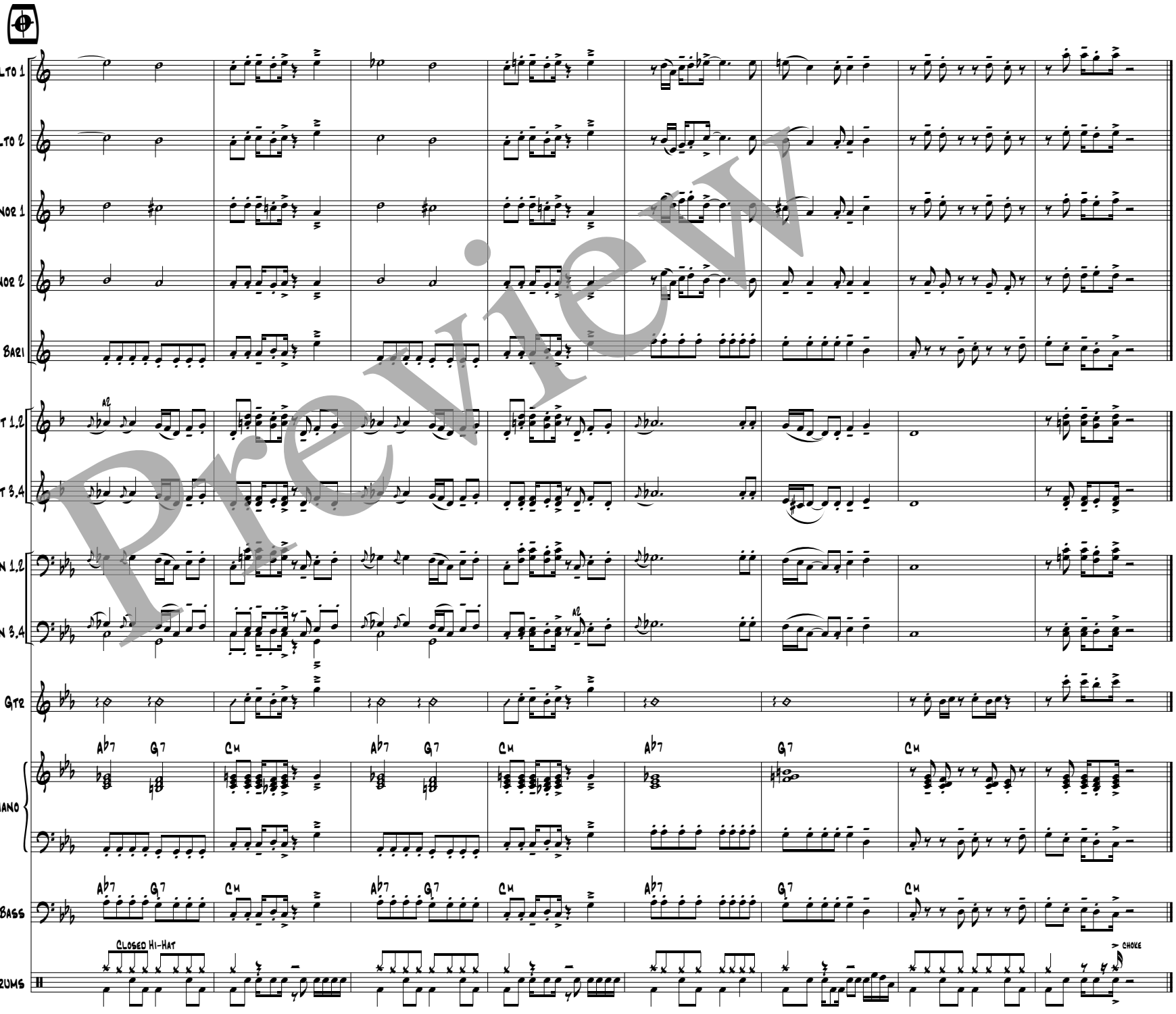
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari
Tpt 1,2
Tpt 3,4
Trbn 1,2
Trbn 3,4
Gtr
Piano
Bass
Drums
A2
Ab7
G7
Cm
Closed Hi-Hat
Choke
59
60
61
62
63
64
65
66

Preview