

VIDA DEL SOL

RYAN MEEBOER

Vida del Sol (Life of the Sun) is a straight ahead Latin chart with a catchy groove and interesting parts for all players. With lots of opportunity to work on both technical and jazz skills, young musicians will find this chart both fun and challenging to play.

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

When playing the marcato (or hat) markings for the brass shots at measure 17, have your students use a 'tut' tonguing to keep it strong and crisp. Tight timing is extremely important when playing these shots.

At measure 33, when a majority of the band is playing the piano riff, be sure that it does not overpower the main melody being played by the saxophones.

Solos can be performed as written, or can be improvised using a C concert minor scale. If improvising, rhythmic feel (or groove) should be the main focus, rather than the number of notes or pitches used.

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.

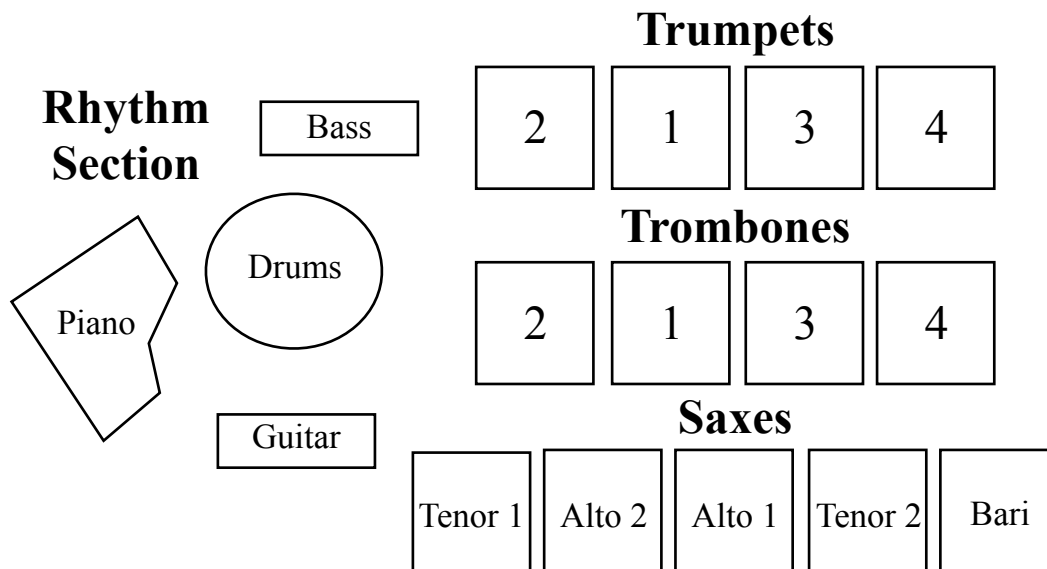
*For more information on the EMERGING JAZZ SERIES - instrument ranges,
free downloadable alternate parts, full length MP3s and more, please visit www.enpmusic.com/jazz.*

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

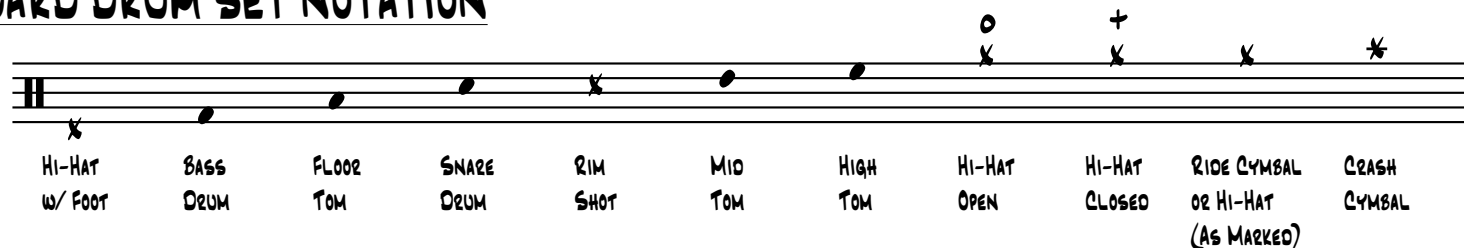
Guitar

- 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

UPBEAT, WITH PEP $\text{♩} = 80$ (STRAIGHT EIGHTHS)

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Preview

Score for **VIDA DEL SOL** by Ryan Meeboer. The score is for a band and includes the following parts:

- E♭ ALTO SAX 1
- E♭ ALTO SAX 2
- B♭ TENOR SAX 1
- B♭ TENOR SAX 2
- E♭ BARITONE SAX
- B♭ TRUMPET 1
- B♭ TRUMPET 2
- B♭ TRUMPET 3
- TROMBONE 1
- TROMBONE 2
- TROMBONE 3
- GUITAR
- PIANO (N.C.)
- BASS
- DRUM SET
- CLAVES
- SHAKER

The score is written in 4/4 time, with a tempo of 80 beats per minute (straight eighths). The key signature is one flat (B♭). The score includes measures 2 through 11, with measure numbers 2, 3, 4, 7, 8, 9, 10, and 11 indicated at the bottom.

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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

CL

SH

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

CL

SH

To CODA

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

CL

SH

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: 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, CL, and SH. The score includes various musical notations such as notes, rests, and dynamic markings. A large 'Preview' watermark is overlaid on the page. The page number '41' is visible at the bottom left.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TEBN 1

TEBN 2

TEBN 3

GTR

PNO

BASS

DRUMS

CL

SH

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63 64 65 66 67 68 69 70 71 72



CODA

Musical score for CODA, featuring multiple staves for various instruments and voices. The score is divided into measures 73, 74, 75, 76, and 77.

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
CL
SH