

# SILENT NIGHT, ROCKING NIGHT

**FRANZ GRUBER**

*Arranged by Ryan Meeboer*

This version of Silent Night is arranged in 4/4 (as opposed to the original triple metre), to create the feel of a rock ballad.

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

Make sure the group is in full control of the tempo, guided by the motion created by the bass guitar. Do to allow them to speed up in order to keep that rock ballad feel.

Throughout the chart, the dynamics gradually increase to the point of a climax, and then is instantly brought back down in measure 25 to wrap up the piece. Allow the music to create this feel naturally, rather than having your performers 'blow harder' as the piece develops.

At measure 13, the tenor saxophones play arpeggiated chords, not only to add motion, but also to imitate a guitar player's slower style, so be sure this part is clearly heard, but does not dominate in measures 13 through 21.

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.

For a majority of the song, the guitar is playing arpeggiated chords, where the guitarist holds down a chord fingering and plucks one string of the guitar at a time, sustaining each note as long as possible. While these chords are notated for the guitar player, any voicing of each chord is acceptable, as long as they are using this arpeggiated style.

## 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.

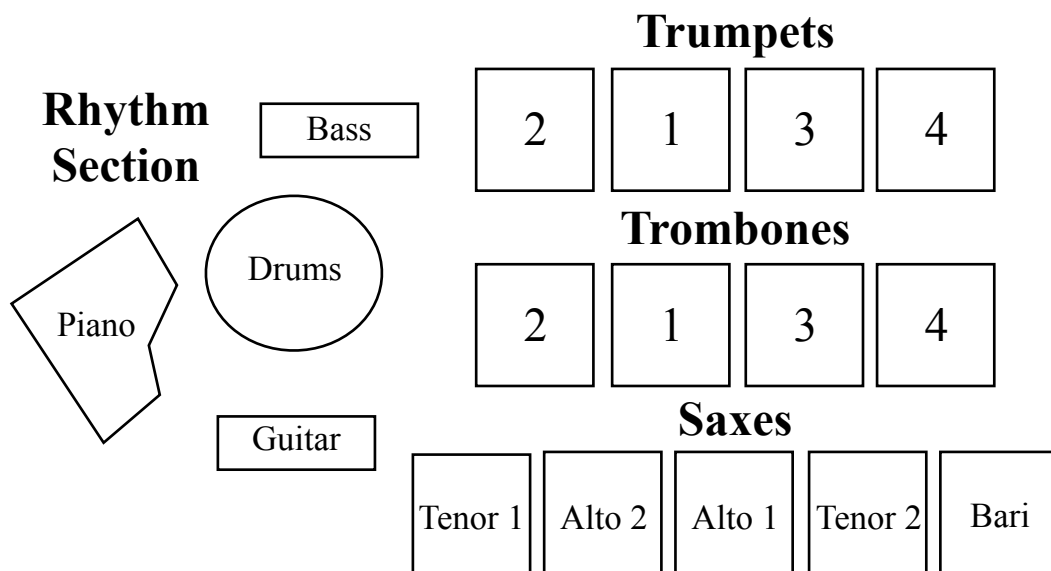
*For more information on the EMERGING JAZZ SERIES - instrument ranges,  
free downloadable alternate parts, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

# 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

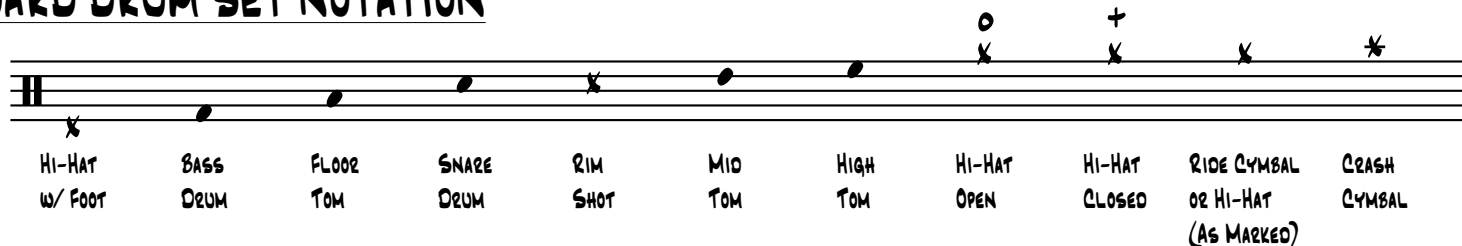
## Guitar

- 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

## 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

ROCK BALLAD ♩=76

# SILENT NIGHT, ROCKING NIGHT

F. GRUBER

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 (CLOSED HI-HAT, RIM KNOCK)

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

11 12 13 14 15 16 17 18 19 20

This musical score is for the song "Silent Night, Rocking Night" and spans measures 11 to 20. It is arranged for a large ensemble. The vocal parts include Alto 1 and Alto 2, who sing sustained notes in the first two measures before resting. Tenors 1 and 2, Baritone, and Bass have more active parts, featuring eighth and sixteenth note patterns with some triplets. The instrumental section includes three Trumpets (TPT 1-3), three Trombones (TRBN 1-3), Guitar (GTR), Piano (PNO), and Drums. The Piano part features a complex harmonic texture with chords and moving lines in both hands. The Drums provide a steady rhythmic foundation with a mix of eighth and sixteenth notes. The score includes various musical notations such as stems, beams, slurs, and dynamic markings like  $m^2$ . A large, diagonal "PREVIEW" watermark is overlaid across the center of the page.

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

CHOKO

ON HEAD

CHOKO

CLOSED HI-HAT

21 22 23 24 25 26 27 28 29 30

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

31 32 33 34 35 36 37 38 39 40

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