

YOUNG JAZZ ENSEMBLE



Belwin JAZZ

a division of Alfred

VEHICLE

JAMES M. PETERIK
Arranged by **RALPH FORD**

INSTRUMENTATION

Conductor

1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles
1st Trombone)
1st Baritone T.C. (Doubles
1st Trombone)
2nd Baritone T.C. (Doubles
2nd Trombone)
3rd Baritone T.C. (Doubles
3rd Trombone)



VEHICLE

JAMES M. PETERIK
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NOTES TO THE CONDUCTOR

Originally performed by rock group the Ides of March, "Vehicle" reached the number two spot on the Billboard charts in 1970. In its original form, the song was presented in a raw, gritty fashion in line with current musical trends of the day. This updated arrangement should first concentrate on the groove within the rhythm section because it contains sixteenth-note patterns that must lock in with precision yet not sound forced. Added responsibility falls on the rhythm section players to remain focused on the groove throughout the chart because of its repetitive nature. Don't fall asleep at the wheel!

Winds should pay careful attention to all articulations and dynamic markings throughout the chart. I took the liberty of adding some dynamic shaping implied by the musical lines, which should help your students develop a better understanding of this particular rock style.

Notice that the rooftop accent (^) is played detached but not staccato. This accent sometimes occurs with a tied note, for example measure 1. Because of the accent, the tied note is not actually played. This is typical in jazz notation. The quarter note with the rooftop accent on beat 1 of measure 2 is played fat. Direct the brass to release together in measure 7, preferably on the "and" of beat 4. Direct the ensemble, especially the horn players, to maintain energy throughout the chart; energy is essential in this type of arrangement. Don't let the trumpets drag the sixteenth-note runs in measures 9 and 11. The quarter notes in measure 16 are played broadly, and, if possible, stop the note with the tongue; think "daah." In measure 38, attack the quarter note after the whole note. Caution the saxes not to drag the sixteenths in measure 57. In measure 32, the tendency for the trumpets is to rush the last sixteenth figure on beat 4. Caution them to play that figure cleanly and in time.

After the main statement of the original tune is a break-down section that you may open up to feature either a percussionist on the drumset or a second student playing an auxiliary instrument. To begin the percussion feature, you may wish to drop out the winds the first time. The solo section follows with a suggested solo (written out) for the 1st trombone. You may repeat this section to feature the guitar or other soloists in your band. Play the backgrounds as needed. However, if you play the solo section only once, play all backgrounds the first time through. The rubato trombone solo four measures from the end should be performed in a bluesy yet confident style; then let the drumset player bring the band back in for the last two measures.

For the rhythm section, I suggest each player, especially the bass player, practice with a metronome to maintain accurate time. The bass part is critical to the overall groove; lock it in and be steady. Check out the style of the composer/singer James Peterik on the original recording.

—Ralph Ford

CONDUCTOR
24844S

VEHICLE

By JAMES M. PETERIK
Arranged by RALPH FORD (ASCAP)

DRIVING ROCK ♩ = 104-108

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

UPPER NOTES OPT.

1st Bb TRUMPET

2nd Bb TRUMPET

3rd Bb TRUMPET

4th Bb TRUMPET
(OPTIONAL)

1st TROMBONE

2nd TROMBONE

3rd TROMBONE
(OPTIONAL)

4th TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

L.H. DOUBLES BASS

BASS

DRUMS

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

19

16 17 18 19 20 21 22

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

23

24

25

26

27

28

29

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

30 31 32 33 34 35 36 37

Ch/G G F#m7 G#m7 A#m7 Gm C#m C#m G#m7 C#m G#m7

VIEW Requires Purchase

38

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

+ TAMBS. (OPT.)

DRUMS

38 39 40 41 42 43 44 45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

1ST X ONLY

END X ONLY (IF REPEAT)

BOTH X'S

CH

G#7

CH

G#7

F#7

G#7

A

CH/G

G

(OPTIONAL SOLO)

CH

G#7

CH

G#7

F#7

G#7

A

CH/G

G

46

47

48

49

50

51

52

53

LAST TIME D.S. AL CODA
PICK-UP LAST X ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

Both X's

PICK-UP LAST X ONLY

PICK-UP LAST X ONLY

PICK-UP LAST X ONLY

PICK-UP LAST X ONLY

LOWER NOTES OPT.

54 55 56 57 58 59 60

♣ CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

SASS.

DRUMS

RUBATO

A TEMPO

UPPER NOTES OPT.

SOLO-RELAXED & FREE

F#m7 G#m7 A#m7 G#m F#m G#m A#m G#m C#m

61 62 63 64 65 66 67 68

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