

# SOMETHING MODAL

RYAN MEEBOER

*Something Modal* is a laid back jump swing chart. The melodies and backgrounds are very simple, yet very catchy. Even though these charts tend to be upbeat, the tempo must remain slower, but still keep a light feel.

Many of the lines are unison patterns with the occasional harmony. Because of this, good intonation must be in place by all players, so encourage strong embouchure and posture. Also, there are numerous staggered entries. Probably the most notable of these occurs at measure 89, since there is a sudden dynamic drop to piano. As each instrument enters, new material should stand out, but not completely dominate.

For the solo section, chord changes are easy enough to open up opportunities for players to practice (and show off) their improvising abilities.

Finally, this piece is meant to be played with a lot of energy, however, try to keep the dynamics nice and balanced, as all lines are important, and not too loud that tone is uncontrollable.

## 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

 EIGHTH NOTE  
PUBLICATIONS

## 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 students in concert and jazz bands, and has also composed and arranged pieces for small university combos. As a performer, he has had experience in many groups, including concert and stage bands, chamber choir, vocal jazz ensemble, pop groups, acoustic duets, and the Hamilton based swing group, The Main Swing Connection.

Ryan Meeboer began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, Ryan 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 has been commissioned by several school and community groups throughout Ontario. His works are often performed at festivals and many of his pieces are found on contest and festival lists. He is equally comfortable writing traditional wind music and jazz, and this harmonic vocabulary is present in his original works.

Mr Meeboer continues writing while teaching elementary school in Burlington, Ontario, Canada.

*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

# PREVIEW ONLY

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.

There are parts for: Flute, Clarinet, Bass Clarinet, F Horn, Baritone Treble Clef and Tuba.

There are substitute parts for:  
Alto Sax - plays Trombone 1 part  
Tenor Sax - plays Trombone 1 part

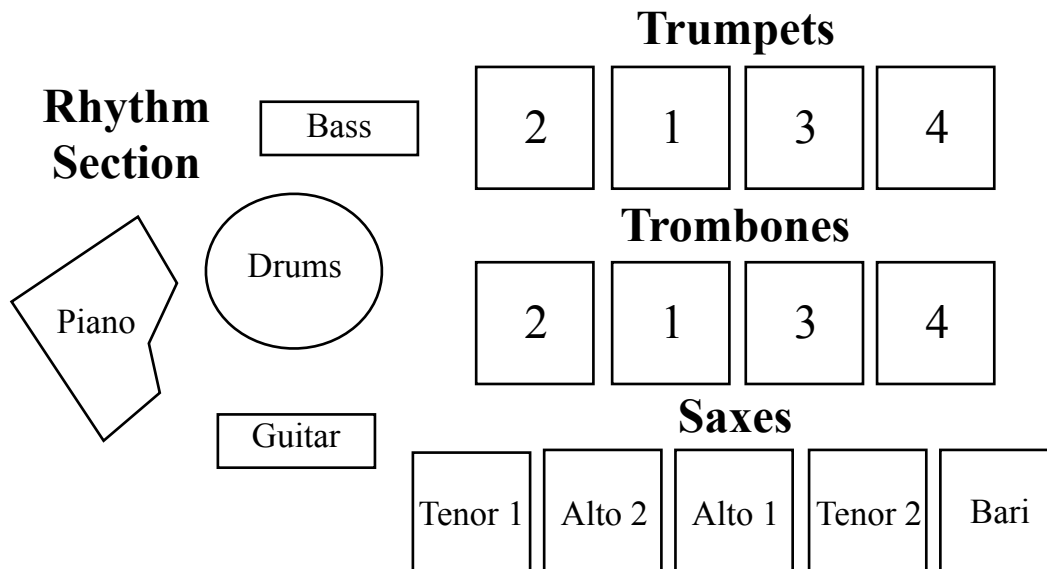
*For more information on the EMERGING JAZZ SERIES - instrument ranges, lots of free downloadable alternate parts, copies of the guitar/drum sheet, full length MP3s and more, please visit [www.enpmusic.com/jazz](http://www.enpmusic.com/jazz).*

# 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.

**short 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

# 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 'end 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

# SOMETHING MODAL

RYAN MEEBOER

SWING  $\text{♩} = 156$

The musical score is arranged in a standard orchestral layout. It includes staves for Eb Alto Sax 1 & 2, Bb Tenor Sax 1 & 2, Eb Baritone Sax, Bb Trumpet 1, 2, & 3, Trombone 1, 2, & 3, Guitar, Piano (Grand Staff), Bass Guitar, and Drum Set. The key signature is Bb major (two flats) and the time signature is 4/4. The tempo is marked as SWING with a metronome setting of 156. The score shows the first 9 measures of the piece. The saxophones and trumpets have melodic lines starting in measure 5. The piano and bass guitar provide harmonic support. The drum set part includes a hi-hat with foot and a low tom.

PREVIEW ONLY

Musical score for "Something Modal" (page 2). The score includes parts for:

- Vocalists: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI
- Instrumentalists: TPT 1, TPT 2, TPT 3, TRBN 1, TRBN 2, TRBN 3, GTR, PNO, BASS, DRUMS

The score spans measures 10 to 18. A large "PREVIEW ONLY" watermark is centered over the score.

Musical score for "Something Modal" (page 5). The score includes parts for:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI
- TRP 1
- TRP 2
- TRP 3
- TRBN 1
- TRBN 2
- TRBN 3
- GTR
- PNO
- BASS
- DRUMS

The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings. A large "PREVIEW ONLY" watermark is overlaid on the score.

19

20

21

22

23

24

25

26

27

Musical score for "Something Modal" page 4. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar (G7), Piano (PNO), Bass, and Drums. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large "PREVIEW ONLY" watermark is overlaid on the score. The page number 28 is at the bottom left, and the page number 36 is at the bottom right. The title "SOMETHING MODAL pg. 4" is at the bottom left.

PREVIEW ONLY



ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI  
TP1  
TP2  
TP3  
TRBN 1  
TRBN 2  
TRBN 3  
GTR  
PNO  
BASS  
DRUMS

PREVIEW ONLY

37 38 39 40 41 42 43 44 45

The musical score is arranged for a full band and vocal ensemble. The vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) feature a melodic line with various ornaments and rests. The instrumental parts include a trumpet line with complex rhythmic patterns, trombone parts with harmonic support, guitar with chordal accompaniment, piano with harmonic and melodic textures, bass with a steady eighth-note groove, and drums with a consistent backbeat. The score is divided into measures 46 through 54.

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46

47

48

49

50

51

52

53

54

ALTO 1 A<sup>u</sup>7 F7 E7 A<sup>u</sup>7 F7 E7 F7 E7

ALTO 2

TENOR 1

TENOR 2

BARI

TPT 1

TPT 2

TPT 3

TRBN 1

TRBN 2

TRBN 3

GTR C<sup>u</sup>7 A<sup>b</sup>7 G7 C<sup>u</sup>7 A<sup>b</sup>7 G7 A<sup>b</sup>7 G7

PNO

BASS

DRUMS LOW TOM

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55

56

57

58

59

60

61

62

63

Musical score for 'Something Modal' featuring vocalists and instrumentalists. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano (PNO), Bass, and Drums. The score is in 4/4 time and features a 'Turn' section starting at measure 69. The vocal parts have lyrics 'me' and 'Turn'. The instrumental parts include guitar, piano, bass, and drums.

PREVIEW ONLY

64

65

66

67

68

69

70

71

72

Musical score for 'Something Modal' featuring vocalists, brass, guitar, piano, bass, and drums. The score is arranged in a standard orchestral layout with 12 staves. The vocal parts include Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and three Trumpets (TPT 1, 2, 3). The brass section also includes three Trombones (TRBN 1, 2, 3). The guitar (GTR) part features chord diagrams for F#7, C#7, F#7, A#7, and G7. The piano (PNO) part is written for both hands. The bass (BASS) part provides a steady accompaniment. The drums (DRUMS) part includes a snare drum pattern with 'SLIDE' and 'LOW TOM' markings.

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73

74

75

76

77

78

79

80

81

Musical score for 'Something Modal' (page 10). The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano (PNO), Bass, and Drums. The score is in 4/4 time and features a large 'PREVIEW ONLY' watermark. The music is in a modal style, with a key signature of one flat (B-flat). The score spans measures 82 to 89. The piano part includes a dynamic marking of *p* (piano) at the end of measure 89. The drums part features a consistent rhythmic pattern of eighth notes.

PREVIEW ONLY

82

83

84

85

86

87

88

89

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

90 91 92 93 94 95

PREVIEW ONLY