



## Seek Loop for Small Jazz Ensemble

Jetnipith Sungwijit

Conservatory of Music, Rangsit University, Pathum Thani, Thailand

E-mail: jetnipith.s@rsu.ac.th

### Abstract

*Seek Loop* is a 4.50-minute composition for a small Jazz ensemble. This musical piece is a part of the creative research project called 'The Memories for Small Jazz Ensemble.' The objective is to create a group of songs as a recollection for many places in the university's Music Conservatory. The author was assigned to compose eight musical pieces with financial support by the Research Institute of Rangsit University.

This article would discuss the conception and guidance for the guitarist of this piece. The author composed this song for a jazz trio of an electric guitar, electric bass, and drum set. The song is inspired by the adjoining chamber of the emergency exit, also a location of the ventilation system of the university's music conservatory. The concept of the composition needs to explain how the inspiration is an interplay of the drumming repetition and chord progression. The performance needs only the chord progression as it has no main melody. It was premiered on August 26<sup>th</sup> 2016, at the performing chamber of the Rattana Kunakorn Building, Rangsit University.

**Keywords:** *Trio, Jazz composition, Small Jazz Ensemble*

### 1. Introduction

A source of inspiration for this song was a chamber adjoining the emergency exit of building no. 10 and its ventilation system. The author has never been there but its noises have always been disturbing. It was not a creepy place in the horror movies because those noises came from the air conditioners, not by some unknown, supernatural entities. The noises were repetitive and unpredictable due to the machines' lengthy and excessive work. The author intended to show these noises, so the author set up the repetition as the motif. However, in this article, the author would focus on the conception and performing guidance of the piece (Sungwijit, 2017).

### 2. Objectives

- 1) This project aims to composed modern jazz inspired by the adjoining chamber of the emergency exit and a location of the ventilation system of the university music conservatory.
- 2) This song is composed of a jazz trio of an electric guitar, electric bass, and drum set.

### 3. The Conception

This *Seek loop* is written for a jazz trio of the rhythm section as mentioned. The rhythm section is the instrument that accompanies jazz soloing (Deveaux and Giddins, 2009). But in this song, the rhythm group is outstanding for performance. The song type is storytelling. It is the mixture of the repetitions done by the drum set and chord progression. The author included the drum repetition because the author was fascinated by the loop, which had recently increasingly taken part commercially in the present-day music industry. Although the drums are conceptualized from pop music, the concept of jazz is still used because one of the limitations of pop music is the chorus. It was presented with a new concept of chord operations, chords instead of a characteristic sound orientation that can be presented (Euprasert, 2010). The author created this song for the trio of electric guitar, electric bass, and drum set. Generally, the main melody determines the song direction, but, in this piece, the chord progression does it.

The song structure could be separated into these parts:

Introduction  
Melody A1  
Melody B1  
Melody A1



Melody B1  
Drummer Solo  
Melody A2  
Melody B2  
Melody A3  
Melody B1  
Ending

This composition has six main parts. First is a prelude. Here, The author used the three notes voicing of harmonic movement and used the common note concept. This technique would be the chief harmonic sound for the piece. However, The author had omitted some notes out for suitability (see Example 1).

**Example 1** The Introduction

Melody in the A1 phase derives its conception from the introduction. The author combined an A note with three notes voicing to enrich the harmony. The author intended to have the bass player playing sounds differently, which is the reason why the author inserted a short motif into the fifth to eighth bars. The bass player would play the A note with eight notes and quarter note triplet to support the lowest note in harmonic progression. Afterward, the B1 phase is entered. Note that the A1 is repetitive, trying to represent the noise of the air conditioners.

**Example 2** Melody A1



The author differentiates the B1 phase from the A1 by applying a distinct harmonic progression. Its melody is a constant progression with no repetition as none of them was heard in the A1. The harmony relies on three-note voicing. By adding the melodic/rhythmic pattern of the bass line, it could be more enhancing. After Once, the B1 phase was performed the musicians would start playing the A1 and B1 again, and then the drummer would perform his improvisation (see Example 3).

**[B1]**

49 **F#(sus4)** **G#(sus4)** **Amaj7(#11)** **B7/A** **Bb7/Ab** **Bb7/G**

55 **F#m/A#** **Bm7** **A/C#** **B/D#** **C#/F** **C#m/E**

61 **D#7(sus4)** Drums fill in -----|

**Example 3 Melody B1**

Arriving at this phase, other players would stop, leaving their fellow drummer to improvise his part alone. As he finishes beating, the drummer would cue his fellow players, and together they would perform the A2 phase again. It should be noted that the author did not mark for the drummer the exact number of bars he needs to play, so the player has to decide it himself.

**[Drums Solo]**

On Cue

Drum Set

**Example 4 Drummer Solo**

A2 phase derives its material and conception from the precedent A1. The differences are their rhythmic notations. They change the meter from 4/4 to 3/4 to the rhythmic pulse. The number of repetitions is also different. In this phase, the bass player would accompany the drummer until entering the A3 (see Example 5).



**A2**

75 Bm7/A G#m7/A Gmaj7/A E(add9)/A

Gtr. *mp*

Bass *f*

83 Dmaj7/A B(sus4)/A F#7/A F#m7/A

Gtr.

Bass

Example 5 Melody and Harmony of A2

The A3 phase is derived from the A1. The difference is the number of repetitions. The A3 repeated twice, contrasting to the A1. As the A3 phase ends, the B1 phase would begin until its last note (see Example 6).

**A3**

107 Bm7/A G#m7/A Gmaj7/A E(add9)/A

Gtr. *mf*

Bass *mf*

simile

111 Dmaj7/A B(sus4)/A F#7/A F#m7/A

Gtr.

Bass

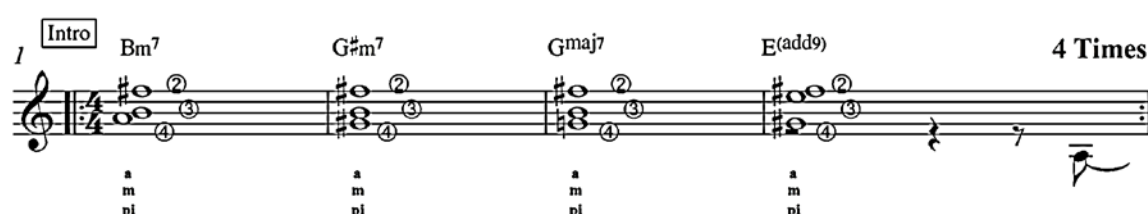
Repeat **B1** Ending

Example 6 Melody A3



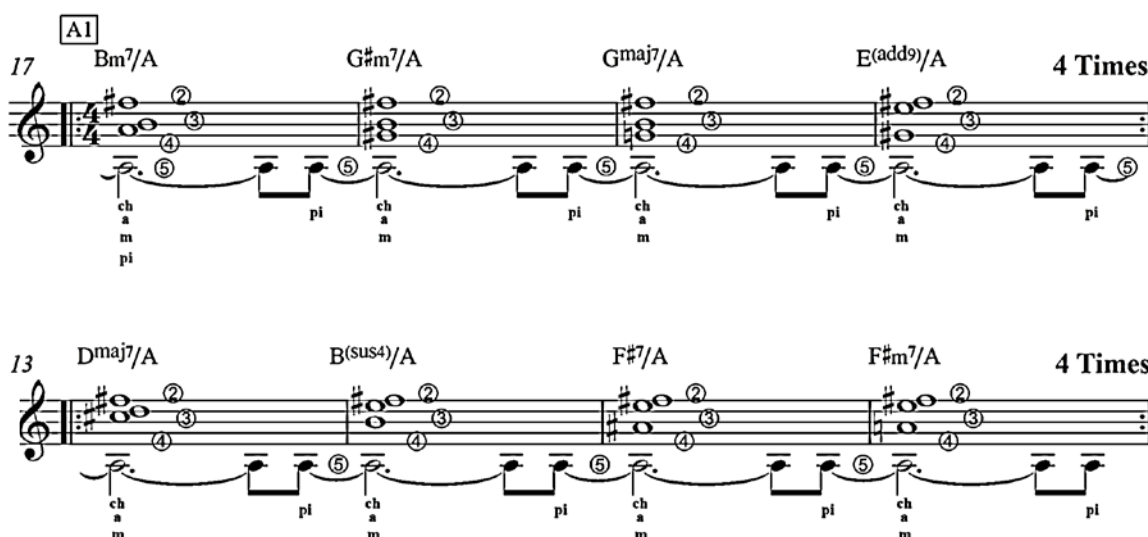
#### 4. Performing Guidance for the Guitarist

In this guidance, The author explains how to play electric guitar for section A1 and B1 Only because section A2 and A3 play the same section A1, section B2 play the same section B1. The author created this composition upon the concept of the three-note voicing, mixing with four-note and pedal tone. The guitarist needs to use their right hand and guitar pick that could play the instrument properly. The use of right-hand fingers is defined as follows. The right thumb and index finger (pi) are used to hold the guitar pick, the middle finger (m), and the ring finger (a). The left-hand fingers are on the D, G, and B strings. Playing with the fingers of the right hand and left hand must be with a feeling of relaxation and must have good sound quality (see Example 7).



**Example 7** Introduction, performed with guitarist's right-hand fingers

The guitarist will perform the chord progressions in the A1 phase by using five fingers—pi-m-a-ch (in which ch indicates little finger), as shown in Example 8, and on A, D, G, and B strings. The author recommends the guitarist to be careful in using the little finger since its strength is the least one, comparing with other fingers.



**Example 8** The A1 Phase Performed with Guitar by Right-handed Fingers

B1 phase requires the guitarist to use the fingers, both left-handed and right-handed, the same way in the precedent phase (see Example 9). However, in playing 'Seek Loop,' it is not a strict rule. The guitarist may adapt the advice in this guidance to suit his style and skill.



**[B1]**

49 F#(sus4) G#(sus4) Amaj7(#11) B7/A Bb7/Ab Bb7/G

55 F#6/A# Bm7 A/C# B/D# C#/F C#m/E

61 D#7(sus4)

Drums fill in -----|

The musical score for Example 9 shows three staves of music. The first staff (measures 49-54) contains chords F#(sus4), G#(sus4), Amaj7(#11), B7/A, Bb7/Ab, and Bb7/G. The second staff (measures 55-60) contains chords F#6/A#, Bm7, A/C#, B/D#, C#/F, and C#m/E. The third staff (measures 61-62) contains the chord D#7(sus4). Fingerings are indicated by numbers 1-5 below the notes. The text 'a m pi' and 'ch a m pi' is written below the notes in some measures. The text 'Drums fill in -----|' appears at the end of the third staff.

**Example 9** The B1 Phase Performed with Guitar by Right-handed Fingers

## 5. Conclusion

*Seek Loop* is a 4.50-minute song, which its source of inspiration is the noises heard in the chamber adjoining the emergency exit and a ventilation system of the building. This song has many elements such as repetitive concepts, three-to-four notes voicing, common notes, and drum sets as a means of narration. The author also decided to include a guitar as one of the chief instruments, requiring the guitarist to play by right hand with a guitar pick. Moreover, The author instructed the guitarist to use a little finger of the right hand in performing. The author shows the score in Example 10.

## 6. Acknowledgement

The song 'Seek Loop' is a part of the creative project named 'Memory for Small Jazz Ensemble.' It was publicly performed and narrated in the conference 'Scenes from a Memory' on August 26<sup>th</sup>, 2016, at 3 p.m. at the performing chamber of the Rattana Kunakorn Building, Rangsit University, in collaboration with the following musicians:

Composer:	Jetnipith Sungwijit	
Musicians:	Jetnipith Sungwijit	Guitar
	Teerus Laohverapanich	Saxophone
	Yanyong Toraung	Piano
	Sirapob Sitson	Bass
	Titawat Tripob	Bass
	Arnupap Kammar	Drums
	Saharaj Unchai	Drums
	Nitidol Petchprapunkul	Drums

The project sponsor: The Research Institute of Rangsit University in collaboration with The Rangsit University Music Conservatory



## Seek Loop

Funk Loop ♩=139

Jetnipith Sungwijit

**Intro**

Guitar: Bm<sup>7</sup> G#m<sup>7</sup> Gmaj<sup>7</sup> E(add<sup>9</sup>) 4 Times

Bass: mf

**A1**

Gtr.: Bm<sup>7</sup>/A G#m<sup>7</sup>/A Gmaj<sup>7</sup>/A E(add<sup>9</sup>)/A 4 Times

Bass: mf

**B1**

Gtr.: Dmaj<sup>7</sup>/A B(sus<sup>4</sup>)/A F#<sup>7</sup>/A F#m<sup>7</sup>/A

Bass: mf

**B1**

Gtr.: F#(sus<sup>4</sup>) G#(sus<sup>4</sup>) Amaj<sup>7</sup>(#11) B<sup>7</sup>/A

Bass: mf

**B1**

Gtr.: Bb<sup>7</sup>/Ab Bb<sup>7</sup>/G F#<sup>7</sup>/A# Bm<sup>7</sup>

Bass: mf

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Example 10 Seek Loop Lead Sheet

[499]





57 A/C# B/D# C#/F C#m/E

Gtr. Bass

**Fine**

61 D#7(sus4) mf Drums fill in -----

Gtr. Bass

**Drums Solo**

67 On Cue

Gtr. Bass

**A2**

75 Bm7/A G#m7/A Gmaj7/A E(add9)/A mp f

Gtr. Bass

83 Dmaj7/A B(sus4)/A F#7/A F#m7/A

Gtr. Bass

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Example 10 *Seek Loop* Lead Sheet

[500]





**B2**

91 F#(sus4) G#(sus4) A maj7(#11) B7/A Bb7/Ab Bb7/G F#6/A#

Gtr. Bass

98 Bm7 A/C# B/D# C#/F

Gtr. Bass

102 C#m/E C#m/E D#7(sus4)

Gtr. Bass

**A3**

107 Bm7/A G#m7/A Gmaj7/A E(add9)/A

Gtr. Bass

mf simile

111 Dmaj7/A B(sus4)/A F#7/A F#m7/A

Gtr. Bass

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Repeat **B1** Ending

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Example 10 Seek Loop Lead Sheet



## 7. Reference

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