

Jeff Queen

Modulation

for solo snare drum



Modulation by Jeff Queen
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Notes

Modulation is a solo of intermediate to advanced difficulty and is designed to provide a timing challenge to the performer while introducing them to form and the motivic manipulation of a rhythmic phrase.

I wrote the piece in 1996 for a student who had trouble understanding the similarities between compound meters and standard 4/4, especially with regard to how beats are beamed differently in



Fig. 1



Fig. 2

different meters. For example, he would see a certain rhythm in quarter time (see Fig. 1) and then see basically the same rhythm in 6/8 time (see Fig. 2) and want to play them very differently due to the beaming. The idea was to be able to feel a solid quarter note pulse throughout in order to reinforce the concept that the note values didn't change when the time signature did!

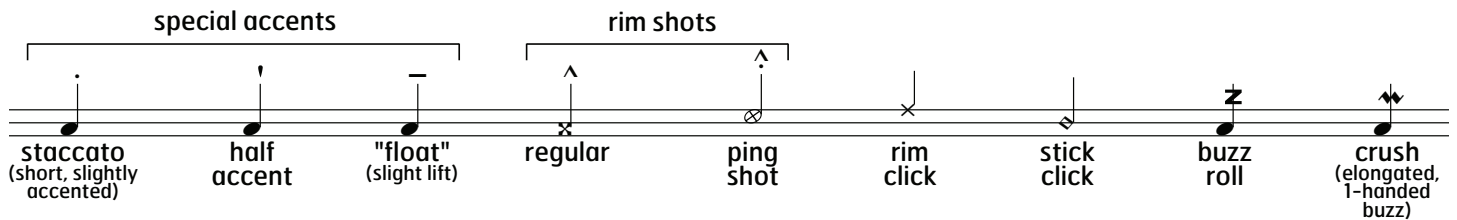
The piece is written in basic sonata form: exposition, development, and recapitulation. The exposition begins with an introduction stating the main theme in the first measure, moving on to the development in 6/8 at letter A. Here, the pulse modulates from the quarter note in 4/4 to the dotted quarter in 6/8 (keeping the 8th note the same). The development continues at letter B where the 8th note of the 6/8 becomes the quarter note in 3/4. (This section should be felt "in one.") Finally, the recap begins at letter C where the fast quarter note in 3/4 becomes the 8th note in 4/4.

The player should be able to feel a straight quarter note through the entire piece in addition to the various pulses of the different meters. While learning, it is a good idea to tap a foot to the quarter note pulse first and then to the written meters.

Heights and playing zones are very important, so make sure to take note of when to move to the edge, halfway, or center zone of the drumhead as notated in the score.

Happy drumming!

Notation Key



Dynamics

A fractional dynamic system is used throughout the piece to denote the volume differences in parts containing fast changes between taps and accents. For instance, a ***f**//**mp*** marking at the start of a passage would indicate that the accents are at a ***forte*** volume while the unaccented notes (taps) are to be played at the ***mezzo piano*** volume.

Modulation

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♩ = 92-132

4/4

*f/**mp*

RL R RL R RL R L

mf ————— *ff*

4

mp ————— *f/**mp*

L R R L R L L R L R L R R R L L L R L R L R L

6

7

3 6 6

R R L R L R R L L R R L R

fp

10

R L R R L R L L R L R L R R L R R L L

13

halfway

R L R L R L R L R

p

16

ff

halfway

20

R R L R L R L R R

*mf/**p*

Sample Image

24 *mf* *ff* *to center*

28 *mp* *to edge* *to center*

32 *f* *ff* *fff* *B* felt in "one"

37 *mf* *halfway*

40 *edge*

50 *center* *f*

56 *mp*

62 *to edge*

Sample Image

C

halfway

72

to halfway

to center

75

3

3

78

ping

81

to center

mp

mf

f/mf

fp

Sample
Image