



Intermodal

KRIS BERG

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2 (optional)	1
Baritone Saxophone (optional)	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3 (optional)	1
Trumpet 4 (optional)	1
Trombone 1	1
Trombone 2 (optional)	1
Trombone 3 (optional)	1
Trombone 4 (optional)	1
Guitar (optional)	1
Piano	1
Bass	1
Drums	1
Flute (optional)	1
Clarinet (optional)	1
Horn in F (optional)	1
Tuba (optional)	1



EJE2504FS



About the Composer



Kris Berg is an international best-selling composer and arranger. He has written charts for Kurt Elling, Sean Jones, Veronica Swift, Delfeayo Marsalis, Wayne Bergeron and Chris Vadala, for honors bands in Texas, Oklahoma, Arizona, South Carolina, Maine, Maryland and Missouri, and for professional, college and public school bands around the globe.

A recipient of 8 Global Music Awards, Mr. Berg has released two highly acclaimed CD's (MAMA Records) as leader of the Metroplexity Big Band. "Time Management" and "This Time/Last Year" feature his unique writing and arranging. "Perspectives", his new CD, was released 2021. He has appeared or recorded with the likes of Wayne Bergeron, Phil Woods, Kurt Elling, Randy Brecker, Peter Erskine, Delfeayo Marsalis, and Bob Mintzer and has directed All-State Jazz Bands in Nebraska, Montana, Oklahoma, Maine, South Carolina, Arkansas, South Dakota, Nevada, Kentucky, Ohio, Arizona, Texas and Wyoming.

Kris is currently the Jazz Program Director for the Greater Dallas Youth Orchestra program and Music Director at Willow Bend Church in Plano, Texas. He taught college for almost 30 years and is the founder of the award-winning Jazz Program at Collin College including the Collin Jazz Fest and the Texas All-Star Jazz Camp.

Intermodal

"Intermodal" is a moderately up-tempo cool style swing chart. The composition bounces back and forth between minor modes and major modes for a modern sound. Scoring features both supportive ideas as well as independent to make this a great educational chart for younger bands.

Dynamics are key to making the introduction more interesting. A full, balanced band sound will make the most impact. Bass and Drums should start a solid swing in bar 8 and continue swinging through both times at 14. Be sure the Saxophone volume the second time through is not louder than the brass.

Measure 22 is still swinging, but should smooth out and float a little. It's not a driving feel and the ensemble should be very legato. At measure 39, drop the volume way down and then build to make 42-46 much more impactful. Keep the energy up during all the solos. Note who plays backgrounds which times at 44. This changes the sound of the backgrounds to help generate more interest.

From here, the chart re-uses familiar material. Measure 52 should have the same dynamics as measure 39. Next, the band trades punches with the Drums. Let the drummer express themselves but, be sure the time stays consistent so the band knows exactly when to come in. Measure 73 is a bigger version of 31 and 81 is like the introduction with just the last couple of measures changed to create the ending.

"Intermodal" is a sophisticated sounding chart that should be accessible for your band and enjoyable for your audience. It is suitable for any performance, concert, or festival. I enjoyed writing "Intermodal" very much and I hope you enjoy playing it! If you have any further questions, please contact me at www.krisbergjazz.com.



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



krisbergjazz.com



[krisbergjazz](https://www.facebook.com/krisbergjazz)



[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Full Score

Intermodal

2

KRIS BERG
(ASCAP)

Swing ♩ = 156

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drum Set

1 2 3 4 5 6 7 8 9

2nd time only

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vibes

Gtr.

Pno.

Bass

Drums

Swing time - drive

10 11 12 13 14 15 16 17 18

Chord progression for Gtr. and Pno.:

- Measures 10-11: Cm^9 As written
- Measures 12-13: Dm^7/C
- Measures 14-15: Cm^9
- Measures 16-17: Dm^7/C
- Measure 18: Gm^7

22

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vibes
Gtr.
Pno.
Bass
Drums

Am7/G Gm7 Am7/G Gm7 $\text{A}^{\flat}\text{MA}7^9$ F/E $\flat$ CMA7 9 B $\flat$ MA7 9 /C A $\flat$ MA7 9 A $\flat$ MA7 9
Am7/G Gm7 Am7/G Gm7 E $\flat$ MA7 9 F/E $\flat$ CMA7 9 B $\flat$ MA7 9 /C A $\flat$ MA7 9 G $\flat$ MA7 9 /A $\flat$ A $\flat$ MA7 9

19 20 21 22 23 24 25 26 27

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31

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vibes
Gtr.
Pno.
Bass
Drums

28 29 30 31 32 33 34 35

Fill

$B^b_{MAT}9$ $D^b_{MAT}7$ C_M9 D_M7/C C_M9 D_M7/C G_M7
 $B^b_{MAT}9$ $D^b_{MAT}7$ C_M9 D_M7/C C_M9 D_M7/C G_M7

39

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vibes
Gtr.
Pno.
Bass
Drums

Am7/G Gm7 Am7/G Gm7

36 37 38 39 40 41 42 43

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52

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vibes

Gtr.

Pno.

Bass

Drums

Solo

Solo

Solo

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52 53 54 55 56 57 58 59 60 61

65

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vibes

Gtr.

Pno.

Bass

Drums

62 63 64 65 66 67 68 69 70

"Floaty"

Chords: B^b_{MAT} , F/E^b , C_{MAT}^9 , $B^b_{MAT}7/C$, $A^b_{MAT}^9$, $G^b_{MAT}^9/A^b$, $A^b_{MAT}^9$

73

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vibes

Gtr.

Pno.

Bass

Drums

71 72 73 74 75 76 77 78 79 80

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81

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vibes
Gtr.
Pno.
Bass
Drums

81 82 83 84 85 86 87 88 89