

CONTENTS

| | Page | Track |
|---|------------|-----------------------|
| Preface..... | 4 | |
| How to Use This Book..... | 5 | |
| PART I – BASIC TECHNIQUES | 7 | |
| Chapter 1 – Melodic Paraphrase..... | 8 | (CD1) 1–15 |
| Chapter 2 – Two-Part Harmonization..... | 27 | 16–21 |
| Chapter 3 – Countermelody..... | 45 | 22–28 |
| Chapter 4 – Four-Note Close-Position Voicings..... | 63 | 29–35 |
| Chapter 5 – Harmonization of Nonharmonic Tones and Tonicization..... | 91 | 36–40 |
| Chapter 6 – Four-Note Open-Position Voicings..... | 115 | 41–49 |
| Chapter 7 – Three-Note Voicings: Close and Open Positions | 132 | 50–53 |
| Chapter 8 – Five-Note Voicings: Close and Open Positions | 143 | 54–61 |
| Chapter 9 – Accompaniment Devices: Pads, Punches, Melodic Fills, and Riffs .. | 159 | 62–75 |
| PART II – INSTRUMENTS AND NOTATION..... | 174 | |
| Chapter 10 – Wind Instruments..... | 175 | |
| Chapter 11 – Large Ensemble Horn Sections..... | 192 | 76–88 |
| Chapter 12 – Rhythm Section..... | 204 | 89–93 |
| PART III – ARRANGING CONCEPTS | 223 | |
| Chapter 13 – Arranging for the Small Ensemble..... | 224 | 94–96 |
| Chapter 14 – Arranging for the Large Ensemble..... | 243 | (CD2) 1–27 |
| Chapter 15 – Arranging for Six and Seven Horns..... | 272 | 28–37 |
| PART IV – THE ARRANGEMENT..... | 282 | |
| Chapter 16 – Planning an Arrangement | 283 | |
| Chapter 17 – The Introduction..... | 290 | 38–43, 68, 71 |
| Chapter 18 – Melody Chorus | 302 | 44, 45, 68, 71 |
| Chapter 19 – Interlude..... | 308 | 69, 72 |
| Chapter 20 – Solo Chorus with Backgrounds | 310 | 46–52, 69, 70, 72, 73 |
| Chapter 21 – Shout Chorus and Recapitulation | 328 | 53–64, 70, 73 |
| Chapter 22 – Ending..... | 360 | 65–67, 70, 73 |
| Chapter 23 – Where Do We Go from Here? | 366 | |
| APPENDICES | 372 | |
| Appendix 1 – Enharmonic Spelling and Rhythmic Notation | 373 | |
| Appendix 2 – Unacceptable Minor-Second Dissonances | 382 | |
| Appendix 3 – Sequence of Chord Tension and Density..... | 385 | |
| Appendix 4 – Compendium of Four-Note Close-Position Voicings | 388 | |
| Appendix 5 – Compendium of Three-Note Close-Position Voicings..... | 395 | |
| Appendix 6 – Compendium of Five-Note Close-Position Voicings | 405 | |
| Appendix 7 – “Bar Flies” and “Charming William” Full Scores | 412 | 69, 72 |
| Appendix 8 – Modulation and Melody Writing | 480 | |
| Appendix 9 – Suggested Assignments and Class Schedule..... | 485 | |
| Appendix 10 – Assignment Templates and Assignment Comment Sheets | 495 | |
| Appendix 11 – Tips for Using the Assignment Templates | 526 | |

CHAPTER 1

Melodic Paraphrase

Melodic paraphrase, according to the *New Grove Dictionary of Jazz* (pp. 556–557, St. Martin's Press, New York, 1995), is “the ornamentation of the melody ...The paraphrasing of the melody may be no more complex than the introduction of a few ornamental flourishes into an otherwise faithful repetition of the original tune. But at its most inventive it may involve a highly imaginative reworking of the melody, which remains recognizable only by its outline or the preservation of certain distinctive turns of phrase or figure. The underlying harmonic structure...remains essentially unchanged, though that too may be subjected to local alteration and embellishment.” In much simpler terms, it is the transformation of a non-jazz-oriented melody into a jazz-oriented one.

Identification of Jazz and Non-Jazz Oriented Melodies

Jazz-oriented and non-jazz oriented melodies differ in their use of syncopation and ornamentation. Most songs from the American popular songbook fit into the category of non-jazz-oriented melodies. The majority of these were composed in the second quarter of the twentieth century by such luminaries as Jerome Kern, George Gershwin, Cole Porter, Hoagy Carmichael, Richard Rodgers, Harold Arlen, and countless others. This is not to say that American popular songs are limited to this time period. The genre has continued into modern day through the songs of composers such as Johnny Mandel, Leonard Bernstein, Henry Mancini, Michel LeGrand, and others. These songs were originally composed to be sung in Broadway shows, musical revues, and motion pictures; they were not intended as vehicles for jazz musicians. The pervading characteristic of these tunes is their lack of syncopation and ornamentation.

The Old English tune “Billy Boy,” will be used as the primary example for this chapter. Below is the original version of this song in 4/4 with chord changes similar to the ones heard on Miles Davis’s 1958 *Milestones* recording (Original LP issue: Columbia CL1193; 2001 CD release: CK 85203).

EXAMPLE 1-1.

The musical notation for Example 1-1 consists of three staves of music in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is written in a simple, non-jazz style using whole, half, and quarter notes. Chord changes are indicated above the notes:

- Staff 1: BbMA7, D7#5 G7(b9), Cm17 F9, BbMA7, D7ALT
- Staff 2: G7ALT, Cm17, F9, Cm17, F9, F7ALT, BbMA7, Cm17
- Staff 3: Dm17, G7ALT, Cm17, F9, B7(b9), Bb6

This melody is comprised solely of whole, half, and quarter notes, and contains no syncopation or ornamentation. Many American popular songs are similar to this model. Even in those where eighth notes predominate (“Everything Happens to Me,” “My One and Only Love,” etc.), there is little or no syncopation.

CHAPTER 2

Two-Part Harmonization

Once the paraphrase of a melody is complete, the next step in the arranging process is to harmonize it. The simplest, yet most instructive way to begin is with a two-part harmonization. When creating a harmony part, both vertical and horizontal (linear) implications should be considered. These decisions require much care because the resulting vertical sonorities will define tonality and chord quality and provide momentum.

It has been a long established practice in two-part harmonization to use an effective mixture of consonances and dissonances. While these terms are subjective and debatable, intervals are traditionally classified as follows.

EXAMPLE 2-1.

CONSONANT INTERVALS

UNISON OCTAVE PERFECT 4TH PERFECT 5TH MAJOR 3RD MINOR 3RD MAJOR 6TH MINOR 6TH

DISSONANT INTERVALS

TRITONE MAJOR 2ND MINOR 2ND MAJOR 7TH MINOR 7TH

The image shows two musical staves. The first staff, titled 'CONSONANT INTERVALS', displays eight intervals on a treble clef staff: Unison (two notes on the same line), Octave (two notes on the same line, one an octave higher), Perfect 4th (two notes, one on the second line, one on the fifth space), Perfect 5th (two notes, one on the second line, one on the sixth space), Major 3rd (two notes, one on the second line, one on the third space), Minor 3rd (two notes, one on the second line, one on the third space with a flat), Major 6th (two notes, one on the second line, one on the sixth space), and Minor 6th (two notes, one on the second line, one on the sixth space with a flat). The second staff, titled 'DISSONANT INTERVALS', displays five intervals: Tritone (two notes, one on the second line, one on the fourth space with a sharp), Major 2nd (two notes, one on the second line, one on the third space), Minor 2nd (two notes, one on the second line, one on the third space with a flat), Major 7th (two notes, one on the second line, one on the seventh space), and Minor 7th (two notes, one on the second line, one on the seventh space with a flat).

The concept of consonance and dissonance not only differs from one individual to another, but from one style of jazz to another. The history of this music has shown an increasing tolerance to dissonance in each succeeding style. But this does not alter the fact that there is a finite number of intervals available, and that a hierarchy of dissonance among them exists. Therefore, regardless of style, a disciplined control in the use of consonance and dissonance is essential.

Definition of Basic, Guide, and Color Tones

Before proceeding, it is necessary to clarify the terminology used in this book to identify specific chord tones.

- Roots and perfect fifths are **basic tones**. Because they are the first two overtones of any given note, they epitomize firmness and stability.
- Thirds and sevenths (both minor and major) are **guide tones** (diminished fifths function as guide tones in half-diminished chords as do perfect fourths in dominant suspended chords). These notes are essential in defining basic chord quality.
- Ninths, elevenths, and thirteenths (both natural and altered) are **color tones**. These notes add complexity and density to a chord.

EXAMPLE 2-11.



CD1 • TRACK 16

1) THIRDS

2) SIXTHS

While these harmonizations may sound pleasing to the ear, they have some serious shortcomings.

- There is no interplay between consonance and dissonance. The resultant sound is bland and one-dimensional.
- The harmony is completely subjugated and has no identity of its own. Although this may sometimes be desirable, it is not always the case.
- The underlying harmony does not always impart the true sense of the tonality. This is most obvious in mm. 5–6.

By using a combination of thirds and sixths, a more useful and interesting harmonization may result as shown in the next example. Notice how the wide leaps in the melody in mm. 1 and 2, as well as the octave span in mm. 3 and 4 are counteracted by switching from one interval to the other in the harmony. The use of contrary motion in mm. 5–8 provides variety and makes the harmony part more interesting.

EXAMPLE 2-12.

CD1 • TRACK 17
Part 1