$60.00
REPLACEMENT COMPACT DISCS
AVAILABLE – U.S. $12.00

Sammy Nestico

Copyright © 1993 by Fenwood Music Co., Inc.
All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, including photocopying, without permission in writing from the publisher.
Printed in the United States of America.

CONTENTS

COMPACT DISC PROGRAM vii

ACKNOWLEDGEMENTS x

PRELUDE 1

CHAPTER 1: BASIC REQUIREMENTS 3

MENTAL AND MUSICAL CONSIDERATIONS: THE MINDSET, PURPOSE, CONTINUITY AND CLARITY, FORM, SELECTING KEYS, CHOOSING TEMPOS, STYLE, NOTATION, SYNCOPATED NOTATION, CUTOFFS, VOICE LEADING, DYNAMICS, ARTICULATION CHART, DEVELOPING DISCIPLINE, SUMMARY. PHYSICAL REQUIREMENTS: SKETCH & SCORE PAD FORMATS.

CHAPTER 2: THE SAXOPHONES 15

RANGES. UNISONS. DUETS. CLOSE [BLOCK] VOICING. SEMI-OPEN VOICING. OPEN VOICING. CLUSTER VOICING. OTHER OPTIONS.

CHAPTER 3: THE WOODWIND FAMILY 33

PICCOLO. FLUTE. ALTO FLUTE. BASS FLUTE. CLARINET. BASS CLARINET. Eb CONTRA-ALTO CLARINET. Bb CONTRA-BASS CLARINET. OBOE. ENGLISH HORN. BASSOON. SCORING THE WOODWINDS.

CHAPTER 4: THE BRASS FAMILY 65

TRUMPET. FLUGELHORN. TROMBONE. BASS TROMBONE. FRENCH HORN. TUBA. EUPHONIUM (BARITONE). SCORING THE BRASS. LIMITED INSTRUMENTATION. BRASS MUTES.

CHAPTER 5: THE RHYTHM SECTION 105

ACOUSTIC BASS. ELECTRIC BASS. GUITAR. ACOUSTIC PIANO. ELECTRIC PIANO. DRUMS. ELECTRONIC DRUMS.

CHAPTER 6: THE PERCUSSION FAMILY 115

TIMPANI. CONCERT BASS DRUM (GRAN CASSA). BELL TREE (WIND CHIMES). GONG. VIBRAPHONE (VIBES). XYLOPHONE. MARIMBA. ORCHESTRA BELLS (GLOCKENSPIEL). CHIMES. AUXILIARY AND LATIN INSTRUMENTS. SCORING THE PERCUSSION.

CHAPTER 7: THE STRING SECTION 121

RANGES. VIOLIN. VIOLA. CELLO. CONTRA BASS. SCORING THE STRINGS. TYPES OF BOWING. SPECIAL EFFECTS. REMINDERS.

CHAPTER 8: SPECIAL PURPOSE INSTRUMENTS 143

HARP: GLISSANDOS, HARMONICS, ARPEGGIOS. CELESTA. HARPSICHORD. ELECTRIC ORGAN. ACCORDION. BANJO. HARMONICA.

CHAPTER 9: WRITING AN ARRANGEMENT **153**
FINDING A VIEWPOINT. FUNDAMENTALS. THE VOCAL ARRANGEMENT. THE INSTRUMENTAL ARRANGEMENT. ABOUT MELODY. THREE PRIMARY FACTORS: THE MELODIC ELEMENT, RHYTHMIC RELATIONSHIP, HARMONIC RELATIONSHIP. INTRODUCTIONS, TRANSITIONS, ENDINGS. TAG ENDINGS. VAMPS. COUNTERPOINT. LESS COMPLICATED ARRANGEMENTS. THE COMBO WITHIN THE ORCHESTRA. SUMMARY.

CHAPTER 10: ORCHESTRATION - TONE COLORS **217**

CHAPTER 11: MULTI-TRACK MUSIC **229**
WHAT IT IS. HOW IT WORKS. IN RETROSPECT.

CHAPTER 12: ELECTRONICS **253**
MAKING MIDI WORK FOR YOU. FINDING ANOTHER WAY. SUMMATION.

CHAPTER 13: THE SYMPHONIC BAND **273**
ALTERNATE ORCHESTRATION. ADDITIONAL SUGGESTIONS. REFIGURATION. OVERLAPPING TECHNIQUE. ARRANGEMENTS FOR THE SYMPHONIC BAND.

CHAPTER 14: REFLECTIONS **323**

CODA **332**

CLASSICAL & CONTEMPORARY MUSIC VOCABULARY **334**

THE AUTHOR **339**

THE OTHER COMPOSERS CONTRIBUTING TO CHAPTERS 11 & 12 ..... **340**

COMPACT DISC PROGRAM

CD #	TEXT EX. #	TITLE (TOPIC)	TEXT PG. #
1	2-2	***Invitation*** *(alto sax solo)*	16
2	2-3	***Basie Straight Ahead*** *(unison saxes)*	18
3	2-4	***Billy May For President*** *(duet saxes)*	20
4	2-5	***88 Basie Street*** *(duet saxes & brass)*	22
5	2-8	***A Warm Breeze*** *(sax chorus, semi-open voicing)*	25
6	3-2	***Light Cavalry Overture*** *(piccolo & flutes)*	35
7	3-4	***Beyond The Stars*** *(flute solo)*	40
8	3-5	***Looking For Yesterday*** *(flutes)*	42
9	3-6	***A Warm Breeze*** *(flute over ensemble)*	44
10	3-8	***Samantha*** *(alto flutes)*	48
11	3-12	***The First Time*** *(clarinet solo)*	51
12	3-18	***How Blue The Night*** *(English horn)*	55
13	3-19	***Along With Me*** *(English horn w/flute & strings)*	56
14	3-21	***Prince Igor*** *(woodwinds)*	58
15	3-22	***Keel Row Theme*** *(woodwinds)*	59
16	4-3	***Satin 'n Glass*** *(flugelhorn solo)*	67
17	4-5	***88 Basie Street*** *(trombone quartet)*	70
18	4-10	***Winner's Circle*** *(brass & drums)*	74
19	4-12	***High Five*** *(brass & ensemble writing)*	76
20	4-13	***Ya Gotta Try!*** *(brass & ensemble writing)*	80
21	4-14	***Freckle Face*** *(brass & ensemble writing)*	86
22	4-15	***Wind Machine*** *(brass & ensemble writing)*	88
23	4-16	***Coastline Cruise*** *(brass & ensemble writing)*	90
24	4-17	***Gotta Be My Way*** *(brass & ensemble writing)*	92
25	4-18	***88 Basie Street*** *(brass & ensemble writing)*	96
26	6-9	***Jubilee!*** *(chimes & glockenspiel w/ensemble)*	119
27	7-10	***Summer Souvenirs*** *(strings)*	127
28	7-21	***Summer Night*** *(bowed tremolo for strings)*	131
29	7-22	***My Heart Sings!*** *(fingered tremolo for strings)*	132

CD #	TEXT EX. #	TITLE (TOPIC)	TEXT PG. #
30	7-23	***Out Of The Night*** *(muted strings)*	133
31	9-2	***When You Walked In The Room*** *(vocal arrangements)*	157
32	9-3	***Sarah's Song*** *(vocal arrangements)*	159
33	9-6	***A Warm Breeze*** *(instrumental arrangements)*	166
34	9-8	***St. Louis Blues*** *(instrumental arrangements)*	171
35	9-9	***Good King Wenceslas*** *(introduction & chorus)*	174
36	9-10	***The Hush Of Evening*** *(endings)*	177
37	9-11	***Beyond The Bay*** *(endings)*	178
38	9-12	***A Breath Of Spring*** *(endings)*	179
39	9-13	***Marguerite*** *(endings)*	180
40	9-14	***It's About Time*** *(endings)*	181
41	9-15	***88 Basie Street*** *(endings)*	183
42	9-17	***Too Late*** *(vamp)*	187
43	9-21	***Night Flight*** *(40-bar vamp)*	189
44	9-22	***Take One*** *(counterpoint)*	191
45	9-23	***Night Flight*** *(counterpoint)*	194
46	9-24	***Two Sides Of The Coin*** *(counterpoint)*	196
47	9-25	***Sugar Valley*** *(less complicated arrangements)*	198
48	9-26	***Pleasin'*** *(less complicated arrangements)*	202
49	9-27	***Scott's Place*** *(less complicated arrangements)*	205
50	9-28	***Get Up And Go*** *(combo within the orchestra)*	209
51	9-29	***Take One*** *(combo within the orchestra)*	210
52	9-30	***Smack Dab In The Middle*** *(combo within the orchestra)*	212
53	10-1	***Time To Say Goodbye*** *(orchestration)*	219
54	10-2	***A Breath Of Spring*** *(orchestration)*	220
55	10-3	***Wishing Well*** *(orchestration)*	221
56	10-4	***By All That's Beautiful*** *(orchestration)*	222
57	10-5	***Lonely Nights, Empty Days*** *(orchestration)*	224

CD #	TEXT EX. #	TITLE (TOPIC)	TEXT PG. #
58	10-6	***Theme From Rachmaninoff Piano Concerto #2*** *(orchestration)*	225
59	10-7	***The First Time I Saw You*** *(orchestration)*	226
60	11-1	***How High The Moon*** *(multi-track music)*	231
61	11-2	***Some Day*** *(multi-track music)*	238
62	11-3	***Petite*** *(multi-track music)*	240
63	11-4	***Caribbean Holiday*** *(multi-track music)*	243
64	11-5	***Scootin'*** *(multi-track music)*	246
65	12-1	***Prodigy*** *(electronic music)*	256
66	12-2	***Puerto Maracaibo*** *(electronic music)*	259
67	12-3	***Fanfare*** *(electronic music)*	260
68	12-4	***Dance Of The Mosaic*** *(electronic music)*	263
69	12-5	***Gulf*** *(electronic music)*	268
70	13-12	***Yankee Doodle Boy*** *(symphonic band)*	280
71	13-13	***Spirit Of Liberty, Part 1*** *(symphonic band)*	284
72	13-14	***Spirit Of Liberty, Part 2*** *(symphonic band)*	287
73	13-15	***Tribute To Stephen Foster, Part 1*** *(symphonic band)*	290
74	13-16	***Tribute To Stephen Foster, Part 2*** *(symphonic band)*	293
75	13-19	***Los Valientes*** *(symphonic band)*	302
76	13-20	***Rhapsody For Flugelhorn And Symphonic Band*** *(symphonic band)*	306
77	13-21	***Rally On*** *(symphonic band)*	310
78	13-22	***Battle Hymn Of The Republic*** *(symphonic band)*	314
79	13-23	***Banner Of Glory*** *(symphonic band)*	318

PRELUDE

The lofty goal of every arranger is to take notes written on paper and transform them into *live* music — a message from the arranger to the listener. In doing so, the arranger must be an orchestrator since his music must be written for the orchestra at hand, and a composer in the areas where he can be inventive. Both are demanding, satisfying, partly analytical and partly emotional activities. They require the same skills, but represent different problems with different degrees of latitude. I've done plenty of both, and have always been as proud of a good arrangement as a good composition. There were times when I thought arranging was harder.

Early in my career I couldn't find a teacher to meet my particular needs. Each started me at the same level, regardless of my experience, none of it quite fitting into the style that I was trying to write. Out of frustration, I pursued every opportunity to converse with skilled instrumentalists, trying to absorb as much knowledge and information as I could get from them. When writing, I invariably used the "hit and miss" method, slow process that it is, learning as much from my "misses" as I did from my "hits".

I then pursued a new course, that of studying scores by Rimsky-Korsakov, Ravel, Debussy, Tschaikowsky and Stravinsky. Reading scores, while listening to the music, proved to be rich, enlightening and invaluable. Later on, I listened carefully to records of two of my favorites, Bill Finegan and Nelson Riddle. By paying attention to how *good* writing worked and *why* it worked, my own style became more conscious and more confident. Example teaches best.

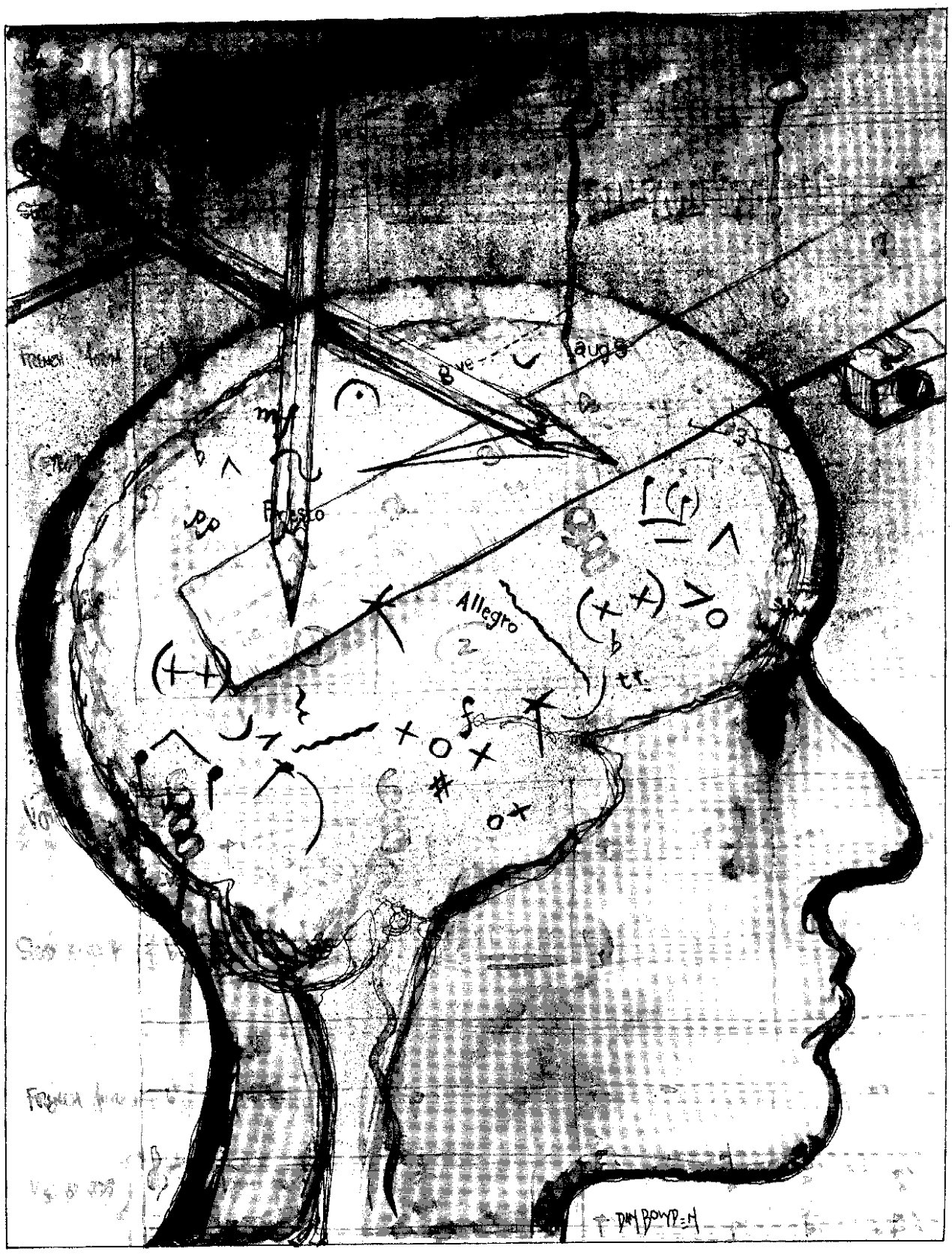
Although the study of theory is a requisite, no course of instruction stands in isolation. Notation of music in itself can't capture sound, teach imagination or express emotions. Creative ideas come from curiosity; thinking in images and sounds. The music offers a problem and you try to solve it. Many hours a day you work in solitude, with pencil and paper, computer or sequencer. You work with the music, continually accepting and rejecting, not always finding new ideas, but better ones. The countless decisions you make during the course of this experience hone the creative faculties. I'm convinced that my current arrangement is on target, yet the agonizing truth is that I find there is room for improvement in my last one. Any arranger who wants to improve and develop his craft should be constantly evaluating his work, never completely satisfied. The success of the contemporary arranger is built on just such mental and musical considerations.

A working knowledge of theory and harmony is essential to the comprehension of this publication. Since arranging and orchestration manuals typically cover chord construction and ranges, some charts will be included here, but the greater part of this text will be devoted to printed sketches of recorded examples. Special attention has been given to keep the music within a technically moderate framework and at the same time provide the student with an every-day practical approach to the fundamentals of orchestration. These are not restrictive, "how to" dissertations, but are real, practical aural examples of music for your analysis, with emphasis placed on the variety of examples and recordings included so as to avoid stylistic boundaries. A careful listening and relistening to the recordings which accompany this book will, I hope, reveal some interesting musical situations and stir the serious student's imagination. It is within this context that *The Complete Arranger* should be most beneficial to orchestrators, instructors and students alike.

For your convenience, ALL illustrations in this book are written in CONCERT key; however, when I'm working, I prefer to write a fully-transposed score. It eliminates ledger lines and is ready for the copyist as a finished product.

This treatise deals with that which has succeeded for me in my approach to the problems that beset every arranger and his music, but I hope that you will be impatient with the limitations of this or any book and, building on these principles, take them a step further up the musical ladder.

CHAPTER 1
BASIC REQUIREMENTS



MENTAL AND MUSICAL CONSIDERATIONS

THE MINDSET

The idea that someone will be listening to my music is *always* foremost in my mind. Like the painting of a picture, the initial planning of an arrangement should be very deliberate. It is *the* most important step, and is instrumental in making the music flow. If you abandon this technique, the music wanders aimlessly and doesn't relate to the audience as one cohesive thought. The times that I tried to write without a preconceived idea were the times that I spent staring at a lot of blank paper.

PURPOSE

Who am I writing for, and what kind of treatment does the music suggest? The answers to these questions give me direction. I know immediately the kind of harmony that I'll use and the general style that is implied. It doesn't necessarily mean that I must approach it in the same tired way of previous renditions. Interjecting an element of surprise can be a challenge; surprise often results in humor, and music should be fun! The inquisitive orchestrator should attempt to feel the music, and then find the colors, sounds, rhythms and dynamics that will give the familiar melody a new and fresh personality . . . an old friend with a new face.

CONTINUITY AND CLARITY

It was years before I wrote an arrangement that I felt had solid continuity — different days bring on different moods. For the music to have continuity, remind yourself often of the character of the music and the concept that you have chosen. In addition, a metronome and a stop watch become valuable checkpoints, keeping the figures you write "in sync" with the tempo or rhythm structure of the music.

Don't fall in love with all your notes. Plan the arrangement, and rework or change it as you proceed. During the course of writing when you come to a trouble spot, skip over it and press forward. Return later to work on the place that needs more attention. The least amount of interruption in the creative flow, the better.

When I complete a score, I review it several times, searching for anything that might confuse the picture and detract from the clarity of the music. The eraser on my pencil is worn flat by the end of the day.

Regardless of how much effort is expended, there are times that you simply miss the target. It is a reality in the life of every arranger, and should be accepted as a lesson in the learning process.

FORM

Form is simply organizing the music through the use of the material you'll be using. It takes a bit of a balancing act to decide how much *repetition* versus *variety* you should employ in order to make the arrangement attractive to the listener. Both of these elements are important.

SELECTING KEYS

The range of the music you are working with will influence your choice of key signature. Consider the following: Is it vocal or instrumental? I am convinced that most vocalists prefer not to stretch to the very outer limits of their range.

What is the specific instrumentation? Who does it feature? Brass and woodwinds are more comfortable in flat keys, whereas strings, because of the tuning of the open strings, sound better in sharp keys. The same applies to the guitar family.

For emotional impact, you may want to insert a melodic peak or climax that extends beyond the range of the song.

CHOOSING TEMPOS

The correct tempo or rubato is absolutely essential to good writing and good performance. Every nuance you write will be predicated on the tempo you choose, and it would be wise to reaffirm this constantly as you are working. Today, with many writers using computers, MIDI software provides a built-in clock and metronome.

When writing rubato, keep it rhythmically simple. I have found that vocalists prefer not to have a background full of passing quarter notes and lines that interfere with the creative rendition they may offer a song.

STYLE

Use the top left-hand corner of the score and parts as a style legend.

Easy Jazz Feel
Rock
Contemporary Ballad

Define how the eighth note is to be played (e.g. long, short, straight 8ths, triplet feel, etc.).

NOTATION

This imparts *exactly* how you wish the music to be performed. The prime responsibility of an arranger is to communicate articulation and phrasing. If you want a faithful interpretation of your music, present it in the most prudent and effective manner possible.

Along with this, proper notation of harmony is essential. I strongly recommend using ***Standardized Chord Symbol Notation*** by Carl Brandt and Clinton Roemer (Roerick Music Co., 4046 Davana Rd., Sherman Oaks, California 91423).

Ex. 1-1 Harmonic Notation

CHORD SYMBOLS	DO NOT USE THESE OR VARIANTS OF THEM. EDIT WHEN THEY OCCUR ON SCORES. .				
G	GMA	GMAJ	Gma	Gmaj	Gmj
G6	G6TH	G(ADD E)	G(E)	GMA6	G6
G7	G7TH	G(ADD F♮)	G(F)	G7♮	G(+7)
GMI	G-	GM	Gm	Gmi	Gmin
GMI7	G-7	GM7	Gm7	Gmi7	Gmin7
GMA7	G♯7	GM7	Gmj7	G7♮ | G△	G7♯ | G7+
GMA9	GMA7(9)	GMA7(ADD A)	G♯7(9)	G9(♯7)	G♯9 | G♯9
G+7	G+7	GAUG 7	G7+	G7(♯5)	G7+5
G+9	G9+	G7+(9)	G9(♯5)	G+7(9)	G9(5+)
G13	G9(13)	G7(13)	G9(ADD E)	G9(+E)	G9(+6)
G°	GDIM	G°7	G-	G7°	Gdim
G6/9	G6(ADD 9)	G6(ADD A)	G♯6	G13(NO 7)	G69
G7(♭5)	G7-5	G7(5♭)	G7(5-)	G7(♯4)	G7-5
GMI7(♭5)	G△	G♯7	GMI7-5	GMI7 5♭	GMI75♭
G7(♭9)	G7(-9)	G7(ADD A♭)	G9♭	G♭9	G9-
GMI(MA7)	GMI(ADD F♯)	GMI♯7	Gmimj7	G-♯7	GM7
G7(♯9)	G7(+9)	G(+9)	G+9	G7(♭3)	G9+
G7SUS	G7(SUS 4)	G7(ADD C)	G7(ALT 4TH)	G7(+4)	G7(♯3)
G9(♯11)	G+11	G11+	G11♯	G9+11	G9(♭12)

40. In examining the chart, observe the following in particular:
    A. The plus sign (+) is recommended only as an indication for "augmented". It should not be used as a substitute for a sharp.

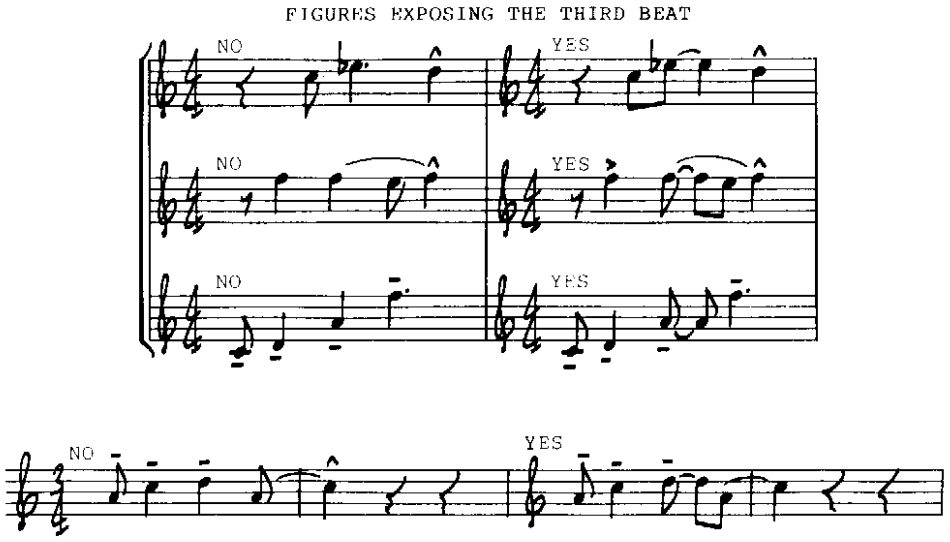
Ex. 1-1 continued

B. The dash (–) is not recommended. Arrangers use it to denote minor, diminished, or a flat and its meaning is ambiguous.
C. Lower case letters should not be used—a poorly written "mi" can appear to be "mj" and vice versa.
D. "MI" is the only indication for a minor chord.
E. "MA" is never used by itself—only as "MA7" or "MA9", as indication that the major seventh is included in the chord. Writing "GMI / GMA / " to indicate that the third of the chord changes, is not only incorrect but confusing—most players will automatically add the major seventh when encountering "MA". Some arrangers will write "MA" and intend that the major seventh be included. "GMI / G / " leaves no doubt as to the intent.
F. The Germanic seven (7) is not used. Its adoption in America as a short cut for writing "MA 7" resulted from the misconception of those who had seen the figure used in European manuscript writing. They failed to understand that Europeans draw the slash through the seven in order that it not be taken for the figure "1", which they draw as (1). The figure 7 still denotes a *dominant* 7th. Much misunderstanding has resulted and rehearsal problems often occur when music prepared in both Europe and America are used during the course of the same performance.

SYNCOPATED NOTATION

When syncopated notes are carried over the third beat of a measure, the figure should be written to expose the third beat, even though it is silent.

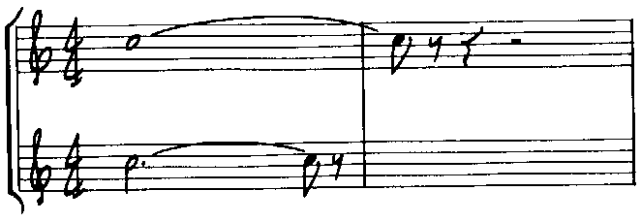
Ex. 1-2 Syncopated Notation



CUTOFFS

Unless you want a variety of opinions as to where a note ends, cutoffs should be written out, leaving no doubt as to their duration.

Ex. 1-3 Cutoffs



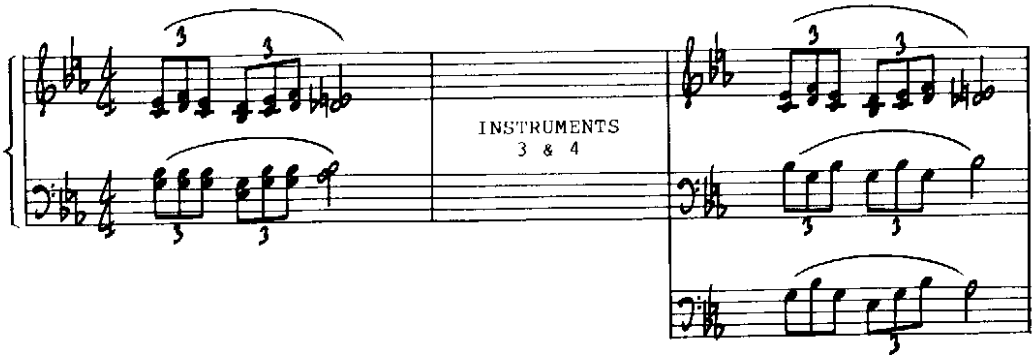
VOICE LEADING

By making each part as interesting as possible, yet musically smooth, an arrangement becomes more meaningful and easier to play. Sing your parts as you write them. When moving a note from one chord to the next, retain common tones and move others to the closest voice in the next chord.

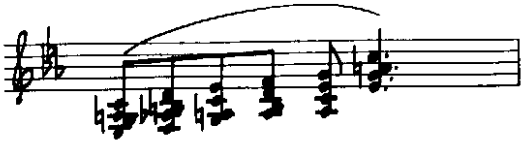
Ex. 1-4 Voice Leading & Common Tones

Writing constant parallel motion moves all the inner voices in the same direction as the melody. In this event, the repeated note becomes awkward to play, so we avoid it by the use of cross voicing or by harmonizing passing tones. Alternate open and closed voicings can be another method of achieving smooth voice leading. Get to know the difference between difficult, awkward and impossible!

Ex. 1-5 Cross Voicings



Ex. 1-6 Parallel Motion

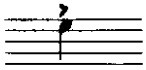


DYNAMICS

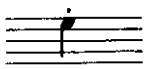
The key to a good performance are the dynamics you install. They reflect *your* intentions; never leave this important choice to the performers. Dynamic levels need to reflect the importance or subordinate role of a given part.

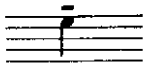
ARTICULATION CHART (Roger Rickson)

Ex. 1-7


ACCENT - USUALLY FULL VALUE

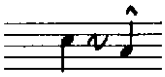
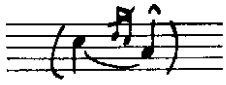
MARKED ACCENT WITH SEPARATION


STACCATO - LESS THAN FULL VALUE

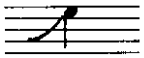

LEGATO TONGUE OR
SMOOTHLY WITH FULL VALUE

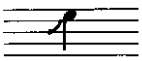
SHAKE - SHAKING THE MOUTHPIECE SO AS TO CAUSE A WIDE-INTERVAL LIP TRILL (NO VALVES)

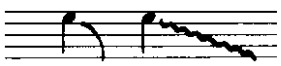
FLIP UP FROM SOUNDED PITCH AND DROP DOWN TO NEXT PITCH

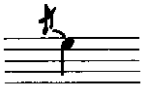

TURN 

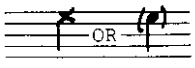
DOIT (PRONOUNCED "DOUGH-EAT") - AN UPWARD GLISS, USUALLY ½-VALVE FOR BRASS, SOFTENING AS THE TONE RISES


LONG GLISS UP TO NOTE


SHORT GLISS - AS ABOVE, BUT SHORTER SLIDE INTO NOTE

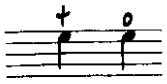

SHORT AND LONG FALL OFFS - GLISS DOWNWARD AND DIMINUENDO


PLOP - QUICK SLIDE INTO PITCH FROM ABOVE

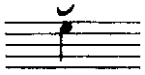


GHOST NOTE - A SWALLOWED SOUND; PITCH MAY BE IMPLIED

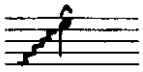
Ex. 1-7 continued



+ CLOSED SOUND WITH PLUNGER OR HAND OVER BELL
o OPEN



BEND NOTE



RIP UP TO NOTE

DEVELOPING DISCIPLINE

How many times have you finished an arrangement, and couldn't wait for the rehearsal, only to be disappointed? I have found several ways to help ease some of these problems, and make an arranger's life a lot easier. The following precepts were not learned through any artistic enterprise on my part, but through the enduring pain and embarrassment of wasted efforts.

Neatness in your score and parts is a time saver, and is well rewarded. Chances are you won't be present every time your music is rehearsed — especially when it's published! — so it is to your advantage that your manuscripts be musically comprehendible. After all, you can't send a brochure along with them explaining each and every nuance.

Be accurate. Carelessness and failure can be deadly synonyms. Errors in writing down your ideas have a way of devastating a rehearsal and detracting from the quality of your music — you run the risk of losing the confidence of the players, no matter how good the music is. On the other hand, there is a feeling of confidence that has the earmark of professionalism when the music "plays" the first time. I've had it both ways.

Try to be extremely careful with bars containing accidentals, sometimes repeating them within the measure. As a precaution, I *always* cancel them in the following bar. Use bar numbers or numerous rehearsal letters. Write in all the articulations that are necessary. Any and all instructions should be noted on the parts. (sub-tone, no vibrato, drum sticks, electronic equipment, etc.) Quick run-throughs can be long and tedious due to the many questions that omissions create.

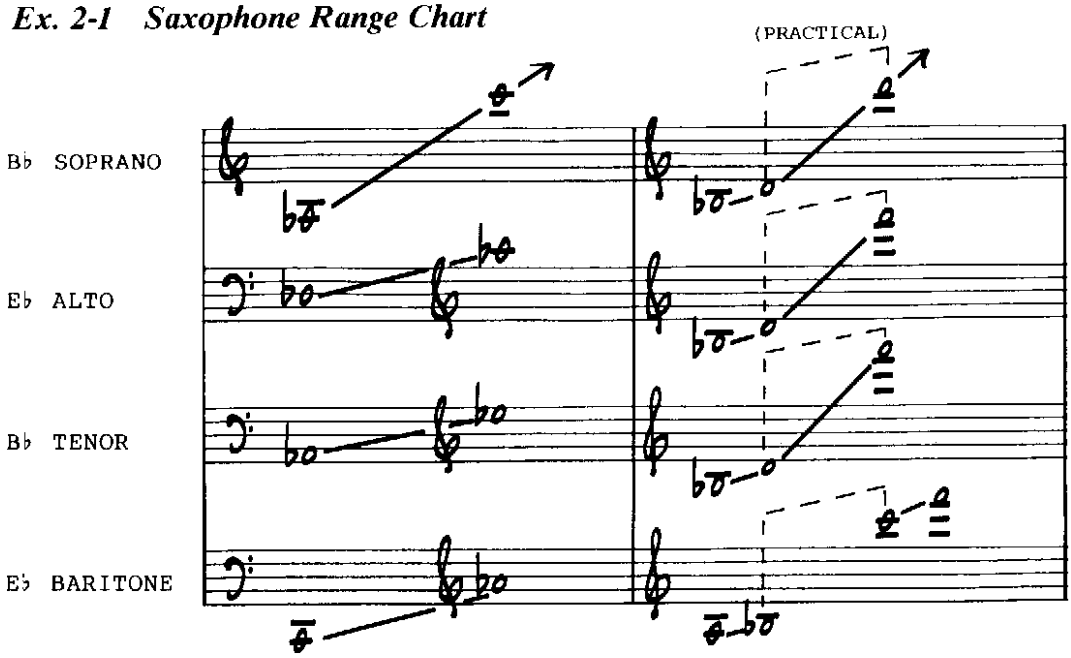
Keep in mind that you will now be dependent on other agents interpreting your music. The conductor or musicians who are of good will, but incapable, are commonplace.

We aren't all blessed with a studio or record company paying for music preparation costs. Music copying is an art in itself, although at one time or another we have all been thrust into the unenviable position of being a self taught copyist. I would like to suggest ***The Art Of Music Copying*** by Clinton Roemer as a book that would be of invaluable assistance in developing this essential craft.

CHAPTER 2

THE SAXOPHONES

Ex. 2-1 Saxophone Range Chart



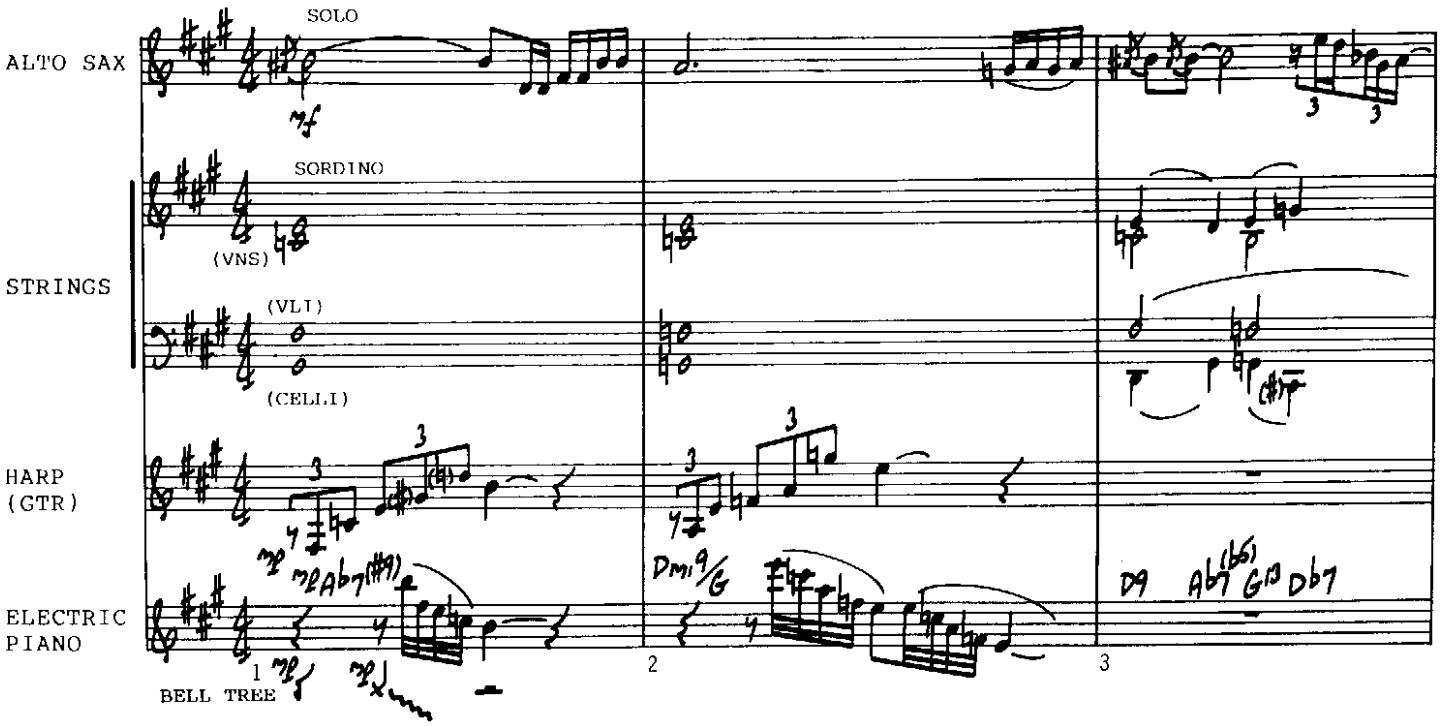
Saxophones have a remarkable flexibility. They can play rapid passages and sustained phrases equally well, and are the tonal center of the jazz ensemble, mixing ably with everyone. Since they have fewer endurance problems, they can be used more extensively than other sections. They are very responsive instruments that can play velvety ballads or explosive jazz solos.

The Bb soprano saxophone is seldom used, but is experiencing more exposure both in the big band and studio sessions. Its upper register is quite brilliant, and while it is sometimes used to lead the sax section, it functions primarily as a solo instrument.

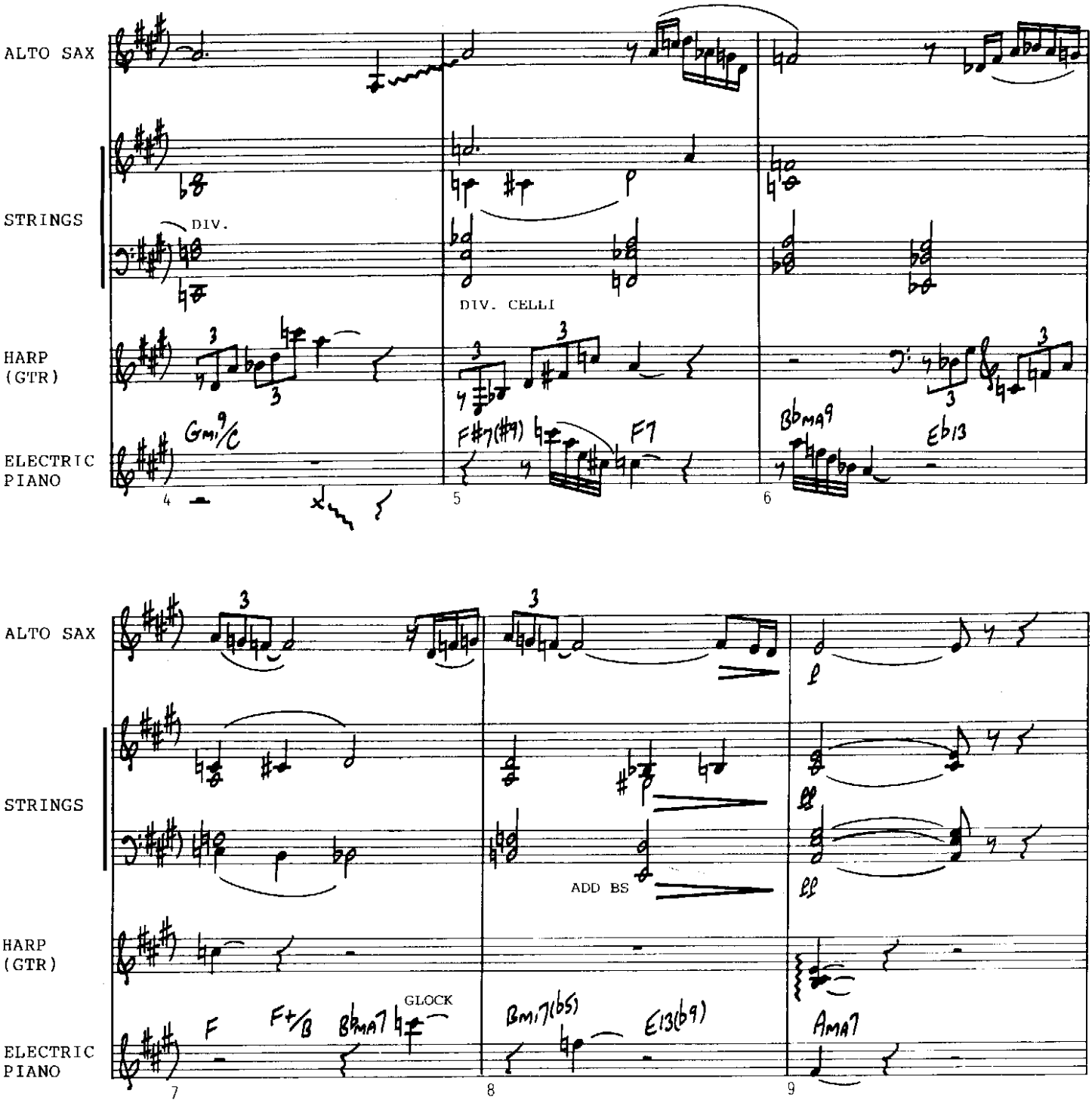
In a warm setting, a relaxed alto solo is a good choice of color.

Ex. 2-2 Invitation 1

© 1993 Fenwood Music



Ex. 2-2 continued

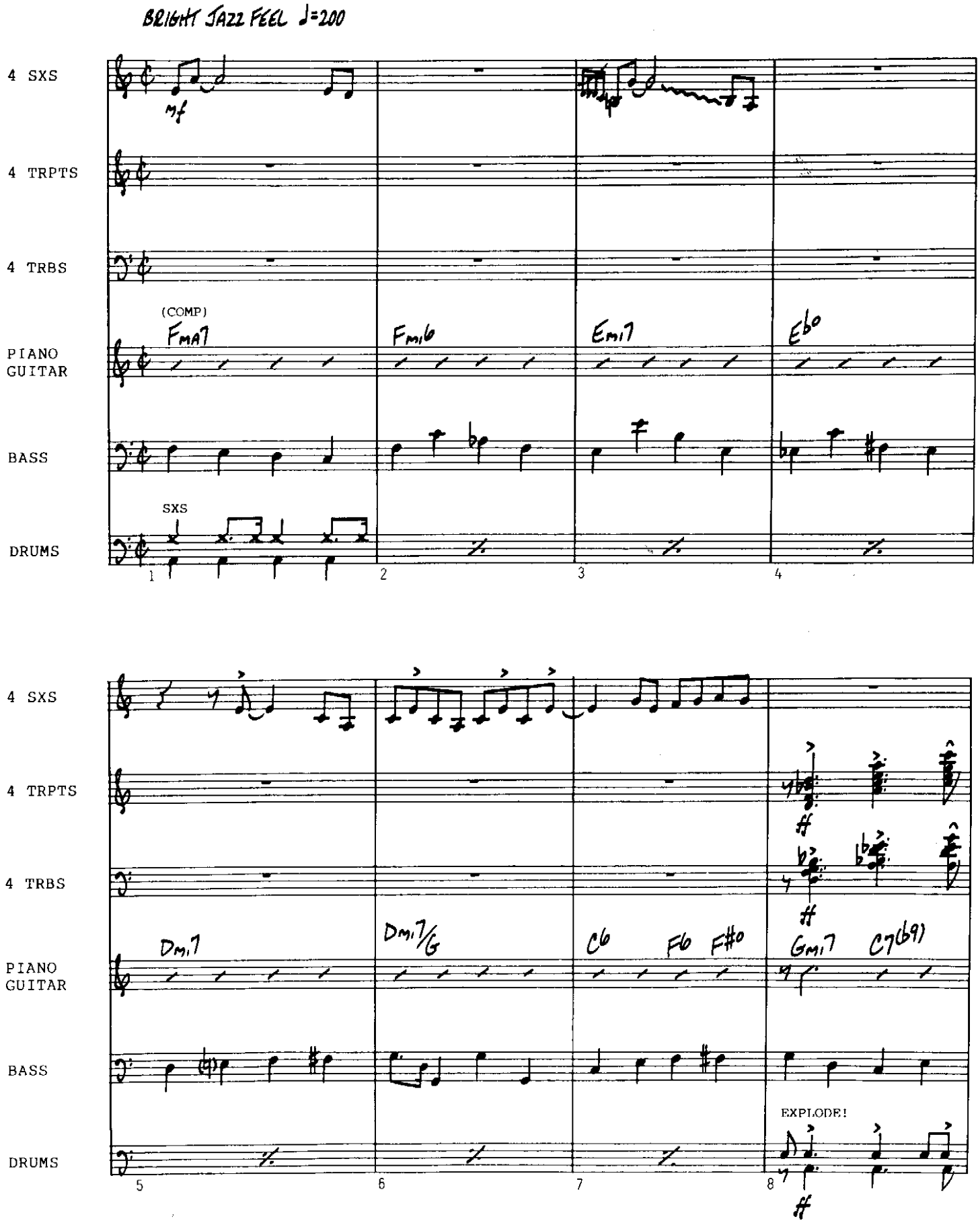


UNISONS

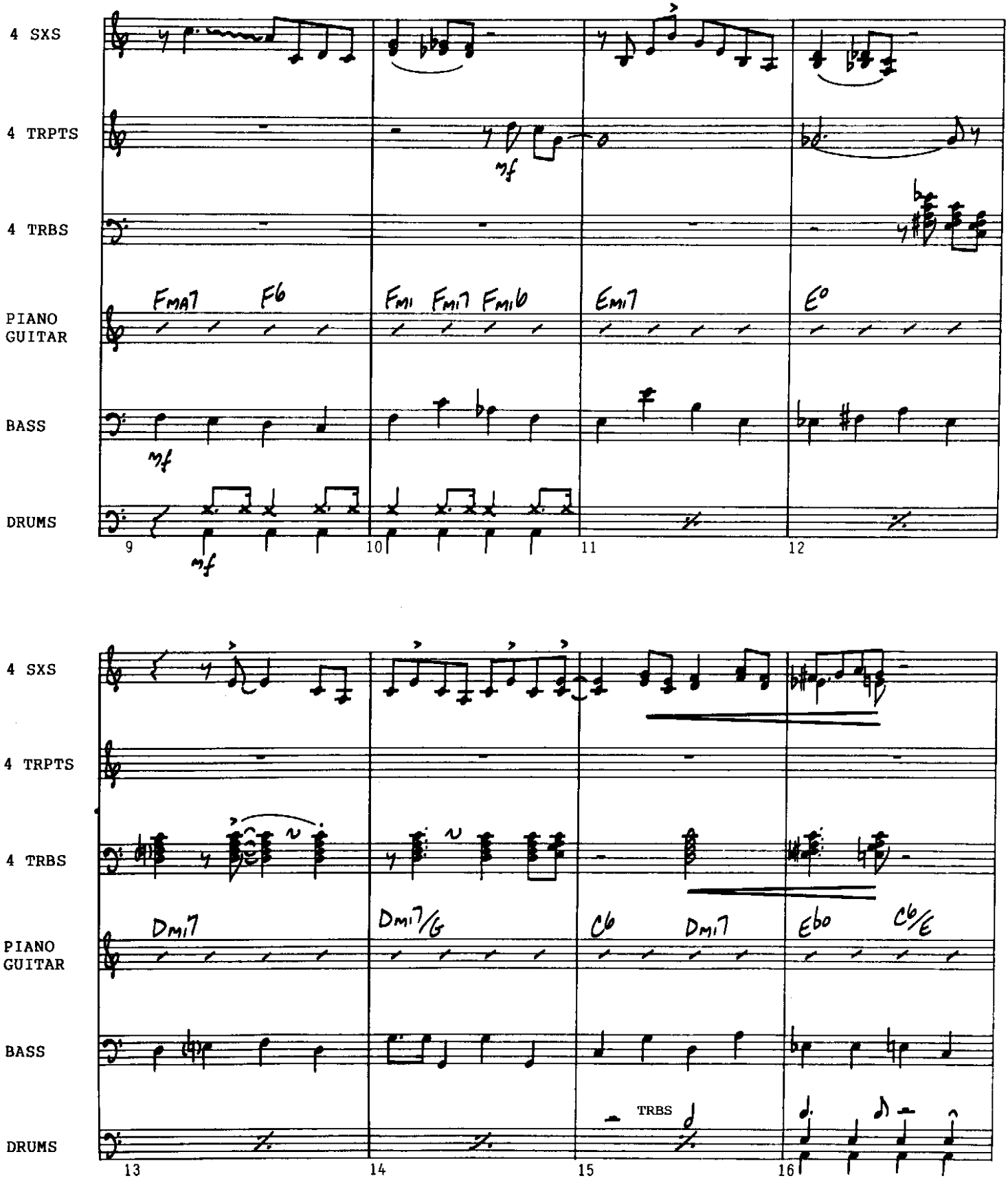
Prime and octave unisons are a very common but effective device that can deliver great strength and flexibility. A sampling of this treatment can be found in the opening statement of ***Basie Straight Ahead.*** Here, saxes are used in a rhythm-conscious setting to provide clarity and definition. For harmonic relief, they burst into brief patches of thirds.

Ex. 2-3 Basie Straight Ahead 2

© 1968 Banes Music



Ex. 2-3 continued

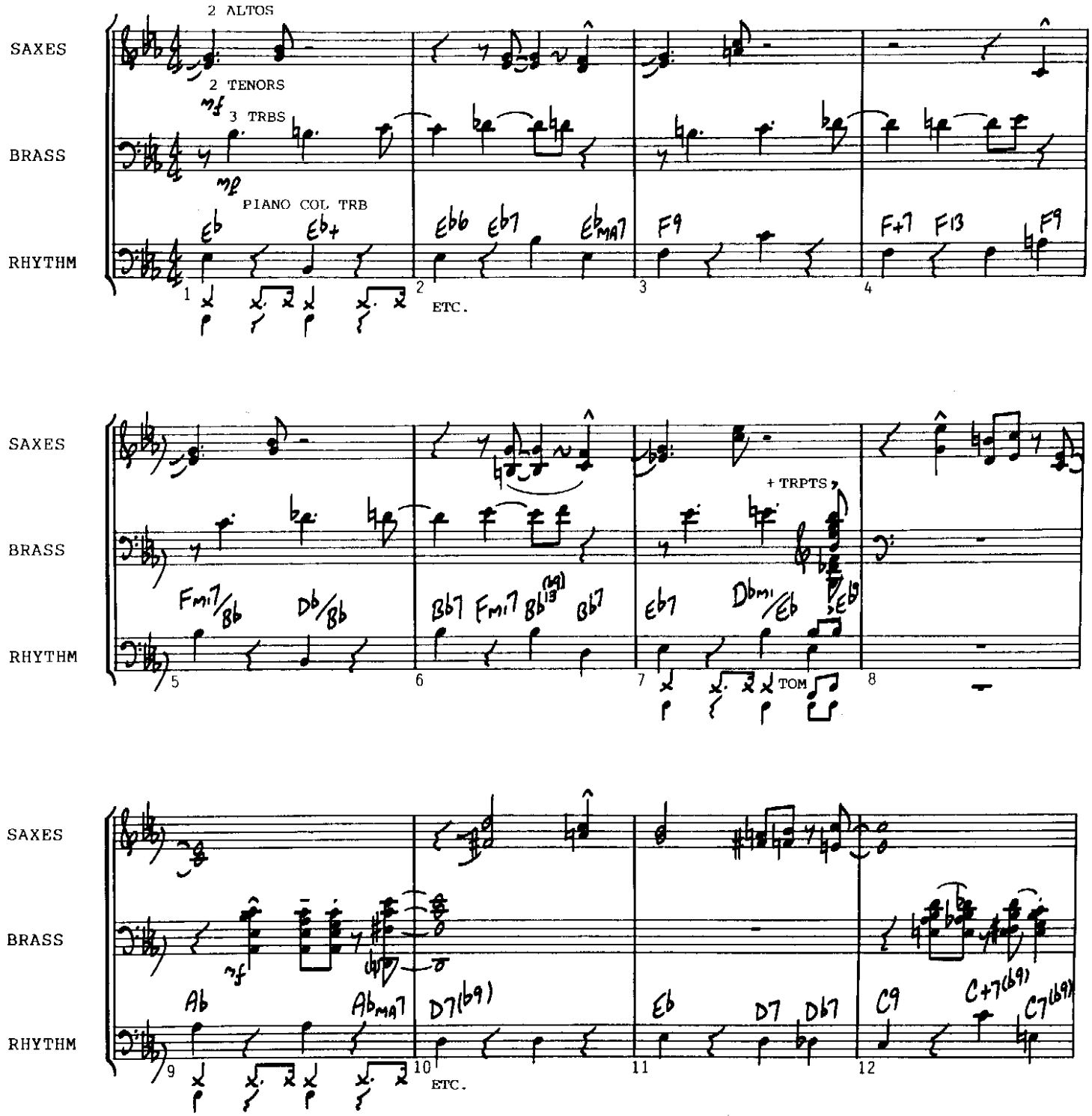


DUETS

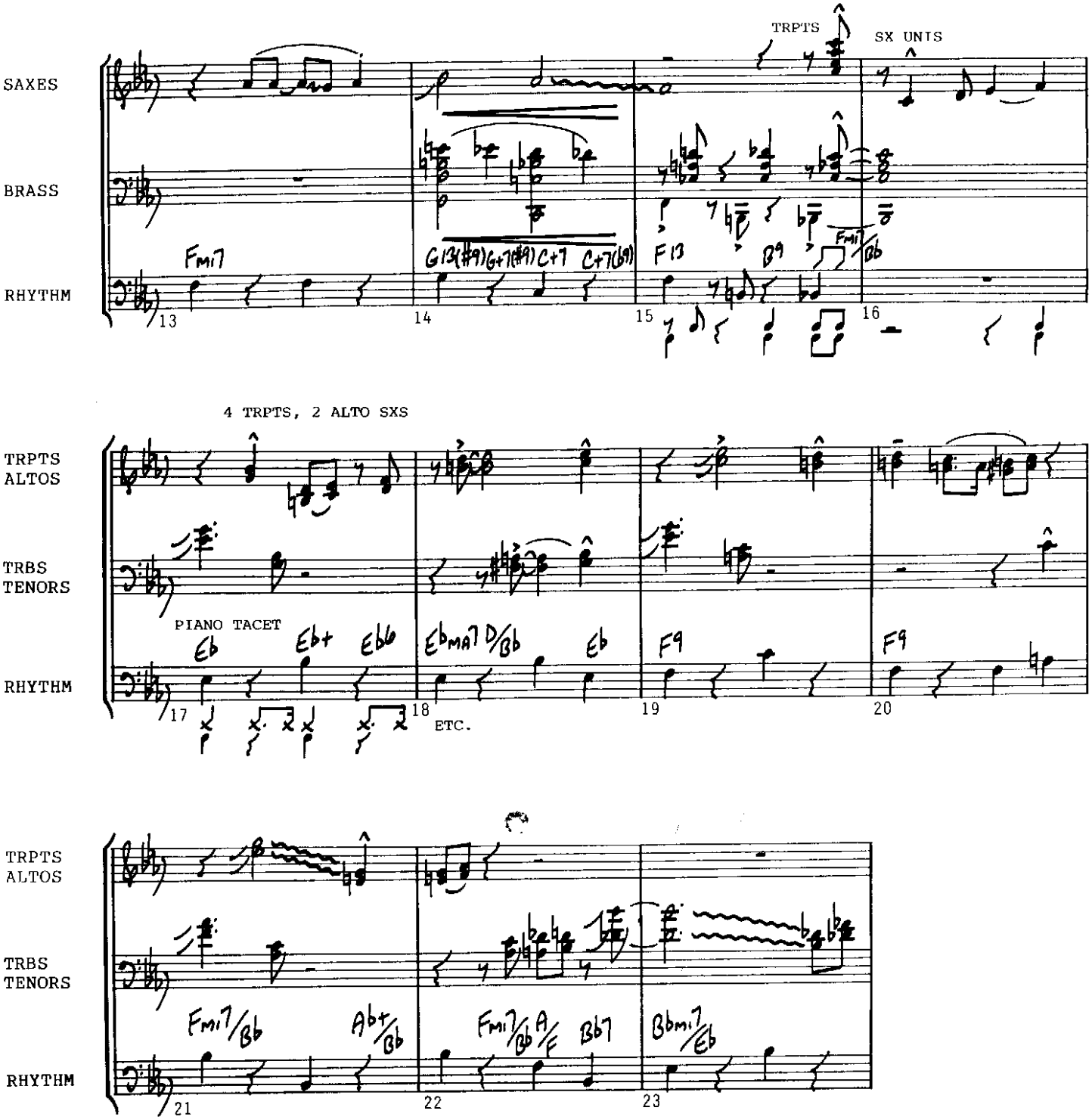
This voicing (distribution) is built in 3rds, 6ths and tritones. It was used by many bands, most successfully by Glenn Miller and Billy May. The following passage has a light and happy sound reminiscent of the Billy May orchestra of the '50s, adding variety while spreading a little cheer.

Ex. 2-4 Billy May for President [3]

© 1983 Fenwood Music



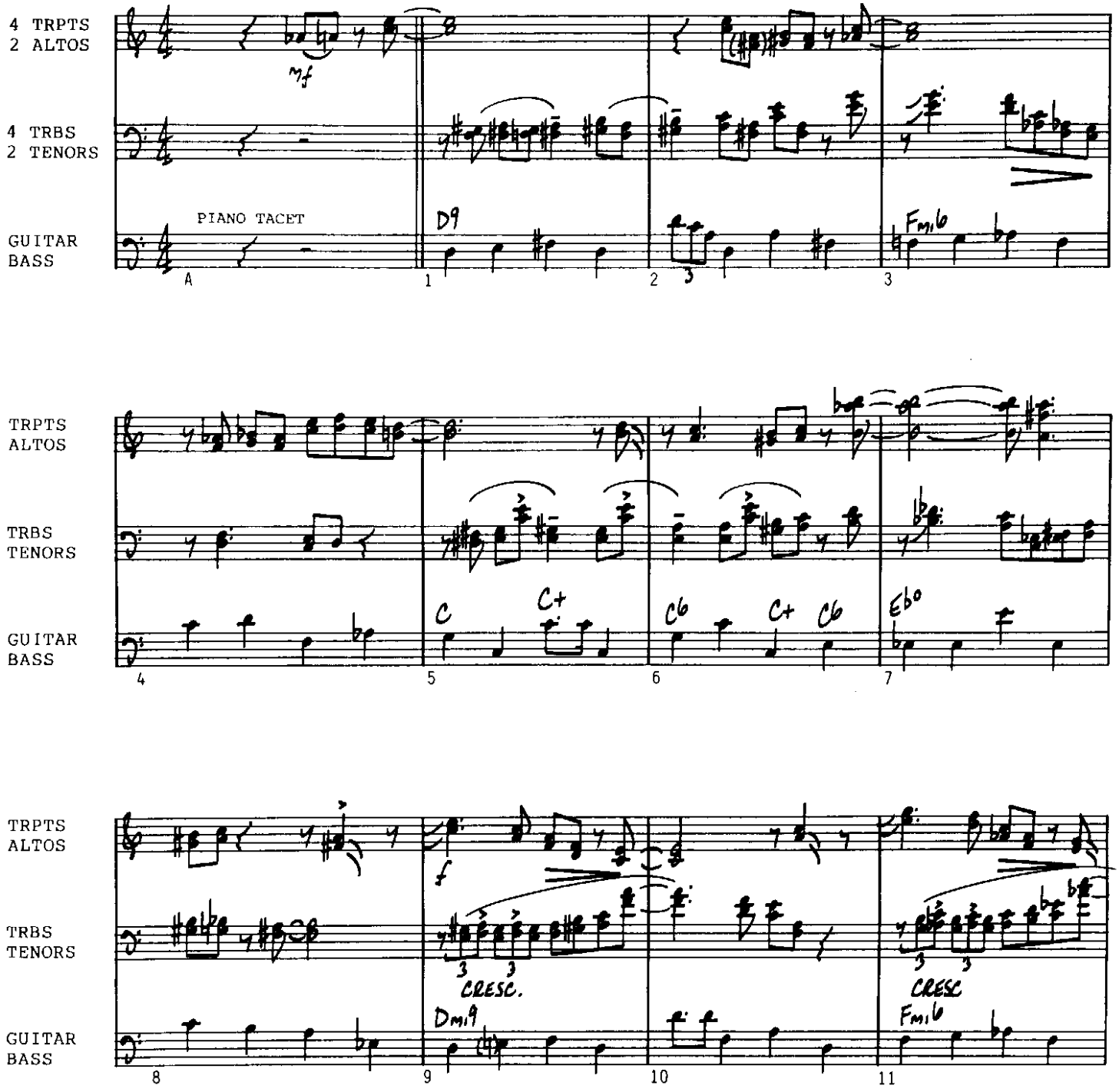
Ex. 2-4 continued



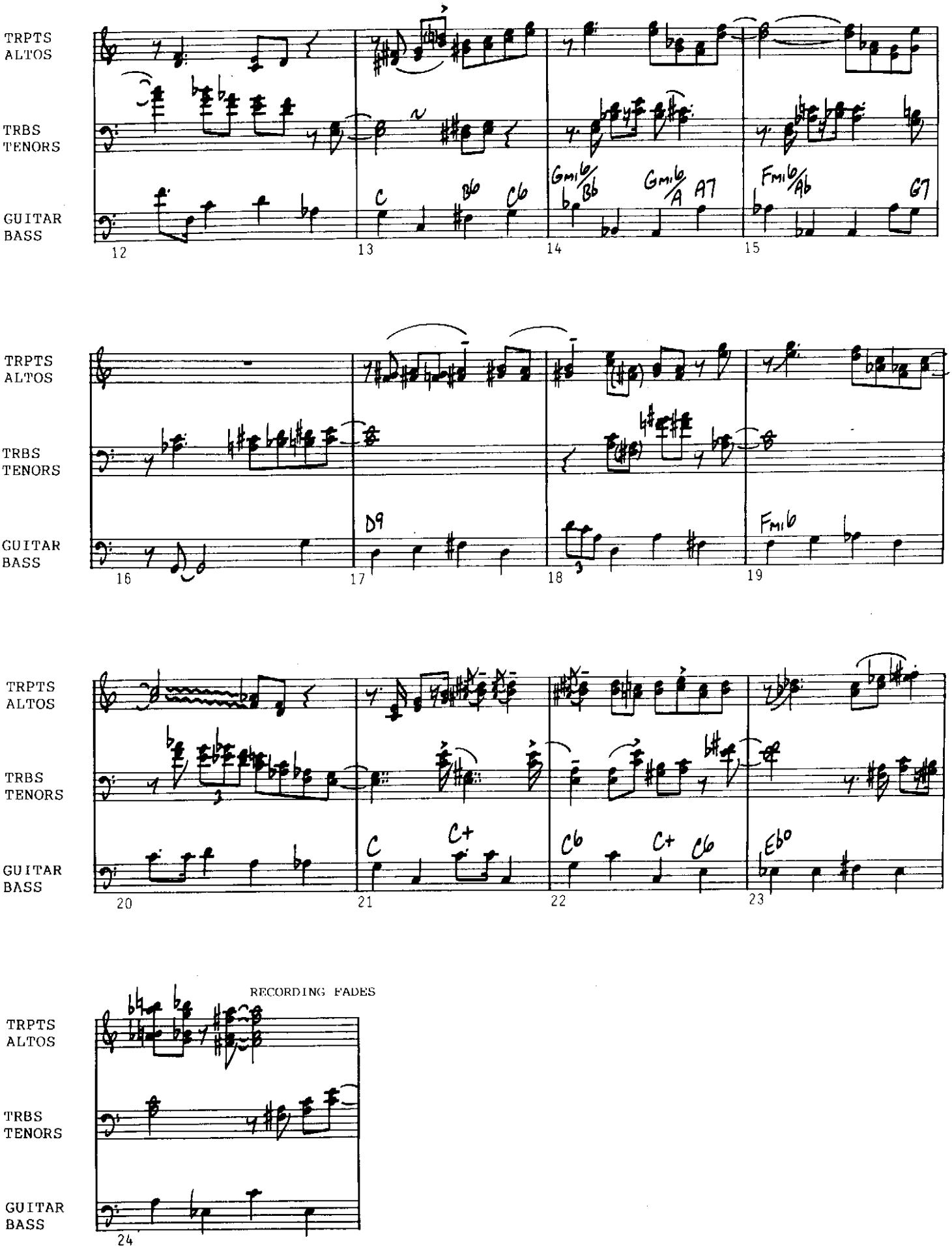
Carrying the duet voicing one step further, we've doubled the altos with trumpets and the tenors with trombones. To add interest, it is introduced through the use of double counterpoint.

Ex. 2-5 88 Basie Street 4

© 1981 Fenwood Music



Ex. 2-5 continued

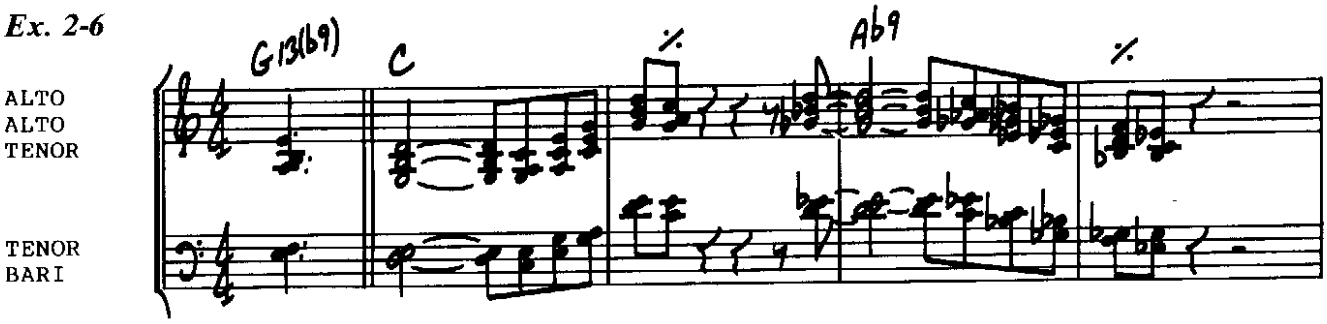


CLOSE [BLOCK] VOICING

Normally voiced **A A T T B**, this technique was used extensively by the arrangers of the swing era. During the early stages of this period, sax sections were comprised of two altos and two tenors. Later, with the addition of the baritone sax as a standard member, it evolved into the unit as we know it today.

The sax section of that era was successful primarily because it relied on good melodic content and avoided extreme ranges. The lightness and mobility of the Benny Goodman sax section was the key to its ability to "swing".

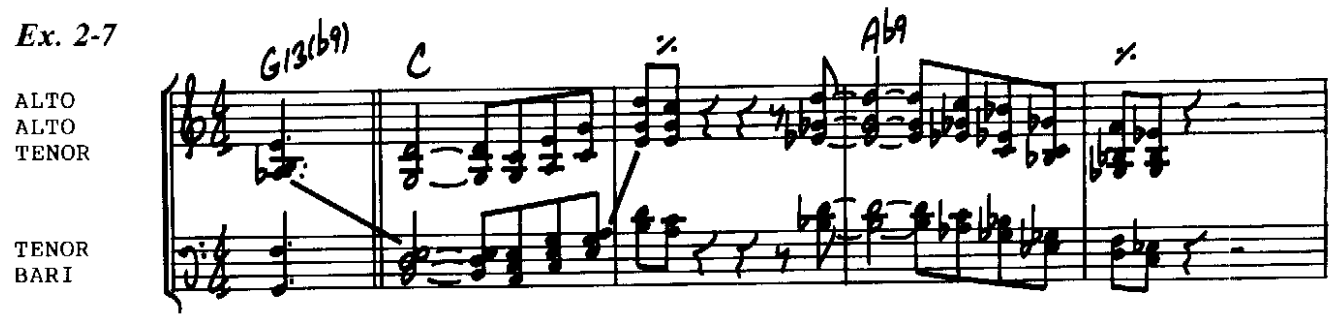
Ex. 2-6



SEMI-OPEN VOICING

By dropping the second voice of a close-position voicing an octave (with the melody doubled at the octave), the section is opened slightly. It takes the edge off the more brilliant closed voicing sound, creating less tension. It isn't necessary to maintain the exact voicing throughout; it can alternate as the melody or harmony dictates. In fact, this is a desirable option.

Ex. 2-7



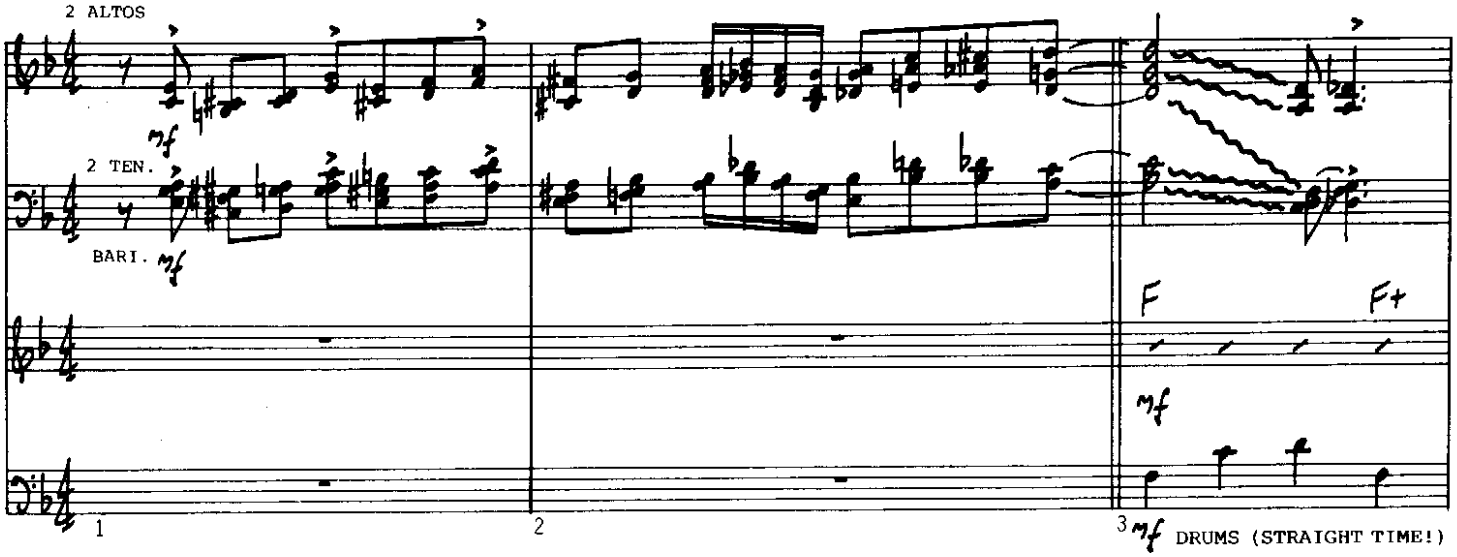
The sax chorus in *A **Warm Breeze*** is an ideal example of alternating close and semi-open sax voicing.

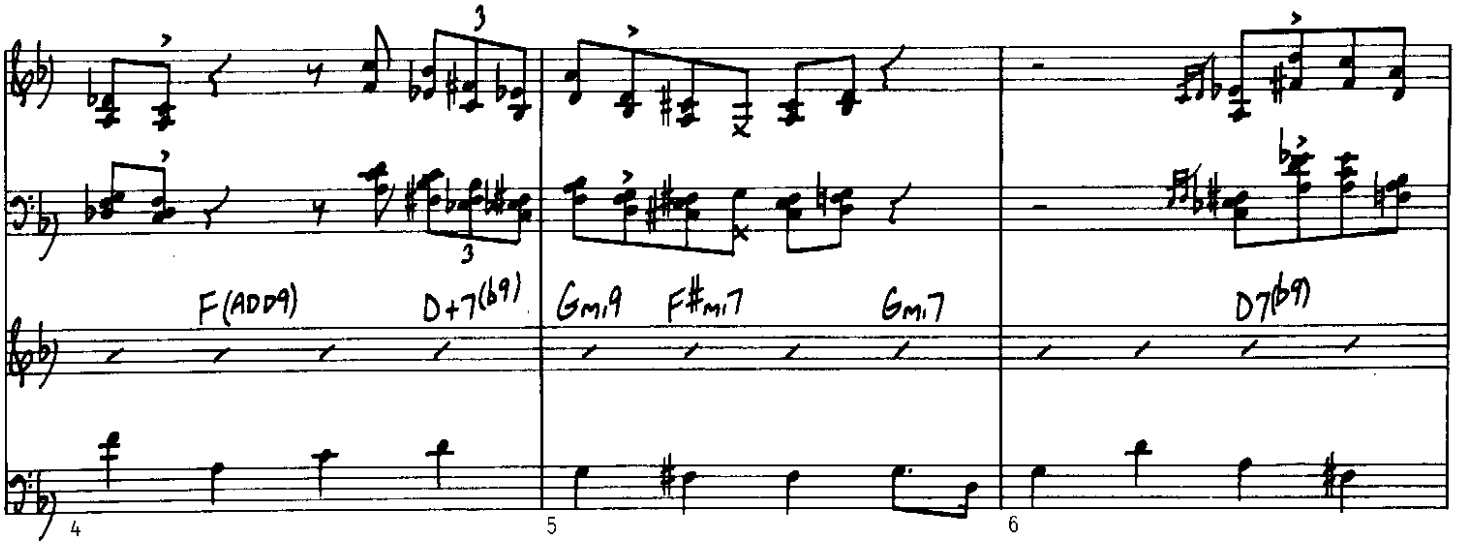
Ex. 2-8 A Warm Breeze 5

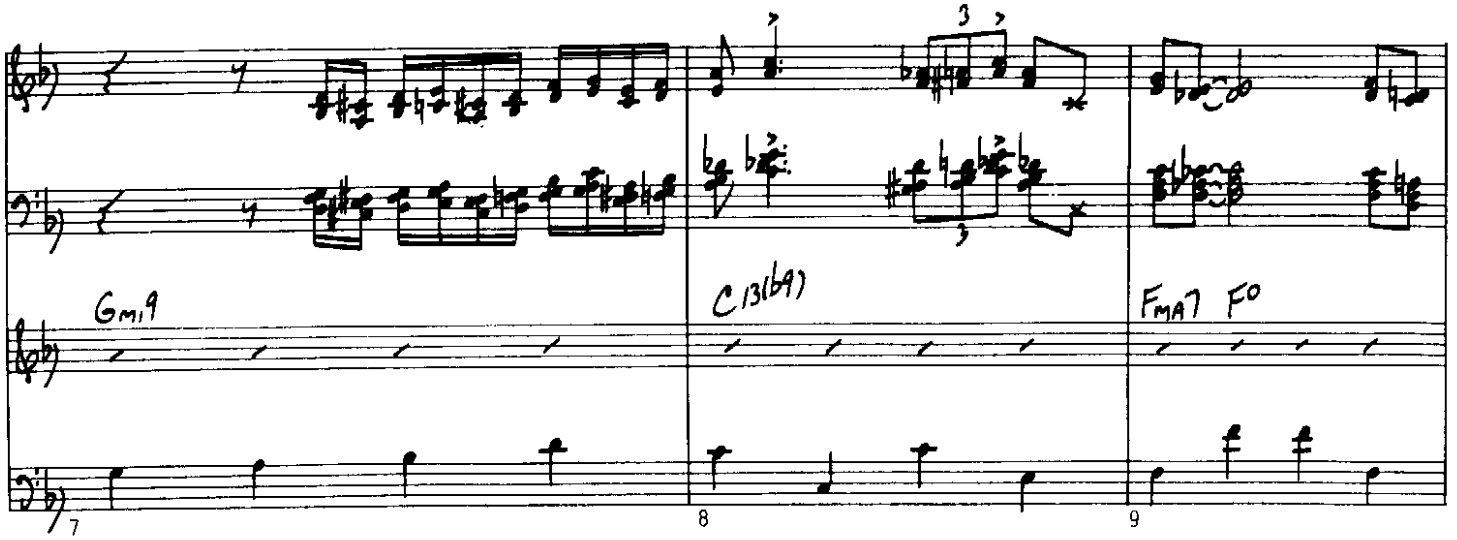
© 1981 Fenwood Music

SAX CHORUS

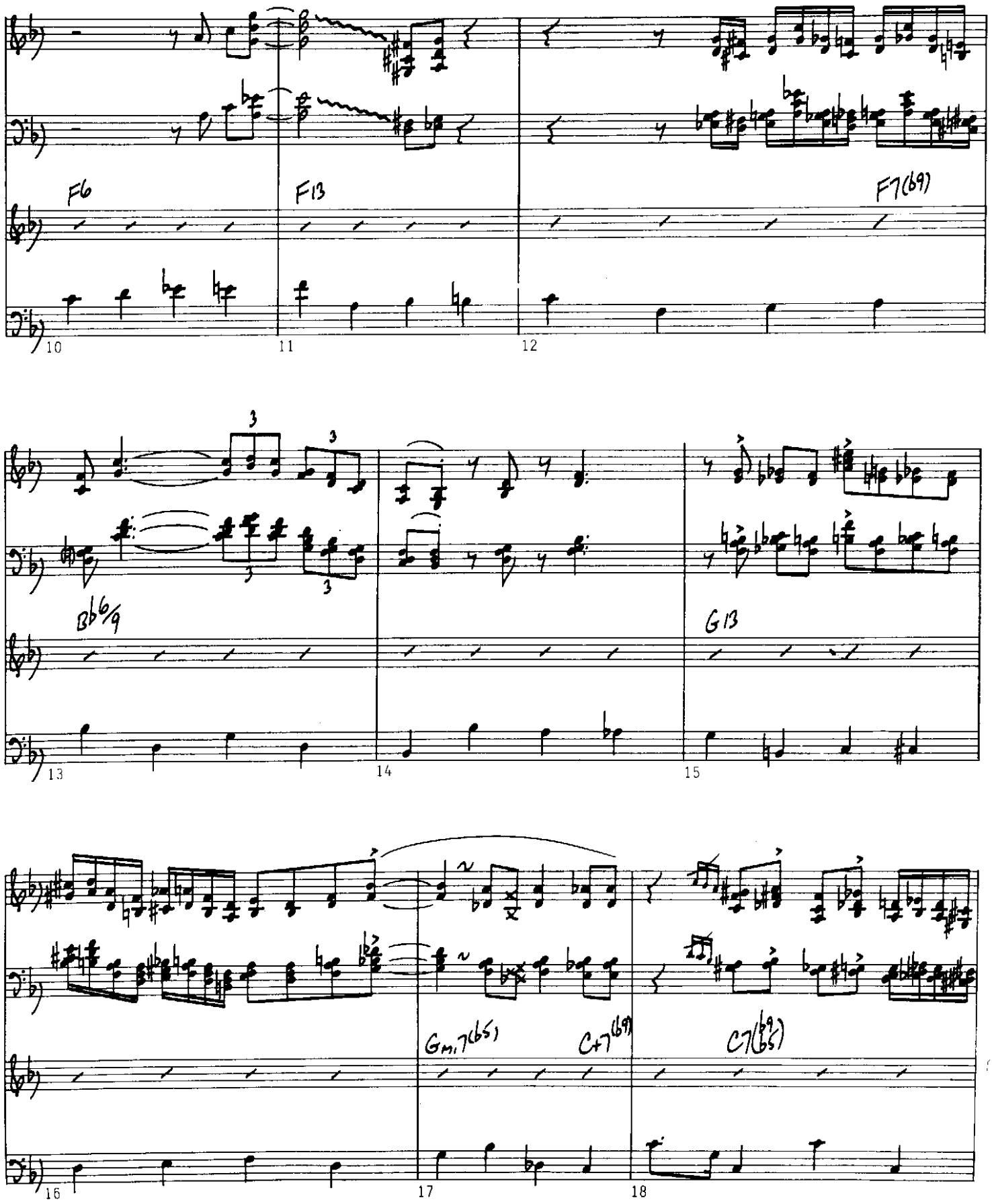
LAID BACK JAZZ FEEL ♩=116



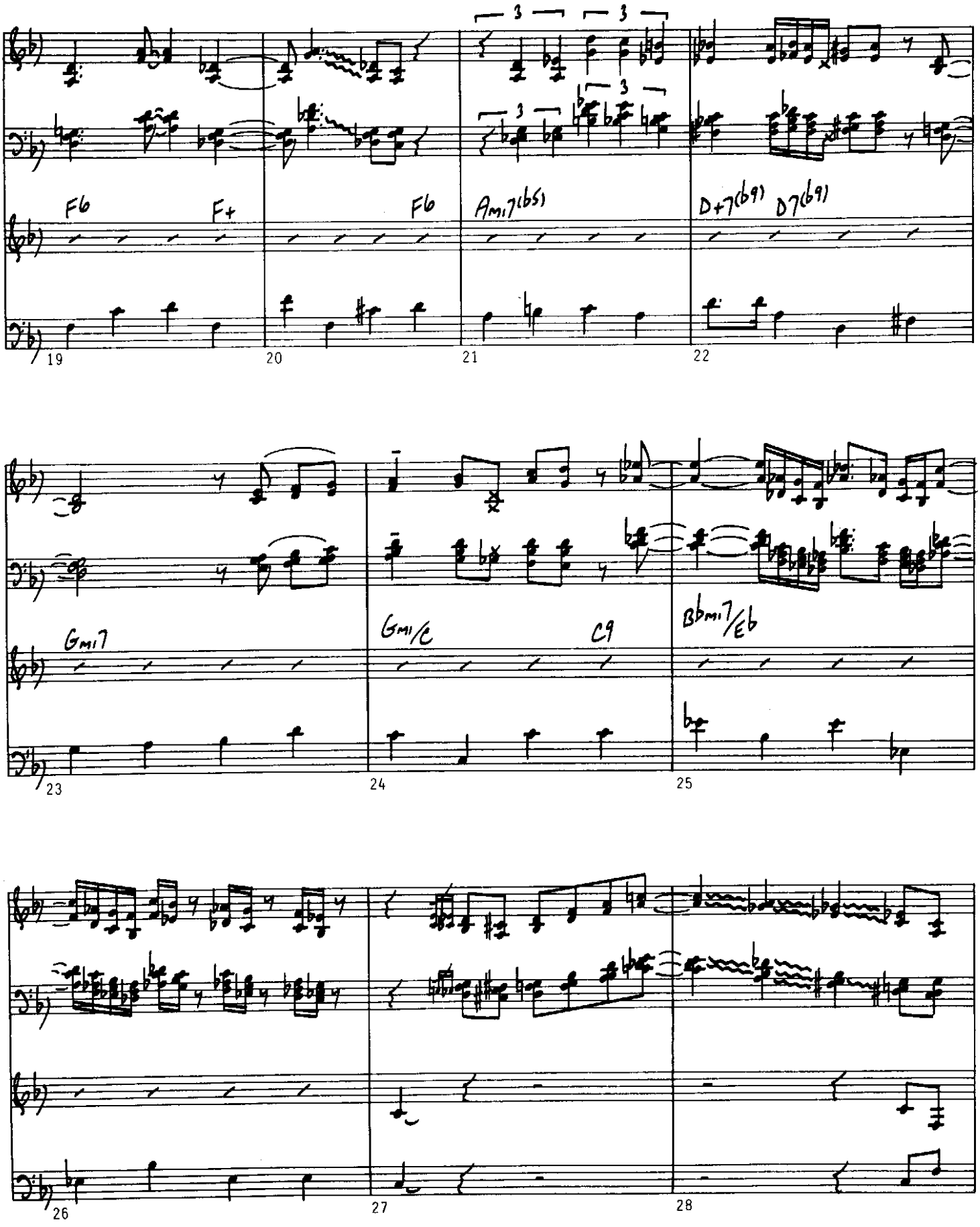




Ex. 2-8 continued



Ex. 2-8 continued

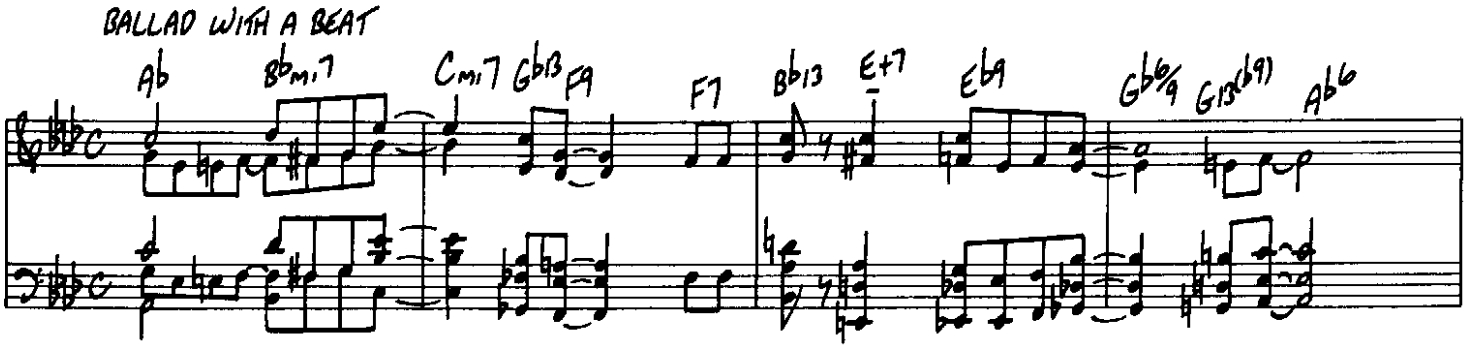


Semi-open voicing for four saxes is produced the same way. Delete the line doubling the lead an octave lower (2nd Tenor Sax).

OPEN VOICING

Now let's spread them even wider. This open-position voicing is used principally in ballads because of its dramatically deep sound and opportunities for moving inner voices within the section. It can be self sustained, or provide a full-bodied background to a soloist or vocalist. This texture loses its mobility, however, in bright tempos, as its weight and depth tend to make it bog down and "speak" late.

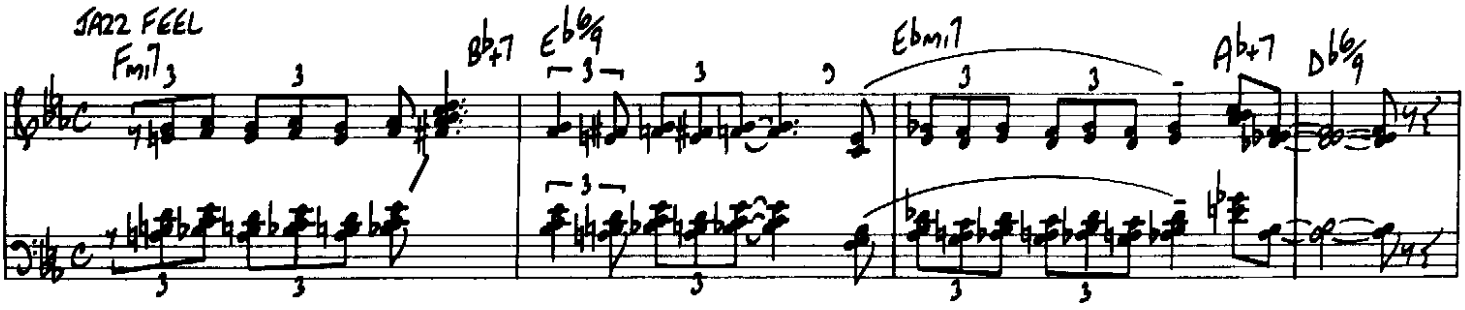
Ex. 2-9



CLUSTER VOICING

This voicing contains five separate pitches within an octave, and the obvious emphasis is on harmonic richness. I've always thought that the combination of close intervals added a sense of airy weightlessness. Arrangements in the later years of the Tommy Dorsey orchestra, and the writing of Thad Jones, feature excellent examples of this structure. I have used it sparingly when looking for contrast.

Ex. 2-10

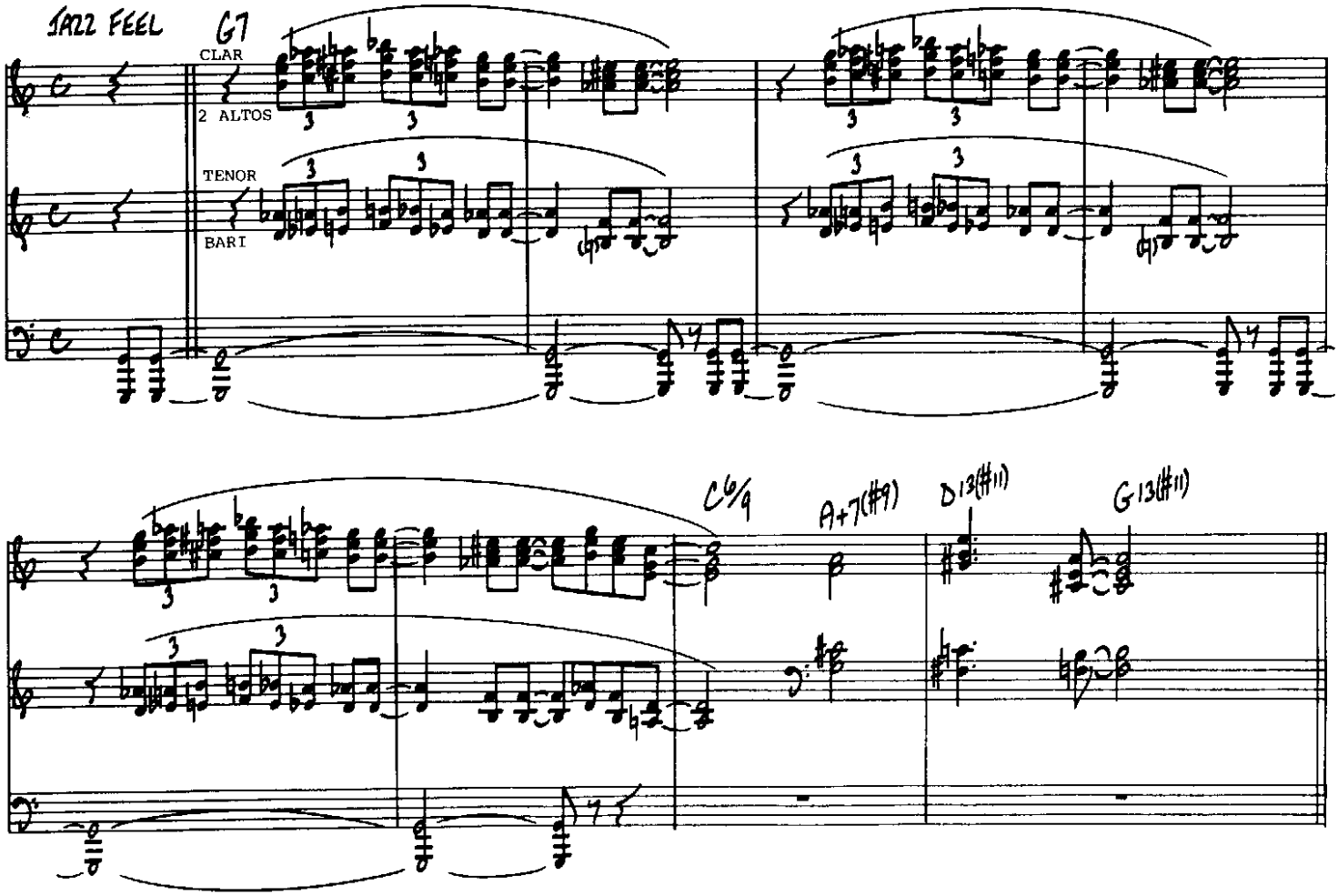


The above mentioned basic voicings can work with brass and other interesting combinations of instruments.

OTHER OPTIONS

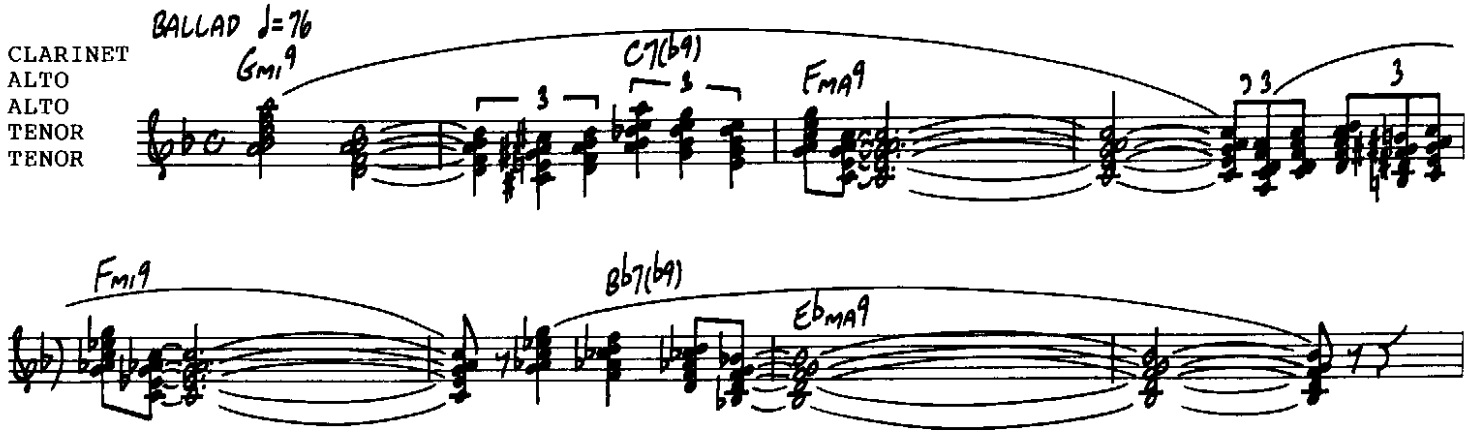
By using semi-open voicings, (substituting a clarinet for the lead alto), an "Ellington" woodwind voicing can be produced. The type of harmony used is the big consideration here. I personally like using it with rich, five-way chords containing ninths, augmented ninths and intervals of a fourth. A short example of this texture is also found in ***Smack Dab In The Middle,*** Chapter 9 (Ex. 9-30, bar 20). In that rendering it is led by an alto sax in a very high register.

Ex. 2-11



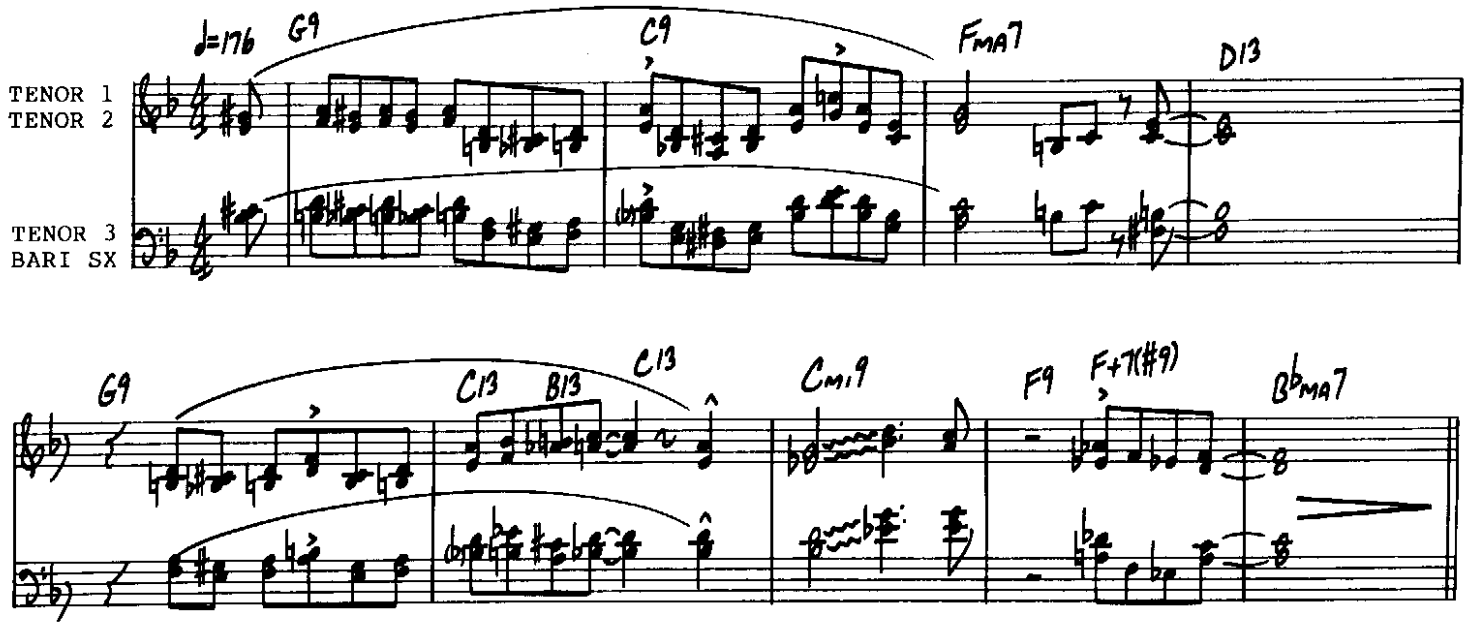
By closing the voicing, putting the saxes in a brilliant range, and using a clarinet lead with two altos and two tenors, you would produce the colorful sound used successfully by Glenn Miller. When writing rich ballads, the use of this voicing creates the illusion of a long and almost endless melodic line.

Ex. 2-12



Tenor sax lead can offer the arranger yet another option. This structure can be used with five saxes (**TAATB** or **TATTB**), but is significantly leaner and more flexible when employing three tenors and a baritone, as was introduced and featured by the Woody Herman orchestra. The latter is a better choice. Close voicing is the norm.

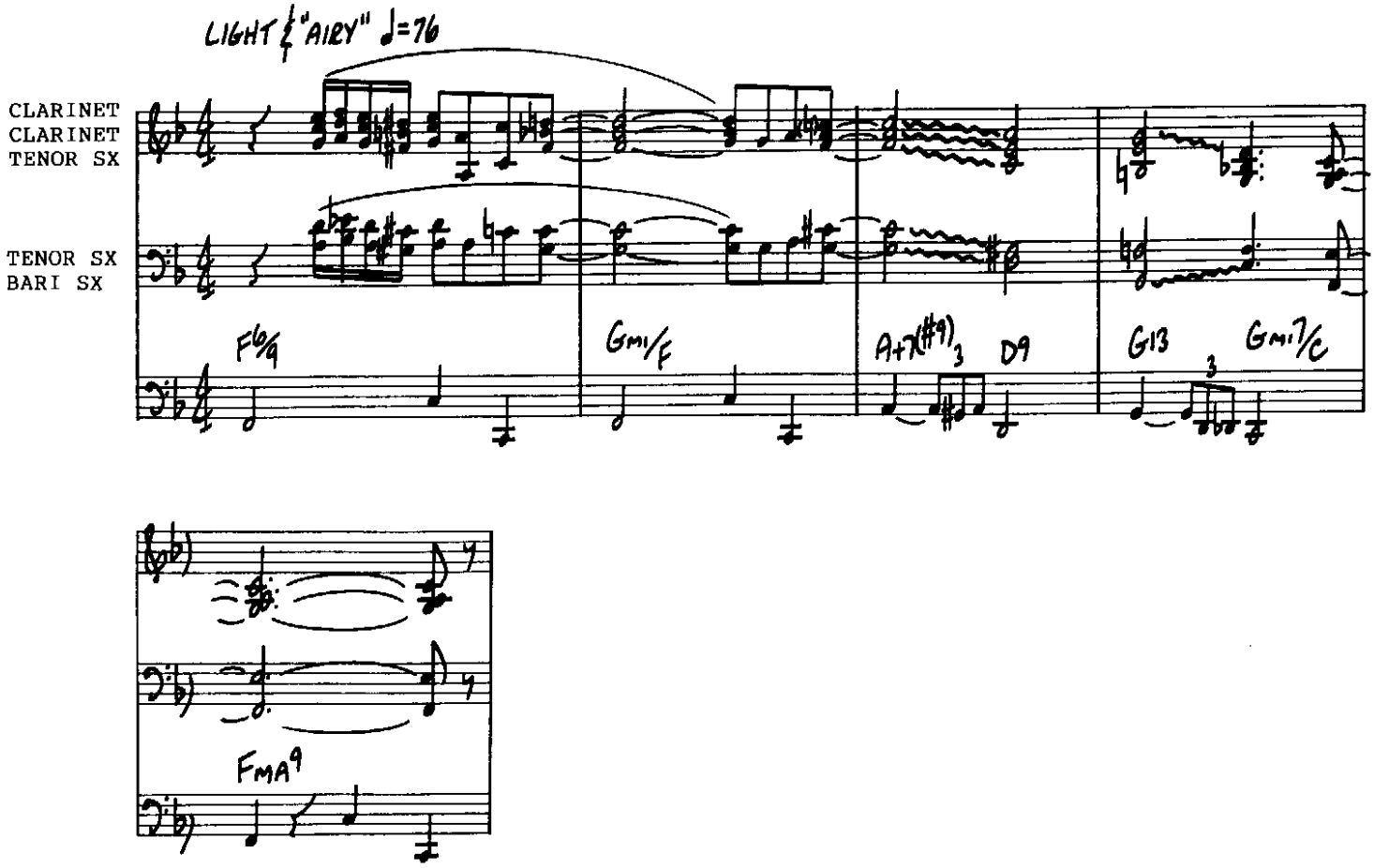
Ex. 2-13



The soprano sax can be very effective when used as an alternate lead, adding versatility and lending another dimension to the orchestra. Semi-open voicing works best within this framework (**SATTB** or **SAATT**).

One of my very favorite voicings for the sax section uses two clarinets in place of the two alto saxes (two clarinets, two tenor saxes, baritone sax). This is a most pleasing sound. Played softly, the blending of these instruments imparts an airy or breathy sound, but since it doesn't have the strength of other combinations, I find this voicing to be more practical when used behind vocals, preferably with semi-open voicings and five-part harmony.

Ex. 2-14



These basic voicings offer the arranger a wide variety of tonal possibilities. The art is in using or modifying them to suit your needs. Try not to use them all in one arrangement!

STANDARD SAX SECTION DOUBLINGS:

1st Alto Sax: piccolo, C flute and clarinet

2nd Alto Sax: C flute and clarinet

1st Tenor Sax: (possibly oboe or English horn)

2nd Tenor Sax: clarinet (possibly flute)

Baritone Sax: bass clarinet, clarinet

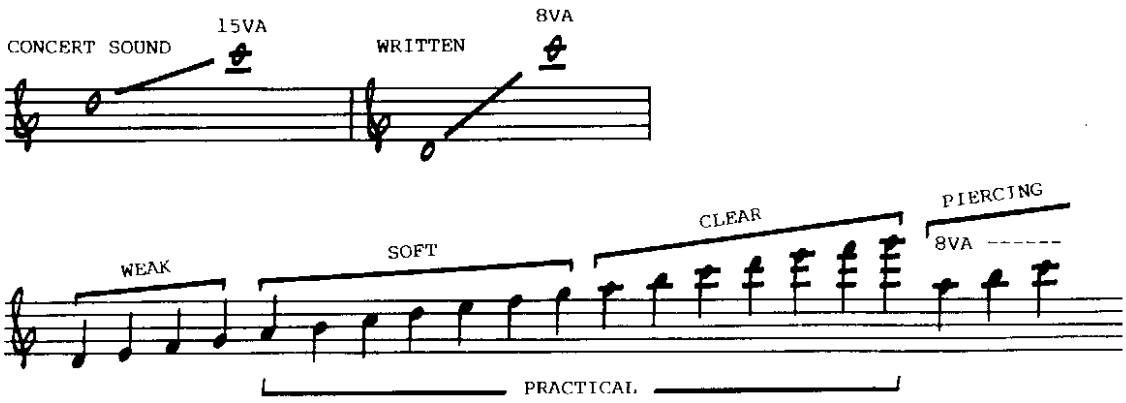
CHAPTER 3

THE WOODWIND FAMILY

PICCOLO

The piccolo is a transposing instrument, sounding an octave higher than written.

Ex. 3-1 Piccolo Range Chart

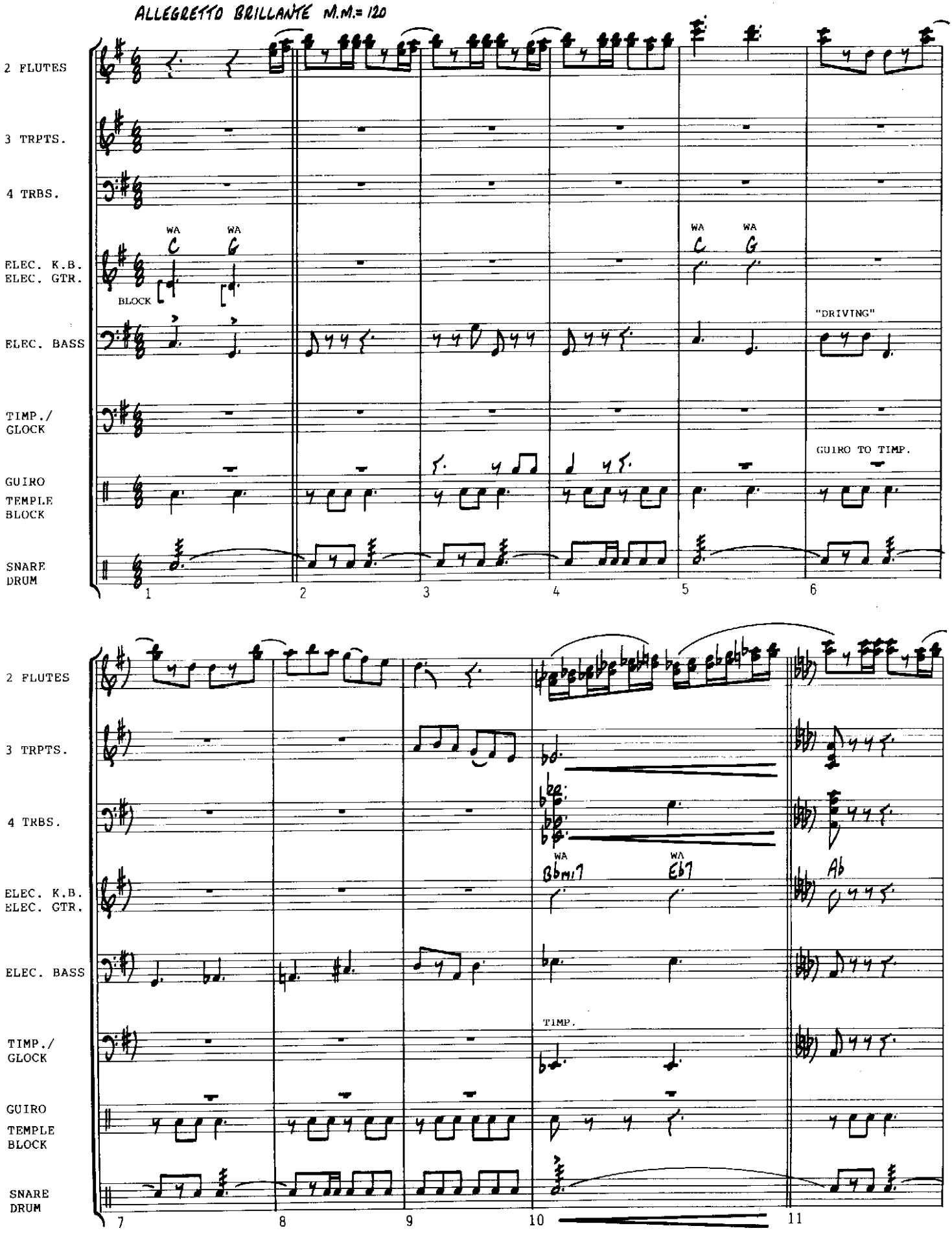


This miniature member of the flute family is a joyful sounding instrument at the top of the orchestra or concert band. In its upper register, its brilliance can be heard above everyone else. It blends well as reinforcement to the flutes (8va) and can be used independently as a solo instrument.

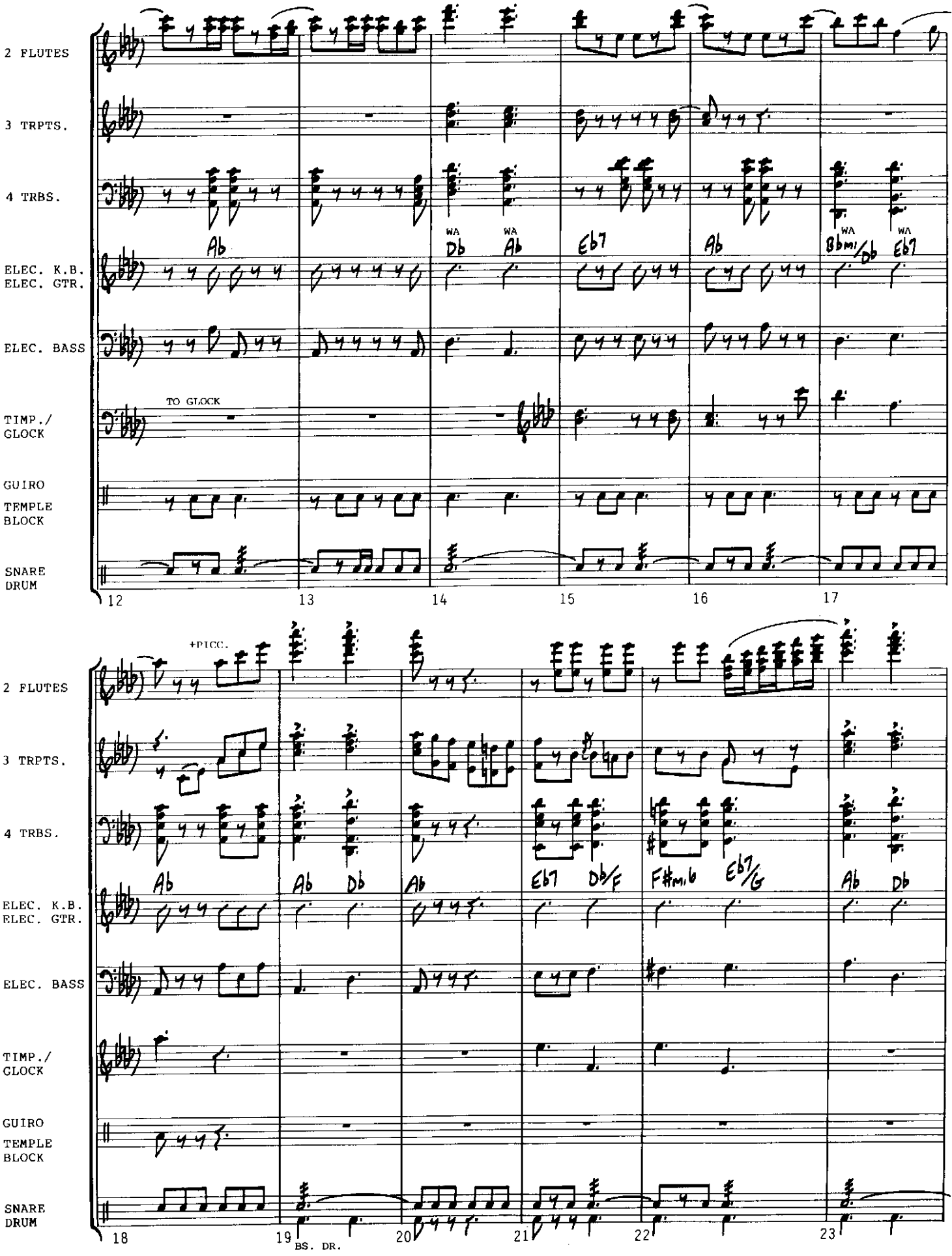
The piccolo is extremely effective when used in sweeping scale passages, in trills, and to brighten the upper octaves of the woodwind section. It's sprite-like character can be very striking in short percussive passages with other woodwinds, brasses or when doubled with xylophone. It is the most agile instrument in the orchestra or band. I would caution overuse, however, as its appeal is best tolerated in small doses.

Here is a sampling of the piccolo and flutes joining the fun in a rather humorous and lightweight arrangement of Franz Von Suppe's ***Light Cavalry Overture.*** The assignment was to write an arrangement of this classic that wore a smile on its face, and the fact that the band numbered only 16 musicians made the humorous concept more effective.

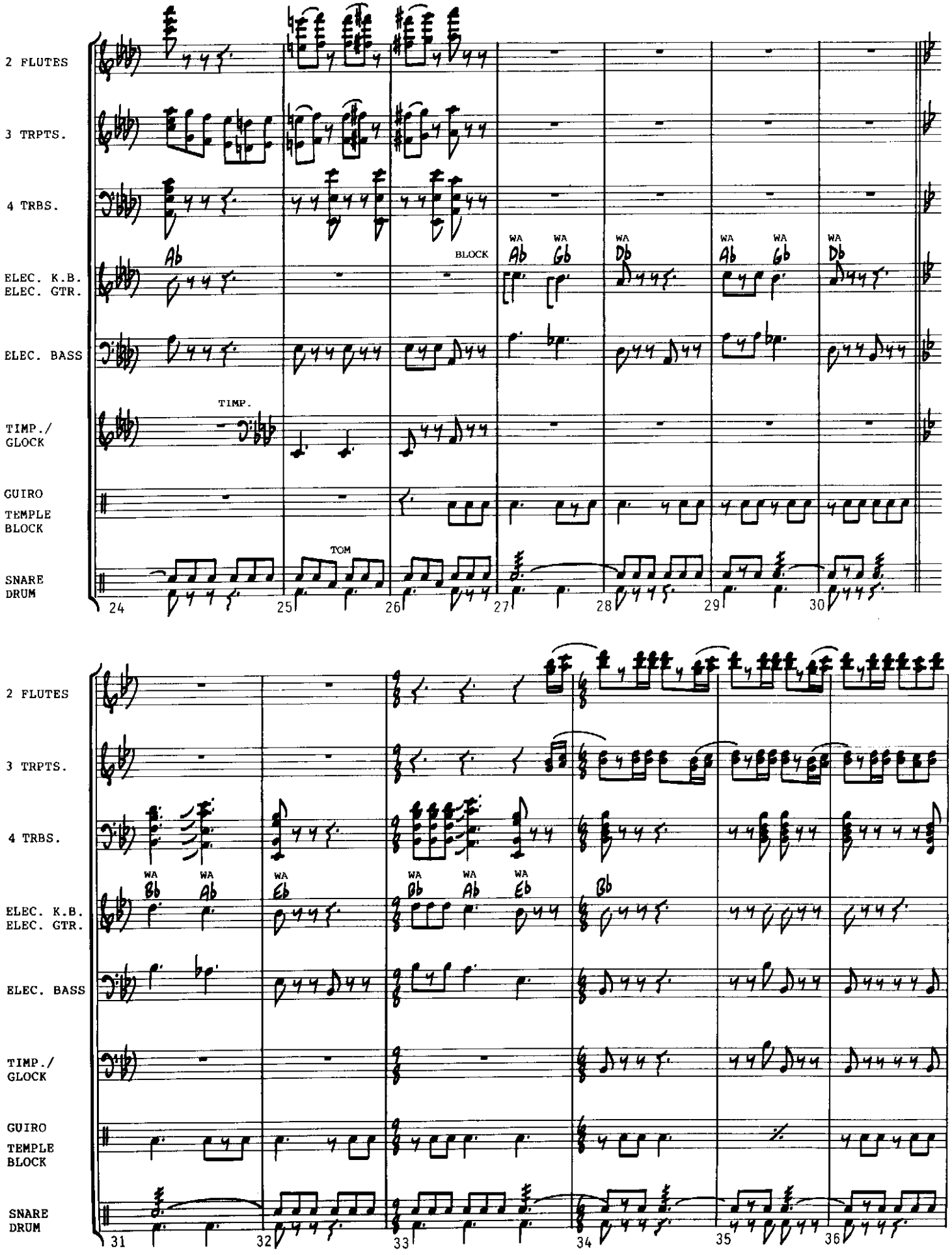
Ex. 3-2 Light Cavalry Overture 6



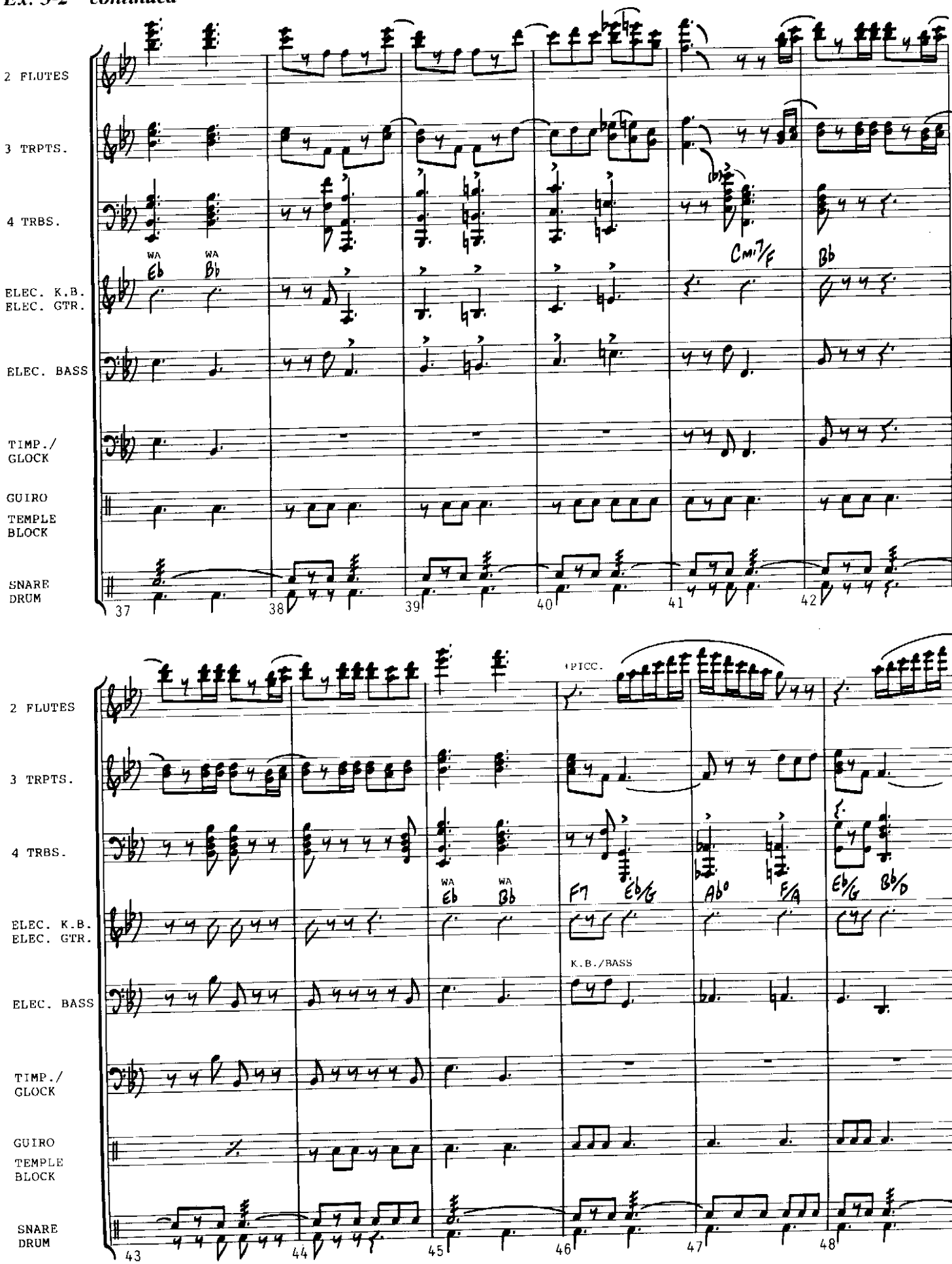
Ex. 3-2 continued



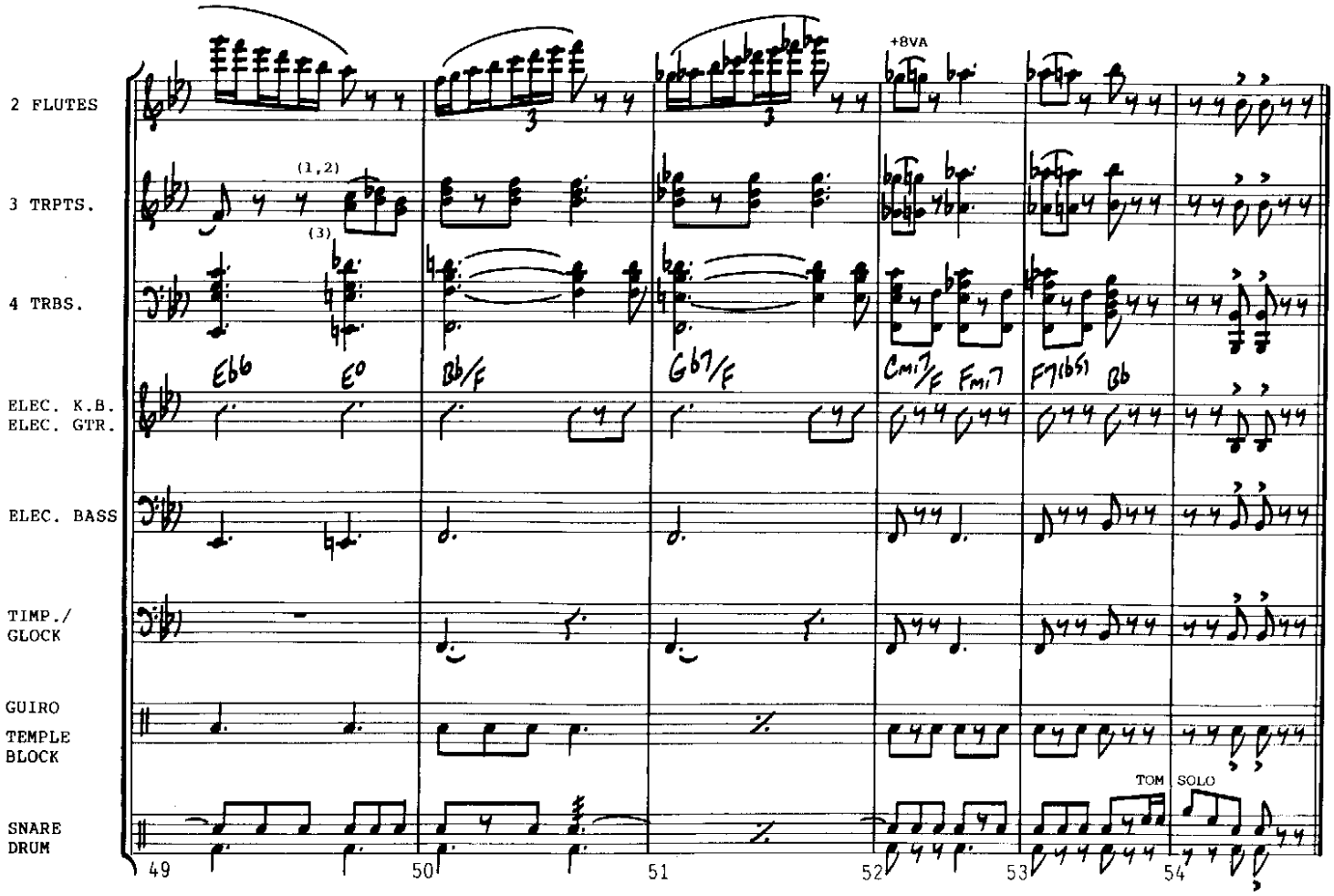
Ex. 3-2 continued



Ex. 3-2 continued

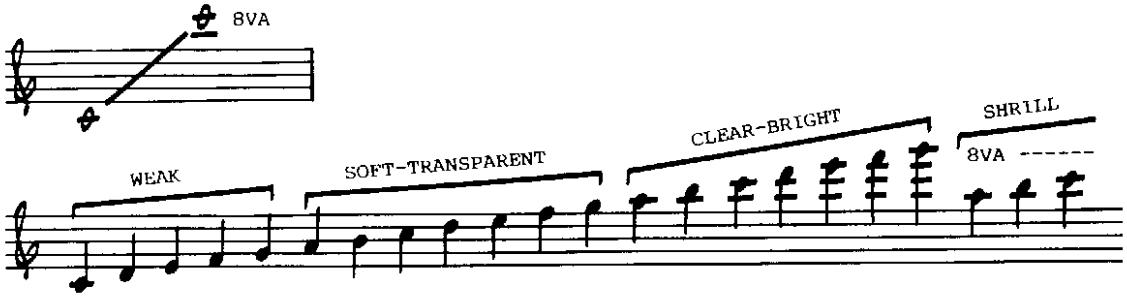


Ex. 3-2 continued



FLUTE

Ex. 3-3 Flute Range Chart



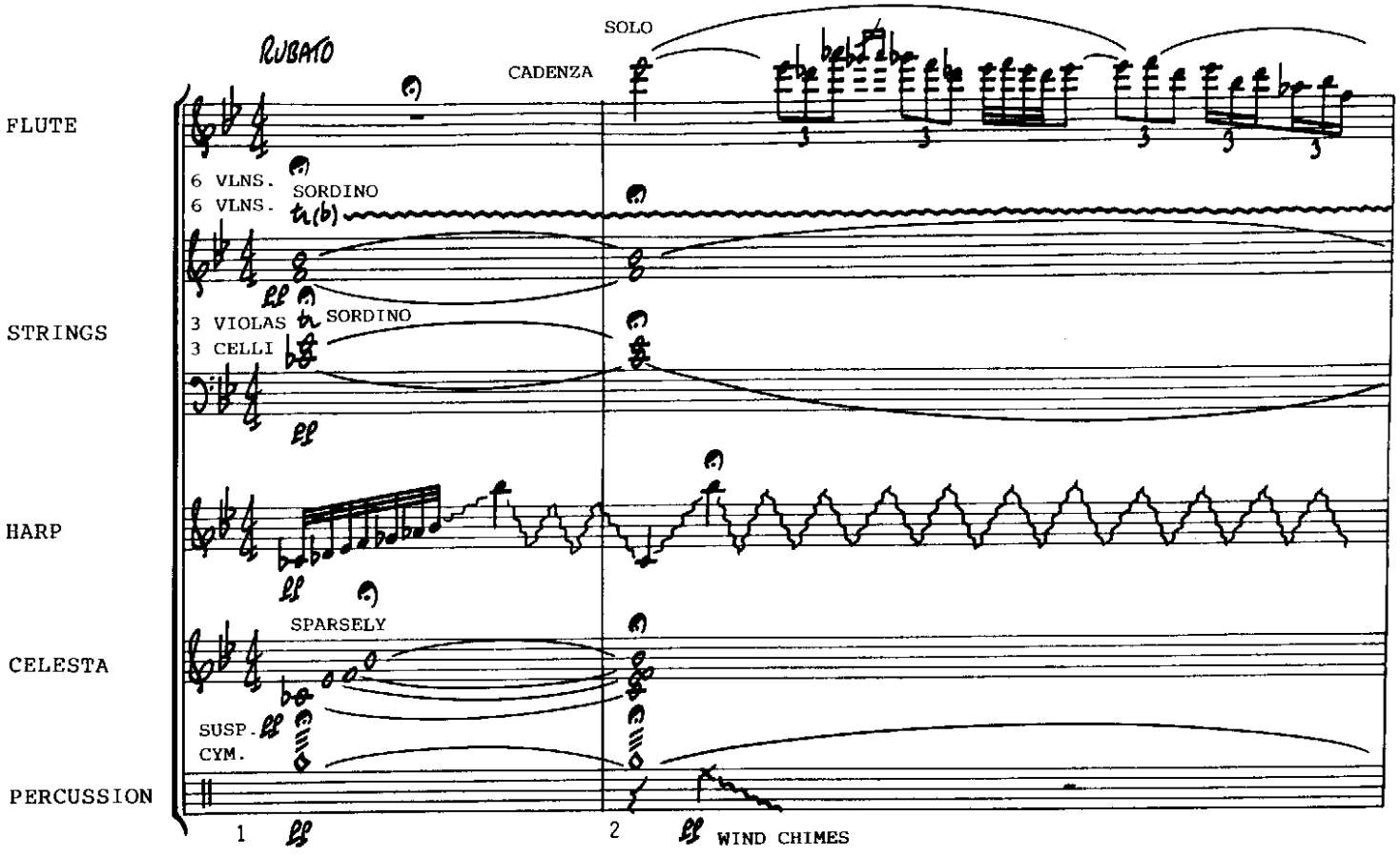
The C flute is a non-transposing instrument. It can be lyrical, soulful, cute, busy or chattering, sounds well with other flutes, and is compatible with other members of the woodwind family. A very nimble instrument, it is capable of playing legato, staccato, scales, sweeps, arpeggios, repeated notes and trills. During heavy tutti passages, it can also reinforce a high violin line.

Flutes have no great sustaining power and can't be counted on for large dynamic ranges. Attention should be paid to the weight of the background during exposed flute passages.

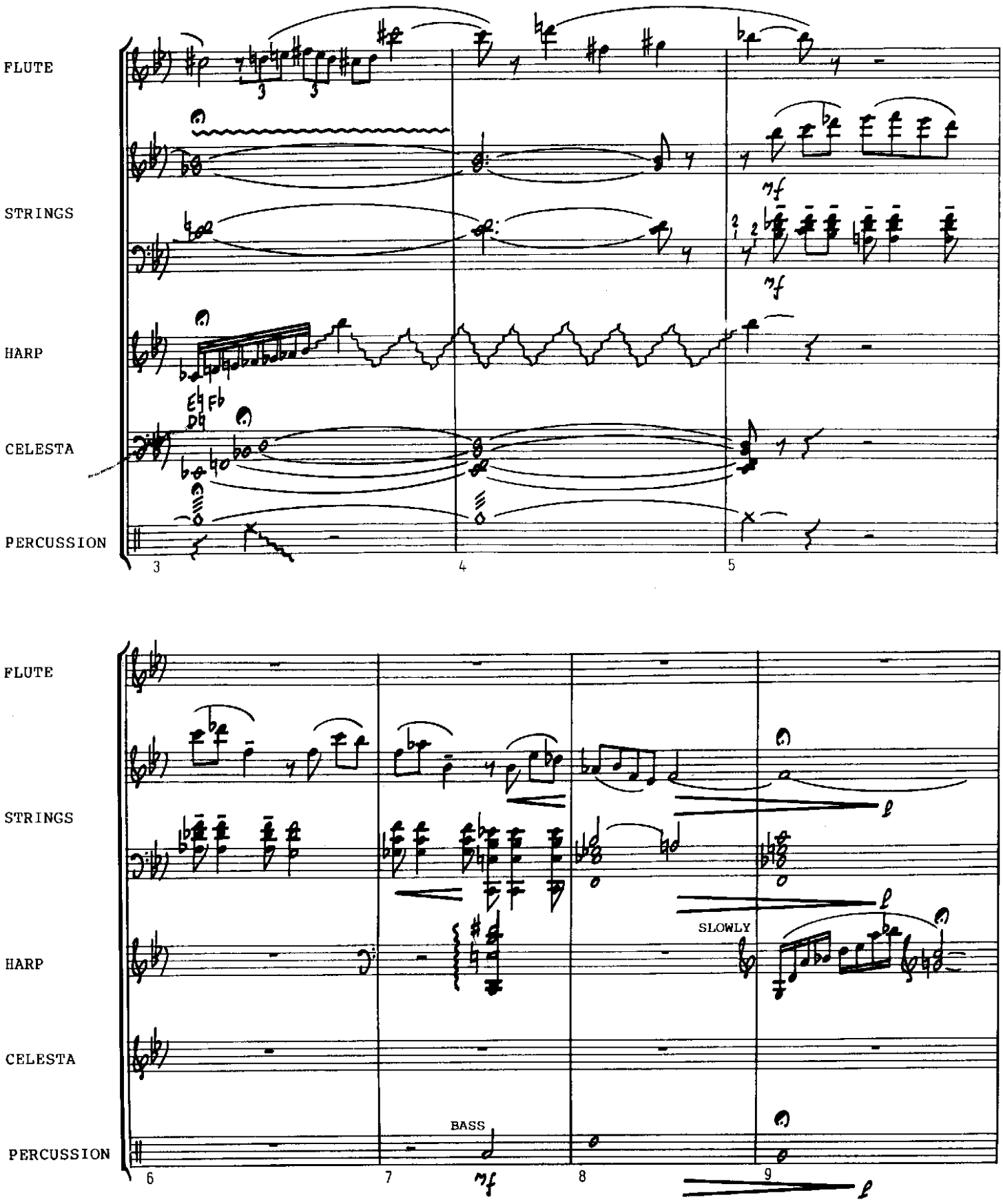
There are some melodic passages that just seem to fit a particular instrument because its timbre-color mirrors the tone and attitude of the song. In our next example, I selected the flute as the instrument that could best portray its mood and meaning.

Ex. 3-4 Beyond The Stars 7

© 1993 Fenwood Music



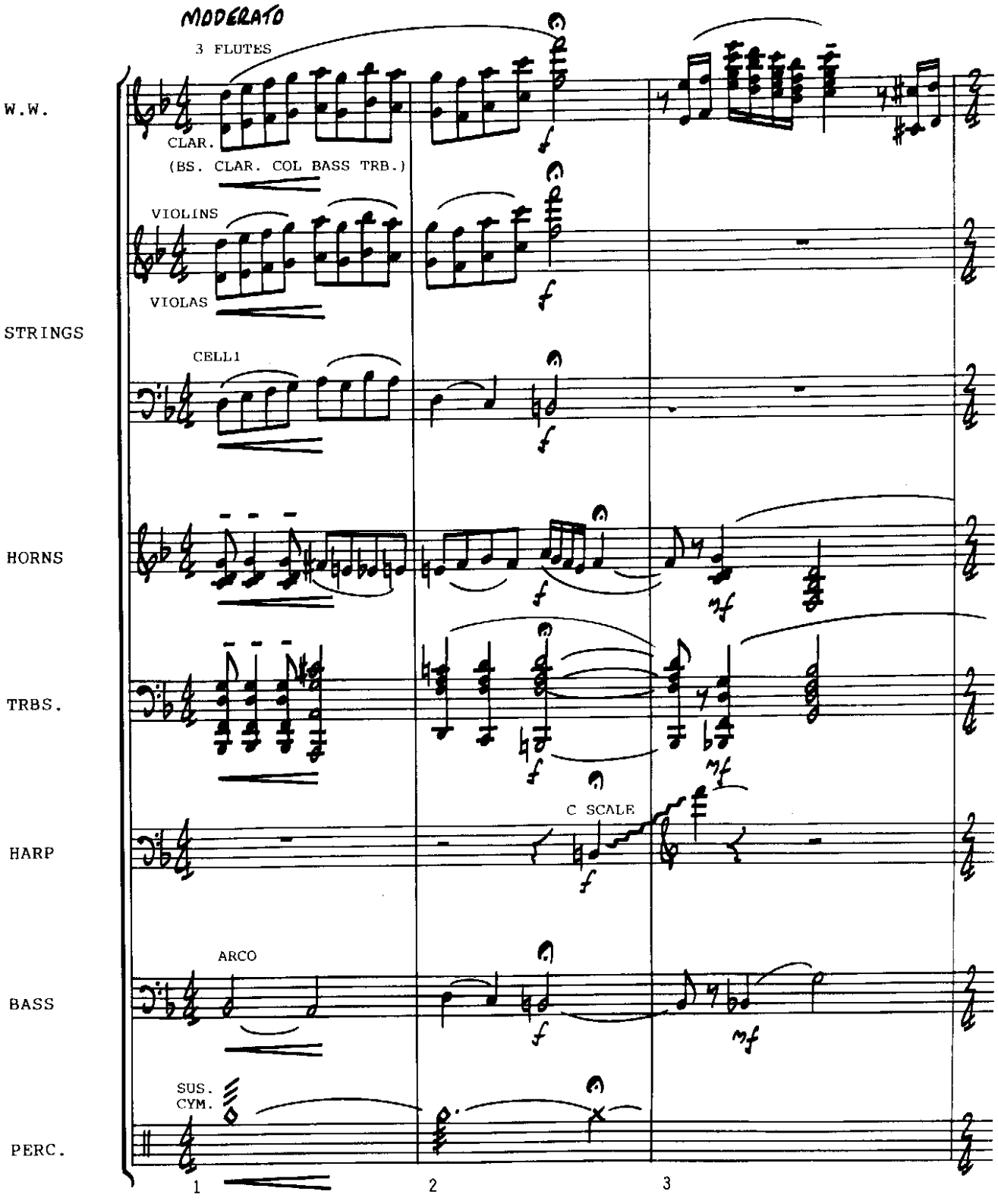
Ex. 3-4 continued



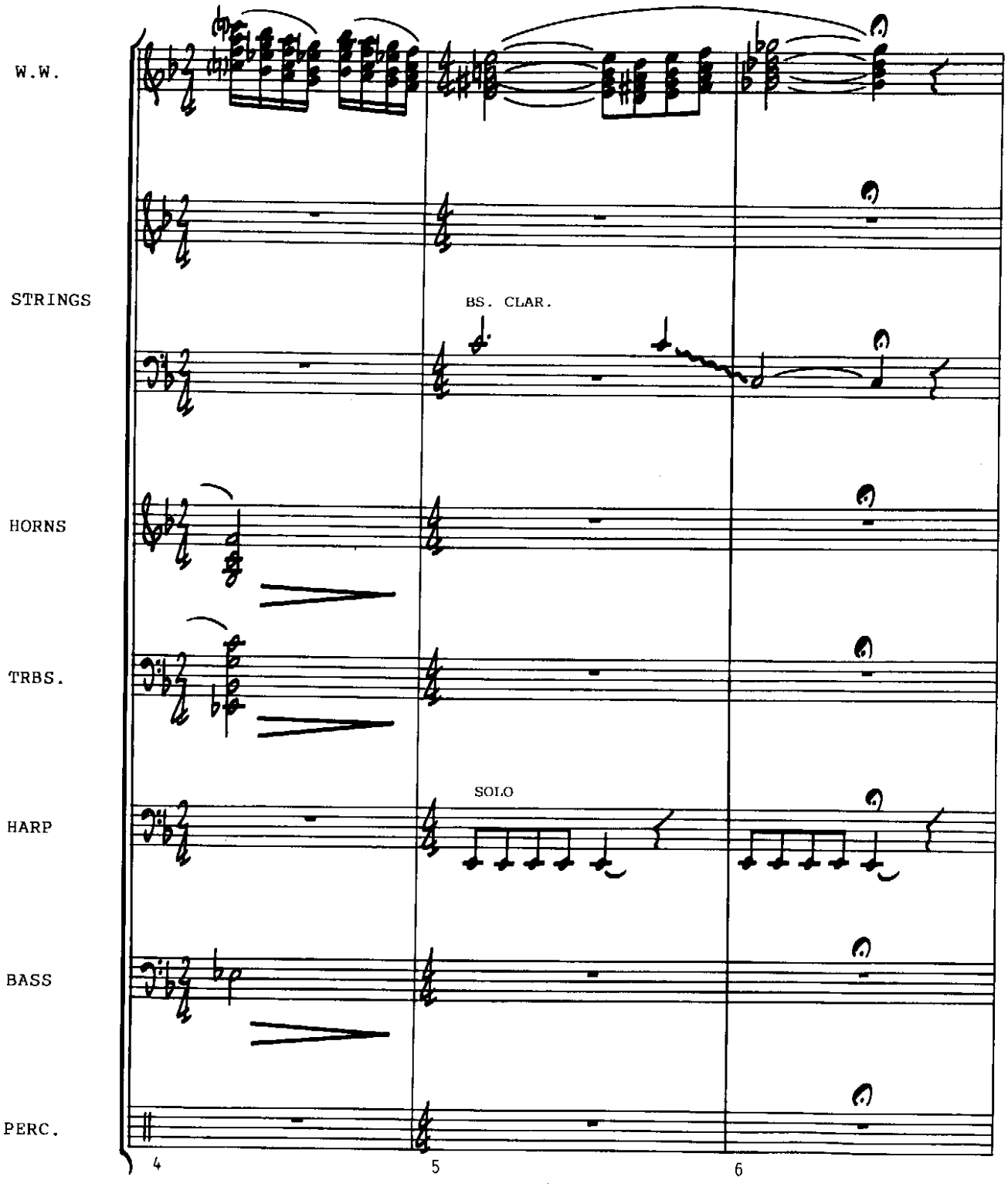
For lightness and grace, a trio of flutes coupled with one clarinet are all that's needed to set the tone for an upcoming vocal. There's no rule that says you must use *all* of the woodwinds on your score pad.

Ex. 3-5 Looking For Yesterday 8

© 1993 Fenwood Music



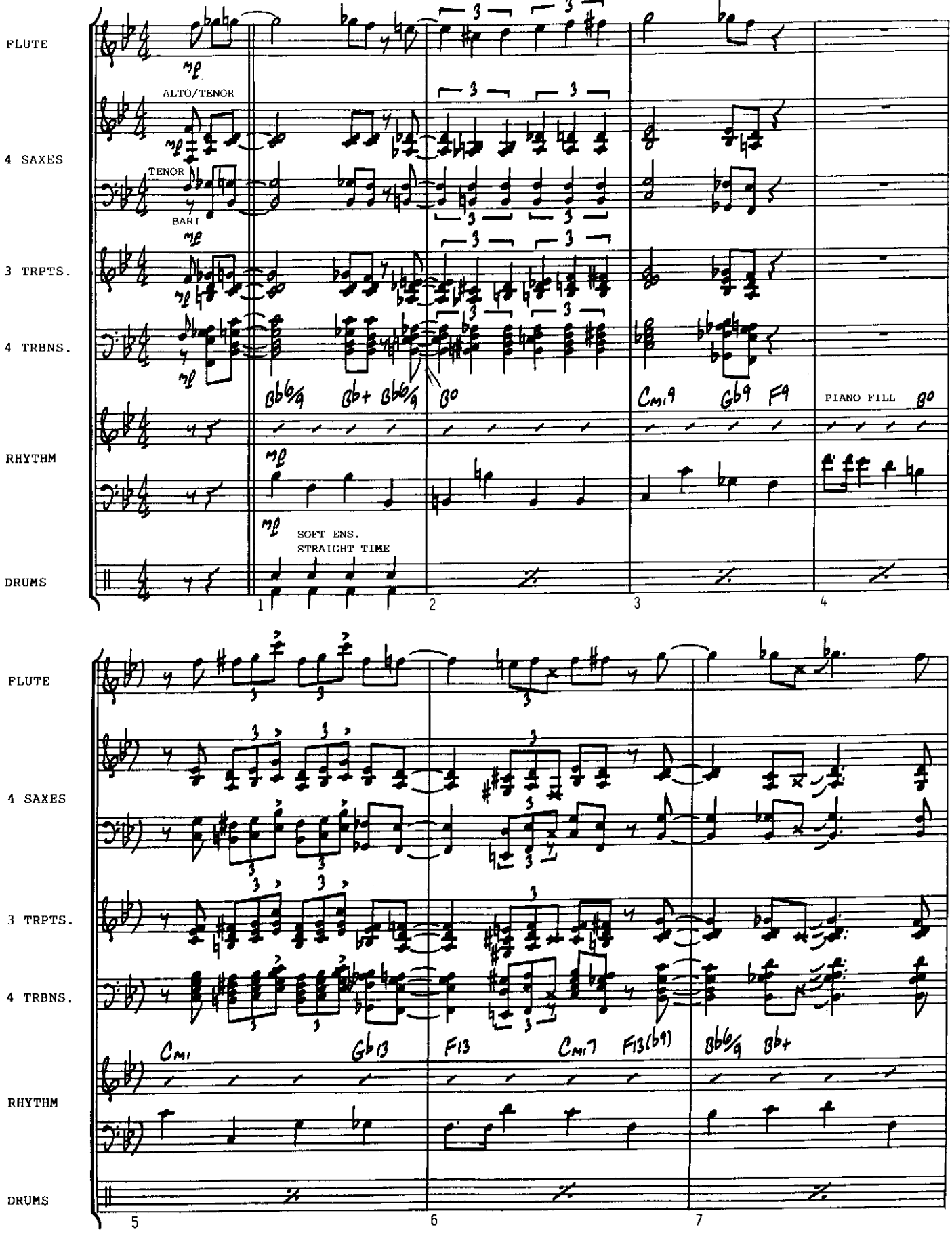
Ex. 3-5 continued



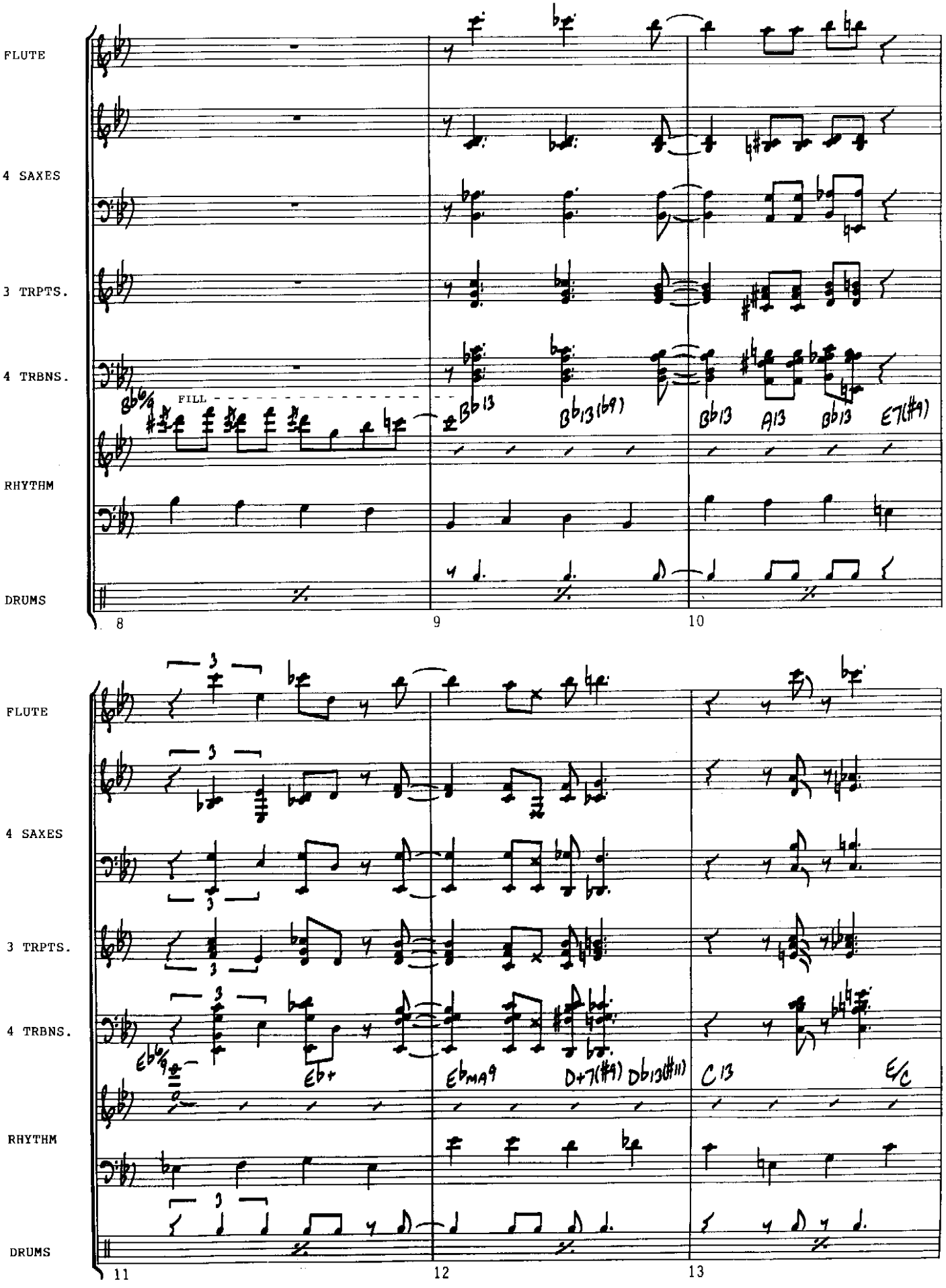
A flute doubling the melody (8va) over soft brass adds another useful dimension to your arrangement.

Ex. 3-6 A Warm Breeze 9

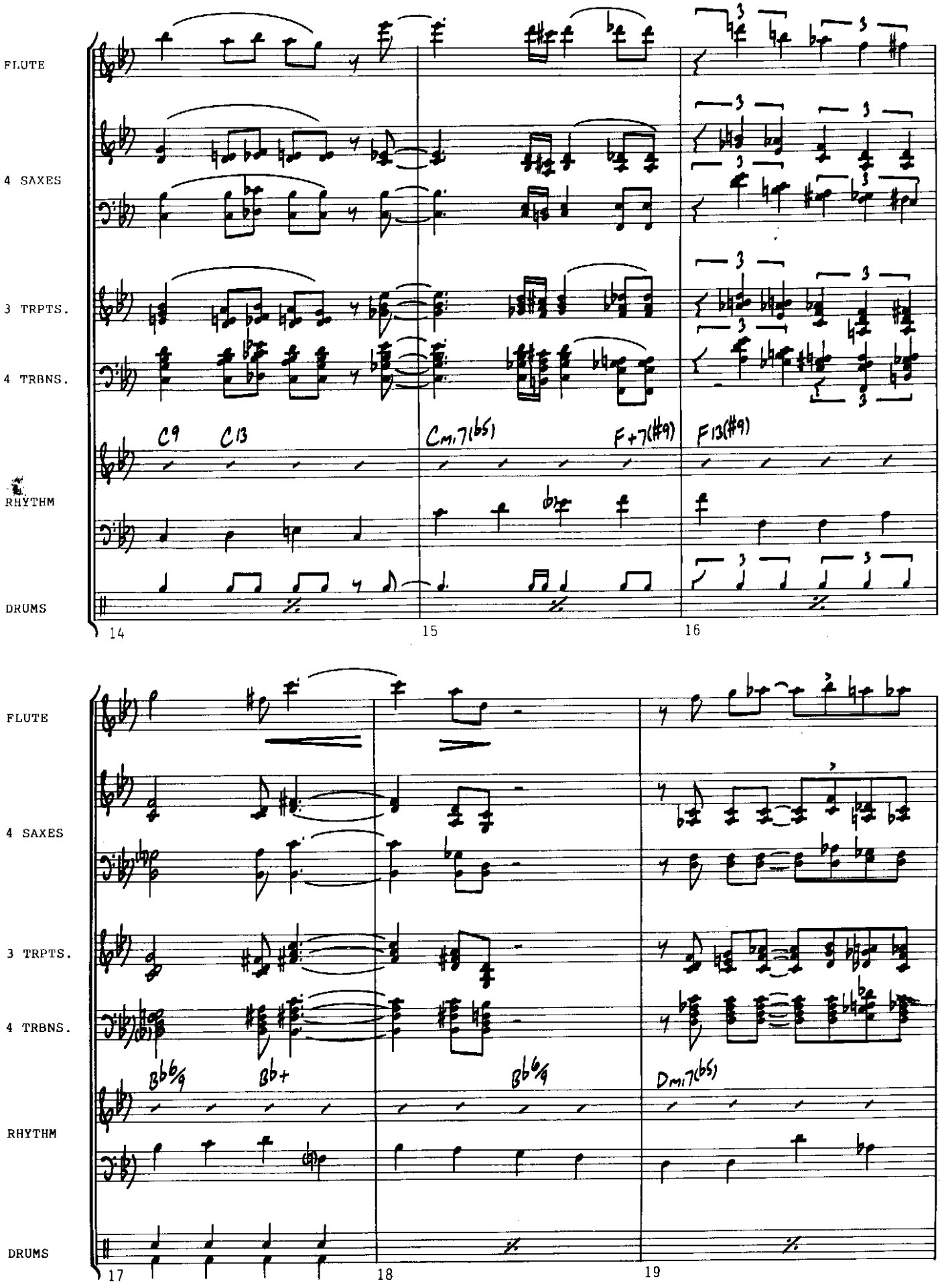
© 1981 Fenwood Music



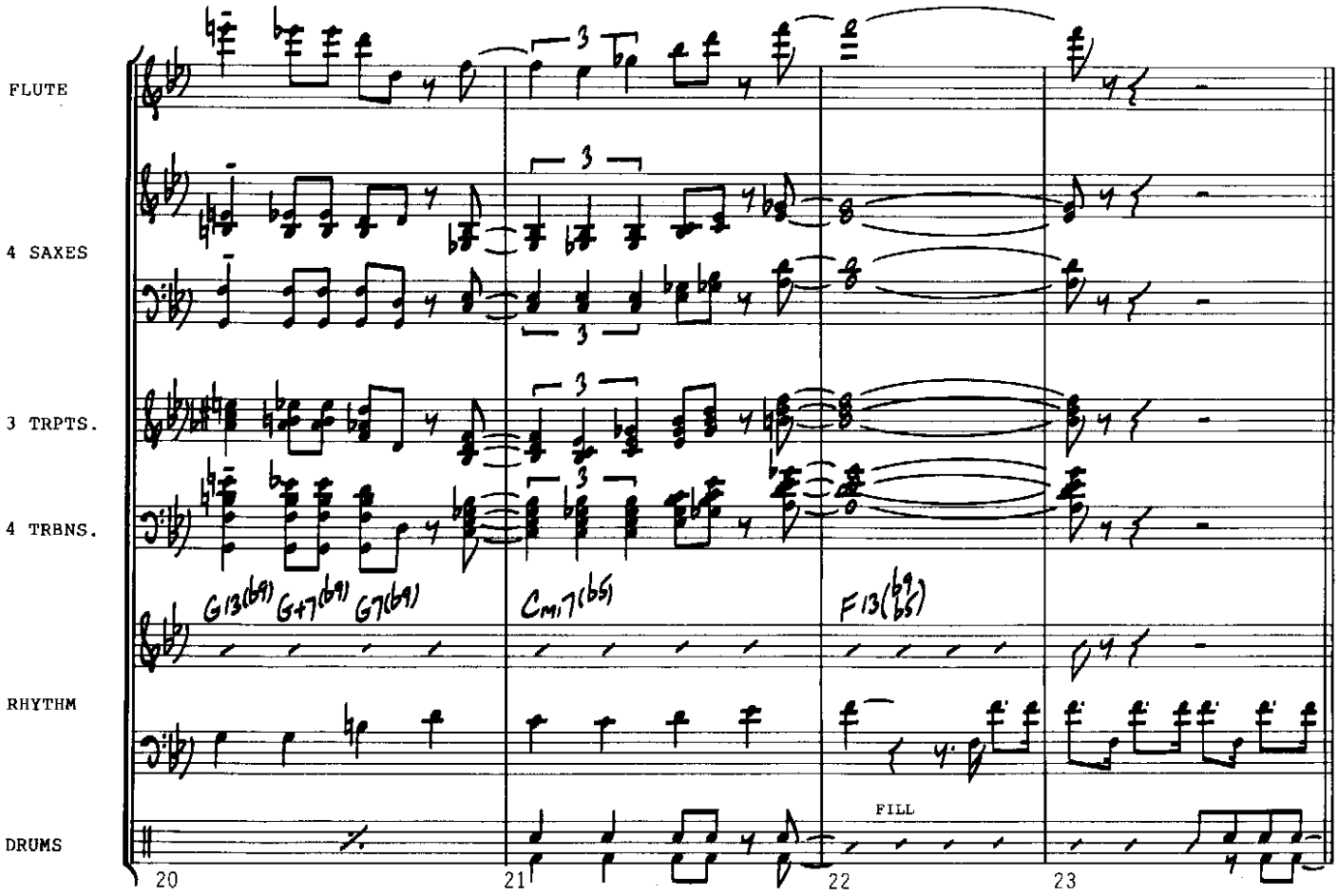
Ex. 3-6 continued



Ex. 3-6 continued



Ex. 3-6 continued

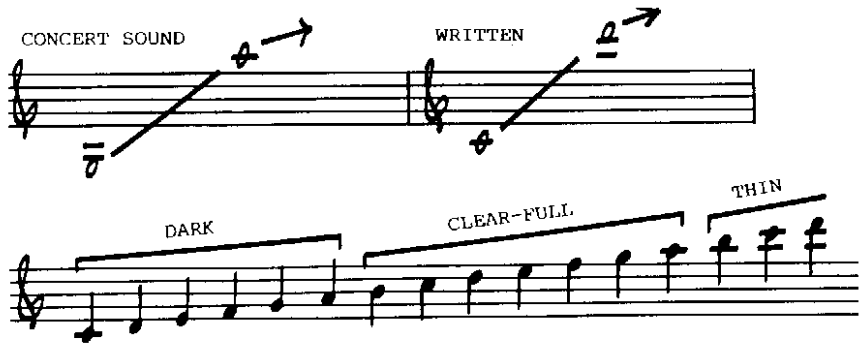


More examples on the flute will follow later in this chapter and in Chapters 10 and 13.

ALTO FLUTE

Built in G, it is written a perfect fourth higher than it sounds. From the lowest note to the top of the staff, its sound is haunting and beautiful.

Ex. 3-7 Alto Flute Range Chart

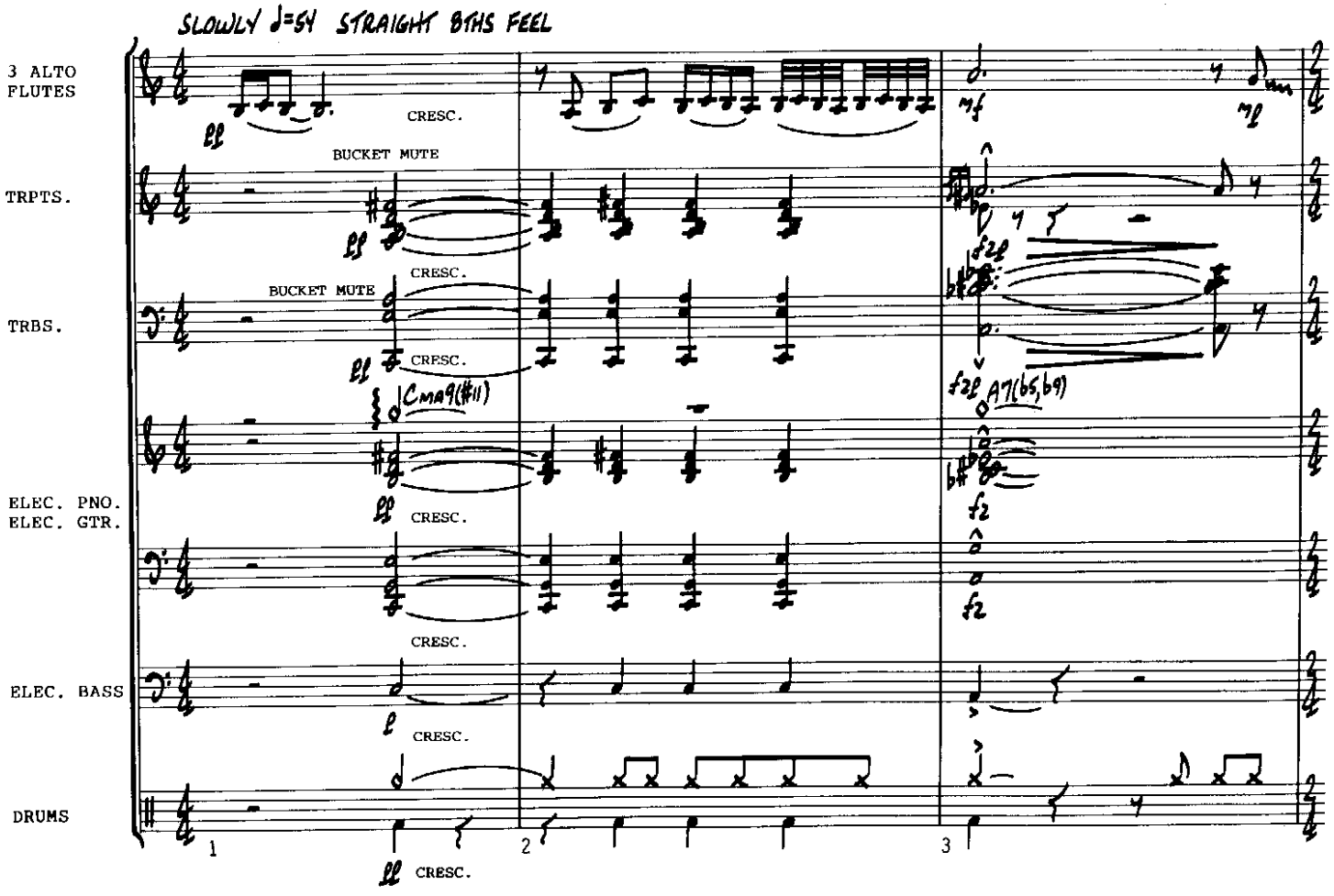


In writing for alto flute, the arranger must be aware of the makeup of the instrument. It is longer in bore and takes more wind to execute, so avoid phrases that leave too little room for breathing. Use it for solos, unisons, or in concert with other alto flutes. It can add color when combined with a quiet sax, muted trombones, flugelhorn or vibes. It will need amplification.

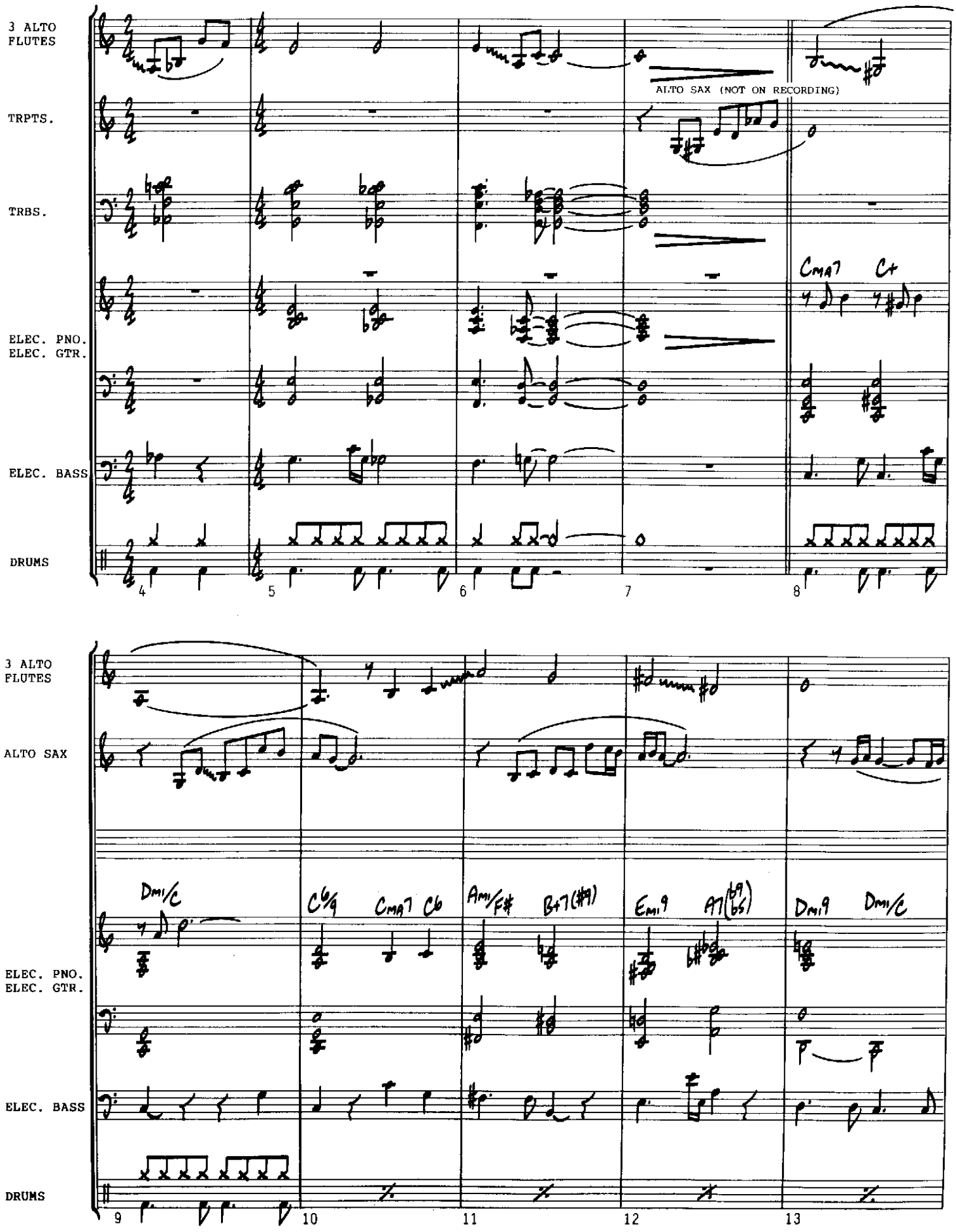
Words are inadequate when trying to describe the beautiful lyricism of the alto flute. Listen to the opening bars of ***Samantha*** and you'll know what I mean.

Ex. 3-8 Samantha 10

© 1981 Fenwood Music



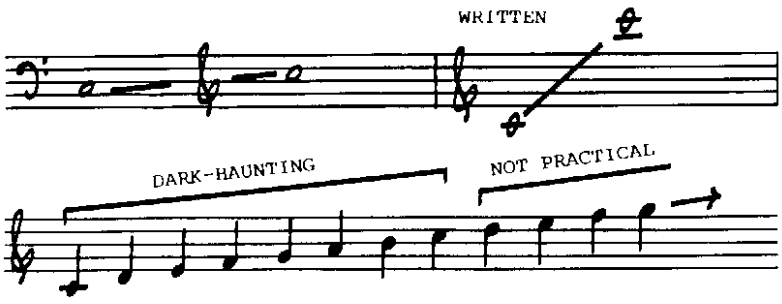
Ex. 3-8 continued



BASS FLUTE

This instrument is built in C and written in the treble clef, sounding one octave lower than written. It has a beautiful, sweet sound, especially in the middle register, and is more capable of tender expression than the regular flute.

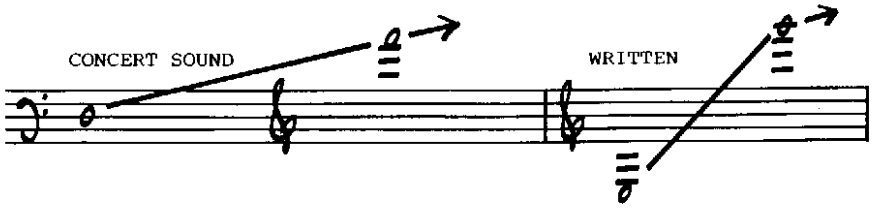
Ex. 3-9 Bass Flute Range Chart



The bass flute is an extremely "windy" instrument, and should be carefully used in situations where background is light or practically nonexistent. Plan your phrasing with this in mind, and avoid any setting where it is called upon to play short notes. Because of its rare sound, the bass flute is best employed as a lyrical solo instrument, or in unison with other bass flutes or bass clarinet. Amplification is a must.

CLARINET

Ex. 3-10 Clarinet Range Chart

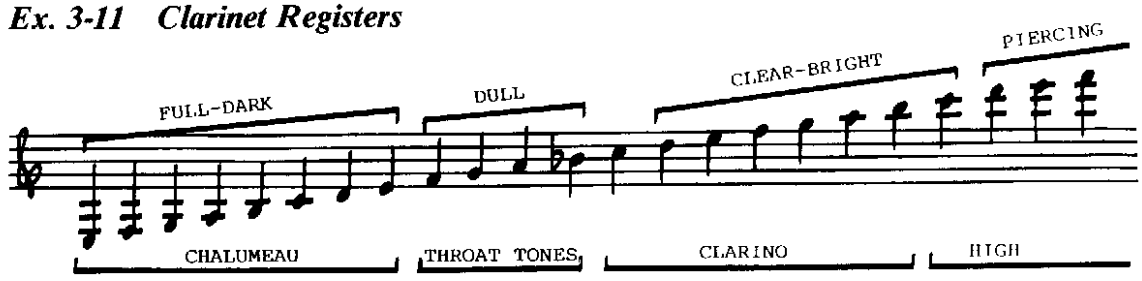


The B♭ clarinet is transposed up one whole tone. The most versatile of all woodwinds, it has extraordinary flexibility and expressive qualities, has the most extensive range of any woodwind instrument, combines well with members of its own family, and mixes smoothly with other woodwinds and saxophones. It also has more control over dynamics than any other solo instrument — in the hands of a skilled performer, the clarinet can handle fast, scale-like passages, arpeggios, trills, skipping registers and changing volumes instantly.

The B♭ clarinet seems to get along with everyone. It is the string section of the concert band. With the addition of a bass clarinet, it can sound beautiful as a clarinet choir, or it can be the lead voice over saxophones in closed or open voicing, as presented in Chapter 2.

It has three very distinctive registers plus a "stratosphere" for virtuoso performance.

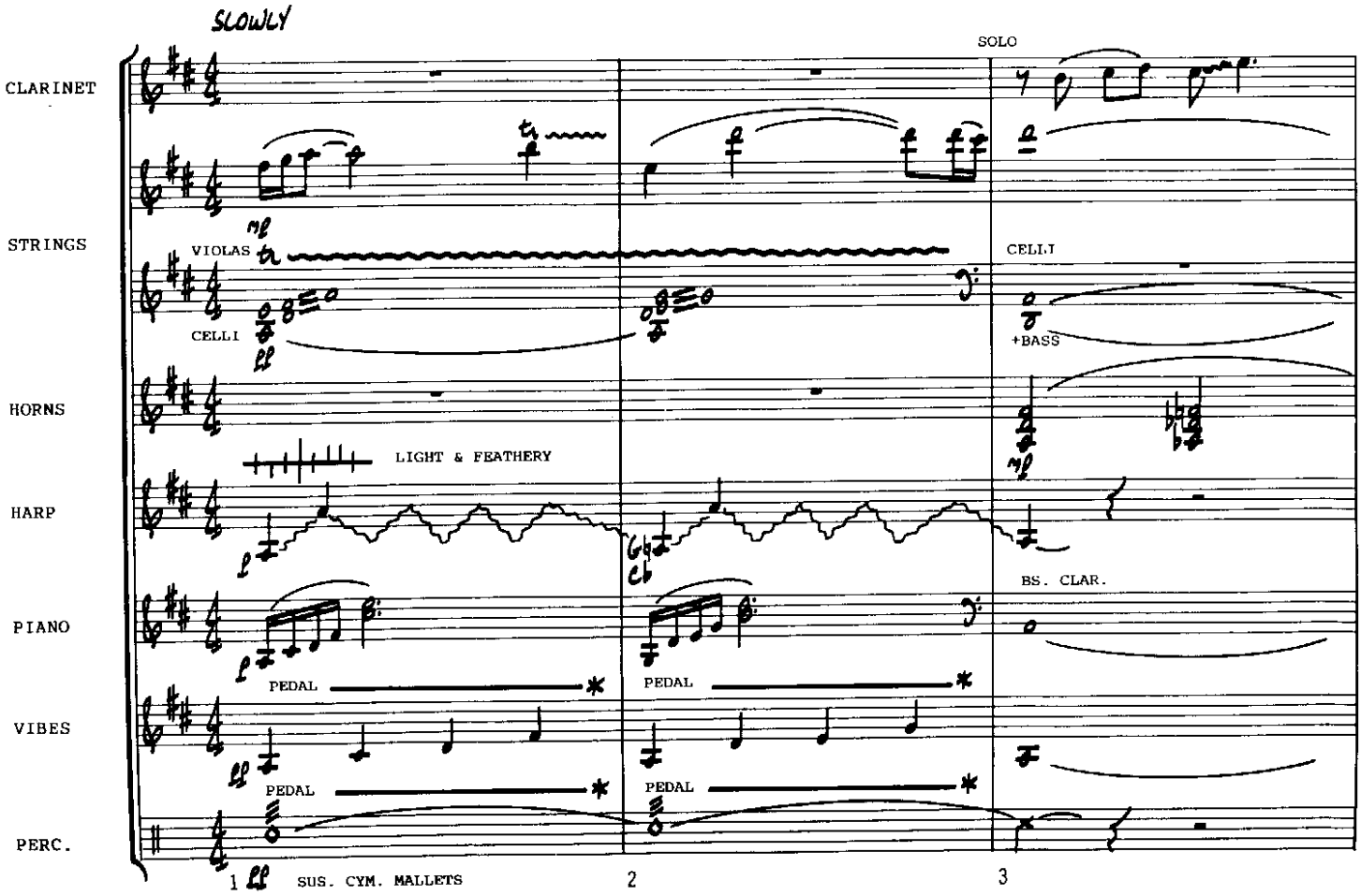
Ex. 3-11 Clarinet Registers



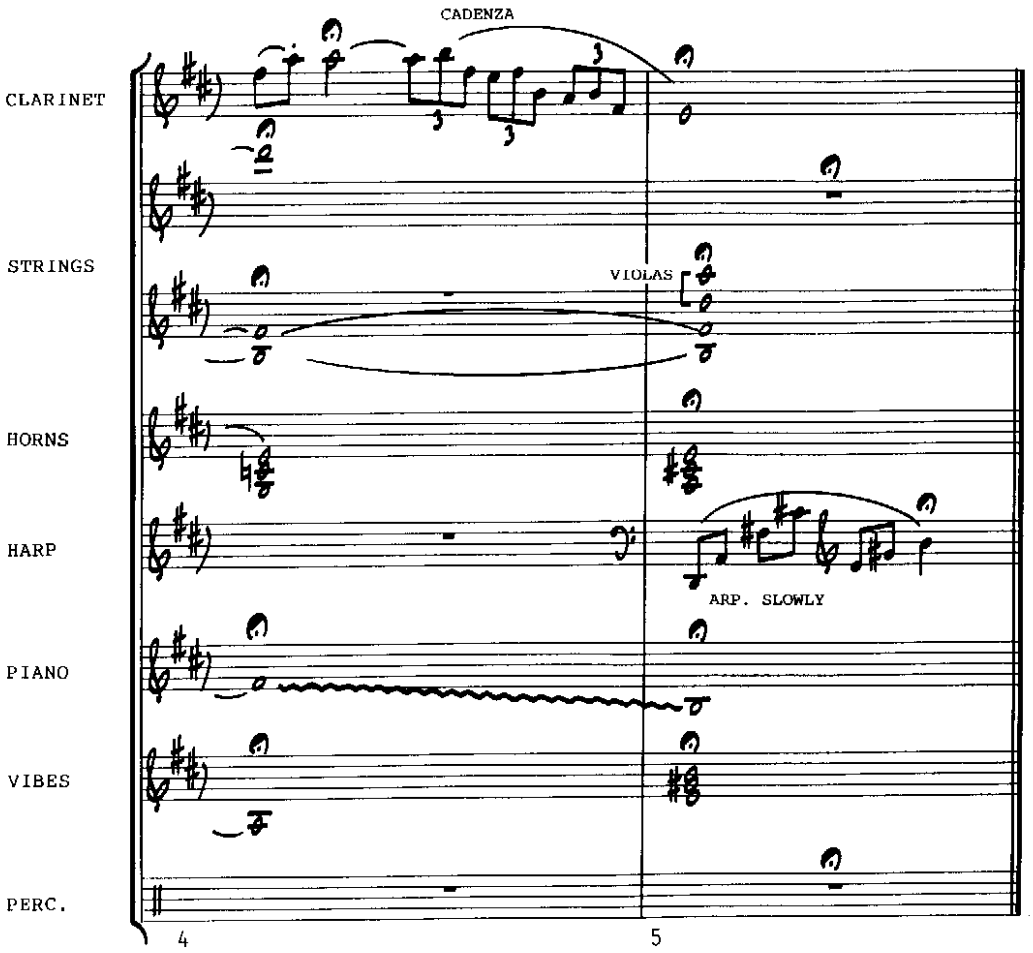
In its lowest register (chalumeau), the clarinet sound is intensely colorful, and is quite useful for doubling violas, celli, euphoniums and other low woodwinds. The middle (or throat) register is the least productive part of the instrument — it has the weakest tone and is the most difficult to manage technically, especially for younger players crossing the break (B♭ to B♮). The upper (clarion) register is by far the best. It is clear and brilliant, expressive and pure. As a lyrical solo instrument, the following example demonstrates this point quite clearly.

Ex. 3-12 The First Time 11

© 1993 Fenwood Music



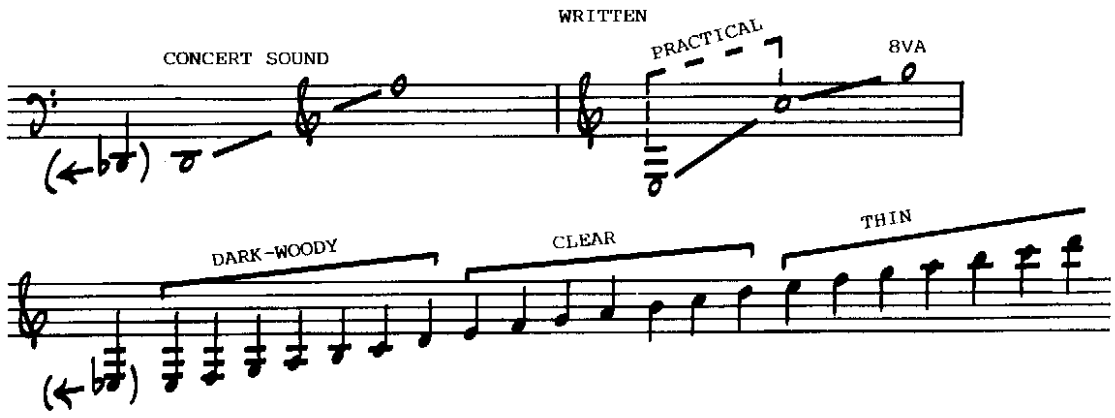
Ex. 3-12 continued



BASS CLARINET

The bass clarinet is tuned in B♭ and sounds exactly one octave lower than the B♭ clarinet. It is written in the treble clef, up one octave and a tone from where it sounds.

Ex. 3-13 Bass Clarinet Range Chart

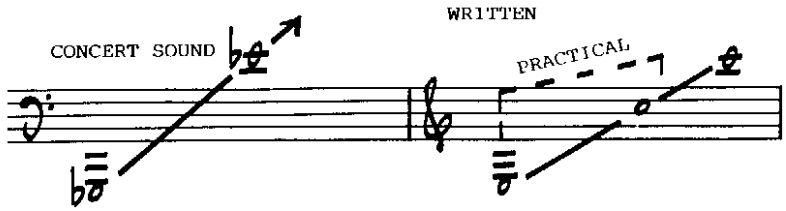


Unless you have the unusual good fortune of having the BB♭ contra-bass and E♭ contra-alto clarinets to write for, the bass clarinet will work very well as the bottom of your clarinet section since it shares the same control of dynamics with all other clarinets. Its deep woody sound is a smooth addition under strings, or doubling celli or contra bass. Providing a bottom for the entire woodwind section, blending with horns or muted trombones, or used as a solo instrument are other applications. Check with your player for the additional low notes available on some instruments.

Eb CONTRA-ALTO CLARINET

It is also referred to as an E♭ contra bass clarinet. The key signature is per all other E♭ instruments — a major sixth higher than the concert key. Its range below the bass clarinet is an added luxury, often used in film scoring.

Ex. 3-14 Contra-Alto Clarinet Range Chart



Bb CONTRA-BASS CLARINET

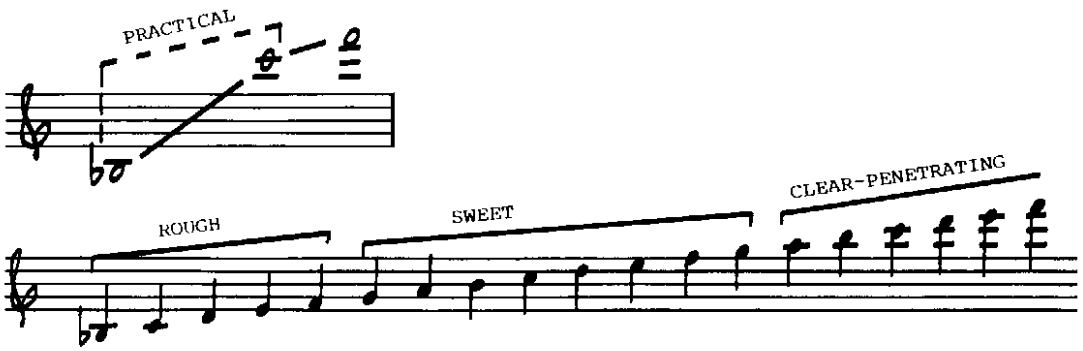
The B♭ contra-bass clarinet is written the same as the B♭ bass clarinet, but it sounds one octave lower. It possesses a beautiful low register and, if available, is a useful addition to the orchestra or band, giving other low instruments much needed support.

Ex. 3-15 Contra-Bass Clarinet Range Chart

OBOE

The oboe is a non-transposing instrument, written and sounding in C.

Ex. 3-16 Oboe Range Chart

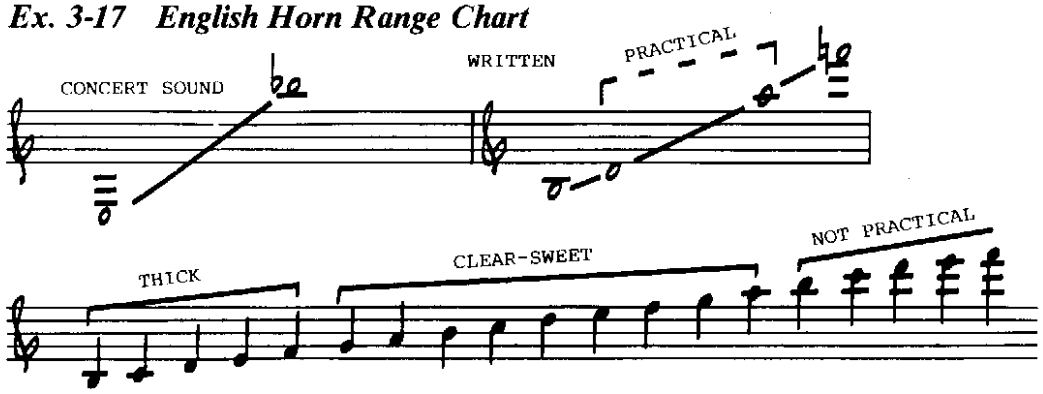


Its optimum register is from middle B♭ to high C, and it is capable of some technical facility including sweeps and unisons with its fellow woodwinds. The oboe can be emotional or lighthearted, possessing a very expressive quality that makes its solo possibilities most gratifying. Oboes are very effective when voiced in thirds and sixths, or in combinations with flutes or clarinets.

I try to avoid the extreme ranges of the oboe as the low register can become harsh, and the difficulty of the instrument can come into play in its highest register. Written and recorded examples are available later in this chapter.

ENGLISH HORN

Ex. 3-17 English Horn Range Chart

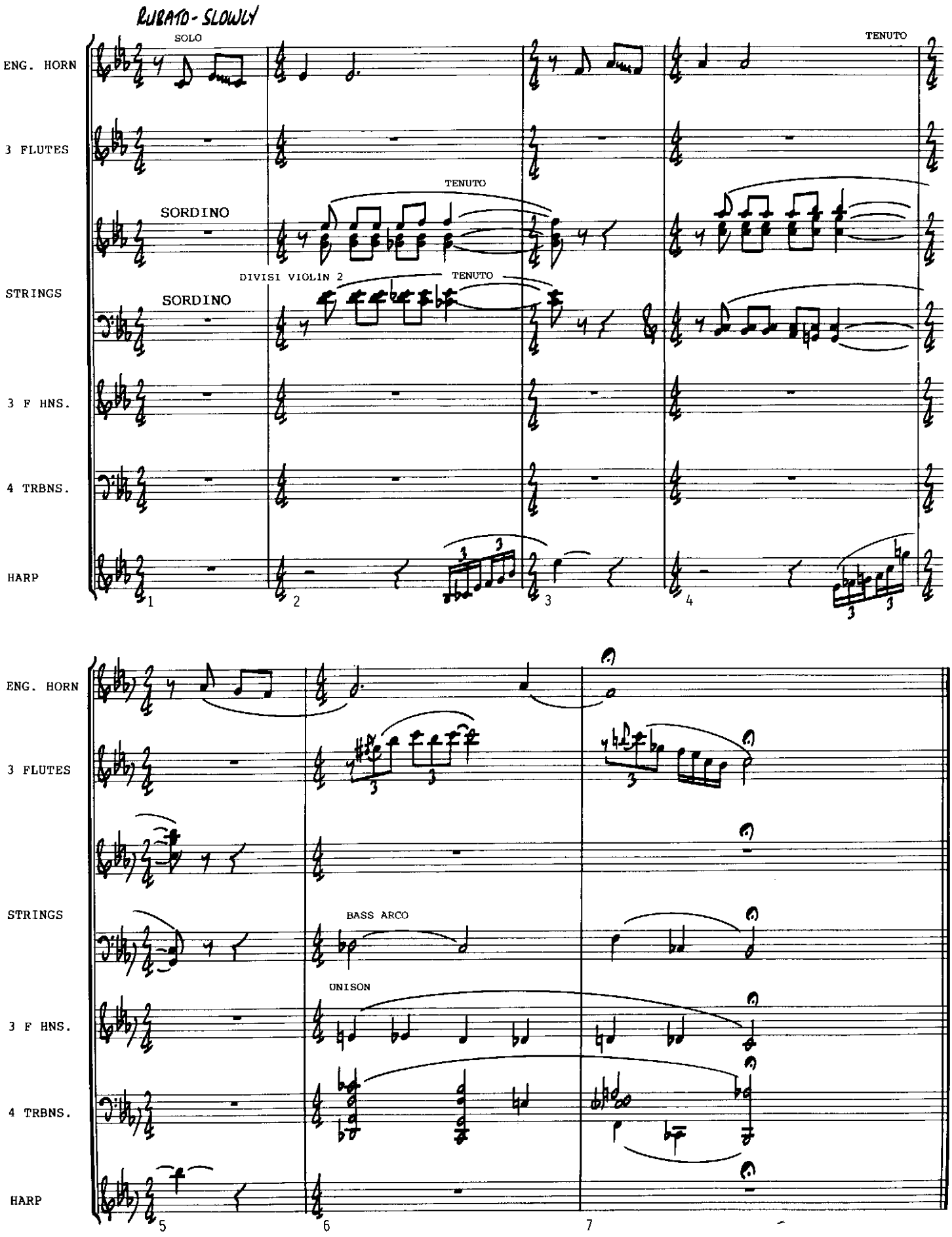


The English horn is built in F, written a fifth higher than it sounds. Although it is similar in pitch to the oboe, it has a deeper and more subtle quality. Its dark timbre is especially useful for a haunting melodic treatment, and can reinforce the viola or cello where appropriate. To get the most from your double-reed woodwinds, use them sparingly.

In the following excerpt, the English horn projects its unique color in sharp contrast to the muted strings. The register is ideal.

Ex. 3-18 How Blue The Night 12

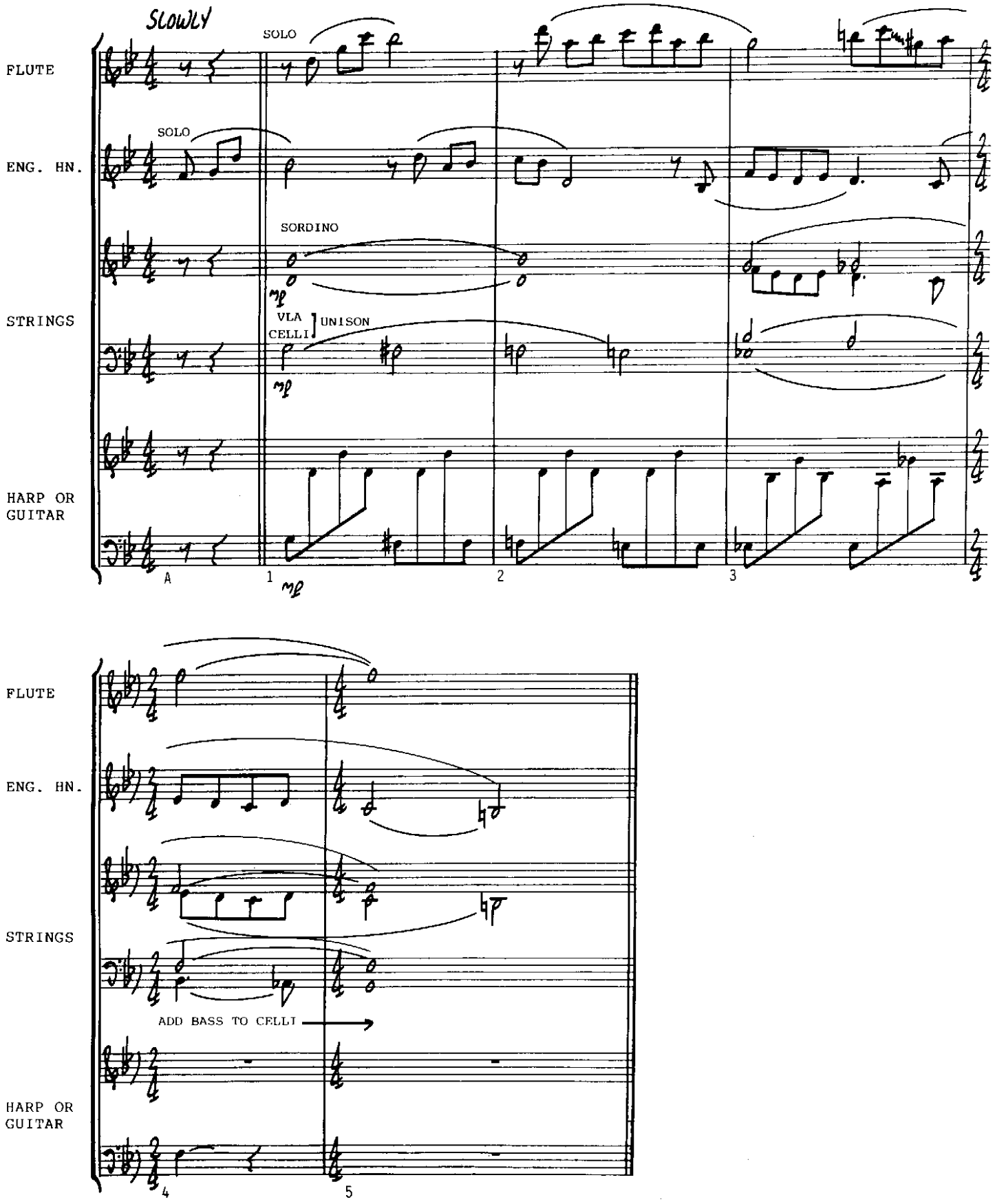
© 1993 Fenwood Music



Again we see and hear the English horn with harp and strings, this time carrying on a musical conversation with the flute.

Ex. 3-19 Along With Me 13

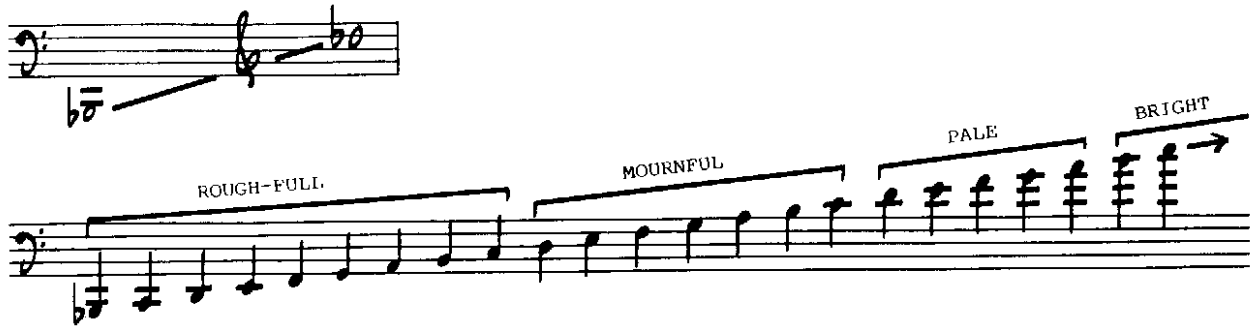
© 1993 Fenwood Music



BASSOON

The bassoon is a non-transposing instrument written primarily in bass clef. The upper register is often written in tenor clef to avoid an overabundance of ledger lines.

Ex. 3-20 Bassoon Range Chart



When used as a solo instrument, its pale sound can convey feelings of pain, sadness or fear. When playing short staccato passages, on the other hand, it is an excellent instrument to portray humor, sometimes doubling the melody line many octaves below the piccolo. It is one of the best mixers in the whole orchestra, serving well as the underpinning of the woodwind or horn sections. It can execute arpeggios, and its middle and bottom registers can be combined with those of the viola and cello. Its middle and higher registers blend well with clarinets and flutes, adding strength and virility to the woodwind choir (see examples later in this chapter).

SCORING THE WOODWINDS

Every member of the woodwind family discussed in the preceding pages is quite capable as a solo instrument. When combined and used in a large orchestra or symphonic band, they are practically an orchestra within themselves.

While the woodwind choir is certainly capable of an independent tonality, when it is blended with horns or strings it adds strength, fullness, variety and heightened expression.

Some of the following suggestions can be helpful when scoring for the woodwind ensemble.

- It is *always* prudent to write in the most comfortable range of each instrument.
- Unison in two or more octaves offers a very viable and useful sound.
- When writing woodwind soli, concern yourself with how much (if indeed any) background will be employed.
- For a genuine woodwind treatment, forego the use of saxes or high piccolo.

- When writing for orchestra, harmonic treatment of the woodwind choir is more effective when the orchestration is not too dense or clustered. The spread of at least a third between any given part produces the most satisfactory results.

- When combined with brass, woodwinds project better when placed in an upper register.

- When writing for school bands, refrain from writing fast passages through the break for 2nd and 3rd clarinets.

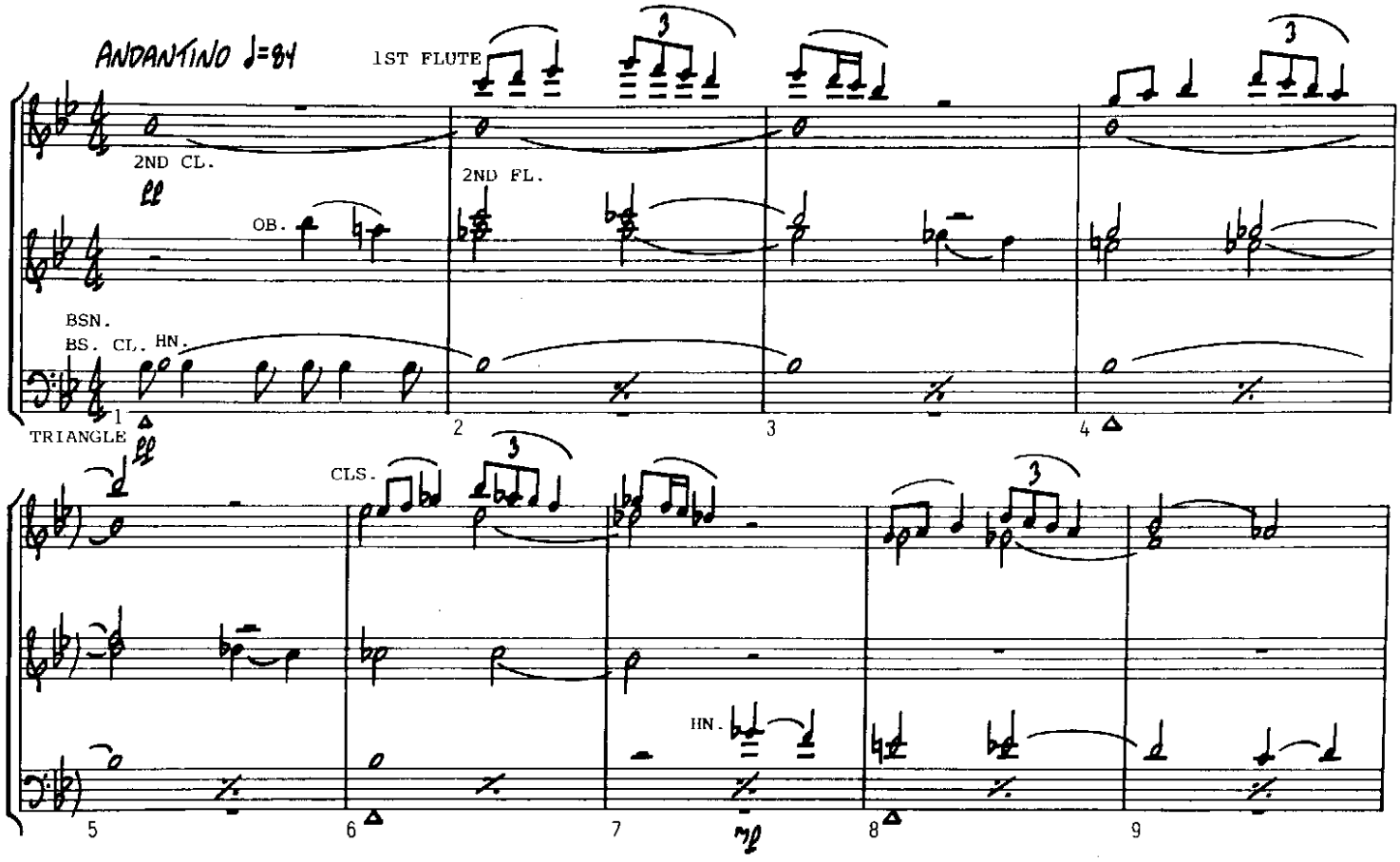
- The serious arranger should gain a working knowledge of these instruments. The essentials are taught in many fine schools, textbooks and conversations with skilled players. Cecil Forsyth, Rimsky-Korsakov, Arthur Anderson and H.E. Adkins have written books thoroughly covering this topic.

Writing for the woodwind ensemble is virtually limitless. I have prepared a few recorded excerpts that display their workable compass and capabilities.

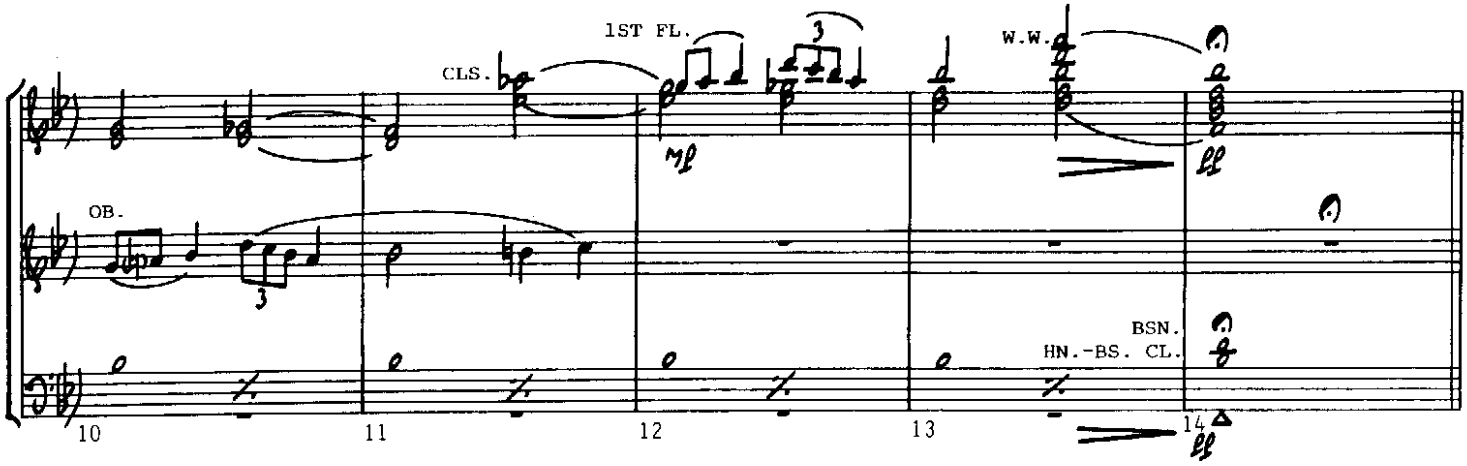
The introduction of ***Prince Igor*** by Alexander Borodin puts all of the woodwind colors to work, and what a pleasant task it is! No new sounds here . . . just beautiful ones. The flute, clarinet and oboe solos, along with the obligatos of the French horn and oboe, are in perfect registers. The music is explicit and clear, sensitive and moving. After listening to the example you get the idea that "there is no other way to write it."

Ex. 3-21 Prince Igor (from Polovetzian Dances) 14

© 1965 Dedrick Bros. Music



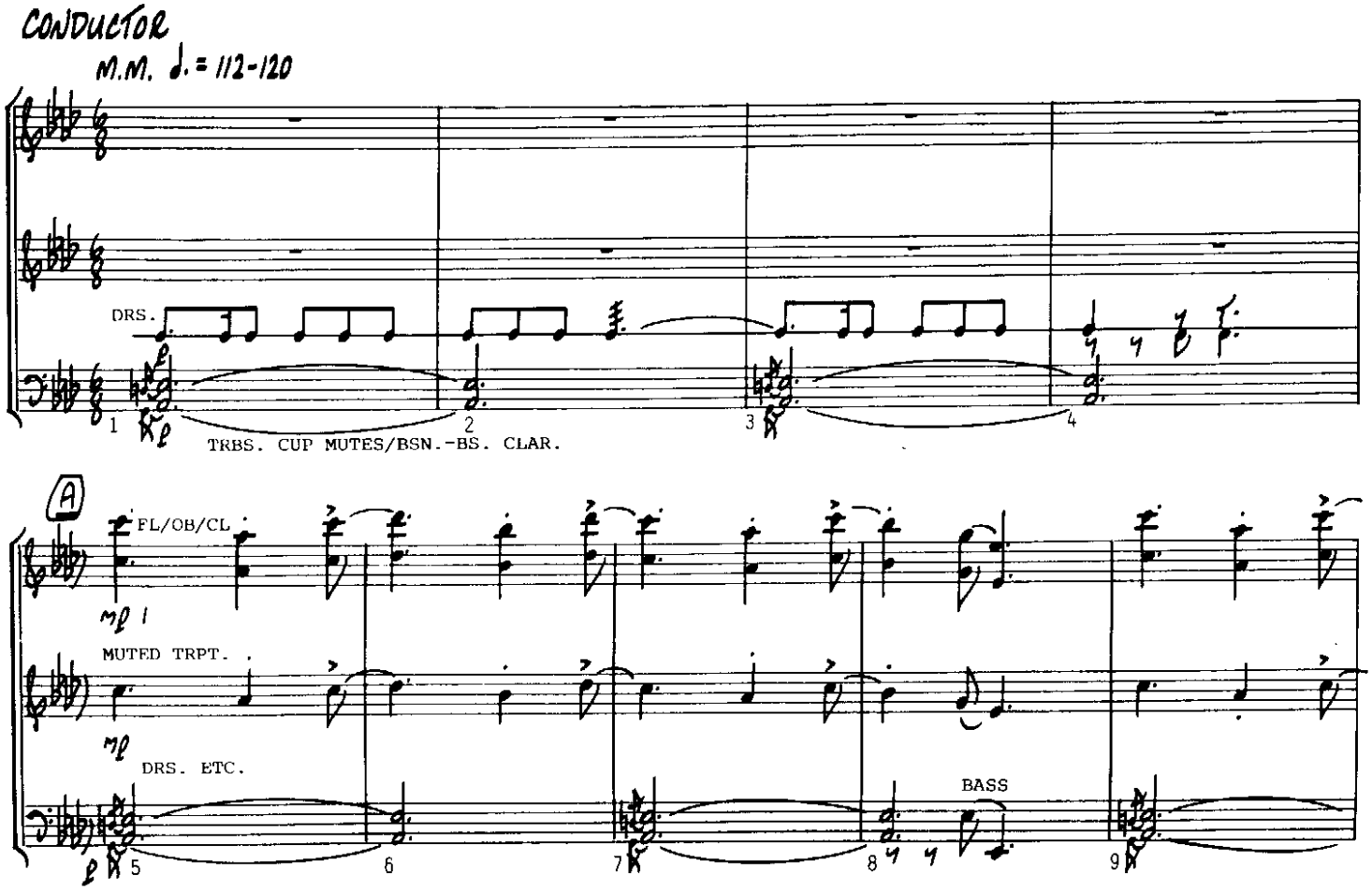
Ex. 3-21 continued



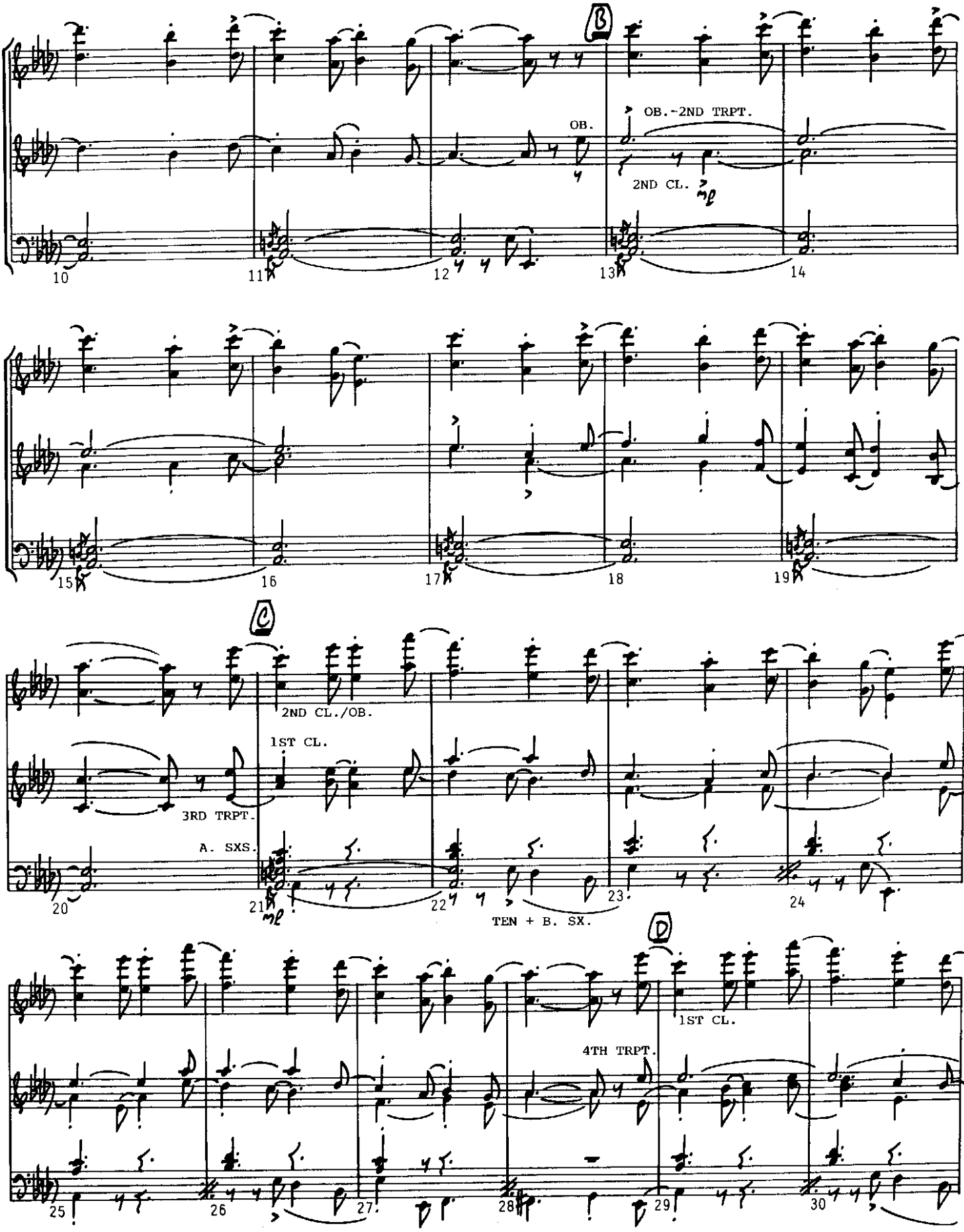
We borrowed the introduction for ***Loch Lomond*** from my idol, Bill Finnegan, who, in molding this arrangement, has given each instrument an individual melodic line, with colors sharply etched to add distinction. The doublings of trombones with bassoon and bass clarinet, and trumpet with oboe are an excellent blending of woodwinds and muted brass. It is this concurrence of all the small details that is characteristic of the successful orchestrator.

Ex. 3-22 Keel Row Theme (from Loch Lomond) [15]

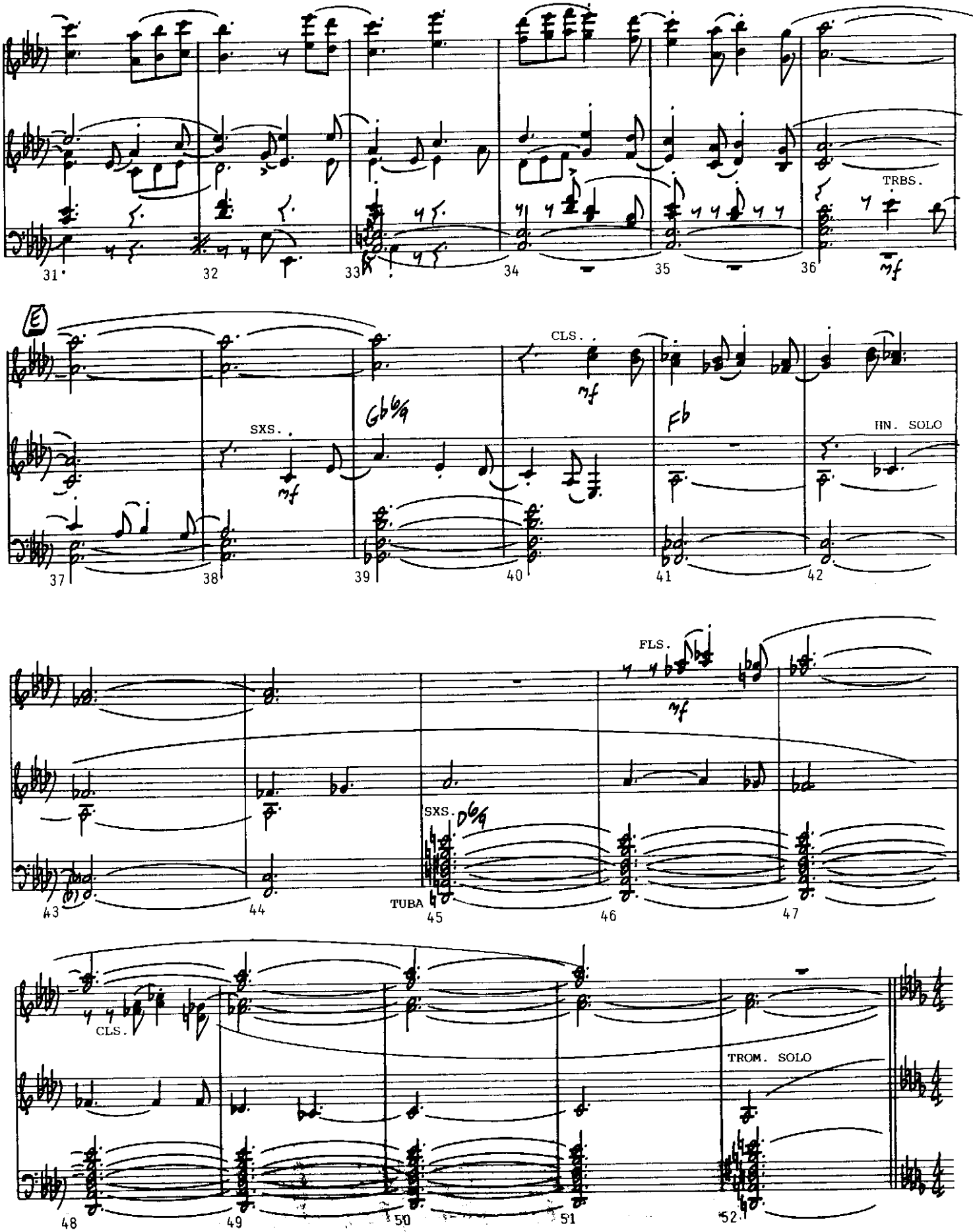
© 1965 Dedrick Bros. Music



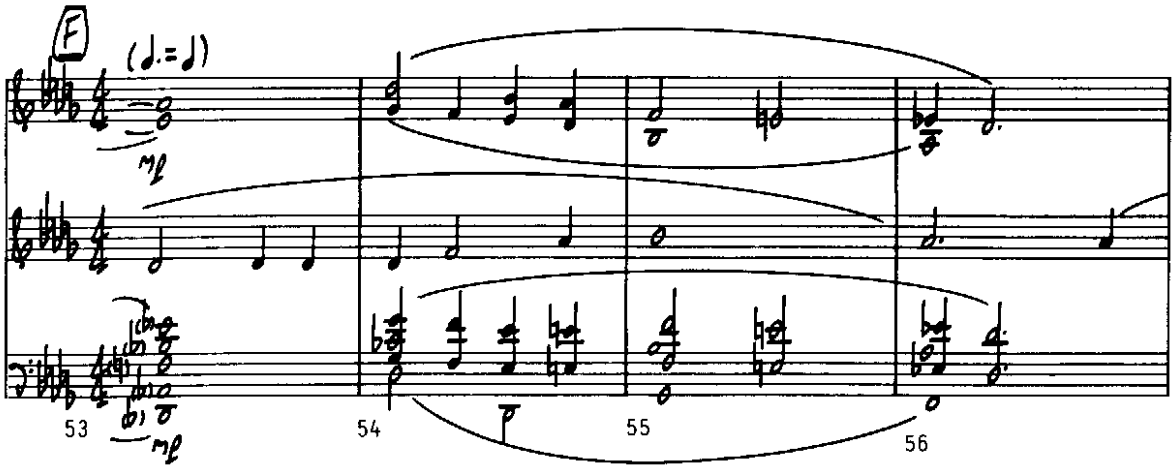
Ex. 3-22 continued



Ex. 3-22 continued



Ex. 3-22 continued



Many other examples of woodwind combinations and voicings can be found throughout the book.

Listed below are a few of the many woodwind combinations available.

AS A WOODWIND SECTION

piccolo/2 flutes/2 oboes/2 clarinets, bass clarinet (bassoon)
flute/oboe/2 clarinets/bass clarinet
flute/2 clarinets/bass clarinet
2 flutes/2 clarinets/bass clarinet
3 flutes/2 clarinets/bass clarinet (bassoon)
oboe/3 clarinets/bass clarinet (bassoon)
English horn/2 clarinets, bass clarinet (bassoon)
flute/clarinet/English horn (bassoon)

UNISON COMBINATIONS

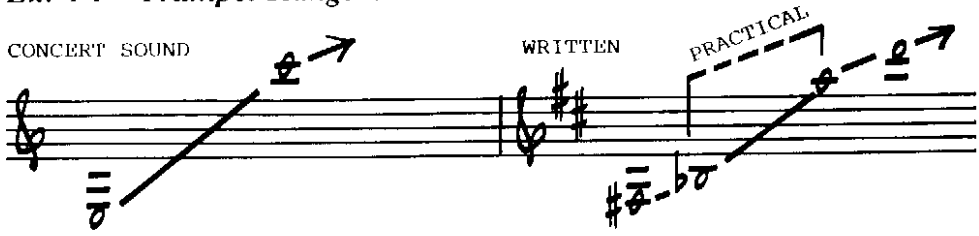
flute/oboe
flute/clarinet
alto flute/bassoon
bass flute/bass clarinet
oboe/clarinet
flute/oboe/clarinet
clarinet/English horn
clarinet/bassoon
English horn/bassoon
French horn/bassoon

CHAPTER 4

THE BRASS FAMILY

TRUMPET

Ex. 4-1 Trumpet Range Chart



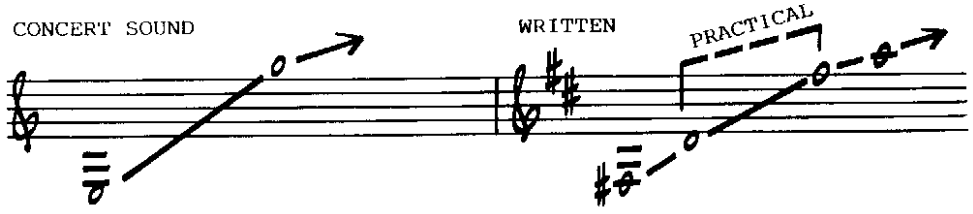
The trumpet is pitched in B♭ and written a whole step higher than it sounds. It has a most dynamic and penetrating tone, whether it is used as a solo instrument, in a section, in prime unison, in octaves (two in the upper register and two an octave lower) or in place at the top of the entire brass section. In combination with other instruments, it is equally effective playing in unison with an alto sax or electric guitar, or in octaves with trombone or tenor sax. It is the most flexible instrument in the brass family, and when played by a good performer, the trumpet seems to inspire confidence, making it reputedly the "president" of the brass section.

By reserving sustained passages for the instruments best equipped to handle them, trumpet players are fresh when you really need their dramatic input. Another caution: Higher isn't better!

Your attention is drawn to the many written and recorded examples on the use of the trumpet shown throughout this book.

FLUGELHORN

Ex. 4-2 Flugelhorn Range Chart

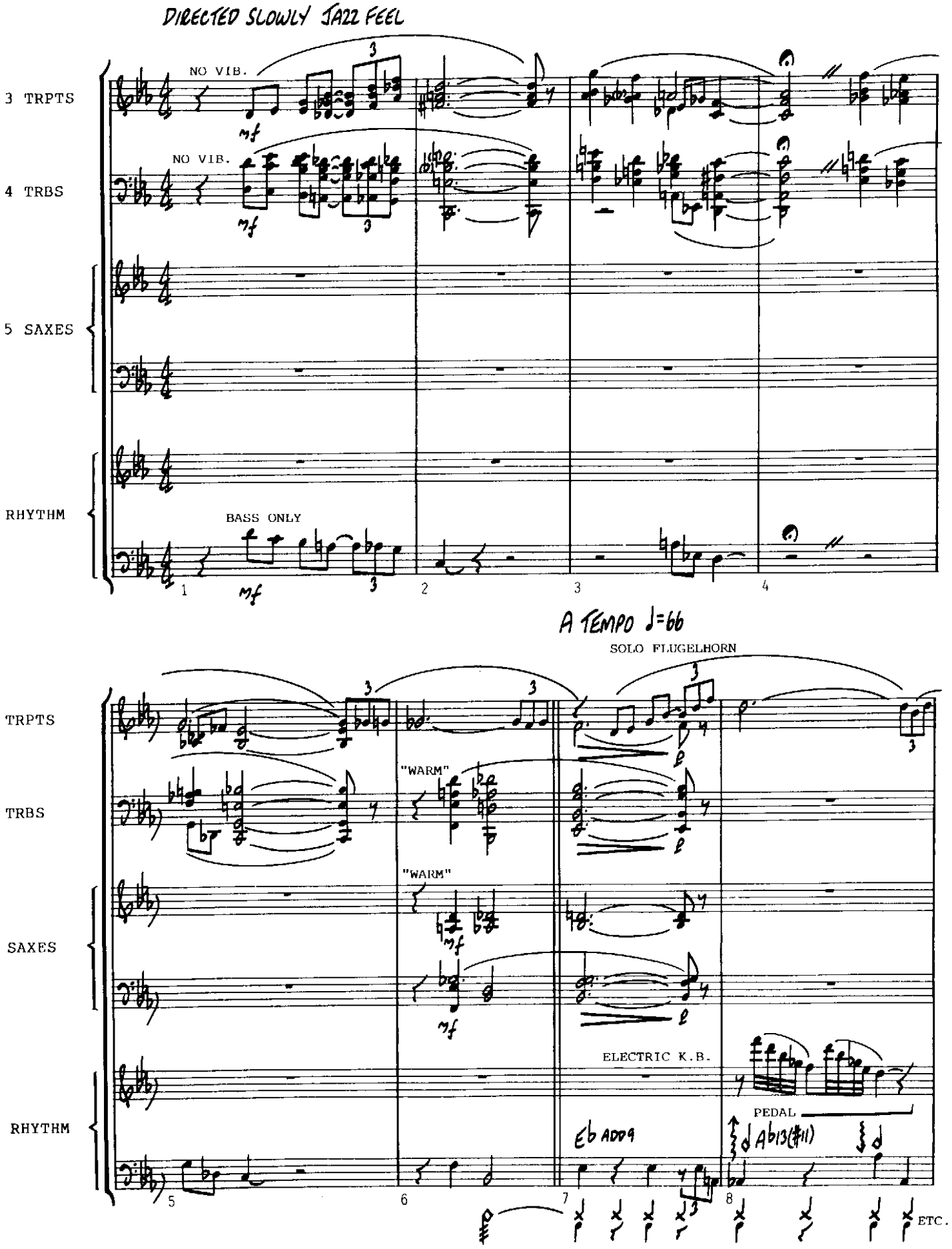


The flugelhorn is written exactly like the trumpet. It has a more limited range, but its mellow sound is often a welcome contrast to the brilliance of the trumpet. The construction of the flugelhorn makes it best suited as a solo instrument, in unison with other flugels, or at the top of a quiet brass section. To preserve its individuality, it shouldn't be used as a substitute for trumpet, but for its own unique merits.

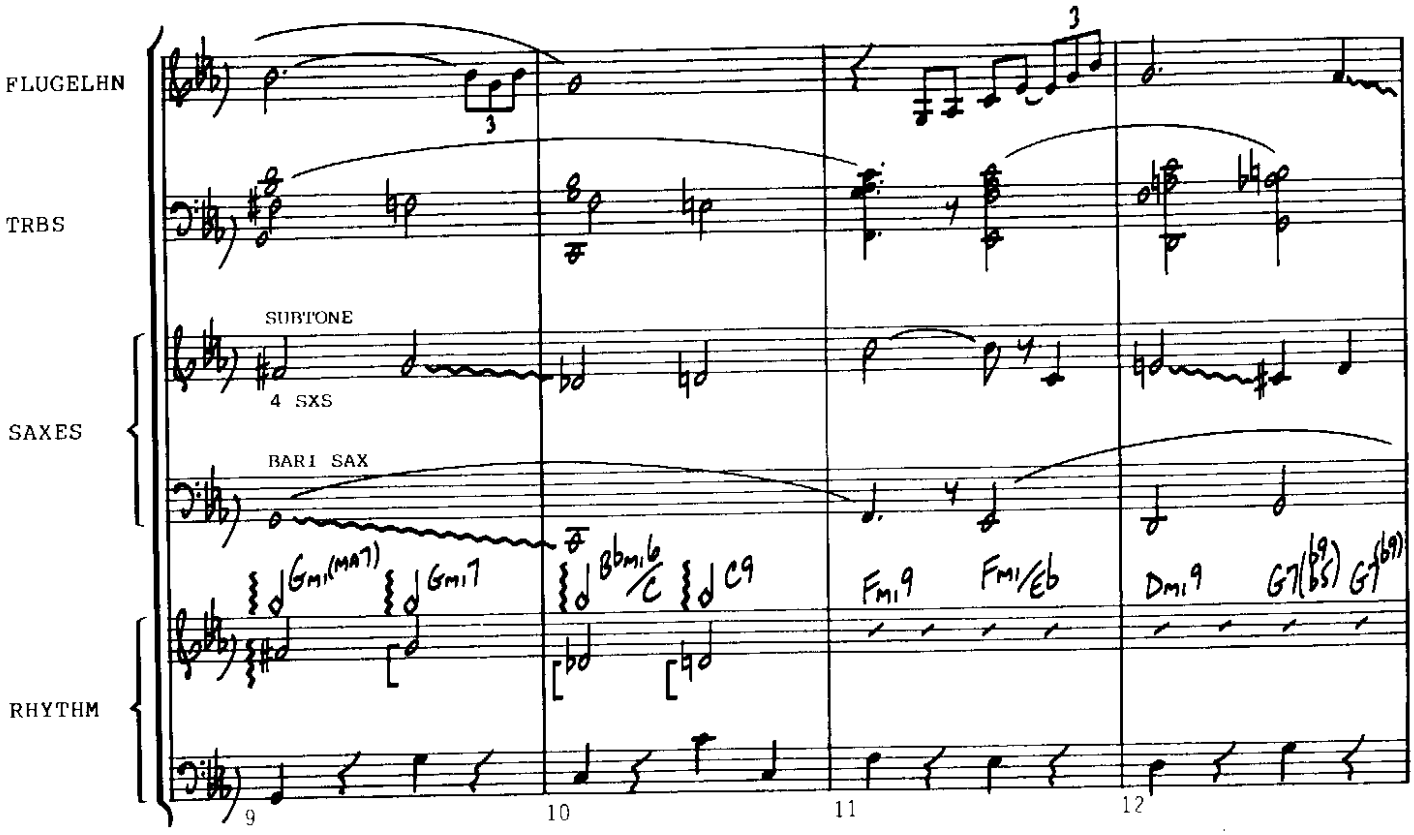
The introduction of ***Satin 'n Glass*** clearly highlights the difference in timbre between trumpet and flugelhorn. Framed in six-part harmony, seven brass lead the way, play thematic material with a somewhat "cold" sound. The ice starts to melt in bar 6 with the use of F13 (♭9) and B♭ +7 (♯9) chords, then the flugel takes over with a sensitive solo that encompasses the full range of the instrument.

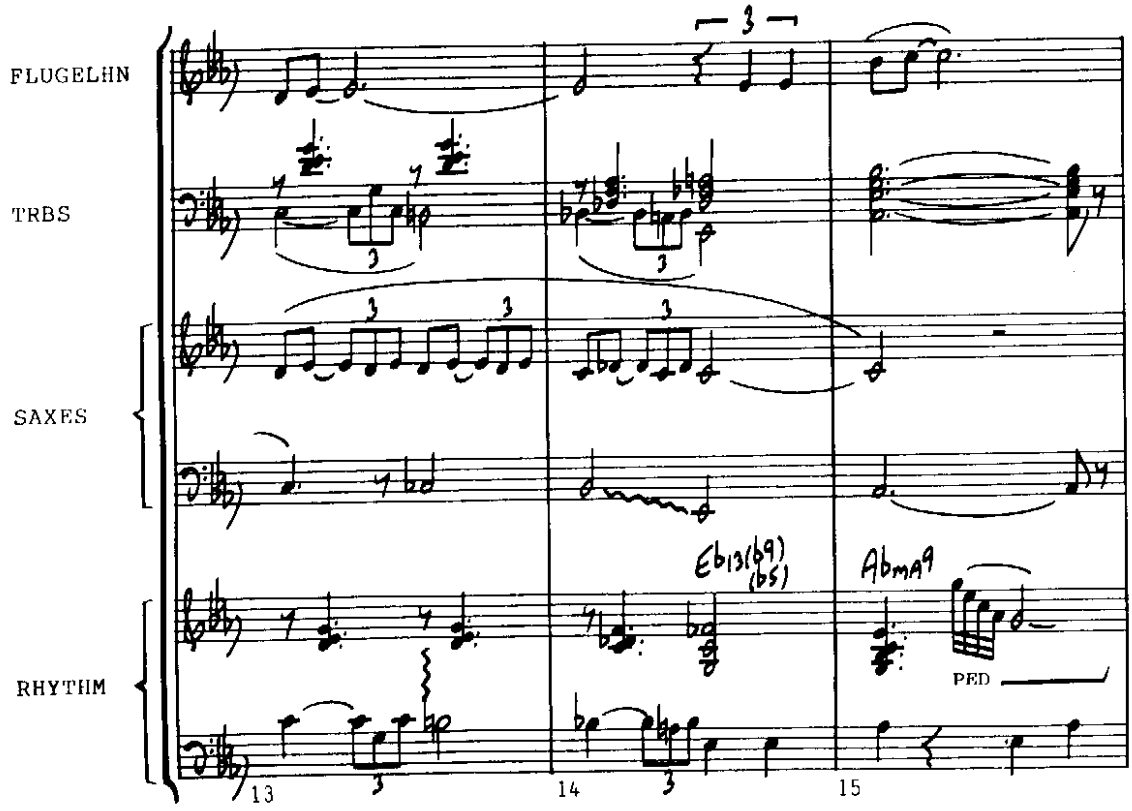
Ex. 4-3 Satin 'n Glass 16

© 1985 Fenwood Music



Ex. 4-3 continued

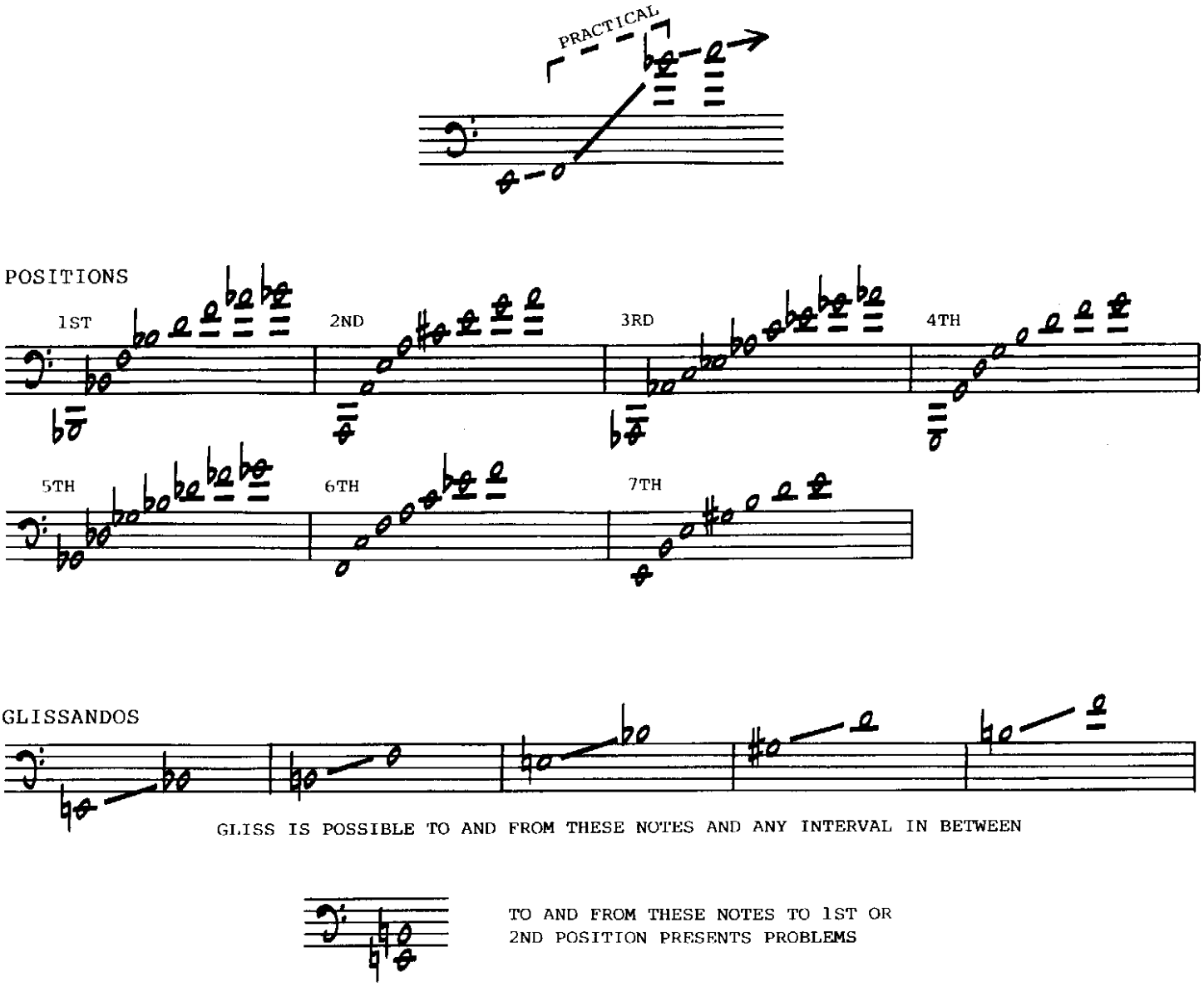




TROMBONE

The trombone is a tenor pitched, non-transposing instrument, written in bass clef. It has seven positions, each one producing a harmonic series. In looking over the chart below, you can see how difficult it is for a performer to go quickly from the low sixth and seventh positions (low E and low B) to the first or second position — avoid figures exchanging these notes. They are absolutely impossible in a bright tempo.

Ex. 4-4 Trombone Range, Position & Glissando Charts

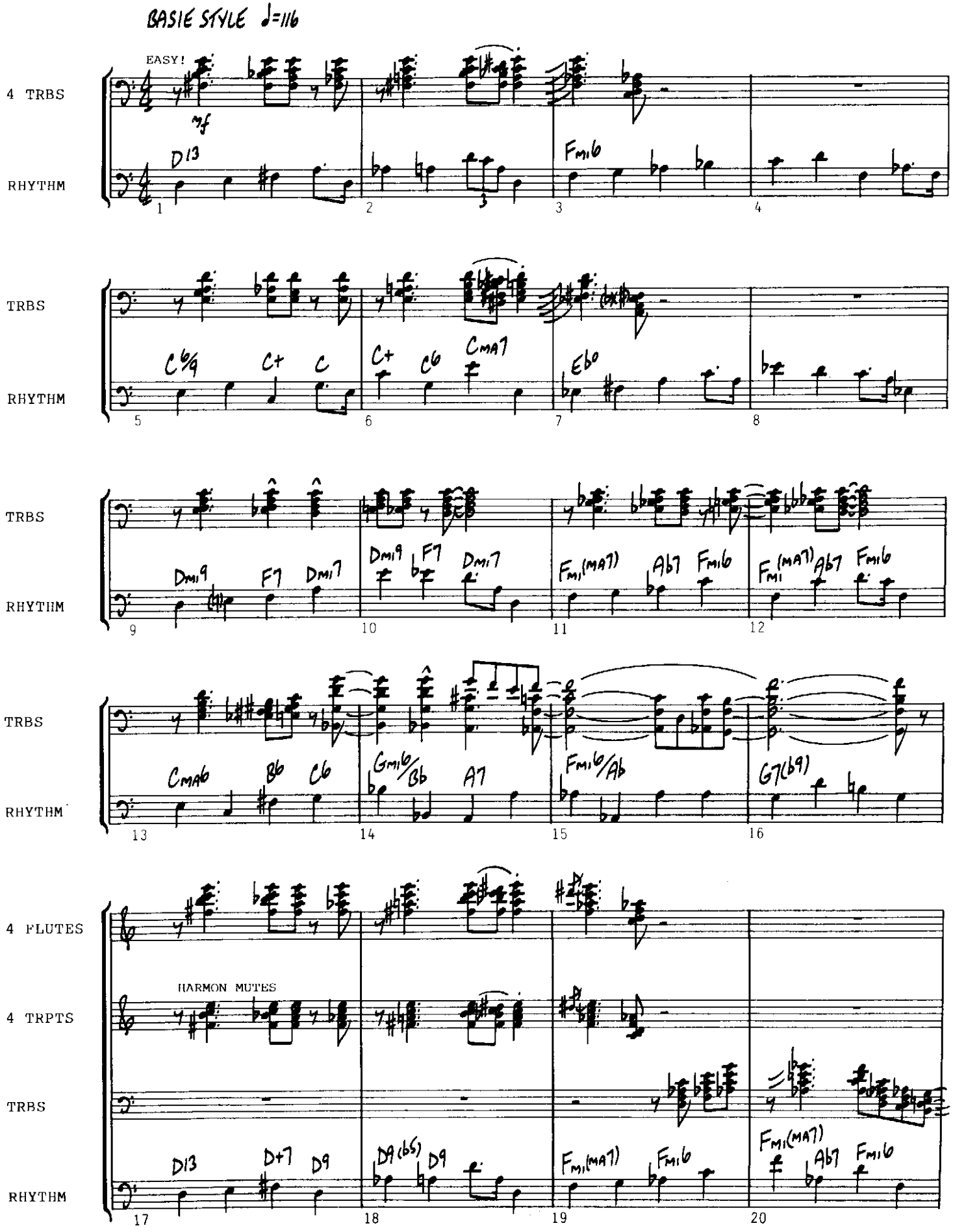


As a section, trombones can stand alone or add support to the trumpets. They form a rich "pad" when supporting French horns and are equally compatible in combination with saxes. Also a wonderful solo instrument, the trombone is capable of a warm, mellow sound or a bold, heroic statement.

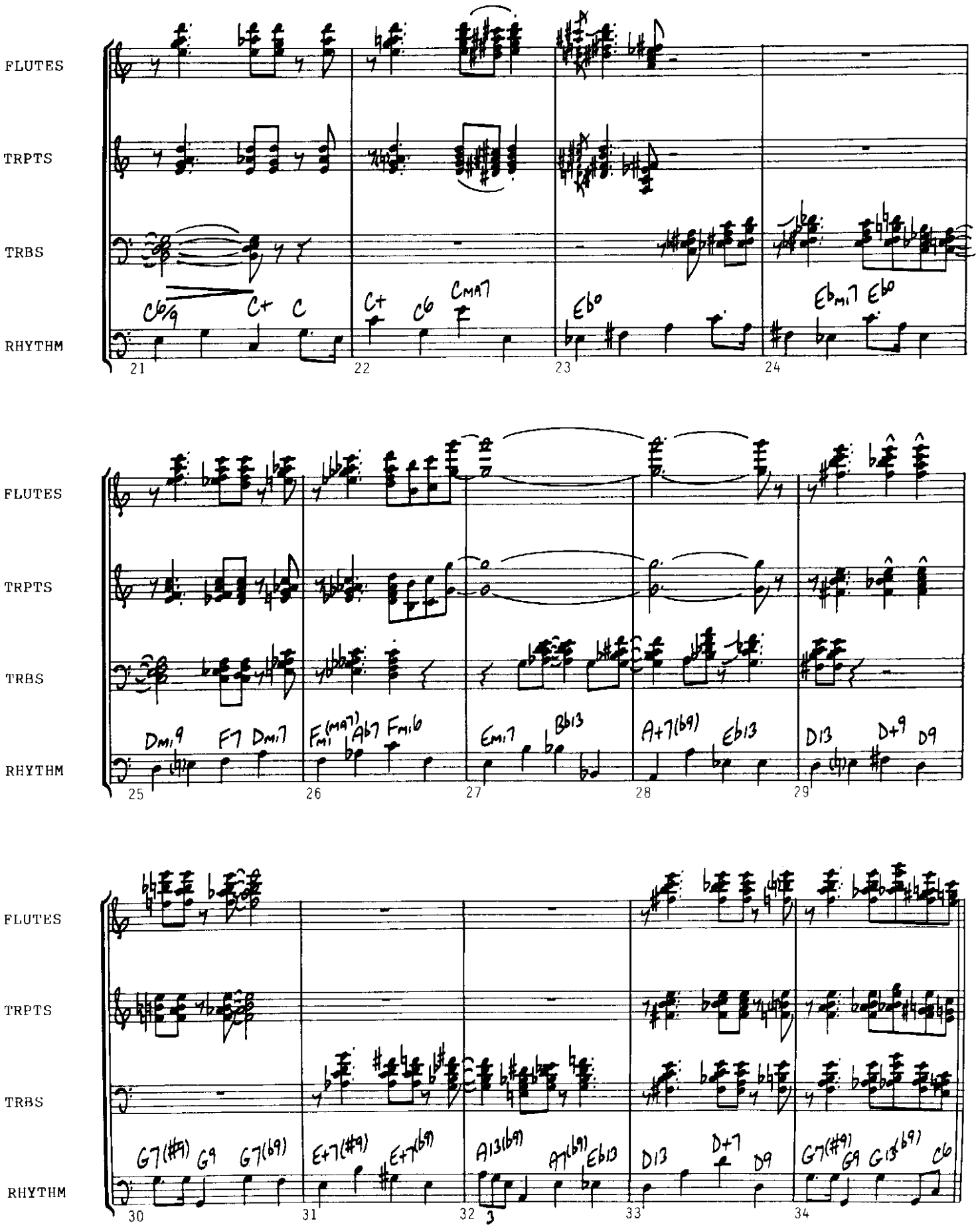
The first chorus of ***88 Basie Street*** features the trombone section in a relaxed register, using closed voicing. They are answered by a blend of muted trumpets and flutes playing a similar strain.

Ex. 4-5 88 Basie Street [17]

© 1981 Fenwood Music



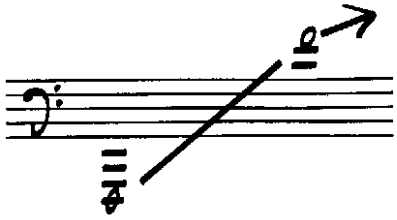
Ex. 4-5 continued

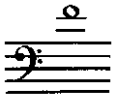


BASS TROMBONE

A valuable asset to any orchestra, the bass trombone is capable of playing the notes between the lowest note of the tenor trombone (low E) down to the bottom pedal B♭. It lends strength and depth to the bottom of a trombone choir (ala Stan Kenton) and adds a firm foundation to the orchestra.

Ex. 4-6 Bass Trombone Range Chart

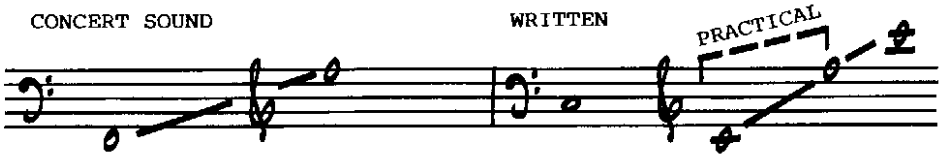


Writing anything higher than  is counterproductive to the whole concept of this instrument. Consideration must be given to breathing, due to the amount of air that is needed to produce sustained notes.

FRENCH HORN

The French Horn is pitched in F and the transposition is up a perfect fifth.

Ex. 4-7 French Horn Range Chart



It has a haunting sound that blends well with woodwinds *and* brass. It is equally effective playing a solo, helping out on unison lines, used in a horn choir, or soaring in unison over the orchestra. As mentioned earlier in this chapter, it forms a velvet "carpet" when combined with the trombones. Listen to Henry Mancini recordings for a lush ballad setting utilizing the horns.

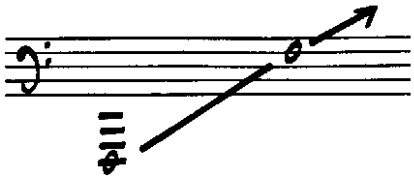
When writing horns in large brass ensembles, use the formula 2 French horns = 1 trumpet or 1 trombone.

By inserting his hand deep into the bell, the French horn player can muffle the sound. It assumes a very distant, metallic quality and should be reserved for a dramatic effect where the background is light. This is called *stopping*. It is indicated by writing "+" over the note(s) you wished stopped. At the resumption of normal sound, write *open.*

There are many examples recordings in this book that display the horn capabilities in various situations.

TUBA

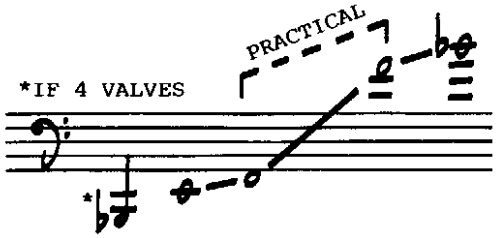
Ex. 4-8 Tuba Range Chart



The tuba is a non-transposing instrument written in bass clef. The most common is the BB♭. Its sound has a very soft edge, and if you have access to a good tuba player, the tone can be smooth and plush. A useful addition to the orchestra, its main role would be supporting trombones and horns, adding emphasis to figures and a quality to the sound. It gets around quite well, and can be used to play its own line or short solos.

EUPHONIUM (BARITONE)

Ex. 4-9 Euphonium Range Chart



The euphonium, like the trombone, is a concert pitched instrument built in B♭. The harmonic series for this instrument is the same as that for the B♭ trumpet, and parts can be written in bass clef or transposed up a ninth in treble clef.

Along with its strong carrying power, the unique tone of the euphonium shows off its individuality. Its execution is easy, and the majority of the notes "speak" well. It is capable of great expression, making it very suitable for solos and independent melodic lines. Although an odd bit of plumbing, it is considered the cello of the symphonic band.

SCORING THE BRASS

I firmly believe that the brass choir is the most thrilling of all sounds. A few examples have been charted in this chapter, but there are countless ways to approach this aspect of your writing as there are many kinds of "rights" in the "right-wrong" interface. Here is an opportunity to exhibit the music, the musicians and the arranger at their artistic best.

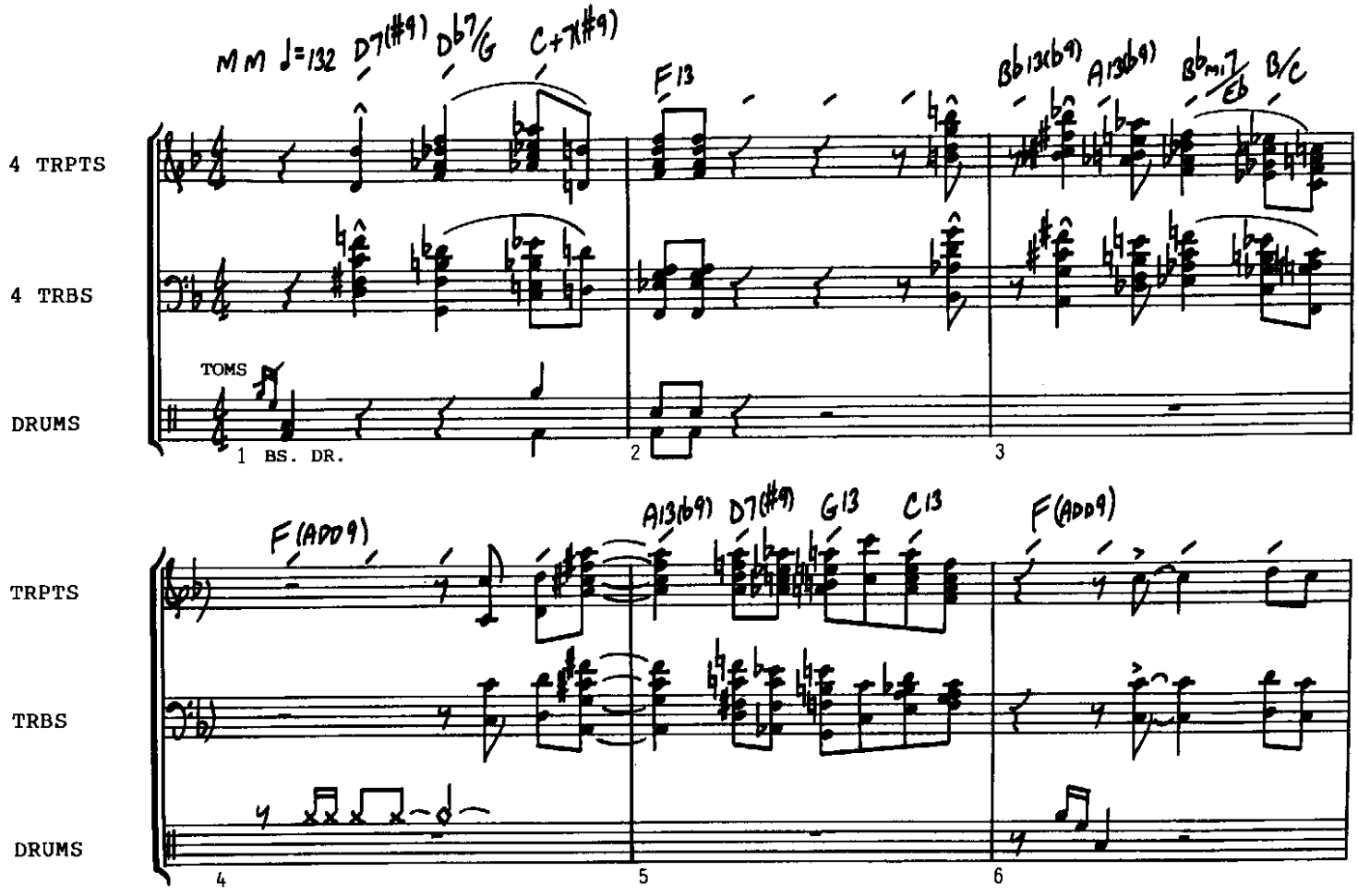
I must add a word of caution. An arranger should use good judgement in writing for brass. Due to the makeup of these instruments and the manner in which sound is produced, large skips and awkward pianistic figures are not what they are all about. Avoid the temptation of forcing an idea or figuration that is not indigenous to the character or capabilities of the instrument. *Your music is judged on how well it sounds, not how difficult it is to play.* I once came across an arrangement whose very first note was a trumpet high E in a harmon mute. Conversely, many of the arrangements written for the Count Basie orchestra are in school jazz ensemble libraries everywhere.

Our first example, ***Winner's Circle,*** brings the pure sound of brass front and center stage. As a section, brasses are normally written within a unified rhythm framework regardless of size. However, in bar 10 it was logical to alter that format to provide contrast and relief from the normal concerted voicing.

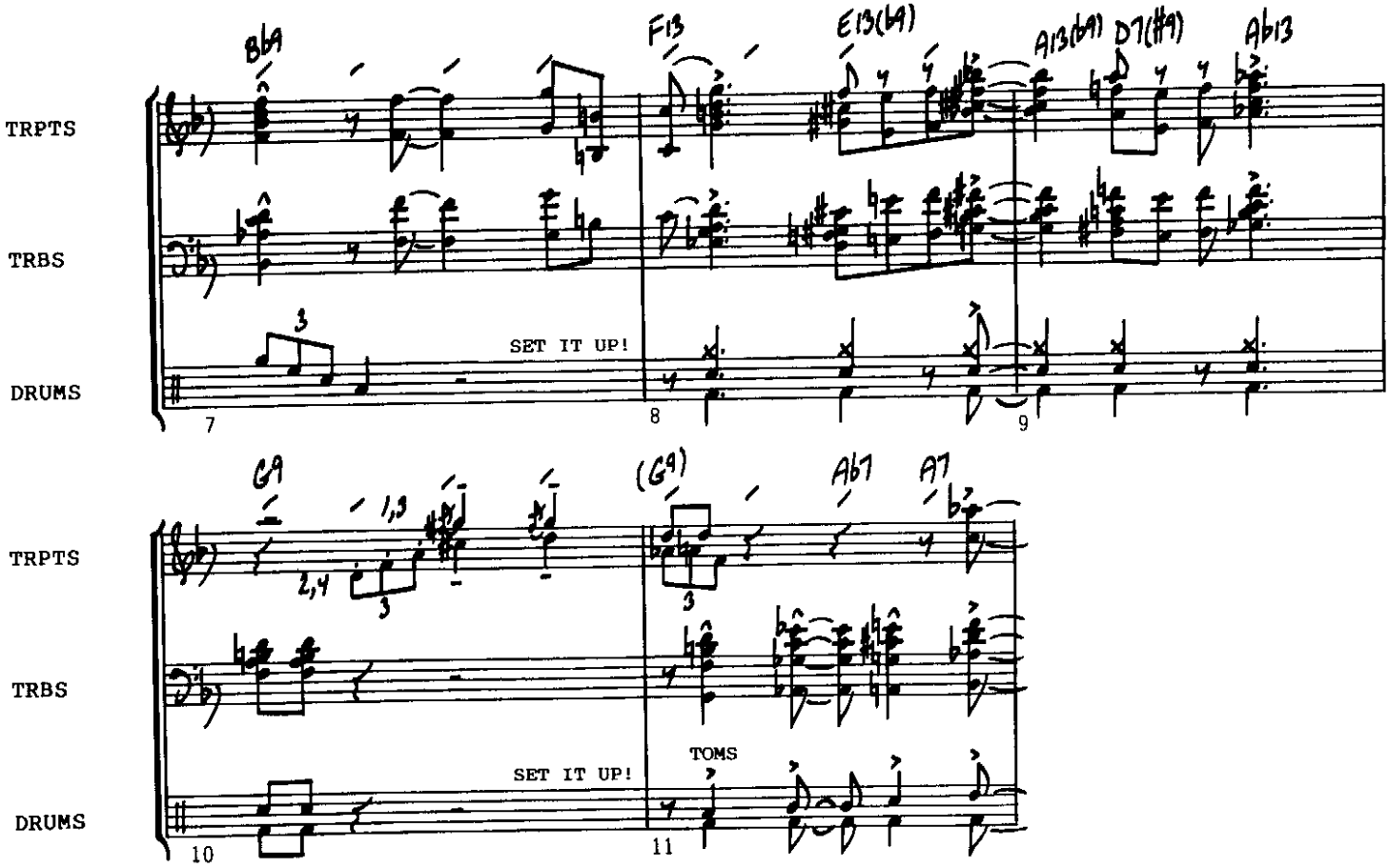
A closer look reveals the trumpets playing triads and unisons, while trombones are stretched out a bit and are a full, sonorous group within themselves. Although this excerpt is written for brass and drums only, I have added chord symbols for your analysis.

Ex. 4-10 Winner's Circle 18

© 1989 Fenwood Music



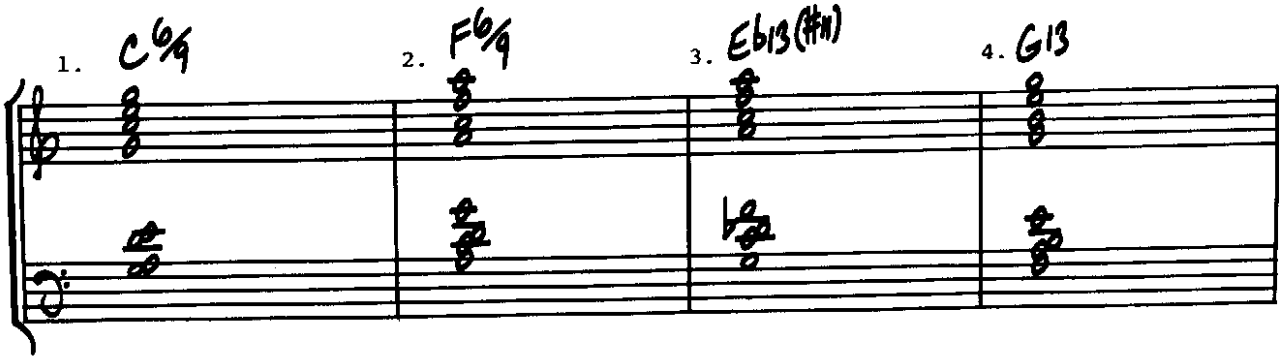
Ex. 4-10 continued



There were few sounds more powerful and exciting than hearing the Count Basie orchestra roar into a full ensemble chorus. It provided that distinctive, instantly recognizable sonority that became a trademark throughout the Basie years.

The brass section is the *core* of the ensemble. When writing for a large brass section, the voicing illustrated below has worked very well for me. Register permitting, the trumpets play a triad, with the fourth doubling the lead an octave lower. The trombones support with a chord cluster. I like the feeling of balance I hear when using this voicing.

Ex. 4-11



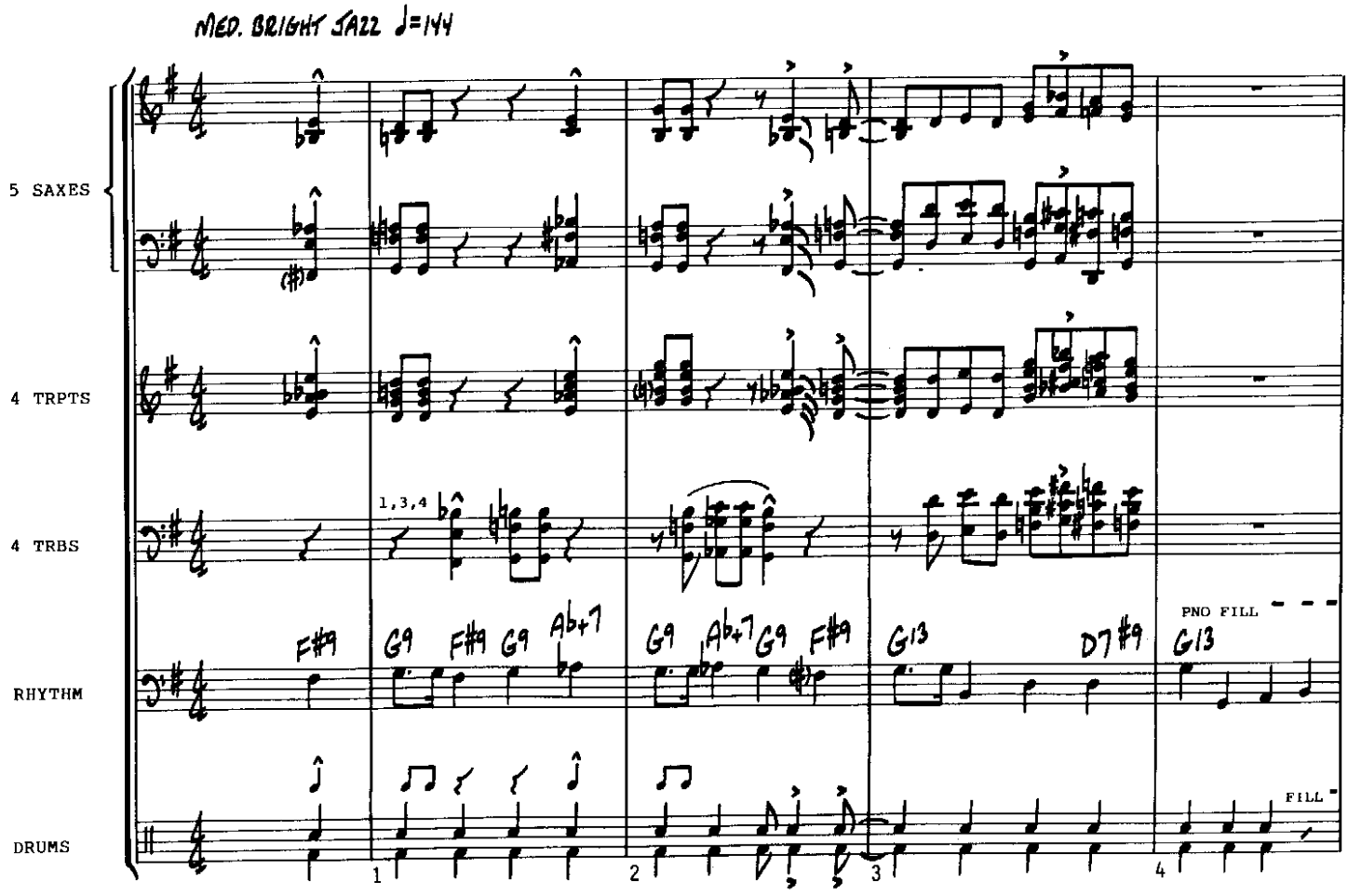
On completion of the brass parts, I return and add saxes for support, using them as a solid, harmonically complete unit of their own. They will naturally overlap trumpets and trombones.

Although I am constantly striving for a good rhythmic feel in my writing, the importance of the melody is my first priority. At times there are as many as three or more instruments playing the melody line in the voicing structure of the inner parts.

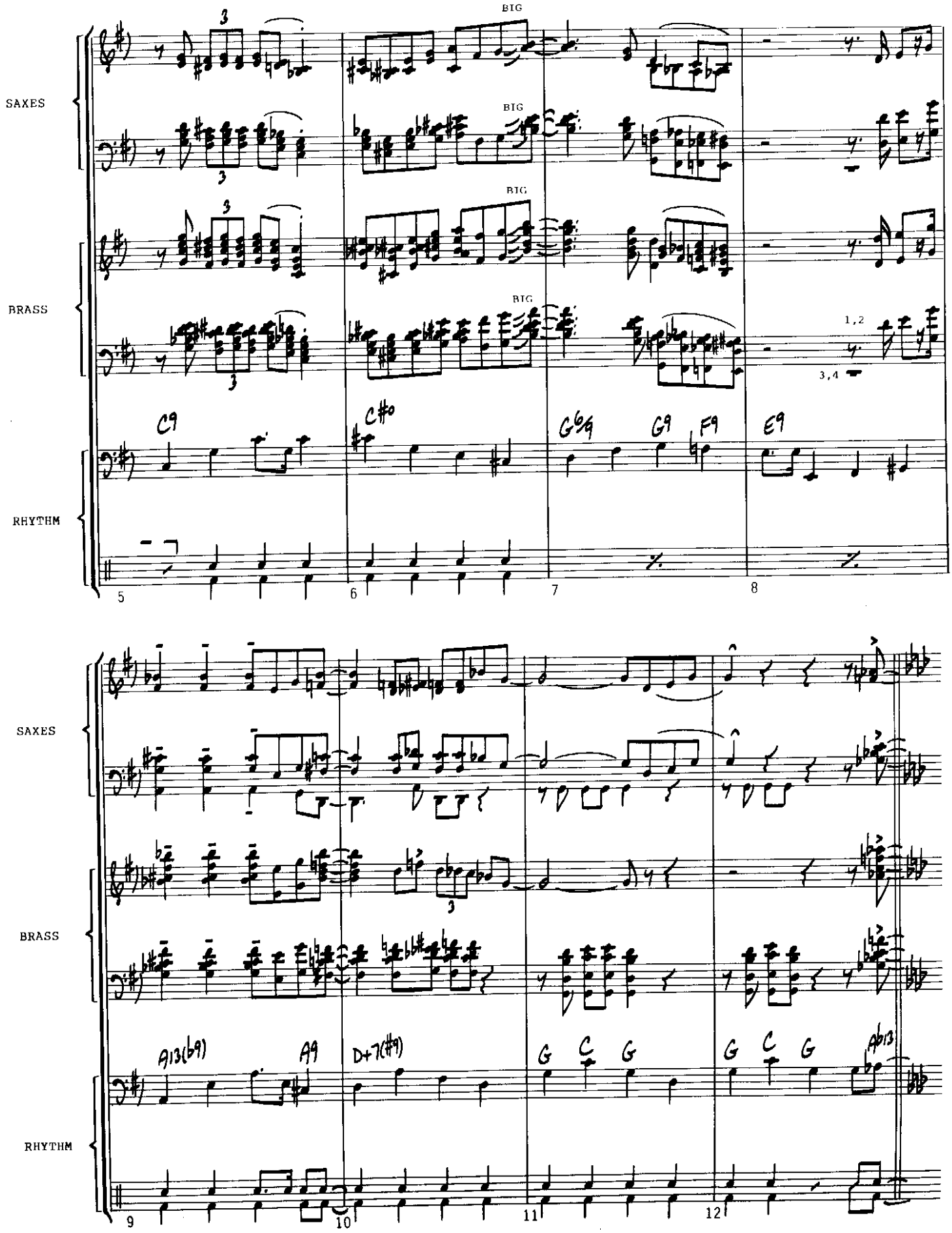
When I am scoring a rhythmically-unified type of ensemble, and want to keep it straightforward and simple, I avoid using saxes to fill in every open spot or every added note in the chord. This does just the opposite of creating a fuller or richer sound for me — it weakens it harmonically and detracts from the melody line. The buoyant ensemble chorus of ***High Five*** illustrates this basic structure.

Ex. 4-12 High Five **19**

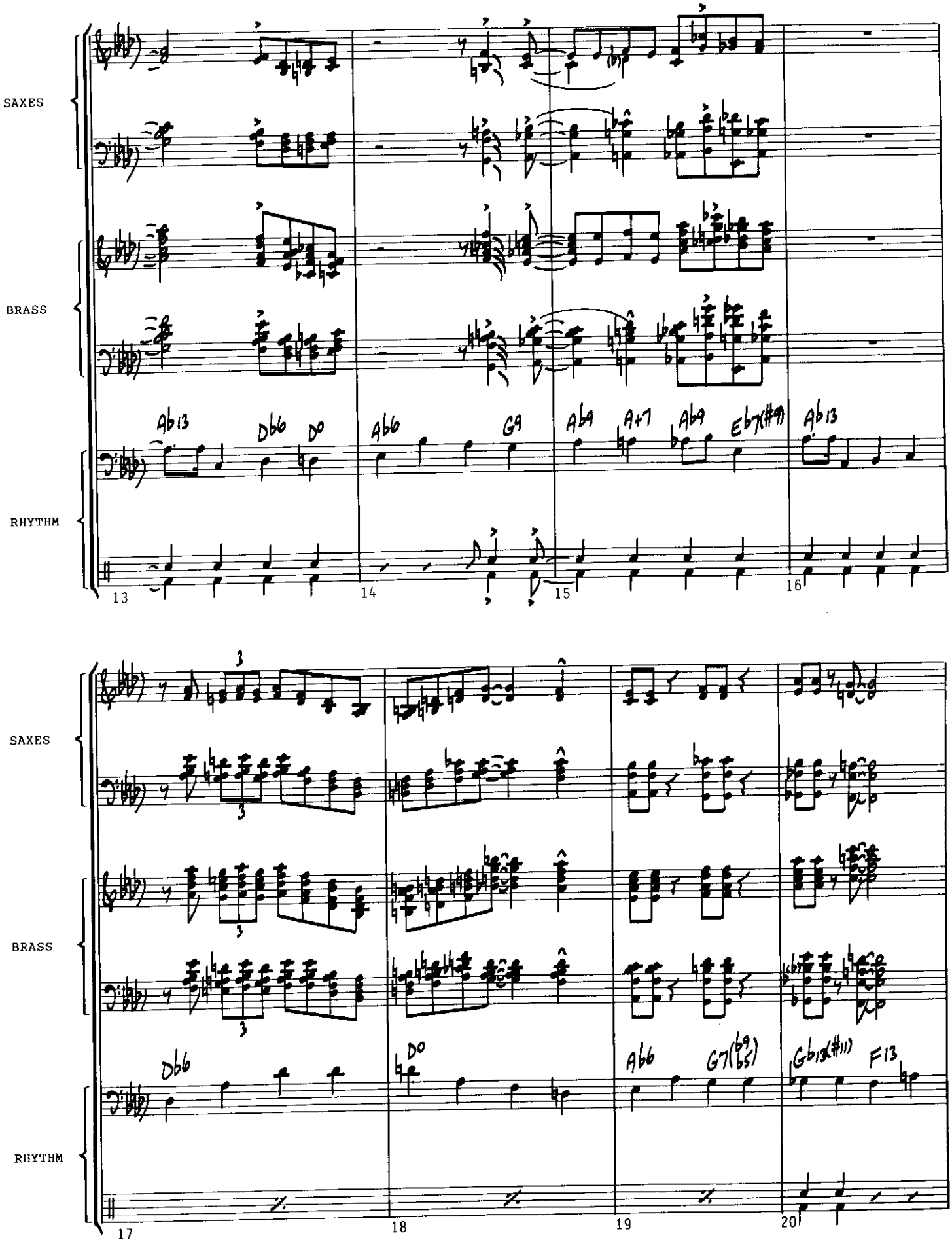
© 1984 Banes Music



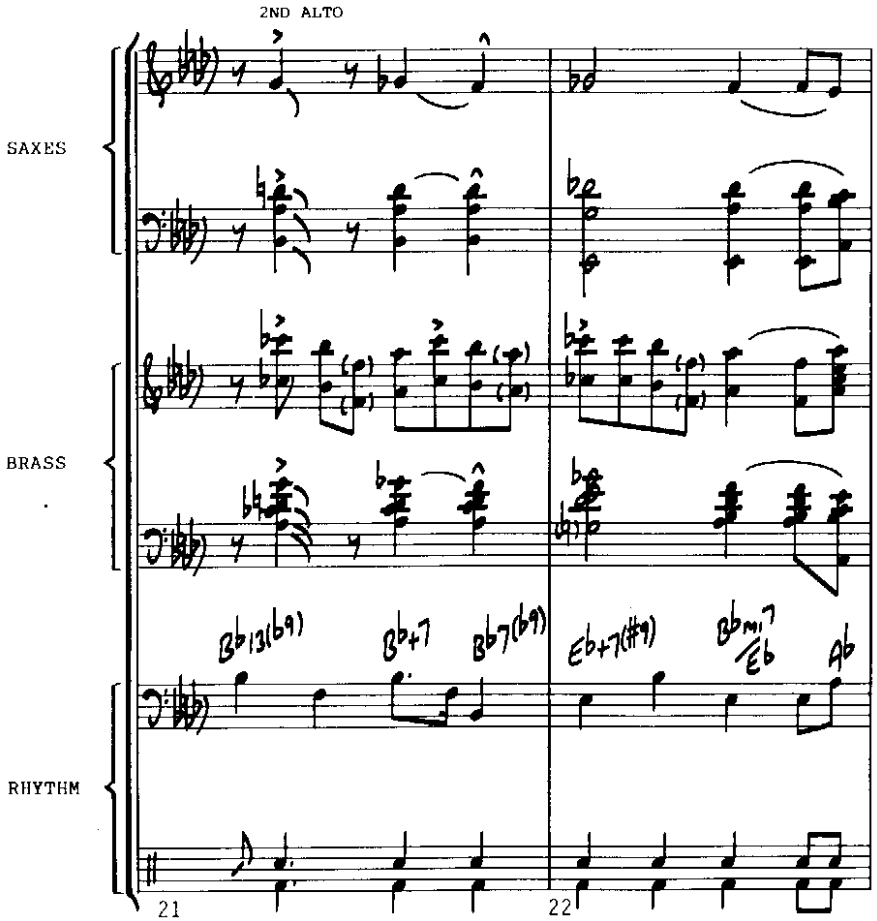
Ex. 4-12 continued



Ex. 4-12 continued



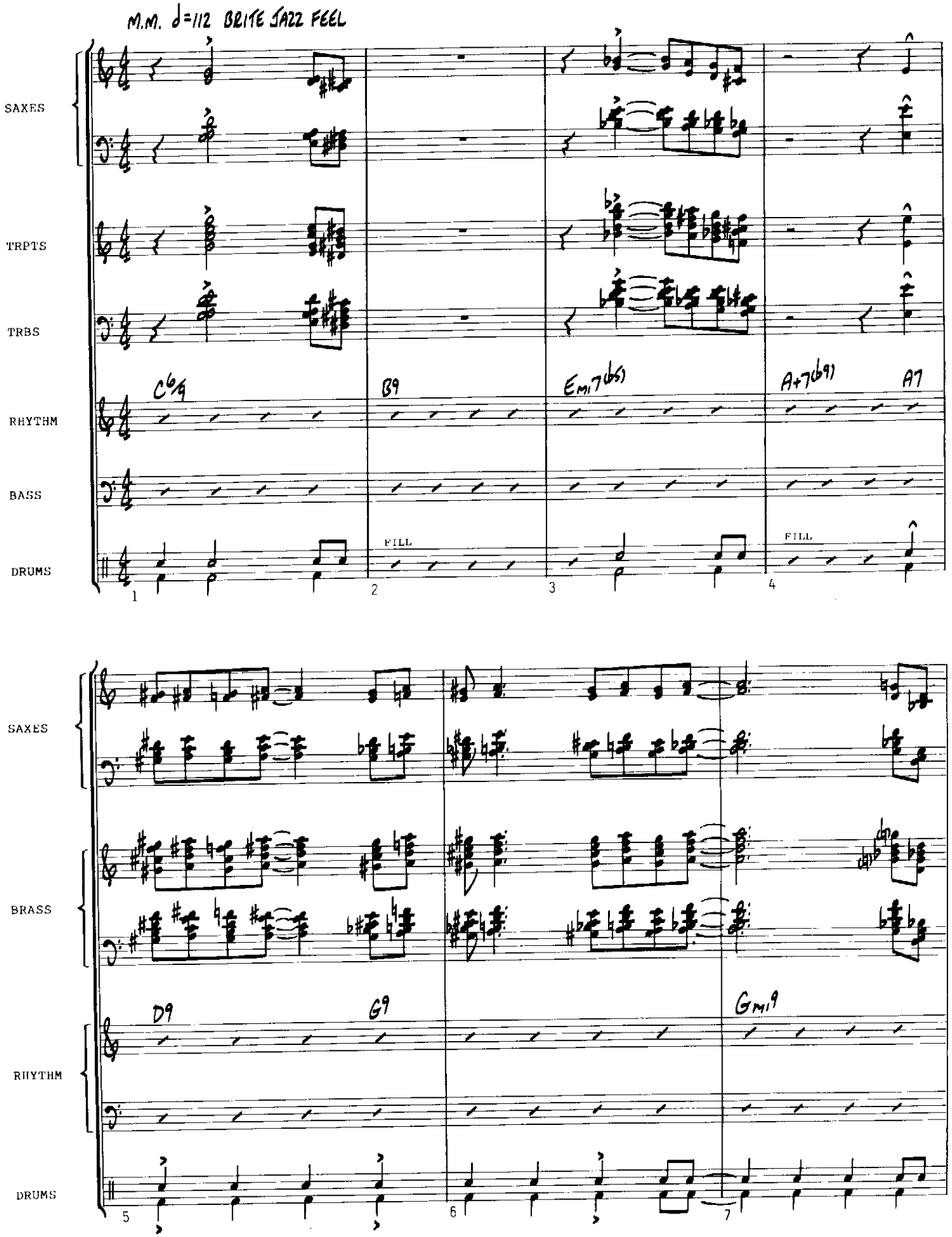
Ex. 4-12 continued



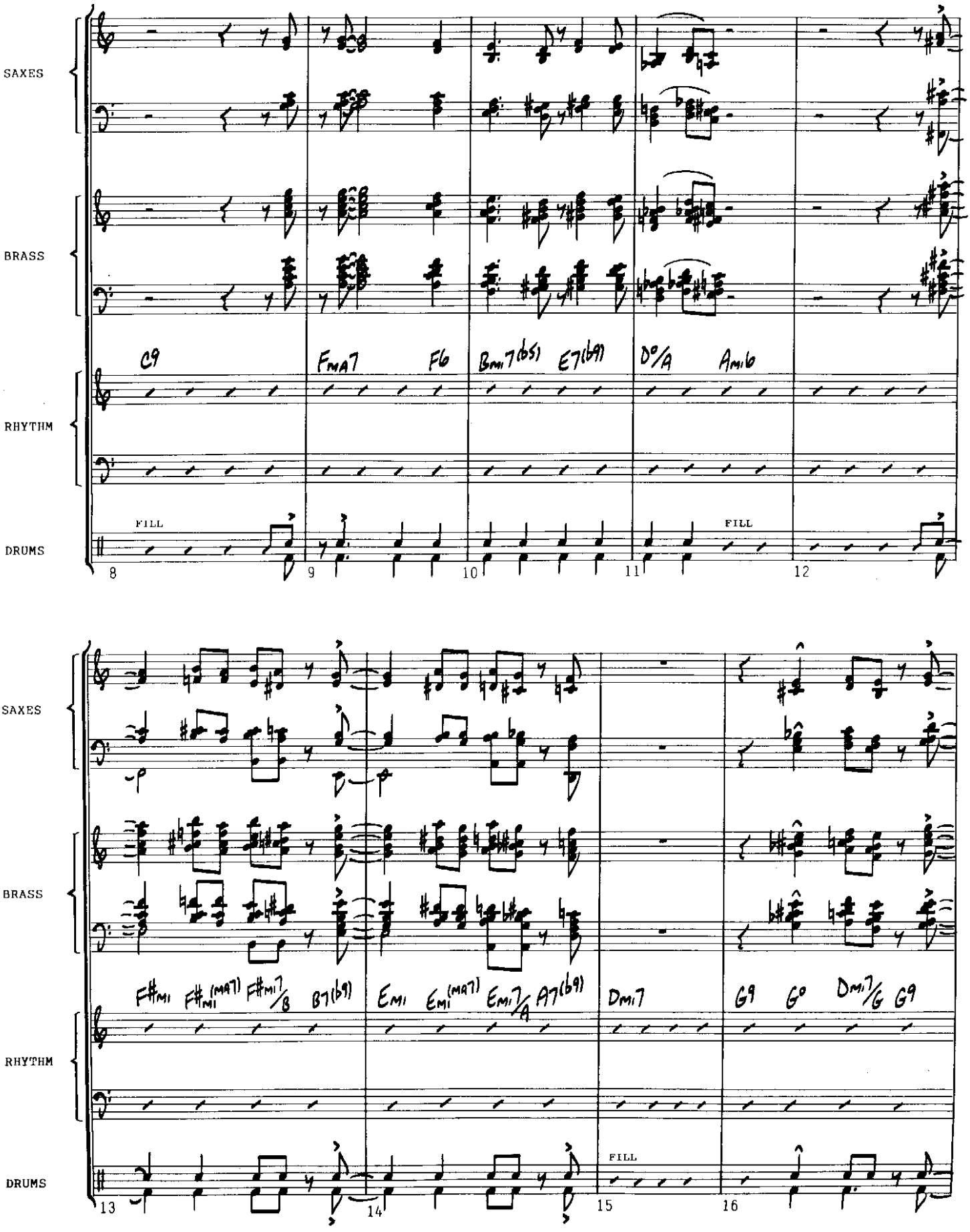
When working with a concerted ensemble voicing, it has been my experience that a close position works best for a "tighter" swinging brass sound. Again, the voicing is triads over a cluster. Using simple harmony with saxes and brass working in tandem, the ensemble chorus of ***Ya Gotta Try*** is typical of this procedure.

Ex. 4-13 Ya Gotta Try! 20

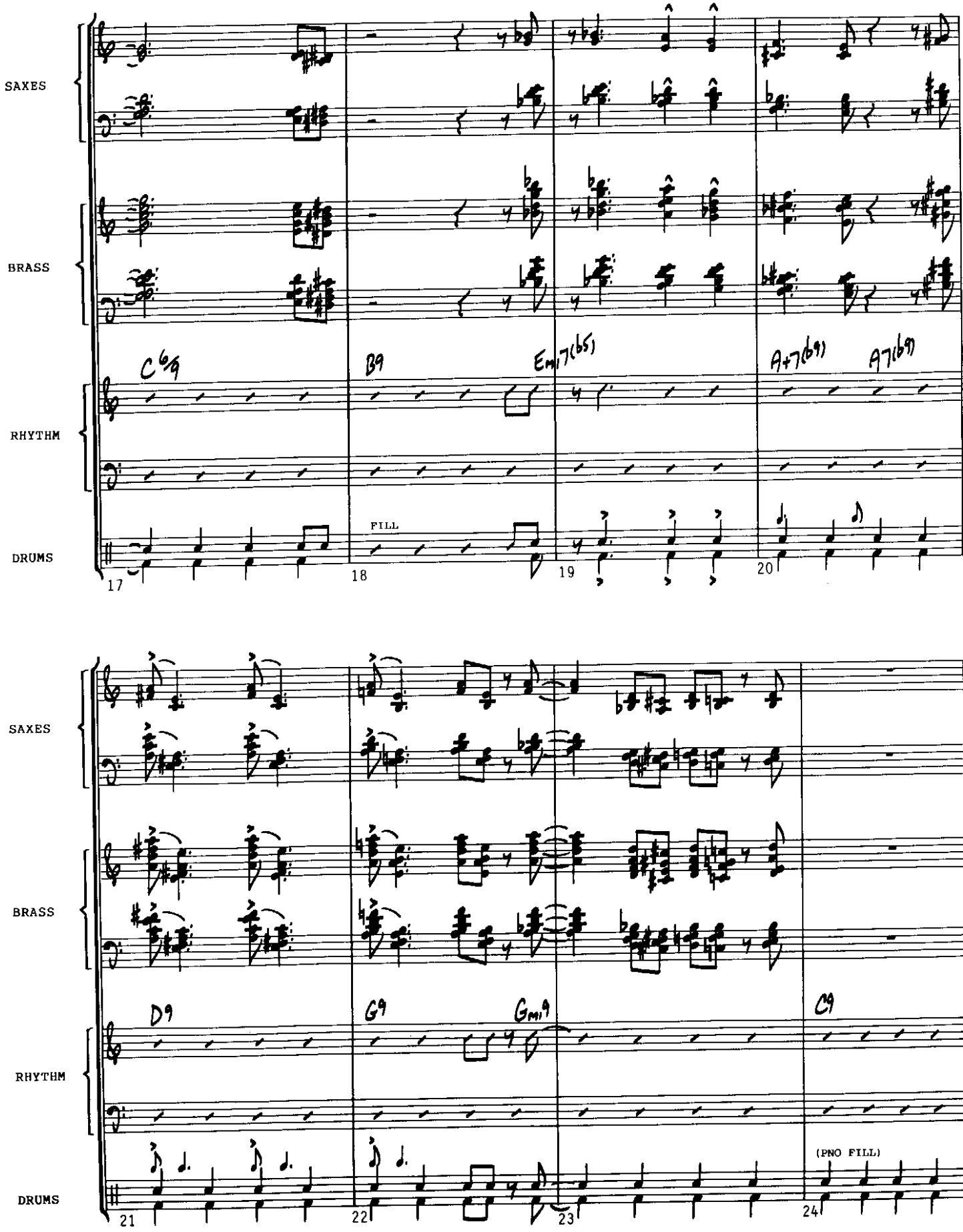
© 1970 Banes Music



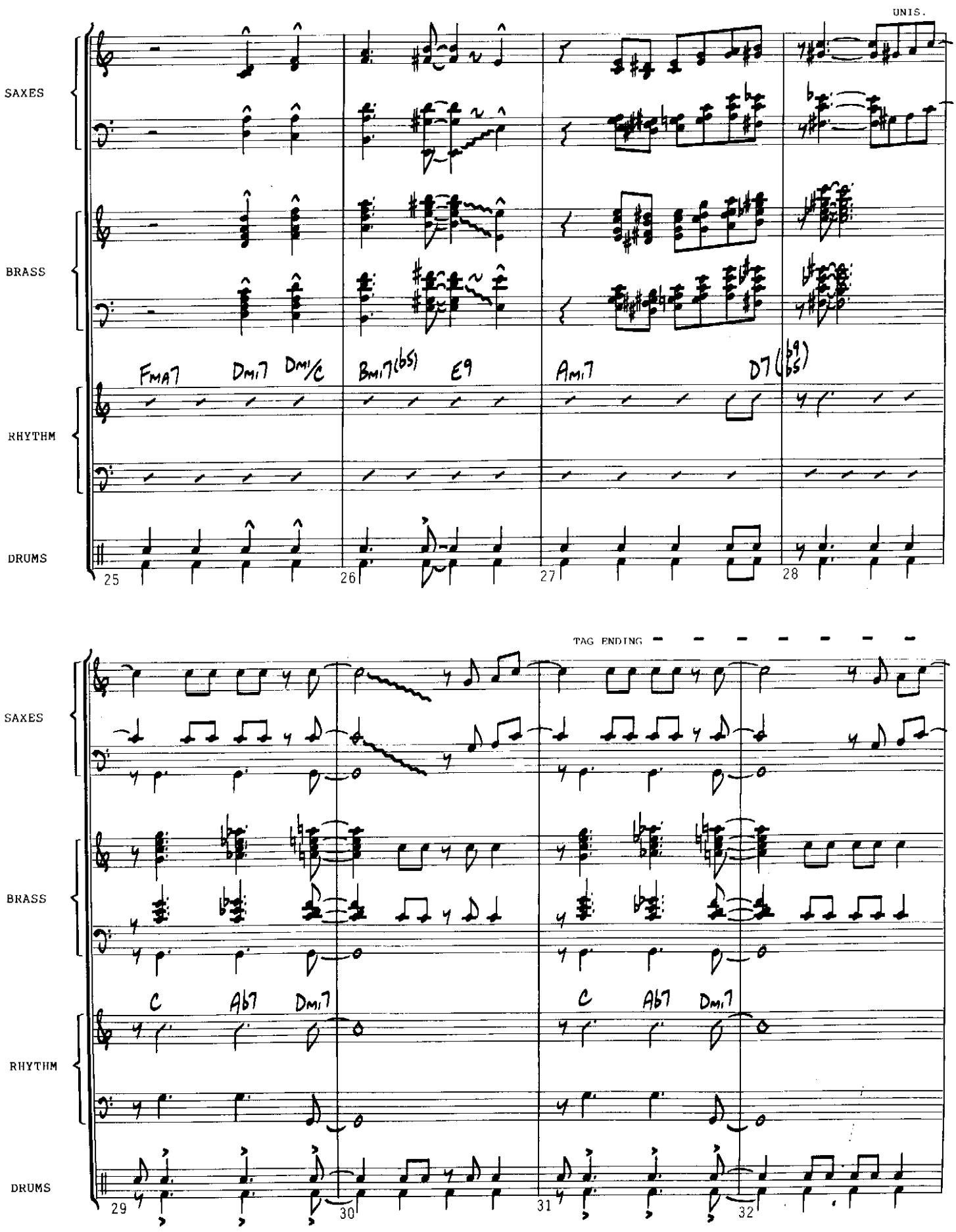
Ex. 4-13 continued



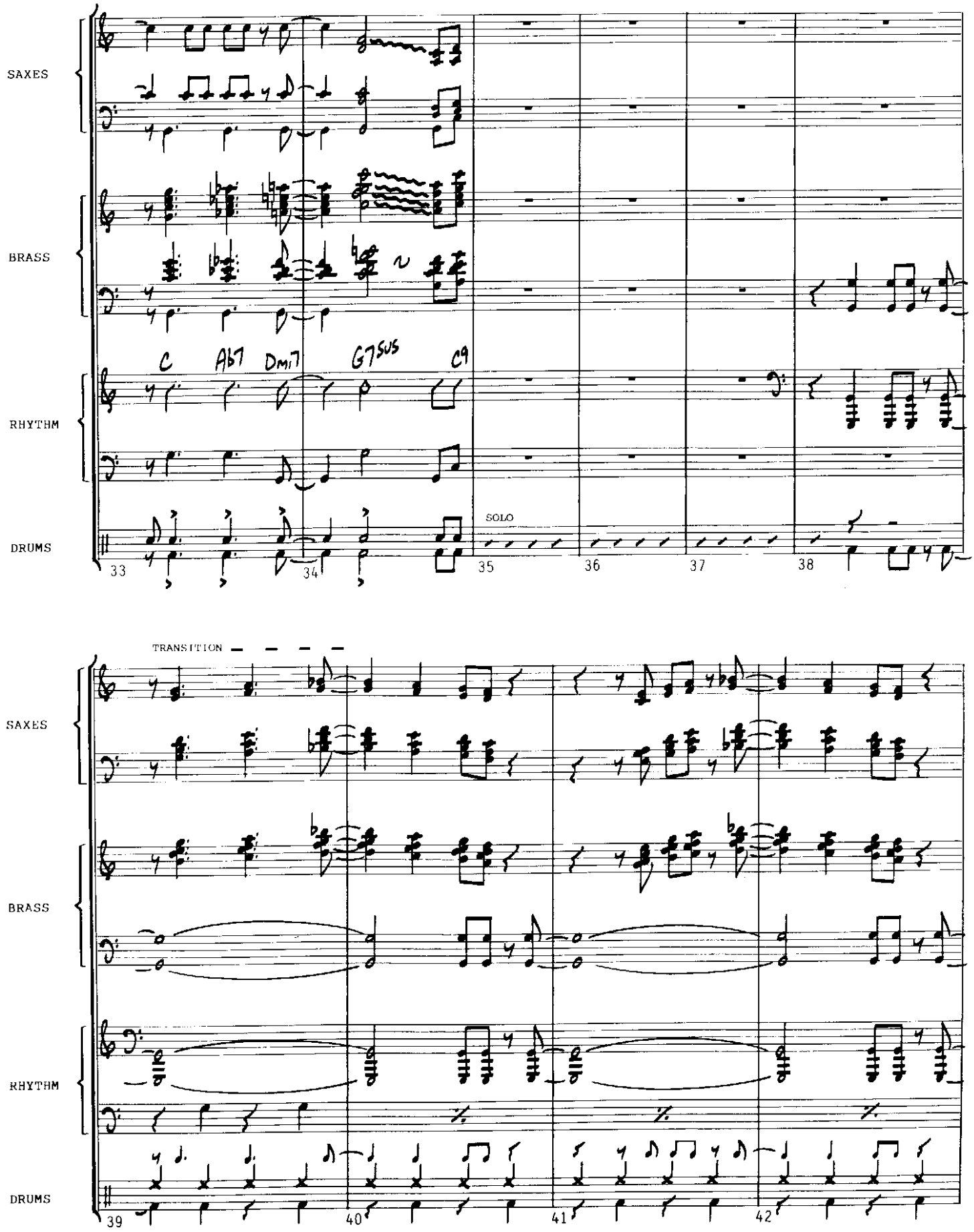
Ex. 4-13 continued



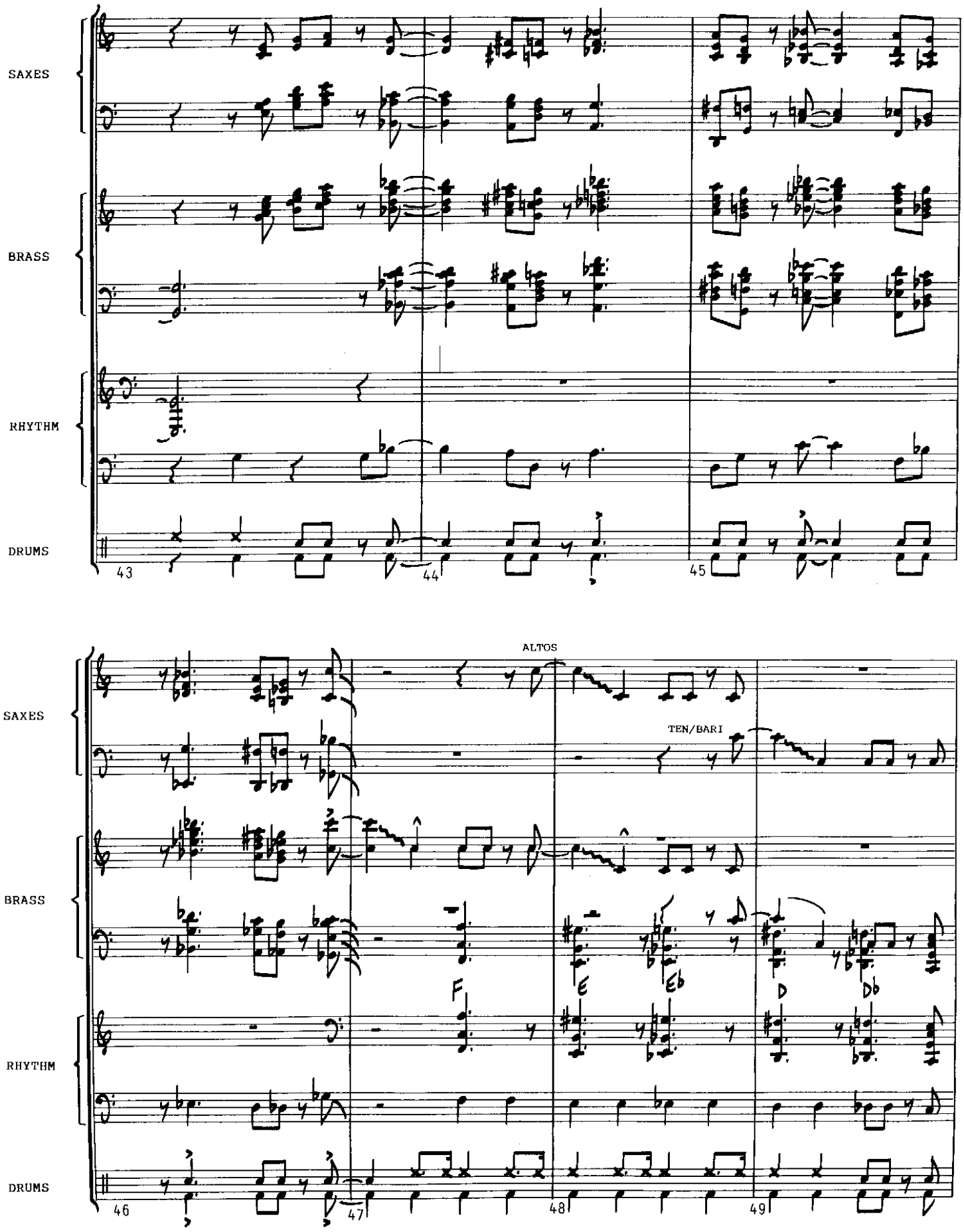
Ex. 4-13 continued



Ex. 4-13 continued



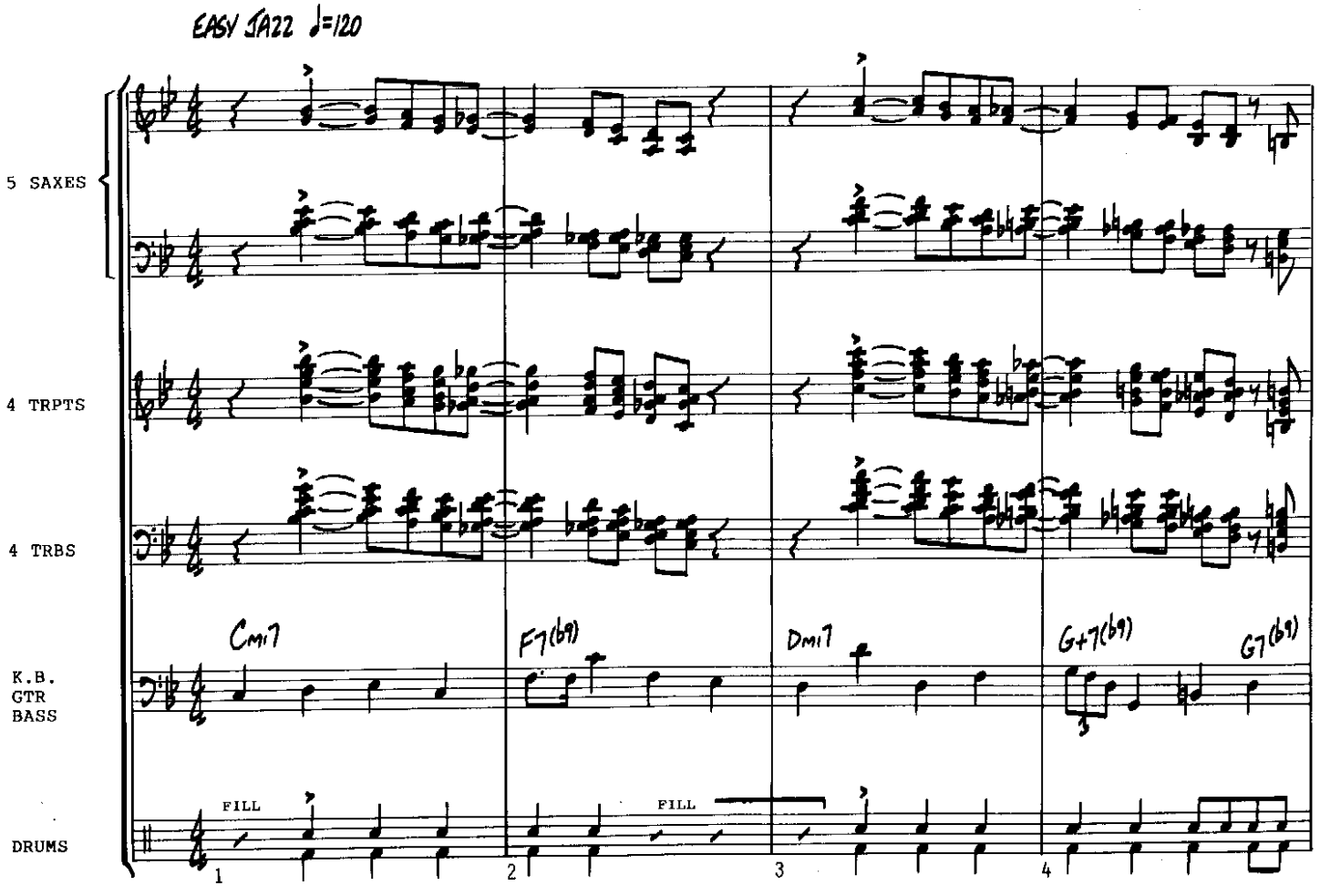
Ex. 4-13 continued



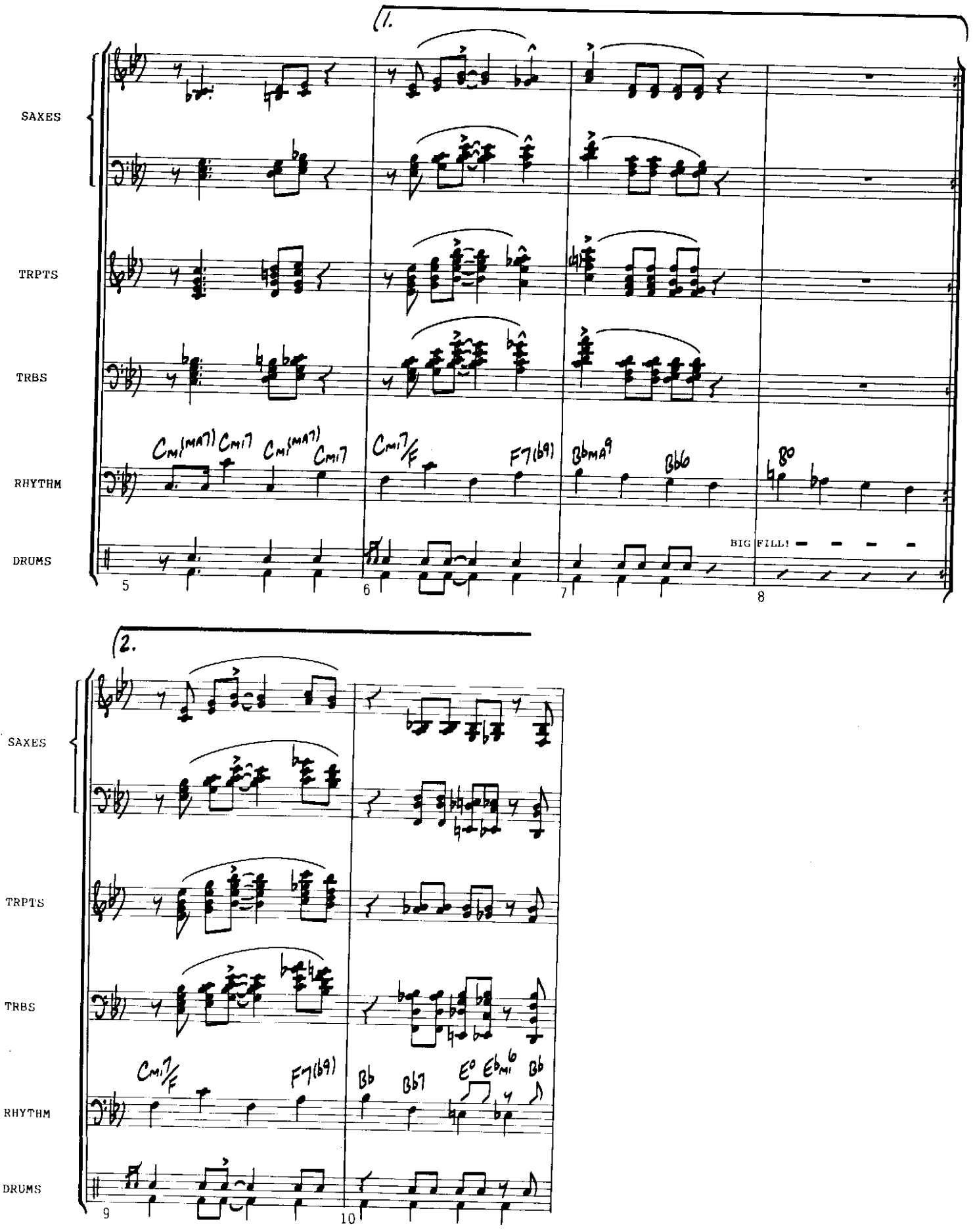
Building upward from the rhythm section, the ensemble chorus in ***Freckle Face*** features a block voicing with the melody played by five different instruments. The bottom melodic line is easily handled by the baritone sax and bass trombone, while the middle register is nicely managed by the lead alto sax and fourth trumpet. Of course, the lead trumpet sings the melody over all. Although we sometimes think of ensemble writing as a grandiose sound with an overwhelming range, this illustration says all that is needed quite effortlessly, confined within the range of two octaves.

Ex. 4-14 Freckle Face 21

© *1975 Banes Music*



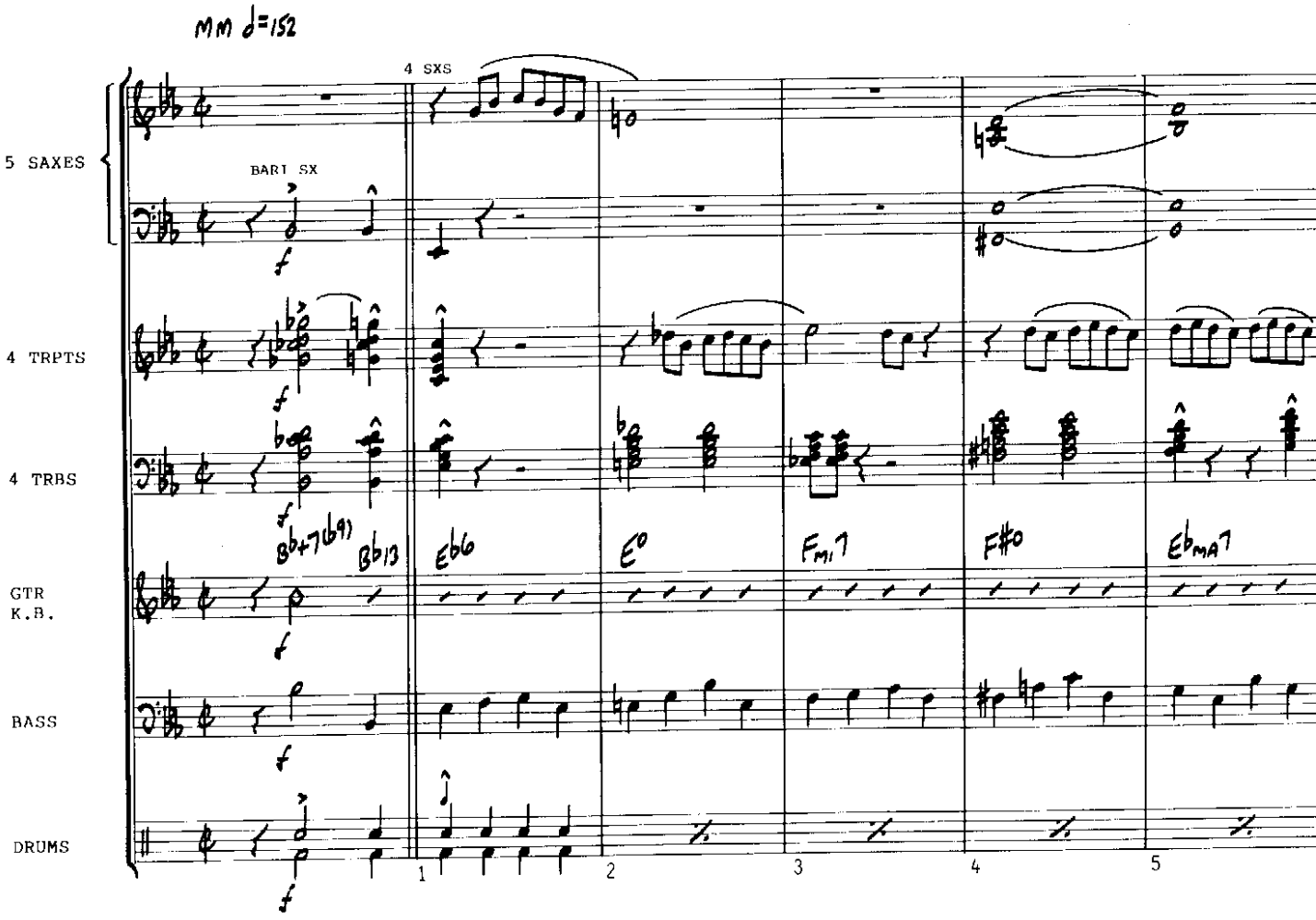
Ex. 4-14 continued



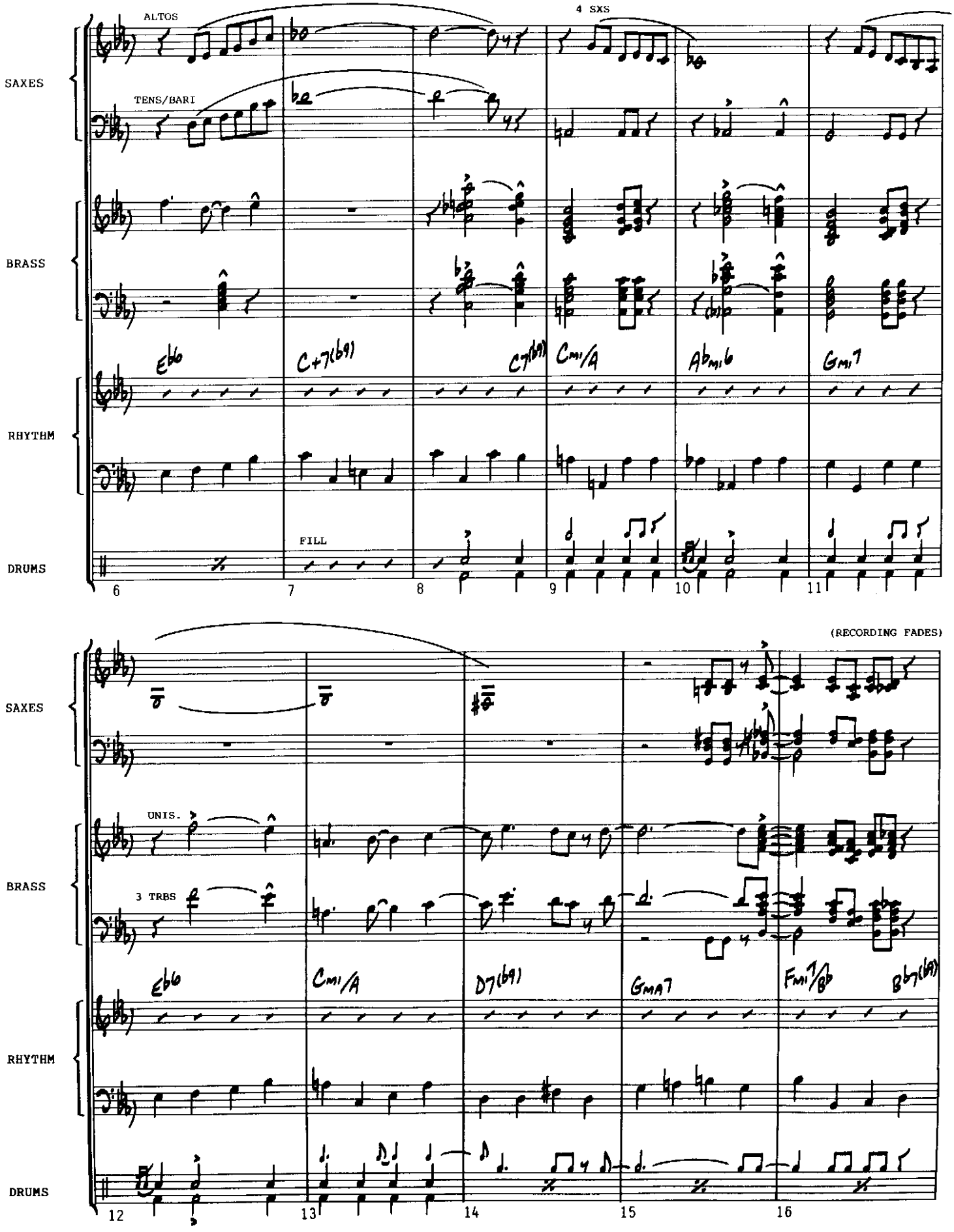
Wind Machine represents a different kind of ensemble chorus. Even though we are working with a full harmonic palette, they are separated into distinct choirs. The trumpets play a unison eighth-note melody and the saxes answer in kind with a countermelody. They are anchored by the trombones, who supply the basic harmonic structure to support the trumpets. After eight bars the trombones join the trumpets in a concerted ensemble grouping, while the saxes maintain their countermelody. Finally, the brass concludes the 16-bar phrase playing the melody in unison. This format is an option that adds the spice of variety with each section contributing to the sonority of the total sound.

Ex. 4-15 Wind Machine 22

© 1976 Banes Music



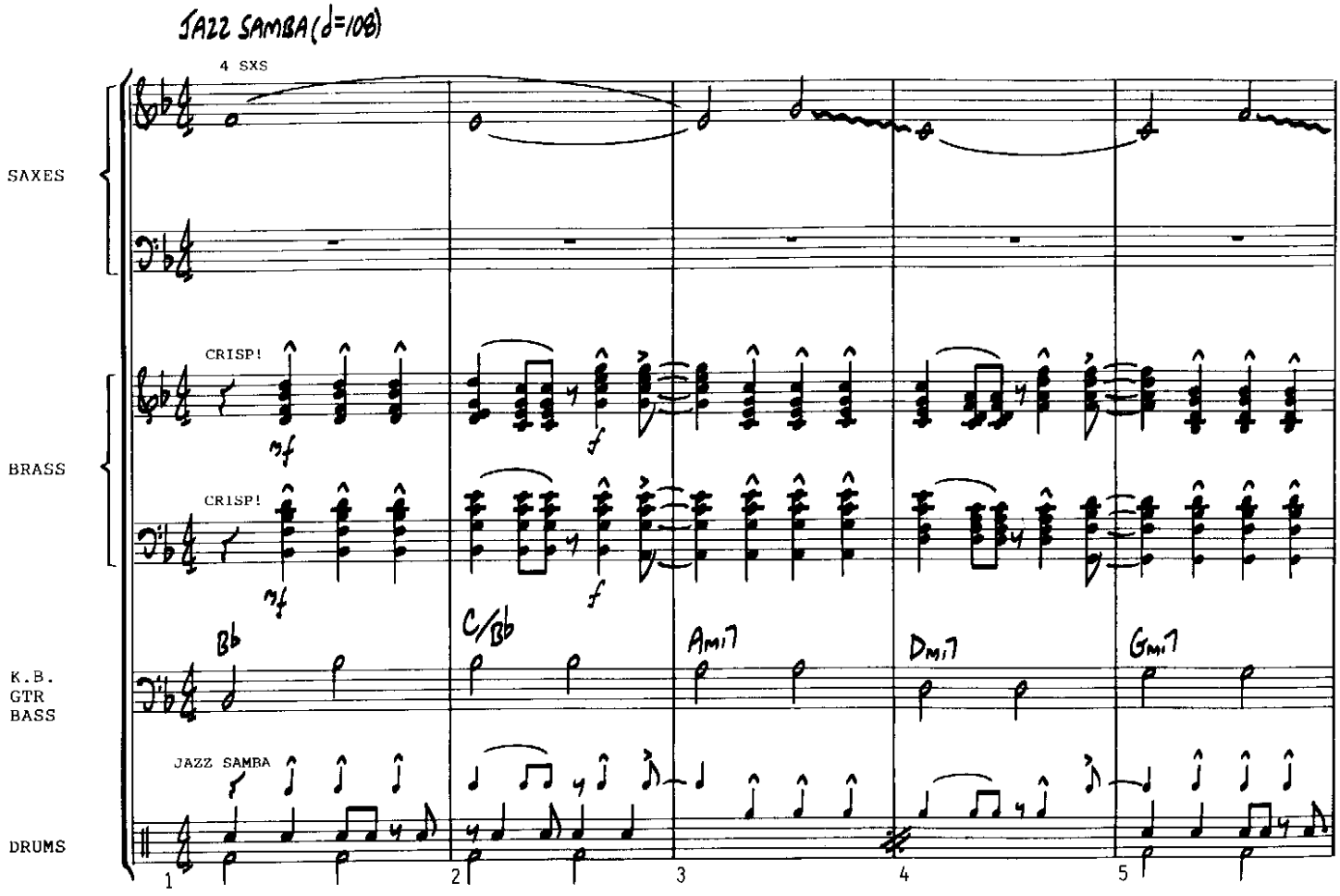
Ex. 4-15 continued



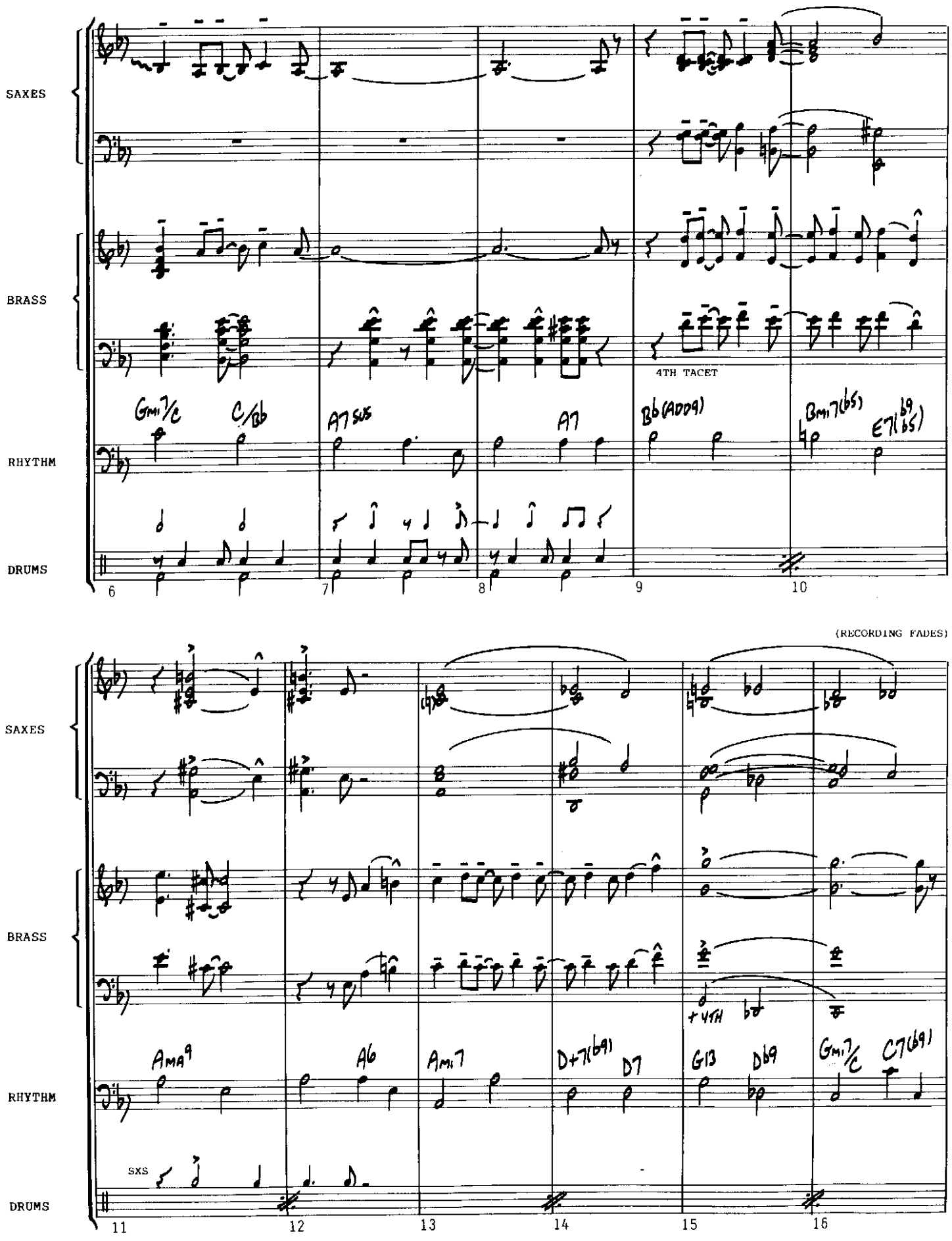
Another way to voice brass is presented in the first four bars of the bridge of the jazz samba, ***Coastline Cruise.*** The trombones are more or less stationary, while trumpets move within the contour of the melodic outline. In doing so, the blend is still satisfactory to the ear, and the parts are significantly smoother and easier to play. This is a useful option, especially when writing for young orchestras. The passage concludes with brass playing unison melody while saxes furnish the harmonic background.

Ex. 4-16 Coastline Cruise 23

© 1988 Fenwood Music



Ex. 4-16 continued



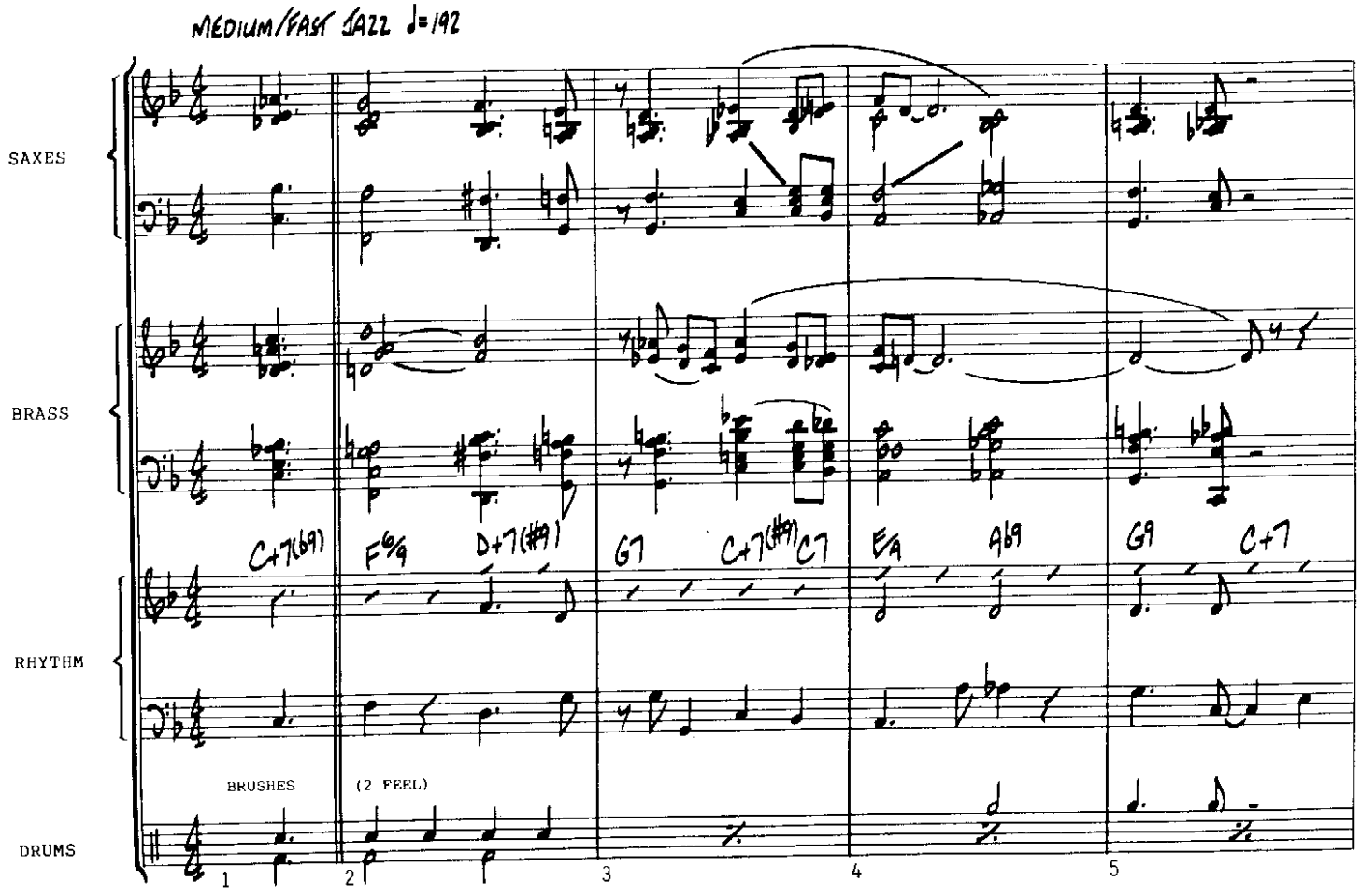
Writing low ensembles presents a different set of problems and solutions. When the brass drops into a very low register, it is perfectly logical to overlap and double the bottom register of the trumpets for support. Care must be taken to keep the harmony (thirds and sevenths) from getting too low, even if most of the band is playing in only one octave. It may also be necessary to have alto saxes overlap the trumpets. This is acceptable.

Gotta Be My Way, displays an ensemble that combines some of the above mentioned techniques within one chorus. This is basically a soft ensemble chorus that precedes the final sweeping statement of the theme. As mentioned earlier, some of the low notes, out of necessity, will be doubled. When doing so, we should try to balance the instruments so that one note of the chord isn't getting *all* the weight.

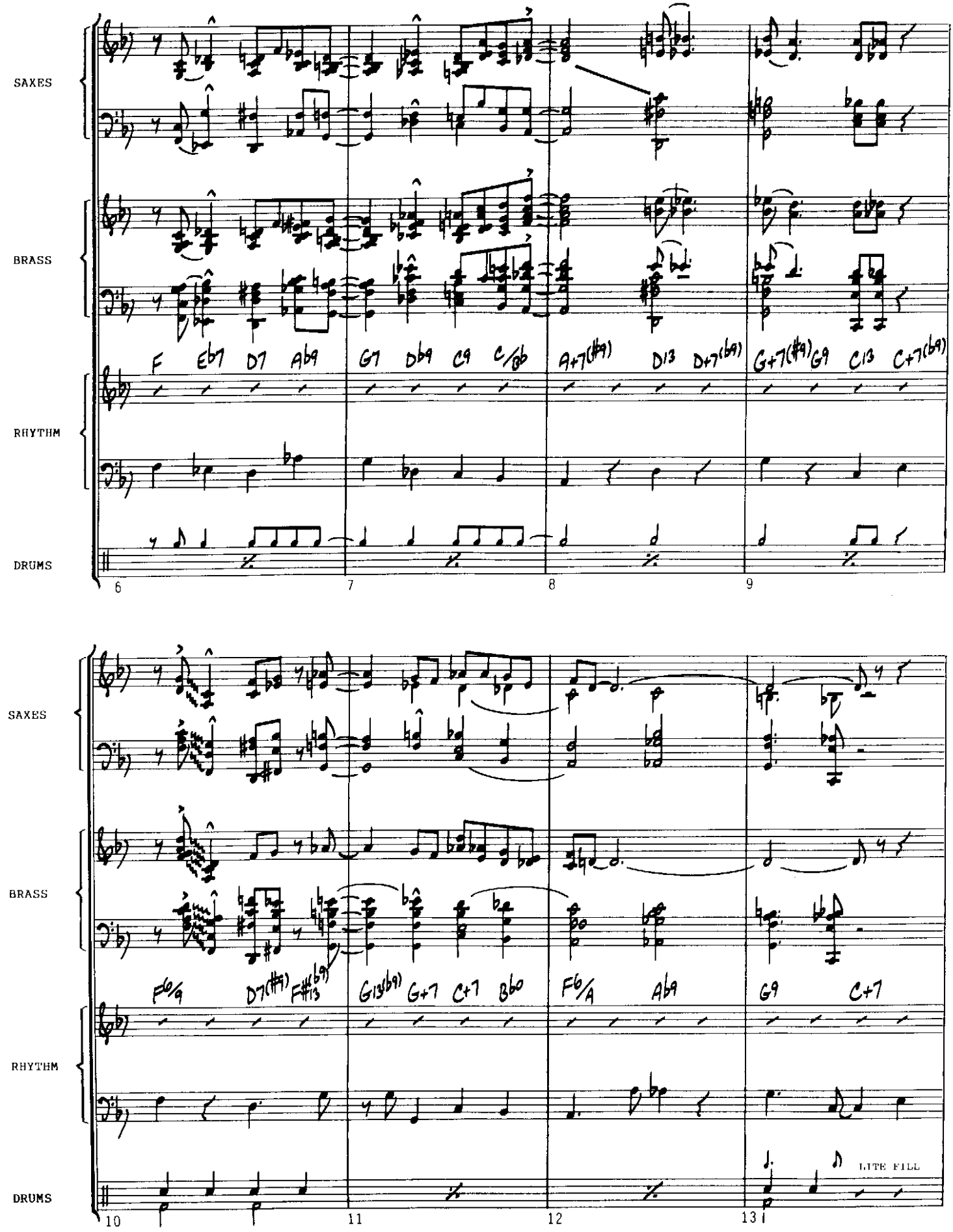
This example relies on a flexible melodic treatment set to a two-beat rhythm feel. When the ensemble gets to the bridge, however, the drummer handles the rhythm duties all by himself, supporting a very clear musical statement, uncluttered by other members of the section. During these eight bars, the flugels and alto saxes play an easy melodic figure in unison, and the remaining saxes and trombones play a pyramid of seventh chords based on a cycle of fifths, creating a light dissonance. It is a very effective device.

Ex. 4-17 Gotta Be My Way 24

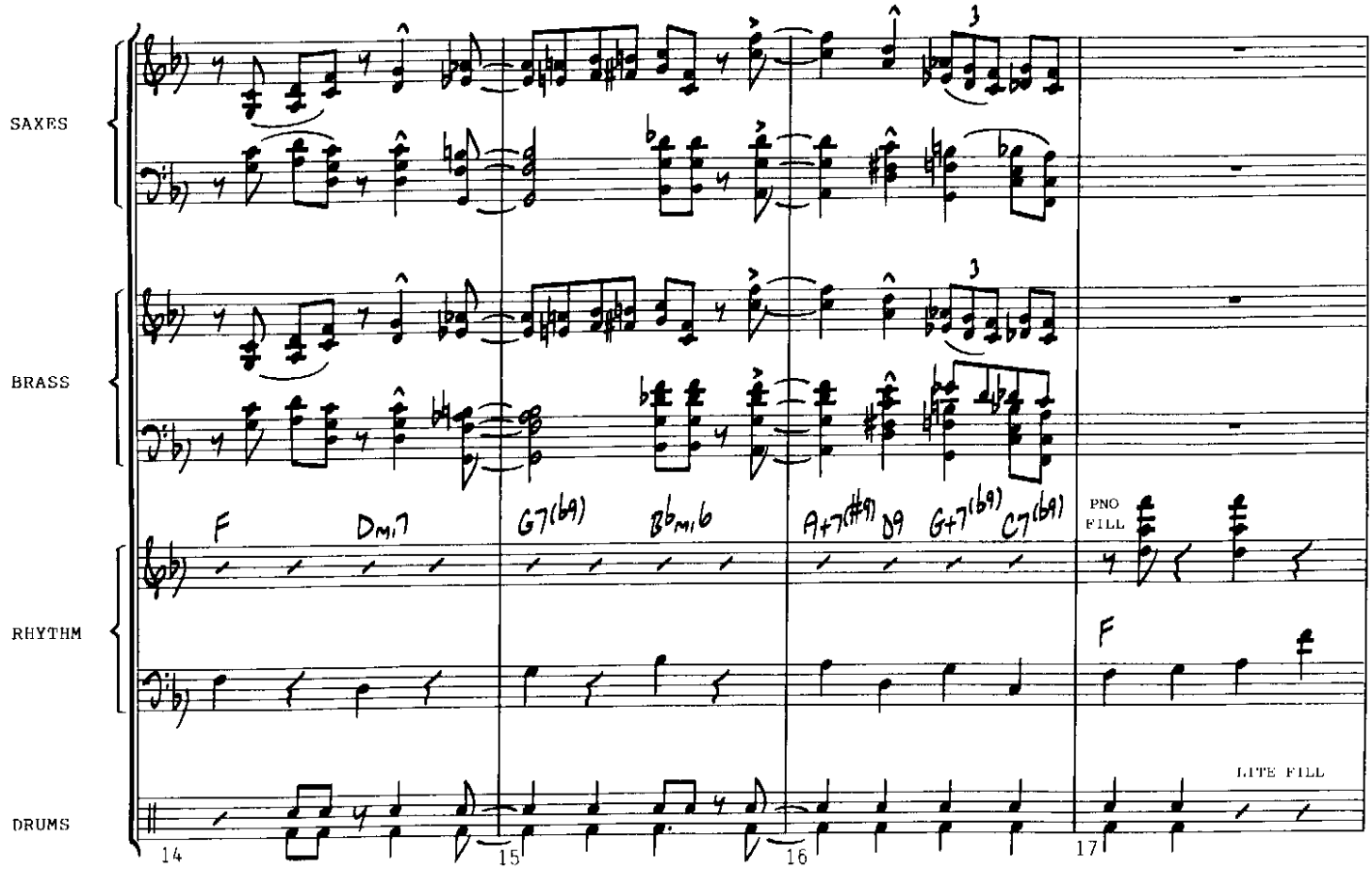
© 1993 Fenwood Music

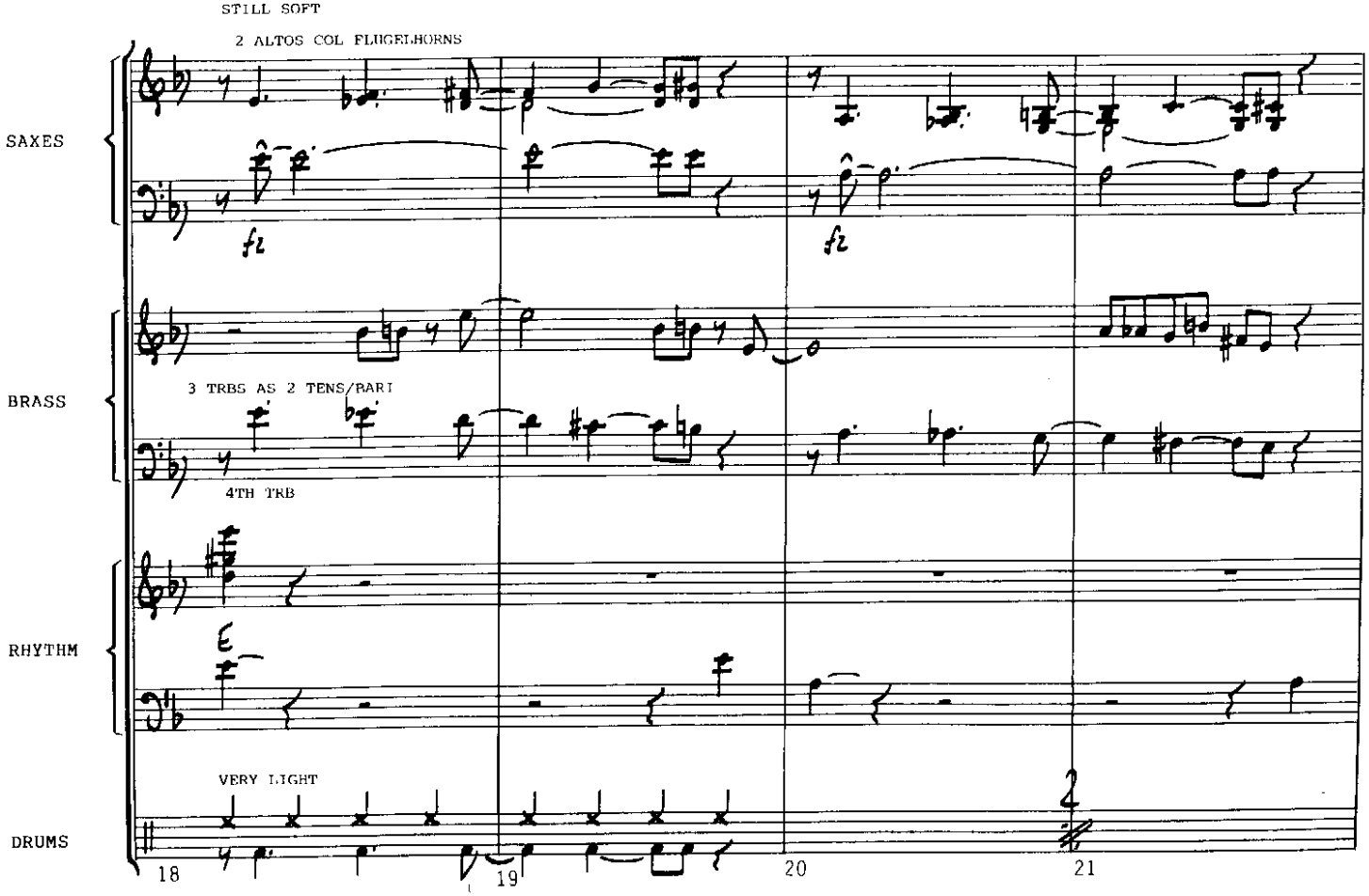


Ex. 4-17 continued

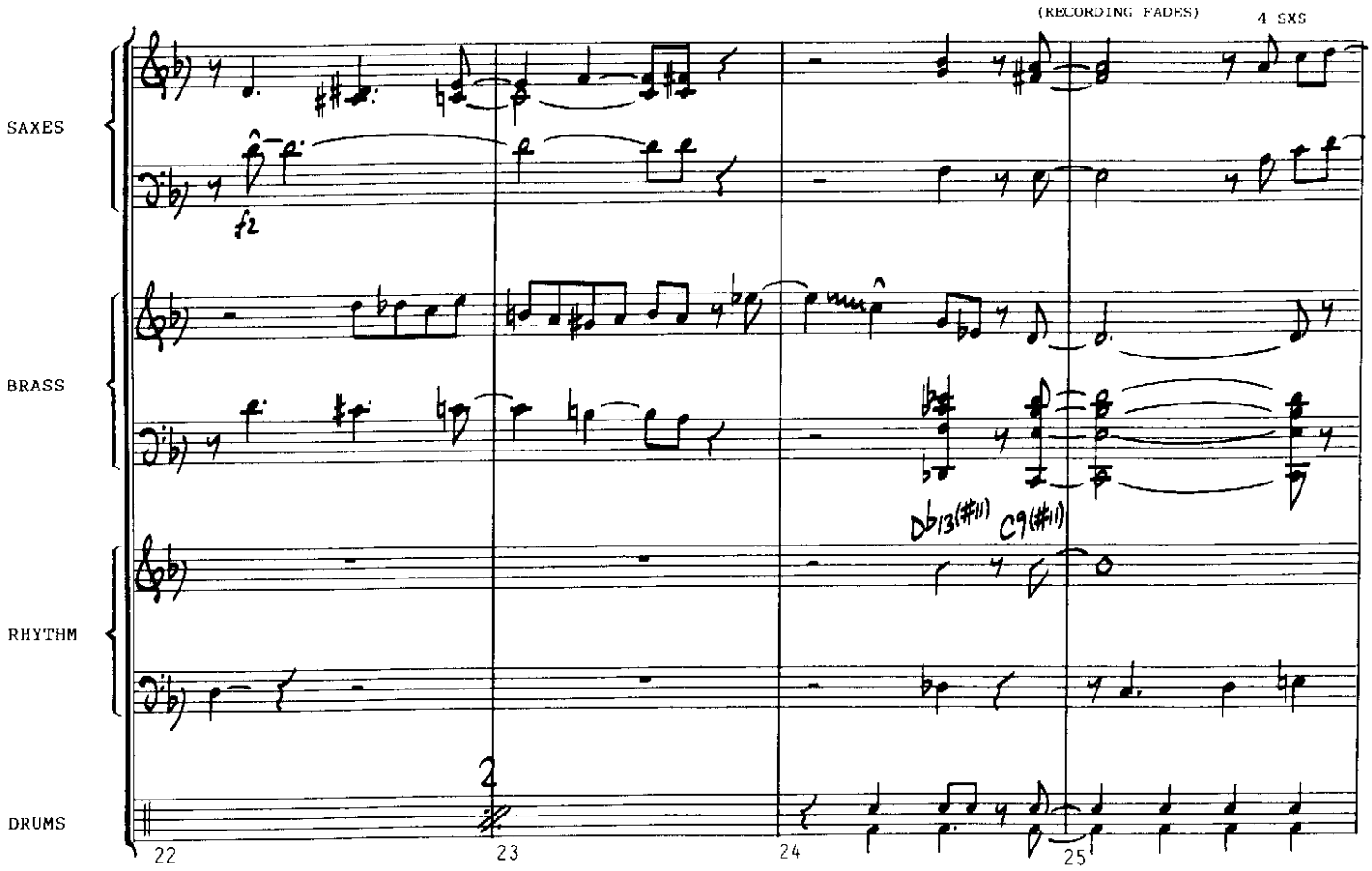


Ex. 4-17 continued





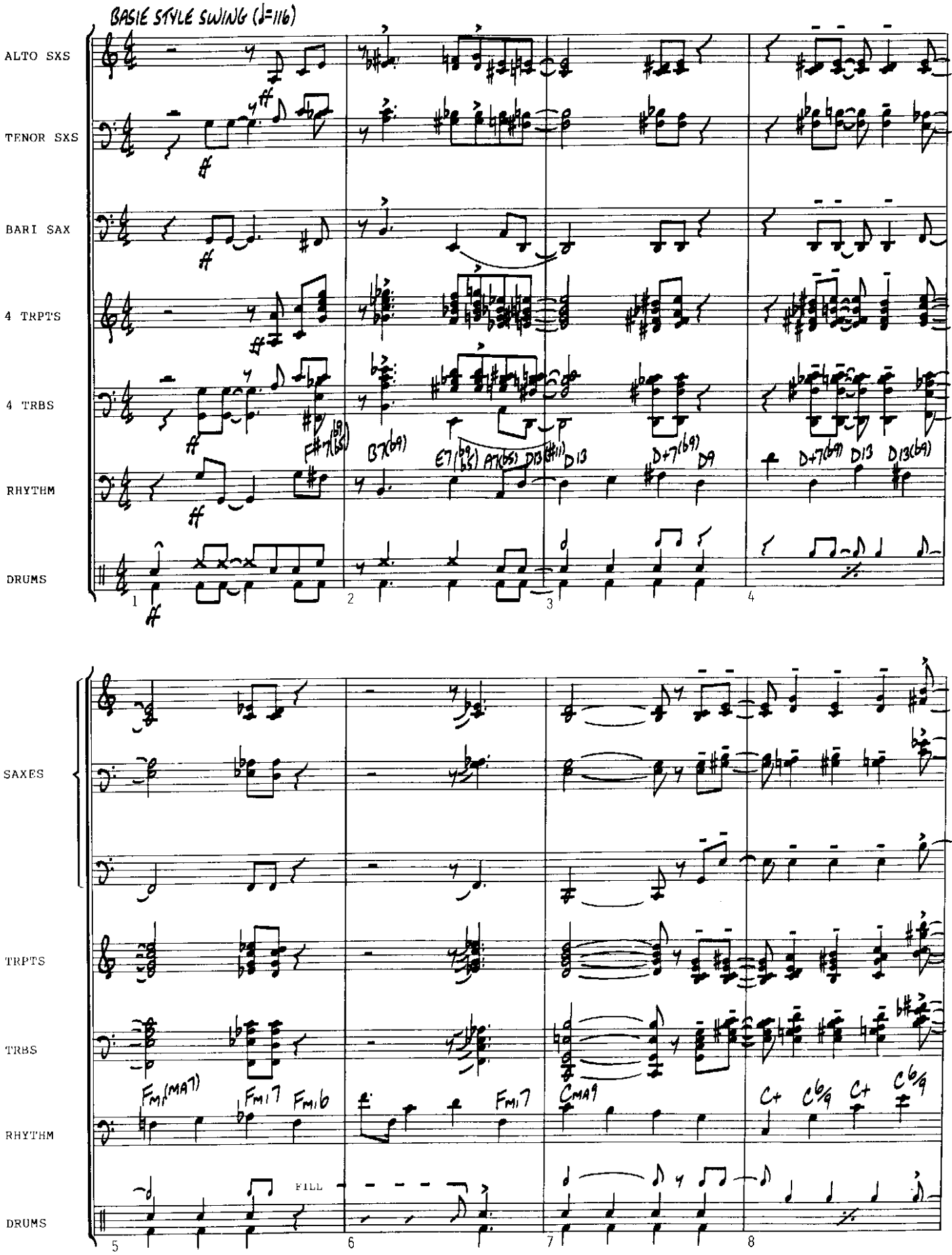
Ex. 4-17 continued



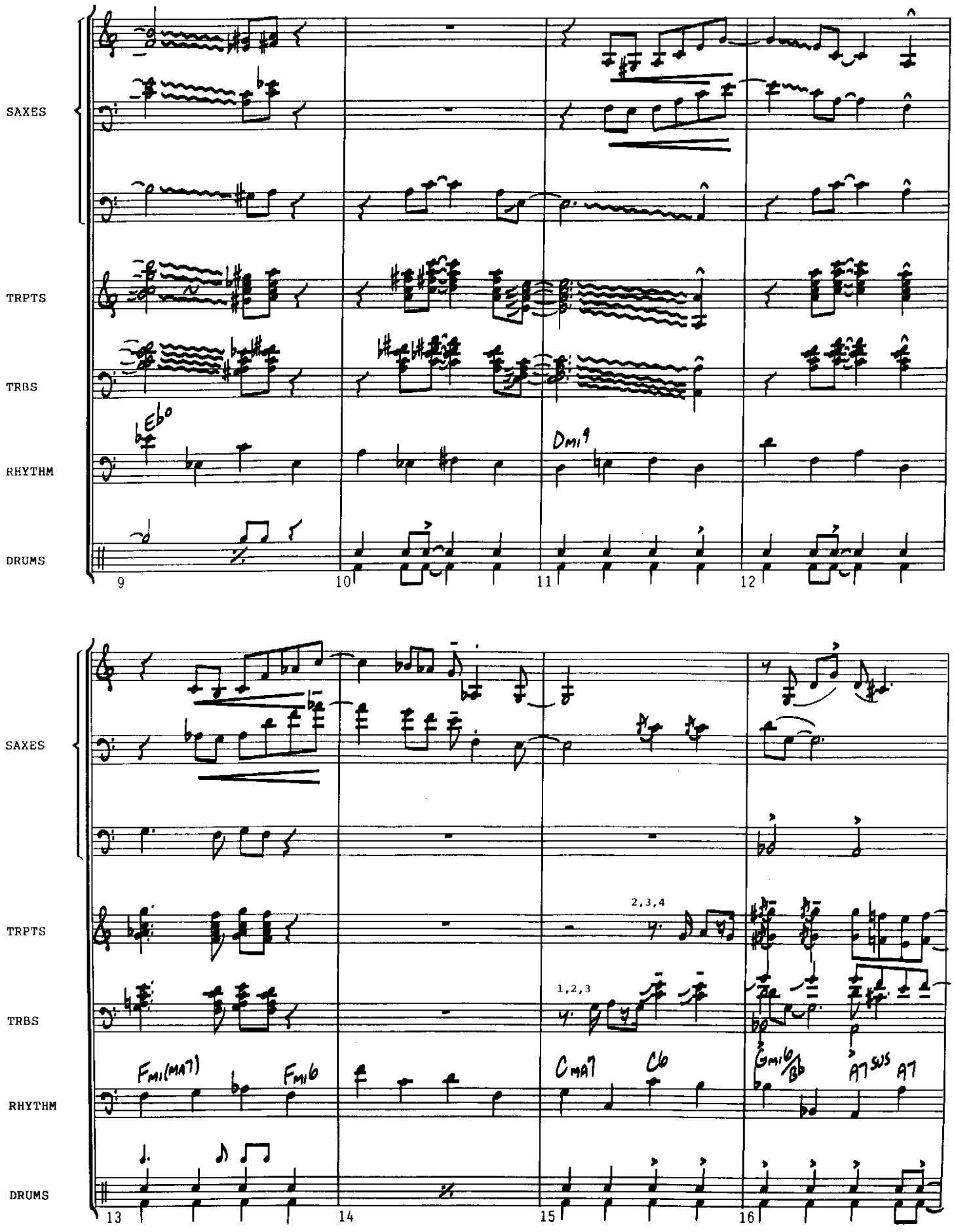
When using a slow or medium tempo, an ensemble chorus written with open voicing can be a true powerhouse of sound. The melodic material given to the brass during the final chorus of ***88 Basie Street*** imparts a never-say-die energy and a strong feeling of *line*. After eight bars of blocked ensemble, the saxes and brass go their own way, and later join hands again for a very intense recap of the original material. This voicing would not have survived a free-wheeling tempo, but fits perfectly into this unhurried jazz feel.

Ex. 4-18 88 Basie Street 25

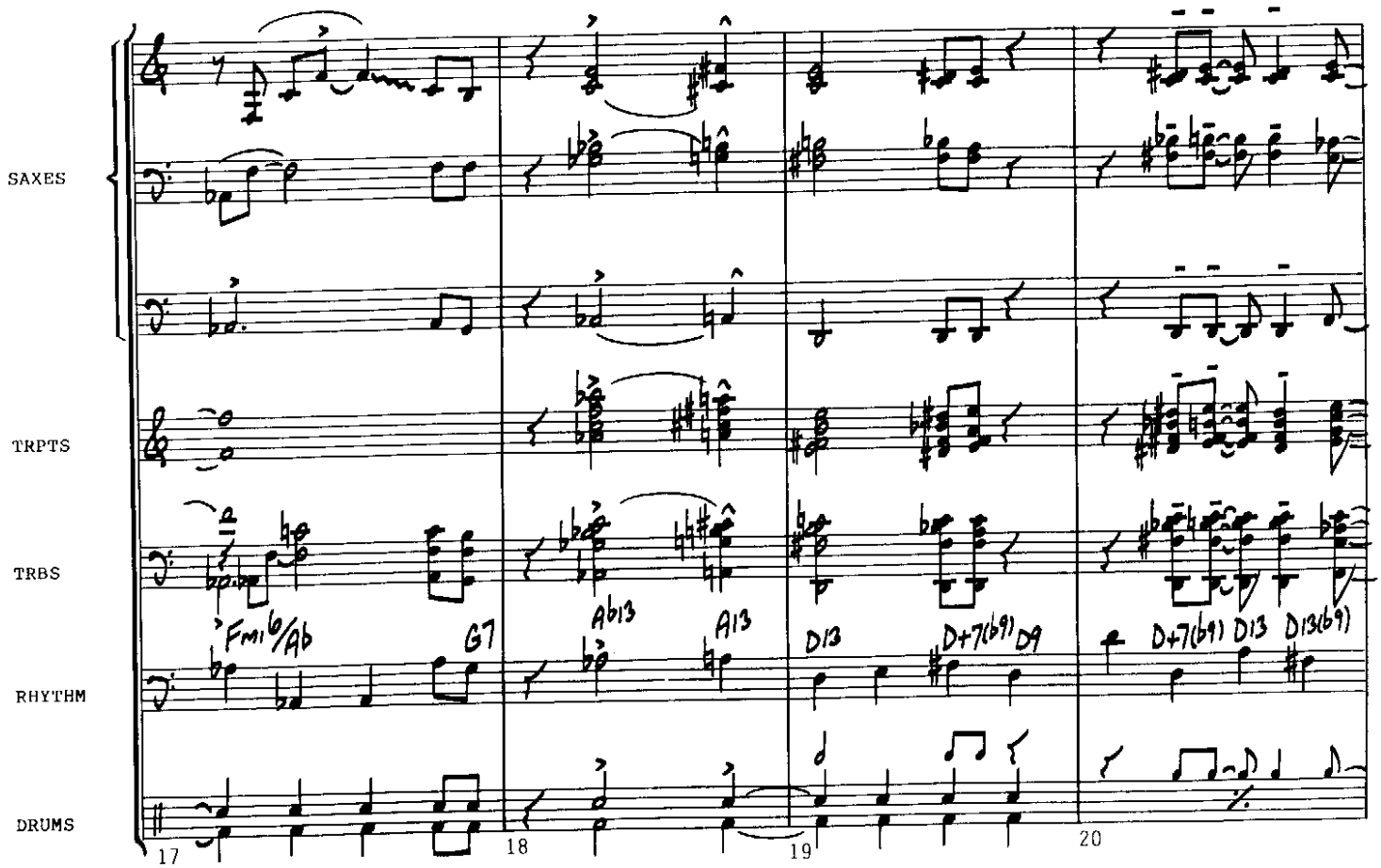
© 1981 Fenwood Music

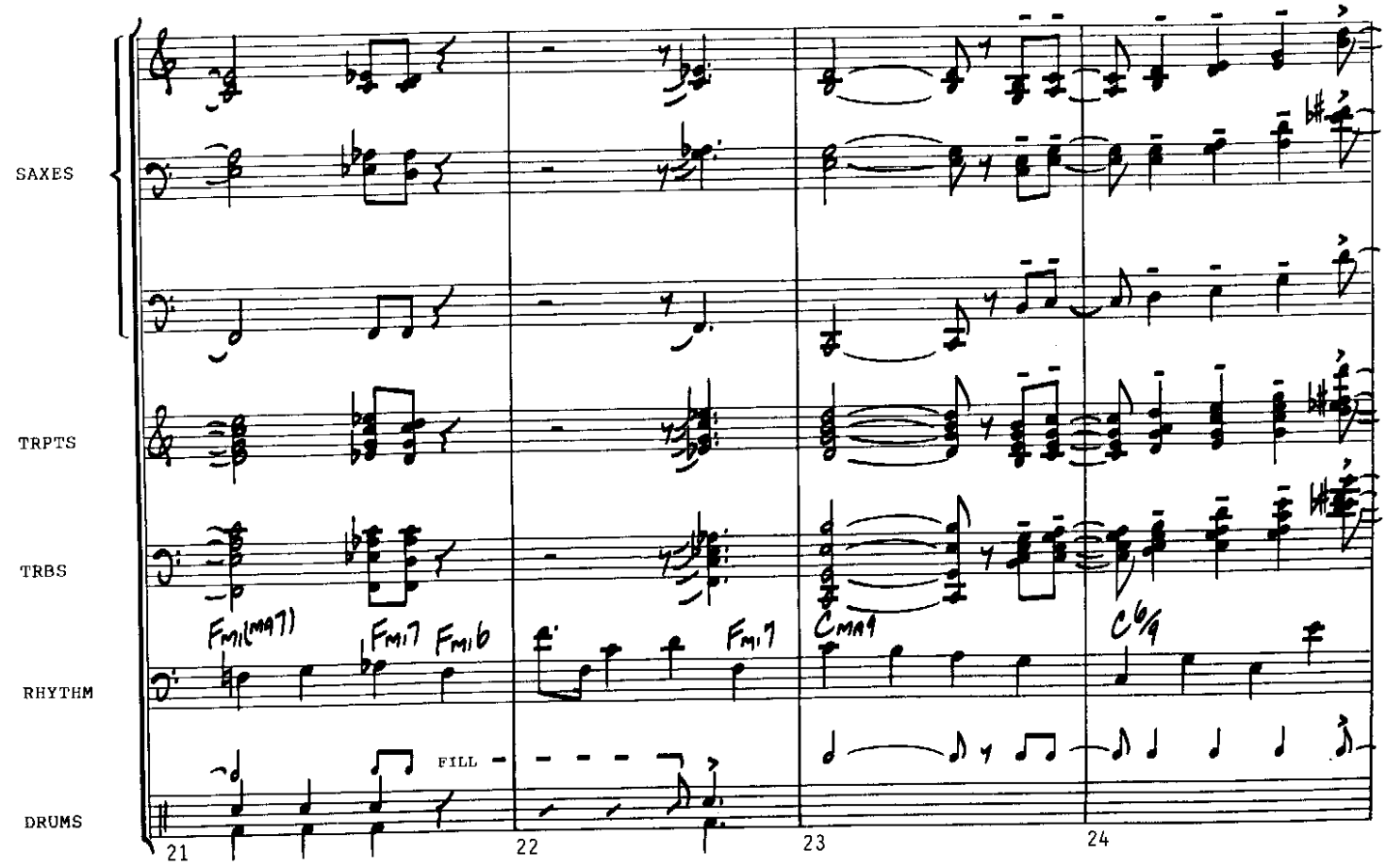


Ex. 4-18 continued

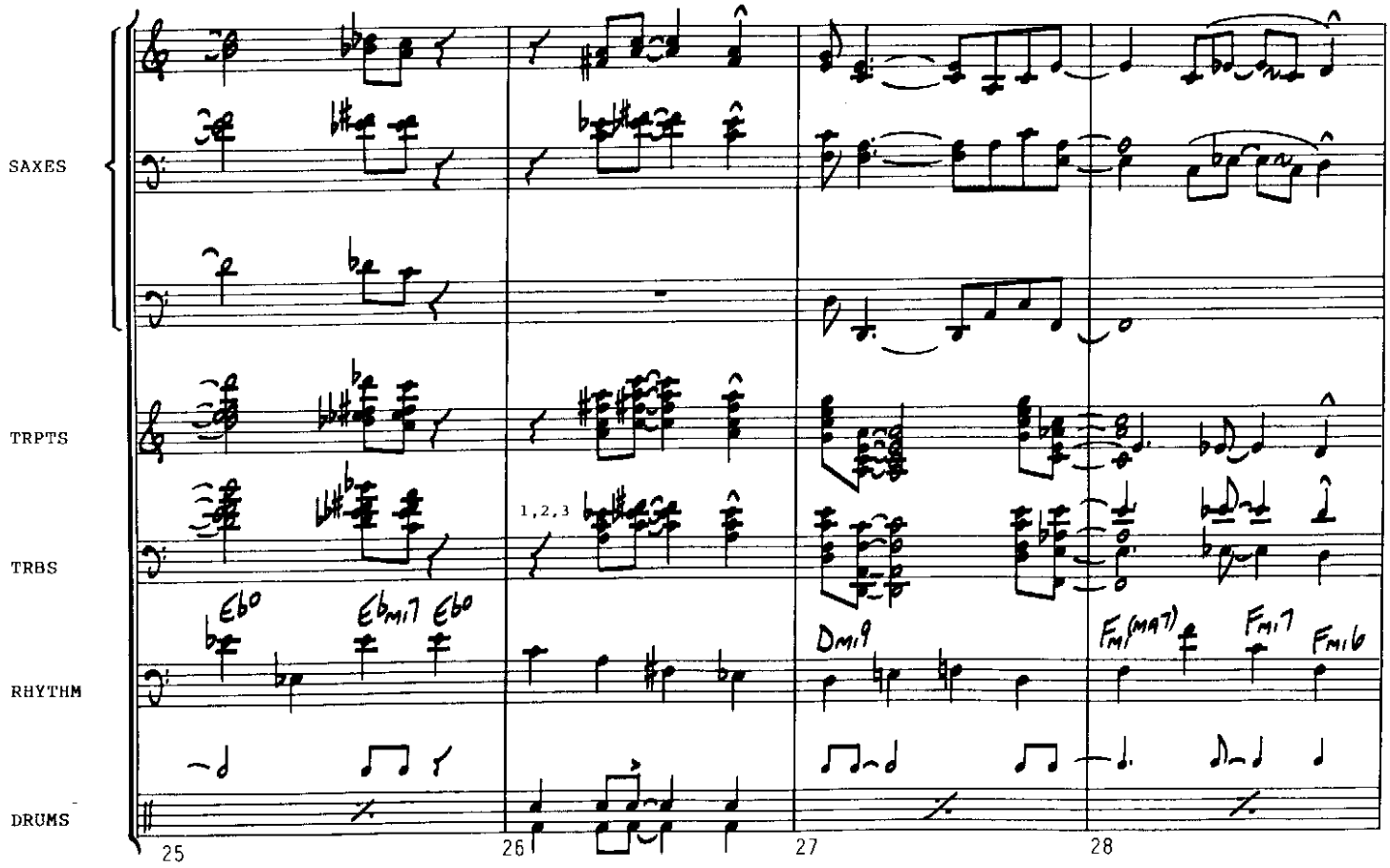


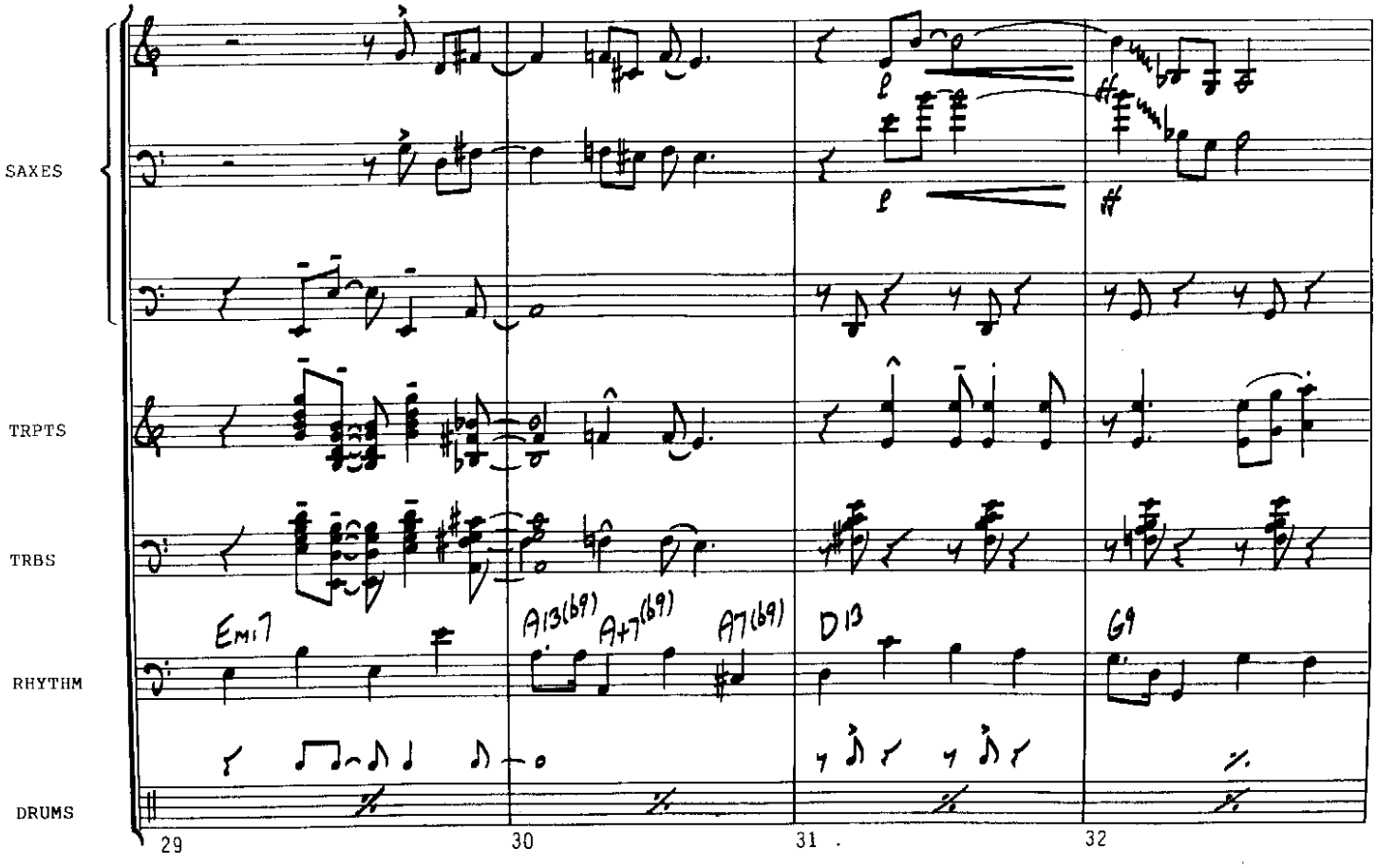
Ex. 4-18 continued



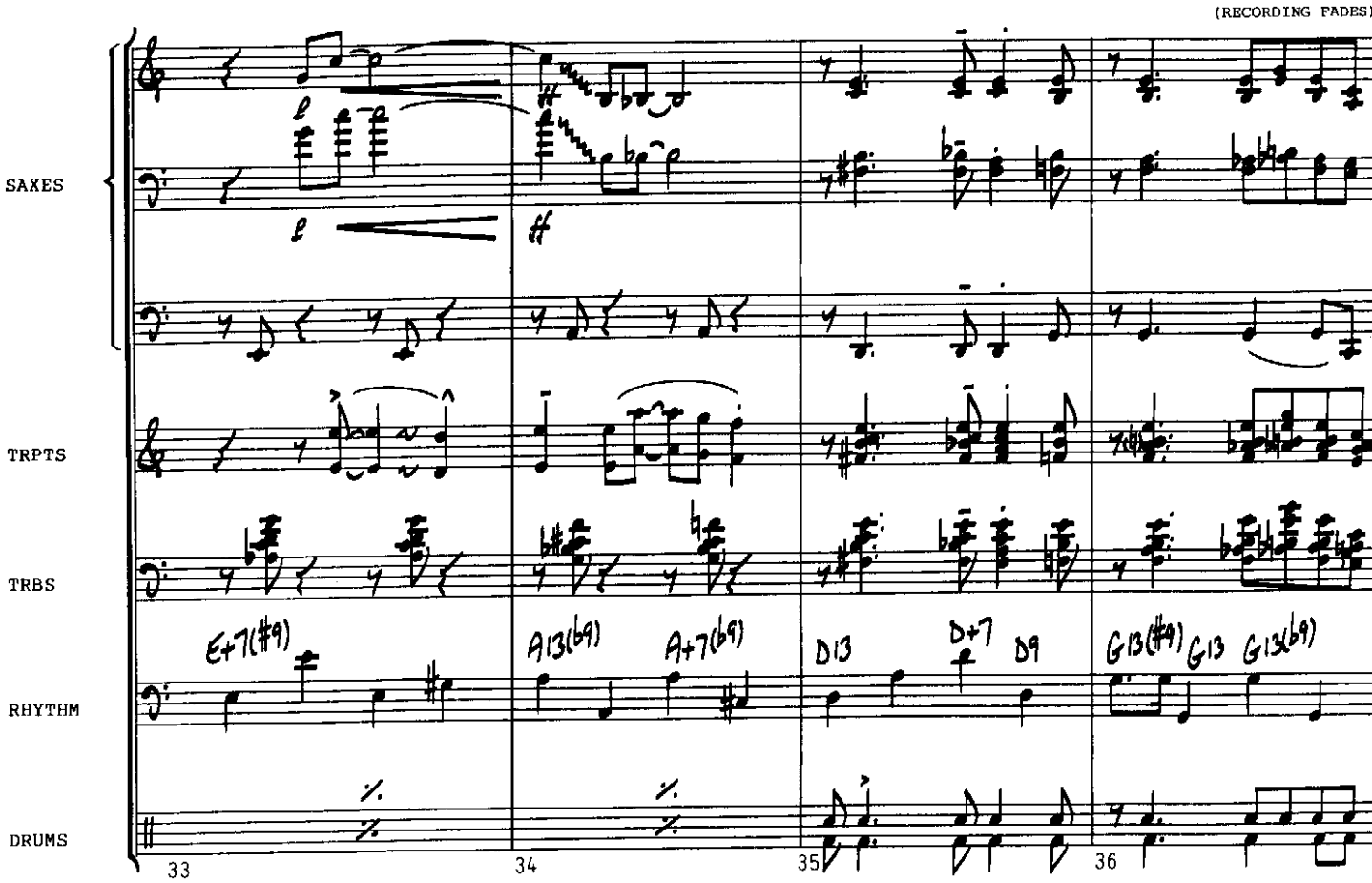


Ex. 4-18 continued





Ex. 4-18 continued



LIMITED INSTRUMENTATION

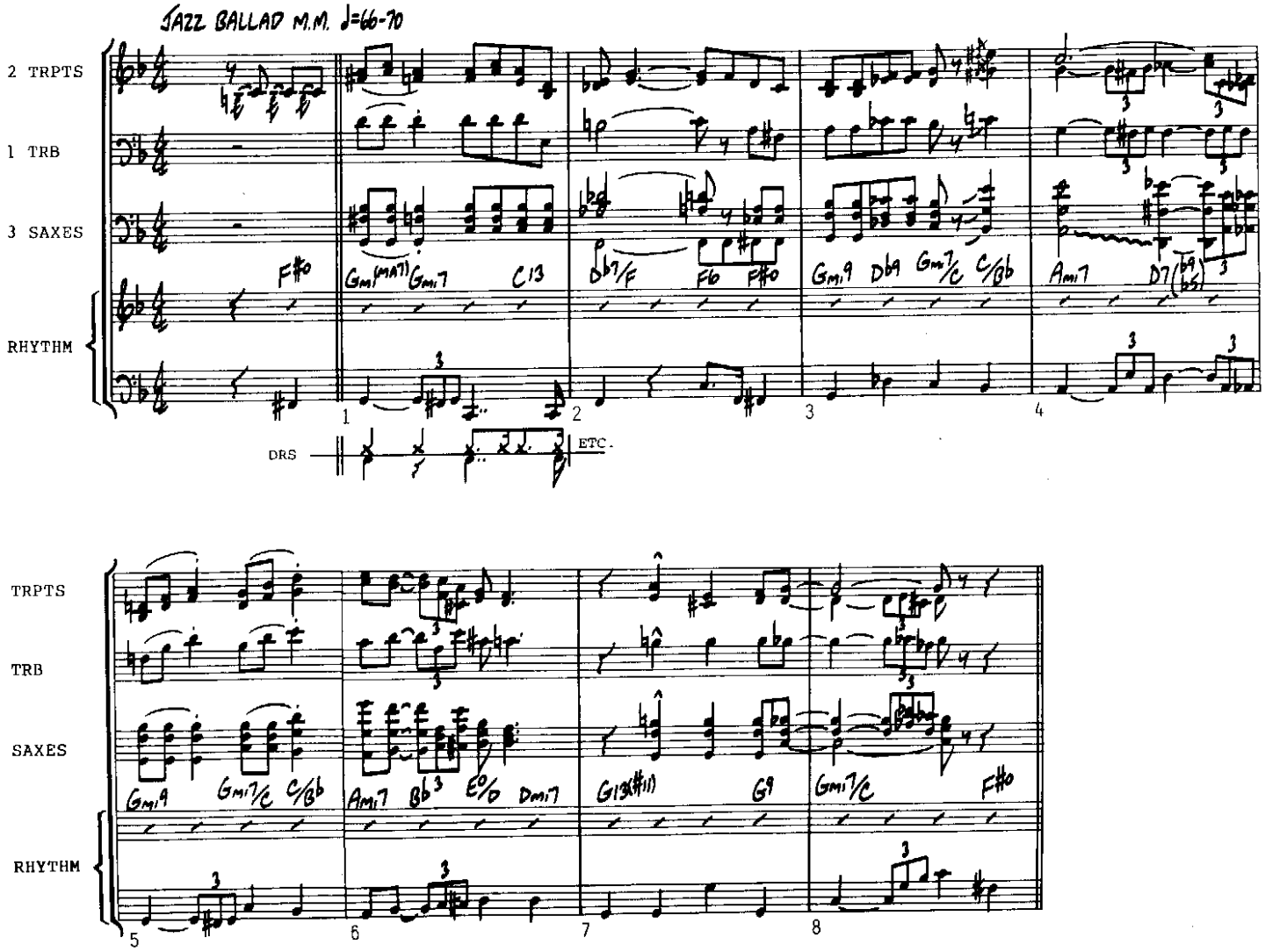
There will be times when you may be asked to write for groups with limited or optional instrumentation. Out of necessity, your choice of notes must be more deliberate. Depending upon the instrumentation, the basic setup calls for the brass sounding well with just two trumpets and a trombone. Secondly add three saxes, and finally fill in the ensemble with the remaining instruments. The intervals and voice leading in the added parts may be less than optimum, but this is unavoidable. Writing for any instrumentation smaller than three brass and three saxes plus rhythm would be considered a combo.

Since there is no absolute rule, writing for convertible instrumentation may create distribution shortcomings, but attention paid to a few trouble spots will enable you to reinforce your voicings and achieve the intended results. In addition to these requisites I recommend the liberal use of unison saxes and restricting the trumpet range moderately within the limits of the staff. This could require a change of key.

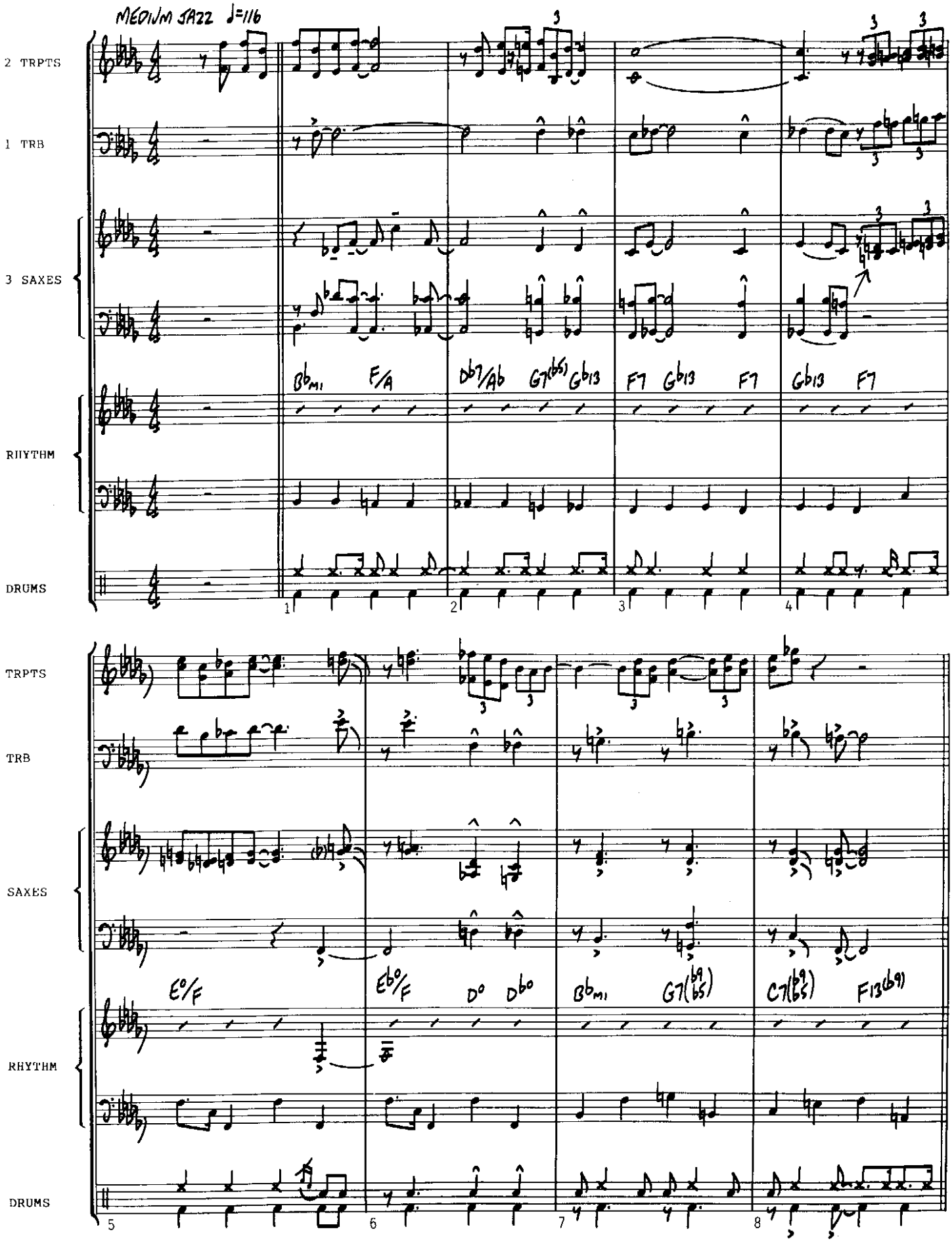
The following examples illustrate some ensembles with this reduced instrumentation.

Ex. 4-19 Piece O' Cake

© 1993 Fenwood Music



Ex. 4-20 St. Louis Blues



BRASS MUTES

Although mutes are not as much in vogue as in the early years of big band and orchestra writing, nevertheless they can be useful. They can inject a much needed color change into an arrangement, which is always welcome and often in short supply.

Trumpets using harmon mutes are cool, distant and hollow-sounding, while the use of bucket mutes gives your arrangement a very mellow sound. Although not a mute, the plunger is a colorful technique that I have used frequently in my writing, and is a tool that creates instant dynamics! On the other hand, using a half-open plunger can take the biting edge off the brass section. Cup and straight mutes are not as frequently employed, but they will shade and soften vocal backgrounds. I find cup mutes very effective in blending trombones with clarinets or saxes, but straight mutes are a bit harsh for me — just a personal opinion.

Keep muted passages in moderate registers, and give players enough time to change. For application of mutes see:

Chapter 3, Ex. 3-22: ***Loch Lomond***
Chapter 4, Ex. 4-5: ***88 Basie Street***
Chapter 9, Ex. 9-14: ***It's About Time***
Chapter 9, Ex. 9-15: ***88 Basie Street***
Chapter 9, Ex. 9-27: ***Scott's Place***

CHAPTER 5

THE RHYTHM SECTION

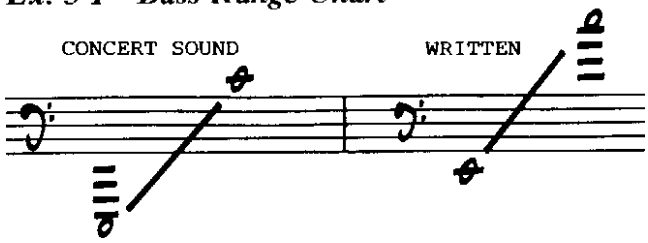
The rhythm section is the constant unifying force of the contemporary jazz ensemble.
Gordon Delamont

There have been so many musical styles introduced in the latter part of the twentieth century that the contemporary rhythm section may be called upon to perform more varied and complex music than ever before. In order to remain flexible, they must do extensive homework by listening to and playing jazz, rock, folk, bossa, fusion, complicated Latin rhythms or even combinations of some of these. The eighth note takes on a different meaning, and articulations can become the key to the style you are writing.

ACOUSTIC BASS

The bass is the cornerstone of the whole harmonic structure of the rhythm section. Some bass players are called upon to use two basses, the acoustic upright (contrabass) and the electric.

Ex. 5-1 Bass Range Chart



The acoustic bass is the anchor of the rhythm section and is normally played pizzicato (plucked). When played arco (bowed), it adds great strength and resonance to the orchestra.

I personally prefer the acoustic bass for writing orchestra or straight ahead jazz arrangements. When scoring, I notate the entire bass part during the first statement of the theme with which I am working. I do the same during section and ensemble writing to match any chord inversions with the corresponding orchestra parts. Since the bass is such an important part of my structure, I am adamant about what notes are played during these segments. The use of chord symbols in support of jazz solos is desirable, however, as it allows freedom and spontaneity, and most good bassists can play a much better line than I could possibly write.

Deciding whether a bass part should be played "two to a bar" or "four to a bar" is judgmental. Though you may have envisioned one feeling at the time of writing, it could require surgery at the rehearsal. Starting in "two" and progressing at the bridge or second chorus to a "four" feel could be the most logical thing to do (Examples 2-4, ***Billy May For President,*** and 4-17, ***Gotta Be My Way***).

Double stops are possible; the most sonorous and easily playable ones are those encompassing the intervals of a perfect fourth or perfect fifth. Avoid triple and quadruple stops entirely. The use of natural harmonics are also functional, but should be restricted to solos.

Most of the excerpts in this book include bass parts. A watchful eye will expose the capabilities of the bass much better than any dissertation from me.

ELECTRIC BASS

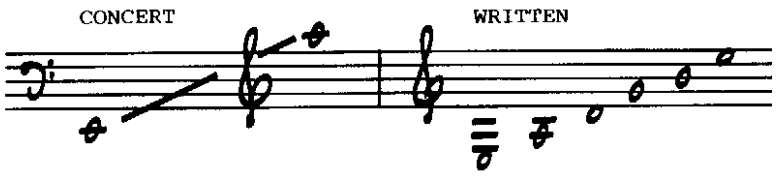
It has the same range as the acoustic bass, but the great resonance of the electric bass gives the rhythm section an entirely different sound and feel. In the hands of an inventive player, it can be crisp, intense and very percussive.

Although most contemporary bass parts are quite complicated (a technique that lends itself well to that idiom), the bassist should be given a relatively simple part that is a starting point from which to proceed. There will be places where you will want the bass player playing *your* accented notes in "sync" with a rhythmic figure given to the whole band; his written part should reflect this.

The opening bars of Michael Boddicker's ***Scootin'***, (Chapter 11, Example 11-5) shows a typical bass pattern in this idiom.

GUITAR

Ex. 5-2 Guitar Range Chart



It's not unusual to walk into a studio and see an array of sophisticated guitar equipment that is almost overwhelming. The trick is knowing how to utilize all the technical and creative potential that this instrument can bring to your music. The guitarist should be informed in advance of any equipment or special sound you may need for a recording session (rhythm, classical, 12 string, electric, solid body, added electronics, etc.).

When attempting to produce a special effect, I try not to lock the guitarist into specifics, as he will have a more extensive knowledge and command of his equipment than I. There is hardly a way to notate the exact sound you want. A much better result can be achieved by laying out a basic structure, relating the style of the music and explaining your goals, thereby taking advantage of the guitarist's inventiveness and repertoire of sounds. It is very likely that you will get the effect for which you were looking.

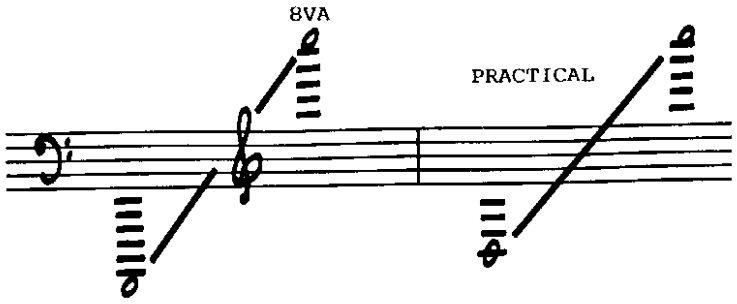
The guitarist can carry an accompaniment without help from anyone. This is especially useful when writing vocal arrangements. Amplified guitar can be used to double trumpets, vibes or keyboard instruments, and adds a special touch when playing single string along melodic or contrapuntal lines. Remember, when writing single string passages of guitar, they will sound an octave lower than written. Also, be aware of the fact that guitar has a very limited sustaining ability, so it is better suited to parts that move a bit. In this respect, it would be good to know the capabilities of your player. Later on, in Chapter 11, we'll explore some examples in jazz and contemporary settings.

Some guitars available:

Classical guitar
Rhythm guitar
Folk guitar
12 string acoustic guitar
12 string electric guitar
Flamenco guitar
Hollow body electric guitar
Solid body electric guitar
6 string bass guitar

ACOUSTIC PIANO

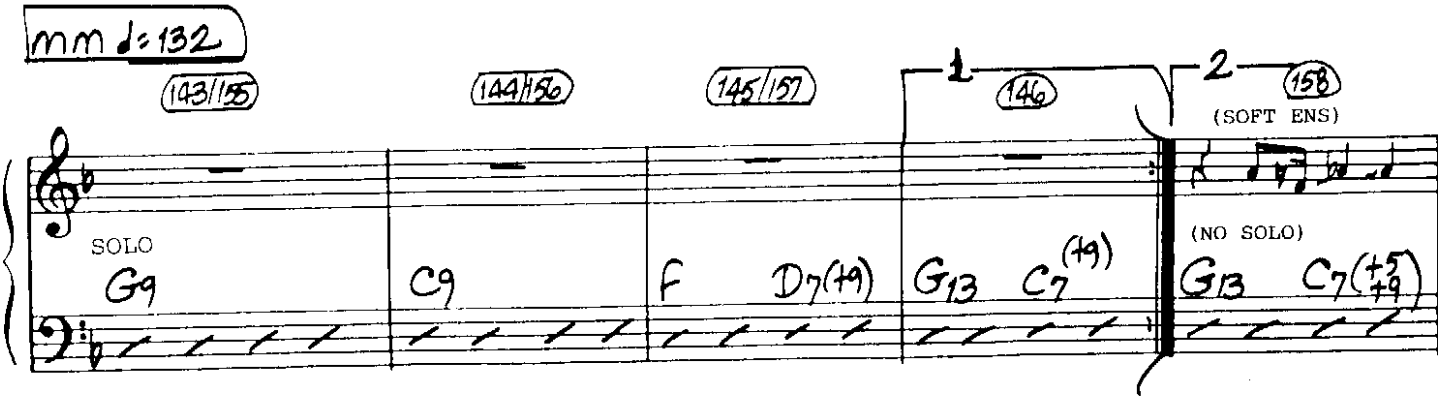
Ex. 5-3 Acoustic Piano Range Chart



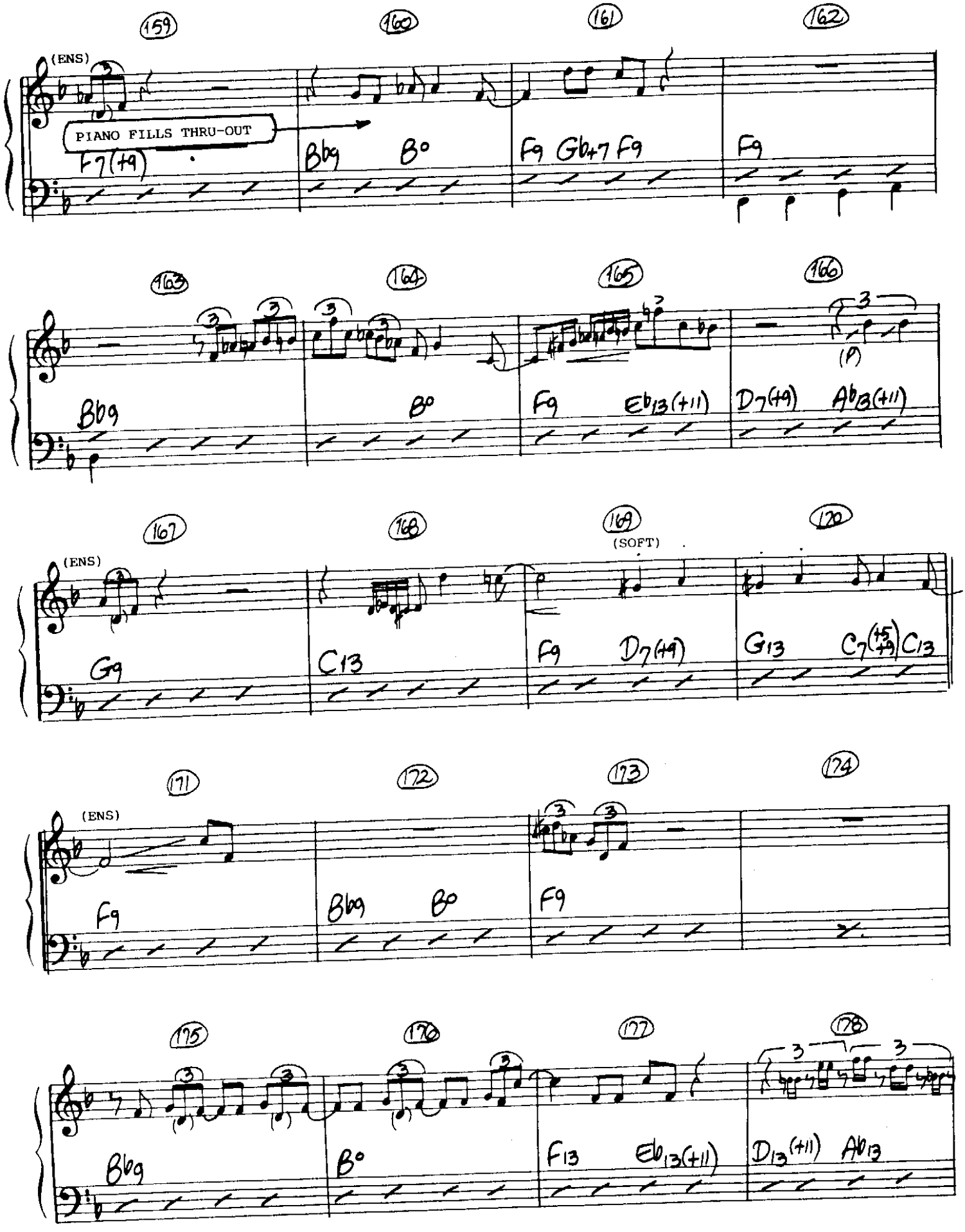
The contemporary keyboard player is asked to improvise chordal patterns and *comp* in relation to what the rest of the orchestra is playing. The pianist must not improvise a bass line which conflicts with the existing bass part.

When writing arrangements for the Count Basie orchestra, I used two staves. The top staff contained orchestra cues, and the bottom staff supplied the chord symbols (see example below). In this way, the pianist knows exactly what the band is playing at all times, and can compliment it with a tasteful and accurate background, plus a few fill-ins. There may be an ostinato or other idea that you wish to reinforce with the keyboard; this should be written out (***Good King Wenceslas,*** Chapter 9, Ex. 9-9).

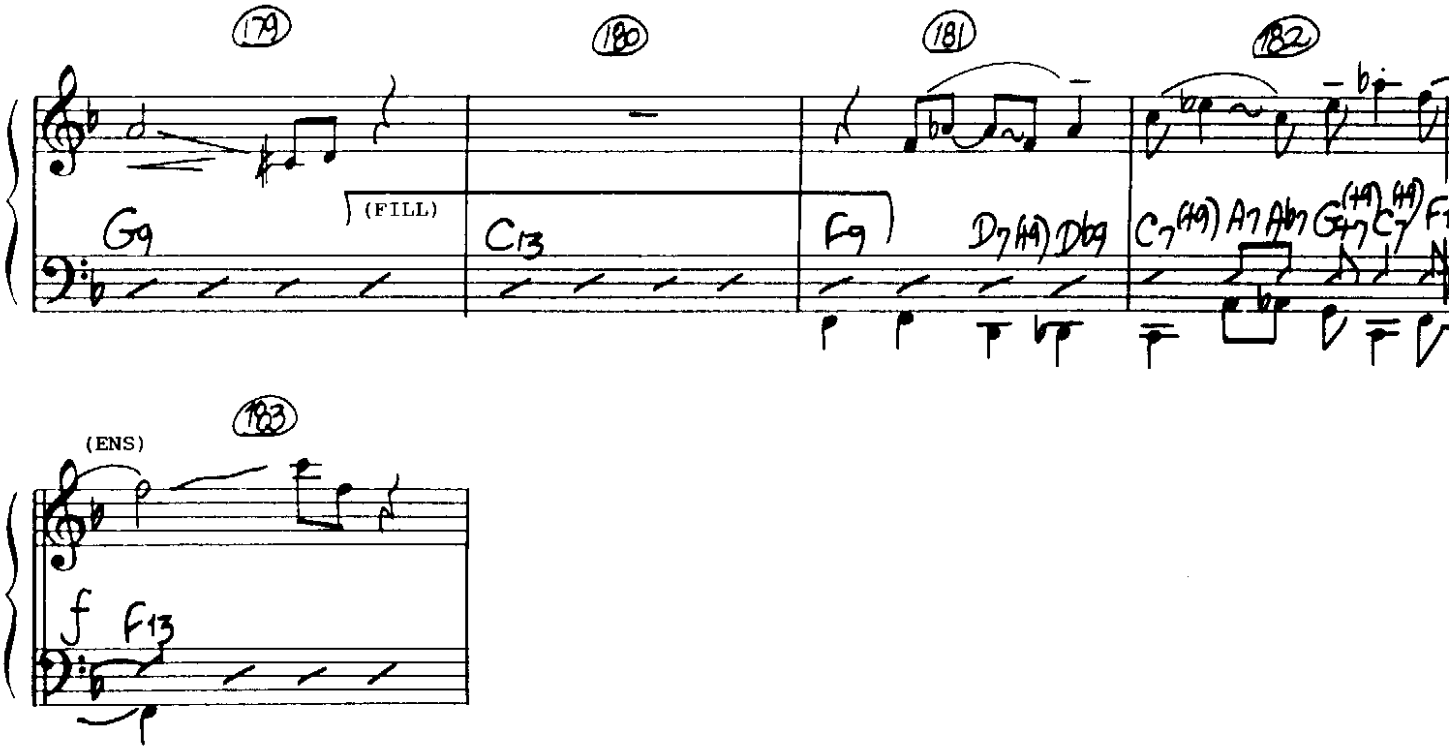
Ex. 5-4 How Sweet It Is



Ex. 5-4 continued



Ex. 5-4 continued

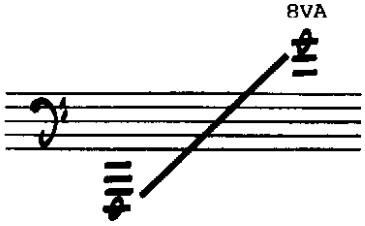


When writing vocal arrangements, I always use a three-staved piano part: the vocal and lyrics on the top staff, followed by two staves as stated above. When writing published arrangements, my piano parts are usually busy and overwritten. This is an unfortunate necessity because student keyboard players come in all shapes and sizes.

In orchestral writing, the piano can be combined with woodwinds to add sparkle, and it has a great capacity for adding strength and impact in its low register for dramatic effect. During an arrangement, when the piano is not essential, omit it. The re-entrance can be refreshing.

ELECTRIC PIANO

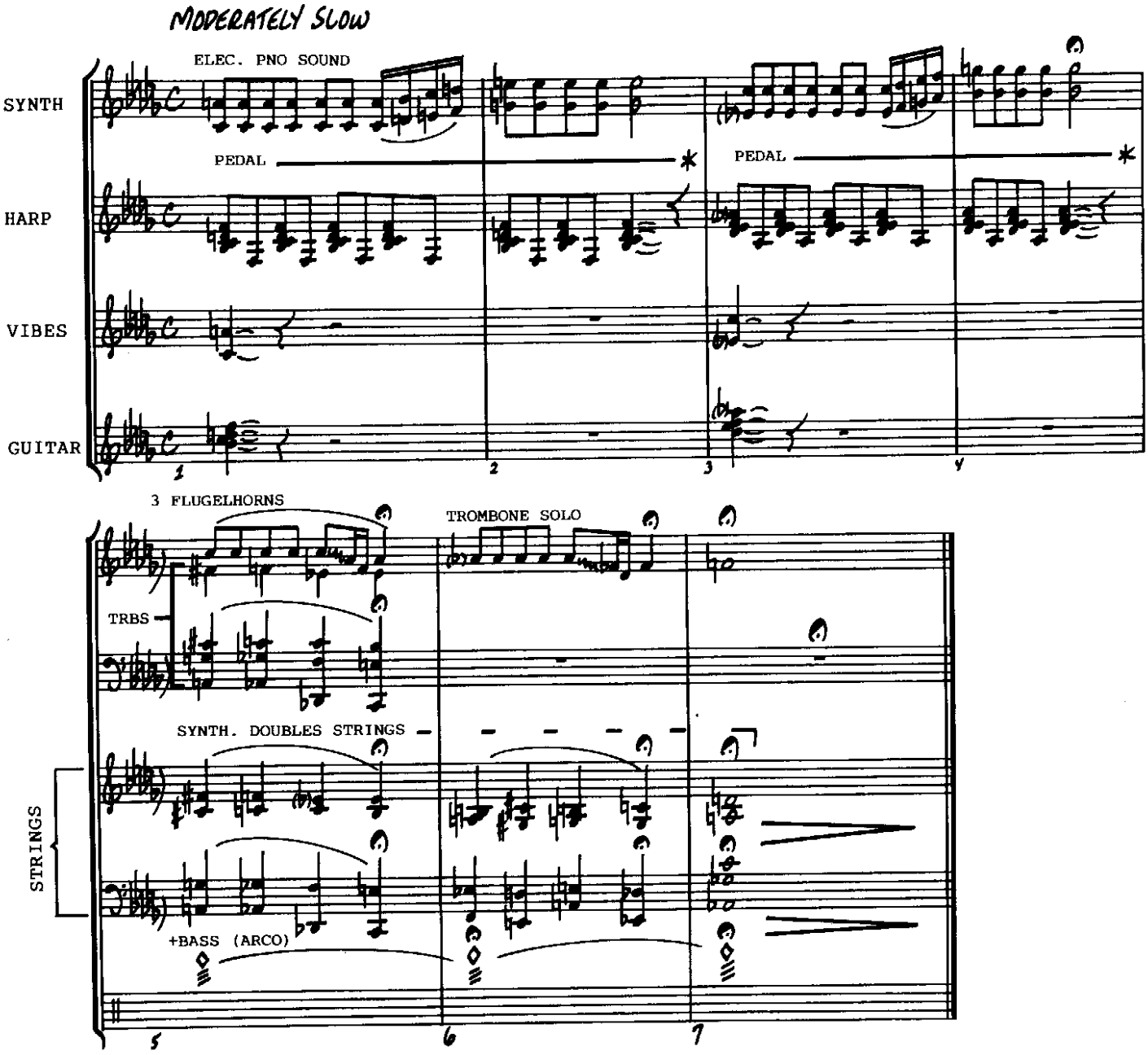
Ex. 5-5 Electric Piano Range Chart



A very important part of the contemporary structure, the electric piano has a smooth and mellow sound. Because of its attack, sustain and decay time, it is less percussive than the acoustic piano. Although slightly smaller in range, it is a welcome addition to the family of electronics.

Ex. 5-6 The Very Thought Of You

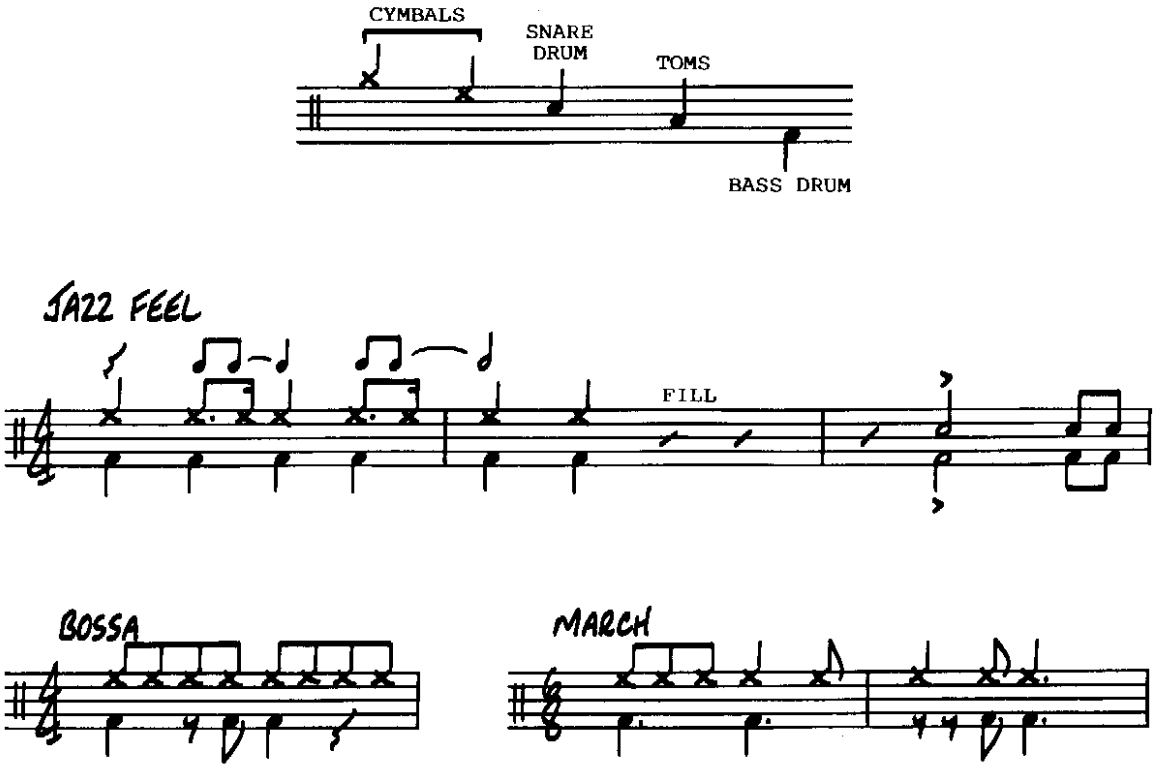
© 1993 Fenwood Music



In Michael Boddicker's ***Scootin*** (Chapter 11, Ex. 11-5) the electric piano adds a rhythmic "comp" to the proceedings. It fits in neatly with its surroundings.

DRUMS

Ex. 5-7 Drum Notation Chart



The drummer's traps consist of a bass drum, snare drum, hi-hat, and some tom-toms and cymbals of various sizes. Drums are the true conductors of the band, keeping everything in its rightful place and moving everyone together.

A legend in the upper left hand corner of the drum part tells the tempo and style that the piece requires (remember, the drummer depends on "feel" more than anything else).

The drum part is written on a single staff in the bass clef. It should very simply keep the drummer informed of what the band is doing at all times. This can be a word every eight bars, or a figure that the band is playing. This guide doesn't signify that you want him to "catch" everything, but informs him where the prime focus is so he can relate accordingly.

Keep it simple! A simple part allows the drummer freedom to provide his own fills and effects where appropriate. When important rhythmic figures are played by the band, the drum part should be written out to reinforce them. Attention given to the drum part in advance will reap significant rewards in performance.

There are numerous examples throughout the book. Check the drum part in Chapter 4, ***Wind Machine,*** (Example 4-15) starting at bar 10; also in the same chapter, Examples 4-12 and 4-13, ***High Five*** and ***Ya Gotta Try.***

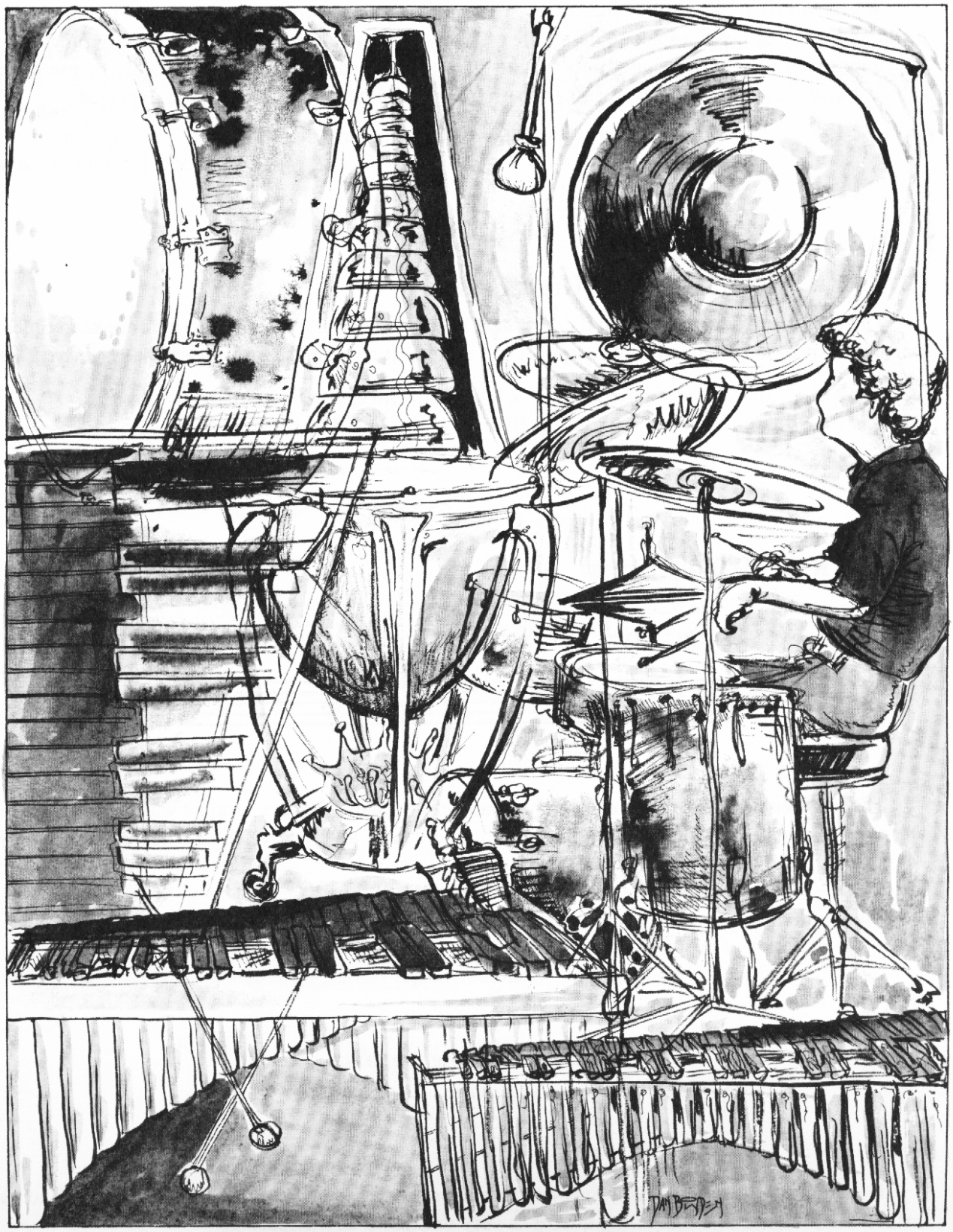
ELECTRONIC DRUMS

Advances in electronic technology have given birth to new percussion instruments. They are basically small synthesizers, connected to drum pads, triggered by the drummer's sticks. They produce sounds not possible on acoustic drums. During some of my recording sessions, Harvey Mason has used combinations of both acoustic and electronic drums in order to create a full range of percussive effects. The arranger is well advised to talk to your drummer before attempting use of these special electronic systems.

Music . . . either it's good, or it's bad . . . if it's good, don't mess about it; just enjoy it . . .
Louis Armstrong

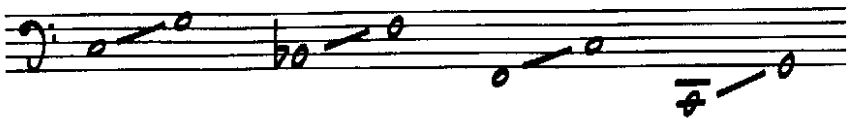
CHAPTER 6

THE PERCUSSION FAMILY



TIMPANI

Ex. 6-1 Timpani Range Chart



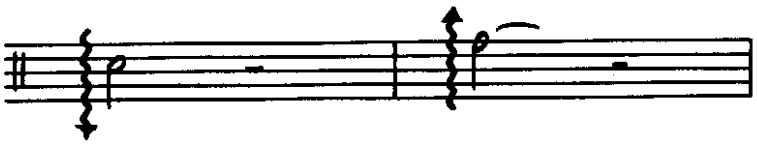
When working with a full orchestra, the timpani is standard equipment. It is tuned by the use of a pedal and must be given an adequate number of bars to change the tuning. The primary function of the timpani is to strengthen bass parts in tutti passages and sustain ostinato smoothly by use of the roll. It has a great range of expression; be sure to indicate clearly the expression expected.

CONCERT BASS DRUM (Gran Cassa)

The bass drum adds urgency and excitement to the ensemble. Its main function is to keep time in martial music or heighten tension in support of a climax. It represents real power in adding percussive accents.

BELL TREE (Wind Chimes)

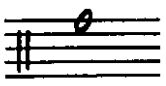
Ex. 6-2 Bell Tree Notation



The bell tree is comprised of a group of small bells or plates that are scraped with a metal striker. The overtones give off a delicate tingling sound, and can be an effective color when used sparingly.

GONG

Ex. 6-3 Gong Notation



The gong can be used as reinforcement to a chord, or as an effect by applying a superball to its surface. Its presence and sustaining quality is very dramatic. Use it sparingly.

VIBRAPHONE (Vibes)

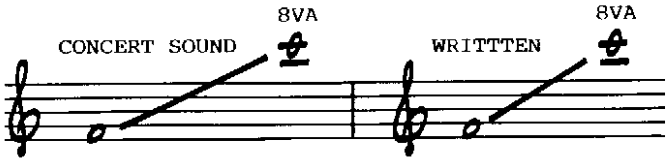
Ex. 6-4 Vibraphone Range Chart

The vibraphone is a non-transposing melodic instrument played with mallets that has a sustaining pedal and vibrato control. By turning the vibrato control off, it assumes a cold sound, perferable for jazz solos. The sound can also be altered by the use of hard or soft mallets. It is very adept at doubling a melody line with flutes, brass, guitar or other mallet instruments (***Take One,*** Chapter 9, Ex. 9-29).

XYLOPHONE

The wooden bars that make up the melodic keyboard of the xylophone give its notes a short and crisp, bright and penetrating pitch. It's played with mallets, adds a sassy kind of clatter to brass and woodwind figures, and sounds an octave higher than written.

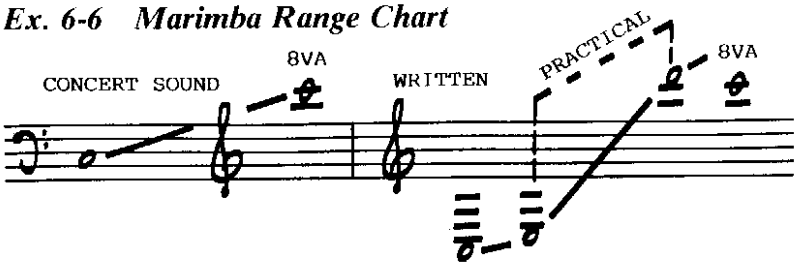
Ex. 6-5 Xylophone Range Chart



MARIMBA

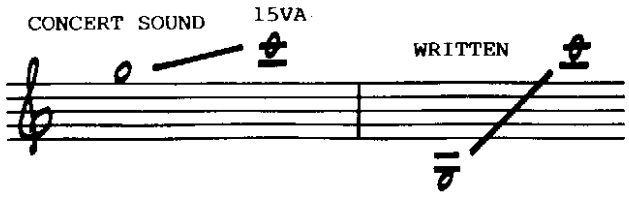
The marimba is an extremely colorful mallet instrument that emits a very hollow and woody sound. Due to its makeup, it has no sustaining power except through the use of tremolo. It's most effective when played in a low register where it can double trombones, horns, bass guitar, low strings and woodwinds quite adequately. Its top register sounds very much like a xylophone.

Ex. 6-6 Marimba Range Chart



ORCHESTRA BELLS (Glockenspiel)

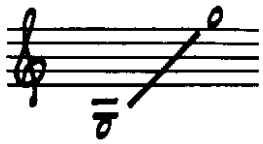
Ex. 6-7 Orchestra Bells Range Chart



The orchestra bells add sparkle to the ensemble. Purely a melodic instrument, the tone is bright and clear. The primary function of the "glock" is to double flutes, harp, pizzicato strings, keyboards and other mallet percussion.

CHIMES

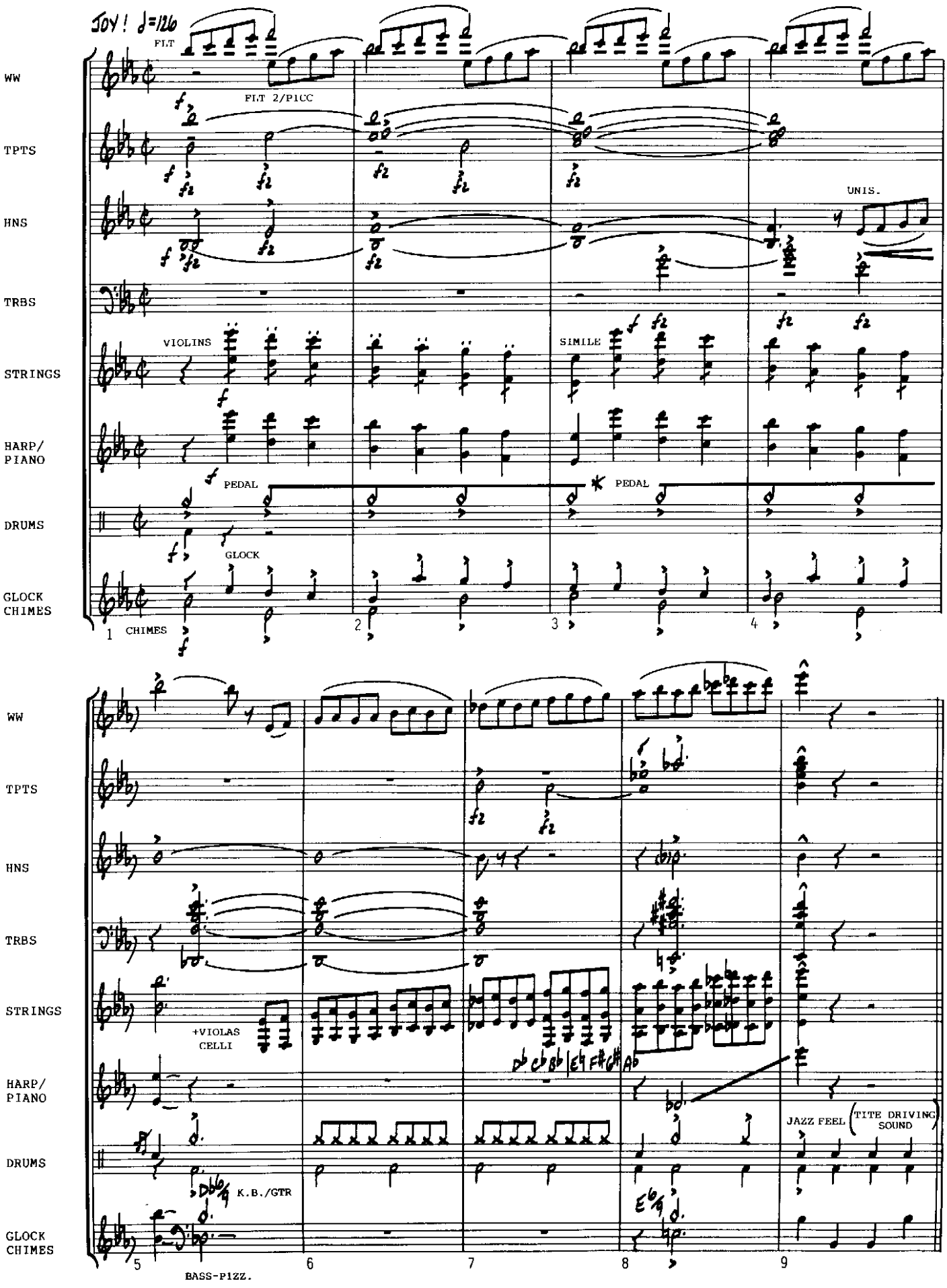
Ex. 6-8 Chimes Range Chart



The chimes are a series of metal tubes, suspended from a frame and usually struck with a wooden mallet or hammer. Its sound is very elusive, sometimes sounding an octave lower than the desired pitch. It has a pedal that can dampen the sound if so desired. Although it is usually heard in quieter surroundings, in the following excerpt it joins the glockenspiel to ring out joyously!

Ex. 6-9 Jubilee! 26

© 1993 Fenwood Music



AUXILIARY AND LATIN INSTRUMENTS

The use of percussion has been accelerated by a never ending interest in near-East and Latin music. For those arrangers who wish to add a little salsa to their jazz cookbook, there is an array of instruments. They are most indefinite in pitch, and the list seems to be endless. Many of these instruments belong in your vocabulary.

boing box
kazoo
woodblock
sandpaper
scraper
rhythm logs
water chimes
glass sounds
flexatone
field drum
bell plate
finger cymbals
superball
Swiss bells
triangle
anvil
slide whistle
steel drum
bulb horn
ratchet
slapstick
temple blocks
tambourine
roto tom
steel plate
boat whistle
sleigh bells
cymbals
kalimba
piccolo snare drum

LATIN

maracas
bongos
cabasa
claves
vibraslap
steel drum
conga drum
timbales
guiro (gourd)
a go go
cuica
maraca sticks
shakers
castanets
jawbone
cowbell
boo-bams
tablas

SCORING THE PERCUSSION

The percussion section is a very colorful and substantial segment of the orchestra. Consisting of one or more players, it adds emphasis, intensifies rhythm and extends tonal colors to the ensemble. Give the percussion section all the information that it will need.

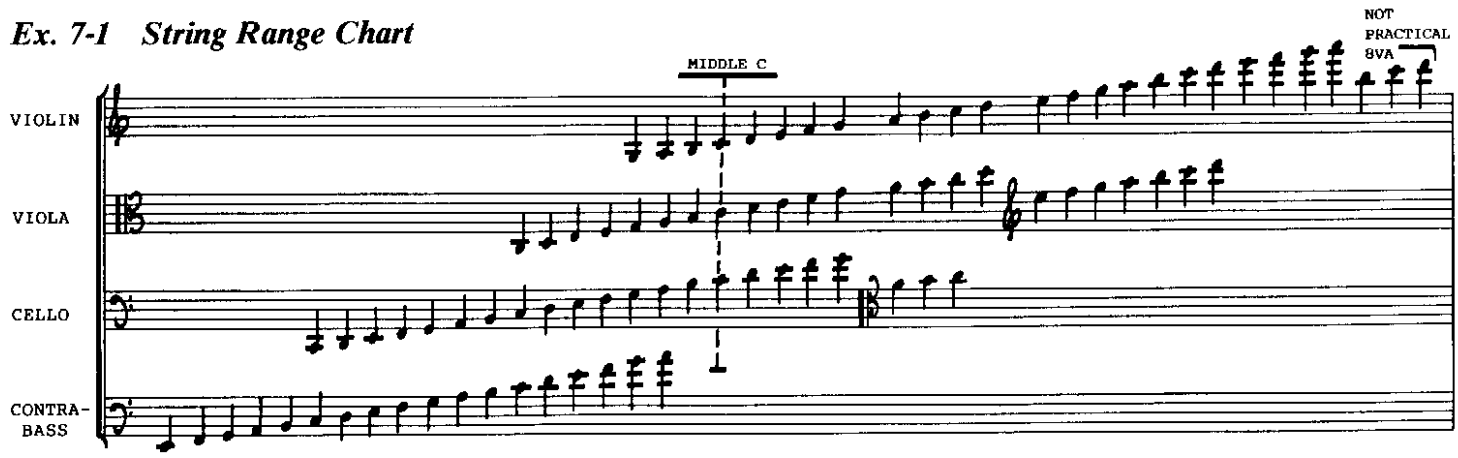
- In general, when writing for percussion, there are parts that may have long periods of rest. Write a few cues here and there to let players know where they are.
- If writing skeleton Latin parts, inform the players if you want them played busy or "lean".
- Do you want a large suspended cymbal with soft mallets or sticks? Hard or soft mallets for the vibraphone? Let the percussionist know.
- How many timpani do you have to work with?
- If playing with other instruments, have the glockenspiel just outline the figures.
- It is best to write for three or four percussionists, noting the importance of each in case there are not enough players to fulfill your intentions.

CHAPTER 7

THE STRING SECTION

The string family is comprised of four instruments: the violin, viola, cello and contrabass (bass viol). They encompass a wide range of tone colors and effects, adding grace and beauty to the orchestra. They are all non-transposing instruments, except for the bass, which sounds an octave lower than where it is written.

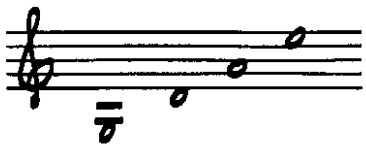
Ex. 7-1 String Range Chart



VIOLIN

The violin has four strings tuned in fifths as follows:

Ex. 7-2



It is capable of great dynamic levels, and easily adapts to playing lightly or dramatically. Its strengths are considerable. Its ability to produce tremolo, double stops, muted sounds, harmonics, and pizzicato provides the skilled arranger with a very useful and powerful dimension.

VIOLA

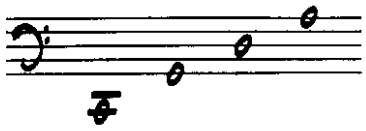
The viola is usually written in the alto clef (to avoid many ledger lines its upper register can be written in treble clef). The open strings are tuned:

Ex. 7-3

The warm sound of the viola is the glue between the violins and celli. It can be the third part of the upper chord, strengthen unisons, or, along with the celli, form a smooth pad as a perfect compliment to the solos of other instruments.

CELLO

Ex. 7-4



The cello is the foundation of the string section. Its sound is rich and strong, and can be used in unison and harmony with other strings, adding strength to the basses, or passionately playing *cantabile* melodies on its own. It blends well with instruments of other families. Many uses of the cello can be seen and heard within the pages of this text.

CONTRA BASS See Chapter 5, The Rhythm Section.

SCORING THE STRINGS

- Strings are very versatile. Along with all the rapid technique, trills, and chordal configurations, they can produce a very expressive quality of sound that is unique to their section alone. They can be used more extensively, since they do not have the breathing and endurance problems that are akin to the woodwind and brass families. Their dynamic range is from a whispering pianissimo to a full-bodied fortissimo.

- One of the most useful devices for strings is the full unison. It sounds powerful in three octaves, but if register inhibits, omit the middle line and it will remain a strong tool to be used as the opportunity arises (see Chapter 10, Example 10-5, ***Lonely Nights, Empty Days***).

- When writing for strings, balance within the orchestra is a very important consideration. For recording purposes a string compliment could be any of the following:

6 Violins	9 Violins	12 Violins	18 Violins
2 Violas	3 Violas	4 Violas	6 Violas
2 Celli	3 Celli	4 Celli	6 Celli

Smaller string sections could be voiced two different ways.

5-WAY VOICING	**4-WAY VOICING**
3 1st Violins	3 Violins
3 2nd Violins	3 Violins
2 Violas	1 Viola + 1 Cello
1 Cello	1 Viola + 1 Cello
1 Cello	

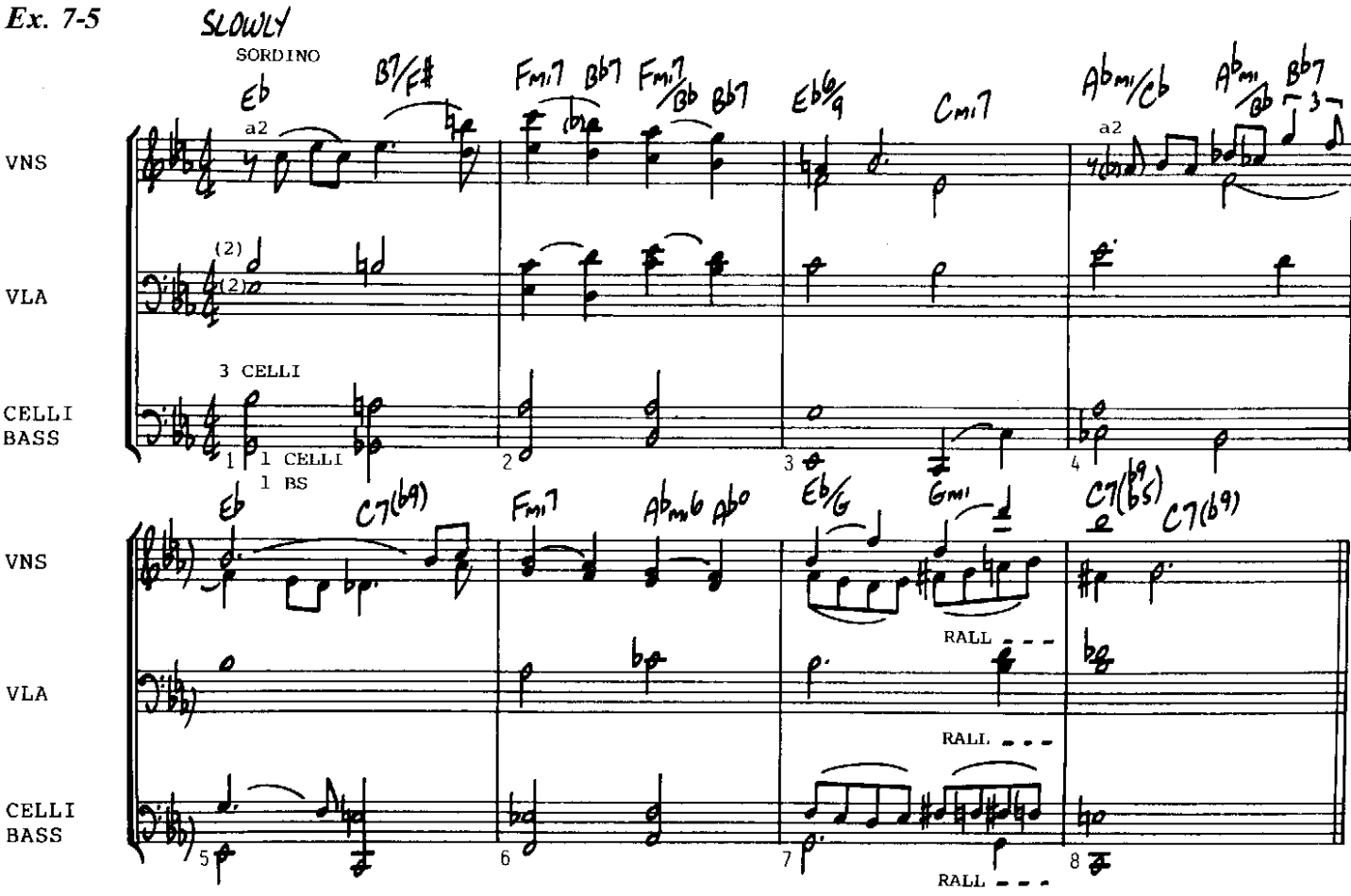
The weight of sound is also important to the balance within the section.

3 Violins = 2 Violas
4 Violins = 2 Celli
3 Violas = 2 Celli

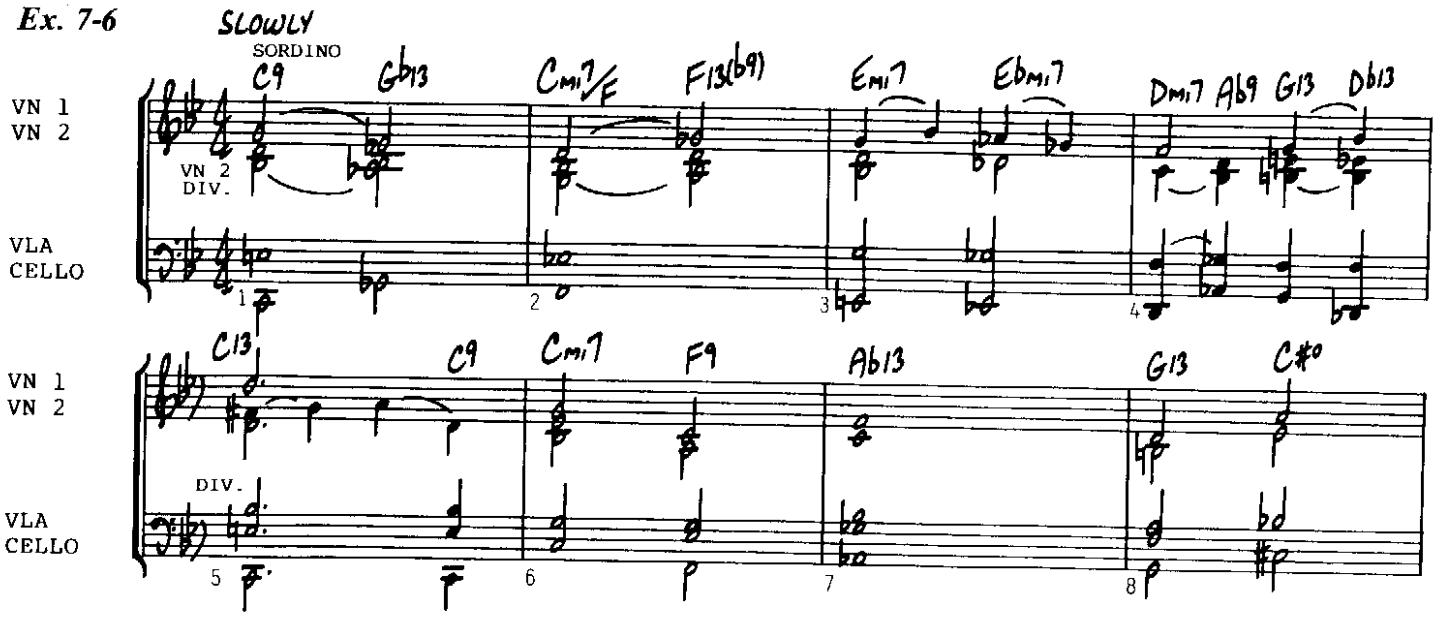
On special occasions, I have used a string section with no violas, employing high unison violins and a low pad or unison line for the celli. I have also recorded strings comprised of nothing but celli.

Along with the many examples of strings written and recorded in this book, I have added a few typical soli and background voicings.

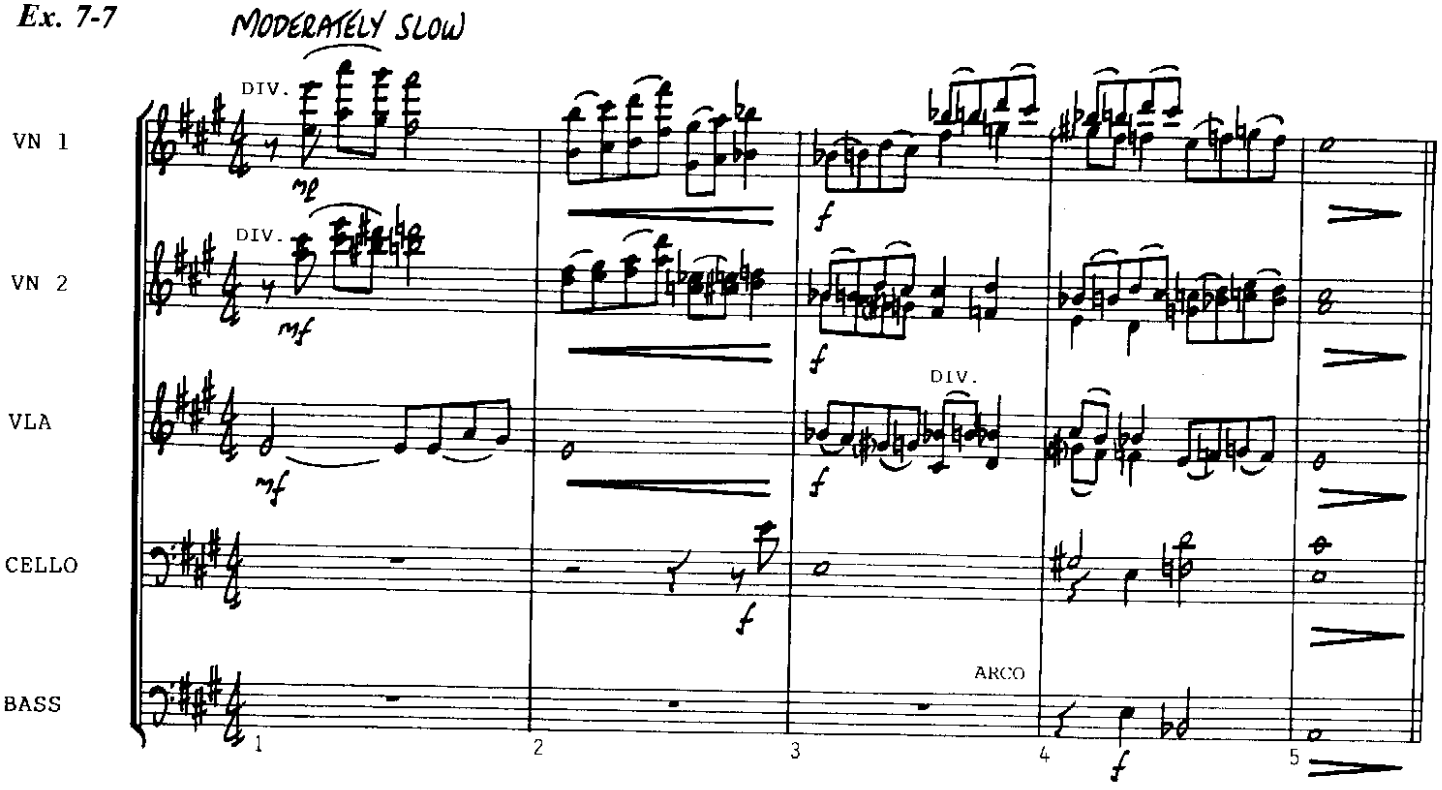
Ex. 7-5



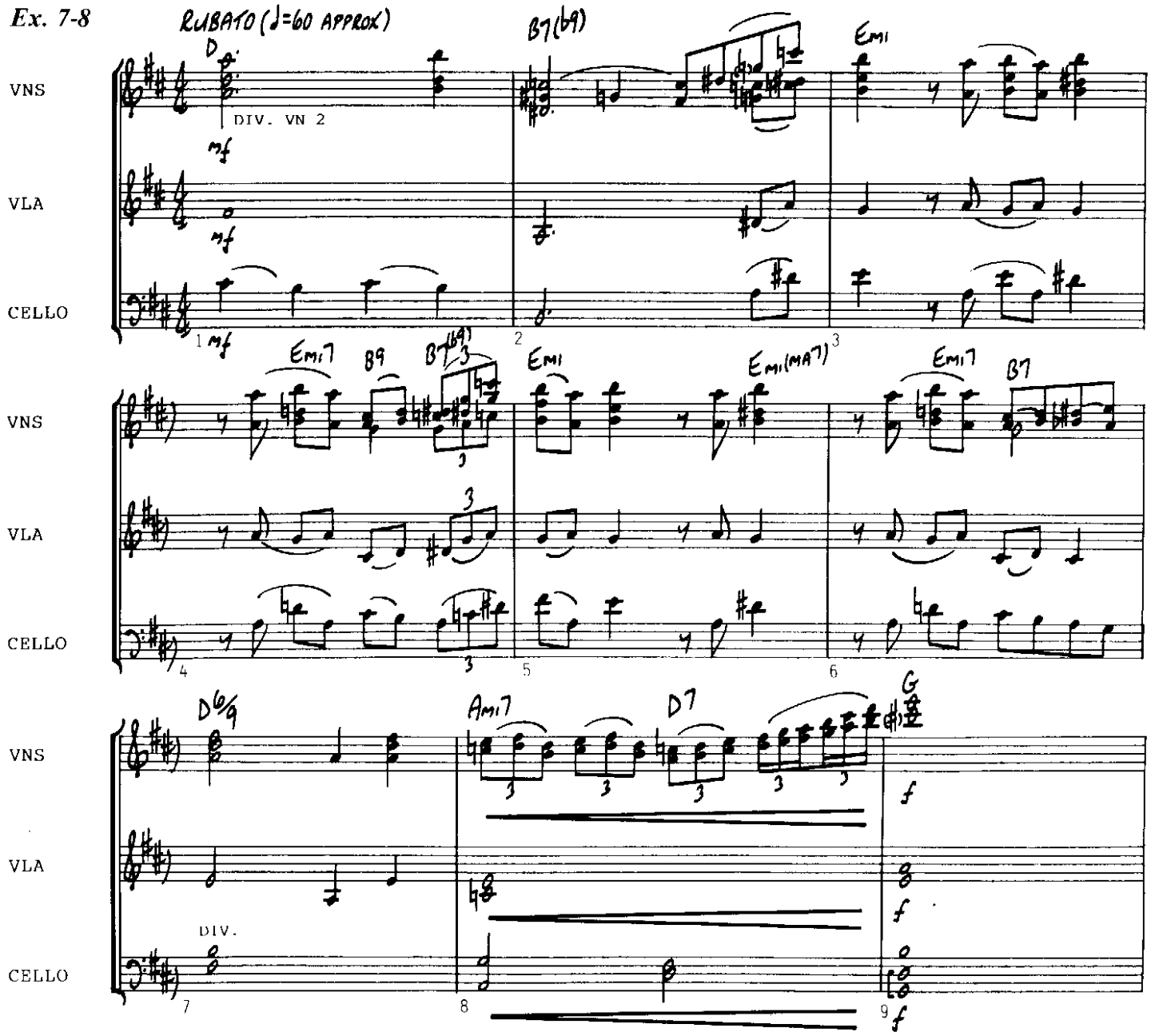
Ex. 7-6


SLOWLY
SORDINO
C9
Gb13
Cmi7/F
F13(b9)
Emi7
Ebmi7
Dmi7
Ab9
G13
Db13
VN 1
VN 2
VN 2 DIV.
VLA
CELLO
C13
C9
Cmi7
F9
Ab13
G13
C#o
VN 1
VN 2
DIV.
VLA
CELLO

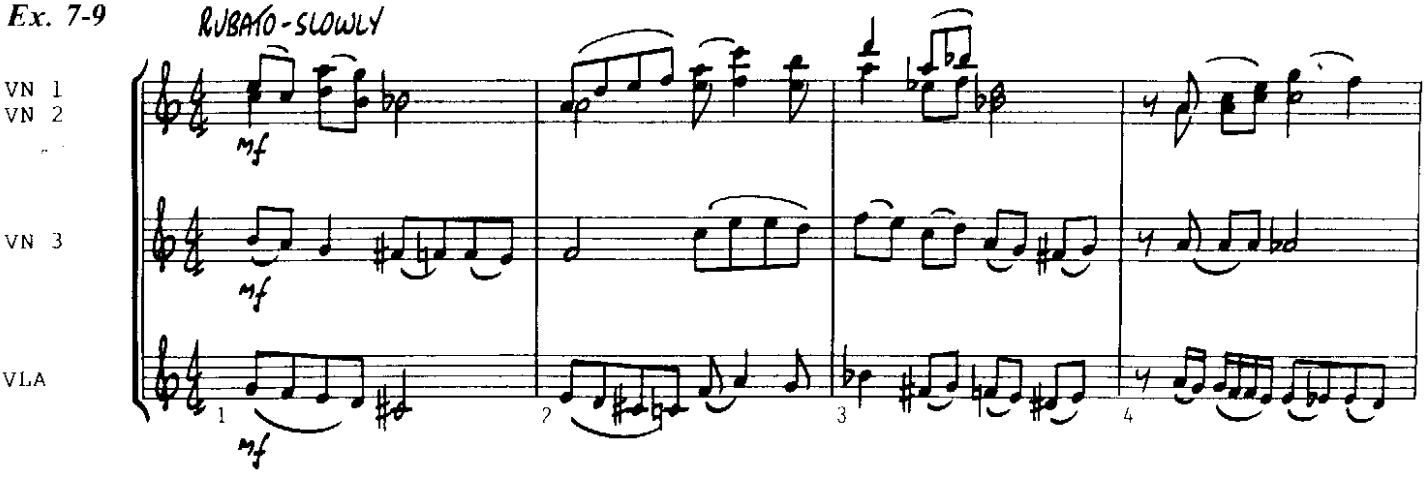
Ex. 7-7


MODERATELY SLOW
DIV.
mp
VN 1
DIV.
mf
VN 2
mf
VLA
DIV.
f
CELLO
ARCO
BASS

Ex. 7-8

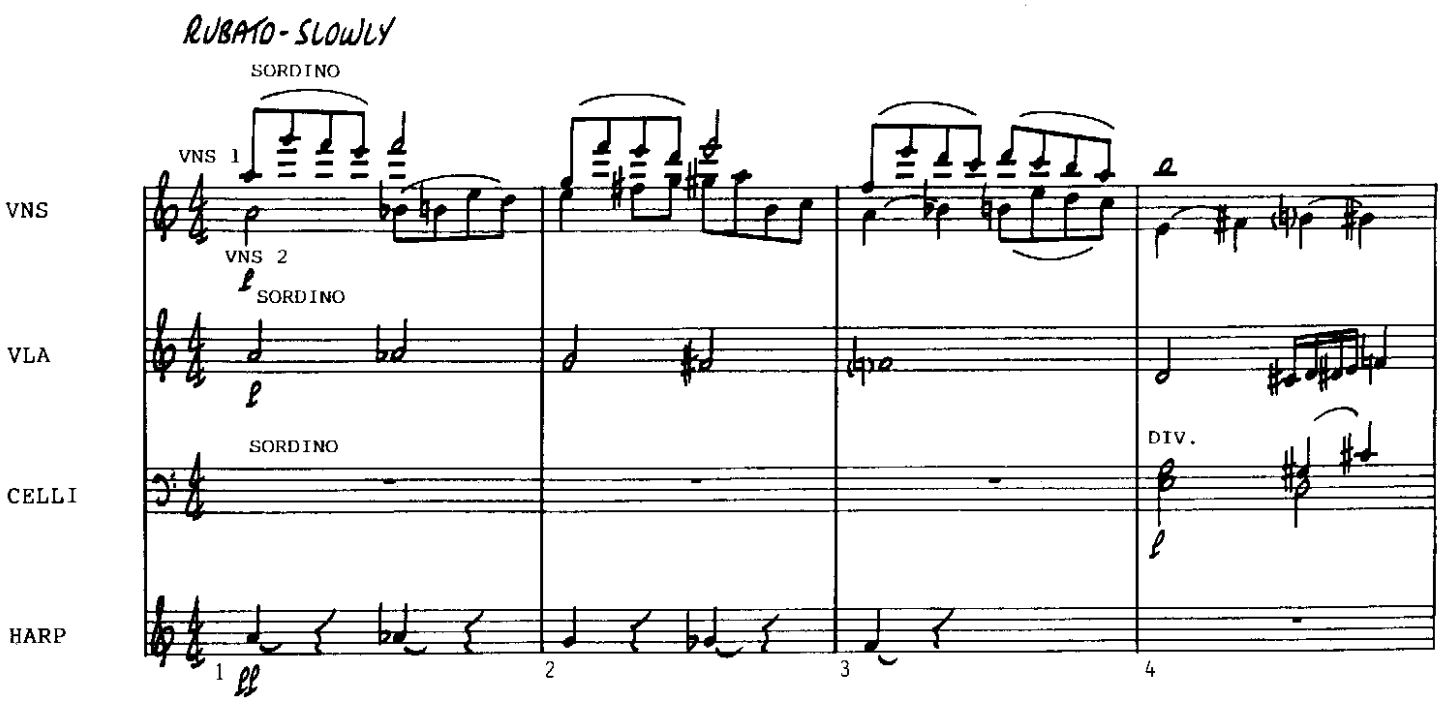

RUBATO (♩=60 APPROX)
D
B7(b9)
Emi
DIV. VN 2
mf
VNS
VLA
CELLO
Emi7
B9
B7(b9)
Emi
Emi(maj7)
B7
D6/9
Ami7
D7
G
f
DIV.

Ex. 7-9


RUBATO - SLOWLY
VN 1
VN 2
VN 3
VLA
mf

Ex. 7-10 Summer Souvenirs 27

© 1993 Fenwood Music

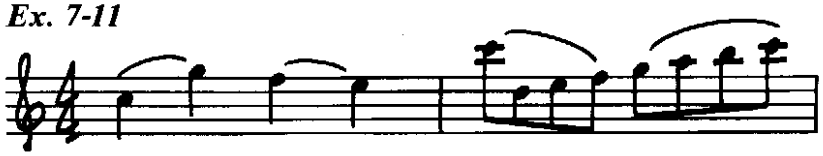


Although ***Summer Souvenirs*** (Ex. 7-10) is a sampling of string writing that is extremely simple, it captures a beauty that they alone can bring to your music.

TYPES OF BOWING

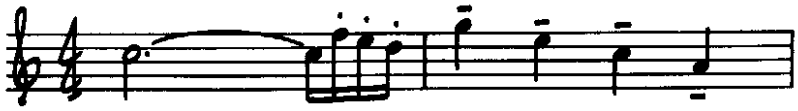
1. Legato: This is a smooth sustained stroke producing a cantabile tone, with the bow never leaving the string.

Ex. 7-11



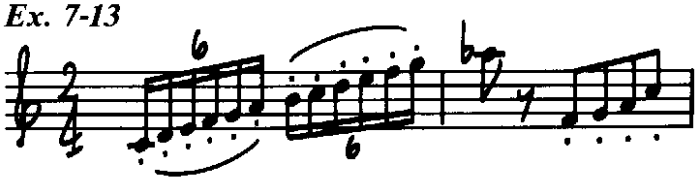
2. Detache': This is a full quick stroke of the bow. It never leaves the string, but the notes are detached from one another by alternate up and down bowing. There is no special indication for the use of detache' bowing, aside from the absence of slurs.

Ex. 7-12



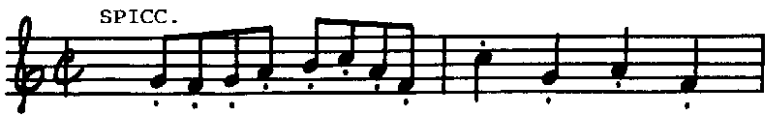
3. Staccato: This is a short, crisp bow, alternating up and down strokes to detach notes of short value.

Ex. 7-13



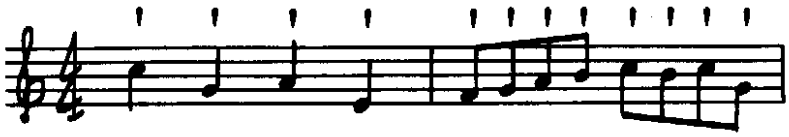
4. Spiccato: Similar to staccato, but a springing bow leaves the string for each note. Use dots, or write the word *spiccato.*

Ex. 7-14



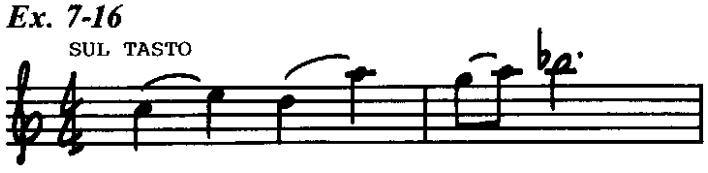
5. Marcato: This is a firm stroke using about one-third of the bow.

Ex. 7-15



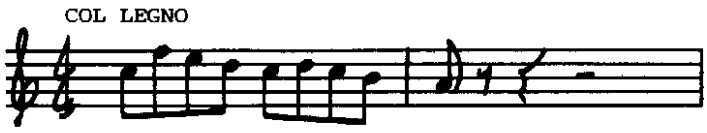
6. Sul Tasto: The bow touches the strings over the fingerboard further away from the bridge than usual. This produces a very soft and transparent sound.

Ex. 7-16



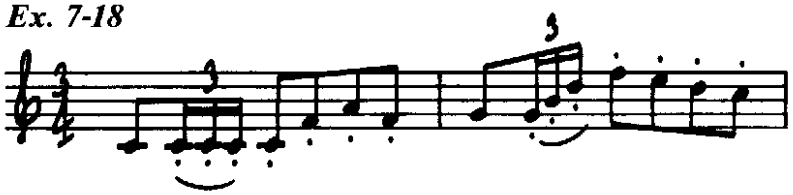
7. Col Legno: The bow is turned over and is played by the wooden shaft striking the strings, resulting in a dry, percussive sound.

Ex. 7-17



8. Jete' (saltando): The bow is "thrown" at the string and rebounds in a rhythmic group of notes.

Ex. 7-18



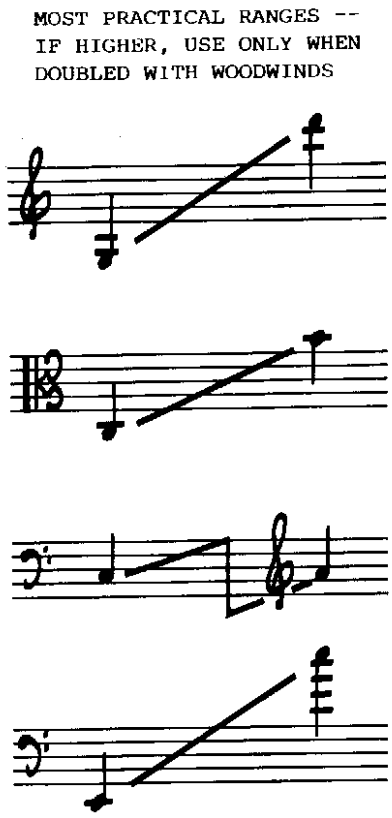
SPECIAL EFFECTS

1. Ponticello: This emits a very thin and cold sound produced by bowing close to the bridge. Its eerie quality is most effective when used with a bowed tremolo.

2. Portamento: If the interval is small enough for both notes to be connected by a single finger sliding from one note to the other, it is a true portamento. It is best used between slurred notes on the same string, however, there is a form of "cheating" that will suffice if this is the effect you absolutely need.

3. **Pizzicato:** This is the plucking of the string with the fingers of the right hand. It is very effective for light treatments and can be used with multi-stops, especially in cadences. It is indicated *pizz.* and is followed by *arco* when changing back to bowed tones. A few beats of rest are necessary for the change from arco to pizzicato, and back again to arco. Register and tempo are limiting factors when using this device.

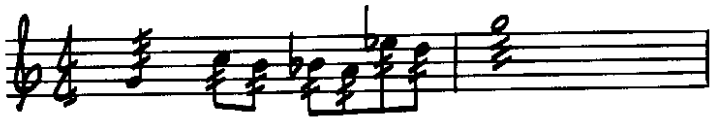
Ex. 7-19 Pizzicato Range Chart



A small string section may need the addition of a harp or glockenspiel for additional volume when using pizzicato strings.

4. **Bowed Tremolo:** It is the rapid changing of the bow on one or more notes. A measured tremolo calls for a definite number of repeated notes. One line through a quarter note stem means eighth notes; two lines, sixteenths.

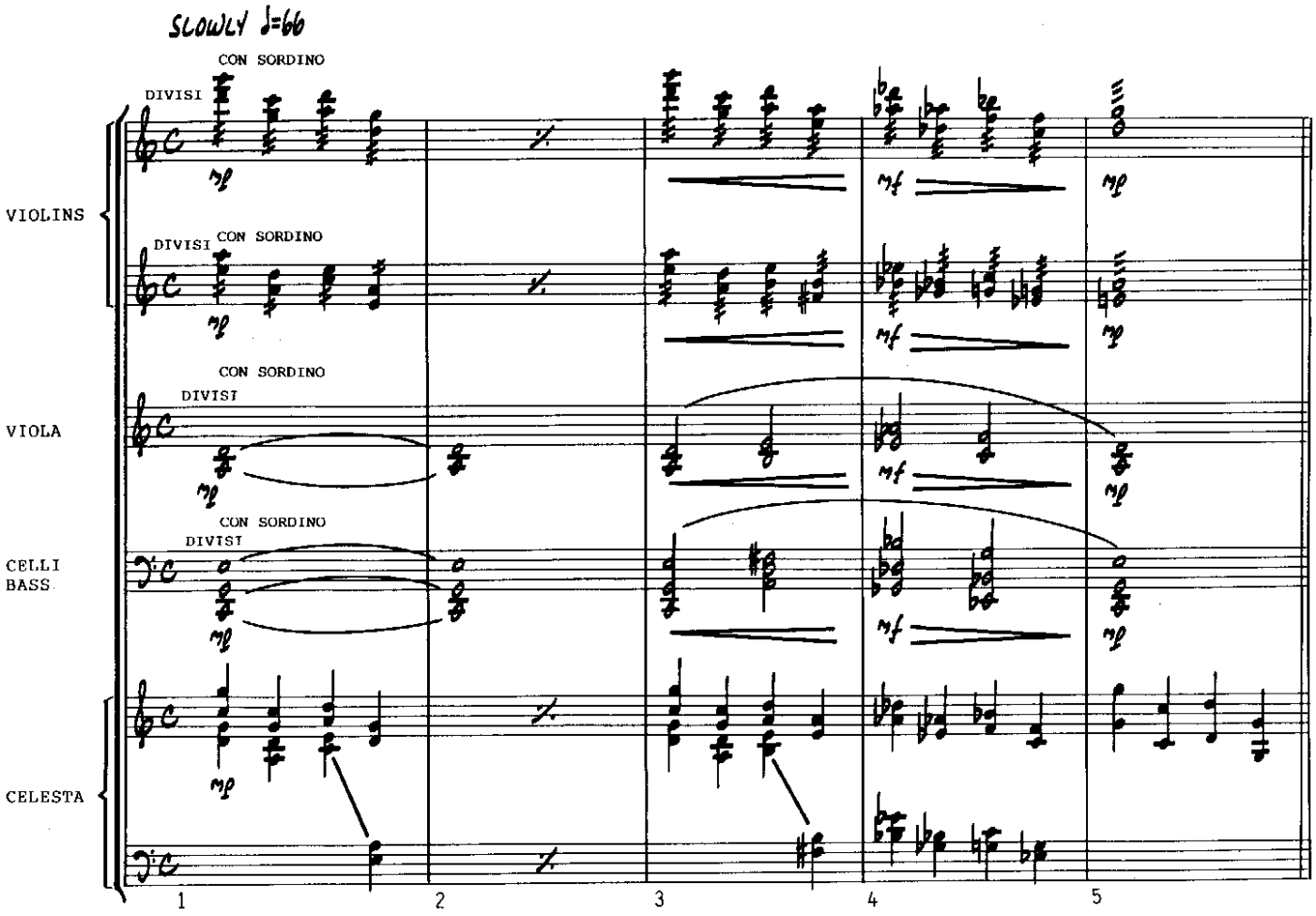
Ex. 7-20



Three bars through the stem is interpreted as an unmeasured tremolo. In some instances this effect achieves a wispy, shimmering sound, while at other times it can be energetic and suspenseful. The placid setting of ***Summer Night*** (Example 7-21) illustrates this delicate effect quite effectively.

Ex. 7-21 Summer Night 28

© 1993 Fenwood Music

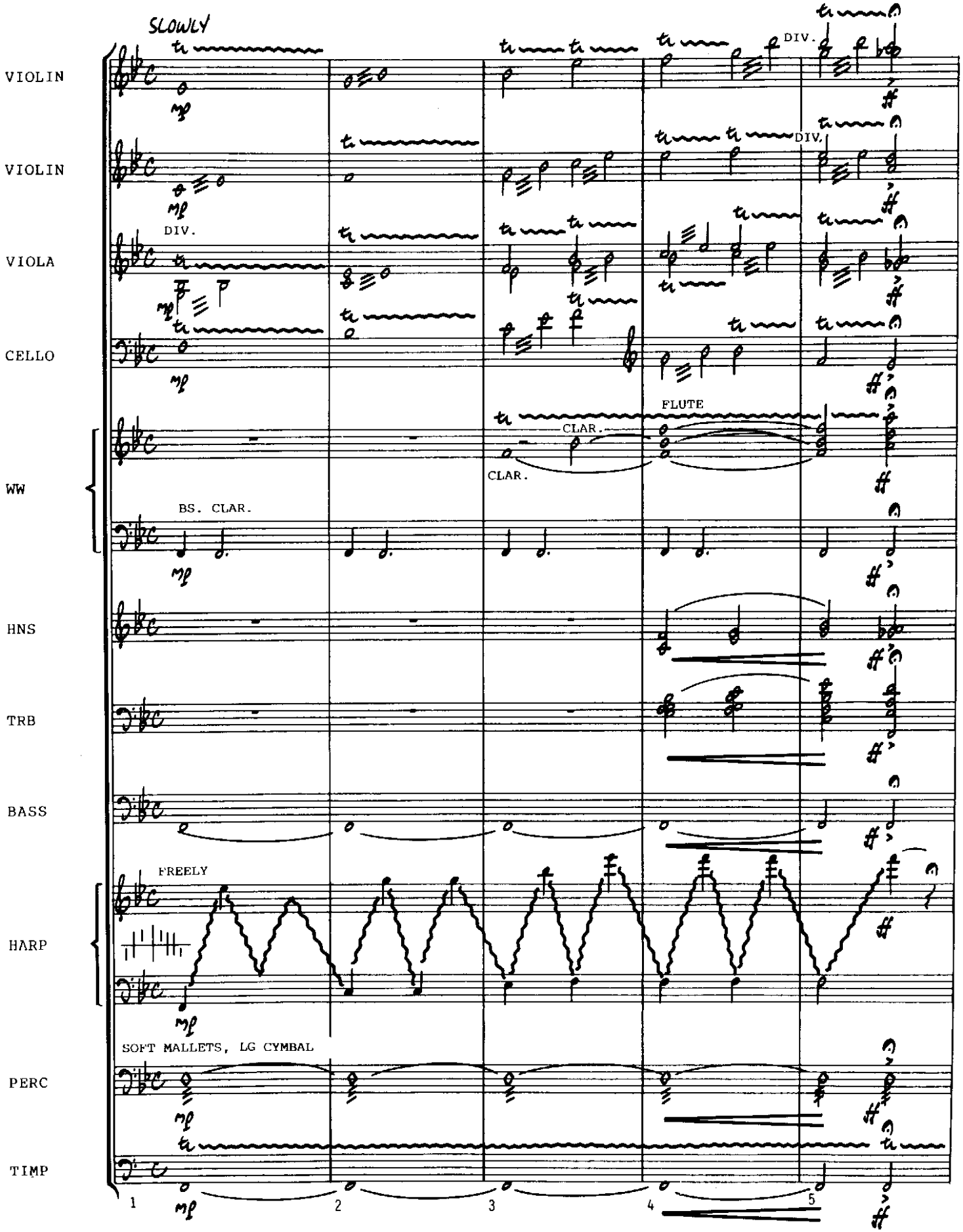


5. Tremolo-legato (Fingered Tremolo): This is a rapid undulating of two notes on the same string, by holding down one finger on the string and fingering a note starting a third higher. It resembles a shimmering or rustling sound, and is usually divided by the strings to create a smooth effect. ***A Breath of Spring*** (Example 10-2) and ***The First Time I Saw You*** (Example 10-7) make a significant point of this technique.

In the excerpt from ***My Heart Sings,*** the fingered tremolo is introduced to create an intense crescendo behind a vocal. Although the strings, percussion and harp start the effect, they are joined by woodwind tremolos, and are finally supported with French horns and trombones to a very dynamic climax.

Ex. 7-22 My Heart Sings! 29

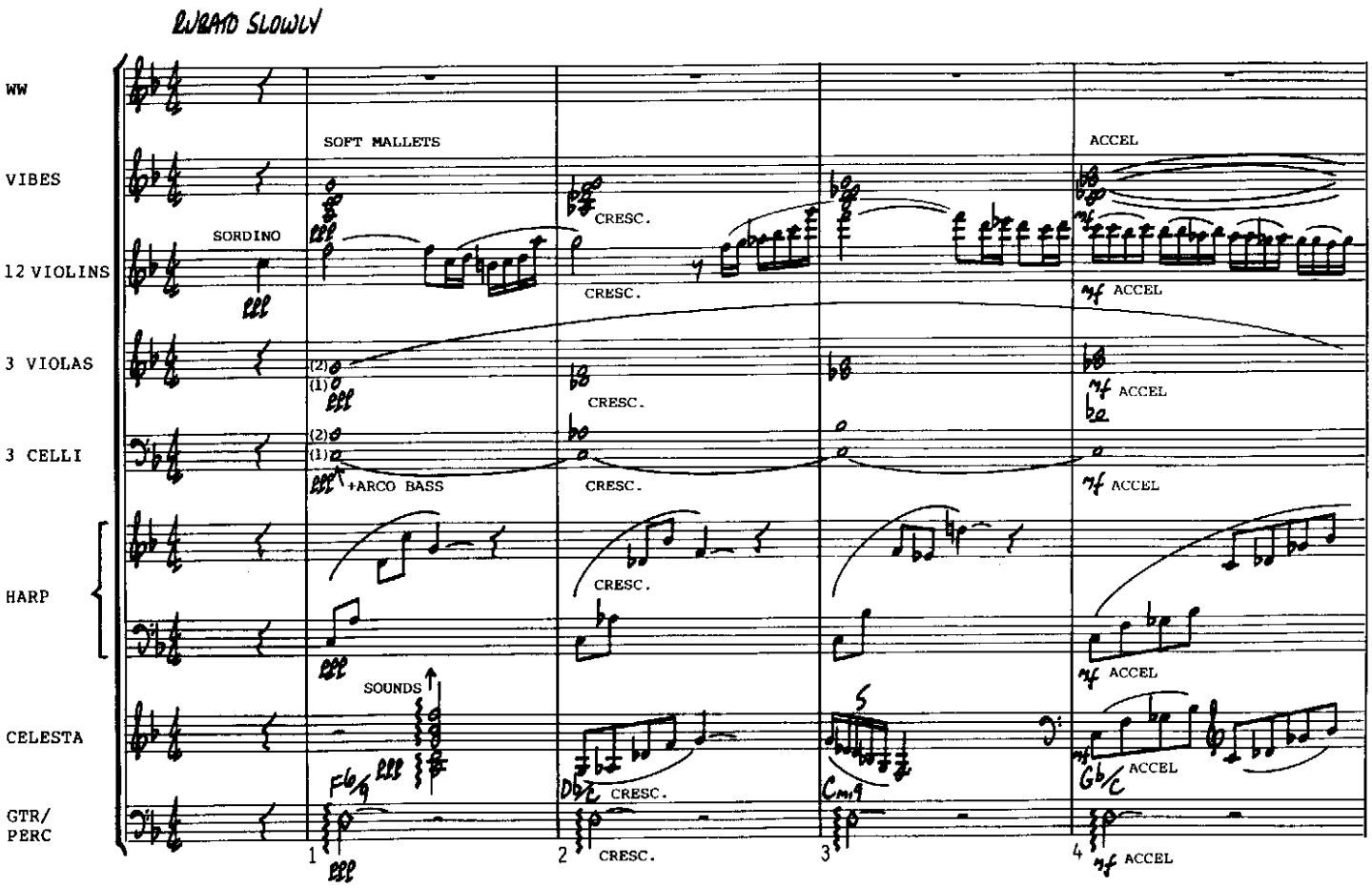
© 1993 Fenwood Music



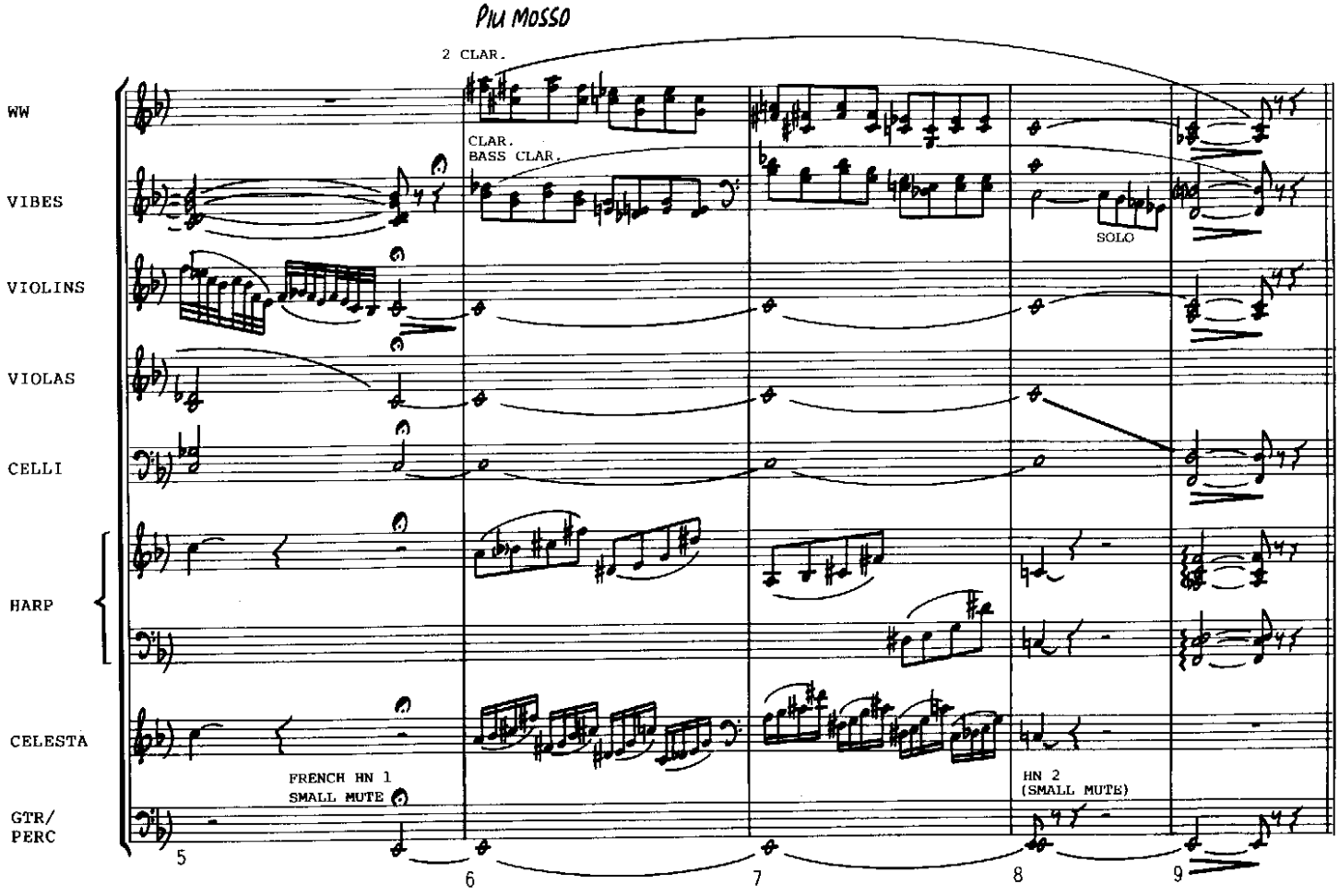
6. Muting: When there's a need to change to a more veiled sound, a mute is affixed to the bridge of the instrument. It is indicated with *mute* or *con sordino*. The release of the mute is indicated with *mutes off* or *senza sordino*. In the following example, ***Out Of The Night,*** muting lends a "silky" sound to the section — the change of color is fresh and beautiful.

Ex. 7-23 Out Of The Night **30**

© 1993 Fenwood Music

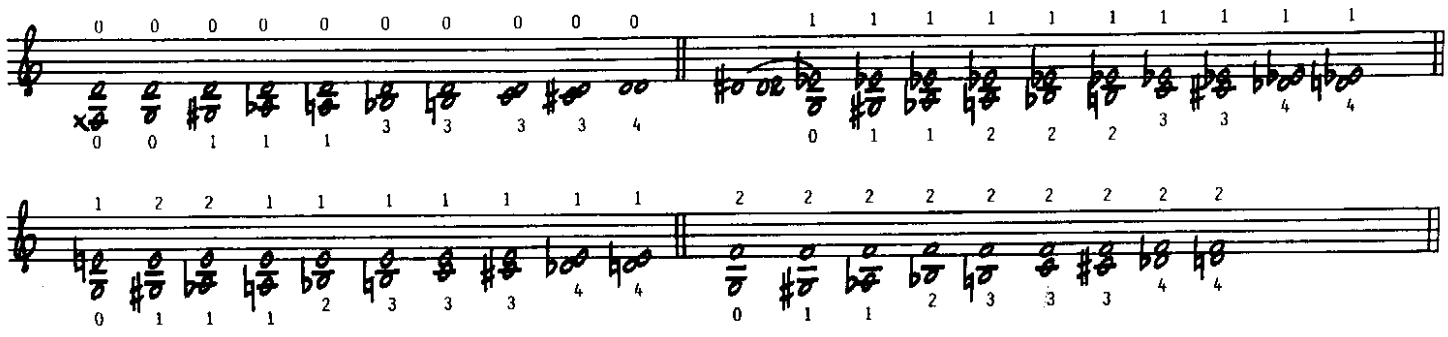


Ex. 7-23 continued

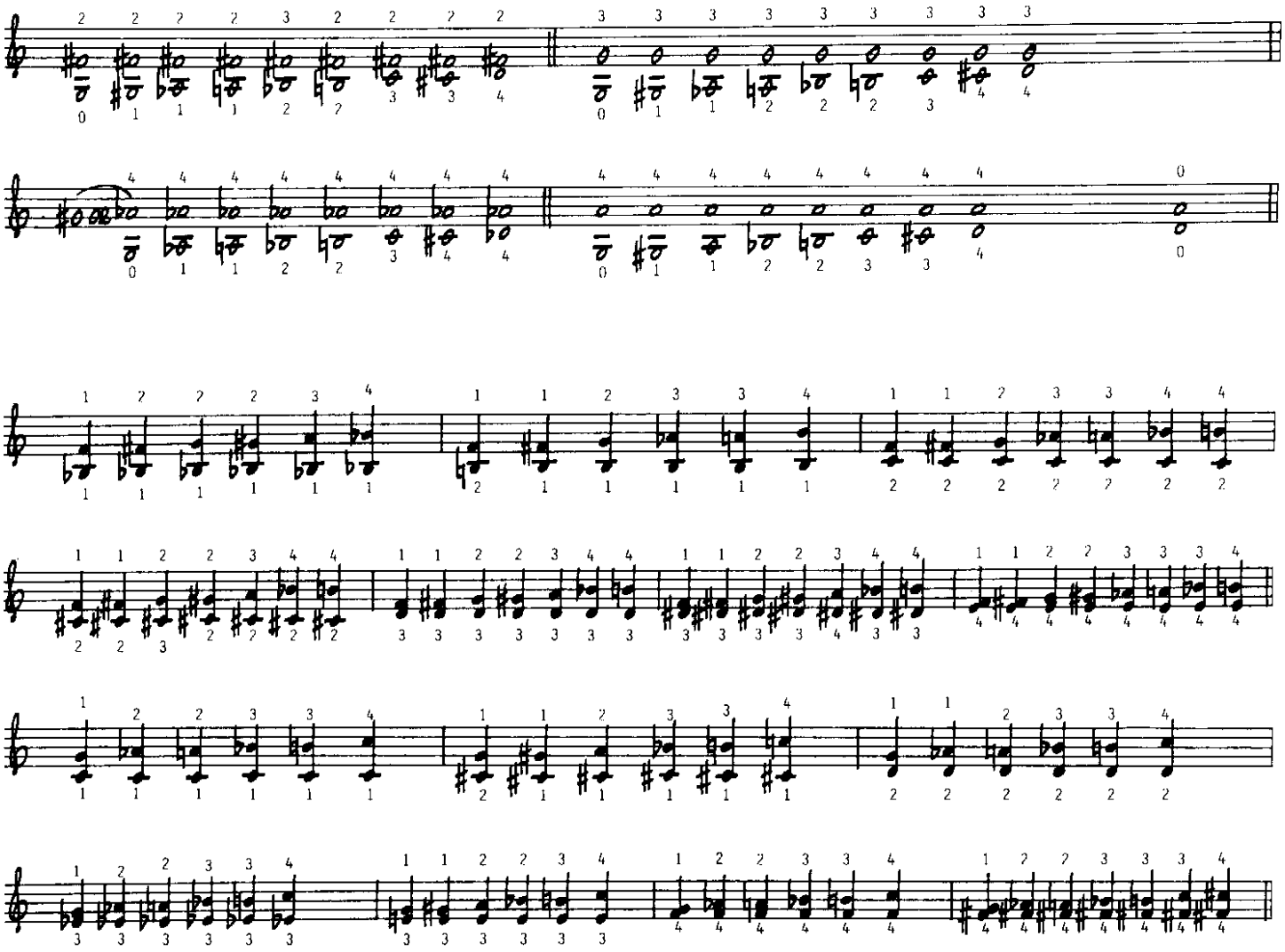


7. **Multiple Stops:** Double, triple and quadruple stops are possible on all four instruments. This means that, by drawing the bow across neighboring strings, more than one note is sounded simultaneously. It is indicated with a bracket or the words *non divisi.* When used properly, double and triple stopping can expand the sound of a small section. Although the list of stops shown here are far from complete, they are all easily playable and are possibly the most commonly used. They have been an aid to me over the years. Those that include at least one open string are the easiest to play.

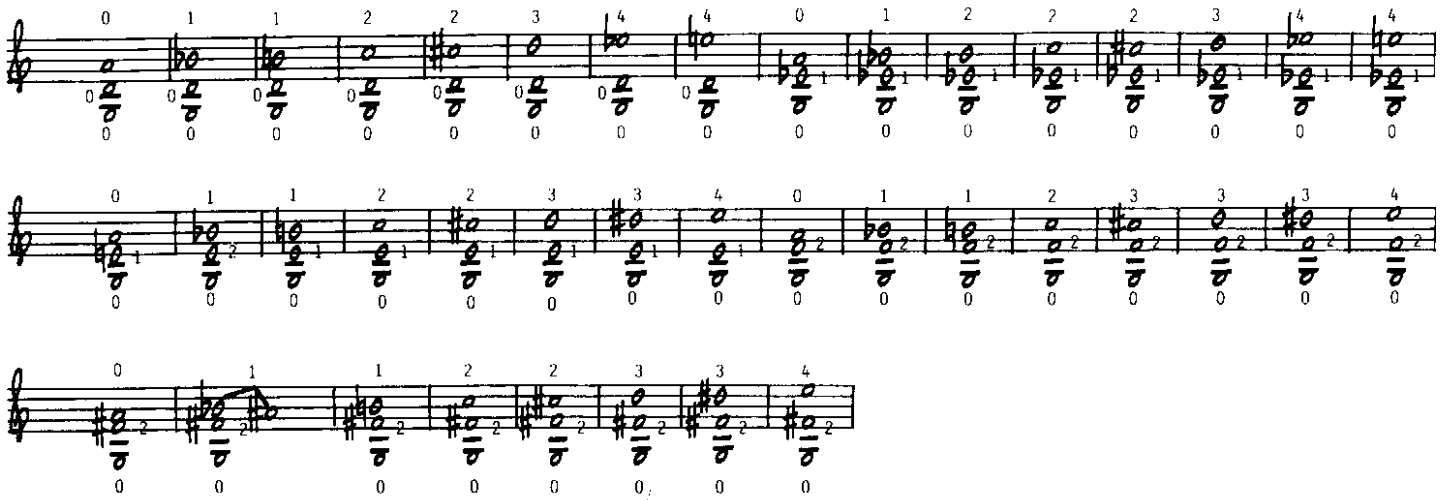
Ex. 7-24 Violin Double Stops



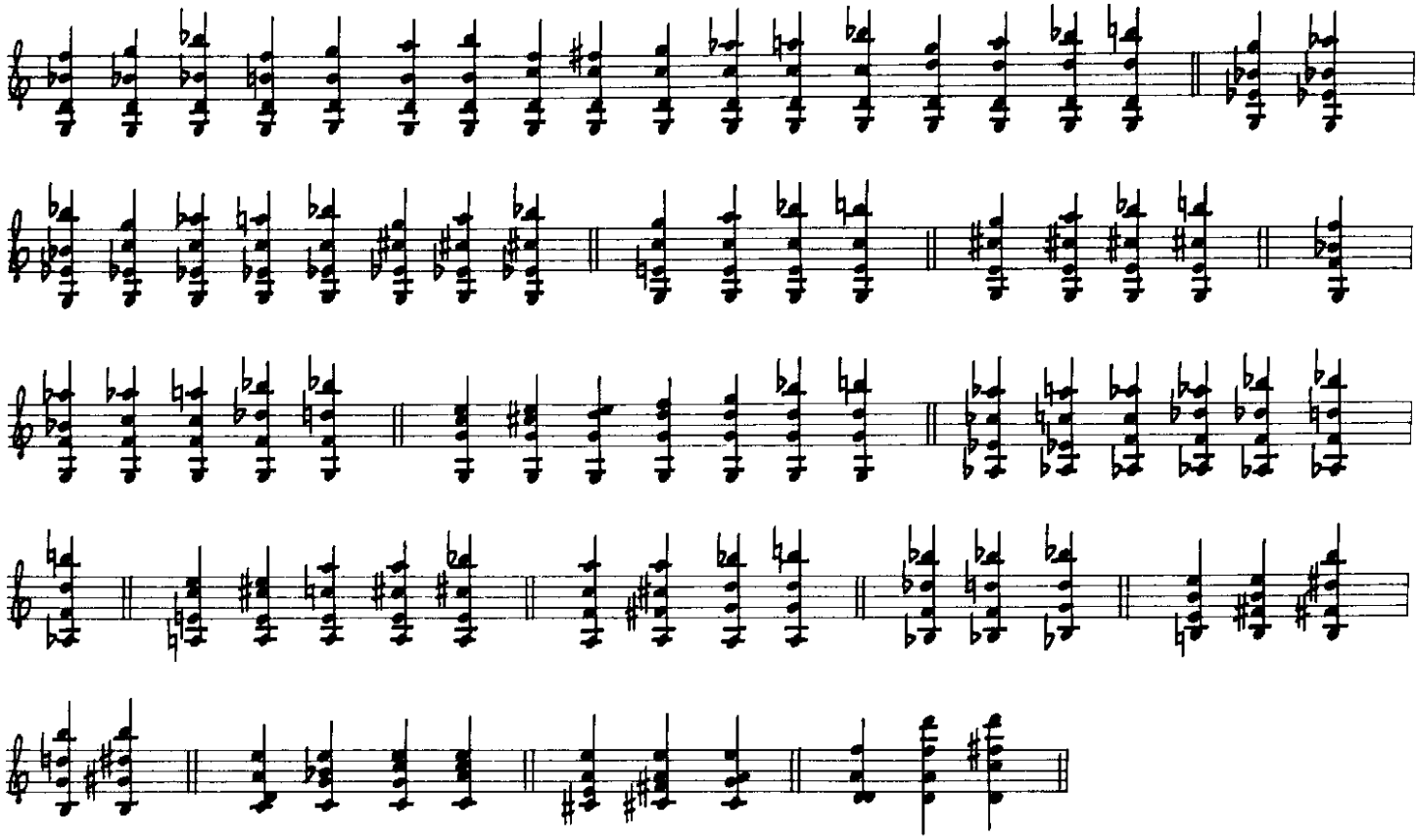
Ex. 7-24 continued



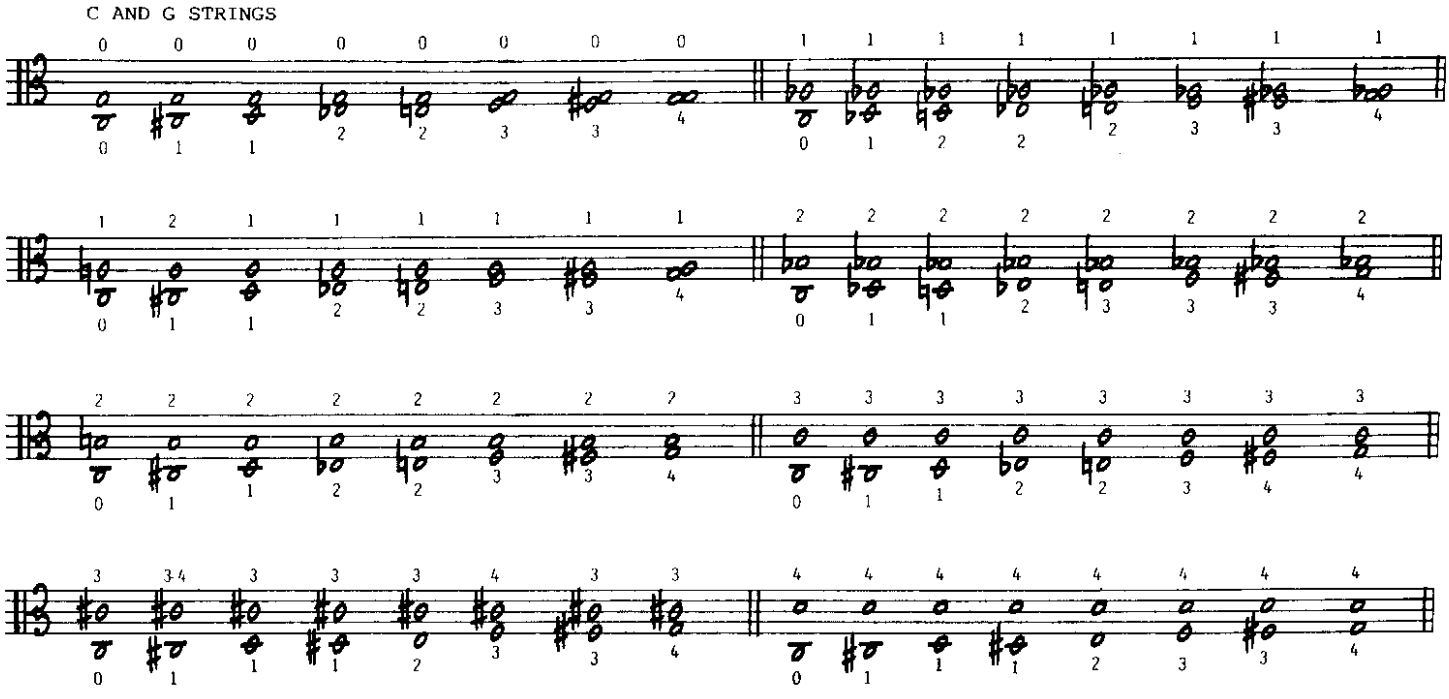
Ex. 7-25 Violin Triple Stops



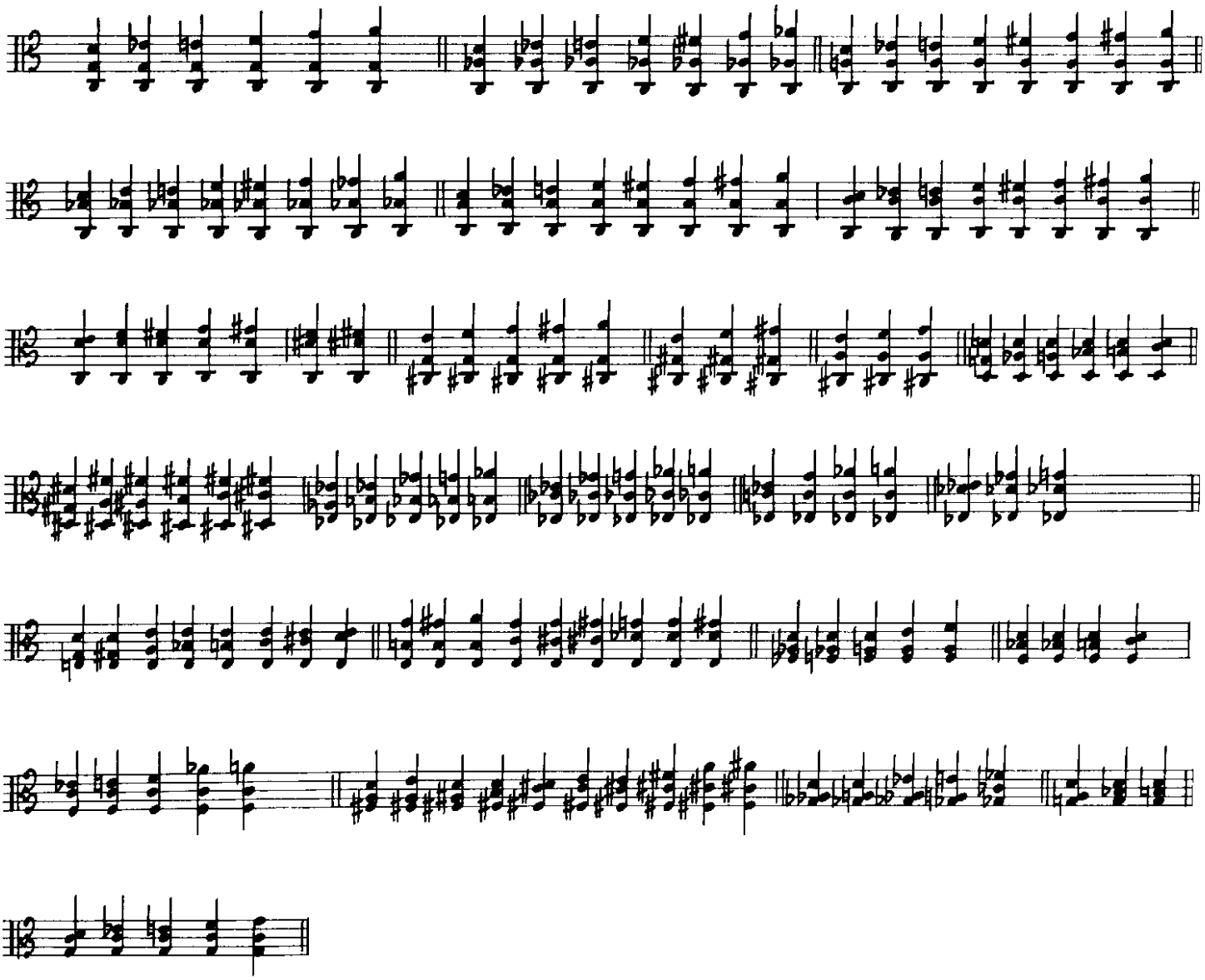
Ex. 7-26 Violin Quadruple Stops



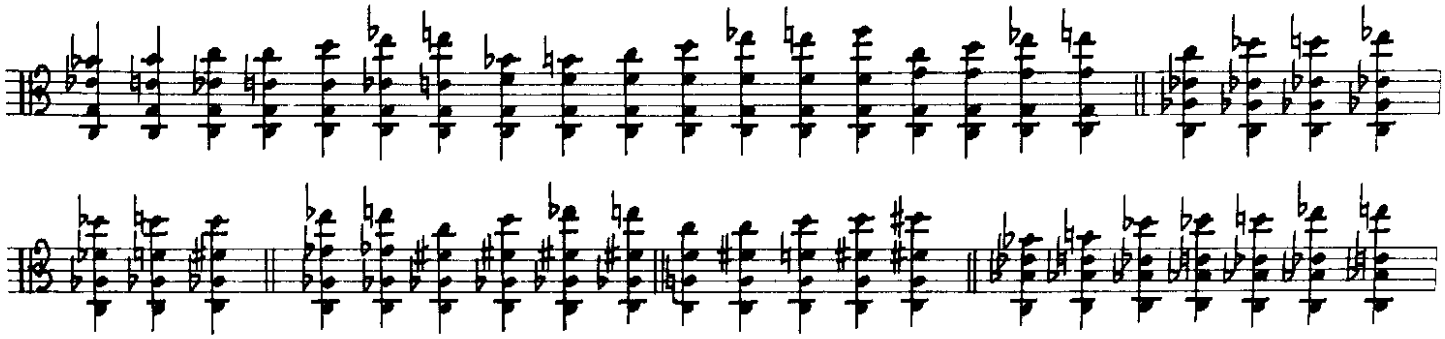
Ex. 7-27 Viola Double Stops



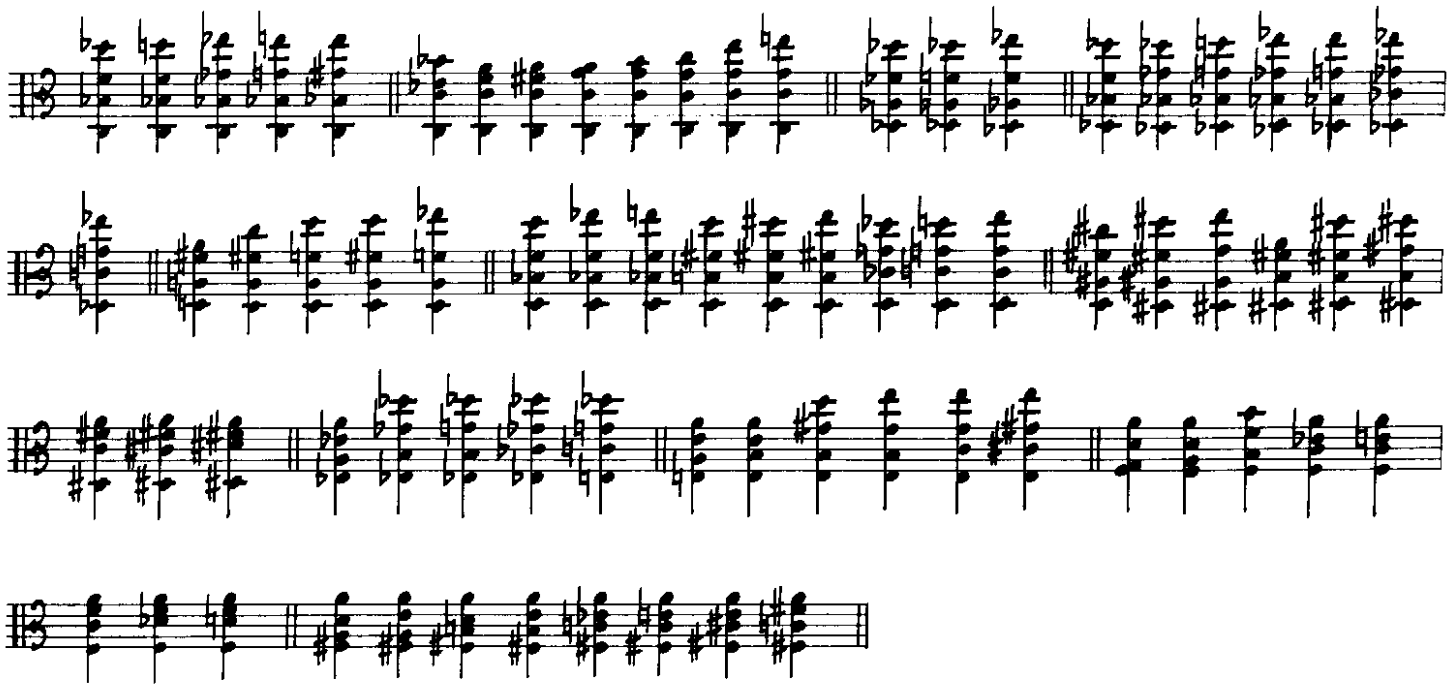
Ex. 7-28 Viola Triple Stops



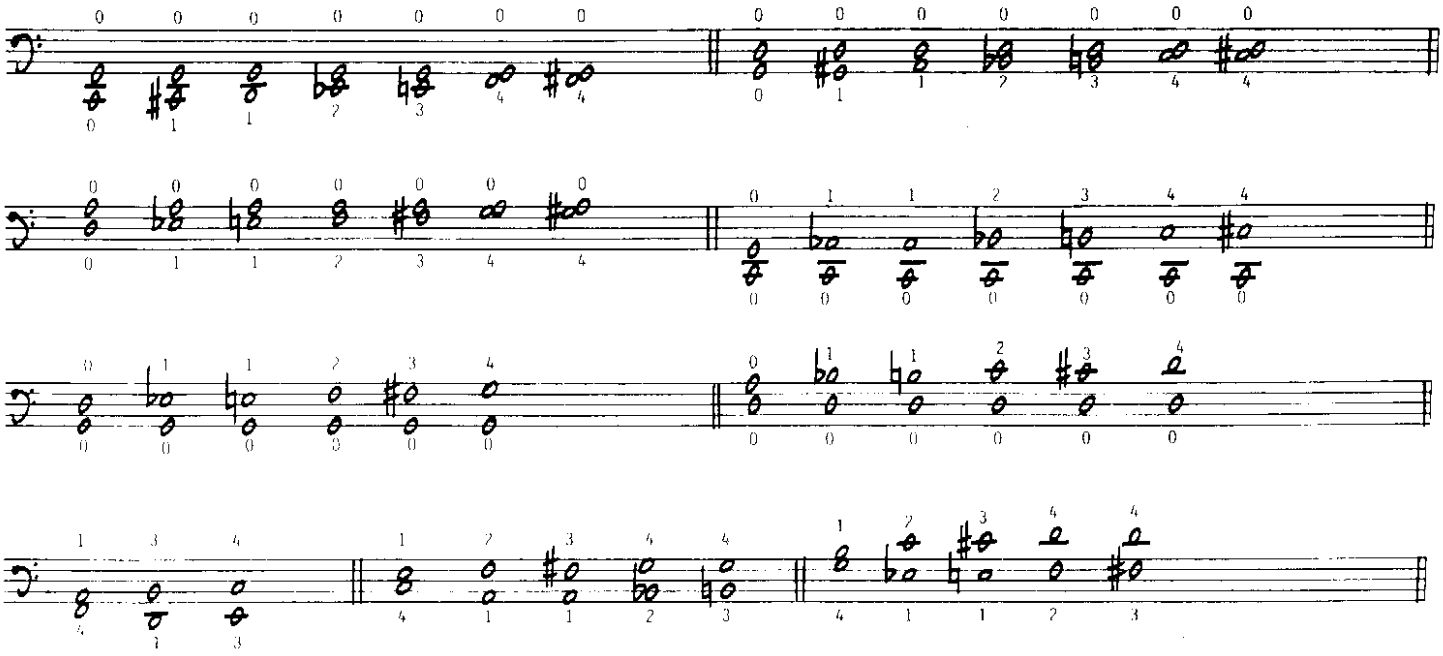
Ex. 7-29 Viola Quadruple Stops



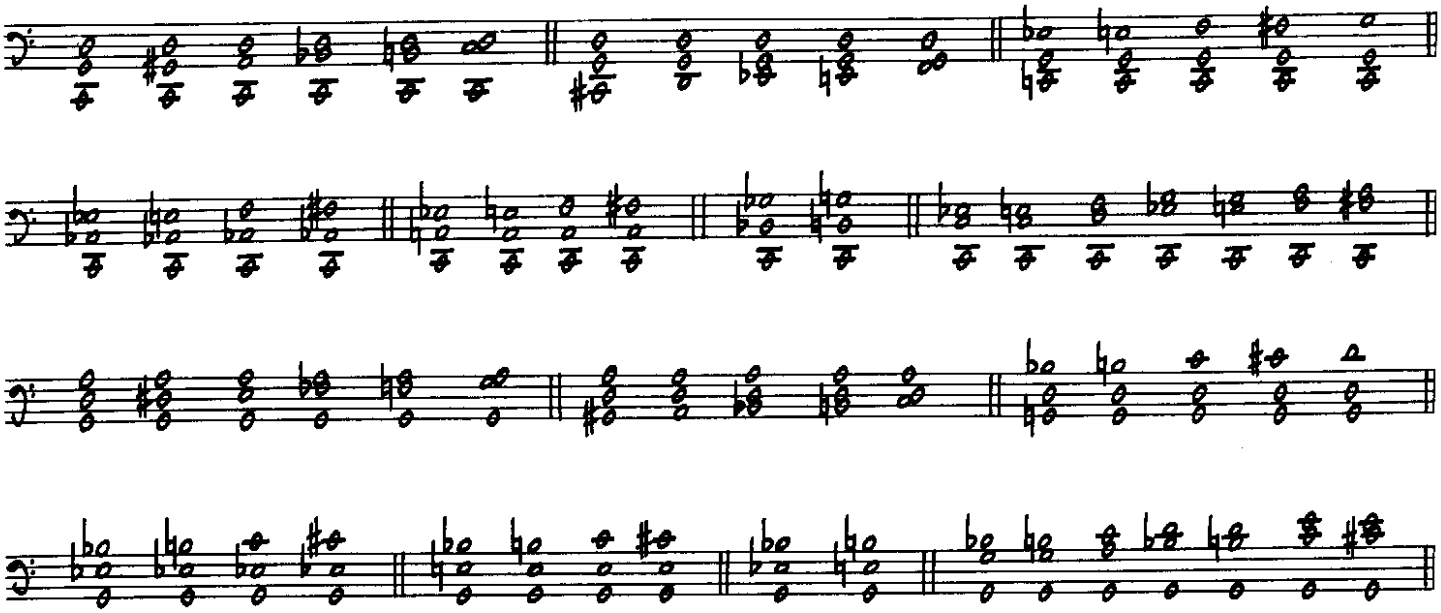
Ex. 7-29 continued



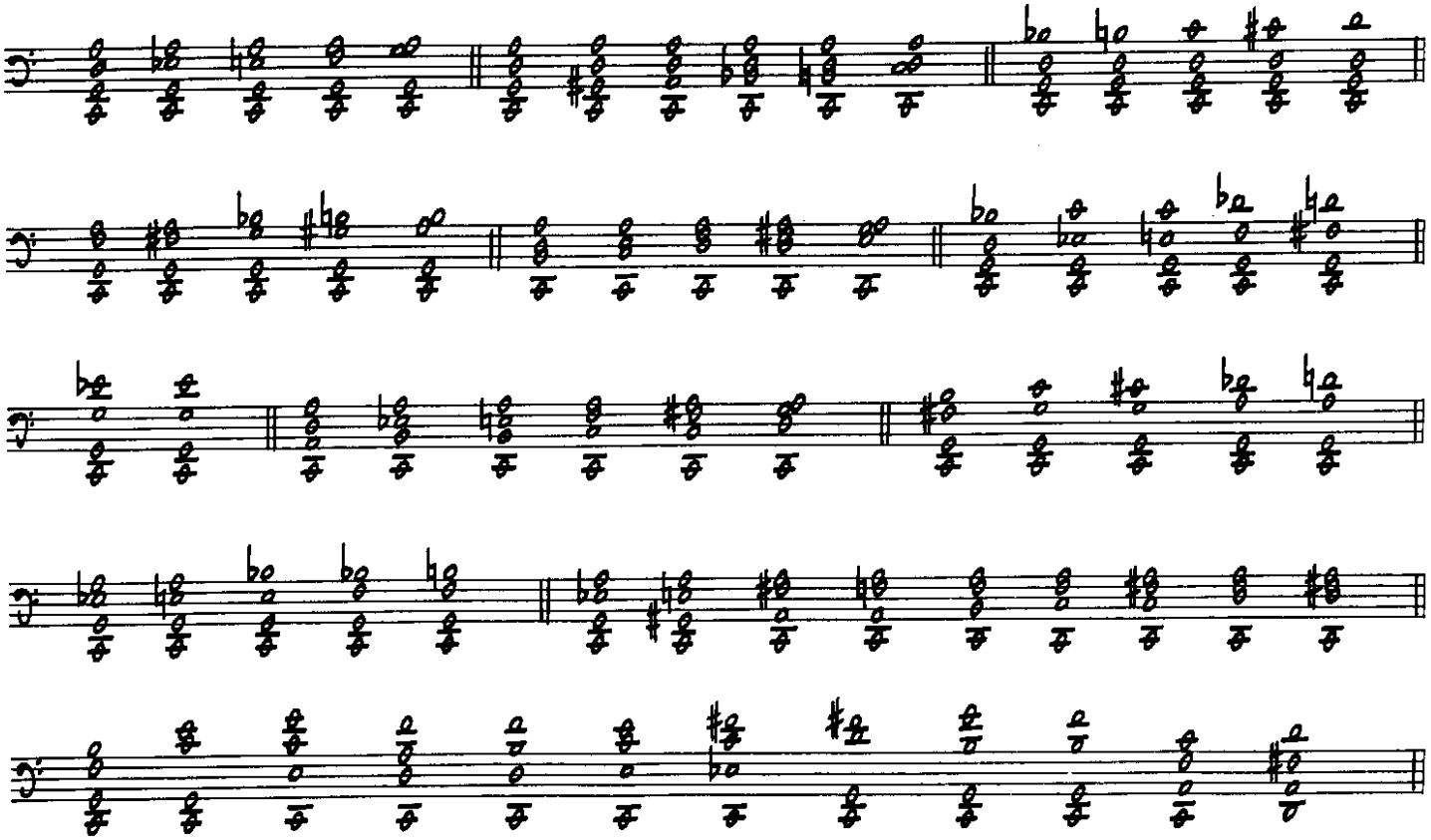
Ex. 7-30 Cello Double Stops



Ex. 7-31 Cello Triple Stops



Ex. 7-32 Cello Quadruple Stops



Discretion is important when employing double stops. Avoid rapid tempos and radical changes of hand positions. I have a preference for confining most of the double stops to the viola and celli sections. For a typical sampling of double stop possibilities, see Chapter 9, Example 9-2, ***When You Walked In The Room.***

REMINDERS

Although writing for string ensemble has very few limitations, there are some caveats to be considered.

- Keep in mind that a string sound requires a completely different approach than that written for winds and brass. Writing strings in a closed, saxophone-type voicing sounds meager and is not using them to the best of their capabilities. There are many examples in Chapter 10 of this book that are representative of proper string writing: ***Time To Say Goodbye, A Breath Of Spring, By All That's Beautiful, Lonely Nights, Empty Days, Theme From Rachmaninoff Piano Concerto, The First Time.*** As you can see, the possibilities are varied and quite extensive.

- Strings are happiest when playing in the keys of G, D, A and E, but all keys from four sharps to three flats are practical.

- High notes should be approached in a logical manner, rather than by awkward leaps. While we are discussing high notes, remember that they should be reserved for large string sections.

- Remember that the smaller the section, the riskier it is to divide them. In doing so, the arranger is cutting his dynamic efficiency in half.

- Another word of caution when writing for small string sections: they sound richer using unison lines in their middle register, or harmonized along the pattern of a string quartet. Trying to produce a soaring violin line over the orchestra with a small string section will fail to produce the intended results.

- Due to the fragile balance of strings within the orchestra, double stops should be avoided in tutti passages. They are more useful within string ensemble or small group writing. Addressing the problems of contrast and balance with the rest of the orchestra is part of the secret of successful orchestration.

- Long chromatic scales played very rapidly are not recommended. In general, it is more effective to write these string sweeps constructed of diatonic scales or arpeggio combinations. Very fast chromatic scale passages sound almost portamento, as some connecting notes must be played by one finger, causing articulation shortcomings.

- Although I write slurs to indicate my bowing preference, I expect some changes to be made by the musicians. To plot every bowing can be an "obstacle course" for someone who is not a string player. I've found written bowing used more in symphonic libraries than in studios or on recording dates, where phrase markings are more frequently used and accepted.

- Arranging for recording purposes is quite different than writing for a concert. The amplification equipment for a record date is very flattering to a small string section, but for concerts or club dates you would be best served by writing strong unisons, thirds and sixths, and reinforcing the string section with support from the woodwinds.

While on the subject of strings, I highly recommend ***Orchestration*** by Cecil Forsyth (MacMillan Co.) and ***Principles of Orchestration*** by Rimsky-Korsakov.

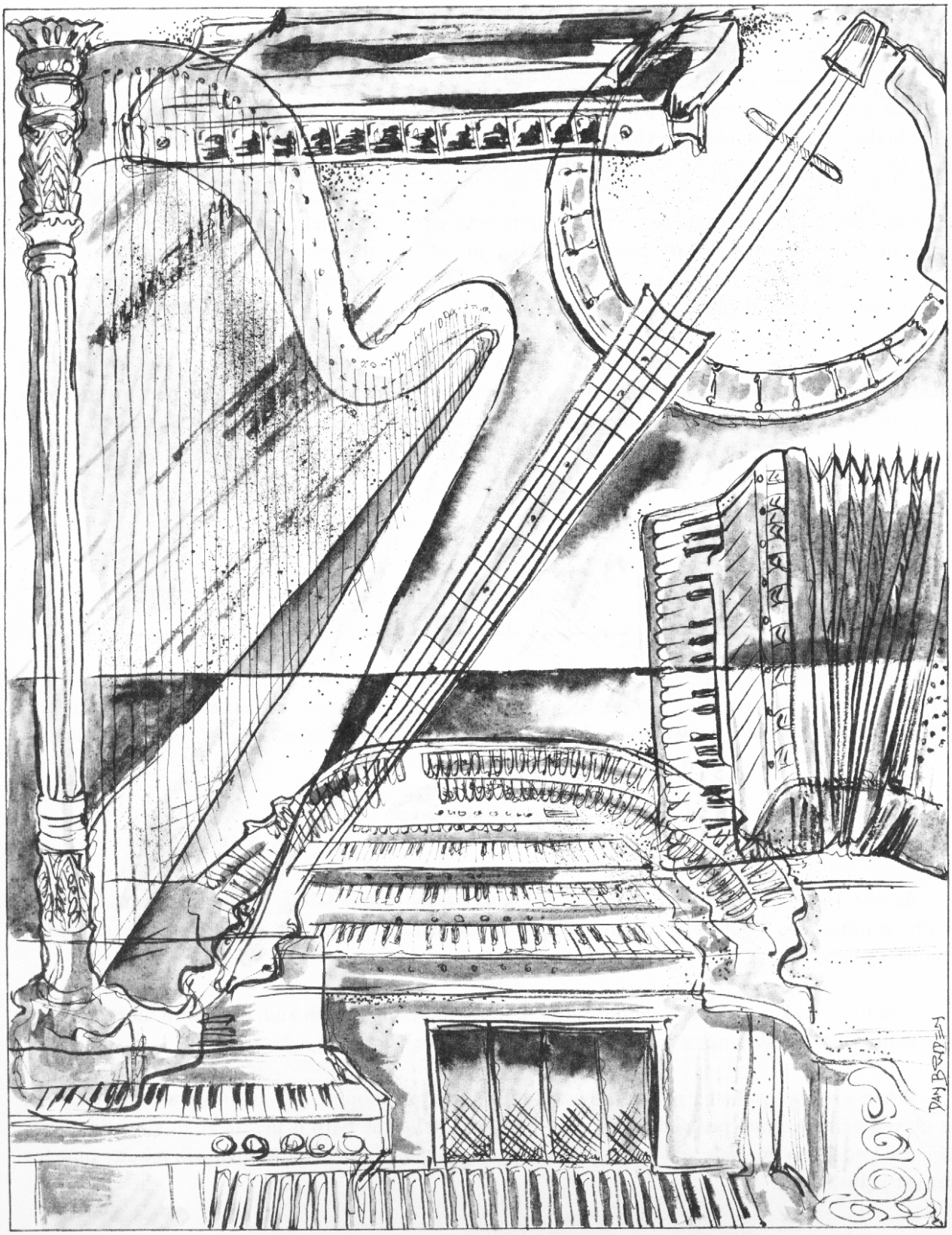
One last word of caution: the legitimate string player has spent his life studying classical repertoire so please don't ask him to "swing".

Music: . . . The only art that can calm the agitations of the soul.

Martin Luther

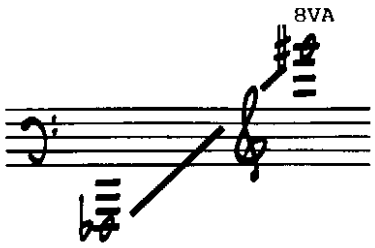
CHAPTER 8

SPECIAL PURPOSE INSTRUMENTS



HARP

Ex. 8-1 Harp Range Chart

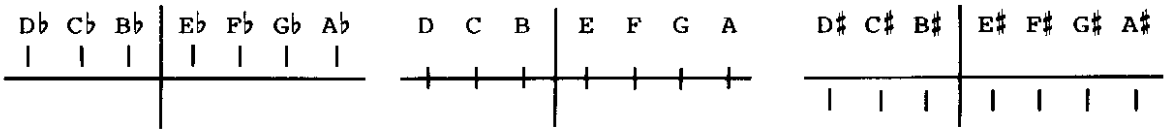


The double action pedal harp is tuned to the diatonic key of C♭, with a range from the lowest C♭ to the highest G♭ on the piano keyboard. Although (for the purposes of conserving space in this book) some examples are written on one staff, the music should *always* be written on two braced staves.

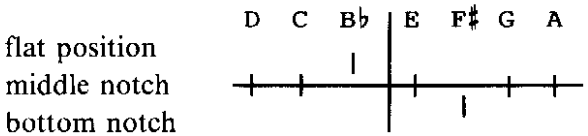
The harp is equipped with seven pedals at its base: three on the left, four on the right. The pedals can be moved to any one of three notches. The first notch (♭) is the neutral position. By depressing the pedal to the middle notch (♮) it raises all the strings of the *same* name a semi-tone. When depressed to the bottom notch (♯) it raises the pitch an additional semi-tone.

Most harp players use or are familiar with the pedal diagram or pictogram, each line representing a pedal. The tunings are illustrated in the order in which the pedals appear on the harp from left to right; the long vertical line distinguishes pedals on the left and right sides of the instrument.

Ex. 8-2



A typical pictogram would be:



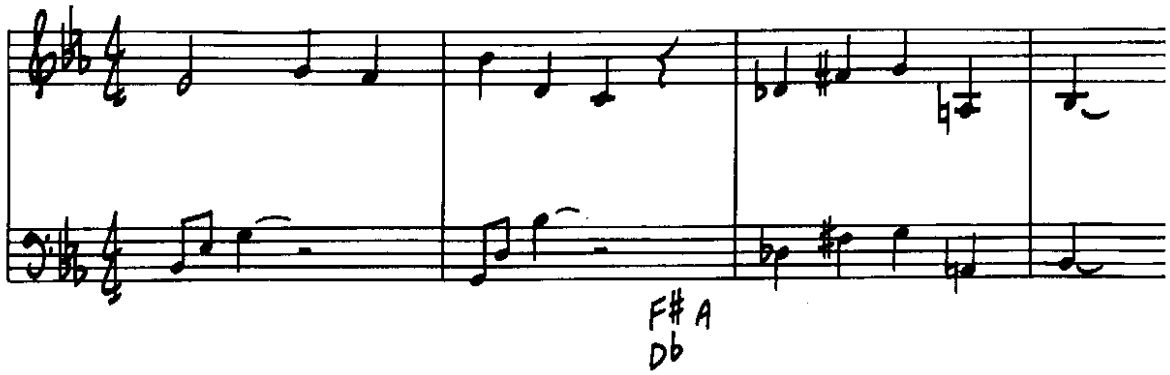
As you can see from the diagrams, a chromatic scale is impossible. Successive chords with no common notes also would be very impractical, as this would require the changing of several pedals simultaneously.

Due to its make-up, a harp cannot "gliss" a triad, therefore a sixth and/or a ninth must be added to a major chord. Likewise, a ninth must be added to the dominant seventh.

When writing for the harp, carefully study the notes you require, and ascertain whether they can be played with minimal pedal changes. One on each side of the harp is practical, or sometimes two adjacent pedals on one side and one on the other — anything more complicated will require time for harpist adjustments.

Whenever changes are desired, you should let the harpist know in advance, writing them *next* to one another if they are on the same side of the harp, and *one above the other* if they are on opposite sides (it is customary to write the right side pedal above the left). This should occur during a rest or prior to the note being played.

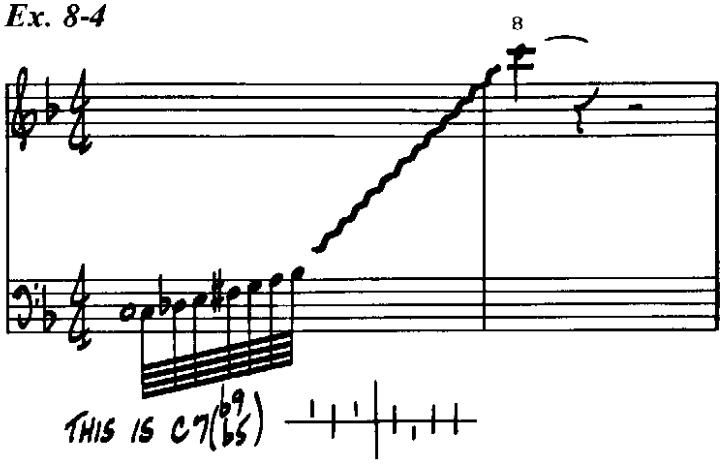
Ex. 8-3



GLISSANDOS

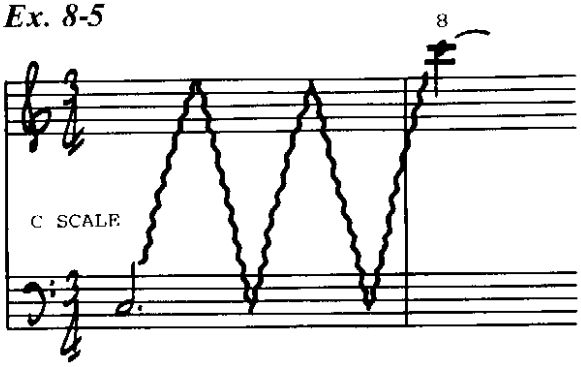
The procedure I prefer to use for writing a glissando for harp is as follows: write a series of the first seven notes confined to one octave, plus a wavy line to a note on the beat of termination. This should leave no doubt in the mind of the harpist as to your intentions.

Ex. 8-4



When using a glissando comprised of a scale, you could use the following shortcut:

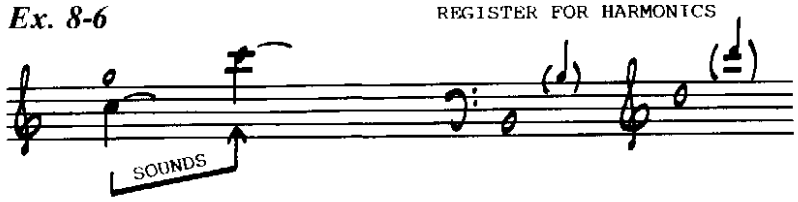
Ex. 8-5



HARMONICS

Harmonics will sound one octave higher than written and are indicated by a small circle above the note. These would have to be performed during a solo or very light passage. Harmonics are confined to the middle register only.

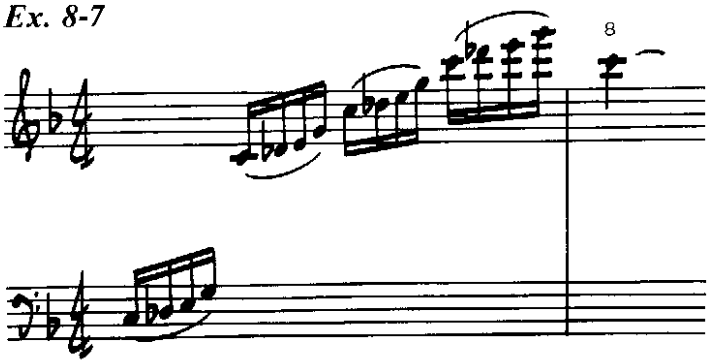
Ex. 8-6



ARPEGGIOS

For arpeggios, remember that the harpist can only play four notes with each hand. It is much easier, but not necessary, if both hands contain the same pattern of notes during the arpeggio.

Ex. 8-7

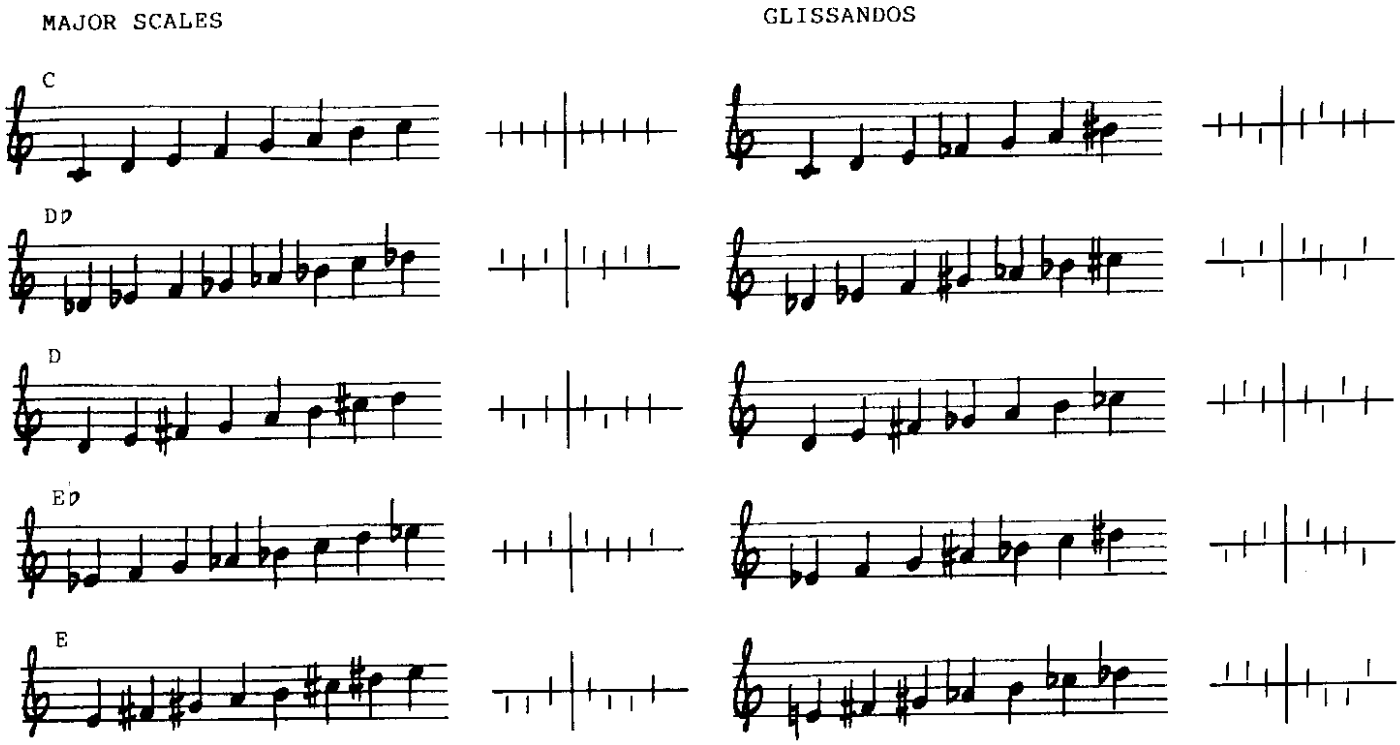


The harp places it mark of quality on the orchestra, adding a soft-colored tint when paired with woodwinds, bells and keyboards, but arpeggios and chords are its most frequent assignment. In ***Along With Me*** (Chapter 3, Ex. 3-19) and ***Out Of The Night*** (Chapter 7, Ex. 7-23) writing out the exact arpeggio was necessary to the arrangement. Anything else would be a hit or miss proposition and is unacceptable. Accenting pizzicato strings, or doubling an important inner voice for emphasis are other useful options. See an illustration of this function in ***Summer Souvenirs*** (Chapter 7, Ex. 7-10). You'll find many more examples of this device for harp throughout the chapters of this book.

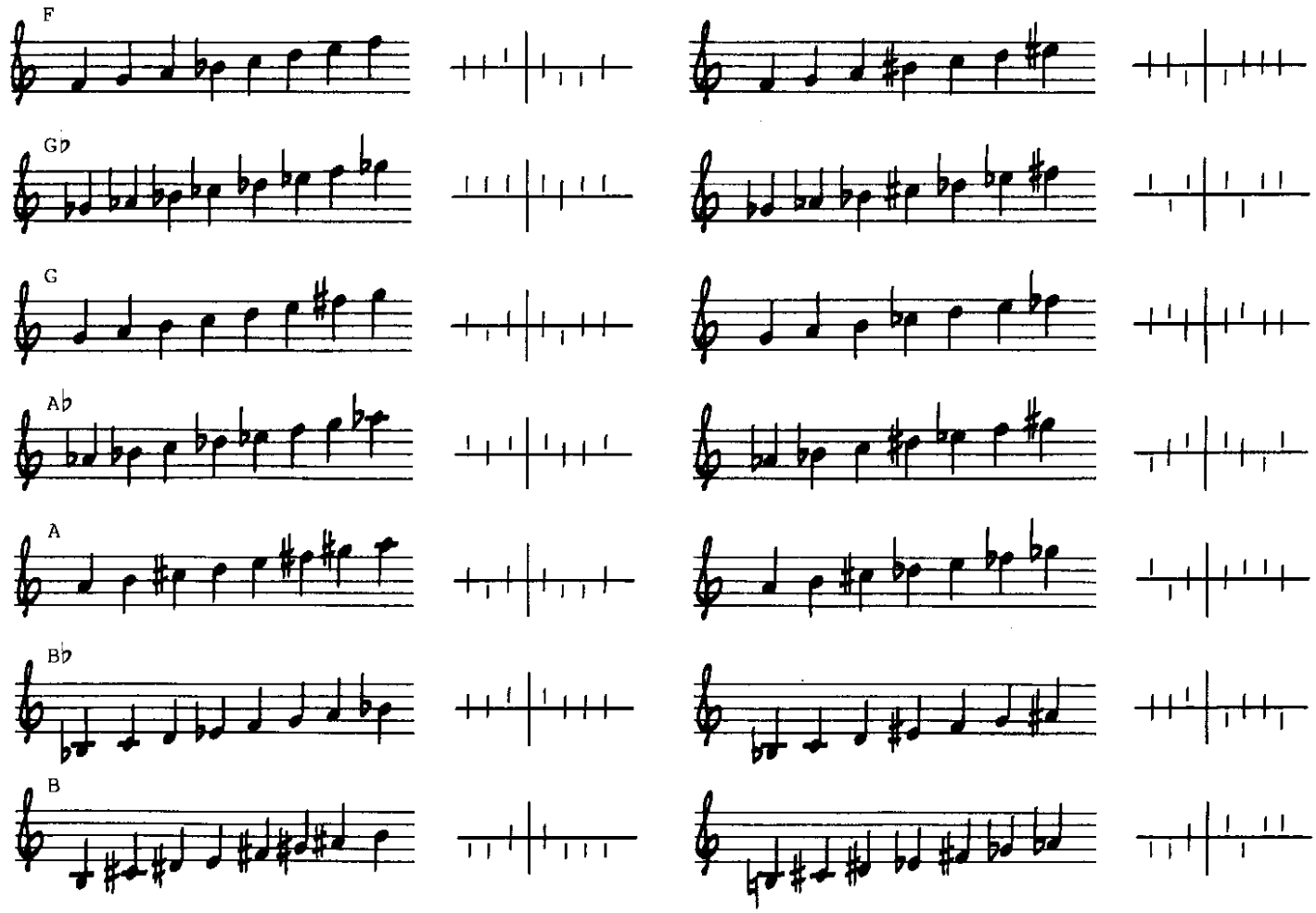
For a continuous succession of glissandi, look at and listen to ***The First Time*** (Chapter 10, Ex. 10-7) and ***My Heart Sings!*** (Chapter 7, Ex. 7-22).

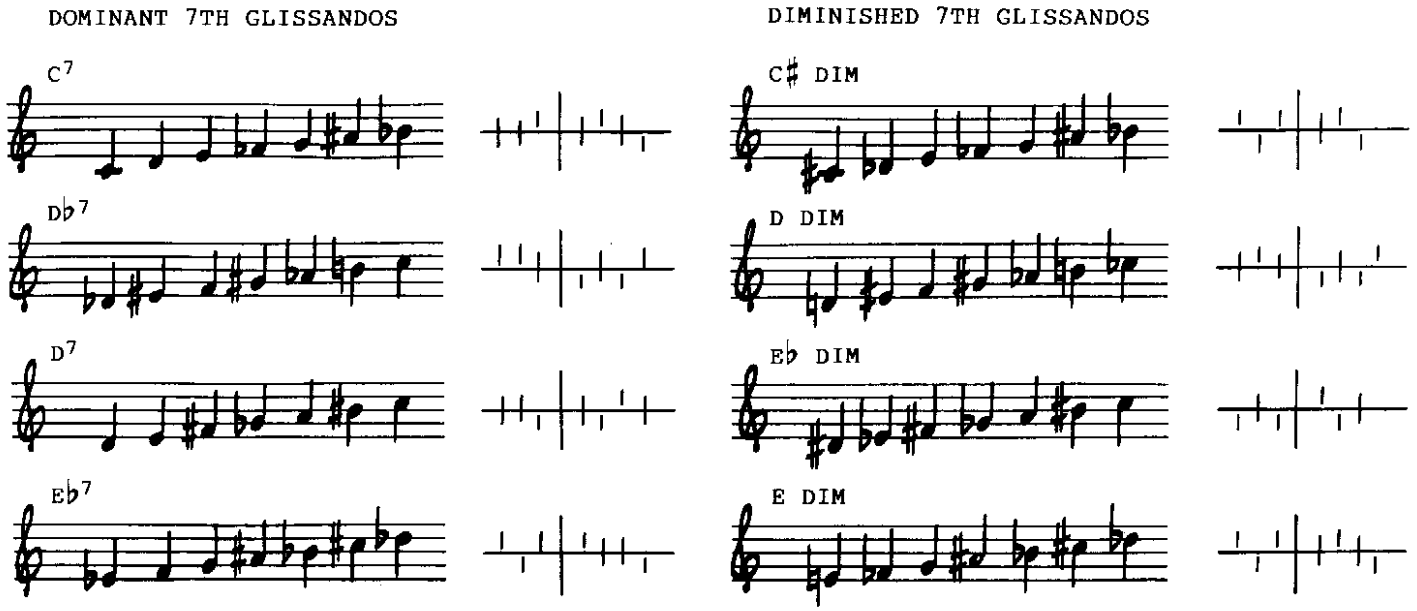
To learn more about the special effects that can be performed by this instrument, a purchase of a study book for the modern harp would be rewarding. I found those by Carlos Salzedo to be enlightening and replete with numerous descriptions of special effects.

Ex. 8-8 Harp Glissando Diagrams

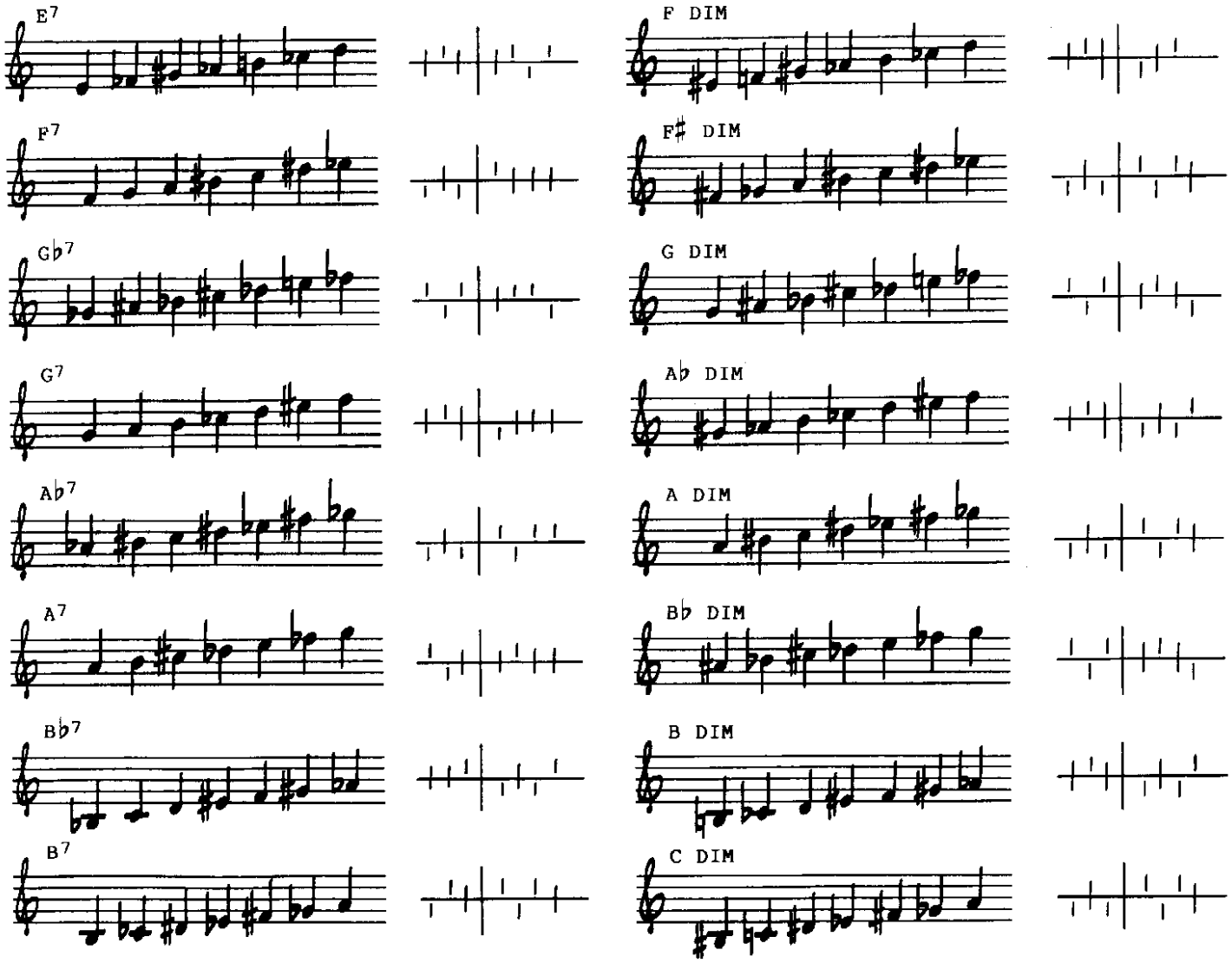


Ex. 8-8 continued

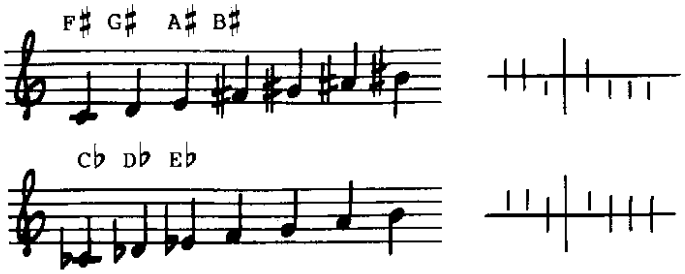




Ex. 8-8 continued

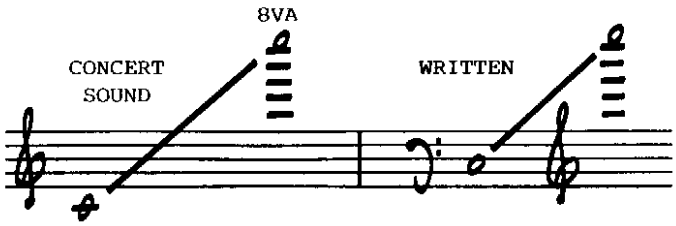


WHOLE TONE SCALES



CELESTA

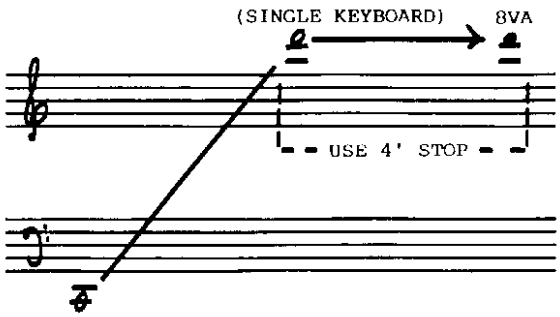
Ex. 8-9 Celesta Range Chart



The celesta adds a delicate daub of color, whether it's used in a solo capacity or as a supportive element. It adds charm and lightness, and is most effective when used with strings, mallet percussion or high woodwinds, sprinkled liberally over all. I refer you to ***Beyond The Stars*** (Chapter 3, Ex. 3-4) and ***A Breath Of Spring*** (Chapter 10, Ex. 10-2).

HARPSICHORD

Ex. 8-10 Harpsichord Range Chart



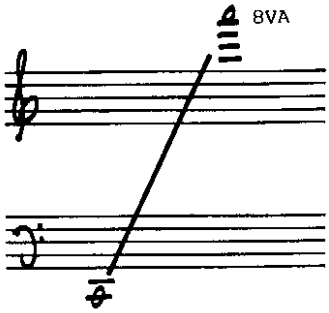
The delicate, Baroque sound of the harpsichord is useful, but does not project in a full orchestral setting. This acoustic instrument cannot make volume differences by touch alone. I prefer the electronic version of the instrument, as it provides the arranger with a much brighter and more penetrating sound.

ELECTRIC ORGAN

The electric organ differs from the pipe organ in that it uses drive bars rather than "stops". It is an extremely complicated instrument whose player must be well versed on the instrument, and can be a no-man's land for the arranger. Its dynamic nuances and tonal shadings are especially useful on occasions calling for classical as well as pop, jazz, liturgical or gospel music. It is best to write a keyboard part and let the player know your needs. Since many synthesizers have excellent organ presets, the organ is relinquishing its traditional role with the orchestra.

ACCORDION

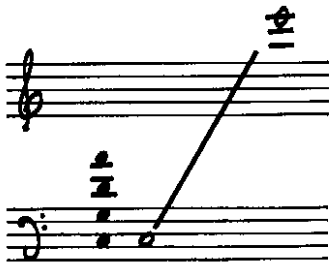
Ex. 8-11 Accordion Range Chart



The accordion has great appeal as a solo instrument. The quality of sound can be changed to emulate a concertina, and is useful for adding a Parisian or Italian flavor to your orchestration. Its color is extremely effective when applied to Argentine tangos and Latin American folk music in general.

BANJO

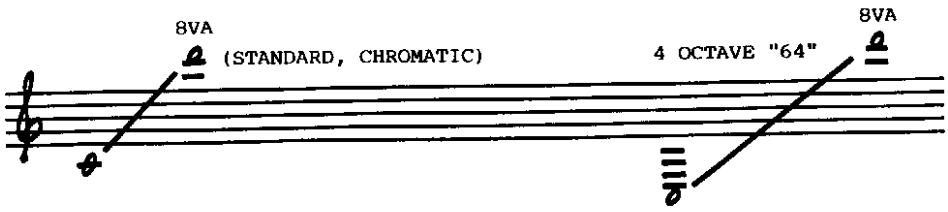
Ex. 8-12 Banjo Range Chart



I have used the banjo when writing blue-grass cues for film. It also is a staple of the Dixieland style. A part with written chords is usually all that is necessary.

HARMONICA

Ex. 8-13 Harmonica Range Chart



I am particularly attracted to the harmonica as a warm and soulful instrument, and have used it extensively in albums and in film work. A good soloist, a melodic outline and a few chord symbols can be a very rewarding investment (see ***Too Late,*** Chapter 9, Ex. 9-17). For an especially gentle and sensitive sound, I refer you to "Toots" Theilman's contributions on many recordings by Michael Franks, Pat Williams, Quincy Jones and others.

Music: That which penetrates the ear with facility, and quits the memory with difficulty.
Thomas Beecham

CHAPTER 9

WRITING AN ARRANGEMENT

FINDING A VIEWPOINT

You have been given an assignment . . . now for a working procedure. The first step is to familiarize yourself with the song, getting the "feel" of the tune, lyrics (if applicable), and all its elements. *Find a viewpoint before undertaking the task.* The range of the song and the corresponding key is now of prime importance. As stated in Chapter 1, the song and your assignment dictates the mood, tempo, style, key, and other important considerations. Some of these may be worth contemplating:

- You may want to alter a few chords and bass lines to suit your viewpoint.
- Many times the rhythm of the melody on the sheet music is different from the way it's usually performed.
- Is the primary focus on rhythm, harmony or melody?
- What is the size and composition of the orchestra?
- The valleys and peaks of the arrangement will be important. An arrangement without a climax is lifeless.
- You may consider a key change that could appear later in the arrangement.
- The use of pedal point is a device that could be helpful.
- There may be an opportunity for a double-time or multi-tempo treatment.
- If your assignment is a medley, adjustments for orchestration could change with each tune.
- Know your clients wants and needs.

It is to your advantage to consider these and any other variables *in advance.*

There is a procedure that has always worked well for me. If there is no deadline involved, I go over the assignment a few times before retiring. When I awake, I've already performed the groundwork and thought about preliminary details, saving myself for the work at hand. I am also convinced that having the music in my thoughts just prior to sleep subconsciously generates the flow of ideas needed for the assignment.

FUNDAMENTALS

Time permitting, it's easier to make a concert sketch than writing directly to a full score. When using this procedure, I prefer a large sketch pad that handles sixteen bars at a time; however, a six-line, eight-bar pad is also used by many writers.

I write very sketchy rhythm parts, leaving the details to when I finally transcribe the sketch to a score. In writing sketches, use as many shortcuts as possible and take advantage of any device that will make the chore of notation easier. This keeps things moving past the pure mechanics of the job.

1. Use two or three meter signatures written in large elongated figures down the page (top, middle and bottom of page).

2. Omit whole rests.

3. Use *COME SOPRA (as before)* to duplicate previous measures.

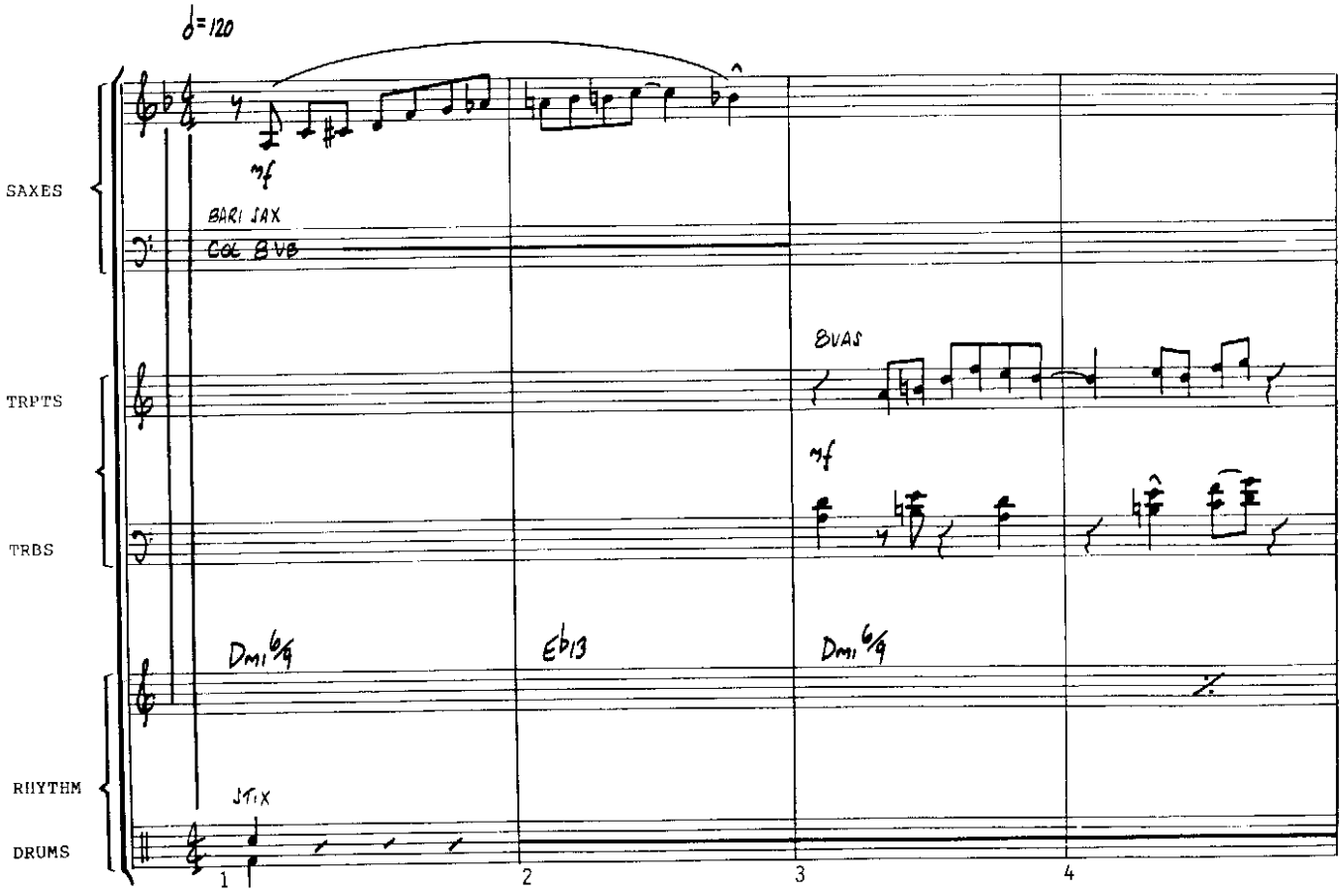
4. Use *COL (with the)* signs to duplicate unison parts.

5. Condense rhythm parts.

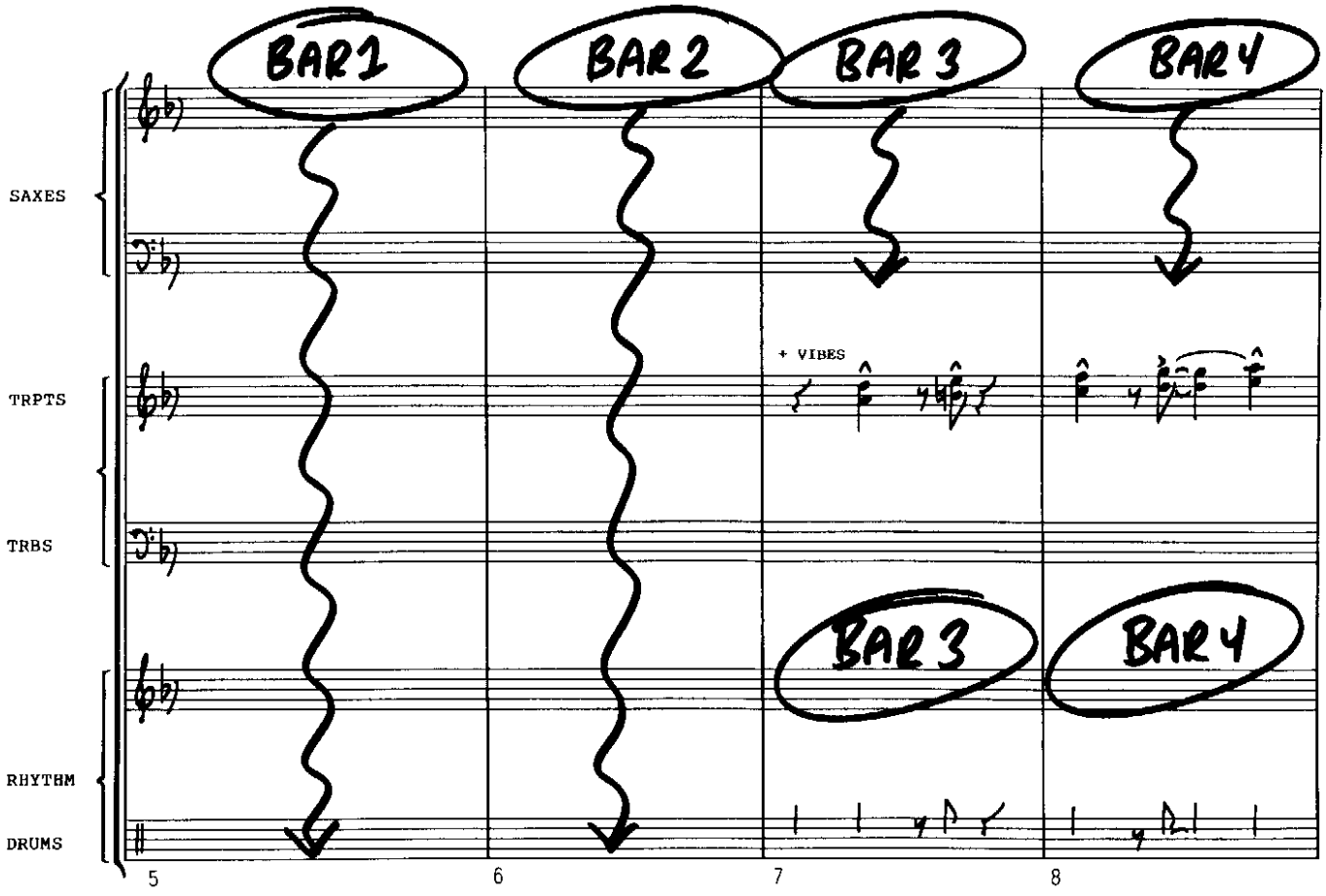
6. It isn't necessary to write the key signature for each stave.

Keeping in mind that neatness and legibility are also time savers, the following sketch-pad page identifies some of these abridgements.

Ex. 9-1 Night Flight, Score Sketch & Shortcuts



Ex. 9-1 continued



THE VOCAL ARRANGEMENT

If it is to be a vocal arrangement, your first responsibility is to discuss range, key, mood, semantics and size of the orchestra with the artist. Some singers do not always communicate their wishes in absolute terms, so the writer must take care to interpret the vocalist's guidelines, as misunderstandings can be hazardous. You must know or acquaint yourself with the artist's style and the direction he is trying to take for a particular arrangement. Vocalists come with all degrees of talent; some know exactly what they want, while others are looking to you for help. The meeting of the minds is something that must happen before the arranger writes a note.

When writing for a vocalist, an arranger must be totally complimentary and supportive, always responsive to the needs and capabilities of the artist and to the comprehension of the lyric. The role of the arranger is subordinate to every word, syllable or thought being expressed by the singer. In conjunction with these sobering thoughts, I always try to prepare the vocal entrance in a clear, decisive manner, especially for a modulation.

In regard to style, every artist (and perhaps every song) requires a different approach. While I was arranging the record ***L.A. Is My Lady*** for Frank Sinatra, producer Quincy Jones and I discussed this aspect. His viewpoint for a recording he had written for Ella Fitzgerald was interesting. While writing *against* her with rhythm-related figures, he arrived at a hard-driving and very loose-jointed linear style

that moved the band, consequently bringing out the very best in Ella. Quincy has always been adept at inspiring performers, making the musical result sound inevitable. Each of us contributes in our own way. I personally prefer writing in the "holes," those areas where the song breathes and needs a comment from the orchestra.

When I meet with a vocalist, I always carry a cassette recorder, registering the music and the complete discussion on tape. Later, when I'm working with the material, I use it to remind myself of the conversation and any important particulars that I may have since forgotten.

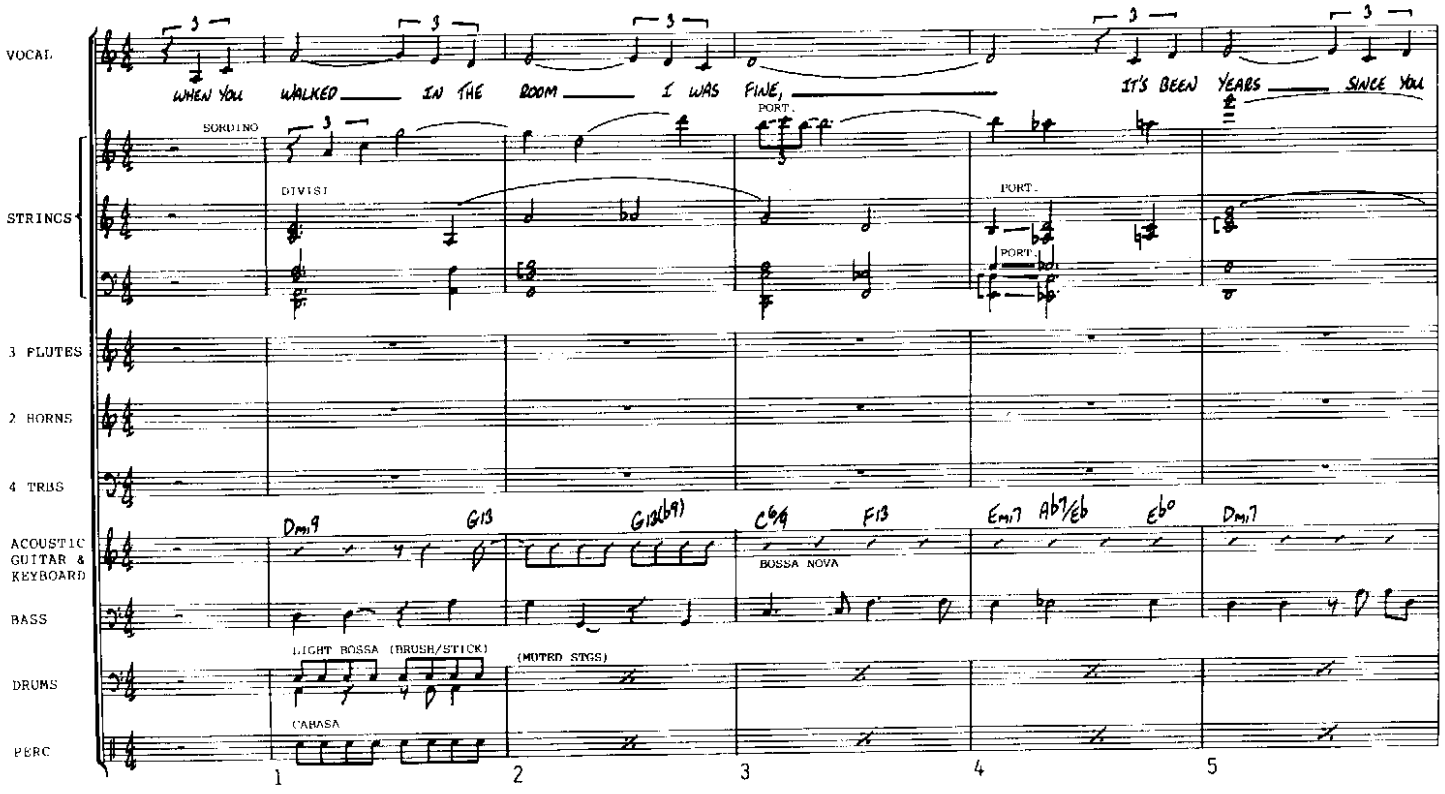
If you're writing a full score, the vocal part should be prominently displayed on the score for the director. I start by writing the vocal part, (music *and* lyrics) page and bar numbers before anything else. I then proceed with a comprehensive design for the complete arrangement. It can be in the form of a mental plan or written sketch.

I continue by adding a few of the details. Try not to crowd the vocalist. The motion (or lack of motion) in the vocal line tells me where and how much to write. Then I insert a counterline or an appropriate figure that enhances the arrangement, but doesn't interfere with the melody. It may take several efforts to "push the right button," but a few well-written counterlines can do a lot for your ego, to say nothing of the confidence it inspires.

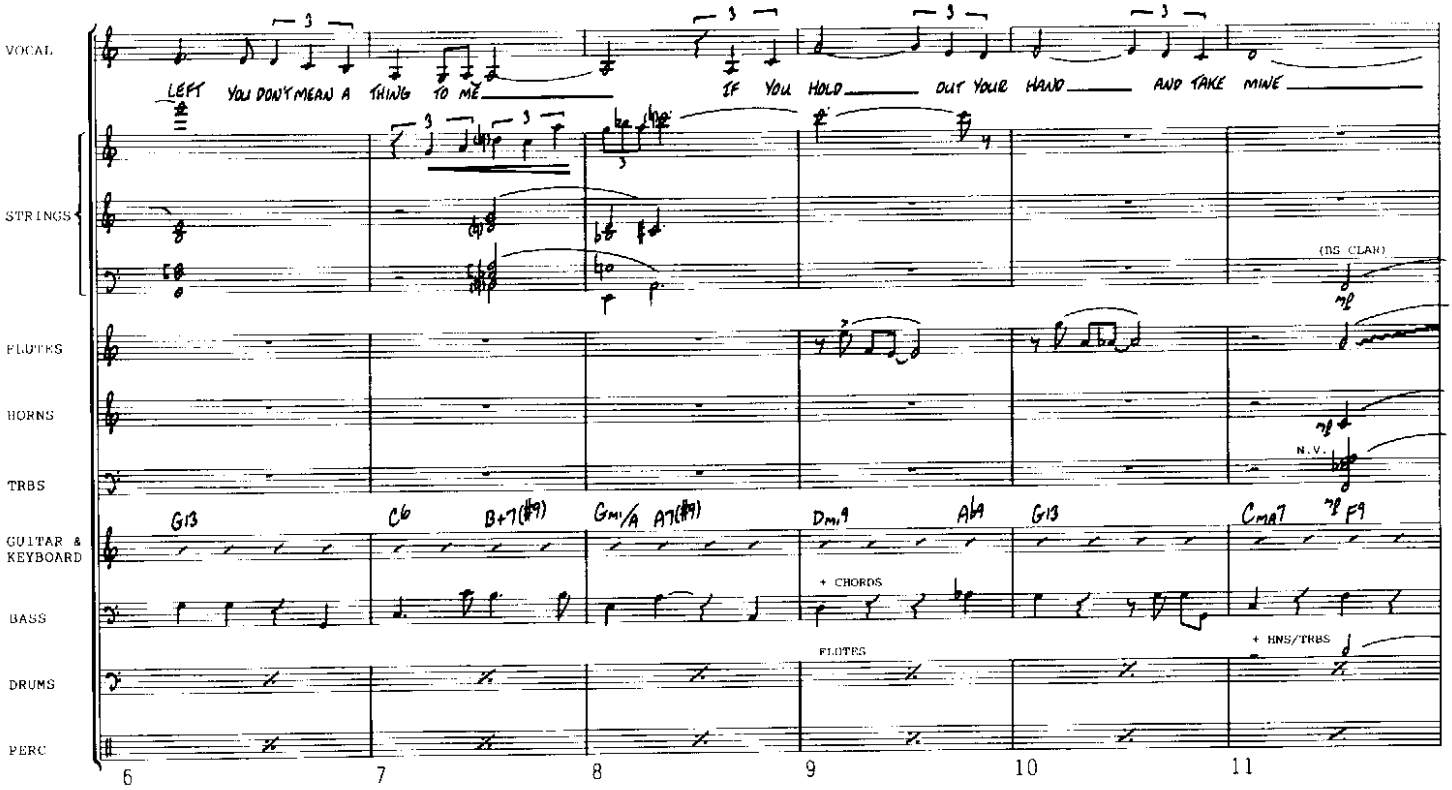
Our first look at a vocal background, ***When You Walked In The Room,*** is an orchestration that is quite transparent. It covers a wide tonal range, with muted violins playing a line high above all other resonances. After eight bars, unison flutes add a pale color, supported by sustained French horns and trombones. During the release we chose unison flugelhorns as a relief in tonality before recapitulating with the string pattern that started it all. The basic design is simple, effective and most economical.

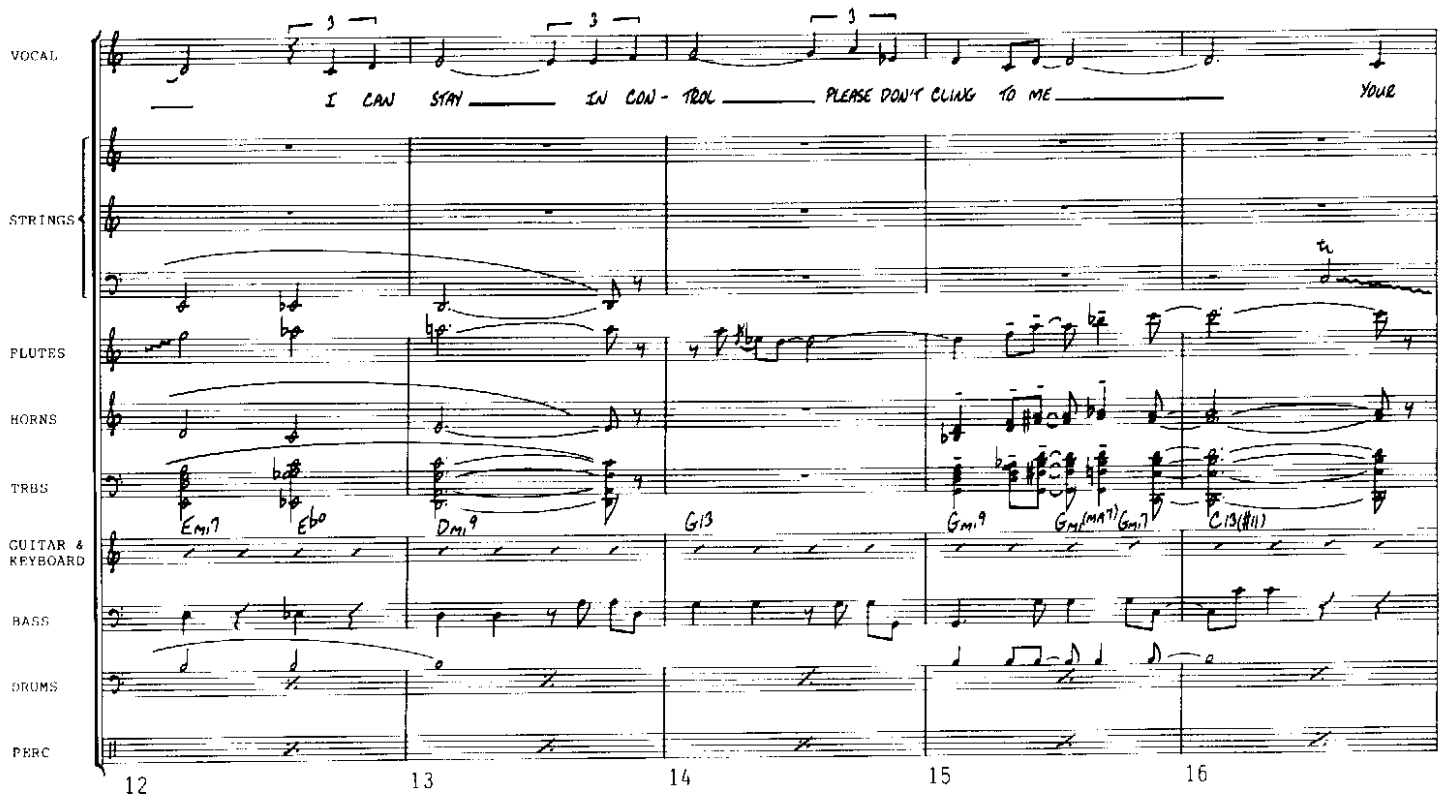
Ex. 9-2 When You Walked In The Room 31

© 1993 Fenwood Music



Ex. 9-2 continued



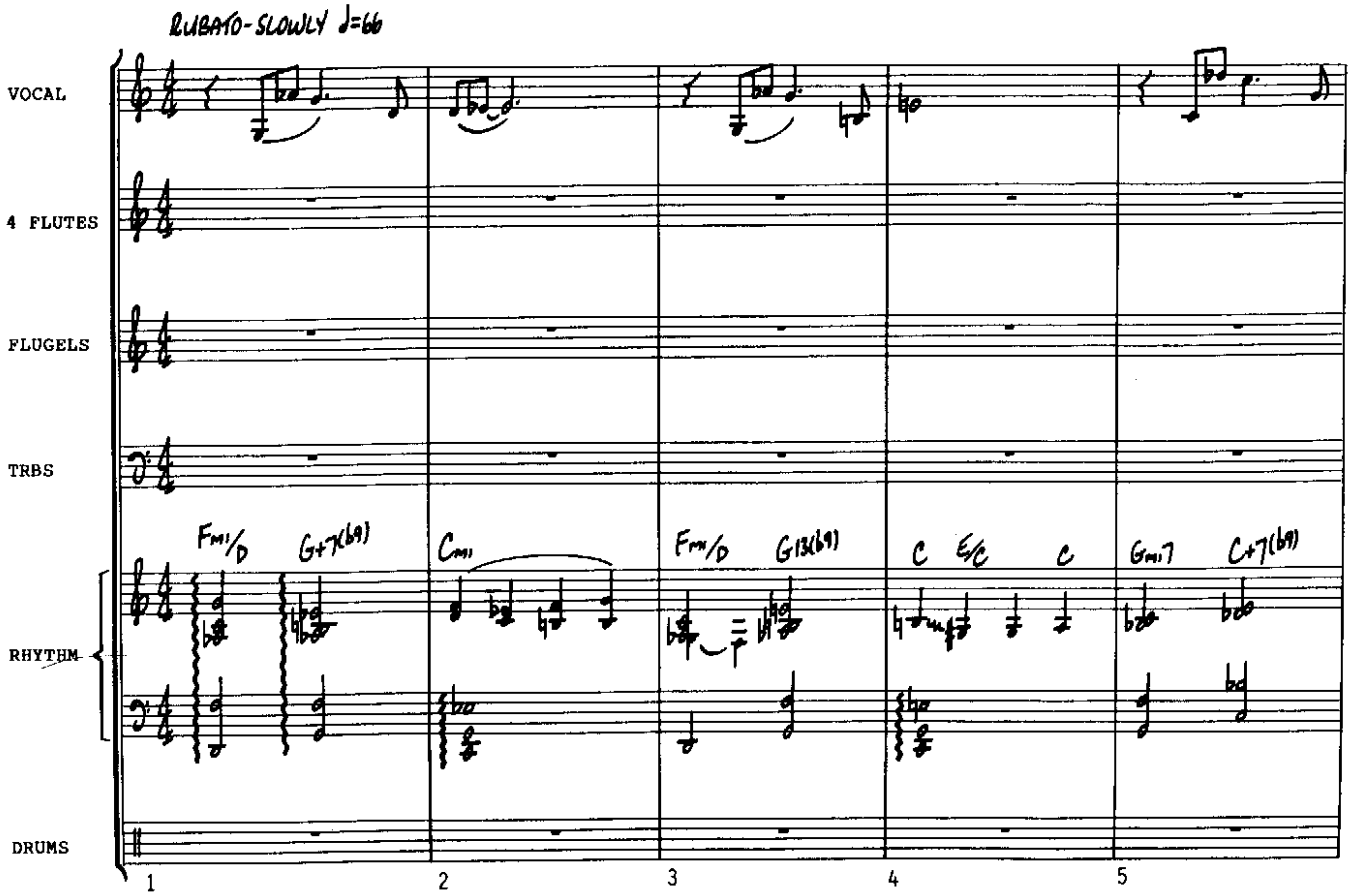


Try to limit yourself to a few melodic ideas and let them grow. There is always the temptation of getting too busy, a pitfall that plagues every arranger. This is especially true when your resources are bountiful and the orchestra is large, as in the previous example. The rhythm of the bossa nova provided the motion that helped me to avoid this trap, but in the final analysis, the arranger's self expression will determine the shape of the arrangement and the subsequent treatment.

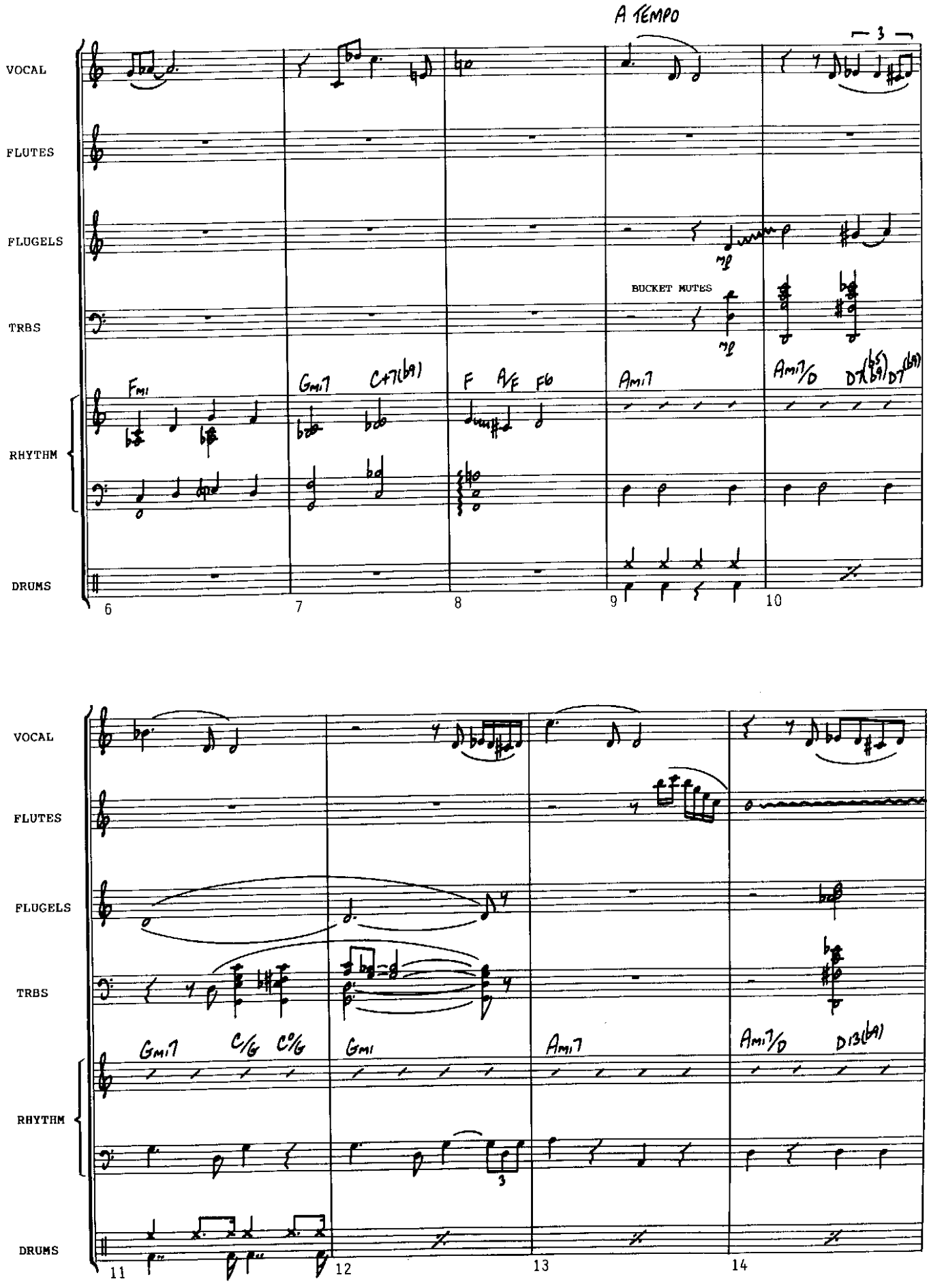
Our next vocal sampling is quite dissimilar to the above number in style, treatment and orchestration. During one of our talk-over sessions at my home, Sarah Vaughan sang and played this original song for me, and although it had no lyrics, we decided that it should be written for her upcoming world-wide tour. Using a night club sized orchestra, we determined to keep it quiet and relatively sparse, employing four flutes, three flugelhorns, muted trombones and electric rhythm. I named it ***Sarah's Song.***

Looking at Example 9-3 from the standpoint of form, we open with vocal and keyboard for eight bars. Rhythm enters in bar 9, followed closely by velvety-sounding brass. The flutes add their silvery tint, pointing up the mellowness of the brass (bar 13). Returning to the rubato keyboard setting at bar 26, we prepare for the ending. Respectfully, we try to compliment the melody lines sung by the vocalist, rather than parallel them. It's a neatly structured, very clear and basic treatment, providing an ideal framework for the vocalist to set the tone of the song, reaffirming that good form is often childishly simple.

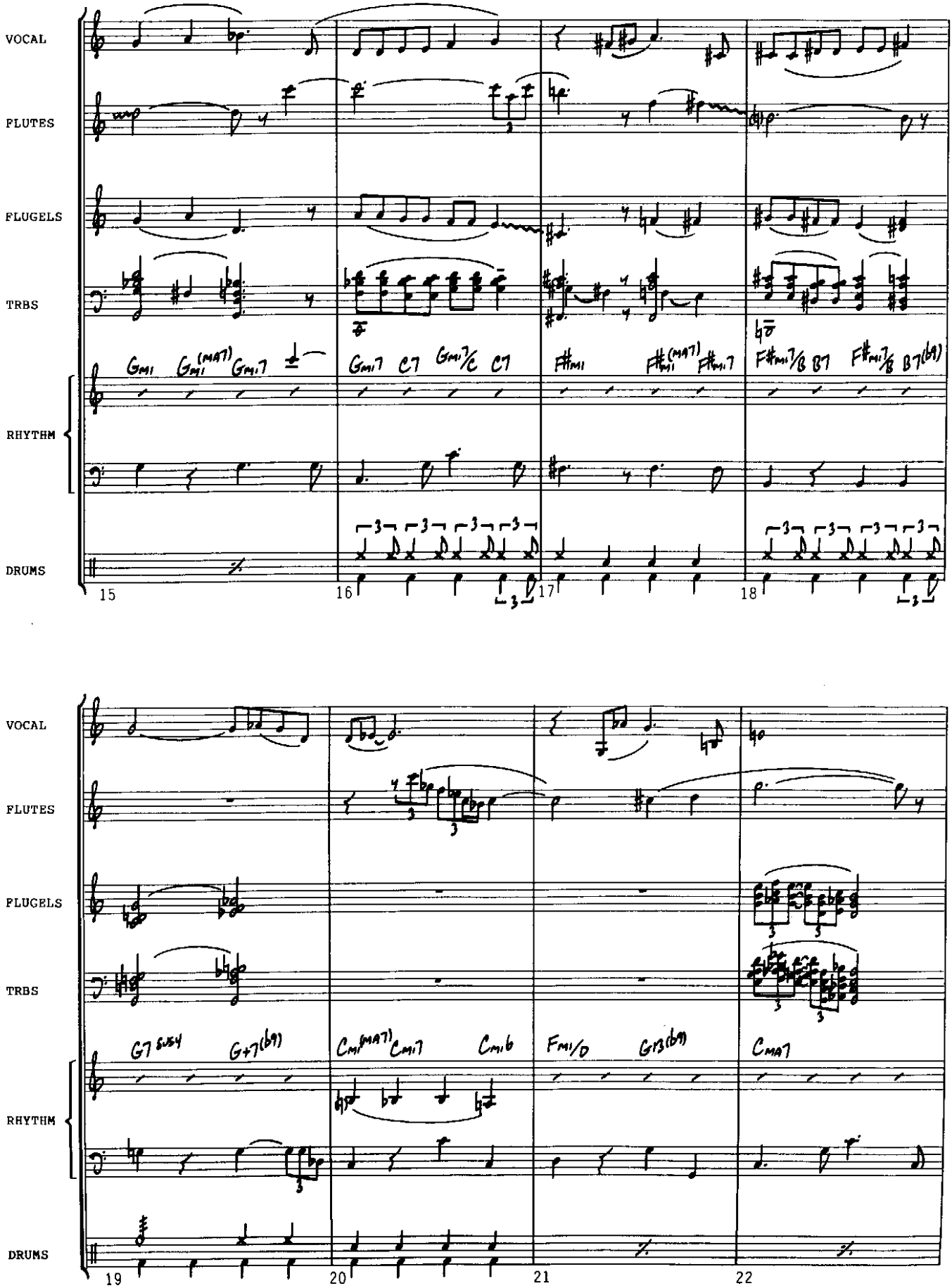
Ex. 9-3 Sarah's Song 32



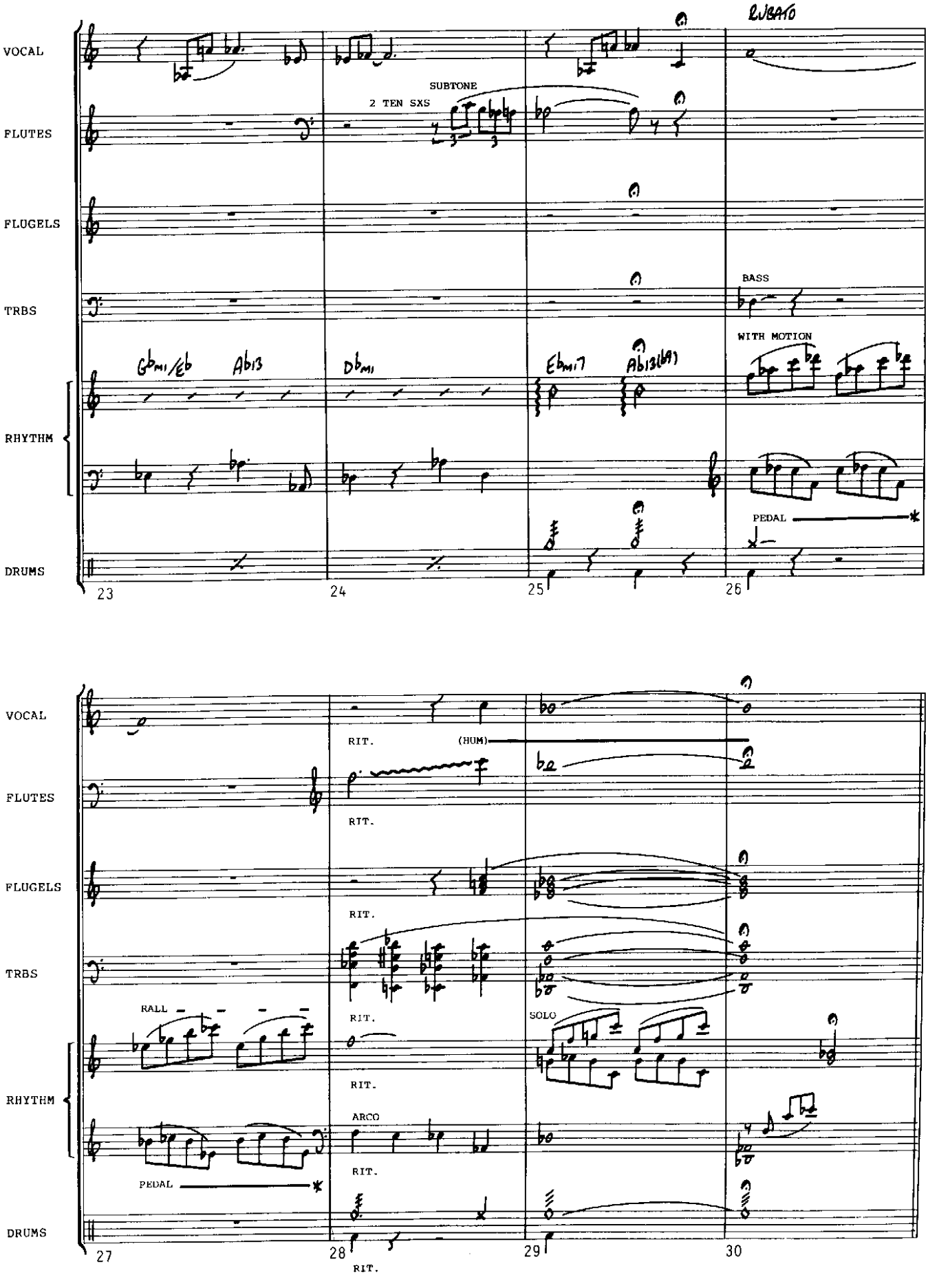
Ex. 9-3 continued



Ex. 9-3 continued



Ex. 9-3 continued

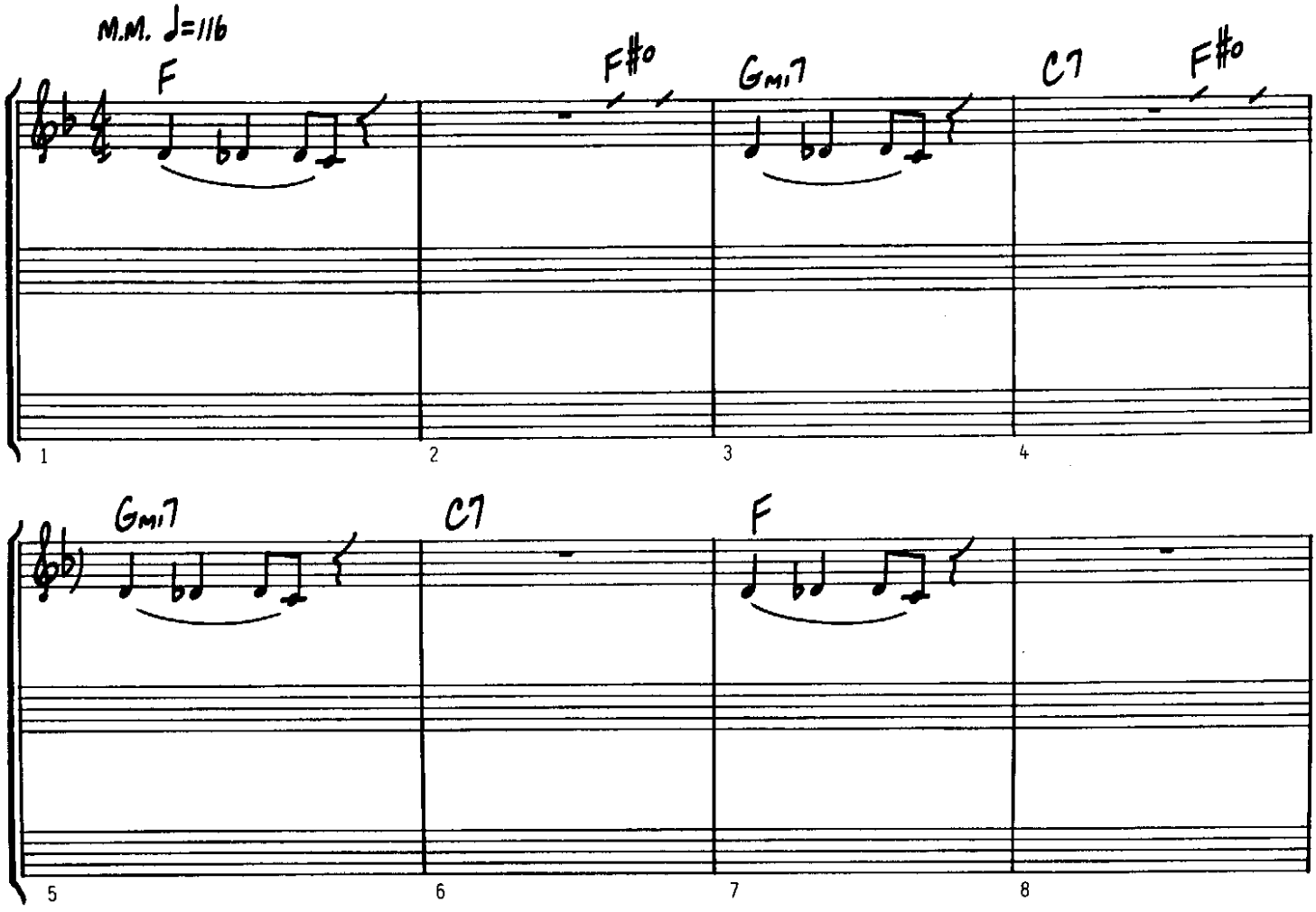


THE INSTRUMENTAL ARRANGEMENT

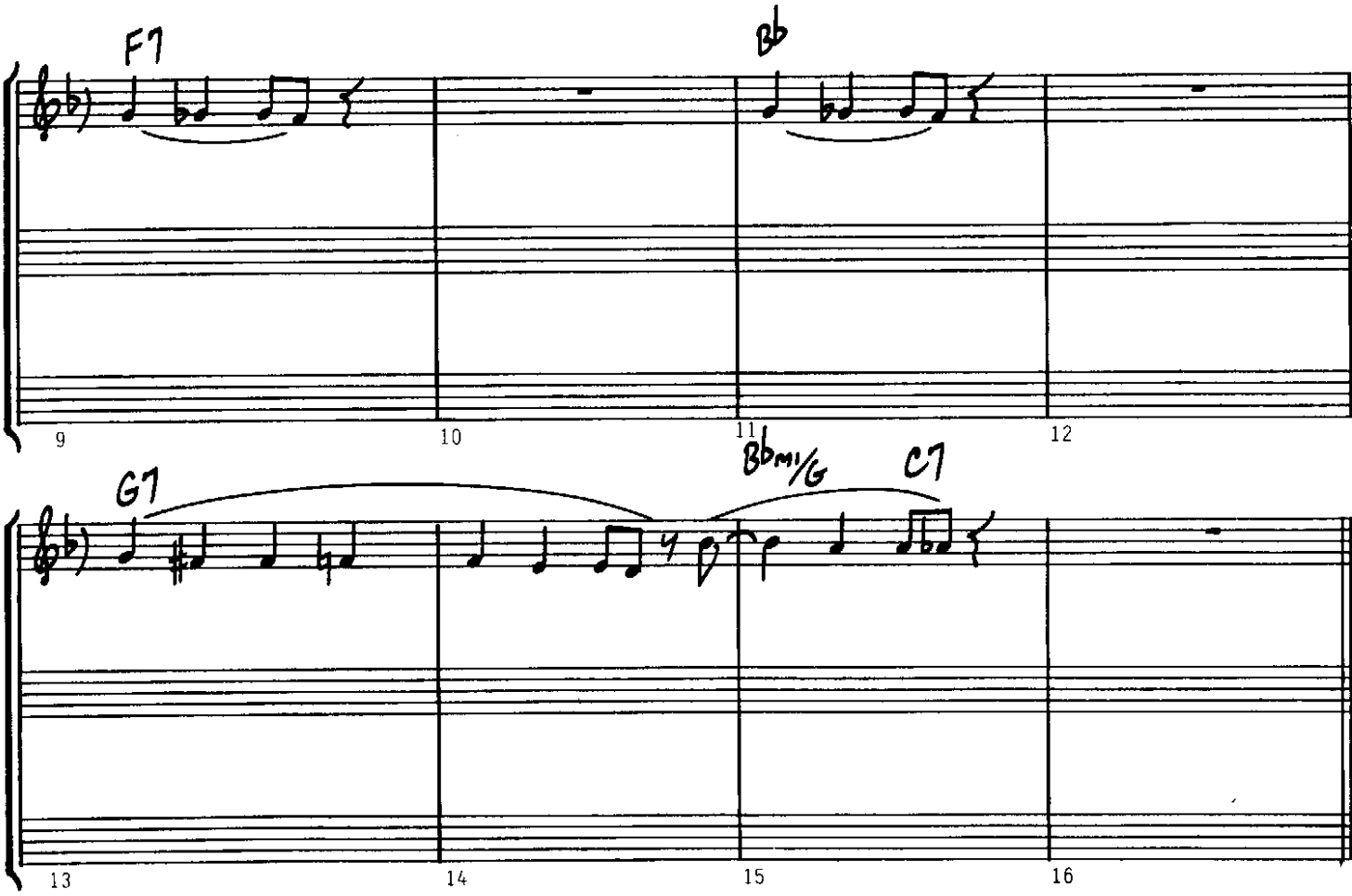
In the event the arrangement is instrumental, the arranger must know *who* he is writing for and for what *purpose* it is to be written. Consider the totality of the piece. It may be a production number, jazz instrumental, solo feature, or a multi-tempo arrangement. What flexibility will you have with a given instrumentation? You will ultimately base all your decisions on this information.

Before commencing, scan ahead, mentally making a brief blueprint so that you won't be halfway through the arrangement and find that you've expended most of your resources. Assuming you have this information, you could possibly start with a basic melodic idea. Following this procedure, you must find the tempo that has the correct feel for that melody.

Ex. 9-4 A Warm Breeze, Lead Line & Chord Symbols



Ex. 9-4 continued



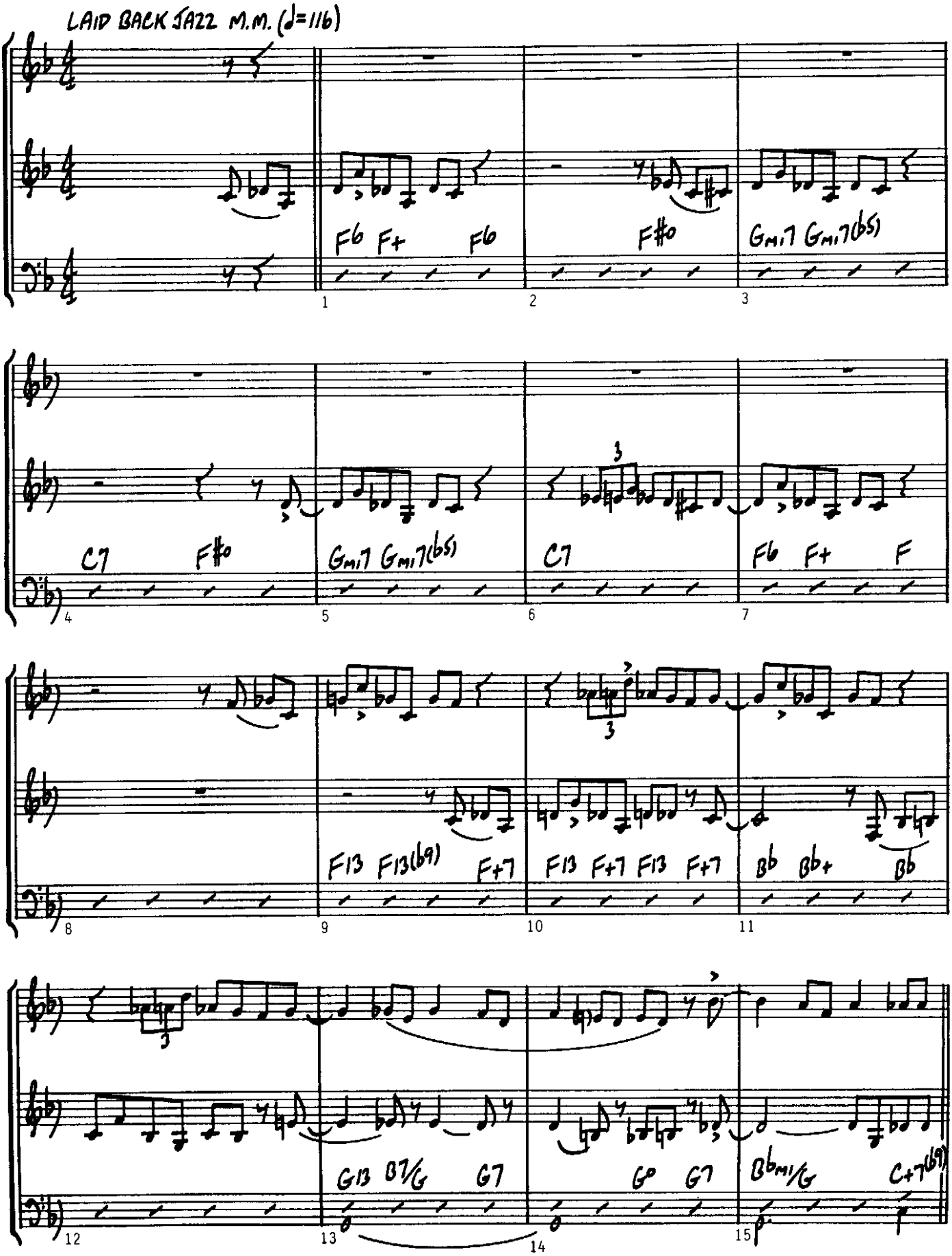
Taking it a step further, select who will play your melody. This automatically leads to a key that is in keeping with the melodic line and most flattering to the instruments that will play it.

We now have a logical base from which to start writing. After sketching a chorus of the melody and chords, you are ready to add the parts of the individual instruments.

If you've decided to write the original melody as a solo or in unison, you may wish to invent a counterline that is as musical and interesting as the main theme. You should be constantly looking for consistency and relationship in regard to the total picture. This means you don't wander off or stray into new territory — you are looking to develop what you have originally constructed.

Let's insert some pickups here and there to make our theme more musically interesting, then add that counterline to dress it up a bit. Obviously it must be musically consistent with the original theme.

Ex. 9-5 A Warm Breeze, with Additions



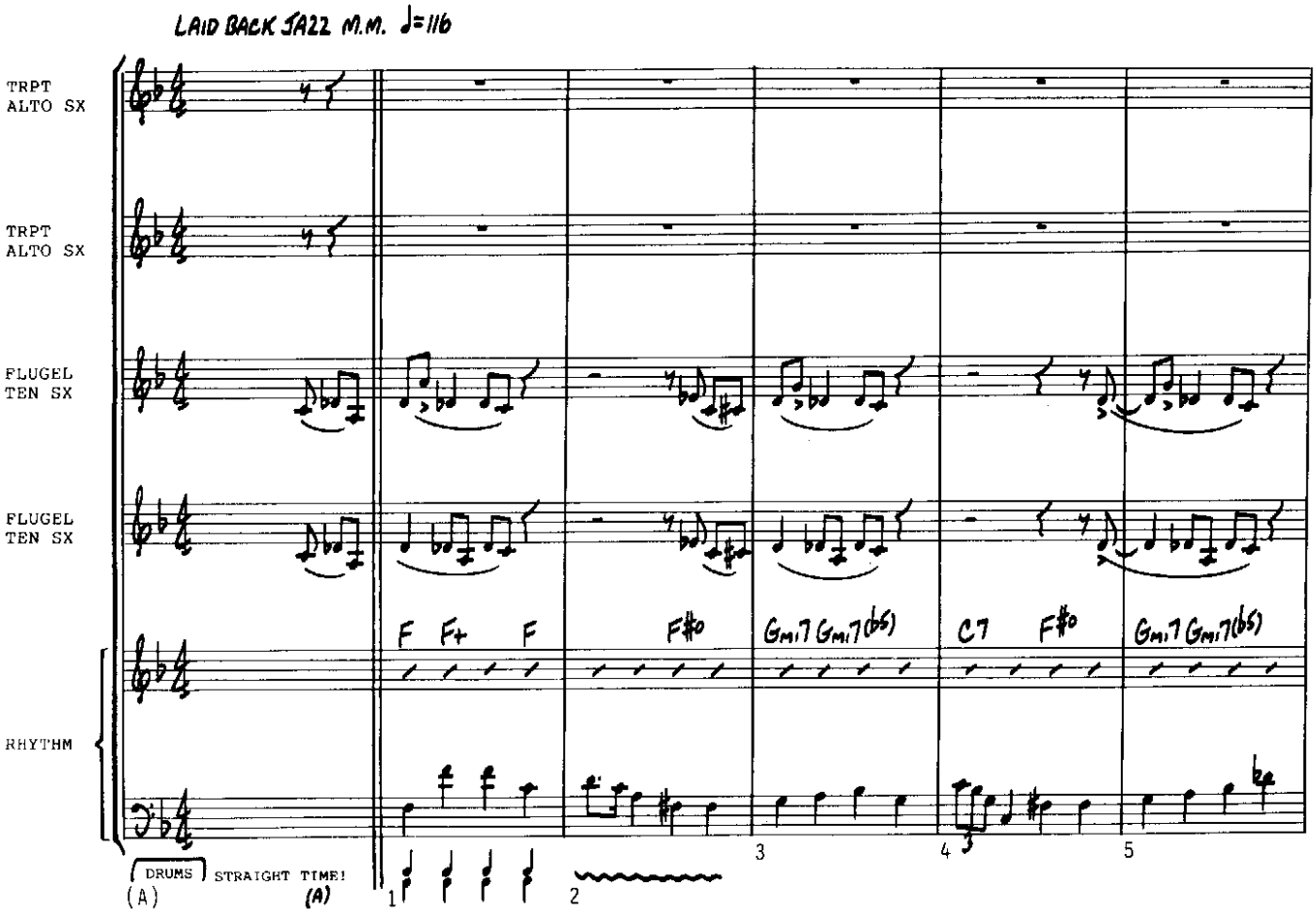
After adding a bridge (a two-bar phrase repeated four times), we can return to the original theme to complete the first chorus (AABA).

This is the method that I have found to be most successful. It is a natural progression stemming from one melodic idea, with each additional step building on that idea while preserving the objectives originally conceived for the arrangement.

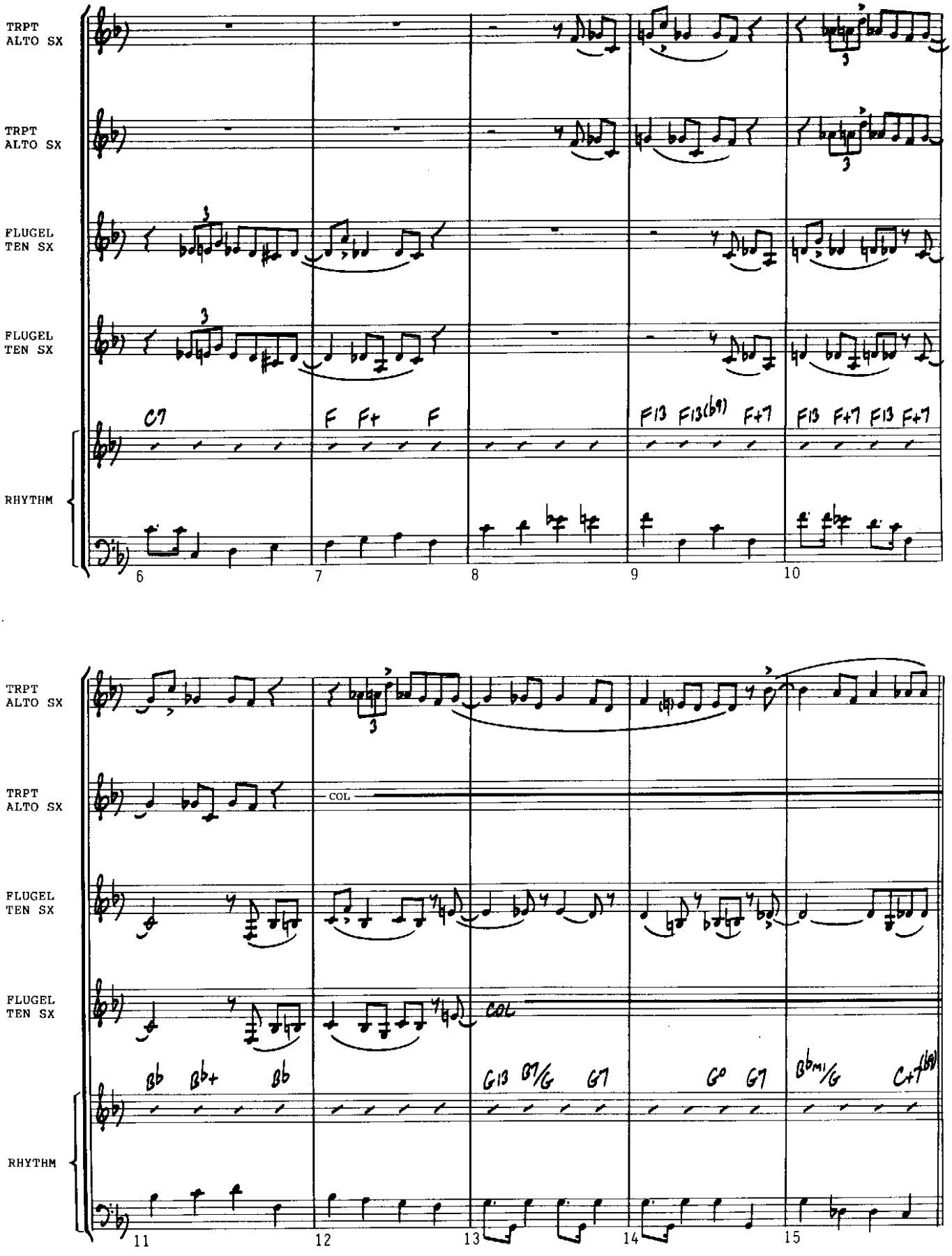
Looking at the orchestrated version, you will notice that I *dovetailed* the intervals in the melody line, enabling the music to flow by holding skips to a minimum. This is always my goal . . . the more natural it is to play, the more favorable the musicians will make it sound.

Ex. 9-6 A Warm Breeze [33]

© 1981 Fenwood Music



Ex. 9-6 continued



When writing a contemporary arrangement, the emphasis will probably lean toward a theme that originates with rhythm. Regardless of idiomatic differences, the principles of consistency and relationship will remain the same. After establishing your primary motif — possibly a bass figure — you can add supportive elements until you've reached that balance of melodic and rhythmic flexibility for which you are looking.

There are three recorded/illustrated examples in Chapter 11 that distinctly address this treatment. They are all in a contemporary vein: ***Some Day*** (Ex. 11-2), ***Petite*** (Ex. 11-3) and ***Caribbean Holiday*** (Ex. 11-4).

ABOUT MELODY

Earlier in this chapter, we touched briefly on writing a melodic line. Now I would like to expand on this subject.

The three primary elements of music are *melody, harmony* and *rhythm.* The common denominator is melody. A good one can stand naked. It can be whistled or sung freely, needing no support whatsoever since a grain of the other two elements are inherent in its structure.

The melodic line is equally compelling whether it is the cantabile scored for symphony orchestra or a figure played by a jazz group. I have crafted numerous melodies while driving in my automobile, where there is no keyboard — many themes written for the Count Basie orchestra started out just this way!

Writing a meaningful melody requires sensitivity and a capacity for lyric expression. To acquire and improve these requisites, my advice would be to analyze your favorite melodies, listen to recordings and sound tracks, read scores and seek the advice of successful writers. Using these references as a springboard for your own ideas, they will enable you to absorb what you like, so that your artistic skills will grow. This in no way impedes creativity. Ultimately your music will be a conglomerate of them all and more.

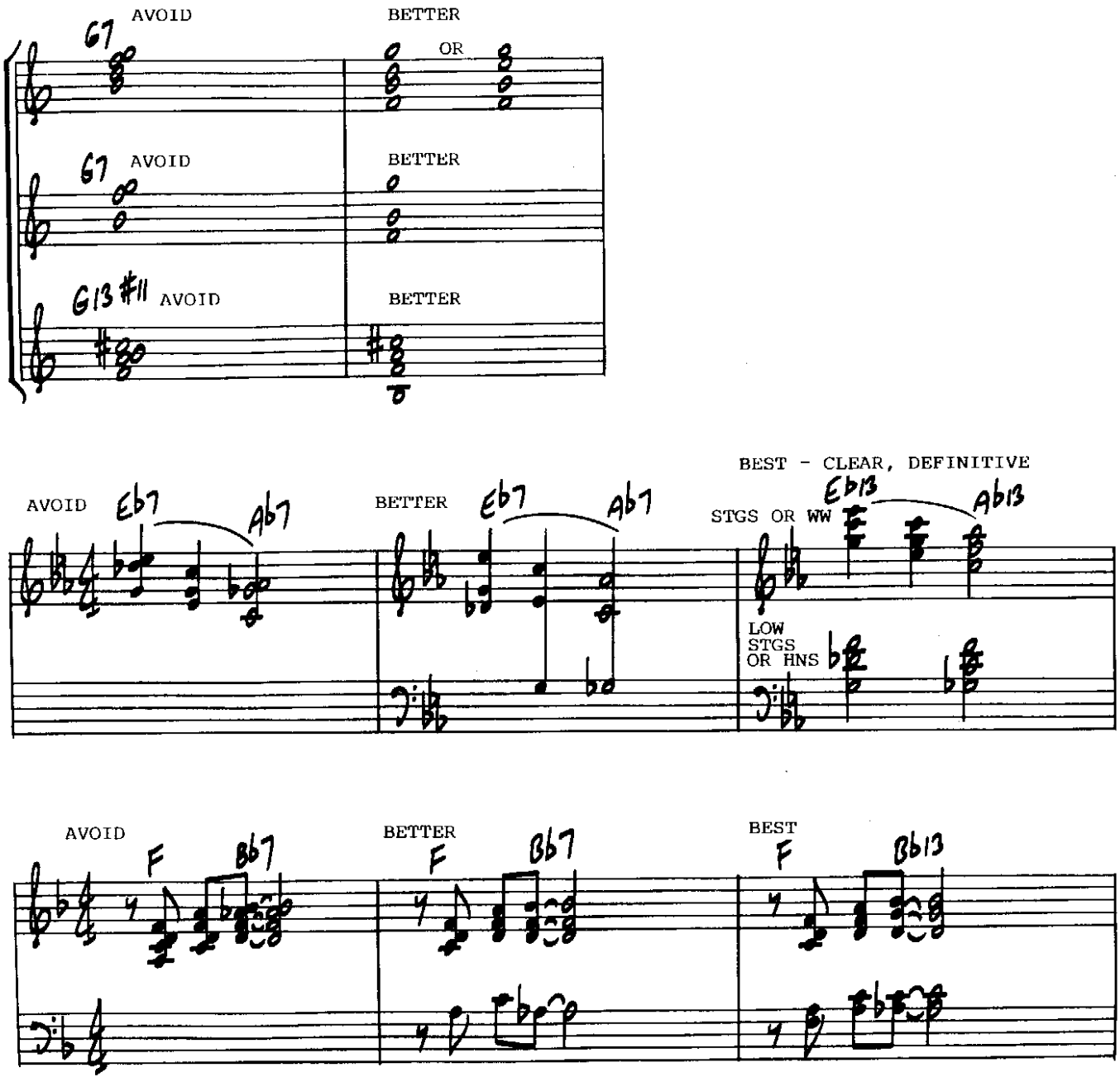
THREE PRIMARY FACTORS

On the opposite side of the scale, I would like to address some limiting factors that have always been important to me. Although not given obvious attention, they are tenets that I have set for myself, and are prevalent in my writing. They deserve some mention here.

THE MELODIC ELEMENT

I have always tried to treat the melody line as an element that should be free and clear of intrusions. When using a *blocked* voicing, I avoid any interval less than a minor third next to the top melody line. The exception would be low ensemble writing. Obviously, counterpoint and special effects do not fall into this category.

Ex. 9-7 Chords & The Melodic Element



RHYTHMIC RELATIONSHIP

When writing a jazz arrangement, I try not to over-syncopate across bar lines. Contrary to accepted precept, an overabundance of consecutive syncopation is redundant and will stifle momentum. An excellent illustration of a healthy mixture of downbeats versus syncopation is Neal Heftie's ensemble chorus on ***Splanky***. It's timeless.

HARMONIC RELATIONSHIP

Harmonic vocabulary should be absorbed and applied to arranging and composition. Alternate chords can bring freshness to a song and add interest and variety to your writing. However, I would like to state a personal preference: substitute harmonies must be consistent with the character of the music. They should improve the original harmony, not submerge the melody or assume too much importance.

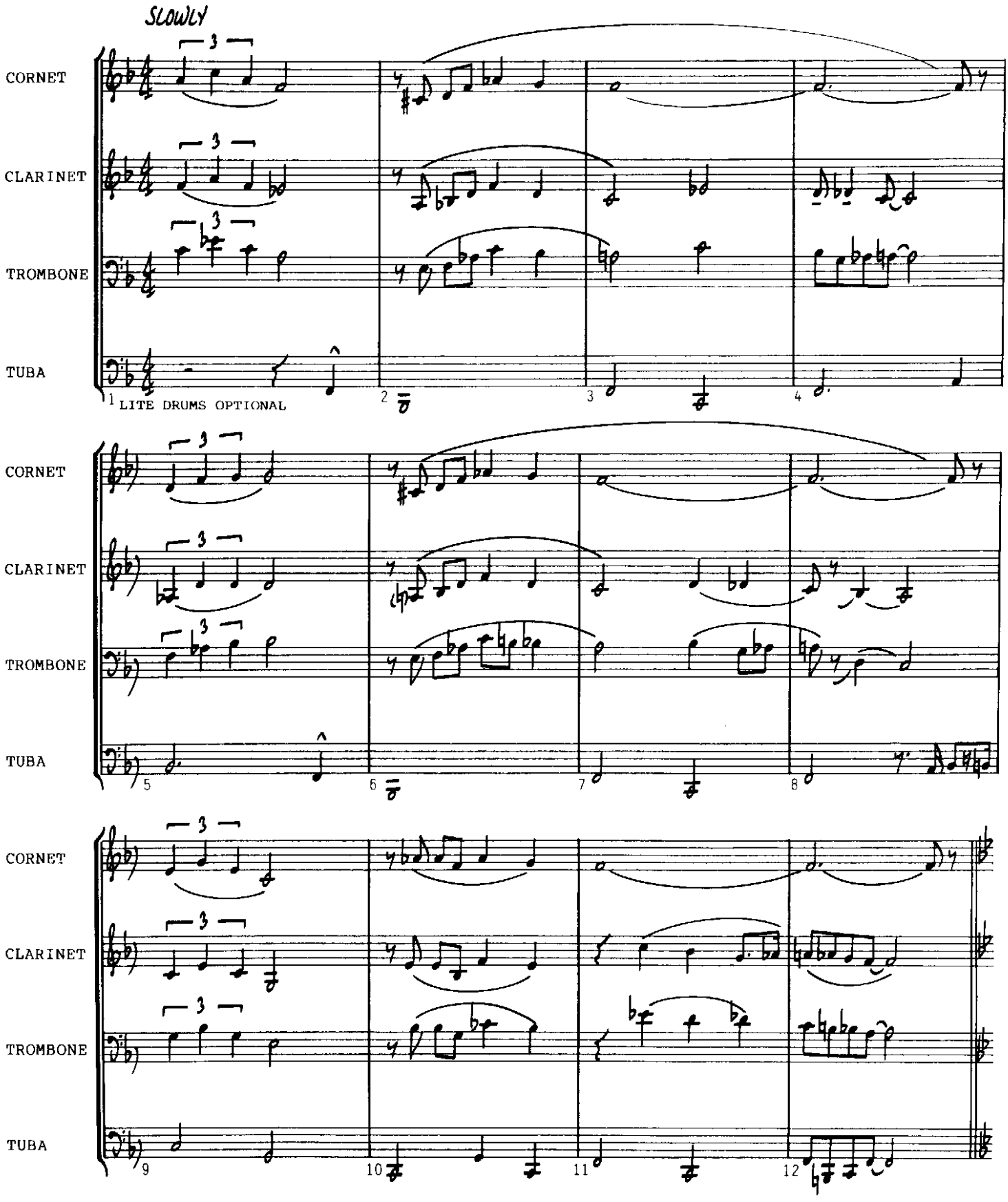
In addition to this, many composers are not thrilled with your little "improvements" on their music. While writing arrangements for Lionel Newman at 20th Century Fox, I scored many orchestrations of his original music, avoiding any drastic alterations of his natural, but unassuming harmony, making the original chords as attractive as possible. This diplomatic approach tests the richness of your musical resources, side-steps any personality clashes and works to everyone's satisfaction.

Even worse, to change the melody of the tune to satisfy your substitute harmony is *not* very musical.

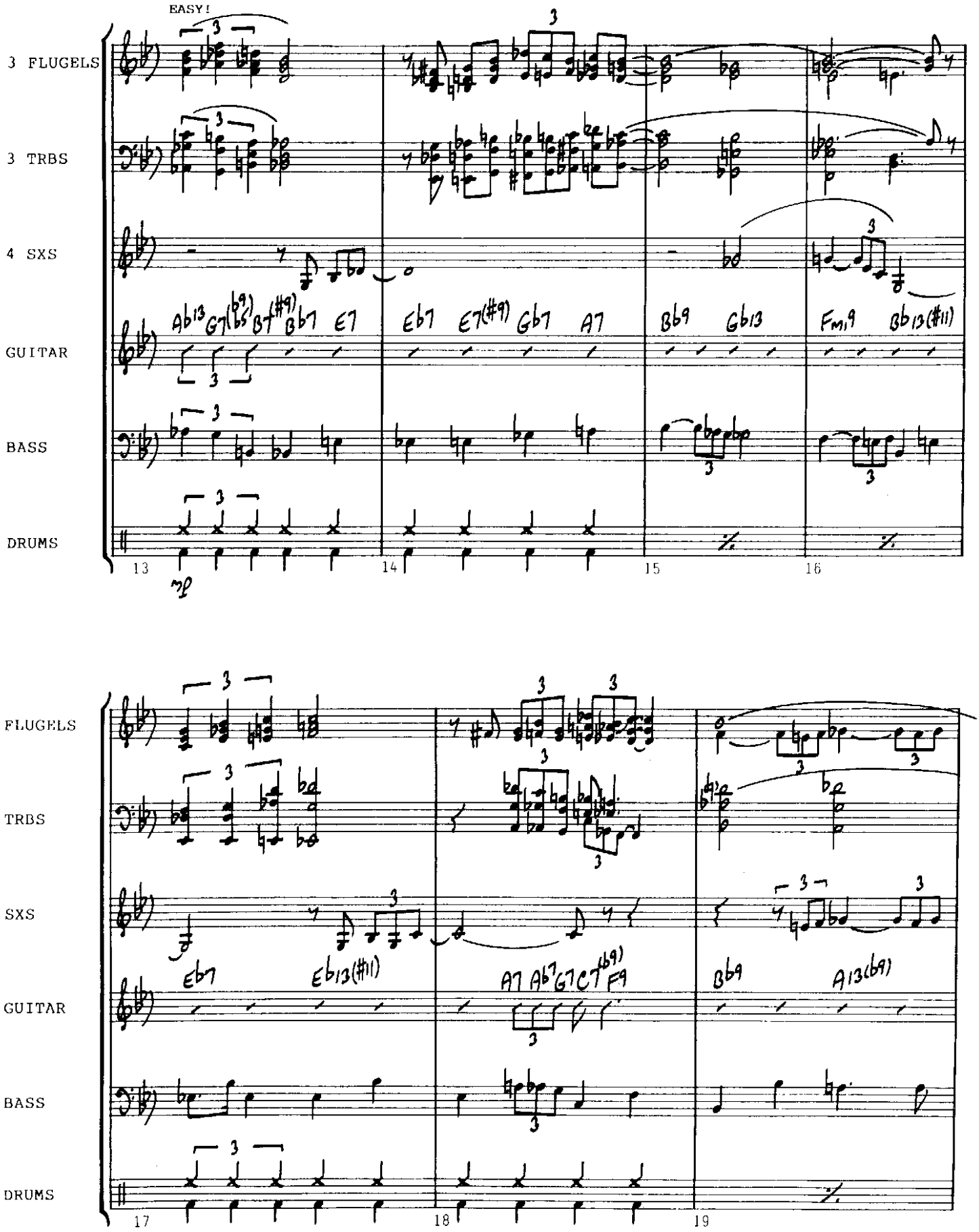
While we are on this subject, there are some songs that just cry out for an affectionate treatment. As an unashamed romantic, I accept these entrustments with enthusiasm. ***St. Louis Blues*** was one of the earliest composed, the first commercially accepted and is possibly the world's most popular blues song. Why not, in your new arrangement, introduce the first statement of the theme in its simple quintessence? The second chorus offers the "bluesy" harmonic substitution that says it belongs to all the ages.

Ex. 9-8 St. Louis Blues 34

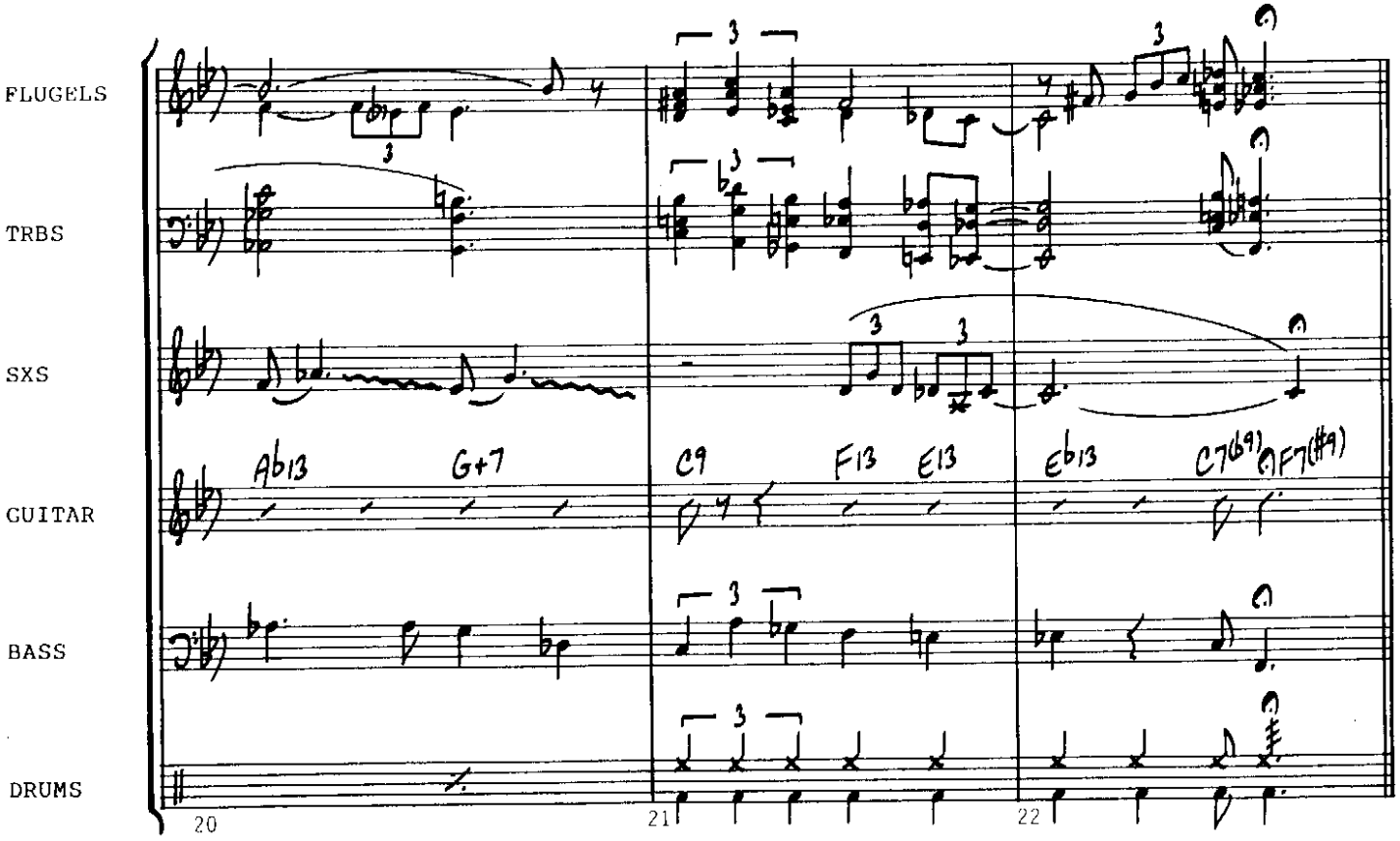
© 1990 Fenwood Music



Ex. 9-8 continued



Ex. 9-8 continued



INTRODUCTIONS ~ TRANSITIONS ~ ENDINGS

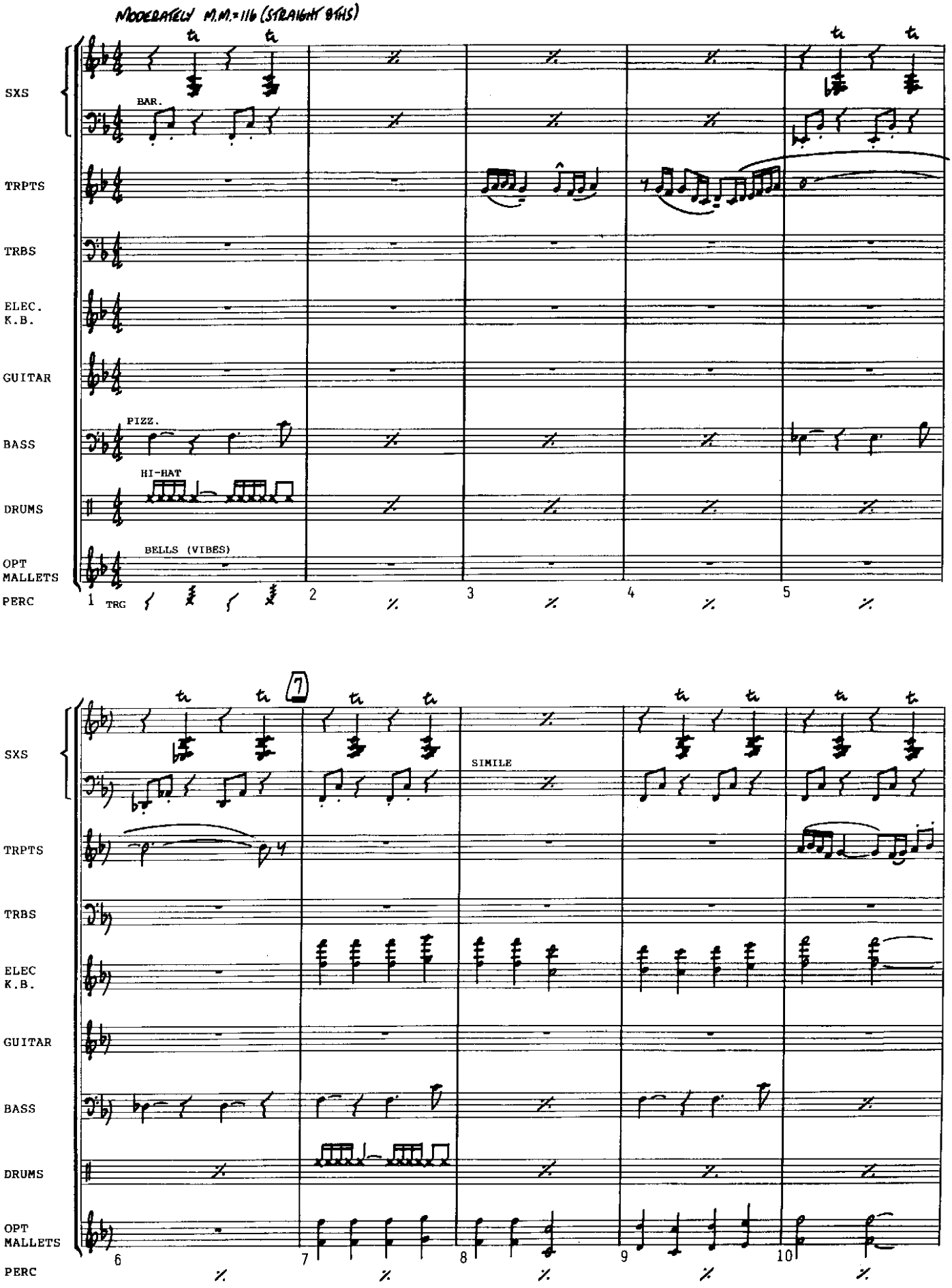
The freedom in these areas offers the arranger an excellent opportunity for some personal interpretation, and to some degree, composition.

The purpose of the introduction is to hold and engross the listener — promising, anticipating, but never satisfying. When writing an introduction, you may want to take your ideas from the melodic content of the tune, write completely neutral sounding material, or "hang your hat" on a figure that works well against the melody. The latter is probably one of the most over-worked devices, but it has been proven time and again to be a very efficient and clever way to develop an arrangement. This technique is demonstrated in the introduction and first chorus of the Christmas carol, ***Good King Wenceslas.*** Another example of this technique can be found in ***Yankee Doodle Boy*** (Chapter 13, Ex. 13-12, bar 25).

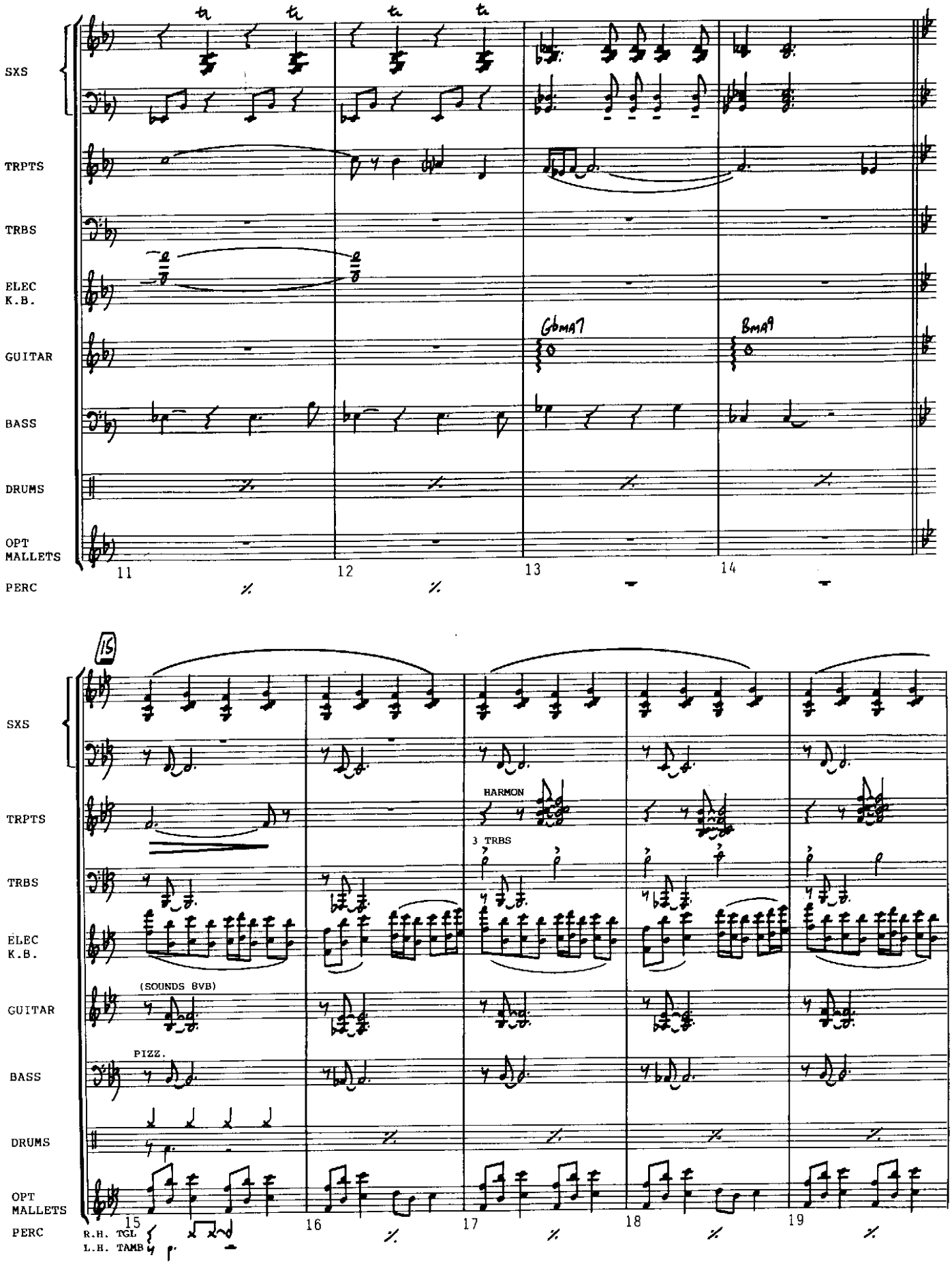
Continuing into the new key, we catch a glimpse of another useful device, the *ostinato* played by the keyboard, saxes and trumpets during the second statement of the theme.

Ex. 9-9 Good King Wenceslas 35

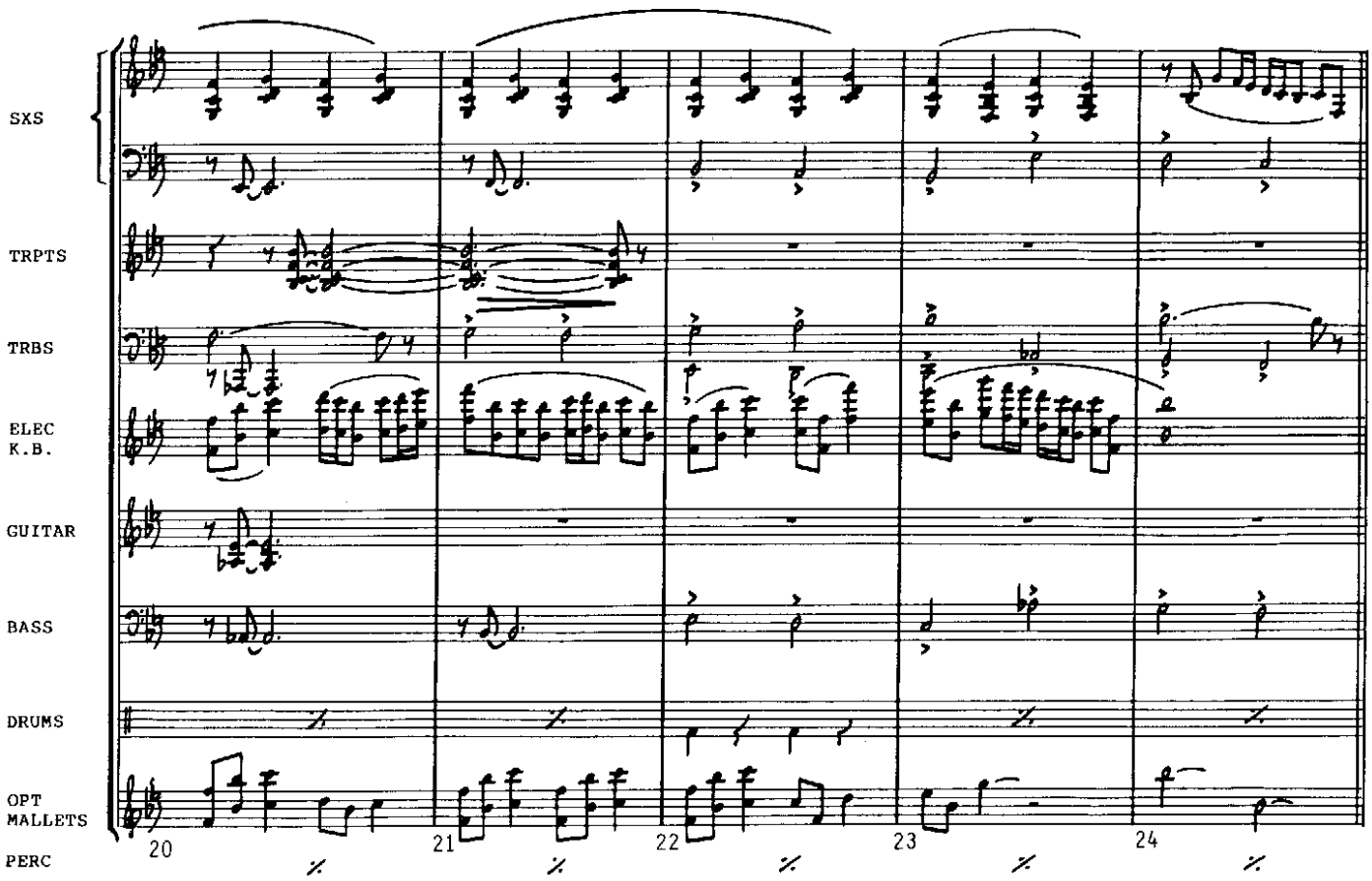
© 1982 Fenwood Music



Ex. 9-9 continued



Ex. 9-9 continued



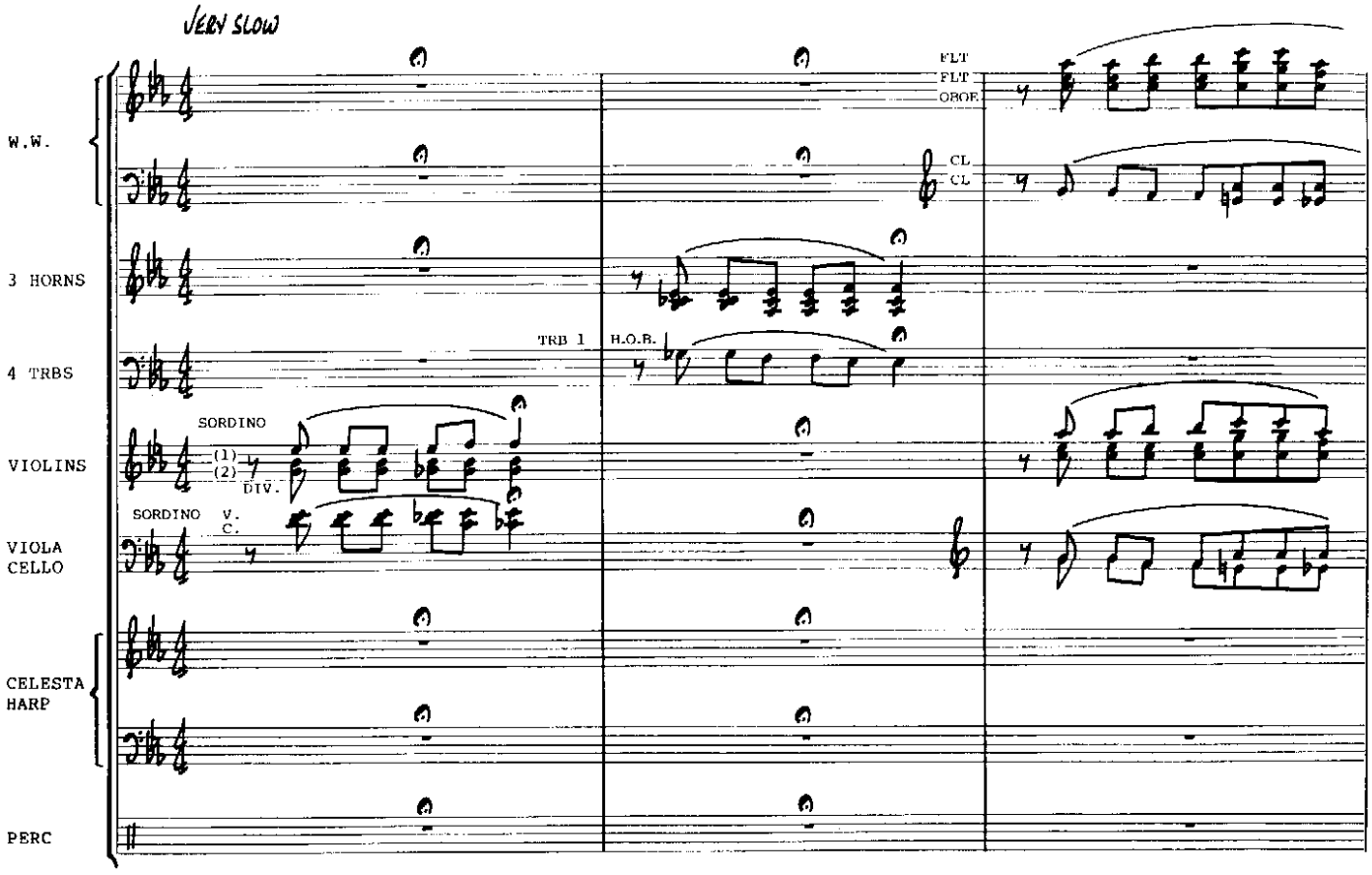
I confess that I don't always write the introduction first. Many times I derive an idea from the transition I have written, then proceed to use that material for the introduction *and* the ending. They are the book ends that provide the unifying thread to tie the arrangement together, giving it the continuity for which I am always striving. We'll have an opportunity to analyze introductions extensively in Chapter 10.

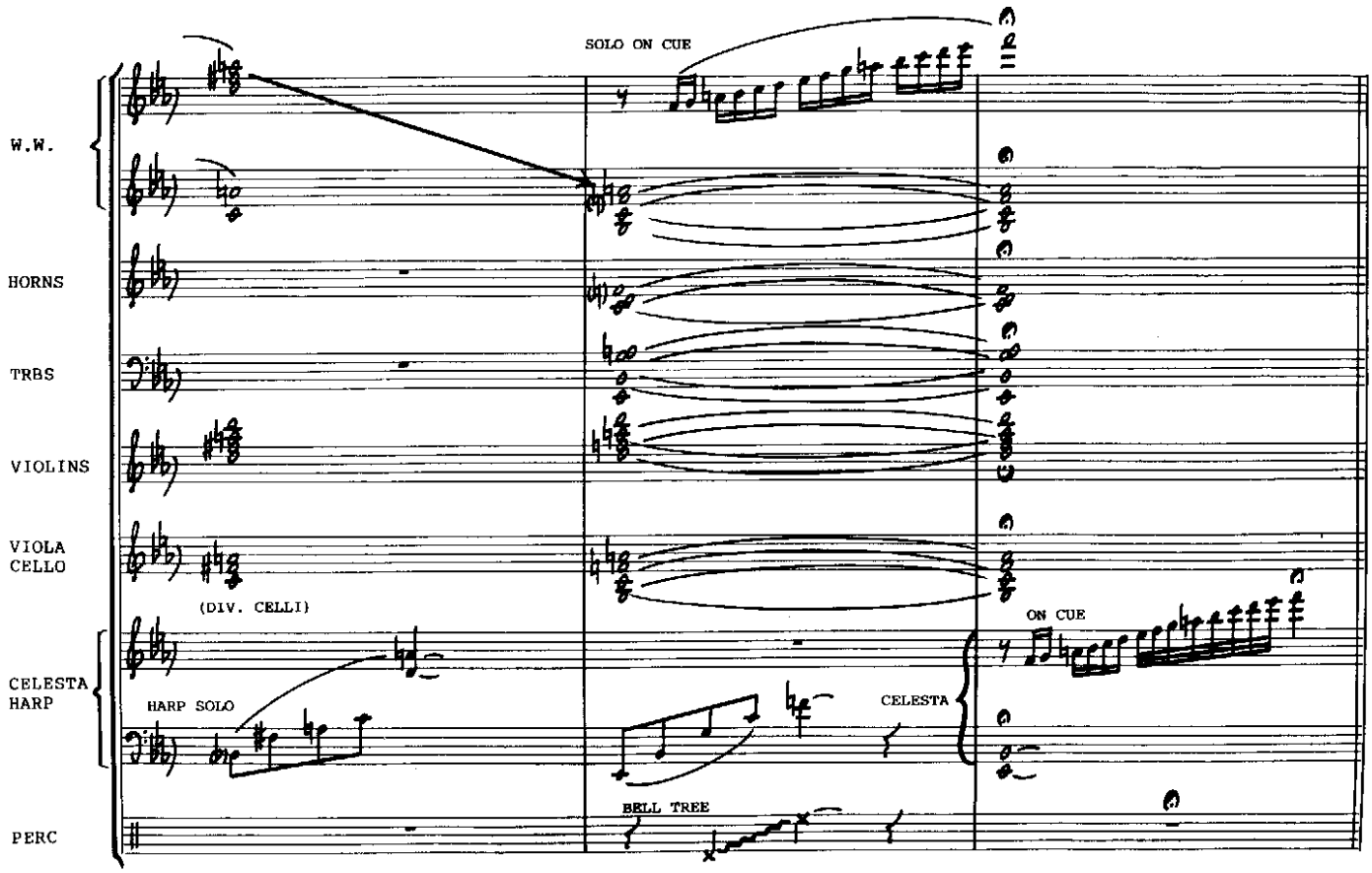
Transitions between choruses are most likely to surface in vocal or large, production-style arrangements. They can be modulatory, or may be a brief interlude to offer a short reprise into the next chorus or bridge. With the latitude and freedom given to the arranger in this area, there is an opportunity to add special material he alone can bring to an arrangement. For examples of this device I refer you to ***Ya Gotta Try*** (Chapter 4, Ex. 4-13, bars 39-50) and ***Banner of Glory*** (Chapter 13, Ex. 13-23, bars 43-56).

Trying to make the ending I am currently writing sound different from the thousands I have previously scored has always been a tedious task for me. Be that as it may, I would be remiss if I didn't regard this as an important step, inasmuch as it's the last statement I will be able to make and the final note that the audience will hear. In the illustrations that follow, a variety of techniques are applied that unify and add interest to the arrangement, while drawing the music to a convincing close.

Ex. 9-10 The Hush Of Evening **36**

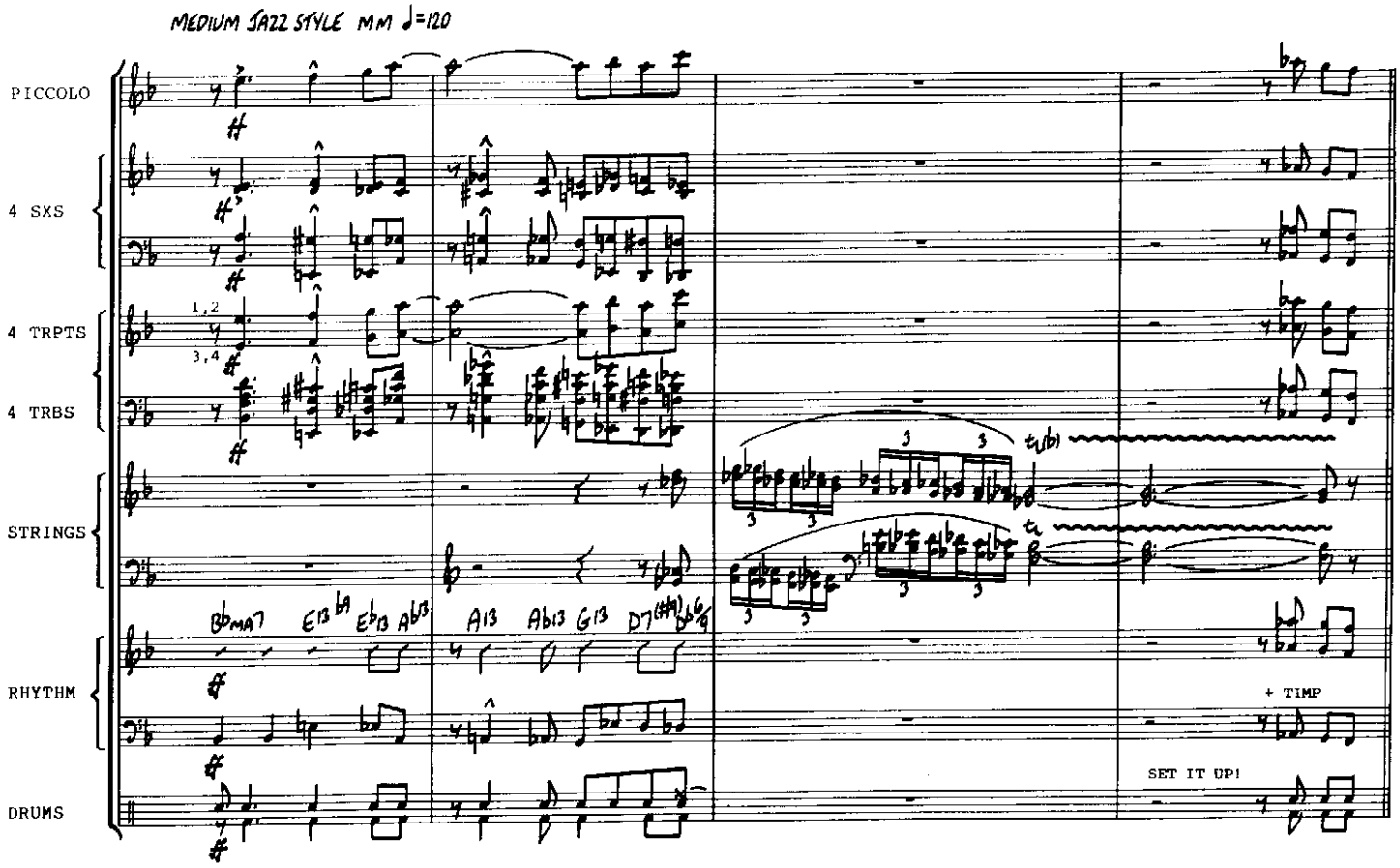
© 1993 Fenwood Music





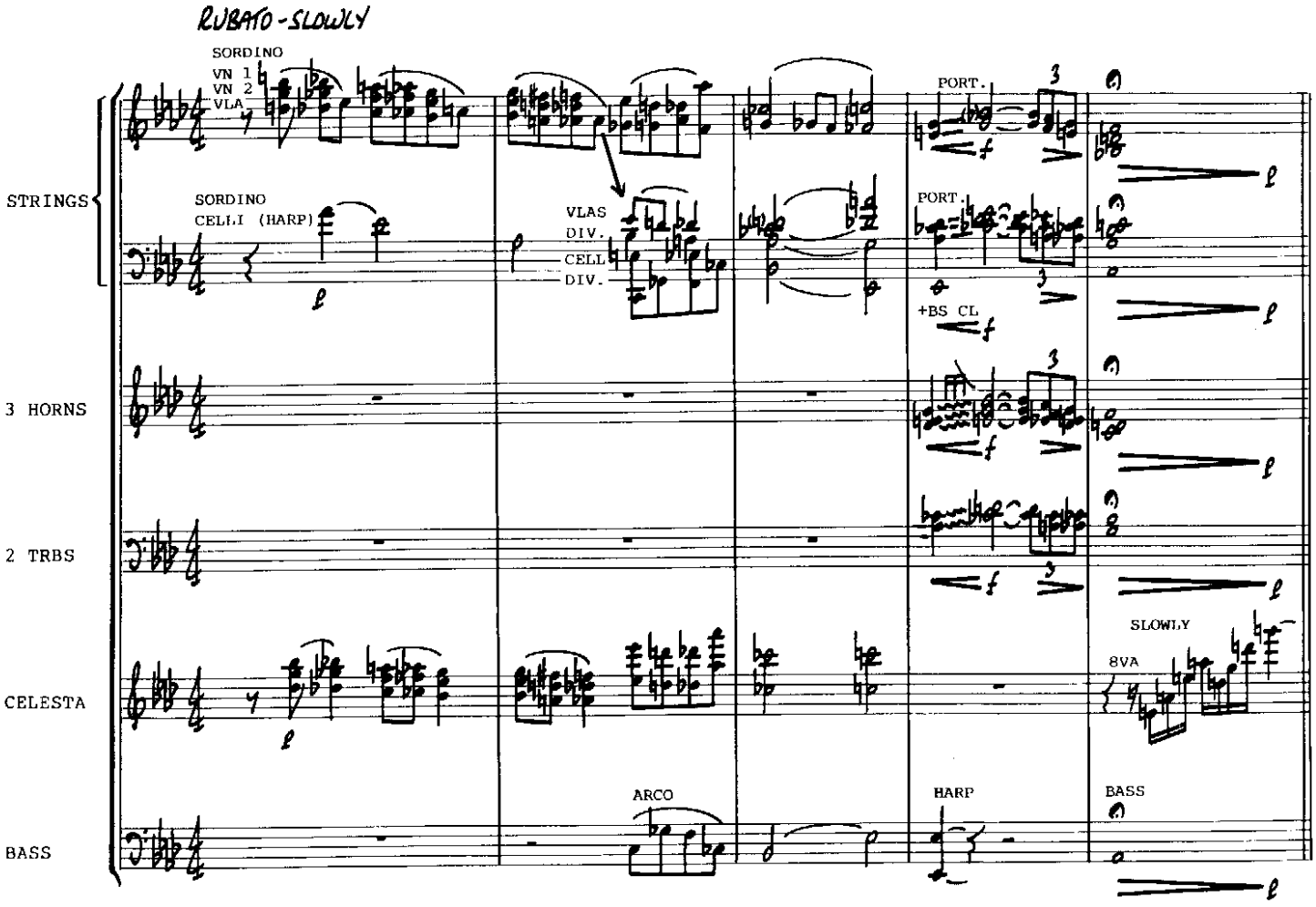
Ex. 9-11 Beyond The Bay 37

© 1993 Fenwood Music



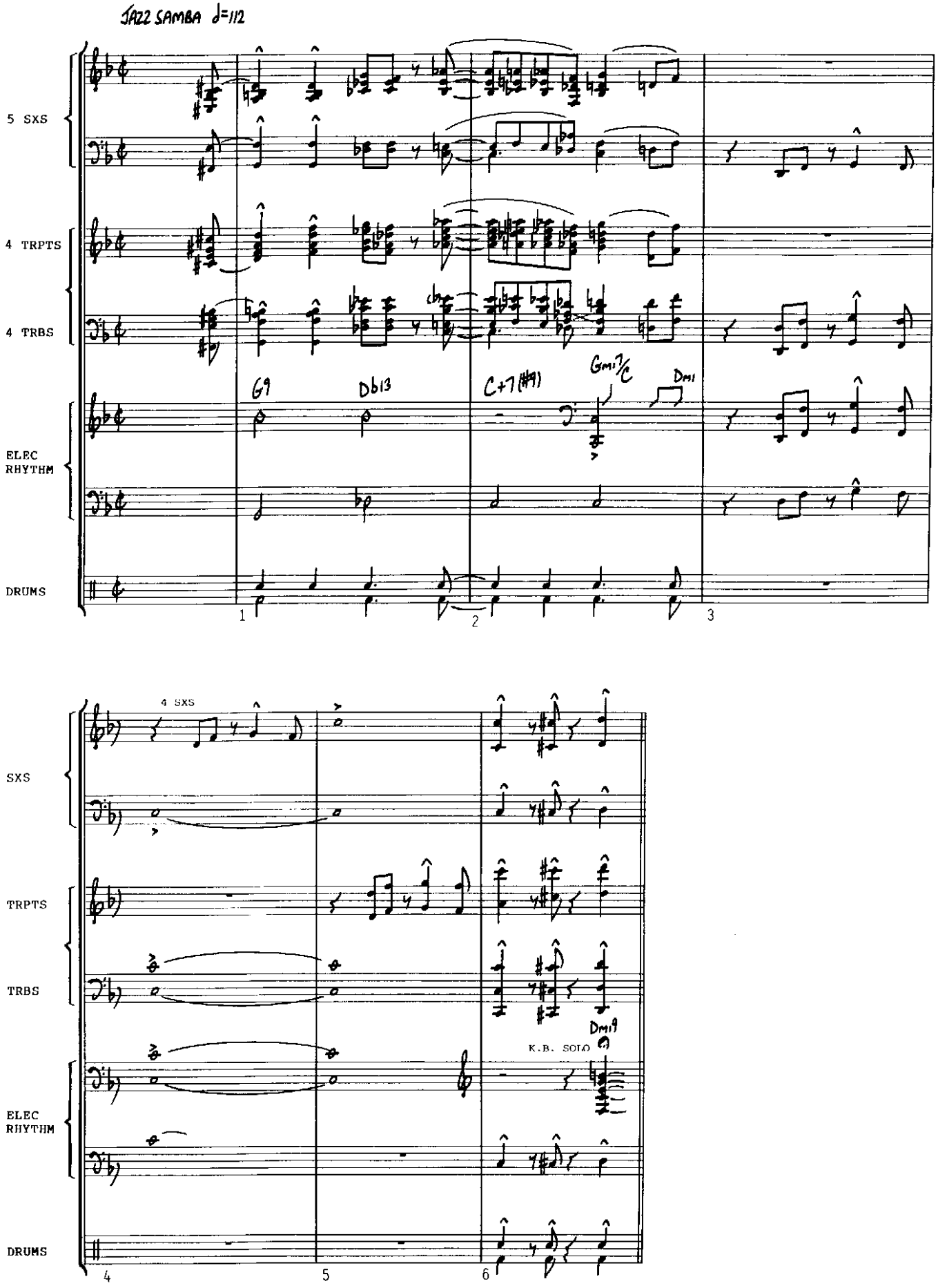
Ex. 9-12 A Breath Of Spring **38**

© 1993 Fenwood Music



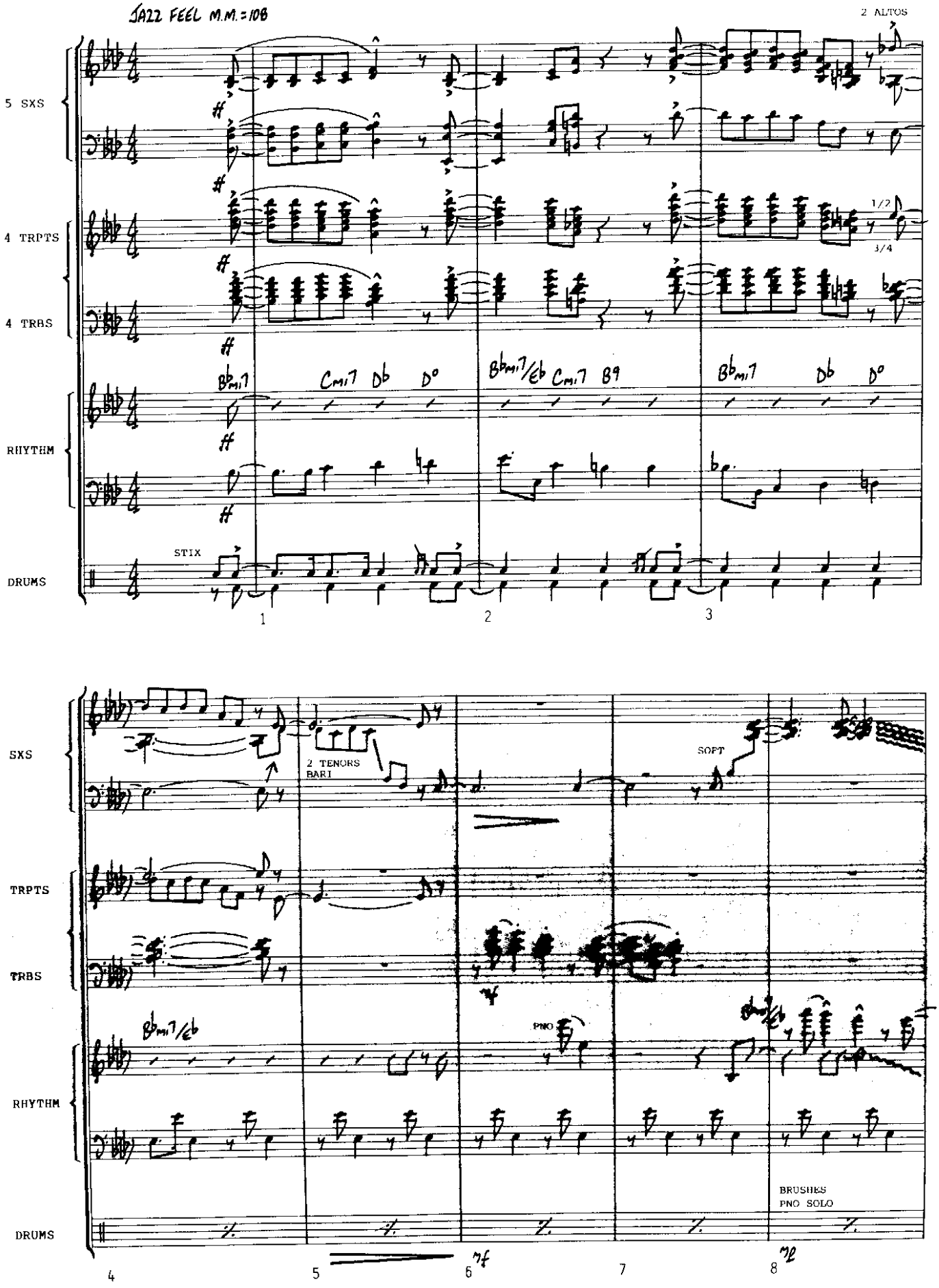
Ex. 9-13 Marguerite 39

© 1985 Fenwood Music

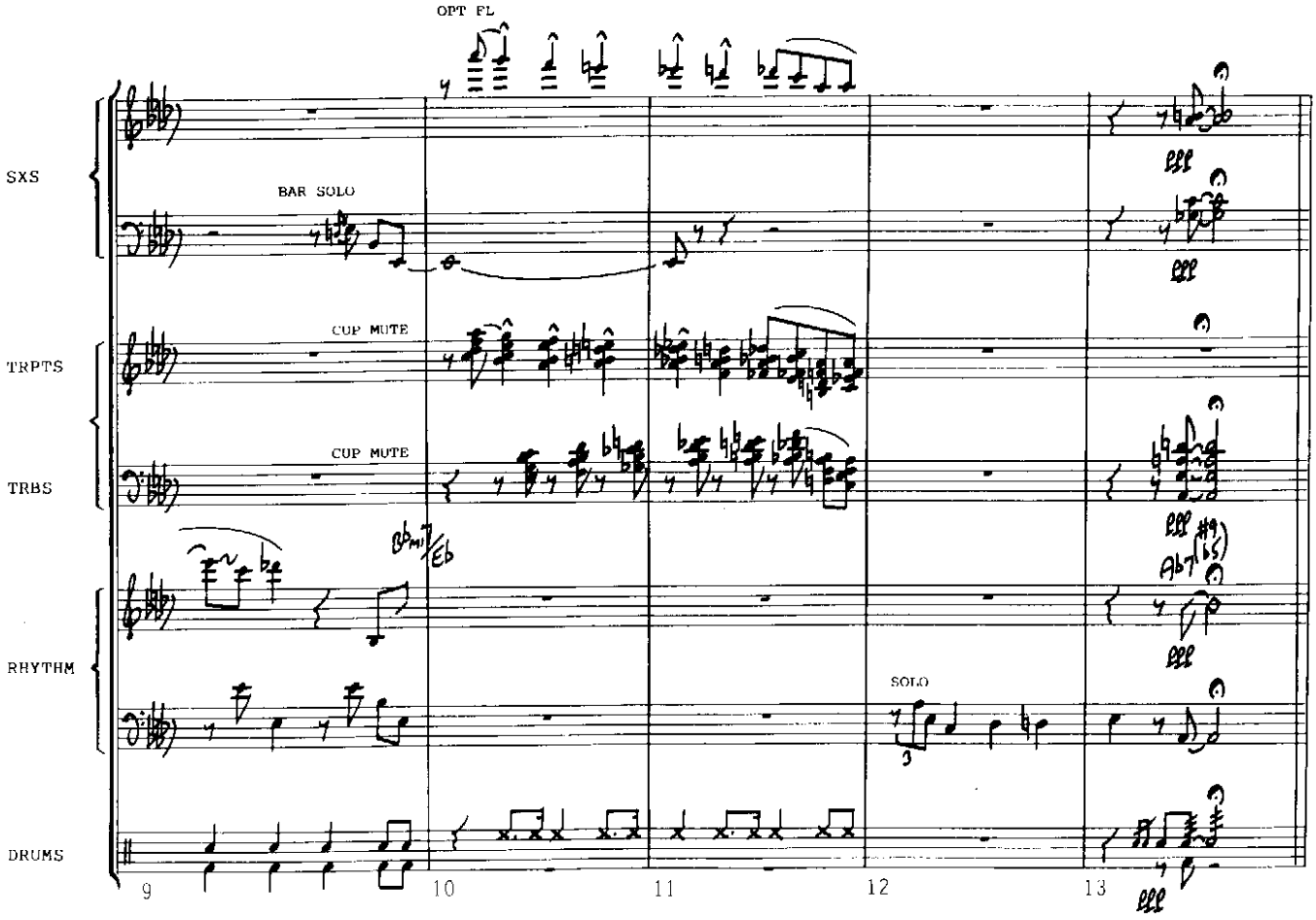


Ex. 9-14 It's About Time **40**

© 1969 Banes Music

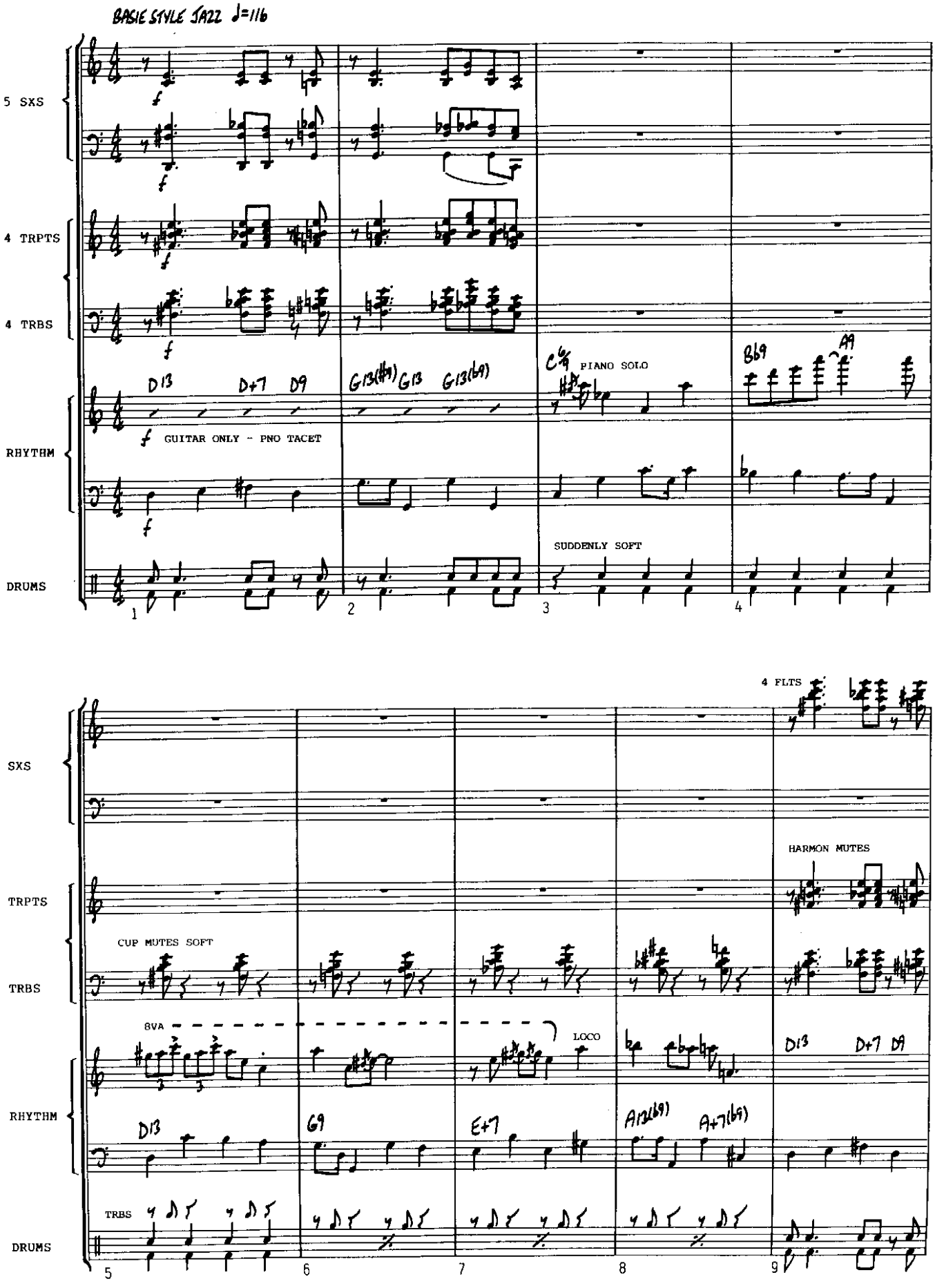


Ex. 9-14 continued

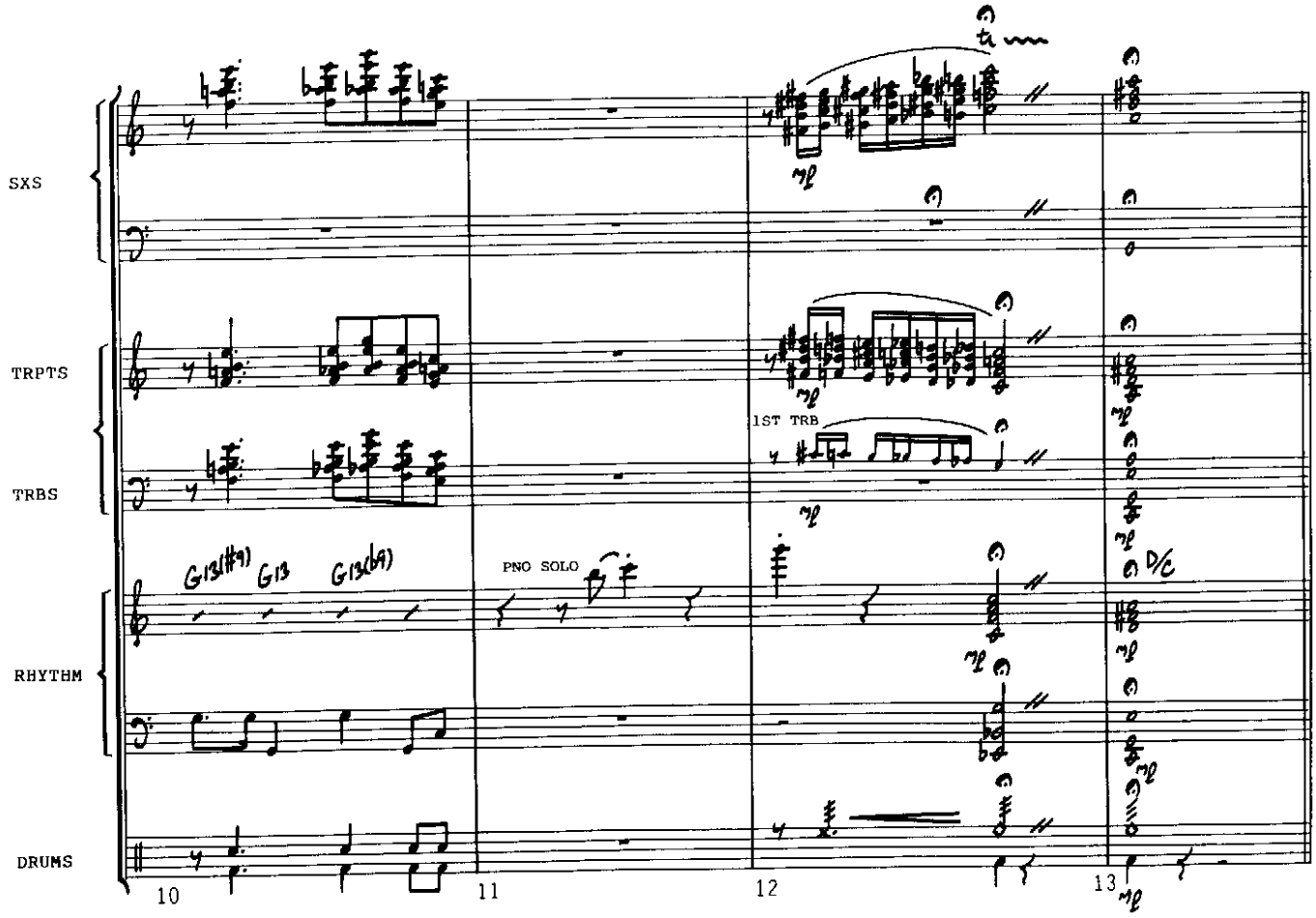


Ex. 9-15 88 Basie Street **41**

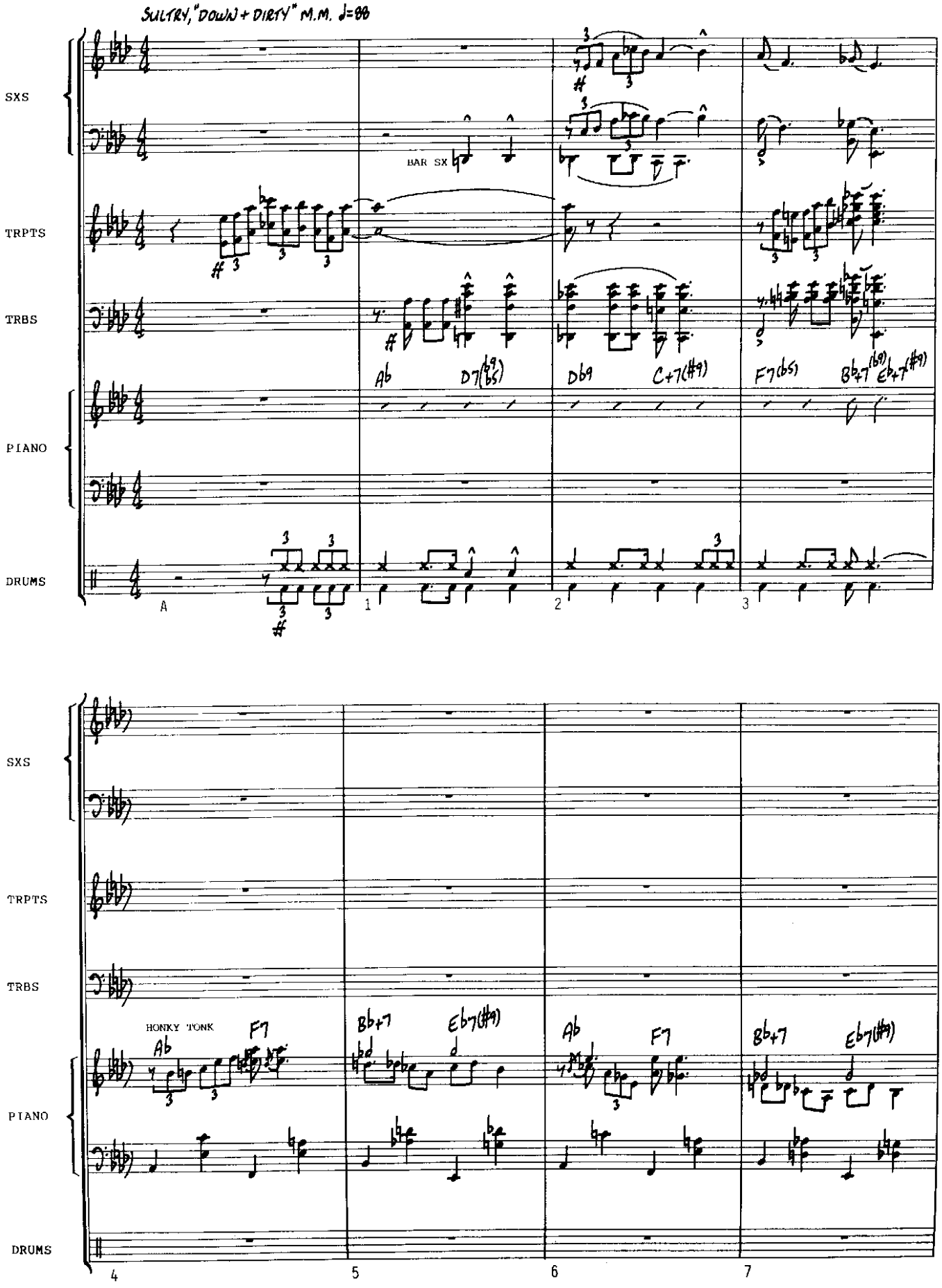
© 1981 Fenwood Music



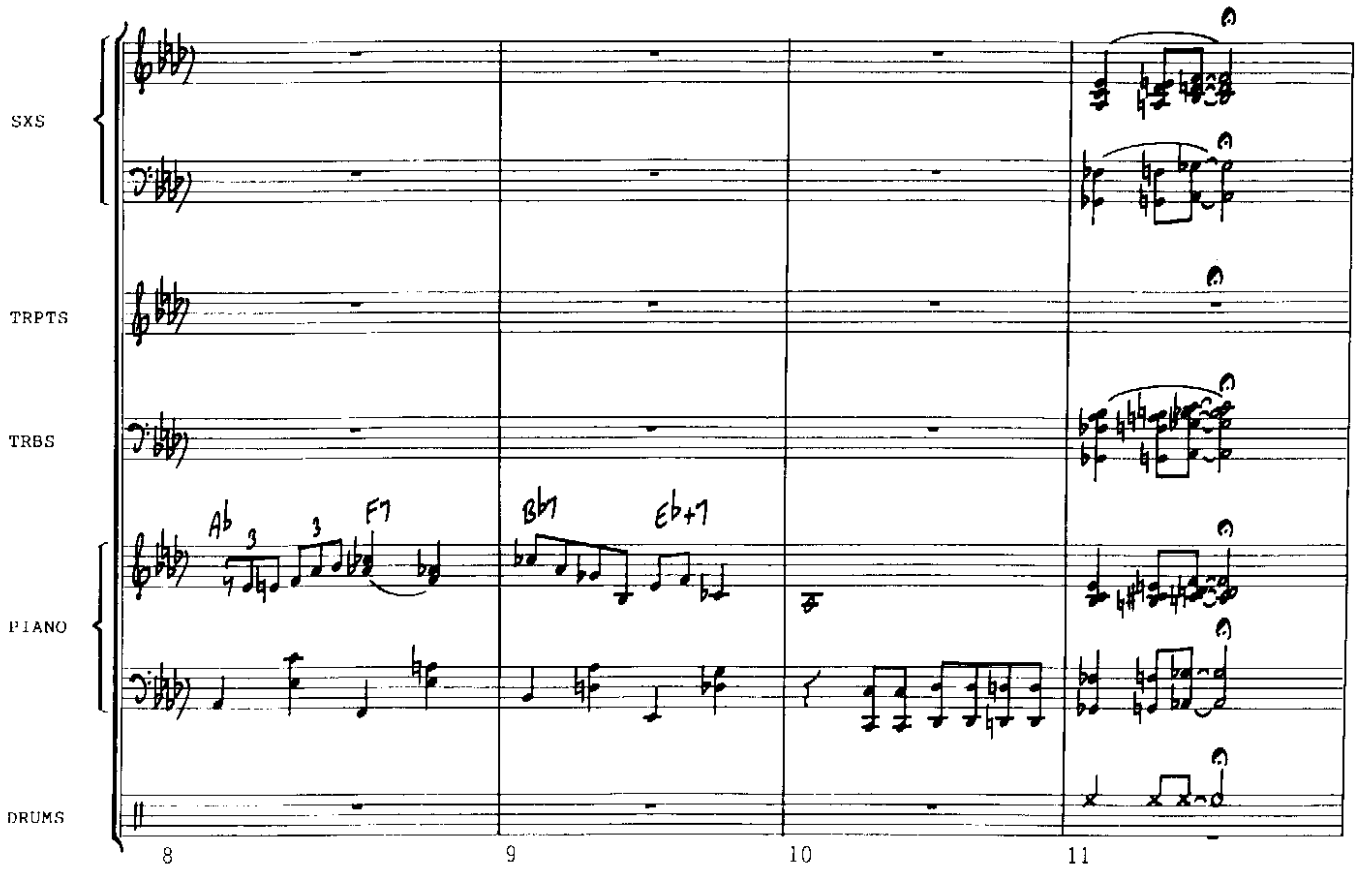
Ex. 9-15 continued



Ex. 9-16 After Hours Blues



Ex. 9-16 continued



TAG ENDINGS

Let's discuss the *tag ending*. By repeating the last phrase of a song, we can extend the ending, producing an effect of slowing it down to a more logical conclusion (***It's About Time,*** Ex. 9-14 and ***Ya Gotta Try***, Chapter 4, Ex. 4-13, bars 29-34). Another method would be to make the repeat on a different degree of the scale and then return to the original phrase and key. This is a *sequence,* and is frequently a semi-tone or minor third higher (***88 Basie Street***, Chapter 4, Ex. 4-5, bars 29 thru 34).

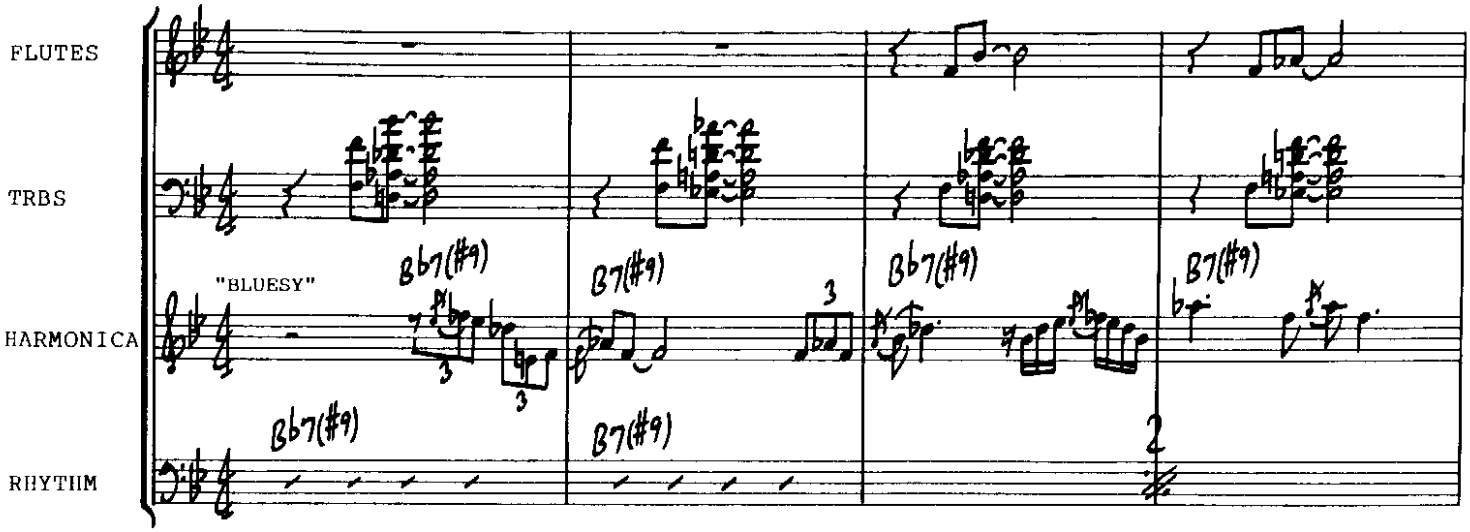
VAMPS

The *vamp* is usually a short phrase (normally two bars) that sets a mood and can be repeated several times before proceeding with the arrangement. It can be used as introductory or transitional material. The basic structure is harmonically very simple, and the vamp itself can assume a rhythmic or melodic posture. When writing nightclub or show acts, it's almost a necessity, since it can be placed quietly under dialogue. For this purpose, it could be repeated ad infinitum.

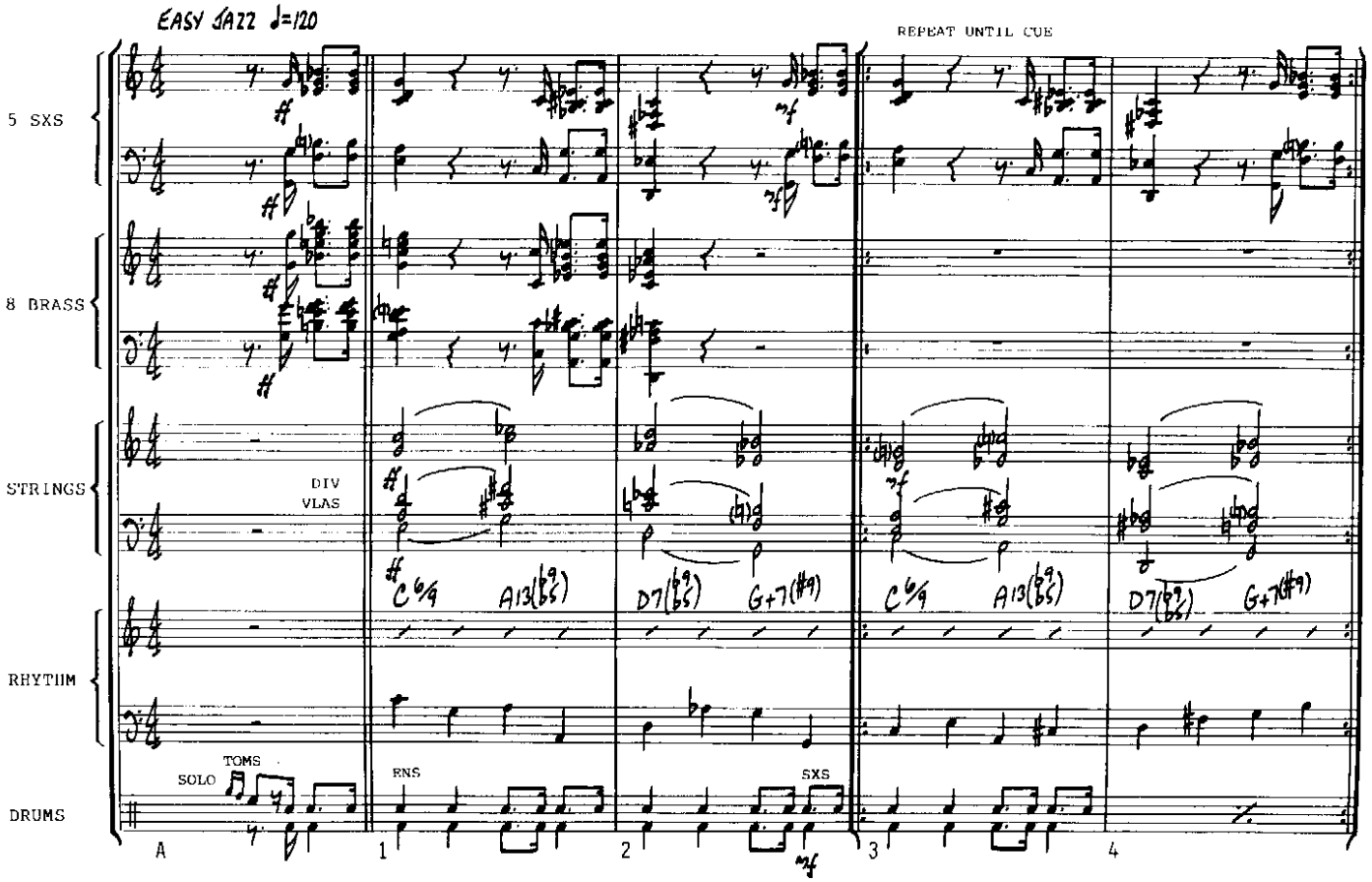
If you are using the chord structure from the song, the vamp can act as a countermelody to work against the song. This is a very useful device that I personally have used hundreds of times. Let's look at a few.

Ex. 9-17 Too Late 42

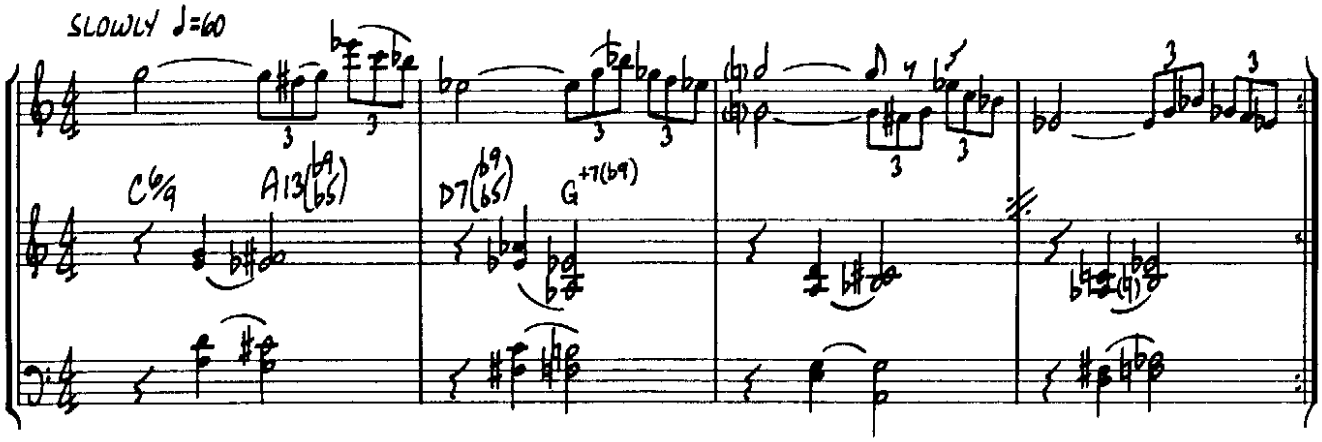
© 1993 Fenwood Music



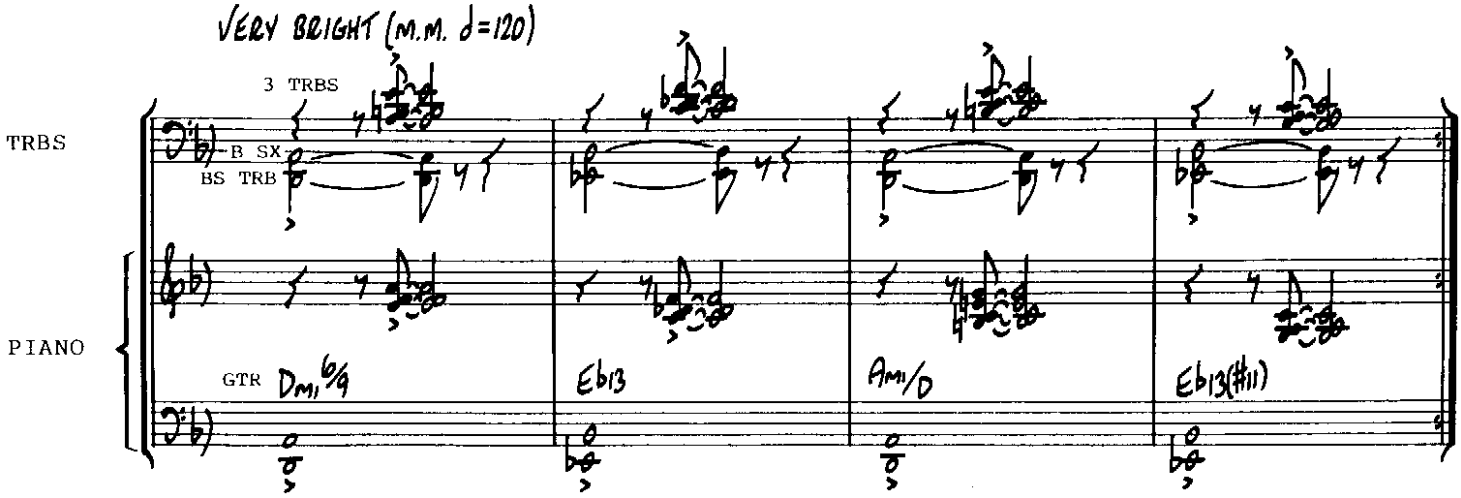
Ex. 9-18 Lazy Woman



Ex. 9-19 Blues Talkin'



Ex. 9-20 Night Flight



If short vamps are interesting, think of what you can do with this idea. Needing a transition in ***Night Flight,*** I introduced a four-bar vamp played by the rhythm section utilizing one chord per bar. Since the tempo was very bright, I decided to repeat the vamp, giving me room for more flexibility and expanding it to a total of eight bars.

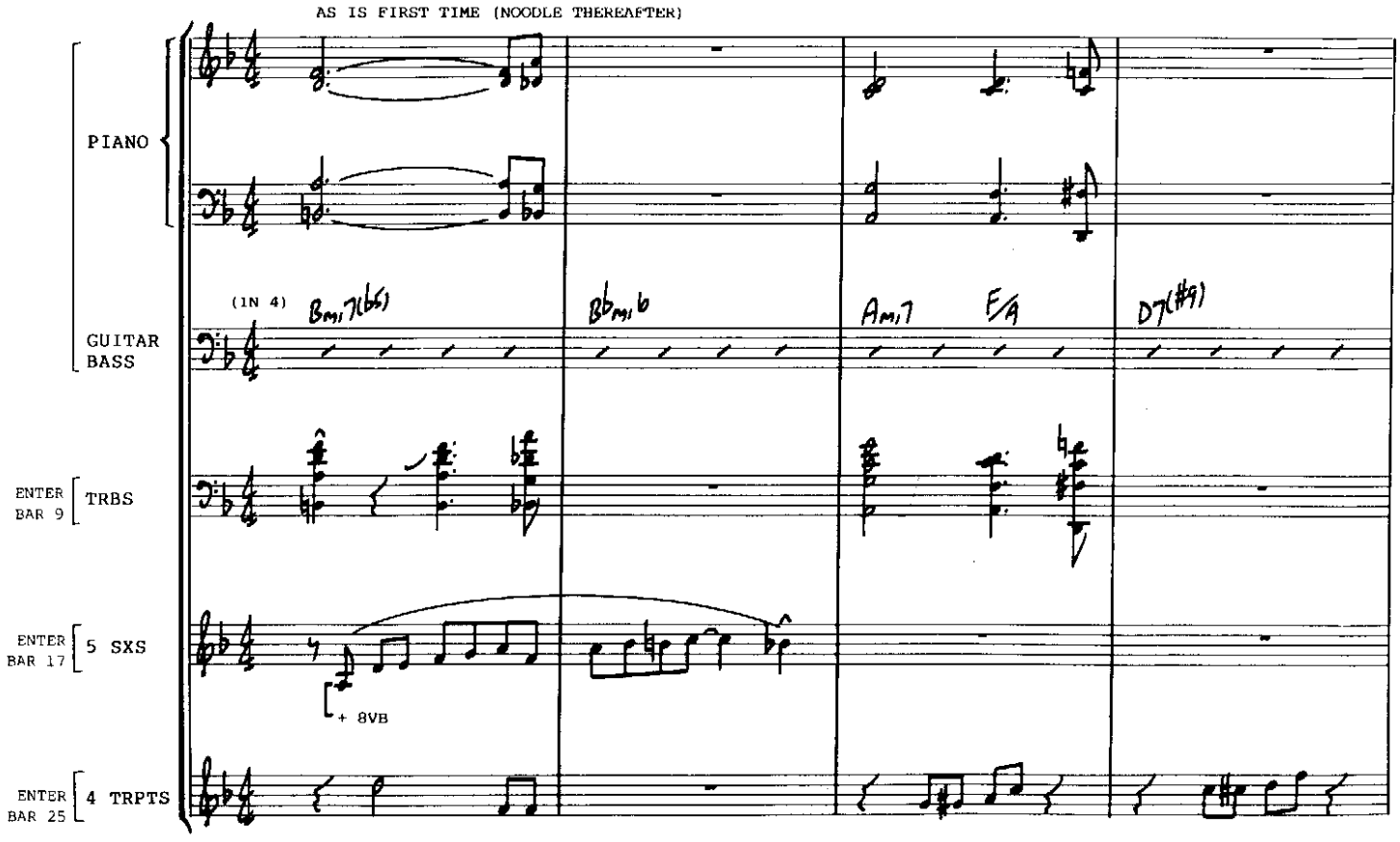
Working with this short segment, individual, eight-measure parts were written that would play against one another, given to separate sections of the orchestra and entered one at a time. The final entrance (bars 25 through 32) involved everyone and was repeated for more emphasis. The result was a forty-bar vamp emanating from just a four-bar fragment. This was a formidable addition to the arrangement.

When working on multiple ideas that play against one another, arrange them *vertically* to be certain, at a glance, if they are musically compatible. This sketch shows the layout of each section.

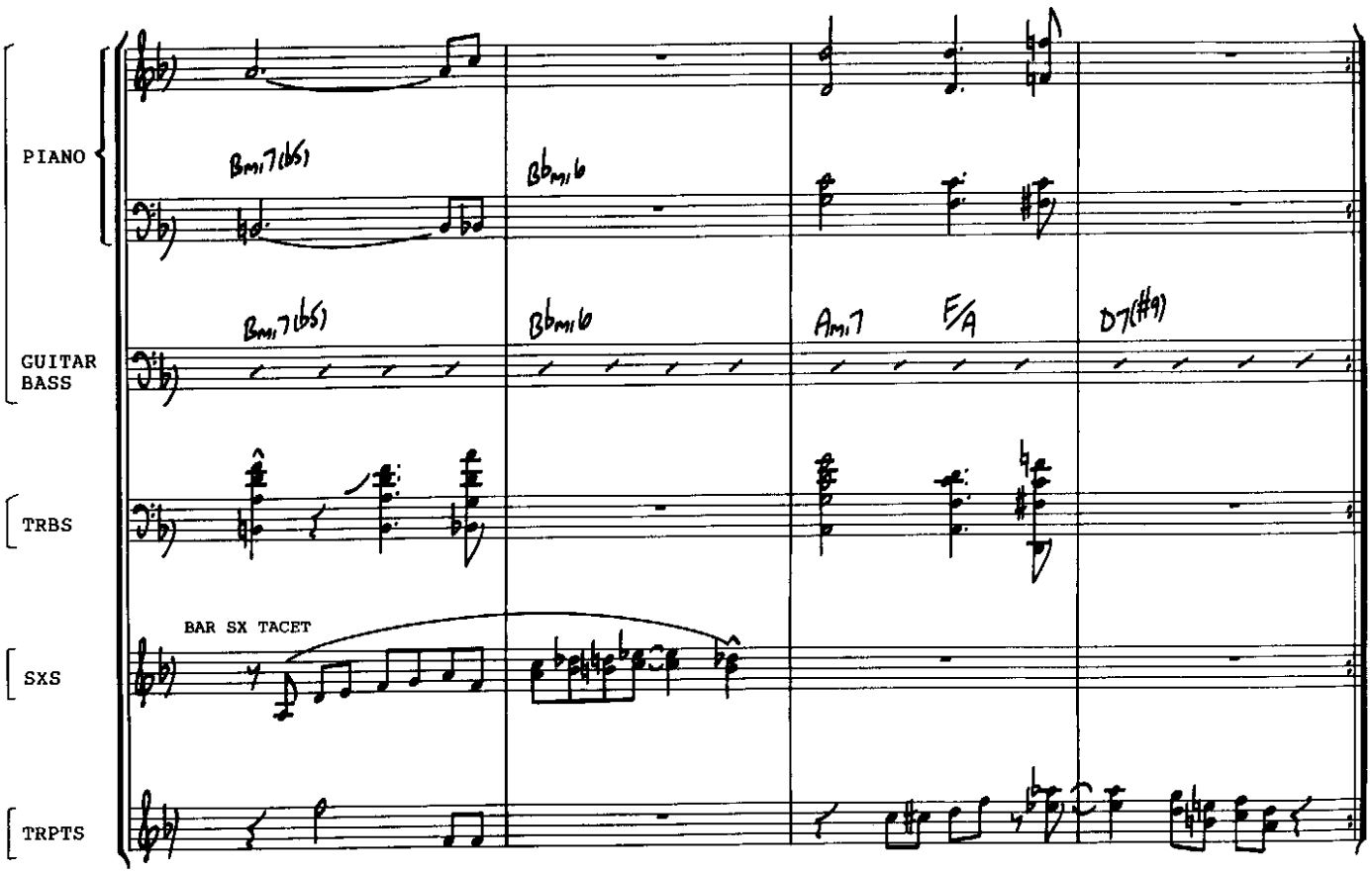
BARS	SECTION
8	RHYTHM
8	TROMBONES
8	SAXES
8	TRUMPETS
8	ALL (REPEAT)
40	

Ex. 9-21 Night Flight 43

© 1985 Fenwood Music



Ex. 9-21 continued



COUNTERPOINT

Whether it is fugal, canonic, or merely two melodic lines played simultaneously, counterpoint can be an interesting and useful resource to supplement an arranger's array of tools. By using it, we can introduce a fresh nuance to an arrangement that has previously been given a blocked or saturated harmonic treatment. It is the essence of good writing, and represents a satisfying and artistic achievement that is far superior to straight harmonization of a melody. A good deal of contemporary music uses this technique effectively.

There have been volumes of books written on this subject. An attempt to teach classical counterpoint in two paragraphs is certainly beyond the scope of this or any other book. However, I will try to apply the broad implications of this technique with a few words and some recorded examples.

Essentially, write out a melody line with or without chord symbols in the style of the music you are scoring. When you are satisfied with this effort, write a counterline that will play against it. Your prime objective is to write the rhythm of the second voice as natural as possible, trying to create motion against static lines, wherever feasible, so that the combined voices result in a cohesive, unified rhythmic pattern.

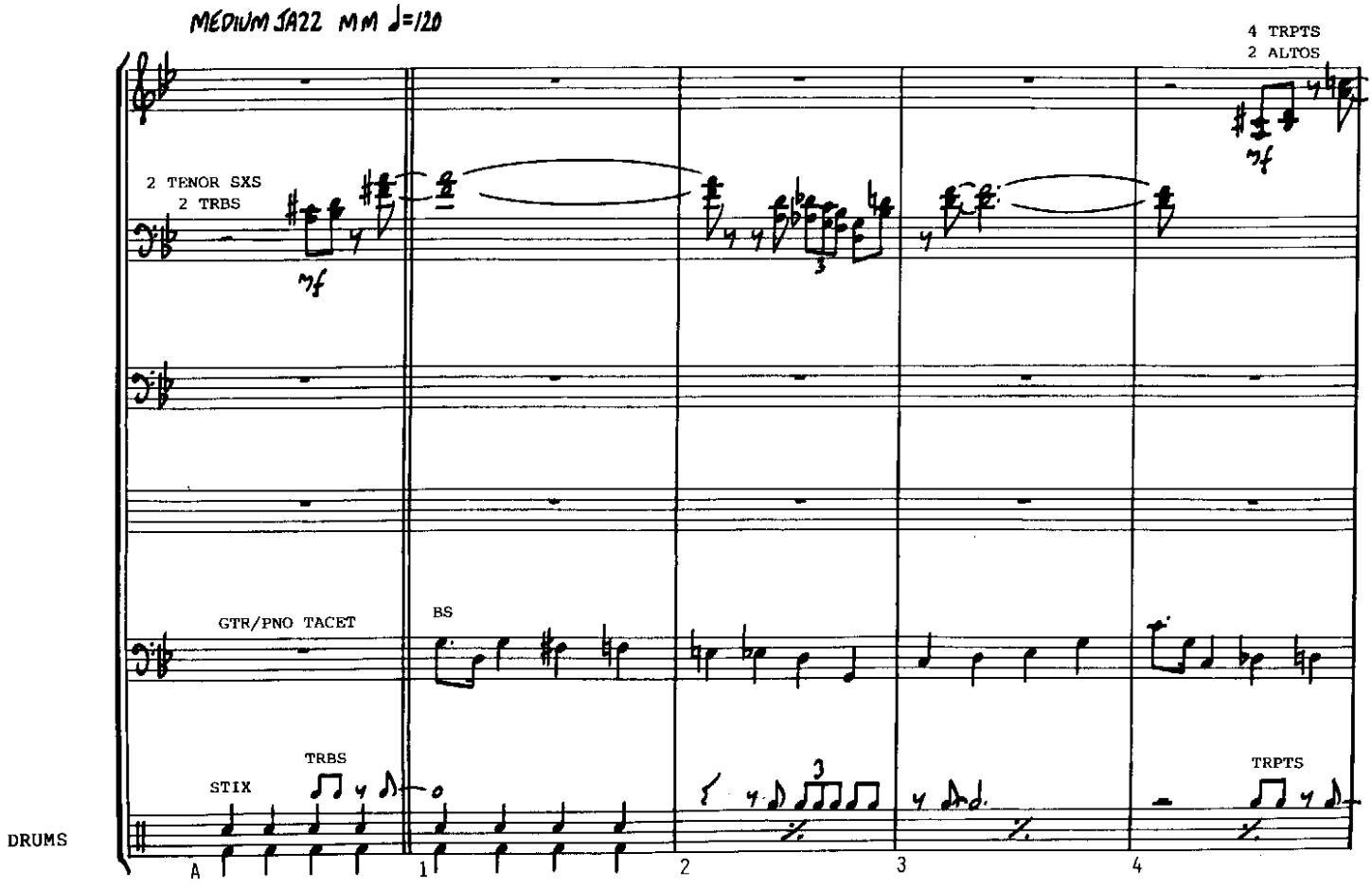
Along with the rhythmic application, the vertical relationship of the lines will need to define the scale in which you are working to be more meaningful to our ears. The voices needn't delineate any chords but can be a little venturesome with their direction, each line representing a separate melodic entity. The independence of the two resonances ensures maximum clarity. Dissonance may be prominent and acute, but can be modified (if so desired) by resolving or delaying entrances. Some interesting patterns could include rests, suspensions and contrary motion.

If you are successful with these two lines, you might be encouraged to add a third line to this structure. This is quite removed from *species* and *Cantus Firmus* techniques, and may never approach the artistic fulfillment of a Palestrina or Bach fugue, but it is nevertheless countrapuntal and can be useful as a dynamic tool at your command.

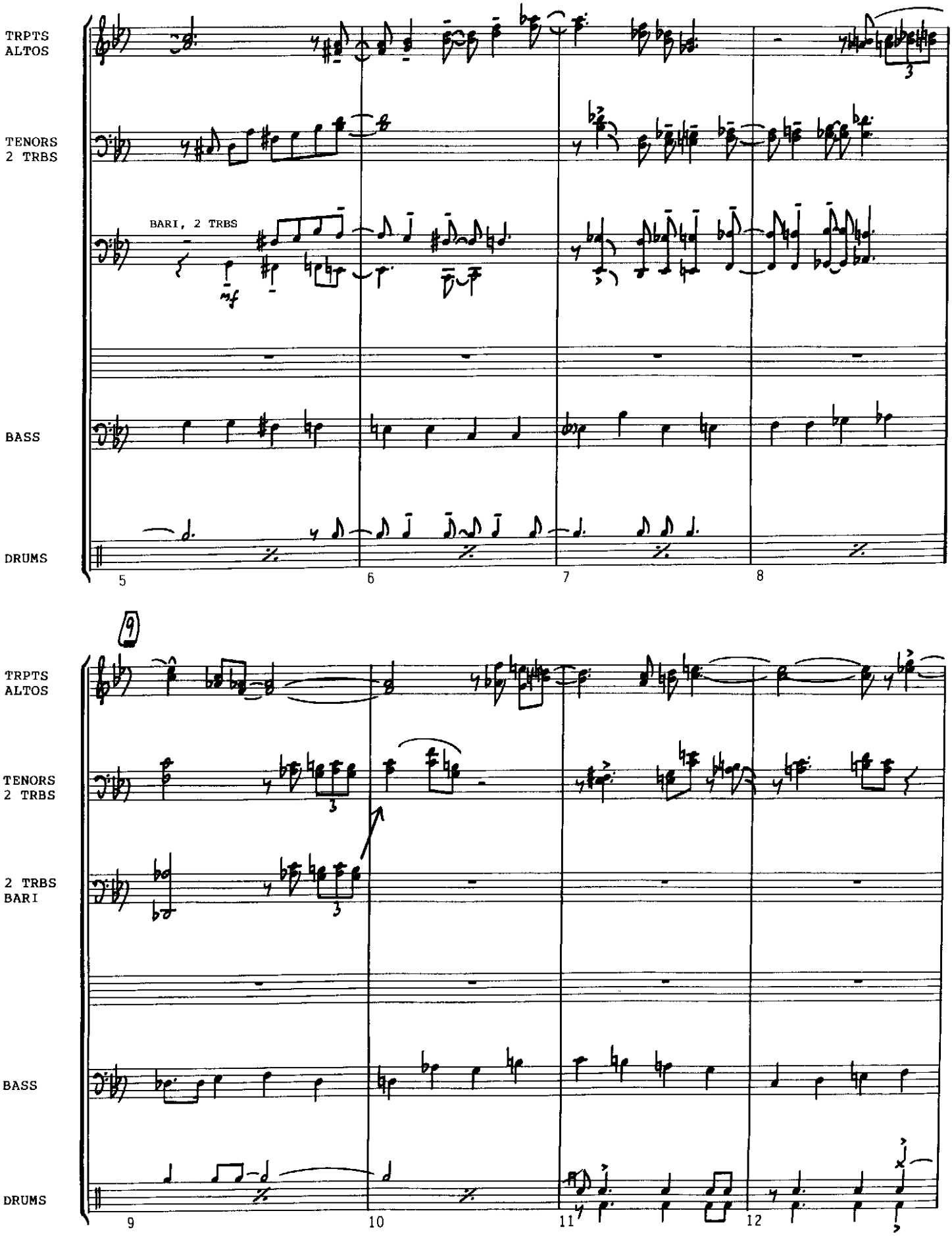
With the aid of my trusty sequencer, the following counterpoint was written exactly as described above. Tonal register and textures lend individuality to all elements, and the leanness of linear writing insures maximum dramatic effect from the sound mass of the ensemble that follows.

Ex. 9-22 Take One 44

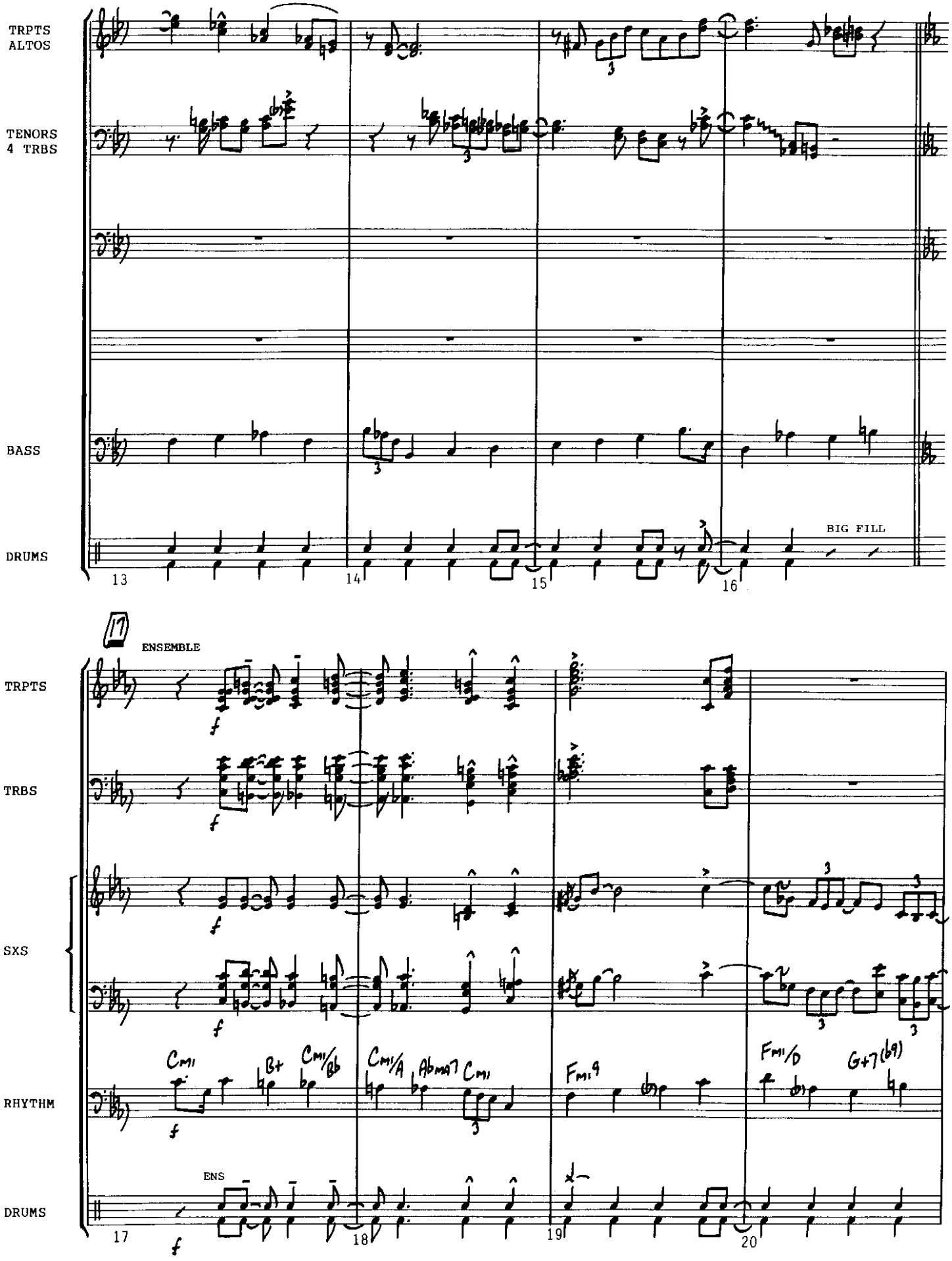
© 1991 Fenwood Music



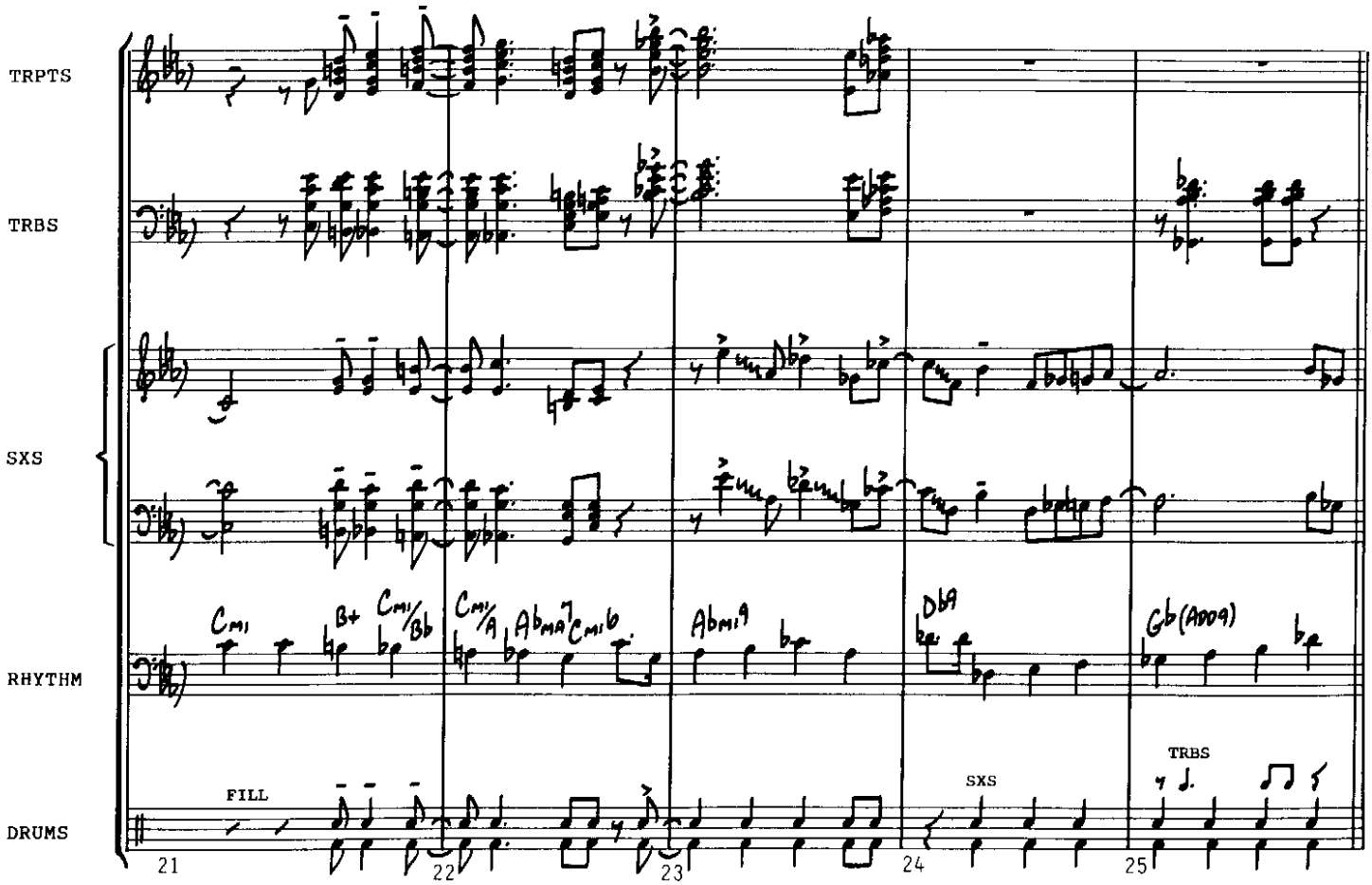
Ex. 9-22 continued



Ex. 9-22 continued



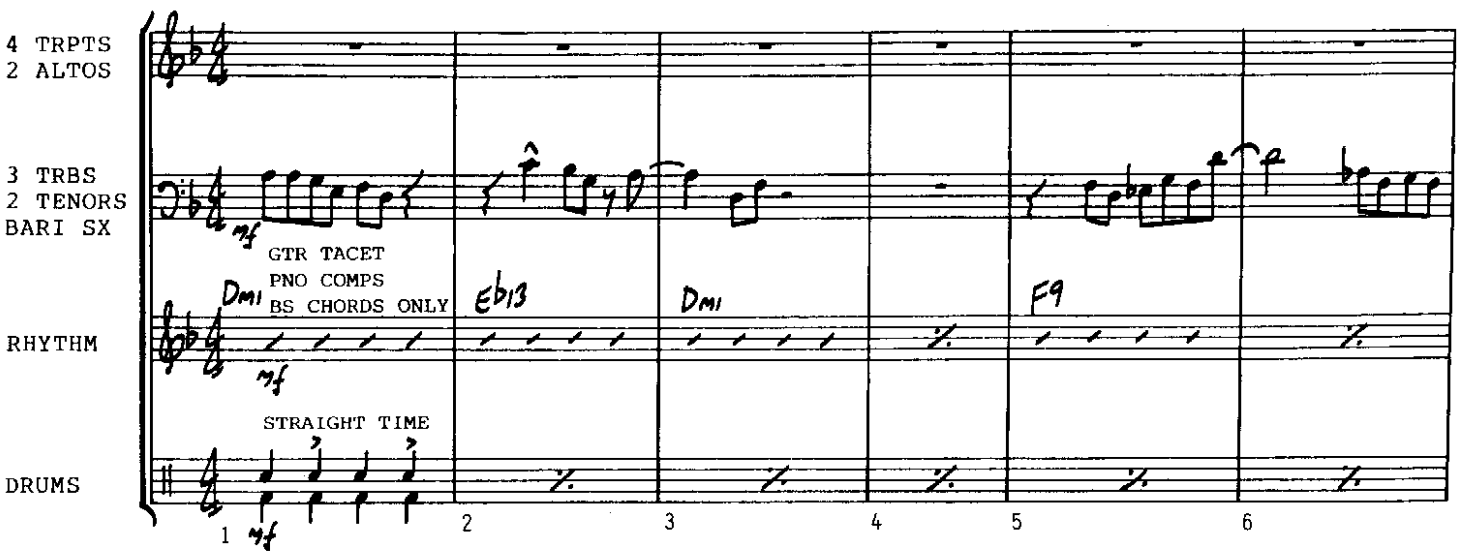
Ex. 9-22 continued



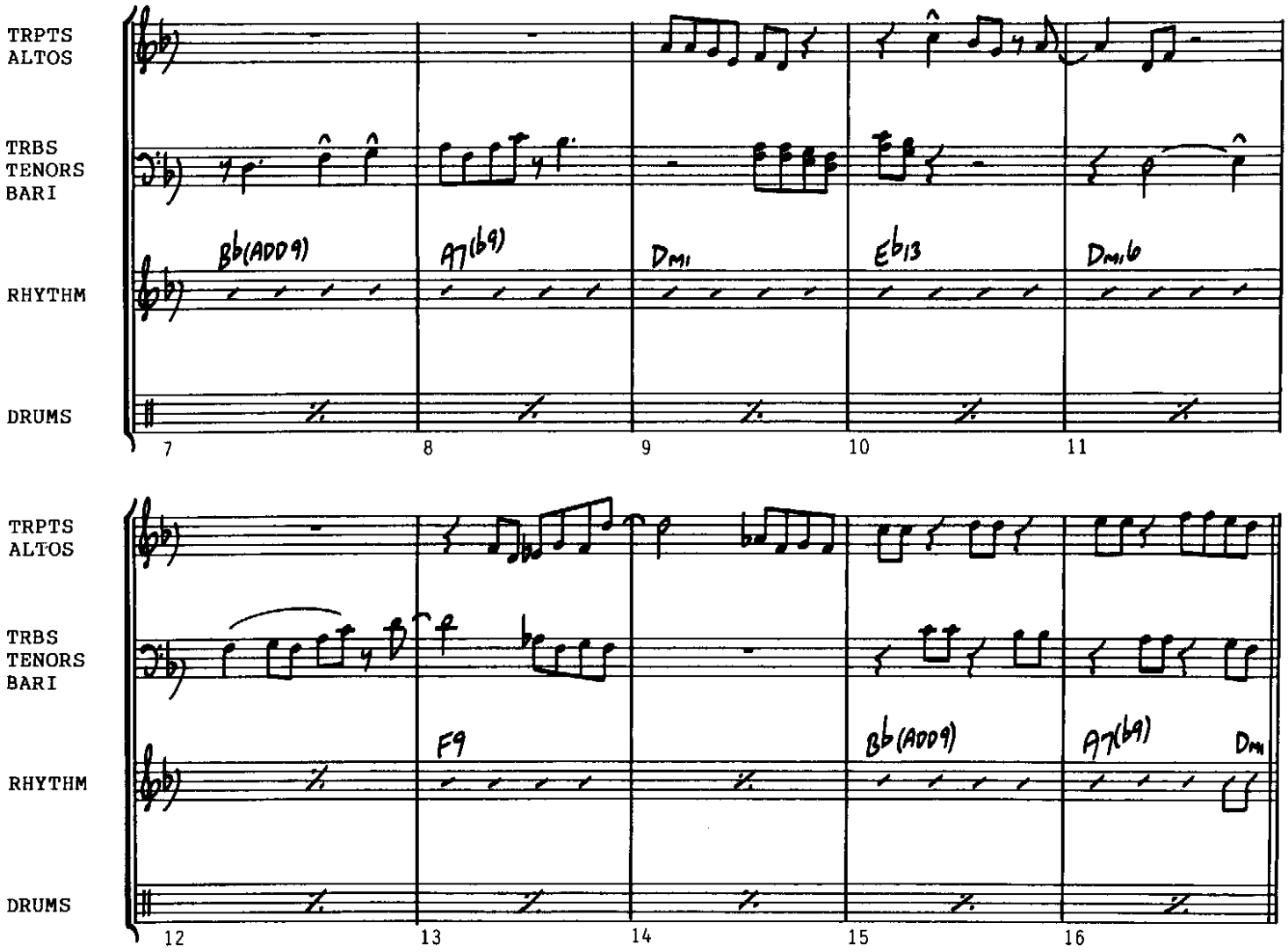
The two-part counterpoint in ***Night Flight*** is designed along the chords of the song. Later on, in ***Banner Of Glory*** (Chapter 13, Ex. 13-23) we will use counterpoint where lines and suspensions *create* the harmony.

Ex. 9-23 Night Flight 45

© 1985 Fenwood Music



Ex. 9-23 continued



Two Sides Of The Coin offers an alternate way to write counterpoint. It contains a series of two-bar phrases. Each phrase is comprised of six beats of a G dominant scale, answered by two beats of a C dominant scale. This is an 8 note scale alternating half steps and whole steps (basically G7 and C7; see sketch and Ex. 9-24).

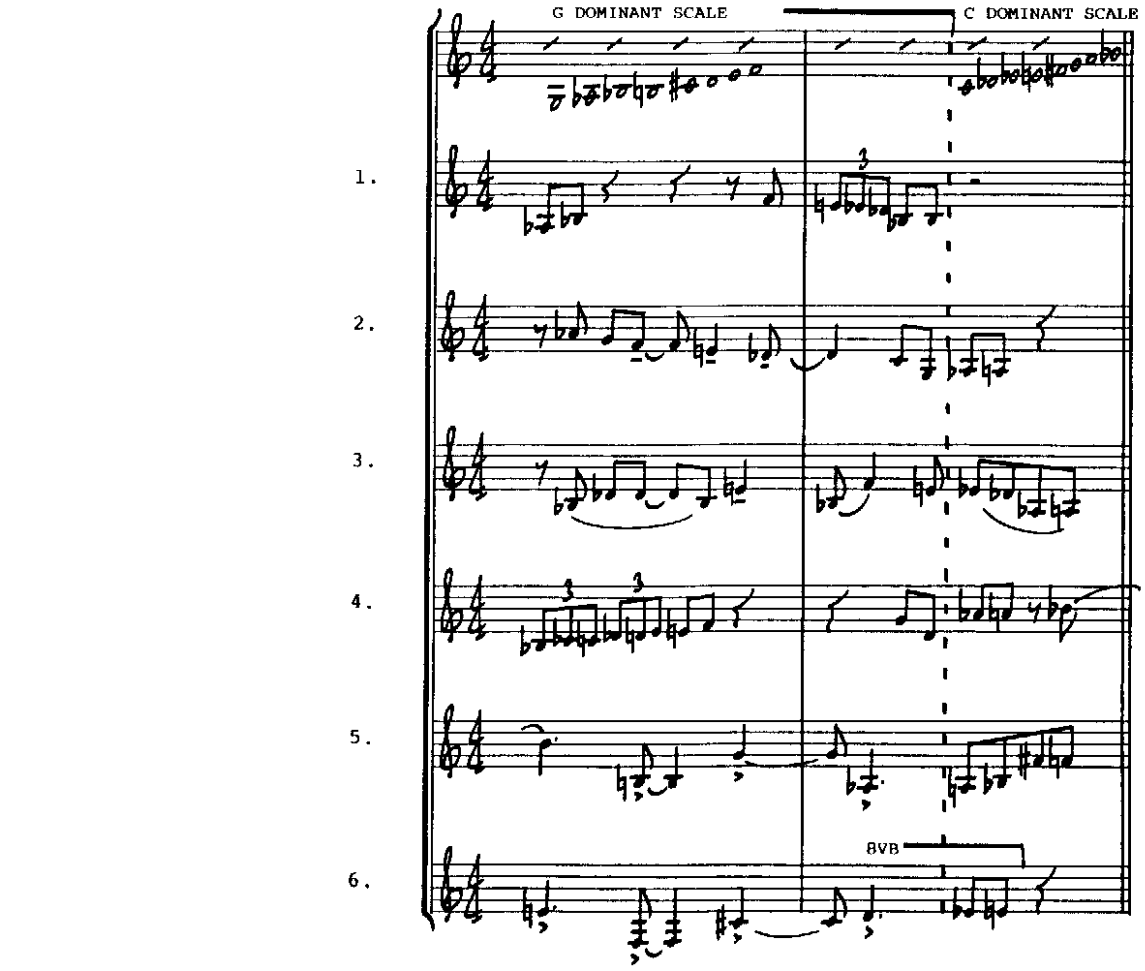
Staying within the narrow confines of the dominant scales, write some two-bar phrases one above the other as I have done here. When you have arrived at a suitable number of interesting phrases, they can be connected in *any* order you wish and can all play against one another! The only critical consideration is to avoid placing the *same* notes of the chord on the *same* beat of the bar. Any part can be written in any register (note that I have made a few minor exceptions for the sake of good linear melodic writing).

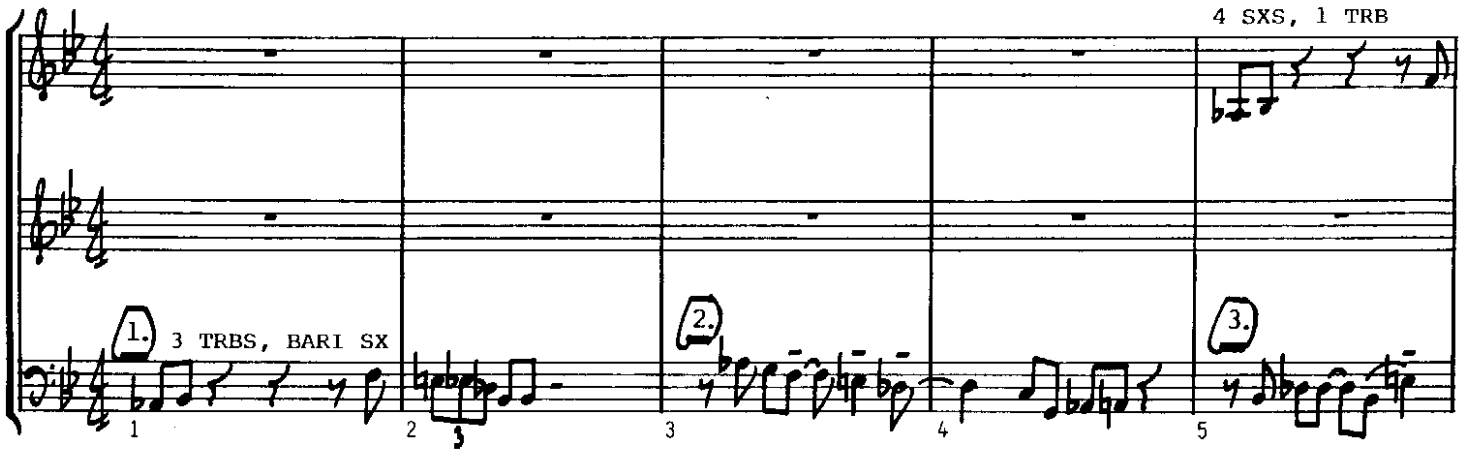
When orchestrating this number, I divided the lines into sensible registers for each section of the band, then doubled them for strength and clarity. The added weight gave dimension to my theme.

Try this concert sketch on your sequencer, or better yet, compose a new one. It involves much reworking and many corrections, but it can be fun and is a device well worth the effort.

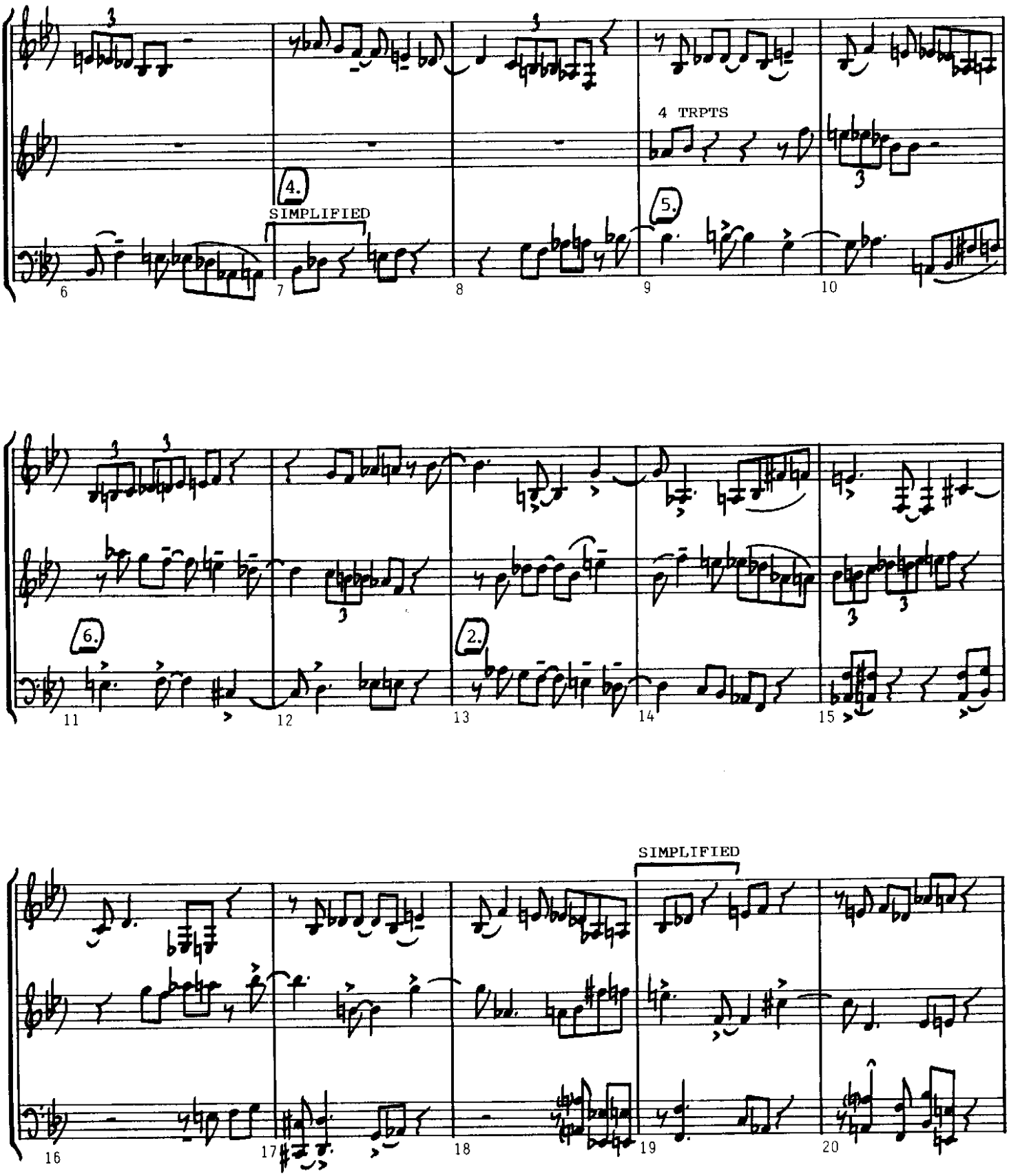
Ex. 9-24 Two Sides Of The Coin 46

© 1988 Fenwood Music





Ex. 9-24 continued



LESS COMPLICATED ARRANGEMENTS

The score page needn't be black with notes. Nothing was more natural than to have the Count Basie orchestra begin an arrangement with twenty-four bars of rhythm; a clear, precise and eminently satisfying sound. Likewise, a dynamic ensemble chorus will assume extra dimensions when preceded by a light passage played by the rhythm section only.

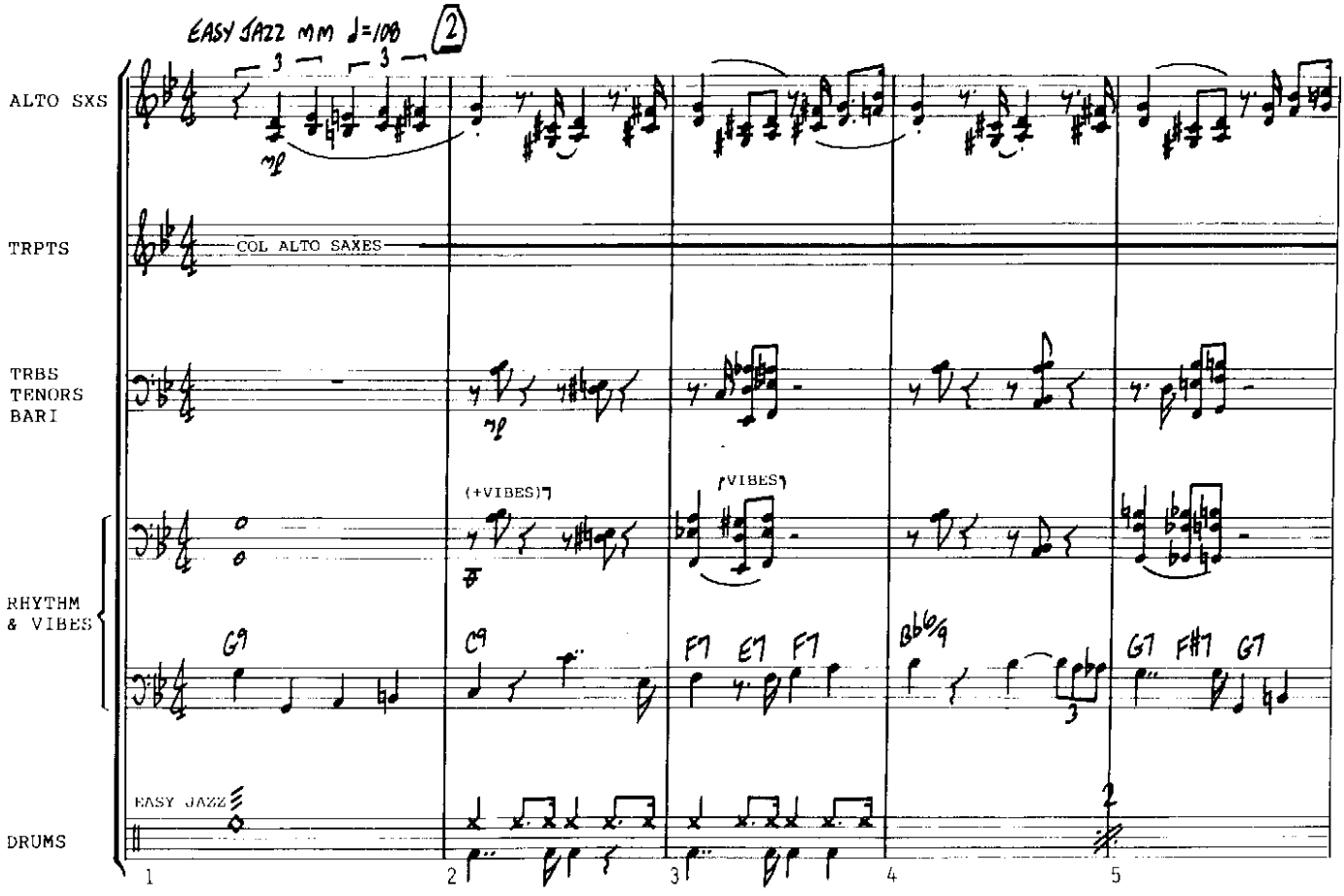
Very often, an eloquently expressive image can be conveyed with just a single element, possibly a vocal opening statement that is *a capella* or accompanied by a lone bass. I have used both of these techniques when arranging for Sarah Vaughan and Toni Tennille, allowing that one single thought may say more than a hundred skillfully executed ideas. As with architecture, form follows function.

Robert Russell Bennett, a giant on the American music scene in the twentieth century, makes the same point in these words: "No one sins on the side of simplicity or subtlety. The simple tune or a tender lyric creeps into our ears once in a while but you almost feel like apologizing for it. In spite of the fact that we live in an age of over-orchestration, the great success seems to come from simple and disciplined arranging." (copyright 1975 Belwin Mills Publishing Corp.).

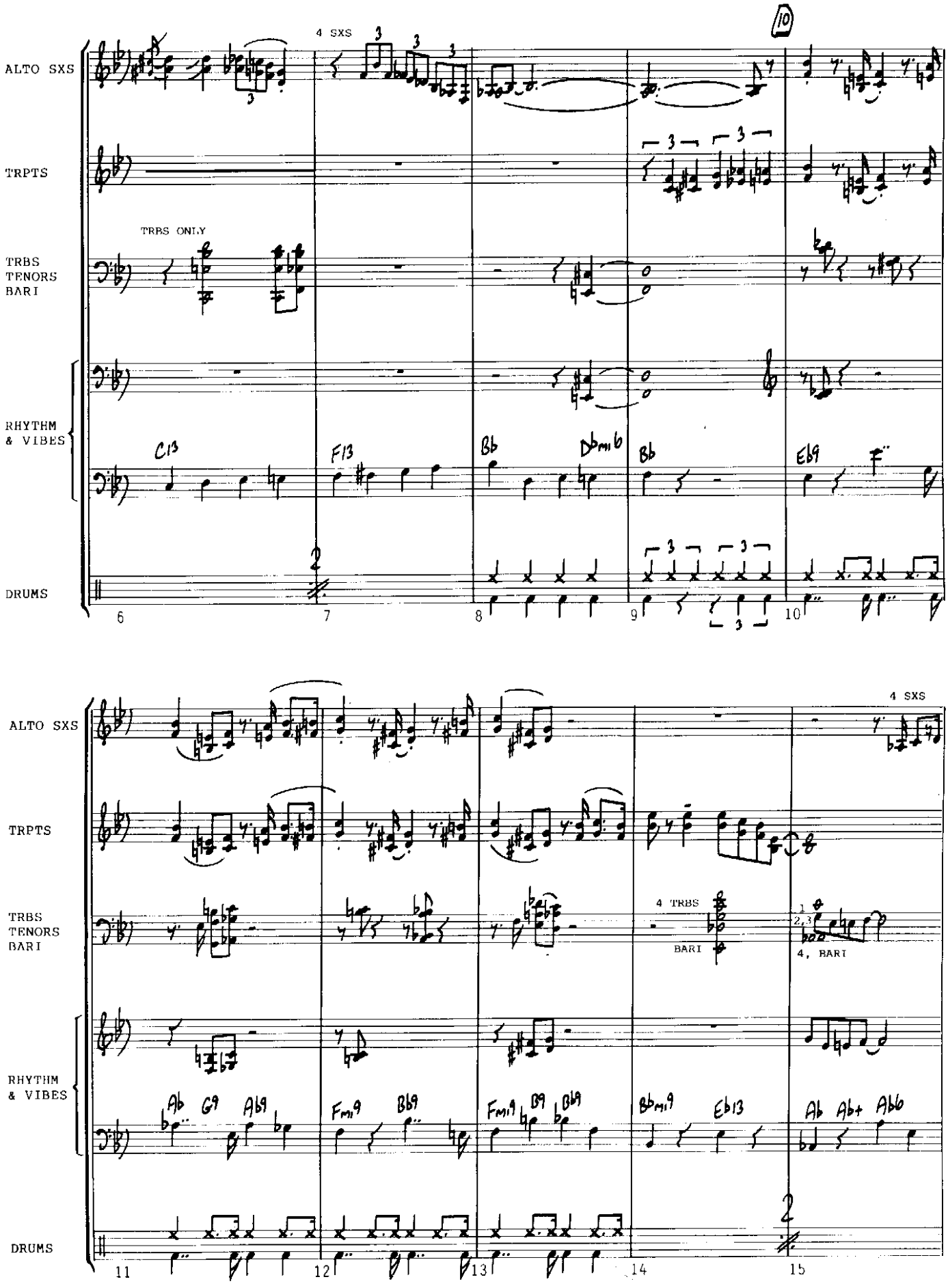
With this in mind, let's take a look at some less complicated music. In the arrangement of ***Sugar Valley*** the orchestra is divided in two. Using sparse harmony, one half handles the melody while the other half compliments it with simple figures. The redeeming feature when using this technique is that your arrangement can be played with less than full instrumentation and not suffer musically. It's a healthy representation of lean writing and a useful option to follow when writing for young bands.

Ex. 9-25 Sugar Valley 47

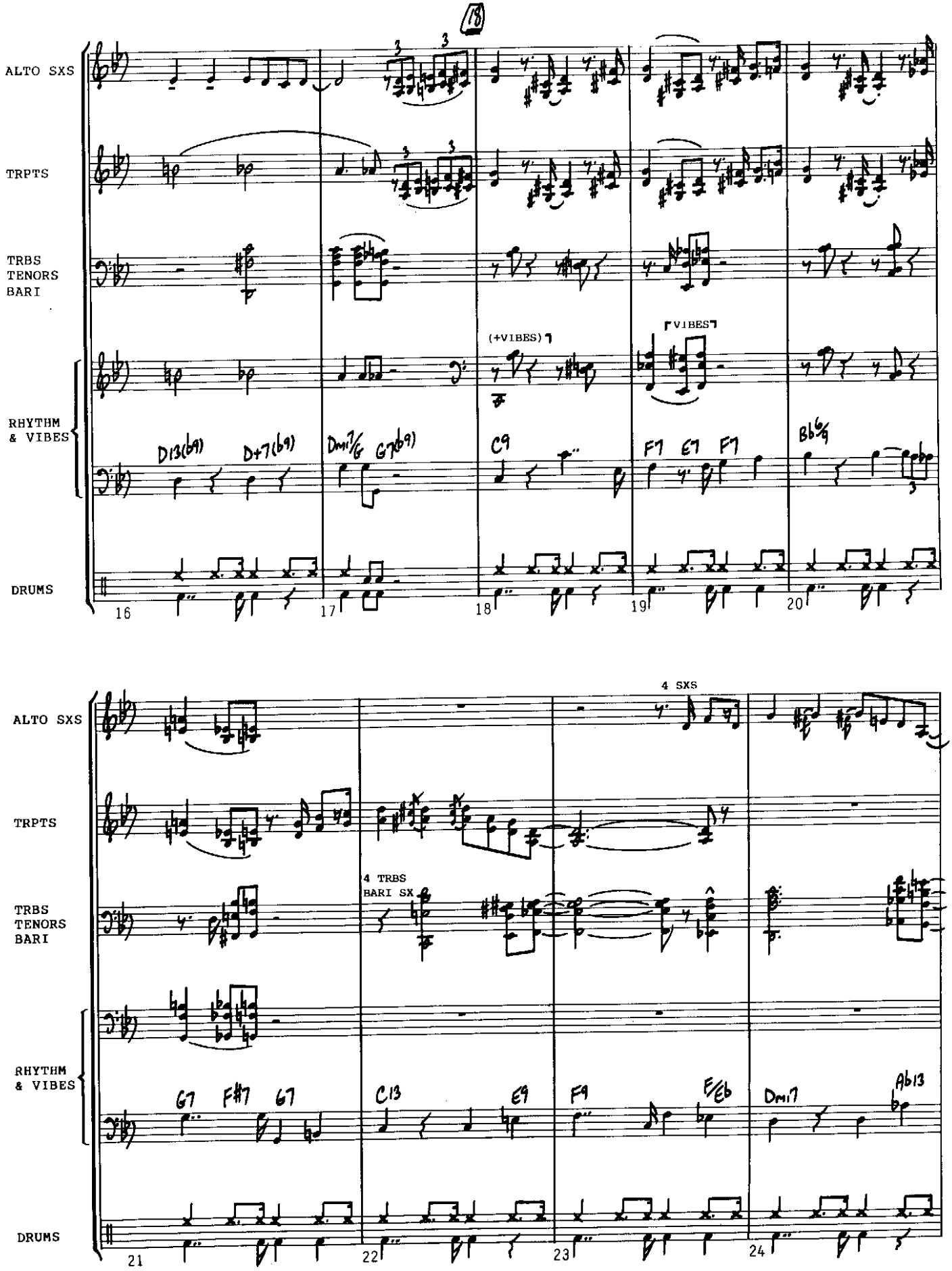
© *1983 Fenwood Music*



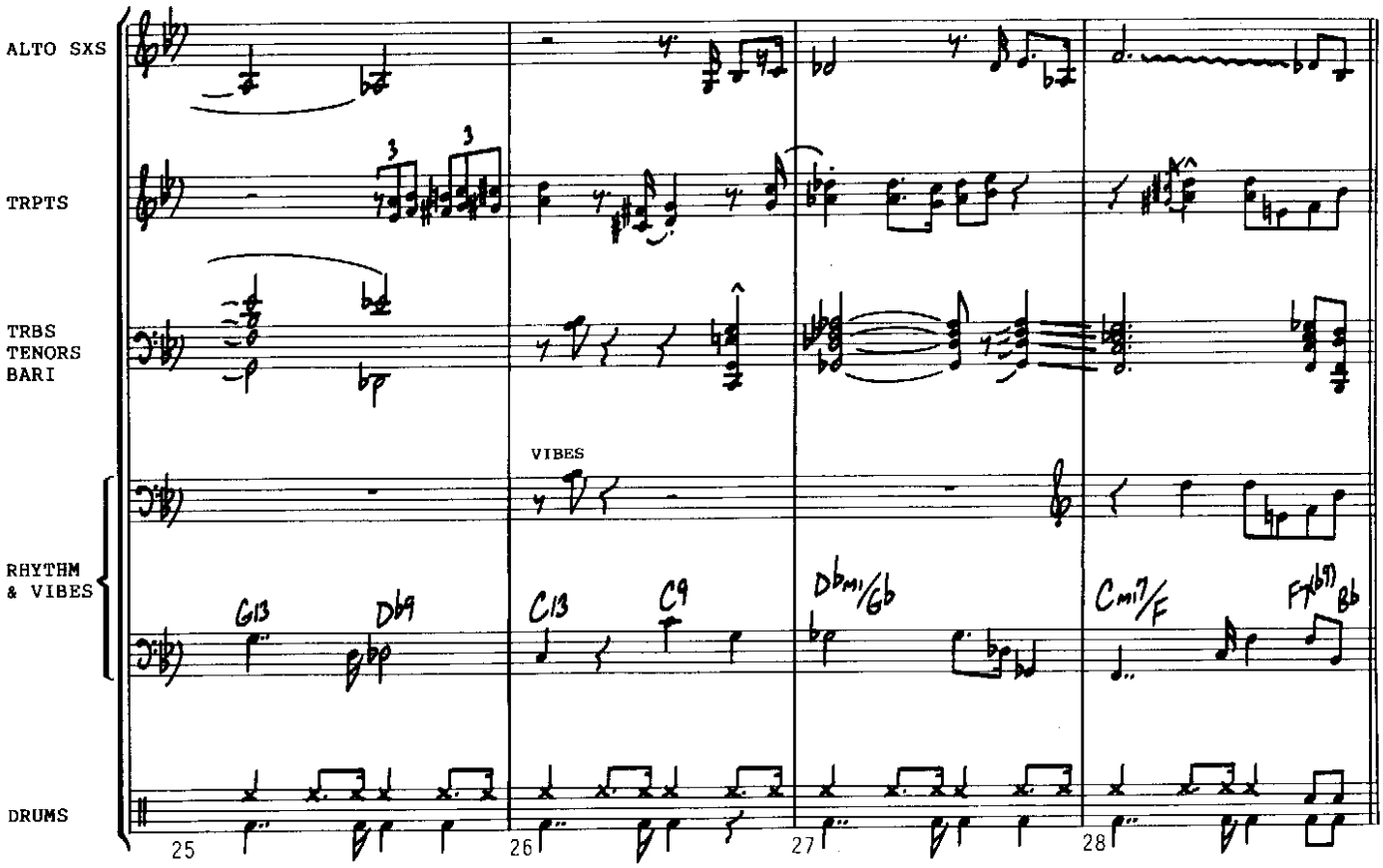
Ex. 9-25 continued



Ex. 9-25 continued



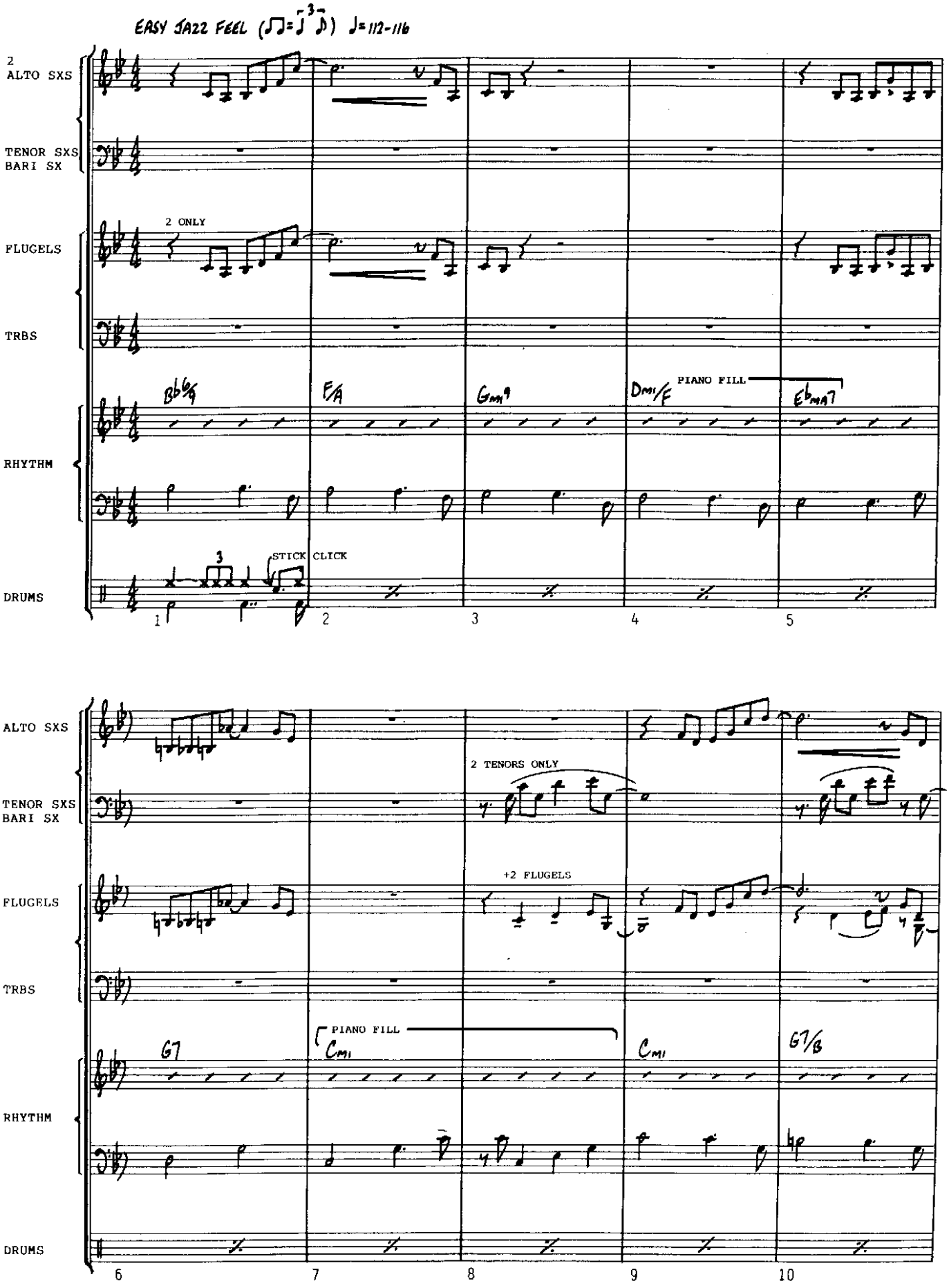
Ex. 9-25 continued



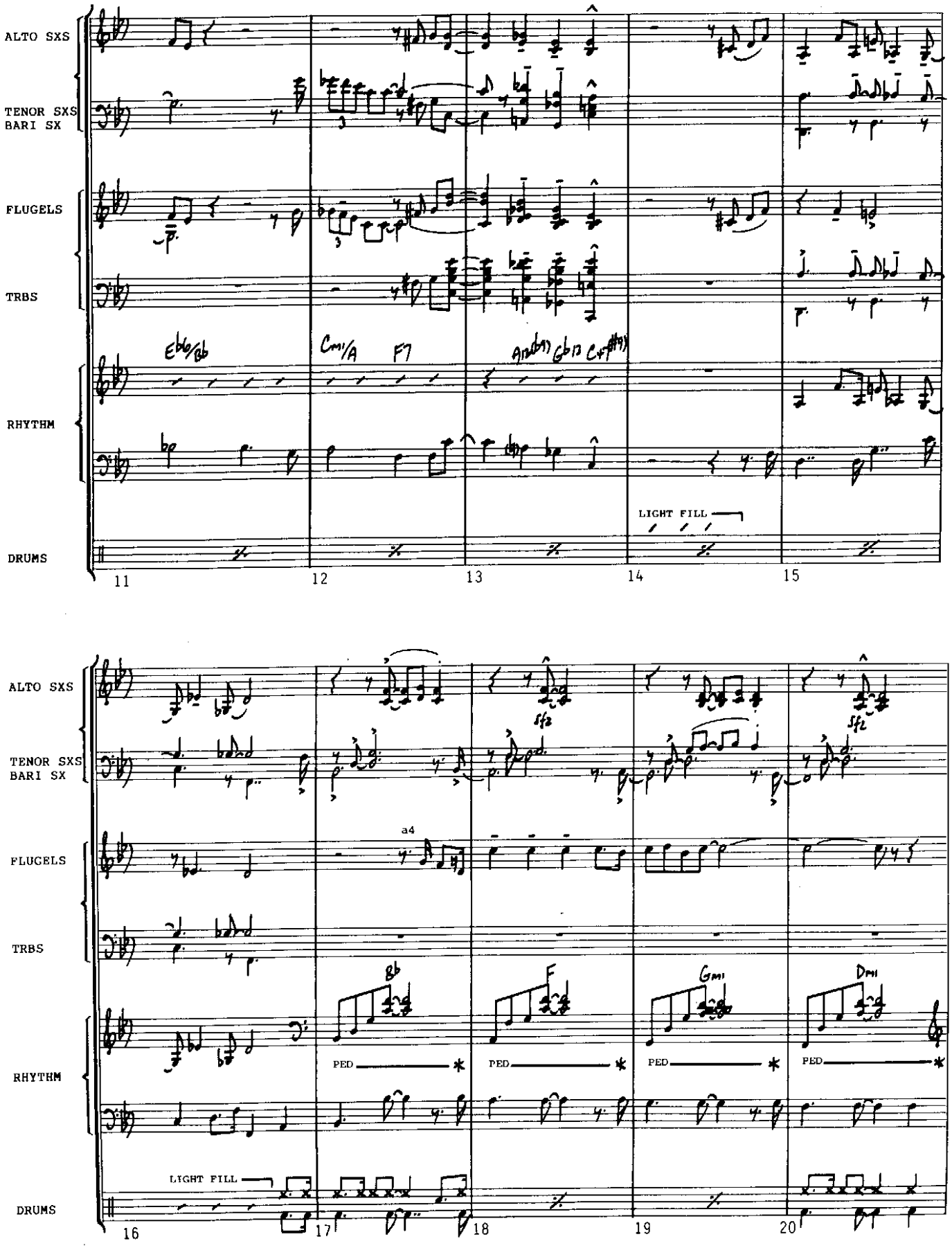
Another example of this technique is to be found in the first chorus of ***Pleasin'***. Dividing the band into two groups, the first chorus is played almost entirely with just two melodic lines. This linear treatment is especially useful when writing music for young ensembles, since unisons help less experienced students play along and gain confidence. Understandably, when scoring within these narrow confines, the self-imposed economy presents a real challenge, but it also induces a healthy, creative discipline. With the addition of a fresh set of chords and some thoughtful continuity between the two lines you can make writing in this framework a musically satisfying experience.

Ex. 9-26 Pleasin' **48**

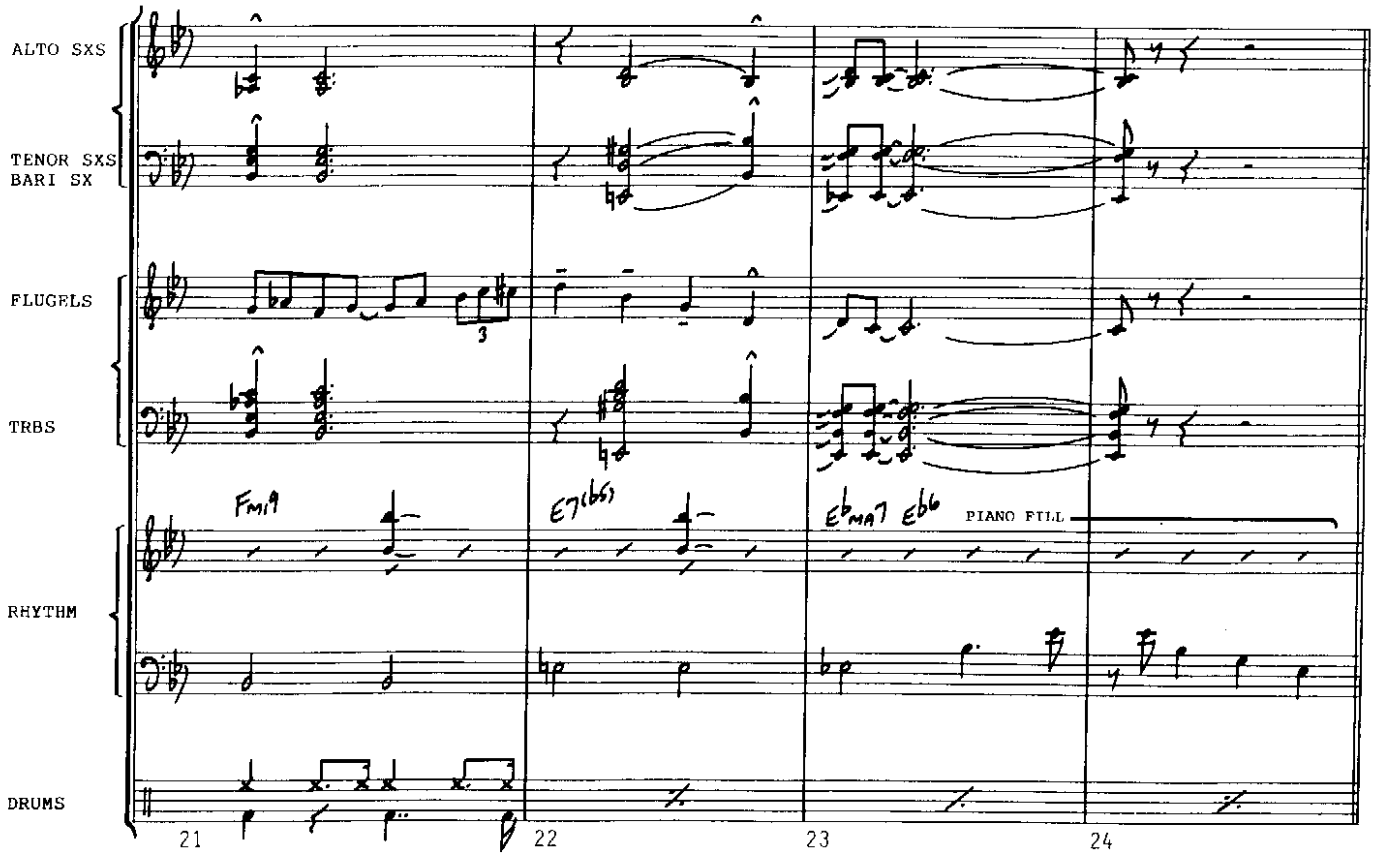
© 1987 Fenwood Music



Ex. 9-26 continued



Ex. 9-26 continued

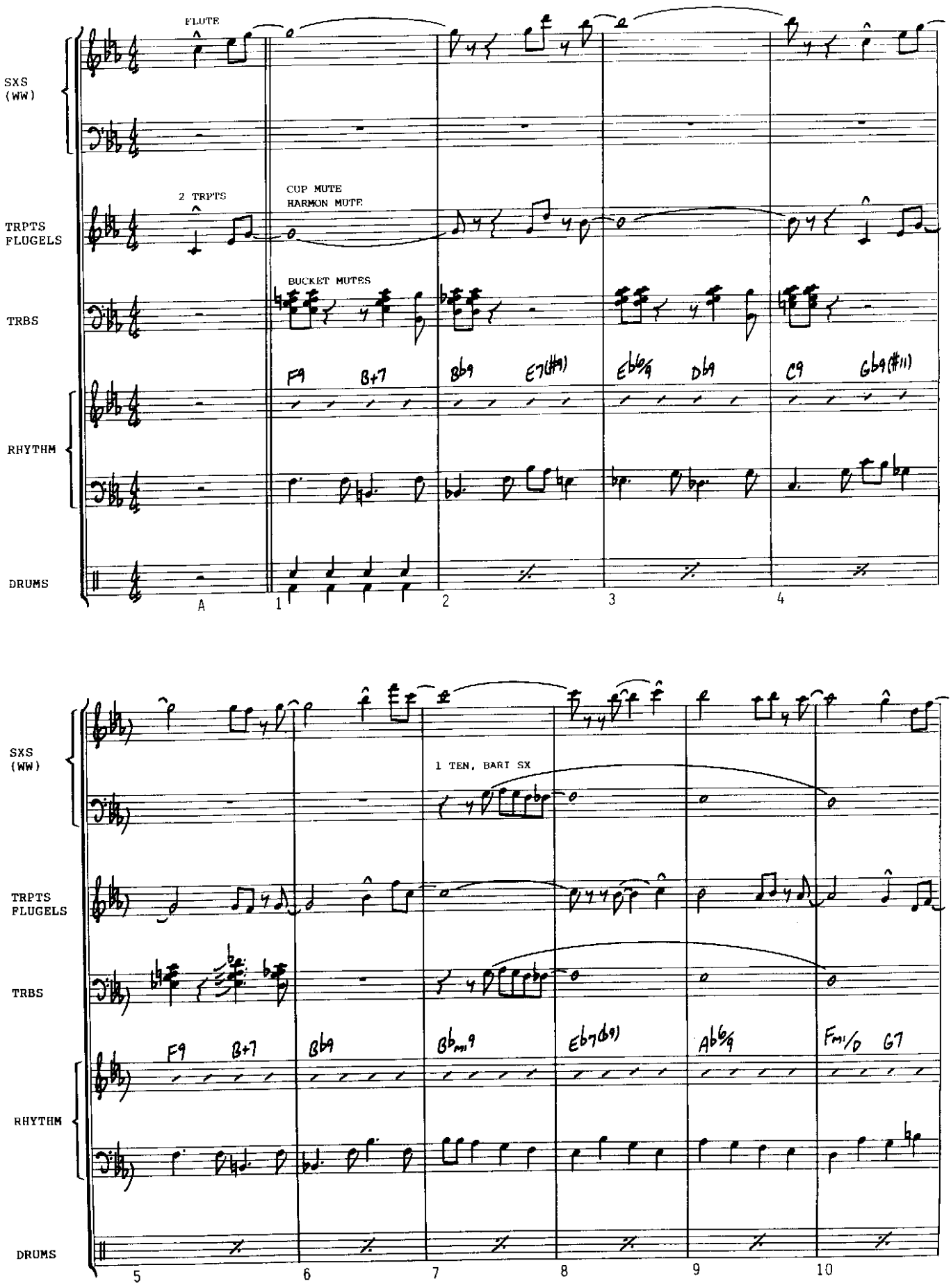


As a final touch, we portray a model of easy orchestration with emphasis on melody. In the first chorus of ***Scott's Place*** the flute and muted trumpet are frontline, with bucket muted trombones supplying the harmonic cushion. The bridge finds two flugelhorns joining the trombones for a soft ensemble, leaving ample room for light fills from the piano.

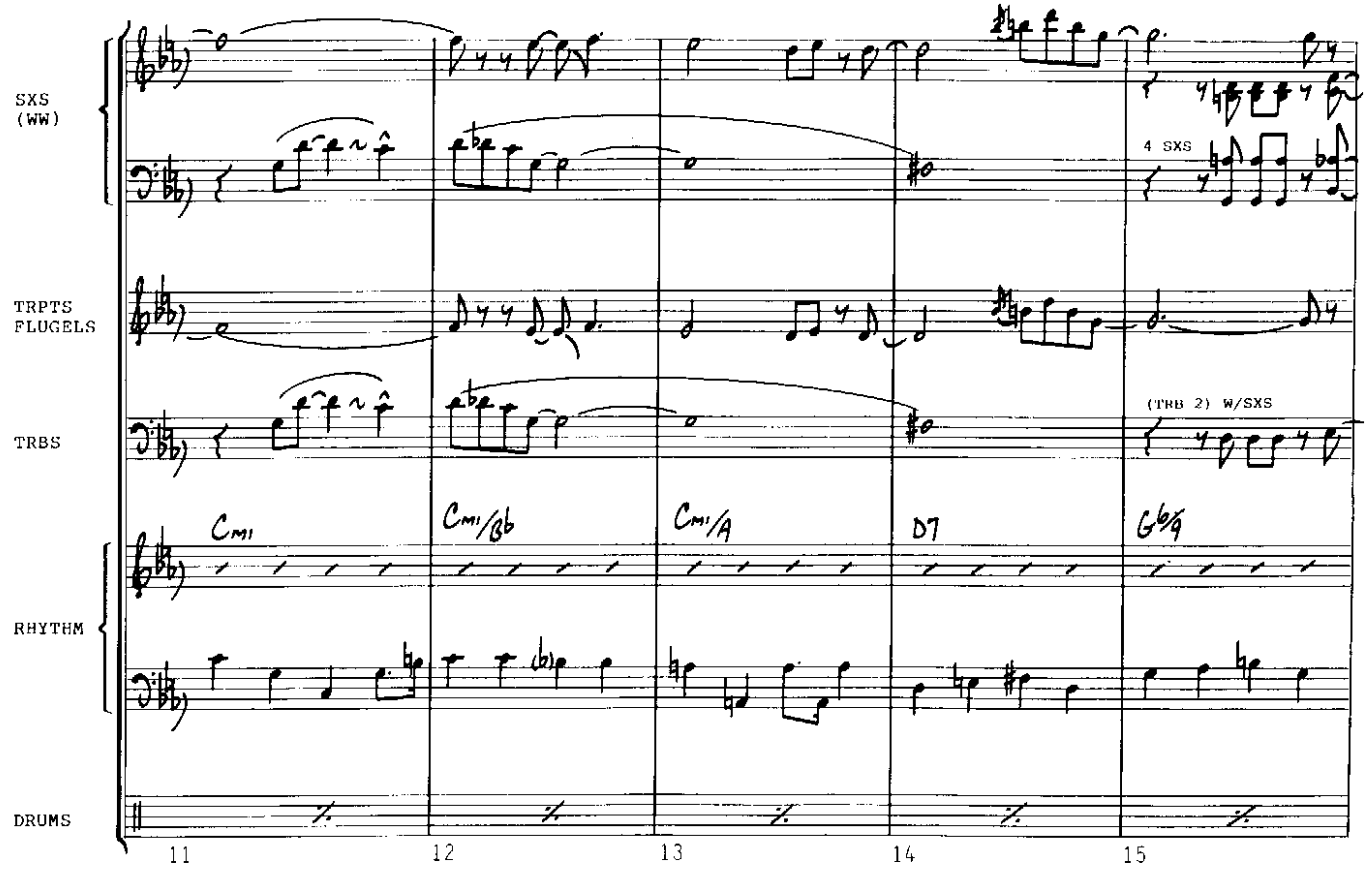
This is not the trigonometry of jazz, but it's basic arithmetic, and very stingy with notes to boot. We often shy away from simplistic material, but to achieve your goal with the fewest notes is a point well taken. Sometimes less is more.

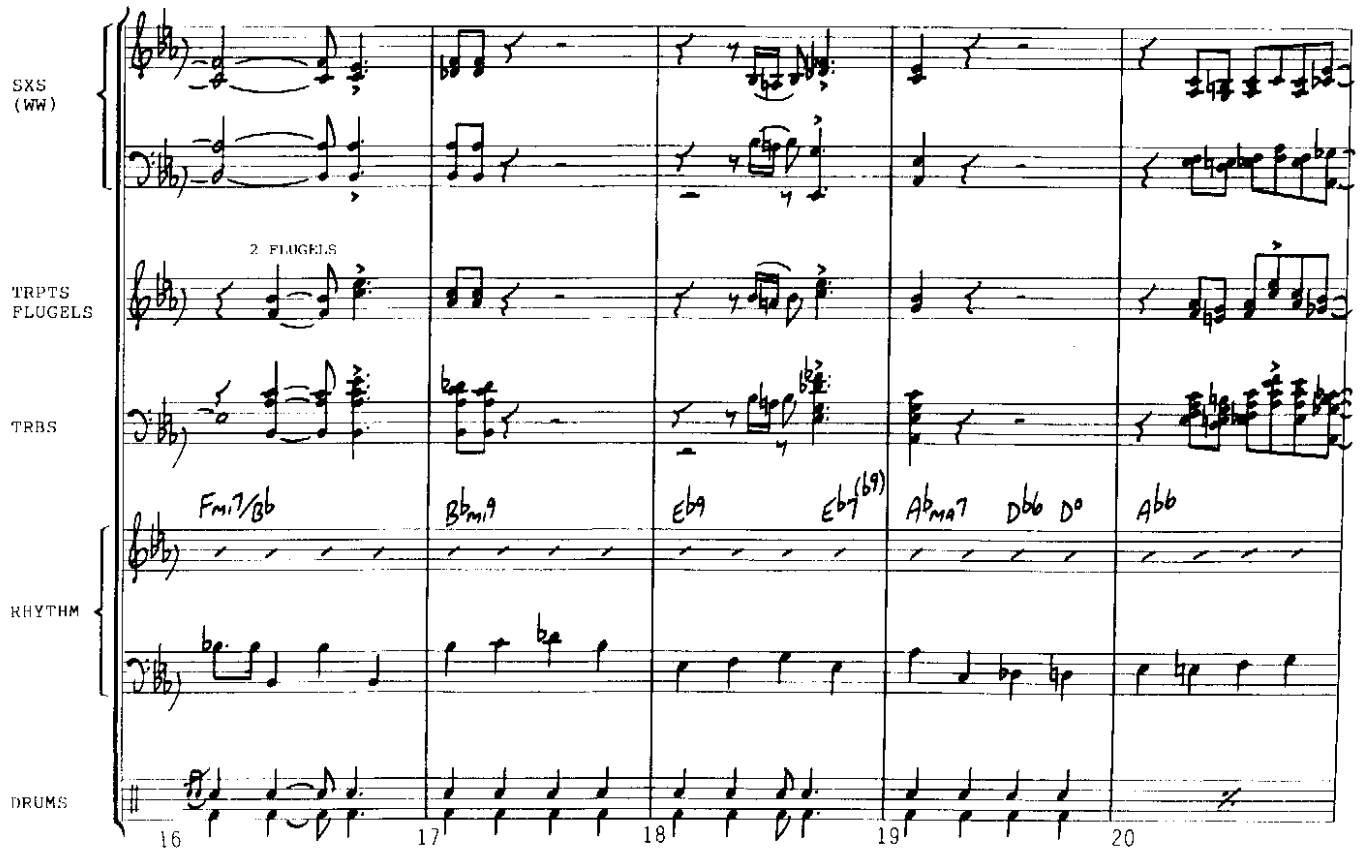
Ex. 9-27 Scott's Place [49]

© *1971 Banes Music*

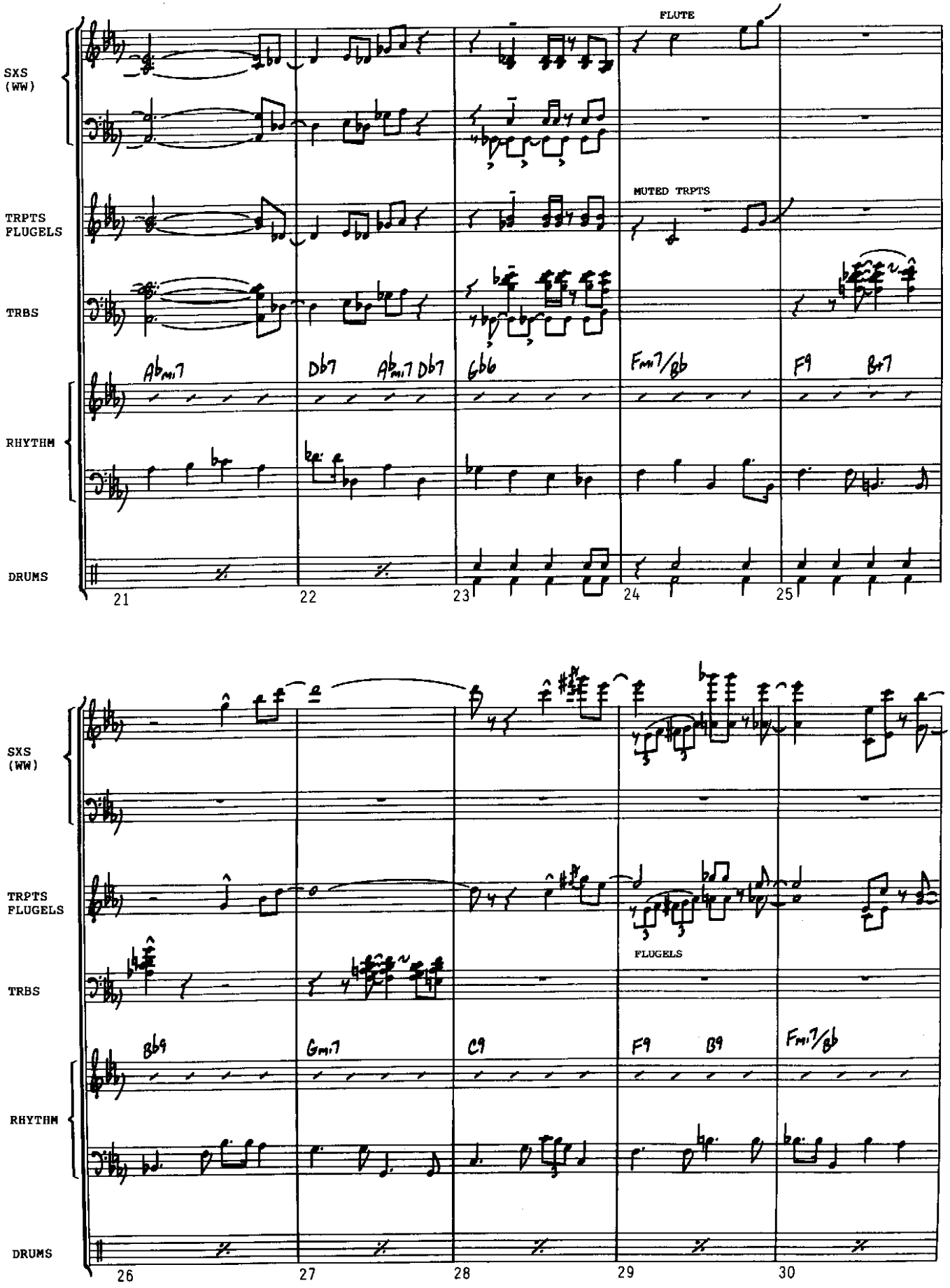


Ex. 9-27 continued

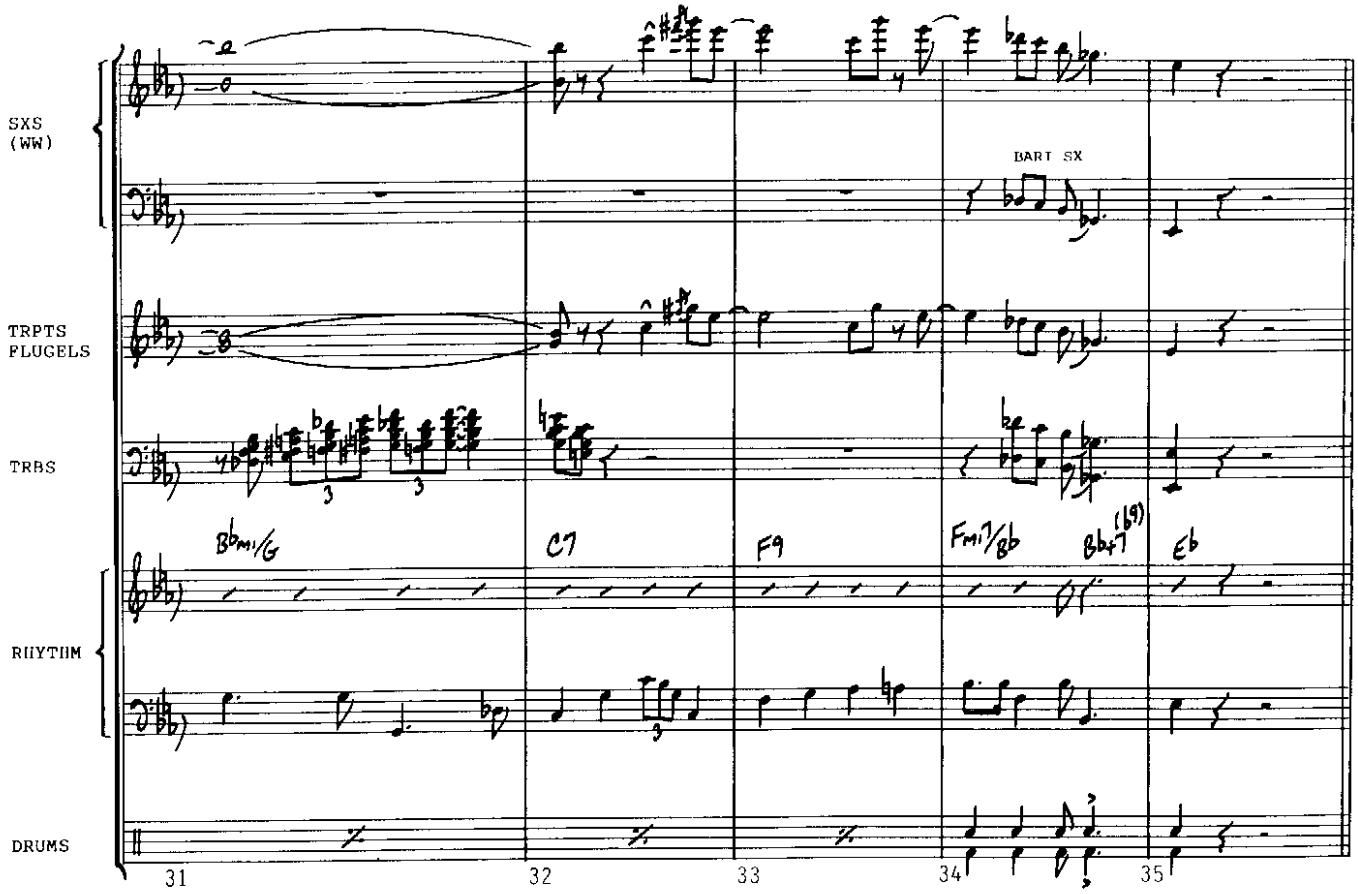




Ex. 9-27 continued



Ex. 9-27 continued



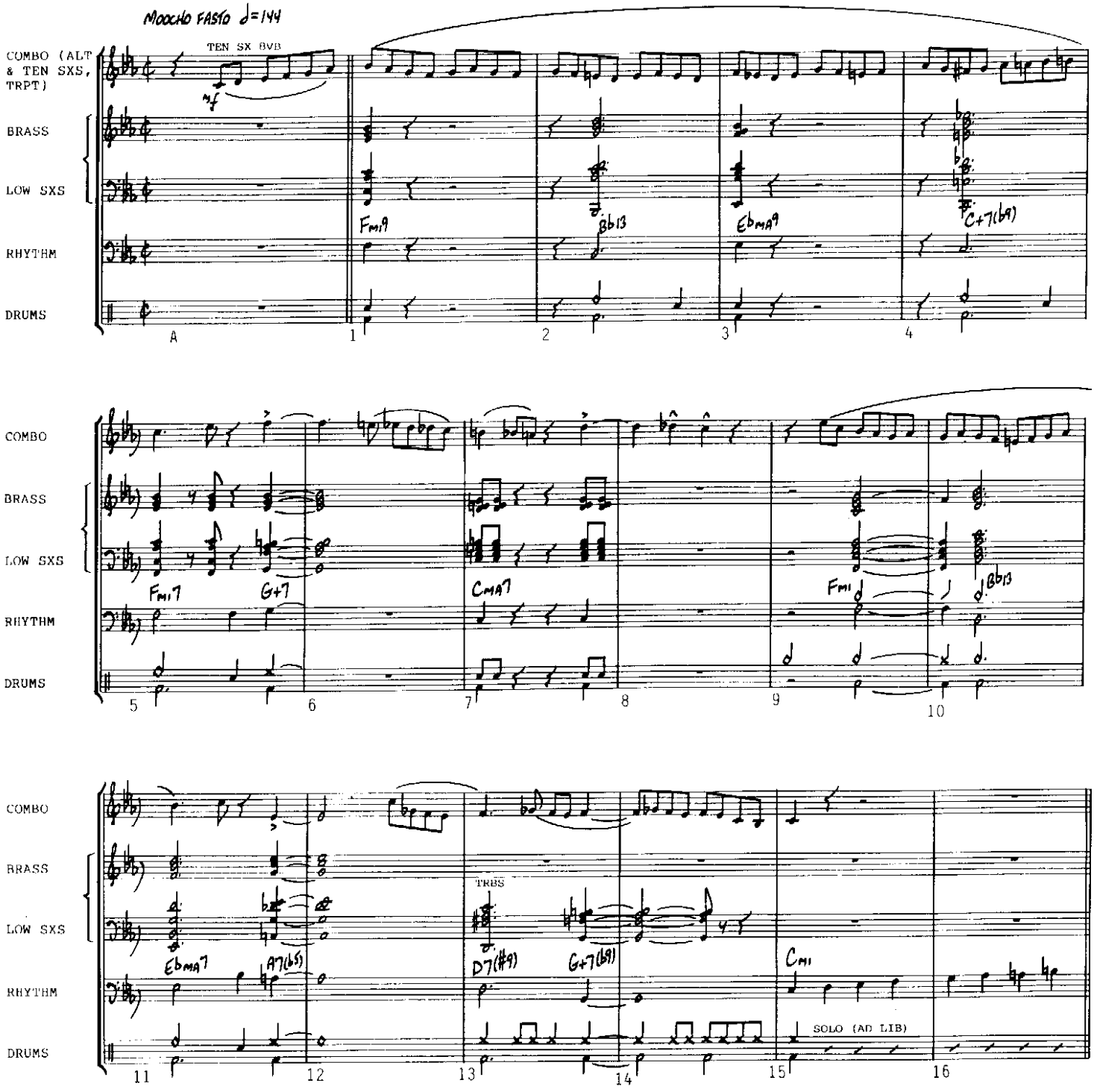
THE COMBO WITHIN THE ORCHESTRA

Writing for combinations of instruments within the orchestra is yet another option to add versatility to an arrangement. Utilizing fourths, sevenths, counterpoint, open voicings, strong unisons, and octave couplings can give a small group a big sound, while applying the principal of economy.

In the bridge of ***Get Up And Go*** recorded by the Louie Bellson orchestra, the ensemble plays stop time while a grouping of two saxes and a trumpet fire off a rapid unison line that adds life and excitement to the arrangement. With the entrance of the full band propelled by bass and drums at bar 17, the contrasting power and energy is magnified!

Ex. 9-28 Get Up And Go **50**

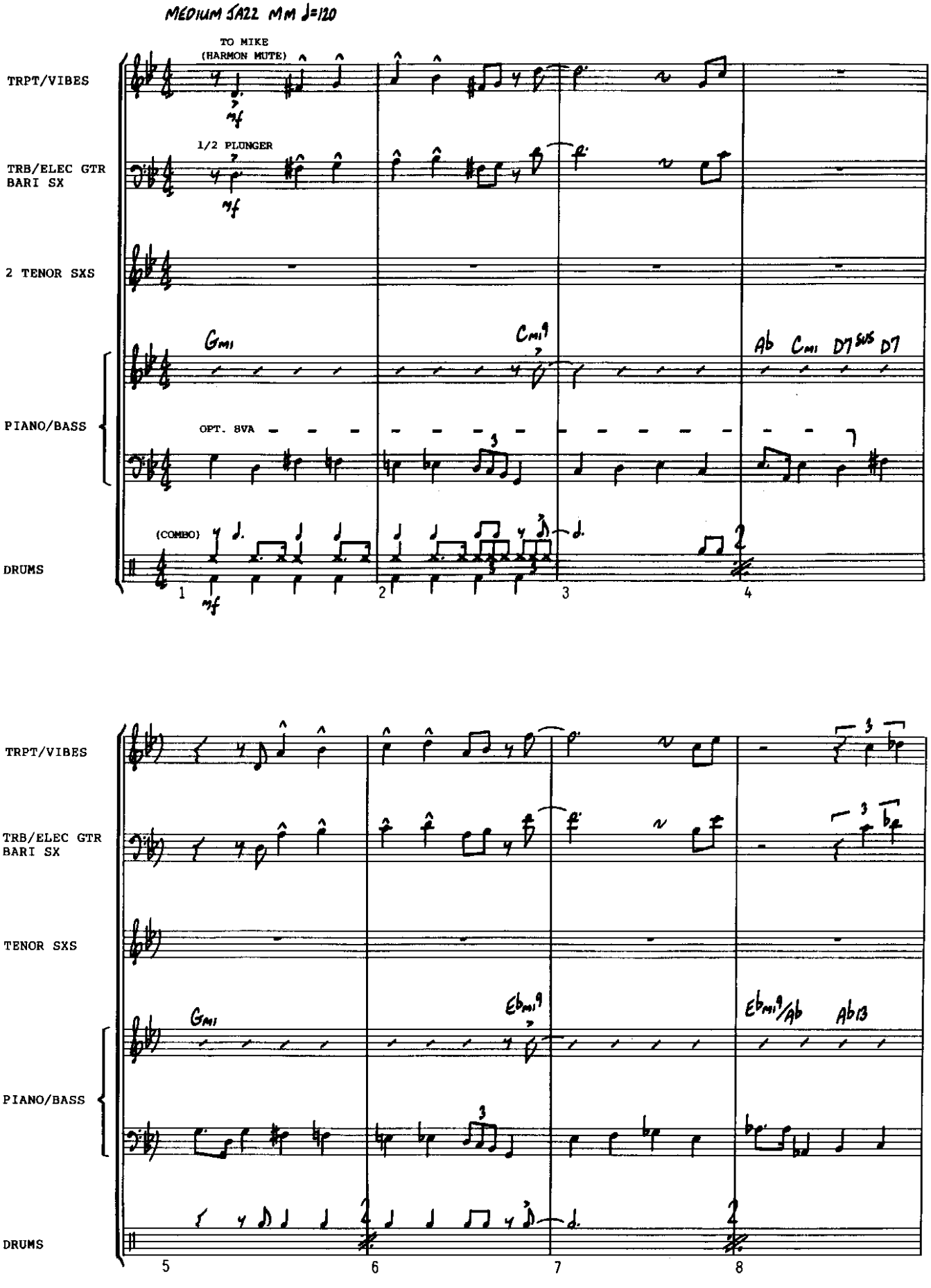
© 1990 Fenwood Music



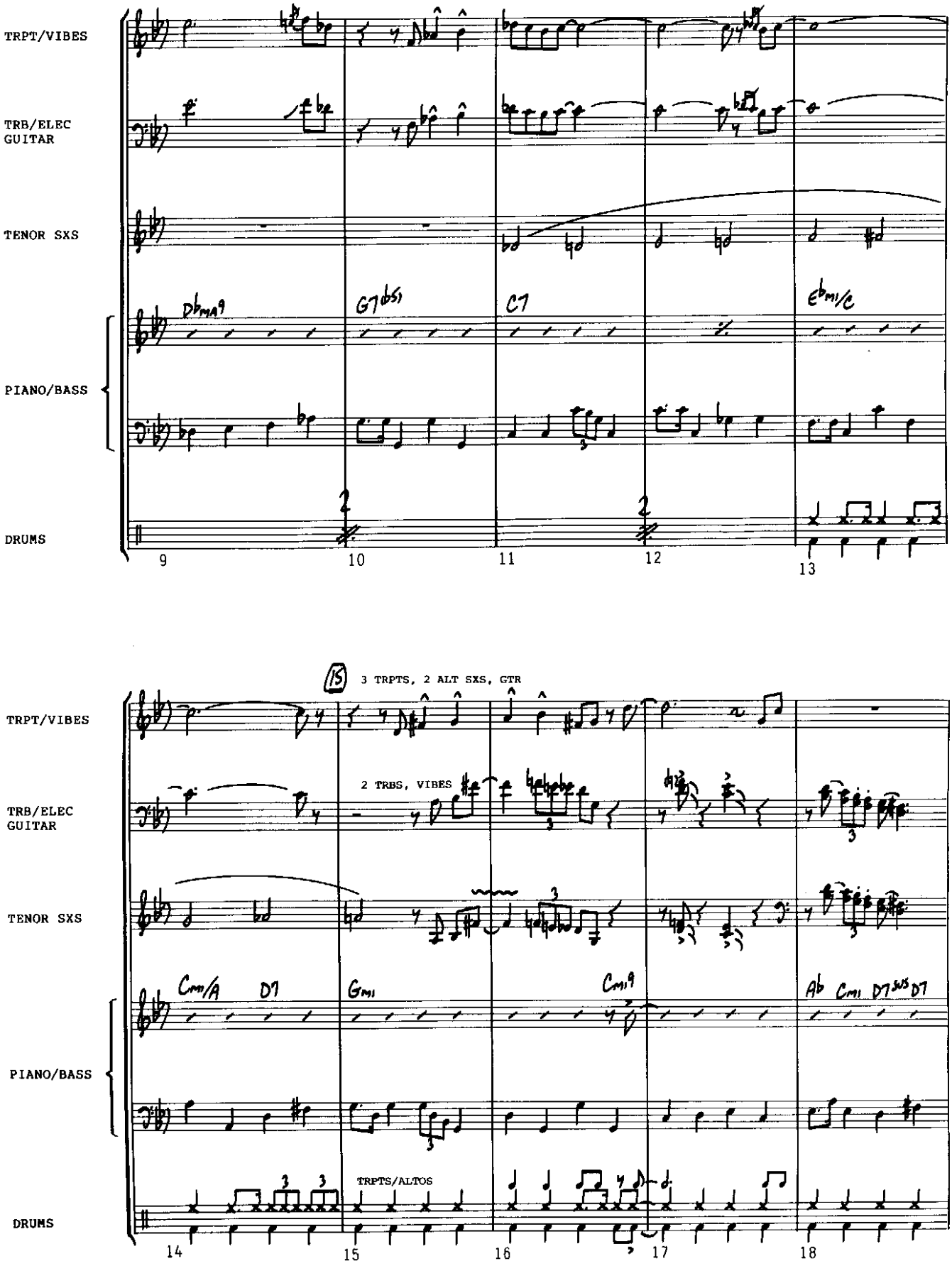
The opening strain of ***Take One*** introduces a fusion of vibes, guitar, baritone sax, muted trumpet and plunger trombone playing the theme tutti unison. Needing only a rhythm section for support, the combo maintains a low level of energy, leaving room to expand to a more complex treatment later in the arrangement.

Ex. 9-29 Take One 51

© 1991 Fenwood Music



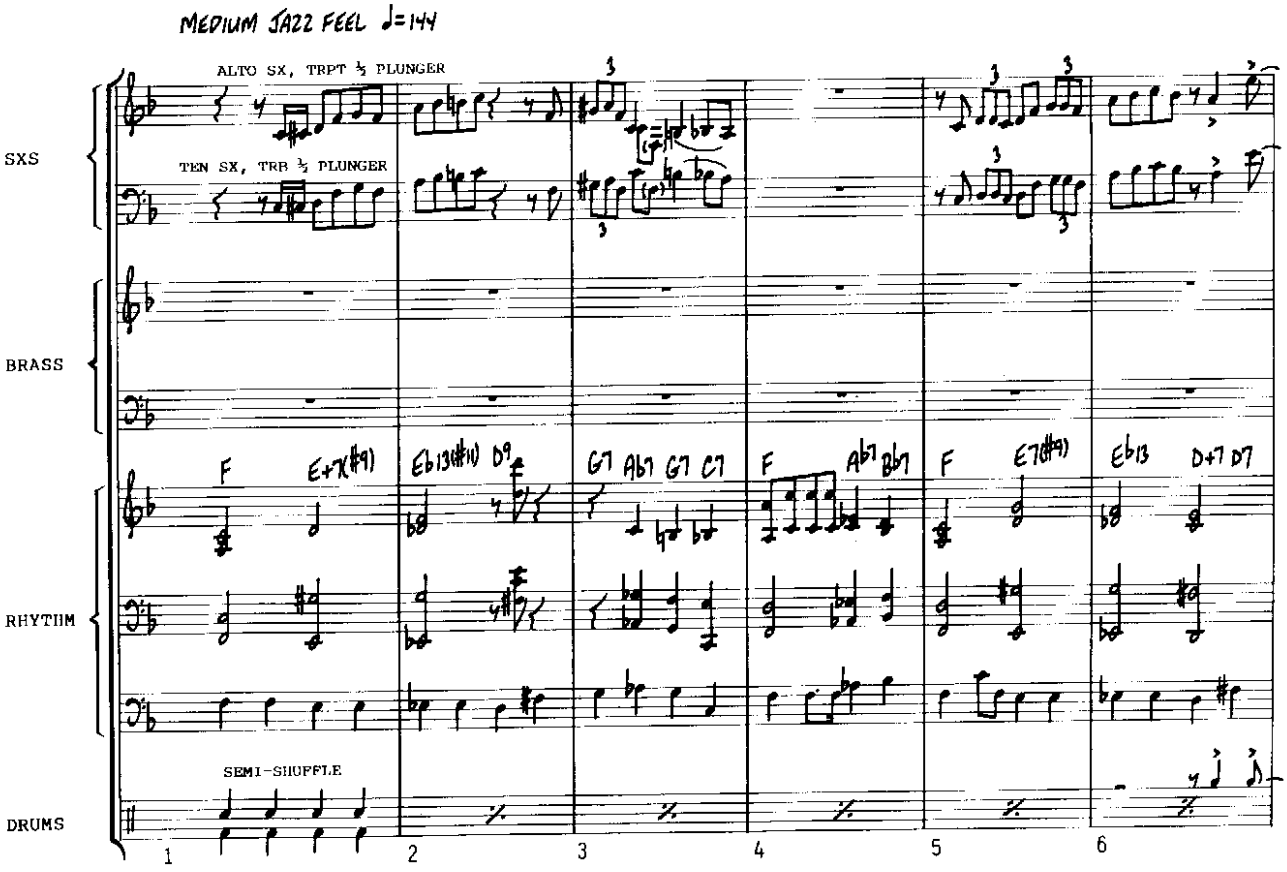
Ex. 9-29 continued



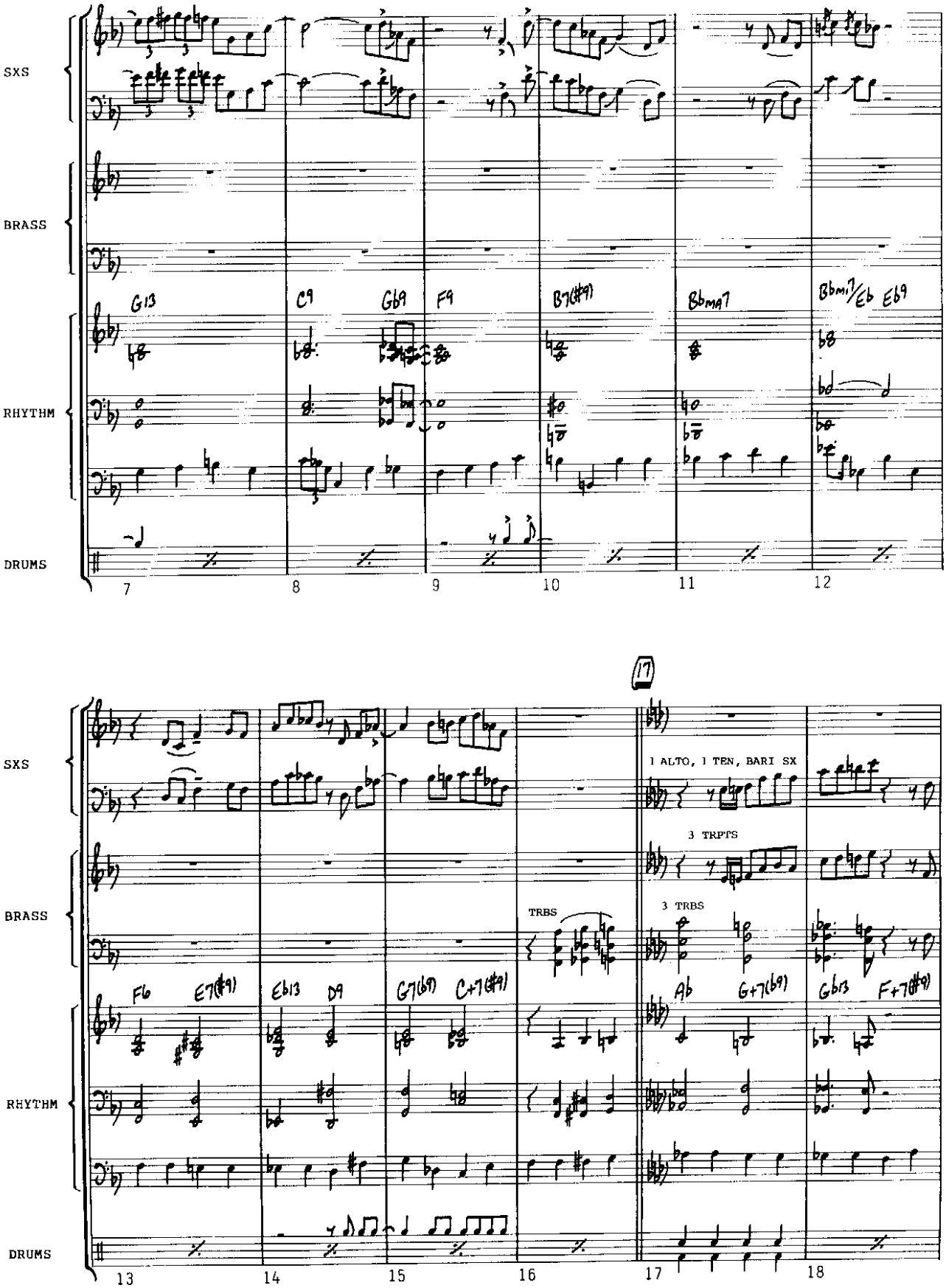
Constantly writing a full harmonic or unison background is, at best, questionable. Sometimes it is better to "feel" the chordal pattern from within the rhythm section, consciously avoiding a saturation with the horns. A good scoring sample of this is to be found in the first two choruses of ***Smack Dab In The Middle.*** During the first strain, the unison melody is handled by a quartet comprised of alto and tenor saxes, trumpet and trombone. In the new key at bar 17, the unison continues with a fresh set of players and the addition of a few harmonic patches interspersed here and there. Again, for maximum impact, this technique is more meaningful when followed by a tutti ensemble.

Ex. 9-30 Smack Dab In The Middle 52

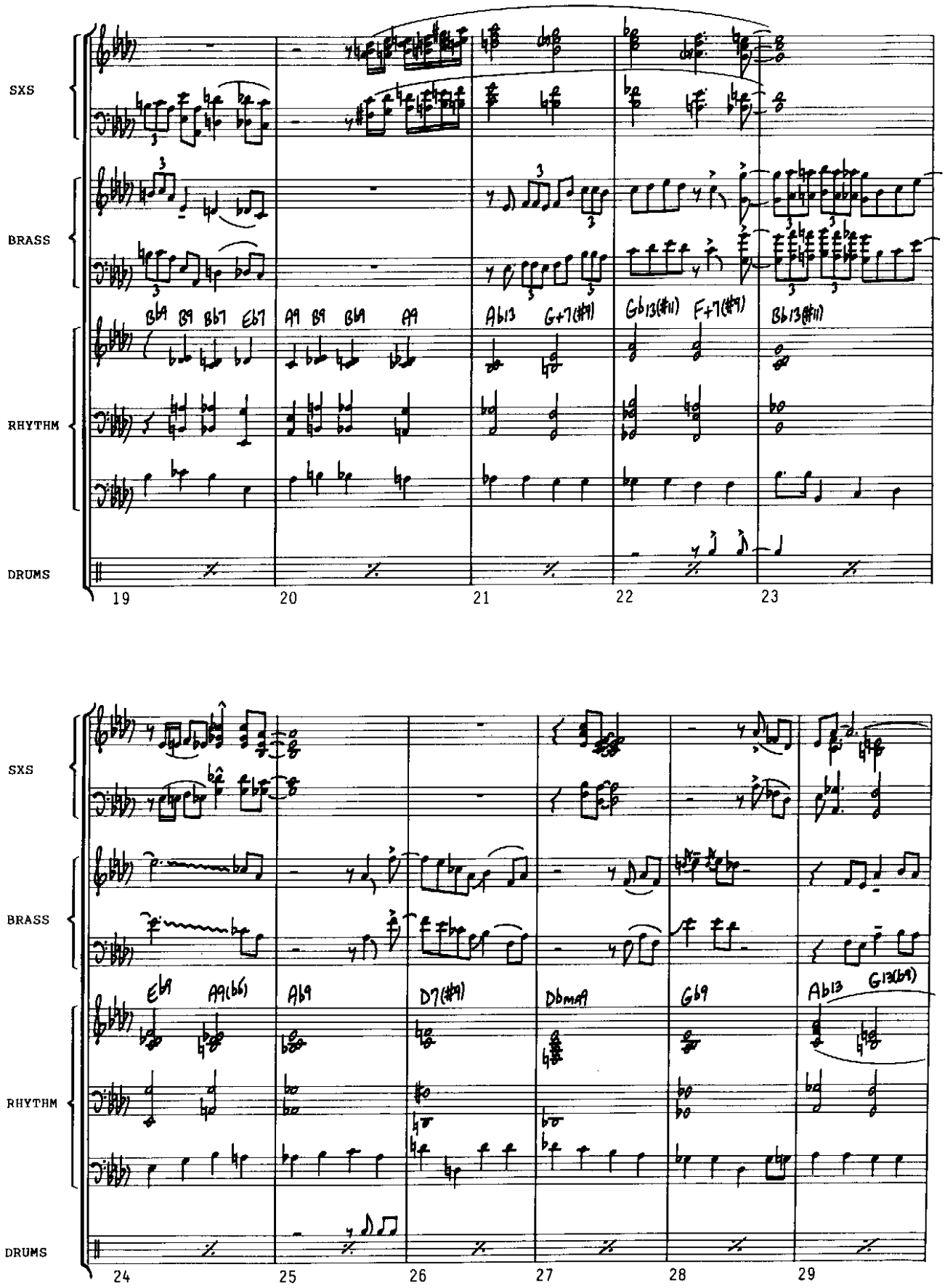
© 1985 Fenwood Music



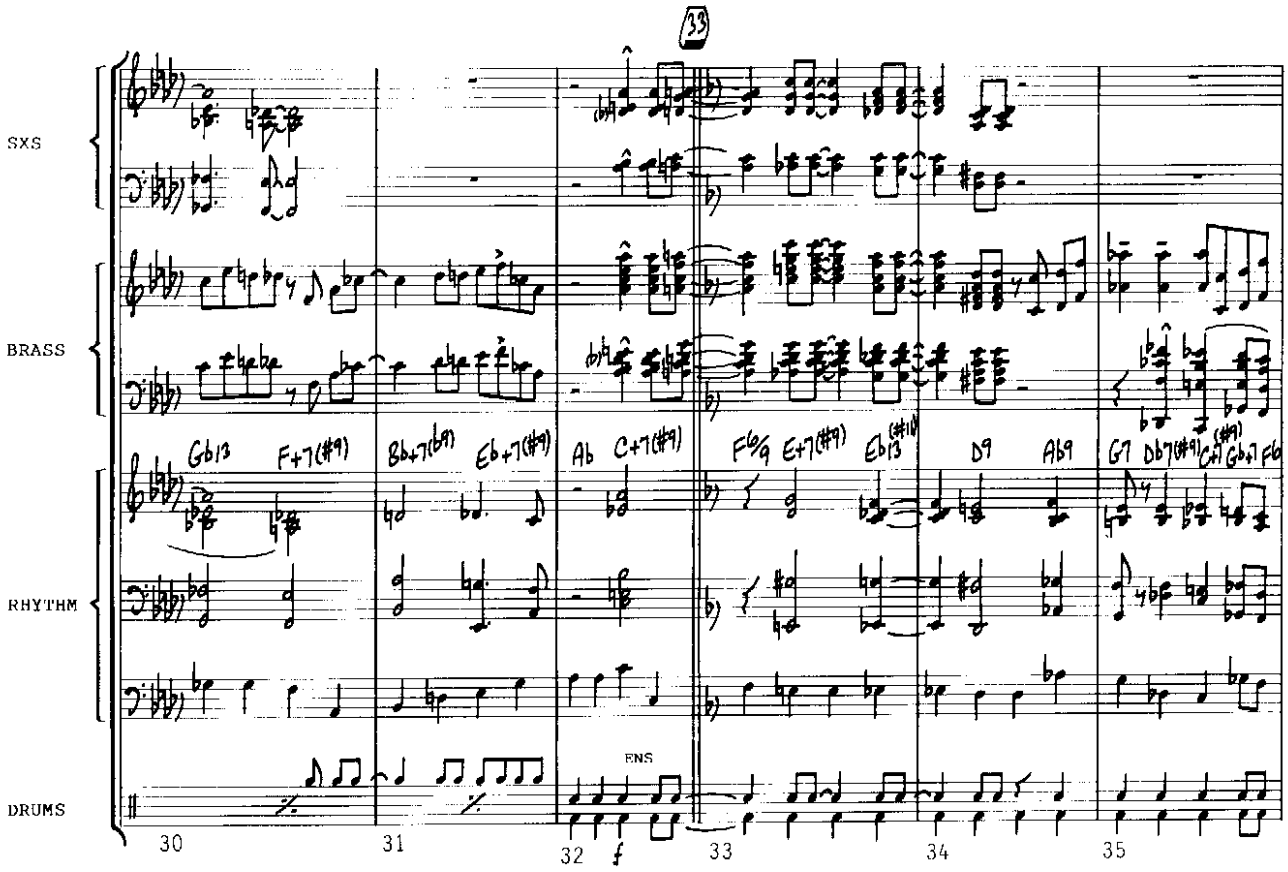
Ex. 9-30 continued



Ex. 9-30 continued



Ex. 9-30 continued



SUMMARY

An arranger should *always* be exploring new forms, voicings, instrumental combinations and textures, but in the course of writing thousands of pages of music, and in the struggle to escape predictability, too much deliberate thought may be given to radical change. This is a problem that confronts every arranger as we try to strike a balance between a highly complex technique and creative instincts. It's impossible to inject a brand new sound into every arrangement, but the fact remains that new ideas are born from the rich resources of past experience, and a subtle mixture of colors, some unexpected rhythmic punctuations or a fresh chordal pattern can certainly bring a ray of sunshine to an established procedure. Sometimes these simple devices elude us, but they represent a departure from formula, albeit not of large dimensions. Try to invent a good, identifiable melody or rhythm and nurse it along into areas that can give it a fresh exposure. In so doing, we will expand our musical vistas, add to our individuality, growing one step at a time without a direct awareness of this inevitable transition even taking place.

CHAPTER 10

ORCHESTRATION ~ TONE COLORS

Orchestration is the combining of instruments to enrich, strengthen and color music. The art of orchestration is a combination of mechanics and aesthetics, and is teachable — it demands more technique than inspiration. Orchestration skills have to be learned, usually by some form of systematic study, or acquired through the absorption of a given musical environment.

Our concern to this point has been principally with the knowledge of instrument ranges and characteristics, enlisting the pure colors of the orchestra. If we were to constantly employ the same resources, the result would be dreary and boring.

Since each musical instrument possesses its own unique tonal color, their combination offers a wide range of textures that can be used to add variety and spice to an arrangement. Through this selective orchestration moods can be created. They can be brilliant, dull, dramatic, quiet, sad, light, cute, clumsy or romantic, depending on how artfully the arranger can express his ideas. They're a fundamental staple of the arranger's repertory — a real sound language. The arranger becomes an artist, musician and craftsman, blending individual shades of pastels to color his mural.

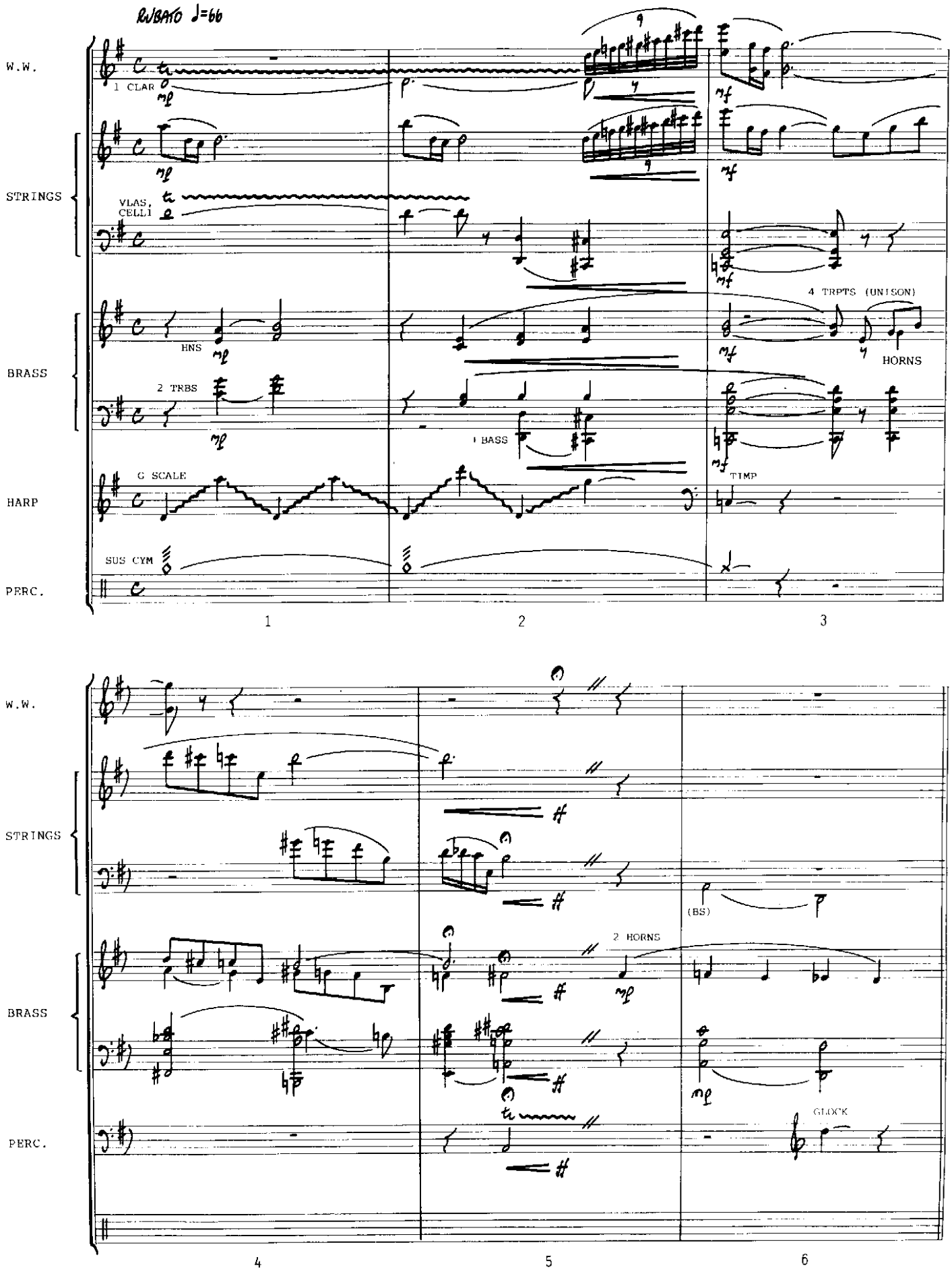
I believe that most instruments (considering range and musical situations) will effectively combine, however some will sound better than others. The following pages illustrate a few of the many textures that are available in the orchestra that have worked for me.

The earmark of a creative arranger is the unique treatment given introductions, transitions (interludes) and endings. In the following introductions, orchestration and composition play a critical role in expressing the tone and attitude of the arrangement.

Our first look is at a rubato orchestral treatment of ***Time To Say Goodbye***. A thematic fragment is introduced by high violins while the harp and percussion quietly make their presence felt. As the crescendo appears in bar 2, woodwinds in octaves are superimposed over the violins to color and add strength to the melodic line. In bars 4 and 5, trumpets introduce new material that is carried forward with yet another blend, that of two horns, violas and cellos.

Ex. 10-1 Time To Say Goodbye 53

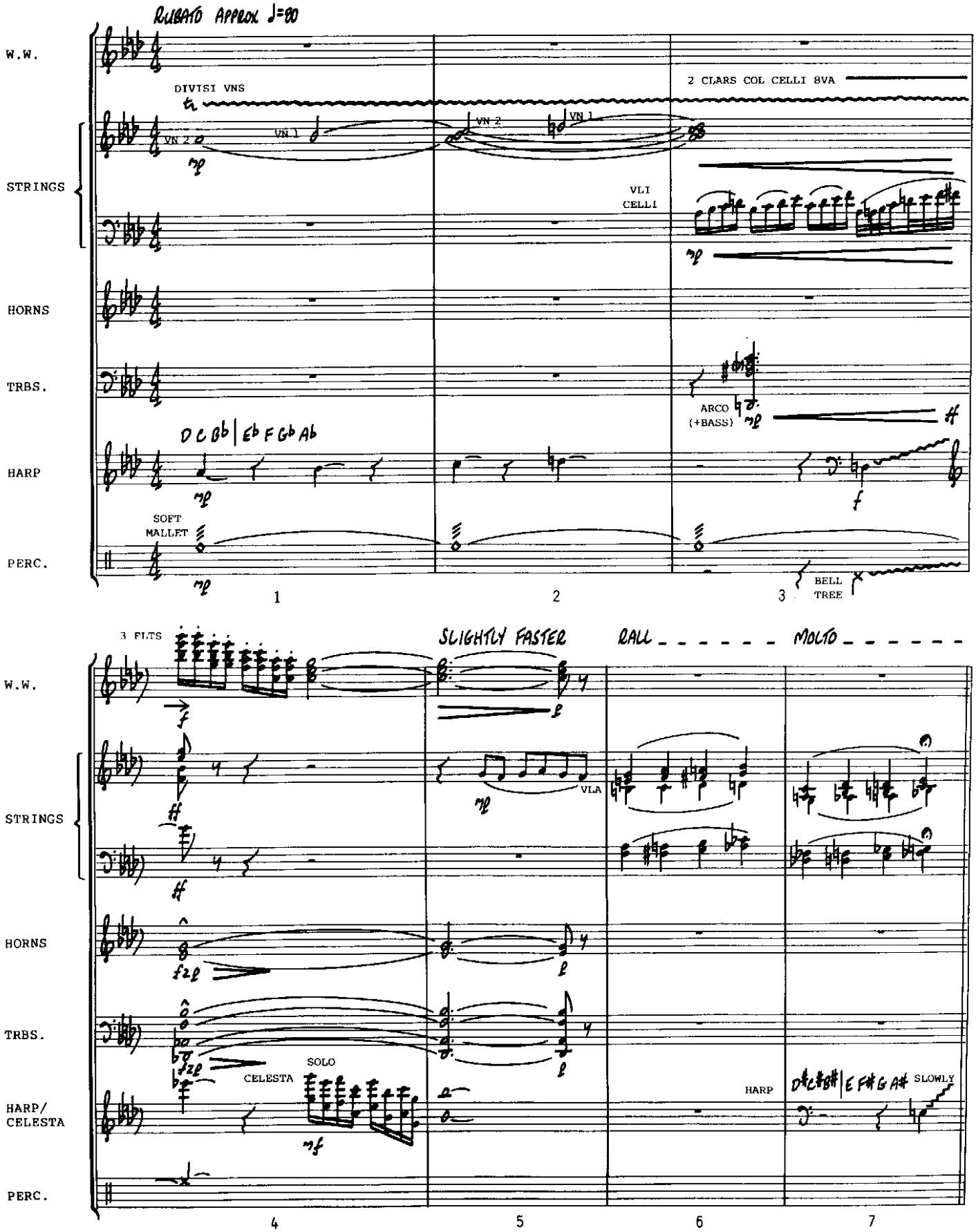
© 1993 Fenwood Music



Painting musical pictures is fun. Using the season of spring as our subject, we arrived at this musical vignette.

Ex. 10-2 A Breath Of Spring 54

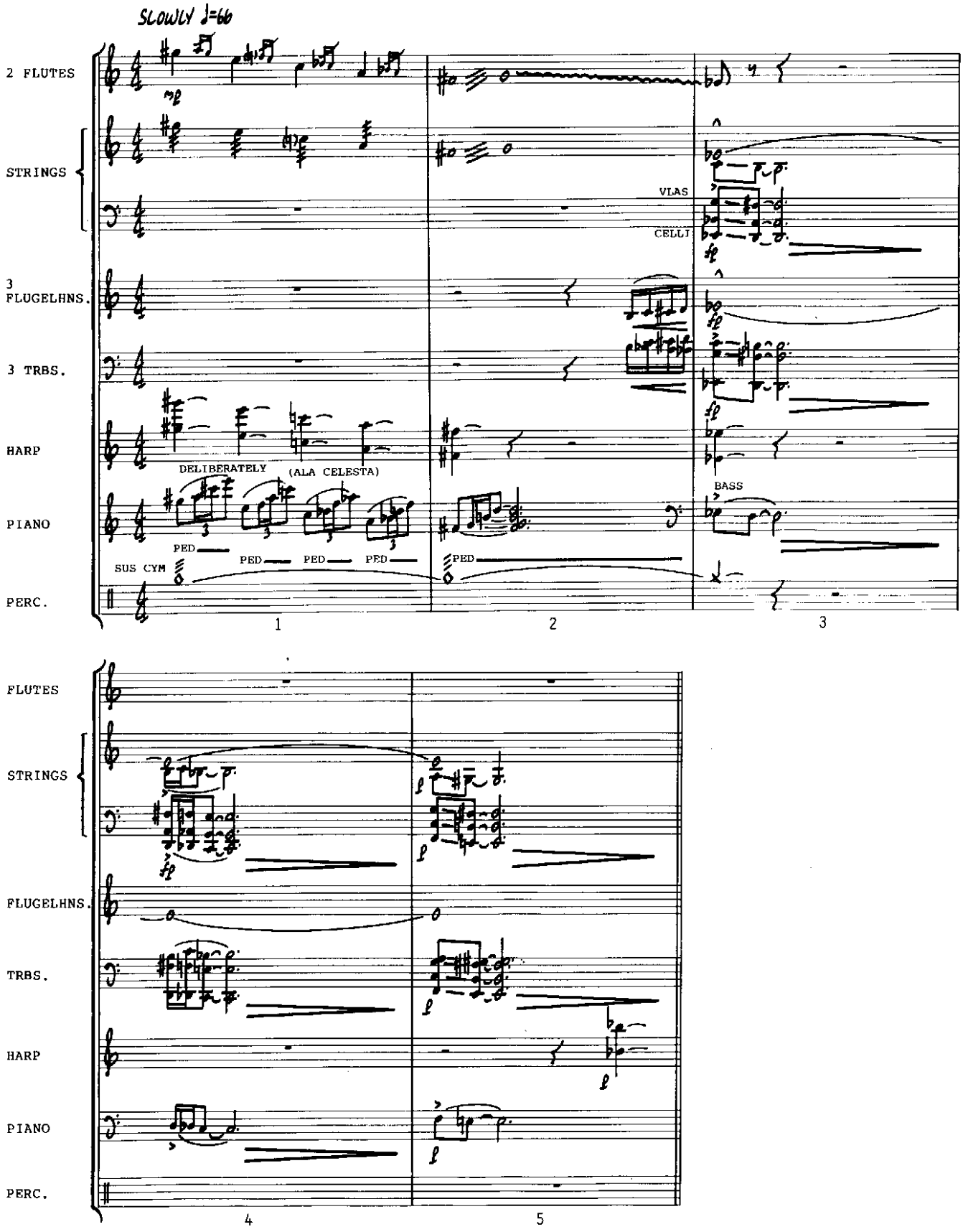
© 1993 Fenwood Music



In sharp contrast to the preceding passage, ***Wishing Well*** presents a different set of tone colors. A flute figure is thinly outlined by keyboard, harp and violins playing bowed tremolo (with a little help from the percussion section). It is followed by the deep and penetrating sound of trombones and low strings playing *portamento,* a device that is especially suited to these two sections of the orchestra.

Ex. 10-3 Wishing Well 55

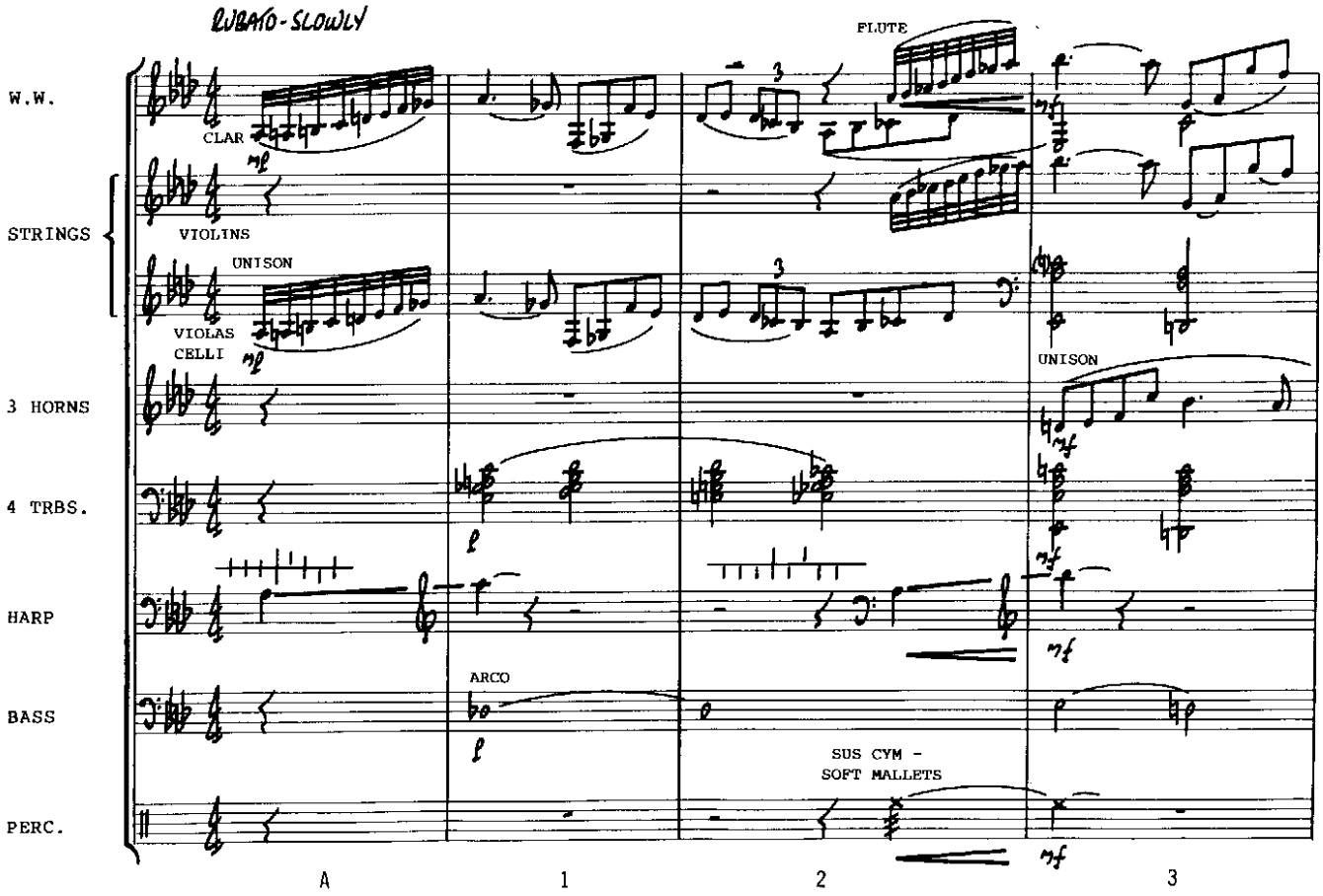
© 1993 Fenwood Music



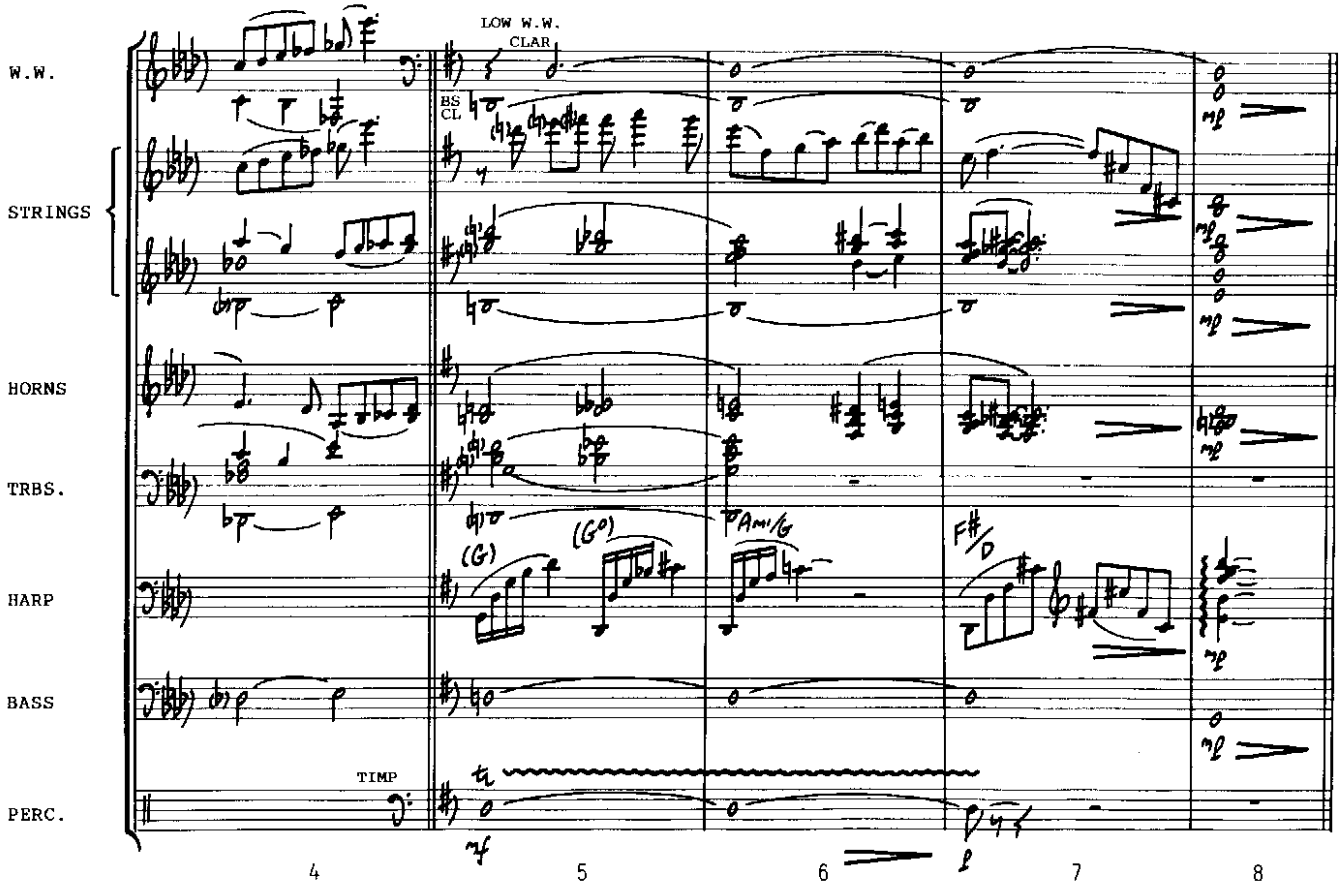
A highly dramatic mood is established from the downbeat of the introduction of ***By All That's Beautiful.*** The harmony is basically diminished chords over a D♭ pedalpoint, with the melody played by low strings and clarinet using skips of large intervals to generate a sense of drama. The corresponding answer by the violins and flute in bar 3 retains that same sense of urgency, leading us into a new key at bar 5, this time over a D pedal in preparation for the upcoming vocal in the key of G. Notice that woodwinds are necessary to strengthen the string lines competing with brass and percussion. They add a special shading to everything they touch.

Ex. 10-4 By All That's Beautiful 56

© 1993 Fenwood Music



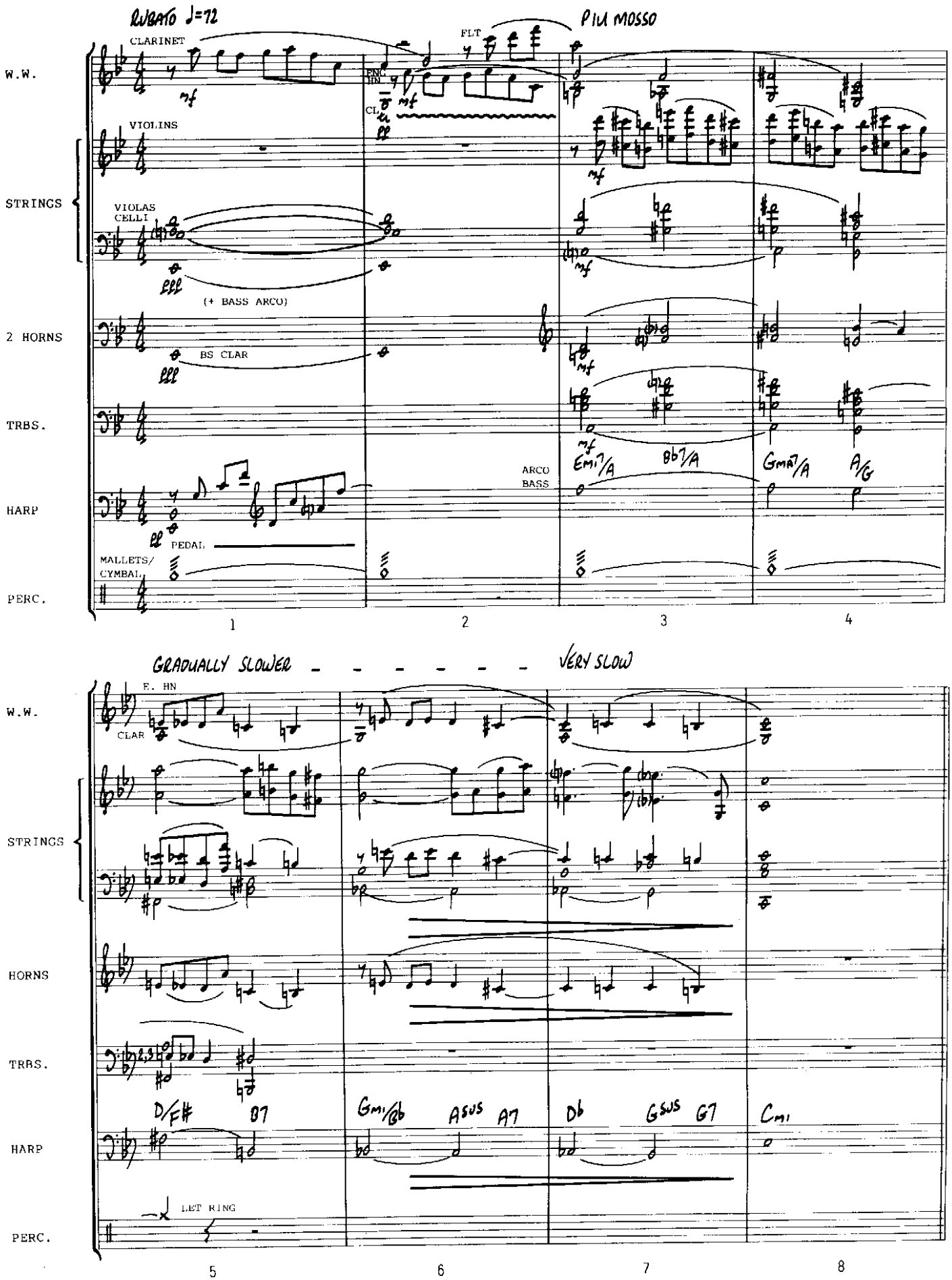
Ex. 10-4 continued



Again we look at dramatic material for the orchestra. Short solos by members of the woodwind section are a prelude to the melody in bar 3, where violins in octaves enter over a pedalpoint sustained at the bottom of the orchestra. In bar 5, the blending of English horn, French horns and low strings start a dialogue with the violins, ebbing briefly into a false key change (D♭) in bar 7, then gently resolving into the key of C minor at bar 8. Other elements that are quite helpful emotionally are the *piu mosso* beginning at bar 3, along with the easiest and most effective decrescendo of all, withdrawing the brass, starting in bar 6.

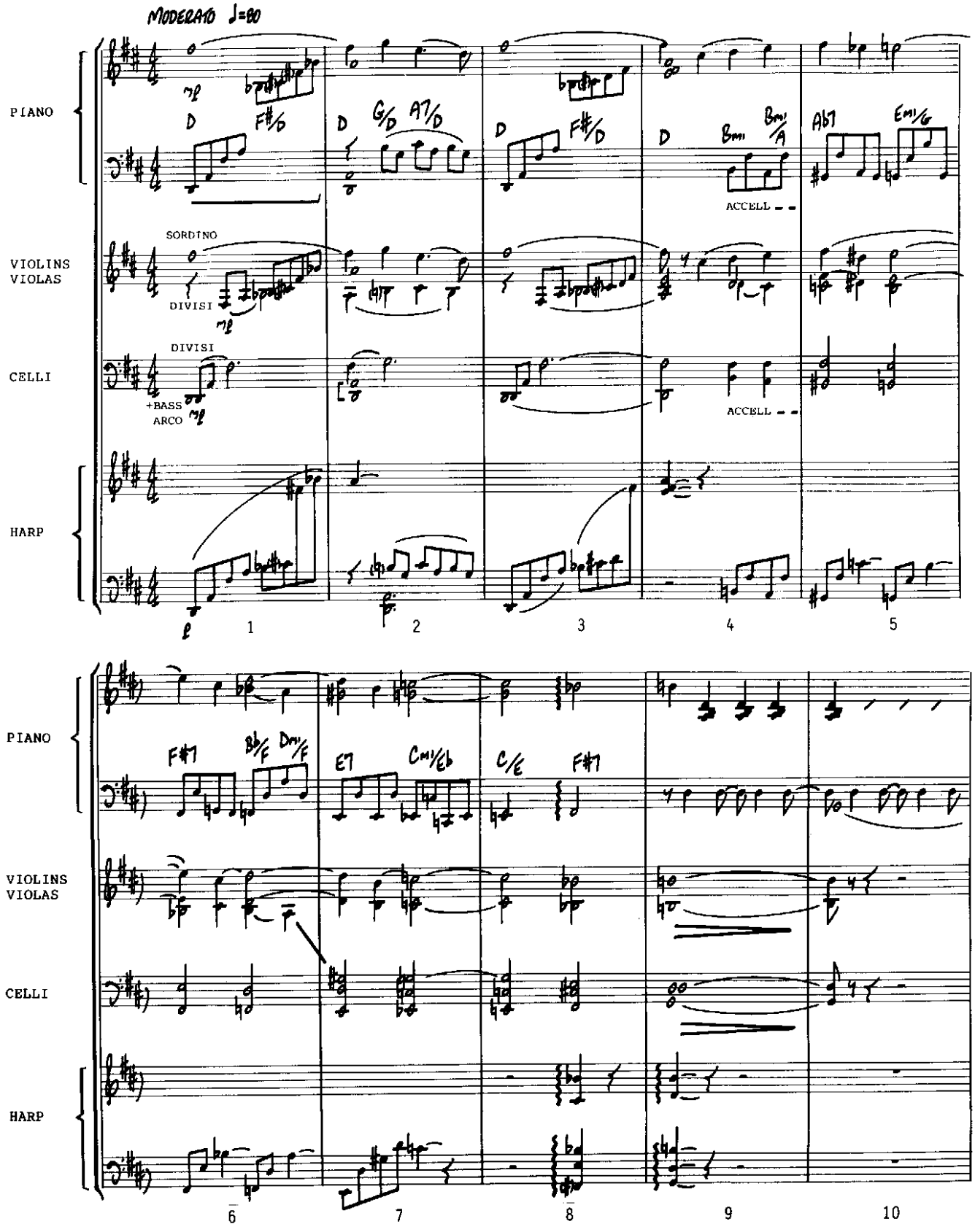
Ex. 10-5 Lonely Nights, Empty Days 57

© 1993 Fenwood Music



Many popular songs are adaptations of classical literature, so why not take advantage of this in your treatment? For more than half a century Sergei Rachmaninoff has been a favorite of popular song writers. In the following introduction, a theme from his ***Piano Concerto No. 2*** is very functional, using the original version to capture the perspective mood for the arrangement. Try to create an expectation for the delivery of the song.

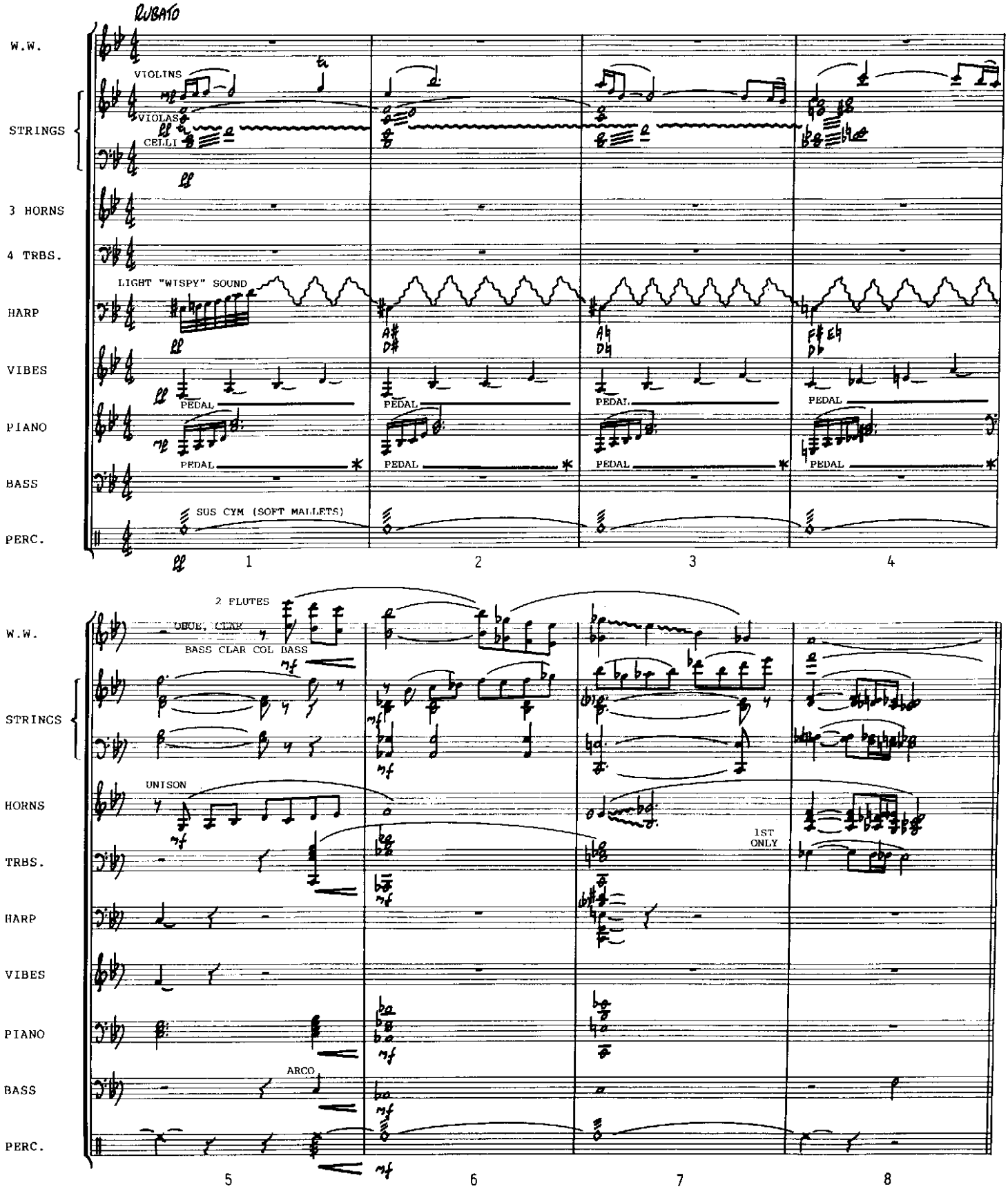
Ex. 10-6 Theme From Rachmaninoff Piano Concerto #2 **58**



By omitting the low register of the orchestra, the introduction of ***The First Time*** assumes a somewhat lighter vein. A well defined melody is played by the violins, and is supported by middle register violas and cellos playing fingered tremolos. The harp also lends its unifying presence to the picture. Notice a very resonant mixture of lower strings superimposed on open French horns in bar 8.

Ex. 10-7 The First Time I Saw You 59

© *1993 Fenwood Music*



SOME POSSIBLE COMBINATIONS IN THE ORCHESTRA

flutes, violins
alto flute unison/French horns
oboe/muted trumpet
flutes/muted trombones (two octaves apart)
flutes/muted trumpets (one octave apart)
oboe/violins
clarinet/violas
clarinet/cello
English horn/violas
bassoon/violas
French horn/celli
bass guitar/marimba
alto sax/trumpets
tenor sax/trombones
baritone sax/trombones

Lastly we should note that the *pure* sound of the orchestra is naturally beautiful, and is necessary to render these doublings more effective.

IN CONCLUSION

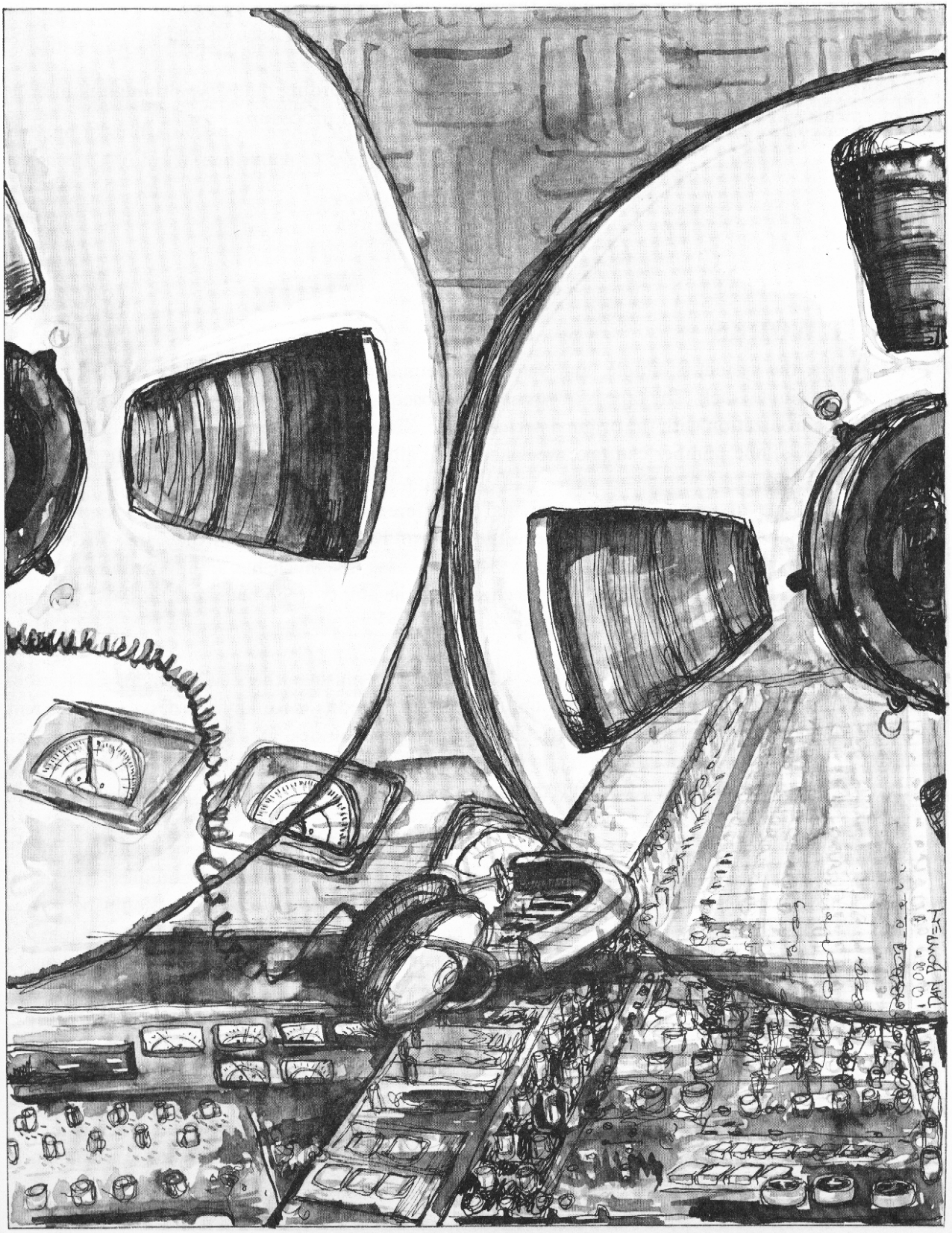
I find it personally exciting when working within this environment. My desktop is covered with pages that offer an abundance of musical expression, and yet all the pages that I orchestrate can never replace an actual musical tone since music is *not* notes on paper — it is *SOUND.* Every arranger must hear the music as he writes it. Beethoven did.

A keen eye will expose many combinations of instruments that color the music throughout the course of this book. In applying your personal touch to the music a few relevant questions will need some answers. What is the character of the music? Does it suggest light or heavy scoring? Is the music emotional or humorous, bright or melancholy? What instruments are best suited to play the music from the viewpoint of technique, range and color? Develop your ideas and transform them into a language that musicians can understand.

Music, the universal language of mankind . . .
Longfellow

CHAPTER 11

MULTI-TRACK MUSIC



WHAT IT IS

Much of today's music is recorded in layers; that is, recorded separately and mixed together a piece at a time. Les Paul, well known guitarist, was the creator of this technique back in the 1940s. His multi-track overdub records with vocalist Mary Ford were created and developed using *sound on sound* technique . . . no small feat, given the times and many obstacles he had to overcome. The greatest of these was his recording of ***How High The Moon*** (Capitol Records 6004).

Currently, multi-tracking plays an important role in the recording industry, although numerous advancements have taken us beyond the initial sound-on-sound procedure.

HOW IT WORKS

Basically, the system is simple, and yet it's profound in the changes it has brought. Music is recorded on a single track. The tape is rewound and subsequent "sweetenings" are added on adjacent tracks in synchronization with the original performance. Since logistics necessitate that this be done at different sessions, one number can take weeks and one album many months to complete.

The technique of separating the elements on different tracks produces a very clean sound, enabling musicians and arrangers to achieve the consummate performances they are looking for. Expanding the existing tracks with new ideas via *overdubbing*, the music has an opportunity to grow. Another bonus derived from this recording technique is the ability to go back and fix flaws, altering them to your satisfaction.

Many of the initial sessions are recorded *without* written music. Others call for a master rhythm part consisting of two or three staves that supply the basic ingredients for keyboard, bass, drums and guitars. Along with corresponding restrictions and responsibilities, it usually affords room for freedom of expression. Musicians laying down rhythm tracks can provide the ambiance that thrives on motion, an essential part of contemporary music.

Beyond the essentials, adding reverb, spatial effects, dynamic controlling devices and mixing all help to produce a finished product that was unattainable using earlier recording techniques. In light of what was just stated, it is fitting that our first example of multi-track recording should be a new version of ***How High The Moon***. Singer Toni Tennille approached me with her idea of paying tribute to Les Paul and Mary Ford with an updated version of their classic hit. I jumped at the chance, remembering the enjoyment that this record brought me many years earlier.

But my enthusiasm got me into trouble . . . I neglected my own principle of distinct, clean-cut writing and proceeded to load the arrangement down with numerous figures that were woven to create a dialogue between the orchestra and guitar. At the first recording date, one reading was enough to expose my mistake, so the following day I returned with the revised score that you see in example 11-1. The vocal is written in a four part, textbook style of writing. However, the melody is in an inner voice.

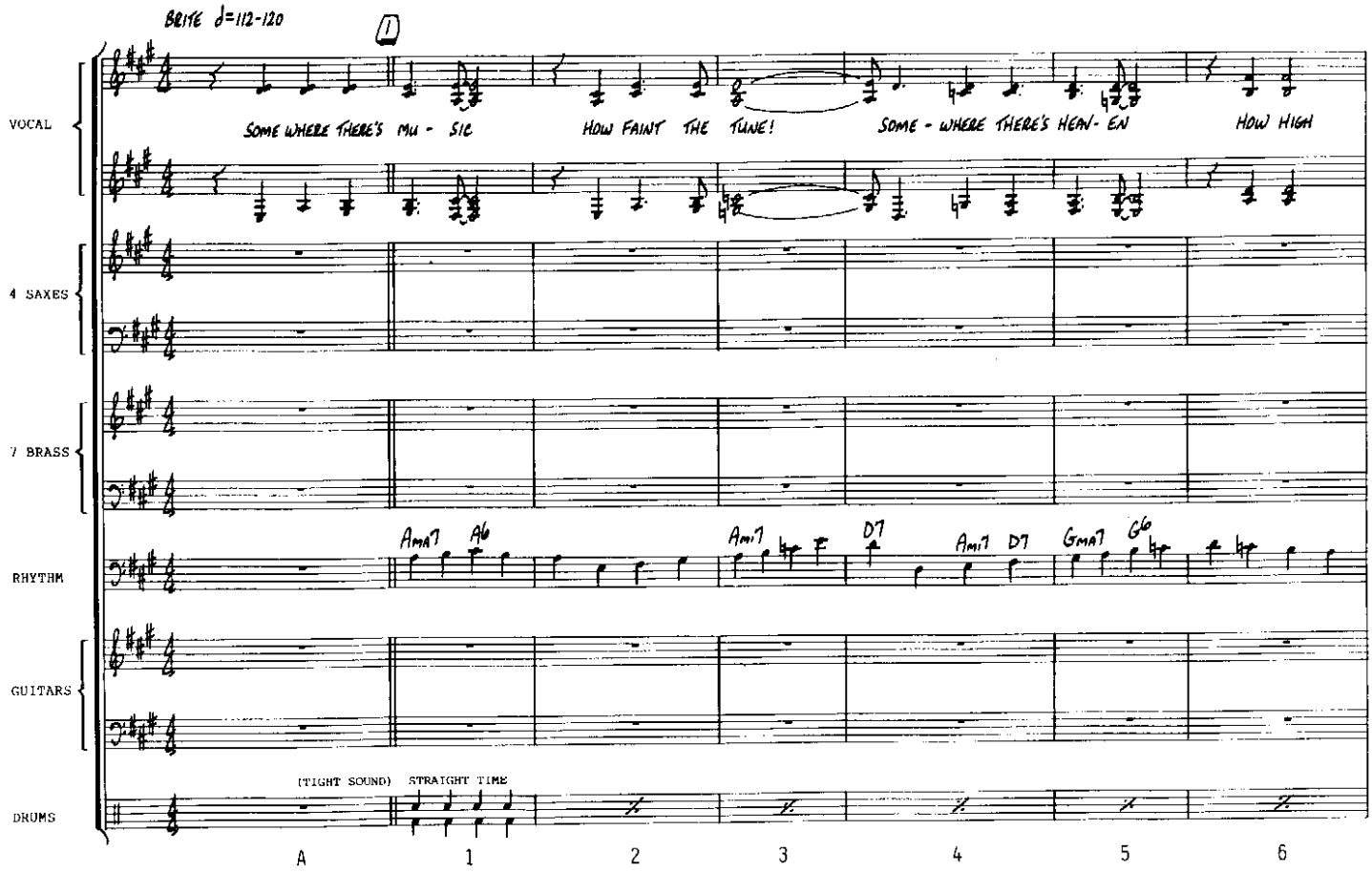
Starting the session with a rhythm section and *one* vocal part was all that was necessary. By "bouncing" the added vocals over to unused tracks (in much the same way that Les Paul did with Mary Ford), the vocal track ended up as eight voices.

Now it was the band's turn. Using headphones as a monitor to the previously recorded tracks, brass and saxes were added. Later, a synthesizer provided four guitar parts, and a live guitar was added to play the lead and jazz solos.

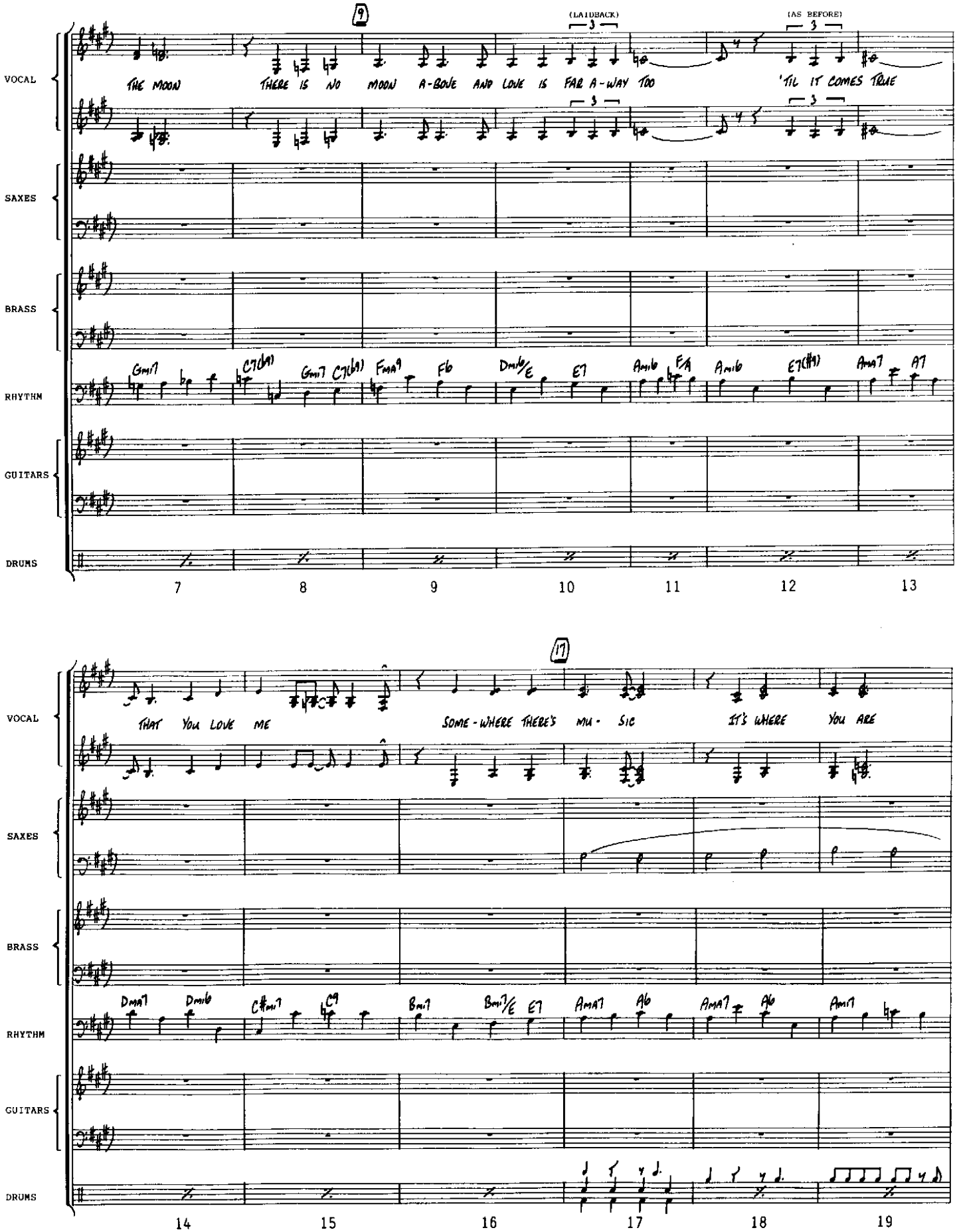
This arrangement retained the spirit of the original recording, and the added presence of a big band gave it a new dimension. At bar 78, I preserved what remained of my dialogue between the guitars and brass, and much to everyone's pleasure, the day was saved!

Ex. 11-1 How High The Moon **60**

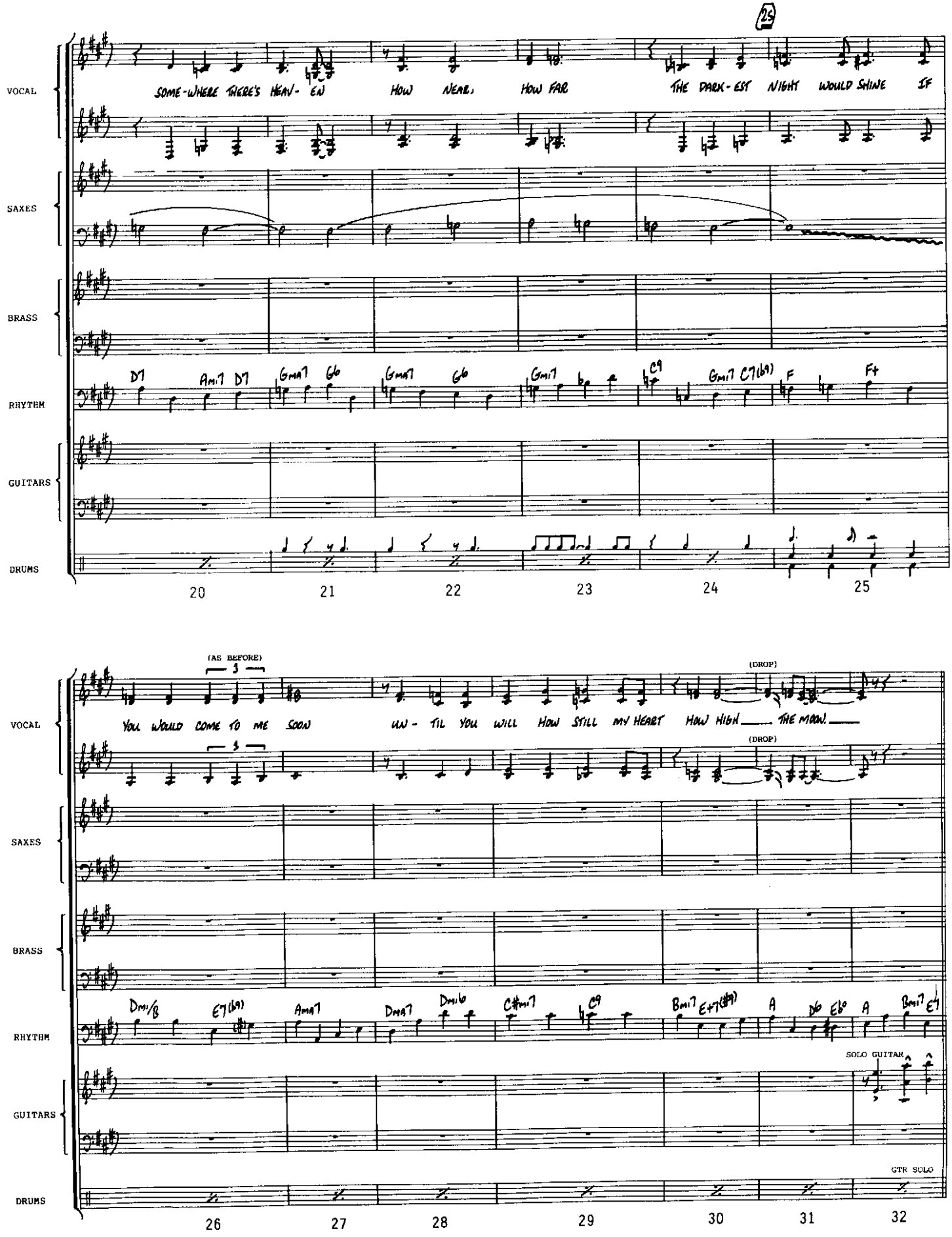
© 1940 Chappell & Co. Inc.



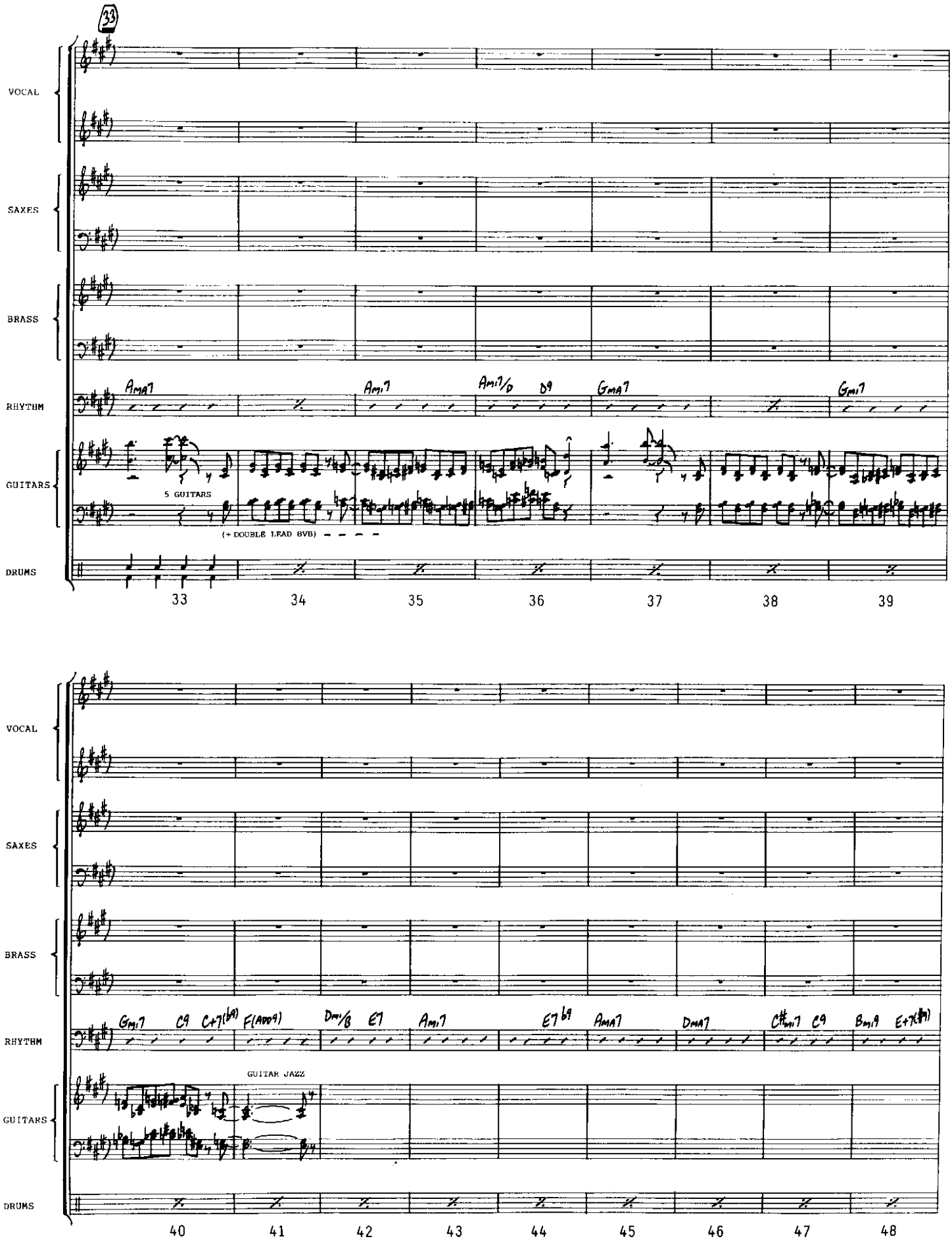
Ex. 11-1 continued



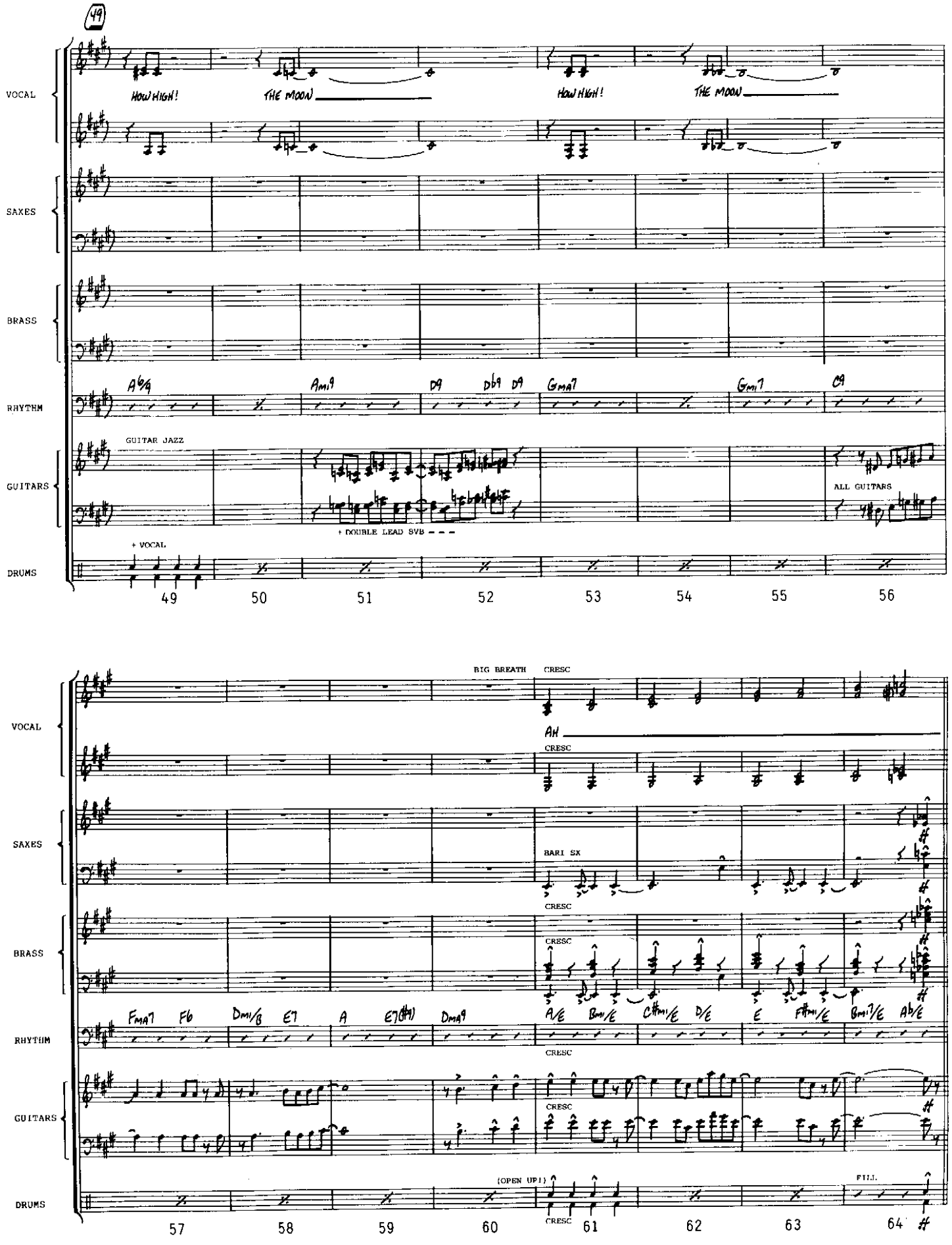
Ex. 11-1 continued



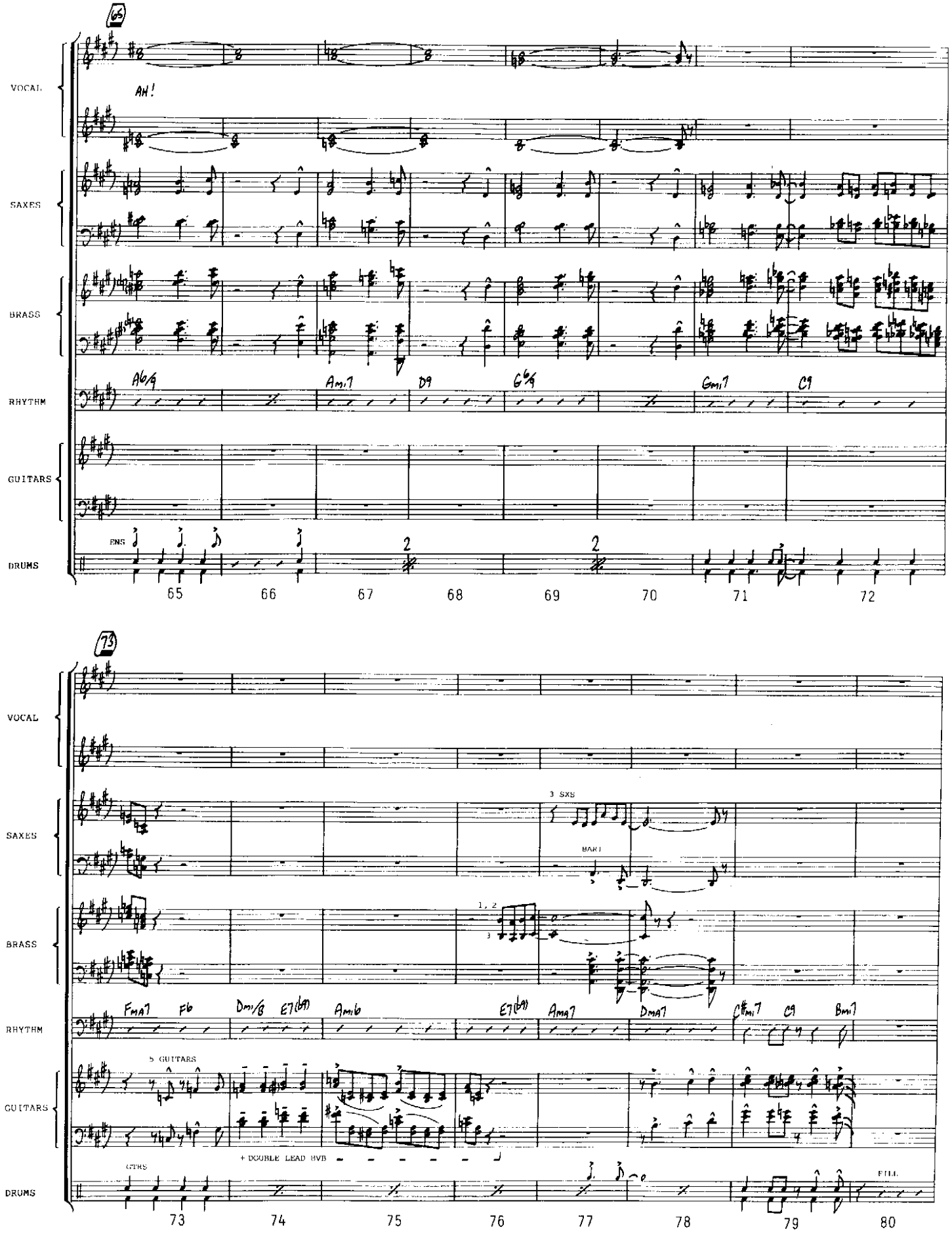
Ex. 11-1 continued



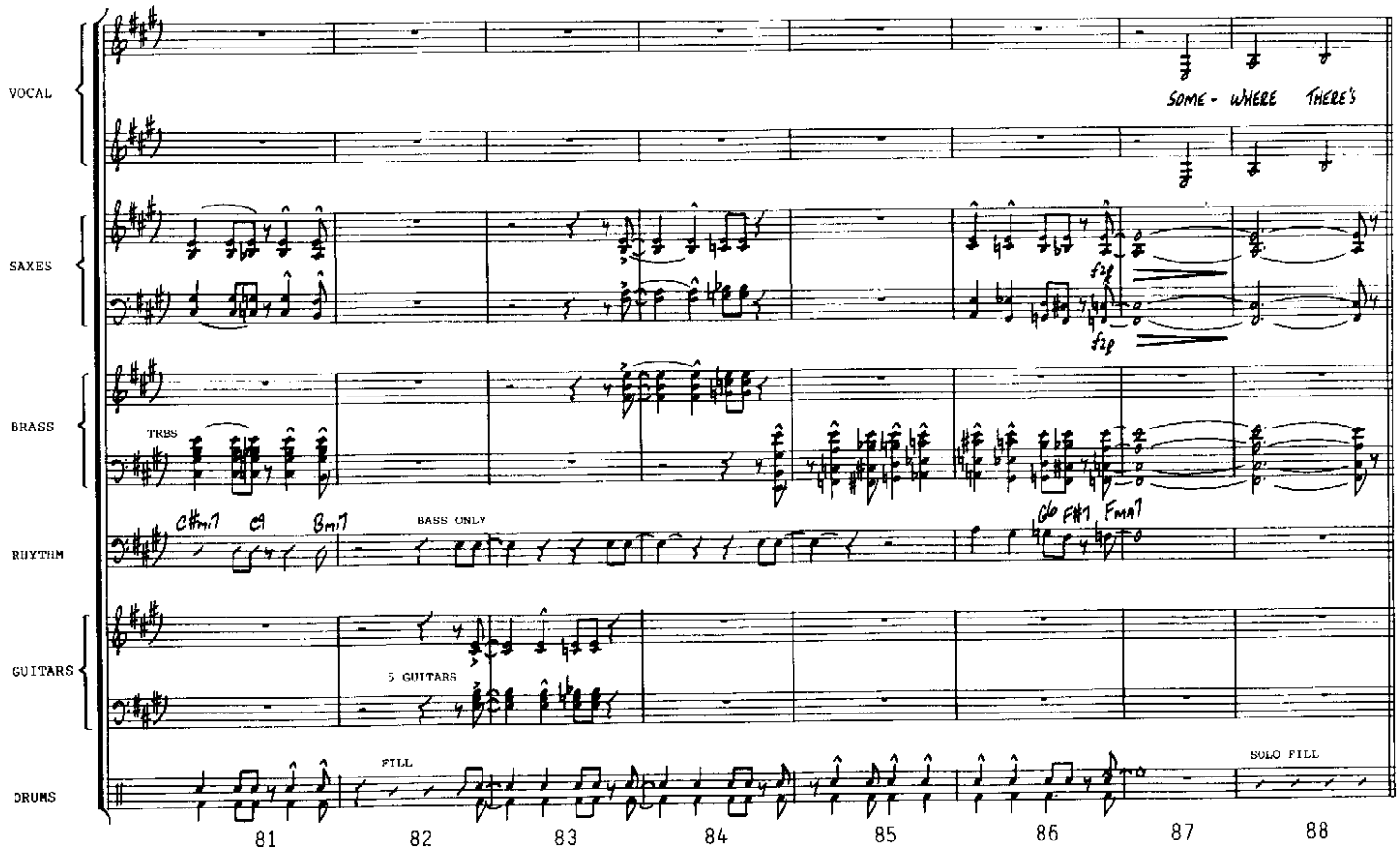
Ex. 11-1 continued



Ex. 11-1 continued



Ex. 11-1 continued



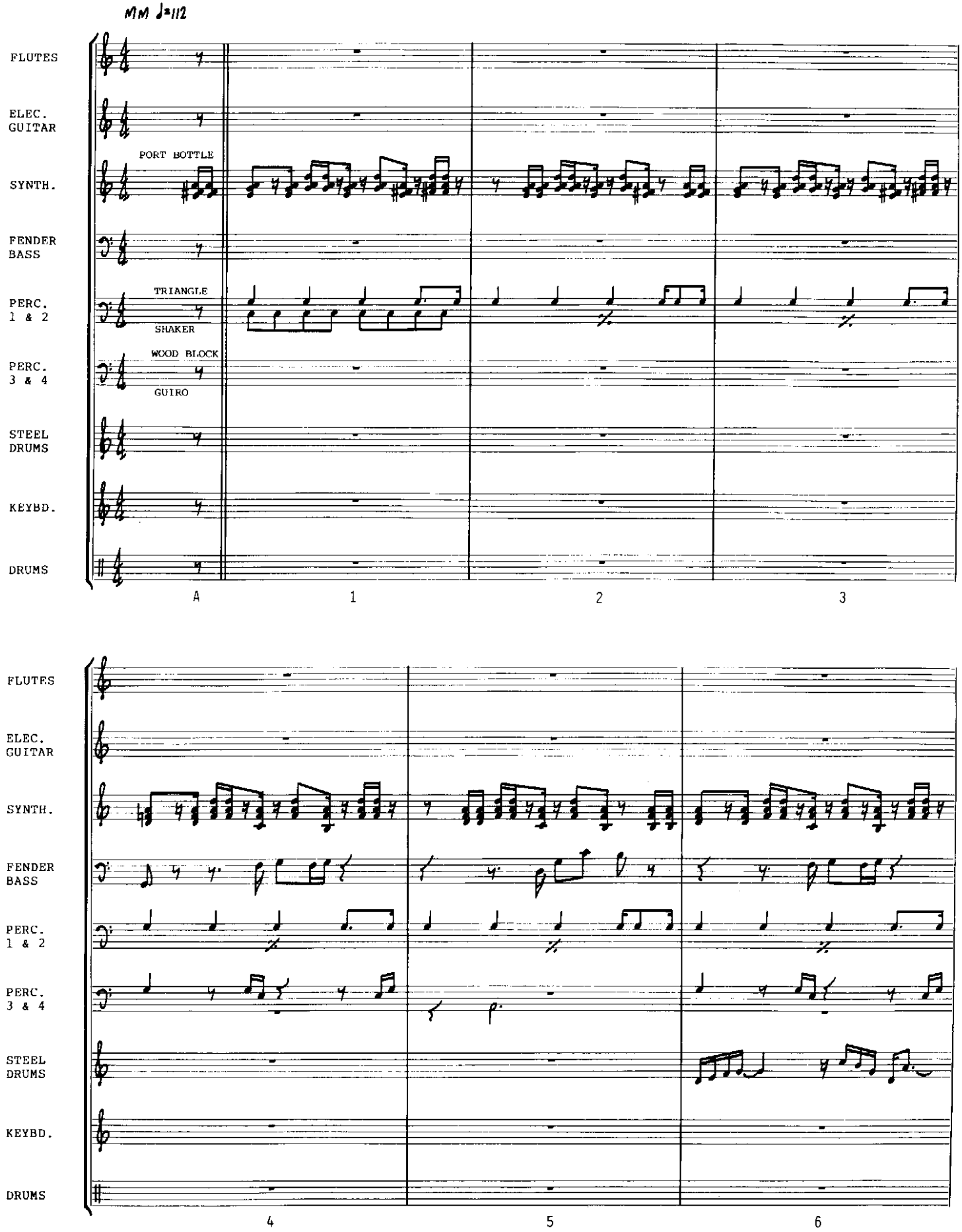
Electronics are used extensively in the following illustrations. We will discuss their role in detail in Chapter 12.

The following examples of multi-tracking were written by Don Piestrup, one of the most gifted and prolific writers in the music industry. The recipient of countless awards for his innovative music in the commercial field, his credits are of giant proportions.

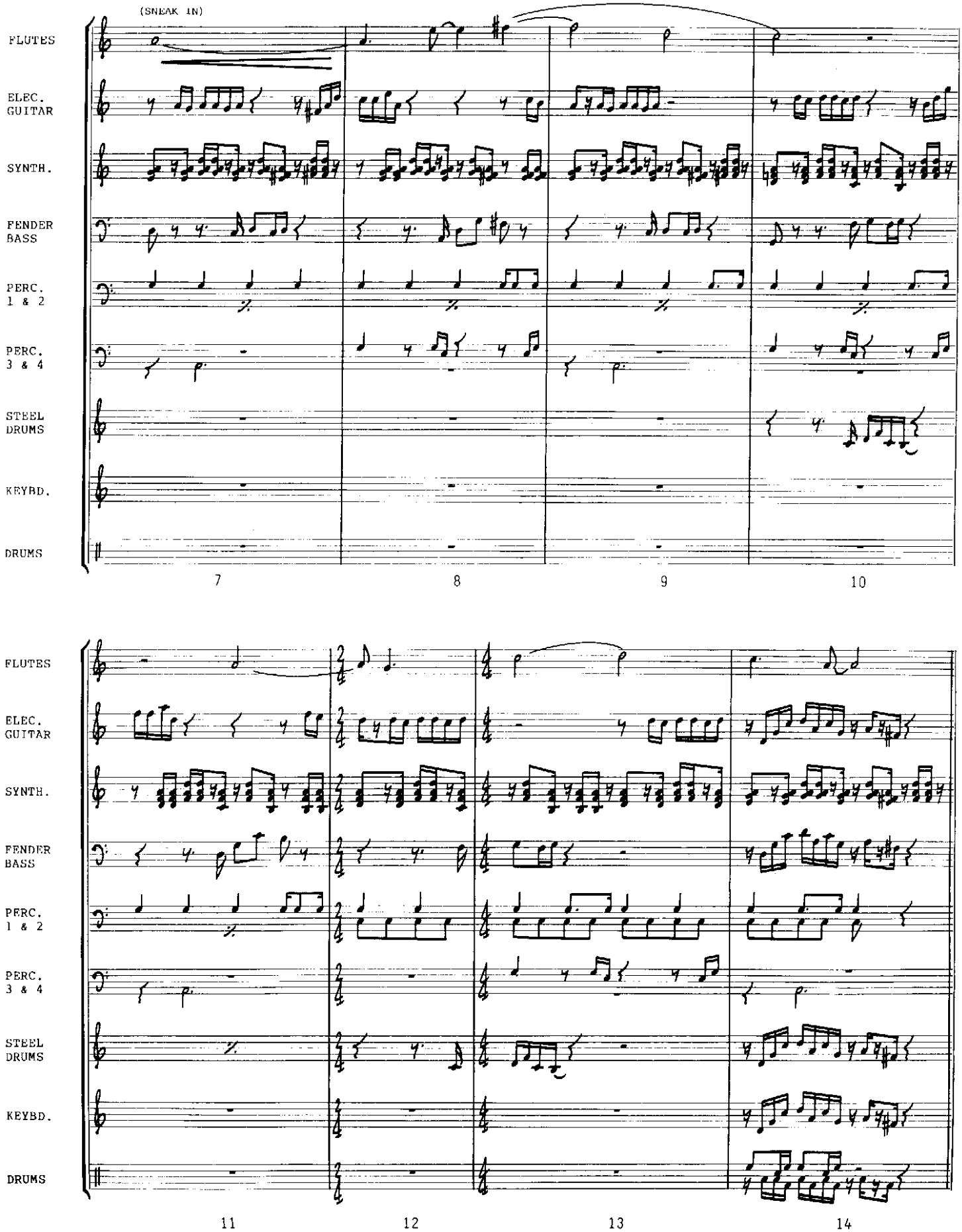
Don's first contribution, ***Some Day***, is a fresh collection of ideas that look unimposing on a score page, yet sound so wonderful when you hear them. Notice the complete absence of drums, which presents an interesting situation. The time is handled amply by just a shaker and triangle, while synthesizer #1 (using a breathy "bottle" sound) is an airy-textured rhythm *and* harmony section. The bass and guitar also deserve your attention. They are not employed in their normal capacity, but rather as separate melodic entities played rhythmically. And finally, the flutes supply a sustained line that is necessary for balance. Don's approach is very inventive, displaying an uncommon and polished talent.

Ex. 11-2 Some Day 61

© Piece Of Cake Inc.



Ex. 11-2 continued



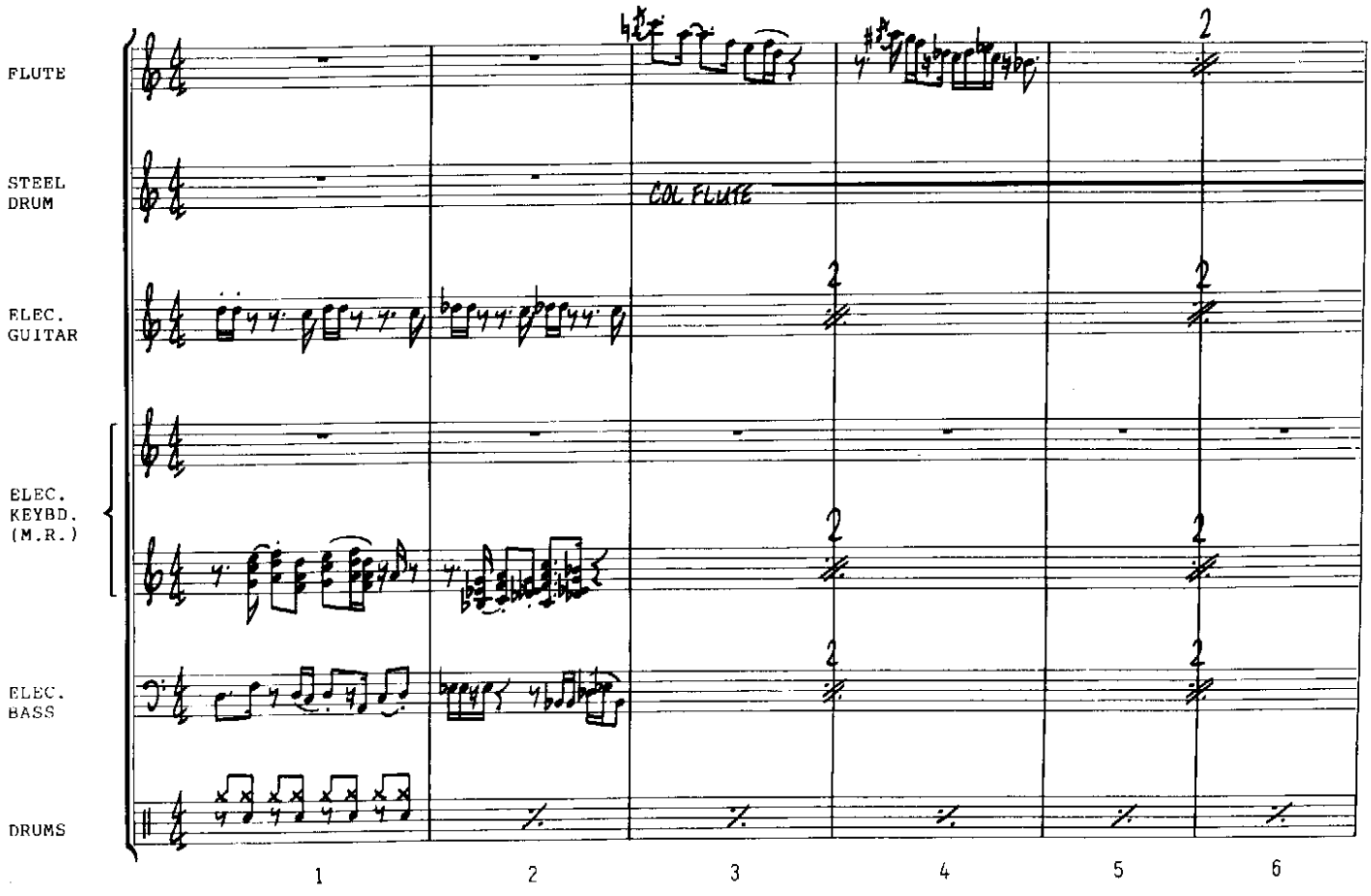
Don's next presentation, ***Petite***, is written in a happy reggae style. Again, the guitar plays a single string rhythmic pattern, leaving harmonic duties to the synthesizer. The flute, being a good mixer, is combined with steel drums, an extremely colorful instrument; together they provide an airy, lighthearted melody.

At bar 9, the rhythm slows to a sustained feel, while the melody continues on its merry way playing double time. The fact that two parts are moving at different speeds is always a captivating device.

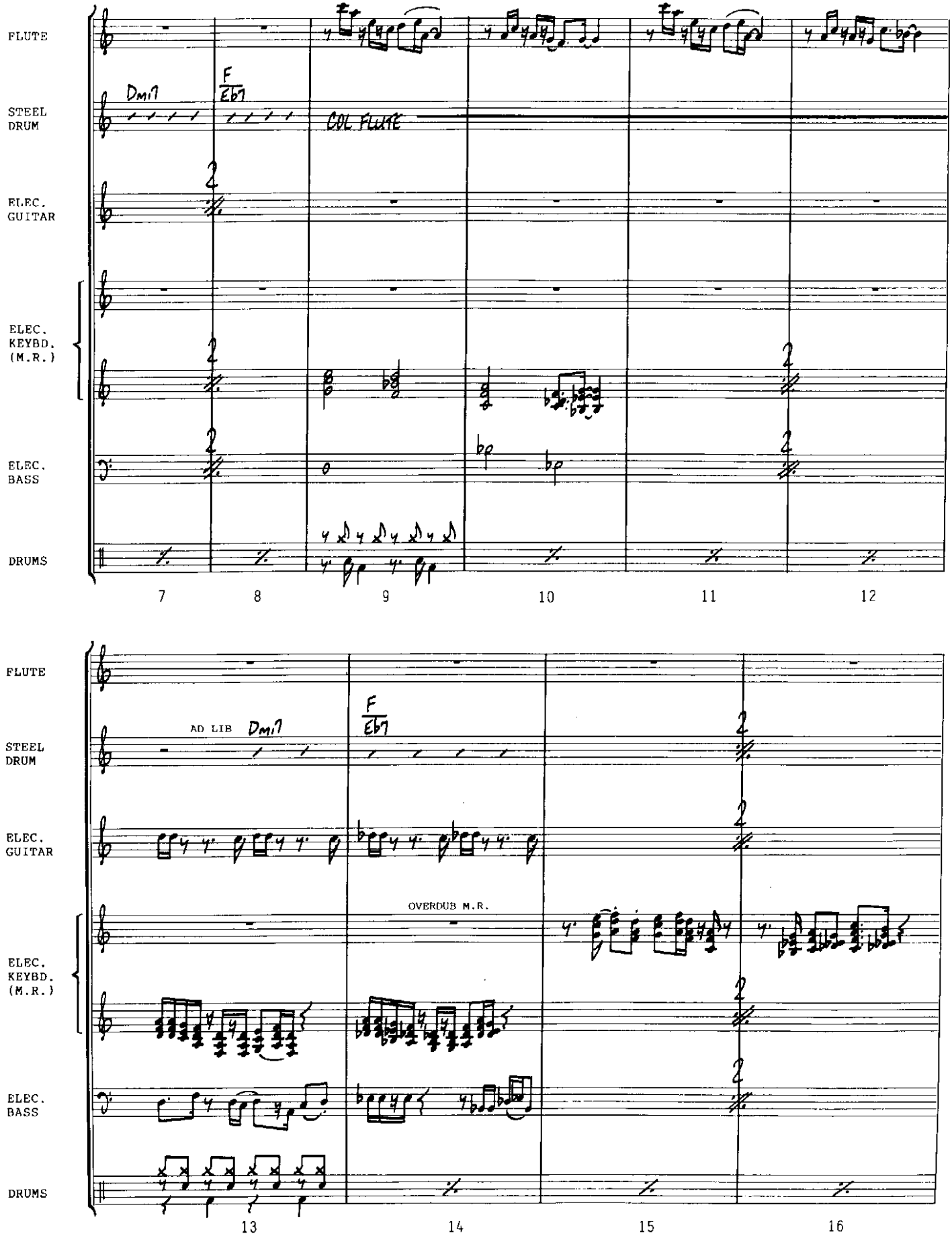
The main consideration here is the choice of colors and the combined rhythm of all the components. It's the unifying element that makes this score so interesting.

Ex. 11-3 Petite 62

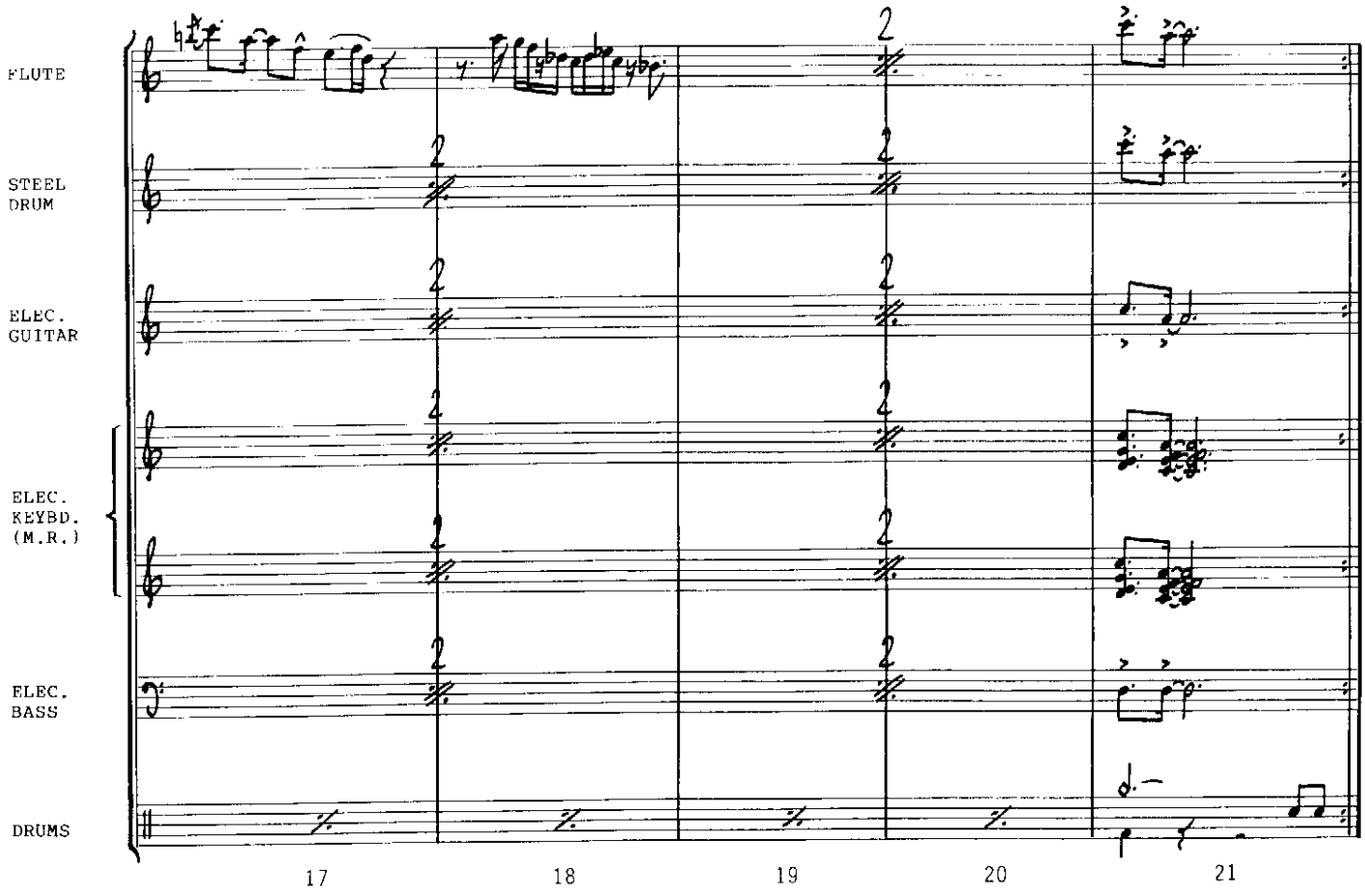
© *Piece Of Cake Inc.*



Ex. 11-3 continued



Ex. 11-3 continued

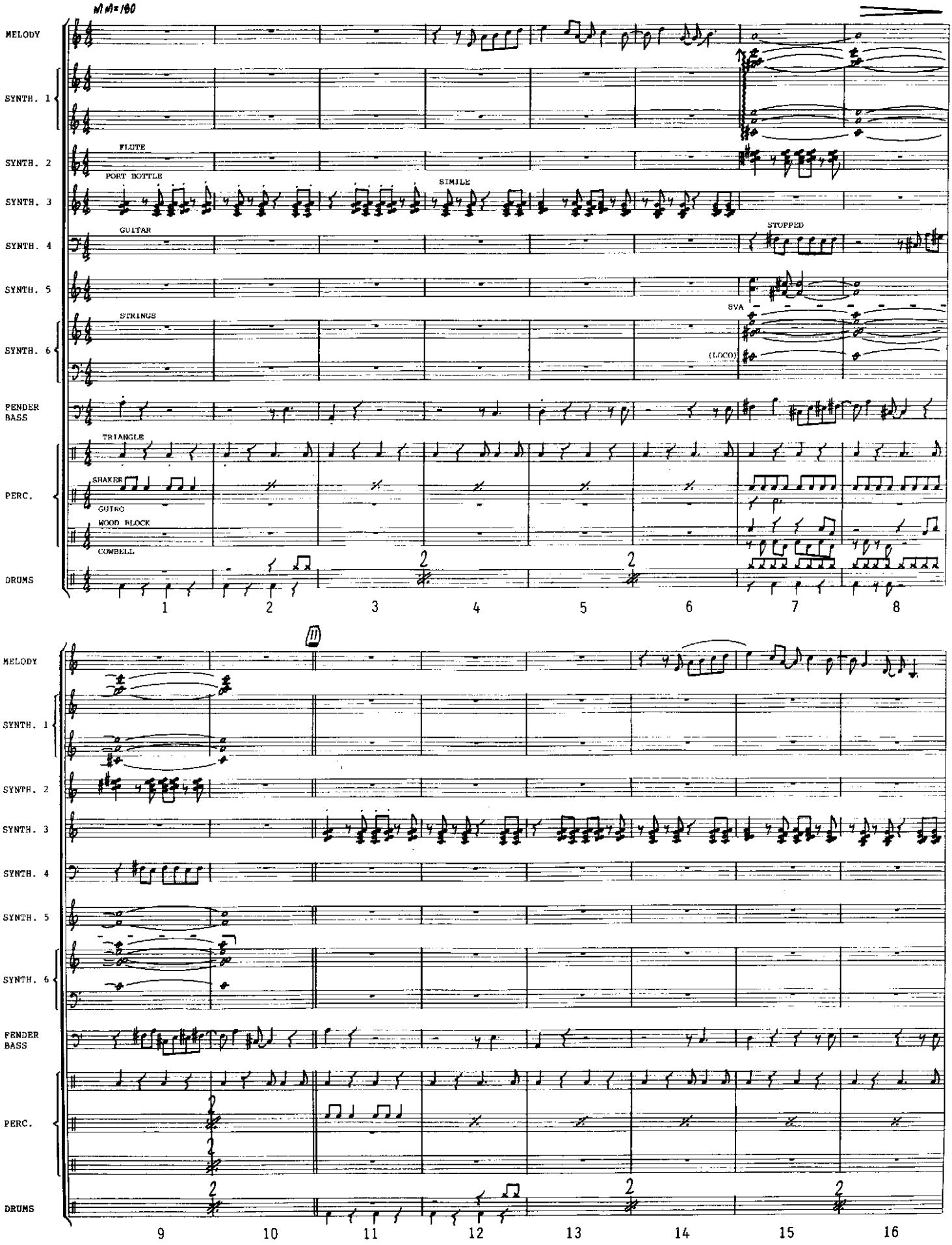


On the light side, ***Caribbean Holiday*** breezes along in a lazy, laid-back style. In the very first bar, a rhythm oriented figure played by synthesizer #3 introduces a distinctive flavor, establishing the framework for all that follows. By integrating the structural elements economically, Don makes it sound all too easy . . . the trademark of a good arranger.

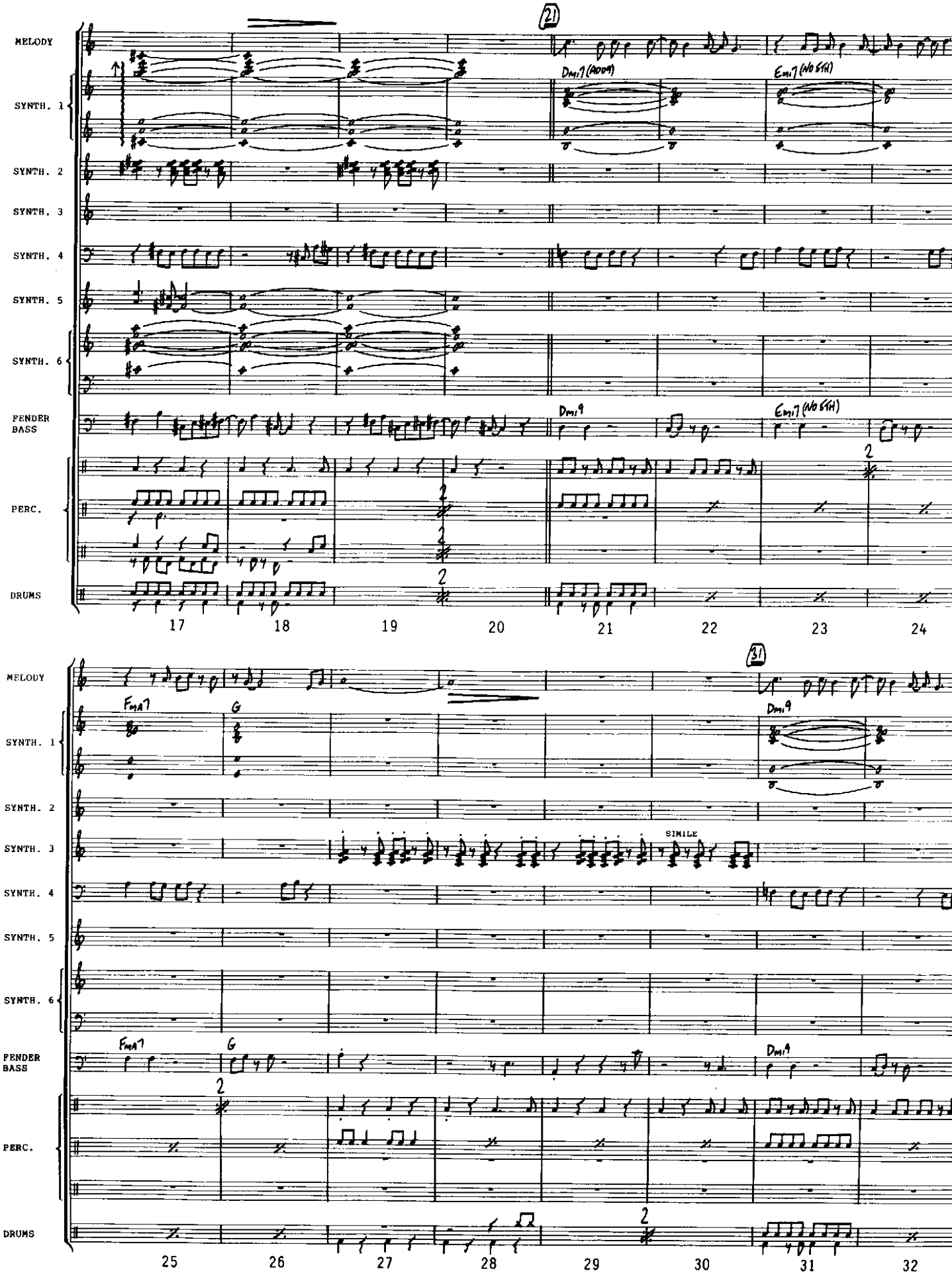
A closer listen to the recorded percussion and bass parts will reveal a variance from the original score — that's what master rhythm parts are all about. In fact, I'm always surprised when the differences aren't more drastic.

Ex. 11-4 Caribbean Holiday 63

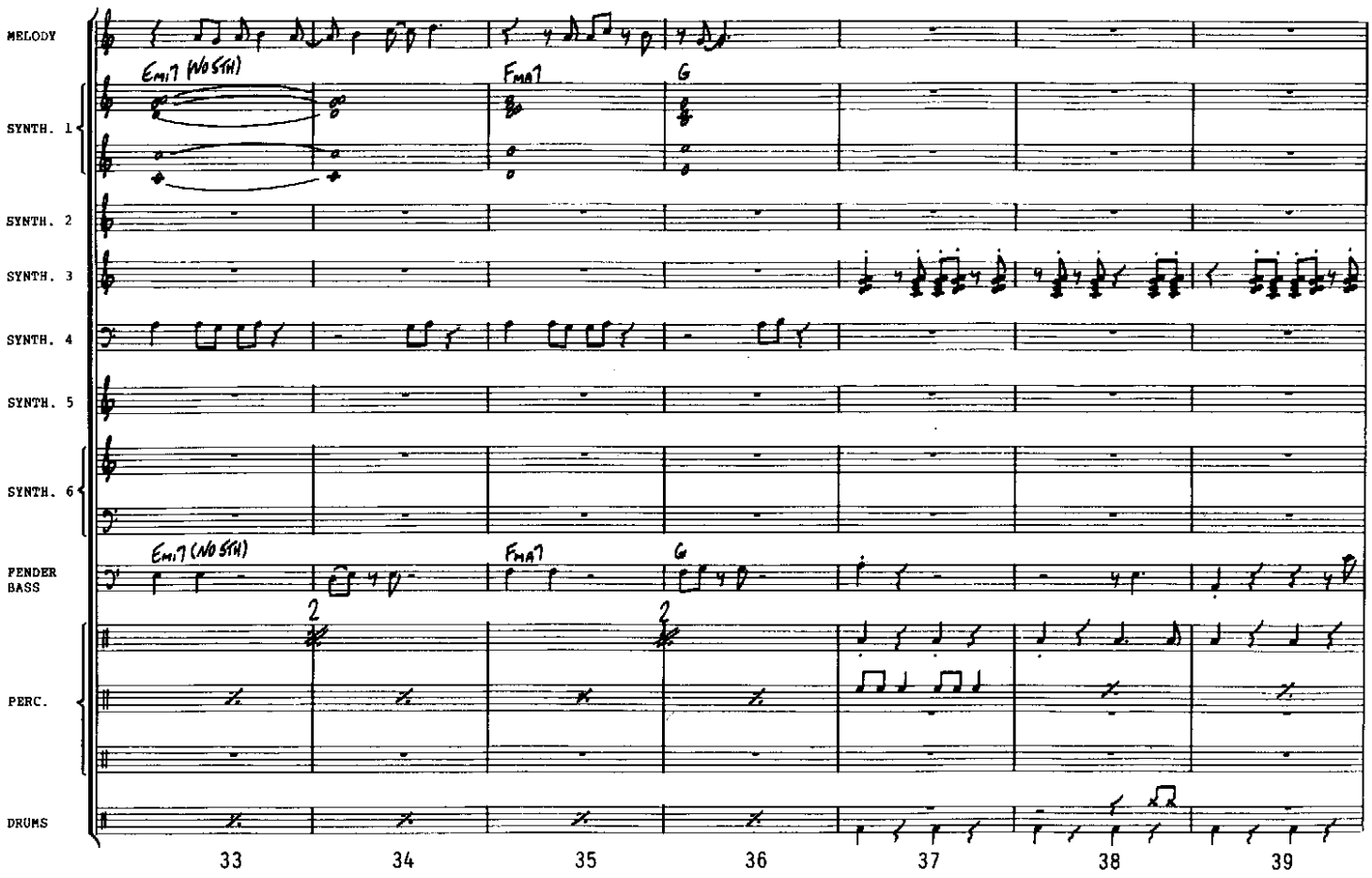
© Piece Of Cake Inc.

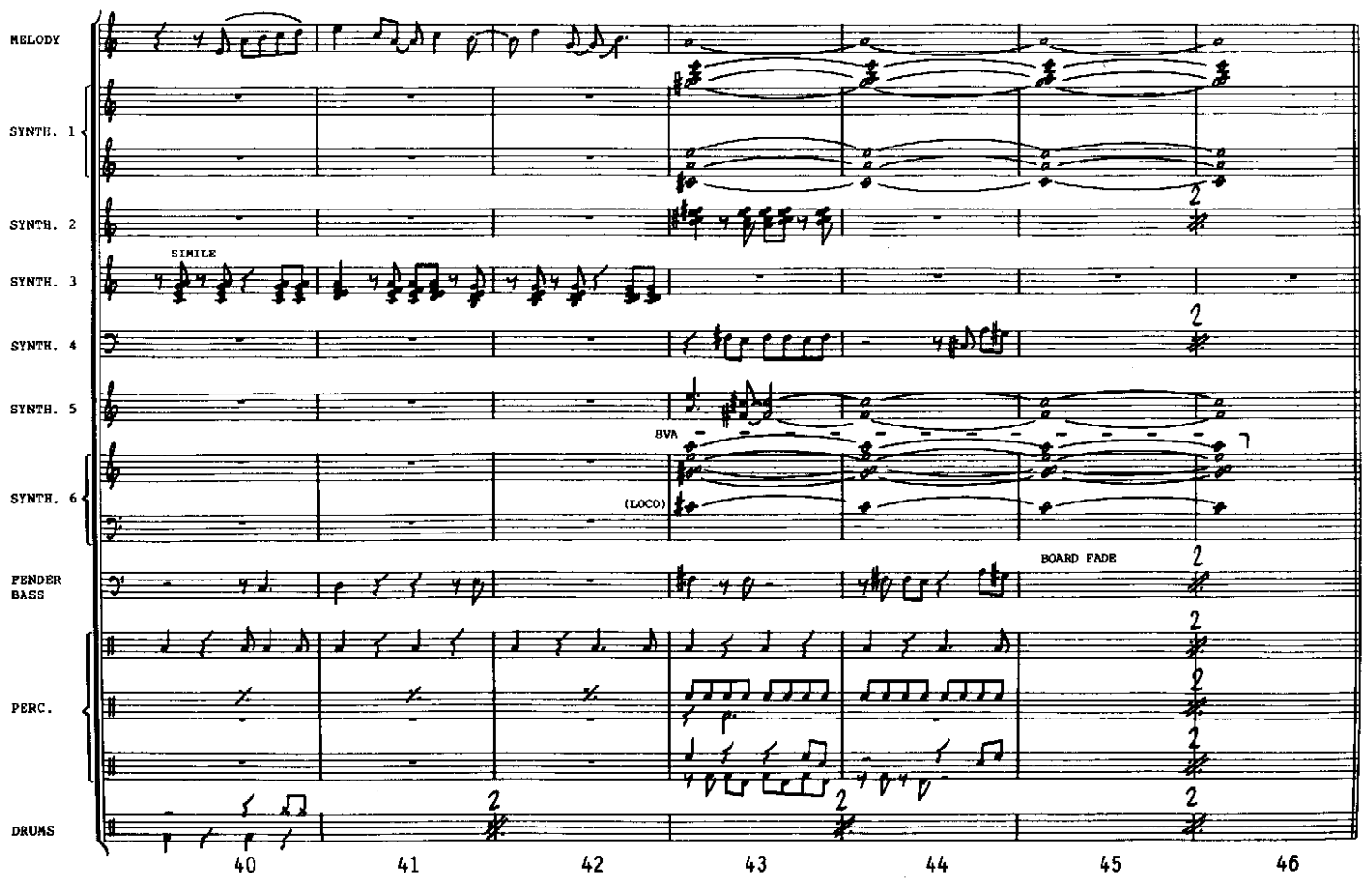


Ex. 11-4 continued



Ex. 11-4 continued





The final illustration in this chapter is written by my colleague and friend, Michael Boddicker. A Grammy award-winning composer, Michael has been honored by the National Academy of Recording Arts and Sciences so often as a pioneering synthesist that he has earned emeritus status for his continuing contributions to the state of the art.

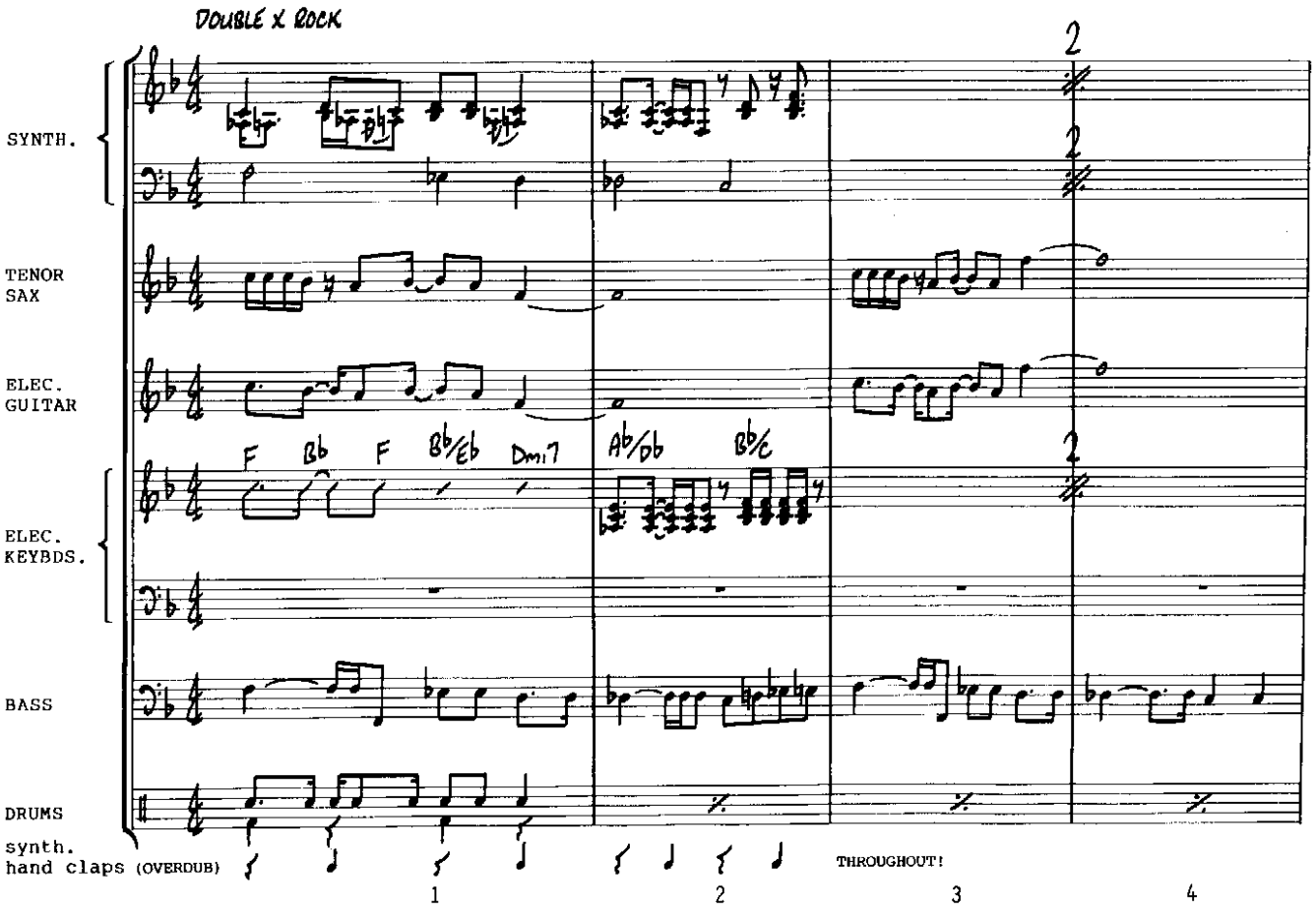
Obviously, writing for a limited instrumentation presents a challenge for an arranger. Michael meets that challenge with a very stimulating piece of music that displays some pretty awesome power! Working with experienced musicians, a master rhythm part, and a wholesome supply of electronic wizardry, he proceeds to build a towering level of vitality and excitement.

In ***Scootin'***, Michael pursues a dynamic approach. The music is based on a descending bass line and related chords, with unison guitar and tenor sax handling a well crafted melody. The bridge, consisting of a series of compound chords is introduced at bar 9 and the background pares down to some intensive keyboard comping. The tenor sax recaps to the "A" section, this time as a jazz solo, maintaining that same high level of energy. Bar 25 introduces an interlude of related compound chords and new melodic material. Interestingly, on our way back to the recap, we lean heavily on four quarter note chords (bar 30) in preparation for the whole-tone figure that will quite naturally bring us "home", where everybody is in for the finish!

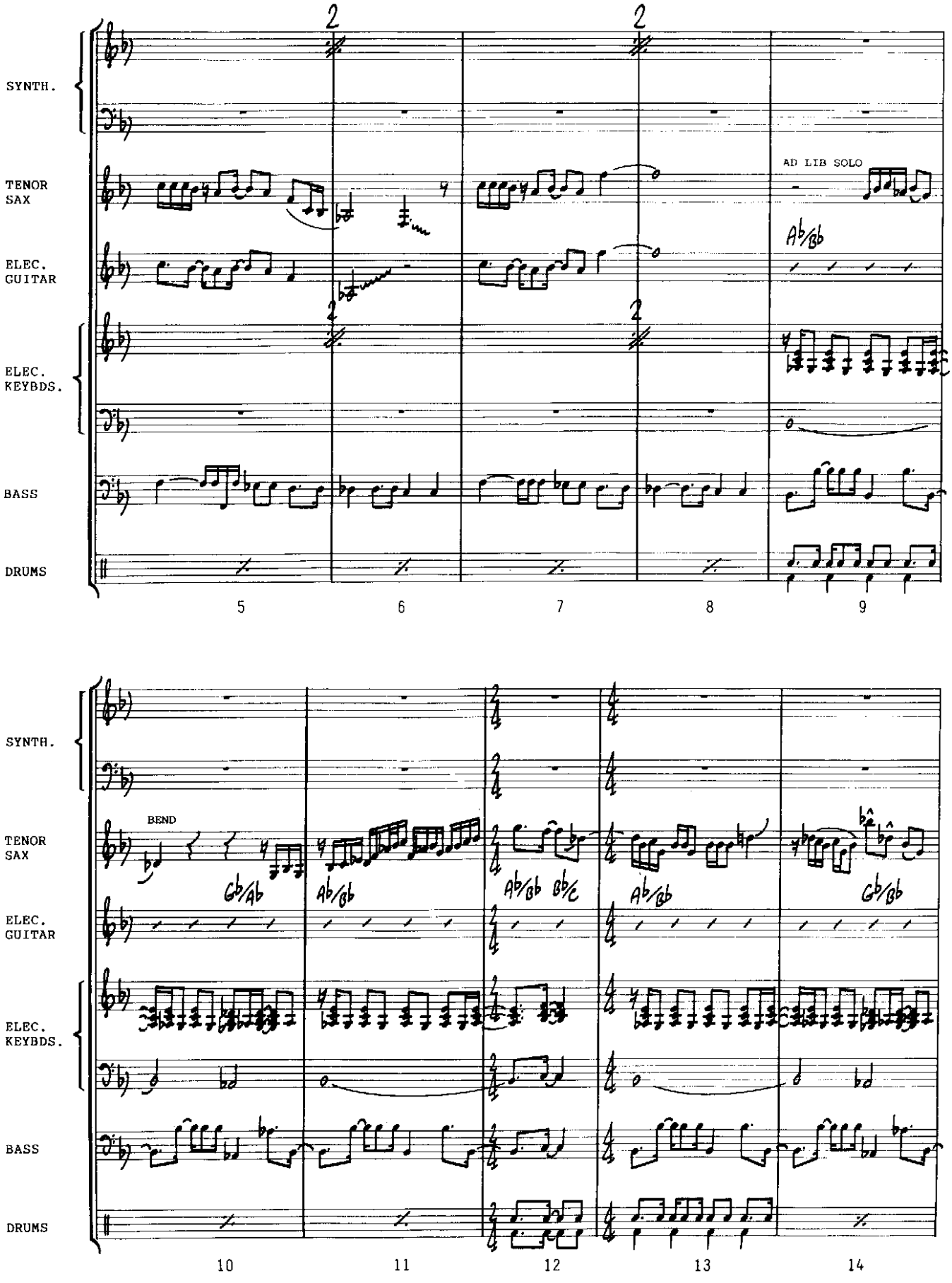
The final product is the result of a carefully planned score and an integrated flow of ideas in the recording studio. Piecing it all together, the result is both enthusiastic and musical.

Ex. 11-5 Scootin' 64

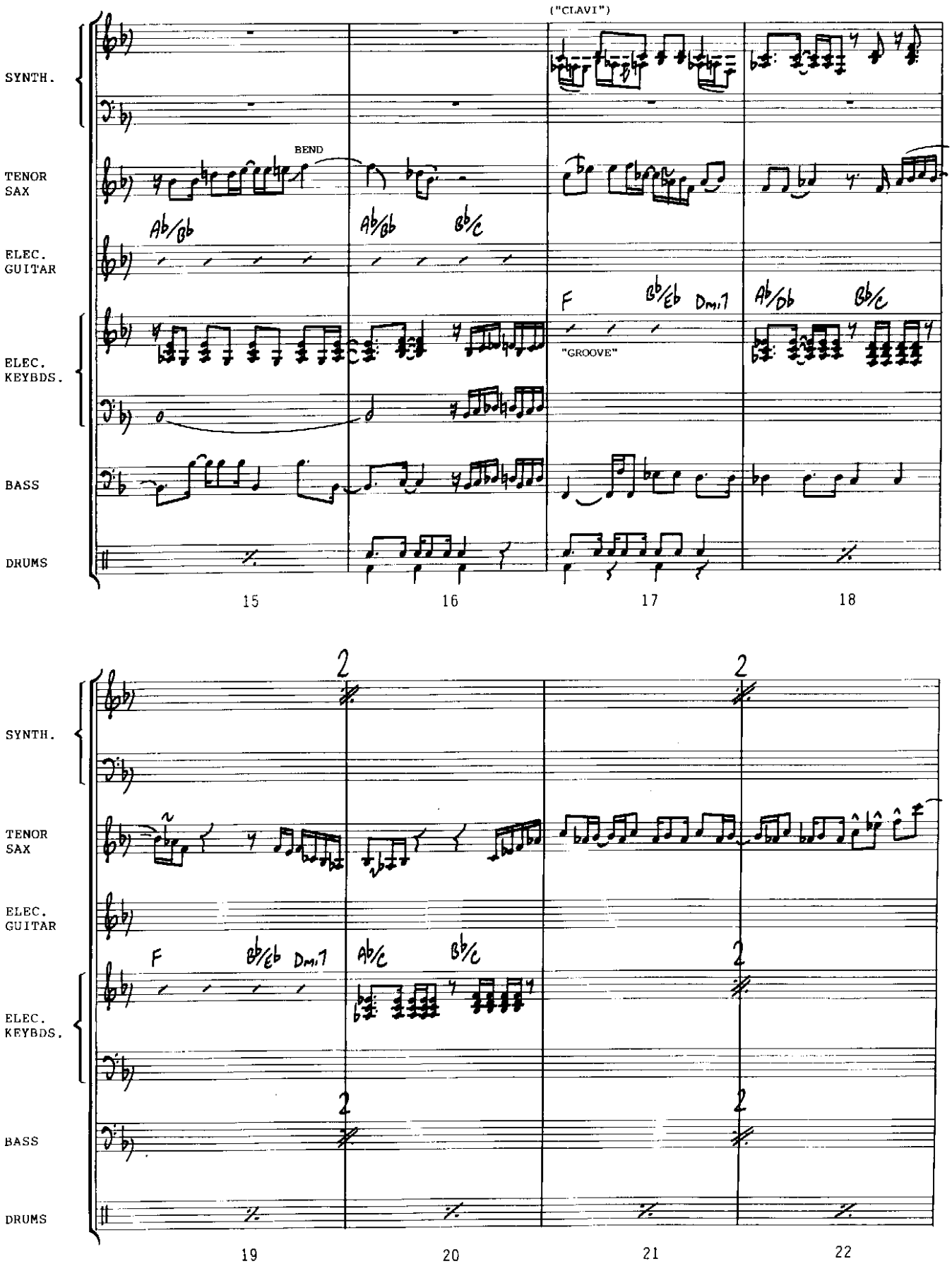
© *Michael Boddicker Inc.*



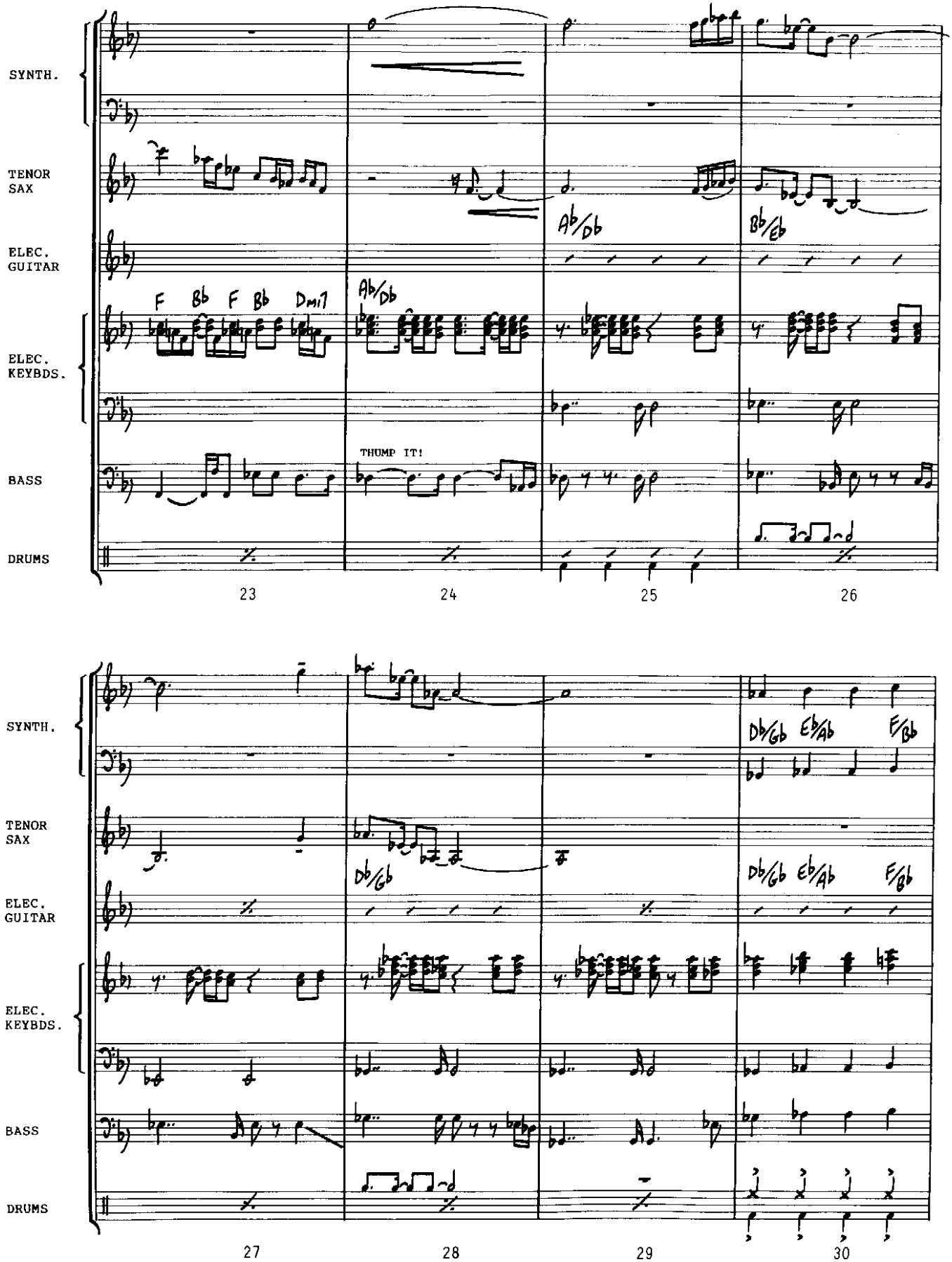
Ex. 11-5 continued



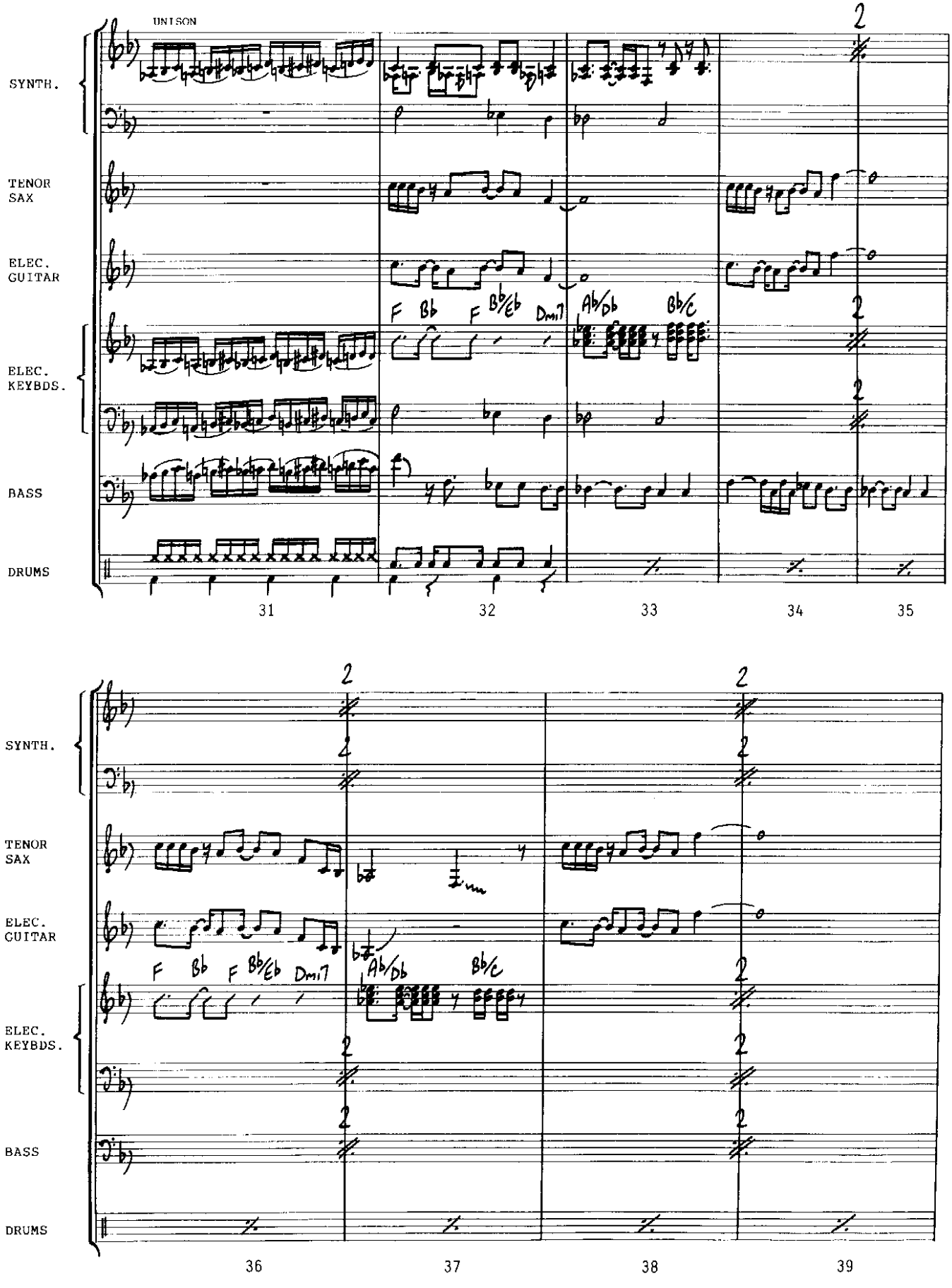
Ex. 11-5 continued



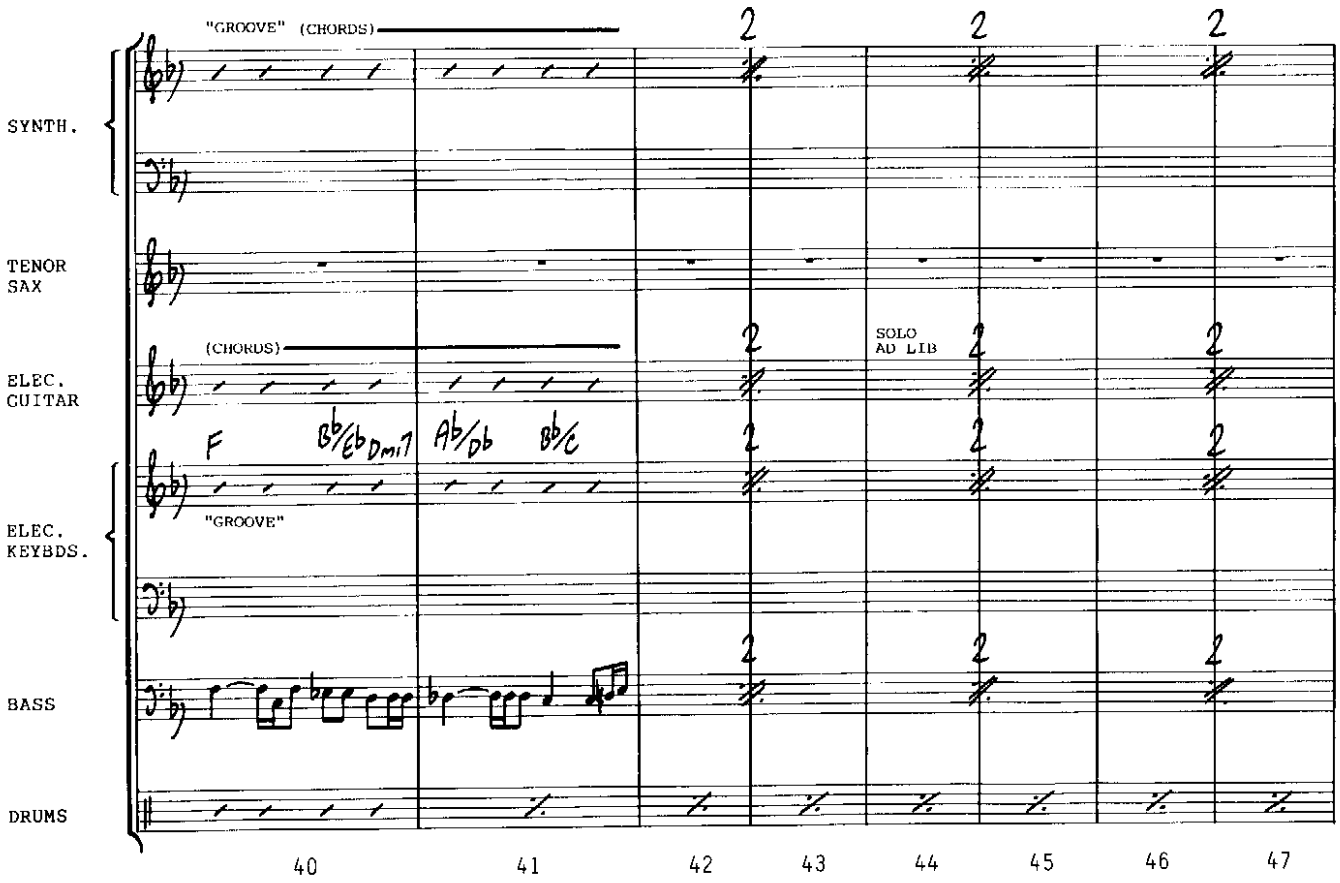
Ex. 11-5 continued



Ex. 11-5 continued



Ex. 11-5 continued



IN RETROSPECT

How can we use the multi-tracking format to our advantage? You are the chief architect, so after the concept is adopted, it's your working procedure that breathes life into the music. If the recording is to feature a solo instrument, you may want to leave room in your score for a fair amount of improvisation and freedom to take place. On the opposite side of the spectrum, the form of a vocal arrangement is often determined before you enter the studio.

After each layering session, you have the opportunity to listen to the music up to that point. I remember a multi-track recording of ***This Is Love*** (Dark Orchid album) where I originally wanted cellos for a certain passage. Bringing the initial tracks home with me, I altered my original plan and decided to go with bass flutes. By the time I entered the studio the next day, I finally ended up recording a vocal group and Bill Watrous on trombone.

An obvious important step in this whole procedure is to work with an engineer in which you have the utmost confidence. He will need to know as much information as possible in order to set up the number of live and open tracks needed, the kind of sound you are looking for, and the separation between instrumental sections so that he will have everything he needs on tape for the remix session that follows. His experience and suggestions can help you make some important musical decisions. It's also to your advantage to acquire some knowledge of the basic workings of a recording studio.

Although the engineer and producer will help me to accomplish my goals, I remain responsible for the notes. I don't go into the recording session unprepared. However, in the formative stage, I do leave myself some options, and the fact that I have ongoing sessions offers some alternatives to my original intentions.

Ideally, the soloist or vocalist has the advantage of having a complete background before they play or sing their first note. Some of my recordings with Pia Zadora were made this way. On the other hand, I know vocalists who record with a rhythm section before the sweetenings are added. My album written for Frank Stallone ***(Day In, Day Out)*** was recorded with a 45-piece orchestra, but since his part was isolated, he could return to the studio to improve the vocal to his satisfaction.

By now it should be clear to the reader that the final goal is to make a coherent and well-conceived musical statement that reaches out to the listener. Changing the end result through the technique of overdubbing offers excellent opportunities, and it remains for the arranger to evade the risks and flaws of sounding contrived.

Great art conceals the method by which it is achieved.
Ovid

CHAPTER 12
ELECTRONICS

With the advent of MIDI (Musical Instrument Digital Interface), the music world changed. The writing process experienced a drastic transformation. The home computer, sampler module, drum machine and interfacing software altered the way music was written and recorded. A prodigious library of sounds has been made available.

Although writing with electronics is somewhat at odds with conventional scoring, a strong foundation in traditional orchestration continues to be an asset to me. With a solid understanding of both concepts, I can now add an electronic orchestra to my bank of traditional colors. In a sense, electronic music is more orchestration than anything else, as its main ingredient is an incredible shower of colors.

MAKING MIDI WORK FOR YOU

Sequencers are a scratch pad for ideas. They "remember" which notes you play on the synthesizer and recall or change the music at your discretion. The number of tracks to work with is virtually unlimited. With the addition of each layer of sound, new and unique colors shape the music, some of which may not have been discovered in any other environment. I personally am intrigued and fascinated by the composite sounds and effects created by electronics, but much prefer authentic musicians to the sampled or imitated instrument textures.

Composer software programs on the market are really quite good and offer a variety of options and flexible applications to the arranger. Although I can hear the orchestra in my head, I find it considerably expedient to hear a playback of my music. Added to this is the luxury of electronically editing individual elements and storing a complete music score. There are many occasions when I won't write a sketch, but will transcribe the music directly from the sequencer to a score pad. Some writers have taken music stored on a computer micro disc from their home studios directly to the recording studio. However, I personally use it as an arranger's tool, not as a device to produce recordings.

One of the most valuable resources in my MIDI setup is listening to previously recorded tracks while overdubbing new ones. This is a substantial asset when writing counterpoint, and while this drastically reduces the speed at which I write, it correspondingly gives me the advantage of absolute certainty.

If you are enamoured with the concept of electronic music, then study it thoroughly since it entails much more than selecting a preset and striking a key. The orchestra of tomorrow can start to sound amazingly similar to the organ of yesterday when electronics are not used advantageously. I must also caution that electronics are *not* a substitute for knowledge.

There are different avenues that an arranger can take when approaching electronic music technology. It may perhaps be too sweeping a generalization, and there are some noteworthy exceptions, but many view high-tech equipment with blind faith, without questioning the human dimensions needed to hone its performance. Some tend to accept technology but do not show much curiosity about how its performance is related to the knowledge and adeptness of the composer. I think it is very important to note that people like Michael Boddicker, Ian Underwood, Clark Spangler, Dave Grusin, Herbie Hancock, Chick Corea, et al were fine musicians before they became synthesists.

When arranging for synthesizers, real-time keyboard virtuosity can be extremely helpful, but is not essential. When preparing for a recording involving electronics, you must write concert sketches and have them performed by a synthesist if you lack proficiency on a keyboard. When working in this context, you can describe the sound you need, or better yet, produce a RAM cartridge or computer disc with the exact sound you want. If this is your goal, electronic terminology necessarily becomes a part of your everyday vocabulary. There is an abundance of books available that cover this subject extensively; I'll not attempt to do so in this text.

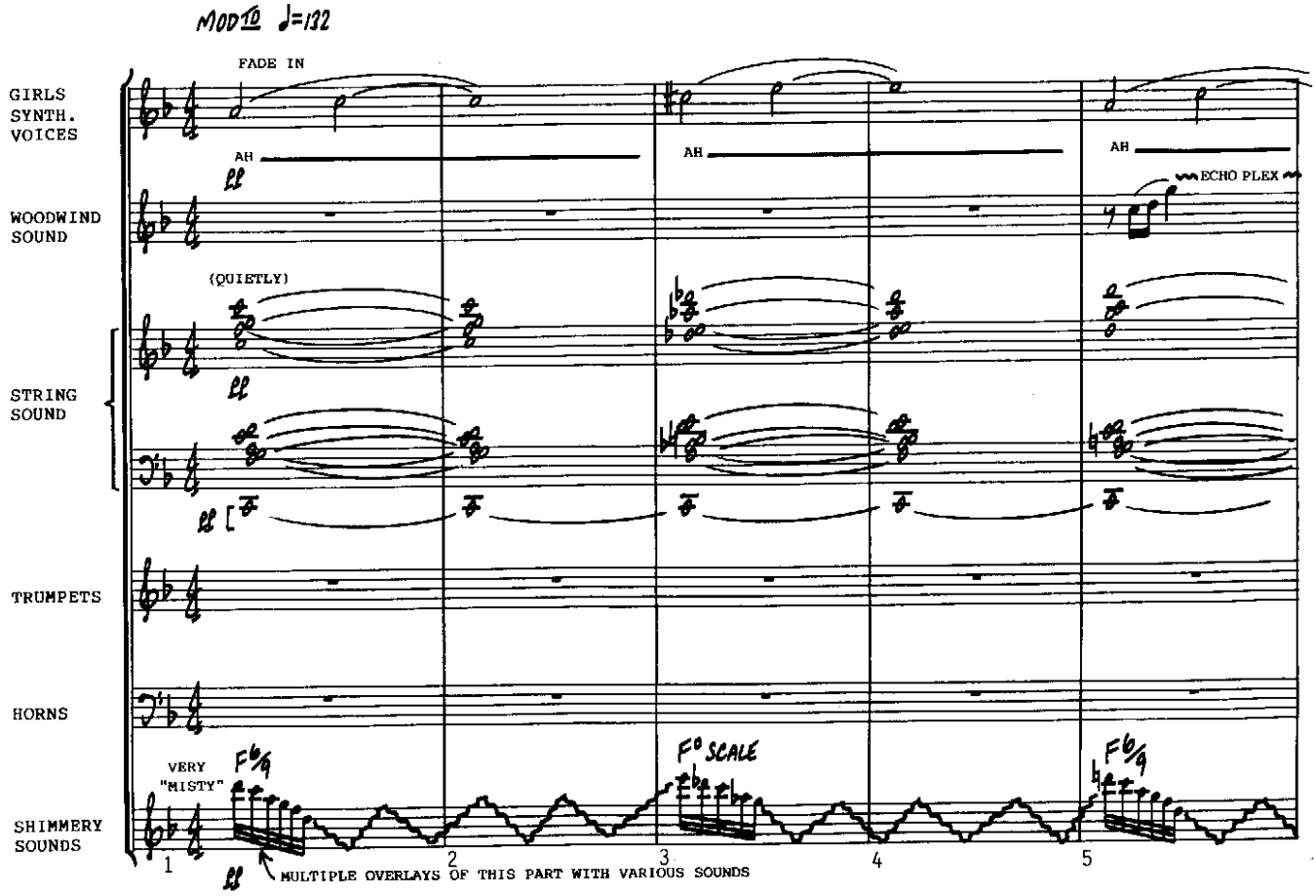
Many assignments composed with electronic instruments are likely to be centered around effects, as synthesizers are intrinsically geared in this direction. Having been asked to score an album for Pia Zadora, a very pretty lady with a powerful voice. I met with producer Tino Barzi and conductor Vincent Falcone. We discussed the concept of the album and several individual numbers therein. It was decided that one of the tunes should have a lengthy introduction that would portray a miracle taking place. This was to be done electronically. After sketching the music, I met with synthesist Michael Boddicker, a contemporary film composer endowed with considerable keyboard technique. I brought to our meeting the concert sketch you see pictured below and a sparsely recorded cassette featuring my own "gloves on" keyboard technique. It was enough to give him the mood and direction I was after, and we proceeded to work.

I arrived at a viewpoint that would use the full dynamic range of the "orchestra", starting from an obscure whisper, building to a strong climax and returning to a clear, thin sound. With this in mind, the music opened with women's voices singing a short motif, backed quietly by an array of arpeggios sounding in the distance. Basically the harmonic structure was simple. Alternating two-bar phrases of F 6/9 and F diminished chords over a pedal C, my ultimate goal was to end on a pure C triad. There were so many background overlays that my short theme became blurred, contributing to the vague image I wished to portray. Added to this were a multitude of synthetic sounds that seemed to make bar lines disappear.

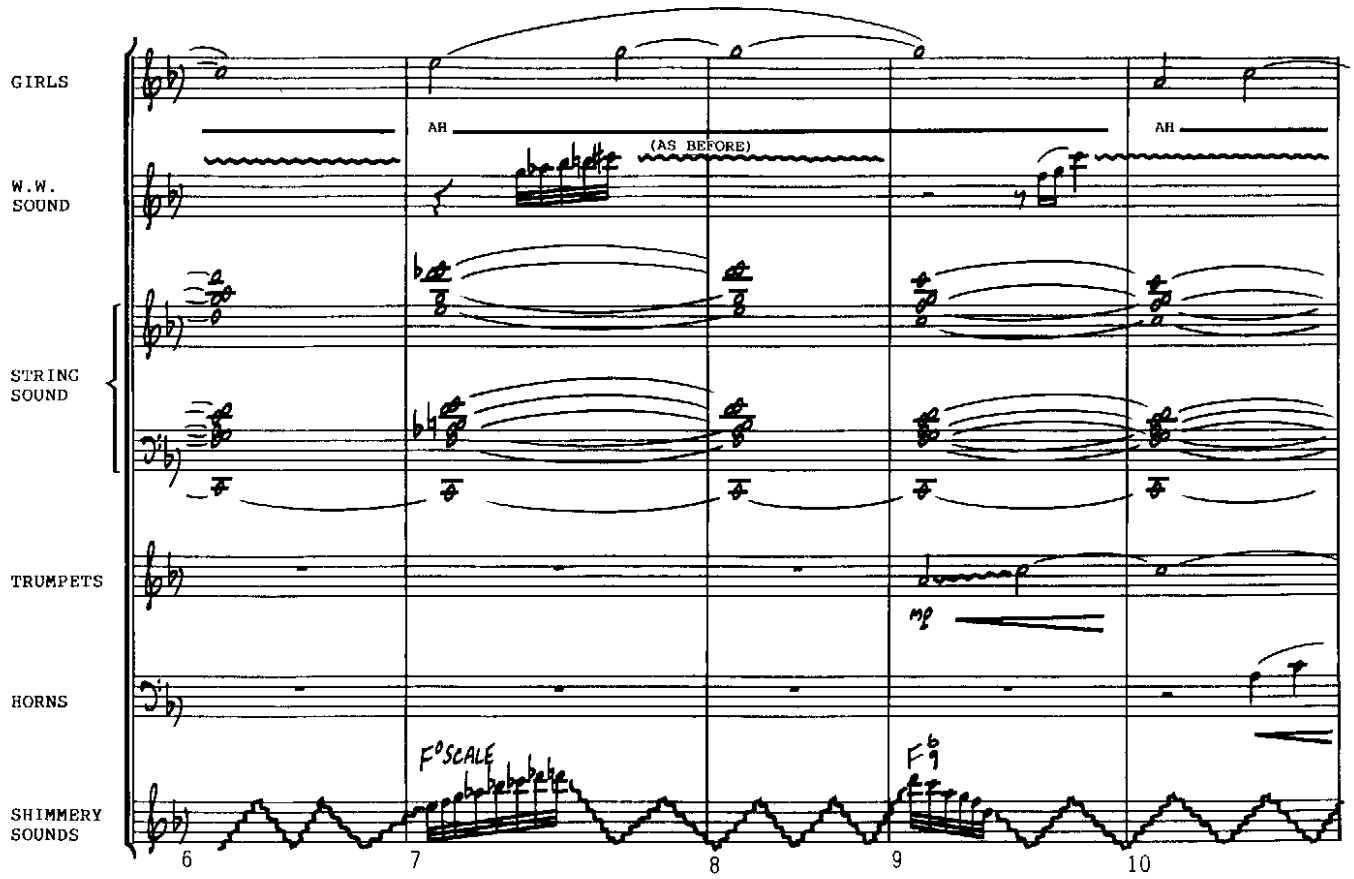
The recording was more complicated than the written music, but once you get past the complex web of sounds, the basic musical elements are quite understandable. Since there is only 100% of sound on a tape recording, some of what you see in this example was "lost in the shuffle", but it all played a role in producing the final picture. There are countless ways to develop an assignment of this nature. This is just one of them.

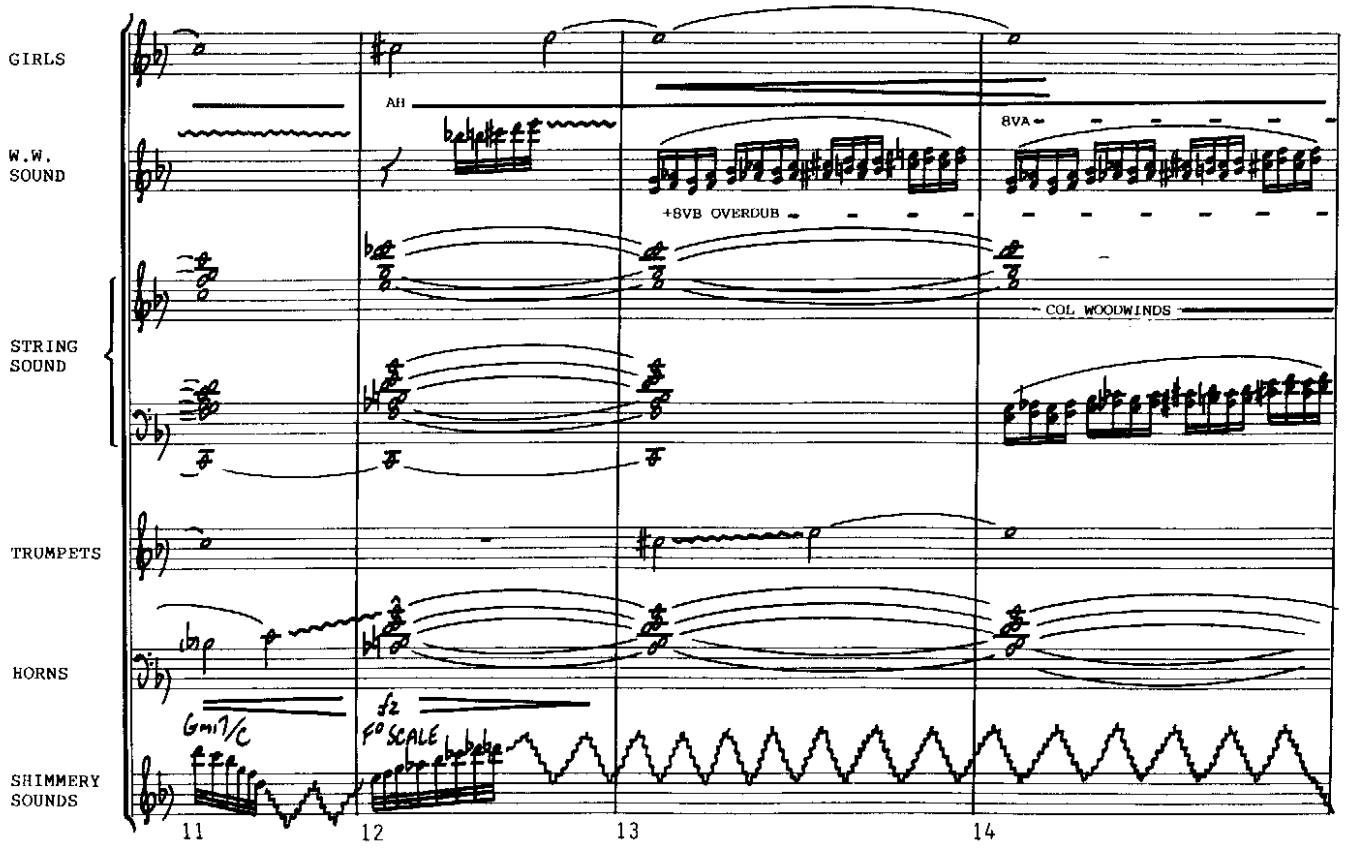
Ex. 12-1 Prodigy 65

© 1993 Fenwood Music

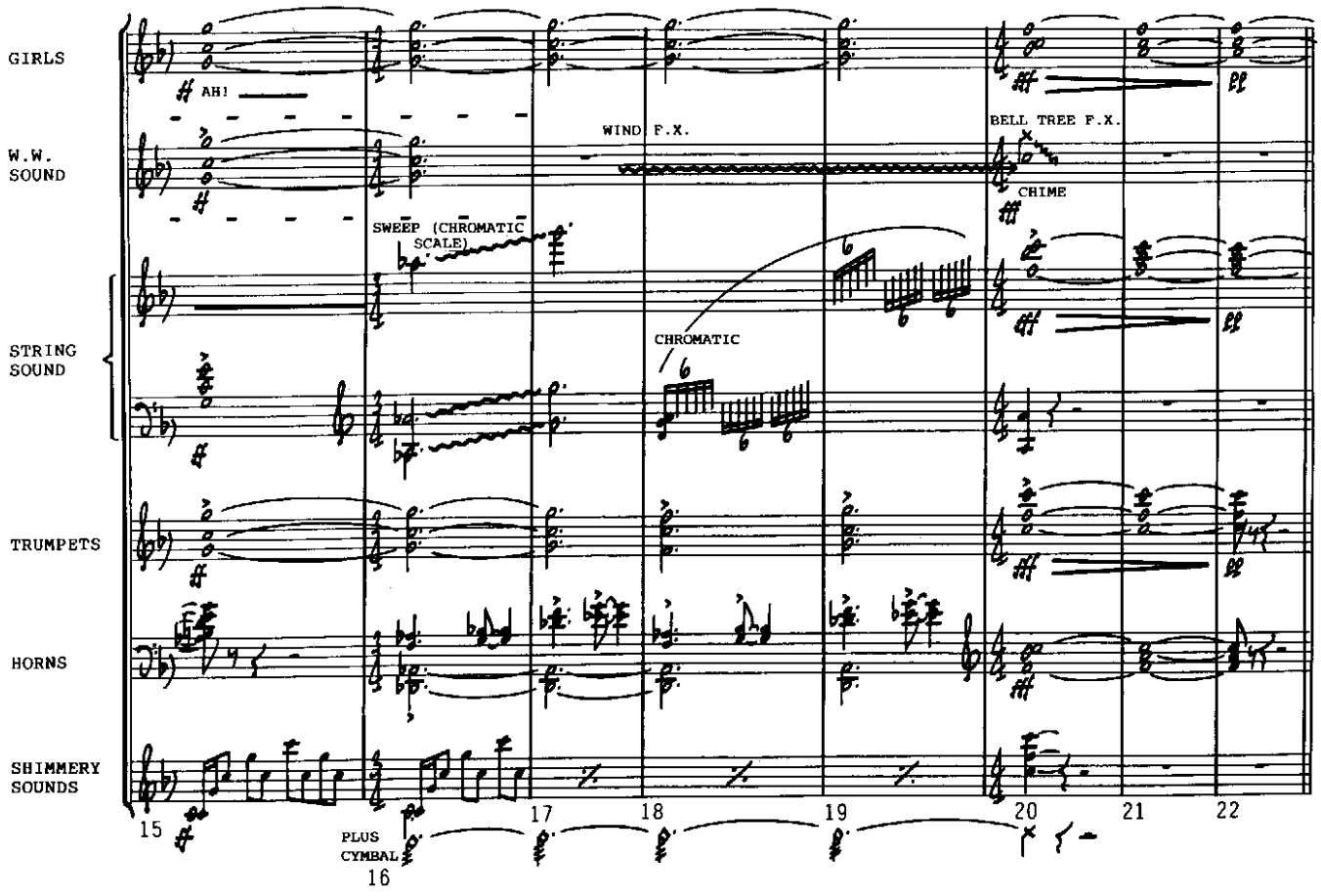


Ex. 12-1 continued





Ex. 12-1 continued



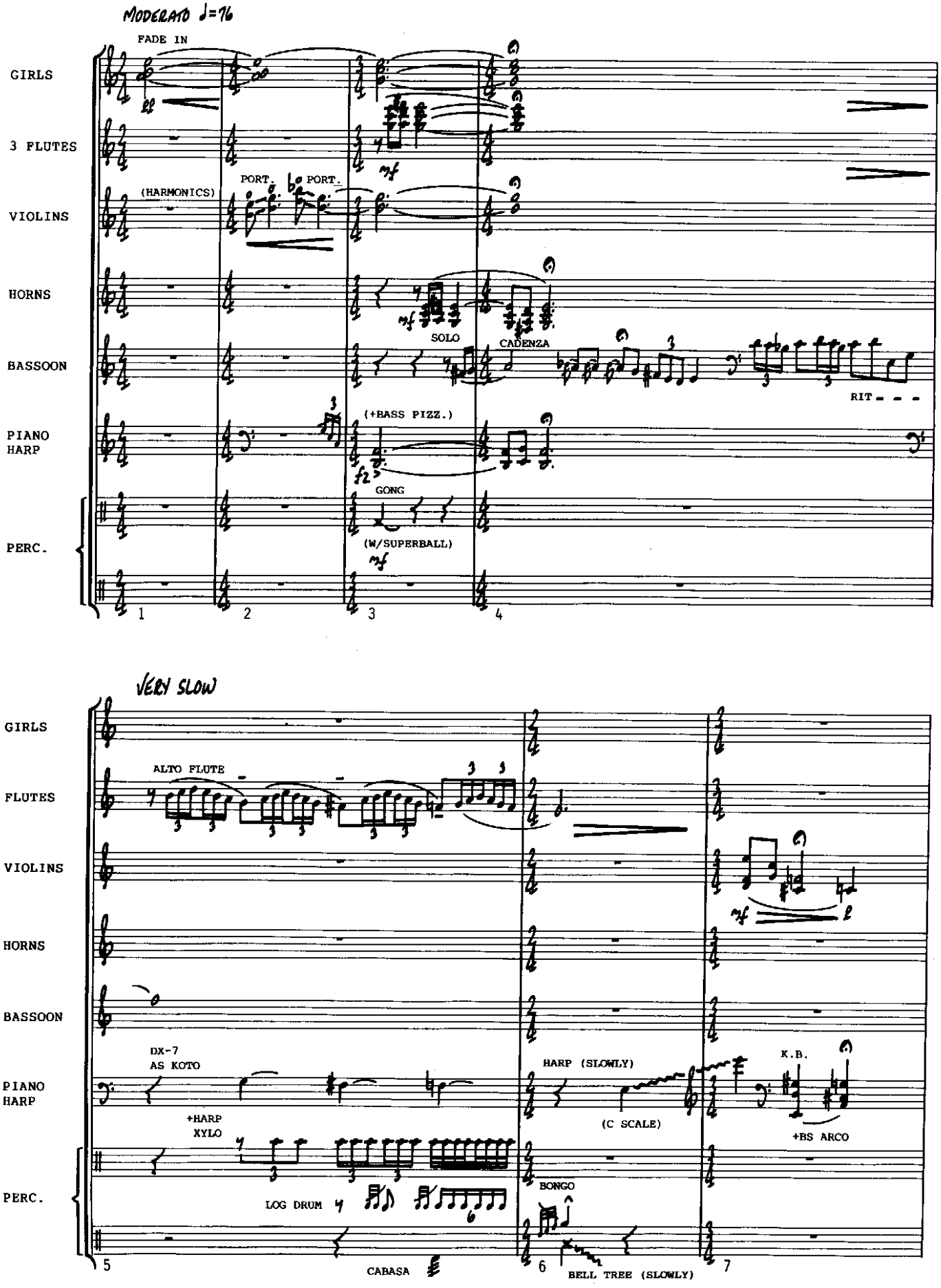
One of the genuine rewards of our craft is the opportunity to work with many talented artists. One such personality is Toni Tennille. She is a woman secure in her own musical ability, and is very expressive and emotional on stage. A fine musician and pianist in her own right, she is specific about shadings and dynamics that color her interpretation of the music. The chemistry is downright infectious in all our meetings and conversations. This kind of relationship adds a special luster, making arranging pure joy.

During a meeting for our second album, one of the tunes called for transporting people musically to a strange and distant land. It was concluded that we should use electronics and lean heavily on exotic blandishments, emphasizing wooden instruments and lustrous sounds. In scoring the following sketch, somewhat traditional textures were combined with synthetic, hollow-sounding solos and percussion. It is 100% synthesized.

Ex. 12-2 Puerto Maracaibo 66

© 1993 Fenwood Music

Daryl Dragon, synthesist



Remember that nothing is carved in stone. In the previous two sketches, the rhythm patterns and synthetic sounds could have been scored from a completely different viewpoint, achieving the same or even better results.

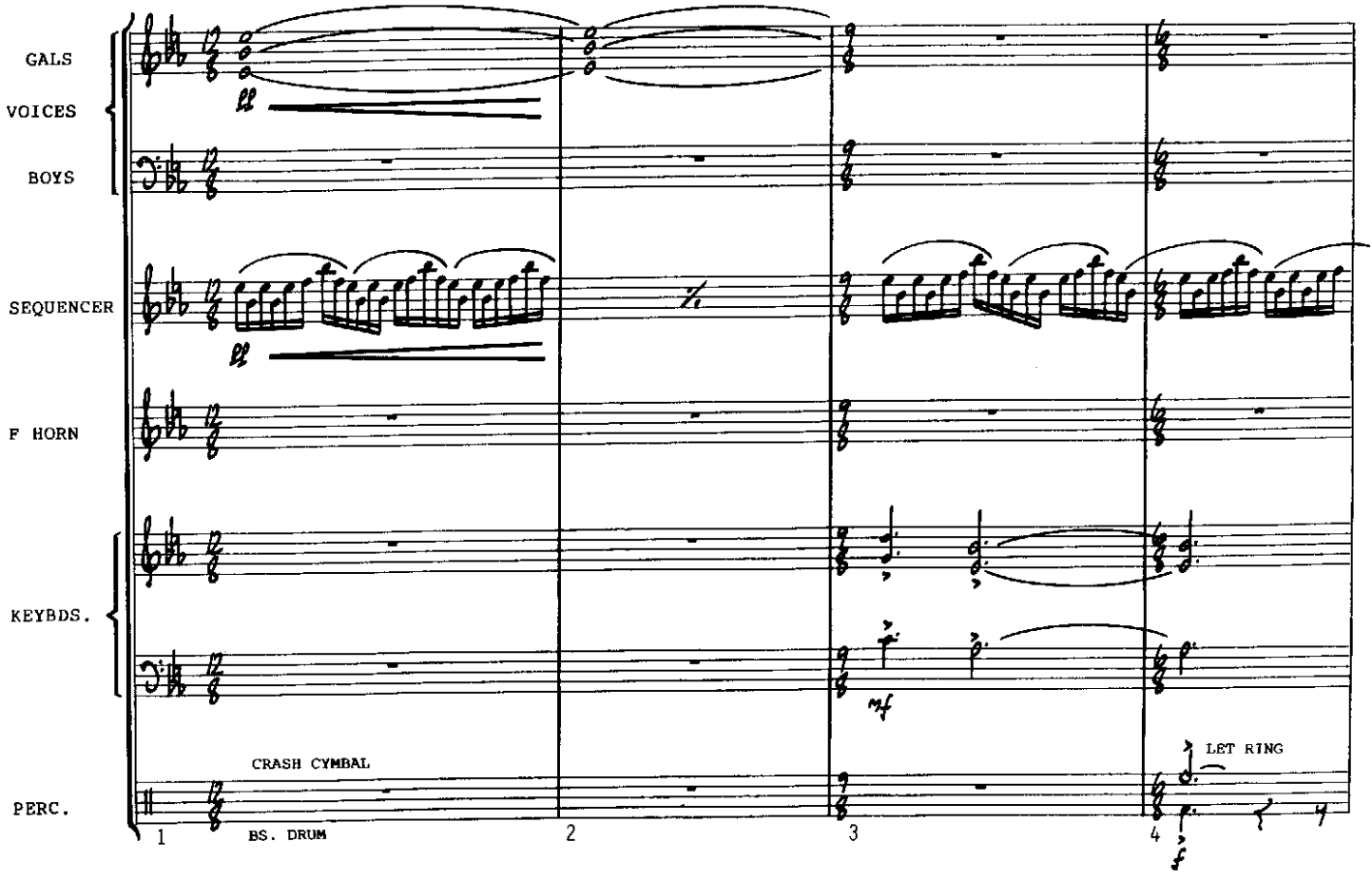
FINDING ANOTHER WAY

The following examples were composed and performed by fellow composer and accomplished associate Michael Boddicker.

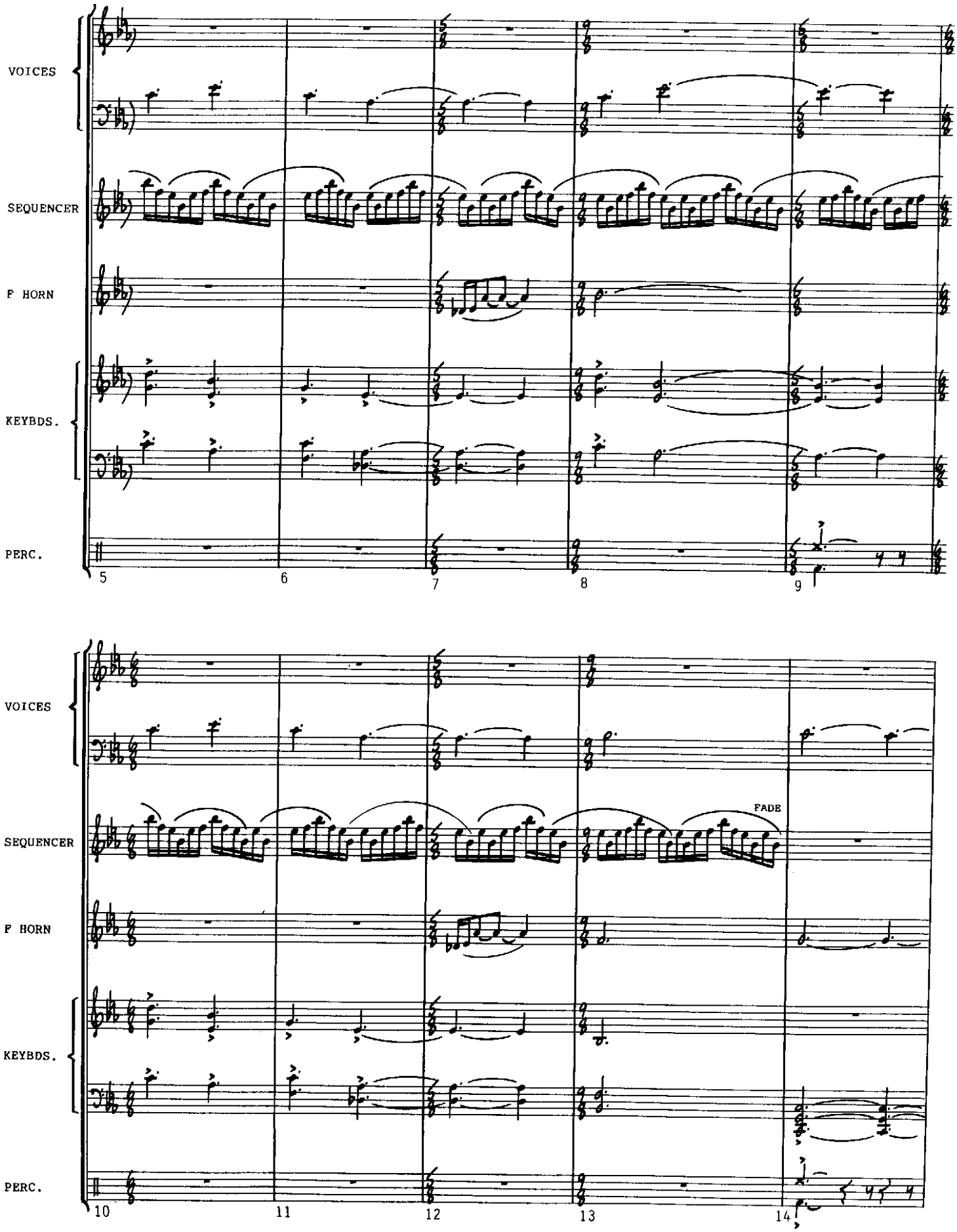
In the opening strain of ***The Magic Egg***, Michael introduces an ethereal tonality via sequencer and women's voices. The entire selection is structured around the interval of a fifth. The voices and sequencer outline E♭ and B♭. Keyboards follow with a series of three-part structures, also comprised of fifths, rearing a building of perfect symmetry . . . an extremely effective approach.

Ex. 12-3 Fanfare (from The Magic Egg) 67

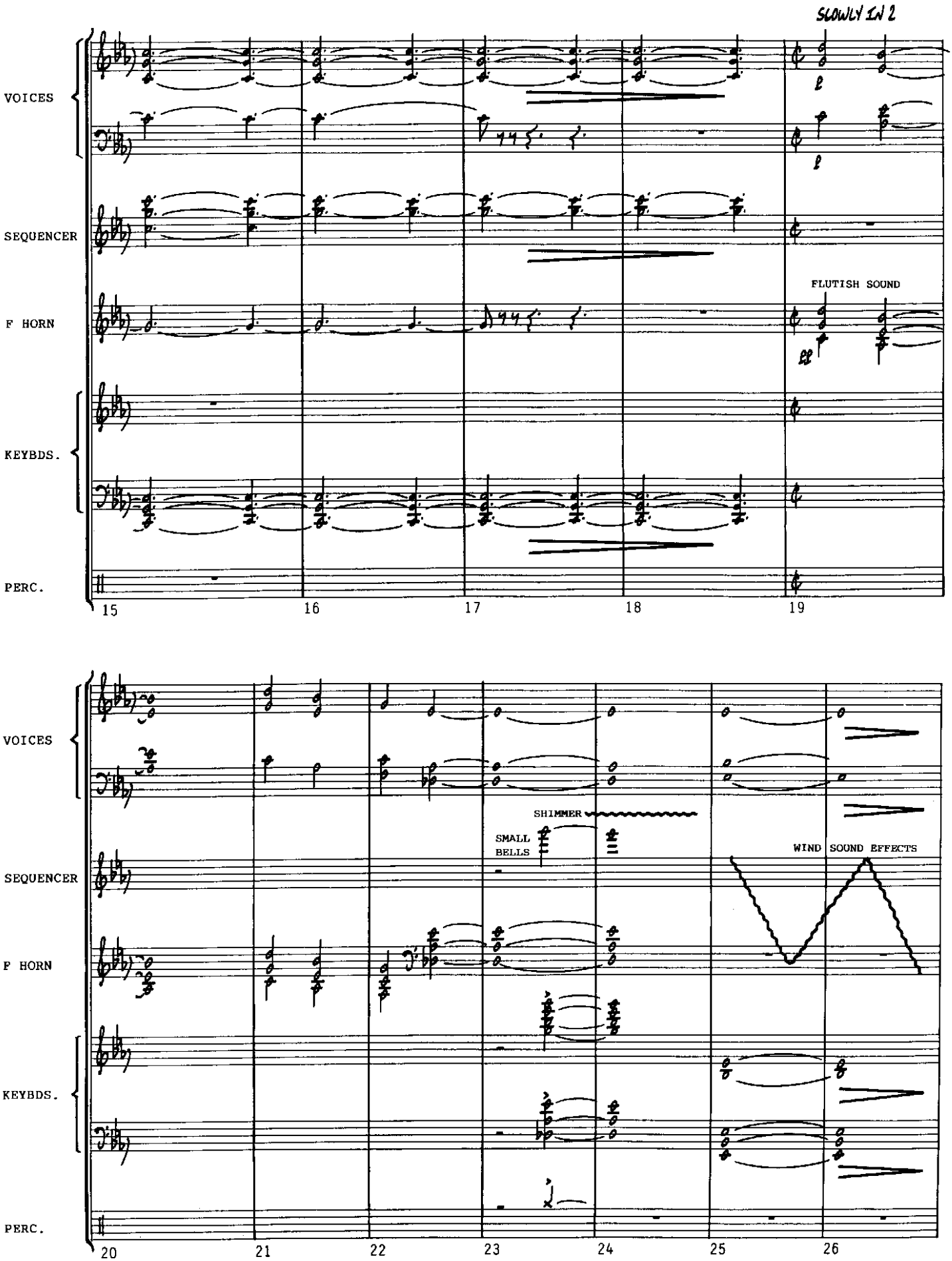
© *Bodifications Inc. & Eddie Garrick Inc.*



Ex. 12-3 continued



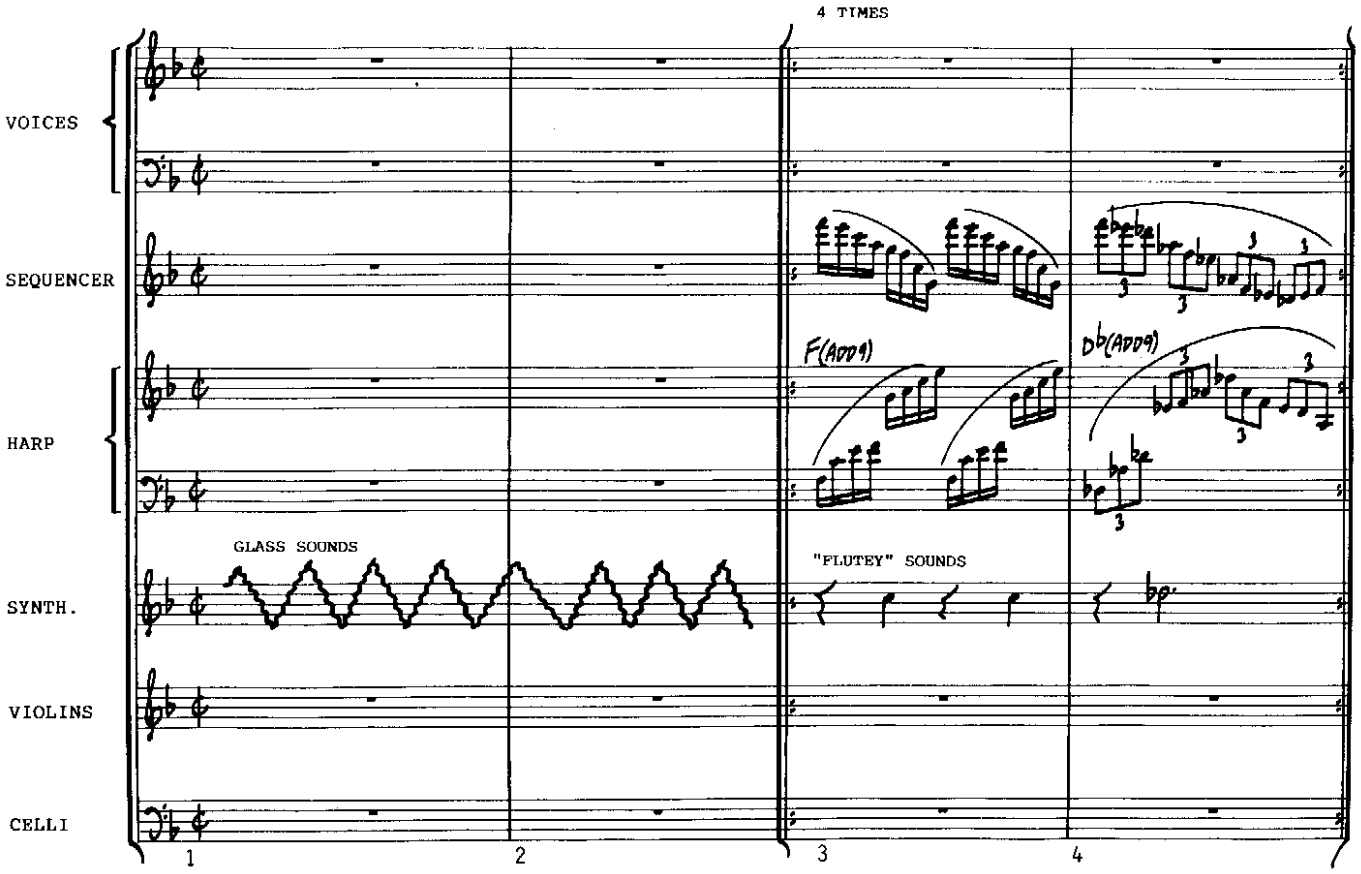
Ex. 12-3 continued



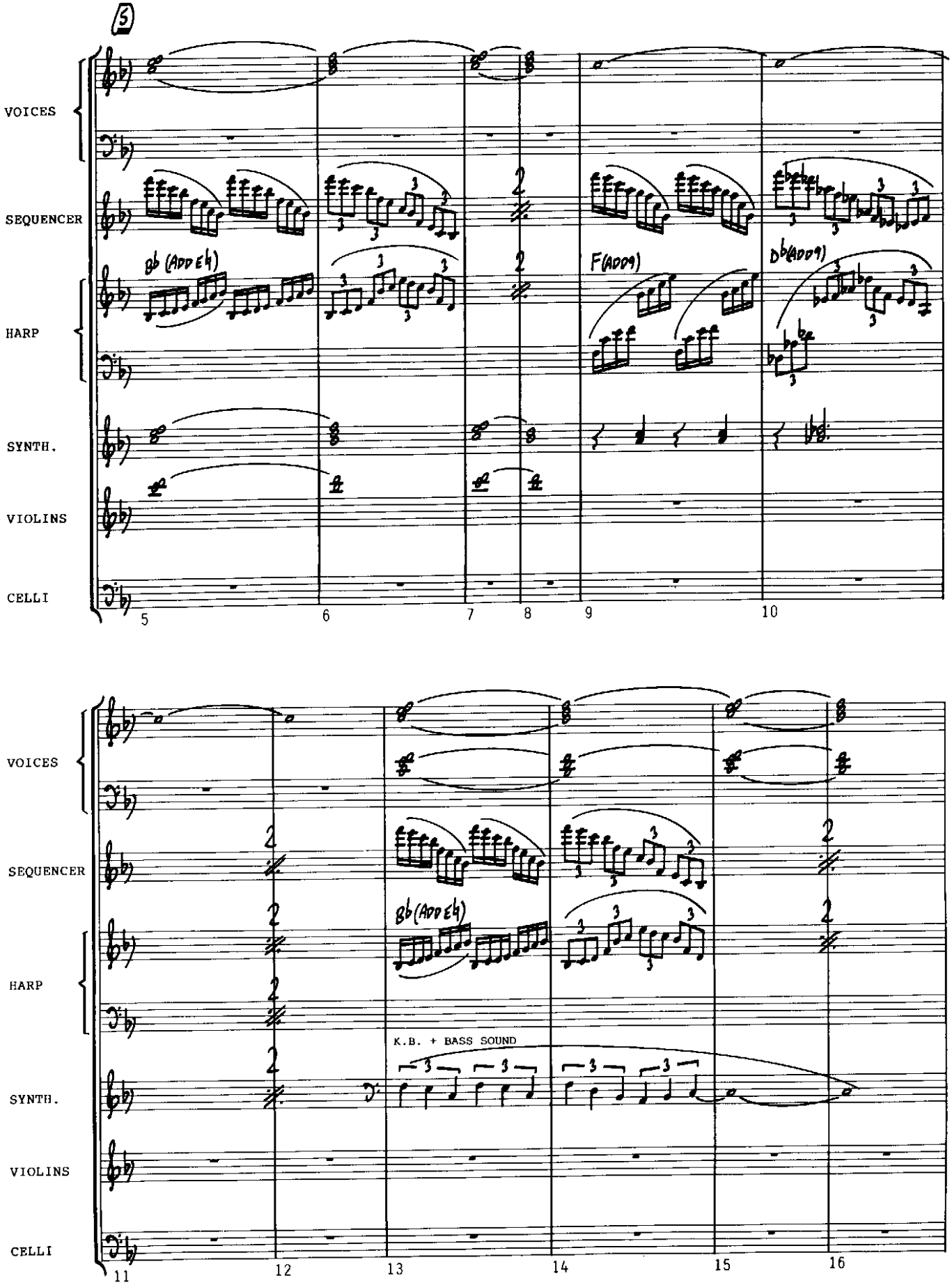
Later during the same piece, ***Dance Of The Mosaic***, a melodic and rhythmically lilting waltz, is introduced. The main consideration here was to find the most striking and vivid union of sounds, combine them with some subtle harmonic dissonances (e.g. bar 5, B♭, ♯11), and use these textures to set the stage for the sensitive 6/8 waltz that follows. The harp, joined by a brilliant and biting sequenced keyboard, captures that mood with technical perfection.

Then enters the haunting theme at bar 20 played by the violins, with cello and horns responsible for rhythm *and* harmony via chord clusters that seem to hide dissonances. Later, the theme is quietly reintroduced through flutish brass sounds, this time laced with rhythm and harmony provided by a delicate celesta. The music, woven with hidden, underlying harmonic refinements and constantly changing colors and contrasts, remains seamless and consistent on the surface . . . an interesting and artful treatment.

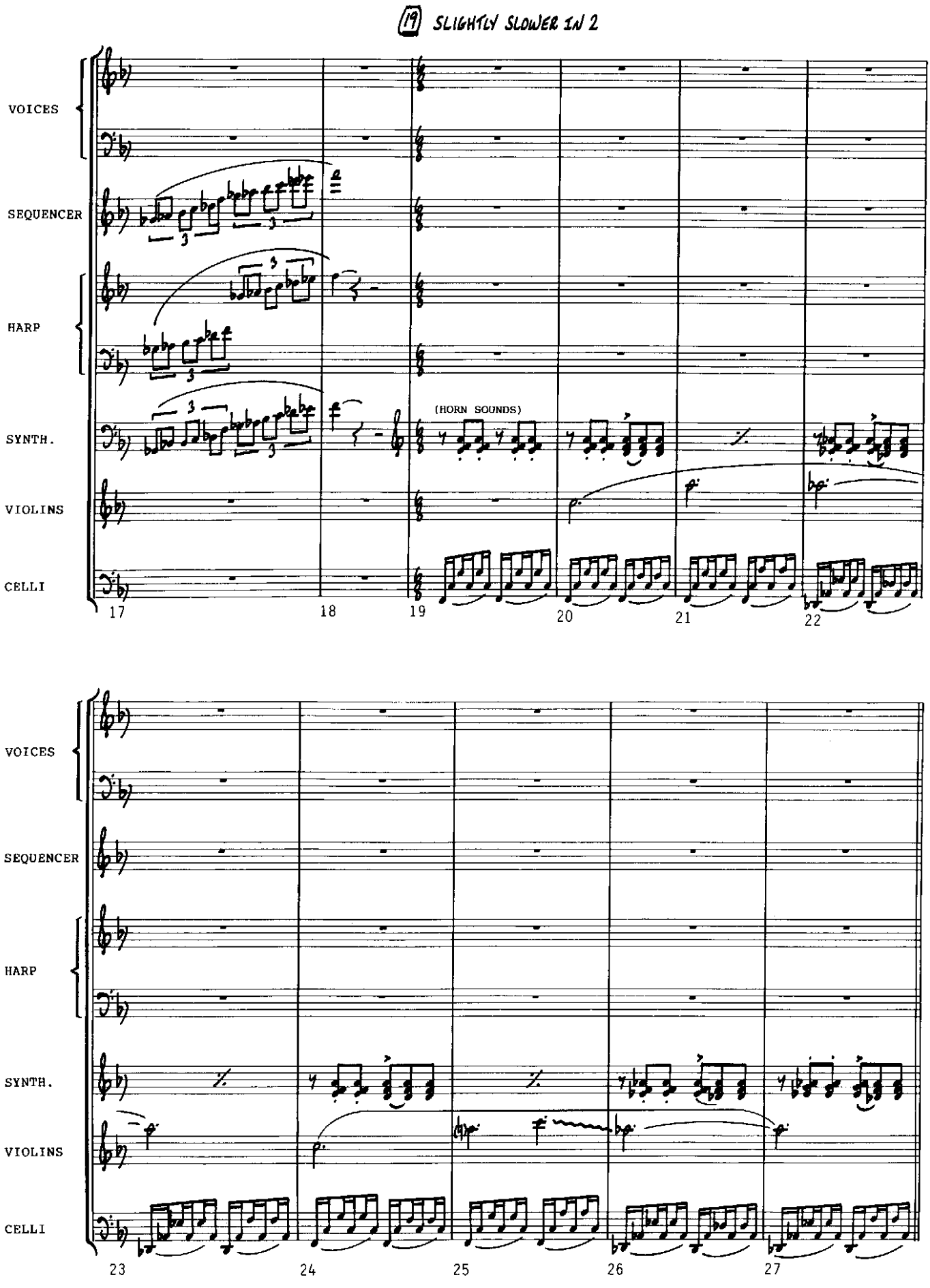
Ex. 12-4 Dance Of The Mosaic (from The Magic Egg) 68 © *Bodifications Inc. & Eddie Garrick Inc.*



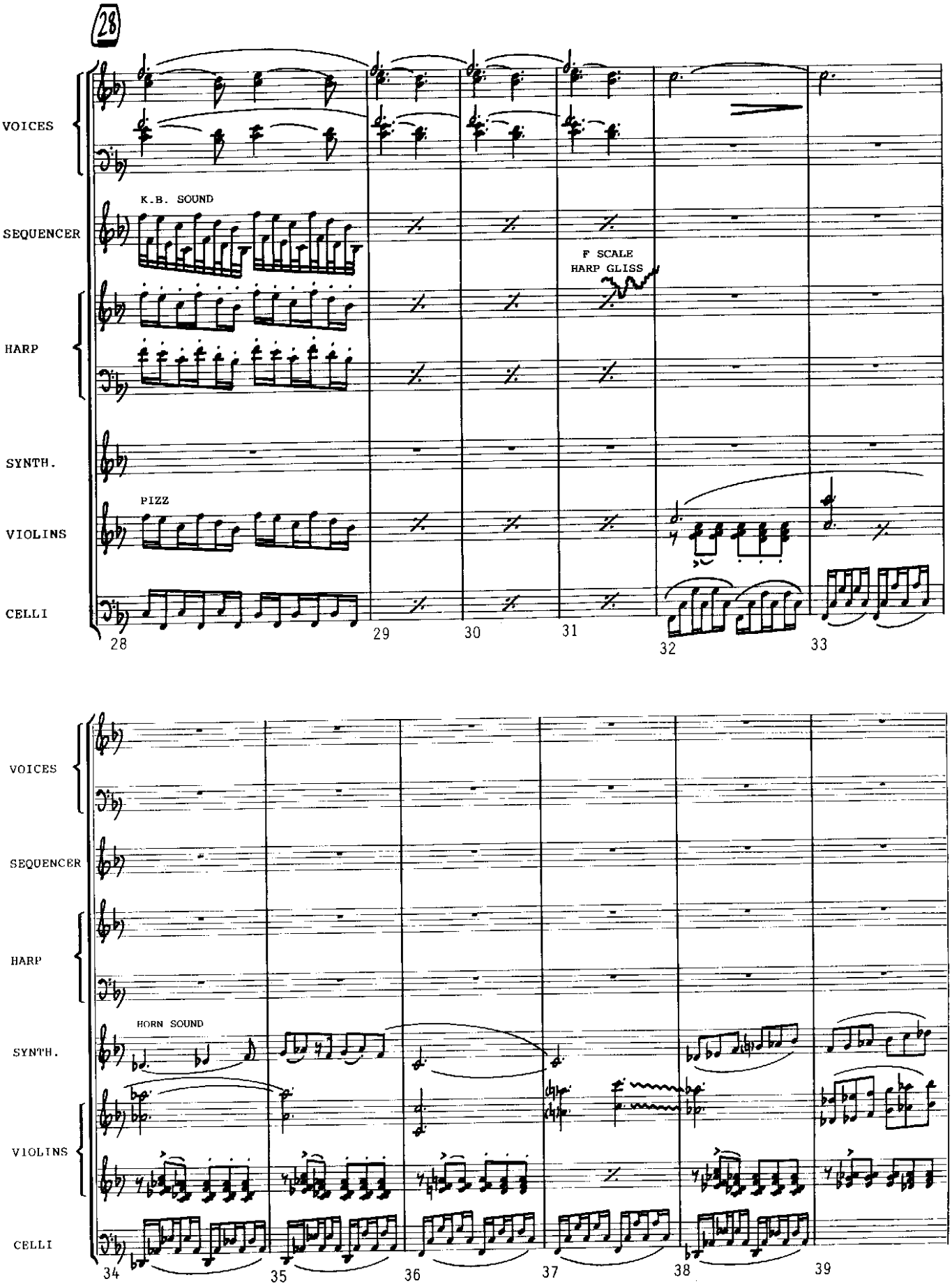
Ex. 12-4 continued



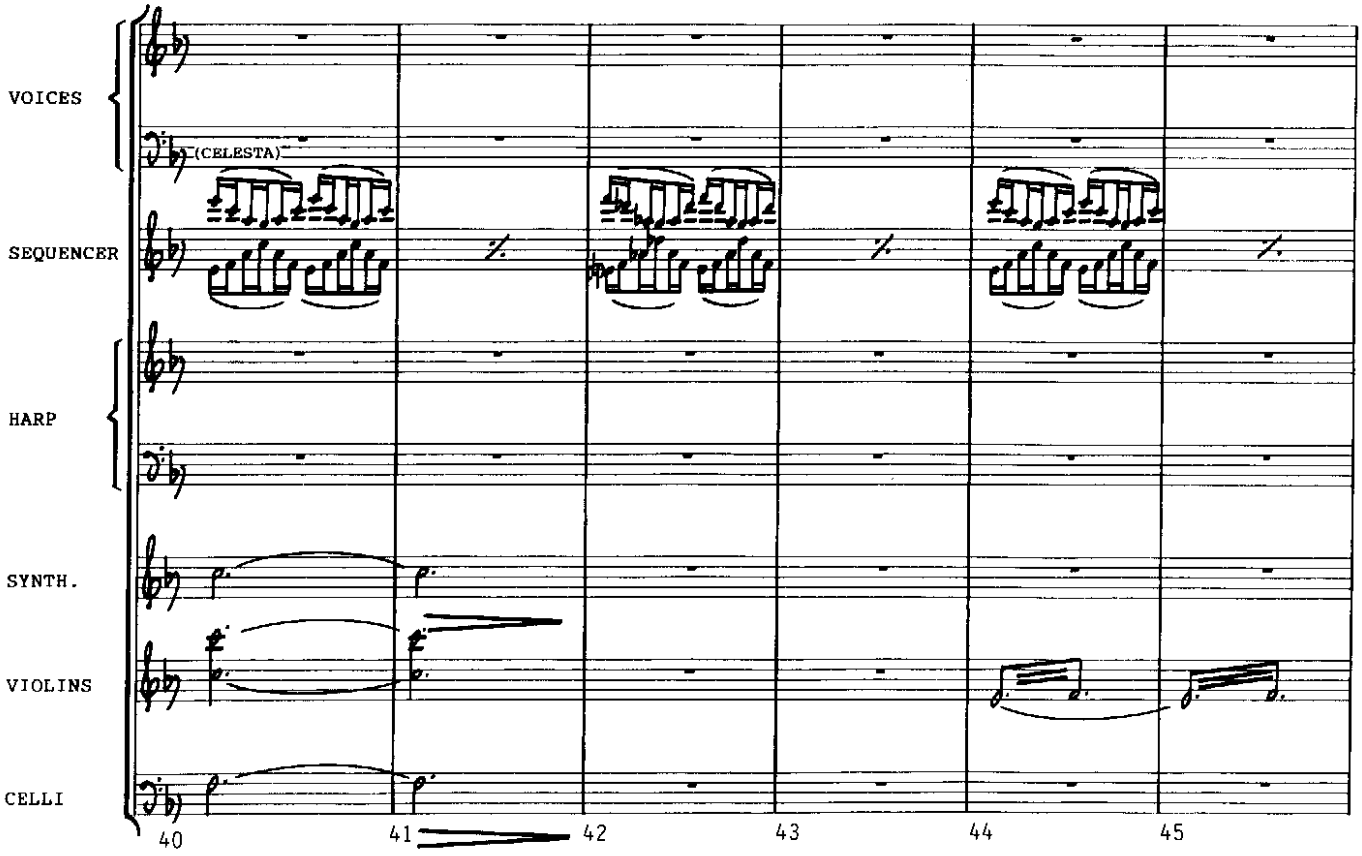
Ex. 12-4 continued

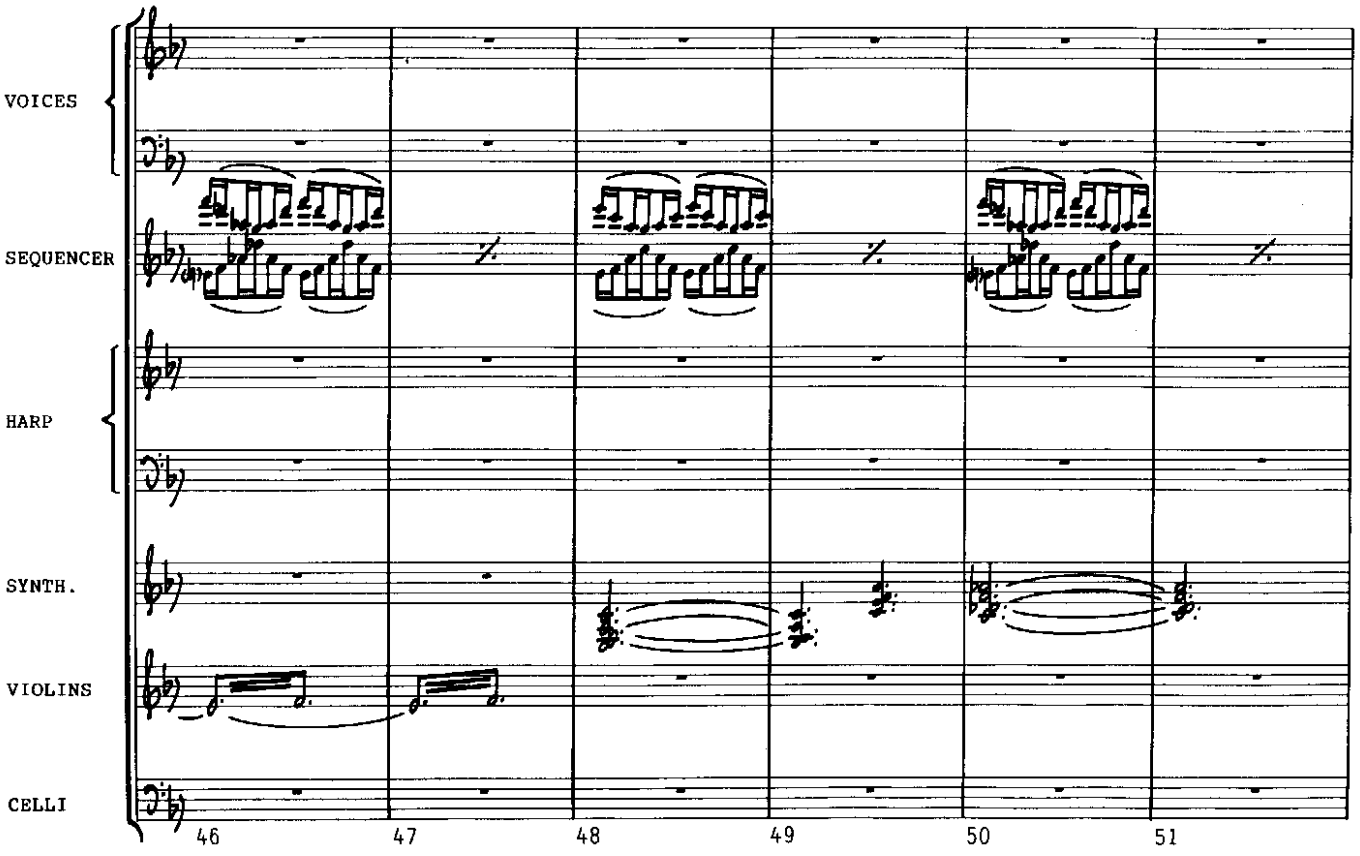


Ex. 12-4 continued



Ex. 12-4 continued



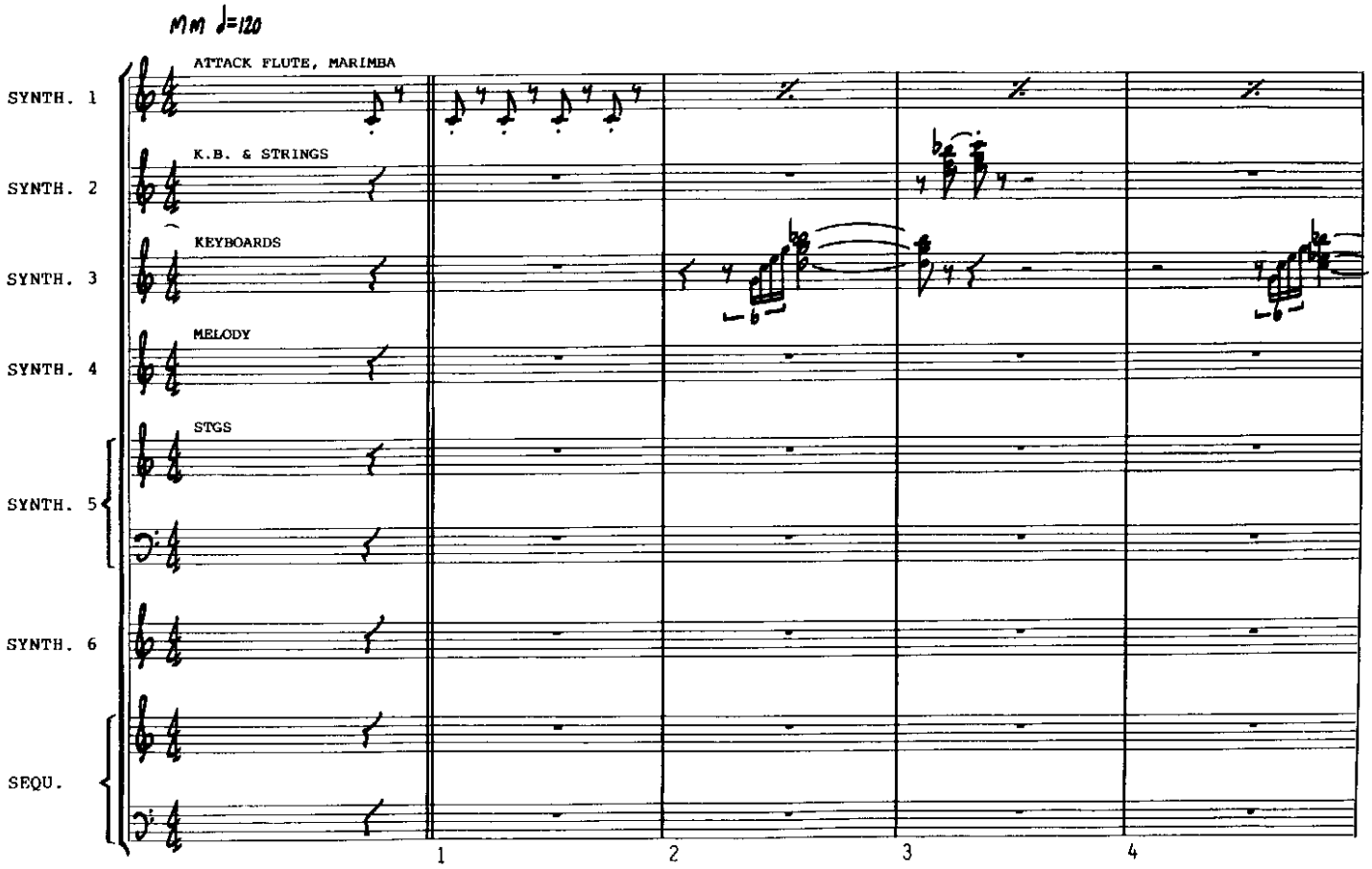


Another look at one of Don Piestrup's contributions, ***Gulf***, is intriguing and reveals a candid quality in his work. It embodies a fusion of orchestral and synthesized colors. Transparent writing is always an excellent device, especially when scoring for smaller ensembles. In this example, the components are two offsetting figures based on triads, spaced high above a pulsating pedal C. The distance in range between the elements provides definition and clarity.

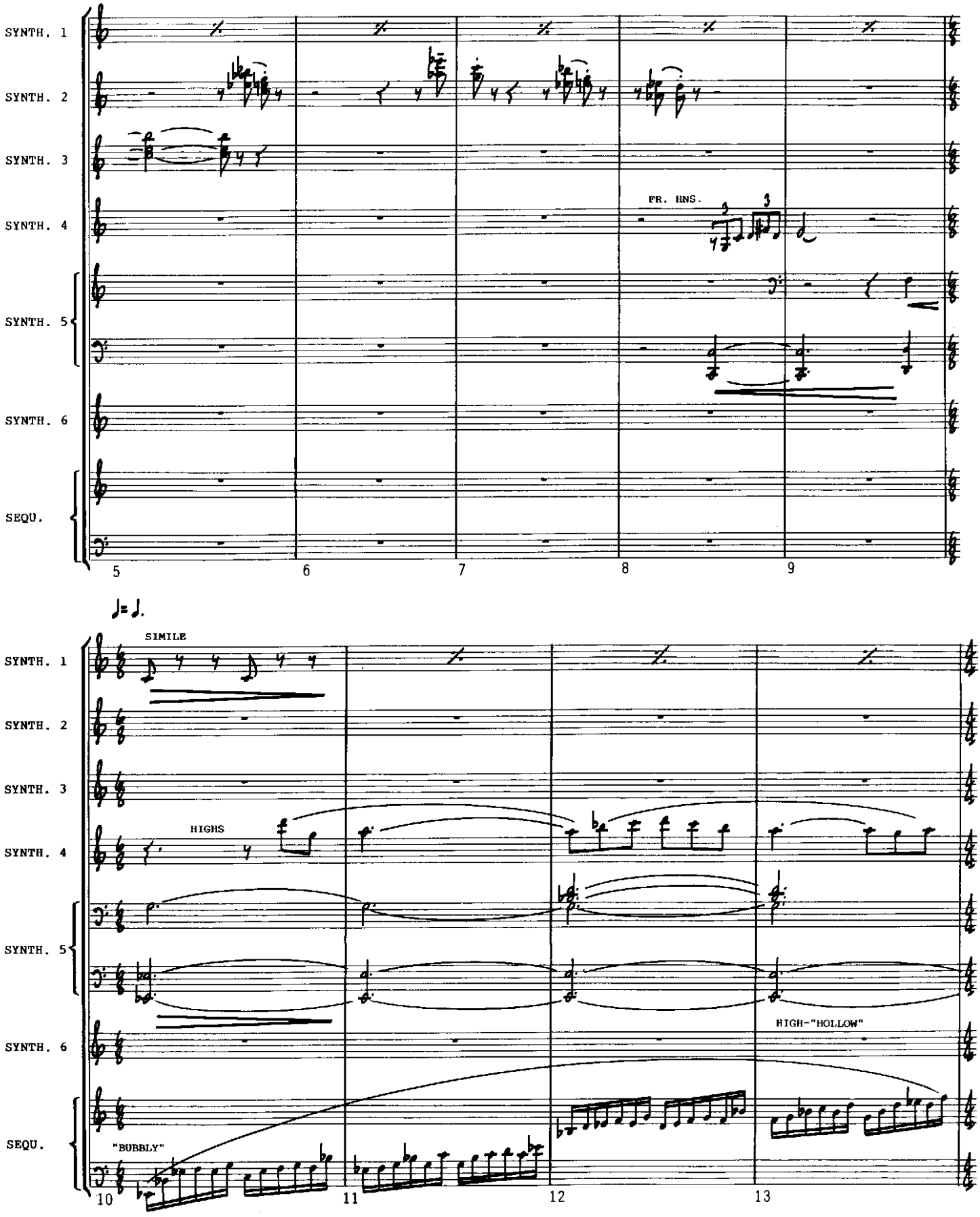
The climate changes with the entrance of the bass and French horn in bar 8. Taking on a new and darker color, the music evolves to a 6/8 meter, adds a busy sequencer and adapts an E♭ tonality that immediately reflects a sense of urgency. The character of the piece is neatly structured and the pacing is sure. The dynamic nuances and tonal shadings are essentially classical, freshly introduced through the electronic medium.

Ex. 12-5 Gulf **69**

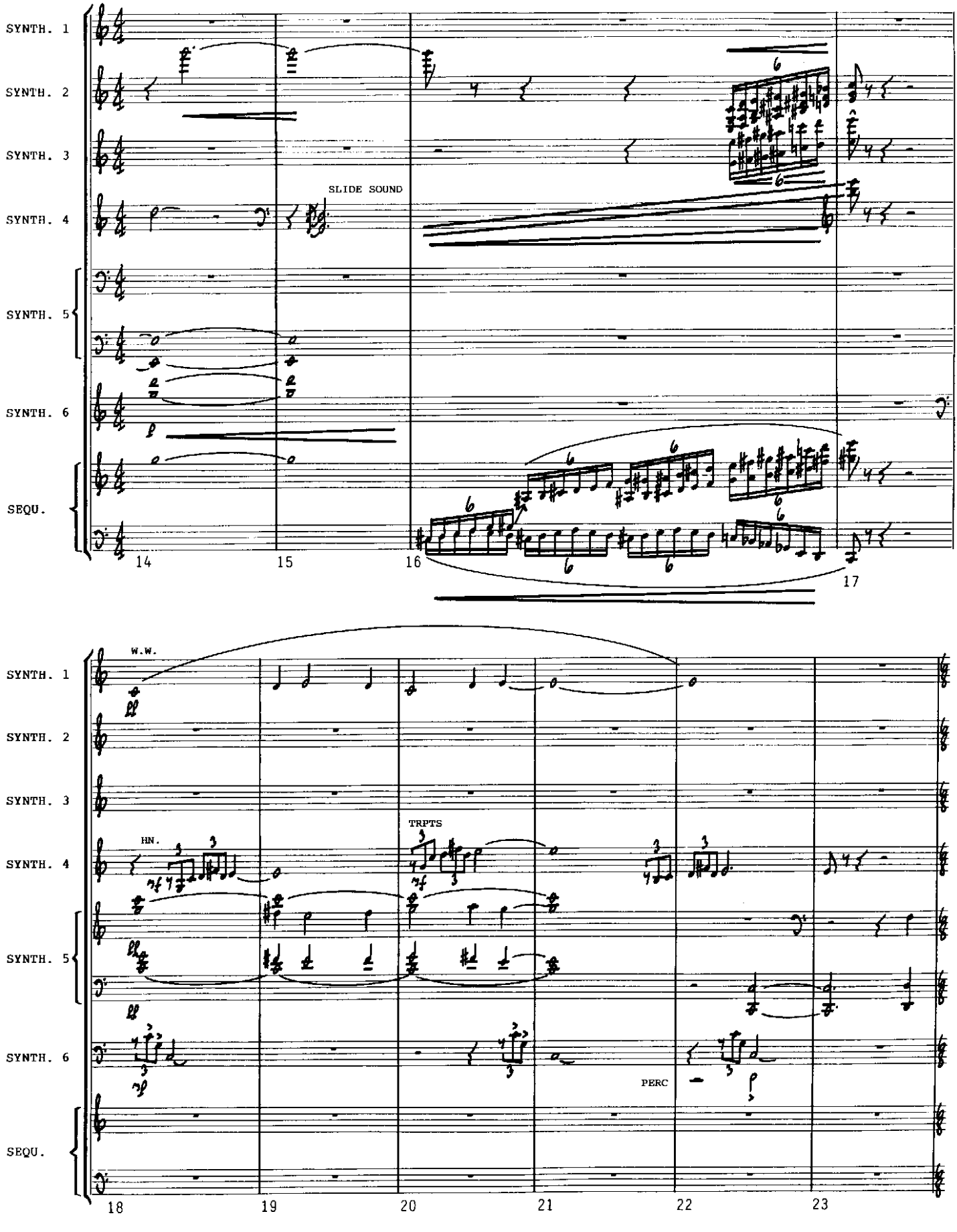
© *Piece Of Cake Inc.*



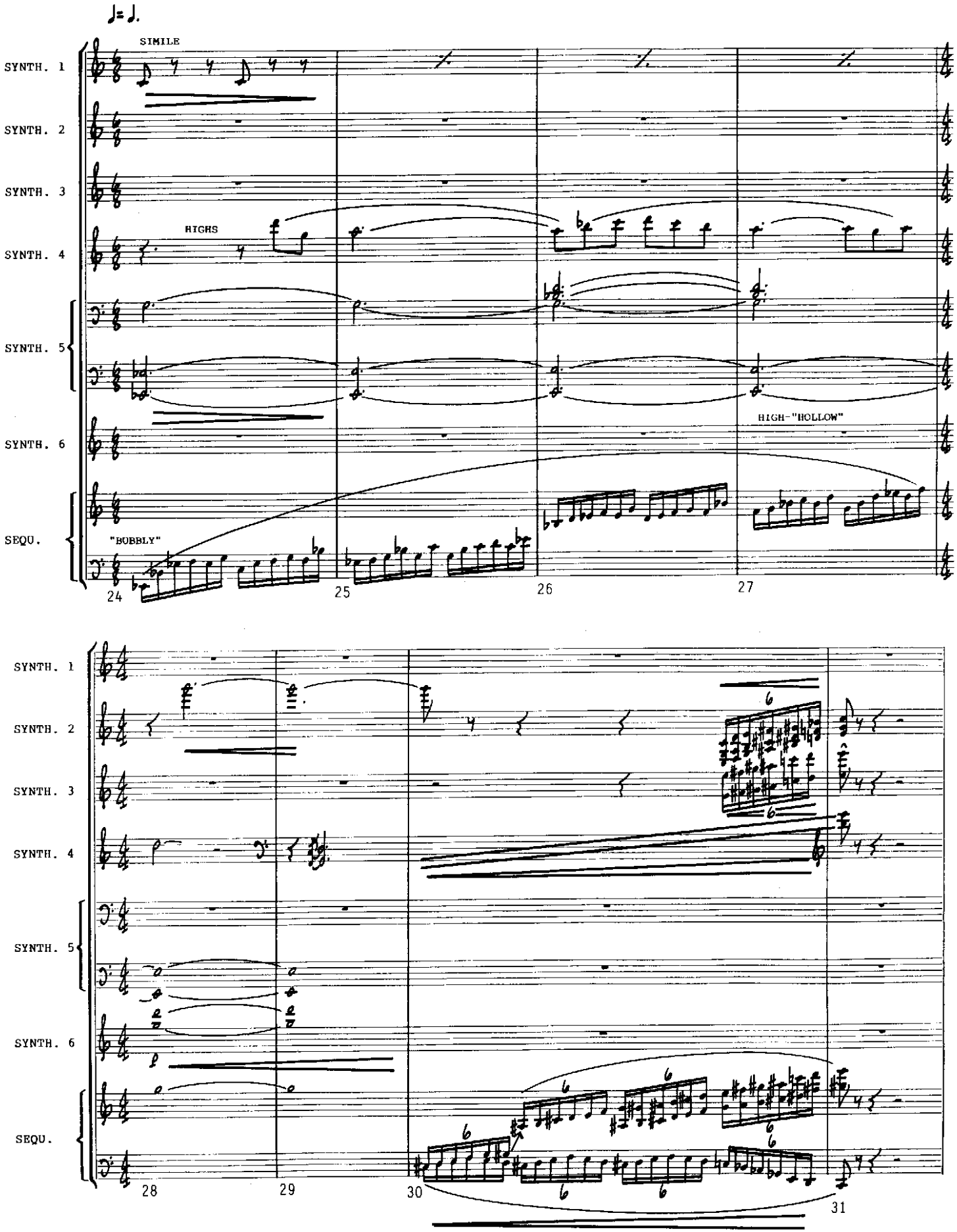
Ex. 12-5 continued



Ex. 12-5 continued



Ex. 12-5 continued



SUMMATION:

The truly professional writer must be aware of changes that are constantly shaping music, taking advantage of fresh devices that can service his musical intentions. The electronic world opens that door.

As noted many pages ago, a new resource in itself won't create an interesting and musical arrangement. Regardless of composition software, computers can't write music. Since they have no imagination of their own they can only follow instructions. What they *can* do, however, is significant in that they become musical sketch pads, and in this way are very instrumental in developing and advancing the creative process. Eventually, by applying considerable effort and investing many hours, these lessons are learned, and the person who is not prepared to spend the time is in for disillusionment. Impatience is not a substitute for the requisite knowledge.

The benefits of working with a memory bank, synchronization, sequencing, special effects and keyboards that "talk" to each other is pretty heady stuff, but these devices are not always the perfect solution. They do many things well, others poorly, some quickly, other slowly. They are quite an asset to a writer with minimal keyboard technique, but many times you must do things the machine's way. One of my most respected colleagues has likened writing via MIDI to painting the Queen Mary with a toothbrush . . . some truth is to be found in that statement.

So there it is! Make no mistake about it, electronics are here to stay. Their importance has been aptly confirmed and gives you, the arranger, a control over the amount and variety of music available at your fingertips. Even though it's quite possible to become fascinated with the wonders that electronics offer, remember that wave forms, phase, decibels, sound waves, amplitude, equalizers, converters, delay, data filters, etc. are important only insofar as their relationship is to the music. *Music* is the bottom line. When the dust settles, it will be up to you to choose the high ground and separate the musical from the trite.

CHAPTER 13

THE SYMPHONIC BAND

We arrive at a chapter that is dear to my heart. My tenure as chief arranger for the United States Marine Band was a memorable one, encompassing a spirit and musical climate that was both supportive and inspirational. For more than two hundred years this band has been the keeper of a grand and venerable tradition.

Upon my arrival at the Marine Barracks in Washington, D.C., I immediately started exploring sonorities and textures that were new to me. It provided me with the experience and development that I sought in that field.

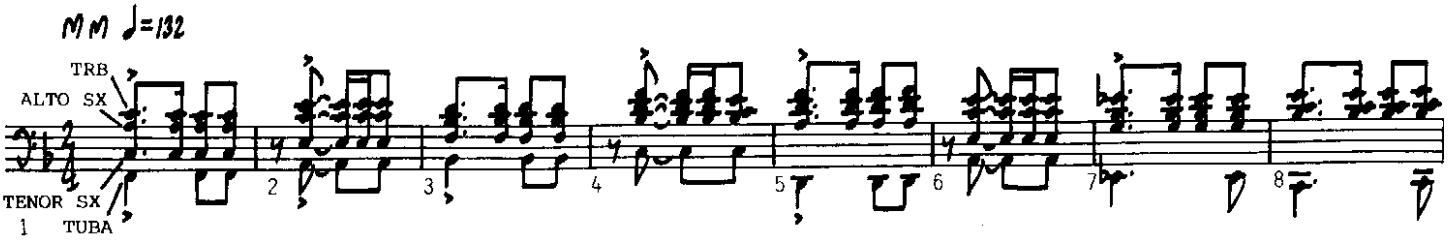
Schools in America are resplendent with a number of outstanding bands and are fertile fields in which composers and arrangers can sow new musical seeds. For the serious arranger, the capabilities are practically inexhaustible, as the tonal palette of the symphonic band is much extended from that of the orchestra. Think of the colors that are available through the use of the complete flute choir (piccolo, soprano, alto and bass flutes), the clarinet choir (E♭, B♭, alto, bass, E♭ contra-alto and B♭ contra-bass) the euphonium, and while we're in the neighborhood, add the harp and piano. Don't neglect the flugelhorn for optional solos.

The distance between the classroom and the bandstand can be bridged by a working knowledge of concert band instrumentation, its structure, infinite shades of color, and variety of voicings. Although a comprehensive treatise on music for symphonic band could fill a sizeable volume, our focus is on relevant illustrations and recorded examples that will eliminate some of the stumbling blocks from the path of the novice arranger.

ALTERNATE ORCHESTRATION

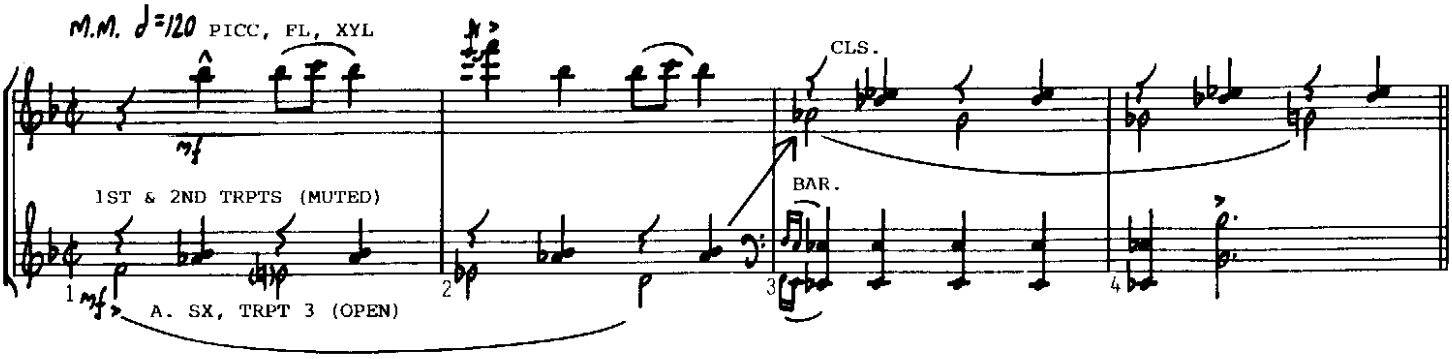
The music you write for wind ensemble could be as diverse as a military march, a symphonic transcription or a "pop" medley. You may be obligated to work from an orchestra score, organ music or simply a piano part. Circumstances may force the substitution of instruments not intended to fill such vacancies, and the arranger must know how to write accordingly. Having less than ideal instrumentation is always a possibility; in some cases it's the norm rather than the exception, so cueing may be necessary. This is not an ideal condition for an arranger, but all due diligence in this area will pay handsome dividends. Obviously, *balance* would play a most important role in handling this situation. Here are a few alternate reorchestration possibilities that can be helpful.

Ex. 13-1 Vaquero



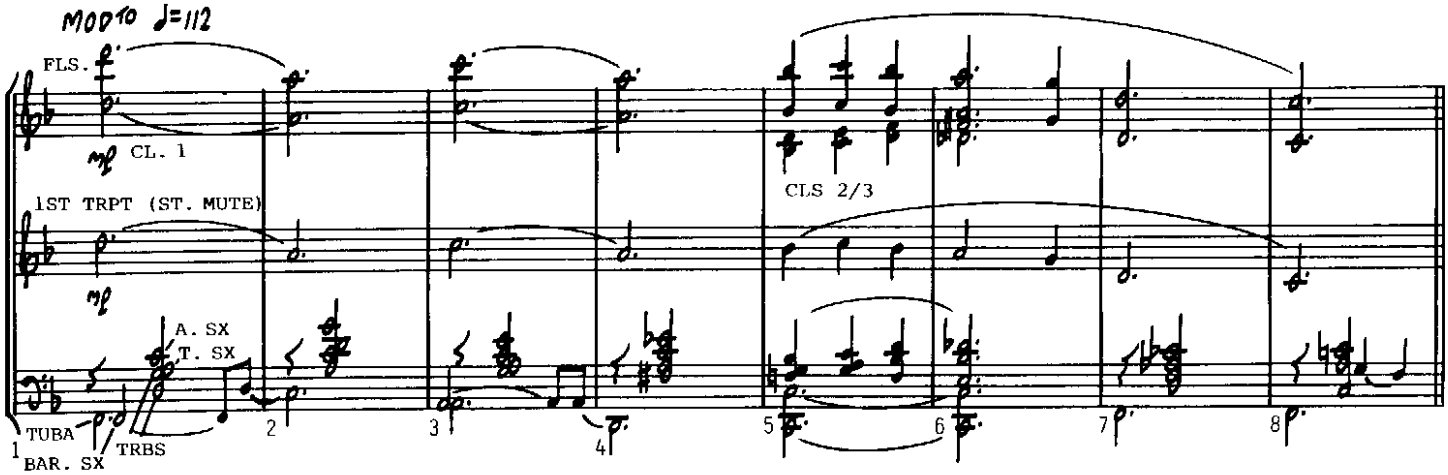
Originally written for low woodwinds, trombones, French horns and tuba, a small ensemble could include the above substitutions.

Ex. 13-2 Model "T"



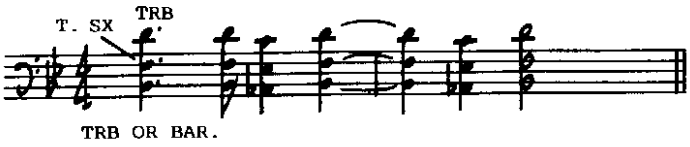
Substitutions in the lower staff (bars 1 & 2) are needed to strengthen a weak or small clarinet section. The replacements continue to bars 3 & 4 where they reinforce an oboe/3rd clarinet line.

Ex. 13-3 Toyland



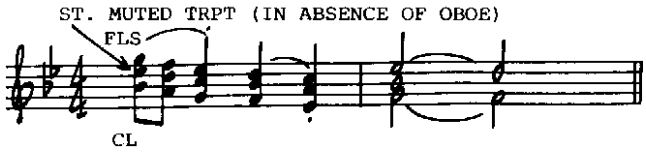
The middle staff uses muted trumpets to reinforce woodwinds. The instruments in the bottom staff pinch-hit for full saxophone, horn and trombone sections.

Ex. 13-4



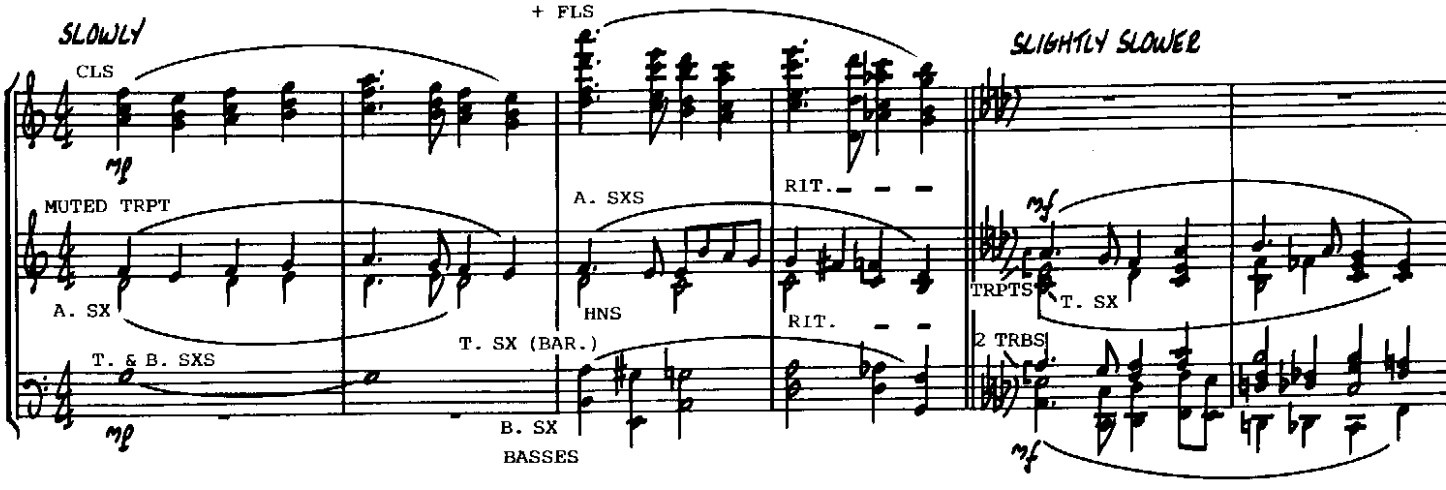
Take advantage of the saxophone when working with a band that is badly out of balance . . . e.g. an ensemble that is short of trombones and baritone horns. Use saxes for inner voices and fillers.

Ex. 13-5



In the absence of oboe, a muted trumpet will fit nicely for the middle voice in a woodwind figure.

Ex. 13-6 All Through The Night



The second staff shows muted trumpet and alto sax filling in for oboes and French horns. The tenor sax does the same for baritone, then moving to the key change, it compensates for the absence of a third trumpet.

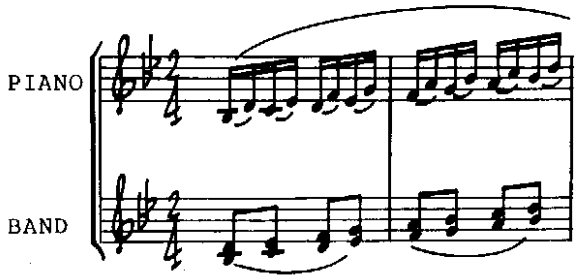
ADDITIONAL SUGGESTIONS

- When transcribing orchestral music, treat the clarinets as you would the violins, substituting the lower woodwinds for violas and celli.
- The flutes, oboes, trumpets, horns, trombones and percussion are employed quite similarly to their orchestral role.
- Use saxophones to strengthen middle harmonies. Substituting or doubling a weak horn section could be another effective move.
- If you are not sure of the quality or the availability of four horns, it would be safer to write two parts.
- Baritone (euphonium) is most effective when used for counter-melodies and to strengthen the bass part.
- Write basses in octaves when feasible.
- Use a sustained background to support arpeggios.
- Confine most of the tremolos to clarinets and bassoons.
- Rapid passages for young bands can be made easier to execute by writing an overlapping device (see Overlapping Technique later in this chapter).
- The small band may need lines reinforced.
- Reserve the full ensemble for significant entrances, as its overuse can sound heavy-handed and pretentious, resulting in a monotonous drone.
- Care should be taken in finding the most suitable keys. The concert band is more at home in F, B♭, E♭, A♭, D♭ and their corresponding minor keys.
- When transcribing from an orchestra score, you would more likely identify with the original instrumentation. When writing an arrangement from a piano part, give your imagination free reign.
- Ultimately, try to make parts challenging but not impractical.

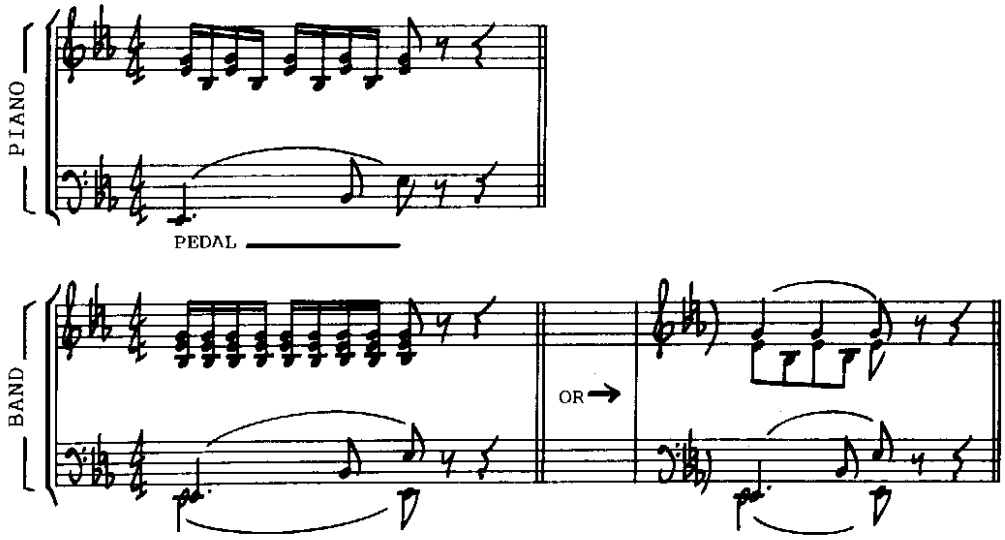
REFIGURATION

When writing transcriptions, the technique may be very pianistic or string oriented. To address this problem, it would be wise to make a short concert sketch, reworking the music and making the technical alterations necessary for wind instruments to play. The advantages of translating these effects into symphonic band terms are impressive enough to warrant the reorchestration.

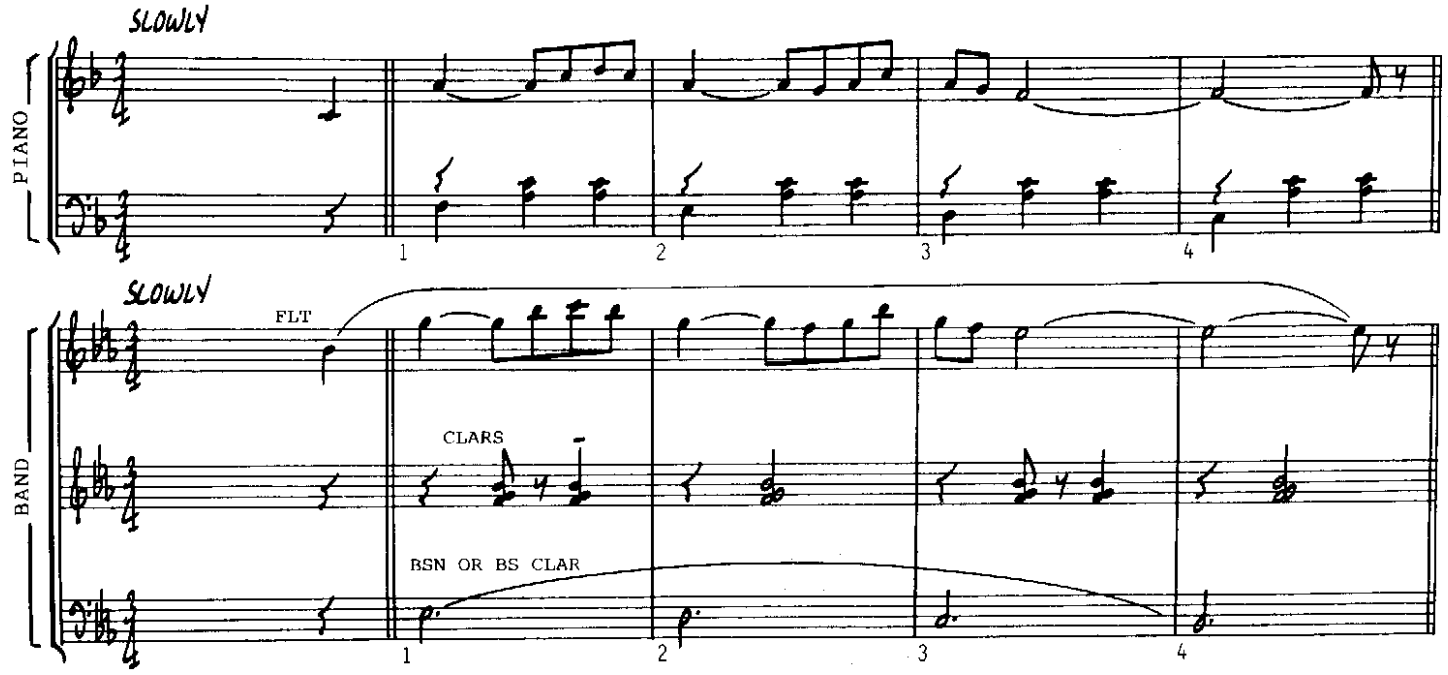
Ex. 13-7 Refiguration I



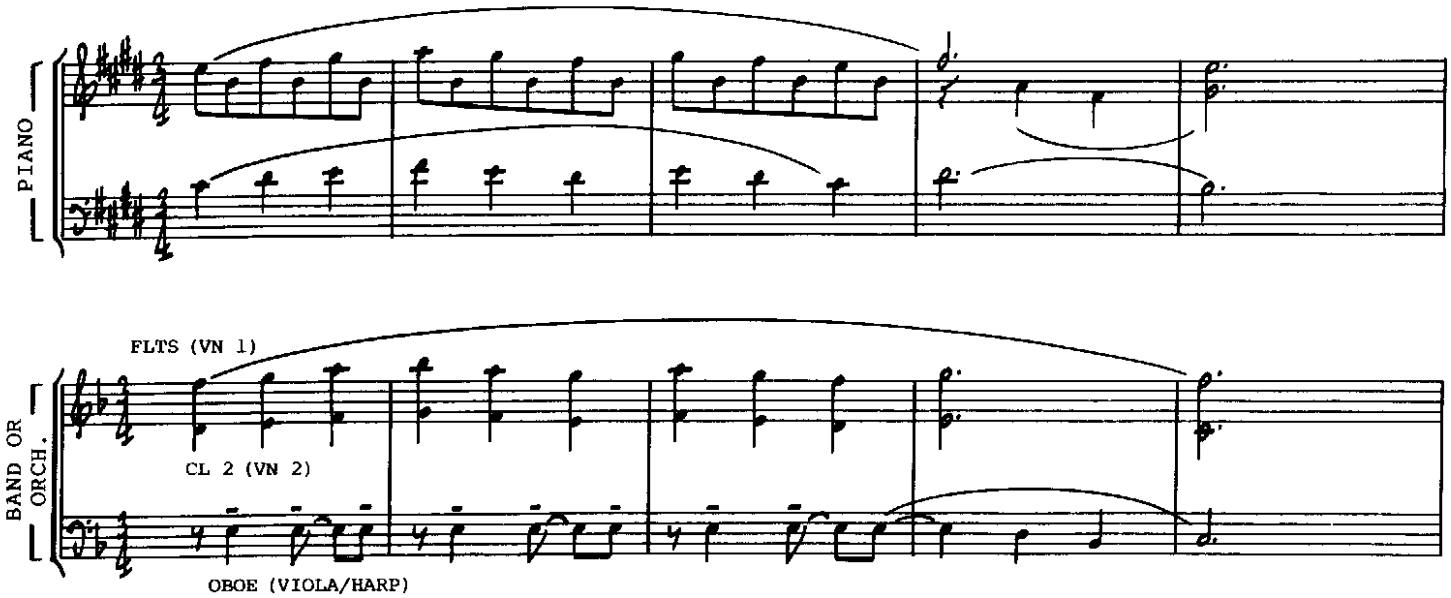
Ex. 13-8 Refiguration II



Ex. 13-9 Refiguration III



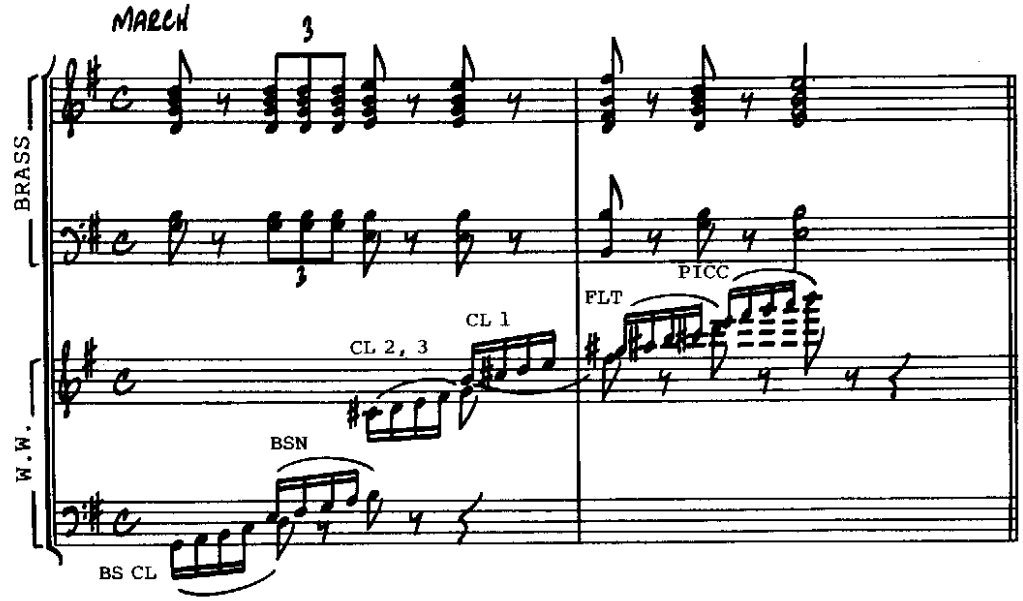
Ex. 13-10 Refiguration IV



OVERLAPPING TECHNIQUE

When orchestrating arpeggiated woodwind figures, give them to more than one instrument and have each part overlap the downbeat of the next entrance. The scores of Tchaikowsky are full of this dove-tailing device. The following illustration, ***March From The Nutcracker Suite***, addresses this approach quite clearly.

Ex. 13-11 March From The Nutcracker Suite



Another application of this resource can be found in Example 13-15, ***Tribute To Stephen Foster***, cue 2 (see clarinets in bars 55 through 60).

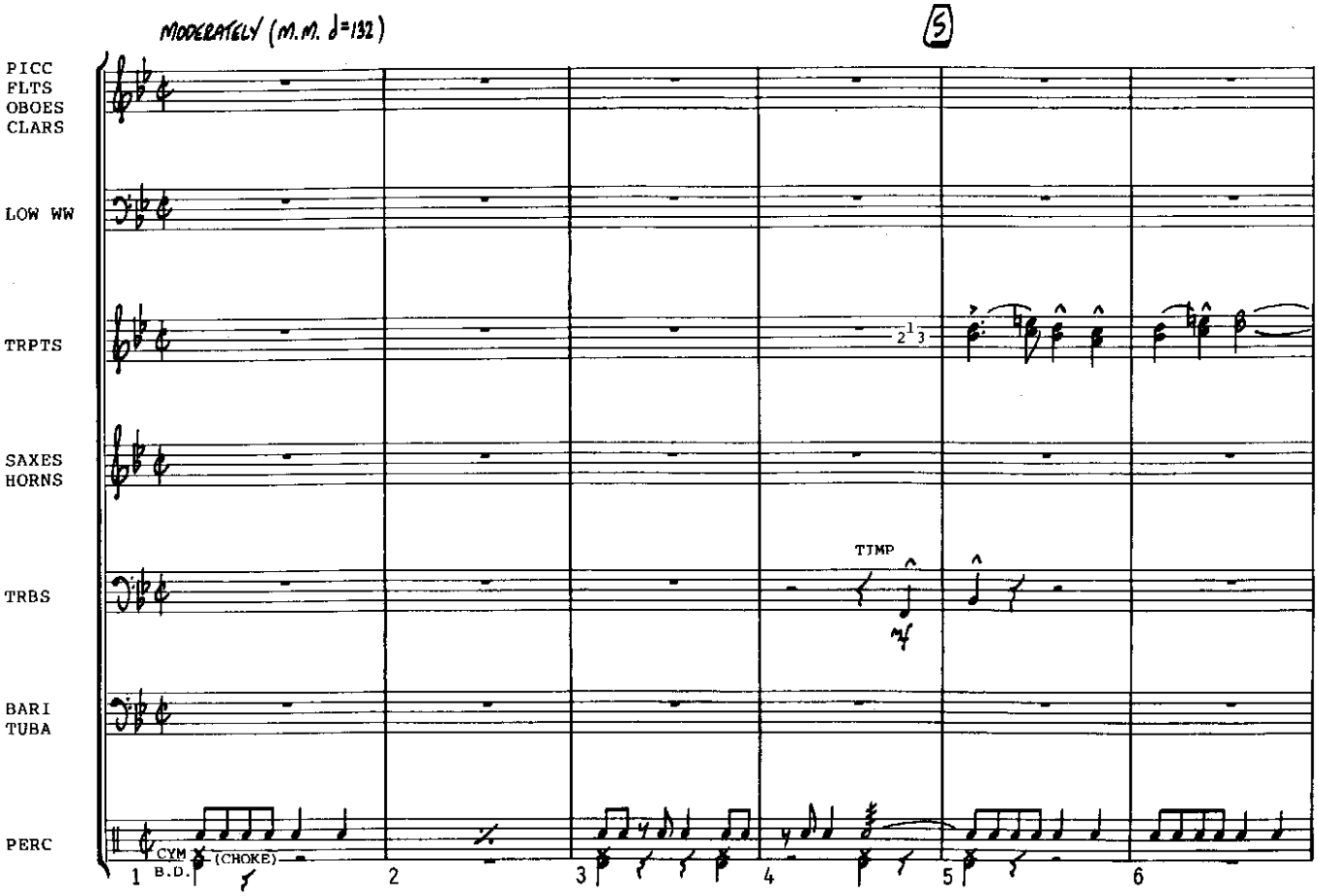
There is a similar device called the *pyramid* that is achieved by dividing a sustained arpeggio or bell-like figure and writing it one entrance at a time (***Pleasin'***, Chapter 9, Ex. 9-26, bar 17, and ***Jubilee!***, Chapter 6, Ex. 6-9).

ARRANGEMENTS FOR THE SYMPHONIC BAND

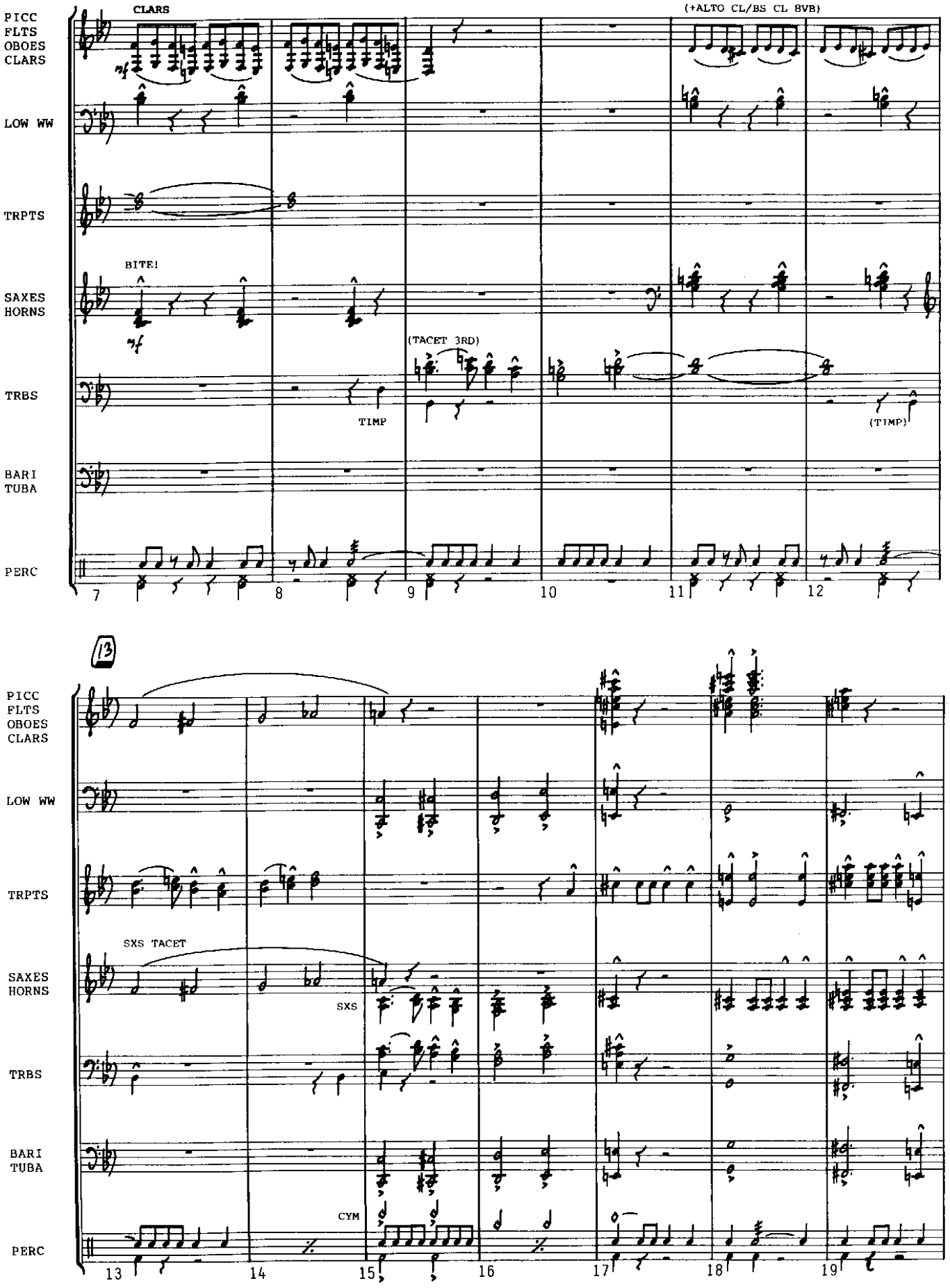
In our first setting, ***Yankee Doodle Boy*** by George M. Cohan, some of the axioms that we discussed in Chapter 9 are applied. The theme is fragmented and used as the prime pattern of the introduction, pointed by a street beat laid down by the drum section. A play-and-response technique is employed, adding relevance through the use of complimentary keys. This is how it works: in bar 5, the motif is written in B♭ for trumpets, while the trombones respond in G. The next statement and answer (bar 13) is half as long in duration to gain momentum. This time the fragment is in B♭ and the trombones answer in F, continually pressing toward the key of B♭ in bar 25 where my "hook" is introduced and continues under the main theme at bar 33. I encourage the use of these unifying elements in your writing.

Ex. 13-12 Yankee Doodle Boy 70

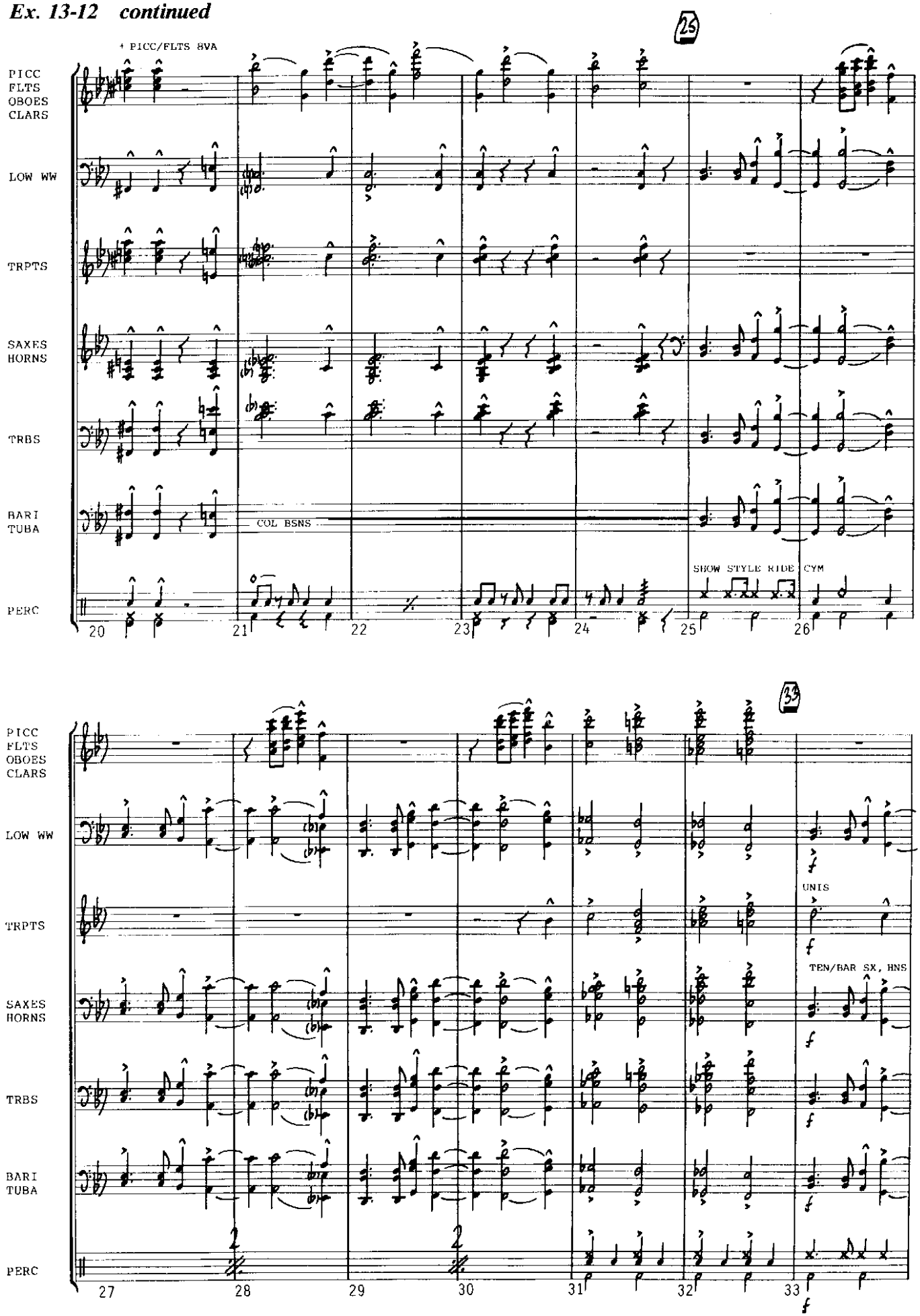
© 1989 Fenwood Music



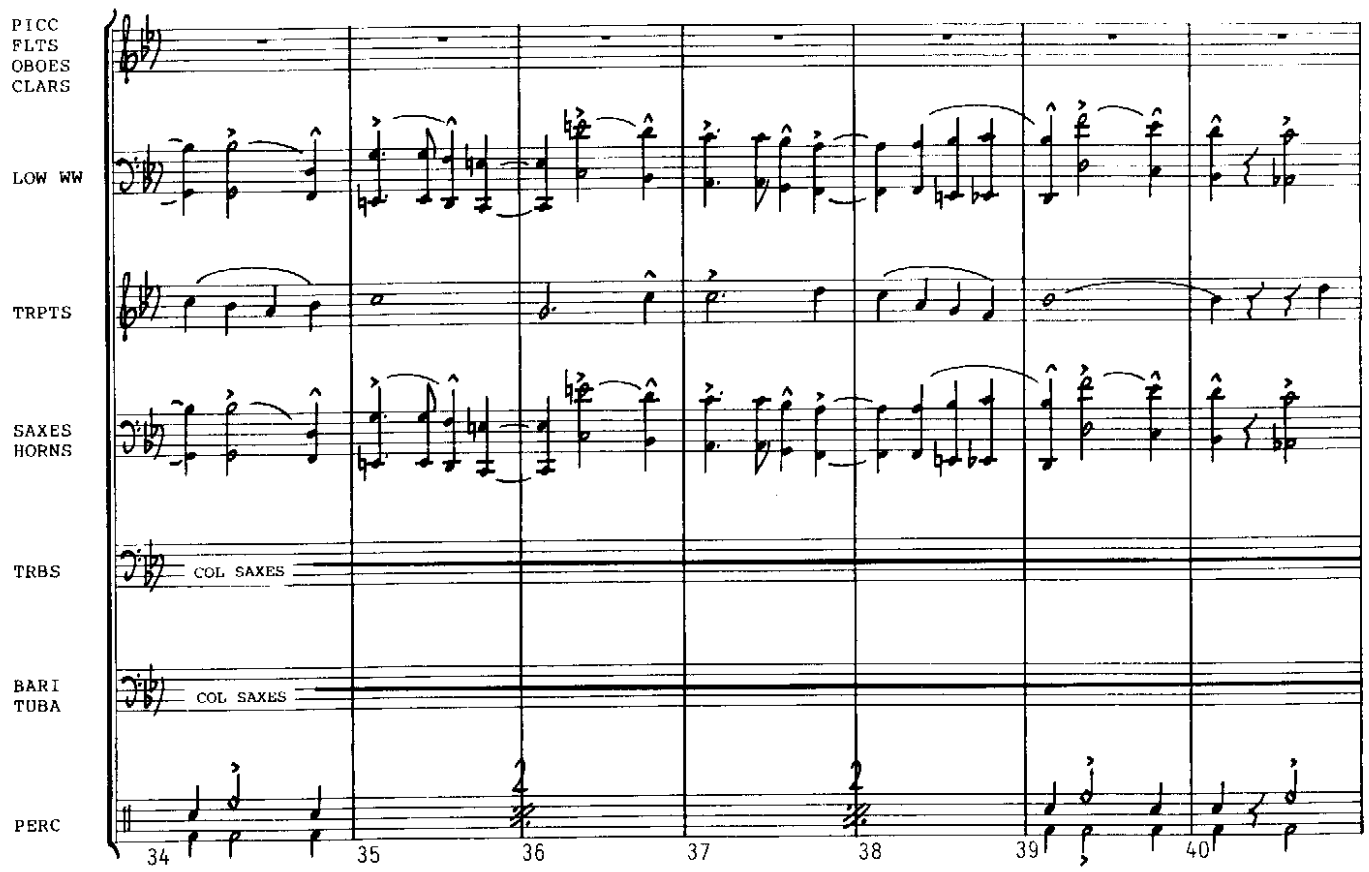
Ex. 13-12 continued



Ex. 13-12 continued



Ex. 13-12 continued

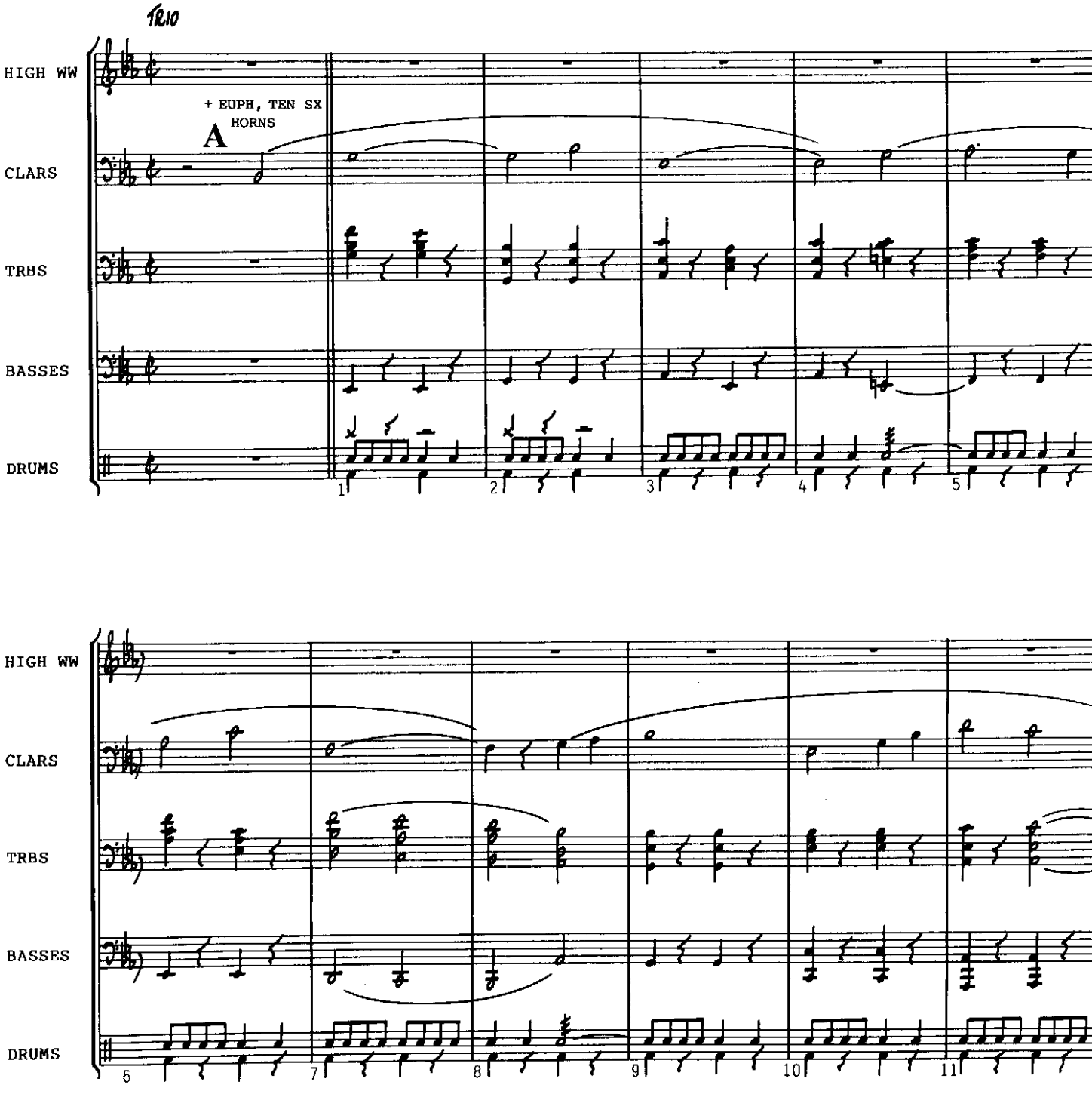


In planning the march ***The Spirit Of Liberty*** we introduce a 16-bar theme as a basis for our trio. There are four statements of the theme. The first presentation is written for the clarinets in the chalumeau register, doubled by horns, baritone and tenor sax. Moving along to the second statement of the theme, the clarinets ascend into the middle register and are supported by saxophones. After a brief interlude (Ex. 13-14), the theme is reintroduced in a new key and the melody is taken over by the trombones. Constantly adding momentum, it is finally played tutti, with trumpets singing the melody above a spirited ensemble.

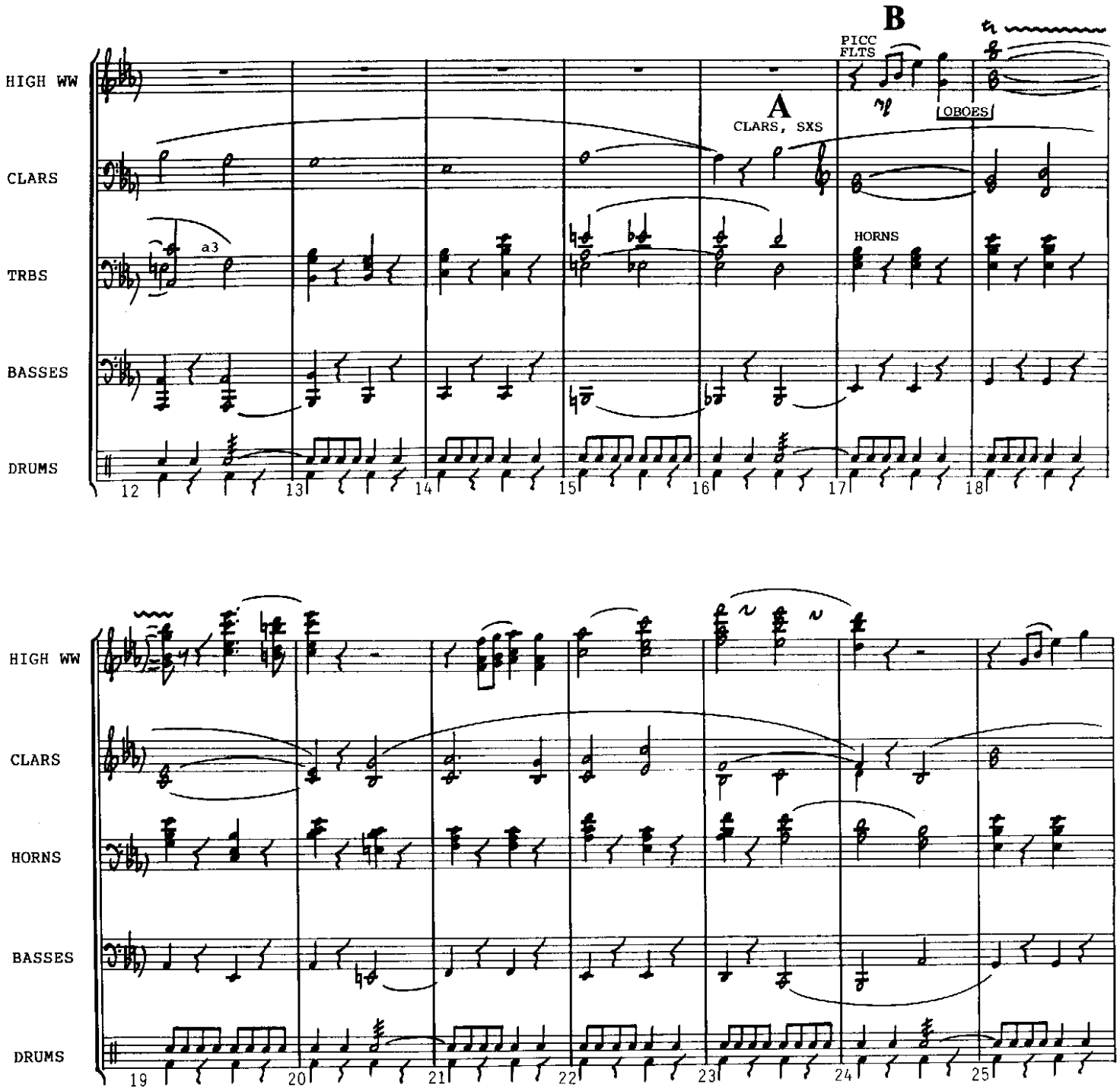
An important and interesting point is to be made here. There are three melodic lines used in this trio. In the accompanying sketch, **A** represents the theme, and **B** and **C** depict the countermelodies employed *against* that theme. Rather than inserting unrelated material, the theme and one of the counterlines are constantly being placed into new registers, employing fresh instrumentation each time they are played. Finally the last statement plays them all simultaneously. Implementing this technique keeps the music interesting, while effectively maintaining continuity.

Ex. 13-13 Spirit Of Liberty, Part 1 71

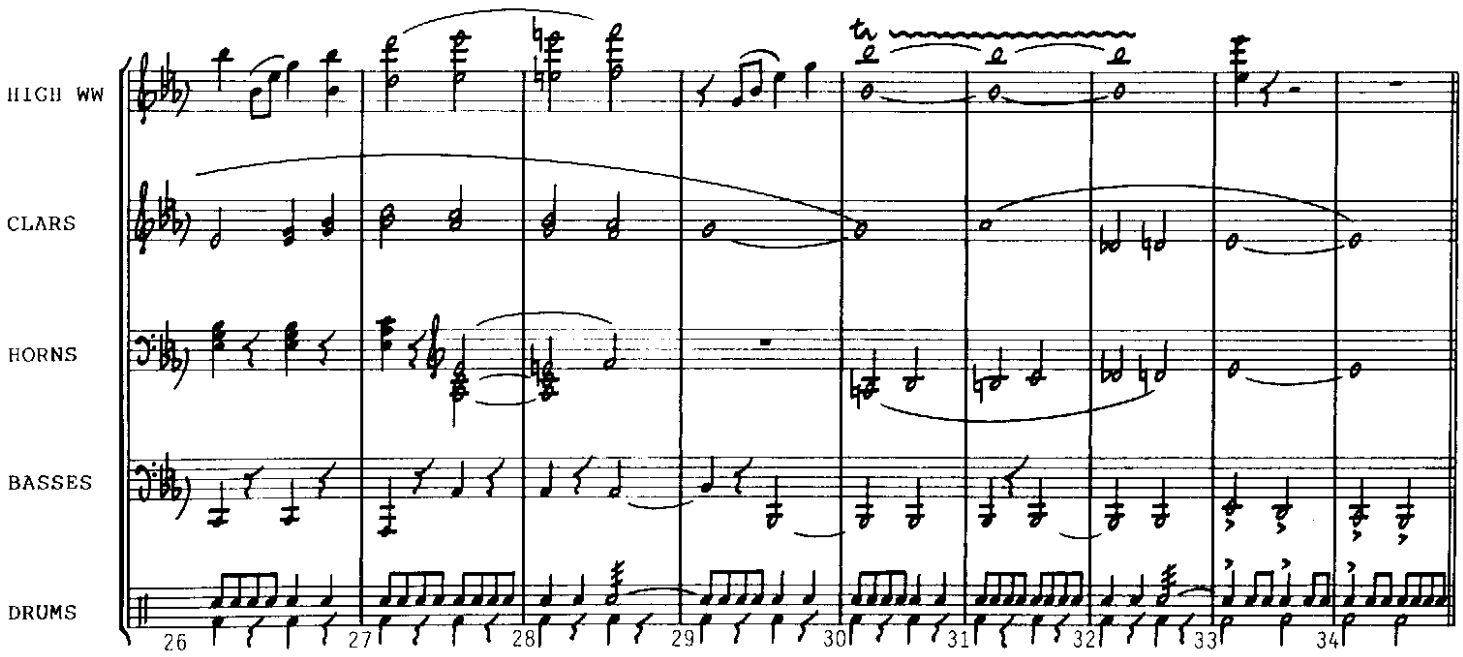
© 1989 Fenwood Mus



Ex. 13-13 continued

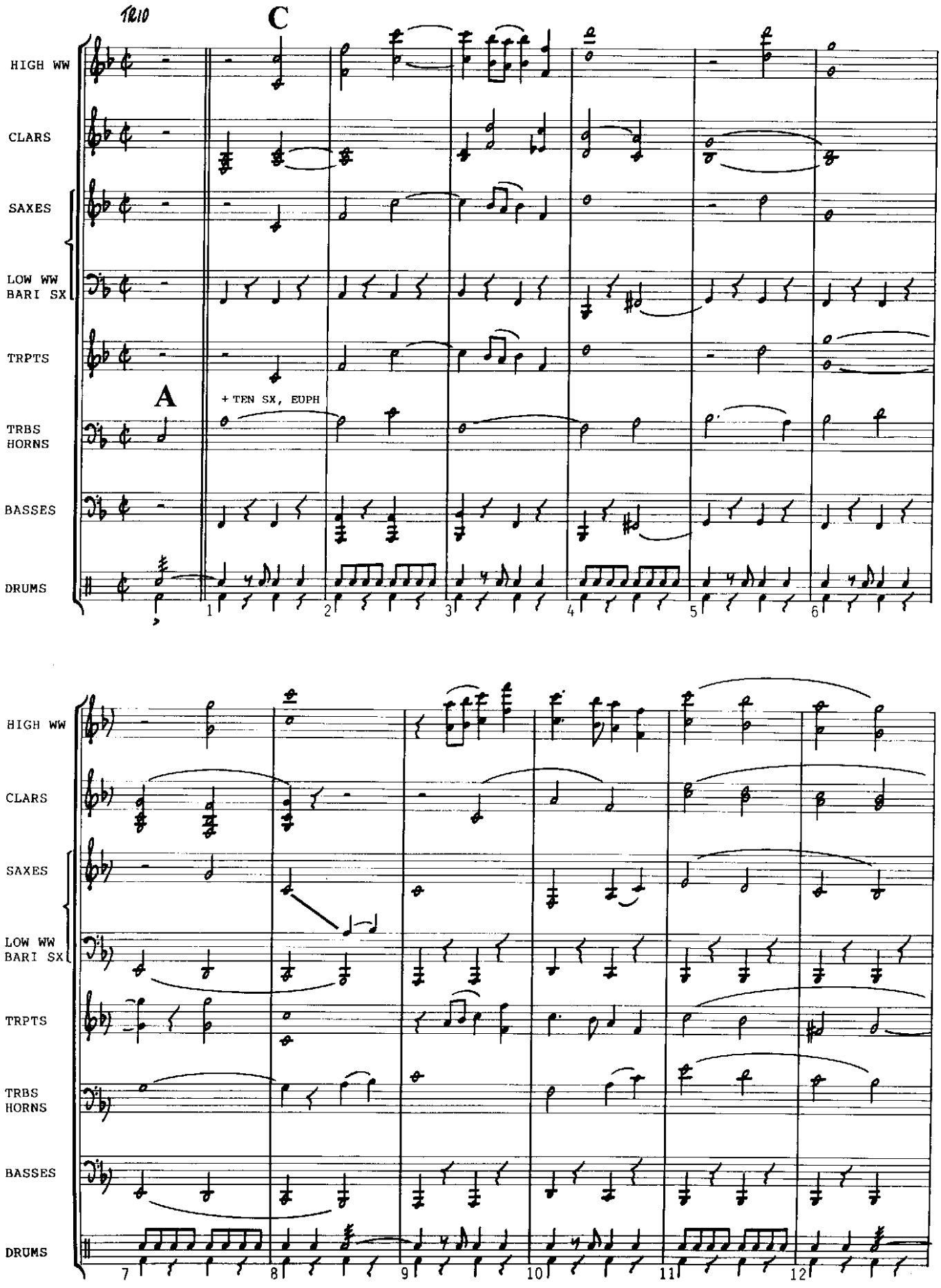


Ex. 13-13 continued

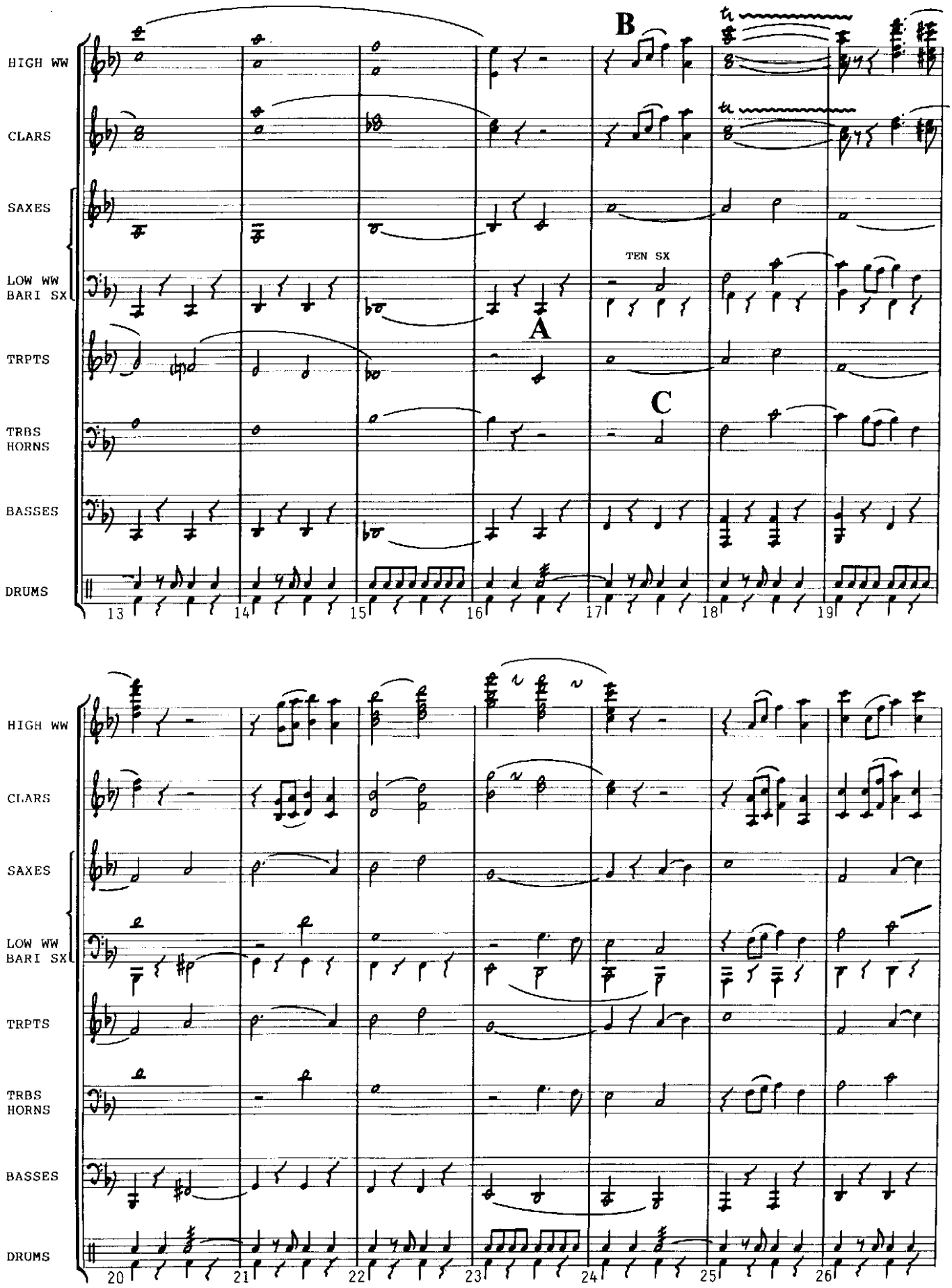


Ex. 13-14 Spirit Of Liberty, Part 2 72

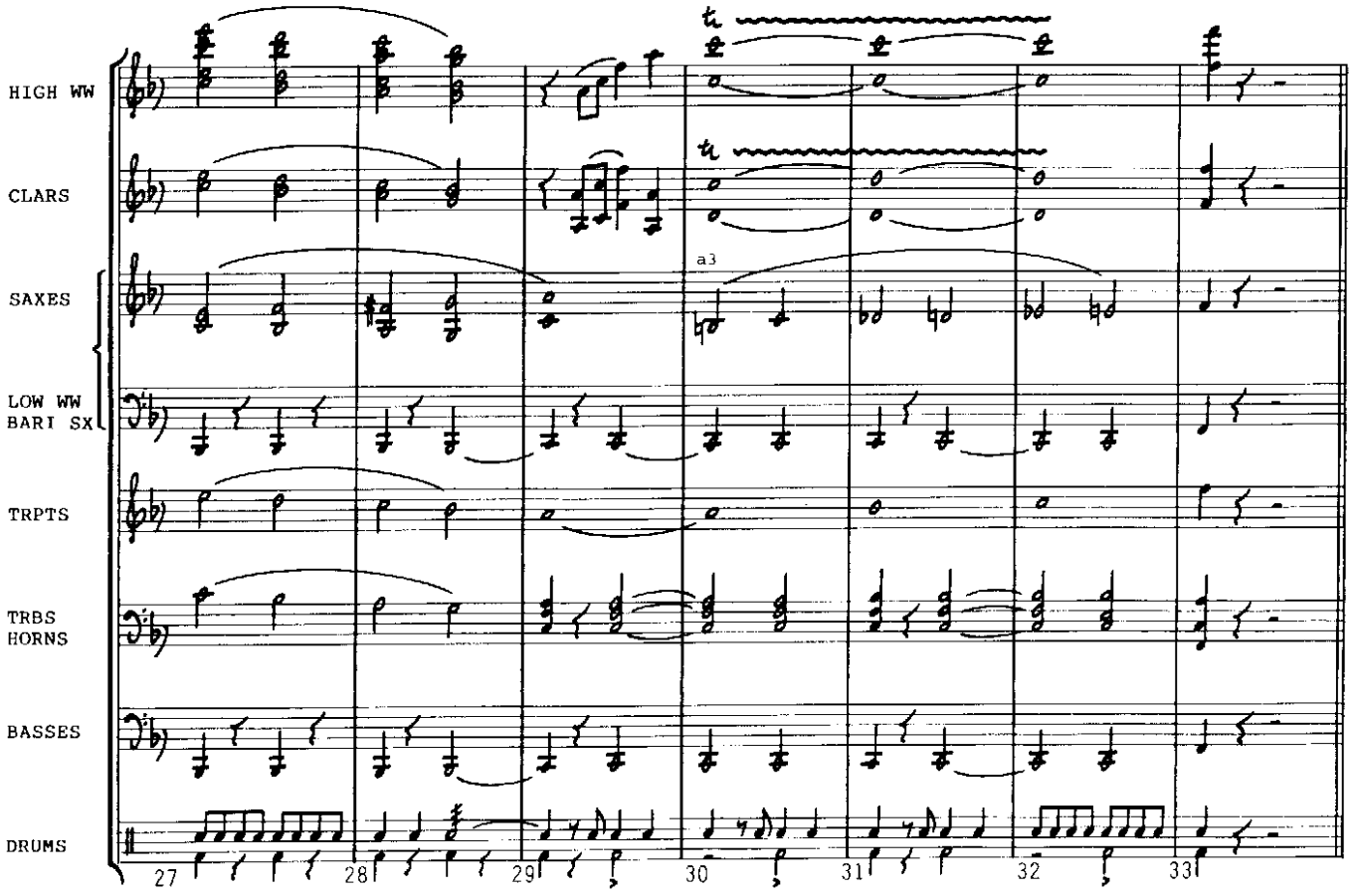
© 1989 Fenwood Music



Ex. 13-14 continued



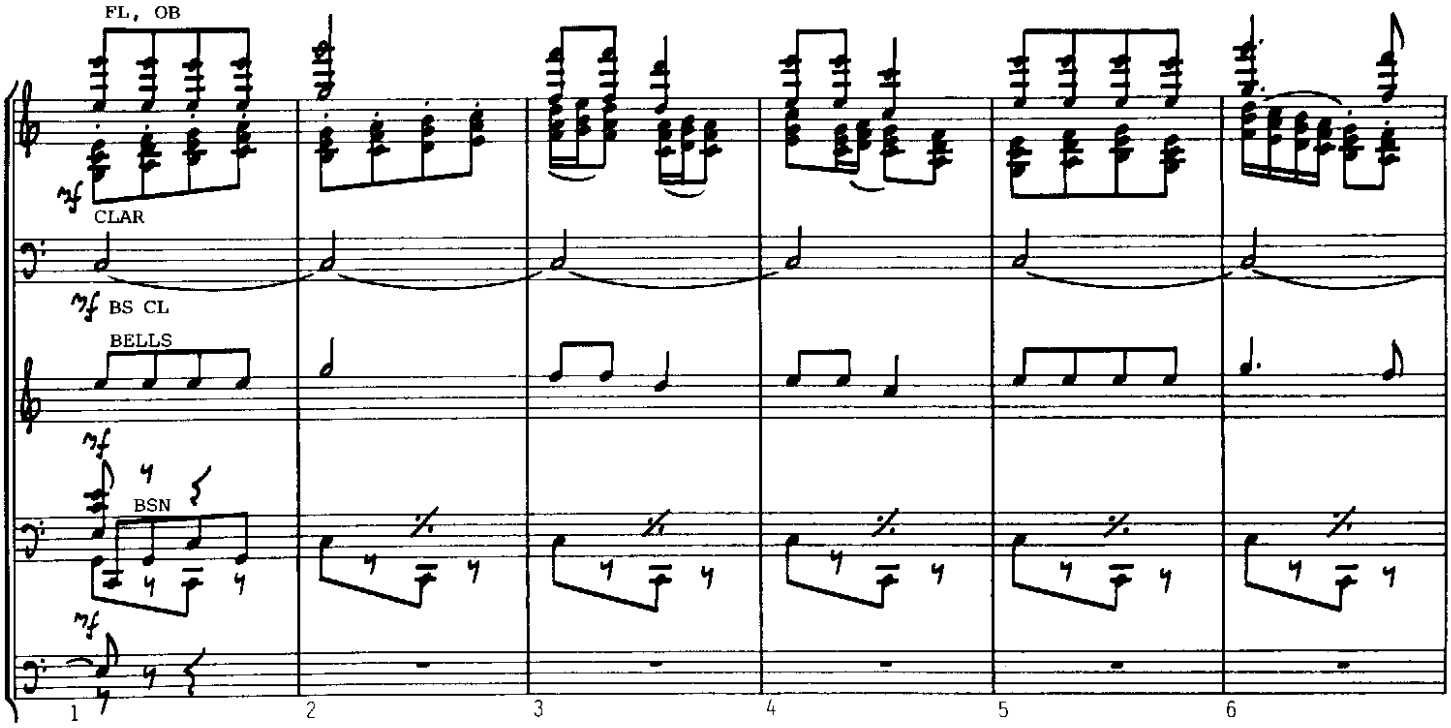
Ex. 13-14 continued

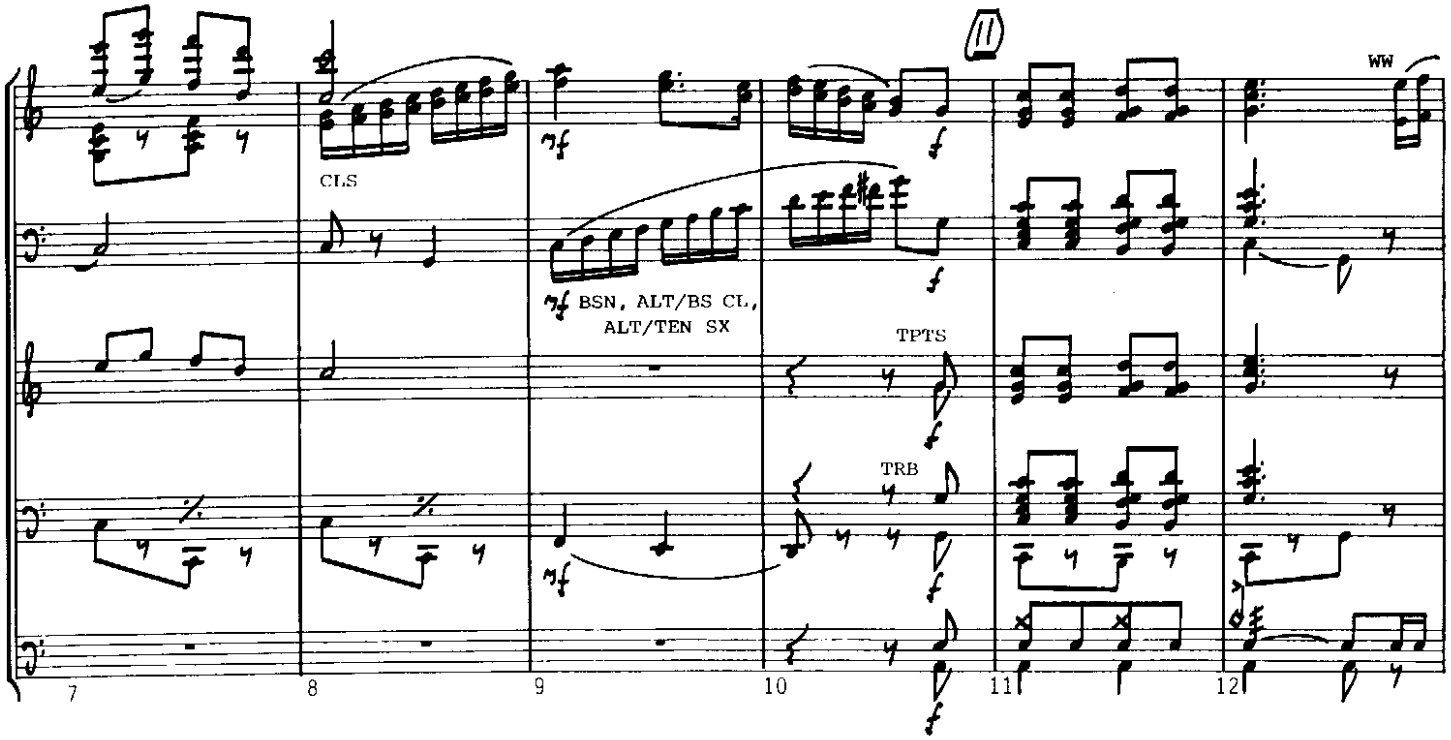


Stephen Foster stands among the foremost composers for those of us who treasure the American musical heritage. His songs, laced with humor and a fervent expression of sadness, have endured the rigors of time. The following examples of his music are not orchestral transcriptions, but were adapted from piano sheet music and reflect the direct approach I have taken when arranging for symphonic band.

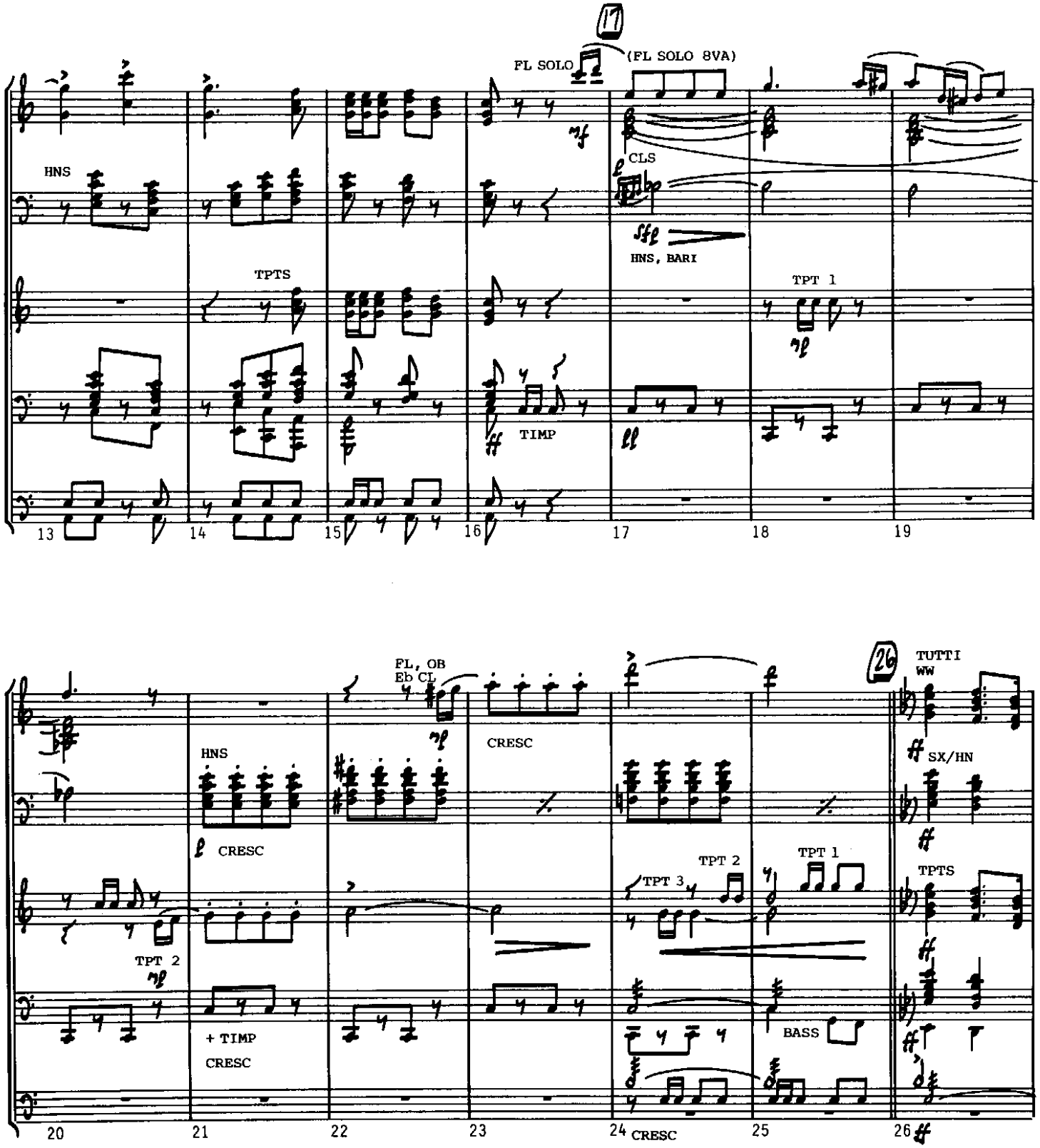
Ex. 13-15 Tribute To Stephen Foster, Part 1 73

© 1968 Kendor Music

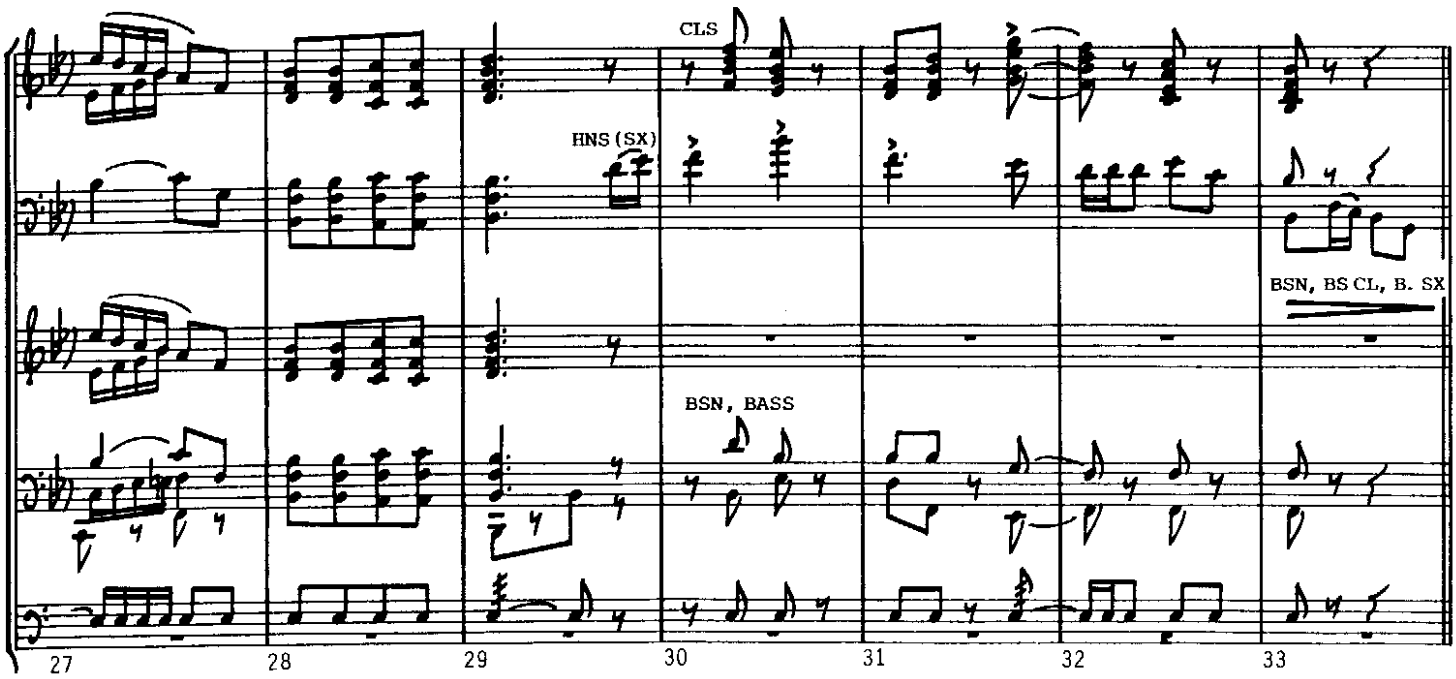




Ex. 13-15 continued



Ex. 13-15 continued



Points to consider for Example 13-15:

Bar 1: With the absence of percussion, the clarinets add both motion *and* harmony to support the melody. This is done by writing and harmonizing a scale-like, eighth-note passage in a separate register that won't conflict with the melodic line.

Bar 8: The clarinets ascend into the clarion register to take over the theme. Notice how scant the harmony is — always a good device when preceding a tutti ensemble (bar 11).

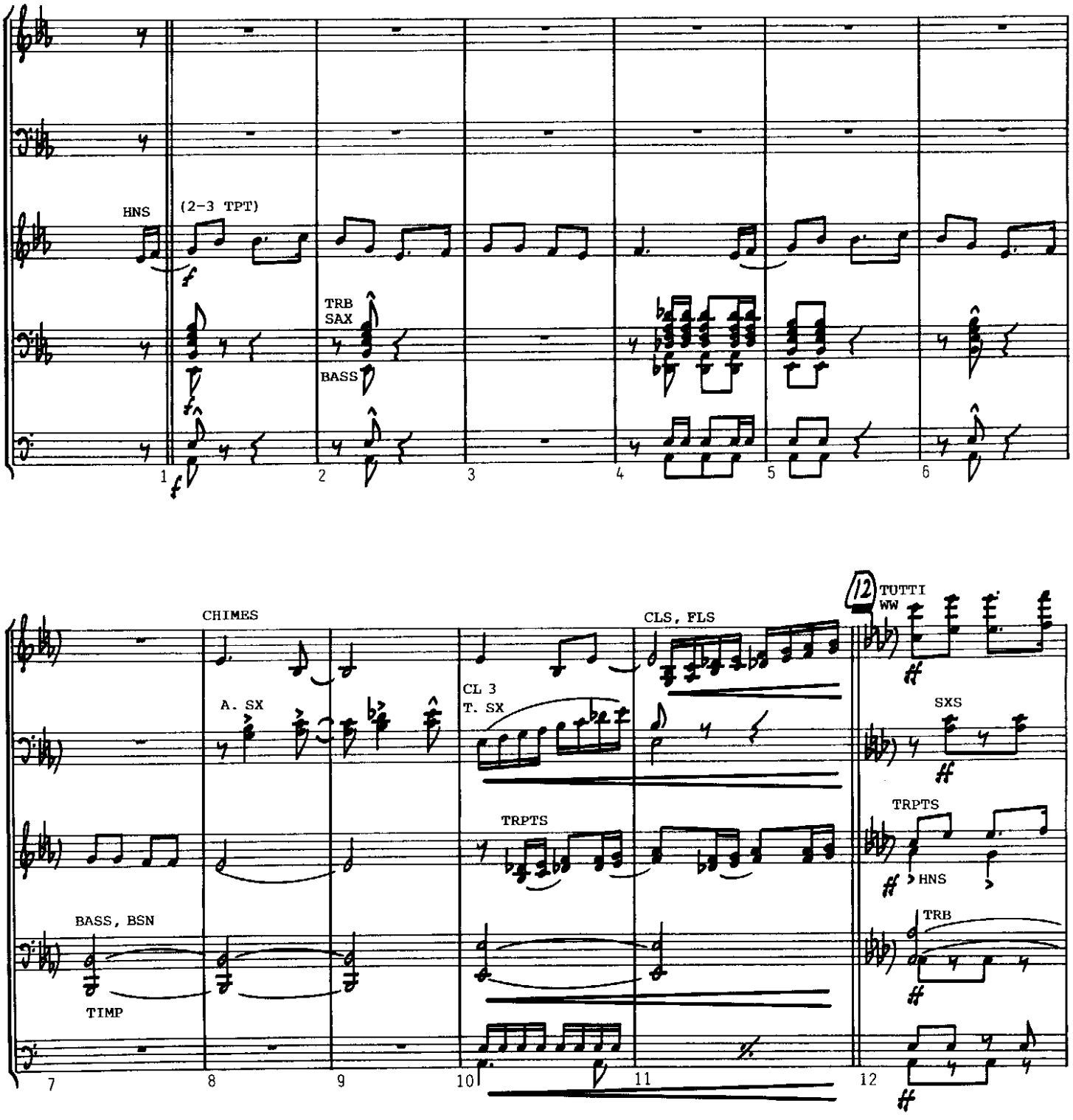
Bar 17: The band lightens up considerably to allow thematic excerpts to be heard: flute in bar 17, trumpet in bar 21, woodwinds in bar 23. We start a crescendo in bar 21, building through bars 24 and 25 where the chord is a G7 over pedal C. But the progression surprises us with a resolution to an E♭ (IV) chord at bar 26. This is a *common-tone modulation*, using the melody note G that is common to the last chord of one key (G7) and the first chord of the new key (E♭). By using this pivotal pitch, the transition is very smooth, regardless of chords or keys.

Bar 26: The climax arrives with the band playing a block ensemble voicing of the theme in the key of B♭, placing the brass in an intense register for a commanding fortissimo. Notice how we solved the problem of harmonizing sixteenth notes in bar 27. Drawing to a close, the horns finish the statement of the theme in bar 30 while woodwinds supply a quick succession of chords.

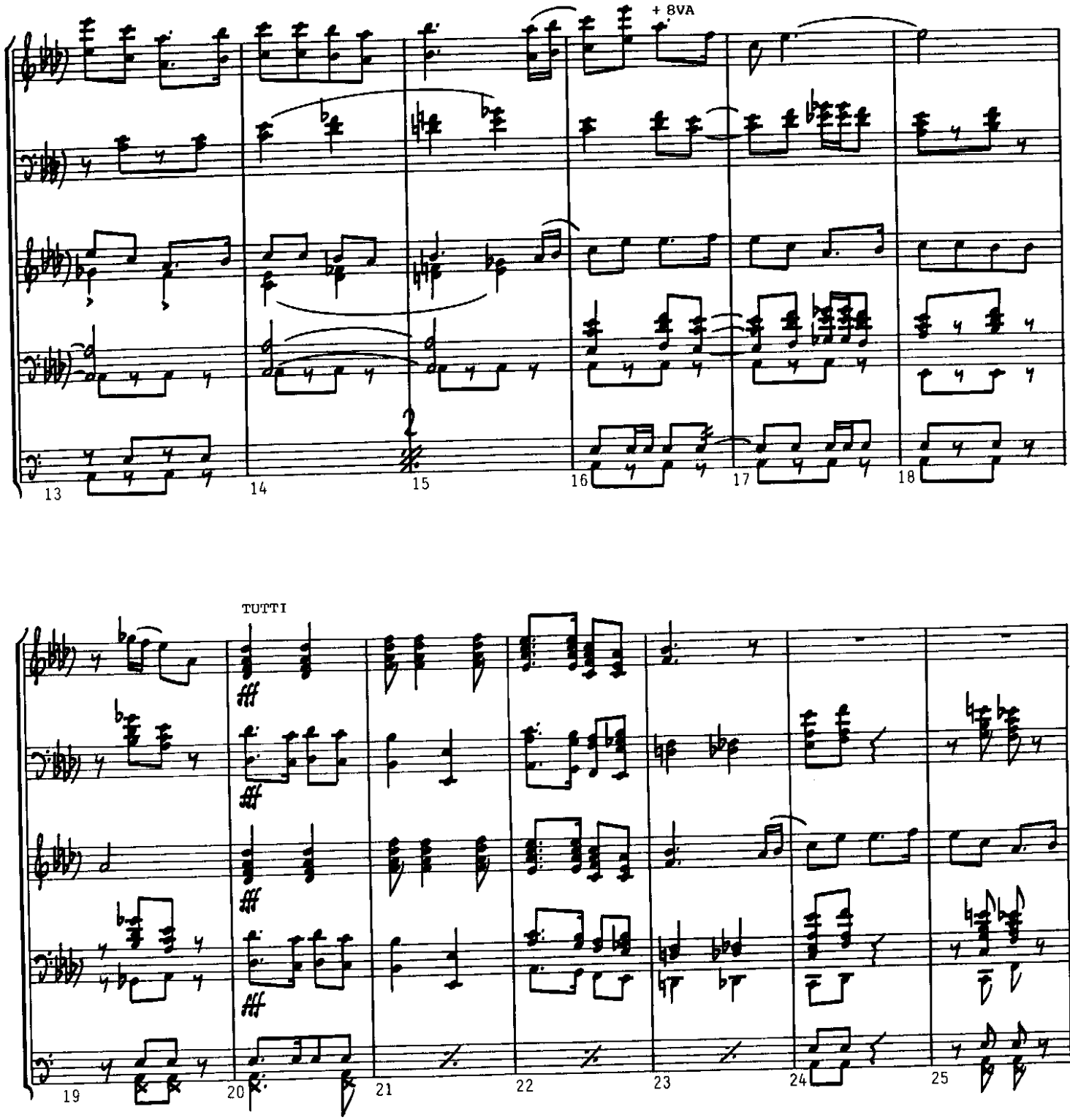
Taking a broader view of the previous example, the following important factors should be noted: the frequent variance in orchestration, the short solos, the sharply contrasting registers, the key changes, the lean passages that explode into dense textures . . . these are nuances that make this arrangement unpredictable and add to its emotional impact.

Ex. 13-16 Tribute To Stephen Foster, Part 2 74

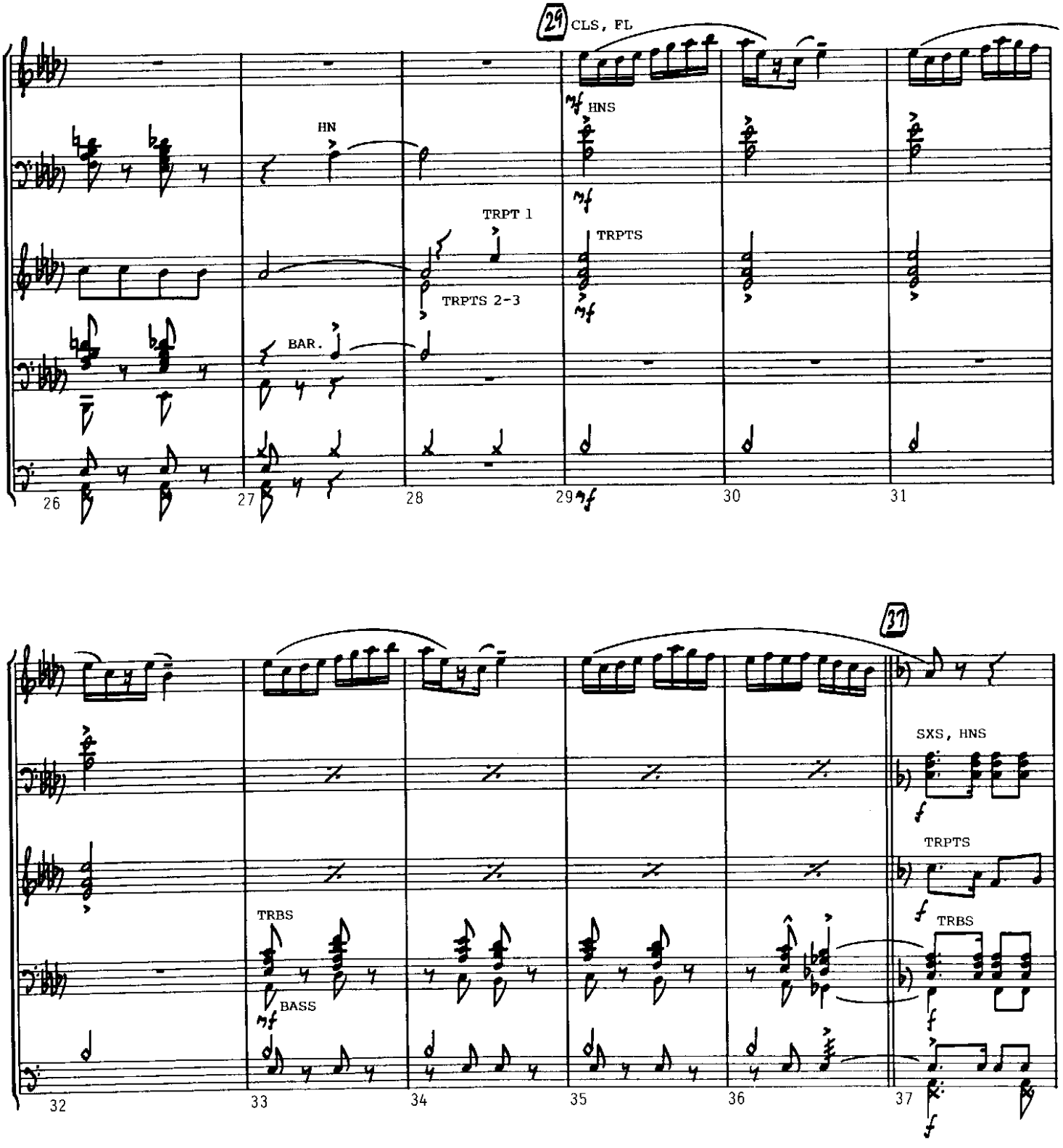
© 1968 Kendor Music



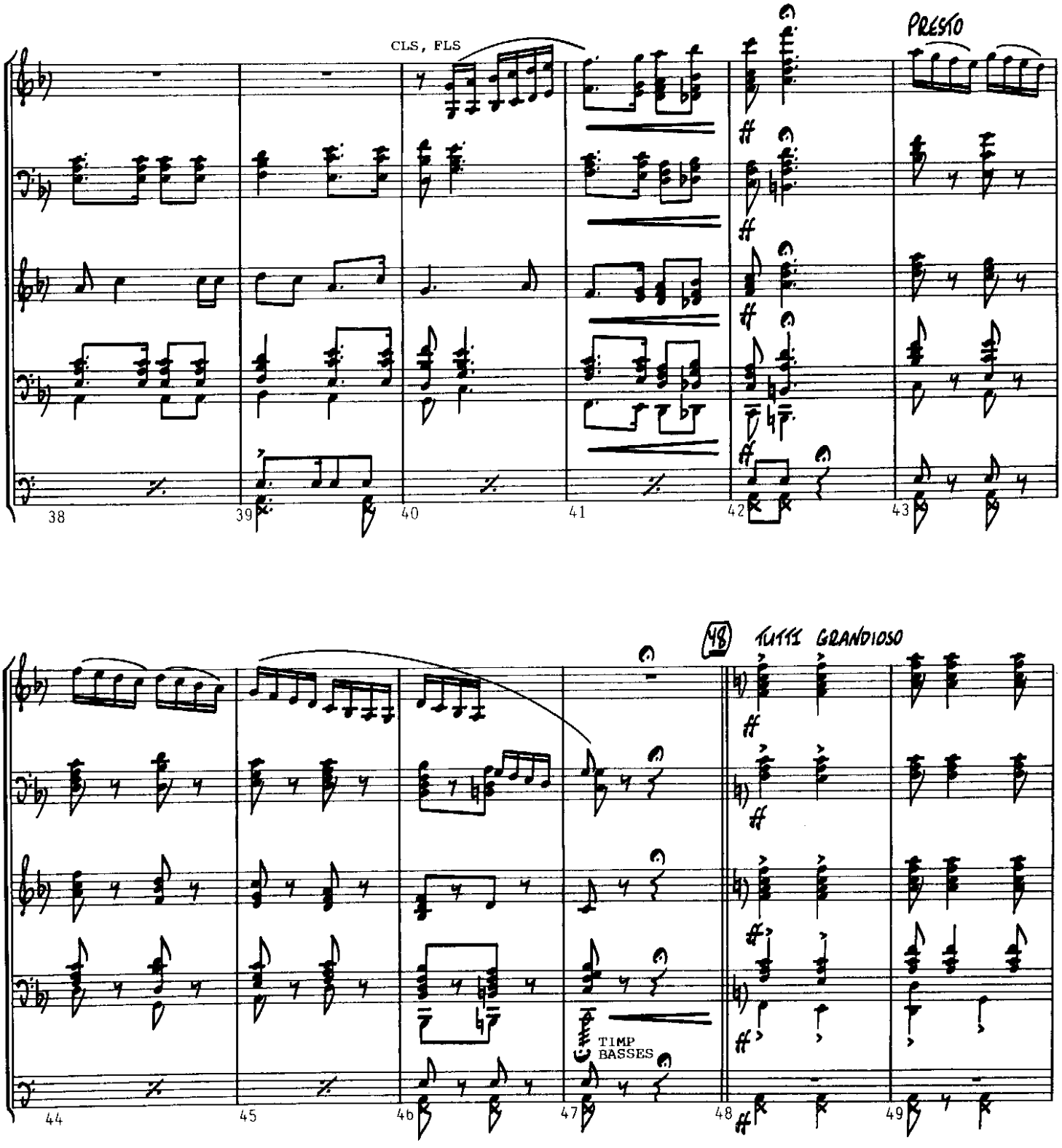
Ex. 13-16 continued



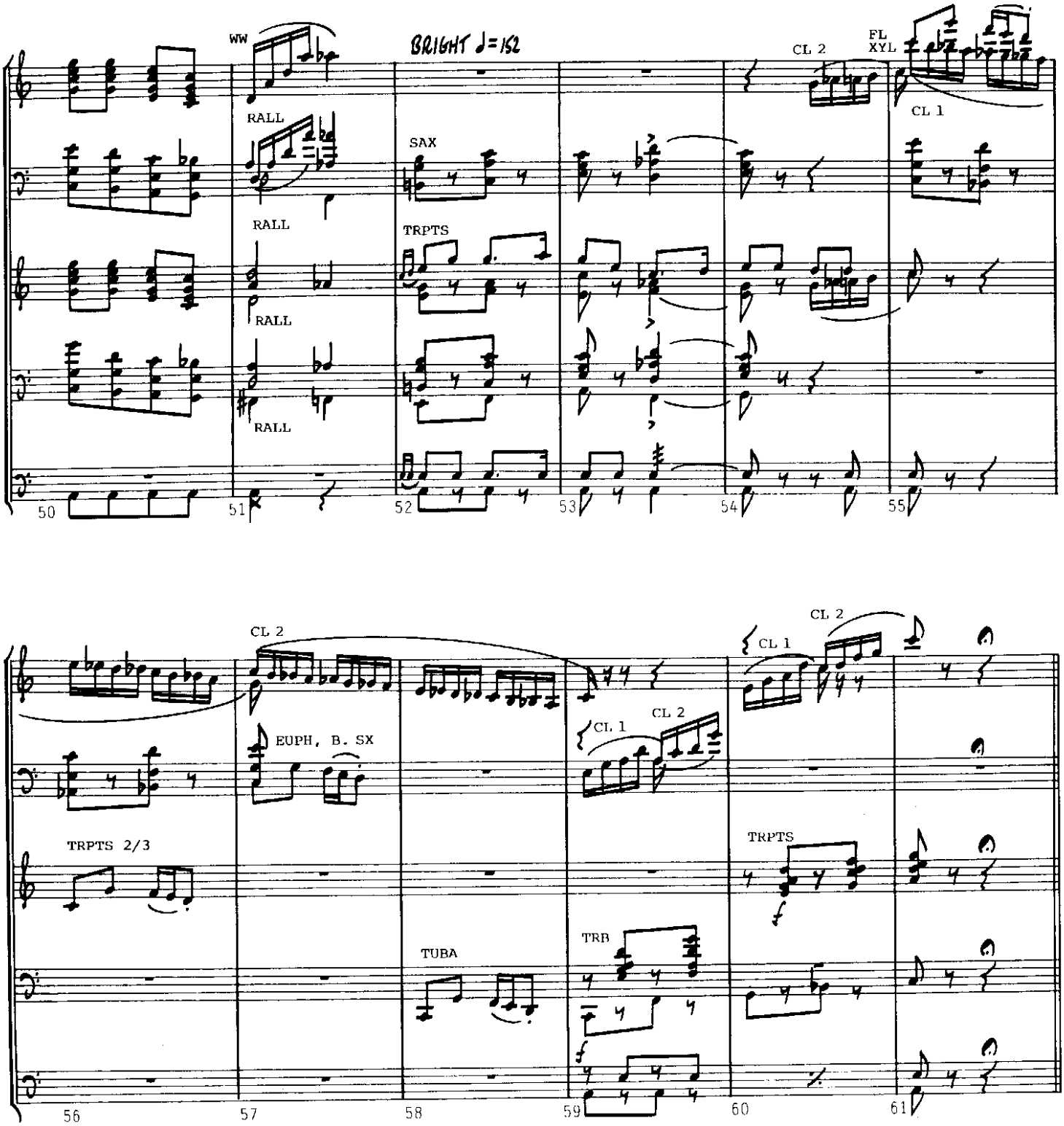
Ex. 13-16 continued



Ex. 13-16 continued



Ex. 13-16 continued



Points to consider for Example 13-16:

Bar 1: The theme of ***O Susannah*** is stated boldly by French horns, rendering a heroic, outdoor sound to the folk-like tune. Low brass and percussion serve as catalysts, playing a series of compact, biting chords and syncopated accents that add rhythmic punch to the sequence.

Bar 12: A more conventional rendition of the tune is introduced, with a chromatic line in the inner voices orchestrated for French horns and saxes.

Bar 20: During the bridge of the tune, trumpets and woodwinds double the melodic structure, and low winds and brasses play a unison counter-melody. Notice the assistance given to the trombones by the percussion section.

Bar 29: To add variety during the exposition of such a short tune, a montage of related themes is introduced, starting with a hoedown played by the woodwinds against a background of fifths in the upper brasses.

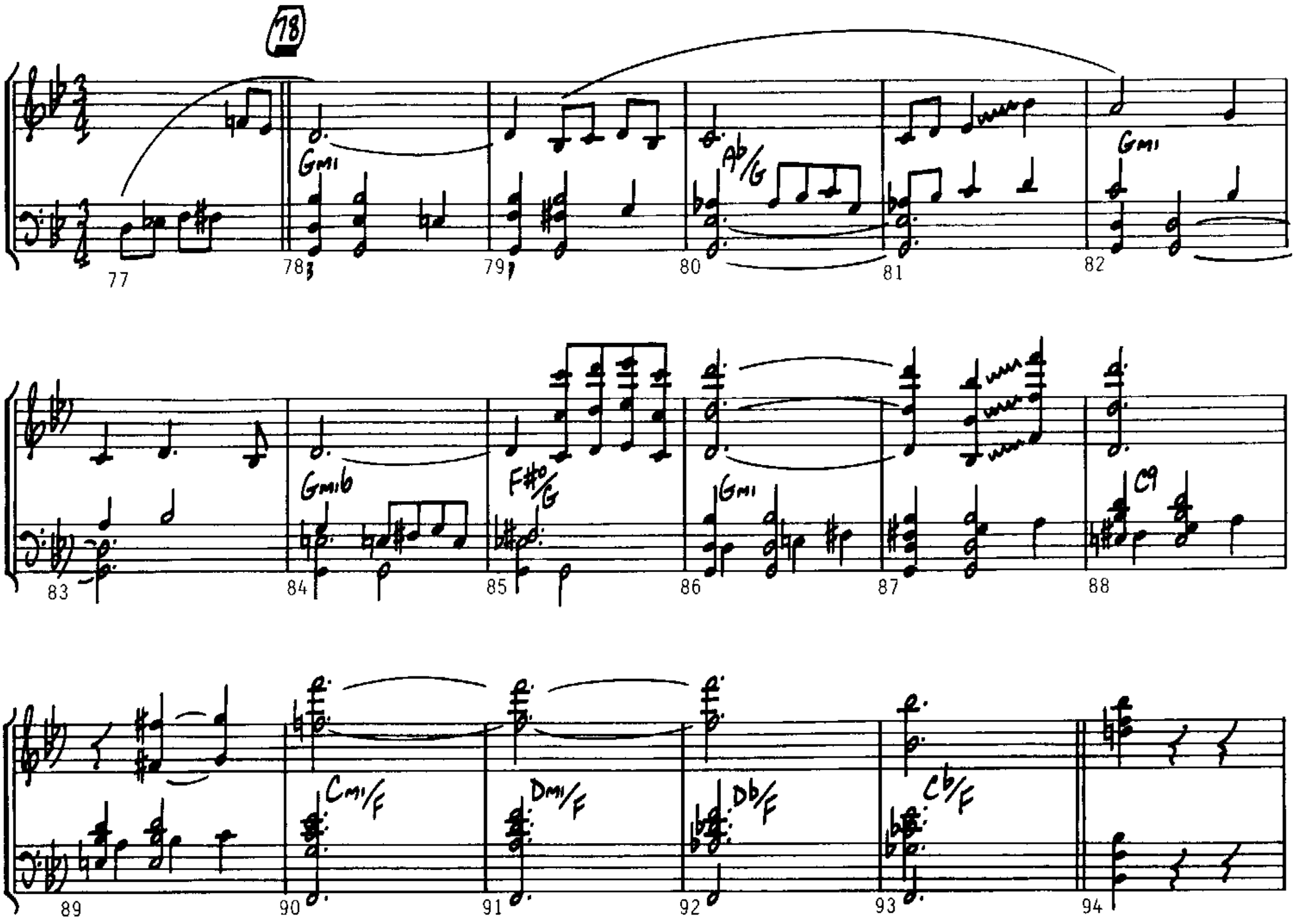
Bar 37: An earlier theme is reintroduced over the same rhythm structure we used in bar 20 for ***O Susannah.***

Bar 43: In preparation for the recapitulation of the ***O Susannah*** theme, the band plays a rapid interlude based on a descending F scale, leading to a dramatic pedal C fermata played by timpani and basses. This is *maximum* effect from *minimum* orchestration — a scale and some brass "buttons".

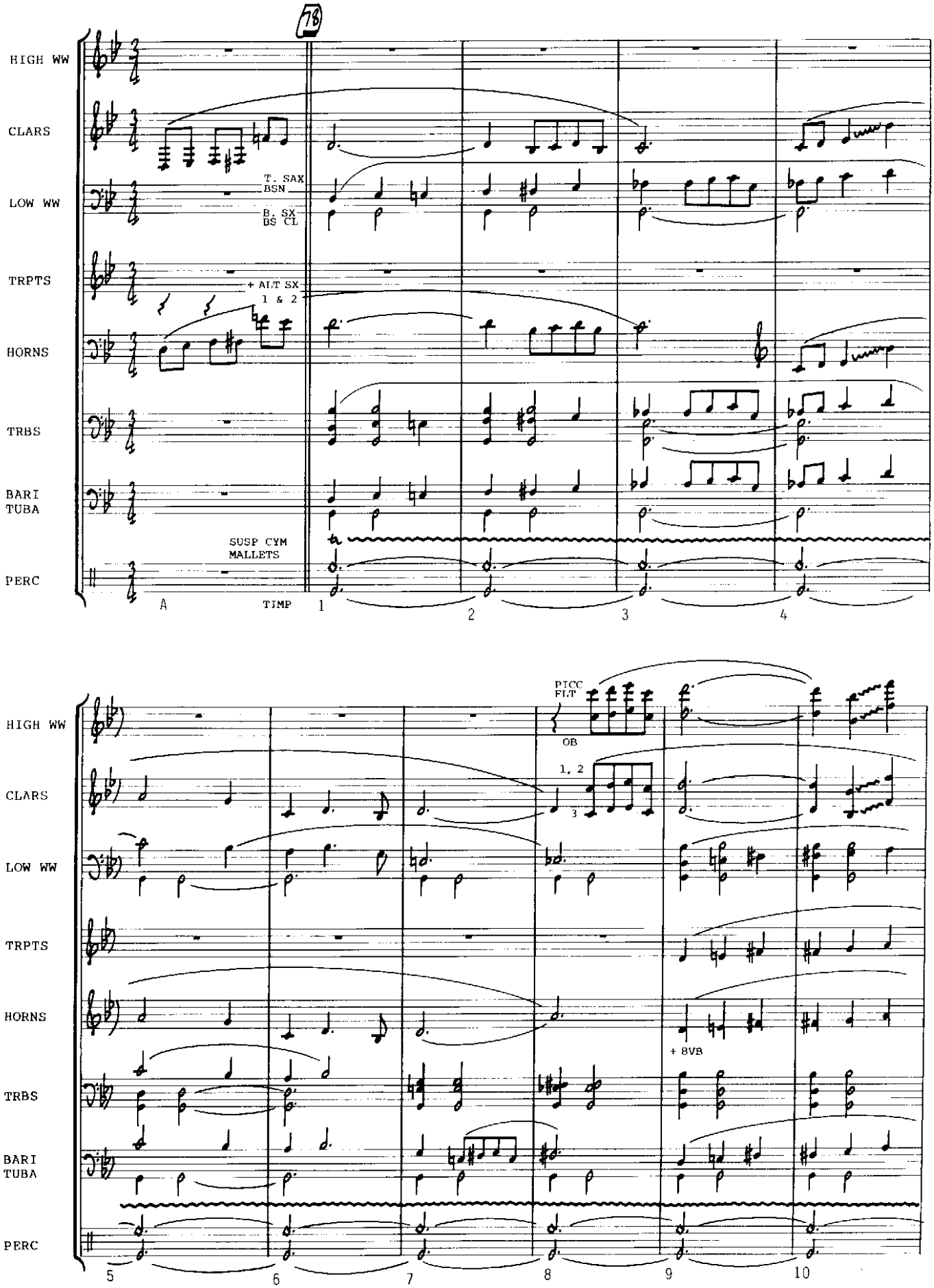
Bar 48: Finally the theme is played *tutti grandioso* and concludes with a flurry of activity, thinning out for textural contrast.

During the slow section of the Paso-doble, ***Los Valientes***, a long and very deliberate crescendo is reached simply by adding orchestral weight and extending the register of the theme. This cumulative effect produces a powerful crescendo without brass playing one note of melody. Observe the baritone horn in his consummate obligato role, plus the underlying intensity that percussion offers. For your study, I have included a two-line keyboard version with chord symbols, an eight-line sketch and a full symphonic band score in concert key.

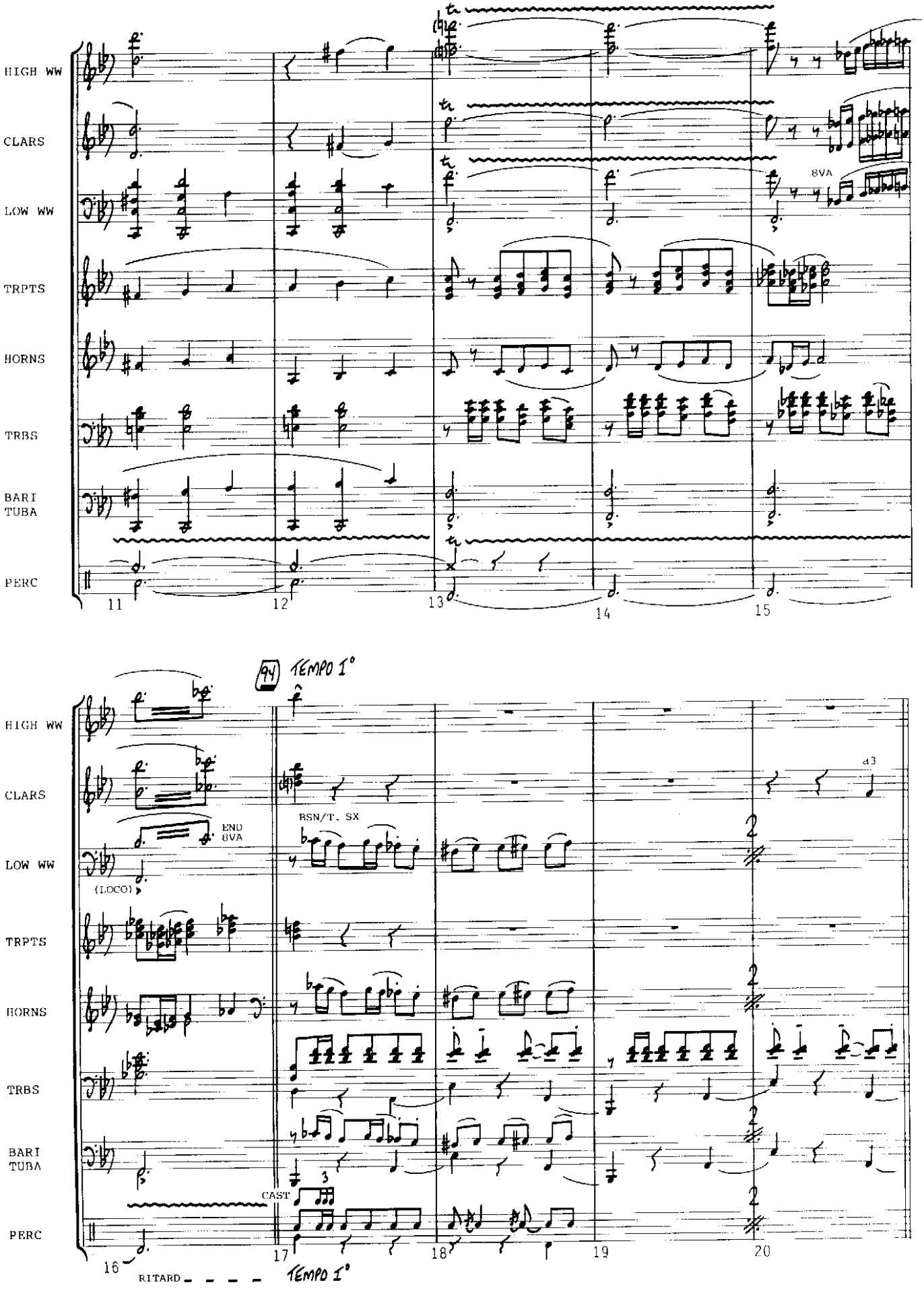
Ex. 13-17 Los Valientes, Piano Sketch



Ex. 13-18 Los Valientes, 8-Line Score Sketch

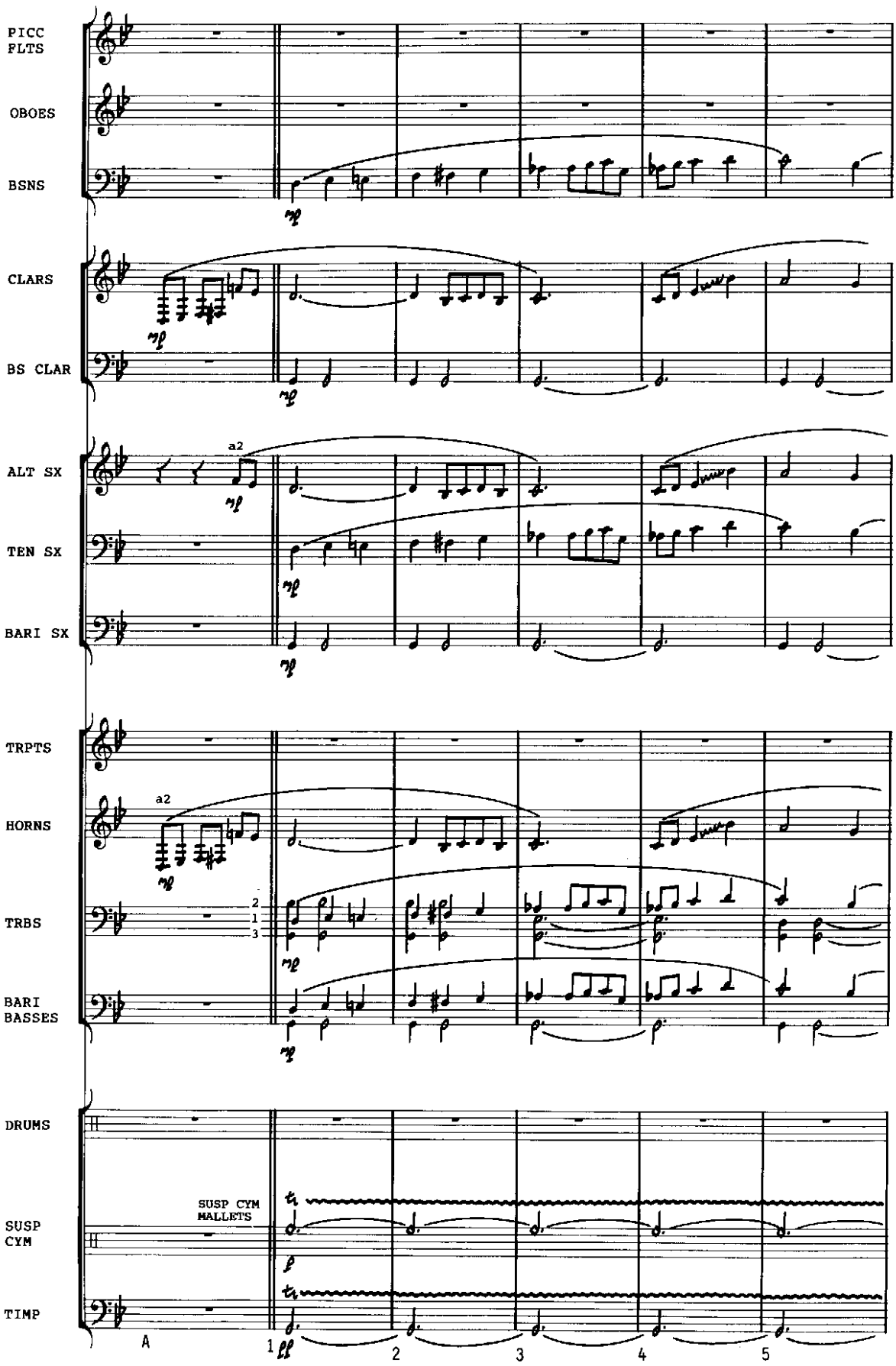


Ex. 13-18 continued

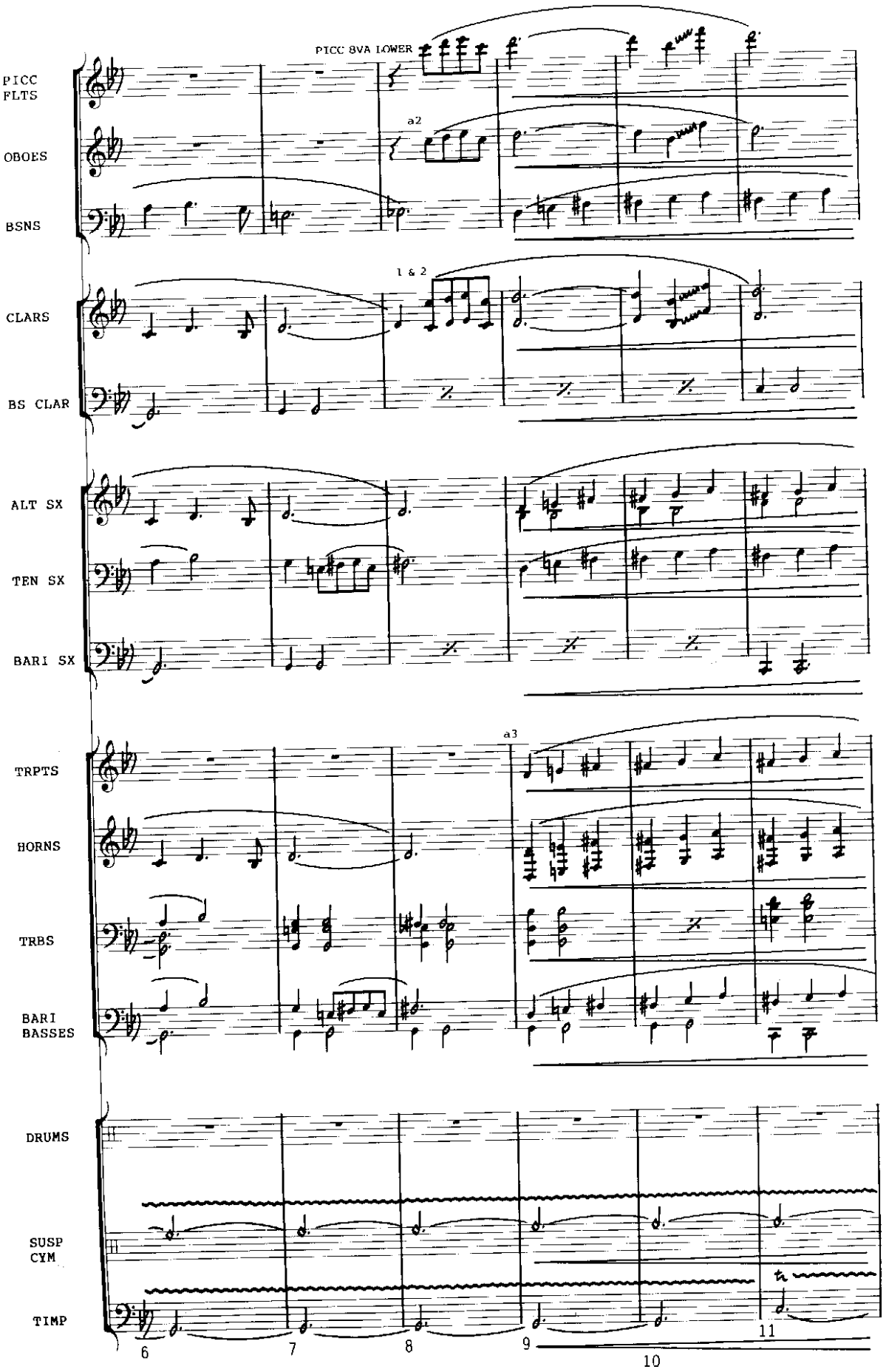


Ex. 13-19 Los Valientes, Full Score 75

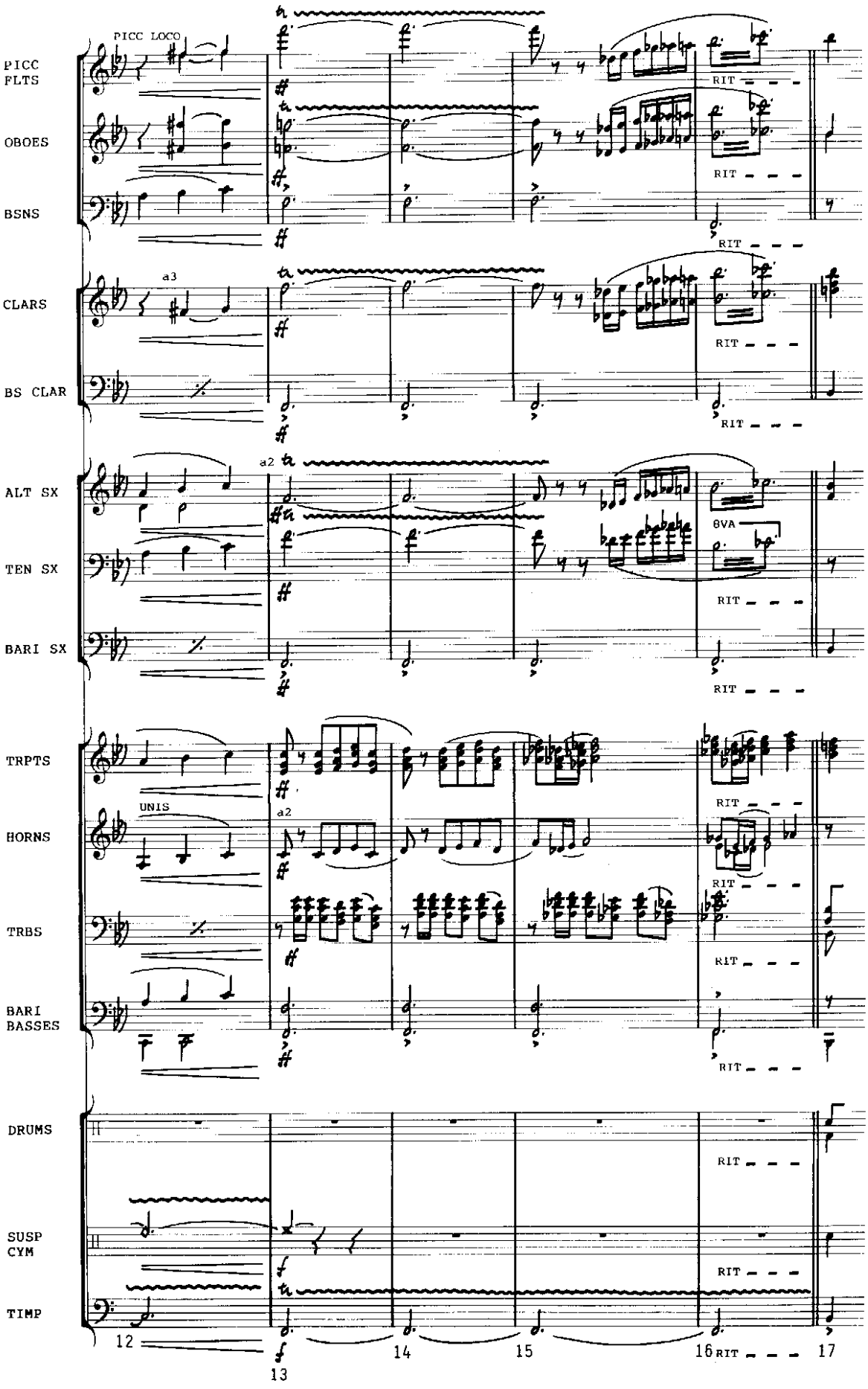
© 1979 Fenwood Music



Ex. 13-19 continued



Ex. 13-19 continued



Points to consider for Example 13-18:

Bar A: The first phrase of the theme begins with lean, dark orchestration blending clarinets and two French horns.

Bar 1: A long counterline is played against the theme by a composite tone-color of bassoon, tenor sax, euphonium and trombone 2.

Bar 8: Starting with the pickups in bar 9, the theme is given to the woodwinds and expanded to three octaves. In this same bar, an equally important counterline is strengthened by the addition of trumpets, a timbre we have saved, blending a choir of several instruments into one sonority (trumpets, alto and tenor sax, bassoons, horns and euphonium).

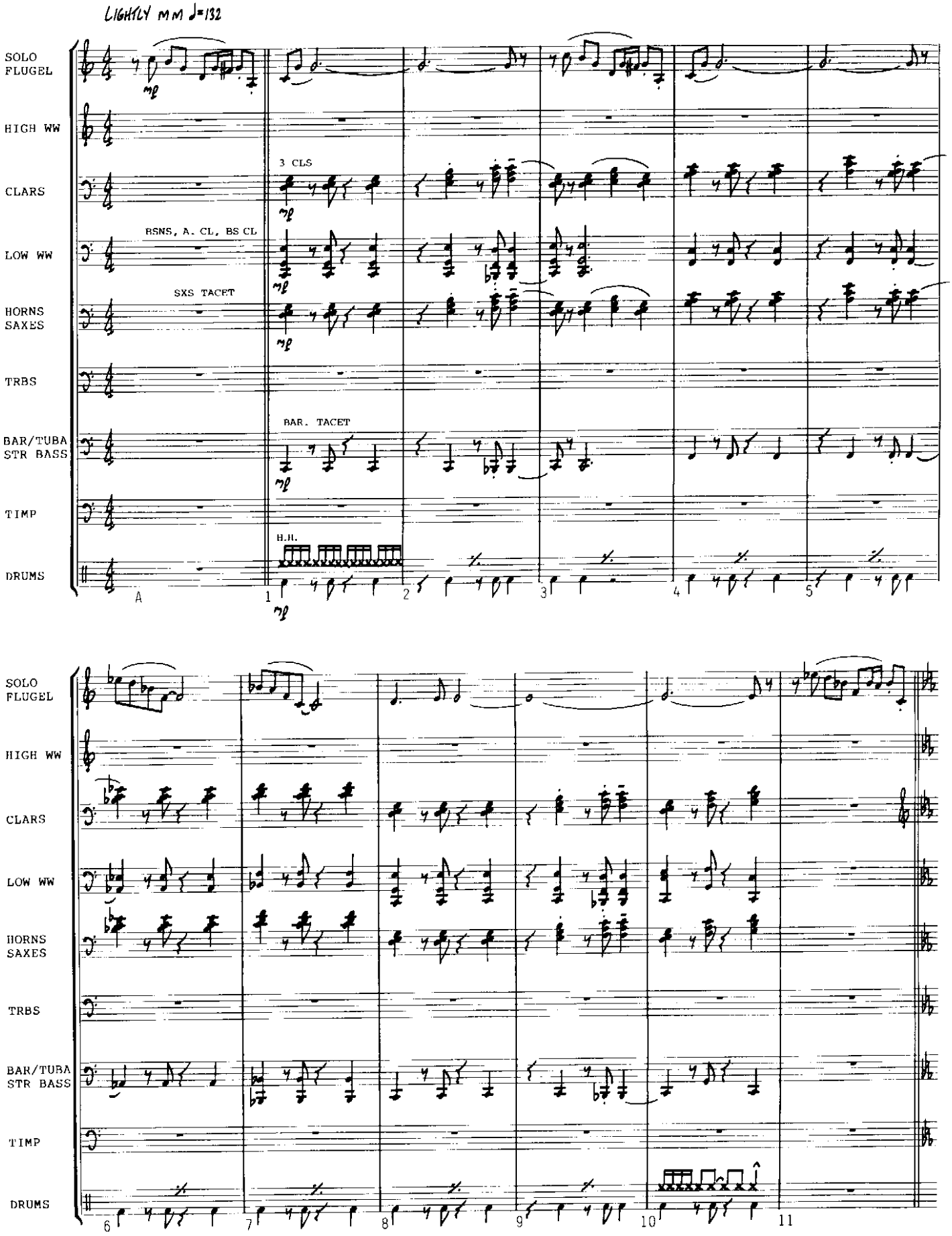
Bar 13: After the long climb, the trumpets and trombones are now in an excellent register to bring the crescendo to a climactic cadence. The French horns are playing the trumpet melody line 8vb, using our brass ensemble resonance formula of 2 horns = 1 trumpet.

Bar 17: Here again we apply another technique mentioned in Chapter 9, the vamp, as a prelude for the concluding section. During this recapitulation, castanets and drums lay a solid Paso-doble rhythm under our structure, while harmony is supplied by two trombones. The countermelody is shared by bassoon, tenor sax, euphonium and horns in preparation for the main theme to follow.

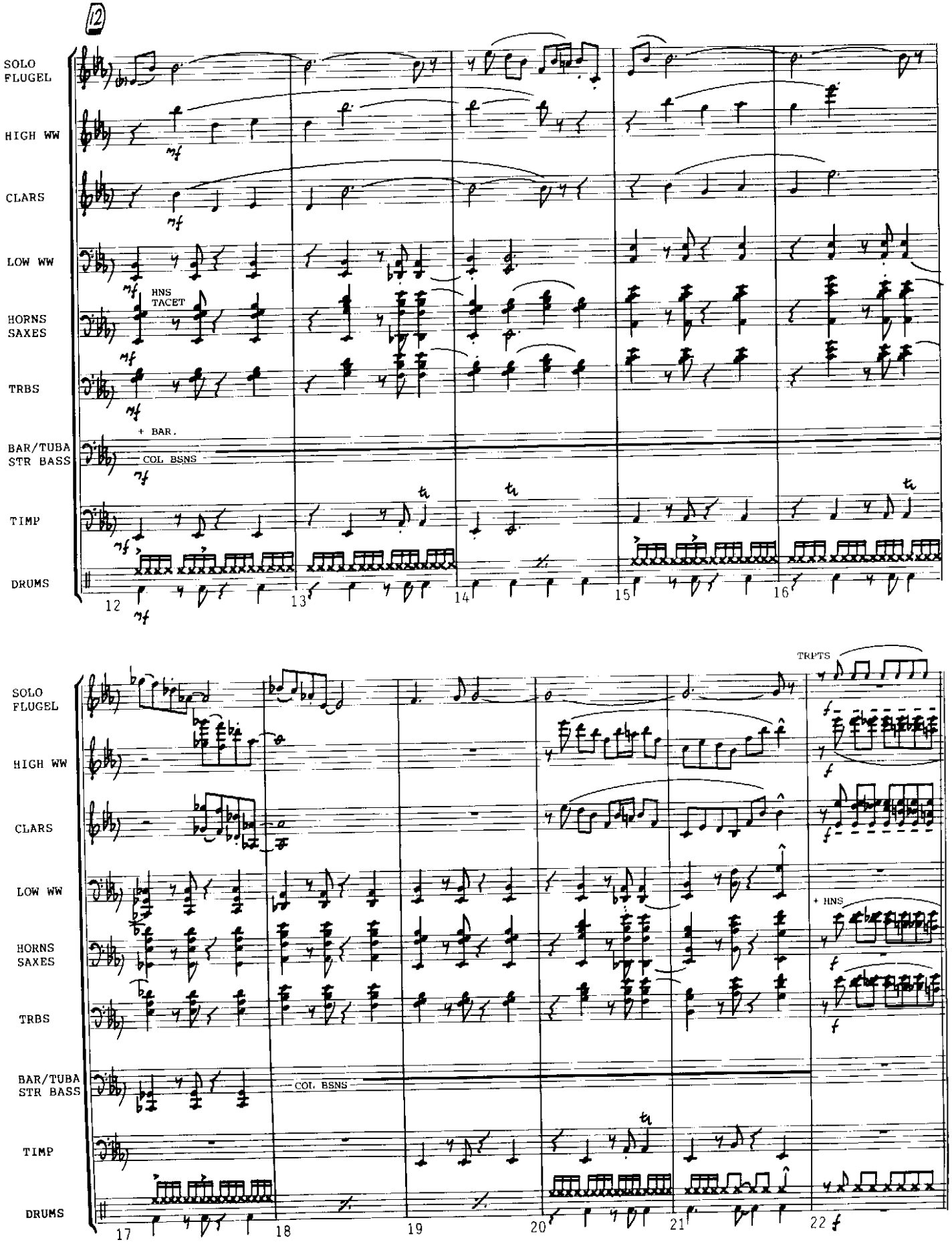
Rhapsody For Flugelhorn And Symphonic Band presents a showcase solo designed to bring the warmth and sensitivity of this instrument in focus, adding its profile as a distinguished character of the cast.

Ex. 13-20 Rhapsody For Flugelhorn And Symphonic Band 76

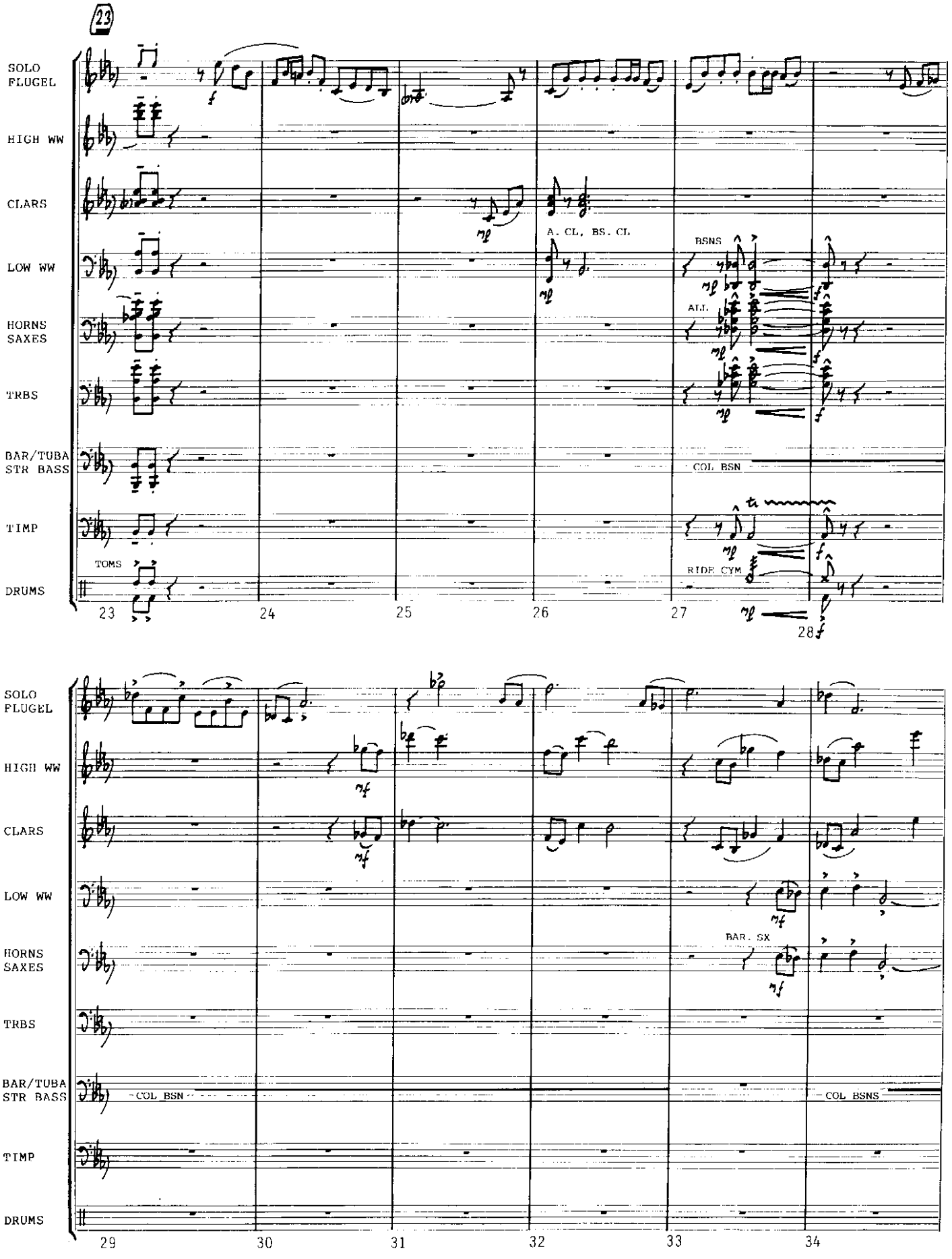
© 1990 Fenwood Music



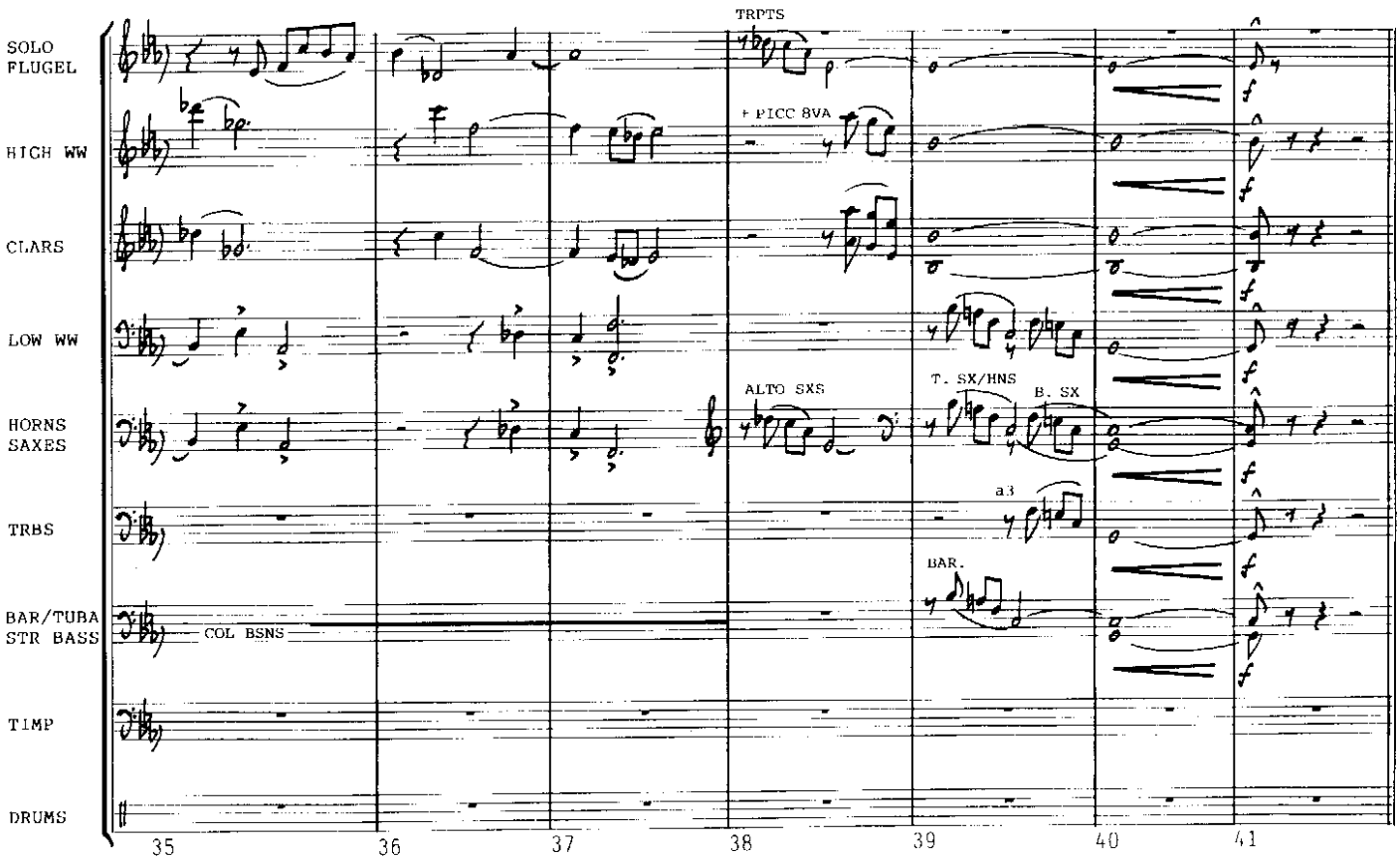
Ex. 13-20 continued



Ex. 13-20 continued



Ex. 13-20 continued



Several factors set the stage for our objective.

Bar 1: Initiated as a vamp in the introduction, the rhythmic pattern played by French horns, clarinets and hi-hat cymbals capture the pulse and provide an edge to contrast with the velvet sound of the flugelhorn. When planning my viewpoint for the arrangement, the key of C was chosen so that I could segue a minor third higher for the second statement. Although C isn't an esteemed key for concert band, it proved to be no problem as figuration was simple and the chords led us through A♭ and B♭ anyway.

Bar 12: During the second statement, now in the key of E♭, we turn it up a bit with heavier instrumentation playing the same underlying rhythmic figure, while the drummer abandons the tight hi-hat sound and assumes a busier role for reinforcement. The woodwinds join in with a counterline played in octaves, and the flugelhorn is now in a register where he can sing out convincingly and carry everyone along with him.

Bar 23: During this segment (transferred to bar 23 from the middle of the arrangement for our purposes), the soloist interacts with various sections of the band, initially against brief patches of color, later through the use of selective counterpoint (bar 30). The implied underlying rhythm is fully preserved, although we have omitted the rhythm section for some very effective relief, paring the music down to its bare essentials.

Bar 33: Notice the absence of brass. We save them for a pyramid effect in bar 38, and consequently for the impact that is in the offing (not shown).

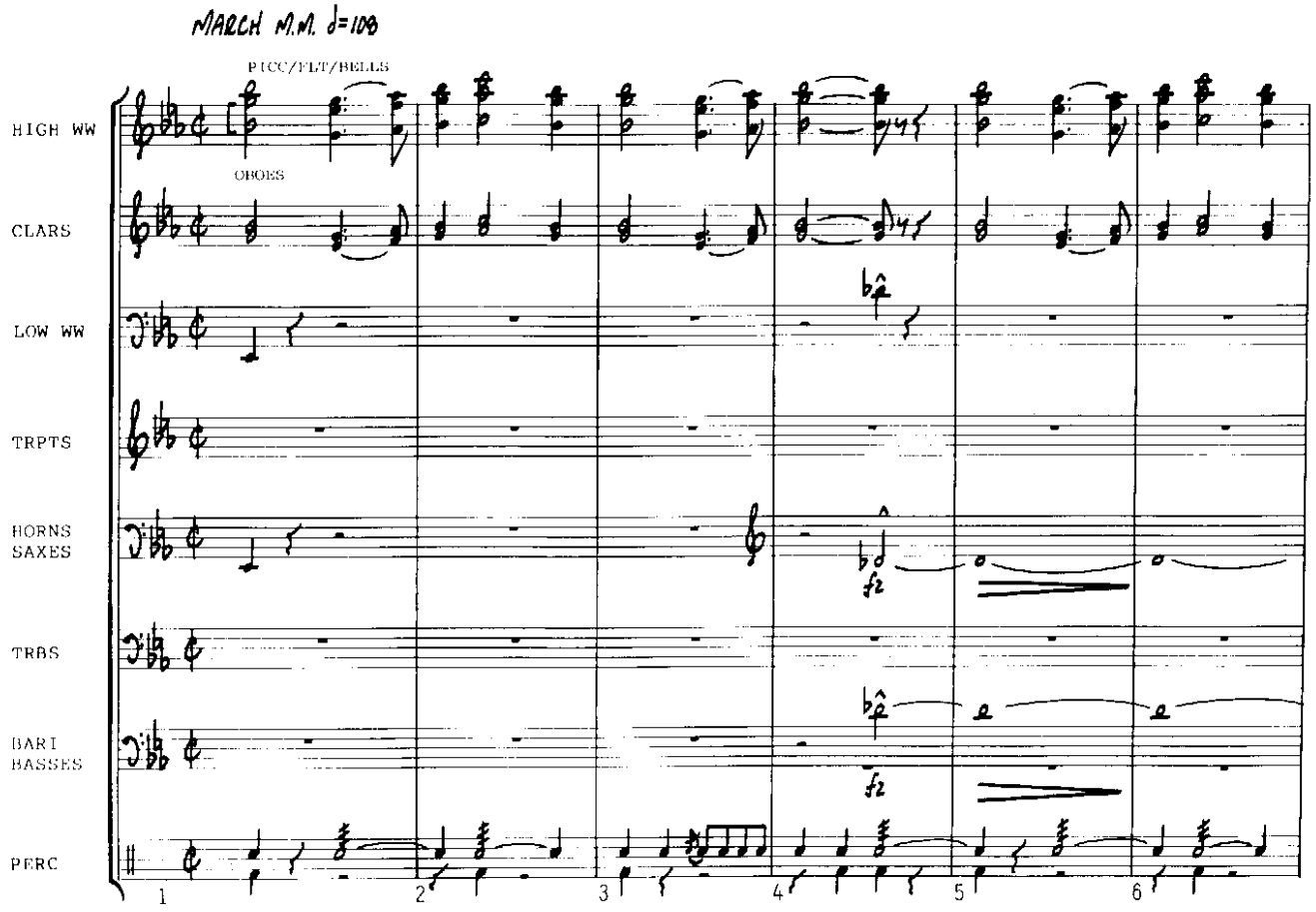
The arrangement of ***Rally On*** (Example 13-21, 1st movement of ***Long May It Wave***) contains an interesting technique and is worth mentioning. Our illustration starts on the release of the song, with the melody played by a lean texture of high woodwinds scored in thirds and sixths. Halfway through, horns apply a sforzando in anticipation of the full-bodied ensemble to follow. In bar 9, the key moves to F, the brasses enter with the melody, and woods play a counterline *altissimo* in a spirited rendition of ***Rally 'Round The Flag***.

The long awaited climax is finally reached by employing an extended tag ending. This is done by stretching a two-bar melody into a very expressive four-bar phrase, complete with a chromatic woodwind sweep (bars 13 through 16). The tag, dressed with some new harmony, is repeated. A third recurrence uses a similar phrase where the woodwind sweep carries us into a brass fanfare (bar 26), bringing the music to a very decisive and resolute finish.

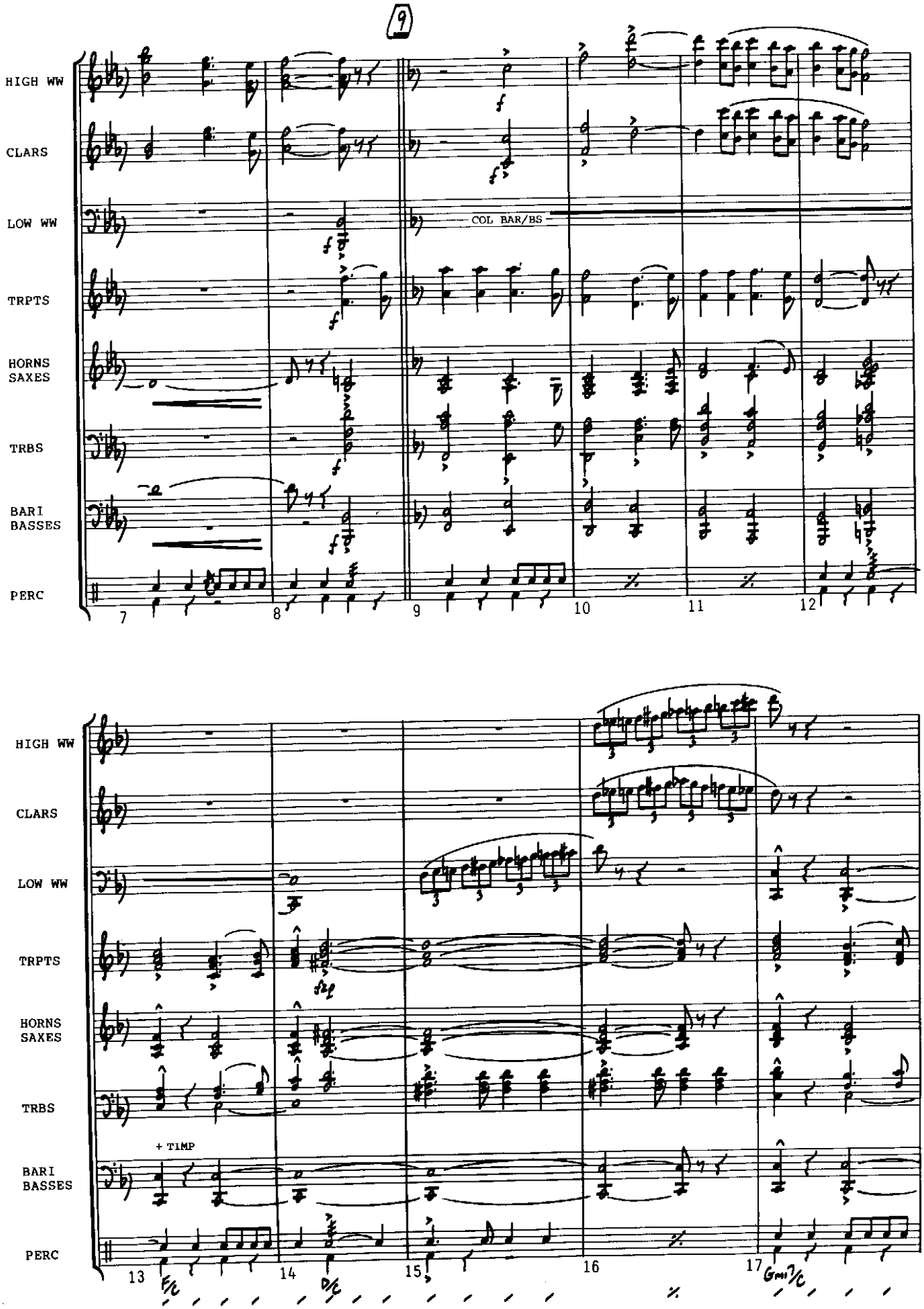
A final word about the extended tag: the harmonic element is an important factor that shouldn't be overlooked for this device to be effective. It starts with the use of a C pedal point in bar 13. During the tag, F, D, B♭, E and D♭ chords are superimposed over the pedal creating dissonance, the resolution of which is necessary to evolve into an impressive climax.

Ex. 13-21 Rally On (from Long May It Wave) 77

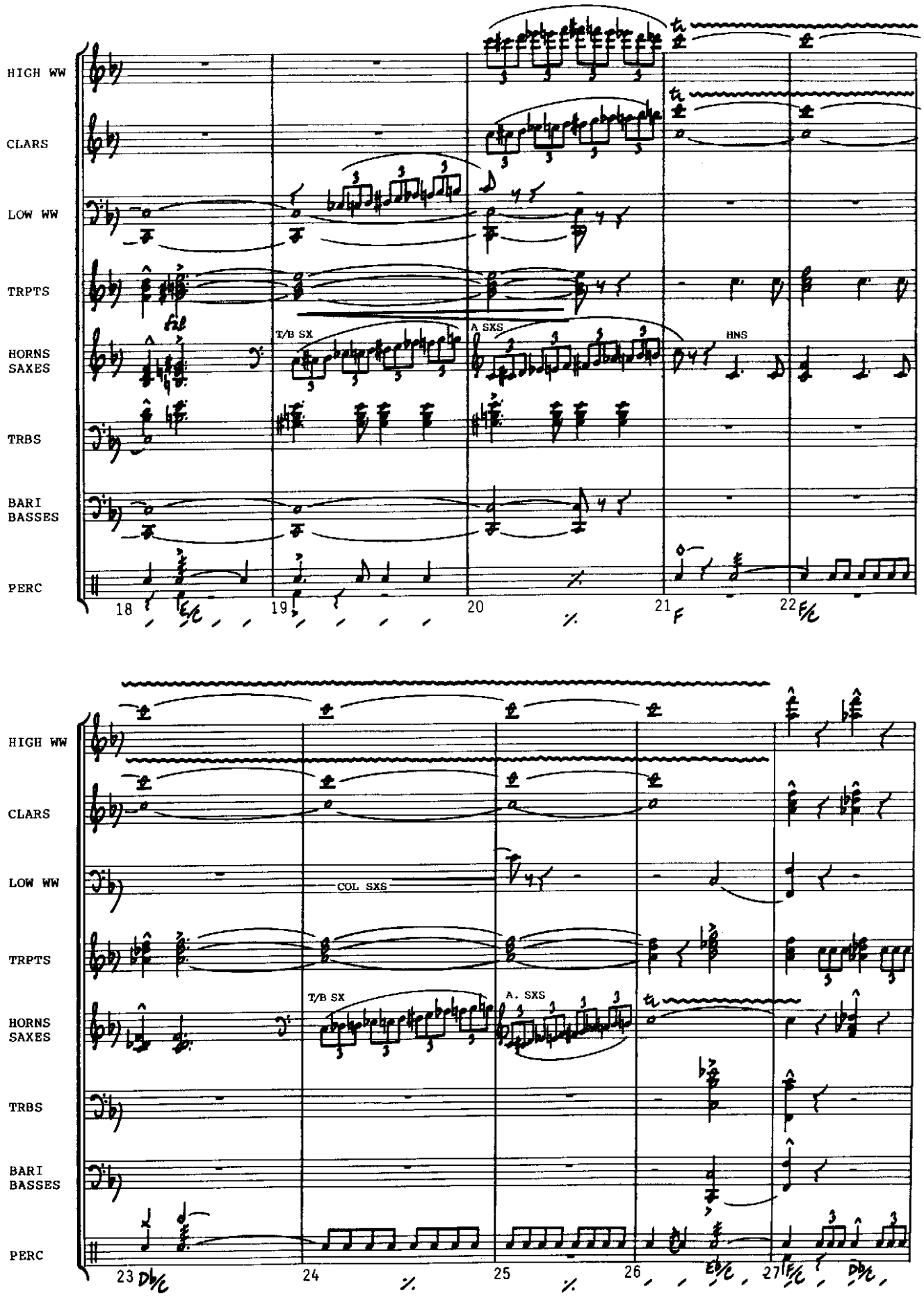
© *1990 Fenwood Music*



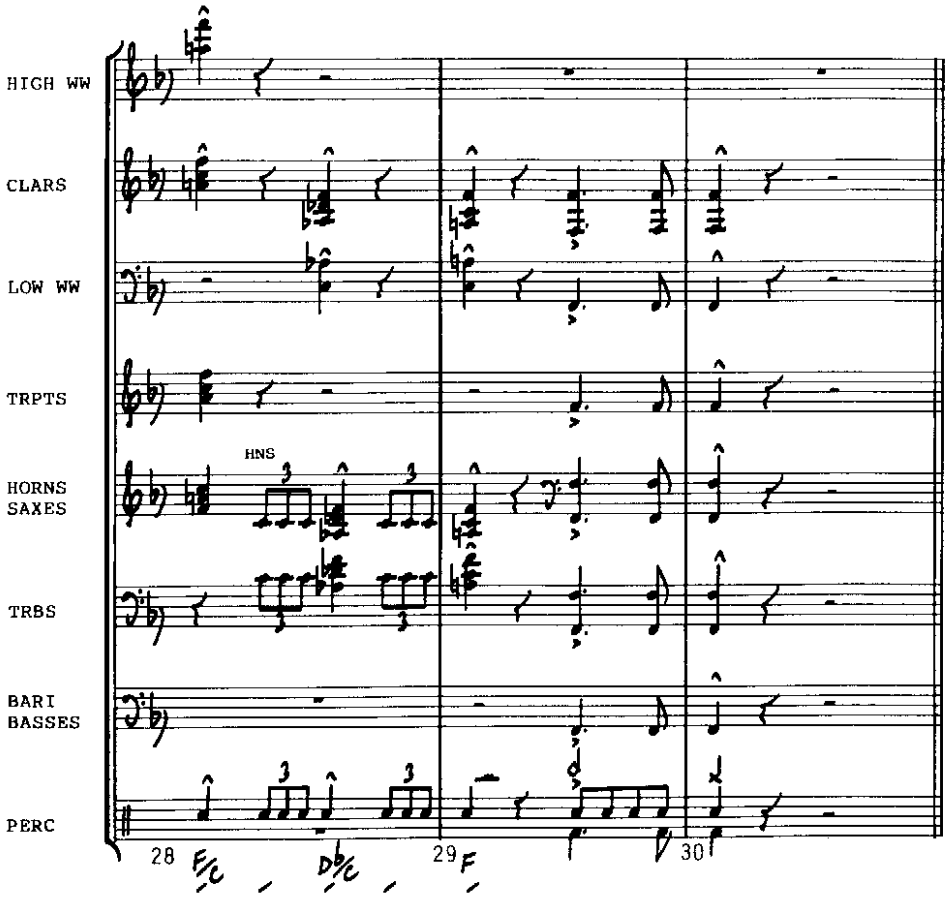
Ex. 13-21 continued



Ex. 13-21 continued



Ex. 13-21 continued

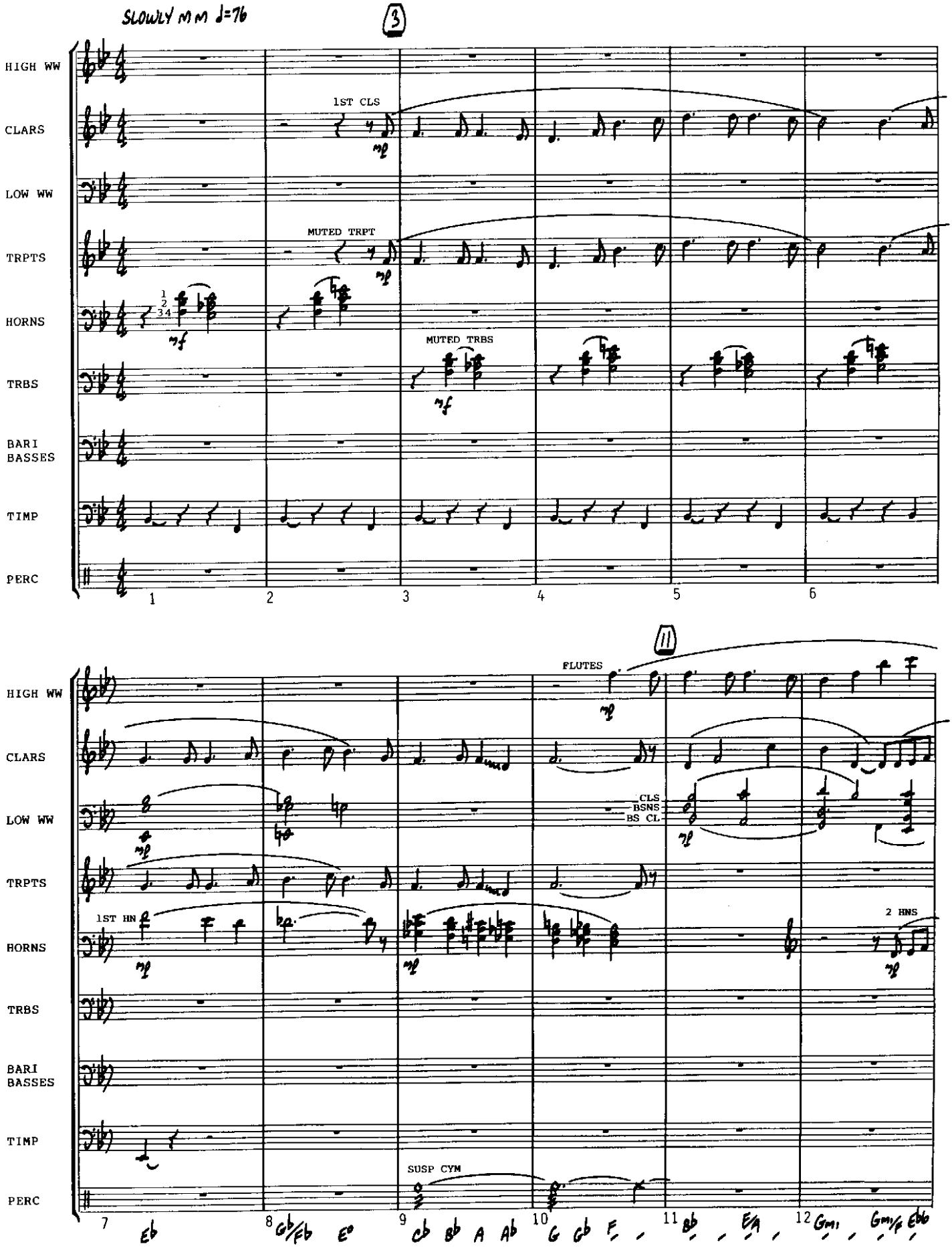


Let's analyze our arrangement of ***Battle Hymn of the Republic***. This beautiful and most revered hymn requires a deep-felt and sensitive treatment. Following this viewpoint, we forgo using full ensemble until we need them for a moving and stirring finale. With this as our objective, the music starts with a mournful sound of timpani and low brass, laying the foundation for a lonely melodic statement played by a muted trumpet and 1st clarinets. After a bit, needing fresh color and a little more weight, the woodwind choir, with the aid of a French horn obligato, takes over melodic duties to complete the first statement of the theme.

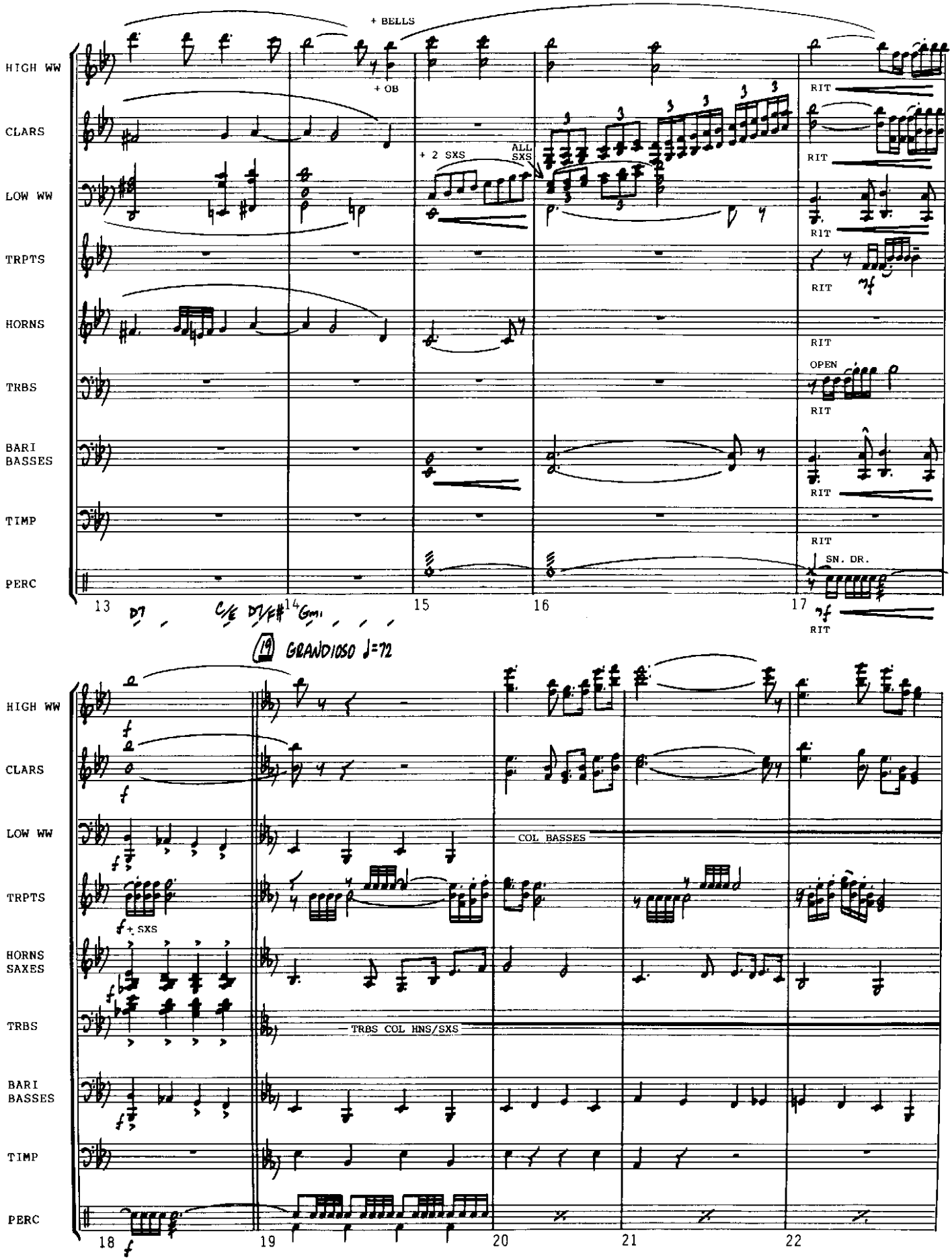
To smoothly prepare for the full ensemble chorus, a crescendo is established by gradually adding orchestral weight leading to the downbeat of the final statement of the theme at bar 19. Here, a change of tempo and a new key gives us the momentum we need. Orchestration roles are reversed, and the melody is now in low brasses answered by the woodwinds, with trumpets adding a fanfare. Pressing forward, everyone joins in full *tutti* at bar 23 in preparation for the ending.

Ex. 13-22 Battle Hymn Of The Republic 78

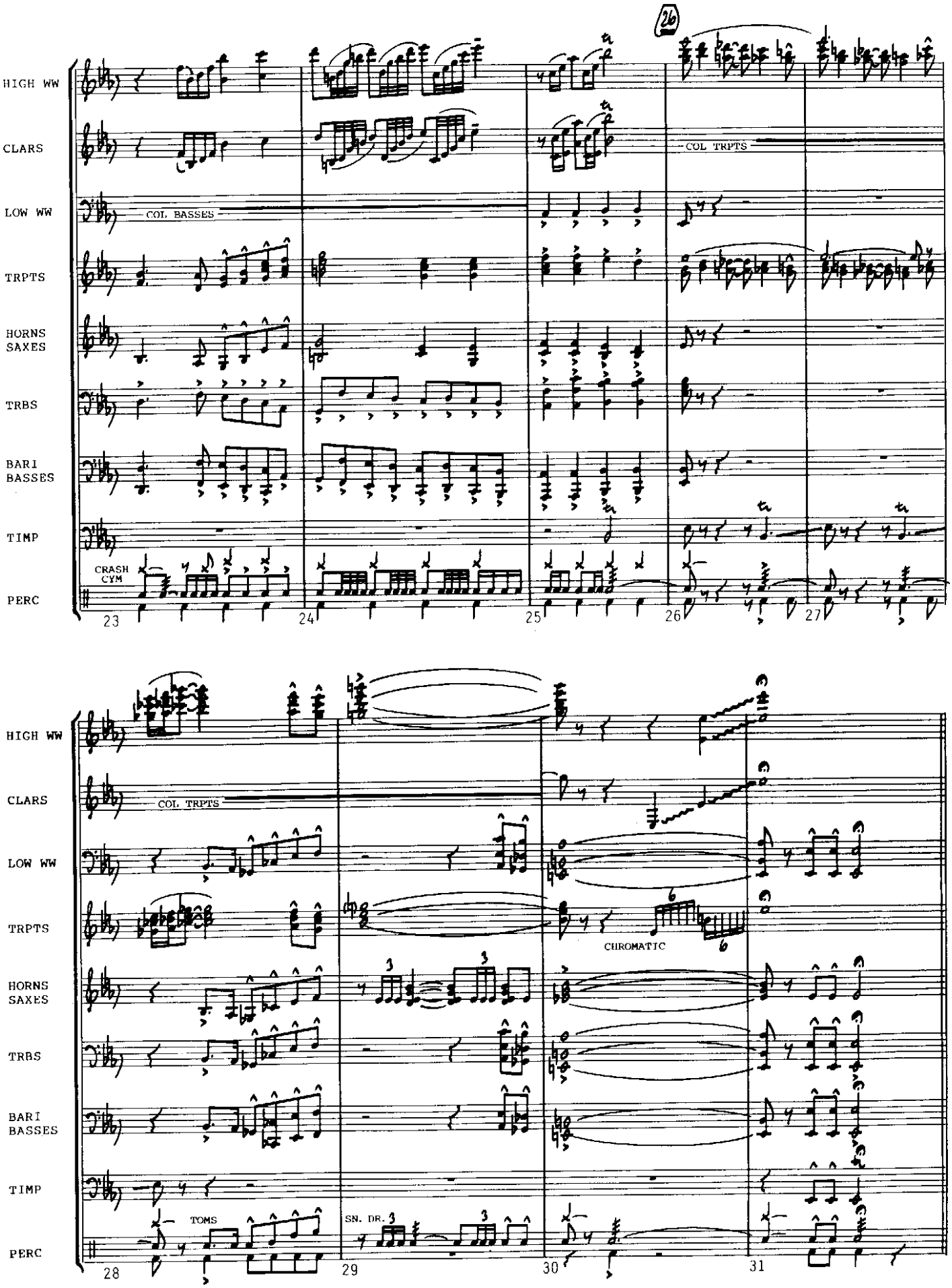
© 1991 Fenwood Music



Ex. 13-22 continued



Ex. 13-22 continued



More about the music:

1. The keys of B♭ and E♭ provide ideal registers for the melody line and its subsequent orchestration.

2. We avoid three-part writing for the trumpets until bar 24. Unisons and fourths develop more distinctness and independence of line.

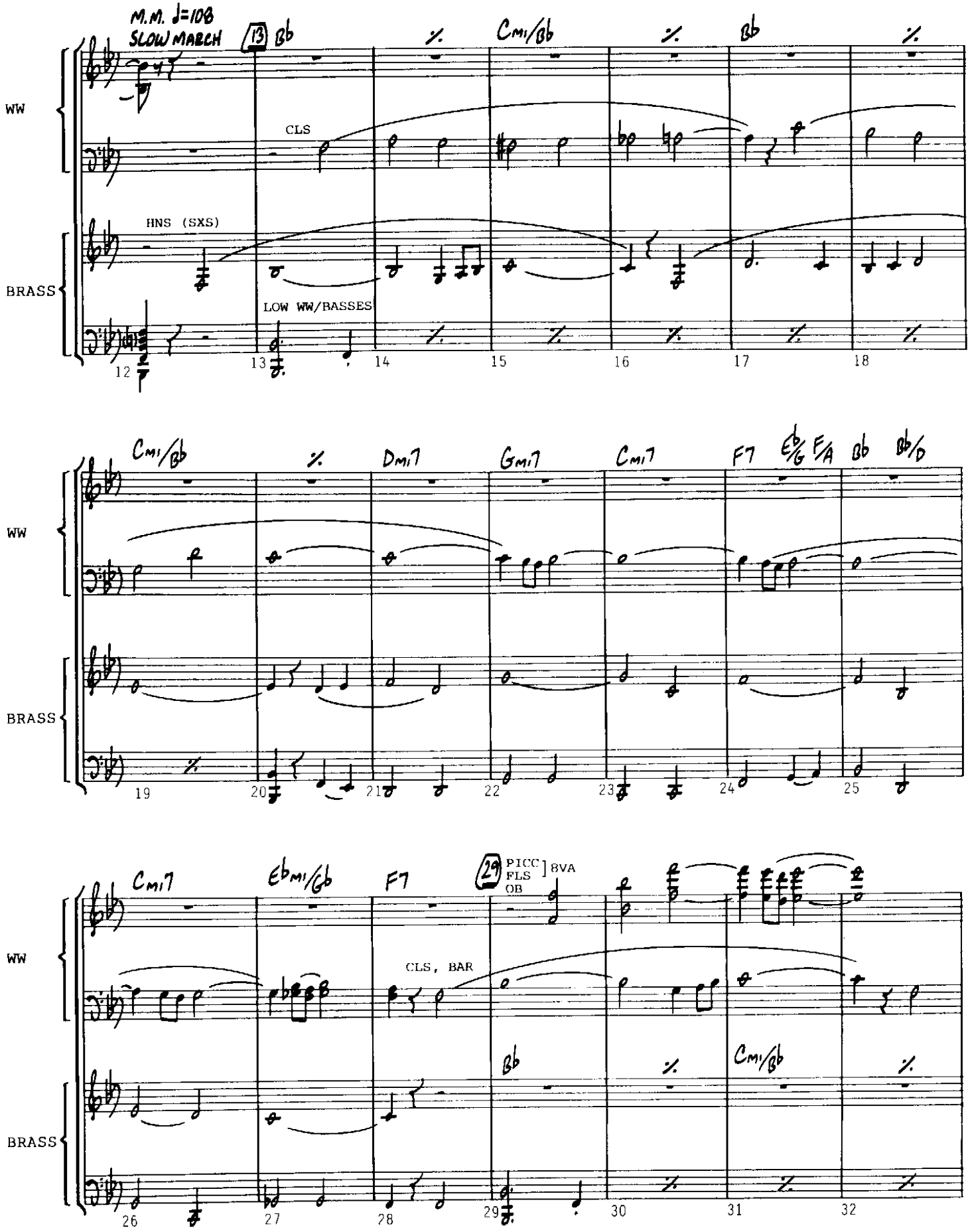
3. The role of percussion and timpani maximizes dynamics and establishes the all-important emotional lift necessary for a dramatic conclusion.

Looking ahead to ***Banner Of Glory*** (example 13-23, 3rd Movement of ***Long May It Wave***) we notice the presence of only three tonal components — a melody, a countermelody and bass. The harmony is absorbed through these three lines, creating an illusion of chordal fullness, and making any additional flourishes unnecessary and counterproductive. The treatment is very pure and fundamental, almost an understatement, as my objective was to portray the American flag in an elegant, classic period of its glorious history.

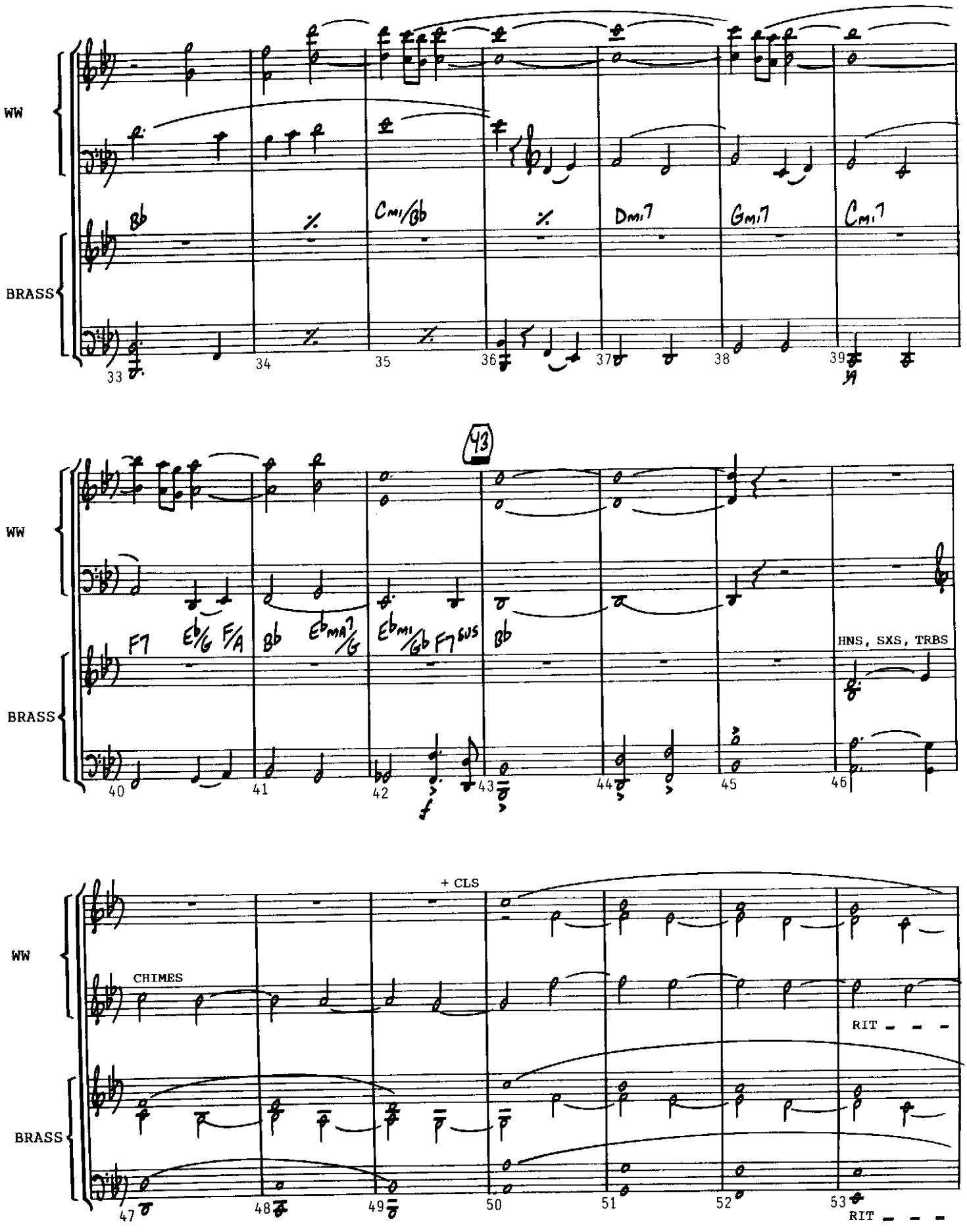
To accomplish this we've selected instruments that provide a vibrant sound, the key of B♭ as the correct register for that instrumentation, and harmony that dresses the theme with an air of nobility. Again we implement a pedal point under-structure, adding stability. And since the melodic and counterlines are long and sonorous, the basses and drums add the right touch to keep it moving.

Ex. 13-23 Banner Of Glory (from Long May It Wave) 79

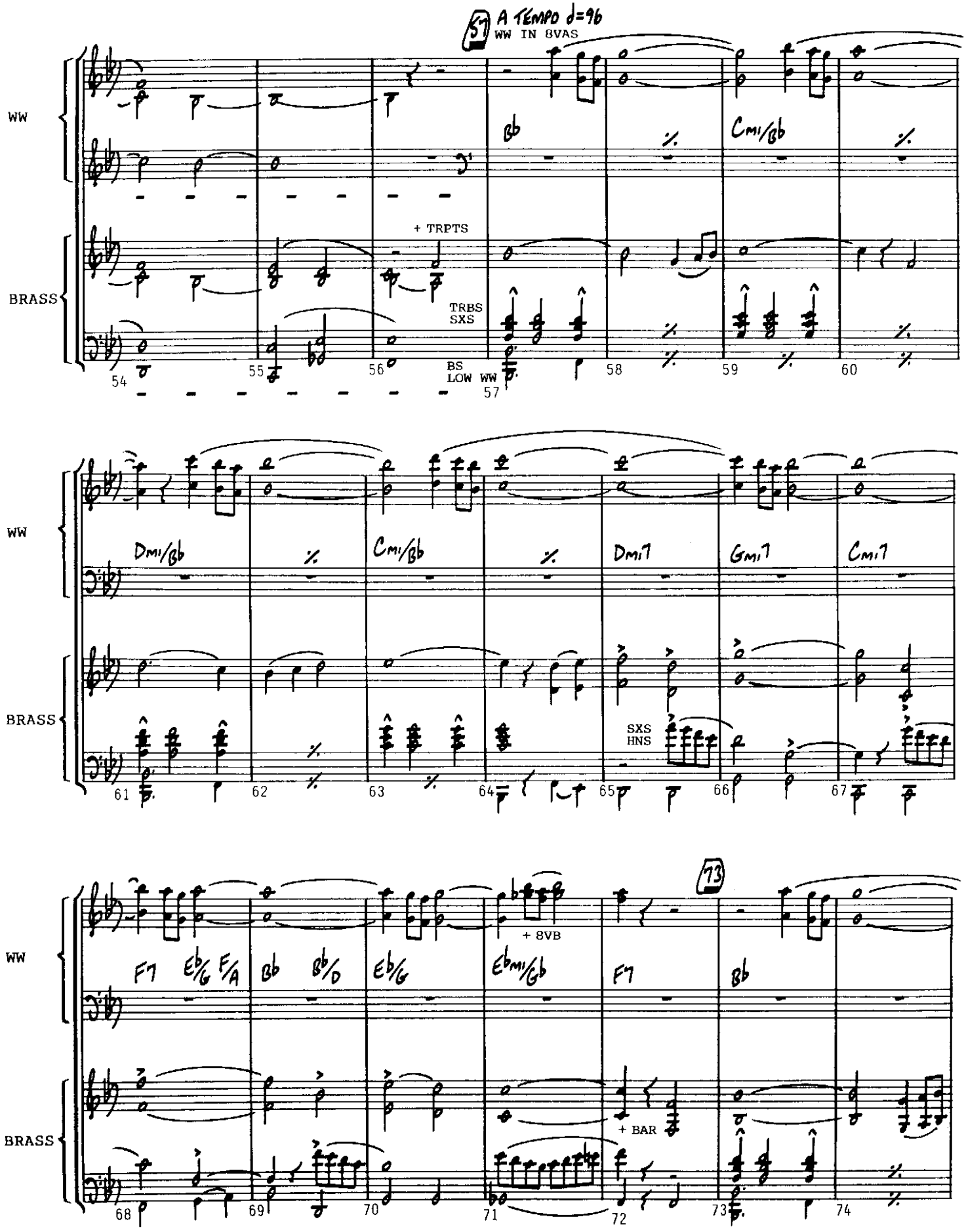
© 1990 Fenwood Music



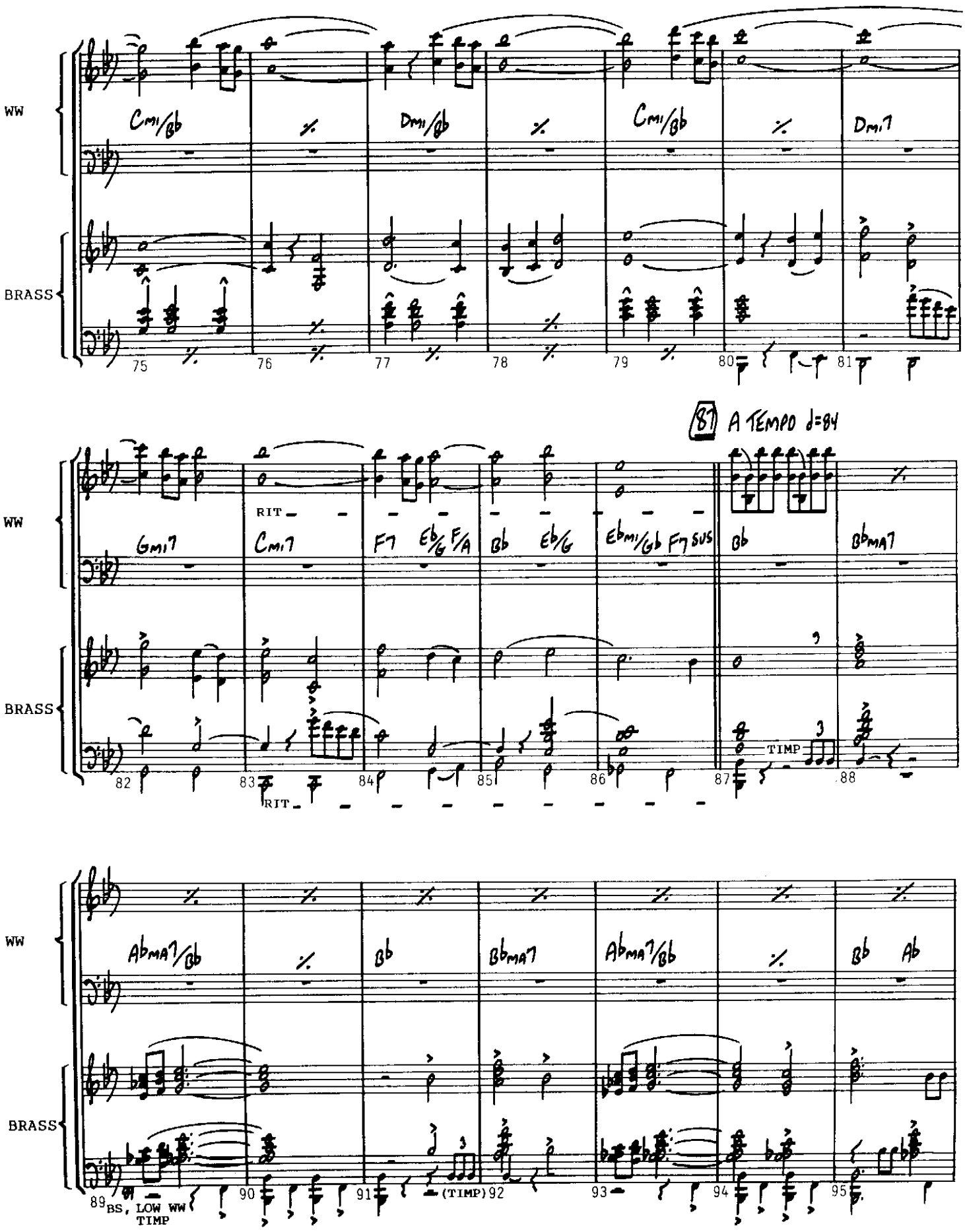
Ex. 13-23 continued



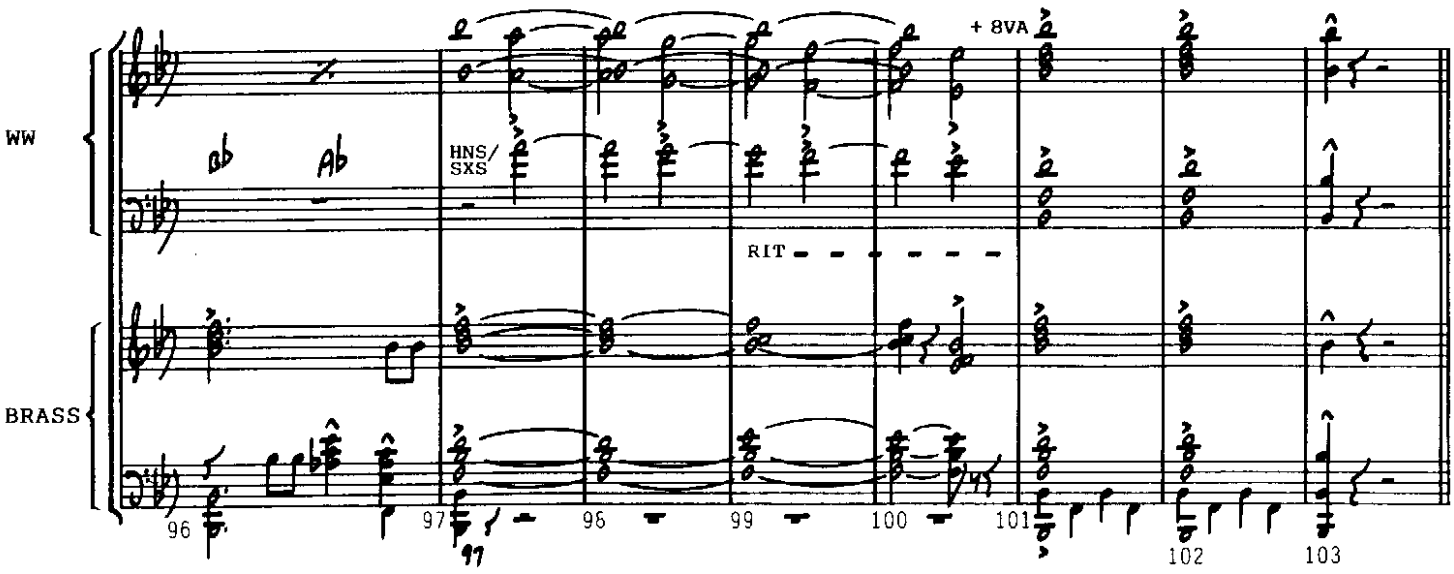
Ex. 13-23 continued



Ex. 13-23 continued



Ex. 13-23 continued



Having discussed the viewpoint and the initial statement, lets add a few details:

Bar 29: A counterline not dissimilar from the original one is placed in the upper register for high woodwinds.

Bar 47: The low brass and woodwinds play a hymn-like transition using simple, three-part harmony, but the delayed suspensions in the inner voices create a bell effect and are enhanced orchestrally by the chimes.

Bar 57: The slower tempo, pedal point bass, and strong percussion cloaks the music in a ceremonial style, establishing the inspirational setting needed for the final chorus.

Bar 83: The ritard prepares us for a heroic-sounding finale.

Bar 87: The ending commences with a woodwind ostinato played against a brass fanfare. This device serves us well since it acts as a pedal point, and the harmony in the brass bites against it, creating dissonances. The grinds in bars 88 and 89 (B♭ MA7 and A♭ MA7) played by the low brasses also provide a charge of energy. Notice the voicings of these chords.

Bar 97: An extended bell figure tolls over the B♭ chord, dissolving in bar 101, where timpani puts his stamp of finality on the proceedings.

The preceding examples provided us with music that was moderate in scope and fairly uncomplicated in style. There are many classical transcriptions for winds that explore a more advanced technique, expanding the repertory of the symphonic band. This chapter has shown just a few of the roads that can be taken.

Music, the speech of angels . . .
Thomas Carlyle

CLASSICAL & CONTEMPORARY MUSIC VOCABULARY

TEMPO MARKINGS

Largo - Very slow, broad.

Grave - Heavy, slow, ponderous.

Larghetto - Slightly faster than Largo.

Lento - Slowly.

Adagio - Slowly, leisurely.

Adagio cantabile - Slowly and sustained, as if being sung.

Andante - Moderately slow.

Andantino - Slightly faster than Andante.

Moderato - Moderately.

Allegretto - Light, lively.

Allegro - Lively, cheerful.

Vivace - Spirited, quick, bright.

Presto - Very fast.

Prestissimo - The fastest tempo, as fast as possible.

TEMPO CHANGES

Accelerando - Gradually becoming faster.

Piu Mosso - With motion.

Stringendo - Gradually increasing tempo and emotion.

Allargando - Growing broad and therefore slower.

Ritardando (Rit.) - Gradually slower.

Rallentando (Rall.) - Gradually slower.

Meno Mosso - Less speed immediately.

Poco a Poco - Little by little.

A Tempo - Original tempo.

Tempo Primo - Return to original tempo.

L'istesso Tempo - Same as previous tempo.

DYNAMICS

Piano pianissimo (ppp) - Very, very soft.

Pianissimo (pp) - Very soft.

Piano (p) - Soft.

Mezzo piano (mp) - Moderately soft.

Mezzo forte (mf) - Moderately loud.

Forte (f) - Loud.

Fortissimo (ff) - Very loud.

Forte fortissimo (fff) - Very, very loud.

Accent - More emphasis.

Sforzando (sfz) - Accent heavily upon the note or chord; strong attack.

Crescendo (cresc.) - Gradually louder.

Decrescendo (decresc.) - Gradually softer.

Diminuendo (dim.) - Gradually diminishing in power and volume.

Morendo - Dying away.

DIRECTIONAL SIGNS

Coda - Concluding passage.

Da capo (D.C.) - From the beginning.

Da capo al fine - From the beginning to fine (finish).

Dal segno (D.S.) - From the sign.

Dal segno al coda - From the sign and take the coda.

Fermata - Hold.

Fine - The end.

Segue - To continue to next movement or section without hesitation.

DESCRIPTIVE TERMS

Agitato - Agitated, hurried, restless.

Alla Marcia - In a march style.

Animato - Animated, energetic.

Appassionato - Passionately.

Assai - Very, extremely.

Bravura - Spirit, skill.

Brillante - Brilliant, sparkling.

Calmeato - Tranquil, peaceful.

Cantabile - In a singing style.

Capriccioso - Light, free style, humorous, sprightly.

Con Brio - Brisk and spirited, with animation.

Delicato - Delicately.

Dolce - Sweetly.

Doloroso - Sorrowfully.

Furioso - Furious, wildly.

Grandioso - Noble, grand.

Grosso - Great.

Legato - Smoothly.

Maestoso - Majestic, dignified, stately.

Marcato - Marked, with emphasis, decisively.

Marziale - Martial in style.

Meno - Less.

Misterioso - Mysteriously.

Pesante - Heavy, ponderous.

Religioso - Religiously, solemnly.

Rubato - Flexibility and freedom of tempo without changing the pulse.

Sans - Without.

Sempre - Always.

Senza - Without.

Sostenuto - Sustained.

Staccato - Detached, short, separated notes.

Subito - Suddenly (subito pp = suddenly very soft).

Tenuto - Held, sustained for full value.

Un poco - A little.

GENERAL TERMS

A cappella - Unaccompanied.

Acoustics - Science of sound.

Al fine - To the end.

Alla Breve - 2/2 or cut time.

Altered chord - A chord in which a note(s) has been raised or lowered.

Arpeggio - Tones of a chord played in succession.

Articulation - Clear and distinct rendering of notes.

Berceuse - Lullaby.

Bitonality - The simultaneous use of two different tonalities or keys.

Block chords - Large chords that move in parallel motion.

Bolero - Spanish dance in 3/4 meter.

Break - A short melodic cadenza between ensemble passages.

Bridge - Name given the third 8-bar phrase in a 32-bar song (release).

Cadence - Melodic or harmonic ending of a section or phrase.

Cadenza - An ornamental solo passage, usually improvised and out of tempo.

Canon, Canonic - A species of uninterrupted imitation.

Capo - The beginning, the top or head.

Caprice - Whimsical, humorous.

Changes - Chord changes; the chords in progression.

Chromatic scale - 12 half-tones to the octave.

Close harmony - Harmony in which the notes of the chord are within one octave.

Colla Voce - Accompanying the vocalist.

Come sopra - "As above" or "As before;" repeat the previous passage.

Comping - Synonym of accompanying, applied to harmonic piano and guitar backgrounds.

Con sordino - With mutes.

Consonance - Sounds that are relatively pleasing to the ear; the opposite of discord or dissonance.

Countermelody - A secondary melody or theme accompanying the primary musical idea.

Counterpoint - Music in several independent parts used simultaneously; a horizontal structure of melody against melody rather than through chord structure.

Deceptive cadence - A false cadence; the dominant moves to a chord other than the tonic.

Dissonance - State of tension between tones; the opposite of consonance.

Divisi - Divided parts.

Double stops - Two notes played simultaneously by one stringed instrument.

Double-time - Doubling the tempo to become twice as fast as the previous tempo.

Dove-tail - Overlapping of parts so that one figure ends on the downbeat of another.

Dynamics - Volume; varying degrees of loudness.

Enharmonic - Two different notations for the same pitch (C#=Db).

Fill - Fill the musical holes between phrases.

Flagwaver - Very fast and powerful arrangement or composition.

Ghost notes - Notes that are more implied than played.

Glissando - Gliding toward or away from a tone.

Half-time - Half the previous tempo.

Interface - Link permitting electronic instruments to "talk" to each other.

Ionian Mode - Same as a major scale.

Loco - To be played just as written, as to pitch or octave.

Modulation - Progression to a new key.

Nuance - Musical modification of intensity, tempo, touch or phrasing.

N.V. - No vibrato.

Overdub - Recording over an existing element to add another part.

Pad - Sustained background complimenting a solo; also called carpet, rug.

Passing tone - A nonharmonic note or notes between two harmonic notes of successive chords.

Pedal point - The repetition of a pitch held under or above a series of moving chords or melodic lines.

Pizzicato - Plucking the string.

Plagal cadence - A cadence that progresses from the subdominant (IV) chord to the tonic (I) chord.

Plunger - A common toilet plunger used to mute trumpets and trombones.

Polyphony - The simultaneous use of several melodies or contrapuntal lines.

Portamento - A gliding of the tone from one note to the next.

Pyramid - Sustained arpeggio with entrances one interval at a time.

Quantize - In synthesis, aligning notes to precise rhythmic values to correct human error.

Quasi - In the style or manner of, as "quasi horn."

RAM - Random-Access Memory; on computers and synthesizers, a storage for data to be retrieved when needed.

Real time mode - In synthesis, "as played;" opposite of step time mode.

Recapitulation - Recap; to return to or restate the original theme.

Reprise - Recapitulation; to return to the first section late in the piece.

Reverb - Reverberation; an electronic effect for rebounding the original sound waves.

ROM - Real-Only Memory; on computers and synthesizers, a memory chip with permanent information.

Sampler - In synthesis, a device that records sound as digital information, then plays it back.

Sequence - Repetition of preceding material, either exactly or with variation.

Sequencer - An electronic device that accepts, stores and plays back musical and MIDI information in the order it occurs.

Shake - Shaking the mouthpiece of a brass instrument to cause a wide-interval trill (no valves or slides are used for this effect).

Shuffle - A repetitive dotted-eighth/sixteenth note rhythm pattern played in triplet "feel" rather than the legitimate notation.

Slur - A curved line over notes indicating they should be played legato.

Sordino - Mute.

Source music - Music eminating from a source in the film (juke box, elevator, radio, etc.).

Split keyboard - A keyboard that can be divided into two parts that produce separate sounds.

Step time mode - In synthesis, programming each note separately rather than simultaneously.

Suspension - In counterpoint, when a note is sustained while another voice moves, creating dissonance with a delayed resolution.

Syncopation - A temporary shifting of a regular metrical accent to a weak or unaccented beat.

Tacet - Silence.

Tag - A "tagged on" ending to a composition or phrase.

Theory - Music theory; the study of how music is put together.

Timbre - Acoustical properties or tone color associated with each instrument.

Tone cluster - A group of notes with very close intervals played simultaneously.

Tremolo - Notes reiterated with great rapidity, producing a tremulous effect.

Tritone - Interval of an augmented 4th; usually the combined 3rd and 7th of the chord.

Tutti - All together; full ensemble.

Unison - Two or more voices sounding precisely the same note.

Verse - The introductory section of a popular song.

Vertical relationship - The harmonic or chordal aspects of a musical structure as compared to the linear or melodic elements.

Voice leading - The manner in which the various voices in a harmonic progression are placed by the arranger.

Walking bass - A bass line that moves in a quarter note pattern using scale patterns; it is not limited to the chord tones.