

INTRODUCTION TO JAZZ THEORY & COMPOSITION

SHAWANO JAZZ SYMPOSIUM 2021

Eric Richards

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Trombone • Keyboards
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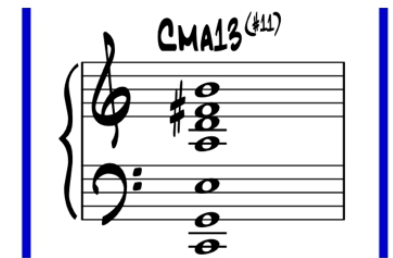
ER on Soundcloud:

<https://soundcloud.com/ericrich>

ER Music Sampler on YouTube:

<https://www.youtube.com/playlist?list=PLFSDdx5zd-lxGDui8BleeU5PGo37GZTIX>

eric richards music



www.ericrichards.com

1. Develop your VOCABULARY and MATERIALS

- Key signatures and all relationships (Relatives, Parallels)
- Scales (Major, 3 Minors, Modal)
- Intervals: “The Molecule” of all harmonic structures
- Triads (Major, Minor, Augmented, Diminished) and inversions
- Seventh Chords (5 Basic) and inversions
- “Taller/Advanced” Harmony (9ths, 13ths, Dominant with Chromatic Alterations, Sus Harmony, “Slash” Chords, et al)
- Transpositions of basic jazz wind instruments:
 - E^b Alto Saxophone
 - B^b Tenor Saxophone
 - E^b Baritone Saxophone
 - B^b Soprano Saxophone
 - B^b Clarinet
 - B^b Trumpet/Flügelhorn

* You’ll need to be reasonably comfortable with instrumental transpositions for our next step!

Theory RESOURCES:

1. THE JAZZ LANGUAGE (Dan Haerle) ISBN: 0760400148

- EXCELLENT Jazz Harmony Primer (only 62 pages!)
- Cost: < USD \$20.00!

2. EXCELLENT Free Resource from Jamey Aebersold:

Jamey's RED BOOK (Attached)

2. ACTIVE LISTENING and SCORE STUDY

The fastest path to growth and development as a composer/arranger is Active Listening + Smart, Effective, SCORE STUDY.

a. ACTIVE LISTENING = PARAMETRIC Listening

1. MELODY

- Primary melodic lines
- Supporting melodic lines
- Counterpoint!
Small Band: Dixieland (improvised counterpoint), Clark Terry/Gerry Mulligan/Bob Brookmeyer "pianoless" 4tets.
Big Band: Bill Holman

2. HARMONY

The center of Jazz Harmonic Practice is the Bebop Language.

The language of Bach is to the "classical" Common Practice as
The language of Bebop is to the Jazz Common Practice.

3. RHYTHM:

"The three most important elements of the jazz language are rhythm, rhythm, and rhythm...in exactly that order."

Chuck Israels (Bassist with Bill Evans, Composer-Arranger, Educator)

4. TIMBRE & ORCHESTRATION

- **SMALL BAND** Textures and roles of the instruments
- **LARGE ENSEMBLE** Textures and roles of the instruments
 - a. **BIG BAND**
 - b. **NONET, DECTET, et al**
 - c. **STUDIO ORCHESTRA**

5. STYLE

The interaction of the above parameters combine to create the perception of Musical Style:

- Dixieland? Chicago style? Bebop? 1930's Swing? 1960's Swing? 2nd Line? All of the fantastic styles under the umbrella of World Music?

b. SCORE STUDY

Once you can reasonably understand the notation of several different kinds of scoring, find pieces that excite and intrigue you and DIVE IN!

- **Take Your Time.** Several hours invested in really understanding just a page or two of score can be a powerful investment!

- **Take Notes.** You can go old school and have some 3 X 5 cards to take notes, capture questions, observe instrumental combinations that you like, etc. You can also have your device of choice available and take e-notes as well.

Score RESOURCES:

1. Your school's JAZZ BAND LIBRARY

- **Be sure to take excellent care of any music you borrow.** I recommend making copies for your own study so that you can write on the score and keep the library original safe.

2. IMSLP (The International Music Score Library Project, a.k.a.

The Petrucci Archive)

LINK: https://imslp.org/wiki/Main_Page

This is a European-based website that houses thousands of PDF scores of musical works from various style periods in all kinds of ensemble configurations. There is little to no “jazz”, but if you are serious about developing your writing chops in a wide range of styles, IMSLP is an **amazing** resource for developing compositional and orchestrational craft.

3. Online SCORE VIDEOS by Music Publishers (YouTube)

Many publishers upload promotional score study videos of their latest publications for band directors to review. These videos are also a great resource for exploring jazz writing techniques at various levels of complexity by current professional composer-arrangers.

HAL LEONARD Jazz Ensemble Scores:

<https://www.youtube.com/user/HLJazzEnsemble>

ALFRED Jazz Ensemble Scores:

<https://www.youtube.com/channel/UC5FchKQ1iHXfSBOQLubvbEg>

KENDOR Jazz Ensemble Scores:

<https://youtube.com/playlist?list=PLHBDtnNEUeCfGMqDVGX5TKYESTRxtDNda>

Every professional composer-arranger started exactly where you are right now. Don't be intimidated...the journey is challenging, but well worth it if writing is truly your passion! Just take that First Step and Do The Work!

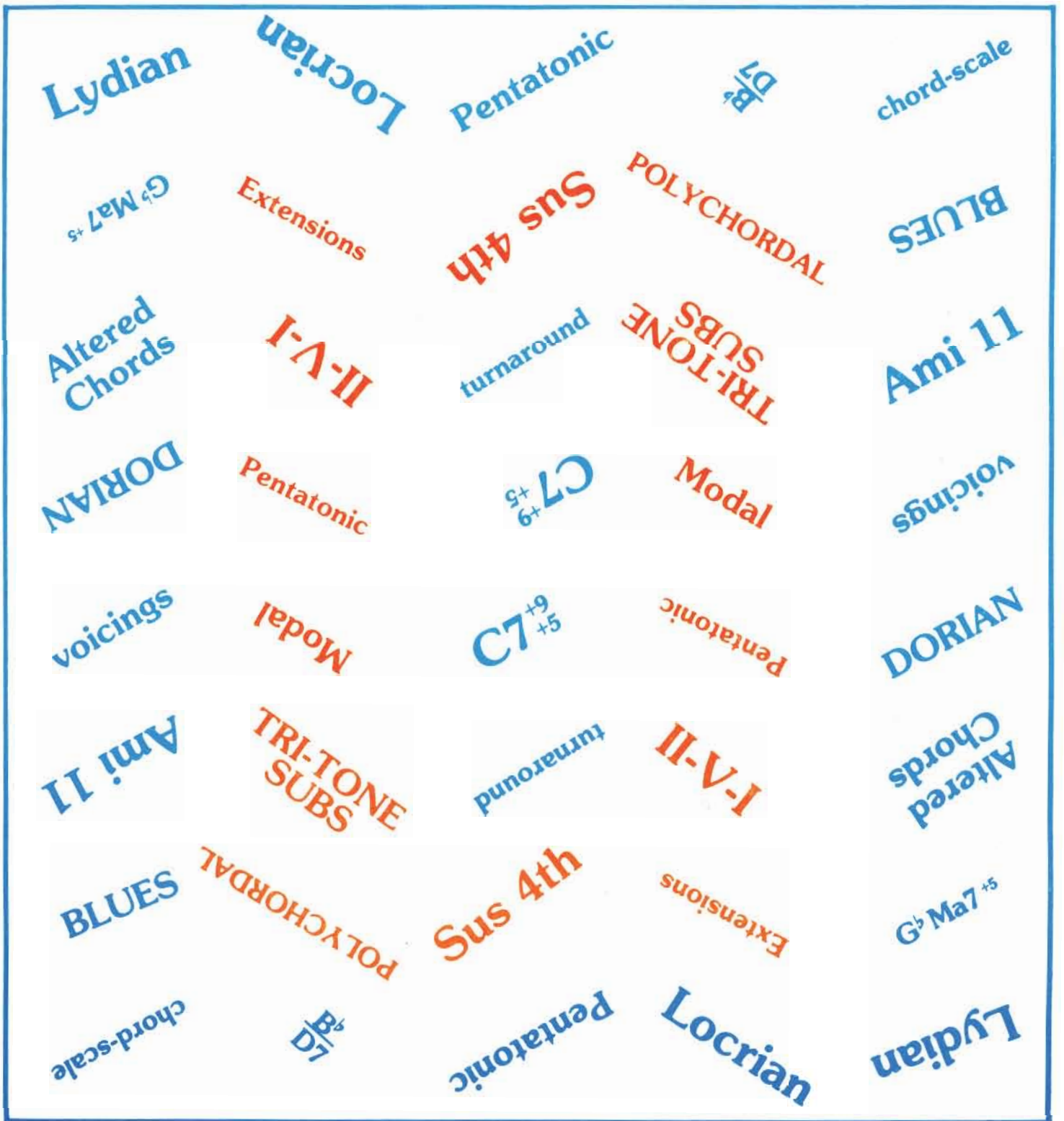
Godspeed,

Eric

THE JAZZ LANGUAGE

A Theory Text for Jazz Composition and Improvisation

by Dan Haerle



THE JAZZ LANGUAGE

by Dan Haerle

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Triads

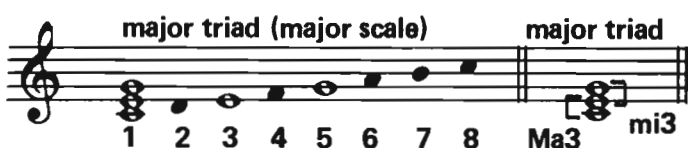
There are four basic types of triads (chords composed of three notes): major, minor, diminished and augmented. In popular music of the '70's, a variation of one of these occurs so frequently that it might almost be considered a fifth type. That is the sus4 chord. Example one shows all five types of triads.

Example 1



A major triad is composed of the 1st, 3rd and 5th notes of a major scale. Or it could be constructed by combining the intervals of a major 3rd and a minor 3rd.

Example 2



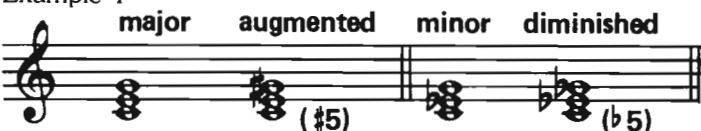
A minor triad is composed of the 1st, 3rd and 5th notes of a minor scale. Or it could be constructed by combining the intervals of a minor 3rd and a major 3rd.

Example 3



An augmented triad is a major triad with the 5th raised. A diminished triad is a minor triad with the 5th lowered.

Example 4



A sus4 chord is a major or minor triad in which the 4th scale step replaces the 3rd. In essence, the 4th is "suspended" from its resolution to the 3rd.

Example 5



6th Chords

A major 6th chord is a major triad with the addition of the 6th scale step from the major scale. A minor 6th chord uses the same 6th scale step as a major 6th chord.

Example 6



PRACTICAL ARRANGING FOR THE JAZZ COMBO

COLORADO MUSIC EDUCATOR ASSOCIATION CONFERENCE

Colorado Springs, CO, January 2020

Dr. Eric Richards

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 Sheridan WY
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eric richards music



Our Point of Departure is the basic Lead Sheet.

Only minimal information:

- Typically no stylistic information (e.g., swing-if so, what kind of swing; Latin; funk; straight 8ths?)
 - Melody in simplistic rhythms
 - Basic chords, minimal information on extensions/alterations
 - Basic form; sometimes no specific "intro/outro" information
- OK for "gig savvy" professionals, however this format does not contain enough information for most students/amateurs to create an authentic performance...or learn styles, performance practices, etc.!

18. ALL THE THINGS YOU ARE - HANMERSTEN/KERN

FINE

— ERIC RICHARDS - "ERICHARD'S HANK"

BEFORE WE GO ANY FURTHER (A friendly reminder from our Legal Department...)

From the NafME web page on United States Copyright Law: A Guide for Music Educators (Part 1):

Use by Educators: Preparing Derivative Works

Making arrangements of a piece of music is an exclusive right of the copyright owner, but under the legal compromises surrounding the law, some things are considered to be reasonable exceptions:

1. Music teachers can edit or simplify purchased, printed copies, provided that the fundamental character of the work is not distorted or the lyrics, if any, are not altered or lyrics added if none exist.
2. Music teachers who get a compulsory license for recording can make a musical arrangement of a work to the extent necessary for their ensemble (actually, "to conform it to the style or manner of interpretation of the performance involved"). This arrangement, however, cannot change the basic melody or fundamental character of the work. This privilege is not meant to extend to "serious" compositions. Anyone wishing to arrange a copyrighted work that falls outside the exceptions noted above must obtain permission from the copyright owner. To simplify this process, organizations that have participated in the preparation of this booklet have also prepared a standard form for request and grant of permission and worked out an expedited method for obtaining approval by e-mail. A copy of this form appears in Appendix D.

BOTTOM LINE: If you want to arrange any source material protected by copyright (e.g., almost all jazz standards), Copyright Law says you must ask for Permission To Arrange (and typically pay a fee IF permission is granted).

WHERE TO START? <https://www.halleonard.com/permissions/copyArrange.jsp>

PIANO SONGBOOKS AND SHEET MUSIC		GUITAR, BASS AND FOLK INSTRUMENTS	EDUCATIONAL PIANO	VOCAL	CHORAL AND CLASSROOM	CHURCH MUSIC	BAND, JAZZ AND ORCHESTRA
SOLO INSTRUMENTAL		DRUMS AND PERCUSSION	CLASSICAL	TRADE AND REFERENCE BOOKS	SOFTWARE AND MUSIC TECHNOLOGY	DVD	INSTRUMENTS AND ACCESSORIES

REQUEST FOR PERMISSION TO ARRANGE

All fields are required. All fields are required for each song you enter.

Title:

First Name:

Last Name:

Organization:

Address:

City:

State:

Country:

Zip Code:

E-Mail Address:

Phone:

Fax Number:

Song 1 Check to include Song 1 in your request

Title of Arrangement:

Writer(s):

Arranger:

Type of Arrangement:

Publisher Information:

(check ASCAP or BMI if you do not have publisher information)

THOUGHTS from JONATHAN MINKOFF, ESQ. (Music professional and attorney)

Jonathan Minkoff is the Founder of SingStrong, a US public charity producing international a cappella festivals in New York, DC, and Chicago. He holds a Bachelors in Music Education from Northwestern University, a certificate in voice from the Boston University Tanglewood Institute, and a JD from Boston University School of Law.

<http://www.jonathanminkoff.com/articles.html>

I especially suggest you read his article PERMISSION TO ARRANGE FOR LIVE PERFORMANCE:

<http://www.acappella101.com/home/permission-to-arrange-for-live-performance>



Is there a WORKAROUND? Presenting the CONTRAFACT!

CONTRAFACT: *A newly composed melody based on harmonies of an existing song.*

- widely used practice in the jazz tradition
- requires a bit more experience with jazz theory, but surprisingly user-friendly!
- GREAT “bridge technique” for students to develop improvisational vocabulary

- | | | |
|-----------|--|--|
| Examples: | • <i>Anthropology</i> /Charlie Parker | “ <i>I Got Rhythm</i> /Gershwin” |
| | • <i>My Little Suede Shoes</i> /Charlie Parker | “ <i>Jeepers Creepers</i> /Mercer” |
| | • <i>Oleo</i> /Sonny Rollins | “ <i>I Got Rhythm</i> /Gershwin” |
| | • <i>Prince Albert</i> /Kenny Dorham | “ <i>All The Things You Are</i> /Kern” |
| | • <i>Rhythm-a-Ning</i> /Thelonius Monk | “ <i>I Got Rhythm</i> /Gershwin” |

Today's Contrafact: BIGHORN SMOOTHIE composed by Eric Richards
(based on *Satin Doll*/Duke Ellington, Billy Strayhorn, and Johnny Mercer)

Eric Richards

BIGHORN SMOOTHIE (1.0)
(for the WYOMING MUSIC EDUCATORS ASSOCIATION All-State Conference 2015)

Relaxed SWING feel

ARRANGING STEP 1: "GIG-ify The Source!"

- a. CLARIFY style/feel; create some variety (e.g., slightly change the feel on the bridge if AABA)
- a. EDIT rhythms if needed (look for phrasing and air issues for horn players)
- b. ADD dynamics and articulations
- c. CLARIFY Who Plays When (making timbral choices is basic orchestration!)

BIGHORN SMOOTHIE (2.0)

Relaxed SWING 2 feel

1st X: Trumpet+Rhythm; 2nd X: All horns + Rhythm

Relaxed SWING 4 feel (Bass: walk 4)

Tenor Sax/Trb. + Rhythm

Relaxed SWING 2 feel: Tutti!

ARRANGING STEP 2: "Develop the FORM"

One Basic Formula:

1. INTRO (can also serve as "OUTRO"/Coda")

- Many jazz standards have standard intros that have become part of the expected performance practice, e.g.:

- "All The Things You Are" (based on V7 of first chord)
- "A Night In Tunisia" (vamp based on first two chords of form)
- "Satin Doll" (new material)
- "Take The A Train" (based on first two chords of form)

- First or last 8 bars of form can serve as a rhythm section introduction.

2. MELODY CHORUS (e.g., AABA, ABAC,)

- If Blues or other "short form", one typical formal practice is "2 IN, 2 OUT"

3. SOLOS

- Background figures in the Melody Chorus and/or behind the improvised solos can be created via GUIDE TONE lines.

SIDEBAR: What are GUIDE TONES?

GUIDE TONES are the important pitches within a 7th chord that determine its colour and harmonic identity, i.e. the 3rd and 7th. Understanding Guide Tones enables the musician to do the following:

- compose and improvise melodies that have strong direction as they move toward harmonically strong arrival notes.
- Guide Tones create solid basic voicings that clearly define the harmony when combined with the chord root.

Here are the Guide Tones in the first 4 chords of BIGHORN SMOOTHIE:

GUIDE TONES

Dmi7 G7 Emi7 A7

R 3 5 7 R 3 5 7 R 3 5 7 R 3 5 7

Here are the basic Guide Tone lines for BIGHORN SMOOTHIE:

C = 7th
F = 3rd

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

Ami7 D7 Abmi7 Db7 C6 [1.] [2.]

Gmi7 C7 Gmi7 C7 F6

Ami7 D7 Ami7 D7 G7

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

Ami7 D7 Abmi7 Db7 C6

And now back to building our arrangement...

After the SOLO (Improvisation) section:

4. RECAP or possible ENSEMBLE SOLI and then RECAP
5. Optional TAG or OUTRO (can be new material or repeat of the INTRO for formal balance)

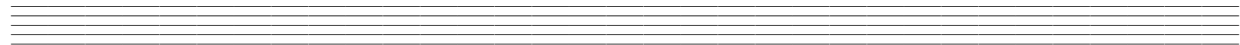
Now that we have a formal “mold” to pour our musical ideas into, we can add the final touches that create a real arrangement!

One possible formal plan for our arrangement (e.g., AABA form)

1. INTRO → 2. (Melody Chorus) A1 → A2 → B (Bridge) → A3 →
3. SOLOS |: A1 → A2 → B → A3 :| →
4. RECAP or ENSEMBLE SOLI (AABA) →

* if an Ensemble Soli is used (e.g., a new contrafact on AA), typically the original material in the Melody Chorus is reintroduced on the last B (bridge) and final A to help with formal balance and recognition.

5. Optional TAG or “OUTRO” (based on INTRO)



ARRANGING STEP 3: “Develop the TEXTURE/ Add FINAL DETAILS”

I. 4 Basic TEXTURE possibilities

- a. Unison/8ves (see Arranging Step 1)
- b. Melody + 1 Parallel Supporting Line (typically in 3rds, 4ths, 6ths)
- c. Melody + Counterpoint (e.g., Melody supported by Guide Tone lines)
- d. “Thickened Line”/“Concerted Voicings: Each note of the melody is voiced into parts:

BIGHORN SMOOTHIE

(last 8 measures of MELODY CHORUS)

CLOSE position voicings

Chord voicings shown above the staff:

- Dmi7 (triplet), G7
- Dmi7, G7
- Emi7, A7
- Emi7, A7
- Ami7, D7
- Abmi7, Db7
- C6

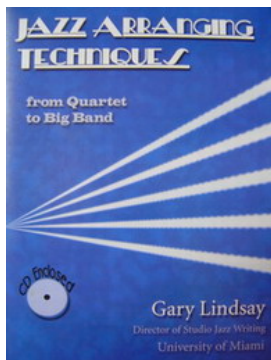
* Dropped 2nd chord tone 8vb (“Drop 2” voicing) to make trombone tessitura easier.

“ROOTLESS Voicings”: Some of these 3-part horn voicings do not contain the root of the chord. The assumption is that the Bass and Piano (and optionally, the Guitar) will clearly define the harmony, freeing the arranger to create voicings based on the more colourful upper chord tones.

II. ADD Secondary Harmonies for additional harmonic colour:

- Tonicizations/Secondary Dominants: V7/X or ii mi 7-V7/X (m. 8, m. 16)
- Passing/Neighboring chords
- Specify more complex Chord Symbols (e.g., “A7 (b9)” vs. basic “A7”)

TEXT RESOURCES



JAZZ ARRANGING TECHNIQUES

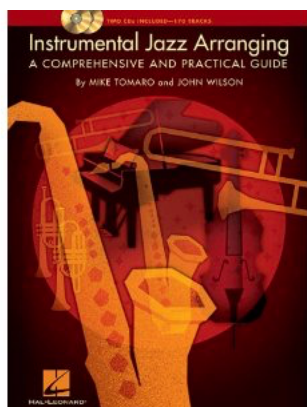
Gary Lindsay

Exclusively available at <http://www.lindsayjazz.com/>

Jazz Arranging Techniques from Quartet to Big Band, presents all the tools and techniques of jazz arranging in an efficient and comprehensive format. This textbook, which can be studied either individually or in a classroom environment, includes a CD (Mac/PC) with sixty-one audio examples corresponding to scores in the book and separate files of all the assignments. Jazz theory and harmony, principles of jazz voice leading, voicing techniques, rules governing music calligraphy, chord symbol nomenclature, and jazz notation and articulation are presented in a very systematic (step by step) approach. Attention is given to the function of each instrument in the ensemble, including their range, register,

transposition, dynamic capabilities, and idiomatic characteristics. Theories of balance and blend are provided with multiple recordings and scores.

The most unique feature in Jazz Arranging Techniques is the way in which the many techniques are examined and applied. This book provides examples of techniques used in small and large ensembles and further explains in detail how to create voicings for four to six mixed horns (brass and reeds), five saxophones, four trombones, four trumpets, eight brass and full ensemble (brass and reeds combined). The over fifty scoring examples and four complete arrangements with recordings provide a wealth of material supporting the techniques examined in this text. Parts notation for rhythm-section is covered in great detail as well as methods of articulating horn lines, adjusting the balance and blend, etc.



INSTRUMENTAL JAZZ ARRANGING

Mike Tomaro and John Wilson

Published by Hal Leonard

ISBN-10: 1423452747

Instrumental Jazz Arranging consists of a systematic presentation of the essential techniques and materials of jazz arranging. Authors Mike Tomaro and John Wilson draw upon 50+ years of combined teaching experience to bring you a book that addresses all of the basic needs for beginning arrangers. Topics include counterpoint/linear writing, jazz harmony, compositional techniques, and orchestration. All topics serve to address issues concerned with true arranging in great detail. The book may be used in both individual and classroom instructional situations. The accompanying CDs - 170 tracks in all! - include many of the examples in the book, plus templates for assignments formatted for Finale.

JAZZ ARRANGING ONLINE

by Chuck Israels

This FREE online jazz arranging course was developed by the highly respected Chuck Israels, bassist (Bill Evans Trio)/composer/arranger/conductor/educator.

<http://www.northernsounds.com/forum/forumdisplay.php/107-Jazz-Arranging-Online-by-Prof.-Chuck-Israels>

FREE JAZZ EDUCATION RESOURCE

(New Music for Big Band)

T.K.

composed and arranged by Eric Richards
in cooperation with the USAF Academy Band FALCONAIRES

In August 2018, I wrote a piece for big band titled titled “T.K.” in tribute to Tom Kinnison, a friend and one of our strongest local advocates for the arts who recently passed. I am extremely grateful to MSgt Chris Hammel and the USAF Academy FALCONAIRES for their collaboration in premiering the piece. To see a YouTube video of the premiere performance, go to YouTube and search “TK Eric Richards”.

FREE DOWNLOAD

In tribute to Tom’s advocacy for the arts and his generosity to our community, I’m making the score and parts to “T.K.” available for free PDF download. Here is the link:

bit.ly/TKChart

If you do happen to perform the piece, I would love to know about it. It would be fun to see how far “T.K.” travels!

Best wishes to you and your students for a great year!



BIGHORN SMOOTHIE

(Final)

For the WYOMING MUSIC EDUCATORS ALL STATE CONFERENCE 2015

Relaxed SWING 2 Feel: M.M. ♩ = 120

PIANO solo

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

mf

Ami7 D7 Abmi7 Db7 C9 Emi7 A7(b9)

A 1st X: Trumpet/Tenor+Rhythm; 2nd X: + Trb.

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A9(b5)

mf *f* *mf* *f*

Ami7 D7 Abmi7 Db7 C9

f

1. Bb13 A7(#9) 2. C9

Relaxed SWING 4 feel (Bass: walk 4) Tenor Sax/Trb. soli 8vb

B Gmi9 C13 Gmi9 C13 C7(b9) F9

mf

Ami9 D9 Ami7 D9(#5) FMa7/G G13

p *f*

Relaxed SWING 2 feel: Tutti!

C Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A9(b5) Ami7 D7

mf *f* *mf* *f* *f*

Abmi7 Db7 C9 Bb13(#11) A7(#9)

BIGHORN SMOOTHIE (Final) - C Lead

D SOLOS

2 Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)

Ami9 D9 Abmi9 Db9 CMA9

1. Emi7 A13(b9) 2. CMA9

E Backgrounds ad lib

Gmi9 C9 Gmi9 C13(b9) FMA9

Ami9 D9 Ami9 D13(b9) FMA7/G G13

F Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)

Ami7 D9 Abmi7 Db13 CMA9

Optional Repeat back to D for more solos.

G Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A9(b5) A13 Bb13 Ami11

DRUM solo

3 1. 2.

Relaxed SWING 4 feel (Bass: walk 4)

H Tenor Sax/Trb. soli 8vb

Gmi9 *C13* *Gmi9* *C13* *C7(b9)* *F9*
Ami9 *D9* *Ami7* *D9(#5)* *FMa7/G* *G13*
mf *p* *f*

Relaxed SWING 2 *al fine*

I *Dmi7* *G7* *Dmi7* *G7* *Emi7* *A7* *Emi7* *A9(b5)*
Ami7 *D7* *Abmi7* *Db7* *C9* *Bb13* *A7(#9)*
mf *f* *mf* *f* *f*

TAG (unis./8ves)

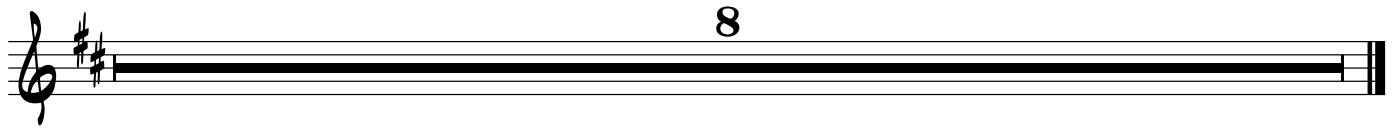
Ami7 *D7* *Abmi7* *Db9* *C9* *Bb13* *A7(#9)*
Ami7 *D7* *Abmi7* *Db7* (unis/8ves) **Rhy. soli** *C13(#11)*
p *ff* *pp*

BIGHORN SMOOTHIE

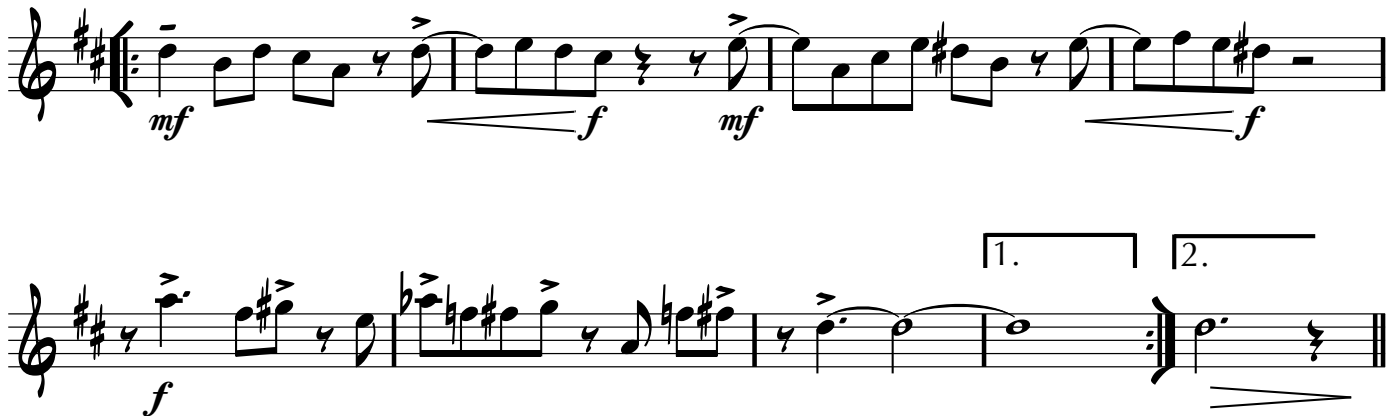
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For the WYOMING MUSIC EDUCATORS ALL STATE CONFERENCE 2015

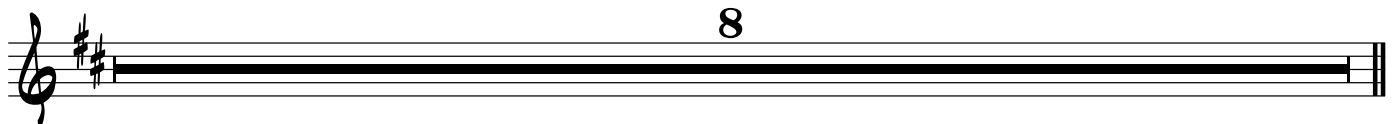
Relaxed SWING 2 Feel: M.M. ♩ = 120



A 1st X: Trumpet/Tenor+Rhythm; 2nd X: + Trb.



B Relaxed SWING 4 feel (Bass: walk 4)



C Relaxed SWING 2 feel: *Tutti!*



BIGHORN SMOOTHIE (Final) - Trumpet

2

D SOLOS

Emi9 A9 Emi9 A9 F#mi9 B9 F#mi9 B9(b5)

Bmi9 E9 Bbmi9 Eb9 DMA9

1. F#mi7 B13(b9) 2. DMA9

E Backgrounds ad lib

A mi9 D9 A mi9 D13(b9) GMA9

Bmi9 E9 Bmi9 E13(b9) GMa7/A A13

F Emi9 A9 Emi9 A9 F#mi9 B9 F#mi9 B9(b5)

Bmi7 E9 Bbmi7 Eb13 DMA9

Optional Repeat back to D for more solos.

G

DRUM solo

H Relaxed SWING 4 feel (Bass: walk 4)

I Relaxed SWING 2 *al fine*

mf f mf f f

TAG (unis./8ves)

p ff pp

BIGHORN SMOOTHIE

(Final)

For the WYOMING MUSIC EDUCATORS ALL STATE CONFERENCE 2015

Relaxed SWING 2 Feel: M.M. ♩ = 120

8

A 1st X: Trumpet/Tenor+Rhythm; 2nd X: + Trb.

mf *f* *mf* *f*

f

1. 2.

B Relaxed SWING 4 feel (Bass: walk 4)

Tenor Sax/Trb. soli

mf

p *f*

C Relaxed SWING 2 feel: Tutti!

mf *f* *mf* *f*

f

BIGHORN SMOOTHIE (Final) - Tenor Saxophone

2

D SOLOS

Emi9 A9 Emi9 A9 F#mi9 B9 F#mi9 B9(b5)

Bmi9 E9 Bbmi9 Eb9 DMA9

1. F#mi7 B13(b9) 2. DMA9

E Backgrounds ad lib

A mi9 D9 A mi9 D13(b9) GMA9

Bmi9 E9 Bmi9 E13(b9) GMa7/A A13

F Emi9 A9 Emi9 A9 F#mi9 B9 F#mi9 B9(b5)

Bmi7 E9 Bbmi7 Eb13 DMA9

Optional Repeat back to D for more solos.

G

Musical notation for section G, featuring a melodic line with dynamics *mf*, *f*, *mf*, and *f* indicated by hairpins.

DRUM solo

Drum solo notation, including a triplet of eighth notes and first/second endings.

H Relaxed SWING 4 feel (Bass: walk 4)

Tenor Sax/Trb. soli

Musical notation for section H, starting with a *mf* dynamic.

Continuation of section H, ending with dynamics *p* and *f*.

I Relaxed SWING 2 al fine

Musical notation for section I, featuring dynamics *mf*, *f*, *mf*, and *f*.

Continuation of section I, starting with a *f* dynamic.

TAG (unis./8ves)

Musical notation for section I continuation, starting with a *p* dynamic.

Musical notation for section I continuation, featuring dynamics *ff* and *pp*.

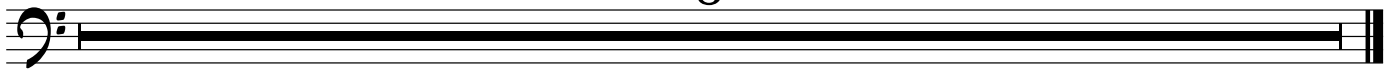
BIGHORN SMOOTHIE

(Final)

For the WYOMING MUSIC EDUCATORS ALL STATE CONFERENCE 2015

Relaxed SWING 2 Feel: M.M. ♩ = 120

8



A 1st X: Trumpet/Tenor+Rhythm; 2nd X: + Trb.

mf *f* *mf* *f*

Relaxed SWING 4 feel (Bass: walk 4)

B Tenor Sax/Trb. soli

mf

C Relaxed SWING 2 feel: Tutti!

mf *f* *mf* *f* *p* *f*

BIGHORN SMOOTHIE (Final) - Trombone

2

D SOLOS

Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)




Ami9 D9 Abmi9 Db9 CMA9

1. Emi7 A13(b9) 2. CMA9




E Backgrounds ad lib

Gmi9 C9 Gmi9 C13(b9) FMA9



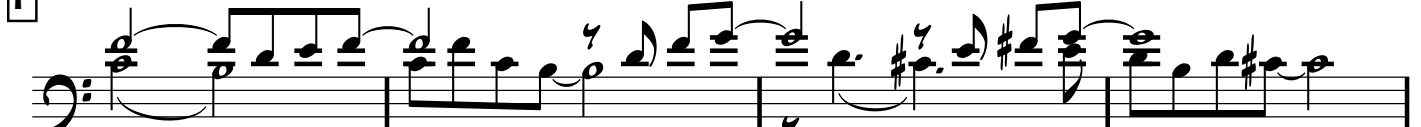
p

Ami9 D9 Ami9 D13(b9) FMA7/G G13




fp

F Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)



mf *f* *mf*

Ami7 D9 Abmi7 Db13 CMA9



f

Optional Repeat back to D for more solos.

G

mf *f* *mf* *f*

DRUM solo

3 1. 2.

H Relaxed SWING 4 feel (Bass: walk 4)

Tenor Sax/Trb. soli

mf *p f*

I Relaxed SWING 2 *al fine*

mf *f* *mf* *f*

TAG (unis./8ves)

p *ff* *pp*

BIGHORN SMOOTHIE

(Final)

For the WYOMING MUSIC EDUCATORS ALL STATE CONFERENCE 2015

Relaxed SWING 2 Feel: M.M. ♩ = 120

PIANO solo

mf

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A7

Ami7 D7 Abmi7 Db7 C9 Emi7 A7(b9)

A

1st X: Trumpet/Tenor+Rhythm; 2nd X: + Trb.

mf

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A9(b5)

Ami7 D7 Abmi7 C9 Db9 C9

1. Bb13 A7(#9) 2. C9

B

Relaxed SWING 4 feel (Bass: walk 4)

Gmi9 C13 Gmi9 C13 C7(b9) F9

Ami9 D9 Ami7 D9(#5) FMa7/G G13

C

Relaxed SWING 2 feel: *Tutti!*

mf *f* *mf* *f*

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A9(b5)

Ami7 D7 Abmi7 C9 Db9 C9 Bb13(#11) A7(#9)

BIGHORN SMOOTHIE (Final) - Rhythm

2

D SOLOS

Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)

A mi9 D9 A b mi9 D b9 CMA9

1. E mi7 A 13(b9) 2. CMA9

E Backgrounds ad lib

G mi9 C9 G mi9 C 13(b9) FMA9

A mi9 D9 A mi9 D 13(b9) FMA7/G G13

F Dmi9 G9 Dmi9 G9 Emi9 A9 Emi9 A9(b5)

A mi7 D9 A b mi7 D b13 CMA9

Optional Repeat back to D for more solos.

BIGHORN SMOOTHIE (Final) - Rhythm

G

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A^{9(b5)} A¹³ Bb¹³ Ami¹¹

mf *f* *mf* *f*

DRUM solo

3

1. 2.

H Relaxed SWING 4 feel (Bass: walk 4)

Gmi9 C¹³ Gmi9 C¹³ C^{7(b9)} F⁶₉

Ami9 D⁹ Ami7 D^{9(#5)} FMa⁷/G G¹³

I Relaxed SWING 2 *al fine*

Dmi7 G7 Dmi7 G7 Emi7 A7 Emi7 A^{9(b5)}

mf

Ami7 D7 Abmi7 C⁹ Db⁹ C⁶₉ Bb¹³ A^{7(#9)}₅

TAG (unis./8ves)

Ami7 D7 Abmi7 Db⁹ C⁶₉ Bb¹³ A^{7(#9)}₅

p

Ami7 D⁹ Abmi7 C⁹ Db⁹ C¹³(#11)

ff **Rhy. soli** *pp*

THE **BIG** PICTURE

GLOBAL CHOICES LOCAL RESULTS

THE ART AND CRAFT OF JAZZ ARRANGING AND COMPOSITION Master Class Notes

Eric Richards, D.M.A.
Composer/Arranger/Conductor
Trombone/Music Technology

Assistant Professor of Composition/Jazz Studies
Director, UNL Jazz Orchestra
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GLOBAL questions

- What is the goal?
- What is the story?
- What is the synopsis?
- What is the plot outline?
- Who am I writing for?
- What is the work plan and when is the DEADLINE?

CONCEPT Work

(These issues should be reflected upon and clearly thought out before writing “note one”.)

1. What is the goal?

What are my specific musical goals in creating this composition or arrangement?

INSPIRED vs. HIRED

INSPIRED (Intrinsic Motivation):

- Exploration of a specific melodic, harmonic, or rhythmic motive
- Inspired response to a specific artist’s statement (not limited to **musical** artists)
- Recast existing material in a new context (e.g., reharmonization, new rhythmic groove, new timbral colours via new instrumentation, etc.)

HIRED (Extrinsic Motivation):

- External agent (“commissioner or publisher”) seeks a specific type of chart to fill a program slot, recording session slot or publication slot
- External agent is supporting your free musical expression. However, there are typically still external parameters “suggested” by the commissioner, e.g.:
 - Instrumental or vocal ensemble strengths
 - New treatment of specific source material
 - As above, specific style desired to accommodate concert program design

*Whether INSPIRED or HIRED, the writer’s creative process flows much more easily and effectively toward a professional work by carefully thinking through the **BIG PICTURE** issues.*

2. What is the story?

What kind of chart am I writing?

The CONTINUUM of CREATIVE INPUT

COMPOSITION _____ RE or DECOMPOSITION _____ ARRANGING _____ TRANSCRIPTION/ORCHESTRATION
(Total input) (Significant input) (Some input) (Minimal input, primarily transfer of medium)

- Where does my project fall on the continuum?
 - How far can I “tweak” the DNA?
 - **If this is an arrangement, RESPECT THE TUNE.**
-
-
-

3. What is the synopsis?

Can I summarize the point of this chart in two sentences?

The writer should be able to summarize the concept of the chart in no more than 2 sentences.

- This provides clarity and focus in the initial sketch process.
- The concept can change “mid-stream” and **that’s OK.**
- Develop the concept from the perspective of the **conductor**:
 - “If I were the conductor, where would I program this chart in the concert design?”
- What is the central, unique concept undergirding this arrangement/composition?

In songwriting structural design, this concept manifests itself in the section of the song known as the “hook”.

CONCEPT SYNOPSIS EXAMPLES

JITTERBUG WALTZ is a contemporary, swinging treatment of the Fats Waller classic that features piano.

RECORDA ME is a new setting of Joe Henderson’s PAGE ONE jazz classic for medium-advanced big band

SOUVENIR is a lush, orchestral big band arrangement of Benny Carter's beautiful ballad that features piano.

ENTROPICAL PARADISE is a "high energy" Latin composition at the advanced level that is designed to serve as an ideal concert opener or closer.

4. What is the plot outline (timeline)?

What is the large-scale structural overview of the chart?

- Developing a concise "outline" allows the writer to see the "global perspective" (i.e., **the BIG Picture**). It makes it easier to identify the flow of the piece and see where the climax(es) is (are). This step of the pre-writing "concept work" is critical, especially for newer writers.
- The timeline helps to see what must be done to ensure the chart maintains the artistic balance frequently cited as "Unity vs. Variety".
- A general (but structured) sense of how the structure unfolds over time allows you to work to create an effective "plot line" or "arc". It reduces the probability of a piece that is too long (more common error) or too short or unbalanced (e.g., wide open spaces for improvised solos with little substantive ensemble writing).

EXAMPLE:

THE INTREPID FOX

Comp. Freddie Hubbard Arr. Eric Richards

Published by Belwin Jazz (Alfred Music)

CONCEPT: This up-tempo medium-advanced arrangement of Freddie Hubbard's 1970 classic from RED CLAY features Trumpet 2 and the saxophone section.

TEMPO/FEEL: M.M. ♩ = 240+/Straight ahead groove

TIME: ca. 5 - 6 minutes

PROGRAM: Opener, central anchor, or closer.

FORM: AABA (melodic form); Solos: modified variant on A
LAYOUT

INTRO: Full Band into short free drum solo

GROOVE (11): Drums sets up straight ahead groove in rhythm section. Band layers in.

A1 (28): Saxophones, Trumpet 2 & Guitar on head

A2 (2nd X): + Brass commentary (HARMON trumpets, OPEN trombones)

B (51): Parallel 11th chords-OPEN brass

A3 (59): Saxophones & Trumpet 2 on head. OPEN brass commentary (more assertive)

(75): INTRO Reference to setup Solo Section

SOLOS:

Chorus 1 (81-102): Backgrounds as desired: sparse, comping trombones derived from opening rhythm section groove @ m. 11. Sparse melodic references in saxophones and trumpets.

- Chorus 2** (103-124): Increase energy by adding more assertive brass section figures (derived from trombone figures beginning in m. 81)
- Short Interlude** (125): Modal riff functions to dissipate energy and set up lighter feel for the beginning of the 4 horn soli with rhythm section.
- Small band SOLI:** (133 – 154) Lighter texture for 4-horn soli. Primarily voiced in 8ves (with one “splash” of harmonization @ m.m. 143-144!) builds to shout chorus
- SHOUT Chorus:** (155) Climax of chart. Maximum range demands within “medium-advanced” guidelines
- B recap variant:** (179 – 186) Variant on B. Drum solo over rhythm section figures. Brass layer in to add energy setting up final A statement.
- A Final** (195): Final restatement of A phrase in Saxophones, Trumpet 2 & Guitar. OPEN brass commentary as before.
- OUTRO** (211): Closing gesture – variant on distinctive introduction.

Not all of the details will be present in the initial draft of the timeline/outline, but there should be enough detail and structure so that the writer has a big picture sense (Global) of where things are going before starting to sketch the detailed notes and rhythms (Local). Again, if the concept changes while the chart is in progress, that is OK. Be flexible! However, update the timeline/outline. The whole point of the timeline/outline phase is to separate the “big picture” issues (e.g. form, architecture) from the details (e.g. voicings, rhythms et al).

If you consider the GLOBAL issues first (large-scale design), dealing with LOCAL issues (note choices, reharmonization, rhythmic variants, orchestration, et al.) should become much more manageable !

5. Who am I writing for?

- Professionals...semi-pros (many of whom are as good or better than so-called “pros”!)...college level players...a good high-school group...middle school? Know the real appropriate ranges and techniques for the instruments at these different levels.

Here are the Belwin Jazz guidelines for ranges by development level:

YOUNG Jazz Ensemble (Grades 1 – 2)

- Middle school

Instrument Ranges

Saxes (Alto/Tenor) (Bari) Trumpet Trombone

The diagram shows the instrument ranges for a young jazz ensemble. The Saxophone range is from G4 to G5. The Trumpet range is from G3 to G4. The Trombone range is from G2 to G3.

HIGH SCHOOL Jazz Ensemble

- Intermediate level material

Instrument Ranges

Saxes Trumpet Trombone

The diagram shows the instrument ranges for a high school jazz ensemble. The Saxophone range is from G4 to G5. The Trumpet range is from G3 to G4. The Trombone range is from G2 to G3.

ADVANCED Jazz Ensemble

- College and advanced high school level material

Instrument Ranges

Saxes Trumpet Trombone

The diagram shows the instrument ranges for an advanced jazz ensemble. The Saxophone range is from G4 to G5. The Trumpet range is from G3 to G4. The Trombone range is from G2 to G3.

6. What is the work plan and when is the DEADLINE?

- Set-up a regular time to work on your project and **JUST DO IT**. This is a critical discipline to develop...you gotta write regardless of whether “the angels are singing sweetly in your ear today”! This is why it is so important to develop **CRAFT AND TECHNIQUE**.
- Use a calendar and work backward from your delivery date (deadline) to establish a realistic writing schedule. Be sure to allocate time for the following:
 - A day or two off to recharge
 - Music preparation
 - Mock-up preparation:

It is a fact of life that most clients expect a notation or sequencer based mockup of a new chart. Allocate time to mix and tweak the mockup once the writing is complete. Beware...easy access to powerful music technology can turn this into a **BLACK HOLE OF TIME!** (“If I spend just another 15 minutes tweaking the quantization, I can almost get this track to get close to swinging!”) Remember, the mock-up should sound reasonably professional, but remember...**human beings will play the final project**. Don't waste an inordinate amount of time trying to recreate a professional big band inside a sequencer or notation program. On a typical 5 -6 minute big band project, I allocate ca. 2 hours to “messaging the mockup”.

- You **may** find it more effective to work from a condensed sketch score first (rather than going directly into a notation program). This can be either hard copy paper with a mechanical pencil and eraser (recommended) OR within a notation program.
- Once the sketch is complete, **THEN** expand into the full blown arrangement.
- Pay special attention to your rhythm section writing. Work for a balance between structure and “slashes”. N.B. This balance is different for every level of player and even for every ensemble. Be sensitive to this.

! REHARMONIZATION !

Creative (and **appropriate**) reharmonization is a critical factor in the most interesting and effective jazz arrangements for any medium. Arrangers must be absolutely **fluid, masterful**, and **current** in the language of jazz harmony.

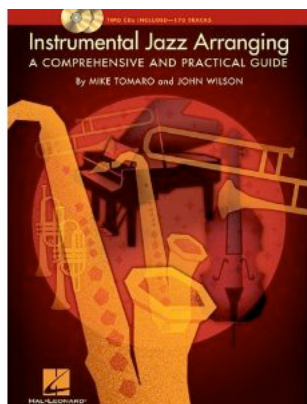
MUSIC PREPARATION

- Make sure your parts are clear and professional:
 1. **Don't make the font size too small.** If you're printing on 8.5 X 11, 7 staves on the title page and 9 (maybe 10) staves on all subsequent pages make for a good clear uncrowded visual layout. Go through every part from the perspective of a performer. Look for ways to improve the correlation of phrases with line breaks and page breaks.
 2. **Allow time** for page turns, double changes (saxophones), and mute changes (brass).
 3. **Put title and page headers on all pages of every part and every page of the score.**This will become painfully clear the first time you drop a pile of untaped parts on the floor five minutes before rehearsal and you have to try to sort out all the different pages. ☺

- Prufred... Proophreid...Proofreed...**PROOFREAD!** Don't pass it out until you've been through the score and parts a 2 - 3 times...**even if** you worked with a notation program. STUFF happens! An error-laden chart creates a bad impression with your players and **will** affect the read-through!

So...what resources are available to deal with learning all the stuff necessary to **do the work** in the Work Plan: scoring techniques, instrumental ranges and timbral characteristics, notational practices, etc.? Here are **FIVE** great places to start:

BOOKS



INSTRUMENTAL JAZZ ARRANGING

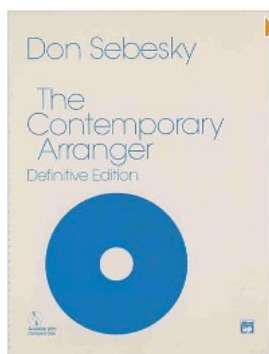
Mike Tomaro and John Wilson

Published by Hal Leonard

ISBN-10: 1423452747

Instrumental Jazz Arranging consists of a systematic presentation of the essential techniques and materials of jazz arranging. Authors Mike Tomaro and John Wilson draw upon 50+ years of combined teaching experience to bring you a book that addresses all of the basic needs for beginning arrangers. Topics include counterpoint/linear writing, jazz harmony, compositional techniques, and orchestration. All topics serve to address issues concerned with true arranging in great detail. The

book may be used in both individual and classroom instructional situations. The accompanying CDs - 170 tracks in all! - include many of the examples in the book, plus templates for assignments formatted for Finale.



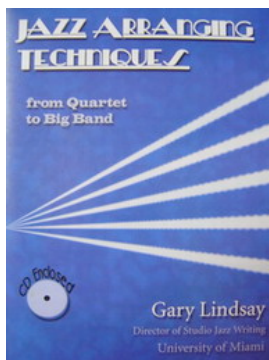
THE CONTEMPORARY ARRANGER

Don Sebesky

Published by Alfred Publishing Co.

ISBN-10: 0882844857

An outstanding text by one of New York's premier composer-arrangers (and my personal hero/role model!) This book was my primary source for many years.



JAZZ ARRANGING TECHNIQUES

Gary Lindsay

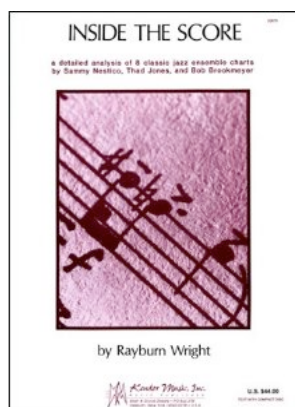
Exclusively available at <http://www.lindsayjazz.com/>

Jazz Arranging Techniques from Quartet to Big Band, presents all the tools and techniques of jazz arranging in an efficient and comprehensive format. This textbook, which can be studied either individually or in a classroom environment, includes a CD (mac/pc) with sixty-one audio examples corresponding to scores in the book and separate files of all the assignments.

Jazz theory and harmony, principles of jazz voice leading, voicing techniques, rules governing music calligraphy, chord symbol nomenclature, and jazz notation and articulation are presented in a very systematic (step by step) approach. Attention is given to the function of each instrument in the ensemble, including their range, register, transposition, dynamic capabilities, and idiomatic characteristics. Theories of balance and blend are provided with multiple recordings and scores.

The most unique feature in Jazz Arranging Techniques is the way in which the many techniques are examined and applied. This book provides examples of techniques used in small and large ensembles and further explains in detail how to create voicings for four to six mixed horns (brass and reeds), five saxophones, four trombones, four trumpets, eight brass and full ensemble (brass and reeds combined). The over fifty scoring examples and four complete arrangements with recordings provide a wealth of material supporting the techniques examined in this text. Parts notation for rhythm-section is covered in great detail as well as methods of articulating horn lines, adjusting the balance and blend, etc..

With an approach that builds on earlier knowledge, Jazz Arranging Techniques is a very comprehensive textbook that provides an accessible yet thorough examination of jazz writing.



INSIDE THE SCORE

Rayburn Wright

Published by Kendor Music, Inc.

ISBN-10: 9991739661

THIS BOOK OPENED UP THE "INNER SANCTUM" OF BIG BAND WRITING TECHNIQUES FOR ME!

This is not a textbook, *per se*, but it is one of the most helpful resources available. Ray Wright has thoroughly analyzed eight classic charts from the pens of Thad Jones, Sammy Nestico and Bob Brookmeyer. The complete full score for each part is presented and the following elements are isolated and discussed: voicings, orchestration,

textures, melodic construction, climaxes, chords, etc. **The benefit of this book is that you can actually SEE real charts, and then listen to the CD to learn how the written notes translate into REAL music. Highly recommended.**

NET-BASED RESOURCES

JAZZ ARRANGING ONLINE

by Chuck Israels

This **FREE** online jazz arranging course was developed by the highly respected Chuck Israels, bassist (Bill Evans Trio)/composer/arranger/conductor/educator.

<http://www.northernsounds.com/forum/forumdisplay.php/107-Jazz-Arranging-Online-by-Prof.-Chuck-Israels>

ON THE JOB Training

- **ASK** full-time musicians, educators, students about:
 - Ranges
 - Articulations
 - Phrasing
 - Chord symbol notation
 - Drum set and percussion notation (really important)

Become “That Guy or Girl” if need be, but ask something about instrumental possibilities every time you are in rehearsal or socializing!

! SCORE STUDY !

THE MOST ENLIGHTENING ACTIVITY AN ASPIRING COMPOSER/ARRANGER CAN ENGAGE IN IS SCORE STUDY.

- Buy or borrow as many scores as you can find and go through them carefully and slowly with the recordings. Be nice to your educator friends and ask if you can borrow scores from their libraries! ☺
- Don’t move from one score to the next one until you are fairly secure that you understand most of the approaches used in the current score you’re studying. Drain every bit of knowledge you can from each score!
- Analyze what is going on at each significant structural moment in the score (e.g. “How is she/he getting that incredibly warm and luscious sound in the flugelhorns and woodwinds?”) Take notes on 3 X 5 cards if that is helpful!

LISTENING

Listening to writers whose music excites and interests you will inspire and educate.

If you combine this with score study, you will make great progress fairly quickly.

SUGGESTIONS

(in alphabetical order)

Michael ABENE

Manny ALBAM

Bob BROOKMEYER

Duke ELLINGTON

Gordon GOODWIN

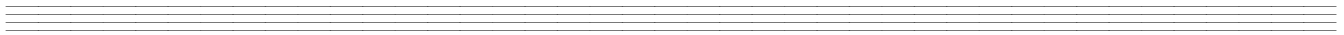
John HOLLENBECK

Thad JONES

Jim McNEELY

Vince MENDOZA

Maria SCHNEIDER



Now what?

It's time to share your music with the world...

The FIRST READ-THROUGH

- Buy a handheld digital recorder and record the entire reading process (1st, 2nd, and/or 3rd read-throughs). It will be the best \$US 200.00 you can spend.

EXAMPLES: Roland R-5, Yamaha C-24, Zoom H-2

- Listen carefully and critically, but remember that the musicians are finding their way through the chart the first time. Problems that occur in the music **may** be a result of sight-reading issues.
- If possible, let someone else conduct so that you can focus on listening while going through your score.
- Once the band has been through the chart once (or perhaps twice), THEN ask if there are any questions (clams, questions regarding clarity or intent, doubles, mute changes, etc.)
- Once the band has a relative degree of comfort with the new chart, read the chart again. THEN begin to carefully listen to the structure, orchestration, and flow of your music. TAKE NOTES.
- After some time to decompress from the reading session (overnight?), go back to the rough recording and listen while going through your notes on the score. Did you achieve the sound you thought you were writing? Perhaps you didn't, but perhaps what you did end up with was better! (This **can** happen!)

REVISIONS

- Based on what you heard at the first read-through, carefully make your revisions in the score and parts. Pass out the corrected parts and enjoy your new creative contribution to the band's book! Start thinking about the next chart!

Finally, WRITE SOMETHING EVERYDAY...even if it's just a few measures. As composers and arrangers, we're all trying to build or maintain musical, intellectual, spiritual "muscles" (in the same way that one builds or maintains technique and endurance as a performer.)

Let me know if you have questions about anything we discussed today. I wish you great success as you continue your journey as a composer/arranger. Godspeed!