

# How to Use This Book and CD

This book is organized in two parts: “Background and Basics” and “Modern Jazz Voicings.” If you are a novice arranger, we recommend you work through the fundamental concepts in the first part before tackling the sophisticated techniques in the second. Even experienced arrangers may want a quick review of the basics; or they may choose to jump right into part two, but use part one as a reference section, consulting it as needed to check the top of the soprano sax’s range, for instance, or to remind themselves of the standard strategies for harmonizing approach notes.

However you arrive at part two’s discussion of contemporary voicings, we suggest you learn the material in several ways:

**Learn the theory.** For each voicing technique, the text defines the theoretical basis as well as a step-by-step “recipe” for harmonizing a given melody. Practice applying the technique by working through the exercises. We have provided partial solutions to start you in the right direction.

**Train your ears.** Many of the musical examples presented in the book are demonstrated on the accompanying CD. By cueing up the tracks corresponding to the written examples, you can actually *hear* the effect of the different intervals in the voicings being illustrated. (Look for the CD symbol **CD** marking these recorded demonstrations.) The written examples also list the instruments used in the recorded track. Knowing the instrumentation will help you appreciate the timbres and blends of various combinations. Listen to each example at least several times in order to get it in your ears. (Some of the shorter examples are played twice.) Train your ears further by playing the voicings on the piano and singing them. Check the sound of your completed exercises at the piano as well. Aim to recognize the distinct musical impressions created by certain voicings.

Listen to the recordings of arrangers and players who use these voicings to create their characteristic sounds. Here are a few suggestions:

- McCoy Tyner: *Tender Moments* (Blue Note CDP 7 84275)
- Phil Woods’ Little Big Band: *Real Life* (Chesky JD 47)
- Phil Woods’ Little Big Band: *Evolution* (Concord Jazz CCD 4361)
- Bill Perkins Octet: *On Stage* (Pacific Jazz 93163)
- Miles Davis: *Birth Of The Cool* (Capital Jazz CDP 7 92862 2)
- Miles Davis: *Kind of Blue* (Columbia CK40579)

**Start arranging.** When you feel comfortable with a certain technique, apply it to part of a familiar standard tune—eight to 16 measures is plenty at first. Be sure to pick a key in which the melody falls within our suggested lead ranges. Check for spelling mistakes (watch your accidentals) and inadvertent intervals of a minor ninth. And avoid muddy voicings (keep the bottom note of each voicing at or above *d* below middle *c*, unless it is the root of the chord.) If you are using a computer program, play back your mini arrangement to see how it sounds. Ideally, you should write out parts and have live musicians play them.

Although this book concentrates on scoring for wind instruments, you can apply the same concepts to orchestrating for voices, strings, guitars, and keyboards. You should also experiment with unusual combinations and non-traditional alignments. A particular five-part voicing played on piano will sound very different when played by five saxes aligned from top to bottom as alto, alto, tenor, tenor, and baritone; or when scored for the same five saxes aligned baritone, alto, alto, tenor, tenor; or when scored for violin, flute, muted trumpet, tenor sax, and acoustic bass; or when sung by a vocal group made up of two sopranos, alto, tenor, and baritone.

As you gain confidence, apply these voicings to longer portions of a selected tune. Since variety is important to any successful arrangement, remember to mix in other textures, including solo, linear, and contrapuntal passages. Before long, you will be producing complete and effective arrangements for five or six horns and a rhythm section, arrangements with a mature, contemporary dimension—a sophisticated sound.

# **PART I: Background and Basics**

Review these essential concepts before exploring the advanced voicing methods in Part II.















# CHAPTER 1






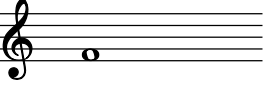



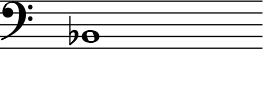

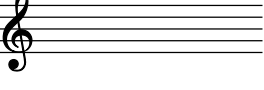


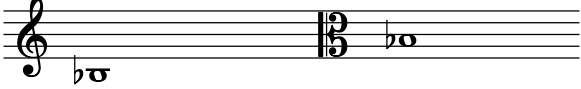

# Instrumental Information

## 1-1 Transposition

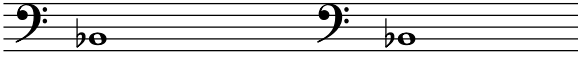
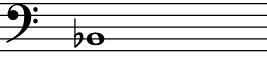

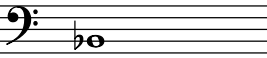
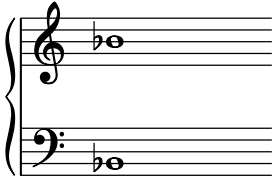
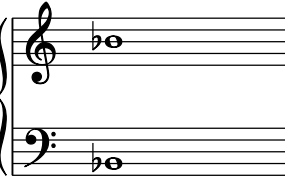



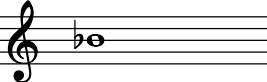

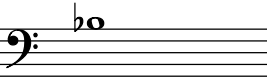
Use the table below to transpose the concert pitch of an instrument (the pitch that actually sounds and the note that appears on a concert score) to the corresponding note that is written on that instrument's part. For example, in order to have a B $\flat$  clarinet play a concert *b-flat* pitch, you must write the note *c* on the clarinet part a major second higher than the actual concert pitch. For instruments not shown here, consult any reputable text on orchestration or instrumentation.


### Transposition Table

Instrument	Concert Pitch	Written Note	Transposition from Concert Pitch
Flute			Non-transposing
B $\flat$ Clarinet			Up a major 2nd
B $\flat$ Bass Clarinet			Up a major 9th (octave + major 2nd)
B $\flat$ Soprano Sax			Up a major 2nd
E $\flat$ Alto Sax			Up a major 6th
B $\flat$ Tenor Sax			Up a major 9th (octave + major 2nd)
E $\flat$ Baritone Sax			Up a major 13th (octave + major 6th)


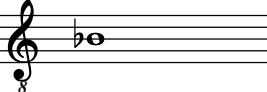
Instrument	Concert Pitch	Written Note	Transposition from Concert Pitch
B♭ Trumpet			Up a major 2nd
B♭ Flügelhorn			Up a major 2nd
Horn in F			Up a perfect 5th
B♭ Trombone			Non-transposing
Tuba			Non-transposing
Guitar			Up an octave
Violin			Non-transposing
Viola			Non-transposing (Note the use of alto clef)

# MODERN JAZZ VOICINGS

Instrument	Concert Pitch	Written Note	Transposition from Concert Pitch
Cello			Non-transposing
Bass/Electric Bass			Up an octave
Piano/Synthesizer			Non-transposing
Vibraphone			Non-transposing
Human Voice (Soprano, Alto)			Non-transposing
Human Voice (Tenor, Baritone, Bass)			Non-transposing

Sometimes tenors use a special G-Clef () . When this is used, tenors sound an octave lower than written.

Tenor

# 1-2 Ranges and Sound Characteristics

An arranger needs to know the ranges within which instrumentalists can play comfortably as well as the qualities of the sound from one extreme to the other. The chart below shows the overall technical range for each instrument; the limits of the practical range are marked by vertical arrows pointing to darkened note heads. Throughout the range, the chart also describes sound quality and the useable scope of dynamic levels.

## Range and Sound Characteristics Chart

● = practical range

Flute

written & sounding

Velvety, soft *pp - p*      Gradually clearer *pp - f*      Clear *mp - mf*      Bright *mf - f*      Brilliant, shrill *f - ff*

B♭ Clarinet

written

sounding

"The break"  
Awkward fingering: rapid passages that cross and recross this area are a problem.

"Chalumeau" register, dark, rich, becoming thinner *pp - f*      Throat tones, weak *p - mf*      Clear, bright "Clarion" register *pp - ff*      Piercing, shrill *mf - ff*

Bass Clarinet

written

sounding

Some bass clarinets have the low E♭ key

"The break"  
Same problems as above.

Full, rich, dark becoming thin... *pp - f*      *p - mf*      Thinner to shrill *mf - ff*

# MODERN JAZZ VOICINGS

## B♭ Soprano Sax

written

sounding

Some sopranos have F# key

Harsh sound, difficult to control *f*

Clearer sound, more blendable & expressive *pp - f*

Bright, projecting *mp - ff*

Thin *mf - ff*

## E♭ Alto Sax

written

sounding

Some altos have F# key

Harsh sound, difficult to control, "honk" register *f*

Rich → thinner *p - ff*

Bright to brighter *pp - ff*

Becoming thinner to shrill *mp - f*

## B♭ Tenor Sax

written

sounding

Some tenors have F# key

Not as hard as alto, but still difficult to control *f*

Rich *p - f*

Becoming less rich *pp - ff*

Rich to thin, very blendable & controllable *pp - ff*

Thin, difficult to control *p - ff*

## E♭ Baritone Sax

written

sounding

Many baritones have the low A key

Some baris have F# key

Full, rich *mf - ff*

Becoming less full and foundation-like *mp - ff*

Rich, blendable *pp - ff*

Thin, but very expressive *pp - ff*

Difficult to control intonation *p - ff*