
CHAPTER ONE

The Essentials

ASIDE FROM HIS OWN ORIGINAL INSTRUMENTALS THE ARRANGER usually works from a printed piano-vocal leadsheet. If the song is unfamiliar, play it over several times until your ear can follow the melody and the harmonic progressions easily. Check the chord symbols above the vocal line carefully. For some reason these chords do not always match the written-out chords below them. If you find a discrepancy, let your ear be the judge as to what is correct.

This is also true of the bass line. If it doesn't seem to be the best possible bass note for the progression, play around until you find one that is.

If your singer is doing a song in a key other than the one that is printed, write the entire tune out in the new key with the chord symbols above and get familiar with it. Do this before you start the arrangement and you will save much time.

There are three methods of scoring:

1. Sketch in concert on four- or five-staff sketch paper (in much the same way that our recorded examples are set up) and then transfer to the actual score paper, in concert or transposed key.
2. Score directly in concert.
3. Score directly transposed.

The first method takes the most time, since you actually write out the arrangement twice. This method is used almost exclusively in motion pictures because time does not usually permit one man both to compose and to orchestrate an entire score. The composer sketches in concert and then turns it over to his orchestrator for scoring.

Scoring directly in concert is a bit uncommon. The main reason is that a concert score must be transposed by the copyist, thereby raising the copying costs by about one half.

By far the fastest, most efficient, and most widely used method is the transposed score. Get into the habit of scoring this way from the very beginning.

When approaching an instrumental, do a little ground work before you start filling in. Lightly pencil in your leads and spot your solos on the score paper from beginning to end if possible. This simplified sketching gives you a general conception of the over-all form of your score.

There are several helpful short-cuts that are in general use. When a section is playing in unison it is not necessary to write out the same part for each of the instruments in that section.

Using the *Peter Gunn* theme as our example, here are two ways of doing this:

EXAMPLE 1 PETER GUNN

TRANSPOSED SCORE

1. Alto Sax.

W.W.

1

2

3

4

Tpt.

Tacet-throughout

sfz

sfz

sfz

sfz

Cor Tpt. 1

Cor Tpt. 1

Cor Tpt. 1

The musical score is organized into two main sections. The first section includes staves for Trb. (1-4), Tuba, Hn. (1,2 and 3,4), Dr., Guit., Pno., and Bass. The second section includes staves for Top Cymb. and Dr. (4). Dynamics include *sf*, *mf*, and *f*. Performance instructions include 'Tacit Throughout' and 'L.H. 8va lower'. The score is written in 4/4 time with a key signature of one flat.

*) Unless indicated "in two" or "alla breve", the cut time signature (C) in popular music means the same as 4/4 or C. The C is usually used for the faster tempos, the 4/4 or C for slower tempos (ballads).

EXAMPLE 2 PETER GUNN

TRANSPOSED SCORE

The image displays a musical score for Peter Gunn, Example 2, titled "TRANSPOSED SCORE". The score is arranged in a grid with six staves. The first two staves are for Alto Sax (Alto Sax.) and the last four are for Tpt. (Trumpet). The middle two staves are labeled "W.W." (Woodwinds). The Alto Sax part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a single note on the first staff. The W.W. part is marked "Tacet Throughout" and has a wavy line across the staves. The Tpt. part is divided into four numbered staves (1, 2, 3, 4). Staff 1 is marked "2x only" and contains a melodic line starting with a note on the first staff, followed by a slur and a fermata. Staff 2 contains a note on the second staff. Staff 3 contains a note on the third staff. Staff 4 contains a note on the fourth staff. The Tpt. part also includes dynamic markings such as "sfz" and "sf".

Alto Sax.

W.W.

Tpt.

1

2

3

4

2x only

Tacet Throughout

There are two ways of marking scores and parts for rehearsal and cutting purposes. Letters may be used every eight bars or the bars may be numbered. The numbered-bar system is used by most professionals because it permits the instant pinpointing of any bar or note in the score. The *come sopra* ("as before") is used when repeating bars that have been previously used in the score. They are notated in the following ways:

The image displays a musical score for rehearsal and cutting purposes, featuring multiple staves for different instruments. The score is organized into measures, with some measures containing repeat signs (slashes with dots) and others containing specific musical notation. The instruments and their parts are as follows:

- 1, 2:** Horns (Hh.) and Trumpets (Trp.). The notation includes dynamics like *sfz* and *a2*, and a *come sopra* marking.
- 3, 4:** Top Cymbal (Top Cymb.) and Drums (Dr.). The notation includes a *fact-throughout* marking and a dynamic of *f*.
- 5:** Bass.
- 6:** Piano (Pno.). The notation includes a *fact-throughout* marking and a dynamic of *f*.
- 7:** Guitar (Guit.). The notation includes a *fact-throughout* marking and a dynamic of *f*.
- 8:** Bass.
- 9:** Bass.
- 10:** Bass.
- 11:** Bass.
- 12:** Bass.
- 13:** Bass.
- 14:** Bass.
- 15:** Bass.
- 16:** Bass.
- 17:** Bass.
- 18:** Bass.
- 19:** Bass.
- 20:** Bass.
- 21:** Bass.
- 22:** Bass.
- 23:** Bass.
- 24:** Bass.
- 25:** Bass.
- 26:** Bass.
- 27:** Bass.
- 28:** Bass.
- 29:** Bass.
- 30:** Bass.
- 31:** Bass.
- 32:** Bass.
- 33:** Bass.
- 34:** Bass.
- 35:** Bass.
- 36:** Bass.
- 37:** Bass.
- 38:** Bass.
- 39:** Bass.
- 40:** Bass.
- 41:** Bass.
- 42:** Bass.
- 43:** Bass.
- 44:** Bass.
- 45:** Bass.
- 46:** Bass.
- 47:** Bass.
- 48:** Bass.
- 49:** Bass.
- 50:** Bass.

EXAMPLE 3 PETER GUNN

The image displays a musical score for Peter Gunn, Example 3. It consists of two systems of staves. The first system is labeled 'W.W.' and the second is labeled 'Tpt.'. Each system has four staves. The first staff of each system contains a treble clef and a series of notes. The second, third, and fourth staves of each system are empty. On the left side of the first system, measures 17, 18, 19, and 20 are indicated by circled numbers. On the right side, measures 1, 2, 3, and 4 are indicated by circled numbers. Wavy lines connect the circled numbers on the right to the corresponding measures on the left. A 'COPY' label is positioned between the two systems, near measure 17.

Trb.

Tuba

Hn.

Dr.

Guit.

Pno.

Bass

The image shows a musical score for a band. It consists of seven staves, each representing a different instrument. From left to right, the staves are labeled: Trb. (Trumpet), Tuba, Hn. (Horn), Dr. (Drum), Guit. (Guitar), Pno. (Piano), and Bass. Each staff contains vertical lines representing notes. The Hn. staff has two treble clefs, while the other staves have a single clef (bass clef for Trb., Tuba, Dr., Guit., Pno., and Bass). The notes are arranged in a grid-like pattern across the staves, with horizontal lines indicating the pitch and vertical lines indicating the rhythm. The overall layout is clean and professional, typical of a music manuscript.

EXAMPLE 4 PETER GUNN

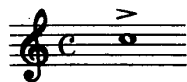
The image shows a musical score for two instruments: W.W. (Woodwind) and Tpt. (Trumpet). The score is written on two systems of staves. The first system has four staves, and the second system has four staves. The W.W. part is on the left, and the Tpt. part is on the right. There are four rehearsal marks: 1, 13, 17, and 29. Mark 1 is at the beginning of the first system. Mark 13 is at the end of the first system. Mark 17 is at the beginning of the second system. Mark 29 is at the end of the second system. The word 'COPY' is written between marks 17 and 29. The staves are empty, with only the instrument names and rehearsal marks visible.

A musical score for a band, consisting of seven staves. The staves are arranged vertically and are connected by two horizontal dashed lines. The staves are labeled as follows from top to bottom: Trib., Tuba, Hn., Dr., Guit., Pno., and Bass. Each staff contains a series of vertical lines, representing a rhythmic pattern. The Trib., Tuba, Dr., Pno., and Bass staves each begin with a bass clef. The Hn. staff begins with a treble clef. The Guit. staff begins with a treble clef. The Pno. staff begins with a bass clef. The Bass staff begins with a bass clef. The vertical lines are grouped into four measures across the seven staves. The first measure has four lines on each staff. The second measure has two lines on each staff. The third measure has two lines on each staff. The fourth measure has four lines on each staff.

In the interest of clean and precise playing, get into the habit of notating the exact value of notes, especially on endings.

Without a conductor there will be many conceptions within the band about where this note should end:

EXAMPLE 5



If you want it to end on the downbeat, write:

EXAMPLE 6



On the fourth beat:

EXAMPLE 7

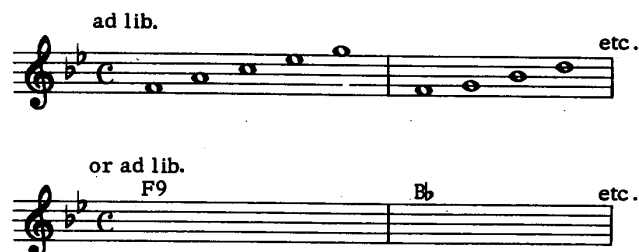


There is no doubt about where either of these notes is cut off. The same rule applies to notes of lesser duration.

Mark phrasing, dynamics, and accents carefully. If a substitute player is called in and is faced with a poorly marked part, the results will be sad indeed.

There are two methods of indicating ad lib solos.

EXAMPLE 8



From time to time you will encounter a soloist who plays a transposing instrument who prefers the chords in concert key rather than the transposed key of his instrument. Write it the way your man prefers.

One thing that cannot be stressed too strongly is the final checking of the score before it goes to the copyist. A few wrong notes can be expected, even from professionals, but a barrage of wrong notes can cause a big waste of time and may even result in the discarding of an otherwise good score.

A sensible rehearsal procedure must be followed in order to get the full potential out of an arrangement. Take it easy. Don't bury your head in the score the first time through. Listen carefully and by all means try to get all the way through the number before you start the cleaning-up process. Many of the rough spots will disappear on the second reading. Don't close your mind to the suggestions of your musicians. Hear them out and then decide whether or not their ideas are good ones.

Finally, don't fall in love with every note you write. The professional writer must be a first-class editor. Be prepared to eliminate anything that tends to clutter up your score, painful as it may be to do so.

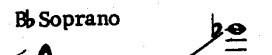

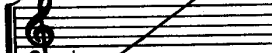

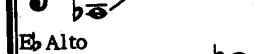


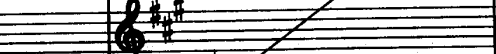
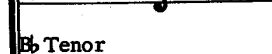

CHAPTER TWO

The Saxophones

BE IT AN ALTO, TENOR, OR BARITONE, THE SAXOPHONE HAS A wide dynamic range. From the almost whispering sub-tone to the full-bodied wail, it offers the writer a greater degree of shading than perhaps any other wind instrument in the band.

The ranges and transposition of the saxophone family:

EXAMPLE 9 THE SAXOPHONES

Actual Sound:	Written:
	
	
	
	
	

Higher notes not practical

An obvious and most effective device for saxophones is the octave unison. A typical example of unison saxes carrying the lead is found in "Spook" (*More Music From Peter Gunn*).* A sinister sound is provided by the one alto and one tenor sax on the top octave and two baritone saxes on the lower octave.

EXAMPLE 10 SPOOK!

Side A, Band 1

Moderate Blues

The score is divided into two systems. The first system includes staves for 4 Sax., 4 Trb., Guit., Pno. Bass, and Dr. The saxophone part is marked with 'Alto Tenor' and '2 Baritones'. The guitar part is marked 'amp., fast vibrato'. The piano part is marked 'mf (8)'. The drum part includes 'Cymbal' and 'mf'. The second system includes staves for Sax., Trb., Guit., Pno. Bass, and Dr. The saxophone part is marked 'long fall'. The trumpet part is marked 'Plungers a4 + o' and 'mf'. The piano part is marked '(8)'. The drum part is marked '(8)'. A 'sub-tone' marking is present in the first system, and a 'p' marking is also present.

* If an example is taken from a recording, the title of the album from which it was taken will follow the title of the number.

The musical score is arranged in five staves. From top to bottom, they are labeled: Sax., Trb., Guit., Pno. Bass, and Dr. The key signature has one flat (Bb). The time signature is 4/4. The saxophone part has a melodic line with a slur over the first two measures. The trumpet part has a similar melodic line. The guitar part features a complex chordal texture. The piano part has a steady bass line. The drum part has a simple rhythmic pattern. There are markings 'a4 + o' above the saxophone and trumpet staves, and '(12)', '(8)', and '(16)' below the piano and drum staves.

Although two baritone saxes were used on the lower octave, practically the same effect can be had with one. This is a strong register for the baritone. He can hold his own even with four saxes on the upper octave. One point, however: although the baritone does go down to the concert D \flat below the low F in this piece, you had better know your player well before writing below the F. Only the better players can move around down there with ease. Only the best can play softly in that register. This also applies to some extent to the lower end of the alto and tenor saxes although they are usually more at ease.

When using the extremes, either high or low, on any instrument, the writer must know his player's ability. If you are writing for a band with which you are not familiar, play it safe! A score is judged on how well it sounds, not on how hard it is to play.

A good example of the perfect unison (everyone on the same note) will be found behind Pete Candoli's exciting trumpet solo in "Blue Steel" (*More Peter Gunn*).

EXAMPLE 11 BLUE STEEL

Side A, Band 1

Move it!

2x only sub-tone

2 Altos, 2 Tenors

Solo ad lib
Fm

4 Sax.

4 Tpt.

4 Hn.

Start easy and build
a4

mf

4 Trb.

Guit.
Vib.

Bass
Pno.

Piano 8 basso

Dr.

(4)

The musical score is written for a band and includes the following parts and instructions:

- 4 Sax.:** 2 Altos, 2 Tenors. Instruction: "Move it!".
- 4 Tpt.:** Solo ad lib. Instruction: "Fm".
- 4 Hn.:** No specific instruction.
- 4 Trb.:** Instruction: "Start easy and build a4". Dynamic: "mf".
- Guit. Vib.:** No specific instruction.
- Bass Pno.:** Instruction: "Piano 8 basso".
- Dr.:** Instruction: "(4)".

The score is in 4/4 time and features a key signature of two flats (Bb and Eb). The saxophone part has a melodic line with a "sub-tone" instruction. The trumpet part has a solo section. The trombone part has a melodic line with a "mf" dynamic. The guitar part has a vibrato effect. The bass and piano parts provide a steady accompaniment. The drum part has a consistent rhythm.

Musical score for saxophones and other instruments. The score is written for a band and includes the following parts:

- Sax. (Saxophone)
- Tpt. (Trumpet) - marked with *Fm* and slash marks
- Hn. (Horn)
- Trb. (Trombone)
- Guit. Vib. (Guitar and Vibraphone)
- Bass Pno. (Bass Piano)
- Dr. (Drum) - marked with slash marks and a circled *(8)*

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The saxophone part features a melodic line with notes and rests. The trumpet part consists of slash marks, indicating a rest or a specific performance instruction. The horn part is mostly rests. The trombone part has a melodic line with notes and rests. The guitar and vibraphone part has a complex, multi-layered texture with many notes. The bass piano part has a melodic line with notes and rests. The drum part consists of slash marks, indicating a specific performance instruction.

The musical score consists of seven staves, each representing a different instrument. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems by a double bar line.

- Sax.:** The first staff features a melodic line with accents (*a*) on the first and second measures of the first system. The second system begins with a dynamic marking of *f* (forte).
- Tpt.:** The second staff contains a series of slanted lines, indicating a tremolo or sustained notes. The first system is marked with *Fm* (F minor), and the second system is marked with *F#m* (F# minor).
- Hn.:** The third staff is mostly silent in the first system. In the second system, it begins with a dynamic marking of *mf* (mezzo-forte) and features a melodic line with accents (*a*) and a *a4* marking.
- Trb.:** The fourth staff has a few notes in the first system. The second system starts with a dynamic marking of *f* and includes first and second endings (*1, 2*) and third and fourth endings (*3, 4*).
- Guit. Vib.:** The fifth staff shows a melodic line in the first system. The second system is marked with *F#m* and includes the instruction "Guitar rhythm" and "Vibraphone tacit to end".
- Bass Pno.:** The sixth staff features a steady bass line throughout both systems, starting with a dynamic marking of *f* in the second system.
- Dr.:** The seventh staff shows a drum pattern with a dynamic marking of *f*. It includes measure numbers (12) and (4) in parentheses.

Musical score for saxophones and other instruments. The score is written for seven parts: Sax., Tpt., Hn., Trb., Guilt. Vib., Bass Pno., and Dr. The key signature is two sharps (F# and C#), and the time signature is 4/4. The saxophone part features a melodic line with slurs and accents. The trumpet and guitar/vibraphone parts are marked with 'F#m' and consist of rhythmic slash patterns. The horn part has a melodic line with accents. The trombone part has a melodic line with slurs and accents. The bass piano part has a melodic line with slurs. The drum part has a rhythmic slash pattern with a '(8)' marking above the fourth measure.

This musical score is arranged in a system of seven staves, each representing a different instrument. The staves are labeled on the left as follows: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr. The score is divided into two main sections by a double bar line. The first section consists of two measures, and the second section consists of four measures. The Saxophone part features melodic lines with slurs and accents, and dynamics of *ff* and *sfz*. The Trumpet part is mostly silent, indicated by slashes and rests, with a few notes in the second section. The Horn part has melodic lines with slurs and accents, and dynamics of *ff* and *sfz*. The Trombone part has sustained chords with accents and dynamics of *sfz*. The Guitar and Vibraphone part is mostly silent, indicated by slashes and rests, with a few notes in the second section. The Bass Piano part has a melodic line with slurs and accents, and dynamics of *sfz*. The Drum part has a rhythmic pattern with dynamics of *sfz* and specific counts of (12) and (4) in the first and second sections respectively. The key signature is F# major, and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamics.

Musical score for saxophones and other instruments. The score is written in G minor (one flat) and 4/4 time. It consists of seven staves: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr.

Sax.: Features melodic lines with triplet markings (3) in measures 1, 2, 4, and 5.

Tpt.: Includes a section labeled "Solo Trumpet as is" in measures 4 and 5, with triplet markings (3). Chord symbols Gm and Ab9 are present.

Hn.: Features melodic lines with a triplet marking (3) in measure 4.

Trb.: Features melodic lines with a triplet marking (3) in measure 4.

Guit. Vib.: Includes a section labeled "Solo Trumpet as is" in measures 4 and 5, with triplet markings (3). Chord symbols Gm and Ab9 are present.

Bass Pno.: Features a bass line with a triplet marking (3) in measure 4.

Dr.: Features a drum line with a triplet marking (3) in measure 4.

Ritard. *Molto rit.*

For an occasional change of color, especially in ballads, the saxes can be voiced in thirds. Two or three altos on top and two or three tenors a third below make a very pleasant sound.

EXAMPLE 12

*The mark \smile indicates that the note is to be sounded a bit under pitch and then lipped up to its true pitch. This is called *bending* a note.

The same passage would be ideal played in octaves with two clarinets on the top thirds and two tenors on the bottom. This is a pretty sound with a good bit of brilliance. (The octave unison between the clarinets and tenors has the same quality with a lot more brilliance in the high register.)

EXAMPLE 13

The wonderful thing about the saxes when it comes to four- or five-part section writing is that they blend well with each other in practically any combination. (Alto-Alto-Tenor-Tenor; A A T B; A T T B; T T T B; A A T T B; A A T T T; A T T T B; T T B B; etc.)

This brings up the question of how we "voice" (distribute) a given chord. The closest of all voicings is the cluster:

EXAMPLE 14

The most basic voicing, not only for saxes but for all sections, is the five-part close (block) type. "Blues for Mother's" illustrates this:

EXAMPLE 15 *BLUES FOR MOTHER'S*

Slowly
A.A.T.T.B.

Sax.

Rhythm

Sax.

Rhythm

(8)

$Bb9(b5)$ / / $Bb9$ $A9(6)$ / / $A9$ $Ab9(b5)$ / / $Ab9$

$G9(6)$ / / $G9$ $(b5)$ $Gb9(b5)$ / / $Gb9$ $Cm7$ $Cm9$ / $Cb9$ $BbM9$ / / / /

This type of voicing, when applied to an up-tempo number, becomes buoyant and swinging. The Benny Goodman and Artie Shaw bands made wonderful use of it, most of the time with only four saxes (A A T T). The double lead on the bottom in a five-man section, while giving body to the section, is not indispensable.

By putting a clarinet on the lead and using two altos and two tenors below we have the clarinet lead voicing used so beautifully by Glenn Miller.

In the previous example a problem is created by the key of the piece. The baritone is near the top of his range and does not sound good up there. Rather than change to a lower key and lose the brilliance of the high alto sax lead, we take the first harmony note under the lead alto, drop it an octave and give it to the baritone:

EXAMPLE 16 BLUES FOR MOTHER'S

Slowly
A.A.T.T.B.

Sax.

Rhythm

(8)

Bb9(b5) / Bb9 A9(6) / A9 Ab9(b5) / Ab9

Sax.

Rhythm

G9(6) / G9 Gb9(6) / Gb9 Cm7 Cm9 / Cb9 BbM9 / / /

This takes a bit away from the over-all brilliance of the sound, but in its place we now have a little deeper and more mellow one.

If you have only four saxes to work with, you can open them in this way:

EXAMPLE 17 *BLUES FOR MOTHER'S*

Slowly
A.A.T.T., or A.A.T.B.

The musical score consists of two systems. Each system has three staves: a top staff for Saxophone (Sax.), a middle staff for Saxophone (Sax.), and a bottom staff for Rhythm. The key signature is B-flat major (two flats). The tempo is 'Slowly' and the form is 'A.A.T.T., or A.A.T.B.'. The first system includes a circled '8' below the rhythm staff. Chord changes are indicated above the rhythm staff.

System 1 Chord Progression:
 Measure 1: Bb9(b5) / Bb9
 Measure 2: A9(6) / A9
 Measure 3: Ab9(b5) / Ab9

System 2 Chord Progression:
 Measure 1: G9(6) / G9
 Measure 2: Gb9(6) / Gb9
 Measure 3: Cm7 Cm9 / Cb9
 Measure 4: BbM9 /

Getting back to our five-man section, let's open it up a bit more:

EXAMPLE 18 BLUES FOR MOTHER'S

Slowly
A.A.T.T.B.

Sax.

Rhythm

$Bb9(sus4) / Bb9$ / $A9(sus4) / A9$ / $Ab9(sus4) / Ab9$ /

Sax.

Rhythm

$G9(sus4) / G9$ / $Gb9(sus4) / Gb9$ / $Cm7 / Cm9 / Cb7$ / $BbM9 Cm9 BbM7$ /

As you can see by the fourth part, we now have some room to add a passing tone. Another point of interest here is the way the lead alto passes through some of the other voices. The balance of the chord is not disturbed by the wandering alto, because the four lower voices are forming the background for the lead alto solo.

Next, with some harmonic variations, is the widest of the open voicings. This is a wonderfully deep sound that is extremely useful:

EXAMPLE 19 *BLUES FOR MOTHER'S*

Slowly
A.A.T.T.B.

Sax.

Rhythm

(sus 4)
Bb9 / Bb9 / Em7 A9(6) / A9 Ab9(sus 4) / Ab9 /

(8)

Sax.

Rhythm

Dm7 G9(6) / G9 (sus 4) Gb9 / Gb9 / Cm7 F9(6) / Cb7 BbM9 / / / /

Here are several different types of voicings combined behind a soloist or vocalist. Notice the movement of the counter line when the melody line is stationary:

EXAMPLE 20 BLUES FOR MOTHER'S

Slowly

Soloist

Sax. A.A.T.T.B.

Rhythm

Bb9(6) / A9(6) / A7(b5b9) A9 Ab9(6) / / /

Soloist

Sax.

Rhythm

G9(6) / G9(b5) G9 Gb9(sus 4) Gb9 / / F9(sus 4) / F9(b5) F9 BbM9 / / /

These are the most basic voicings. They will also work for your brass, woodwind, or string sections having the same number of parts. Which one to use is something the writer must decide for himself. The real skill comes in combining the various types of voicings into a sensible, playable arrangement. One last point in general: it has been my experience that while the open voicings are fine for pretty numbers, they tend to slow things down when applied to the faster tempos.

CHAPTER THREE

The Woodwinds

THERE WAS A TIME NOT LONG AGO WHEN A SAXOPHONIST was only required to play his own sax and maybe double on clarinet. Times have changed. The woodwind section of the *Peter Gunn* orchestra points up just how far this business of doubling has come. Our four players, Ted Nash, Ronnie Lang, Harry Klee, and Gene Cipriano, play a total of twenty-seven instruments. As well as the various saxes, each plays piccolo, C flute, alto flute, and bass flute. We have two bass clarinets and finally an oboe and an English horn. Needless to say, this is quite an unusual group of artists.

My point is that the woodwind player now offers a writer a wide variety of tonal colors.

The Flutes

The flute family has made great strides in popularity in recent years. In the hands of our jazz artists the flute has been fully accepted as a solo instrument in that idiom.

The Piccolo

The baby of the family, the piccolo, has long been known as the maverick voice playing high above the rest of the military band. The piccolo range and transposition:

EXAMPLE 21 THE PICCOLO



There is also a piccolo built in Db. The range is the same but a transposition of one-half tone down is necessary.

The piccolo has an extremely piercing quality, especially in the top half of its range. When two, three, or four piccolos are combined in perfect unison they produce a gay, whistling sound.

Good evidence of this can be found in the opening melodic statement of "Timothy" (*More Peter Gunn*). Later on in the release of the same piece they go into thirds, giving us an entirely new color.

EXAMPLE 22 TIMOTHY

Side A, Band 2

Bright March

4 W.W.

4 Tpt.

4 Trb. Cup

Hn. Bass Trombone

Vib.

Guit. Bass

Dr. Brushes on Snare

Foot Cymbal

(8) Bass

8va throughout

4 Piccolos
a4

Cups

2x only

p

This musical score system includes staves for W.W., Tpt., Trb., Hn., Vib., Guit. Vib., and Dr. The W.W. staff features a melodic line with a dynamic marking of *p* and a *2x* marking. The Trb. staff is marked with *Cups*. The Hn. staff has a *2x only* marking and a *p* dynamic. The Dr. staff shows a drum pattern with a *2* marking. The score is in 4/4 time and includes various musical notations such as beams, slurs, and dynamic markings.

(8va)

1.

This musical score system continues the arrangement with staves for W.W., Tpt., Trb., Hn., Vib., Guit. Bass, and Dr. The W.W. staff has a *(8va)* marking and a first ending bracket labeled *1.* The Dr. staff continues the drum pattern with *2* markings. The score maintains the 4/4 time signature and includes various musical notations.

The musical score is arranged in a system of seven staves. From top to bottom, the staves are:

- W.W. (Woodwinds):** Treble clef, key signature of one sharp (F#). The first measure has a circled '8va' above it. The staff contains a melodic line with a long slur over the first four measures.
- Tpt. (Trumpet):** Treble clef, key signature of one sharp. The first measure has an '8va' above it. The staff contains a melodic line with a long slur over the first four measures.
- Trb. (Trombone):** Bass clef, key signature of one sharp. The first measure has an '8va' above it. The staff contains a melodic line with a long slur over the first four measures.
- Hn. (Horn):** Treble clef, key signature of one sharp. The first measure has an '8va' above it. The staff contains a melodic line with a long slur over the first four measures.
- Vib. (Vibraphone):** Treble clef, key signature of one sharp. The staff is mostly empty, with some notes in the final measure.
- Guit. Bass (Guitar/Bass):** Bass clef, key signature of one sharp. The staff contains a bass line with chords: DM9, D6, E9, and A9. The first measure has a circled '4' above it.
- Dr. (Drums):** Bass clef. The staff contains a drum pattern with a circled '8' above it.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The woodwind parts (W.W., Tpt., Trb., Hn.) are marked with '8va' in the first measure. The guitar part includes chords: DM9, D6, E9, and A9. The drum part includes a circled '4' and a circled '8'.

While we're dealing with thirds, let's take a look at the first statement of the melody in "Chime Time" (*Mr. Lucky*). Here we have two piccolos in thirds doubled an octave below by two oboes. The piccolo parts here could easily have been played by two flutes, since the range is perfect. However, the piccolo sound gives the tune a lighter and more buoyant feeling:

EXAMPLE 23 CHIME TIME

Side A, Band 2

Bright
2 Piccolos

4 W.W.
2 Oboes

12 Violins 2x div. pizz.
4 Violas div. pizz.
4 Celli 2x

4 Hn.

4 Trb.

Guit. Bass

Dr.

G9 / / / C9 / / / F / / / Cm6 / D7 Ab9

(4)

1. 2.

W.W.

Sax.

Hn.

Trb.

Guit. Bass

Dr.

G9(b5) / G9 / Gm9 / C9(b5) / Am7 / Ab9 / Gm7 / C9 / FM9 / F6 / Cm7 / Cb9 /

(8)

Detailed description: This is a musical score for a jazz ensemble. It features two first endings (labeled '1.' and '2.') and a second ending (labeled '2.'). The instruments are: W.W. (Woodwinds), Sax. (Saxophone), Hn. (Horn), Trb. (Trumpet), Guit. Bass (Guitar/Bass), and Dr. (Drums). The key signature is one flat (B-flat major or D minor). The first ending consists of four measures, and the second ending consists of two measures. The guitar/bass part includes a melodic line and chord changes: G9(b5) / G9 / Gm9 / C9(b5) / Am7 / Ab9 / Gm7 / C9 / FM9 / F6 / Cm7 / Cb9 /. The drum part is indicated by 'x' marks on the staff. A rehearsal mark '(8)' is present in the fourth measure of the first ending.

One would hardly think of the piccolo as having the ability to "sing out" a lyrical melody. In "Softly" (Mr. Lucky) following Buddy Cole's plaintive organ solo, the four piccolos play in unison with the high violins. They add a clarity to the violins while not overpowering the basic string sound:

EXAMPLE 24 SOFTLY

Side A, Band 2

The musical score for "Softly" is arranged for a full band. The instruments and their parts are as follows:

- W.W. (Woodwinds):** 4 Piccolos, playing a melodic line in unison with the high violins.
- Hn. (Horns):** Horns playing a supporting harmonic line.
- Trb. (Trumpets):** Trumpets playing a rhythmic accompaniment.
- Stg. (Strings):** 12 Violins (with a "Chromatic" marking), 4 Violas, and 4 Celli, all playing a rhythmic accompaniment.
- Guit. Bass (Guitar and Bass):** Playing a bass line with chords: Am7 / Ab7 / Gm / Eb / Gm6 / Eb / Gm / Eb / Gm6 / Gm7 /.
- Dr. (Drums):** Playing a steady drum pattern.

The C Flute

The C flute has long been a standard-bearer for the flute family. You will find that most reed sections have at least one or two available. It is an extremely good mixer, especially with other members of the woodwind family.

The flute requires no transposition and sounds where it is written:

EXAMPLE 25 THE C FLUTE

The diagram shows a musical staff with a treble clef. A note is written on the staff, and a line points from it to a diagram of the flute's key mechanism. The diagram shows the keys for the notes G, A, B, and C, with the C key being the lowest and the G key being the highest.

The "Mr. Lucky Theme" (*Mr. Lucky*) shows off the useful octave doubling of two flutes and two oboes. It occurs in the last eight bars of the first chorus. Two clarinets could be substituted for the oboes, creating a softer and less pointed over-all sound:

EXAMPLE 26 MR. LUCKY

Side A, Band 3

2 Flutes
 W.W. *mp*
 2 Oboes
 Violins
 Stg. 6 6
 Violas
 Celli
 Celli divisi
 Bells
 Cel. 8va throughout
 Guit. Bass Ab / / / G9 / / / Em7 / / / Eb7 / / / Dm9 / / / Dm7 / / /
 Dr. (8) Brushes (4)

W.W.
 Stg.
 Bells
 Cel. Organ Solo 8va
 Guit. Bass C / / / C / Dm7 /
 Dr. (8)

In "Topsy" (*Mr. Lucky*) after the intro, the two flutes and two oboes play the theme in unison. This combination in this particular range has a peculiar nasal quality, quite oriental in character. The twelve-bar theme is then repeated with our four woodwinds playing an octave higher. In this range, note the unusual power and clarity of sound:

EXAMPLE 27 TIPSY

Side A, Band 3

Moderately bright
2 Flutes
2x 8va

W.W. 2 Oboes

Hn. 2x only
p

Trb. *p*

Stg. Violins
Violas *p*
Celli *p*

Mar. Pno. F Eb Bb Ab

Guit. Bass

Dr. 3 3 3 3 (4)

The musical score is arranged in a standard orchestral format with ten staves. The top staff is for Woodwinds (W.W.), with parts for 2 Flutes (marked '2x 8va') and 2 Oboes. The second staff is for Horns (Hn.), marked '2x only' and 'p'. The third staff is for Trumpets (Trb.), marked 'p'. The fourth and fifth staves are for Strings (Stg.), with parts for Violins, Violas, and Celli, all marked 'p'. The sixth staff is for Maracas and Piano (Mar. Pno.), with notes for F, Eb, Bb, and Ab. The seventh staff is for Guitar and Bass (Guit. Bass). The eighth staff is for Drums (Dr.), with triplets and a quadruplet indicated by '3' and '(4)' above the notes. The score is in 4/4 time and features a key signature of one flat (Bb).

W.W.
Hn.
Trb.
Stg.
Mar. Pno.
Guit. Bass
(8) (12)

Detailed description: This is a page of a musical score for a jazz ensemble. The page is titled "THE WOODWINDS 47". It contains eight staves of music. The top staff is for Woodwinds (W.W.), followed by Horns (Hn.), Trumpets (Trb.), Strings (Stg.), and a combined staff for Maracas/Percussion (Mar. Pno.), Guitar (Guit.), and Bass. The score is in 4/4 time and features a key signature of one flat. The woodwind part has a melodic line with a first ending bracket. The guitar part has a bass line with chords: F, Ab9, Gm7, C9, F, and Eb. The bass part has a rhythmic line with eighth notes and rests. There are rehearsal marks (8) and (12) in the bass staff.

The musical score is arranged in a system of seven staves. From top to bottom, the staves are labeled: W.W., Hn., Trb., Stg., Mar. Pno., Gulf. Bass, and a bottom staff. The W.W. staff begins with a second ending bracket over the first two measures, with a '2.' marking above it. The Hn. and Trb. staves have a 'cresc.' marking under the first measure. The Mar. Pno. staff has a 'F' marking under the first measure. The Gulf. Bass staff has 'F' and 'Eb' markings under the first two measures. The bottom staff has a '(24)' marking under the second measure. The score concludes with 'etc.' at the end of the W.W. staff.

A comic effect is heard in the opening bar of "The Little Man Theme" (More Peter Gunn), using minor seconds with two flutes on each part. The image of our "Little Man" is firmly established right from the down-beat:

EXAMPLE 28 THE LITTLE MAN THEME

Side A, Band 3

Easy
2 Flutes

W.W. 2 Flutes *mf*

Guit. 8

Pno. 8

Bass (8) *mp*

Dr. Brushes (4)

Tutti etc.

W.W. 2

Guit. 8

Pno. 2 (Trb.)

Bass

Dr. (8)

After the intro in "Odd Ball" (*More Peter Gunn*), four flutes take over, doubled by four trumpets in cup mutes an octave lower:

EXAMPLE 29 ODD BALL

Side A, Band 3

Bright
4 Flutes

W.W.

Tpt. Cups

Trb. Cup

Pno. Vlb.

Bass

Dr. (8)

2x only

2

(4)

1. 2.

W.W.

Tpt.

Trb.

Pno. Vlb.

Bass

Dr. (8)

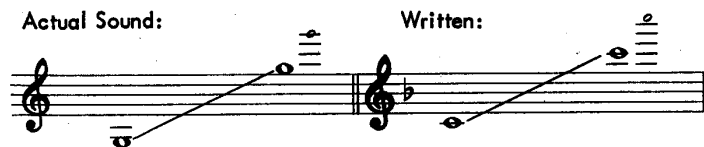
In tutti ensemble involving strings and brass the flute can help out by doubling the high lead string line. In the top half of its register it reinforces the violins.

The Alto Flute

The alto flute (G flute) has certainly come into its own. It is now practically a must that the flutist double on alto flute.

The instrument is built in G. The transposition is up a perfect fourth:

EXAMPLE 30 THE ALTO FLUTE



As a solo instrument, especially playing jazz, its range is often two and a half octaves. However, for written solos and section work the first octave and a half are the most effective. Its sound adds a new, dramatic dimension to the flute family.

Since the instrument is longer and has a larger bore than a C flute, it takes more wind to produce a sound. Sustained notes are fine, but don't get too many of them into a phrase without leaving some space to breathe.

A prime consideration is the use of the microphone to amplify the sound. The beautiful sound of the alto flute does not project very far unless helped out by amplification.

Our next example shows the four alto flutes in unison providing a springboard for Larry Bunker's driving vibraphone solo. The piece is "Blue Steel" (*More Peter Gunn*):

EXAMPLE 31 BLUE STEEL

Side B, Band 1

Bright

4 Alto Flutes

W.W. *p*

Guit. Am7 / / / / Am / / / / Dm7 / / /

Bass

Dr. (3) Cymbal (4) Vibraphone Solo, ad lib

Turning to a ballad, "Joanna" (*More Peter Gunn*), we see the use of four alto flutes, first in unison and then spreading into a four-part background behind Dick Nash's lovely trombone solo:

EXAMPLE 32 JOANNA

Side B, Band 1

Moderate ballad

4 Alto Flutes

W.W. *p*

Hn. Trombone Solo

Trb.

Vib. *p*

Guit. Pno. *p*

Bass

Dr. Brush on Cymbal (4)

The musical score is arranged in a system with seven staves, labeled on the left as follows: W.W., Hn., Trb., Vib., Guft. Pno., Bass, and Dr. The key signature is one flat (B-flat major or D minor). The W.W. staff features a melodic line with a slur over the first two measures and a fermata in the third. The Hn. staff has a rest in the first measure, followed by a melodic line starting in the second measure with fingerings 1, 2, 3, 4 and 5. The Trb. staff has a melodic line with a slur and a fermata. The Vib. staff has a melodic line with a slur. The Guft. Pno. staff has a melodic line with a slur. The Bass staff has a steady eighth-note accompaniment. The Dr. staff has a simple rhythmic pattern with a '(8)' marking in the fourth measure.

Midway through the "Little Man Theme" (*More Peter Gunn*) the four alto flutes provide a lightly swinging send-off for the marimba solo by Victor Feldman:

EXAMPLE 33 THE LITTLE MAN THEME

Side B, Band 1

Easy

4 Alto Flutes

W.W.

Guit.
Bass
Pno.

Dr.

F7 F9 / / / F9 G9 F9 Db9 (b5) C9 B9+5

Brushes (8) (4)

W.W.

Guit.
Bass
Pno.

Dr.

Marimba Solo
Bb9

"A Cool Shade of Blue" (*The Mancini Touch*) starts off with an unusual ad lib alto flute intro by Ronnie Lang, followed by four bars of rhythm to get us into the mood for the opening melodic statement. Here we have our first encounter with the sax and flute in unison. In this case, two alto flutes are doubled by an alto sax. However, a single alto sax and a single alto flute provide one of the most workable of modern sounds. It has both coolness and body:

EXAMPLE 34 A COOL SHADE OF BLUE

Side B, Band 1

Easily
Alto Flute Solo

W.W.
Stg.
Guit.
Bass
Dr.

1 Alto Saxophone
2 Alto Flutes

2x only
Violas (4)
Celli (4)

1x only
Ab Ebm7 Ab9

W.W.
Stg.
Guit.
Bass
Dr.

W.W.

Stg.

Guit.

Bass

Dr.

DbM7 Dbm7 Gb9 CbM7 Cb6 Fm7 Bb9

(4)

W.W.

Stg.

Guit.

Bass

Dr.

1. 2.

Violas Celi

EbM7 Ebm7 A7 EbM7 Em7 A9

(8) (16)

The Bass Flute

The "rare bird" of the flute family is an odd-looking bit of plumbing called the bass flute. Its strange appearance belies the fact that it has one of the most pleasing sounds in the entire orchestra. The bass flute is built in C and is written in the treble clef an octave above where it sounds:

EXAMPLE 35 THE BASS FLUTE



What we said about the alto flute being a windy instrument goes double for the bass flute. A tremendous amount of breath is needed to make a decent sound. Short notes or staccato passages are out of the question.

Recorded examples are a bit rare but we do have a few for illustration.

Four bass flutes were used in the first chorus of "The Blues" (*The Blues and the Beat*). Two microphones were set up with the men playing in very close to pick up this elusive sound:

EXAMPLE 36 THE BLUES

Side B, Band 2

Moody
4 Bass Flutes

W.W. *mp*
(Soft Mallets)

Vib. *p*

Pno. *p*
(8)
(Tune down)

Guit. *p*
(Tune down)

Bass *p*

Dr. Cymbal (8) 3 > 3 3 > 3

Detailed description: This is the first system of a musical score for 'The Blues'. It features six staves: W.W. (4 Bass Flutes), Vib. (Vibraphone), Pno. (Piano), Guit. (Guitar), Bass, and Dr. (Drum). The W.W. staff has a treble clef and a common time signature. The Vib. staff has a treble clef and a common time signature. The Pno., Guit., and Bass staves have bass clefs and a common time signature. The Dr. staff has a bass clef and a common time signature. The Pno., Guit., and Bass staves have a 'p' dynamic marking and a '(Tune down)' instruction. The Dr. staff has a 'p' dynamic marking and a 'Cymbal (8)' instruction. The Vib. staff has a 'p' dynamic marking and a '(Soft Mallets)' instruction. The W.W. staff has an 'mp' dynamic marking. The score is divided into three measures by vertical bar lines. The first measure contains the initial notes for all instruments. The second and third measures contain rests for the Pno., Guit., and Bass, and a cymbal pattern for the Dr. The W.W. and Vib. staves continue with their respective parts.

W.W.

Vib.

Pno. (4)

Guit. (4)

Bass (4)

Dr. (4)

Detailed description: This is the second system of the musical score. It features six staves: W.W., Vib., Pno., Guit., Bass, and Dr. The W.W. staff has a treble clef and a common time signature. The Vib. staff has a treble clef and a common time signature. The Pno., Guit., Bass, and Dr. staves have bass clefs and a common time signature. The Pno., Guit., Bass, and Dr. staves have a '(4)' instruction. The Vib. staff has a 'p' dynamic marking. The W.W. staff has a 'p' dynamic marking. The score is divided into five measures by vertical bar lines. The first measure contains the initial notes for all instruments. The second and third measures contain rests for the Pno., Guit., Bass, and Dr. The Vib. staff continues with its part. The W.W. staff continues with its part.

W.W. (Woodwinds) staff with melodic line.

Vib. (Vibraphone) staff with chords.

Pno. (Piano) staff with slash and (8) and (12) markings.

Guit. (Guitar) staff with slash and (8) and (12) markings.

Bass staff with slash and (8) and (12) markings.

Dr. (Drums) staff with slash and (8) and (12) markings.

In the first woodwind entrance in "Floating Pad" (*Mr. Lucky*) we have two bass flutes doubled an octave lower by two bass clarinets and a bassoon. The effect is quite dark and moody:

EXAMPLE 37 FLOATING PAD

Side B, Band 2

Moderately Latin

W.W. (Woodwinds) staff with rests.

Stg. (Strings) staff with rests.

Guit. (Guitar) staff with rests.

Latin Dr. (Latin Drums) staff with RH and LH parts, including Timbale sides and Tom Tom (6/8 feel).

Bass Timp. (Bass Tymbal) staff with rests.

Jawbone staff with notes and (4) marking.

(8) marking at the bottom of the page.

2 Bass Flutes

2 Bass Clarinets
1 Bassoon

Violins

Violas

Celli

Amp.
Am

2 Latin Dr.

Bass Timp.

This musical score system includes staves for Woodwinds (W.W.), Strings (Stg.), Guitar (Guit.), Latin Drums (2 Latin Dr.), and Bass Timpani (Bass Timp.). The woodwind section consists of 2 Bass Flutes, 2 Bass Clarinets, and 1 Bassoon. The string section includes Violins, Violas, and Celli. The guitar part is marked with 'Amp.' and 'Am'. The percussion parts include 2 Latin Drums and Bass Timp. The score shows a melodic line in the woodwinds and strings, a guitar accompaniment, and a rhythmic pattern in the drums and bass.

W.W.

Stg.

Guit.

2 Latin Dr.

Bass Timp.

This musical score system continues the woodwinds, strings, guitar, and percussion parts. It features staves for Woodwinds (W.W.), Strings (Stg.), Guitar (Guit.), Latin Drums (2 Latin Dr.), and Bass Timpani (Bass Timp.). The woodwind and string parts continue their melodic lines, while the guitar and percussion parts maintain their accompaniment. The score shows a continuation of the melodic and rhythmic themes established in the first system.

The Clarinet

The clarinet is an instrument of remarkable range, tone, flexibility, and agility. It probably rates second only to the violin in the number of things it can do well. Many pages could be written about its virtuoso capabilities, but I feel that its main value to the writer is in its application to section writing, both with other clarinets and with other members of the woodwind family.

You will find that every saxophone player, practically without exception, plays clarinet. This gives you a full section of four or five clarinets to start with. Within these four or five it is common to have at least one bass clarinet. As a section the clarinets are extremely useful for soft backgrounds. Tommy Dorsey used this color to wonderful advantage behind many of his trombone solos.

Being a B \flat instrument, the clarinet is transposed up one full tone. The bass clarinet is also in B \flat but is written in the treble clef up an octave and one full tone from where it sounds:

EXAMPLE 38 THE B \flat CLARINET

EXAMPLE 39 THE B \flat BASS CLARINET

Some of the newer bass clarinets are able to get down to the low D \flat and C. Check with your player before you write.

Using "Dreamsville" as our theme, let's examine a typical example of the clarinets used as background:

EXAMPLE 40 DREAMSVILLE

Slow ballad

Lead

W.W. Clarinets

Bass Clarinet

Rhythm

GM7 / / / Dm7 / / / GM7 / / / Dm7 / D♭7(+9)D♭9 GM7/C9(♭5)C9 Am7 / B♭m7 /

(8)

Lead

W.W.

Rhythm

B♭m7 / E9(♭5) E9 Am7 / D7(♭5♭9) D9 Am9 / D9(♭5) D9 GM7 / / /

The problem we had earlier of using the extreme low end of the saxophone is non-existent in the clarinet family. In fact they are very comfortable down there and their sustaining power is excellent. On the other end of the stick we find that while the B♭ clarinet has relative ease throughout its range, the bass clarinet begins to get a pinched sound toward the end of its second octave.

While we're discussing the bass clarinet, let's take a look at an example of its use in a humorous vein. In "One-Eyed Cat" (*Mr. Lucky*), the rhythm section starts off, followed by the solo bassoon. He is joined by two bass clarinets playing along in unison until the cadence of the phrase. At that point they split into a trio. (This last bar serves to illustrate an exception to the rule of keeping the bass clarinet low. He goes a bit high here but to good effect.)

EXAMPLE 41 ONE-EYED CAT

Side B, Band 3

Medium jog

Bassoon Solo

W.W.

Mar. *p*

Trb.

Guit. Bass Celli
Celli loco (8)
Brushes on Snare

Dr. (4)

Guitar
C7 Gm7 C7

(8) (12)

Detailed description: The image shows two systems of musical notation for a jazz ensemble. The first system covers measures 1 through 5. The second system covers measures 6 through 12. The instruments are: W.W. (Woodwinds), Mar. (Maracas), Trb. (Trumpet), Guit. Bass Celli (Guitar, Bass, and Celli), and Dr. (Drum). The tempo is 'Medium jog'. The key signature has one flat (B-flat). The first system includes a 'Bassoon Solo' starting in measure 4. Dynamics include 'p' (piano) for the Maracas. Performance instructions include 'Celli loco (8)', 'Brushes on Snare', and 'Guitar C7 Gm7 C7'. Measure numbers (4), (8), and (12) are indicated at the end of their respective lines.

Bassoon and 2 Bass Clarinets

W.W.

Mar.

Trb. Bass Trombone

Guit. Bass Celli

Dr.

F / / /

Gb / / /

F / / /

(4)

Detailed description: This musical score is for a section of four parts: W.W. (Woodwind), Mar. (Maracas), Trb. (Bass Trombone), and Dr. (Drum). The W.W. part is in bass clef and contains a melodic line with some rests. The Mar. part is in treble clef and consists of rhythmic patterns. The Trb. part is in bass clef and follows a similar rhythmic pattern. The Guit. Bass Celli part is in bass clef and includes chordal accompaniment with chords labeled F, Gb, and F. The Dr. part is in bass clef and shows a steady drum pattern with some rests. A measure number '(4)' is indicated at the end of the section.

W.W.

Mar.

Trb.

Guit. Bass Celli

Dr.

Bassoon

F / Bb / C Bb Am Gm F

(8)

Detailed description: This musical score is for a section of five parts: W.W. (Woodwind), Mar. (Maracas), Trb. (Bass Trombone), Guit. Bass Celli (Guitar/Bass/Celli), and Dr. (Drum). The W.W. part is in bass clef and features a melodic line with a 'Bassoon' label. The Mar. part is in treble clef and has rhythmic patterns. The Trb. part is in bass clef and has rhythmic patterns. The Guit. Bass Celli part is in bass clef and includes chordal accompaniment with chords labeled F, Bb, C, Bb, Am, Gm, and F. The Dr. part is in bass clef and shows a drum pattern. A measure number '(8)' is indicated at the end of the section.

The clarinet is a very sociable fellow, especially when it comes to unison passages. It adds body no matter how it is used.

In the following examples the keys are changed to give the best possible sound to the instruments involved:

EXAMPLE 42

Unison:

Clarinet, Flute
Clarinet, Oboe
Clarinet, Flute, Oboe



EXAMPLE 43

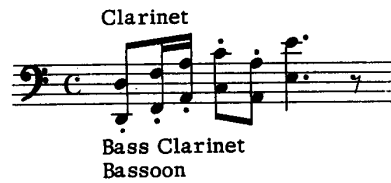
In Octaves:
Flute



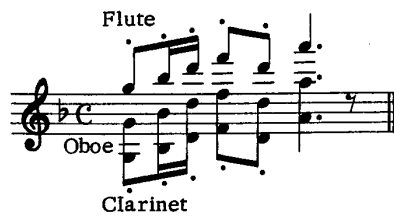
EXAMPLE 44



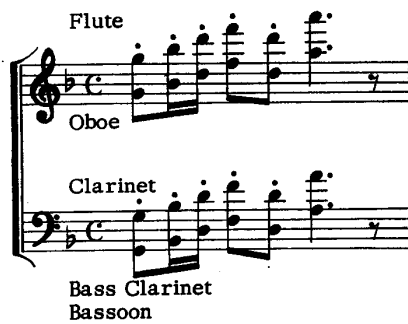
EXAMPLE 45



EXAMPLE 46



EXAMPLE 47

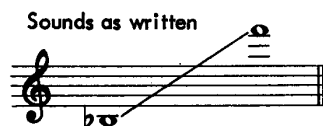


As you can see, the possibilities are quite extensive. Furthermore, all of these combinations work fine in slower and more melodic passages.

The Oboe

Moving over to the double reeds, we have first the oboe. It is a non-transposing instrument, written where it sounds:

EXAMPLE 48 THE OBOE



Except in the hands of a very capable player, the lowest three or four notes can sound quite strange. A good safe bottom would be the D one note up from middle C. The top octave is highly useful, especially for melodic passages. Unless your player is good, try not to write above the D below his high F.

The oboe can be quite a pixie because of its ability to rattle off staccato passages with ease.

In the second chorus of "March of the Cue Balls" (*Mr. Lucky*) we have good evidence of this. Two oboes and two piccolos were used:

EXAMPLE 49 MARCH OF THE CUE BALLS

Side B, Band 4

Jazzy march

W.W. 2 Piccolos
2 Oboes

Violins

Stg. Violas

Cello

Trb. CUA

Guit. Bass F Gm Am Gm F Gm Am Gm F Gm Am F

Bells

Dr. Brushes

Detailed description: This is a musical score for a jazz march titled 'March of the Cue Balls'. The score is arranged for a band and includes parts for woodwinds, strings, brass, guitar, bells, and drums. The woodwind section (W.W.) features 2 Piccolos and 2 Oboes. The string section (Stg.) includes Violins and Violas. The brass section (Trb.) features Trumpets playing a 'CUA' (Cue Ball) pattern. The guitar and bass (Guit. Bass) play a harmonic line with chords F, Gm, Am, and Gm. The bells and drums (Dr.) provide a rhythmic accompaniment with brushes. The score is divided into three measures, with a repeat sign at the end of the second measure. The tempo is marked 'Jazzy march'.

W.W.

Stg.

Violas

Celli

Trb.

Gm C Gm C F Bb Am Gm F Gm Am Gm F Gm Am F

Guit. Bass

Bells

Dr. (4)

Detailed description: This is a musical score for a band. It consists of seven staves. The top staff is for the Woodwind (W.W.) section, featuring a complex melodic line with many triplets and slurs. The second staff is for the Strings (Stg.) section, with parts for Violas and Celli. The third staff is for the Trumpets (Trb.), showing a rhythmic accompaniment of eighth notes. The fourth staff is for the Guitar and Bass (Guit. Bass), which includes a series of guitar chords: Gm, C, Gm, C, F, Bb, Am, Gm, F, Gm, Am, Gm, F, Gm, Am, F. The fifth staff is for the Bells, with a melodic line featuring triplets. The sixth staff is for the Drums (Dr.), with a simple rhythmic pattern indicated by slashes and a '(4)' above the staff, suggesting a four-beat measure.

(8va)

W.W. (Woodwinds) - Treble clef, 4/4 time. Features triplet eighth notes and sixteenth notes. Includes a dynamic marking of *f* and a *Soli* instruction.

Stg. (Strings) - Treble and Bass clefs. Includes parts for Violins and Violas. Features a dynamic marking of *f*.

Trb. (Trumpet) - Bass clef. Features a *Soli* instruction and dynamic markings of *f* and *mf*. Includes triplet eighth notes and sixteenth notes.

Guit. Bass (Guitar/Bass) - Bass clef. Includes chord progressions: Gm, C, G7, C7, F, Eb, Dm, Cm, Eb, and F.

Bells (Bells) - Treble clef. Features triplet eighth notes and sixteenth notes.

Dr. (Drums) - Bass clef. Includes a dynamic marking of *f* and a notation for a drum set.

W.W.

Stg. *Violas*

Trb.

Guit. Bass

Bells

Dr.

C Bb Am Gm F Eb Dm Cm Bb / / /

(12)

Detailed description: This is a musical score for a band. It consists of seven staves. The top two staves are for Woodwinds (W.W.) and Strings (Stg.), with the string part specifically for Violas. The third staff is for Trumpets (Trb.). The fourth staff is for Guitar and Bass (Guit. Bass), which includes a series of guitar chords: C, Bb, Am, Gm, F, Eb, Dm, Cm, and Bb, followed by three slashes indicating a continuation of the chord sequence. The fifth staff is for Bells. The sixth staff is for Drums (Dr.), with a double bar line and a slash in each of the three measures, and the number (12) centered below the staff. The music is written in a key with one flat (Bb) and a 4/4 time signature. The score is divided into three measures by vertical bar lines. The W.W. and Stg. parts feature complex rhythmic patterns with triplets and slurs. The Trb. part has a melodic line with fingerings like 1,2,3 and 1,2,3,4. The Bells part has a rhythmic pattern with slurs. The Dr. part is indicated by slashes and a double bar line.

etc.

W. W.

Stg.

Trb.

Guit. Bass

Bells

Dr.

F / / / G7 / Dm7 G7 C Bb Am Gm

(16)

Detailed description: This is a musical score for a band. It consists of seven staves. The top two staves are for Woodwinds (W.W.) and Strings (Stg.), both in treble clef. The third staff is for Trumpets (Trb.) in bass clef. The fourth staff is for Guitar and Bass (Guit. Bass) in bass clef, featuring a series of guitar chords: F, G7, Dm7, G7, C, Bb, Am, and Gm. The fifth staff is for Bells in treble clef. The sixth staff is for Drums (Dr.) in bass clef, showing a drum count-off of 16. The score is divided into three measures. The first measure contains the initial musical notation for all instruments. The second and third measures are mostly empty, with some notation in the Trb. and Dr. staves. The word 'etc.' is written at the end of the first measure.

In the first release of "Lightly Latin" (*Mr. Lucky*) a somewhat frightened sound is uttered above the horns and trombones. Two oboes, two piccolos, and a xylophone are responsible for this:

EXAMPLE 50 LIGHTLY LATIN

Side B, Band 4

Moderate Cha Cha
2 Flutes, 2 Oboes, + Xylophone

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- W.W. (Woodwinds):** Features a melodic line with a '2' above the staff in the third measure, indicating a second ending.
- Bassoon:** Plays a short, sharp note in the first measure.
- Violins:** Plays a sustained, high-pitched note.
- Stg. (Strings):** Violas and Celli play a sustained, low-pitched note.
- Hn. (Horns):** Play a rhythmic pattern of eighth notes.
- Trb. (Trombones):** Play a rhythmic pattern of eighth notes, with '1, 2, 3' and '4' above the staff.
- Guit. Bass:** Play a rhythmic pattern of eighth notes, with chords Gm7, C7, and F indicated.
- Latin Dr. (Drums):** Includes Cow Bell, Timbales, and Conga Drum, playing a complex rhythmic pattern.

W.W. ²

Stg.

Hn.

Trb.

Guit. Bass

2 Latin Dr.

Gm7 / / / C7 / / / F

Cow Bell

Timbales

Cow Bell

W.W. ²

Stg.

Hn.

Trb.

Guit. Bass

2 Latin Dr.

Am7 / / / D7 / / / G

Flute I
Oboe I +Xylophone

Flute II
Oboe II +Piano

W.W.

Stg.

Hn.

Trb.

Guit. Bass

2 Latin Dr.

Am7 / / / D7 / / / Gm

1,2
b2
3,4

2

Detailed description: This is a musical score for a band. It features seven staves. The top staff is for Woodwinds (W.W.), with a '2' above it. The second staff is for Strings (Stg.). The third staff is for Horns (Hn.). The fourth staff is for Trumpets (Trb.). The fifth staff is for Guitar and Bass (Guit. Bass), with chord symbols Am7, D7, and Gm. The sixth staff is for Drums (Dr.), with a '2' above it and 'Latin' written below. The seventh staff is for Flutes/Oboes, with parts for Flute I/Oboe I (+Xylophone) and Flute II/Oboe II (+Piano). The score includes various musical notations such as notes, rests, and dynamic markings.

In the same number, following the organ solo, two oboes, two piccolos, and a bassoon take over the lead:

EXAMPLE 51 LIGHTLY LATIN

Side B, Band 4

Moderate Cha Cha

2 Piccolos

W.W. 2 Oboes *mf*
Bassoon

Stg. Violins
4 Violas
4 Celli divisi

Trb. Cups

Guit. Bass F Gm7 / / / C9 / / / FM9 / / /

Dr. Cow Bell (8)
Latin Drums

The musical score is arranged in a standard orchestral format. The woodwind section (W.W.) includes 2 Piccolos, 2 Oboes (marked *mf*), and a Bassoon. The string section (Stg.) consists of Violins, 4 Violas, and 4 Celli divisi. The brass section (Trb.) features a Trumpet part with 'Cups' and a '2' marking. The guitar and bass (Guit. Bass) part shows chords: F, Gm7, C9, and FM9. The drum part (Dr.) includes a Cow Bell (8) and Latin Drums. The score is written in 4/4 time and spans four measures.

W.W.

Str.

Trb.

Guit. Bass

Dr.

F6 / / / / Gm7 / / / / C9 / / / / F

Solo

8 v

Detailed description: This is a musical score for a jazz ensemble. It consists of five staves: W.W. (likely a vocal line), Str. (String), Trb. (Trumpet), Guit. Bass (Guitar and Bass), and Dr. (Drum). The W.W. staff has a treble clef and contains a melodic line with many beamed notes. The Str. staff has a treble clef and contains sustained chords. The Trb. staff has a bass clef and contains a melodic line with some rests. The Guit. Bass staff has a bass clef and contains a bass line with chord changes: F6, Gm7, C9, and F. The Dr. staff has a bass clef and contains a drum pattern with a 'Solo' section marked with a '7' and a 'v'.

W. W.

Strg.

Trb.

Guit. Bass

Dr.

Am7 / / / / D7 / / / / G / / / / G / / / /

Detailed description: This is a musical score for a band. It consists of six staves. The top two staves are for Woodwinds (W.W.), with a treble clef on the first and a bass clef on the second. The third and fourth staves are for Strings (Strg.), with a treble clef on the third and a bass clef on the fourth. The fifth staff is for Trumpet (Trb.) with a bass clef. The sixth staff is for Guitar/Bass (Guit. Bass) with a bass clef, and it includes chord markings: Am7, D7, G, and G. The seventh staff is for Drums (Dr.) with a bass clef and includes drum notation. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The score is divided into four measures. The woodwinds play a melodic line with eighth and sixteenth notes. The strings play sustained chords. The trumpet plays a rhythmic pattern. The guitar/bass provides harmonic support with chords and a bass line. The drums play a steady beat.

The musical score is arranged in a system with five staves. From top to bottom, the staves are labeled: W.W. (Woodwinds), Stg. (Strings), Trb. (Trombone), Guit. Bass (Guitar/Bass), and Dr. (Drums). The W.W. staff shows a complex counterpoint with various woodwind parts. The Stg. staff features a string quartet with a section labeled "Organ Solo" in the third and fourth measures, marked with *sf* (sforzando). The Trb. staff has a solo line with accents and dynamic markings. The Guit. Bass staff shows chords Am7, D7, and Gm, with a rhythmic pattern. The Dr. staff provides a steady drum pattern.

The intro and first eight bars of "Night Flower" (*Mr. Lucky*) show the oboes, flute, and piccolo in a light counter figure to the valve trombone solo. Two oboes do not overpower the flute and piccolo. Mixed woodwinds have a way of balancing within the section, whether they are divided or in unison:

EXAMPLE 52 NIGHT FLOWER

Side B, Band 4

Moderate Latin Ballad
Piccolo, Flute

The musical score is arranged in a grand staff with the following parts from top to bottom:

- W.W. (Woodwinds):** 2 Oboes. The notation shows a melodic line with grace notes and slurs.
- Violins:** A single staff with a long, sustained melodic line.
- Stg. (Strings):** 4 Violas and 4 Celli. The cellos are marked "divisi" (divided). The strings play a sustained harmonic accompaniment.
- Valve Trb. (Trumpets):** A single staff with a melodic line, including a "Solo" section.
- Bells Cel. (Cymbals):** A single staff with rhythmic patterns.
- Guit. Bass (Bass Guitar):** A single staff with a rhythmic line and chord changes: Gm, C9, F, Gm7, C9.
- 2 Latin Dr. (Drums):** A single staff with a rhythmic pattern, including a (4) measure.

The English Horn

The English horn is built in F. The transposition is up a perfect fifth:

EXAMPLE 53 THE ENGLISH HORN

Here again we have the low note problem. The concert G above low E should put you on safe ground.

The English horn functions best within its first two octaves, especially in melodic passages.

Although not noted for such things, it can keep up pretty well with its brother, the oboe, when it comes to light, staccato passages.

The English horn should be kept in reserve for those special melodic passages. Its deep sound never fails to add a needed change of color so necessary to a well-balanced arrangement.

The Bassoon

As the piccolo is the comic of the high notes, the bassoon claims that distinction in the cellar. This by no means discounts his ability to caress a melody with a highly sensitive and expressive tone.

The bassoon is a non-transposing instrument and is written where it sounds in the bass clef:

EXAMPLE 54 THE BASSOON



The low notes on the instrument are easily played. The first two octaves and a perfect fifth (to the F above middle C) are the most practical and playable.

The bassoon blends beautifully with other woodwinds, especially in unison with the clarinet, the bass clarinet, the alto flute, the bass flute, or the English horn. Used as the bottom member in a divided woodwind passage it blends right in, no matter what the other instruments are.

Our first example shows the bassoon doing what no other instrument can quite duplicate. The opening statement of the melody in "One-Eyed Cat" (Ex. 41, page 63) immediately sets up the humorous mood of the whole piece.

"Lightly Latin" (*Mr. Lucky*) makes use of the low notes from the very beginning. Here they are employed in a kind of conversation with the other woodwinds:

EXAMPLE 55 LIGHTLY LATIN

Side C, Band 1

Moderate Cha Cha

2 Piccolos

2 Oboes + Xylophone

W.W.

Bassoon

Stg.

Bass Trb.

Cup

Pno.

Guit. Bass

C9

Cow Bell

Latin Dr.

Add Conga, ad lib Cha Cha

Detailed description: This is a musical score for a band. The title is 'Moderate Cha Cha'. The score is arranged in a system with eight staves. From top to bottom, the staves are: 1. W.W. (Woodwind) with a treble clef and a key signature of one flat. 2. Bassoon with a bass clef. 3. Stg. (String) with a treble clef. 4. Bass Trb. (Bass Trombone) with a bass clef. 5. Pno. (Piano) with a treble clef. 6. Guit. Bass (Guitar/Bass) with a bass clef. 7. Latin Dr. (Latin Drums) with a bass clef. 8. An unlabeled staff at the bottom with a bass clef. The score is divided into three measures. The first measure contains the initial notation for most instruments. The second measure introduces new parts for 2 Piccolos, 2 Oboes + Xylophone, and the Guit. Bass part. The third measure continues the notation. There are various musical notations including notes, rests, and dynamic markings. The tempo is 'Moderate' and the style is 'Cha Cha'.

W.W.

Stg.

Bass Trb.

Pno.

Guit. Bass

Latin Dr.

Violins

mf Violas

Celli

F / / /

C9 / / /

Bb F / / /

(4)

Detailed description: This is a page of a musical score for a jazz ensemble. The page is titled 'THE WOODWINDS' and is page 83. The score is arranged in a system with seven staves. From top to bottom, the staves are: Woodwinds (W.W.), Strings (Stg.), Bass Trombone (Bass Trb.), Piano (Pno.), Guitar/Bass (Guit. Bass), and Latin Drums (Latin Dr.). The woodwind part features a complex rhythmic pattern with many beamed notes. The string part includes Violins, Violas (marked *mf*), and Celli. The piano part has a steady eighth-note accompaniment. The guitar/bass part shows chord changes: F, C9, and Bb F. The Latin drums part includes a section marked with a circled 4. The score is written in a key with one flat and a 4/4 time signature.

W.W.

Stg.

Bass Trb.

Pno.

Guit. Bass

Latin Dr.

F / / FM9 Am7 Gm7 / / Gm7 C9 / / Bb F / / Bb F / /

(4) (8)

Detailed description: This is a musical score for a band. It consists of six staves. The top staff is for W.W. (Woodwinds), the second for Stg. (Strings), the third for Bass Trb. (Baritone Trombone), the fourth for Pno. (Piano), the fifth for Guit. Bass (Guitar/Bass), and the sixth for Latin Dr. (Latin Drums). The score is in 4/4 time. The guitar/bass staff includes a series of chords: F, FM9, Am7, Gm7, Gm7, C9, Bb, F, Bb, F. The Latin Drums staff has two measures with counts (4) and (8). The piano staff has a rhythmic pattern of eighth notes. The strings and woodwinds have more complex melodic and harmonic parts.

After the first release in "March of the Cue Balls" (*Mr. Lucky*) the bassoon and two bass clarinets take over the theme a tenth apart at first, then in thirds, and then back to tenths:

EXAMPLE 56 MARCH OF THE CUE BALLS

Side C, Band 1

Jazzy March
2 Bass Clarinets

W.W. Bassoon

Guit. 8va lower

Mar.

Pno.

Bass

Dr. Brushes

(3) (4)

W.W.

Guit.

Mar.

Pno.

Bass

Dr.

4 Trombones
Cups

Violas

Celli

(8)

Staccato passages are second nature to the bassoon. Scales and arpeggios can be executed with comparative ease. A word of advice, however: Leave a few breathing spaces in extended passages. May I point out once more the beautiful sound of which the bassoon is capable in melodic passages. For this purpose the middle to medium high range is best. All in all, despite its looks, the bassoon is a welcome and useful friend to the writer.

The Woodwind Ensemble

To set down and to discuss all the possibilities of the woodwind ensemble would fill a sizable volume. Fortunately, one of the facts of life in woodwind writing is that they all get along very well with each other. Just about any sensible combination of any number of woodwinds will result in a nicely balanced sound. The job of the writer is to know how to get the best possible combinations out of the instruments he has to work with. A knowledge of the best workable range of each instrument is your insurance for a good-sounding section.

A good example of an unusual combination can be found in the woodwind passage that follows Don Fagerquist's delightful opening trumpet solo in "That's It and That's All (Mr. Lucky)". Here we have three alto flutes, one clarinet, and a bassoon playing the lightly swinging passage:

EXAMPLE 57 THAT'S IT AND THAT'S ALL

Side C, Band 2

Bright

3 Alto Flutes

1 Clarinet

Bassoon

W.W.

Guit. Bass

Dr.

C / / / Gm7 / C9 / FM9 / / F6 Bm7 E9 /

(8) (4)

W.W.

Guit. Bass

Dr.

Bbm7 / Eb9 / Am7 / D9 / GM9 / G6 / Dm7 / G9 /

(8)

The same voicing is used in the introduction of "Chime Time" (*Mr. Lucky*):

EXAMPLE 58 CHIME TIME

Side C, Band 2

W.W.

Cel. Bells

Guit. Bass

Dr.

Bells

Brushes on Snare

W.W.

Cel. Bells

Guit. Bass

Dr.

3 Alto Flutes

1 Clarinet

1 Bassoon

(4)

(8)

The musical score consists of five staves. The top staff is labeled 'W.W.' and contains a complex melodic line with many beamed notes. The second staff is labeled 'Cel. Bells' and contains a simple melodic line with a few notes. The third staff is labeled 'Guit. Bass' and contains a bass line with notes and rests, including some slanted lines indicating chords or specific techniques. The fourth staff is labeled 'Dr.' and contains a drum line with various rhythmic patterns and rests. The score is divided into four measures by vertical bar lines.

The use of flutes and clarinets together is quite practical, because these are the two main doubles in the sax section. It is extremely uncommon not to have at least one flute in a section. The flute playing lead over three or four clarinets is a very pretty sound. The main consideration here is not to write the flute too low. Keep him above his C in the staff (an octave above middle C). In this combination the first clarinet under the flute can go well into his high range without any trouble.

Using "Joanna" as our theme, here is a background consisting of one flute, three clarinets, and a bass clarinet:

EXAMPLE 59 JOANNA

Moderate Ballad

The musical score is divided into two systems. The first system includes staves for Soloist, Flute, Clarinets, Bass Clarinet or Bassoon, and Rhythm. The Rhythm staff shows a sequence of chords: Gm, Gm+5, Gm6, and Gm7. The second system includes staves for Soloist, W.W. (Woodwinds), and Rhythm. The Rhythm staff shows a sequence of chords: EbM7, Eb6, Cm+7, Cm7, F7b5, F7, F+, Bbm7, EbM7, and Bbm7. The Soloist part features a melodic line with a long slur across the first system and a more active line in the second system. The Flute, Clarinets, and Bass Clarinet/Bassoon parts provide harmonic support with sustained notes and some melodic movement. The W.W. part in the second system features a dense, textured accompaniment.

Other combinations can be used for this same passage. In each case the bassoon can substitute for the bass clarinet:

1. flute/flute/clarinet/clarinet/bass clarinet (bassoon)
2. flute/oboe/clarinet/clarinet/bass clarinet (bassoon)
3. oboe/clarinet/clarinet/clarinet/bass clarinet (bassoon)
4. oboe/clarinet/clarinet/English horn/bass clarinet (bassoon)

It becomes obvious that the possibilities are numerous, pointing up again that the woodwinds do indeed get along well with each other.

Since our previous example was in the medium high range, let's look at the same number with a lower-pitched background.

The first group will consist of English horn or oboe (preferably English horn in this key)/clarinet/clarinet/clarinet/bass clarinet:

EXAMPLE 60 JOANNA

Moderate Ballad

Solist

English Horn

W.W.

Clarinets

Bass Clarinet

Rhythm

Gm / / / Gm+5 / / / Gm6 / / / Gm7 / / /

(8)

Solist

W.W.

Clarinets

Bass Clarinet

Rhythm

Ebm7 Eb6 Cm+7 Cm7 F#5 / F9 Cb69 EbM7 / / / Ab#5 / / /

Some variations on that group:

1. oboe/English horn/clarinet/clarinet/bassoon
2. English horn/clarinet/clarinet/bass clarinet/bassoon
3. alto flute/clarinet/clarinet/bassoon/bass clarinet
4. clarinet/English horn/clarinet/bass clarinet/bassoon
5. English horn/alto flute/clarinet/bass clarinet/bassoon

Again we see that there are many possible combinations.

An interesting question comes up here. Who goes on the bottom, the bass clarinet or the bassoon? Normally the bassoon on the bottom is preferred, because it has a somewhat fatter sound. Another point is that the bassoon can go four notes lower than the bass clarinet, a big advantage in certain keys.

When you have an especially pretty counter melody as the lead voice in your background and you want to bring it out, a simple device can be applied. Have two instruments carry the lead counter line and your remaining voices fill the harmony. With two men on the second lead line, we have only three voices for the remaining harmony. We must now voice the chord for four voices instead of five. In the higher keys the C flute and oboe would be available for the top line:

EXAMPLE 61 JOANNA

Moderate Ballad

The musical score for 'JOANNA' is a moderate ballad in 3/4 time, featuring a soloist and a woodwind section. The soloist part is in the treble clef, while the woodwind parts are in the bass clef. The woodwind section includes an English Horn and Alto Flute, two Clarinets, and a Bass Clarinet. The rhythm part is in the bass clef and provides harmonic support with chords Gm, Gm+5, Gm6, and Gm7. The score is marked with a tempo of 'Moderate Ballad' and a rehearsal mark '(8)' at the beginning of the woodwind and rhythm parts.

Soloist

English Horn, Alto Flute

W.W.

2 Clarinets

Bass Clarinet

Rhythm

Gm / / / / Gm+5 / / / / Gm6 / / / / Gm7 / / / /

(8)

Soloist

W.W.

Rhythm

E_bM7 E_b6 $Cm+7$ $Cm7$ $F7b5$ / $F7$ $F+$ E_b / / / $A_b\%5$ / / /

Other combinations:

Lead

1. Clarinet and alto flute
2. Clarinet and English horn
3. English horn and alto flute
4. Alto flute and bassoon

Harmony

1. cl./cl./bass cl. (bassoon)
2. cl./cl./bass cl. (bassoon)
3. cl./bassoon/bass cl.
4. English horn/cl./bass cl.

The woodwind family presents an inexhaustible supply of colors. A thorough study of the capabilities and the limitations of each of its members will pay large dividends in interesting and colorful sounds.

CHAPTER FOUR

The Brass

THE MODERN BRASS SECTION IS A HIGHLY MOBILE UNIT. ITS dynamic range is wide, going from a soft, full-bodied ballad sound to a double *forte* of utter violence.

The Trumpet

The trumpets are the most flexible members of the brass family. The *Peter Gunn* recording orchestra can boast of a "dream" section that includes Conrad Gozzo, Pete Candoli, Frank Beach, Joe Triscari, and Graham Young.

The trumpet is a B \flat instrument. This calls for a transposition up one full tone:

EXAMPLE 62 THE TRUMPET

Actual Sound: Written:



The range of the trumpet depends on the player, with some going up to the high F and then some. For purposes of practical writing the concert B \flat , an octave and a minor seventh above middle C, is more realistic. Here, once more, be guided by the ability of your players. In unison, two, three, or four trumpets are an extremely powerful sound. The climax in "Fallout" (*Peter Gunn*) is driven home forcefully by two trumpets on the high lead and two trumpets an octave below. This device of using one or two trumpets an octave below the lead trumpets is a useful one. It gives a great deal of body and power to the line:

EXAMPLE 63 FALLOUT

Side C, Band 3

The musical score for Example 63, "FALLOUT", Side C, Band 3, is written in B-flat major (two flats) and common time (C). It consists of six staves: Trumpet (Tpt.), Horn (Hn.), Trombone (Trb.), Guitar/Bass (Guit. Bass), Piano (Pno.), and Drums (Dr.).

- Trumpet (Tpt.):** Starts with a solo in the first measure, marked *ff* and featuring triplets. In the subsequent measures, it plays in unison with the horn and trombone. A "Long Fall" instruction is present in the fourth measure.
- Horn (Hn.):** Plays in unison with the trumpet and trombone.
- Trombone (Trb.):** Plays in unison with the trumpet and horn.
- Guitar/Bass (Guit. Bass):** Provides harmonic support with chords C7+9, C7+9, G7+9, and Gm6. A "Long Fall" instruction is also present.
- Piano (Pno.):** Features a "Hit Everything (Fill)" instruction in the first measure and provides harmonic accompaniment.
- Drums (Dr.):** Play a simple rhythmic pattern throughout the piece.

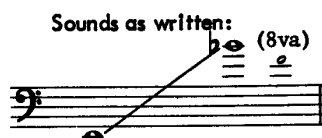
Trumpets in unison playing in the medium low register, with cup mutes or into hats, is a nice color for vocal or solo backgrounds. Into hats they sound best when playing with "no vibrato." (This is indicated on the parts as "N.V.") The sound is quite similar to that of a French horn. The trombones also use this quite often.

One word of advice: Use common sense when writing trumpet passages. Scoring them consistently high will eventually lead to disaster. No arrangement can sound to best advantage when the trumpets are straining. Give them a break and you will find that your arrangements are more playable and better-sounding.

The Trombone

The slide trombone is written where it sounds in the bass clef and requires no transposition:

EXAMPLE 64 THE TROMBONE



Any note from that top B \flat to the F above is for experts only. There are also a few low pedal notes available for special effects:

EXAMPLE 65 TROMBONE PEDAL NOTES



The easiest of these is the B \flat . It is played in the first position and can be relied upon. Don't expect anything on the delicate side from these pedal notes. They are big, fat sounds that must be played out to be effective.

The trombone comes with a couple of built-in hazards in the form of the low E \natural and the B \natural a fifth above. These two notes must be played in the seventh position, thus creating a physical problem in getting to and from notes played in the first and second positions. The only way to get from a low B \natural to the B \flat below is to go from the seventh position to the first. If the change is fast it is difficult even for the best of players. Another point about that seventh position: These notes are a bit difficult to sustain and control. Unless a bass trombone is available to you, be very careful how you handle your low man.

The bass trombone is becoming common and is a most welcome addition to the brasses. It adds quite a few notes to the bottom of the section. It is also written where it sounds:

EXAMPLE 66 THE BASS TROMBONE



Notes with which a tenor trombone would have to struggle come easily for the bass trombone. Since it takes quite a bit of wind to blow the horn, make a special effort to find places for the player to breathe in sustained passages.

"A Cool Shade of Blue" (*The Mancini Touch*) shows two good basic possibilities of the trombone section. After the strings play the release of the first chorus, the trombones (Dick Nash, Jimmy Priddy, Johnny Halliburton, and Karl De Karske) take over the last eight bars of the chorus. The range here is perfect for this type of easygoing number:

EXAMPLE 67 A COOL SHADE OF BLUE

Side C, Band 4

Easy
Soli

Trb.

Stg.

Guit. Bass

Dr.

Ab / / / / Ebm7 / Ab7b9 / Db / / / / Dbm7 / Gb9 /

(8)

Musical score for Trb., Stg., Guit. Bass, and Dr. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Trb. part features a unison figure starting on the second line of the staff, moving up stepwise with some grace notes. The Stg. part is empty. The Guit. Bass part has a bass line with notes corresponding to the chords Cb, Cbm7, and F7. The Dr. part has a simple bass line with rests.

Later in the same piece the cup-muted trombones play a unison figure leading into the guitar solo. We have two on a higher line and two doubling an octave below:

EXAMPLE 68 A COOL SHADE OF BLUE

Side C, Band 4

Musical score for Trb., Guit. Bass, and Dr. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Trb. part is marked 'Easy' and features a unison figure starting on the second line of the staff, moving up stepwise with grace notes. The Guit. Bass part has a bass line with notes corresponding to the chords A7b5, Ab, Ebm7, Ab9, Db, Dbm7, and Cb9. The Dr. part has a simple bass line with rests.

One of the prettiest of sounds is the trombone section playing background to a solo or vocal. In the second release of "Dreamsville" (Peter Gunn), our section lays down a velvet carpet for Ted Nash's wistful alto sax solo:

EXAMPLE 69 DREAMSVILLE

Side C. Band 4

Solo

Alto Sax.

Trb.

Guit. amp F#m7b5 B9+5b9 Em+ Em7 A7b5b9 A9 F#m7 D6 F9b5

Bass

Dr. (8) Brushes (4)

Alto Sax.

Trb.

Guit. Rhythm C#m7b5 C#7b5b9 F#m7b5 B7b9 Em7b5 A7b5b9 Dm7b5 G7b5b9 G7b9

Bass

Dr. (8)

The previous example was a background using close voicing. The trombones also can form a rich, organ-type of backing when written in open voicing. "Joanna" (More Peter Gunn) shows this behind the four-horn unison lead, the last eight bars of the first chorus:

EXAMPLE 70 JOANNA

Side C, Band 4

Moderate Ballad
a4

4 Hn.

Trb.

Pno. Guit.

Bass

Dr.

Solo 1

Brushes (8) (4)

4 Hn.

Trb.

Pno. Guit.

Bass

Dr.

Guitar Solo

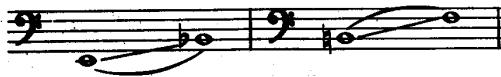
Piano

(8)

The trombones can be very funny fellows on occasion. The introduction of "Timothy" (Ex. 22, page 38) has them pumping away at the humorous marching figure, making fine contrast to the four piccolos who enter shortly after with the theme.

Those built-in hazards we spoke of earlier, the seventh position for the low E and B, now become blessings. Because of this the trombone is capable of an effect no other wind instrument can duplicate: the true glissando. The two longest glisses can be made from the low E \flat (seventh position) to the B \flat above (first position), and from the next B \flat (seventh position) to the F above (first position):

EXAMPLE 71 — TROMBONE GLISSANDO



They also work fine an octave higher. Of course, you can gliss to and from any of the notes in between.

Some parting words: Use the same restraint in writing for trombones that you do for your trumpets. Don't get them consistently high. The trombones shouldn't be babied too much when it comes to moving passages. They get around pretty well. Ample proof of this can be found in the Sousa marches.

The French Horn

The French horn has surely come into its own in the jazz and popular field. If any instrument ever had a naturally cool sound, this is it. The only problem here is to find players who can sit in and phrase with the rest of the brass section.

The *Peter Gunn* orchestra is fortunate in having four such men led by the incomparable Vincent De Rosa. John Graas, John Cave, and Richard Perissi round out the section.

The most widely used French horn is built in F. A transposition up a perfect fifth is necessary:

EXAMPLE 72 THE FRENCH HORN

Actual Sound: Written:

The best usable range extends from the low concert F in the bass clef to the C or D an octave above middle C. The horn can play long, sustained passages beautifully.

A carry-over from legitimate notation is the practice of omitting the key signature and writing in all of the accidentals. Although this is in common use today, you do have the option of using key signatures.

The ninth bar of the "Mr. Lucky Theme" (*Mr. Lucky*) shows how effective unison horns can be:

EXAMPLE 73 MR. LUCKY THEME

Side C, Band 5

Moderately
a4

4Hn.

Violins

4 Vg.

4 Celli

Guit. Bass

Dr.

Brushes

(8)

(4)

Chords: Eb / Dm7 / G7b5 / G7b5+9 G7+9 Em7 / C

Musical score for 4Hn., Stg., Guit. Bass, and Dr. The score consists of four staves. The 4Hn. staff has a treble clef and a key signature of one flat. The Stg. staff has a treble clef and a key signature of one flat. The Guit. Bass staff has a bass clef and a key signature of one flat. The Dr. staff has a bass clef. Chord symbols are written below the Guit. Bass staff: Fm7 / / /, Dm7 / G9b5 G9, Gm7 / / /, C9 /.

A good special effect, the lipped gliss, is found in the "Peter Gunn Theme" (*Peter Gunn*) behind the wailing alto sax solo. This is very high and difficult for the horns:

EXAMPLE 74 PETER GUNN

Side C, Band 5

Musical score for Peter Gunn Example 74, Solo ad lib, F7. The score consists of nine staves. The Alto Sax. staff has a treble clef and a key signature of one flat. The Hn. staff has a treble clef and a key signature of one flat. The Tpt. staff has a treble clef and a key signature of one flat. The Trb. staff has a bass clef and a key signature of one flat. The Pno. staff has a bass clef and a key signature of one flat. The Guit. Amp. staff has a treble clef and a key signature of one flat. The Bass staff has a bass clef and a key signature of one flat. The Dr. staff has a bass clef. Performance instructions include "Solo ad lib", "F7", "Plunger", "f", and "f (8)".

The intro and first eight bars of "Softly" (Mr. Lucky) has the horns in a very relaxed range playing the unison counter line, while the trombones form the basic harmony. This is very easily played and extremely effective:

EXAMPLE 75 SOFTLY

Side C, Band 5

Moderate Ballad

The musical score is arranged for a jazz ensemble. It consists of two systems of staves. The first system includes parts for Horns (Hn.), Trombones (Trb.), Guitar (Guit.), Piano (Pno.), Bass, and Drums (Dr.). The Horns part starts with a dynamic marking of *p* and features a unison counter line. The Trombones provide the basic harmony. The Piano part includes a section labeled "Solo Single Note". The Bass part has a dynamic marking of *(8)* and is marked "Brushes". The Drums part uses brushes and has a dynamic marking of *(8)*. The second system continues the piece, with the Horns and Trombones playing more complex parts. The Piano part has a dynamic marking of *(8)*. The Bass part has a dynamic marking of *(4)*. The Drums part has a dynamic marking of *(8)*.

By putting his hand into the bell of his horn the player can produce a sound that is strained and muffled. This is called "stopped" and is indicated by a "+" above the note you wish stopped. He can also play with his hand only half in. This is indicated by a " $\frac{1}{2}+$ " above the note. Save this effect for your more dramatic writing.

The union of horns and trombones is a sound that has been used quite freely in the *Peter Gunn* and *Mr. Lucky* music. It is confined almost exclusively to sustained and pretty passages. Breathing and phrasing are the big considerations here. Although the horns can play extended passages fairly well, the low trombones cannot. Plan your phrasing with this in mind.

The first entrance of the horns and trombones in "Dreamsville" (*Peter Gunn*) is typical of this color:

EXAMPLE 76 DREAMSVILLE

Side C, Band 5

Dreamy

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: Hn. (Horn), Trb. (Trombone), Pno. (Piano), Bass, and Dr. (Drum). The piano part is written in a grand staff (treble and bass clefs). The piano solo is marked with a 'Solo' instruction above the first measure. The tempo/mood is indicated as 'Dreamy' above the piano staff. The score consists of four measures. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The horn and trombone parts are mostly silent, with some rests. The bass and drum parts are also mostly silent.

This system of music includes parts for Horns (Hn.), Trumpets (Trb.), Piano/Guitar/Bass (Pno. Guitt. Bass), and Drums (Dr.). The Horn and Trumpet parts feature a melodic line with a final double-note flourish. The Piano/Guitar/Bass part includes a piano fill and a bass line with an 8-measure rest. The Drum part uses brushes and includes a 4-measure rest.

Chord progression: CM9, Gm7, CM9, Gm7, Gb9, Cm7, F7b9, Dm7, Ebm7.

This system continues the musical score with parts for Horns (Hn.), Trumpets (Trb.), Piano/Guitar/Bass (Pno. Guitt. Bass), and Drums (Dr.). The Horn and Trumpet parts continue the melodic line. The Piano/Guitar/Bass part includes a bass line with an 8-measure rest. The Drum part uses brushes and includes an 8-measure rest.

Chord progression: Ebm7, A7b5b9, Dm7, G7b5b9, G9.

Notice that in the last two notes of the first ending, the first and second horns are doubling the lead. This is common and perfectly permissible. When the lead gets too low it can be given extra body in this manner without upsetting the over-all balance.

Looking back to the example we used for the trumpets, "Fallout" (Ex. 63, page 100), we see that in *forte* chords and passages it becomes imperative that we put two horns on each note. A four-note horn chord here would be helplessly lost between the high trumpets and the low trombones playing *forte*.

For the sake of the band that has only one French horn, let's see how we can best utilize his talents.

The following example, "Dreamsville" again, has the horn playing lead over four trombones. This same passage can be applied to horn over four saxes or horn over four clarinets. In each case the section under the horn plays with no vibrato.

EXAMPLE 77 DREAMSVILLE

Dreamy
Solo Horn

Hn. *p*

4 Trombones

Rhythm

CM9 / / / Gm7 / / / CM9 / / / F9sus4 / / F9

(8)

Hn. 1. 2.

Trb.

Rhythm

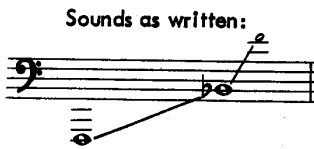
Dm7 / D#m9 / Em9 / A#b5 Dm9 / G7b9b5 G9 Dm7 / D#b5 C / /

One or two horns can also be put to good use doubling just about anything in a unison line, whether it be a *forte* passage with the brass or a softer, more subtle line with saxes, woodwinds, strings, or trombones. The horn adds its own special color to the over-all sound.

The Tuba

The tuba is making a successful bid to become part of the danceband brass family, obviously becoming bored with doubling the bass drum for a living. Here is an instrument that has much to offer. It is of course written in the bass clef:

EXAMPLE 78 THE TUBA



The tuba can move well, making it valuable on the bottom of a moving brass section. Here again breath is a prime consideration in low, sustained passages. Treat it in the same way you would the bass trombone. Low unisons with the tuba doubling the bass trombone or the tuba doubling the low trombone an octave lower are powerful and dramatic. If you have a good tuba player available, put him to work.

The Brass Ensemble

Our first look at the brass section is "Session at Pete's Pad" (*Peter Gunn*). After Johnny Williams' gracefully swinging piano introduction our eight brass enter in a passage voiced on the low side. We see here just how effective the brass can be while taking it easy. The third and fourth trumpets are quite low, but since everyone is playing easy, they hold their own and are not lost:

EXAMPLE 79 SESSION AT PETE'S PAD

Side D, Band 1

Easy

4 Trumpets

4 Trombones

Tpt.

Trb.

Guit. Bass

Dr.

Dm6 / A7 / Dm6 / / / Dm6 / A7b9 / Dm6 / / /

(4)

1. 2.

Tpt.

Trb.

Guit. Bass

Dr.

Dm6 / A7b9 / Dm6 / Gm6 / Bb9 / A7b9 / Dm6 / Eb9 / Dm6 / / /

(8) (16)

Tpt.
 Trb.
 Guft. Bass
 Dr.

Chords: Gm7 / C7b5 C9 Bb Am7 Abm7 Gm7 F / / / /

Drum notation: (4)

Tpt.
 Trb.
 Guft. Bass
 Dr.

Chords: Fm7 / Bb7b5 Bb9 Ab Gm7 Gbm7 Fm7 EbM9 / / / Em7 / A7b5b9 /

Drum notation: (8)

Since eight brass are not common in most bands, here is the same passage scored for several smaller sections:

EXAMPLE 80 SESSION AT PETE'S PAD

Easy

Tpt.

Trb.

Rhythm

(8)

Tpt.

Trb.

Rhythm

EXAMPLE 81 SESSION AT PETE'S PAD

Easy

Tpt.

Trb.

Rhythm

Musical score for Example 82, Session at Pete's Pad. It features three staves: Trumpet (Tpt.), Trombone (Trb.), and Rhythm. The Rhythm staff includes the following chord progression: Dm6 / Gm7 Gm6 Bb9 / A7b9 / Dm6 / / /

EXAMPLE 82 SESSION AT PETE'S PAD

Easy
2 Trumpets
2 Trombones or 3 Trumpets / 1 Trombone

Musical score for Example 82, Session at Pete's Pad, marked "Easy". It features three staves: Trumpet (Tpt.), Trombone (Trb.), and Rhythm. The Rhythm staff includes the following chord progression: Dm6 / A7b9 / Dm6 / / / Dm6 / A7b9 / Dm6 / / / Dm6 / A7b9 /

Musical score for Example 82, Session at Pete's Pad. It features three staves: Trumpet (Tpt.), Trombone (Trb.), and Rhythm. The Rhythm staff includes the following chord progression: Dm6 / Gm7 Gm6 Bb9 / A7b9 / Dm6 / / /

Turning to a ballad, "Blues for Mother's" (*More Peter Gunn*), the brass take over going into the last eight bars of the first chorus. Note that the trombones remain stationary while the trumpets weave in and out. The resultant doubling of notes in no way disturbs the over-all balance:

EXAMPLE 83 *BLUES FOR MOTHER'S*

Side D, Band 1

Moderate Ballad
4 Trumpets

4 Trombones

4 Horns

Tpt.

Trb.

Hn.

Guit. Bass

Dr.

p *ff* *a4*

F9 / / / Bb9/5 / / Bb9 A9 A9/5 / A9 Ab9/5 / / Ab9

(8) 3

Tpt.
 Trb.
 Hn.
 G9 G9♭5 / G9 G9♭5 / / G♭9 Cm7 / / BM9 B♭M7 / Cm7 B♭7 B♭ / / /
 Guit. Bass
 Dr.

EXAMPLE 84 BLUES FOR MOTHER'S

Moderate Ballad
3 Trumpets
3 Trombones

Tpt.
 Trb.
 Rhythm
 (8)
 B♭9 / / / A9 / / / A♭9 / / /

Musical score for Tpt., Trb., and Rhythm sections. The score is in 4/4 time and features a key signature of two flats. The Tpt. part is in the treble clef, and the Trb. and Rhythm parts are in the bass clef. The Rhythm part includes a bass line and a series of chords: G9, Cb9, Cm7 F9#6, Cb9, BbM7, Cm7 Cb9, and Bb.

EXAMPLE 85 BLUES FOR MOTHER'S

Moderate Ballad
3 Trumpets
2 Trombones

Musical score for 3 Trumpets, 2 Trombones, and Rhythm sections. The score is in 4/4 time and features a key signature of two flats. The Tpt. part is in the treble clef, and the Trb. and Rhythm parts are in the bass clef. The Rhythm part includes a bass line and a series of chords: Bb9, A9, and Ab9. The score includes dynamic markings *p* and *f*, and a rehearsal mark (8).

Tpt.

Trb.

Rhythm

G9 / / / C_b9 / / / Cm7 F₉b₆ / C_b9 B_bM7 / Cm7 C_b9 E_b / / /

EXAMPLE 86 BLUES FOR MOTHER'S

Moderate Ballad

2 Trumpets

or 3 Trumpets, 1 Trombone

2 Trombones

Brass

Rhythm

p *f*

B_b9 / / / A9 / / / A_b9 / / /

Brass

Rhythm

G9 / / / G \flat 9 / / / Cm7 F96 / C \flat 9 B \flat M7 / Cm7 C \flat 9 B \flat / / /

Led by Conrad Gozzo's brilliant lead trumpet, an especially full and majestic-sounding brass passage can be found in "Joanna" (*More Peter Gunn*), just after the horns have stated the last eight bars of the first chorus. This is strictly for eight brass and should not be attempted with less:

EXAMPLE 87 JOANNA

Side D, Band 1

4 Trumpets

4 Trombones

Hn. a4

Guit. Bass (8)

Pno. 8va basso

Dr. (4)

Build

Gm / / / Gm7 / / / C \flat 5 / / / C Cm6 / / /

Musical score for 'Timothy' featuring Tpt., Trb., Hn., Guit. Bass, Pno., and Dr. The score includes various chord notations such as Dm, Dm7, F+, Dm, and Eb9. A 'Solo I' marking is present above the Trb. part. The Dr. part includes a '(8)' marking.

Under the piccolos playing in thirds in the first release of "Timothy" (Ex. 22, page 38), the muted brass bite off fill-in figures. In practically any range these are effective. The same passage for:

EXAMPLE 88 TIMOTHY

Musical score for 'Timothy' Example 88, featuring Picc., 3 Trumpets, 3 Trombones, and Rhythm sections. The score includes dynamics like 'Bright' and '4 Piccolos'. Chord notations include G6, G, DM9, and D6. The Rhythm part includes a '8va basso' marking.

EXAMPLE 89 TIMOTHY

Bright
4 Piccolos

Picc.

3 Trumpets

Brass
2 Trombones

Rhythm
G6 / / / G / / / DM9 / / / D6 / / /

EXAMPLE 90 TIMOTHY

Bright
4 Piccolos

Picc.

2 Trumpets

Brass
2 Trombones (or 3 Trumpets, 1 Trombone)

Rhythm
G6 / / / G / / / DM9 / / / D6 / / /

Permit us a generalization at this point. Close, tight voicing makes for a more swinging feel in fast and medium tempoed numbers. Widespread voicing in these tempos has a leaden effect and tends to bog down the whole band.

By adding the French horns to the trumpets and trombones, the "Peter Gunn Theme" (*Peter Gunn*) clearly shows the horns' relation to the rest of the section. Here they are placed practically in the middle of the section, doubling the fourth trumpet and the first three trombones. Once more, be assured that the over-all balance of the section is not disrupted by this doubling. There is no definite rule to follow when using the horns in this manner. Put them in a good, solid register and make them well-sounding within themselves:

EXAMPLE 91 PETER GUNN

Side D, Band 2

Hit!

Alto Solo fills F9 F9

Alto Sax.

4 Trumpets

4 Trombones

4 Horns

Guit.

Pno. R.H.

L.H.

Bass

Dr.

ff

The musical score is arranged in a system of eight staves, each labeled with an instrument: Alto Sax., Tpt., Trb., Hn., Guit., Pno., Bass, and Dr. The key signature is one flat (Bb). The score is divided into four measures. Above the first measure is the chord symbol 'F9'. Above the second measure is 'F9'. Above the third and fourth measures is a bracket labeled '1.' with 'F9' above each measure. The Alto Sax. staff contains rests in all measures. The Tpt., Trb., and Hn. staves feature melodic lines with triplets and slurs. The Guit., Pno., Bass, and Dr. staves contain slash marks indicating accompaniment.

2.

The musical score consists of eight staves. The top staff is for Alto Saxophone (Alto Sax.), which is mostly blank with a few notes in the first measure. The second staff is for Trumpet (Tpt.), the third for Trombone (Trb.), and the fourth for Horn (Hn.). These three staves contain complex rhythmic patterns with many beamed notes and accents. The fifth staff is for Guitar (Guit.), the sixth for Piano (Pno.), the seventh for Bass, and the eighth for Drums (Dr.). Each of these five lower staves contains a single 'x' mark in each of the four measures, indicating a rhythmic pattern or a specific performance instruction.

Alto Sax.

Tpt.

Trb.

Hn.

Guit.

Pno.

Bass

Dr.

rit.

a4

sfz

molto rit.

Fill

GbM9

FM9

GbM9

FM9

The last eight bars of the first chorus of "Dreamsville" (*Peter Gunn*) starts off with the four trombones, who are then joined by the rest of the brass in a rich, full-sounding ensemble. The horns start, doubling the four trumpets, but then drop to a lower position to reinforce the counter harmonies. They return to their original positions (doubling the trumpets) and then finish out the phrase with the trombones:

EXAMPLE 92 DREAMSVILLE

Side D, Band 2

Dreamy
4 Trumpets

4 Trombones
Soli

4 Horns

CM9 / / / Gm7 / / / CM7 / / / Gm7 / Gb9 / Cm9 / / F7b9

Gult. Bass
(8)

Dr. Brushes (4)

This musical score system is for the piece 'Dreamy'. It features five staves: Trumpets (4), Trombones (4), Horns (4), Guitar/Bass, and Drums. The key signature has one flat (Bb) and the time signature is common time (C). The Trumpets and Trombones parts are marked 'Soli' and 'f'. The Horns part has a 'hd.' marking. The Guitar/Bass part has a '(8)' marking. The Drums part has a '(4)' marking and is marked 'Brushes'. The score includes a variety of chords and melodic lines for the brass instruments.

Alto Sax Solo

Lead

Dm7 / Ebm7 / Dm9 / / Db9 C6 add9 / /

Gult. Bass

Dr. (8)

This musical score system continues the piece 'Dreamy'. It features five staves: Trumpets (4), Trombones (4), Horns (4), Guitar/Bass, and Drums. The key signature has one flat (Bb) and the time signature is common time (C). The Horns part is marked 'Lead' and 'mp'. The Guitar/Bass part has a '(8)' marking. The Drums part has a '(8)' marking. The score includes a variety of chords and melodic lines for the brass instruments.

In smaller sections the problem of what to do with one or two French horns becomes more evident. We are no longer concerned with merely doubling the horns with the other brass. Now each voice in the chord must count. The most effective rule here is to treat your horn (or horns) as an extension of your trumpets. In other words, sandwich them between your trumpets and trombones. This type of voicing works best in the softer ballads.

When the brass are really blowing loud, fast, and hard, the horns (or horn) should go back to their doubling role, or they should be left out. However, if your men have good jazz conception and can keep up with the rest of the brass, by all means let them blow.

Brass Mutes

A word about mutes before we leave the brasses. There are three basic mutes in general use: the cup mute; the straight mute; and the Harmon or copper mute. Only the first two are available to the French horn.

The cup mute is the softest of the trio, enabling it to blend well with the woodwinds. A very soft and velvety sound can be achieved by stuffing a handkerchief around the inside of the mute before inserting it into the instrument. Cups have a good bite to them when played *forte*.

The straight mute (brass mute) creates a piercing, biting sound that is best applied to moderate and up-tempo numbers. This mute can also be mixed in with the woodwinds to good effect, mostly in sharp, rhythmic figures.

The Harmon mute has a kind of chilling, thin sound that is wonderful for "strange" effects. It is built with a nozzle that can be pulled in or out as desired. With the nozzle entirely out it produces a filtered, hollow sound.

One word of caution about using mutes in trumpets. Keep them in a medium or medium high range. Muted trumpets have a tendency to play out of tune when they are written too low. Stay above middle C with your lower man.

Although it is not considered a mute, the plunger can be placed in this general category. The plunger effect is usually produced by the rubber end of a plumber's aid. A plastic cup is also available. The third and least effective means is the hand. The "Peter Gunn Theme" (Ex. 74, page 108) shows this device in action. The stopped notes are marked "+" and the open ones "O".

Since it takes a bit of time to put a mute in or take it out, leave the brass at least a few bars to maneuver.

Brass and Saxophone Ensemble

The most effective and downright thrilling of sounds is that of all of the wind instruments playing an ensemble passage. It is here that an orchestra (and the arranger) shows its real class and ability.

Setting the French horns aside, let's get to the practical work of combining the brass and the saxes into a solid, moving group. In a medium-tempoed groove, "The Beat" (*The Blues and the Beat*) is a typical example. Our ensemble follows the trumpet solo. In this particular case the trumpet, who has just finished his solo, is excused from the ensemble for the first eight bars, joining in later on the second eight. The reason for this is simple. Four trumpets weren't at all necessary for the passage, so why not let the soloist rest for a bit? Going into a solo from an ensemble, it is also wise to leave your soloist out of the preceding action. In other words, give him time to wind up or unwind, as the case may be.

In this example the brass are the body of the ensemble. Note that the four saxes are a solid, complete unit in themselves. There is no rule as to who is doubled by whom. Just make sure that the saxes are in a good-sounding register. Incidentally, had we used a fifth baritone sax here, he would have doubled the bass trombone:

EXAMPLE 93 THE BEAT

Side D, Band 2

Easy

3 Trumpets

4 Trombones

4 Saxophones (A.A.T.T.)

mf

Bass

(8)

Dr.

Tpt.

Trb.

Sax.

Bass

Dr.

4 Trumpets

This musical score system includes five staves: 4 Trumpets (Tpt.), Trombone (Trb.), Saxophone (Sax.), Bass, and Drums (Dr.). The key signature is one sharp (F#) and the time signature is 4/4. The Trumpets part features a melodic line with eighth-note patterns and accents. The Trombone and Saxophone parts provide harmonic support with chords and rhythmic patterns. The Bass line is a simple eighth-note accompaniment. The Drums part shows a consistent rhythmic pattern with slash marks indicating drum hits.

This musical score system continues the arrangement with five staves: 4 Trumpets (Tpt.), Trombone (Trb.), Saxophone (Sax.), Bass, and Drums (Dr.). The key signature remains one sharp (F#) and the time signature is 4/4. The Trumpets part features a melodic line with eighth-note patterns and accents. The Trombone and Saxophone parts provide harmonic support with chords and rhythmic patterns. The Bass line is a simple eighth-note accompaniment. The Drums part shows a consistent rhythmic pattern with slash marks indicating drum hits.

Let's do the first eight bars of this passage for two smaller groups. First, 3 trumpets/2 trombones/4 saxes (A A T B):

EXAMPLE 94 THE BEAT

Easy

3 Trumpets

2 Trombones

4 Saxophones (A.A.T.T.)

Rhythm

Brass

Sax.

Rhythm

Next, 2 trumpets/1 trombone/3 saxes (A A T). Notice that our trombone drops down and becomes the bass voice:

EXAMPLE 95 THE BEAT

Easy

2 Trumpets

Brass

Trombone

3 Saxophones (A. A. T.)

Sax.

Rhythm

(8)

Brass

Sax.

Rhythm

A thing of beauty is a full-bodied, deeply voiced ballad ensemble. Again using "Blues for Mother's" as our example, let's add five saxes (A A T T B) to our original eight brass. The saxes again are a very sonorous group within themselves:

EXAMPLE 96 BLUES FOR MOTHER'S

Moderate Ballad
4 Trumpets
4 Trombones
5 Saxophones (A.A.T.T.B.)
Rhythm

Chord Progressions:

First System:
F9 (8) / Bb9b5 / Bb9 / A9 / A9b5 / A9 / Ab9b5 / Ab9

Second System:
G9 / G9b5 / G9 / Gb9b5 / Gb9 / Cm7 / CbM9 / BbM7 / Cm7 Bb7 / Bb

The same passage for 3 trumpets/3 trombones/4 saxes (A A T B):

EXAMPLE 97 *BLUES FOR MOTHER'S*

Moderate Ballad
3 Trumpets

3 Trombones

4 Saxophones (A.A.T.B.)

Rhythm

(8)

Bb9 / / / A9 / / / Ab9 / / /

Tpt.

Trb.

Sax.

Rhythm

G9 / / / Cb9 / / / Cm7 F9(6) / Cb9 BbM7 / Cm7 Cb9 Bb / / /

For 3 trumpets/2 trombones/4 saxes (A A T B):

EXAMPLE 98 BLUES FOR MOTHER'S

Moderate Ballad
3 Trumpets

2 Trombones

4 Saxophones (A. A. T. B.)

Rhythm

(8)

Bb9 / / / A9 / / / Ab9 / / /

Tpt.

Trb.

Sax.

Rhythm

G9 / / / Gb9 / / / Cm7 F9(6) / Cb9 BbM7 / Cm7 Cb9 Bb / / /

Next, for 2 trumpets/1 trombone/3 saxes (A A T):

EXAMPLE 99 *BLUES FOR MOTHER'S*

Moderate Ballad

3 Trumpets

1 Trombone

3 Saxophones (A.A.T.)

Rhythm

(8)

Bb9 / / / A9 / / / Ab9 / / /

Detailed description: This system of music is for the first four measures of the piece. It features four staves: Trumpets (Tpt.), Trombone (Trb.), Saxophones (Sax.), and Rhythm. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Moderate Ballad'. The saxophone part is written in bass clef. The rhythm part includes a drum pattern with a bass drum on the 8th measure, indicated by '(8)'. Chord symbols Bb9, A9, and Ab9 are written above the rhythm staff for measures 2, 3, and 4 respectively. The trumpets and saxophones play a melodic line with slurs and accents, while the trombone plays a simpler accompaniment.

Tpt.

Trb.

Sax.

Rhythm

G9 / / / Cb9 / / / Cm7 F9(6) / Cb9 BbM7 / Cm7 Cb9 Bb / / /

Detailed description: This system of music covers measures 5 through 8. It continues with the same four staves as the first system. The saxophone part continues with complex chordal textures. The rhythm part includes chord symbols G9, Cb9, Cm7 F9(6) / Cb9, BbM7 / Cm7 Cb9, and Bb for measures 5 through 8. The melodic lines for trumpets, trombone, and saxophones continue with slurs and accents, maintaining the ballad feel.

Finally, we have an up-tempoed, tightly voiced, swinging ensemble for 4 trumpets/4 trombones/5 saxes. Depth of voicing gives way to rhythmic drive:

EXAMPLE 100

Move!

4 Trumpets

f 4 Trombones

5 Saxophones (A.A.T.T.B.)

Rhythm

Dr.

B9 C9 / / C9 / / B9 C9 / / C9 D9 C9 G9

(8)

Fill

Tpt.

Trb.

Sax.

Rhythm

Dr.

F9 / / / C / / / A7b9 / A9 /

Fill

The musical score is arranged in five staves. The top staff is for Trumpet (Tpt.) in treble clef. The second staff is for Trombone (Trb.) in bass clef. The third staff is for Saxophone (Sax.) in treble clef. The fourth staff is for Rhythm in bass clef, featuring a series of chords: C9, D9, Dm7, Ab9, G9, C, F, F#°, C, G#7, Dm7, G7. The bottom staff is for Drums (Dr.) with a slash indicating a drum set. The score is divided into four measures by vertical bar lines.

Ensemble writing should be given much time and practice. It is here that the writer's talents are really put to the test. An ill-conceived ensemble can dissipate any emotion or momentum that you are trying to build. Here is one time that the soloist or singer need not be considered, the one time that the writer can step to the front.

CHAPTER FIVE

Show and Act Music

EVERY ARRANGER IS CALLED UPON FROM TIME TO TIME TO write for various types of acts. The order is always the same: write for fifteen men—but it must be playable for six. This, of course, limits the writer enormously.

Since the score will often be played by smaller groups, all of the intros, endings, and fill-ins should be written for ensemble orchestra.

The first step is to write a solid trio for two trumpets and one trombone:

EXAMPLE 101

Bright 4
2 Trumpets

The musical score for Example 101 is a 4-measure excerpt in 4/4 time. It features four staves: Trumpets (Tpt.), Trombone (Trb.), Piano/Bass (Pno. Bass), and Drums (Dr.). The key signature has one flat (B-flat), and the tempo is marked 'Bright 4'. The trumpets play a melodic line with accents and slurs. The trombone provides harmonic support with chords and moving lines. The piano and bass play a steady accompaniment, with the bass line marked with an 8-measure rest in the first measure. The drums play a simple pattern of quarter notes.

Next, add three saxes (A A T). The big advantage with this type of voicing is that it will sound well with just one trumpet and three saxes:

EXAMPLE 102

Bright 4
2 Trumpets

Tpt.

Trb.

3 Saxophones (A. A. T.)

Sax.

Pno.
Bass

Dr.

The musical score is written for a jazz ensemble. It consists of five staves. The top staff is for Trumpets (Tpt.), the second for Trombones (Trb.), the third for Saxophones (Sax.), the fourth and fifth are for Piano and Bass (Pno. Bass), and the bottom staff is for Drums (Dr.). The music is in 4/4 time and features a complex, syncopated melody. The saxophone part is particularly dense with many beamed notes. The piano and bass part provides a steady harmonic accompaniment, and the drums play a consistent rhythmic pattern. The score is marked with various dynamics and articulation symbols.

The third step is to fill in your remaining voices. Unlikely intervals may result but this is unavoidable:

EXAMPLE 103

Bright 4
2 Trumpets

Tpt. added 3rd Trumpet

1 Trombone

Trb. added 2nd and 3rd Trombones

3 Saxophones

Sax. added 4th Saxophone

Pno. Bass

(8)

Dr.

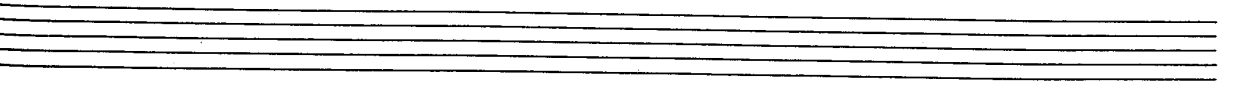
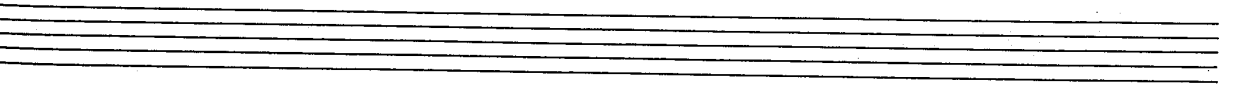
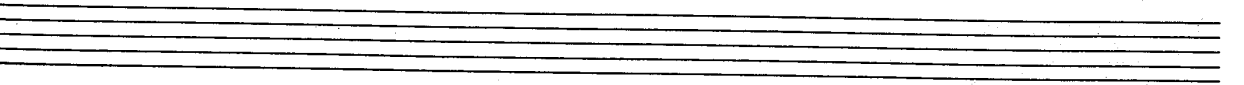
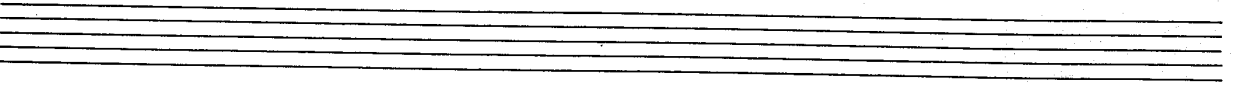
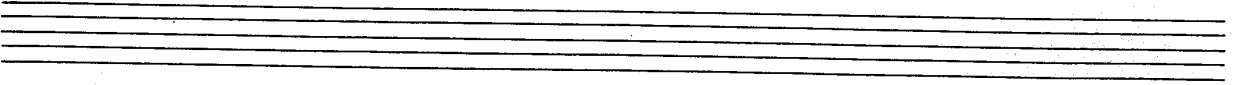
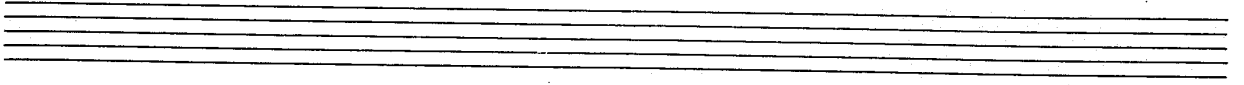
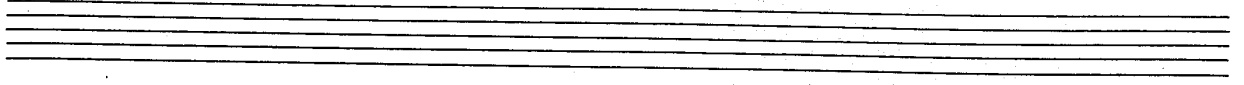
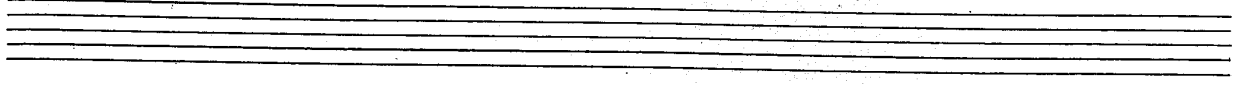
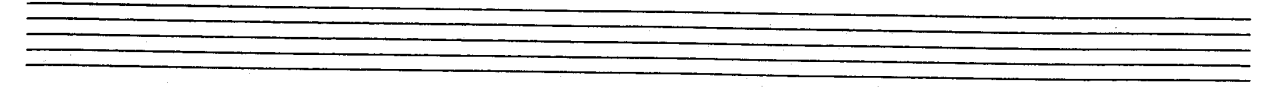
The musical score for Example 103 is a 4-measure excerpt in 4/4 time. It features a 4-piece band (Bright 4) with the following instrumentation: 2 Trumpets, 1 Trombone, 3 Saxophones, Piano/Bass, and Drums. The score is written in a key signature of one flat (B-flat major or D minor). The first measure contains a complex chordal structure with various intervals, including some unlikely ones. The second measure continues this structure with some melodic movement. The third and fourth measures show further development of the harmonic and melodic ideas. The piano part provides a harmonic foundation, and the drums provide a steady rhythmic accompaniment.

Divided saxes are a problem, since you will end up with three or less in most cases. The use of unison saxes remedies this situation greatly.

In show music the piano part is usually a three-line part on the order of a simplified conductor's score. The top staff contains your lead and important band fills and figures. The bottom two staves are the regular part with one difference from what we've been doing in this book: the right-hand chords are written out. These chords should be kept in the area of middle C. If the arrangement is a busy one the band figures can be put in the second (right-hand piano) staff.

This particular part is not laid out in this form in your score. Write only the two-stave part and let the copyist make up the piano-conductor part later (poor cats who can't afford copyists notwithstanding).

All this is a purely functional format and has some obvious shortcomings. With a bit of probing, in some cases you will come up with little reinforcements that will give more depth to your voicings. But always remember that the score must serve the purposes of any size group that plays it.



CHAPTER SIX

The Rhythm Section

OUR PRESENT-DAY RHYTHM SECTION USUALLY INCLUDES the piano, the guitar, the bass, and drums. Some jazz groups have eliminated the guitar, proving that the bass and drums are perfectly capable of propelling the beat by themselves.

Another approach is the Count Basie rhythm sound. Here we have the bass and drums joined by the unamplified rhythm guitar. This is the style used most often by the big bands. The piano is present but is not actually contributing to the basic job of making rhythm.

The *Peter Gunn* orchestra has some of the finest rhythm men available: On drums, Jack Sperling or Shelley Manne; bass, Rolly Bundock or Red Mitchell; guitar, Bob Bain; vibes, Larry Bunker or Victor Feldman; and piano, Johnny Williams.

The Piano

Our first subject in the rhythm section is the piano. The normally accepted method of writing the piano part is to put the guitar chord symbols in the right hand and the bass line in the left hand. Sometimes these two are condensed into a single bass-clef staff. In dance orchestra writing the chords are seldom written out. No pianist takes his part literally. It serves only as a guide.

An exception to this is the society band field. The piano definitely becomes an important part of the rhythm section. Here the rhythm section usually plays a two-beat pattern. This means that the bass and the piano left hand play the bass line on the first and third beats only, and the piano right hand plays the second and fourth beats only. The right hand is generally written out, but chord symbols can be used.

In vocal background arrangements it is a most useful idea to cue the voice in the piano part. Many times the singer will want to run over an unfamiliar tune with the piano alone.

Aside from its obvious solo and fill-in talents, the piano is an excellent reinforcer. It can be used in any range to add color to the rest of the orchestra.

The ostinato bass line in the "Peter Gunn Theme" (Ex. 1, page 2), while basically a guitar figure, is given added power and drive by the piano.

In a previous example, "Fallout" (Ex. 63, page 100), the piano adds a percussive touch to the horn and trombone chords.

In the "Little Man Theme" (Ex. 28, page 49) a bit of color is added to the flutes.

The third bar of "Topsy" (*Mr. Lucky*) has the piano and marimba starting the rhythmic pattern in a humorous vein:

EXAMPLE 104 TIPSY

Side D, Band 3

Moderate Jog

W.W.

Trb. Cup Bass Trombone

Mar. Pno. *mf*

Bn. Cello Bass

2 Dr. *mf* S.C. Brushes Temple Blocks Bass (8)

2 Flutes

W.W.

2 Oboes

Trb.

Mar. Pno.

Bn. Cello Bass

Dr.

Detailed description: This system contains the first five measures of the rhythm section. The woodwinds (W.W. and 2 Oboes) have rests in measures 1-4 and enter in measure 5 with a quarter note. The brass (Trb., Bn., Cello, Bass) and maracas (Mar. Pno.) play a steady quarter-note pattern throughout. The drums (Dr.) play a consistent eighth-note pattern. Rehearsal marks (slashes) are present at the beginning of measures 1, 2, 3, 4, and 5.

W.W.

Trb.

Mar. Pno.

Bn. Cello Bass

Dr.

Bass (8)

Bass (8)

Detailed description: This system contains measures 6 through 9. The woodwinds (W.W.) and brass (Trb.) have rests in measures 6-7 and enter in measure 8 with a quarter note. The maracas (Mar. Pno.) and drums (Dr.) continue their patterns. The bass line (Bn., Cello, Bass) features a sequence of eighth notes in measures 8 and 9, with the number '(8)' written below the notes. Rehearsal marks (slashes) are present at the beginning of measures 6, 7, 8, and 9.

The possibilities of this kind of coloration are endless. A little extra thought in this direction will result in some very refreshing sounds.

The Celesta

While it is not very often seen on the bandstand, the celesta is available in every recording studio.

It is written one octave lower than it sounds:

EXAMPLE 105 THE CELESTA

The diagram illustrates the celesta's unique notation. On the left, labeled 'Actual Sound: 8', a note is shown on a ledger line eight lines above the treble clef staff. On the right, labeled 'Written:', the same note is shown on the bass clef staff, demonstrating that the written notation is one octave lower than the actual sound produced.

In somewhat the same manner as was discussed in our piano section, the celesta can be very effective when used to double other instruments, especially woodwinds and mallet percussion.

Looking back to "Night Flower" (Ex. 52, page 79), we see the celesta playing along in unison with the woodwinds. It adds a charming flavor to the figure.

"Chime Time" (Ex. 58, page 88) starts with the bells and the celesta in unison.

The last eight bars of the first chorus of "Blue Satin" (*Mr. Lucky*) have the celesta, the bells, and the vibes in unison, a good contrast to the incoming organ solo:

EXAMPLE 106 BLUE SATIN

Side D, Band 3

Moderate Ballad

Violins

Stg. Violas Cello

Vib. Bells mp (Bell lower note only)

Guit. Bass C9b5 C9 / / FM7 / / E7 / / Am7 / / D7b9 / / D9

Dr. (8) (4)

Detailed description: This system contains the first five staves of the musical score. The top staff is for Violins. The second staff is for Violas, with a dynamic marking of *p*. The third staff is for Cellos. The fourth staff is for Vibraphone and Bells, with a dynamic marking of *mp* and the instruction "(Bell lower note only)". The fifth staff is for Guitar and Bass, showing chords: C9b5 C9, FM7, E7, Am7, D7b9, and D9. The sixth staff is for Drums, with a pattern of eighth notes in the first measure, a slash in the second, and a pattern of eighth notes in the third, with a dynamic marking of (4).

Stg. Vib. Bells Cello

Guit. Bass Dm7 / / Dm7 / G7b9 / C / /

Dr. start 4

Detailed description: This system contains the next five staves of the musical score. The top staff is for Strings. The second staff is for Vibraphone and Bells. The third staff is for Cellos. The fourth staff is for Guitar and Bass, showing chords: Dm7, Dm7, G7b9, and C. The fifth staff is for Drums, with a pattern of eighth notes in the first measure, a slash in the second, and a pattern of eighth notes in the third, with the instruction "start 4".

The celesta is wonderful for a delicate dash of color now and then.

The Guitar

The guitar is built in C and is written an octave above where it sounds:

EXAMPLE 107 THE GUITAR

Actual Sound: Written:

The diagram shows two musical staves. The left staff, labeled 'Actual Sound', is in bass clef and contains a sequence of notes: C2, D2, E2, F2, G2, A2, B2, C3. The right staff, labeled 'Written', is in treble clef and contains the same sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. This illustrates that the written notation is one octave higher than the actual sound produced by the guitar.

Rhythm guitar is written:

EXAMPLE 108

The diagram shows a single musical staff in treble clef with a common time signature (C). The staff is divided into four measures, each containing a slash (/) to indicate a rhythm guitar part. Above the staff, the chords are labeled: C6, Am7, Ab9, and G9.

If you should want a particular note voiced as the lead in a chord, write it:

EXAMPLE 109

The diagram shows a single musical staff in treble clef with a common time signature (C). The staff is divided into four measures, each containing a slash (/) to indicate a rhythm guitar part. Above the staff, the chords are labeled: Gm7, Gb9, FM9, and D7b9. In each measure, a specific note is written above the slash to indicate the lead note for that chord.

Leave the range, inversion, and voicing of the chord up to the player. This is a no-man's-land for someone who doesn't play the instrument.

Most guitarists come prepared for anything. They have both an amplified guitar and an unamplified rhythm guitar (Spanish). The definitive example of the unamplified rhythm guitar can be found with Freddie Green of the Count Basie band. The true guitar sound blends perfectly with the drums and bass, giving the illusion of a single rhythm instrument.

Normally you cannot turn the power off in an amplified guitar and expect it to sound like a normal Spanish guitar. The instrument is built differently and cannot perform with the power off. This means, of course, that if you

want to go from one to the other, you must switch instruments. This takes a bit of time, so leave at least eight bars rest for the player to change. However, there are some guitars built that can do both.

The amplified guitar is a formidable addition to any group. The quality of the sound goes from soft and delicate to downright raucous. The player has complete control of his high and low frequencies, much as you would on one of the better hi-fi rigs. Since the possibilities are practically infinite, the best sound for your particular need can only be achieved by experimentation. There is no way to notate exactly what you want.

The raucous sound we mentioned can be found in "The Peter Gunn Theme" (Ex. 1, page 2). Bob Bain's guitar is the basic, driving force.

Some amplified guitars have another device that is useful: the controlled vibrato. If your man has this on his instrument, he has complete control of his vibrato, ranging from very slow to very fast. "Spook" (Ex. 10, page 16) shows this off to fine advantage. It's quite a nervous sound.

The glissando is a practical device that the guitar does well. Single notes or chords, either up or down, can be handled with ease. Before you write, check to make sure that your glissando can be played without crossing strings. Otherwise it is impossible. The "Little Man Theme" (Ex. 28, page 49) shows the descending chordal gliss.

In the coda of "Goofin' at the Coffee House" (*More Peter Gunn*), the single note gliss is used:

EXAMPLE 110 GOOFIN' AT THE COFFEE HOUSE

Side D, Band 4

The musical score for "Goofin' at the Coffee House" is arranged for a rhythm section. The instruments and their parts are as follows:

- Tpt. (cup mute):** Plays a melodic line with an *a3* marking.
- A. Flt. / A. Sax.:** Shares the melodic line with the trumpet.
- Trumpet:** Enters in the final measure of the excerpt.
- Vib.:** Plays a melodic line similar to the trumpet.
- Guit.:** Provides harmonic support with chords *Em7*, *Am7*, *D7b5b9*, and *D9*. It features a "Solo long gliss." in the final measure.
- Pno.:** Provides harmonic support with chords *Em7* and *Am7*.
- Bass:** Plays a bass line with an *(8)* marking.
- Dr.:** Plays a drum pattern with an *(8)* marking.

Trumpet

Tpt.
A. Flt.
A. Sax.

Vib.

Guit.

Pno.

Bass

Dr.

The last two bars of the previous example bring up an interesting situation. The guitar, the vibes, the piano, and the bass form an ensemble of their own. The vibes are on the upper two notes, the guitar on the next three, the piano consolidates the sound, and the bass holds down the bottom.

The last three bars of "A Quiet Gass" (*More Peter Gunn*) also show this off to great advantage:

EXAMPLE 111 A QUIET GASS

Side D, Band 4

Moderate *rit.*

Vib.

Guit.

Pno.

Bass

Dr.

pizz.

arco

(8)

"Joanna" (Ex. 32, page 52) has the guitar on the pretty side, doubling the piano in the accompaniment.

"Softly" (Ex. 75, page 109) is somewhat the same pattern. Here the guitar carries the accompaniment alone unamplified.

The amplified guitar is very important to smaller groups because of its ability to "feed" soloists with an infinite variety of sounds and patterns. The term "feed" is a common jazz expression for backing up a soloist. "Comping" is another term meaning the same thing. This "backing up" is not written out. The player uses his regular chord symbol part as a guide, in much the same way that the piano does.

For a special effect, the low E string can be tuned down as far as the C below. This has to be done before the piece starts so that the string can be tuned correctly. Don't expect the player to do anything else later in the number involving that E string because tuning it down throws all of the other notes on that string out of position. The best use of this is for certain pieces that will take a recurring pedal-point bass. One such number is "The Blues" (Ex. 36, page 58). The low guitar note does much to establish the brooding mood of the piece right from the downbeat. This note is repeated throughout the entire number.

The guitar is a good mixer, too. It is especially effective when used in unison with the vibes, the piano, or the celesta.

The Bass Guitar

We have in the bass guitar an instrument that has become very popular over the past few years, especially in the smaller combos. It is amplified and does the same job as the string bass. However, in a big band I have never felt that it generates the power and excitement that the string bass does.

There are two versions of this instrument. One is a six-stringed guitar that goes an octave lower than the regular guitar. The strings are tuned exactly as on the regular guitar and it is written in the treble clef, two octaves above where it sounds. The other version is four-stringed and is tuned the same as the string bass, sounding an octave below where it is written in the bass clef. Check your player before you write:

EXAMPLE 112 THE BASS GUITAR (6 STRINGS) (4 STRINGS)

6 Strings Actual Sound: Written:

4 Strings Actual Sound: Written:

The String Bass

The string bass sounds an octave lower than written:

EXAMPLE 113 THE STRING BASS

Actual Sound: Written:

Its safe range extends about an octave above the open G string. Experts go a bit higher.

In ballads or up tunes that take a two-bass-notes-to-the-bar pattern, keep your bass line in the staff with A or B \flat as the top note (above the open G string).

Some basses, mostly in symphonic playing, go down to the C below the low E. For a special effect the E string of the conventional dance bass can be tuned down to the C below ("The Blues," Ex. 36, page 58).

In most jazz writing the bass line is of the "walking bass" variety. The opening bars of "Fallout" (*Peter Gunn*), propelled by Rolly Bundock's bass and Jack Sperling on drums, illustrate this much better than words can. Almost without exception the *Peter Gunn* music is based on this rhythmic pattern:

EXAMPLE 114 *FALLOUT*

Side D, Band 4

A variation of the walking bass rhythm is the shuffle rhythm. The bass continues four-to-the-bar, but the rest of the rhythm section sets up a dotted eighth and sixteenth pattern above:

EXAMPLE 115 "SHUFFLE RHYTHM" NOTATION

"Shuffle Rhythm" Notation

The musical score is titled "Shuffle Rhythm" Notation. It is arranged in four staves: Guitar (Guit.), Piano (Pno.), Bass, and Drums (Dr.). The guitar staff has a treble clef and a key signature of one flat. It features a shuffle rhythm with eighth notes. Above the guitar staff, chord symbols C, Dm7, and G7 are indicated. The piano staff has a grand staff (treble and bass clefs) and features a shuffle rhythm with chords. The bass staff has a bass clef and features a walking bass line with eighth notes. A circled number (8) is written below the bass staff. The drums staff has a bass clef and features a simple shuffle rhythm with eighth notes.

I have seen some scores in which the bass part was a duplication of the guitar part. In other words, just chord symbols. This is only acceptable behind ad lib choruses. To use chord symbols as your bass part behind written sections is deplorable and downright lazy. The bass line is as much a part of the piece as is the melody line. In fact, the bass line tells us more about the writer's real harmonic ability than anything else he puts down on paper.

The possibility of the bowed bass (*arco*) should not be overlooked. In out-of-tempo passages a single bowed bass forms a solid bottom for the saxes, the woodwinds, the brasses, or the strings. Here it is imperative that the bass stay under the open G string—the lower the better.

Since most of our examples include bass parts, a review of this book with an eye on these parts will give you a good idea of the capabilities of the string bass. Notice particularly that the walking bass line rarely settles on the same note for two successive beats. It usually moves, scalewise or chordwise. If a situation comes up where the same bass note is imperative on two successive beats, try jumping the octave either up or down and then move on. Extra time spent in developing your bass line is time well spent.

The Drums

The drummer's basic equipment consists of a snare drum, a bass drum, a foot cymbal (also called the top hat or sock cymbal), two tom-toms (one small and mounted on the bass drum, the other quite a bit larger and sitting on the side opposite the foot cymbal), and two large cymbals (one called the top or ride cymbal and used mostly behind solos; the other, the crash or fast cymbal, used to hit accents along with the band). A pair of drumsticks and a pair of wire brushes round out the drummer's tools.

Lest the arranger get writer's cramp notating the drum part, here are the accepted abbreviations for all of his equipment:

Snare drum	Sn.
Bass drum	B. D.
Foot cymbal	F. C.
Top hat	T. H.
Sock cymbal	S. C.
Small tom-tom	Sm. T.T.
Large tom-tom	Lr. T.T.
Top cymbal	Tp. Cym.
Ride cymbal	Rd. Cym.
Crash cymbal	Cr. Cym.
Sticks	St.
Wire brushes	Br.

Most drummers have a set of timpani mallets that they use on the large cymbals or on the large tom-tom in tutti passages. You can also count on a triangle (Tr.) and a woodblock (W.B.) being available. Check with your drummer and you will find that he has an attic full of things out of which he can get some sort of sound.

The drum part is written on a single staff in the bass clef. The four-to-the-bar walking bass pattern is indicated:

EXAMPLE 116



The two-beat pattern is indicated:

EXAMPLE 117



The bottom note is used for the bass drum and the top note is used for anything you wish. If you should want brushes on snare, indicate "Br. on Sn." above the top line.

The foot cymbal is practically automatic on the second and fourth beats no matter what the hands are doing.

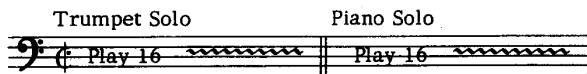
Cymbals are indicated:

EXAMPLE 118 CYMBAL NOTATION



It is a good idea to indicate at every eight or sixteen bars who has the lead. In pieces that have extended ad lib solos it is permissible to use an abbreviated notation:

EXAMPLE 119



Once more we have a situation where the written part is only a guide. Try out different drum sounds during rehearsal and find the ones that suit your arrangement best. However, you can indicate on the part whether you want brushes, sticks, cymbals, etc., thereby giving the drummer a general idea of what you have in mind.

The Timpani

Although not usually available in the danceband, the timpani are standard equipment in recording work. The four basic drums are tuned:

EXAMPLE 120 THE (BASIC) TIMPANI



Modern timpani are tuned by means of a sliding pedal that is operated with the foot. The drums can be tuned very quickly even while the rest of the orchestra is playing. Many types of mallets are available.

One of the principal jobs of the timpani is to bolster the bass line in tutti passages.

An example of a more subtle usage can be found in "Floating Pad" (Ex. 37, page 59). The timpani doubles the string bass very softly while Shelly Manne tastefully performs an exotic rhythm on timbales and tom-toms.

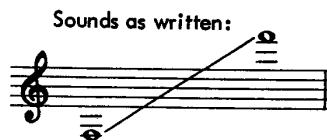
A study of some of the contemporary symphonic works will reveal that the timpanist's role can demand the utmost in skill and taste.

The Vibraphone

Gone are the days when the vibraphone was used exclusively for bell notes and arpeggios. Today's vibe man is an integral part of any group that is fortunate enough to have him.

The vibraphone is a non-transposing instrument:

EXAMPLE 121 THE VIBRAPHONE



Most of the jazz solo work is done with two mallets but practically all players can handle three or four mallets at the same time. Three- or four-note chords can be played with ease at a slow or moderate tempo. The

trouble begins when you have several four-note chords following each other in rapid succession.

The vibraphone has a sustaining pedal and can hold onto a note or chord for just about as long as the pedaled piano can.

There is also a vibrato control on most instruments. The vibrato can be turned off, giving a cold, straight sound preferred by some soloists. Some of the modern jazz school of players use the vibrato, moving at a very low rate of speed. This gives a slow, pronounced, pulsating effect on sustained notes. The very fast vibrato is very uncommon, especially in the jazz field.

There are several different kinds of mallets, ranging from hard to soft. The hard ones produce a slight metallic ping. The softer the mallets, the softer the attack.

Our first example shows the melody being played in octaves. It occurs in the first release of "Lightly" (*More Peter Gunn*):

EXAMPLE 122 LIGHTLY

Side E, Band 1

Solo as is

The musical score is arranged in five staves. The top staff is for Vibraphone (Vib.), the second for Piano (Pno.), the third for Bass, the fourth for Guitar (Guit.), and the fifth for Drums (Dr.). The Vibraphone part has a melody in octaves. The Piano part has a piano (p) dynamic. The Bass part has an 8-measure rest. The Guitar part has chords. The Drums part has a 4-measure rest.

Chords indicated in the score: Fm7, Bb9, Gm7, Gb9, Fm7, E7, Eb.

Measure markings: (8) for Bass, (4) for Drums.

The musical score consists of five staves: Vib. (Vibraphone), Pno. (Piano), Bass, Guit. (Guitar), and Dr. (Drums). The Vibraphone part begins with a triad of notes (G4, B4, D5) and later has a 'Tutti' section with a more complex rhythmic pattern. The Piano and Bass parts provide harmonic support with chords Em7, A7, D6, and F9. The Guitar part has a simple rhythmic pattern. The Drums part has a steady beat.

“Joanna” (Ex. 32, page 52) has the vibes starting out playing a triad and then joining the lead alto flute near the end of the phrase.

In the intro of “Timothy” (Ex. 22, page 38), the vibes double the trombones on the opening rhythmic pattern. The metallic sound adds an unusual color to the muted trombones.

An overworked effect that is typical of the vibraphone is the shimmer or smear. In this, the player puts his sustaining pedal down and proceeds to play a chromatic scale lightly up and down for several octaves, *ad lib.* The notes all run together, creating an ethereal effect.

This is written:

EXAMPLE 123 NOTATION OF “SHIMMER” (OR “SMEAR”)

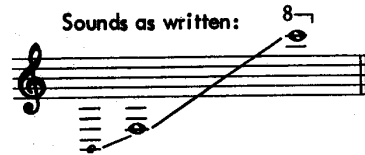
The notation shows a single staff in C major with a common time signature. Above the staff, the text reads "Slowly shimmer ad lib". Below the staff, a "Pedal" symbol is placed under the first few notes. The notes form a chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, C5. The notes are connected by a wavy line, indicating a shimmer or smear effect. The staff ends with a double bar line and repeat signs.

The vibraphone is called upon many times to feed soloists. In these cases simply write out the guitar chord symbols and write “B. G.” (background) at the beginning of that particular passage.

The Marimba

This is an extremely colorful instrument. Its wooden bars create a unique sound that has many orchestral uses. The marimba range:

EXAMPLE 124 THE MARIMBA



The top octave has a sound very much like that of the xylophone. When played with hard mallets it is a good substitute for the xylophone. Unlike the vibraphone, the marimba has no sustaining pedal. Once a note is struck it soon vanishes. The only way to sustain a note or chord is by the use of tremolo.

In "Night Flower" (*Mr. Lucky*) the marimba playing tremolo doubles the unison strings and horns at the beginning of the second chorus:

EXAMPLE 125 NIGHT FLOWER

Side E, Band 1

Moderate Ballad

Violins

Stg. Violas (tutti)

Celli *mf*

Hn.

Mar.

Guit. Bass

Latin Dr.

The image shows a musical score for 'Night Flower' (Mr. Lucky). The score is for a 'Moderate Ballad' and is for 'Side E, Band 1'. The instruments listed are Violins, Stg. Violas (tutti), Celli (mf), Hn., Mar., Guit. Bass, and Latin Dr. The score is in 4/4 time and features a key signature of one flat. The Marimba part is marked with tremolos (//) and includes chord changes: F, Gm7, C7, Gm7, F, F. The Latin Drums part includes markings (8) and (4).

Musical score for the rhythm section of "My Friend Andamo". The score includes staves for Strings (Stg.), Horns (Hn.), Maracas (Mar.), Guitar/Bass (Guit. Bass), and Latin Drums (Latin Dr.). The key signature is one flat (B-flat major/D minor). The guitar part features chords: Gm7, C7, Gm7, F, and F. The Latin Drums part includes a four-mallet chordal tremolo pattern, with a circled 8 indicating the number of mallets used. An "Organ Solo" is indicated above the strings in the final measure.

The four-mallet chordal tremolo is used in "My Friend Andamo" (Mr. Lucky) behind the unison strings in the first release:

EXAMPLE 126 MY FRIEND ANDAMO

Side E, Band 1

Musical score for "My Friend Andamo" featuring strings and rhythm section. The tempo is marked "Moderate". The score includes staves for Strings (Violins, Violas, Celli), Maracas (Mar.), Cello/Bass (Cel. Bells), Guitar/Bass (Guit. Bass), and Latin Drums (Latin Dr.). The key signature is one flat (B-flat major/D minor). The guitar part features chords: Gm7, C7, Bb, FM7, F6, Gm7, and C7. The Latin Drums part includes a four-mallet chordal tremolo pattern, with circled 8 and 4 indicating the number of mallets used. The strings are marked with "expr." (expressive).

Stg.

Mar.

Cel. Bells

Guit. Bass

Latin Dr.

C7 F F Am7 D7

(8)

Stg.

Mar.

Cel. Bells

Guit. Bass

Latin Dr.

div. div.

C6 G6 G D6 G Am7 D7^b9 Gm7 C9

(12) (16)

"One-Eyed Cat" (Ex. 41, page 63) has our man playing a triad on the after-beats, always a good effect for this type of piece.

"Topsy" (Ex. 27, page 46) shows the marimba doubling the piano.

The first statement of the theme in "March of the Cue Balls" (*Mr. Lucky*) is an example of the rhythm ensemble carrying the lead. The marimba is joined by the guitar, piano, and bass:

EXAMPLE 127 MARCH OF THE CUE BALLS

Side E, Band 1

Moderate Romp

The musical score is arranged in a system with five staves. The top two staves are for the strings (Stg.), with a treble clef on the first and a bass clef on the second. The third staff is for the marimba (Mar.) in treble clef. The fourth staff is for guitar (Guit.) in bass clef. The fifth staff is for piano and bass (Pno. Bass) in bass clef, with 'R.H.' (Right Hand) and 'L.H.' (Left Hand) markings. The sixth staff is for drums (Dr.) in bass clef, with 'Brushes on Snare' and 'Suspended Cymbal' markings. The score is in 3/4 time with a key signature of one flat (Bb). It begins with a four-measure introduction. The main theme starts in the second measure of the first system. The marimba and guitar play a rhythmic pattern of eighth notes, while the piano and bass play a similar pattern. The drums provide a steady accompaniment with snare brushes and a suspended cymbal. The score ends with a double bar line and repeat signs in the final measure of the fourth system.

Stg.

Violas

Celli

Mar.

Guit.

Pno. Bass

Dr.

The marimba is a "special" color instrument. It can lend much when used to double other members of the orchestra.

The Xylophone

This is a piccolo of the percussion. The xylophone sound is a striking color when used either for solo or doubling other instruments. It sounds an octave higher than written:

EXAMPLE 128 THE XYLOPHONE

Actual Sound: (16)

Written: (8)

The last five bars of "That's It and That's All" (Mr. Lucky) show off its solo talents:

EXAMPLE 129 THAT'S IT AND THAT'S ALL

Side E, Band 1

3 Alto Flutes

W.W. Clarinet

Bassoon

Hn.

Trb.

Xylo. Bells

Sig.

Guit. Bass

Xylophone Solo 8

Am / D9 / Bm7b5 / E+ E7 Am Am AbM7

(8)

Detailed description: This is a musical score for a rhythm section. It consists of ten staves. The top three staves are for woodwinds: 3 Alto Flutes, W.W. Clarinet, and Bassoon. The next three staves are for brass: Hn. (Horn), Trb. (Trumpet), and Xylo. Bells (Xylophone and Bells). The seventh staff is for Sigs. (Saxophones). The eighth staff is for Guit. Bass (Guitar and Bass). The score shows a five-measure phrase. The woodwinds and brass play a melodic line with various notes and rests. The Xylophone and Bells have a solo starting at measure 8. The guitar and bass play a bass line with chords and notes. The chords are Am, D9, Bm7b5, E+, E7, Am, Am, and AbM7. There is a circled '8' at the end of the first measure.

The musical score is arranged in a system with the following parts and annotations:

- W.W. (Woodwinds):** 3 Piccolos. An accent (^) is placed above the first measure.
- Hn. (Horns):** 4 Horns. An accent (^) is placed above the first measure.
- Trb. (Trumpets):** An accent (^) is placed above the first measure.
- Xylo. Bells:**
 - Xylophone Solo: An 8-measure rest is indicated with a dashed line.
 - Bells: An accent (^) is placed above the first measure.
 - Gliss: A glissando line is shown across the staff.
 - Xylophone: An accent (^) is placed above the first measure.
- Stg. (Strings):**
 - Violins (non divisi): An accent (^) is placed above the first measure.
 - Violas (non divisi): An accent (^) is placed above the first measure.
 - Celli (non divisi): An accent (^) is placed above the first measure.
- Guit. Bass:**
 - GM9: Chord notation for the first measure.
 - G: Chord notation for the second measure.

In "Chime Time" (Ex. 58, page 88) the xylophone doubles the top piccolo, adding a percussive sound to the woodwinds.

Again in "Lightly Latin" (Ex. 50, page 72) the xylophone gives the woodwind figure a biting sound.

All types of staccato figures are enhanced by the addition of the xylophone. It can play extremely fast passages with ease. Biting brass figures can be colored a bit by adding the xylophone doubling the lead trumpet. One word of caution: The xylophone sound is so piercing and dominating that the ear easily becomes annoyed with it. Pick your spots with care. Its entrance should contain a certain element of surprise to be effective.

The Bells

Also known as the bell-lyre or the glockenspiel, the bells are a welcome addition to our collection of percussion colors. Their delightful, tinkling sound is equally at home with woodwinds, strings, brass, and other mallet percussion.

The bells sound an octave above where they are written:

EXAMPLE 130 THE BELLS

The diagram illustrates the octave transposition of bell sounds. The first staff, labeled 'Most Common', shows a note on the first line of the treble clef. An arrow points from this note to the label 'Actual Sound: (8)', indicating the sound is an octave higher. The second staff, labeled 'Others', shows a note on the first line of the treble clef. An arrow points from this note to the label 'Actual Sound: (8) (e)', indicating the sound is an octave higher and includes a specific articulation. Both staves show the 'Written' notation on the right side.

The "Mr. Lucky Theme" (Ex. 26, page 45) is typical of the bells' doubling of the woodwinds.

"Night Flower" (Ex. 52, page 79) again has the bells and the woodwinds together.

The bells have good natural sustaining power. They ring for a while after they are struck unless stopped with the finger.

A good effect that the bells do well is the glissando. The last full bar of "That's It and That's All" (Ex. 129, page 175) is a very clear example of this.

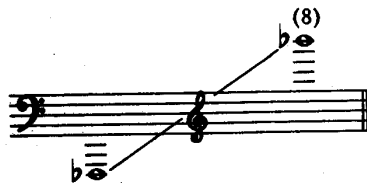
The bells are a charming addition to the melody line of divided strings. They can be used to good advantage with muted brass, whether in biting figures or melodic passages. The bells have almost unlimited uses with members of their own percussion family. Unisons with vibes, xylophone, guitar, celesta, and piano are all useful.

The bell sound is a distinctive one. Use it wisely and sparingly.

The Harp

The modern harp is tuned to the diatonic scale of C \flat major:

EXAMPLE 131 THE HARP



The harp has seven pedals, one for each note in the diatonic scale. With all seven pedals in the flat position, the C \flat major scale results. With all of the pedals depressed into the second notch (natural) the C \flat scale becomes a C \natural diatonic scale. Depressed to the lowest notch (sharp) the C \flat scale becomes a C \sharp diatonic scale. You can readily see that chromatic scales and consecutive chromatic arpeggios and broken chords are impossible. Consecutive arpeggios and broken chords, having no common notes, are impractical. The harpist can manipulate almost anything else.

The notation of the harp part in today's commercial field has been simplified from the more complete notation in legitimate writing. The professional harpist is thoroughly familiar with the chord symbol system.

The glissando, the ever-present bane of the harpist's existence, can be notated in several ways. Since the harp cannot gliss on a four-note chord the player will add the ninth to the dominant seventh chord whether it is indicated or not. The same is true of the major sixth chord.

The following are based on the G seventh chord:

EXAMPLE 132

The G sixth chord. Shown here while the orchestra is sustaining a final tutti chord:

EXAMPLE 133

The image shows two musical staves. The top staff is labeled 'or' and the bottom staff is labeled 'G 6th'. Both staves feature a glissando line that starts at a low pitch, rises to a peak, falls to a trough, rises to a second peak, and finally falls to a low pitch. The notation includes a bass clef, a common time signature 'C', and a treble clef.

The harpist will gliss ad lib until the conductor gives the cut-off.

The glissando needn't start low. It can be reversed to start high and go downward. It can also be played in thirds or sixths. For all forms of altered chord glissandi, either write out the first octave of notes you wish or simply write down the chord symbols. The player will figure out his own method of execution.

Broken chords and arpeggios are written out exactly as you wish them played. Chord symbols are not used here. Keep in mind that the harpist can only play four notes in each hand since the little finger is not used.

Unfortunately the harpist in the commercial field is called upon to use only a minute part of his full capabilities as a player. If you decide to get a little fancy with your harp part, have no fear that it will not be played.

CHAPTER SEVEN

Latin Instruments and Rhythms

A PARTIAL LIST OF THE BASIC INSTRUMENTS:

Timbales (with cowbell)

Conga Drum

Bongos

Claves

Maracas

Guiro (gourd)

Jaw Bone

Cabaza (beaded gourd)

Boo-Bams (a relatively new entry in the Latin field. Authentic boo-bams are made from hollowed-out bamboo stalks. There can be any number of them to a set, up to twelve. Although definite pitch is not necessary they sometimes come tuned accurately to a diatonic or chromatic scale. The sound is similar to that of the bongos but is lighter and more transparent.)

All Latin rhythms do not include all of the Latin instruments. Two or three drummers can take care of just about any of the various rhythms. However, the following examples show the full percussion section in action:

EXAMPLE 134 CHA-CHA RHYTHM—A MODERATE 4

Moderate 4

Timbales
C.B.
Sticks on sides

Conga

Guiro (Scratcher)

Bongos
Small
Large

Bass

EXAMPLE 135 MAMBO RHYTHM—A BRIGHT 4

Bright 4

Timbales
Sides
Head

Conga

Bongos

Claves

Bass

EXAMPLE 136 SAMBA RHYTHM—A MODERATE
TO BRIGHT 2

Timbales
Stick head
Brush on head
Tambourine
Triangle
Muffled
Open
Conga
Tumba
(low pitch
conga)
f f f f
Bass

EXAMPLE 137 RHUMBA RHYTHM—A SLOW TO
MODERATE 4

Timbales
Sides
Heads
Conga
Bongos
Maracas
Bass

EXAMPLE 138 AFRO-BOLERO RHYTHM—A SLOW BALLAD IN 4

Sides only

Timbales

Conga

Bongos

Maracas

Bass

EXAMPLE 139 MERINGUE RHYTHM—A VERY BRIGHT 2

Sides only Heads only

Timbales

Conga

Cow Bell

Bass

EXAMPLE 140 BAION RHYTHM—A SLOW TO MODERATE 4

Slow to moderate 4
Brushes

Bass Dr.

Tambourine

Cabaza (beaded gourd)

Conga

Bass

Let ring

EXAMPLE 141 BOSSA NOVA

Moderate 4
Cymbal
Cross sticks

Drums

Chacayo (Tubo)*

Small Cow Bells

Cabaza

Guitar

Bass

* Sealed can containing rice or sand.

To pin down the piano and guitar parts is an almost impossible task, owing to the ad lib nature of the rhythms. The best you can do is to give the chord symbols (and the bass part for the piano) and let them work themselves into the rest of the rhythm section. However, the written guitar pattern in *Bossa Nova* is an integral part of the rhythm.

With experienced professionals all that is really needed on the drum parts is an indication of what type of rhythm is wanted. They will do the rest.*

* My sincere thanks to Milt Holland for his expert assistance in this chapter.

The Combo

CHAPTER EIGHT

The Combo

HOW TO WRITE FOR A SMALL GROUP HAS ALWAYS BEEN A knotty problem for the novice. The combo with its limited instrumentation is a real challenge to the arranger. He must approach this task with the idea of making his combo sound as good as possible, not as big as possible.

After the piano intro, "Not from Dixie" (*Peter Gunn*) presents an octave unison: trumpet and alto sax on the top line; trombone and baritone sax on the lower. The trumpet and alto sax in unison is one of the more basic small-group sounds. This particular passage could have been written without the lower octave doubling. The release has the instruments in a four-way, closely-voiced position:

EXAMPLE 142 NOT FROM DIXIE

Side E, Band 2

Easy
Repeat 4 times
play 3rd and 4th time only

Tpt. Alt. Sax. *mf* a2

Trb. Bar. Sax. a2

Guit. Eb Fm7 Bb7 Eb

Pno. Solo 1st and 2nd times Eb Fm7 Bb7 Eb

Bass *mf*

Dr. *mf* Cymbal (4)

Tpt. Alt. Sax. div.

Trb. Bar. Sax. div.

Guit. Fm7 F#7 Eb Bbm7 Bbm7 A9 Ab

Pno. Fm7 F#7 Eb Bbm7 Bbm7 A9 Ab

Bass

Dr. (8) (4)

The musical score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Tpt. Alt. Sax., Trb. Bar. Sax., Guit., Pno., Bass, and Dr. The key signature has two flats (B-flat and E-flat). The guitar and piano parts are marked with a series of chords: Am7, Am7, Ab9, G, Em7, Fm7 Eb9, and Fm7 Eb7b9. The drum part consists of rhythmic slashes in the first three bars and a circled '8' in the fourth bar, indicating a specific drum pattern or count.

The piano and the guitar set up a drone fifth pattern at the start of "Sorta Blue" (Peter Gunn). The alto sax, the baritone sax, the trombone, and the vibes then enter with the unison theme. The release has two forms of open voicing. The first four bars, a medium spread, the second four very wide:

EXAMPLE 143 SORTA BLUE

Side E, Band 2

Moderate Bright

Alto Saxophone

Tpt. Alt. Sax.

Trb. Bar. Sax.

Guit. amp. (4) p pizz. (4)

Bass

Pno. Vib. Piano (4)

Dr. Cymbals (4)

mp

Tpt. Alt. Sax.

Trb. Bar. Sax.

Guit. (4) (8)

Bass (4) (8)

Pno. Vib.

Dr. (4) Kick it off 2nd time (8)

Trumpet

Tpt. Alt.Sax. *mf*

Trb. Bar.Sax.

Guit. FM7 F7 Em7 Eb7 Dm7 Db6 CM7 FM7 FM7 Fm7 Em7 Ebm7 Dm7 Db6 CM7

Bass (8)

Pno. Vib.

Dr. (4)

Tpt. Alt.Sax.

Trb. Bar.Sax.

Guit. GM7 Gm7 F#m7 FM7 Em7 Eb DM7 Dm7 G7+9 Dm6 E7b5b9

Bass

Pno. Vib.

Dr. (8)

In numbers where several ad lib solos follow each other it is a good idea to break up the solos a bit by having your ensemble "kick off" into one of the solos. This is an old device in jazz, but it never fails to give a lift. Our example occurs a bit further down in "Sorta Blue" (*Peter Gunn*):

EXAMPLE 144 SORTA BLUE

Side E, Band 2

Moderate Bright

Tpt. Alt. Sax. *mf*
 Trb. Bar. Sax. *a2*
 Guit. Am6 D° Am6 Am6 D° Am Am Am Am Am Am
 Bass (8)
 Pno. Vib. *a2*
 Dr.

"Goofin' at the Coffee House" (*More Peter Gunn*) has a four-way unison in the first strain: cup-muted trumpet, alto flute, alto sax, and vibes:

EXAMPLE 145 GOOFIN' AT THE COFFEE HOUSE

Side E, Band 3

Moderate
(Tpt. cup)
a3

This system of music includes staves for Tpt., Alt. Sax., Alt. Flt., Vib., Pno., Guit. Bass, and Dr. The Tpt., Alt. Sax., and Alt. Flt. parts are written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Vib. part is also in treble clef. The Pno., Guit. Bass, and Dr. parts are in bass clef. The Pno. part shows chords C9, Cm7, and F7. The Guit. Bass part shows chords C9, Cm7, and F7, with a note (8) in the first measure. The Dr. part uses brushes and has a (4) in the fourth measure. The dynamics are marked *mf*.

This system of music continues the piece. The Tpt., Alt. Sax., and Alt. Flt. parts are in treble clef. The Vib. part is in treble clef. The Pno. part shows chords Ab9 and G9. The Guit. Bass part shows chords Ab9, G9, Em7, A+9, Dm7, G7b9/5, and Db9. The Dr. part has triplets in the second measure. The dynamics are marked *mf*.

Getting into a smaller group we have the alto flute and cup-muted trombone starting off "The Brothers Go to Mother's" (*Peter Gunn*):

EXAMPLE 146 THE BROTHERS GO TO MOTHER'S

Side E, Band 3

Moderate

Alt. Flt.
Trb.

mf (Trb., cup mute)

Pno.
Guit.
Vib.

Bass

Dr.

R.S. on Snare

(8)

Alt. Flt.
Trb.

Pno.
Guit.
Vib.

Bass

Dr.

(4)

(8)

On the last eight of the first chorus, a repeat of the opening theme, the trombone opens up and the alto flute changes to alto sax, making for quite a contrast to the opening statement.

The first chorus of "A Profound Gass" (*Peter Gunn*) presents the alto flute, the guitar, and the vibes in unison. Notice that the piano is written out at the ninth bar. The correct voicing of the piano chords here was necessary to the composition. Chord symbols would have been a hit or miss proposition:

EXAMPLE 147 A PROFOUND GASS

Side E, Band 3

Easy

Alt. Flt. Vib. Solo

Pno. mp

Guit.

Bass (8)

Dr. Brushes (4)

Alt. Flt. Vib. a2 mp

Pno. Dm / G7 / Dm7 / G7 / C / C

Guit. 8

Bass (8)

Dr. (4)

Alt. Flt. Vib.

Pno. Bbm7 / Eb9 / Bbm7 / Eb9 / Ab / / / Ab / / /

Guit.

Bass

Dr. (8)

Alt. Flt. Vib. Alto Flute Solo

Pno. F / / /

Guit.

Bass

Dr.

Vibes, Alto Flute

Alto Flute Solo

Alt. Flt.
Vib.

Pno.

Guit.

Bass

Dr.

“Lightly” (*More Peter Gunn*) takes us into a still smaller group. The opening eight bars are a tutti unison. The second eight have the guitar and the piano forming a walking bass pattern in tenths against the vibes and guitar lead:

EXAMPLE 148 LIGHTLY

Side F, Band 1

Brightly

This system of music includes five staves: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part is marked *mf* and features a melodic line with eighth and sixteenth notes. The Piano part is also marked *mf* and provides harmonic support with chords and moving lines in both hands. The Guitar part is marked *mf* and plays a steady eighth-note accompaniment. The Bass part is marked *mf* (8) and plays a similar eighth-note accompaniment. The Drums part is marked *mf* and features a consistent rhythmic pattern of eighth notes.

This system continues the musical score with the same five staves. The Vibraphone part continues its melodic line. The Piano part features some longer note values and slurs. The Guitar and Bass parts maintain their eighth-note accompaniment. The Drums part includes a circled '(8)' in the second measure, likely indicating a specific drum pattern or count.

The musical score is arranged in five systems, each with a different instrument. The first system is for Vibraphone (Vib.), the second for Piano (Pno.), the third for Guitar (Guit.), the fourth for Bass, and the fifth for Drums (Dr.). The Vibraphone and Piano parts are written in treble clef, while the Guitar, Bass, and Drums parts are in bass clef. The Piano part features complex chordal textures, including five-way block chords. The Drums part includes numerical markings (4) and (8) above the staff, indicating specific rhythmic patterns or counts. The score spans six measures across the five systems.

A bit later in the same number, after the guitar solo, we have an ensemble with the guitar and the vibes playing the lead in octaves and the piano filling in the harmony with five-way block chords. This is the famous George Shearing sound:

EXAMPLE 149 LIGHTLY

Side F, Band 1

Brightly

This system of music includes five staves: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part is marked 'Brightly' and 'mf'. The Piano part is also marked 'mf'. The Guitar part is marked 'mf'. The Bass part has a circled '8' below the first measure. The Drums part has a circled '4' below the fourth measure. The music is in 4/4 time and features a melodic line in the Vibraphone and a rhythmic accompaniment in the Piano and Guitar.

This system of music includes five staves: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part has a circled '8' above the third measure. The Piano part has a circled '8' above the third measure. The Guitar part has a circled '8' above the third measure. The Bass part has a circled '8' above the third measure. The Drums part has a circled '8' below the fourth measure. The music continues with the same melodic and rhythmic elements as the first system.

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Vib. (Vibraphone), Pno. (Piano), Guit. (Guitar), Bass, and Dr. (Drums). The Vibraphone part is written in a treble clef and features a melodic line with eighth and sixteenth notes. The Piano part is written in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. The Guitar part is written in a bass clef and follows a similar melodic pattern to the vibraphone. The Bass part is written in a bass clef and provides a steady harmonic accompaniment. The Drums part is written in a bass clef and includes a pattern of eighth notes and rests.

The second system of the musical score also consists of five staves, labeled: Vib., Pno., Guit., Bass, and Dr. The Vibraphone part continues the melodic theme with more complex rhythmic patterns. The Piano part features dense chordal textures and moving lines in both hands. The Guitar part continues with its melodic line, often using slurs and accents. The Bass part maintains its accompaniment role with a mix of eighth and quarter notes. The Drums part shows a more active pattern with eighth notes and occasional accents.

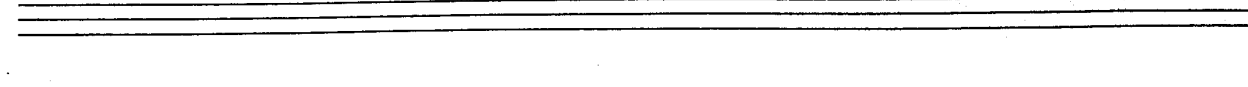
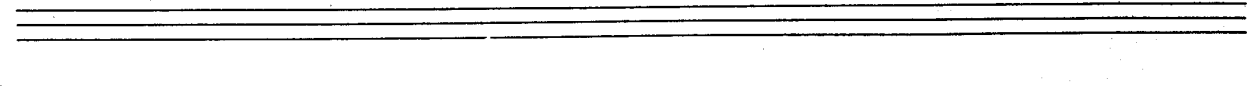
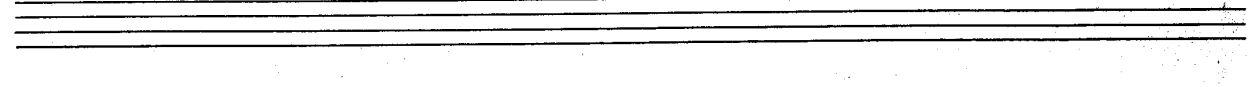
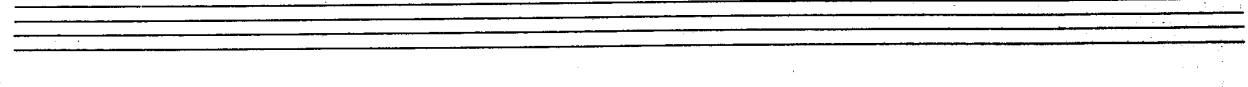
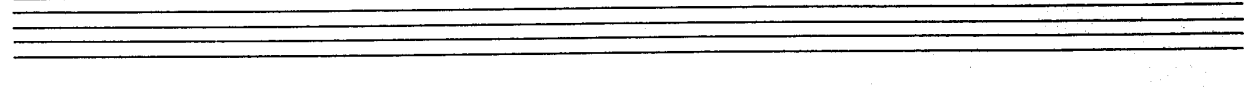
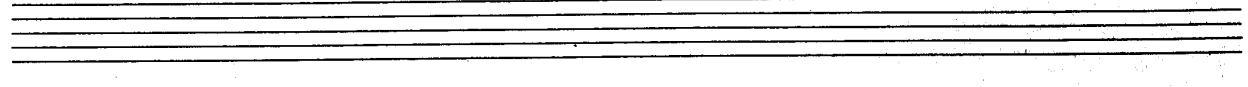
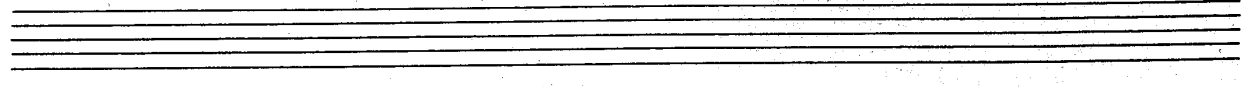
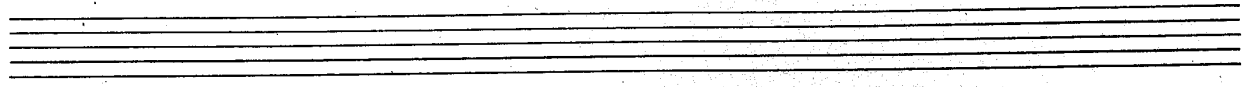
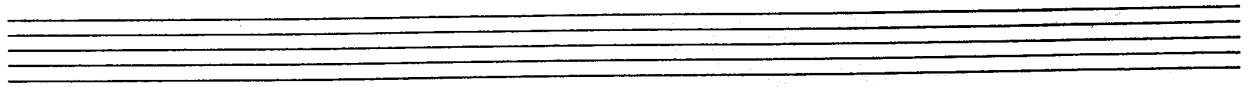
This particular sound is very useful for slow ballads such as "A Quiet Gass" (More Peter Gunn).

EXAMPLE 150 A QUIET GASS

Slow Ballad

The musical score is divided into two systems. The first system includes staves for Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part is marked with a piano (*p*) dynamic and features a melodic line with slurs. The Piano part is also marked *p* and consists of complex chordal textures in both hands. The Guitar part is marked *p* and plays a melodic line with slurs. The Bass part is marked *p* and provides a steady harmonic accompaniment. The Drums part is marked *p* and uses brushes, indicated by the word "Brushes" above the staff. The second system continues the same instrumentation and dynamics, with the Drums part marked with a measure rest symbol and a circled number (8) at the end of the system.

All of the preceding examples serve to show only a few of the possibilities of the jazz oriented combo.



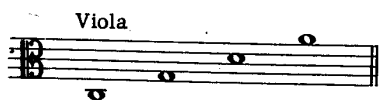
CHAPTER NINE

The String Section

COMMERCIAL WRITING DEMANDS A WORKING KNOWLEDGE OF the string section. The arranger must be able to handle a string group of any size.

The violin, the viola, and the cello are extremely versatile instruments. Dynamically, they go instantly from a double *pianissimo* to a double *forte*. Dramatically, their range is practically endless. The light, airy passages or the broad, somber ones are played with equal ease. Technically, just about anything is possible. The string family, of course, is a non-transposing group. With the exception of the string bass they sound where they are written. The open strings are tuned:

EXAMPLE 151 VIOLIN, VIOLA, CELLO



Notice that there are no slur marks above the notes. The player will automatically give one separate bow to each note, alternating up and down. This can become quite emotional, depending on how much of the bow the player uses. The longer the bow strokes, the more dramatic and forceful the feeling.

Another legato bowing:

EXAMPLE 154



Here he plays the first four notes in one down-bow and the next four up-bow, ending with the last note on a down-bow. This is usually a more placid and tranquil sound than our first legato example. Combinations of these two types of legato are common. Unless indicated otherwise the down-beat of a phrase will take a down-bow and a pickup upbeat an up-bow.

Détaché

Here we have a type of bowing that is neither legato nor staccato but a combination of both:

EXAMPLE 155



The bow does not leave the string. This is an extremely dramatic effect regardless of tempo.

Louré

This is a derivative of *détaché*. The difference is that several notes are played in one bow with a very slight separation between the notes, usually very softly. The slurs indicate the bow changes:

EXAMPLE 156

*Staccato*

Very short alternate up and down bows create the staccato effect.

EXAMPLE 157

*Spiccato*

This is notated the same as staccato, the difference being that the bow has more of a bouncing-on-the-string feeling. Spiccato or saltando should be written on the part if you want this effect.

Jeté

This is another bouncing-bow device. The bow is permitted to bounce on the string, playing a group of notes until the player changes the direction of the bow. The slur indicates the notes that are to be played in one bow:

EXAMPLE 158



Consecutive down-bows will give a stark, heavy, accented sound. The bow is lifted off the string for each note:

EXAMPLE 159

*Sur la touche (sul tasto)*

The bow engages the strings over the fingerboard further away from the bridge than normal. The sound is very soft and transparent.

Ponticello

A thin and chilling sound is created by bowing very close to the bridge. This is used mostly with tremolo.

Col legno

The bow is turned over and the wooden shaft strikes the strings. This is best used for staccato passages.

To cancel out the above-mentioned effects, mark "Normal" or "Natural" on the parts.

Portamento

This is a means of connecting two consecutive notes, usually a skip of a third or more, by sliding from one to the other. It is used in broad, melodic passages. Portamento is indicated by a straight line between two notes:

EXAMPLE 160

*Vibrato*

By pulsating the finger over a held note the vibrato is created. The degree of vibrato is easily controlled. An extremely icy sound can be achieved by omission of the vibrato altogether. This is marked "N.V." (no vibrato).

EXAMPLE 163



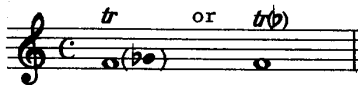
The bowed tremolo has a full dynamic range, from *pianissimo* to *fortissimo*. The fingered tremolo can be produced starting with the interval of a minor third. Anything under that interval is called a trill. For best results in both the trill and fingered tremolo, try to avoid putting one of the notes on an open string. The player has little to “hold onto” when an open string is involved. The fingered tremolo is notated:

EXAMPLE 164



The trill:

EXAMPLE 165



“Let’s Walk” (*Mancini Touch*) has the full string section performing the fingered tremolo:

EXAMPLE 166 LET'S WALK

Side F, Band 2

Walk It

Alt. Sax.
Alt. Flr.

Violins

Stg.

Violas

Celli

Hn.

Mar.

Guif. Pno.

Bass

Dr.

Top Cymbal

mp

p

mp

(8)

(4)

Detailed description: This is a musical score for a band. The title is "Walk It". The score is arranged in a system of staves. From top to bottom, the staves are: 1. Alt. Sax. and Alt. Flr. (treble clef, 2/4 time, starting with a melody marked *mp*). 2. Violins (treble clef, starting with a chord marked *p*). 3. Stg. (treble clef, starting with a chord marked *p*). 4. Violas (treble clef, starting with a chord marked *p*). 5. Celli (treble clef, starting with a chord marked *p*). 6. Hn. (treble clef, starting with a chord marked *mp*). 7. Mar. (treble clef, playing a rhythmic pattern). 8. Guif. Pno. (treble clef, playing a rhythmic pattern). 9. Bass (treble clef, playing a rhythmic pattern). 10. Dr. (treble clef, playing a rhythmic pattern with a top cymbal). The score is divided into four measures. The first measure contains the main musical notation. The second and third measures contain rests for most instruments, with some notation for the Horn and Drum. The fourth measure contains rests for most instruments, with some notation for the Horn and Drum. Dynamic markings include *mp* and *p*. There are also some markings like "7" and "2" above notes. At the bottom of the drum staff, there are markings "(8)" and "(4)".

Alt. Sax.
Alt. Flt.

Stg.

Hn.

Mar.

Guit.
Pro.

Bass

Dr.

(8)

Alt. Sax.
Alt. Flt.

Stg.

Hn.

Mar.

Guit.
Pro.

Bass

Dr.

(12)

Harmonics

The harmonics are divided into two groups, the natural and the artificial. The natural group are all derived from the open strings. The artificial harmonics are stopped with the fingers. The open string (natural harmonics):

EXAMPLE 167

Four staves of musical notation in treble clef showing natural harmonics on the open strings. Each staff is labeled with the string name: 'sul G', 'sul D', 'sul A', and 'sul E'. The notes are represented by circles on the staff lines. The G string harmonics are at the 1st, 2nd, 3rd, 4th, and 5th positions. The D string harmonics are at the 1st, 2nd, 3rd, 4th, and 5th positions. The A string harmonics are at the 1st, 2nd, 3rd, 4th, and 5th positions, with a dashed line and the number '8' above the 4th and 5th positions. The E string harmonics are at the 1st, 2nd, 3rd, 4th, and 5th positions, with a dashed line and the number '8' above the 4th and 5th positions.

The artificial harmonics are notated:

EXAMPLE 168

A single staff of musical notation in treble clef. The top line is labeled 'Actual Sound:' and shows four notes in parentheses: (e), (#e), (e), and (#e). The bottom line is labeled 'Written:' and shows four chords: a G chord, a D chord with a sharp sign, an A chord, and an E chord with a sharp sign. The number '167' is written to the left of the staff.

As you can readily see, many of the harmonics can be played in several ways. Don't worry about this. Let the player choose his own method of execution.

Both the viola and the cello have the same harmonic structure as the violin.

String mutes

The use of mutes (*sordini*) produces a haunting and somewhat hollow sound. Simply mark the parts "mutes" (or *sordini*) when you wish them on; "mutes off" (or *senza sordini*) when you wish them off. Allow a bit of time to put them on and take them off. If you can't spare the strings the necessary time off to place or remove the mutes, you may do this: about eight bars before the muted passage, write "mutes on one by one." By the time your muted passage comes up all of the players will have put the mutes on without an obvious interruption of the string line. They can be removed in the same manner.

Two string players read from each stand. In larger sections where many duplications of the same part are necessary, the copyist makes a master copy on onion skin paper and then runs off as many parts as are needed on a duplicating machine.

On the actual score paper, one or two staves for the violins and one staff each for the violas and cellos are usually adequate for the smaller sections. For the large sections, three staves for the violins and two each for the violas and cellos can be used.

Be extremely careful with your syncopated phrasings. Jazz notation has yet to be proved practical for the string section.

The "Mr. Lucky Theme" (*Mr. Lucky*) leads us into our first example of divisi string writing. Our section is twelve violins, four violas, and four cellos. Always indicate how many players should be on each part. In this case, six on the lead and two each on the other three parts in the violins. Since there are four violas and four cellos, no marking is needed, because it is obvious that there are two on a part.

With fewer violins you would cut down on the number playing the lead. Ten violins would be divided: 4-2-2-2. Eight violins: 2-2-2-2. In this type of voicing ("Mr. Lucky Theme") four violas and four cellos are the minimum you can use and expect a good, full sound.

(NOTE: When the violas and cellos are written high the treble clef is used. The tenor clef is also used where applicable.)

EXAMPLE 169 MR. LUCKY

Side F, Band 2

Moderate Ballad

The musical score is arranged in a multi-staff format. The top staff is for Violins, followed by Violas, Celli, and 4 Horns. The Organ Solo section is split into two staves. The Guitar/Bass staff includes a chord progression: F#9, G9, G9, Gm9, Gm9, C9, G7b9. The Drum staff shows a simple rhythmic pattern with a snare drum and bass drum.

Violins

Stg. Violas

Celli

Hn. 4 Horns

Trb.

Organ Solo

Organ

Guit. Bass

Dr.

f

sfz

mp

f

F#9 G9 / / G9 / / / Gm9 / / / Gm9 / C9 G7b9

(8)

(4)

The musical score is arranged in a system with the following parts from top to bottom:

- Stg.** (Strings): Two staves, both in treble clef. The first staff shows a close voicing of chords, while the second staff shows a more open voicing.
- Hn.** (Horns): Treble clef staff with a dynamic marking of *mf* and a note marked *a4*.
- Trb.** (Trumpet): Bass clef staff with a dynamic marking of *mf*.
- Organ**: A grand staff with treble and bass clefs, showing a melodic line in the right hand and a bass line in the left hand.
- Guit. Bass**: Bass clef staff with a series of chords: *Fm7*, *Fm7*, *Bb9*, *Bb+7b9*, *Ebm9*, *Ebm9*, and *Eb6*.
- Dr.** (Drums): Bass clef staff with a simple drum pattern consisting of eighth notes.

The second eight bars of the same number have the strings getting down behind the four French horns lead (Ex. 73, page 107).

In this section the violas and cellos go from two divisi notes to a single note, depending on the chord structure. This does not effect the over-all balance of the section. Strings have a great faculty of balancing within themselves.

In "Lightly" (Ex. 55, page 82), we have the close five-way voicing with the cellos doubling the violin lead an octave lower. Since the lead is doubled in the lower octave by the cellos, we distribute our violins 4-4-4, thus giving a stronger over-all sound to the passage.

In "Chime Time" (*Mr. Lucky*) the strings, following the organ solo, provide a good illustration of both the close voicing (first two bars) and then the open voicing:

EXAMPLE 170 CHIME TIME

Side F, Band 3

Violins
Easy

Stg. *mf* Violas
Celli

Hn. *mp* a4

Guit. Bass
Bb6 BbM7 / Eb6 BbM9 Eb6 EbM9 Eb6 Em7 / / / A9b5 / A9 / Ebm7 / / /

Dr. (8) (4)

Wood Winds,
Bell, Celeste

Stg.

Hn. a

Guit. Bass
Ab9b5 / Ab9 / Dm7 / G9b5 G9 Gm9 / Ab9 /

Dr.

The broad low-register string unison is probably the most dramatic and moving sound in the orchestra. No matter what the size of the section the low unison is always effective.

In "Night Flower" (*Mr. Lucky*), after the valve trombone has played the first sixteen bars, the violas and cellos are joined by the four horns in an extremely sonorous passage. With the return of the trombone the strings divide to form the background:

EXAMPLE 171 NIGHT FLOWER

Side F, Band 3

Moderate Latin 3 Alto Flutes

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- W.W. (Woodwind):** 3 Alto Flutes. Part begins at bar 17 with a melody in *mp*.
- Violins:** Part begins at bar 17 with a melody in *mf*.
- Stg. (Strings):**
 - Violas:** Part begins at bar 17 with a melody in *mf*.
 - Celli:** Part begins at bar 17 with a melody in *mf*.
- Valve Trb. (Trombone):** Part begins at bar 17 with a melody in *mf*.
- Hn. (Horn):** Part begins at bar 17 with a melody in *mf*.
- Mar. (Maracas):** Part begins at bar 17 with a rhythmic pattern.
- Guit. Bass (Guitar/Bass):** Part begins at bar 17 with a rhythmic pattern. Chord symbols: *D9*, *Gm7*, *C7*, *Gm7*, *FM7*, *F6*, *FM7*. Dynamics: *p*.
- Dr. (Drum):** Part begins at bar 17 with a rhythmic pattern. Dynamics: *p*.

W.W.

Stg.

Valve Trb.

Hn.

Mar.

Guit. Bass

Dr.

Violins

Violas

Celli Solo

Gm7 / / / C7 / Gm7 / F / / / B9b5 / / / Bb / / / A+7b9 / / A7b9

(8)

Detailed description: This is a page of a musical score for a jazz ensemble. It features seven staves: W.W. (Woodwind), Stg. (Stage), Valve Trb. (Valve Trumpet), Hn. (Horn), Mar. (Maracas), Guit. Bass (Guitar/Bass), and Dr. (Drums). The W.W. and Mar. staves have a melodic line with eighth notes. The Stg. staff has a long, sustained note. The Valve Trb. and Hn. staves have a long, sustained note. The Guit. Bass staff has a bass line with chords: Gm7, C7, Gm7, F, B9b5, Bb, and A+7b9/A7b9. The Dr. staff has a simple drum pattern. The score is in 7/8 time and has a key signature of one flat. The page number is 228 and the title is SOUNDS AND SCORES.

2 Flutes
2 Oboes

Celeste
Marimba

W.W.
Stg.
Valve Trb.
Hn.
Bells
Guit. Bass
Dr.

Dm7 / / / G \flat 5 / / G9 Gm7 / / / / F / / / / F / / / /

(12)

Directly following the previous example we have the violins, the violas, the cellos, and the horns picking up the melody in a full-bodied unison ("Night Flower," Ex. 125, page 170).

"My Friend Andamo" (Ex. 126, page 171) is a good illustration of the pure unison string sound.

The violas and the cellos playing divisi provide a well-sounding background. It is a good change in color from the "violins on top" voicing ("A Cool Shade of Blue," Ex. 34, page 55).

The violas and cellos can also be written in close position. Certain melodies lend themselves to this treatment:

EXAMPLE 172

Slowly
Violas

Celli

C6 CM9 / C6 D \flat M9 / / D \flat 6 Dm7 / G \flat 5 G9 CM9 /

“Blue Satin” (Mr. Lucky) provides a good illustration of ensemble writing involving the strings with the rest of the orchestra. The strings take over the melody (aided by three piccolos) in the last eight bars of the second chorus. The four trombones form the harmonic background and the horns sing out the counter-melody. Although not on the record, three trumpets have been cued in to show their role under these conditions:

EXAMPLE 173 BLUE SATIN

Side F, Band 4

Moderate Ballad
3 Piccolos

W.W. *f*

Violins *f*

Stg. *f*

Violas, Celli *f*

Hn. *f* a4

Trb. *f*

Cel. Bells *f*

3 Trumpets cue:

Gm7 / C9 / FM7 / / / E7b9 / / / Am9 / / Am7 D7b5b9

Guit. Bass *f* (8)

Brushes

Dr. *arco* *Sfz* Suspended Cymbal

Vibraphone

Sfz

Sfz

A similar situation is recalled in "Softly" (Ex. 24, page 44).
The second release of "Floating Pad" (Mr. Lucky) is another illustration
of the full-bodied tutti:

EXAMPLE 174 FLOATING PAD

Side F, Band 4

Moderate

2 Altos, 2 Tenors

The musical score is arranged in a grand staff format with the following parts and markings:

- Sax.**: Treble clef, C major key signature, common time. Features a melodic line with triplets and a final phrase in the fourth measure.
- Violins**: Treble clef, C major key signature, common time. Features a melodic line with triplets.
- Stg. (Violas, Celli)**: Treble clef, C major key signature, common time. Features a melodic line with triplets and a dynamic marking of *ff*.
- Hn.**: Treble clef, C major key signature, common time. Features sustained notes with accents and a dynamic marking of *sfz*.
- Trb.**: Bass clef, C major key signature, common time. Features sustained notes with accents and a dynamic marking of *sfz*.
- Guit. Bass**: Bass clef, C major key signature, common time. Features sustained notes with a dynamic marking of *sfz* and chord markings *Bb9* and *Am6*.
- Latin Dr.**: Bass clef, C major key signature, common time. Features rhythmic patterns with triplets. Markings include *(8)*, *Timbale sides*, *R.H.*, *L.H.*, and *Tom Tom*. A *(4)* marking is present in the fourth measure.

The musical score is arranged in six staves from top to bottom:

- Sax.:** Features a melodic line with triplets and slurs.
- Strg.:** Features a melodic line with triplets and slurs.
- Hn.:** Features sustained notes with dynamics *sfz* and accents (^).
- Trb.:** Features sustained notes with dynamics *sfz* and accents (^).
- Guft. Bass:** Features a bass line with chord symbols *Bb9* and *AM9*.
- Latin Dr.:** Features a rhythmic pattern with a slash (/) and a circled 8 (8).

Next is a full orchestra consisting of six brass, five woodwinds (two flutes, two clarinets, and a baritone sax), four horns, twenty strings (twelve violins, four violas, four cellos), and rhythm. This is scored in a definitely grandiose style with an over-used but definitely usable "Paramount" ending.

The baritone sax is used to reinforce the brass. Any additional low woodwinds, such as bass clarinet or bassoon, would be given the bottom part. Any additional high woodwinds would double the present woodwind line:

EXAMPLE 175 JOANNA

Wood Wind phrasing

Very Broad Flutes, Violins

Clarinet, Violas

String phrasing

4Hn. a4

+Celli

Celli to bass line

Tpt. a3

3 Trb. Bar. Sax. Baritone Saxophone

Harp Gliss. Eb Scale

Rhythm Cm7 / / / Ab9 / / / Cm6 / / / Cm / 7

Dr. Large Cymbal

Timp.

ff (8)

Wood Wind *tr*
10

Strings tremolo

Wood Winds

Violins
Violas

W. W. Stg. *ff*

Hn. *ritard*

Tpt. *ritard*

Trb. Bar. Sax. *ritard*

Harp *sfzp*
Gliss. Eb Scale

Rhythm *arco* *ritard*
ff Celli

Dr. *crash*
ff

Timp. *ritard*
tr m

Bass

Celli

tr

tr m

The strings have a gay side too. They can be light and liltng on occasion. "March of the Cue Balls" (Ex. 49, page 67) contains such a passage. The strings and the woodwinds romp along over the trombones pumping out the melody.

Later in the same number the violins and the violas, doubling the piccolos and the oboes, respectively, provide a whirlwind background to the horns' and the trombones' lead. The cellos go below to help out the string bass:

EXAMPLE 176 MARCH OF THE CUE BALLS

Side F, Band 5

Breezy
Violins, 3 Piccolos

W.W. Stg. *ff*
Violas, Oboe

Hn. *ff* a4 8

Trb. *ff* a4 8

Bells (4)

Cello Bass pizz. Cello loco (8) *ff* 8

Guit. Bb / / F Eb / Bb / F7 / Eb F7 Bb Eb Dm Cm

Dr. Brushes 8 *ff* (4)

Detailed description of the musical score: The score is for a band and includes parts for Violins (3 Piccolos), Violas, Oboe, Horns, Trombones, Bells, Cello/Bass, Guitar, and Drums. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece is marked 'Breezy' and 'ff' (fortissimo). The string parts (Violins, Violas, Cello/Bass) feature a rhythmic pattern of eighth notes with accents. The woodwind parts (Horns, Oboe) play a melodic line with accents and slurs. The brass parts (Horns, Trombones) play a similar melodic line. The Bells play a simple rhythmic pattern. The Guitar part includes a bass line with chords: Bb, F, Eb, Bb, F7, Eb, F7, Bb, Eb, Dm, Cm. The Drums play a pattern of eighth notes with brushes, marked 'ff'.

W.W. Sgt.

Oboe out

Violas

2 Bass Clarinets, Bassoon

Hn.

Trb.

Bells

Cello Bass

Guit.

Dr.

sfz

mp

mp

(8)

E \flat / / F E \flat / B \flat / F7 / C7 F7 B \flat A \flat Gm Em E \flat

Detailed description: This is a page of a musical score for a band. The score is written for eight parts: W.W. Sgt. (two staves), Oboe out, Violas, Horn (Hn.), Trumpet (Trb.), Bells, Cello Bass, Guitar (Guit.), and Drums (Dr.). The key signature is one flat (B-flat major or D minor). The W.W. Sgt. part features a melodic line with triplets and slurs. The Oboe and Viola parts have similar melodic lines. The Horn and Trumpet parts play a rhythmic accompaniment with accents. The Cello Bass part has a bass line with triplets. The Guitar part provides harmonic support with chords and a rhythmic pattern. The Drums part has a simple rhythmic pattern. The score includes dynamic markings such as *sfz* and *mp*. The guitar part includes a chord progression: E \flat / / F, E \flat / B \flat / F7, C7, F7, B \flat A \flat Gm Em E \flat . The drum part has a measure marked (8).

The doubling of the cellos and the bass is common both in arco and pizzicato passages. A typical pizzicato passage can be found in "One-Eyed Cat" (Ex. 41, page 63). One word of caution about this type of doubling: Never do it in a walking bass passage. The legitimate cellist is not known for his ability to swing.

Low legato passages with the cellos and the bass playing in octaves create a dramatic and moody sound. In out-of-tempo passages when the strings play *divisi*, the arco bass has two possibilities: double the bottom cello line in unison or an octave below; or play the bass note alone (necessary when the bass note is below the cello range). Both ways are shown:

EXAMPLE 177

Slowly

4 Vn.
mp

2 Va.
2 Vc.
mp

Bass

The last six bars of "One-Eyed Cat" (*Mr. Lucky*) gets us back into a lighter mood:

EXAMPLE 178 ONE-EYED CAT

Side F, Band 5

Easy

2 Piccolos

2 (8va)

W.W. 2 Bass Clarinets, Bassoon

Violins div. pizz.

Stg. Violas pizz.

Celli

Hn.

Trb.

Bass pizz. (8)

Mar. Pno.

Dr. Rim Snare

The musical score is arranged in a standard orchestral layout with ten staves. The top staff is for Piccolos, with a melodic line starting in the second measure and ending with a double bar line and a repeat sign. The second staff is for Woodwinds (2 Bass Clarinets, Bassoon), showing a rhythmic accompaniment of eighth notes. The third staff is for Violins, playing a simple harmonic line. The fourth staff is for Violas, also playing a simple harmonic line. The fifth staff is for Celli, with a similar harmonic line. The sixth staff is for Horns, which is mostly empty. The seventh staff is for Trumpets, also empty. The eighth staff is for Bass, playing a simple harmonic line. The ninth staff is for Maracas, playing a simple harmonic line. The tenth staff is for Drums, with a simple rhythmic pattern. The score is marked 'Easy' and includes various performance instructions like 'pizz.' and 'div. pizz.'.

W.W.

2 Piccolos

2 Oboes

Violins arco

Stg. arco non divisi non divisi

Hn.

Trb.

Bass arco

Mar. Pno. Xylophone 8-

Dr.

Let's take a return visit to "Chime Time" (Ex. 23, page 42). Pizzicato is put to good use here.

Our previous examples have utilized a fairly large string section. For commercial recording this is an ideal size, although the average recording section used for vocal backgrounds is more often eight violins, two violas, two cellos.

Modern recording techniques are extremely flattering to the strings. A well-recorded string section will sound much larger than it actually is.

The treatment of a smaller section in non-recorded writing is another matter. A different approach must be taken because a violin divisi conceived for twelve or fourteen cannot be made to sound as good for four or six. Unisons for a few violins sound good in the lower and medium registers, but they get progressively thinner as they get up into the high range.

A good pattern to follow in your string writing for a small section is that of a string quartet. This is as ideal for a section consisting of four violins, one viola, and one cello as it is for the largest of string groups:

EXAMPLE 179

Musical score for Example 179. It features three staves: 4 Violins (top), Viola (middle), and Cello (bottom). The tempo is marked 'Lento' and the dynamics are 'mp'. The key signature has one flat (B-flat). The score consists of four measures. The first three measures are in a steady tempo, while the fourth measure is marked 'rit.' (ritardando). The violin part has a melodic line with some double-stops. The viola and cello parts provide harmonic support with chords and a double-stop fifth in the cello.

The double-stop fifth in the cello is a frequently used means of getting another voice into the chord, especially when the fifth of the chord gets below the viola range. If our group is six violins, one viola, and one cello, the same voicing would be used except that we would divide the violins four and two. However, six violins permits us to add a fifth voice and another approach to our previous example:

EXAMPLE 180

Musical score for Example 180. It features three staves: 6 Violins (top), Viola (middle), and Cello (bottom). The tempo is marked 'Lento' and the dynamics are 'mp'. The key signature has one flat (B-flat). The score consists of four measures. The first three measures are in a steady tempo, while the fourth measure is marked 'rit.' (ritardando). The violin part has a melodic line with some double-stops. The viola and cello parts provide harmonic support with chords and a double-stop fifth in the cello.

Thirds and doubled thirds in octaves are a good device for a small section. The woodwinds lend support in the lower harmonies, as both types of thirds are shown:

EXAMPLE 181

Lento

4 Violins

Viola

Cello

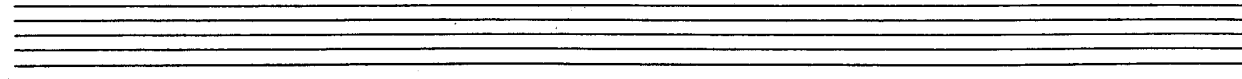
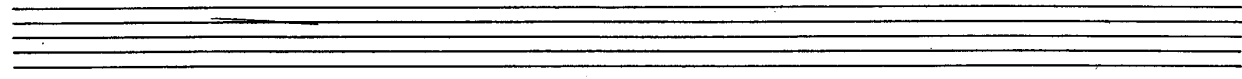
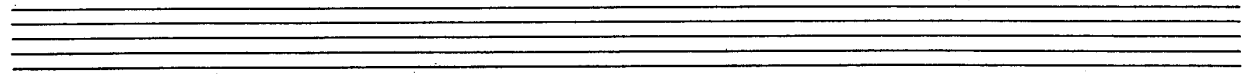
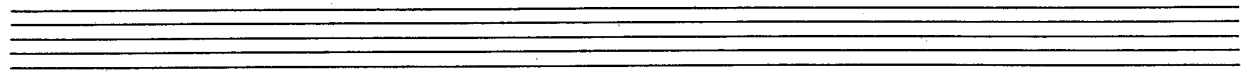
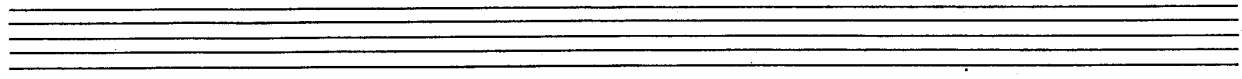
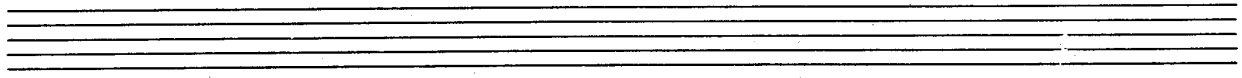
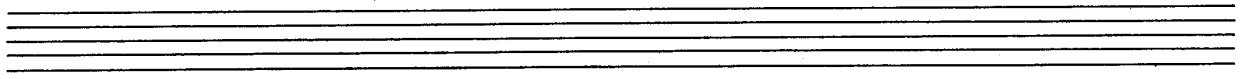
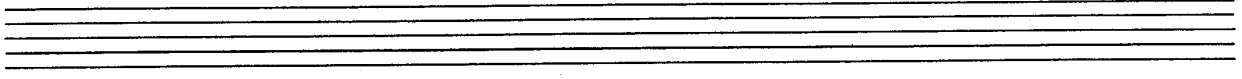
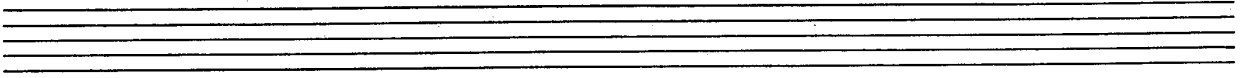
3 Clarinets

Bass Clarinet

The musical score consists of four staves. The top staff is for 4 Violins, the second for Viola, the third for Cello, and the bottom for Bass Clarinet. The woodwinds (3 Clarinets) play a supporting harmonic line. The tempo is marked 'Lento' and the time signature is 2/2. The string parts play a unison line of eighth notes, starting on G2 and moving up to Bb3, with a fermata at the end.

The tutti string unison is very useful in a small section. The best range for this is from the low violin G up to the B \flat a minor tenth above. This keeps the viola and cello in a sensible and sonorous range.

The string section in most dance orchestras is always the hopelessly outnumbered minority. Conceive the string parts with this in mind; the soaring string sounds of the larger orchestra are simply not possible with a small section.



CHAPTER TEN

Conclusion

THERE WAS A TIME WHEN THE LINES SEPARATING POP, JAZZ, Rock, Folk, Country, Latin, and Rhythm and Blues were clearly defined. These lines are being crossed with increased frequency as new and influential performers and writers emerge on the scene. A change in basic concept often follows innovation. We are involved in such a change of concept that, in time, will influence the entire orchestra—live amplified sound. The electric organ and guitar were the forerunners, of course. The piano and even the harpsichord have been wired for sound. The entire saxophone and woodwind families are now involved. The string family is a prime candidate. Even the solo brasses are picking up the idea. New and useful instruments are emerging. To ignore this movement in the electronics field would be a serious mistake. Our job deals with musical sound, regardless of its source.

The milk of sacred cows has a way of turning sour. The entire music scene is constantly changing, leaving the narrow-minded and the lazy behind. That which is far out today becomes commonplace tomorrow. The truly professional writer must keep up with the ever shifting scene. The man who writes for hire has an obligation, if only to himself, to keep an open mind and to absorb new ideas.