
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.

EXAMPLE 1 PETER GUNN

TRANSPOSED SCORE

1. Alto Sax.

W.W.

Tpt.

1

2 Col Tpt. 1

3 Col Tpt. 1

4 Col Tpt. 1

Tacit Throughout

sfz

sfz

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:

1 *sfz*

2 Col Trb. 1

3 Col Trb. 1

4 *mf*

Tuba Tacit Throughout

1,2 *sfz* a2

3,4 Col Hr. 1, 2

Top Cymb. *f*

Dr. Tacit Throughout

Guit. *f*

Pno. *f* L.H. 8va lower

Bass *f*

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

EXAMPLE 2 PETER GUNN

TRANSPOSED SCORE

Alto Sax.

Tacit Throughout

W.W.

2x only

1

2

Tpt.

3

4

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

- Trb (Trumpets):** Four staves (1-4). Staves 1 and 2 have *sfz* markings. Staff 4 has a rehearsal mark (4) and a repeat sign.
- Tuba:** One staff with the instruction "Tacit Throughout".
- Hn. (Horns):** Four staves (1,2 and 3,4). Staves 1 and 2 have *sfz* markings and *a2* dynamics. Staff 4 has a rehearsal mark (4).
- Dr. (Drums):** Two staves. The top staff is labeled "Top Cymb." and has a *f* marking. The bottom staff is labeled "Tacit Throughout".
- Guit. (Guitar):** One staff with a *f* marking and a rehearsal mark (4).
- Pno. (Piano):** Two staves. The top staff has a *f* marking. The bottom staff is labeled "L.H. 8va lower" and has a rehearsal mark (4).
- Bass:** One staff with a *f* marking and a rehearsal mark (4).

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:

EXAMPLE 3 PETER GUNN

W.W.

Tpt.

COPY

17 18 19 20

1 2 3 4

A musical score for a band, consisting of ten staves. From top to bottom, the staves are labeled: Trb. (Trumpet), Tuba, Hn. (Horn), Dr. (Drum), Guit. (Guitar), Pno. (Piano), and Bass. Each staff is divided into four measures by vertical bar lines. The staves are empty, with only the clefs and bar lines visible. The Trb., Tuba, Dr., Pno., and Bass staves use bass clefs. The Hn. and Guit. staves use treble clefs. Vertical wavy lines are present in each measure across all staves, likely representing a specific musical effect or a placeholder for notes.

EXAMPLE 4 PETER GUNN

W.W.

Tpt.

Trb.

Tuba

Hn.

Dr.

Guit.

Pno.

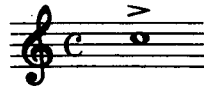
Bass

The image shows a musical score for a band. It consists of eight staves, each with a label to its left: Trb. (Trumpet), Tuba, Hn. (Horn), Dr. (Drum), Guit. (Guitar), Pno. (Piano), and Bass. Each staff is divided into two measures by a vertical bar line. The staves are empty, indicating that the music has not been written in. The staves are arranged vertically from top to bottom in the order listed. The Trb. staff has a single bass clef. The Tuba staff has a single bass clef. The Hn. staff has two treble clefs. The Dr. staff has two bass clefs. The Guit. staff has a single treble clef. The Pno. staff has two bass clefs. The Bass staff has a single bass clef. There are two vertical wavy lines running through the staves, one in each measure, which are likely artifacts from the scanning process.

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

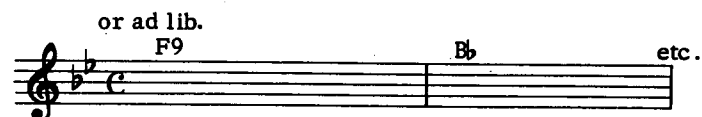
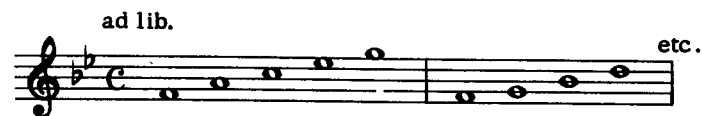


There is no doubt about where either of these notes is cut off. The same rule applies to notes of lesser duration.

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.

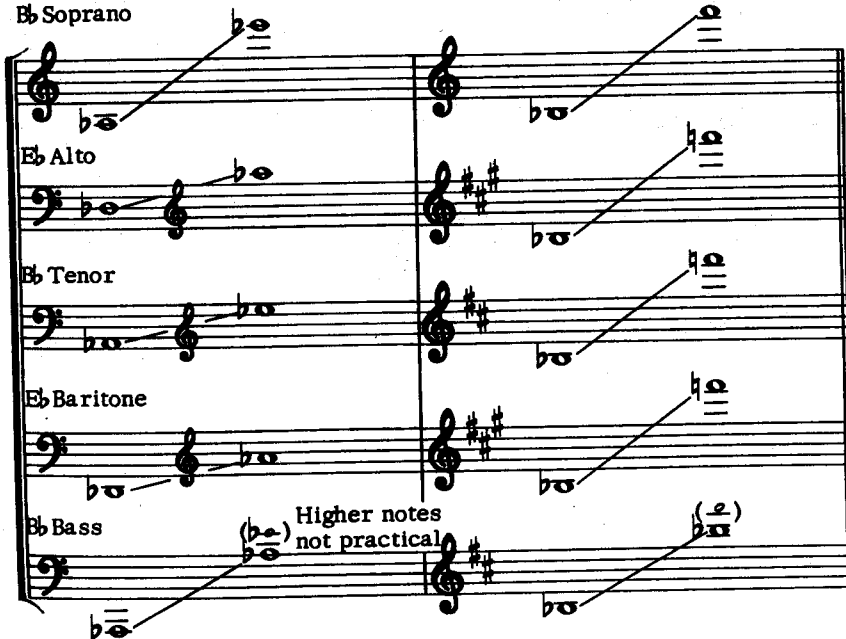
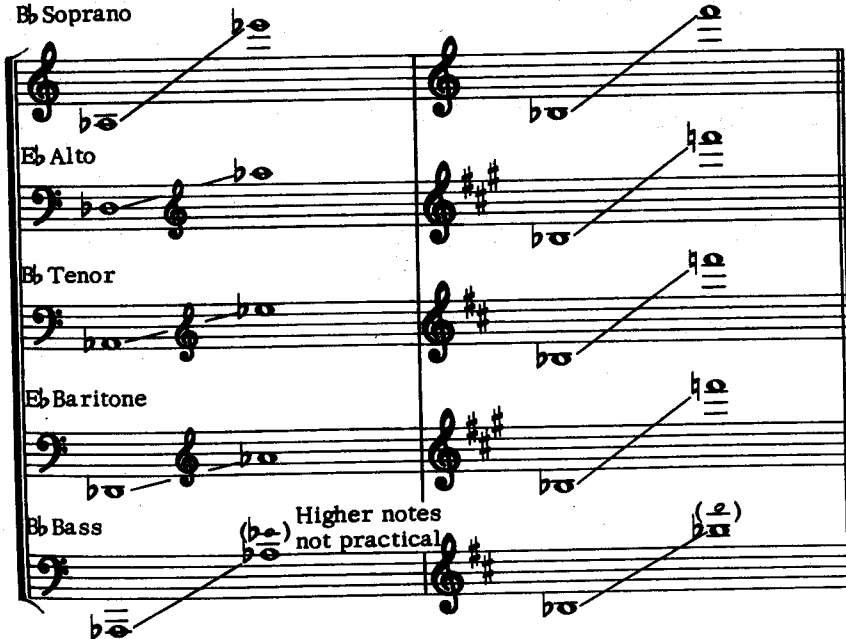
CHAPTER TWO

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:
	

The diagram illustrates the transposition of saxophones. It shows five staves, each representing a different saxophone type: **B \flat Soprano**, **E \flat Alto**, **B \flat Tenor**, **E \flat Baritone**, and **B \flat Bass**. The 'Actual Sound' column shows the notes as they would be written for each instrument in its own key signature. The 'Written' column shows the notes as they would be written in a common key signature (C major or F major), with transposition lines indicating the shift. For the Bass saxophone, a note is circled and labeled '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

Alto Tenor sub-tone

4 Sax. 2 Baritones *p*

4 Trb.

Guit. amp., fast vibrato

Pno. Bass *mf* (8)

Dr. Cymbal *mf* (4)

Sax. long fall

Trb. Plungers *mf* a4 + o + o

Guit.

Pno. Bass (8)

Dr. (8)

The musical score is divided into two systems. The first system includes staves for 4 Saxophones (Alto and Tenor), 2 Baritone Saxophones, 4 Trumpets, Guitar, Piano/Bass, and Drums. The saxophone part features a unison line with a 'sub-tone' instruction and a dynamic of *p*. The guitar part is marked 'amp., fast vibrato'. The piano part has a dynamic of *mf* and a '(8)' marking. The drum part includes a cymbal part with a dynamic of *mf* and a '(4)' marking. The second system includes staves for Saxophone, Trumpet, Guitar, Piano/Bass, and Drums. The saxophone part has a 'long fall' instruction. The trumpet part has a 'Plungers' instruction with notes 'a4 + o + o' and a dynamic of *mf*. The piano part has a '(8)' marking. The drum part has a '(8)' marking.

* 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.

Musical score for five instruments: Sax., Trb., Gult., Pno. Bass, and Dr. The score is in 4/4 time and consists of five measures. The Sax. part has a melodic line with a slur over measures 3 and 4. The Trb. part has a rhythmic pattern with 'a4' and '+' markings. The Gult. part has a complex rhythmic pattern with slurs. The Pno. Bass part has a simple rhythmic pattern with slurs. The Dr. part has a simple rhythmic pattern with slurs. Measure numbers (12), (8), and (16) are indicated below the Dr. part.

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

4 Sax.

Solo ad lib
Fm

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 arranged in a grand staff format with eight staves. The top staff is for 4 Saxophones (2 Altos, 2 Tenors), the second for 4 Trumpets, the third for 4 Horns, the fourth for 4 Trombones, the fifth for Guitar and Vibraphone, the sixth for Bass Piano, and the seventh for Drums. The score begins with a key signature of two flats and a common time signature. The saxophone part has a melodic line with a 'sub-tone' instruction. The trumpet part has a 'Solo ad lib' section with a fermata. The trombone part has a 'Start easy and build' instruction with a dynamic of 'mf'. The guitar part has a vibrato effect. The bass piano part has a 'Piano 8 basso' instruction. The drum part has a '4' in a circle above the fourth measure.

Musical score for saxophones and other instruments. The score is written for seven parts: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score consists of five measures. The Sax. part has a melodic line with a fermata over the first measure and a slur over the second measure. The Tpt. part has a whole rest in the first measure and a slash with a fermata in the second, third, and fourth measures. The Hn. part has a whole rest in the first measure and a slash with a fermata in the second, third, and fourth measures. The Trb. part has a whole note in the first measure and a half note in the second, third, and fourth measures. The Guit. Vib. part has a whole note in the first measure and a half note in the second, third, and fourth measures. The Bass Pno. part has a whole note in the first measure and a half note in the second, third, and fourth measures. The Dr. part has a slash with a fermata in the first, second, and fourth measures, and a whole note in the third measure.

Sax.

Tpt. Fm

Hn.

Trb.

Guit. Vib.

Bass Pno.

Dr. (8)

This musical score is arranged in a grand staff format with seven staves. The instruments are labeled on the left: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr. The score is divided into two measures by a double bar line. The first measure contains musical notation for Saxophone (trills), Trumpet (Fm), Horn (a4), Trombone (1, 2, 3, 4), Guitar/Vibraphone (F#m), Bass Piano, and Drums (12). The second measure contains notation for Saxophone (f), Trumpet (F#m), Horn (mf), Trombone (f), Guitar/Vibraphone (F#m Guitar rhythm), Bass Piano (f), and Drums (4). The Vibraphone part is marked "Vibraphone tacit to end".

Sax. *tr*

Tpt. *Fm*

Hn. *a4*

Trb. *1, 2*
3, 4

Guit. Vib. *F#m*
Guitar rhythm
Vibraphone tacit to end

Bass Pno. *f*

Dr. *(12)*
(4)

f *mf* *f*

A musical score for a jazz ensemble, specifically for saxophones and other instruments. The score is written for six staves, each representing a different instrument: Sax., Tpt., Hn., Trb., Guit. Vib., and Dr. The key signature is F#m (F# minor), and the time signature is 4/4. The saxophone part (Sax.) features a melodic line with eighth and quarter notes, including a triplet in the second measure. The trumpet (Tpt.) and guitar/vibraphone (Guit. Vib.) parts consist of rhythmic patterns of eighth notes, marked with a slash and a percentage sign. The horn (Hn.) part has a melodic line with eighth notes and a triplet. The trombone (Trb.) part has a melodic line with eighth notes and a triplet. The bass piano (Bass Pno.) part has a melodic line with eighth notes. The drum (Dr.) part has a rhythmic pattern of eighth notes. The score is marked with a rehearsal mark (8) in the fourth measure of the drum part.

Sax.

Tpt. F#m

Hn.

Trb.

Guit. Vib. F#m

Bass Pno.

Dr. (8)

This musical score is arranged in a system of seven staves, each representing a different instrument. The instruments are labeled on the left: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first two measures of the score feature triplets in the Saxophone and Horn parts. The third measure marks a key change to two flats (Bb, Eb) and a dynamic shift to fortissimo (ff). The Trumpet and Guitar/Vibraphone parts are marked with slanted lines and a percentage sign, indicating they are to be played ad libitum. The Trombone part features a series of sustained chords with accents and a fortissimo-sforzando (sffz) dynamic. The Bass Piano part has a melodic line with slurs and accents, also marked with sffz. The Drum part includes specific rhythmic notations, including a triplet of eighth notes labeled (12) and a quarter note labeled (4). The score concludes with a final measure in the original key signature.

This musical score is arranged in a system of seven staves. From top to bottom, the staves are labeled: Sax., Tpt., Hn., Trb., Guit. Vib., Bass Pno., and Dr. The key signature is one flat (B-flat), and the time signature is 4/4. The Sax. staff features a melodic line with several triplet markings. The Tpt. staff has a rest for the first two measures, followed by a solo section starting in the third measure, marked "Solo Trumpet as is", with triplet markings. The Hn. staff has a melodic line with a triplet in the third measure. The Trb. staff consists of sustained chords with a melodic line in the third measure. The Guit. Vib. staff has a rest for the first two measures, followed by a rest in the third measure, and then a rest for the fourth and fifth measures. The Bass Pno. staff has a melodic line with a triplet in the third measure. The Dr. staff has a rest for the first two measures, followed by a triplet in the third measure, and then a rest for the fourth and fifth measures. Chord symbols "Gm" and "Ab9" are placed above the Tpt. and Guit. Vib. staves respectively. A circled number "(8)" is located below the Dr. staff in the third measure.

Ritard. *Molto rit.*

Sax. Tpt. 2 Hn. Trb. Guit. Vib. Bass Pno. Dr. Fill ad lib

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

Sub-tone *
Altos Tenors
p

*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

2 Clarinets

2 Tenors

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

Bright

A.A.T.T.B.

F / / / / / Eb9 D9 / / / / / Gm7 / / / / / F / / / / /

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

EXAMPLE 15 BLUES FOR MOTHER'S

Slowly
A.A.T.T.B.

Sax.

Rhythm

Sax.

Rhythm

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

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

(8)

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.

System 1:

- Sax. (Tuba):** Melodic line with slurs and accents.
- Sax. (Saxophone):** Melodic line with slurs and accents.
- Rhythm:** Bass line with a circled '8' in the first measure.
- Chords:** Bb9(b5) / Bb9, A9(6) / A9, Ab9(b5) / Ab9

System 2:

- Sax. (Tuba):** Melodic line with slurs and accents.
- Sax. (Saxophone):** Melodic line with slurs and accents.
- Rhythm:** Bass line.
- Chords:** G9(6) / G9, Gb9(6) / Gb9, Cm7 Cm9 / Cb9, 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

$Bb9^{(sus\ 4)}$ / $Bb9$ / $A9^{(sus\ 4)}$ / $A9$ / $Ab9^{(sus\ 4)}$ / $Ab9$ /

Sax.

Rhythm

$G9^{(sus\ 4)}$ / $G9$ / $Gb9^{(sus\ 4)}$ / $Gb9$ / $Cm7$ $Cm9$ / $Cb7$ $BbM9$ $Cm9$ $BbM7$ / /

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

(8)

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

Sax.

Rhythm

Dm7 G9(6) / G9 Gb9 (sus 4) / Gb9 / Cm7 F9(6) / Cb7 Bb M9 / / / /

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 Cb9(sus 4) Cb9 / / 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 D \flat . 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

The score is for a 'Bright March' and includes the following parts:

- 4 W.W. (Woodwinds)
- 4 Tpt. (Trumpets)
- 4 Trb. (Trombones) with a 'Cup' marking
- Hn. (Horn)
- Vib. (Vibraphone)
- Guit. Bass (Guitar/Bass)
- Dr. (Drums) with 'Brushes on Snare' and 'Foot Cymbal' markings
- (8) Bass (Eight Basses)

The score is written in 2/4 time with a key signature of one sharp (F#). It consists of six measures. The percussion parts are particularly detailed, showing specific techniques like brushes on the snare and foot cymbal.

8va throughout
4 Piccolos
a4

W.W.

Tpt.

Trb. Cups

Hn. 2x only
p

Vib.

Guit. Vib.

Dr.

This system of music includes staves for Woodwinds (W.W.), Trumpets (Tpt.), Trombones (Trb.), Horns (Hn.), Vibraphone (Vib.), Guitar/Vibraphone (Guit. Vib.), and Drums (Dr.). The woodwind part features a melodic line with a dynamic marking of *p* and a '2x only' instruction. The trombone part is marked 'Cups'. The drum part shows a pattern of snare and bass drum hits.

(8va)

1.

W.W.

Tpt.

Trb.

Hn.

Vib.

Guit. Bass

Dr.

This system continues the musical score. The woodwind part has a dynamic marking of *f* and a first ending bracket labeled '1.'. The rest of the ensemble continues with their respective parts.

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

- W.W. (Woodwinds):** Features a piccolo part marked "(8va)" and a saxophone part.
- Tpt. (Trumpets):** Includes a trumpet part with accents.
- Trb. (Trumpets):** Includes a trumpet part with accents and a "Bass Trombone" part.
- Hn. (Horns):** Includes a horn part with a "Bass Trombone" label.
- Vib. (Vibraphone):** Includes a vibraphone part.
- Guit. Bass (Guitar/Bass):** Includes a guitar/bass part with chord diagrams: DM9, D6, E9, and A9.
- Dr. (Drums):** Includes a drum part with dynamic markings (4) and (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

4W: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.

Strg.

Hn.

Trb.

Guit. Bass

Dr.

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

(8)

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 part.
- Trb. (Trumpets):** Trumpets playing a supporting harmonic part.
- Stg. (Strings):** 12 Violins and 4 Violas, playing a chromatic accompaniment. The string section is marked *ff* (fortissimo).
- Celli (Cellists):** 4 Celli, playing a supporting harmonic part.
- Guit. Bass (Guitar/Bass):** Playing a bass line with chords: Am7 / Ab7 / Gm / Eb / Gm6 / Eb / Gm / Eb / Gm6 / Gm7.
- Dr. (Drums):** Playing a steady rhythmic 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 notation for the C flute shows a single note on a treble clef staff. The note is a G4 (G above middle C). A line points from the text "Sounds as written" to the note. To the right of the note, a diagram of a flute is shown with the G key highlighted, indicating the fingering for the note.

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
4/4
p

Violas p

Celli p

Mar. Pno. F Eb Bb Ab

Guit. Bass

Dr. 3 8 3 8 (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 (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 Violins and Violas in the fourth staff and Celli in the fifth, both 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 rhythmic patterns marked with '3' and '8' and a '(4)' in the fourth measure.

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

- W.W.**: Woodwinds, staff 1.
- Hn.**: Horns, staff 2.
- Trb.**: Trumpets, staff 3.
- Stg.**: Strings, staff 4 (treble and bass clefs).
- Mar. Pno.**: Maracas/Percussion, staff 5.
- Guit. Bass**: Guitar and Bass, staff 6.
- Bottom Staff**: A separate staff at the bottom containing measure numbers (8) and (12).

The score is in 4/4 time and features a key signature of one flat (Bb). The guitar part includes the following chord progressions: F, Ab9, Gm7, C9, F, Eb. The woodwind part includes a first ending marked with a '1.' and a repeat sign.

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

- W.W. (Woodwinds):** Features a melodic line with triplet markings (3) and a second ending bracket labeled '2.'.
- Hn. (Horn):** Accompanied by a *cresc.* (crescendo) marking, playing a sustained chord.
- Trb. (Trumpet):** Also playing a sustained chord, mirroring the horn part.
- Stg. (Strings):** Shows a sustained chord in the upper register.
- Mar. Pno. (Maracas/Percussion):** Features a rhythmic pattern with a repeat sign.
- Guit. Bass (Guitar/Bass):** Features a bass line with chords marked F and Eb.
- Bottom Staff:** Contains a rhythmic pattern with a (24) marking, likely indicating a measure number.

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)

Detailed description: This system contains the first four measures of the piece. The woodwinds (W.W.) play a melody in the first measure, marked 'Easy' and '2 Flutes' with a mezzo-forte (*mf*) dynamic. The guitar (Guit.) and piano (Pno.) parts feature eighth-note patterns, with the piano part marked with an accent (^) and the number 8. The bass (Bass) part has a dynamic marking of mezzo-piano (*mp*) and is marked with an accent (^) and the number 8. The drums (Dr.) play a brush pattern, indicated by the 'Brushes' text and a drum symbol with the number 4. The key signature has one flat (B-flat) and the time signature is 4/4.

Tutti etc.

W.W. 2

Guit. 8

Pno. 2 (Trb.)

Bass (8)

Dr. (8)

Detailed description: This system contains the next four measures. The woodwinds (W.W.) play a melody in the third measure, marked 'Tutti' and 'etc.'. The guitar (Guit.) and piano (Pno.) parts continue with eighth-note patterns, with the piano part marked with an accent (^) and the number 2. The bass (Bass) part continues with a steady eighth-note line, marked with an accent (^) and the number 8. The drums (Dr.) play a brush pattern, indicated by a drum symbol with the number 8. The key signature has one flat (B-flat) and the time signature is 4/4.

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 2x only

Pno. Vib. *sfz*

Bass

Dr. (8) (4)

W.W.

Tpt.

Trb.

Pno. Vib.

Bass

Dr. (8)

1. 2.

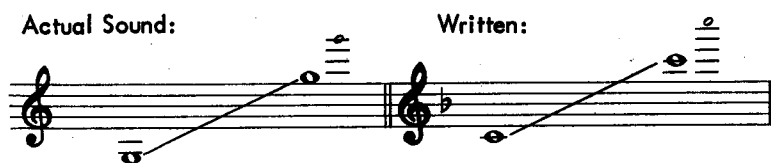
In tutti ensemble involving strings and brass the flute can help out by doubling the high lead string line. In the top half of its register it reinforces the violins.

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. Bass Am7 / / / Am / / / Dm7 / / /

Dr. (8) Cymbal (4) Vibraphone Solo, ad lib

Detailed description: This musical score is for the piece 'Blue Steel'. It features five staves: W.W. (Woodwind), Guit. Bass (Guitar and Bass), Dr. (Drum), and Vibraphone Solo. The W.W. staff is marked 'Bright' and '4 Alto Flutes', with a dynamic marking of *p*. The Guit. Bass staff shows chords Am7, Am, and Dm7. The Dr. staff includes '(8) Cymbal' and '(4)'. The Vibraphone Solo is marked 'ad lib'. The score spans four measures.

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

Vib.

Guit. Pno. *p*

Bass

Dr. Brush on Cymbal (4)

Detailed description: This musical score is for the piece 'Joanna'. It features seven staves: W.W. (Woodwind), Hn. (Horn), Trb. (Trombone), Vib. (Vibraphone), Guit. Pno. (Guitar and Piano), Bass, and Dr. (Drum). The W.W. staff is marked 'Moderate ballad' and '4 Alto Flutes', with a dynamic marking of *p*. The Hn. staff is marked 'Trombone Solo'. The Guit. Pno. staff is marked *p*. The Dr. staff includes 'Brush on Cymbal' and '(4)'. The score spans four measures.

W.W.
Hn.
Trb.
Vib.
Guit.
Pno.
Bass
Dr.

(8)

Detailed description: This is a page of a musical score for woodwinds and other instruments. The score is arranged in a grand staff with eight staves. The instruments are: W.W. (Woodwinds), Hn. (Horn), Trb. (Trumpet), Vib. (Vibraphone), Guit. Pno. (Guitar/Piano), Bass, and Dr. (Drum). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score consists of four measures. The W.W. staff has a melodic line with a slur over the first two measures. The Hn. staff has a melodic line with a slur over the last two measures, including a triplet of eighth notes. The Trb. staff has a melodic line with a slur over the last two measures. The Vib. staff has a melodic line with a slur over the last two measures. The Guit. Pno. staff has a melodic line with a slur over the last two measures. The Bass staff has a rhythmic line. The Dr. staff has a rhythmic line with a slash and a vertical line through it, indicating a drum pattern. The number (8) is written in the bottom right corner of the drum staff.

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.

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.
Gult.
Bass
Dr.

This system contains a musical score for six instruments: W.W. (Woodwinds), Stg. (Strings), Gult. (Guitar), Bass, and Dr. (Drums). The W.W. part features a solo for the Alto Flute, marked 'Easily' and 'Alto Flute Solo'. The solo begins with a triplet of eighth notes (marked '3') and continues with a melodic line. The other instruments (Stg., Gult., Bass, Dr.) have rests throughout this system.

W.W.
Stg.
Gult.
Bass
Dr.

1 Alto Saxophone
2 Alto Flutes

2x only
Violas (4)
Celli (4)

1x only
Ab Ebm7 Ab9

(8) (4)

This system continues the musical score. The W.W. part includes parts for 1 Alto Saxophone and 2 Alto Flutes. The Stg. part includes parts for 2x only of Violas (4) and Celli (4). The Gult. part includes a part for 1x only of guitar, with chords Ab, Ebm7, and Ab9 indicated. The Bass part includes a part for 8 basses, with a measure marked (8). The Dr. part includes a part for 4 drummers, with a measure marked (4). The W.W. part in this system has a melodic line that continues from the first system.

W.W.

Stg.

Guit.

Bass

Dr.

Chord progression for Guit.: DbM7, Dbm7, Gb9, CbM7, Cb6, Fm7, Bb9

Drum notation: (4)

Detailed description: This system contains five staves. The top staff (W.W.) has a treble clef and a key signature of two flats. The second staff (Stg.) has a treble clef. The third staff (Guit.) has a treble clef and contains chord symbols: DbM7, Dbm7, Gb9, CbM7, Cb6, Fm7, and Bb9. The fourth staff (Bass) has a bass clef. The fifth staff (Dr.) has a bass clef and contains a drum set symbol and the number (4) in parentheses.

W.W.

Stg.

Guit.

Bass

Dr.

Section markers: 1., 2.

Violas

Celli

Chord progression for Guit.: EbM7, Bbm7, A7, EbM7, Em7, A9

Drum notation: (8), (16)

Detailed description: This system contains five staves. The top staff (W.W.) has a treble clef and a key signature of two flats, with first and second endings marked '1.' and '2.'. The second staff (Stg.) has a treble clef and contains parts for 'Violas' and 'Celli'. The third staff (Guit.) has a treble clef and contains chord symbols: EbM7, Bbm7, A7, EbM7, Em7, and A9. The fourth staff (Bass) has a bass clef. The fifth staff (Dr.) has a bass clef and contains a drum set symbol and the numbers (8) and (16) in parentheses.

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) *p*

Detailed description: This system of musical notation covers measures 1 through 4. The W.W. part begins in measure 3 with a melody in bass clef, marked *mp*. The Vib. part has a sustained chord in measure 1, marked *p*. The Pno., Guit., and Bass parts play a steady eighth-note accompaniment, marked *p*. The Dr. part features a cymbal pattern of eighth notes, marked *p*. Measure 4 contains a repeat sign for all parts.

W.W.

Vib.

Pno. (4)

Guit. (4)

Bass (4)

Dr. (4)

Detailed description: This system covers measures 5 through 9. The W.W. part continues its melody. The Vib. part has a sustained chord in measure 5, marked (4). The Pno., Guit., Bass, and Dr. parts play a steady eighth-note accompaniment, marked (4). Measure 9 contains a repeat sign for all parts.

W.W.
 Vib.
 Pno. (8) (12)
 Guit. (8) (12)
 Bass (8) (12)
 Dr. (8) (12)

Detailed description: This musical score shows the first woodwind entrance in "Floating Pad" (Mr. Lucky). The woodwind part (W.W.) features a melodic line with a long, sweeping phrase. The vibraphone (Vib.) provides a harmonic accompaniment with sustained chords. The rhythm section consists of piano (Pno.), guitar (Guit.), bass, and drums (Dr.), all playing a steady, rhythmic pattern. The piano and guitar parts are marked with (8) and (12) measures, indicating the duration of their respective parts.

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.
 Stg.
 Guit.
 Latin Dr. (RH) (4)
 LH Tom Tom (6/8 feel)
 Bass Timp. (8)

Detailed description: This musical score is for a Latin rhythm section. It includes woodwinds (W.W.), strings (Stg.), guitar (Guit.), and a Latin drum set (Latin Dr.). The Latin drum set part is divided into right hand (RH) and left hand (LH). The RH part features a complex rhythmic pattern with triplets and a four-measure phrase. The LH part plays a simple Tom Tom pattern with a 6/8 feel. The bass and timpani (Bass Timp.) part provides a steady rhythmic accompaniment. The tempo is marked "Moderately Latin".

2 Bass Flutes

W.W.

p

2 Bass Clarinets
1 Bassoon

Stg.

Violins

Violas

Celli

Amp.
Am

Gult.

2 Latin Dr.

Bass Timp.

W.W.

Stg.

Gult.

2 Latin Dr.

Bass Timp.

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

The diagram shows two musical staves. The left staff, labeled "Actual Sound:", uses a bass clef and shows a note on the second line (G \flat). The right staff, labeled "Written:", uses a treble clef and shows a note on the second line (G \sharp). A diagonal line connects the two notes, illustrating the transposition of one octave and one full tone.

EXAMPLE 39 THE B \flat BASS CLARINET

The diagram shows two musical staves. The left staff, labeled "Actual Sound:", uses a bass clef and shows a note on the second line (G \flat). The right staff, labeled "Written:", uses a treble clef and shows a note on the second line (G \sharp). A diagonal line connects the two notes, illustrating the transposition of one octave and one full tone.

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 / Db7(+9)Db9 Gm7/C9(b5)C9 Am7 / Bbm7 /

(8)

Lead

W.W.

Rhythm

Bbm7 / E9(b5) E9 Am7 / D7(b5b9) D9 Am9 / D9(b5) 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 \flat 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)

W.W.

Mar.

Trb.

Guit. Bass Celli
Guitar C7 Gm7 C7

Dr. (8) (12)

Bassoon and 2 Bass Clarinets

W.W.

Mar.

Bass Trombone

Guit. Bass Celli

Dr.

F / / / / Gb / / / / F / / / /

(4)

W.W.

Mar.

Bassoon

Guit. Bass Celli

Dr.

F / Bb / C Bb Am Gm F

(8)

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

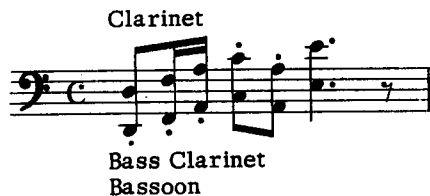
In Octaves:



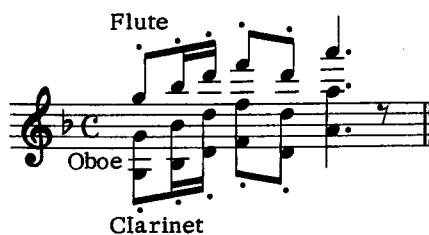
EXAMPLE 44



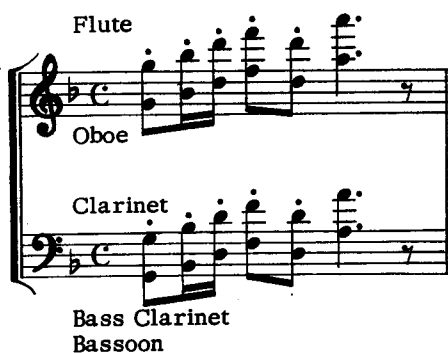
EXAMPLE 45



EXAMPLE 46



EXAMPLE 47

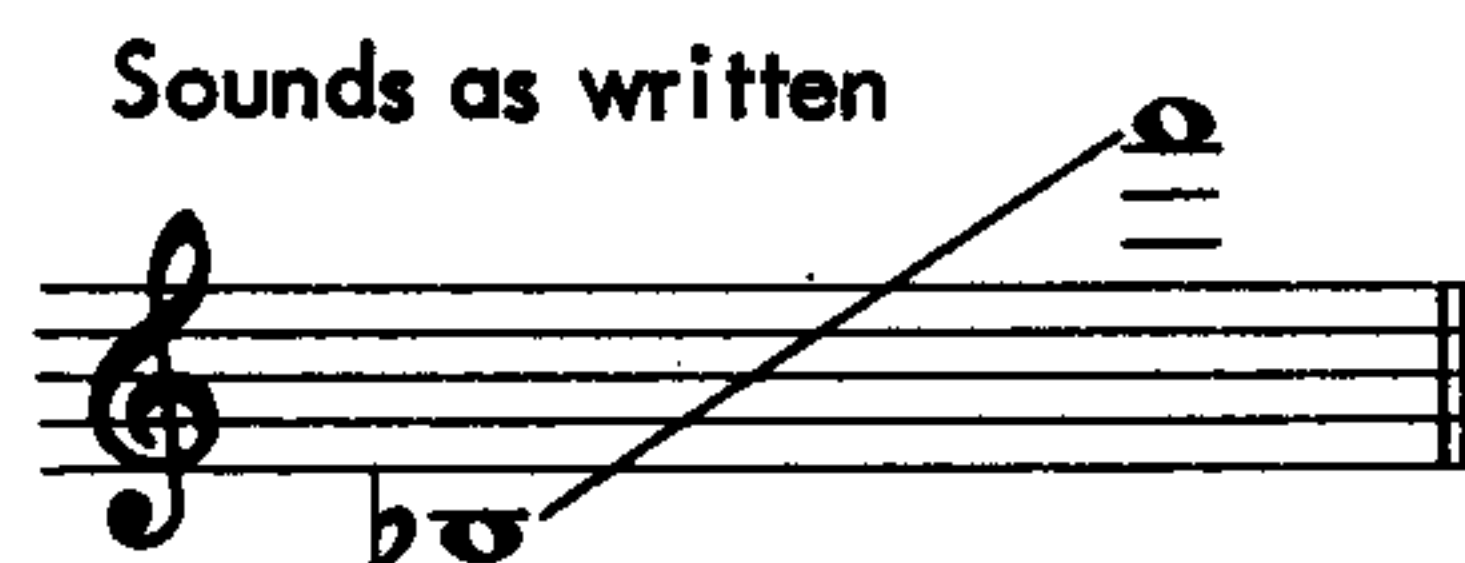


As you can see, the possibilities are quite extensive. Furthermore, all of these combinations work fine in slower and more melodic passages.

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

2 Piccolos
2 Oboes

W.W.

Violins

Stg.

Violas

Cello

Trb.

Guit. Bass

Bells

Dr.

Brushes

F Gm Am Gm F Gm Am Gm F Gm Am F

(8)

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

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 (W.W.), Strings (Stg.), Brass (Trb.), Guitar/Bass (Guit. Bass), Bells, and Drums (Dr.). The piece is in 3/4 time and features a 'Jazzy march' style. The woodwind section includes 2 Piccolos and 2 Oboes, with a melodic line that includes triplets and slurs. The string section includes Violins, Violas, and Cello. The brass section includes Trumpets (Trb.) playing a rhythmic pattern of eighth notes. The guitar and bass section provides harmonic support with chords (F, Gm, Am, Gm) and a bass line featuring eighth notes and triplets. The drum section includes brushes and a steady eighth-note pattern. The score is divided into measures, with some measures containing rests or slurs. The overall mood is light and rhythmic.

W.W.

Strg.

Violas
Celli

Trb.

Guit. Bass

Bells

Dr.

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

(4)

Detailed description: This is a musical score for a band. It consists of seven staves. The top staff is for W.W. (Woodwinds), the second for Strg. (Strings), the third for Trb. (Trumpets), the fourth for Guit. Bass (Guitar and Bass), the fifth for Bells, and the sixth for Dr. (Drums). The score is in 4/4 time and features a key signature of one flat. The W.W. part has triplets of eighth notes. The Strg. part includes Violas and Celli with sustained notes. The Trb. part has a rhythmic pattern of eighth notes. The Guit. Bass part has a simple bass line. The Bells part has a triplet pattern. The Dr. part has a simple drum pattern. Chords are written below the Trb. staff: Gm, C, Gm, C, F, Bb, Am, Gm, F, Gm, Am, Gm, F, Gm, Am, F. A circled number (4) is written below the Dr. staff in the second measure.

(8va)

W.W. (Woodwinds) staff with triplets and eighth notes.

Stg. (Strings) staff with Violins and Violas, featuring triplets and eighth notes.

Trb. (Trumpet) staff with a *Soli* section, marked *f*, and dynamic markings *1, 2, 3* and *3, 4*.

Guit. Bass staff with chord progressions: Gm, C, G7, C7, F, Eb, Dm, Cm, Bb, and F.

Bells staff with triplets and eighth notes.

Dr. (Drums) staff with a pattern marked (8).

W.W.

Stg. *Violas*

Trb.

Guit. Bass

Bells

Dr.

Chord symbols: C, B \flat , Am, Gm, F, E \flat , Dm, Cm, B \flat

Drum notation: (12)

The score consists of six staves. The top two staves (W.W. and Stg.) are in treble clef with a key signature of one flat. The W.W. staff features eighth-note triplets and sixteenth-note patterns. The Stg. staff has a similar rhythmic pattern. The Trb. staff is in bass clef and includes articulation marks like '1,2,3' and '3,4'. The Guit. Bass staff shows a sequence of chords: C, B \flat , Am, Gm, F, E \flat , Dm, Cm, B \flat . The Bells staff has a rhythmic pattern with eighth notes. The Dr. staff shows a drum pattern with a '(12)' marking.

etc.

W. W.

Stg.

Trb.

Guif. Bass

Bells

Dr.

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

(16)

Detailed description: This is a musical score for a jazz ensemble. 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 Trumpet (Trb.) in bass clef. The fourth staff is for Guitar and Bass (Guif. Bass) in bass clef, with chord symbols written above the notes. The fifth staff is for Bells in treble clef. The sixth staff is for Drums (Dr.) in bass clef, with drum notation. The score is divided into three measures. The first measure contains rhythmic patterns for W. W., Stg., and Bells. The second measure contains rhythmic patterns for W. W., Stg., and Dr. The third measure contains rhythmic patterns for W. W., Stg., and Dr., and chord symbols for Guif. Bass. The chord symbols are F, G7, Dm7, G7, C, Bb, Am, and Gm. The number (16) is written in the bottom right corner of the drum staff.

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 grand staff format with the following parts and markings:

- W.W. (Woodwinds):** Features a 'frightened' sound effect (represented by a dotted line with a squiggle) in the first measure, followed by a rest. A second measure is marked with a '2' and a double bar line.
- Bassoon:** Plays a single note in the first measure.
- Violins:** Plays a sustained note in the first measure.
- Stg. (Violas, Cello):** Plays a sustained note in the first measure.
- Hn. (Horns):** Plays a rhythmic pattern of eighth notes.
- Trb. (Trombones):** Plays a rhythmic pattern of eighth notes. Markings include '1, 2, 3' and '4' above the staff.
- Guit. Bass:** Plays a rhythmic pattern of eighth notes. Chord markings include Gm7, C7, and F.
- Latin Dr. (Conga Drum, Cow Bell, Timbales):** Plays a rhythmic pattern of eighth notes. A marking '(8)' is present below the staff.

2

W.W.

Stg.

Hn.

Trb.

Guit. Bass

2 Latin Dr.

Gm7 / / / C7 / / / F

Cow Bell

Timbales 8

Cow Bell

2

W.W.

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.

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 .1, 3
2.

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

Dr. Cow Bell (8)
Latin Drums

Detailed description: This is a musical score for a band. It features seven staves. The top two staves are for woodwinds: 2 Oboes (marked *mf*) and Bassoon. The next two staves are for strings: Violins and 4 Violas, and 4 Celli divisi. The fifth staff is for Trumpets (Trb.) playing 'Cups' with a rhythmic pattern of notes marked .1, 3 and 2. The sixth staff is for Guitar/Bass (Guit. Bass) with chords F, Gm7, C9, and FM9. The bottom staff is for Drums (Dr.), including Cow Bell (8) and Latin Drums. The music is in 4/4 time and has a 'Moderate Cha Cha' feel.

W.W.

Str.

Trb.

Guit. Bass

Dr.

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

Solo

8 v

Detailed description: This is a musical score for a band. It consists of five staves. The top staff is for W.W. (likely a vocal line), followed by a string section (Str.), a trumpet (Trb.), a guitar and bass (Guit. Bass), and a drum set (Dr.). The score is divided into four measures. The first three measures contain chords: F6, Gm7, and C9. The fourth measure is marked 'Solo' and contains a drum solo with a 'v' (vamp) symbol. The notation includes various musical symbols such as notes, rests, and dynamic markings.

W.W.

Stg.

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 (Stg.), 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 and Bass (Guit. Bass) with a bass clef. The seventh staff is for Drums (Dr.) with a bass clef. The score is divided into four measures. The woodwinds play a complex, rhythmic pattern. The strings play sustained chords. The trumpet plays a melodic line. The guitar and bass play a bass line with chords labeled Am7, D7, G, and G. The drums play a steady rhythm.

The musical score is arranged in a system of six staves. From top to bottom, the staves are labeled: W.W. (Woodwinds), Stg. (String), Trb. (Trumpet), Guit. Bass (Guitar/Bass), and Dr. (Drum). The W.W. staff contains complex woodwind parts with many notes. The Stg. staff features a section labeled 'Organ Solo' with dynamic markings 'sf' and 'sf'. The Trb. staff includes articulation marks '1, 2' and '3, 4' above notes. The Guit. Bass staff shows chord changes: Am7, D7, and Gm. The Dr. staff shows a rhythmic pattern with slash marks indicating specific drum sounds.

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 multi-staff format. The top staff is for Woodwinds (W.W.), specifically 2 Oboes. The second staff is for Strings (Stg.), including Violins, 4 Violas, and 4 Cellos (divisi). The third staff is for Valve Trumpets (Valve Trb.), with a 'Solo' section starting in the fourth measure. The fourth staff is for Bells and Cymbals (Bells Cel.). The fifth staff is for Guitar and Bass (Guit. Bass), showing chords Gm, C9, F, Gm7, and C9. The bottom staff is for 2 Latin Drums (2 Latin Dr.), with a '(4)' marking in the fourth measure. The score is in 6/8 time and features a variety of rhythmic patterns and melodic lines.

W.W.

Strg.

Valve Trb.

Bells Col.

Guit. Bass

2 Latin Dr.

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

(4) (8)

The English Horn

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

EXAMPLE 53 THE ENGLISH HORN

Actual Sound:

Written:

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.

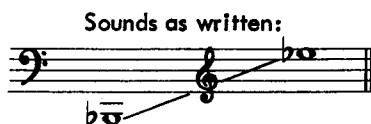
The English horn should be kept in reserve for those special melodic passages. Its deep sound never fails to add a needed change of color so necessary to a well-balanced arrangement.

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. C9

Guit. Bass

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 of staves. From top to bottom, the staves are: 1. Piccolos (2), 2. Oboes + Xylophone (2), 3. Woodwinds (W.W.) Bassoon, 4. Strings (Stg.), 5. Bass Trumpets (Bass Trb.) with a 'Cup' instruction, 6. Piano (Pno.) with a 'C9' chord instruction, 7. Guitar (Guit. Bass), 8. Latin Drums (Latin Dr.) with a 'Cow Bell' instruction. The score is divided into four measures. The first measure contains the initial notation for the Bassoon and Latin Drums. The second measure introduces the Piccolos, Oboes + Xylophone, Bass Trumpets, Piano, and Guitar. The third measure continues the instrumentation. The fourth measure concludes the section with a double bar line. The tempo is marked 'Moderate Cha Cha'. The key signature has one flat (B-flat). The time signature is 4/4.

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 band. The score is arranged in a grand staff format with multiple systems. The instruments listed on the left are Woodwinds (W.W.), Stage (Stg.), Bass Trombone (Bass Trb.), Piano (Pno.), Guitar/Bass (Guit. Bass), and Latin Drums (Latin Dr.). The woodwinds part features complex rhythmic patterns with many beamed notes. The stage part includes staves for Violins, Violas (marked *mf*), and Celli. The piano part has a steady eighth-note accompaniment. The guitar/bass part includes chord changes: F, C9, and Bb F. The Latin drums part includes a section marked (4). The score is divided into measures by vertical bar lines, with repeat signs (double slashes) indicating repeated rhythmic patterns.

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 jazz ensemble. It consists of six staves. The top staff is for W.W. (likely a saxophone), the second for Stg. (strings), the third for Bass Trb. (baritone saxophone), the fourth for Pno. (piano), the fifth for Guit. Bass (guitar), and the sixth for Latin Dr. (Latin drums). The score is in 4/4 time and features a complex harmonic structure. The guitar part includes chords: F, FM9, Am7, Gm7, Gm7, C9, Bb, and F. The Latin Dr. part has counts of 4 and 8. The piano part has a rhythmic pattern of eighth and sixteenth notes. The strings and saxophone parts have melodic lines with some sustained notes.

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

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

- W.W. (Woodwinds):** Bassoon and 2 Bass Clarinets. The notation includes a 3-measure rest at the beginning of the first measure.
- Guit. (Guitar):** 8va lower. The notation includes a 3-measure rest at the beginning of the first measure.
- Mar. (Maracas):** The notation includes a 3-measure rest at the beginning of the first measure.
- Pno. (Piano):** The notation includes a 3-measure rest at the beginning of the first measure.
- Bass:** The notation includes a 3-measure rest at the beginning of the first measure.
- Dr. (Drums):** Brushes. The notation includes a 3-measure rest at the beginning of the first measure and a 4-measure rest in the third measure.

The score consists of four measures. The first measure contains a 3-measure rest for all parts. The second measure contains the main melodic theme. The third measure contains a 4-measure rest for the drums. The fourth measure contains the continuation of the melodic theme.

W.W.

Guit.

Mar.

Pno.

4 Trombones
Cups

Violas

Celli

Bass

Dr.

(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.

W.W.

Guit. Bass

Dr.

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

Detailed description: This musical score is for Example 58, 'Chime Time'. It features four staves. The top staff is for W.W. (Woodwinds), the second for Cel. Bells (Cymbals and Bells), the third for Guit. Bass (Guitar and Bass), and the fourth for Dr. (Drum). The key signature has one flat (B-flat) and the time signature is common time (C). The Cel. Bells part includes a melodic line with notes and rests, with a 'Bells' annotation and a bracketed section containing notes marked 'a' and 'b'. The Dr. part features a rhythmic pattern of eighth notes, with a 'Brushes on Snare' annotation. The score is divided into measures by vertical bar lines.

W.W.

Cel. Bells

Guit. Bass

Dr.

3 Alto Flutes

1 Clarinet

1 Bassoon

(4)

(8)

Detailed description: This musical score continues the arrangement for Example 58. It features four staves. The top staff is for W.W. (Woodwinds), the second for Cel. Bells (Cymbals and Bells), the third for Guit. Bass (Guitar and Bass), and the fourth for Dr. (Drum). The key signature has one flat (B-flat) and the time signature is common time (C). The W.W. part includes a melodic line with notes and rests, with annotations for '3 Alto Flutes', '1 Clarinet', and '1 Bassoon'. The Cel. Bells part includes a rhythmic pattern of eighth notes. The Dr. part features a rhythmic pattern of eighth notes, with annotations '(4)' and '(8)' indicating specific measures. The score is divided into measures by vertical bar lines.

The musical score consists of five staves. The top staff is labeled 'W.W.' and contains two systems of music. The first system has a treble clef and a key signature of one flat, with a melody of eighth notes. The second system has a bass clef and a key signature of two flats, with a melody of eighth notes. The second staff is labeled 'Cel. Bells' and contains two systems of music. The first system has a treble clef and a key signature of one flat, with a single note and a slash. The second system has a treble clef and a key signature of one flat, with a single note and a slash. The third staff is labeled 'Guit. Bass' and contains two systems of music. The first system has a bass clef and a key signature of one flat, with a single note and a slash. The second system has a bass clef and a key signature of one flat, with a single note and a slash. The fourth staff is labeled 'Dr.' and contains two systems of music. The first system has a bass clef and a key signature of one flat, with a single note and a slash. The second system has a bass clef and a key signature of one flat, with a single note and a slash. The fifth staff is labeled 'F / / / Bb / Bb' and contains two systems of music. The first system has a bass clef and a key signature of one flat, with a single note and a slash. The second system has a bass clef and a key signature of one flat, with a single note and a slash.

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

Soloist

Flute

Clarinet

Bass Clarinet or Bassoon

Rhythm

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

(8)

Soloist

W.W.

Rhythm

EbM7 Eb6 Cm+7 Cm7 F7b5 F7 / F+ BbM7 / EbM7 / BbM7 / / /

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.

Rhythm

EbM7 Eb6 Cm+7 Cm7 F9b5 / F9 Cb69 BbM7 / / / Ab9b5 / / /

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 presented in a multi-staff format. The top staff is for the Soloist, followed by English Horn and Alto Flute, then W.W. (Woodwinds), 2 Clarinets, Bass Clarinet, and Rhythm. The Soloist part features a melodic line with a long slur. The English Horn and Alto Flute parts play a counter-melody. The W.W. part consists of sustained chords. The 2 Clarinets and Bass Clarinet parts play sustained chords. The Rhythm part provides a steady accompaniment with a bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is marked with a tempo of 'Moderate Ballad'. The Rhythm part includes chord markings: Gm, Gm+5, Gm6, and Gm7. A page number '(8)' is indicated at the bottom left of the Rhythm staff.

Solist

W.W.

Rhythm

E_bM7 E_b6 $Cm+7$ $Cm7$ $F7b5$ / $F7$ $F+$ Bb / / / A_b9b5 / / /

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



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 presented in a standard orchestral format. It consists of six staves: Trumpet (Tpt.), Horn (Hn.), Trombone (Trb.), Guitar/Bass (Guit. Bass), Piano (Pno.), and Drums (Dr.). The key signature is two flats (Bb and Eb), and the time signature is common time (C). The score is divided into four measures. The first measure features a triplet of eighth notes in the trumpet part, marked *ff*. The second and third measures continue this triplet pattern. The fourth measure features a "Long Fall" in the trumpet part, a sustained note in the horn, and a "Hit Everything (Fill)" in the drums. Chord changes are indicated below the guitar/bass staff: C7+9, C7+9, G7+9, and Gm6. The piano part has a *ff* dynamic marking. The drums part has a *ff* dynamic marking.

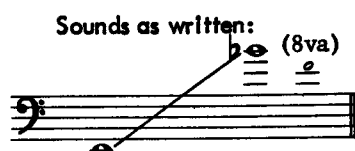
Trumpets in unison playing in the medium low register, with cup mutes or into hats, is a nice color for vocal or solo backgrounds. Into hats they sound best when playing with "no vibrato." (This is indicated on the parts as "N.V.") The sound is quite similar to that of a French horn. The trombones also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

A musical score for the piece "A Cool Shade of Blue". The score is arranged in four systems. The top system is for the Trombone (Trb.), marked "Easy" and "Solo", with a melodic line in bass clef. The second system is for Strings (Stg.), with a sustained chord in treble clef. The third system is for Guitar/Bass (Guit. Bass), with a bass line in bass clef and chord symbols: Ab, Ebm7, Ab7b9, Db, Dbm7, and Gb9. The bottom system is for Drums (Dr.), with a simple rhythmic pattern in bass clef. The score is in 4/4 time and the key signature has two flats.

Musical score for Trb., Stg., Guit. Bass, and Dr. The score is in 4/4 time and features a unison figure for the trombones. The guitar part includes chords: Cb, Cbm7, and F7. The drum part shows a simple rhythmic pattern.

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 and features a unison figure for the trombones. The guitar part includes chords: A7b5, Ab, Ebm7, Ab9, Db, Dbm7, and Cb9. The drum part shows a simple rhythmic pattern. The tempo is marked 'Easy'.

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. Solo 1 \dot{d} .

Pno. Guit.

Bass

Dr. (8) Brushes (4)

4 Hn.

Trb. Solo 2 \dot{d} .

Pno. Guit. Piano Guitar Solo

Bass

Dr. (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 \natural (seventh position) to the B \flat above (first position), and from the next B \natural (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

4 Hn.
Stg.
Guit. Bass
Dr.

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

Solo ad lib
F7

Alto Sax.
Hn.
Tpt.
Trb.
Pno.
Guit. Amp.
Bass
Dr.

Plunger
+ o
+ o
+ o
+ o

R.H.
L.H.

f (8)

(4) (8)

(4) (8)

(4) (8)

(4) (8)

(4) (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 first system of the musical score includes staves for Horns (Hn.), Trombones (Trb.), Guitar (Guit.), Piano (Pno.), Bass, and Drums (Dr.). The Horns part begins with a dynamic marking of *p* and a melodic line. The Trombones part features a unison counter line with fingering numbers 1, 2, 3, and 4 indicated. The Piano part has a section labeled "Solo Single Note". The Bass part includes a measure with a circled 8 and a double bar line. The Drums part is marked with "Brushes" and shows a rhythmic pattern.

The second system of the musical score continues the arrangement. The Horns part has a dynamic marking of *mf* and includes fingering numbers 1, 2, 3, and 4. The Trombones part has a dynamic marking of *mf* and includes fingering numbers 1, 2, 3, and 4. The Piano part has a dynamic marking of *mf* and includes a circled 8. The Bass part has a dynamic marking of *mf* and includes a circled 8. The Drums part has a dynamic marking of *mf* and includes a circled 4 and a circled 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 "½+" 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 five staves. From top to bottom, the staves are labeled: Hn. (Horns), Trb. (Trombones), Pno. (Piano), Bass, and Dr. (Drums). The key signature has one sharp (F#) and the time signature is common time (C). The tempo/mood is marked 'Dreamy'. The piano part begins with a 'Solo' section, indicated by a bracket and the word 'Solo' above the first staff. The piano part consists of a melodic line in the right hand and a chordal accompaniment in the left hand. The horns and trombones have whole rests throughout the piece. The bass and drums also have whole rests throughout the piece.

Hn.
 Trb.
 Pno. Guilt. Bass
 Dr.

CM9 Gm7 CM9 Gm7 Gb9 Cm7 F7b9 Dm7 Ebm7

Piano fill lightly
 (8)
 Brushes
 (4)

Hn.
 Trb.
 Pno. Guilt. Bass
 Dr.

Ebm7 A7b5b9 Dm7 G7b5b9 G9

(8)

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.

4 Trombones

Trb.

Rhythm

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

(8)

1. 2.

Hn.

Trb.

Rhythm

Dm7 / Dm9 / Em9 / / A9b5 Dm9 / G7b9b5 G9 Dm7 / / D9b5 C / /

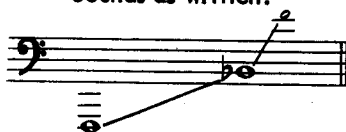
One or two horns can also be put to good use doubling just about anything in a unison line, whether it be a *forte* passage with the brass or a softer, more subtle line with saxes, woodwinds, strings, or trombones. The horn adds its own special color to the over-all sound.

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

Sounds as written:



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

Guit. Bass

Dr.

1. 2.

Guit. Bass

Dr.

Tpt.
 Trb.
 Guit. Bass
 Dr.

Chords: Gm7 / C7b5 C9 Bb Am7 Abm7 Gm7 F / / / % (4)

Tpt.
 Trb.
 Guit. Bass
 Dr.

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

Tpt.

Trb.

Rhythm

Dm6 / Gm7 Gm6 Bb9 / A7b9 / Dm6 / / /

EXAMPLE 82 SESSION AT PETE'S PAD

Easy

2 Trumpets

2 Trombones or 3 Trumpets

Tpt.

Trb.

Rhythm

Dm6 / A7b9 / Dm6 / / / Dm6 / A7b9 / Dm6 / / / Dm6 / A7b9 /

Tpt.

Trb.

Rhythm

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

Tpt. *p* *ff*

4 Trombones *p* *ff*

Hn. 4 Horns *a4*

Guit. Bass F9 / / / Bb9b5 / / Bb9 A9 A9b5 / A9 Ab9b5 / / Ab9

Dr. (8) 3

The musical score is arranged in five systems. The first system is for 4 Trumpets, starting with a piano (*p*) dynamic and a slur over the first two measures. The second system is for 4 Trombones, starting with a piano (*p*) dynamic and a slur over the first two measures. The third system is for 4 Horns, starting with a piano (*p*) dynamic and a slur over the first two measures. The fourth system is for Guitar/Bass, showing a sequence of chords: F9, Bb9b5, Bb9, A9, A9b5, A9, Ab9b5, and Ab9. The fifth system is for Drums, showing a pattern of eighth notes and a triplet of eighth notes in the second measure.

Tpt.
 Trb.
 Hn.
 Gult. Bass
 Dr.

G9 G9b5 / G9 Gb9b5 / / Gb9 Cm7 / / BM9 BbM7 / Cm7 Bb7 Bb / / /

EXAMPLE 84 BLUES FOR MOTHER'S

Moderate Ballad

3 Trumpets

3 Trombones

Rhythm

(8)

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

Musical score for Example 85, "Blues for Mother's". The score is in 4/4 time and features three staves: Tpt. (Trumpets), Trb. (Trombones), and Rhythm. The key signature has two flats (B-flat and E-flat). The Rhythm staff includes the following chord progressions: G9, Cb9, Cm7 F9b6 / Cb9, BbM7, Cm7 Cb9, and Bb.

EXAMPLE 85 BLUES FOR MOTHER'S

Moderate Ballad
3 Trumpets
2 Trombones

Musical score for Example 85, "Blues for Mother's". The score is in 4/4 time and features three staves: Tpt. (3 Trumpets), Trb. (2 Trombones), and Rhythm. The key signature has two flats (B-flat and E-flat). The Rhythm staff includes the following chord progressions: Bb9, A9, and Ab9. Dynamic markings *p* and *f* are present. A rehearsal mark (8) is located at the beginning of the Rhythm staff.

Musical score for Example 86, Blues for Mother's. The score consists of three staves: Trumpet (Tpt.), Trombone (Trb.), and Rhythm. The Rhythm staff includes the following chord symbols: G9, Gb9, Cm7 F9b6, Cb9, Bbm7, Cm7 Cb9, and Eb.

EXAMPLE 86 BLUES FOR MOTHER'S

Moderate Ballad

2 Trumpets

or 3 Trumpets, 1 Trombone

2 Trombones

Brass

Rhythm

Chord symbols in Rhythm staff: Bb9, A9, Ab9

Musical score for Example 86, Blues for Mother's. The score consists of three staves: Brass (Trumpets/Trombones) and Rhythm. The Rhythm staff includes the following chord symbols: Bb9, A9, and Ab9. The score is marked 'Moderate Ballad' and includes performance instructions for the brass section.

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

Tpt.

4 Trombones

Trb.

Hn. a4

Guit. Bass

Pno.

Dr.

Build

8va basso

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

(8)

(4)

Musical score for Example 88, "TIMOTHY". The score includes parts for Trumpet (Tpt.), Trombone (Trb.), Horn (Hn.), Guitar/Bass (Guit. Bass), Piano (Pno.), and Drums (Dr.). The guitar part includes chord diagrams: Dm, Dm7, F+, Dm, and Eb9. The piano part includes an 8va basso line. The drum part features a consistent rhythmic pattern. A "Solo I" marking is present above the trombone part in the fourth measure.

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 Example 88, "TIMOTHY", focusing on the Piccolo, Brass, and Rhythm sections. The Piccolo part is marked "Bright" and "4 Piccolos". The Brass section includes 3 Trumpets and 3 Trombones. The Rhythm part includes chord diagrams: G6, G, DM9, and D6. The score shows the interaction between these parts, with the brass playing fill-in figures under the piccolos.

EXAMPLE 89 *TIMOTHY*

Bright
4 Piccolos

Picc.

3 Trumpets

2 Trombones

Brass

Rhythm

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

EXAMPLE 90 *TIMOTHY*

Bright
4 Piccolos

Picc.

2 Trumpets

2 Trombones (or 3 Trumpets, 1 Trombone)

Brass

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

f

The musical score is organized into two systems, each containing four measures. The instruments listed on the left are Alto Sax., Tpt., Trb., Hn., Guit., Pno., Bass, and Dr. The first system is marked with the chord symbol 'F9' above the first measure. The second system is marked with '1. F9 F9' above the first and second measures. The Alto Sax part consists of rests in all measures. The Tpt., Trb., and Hn. parts feature complex rhythmic patterns, including triplets and slurs, with various accidentals. The Guit., Pno., Bass, and Dr. parts are marked with a slash and a percent sign, indicating they are to be played as written in the original source.

2.

Alto Sax.

Tpt.

Trb.

Hn.

Guit.

Pno.

Bass

Dr.

Detailed description: This is a page of a musical score for a band. The page is titled 'THE BRASS 127'. It features a system of eight staves. The top staff is for Alto Saxophone. The next three staves are for Brass instruments: Trumpet, Trombone, and Horn. The bottom four staves are for the rhythm section: Guitar, Piano, Bass, and Drums. The score is marked with a '2.' at the beginning of the first staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The brass instruments have complex melodic lines with many slurs and accents. The rhythm section consists of slash marks indicating that the parts are not written out on this page.

The musical score is arranged in eight staves, each representing a different instrument. From top to bottom, the staves are: Alto Sax., Tpt., Trb., Hn., Guit., Pno., Bass, and Dr. The Alto Sax. staff is mostly empty. The Tpt. and Trb. staves feature a series of chords with accents (^) above them, followed by a *rit.* marking. The Hn. staff has a melodic line starting in the third measure with an *a4* marking. The Guit. staff shows chord symbols CbM9 and FM9 with slash marks. The Pno. staff also shows CbM9 and FM9 with slash marks. The Bass staff has a steady eighth-note accompaniment. The Dr. staff has a steady eighth-note accompaniment with a *molto rit.* marking in the second measure and a *Fill* marking in the eighth measure. Dynamics include *sfz* in the Horn and Guitar parts.

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

Guit. Bass
CM9 / / / Gm7 / / / CM7 / / / Gm7 / Gb9 / Cm9 / / F7b9

Dr. Brushes (8) (4)

This musical score system is for the piece 'Dreamy'. It features six staves: Trumpets (Tpt.), Trombones (Trb.), Horns (Hn.), Guitar/Bass (Guit. Bass), and Drums (Dr.). The key signature has one flat (Bb) and the time signature is common time (C). The Trumpets and Trombones parts are marked with a 'Soli' instruction. The Horns part is marked with a 'p' (piano) dynamic. The Guitar/Bass part includes a bass line with a '(8)' marking and a series of chords: CM9, Gm7, CM7, Gm7, Gb9, Cm9, and F7b9. The Drums part uses brushes and has a '(4)' marking. The music is written in a 4-measure phrase.

Alto Sax Solo

Lead

Guit. Bass
Dm7 / Ebm7 / Dm9 / / Db9 C6 add9 / /

Dr. (8)

This musical score system continues the piece 'Dreamy'. It features five staves: Trumpets (Tpt.), Trombones (Trb.), Horns (Hn.), Guitar/Bass (Guit. Bass), and Drums (Dr.). The key signature has one flat (Bb) and the time signature is common time (C). The Horns part is marked with a 'Lead' instruction and a 'mp' (mezzo-piano) dynamic. The Guitar/Bass part includes a bass line and a series of chords: Dm7, Ebm7, Dm9, Db9, and C6 add9. The Drums part has an '(8)' marking. The music is written in a 4-measure phrase.

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.)
Bass
Dr.

This system of music includes staves for 3 Trumpets, 4 Trombones, 4 Saxophones (A.A.T.T.), Bass, and Drums. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The saxophone part features a complex rhythmic pattern with many beamed notes. The bass line is a simple eighth-note pattern. The drum part consists of a steady eighth-note beat. A circled number (8) is written below the bass staff in the second measure.

Tpt.
Trb.
Sax.
Bass
Dr.

This system continues the music for the same instruments. The saxophone part continues with its complex rhythmic pattern. The bass line continues with its eighth-note pattern. The drum part continues with its eighth-note beat. The trumpets and trombones play chords and melodic lines.

4 Trumpets

Musical score for 4 Trumpets, Trombone, Saxophone, Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The Trumpet part (Tpt.) is in the treble clef and includes a melodic line with a triplet of eighth notes and an accent (^) on the final note. The Trombone (Trb.) and Saxophone (Sax.) parts are in the bass clef and play a rhythmic accompaniment of eighth notes. The Bass part is in the bass clef and plays a simple eighth-note bass line. The Drums (Dr.) part is in the bass clef and consists of a steady eighth-note pattern. The score is divided into four measures.

Musical score for 4 Trumpets, Trombone, Saxophone, Bass, and Drums. The score is written in 4/4 time and features a key signature of one sharp (F#). The Trumpet part (Tpt.) is in the treble clef and includes a melodic line with a triplet of eighth notes and an accent (^) on the final note. The Trombone (Trb.) and Saxophone (Sax.) parts are in the bass clef and play a rhythmic accompaniment of eighth notes. The Bass part is in the bass clef and plays a simple eighth-note bass line. The Drums (Dr.) part is in the bass clef and consists of a steady eighth-note pattern. The score is divided into three measures.

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.)

Brass

Sax.

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

Sax. 3 Saxophones (A.A.T.)

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

Chords for first system: F9, Bb9b5 / / Bb9, A9, A9b5 / A9, Ab9b5 / / Ab9

Chords for 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

Tpt.

3 Trombones

Trb.

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

Sax.

Rhythm

(8)

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

Tpt.

Trb.

Sax.

Rhythm

G9 / / / Gb9 / / / 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)

B \flat 9 / / / A9 / / / A \flat 9 / / /

Tpt.

Trb.

Sax.

Rhythm

G9 / / / G \flat 9 / / / Cm7 F9(6) / C \flat 9 B \flat M7 / Cm7 C \flat 9 B \flat / / /

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

EXAMPLE 99 *BLUES FOR MOTHER'S*

Moderate Ballad
3 Trumpets

Tpt. *f*

Trb. 1 Trombone

Sax. 3 Saxophones (A.A.T.)

Rhythm *Bb9 / / / A9 / / / Ab9 / / /*
(8)

Tpt.

Trb.

Sax.

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

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

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 consists of five staves: Tpt. (Trumpet), Trb. (Trombone), Sax. (Saxophone), Rhythm (Bass), and Dr. (Drum). The Tpt. and Sax. parts feature intricate rhythmic patterns with many beamed notes and rests. The Trb. part has a similar but slightly simpler rhythmic line. The Rhythm part provides a steady bass line with chord changes indicated by letters above the notes. The Dr. part uses a simple pattern of eighth notes and rests, marked with a slash and a vertical line.

Chord changes for the Rhythm part are as follows:

Measure 1	Measure 2	Measure 3	Measure 4
C#9	D9	Dm7	Ab9 G9
C	F	F#°	C G#7 Dm7 G7

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 is written for a 4/4 ensemble. It consists of four staves: Trumpets (Tpt.), Trombone (Trb.), Piano/Bass (Pno. Bass), and Drums (Dr.). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Bright 4'. The score begins with a dynamic marking of *f*. The Trumpets part features a melodic line with many slurs and accents. The Trombone part provides a harmonic accompaniment with slurs and accents. The Piano/Bass part is written in a grand staff with a bass clef and includes a circled '8' in the first measure. The Drums part shows a simple rhythmic pattern with accents.

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.

(8)

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

Dr. (8)

This musical score is for a piece titled "Bright 4". It is arranged for a large ensemble. The brass section includes 2 Trumpets (Tpt.), an added 3rd Trumpet, and 1 Trombone (Trb.), with 2nd and 3rd Trombones added. The woodwind section consists of 3 Saxophones and an added 4th Saxophone. The piano (Pno.) part is written for both treble and bass clefs, with the bass line starting on a lower register. The drum part (Dr.) is marked with a common time signature and a circled "8", indicating an 8-beat measure. The score is written in a single system with multiple staves for each instrument type. The notation includes various rhythmic values, accidentals, and dynamic markings.

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

The musical score for Example 104, "Topsy" (Mr. Lucky), shows the third bar of the piece. The tempo is marked "Moderate Jog". The score includes staves for W.W., Trb., Mar. Pno., Br. Cello Bass, and 2 Dr. The piano part features brushes and temple blocks. The bass part features a bass line with an 8-measure rest.

W.W.

Trb. Cup Bass Trombone

Mar. Pno.

Br. Cello Bass

2 Dr.

Brushes

mf S.C.

mf

Bass (8)

Temple Blocks

Bass (8)

2 Flutes

W.W.

2 Oboes

Trb.

Mar. Pno.

Bn. Cello Bass

Dr.

W.W.

Trb.

Mar. Pno.

Bn. Cello Bass

Dr.

Bass (8)

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 shows two musical staves. The left staff is labeled "Actual Sound: 8" and shows a note on the treble clef staff with a bracket indicating it is an octave higher than written. The right staff is labeled "Written:" and shows the same note on the bass clef staff. A diagonal line connects the two notes, illustrating the octave difference.

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

Celli

Vib. Bells *mp* (Bell lower note only)

Cel.

Guit. Bass C9b5 C9 / / FM7 / / E7 / / Am7 / / D7b5b9 / / D9

Dr. (8) (4)

Stg.

Vib. Bells

Cel.

Guit. Bass Dm7 / / Dm7 / G7b5b9 / C / / /

Dr. 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. The right staff, labeled 'Written:', is in treble clef and contains the same sequence of notes: C4, D4, E4, F4, G4. This illustrates that the written notation is an 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 contains four measures, each with a slash indicating a chord. 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 contains four measures, each with a slash indicating a chord. Above the staff, the chords are labeled: Gm7, Cb9, FM9, and D7b9. Each chord has a specific note written above it, indicating the lead voice 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 Side D, Band 4. It features the following parts and annotations:

- Tpt. (cup mute):** Part 1, marked *a3*.
- A. Fl. / A. Sax.:** Part 2, marked *Trumpet*, *Alto Flute*, and *Alto Saxophone*.
- Vib.:** Part 3.
- Guit.:** Part 4, with chords *Em7 / Am7 / D7b5b9 / D9* and a *Solo long gliss.* annotation.
- Pno.:** Part 5, with chords *Em7 / Am7*.
- Bass:** Part 6, with a circled *(8)* indicating a measure rest.
- Dr.:** Part 7, with a circled *(8)* indicating a measure rest.

The image shows a musical score for a jazz ensemble. The score is arranged in six staves, each labeled with an instrument: Tpt. (Trumpet), A. Flt. (Alto Flute), A. Sax. (Alto Saxophone), Vib. (Vibraphone), Guit. (Guitar), Pno. (Piano), Bass, and Dr. (Drums). The score is divided into two measures. The first measure shows the Trumpet, Vibraphone, Guitar, and Piano playing a complex, rhythmic pattern. The second measure shows the Trumpet playing a single note, while the Vibraphone, Guitar, and Piano continue their pattern. The Bass and Drums provide a steady, rhythmic accompaniment throughout the piece.

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.

(8)

arco

"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:

8 lower-----] loco

4 Strings Actual Sound: Written:

8 lower-----] loco

The String Bass

The string bass sounds an octave lower than written:

EXAMPLE 113 THE STRING BASS

Actual Sound: Written:

8 lower-----] loco

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

The musical notation for Example 114, "Fallout", consists of two systems of staves. Each system has a Bass staff and a Drums staff. The Bass staff is in 4/4 time and features a walking bass line with eighth and sixteenth notes. The Drums staff shows a pattern of eighth and sixteenth notes. The notation includes dynamic markings like "mp" and bar counts like "(8)", "(4)", and "(12)".

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 arranged in five staves. The top staff is for Guitar, with a treble clef and a shuffle rhythm of eighth notes. Above the guitar staff are chord symbols: C, Dm7, and G7. The second staff is for Piano, with a grand staff (treble and bass clefs) and contains chords and a bass line. The third staff is for Bass, with a bass clef and contains a walking bass line. The fourth staff is for Drums, with a bass clef and contains a shuffle rhythm. A circled '8' is written below the Bass staff.

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

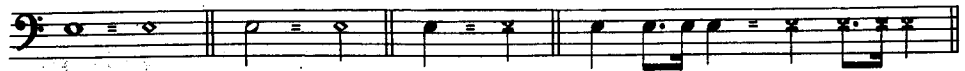


The bottom note is used for the bass drum and the top note is used for anything you wish. If you should want brushes on snare, indicate "Br. on Sn." above the top line.

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

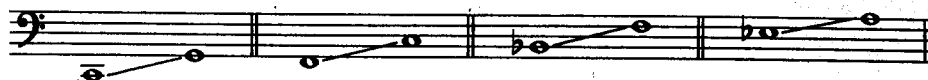


Once more we have a situation where the written part is only a guide. Try out different drum sounds during rehearsal and find the ones that suit your arrangement best. However, you can indicate on the part whether you want brushes, sticks, cymbals, etc., thereby giving the drummer a general idea of what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

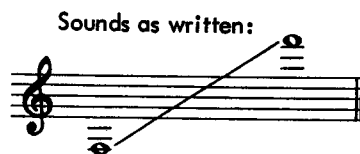
A study of some of the contemporary symphonic works will reveal that the timpanist's role can demand the utmost in skill and taste.

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 key signature has one flat (B-flat major or F minor), and the time signature is 4/4. The Vibraphone part is marked "Solo as is" and features a melodic line in octaves. The Piano part includes chords (Fm7, Bb9, Gm7, Gb9, Fm7, E7, Eb) and a melodic line. The Bass part plays a steady eighth-note pattern, with a dynamic marking of *p* and a circled 8. The Guitar part plays chords (Fm7, Bb9, Gm7, Gb9, Fm7, E7, Eb). The Drums part plays a simple pattern with a snare drum and cymbal, with a circled 4.

Vib. *Tutti*

Pno. Em7 A7

Bass Em7 A7 D6 F9

Guit. Em7 A7 D6 F9

Dr.

"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")

Slowly shimmer
ad lib

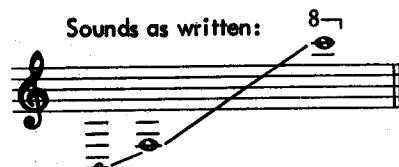
Pedal

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) *mf*

Celli

Hn.

Mar.

Guit. Bass

Latin Dr.

F / / / Gm7 / / / C7 / Gm7 / F / / / F / / /

(8) (4)

Musical score for "My Friend Andamo" (Mr. Lucky). The score includes parts for Stg., Hn., Mar., Guit. Bass, and Latin Dr. An Organ Solo is indicated above the Stg. part. The Guit. Bass part includes chord markings: Gm7 / / /, Gm7 C7 Gm7 /, F / / /, and F / / /.

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" (Mr. Lucky), Side E, Band 1. The score includes parts for Violins, Violas, Cello, Mar., Cel. Bells, Guit. Bass, and Latin Dr. The tempo is marked "Moderate". The Guit. Bass part includes chord markings: Gm7, C7, Bb, FM7, F6, Gm7, and C7. The Latin Dr. part includes markings (8) and (4).

Stg.

Mar.

Cel. Bells

Guit. Bass

Latin Dr.

Stg.

Mar.

Cel. Bells

Guit. Bass

Latin Dr.

"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 grand staff format with the following parts from top to bottom:

- Stg.**: Two staves (treble and bass clef) with rests throughout.
- Mar.**: Treble clef staff with a melodic line featuring triplets and eighth notes.
- Guit.**: Bass clef staff with a rhythmic accompaniment of eighth notes.
- Pno. Bass**: Two staves (treble and bass clef). The right hand (R.H.) plays a melodic line, and the left hand (L.H.) plays a rhythmic accompaniment.
- Dr.**: Bass clef staff with a complex drum pattern including brushes on the snare and a suspended cymbal.

Key performance instructions include "Brushes on Snare" and "Suspended Cymbal" for the drum part, and "R.H." and "L.H." for the piano part. The score includes various rhythmic markings such as triplets and eighth notes.

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

Stg.

Guit. Bass

Xylophone Solo 8

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

(8)

Detailed description: This musical score is for the rhythm section of the song "That's It and That's All" by Mr. Lucky. It features a xylophone solo in the final five bars. The score is arranged for a band with the following parts: 3 Alto Flutes, W.W. Clarinet, Bassoon, Horns (Hn.), Trumpets (Trb.), Xylophone and Bells, Strings (Stg.), and Guitar/Bass. The xylophone solo is marked with a dashed line and the number 8, indicating an eighth-note rhythm. The guitar part provides harmonic support with chords: Am, D9, Bm7b5, E+, E7, Am, Am, and AbM7. The bass line includes a measure with a circled 8, likely indicating a specific rhythmic pattern or measure number.

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

- W.W. (Woodwinds):** Includes 3 Piccolos. The notation shows a melodic line in the treble clef and a bass line in the bass clef.
- Hn. (Horns):** 4 Horns. The notation is in the treble clef.
- Trb. (Trumpets):** The notation is in the bass clef.
- Xylo. Bells:** This staff contains a solo for the Xylophone, marked with a dashed line and '8' (likely eighth notes). It includes a 'Gliss.' (glissando) section and a 'Bells' section.
- Stg. (Strings):** Includes Violins (non divisi), Violas (non divisi), and Celli (non divisi). The notation is in the treble clef for violins and violas, and the bass clef for cellos.
- Guit. Bass:** The notation is in the bass clef, showing a chord progression from Gm9 to G.

Accents (^) are placed above the first notes of the Piccolo, Horns, and Trumpets staves in the third measure of the system.

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 consists of two musical staves. The first staff is labeled 'Most Common' and shows a treble clef with a note on the first line (C4). An arrow points from this note to a note on the second line (C5) labeled '(8)', representing the actual sound. The second staff is labeled 'Others' and shows a treble clef with a note on the first line (C4). An arrow points from this note to a note on the second line (C5) labeled '(8)' and another arrow points to a note on the third line (C6) labeled '(e)', representing the actual sound.

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.

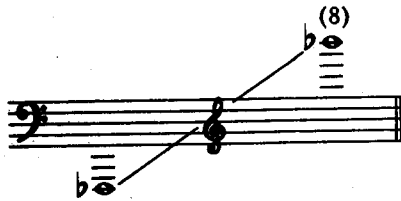
The bells are a charming addition to the melody line of divided strings. They can be used to good advantage with muted brass, whether in biting figures or melodic passages. The bells have almost unlimited uses with members of their own percussion family. Unisons with vibes, xylophone, guitar, celesta,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

EXAMPLE 131 THE HARP



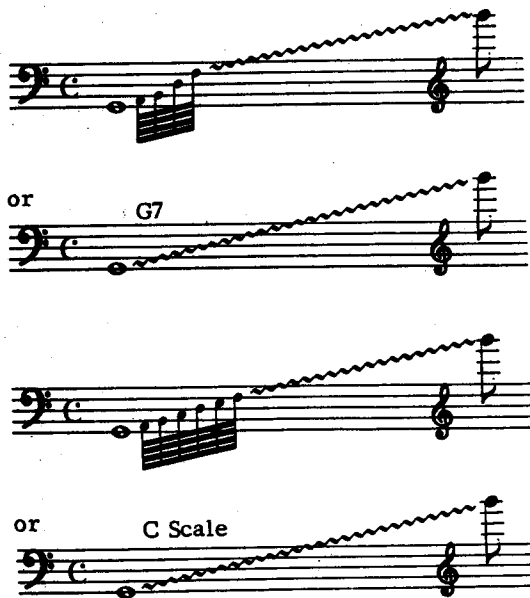
The harp has seven pedals, one for each note in the diatonic scale. With all seven pedals in the flat position, the C^b major scale results. With all of the pedals depressed into the second notch (natural) the C^b scale becomes a Cⁿ diatonic scale. Depressed to the lowest notch (sharp) the Cⁿ scale becomes a C[#] 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, both in bass clef with a common time signature (C). The top staff begins with a G6 chord symbol above a whole note. A large, wavy line representing a glissando starts at the beginning of the note and continues across the staff. The bottom staff is identical but includes the text 'or' to its left and 'G 6th' above the first note, indicating an alternative notation for the same chord.

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
C.B.

Timbales
Sticks on sides

Conga

Guiro (Scratcher)

Bongos
Small
Large

Bass

EXAMPLE 135 MAMBO RHYTHM—A BRIGHT 4

Bright 4
Sides

Timbales
Sides
Head

Conga

Bongos

Claves

Bass

EXAMPLE 136 SAMBA RHYTHM—A MODERATE TO BRIGHT 2

Stick head

Brush on head

Muffled

Open

Conga
Tumba
(low pitch
conga)

Bass

EXAMPLE 137 RHUMBA RHYTHM—A SLOW TO MODERATE 4

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

f Let ring

EXAMPLE 141 BOSSA NOVA

Moderate 4

Cymbal
Cross sticks

Drums

Chacayo (Tubo)*

Small Cow Bells

Cabaza

Guitar

Bass

f

* 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*
Trb. Bar. Sax. *a2*
Guit. Eb Fm7 Bb7 Eb
Pno. Solo 1st and 2nd times Eb Fm7 Bb7 Eb
Bass *mf*
Dr. Cymbal *mf* (4)

Tpt. Alt. Sax. *mf* div.
Trb. Bar. Sax. *mf* div.
Guit. Fm7 F#7 Eb Bbm7 Bbm7 A9 Ab
Pno. Fm7 F#7 Eb Bbm7 Bbm7 A9 Ab
Bass *mf*
Dr. (8) (4)

The musical score is arranged in a system of seven staves. The top two staves are for Tpt. and Alt. Sax. The next two staves are for Trb. and Bar. Sax. The fifth staff is for Guit. and the sixth for Pno. The bottom two staves are for Bass and Dr. The key signature has two flats (Bb and Eb). The guitar and piano parts feature a drone fifth pattern, indicated by diagonal lines and the following chord symbols: Am7, Am7 Ab9, G Em7, and Fm7 Bb9 Fm7 Bb7b9. The drum part includes a measure with the number (8) and a slash, 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) Vibraphone (4) Piano

Dr. Cymbals (4)

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

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

- Tpt. / Alt. Sax.:** Treble clef, playing a melodic line with a dynamic marking of *mf* and an *a2* (second octave) marking.
- Trb. / Bar. Sax.:** Bass clef, playing a melodic line with an *a2* marking.
- Guit.:** Bass clef, showing chord progressions: Am6, D°, Am6, Am6, D°, Am, Am, Am, Am, Am.
- Bass:** Bass clef, playing a walking bass line with a circled *(8)* marking.
- Pno. Vib.:** Treble clef, playing a melodic line with an *a2* marking.
- Dr.:** Bass clef, playing a steady drum pattern.

“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. (Trumpet), Alt. Sax., Alt. Flt., Vib. (Vibraphone), Pno. (Piano), Guit. Bass, and Dr. (Drums). The tempo is marked 'Moderate'. The key signature has one sharp (F#). The first staff (Tpt.) has a dynamic marking of *mf* and a fingering of *a3*. The piano accompaniment features chords C9, Cm7, and F7. The guitar part includes a bass line with a circled '8' and a 'Brushes' instruction. The drum part features a pattern with a circled '4'.

This system continues the musical score. The piano accompaniment features chords Ab9 and G9. The guitar part includes a bass line with triplets (marked '3') and a series of chords: Ab9, G9, Em7, A#b9, Dm7, G7b9b5, and Db9. The drum part continues with a pattern including triplets.

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)

(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

Musical score for Example 147, first system. The score is for a jazz ensemble and includes the following parts and annotations:

- Alt. Flt. Vib.:** Solo part starting in the second measure.
- Pno.:** Accompaniment with a *mp* dynamic marking.
- Guit.:** Bass line accompaniment.
- Bass:** Bass line accompaniment with a circled *(8)* marking.
- Dr.:** Drum part using brushes, with a circled *(4)* marking.

Musical score for Example 147, second system. The score includes the following parts and annotations:

- Alt. Flt. Vib.:** Solo part with a circled *a2* marking and a *mp* dynamic marking.
- Pno.:** Chord accompaniment with the following chord symbols: *Dm / G7 / Dm7 / G7 / C / / / C / / /*
- Guit.:** Bass line accompaniment with a circled *8* marking.
- Bass:** Bass line accompaniment with a circled *(8)* marking.
- Dr.:** Drum part using brushes, with a circled *(4)* marking.

Alt. Flt. Vib.

Pno. $Bb m7$ / $Eb9$ / $Bb m7$ / $Eb9$ / Ab / / / Ab / / /

Guit.

Bass

Dr. (8)

Alt. Flt. Vib.

Pno. F / / /

Guit.

Bass

Dr.

Alto Flute Solo

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

The first system of the musical score consists of six staves. From top to bottom, they are: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). Each staff begins with a dynamic marking of *mf*. The Vibraphone part features a melodic line with eighth and sixteenth notes. The Piano part provides harmonic support with chords and moving lines in both hands. The Guitar part plays a steady eighth-note accompaniment. The Bass part follows a similar eighth-note pattern, with an *(8)* marking under the first measure. The Drums part provides a consistent rhythmic accompaniment with eighth notes.

The second system of the musical score continues the arrangement with the same six staves. The Piano part has a *mf* marking. The Bass part includes an *(8)* marking under the first measure. The Drums part concludes the system with a double bar line and a repeat sign. The overall texture remains consistent with the first system, maintaining a light and rhythmic feel.

The musical score is arranged in five systems, each with a different instrument label on the left:

- Vib.**: Vibraphone, staff 1 (treble clef). It plays a melodic line with eighth and sixteenth notes, often beamed together.
- Pno.**: Piano, staffs 2 and 3 (treble and bass clefs). It plays a harmonic accompaniment with chords and moving lines.
- Guit.**: Guitar, staff 4 (bass clef). It plays a steady bass line with eighth notes.
- Bass**: Bass, staff 5 (bass clef). It plays a steady bass line with eighth notes.
- Dr.**: Drums, staff 6. It features a consistent rhythmic pattern with a snare drum and cymbal, marked with a slash and a vertical line. There are two specific markings: **(4)** in the second measure and **(8)** in the fifth measure.

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 *mf* and begins with a melodic line. The Piano part is also marked *mf* and features a complex, rhythmic accompaniment. The Guitar part is marked *mf* and provides a steady accompaniment. The Bass part starts with a circled number (8) and plays a simple bass line. The Drums part includes a circled number (4) and a simple drum pattern. The tempo is indicated as 'Brightly'.

This system continues the musical score with five staves: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part continues its melodic line. The Piano part features a complex, rhythmic accompaniment with some triplets. The Guitar part continues its accompaniment. The Bass part continues its simple bass line. The Drums part includes a circled number (8) and a simple drum pattern.

The first system of the musical score consists of five staves. From top to bottom, they are: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). 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 plays a steady eighth-note accompaniment. The Bass part is written in a bass clef and provides a simple harmonic foundation. The Drums part is written in a bass clef and features a consistent rhythmic pattern with cymbal and snare accents.

The second system of the musical score continues the arrangement with five staves: Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part continues its melodic development. The Piano part shows more complex chordal textures and moving lines. The Guitar part maintains its eighth-note accompaniment. The Bass part continues its harmonic support. The Drums part maintains its rhythmic pattern, providing a steady pulse for the ensemble.

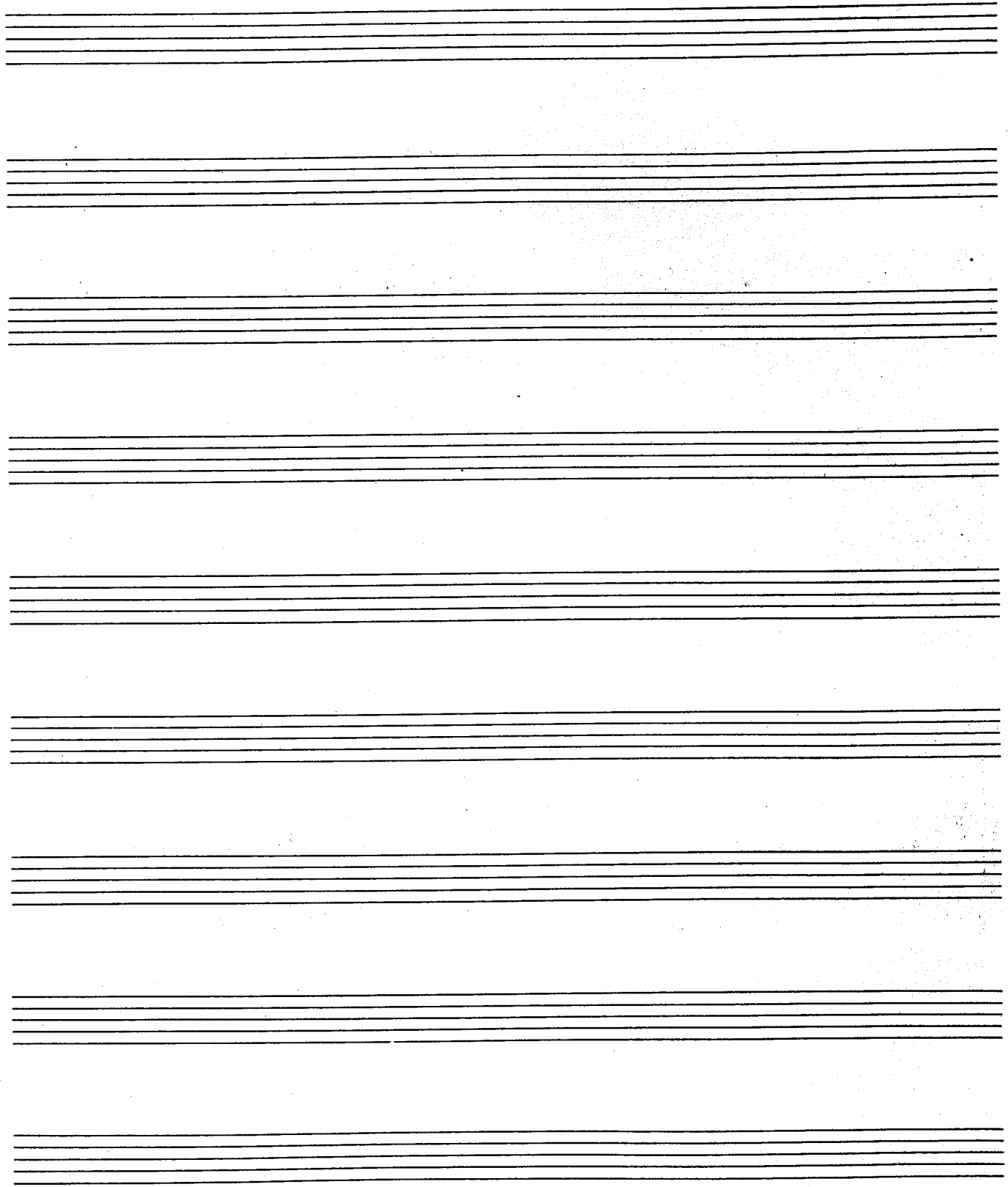
This particular sound is very useful for slow ballads such as "A Quiet Gass" (More Peter Gunn).

EXAMPLE 150 A QUIET GASS

Slow Ballad

The musical score is arranged in two systems. The first system includes staves for Vibraphone (Vib.), Piano (Pno.), Guitar (Guit.), Bass, and Drums (Dr.). The Vibraphone part is in treble clef with a key signature of one flat and a common time signature. The Piano part is in grand staff (treble and bass clefs). The Guitar part is in bass clef. The Bass part is in bass clef. The Drums part is in bass clef and includes the instruction 'Brushes' and a dynamic marking 'p'. The second system continues the arrangement for Vibraphone, Piano, Guitar, Bass, and Drums. The Drums part in the second system includes a measure marked with a circled '8'.

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



The viola is written in the alto clef (C). Middle C is on the third line. Its open strings are C, G, D, and A.

Double, triple, and quadruple stops are possible on all three instruments. These stops are indicated by a bracket:

EXAMPLE 152



This means that two, three, or four notes are fingered and played at the same time. The simple and obvious rule to follow in figuring out if a particular stop is possible is this: make sure that you don't have two notes on the same string. In the case of three- or four-note stops at least one of the notes should be on an open string, and with a four-note chord it is preferable to have two open strings. The open strings give resonance to the chord.

Double stops can be sustained practically as well as single notes. However, triple and quadruple notes cannot be sustained because the bow cannot touch all of the notes at the same time. These chords are usually bowed or plucked very quickly from the bottom up.

The final chord in "That's It and That's All" (Ex. 129, page 175) illustrates this.

The proper notation for the various types of bowing can save much time and conversation at rehearsals. However, unless you are a string player and can mark the bowings exactly as you want them you should take the advice and suggestions of your first violinist (concertmaster). In the case of the *Mr. Lucky* orchestra, he is the most capable Erno Neufeld.

Arco means bowed.

Pizzicato (pizz.) means plucked.

The up-bow is marked: ∇

The down-bow is marked: \square

Legato

EXAMPLE 153



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).

Sul G
 Sul D
 Sul A
 Sul E

When the part is marked with any of the above, the passage is played solely on that string. Sul G is most frequently used:

EXAMPLE 161



Expressive (Expr.) lets the player know that a little extra feeling is wanted.

Tremolo

There are two kinds of tremolo: bowed and fingered. The bowed tremolo is indicated:

EXAMPLE 162



Each of the notes can be attacked for another effect:

EXAMPLE 163



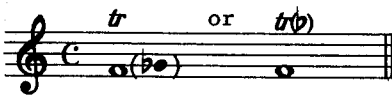
The bowed tremolo has a full dynamic range, from *pianissimo* to *fortissimo*. The fingered tremolo can be produced starting with the interval of a minor third. Anything under that interval is called a trill. For best results in both the trill and fingered tremolo, try to avoid putting one of the notes 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. Flt. *mf*

Violins *p*

Stg. *p*

Celli *p*

Hn. *mp*

Mar.

Guit. Pno.

Bass

Dr. (8) Top Cymbal (4)

Detailed description: This is a musical score for a band. The title is 'Walk It'. The score is arranged in a grand staff format with ten staves. The instruments and their parts are: 1. Alt. Sax. and Alt. Flt.: Treble clef, 2/4 time, starting with a melodic line marked *mf*. 2. Violins: Treble clef, playing a sustained chord marked *p*. 3. Stg. (String): Treble clef, playing a sustained chord marked *p*. 4. Celli: Bass clef, playing a sustained chord marked *p*. 5. Hn. (Horn): Treble clef, playing a melodic line marked *mp*. 6. Mar. (Maracas): Treble clef, playing a rhythmic pattern. 7. Guit. Pno. (Guitar/Piano): Bass clef, playing a rhythmic pattern. 8. Bass: Bass clef, playing a simple bass line. 9. Dr. (Drums): Bass clef, playing a rhythmic pattern with a top cymbal marked (8) and a snare marked (4). The score is divided into four measures by vertical bar lines.

Alt. Sax.
Alt. Flt.

Stg.

Hn.

Mar.

Guit.
Pno.

Bass

Dr. (8)

This system of music includes staves for Alto Saxophone/Flute, Strings (Violin and Viola), Horn, Maracas, Guitar/Piano, Bass, and Drums. The Alto Saxophone/Flute part has a melodic line with some rests. The Strings part features a rhythmic pattern of eighth notes. The Horn part has a few notes with a slur. The Maracas part has a steady eighth-note accompaniment. The Guitar/Piano part has a similar eighth-note accompaniment. The Bass part has a simple eighth-note line. The Drums part has a consistent rhythmic pattern, with a '(8)' indicating a measure count.

Alt. Sax.
Alt. Flt.

Stg.

Hn.

Mar.

Guit.
Pno.

Bass

Dr. (12)

This system of music continues the arrangement for the same instruments as the first system. The parts are consistent in their rhythmic and melodic patterns, with the Drums part now marked with a '(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 musical staves illustrating natural harmonics on the violin strings. Each staff shows the open string note and its natural harmonics. The first staff is labeled 'sul G' and shows harmonics at the 2nd, 3rd, 4th, 5th, and 6th positions. The second staff is labeled 'sul D' and shows harmonics at the 2nd, 3rd, 4th, 5th, and 6th positions. The third staff is labeled 'sul A' and shows harmonics at the 2nd, 3rd, 4th, 5th, and 6th positions, with a dashed line and the number '8' indicating the 8th harmonic. The fourth staff is labeled 'sul E' and shows harmonics at the 2nd, 3rd, 4th, 5th, and 6th positions, with a dashed line and the number '8' indicating the 8th harmonic.

The artificial harmonics are notated:

EXAMPLE 168

Musical notation for artificial harmonics. The top staff is labeled 'Actual Sound:' and shows four notes with dots above them, representing the actual sound of the harmonics. The bottom staff is labeled 'Written:' and shows the corresponding written notation for each harmonic, which consists of a natural note with a sharp sign and a dot above it.

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 score is for a "Moderate Ballad" and includes the following parts and markings:

- Violins:** Part 1 (top staff) and Part 2 (second staff). Dynamics include *f*.
- Violas:** Part 1 (third staff) and Part 2 (fourth staff). Dynamics include *sfz* and *mp*.
- Celli:** Part 1 (fifth staff) and Part 2 (sixth staff). Dynamics include *sfz* and *mp*.
- 4 Horns:** Part 1 (seventh staff) and Part 2 (eighth staff). Dynamics include *sfz* and *mp*.
- Organ Solo:** Ninth and tenth staves. Dynamics include *f*.
- Guit. Bass:** Eleventh staff. Chord progressions: $F\sharp 9$ $G9$ / / / $G9$ / / / $Gm9$ / / / $Gm9$ / $C9$ $G\flat 7b9$.
- Dr.:** Twelfth staff. Includes markings (8) and (4).

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Stg. (Strings):** Violins I, Violins II, Violas, Cellos, and Double Basses.
- Hn. (Horns):** Four French Horns.
- Trb. (Trumpets):** Three Trumpets.
- Organ:** Solo part with both treble and bass clefs.
- Guit. Bass:** Electric guitar and bass guitar part with a treble clef.
- Dr. (Drums):** Drum set part with a bass clef.

The score is in 4/4 time and features complex voicings for the strings and horns. The guitar/bass part includes chord diagrams for Fm7, Bb9, Eb+7b9, EbM9, and Eb6. The drum part includes a snare drum pattern and a cymbal pattern marked with a circled 8.

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

Easy

Violins

mf

Violas

Celli

Hn.

a4

mp

Guit. Bass

Bb6 BbM7 / Bb6 BbM9 Bb6 BbM9 Bb6 Em7 / / / A9b5 / A9 / Ebm7 / / /

(8)

Dr.

(4)

Wood Winds,
Bell, Celeste

Stg.

Hn.

Guit. Bass

Dr.

Ab9b5 / Ab9 / Dm7 / G9b5 G9 Gm9 / Ab9 /

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 and markings:

- W.W. (Woodwind):** Treble clef, *mp* dynamic.
- Violins:** Treble clef, *mf* dynamic.
- Stg. (String):** Bass clef, *mf* dynamic, includes an 8-measure rest.
- Celli:** Bass clef, *mf* dynamic.
- Valve Trb. (Trombone):** Bass clef, *mf* dynamic, includes an 8-measure rest.
- Hn. (Horn):** Bass clef, *mf* dynamic, includes an 8-measure rest.
- Mar. (Maracas):** Treble clef, rhythmic accompaniment.
- Guit. Bass (Guitar/Bass):** Bass clef, includes chord symbols: D9, Gm7, C7, Gm7, FM7, F6, FM7. Includes an 8-measure rest.
- Dr. (Drums):** Bass clef, includes an 8-measure rest.

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. The score is arranged in a multi-staff format. The instruments listed on the left are W.W. (Woodwind), Stg. (String), Valve Trb. (Valve Trombone), Hn. (Horn), Mar. (Maracas), Guit. Bass (Guitar/Bass), and Dr. (Drums). The W.W. part features a melodic line in the first two measures. The Stg. part includes Violins, Violas, and Celli, with a 'Solo' section starting in the third measure. The Valve Trb. and Hn. parts have sustained notes. The Mar. part has a rhythmic pattern. The Guit. Bass part shows a series of chords: Gm7, C7, Gm7, F, B9b5, Bb, and A+7b9/A7b9. The Dr. part has a consistent rhythmic pattern. The score is divided into six measures.

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

"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, Cello *f*

Hn. *f*

Trb. *f*

Cel. Bells *f*

3 Trumpets cue:

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

Guit. Bass *f* (8)

Brushes

Dr. *f* (8)

Vibraphone

arco *sfz*

Suspended Cymbal

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 multi-staff format. The top staff is for Saxophone (Sax.), with a tempo marking of 'Moderate' and a section for '2 Altos, 2 Tenors'. Below it are the string sections: Violins, Viola/Celli (labeled 'Violas, Celli'), Horns (Hn.), and Trumpets (Trb.). The bottom section includes Guitar/Bass (Guit. Bass), and Latin Drums (Latin Dr.) with parts for Timbale sides (Right Hand, R.H., and Left Hand, L.H.) and Tom Tom. The score contains various musical notations including notes, rests, slurs, and dynamic markings such as *sfz* and *sf*. Chord symbols like $Bb9$ and $Am6$ are present in the guitar/bass part. The percussion parts include triplet rhythms and specific drum instructions.

The image shows a musical score for a full orchestra. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Sax., Strg., Hn., Trb., Guitt. Bass, and Latin Dr. The Sax. staff has a treble clef and contains a melodic line with triplets and slurs. The Strg. staff has a treble clef and contains a melodic line with triplets and slurs. The Hn. staff has a treble clef and contains a sustained chord with a dynamic marking of *sfz*. The Trb. staff has a bass clef and contains a sustained chord with a dynamic marking of *sfz* and a chord symbol of Bb9. The Guitt. Bass staff has a bass clef and contains a melodic line with a dynamic marking of *sfz* and a chord symbol of AM9. The Latin Dr. staff has a bass clef and contains a rhythmic pattern with a dynamic marking of *sfz*. The score is divided into four measures. The first measure contains the main melodic and harmonic material. The second measure contains a continuation of the melodic lines and a dynamic marking of *sfz*. The third measure contains a continuation of the melodic lines and a dynamic marking of *sfz*. The fourth measure contains a continuation of the melodic lines and a dynamic marking of *sfz*. The score ends with a double bar line and a final dynamic marking of *sfz*.

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, Violas

Clarinet, Violas

String phrasing

4Hn. a4

f Celli

Celli to bass line

Tpt. a3

f

3 Trb. Bar. Sax. Baritone Saxophone

Harp Gliss. Eb Scale

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

Dr. Large Cymbal

Timp.

ff (8)

Detailed description: This is a full orchestral score for Example 175, 'JOANNA'. The score is written in 3/4 time and features a variety of instruments. The woodwinds (Flutes, Violas, Clarinets) and strings play a melodic line with 'Wood Wind phrasing' and 'String phrasing' markings. The brass section (4 Horns, 3 Trumpets, Baritone Saxophone) provides harmonic support, with dynamics ranging from *f* to *ff*. The harp plays a glissando in the Eb scale. The rhythm section (Rhythm, Drums, Timpani) includes chords (Cm7, Ab9, Cm6, Cm) and a large cymbal. The score concludes with a *ff* dynamic and a fermata over the final measure.

W. W. Stg. *ff*

Wood Wind *tr*

Strings tremolo

Wood Winds

Violins

Violas

Hn. *ritard* *sfz*

Tpt. *ritard* *sfz*

Trb. Bar. Sax. *sfz*

Harp *Gliss. Eb Scale*

Rhythm *arco* *ritard* *ff* *Celli* *crash*

Dr. *ff* *sf*

Timp. *ritard* *tr*

Bass

Celli

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 3

Trb. *ff* a4 3

Bells (4)

Cello Bass *pizz. Cello loco* (8) *ff* 3

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

Dr. Brushes 3 (4) *ff*

Detailed description of the musical score: The score is for a 4-measure phrase. It features multiple staves for different instruments. The top staff is for Violins and 3 Piccolos, with a melodic line marked 'Breezy' and 'ff'. The second staff is for Violas and Oboe, also with a melodic line. The third staff is for Horns (Hn.), and the fourth for Trombones (Trb.), both with melodic lines and 'ff' dynamics. The fifth staff is for Bells, with a simple rhythmic pattern. The sixth staff is for Cello and Bass, with a 'pizz. Cello loco' instruction and a 'ff' dynamic. The seventh staff is for Guitar (Guit.), showing a chord progression: Bb, F, Eb/Bb, F7/Eb, F7, Bb, Eb, Dm, Cm. The eighth staff is for Drums (Dr.), using brushes for a rhythmic pattern. The score includes various musical notations such as slurs, accents, and dynamic markings.

W.W. Stg.

Oboe out

Violas

2 Bass Clarinets, Bassoon

Hn.

Trb.

Bells

Cello Bass

Guit.

Dr.

sfz

mp

mp

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

(8)

Detailed description: This is a page of a musical score for a large ensemble. It features eight staves: W.W. Stg., Hn., Trb., Bells, Cello Bass, Guit., and Dr. The W.W. Stg. staff has a complex melodic line with many slurs and accents. The Hn. and Trb. staves have rhythmic patterns with accents. The Guit. staff shows a sequence of chords: B \flat , F, E \flat , B \flat , F7, C7, F7, B \flat , A \flat , Gm, Em, E \flat . The Dr. staff has a simple rhythmic pattern. Dynamics include *sfz* and *mp*. There are also performance instructions like 'Oboe out' and 'Violas'.

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 musical score for Example 177 consists of four staves. The top staff is for 4 Violins (4 Vn.), the second and third staves are for 2 Violas (2 Va.) and 2 Cellos (2 Vc.), and the bottom staff is for the Bass. The music is in common time (C) and marked 'Slowly' and 'mp'. The bass line is shown in two staves, illustrating doubling techniques. The first staff of the bass line shows the bass playing in unison with the bottom cello line, and the second staff shows the bass playing an octave below the bottom cello line.

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 written for a band and includes the following parts and instructions:

- 2 Piccolos:** Part 1 (7) and Part 2 (8va).
- W.W. (Woodwinds):** 2 Bass Clarinets, Bassoon.
- Stg. (Strings):** Violins (div. pizz.), Violas (pizz.), Celli.
- Hn. (Horn):** Horn part.
- Trb. (Trumpet):** Trumpet part.
- Bass:** Bass part with instruction 'pizz. (8)'. The number 8 is circled.
- Mar. Pno. (Maracas/Piano):** Maracas/Piano part.
- Dr. (Drums):** Drums part with instructions 'Rim' and 'Snare'.

W.W.

2 Piccolos

2 Oboes

Violins arco

Stg. arco

Hn.

Trb.

Bass arco

Mar. Pno.

Dr.

non divisi

Xylophone 8-

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. The score is for 4 Violins, Viola, and Cello. It is in 2/2 time, marked *Lento*. The key signature has one sharp (F#). The score consists of four measures. The first measure is marked *mp*. The second and third measures are marked *rit.*. The fourth measure is also marked *rit.*. The cello part features a double-stop fifth in the second measure.

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. The score is for 6 Violins, Viola, and Cello. It is in 2/2 time, marked *Lento*. The key signature has one sharp (F#). The score consists of four measures. The first measure is marked *mp*. The second and third measures are marked *rit.*. The fourth measure is also marked *rit.*. The cello part features a double-stop fifth in the second measure.

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

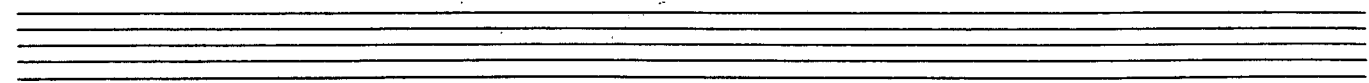
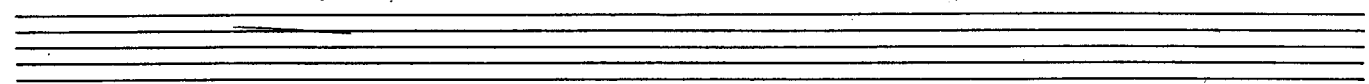
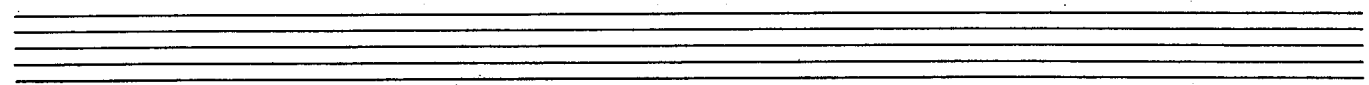
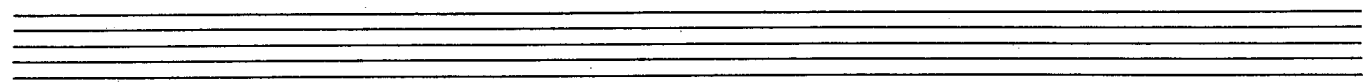
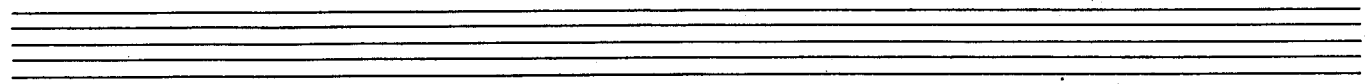
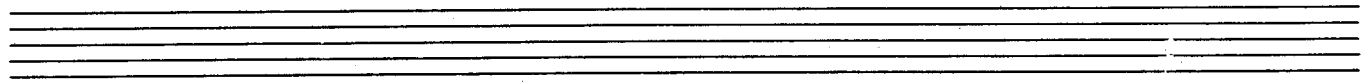
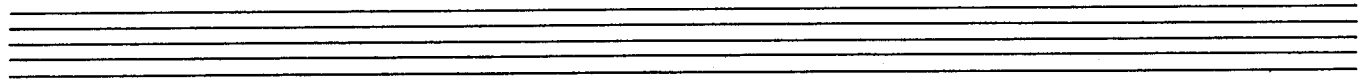
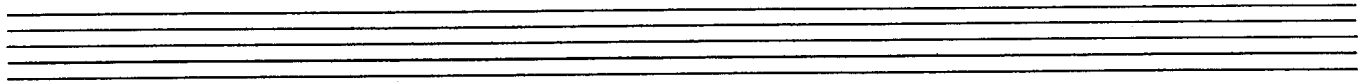
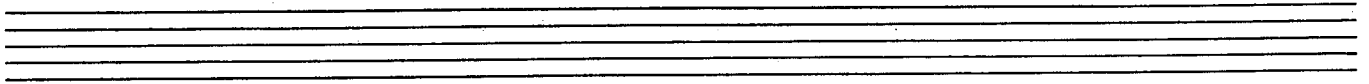
3 Clarinets

Bass Clarinet

The musical score for Example 181 is written for a string quartet (4 Violins, Viola, Cello) and woodwinds (3 Clarinets, Bass Clarinet). The tempo is marked 'Lento' and the time signature is 2/2. The key signature has one sharp (F#). The string parts play a unison line of eighth notes, while the woodwinds provide harmonic support with sustained chords and moving lines. The score is divided into four measures, with a repeat sign 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.