Chapter Summary

You should now be familiar with some of the basic rhythmic concepts of jazz, including rhythmic pulse and style, jazz syncopation and notation, and swing feel. We also introduced the concept of harmonic rhythm and talked a little bit about some ways of simulating swing feel using MIDI software. We concluded this chapter with a few words about laying out the score for 3–4 horns plus rhythm arrangements.

◊ Software Tip! Make sure you know how to switch between transposed and concert score views. It's simple in either program. In Finale, the default view is "Transposed Score." To view in concert pitch, go to Document > Display in Concert Pitch. In Sibelius, the default is "Concert Score." To view as a transposed score, go to Notes > Transposing Score (shortcut Ctrl-T/WIN or ⌘-T/Mac), or just click on the "Transposing Score" button (the two flats) in the toolbar. When viewing a jazz score in concert pitch, you'll need to put the baritone sax (and occasionally the second tenor sax) in the bass clef to avoid having an excessive number of ledger lines. Consult the Software Tips on the companion website for more details.

Exercises

1. Import the following MIDI files from the website into your sequencer or notation program. Use the best piano or brass samples you have for playback.
Chapter Summary

In this chapter we continued our study of those elements of jazz harmony essential to the art of arranging. You should now be familiar with the important concept of reharmonization of approach tones. We also provided some useful techniques for dealing with repeated notes and static harmony.

◊ Software Tip: When doing the following Exercise 2, in Finale, try using the technique known as “Explode Music” in the Utilities menu. Work out the horn voicings on the top (Trumpet) staff, with a piano sound temporarily assigned to that staff. When you've got a section of the voicings worked out, select the entire region, using the Selection tool. Then go to Utilities > Explode Music. Make sure to assign a trumpet sound back to the trumpet staff before you attempt MIDI playback. A similar tool is available in Sibelius. Refer to the website for more details.

◊ Software Tip: If you want to get a more satisfying swing feel out of Finale for MIDI playback, first select “Jazz” for Human Playback Mode in the Playback Controls window. We then recommend scaling back the swing feel to about 30% to 60%. You can also apply swing feel to playback of Sibelius scores. Go to Play > Performance. Choose one of the available presets from the “Rhythmic Feel” drop-down menu.

Exercises

1. Arrange the first 16 bars of “My Romance,” “I Could Write a Book,” or a similar standard for 3–4 horns in close position or drop 2. Use the techniques for reharmonization of approach tones discussed in this chapter, avoiding repeated notes. Use the 3 or 4 Horns + Rhythm Concert Score Template.

2. Arranging Project 1: Continue working on the arrangement for 3–4 horns and rhythm of “My Romance,” “I Could Write a Book,” or a similar standard. Develop the arrangement begun in Chapter 8 by applying the principles of reharmonization of approach tones and voice leading discussed in this chapter. Pay special attention to avoiding the excessive use of repeated notes. Apply ideas from Exercise 1. Use the 3 or 4 Horns + Rhythm Concert Score Template.

◊ Important: The following legend explains the abbreviations used in Exs. 9-1 and 9-2A to indicate which type of approach tone reharmonization technique is employed. This legend applies throughout the book wherever there is an analysis of approach tone reharmonization.
Chapter Summary

In this chapter we presented some valuable techniques for melodic reharmonization. You should now be familiar with and understand the difference between the important concepts of reharmonization of approach tones and techniques of melodic reharmonization. We also introduced some principles for constructing effective counter-melodies and polyphony.

Software Tip: In the Chapter 7 Software Tip, we recommended that you disable Chord Playback in the Chord Menu in Finale. If you want to hear piano chords during MIDI playback, you'll get much better results by playing in the actual voicings using Speedy or Simple Entry. The notes will be hidden from view when you select Slash or Rhythmic Notation using the Staff Styles Tool (more about this in the next chapter). Another option (if you've got a written line in the piano part + chord symbols) is to put the chords in Layer 2 and hide the notes in that layer. In either case, the chords will play back even though they are hidden from view. It's also possible to hide entire staves with music in them, which will play back during MIDI playback. We've used these techniques in some of the MIDI examples available on the website (e.g., Exs. 9-2A and 9-2B).

Similar techniques are available in Sibelius. Consult the Software Tips on the website for more details on these functions. We recommend that you use these techniques when creating piano, guitar, and bass parts while working in either software platform if you want to experience satisfying MIDI playback of the music as you work.

Exercises

1. Reharmonize the first 16 bars of the tune you've selected for Arranging Project 1, using techniques discussed in this chapter. Use the Lead Sheet Template (Single Staff/Melody & Chord Symbols).

2. Compose a counter-melody to the melody of the tune. Use the Piano Grand Staff Template (two lines with chord symbols).

3. Arranging Project 1: Continue working on your arrangement for 3–4 horns and rhythm of a standard tune. Develop the arrangement by using elements of your reharmonization and counter-melody from Exercises 1 and 2. (Hint: Add a counter-melody during the first B section or bridge of the tune.) Refer to all principles of chord voicings, voice leading, and reharmonization of approach tones discussed so far in this book. Use the 3–4 Horns + Rhythm Concert Score Template.