

2003

Toward a more comprehensive textbook on choral jazz arranging

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DOI: <https://doi.org/10.31979/etd.6vsu-nwjz>
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**TOWARD A MORE COMPREHENSIVE TEXTBOOK ON CHORAL JAZZ
ARRANGING**

A Thesis

Presented to

The Faculty of the School of Music and Dance

San José State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

James Edward Hamilton Regin

August 2003

UMI Number: 1417481

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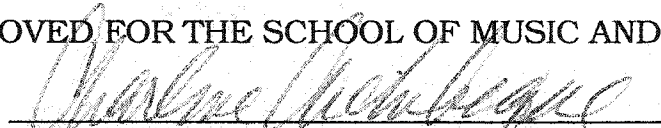
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ABSTRACT

TOWARD A MORE COMPREHENSIVE TEXTBOOK ON CHORAL JAZZ ARRANGING

by James Edward Hamilton Regin

Judging from a thorough search of the Music Index, Répertoire International de Littérature Musicale, bibliographies of books and articles, and the internet, there is only a single dedicated volume on choral jazz arranging. This book and books on choral arranging and choral jazz that included sections on arranging jazz and/or popular music were summarized in order to show the kind of topics that were covered. A non-jazz choral arranging book was then summarized as it provided general choral arranging ideas. Several books on instrumental jazz arranging were also summarized to show transferable skills for choral jazz arrangers. Finally, many books and journal articles on jazz harmony, instrumental arranging, improvisation, theory, published choral jazz, performance, and analysis were studied and cited in order to show that concepts from these related areas are adaptable or transferable to a more comprehensive book on choral jazz arranging.

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INTRODUCTION

Statement of the Problem

A thorough search of the Music Index, Répertoire International de Littérature Musicale, bibliographies of books and articles, and the internet yielded only a single volume dedicated solely to choral jazz arranging (Smalley 1972). Other books used in this study contain sections on choral jazz arranging or general arranging techniques. None of these sources is comprehensive in scope and an arranger would have to consult many sources to learn choral jazz arranging in any depth.

Purpose of the Study

The purpose of this study is to give writers of choral jazz arranging textbooks useful information found in related jazz literature that will help them write a more practical and comprehensive textbook on choral jazz arranging.

Delimitations

It was assumed that any literature related to choral jazz might lend something unique to this project. All obtainable jazz literature on

arranging, harmony, theory, performance, choral music charts, choirs, transcription, and analysis was consulted.

Related Literature and Research and Writing Procedures

In reviewing the literature for this document, the following procedures were followed: reference indexes, bibliographies of books and articles, and the internet were searched for literature written on topics that relate to choral jazz arranging. A list of all of the books and articles found in this search was made and all items were obtained, if possible, and placed into three different categories if they were found to be helpful to this research project. The three categories include: 1) books on choral jazz arranging or books with sections on choral jazz arranging and also a book on more classical choral arranging, 2) books on instrumental jazz arranging, and 3) books and articles on jazz arranging and related topics such as jazz harmony, jazz theory, jazz performance, choral jazz music charts, choral jazz groups and jazz transcription, and jazz analysis.

The first chapter summarized all the books devoted to or having sections devoted to choral jazz arranging (or choral arranging in general) to show what types of topics have already been covered in these types of books. The following books were summarized in Chapter One and are referred to in this study by the last name of the author or by the last

name of the first author listed in cases where there is more than one author:

Chapter One: Summary of Books with Choral Jazz Arranging Techniques

- 1) *A Simplified Guide to Writing and Arranging Songs for Swing Choirs, Show Choirs, and Small Instrumental Groups*. Studio City: First Place Music Publications, Inc., 1972. (Jack Smalley)
- 2) *Scoring for Voice: A Guide to Writing Vocal Arrangements*. Van Nuys: First Place Music Publications, Inc., 1972. (Jimmy Joyce)
- 3) *Voices*. New York: MCA Music, 1972. (Anita Kerr)
- 4) *The Collegiate A Cappella Arranging Manual*. Southwest Harbor [ME]: Contemporary A Cappella Publishing, 2000. (Anna Callahan)
- 5) *Contemporary Choral Arranging*. Englewood Cliffs: Prentice-Hall Inc., 1986. (Arthur E. Ostrander and Dana Wilson)
- 6) *Jazz and Show Choir Handbook II*. Chapel Hill: Hinshaw Music, Inc., 1993. (Doug Anderson)
- 7) *Vocal Jazz Concepts for the Music Educator*. Seattle: Michael Kysar, 1975. (Michael Kysar, David Cross, Ken Krintz, Frank DeMiero)
- 8) *Ward Swingle: Swingle singing*. Delaware Water Gap: Shawnee Press, Inc., 1997. (Ward Swingle)
- 9) *Choral Arranging*. Delaware Water Gap: Shawnee Press, Inc., 1966. (Hawley Ades)

The second chapter summarized all obtainable books on instrumental jazz arranging and these summaries stress how the choral

jazz arranger can use ideas from instrumental arranging in choral jazz arranging. Following is a list of the books used for the second chapter that are referred to in this study by the last name of the author or by the last name of the first author listed if there is more than a single author:

Chapter Two: Summary of Instrumental Arranging Books

- 1) *The Contemporary Arranger*. 2nd ed. Sherman Oaks: Alfred Publishing Co., Inc., 1979. (Don Sebesky)
- 2) *Improvising and Arranging on the Keyboard*. Englewood Cliffs: Prentice-Hall, Inc., 1981. (James Ostereich and Earl Pennington, Frank Moorman, ed.)
- 3) *Arranging Concepts: A Guide to Writing Arrangements for Stage Band Ensembles*. Studio City: First Place Music Publications, Inc., 1972. (Dick Grove)
- 4) *Jazz Arranging and Performance Practice: A Guide for Small Ensembles*. Metuchen: The Scarecrow Press, Inc., 1989. (Paul Rinzler)
- 5) *Jazz Composer's Companion*. Rottenburg: Advance Music, 1993. (Gil Goldstein)
- 6) *Jazz Arranging and Composing: A Linear Approach*. Rottenburg: Advance Music, 1995. (Bill Dobbins)

For Chapter Three, many books and hundreds of journal articles on choral and instrumental jazz arranging, jazz harmony, jazz improvisation, jazz theory, jazz performance, jazz analysis, and published choral jazz were studied in order to show ways in which concepts from these related areas may be adapted or transferred to choral jazz

arranging. The books and articles used in this chapter are spelled out in the footnotes separately.

Additional items included in the bibliography might be useful for those interested in the topic of this document and related topics. The items in the bibliography represent a narrowing down of more than a thousand related sources written over the last fifty-one years to just the sources that are more closely related to choral jazz arranging.

Need for Study

An initial search for choral jazz arranging books only revealed a single volume dedicated solely to the teaching of choral jazz arranging techniques. It is hoped that students of choral jazz arranging will benefit from a more comprehensive book on choral jazz arranging by using an approach that combines the best ideas from many different types of sources. This document is meant to provide a basic outline for a more comprehensive book on choral jazz arranging that will serve as a resource for this purpose.

CHAPTER ONE

Summary of Books with Choral Jazz Arranging Techniques

Introduction to Chapter One

This first chapter includes a summary of nine books that contain choral jazz arranging techniques. The books are in sequential order according to their concentration of more useful material for the choral jazz arranger, the first book (Smalley 1972) being the most useful as its only topic is choral jazz arranging. Next, come four choral arranging books (Joyce 1972; Kerr 1972; Callahan 2000; Ostrander/Wilson 1986) that include popular music in addition to jazz but are still devoted to choral arranging throughout. The next three books (Anderson 1993; Kysar et al. [no date]; Swingle 1997) are volumes with sections on choral jazz arranging. The last work (Ades 1966) does not contain even a section on choral jazz arranging but is included because it is one of the few volumes on choral arranging that was obtainable and it provided some general techniques for any choral arranger. A full citation in bold is given before the summary of each book and then the writer of the book is referred to by his/her last name in the following summary of each book. For easier reading in cases where there is more than a single

author, the last name of the first author mentioned in the full citation is used to make reference to all the authors of the book in the summary. The following books containing choral jazz arranging techniques were summarized in this chapter:

- 1) *A Simplified Guide to Writing and Arranging Songs for Swing Choirs, Show Choirs, and Small Instrumental Groups*. Studio City [CA]: First Place Music Publications, Inc., 1972. (Jack Smalley)
- 2) *Scoring for Voice: A Guide to Writing Vocal Arrangements*. Van Nuys: First Place Music Publications, Inc., 1972. (Jimmy Joyce)
- 3) *Voices*. New York: MCA Music, 1972. (Anita Kerr)
- 4) *The Collegiate A Cappella Arranging Manual*. Southwest Harbor [ME]: Contemporary A Cappella Publishing, 2000. (Anna Callahan)
- 5) *Contemporary Choral Arranging*. Englewood Cliffs: Prentice-Hall Inc., 1986. (Arthur E. Ostrander and Dana Wilson)
- 6) *Jazz and Show Choir Handbook II*. Chapel Hill: Hinshaw Music, Inc., 1993. (Doug Anderson)
- 7) *Vocal Jazz Concepts for the Music Educator*. Seattle: Michael Kysar, 1975. (Michael Kysar, David Cross, Ken Krintz, Frank DeMiero)
- 8) *Ward Swingle: Swingle singing*. Delaware Water Gap: Shawnee Press, Inc., 1997. (Ward Swingle)
- 9) *Choral Arranging*. Delaware Water Gap: Shawnee Press, Inc., 1966. (Hawley Ades)

A Simplified Guide to Writing and Arranging Songs for Swing and Show Choirs and Small Instrumental Groups [instrumental accompaniment for jazz choir]. **Jack Smalley. Santa Monica: Santa Monica Publications, Inc., 1972.**

Although the title of Smalley's book may mislead the reader by mentioning "Small Instrumental Groups" in the title, it is actually a book dedicated to writing arrangements for choirs with some information near the end on how to write choral accompaniment for the most common instruments which accompany jazz choirs. It is the only volume dedicated to choral jazz arranging found in this study.

Smalley notes in the beginning of his book that music, like any performing art, depends on tension and release. He recommends the arranger look at the lead sheet (a sheet with the chords and melody only) for the high points and the climax of the tune, pointing out that questions or unresolved points in the text are often high points after which there is relaxation and resolution.

After this initial analysis, Smalley recommends that the arranger decide on entrances and exits of sections of the choir and the rhythm section. Smalley advises the marking of spots where textual and musical phrases start and end. All of these ideas reflect his initial admonition

that the musical arrangement is relying on tension and release. With the high and low points in mind, the arranger can go on to look at the musical elements available to him and how they might be used to clarify and accentuate these high points and low points that are already in the original source tune.

Smalley includes the following musical elements in the book: vocal solo(s), Sopranos/Altos/Tenors/Bass in Low/mid/high range, different dynamic levels, rhythm instruments, and instrumental colors. Smalley's idea of musical elements available to the arranger is analogous to an artist's palette. He encourages the novice arranger to think of how the element can help him in each formal section of the piece. Smalley believes that the addition or subtraction of these elements in important areas of the arrangement gives logic to the arrangement if the text is always part of the decision-making. To help in this process, Smalley advises the assigning of an adjective to each section of the arrangement and letting this adjective help the arranger decide what elements will enable her to get that feeling. Smalley states that elements can be added or changed to increase intensity as the climax is reached and then subtracted or altered to decrease intensity in order to relax after a climax.

Smalley considers the choir the most critical element of the

arrangement and talks about the main textures used for setting the choir parts. Unison, octave, two octaves, two-part, three-part, and four-part writing are all investigated for their strengths and weaknesses in different contexts. Once the general type of choral writing to be used is decided, Smalley explains an excellent way to outline the arrangement without writing the whole thing out yet.

Smalley's overall layout on staff paper gives room for all elements and leaves room for any busy measures that might be necessary (i.e. all the measures are purposely bigger than might be necessary). Smalley has the novice arranger decide ahead on the length of the introduction, interludes (if any) and the ending so they can be included in the overall layout. Double bar-lines at sections/stanzas, measure numbers and all the high points and text/musical phrase endings from the lead sheet are added immediately to Smalley's overall layout. Keys are to be determined by looking at who will be singing the highest melody note in the piece.

After showing the novice arranger his overall layout template, Smalley assigns and writes in the melody for whichever section has it at any given time, using stem direction to indicate the voice-part singing the melody. Smalley has the student proofread the layout and then fill in rest of the parts.

In filling in the parts, Smalley points out the different textures available and how to solve problems in each type of texture. When using a unison texture, Smalley would delete any section that is weak in the range of the melody and add a section if there is not enough sound. Smalley uses an octave unison whenever a prime unison needs to be put in more of the singers' ranges. Smalley typically avoids unisons in two and three octaves as they do not add much to the octave unison.

Smalley would use unisons in the following situations: in strong, flowing, or rhythmic melodies; simple harmony, when the melody spells out the harmony; question and answer between men's voices and women's voices or between sections; unison melody with unison counter-melody (especially when the outer voices are in octaves and the inner voices are in unison or in octaves on counter-melody).

Smalley goes on to discuss two-part writing. Smalley uses parallel thirds and sixths mostly and warns the novice arranger to be careful not to conflict with the underlying harmony. Smalley would look at the harmony below the melody and find a line that could be sung within that harmony. Smalley points out that this helps the arranger avoid awkward skips just to include a certain note. Smalley uses consonance mostly, but uses dissonance for higher tension, always preparing extreme dissonance by sounding the dissonance as a consonance first or

approaching a dissonance step-wise. In two-part writing, Smalley minimizes the length and rhythmic importance of fourths and fifths, avoids parallel sevenths and ninths and prepares and leaves seconds, sevenths and ninths carefully and smoothly. Smalley uses two-part texture in comfortable ranges if a lighter sound is desired, if there is an active melody or when the arranger wants to keep voices less than an octave apart.

Smalley lists two basic three-part techniques to start his coverage of three-part writing: 1) triads in parallel when the melody is smooth or in different inversions of triads if the melody skips and 2) soprano and bass in octave unison while the inner parts move to form triads. Smalley allows more dissonant intervals (sevenths, ninths, elevenths, thirteenth) in three-part writing as he believes that these more dissonant intervals are softened by the more consonant interval between the other two parts. Smalley handles the seventh by resolving it down a half-step.

Smalley uses three-part choral writing in the following situations: 1) to strengthen a weaker part and have two other independent parts, 2) when a voice is eliminated for expressive or practical purposes, 3) when four-part writing is used and one voice doubles another in octaves or in unison, 4) when the melody goes low and sopranos need the strength of altos (tenors and basses are moved up one part each), 5) putting tenors

higher for drama either in alto range or with altos, or to highlight a moving voice when other still voices are pretty strong and/or the basses are high and 6) to highlight a single section of the choir in three parts as a unit to accompany a unison melody in other parts and provide motion when the melody is still.

Smalley's discussion of four-part choral writing is brief. Smalley prefaces his discussion by stating that writing cannot be called four-part unless no part is doubled. To give color to plain triads and the dominant seventh chord, Smalley adds a major sixth, major seventh or major ninth to major triads and eliminates the root of dominant chords while adding any type of ninth. For the minor seventh chord, he simply says it can stand alone without higher extensions, not mentioning the other chords in the minor seventh family (minor ninth chord, minor eleventh and minor thirteenth). Smalley uses diminished chords for passing chords and on weak beats. He does not point out when to use four-part choral writing, perhaps because this type of writing is used in most situations.

At this point, Smalley has discussed the writing of choral harmony in two-part, three-part and four-part settings wherein the melody is predominant and all the other parts are fully subservient to it. Smalley takes the next logical step from this by showing novice arrangers how to write counter-melodies. Smalley gives the following pointers for the

writing of counter-melodies: 1) use independent motion from the melody, 2) choose notes from the harmony that are mostly stepwise in relation to their surrounding tones, 3) the counter-melody moves slower than the melody most of the time but then might move together with the melody in the same or similar note values to bring out certain words, 4) it is possible to find harmonic areas which allow for echo/answer using an exact repetition of the melody when the melody is still or rest, 5) a strong memorable counter-melody may rightly be call a "counter-theme" and can only be used after the main melody has been established in the listener's ear through some repetition by itself and 6) two texts which work together may be superimposed. Once some basic facility has been gained in harmonizing and writing counter-melodies, Smalley's next step for the arranger is to learn how best to get material for an introduction.

Smalley's introductions are written last so that the entire arrangement can be used to choose the material for the introduction. Smalley says the two basic characteristics common to all introductions are: 1) the first chord of the actual tune is approached logically and 2) the mood and style of piece must be established.

Smalley then gives some basic harmonic knowledge to the beginning arranger with which she can begin to construct harmonies for introductions and other parts of the arrangement. He discusses how to

get from one tonality to other related tonalities by adding or subtracting sharps or flats, using progressions of the circle of fifths mostly (especially ii-V-I's). Smalley then discusses the basic function of different types of chords and relates the function of chords to the feeling of repose (I) of tension (ii-V). The "ii-V" being inserted before any "I" is the only chord substitution mentioned, unfortunately. Smalley differentiates between subdominant chords built on II and IV (with the Vsus chord included in the subdominant category because of its tones common to iim7) and shows the reader which to use for certain styles (II-V in jazz vs. IV-V in other styles). As for extensions on different types of chords, Smalley points out the plain (i.e., unaltered) extensions on the chords in a ii-V-I and some altered extensions on the V chord. Smalley points out in this section that chords are named after their highest unaltered extension and that altered extensions should come in parentheses after the highest unaltered extension. Smalley mentions other important aspects of chord symbols: the sharp fifth ("+") is the only alteration symbol put directly after the root letter of the chord (except in tonic major chords); alterations are typically stacked from highest altered extension on top down to the lowest altered extension.

Smalley next introduces the idea of chord-scales, although he never uses that particular term. He asserts that there are melodic ideas

in every chord and that there is a scale from which it is drawn. Conversely, Smalley says that in every scale there are harmonic structures that come directly from it. He lists the scales to use over certain types of chords. The chord types listed are not exhaustive, but the fact that Smalley uses the traditional names of the scales rather than the name used by jazz musicians makes it more immediately useful for the arranger and also helps the arranger see that many jazz scales are modes or scale-species of common scales. On the other hand, using the traditional names of scales keeps the student arranger from learning the names of scales that have been coined by jazz musicians. On the more positive side, Smalley does introduce the modes (Ionian through Locrian) and points out an interesting application of modes as a way of experimenting with new qualities of chords on different scale-degrees (i.e. modes as a source of new harmonies by looking to see what different types of chords one might use on a given scale degree by borrowing the chord-type from another mode). Smalley gives the diminished scale spotty coverage, only mentioning half of its role in jazz. He only points out the use of the diminished scale (symmetric whole-step, half-step scale) on diminished chords but does not mention dominant chords with altered ninth (symmetric half-step, whole-step scale) as another chord which uses a similarly symmetrically constructed scale.

Smalley then jumps to the rhythm section and its roles: 1) provides a pulse, 2) completes the harmony, 3) bass gives new meaning to upper chord, 4) guitar [/piano] increase the span of the harmony and 5) drums for the pulse and for color. Smalley likes to give the choir pure sounds (triads and seventh chords) and add the higher, more sophisticated sounding extensions of jazz chords using the rhythm section. Smalley gives a time-saving tip to the beginning arranger: she should become familiar with terms which describe different rhythmic "feels" that will give the rhythm section an idea of what style the arrangement is in without writing everything out. Smalley believes that a lead sheet with dynamics and descriptive words about the style is enough for the rhythm section in many situations. If more specificity is desired, Smalley would use a two-stave set-up with chords, beat marks, bass notes, drum fills and symbols that indicate repetition of any patterns. The ultimate solution according to Smalley if there is any doubt on the part of the arranger is to write out all the parts in detail.

Smalley goes into some detail on the different rhythm section instruments. Their transpositions are mentioned, as are the minimum items required on the music for an accurate performance. The arranger may specify the top note or spell out the voicings for chordal instruments, mark spots for solos, effects and sounds to use. Smalley

also talks about the divisions of roles if using two guitars: one is usually more of a soloist and the other is used to provide harmony (using stem-direction to separate the roles of each player). For the bass player, Smalley thinks it is best to give an idea of what is needed for the bass in the arrangement and then keep the bass part from getting too busy. Smalley would mark the acoustic bass part *arco* for slow sustained parts. For drummers, Smalley assumes that the drummer will look at the bass part for patterns to play on bass drum and Smalley simply uses beat marks to show the overall feel to the drummer. Smalley also puts in fills for the drummer to be sure the drummer plays them in the appropriate places. Smalley usually puts chords and bass parts in the piano part, but occasionally writes out the parts if the piano needs to play something more complex or needs to reinforce difficult vocal parts.

Finally, Smalley provides a list of procedures he uses when transcribing music from recordings: 1) put the recording on tape as it is easier to stop and start, 2) use stereo tape to switch channels and isolate parts, 3) get the key and meter first, 4) determine overall form and number the measures, 5) use the measure number of material already figured out to notate repeated material, 6) write the bass line on the downbeats and figure out the harmonic progression, 7) look for scales used for melody and guess at chord qualities, 8) compare with the tape

and correct the chords, 9) write the melody without rhythm, 10) add rhythmic values to the melody after checking melody notes, 11) write difficult rhythms with bigger note values and then half the note values until appropriate, 12) do not try to notate rubato; round off values and simplify stylistic variations put in by the performer and 13) write the lyrics on a separate sheet.

Scoring for Voice: A Guide to Writing Vocal Arrangements. Jimmy Joyce. Van Nuys: First Place Music Publications, Inc., 1972

“There is no wrong way to arrange,” claims Jimmy Joyce. It is very encouraging for the beginning choral jazz arranger to hear this. As Joyce points out, it is fine to arrange at or away from the piano or to teach the singers their parts straight from your head without even writing them down. The important thing to Joyce is the result. Another important thing for Joyce is to experiment with new arranging ideas using new home multi-track recording equipment to test them out. Also, keeping track of trends in vocal arranging is critical to Joyce’s success.

Like some of the other authors of the books being surveyed in this study, Joyce draws a chart with the voice ranges of each voice-part

(including a range chart for children's voices) with a conservative range and an extended range. But a new aspect to range is mentioned by Joyce: the more extended range is used for more advanced singers but also can be used more if the group is larger. Joyce cautions that the more conservative voice-ranges are used when the group is smaller. He also says that with less experienced singers, the men's falsetto can still be employed but it is not as strong as an experienced male singer's falsetto and there is a noticeable change when the men go from their regular voice into their falsetto range.

In addition to knowing the ranges of each voice-part, Joyce also thinks that knowing the timbre of each voice-part to be used is crucial. Another aspect of timbre is brought up by Joyce that no other author mentioned: know the difference between a note being sung by one voice-part and the very same note being sung by another voice-part separately or at the same time. Many times, arrangers just write down the note they need without considering the fact that a better, more expressive sound could be produced by giving the very same note to another section or by adding a voice-part to a note that another voice-part is already singing. Sometimes, Joyce maintains, relating the voice-part to an instrument can help arrangers imagine the sound of each voice-part (Joyce's sopranos are like trumpets, altos like flugelhorn, tenors like

tenor trombones, and basses like bass trombones) and think of how they will write the parts in relation to each other. This is also an aid to an instrumental arranger who already knows what these instruments sound like and how they function with each other in a musical texture and can help them arrange for choir even though it is not their area of expertise. Joyce asserts that if the instrumental arranger knows that he should not put flugelhorn parts above the trumpet parts, he can also figure out that soprano parts are usually higher than alto parts. Similarly, if the trombones should not be voiced too low to avoid muddiness, then the instrumental arranger will also know not to write too low for male voices by knowing the similarities between the low brass instruments and the men's voice-parts they are similar to.

One of the most important contributions made by Jimmy Joyce to the study of choral jazz arranging is his itemizing the ways that "doubling" can be used by the arranger to make an arrangement stronger. Joyce thinks there are many ways of doubling and these ideas constitute some of his most important and seminal ideas with regard to choral arranging in general. Joyce's idea of doubling extends to tones doubled in a chord in octaves in male and female voices, doubling identical parts by overdubbing, having the accompaniment double the choir parts or having a certain number of voices on a part. The ultimate

form of doubling for Joyce is to have all the singers in unison or in octaves. Joyce believes that the arranger spreads the choir too thin by trying to have four or five parts all the time. To him, it is much more effective to have two or three voice-parts most of the time. Joyce basic principle is that an arranger should distribute singers over as few harmonic parts as possible and supply the rest of the harmony with the accompaniment, with the possible exception of larger groups.

Further refining his doubling principle, Joyce lists some reasons to use each type of voicing (from unison/octaves to three-part) and which voicings make the melody strongest, moderately strong or weaker. Unison singing is not only strong but can be, according to Joyce, a great way to achieve a simple quietness if the voice-ranges are not too high.

Joyce uses two-part voicing a great deal as well. When he uses two-part voicing, he tries to create an interesting singable line that, secondarily, fits into the harmonic structure. When writing a cappella two-part choral music, Joyce makes the harmonic implications in the second part clearer so that the harmony is implied even though the accompaniment cannot complete the harmony. Joyce is more apt to use higher extensions of chords in the second line if the accompaniment completes the harmony.

Joyce's idea of doubling is really important to keep in mind when writing a three-part structure. Joyce encourages the arranger to not try and use three-part writing the whole time, but to think of three-part writing as three-part sometimes, two-part sometimes and unison some of the time too. One could, theoretically, complete each chord in this type of structure, but Joyce encourages the arranger to keep thinking linearly and to only use a block-style texture if it is specifically desired. A certain stressing of the melody is required in this type of writing since the other two parts can pull interest away from the melody. Joyce's solution would be either playing the melody with the accompaniment or directing more singers to sing the melody.

With regard to melody strength, Joyce believes that there are gradations of strength in the melody in different textures available to the arranger. The greatest strength of the melody is achieved by Joyce through the use of unison or singing the melody in octaves with the accompaniment doubling the melody and completing the harmony. A little less strength is experienced when a secondary or third line is added while the accompaniment is still playing the melody and the harmony. Joyce advocates using a four-part texture only if the group one is writing for is large enough to keep the melody strong. In four-part texture, even with the accompaniment doubling the melody, the melody can be

weakened if the group is not big enough.

Joyce goes on with a really important discussion about the general strength of voicings. These ideas about the strength of closed voicings being greater than open voicings are a natural extension of Joyce's ideas regarding the doubling of voices. For Joyce, closed voicings have generally higher strength for several really logical reasons: men often are singing higher more powerful notes, the melody is often doubled in the outer voices in strong registers, fewer voice-parts are used making each part stronger, and the accompaniment can be used with closed voicings to make the overall ranges used more expansive while not diluting the strength of the voice-parts. To keep the melody strong in any type of voicing, Joyce tries to keep it high enough to be heard clearly or doubles it when it is in a low range for an extended time.

Joyce then spends a great deal of effort in guiding the arranging student through many important ideas regarding voice-leading. Joyce avoids awkward leaps in voice-parts so that the part can sing an exotic note in an unusual chord. He thinks it is good to guide each voice-part to its next note by choosing a later target note and using the ear to choose logical notes, making the line like a melody, until the target is reached. When increasing the number of parts in the voicings used, Joyce writes *divisis* so that the most logical voice-part sings the "extra"

note easily and logically following the previous part of its vocal line. Each line in Joyce arrangements goes somewhere and does not stay static unless a specific special effect is desired. To make chord motion stronger, Joyce makes sure that not too many of the new chord's notes are sounded in the previous chord. He also uses passing notes on chords to add motion and interest to lines. Within phrases, the Joyce's melody lines stay in the same voice-part. Joyce allows the bottom part in the texture to be freed from singing the bass line all the time.

Introductions are Joyce's next concern. Joyce makes some good general comments regarding introductions, stating the need for the introduction to set the mood and tempo of the arrangement. This can be done using the accompaniment only, the voices only or both. Often, Joyce will leave space for the introduction, write the body of the arrangement and then go back with ideas obtained for the introduction he got while he was doing the arrangement itself. Joyce often uses the first part of the song as an introduction with some difference between the introduction and the rest of the arrangement to differentiate it as an introduction. For example, he might use the choral parts alone in a rich texture out of tempo and have the accompaniment come in in tempo a few measures into the tune and have the choral texture thin when the accompaniment joins. Another idea for introductions listed by Joyce is

the vamp introduction, where a repeated pattern of rhythms and chords, often taken from the first few measures of the tune, is used to set the tempo, mood and key of the arrangement. The accompaniment figures from a vamp introduction are often used by Joyce throughout the entire arrangement or for a section of the arrangement.

Although Joyce writes that endings are even more important than introductions, he does not give endings detailed coverage in this book. He only mentions that endings can be derived from introductions for a symmetrical ending or a section can be repeated getting softer and softer each time to end.

Joyce gives the subject of vocal backgrounds much more attention. Joyce's arrangements include mostly tutti writing with all the parts having melodic significance. To contrast this most typical texture, Joyce has a soloist or a section take a melody and has another part (or all the other parts) as a background. There are many ways to accompany the main melody. The secondary parts can provide a harmonic "pad," with long, held notes which might have a little bit of rhythmic interest and may complete or imply the harmony. A rhythmic pad is also used sometimes by Joyce in more rhythmic songs. This is when the accompanying voices sing a recurring rhythm to sustain the sound

rather than long held tones. Joyce uses “fills” in the background voices to fill the musical space left when the melody is holding or resting to provide motion. These “fills” could be an echo of the main line’s lyric. The fill can also strengthen the overall rhythmic feel or can imply the use of woodwinds (“ooh”) or brass (“oh” or “ah”). Joyce believes that any consonant-vowel combination can be used but it should fit with and reinforce the rhythms used throughout the arrangement. Joyce also warns the arranger that the one exception is the vowel-consonant combination that sounds too much like the instruments used for accompanying the voices as they will most likely be lost in the texture and heard as accompaniment. Joyce is careful in the way he uses “fills” so that they become a source of greater flow for the music. He does this by starting the fill while the melody is still sounding and then starts the melody moving again while the fill still holds or moves.

Like “pads” or “fills,” Joyce uses words or just vocal sounds for his counter-melodies too. To write a good counter-melody, Joyce thinks linearly to make a real second melody and he makes harmonic considerations secondary. Whether writing pads, fills or counter-melodies, the arranger is reminded by Joyce to have a good balance of the use of vocal sounds versus words to provide some variety to the overall sound of the arrangement. As important as background is, Joyce

thinks that the arranger should leave some areas without background so the background parts can be more impacting at certain points in the arrangements when they re-enter.

Joyce's discussion of overall rhythmic feel is extremely important as it is the only discussion of its type in all the literature surveyed for this document. Joyce states the importance of feeling the underlying rhythm of the arrangement and letting it impact many decisions made throughout the arrangement. The overall rhythmic feel of the arrangement is far-reaching in its influence. How the melodic and rhythmic phrases are written, whether to add notes to enhance the rhythmic feel of the lead and secondary lines, whether to make rhythmic shifts in the original tunes, which sounds are used in the background vocals to strengthen the rhythmic feeling, and how the background parts are written against the lead lines are all influenced by the overall rhythmic feel. For Joyce, it is important that the overall rhythmic feel be pulsing through the arranger when all these decisions are being made about the arrangement. Joyce suggests listening to and immersing oneself in the style of the arrangement one is doing, especially if the arranger is unfamiliar with the style, in order to get specific ideas about how to achieve the style rhythmically and harmonically.

The rest of the main portion of Joyce's book is devoted to scoring

considerations and getting the arrangement down on paper. Joyce advocates having a specific working procedure that can help guide the arranger through arranging choices and keep the arranger moving forward. Joyce starts his working procedure with a rough sketch that includes only the lead line and the chords as reference points. Joyce then considers the style, length, phrasing, chords and key changes, altering only the lead line and chords to fit his ideas in these areas. At the beginning of each section, Joyce sketches only the very beginning with the overall texture and treatment to be used in that section and looks at the overall arrangement to see if the textures and treatments he is planning on using fit together. When Joyce is stuck at this point, he sometimes goes to his group and has them try things live and makes decisions on how to proceed by listening to what they come up with or trying arranging ideas he's been considering. Another less drastic method for getting lines to be singable is to record the lead line and the harmony only and sing along with the recording to get secondary lines that are natural. Joyce encourages the arranger to think of any way in which to test ideas. Once Joyce has decided on the overall methods of arranging he will use, he does an overall score layout with the manuscript set up the way he wants so it fits the number of voices being used and the instruments being used for the accompaniment. Then Joyce numbers all the measures and puts rehearsal letters on each

section.

Joyce starts at the areas in the arrangement that need to have the most impact or where the voices will need the most help and support from the accompaniment. Then he fills in the less critical points. If he writes out parts for the singers that do not have all the other vocal parts and the accompaniment parts, he puts in cue lines to help singers re-enter at the right time. Joyce believes the neatness of the arrangement and even knowing how the arrangement will be rehearsed will influence how well the arrangement is sung at first and also how the piece will be judged by listeners.

Joyce urges the arranger to not judge ideas that come regarding treatment of certain sections of the arrangement. Joyce would have the arranger keep moving through the arrangement, skipping areas where ideas are not coming to him and not dwelling on sections that have been done already successfully and effectively. Sometimes Joyce will start at the end of a section and work out details such as modulations, chord progressions, melody, bass lines and voice-leading. Then he goes back and writes the beginning of the section with the end in mind. Trusting the arrangement is important to Joyce, as it will be critical in developing new ideas. Joyce says to withhold judgment regarding the success of the arrangement until it has been well rehearsed. Joyce believes in building

on successes and he calls upon the arranger to keep arrangements simple in the beginning to give more chance for success.

The two appendices at the end of the book are worth mentioning. Appendix A gives an overview of an entire arrangement and how each section of the arrangement was treated. Joyce gives the arranger some ideas about where arranging devices came from, how lyrics were distributed as a conversation between the men and the women, how the melody was emphasized, where a counter-melody was used, and an outline of how the introduction, verses, choruses, bridge and the ending were handled.

Appendix B is a set of chord charts done by Dick Grove with standard harmonic progressions grouped in categories. Scales that can be used on each chord in each progression are listed below each chart. Each progression is listed in C Major or C Minor but also has the corresponding Roman numerals that relate to C Major or C Minor so the progressions can be practiced in all keys more easily.

Voices. Anita Kerr. New York: MCA Music, 1972.

Anita Kerr meant this short book to be a manual of her personal style. After a short chapter on choosing singers for membership in a

group, Kerr goes on to discuss topics more related to choral arranging. The first topic Kerr tackles is the wider range of professional singers when compared to the normal ranges of less experienced singers. Kerr is pointing out the importance of knowing the group (or at least the type of group) that one is arranging for.

Kerr then shows the student how to build chords in relation to the major scale (i.e. what members of major scale are used or altered and then used to build the chord). Kerr gives some different choices of voicings of different types of chords and their inversions and shows how the voicings close or open as the melody goes higher or lower or when the bass goes higher or lower. Kerr encourages smooth connection of voices and doubling of the root (or the third or fifth if led to smoothly). Like many of the other authors surveyed in this document, each of Kerr's vocal lines are written to be interesting to sing. Kerr then talks about the effect of having open versus totally closed "block" chords and the challenges of singing close voicings with a lot of half-steps.

Kerr has a more complete list of chords and how they are built than most of the authors of the books surveyed in this document. The chords and some of the ways to voice the more complex chords are as follows:

Major, major sixth, dominant seventh, major seventh, dominant

ninth, dominant eleventh (do not use the third, also called sus9 by some musicians), dominant thirteenth (don't use third and eleventh in the same voicing), when voicing a chord with five or more notes keep higher extensions higher than lower extensions—especially keep 13th above 9th except when doing modern voicings, dominant thirteenth sharp 11th (typically third is below the sharp 11th, fifth which clashes with sharp 11th may be omitted or put well below the sharp 11th, third is typically below the sharp 11th), suspended fourth (sus 4), diminished seventh, augmented (with flat 7 and natural-nine or flat-nine added), 6/9 chord and 9/6 chord, and maj7⁶/9.

Kerr also has a list of chords that are built from the different minor scales:

Minor, minor seventh, minor major seventh (there is usually some space between the seventh and the root—not usually voiced together), minor ninth, minor eleventh.

Kerr points out another reason to know the scales besides being able to know how to build chords. She also encourages the students to use the scale degrees as a way of transposing. Knowledge regarding

chords is helpful for building bass lines, according to Kerr, because the arranger needs to know how to find the different members of the chord (mostly the root) to write an effective bass line.

A short chapter on picking voices for a singing group follows this discussion regarding chords and scales. It is worth mentioning only because the arranger may need to put together a group at some point in order to get an arrangement to sound the way he wants and Kerr's process of choosing singers is interesting. To start in the audition process, Kerr sings lead to give the group her sound and the other singers match her sound, volume, interpretation and phrasing. Then Kerr tries to find a lead singer who has the sound she desires who can sing with good authority and good pitch. After finding the lead singer, Kerr looks for an alto who has better-than-usual alto range and who is compatible with lead voice. Kerr's alto must not be louder or harder than lead voice. Next, Kerr looks for a tenor who can sing at the top of his range a lot and still be able to blend while doing this. Kerr likes a full, round and fairly low bass to fit with these other voices.

Kerr goes on to describe some of the typical ways she arranges for four voices (two women and two men). Typically, she will put the melody on top and harmony beneath with mostly root position chords and some inversions. Other arrangements or sections might have the lead melody

doubled in the bass with simple triads used without higher chord extensions. In any texture, Kerr tries to write a good bass line with contrary, similar, parallel and oblique motion in relation to the melody and then she fits the other voices in the chord with the new spacings between the bass and the melody, showing she is mostly concerned about making an interesting line for each of the outer voices. In a simpler texture, Kerr might have the men sing melody together and women sing unison harmony notes together or have the women sing melody together and men are on unison harmony notes together. Or, similarly, she might have the high voices sing melody together and the low voices sing unison harmony notes together.

Kerr will often open the voices a little to relieve men from having to go too high when the ladies have a higher melody. She will sometimes use more open and expansive voicing at the end of tunes or at the end of sections when slowing down or out of tempo before the return of the beginning melody. Kerr uses this for good dramatic effect when closed voicings have been used mostly before in the tune, but it must fit the mood and lyrics.

Another area that may be useful for arrangers is choosing voices for a girl trio. Kerr listens for a good strong lead singer who is good at solos, but intonation is more important than the solo quality of the

bottom two girls. For the middle voice, Kerr looks for a girl who has a really good range and who can be loud enough for the middle part to be heard. Of course, Kerr looks for an exceptional low range for the bottom voice.

Kerr follows this discussion by giving some arranging hints for this type of group. Kerr puts the melody on top with triadic voicing below or sometimes has the melody in the middle voice with triadic harmony around it. When the melody is high it goes in the top voice and when it is low, it normally goes in the middle voice with triadic harmonies around it.

Kerr now moves to the men and how to choose singers for a barbershop quartet. The ideal Tenor one for Kerr is one who can sing as high as "Bb" or "C" above middle "C," but she is not looking for an operatic sound. She prefers a lighter sound for the Tenor one part. For Tenor two, since he sings melody most of the time, Kerr looks for one who can lead the whole group and sing up to "F" above middle "C" strongly. For baritone, Kerr is interested in someone who can sing with equal volume from low "Ab" all the way up to high "Eb." Kerr's ideal basses have a lot of volume at the bottom of their range. When arranging for a group of this type, Kerr puts the melody in Tenor two even if it sings above the Tenor one when the melody goes very high.

Another type of group which Kerr guides the arranger in auditioning is the five- or six-part group. Kerr might have two girls and three men or three girls and two men for a five-part group. For a six-part group, she recommends having three women and three men. Kerr likes more sound in the inner voices, so she chooses one soprano and two altos along with two tenors and one baritone or bass. Kerr believes this emphasis on inner parts gives a more balanced choral sound. To arrange for the five-part ensemble, Kerr might use a four-part harmony and a doubled lead voice in the bottom voice, especially when more complex harmony is out of place (e.g. a folk song). Kerr's bottom voice functions as a root or other member of the chord interchangeably. In plaintive folk song, Kerr sometimes doubles the melody in the fourth voice down and gives the bottom voice an independent bass line.

For six-part arranging, Kerr's top two voices and the bottom voice sing the melody while the inner three parts complete the four-part harmony. When Kerr wishes to have a more modern sound, she has a separate part for everyone with a bass line added. A good small-group sound is achieved when Kerr takes the top five voices and arranges them in tight harmony while the bottom voice stays on an independent bass line. For a bigger, choral sound, Kerr uses more open voicing. A really popular voicing mentioned by Kerr used by many groups in recent times

is having an independent bass line with the upper voices using independent rhythms against the totally independent lead line. For modern endings, Kerr adds different harmony notes than the normal root, third, fifth and seventh since so many voices are available. Kerr might use simpler three-part harmony and double these voices. She really does not feel obligated to use all the six voices in a rich texture and really uses the flexibility available in this voicing. So, if the melody goes too low for the top voice, she might double it or triple it, leaving three voices for harmony. Kerr finishes this section with a fun way to fake an arrangement with this number of voices: the top and the fourth voice down both sing the melody and the second man and the second woman down sing the same part in octaves while the third woman fakes another harmony part. The very bottom part, of course, fakes a bass line.

Kerr even goes as far as seven-voice group (or more!) auditioning. When there are this many voices, Kerr assigns one singer to each part but two tenors are assigned to the high tenor part to ensure that there is a strong sound in this range. Kerr tries to have an even number of people on each voice-part but would use more women or more men if the song, mood, or text calls for a particular combination. Kerr doubles parts or uses really wide-spread voicings when arranging for seven voices. The first part that Kerr doubles is the melody, which gives a

stronger sound to the whole group as if all the parts have been doubled. Kerr might use any voice to double the melody. If the melody goes really low, Kerr adds more voices to it so it can be heard. With this many voices, Kerr thinks it is important that there be variation between types of voicings: open, closed, various types of doublings of parts, and use of unison and octaves. Kerr points out the importance of deciding the proportion of singers on each part and how to help performers divide appropriately for the arrangement to get the intended sound. Kerr uses solos to provide a nice contrast with this rich voicing. Kerr's general concept for voicing is that no matter what number of voices are used, one should think as if writing for six or seven voices and then divide these six or seven parts between the number of voices to get the desired effect with regard to balance and other factors. Even with many voices, Kerr still only uses open voicings only for introductions, endings and special effects.

Another group-type that Kerr writes arrangements for is the male chorus. She often will imply a four-part texture but can get a more modern sounding harmony with more parts. Her Tenor-one or Tenor-two may serve as lead voice, while her baritone and bass usually sing harmony and fundamental bass. Kerr warns arrangers to not assume that the Tenor-one can sing around "C" above middle "C."

For church choirs, Kerr usually uses four parts with the same number of voices on each part. Soprano is typically on the melody and a lot of fugal [canonic, imitative] and contrapuntal writing is suitable. Kerr also uses many homophonic hymn-like settings in her arranging for church choirs.

Kerr also writes for school choruses that are often untrained. When teaching her arrangement to this type of group, she makes sure they can hear the piano and she places the non-readers nearest to readers. She feels it is necessary to rehearse each part separately until each part can sing its own part with no piano. She lets her arrangement be simple enough so that things like intonation, dynamics, diction, feeling, blend, phrase endings, putting consonants together, and singing intervals can be practiced while learning the arrangement. If necessary, Kerr will lower the key and keep a steady beat during hard parts to strengthen the choral sound. She sneaks classics in along with today's hits. When teaching the students an arrangement, she teaches basics like examining the text for meaning, giving them the history of composer and piece. It is important for Kerr to have students tell a story when they sing her arrangements.

Kerr then gives some common voicing mistakes to avoid. First,

Kerr advises the arranger not to voice women all high and men all low since this will obscure the men. She also says not to double a part in its strongest range while another part is not doubled and is in a weak part of its range, since this will obscure the weaker voice that is not doubled. Kerr avoids having voicing spread so the voices are too low and she does not use a lot of lower closed voicings, but a few will usually work on ballads. Kerr uses open voicings at endings, introductions, and for special effects. To avoid a muddy sound, Kerr never writes so the men are in closed triadic voicing when the bottom voice falls below "C" below middle "C."

For rock and roll groups, Kerr imagines a more youthful sound with no vibrato for her arrangements. Kerr's harmony is less involved and more unison and octaves are used. Kerr uses a lot of improvisational counterpoint in this style of music. To get an authentic sound, it is necessary to write very high for the men.

Kerr provides many useful ideas for background parts. Kerr might use echoes of the main line throughout the background parts, but each echo or counter-melody might have different intervals, rhythms and entrance points in the measure. Kerr uses neutral syllables as well as words for her background parts. Kerr's counter-melody can be harmonized with other the voices closest to it. Motion is not necessary in

Kerr's background parts and some parts might sustain for long periods. Usually, Kerr starts the background parts under a long held note in the main melody, but the entrances of the counter-melodies can overlap with moving notes of main melody and then keep moving underneath a held note of main melody. Kerr also might have all the accompanying voices join on a neutral syllable in homophony for dramatic effect or to signal the end of the song. Neutral syllables might be used by Kerr to form an ongoing line against the melody with some different rhythms in the counter-melody but mostly the same rhythms. Slower songs may have long sustained notes for a counter-melody on neutral syllables and then have voices come together on the words in homophony at a dramatic point. Kerr would normally make a counter-melody move when the melody stands still. She allows for the melody to be influenced by the background parts: the melody may take the neutral syllables from the counter-melody during an interlude or bridge.

Kerr phrases the lyrics as if she were speaking them. She recommends that arrangers sing through the tune a few times to get familiar with the changes and then sing it a few more times to focus on the lyrics in order to highlight the text mood or changes in the mood of the text. Kerr often uses a solo to highlight a change in the mood of the text and accompanies these solos with a neutral syllable. A different

method used by Kerr sometimes is to have the whole group highlight the text mood or mood changes using some kind of textural change in all the voices. To make sure the text is not rushed through, Kerr often finds ways of slowing down or stopping. Slowing down can help if rich harmonies are being used to express the text so they can be heard clearly. Kerr might shift the colors of the chords used to highlight the text meaning by going to the parallel minor or major. Kerr almost always puts in a dynamic change when the mood or feeling of text changes. Even changing the texture to unison or two-part can highlight the text mood or mood change. Kerr's arrangements show that greater volume and full harmony can bring out happiness or pain, depending on harmonies, text, tempo etc. Solo lines in Kerr's arrangements are employed to make the text more personal.

Kerr offers next some methods of rehearsing groups so that the arrangement is performed in a manner that brings out as many of s good qualities as possible. Kerr rehearses with the piano very slowly at first no matter what the final tempo. She plays tough intervals and then runs the section being worked on very slowly enabling singers to hear where their parts fit into the whole. Once the notes are learned, Kerr tells the singers the concept of the song dynamically and gives them some phrasing ideas which will bring out the meaning of the text. Then she

rehearses up to tempo with dynamics and phrasing, checking that enunciation is together and clear and correcting any blend and intonation problems. From the beginning, Kerr makes sure that all phrases are cut off together. For difficult entrances, Kerr finds a way for the singers to hear their entrance pitches on the piano before they come in so they are in the habit of entering at difficult points confidently.

Kerr gives group singers some advice to make them better group members. Kerr has her singers listen to the group and make sure they are not singing louder on their parts than the other singers. Kerr has the singers focus on the sound of the lead singer and match with the lead for intonation, feeling, phrasing, and how much vibrato to use, especially in rubato sections. Kerr warns that most singers lose blend as the tempo increases. Scores in Kerr's rehearsals are marked for cutoffs and Kerr makes sure the singers know exactly where to cut off phrases together. Kerr chooses lead singers who are not afraid to sing out, be confident and sell the lyrics, leading the tempo and intonation especially on a cappella sections. At the same time, Kerr makes sure to let the lead singer know how important it is to phrase as the group has agreed to.

When conducting and directing her groups, Kerr makes the preparatory beat preceding the first note's beat in tempo. She puts singers near the piano and bass player in rehearsals and performances.

When Kerr is hiring for a professional singing engagement, her requirements are more stringent. Kerr's studio free-lance singers need to be able to go in and read music immediately with great intonation and be able to follow direction. But Kerr likes a singer who is not afraid to give helpful suggestions without taking over and who is not too sensitive about being corrected. Lastly, Kerr looks for a professional singer who is flexible about the producing the different types of sound she asks for. When working on commercial jingles, she needs singers who are able to enunciate the words very clearly, bringing out important words and singing rhythms in perfect time.

When marking breaths in arrangements, Kerr always tries to notate the phrases that are not too long to be done in one breath. For longer phrases too long to be sung in one breath, Kerr tries to find a place to break that will not break up the text unnaturally. If a location cannot be found to breathe in longer phrases, Kerr marks the music so that the singers use staggered breathing. When using microphones, Kerr's singers are told to take breaths silently.

Kerr finishes off her book with a few tips regarding arranging for orchestra and vocal groups. Kerr does not give the orchestra full chords if it is backing a ballad with cool chord changes. Instead, Kerr makes

sure the orchestra does not cover up the choir by assigning it notes that are not being sung. For example, the orchestra is often unison or has a simpler texture under choral harmony and the orchestra does harmony when choral unisons or simpler textures are going on. Kerr puts strings up higher than the voices in unison or two-part harmony because the voices are strong enough to hold their own against an instrument which is written higher. Kerr uses the rhythm section only without the rest of the instrumental group on softer choral sections and brings in the horns when voices are at the end of a phrase and for fills when the choral parts are resting or holding. When the choir is in unison, Kerr gives strings full harmony on sustained chords and might use brass and winds if the vocal unison is loud enough. To ensure that the instrumental group does not obscure the choral parts, Kerr only uses rhythmic figures in the orchestra when the choir is in unison.

***The Collegiate A Cappella Arranging Manual.* Anna Callahan.**

Southwest Harbor [ME]: Contemporary A Cappella Publishing, 2000.

Callahan gets right to business and starts her book off with transcribing. Perhaps this is a fairly logical beginning point as listening skills and notation techniques and the study of great arrangers' techniques all come together when transcribing. Callahan says that

transcribing involves listening to an a cappella group perform an arrangement and writing exactly what they sing. She believes in starting with arrangements that have simpler chords and a maximum of four or five parts with fairly similar rhythms. When Callahan transcribes, she listens to the tune many times and sings the different parts before starting to write anything down. When she does start to write things down, the first items to be considered are not notes but rather the basic elements of the structure. Callahan looks for similarities and differences in repeated sections and writes the basic structure with abbreviations (c=chorus, v1=verse one, b=bridge or anything that is not a verse, chorus, introduction or ending, up arrow=key-change, e=ending, i=intro, s=solo, d=duet, t=trio, x=sax, p=percussion).

In Callahan's next step, the number of measures in each section is noted as are some descriptive words regarding the section. The keys and which parts sing in each section come next. Only then does Callahan try to write down all the notes, starting with the melody then the bass line. Callahan uses headphones to make parts easier to hear.

Callahan's next step in transcribing is to try and hear the inner parts, listening for the singer's timbre and following it as long as possible. Callahan pauses the tape right after notes that are difficult so that she does not have the following part of the song distracting her as

she tries to hear the note in question. If all else fails, Callahan plays the best guess for the note in question and checks it against the recording. She wants beginning transcribers to keep moving ahead and skipping more difficult sections, as hearing other parts of the arrangement may clarify notes in the more difficult areas of the arrangement. Callahan cleverly figures out whether an extra note in a chord is an extra voice by tracing it backward to see if it has been a missing voice all along. Callahan then plays through the transcription on the piano and corrects each line separately and then all the lines together. Callahan would make educated guesses when she cannot hear all the voices well in a particular spot and listens for the notes guessed.

Knowledge of theory basics (intervals, roots of chords and scales, major scales, keys, major triads, seventh chords, major seventh chords, dominant seventh chords, Roman numerals, minor scales, minor triads, minor seventh chords, etc.) are tools that Callahan would recommend for the beginning transcriber to learn in order to help the transcriber make intelligent guesses about the nature of the inner parts, which are often difficult to hear. Some logic is recommended by Callahan to figure out inner parts: if a part makes some awkward jumps or keeps crossing another part, or resolves in an unusual direction, then look for another part (i.e., the transcriber may be going from one part to another without meaning to).

Callahan creates a word to describe the transcription and arranging of a tune for a cappella choir that was originally played by instruments without substantially changing the melody, harmony or style. Callahan's term for this is "transanging." However, it does often involve restructuring, simplification, range adjustments and assigning of syllables. Callahan has a list of criteria for the beginning "transanger" in choosing tunes to "transange": the song should have simple background parts, melodic bass lines, not too much percussion, and its own harmonies which can be used readily for vocal harmonies in the "transangement."

Callahan's "transangement" starts with regular transcribing but the "transanger" must be ready to trim down the arrangement to two-and-a-half to four minutes. Callahan lists three things that can often be cut from the original instrumental arrangement when making a vocal rendition: repeated sections, instrumental solos, and sections of older tunes (the audience will not listen as specifically for the arrangement of older tunes to be just like the original version). She contrasts this with newer tunes that carry with them more expectations from listeners, who want to hear the newer tune the way it is on the radio currently. Callahan cautions the "transanger" not to cut story-telling lyrics either. Callahan would change the beginning or ending if it would be hard to

duplicate special instrumental or electronic effects vocally. In the case that the beginning needs to be altered, Callahan often uses another part of the song as an introduction. For endings, which are often repeat and fade on recordings, Callahan often finds a chord to land on after a few repeats.

Another method Callahan will often employ to cut “transangements” is to do all the instrumental version’s sections but not in their entirety. Re-ordering and cutting sections is another way to streamline “transangements” mentioned by Callahan, but transitions must be kept in mind and a good ending must either remain or be created.

A process of simplification is often necessary in Callahan’s “transangements.” This involves prioritizing parts and only including the ones that are most critical to the sound of the arrangement and can be done by the performing target group. The melody, bass and basic harmony are almost always kept in their original form. Callahan would have the “transanger” boil down complex interactions between instruments in the original instrumental arrangement to simpler chord structures or figure out overall rhythms or the most important rhythms and write only those down for the vocal group. Callahan transcribes actual instrumental lines in most cases but only writes down chord

symbols to account for what chordal instruments are doing.

Often, in “transanging,” Callahan must decide what ranges will be used for the voices as the original instrumental arrangement’s ranges will often not work well for the voices. Callahan’s highest priority in choosing a new key for the singers is to make sure the soloist is comfortable with the key. Callahan likes to keep the bass in a range that allows him to retain the bass quality in his voice with enough space between the bass and any upper parts so that the bass line can stand out.

Other range considerations enumerated by Callahan are more subtle in nature: tenors are really strong on the top of their range but blend better in the middle of their range and are soft at the bottom, altos are really soft in the low range but very strong at the top of the chest voice and have a more noticeable break than sopranos at the top, sopranos have soft lower voices but get stronger as they go higher, sopranos also have a purer high tone but can overpower everyone and have tuning problems if they are too high, bass is smoother and stronger in the baritone range but the tenors are lighter and brighter, where tenors are strong altos are soft and sultry, where altos are strong sopranos are lyrical, where sopranos are high and full altos are thin. All of these range considerations are considered meaningful by Callahan in determining the general range people are singing in for different section

of the “transangement” to get the feeling desired.

Since a “transangement” is taking an instrumental recording and making a vocal arrangement out of it, Callahan’s decisions regarding syllables to add to the vocal version can be critical to the success of the “transangement.” Callahan’s fundamental basis for making this type of decision is to try to imitate the instruments from the original recording. At the “transanger’s” disposal are the eleven English vowels sounds (ee, ih, ay, eh, ae, a, aw, oh, uh, u as in “push,” and oo). Many, many consonant sounds are also possible. Callahan goes into incredible detail pointing out how each consonant sound is made in or around the mouth and what sounds work best to imitate percussion instruments. Callahan’s coverage of how to get all kinds of different sounds to imitate certain instruments vocally appears to be the most complete one available and leaves no questions unanswered.

Callahan has covered transcribing and “transanging” first in her book because she believes that they must be done first by the arranger before attempting to arrange something. Callahan says that there are no hard and fast rules for arranging, but the arranger must summon all the knowledge gained from transcribing and “transanging” in order to be successful. Before making an arrangement, Callahan will often listen to multiple arrangements of the tune for a few days so she can have the

song firmly in mind but not get stuck on any particular way of arranging it. Then Callahan takes a break from listening in order to let her own ideas start to form about how she will arrange the tune in mind. During this time, Callahan always carries a pencil and music manuscript paper around so she can capture any arranging ideas that come to her.

Before actually starting to arrange, Callahan writes just the words down and jots arranging ideas for words or sections. Ideas such as unisons, certain chords, crescendos, slides, tension points, closed voicing, background or no background, resolutions, who has melody, words to bring out, style, dynamics, harmony lines, syllables, counter-melodies and bass lines are listed on this preliminary sketch. Callahan subsequently finds or makes a good lead sheet from which to work.

With this preliminary sketch in hand, Callahan makes a decision about what style she will use and immerses herself in that style by listening to a lot of examples of the style and noting things such as the bass line, chords, rhythms, background parts, horn lines and percussion. If the style does not change from the original, Callahan would consider changing the mood or the meter of the original. The overall sketch of Callahan's is also helpful in determining whether there is enough overall growth in the arrangement in the openness of syllables being used, the complexity of rhythms and more extreme ranges being

employed. Introduction and endings, which are very important, can be considered using the overall sketch, as can any lyric changes.

The next chapter might have gone before the chapter on arranging. It is an outstanding list of ways one can improve upon existing arrangements: add details which were left out to simplify the original arrangement from a recording, complete any incomplete chords, add sevenths/ninths/sixths/fourths, add elevenths and thirteenthths if it is jazz, change the range to suit the arranger's interpretation by inverting the existing chord voicings, add vocal percussion for one or more vocalists or add body drumming, leave out vocal percussion if it does not add anything to a section or to the whole arrangement, add a harmony part with the melody or sing in octaves for an expressive effect, raise the chorus up a half-step at the end, put a pedal note in the bass or soprano (or other part)--often a note of the chord that is being approached or built up to, add extra beats before starting a phrase and leave silent/have a percussion break/hold previous chord longer right before a final chorus, final chord or modulation, add brass punctuations or counter-melodies, imitate an electronic effect, add lyrics to non-solo lines, make the inner parts more rhythmically complex, insert a transition to a completely different tune for a short time, if there is a catchy powerful chorus at the end have soloist start the last chorus alone with or without harmony and

percussion then group comes back in (or have solo with clapping only and then bring the group in one element at a time), put in a big contrast (fast crescendo, rhythmically complex quickly to simpler rhythms, closed to open vowels instantly or low range to high within a measure).

Callahan then goes on to talk about how to study others' arrangements in order to improve one's own technique, get ideas for songs to arrange, strengthen the ears and learn what has been done by other arrangers and what types of techniques the arranger likes. This type of study of others' arrangement also gives the arranger the ability to discuss ideas with other arrangers. Callahan looks for song structure, harmonic structure, rhythms, lyrics, ranges used and dynamics in other arrangers' work and tries to take as many ideas away from the study as possible. Callahan also looks at each individual part and how it changes and how modulation and tempo changes are accomplished by other arrangers. Callahan saves a lot of time in this pursuit by not trying to write down the notes but listening in great detail.

A vast majority of the arranging books summarized in this document did not breach the subject of rehearsing and performing the arrangement. But Callahan makes the important statement that how the arrangement is rehearsed and performed can often form the opinion of how good the arrangement is and how well it is received by the public.

To get ready for rehearsing one of her arrangements, Callahan sings through each part to get to know difficult areas. Ahead of time, Callahan decides exactly who will sing what and where singers might shift to another part, keeping in mind that lower parts are harder to hear and need more singers. While trying to suit the parts to the strengths of the singers Callahan also tries to provide enough variety to keep each singer engaged while singing the arrangement. When Callahan is ready to rehearse the arrangement, she works out any really difficult areas first and then runs the whole piece with the singers to give them an overall sense of how the arrangement goes.

In performing, Callahan believes in instilling in the singers' minds the fact that every dynamic they sing requires great energy in order to be effective. Callahan also tries to place her singers in optimum positions so they can hear as much as possible and so that the audience can hear the piece in the intended way. One of the very high-priority items in placement of singers is making sure the soloists can be heard, even in the softest and loudest sections. Callahan might double the solo line if energy is needed in the ensemble and the ensemble is covering up the solo. For setting the right tempo and key, Callahan chooses singers who are not affected by stage-fright who are very consistent. Singers who tune well are placed by Callahan behind singers who have a tougher time

maintaining pitch and Callahan also practices the song in several different keys and checks tuning carefully in the very beginning of rehearsing the arrangement so that the singers do not get into bad tuning habits and fluctuating in the same areas of the arrangement. Warming up with improvisation, tight harmonies, blending exercises, rhythms and vowel-matching are also important to Callahan when she is preparing groups to sing her arrangement. Lastly, Callahan recommends staying away from the piano as much as possible during rehearsals to strengthen the independence of the singers in performance.

Callahan, at last, discusses some aspects that are specifically related to vocal jazz. For Callahan, jazz arrangements are very similar to other arrangements, but she follows some general guidelines when working with jazz as opposed to popular music. She likes to add an area for improvisation or an area that sounds like unison or harmonized improvisation, especially if she is arranging a faster tune. For slower tunes, Callahan is more likely to keep the melody intact and play with the harmony. In arranging faster jazz tunes, Callahan will typically keep the bass line and basic progression but add color to the chords with ninths, fourths, elevenths, thirteenth etc. and maybe change the overall style from the original. Sometimes, when trying to find some new interesting chords to use, Callahan will use a technique reputed to be

used by Gene Puerling, which is to try different sound combinations until the ear happens upon something it likes.

The next section of the chapter on jazz arranging covers basic jazz theory. She gives beginning arrangers the chords used the most in jazz then supplies an exercise to start using them: 1) start by playing a lead sheet and getting rid of any extension not dictated to be used because of a melody note forcing it, and 2) change the extensions used while keeping the basic chord qualities the same. Next, Callahan discusses the basic functions of the chords used the most in jazz and how to build an altered dominant chord.

Simple jazz voicing concepts are supplied by Callahan: chords with a perfect fifth can have the fifth left out, how to build quartal chords, and how to build closed voicing without having the voices too close. Some very general but practical rules for chord substitutions were also given: the most common substitution is the tritone substitution where the dominant chord is replaced by the dominant chord a tritone away which has the same tritone in its structure as the original dominant chord. Callahan's guiding principle for all substitutions is to make each inner part still be logical throughout the substitution. Callahan's other useful method of trying new chords for a melody note is to think of the melody note as a root, third, fifth or seventh and then try thinking of it as a

higher extension of the chord and see what function suits it best.

Callahan includes an Appendix (Appendix A) with notation concepts listed that make the arrangement readable. She advocates writing as much as possible with regard to dynamics, articulations, and any performance notes for unusual parts. Callahan supplies singers with full scores whenever possible because it helps singers know the context in which they are singing their parts. She puts a maximum of two parts on each staff unless the rhythms are completely or almost completely parallel. Some basic notation concepts are then explained: clefs, key signatures, meter signatures, accidentals, note durations, dots, rests, stems, flags, ties, beams, placement of notes in the measure, bar lines and double bar lines, dynamics, navigational symbols, slurs, accents, staccatos, fermati, breath marks, lyric placement. This short appendix is a very practical and concise source for a beginning choral jazz arranger. Other appendices (B, C and D) contain a discography of a cappella groups, a summary list of Chapter Four with quick tricks for improving arrangements and the contact information for the *Contemporary A Cappella Society of America* and *Mainely A Cappella*, a company that provides sheet music for approximately 20,000 a cappella arrangements.

***Contemporary Choral Arranging.* Arthur E. Ostrander and Dana Wilson. Englewood Cliffs: Prentice-Hall, Inc., 1986.**

This book was very focused compared to the other texts that were surveyed. Even though it dealt with styles other than jazz, it was devoted to choral writing and general concepts useful in any arranging situation. This is not to say that writing for instruments was not covered, but the main focus was vocal writing, making it one of the most important works surveyed.

Since the difficulty of the arrangement, number of parts, voice-ranges used and how much the accompaniment reinforces the vocals are all affected by the age of singers for whom it is being written, Ostrander cleverly starts his book with a discussion of the simplest types of arrangements for younger or less experienced performers. Ostrander then discusses concepts that the arranger would use for progressively older and more experienced performers. Score set-up is a natural component in this progression.

Ostrander subsequently points out the importance of putting in performance suggestions in areas where the arrangement calls for improvisation. This is neglected by many arrangers making their arrangement less marketable. One should not assume that performers

and their directors will know how to incorporate an improvised section into the arrangement effectively. Also, while providing sections for improvisation and chord symbols for the soloist and comping instrument, Ostrander stresses the importance of providing a sample solo and sample accompaniment to ensure that inexperienced singers and players have something on which to base their solos and accompaniments. Also, some students may only be able to sing and play exactly what is written, as this is enough of a challenge for them. Most arrangers are not fortunate enough to be writing for *Take 6* or *Manhattan Transfer*, so these are very important issues to consider, especially if an arranger wishes to sell a lot of copies of the arrangement.

General principles of choral writing that are useful for any choral arranger are found in the next section that covers text declamation. Ostrander points out the importance of stressing important words with a higher pitch, syncopation, longer notes, thicker texture, and/or with chromaticism. The manner in which the words are normally spoken will give clues about the possibilities for musical expression of the text without obscuring text declamation. An additional general principle discussed later includes the many roles the accompaniment can play. Artistic concerns, such as enhancing of mood and contrasting accompaniment-only sections with vocal sections, changing moods and

adding energy are all important. However, the practical side of accompaniment is also indicated: Ostrander points to a need for the accompaniment to provide harmonic support for inexperienced singers, provide a strong pulse, give pitches to singers before they come in, play difficult leaps and chromatic tones and to reinforce difficult rhythms. It is this practical side of the accompaniment that is totally ignored by many arranging books.

How to write an effective accompaniment is covered in great detail in terms of shaping the form of the entire arrangement. The accompaniment is seen as a medium of outlining important sections by changing the accompaniment at important points. Though the author does not do this, it is possible to see these concepts of shaping the form transferred to the vocal parts as well.

Ostrander covered voicing concepts in a limited way. Keeping the upper three parts within an octave and general harmonic concepts are covered. Traditional four-part harmonic principles are discussed. Mixing open- and closed-position chords and occasional use of inversions provide variety. Another strength of Ostrander is his particularly lucid way of talking about two-, three- and four-part writing. Some of the other texts that will be surveyed give so many ways of harmonizing a line that the conceptual base is lost. Ostrander classifies the writing of

harmony into note vs. note, animated homophony, countermelody, descant, [non-continuous] figuration, ostinato, imitation, canon, and partner songs (two songs with the same harmony sung simultaneously). He even shows the variety available within these different classifications of harmony types and the general effect on the listener. For instance, he talks about the least “distracting” descant (a line sung above the main melody) being one that uses a neutral syllable as opposed to the most distracting one that has a text that is different from the melody. Many writers have explained how to write against a melody, but Ostrander’s display of the variety within each category of harmonization makes his coverage of this topic stand out.

Where, why, and how to modulate is then covered. Introductions and endings are then discussed, which lead into a whole chapter on planning the arrangement. Even if one is not writing for a specific group, Ostrander advocates having a group-type in mind in order to set the range, rhythmic difficulty, pitch and independence of voices. A practical list of things to look for after choosing a source-melody gives direction to a novice arranger. This includes looking at the text for who is speaking as well as examining it to determine the tone, purpose, and form. Studying the melody for range, types of motion used, contour, and tempo possibilities helps the novice arranger. Figuring out the musical form of

the source material can help the novice start to think about what formal aspects of the source material he will use and what formal aspects might be different in the arrangement. Once the overall form is sketched, Ostrander advocates textural unity within sections with overall building of choral texture from section to section (more voices and more motion). While the vocal texture builds from section to section, Ostrander recommends that the accompaniment be fairly constant in texture and figuration to provide overall unity for the arrangement.

A discussion of special devices (neutral syllable introduction, imitation of instruments, scat as imitation of be-bop lines, parlando (speaking, or singing in speaking rhythm), the fan (starting in unison in all voices and then spreading out into four to six voices gradually), linearly-conceived harmony (where each musical line takes precedence over the harmony the voices create), and the pyramid (lower voices enter and the next highest sections enter in ascending order one after another) precedes Ostrander's jazz discussion. How best to notate swing and how to achieve certain styles (e.g., boss, jazz-waltz) are examined briefly. It is assumed that the arranger will figure out representation of styles on his or her own, as there may just be too many variations to talk about. Ostrander ends this section with an important note about tempo changes in jazz, asserting that tempo changes are not usual in jazz except

between sections.

How to get a jazz sound is covered, but actual voicing of jazz chords is only touched on. Ostrander concisely states that to get a jazz sound, you can leave out the root but always include the third and seventh of the chord as well as supporting elevenths and thirteenths with the ninth. A useful way of thinking about expression and variety with regard to voicings is the general stability of different types of chords. In this regard, Ostrander says that ninth chords in root position are the most stable chords while a thirteenth chord in inversion is a lot less stable. It is good to be aware of the stability of different structures so that there is a good balance between stable or unstable chords, and to be aware that one must leave some space between the melody and other voices with the least stable chords so that the melody is not obscured. Chord substitution is covered in some detail, and Ostrander boils down many sources to a fine point in his discussion of this topic. A short but informative section on jazz articulation is included.

The next section on writing for the rhythm section is similar to the section on styles. Ostrander seems again to be indirectly saying that the arranger needs to learn how to write different styles for the rhythm section, but there is too much to cover in the space of one textbook. Therefore, it is important to listen to many recordings to get an idea of

what you need to do with a rhythm section to project a given style. There is more information on writing for horns, with the preferred combinations, score set-up and the possibilities and functions of horn-parts in the overall form. Another marketability issue is brought up with regard to making horn parts optional and having the arrangement stand up well without horn parts, thus making more attractive for purchase by more music directors in different circumstances and with different student abilities.

***Jazz and Show Choir Handbook II.* Doug Anderson. Chapel Hill: Hinshaw Music, Inc., 1993**

In Chapter Six, "Making Your Own Arrangements," Anderson gives most of the arranging advice and information that is available in this handbook. The handbook is really meant as a general how-to book for directing a jazz or show choir. There are also other chapters which will be discussed below which can be used as sources of information for choral jazz arranging books.

Chapter Six begins with a short but meaningful discussion on copyright law as it applies to changing an arrangement that has already been published and how the copyright law applies to making new arrangements as well. Anderson lists some reasons why one would want

to make alterations to an existing choral jazz arrangement: 1) to suit group talents and interests, 2) to make it more appealing to an audience, or 3) to make the arrangement work more toward educational objectives. In Anderson's view, the copyright laws seem to allow an educator to simplify an existing published arrangement as long as the fundamental character of the arrangement and the lyrics remain the same. The arranger may also make simple changes such as adding extensions to chords, making up a better ending, changing some rhythms, changing the accompaniment, adding instruments or changing voicings. To make any other changes to an existing arrangement or to write any original arrangement, the editor or arranger needs permission from the copyright owner. Anderson shortly outlines the best methods of getting this type of permission.

A section of choral jazz arranging by Dr. Kirby Shaw follows. Shaw discusses a most basic aspect of choral arranging, which is to keep words flowing smoothly when stylizing and adding syncopation to a tune. Shaw brings out important words by placing them on off-beats and then he ties them to the next downbeat. Other general and important aspects of choral arranging, such as varying the texture often (anywhere from two-part to six-part), using smooth but interesting voice-leading and types of motion in the voices for certain textures are covered briefly.

A very useful discussion on chord-voicing by Dr. Shaw follows. Shaw encourages arrangers to know how to play chords with sevenths, ninths, elevenths and thirteenths so these chords and their different voicings can be used in arranging. When doing voicings, Shaw would leave out roots and give the more exotic chord members to the voices. In five- and six- part textures, Shaw usually gives the ladies more parts than the men because of the presence of more women in most choirs. To achieve balance and avoid fatigue, Shaw keeps the voices from being in extreme ranges too much, gives rests to each part and uses adjacent voice-parts to help whenever a section goes into extreme ranges. Shaw finishes his section on arranging by encouraging listening to recordings of choral jazz for arranging ideas.

Doug Anderson takes back the discussion at this point and goes through a step-by-step method for making an arrangement from a recording. Anderson's beginning point for arranging starts in places where used recordings are sold. Anderson also looks up tune names in catalogs to find out which recordings have examples of the tune he is wishing to arrange. After making a clear tape of the recording, Anderson uses manuscript paper that is already set up for the type of group for whom he is arranging. Anderson normally writes the arrangement in the same key as the recording and writes the following elements of the

recording in this order: 1) bass line, 2) the outer then inner voices, and 3) chords (fill in or guess). Anderson makes an interesting point regarding the inner parts, which are hardest to get: one should get to know how different groups achieve their overall sound; this will be a clue to the type of voicings they use and what the inner voices might be.

Anderson then outlines the formation of medley arrangements. His central theme for the medley he is arranging is a concept (e.g. patriotism etc.), the songs of a particular singing group, songs by a particular composer/ songwriter or songs from a single album of an artist or group. Anderson recommends picking the tunes, putting them in some kind of logical order and then highlighting each tune and finding a way to tie each tune to the next tune. This chapter ends with some sources for more information regarding copyright law.

Two other chapters in the book that are directly applicable to a more comprehensive book on choral jazz arranging book are Chapter Five and Chapter Nine. Chapter Five is an excellent list of published choral jazz charts and the main publishers in the field of choral jazz.

Chapter Nine has some very useful and unique information regarding the placement of improvisational sections in choral jazz arrangements. Anderson points out sections in an arrangement where

an improvisational area (whether written out to help the performer or left up to the performer) belongs. Anderson starts solo improvisational sections before the choral parts come to the end of a section to make a smoother transition between the ensemble section and the solo section. How the solo ends depends on whether it is nearer to the middle of the arrangement and the climax is far ahead (therefore using less dynamic intensity and less complexity in the end of the solo) or if it leads right to exciting climax or ending (calling for higher, louder, more creative harmonically and rhythmically complex ideas near the end of the solo). Anderson normally hands the music over to the soloist at the same level the ensemble finished and has the soloist hand back the music to the ensemble at the level of intensity with which the arrangement goes on. For rhythmic ideas in the solos, Anderson finds rhythms that fit into the overall style of the arrangement and he uses interesting syllables, outer ranges, different timbres, and extreme dynamics for more variety.

Also useful are the Appendices of Anderson's handbook. Below are listed each Appendix and the information provided:

Appendix A: Recordings of choral jazz currently available (for transcribing and listening skill development for choral jazz arrangers)

Appendix B: Professional organizations for choral jazz directors (for professional sources and contacts in the field of choral jazz arranging)

Appendix C: Clinicians for choral jazz groups (who might have resources for choral jazz arranging)

Appendix D: List by sixty leading choral jazz music educators in twenty-five states and six provinces in Canada of ten favorite teaching choral jazz charts and five charts that get the best audience responses. Also included are publishers and private sources for choral jazz, arrangers who appeal to directors of ensembles of different age-groups, and a list of arrangements with arranger, voicing, grade of difficulty (1-5) and the publisher (probably one of the best lists of great choral jazz for choral jazz arrangers to study and learn from as well as perform).

Vocal Jazz Concepts for the Music Educator. Michael Kysar, David Cross, Ken Krintz, Frank DeMiero. Seattle: Michael Kysar, 1975.

Two of the other books summarized in Chapter One and Chapter Two of this document had multiple authors. For ease of reading, and since there were no indications in either of these volumes which author

worked on any particular section of the book, the last name of the author first listed was used to refer to both authors. Since this book, *Vocal Jazz Concepts for the Music Educator*, is by multiple authors who do a chapter each, the last name of each separate author will be used to refer to each chapter of the book.

Chapter One, by Ken Kraintz, is titled "Vocal Jazz Arranging." The other chapters are on other concepts besides arranging, and the main points from them that are applicable to choral jazz arranging are summarized below in the order they appear in the handbook.

Ken Kraintz has a system for getting started on a choral jazz arrangement which is quite practical: 1) find a tune with enough chords to make the melody flow; the melody should have moderate skips and interesting contour, 2) find a key to fit the range of the group the arrangement is for, 3) when choosing tempo, rhythms and meter, be flexible: slow tunes could sound good faster and vice versa, changing meters and rhythms from the original tune or from one section to its repetition later in the arrangement can keep things interesting, 4) get familiar with the standard chords of the tune then start adding extensions and substitution chords which keep the melody moving and add interest (always keeping the mood of the text in mind, and 5) when planning textures to be employed throughout the arrangement, use

thinner textures in faster tempi and thicker textures in slower tempos.

Kraintz quickly illustrates the practical and possible ranges for all the voice-parts and how to build and abbreviate commonly used chords. But more complete is his discussion of customizing published charts. His specific suggestions would be an excellent starting point for students just beginning to arrange. His suggestions are made in order for an arranger to fit the arrangement to the strengths of her own choral jazz singing group, but the list of suggestions could easily be seen as a great step-by-step way for a beginning arranger to make simple manipulations of arrangements to start to learn the arranging process in general. Kraintz' outstanding list includes: add a solo break for an outstanding soloist, make up a different introduction or ending, take some harmony from the arrangement and make a slow rubato a cappella introduction with it, change the rhythmic feel, half or double the tempo, put in rhythmic shifts, do tutti section with smaller group or a solo on top, have a really high soprano double a lower melody on a tutti section an octave higher than written, double the women's parts an octave lower using the men and double men's parts and octave higher using the women, have the accompaniment drop out for a section or hit accented notes only, move a section into new key, insert a quote from another tune, change the meter, add jazz ornaments and inflections, or change a word or two

for effect. Just this list by Krantz would be a great starting point for anyone who wishes to learn about arranging for a choral jazz group but has no idea where to start.

Krantz included a short section about copyright law stemming originally from the U.S. Constitution and ways to copyright a work: write a warning at the bottom of the first page, mail a copy by certified mail to oneself and do not open it, notarize and date a copy, or, the more official way, registering the work with the copyright office in Washington, D.C. He then points out the importance of gaining permission from the copyright owner to arrange a tune (usually the publisher) that is copyright-protected. Krantz says when asking permission to arrange a tune, include how and where the arrangement will be used and agree not to distribute the copies to anyone but the original group of singers. Getting no answer from the copyright-owner is the same as getting notice saying you cannot do the arrangement, according to Krantz.

David Cross really meant Chapter Two ("The Rhythm Section") to be about working with a rhythm section in a rehearsal situation, but Chapter Two can shed some light on choral jazz arranging too.

Cross begins with a list of functions for each member of a rhythm section, piano, bass, drums and then guitar. For the pianist, Cross

mentions the main functions of covering the harmony, providing rhythmic impulse and interacting with the soloist. Cross has his pianists play percussively and makes sure they avoid duplicating the vocal parts except when a special effect is desired. Cross adds that other ways of keeping out of the way of the choral parts are to move when the choral parts do not move, play less when choral parts are active and accent with the choral parts to help them bring certain notes out. A good separation of function for the pianists hands is to have the left hand do a three- or four-part voicing and have the right hand filling and embellishing. When playing with a bass, Cross makes sure the pianist plays non-root-position chords and does not double the bass line. Cross' recommendations for the pianist also include choosing the right sound to suit the style of the arrangement: electric piano for mellow arrangements and acoustic piano when more rhythmic drive and support are desired.

The next section in Chapter Two is a list of functions for the bass player who is accompanying a jazz choir. Cross mentions the main functions of the bass player: to keep time and to outline the harmony. In filling these main functions, Cross has his bass players use simpler, mostly linear quarter- and eighth-note patterns while using the maximum range possible. To show the form of the arrangement, Cross would have his bass player build volume at the end of choruses and go

back down in volume at the beginning of each chorus.

Drummers function as time-keepers and to bring out accents. Cross says the main time-keeping is done by a regular rhythm on the ride cymbal and accenting beats two and four (in four-four time) with the hi-hat. For accents, Cross lists the bass drum, snare drum and toms as the main items in the drumset to use to bring out any accents of the choir and all syncopations. When the choir is not singing and not much is going on, Cross uses the drummer to fill this space and keep audience interest. Cross warns that when playing under a soloist, the drummer must not play too loud and should interact and imitate the soloist's rhythms. Another important function is marking the form by having the drummer crescendo and be more active rhythmically at the end of choruses and decrescendo and emphasize beat one of new choruses or after solo sections.

Cross' chapter ends with a discussion of how the guitar can add to the texture of accompanying the voices without interfering with the piano. His recommendations include: do not arpeggiate--strike all the notes of the chord together, learn many voicings for each chord so the voicing does not duplicate the piano, accent beats to help the overall time-feel, fill and embellish when the piano does not, occasionally doubling important lines in the vocal parts or in the piano is acceptable.

Cross' examples of strum patterns are also written in shorthand notation on a single line with rhythms and chords only, no specific voicings.

Arrangers could use this method to notate guitar parts when no specific voicings are desired.

Frank DiMiero, author of Chapter Three, then provides a list of ornaments and inflections used in choral jazz. These include: shake, heavy accents with shortening of the note, the legato-staccato articulations that are often left unwritten in choral jazz, and slides. This last category is the most elaborate in DiMiero's coverage of choral jazz inflections.

The types of slides are various: the short slide down after the note ("smear"), the long slide down after the note where sound is kept full and then breath is added, the long slide up after the note, the slide down and then up after the note, the short slide up before the note, the short slide down before the note ("flop"), the short slide up after the note ("doit"), the sliding down a half-step and then back up after the note ("dip") and the small slide up and then big slide down ending with a ghost note at the bottom after the note ("flip").

Michael Kysar finishes the book with his Chapter Four on "Vocal Jazz Improvisation." Again, this chapter was meant to help the director

rehearse, but the arranger should be aware of some of the concepts mentioned. The main point by Kysar in this short chapter is that the syllables chosen for the singer should fit the function or articulation of each note. Kysar gives shorter notes a "p" or "t" at the end of them to stop the sound more effectively. Longer notes, of course, have vowels at the end of them. Kysar puts "dw," "shw" and "dy" at the beginning of syllables that will be used to sing notes which the singer will slide into. Syllables with "ow" at the end of them are used by Kysar to sing notes that fall after the note is sung. For triplets, Kysar uses mostly "babada," "doodledoo", "dadleda," "shugnda," or "skoobadee." These types of recommendations are useful for beginning choral jazz arrangers as they give them ideas for adding scat syllables for notes according to function or articulation.

The book finishes with a discography of choral jazz groups and jazz vocal soloists.

Ward Swingle: Swingle singing. Ward Swingle.

Delaware Water Gap: Shawnee Press, Inc., 1997.

Although this is not an arranging book *per se*, there are two chapters that lend themselves to choral jazz arranging. In Chapter Nine,

Ward Swingle discusses how he made choral arrangements from existing classical literature for various instruments and from other styles of instrumental and vocal music as well. Chapter Two is also useful as it recounts some devices used when Mr. Swingle was starting the *Double Six* of Paris and other groups singing jazz were gaining in the complexity of music they were singing by borrowing ideas from instrumental jazz.

Swingle starts Chapter Nine with a discussion of the surprisingly sparse resources with which he weaved his scat arrangements. Two vowels (“oo” and the brighter French “ah” sound) and the consonants “b” (with the softer French pronunciation), “v” and “d” were all he needed. Certain patterns of syllables were used to suit different rhythms: “da va da va” or “du vu du vu” for sixteenth-note runs and bah was used to accent the beginning note in a group. Swingle used an “n” at the end of “doo” to bring out beats two and four. Swingle borrowed some ideas from his classical piano training (he studied with Walter Geiseking in Paris) and designed his background voices the way his teacher played the alberti bass. This method involved giving the notes in the alberti bass more time to sound by holding each tone down on the piano until it was sounded again by the left hand of the pianist. Swingle would do the same in his background voices by holding each voice out longer for a more sustained sound.

There were times that Swingle could not directly go from the instrumental composition to his arrangement. Often, Swingle would have to change the key of the original piece to fit the voices better, share the long ongoing lines of the original instrumental piece for breathing purposes of the singers, and simplify complex instrumental figuration to fit voices better and change the meter of certain pieces to fit the general ability of voices.

The last part of Chapter Nine is a short discussion on how certain instrumental colors and certain musical feels were achieved using voices syllables (e.g. “in-jin” for guitar, long vowel or “hm” for string sound, bright vowel and explosive consonants for flute, grunt or glottal stop for tabor, nasal “in” for double reed instruments, “dun” for bass guitar, “du” with very soft “d” sound for clarinet, “tw” for brush over snare drum, “t” for brush hitting a snare drum, “tsing” for brush hitting the cymbal as a back-beat, nasal “hm” for autoharp, “hu-hu” for whiskey-jug blowing, nasal “na va no ma ninga” for jew’s harp, “fuh di li dun” for a field drum and “chink” for a guitar or banjo sound). Swingle also makes some suggestions for syllables to using for a bouncy feeling (“la la la”), to avoid fatigue (using “ve ne me” versus the normal “da va da” in “Flight of the Bumblebee”). Swingle also has voices similar to the range of instruments he’s imitating, especially if he is trying to imitate a whole section of a

certain instrument. Swingle even devises syllables from the original words to achieve a certain instrumental sound.

In Chapter Two, while recounting the history of vocal groups which had future Swingle Singers in them, Swingle hits on some important choral jazz arranging techniques worth mentioning. Swingle was heavily influenced by *Lambert, Hendricks and Ross* in the late 1950s when they put out an album called "Sing a Song of Basie" which had several Count Basie band arrangements arranged for voices using overdubbing and original lyrics. This idea carried into Swingle's *Double Six* of Paris, a group of six singers which attempted to reproduce Quincy Jones' band arrangements (e.g. "For Lena and Lennie") using overdubbing and original lyrics by Mimi Perrin. Swingle points out how Perrin would evoke certain instrumental colors from the original Jones band arrangement (e.g. using a lot of words with "fl" to evoke the attack of a saxophone at the point in the original instrumental arrangement where the saxophone had a solo or using a lot of "d," "t" or "p" sounds to evoke the original arrangement's trumpet sounds).

Swingle's final ideas in Chapter Two are summaries of how two vocal jazz groups got their particular sounds. The *Mills Brothers* ('Daddy' Mills sings bass, two brothers do instrumental riffs and one brother solos) and the *Pied Pipers* (singing tight voicings one would expect from

the brass section of a big band) were highlighted.

***Choral Arranging.* Hawley Ades.**

Delaware Water Gap: Shawnee Press, Inc., 1966.

Although this classic textbook is not written with choral jazz arrangers in mind at all, it does supply many general choral arranging ideas for this document. In some cases, the concepts discussed in this book are not directly applicable for choral jazz arrangers. These areas of the book will be covered quickly in order to get to the points in the book that are more easily adapted by choral jazz arrangers or usable by any choral arranger.

Hawley Ades explains in his Introduction to the book that many of the examples that will be used in the book are extracted from original compositions. Ades further explains that present choral arranging techniques were really devised from studying great choral compositions of the past. The same is true for choral jazz arranging, except in many cases, the "great works" of the past are arrangements, not actual original compositions in most cases.

Beginning with the normal listing of regular and extreme ranges and warnings regarding the latter, Ades gives a few rules for smooth and

melodic movement of voice-parts. Ades' voice-parts turn back after large leaps unless the chord is not changing or if the next move is diatonic. His voice-parts also do not include many augmented seconds or tritones unless the chord is not changing. Ades strives for a balance between open and closed voicing. Ades believes that the top three voices will be stronger if they are spaced less than an octave apart. Ades then gives rules for doubling elements in different types of chords.

Ades then gives some solid information regarding chord progression and voice-leading. He usually keeps common tones between chords in the same voice. Ades believes that the resolution tendencies of the seventh degree of the scale (which resolves up the tonic) and the seventh in the dominant (which resolves down to the third of the tonic chord) should normally be followed. When an arranger uses parallel fifths or octaves, Ades says he must be aware that there is a loss of independence in the parts even though a rigidity and strength of sound is attained. Using contrary and oblique motion between parts and avoiding too many repetitions of one note in a voice-part are both key concepts for Ades. Ades gives some solutions for making a part more interesting that would normally need to have some repeated tones: trade notes with an adjacent part, jump octaves or hold the note out instead of re-sounding it. As for crossing voice-parts, Ades thinks it is justified only

if it makes for a smoother line or it adds interest to a voice-part. Ades allows more crossing between altos and tenors than he would ever allow between ladies' voices when the sopranos are on melody and between the men's parts when the bass is on the root. Ades frees up each voice to cross another part when the texture is contrapuntal and each line can be easily distinguished. A related issue, dividing the melody among various parts (common in men's chorus), is best done with some voices sticking to the melody even if their part switches from melody to harmony. Ades believes this keeps the melody from sounding fragmented. For chromatic passages, Ades makes sure the tempo is slow enough to sing the lines accurately and he tries to prepare dissonances or approach them step-wise or by a third.

Ades uses four-part writing only when the tempo is not too fast to enjoy the full texture and when solidity and fullness are desired. Ades does not leave the voices unaccompanied for too long so that the re-entrance of the accompaniment is less likely to reveal choral flatting. When the melody or harmony gets too complex, Ades moves to fewer voices. Another time Ades might move to fewer voices is when he wishes to strengthen the melody by doubling it with the octave.

Ades mentions a few options for varying the voicing of the arrangement. He might use parallel motion with mostly closed voicings.

This is especially useful in swing arrangements where he add sixths to all the chords and uses diminished chords to harmonize melodic passing tones. Other voicings for contrast might also include men only, women only or leaving out a part to let it rest.

Ades next topic is writing accompaniments for piano or organ. The overall functions of the accompaniment are to: enhance the music and the text, reinforce the melody, complete the harmony, provide motion, add contrapuntal interest, add color, and to intensify the intellectual or emotional message of the text and the music.

Ades simplest method for accompaniment writing is to double or nearly double the voice-parts. Another more important type of accompaniment is what Ades terms "rhythmic" accompaniment. This is where the accompaniment, while supplying most or all of the harmony, has mainly a rhythmic emphasis with no melodic interest at all. Ades gives a great number of examples of this type of rhythmic accompaniment and how it can be varied in any number of ways and how a little bit of melodic interest can be added to a rhythmic accompaniment.

Ades' next type of accompaniment is the melodic accompaniment, where the accompaniment approximates the melody in the same or,

possibly, a different register. Ades points out that this type of accompaniment often supplies movement in the form of arpeggiation and ornamentation when the melody is static.

Other accompaniment styles are mentioned and described briefly: sustained (long held notes under moving choral parts which may duplicate choral background parts), punctuation (where rhythmic punches reinforce the overall rhythms and the basic harmony and then stay out of the way of the vocal parts, used in faster tempos a lot), arpeggiation (broken chords, good for accompanying flowing melodies), figuration (a recurring pattern that is varied throughout), contrapuntal (e.g. the left hand plays a bass and chord pattern while the right hand plays a counter-melody and some harmony), special effects (e.g. imitating chimes). In all the accompaniment styles, Ades uses the accompaniment to play the bass line and frees up the bass voice to follow a more interesting line, unless a higher register is being used for the accompaniment. Ades might occasionally use a four-hand accompaniment to increase the range of color and dynamics for an arrangement, but hesitates using a two-piano accompaniment unless he knows that the group he is writing for has two good pianos ready.

A short section details how organ accompaniments differ from piano accompaniments. Ades organ accompaniments do not usually end

up in the “rhythmic” category as these types of accompaniment are better suited to the piano, which is more percussive than the organ. Ades is more likely to use the organ for an accompaniment if he wants sustained notes, as this is what the organ can do that the piano cannot. When using arpeggiated figurations for the organ, Ades takes the trouble to make indications using musical notation to show the player to sustain all the notes of the arpeggiation as much as possible so that it does not sound thin or sketchy. Ades would never write large leaps for the organ which require lifting all the fingers at once, but would not hesitate writing the same thing for piano with the sustaining pedal to connect. With regard to notation, Ades can normally fit his moderately difficult organ accompaniments on two staves. In this set-up, it is understood that the pedal part is the bottom-most note on the second staff down. If it is not obvious which part on the bottom staff is for the pedal, Ades normally puts stems down for the pedal part. With more elaborate organ accompaniments, Ades adds a third staff for the pedal part.

The next two chapters are on two- and three-part writing with all different combinations of voices. Ades uses a lot of contrary motion, both closed and open voicings and sometimes has the bottom voice sing an approximation of the bass line in three-part writing. Ades ingenuity is tested when trying to write complete harmony with only three voices. For

two-part texture, Ades finds it harder to include the bass line in one of the voices, but tries to approximate it a little if interesting voice-leading allows it. With two-part texture, Ades keeps unaccompanied sections rather short because the harmony is more necessary from the accompaniment. Traditional intervals are used by Ades in most two-part writing (unison, thirds, fifths, sixths, octaves and tenths). But seconds, fourths, and sevenths are used more freely in contemporary two-part writing. Ades still considers the music two-part when the ladies in two parts are duplicated by the men an octave lower. Ades believes that parallel motion in two voices is just like parallel motion in any number of voices: it gives a more buoyant and light sound and less solidity. The most common types of parallel motion in two-part writing are maintaining thirds or sixths between the voices or doing "horn-call" patterns.

Ades spends a great deal of space in describing the uses of unison writing. Ades claims that the unison is the strongest sound available to the choral arranger, except perhaps a bright chord in the strong range of all the singers. Ades touts the unison as the most flexible and adaptable type of choral writing, easiest to learn and perform.

The best use of unison for Ades is when the melody has 1) simple harmonies that make up its essential character, 2) broad and flowing

shape, or 3) sharp outlines and leaps. Even when adding two octaves to a melody, Ades still considers the writing as unison. When writing using octave unisons, Ades thinks it is better to change the octaves used to fit the strongest ranges of the singers rather than forcing voice-parts to remain in an octave pattern that takes them out of their comfortable range. Ades says that very rhythmic melodies make good candidates for unison treatment as a four-part harmonization could weigh a faster melody down too much. Another instance where Ades uses unison writing is when the voice-parts imitate spoken rhythms. When writing in unison texture, Ades adds interest to the texture sometimes by passing the melody between single or multiple sections of the choir or by using unison on quicker notes of the melody and harmony on the longer notes. Ades warns that unison writing should not be used for melodies which are really static and rely on the harmony for their interest. On the other hand, Ades uses unison writing when the melody has a lot of implied harmony.

Ades then shows the arranger some differences in the rules when the arranger is writing for more than four voices. When the third of the chord is in the bass, it may be doubled if the next third is at least two octaves away. Ades does not double the bass of dominant seventh chords in inversion unless it is the fifth of the chord (this goes for

inversions of dominant ninth, diminished chords and augmented sixth chords, too). Ades will use parallel octaves in this type of writing if they represent duplication of parts moving consistently in octaves or if the octaves are in the lower voices to add sonority to the chords. What looks like five- or six-part choral writing can sometimes be seen as only four-part (e.g. when the melody is doubled in the fifth voice) or three-part (when there are three parts in the women's voices and they are all doubled by the men) when using this method of doubling voices at the octave.

With a five-part texture with independent lines, good voice-leading is Ades' guiding principle, not careful doubling of voices for harmonic balance. Ades cautions against using five or more parts for too long as the extra effort made to write five interesting parts is often not compensated for by a more effective setting, especially if the tempo is too fast. Ades almost always puts the melody on the top of five-part textures unless it has been heard several times; then it can be put into an inner part. Ades recommends using five or more parts when arranging swing tunes and uses a great deal of parallel motion, adding sixths to all the chords and using diminished chords to harmonize passing tones. Another ideal place where Ades might use five or more parts is to broaden the texture at the ending of a four-part arrangement.

Ades' next chapter is basically a list of special techniques. The list includes:

1) Solo or small group (or section) with choral accompaniment from other parts. For this type of effect, the background choral accompaniment could be: hum or sustained vowel, recurrent rhythmic texture, arpeggiated figures with overlapping parts and sustained notes for smoother flow, imitative figuration, answers or responding from the choir or singing with the solo for a short time, harmonized counterpoint, no background for a time).

2) Pedal point: Usually the pedal point is in the bass, but could be in an upper voice too. Ades likes to have the three upper parts above the bass move in parallel against the bass pedal tone. The pedal point could be a reiterated note (rhythmic ostinato) as well.

3) Echoing: Ades normally uses this type of technique for introductions, interludes and endings. The men usually answer (or are answered) by the women.

4) Pyramid: Ades uses this common technique which involves building the choral texture one part at a time from the top-most voice down or from the bottom-most voice all the way up.

5) Cadenza: Ades defines this as florid writing which expands the

arrangement preparing for the last climactic entrance of the theme.

6) Altering Harmony: The first time a theme appears, Ades would often harmonize it very simply. Then at the restatement of the theme, the harmony will become much more interesting with more colorful note-combinations and more independent voice-leading. This method could also apply to a melody, where the rhythm and notes of a familiar melody are changed later in the arrangement.

7) Imitation of natural or man-made sounds: Ades will often simulate an instrument or sound that might have accompanied the tune (or heard nearby as ambient noise) in its country or area of origin. Some examples listed by Ades are bagpipes, train, chicken, wind, bells, drums and band are very common.

Ades has mentioned contrapuntal writing previously, but in the next part of the book, he goes into detail about specific types of contrapuntal writing that are used commonly. For all the contrapuntal techniques, Ades reminds the arranger that the emphasis is on each horizontal line mainly and the harmony is secondary. Ades tries to make each line in this type of choral texture have continuity, individuality and singability.

Ades starts with the most basic type of contrapuntal writing: the

counter-melody. He will often write the counter-melody so it moves slower than a fast melody and faster than a slow melody. Ades often uses the counter-melody to balance the melody with motion when the melody is still and more static lines of counter-melody are written against a moving melody. To preserve text clarity, Ades will give the counter-melody a neutral syllable, but only if the rhythmic strength of the counter-melody is not critical. If Ades gives the counter-melody words, he makes sure to establish the words of the melody first and writes the counter-melody so that the words fall in appropriate places in the measure and in the phrase for word accents. Ades may occasionally add a harmony part to the melody or to the counter-melody.

Writing a descant, according to Ades, is very similar to writing a counter-melody, except that it is above the main melody most of the time. Ades' descants often move in the opposite direction of the melody and have more motion than other types of counter-melodies that he writes. Since descants are often quite high, Ades might assign the descant part to sing "ah" or anything that is easier to sing up high. The text, if used for the descant, often must be slightly altered from the original to fit the new rhythms of the descant, but should make sense by itself and have similar meaning to the main text.

Another contrapuntal device listed by Ades is called figuration.

Ades' figuration is more fragmented than his counter-melodies and can use any number of voices. In rhythmic music, Ades' might use a type of figuration like an interjection whenever the melody is static. Ades often will answer or reiterate the main text with this type of figuration, but might use neutral syllables or vowels sometimes.

When figuration is reiterated rhythmically or melodically, Ades says it is called an ostinato. Ostinatos are often written by Ades to add rhythmic drive and to introduce the melody and continue underneath the melody once it has started. Ades even harmonizes the ostinato sometimes.

Ades might also use a free contrapuntal texture, wherein each part is totally independent from the others. In this texture, Ades is more likely to allow voices to cross to follow the direction of their line. Ades sometimes writing free counterpoint with only three parts to free up the range that can be used by each voice-part.

Ades' last contrapuntal device in the book is canonic or fugal counterpoint. This involves imitative entrances of different voices at the unison or octave, or entering on the dominant note of the scale after the first voice has entered on the tonic. This latter type of entrance, the fugal entrance, is then followed by the entrances of an additional voice

on the tonic and then another voice on the dominant note of the scale. Ades often strengthens two-part canonic writing by doubling both parts, especially if without the doubling the voices are in a range outside their comfortable range or if the two voices would otherwise be too far apart.

Ades mentions the special considerations for writing for group voicings other than those mentioned so far. The first type of group voicing Ades mentions is the Soprano-Alto-Baritone. In this voicing, Ades might give the Baritone the fundamental bass line and the sopranos the melody, thereby allowing this grouping of voices to be unaccompanied. If Ades does not desire this group to be a cappella, then it frees up the baritone to take another harmony note and the accompaniment can cover the fundamental bass. When Ades assigns the melody to the Alto or Baritone voice, he will often keep the other two voices from getting too busy or loud on top of them, either by assigning a neutral syllable to the other two voices or by having the other two voices do figuration.

Ades then mentions a few things to remember when one is writing for a group with only two parts (Soprano-Bass). In this type of writing, Ades uses the accompaniment to complete the harmony, since only two voices cannot complete the harmony. If Ades does allow a section in this voicing to be unaccompanied, he does not allow it to be for very long and

he devotes great effort to writing contrapuntal lines so there is not monotony without the accompaniment. This contrapuntal interest is even important when the entire arrangement has accompaniment. Ades' most common solution in this voicing is to give the sopranos the melody and have the basses sing in contrary motion to the sopranos.

When Ades has the occasion to write for Soprano-Soprano-Alto voicing, his first consideration is to make sure that the key he chooses is not too low for the altos when the sopranos have the melody. Ades will either give the fundamental bass note to the altos or to the accompaniment. When the melody does go fairly low for the sopranos, Ades' solution is to have the three parts converge to two-part or unison for a short time. But Ades has other solutions to this dilemma: the arranger could put the second sopranos higher than the soprano melody and assign some of the second sopranos to go to the melody when it is in the middle of the texture. Another device employed by Ades when the alto part might be going too low is to give the second sopranos the melody for a short time while the sopranos sing harmony above them. All these methods allow the alto to sing in a slightly more comfortable range instead of being pushed into the very bottom of their range. Ades does give the melody to the altos sometimes, too. In this case, Ades is careful to give the sopranos neutral sounds to sing or has them rest for a

while or sing contrapuntally so they do not cover up the alto melody. Occasionally, Ades will employ a divisi in this voicing for a fuller sound at cadences. When writing for groups with two soprano voice-parts and two alto voice-parts, they can be unaccompanied for the entire piece, since the second alto is approximating the fundamental bass.

On the other hand, when Ades is writing for a group with just two voice-parts (Soprano-Alto), the accompaniment becomes important again as does the use of contrapuntal devices and mostly consonant intervals when the voicing is homophonic.

Ades likes the strength and sonority of male choruses, especially for robust tunes. He often sets these types of melodies for a cappella men's chorus. But while the male chorus has strength and sonority, Ades believes that more than four parts can sound muddy and the ranges of the voices can become very limited unless a great deal of range and space are used. Writing three parts instead of four can free up the ranges of the men's voices and can sound very full and the arranger can also cross voices to maintain four parts when range is a problem. For Tenor-Tenor-Baritone-Bass arrangements, Ades uses techniques similar to writing for Soprano-Alto-Tenor-Bass, except that there is less range to work with. Because of this lack of range to work with, Ades will use voice doubling more in this voicing. He assigns the melody to the First

Tenor part or the Second Tenor part, but any voice-part might get the melody if the range fits a particular voice-part more or if a certain quality of tone is desired. With melodies that have a very big range, Ades will often use different voices to sing it, but he allows each voice that sings the melody to establish itself before passing it on to the next voice that will carry it. To make this transition smoother, Ades will sometimes have the previous voice-part that had the melody sing with the new group for a few notes.

Even though barbershop groups are Tenor-Tenor-Baritone-Bass as well, Ades points out the differences between the normal male quartet and the barbershop quartet. Most of these differences have come about via tradition. When Ades writes for barbershop quartet, he is aware that they have traditionally only had the Second Tenor on melody with the First Tenor singing a natural, spontaneous-sounding harmony on top which almost never crosses the Second Tenor. The Baritone can sometimes cross the Second Tenor, but this is usually because the Second Tenor is singing the melody and needs to fall below the Baritone to stay on the melody. The basses always sing the fundamental bass. Ades also points out that traditional barbershop music rarely allows the Baritone and Bass to have the melody if tone quality is appropriate for the text. Ades points out that the harmonic changes are more frequent

in barbershop (on every beat and every melody note) and a lot of chromatic harmony is used, especially under long, sustained melody notes. Ades puts traditional finishing touches on his barbershop arrangements by using the most outrageous chromatic harmony leading up to a very high-register triadic voicing to end.

For smaller men's groups (Tenor-Tenor-Bass and Tenor-Bass-Bass), Ades notes that there is less need for voice-crossing since there is more room for each voice to move around. When this type of voicing is unaccompanied, Ades will assign the Bass voice to sing the fundamental bass note. But when there is accompaniment, especially when a Second Tenor part has a high melody, then the Bass part is given notes above the fundamental bass so there is not too much space between the voices. When Ades assigns the Bass voice the melody, he makes sure to write the upper parts so they do not obscure the Bass melody. Ades' Tenor-Bass writing is similar to Soprano-Alto writing (see above).

After this very thorough treatment of writing for different voicings, Ades goes on to instruct the arranger on the fine points of changing keys in arrangements. Ades will allow for room to move upward when choosing a beginning key whenever he is going to use an upward modulation somewhere in the arrangement. Ades says that most key changes use an interval of change between a half-step and a major third,

either upward (most common) or downward (for a more somber feeling). But it is not uncommon to see key changes to the closely related keys of the dominant and sub-dominant. Ades employs abrupt key changes in lighter less serious music, either using the voices, the accompaniment or both voices and accompaniment. With more serious music, Ades will more likely use a slower, more developed modulation and will almost always use the accompaniment to strengthen this slow key-shift so that the voices are not left alone do hear the difficult intervals in their voice-parts.

Ades lists some of the common methods of making abrupt key changes more stable:

1) pivot chords: a chord common to the old and new key which is diatonic, chromatic (in either key or both keys) or enharmonic (in either key or both keys) is used to slip into the new key.

2) common tones: any tones common to both scales are held or re-sounded at the point of the key change to stabilize the structure improve intonation.

3) melody pivot: the last melody note of the old key is the first melody note of the new key.

4) unison: use of unison at the new key can prevent instability, but

must be a suitable setting for the melody.

5) instrumental passage in unison: a good way to modulate since the unison will not allow the listener to know how each note of the unison functions in the old key and the new functions of each of the unison notes in the new key will be easier to hear because of this lack of conflict between the two.

Ades most often will put a key change right on the last chorus of the arrangement. Usually, these are upward types of modulations, but Ades points out that downward modulations can brighten the sound, too. Ades mentions two downward modulations where this is true: the downward modulation by a minor third where the root of the old key is the minor third of the new key but the new key is in major making the old root sound like the minor third preceding a piccardy third. Ades also mentions the downward modulation by a major third as a brightening key change since the root of the old key is the major third of the new key. Ades has also observed that downward modulations can sound brighter if a much higher voicing is employed in the new key. Whether the key change is in the upward or the downward direction, Ades often just precedes the new key with its dominant chord (often this dominant chord is preceded by its related sub-dominant chord) and then resolves the dominant logically.

Less frequently, Ades employs gradual or abrupt tempo changes at certain points in the arrangement, sometimes even changing the texture in addition to the speed to maintain interest.

Once the arrangement is almost done, Ades will finally consider the introduction and the ending. Ades will always make sure that the introduction will not overshadow the entrance of the choral parts but will set the mood, tempo and key effectively. He will look at the thematic material and see if a dramatic introduction is needed or if some more subtle introduction would suit the theme and not disturb the mood or distort the character of the theme. Often, Ades will use as a basis of the introduction something from the voices or the accompaniment in another part of the arrangement, but Ades will sometimes write something completely original. Like key changes, introductions can be done using the choral parts alone, the accompaniment alone or use both.

Ades gives a very complete list of introduction-types: variation of a motive from the theme, quotation with variation of the theme, first part of the theme or an exact restatement of something else from the arrangement and then leading to the dominant (whether the original did or not), figuration different from the theme but used throughout the arrangement, ostinato, antiphonal passage, fanfare or call to attention (even a single note can be used), canonic or imitative, very short

introductions. Ades has fewer types of endings: repeating the final phrase or the beginning of the final phrase and then finish the last time, echo and fade, augmentation of regular rhythms, unaltered ending with additional material after (a simple echo or an extended ending using new words are two examples), or one could repeat the material from the introduction.

To show the use of many of the tools Ades has provided thus far in the book, he presents an arrangement using of these tools. The main goal for Ades is to use these tools in such a way that the arrangement grows in complexity of all the musical elements until the climax of the piece. Ades idea of growth is especially important near the end and even when musical materials start to be restated. He rightly states that when musical material is being presented for the first time in an arrangement, growth is naturally provided by this new musical material. But when musical ideas start to be restated, that is when Ades says it is critical for the arranger to be consciously striving for each element of the arrangement to grow in interest and complexity.

When planning arrangements, Ades follows a procedure with some new elements that have not been brought up by the other authors. Ades first considers the type of group for which he is writing and determines the ranges, melodic quality of the lines, difficulty of intervals, how much

unusual harmony may be used, and how many chromatic notes and dissonances are able to be done well by the particular group he has in his mind. Then he studies the theme and the text to get the basic character and expressive intent and decides on the overall length of the arrangement (what sections will be used in what order). Ades will allow for more length in the arrangement if the verses are interesting and narrative or if more themes will require a longer arrangement. He makes a sketch of the arrangement and fills in possible treatments in each section (or each part of a section). With the sketch, Ades can see if there is enough development and contrast between the treatments he has chosen and puts a rough idea of the vocal and accompaniment texture for each section. This sketch does not begin with the introduction, but rather with the first statement of the theme. Ades, as mentioned above, writes the introduction after becoming more familiar with how the arrangement will look. Ades tests each theme for different treatments and how they might sound. Secondary themes can sometimes get a contrasting treatment by Ades. While each section might contain a particular treatment of the choral parts, Ades endeavors to have some elements stay the same to unify the different treatments. Ades also tries to establish each treatment, which normally takes about four to eight bars in slower tempos and eight to sixteen bars in faster tempos, before changing to the next type of treatment of the choral parts. Ades at last

will decide on the introduction and ending types and write all the parts out.

Ades will normally give each voice-part its own staff and will write the dynamics above each staff and between staves for the piano part. Once Ades has started in full score with each voice-part on its own staff, he does not switch to condensed score (with voice-parts on two staves only) unless it is an extended section where the parts are not independent. When Ades is writing for than one part on one staff, he normally follows the convention of writing stems in the same direction for both voices if the two voices almost always move exactly together. If there are extended crescendos, diminuendos, accelerando and ritardandos, Ades will always put a broken line to show how long they last. Ades goes on to outline some music notation conventions which have been outlined well in other books and will not be detailed here.

Ades last chapter is devoted to showing ways that instruments can enhance choral accompaniments. Ades' main concern with instrumental accompaniments is that they not overwhelm or overshadow the choir. To make sure this does not happen, Ades gives some simple guidelines. For medium volumes, Ades uses strings and woodwinds mostly with brass only used for punctuation (or he mutes them if they are used a lot). Ades reserves brass as primary accompaniment for climactic passages and he

makes sure the choral parts are really strong. When doubling the parts for any length of time, Ades will normally use only one section of the orchestra. Ades makes an exception to this guideline when he is doubling contrapuntal lines; he often uses woodwinds and strings since the parts have independent lines and are not as easy to cover up. Ades' most typical accompanying of men alone is brass, women alone with woodwinds and he uses strings to accompany the choir as a whole.

Ades uses certain groups of instruments for each functional element in rhythmic accompaniments. The piano, drums, guitar and string bass provide the rhythmic drive while less percussive instruments provide descants and counter-melodies, and brass can punctuate when the choral parts are static.

For sustained accompaniments, Ades uses sustained winds and strings with choral unison and broken chords on the harp or piano. Ades only brings in the brass when the choir is singing a louder unison. Ades brings in the low brass and string to accompany male unisons but writes for winds to accompany women in unison.

Ades uses melodic accompaniments for instruments to strengthen the melody. Greater range in the instrumental parts is used whenever the choir is tacet or fairly strong. Even Ades' punctuations (using brass

in louder dynamics and string in softer dynamics) can serve to support the melody by following the melody line whenever they enter.

Ades has a way of providing flow to arpeggiated instrumental accompaniments: he has some of the instruments sustain while only a two or three arpeggiate. For louder dynamics, brass and winds can double the voice-parts while the high strings arpeggiate and the bass strings and winds provide forward motion and a foundation.

Ades' figuration is often assigned to the high winds in eighth notes (if rhythmic drive and color are desired) or by violins (if expressive figuration is desired) while the string and low winds support the voices.

Ades strengthens the musical climax by having the choir finish the last phrase by themselves and then bringing in the instruments for a big finish while the choir holds the last note. When Ades writes full and sustained harmony at the climax for both the choir and the instrumental accompaniment, he will always write the instruments in lower ranges than the voices so the choir will still be the main feature in the climax.

Ades ends the book with a quick way for choral arrangers to know how what to do when writing for band: Ades thinks of the strings in the orchestra as the clarinets and bassoons in the band and the orchestral winds as the piccolo, flute, oboe and bassoon in the band. Ades uses the

percussion in bands for color and the guitar and bass for rhythmic drive and harmonic foundation.

Ades provides a bibliography of books related to choral arranging and an appendix with different types of choral arranging techniques with several examples from classical choral literature for each technique. These techniques are handily grouped by the chapter in which they were discussed in the book.

CHAPTER TWO

Summary of Instrumental Arranging Books

Introduction to Chapter Two

The second chapter includes a summary of six books that contain instrumental jazz arranging techniques to show topics from which choral jazz arranging books might profit. These books were put into the order of their applicability and usefulness for choral jazz arrangers. There will be comments connecting the topics discussed with choral jazz arranging whenever the connection is not clear. However, much of the time, the connection between these topics and choral jazz arranging is obvious and therefore will not be commented upon. There was an attempt to find the most useful ideas for choral jazz arrangers in these texts, so the parts that cover topics more important to instrumental jazz arranging are quickly mentioned so that the focus is on concepts that which aid choral arrangers. A full citation of each book is given before the summary of each book and then the writer of the book is referred to by his/her last name in the following summary of each book. For easier reading in cases

where there is more than a single author, the last name of the first author mentioned in the full citation is used to make reference to all the authors of the book in the summary. The following books on instrumental jazz arranging were summarized in this chapter:

- 1) *The Contemporary Arranger*. 2nd ed. Sherman Oaks: Alfred Publishing Co., Inc., 1979. (Don Sebesky)
- 2) *Improvising and Arranging on the Keyboard*. Englewood Cliffs: Prentice-Hall, Inc., 1981. (James Ostereich and Earl Pennington, Frank Moorman, ed.)
- 3) *Arranging Concepts: A Guide to Writing Arrangements for Stage Band Ensembles*. Studio City: First Place Music Publications, Inc., 1972. (Dick Grove)
- 4) *Jazz Arranging and Performance Practice: A Guide for Small Ensembles*. Metuchen: The Scarecrow Press, Inc., 1989. (Paul Rinzler)
- 5) *Jazz Composer's Companion*. Rottenburg: Advance Music, 1993. (Gil Goldstein)
- 6) *Jazz Arranging and Composing: A Linear Approach*. Rottenburg: Advance Music, 1995. (Bill Dobbins)

The Contemporary Arranger. Don Sebesky.

2nd ed. Sherman Oaks: Alfred Publishing Co., Inc., 1979.

Sebesky's initial section, although somewhat abstract, expresses a great deal about general arranging concepts and provides a

list of essential features found in any good arrangement. The first essential feature, “tonal balance,” is a term applied to the balancing of tones and the strengthening of tonality within each chord-voicing that is used. “Formal balance” is also important to Sebesky, who stresses variety of instrumentation and use of the theme in shaping the overall form. Some other features of good arrangements are “economy” (use only notes that are necessary to make your intention clear) and “unobscured [sic] focus” (the primary idea is not obscured by secondary and tertiary ideas).

The next section is somewhat superfluous as books on orchestration give the same information, therefore making this section optional reading or review for some arrangers. It is a list of instrument ranges, special articulation, orchestration techniques and idiomatic writing for different instruments. Sebesky’s discussion of the necessity for the arranger to think constantly of the effect the music will have on the typical listener is actually more practical. He asks the arranger to consider whether he needs something big and powerful, open and light, intimate, tight and pointed, or a texture that will emphasize either quick melodic movement or allow for the enjoyment of vertical (harmonic) features.

While these abstract concepts can be useful, Sebesky’s musical

examples are needlessly complex in harmony and texture. He then covers writing for brass with woodwinds and then writing for strings and rhythm section. More useable for the purposes of this document is his short discussion on vocal groups in the 40s, 50s and 60s. He talks about the typical voicings in the different decades and gives examples of different groups (*The Pied Pipers*, *The Modernaires*, *Four Freshmen*, *The Beach Boys* and *The Mamas and the Papas*). Particularly meaningful for the purposes of this document is Sebesky's comparison of the voicings of *The Pied Pipers* to a section with five saxophones (closed-position voicings with melody doubled in the outer voices) and the comparison of the voicings of the *Four Freshmen* to four trombones at the time (close and semi-open position voicings in the same range as trombones). *The Beach Boys* were also compared to the *Four Freshmen*, with the author showing the similarity of the voicings except for the lead-part being more prominent and the harmony being the more basic harmony of rock-and-roll in *The Beach Boys*. The *Hi-Lo's* were also part of the discussion, as they were similar to the *Four Freshmen* but used more chromatics and more open voicing than the *Four Freshmen*. *The Mamas and the Papas* provided a contrast to these other groups in the discussion as they often used two different unison lines against each other. Talking about how a particular choral style was obtained in general terms and how vocal style borrowed a lot from instrumental style is an extremely important part of

the history of choral jazz.

Sebesky talks about a few things that are less practical for the typical arranger. He recommends knowing the recordings as well as the work and style of the artist for whom one is writing. But even when not writing for a particular artist, it is important to know what is out in the marketplace in order to incorporate the market characteristics into the arranger's music to make it marketable. It might even be good to pretend to write an arrangement for a particular artist and go for a certain style, especially when first learning to arrange. Sebesky stresses the importance of being aware of the physical demands of the arrangement, how interesting each part is for each player and of the need for space to rest and adjust embouchure for wind players (especially brass players).

Another avenue for inspiration is, according to Sebesky, in the lyric itself. But he does not just mean to read the lyric for its meaning. In addition to studying the meaning of the lyric, it is good to find important words to underline, find a tempo that works and discover a volume and style that will be subservient to the vocal line. Sebesky looks at the lyric for the essential character of the song, imagery that might allow for special color and maybe even a weakness or quirk to overcome. Sebesky reads the lyric to see if a particular instrumentation or the use of a quote

from another tune might be appropriate. On this topic of using the text for inspiration, Sebesky's checklist proves to be one of the best. Sebesky concludes by encouraging a critical eye toward one's own work as well as listening and being critical of others' arranging work.

***Improvising and Arranging on the Keyboard.* James Ostereich and Earl Pennington. Frank Moorman, ed. Englewood Cliffs: Prentice-Hall, Inc., 1981.**

Basic diatonic theory, intervals, and inversions are covered in so many basic music theory books, Ostereich could have omitted them from this arranging book. Fortunately, Ostereich moves quickly into more advanced material.

Ostereich segues to a discussion of the connection of chords and voice-leading, as well as the first discussion of ear-training to be mentioned by one of the authors of the arranging textbooks being summarized in this document. Singing of scales and identifying chords is made important by its inclusion here, although a lot of the more difficult scales and chords used in jazz are not mentioned. Just the idea of identifying such skills as important for the arranger is a critical idea.

Another strength of this book is its coverage of blues form. The discussion is not long, but covers a lot of important concepts. Ostereich first outlines the basic blues form and the basic blues scale. This part is not unique, but when he talks about harmonizing melody with the blues scale, the more unusual intervals you find when playing harmony in the blues scale make sense. The fact that the basic blues scale is a pentatonic scale with one chromatic passing note makes the occurrence of more fourths, fifths and seconds in harmonies of blues melodies more understandable, as quartal harmony is often described by jazz theorists as being derived from pentatonic scales. Ostereich's methods of writing simple arrangements of blues with right-hand blues-fills and left-hand voicings and accompaniments, as well as creating lines and riffs, help even the most inexperienced arranger come up with something somewhat unique. A set of variations on the traditional blues harmonies is not very complete, but enough to give the idea that variation on the basic form is not only common but also called-for to make the arrangement unique.

Short sections on jazz rhythm, modes, quartal structures in modal jazz and melodic patterns in modal jazz leave out some important concepts (some books on modal jazz are like encyclopedias in comparison (Miller 1992)). But when this volume was written, theorists were just starting to come to grips with modal jazz, making the small amount of

information and general understanding of Ostereich in this area of jazz understandable.

An area Ostereich covers a lot better is the development of a motive. As will be seen in the next book surveyed, this idea of organic growth can hold an entire arrangement together, invisibly if desired. Ostereich is not discussing motive development on this level, though. He appears to be thinking more locally than globally, but his advice for developing a motive can be used as a global arranging concept. Ostereich points out that motives may be transposed, their rhythm duplicated or changed, fragmented, their notes filled in, or have their rhythmic placement within the meter changed a little or drastically. These are not new ideas, but Ostereich's discussion of them is clear and brief.

One of the most important things that Ostereich talks about is the use of non-diatonic tones without interrupting the sound of the mode. His main idea on this topic is that one can play any non-diatonic tone without interfering with the sound of the mode as long as the non-diatonic tone is not stressed rhythmically, is not sustained too long, or is simply operating as a quick passing-tone between two diatonic tones. It is obvious, but not pointed out by Ostereich, that any scale-pattern used in jazz improvisation (i.e., not just the major and minor scales) benefits

from the prudent introduction of non-scale-chord-tones. And transferring this idea to arranging, which is really just fixed improvisation, you may use non-harmonic tones and non-chord-scale-tones in this way to add color to typical chord structures and runs and not interrupt the function of the chord because of how these “foreign” tones are handled. Part of the problem of learning improvisation from books is the tendency for the improviser not to use these other tones because they are not part of the chord-scale the improviser has learned.

Ostereich goes into areas that need attention in more arranging books. He does so unpretentiously, too. Without realizing it, readers who do not have much jazz experience have been exposed to some seminal ideas of jazz arranging and improvisation, even when they think they have simply picked up an arranging tool. Another instance of this, besides what was just mentioned above regarding non-diatonic tones, is Ostereich's pointing out the typical extensions used on the chords that are part of the most-used progression in jazz, the iim7-V7-I. Practicing this one progression in major and minor keys, with all the combinations of typical extensions (especially important is the practice of all possible extension combinations on the dominant chord in all keys, major and minor), is an excellent way of gaining a comprehensive chordal vocabulary which can be used as the basis of sound sources in

arranging. Unfortunately for Ostereich, he does not cover all the extensions of these chords that are used all the time. He is especially lacking in his discussion of extensions and their alterations on dominant chords. Ostereich still shows the arranger a very important concept, although it is up to the novice arranger to read other jazz materials to come up with the idea of practicing all the possible extension combinations on this progression.

Ostereich concludes with a discussion of how to write a good walking-bass line. It is good to see someone acknowledge that this is an important concept for an arranger to master. The discussion is fairly short, but will get an arranger writing better bass lines instantly. Such concepts as using the root on or near the first beat of the bar, using the third/fifth/seventh on other beats and the ninth/eleventh/thirteenth as passing notes or on weaker beats, mostly step-wise quarter notes with occasional leaps or changes in direction, use of eighth notes to break up the monotony and approaching the next chord step-wise are mentioned. In bars with two chords, Ostereich points out the importance of getting to the root and then immediately moving so that the next chord is approached by step. Use of root then third over and over in cycle-of-fifths progressions is also a simple rule to remember when writing an arrangement which involves this type of progression (Rose 1985; Yasui

1977). Ostereich has a definite gift of talking about the most critical aspects of arranging so as not to clutter the minds of beginners.

***Arranging Concepts: A Guide to Writing Arrangements for Stage Band Ensembles.* Dick Grove. Studio City: First Place Music Productions, Inc., 1972.**

The largest of all the instrumental arranging books surveyed, this volume contained many important facets of arranging in general, but not a lot that is directly applicable to choral jazz arranging. Because of this fact and also because its great length, the review of its contents will have to contain only the most essential and unique aspects of Grove's ideas which might be applied to choral jazz arranging.

Near the end of the first section on range, transpositions, characteristics of instruments and restrictions of instruments, Grove takes up the subject of drum-set notation. One thing that makes this section stand out is that, while most authors list a few drum patterns and then move on, Grove covers all the parts of the set and where to notate the playing of all parts of the drum set. With some listening to styles the arranger wants to notate, the arranger would simply transcribe

using this system of placement of different drum-set parts on different parts of the staff.

Another characteristic, not just of this book by Grove, but also Grove's several volumes on improvisation, is the incredible encyclopedia-like coverage of chord families. The separation of different-looking chords into families that take the same chord-scale for improvisation and have the same function really eases the minds of arrangers mired down in the detail of all the different chords seen in jazz. This tool allows arrangers to classify the chord faster and see its function.

A very unique idea that no one has talked about in any of the books so far surveyed is how to think through the articulation of different lines. Grove offers an excellent idea when he urges arrangers to have syllables to sing that help determine what articulation mark to use. This is an extremely natural and painless solution to a problem arrangers constantly face when they have written all or most of the notes they want, but need articulation marks to clarify their musical intentions to singers and players. A related idea brought up by Grove is to sing ballad phrases to check their length and make sure they can be played in one breath.

As mentioned above in the Ostereich review, Dick Grove has an

incredible way of putting together ideas of fragmentary development. The beginning of an arrangement is a time when Grove says to find fragments to develop at the same time as the arranger sketches the lead melodies and rhythmic phrasing. The greatest source of melodic material to an arranger, according to Grove, is the basic thematic material of the composition. It can be used in many varied ways for introductions, turnarounds, interludes, counter-melodies, bridges, climaxes, contrapuntal accompaniments, extension of phrases, sequences, varied sequences and much more.

After discussing some fairly conventional ideas with regard to introductions, endings and turnarounds, Grove breaks into something fairly new, or at least has a new way of talking about an old concept. His word for the number of different pitches at any given time is "density." The density number can be as low as one (solo, unison or octaves) to as high as eight (eight different pitches at once in all the different voices). Grove also discusses "weight," or the number of doublings in any given voicing, and the "span of orchestration," which is the distance between the outer voices in any given voicing. He asks the arranger to listen for these factors in other people's arrangements and strive for variety and balance in these numbers. To ensure that the arranger does not fall into old habits, Grove also advocates coming up with voicings as pure music

and then orchestrating the sounds wanted with the instruments that most comfortably and suitably play the particular notes you have chosen for each voicing. This gives the arranger more freedom and keeps voicing clichés to a minimum.

Grove shows that an instrument's range can be thought of in multiple ways. The widest range is all the notes playable on the instrument by an expert player, but the useable range for solos is often higher, say, for trombones, so that it can be heard above the accompaniment. The group soli range might also be different than the range one see in an orchestration book because if the typical range were used the voicings might sound muddy. Grove makes the arranger think on many levels at once when deciding on where to write in the range of different instruments, and also voicing according to the function of the line and of the voice-part or instrumental section in the music's overall plan.

Getting a lot out of a little is an important voicing concept to Grove. He believes that five-, six- and seven-part textures can be implied with only four pitches. By leaving out the root and fifth of chords and using extensions, the arranger can make a complex sound with very small resources. He gives guidelines on how to do this with different families of chords. The main points have been seen in other books,

namely that the elevenths and thirteenths need the support of the ninth, the dominant chord as the only structure that can take an altered ninth, and the importance of the presence of the third and seventh and the avoidance of obscuring the third and seventh with the other notes of the voicing. When moving to five-part density, Grove says that the focus must be on careful harmonic motion, and that this density is good for slower ballads and for slower background chords. Four-part texture is often all you need for a full sound, especially in medium or faster tempos. In voicing a chord throughout an instrumental section (for all the brass instruments, for example), he differs from his view on voicing for the ensemble in general. This is mainly because the limitations of range and clarity for the section will affect the way an arranger should voice the chord for each section, as opposed to his ensemble approach, which is to simply assign instruments that are comfortable playing each note that give the overall sound desired. A command to do as much listening as possible with a detailed list of what to listen for concludes Grove's outstanding effort.

***Jazz Arranging and Performance Practice: A Guide for Small Ensembles.* Paul Rinzler. Metuchen: Scarecrow Press, Inc., 1989.**

Rinzler is a welcome change in book-types as he is more concerned in his volume with the types of arrangement decisions that do not always need exact notation that are usually only discussed by ensembles in a more intimate jazz combo context. It is interesting to note that Thad Jones' big band arrangements employ the forms discussed by Rinzler, so the ideas in Rinzler's book are usable in jazz arranging. H. David Caffey notes that Thad Jones' "written ideas seem to be derived from improvised formats." (Caffey, *Thad Jones' Composition*, 1983, pp. 17+) The book at first seemed more useful for combo playing rather than for arranging knowledge. However, there is a great deal of overlap between these two areas of jazz combo playing and jazz arranging. One of the great strengths of the book is the reference to the recordings of great jazz artists who have used the concepts he discusses. It seems to be the only book of its type.

As Rinzler points out, "arranging is inseparable from performing practice." (Rinzler, *Jazz Arranging*, 1989, p. 1) If arranging is fixed improvisation, then the things that great improvisers do is the purview of the arranger. To write the book, Rinzler set criteria for the selection of

the tunes he would use. His criteria are so well thought out that they are worth mentioning in regard to choosing a tune to arrange. Rinzler insists that the tune be a standard, be published in some form, have some decent arrangements made already, have a definitive recording by a great jazz artist, be representative of a style and be of historical interest.

The solutions to arranging problems offered in the book are meant to be solutions that can be employed on the spot in many cases, so the solutions are very compact and usable for beginning choral jazz arrangers. The first solution offered by Rinzler is a way to come up with an introduction. The usual solution is a turnaround that leads to the first chord of the tune logically. Any material from the tune could also be used as an introduction. Some simpler things a beginning arranger could do to come up with an introduction might be to use the texture of the head, a solo or walking bass. A fun way to vary an introduction is also to have a soloist play the pick-up of the melody slowly and then have everyone join in on the first downbeat in tempo. "Pyramiding," in which one player starts a vamp or ostinato and one-by-one the others join in, is another fun way to start. And Rinzler says one can just count off and go if the tune is interesting enough harmonically or virtuosity is high enough to make up for the lack of an introduction. All of these methods of head arrangement in a jazz combo context can easily be

transferred to written choral arrangements. In fact, these ideas are easier to apply for the beginning choral jazz arranger than the more complex ideas talked about in the other instrumental jazz arranging books summarized in this document.

The next problem, after playing the tune all the way through, of course, is the way to end the tune effectively. Most typically, great jazz musicians will do a tag three times total, consisting of the last two or four bars of the tune. If this is done, these measures are often changed harmonically to turn back on themselves logically. Material from the introduction can be used instead, or the last few chords can just be augmented in rhythmic value. Rinzler offers even simpler solutions, often done on-the-spot instinctively by experienced players. One method of ending a tune is to hold the last note long. Another, to have one of the soloists do a cadenza while everyone else holds the last note. Rinzler mentions that ending the piece staccato and accented on the last note(s) is a good way to end if the character of the piece makes this method work. Rinzler narrows the application of this method to up-tempo tunes that end with an offbeat syncopation. Vamps with or without solo and inverse pyramiding are alternatives as well.

Another method of livening up an arrangement is by the use of accents. This method is familiar to people who listen to be-bop. Rinzler

talks about this topic in such a fitting way, remembering the traditions of accents used by many great jazz musicians. Accenting can be done by all players when playing the tune together at the beginning of the arrangement. Most have heard examples of this, with players accenting longer notes, or the syncopated notes, or the high and low points of the melody. Often, jazz musicians who have heard accents done by a great group will decide that this is the definitive way to accent that particular tune, and will not vary their performance of the tune. But there is a great deal of flexibility in accenting, according to Rinzler. Many times, it is the rhythm section which accents either with the melody or sometimes even totally separate from, or in response to, the melody. A way to catch the audience by surprise is to vary the accents and put them in unexpected places; Rinzler says that great jazz musicians even delineate the form of the tune by changing the accent patterns as they go through the tune.

Other devices have a surprise effect and are fun for players and imitable by choral arrangers. The break is one such device; the break is a surprise because everyone stops playing near the end of the head or on some predetermined beat in the head and the soloist whose turn it is (or next, if the break is at the end of the head) fills the space by herself. Another way to keep the tune fresh is to think of other styles or "feels" to

switch into during the tune. Rinzler points out the common practice of changing from swing-time to Latin (swing-eighths to straight-eighths). Usually this is done at the beginning of a large formal section, but many tunes can bear having this done between smaller sub-sections. The other common practice in this vein is to play double-time (suddenly go twice as quickly) or play double-time feel (where the drummer goes twice as quickly and everyone else stays at the same pace). But the variations in time changes and style switches are endless.

With regard to overall form, it is typical to have an introduction, play the head once (or twice with faster and shorter tunes), have the wind players then the rhythm section players each get a chance to solo, and then play the head and end the tune. But the great jazz musicians have found fault with this seemingly "sacred" form if the harmony is a little static or if the song is especially long and/or slow. To shorten tunes like these, the solos can be the first half of the tune and the head can be the whole tune or the second half of the tune. The only constant, according to Rinzler, is playing the first section of the tune. Everything else, as far as solos and heads, is variable according to the characteristics of the tune. Vamps, interludes and tags can be eliminated from solos and just played during the playing of the head at the beginning and the end of the tune to shorten it and tighten up the

arrangement a little. Solos can go for only part of the chorus instead of the whole chorus. The order of soloists, typically winds, then chordal comping instrument(s), bass and then drums, can be shortened as well if the tune is too long otherwise. The function and constancy of the rhythm section is also very variable, much more than the typical person thinks. While choral jazz arrangers do not conform to the typical head arrangement of improvisers, they can still learn about writing solo sections in their arrangements by observing jazz masters and their practices in harmonically static or longer tunes.

The rest of Rinzler is conventional. He covers chord symbols, usable extensions of chords, quartal harmony, common chord progressions and turnaround patterns, and many things that the other authors brought forth. The earlier parts of the book contain refreshingly simple ideas that can be used right away, even by beginning choral jazz arrangers. They are bound to lend authenticity to choral jazz arrangements, which have always borrowed conventions from instrumental jazz.

***Jazz Composer's Companion.* Gil Goldstein.**

Rottenburg: Advance Music, 1993.

Although a little overly mathematical in its approach, this book really offers another perspective on the writing of melody. Unfortunately, this and the artist interviews in the back of the book are the best parts of this volume. Also, a foreword by Bill Evans written shortly before his death is of note. Evans admits that he is a little skeptical of the author's approach, but that he still believes that the book can be of value to composers and arrangers.

The author's first (and probably most important) point is that a good melody can often be analyzed in terms of reducing its movement to an ascending or descending pitch axis. This method of reducing melodies to a stepwise line (somewhat reminiscent of Schenker's reductive system of analysis, but less systematic certainly) seems to have some validity, at least with the examples the author chose to use for the book. Goldstein makes an excellent point that certain pitches acquire more importance due to being stressed rhythmically, or being repeated, or because of their location in the melody. These pitches, made more important than their neighboring ones, are the pitches that need the continuity that the author's pitch-axis traces. A fascinating observation by Goldstein is that the extensions used in the melody tend to become

more complex as one goes through the melody further. In other words, it is his belief that good melodies start on the root, third, fifth or seventh of the chords they are over, and then, as you go further through the melody, the tones of the melody are more likely to be the further extensions (ninth, eleventh, thirteenth) of the harmonies underneath.

To begin writing better melodies, he recommends starting with a pitch-axis of descending stepwise intervals and creating a melody from it, allowing the target notes of the axis to be transposed by an octave if this is necessary to make the line smoother and/or more logical. In this way, an arranger could reverse his method of analysis of good melodies in order to write a more coherent melody or counter-melody.

A similar relationship between chords also exists in Goldstein's mind in that certain chords also stand out as more important to the structure because of their rhythmic position and their tension or lack of tension. The chords of a piece are reference points and goals. Unfortunately, he does not give the arranging student any way of manipulating the rhythmic position or tension in chords, so one is left at this point only with a very compelling idea about melody writing, a conventional approach to conventional subjects such as diatonic harmony, seventh-chord construction, extensions, voicings, inversions, slash chords, pedal points, voice-leading, form, etc. and then some

interviews of composer-players at the end of the book (the two notable ones are with Bill Evans and Herbie Hancock).

***Jazz Arranging and Composing: A Linear Approach.* Bill Dobbins.
Rottenburg: Advance Music, 1986.**

Dobbins evokes the name of Duke Ellington near the beginning of the book. One of the most important things that any of the authors of the arranging books surveyed in this document can do is show what Ellington did when he arranged. This is critical because Ellington was such a pioneer in so many areas of jazz composition and arranging. In this case, Dobbins has made an important generalization about Ellington's music. This generalization is that whenever Ellington wrote anything, he was always concerned with each and every line he wrote and whether it was interesting and singable. That is, Ellington paid attention to harmony, but not at the expense of any of the lines he wrote. Billy Strayhorn apparently learned this concept from Ellington, as he supposedly asked his players about the quality of their parts after a piece he arranged was played for the first time. Dobbins calls this the "linear approach."

Dobbins offers arrangers some ways to analyze melodies that differ in some aspects from what has been offered so far by our authors. He

says to look for arpeggios, how the melody leads from the chord it is on to the next chord, what scales are being used and the relation of the tones to the chords directly underneath them. Dobbins implies a need for the arranger to analyze melodies himself and to derive rules regarding melodies by seeing the answers to these questions, as opposed to Goldstein (see pages 118-9 above, who posited almost a "rule" of good melodic writing.

Dobbins' approach to harmony appears to be especially limited when compared to his views on melody mentioned above. He sticks to diatonic parallelism, tonicization, and chromatic parallelism when harmonizing all of his melodies that are used for examples throughout the book. Although he does not say that this is the only way to harmonize, he does not really explain to the student other ways of harmonizing, nor does he give examples of other types of harmonization. Seemingly stuck on finding chords which are targets that other chords should aim for is a good method for harmonizing in any number of voices, as is parallelism, but there are times when this directional thinking sounds too controlled. There are many times that chromaticism and more contrapuntal writing can be used to free up the texture and not be going toward a target chord, or arrive at a destination from different directions. This approach to harmonizing also seems to go

against his first major point, the so-called "linear approach" wherein each line is supposed to have a life and direction and interest of its own.

There is nothing else in this book that offers anything that the other books on arranging have not offered already. So, this ends the survey of instrumental jazz arranging books. Now that some perspective has been gained on the type of topics and concepts that are covered in choral and instrumental jazz arranging books to date, it will be possible to think of areas that have been neglected or that might be expanded profitably in the next chapter.

CHAPTER THREE

Review and Summary of Related Literature with Suggestions for Improvement for Choral Jazz Arranging Books

Introduction to Chapter Three

Chapter Three consists of recommendations for topics that should be included in choral jazz arranging books and these topics are grouped by general subject. Each different general subject is in bold print and underlined with a discussion of the topics found in that subject area following directly. Each subject area contains references to different books and articles that touch upon the general subject at hand. Therefore, the citations of the references are found in the footnotes of each page where the reference is being used in the discussion of the general subject. The general subjects are organized from the most practical ones at the beginning of Chapter Three to the more theoretical and less developed and less explored general subjects at the end.

Melodic and Harmonic Vocabulary for Jazz

The most glaring omission from the books surveyed on jazz arranging was the coverage of main melodic and harmonic sources for

jazz. This might be because all jazz musicians think of these two critical aspects in such different ways (Paul Berliner has done a superb job of showing this to be true in his voluminous *Thinking in Jazz: The Infinite Art of Improvisation*, Philip V. Bohlman and Bruno Nettl, eds. Chicago Studies in Musicology. Chicago: The University of Chicago Press, 1994.). While it may be true that jazz musicians all have unique ways of approaching melody and harmony, the most practical way of passing on wisdom from all these individual and idiosyncratic approaches is to translate their ideas into traditional notation and music theory. Several excellent attempts have been made to describe the main melodic and harmonic materials used a great deal in jazz. A set of scales used in jazz might be surmised by reading many jazz theory books, notating certain common materials between them and analyzing jazz to ensure that these scales and modes really are the main harmonic and melodic resources of jazz. When this testing is done, one might come up with a list of scales and modes that would, among other scales and modes, include:

- 1) Major Scale (1,2,3,4,5,6,7,1--all subsequent scales will be outlined in relation to these major scale degrees)
- 2) Minor Scales (1,2,b3,4,5,b6/6,b7/7,1)
- 3) Lydian Mode (1,2,3,#4,5,6,7,1)

- 4) Dorian Mode (1,2,b3,4,5,6,b7,1)
- 5) Lydian-dominant Scale (1,2,3,#4,5,6,b7,1)
- 6) Altered Scale (sometimes referred to as "diminished whole-tone": 1,b2,#2,3,#4,#5,#6,1)
- 7) Melodic Minor Scale (referred to in traditional theory as melodic minor ascending: 1,2,b3,4,5,6,7,1)
- 8) Locrian Mode (1,b2,b3,4,b5,b6,b7,1)
- 9) Locrian #2 Scale (1,2,b3,4,b5,b6,b7,1)
- 10) Diminished Scales (1,2,b3,4,#4,#5,6,7,1 and 1,b2,#2,3,#4,5,6,b7,1)
- 11) Wholetone Scale (1,2,3,#4,#5,#6,1)
- 12) Major Blues Scale (1,b3,3,4,#4,5,b7,1)
- 13) Minor Blues Scale (1,b3,4,#4,5,b7,1).

This list is certainly not all-inclusive, but it is a start for arrangers who need to know the basic materials used in a lot of jazz. This type of list was not even attempted anywhere in the literature surveyed, which included all the literature found in indexes from more than fifty years

worth of music research. While all scales have both vertical and horizontal aspects (sources of melody and harmony), some are more important for their melodic resources (Blues Scales, Bebop Scales, etc.) and some have qualities that lend more to an arrangement because of their harmony (Major Scale, Harmonic Minor Scale, Altered Scale or Diminished Scale etc.). After introducing the scales that are primarily harmonic, it would be critical to show the arranging student how chords are derived from these scales. Most of the authors surveyed in this document made some attempt to list the common chords of jazz, but not one even came close to a comprehensive list. These harmonic versus melodic aspects of different scales should be delineated. Some scales are simply modes or scale-species of these main scales. Scales like Bebop scales should be shown to be a Major Scale, Mixolydian Mode or Dorian Mode with a single chromatic tone added. The Lydian and Dorian Modes can be viewed simply as modes of the major scale; the Lydian-dominant Scale, the Locrian #2 Scale and the Altered Scale are the fourth, sixth and seventh scale-species of the Melodic-Minor Scale respectively, reducing the number of Scale-patterns for the beginning arranger to learn and begin using. Mark Levine has talked about this type of consolidation of scales in his fascinating *The Jazz Theory Book* (Levine 1995, pp. 55-77). Pointing out areas of overlap between differently named scales and giving easier ways of thinking about and remembering

all the scales and modes has been done in many improvisation books; This information should be consolidated and made more comprehensive and transferred to choral jazz arranging books.

Knowing these scales, one can relate them to jazz improvisation texts, which are constantly telling improvisers what scale they may play over certain types of chords. What most jazz improvisation books do not seem to always mention explicitly is the fact that these scales that fit over chords also supply all the notes that will sound good simultaneously with the chord and are therefore note options for the jazz arranger when he or she is looking for a good voicing of a chord. Some player-theorists have even gone to the extent of saying that in jazz, chords and scales are virtually synonymous as many jazz musicians will probably be envisioning the entire chord-scale that can be played over the particular chord and this chord-scale will be triggered in the player's mind just by seeing the chord symbol. Another way of looking at this is to think of playing the critical notes of a jazz chord in your left hand (e.g. F, A#, B and D#, implying a G+7(#9) chord) and playing the chord-scale that jazz improvisation books say to play over this type of chord (in this example a G- altered scale works nicely over the G+7(#9) chord). If one played any shape in the right hand with notes from the G-Altered Scale and sounded the bass note of the chord along with the left-hand voicing and moved

this shape consistently through the G-Altered Scale, combinations of tones which might serve as voicings for that particular chord might easily be found. Most who want to arrange already know how to play the Major Scale, the Blues Scale, the Wholetone Scale and the Melodic Minor Ascending Scale, so a beginning arranger could be shown an incredible jazz vocabulary to draw from in a very short amount of time by teaching this technique since those scales can be used to derive so many of the other scales used in jazz. This method of finding voicings has a few limitations, but the arranger's ear will enable her to find any flaws in this theory of jazz-voicing.

Another topic that needs to be streamlined for easier teaching is re-harmonizing melodies. Frank Mantooth and David Baker have helped to do this with their book of standard tunes with professional reharmonizations (Mantooth/Baker 1990). The great thing about the book is that, in one glance, an arranger can compare the original changes of each tune to the re-harmonization of it and formulate concepts of re-harmonization. Mantooth provides some general guidelines for re-harmonizing tunes at the beginning of the book, but formulation of rules in one's own way is a very valuable exercise. More books that show re-harmonizing step-by-step and provide exercises that reinforce specific concepts are needed. As good teachers will warn, one

cannot simply apply re-harmonization techniques one after another without discretion and have the tune still sounding good at the end of the process. But isolating re-harmonization concepts and practicing them until they are second nature is necessary so that when an arranger wants to try a re-harmonization technique and judge its qualities in the overall scheme of her arrangement, she need not get stuck on the rudiments of any particular re-harmonization technique being employed. Knowing the routine on any re-harmonization technique will enable arrangers to try their options, in context, and judge the quality of the re-harmonization more quickly against surrounding chords. More re-harmonization techniques need to be isolated and exercises for mastering each separate technique need to be included in choral arranging books.

Blues and Blues Form

The blues form is covered by some of the authors of the arranging books summarized in Chapter One and Chapter Two, but not in very much detail. There are many important aspects of the blues that can shed light on different facets of jazz arranging. There are jazz players, for example Wynton Marsalis, who insist that music is not jazz unless it swings and has elements of the blues. In other words, the blues is seen by some as something that should color everything jazz artists do. Blues may work its influence in every jazz tune. It is not a topic to shove to the

corner and talk about briefly, as many of our authors have done.

One of the most important things for jazz arrangers to realize with regard to the blues is that the blues can have a positive influence on their choice of chords of substitution when they are re-harmonizing a tune for an arrangement and can improve the quality of melodic lines. It is a fact that the blues (and the common chord changes and substitute harmonies associated with it) can more often than not supply an idea for chord-substitution that is much more interesting than a standard substitution. Lawrence Koch (Koch, *Harmonic Approaches*, 1985, p. 60) talks about the blues, originally a purely vocal-melodic form (approximated by the scale pattern 1,b3,3,4,#4,5,b7,1) and how it “called out” for its basic chords. Koch recounts the history of the basic chords of the blues, the dominant-seventh chords built on I, IV and V. The I7 and IV7 chords contain b7 and b3 of the original blues-scale of the home-key, respectively. From the very beginning, the blues-scale (with its ambiguity of b3 vs. natural 3 and b7 vs. natural 7, as well as between b5 and natural 5) called out for unusual chord motion. The V7 chord could be played with a #5 (which matches the b3 of the original scale being sung). Sliding into V7 chromatically from bVI7 sounded right because of the blues scale because of the b3 and b5 from the tonic blues scale are in the bVI7 chord. When the origin of these substitutions and

insertions to the basic blues chords is seen, it makes all the charts from all the books which talk about blues changes and jazz reharmonization techniques start to come alive and make sense. The diminished-seventh chord takes place naturally many times in the Blues Scale and the blues form, as do secondary dominants and their related subdominants (Corpolongo, *Teaching Advanced Improvisation*, 1997, p. 54). These types of chords are used in reharmonizations all the time. The bending back and forth between the major and minor chords of the blues supplies many of the substitutions and reharmonizations found in jazz. Clearly, it would be valuable to see the evolution of blues in jazz music and how it affects every part of jazz. Mark Levine does an excellent job in his groundbreaking work *The Jazz Theory Book* (Levine 1995, pp. 220-236). Levine explains the basic blues and how certain substitutions for the chords in the basic blues progression became prevalent in different historical periods of jazz. Levine also points out the interchangeability of different blues progressions from different historical periods in a single playing of a blues chorus.

Assigning the blues to a single page of text with a chart or two of possible substitutions and voicings is really not giving the blues the time and detail it needs and deserves. Arrangers need a sense of how to work their way around comfortably in all types of blues-progressions and at

least to know which blues-scales will work over different types of jazz chords. Without this blues influence and understanding in their music, arrangements will lose a great deal of flavor and sound bland.

Form of the Arrangement

Only one of the books surveyed and summarized (Ades, 1966) had a section on planning arrangements and helping beginning arrangers with sketching overall form. It is fairly comprehensive in its approach but Ades did not list as many details to illustrate his techniques for planning the arrangement. One of the most complete articles on this topic is Dr. Jack Wheaton's "The 'Hollywood' Lay-Out [sic] Technique for Today's Composer-Arranger." (Wheaton 1994, pp. 161-179) Wheaton has many of the same ideas as Hawley Ades does for planning arrangements, but takes the time to go into more detail about his arrangement planning. Wheaton encourages using his technique because it forces the arranger to think of the entire arrangement while working on its details. Wheaton's first step is to have the arranger pick the tune, style, tempo, range, instrumentation, solos, special effects, who the arrangement will be targeted for, tonal centers and modulations (Wheaton, *The Hollywood Layout Technique*, 1994, pp. 161-179). He then moves on to talk about the planning of each overall section (introduction, first chorus, interlude, second chorus, ending etc.) without

writing anything specific yet. At this stage, Wheaton is only concerned about who is playing and how long the sections will be. Like some of the authors of the arranging books discussed, Wheaton encourages actual writing of the introduction, interludes and ending last as they are usually based on the rest of the arrangement. Writing out the rhythms only of the melody and the counter-melody and doing a full layout with key signatures, meters, navigation symbols, rehearsal letters, and measure numbers before the notes are conceived helps the beginning arranger, although Wheaton does not go into how the keys would be picked. Wheaton goes on to describe the rest of his step-by-step process of arranging. The danger in this type of method would be the tendency to stick to an overall plan even if it is not the best solution (since it is already down on paper). This article contains an extremely practical set of suggestions to the beginning arranger who needs some way to start the arrangement and get it moving forward one layer at a time.

Step-by-Step Arranging Methods

All of the arranging books surveyed seem to jump around in an unsystematic fashion. Students of choral jazz arranging need more incremental methods and exercises in order to really learn their craft.

The first step in a more progressive method of learning how to

arrange choral jazz might be to have the arranger “realize” a jazz lead sheet (Berg, *Realizing the Jazz Lead Sheet*, 1995, pp. 34-40). First, the novice arranger might learn to vary the melody notes rhythmically and then learn how to add embellishments that are found in jazz (diatonic and chromatic passing tones, turns, grace-notes etc.). While the arranger plays the chords to the tune on the lead sheet, he could practice adding jazz inflections to the melody with his voice. Keeping the words of the song in mind while the beginning arranger alters the melody’s rhythm or inflections is critical as the choral jazz arranger always should strive for a natural and relaxed sounding delivery of the text (Shaw, *Arranging for the Jazz Choir*, 1977, pp. 21-22). Then the basic version of the chords could be realized with the melody that has been rhythmically altered or vocally inflected to sound more in the jazz style. Basic principles of voice-leading could be introduced to lead the student through this basic chord realization. Comping rhythms could then be introduced to fill in any resting or holding spots in the melody (Shaw, *Arranging for the Jazz Choir*, 1977, p. 38).

A logical next step would be the introduction of typical chord extensions on different types of chords (Shaw, *Arranging for the Jazz Choir*, 1977, p. 38). Chords should be put into families at this point and shown to have a common derivation from a single chord-scale source and

the student should understand their common function as well. Dick Grove's first volume in his incredible series on harmony and improvisation outlines these families well (major and minor tonic chords, major and minor subdominant chords, unaltered and altered dominant chords) (Grove, *The Encyclopedia of Basic Harmony and Theory*, 1971, p. 52). Grove's second volume contains these separate chord families in a chart that shows some of the most common forms of chords in each chord family as well as the chord-scale from which the chord is derived (which is also the scale that can be used to improvise over the chord) (Grove, *The Encyclopedia of Intermediate Harmony and Theory*, 1971, pp. 44-5). This table allows the student to see that even the most complex chords have a simple function and also allows the student to start to understand the basics of substitute harmonies by beginning with substitutions which simply take another chord from the same chord family. Then the basic realization of the lead sheet would include the same chords as before but with typical extensions added to the chords. Gary Burton, jazz mallet percussionist extraordinaire, recommends using "the most essential or interesting notes and keeping the voicings less than totally full." (Burton 1983, p. 52) Many writers have noted that the presence of the third and seventh of the chord are necessary, but Mark Levine points out that it depends on the quality of the chord being used; certain chords require other chord elements to imply or state their

presence (e.g. the sus7 chord requires the root, fourth, and the seventh and the susb9 chord requires the root, flat ninth and the fourth) (Levine, *The Jazz Theory Book*, 1995, p. 484). A choral jazz arranging book would be incredibly valuable if it would spell out the essential notes (besides the root) that must be present to imply a particular type or family of chords. These essential notes could then be spread out rhythmically while realizing the same lead sheet so as not to sound all at once. The arranger could then be led in practicing different ways of distributing these essential notes between the two hands and then into structures that the two hands cannot encompass. This widens the arranger's view of voicings to beyond what she can play herself.

Chord symbols may then be introduced as they give the arranging student a visual symbol to attach ideas about the possible extensions on particular chords and how certain chords can be put in families of chords that have the same function (Hoffman 1998, pp. 1-8). Chord symbols have a generic quality which enables them to stand for very simple structures with just the essential features of the chord stacked on top of each other and put with subsequent chord symbols in a tune to study voice-leading tendencies. This generic quality also enables the arranging student to use them as a way of grasping very complex-looking structures. If chord symbols and the function of different chord-types

are grasped, the student then has an ability to analyze music more quickly and in a more meaningful way. Another useful tool at this juncture might be to show the student all the variations of chord symbols and which of the variations is most used by educated musicians. In other words, the novice arranger must know all the variations of chord symbols for any given chord but must know the best and most common symbol for any given chord.

It would be wise now in the teaching of a step-by-step method for choral jazz arranging to introduce ideas about resolution tendencies of certain chord members and chord extensions and altered extension so that the student can begin to sense which direction certain tones in chords like to resolve (Berg, *The Mechanics of Improvisation*, 1996, pp. 51-54). It is important for the student to realize that there are no hard and fast rules in jazz and that tendencies of different chord tones are often not followed for expressive purposes. At the same time, there are directional tendencies for many chord member (sevenths, ninths, elevenths, thirteenths typically have downward tendencies). Altered chord extensions (i.e. altered ninths, raised elevenths and lowered thirteenths tend to have resolutions in the same direction as the alteration, i.e. if the extension was altered in an upward direction it tends to want to keep rising and resolve in an upper direction). Studying

the improvised solos of great jazz masters can show the tendencies of different chord members in different harmonic contexts; even though it is a solo, the background harmony will clarify the function of the solo note and the soloist's choice of notes will clarify chord-member directional tendencies for resolution.

The next step might include keeping the given harmony but writing a more distinctive and stylistically consistent accompaniment. Students should not be left on their own at first to come up with piano accompaniments, but rather given a beginning pattern that they are to continue. Many traditional harmony textbooks do this because it helps the student get familiar with an accompaniment style and forces them to sustain it for an entire section of a musical piece.

Ideally, arranging students would learn how to harmonize a melody by keeping some things constant from the original harmonization. It must be remembered that so far the student has only been realizing a lead sheet that contains chord changes that have not been changed by the student in any way, allowing the arranging student to learn certain principles before attacking the problem of choosing the harmonies himself. Dr. William Fowler, who wrote many excellent articles for jazz arrangers in *Downbeat Magazine*, provides a useful model for the novice arranger just beginning to use substitute harmonies. One of Fowler's

articles, "How to Make Turn-around Changes" (Fowler 1976, pp. 40-41) provides an idea especially suited for the beginning arranger who is just starting to get used to chord substitution and reharmonization. Fowler talks about first making harmonic improvements underneath long sustained melody notes that tend to occur between the sections of a song and at the end of the song. Helpful suggestions include: avoid clashes between the notes of the harmony and the sustained melody notes, lead smoothly into the following chord after the sustained melody note (when the melody begins to move again), use good root progression, alter the basic quality of chord (thirds or fifths switch qualities) and add natural and altered extensions. The beginning arranger thus is given specific areas to work (i.e. sustained melody notes), the targets of the progression are clear (i.e. the chord under the melody when it begins to move again) and the arranging student is picking his own harmony for a very limited space. Another way of limiting what the student has to do while still learning all the arranging process is to have the student look for symmetrical structures (e.g. diminished seventh chords and augmented triads found in many fake books) which do not have clear key center and are thought of as weaker in their key relationship (Grove, *The Encyclopedia of Advanced Harmony and Theory*, 1971, pp. 46-49). In this case, the student would look for a weaker diminished seventh chord and replace it with one of its related V7(b9) chords (which have roots

found a major third below each member of the diminished seventh chord) and look for an augmented triad and replace it with one of its related V9(+11) chords (which can be found by thinking of each member of the augmented triad as the minor seventh of the three possible new V9(+11) chords). The student can then move on to other reharmonization techniques that can be easily tested and applied without really changing the original harmony and without the arranging student having to know a great deal about reharmonization.

In another article, William Fowler recommends that the “goal” chords at the end of phrases should be maintained from the original lead sheet version and that several avenues of approaching the goal chord should be attempted (Fowler, *How to Energize Chord Progressions I*, 1977, p. 60). This seems to be the perfect next step in learning how to arrange since the arrangement is still being held together by the original “goal” chords which will remain even after the student has made his own harmony to get to these “goal chords.” Fowler’s method resembles many others in its reliance upon good root progression on the way to the goal chord. The most interesting root motion is moving up a perfect fourth or a tritone, moving chromatically, or moving to a root note not in the scale (Fowler, *How to Choose Chords*, 1975, p. 40-41). Fowler then recommends choosing a chord type to fit on top of each root in the root

progression, using the directional tendencies of chord members as a loose guide for choosing chord types on each chord root. One can go against these directional tendencies of chord members if the root motion is strong.

Choral jazz arranging texts need to discuss the progressions used most in jazz (Rohm, *Jazz Progression*, 1982, pp. 125-137; Stanton 1982). The choice of harmonic progressions is critical in creative arranging, yet is the most sorely missed topic in most arranging books. Only after the above knowledge is obtained should the novice arranger attempt to reharmonize and personalize a tune in its entirety. When setting the arranger free to make something completely personal out of a tune, a handy tool is to show the arranger how chord types and qualities are limited once a good bass note is obtained. As Dick Grove points out, "The interval formed by the distance from the root to the melody note determines the possible kinds of chords from which to choose." (Grove, *The Encyclopedia of Advanced Harmony and Theory*, 1971, p. 85) This assumes a root position chord all the time, but this is acceptable as a beginning technique for arrangers as jazz progressions contain mostly root position chords. Root position chords are used in most jazz progressions as they are the only structure strong enough to venture through many keys quickly, as one sees in a great deal of jazz. And any

chord the arranger likes can be inverted if the arranger wishes after he finds the original root-position chord. Dick Grove does not point out an important aspect of this helpful arranging tool which is that the novice arranger can use this idea as a way to practice by picking certain bass notes and melody notes a certain interval above the bass and fitting all the possible chords into the space and ranges picked for each one. The range picked for the bass and melody will of course determine the space between the notes that will, in turn, limit or open up the chord possibilities. In this way, the beginning arranger is branching out in using more types of interesting chords than the ones she already knows and habitually uses in different musical situations. Harmonies which make the melody upper extensions of the chord (ninth, eleventh, thirteenth) are more interesting while harmonies which make the melody a chord member (root, third, fifth, seventh) are less interesting (Levine, *The Jazz Theory Book*, 1994, p. 264). In jazz, the possibilities of chords are still numerous, but these tools for finding possible harmonies are incredibly useful for the novice who will tend to use chords he has "in his hands" already.

Another method of looking at chord possibilities for reharmonizing melodies talked about by Dick Grove is the analysis of a segment of melody (Grove, *The Encyclopedia of Advanced Harmony and Theory*,

1971, pp. 141-150). This seems to be a more realistic approach to reharmonization as much of the time the arranger is choosing harmony for an entire measure or for half of a measure. When four notes of a melodic segment are to be harmonized, Grove points out that the segment can be part of several scales. Once these possible scales are determined, the choice of chords is then narrowed to those that contain notes that are diatonic to these possible scales (Grove, *The Encyclopedia of Advanced Harmony and Theory*, 1971, p. 141). The arranger can practice determining which scales could contain all the notes in the melodic segment and then practice going from one key to another in a way that allows key areas to be established and also in a manner which quickly shifts from one key to the other. Turned around, this method could also be used profitably to see how other composers and arrangers have chosen their scales and chords.

The next step might include the writing of simple introductions, interludes and endings using material from the tune. David Demsey, jazz saxophonist, points out that an introduction can simply be a "turnaround in the key of the tune." (Demsey, *Jazz Harmonic Techniques: Introductions*, 1998, p. 10) The student could begin by writing simple I-vi-ii-V turnaround progressions and then maybe start varying the rhythm. Because so much has been done with this progression as far as

reharmonization and substitute harmonies, the student might be introduced to these reharmonizations of the "I Got Rhythm" (I-vi-ii-V) progression as a way of varying the introduction. After mastering this technique, the novice arranger can start to write introductions where the first chord of the tune is not the tonic major or minor chord. David Demsey also gives a helpful technique in this situation by pointing out that an introduction to a tune not starting on a major or minor tonic chord should first establish the home key and then quickly tonicize the first chord of the tune (Demsey, *Jazz Harmonic Techniques: Introductions*, 1998, p. 11). For any introduction, Demsey also recommends improvising a line over the chosen chords so the line leads logically to the first note of the tune (Demsey, *Jazz Harmonic Techniques: Introductions*, 1998, p. 11). The student then might move on to writing simple tag endings and interludes in the same deliberate fashion until basic knowledge of these facets of arranging have been acquired.

At this stage in teaching arranging it is important for the student to strive for clarity of style in all the musical parameters. Bill Dobbins, author of one of our surveyed instrumental arranging books, has written an exceptional article on clarity in composition [and arranging] (Dobbins, *Clear Composition*, 1988, pp. 20-22). His method is worth outlining here because of its terseness and ability to be used by even a beginning

arranger. His steps for gaining clarity are as follows: 1) identify the characteristics of the primary thematic idea or motive (intervals, rhythms, harmonic implications which might be transformed and developed), 2) the composer [or arranger] must stay with the character that she perceives in the original idea as transitions and even secondary themes are devised, 3) once the composer [or arranger] has established a musical context in the first few measures, he has set a precedent for the rest of the tune and should not vary too much in any parameter (rhythm, melody, harmony) (Dobbins, *Clear Composition*, 1988, p.20). Dobbins urges that the "greatest composers are not those who find the greatest ideas, but those who are sensitive enough to recognize great musical potential in any idea." (Dobbins, *Clear Composition*, 1988, p. 21)

Dobbins then goes on to show the same musical phrase in ten different styles/contexts reflecting the styles of different jazz artists and what they might do with a tune. This is outstanding material to show the arranging student as Dobbins shows the potential for any musical idea to fit into many different styles. George Duke provides an important balance to Dobbins by his assertion that once a context is established it can be varied gradually or suddenly (e.g. changes in texture, spacing, range, harmonic complexity, rhythm etc.) at important points in the theme (Duke, *Jazz Ballad Accompaniment II*, 1981, p. 72).

These are only a few ideas for providing the choral jazz arranging student with a more gradual process of learning how to arrange. The main point is that beginning arrangers should be brought through the learning process in smaller steps so that small successes accompany the arranger's journey.

Analyzing Jazz Literature and Recordings

A survey of jazz literature shows many incredibly complex modes of analysis of jazz. As interesting as these modes of analysis are, a choral jazz arranging book would probably serve the student better by providing her with tools of analysis that any good musician could use to understand jazz better. Methods of analysis that are more practical include relating the pitch of the solo or melody to the underlying harmony or showing that a set of pitches in a solo or melody is from a particular scale or mode and how that scale relates to the harmony underneath. Looking at intervals used harmonically and melodically, pervasive rhythms, ranges used for different voices, types of embellishments used and where they are employed, harmonies used, non-chord tones and scales used, phrase lengths and the like are all more practical and useable methods of analysis for an arranger. As for traditional functional roman numerals, practicality is lost when they are used in the normal fashion when one is analyzing jazz. The reason for

this is that the key shifts are usually too varied and most times very distant in relationship to the original key of the piece. In fact, in most jazz compositions and arrangements the original key is often only shortly established at the beginning and then restated at the end. Andrew Jaffe (Jaffe, *Jazz Theory*, 1983, p. 8) and Dick Grove (Grove, *The Encyclopedia of Advanced Harmony and Theory*, 1971, p. 103) recommend the use of non-functional roman numerals that simply show the distance from the tonic and the quality of the chord (e.g. biiim7 would be used instead of iim7 or bII). The function of most jazz chords is to instantly tonicize new key areas one after another. These newer kind of roman numerals are more practical when learning jazz in every key as the player just needs to measure from the same tonic each time to figure out each chord rather than figuring out a chord that is II or V of something that is totally unrelated to the original key anyway. An excellent choral jazz arranging book would show the novice arranger how to extract as much practical and useable information from any jazz recording or book on jazz theory, harmony or improvisation. Recordings and books always hold much more information for arrangers than appears on the surface. The novice arranger can get many useable things from books and recordings with a little bit of extra work: licks/progressions to practice in every key, references to a specific tune's substitutions done by a particular artist, recordings to obtain, tunes to know, voicings, shorthand ways of doing

complex voicings, short motifs from licks that can be turned into practice patterns, new scales to practice, the form of different tunes, reharmonization concepts, songwriters the arranger likes, texts to songs, ways of identifying complex chords by ear (connect them to a tune the arranger knows), basic lead sheets, root movements of chords, arrangers to study, style features of different arrangers and jazz musicians, practice routines of great jazz musicians, bass line construction and much more.

The novice arranger also needs names for arranging techniques (counter-melodies, riffs, counter-themes, parallelism, sequence, augmentation, bass with percussion or instrumental effect etc.) and names for different sections of arrangements (e.g. not just introduction, interludes, tags, shout chorus, verse AABA songform etc.). By learning the common terminology and maybe creating terminology unique to choral jazz, the beginning arranger can understand form more quickly and come up with more original formal ideas.

Many theoretical systems have been designed for the analysis of classical music. But few attempts seem to have been made to design a theoretical system that can be applied to all the unique aspects of jazz. It would be very valuable to come to some type of agreement on how to analyze jazz in order to understand each other and not worry constantly

about the definition of certain terms that are used when analyzing jazz. Carol Louise Heen has written a dissertation (Heen 1981) that should be read by would-be choral jazz arrangers and others interested in jazz. It is too detailed to go into in this document, but Heen has definitely pinned down the main parameters to listen for in jazz. The parameters of analyzing jazz are rather unique. Many of them are common to all music, but Heen has come up with a list of parameters that really fit jazz like a glove and deal with its unique qualities. There is probably enough literature published even now on the single-line jazz solo, but there simply are not very many multi-level analyses that account for jazz' unique qualities, including the interaction among players that happens only in jazz and other improvised music. It would be very valuable to apply Heen's method of jazz analysis to choral jazz.

Also, it would be an excellent starting point in the analysis of choral jazz to simply notate and classify the different chord voicings that are commonly used by choral jazz arrangers. Toward this end, Michele Weir (now at University of California at Los Angeles) has written an article that classifies choral jazz voicing (Weir, *Chord Voicing and Balance*, 1989, pp. 34-36). The main purpose of her article was to show how to voice chords with group balance in mind. She classifies voicings as "four-part closed," "drop-two" (where the second voice from the top of

the four-part closed voicing gets dropped by an octave and ends up below the other three voices), third and seventh in the male voices with women on the melody and one important extension/ color tone, root-in-the-bass and quartal voicings. These are only a few possibilities and this type of classification really helps arrangers get a better grasp of commonly used voicings. Weir's analysis of how the voicings affect balance of the group also helps the arranger think through the physical demands of different voicings.

Elements of Vocal Group Sounds

There are some articles and books available that start to talk about this aspect of choral jazz. Two examples are the Sebesky book and the Swingle book that were summarized in this document. What is needed are more examples of what voicings and stylistic factors make for a group sound that is identifiable. This would enable choral jazz arranging teachers to make references to groups in order to teach aspects of choral jazz arranging just as authors talking about instrumental jazz can refer to things like the "Thornhill sound" (French horn combined with clarinet on top of a four-part closed voicing of saxophones) in arrangements of Gil Evans (Reeves, *Gil Evans' Arranging Techniques*, 1994, 106). It is also a good way to remember arranging concepts: e.g. "This section will be reminiscent of what Phil Mattson wrote for Manhattan Transfer on this

tune.” Arranging devices will be more memorable when they are connected with a choral jazz group and maybe even identified by a particular song in which the group uses that device. Not every group is a driving force in style, so maybe a good starting place for this type of study would be the choral jazz groups that have won Grammys since 1944 (when Grammys started being awarded to choral jazz groups). One could also examine the works of one arranger and come up with a list of style characteristics used a great deal by him so that certain choral jazz arranging techniques can be remembered by thinking about their use by certain well-known arrangers. Different musical parameters could be examined, such as rhythms, voice combinations, harmonic motion and voicings in order to gain perspective on choral jazz arrangers’ modes of arranging.

Reliable Sources for Tune Melodies and Harmonies

One of the problems with arranging is having a decent lead-sheet available which includes an accurate representation of the melody as it is heard most of the time and with fairly standard and functional chords above the written melody. The quality of the lead-sheet that is used can affect the quality of the arrangement. So it is important to have a written or recorded source that contains good chord changes and the correct words of the tune. Recordings are the best source for finding elements

which are sometimes left out of fake books; ultimately, the record and CD collection of the arranger will be seen as the most immediate and reliable source for materials which will get the arrangement started in the right direction with an accurate tune and good standard harmonies.

Also, it is helpful to have a list of tunes that are considered absolute standards. Mark Levine's *The Jazz Theory Book* has an excellent list of standard tunes that all jazz players should know (Levine, *The Jazz Theory Book*, 1994, pp. 381-458). Although this is an excellent source for players, an even more impressive thing would be a book with these tunes in them with decent chord changes. The verses of the songs with historical annotations about the songwriter and the tune would also be extremely helpful. Another tool useful in this type of book would be a discography that could give arrangers an idea of where to go to hear what has been done previously with the tune. This part does not have to be in arranging books, but having a source for this type of book listed in arranging books would be an excellent way to free up time for arranging instead of searching for good source materials and past arrangements of tunes.

Discographies

As a complement to the lists of publishers, arrangements and their

arrangers, the aspiring choral jazz arranger should be given a selective discography which has the stylistic leaders in choral jazz and the albums which made the most difference in the advancement of choral jazz styles. With a great deal of effort it might also be possible to supply the choral jazz arranger with a CD which contains an anthology which traces choral jazz from the Boswell Sister (20s and 30s) all the way up to Take Six (1980s to the present) to show the evolution of style.

Transcription Skills

Most of our authors mentioned that critical listening skills must be developed by arrangers. Two books surveyed and summarized in Chapter One (Anderson, 1993; Callahan, 2000) went into some detail about transcribing and described their overall methods. But beginning arrangers who perhaps have not even attempted to transcribe need more details, more tools, and maybe even some equipment recommendations so that transcribing can be done more easily. Books on improvisation almost always mention the importance of transcription. However, for someone who has never transcribed, getting started may be very difficult unless some specific guidelines for transcribing are given. There are certain inflections in choral jazz that are very much like instrumental jazz inflections. The notation of these devices is pretty well documented (Coker/Baker 1981). But there are also inflections in some choral jazz

that are unique to choral jazz. Therefore, a discussion of transcribing choral jazz needs to include how to write these unique inflections down.

General ways of getting started transcribing are necessary in arranging books. Starting with the outer voices and any other techniques that more experienced transcribers can pass on to beginners to make the process easier are very valuable. Some of the finest writing in choral jazz will never be published. Arrangers just starting to transcribe need to know what arrangers and others look for when starting to transcribe from a recording. They need to know that it is acceptable to start by transcribing only a few measures of something they really like since they are more likely to meet with success if they know which artists are easiest to start with when first learning how to transcribe. For example, the pianist is better off starting with someone like Horace Silver rather than starting with Bill Evans or Chick Corea. This will whet their appetite for more transcribing as they will figure out a musical phrase or device they like and learn how it really works. A good thing to include in the process of transcribing is the transposing of ideas discovered into all twelve keys and playing them on a chordal instrument. Arrangers need to be fluent in all keys, as different keys give a certain sound that a particular song might need. If the perfect key is a key the arranger is not comfortable playing in, then the arrangement

could lose quality. An arranger like Phil Mattson actually plays tunes in several keys and listens to the overall resonance of different chords as a way of choosing a key (Zegree 1989, p. 32), not just using the range of the tune as a guide to key-choice. This kind of fine-tuning of an arrangement cannot even begin until the arranger is fluent in all keys. Therefore his favorite ideas, which he should be transcribing and finding in printed music, must be transposed. Otherwise transcription has a limited ability to affect one's arranging sound and style in a positive way. Even the person with perfect pitch must develop skills used in transcription, as it will enable him to practice distinguishing new timbres, hear beyond the range of his own voice, hear separate voices when they are not very distinct and identify the qualities of complex chords more readily.

Gary Keller, in his article "Transcribing and Studying Jazz Solos," (Keller, *Transcribing and Studying Jazz Solos*, 1994, p. 27-28+) gives an excellent step-by-step method for the beginning transcriber. Although this particular article is written with the jazz soloist in mind, it has many ideas that can also be used by arrangers. He advocates the following steps: 1) become familiar with the melody, harmony and form of the tune via a lead sheet, 2) start with writing the bass line, 3) see if the form varies from chorus to chorus, 4) write the improvised line, 5) memorize

the solo with all its inflections little by little, 6) string the pieces of the solo together until it is memorized, 7) wait to write the solo down until it is memorized on an instrument, 8) make indications on the music of stylistic nuance but do not try to notate every rhythmic nuance--write a basic rhythm instead and write a note about how to vary it. A tape recorder with variable speeds is helpful, especially when trying to write a very fast line down. A digital recording tape player can be useful as there is no tape to be damaged from playing the same section over and over and some digital recording players have the ability to loop back to a given point in the recording so that one can pick out difficult passages more easily. There are even some digital devices that can slow down a recording without changing the pitch, which is handy for figuring out more complex musical material. Also, it is important to record oneself playing the solo and listen to make sure the inflections sound like the original. It is useful also to try to capture some of the rhythmic displacement and pitch variations and jazz inflections on paper. Many have devised systems using arrows, straight lines, wavy lines and curved lines to show glissandi, vibrato, rubato and scoops (Clark 1985, p. 271-275; Haywood, *Melodic Notation in Jazz Transcription*, 1993, pp. 271-275). A very thorough methodology of transcription (in 28 separate steps) is outlined in Andrew White's 1978 *A Treatise on Transcription* (Clark 1985, p. 40), in which White shows how he catalogued all of John

Coltrane's improvised saxophone solos.

Don Erjavec, National Association of Jazz Educators Solo Transcription Chairman in 1990, adds some useful tips that Keller did not include which are helpful to arrangers and should be talked about in choral jazz arranging books. Erjavec notes the "introduction, number of choruses, interludes, tags [and] ending formulas. Sections are then given bar numbers and section letters. Each chorus starts with one [i.e. a section letter]." (Erjavec 1990, p. 46) Erjavec also compares the chord changes used in the recording in each chorus with the fakebook changes to determine relationships between the original chord changes and the changes used in each chorus (Erjavec 1990, p. 46). This is a critical step not mentioned in many journal articles on jazz transcription. Seeing how the harmony varies from the original is critical in beginning to understand harmonic substitution used in arranging.

Other areas of transcription not talked about much are the ideas of imprecise transcription and figuring out complex sounds. Imprecise transcription is when general features of an arrangement are accounted for without getting every single note down on paper. One might note voice combinations and general movement of voices and learn a great deal without writing every single note down. Altered dominants and other complex voicings present special problems to most transcribers.

There is no device known by the author that can freeze a musical sound as a VCR can freeze a frame of video. Transcribers need tools for figuring out these sounds and ways of recognizing them more quickly. For instance, one could learn how to recognize a #5 in an altered dominant chord by imagining the normal resolution to the tonic and hearing the note that was the #5 of the dominant as b3 of the minor tonic that normally follows. If worse comes to worst, which it normally does when transcribing jazz, one could also take Mark Levine's advice and simply try playing different notes along with the recording and see if they conflict with the "mystery" chord (Levine, *The Jazz Theory Book*, 1994, p. 252).

Preparing music manuscript becomes necessary when one gets serious about transcribing. A section in a choral jazz arranging book with simple notation techniques and terms used in marking jazz manuscript would be useful. Showing the arranger how to make the manuscript look professional when turning it in to a publisher would also gain the arranger more respect and would help ensure that the arrangement gets performed in the manner intended (Giese/Edmondson 1991).

Choral Jazz Tradition

There seems to be only one book (actually a dissertation) in English that traces the history in America of the choral jazz tradition: Eva Mae Pisciotto's dissertation "The History of Jazz Choir in the United States." (Pisciotto 1993) Pisciotto's volume mainly chronicles the growth of Jazz Choir in academic settings in the Pacific Northwest United States. Ironically, a more comprehensive book that covers more of the history of professional vocal jazz groups in America is in German. What Americans need is a translation of this book entitled *Chormusik im Jazz (Choral Jazz)* (Becker 1992). The book includes a history of choral jazz, gospel music and spirituals. The history portion covers the most important vocal groups and a few arrangers, giving examples of their musical style in transcription form. The back section of this book contains an alphabetical listing of groups with a short biography, discography, active years, the leader of the group and the part each member sings. The back of the book also contains schools with fine jazz groups which could be used as locations to visit and study as well as a place to go to look for good arrangements and good publishers of choral jazz. The chord symbols and notes in the transcriptions in this book are more accurate than many of the ones seen in American publications that deal with jazz. These two volumes could provide a writer of a choral jazz arranging book

a great tool in writing about choral jazz heritage and give a guide for a more incremental method of teaching choral jazz arranging by following the history of the music itself.

Graded Choral Jazz Arrangements

Michele Weir (music professor at U.C.L.A.) has published a list that has been passed out at choral music conventions which contains all of her published choral jazz arrangements. Next to each piece, the degree of difficulty is listed, so that people wishing to perform the tune do not have to wonder how hard the tune is. This is a handy thing to know when deciding what single copies to buy, as affordability becomes an issue. The beginning arranger may want to look at arrangements that are for beginning groups, as this will give an idea of how to get started. An advanced arranger or ambitious beginning arranger might simply want to know the more difficult arranging techniques and may want to buy the harder arrangements to get more exposure to that level of expertise.

Musicianship for Choral Jazz Arrangers

This critical area is neglected in most of our arranging books surveyed in this project. Only one of them mentioned singing scales and intervals as part of the training for an arranger. But ear-training and

practicing at the piano must be part of any jazz arranger's routine. As Dr. Katharine Cartwright points out, "aural knowledge has always taken precedence within the jazz tradition." (Cartwright 1995, p. 27) To make sure the arranger does not fall into a rut and keep using the same devices over and over, jazz recordings must be transcribed, sung and played in every key. In addition, it is excellent training to couple transcribing and transposing with leaving out parts normally played on the piano and singing the part that was left out instead. This exercise forces the arranger to hear inner parts and can speed up harmonizing when arranging.

Another valuable exercise that keeps fingers nimble and exercises the ears is to play the most common progression in jazz, the ii-V-I. It is possible to play the most typically used scales in jazz simply by practicing the ii-V-I progression. An arranger can also increase her ability to identify altered dominant chords that plague many jazz transcribers. The Dorian Mode and Minor Blues Scale can be practiced using the right hand in each key while playing left-hand voicings of iim7 in each major key. The Locrian Mode or Locrian #2 Scale can be played in the right hand while playing the left-hand voicing of iim7b5 in each minor key. All the scales that fit over unaltered and altered dominant chords (Lydian Dominant Scale, Altered, Diminished Scale, Wholetone

Scale and Major Blues) can be practiced in the right hand while playing left-hand voicings of V7 with different color tones for each different scale being practiced. Whenever practicing a left-hand voicing for an unaltered dominant chord in every major and minor key, one can play the Lydian Dominant Scale or the Major Blues Scale or the Mixolydian Mode in the right hand. Whenever voicing for a dominant chord with some kind of altered ninth, there is a chance to practice the Diminished Scale (half-step, whole-step etc); with a dominant chord containing some kind of altered fifth it is a good chance to practice the Wholetone Scale; with dominant chords containing both some kind of altered fifth and some kind of altered ninth one may practice the Altered Scale using the right hand. When playing the tonic chord resolution of the ii-V-I in major or minor with a voicing in the left hand, there are fewer voicing possibilities than the dominant chords, but it is still good to have each one in the hands and mind of an arranger. When practicing these left-hand tonic voicings in major, there is a chance to practice Lydian Mode or Major Scales in all the major keys and the Melodic Minor ascending scale when playing the tonic in a minor key. Just practicing the ii-V-I progression can reinforce many of the scales needed in arranging. While doing this exercise it is also very valuable to change the patterns practiced over each chord so that too much linear (step-wise) playing along the chord-scale is avoided. A very simple exercise is to practice the

chord-scale with all different intervals (e.g. ascending fourths with descending thirds which forces one to think intervals of a fourth throughout the entire chord-scale). It is also valuable to practice scales that insert a non-scale-chord-tone into the normal chord-scale. This opens up the arranger's mind to use tones that do not fall into the normal chord-scale pattern to keep an arranger's sound from being too bland and mechanical. Any practice routine that improvisers find extremely valuable should also be given to jazz arrangers, as they are simply fixing an improvisation on paper when they arrange. Arrangers need to have very similar playing skills to professional players. The facility they gain as players cannot help but come out in their arrangements.

Interviews and Analyses of Great Arrangers

Stephen Zegree, when he was a D.M.A. student at the University of Missouri in 1989, wrote a dissertation with interviews of famous choral jazz arrangers Gene Puerling, Phil Mattson and Clare Fischer with analyses of how each arranger approached his work (Zegree 1995, p. 27). The model of interviewing the arranger and then talking through an arrangement with each arranger is extremely valuable. If this model were used with other arrangers, and more tunes in more detail, the choral arranger could gain a great deal of perspective on the field of

choral jazz arranging and get a lot of helpful ideas and approaches they might not otherwise think of. The novice arranger, for instance, might be relieved and take heart when she learns that Gene Puerling was self-taught and never took music classes beyond high school, as Zegree pointed out in his dissertation.

Copyright Laws and Publishers

None of the books surveyed talked about what an arranger does once an arrangement is finished and he wants to publish it. What things are handled by the publisher and what should be done by the arranger? If the rights to songs are held by a particular company (e.g. Gershwin song are mostly held by Warner Bros. Music and Chapell Music) should one pursue publishing with that company or is it worth having the arranger get permission for his arrangement from that company. How can one protect her ideas when she sends music to publishers with whom she has not had dealings in the past? How does one contact a composer to get an arrangement approved? These and many other practical concerns about publication are good areas to discuss for the more advanced arrangers who are at a stage in their development where answers to these types of questions can help save valuable time.

Prominent Educational Institutions and Educators

Because of the importance of having a great mentor as an arranging student learns the process of choral jazz arranging, it is necessary for an excellent text on choral jazz arranging to include schools and educators who are ahead of the others in establishing and maintaining excellent choral jazz programs, especially ones which have great choral jazz arrangers on the faculty. For a burgeoning art like choral jazz arranging, it can be difficult to find out who the leaders are in the field without some research. Institutions which stand out in the choral jazz area are Berklee College of Music, Boston; the University of Northern Colorado, Greeley; the University of Miami, Coral Gables, (Shapiro, *The Realities of Vocal Jazz Style*, 1996, p. 21) Western Michigan University, Kalamazoo; and University of California at Los Angeles (U.C.L.A.). With further research, other important institutions could be pinpointed and the arranging student might find further training there.

Written-Out Improvisation

Many jazz writers over the past few decades have talked about putting in sections for improvisation into jazz arrangements. The strict traditionalists tend to believe that to call an arrangement "jazz," it must contain areas where musical decisions are left to the performer. More

liberal jazz critics have pointed out that arranging is one avenue that allows jazz to be set free from its dependence on its typical theme-solos-theme format and its overall lack of development (Collier, *The Problems of the Jazz Composer*, 1967, p. 9). For an arranger, it is critical that there is familiarity with general forms in jazz and where great arrangers have put in sections for improvisation. With this knowledge, the arranger can provide the immediacy of improvised jazz and surround it with development that is almost impossible in an improvised setting. If an arranger wants to make a choral jazz arrangement more accessible to beginning students with little or no experience in improvisation, it is important that she knows how to make “improvised” portions of the arrangement sound like authentic jazz. It is true that a strict traditional jazz listener may not consider written-out “improvisations” authentic jazz. However, there are also jazz listeners and critics who allow for such written-out music to stand in place of improvised music if it has authentic qualities. If it is conceded that improvisations can be written out in a jazz arrangement, a choral jazz arranging book should include a discussion on articulations and scat syllables to use when writing out vocal jazz improvisation like the discussions included in two of the books surveyed and summarized in Chapter One (Swingle 1997; Callahan 2000; Kysar et. al., n.d.). Gene Aitken, a well-known jazz educator, advocates listening to instrumental jazz and great jazz vocalists to get an

idea of the articulation and scat syllables that might be employed (Aitken/Aebersold 1983, pp. 8+). Aitken points out the importance of imitating instrumental timbres and articulation when choosing scat syllables. Aitken is speaking to the solo jazz singer in the above article, but this idea can be used by choral jazz arrangers to make their written-out scat and vocalese (words written to a song that originally had none which sound like the instrumental counterpart because of the vowel sounds and consonants used) sound more authentic. It is interesting to note that a study of Ella Fitzgerald and Sarah Vaughan has observed that these two singers' accompanying instruments influenced their choice of scat-syllables so that they blend in with their "stylistic environment" (i.e. their surrounding instruments accompanying them) (Stewart 1987, pp. 61-76). The ideal choral jazz arranging book would do some of the work for the student by listening to many recordings to come up with articulations, consonants, vowels and syllables that sound like particular instruments and recommend further listening examples for the arranging student in more detail than Ward Swingle's book (*Swingle singing*, Delaware Water Gap: Shawnee Press, Inc., 1997) did as mentioned in Chapter One of this document.

Studying Improvisation to Enhance Arranging

A great number of serious studies have been done trying to understand the processes of jazz improvisation. These detailed studies, while being hard to apply in a practical way to arranging, are still useful for the novice arranger. Used in tandem with more practical aspects of arranging, these serious jazz improvisation studies can shed light on the arranging process. Breaking down improvisation into different parameters (rhythm, range, dissonance, dynamics, angularity, timbre and more detailed aspects such as articulation, use of cliché, fragmentation of melodic ideas, harmonically vs. motive-driven melody, neighbor tones, ornaments, sequencing, variation and the like (Austin 1994, p. 4)) can help the arranger find different levels of intensity in the elements she uses in arranging. Many have also written about the common weaknesses and strengths of improvised solos and head arrangements (Wheaton, *Common Weaknesses*, 1998, pp. 111-115). There are many overlaps between arranging and improvisation, as has already been pointed out, and this area of common weaknesses applies equally to improvisers and arrangers. Another way to say it is that the arranger can use some of the same skills to strengthen an arrangement as an improviser uses to strengthen her improvised solos. And many of the things that make for a great solo are solid musical ideas that anyone

writing music should be aware of.

Linguistic Analogies in Choral Jazz

Many scholars have drawn analogies between conversation in human situations and jazz. Stephen E. Braude is one scholar who stands out in his discussion of this analogy (Braude 1994, pp. 4-13). Because of the interaction that is typical between performers during a jazz performance, it is important for arrangers to realize that an arrangement with no signs of interaction between players and singers could be seen by some as a direct betrayal of the jazz tradition. Braude points out that soloists can either decide to carry on what the previous soloist has played or take the "topic in an unexpected direction." (Braude, 1994, p. 5) It is interesting to think of other types of human conversation that might affect choral jazz arrangements. Braude points out a variety of human interactions that might be used profitably by the choral jazz arranger: 1) one-upsmanship, 2) humor and how it will be used depending on whom one is with in a social situation, 3) people with strong viewpoints influencing others, 4) expectations for everyone to contribute in a unique way, 5) deferring to more powerful people and 6) one's vocabulary will present a general constraint of how much she can say (Braude 1994, pp. 4-9). Granted, this type of "conversation" at the highest level will only be seen in the best of choral jazz, the type of choral

jazz that can truly be called art. But keeping this analogy in mind has not been mentioned in the arranging books and can be a very practical analogy when designing a choral jazz arrangement. Just as a learned person may quote an influential person from the past in the course of a speech or in conversation, jazz makes constant use of past quotes from the historically important persons of jazz history. As Howard Brofsky points out: "...quotations illustrate the oral tradition: they [jazz artists] show an implicit historical understanding, as [they] pay homage to their predecessors." (Brofsky, *Improvisation and Composition*, 1986, p. 54)

This type of understanding must be evident in choral jazz arrangements for authenticity but also for the sheer fun of making connections between the arrangement and the history of jazz and other styles of music.

CONCLUSION

If future textbooks on choral jazz were written with some of the above ideas mentioned in Chapter Three above and had an overall picture of what has already been written regarding jazz arranging in Chapter One and Two above, there would be a much better sense of what to include in an outstanding book on choral jazz arranging. Ideas for choral jazz arranging textbooks can come from choral jazz arranging books already written, from instrumental jazz arranging books, and from other jazz literature related to choral jazz arranging. It is hoped that the reader has begun to see the interconnection between learning choral jazz arranging and the related jazz literature.

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