

ARRANGING: JAZZ



BERKLEE PRE

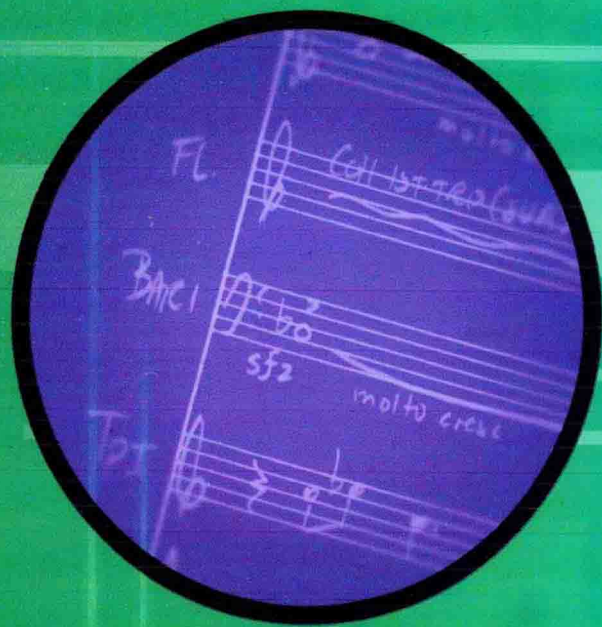
伯克利音乐学院

为中小型乐队编配和声

现代乐手教材基地
独家推出



Ted Pease and Ken Pullig



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ARRANGING: JAZZ

BERKLEE PRESS

Modern Jazz Voicings

*Arranging for Small and
Medium Ensembles*

Ted Pease and Ken Pullig

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Introduction

From the Big Bands to *Kind of Blue* and Beyond

How do you get that *modern jazz sound*? That is the question addressed by this book. The answer will be of great interest to music arrangers and keyboard players who would like to add character, color, and sophistication to their chord voicings, as well as to theory students who want to learn about contemporary jazz harmony. But before we answer the question, a little history is in order.

Back in the early 1920s, when jazz arrangers such as Don Redman and Fletcher Henderson began arranging for big bands, triads and seventh chords were their primary harmonic material. When Duke Ellington came into his own in the late 1920s, he explored the richness of tensions, first at the piano and then with his orchestra. In the 1940s and 1950s, Dizzy Gillespie, Charlie Parker, Bud Powell, Thelonious Monk, and other bebop musicians expanded the use of melodic and harmonic tensions.

The voicings used by all these players and arrangers shared one distinguishing characteristic: They were assembled in intervals of a third. In other words, musicians learned to voice chords by stacking them in major and minor thirds (1-3-5-7-9-11-13). They could then build them up from the root or any other chord tone (for instance, 1-3-5- \flat 7 or 3-5-7-9). Or they could hang them down below a melody note (say, 1- \flat 7-5-3 or 9- \flat 7-5- \flat 3).

By the mid 1950s, this system—sometimes called “tertian” or “tertial” harmony, meaning “in thirds”—was virtually universal in jazz. Bebop players at the time also were applying the concept of chord scales (specific sets of notes corresponding to particular chords and harmonic situations) to create improvised solos.

Then, thanks mostly to Miles Davis and Bill Evans, the voicing of chords turned in a new direction. Miles, a composer and conceptualist as well as a great trumpet player, was exploring modes and extended harmonic rhythm and form. On his seminal 1959 recording *Kind of Blue*, he encouraged pianist Bill Evans to use voicings in fourths and seconds in addition to the more customary voicings in thirds. Miles felt that fourths and seconds would be more compatible with modal tunes such as “So What,” “All Blues,” and “Flamenco Sketches,” and would create a different, contemporary sound.

Since that time, jazz musicians of all persuasions have embraced the more modern and sophisticated sound possibilities that come from voicings in fourths and voicings in seconds (also referred to as “clusters”). Today’s arrangers and improvisers also use upper structure triads, another advanced voicing technique, to add interest and complexity to their music.

This book will help you become fluent in these techniques so that you will be able to use them effectively to express your own music. Through a step-by-step process accompanied by exercises and recorded examples, the authors will guide you through the intricacies of deriving “non-tertial” voicings from the right chord scales and applying them to actual musical situations. You will discover how to avoid common mistakes and how to overcome harmonic ambiguity. You will learn how to select appropriate harmonic tensions. And you will apply these techniques in a variety of situations: in soli sections, backgrounds, and climax points, for example, and for as few as three or as many as six parts.

What You Need to Know

You should have a working knowledge of basic music theory, including pitch notation in treble and bass clef, major and minor scales, intervals, and chord spelling of triads and seventh chords in root position. It will also help if you have worked with lead sheets and/or piano sheet music. Experience in arranging music for winds and rhythm section is not absolutely necessary, but of course it would be beneficial. Part I of this book covers some essential prerequisites that less experienced arrangers will find useful. For more details, see the following section, “How to Use this Book and CD.”

History of This Book

Chord scale theory has been taught at Berklee College of Music in one incarnation or another since the late 1950s. Professor Herb Pomeroy, the legendary teacher of “Line Writing” at Berklee for many years, used chord scale theory and related intervallic concepts as the basis for much of his teaching of jazz arranging. The “Chord Scale Voicings for Arranging” course and its original workbooks—on which this book is based—were created at Berklee by Professor Ted Pease in the late 1960s as a prerequisite to “Line Writing.” Since then the course has evolved through classroom interactions and the contributions of many talented Berklee faculty members. Over the past 30 years, some 7,500 Berklee students have taken the course; it is a requirement for majoring in Jazz Composition.

This edition was compiled by Ken Pullig, chair of the jazz composition department, and edited by Professor Pease. Because this book is intended for an expanded audience beyond students enrolled at Berklee, it includes substantial amounts of new text, many new musical examples, solutions to exercises, and an accompanying CD.

Acknowledgements

Many thanks to our colleagues in the jazz composition department for their ideas and suggestions: Greg Hopkins, Scott Free, Jeff Friedman, Bob Pilkington, Bill Scism, Jackson Schultz, and Dick Lowell.

About the Authors

Ted Pease, distinguished professor of jazz composition, has been a faculty member at Berklee College of Music since 1964. Professor Pease is past chairperson of Berklee's professional writing division and past chairperson of the jazz composition and arranging departments. In addition to this book, he has authored several arranging texts that have been used at Berklee for more than 25 years. He has received grants in jazz composition from the National Endowment for the Arts. Eight of his compositions are featured on his CD *Big Band Blues Celebration*. He has been recognized as an exceptional artist by the Massachusetts Cultural Council's Artist Grants Program. He is a contributing writer for *JazzPlayer* magazine. As a drummer with 40 years of professional experience, he has performed with Herb Pomeroy, Ray Santisi, George Mraz, John LaPorta, Charlie Mariano, Toshiko Akioishi, Red Norvo, Lee Konitz, Greg Hopkins, Tony Lada, and Dick Johnson. Professor Pease is also an experienced clinician and adjudicator.


Ken Pullig joined the faculty of Berklee College of Music in 1975 and was named chair of the jazz composition department in 1985. He was awarded a Massachusetts Council of the Arts fellowship grant in 1979 for his extended composition, "Suite No. 2 for Small Jazz Ensemble." For many years he led his 10-piece jazz ensemble Decahedron in performances throughout New England. A free-lance trumpeter, he is regularly featured with the Cambridge Symphonic Brass Ensemble. He has performed with Johnny Mathis, Ray Charles, Mel Torme, Rita Moreno, Dionne Warrick, and many others. In recent years, Professor Pullig has presented clinics on jazz composition and arranging in France, Finland, and Germany. In 1997, he was guest conductor/composer with the Jazz Company in Vigevano, Italy.

How to Use This Book and CD

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

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

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

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

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

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

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

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

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

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第I部分： 背景和基础

在探索第II部分中先进的和声方法之前需要回顾一下这些基本的概念。

第1章 乐器信息

1-1 转换

运用下面的表格来转换乐器的标准音高（这个音高是实际的声音效果并且音符是出现在标准乐谱中的）到相应的音符上，它们被写在了乐器部分上。例如，为了让一个Bb单簧管演奏出实际的Bb音高，你必须在单簧管的部分上写出音符C，它相比实际的标准音高来说要高一个大2度。还有一些乐器没有在这里展示出，请参阅一些著名的配器法或乐器的文本。

转换表


乐器	标准音高	写出的音符	从标准音高中转换的
长笛			无转换
Bb单簧管			向上大2度
Bb低音单簧管			向上大9度（八度+大2度）
Bb高音萨克斯			向上大2度
Eb中音萨克斯			向上大6度
Bb次中音萨克斯			向上大9度（八度+大2度）
Eb低音萨克斯			向上大13度（八度+大6度）

乐器	标准音高	写出的音符	从标准音高中转换的
Bb小号			向上大2度
Bb粗管短号			向上大2度
F调圆号			向上纯5度
Bb调长号			无转换
大号			无转换
吉他			向上八度
小提琴			无转换
中提琴			无转换（音符需要使用中音谱号标记）

MODERN JAZZ VOICINGS

乐器	标准音高	写出的音符	从标准音高中转换的
大提琴			无转换
Bass/电Bass			向上八度
钢琴/合成器			无转换
电颤琴			无转换
人声 (女高音, 女中音)			无转换
人声 (男高音, 男中音, 低音)			无转换

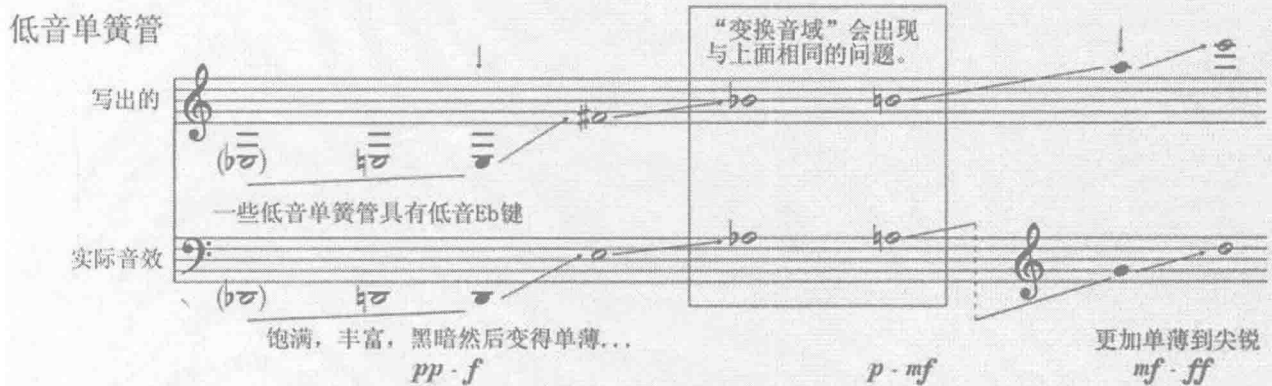
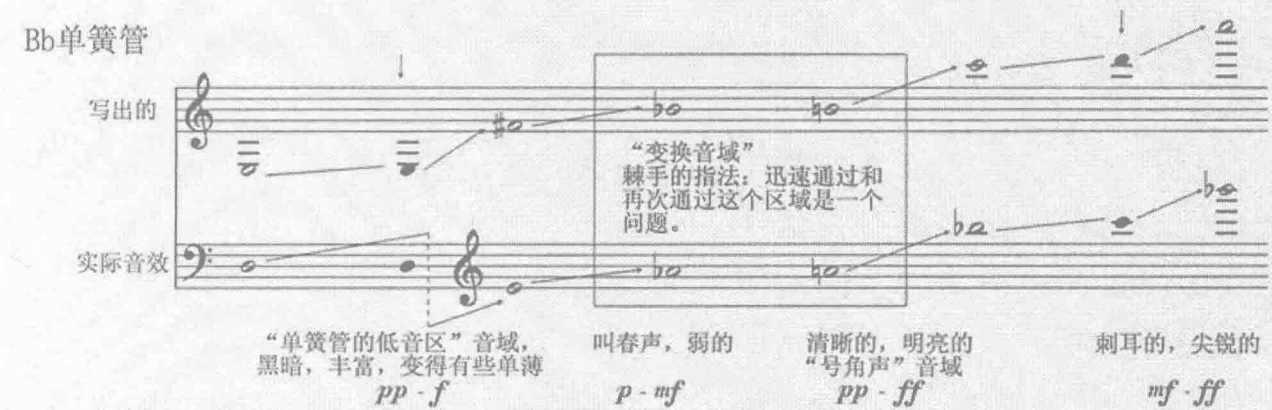
有时次中音会使用一个特殊的G谱号 (♩)。当这个谱号被运用时, 次中音的声音要比写出的低一个八度。

次中音 

1-2 音域与声音特性

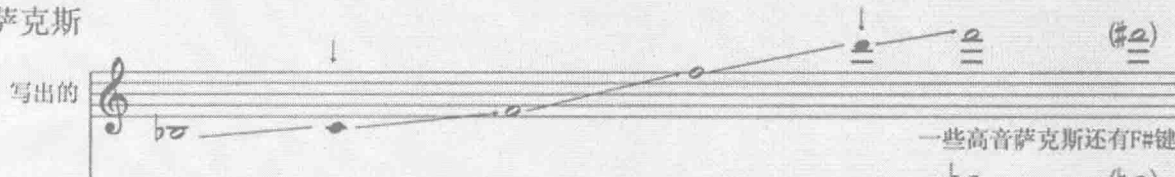
一个编曲者需要了解乐器演奏家在哪个音域范围内能够舒服地演奏以及声音的特性从一个极端到另外一个极端。下方的图表专门展示了每个乐器总体的音域范围；实际音域的极限范围通过垂直的箭头指向实心的黑色音符符头来标记。整个音域中，图表还描述了声音特性与动态水平的可用范围。

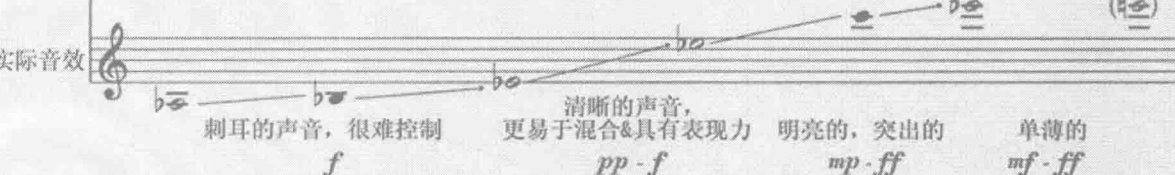
音域与声音特性的图表



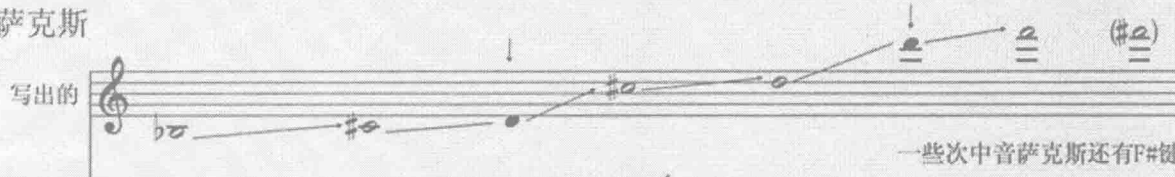
MODERN JAZZ VOICINGS


Bb高音萨克斯

写出的  一些高音萨克斯还有F#键

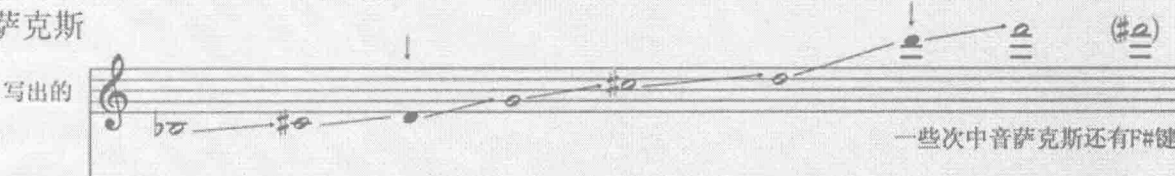
实际音效  刺耳的声音, 很难控制 *f* 清晰的声音, 更易于混合&具有表现力 *pp-f* 明亮的, 突出的 *mp-ff* 单薄的 *mf-ff*


Eb中音萨克斯

写出的  一些次中音萨克斯还有F#键

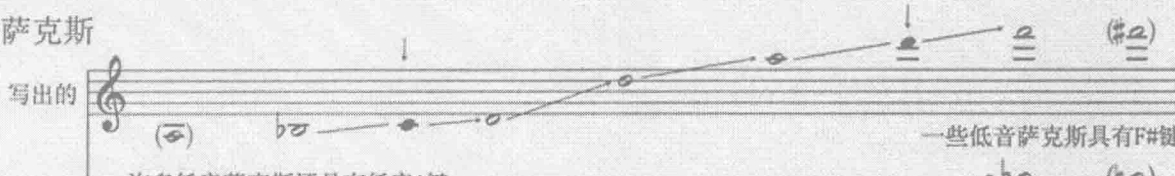
实际音效  刺耳的声音, 很难控制, 具有“汽车喇叭声”效果的音域 *f* 饱满—单薄 *p-ff* 明亮到更加明亮 *pp-ff* 变得更单薄到尖锐 *mf-f*

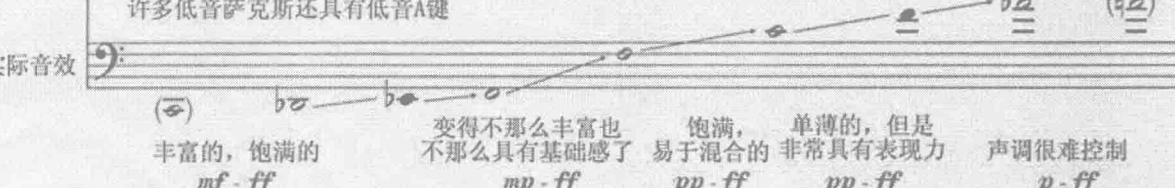
Bb次中音萨克斯

写出的  一些次中音萨克斯还有F#键

实际音效  不如次中音萨克斯那么困难, 但是仍然很难控制 *f* 饱满 *p-f* 变得不是太饱满 *pp-ff* 饱满到单薄, 非常具有可混合性&可控制性 *pp-ff* 单薄的, 很难控制 *p-ff*

Eb低音萨克斯

写出的  许多低音萨克斯还具有低音A键

实际音效  丰富的, 饱满的 *mf-ff* 变得不那么丰富也不那么具有基础感了 *mp-ff* 饱满, 易于混合的 *pp-ff* 单薄的, 但是非常具有表现力 *pp-ff* 声调很难控制 *p-ff*

Bb小号

写出的

实际音效

弱的, 不突出, 很难控制
mp - mf

清晰, 饱满, 非常具有可控性
pp - ff

清晰, 明亮
mf - ff

刺耳, 具有穿透力 (主音小号的音域)
mp - f

Bb粗管短号

写出的

实际音效

丰富的, 黑暗的, 响亮的
p - mf

非常饱满, 圆润 (相比小号来说更加柔和)

变得更加单薄和被强迫的感觉, 具有穿透力
mf - f

F调号 (法国号)

写出的

实际音效

“持续音” 很难控制
mf - f

黑暗的
mf - f

温暖的, 易于混合的
p - f

饱满的, 更具表现力
p - f

明亮的
ff

尖锐的, 突出的
ff

Bb长号

写出的&实际音效

持续音
p - mf

这些音符在没有F附件的时候是不可用的

低沉的, 黑暗而充满延伸特性的声音
p - f

集中的, 清晰的, 具有旋律表现力的
pp - ff

低沉的声音
pp - ff

明亮的
mp - ff

尖锐的
ff

大号

写出的&实际音效

丰富的, 伸展的声音 *p-f*

集中的, “具有地基感的”声音 *pp-ff*

清晰的, 洪亮的, 易于混合的 *p-f*

变得更加单薄和尖锐, 很难混合 *p-f*

吉他 (6根开放弦)

写出的

实际音效

黑暗的...

少许的黑暗, 易于混合的...

单薄的, 逐渐开始尖锐起来...

为了更好地了解吉他演奏的能力与和弦声部, 请查阅Steve Rochinski编写的The Jazz Style of Tal Farlow, Mick Goodrick编写的The Advancing Guitarist或Wibur Savidge编写的Everything About Guitar Chords.

小提琴 (4根开放弦)

写出的&实际音效

黑暗的, 非常广阔, 洪亮

具有柔和的特性

柔和到亮丽

强烈而充满力量的; 明亮的

中提琴 (4根开放弦)

实际音效 & 写在中音谱号上

(在低音谱号上的实际音效)

具有不洋的感觉, 黑暗

饱满, 温暖

温和, 易于混合的

具有鼻音感, 尖锐的

大提琴 (4根开放弦)

写出的&实际音效

丰富, 饱满...

中性的, 易于混合的

非常具有表现力, 温暖和闪耀的