

ARRANGING: JAZZ

BERKLEE PRESS



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为大乐队编配和声

现代乐手教材基地
独家推出



Dick Lowell and Ken Pulli



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Arranging for Large Jazz Ensemble

Dick Lowell and Ken Pullig

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Introduction

What this Book Covers

The large jazz ensemble, or big band, has a prominent place in the history of jazz. Some of the most dynamic personalities of jazz—Duke Ellington, Count Basie, Woody Herman, Buddy Rich, Stan Kenton, Maynard Ferguson, Gil Evans, and Thad Jones—were leaders of large jazz ensembles. Their bands were instantly recognizable by the unique musical personalities of the arrangers and composers who wrote for them. Today, Bob Brookmeyer, Bill Holman, Maria Schneider, Jim McNeely, Rob McConnell, and many other great writers and band leaders keep that tradition alive, continuing the big band as an important outlet and creative challenge.

This book is your guide to creating jazz arrangements for such large ensembles. It covers the following subjects.

Basics: We quickly review fundamental concepts that all arrangers need to have under their belts.

Voicing Techniques: Starting with simple unison- and octave-writing strategies, we then spend many chapters exploring the use of mechanical voicings, spreads, voicings in fourths, upper structure triad voicings, and clusters. We also examine such specialized techniques as line writing and the use of woodwind doubling in combination with muted brass.

Soli, Background, and Shout Choruses: Separate chapters analyze and present procedures for creating each of these trademark elements of big band arrangements.

Style: This discussion examines the question of what defines an arranger's style by comparing different versions of "Happy Birthday," done in the parodied styles of Duke Ellington, Count Basie, Gil Evans, and others.

Analysis of a Complete Arrangement: The final chapter presents an annotated score of a full-length arrangement that demonstrates many of the principles presented in preceding chapters. As with most of the musical examples, the reader has at his or her disposal not only written music but also a recorded performance of this complete arrangement on the CD.

The large jazz ensembles discussed in this book are described variously as 4&4s, 5&5s, 7&5s, and 8&5s. A 4&4 has four brass (usually three trumpets and one trombone) and four saxophones (usually one alto, two tenors, and one baritone). A 5&5 has five brass (usually three trumpets and two trombones) and five saxes (usually two altos, two tenors, and one baritone). A 7&5 has seven brass (usually four trumpets and three trombones) and five saxes (usually two altos, two tenors, and one baritone). An 8&5 has eight brass (usually four trumpets and four trombones, including a bass trombone) and five saxophones (usually two altos, two tenors, and one baritone). The rhythm section for such large ensembles consists of piano, bass, drums, and, very often, guitar.


Throughout this book, we primarily focus on what to write for the horns, since they traditionally dominate most big bands. It is important to remember, however, that a successful arrangement also needs detailed and clear parts for the rhythm section players. A good arranger will facilitate their supportive "comping" role and occasionally make use of their orchestral potential, both in the doubling of horn lines and as a separate unit to contrast the horn section.

How to Use this Book and CD

If you are new to arranging, we suggest you start with the review of basic nuts-and-bolts information provided in Chapter 1. Even seasoned arrangers may want to refresh their knowledge of these key concepts. And as they progress through the rest of the book, most readers will probably find it useful to dip back into Chapter 1 for reminders about such things as the ranges of specific instruments, appropriate choices for chord scales, or the positioning of rehearsal letters on a score.

For a more thorough discussion of the basics, we recommend *Modern Jazz Voicings* by Ted Pease and Ken Pullig (Berklee Press, 2001). Beginner and intermediate arrangers will want to study its explanations of mechanical and nonmechanical voicing techniques for small ensembles. A working knowledge of these techniques is a prerequisite for grasping the arranging methods for large ensembles that are covered in this book.

As you move into the meat of the book in Chapter 2 and beyond, we suggest that you learn the material in the following way:

1. Read through the procedure or description for each arranging strategy, making sure you grasp the theoretical basis as well as the step-by-step “recipe.”
2. Study the written examples to see how the strategy should be applied in a specific musical situation. Examples range in length from a few measures to entire pieces.
3. Listen repeatedly to the corresponding recorded demonstration in order to actually *hear*—and eventually internalize the sound of—the musical effect. The CD symbol  tells you which of the more than 60 tracks to listen to.
4. Practice the technique by completing the exercises that appear at the end of most chapters.

A Note on Range Recommendations

The range guidelines we recommend throughout the book focus on the practical range within which the average player will be comfortable. They are intended to encourage the best ensemble balance and blend. Going beyond these boundaries will put players into extreme high and low registers where it is more difficult to control intonation and tone.

When writing for professional-level players, these limitations can be extended. This is why our range charts sometimes include notes beyond the practical range. For instance, a professional lead trumpet player will be able to play a high concert *f* above high *c*, well beyond our suggested practical limit of high *a-flat*, one ledger line above the staff. But the lead player in the average high school, college, or amateur band will be unable to play that high *f* consistently—or, perhaps, at all! When you do not know the abilities of the musicians in a band, play it safe by remaining within the practical range.

Acknowledgments

Many thanks to our colleagues in the jazz composition department at Berklee College of Music for their ideas, suggestions, and musical contributions: Ted Pease, Greg Hopkins, Scott Free, Jeff Friedman, Bill Scism, Bob Pilkington, and Jackson Schultz.

About the Authors

Dick Lowell, Associate Professor in the Jazz Composition Department, has taught at Berklee College of Music for thirty years. An active composer and arranger, he has written the majority of original compositions and arrangements for three CDs released by the New York-based Dave Stahl Big Band. Trombonist Rick Stepton was featured on his arrangement of "My Buddy," written for the Buddy Rich Big Band. His arrangements can be heard on CDs by the Ken Hadley Big Band backing vocal great Rebecca Paris. He is also under contract with Heavy Hitters, a production company specializing in prerecorded music for television. Segments of his music are being used on daytime television. An active trumpeter, he has performed with a variety of entertainers including Tony Bennett, Sammy Davis Jr., Jack Jones, Shirley Bassey, Carol Channing, Ray Bolger, Jerry Lewis, and Mel Tormé. He has also played in the Harry James and Artie Shaw big bands.

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 in 1979 for his extended jazz composition, "Suite No. 2 for Small Jazz Ensemble." For many years he led his ten-piece jazz ensemble Decahedron in performances throughout New England. A freelance trumpeter, he is regularly featured with the Cambridge Symphonic Brass Ensemble. He has performed with Mel Tormé, Ray Charles, Johnny Mathis, Rita Moreno, Dionne Warwick, and many others. In recent years, Pullig has presented clinics on jazz composition and arranging in France, Finland, Germany, and Argentina. In 1997, he was guest conductor/composer with the Jazz Company in Vigevano, Italy.

目录

介绍	vi
这本书涵盖了什么	vi
如何使用本书与CD	vii
需要注意的音域建议	vii
鸣谢	viii
作者介绍	viii
1 基本信息	1
1-1 乐器的转换	1
1-2 乐器的音域与声音特色	3
1-3 乐器音域的比较	7
1-4 最低音程限制	8
1-5 管乐的特殊效果 (CD音轨1)	9
1-6 趋近音的和声重配	11
1-7 和弦音阶	15
调性环境	
在大调中	16
在小调中	17
用于大调中的调式互换	18
用于V7和弦(主属7)的和弦音阶	19
附属7和弦的和弦音阶	20
替代属7和弦的和弦音阶	20
特殊功能属7和弦的和弦音阶	21
减7和弦的和弦音阶	23
调式和弦音阶	24
1-8 准备一份乐谱	25
1-9 编排的概述	28
曲式的元素: 引子, 插曲和结尾	29
转调与和声重配	30
绘制一个编排	30
1-10 练习	31
2 同度与八度写作	33
2-1 步骤	33
2-2 管弦乐与音色效果	34
2-3 同度的高音音色 (CD音轨2-5)	35
2-4 同度的中音音色 (CD音轨6-7)	36
2-5 同度的低音音色 (音轨8-10)	36
2-6 八度音重复 (CD音轨11-15)	37
2-7 旋律的细分 (CD音轨16-18)	38
意外的片段	38
平缓地流动	39

	短小的细分, 两组	40
	较长一些的细分, 三组	41
	最长的细分, 两组	42
2-8	复调的应用 (CD音轨19)	43
2-9	练习	45
3	通过使用呆板的和声来协调写作	49
3-1	步骤	49
3-2	将萨克斯与铜管乐搭配	50
3-3	主奏乐器的音域建议	50
3-4	4&4的协调写作	51
	固定搭配 (CD音轨20-21)	51
	变化搭配 (CD音轨22-23)	53
	完全重复 (CD音轨24)	55
3-5	5&5, 7&5和8&5的协调写作	55
	5&5的固定搭配 (CD音轨25)	55
	7&5的变化搭配 (CD音轨26)	56
	8&5的固定和变化搭配 (CD音轨27)	56
3-6	避免重复的音符	57
	通过编排来消除重复的音符	57
	声部的交叉	59
	趋近音的和声重配	60
3-7	练习	61
4	伸展和声	63
4-1	步骤	63
4-2	用于4&4和5&5的伸展	67
	用于4&4的5部伸展在同度旋律下方 (CD音轨28)	67
	通过使用5部伸展来协调5&5的旋律 (CD音轨29)	67
4-3	使用伸展进行合奏的写作	68
	用于5&5的5部伸展 (CD音轨30)	68
	用于7&5的8部伸展搭配了低音萨克斯与铜管乐器	69
	混合的伸展音色用于8&5 (CD音轨32)	70
	超越标准管弦乐	70
4-4	练习	71
5	4度和声	73
5-1	建立4度和声的步骤	73
	用于4&4	74
	用于5&5	75
	用于7&5	75
	用于8&5	76
5-2	在4度中表现的片段样本	77
	使用4度的4&4协调写作 (CD音轨33)	77
	使用了4度的5&5合奏 (CD音轨34)	78
	使用了4度的7&5旋律协调 (CD音轨35)	79
	使用了4度的8&5细分与旋律协调 (CD音轨36)	80
5-3	练习	81

6	上方结构三和弦和声	83
6-1	步骤	83
	用于4&4	83
	用于5&5	85
	用于7&5	86
	用于8&5	87
6-2	4&4上方结构三和弦和声 (CD音轨37)	88
6-3	5&5通过辅助性的扩展进行协调 (CD音轨38)	89
6-4	7&5旋律的和声重配 (CD音轨39)	90
6-5	8&5属7的和声重配 (CD音轨40)	91
6-6	练习	93
7	聚集和声 (次要的)	95
7-1	步骤	95
	用于4&4	96
	用于5&5	96
	用于7&5	97
	用于8&5	97
7-2	4&4使用聚集在铜管复调中 (CD音轨41)	98
7-3	5&5萨克斯与铜管复调 (CD音轨42)	99
7-4	7&5协调旋律在聚集中 (CD音轨43)	100
7-5	8&5保持结构和复调 (CD音轨44)	101
7-6	练习	103
8	线条写作	105
8-1	步骤	105
8-2	5部萨克斯独奏	107
8-3	在5&5协调片段中的写作 (CD音轨46)	109
8-4	从反向移动的底端建立 (CD音轨47)	111
	5部线条写作, 首先从底端	111
	5部线条写作在7&5合奏中	111
8-5	瀑布效果 (CD音轨48)	114
8-6	练习	115
9	木管乐重复与弱音铜管乐	117
9-1	木管乐重复	117
9-2	弱音铜管乐	119
	5个弱音铜管乐的特色与音域	119
	所有弱音铜管乐的实际问题	122
9-3	木管乐与弱音铜管乐的应用	123
	同度与八度结合 (CD音轨49-52)	123
	木管乐声部 (CD音轨53-54)	124
	大的合奏, 各种木管乐与弱音铜管乐效果 (CD音轨55)	126
9-4	练习	129

10	独奏的写作	131
10-1	步骤	131
	用于独奏写作的音域建议	131
	创建主旋律线条	132
10-2	萨克斯独奏	133
	4部封闭, 重复的主旋律 (CD音轨56)	133
	线条写作 (CD音轨57)	133
10-3	铜管乐独奏	135
	4个小号, 3个长号 (CD音轨58)	135
	4个小号 (CD音轨59)	136
	3个长号 (CD音轨60)	136
10-4	练习	137
11	背景写作	139
11-1	连复段背景 (CD音轨61)	139
11-2	依照于引导音线条而来的背景	143
11-3	创作的方法	144
11-4	练习	147
12	Shout副歌	149
12-1	特色	149
12-2	推荐聆听的音乐	150
12-3	Shout副歌的分析 (CD音轨62)	151
	Shout旋律的发明	151
	大局	154
12-4	练习	155
13	风格 (生日快乐歌的5种版本)	157
13-1	早期爵士风格 (CD音轨63)	157
	由Bill Scism编排	
13-2	Count Basie风格 (CD音轨64)	161
	由Scott Free编排	
13-3	Duke Ellington风格 (CD音轨65)	167
	由Jeff Friedman编排	
13-4	Bill Holman风格 (CD音轨66)	171
	由Ted Pease编排	
13-5	Gil Evans风格 (CD音轨67)	177
	由Greg Hopkins编排	
14	一个完整编排的分析	184
14-1	编排的示意图	184
14-2	Lead Sheet	185
14-3	乐谱与说明 (CD音轨68)	186

第1章 基本信息

在这章中

- 1-1 从标准音高转换到乐器书面的部分。
- 1-2 大乐队中乐器的音域范围与声音特色。
- 1-3 乐器音域的比较。
- 1-4 最低的音程限制来避免浑浊的和声。
- 1-5 管乐的特殊效果。
- 1-6 趋近音的和声重配。
- 1-7 和弦音阶：哪些音阶对应哪些和弦。
- 1-8 准备一份乐谱。
- 1-9 编排的概述。
- 1-10 练习

1-1 乐器的转换

使用下方的表格来转换在爵士大乐队中常见的乐器部分。例如为了让Eb中音萨克斯演奏一个实际的Bb音高，你需要在实际乐谱中音萨克斯的位置上写出音符G在上方大6度的位置上。

乐器	标准音高	书面的音符	从标准音高转换的
Flute			无转换
Bb Clarinet			向上大2度
Bb Soprano Sax			向上大2度
Eb Alto Sax			向上大6度
Bb Tenor Sax			向上大9度

ARRANGING FOR LARGE JAZZ ENSEMBLE

乐器	标准音高	书面的音符	从标准音高中转换的
E♭ Baritone Sax			向上一个大13度 (八度+大6度)
B♭ Bass Clarinet			向上大9度
B♭ Trumpet or Flügelhorn			向上大2度
French Horn in F			向上纯5度
B♭ Trombone			无转换
B♭ Bass Trombone			无转换
Tuba			无转换
Guitar			向上一个八度
Bass			向上一个八度

1-2 乐器的音域与声音特色

对于每种在爵士大乐团中常见的乐器来讲，接下来的图表描述了可用的音域与音色特点以及在某些音域中可实现的动态水平。一般来讲在实际音域的限制内部，乐手会感到非常舒服，通过垂直的箭头指向实心的音符符头来表示。然而理论上极端的音符通过空心的符头来表示；箭头向上指向问号意味着建议用于铜管乐器，上方限制的设定仅仅取决于个人的演奏技能。

音域与声音特色图表

在下方的范例中，● = 实际音域。

E♭ Alto Sax

书面的

实际音效

一些中音萨克斯具有F#键

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 *mp - f*

B♭ Tenor Sax

书面的

实际音效

一些次中音萨克斯具有F#键

不如次中音萨克斯那么困难，但是仍然很难控制 *f*

饱满 变得不是太饱满 *p - f* *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*

E♭ Baritone Sax

书面的

实际音效

许多低音萨克斯还具有低音A键

一些低音萨克斯具有F#键

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*

ARRANGING FOR LARGE JAZZ ENSEMBLE

B♭ Trumpet

书面的

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

B♭ Flügelhorn

书面的

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

Horn in F (French horn)

书面的

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

尖锐的, 突出的
ff

B♭ Trombone

书面的 & 实际音效

持续音
p - mf

这些音符没有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, 低沉的声音
pp - ff

清晰的, 具有旋律表现力的
pp - ff

明亮的

尖锐的
mp - ff *ff*

Tuba

书面的&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 $p-f$

Flute

书面的&实际音效

柔和, 温和 $pp-p$

逐渐清晰 $pp-f$

清楚的 $mp-mf$

明亮的 $mf-f$

华丽, 尖锐的 $f-ff$

Bb Clarinet

书面的

实际音效

“单簧管的低音区”音域, 黑暗, 丰富, 变得有些单薄 $pp-f$

叫春声, 弱的 $p-mf$

清晰的, 明亮的 “号角声”音域 $pp-ff$

刺耳的, 尖锐的 $mf-ff$

“中断”棘手的指法, 迅速通过和再次通过这个区域是一个问题

Bass Clarinet

书面的

实际音效

一些低音单簧管具有低音Eb键

饱满, 丰富, 黑暗然后变得单薄... $pp-f$

变得更加单薄到尖锐 $mf-ff$

“中断”会出现与上面相同的问题。

ARRANGING FOR LARGE JAZZ ENSEMBLE

B♭ Soprano Sax

书面的

实际音效

一些高音萨克斯还有F#键

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*

Guitar

(6根开放弦) E A D G B E

书面的

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 Savdge编写的Everything About Guitar Chords.

Bass

(4根开放弦) E A D G

书面的

实际音效

一些bass具有第5弦(低音C)。

以弓来拉：沉重的，追赶的，黑暗的
拨弦：黑暗的，响亮的

饱满，温暖

饱满，但是单薄

类似于大提琴，更加明亮

Piano

书面的&实际音效

svb-v

(loco)

黑暗，饱满

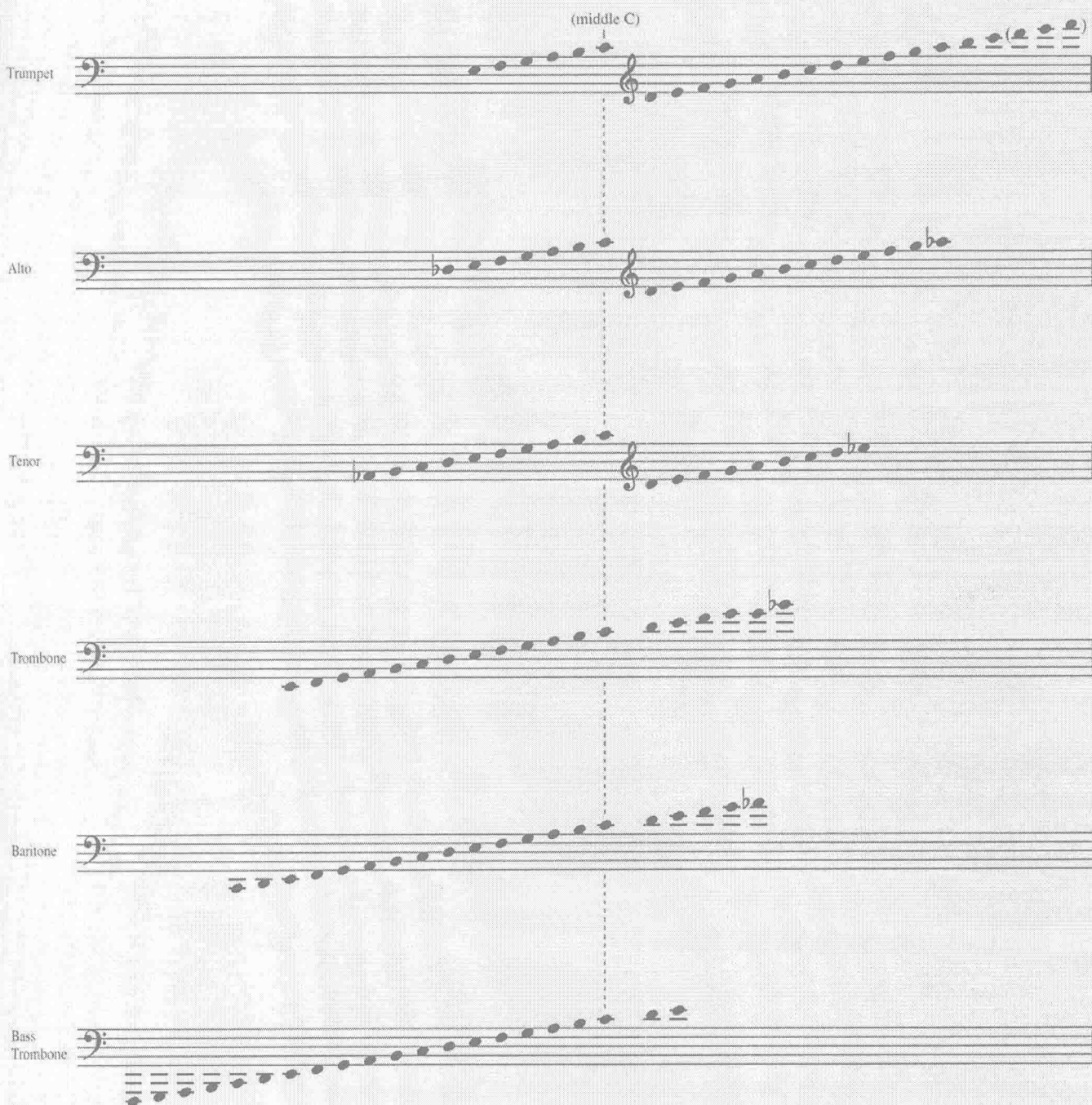
明亮，但是易于混合

非常明亮，耀眼

黑暗，有敲击感，沉重的

1-3 乐器音域的比较

通过比较大乐队中各个乐器在标准音高中的音域，这个图表展示了各个乐器重叠部分的一览。这是很重要的，需要了解当你计划将管弦乐和声（请参阅第3章到第7章）和线条以同度和/或八度（请参阅第2章）的方式记录在乐谱上的时候这是非常重要的。



1-4 最低音程限制

为了确保你的和声能够创建出清晰的效果以及它们包含的音程能够明显地被听到，请不要加入展示在下方图表中以外的音程。始终会有一些异常情况以至于这些限制可以向下调整。但是如果你严格遵照它们的话，你的和声永远不会产生模糊的声音。

unison (unlimited) minor 2nd major 2nd minor 3rd major 3rd

perfect 4th augmented 4th diminished 5th perfect 5th minor 6th major 6th

diminished 7th minor 7th major 7th octave (unlimited)

minor 9th major 9th minor 10th major 10th

当一个和声的底端音符不是根音的时候，“假设”那里是根音然后遵照最低的音程限制指南来检查这个和声。如下方范例所示，C7和声符合指南。但是在A-7和声中，在我们假设了根音之后，所产生出的小3度音程位于建议的最低音程限度（LIL）之下。

C7 A-7

(很好) (问题) 小3度违反了LL

(假定的根音)