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Instrumental Jazz Arranging

A COMPREHENSIVE AND PRACTICAL GUIDE

By MIKE TOMARO and JOHN WILSON

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ISBN 978-1-4234-5274-4

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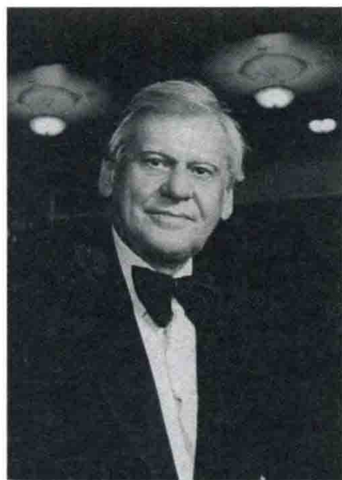
ABOUT THE AUTHORS

Mike Tomaro has been the Director of Jazz Studies at Duquesne University in Pittsburgh, PA since 1997. He holds a B.S. degree in Music Education and an M.A. degree in Saxophone Performance. Mike is a Yamaha Performing Artist and endorses Vandoren reeds, mouthpieces, and ligatures. A former member of the Army Blues jazz ensemble, Mike served as its Enlisted Musical Director and performed for Presidents Reagan, Bush, and Clinton as well as heads of state from around the world. He also composed and/or arranged much of the Army Blues repertoire and was featured as a soloist on several of the group's albums and CDs.

Mike has four nationally released recordings, including *Forgotten Dreams* (Seabreeze Jazz), *Dancing Eyes* (Seabreeze Jazz), and *Home Again* (Positive Music). His latest CD, *Nightowl Suite* (Seabreeze Jazz), features his compositions and arrangements as performed by the Three Rivers Jazz Orchestra. Additionally, Mike has also been featured on many other CDs, most notably on Nancy Wilson's two latest GRAMMY® award-winning CDs, *RSVP* and *Turned to Blue*, and the New York Voices' *A Day Like This*.

Mike's music has been performed by the likes of jazz greats Randy Brecker, Mike Stern, Ernie Watts, Bobby Shew, Claudio Roditi, New York Voices, Al Vizzutti, and many more, encompassing elementary to professional ability levels. As a performer, Mike has worked with such diverse artists and groups as Rosemary Clooney, Ray Charles, Michael Feinstein, Linda Ronstadt, Johnny Mathis, Terence Blanchard, Louis Bellson, Terry Gibbs, Dizzy Gillespie Tribute Big Band, New York Voices, Woody Herman Orchestra, and the Smithsonian Masterworks Jazz Orchestra.

Mike is a member of the International Association for Jazz Education and was a long-standing associate of its prestigious resource team in the area of arranging and composition. He was also inducted into the Pittsburgh Jazz Hall of Fame in 2005. For more information on his activities, visit Mike's website at *www.miketomaro.com*.



Dr. John Wilson's career as a jazz trumpeter and arranger has encompassed all facets of the profession, including big bands, small combos, recording, radio, television, and movies. Some of the bands that he played in and wrote for included Benny Goodman, Claude Thornhill, Eliot Lawrence, Pete Rugolo, Neil Hefti, Les Elgart, and the Sauter-Finegan Orchestra. He has recorded with Gerry Mulligan, Bob Brookmeyer, Phil Woods, and Jimmy Raney, and has also worked with Frank Sinatra, Tony Bennett, Peggy Lee, Billy Eckstein, Louis Armstrong, Lena Horne, and Martin and Lewis, as well as legendary entertainers George Burns, Jack Benny, Sophie Tucker, and Jimmy Durante.

In 1975, John instituted the first Jazz Studies Degree Program in Pennsylvania at Duquesne University, where he continued as Director of Jazz Studies until retiring in 1997, when he was succeeded by Mike Tomaro. During his tenure at Duquesne, his arranging career continued to flourish. His credits include Gerry Niewood, Tony Williams, John Schofield, Stanley Turrentine, Louis Bellson, Elaine Elias, and the Dizzy Gillespie Alumni All-Star Band.

In 1999 he was commissioned by the Pittsburgh Ballet Theater to arrange a musical tribute to Billy Strayhorn called "Indigo in Motion." He has been a major contributor to Nancy Wilson's last three albums, two of which won GRAMMY® Awards. John was inducted into the Pittsburgh Jazz Hall of Fame in 2003. He is currently teaching classes at the University of Pittsburgh and Carnegie Mellon University.

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PREFACE

One might ask, "Why write another arranging book when there are so many good ones already available?" There has to be a better reason than mere repetition of material presented many times before. The conviction that there is a need for such a book grew out of our classroom experiences at Duquesne University. We have a combined fifty years of experience in teaching jazz arranging and during that time have yet to find a book that addresses all of the basic needs for beginning jazz arrangers. Most books focus on orchestration, rather than arranging. They serve as excellent reference material for more advanced students, but do not deal with the basic elements in enough detail.

This book has evolved from efforts dating back to the 1970s to develop a systematic presentation of the essential techniques and materials of jazz arranging. It is a result of the constant refinement and reorganization of countless handouts and examples. It is also a reflection of several well-defined points of view in regards to the teaching of jazz arranging.

For instance, we have tried to maintain a balance on both the horizontal and vertical aspects of music writing. Counterpoint is no longer a required subject in many college curriculums today. As a result, students are not adept at linear writing. We have attempted to remedy this deficiency through the early emphasis on two-part writing which establishes the importance of independent lines and proper voice leading.

Most college students are also deficient in the knowledge of jazz harmony. Traditional theory curriculums do not go far enough in bridging the gap between the common practices of the eighteenth and nineteenth centuries and contemporary harmony. We have tried to address this problem as effectively as possible within the scope of the book by including exhaustive chord compendia, suggestions for harmonizing non-harmonic tones, methods of tonicization, modulation, etc. We feel the easiest way to assimilate the concept of added-note harmony is through four-part writing. Three-part writing then becomes a process of subtraction, while five-, six-, and seven-part writing becomes a process of addition.

Beginning arranging students frequently have no background in composition and are wary about undertaking the various parts of an arrangement which involve this process. Our approach offers encouragement to even the most reluctant composers by providing solutions which require a minimum of original material. Hopefully, once the student has gained some experience and confidence in his creative ability, this will cease to be a problem.

We wish to express our sincere thanks to the many people who have played a part in some way in the creation of this book: Jo Dallas, for successfully amalgamating our diverse writing styles; the hundreds of students, whose assignments, both good and bad, have unwittingly assisted us in the honing of our teaching methods; Eric Lauver, Charlie Doherty, Jim Emminger for their contributions; and Dan Maske, our editor, who helped tie up all the loose ends in the book.

A special thanks also to the musicians, our good friends, who recorded the examples found on the accompanying CDs.

Finally, special thanks to our families: Mike's wife Nancy, and his children Natalie and Andrea; and John's wife Barbara, for their incredible patience throughout the past five years.

HOW TO USE THIS BOOK

This book is divided into four sections, excluding the appendices. The first deals with the basic techniques of arranging. It is important that these are assimilated without reference to specific orchestration. The second section is devoted to a discussion of the instruments found in jazz ensembles. Concepts for specifically sized ensembles are presented in the third section, while the fourth breaks the typical jazz arrangement into its component parts. The appendices contain pertinent supplemental material as well as the complete scores for the two full-length arrangements discussed in this book.

It is assumed that the reader possesses some knowledge of jazz harmony, including chord to scale relationships and nomenclature. A basic understanding of improvisation can be helpful, but not necessary.

This book can be used by the individual or as a classroom textbook. The following are suggestions for use in each situation.

For Individual Instruction

Those with no experience are urged to follow the sequence of learning presented in the class schedule found in appendix 9. Written assignments should be completed as directed. These *must* be created using music notation software to permit a successful aural evaluation. If possible, seek the opinions of an experienced arranger.

Those with some background in arranging are also encouraged to read through the entire book, as each chapter will provide fresh insight. Areas of weakness could be improved by completing the suggested assignments from the pertinent chapters.

For Use as a Classroom Textbook

This book can serve as a text for a one- or two-semester course in jazz arranging. In a one-semester course, it is recommended that the emphasis be on basic techniques and the small ensemble. The second semester would concentrate on larger ensembles.

Appendix 9 contains detailed descriptions of the suggested assignments as well as week-by-week class schedules. These schedules are based on a fourteen-week semester with the class meeting twice a week. There are three types of assignments: reading, writing, and revisions. Reading assignments are given on the first day of each week and are discussed on the second. Writing assignments are given on the second day of each week and are due the first day of the following week. After these are submitted and discussed in class, the instructor can make the necessary remarks on the comment sheets found in Appendix 10. These are designed to eliminate some of the tedium involved with the correction process by assigning numbers to the most common mistakes. The instructor can place one or more of these into the provided grid at the appropriate measure. Space is also provided for additional comments. The sheets are then given to the students.

Merely correcting the assignments is not enough, as students do not learn from doing something poorly. If an assignment is unsatisfactory, it should be revised. These revisions are due one week later. Those that are still deemed unsatisfactory would necessitate a private consultation with the instructor so that the student does not fall behind.

If the length of any assignment proves to be too long, it could be shortened. This is preferable to the omission of a chapter as the maintenance of the class schedule is of paramount importance.

Each semester culminates with the creation of a full-length arrangement. The live performance of the arrangements is essential. The feedback from the performers on the playability and readability of the parts can be invaluable. The students can also hear the instruments in various registers and dynamic levels and begin to catalog this information. These subtleties cannot be duplicated on a computer.

Listening is also a strong component of learning. The suggested listening examples and lists located throughout this book were selected because they represent the best of small and large ensemble writing. But these are only a small cross section of the cumulative efforts of the great arrangers throughout jazz history. These should constantly be supplemented with other examples to continue the growth process as an arranger.

ABOUT THE CDs

The two CDs that accompany this text contain live performances of selected examples. Because of its length, a set of CDs containing performances of all the examples in this book would be impractical. Those that were selected for performance were chosen because they helped to further illustrate the topic being discussed.

Also included are templates for each assignment formatted for Finale® 2011 and Sibelius® 7. (They can be found on CD 1.) This enables the student to submit each assignment as a file, creating a paperless setting for the class. Depending on the class size, as many assignments as possible should be heard and discussed during class, in the manner of a master class. The computer's sound output should be connected to a stereo system. If a laser projector is available, scores could be projected onto a screen or wall so that all the students could see each other's work and participate in the discussion. If this is not possible, students could either gather around the computer monitor or simply listen to each assignment.

Credits

Recorded at Heid Studios, Aspinwall, PA

Saxes: Jim Guerra (Alto & Baritone), Eric DeFade (Tenor), Rick Matt (Tenor), Jim Germann (Baritone)

Trumpets: Steve Hawk (Lead – Large Ensemble), Galen McKinney, Justin Surdyn, Ralph Guzzi, James Moore (Solo on "Charming William" & Lead – Small Ensemble)

Trombones: Bob Matchett (Lead – Large Ensemble), Clayton DeWalt (Solo on "Bar Flies"), Gary Piecka, Chris Carson (Bass)

Guitar: Eric Susoeff

Piano: Ron Bickel

Bass: Paul Thompson (Large Ensemble), Brian Stahurski (Small Ensemble & Solo on "Bar Flies")

Drums: David Glover (Large Ensemble), Lenny Rogers (Small Ensemble)

Engineers: George Heid, Jim Barr

PART 1

Basic Techniques

Chapters 1 through 9 contain the following topics:

- Melodic Paraphrase
- Countermelody
- Harmonization from Two to Five Parts
- Close and Open Voicings
- Accompaniment Devices

These topics are presented without regard for specific instrumentation so that each subject can be explored without the constraints of orchestration.

CHAPTER 1
Melodic Paraphrase

Melodic paraphrase, according to the *New Grove Dictionary of Jazz* (pp. 556–557, St. Martin's Press, New York, 1995), is "the ornamentation of the melody ...The paraphrasing of the melody may be no more complex than the introduction of a few ornamental flourishes into an otherwise faithful repetition of the original tune. But at its most inventive it may involve a highly imaginative reworking of the melody, which remains recognizable only by its outline or the preservation of certain distinctive turns of phrase or figure. The underlying harmonic structure...remains essentially unchanged, though that too may be subjected to local alteration and embellishment." In much simpler terms, it is the transformation of a non-jazz-oriented melody into a jazz-oriented one.

Identification of Jazz and Non-Jazz Oriented Melodies

Jazz-oriented and non-jazz oriented melodies differ in their use of syncopation and ornamentation. Most songs from the American popular songbook fit into the category of non-jazz-oriented melodies. The majority of these were composed in the second quarter of the twentieth century by such luminaries as Jerome Kern, George Gershwin, Cole Porter, Hoagy Carmichael, Richard Rodgers, Harold Arlen, and countless others. This is not to say that American popular songs are limited to this time period. The genre has continued into modern day through the songs of composers such as Johnny Mandel, Leonard Bernstein, Henry Mancini, Michel LeGrand, and others. These songs were originally composed to be sung in Broadway shows, musical revues, and motion pictures; they were not intended as vehicles for jazz musicians. The pervading characteristic of these tunes is their lack of syncopation and ornamentation.

The Old English tune "Billy Boy," will be used as the primary example for this chapter. Below is the original version of this song in 4/4 with chord changes similar to the ones heard on Miles Davis's 1958 *Milestones* recording (Original LP issue: Columbia CL1193; 2001 CD release: CK 85203).

EXAMPLE 1-1.

1 B♭MA7 D7♯5 G7(♭9) CMI7 F9 B♭MA7 D7ALT
6 G7ALT CMI7 F9 CMI7 F9 F7ALT B♭MA7 CMI7
12 DMI7 G7ALT CMI7 F9 B7(♭9) B♭6

This melody is comprised solely of whole, half, and quarter notes, and contains no syncopation or ornamentation. Many American popular songs are similar to this model. Even in those where eighth notes predominate ("Everything Happens to Me," "My One and Only Love," etc.), there is little or no syncopation.

If one of these is compared to any tune written by a jazz composer, the difference is immediately noticeable. The following shows the first eight measures of "Bar Flies," a tune composed for this book that is based on an American popular song.

EXAMPLE 1-2.

While "Billy Boy" contains no syncopation or eighth notes, "Bar Flies" is highly syncopated, with eighth notes comprising the majority of the tune.

The objective, then, of melodic paraphrase is to turn a melody with no syncopation or ornamentation into one that contains these characteristics. This process is essential to jazz arranging! No matter what song is to be arranged, the first step is the creation of a melodic paraphrase. As mentioned above, these alterations can be subtle or dramatic. Some melodies require great amounts of alteration, while others need only a few subtle enhancements. Even when arranging a bop tune, which tends to be full of syncopation and ornamentation, an attempt should be made to personalize the arrangement by applying some form of paraphrase. However, an overabundance of this can destroy the tune.

Melodic paraphrase is primarily a linear function as it deals with the melodic line. A common misconception is that it is solely linear. In order to create an effective paraphrase, the vertical aspects of the music (harmony) must always be considered when creating a melodic line. In fact, both functions should always be taken into account when performing any arranging task.

Devices for Melodic Paraphrase

Melodic paraphrase should ultimately be an innate process. Ideas, for the most part, should flow freely to create a natural-sounding reinterpretation of a melody. However, first attempts must be methodically created. There are eight devices used to conceive melodic paraphrase.

1. Rhythmic Alteration
2. Fragmentation
3. Connecting Tones
4. Neighbor Tones
5. Fills
6. Articulations
7. Dynamics
8. Ornaments & Inflections

The first two devices deal with the rhythmic aspects of a line. Devices 3–5 are melodic in nature, and 6–8 are nuance-oriented.

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Rhythmic Alteration

Rhythmic alteration is the most important device available for paraphrase. It involves the creation of syncopation through the use of **anticipation** and **delay**. Following is a rhythmic alteration of "Billy Boy." (Note: articulations have intentionally been omitted so that they may be discussed later as a separate entity.)

CD1 • TRACK 1

EXAMPLE 1-3.

A = RHYTHMIC ANTICIPATION, D = RHYTHMIC DELAY

Notice in the previous example that:

- Rhythmic anticipations and/or delays occur in every measure.
- There are more anticipations than delays (nineteen vs. eight).
- All the alterations involve moves of a half beat with the exception of the B♭ in measure twelve (a full-beat move). Rhythmic alterations longer than a half beat tend to produce a more dramatic effect and should be used sparingly.
- The most common anticipations occur across the bar line (of the nineteen, eleven fall into this category).
- Not every note has been altered; several remain in their original rhythmic positions. Some downbeat references are essential to an effective melodic paraphrase.

The next two examples show ineffective applications of rhythmic alteration. The first demonstrates an insufficient amount of modification, and the second is an extreme example in which every note has been moved.

EXAMPLE 1-4.

1)

A = RHYTHMIC ANTICIPATION, D = RHYTHMIC DELAY

2)

Neither of these is acceptable. The first is lackluster and has an insufficient swing feel. The second is confusing because it lacks downbeat references.

There is no one way to rhythmically alter any phrase. The example below presents four entirely different, yet acceptable versions of the first phrase of "Billy Boy."

EXAMPLE 1-5.

1)

2)

3)

4)

Subsequent occurrences of the same section of a song should be altered for variety. For example, when working with typical song forms (AABA, ABAC, etc.), each of the recurring A sections should be paraphrased in a different manner. The literal repetition of a paraphrase in a song, especially an AABA form, can be monotonous.

Musical sensibility must be exercised in the paraphrasing process to determine its effectiveness. The best way to ascertain this is to sing or play it. This is a subjective matter, and it is only with practice that an arranger can be certain that a correct amount of alteration has occurred.

When paraphrasing an American popular song (or any piece that originally contained lyrics) for instrumentalists, there is no need to be concerned with an exact rendering of every syllable on any one pitch. The following is the original version of "Billy Boy" with the note repetitions circled.

EXAMPLE 1-6.

1

6

12

The recurrence of a single pitch can be tedious, even when rhythmically altered. Next is a paraphrase that effectively eliminates all note repetitions except for mm. 9–10. Here, the five E♭'s have been truncated to two.

EXAMPLE 1-7.

This is not to say that note repetitions are undesirable. The next example shows a paraphrase that retains all note repetitions and even adds a few. All retentions and additions have been indicated.

EXAMPLE 1-8.

REPEATED NOTES RETAINED
REPEATED NOTES RETAINED
INCLUSION OF ADDITIONAL NOTE
REPEATED NOTES RETAINED
INCLUSION OF ADDITIONAL NOTE
INCLUSION OF ADDITIONAL NOTE

Melodic paraphrase provides the basis for all the other devices and should be applied first.

Fragmentation

Fragmentation refers to the shortening of note values for the purpose of creating space in a melody. For the novice, it is best to begin with a rhythmic alteration.

EXAMPLE 1-9.

Fragmentation can then be accomplished by merely converting some or all of the held pitches to shorter note lengths, with rests occupying the remainder of the space. Compare the fragmentation of example 1-10 with the paraphrase from example 1-9.

CD1 • TRACK 2

EXAMPLE 1-10.

Connecting Tones

Connecting tones can be used to fill the gaps between melody notes, no matter how large or small the interval. They can be diatonic, chromatic, or a combination of both.

EXAMPLE 1-11.

ORIGINAL PHRASE — DIATONIC CONNECTING TONES — CHROMATIC CONNECTING TONES — COMBINATION OF BOTH TYPES

A working knowledge of chord-scale relationships is essential to the effective use of this device. As with fragmentation, first attempts at using connecting tones should begin with a rhythmic alteration.

EXAMPLE 1-12.

Next, locate the intervallic gaps. The above example reveals intervals as small as a whole step and as large as a minor sixth (m. 2). Finally, fill selected gaps with connecting tones.

EXAMPLE 1-13.

CD1 • TRACK 3

C = CHROMATIC, D = DIATONIC

BbMA7 D7(#5) G7(b9) CMI7 F9 BbMA7

D7ALT G7ALT CMI7 F9

CMI7 F9 F7ALT BbMA7 CMI7 DMI7 G7ALT

CMI7 F9 B7(b9) Bb6

The following are two important points regarding connecting tones.

- All gaps should not be filled; a few carefully chosen applications of this device are most effective.
- The original melody becomes less clearly defined as more connecting tones are added.

Neighbor Tones

Neighbor tones are non-harmonic tones that are inserted between two repeated pitches. There are two types, upper and lower, that occur either a half or whole step above or below the given pitch.

EXAMPLE 1-14.

TARGET NOTES UPPER NEIGHBORS LOWER NEIGHBORS

Neighbor tones can be used separately or together. When upper and lower neighbors are combined (one after the other), it is called a **changing tone**.

EXAMPLE 1-15.

As with the other devices, the best way to illustrate the proper use of neighbor and changing tones is to begin with a rhythmic alteration.

EXAMPLE 1-16.

1 BbMA7 D7(#5) G7(b9) CMI7 F7 BbMA7 D7ALT

6 G7ALT CMI7 F9 CMI7 F9 F7ALT BbMA7 CMI7

12 DMI7 G7ALT CMI7 F9 B7(b9) Bb6

Next, locate repeated pitches and insert neighbor or changing tones between the repeated target notes.

EXAMPLE 1-17.

U.N. = UPPER NEIGHBOR, L.N. = LOWER NEIGHBOR, C.T. = CHANGING TONE

CD1 • TRACK 4

1 BbMA7 D7(#5) G7(b9) CMI7 F7 BbMA7
L.N.

5 D7ALT G7ALT CMI7 F9
L.N. U.N. L.N. L.N.

9 CMI7 F9 F7ALT BbMA7 CMI7 DMI7 G7ALT
L.N. C.T. U.N.

13 CMI7 F9 B7(b9) Bb6
C.T. L.N.

There are three methods for applying this device.

- The length of the first of the two repeated notes is shortened so that neighbor or changing tones can be positioned directly before the second of the two repeated notes (mm. 1, 5, 9, and 14). The inverse of this is also possible (shortening the second note in length), but is not used in this example.
- The neighbor tone is used in place of a rest (m. 6).
- The neighbor or changing tone is inserted by first creating two repeated notes from one held note (mm. 7, 11, and 13).

This brief introduction to neighbor and changing tones is by no means complete. Both will be discussed in further detail in chapter 5.

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