

I. MELODY is PRIMARY

- Aim for target notes of melody. The given melody often supplies fundamental harmonic identification.
- Rework rhythmic character of line
- Development devices from jazz & non-jazz traditions

1. Basic line with no style.

2. Rhythmic Activity + Bass line

Exercise 1: Basic line with no style. Exercise 2: Rhythmic Activity + Bass line. Both exercises use a 4/4 time signature and a key signature of one flat. The chord progression is Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7.

3. Iteration

4. NTs around Primary Pitches

Exercise 3: Iteration. Exercise 4: NTs around Primary Pitches. Both exercises use a 4/4 time signature and a key signature of one flat. The chord progression is Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7.

5. Notes before/Pivot on Chord tones, Ch. PT

6. Notes added to middle & end

Exercise 5: Notes before/Pivot on Chord tones, Ch. PT. Exercise 6: Notes added to middle & end. Both exercises use a 4/4 time signature and a key signature of one flat. The chord progression is Am7, Dm7, G7, Cmaj7, Am7, Dm7, G7, Cmaj7.

II. ACCOMPANIMENT CONCEPTS

- Independent (includes ostinato, montuno, Freddie Green guitar, etc.)
- Dialog (secondary material answers primary)
- Homorhythmic (melody and accompaniment together)

7. Independent: "Charleston Rhythm" establishes the groove/may agree or not with melodic rhythm

Exercise 7: Independent: "Charleston Rhythm" establishes the groove/may agree or not with melodic rhythm. The exercise shows a melody line and a bass line in 4/4 time, with a key signature of one flat. The melody line is labeled "(SWING)". The bass line features a "Charleston Rhythm" pattern.

8. Independent: Guitar-like accompaniment pattern establishes the groove.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a bass clef staff with a guitar-like accompaniment pattern. A label "(EVEN 8TH)" is above the first measure of the treble staff. The second system continues the melodic and accompaniment lines.

9. Dialog: Linear secondary part. Keeps the music moving forward.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a secondary part. A label "Am" is above the second measure of the bass staff. The second system continues the dialog, with labels "Dm", "F7", "Bb7", and "E7" above the bass staff.

10. Dialog: Rhythmic harmonic response. Contrast to straight time keeping with the rhythm section

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic harmonic response. The second system continues the dialog, showing a contrast in time keeping.

11. Homorhythmic. Emphatic/for climactic effect.

The last line of the piece is "tagged," voiced very open with augmented rhythm
Recurring blues riff staggered entrance & one last melodic quote at the end

Two systems of musical notation. The first system shows a treble clef staff with a homorhythmic accompaniment and a bass clef staff with a melodic line. The second system continues the homorhythmic effect, ending with a melodic quote.



III. FORM CONSIDERATIONS

HEAD CHART: Head/Solos/Head

Head (as in “capo”) = form of standard tunes: AABA or ABAB¹

Orchestrate to create emotional curve

- span of orchestration
- register and orchestration for that register
- orchestration weight and density
- directional shape of melody and accompaniment
- rhythmic intensity

SIZE	ORCHESTRATION	ACCOMPANIMENT
SMALL	single lines/unisons	no counterpoint independent acc. or rhythm section
BIGGER	single lines with answers counterpoint with clear separation	independent or dialog
BIGGEST	overlapping counterpoint or homorhythmic (completely different characters)	homorhythmic

Ex. 1. Possible Orchestration Sketch for AABA

A	A	B	A
unison lines rhythm section answers	unison lines with linear answers rhythm section play time (swing, latin, etc.)	homophonic rhythm section time	small like first A but 8vas rhythm section play time Last phrase—end of piece homorhythmic
SMALL	BIGGER	BIGGER	SMALL—BIGGEST

Ex. 2. Possible Orchestration Sketch for ABAB

A	B	A	B ¹
Cello melody Light Rhythm section	Violins melody Cello continues with counterline	Viola added to Cello melody Violins answer	TUTTI HOMOPHONIC Big Ending
SMALL	BIGGER	SOMEWHAT SMALL	BIGGEST

FORM Beyond Head/Solo/Head

INTRO	HEAD	DEV.	Solo 1	Solo 1 w/ bkgds.	INT. 1	Solo 2	Solo 2 w/ bkgds.	INT. 2	RECAP of HEAD	EXT. & END
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INTRO: Material could be derived from the HEAD, or newly created. Could foreshadow material in developmental section and reworked as interludes and the ending.

HEAD: should have an emotional curve, rise and fall that leads up , but saves something for the development section.

(A=small/B=large/A=medium/B=biggest, but saving something for DEV.)

DEVELOPMENT SECTION: Can have many different orchestration ideas. Contrast between contrapuntal and homorhythmic. Should lead to the high point (highest, loudest, etc.) and then bring it down to the thinnest part for the solo 1 to begin. I often write etude-like lines at this point to give the players some ideas from which to develop improvisation.

SOLO 1: One soloist and rhythm section (or parts of the rhythm section) to contrast with the big sound of the Development section.

SOLO 1: with Backgrounds. Eventually, the rest of the group wants to be heard again and they will begin to fight the soloist for space leading to an interlude. Backgrounds could be repeated riffs, Thumb lines, any of the accompaniment patterns. Should remain in the background until you want to reclaim the attention for the large group.

INTERLUDE 1: This section transfers the energy of the first soloist back to the big group and then transfers it back down to the next solo.

SOLO 2: One soloist and rhythm section (or parts of the rhythm section).

SOLO 2: with Backgrounds. Eventually, the rest of the group wants to be heard again and they will begin to fight the soloist for space leading to another interlude.

INTERLUDE 2: This could be exactly the same music as INTERLUDE 1, related to, or completely different. It transfers the high energy of the last solo back to the large group. This interlude could prepare for a recapitulation that begins big or bring it down if the recapitulation begins small.

RECAPITULATION: This restatement of the HEAD could mirror the first one, or be treating completely differently. It could also be orchestrated in reverse like:

(A=large/B=large/A=small/B=biggest, but saving something for Extension & End)

EXTENSION & END: Maybe a tag of the last line, an extension of some sort, an harmonic excursion, last chance for some inventiveness. Could roar to a loud ending or fade to a quiet whisper.

IV. TIPS

- Melody is the most important part of the piece.
- Sing all the parts. Find the natural rhythms. Change until the page matches what you hear. If you still have trouble singing the rhythms on the page you can bet the group will have even more trouble.
- The eraser is the big end of the pencil (“writers aren’t paid to write, they’re paid to re-write” according to Ernest Hemingway)
- Make sure of all articulations (esp. Quarter notes)
- Find something to smooth the transition from one section to the next Avoid butting one idea against another. Dovetail joints are more attractive & sturdier than butt joints. (Name sounds better, too.)
- Think about the emotional contour in real time.
- Have a list of contrasts. Avoid overusing one idea without using something to contrast with that idea. Accompaniment Contrasts, Harmonic Densities, Rhythmic intensities, etc.
- Neatness counts. You want them to want to play your music. They will take you more seriously if they can read it easily the first time.
- Writing is often about making choices. Choice implies more than one option. Write several endings or intros or interludes then choose the best one.
- Ask players for their opinions. Find out about their instruments. Write for specific players.
- Listen to & steal (good) ideas from every musical source you have available.

REDUCED SCORE

Intro: blue material that can be used later for solos. (quote from *Birk's Works* and James Brown, two other SC references besides the main tune)

Cello & Viola have melody. Rhythm section & Violins answer.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one flat (B-flat).

Violins have linear response.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one flat (B-flat).

Last phrase homophonic then back to the viola/cello. Repeats the James Brown idea.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one flat (B-flat).

Violins have the melody. Viola/cello counterline. Rhythm section plays time.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one flat (B-flat).

Viola/cello has linear response.

Two systems of musical notation. The first system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The key signature is one flat (B-flat).

Last phrase homophonic. James Brown idea returns.

Emphatic tutti. All play the same rhythm over rhythm section.

Recalls the last phrase of the melody and sequences. Energy drives all the way to the solo section.

Just soloist and rhythm section until backgrounds cued. Background very thin & mostly unobtrusive

After the soloist, Tutti section returns. Large group reclaims the attention.

Melody returns: homophonic



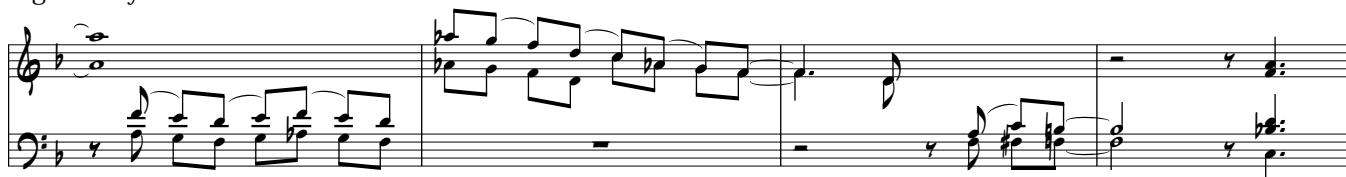
Musical score for the first system, showing a homophonic melody in the upper voice and accompaniment in the lower voice.

Tutti breaks down into individual responses



Musical score for the second system, illustrating the Tutti section breaking down into individual responses.

Big melody with linear answer.



Musical score for the third system, featuring a big melody with a linear answer.

Final phrase homophonic.



Musical score for the fourth system, showing the final phrase in a homophonic texture.

Ending uses the intro material.

Cello melody recalls the first statement.



Musical score for the fifth system, showing the ending using intro material and a cello melody recalling the first statement.

Pyramid sets up final chord with Piano recalling the main theme with upper harmonic.



Musical score for the sixth system, showing a pyramid setting up the final chord and a piano part recalling the main theme with upper harmonics.

V. HARMONIC CONSIDERATIONS

- Aim for specific destination, work backwards from cadence.
- Chord at target point can be preceded by dominant and dominant substitutions (V7, tritone substitutions, vii°7 chords)
- Dominants can be preceded by pre-dominant chords (IV, iv, ii, ii°7, secondary dominants like V7/V, tritone substitutes or Augmented Sixth chords, etc.)

12. Four-Voice Close Position

13. Open Position (Second voice dropped one octave).
Allows separate voices to be heard more independently
More inner motion

14. Wide Open Position
7th and 3rd are the lower voices

15. Violins in octaves over 7th and 3rd

16. Single Line over Pedal

17. Harmonized with ii7-V7

18. Chain of Dominants

19. Voicings used to punctuate the ends of lines: