

Spring 5-10-2012

Inside the Score in the 21st Century: Techniques for Contemporary Large Jazz Ensemble Composition

Tyler Dennis
University of Southern Mississippi

Follow this and additional works at: https://aquila.usm.edu/honors_theses



Part of the [Music Commons](#)

Recommended Citation

Dennis, Tyler, "Inside the Score in the 21st Century: Techniques for Contemporary Large Jazz Ensemble Composition" (2012). *Honors Theses*. 73.
https://aquila.usm.edu/honors_theses/73

This Honors College Thesis is brought to you for free and open access by the Honors College at The Aquila Digital Community. It has been accepted for inclusion in Honors Theses by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu, Jennie.Vance@usm.edu.

The University of Southern Mississippi

Inside the Score in the 21st Century: Techniques for Contemporary
Large Jazz Ensemble Composition

by

Charles Tyler Dennis

A Thesis
Submitted to the Honors College of
The University of Southern Mississippi
in Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Music
in the Department of Jazz Studies

May 2012

Approved by

Lawrence Panella
Professor of Jazz Studies

Michael Miles, Chair
School of Music

David R. Davies, Dean
Honors College

Abstract

This study will attempt to de-mystify some of the techniques utilized in contemporary large ensemble jazz arranging. Large ensemble writing has morphed drastically from its earlier, more well-known inception, and yet there is no academic literature out there to explain exactly what this change entails. Through this study, I will attempt to break down the components of this music in order to provide insight for the non-musician and inspiration for the aspiring jazz composer. There is a wealth of knowledge to be found in the large ensemble music of the past decade, and I will attempt to systematically break this up into digestible bits.

Rather than presenting entire scores for analysis, I will analyze the scores on my own and then organize the information based on eight sub-categories that I believe are inherent in all big band music: harmony, melody, voicings, form, counterpoint, texture, orchestration, and unifying components. This way, each of these components can be compared and contrasted, which will hopefully offer new angles on writing for composers and composer-performers alike. Large ensemble writing is truly an artform, and it is vital that this information be disseminated among younger writers, which is why a study such as this serves a very important purpose. There are gaps in the traditional jazz education materials with regard to more contemporary forms of arranging, and hopefully this study will help to bridge some of these.

Contents

Chapter 1. Statement of the Problem

Chapter 2. A Review of Related Literature

1. Melody
2. Harmony
3. Voicings
4. Form
5. Counterpoint
6. Texture
7. Orchestration
8. Unifying Components
9. Other Considerations

Chapter 3. Methods for Analysis

Chapter 4: Introduction of Composers and Compositions

Chapter 5. Analysis

1. Melody
2. Harmony
3. Voicings
4. Form
5. Counterpoint
6. Texture
7. Orchestration
8. Unifying Components
9. Other Considerations

Chapter 6. Concluding Statements

Glossary

Bibliography

Chapter One:

Statement of the Problem

This aim of this project is to present a thorough examination of contemporary trends in large ensemble jazz arranging. The most prolific jazz composers of today employ a wider variety of compositional styles and techniques than any previous period in history. Generally, the term “composer” refers to someone who works with original music and the term “arranger” refers to one who takes a song written by someone else and presents a new treatment of it. Since nearly everyone who writes for the large jazz ensemble does both of these and since one cannot arrange without some level of composition and vice versa, these terms will be used more or less interchangeably throughout this study. To simplify another set of common terminology, the terms “big band”, “large ensemble”, and “jazz orchestra” will also be used interchangeably. Steve LaJoie’s study on the music of Gil Evans, *Gil Evans & Miles Davis: Historic Collaborations*, prefers the term “big band” to refer only to the traditional instrumentation of “3-5 saxophones, 2-4 trombones, 2-4 trumpets, and a rhythm section consisting of some combination of piano, guitar, string bass, and drum set”, and the terms “large jazz ensemble” or “jazz orchestra” to refer to larger ensembles with an augmented instrumentation that is “larger and more diversified than that of a traditional jazz big band.”¹ The author of this study finds such a difference to be rather tedious, since often a single ensemble will play a wide variety of arrangements that deal with both traditional and contemporary instrumentation.

1. Steve LaJoie. *Gil Evans & Miles Davis: 1957-1962 Historic Collaborations*. (Germany: Advance Music, 2003), 425.

Never before has there been such a broad range of influences drawn together by composers working within the jazz idiom. According to renowned arranger Mike Tomaro, “The prominent contemporary [arrangers] are all rooted in this tradition and affirm the continuity of it.”² This is a vitally important point that must be kept in mind when reviewing contemporary trends; not only have all of these composers mastered traditional styles, but they also have the ability to manipulate, or even do away with these forms in order to keep the music up to date. Tomaro continues, “Jazz, like any art form, must be able to adjust to change, or be in danger of becoming obsolete.”³ When examining the works of modern arrangers, it is important to note the differences between their original compositions and their arrangements of works by other composers, the latter of which is the subject of Fred Sturm's *Changes Over Time: The Evolution of Jazz Arranging*. This text looks at thirty-five arrangements of “three standard jazz compositions and one American popular standard song” from 1923-1994.⁴ This book is remarkable in that it shows the growth of not only individual composers, but the entire approach to arranging for the large jazz ensemble. This development is vital to the historical study of jazz arranging because it helps to provide influences and cross-references between composers, which can help to show some of the finer evolutionary points in the art of jazz composing.

The author of this study is not looking to provide a simplified historical development of jazz music or an overview of traditional jazz arranging, for there are

2. Mike Tomaro and John Wilson. *Instrumental Jazz Arranging: A Comprehensive and Practical Guide*. (Milwaukee: Hal Leonard Corp., 2009), 366.

3. Tomaro & Wilson, *Instrumental Arranging*, 366.

4. Fred Sturm. *Changes Over Time: The Evolution of Jazz Arranging*. (Germany: Advance Music, 1995), 8.

plenty of texts available on these subjects. Instead, this study aspires to show more recent stages of the evolution of the music and those who composed it. Jazz music is an aural tradition whose study involves the meticulous study of recordings and the passage of knowledge through a master-apprentice relationship, usually formed between bandleaders and the members of their ensemble. Using these criteria alone, innumerable professional and stylistic links can be made between virtually all jazz arrangers, and this study will attempt to connect some of these dots both biographically and musically. The author hopes to discover new links between composers and expose potential stylistic pollination that could have occurred in arrangers as a result of both biography and employment. An examination of biographical texts will help to shed some light on some of these influences, but ultimately most of the real information will come from diligent and careful study of scores and recordings. Through examination of these original sources, the author expects to unlock the secrets of some of the most well-respected contemporary jazz composers. This study will thoroughly examine a cross-section of contemporary large jazz ensemble literature in order to note common stylistic elements of modern writers, in an attempt to find some continuity between today's wide spectrum of composers.

Chapter Two:

An Introduction and Review of Related Literature

In May 1982, Dr. Rayburn Wright, professor of Jazz and Contemporary Media at the renowned Eastman School of Music in Rochester, NY, published his now classic textbook *Inside The Score*, the first extensive textual study of large jazz ensemble composition.⁵ This book remains the standard textbook for jazz arranging classes around the world due to its thorough examination of the tools and techniques used by three of the biggest names in modern jazz, Sammy Nestico, Thad Jones, and Bob Brookmeyer. While each of these composers represent a very different style of writing, Dr. Wright's analytical methods can be applied to each of their arrangements very clearly and adequately, providing much insight into their respective compositional processes. In addition to providing a complete transposed score (supplemented with sketches in concert pitch for many sections throughout each selection), he also provides a full chapter of analysis for each of the eight pieces. In his analysis, the main categories that he examines are Melody, Harmony, Voicings, and Form, with several sub-categories given under each of these. In the case of the three Bob Brookmeyer charts, which are more extended and feature more varied instrumentation, he also devotes time to Orchestration and Texture.

Another great analytical method is found in *Changes Over Time: The Evolution of Jazz Arranging* by Fred Sturm.⁶ His categories are nearly identical to Wright's, although he also takes into consideration Unifying Components, an area that Wright mentions

5. Rayburn Wright. *Inside The Score: A Detailed Analysis of 8 Classic Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer*. (New York: Kendor Music, 1982), 1.

6. Sturm, *Changes Over Time*, 2.

briefly in his first analysis, *Basie: Straight Ahead*, but does not discuss with regard to any of the other charts.⁷ Sturm's text is much less thorough than Wright's with regard to each individual chart, but this is undoubtedly because Sturm is attempting to examine a much larger section of the repertoire, looking at 35 different charts from 1923 to 1994. His intent is not to show stylistic characteristics of individual writers but rather, to show the evolution of the art of jazz arranging from its humble beginnings to more contemporary conceptions and all of the various paths in between. This large scale connection between multiple composers is one that the author of this study is trying to shed light on, so several methods similar to those used by Sturm will be used, although new ideas and insights will surely be discovered since this study will involve a different selection of composers and arrangements than those used in *Changes Over Time*.

An analytical method that draws from both the work of Wright and Sturm will be used, because a combination of their basic approaches is preferable for both clarity and succinctness. Melodic, Harmonic, and Voicing Analysis are each fairly concrete, and analysis with regard to musical functionality, linear use, and motivic development should answer most questions regarding these categories. However, a method of analysis with regard to Form is much less standardized, and so I plan to draw influence from both of these authors in this area. Wright's "dynamic contour charts" map out the form, giving only textual clues as to what is happening with regard to form and orchestration.⁸ Sturm's formal charts zoom in slightly more, offering a measure-by-measure reduction of the tune on a single musical staff with actual notated themes and developments notated in addition

7. Ibid., 3.

8. Wright, *Inside the Score*, 8.

to the textual description of form and orchestration.⁹ In Jesse Milliner's thesis entitled *Quo Vadis - Exploring Musical Forms in Jazz*, he examines recent developments of form in jazz composing, and conducts surveys with 11 of today's top jazz composers.¹⁰ These interviews provide valuable insight into these composers' personal philosophies regarding the development of form in jazz composition. Some view form as a preset framework into which the piece emerges, and others view form as a more organic idea that only evolves as the compositional process unfolds. This dissertation and the accompanying interviews will serve as a primary resource for the study of form in contemporary jazz.

In general, the Wright method seems to be an extremely effective model for score analysis, so I plan to examine his original six main categories, plus Sturm's Unifying Components. However, in my study I also plan to augment these by adding a eighth category which I believe is vital to the study of modern jazz composition, Counterpoint. The earliest forms of jazz were comprised of mostly contrapuntal improvisations, in which each players performed separate melodic lines that all complimented each other. Since counterpoint is at the very foundation of jazz music, it would only make sense to examine its development into the repertoire of today's large ensembles. Wright and Sturm usually mention contrapuntal ideas in more obvious situations where multiple melodic lines occur between sections of the ensemble, but neither of them address counterpoint as a way of deriving harmony or in inter-sectional writing. This seems particularly important with such a large number of simultaneous voices performing, because the interaction between the various lines can contribute profoundly to the overall texture and musical

9. Sturm, *Changes Over Time*, 168.

10. Jesse Milliner, "Quo Vadis – Exploring Musical Forms in Jazz" (DMA diss, University of Miami, 2006).

effect.

Melody

Melodic considerations are by far the most important factor in arranging, because without a strong melody there will undoubtedly be a lack of direction and clarity, two vital musical components. Ted Pease defines melody as "A broad general term used in defining a succession of pitches having an established rhythm."¹¹ In Sammy Nestico's book *The Complete Arranger*, he discusses the importance of establishing melodic clarity by offering several musical examples in varying degrees of effectiveness, to show the importance of creating and supporting a strong melodic line.¹² Nestico even states he has "crafted numerous melodies while driving in [his] automobile - many themes written for the Count Basie orchestra start out just this way!"¹³ The melodic element should receive utmost consideration, especially when dealing with this in tandem with harmonic ideas, because it can be easy to write a "theoretically correct" melody if you already have all of your harmonic devices worked out beforehand, but often the "correct" melodic/theoretical relationships are not the most aesthetically pleasing. As jazz music moves away from Broadway show tunes and 32-bar song forms, including many jazz standards which are compositions taken from movies or musical theatre composers, it is important to note how melodic structures adjust accordingly. Many of these songs are simple in their construction, but they are often considered to be the most effective melodic and harmonic

11. Ted Pease. *Jazz Composition: Theory and Practice*. (Boston: Berklee Press, 2003), 1.

12. Sammy Nestico. *The Complete Arranger: Revised Edition*. (Carlsbad, CA: Fenwood Music Co., 2006), 9.19.

13. Ibid., 9.18.

pieces of the entire jazz repertoire. Some arrangers have stuck with the more traditional forms of simple melodic embellishment, although many others have also experimented with intervallic ideas and concepts more akin to the 20th century classical music tradition. Composers such as Bob Brookmeyer and Gil Evans have had great success using intervallic sets and tone rows as the basis for melody.¹⁴¹⁵ ¹⁶ Even if extremely careful consideration has been given to the melodic ideas in a piece, without careful harmonic support even the most inventive melody risks sounding incorrect, or worse still, bland and uninteresting.

Harmony

Pease describes Harmony as being "a broad general term used in defining a succession of chords in a composition."¹⁷ While harmony, in my opinion, remains subordinate to melody, they have a very symbiotic relationship because each can either support or destroy the other. Harmony is by far the most common subject discussed in the study of large ensemble arranging because unlike writing for two horns, where primarily writing in unisons/octaves is acceptable, the majority of a big band chart will be scored for multiple voices. A strong understanding of harmony is vital when writing for such a large number of musicians. Harmonic ideas are also the best indicator, perhaps only second to form, of the stylistic developments jazz has taken in the past 100 years. More specifically, the development of the harmonized line shows how denser harmonies and

14. Sturm, *Changes Over Time*, 20.

15. Wright, *Inside the Score*, 158.

16. Lajoie, *Gil Evans & Miles Davis*, 28-30.

17. Pease, *Jazz Composition*, 1.

voicings have evolved from the simpler ideas of previous generations. Initially, diatonic chords and use of inversions was the primary technique for deriving passing harmonies, but eventually this grew into much denser reharmonizations, sometimes completely devoid of harmonic function and a strong tonal center. Each tune has a set of "foundation" chord changes that the tune is based on, but it is the arranger's job to manipulate these changes in order to propel his concept of the piece forward; another positive affect of the reharmonization process is that it provides the listener with variety. David Berkman calls this the "deep structure" of a tune, referring to the utmost essential harmonic motions that define a piece.¹⁸ He recalls an interview with Richie Beirach, who says that "as he developed a solo...the chord progression became simpler and simpler for him. He found that later in the solo he used a more basic blues form...but played more complicated chromatic material over that form."¹⁹

Voicings

In large ensemble writing, with the exception of extreme cases of contrapuntal work, perhaps the most important element is the chord voicing. In jazz music, the term voicing is used in reference to the specific notes present and their spacing in a particular vertical structure. Whenever two or more different tones are present, one must consider the voicing of these tones, which has a large amount of influence over not only the harmonic clarity of the sound, but also over the particular sound that the composer wishes

18. David Berkman. *The Jazz Musician's Guide to Creative Practicing*. (Petaluma, CA: Sher Music Co., 2007), 103.

19 Ibid., 104.

to create. While every composer has the potential to develop a unique voicing style, there are many common voicing templates that have evolved over the years. Traditional jazz groups consisted of three harmonic voices: clarinet, trumpet, and trombone. These voices typically played in a completely improvised fashion over a rhythm section consisting of some combination of tuba, upright bass, piano, banjo, and drums.²⁰ Since there were only three voices present, the most intricate voicing available was some form of triad, fitting in with the standard harmonic vocabulary of the day. As more players were added to this group, the big band began to take shape, and a new ensemble sound also developed. The evolution of jazz harmony is important to the elaboration of standard voicings, but ultimately the expansion of the bandstand proved to be the final ingredient for greater voicing capabilities. The larger number of players meant that more pitches could be covered over a larger range, greatly expanding the sound and color of big band performances. There are far too many possible voicing combinations within an ensemble to introduce them all, since most all voicings (good ones, anyway) are situation-specific due to the natural tendencies of tension and release that govern music. The main reason that a discussion of voicings in the large ensemble is so important is because you have access to such a large number of possible voices. Orchestration aside, the mathematics of having 13-20 horn players as opposed to the handful found in small groups asserts the attention to detail that these large voicing structures require. Even though there are many moments where not all of these voices are performing at once, the possibility exists for contrapuntal activity between multiple voicing structures in smaller groups within the full

²⁰ Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. (New York : Oxford University Press, 1968),. 98-106.

ensemble. Often you must approach the group like a combination of several small ensembles that have the option of simultaneous performance. As Ray Wright points out, the best way to achieve a rich ensemble voicing devoid of clutter is to make sure that each instrument section is voiced with a complete sound.²¹ This way you have several cohesive units that combine to create a reinforced sound as opposed to several units that cannot function without each other. This same principle applies to smaller ensembles constructed with varying instrumentation; regardless of the number of voices or the size of the voicing, clarity is the most important factor in getting the message of a particular piece across. Even some avant-garde ensembles are very meticulously scored with specific voicings and character in mind, achieving a very clear portrait of the composer's intentions. Specific examples will help the discussion of voicings greatly.

Form

Before I address the area of form, I would like to introduce an alternate term that will be used throughout the remainder of this study. A possible solution that I find extremely necessary is offered by Jan La Rue, who discusses form using the term *growth process* instead of the term *form*. He believes that “form implies a preexisting mold that is outside the syntactical content of a piece”, which is an accurate description of the “theme and variations” approach to writing found in jazz, but rarely does one encounter this form exclusively in large ensemble arrangements.²² Even in charts written using a single harmonic structure exclusively, extra material is almost certain to appear at the beginning

21. Wright, *Inside the Score*, 8.

22. Lajoie, *Gil Evans & Miles Davis*, 63.

or the end of the chart. The term growth process seems more accurate to me as it accounts for the inexplicable evolution that musical form sometimes takes. However, due to the extremely common usage of the term form, these terms will also be used interchangeably.

Form is considered by many jazz composers to be the “final frontier” for further development in jazz music.²³ Ted Pease supports the necessity of formal development by saying “In order to be intelligible, music needs structure. In the absence of structure, collections of pitches and rhythms can seem random and chaotic.”²⁴ This is not to suggest that seemingly random and chaotic moods have no place in jazz but rather, that all sections of the piece, regardless of how cacophonous, must be carefully placed and coordinated. This coordination process doesn’t necessarily need to be mapped out as a part of the pre-compositional process, but at some point in time, whether explicitly or innately developed, the specific growth processes must be dealt with. As noted by Maria Schneider, form in jazz has primarily existed as a strophic form consisting of theme (a melody) and variations (development sections or solos).²⁵ Despite the validity of this statement in reference to jazz repertoire as a whole, most of the examples that shy away from this can be found in works for the large ensemble. While it is far easier and more efficient for small group players to have a vast repertoire of tunes that are performed in this strophic form of melody, solos, melody (with the only slight variations being a possible intro, outro, or vamp between sections), this same format is too restrictive for large ensemble writers because it doesn’t even begin to maximize the potential of the

23. Milliner, “Quo Vadis”.

24. Pease, *Jazz Composition*, 21.

25. Milliner, “Quo Vadis”.

instrumentation. Bill Dobbins explains that the main disadvantage to this is that “the length of the chorus and the individual phrases within it become completely predictable.”²⁶ A large portion of the traditional big band repertoire offers a solution that simply expands on the traditional small group form. Such charts often feature some sort of introduction that leads into a composition of varying melodic/textural sections that are all based on a regular harmonic repetition. These charts are typically comprised of some combination of the head, solos, section solis, shout chorus, interludes, and other miscellaneous divisions of the tune, creating a very idiomatic and resourceful large ensemble sound while still relating directly to the original structure of the tune. While subtle reharmonizations may occur throughout, the basic harmonic structure is constant. This refers back to the concept of a “deep structure” of a tune, which is often explored by arrangers who attempt to keep the “deep structure” of a piece intact while altering the harmony in between these structural pillars. According to Dobbins, “the main advantage is that, once the initial chorus form is clearly established, harmonic variations and the displacement of thematic motives from one place in the chorus to another can be easily recognized and appreciated by an attentive listener.”²⁷ These variations help to prevent monotony from sneaking into the composition due to the set form of each chorus.

Initially, many big band compositions were not based on this strophic form because the earliest jazz ensembles in New Orleans were drawing most of their influence from ragtime and marches, two song forms that feature multiple “strains”, much like the

26. Dobbins, *Linear Approach*, 97.

27. Ibid.

binary or ternary forms of classical music.²⁸ Other early examples such as Duke Ellington's "Creole Rhapsody", one of the first examples of extended composition in jazz, feature a form more akin to the rondo form.²⁹ Ellington was the first truly prolific jazz composer, and throughout the 30s and 40s he wrote suites, concerti, and other large-scale works such as *Black, Brown and Beige*, *The Liberian Suite*, *A Rhapsody of Negro Life*, and others that forever raised the standard for large-scale jazz composition. He embraced who he was and the emotional connection that he had with his music exemplified this, as his music often poured directly from his life. Ellington spoke of his piece *Harlem Air Shaft*, saying "You get the full essence of Harlem in an air shaft. You hear fights, you smell dinner, you hear people making love. You hear intimate gossip floating down. You hear the radio. An air shaft is one great loudspeaker, you hear people praying, fighting and snoring."³⁰ Rather than to balance his ideas on top of a standard 32-bar form or some other fixed structure, his music evolved organically as a result of the story that he was trying to tell and so his formal structure was derived this way, from an inevitable yet natural process. Maria Schneider also views her pieces as "stories or plays", so the idea that a single section would repeat endlessly would be detrimental to proper movement and plot development.³¹ This organic approach to form is exemplified in many contemporary ensembles, although it is not necessarily an exclusive practice. Many of Thad Jones's arrangements, even into his later years, follow the strophic harmonic form

28. Sturm, *Changes Over Time*, 193.

29. Pease, *Jazz Composition*, 213.

30. "Duke Ellington: Harlem Air Shaft." Last accessed November 30, 2010. <http://www.jazz.com/music/2008/5/17/duke-ellington-harlem-air-shaft>

31. Milliner, "Quo Vadis".

of “theme and variations”; due in part to Thad’s judicious reharmonization and harmonic sensibilities, the ensemble’s movement in and out of the original harmonic framework functions as the main source of variety throughout these pieces. While he often has some sort of introduction and a coda, these too are usually derived from elements contained within the repeated form of the piece.

Ted Pease offers three classifications that form can fall under: Blues and Song Form, Episodic Form, and Extended Form.³² In his description of Blues and Song Form, he notes that the common form of most jazz works in this category is ABA, where A is the head, or the theme, and B is the solo section, or the variations.³³ If we zoom in more closely we will find that the form of the tune, the particular harmonic changes of the piece and their repetitions, can be one of many options. The most common forms found in the standard repertoire are 32-bar forms comprised of 8-bar phrases. Combinations of these 8-bar phrases can include *aaba*, *abac*, *abca*. Pease also gives *abcd* as a common form, but he uses this in reference to through-composed pieces, which is discussed in the following two sections.³⁴ The other most common form is *the blues*, which is most commonly a 12 bar form with a strict underlying harmonic element.³⁵ These forms are all repeated upon their completion to create the larger growth process of the entire performance. Many contemporary composers have found this sort of composition to be limiting, so larger, less routine growth processes have developed as a way for more intimate self-expression

32. Pease, *Jazz Composition*, iv-v.

33. Ibid., 111.

34. Pease, *Jazz Composition*, 111.

35. Ibid.

without such strict guidelines.

Episodic Form is described as a piece with “separate, complete sections that divide the whole of a piece into a series of self-contained musical units.”³⁶ Pease offers a good analytical method for describing both the harmonic form and the large-scale growth process: using uppercase letters (A, B, C, D...) to describe each episode and lowercase italicized letters for the subdivisions of these (*a, b, c, d...*).³⁷ This form offers a larger journey through composition due to its less repetitive, more structured nature. These individual phrases can be completely independent of each other, although the best composer would find some common link between them all in order to maintain continuity. Good contrasts are still important, and can be utilized by altering tempo, meter, tonal center, harmonic language, texture, orchestration, and any of the other categories discussed here. Episodic form is Pease’s middle ground, which ultimately evolves to the Extended Work.

Pease describes the extended work as being “to a tune what a novel is to a short story.”³⁸ He goes on to say that “an extended work is not simply a long arrangement of a tune in standard theme-and-variations format.”³⁹ The extended work has much in common with the classical symphony or concerto forms, and although it doesn’t necessarily require multiple movements, there are many great examples of this in the repertoire, such as the aforementioned Duke Ellington suites, or Maria Schneider’s *Scenes From Childhood*

36. Ibid., 196.

37. Ibid.

38. Ibid., 213.

39. Ibid.

Suite. Such large-scale works have been always been open to criticism, particularly from critics that are proponents of traditional jazz, who view forays into the language of classical music or more contemporary forms to be negative departures from a “purer” form of jazz music. Despite this looming negativity, many composers have flourished with the extended work and the bulk of this study will consist of works that fall under this final classification. The particular composers that I wish to explore have great works in all of these three categories so I will certainly represent each of these in my study, however, I believe that this last category, the extended work, is both under-appreciated and under-performed so I plan to address this area with a special degree of thoroughness. For a jazz arranger, the form, in whatever way it may be used, is yet another component of the music that they can expound upon, much as the primitive structure of a solo section is the vehicle for an improviser to expand upon.

Counterpoint

Counterpoint in jazz music can easily be traced back to the very beginning of jazz. Jazz was initially an aural tradition completely devoid of any written out charts serving as arrangements.⁴⁰ While musicians would play from a common repertoire, the individual parts were never notated and usually not even performed the same way twice. When discussing counterpoint in jazz music, there are two possible applications of this term. The first is the contrapuntal relationship between two or more independent lines and their interaction. The second is the contrapuntal relationship between two or more lines that move in rhythmic unity, such as lines in a concerted ensemble passage. The main

40. Schuller, *Early Jazz*.

distinction between these two definitions is that the second is much more subtle, but still just as important. The overall sound of the ensemble can be weakened or even flattened without careful consideration to the melodic lines that these inner voices hold. The aforementioned rule about strong section voicing contributing to strong ensemble voicing applies here also; if each individual line is strong, then the ensemble's sound will be magnified as a result. Bill Dobbins's book *Jazz Arranging and Composing: A Linear Approach* deals with this second style of counterpoint, which Dobbins attributes to the music of Duke Ellington. He writes that "Ellington and Strayhorn could often make a richer sound with three or four horns than most composers could make with six or eight."⁴¹ Their careful attention to the individual line, even at the expense of the harmonic structure not only makes for a strong more colorful ensemble sound, but also for a richer harmonic detail. At this point, the composer is no longer confined to the chord-of-the-moment, but can instead allow each line to venture out on its own. This can have a very strong effect on the listener due to the power found in an ensemble line comprised of strong independent lines. The contrapuntal devices used between sections and/or smaller intra-sectional instrumental groupings, while important and certainly worth exploring, are more obvious than these smaller considerations made with each instrument on an independent line. If each line is as melodic as possible, then the overall musicality of the passage will assuredly come across very clearly. Dobbins' text focuses on small group writing, and offers an extremely thorough presentation of the "linear approach" of writing, with sections devoted to 2, 3, 4, and 5+ part horn writing. He also devotes time to the

41. Dobbins, *Linear Approach*, 9.

construction of rhythm section parts and to developing larger formal concepts. Dobbins introduces two original tunes based on alternate blues harmonizations, a "bebop" blues (i.e. *Blues for Alice*) and a minor blues (i.e. *Equinox*), and then uses these same two tunes throughout the entire book, presenting all of his musical examples using these forms. He explains this choice, saying that it is easier to work with a shorter 12-bar form because later in the book when he gives his completed arrangements of these tunes, it will be easier to show formal development and reharmonization techniques.⁴² Dobbins gives multiple arrangements for each horn grouping, utilizing various types of homophonic and polyphonic textures. Dobbins' book does an excellent job of explaining linear harmony and "passing chords" as a result of voice leading instead of harmonized vertical voicings.

The other style of counterpoint, direct counter melodies between multiple instrumentalists/sections, requires a great deal of creativity on the composer's part. In their text *Instrumental Jazz Arranging: A Comprehensive and Practical Guide*, Mike Tomaro and John Wilson note that "Not only does [the creation of a contrapuntal line] require a basic knowledge of counterpoint (the combination of two or more independent lines), it also involves some original composition."⁴³ They go on to state that, "During the process of combining two independent melodies...two opposing factors are constantly at work: contrast and unity."⁴⁴ Once the initial line has been crafted, the secondary line(s) require an incredible attention to detail because, while they are independent melodic lines, they still serve a supporting role to the melodic focal point. This type of analysis is

42. Ibid, 8.

43. Tomaro & Wilson, *Jazz Arranging*, 45.

44. Ibid.

fairly straightforward due to the more explicit nature of counterpoint. While creating contrapuntal lines requires careful thought, the recognition and analysis of these lines is not nearly as demanding due to the exposed nature of multiple-line writing. This is a process almost completely void of any standard compositional practice except for good musical intuition and a developed ear. Only by working with these structures regularly can one start to develop their own contrapuntal vocabulary. The extreme difficulty of successful contrapuntal composition is another reason that I am interested in breaking down its use in contemporary compositions; many composers now are experimenting with textural variety and storytelling, and contrapuntal devices serve these perfectly due to their wide range of conveyable emotion. The prevalence of contrapuntal devices in modern jazz composition is the prime reason that the incorporation of counterpoint will prove to be a valuable inclusion.

Texture

According to the Grove Musical Dictionary, texture is “a term used when referring to the sound aspects of a musical structure.”⁴⁵ In classical music, this term has a very broad definition, and is often used to discern between homophonic and polyphonic music as well as to describe specific expressive qualities such as articulation, dynamics, tone color, or rhythm.⁴⁶ Wright examines textural properties using a slightly different definition, one that exists as an extension of the previously mentioned characteristics: “The spacing of chords may also be considered an aspect of texture; so may the

45. Grove Music Online. “Texture” Last accessed November 30, 2010. <http://www.oxfordmusiconline.com.logon.lynx.lib.usm.edu/subscriber/article/grove/music/27758?q=texture>

46. Ibid.

‘thickness’ of a sonority as determined by the number of parts, the amount of doubling at the unison or octave, the ‘lightness’ or ‘heaviness’ of the performing forces involved and the arrangement of instrumental lines in an orchestral work.”⁴⁷ I believe it is vital that an exact definition of texture be given here in order to offer the clearest possible description of what this study will encompass, especially considering the vague nature of the term “texture” with reference to modern music. This second definition, dealing with spacing, density, and note arrangement fits most clearly as a subdivision of the Voicing category, but often one will find atypical structures which require further exploration. Wright adds texture to his analytical process only with regard to Bob Brookmeyer’s music, due to the highly intricate structures present in Brookmeyer’s work.⁴⁸ He notes that one must be very careful “not to confuse density with intensity”, because Brookmeyer makes use of structures containing six or seven distinct pitches, yet in several occasions in the piece *Hello and Goodbye*, he uses these structures as landing points and immediately decrescendos upon arrival.⁴⁹ He blends phrases together using careful placement of such structures, not just tossing them out for blaring dramatic effect as other less thoughtful composers might do. The reason that texture was kept as it’s own individual category is because many contemporary composers are interested in evoking specific moods and emotions, and often textural devices are employed for these purposes. Further, texture is also created via combinations of instrumental timbres (tone colors). Some common examples are mixed woodwinds with brass, or brass instruments that utilize different

47. Wright, *Inside the Score*, 117-118.

48. Ibid.

49. Ibid., 126.

types of mutes. These too can affect the moods and emotions created by harmonic structures, voicings, and variations in density and intensity. Duke Ellington is often considered the master of this sort of application of texture.

Orchestration

Orchestration is also an issue that is nearly unique to modern arranging. A fairly typical instrumentation in the big band is 4 trumpets, 4 trombones (including one bass trombone), and 5 saxophones (typically with 2 altos, 2 tenors, and 1 baritone), and a rhythm section consisting of piano, guitar, bass, and drums. However, this instrumentation wasn't the only incarnation of the big band, just a typical one. Often, in groups such as the Glenn Miller and Claude Thornhill Orchestras, a clarinet would be substituted in place of lead alto.⁵⁰ Duke Ellington also made use of this lead clarinet sound. Moving in the opposite direction, Woody Herman's section opted for a darker tone substituting a tenor saxophone for one or both of the altos.⁵¹ Aside from saxophones, most groups had one or two players that carried a double for occasional effects, as exemplified by the classic Count Basie sides featuring Frank Wess's flute playing. As time passed, arrangers began to look for a wider variety of tone colors and began looking to classical composers, particularly the French Impressionists for new directions in music. The large ensemble began to alter its organization, partly modeled after the Claude Thornhill band and the revolutionary Miles Davis Nonet, a project from the late 40s featuring

50. Don Sebesky. *The Contemporary Arranger: Definitive Edition*. (Van Nuys, CA: Alfred Publishing Co., 1994), 52-53.

51. Ibid, 7.

compositions from Gerry Mulligan, Gil Evans, John Lewis, and others.⁵² The latter group was groundbreaking in that it featured both a drastically altered instrumentation (featuring both french horn and tuba) and a diminished ensemble size.⁵³ Mulligan took notes from this when he assembled his Concert Jazz Band in the late 50s, which featured only eleven players, including multiple woodwind doubles and, like his quartets from the same era, he also worked without a piano or guitar providing harmonic accompaniment. From the late 50s to the mid-60s, Gil Evans worked on several large ensemble projects with Miles Davis that also featured tuba, french horns, clarinet, flute, alto flute, and other instruments from the Western European classical music tradition.⁵⁴ In the 50s, with the rise of crooners like Frank Sinatra and Nat King Cole came the demand for a new breed of arranger. Rising off of the Broadway stage and the Hollywood screen, these arrangements called for a combination of full orchestra and big band that featured a very lush, ornate style combined with roaring brassy accentuation, a very dramatic writing style that can be found in the works of Nelson Riddle and Billy May. This style of orchestral writing heavily influenced later writers like Don Sebesky whose work with Creed Taylor's CTI label featured similar orchestral textures. This wide variety of instrumental usage by the early 60s helped to set the stage for the innovation that followed. Through the Concert Jazz Band came the writing Bob Brookmeyer who, together with Thad Jones, Gerry Mulligan, and other writers of that time, would set a new standard for woodwind doubling, the practice of saxophone players also performing on

52. Jeff Sultanof, Ed. *Miles Davis: Birth of the Cool, Scores from the Original Recordings*. (Milwaukee: Hal Leonard Corp., 2002), 1-4..

53. Ibid.

54. Lajoie, *Gil Evans & Miles Davis*, 15-58.

multiple woodwind instruments, that has had a substantial influence on today's writers. Their music grew alongside Gil Evans, writing for both woodwind doubles and french horn and tuba, among other things. Thad's common use of the soprano saxophone as a lead voice also helped to create a newer sound in modern music, perhaps taken as an updated cue from the clarinet lead of the Swing Era. His collaboration with Bob Brookmeyer is highly evident, as the two share many similarities in musical approach, albeit with two completely different stylistic realizations. Sometimes Brookmeyer's classical approach to music has drawn some controversy, but there is no denying his deep roots in the jazz tradition that ultimately fuel his forays into contemporary composition. He completely reconstructed the jazz ensemble into a more expressive unit than ever before by making use of extended form, instrumentation changes, motivic development and highly sensitive usage of expanded harmony. His use of textural devices is especially satisfying, which is clearly shown by Ray Wright.⁵⁵

Unifying Components

The last issue, given a thorough presentation in Sturm's *Changes Over Time*, are the Unifying Components of a given composition.⁵⁶ While this issue is raised in other texts, only Sturm gives it more than a paragraph or two of consideration.^{57 58} Typically there are two main techniques for creating unity within a single composition. The traditional way of achieving this is to re-use material during the course of a single

55. Wright, *Inside the Score*, 117.

56. Sturm, *Changes Over Time*, 130.

57. Wright, *Inside the Score*, 9.

58. Nestico, *Complete Arranger*, 9.26.

arrangement. This is often be a single musical tag or fragment that is used as an introduction and an ending, in what Sammy Nestico calls a “bookends” approach.⁵⁹ This idea can also serve as a transition between various sections of the ensemble or as background figures. Don Sebesky said that after deciding a particular device to use, “I made it into a connecting thread - introduction, connecting material, and for material between choruses.”⁶⁰ The interesting thing about Sturm’s text is that, since the study focuses on multiple arrangements of specific charts, he gives examples of the re-use of information by multiple composers citing the original recording of the composition. It is interesting to see not only the re-use of material by a single composer, but also the re-use of a single piece of information by multiple composers.

The other common approach to creating Unifying Components is by composing with a single motive or cell and manipulating this over an entire composition. A famous example of this from the classical repertoire is the manipulation of the opening theme of Beethoven’s Fifth Symphony. This sort of compositional process has many options including manipulation of note values, pitches, intervals, interval directions, and any other number of traits of a particular motive. These same things can also be applied to a fixed cell of pitches that are then manipulated in various ways. This style lends itself much more to contemporary composition, as composers drew influences from 20th century classical composers who also set specific limitations on their compositions in order to ultimately find more freedom in their work. Examples of this can be found in all forms of

59. Ibid.

60. Sturm, *Changes Over Time*, 154.

serial music, dodecaphonic tone rows, compositions related to the pitch class set theory, and other tools used as a means of expanding upon, or even doing away, the use of tonal centers. While it can be difficult to manipulate such small ideas effectively, successful use of this process can be extremely powerful, as the composition seems to flow effortlessly from a single spring. The extremely unified sound that results from proper development of such processes can make even the most dense and angular musical ideas much more accessible despite their seemingly unpredictable nature.

These eight analytical categories: Harmony, Melody, Form, Voicings, Counterpoint, Orchestration, Texture, and Unifying Components cover most of the information that could possibly be gleaned from an extensive score study project such as this one. I was able to unlock some of the secrets of contemporary large jazz ensemble composers, and also to find connections between the varying “schools” of composition. While each composer has original material to bring to the table, it is interesting to note how much is shared between these composers, considering their shared roots and professional associations.

Chapter Three:

Methods for Analysis

The primary methods of research for this project included the transcription, analysis, and study of selected musical scores from the vast repertoire of the large jazz ensemble. Instead of examining a small selection of pre-determined composers and seeking devices that are characteristic of their individual style of composition, I selected pieces that are evocative of contemporary jazz styles that also point us towards the future of the music. I felt that this would be more beneficial than simply dissecting the work of a particular composer, because one could understand an individual's stylistic vocabulary by simply visiting their discography. For the same reason, I hesitated to select a specific set of pieces as did Sturm in *Changes Over Time*, because often composers have specific bits of personal vocabulary that fit into certain situations, so pigeonholing them by examining only certain tunes that serve as the basis of various arrangements is also potentially very limiting. This also provides little insight into the compositional process, since finding pieces that are common to multiple composers would require the selections to be from the common jazz repertoire. Rather than establishing specific criteria for the selection of the charts to be examined, this process was done at the my own discretion. An effort was made to represent as wide a range of composers as is possible in a study of this size. Factors such as tempo, style, instrumentation, historical importance, and reputation were also taken into consideration in this selection process. Since the focus was on extremely recent compositions, a majority of the charts came from the past decade, in order to best represent the most cutting-edge ideas in large jazz ensemble composition.

Instead of providing score analysis for entire pieces like we find in *Inside the Score*, I analyzed the scores and only selected smaller portions of many different pieces for inclusion in the study in order to maximize the amount of repertoire present. While complete score analysis could have made for a very valuable presentation, I don't believe that the inclusion of such vast amounts of information would have been practical for the purpose of this study.

I broke down each piece into the main components: Melody, Harmony, Voicings, Form, Counterpoint, Texture, Orchestration, and Unifying Components. While this seems like a lot of different variables, only the first five required extensive attention in order to present a thorough discussion. Often Harmony, Voicings, and Counterpoint overlap each other, so I prepared for this and was able to combine some of these elements where it seemed fit to do so. I only used original scores that were obtained directly from each composer that was involved in the study. By using the original scores in addition to the original recordings, I was able to get the best grasp on what the composer intended for each piece.

In addition to score analysis, I undertook countless hours of careful aural study as well. I collected an extensive discography of large ensemble recordings, and a large portion of my initial studying actually came from aural learning. Before a composer can begin to write their own music, it is vital that they familiarize themselves with their predecessors, the masters of jazz composing/arranging, because I find imitation to be the most valuable form of study, especially because so many excellent examples exist. I started keeping a catalog of albums that I listened to, which includes (whenever the

following information is available): *Ensemble Name, Album Name, Track Listing, Recording Dates, Personnel, Composers/Arrangers*. This way, I am beginning to build an invaluable database to cross-reference both performers and arrangers. While I was in the listening phase, I also kept a sketchbook of musical ideas, and continued to compose with the same regularity that I have always maintained. By exposing myself to great arranging and cultivating a personal vocabulary of musical ideas, I found that composing large scale works became much more natural and organic, as opposed to pulling ideas out of thin air without careful historical consideration. In addition to the large ensemble works of master jazz musicians, I also incorporated many selections of Western European Classical music into my repertoire, because often the composers of European Art Music, particularly those from the second half of the 19th century to the present-day have had significant influence on contemporary jazz composers.^{61 62 63}

Very little can be added here about the actual composition process, because a specific set of methods differs greatly from writer to writer. However, this study will attempt to provide a wide variety of tools that a writer might use to get around a particular barrier or difficult area (writer's block, i.e.). Even so, these are only a means of boosting inspiration, because the original spontaneous musical elements are already in place deep within the composer. Further, it is often very difficult or even impossible to complete a piece without external inspiration or stimulation, so this study will hopefully serve as a small guide to the possibilities that can be addressed in contemporary large jazz

61. Dobbins, *Linear Approach*, 176-177.

62. Sturm, *Changes Over Time*, 205-206.

63. Bill Dobbins, *A Creative Approach to Jazz Piano Harmony* (Germany: Advance Music, 1994), 137.

ensemble composition.

Chapter Four:

Introduction of Composers and Compositions

Composers

Bob Brookmeyer (1929-2011)

Bob Brookmeyer was born and raised in Kansas City, MO, where he eventually studied at the Kanas City Conservatory of Music. After completing his studies, he moved to New York, where he freelanced as a trombonist with many of the biggest names in jazz.⁶⁴ He joined Gerry Mulligan's group, replacing Chet Baker, and eventually the two formed the Concert Jazz Band in 1960, Brookmeyer's first major big band outing. This group was formed as a large chamber music ensemble, and served as a more intimate big band consisting of only 13 members. Brookmeyer's next and most well-known big band affiliation came in 1966, when he joined the Thad Jones-Mel Lewis Orchestra. Brookmeyer served as both a composer/arranger and trombonist with the band for several years, until he moved to California in 1968 and drifted away from the music scene for most of the 1970s.⁶⁵ He eventually returned to New York and re-joined the Thad Jones-Mel Lewis Orchestra since renamed "Mel Lewis and the Jazz Orchestra", after Thad Jones left the band in 1978 and abruptly moved to Copenhagen, Denmark. Brookmeyer came in as musical director for the band and also composed two full albums for the orchestra, "Bob Brookmeyer: Composer, Arranger (Live at the Village Vanguard)" (1980),

⁶⁴ "Bob Brookmeyer: About" last modified July 27,, 2011, <http://www.bobbrookmeyer.com/about.aspx>.

⁶⁵ "Spirit Music: Bob Brookmeyer at 80" last modified Dec. 19, 2009, http://secretsociety.typepad.com/darcy_james_argues_secret/2009/12/spirit-music-bob-brookmeyer-at-80.html.

and “Make Me Smile & Other New Works” (1982). He was in charge of rehearsing the band, selecting the material, and appointing other members of the band to write.⁶⁶ In 1981, he also began his long-standing association with the flourishing European big band scene, a connection that he maintained until his death.⁶⁷ In the 1980s, he made recordings with various bands, including the WDR Big Band, the Stockholm Jazz Orchestra, and the Danish Radio Jazz Orchestra.⁶⁸ In 1986, after a commission from the Schleswig-Holstein Musik Festival, Brookmeyer’s New Art Orchestra was formed, featuring Brookmeyer and a band of European jazz musicians, save for the drummer, John Hollenbeck, an accomplished large ensemble composer himself. This group has since released four albums of Brookmeyer’s original music.

Brookmeyer has also been very active in jazz education, and upon his return to New York was selected to work on the faculty of the Manhattan School of Music. In 1988, he was chosen to head the BMI Jazz Composers Workshop, a group now led by Jim McNeely, that features works by upcoming composers and gives them a workshop to rehearse and discuss their music. He also moved to Holland in 1991 in an attempt to start a school for improvisational and contemporary music, but this proved to be unsuccessful. After his return to the United States several years later, he assumed the position as chair of Jazz Studies the New England Conservatory of Music, where he has taught many of today’s best and brightest composers. Some of his students include Maria Schneider, Jim

⁶⁶ “Mel Lewis”, last modified 2001, http://www.jazzprofessional.com/interviews/Mel%20Lewis_3.htm.

⁶⁷ “Bob Brookmeyer: About” last modified July 27,, 2011, <http://www.bobbrookmeyer.com/about.aspx>.

⁶⁸ “Bob Brookmeyer: Discography” last modified July 27,, 2011, <http://www.bobbrookmeyer.com/discography.aspx>.

McNeely, John Hollenbeck, and Darcy James Argue, composers who are also the leaders of four of today's top large jazz ensembles, all of which are also included in this study.⁶⁹ His influence on composers of today is unparalleled, rivaling even that of his most well-known contemporary, Gil Evans.

Jim McNeely (b. 1949)

Jim McNeely was born and raised in Chicago, IL, and was subsequently educated at the University of Illinois. Jim moved to New York City in 1975 and joined the Thad Jones-Mel Lewis Orchestra in 1978, spending six years in his first stint with the band.⁷⁰ McNeely spent his last four years with the band under the baton of Brookmeyer, who encouraged him to compose for the ensemble. Like Brookmeyer, McNeely's talents as an arranger/composer were quickly noticed by the European big band scene, and he has recorded numerous albums with bands all across the continent, many of them the same bands that Brookmeyer has also been affiliated with: WDR Big Band, Stockholm Jazz Orch., Danish Radio Big Band, Frankfurt Radio Big Band, hr-Bigband, among others. In addition to his work overseas, McNeely has been involved in several large ensemble projects on the New York jazz scene, working with not only the Vanguard orchestra, but also the Carnegie Hall big band, and his own tentet. After several extended affiliations as a pianist with the small groups of Stan Getz and Phil Woods, he re-joined the Vanguard Orchestra in 1996 as pianist and composer-in-resident, a position that he presently holds. He has collaborated with bands all across the globe, and is the pre-eminent voice in the

⁶⁹ "Spirit Music: Bob Brookmeyer at 80" last modified Dec. 19, 2009, http://secretsociety.typepad.com/darcy_james_argues_secret/2009/12/spirit-music-bob-brookmeyer-at-80.html.

⁷⁰ "Jim McNeely", last modified July 6, 2011, <http://www.jimmcneely.com/home.html>.

genre today, passing the big band torch from the second wave of masters, including Brookmeyer, into the 21st century.

McNeely has also held many academic positions, including replacing Brookmeyer as the Musical Director of the prestigious BMI Jazz Composers Workshop.⁷¹ He is also on the faculties of the Manhattan School of Music and William Paterson University, and has served as an instructor at the Jamey Aebersold Summer Jazz Clinics, the Lake Placid Seminar in Jazz Improvisation, and the WPU Summer Jazz Workshop. Not only has he had the opportunity to work underneath some of the very best composers in the history of the music, but he has also influenced and taught some of the rising stars of the new generation of jazz composers.

Maria Schneider (b. 1960)

Born and raised in Windham, MN, Maria Schneider completed an undergraduate degree in theory and composition at the University of Minnesota. She then went on to study at the University of Miami before obtaining her M.M. from the Eastman School of Music. After her graduation, she immediately sought out two of the biggest names in large ensemble composing, Bob Brookmeyer and Gil Evans.⁷² She became Gil's personal assistant and apprentice until his death in 1988; and studied composition with Brookmeyer for several years. During this period, she worked as a freelance composer and arranger in New York City, until 1993 when she formed the Maria Schneider Jazz Orchestra, later renamed the Maria Schneider Orchestra. While this group has comprised a majority of

⁷¹ "BMI Jazz Composers Workshop", last modified 2011, <http://www.bmi.com/genres/detail/533374>.

⁷² "Maria Schneider", last modified June 14, 2007, <http://www.allaboutjazz.com/php/musician.php?id=4122>

her output, she has been commissioned by countless organizations across the globe, including the Norrbotten Big Band, Danish Radio Orchestra, and the Metropole Orchestra (Netherlands) in Europe, as well as the Carnegie Hall Jazz Orchestra, Jazz at Lincoln Center, Monterey Jazz Festival, American Dance Festival, and several major universities nationwide. Schneider is equally at home in jazz and classical idioms, having composed extensively in each, and always carefully incorporating elements of the other; her music truly transcends genre-boundaries. Schneider's primary work is in performance, and she has been involved as a guest conductor with "over 85 groups from over 30 countries."⁷³

John Hollenbeck (b. 1968)

John Hollenbeck's influence as a modern jazz drummer is widely recognized, but he has also made considerable contributions as a composer for both small and large ensembles. His academic career also reflects his dual interests; his undergraduate degree was in Percussion, and his masters in Jazz Composition, both from the prestigious Eastman School of Music.⁷⁴ As his career developed, Hollenbeck was offered an NEA grant to study with composer Bob Brookmeyer in 1994, which began a long affiliation that continued until Brookmeyer's death in December 2011. Hollenbeck subsequently joined Brookmeyer's New Art Orchestra and has performed on the drumset with this group ever since. In addition, he has received countless grants and commissions from groups all around the world, and has also composed two full albums of music with his own group, the John Hollenbeck Large Ensemble. Their sophomore release, *Eternal Interlude*, was

⁷³ "Maria Schneider: Bio" last modified July 27, 2011, <http://www.mariaschneider.com/about.aspx>

⁷⁴ "John Hollenbeck Biography" last modified May 12, 2011. <http://www.allaboutjazz.com/php/musician.php?id=1368>

nominated for a Grammy in 2011, and received considerable critical acclaim. Interestingly enough, several of Hollenbeck's first recordings as a composer were not for jazz ensemble, but in fact, a traditional wind ensemble, one of which was actually written as a trombone feature for Bob Brookmeyer.⁷⁵ This comfort with mixed instrumentation further shows his comfort with a wide variety of ensembles, and the influence provided by his background in western classical music. In addition to works performed by the John Hollenbeck Large Ensemble, he has also worked with the Frankfurt Radio Big Band, the Jazz Bigband Graz, and countless other organizations and university ensembles. In addition to his endeavors as a composer and drummer, Hollenbeck has also served on the faculty of the Jazz Institute Berlin since 2005, and he actually spends a considerable amount of his professional work in Europe, like so many of today's top jazz artists.⁷⁶

Darcy James Argue (b. 1975)

Born and raised in Vancouver, British Columbia, composer Darcy James Argue originally started out as a pianist, but emigrated to the United States in 2002 in order to study jazz composition with Bob Brookmeyer at the New England Conservatory. In 2005, he formed his own big band, Darcy James Argue's Secret Society, which has been received with considerable acclaim, due to their ability to blend traditional jazz writing with elements of classical and rock music. According to Argue's website, their first album, *Infernal Machines*, was "included on more than 100 best-of-the-year lists and won

⁷⁵ "About - John Hollenbeck" last modified 2012, www.johnhollenbeck.com/about

⁷⁶ Ibid.

Best Debut honors in the prestigious *Village Voice* Jazz Critics Poll.”⁷⁷ In addition to the accolades of his ensemble, Argue has also received countless awards, including the Charlie Parker Composition Prize, the Phil Nimmons Emerging Composer Award, and countless other grants and accolades, including a Grammy nomination for his debut album. Argue is equally at home in all styles of music, and has worked as a professional music copyist and arranger since 1994.⁷⁸ He has also served as a copyist for Bob Brookmeyer, Maria Schneider, Dave Douglas, Christian Wolff, Hal Leonard, Boosey and Hawkes, and Carl Fischer, which has no doubt served as a lucrative supplement to his arranging work.⁷⁹ Many consider him to be at the forefront of large ensemble writing, and I wholeheartedly agree with this.

Compositions

Bob Brookmeyer

- “Over Here”, from the New Art Orchestra album *Get Well Soon*

Jim McNeely

- “The Life of Riley” from the Vanguard Jazz Orchestra album *Up From the Skies*

Maria Schneider

- “Last Season” from the Maria Schneider Orchestra album *Evanescence*
- “Allegresse” from the Maria Schneider Orchestra album *Allegresse*

⁷⁷ “Bio - Secret Society” last modified 2012, http://www.secretsocietymusic.org/darcy_james_argues_secret/bio.html

⁷⁸ “About - Darcy James Argue Music Service” last modified 2012, <http://homepage.mac.com/djargon/Personal28.html>

⁷⁹ Ibid.

John Hollenbeck

- “Guarana” from the John Hollenbeck Large Ensemble album *Eternal Interlude*

Darcy James Argue

- “Zeno” from the Darcy James Argue’s Secret Society album *Infernal Machines*
- “Transit” from the Darcy James Argue’s Secret Society album *Infernal Machines*
- “Redeye” from the Darcy James Argue’s Secret Society album *Infernal Machines*

Chapter Five:

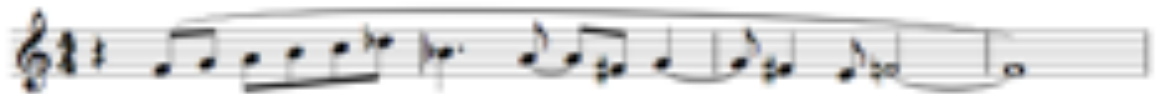
Analysis

Melody

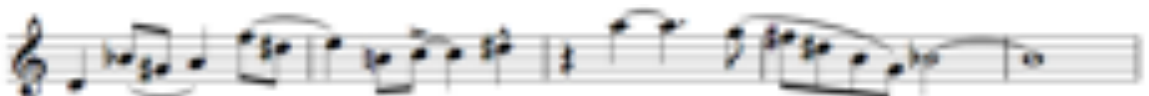
Jim McNeely - “The Life of Riley”

The Life of Riley is a perfect example of why many consider Jim McNeely to be the modern-day master of motivic development. The entire “A” section of this tune is comprised of three short melodic ideas that are twisted, flipped, and reworked over and over again. These motives are supported with various harmonic structures, metric modulations and instrumentation, which leads the listener on a very wild journey. Since this piece was written as a drum feature, the reuse of material gives the listener something to hold on to during the constantly shifting time feels. The only way to create melodic interest on the drum set is through rhythmic and metric manipulation; therefore, a limited amount of melodic material for the band is actually most practical, in order to allow for further development in ways that are conducive to an affective percussion feature. Here are the three main themes present in “The Life of Riley”, and how McNeely manipulates them through various modulations:

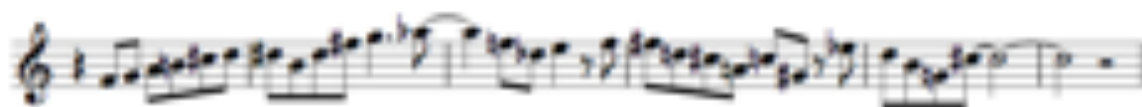
Theme 1:



Theme 2:



Theme 3:



* * *

Maria Schneider - "Allegresse"

The melodic content of Allegresse is extremely sparing, and yet, Schneider is able to get plenty of mileage out of the few themes that she introduces. Despite the considerable length of this piece, 314 measures to be precise, she is able to use three relatively short melodic phrases for the duration of the work, without ever losing her creative touch. The first theme that we encounter is introduced by the piano at the very beginning of the piece.



This idea later returns in a wide variety of arrangements and orchestrations. Interestingly enough, it is presented initially in its full harmonization, and appears this way in each iteration.

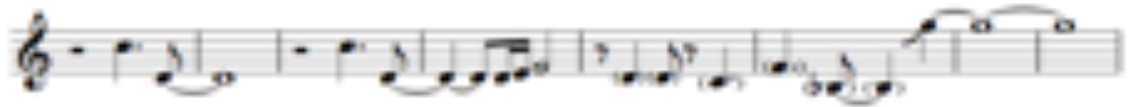
* * *

Just like in “The Life of Riley”, Schneider’s “Allegresse” makes use of two short melodic phrases throughout the entire piece.

Theme 1:



Theme 2:



Instead of just using this extreme reuse of material to support a drummer, she uses economy to showcase her incredible skills with voicing and orchestration in order to build and develop the form of the composition. She is one of only a handful of composers today that can use these shades of color as actual elements to create tension and resolution, an idea that she learned from one of her mentors, Gil Evans, the indisputable master of orchestration and texture. She brings back these motives many times, often in their original form, as opposed to McNeely’s constant manipulation.

To create forward motion, she uses these motives over various modes or harmonic shapes, which provides the propulsion and interest in the piece, as opposed to altering the lines themselves. As the piece progresses, she not only introduces new accompanying

material, but she also eventually starts to fragment the melody. Rather than taking the complete melody and altering it harmonically or metrically, she takes very small pieces of the melody and uses those as starting points for new ideas in the piece. She reuses and refines these segments to create new and fresh ideas that are still related to the original conception of the piece, as opposed to introducing entirely new material. This economy of melodic material results in a piece that, while still being through-composed, remains easily digestible for the audience.

* * *

Bob Brookmeyer - "Over Here"

One thing that is a trademark of great writing is when the melody and harmony are completely inter-related. The melodic writing of Bob Brookmeyer always seems to dictate the harmony, and vice versa, where one would seem incomplete without support of the other. Not only does he employ pedal points underneath the melody, the conventional form of writing, but he also uses them in the melody, freeing up the harmonic motion to go to unexpected places. If either the melody or the harmony desires to move unexpectedly, the job of the pedal point is to serve as the glue that holds it all together.

Being from the older generation of big band writers, Brookmeyer's writing is always full of nods to the more traditional forms of the music, while still keeping one eye on the road ahead. His work with older musicians combined with his progressive ideology and study of contemporary classical music make him one of the most versatile and well-rounded jazz composers ever.

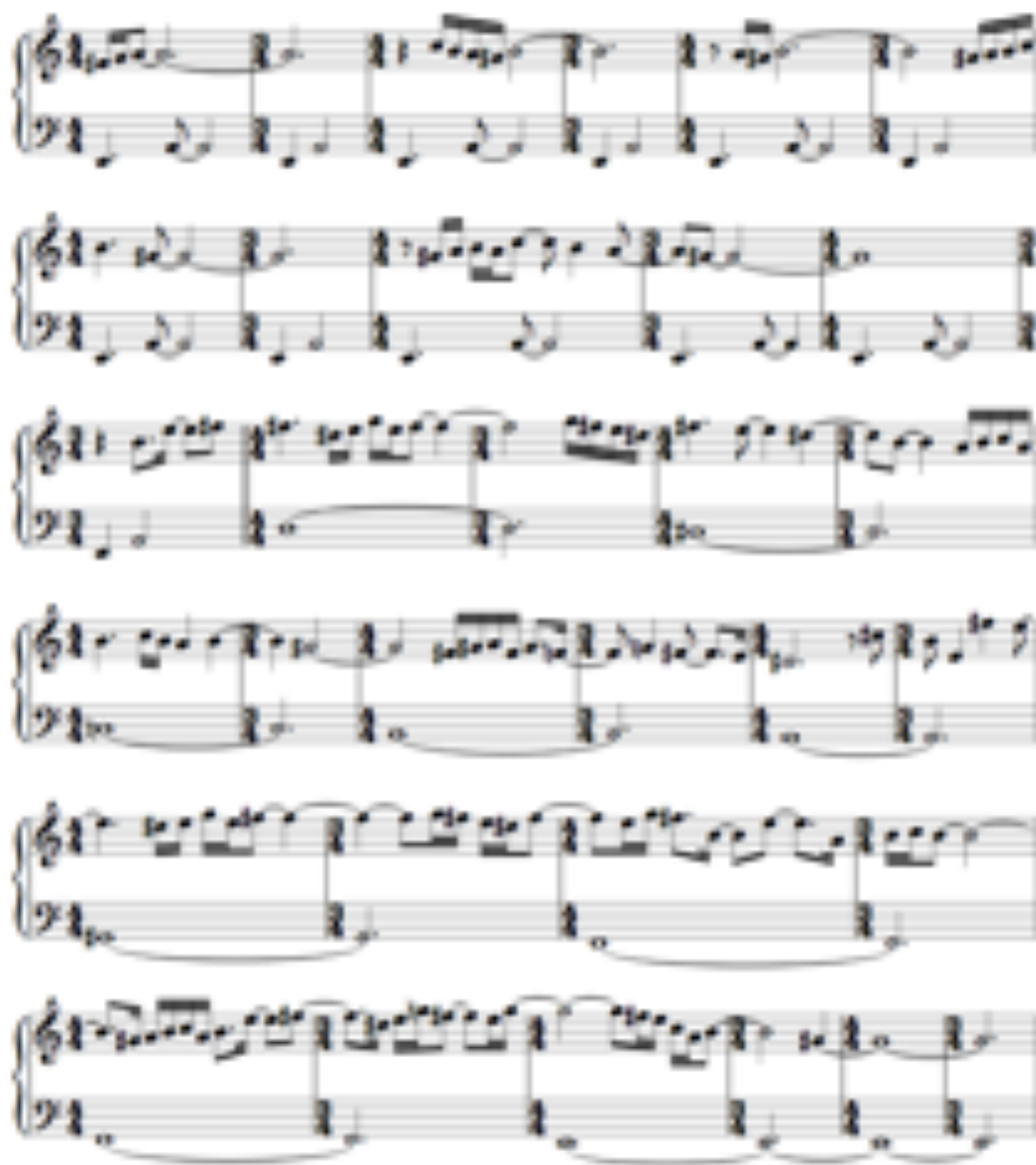
His initial approach to melodic and harmonic function is much more akin to that of Thad Jones and the others that came from the foundation set by the '50s Basie band and Kansas City swing. The opening figures in “Over Here” are derived directly from this writing tradition, featuring tutti ensemble figures where the lead line of the ensemble functions as the melodic line, much like the standard shout chorus formulae.

* * *

Darcy James Argue - “Redeye”

The melody of “Redeye” is a great example of maintaining interest in modal writing, which is no doubt a strong sign of Bob Brookmeyer’s influence on Argue’s writing. In an interview, he stated that Brookmeyer used to assign his students the “White Note Exercise”, which required them to compose an extended melodic line using just the diatonic notes of the C major scale.⁸⁰ In “Redeye”, both the melodic and accompaniment lines are comprised of only the seven notes of the E harmonic major scale, which is only one note shy of the Ionian major scale used in Brookmeyer’s assignment. Rhythmic and harmonic variation provide all of the drive necessary to keep such a delicate line afloat, which would prove to be a much more difficult task in the hands of a less experienced composer.

⁸⁰ “Banfblogging: Coda” last modified June 2010, http://www.secretsocietymusic.org/darcy_james_argues_secret/2010/06/banfblogging-coda.html



This melodic line can be broken down into a much simpler structure that is simply embellished with ornamentation. If you look at this simplified relationship between the melody and the descending harmony, the melodic line could be viewed as a sort of melodic pedal point that works against the constant downward motion in the bass. This allows each line to continue independent of the other, because of the strength in their interrelationship.



* * *

Darcy James Argue - "Zeno"

The introduction of Darcy James Argue's *Zeno* is an incredible display of mixed-meter composition. He states on his blog that the piece was named for Zeno of Elea, the author of Zeno's Paradoxes, and that his central focus while writing the piece was the idea that "forward motion -- and, by extension, rhythm -- is deceptive and illusory."

While the piece is actually written in 3/2 time, he creates an extremely ambiguous and unstable environment from the very beginning.

He uses the first ten bars as a sort of introduction to the piece, and introduces a new instrument in a different meter every four bars. First the guitar enters playing in 5/4, which is followed by a piano pattern in 12/8. Then, the pandeiro enters in 2/4, and finally, the bass in 3/4. Even though three of these four (excluding the guitar), can be expressed as a multiple or subdivision of 3/2, they imply their respective conflicting meters so strongly, that the “actual” meter is never truly felt.

The image displays a musical score for the first ten bars of a piece, organized into four systems. Each system contains four staves: a guitar staff (treble clef), a piano staff (treble clef), a pandeiro staff (bass clef), and a bass staff (bass clef). The guitar staff features complex, syncopated chords and melodic fragments. The piano staff shows a steady, rhythmic pattern of eighth notes. The pandeiro staff is marked with rhythmic notation, including eighth notes and rests, indicating a 2/4 meter. The bass staff shows a simple, steady pattern of eighth notes, indicating a 3/4 meter. The overall effect is a complex interplay of different meters, creating a sense of rhythmic ambiguity.

Even as the melodic line enters in m. 11, the line retains a strong floating and ambiguous nature due to multiple syncopations and odd phrasings. This rhythmic

ambiguity is continued throughout the statement of the theme, which must be done very carefully in order to keep the listener's attention. Interestingly enough, the first statement of the theme actually consists of a twenty-bar phrase subdivided into five phrases of four bars each, which is nearly impossible to tell from just listening to the piece. This provides a sense of regularity, even if it is indiscernible, because it forms a foundation for the multi-metered rhythmic ideas of the accompaniment and melodic line to rest on. Argue says that his influence for this floating melodic line possibly came from listening to Billie Holiday and Frank Sinatra and their backphrasing melodic techniques.

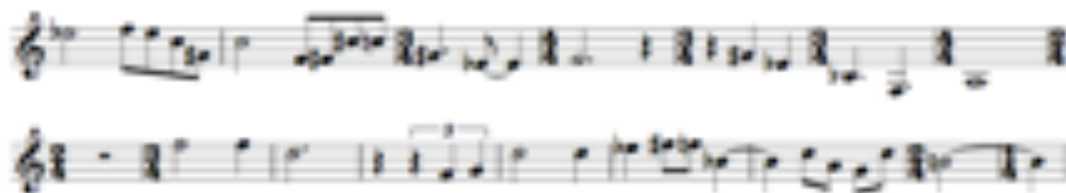


* * *

John Hollenbeck - "Guarana"

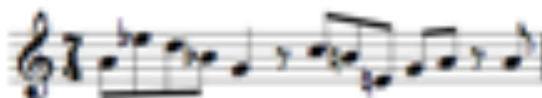
The melodic structure of "Guarana" has several shared motives with the harmonic accompaniment line, and also frequently makes use of the interval of a fifth. It is interesting to note exactly how much of the melody line features either an exact

appearance or inversion of one of these intervals, because this provides yet another unifying component for linking the piece motivically.



* * *

After the slow introduction of this piece, the pedal point that sets the foundation for the entire work is established in m. 21. In m. 29, the second main melodic motif is introduced, and all of the melodic material for the rest of the chart can be traced back to either the introductory melodic material, or this one bar motif.



As we dissect this idea further, the idea of the use of the fifth becomes more and more clear. With the exception of the pedal point/"tonic", A, all of the notes in these cells belong to a major seventh chord, which is comprised of two fifths a major third apart. By utilizing two major triads that are one and two minor thirds removed from the root of the chord, Hollenbeck uses natural dissonances to create an interesting effect over the pedal point that has now been well established. The As at beginning and end of this motif serve to help further establish this pedal point as a sort of tonic key, and they tie the seemingly unrelated major chords back in to the overall sound of the ensemble.

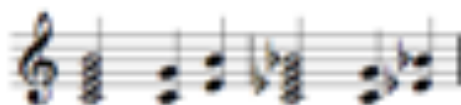
Harmony

Before I begin the harmonic score analysis, I would like to take a minute and discuss the developments of contemporary jazz harmony and how I believe the current harmonic forms have developed. Like many things, modern jazz harmony is simply the culmination of all of its previous incarnations, which has become increasingly evident as I have studied these charts. Prior to 1959, most jazz harmony consisted of rapidly moving chord changes that expressed specific tonal centers. These changes provided a very specific framework for improvisers to work with, and served as a very firm blueprint for soloing over. However, in 1959 with the landmark album *Kind of Blue*, the Miles Davis Sextet began to experiment with what was called “modal jazz”, which consisted of longer stretches of music, sometimes sixteen bars or more, where only one chord was played. This gave improvisors much more freedom, because they could focus on melodicism and improvisation rather than dealing with the persistent motion of traditional jazz harmonic changes.

While the modal jazz period, as a distinct and pure era, was short-lived, its effect on subsequent jazz styles was considerable; the idea of extended passages of limited changes and non-tonal harmony has dominated contemporary jazz composition ever since. After this, composers such as Wayne Shorter and Miles Davis began to experiment with non-functional, coloristic harmony, which allowed for a much broader range of harmonic colors than the previous tonal systems of harmonization. As the 70s and 80s came and went, musicians began to further develop these ideas, and made prominent use of even denser harmonic forms. Composers began to experiment with combining chords

and unrelated bass notes, which is largely responsible for the jazz fusion and contemporary sounds of the early 80s. In addition, more dissonant harmonies such as augmented chords and voice leading chords, which are vertical structures that exist solely as the result of good voice leading, were added to this growing color palate, which continued to step further away from traditional rules of tonality and key centers.

Contemporary jazz of the past decade has taken this one step further, utilizing what I call “ambiguous harmony”, meaning harmony with very little specific motion. For example, dominant seventh chords and diminished chords, due to the presence of the tritone, have very specific natural resolutions that the ear is constantly aware of. Likewise, strong tonal resolutions and traditional root motion also has this strong push and pull attraction, no doubt due to the indoctrination of our ears over the past three hundred years. However, contemporary composers have found favor with chords that have no particular tendencies or resolution. Often modal passages consisting exclusive of minor and major sevenths, which are both comprised of two fifths placed on top of each other, are used because of their functional role as a landing point.



This non-specific harmony is often the result of good voice-leading, which removes many of the tendency tones found in tonal harmonic progressions. Often bass lines move downward in chromatic half-steps, or in irregular motion that is careful to not imply a specific tonality for too long. By avoiding a regular pattern of tension and resolution, these composers are able to extend phrases and elongate passages because the

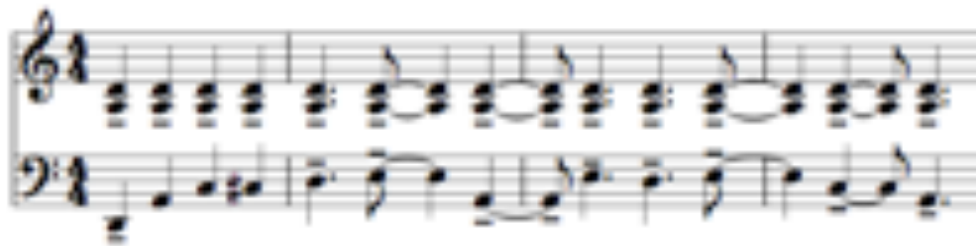
inevitable resolution and traditional dominant to tonic relationships have been removed completely. This is not to say that there are no dominant chords present in modern jazz, because there surely are; however, these chords serve specific roles, which may or not be cadential. Often dominant chords are fully altered, which helps to mask their obvious tendencies.

Another way that composers can maximize the effectiveness of this voice-leading is through another concept that involves not introducing chords tones present in the next chord. In this way, tension and resolution is created, with each chord serving as a resolution for the previous chord and a tension for the next chord, again providing a sort of harmonic ambiguity. To take this concept further, composers also apply this to scales just as they do chords, and in fact, think of the two as being interchangeable, which is where the influence of modal jazz comes in. Many composers, particularly those in this study, utilize cluster voicings extensively, which simply consist of some part of a given scale that harmonizes a line rather than a chord derived from that scale. This creates a much denser texture, and an even more satisfying resolution when each note resolves by close voice leading to a tone that wasn't present in the previous chord. In these ways, traditional harmonic tension and resolution can be done away with, or at least, interpreted more liberally, and the natural ebb and flow of a composition can remain in tact. This combination of modal jazz and non-tonal harmony represents a large section of contemporary jazz writing, and the following excerpts will help to clarify this concept of ambiguous harmonic progressions further.

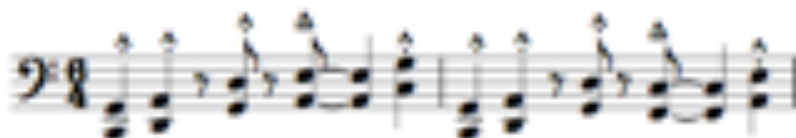
* * *

Jim McNeely - "The Life of Riley"

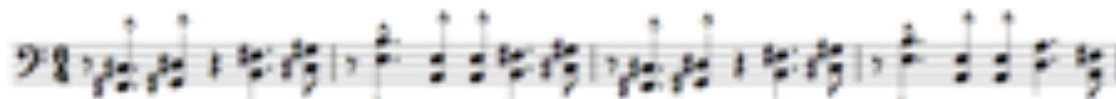
The harmonic content of Jim McNeely's "Life of Riley" is actually a perfect combination of many of the devices found in other pieces in this study. The A section is primarily based around a D pedal point, which provides a solid foundation for the metric modulations found in the piece. This pedal point is hammered out throughout the whole section, which allows for more rhythmic and motivic freedom, a point that McNeely surely takes advantage of.



Being a drum feature, these sort of non-harmonic features, such as pedal points, ostinatos, and non-resolving harmony function perfectly as accompanimental figures, because they don't detract from the soloist. The B sections offers another great way to do this, which is actually very similar to the harmonic writing found in several of John Hollenbeck's pieces. McNeely abandons the pedal point, and turns to an ostinato based on quintal harmony. This creates a denser effect, due to the strong nature of the interval of a fifth, and the lower placement of the chord in the bass and piano. He is able to build upon this idea with rhythmic hits and melodic cells in the horns, which helps to push the soloist along and build even more tension.



This quintal ostinato is actually free of specific harmonic function, and it is more important to look at what sort of implied key center is present, because a “general sonority” is more the effect that McNeely is going for here. This is clarified in m. 183 when the trombone soloist comes in, and the “key” shifts dramatically. The first part implies a very modal sound based somewhere around C, or a harmonic sound very closely related to C. In m 183 when the trombone soloist comes in, the harmony shifts to F#, which is the furthest key melodically that the harmony could shift to. Here is the ostinato from this solo section.



* * *

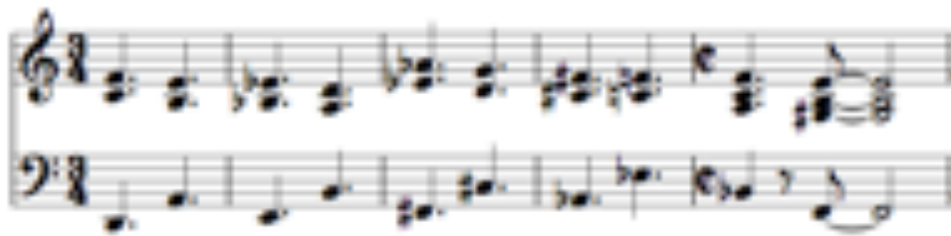
There are also several places in “The Life of Riley” where McNeely utilizes quartal voicings and triadic structures to create harmonic interest. He often uses triads in first or second inversion, so they already contain one fourth interval, which allows them to be blended much easier with more strict quartal harmony. A great example of this is in the trombone accompaniment to the entrance of the third main melodic motive, found in m. 25.



In this example, we see a variety of triadic harmonies, which seem to be derived equally from harmonic function and good voice leading. I feel certain that McNeely's choices were based primarily on smooth voice leading, and were not arbitrary decisions. By this point, the pedal point is ingrained so deeply in our ears, that it allows the unusual melody line some freedom, and the same goes for this harmonic passage.

* * *

Later on, McNeely introduces a circle of fifths figure in the bassline in m. 114.





The striking harmony that arises from this combination is a result of two familiar things set in an unfamiliar situation. Countless songs throughout the past three hundred years contain circle of fifths root motion and triadic harmonic structures, however, the two are almost universally in relation to each other. Outside of the realms of jazz and contemporary classical music, a given harmonic structure is always paired with an appropriately related bass note. To take this, or any concept that our ears have been accustomed to for hundreds of years and slightly alter it is an excellent way to provide a fresh compositional outlook.

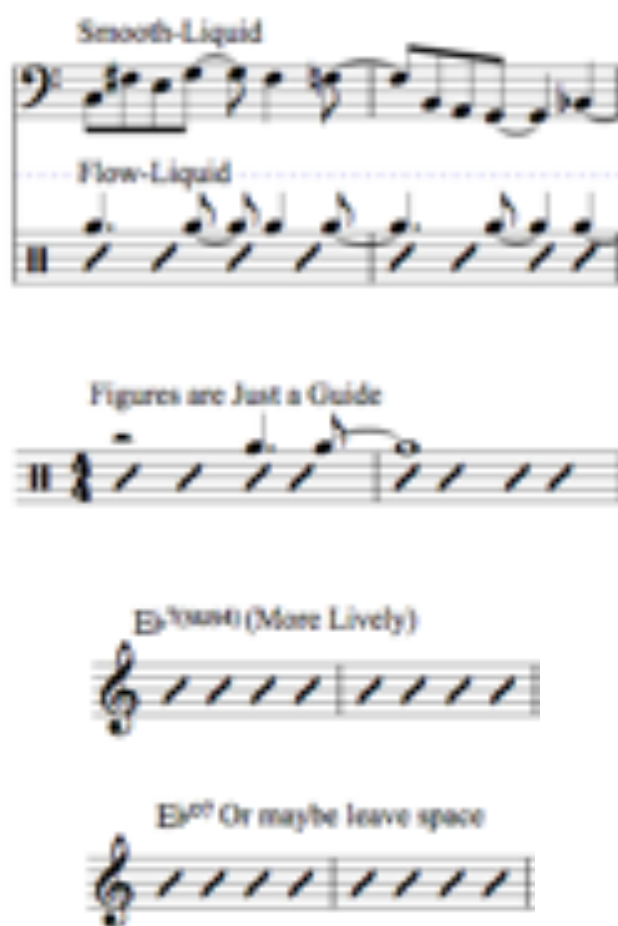
* * *

Maria Schneider - “Allegresse”

One of the major harmonic techniques utilized in contemporary jazz writing is actual a development of an older tradition that was developed over fifty years ago, modal jazz. In “Allegresse”, the chord structure of the piece is actually determined by horizontal scales, not vertical, tonal harmony. This non-tonal harmony is a perfect example of ambiguous harmonic writing that leads you on an adventure, rather than the traditional tension and resolution found in tonal writing.

For most of the piece, the piano parts are notated reductions of the horn parts, so the bass is actually where most of the harmonic information can be found. For the entire

melodic statement of the piece, the A sections simply says “Eb pedal”, and the bridge says “Gb Pedal”. While she offers various unconventional stylistic descriptions, such as “Lively but Sexy”, “Smooth-Liquid”, or “(More Sustain - Not as Much Space)”, this is all that she provides the rhythm section.



Since the winds are primarily playing dense clusters and quartal structures, the rhythm section must balance interaction with staying out of the way, and must be

especially accurate harmonically. In these modal types of pieces, harmonic embellishment must be done with great care, due to the modally specific nature of the compositions. It is not like bebop or hard bop music where the pianist is expected to alter certain chord changes intuitively; modal music is composed with very specific intention, so each player must recognize and adapt to this. Further listening will solidify these concepts, which don't translate particularly well to paper.

* * *

Darcy James Argue - "Transit"

Another example of triadic structures borrowed from pop music is evident in the C section of *Transit*, where a climactic run climbs to a first inversion I chord that is followed by a IV chord with an added second. This type of I⁶-IV harmonic motion is no doubt an influence of the composer's experience with popular music.



* * *

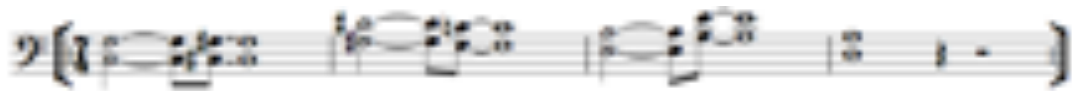
John Hollenbeck - "Guarana"

The harmonic structure of "Guarana" is derived exclusively from the interval of a fifth. It is incredible to discover just how much material Hollenbeck is able to create from

melodic fragment from m. 6-7 and falls a third, before lowering a half-step and raising a fourth, the inverted fifth. These pitches were very carefully chosen, and their relationships provide an extremely interesting accompanimental line. While the melody shifts for the harmonic repeat found in m. 13, this line of rising and falling fifths remains the same, albeit up a whole step.

* * *

In m. 37 of Guarana, for the first time, we see sustained harmonic accompaniment, which, unsurprisingly takes the form of perfect fifths that move by half-steps or perfect fifths.



* * *

Voicings

Bob Brookmeyer - “Over Here”

It is interesting to note how traditional voicing devices can be used in a contemporary context. Bob Brookmeyer’s chart “Over Here” exemplifies an effective way to use devices that come from seemingly different eras. This shows that his writing is very much rooted in the tradition of the music, which he actually helped to create. From the very beginning of this chart, this tradition is evident, as seen in the tutti ensemble voicings.

As opposed to the cross-section writing of some of the other charts in this study, each section of the band is written so that it expresses the chord of the moment

completely, which helps to create a fuller ensemble sound. Also, like more traditional big band writing, both the trombone and saxophone sections are written to include the root, third, and seventh of each chord: the most basic defining chord tones. He also generally follows several other conventional big band writing rules, such as voicing the trumpets in

The image displays a musical score for a big band, organized into three systems. Each system consists of four staves. The first two staves in each system are for the saxophone section, with the top staff in treble clef and the bottom staff in bass clef. The next two staves are for the trombone section, also with the top staff in treble clef and the bottom staff in bass clef. The music is written in 4/4 time and features complex harmonic textures with many chords and melodic lines. The notation includes various musical symbols such as notes, rests, and accidentals, indicating a detailed and technically demanding piece of music.

close position, and keeping the harmony parts at least a minor third away from the melody.

Despite this conventional style of voicing, the intricacies of Brookmeyer's melodic and harmonic taste brings out a very contemporary flavor in this music. This is important to note, because one doesn't necessarily have to abandon more traditional styles of writing completely in order to achieve a modern sound.

* * *

Darcy James Argue - "Transit"

As the harmonic palates of jazz composers have grown, so have their techniques for developing these rich harmonic devices. One texture that has been used by many composers is one that is thick harmonized passage that strongly resembles a chorale. One of the first and best examples of this is found in Bob Brookmeyer's composition *First Love Song*, which first appeared on the Mel Lewis Orchestra's recording *Bob Brookmeyer: Composer/Arranger*. This album is iconic in the big band community, so there is no doubt that *First Love Song* has had considerable influence on the writers that have followed in his footsteps. The dense line writing and harmonic structures that composers typically employ in these chorale settings provide an extremely deep emotional setting that makes these extremely effective.

An excellent example of this comes from Darcy James Argue's piece *Transit*, which starts off with a simple chorale setting. Argue employs three different contrapuntal



lines that weave in and out of each other for the first fifteen bars of the piece, in a very economical yet powerful fashion.

This also shows very good examples of orchestration and cross-sectional writing, as he puts the first line in the trumpets 1-4, the second line in Flugelhorn 5, Trombone 1-3, and, the tenor saxes, and the bottom part in the bass trombone, bari sax, and arco bass. By placing all of these instruments in the middle of their respective registers, he creates a very warm textural sound that is defined by extremely clear voices. This way he is able to

showcase harmonic writing as an evolution of distinctive linear parts, without detracting from the integrity of the individual lines. Over the course of this introduction, the harmony is able to wander freely due to this strong melodic content, and in fact, the bass line covers all twelve chromatic pitches, without ever truly landing on any of them, until the final fermata holds the suspended dominant chord in bar fifteen.

* * *

Maria Schneider - “Allegresse”

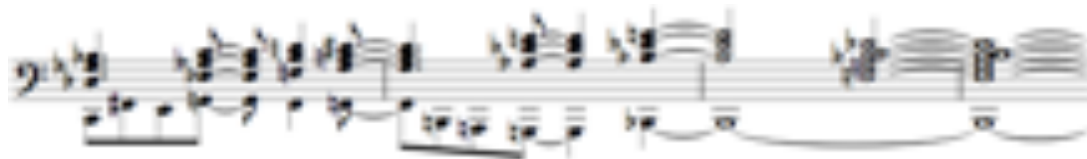
One of the first things that beginning arranging students are taught is to never obscure the melodic line. This is usually presented as “always harmonizing an interval of a third or greater below the melody.” However, in *Allegresse*, Maria Schneider pays this suggestion no heed, and actually harmonizing the A theme of the piece with a cluster



chord throughout. Rather than using voicings for clarity, she relies on note-doubling and orchestration to bring out the melodic line, which sings loud and clear.

* * *

Another great example of modern voicing technique is found in the second main theme of Schneider's "Allegresse", which involves the use of triadic structures. For this theme, she pairs second inversion major triads with unrelated bass notes, to create a very interesting effect, that once again plays into the idea of tonal ambiguity. By using major



triads, which are very firm structures, in an atypical way, she is able to float the harmony without allowing the ear to land on any one chord as a "tonic" or "dominant" sound.

Using triads in this way can be extremely effective when done properly.

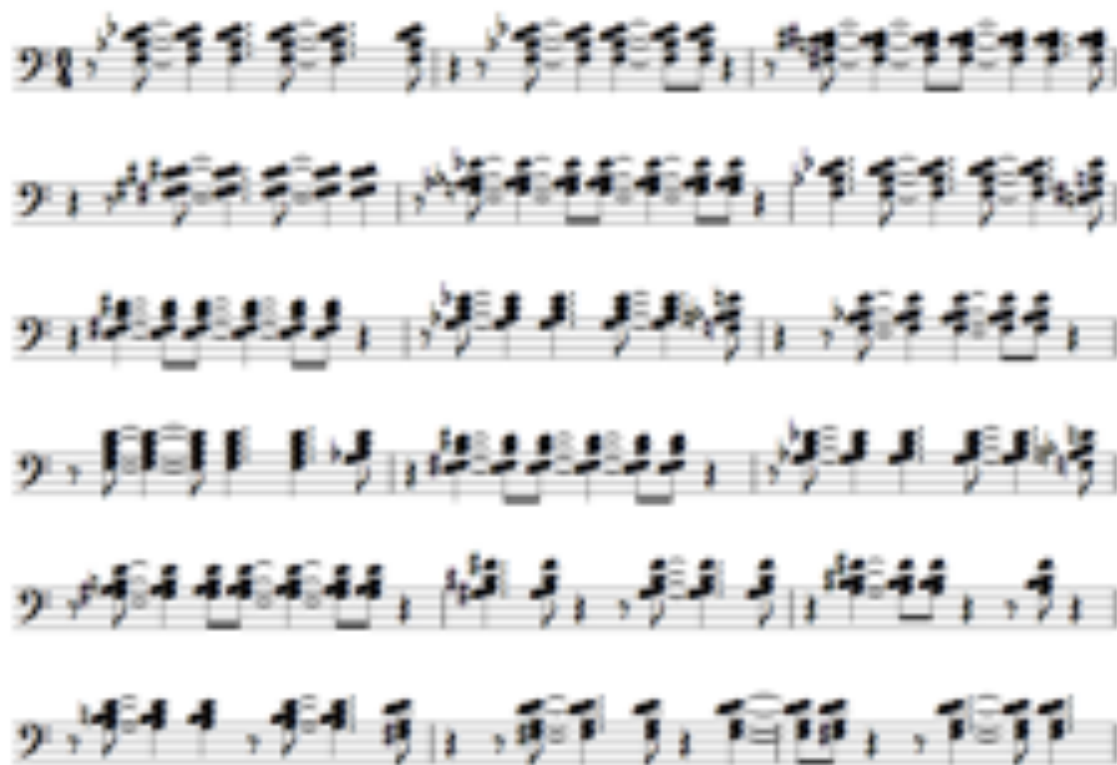
* * *

Darcy James Argue - "Zeno"

In Zeno, there are many excellent examples of quartal harmony present throughout; they are in fact, the very first thing that you hear at the start of the piece. The primary 5/4 motive in the guitar is comprised of quartal harmonies that are eventually transferred to the trombone section when they enter in m. 11. The trombones also adopt the 5/4 rhythmic pattern of the guitar, but only accent twice within a single bar of implied 5/4.



Even at m. 31 when the initial rhythmic figure is abandoned, the trombones shift to the new modality through the use of quartal and clustered harmonies exclusively. Despite their shifting implications, these chords never give a sense of resolution, hence their effectiveness in harmonically ambiguous passages.



* * *

When the melodic line returns in m. 58 of “Zeno”, it is reintroduced with what is by far the densest texture thus far in the piece. Once again, he combines quartal and cluster voicings, but this time it occurs on a much larger scale, with clusters that encompass nearly an entire octave. The orchestration here emphasizes the thickness of this structure, while also minimizing any jarring effect that such a density may have.

* * *

For the recap of the melody in “Zeno”, Argue starts out the theme with a very dense, five part harmonic structure. These cluster chords are an excellent example of ambiguous modality, because each chord is voiced according to its own melody note.



There are very few examples of parallelism in his writing, which creates an added interest for the listener, because you are never quite sure what direction he is going in next. His mastery of manipulating voicings allow him to work with a simple underlying harmonic structure and still achieve an extremely rich sonic effect.

At the close of “Zeno”, the ensemble reaches its thickest density yet: a cluster chord that encompasses a full octave of diatonic half-steps. This is the culmination of the entire piece, which features several sections of increasing density. As it builds in intensity, “Zeno” is constantly searching for a way to end the rhythmic and harmonic

confusion that it creates, and this final outcry is the perfect form of resolution. This chord is repeatedly punctuated over the fading rhythmic motives found at the beginning of the piece, and it offers an increased level of density while still tying the end of the piece together. All of the initial rhythmic motives are present underneath, and this voicing features no doubled notes across the entire woodwind and trumpet section; this is a density that features ten distinct notes.



* * *

Form

The hardest element to break down into a digestible format is form. Rather than giving a complete breakdown of the entire formal structure of each of these pieces, I will primarily use descriptions and broad explanations. I feel that when studying form, as varied as these pieces are, it is more effective to look at the broader spectrum of a given piece. In short, form is simply focusing on where a piece starts, where it ends, and how it gets there. By stepping back and looking at a complete work, rather than analyzing individual phrases and sections, we can see a much more complete view of a piece of music. This sort of idea is actually influenced by the work of Heinrich Schenker, the famous music theorist, although in this context, I will apply it much more organically and accurately. Instead of simplifying the harmony and melody of a composition, like

Schenker does, I am going to apply this concept to form, and “zoom out” in order to see the entire landscape of the work.

* * *

Jim McNeely - “The Life of Riley”

While this piece goes through many twists and turns, it is actually a simple ternary, ABA, form. The first section, the pedal point section, is constructed from the same three motivic devices, which is each connected to specific harmonic structures that repeat each time the motive returns. Due to the unpredictable nature of this section, it is unnecessary to break it down any further, because the motives develop logically, so the listener’s ear is guided all the way to the metric modulation into 6/4 for the bridge at m. 175. McNeely begins this seamless transition in m. 166 by keeping the quarter note pedal point in the piano, while introducing the new tempo note in the rest of the band. The exact modulation that he uses transforms the half note triplet into the new quartet note, which results in a new tempo at a 3:4 ratio to the A section.

The B section continues until m. 334, where it abruptly returns to the opening pedal point in the piano again. An extremely truncated recap of the A section follows, creating a perfect bookends approach and unifying the piece. Even as the B section returns to 4/4, it still places emphasis on the dotted quartet note, which continues the triplet feel that characterizes the B section of the piece.

* * *

Maria Schneider - "Last Season"

When analyzing musical form, one must be very careful to note all of the characteristics that are exclusive to each section of form. By understanding these smaller components, the contrasting features that contribute to clear sections of form become even more clear. For example, subtle harmonic shifts or texture changes may be all that is required to send a composition into a completely different direction, thus dictating a new division of the form.

The two main ways to approach writing form are either working with a preset phrase structure, or writing organically and allowing the form to dictate itself throughout the compositional process. There are obviously pros and cons for working with each form, but the majority of contemporary compositions use the latter method, the through-composed approach.

An interesting exception to this is utilized in Maria Schneider's piece "Last Season", which actually combines these two approaches.

The image displays two systems of musical notation for Maria Schneider's piece "Last Season". Each system consists of a grand staff with a treble and bass clef. The notation is written in a key signature of one flat (B-flat) and a 4/4 time signature. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the melodic and bass lines. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a through-composed structure with subtle harmonic shifts.

In this example, she introduces the melodic content of the tune with a nine measure piano solo, before establishing the ostinato and harmony in the band. The main theme starts out in even eight bar phrases, but gradually moves away from this as the melody develops organically. The melodic form of the tune repeats, with slight alterations, and then the solo section arrives at m. 72. At this point, the form of the tune takes on a traditional 32 bar form, divided into four 8 bar phrases. All four solo choruses (two choruses each for flugelhorn and soprano saxophone) use this structure, before it returns to a recap of the melody.

In this way, she creates a comfortable zone for each of the soloists to work in, while also utilizing a creative phrase structure for the melody of the piece. This furthers the point that the form of is actually perpetual development, instead of a strict form that the music has to fit itself into. While strict adherence to a given structure is an effective way to use form, you must remember that at any time can you abandon this foundation completely and move in a given direction if that's where the music leads you.

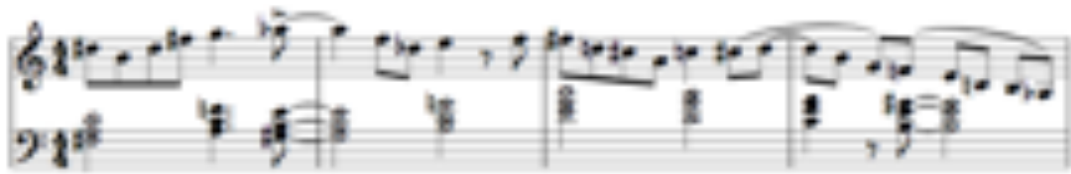
* * *

Counterpoint

Jim McNeely - "The Life of Riley"

"The Life of Riley" provides us with excellent examples of counterpoint, due to the thematic nature of the composition. In this piece, we find contrapuntal lines between the various sections of the ensemble, and also between these sections and the bass player, whose job it is to help solidify the metric modulations in support of the drummer. The accompaniment lines in the trombone sections create very strong counterpoint with the

various themes that comprise the A section. At first glance, one may dismiss this as a simple relationship between melody and accompaniment, but careful examination reveals the strong melodic pull of the trombone lines. These sections outline harmony, but also provide a contrast to the more active melodic lines. Often, the two most common approaches to contrapuntal writing involve either two voices playing in the gaps of each other's lines, or two voices with different melodic values, which is seen here. The primary melodic lines are very quick and active and comprised mostly of eighth notes, while the secondary lines, found in the trombones, are mostly half and quarter notes, which offers a nice contrast.



* * *

Darcy James Argue - "Zeno"

In m. 31 of Zeno, the initial rhythmic chaos is abandoned for the first time, but in order to keep the intensity and the drive of the piece moving forward, something of higher intensity must come along and replace this. The way that Argue chooses to do this is through the development of counterpoint. This new density adds the trombones and bass clarinet on a rhythmic texture featured in the piano, which sets up a rhythmic foundation throughout all of the "B" section. Much like the "A" theme, he continues with rhythmic backphrasing in the melody, although there are now two contrapuntal lines moving back and forth. As an added texture, a third line sometimes sticks out of this

texture when certain instruments sustain notes prematurely, creating a blurred effect like that of a piano sustain pedal.

The image displays a musical score for a piano piece, organized into three systems. Each system consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment. The third system shows a more complex texture with multiple voices in the right hand and a sustained accompaniment in the left hand. The score is marked with various musical notations, including notes, rests, and dynamic markings.



As this section continues, the lines evolve into cluster and quartal voicings, which create a much thicker sound, even though they are retaining their initial contrapuntal function. This works as an excellent way to build tension into m. 48 when the “C” section returns with the initial rhythmic figures from the beginning, although the piano and guitar have traded parts by this point.

* * *

Darcy James Argue - “Redeye”

It is interesting to note that frequently in contemporary writing, counterpoint assumes the role previously played by harmony. In “Redeye”, the presence of sustained

harmonic structures is rarely felt outside of the ostinatos present in the rhythm section.

The way that he implies harmonic structure is through the development of multiple contrapuntal lines, which are often harmonized within themselves. These subtle (or not so subtle, in some cases) harmonic touches provide all of the support of an accompaniment part, but in this way they are accented with melodic interest also.

* * *

TEXTURE

John Hollenbeck - "Guarana"

The music of John Hollenbeck can be identified and characterized by its interesting textures and experimentation in free improvisation. This is interesting, because portions of his music can be highly detailed and orchestrated, and these sections often alternate between sections of completely free music, with only minimal guidelines as to what is expected of the performers. When writing passages like these, the composer is placing a great deal of faith in the ensemble, which can be easier or harder depending on the amount of time the ensemble has been together and the level of the players.

One of the ways that Hollenbeck is able to get such interesting and fresh sounds out of his ensemble is his use of text and language in the instrumental parts. Rather than providing scored examples for these passages, I will simply provide the composer's notes to his ensemble.

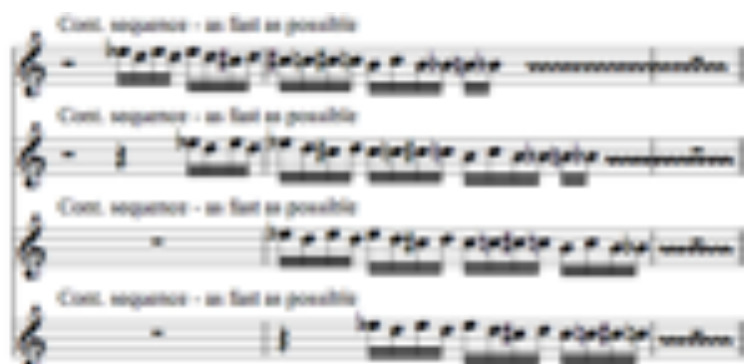
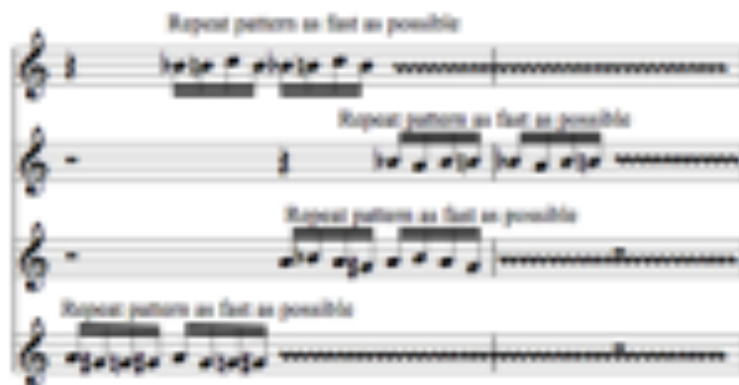
- m. 5 "Use melody as a cue but feel free to ignore"
- m. 45 "Ad. lib rhythm in a similar manner"
- m. 49 "Use different combinations of long/short notes. Ad lib. swells"

- m. 49 “Very sparsely and independently, ad. lib 8th note grid on this pitch.”
- m. 87 “Stagger breathing, individual swells, option ad. lib if you hear it”
- m. 91 “Slowly and softly move down in long tones (ad. lib pitches)”

* * *

Darcy James Argue - “Transit”

Transit is an excellent example of textures in music, because the piece was conceived as a representation of the composer’s own experiences taking public transportation. Because of this, there are many abstract textures that he utilizes in order to create the effect of riding on a train. An excellent example of this is seen in the fluttering trumpet figures found beginning in bar 38, which create an effect similar to that of the Doppler effect. This occurs again starting in m. 45, which offers an opposing effect to the first one, by featuring a descending line that decrescendos into nothing.



In the following phrases, he continues to introduce the transit atmosphere in the trumpet section. In m. 51, he creates another sudden crescendo using a tight cluster chord in the trumpets, which abruptly cuts off. This is followed by a “doit” that begins and ends with indefinite pitches, which creates a similar smearing effect.

The image displays two musical staves. The top staff is labeled 'Fluted trumpet' and contains four staves of music. The first staff shows a series of notes with a crescendo line. The second staff shows a series of notes with a crescendo line. The third staff shows a series of notes with a crescendo line. The fourth staff shows a series of notes with a crescendo line. The bottom staff is labeled 'Flared (flared valves)' and contains four staves of music. The first staff shows a series of notes with a crescendo line. The second staff shows a series of notes with a crescendo line. The third staff shows a series of notes with a crescendo line. The fourth staff shows a series of notes with a crescendo line.

Starting in m. 140 and continuing all the way to m. 203, he takes these devices that were seen only in short bursts, and expands them into a denser stretch of highway, so to speak. He achieves this effect by stretching out glissandos in the trombones and lower

three saxophones over longer bar lengths, to create a gradual sweeping effect. In order for this to work properly, the dynamic increases and decreases must also be followed, which creates a new variation on the Doppler effect sounds heard earlier in the piece. This technique is incredibly effective, and sometimes leads the listener to wonder if these sounds are even created with acoustic instruments.

* * *

Darcy James Argue - “Zeno”

“Zeno” is full of interesting woodwind textures, which consist of a three clarinets underneath a flute, playing pads over the soloist. This adds a great touch on the trombone solo, because these voicings never interfere with the natural register of the trombone player, and any overlap is more than covered by the timbral differences. This solo section consists of three sections of oscillating harmony, and each time the voices in the woodwinds adjust for these harmonic shifts with as little movement as possible.



In this way, the texture remains consist, and it is only amplified by the Steve Reichian motive found in the bass clarinet, and later, the return of the 5/4 trombone punches from earlier in the piece. Trombones with plunger and trumpets in harmon create a very interesting effect when coupled with these spread woodwind voicings. This sort of

textural construction is an excellent example of the possibilities found in contemporary jazz arranging. Here is an example of how he builds the color palate behind the soloist:

The image displays a musical score for piano and bass, organized into three systems. Each system consists of a grand staff (treble and bass clef) and a separate bass line. The music is in 4/4 time and features complex harmonic textures with many chords and moving lines. The first system has a 'p' dynamic marking. The second system has a 'mf' dynamic marking. The third system has a 'p' dynamic marking. The score is written in a contemporary jazz style with many chords and moving lines.

* * *

Darcy James Argue - “Redeye”

So often, orchestration is actually studied as a combination of orchestration, voicing, and texture, which is usually the best way to learn how all of these can work together to create a given effect. However, in “Redeye”, we see a rare example that allows us to look at pure orchestration. From m. 15-41, the first melodic line of the piece is scored across the band, but it is completely in unison the entire time. It starts off as a flute, two clarinets, and a trumpet in bucket, and gradually adds a soprano sax and a flugelhorn to the mix. In this line, we have six different players on five different instruments, all performing in perfect unison with each other, which exhibits an eerie texture and requires mastery of intonation by the ensemble.

* * *

Orchestration

John Hollenbeck - “Guarana”

In “Guarana”, Hollenbeck is able to develop all of his thematic material simply by orchestrational shifts. The melodic line and the accompaniment figures are constantly shifting between the various repeated sections of the piece, which builds tension and intensity solely through orchestration. The following graph shows these motives and traces their development throughout the piece.

Letter	Hits	Melody	Sustained Chords	Single Repeated Pitch
E	Pno, Bass	N/A	N/A	N/A
F	Tnr 1, BC, 2 Tpts, 2 Tbns, Pno, Vibes, Bass, Drums	N/A	N/A	N/A
G	Tnr 2, 2 Tpts, 2 Tbns, Bass	Alto, Pno, Vibes	N/A	N/A
H	Voice, BC, 2 Tpts, 2 Tbns, Bass	Alto, Cl, Pno, Vibes	2 Tnrs	N/A
I	Voice, 4 Tpts	Alto, Cl, BC, 2 Tbns, RH Pno, Vibes, Bass	2 Tnrs, 2 Tbns, LH Pno	N/A
J	Cl, 1 Tbn	Voice, Alto, 2 Tnrs, BC, 3 Tpts, 1 Tbn, RH Pno	2 Tbns, LH Pno, Vibes, Bass	N/A
K	1 Tnr, BC, 1 Tpt, 1 Tbn	Voice, Alto, 1 Tpt, 1 Tbn	LH Pno, Vibes, Bass	Cl, 1 Tnr, 2 Tpts, 2 Tbns, RH Pno
L	N/A	N/A	Bass	All but bass
M	N/A	N/A	N/A	All but bass

* * *

Jim McNeely - “The Life of Riley”

“The Life of Riley” calls for both alto players to also double on soprano saxophone, which is a technique that Bob Brookmeyer originated during his second tenure with the Thad Jones/Mel Lewis Orchestra, the band that McNeely also played in.

This provides two piercing melodic voices, which is an ideal timbre for the short, snappy motivic ideas such as those found in “Riley”. Eventually, McNeely drops one of these for an alto, which creates a more ensemble-driven sound, due to a better blend across the saxophone section. Eventually, he returns to the traditional orchestration of two alto players during the drum solo, which intensifies the ensemble’s sound, since the soprano sax has a quality that is almost akin to double reeds, which are used primarily as solo instruments. This biting quality makes the soprano saxophone a very attractive choice when writing these types of lines, but it is also one that must be used very carefully. If one scores too high for a soprano that is not the main theme or focal point, this could detract from the performance by distracting the listener’s ear.

* * *

Maria Schneider - “Allegresse”

“Allegresse” requires a wide range of woodwind doublings. Reed 1 and 2 double on soprano sax, clarinet, and flute; Reed 3 on tenor sax; Reed 4 on tenor and soprano saxophones; and Reed 5 on clarinet. This is an extremely unusual woodwind doubling, but it does allow for a very wide range of possible instrument combinations. Each voice is carefully placed within the ensemble, which is paramount to the clarity of the piece’s tight densities and textures. The sopranos and flutes are utilized on more singing melodies and lead lines, while the clarinets and tenors often blend in with the trombones to create intriguing cross-sectional writings. Instead of voicing the trombones in a cluster with each other, she sometimes alternates every note with a reed player (for example:

trombone, tenor, trombone, clarinet, trombone, soprano), which allows for a very interesting timbre that contributes to her impressionistic palate of colors. It is not surprising that Maria Schneider is one of the masters of the “orchestral” style of jazz composing today, because her biggest influences and mentors were the pioneers of this style of writing: Bob Brookmeyer and Gil Evans. Several of Brookmeyer’s other students are having considerable success with extended orchestration, including all of the other composers examined in this study. These writers are taking their composing to the next level, which requires greater demands on the actual musicians than ever before. Sixty years ago, there may have been one or two players in a saxophone section that could double on flute or clarinet, but now players may be asked to perform on three or more instruments within a given chart at an extreme level of virtuosity, creating a higher caliber musician than has ever existed before.

* * *

Unifying Componentets

Darcy James Argue - “Transit”

“Transit” contains a very unusual application of the bookends approach to writing. Rather than explicitly lifting the introductory chorale from the piece, he takes the melodic and harmonic structure from the intro and stretches it out. However, rather than treating this as an extended chorale, he simply expands this figure and places it over the pedal point groove of the A section. He follows this with the harmonic pads from the A section,

and ultimately ends the piece this way.



* * *

John Hollenbeck - "Guarana"

"Guarana" employs the bookends approach to introducing and concluding the piece. However, Hollenbeck does much more than simply copy/pasting the first passage

at the end. He actually includes the pedal point figure in 7/4 that is found throughout the piece. This creates an interesting rhythmic tension, because he reintroduces the initial melody in 4/4 over this ostinato in 7/4, which creates considerable rhythmic tension.



This serves to not only tie the beginning and the end of the piece together, but to also incorporate material from the middle, to truly draw everything to close in a unified fashion.

* * *

Jim McNeely - “The Life of Riley”

Like most of these pieces, “The Life of Riley” is closed in the exact same fashion that it began. This is the best way to create cohesion, especially considering the extended deviations of the developmental “B” section, and the false entrances of the main theme that are spread throughout it. McNeely toys with the listener considerably throughout this

piece, so he owes it to them to give something to hang their hat on at the end. Even though the recap of the A section is very slimmed down, it provides just enough familiarity to create a coherent and logical close to the piece.

* * *

Maria Schneider - “Allegresse”

Even the through-composed feel of “Allegresse” is interspersed with countless fragments of the main melodic statement, which reappears in its entirety at the end to perfectly wrap the piece together. Contemporary composers often work with much smaller bits of information, which challenges them to write interesting music through the development of limited ideas. A piece based on two or three motives or concepts can be much more effective than one with ten different themes that occur throughout it. If a composer has decided to write a brand new theme for each section of a piece, then they may as well be composing several distinct pieces. Cohesion is extremely important, and these smaller fragments are the omnipresent glue that holds everything together.

Chapter Six:

Concluding Statements

While it would be impossible, or at the least impractical, to summarize the preceding chapter on analysis, I believe that there is one main point that can be taken from this study and applied in all aspects of writing. Contemporary jazz compositions differ from traditional forms, because they allow themselves to develop more organically. All of the components of a piece, as listed and analyzed earlier, are given room to breathe by the composers, which is vital to their fresh and unpredictable quality. By working within a much looser framework and set of guidelines than their predecessors and mentors, these composers are able to draw on more influences and have a wider output than any large ensemble composers before them.

There are limitless possibilities available for the large jazz ensemble, because while the music is composed by one person, ultimately a band of nearly twenty musicians has to perform it. This collaborative spirit and combined skill set provides the composer with many more possibilities, especially if they have the opportunity to write for a single ensemble over time and really learn the idiosyncrasies of the individual musicians. Many attribute the rich quality of Duke Ellington's music to the fact that he wrote his parts for specific individuals in the band, a practice that was continued by many composers that followed. This was one of the advantages of having a band on the road for months at a time, because the arrangers could truly get to know everyone's playing and begin to tailor charts to the strengths of the individual players, which exponentially magnified the ensemble's sound.

Today's jazz musicians are expected to have a considerably larger skill set than older players, simply because of the expansion of the repertoire and the specific roles of each instrument. Woodwind doubles, virtuosic reading abilities, and mastery of many different styles of music are all standards among professional jazz musicians today, which raises the bar even higher for each successive generation. The higher capabilities of the musicians allow the composers even more freedom in their writing, because they can write with very few performance restrictions as far as the ensemble is concerned. Abandoning traditional qualities while still being informed by them is a very difficult task, but composers are expected to study and work with these earlier forms also. These actually end up having considerable influence on modern writing, even if only at the subconscious level. I believe that study of all periods in jazz history is vital to one's development as a modern player, because we must know where the music has come from before we can allow it to progress to the next level. That being said, the very act of studying these older forms can ultimately free composers and send them in a completely different direction, because they will know which waters have already been charted, and which parts of the sea still lie unturned.

By using texture, orchestration, and the other more abstract components in place of traditional tonal structures, composers are able to create the tension and resolution without resorting to traditional tonal forms and predictability. These pieces can remain unpredictable on the micro-level and predictable on the macro-level, due to the natural arc of all good storytelling. It is important to remember that contemporary composers are telling some of the same stories that earlier composers told, but they are just speaking in a

more expanded language. Shout choruses, soli sections, and strophic chord changes are no longer prominent features of big band writing, but other updated techniques have replaced these preset formal ideas. In this way, the music is retaining all of its core elements, while still evolving into something new and up-to-date. Large ensemble composers have looked to small groups for lessons on harmonic ideas and group interaction, but they have also turned to the classical symphony and even experimental forms of rock and popular music for influence.

The on-going debate about the definition of jazz may be more heated then ever simply due to an abundance of fuel for this fire. Modern composers have all but done away with the stylistic indicators of that so many of us immediately think about when we hear the term big band. And yet, so many of these pieces, while they remain on the cutting edge compositionally, still invoke the mood and spirit of these idiomatic big band writers. There are many writing techniques that are universal to all writers, which would make an equally fascinating, alternative viewpoint to this study. There are many similarities and influences that can be drawn from these earlier writers, however, there is simply not enough time to cover these ideas in addition to addressing the concerns of modern-day writing. Hopefully this study will provide insight, and most importantly, inspiration, for non-musicians and large ensemble writers alike. There are many incredible possibilities for creativity found within the realm of contemporary large ensemble jazz composing, and this study simply presents the tip of the iceberg.

Glossary

Arrangement - Any piece, composed by someone other than the arranger, that is expounded upon or re-worked into something new, while still retaining some qualities of the original composition.

Atonal - An absence of a specific tonal center or key in a given piece of music.

Chart - A term used by jazz musicians to refer to a specific arrangement or composition.

Chorus - A single repetition of a song's basic structure. Most commonly used when referring to solo changes or arrangements that feature a strophic form.

Changes - A term used by jazz musicians to refer to the given chord structure of an arrangement or composition. This structure is often used for improvised soloing.

Cluster - A voicing structure that contains two or more pitches that form intervals of a second.

Composition - A common term for any piece of music that is written.

Concert score - A complete score with all of the pitches written exactly where they sound, instead of where they are written on the performer's parts. (See: Transposed score)

Counterpoint - The usage of two or more individual lines and their relation to each other, which is used to create a specific melodic or harmonic effect.

Diatonic - Referring to music that is solely from a specific scale or set of pitches.

Doubling - A term used by jazz musicians to refer to the act of performing on multiple instruments throughout a given performance. These additional instruments are

referred to as “doubles”, and the performer is referred to as a “doubler”.

Form - The complete phrase structure of a piece.

Growth process - (See: form)

Inversions - A restructuring of a given set of pitches so that they are in a different order, but the same pitches remain throughout these inversions.

Non-resolving harmony - Harmonic changes that move between different key centers, and never resolve to a tonic chord.

Orchestration - Also known as instrumentation, this refers to the specific instruments required in a piece of music.

Parallel voicings - Voicings that maintain a similar intervallic structure as they move up or down. Diatonic parallelism refers to voicings that move within a given scale. Chromatic parallelism refers to voices that maintain the exact same intervals as they move, regardless of harmonic changes.

Quartal - Voicings that are comprised of intervals of a fourth.

Quintal - Voicings that are comprised of intervals of a fifth.

Set Theory - A theory and method of composition in 20th century classical music that involves the use of specific “sets” of intervals, which are then transposed and used as the primary material for a given composition.

Soli - A section in a piece that features a given instrument section or group of players.

Strophic Form - A form that consists of a single section repeated for the entirety of the composition.

Texture - The “sound elements” of a piece. This may refer to voicing density, extended techniques, specific intervallic combinations, or any other number of techniques that creates a specific musical effect.

Through-composed - A piece with no repeating sections of the form. A through-composed piece is composed of new materials the entire way through.

Transposed score - A complete score where all of the pitches are written as the performer would read them, not as they actually sound. This transposition is to facilitate easier notation and readability.

Voice leading harmony - Harmony that is derived from voice leading individual lines, as opposed to traditional chords and vertical sonorities.

Bibliography

- Argue, Darcy James. "About - Darcy James Argue Music Service." Last accessed July 29, 2011. <http://homepage.mac.com/djargon/Personal28.html>
- Argue, Darcy James. "Banfblogging: Coda." Last accessed July 29, 2011. http://www.secretsocietymusic.org/darcy_james_argues_secret/2010/06/banffblogging-coda.html
- Argue, Darcy James. "Bio - Secret Society." Last accessed March 25, 2012. http://www.secretsocietymusic.org/darcy_james_argues_secret/bio.html
- Argue, Darcy James. "Bob Brookmeyer: at 80." Last accessed July 28, 2011. http://www.secretsociety.typepad.com/darcy_james_argues_secret/2009/12/spirit-music-bob-brookmeyer-at-80.html
- Belck, Scott Brian. "Lickety Split': Modern Aspects of Composition and Orchestration in the Large Jazz Ensemble Compositions of Jim McNeely: An Analysis of Extra Credit, In the Wee Small Hours of the Morning, and Absolution." DMA diss, University of Cincinnati College-Conservatory of Music, 2008.
- Berkman, David. *The Jazz Musician's Guide to Creative Practicing*. Petaluma, CA: Sher Music Co., 2007.
- Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Chicago: The University of Chicago Press, 1995.
- Castle, Patrick Douglas. "Aspects of Style in the Repertory of the Claude Thornhill Orchestra: 1940-1948." DMA diss, University of Illinois at Urbana-Champaign, 1981.
- Dobbins, Bill. *A Creative Approach to Jazz Piano Harmony*. Germany: Advance Music, 1994.

- Dobbins, Bill. *Jazz Arranging and Composing: A Linear Approach*. Germany: Advance Music, 2005.
- Felts, Randy. *Reharmonization Techniques*. Boston: Berklee Press, 2002.
- Garcia, Russell. *The Professional Arranger Composer: Book I*. Hollywood: Criterion Music Corp., 1954.
- Gourse, Leslie. "In the Heyday of the Studio Musician, Thad Jones and Mel Lewis Start a Big Band at the Village Vanguard." *The Massachusetts Review*, Vol. 39, No. 4 (Winter 1998/1999): 585-595.
- Grove Music Online. "Texture." Last accessed November 30, 2010. <http://www.oxfordmusiconline.com/logon lynx lib usm edu/subscriber/article/grove/music/27758?q=texture>
- Hoffmann, James Avery, Joseph Gabriel Maneri, and Gunther Schuller. "A Conversation with Gunther Schuller." *Perspectives of New Music*, Vol. 24, No. 2 (Spring/Summer 1986): 242-249.
- Hollenbeck, John. "About - John Hollenbeck." last accessed March 25, 2012 www.johnhollenbeck.com/about
- Hollenbeck, John. "John Hollenbeck Biography." Last accessed July 29, 2011. <http://www.allaboutjazz.com/php/musician.php?id=1368>
- Jazz.com. "Duke Ellington: Harlem Air Shaft." Last accessed November 30, 2010. <http://www.jazz.com/music/2008/5/17/duke-ellington-harlem-air-shaft>.
- Lajoie, Steve. *Gil Evans & Miles Davis: 1957-1962 Historic Collaborations*. Germany: Advance Music, 2003.
- LaRue, Jan. *Guidelines for Style Analysis*. Michigan: Harmonic Park Press, 2008.

Lowell, Dick, and Ken Pullig. *Arranging for Large Jazz Ensemble*. Boston: Berklee Press, 2003.

Magee, Jeffrey. "Revisiting Fletcher Henderson's 'Copenhagen.'" *Journal of the American Musicological Society*, Vol. 48, No. 1 (Spring 1995): 42-66.

McKinney, Elizabeth. "Maria Schneider's 'Hang Gliding': Dual Analysis for a Hybrid Music Style." MM thesis, Duquesne University, 2008.

McNeely, Jim. "BMI Jazz Composers Workshop." Last accessed, July 27, 2011.
<http://www.bmi.com/genres/detail/533374>.

Milliner, Jesse, "Quo Vadis - Exploring Musical Forms in Jazz." DMA diss, University of Miami, 2006.

Muccioli, Joe, Ed. *The Gil Evans Collection: 15 Study and Sketch Scores from Gil's Manuscripts*. Milwaukee: Hal Leonard Corp., 1997.

Nestico, Sammy. *The Complete Arranger: Revised Edition*. Carlsbad, CA: Fenwood Music Co., 2006.

Pease, Ted. *Jazz Composition: Theory and Practice*. Boston: Berklee Press, 2003.

Pease, Ted, and Ken Pullig. *Modern Jazz Voicings: Arranging for Small and Medium Ensembles*. Boston: Berklee Press, 2001.

Reeves, Scott D. "Gil Evans: The Art of Musical Transformation." *Annual Review of Jazz Studies*, (2002): 1-40.

Schneider, Maria. "Maria Schneider." Last accessed July 28, 2011.
<http://www.mariaschneider.com>.

Schneider, Maria. "Maria Schneider" Last accessed July 28, 2011.

<http://www.allaboutjazz.com/php/musician.php?id=4122>

Sebesky, Don. *The Contemporary Arranger: Definitive Edition*. Van Nuys, CA: Alfred Publishing Co., 1994.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. New York : Oxford University Press, 1968.

Simmonds, Ron. "Mel Lewis Interview." Last accessed July 27, 2011.

http://www.jazzprofessional.com/interviews/Mel%20Lewis_3.htm

Stewart, Alex. "Contemporary New York City Big Bands: Composition, Arranging and Individuality in Orchestral Jazz." *Ethnomusicology*, Vol. 48, No. 2 (Spring/Summer 2004): 169-202.

Sturm, Fred. *Changes Over Time: The Evolution of Jazz Arranging*. Germany: Advance Music, 1995.

Sultanof, Jeff, Ed. *Miles Davis: Birth of the Cool, Scores from the Original Recordings*. Milwaukee: Hal Leonard Corp., 2002.

Tomaro, Mike and John Wilson. *Instrumental Jazz Arranging: A Comprehensive and Practical Guide*. Milwaukee: Hal Leonard Corp., 2009.

Williamson, Michael A. "An Original Work for Jazz Orchestra with a Comparative Analysis to Works by Duke Ellington and Thad Jones." DA diss, New York University, 1998.

Wright, Rayburn. *Inside The Score: A Detailed Analysis of 8 Classic Ensemble Charts by Sammy Nestico, Thad Jones, and Bob Brookmeyer*. New York: Kendor Music, 1982.