Notes:
The Professional Arranger/Composer
Russell Garcia

Compliments of the The Reel Score, LLC
www.thereelscore.com
Has performed extensively both in New York City and Boston. His credits include the Angelo Tallaracco and Bob January Big Bands, Fire & Ice Jazz Octet, and the Blue Rain Lounge Quartet. He was also staff guitarist for South Park Recording Studio.

In Boston 1985 – 2004, he has played with the George Pearson Group (local headliners at the Boston Jazz Society Jazz Festival in 1990), Urban Ambience, and was founder and leader of the Whats New Septet (1995). His Jazz compositions have been recorded by Comraderie Tapes and included in the missing links Tape Sampler.

Composing for film since 1996, he has provided scores for Board Stories, Rules of Order, the independent production American Lullaby, the CityScape production Wastebasket, and Il Moccio – an April 2004 New York Film and Video entry. He has also provided music, efx, and sound design for Eric Mauro and his work has appeared on theBitscreen.com, the Seoul Animation Festival, Aspen Shortfest, and the ExCentris New Media Festival in Montreal.

**Film**

Worked with high quality samples. Delivery on DAT accompanied by the Audio Data files and either the sequence or Finale Lead Sheet Conductors score if required.

All material is laid up to QuickTime for review with spotting and cue notes if required.

**Web**

Flash audio materials are optimized for file size and laid up in Flash suitable for web display.

Both the .fla file and the .swf file are accompanied by all sound and music samples in AIFF or Wave format (with Sound Designer II if required).

All Flash animations can be converted to QuickTime should that format be required.

---

The Reel Score, LLC

Original Music Composition
Music Spotting

Music/Sound Design
Efx/Foley/Voice Overs
for QuickTime/Flash Animation

387-8 Canterbury Court, Lakewood, NJ 08701
info@thereelscore.com // www.thereelscore.com

387-B Canterbury Court, Lakewood, NJ 08701
info@thereelscore.com // www.thereelscore.com
# Table of Contents

**BOOK 1: DANCE BAND HARMONY/VOICING ................................................................. 1**

I. **CHORDS.................................................................................................................. 1**
   A. Chord Construction.................................................................................................. 1
   B. Non-chord tones with chord.................................................................................... 1
   C. Passing Notes.......................................................................................................... 1
   D. Suspensions............................................................................................................ 1

II. **HARMONIZATION.................................................................................................. 1**
   A. 2 Part Harmony .................................................................................................... 3
   B. 3 Part Harmony .................................................................................................... 2
   C. 4 Part Block Harmony.......................................................................................... 2
   D. 4 Part Open Harmony ......................................................................................... 2
   E. Harmonization of non-chord Tones (4 Part)......................................................... 2
   F. Five or more Parts ............................................................................................... 2
   G. Big Spread Chords ............................................................................................... 3
   H. Caution when changing from the light feel of Block style to heavier feel of Spread style3

III. **CONSONANCE AND DISSONANCE................................................................. 4**
   A. Tension ................................................................................................................ 4
   B. Resolution ............................................................................................................ 4

**BOOK 2: FORM – PLANNING AN ARRANGEMENT .................................................. 6**

I. **FIRST STEPS......................................................................................................... 6**
   A. Plan – first steps................................................................................................. 6
   B. Initial Ideas ......................................................................................................... 6

II. **PLAN OF THE ARRANGEMENT......................................................................... 7**
   A. Three General Plans (32 bar pop genre) ............................................................ 7
   B. Summary ............................................................................................................. 8

III. **APPLICATION...................................................................................................... 8**
   A. Instrument Parts ............................................................................................... 8
   B. Counterpoint in Dance Band ............................................................................. 9
   C. Other Possibilities ........................................................................................... 9

**BOOK 3: EXAMPLES OF PRESENT DAY DANCE BAND STYLES ...................... 10**

I. **SMALL COMBOS................................................................................................... 10**
   A. Trio .................................................................................................................. 10
   B. Dixieland Combo (2 Beat) ................................................................................. 10
   C. Other Combos .................................................................................................. 11
   D. Stock Orchestrations ....................................................................................... 12

II. **VOCAL GROUPS.................................................................................................. 13**
   A. Four Voices ...................................................................................................... 13
   B. Techniques ..................................................................................................... 13

III. **LARGE ORCHESTRA ......................................................................................... 13**
   A. 4 Tpts/4 Tbone/5 Saxes/4 Rhythm .................................................................... 13
   B. With added Strings .......................................................................................... 14

IV. **LATIN MUSIC.................................................................................................... 17**
   A. Background ..................................................................................................... 17
   B. Rhythms .......................................................................................................... 17
BOOK 4: INTRODUCTIONS, MODULATIONS, INTERLUDES, ENDINGS ......................... 19

I. INTROS .......................................................................................................................... 19
   A. Built from .................................................................................................................. 19
   B. Techniques .............................................................................................................. 19

II. MODULATIONS ........................................................................................................... 20
   A. characteristics ......................................................................................................... 20
   B. Types ...................................................................................................................... 20

III. ENDINGS .................................................................................................................... 21
   A. Types ...................................................................................................................... 21

IV. SUMMARY .................................................................................................................. 21

BOOK 5: HARMONIC PROGRESSION, ALTERED CHORDS, SUBSTITUTE CHORDS, MELODY WRITING ........................................................................................................................... 22

I. LOGICAL HARMONIC PROGRESSION ........................................................................ 22
   A. Types ...................................................................................................................... 22
   B. Progression in order of strength ............................................................................. 22
   C. Types ...................................................................................................................... 22

II. ALTERED CHORDS ..................................................................................................... 23
   A. Can alter a note in any chord by 'bending' toward its resolution............................ 23
   B. Melody and Substitute Chords ................................................................................ 24

III. MELODY WRITING .................................................................................................... 24
   A. Context ..................................................................................................................... 24
   B. Considerations .......................................................................................................... 24

BOOK 6: EXPERIMENTAL MATERIAL FOR THE PROGRESSIVE ARRANGER / COMPOSER ................................................................................................................................. 26

I. TECHNIQUES .................................................................................................................. 26
   A. Harmonic .................................................................................................................. 26
   B. Synthetic Constructions .......................................................................................... 27
   C. Alternative Techniques ........................................................................................... 27
   D. Melodic ..................................................................................................................... 27

II. ELEMENTS OF GOOD TASTE ..................................................................................... 28
   A. Variety in Contrast .................................................................................................... 28
   B. Cautions ..................................................................................................................... 29

III. TECHNIQUE FOR EXPLOITING A THEME OR A MOTIVE ........................................ 30
   A. Melodic ..................................................................................................................... 30
   B. Rhythmic .................................................................................................................. 31
   C. Harmonic ................................................................................................................ 31
   D. Color & Mood .......................................................................................................... 31
I. CHORDS

A. CHORD CONSTRUCTION
   - Built on 3rds (Maj & min)
   - Extensions are 7th / 9th / 13th
     : Can be altered b9 / #9 / b13
     : Watch conventions for chord symbols
   - Non-chord tones with chord is indicated by "( )" Co (Add B)

B. NON-CHORD TONES WITH CHORD
   - Substitute notes
     : Scale step above can be used to substitute for a chord tone
     : 1/2 step below can be used to substitute for a chord tone
   - DO NOT use the substitute AND chord tone it is replacing at the same time unless OVER an octave BELOW

C. PASSING NOTES
   - Notes used between chordal notes
   - Can be scale of chord used
   - Can be chromatic
   - Can be two or more passing notes
   - Whole passing chord may be used

D. SUSPENSIONS
   - More than one note of chord can be suspended
   - Sometimes whole chord can be suspended

II. HARMONIZATION

A. 2 PART HARMONY
   - 3rds & 6ths sound best
   - 2nds & 7ths are permissible
   - Tritone used sparingly
   - 5ths & Octaves sound weak
   - 4ths are usually sound bad
B. 3 PART HARMONY
  • Must have 3 distinct voices
  • Treat non-chord tones as if they were the chord tones for which they substituted
  • x7 & x9 have 4/5 notes use most important:
    - x7 must have 3rd & 7th
    - For 3rd note use either Root / 5th / 9th

C. 4. PART BLOCK HARMONY
  • To Maj/min triads the 6th or M7th interval can be added – sometimes the M9th
  • To x7th chord may add 9th instead of root
  • DO NOT add 9th in low register when it will appear a M2nd above a root
  • In Major Keys usually add m7th to minor chords for tight harmony
  • In minor Keys M6th / M7th / M9th to minor chords (NOT m7th)
  • In minor Keys the 9th is a minor 9th (b9)

D. 4 PART OPEN HARMONY
  • Can drop 2nd note from top and lower an octave (drop 2 voicing)
  • Can be done in any inversion

E. HARMONIZATION OF NON-CHORD TONES (4 PART)
  • As passing tone
  • As a suspension to the following chord tone (9-8 suspension)
  • As substitute for chord tone whole step above
  • As a separate chord (passing chord):
    - When chord you are approaching by non-chord tone is 1/2 step below, all 4 parts may come from 1/2 step below
    - Possible to do from 1/2 step above

F. FIVE OR MORE PARTS
  • Can be written in 4 part Block with lead doubled at octave
  • Octave lead with dropped 2nd voice
    - Puts melody one voice above the bass
  • Open 4 part (dropped two) with low roots as 5th voice
  • Use clusters (close voice):
    - Maj/min triad add 6th & 9th
    - Dominant chord add 9th and Root
• A 6th voice may double lead in next octave down
  : Can open 5 part voicing by
  : Skipping every other voice and putting skipped notes down one octave
     
     \[
     \begin{array}{cccc}
     D & D & & \\
     C & A & & \\
     A & = & E & \\
     G & C & & \\
     E & G & & \\
     \end{array}
     \]
  : Also can again drop 2nd voice down an octave
• More dissonance can be used if paired with dynamic effect

G. Big Spread Chords

• Major chords
  : Normally harmonized notes are R / 9 / 3 / 5 / 6 / M7 / #4 (rare)
  : When necessary to double
    + Root/5th are best
    + Any melody note next octave
  : R/5th on bottom will always produce a big sound
    + Will make a small orchestra sound large
    + 4th or 5th between top voices will give chord a ‘ring’
• Dominant 7th chords
  : Common to substitute x7th chord with x7th built on b5th (G7 → Db7)
  : Notes most frequently altered are 5th / 9th
    + D7 → D7b5 / D7#5
    + D9 → D7b9 / D7#9
  : Altered x7th chords can be used in combination
    + Every note of chromatic scale can be harmonized with x7th
      and x7th altered
• Big spread chords have much more weight than block chords

H. Caution When Changing from the Light Feel of Block Style to Heavier Feel of Spread Style

• Best place to change from block to spread
  : At beginning of a new phrase or section
  : If building up to hit a climax
  : For dynamic effect in the middle of a phrase or change of color
  : Sudden changes of register
III. CONSONANCE AND DISSONANCE

A. TENSION

- The more complex the ratio of vibrations between notes in an interval the more tension
  - Octave ratio of 1 – 2 vs. M3rd ratio of 4 – 5 makes M3rd relatively more dissonant that Octave
  - Aug4th is in a class by itself – gives the x7th chord a distinctive flavor

B. RESOLUTION

- In diatonic music the more dissonant a chord is the SMOOTHER it must resolve
  - Each note must resolve by
    + Half step
    + Whole step
    + Common tone
    + Movement by perfect interval (4th 5th 8va)
  - Altered notes (out of scale/key) must resolve smoothly

<table>
<thead>
<tr>
<th>Chord Tension</th>
<th>#11</th>
<th>13</th>
<th>9</th>
<th>b9</th>
<th>#9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dom 7th</td>
<td>b5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Min 7th</td>
<td>b5</td>
<td>11</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maj Triad</td>
<td>#4</td>
<td>M7</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Min Triad</td>
<td>#4</td>
<td>6</td>
<td>M7</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Aug Triad</td>
<td>#4</td>
<td>b7</td>
<td>9</td>
<td>b9</td>
<td>#9</td>
</tr>
<tr>
<td>Dim Triad</td>
<td>6</td>
<td>M7</td>
<td>9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The more dissonant intervals become obscure in extreme high and low registers.
Musical Elements

- Rhythm is the most Important
  - Most emotion rousing part in music
  - It is the first consideration
  - Form is just rhythm on a larger scale
  - Chord rhythm must be considered
  - Rhythm of instrument or section entrance is important
- Melody is 2nd consideration
- Harmony and voicing come 3rd
- Timbre and color (orchestration) is 4th consideration

The way we handle these elements give us the mood and feeling we are trying to create in the listeners mind
BOOK 2: FORM – PLANNING AN ARRANGEMENT

I. FIRST STEPS

A. PLAN – FIRST STEPS

• Become familiar with melody and Harmony of the Composition
  : Read lyrics if any
  : Determine mood of composition
• Decide best instrumentation
  : Consider
    + Solo instrument
    + Brass Section
    + Sax soli
  : Brass for punch
  : Saxes for legato passages
• Write for characteristics of the instrument
• Work a sketch of a small section first
  : Try various solutions
  : Decide
    + Which is best for whole tune
    + Which is best for sections
• Write down plan of arrangement
• Sketch 1st chorus
• Write introduction
  : Need to know what you are introducing before doing an Introduction

B. INITIAL IDEAS

• People can only hear TWO ideas at once
  : Saxes → Brass
  : Brass → Saxes
  : Solo → Background
• If you use more than two ideas simultaneously make sure all but two are subservient to the rest
• Possibilities
  : Brass section lead Sax Background
  : Can be whole notes (block harmony)
  : Unison/Octave line
• Background contrast
  : Rhythmically
  : Color (Brass → Saxes)
  : REGISTERED MAIL
  : Thickness (block → Unison)
  : Lead line of background should always stay away from melody
    + Consider the top line of background a counterpoint against melody
• Cautions
  : Do not stop section or solo before another is started
    + Provides smooth transitions
    + Gives arrangement more “flow”
  : Use mixed colors sparingly – ok for contrast
  : Harmony should have a rhythm too
  : Background should sound good by itself
  : Entrance of instruments should come at LOGICAL places

II. PLAN OF THE ARRANGEMENT

A. THREE GENERAL PLANS (32 BAR POP GENRE)

• Plan 1
  : Contrast is constant thick → thin or thin → thick
  : 1\(^{st}\) chorus
    + 16 bars ensemble
    + 8 bars saxes (or solo)
    + 8 bars ensemble
  : 2\(^{nd}\) chorus
    + 8 bars solo
    + 8 bars solo
    + 8 bars brass or sax section
    + 8 bars solo
  : 3\(^{rd}\) chorus (last) (higher key)
    + 16 bars ensemble
    + 8 bars solo
    + 8 bars ensemble

• Plan 2
  : Contrast is moving to thick
  : 1\(^{st}\) chorus
    + Mostly solo
  : 2\(^{nd}\) chorus
    + Sections
  : 3\(^{rd}\) chorus
    + Ensemble

Plan 2 works well with tunes that build rhythmically – bolero, mambo, riff tunes
• Plan 3
  : Contrast is effect → thick → thicker → effect return
  : 1st chorus
    + 16 bars effect
    + 8 bars section
    + 8 bars effect
  : 2nd chorus (higher key)
    + 16 bars ensemble
    + 8 bars solo or section
    + 8 bars ensemble
    3rd chorus (original key)
    + 8 or 16 bars effect and out
  : Arrangement with a vocalist will fall into a variation of Plan 3
    : 1st chorus is vocal
    : 2nd with orchestra
    : Finish with vocal

B. SUMMARY
• Every tune will ask for a variation of these three plans
• Climax will be 2/3, 3/4, or 4/5 way through arrangement
• Sketch can be two or four line
  : Two line is Bass/Treble
  : Four line is 2 brass and 2 saxes
  : Can add rhythm line to indicate solo/efx/special requirements
• Be sure background sounds good by itself
• Entrances of different instruments should come in a logical place
• Be aware of harmonic rhythm

III. APPLICATION
A. INSTRUMENT PARTS
• Bass line has roots/5ths on strong beats of the bar
• Piano
  : Chord symbols (double of guitar)
  : Chord and bass line
  : Chord melody if solo
• Drum Parts
  : Laid out by section with style
  : Indicate front line instruments
  : Notate only special breaks or rhythmic hits
B. COUNTERPOINT IN DANCE BAND

- Independent lower voice
- Independent top voice
- Contrary motion in the same rhythm
- Imitation In sequence

C. OTHER POSSIBILITIES

- Canon style
  - For a short section
  - Voices imitate note for note at set time interval delay
- Invention
  - A two voice part
  - Highly contrapuntal
  - Largely based on imitation

Watch resulting harmonies within chordal framework.
BOOK 3: EXAMPLES OF PRESENT DAY DANCE BAND STYLES

I. SMALL COMBOS

A. TRIO

• Possibilities
  : Ensemble
  : Solos
  : Guitar/Piano in 3\(^{rd}\), 6\(^{th}\), 10\(^{th}\)
  : Guitar against Piano in Counterpoint
  : Bass solo with Guitar/Piano accompaniment

• Trio Characteristics
  : Does not give much contrast of color
  : Depends upon Composition/Phrasing/Rhythmic interest

B. DIXIELAND COMBO (2 BEAT)

• Origin
  : Started with the jazzing up of some old marches
  : Two beat rhythm
  : Tbne obbligato or roving bass part
  : Clarinet above the Tpt lead
  : Last chorus tutti with Tpt lead

• Arrangement Characteristics
  : Plan
    + Ensemble – 1\(^{st}\) Chorus
    + Solos/Ad lib – 2\(^{nd}\) Chorus
    + Solos/Ad lib – Additional Choruses
    + Ensemble – Last Chorus (tutti)
  : Instrumentation
    + Can be played with a large band
    + More characteristic with small combo

• Typical Layout
  : Front Line
    + Clarinet – Above the lead
    + Tpt – Lead line
    + Bb TenSax – Below the lead
    + Tbne – Counter line
C. OTHER COMBOS

- Plan usually Ensemble/Solos/Ensemble
- Four Horn (Tpt, Alto Sax, Ten Sax, Tbne)
  - Tpt does not ‘like’ to play harmony part under saxes
  - Blends well under clarinet
  - Blends well under/over Tbne
  - Saxes playing harmony under a Brass instrument works well
- Tenor Band
  - 3 Ten Sax + Tbne + Rhythm
    + Harmony
      - In 2nd & 3rd Ten Sax
      - Both above Lead Tenor
      - One above/one below
      - Both below
      - Ten Sax written so sound good in section by themselves
      - If have Brass section handle with Drop 2 Voicing
      - If have 4 Ten Sax write same as for 3 Tenors but in 4 part harmony
    + Plan
      - Ensemble
      - Tpt lead (with Hat Mute) Ten Saxes playing harmony
      - Tpt solo with Sax background
      - Piano solo with Saxes background
      - Saxes with no background or with Tpt background
  - 3 Tbne/Tpt/Rhythm/3 Vlns
    + Plan
      - Saxes lead – Vlns background
      - Vlns lead – In unison or harmony with Saxes background or no background
      - Vlns lead – saxes harmonized background with Tpt fills
      - Piano solo – Vlns background
- Piano (commercial piano part)
  - Simple technically
  - Reflect arrangement both rhythmically and harmonically complete
D. **Stock Orchestrations**

- Written to sound with large OR small orchestra
  - Saxes (Alto 1/Ten 2/Alto 3/Tenor 2)
    + Write 3 part harmony for Alto 1/Alto 3/Tenor 2
    + Give Tenor 4 ‘extra’ (non-essential) harmony notes
  - Brass (Tpt 1/Tpt 2/Tpt 3/Tbne)
    + Write 3 part harmony for Tpt 1/Tpt 2/Tbne
    + Give Tpt 3 non-essential notes
  - Can also overlap Brass and Saxes

<table>
<thead>
<tr>
<th>Tpt 1</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alto 1 &amp; Tpt 3</td>
<td>2nd Voice</td>
</tr>
<tr>
<td>Alto 3 &amp; Tpt 2</td>
<td>3rd Voice</td>
</tr>
<tr>
<td>Tbne &amp; Ten 2</td>
<td>4th Voice</td>
</tr>
<tr>
<td>Ten 4</td>
<td>5th Voice</td>
</tr>
</tbody>
</table>

- Stock Plan
  - 1st Chorus
    + Ensemble – 16 Bars
    + Saxes – 8 Bars
    + Ensemble – 8 Bars
  - 2nd Chorus
    + Saxes – 16 Bars
    + Brass or Ensemble 8 Bars
    + Saxes – 8 Bars
  - Modulate to a key more suitable for vocalist
  - 3rd Chorus
    + Solos with background
    + Solos with change of color (mutes, etc) background
  - Modulate to a higher key
  - Last Chorus
    + Often just 16 Bars Ensemble out

- Parts
  - 1st and 2nd choruses are written on a double staff (enables a band that ‘cuts up’ a stock to use Ensemble where they want it)
  - Can also ‘mix and match’ to provide special arrangements
    + Short written intro (could be simple Piano Ad lib)
    + Then two choruses (1st and 2nd chorus from stock cut up)
    + Newly written modulation to stock last chorus
    + Possible newly written ending
II. Vocal Groups

A. Four Voices

- Voice division allocation:
  - By male/female i.e. Alto (Girl), Tenor (Boy), Baritone (Boy), Bass (Boy)
  - Tenor is written one octave higher than sounding
- Possibilities:
  - Only Vocals
    - Ensemble
    - Solo with background
    - Unison
    - Barbershop or hymnal style
  - Vocals with orchestra
    - Can use like another group of instruments (Section)
    - ‘ooo’ nice syllable for soft passage
    - ‘aw/ah’ for loud passages
    - Humming is effective
- Devices:
  - Exaggerated expression
    - p → sf → pp
    - ooo → ah
  - Sudden cut offs
  - Sudden cut off with one voice hanging
  - Crescendo to an accented note
  - High obbligato

B. Techniques

- Writing for voices is fundamentally the same as writing for instruments
  - Watch skips/leaps as need easy to sing intervals
  - Need good natural voice leading
  - Write similar to orchestral writing with unisons, solos, sections, and backgrounds
- Larger vocal groups can use male → female division as two distinct sections

III. Large Orchestra

A. 4 Tpts/4 Tbne/5 Saxes/4 Rhythm

- Brass
  - Eight Brass as one section
  - Tpts/Tbens as two sections
  - Clusters both tight and spread can be used
• Plan
  : Ensemble
  : Section → lead
  : Solos → background
  : Unison
• Orchestration
  : Clean and transparent
  : Let each section or color have its own personality

B. WITH ADDED STRINGS

• Good knowledge of counterpoint is a great help in writing for strings
• With 3 or 4 strings in a Dance Band write just like any other section (block, spread, unison)
• 3 Vlns/Vla/Vc
  : Block/open harmony with a Vc obbligato
  : Solo with other strings in background
  : In contrapuntal style
    + Don’t use with Rhythm section if two or more independent voices

People can only hear two important lines besides Rhythm Sections

Exception 1
When excitement has built to an extreme pitch

Exception 2
When voices are added one by one – especially repetitious figures as tend to focus on new material

Exception 3
Bisbiglando (Big Flurry) which is an effect where one actually wants a big confused sound

• Techniques
  : Double stops
  : Any interval an octave or less
    : 6th / 7th / 3rd / 2nd or other easily placed interval
  : Octaves/5th/4th are usable in medium tempo passages
  : Harmonics (any note above ‘G’ on top may be played as harmonic)
• Bowing
  : Up & down
    + String arts must be carefully marked
    + 1st beat which is usually a heavier accent is usually a down bow
    + Starting on Up bow will accent the immediately following note

  ![Bowing Example](image)

  + Successive down bows produce a heavy accent with separation between the notes
  : All slurs must be marked
    + Without slur marking note will be up & down bowing
    + Slurs must be notated for proper line interpretation

  : Loure
    + A group of notes played on the same bow with slight separation between

  ![Loure Example](image)

  + Can be mixed within the phrase

  ![Loure Phrase Example](image)

  + Produces a light sound

  : Tremolo
    + Up and Down bows as rapidly as possible

  ![Tremolo Example](image)

  + Tip of bow produces a light effect
    + Heel of bow produces a heavy effect

  : Ponticello
    + Bowing close to the bridge piece
    + Gives a thin glassy sound

  : Sul Tasto
    + Bowing near the middle of the string (over finger board)
    + Give a nasal quality sound
: Détaché
+ Pulling bow as much as possible through duration of the note

: Spiccato
+ Bouncing the bow on the string
+ Produces a light fast staccato

: Jeté
+ Bouncing a group of notes on either an Up bow or a Down bow

: Trills are indicated

: Shakes are indicated

: Col Legno
+ Bouncing with the wooden side of the bow

: Arco
+ Normal bowing

: Slide or portamento

: Sul G
+ All notes on the ‘G’ string
+ Can also be sul A/D/E
IV. LATIN MUSIC

A. BACKGROUND

• From Cuba and rest of South America with a strong African influence
  • Has become ‘Americanized’ after import to the US
  • Makes it difficult to label any set rhythm authentically
• Most authentic with small grouping and large Rhythm section (2Tpts/few Saxes/Flute or Violin)
• Can be just as beautiful and exciting when played with larger group if handled properly

B. RHYTHMS

• Basic ‘beat’ is the Clave in two configurations
  : 3-2
  
  ![3-2 Clave Notation]
  
  : 2-3 (reversed Clave)
  
  ![2-3 Clave Notation]
  
• Drums/bongos/timbales/conga drums usually play improvised parts but should be some variation of the Clave
• Other rhythms are
  : Guaracha, samba, beguine, tango, pasa doble
  : Afro-cuban is usually slow with more accents
• Mambo
  : Are similar to riff tunes
    + Usually 4 – 8 bar patterns
    + Use a 2-3 Clave
    + Can be very exciting with ‘wild’ ad lib at the climax
Arrangement
  + Can be all mambo
  + Set as middle of rumba or guaracha
  + Be ad lib solo 'ala' mambo
    - The background figure is played twice preceding the ad lib solo

Montuno
  : Characteristics
    + An ad lib solo with just rhythm section
    + Most effective just before last chorus of any moderate or fast tempo Latin arrangement
BOOK 4: INTRODUCTIONS, MODULATIONS, INTERLUDES, ENDINGS

I. INTROS

A. BUILT FROM

- Fragments of the tune
  - Or some fragment of a counter melody from the first chorus
  - Advisable to use the fragment over different harmonies than expected
- Chord progression suggested by some harmonic change in the first chorus
- Completely unrelated material
  - Usually in same general style
  - If use unrelated material that is outstanding be sure to refer to it else where in the arrangement
    - Ideal to restate in modulations, interludes, endings
    - Possible as background counterpoint or as rhythmic patterns that are used behind the melody of the chorus

B. TECHNIQUES

- If 1st chorus is a solo either end the into
  - Full and big
  - Or build into 1st note of 1st chorus
- If 1st chorus starts Full Ensemble end Intro thins
- Last chord in almost every Intro is a x7th or substitute in key of 1st chorus
- Preferably the melody note just before going into the chorus (last Intro note)
  - Is a strong note in key (5th or 3rd of scale)
  - May also be note that progresses smoothly into the 1st note of the chorus
    - Half step
    - Whole step
    - Common tone
- If vocalist enters after Intro provide strong key feeling
- Rhythmic pattern used for whole Intro may be
  - Continued into rhythmic background for 1st chorus
  - May also write a ‘regular’ Intro followed by the rhythmic pattern
II. MODULATIONS

A. CHARACTERISTICS

- Leaves one tonality and establishes another
- Can modulate to any key through the $x^{7\text{th}}$ of the new key
- For a stronger modulation work a strong root progression into the $x^{7\text{th}}$ of the new key
- Always work backwards from the NEW key when looking for a chord progression
- Most satisfying Modulations are those which change to distantly related keys

<table>
<thead>
<tr>
<th>Up 1/2 step</th>
<th>Up min $3^{rd}$</th>
<th>Up Maj $3^{rd}$</th>
<th>Up Aug $4^{th}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up min $6^{th}$</td>
<td>Up Maj $6^{th}$</td>
<td>Up min $7^{th}$</td>
<td>Dwn min $2^{nd}$</td>
</tr>
</tbody>
</table>

- Changing from C→F, C→G, C→D are hardly Modulations as the keys are closely related
- If necessary to modulate to closely related key it is more effective to modulate to a distant key first and then work back

B. TYPES

- Surprise Modulations
  - Must go to a remote key
  - Common tones are most effective if the note becomes an active note on the down beat for the chorus in the new key

\[ \text{A}^b \quad \text{B}7 \quad \text{C maj}7 \]

- Active note is any note a Maj/min $2^{nd}/7^{th}$ interval from another note in the chord
- Maj $3^{rd}$ of major chord is another good note to build into
- Common tone can also be an inner voice
- Melody can also move up/dwn 1/2 or whole step to new key
- Can use Intro material in Modulations (also Endings)
- Can be built over a chord progression
III. ENDINGS

A. TYPES

- From a fragment of the intro
- Written over a chord progression
- Start same as chorus melody and then work into final cadence
- May use a surprise chord (deceptive cadence) on last note of the chorus and then resolve into final chord
- By extension the surprise chord may turn back into the last phrase of the tune

Another extension avoids the root of the tonic chord in the bass on last note of the chorus and then extending the phrase

\[
\text{A-7} \quad D7 \quad B-7 \quad Bb-7 \quad A-7 \quad Ab7 \quad G6
\]

Original Ending G6    Extension

IV. SUMMARY

- Interlude is a short connecting episode between major sections of the arrangement
- Intros, Modulations, Interludes, and Endings provide most opportunities for use of special effects
- Best to use rhythm section sparingly in Intros – especially with ‘pretty tunes’
- Lines, harmonies, voicings, orchestration, colors, have more clarity if rhythm section is not playing as rhythm sections
- Guitar, piano can function melodically, drums can provide additional color
- Any thing outstanding in the arrangement should be referred to multiple times
- If outstanding and referred to only once it will sound out of place
- Also helps to control number of ideas contained – too many and the arrangement loses clarity
BOOK 5: HARMONIC PROGRESSION, ALTERED CHORDS, SUBSTITUTE CHORDS, MELODY WRITING

I. LOGICAL HARMONIC PROGRESSION

A. TYPES

- Root to Root
- Suspension is treated and thought of just as if it were the note it is substituting for

B. PROGRESSION IN ORDER OF STRENGTH

- Order:
  - Down a P5th / Up P4th
  - Down a m2nd
  - Up a M2nd
  - Up P5th
  - Down M2nd
  - Up m2nd

- Toward end of a phrase (or of composition) a strong root progression is desirable:
  - Can start beginning of phrase with a weak root progression
  - Must start leading ‘home’ again with strong progression
  - No rules apply from one phrase to another
    - A phrase is a complete statement (even if no final ending)
    - Next phrase may start new key with weak initial root movement, etc...

C. TYPES

- Cycle Progression

  IM6  IIIX7  V1X7  bV1X7  bIIIX7  IM6
  C6   E7    A7    Ab7    Db7    I6

- Vamp

  ||: IM6  bIIIM7  bVIM7  bIIIX7 :||
  ||: C6   EbMaj7  AbMaj7  Db7 :||

- Sudden Key Change (at beginning of new phrase)

  IM6  biii7  ii-7  Vx7  biii-7  ii-7  Vx7  IM6
  C6   Eb°7  D-7  G7   Eb-7  Ab7  D-7  G7  C6
  Key of C  Key of Db  Key of C

Michael Morangelli  The Reel Score, LLC  www.thereelscore.com
• Chromatic

\[
\begin{array}{ccccccc}
\text{IM6} & \text{VIIx7} & \text{bVIIx7} & \text{bVIx7} & \text{Vx7} & \text{IM6} \\
\text{C6} & \text{B7} & \text{Bb7} & \text{Ab7} & \text{G7} & \text{C6} \\
\end{array}
\]

• Parallels

\[
\begin{array}{cccccccc}
\text{||: IM6 IM6 bVIIx7 bVIIx7 bVIx7 bVIx7 Vx7 Vx7 :||} \\
\text{||: C6 C6 Bb7 Bb7 Ab7 Ab7 G7 G7 :||} \\
\end{array}
\]

• Western/Country

\[
\begin{array}{cccc}
\text{IV} & \text{I} & \text{Vx7} & \text{I} \\
\text{F} & \text{C} & \text{G7} & \text{C} \\
\end{array}
\]

• Gypsy (minor)

\[
\begin{array}{cccc}
\text{i-7} & \text{ii}^7 & \text{Vx7} & \text{i-7} \\
\text{C-7} & \text{D}^7 & \text{G7} & \text{C-7} \\
\end{array}
\]

II. ALTERED CHORDS

A. CAN ALTER A NOTE IN ANY CHORD BY ‘BENDING’ TOWARD ITS RESOLUTION

\[
\begin{array}{cccc}
\text{C} & \text{C} & \rightarrow & \text{C} \\
\text{A} & \text{A} & \rightarrow & \text{G} \\
\text{F} & \rightarrow & \text{F}^\# & \rightarrow & \text{G} \\
\text{D} & \rightarrow & \text{D}^7 & \rightarrow & \text{E} \\
\end{array}
\]

• Substitute Dominant Chord
  : Built on the b5 of the Dominant Chord
  : G7 \rightarrow Db7

• \text{x7}th substitute for IVM6

\[
\begin{array}{cccc}
\text{D} & \text{D} & \rightarrow & \text{C} \\
\text{C} & \rightarrow & \text{C} \\
\text{A} & \text{Ab} & \rightarrow & \text{G} \\
\text{F} & \rightarrow & \text{E} \\
\text{F6} & \text{Bb9} & \text{Resolution} & \text{C6} \\
\end{array}
\]

\[
\begin{array}{cccc}
\text{D} & \rightarrow & \text{C} \\
\text{C} & \rightarrow & \text{C} \\
\text{A} & \rightarrow & \text{G} \\
\text{F} & \rightarrow & \text{E} \\
\text{Bb9} & \text{Resolution} & \text{C6} \\
\end{array}
\]
• Parallel 5th movement is only forbidden in Triads
• Any dissonance (even mild) makes parallel 5th movement pleasant and desirable
• Use substitute chords sparingly

B. MELODY AND SUBSTITUTE CHORDS

• When substituting
  : Uses extremely dissonant chords
  : Better if melody note is a more interesting note of the chord
• To find all substitute chords for any melody note
  : Think as root, 3rd, 5th, 7th, 9th, etc
  : Then check suspensions that are of practical use
  : Always work backward from a strong point
  : Look for parallels
  : Can delay the Vx7 by inserting a ii-7 before
  : Sometimes substitute chords are derived as a result of contrapuntal lines

III. MELODY WRITING

A. CONTEXT

• Form
  : ABA form is basis of all art
  : Form is just rhythm on a larger scale
  : Basic to small compositions, Pop, Symphonic movements, etc
  : Composition
• When writing a ‘pop’ tune
  : May start with chord root progression
  : Preferable to start with a theme or fragment of a theme
  : Words should be ‘mated’ with the melody
• Considerations
  : Rhythm should be 1st consideration
  : Melody is next in importance
  : Harmony is 3rd

B. CONSIDERATIONS

• In traditional harmony the 4th step of the scale moves down and the 7th step of the scale move up
• Modern view is that Maj/min 7th wants to become smaller and interval of a 2nd wants to become larger
• Harmonies can affect note tendencies

<table>
<thead>
<tr>
<th>Melody</th>
<th>E  --→  E  --→  E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Counter line</td>
<td>G  --→  F#  --→  F</td>
</tr>
<tr>
<td>Chord</td>
<td>C6  D9  G7</td>
</tr>
</tbody>
</table>

: In C chord note E is static (C --→ E static 3rd)
: In G7 chord note E is dynamic (F --→ E dynamic 7th)

• Larger skip wants to turn back by smaller intervals
• Scale passage wants to turn back by larger intervals
• In melodic phrase the climax (highest note) should only occur once
  : Some schools also include lowest note
  : Exception is a fragment repetition containing the climax note
  : Climatic note is preferably near the end of a phrase
  : Climax towards end of arrangement or composition that tops everything before is also very effective
• Don’t write melodies by rules rather write a melody THEN see if it holds up to rules
  : Simple and logical rhythm
  : Harmony changes at right places rhythmically
  : Large skips turn back with smaller intervals
  : Scale passages turn back by skips
  : All skip tensions relived
  : Climax appears only once
  : Good harmonic progression
  : Form is natural (meter of the phrases)
BOOK 6: EXPERIMENTAL MATERIAL FOR THE PROGRESSIVE ARRANGER / COMPOSER

I. TECHNIQUES

A. HARMONIC

• Parallel Harmonies
  - Take any interval and let it move Parallel
  - Write Melody against Parallel movement
  - Write in Contrary motion
  - Can be varied by using Voice Leading to render Parallel chords

• Linear Harmony
  - Result of Contrapuntal writing
  - Chords are the result of writing each individual line from one accented beat to another

• Wandering Harmonies
  - Individual note in chord moves by 1/2 or whole step
  - 1 / 2 / 3 voices at a time
  - Root progression is ignored
  - Progression will sound logical because of the smooth voice leading in all the parts

• PolyTonality
  - Writing in two different Keys simultaneously
  - To be used with discretion

• Reflections
  - Can be done with any note or chord
  - Major chords sound best
  - Can Reflect two different chord qualities
  - Can be used as a device to write Polytonality

\[
\begin{array}{cccccccc}
Db & D & D# & E & F & F# & G & G#
\end{array}
\]

\[
\begin{array}{cccccccc}
CMaj & B & Bb & A & Ab & G & Gb & F & F#
\end{array}
\]

• Organ Point
  - A note or chord or short motive sustained against a melodies or harmonies to which it does not belong
B. SYNTHETIC CONSTRUCTIONS

- **Chords**
  - Building chords out of intervals other than the 3rd
  - Free Clusters rather than structured chords
    - Must consider tension and consistency in this type of writing
    - Necessary to have strong root progression
- **Constructed Scales**
  - From chords or melodies
  - Consider object chord and target chord for type of construction

C. ALTERNATIVE TECHNIQUES

- **Parallel Doubling**
  - Doubled melody or interesting lines with parallel intervals
  - Can be any interval
  - Sometimes called ‘couplings’
- **Rhythmic Curves**
  - Think first rhythmically THEN melodically
    - Do rhythmic line or content first
    - Then add pitches
  - Works well with ATONAL music composition
    - Melody of composition first
    - Then rhythm of accompaniment
    - Then note content of accompaniment
    - Build Atonal accompaniment from interval construction of melody
    - If melody is 4th / 5th / m7th / M7th construct clusters from these intervals
- **Mass Motion**
  - Writing a Rhythmic curve with masses of sound
    - Contrast in the direction of each Mass is essential
    - Sometimes called ‘painting a score’
  - Here the colors between lines is the contrast
  - Lines can be charted as to direction (pitch) and duration (rhythm)
- **Use of Non-Chordal Tones without Resolution**
  - As Suspensions
  - As Passing notes

D. MELODIC

- **Imitation**
  - Imitation of same rhythmic figure with different interval sequence
• Sequences
  : Start on higher or lower pitch than original
    + Can be exact sequence which is the same interval sequence
      and rhythmic figure
    + Can be non-exact with interval sequence adjusted by key or
      chord change with same rhythmic figure
  : Can have multiple sequence events which are very effective
    over strong harmonies
• Trick Canons
  : Each voice imitates one above but with delayed entrance
• Other melodic considerations
  : Melodies will often denote the type of harmonies required
    + Interval sequence of $P^{4th}$ / $m^{7th}$ / $P^{5th}$
    + Harmonies built from these interval types will sound
      convincing
  : Out of meter phrases
    + Effective
    + Sustained by repetition
  : Schoenberg 12 Tone technique
    + Use of tone row can be effective if used with discretion
• Extensions of the $x^{7th}$ chord to form major triads

<table>
<thead>
<tr>
<th>R 3 b5 5 #5 b7 b9 9 #9 #11 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>G7 = G B Db D D# F Ab A A# C# E</td>
</tr>
<tr>
<td>#9 5 b7 b5 7 b9</td>
</tr>
<tr>
<td>Bb = A# D F Db = Db F Ab</td>
</tr>
<tr>
<td>#5 R #9 13 b9 3</td>
</tr>
<tr>
<td>Eb = D# G Bb E = E G# B</td>
</tr>
</tbody>
</table>

II. ELEMENTS OF GOOD TASTE
A. VARIETY IN CONTRAST
• Color within Orchestration
  : Instrument Color (Sax → Tpt)
  : Texture (Ensemble → Solo)
  : Harmonization (Unison → Harmony)
• Dynamics  
  : Loud → Soft  
  : Thick → Thin  

• Styles  
  : Contrapuntal → Melody & Accompaniment  
  : Contrapuntal → Block / Spread Chords  
  : Latin → Swing  
  : 'Two' Beat → 'Four' Beat

• Deviation from the Expected  
  : Rhythm  
    + Unexpected accents  
    + Out of meter phrases  
    + Unexpected phrases  

  : Scale  
    + Scale line melody sets up scale anticipation  
    + Vary from expected outcome  

  : Harmony  
    + Substitute chords  
    + Deceptive cadence  

  : Form  
    + Form just larger concept of rhythm  
    + Use same variation as rhythm but applied to the larger structure

  : Orchestration  
    + Unexpected change in instruments  

  : Dynamics  
    + Sudden soft or loud passages  
    + Unexpected accents

B. CAUTIONS

• Simplicity  
  : Every work of art should have this quality  
  : Almost every work of art is built from TWO contrasting ideas  
    + The bigger the form the more allowable contrast  
    + Should have unity through one main thematic idea

• Unity vs Variety  
  : Unity is obtained by a sameness throughout  
  : Variety is obtained by a contrast and deviation from the expected  

  : Too much unity creates monotony  
  : Use enough unity to create a feeling of wholeness and use variety to sustain interest

  : If you are going to break rules do so forcibly – never halfway
• Never do anything ‘outstanding’ just once
  : It will not seem to belong to the whole
  : Needs to balance with another ‘outstanding’
• Contrasting of tension will create unity but use of same degree of
tension throughout will create monotony
• Abrupt deviation without purpose or balance will destroy unity

III. TECHNIQUE FOR EXPLOITING A THEME OR A MOTIVE

A. MELODIC

• Augmentation
  : Expand the rhythmic duration of original
  : Eighth notes → Quarter notes
• Diminution
  : Contract the rhythmic duration
  : Quarter notes → Eighth notes
• Diatonic Inversion
  : Reverse direction with same interval sequence with restriction to
    same key
  : D  B  m3rd  4th  E
    E  5th  B  m6th  C
    Ascending  Descending

• Geometric Inversion
  : Reverse direction with exact same interval sequence but
    reversed
  : D  B  m3rd  4th  E
    E  5th  B  M6th  C#
    Ascending  Descending

• Free Inversion
  : Change direction with occasional interval changes
  : Contour is the same but the interval sequence can be larger or
    smaller
  : D  B  m3rd  4th  E
    E  5th  B  M6th  C
• Retrograde
  : Phrase/motive reversed
  : May start on any note
  : May be diatonic conforming to scale or key
  : May be symmetric using exact interval sequence
    + Usually carries to new key
• Retrograde Inversion
  : Phrase/motive and interval sequence reversed
  : May start on any note
  : May be diatonic conforming to scale or key
  : May be symmetric using exact interval sequence
    + Usually carries to new key

B. RHYTHMIC
• Different Rhythms
  : Same interval sequence and same direction but with rhythmic durations changed
• Different Rhythms with different time signatures
  : Same interval sequence and same direction but with rhythmic durations changed
  : Change in time signature

C. HARMONIC
• Change in harmonic concept with same phrase/motive
• Contrapuntal
  : 2 voices or more
  : Can split phrase/motive among voices
  : Can repeat phrase/motive in different voices with different entrances
  : Use an Atonal design for counterpoint
  : Choral style
• Clusters built from intervals of melody
• Harmonic parallels
• Melody & accompaniment

D. COLOR & MOOD
• Change in orchestration to affect change of color
• Change mood style i.e. Ballad to Comic