

COME RAIN OR COME SHINE

MERCER-ARLEN

Handwritten musical score for "Come Rain or Come Shine" in 4/4 time. The score is written on five staves with various chord notations above the notes.

Staff 1: F^{maj7} $E\phi7$ $A7$ Dmi

Staff 2: 1. $G7$ $C7$ F^{maj7} $Cmi7$ $F7$

Staff 3: Bb_m7 $C7(b9)$ Fm Bb_m Ab_m7 $Gm7$ $C7$

Staff 4: $Fm6$ $Bb7$ Eb_m $Ab7$ $A\phi7$ $D7(b9)$ $Gmi7$ $C7$

Staff 5: 2. $F\#_m$ $B7$ $Em7$ $A7$

Staff 6: Am $D7$ $Dm7$ $G7$

Staff 7: $Dmi7$ $B\phi7$ $E\phi7$ $A7(b9)$ Dmi $Ab7$ $(G7 C7)$

BILL EVANS - "PORTRAIT IN JAZZ"

WES MONTGOMERY - "THE GENIUS OF WES MONTGOMERY"

Come Rain or Come Shine

Arlen/Mercer
arr. Golson

Trumpet
Ten. Sax (8vb)

Musical notation for Trumpet and Tenor Saxophone (8vb) in 4/4 time. The melody consists of eighth and quarter notes in the first three measures, followed by a half note in the fourth measure.

F Δ

E \emptyset 9

A 7alt

D7(b9) G-7

Piano

Musical notation for Piano in 4/4 time, showing right and left hand parts with chords and melodic lines.

Bass

Musical notation for Bass in 4/4 time, showing a bass line with eighth and quarter notes.

Drum Set

Musical notation for Drum Set in 4/4 time, showing a swing rhythm pattern.

(Swing Time)

13

Tp/TS

B \flat 7 C- A \emptyset D7(\flat 9) G-7 C7(\flat 9)

Pno.

Bs.

D. S.

B \flat 7 C-

21

Tp/TS

21

Pno.

B 7(#11)

21

Bs.

21

D. S.

29

Tp/TS

29

D-7 G7 Bb7(#11) A7(b9) B^ø Bb-7 A-7 Ab-13 G-7 Gb^Δ

Pno.

29

Bs.

29

D. S.

New School Jazz - Arranging Fundamentals - Writing for 2 horns

There are two basic concepts for writing for 2 horns: **homophony** (melodic lines moving together) and **counterpoint** (melodic lines moving in rhythmic independence). These concepts can be broken into sub groups, as well.

Homophony (2-part Density)

Parallel motion or "coupling"

2 voices move in parallel motion a set interval apart. Can be diatonic ("tonal") or chromatic (utilizing exact interval relationship or "real").

Linear harmonization

The second voice is in rhythmic unison with the primary voice but has a more independent contour.

Some general thoughts and technique for homophonic writing:

1. 3rds & 6ths are most effective tonally (consonant). 4ths/5ths (hollow) or 2nds/7ths (dissonant) can be useful in certain contexts.
2. Harmonize the most important melody notes first (chord tones, highest/lowest, first/last, and longest notes of each phrase), and harmonize these pitches with the interval that best conveys the sound of the chord.
3. Do not feel handcuffed by your decided-upon parallel interval relationship. Make small adjustments in the 2nd voice if they result in a less awkward line or one that better defines the harmony of the moment.
4. When writing linearly, try to use a considerable amount of oblique (one voice repeats or sustains the pitch while the other moves) and contrary motion (voices moving in the opposite direction) when possible/practical. Try to emphasize basic chord tones in the 2nd voice that are not contained in the melody. Be sure the two voices, when played over chordal roots, imply the harmonic progression, where applicable.

Counterpoint

Unlike in traditional Western music counterpoint where the term simply means some degree of independence between 2 or more lines (which commonly includes homophonic texture), some examples of what would be considered "jazz" counterpoint are listed here.

1. A second counterline moving in a different rhythmic space than the primary line. Often manifest as call and response-question/answer-antecedent/consequent, imitation – literal (canon) or varied
2. Percussive punches filling/overlapping the space or sustained note in the primary line.
3. Independent melodic phrases with no clear primary line filling up the space, creating active cumulative rhythm.

Good jazz counterpoint usually involves 3 basic elements:

1. **Rhythm** – Rhythms of the independent lines should “balance” each other: the combined lines should have a cohesive, natural composite rhythm. The rhythmic character of the counterline(s) should reflect the general musical style of the music.
2. **Melody** – Work for interesting linear motion, with emphasis on contrary motion. Imitation, inversion, retrograde, etc. are options.
3. **Counterline** should reinforce the key area, when applicable. Explore dissonant intervals and their resolutions to consonant ones.

Writing for 3 Horns

3-Part Density

3-part density is generally an implication of 4-7-part harmony with only 3 pitches. 3rds and 7ths are the most harmonically clarifying. Roots and (unaltered) 5ths can be dropped.

Some important substitute note options include (Ex. 1):

- 6 for 7 or 5 on tonic triads
- b9 for b7 in dom7
- b13 for b7 on altered dom7

Do *NOT* substitute (Ex. 2):

- 6 for b7 in m7 chords
- #9 for major 3rd in Dom7

Suggested approach when harmonizing a melody in 3-part density is to select important “target chords” to voice definitively, then work backwards determining effective methods of approach to each target chord. Using largely similar voicings creates a consistency of sound, but some different voicing types can be used at high points or phrase endings for contrast or dramatic effect.

Open voicings (Drop 2) vs. Closed can have varying effects. Often register can limit open position options (i.e. avoid “root register” with notes other than the root – Ex. 3).

Triads

Because of *plurality* one note exists in a different role in several chords

Diatonic triads – usually parallel motion w/melody – passing or neighbor tones can be harmonized in major or minor triads (Ex. 4)

Chromatic triads – parallel melodic couplings (Ex. 5)

Quartal structures

Ambiguous harmonically – can be used open or closed position – diatonic or chromatic parallel (Ex. 6)

“Cluster”

Basically applicable as a third below the melody plus another second below that
Can be diatonic or chromatic (Ex. 7)

Linear Approach

Aside from parallel triadic structures, independent linear motion can be utilized, as well. Try to minimize repeated notes. It’s also effective to often have chromatic motion into import target chords. Tonicization, either by fifth or tritone sub can be a means for executing this (Ex. 8).

Also consider the use of 3 horns now allows the possibilities of 1-, 2-, and 3-part density (Ex. 9).

Score

3-Part Illustrations

Ex. 1

C^Δ C6 C^Δ C^{-Δ} C-6 C-13 C13 C13(b9) C7(b9) Calt

Ex. 2

(sounds like)

(sounds like)

C-7 C-6 C7(#9) C-7

Ex. 3 "My Funny Valentine"

C- C^{-Δ} C- C^{-Δ}

Ex. 4 "Half Nelson"

C^Δ F-7

Ex. 5 "Norwegian Wood"

G pedal

Ex. 6 "Freedom Jazz Dance"

Musical notation for Ex. 6 "Freedom Jazz Dance" in 4/4 time. The piece features a series of chords and melodic lines. The key signature has one flat (B-flat). The notation includes a treble clef, a 4/4 time signature, and a series of chords and melodic lines.

Ex. 7 "Nutville"

Musical notation for Ex. 7 "Nutville" in 4/4 time. The piece features a series of chords and melodic lines. The key signature has two flats (B-flat and E-flat). The notation includes a treble clef, a 4/4 time signature, and a series of chords and melodic lines.

Ex. 8A "I Remember You"

Musical notation for Ex. 8A "I Remember You" in 4/4 time. The piece features a series of chords and melodic lines. The key signature has one flat (B-flat). The notation includes a grand staff (treble and bass clefs), a 4/4 time signature, and a series of chords and melodic lines.

Ex. 8A "I'll Remember April"

Musical notation for Ex. 8A "I'll Remember April" in 4/4 time. The piece features a series of chords and melodic lines. The key signature has one flat (B-flat). The notation includes a treble clef, a 4/4 time signature, and a series of chords and melodic lines.

Ex. 9 "This is for Albert"

1-part density

Musical notation for Ex. 9 "This is for Albert" 1-part density in 4/4 time. The piece features a series of chords and melodic lines. The key signature has one flat (B-flat). The notation includes a treble clef, a 4/4 time signature, and a series of chords and melodic lines. Chord symbols above the staff are: G^Δ, A^b/G, A-7/G, and G7(b9).

3-part density

Musical notation for Ex. 9 "This is for Albert" 3-part density in 4/4 time. The piece features a series of chords and melodic lines. The key signature has one flat (B-flat). The notation includes a treble clef, a 4/4 time signature, and a series of chords and melodic lines. Chord symbols above the staff are: C-7, F7, B^bΔ, E^b7, A^bΔ, and D7alt. Triplet markings are present over the F7 and E^b7 chords.

It Ain't Necessarily So

As performed by The Jazztet on *Meet the Jazztet*

George & Ira Gershwin
arr. Benny Golson

♩ = 110
Swing

Trumpet: 1/2 plunger solo **A** §

Tenor Saxophone: §

Trombone: §

Piano/Guitar: $A\flat 13\sharp 11$ §

Bass: $A\flat 13\sharp 11$ § G-6 § C13 $\sharp 11$ D $\flat 13\sharp 11$ C13 $\sharp 11$ D $\flat 13\sharp 11$

Drums: Play time and hits § (melody cue)

11 **B**

Tpt.: mp mf mp f $sim.$ open

T. Sx.: solo mf plunger mf f mp f $sim.$ open

Tbn.: mp f mp f $sim.$ open

Pno./Gtr.: G-6 C13 $\sharp 11$ D $\flat 13\sharp 11$ C13 $\sharp 11$ D $\flat 13\sharp 11$ A7 $\flat 9$ D7 $\sharp 9$ G-6 $\flat 13$

Bass: A7 $\flat 9$ D7 $\sharp 9$ G-6 G-6 C13 $\sharp 11$ D $\flat 13\sharp 11$ C13 $\sharp 11$ D $\flat 13\sharp 11$ A7 $\flat 9$ D7 $\sharp 9$ G-6 $\flat 13$

Drums: 3 3

C

21

Tpt. *mf* to plunger 1/2 plunger

T. Sx.

Tbn.

Pno./Gtr.

Bass

Drums double bass feel norm. *mf*

Ab13#11

D

31

Tpt. lay way back

T. Sx. *fp*

Tbn. *fp*

Pno./Gtr. G-6 C13#11Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Bass G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Drums

E Open for solos

39 A-6 D13#11 Eb13#11 D13#11 Eb13#11 B7b13 E7#9 A-6

Tpt.

39 A-6 D13#11 Eb13#11 D13#11 Eb13#11 B7b13 E7#9 A-6

T. Sx.

39 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Tbn.

39 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Pno./Gtr.

39 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Bass

39 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Drums

F Background 1
On Cue

47 harmon open

Tpt.

47 3 3

T. Sx.

47

Tbn.

47 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Pno./Gtr.

47 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b13 D7#9 G-6

Bass

47 A7b13 D7#9 G-6

Drums

3

G Background 2
On Cue

D.S. al Coda

55

Tpt.

T. Sx.

Tbn.

Pno./Gtr.

Bass

Drums

55 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b9 D7#9 G-6 *D.S. al Coda*

55 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b9 D7#9 G-6 *D.S. al Coda*

55 A7b9 D7#9 G-6 *D.S. al Coda*

opt. additional solos and fade

64

Tpt.

T. Sx.

Tbn.

Pno./Gtr.

Bass

Drums

64 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b9 D7#9 G-6

64 G-6 C13#11 Db13#11 C13#11 Db13#11 A7b9 D7#9 (G-6)

64

lay way back

New School Jazz - Arranging Fundamentals

Reharmonization Techniques

- Diatonic chord Functional Substitutions: I=iii & vi, IV=ii, V=vii^o7
- Linear reharmonization (CESH - Chromatic Embellishment of Static Harmony)
- V7 as ii-V7
- Tritone Substitution (and added ii-7 to it)
- Cycle chord substitution (Chords must match melody)
 - “Regular” cycle: A-7 D7 | G-7 C7 | F-7 Bb7 | Ebma7
 - Delayed Cycle G-7 C7 | C-7 F7 | F-7 Bb7 | Ebma7
- Bass lines:
 - Build a bass line against melody
 - Contrary motion
- Change of Mode/Relative Key
- Increase/Reduce Harmonic Rhythm
- Slash Chords and Polychords
- Pedal Point
- Modal Exchange turnaround Cma7 Ebma7 | Abma7 Dbma7| Cma7
- Coltrane Changes

3

Transcribed by J.C. Sanford

Like Somone in Love

from the album *At the Cafe Bohemia Volume 2*. Blue Note, 1955

J. Van Heusen/J. Burke

as performed by Art Blakey & the Jazz Messengers
Kenny Dorham - trumpet, Hank Mobley - tenor sax, Horace Silver - piano, Doug Watkins - bass, Art Blakey - drums

1

Trumpet

Piano

Bass

STR. 8ths

(Socnde 8vb)

Sw. 8ths

STR. 8ths

Chord symbols: A13, G6, A13, C13b9, F7#9, Bb13, Ebsus13, AbΔ/Eb, Bb-7/Eb, Eb7+, E-11, A13, Eb-11, Ab13, Db6, G-11, C13, FΔ6, BbΔ#11, FΔ9, FΔ6, F-, F-7, Bb7, Bb-, Bb-7, Eb7, Ab6, G6, A13, C13b9, F7#9, Bb13, Ebsus13, AbΔ/Eb

2 22 Sw. 8ths STR. 8ths Sw. 8ths

22 Bb-7/Eb Eb7+ E-11 A13 Eb-11 Ab13 D6 G-11 C13

28 3

28 F6 B° C-7 F7 Bb-7 Eb7 AbΔ F7,9 Bb-7 Eb13b9 (A7#9)

Arranging Fundamentals suggested recordings

2-part horn writing

“A-Leu-cha” – Miles Davis
Round About Midnight

“Makin’ Whoopie” – arr. Gerry Mulligan
Pleyel Concerts 1954

“I Should Care” – arr. JJ Johnson
Live at Café Bohemia

“Nica’s Dream” – Horace Silver
Nica’s Dream

“Hi-Fly” – Randy Weston, arr. Cannonball Adderley
In San Francisco

“Mood Indigo” – arr. Clark Terry/Bob Brookmeyer
The Power of Positive Swinging

“Hat and Beard” – Eric Dolphy
Out to Lunch

“Lonely Woman” – Ornette Coleman
Shape of Jazz to Come

“W.W.” – Kenny Wheeler
Double, Double You

“Running in the Family” – Steve Swallow
Deconstructed

“Blues for Steve Lacy” – Noah Preminger
Dry Bridge Road

3-part horn writing

“All Blues” – Miles Davis
Kind of Blue

“This is for Albert” – Wayne Shorter
Art Blakey and the Jazz Messengers - Caravan

“It Ain’t Necessarily So” – Gershwin, arr. Benny Golson
Meet the Jazztet

“Lady Bird” – Tadd Dameron
Tadd Dameron Sextet

“Bernie’s Tune” – Miller, arr. Gerry Mulligan
Konitz Meets Mulligan

“Nutville” – Horace Silver
Cape Verdean Blues

“Carribean Fire Dance” – Joe Henderson
Mode for Joe

“Sho’ Nuff Did” – Thad Jones
Mel Lewis and Friends

“Homecoming” – Dave Holland
Seeds of Time

“On the Milky Way Express” – Wayne Shorter, arr. Dave Douglas
Stargazer

“Brazil” – Ary Barroso, arr. John McNeil
Brooklyn Ritual