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Six Arrangements for Vocalist and Large Jazz Ensemble Informed by Compositional Styles of Selected Studio Orchestra and Big Band Arrangers

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SIX ARRANGEMENTS FOR VOCALIST AND LARGE JAZZ ENSEMBLE INFORMED BY COMPOSITIONAL STYLES OF SELECTED STUDIO ORCHESTRA AND BIG BAND ARRANGERS

By

Jeremy S. Fox

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2013
UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

SIX ARRANGEMENTS FOR VOCALIST
AND LARGE JAZZ ENSEMBLE INFORMED BY
COMPOSITIONAL STYLES OF SELECTED
STUDIO ORCHESTRA AND BIG BAND ARRANGERS

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This study examines the compositional styles of six jazz orchestra and jazz band writers who wrote for vocalists. Each arranger used techniques in order to create the perfect accompaniment for a specific singer’s voice. Furthermore, the arrangers have captured a mood, enhanced the emotion, and illustrated the message of the lyric in their own unique ways. The six arrangers whose writing has been analyzed in this study are: John Clayton, Marty Paich, Gordon Goodwin, Johnny Mandel, Jorge Calandrelli, and Vince Mendoza. In uncovering each writer’s techniques, the author intended to gain knowledge to further his own skills in writing large jazz ensemble pieces for jazz vocalists. The culmination of these skills were realized in the author’s arrangements, which explore various techniques of successfully framing the vocal line. Additionally, it is the hope of the author that this project may serve as a reference for other jazz composers who write for vocalists.
In honor of my father,

William Fox.
ACKNOWLEDGEMENTS

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Chapter 1

INTRODUCTION

There are a select number of studio orchestra and big band writers hired to write for jazz singers today. In the 1930’s and 1940’s, there was constant demand for large ensemble writing behind jazz singers. Virtually every big band during the “Swing Era” featured one or more singers: Frank Sinatra with the Tommy Dorsey band, Ella Fitzgerald with the Chick Webb band, Billie Holiday with the Artie Shaw band, Jimmy Rushing with the Count Basie orchestra, Peggy Lee and Helen Forrest with Benny Goodman band.

In the 1970’s and 1980’s, there was a surge in the demand for this form of writing, as variety shows often appeared on television featuring singers and studio bands. However, the demand has decreased in recent years; the use of a small ensemble is much more prevalent for jazz singers. This is perhaps due in part to the ever-diminishing number of symphony orchestras and working big bands. Also, it is due in part to the desires (on the part of the singers or the record companies) to avoid the

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2 Ibid., p.654.
3 Whit Sidener, interview by author, Miami, FL, April 11, 2012.
5 Cook, Richard Cook’s Jazz Encyclopedia, 236.
6 Gary Lindsay, interview by author, Miami, FL, November 18, 2011.
costs involved with recording a live orchestra.\textsuperscript{8} Some musicians are also opting to record with MIDI, electronic or sampled sounds. These artificial sounds, often created with the help of software or keyboard, can emulate the individual instruments one might hear in the concert hall.

Not every studio orchestra and/or big band composer is adept in writing for singers.\textsuperscript{9} The techniques utilized in writing a large-ensemble piece are only part of those used to write for a jazz singer. Though many of the same skills are utilized, the writer must focus their orchestration style on “framing” the lyric and vocal line with care.

A piece that successfully frames the singer’s line is one in which the vocalist is allowed the freedom to sing the melody as he or she desires. Techniques for doing this involve creating a bed of lush harmony, or writing musical lines only where the vocal melody is not present, or writing lines that interweave with the vocal melody. When the instrumental lines do intersect or even coincide with the vocal line, care must be given to be certain the singer’s lyric will still remain the focus. In framing the lyric, a composer may choose to instrumentally illustrate what is being sung – either musically painting a specific word or two (for instance, writing an ascending instrumental line for the lyric “rising”), or perhaps portraying the message or mood of the entire lyric.

In this study, the author selected, transcribed and analyzed musical passages of three studio orchestra writers and three big band writers. In doing so, the author has noted the techniques and elements they utilize in their works for jazz singers. Existing


\textsuperscript{9} The terms “writer,” “composer,” and “arranger” are used interchangeably in this study, as the author considers an arranger to essentially be a composer/writer on any given day.
scores have also been incorporated into the study. After extensive analysis of all scores – both transcribed and compiled – the author then composed a series of 6 arrangements informed by the various writers’ compositional styles.

The author has selected to examine the orchestral writing of Johnny Mandel, Vince Mendoza, and Jorge Calandrelli; as well as the big band writing of John Clayton, Marty Paich, and Gordon Goodwin. Each composer selected for this study has written at least one “significant album” for “significant jazz singers.”

Classifying a jazz singer as historically significant is neither an objective nor easy task. It is the author’s opinion that no classification system will suffice to create a definitive list of historically significant jazz singers. In addition, every source which may claim to be “authoritative” is either incomplete or biased. Even the Smithsonian Collection of Classic Jazz recordings and the update, the Smithsonian Anthology, has omitted recordings by such famed jazz singers as Dinah Washington, Mel Torme, Peggy Lee, and Mark Murphy.\(^\text{10}\)

However, classifying an album as significant is a much more simple task. One might consider which albums have been the recipient of awards or acclaim. Vocalist Shirley Horn’s album entitled “Here’s To Life” stands out, having won a Grammy Award in \textit{Best Instrumental Arrangement Accompanying Vocals} for orchestral arranger Johnny Mandel. Joni Mitchell’s “Both Sides Now” album also earned orchestral arranger Vince Mendoza a Grammy Award for \textit{Best Instrumental Arrangement Accompanying Vocals}. “Here’s To the Ladies,” a 1995 album featuring Tony Bennett, won a Grammy Award for \textit{Best Traditional Pop Vocal Performance}. The album was arranged by Jorge Calandrelli

who, as of 2011, has been Grammy-nominated 22 times. The vocal ensemble *Take 6*, as well as Johnny Mathis and Brian McKnight were featured on Gordon Goodwin’s “XXL” album. Released in 2003, the album was nominated for three Grammy awards, including one for *Best Instrumental Arrangement with Vocals*.

Although Mel Tormé’s 1956 “Tormé Touch” album (originally known as “Lulu’s Back In Town”) never won any awards, it did succeed in forming a valuable partnership between Tormé and arranger Marty Paich. Jazz biographer Richard Cook writes: “[Paich’s] crisp, neat arrangements were a smart match for Tormé.”\(^{11}\) During the partnership, Paich’s style was reminiscent of most “Cool Jazz” style arrangers: he wrote for a smaller big band using 10 players rather than the 13-17 which is traditional in most big bands. Paich also chose to not include piano, which can help to create a less rhythmically dense sound. Finally, Paich used atypical instruments like the french horn and tuba to make the small ensemble sound like an orchestra\(^{12}\). The album was given five stars by All Music Guide to Jazz. Scott Yanow, the editor of the book writes: “this is one of Mel Tormé’s finest records of the 1950s.”\(^{13}\)

In preparing to study the selected writers, the author has observed\(^{14}\) that each demonstrates a strength in a specific area. Among the selected orchestral writers, Johnny Mandel is a master of orchestration colors and subtle gestures. Vince Mendoza makes extensive use of harmonic devices. Jorge Calandrelli writes strong melodic


\(^{13}\) Ibid., p.730.

\(^{14}\) by means of aural research at first
counterlines, which can help to balance the main vocal line. Among the big band writers selected for the study, John Clayton emphasizes rhythm extensively, while Marty Paich frequently shifts the density within a piece. Finally, Gordon Goodwin makes great use of melodic “hooks” to tie a piece together and keep the listeners’ attention.

The term *compositional techniques* includes anything that is created. However, this study will also examine *orchestrational* techniques, a term which implies that the material has already been created. In this case, the already existent notes are distributed among the available instruments, in vertical structure *voicings*. A voicing describes what note choices the composer has made related to a particular chord, and how those notes are distributed from the lowest to the highest instrument. In doing so, a writer must also consider details such as density, color, register, intensity and weight.

This study goes into depth on all the other attributes and techniques these arrangers utilize. Each writer was selected because he was able to create the perfect accompaniment for a specific singer’s voice. In each case, the arrangers have captured a mood, enhanced the emotion, and illustrated the message of the lyric in their own unique ways.

**Purpose of the Study**

Through examining other composer’s techniques, the author intends to gain knowledge which will further his own skills in writing large jazz ensemble pieces for jazz vocalists. The culmination of these skills are realized in the author’s arrangements, which explore various techniques of successfully framing the vocal line. Additionally, it is the hope of the author that this project may serve as a reference for other jazz composers who write for vocalists.
Research Questions

Specific research questions addressed by this study include:

1) What aspects of each writer’s background helped shape the writers’ musical choices?

2) Which jazz or classical influences were specific to each writer? Influences could include composers, arrangers, mentors or teachers.

3) What elements of melody, harmony, rhythm and orchestration are utilized by each writer to showcase the vocalist?

4) How might the author incorporate this research into 6 new pieces written for singers with orchestra and big band?
Chapter 2

REVIEW OF LITERATURE

This chapter will review the literature available on the six selected writers. Biographical background of each writer is discussed only when pertinent to the topic of this dissertation. Preference will be given to sources which delve deeper into the arranging/compositional style and writing techniques used by each writer. This does not exclude a biographical source, inasmuch as it might offer such insights. Sources such as scores and fakebooks will be studied, as well as personal websites belonging to the writers themselves (provided that they are still living). When appropriate, scores will be utilized for the main purpose of this study.

John Clayton

In a 1993 article in the Los Angeles Times,\(^\text{15}\) author Zan Stewart provides some history regarding how John Clayton began arranging. The article also details some of the composers who have influenced Clayton’s writing style. However, the article does not provide insight into his biography, nor his writing for vocalists.

A review\(^\text{16}\) of the 1989 CD *Dream of Life*, featuring singer Carmen McRae, goes into slightly more detail regarding Clayton’s work with the vocalist. The article succeeds in giving an overview of the selections on the album. However, the review lacks depth regarding Clayton’s arranging contributions.


The arranger’s own website\textsuperscript{17} provides more biographical information than the previously mentioned articles. Also included is information regarding which of Clayton’s albums won Grammy awards and nominations. The website however still lacks insight regarding his arranging techniques.

\textbf{Marty Paich}

A \textit{Jazz Profiles} online article provides extensive biographical and musical background about Marty Paich,\textsuperscript{18} as well as other musicians’ opinions of the composer/arranger. The article also provides a retrospective through Paich’s albums of the 1950s. It offers biographical and musical insight into his three collaborations with Mel Tormé, shedding light on Paich’s arranging style and his choice of instrumentation on the albums.

A website\textsuperscript{19} created by Paich’s estate is indeed a valuable source of information regarding his biographical and musical roots. The site provides a list of Paich’s major albums and singles. It offers a resumé highlighting his education and noteworthy professional collaborations. Furthermore, it lists his activities as a musical director, conductor and scorer for TV and film. A section on commentary offers a link to an article written by Charles Barber, which further illuminates Paich’s choices in arranging.


This article offered as a link from Paich’s website,\(^{20}\) briefly describes his musical training. Afterward, it discusses Paich’s views regarding his own arranging style. It reminisces about 3–4 musical arrangements, illustrating some of Paich’s arranging choices. Finally, the article admits that no books have yet been written about Paich; however, it does list the books which have included Paich’s name.

**Gordon Goodwin**

A 2011 article\(^{21}\) in *Downbeat* magazine provides information regarding Gordon Goodwin’s musical training, and examines his views regarding composition. A series of articles\(^{22}\) \(^{23}\) \(^{24}\) \(^{25}\) Goodwin wrote for *Downbeat* are also invaluable, as they describe arranging techniques that he utilizes.

The official website for Gordon Goodwin also is a valuable resource for biographical information about the composer.\(^{26}\) The website also lists some of the writer’s largest musical influences, and presents Goodwin’s other musical ventures. Furthermore, the website also provides background regarding each album.


\(^{21}\) “Thinking Big on the Left Coast.” *Downbeat* 78, no. 6 (June 2011): 36-39


Johnny Mandel

A journal article consisting of an interview between Linda Danly and Johnny Mandel starts by offering a short biography of Mandel. In the interview, Danly asks Mandel about the process he uses when he writes songs. She also asks him about the “Mandel sound,” and how Mandel might characterize his own sound. His response is to Danley’s question is succinct and perhaps elusive: “I have absolutely no idea,” he states. “If I hear something I like and I’m writing, I write it.”

Another article by John Tumpak provides more thorough biographical information about Mandel. For example, it reports that Mandel was reared mostly by a mother who was trained extensively in opera. This might provide an important connection in Mandel’s interest in writing for singers. The source also writes of Mandel’s first years as a professional musician, stating that he spent two and a half years on the road touring with one great big band after another. The article states that Mandel played trombone with big bands that included: Boyd Raeburn’s band, Jimmy Dorsey’s band, and Buddy Rich’s first band (which included Frank Sinatra on vocals). This opportunity early in his career to accompany Frank Sinatra easily may have increased his perception of musical devices that work well behind a jazz singer.

An interview with Mandel that he provided for the National Endowment for the Arts offers important information regarding his writing for singers. In this in-depth and

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extensive interview with A. B. Spellman, Mandel answers questions about his musical upbringing and education. He also offers information regarding his approach to writing songs and arrangements, and his work with specific big bands. In addition, he discusses certain projects with singers such as Shirley Horn and Natalie Cole.

These projects with Horn and Cole are explored in more depth in a *NY Times* article by James Gavin. Information is presented about Mandel’s process for writing music behind singers. Mandel is quoted as saying: “I like to leave singers alone, and go where they’re not.” This points to his desire to frame the singer’s vocal melody and punctuate it, rather than writing on top of the singer’s line.

Mandel’s work with Horn is highlighted in a 1993 article in the *Orange County Register*. The article focuses mainly on the partnership between the orchestrator and singer in producing her 1992 album with string orchestra. Although it is an interesting portrayal of Horn and her affection for Mandel, it fails to significantly examine his writing style or techniques.

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Jorge Calandrelli

The arranger’s own website\textsuperscript{33} offers a list of performers by country for which he has written. Also included on the website is a timeline of Calandrelli’s major writing and production achievements. However, it lacks information regarding his background or arranging style.

A website provided by \textit{Artistdata}\textsuperscript{34} offers more in-depth information regarding Calandrelli’s musical achievements. It also offers specifics about which albums and arrangements were performed by singers. However, similarly to the artist’s own website, this site also lacks information regarding Calandrelli’s background or arranging style.

Vince Mendoza

The Frans Absil article\textsuperscript{35} was based on a 2009 interview with Mendoza. The interview delves into Mendoza’s views on arranging and composition. Among other topics, Mendoza offers information on what skills he believes an arranger should possess; his style of voicing harmonies; the practical process by which he arranges; his use of counterpoint and voice leading; and his choices in instrumentation. In the interview, he also discusses his collaborations with Björk, Sting, and Joni Mitchell.

In a 2007 interview conducted by the website \textit{All About Jazz}, Mendoza also discusses at length his collaborations with Björk and Joni Mitchell, offering how the two


singers affected his vision for each project. He also reviews what he learned from these and many other collaborations. When asked about his comfort to orchestrate with various instruments, Mendoza outlines his early childhood experiences with trumpet, guitar, bass, piano, and drums. Finally, the article offers a selected discography of Mendoza’s works.

The 2011 CD release *Nights On Earth* is the main focus of a 2011 interview with Mendoza. He presents his intentions and background regarding each piece on the CD. Though he also shares general information about his compositional style and influences, the article does not explore his arranging techniques for vocalists.

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Chapter 3

METHOD

The author has transcribed musical passages by each writer, noting the compositional techniques. After providing an analysis for each transcription, the author has then composed six pieces informed by those techniques.

Data Collection

The author has transcribed a minimum of 60 to 80 measures of excerpts from each of the six vocal arranger’s orchestral and/or big band albums. Each passage is at least 4 measures in length, with no maximum length impermissible. These specifications were suggested by advisor Gary Lindsay\textsuperscript{38} and agreed upon by the author. The passages demonstrate a technique (at first, apparent only aurally) in one or more of the following compositional areas: melody, harmony, voicing techniques, passing harmonies, countermelodies, guidelines, foreshadowing, call and response, rhythm, orchestrational colors, density, special effects, overall form, introductions and endings, and methods of accompaniment. In choosing from which albums these passages derive, special consideration has been given to those albums previously mentioned as being award- or acclaim-worthy. However, it is the opinion of this author that many jazz arrangers’ arrangements or albums go “under the radar” when awards or acclaim are bestowed. For this reason, the author has transcribed any passage by these six writers, provided it fits the other qualifications for this study (i.e. that the music was written for big band or studio jazz orchestra, and jazz singer or singers). Each passage of transcribed music has afterward been analyzed in the compositional areas listed above.

\textsuperscript{38} Gary Lindsay: Program Director of Studio Jazz Writing at the University of Miami Frost School of Music.
Compositional Process

After the transcription and analysis process, the author has written a series of six arrangements informed by the discovered techniques. In creating each of the new pieces, the author may emulate the techniques utilized by the six writers in the areas of: melody, harmony, voicing techniques, passing harmonies, countermelodies, guide tones, call and response, rhythm, orchestrational colors, density, special effects, introductions and endings, and methods of accompaniment. Emulation of the writers’ techniques has manifested itself either directly or indirectly. In the result of direct emulation, entire passages of the transcribed harmony, for instance, have been used within the newly written piece. A transcribed introduction acted as the foundation for a new introduction written by the author. However, in the result of indirect emulation, the techniques have influenced the author to a less obvious extent. For instance, the author may have utilized a rhythmic pattern that is similar, but not exact to, a rhythmic pattern written by one of the selected six writers.

Four of the arrangements will be written for studio jazz orchestra and two for big band. Each piece has a duration of four to eight minutes, and has been recorded by a different vocalist. All of the arrangements will be produced, recorded, and mixed using the Weeks recording studio and the Foster Building recording studio at the Frost School of Music.39

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39 These recording studios are on the campus of the University of Miami in Coral Gables, Florida.
Chapter 4

ANALYSIS OF THE TECHNIQUES OF JOHN CLAYTON

Several examples for the purpose of this study were transcribed from John Clayton’s arrangements for Carmen McRae on her 1989 album *Dream of Life*. For the purpose of this study, the author chose to transcribe passages from Clayton’s arrangements of *In Walked Bud, Sunday*, and *I Didn’t Know What Time It Was*. For the ease of reading, the author has transcribed passages in three grand staffs. The top grand staff represents the five saxes, while the second grand staff represents the brass — trumpets on the top staff and trombones on the bottom staff. The lowest grand staff is designated for the rhythm section instruments — the piano is on the top staff and the upright bass on the bottom staff, unless otherwise stated. In addition, each example in this study will have measures numbered only for the ease of analysis. In other words, the measure numbers listed do not signify the actual measure number at that point in the piece; rather, each example will begin with measure 1.

The author has found that Clayton utilized rhythm in significant manners. For example, in the opening passage of his arrangement of *In Walked Bud*, Clayton writes a response to each initial brass statement (see Example 4.1). For instance, measures 2 and 3 for the trumpets are an extension of the trumpets’ initial rhythm starting in the pickup measure. Likewise, the rhythm written for the trombones and baritone sax in measure 3 is simply an answer to their initial rhythmic statement in measure 1. Furthermore, together the trumpets’ and the trombones’ statements utilize a “call and response” technique; in this case, the trumpets’ call followed by the trombones’ response.

Related to rhythm, one particular compositional technique that Clayton uses this author calls the *A then A’ then B (or A’’) technique*. With this technique, a composer will write an idea (*A*), then repeat it but alter it slightly (*A’*), then finally present either another slightly altered idea (*A’’*) or a significantly different idea (*B*). This technique is not new, and has been used for ages. It was the technique Beethoven utilized in the famous opening of his Fifth Symphony. In the opening ‘A’ section of *Sunday* (See Example 4.2), Clayton sets up a motive in measures 1 and 2 in the saxes and trombones (i.e. deemed the *A* motive). From a rhythmic standpoint, the motive repeats verbatim in measures 3 and 4. However, if one looks closely, Clayton has slightly altered the original idea, thus making it *A’*. One difference lies in the saxophones in measure 3; they are now voiced with the baritone sax playing low roots – a technique among composers commonly referred to as
spread voicing. Another difference in the A’ idea is apparent in measure 4; it is the muted trumpets who finish this idea rather than the trombones. Finally, in measures 5 and 6, Clayton presents a similar phrase, yet different still (A’

). The trombones offer the rhythmic surprise in measure 6, anticipating the brass’ previous rhythmic ideas.


Use of A, A’, A’’ or B technique among saxophone and brass sections.

This author also finds it interesting that the short offbeat brass pops in measures 2 and 4 of Example 4.2 take place while Carmen McRae is singing the most verbose parts of the lyric. Clayton uses these simple rhythmic hits to accompany yet stay out of the way of the lyric.
Clayton also demonstrates a technique this author calls *rhythmic extension* of an initial idea. In Example 4.3, the pickup into the first bridge offers the initial idea, a single shot for the brass. Clayton’s response in the measure 1 is to write two shots in the brass. Following this, the pickup into measure 3 is three shots. Since the lyric of the song revolves around counting days, here Clayton seems to be counting shots – presenting the listener with one, then two, then three.


Rhythmic statements and responses in the brass.

Rhythmically, Clayton also uses repetition at key moments of an arrangement. In Example 4.4, Clayton’s last ‘A’ section of *Sunday* offers a one-measure rhythmic motive for the brass which simply repeats three times. This particular rhythm – one quarter note
followed by two eighth notes – also helps the overall groove by accenting part of the backbeat, beat two of each measure. At the same time, the saxophone section offers an inexact repetition of a two-measure rhythmic idea, anticipating beat 1 of measures 2 and 4. These repetitions of rhythm serve to provide predictable accent points for the singer, allowing her to choose whether she wishes to sing close to or far from the original melody and rhythm.


A special case of rhythmic repetition is a musical technique this author calls riff recurrence. A riff is a short, non-improvised, repetitive melodic idea which easy for a
listener to remember.\footnote{“Riff.” The Oxford Dictionary of Music, 2\textsuperscript{nd} ed. rev. Ed. Michael Kennedy, Oxford Music Online, Oxford University Press. http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e8537} In Example 4.5, Clayton uses a well-known blues riff in the saxophones, which largely takes place in between the singer’s vocal phrases. The placement of the riff, as well as the familiar nature of the repetition, again allows McRae to phrase the melody and rhythm any way she desires. As the unison riff continues, the tension continually rises at each repetition. Clayton adds the trombones, then the trumpets in upper octaves, to further add to the excitement.

(Example 4.5 continued)

A quick line of sixteenth notes help to break the tension of the riff recurrence, while driving the section to a break (See Example 4.6). Afterwards, starting in measure 3 of the example, Clayton utilizes rhythmic repetition once more, this time for the rhythm section.
Clayton’s choices in instrumentation and voicing are also worth ample discussion. In his writing, Clayton seems to think sectionally about the band. That is, his ideas tend to be written for only one section – i.e. a passage for trombones, a saxophone soli, etc. For example, in the last bridge section of Clayton’s arrangement of *I Didn’t Know What Time It Was*, he writes a lower register unison idea for the baritone and tenor saxophones (See Example 4.7). Though only three saxophones, the strength of their unison balances with the brass section – which also acts together as a unit, playing harmonic voicings largely in rhythmic stabs. In fact, if one refers to every previous example of Clayton’s writing in this study, one will see further evidence that he is thinking sectionally about the band.
Example 4.7. John Clayton, *I Didn't Know What Time It Was*, Last bridge, mm. 1-8, in 4/4 time. Section writing and “unison-to-voicing” writing.
Another technique that Clayton demonstrates is that of *unison-to-voicing* or *octaves-to-voicing* (See example 4.7). In measure 1, he writes octave B-flats for every brass player. Directly following the B-flats, the trumpets and trombones each spread out, forming a voicing. This technique is often used to provide interest, as a listener’s ear can grow tired of a single texture. In addition, unison must be used when the melody note appears in a lower register, when all possible voicings sound low and muddy. Another example of Clayton’s octaves-to-voicing technique is shown in measure 7 of Clayton’s introduction to “In Walked Bud (See example 4.8).” Here every saxophone and brass player begins the phrase with D# then E in various octaves, which is then followed by an E7#9#5 voicing. This dissonant dominant 7 voicing becomes that much more powerful when the stark contrast of the octaves precedes it.

Another technique that John Clayton makes use of in his writing is special effects. A *gliss*, short for *glissando*, is an effect used to connect two notes that are at least a whole step away from each other. The result is a “sliding through” many or all of the pitches in between. In Example 4.9, Clayton utilizes glissandi in the saxophones to create a smeared effect, finally arriving on the destination voicing. In addition to glissandi, Clayton also makes extensive use of *scoops*, which are smeared approaches from below the target note, produced entirely with the embouchure. The glissandi and scoops also serve to paint the mood of the lyric. The aggressive nature of the special effects in the saxophones match well with the lyrics: “Byas played a mean sax. Mister Max Roach beat a mean ax. Monk was thumpin’.”

Clayton, like most arrangers of this style, typically does not write two separate sections of the band (e.g. saxophones and trombones) to be playing voicings at the same time. For instance, while the saxophones are playing a glissando into their voicings in measures 1 and 2 of Example 4.9, Clayton is sure to write for the trombones a line in octaves and unisons. When two sections of the band are both playing voicings at the same time, the voicings from one section may easily smear with the voicing from another section. For this reason, when Clayton voices more than one section of the band, the sections will play at differing times. Otherwise, he writes notes that fit exactly, or at least support, the other section’s harmony. In measure 4 of Example 4.9, the saxophones notes are an exact replica of the trombone notes playing simultaneously.

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As a manner of reinforcing an idea, the rhythm section was an important tool for Clayton as well. In Example 4.10, the rhythm section essentially reinforces the rhythm of the saxophones in measure 1, then similarly holds a chord in measure 2. This suspension of time allows the listener to focus on Carmen McRae’s final phrase: “and then the joint started jumpin’.” Following this, in the first measure of the bridge, the rhythm section also reinforces and strengthens the other ideas. The first two eighth note hits in the rhythm section help to reinforce McRae’s first rhythm at the bridge, and the hit on beat four solidifies the brass and saxophone hit in the same place. Finally, in the second measure of the bridge, the bass and drums help to reinforce the rhythmic hits in the saxophones.

In transcribing and studying the preceding excerpts written by John Clayton, this author has concluded that Clayton’s writing is heavily dependent on driving rhythms. After an original statement of a melody and countermelody, he often follows it with a repetition or a melodic or rhythmic answer. He also makes great use of riffs, often for lengthy periods of time. All of this serves to provide a predictable and solid foundation for the singer.
Chapter 5

ANALYSIS OF THE TECHNIQUES OF MARTY PAICH

Examples for this chapter of the study were transcribed from Marty Paich’s arrangements for Mel Tormé’s 1960 album Swings Shubert Alley. For the purpose of this study, the author chose to transcribe passages from Paich’s arrangements of Too Close For Comfort and Sleepin’ Bee. Because of the unique instrumentation that Paich utilized, the author has transcribed passages utilizing one staff per instrument. Directly below the staff designated for Mel Tormé, the reader will find a staff for each of the following: alto saxophone, tenor saxophone, baritone saxophone, horn in F, trumpet 1, trumpet 2, trombone, tuba, double bass, and drums.

Paich’s choice to write for the tuba and the horn is interesting, since these are not standard instruments in the typical jazz band. Their use became synonymous with “West Coast jazz” style – of which Paich was certainly a proponent. Both the tuba and horn lend warmth to the overall sound, and are useful for blending with and reinforcing other instruments. In fact, though it is a brass instrument, the horn is even utilized in Classical woodwind quintets for its capability to blend.

As was the case with John Clayton, Marty Paich also wrote parts for the rhythm section that support and reinforce the horn figures (see Example 5.1). The lack of piano in many of Paich’s arrangements is striking. Historically, a piano, guitar or banjo has been utilized with large jazz ensembles to contribute an additional rhythmic, harmonic and melodic component to the band. Paich’s choice not to include any of these instruments provides his arrangements with a less complicated, more transparent

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texture. In Example 5.1, Paich uses the bass in unison with the tuba to strengthen each other’s part. The drummer, while continuing to keep time, also plays accented “kicks” supporting many of the horn figures.
In Example 5.1, one may see that Paich’s harmony is not highly complex. Paich largely uses the tuba and baritone sax to reinforce the low root of the chord. The pitch order continues in some order: the 3rd, the 7th, a form of the 9th, and a form of the 5th.

Paich’s writing is also highly linear – meaning that at times he is concerned more about the horizontal aspect than about the vertical chord structures. In measures 1 through 3, the alto and tenor saxophones are traveling in downward half step motion, in spite of the occasional dissonance with the lead trumpet melody. Paich’s linear writing is also seen in measure 4, where the bass, tuba and baritone saxophone parts work in contrary motion with the horn, and alto and tenor saxophone parts. In Example 5.2, he writes two low flat-5 notes for the baritone sax at the start of measures 3 and 5. This is typically lower than most arrangers would write this particular part of the chord. However, Paich has undoubtedly done so to keep the integrity of the line. His linear writing is also evident on beat 4 of measures 3 and 5, where Paich sacrifices a complete voicing in order to have a lead alto saxophone part that connects the line chromatically.

Directly before the bridge of the opening chorus (See Example 5.3), Paich demonstrates his linear writing once again. This time he writes a series of four short stabs for the horns, each instrument maintaining its original direction. The linear writing also carries to the bass part, and can be seen in Example 5.3, and in Example 5.7 – where Paich simply writes a slowly descending G major scale for the bassist.

As we witnessed in John Clayton’s writing, Marty Paich also makes extensive use of the A then A’ then B (or A’’) technique. In measure 1 of Example 5.2, Paich offers up

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the $A$ idea in the background horns: an eighth note on the “and of beat 1”, and a quarter note on beat 3. In measure 2, he repeats the idea ($A'$), only altering some of the notes to fit the new B7 chord. Finally, in measure 3, he adds to the original idea by extending the rhythm ($A''$). All three ideas stay out of the way of Tormé’s vocal line, taking place almost entirely in the space when he does not sing, or while he is holding a long note.

She's too close, too close, too
Rhythmic repetition, as it was in Clayton’s writing, is common in Paich’s arrangements. In Example 5.4, Paich uses one rhythm as the horn section motive for almost an entire ‘A’ section. The rhythm in this case happens to be imitating the rhythm Tormé sings, simply delayed by two beats.
This same imitative rhythms appears many times throughout the chart. In Example 5.5, the horns play the same offbeat rhythm that Tormé sings, but consistently delayed by one beat. The effect acts to punctuate the lyric at this particular point in the tune: “When…to… say…when.”

Paich occasionally offers a break from his horn writing, by paring down the texture to simply the bass, the drums, and Tormé’s vocals (See Example 5.6). When the horn section returns at measure 4, the listener’s palate is refreshed, adding more potency to their entrance. Here, the horns are once again imitating the vocal melody and rhythm. The imitation is so distinct that a listener might even be able to hear Paich thinking the phrase “Oh no, not again” as he was writing the horns’ response to Tormé’s lyric.

Paich also offers a similar amount of silence after the horn-filled introduction of *Sleepin’ Bee*. This also helps to provide space for the entrance of the vocals, allowing the listener to focus on an unencumbered vocal melody and lyric (See Example 5.7). When the horn section returns, it is once again a strong (albeit short) and surprising statement, aided by the Forte-piano dynamic. The horns form a chord on the ♭II of the tonal center, a tritone away from the traditional V7 chord that typically appears here. This ♭II chord offers that much more of a surprise to the listener.
Though Paich inserts the occasional musical surprise, he often follows up his initial musical idea with another exact replica or a slightly-altered version. The next four measures (Example 5.8) of Sleepin’ Bee follow the same ideas as the previous measures:

Example 5.8. Marty Paich, *Sleepin’ Bee*, First ‘A’ section, mm. 5-8, in 4/4 time. Another use of silence for horn section, then strong horn entrance.
This surprising and colorful ♭II chord was first used at the end of the introduction (See Example 5.9) for Sleepin’ Bee. Adding to the surprise is the two-measure extension of the form in measures 4 and 5. The length a listener expects for an introduction is typically four or eight measures; ten measures is not common. Also yet another example of Paich’s linear writing style appears in measure 2, demonstrated by the contrary lines played by the alto saxophone and the bass.

On the second ‘A’ section of the arrangement, Paich introduces a new texture: a solo trumpet with harmon mute, and saxophones playing guide tones (See Example 5.9). Guide tones are the 3rd and 7ths of the chord, which define the chord quality. After two measures, the saxes then spread out to form standard voicings repeatedly containing 3rds, 7ths, and 9ths. Throughout this example, and through much of the arrangement, Paich keeps the bass and drums simple. The bass implies a relaxed 2-feel, playing mainly half notes, two per measure. The drums are playing a standard swing pattern with only the occasional hit.
The ‘B’ section begins with rhythmic *pads* from the saxophone section (See Example 5.11). Pads are simply voiced-out chords, either highly rhythmic or more sustained. In this case, the rhythm for the pads is based on the introduction (See Example 5.12). In measures 3 and 4 of Example 5.11, Paich shifted the original song harmony of the song\(^{44}\) up a half-step to provide a ii – V cadence in A\(^{b}\), before returning to the original ii – V relationship in G major.


\(^{44}\) *The New Real Book*, 322.
After transcribing and analyzing the previous passages by Marty Paich, this author is drawn to Paich’s repetition of simple yet effective motives. That these motives may constitute the material for an entire section of music is remarkable. In addition, this author finds it fascinating that Paich chose to include tuba and horn. The depth of the instrumental sound is certainly affected by this choice. Similarly, the uncluttered nature of Paich’s writing is due in part to the fact that the arrangements do not involve piano. All of these decisions contribute to Tormé being in distinct focus throughout the preceding arrangements.
Chapter 6

ANALYSIS OF THE TECHNIQUES OF GORDON GOODWIN

Some of the examples utilized for this chapter of the study were procured from the Alfred published score of Goodwin’s arrangement of *Too Close for Comfort*. Goodwin wrote the arrangement for singer Dianne Reeves, and for his *Big Phat Band* – a jazz band with 4 trumpets, 4 trombones, 5 saxophones (and woodwind doubles), piano, bass, guitar, and drums. The arrangement was recorded on Goodwin’s 2006 CD entitled “The Phat Pack.” Another example was transcribed from his arrangement of *Comes Love*, played by his *Big Phat Band* and sung by the vocal group *Take 6*, from the 2003 CD entitled “XXL.” Once again, the author has chosen to transcribe passages in three grand staffs plus one staff for the lead singer. An extra grand staff has been included for the example that includes *Take 6*.

Another staff of music was included for Goodwin’s music: this additional staff makes note of his *cross-section orchestration*. This term applies to any musical figure written for two or more instruments *not* of the same family – e.g., a melodic line for flute, alto and tenor saxophones, guitar and trumpet (see Example 6.1). As most jazz band arrangers make extensive use of *intra-sectional orchestration*, the aim of cross-section orchestration is to create a color combination that is atypical. In this example, the use of the flute (up the octave) in combination with the other instruments produces an edge to the overall color of this melodic line, brightening the melody.

Goodwin further enhances the color of the melodic line by adding vocals to it (see Example 6.2). Reeves sings the line as if she were an instrumentalist, utilizing scat syllables.


In his writing, Goodwin makes extensive use of an arranging device known as *stop-time*. When writing stop-time figures, an arranger allows for a cessation of groove for most or all rhythm section instruments. Instead the arranger will often then write stabs, or short and energized rhythms, to be played simultaneously by the rhythm section. In the introduction for *Too Close for Comfort*, Goodwin chooses to employ stop-time figures played by the piano and bass (see Example 6.3), and joined by the brass and the baritone saxophone. This same technique is employed throughout the arrangement (see Examples 6.6 and 6.12). The space Goodwin creates allows the listener to focus more intently on the linear melody.
When Goodwin chooses to alter, or otherwise compose harmonic progressions into the arrangement, the harmony centers around a strong root motion (see Example 6.3). During the introduction, the roots of the chord progression descend by consecutive whole-steps until reaching the D½7 chord. At this point, the progression resolves to a B½/C chord or C7sus, the dominant or V7 of the F major key center. Before heading there, however, Goodwin inserts in measure 3, ii mi7 and V7 chords (a standard jazz progression) in the key of G½, then in the key of F. He repeats this entire progression again, but upon arriving at the final C7 chord, the harmony remains for two extra measures. This allows the listener a chance to breathe, and sets up the beginning of the first statement of the tune.

His brass voicings are stacked, so no notes are coupled, or overlapping. The trombones playing closed voicings with the lowest note typically either the 3rd or the 7th. Closed voicings are those in which the distance between the top and bottom notes is less than an octave. Meanwhile, the three trumpets play almost entirely in major and minor triads. Major triads (for instance, the F major triad on the E½9#11 chord in measure 1) are an especially strong sound due to their familiarity to the ear.
At the end of the introduction, Goodwin provides a rhythmic motive in the flute, trumpet, and upper saxophones. The motive then gets passed on to the piano, which adds a couple of extra notes to the original motive. The sound of the piano might be lost among the horns here, but the shape of the line is strong and angular, and is voiced in octaves. Two of the piano notes do not fit the C7 chord: the ‘F’ may have been derived from the C blues scale, while the ‘B’ is acting as a melodic chromatic approach to the ‘C’ which follows. This colorful piano phrase also contains three tritone intervals, all involving the F#, the #11 of the C7 chord.

It was shown previously that Goodwin writes root motions utilizing whole-steps and cyclical ii to V movements. He also favors half-step movements. In Example 6.4, the original harmony for this particular measure was simply C7 to B♭7, but Goodwin chose to connect the two chords through a series of half-step root movements.

His voicings in Example 6.4 are *spread voicings* – that is, the baritone sax plays the root, with the following pitch order the 7th and 3rd, then further pitch categories. The 7th in each voicing is played by all four muted trombones, while the muted trumpets play one of two notes. The weight of the saxophones can hold up against multiple muted brass. Though multiple instruments are playing the top melody, it is the strength of the high-register alto saxophone that will prevail in the unison sound.

At the start of the second ‘A’ section, Goodwin continues the use of the stop-time technique (see Example 6.6), with the trombones and baritone saxophone supplying additional support to the figures. In measure 8, Goodwin adds the other saxophones to provide rhythmic interplay with the piano and guitar.

The high bell tones in the guitar and piano in measures 8 and 9 of Example 6.6 are noteworthy. This combination of instruments is among Goodwin’s palette of special
effects and colors. A denser and more complex color combination can be seen in Example 6.6. In measure 3, Goodwin writes a unison line played by the flute, the alto saxophones, a trumpet with a harmon mute, the piano and guitar. With its heavier density, this offbeat line can offset the mostly downbeat-oriented line comprised of bass, baritone saxophone, bass trombone, and vocals.

Goodwin likely has paid attention to Marty Paich’s arrangement of this tune for Mel Tormé. As Paich did, Goodwin employs the band to rhythmically respond to the vocal melody. (Paich’s use of call and response can be seen previously in Examples 5.5 and 5.6). In measure 4 of Example 6.6, the rhythmic stabs Goodwin wrote to reply to the vocal line might cause the listener to hear the band as sort of echoing singer. The listener might be able to hear the band ‘singing’ the responses marked in parentheses: “Be soft (response: “soft”), be sweet (“sweet”), but be (“but be”) discreet (“be discreet”). In Example 6.7, the contrast between the singer’s call and the band’s response could not be more stark. In this example, the vocals are alone with the drums in measures 1 and 2. The responding blues lick is then played in measure 3 by select instruments, while another line moves in contrary motion. The spacing between the two lines consist of 3\(\text{rd}\), 6\(\text{th}\), and 10\(\text{th}\) – relatively consonant intervals.

(Example 6.6 continued.)
Later in the arrangement, Goodwin uses call-and-response to literally *replace* the vocals with the horn section (See Example 6.8). He alternates with Reeves’ vocals two measures of melody by alto and tenor saxophones and trumpets. The listener gets a much-needed break from hearing the phrase, “Too close for comfort,” sung yet again by Reeves. It is interesting that two trumpets on the top octave in measures 1 and 2 are powerful enough to balance out two trumpets plus four saxophones on the bottom octave. In measures 3 and 4, Goodwin left out the trumpets from the saxophone countermelody—likely not wanting to overshadow the re-entrance of the melody in measure 5.

At the beginning of the first ‘C’ section, Goodwin writes a unison line for the alto and tenor saxophones as a countermelody to the vocals (see Example 6.9). The writing is especially effective due to the strength of the instruments in unison, in a reasonably high register for at least the tenor saxophones. The contours he writes in the unison line each ascend then descend, similar to the contour and syllabic stress of the vocal line.
At the end of the first chorus – the first time through the form of the song –
Goodwin modulates to a new tonal center. To do so, he utilizes a harmonic progression
similar to that of the introduction. However, instead of descending from the D₇ into a
C₇ chord – the dominant of F major – he ascends from the D₇ into a D chord (see
Example 6.10). He treats this as the dominant chord of the new tonal center of G major,
giving the arrangement a psychological lift for the second chorus.

Example 6.10. Gordon Goodwin, Too Close for Comfort, End of first ‘C’ section, mm. 1-
4, in 4/4 time. Harmonic progression leading into the dominant of new tonal center.

There are several instances where Gordon Goodwin, like John Clayton, utilizes
the unison-to-voicing technique. At the start of measure 3 in Example 6.10, the
saxophones and brass are in unison, only to fan out to a voicing on beat 3. The effect the
listener perceives is an immediately denser, more colorful sound. It is especially
effective for the voicing to first happen on the E₇/D₇ chord, as the lydian sound from the
triadic upper structure is bright. The voicings there incorporate the $3^{\text{rd}}$ and $7^{\text{th}}$ in the lowest trombone parts, while the saxophones and trumpets have identical closed voicings, one octave apart. In measure 4, the lead trombone is coupled with the second tenor saxophone player, allowing the saxophones (still one octave lower than the trumpets) to fill in the space between the two brass sections.

After the second time through the form of the song, Goodwin writes a tutti section for the band, in which all the horns play together for an extended period of time (See Example 6.11). When the melody allows as it does in measure 3, he writes spread voicings, with the baritone sax and bass trombone in contrary motion against the top melody. However, when the melody line is moving rapidly, Goodwin writes closed voicings for the trumpets, with the same notes an octave lower for the trombones and alto and tenor saxophones. The baritone saxophone occasionally reinforces the roots of the chords (as in measures 5 and 6).

Following three measures of consecutive voicings, Goodwin chooses to finish the phrase in unison. The change in texture prevents the listener from becoming over-saturated with dense voicings. Additionally, he decides to omit the baritone saxophone and bass trombone from playing the unison – which serves to further lighten the texture.
In Example 6.12, Goodwin once again reinforces the roots of the chord with a low baritone saxophone part. The trombones are voiced in closed position, while the alto and tenor saxophones and trumpets are playing the melody in octaves. In measure 2, the saxophones spread out, with the lead trombone coupling with either the first or second tenor saxophone. The unison saxophones changed to voicings for two reasons: first, the trumpets have increasing power as their line ascends, so the support of the melody is no longer needed. Secondly, the additional density to the voicing helps to bring the energy of the line to a climax.

At the highest point in the melody, Goodwin incorporated other components to make it an effective emotional peak (See Example 6.13). First, the note is the longest in duration of the entire phrase, allowing the listener to feel a point of arrival, if only for a moment. While the saxophone and trombone voicings overlap each other, the trumpets remain firmly in octaves. In conjunction with the lead alto saxophone who also plays the melody, this provides for a very strong melody. The voicing itself includes the highly dissonant minor 2nd interval in the between the 2nd and 3rd trombones. In conjunction with the trombones’ E♭13 structure, the saxophones are voiced out as an F7 chord. This strong upper structure sound is equivalent to II/7. Finally, Goodwin not only expands the top range of the voicing but the bottom as well, extending the baritone saxophone player to the lowest note of the phrase.

In Example 6.14, at another climax in the arrangement, Goodwin makes use of numerous techniques previously mentioned in this study. In measure 1, he employs stop-time figures for the rhythm section, brass, and baritone saxophone, which also supports the rhythm of the vocal line. At the highest peak of the trumpet’s line in measure 2, he brings the baritone saxophone to its lowest point, expanding the voicing at both ends. Finally, the harmony he has inserted into these two measures is strongly based on root movements of half-steps, whole-steps, and cyclical ii to V chord progressions.


His ending demonstrates at least two more compositional techniques (See Example 6.15). First, while Reeves is singing a long note, Goodwin writes a series of voicings for the alto and tenor saxophones planing chromatically down by half steps.
With chromatic planing, each voicing is the same structure as the final destination, an A₇(13) voicing. However, the baritone sax has been written to ascend in half steps. The contrary motion this creates against the descention of the other saxophones adds interest to the passage.

In the closing measures, Goodwin intends to surprise the listener. In the key of A₉, the chromatic planing to the A₉ chord will feel like the arrangement has just arrived home. However, in measure 3 of Example 6.15, Goodwin writes a C to C# to D in the baritone saxophone, bass trombone, bass, piano, and guitar. Jazz often utilizes a V/VII to V/VII to I as a cadence. Thus, Goodwin’s three notes lead the listener to hear D as the tonal center, rather than the actual tonal center of A₉. Goodwin’s D₇(9, #11, 13) voicing that follows is then a surprise. The tonal centers of D and A₉ are the distance of a tritone (or augmented 4th or diminished 5th) away from each other. Jazz theory allows for this, through a concept known as tritone substitution. With tritone substitution, one dominant 7 chord can substitute for another chord which is the distance of a tritone away. It is successful because the chords’ 3rds and 7ths are the same notes; one chord’s 3rd becomes the other chord’s 7th, and vice-versa. The chord voicing itself is intense, as all of the saxophones and brass are in an intense register. Furthermore, the trombones and saxes are coupled exactly with a half-step dissonance between the #9 and the 3rd. As they are supporting the bottom structure of an A₇#9, the upper structure played by the trumpets is an E7 chord – a V/VI/I7 chord.

For contrast, this author chose to also transcribe a passage from Gordon Goodwin’s arrangement of “Comes Love,” written for Brian McKnight and the vocal group *Take 6*. Once again, Goodwin utilizes cross-section writing to achieve a different color palette than traditional section writing would allow. Throughout this arrangement, Goodwin utilizes *Take 6* to sing pads (See Example 6.16). In fact, the top line of their pads in measures 1 and 3 features a descending 3rd interval. This is opposite of the *ascending* 3rds that the lead melody is largely built around.

The electric bass and clarinet are playing a highly rhythmic yet sparse line. This rhythm of the line joins and supports the lead vocal melody in measure 1, as well as the pickup to measure 3. Goodwin also creates a color using the flute, soprano saxophone, harmon-muted trumpet and piano. These instruments are utilized to play a *pedal note* for
three and a half measures. A pedal note is any note which sustains while three or more chords take place. In this case, the high pedal happens to be the dominant, or the fifth degree of the tonal center. Following this, Goodwin writes more activity for these instruments, finishing with a strong upward arpeggiation of the F#mi7Œ5 chord, followed by a resolution to the #5 of the B7 chord. The flourish seems to set up the silence that follows in measure 6, allowing for arguably the most important lyric from this song: “nothing can be done.”

In studying these excerpts by Gordon Goodwin, this author has found his combinations of instruments (including vocals) in small groups especially fascinating. Also interesting to this author is his utilization of tightly packed voicings when the tempo is fast, and note values are short. His expansion of the range at both ends during peak points is noteworthy. Finally, his overall pacing of an arrangement is fascinating, through modulations, simple stop-time, unison and duet countermelodies, tutti sections, and rhythmic and harmonic surprises.
Chapter 7

ANALYSIS OF THE TECHNIQUES OF JOHNNY MANDEL

Examples for this chapter of the study were transcribed from Johnny Mandel’s arrangements for Shirley Horn, Barbra Streisand, and Diana Krall. The arrangements for Shirley Horn have been transcribed from her 1992 “Here’s to Life” album, for which Mandel won a Grammy award. For this study, the author chose to transcribe passages from Mandel’s arrangements of the title song Here’s to Life, from Where Do You Start, and from Estate. In addition, a passage was selected from Mandel’s arrangement of Smoke Gets In Your Eyes, written for Barbra Streisand’s 2009 album “Love is the Answer.” Finally, a passage was chosen from I’ve Got You Under My Skin, written for Diana Krall’s 1999 album “When I Look In Your Eyes.” To represent the orchestral writing in an efficient yet comprehensible manner, this author has chosen to notate the following: a staff for the singer plus grand staffs when necessary for the woodwind section, the brass section, the string section, and the rhythm section. Indications are included in the scores as to which instruments are playing at any given time.

At the start of Here’s to Life, Mandel writes a very soft high pedal ‘G’ in the violins (See Example 7.1). He picks the ‘G’ because it is a note that works within each chord from the ‘A’ section. The note starts as the 9th of Fmi7, then becomes the 13th of B♭9, then the 3rd of E♭Ma9, then the 7th of A♭Ma9. In measure 7, Mandel moves the violins down one whole-step to an ‘F’. Doing so allows for the minor 11, a more colorful tone, to be on top of the final C minor chord. Because the pedal tone is in such a high register and is fairly inactive, the focus on the vocal line remains unobscured.
The pulse in the introduction of the song is supplied only from the subtle movements in the electric piano, which Shirley Horn herself is playing. When Mandel adds to the orchestral texture in the last two measures of the ‘A’ section, he does so as a means of punctuating the end of the vocal line. In writing for the harp, piano, and electric piano, he allows for a gentle continuation of the pulse. All three instruments are excellent at providing pulse when the orchestral texture is thin.

The arpeggiated harmony played by the piano is especially rich due to the minor 11th, as well as the minor 2nd interval created after the 9 and 3 played consecutively. The G minor triad played by the electric keyboard in the final measure of Example 7.1 includes the 5th, 7th, 9th of the C minor 11 chord already sounding. The top note of this triad is the “G”, several octaves above Shirley Horn’s vocal. This is a small yet significant detail, as that chord sounds to subtly echo the melody.
The pulse that Mandel continues to create is a product of the rhythm of both the vocal line as well as the instruments. In Example 7.2, one can see that practically every beat is accounted for. The one notable exception: there is nothing taking place on beat 3 of measures 3 and 7, directly before Horn sings the key phrase, “So here’s to life.”

The passage in Example 7.2 also demonstrates Mandel’s mastery of harmonic techniques. In measures 2 and 3, Mandel creates a series of chords which continually find their way back to the tonic C major chord. The progression does so using chromatic approach chords. When using chromatic approach chords, the notes lead into a destination voicing via a half step in the same direction. Mandel also restrains in writing the root of the chord until after the passage reaches its destination – suspending the feeling of finality until the last beat before the ‘B’ section begins. This is also effective in setting up the title lyric for Horn.

The flute duets in Example 7.2, largely in intervals of 3rds, help to punctuate each of Horn’s vocal phrases. They also often double notes that appear in the violins an octave lower. Mandel is clearly using the strings as a bed for the flute duets. The top note of the opening flute line in measure 4 begins where Horn’s vocal line ended – on a “G”. Each of the flutes’ two-measure phrases has an upward and downward melodic arc to it. The second phrase also starts on “G”, but the arc reaches higher. Finally, the third and final phrase begins even higher, before the arc finally continues to begin on the same “G” the section started with. This note happens to be reinforcing Horn’s vocal at the time.

In examining Mandel’s harmony, one can see his repeated use of the dominant 7 suspension chord. This particular chord is a dominant 7 chord in which the 11th scale degree of the chord root substitutes for the 3rd degree. In Example 7.2 alone, there are
four instances where he uses this chord. In many of the cases, the dominant 7 suspension includes a 9, a fairly standard alteration, especially when following a half-diminished chord. In one instance (in measure 5) Mandel unconventionally includes a 9 and 13. Here he is simply suspending the Fmi7 harmony from measure 4, while the bass plays the new root, the ‘G’.
Mandel demonstrates another harmonic technique in the final measure of Example 7.2. After the progression of the ‘B’ section resolves to a C9 chord, via a dominant 7 suspension chord, the listener might feel a sense of completion. However, Mandel then inserts a G♭/C chord, adding interest to the last measure of the section, and providing an effective segue into the next section (See Example 7.3). In addition to including the dominant 7, the G♭ triad also includes the 9 and the 5 of C7 – each colorful tone having its own tendency to resolve. And the addition of the ‘C’ on top of the voicing creates a major 2nd dissonance which adds to the effect. It is likely not a coincidence that, at the same time, Shirley Horn is singing the lyric “dreams.”

The short instrumental interlude later in the arrangement is a key moment of the arrangement (See Example 7.4). The interlude begins directly after Horn sings arguably the most important lyric of the piece, “Here’s to you.” Throughout the section, Mandel makes extensive use of \textit{counterlines}, which are simple melodies working against the main melody, typically in mostly step-wise motion. In measures 2 and 3 of Example 7.4, the oboe and violas have a counterline which descends by half-step. When the line reaches an $E_b$ at the start of measure 4, Mandel engages that same note as the start of a steadily rising line for the first violins and oboe. Simultaneously, the clarinet and middle strings have an inner counterline which travels through the $9^{\text{th}}$, root, major $7^{\text{th}}$, and minor $7^{\text{th}}$ of the C minor chord, and onward through the $7^{\text{th}}$ and $3^{\text{rd}}$ degrees of the next two proceeding chords. Whether an upward or downward slope, the addition of these slow horizontal counterlines creates a sense of momentum – a sense of unfolding that is important in this interlude. The piano and harp play arpeggiated parts at times which help contribute rhythmically to the overall sense of momentum.

Integral to the conception of this interlude is the initial rise of the bassoon and horn line, after which the solo horn continues the ascension. Mandel crafts the horn melody to perfection (See Example 7.5): with two increasingly higher melodic peaks, followed by a build-up into the highest peak. It is noteworthy that each climax also has a short resolution immediately following. With an $E_b\text{7\text{7}}\text{9}$, he chooses a $13^{\text{th}}$ as the chord tone for the first peak. The $13^{\text{th}}$ has tension due to its dissonant distance (either a minor $2^{\text{nd}}$ or major $7^{\text{th}}$) from the dominant $7^{\text{th}}$. His contoured “build-up” in measure 4 – using a Cmi add9 chord – is built from a Cmi7 arpeggio beginning on the $9^{\text{th}}$. The climax of the phrase involves a $5^{\text{th}}$ and $6^{\text{th}}$ over a $B\text{\text{b}mi7}$ chord. The $6^{\text{th}}$, like the $13^{\text{th}}$ before, creates similar tension.
Example 7.4. Johnny Mandel, *Here’s to Life*, Instrumental interlude, mm. 1-8, in 4/4 time. Counterlines and solo for horn in F.
Example 7.5. Johnny Mandel, *Here’s to Life*, Horn solo, mm. 1-6, in 4/4 time. Inspection of melodic peak notes and resolutions.

A horn solo also plays an important role in the introduction of Mandel’s arrangement of *Where Do You Start*. Ironically, many of the same musical elements Mandel utilizes in the preceding interlude also appear here (See Example 7.6). The horn solo and flute solo each aim for peak melody notes. Counterlines are abundant as well, in the top violin part (measures 1 through 3), and in the section horn parts (measures 1 and 2, and measures 4-7).

Since this introduction is set without rhythm section, the pulse and pacing must be dictated by the solo instruments. Thus, Mandel requires the strings to be fairly inactive, moving in half notes and the occasional quarter note. When the flute solo finishes its final phrase, the harp takes over in creating the pulse, with two measures of constant eighth notes.

As suggested in chapter one, Mandel is a master of orchestrational colors. In this particular introduction, his use of the contrabass clarinet is striking. In measures 5 and 6 of Example 7.6, the instrument plays roots using a glissando of an octave – a dramatic sonic brush stroke.
Mandel’s use of orchestrational colors are also apparent in his arrangement of *Estate*. Through the first 9 measures of the first ‘A’ section (See Example 7.7), Mandel illustrates the mood of the lyric, which talks of sensuality, love, and nature – specifically, the flowers’ perfume, and the morning breeze. He demonstrates these ideas musically through the use of: the harp run in measure 1, the vibraphone and wind chimes in measure 2, the muted trumpet and trombones starting in measure 6, and the upward keyboard glissando in measure 9.

In the second ‘A’ section, Mandel’s use of subtle colors continues: more instances of the vibraphone roll, and a single horn note in measure 5 (See Example 7.8). However, the main color and texture in this section is created by the strings. As Mandel did at the start of *Here’s to Life*, he places the top violin part on a single note for the first six measures. When the part moves, it does so slowly and with intention, starting a slow upward climb. As the line elevates, it passes through very colorful chord tones: the 9th of a minor chord, the 13th, 11th, and #11th of a dominant 7 chord, and the 9th of a Maj7 chord. Meanwhile, Mandel reinforces the roots of the chords with the low cello, while the upper celli largely play the 3rds and 7ths of the chords – the tones which most define the chord quality.
Mandel’s first violin part was often built around a specific shape. In his arrangement for Barbra Streisand of *Smoke Gets In Your Eyes*, Mandel once again creates a rising string line (See Example 7.9). After the line reaches a peak note in measure 4, it begins to descend until the start of measure 6. In fact, with the exception of a repeated note in measure 7, every top violin note adheres to either a downward or upward contour.

Also notable in Example 7.9 is Mandel’s use of dissonant notes and chords. In this example, one might see that practically every other chord is dissonant. For instance, the Aadd9/C# chord sounds consonant, but then is followed by a Cdim7 chord that sounds quite dissonant (due to its inclusion of a G# and A). The Bmi7 chord that follows is both a standard and consonant voicing, but then is followed with an E7alt chord that is dissonant (due to its G and G#, and its E and F). The pattern continues through much of the example. The effect on the listener is that of a feeling of resolution followed by tension followed by resolution, and so forth.
At times, Mandel also applied the same contoured writing to other sections of the orchestra as well. Example 7.10 shows the first ‘B’ section of his arrangement for Diana Krall of *I’ve Got You Under My Skin*. Here, Mandel composes a top flute line that rises to a peak note (in measure 4) before descending. When the string section enters, Mandel does not make them the focus. Instead they play a supporting role to the top woodwind lines, reinforcing the low and middle part of the voicing.

This relationship between the string section and the woodwind section is one to which Mandel pays special attention. In the last half of the ‘B’ section, Mandel writes the entrance of the woodwind section to overlap with the exit of the string section (See Example 7.11). This compositional technique is known as *dove-tailing*. Though the top counterlines are an octave apart, the notes are the same. Thus, the listener perceives the top flute line to simply continue where the top violins’ previous line concluded.

At measure 9 of Example 7.11, Mandel writes the same notes for the strings and the woodwinds. The additional support is helpful as the music crescendos to the stop-time at the start of measure 11. There is no doubt that Mandel intentionally chose this point in the music to insert the stop-time, in order to coincide with the lyric “stop”.
In studying the preceding excerpts, this author finds especially rewarding Mandel’s use of a single sustained string note. His contour and control of dissonance in string, flute and horn passages is a focal point in his arrangements. Not only is this notable, but the often slow rate at which Mandel allows it to develop. His partnership with Shirley Horn makes sense to the author, as she often has patience in singing a performance. Finally, his subtle use of orchestrational color is remarkable, in painting the mood of a song and lyric.
Chapter 8

ANALYSIS OF THE TECHNIQUES OF JORGE CALANDRELLI

Examples for this chapter of the study were procured from already existent scores of Jorge Calandrelli. Included in this study are Calandrelli’s arrangement of Smile written for Tony Bennett and Barbra Streisand, as well as his arrangement of The Best is Yet To Come for Bennett and Diana Krall. Both arrangements were recorded on Tony Bennett’s 2006 CD entitled “Duets – an American Classic.” The other arrangement included in this study is Cry Me a River, from the 2007 Concord release “Love Letters from Ella.” For this album, Calandrelli was given the late Ella Fitzgerald’s isolated vocal tracks – outtakes from a performance during the 1970s. He then arranged the orchestra and rhythm section parts around the set vocals.

For the score examples in this chapter, the author has once again chosen to represent the orchestral writing by notating the following: a staff for the singer plus grand staffs when necessary for the woodwind section, the brass section, harp, and rhythm section. For most of the score examples, the string section has been notated one staff per part. This allows for this study to provide additional analysis about the horizontal movement of each part.

An exception to the layout is the score for The Best is Yet To Come, for which the string section has been simply notated on one grand staff. This choice was made due to the relative lack of individual horizontal lines written in the string parts. The string parts act more homophonically, moving together in approximately the same rhythms.45

Some of the compositional techniques observed in the excerpts of Johnny Mandel are also apparent in those of Calandrelli. Similar to Mandel’s *Where Do You Start* (See previous Example 7.6), Calandrelli starts his arrangement of *Smile* with pulse provided by the harp and soloist (See Example 8.1). Over the first two measures, the descending harp and the low cello parts are unison. The result is more awareness on this lower line which, as it descends, changes the nature of the harmonic voicings from shallow to deep.

There is a strong sense of contour in Calandrelli’s string lines. During the first two measures, every string section part descends. As the solo finishes its descent in measure 3, the violin section captures the focus with a high, sweeping line. Had Calandrelli written this energized line for the soloist, it may have seemed forced or unnatural, as it was heading toward a respite. In addition, Calandrelli wrote the unison line for all of the violins, knowing the lushness of the line increases with each added violinist. The sweeping effect would be unsupported without the horns, bassoon, violas, celli, and double basses providing the foundation of the chords.
Example 8.1. Jorge Calandrelli, *Smile*, Introduction, mm. 1-12, in 4/4 time. Descending string and harp lines, and sweeping violin section line with low to mid support.
(Example 8.2 continued.)
The solo violin melody at the start of the introduction is derived from the song itself. The contour is the same, as are most of the notes until the final two (See Example 8.2). In offering a recognizable theme from the song, Calandrelli helps to provide the basis and mood for the remainder of the arrangement.


The construction of the melody for the violin section in measure 3 is built around *appoggiaturas*, a pair of notes whereby the first moves a step above the main melody note\(^\text{46}\). After the initial B\(_b\) (the 9\(^{th}\)) in measure 3, the line moves to the 3\(^{rd}\) then the 9\(^{th}\), then leaps to an appoggiatura on the b9 proceeded by the root of the B\(_b\)13\(_b\)9 (See Example 8.3). It leaps to another appoggiatura on the b9 then the root of the E\(_b\)7#9,#5. The melody in measure 4 is a descending 3-note grouping, followed by a 3-note answer from the solo violin in measure 5. The melodic cells are mostly comprised of 9\(^{ths}\), 11\(^{ths}\), and 13\(^{ths}\) color tones.

Example 8.3. Jorge Calandrelli, *Smile*, Introduction, mm. 3-5, in 4/4 time. Analysis of melodic line for violin section, and for soloist.

Also notable about Calandrelli’s introduction is its duration of five measures. The duration of an introduction to a jazz song might typically be either four or eight measures. He is able to extend the length to five measures, in part, due to his harmonic progression.

In measure 4, when most introductions might set up the tonal center with a ii mi7 to V7 progression in the tonic key – in this case, A♭mi7 to D♭7 – Calandrelli instead shifts the harmony up one half-step, writing Ami7 to D7 (See previous Example 8.1). With this harmonic variation, the listener will consciously or unconsciously expect an additional measure, to provide the anticipated A♭mi7 to D♭7 progression.

Throughout the arrangement, Calandrelli continues to return to the violin solo. In doing so, he creates a signature sound for his arrangement. At the second ‘A’ section of the arrangement, the violin solo acts as a counterline to Barbra Streisand’s vocal melody (See Example 8.4). It is mostly when the vocal line breathes that the solo violin is active. However, in measures 1-4, while Streisand is singing, a cello solo is also highly active.

A composer might be concerned that too much attention may be granted to the cello, at the detriment of the vocal line. This is not the case though, since the line does not occupy the same frequency range.
Throughout the sixteen measures of Example 8.4, Calandrelli offers subtle gestures to complement the vocal, violin and cello lines. He writes a triplet countermelody for the violas and celli in measure 5 that approximates the vocal melody. In measure 6, a steadily rising first violin line using notes that hover a consonant 6th interval above the vocal melody. He also inserts the subtle sound of stopped horns in measure 8. To create the effect, the horn player must completely close off the bell of the instrument, by inserting the right hand.47 In this particular measure, Calandrelli writes a C13 voicing that includes dissonance of a half-step and a whole-step. Ironically, this closed voicing is likely text-painting the lyric “near.” In measure 10, he offers the fresh color of the woodwind section voiced largely in 4ths and 5ths, with the top flute doubled by the glockenspiel. Finally, his unison horn line in measures 13-15 focuses around the 9th and root of the mi7 chord, before traveling to the #11th and 5th of the dominant 7 chord which follows.

Calandrelli also supports the vocal line in another subtle, yet significant manner. In measures 7-9, the first violins play the melody of the song, in a simplified rhythm. This style is reminiscent of musical theater accompaniments, where a singer’s melody is often heard in the orchestra. The results of this technique are two-fold. First, the singer feels support in their line, so that she might sing the original notes and rhythms more confidently. Or, she may feel free to change the rhythms or notes, knowing that the original melody is still being played by the orchestra. This arranging technique also allows the audience to hear the familiar melody, in case the singer decides to alter it.

(Example 8.4 continued.)

Although a tear may be ever so near, that’s the
(Example 8.4 continued.)

[Music notation image]

You must keep on trying

What's the use of crying?
(Example 8.4 continued.)
After the first chorus of the song, Calandrelli composes an instrumental interlude (See Example 8.5). Since the final chord of the ‘A’ section is a V7 chord, the listener expects to hear a tonic chord to follow. Instead, Calandrelli starts the interlude on a half-diminished chord built upon the \#iv scale degree. The harmony that follows uses a combination of descending half- and whole-step root motions, and roots that moves up in fourths. The roots are played not only by the jazz bass player, but reinforced in the double basses and low celli as well.

With its ever-climbing melodic peaks, Calandrelli’s solo violin line is reminiscent of Mandel’s highly-contoured melodic lines. Here, the solo violin line reaches its highest peak – the ‘G’ in measure 5 – one measure before the modulation. This might be perceived as too early to climax. However, Calandrelli utilizes a strong top violin and horn line to steer into the new tonal center. He reserves the measure of the modulation to allow the solo violin to have one final descending phrase.
Example 8.5. Jorge Calandrelli, *Smile*, Interlude, mm. 1-6, in 4/4 time. Deceptive harmonic resolution at measure 1, and contoured violin solo.
(Example 8.5 continued.)
Example 8.6 shows another of Calandrelli’s orchestrational tools: the *left-hand / right-hand technique*\(^{48}\). This string-writing technique employs the violins (and perhaps the violas) as a separate unit from the lower string parts, either rhythmically or texturally. In the following passage, the violins begin measure 2 with a high triplet figure, while the violas, cellos and basses form low- to mid-register chordal accompaniment. Occasionally, the violas reinforce the violin notes two octaves below. When the violin part is high – in this case, ‘E6’ or above – lower octaves can serve to stabilize the tuning.

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\(^{48}\) Gary Lindsay, orchestration class, Miami, FL, November 10, 2011.
In Calandrelli’s arrangement of *Cry Me a River*, he utilizes compositional techniques to create the somber mood. The first measure of the piece outlines a Fmi7/C voicing with a lowered 6th scale degree – creating a very dark and unsettled sound (See Example 8.7). The voicing develops from the bottom, as each new instrument enters at a higher pitch level. In measure 2, the first violins play the famous descending melodic motive from the song. In doing so, the second violins and violas are parallel to the top violin melody. They play almost entirely in *quartal* intervals, i.e. voicings built on fourth intervals. At the same time, the celli act in fourth intervals as well, though in a contrary and jagged manner against the upper strings. Calandrelli finally settles on a G♭Ma7♯11 chord – a chord built on the ♭II of the F minor key – which serves the purpose of either resolving down to a tonic chord, or up to a ii chord. Here he opts for the latter, and writes a II7 to V7 progression in measures 3 and 4, helping to solidify the tonal center.

Upon the entrance of Ella Fitzgerald’s vocal track, the mood of the arrangement is subdued (See Example 8.8). Calandrelli paces himself, taking care not to offer too much orchestration. Texturally, he pares down the writing to simply the piano, with the viola section playing in unison a signature line from this song. When Calandrelli brings in the rest of the string section in measure 3, the section plays mid-register pads, without pushing high or low extremes. The celli, traditionally called upon to reinforce the roots in the bass part, are not doing so here. Calandrelli is saving this depth for later in the arrangement.

In the second chorus, Calandrelli begins to create a more dynamic orchestral texture (See Example 8.9). The opening measure of the example features a peak note in the top violins, lasting five beats in duration. With this high cry, it can be heard as an echo of the mournful lyric “now”. After the cry, the first violins play a resigned sinking countermelody before joining the rest of the lower string section. The section’s function during this passage is to provide support for the expanded harmony that Calandrelli has created. This harmony includes a IV7 chord and several substitutions (See Example 8.10).
At the same time, Calandrelli is careful not to try to compete with Fitzgerald’s vocals. While she sings melismas and faster rhythms, Calandrelli writes mostly quarter notes, half notes, and whole notes. These longer note durations serve to create a bed of sound for Fitzgerald’s active singing.


*Original harmony:*

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Gmin  Gmi(b6)  Gmi6  Gmi7  G7  Cmi7  F7  BbMa7
```

*Calandrelli’s expanded harmony:*

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Gmi9  Gmi9  IV7 chord  Gmi9  G13  Do9  Cmi11  F13  B9(#11)  BbMa9
```

In the final ‘A’ section of the chart, Calandrelli brings back the signature line from the beginning, now in the violas and top celli (See Example 8.11). In addition, similar to his contoured string writing seen in *Smile*, here he also builds a steadily rising first violin part in measures 2-5.
Example 8.11. Jorge Calandrelli, *Cry Me a River*, Second time through the form, Last ‘A’ section and ending, mm. 1-14, in 4/4 time. Return of viola line from beginning, and rising contour in first violins.
As mentioned in Examples 8.9 and 8.10, Calandrelli’s harmonic scheme is paramount to his arranging style. For the ending of *Cry Me a River*, he decides to shift the harmony atypically (See Example 8.12). The final chord following the F7sus chord in measure 2 is usually either G minor or B♭ major. Instead, he transforms Fitzgerald’s B♭ tonic note into the 9th degree of the A♭Ma9 chord – a chord built on the VII degree of the original major key center. After venturing down in whole steps for the following two chords, Calandrelli resolves by half step to a substitute tonal center of E♭ major. Since the descending root motion is so strong, the listener may perceive the harmony as unexpected, yet likely not bizarre.
Harmonic scheme.
This author feels obliged to study a couple of passages from Calandrelli’s arrangement of *The Best is Yet To Come*, written for vocalists Tony Bennett and Diana Krall. Unlike Calandrelli’s other arrangements analyzed in this study, this one is concentrated instead on a big band, with the addition of strings. Thus the sonic palette is significantly different from the other arrangements presented in this study.

Throughout the introduction to the arrangement, Calandrelli writes the baritone saxophone and bass trombone in unison with the bass. This creates a thick and well-supported bass line (See Example 8.13). For the first three measures, Calandrelli utilizes the *unison-to-voicing technique* in the upper saxophones, aiming each time toward closed voicings. When he adds the brass on the voiced hit in measure 4, the saxophone section’s new role is to fill the gap between the trumpets and the trombones. On that voicing, the trombones are playing a *spread voicing* – with the root followed in pitch order by the 7th and 3rd. At the same time, the trumpets are playing a diminished 7 structure, which includes the #9, #11, and 13 of the A7 chord. In measures 6 through 8, Calandrelli solidly sets up the song’s C Major tonal center with three measures of G7, upon which he writes a series of consecutive quartal saxophone voicings.

During this introduction, he utilizes the violins in a manner not seen in the previous excerpts. The violins and violas play a unison bowed tremolo, mostly on the high roots of the chords. This allows them to float above the activity of the band, and gives the listener the perception of a high sheen.
As Calandrelli continues to incorporate the big band with the strings, he is careful to give each its own distinct role. During the second time through the form, Calandrelli writes lengthy pads for the strings (See Example 8.14). At the same time, the brass have short hits. The notes utilized for the brass voicings are either replicas of the notes in the string voicings, or else incomplete versions. It seems that Calandrelli did not often write notes for the big band that clashed in half- and whole-steps with notes from the string voicing.

In Example 8.15, Calandrelli takes advantage of the strength of the unison violins and violas, and creates a counterline. Much like his other string writing, it too is contoured – reaching a peak in measure 4, before descending for two measures. With this technique, the strings are an effective and robust texture, while staying out of the way of the band’s voicings. In addition, the counterlines can float far above the vocal line; though in many case, the violins’ note is the same as (or an octave higher than) the vocalist’s melody note.
Example 8.15. Jorge Calandrelli, *The Best is Yet To Come*, Second time through the form, ‘B’ section, mm.1-7, in 4/4 time. Use of high string section as unison counterline.
In Example 8.16, Calandrelli demonstrates another method to effectively use the string section in a swing big band arrangement. In a simple swing rhythm, he writes open voicings for the strings alone. The strength of these spread voicings derives from the root on the bottom of the voicing, followed respectively by the 3rd and 7th (in either order) of each chord. Finally, the voicings are effective due to the lead note in the top violins. In this example, the top chromatic descent in each two measures is paramount, as it creates a counterline to the singers’ melodies.

Example 8.16. Jorge Calandrelli, The Best is Yet To Come, Tag, mm.1-5, in 4/4 time. Open voicings in strings.

In having researched the preceding excerpts by Calandrelli, this author finds especially compelling his use of solo instruments to bind together an arrangement. In addition, his harmonization is striking – especially during introductions, interludes, and endings. Finally, it is notable that Callandrelli helps support the singer by providing or reinforcing the singer’s notes in the orchestra parts. However, he also supports the singer by utilizing the orchestra as a bed for a singer singing rhythmically.
Chapter 9

ANALYSIS OF THE TECHNIQUES OF VINCE MENDOZA

Examples for this chapter of the study were transcribed from Vince Mendoza’s arrangements for singer Joni Mitchell, from her 2001 album Both Sides Now. The author chose to transcribe and analyze passages from five arrangements: “I Wish I Were In Love Again,” “Answer Me, My Love,” “At Last,” “Comes Love” and “You’re My Thrill.” For the purposes of this study, this author has chosen to include in the transcriptions the following: a staff for the singer plus grand staffs when necessary for woodwind section, brass section, string section, and rhythm section. Indications are again included in the scores as to which instruments are playing at any given time.

Throughout many of the following excerpts, Vince Mendoza writes clusters in his harmonic voicings. A cluster is a group of adjacent notes sounding simultaneously. In the introduction to his arrangement “I Wish I Were In Love Again,” the first voicing creates a CMa9/G chord, with a cluster created by the major 7th, the root, and the 9th (See Examples 9.1 and 9.2). Meanwhile, a pedal ‘G’ in the strings creates a feeling of suspension. The pair of voicings in Example 9.1 is especially effective due to the contrary motion between its top and bottom notes. The bold, descending perfect 4th interval in the top melody functions against the subtle minor 2nd interval in the lowest part. This ostinato travels from one orchestra section to another, taking on a different color each time.


Later in the piece, the ostinato is played by the piano – this time up one half step in D♭ major (See Example 9.3). Both appearances of the ostinato in the piece set up Joni Mitchell’s vocal entrance and act as a constant against her melody. In addition, her first two notes in each measure are the ‘C’ and D♭ – part of the cluster voicing. Since the song’s lyric revolves around a tension-filled relationship, it might be concluded that
Mendoza was intending to paint the mood of the song with the pair of voicings – one voicing with tension, while the next resolves.

Example 9.3. Vince Mendoza, I Wish I Were In Love Again, Mitchell’s entrance after the interlude, mm. 1-2, in 4/4 time. The pair of voicings played by piano later in the piece.

Mendoza uses the horn section boldly at the introduction. In Example 9.4, he relies on them for playing sustained pads. When Joni Mitchell breathes at the end of measures 4 and 6, the horns begin to comp, or rhythmically accompany the vocal line, with closed voicings. Their sustained half-notes balances the more active vocal melody. When Mitchell rests in measure 4, the comping punctuates her line with a voiced five-note arching melody. The horns are also utilized in measure 8 in another manner, to support and accentuate the final note of the woodwind line. The horn voicing itself consists of, from low to high – root, 3rd, 7th, 9th.
The entrance of the flutes and clarinets in measure 7 helps to act as a segue into measure 8. The gesture in the measure that follows may have otherwise seemed haphazard. In addition to the struck entrance of the horns in the final measure, the jagged arpeggiated woodwind line, and the half-step trill, is Mendoza’s way of text-painting the lyric “punch drunk.” The arpeggio descends through the root, 13th, 3rd, and b9 of the G7 chord. The notes make up a vertical structure that Professor Whit Sidener from the Frost School of Music calls the “minor-augmented-major 7 grip.” It is a structure which creates a unique and colorful sound.

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50 Whit Sidener, Jazz harmony lesson, Miami, FL, February 9, 2011.
Throughout Example 9.5, Mendoza offers up a full palette of orchestrational colors. The flute and oboe trills in measure 1, are voiced as a C major triad. In measure 2, the tightly-packed horn chord is comprised from a cluster of – in pitch order from bottom to top – 13, $\flat 7$, $\flat 9$ and 3 of the F13$\flat 9$ chord. The muted brass in measure 3 contain the root to Major 7 dissonance, while playing a voicing that has no 3rd chord tone. His first voicings in measure 4 contain a wide major 13th gap. In doing so, Mendoza may be further painting the song’s theme of dissention. In addition, he continues his use of the cluster voicings. The exact voicings within which clusters appear are designated in Example 9.5.

In measure 7 of the same example, Mendoza alters the chord progression from CMa6 to a CMa6/G. Though seemingly a subtle alteration, a listener who hears the root position CMa6 might easily hear it as stagnant. By using CMa6/G, Mendoza aims to maintain the momentum he created. After the CMa6/G, the chord root seamlessly resolve down a single half-step to the F#mi7$\flat 5$ which follows.
The sense of line, even to the detriment of a complete or standard chord voicing, seems to be of utmost importance to Mendoza. Example 9.6 shows the first two ‘A’ sections of his arrangement of *Answer Me, My Love*. The excerpt is orchestrated mostly with the rhythm section and strings. As early as measure 2, there is an atypical harmony. G/F# is a voicing that many arrangers might not elect to write, due to the dissonance between the outer parts. However, Mendoza does so in order to follow a concept: the upper strings remain steady, while the low cello continues to drift away in oblique motion. One might again equate this musical occurrence with the mood and lyric of the piece, which revolve around a drifting love affair.

Mendoza also creates and maintains interest despite the thin density. When Mitchell’s vocal phrase pauses (e.g. measures 4, 6, 8, 10, 12, and 16), Mendoza introduces small gestures intended to answer the vocalist. For instance, he often suspends the 4th scale degree on major chords, only to gently resolve to the 3rd degree on the following beat. In measure 8, a larger sweeping gesture in the horns helps to drive the momentum into the next ‘A’ section.

As do the other writers in this study, Mendoza also maintains interest by introducing shape into his lines. The horn solo in measure 8 is indicative of this: the half-step between the major 7 and the root acts to launch into the high 5th, then concludes by dropping an octave into the low 5th. In another instance of shape, one might follow the contour of the top violin part starting at measure 13 of Example 9.6. The line gradually ascends to the peak note ‘B’, followed by a quick descent as the section comes to a close.
The success of the modulation in *Answer Me, My Love* is due in large part to the shape of the lines as well (See Example 9.7). The violins’ dramatically rising 16th note line in measure 2 propels the listener into the modulation. In addition, the ascending triads in the horns are inserted for support, and enhance the build-up as well.

Mendoza’s modulation from G major to E₃ major – down the interval of a major 3rd – is an atypical one. In order to allow the modulation to be palatable to the listener, Mendoza employs the fresh sound of the soprano saxophone. Any possibility of an awkward harmonic transition is avoided when the saxophone begins to improvise very firmly in the new tonal center. In addition, Mendoza’s use of a solo instrument here was also consistent with the intimate nature of this song and lyric.

In the introduction for *At Last*, Mendoza again makes extensive use of solo instruments (See Example 9.8). The piano’s repeating 12/8 pattern – a signature of the famous Etta James recording of this song – here is incorporated unobtrusively in the upper octave of the piano. The harp glissandi create an intentional dream-like effect, while its single-note lines help maintain the pulse. Finally, the section ends with the single english horn providing support for the conclusive solo oboe line.

Colors created by solo instruments.

In the second ‘A’ section, Mendoza chooses a color not often utilized: that of solo bassoon (See Example 9.9). The line it plays – in measures 3-4 then again in measures 5-6 – has definite shape, created by its half-step ascension into the root then its drop to the 3rd of the chord. The line itself, in conjunction with its verbatim repetition two measures later, seems fairly mundane. However, the unique color of the bassoon brings it poignancy.

In Example 9.9, his use of clusters continues in the string section voicings. Through analysis, this author has found that he tends to place clusters on minor 11 chords. In this case, the cluster is comprised of the adjacent 9, 3 and 11 of the chord. An example of this can be seen in the Emi11 chord in measure 4. In addition, his major 7
chords often include a cluster, comprised of the adjacent major 7, root, and 9. An example can be seen in the DMa9/F# voicing in Measure 7.

Harmonically, the Emi7 to A7sus progression in measure 8 of Example 9.9 should complete its cadence to D major. However, Mendoza deceptively moves to a B♭ Major chord instead, the ;VI of the tonal center. He is able to do so, since the vocal melody at this point in the song also fits his new harmony. The harmonic shift is so effective that Mendoza repeats it throughout the arrangement.

(Example 9.9 continued.)
Many of Mendoza’s orchestrational techniques mentioned previously are on display in his arrangement of *Comes Love*. Here, he once again utilizes the colors such as the solo bassoon, tuba, harmon muted trumpets, and unison clarinets (See Example 9.10). Unison horns are added for a dramatic triplet line, which descends linearly from the 9 of the F#7 chord. He adds a woodwind cluster containing the root, 9th, and 3rd of the Bmi in measure 1. Along with these other colors, the cluster helps Mendoza paint the mystery and danger inherent in the lyric of the song. The sparse bass line doubled with tuba creates the space for the colors, while acting largely as a punctuating counterpoint to Mitchell’s vocal rhythms.
Mendoza’s use of text painting is significant, and can be observed in the final ‘A’ section of *You’re My Thrill* (See Example 9.11). In this passage, he composes rapidly moving sextuplet lines and trills. For the listener, the oscillating rhythms are a direct reflection of the lyric, “Where’s my will.” In addition, the trill creates the effect of fluttering excitement inherent in the mood of the song. The rapid ascending line in the flutes and violins in measure 4 paints the lyric which follows, “Flaming higher and higher.” Finally, in measures 7 and 8, as the lyric states, “I can’t keep still,” Mendoza writes an oboe line that quickly meanders up, then down.
In transcribing and analyzing the previous excerpts from Vince Mendoza’s writing, this author finds his use of orchestrational color to be dramatic, and influenced by the tone and lyric of the song. His effects are dramatic – featuring quick runs, sweeping melodies, trills, and at times highly rhythmic and jagged lines. Also notable are the harmonic surprises he injects at transition points, interludes, and endings. Finally, his use of dissonant and atypical voicings break rules that most writers tend to follow.
Chapter 10

THE SIX ARRANGEMENTS BY THE AUTHOR

The following scores represent the six arrangements written by this author for this study. They have been either directly or indirectly influenced by the study of the six writers and their techniques. The instrumental tracks for the accompanying CD were recorded, produced and mixed by the author, at the Weeks and Foster recording studios on the campus of the University of Miami.

The arrangements include:

“All My Tomorrows” by Sammy Cahn and Jimmy Van Heusen
For studio orchestra
Vocals by Kate McGarry – produced by Jeremy Fox
at Soundpure Studios in Durham, North Carolina

“Friendship” by Anders Edenröth,
For studio orchestra
Vocals by Anders Edenröth – produced by Anders Edenröth
at The Real Studio in Stockholm, Sweden.

“I’m Glad There is You” by Jimmy Dorsey, Paul Madeira, and Paul Mertz
For studio orchestra
Vocals by Peter Eldridge – produced by Jeremy Fox
at JRock Studios in New York, New York

“Three Little Words” by Kevin Mahogany and Paul Hoffman
For studio orchestra
Vocals by Kevin Mahogany – produced by Jeremy Fox
at the MWP Studio at the University of Miami in Coral Gables, Florida

“Moonray” by Artie Shaw
For big band
Vocals by Lauren Kinhan – produced by Jeremy Fox
at JRock Studios in New York, New York

“That Old Feeling” by Lew Brown and Sammy Fain
For big band
Vocals by Kate Reid – produced by Jeremy Fox
at Foster 206 Studio at the University of Miami in Coral Gables, Florida
Sung freely: To-day I may not have a thing at all.

ex
cept for just a dream or two. But I've got lots of plans for tomorrow, and all my to

Flute

Ob.

Eng. Hn.

Cl. 1

Cl. 2

Bsn. 1&2

Hn.

Hn.

Film scale

Hn.

Vibes/Perc

Vln. 1

Vln. 2

Vla.

Vc.
now it may not seem like spring at all
we're drifting and the laughs are few but

Comp with colors - not in any rhythmic pattern
Top notes of strings

Drum Set
brushes gently stirring in 6

now it may not seem like spring at all
we're drifting and the laughs are few but
I've got rainbows planned for to-morow and all my to-morrows belong to you.
No one knows better than I that luck keeps passing me by, that's fate.
but with you there at midday, I'll soon be turning the tide. Just wait.

Float a little.
as long as I've got arms that cling at all, it's you that I'll be clinging to, and

Back to time
all the dreams I dream, beg, or bor, on some bright tomorrow they'll all come
true cuz all my bright to-mor-rows be-long to
Improvising using "All my tomorrows, or (they) belong to you, or oo's and oh's"
No one knows better than I that luck keeps passing me by, that's fate.
but with you there at my side, I'll soon be turning the tide just
KATE

Eng. Hn.

Bsn. 1&2

U. Bass

PI

Ob.

Cl.

Cl. 2

B. Cl.

mp

Hp

J. Gtr.

Pno.

U. Bass

Vla.

Vla. 2

Vc.
all the dreams I dream, or her row, on some bright to

more now, they'll all come true.

row, or they'll all come true.

row, or they'll all come true.
all my bright to-mor-rows be - long to you.
Friendship
For Anders Edenroth

Flugelhorn

Flute

Violin 1

Violin 2

Viola

Cello

$ \frac{3}{4} \ $ straight eighths

$ \frac{3}{4} \ $ straight eighths

$ \frac{3}{4} \ $ straight eighths

$ \frac{3}{4} \ $ straight eighths

$ \frac{3}{4} \ $ straight eighths

$ \frac{3}{4} \ $ straight eighths

Anders Edenroth

Arr. by Jeremy Fox

for Anders Edenroth

= 115

= 105

= 164
Anders E. Piano
Dr. Tri.
shaker
M.tree
Vln. 1
Vln. 2
Vla.
Cello

C(hideout)

F(#9)

Life,

A jour-

ney,

A one

way

trip.
You need to travel within your heart to...
Anders Fl.
Hp.
Pno.
E. Piano
Dr.
Tri.
Shaker
M. Tree
U. Bass
Vln. 1
Vln. 2
Vla.
Cello

Friends in life. they can share their chart, but

Alto flute solo

Play colors and small fills around this melody
Anders A. Fl.
Ob.
Cl.
Pno.
E. Piano
Dr.
Tri. shaker
Vib.
Vla. 
Vln. 1
Vln. 2
U. Bass
Cello

you - lone - must set the course

mf
mf
pp
p

DΠ7(b5) G7(b9)

Ride

arco

\[ \sum \]
Anders
Fl.
Piano
Dr.
Tri.
Vib.
U. Bass
Vln. 1
Vln. 2
Vla.
Cello

G7(b9) "4
a way
G7(b9)
C Π' will
guide
you

 piano
Dr.
Tri.
shaker
Vib.
U. Bass
Vln. 1
Vln. 2
Vla.
Cello

music notation
simple/sparse melodic ideas

piano

subtle guitar colors

/
Anders
Sop. Sax.
A. Fl.
Pno.
E. Piano
Dr.
Tri.
Shaker
M.tree
Vib.
U. Bass
Vln. 1
Vln. 2
Vla.
Cello

Some would say an eternal curse

Light comps or light mel (sop. sax / voice are prominent)
Eve - ry par - of eyes, in which you're brave to dive...
LIFE IS YOURS  MAY YOU ALWAYS THERE
Anders Fl. Gtr. E. Piano Dr. Tri. shaker Vib. U. Bass Vln. 1 Vln. 2 Vla. Cello

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

126 A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)

A7(b9) A7(b9) A7(b9) A7(b9) A7(b9) A7(b9)
Background vocals sing "Sail away," etc...

Sail away, a bit more active

mf from here to the end of the tune, really subtle colors
Anders Bckgd vocals
Sop. Sax.
Fl.
Cl.1
Hn. 1 & 2
Hn. 3 & 4
Hp.
Gtr.
Pno.
E. Piano
Dr.
Tri.
shaker
M.tree
Vib.
U. Bass
Vln. 1
Vln. 2
Vla.
Cello

Stars will guide you sail a way,
Rubato
in this world of ordinary people
extraordinary

I'm glad there is you
extraordinary
Peter Fl.
Cl.1
Cl.2
Hn. 1&2
Hn. 3&4
Hp.
Pno.
Dr.
U. Bass
Vln. 1
Vln. 2
Vla.
Celli

in this world
of you - ha-ied
flex - blues
of un-dee-en-tee

Bossa - slight bossa feel

D/E minor
Em
Em6/G
G9

pp
pp
p

n
w
w
w

n
n
n
I'm glad there is you I live to

D C B | Eb F G A

Cut off after 1 1/2 beats

Cut off after 1 1/2 beats

Sus Cym

Cut off after 1 1/2 beats

Cut off after 1 1/2 beats
I'd love to live with you beside me this road so
I'll lead you through with you to guide me.
29

Peter B. Cl.

S. Cl.

Hn. 1&2

Hn. 3&4

Gtr.

Pno.

Dr.

U. Bass

Vln. 1

Vln. 2

Vla.

Vc.

in this world where ma ny ma ny play at love and we d ly a ny

parag. 1

DMaj9

Gmin7/A

DMaj9

C/D minor

Fill

C/D minor

Fill

pp

pp

p

C/D minor

pp

p

p

p

U. Bass

Vln. 1

Vln. 2

Vla.

Vc.

208
I'm glad there is you more than

Voice under lead note

Stay in love
I'm glad there is you.
Peter

We

in

this

world

where

many

many

guide

me

in

this

world

where

many

many

55

pp

pp

pp

B¨7¸

B¨7(b9"4)

e¨Ma9

B/B¨

e¨Ma9

E¨Ma9

E¨Ma9

Fill

pp

mp

pp

mp

mp

mp

pp

mp

mf

2. arco

3. piz

Vln. 1

Vln. 2

Vla.

Vc.
KEVIN

WORDS TO LET YOU KNOW

WHAT I FEEL IN MY HEART IS TRUE

THERE HAVE

Hn. 1 & 2

Hn. 3 & 4

Tpt.

Flug. 3

J. Gtr.

Pno.

U. Bass

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

B9

B13

F7(b13)

B7

G7

C7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

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B¨7

G7

C7

C7

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B13

F7

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G7

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B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7

B9

B13

F7

B¨9

B¨7

G7

C7

C7
But it's my own word, I want to whisper.
I can sing to you softly in your ear.
it's my own, I want to Whisper.
As I held you near
just three three up...

mf

mf

mf
Once we knew the toy
Of girls in love with boy.

We knew the toy
Of girls in love with boy.
LAUREN
Fl.
Sop. Sax.
Alto Sax.
Ten. Sax.
Ten. Sax 2
Bari. Sax.
Tpt. 1
Tpt.
Tpt.
Tpt.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Vibes
Rhodes
U. Bass
Dr.

Cmaj7(b5)
Dmaj7(b5)
G7
Cmaj7

Rhodes takes over - more active comping
Changes are included just in case

Lauren Improv

More active comping

Cmaj7(b5)
Dmaj7(b5)
G7
Cmaj7

Rhodes

Cmaj7

U. Bass
LAUREN

Sop. Sax.

Alto Sax.

Ten. Sax.

Ten. Sax 2

Bari. Sax.

Tpt. 1

Tpt.

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

J. Gtr.

Vibes

Rhodes

U. Bass

Dr.
the joy of girl in love with boy
Moon - dry
Put an end to all my sorrows.

Play with instruments back to brushes stirring, if possible.
[BE WHATEVER YOU WANT TO SING HERE...]

(BRING BACK MY LOVE TO...)
I saw you last night and got that old feeling.

G7\(\frac{4}{5}\) + vibes and pno

mf

C7(b9) + gtr and pno

mp

G7\(\frac{4}{5}\) + vibes and gtr

mp

Drums stir on brushes

Solo w/Vocals - 2 bars

mp

Cym bell

mp

Solo W/VOCS - 2 bars

mp

Ch bell

mf
When you came in sight
I got that old feeling

FΠ7

B7

G7

FΠ7(b5)

B7

G7

FΠ7(b5)

B7

G7

FΠ7(b5)

B7

G7
The moment that you danced by, I felt a thrill.
Kate Alto Sax 1
Fl/Alto Sax 2
Ten. Sax
Ten. Sax 2
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Flug. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
J. Gtr.
Vib.
Pno.
U. Bass
Dr.

old
feeling
and I knew the spark of love was

A¨Œ†7
D¨7
G‹…11/C
C©º7/E
FΠ7
EΠ6
FΠ7
A¨Œ†7
D¨7
G‹…11/C
C©º7/E
FΠ7

Fill set-up & <

Alto Saxophone > > > >

Ten. Sax & b

Ten. Sax 2 & b

Bari. Sax & b

Tpt. 1 & b

Tpt. 2 & b

Tpt. 3 & b

Flug. 4 & b

Tbn. 1 & b

Tbn. 2 & b

Tbn. 3 & b

B. Tbn. & b

J. Gtr. & b

Vib. & b

Pno. & b

U. Bass & b

Dr. & b

Fill set-up & <

Alto Saxophone > > > >

Ten. Sax & b

Ten. Sax 2 & b

Bari. Sax & b

Tpt. 1 & b

Tpt. 2 & b

Tpt. 3 & b

Flug. 4 & b

Tbn. 1 & b

Tbn. 2 & b

Tbn. 3 & b

B. Tbn. & b

J. Gtr. & b

Vib. & b

Pno. & b

U. Bass & b

Dr. & b

Fill set-up & <

Alto Saxophone > > > >

Ten. Sax & b

Ten. Sax 2 & b

Bari. Sax & b

Tpt. 1 & b

Tpt. 2 & b

Tpt. 3 & b

Flug. 4 & b

Tbn. 1 & b

Tbn. 2 & b

Tbn. 3 & b

B. Tbn. & b

J. Gtr. & b

Vib. & b

Pno. & b

U. Bass & b

Dr. & b

Fill set-up & <

Alto Saxophone > > > >

Ten. Sax & b

Ten. Sax 2 & b

Bari. Sax & b

Tpt. 1 & b

Tpt. 2 & b

Tpt. 3 & b

Flug. 4 & b

Tbn. 1 & b

Tbn. 2 & b

Tbn. 3 & b

B. Tbn. & b

J. Gtr. & b

Vib. & b

Pno. & b

U. Bass & b

Dr. & b
It's feel good to start
for that old, old feel

Alto Sax 1
Alto Sax
Ten. Sax.
Ten. Sax 2
Ten. Sax 3
Flug. 4
B. Tbn.
Tbn. 1
Tbn. 2
Tbn. 3
Tpt. 1
Tpt. 2
Kate
Vib.

\[ \text{Open/\# Ch} \]

\[ \text{Open/\# Ch} \]

\[ \text{Open/\# Ch} \]

\[ \text{Open/\# Ch} \]

\[ \text{Open/\# Ch} \]
Kate Alto Sax 1 Alto Sax. Ten. Sax. Ten. Sax 2 Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Flug. 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. J. Gtr. Vib. Pno. U. Bass Dr. FΠ7 is still in my heart. It's that old 41 flugel + vibes and piano E<7(#11) with 7 as top note + vibes and gtr crash
The moment that you danced by
I felt a thrill, Swing

Alto Sax.

Alto Sax.

Ten. Sax.

Ten. Sax.

U. Bass

Flug. 4

J. Gtr.

B. Tbn.

Tbn. 2

Tbn. 1

Tbn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Kate

Pno.

Vib.

Dr.

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AND WHEN YOU CAUGHT MY EYE, MY HEART STOOD STILL.
APPENDIX A
PERSONNEL OF PERFORMERS

The personnel who performed on the recordings of the six arrangements are as follows:

Violins
Adam Diderrick, concertmaster
Patricia Jancova
Zachary Piper
Karen Lord-Powell
Katrina Schaefer
James Schlender
Ariane Urban
Abigail Young
Steffen Zeichner

Violas
Amanda Diaz
Emily Jones
Robyn Savitzky
Kathryn Severing

Cello
Joy Adams
Sarah Gongaware
Cecilia Huerta

Flute
Ernesto Fernandez
Allison Hubbell

Oboe
Jim Drayton

English Horn
Rachel Lueck

Clarinet
Peter Bianca
Isabel Thompson

Bass Clarinet
Derek Smith

Bassoon
Carlos Felipe Viña
Julia Paine

Horn
Stanley Spinola
Jon Lusher
Larysa Pavelek
Sarah Williams

Flugelhorn
Matthew Shefcik

Trumpet
Ryan Chapman
Jared Hall
Derek Ganong
Paul Equinha

Trombone
Eric Bowman
Chris Gagne
Steven Szabadi
Major Bailey

Saxophones
Neil Carson
Dan Andrews
Alex Weitz
Matthew Burchard
Derek Smith

Vibraphone
Nathan Skinner

Percussion
Pedro Fernandez

Guitar
Rene Toledo

Piano/Keyboards
Daniel Strange
Bass
Geoffrey Saunders

Drums
Michael Piolet

Harp
Phuttaraksa Kamnirdratana

Engineers
Stefania Martinez
Steven Pardo
Kelly Garner
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