Small Group Jazz Arranging for Brass and Woodwinds: A Comparative Study of the Music of Tadd Dameron, Benny Golson, Oliver Nelson, and Duke Pearson

William Charles Longo II
University of Miami, williamclongo@gmail.com

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SMALL GROUP JAZZ ARRANGING TECHNIQUES FOR BRASS AND WOODWINDS: A COMPARATIVE STUDY OF THE MUSIC OF TADD DAMERON, BENNY GOLSON, OLIVER NELSON, AND DUKE PEARSON

By

William Charles Longo II

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

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UNIVERSITY OF MIAMI

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William Charles Longo II

Approved:

_________________ ______________________
Gary Lindsay, M.M. Brian Lynch, M.M.
Professor, Director of Associate Professor of
Studio Jazz Writing and Composition Jazz Trumpet Performance

_________________ ______________________
John Daversa, D.M.A. Guillermo J. Prado, Ph.D.
Assistant Professor, Chair of Dean of the Graduate School
Studio Music and Jazz

_________________
Lansing D. McLoskey, Ph.D.
Professor of Music Composition
The purpose of this study is to create a comprehensive, historically based resource for composers to use for reference when arranging for brass and woodwinds in jazz chamber ensembles. This study includes an analysis of techniques used by master composers and provides a series of four original pieces, informed by those composers’ approaches to writing for wind sections of various sizes and instrumentation.

This study examines the brass and woodwind writing of Tadd Dameron, Benny Golson, Oliver Nelson, and Duke Pearson. Each composer selected for this study has an extensive discography of music written for wind sections that feature two to five performers. This document provides an analysis of these works from multiple perspectives. It analyzes the various techniques used to best suit the size of the section (i.e. unison writing, counterpoint, melody with accompaniment, tutti style, etc.) and the combination of these techniques when arranging instruments of different relative intensities, timbres, and technical facilities.
For the three loves of my life,

Katie, Fiona, and Abby
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CHAPTER 1
INTRODUCTION

Background and Justification

The term *chamber music* is broadly defined as music written for various types of small instrumental ensembles, typically utilizing one player to a part\(^1\). Within the context of jazz composition, this definition can be used to describe music written for small ensembles of two or more players, but less than the traditional twelve to sixteen-piece big band. Typically, *jazz chamber ensembles* exist as a rhythm section of piano (or guitar), bass, and drums, or a rhythm section with one or more wind instruments.

The number of wind players featured in jazz chamber ensembles varies throughout their history. The early New Orleans and Chicago groups traditionally consisted of five to seven players, featuring a section of trumpet, clarinet, and trombone.\(^2\) The modern jazz era, generally associated as beginning with the bebop era in the mid-1940’s, popularized the classic combination of trumpet and saxophone.\(^3\) Cool Jazz of the early-1950’s had a wider variety of size and instrumentation, usually between two and six winds.\(^4\) Hard bop groups of the late-1950’s and 1960’s were similar in size to groups of the bebop era, showcasing two to three wind players, adding an alto sax, or trombone to

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the ensemble.\textsuperscript{5} This continuous evolution has had a direct influence on the way composers and arrangers write for the wind section of jazz chamber ensembles.

In the historical development of jazz composition and arranging, there are examples of composers’ work that display the conventions of writing for brass and woodwinds. Composers approached the problem of balancing precisely executed arrangements within a medium that emphasized improvisation in different ways. Similar to the historically informed approaches presently available for composing for large jazz ensembles,\textsuperscript{6, 7} small group writing is an essential part of the tradition that needs to be analyzed and synthesized into a method. Presently, there is no comprehensive resource for modern arrangers to refer to when writing for the wind section of jazz chamber ensembles. Current publications provide valuable resources for building chord structures and voicings in general contexts.\textsuperscript{8, 9} Specific context is essential for modern arrangers to successfully navigate the challenges of scoring for ensembles of various sizes and instrumentations. Unfortunately, very few studies exist that specifically address historically relevant comparisons and applications of orchestration techniques used for compositions featuring two to five wind instruments.

\textsuperscript{6} Gary Lindsay, \textit{Jazz Arranging Techniques: from Quartet to Big Band} (Miami: Staff Art Publishing, 2005).
\textsuperscript{7} Dick Lowell and Ken Pullig, \textit{Arranging for Large Jazz Ensemble} (Boston: Berklee Press, 2003).
Need For The Study

Modern writers\textsuperscript{10} need a resource that specifically addresses historically relevant comparisons and applications of orchestration techniques utilized by master arrangers. Analysis of transcriptions of classic wind section arrangements provides the modern arranger with clarity of the historical development of various instrumental combinations. The resulting catalog of orchestration techniques based on actual practice informs modern writers’ compositional approach.

Arrangers need a resource that compares orchestration techniques used for different instrument combinations beyond the general application of piano voicing concepts to wind section writing. This approach does not directly address the challenges present when arranging instruments of different relative intensities, timbres, and technical facilities.

Composers need a resource that addresses the unique challenges presented by the specific size of the wind section, including, but not limited to the application of voicing concepts in concerted wind section writing, also known as \textit{tutti style}, or harmonized, homo-rhythmic writing. This document addresses techniques master composers and arrangers have used to best suit the size of the section (i.e. unison writing, counterpoint, melody with accompaniment, etc) and the combination of these techniques to create arrangements.

This study also serves as a pedagogical resource for jazz educators. It is the author’s intention to publish the findings of this study, in addition to further extensive research, as a method for individual and classroom use. Very few pedagogical resources

\textsuperscript{10} The terms, \textit{composer}, \textit{arranger}, and \textit{writer} are used interchangeably in this study, as the author considers an arranger to be a composer/writer.
for brass and woodwind writing are currently available. Jazz educators need a resource that is: (1) organized in a sequentially intuitive manner; (2) is comprehensive enough to be effective without the aid of the author/instructor; (3) addresses the unique challenges presented by the specific size and make-up of the horn section.

**Purpose of the Study**

The purpose of this study is to create a comprehensive, historically based resource for composers to use for reference when arranging for brass and woodwinds in jazz chamber ensembles. This study includes an analysis of techniques used by master composers and provides a series of four original pieces, informed by those composers’ approaches to writing for wind sections of various sizes and instrumentation.

This study examines the brass and woodwind writing of Tadd Dameron, Benny Golson, Oliver Nelson, and Duke Pearson. Each composer selected for this study has an extensive discography of music written for wind sections that feature two to five performers. This study focuses on, but is not limited to, the work of these prolific writers during the 1950s to 1960s era of jazz history, due to that style period’s powerful influence on contemporary mainstream jazz.\(^{11,12}\)

**Research Questions**

Specific research questions addressed by this study include:


1. How do master arrangers address orchestration (i.e. voicing techniques, counterpoint, etc.)?

2. What elements influence their approach?

3. What methods and techniques can be applied to arranging for jazz chamber ensembles today?

Selected Composers

The following review of the literature available on the four selected writers focuses on available published methods, scores, and resources that offer insight into the compositional styles and arranging techniques utilized by each writer. In addition, a catalog of recordings studied for this document in included in Appendix A.

Tadd Dameron (1917 – 1965)

In 2003, Paul Combs published Dameronia, an authoritative autobiography of Dameron’s life and music. An invaluable resource available through this publication is a comprehensive online database of Dameron’s recording activity throughout his career, which includes approximately 147 sessions reported. This catalog provides detailed information of known recorded performances of his compositions and arrangements, including the date, location, leader, and personnel of each session. This extensive list

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includes Dameron’s contribution of jazz standards such as Good Bait, Our Delight, Lady Bird, and Hot House. Combs details the personnel for each track of each session.

**Benny Golson (b. 1929)**

Golson’s own website, along with pages dedicated to him on the Concord and Verve Music Group’s sites, outline his major accomplishments as a jazz writer. These include jazz standards, such as Whisper Not, Stablemates, Along Came Betty, Blues March, I Remember Clifford, Are You Real, and Killer Joe. Golson is also credited to having recorded over 30 albums for multiple record companies under his own name, and many others as a sideman. Golson, with the assistance of Jim Merod, released an autobiography through the Temple University Press in June of 2016. A comprehensive discography was not included in this publication. Tom Lord’s *The Jazz Discography* and Tom Piazza’s *Guide to Classic Recorded Jazz* were essential resources for compiling Golson’s recordings for this study. Golson’s octet arrangements for Dizzy Gillespie’s 1957 album, The Greatest Trumpet of Them All, are available through the Jazz Lines Publications website.

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Oliver Nelson (1932 – 1975)

Nelson’s relatively short writing career spans a great breadth of styles and projects – from small group jazz and big band writing, to film and television scoring. His first major success as a leader was the release of his 1961 jazz sextet album, *Blues and the Abstract Truth*. The opening track, *Stolen Moments*, is universally considered a jazz standard that helped define the sound of that era.\(^2\)\(^2\) Several of Nelson’s arrangements from this album are available through *Jazz Lines Publications*. Currently, a definitive biographical resource has not been published. In addition, a comprehensive discography of Nelson’s music is not currently available. The vast majority of sessions reviewed for this study were compiled using Tom Lord’s *Jazz Discography*. An informal online search of available recordings, along with the incomplete discographies provided by the *AllMusic Guide* and *Grove Jazz Online*, yielded several sessions reviewed for this study.


Pearson’s prolific career as a jazz writer was also relatively short, due to his physical impairment and eventual passing due to multiple sclerosis.\(^2\)\(^3\) He recorded seventeen albums as a leader and countless others as a sideman and arranger for artists such as Donald Byrd, Stanley Turrentine, Blues Mitchell, and Lee Morgan. From 1963 to 1970, Pearson worked as a producer for Blue Note records, during which he played a

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substantial role in shaping the Blue Note label’s hard bop direction. In addition to Blue Note Record’s website, Tom Lord’s *Jazz Discography*, helped compile the sessions reviewed for this study. This extensive list includes Pearson’s contribution of jazz standards, such as *Jeannine*, *Sweet Honey Bee*, and *Cristo Redentor*. Selected small group compositions from *Sweet Honey Bee* have been published by *Jazz Lines Publications* and were utilized for this study.

**Methodology**

The purpose of this study is to create a comprehensive, historically based resource for composers to use for reference when arranging for the jazz chamber ensemble. This study includes: (1) an analysis of techniques utilized by master composers; (2) a series of four original pieces for wind sections of various sizes and instrumentation, informed by the discovered techniques. A thorough examination of other composer’s techniques in writing for the jazz chamber wind section allows the author to explore numerous approaches to successfully orchestrating for brass and woodwinds in various sized ensembles.

**Data Collection**

The author selected, transcribed, and analyzed approximately 100 musical passages by master composers for jazz chamber ensembles of two to five wind instruments. Each passage is at least two measures in length, with no maximum length. Each example includes the recording year and time-stamp of the specific passage. These specifications

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were suggested by advisor Gary Lindsay\textsuperscript{25} and agreed upon by the author. The selection of master composers was determined by their significant contribution of arrangements for wind sections of two to five players. For this study, a writer’s significant contribution is defined as an extensive discography of arrangements that contain one or more of the following criteria: (1) has influenced the writing of a specific genre/time period; (2) has introduced the use of unique writing techniques; (3) has written what is considered standard arrangements in the genre; (4) has achieved critical acclaim. The selection of musical passages was determined by (1) albums/singles that have been critically acclaimed; (2) songs considered standards in the genre; (3) a non-mainstream selection that fits the qualifications for this study (i.e. music for jazz chamber ensemble). In doing so, the author addresses the first research questions: How do master composers/arrangers address orchestration (i.e. voicing techniques, counterpoint, etc.)?

To answer the second research question, determining what aspects influence the master composers’ approach to arranging for these various instrument combinations, this document provides an analysis of these works from multiple perspectives. It analyzes the various techniques used to best suit the size of the section (i.e. unison writing, counterpoint, melody with accompaniment, tutti style, etc.) and the combination of these techniques when arranging instruments of different relative intensities, timbres, and technical facilities. Additionally, the analysis of transcriptions of classic arrangements provides clarity for the modern arranger.

\textsuperscript{25} Gary Lindsay: Program Director of Studio Jazz Writing at the University of Miami Frost School of Music.
Compositional Process

The author synthesized the methods and techniques that can be applied to arranging for modern jazz chamber ensembles, thus answering the third research question. After the extensive analysis of existing scores and transcriptions, and the creation of a catalog of compositional techniques, the author composed a series of four pieces, informed by the master composers’ approaches to writing for wind sections of various sizes and instrumentation. The main consideration in composing these pieces was to highlight compositional techniques for ensembles including wind sections of two to five players. Each original composition was written for different combinations of instruments and utilizes the techniques identified through the analyses.

Analysis of Original Work

This document provides a brief stylistic analysis of the author’s application of the compositional techniques developed in this study. This provides further insight into the methods and techniques developed through the analysis of the compositions of master composers.

Though the focus of this study is on writing for the wind section of jazz chamber ensembles, it is important to note that successful arrangements include detailed roles for rhythm section players. Major emphasis found in the use of rhythm section instruments as additional voices of the wind section (i.e. coupling with the wind players’ lines, individual lines orchestrated to contrast the wind section, etc.) is included in the analysis.
CHAPTER 2

PRELIMINARY CONSIDERATIONS FOR BRASS AND WOODWIND ARRANGING

This comparative study of various-sized ensembles is organized using the following arranging considerations:

Instrumentation

Individual instruments have unique sound characteristics due to the material from which it is constructed, its size and shape, and method of tone production. Different unison, or octave combinations of instruments create a composite sound that is a blend of their unique timbres. The resulting sound characteristics of these combinations are dependent on the instrument family and their range and register:

- Combinations within the same instrument family creates the most homogeneous sound (e.g. trumpet and trombone).
- Combinations within different instrument families that have similar timbres and ranges (e.g. trombone and tenor saxophone) result in a more diverse tone color than when staying within the same family.
- Combinations of different instrument families with different timbres and ranges result in the most unique and contrasting sound (e.g. trumpet and baritone saxophone).

Additional timbral combinations will result from the use of woodwind doubles, alternative brass instruments, and mutes (e.g. flute, flugelhorn, and cup-muted trombone). The arranger must decide which combinations of instruments will provide the sound
characteristic that represents their musical intent. Any combination can be successful, but disparities in relative intensity will make the blend and balance of certain instruments more difficult.

**Range**

Knowledge of the relationship between different instrument ranges and their relative intensities is essential in determining how effectively two instruments will blend and balance. A comparison of ranges for each instrument is necessary to achieve an ideal blend of unison and voiced passages. Example 2.1 outlines the individual ranges for trumpet, alto saxophone, tenor saxophone, trombone, and baritone saxophone.

(Example 2.1. Concert ranges of typical small group jazz instruments.)

The common range indicates the region where all the instruments could perform a unison line, which is the relatively small range of a major 10\(^{th}\). The level of intensity of the individual instruments in certain areas of this common range must be considered when orchestrating a unison melodic line. For example, consider the common range and relative intensity of this unison line between the trumpet and tenor sax:
This example can be scored at the unison for both trumpet and tenor, as it falls within the common range of both instruments. The line is in a mid to low intensity range for the trumpet, but the majority of the melody lies within the high intensity range of the tenor saxophone. This could potentially work; experienced players could make dynamic adjustments and balance the difference in intensity. Another option would be to more closely match their relative intensities and score this melodic line in octaves, as Dameron orchestrated in Example 2.3:

Notwithstanding Dameron’s decision, it is important to remember that neither option is considered more appropriate than the other; they are both possibilities depending on the desired sound. Scoring range is a decision primarily based on musical intent and aesthetic; placing an instrument in an uncharacteristic melodic range can result in an
interesting texture for certain musical situations. The available pallet of textures and colors are considered when scoring a passage for any size ensemble.

**Texture**

Musical textures are created when individual instruments are scored together. In this study, musical passages are organized into four common textures:

**Unison and Octaves**

The combination of two or more different instruments in unison, or octaves creates a unique timbre. As previously outlined, the sound qualities of any combination of instruments depends greatly on the range and register of the melody. The decision to arrange a melody in either unison, or octaves is dependent on the instrumental combination, the melodic range of the instruments, and the intended sound characteristics.

**Homophonic**

Homophony occurs when two or more parts are harmonized in rhythmic unison. This texture outlines the chordal structure of a melody, where harmonized voices follow the contour of the lead line, conventionally the top voice in the texture for this style of music. The sound characteristics of this texture is dependent on the number of voices utilized and the resulting intervallic content of the vertical structure. This texture can be divided into two sub-categories of harmonization:

1. Voiced melodic line:
Polyphonic

Polyphony, or counterpoint, occurs when several voices move independently, or in imitation. This texture outlines the horizontal aspects of a musical passage; the secondary voices in a polyphonic texture do not typically follow the rhythm of the melody. The sound characteristics of this texture is dependent on the number of voices moving independently at a given time, as well as their musical function (e.g. guide-tones\textsuperscript{26}). This can be divided into three sub-categories:

1. Melody with countermelody:

\textsuperscript{26} Guide-tones are a set of notes that outline voices in a chord or progression, typically in a linear fashion.
(Example 2.6. Excerpt from Golson’s *Cry A Blue Tear*; recorded 1958, 4:49.)

2. Melody with accompaniment (e.g. less active guide-tone line, ostinato, etc.):

(Example 2.7. Excerpt from Nelson’s *Screamin’ The Blues*; recorded 1960, 0:04.)

3. Combination of both:

(Example 2.8. Excerpt from Pearson’s *E.S.P. (Extrasensory Perception)*; recorded 1964, 0:17.)

**Combination**

While many arrangements throughout jazz history have exclusively utilized unison/octaves, homophonic, or polyphonic textures, arrangers often use a combination
of these previously described techniques. A blend of polyphonic writing with elements of homophony is liberally and logically utilized to various degrees throughout the course of an arrangement. For example, on a large scale, different textures can be used to separate formal elements of an arrangement (e.g. an AABA song form with polyphonic A sections surrounding a homophonic B section). Alternatively, the use of different textures can be utilized in as little as a single musical phrase:

(Example 2.9. Use of many different textures in Dameron’s *The Scene Is Clean*; recorded 1956, 0:21.)

The examples throughout this study will show that the application of combined textures can be used to any extent.
CHAPTER 3

ANALYSIS OF TWO-PART ARRANGING TECHNIQUES

Instrumentation

Dameron, Golson, Nelson, and Pearson all wrote and recorded two-part arrangements for trumpet and tenor saxophone; this was by far the most frequently used combination of instruments. Pearson wrote for this combination on Donald Byrd’s *A New Perspective* (1964), which was not included in this study due to the unique arranging considerations of an additional eight-person gospel choir. Dameron also wrote for flugelhorn and tenor saxophone for Chet Baker’s *The Most Important Jazz Album* (1964). While flugelhorn is often used as a substitution for trumpet, its sound profile is more closely related to French horn, due to the shape of the instrument. The second most frequently shared combination was trombone and tenor saxophone, written by Dameron and Golson.

There are some combinations that were not commonly shared between the arrangers. *Straight Ahead*, Oliver Nelson’s 1961 collaboration with Eric Dolphy, featured arrangements written for two alto saxophones and the unique combination of alto and bass clarinet. Nelson also scored *Teenie’s Blues* for two altos on his 1961 album, *Blues and the Abstract Truth*. Duke Pearson wrote arrangements for two trumpets on *Hush!* (1962), a quintet featuring trumpeters Donald Byrd and Johnny Coles. Pearson also wrote and recorded arrangements for trumpet and baritone saxophone on two occasions: Donald
Byrd’s *The Cat Walk* (1962) and Thad Jones’ *Mean What You Say*, both featuring baritone saxophonist, Pepper Adams.

**Range**

The scoring range for two-part writing varies depending on the instrument combination and the register of the melody. Of the fifty-six two-part arrangements surveyed, only eight were written for two of the same instrument: (1) two alto saxophones and (2) two trumpets. In both cases, the treatment of scoring range was similar; they were scored within a 6th of the melodic line, with a range between F4 and F5. Conventionally, the unison was the most common intervallic distance, with larger intervals used to punctuate the end of homo-rhythmic phrases.

In both homophonic and polyphonic textures, the combination of tenor saxophone and trombone was scored in octaves, or within an octave of the melodic line, between E3 and G4. Their similar relative intensity over this range allows the melody to be passed between voices quickly without a change in register, which was unique to this instrument combination. Again, the unison was the most common intervallic distance utilized for extended melodic phrases.

The combination of trumpet and tenor saxophone exhibited a little more flexibility in scoring range. In both homophonic and polyphonic textures, the range between instruments extends to a 12th, between C4 and G5. The octave was the most common intervallic distance utilized for extended phrases. Throughout the majority of arrangements analyzed, the trumpet played the most prominent melodic role, with the tenor providing harmonic support. In the rare instances that the tenor saxophone was the

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27 In references to range, middle C is identified as C4.
primary melodic instrument, the trumpet was used to provide counter-lines between melodic phrases, and perform harmonized lines above the melody.

The widest scoring range of a 13\textsuperscript{th} was utilized for the combination of trumpet and baritone saxophone. In this instance, the trumpet played the primary melodic line, which fell between Bb3 and Eb5. The octave was the most common intervallic distance used for extended phrases. In spite of their relatively small common range of a 10\textsuperscript{th}, distances of unisons and thirds were also used, most often when the melodic range was between Bb3 and G4. The greatest distances usually occur with the baritone sax providing harmonic support underneath the melody.

**Texture**

**Unison and Octaves**

Unison and octave writing is by far the most commonly utilized arranging technique in two-part writing. Nearly 72% of the arrangements surveyed apply unison and/or octave textures in some capacity. It is the author’s opinion that this statistic is relevant given the potential misconception that a simple approach is inferior to the use of more complicated techniques.

Few arrangements were found to utilize unison and/or octaves as the sole texture. Golson did not use this technique in any two-part arrangements. Dameron, Nelson, and Pearson all recorded at least one song that utilized this method. Dameron was at the forefront of the bebop movement, which featured more emphasis on improvisation than complex arrangements; unison and/or octave arrangements were a convention of the
bebop style period. His octave treatment of *The Scene Is Clean* on the 1956 album, *Brown and Roach at Basin Street* is an example of this method utilized for trumpet and tenor saxophone. The use of octaves serves both a functional and aesthetic purpose: (1) the melodic range of the song occasionally goes above the available range of the tenor saxophone; (2) the lower register of the tenor better fits the overall character of the song, which features a subtle, lyrical intensity.

(Example 3.1. Excerpt from Dameron’s *The Scene Is Clean*, recorded 1956, 0:46.)

This observation also applies to the octave treatments applied by Nelson and Pearson, who utilized this technique for combinations of trumpet/tenor saxophone and trumpet/baritone saxophone respectively.

Unison treatments were also used as the sole texture for arrangements, but were much less common. When utilized, melodic range was certainly a factor, but musical aesthetic was most likely the greatest influence on this decision. For example, Nelson utilized a unison texture for his blues, *J & B*, a loud, largely affected blues melody (i.e. with rips and bent pitches) accompanied by an aggressive shuffle feel in the rhythm section.

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The melodic register and range of the alto allows the possibility of doubling the trumpet melody down an octave, but the resulting strength and timbre of the combined instruments at the unison better fit the overall character of the song.

Extended sections of unison and octave writing are often used to provide a texture change during the course of an arrangement. For example, in both versions of *Are You Real?*, Golson utilizes a combination of arranging techniques during the A sections of the ABAC form. He changes to a unison/octave texture during the B section that continues into a portion of the C section. This accomplishes two aesthetic goals: (1) the unison/octave section adds contrast to the more complex arranging techniques used during the A sections; (2) this compliments the musical character of the B sections, which are slightly darker and performed at a lower dynamic level. Golson achieves this in two different versions of the two-part arrangement, utilizing octaves for the trumpet/tenor sax combination, or the unison for the tenor sax/trombone combination.
This is also a technique common to writers in this study. Dameron uses this technique in soli passages preceding the last A section of his 1948 arrangement of *Good Bait*. Nelson also uses this technique on multiple arrangements recorded on his 1961 album, *Main Stem*.

Unison and octave techniques add an element of strength and emphasis to a specific phrase, or portion of an otherwise voiced passage. This technique is prominently found in all of the writers’ music, but to achieve different aesthetic goals. Tadd Dameron had a tendency to introduce short octave phrases after long periods of voiced lines and counterpoint, most often at the end of sections. In Example 3.4, he uses octaves to place emphasis on two measures that include a quick, syncopated figure in the first ending of *Flossie Lou*:

(Example 3.4. Use of octaves to emphasize a figure in Dameron’s *Flossie Lou*, recorded 1956, 0:10.)
This treatment not only serves as a point of departure from an A section that utilizes more complex arranging techniques, but also provides contrast to the imitative counter-line in the following measure, which as a result sounds fresh and interesting.

Benny Golson often utilizes this technique to create dramatic interest by placing greater emphasis on phrases that occur during breaks in the rhythm section. This is particularly evident in his 1958 arrangement of *Blues March* for Art Blakey and the Jazz Messengers.

(Example 3.5. Use of octaves to emphasize unaccompanied figure in Golson’s *Blues March*; recorded 1958, 0:33.)

This orchestration decision allows the outlined phrase to be further developed into the most identifiable musical aspect of the song, as it is later repeated during the tag at the close of the arrangement.

Golson frequently employs this technique during unaccompanied pick-up measures – an aesthetic also shared by Duke Pearson. In both of the following examples, the decision between utilizing unison and octave techniques is primarily based on the register that best fit the character of the arrangement. Golson often voices trumpet and tenor in octaves, especially when he desires a dark and mellow character at a low dynamic level.
In Example 3.7, Pearson selected to use a unison treatment for the trumpet and baritone saxophone combination to achieve a similar result; the higher register of the baritone has a light and airy quality that contributes to the intimate character of a song. At a low dynamic level, this places a considerable amount of dramatic emphasis on the unaccompanied pick-up measure.

Oliver Nelson provides a unique example of placing emphasis on a melodic phrase through the use of unison techniques. During the coda of his composition, 111-44, Nelson applies a unique orchestration technique to outline a 2:3 cross-rhythm. The alto saxophone plays the composite eighth note pattern while accenting two dotted-quarter note values over the span of three quarter notes. Nelson scored the bass clarinet to
perform three eighth notes of the composite line with the alto, while accenting the first quarter note of each 2:3 cell.

(Example 3.8. Use of unison technique to outline 2:3 cross-rhythm in Nelson’s 111-44; recorded 1961, 3:12.)

This orchestration technique places a great deal of emphasis on the three side of the cross rhythm; this is necessary to achieve the desired effect due to the fact that the composite eighth note line is constructed to accentuate the dotted-quarter note value. The high range of the bass clarinet in combination with the aggressive manner in which both musicians perform the line makes this highly effective.

**Homophonic**

Two-part homophonic writing is largely characterized by the specific quality of the intervals between the voices. The selection of consonant and dissonant intervals for harmonization is normally governed by the underlying harmony; exceptions can be made to achieve a specific effect, or create a more desirable line in the harmony voice. The analysis of this two-part writing style can be categorized into two types of approaches:

(1) *consistent interval approach*, where the harmony line follows the contour of the
melody at a consistent interval; (2) *linear approach*, where the contour of the harmony line is independent of the melody, resulting in different intervals throughout the phrase.

When utilizing a consistent interval approach, Tadd Dameron favored the use of 6\(^{th}\) and 3\(^{rd}\) intervals. In Examples 3.9 and 3.10, note how the melodies are constructed in an arpeggiated style. The use of 6\(^{th}\) and 3\(^{rd}\) intervals provide a consonant solution that stays within the underlying harmony.

(Example 3.9. Use of consistent 6\(^{th}\) intervals in Dameron’s *Wahoo!*; recorded 1948, 5:29.)

(Example 3.10. Use of consistent 3\(^{rd}\) intervals in Dameron’s *Tadd’s Delight*; recorded 1964, 0:29.)

Benny Golson’s writing style incorporates a consistent interval approach sparingly, usually for only small portions of musical phrases. In contrast to Dameron’s arpeggiated style, Examples 3.11 and 3.12 illustrate Golson’s use of consistent 3\(^{rd}\) and 4\(^{th}\) on linear melodic phrases.
(Example 3.11. Use of consistent 3\textsuperscript{rd} intervals in Golson’s *Blues March*; recorded 1958, 0:33.)

(Example 3.12. Use of consistent 4\textsuperscript{th} intervals in Golson’s *B.G.’s Holiday*; recorded 1957, 0:13.)

Both examples of Golson’s linear harmony phrases stay within the chord-scale of the moment. The use of consistent 4\textsuperscript{th} intervals in Example 3.12 creates a harmony line that outlines upper extensions of the underlying chord progression, while conveying a strident aural quality found in contemporary jazz styles. The convergence on the minor 3\textsuperscript{rd} interval in the third measure creates a sense of resolution before the unison phrase.

Similar to Golson, Duke Pearson utilizes a consistent interval approach sparingly, usually in small melodic fragments. When found in his music for longer durations, consistent intervals are reinforced by the right hand of the piano. In *Sudel*, Pearson uses of 6\textsuperscript{th} intervals in the harmony line outlines the more colorful 6 and 7 scale degrees of the Eb major chord. The piano doubling adds attack and clarity to the texture, while reinforcing the relatively low register of the second trumpet.
(Example 3.13. Consistent 6\textsuperscript{th} intervals reinforced by the piano in Pearson’s Sudel; recorded 1962, 0:05.)

The use of consistent dissonant intervals in homophonic passages is one of Oliver Nelson’s most distinguishable stylistic tendencies. In his 16-bar blues, \textit{Images}, he applies the use of consistent minor 2\textsuperscript{nd} intervals during the first 8 bars, followed by the use of consistent minor 6\textsuperscript{th} intervals.

(Example 3.14. Transition from consistent minor 2\textsuperscript{nd} intervals to minor 6\textsuperscript{th} intervals in Nelson’s \textit{Images}; recorded 1961, 0:31.)

In both intervallic structures, the non-chord tones that appear in both the melody and harmony line were selected with disregard to the underlying harmony; they are used to achieve a specific effect. In addition, it is reasonable to suggest that Nelson is also applying elements of contemporary classical composition techniques to this arrangement.
During the second time through the head, Nelson inverts the minor 2nd structure and uses consistent major 7th intervals to create and harmonize a new melodic line.

(Example 3.15. Use of consistent major 7th intervals with accompaniment in Nelson’s *Images*; recorded 1961, 1:00.)

As presented in example 3.15, the accompanying piano voicing is an elaboration of the previous melodic line; when played in conjunction with the new melody and bass line, it illustrates a collection of pitches that appear in various forms throughout the arrangement. An emphasized melodic phrase in measure 15 of the composition provides additional evidence of this, illustrating the pitch collection horizontally.

(Example 3.16. Melodic figure derived from pitch collection in Nelson’s *Images*; recorded 1961, 0:54.)
Further analysis of this compositional method is beyond the scope of this study, but is relevant to the discussion of Nelson’s intent when applying these consistent dissonant structures. It is clear that Nelson did not use this approach for aural effect alone; the composition is thoughtfully constructed using a specific compositional technique.

A linear approach to homophonic writing is commonly used to harmonize a static melody line. This is stylistically representative of Dameron, Golson, and Pearson’s writing; all use this device in consideration of the underlying harmony and form accompanying phrases that drive toward a clear resolution point.

(Example 3.17. Harmonization of a static melody line using a linear approach in Dameron’s *Flossie Lou*; recorded 1956, 0:05.)

In the first and third measures of Example 3.17, Dameron’s accompanying line is completely diatonic; it clearly outlines the harmonic progression by resolving to the 3rd of the next chord. In contrast, Dameron uses chromaticism to delay the resolution of the line until the syncopated hit in the fifth measure. The resulting minor 9th interval created on the downbeat of two is disregarded; achieving the desired resolution point is the primary concern.

Golson’s linear writing style influences his approach to homophonic arranging. His extensive use of contrary motion and chromatic passing tones results in interesting
melodic lines that converge on very clear resolution points. In Example 3.18, Golson illustrates his tendency to think more linear when writing lines, rather than stay completely in the chord-scale.

(Example 3.18. Harmonization using a linear approach with contrary motion in Golson’s B.G.’s Holiday; recorded 1957, 0:31.)

Similar to the melody, the harmony line is diatonic until the melodic accented passing tone on beat four. The target point of the harmony line is the E natural on beat one of the second measure. Rather than use the next note in the chord-scale (i.e. D) on the and-of-four, Golson accomplishes three goals moving into Fmaj7: (1) he avoids consecutive parallel 5th intervals, (2) creates a strong intervallic resolution of a tritone to minor 6th, and (3) creates a strong, half-step resolution in the harmony line.

Crossing voices is a unique characteristic of Golson’s two-part writing style for tenor and trombone. In Example 3.19, Golson creates interest in both lines by passing a chromatic line through an arpeggiated melody and resolving the line to the targeted chord tone on the downbeat of the second measure.
In arrangements that utilize trombone and tenor saxophone, Golson changes the position of the harmony line freely. In this example, the tenor saxophone melody line stays beneath the harmony after the voices cross. The trombone line is derived diatonically from the underlying harmony, using a combination of linear and constant interval approaches. The tritone resolution from Ab7 to G7(#11) in measure 4 makes the chord movement very clear to the listener.

In contrast to Dameron and Golson, Duke Pearson’s linear approach to homophonic writing stays strictly within the confines of the underlying harmony. His use of chromaticism coincides with melodic passing tones, so there is little departure from diatonic chord-scales in his harmony lines. This is illustrated in the first measure of Example 3.20:
After the chromatic line resolves to the B natural on the and-of-two, Pearson uncharacteristically elects to have the baritone leap to the D natural. This creates a more dramatic effect than the typical third to seven resolutions and better prepares the minor 6th leap to the G natural going into the next measure.

**Polyphonic**

The majority of two-part polyphonic writing in this study is utilized in short durations (i.e. one measure or less), in combination with elements of homophonic and unison/octave styles. The following examples outline instances in which polyphonic writing is utilized extensively in the following categories: (1) melody and countermelody; (2) melody with accompaniment (e.g. less active guide-tone lines, ostinato, etc).

Of the four arrangers included in this study, Benny Golson’s two-part writing contains the most extensive use of polyphonic techniques. He prefers the use of active, linear accompaniment that outline the underlying harmony, while creating a clearly defined sense of melody and countermelody. His 1958 arrangement of *Are You Real?* contains a rhythmic motive acting as both melody and countermelody between the trumpet and tenor saxophone; this creates a ‘call and response’ effect.

(Example 3.21. Melody/countermelody technique in Golson’s *Are You Real?* recorded 1958, 0:01.)
In addition, the last four bars of this example outline Golson’s stylistic tendency to use chromatic lines that imply various 7th qualities over different types of minor chords. A second example of this is found in the tenor counter-line of Golson’s 1958 arrangement of *Cry A Blue Tear*. In the third measure of Example 3.22, note the conflicting 7th quality between the countermelody and the bass progression:

(Example 3.22. Use of chromatic lines to outline minor chords in Golson’s *Cry A Blue Tear*; recorded 1958, 4:52.)

![Musical example](image)

This example presents some logical guidelines when approaching countermelody writing: (1) when the melody is less active, create more rhythmically active lines that resolve linearly to a target chord-tone; (2) utilize guide-tone lines of larger-durations to avoid overwhelming a rhythmically active melody.

Oliver Nelson’s two-part writing style includes little use of extensive polyphony, but when found in his writing, it is motivic in nature and usually elaborates the movement of a guide-tone line. In his 1961 arrangement of *Latino*, Nelson’s tenor counter-line is rhythmically motivic and is a clear elaboration of the only available guide-tone line. With the melody line, it clearly outlines consecutive 4-3 suspensions:
As detailed in Nelson’s two-part homophonic writing, this example also reflects his stylistic tendency to use 2\textsuperscript{nd} intervals on strong beats whenever possible.

Tadd Dameron and Duke Pearson share the tendency to use extensive periods of melody with the second part acting as an extension of the rhythm section accompaniment. In Dameron’s 1964 arrangement of *Mating Call*, he utilizes a repetitive tenor sax ostinato in conjunction with the rhythm section to accompany a simple, lyrical flugelhorn melody:

(Example 3.24. Tenor sax ostinato in conjunction with rhythm section in Dameron’s *Mating Call*; recorded 1964, 0:05.)

Similar to his approach to two-part homophonic writing in *Sudel*, Pearson uses the accompanying voice to reinforce a figure that appears in the right hand of the piano part. In the A section of *Say You’re Mine*, the bari line is derived from the piano voicing,
performing an accompanying line that outlines the more colorful movement from the 5\textsuperscript{th} to 7\textsuperscript{th} scale degrees of E minor:

(Example 3.25. Bari line derived from piano voicing in Pearson’s *Say You’re Mine*; recorded 1961, 0:15.)

Considering that Dameron and Pearson are both pianists, their use of stylizing their accompanying lines after rhythm section parts is notable; neither Golson, or Nelson’s two-part polyphonic writing share this trait.

**Combination**

The following examples demonstrate each writer’s combined application of the aforementioned two-part writing techniques. Each extended example reveals the individual arranger’s stylistic tendencies

**Tadd Dameron: *Flossie Lou* (1956)**

In this excerpt, Dameron uses a balanced combination of polyphonic, linear homophonic, and octave arranging techniques. During the first four measures, the tenor
line is constructed in two-bar, diatonic phrases that resolve on the 3\textsuperscript{rd} of Bb7. The true target point of the phrases occurs when they arrive in Eb major, and outline the 7\textsuperscript{th} to 6\textsuperscript{th} guide-tone line in Eb major. This movement is outlined using two different techniques: (1) simple half-note guide-tone line; (2) countermelody embellishment of the guide-tone line. Dameron also utilizes smooth voice-leading to target chord tones through the one-measure II-V progressions and between phrases. For example, countermelodies in the fourth and eighth measures begin with octave jumps from the previous measures.

(Benny Golson: *Cry A Blue Tear* (1958)

This example provides further evidence of Golson’s preference of a counterpoint-driven approach to two-part writing. Nearly every phrase of the trombone part resolves
linearly and conveys the underlying harmonic progression to the listener. Though most resolutions were in time, Golson wrote a countermelody to create a delayed resolution to the root of Cmaj7 on beat 4 of the seventh measure. The lone measure of unison also serves a contrapuntal function; a logically flowing guide-tone line could not be created to arrive on the 3\textsuperscript{rd} of G7. Overall, the liberal crossing of voices, use of chromatic passing tones, and rhythmically active harmony lines are all representative of Golson’s style.

(Example 3.27. Combination of two-part arranging techniques in Golson’s *Cry A Blue Tear*; recorded 1958, 0:20.)

Oliver Nelson: *Latino (1961)*

Nelson’s two-part writing approach rarely combined homophonic and polyphonic techniques. His aesthetic leaned towards the use of homophony with elements of unison and/or octave approaches. As previously outlined, his homophonic writing style primarily utilizes a consistent interval approach, regardless of the underlying harmony. In this
excerpt from *Latino*, Nelson splits a unison line into consistent 3\textsuperscript{rd} intervals beginning on the fourth beat of the second measure; the use of a non-chord tone (i.e. B natural) on a strong beat maintains intervallic consistency throughout the line. The 4-3 suspensions in fifth and sixth measures are polyphonically embellished, but the intervallic thirds with the melodic line are still preserved on the resolution.

(Example 3.28. Combination of two-part arranging techniques in Nelson’s *Latino*; recorded 1961, 5:34.)


This excerpt outlines Pearson’s stylistic tendency use polyphonic techniques for short durations; the majority of his two-part writing lean heavily on homophonic methods. His approach to each phrase of this eight-bar example follows the same formula, alternating between homophonic and polyphonic techniques each measure. He makes an effort to have the melody and harmony line come together in unison at the beginning and during the pick-up to the second phrase, which emphasizes important structural points. The linear resolutions of his guide-tone lines and short countermelodies
are reminiscent of Golson’s work, especially the delayed resolution from Eb of D7sus(b9) to E natural on beat two of Gmaj7 in the fifth measure.

(Example 3.29. Combination of two-part arranging techniques in Pearson’s *Say You’re Mine*; recorded 1961, 0:49.)
CHAPTER 4

ANALYSIS OF THREE-PART ARRANGING TECHNIQUES

Instrumentation

Of the sixty-three three-part arrangements surveyed for this study, there was not a commonly shared instrumentation between all of the writers. Dameron, Nelson, and Pearson all wrote and recorded three-part arrangements for trumpet, alto saxophone, and tenor saxophone; this was the most frequently recorded instrumentation by a small margin (26). Dameron’s three-part arrangements for brass and woodwinds were exclusively written for this instrumentation, and were recorded during his partnership with trumpeter Fats Navarro.

In 1957, Benny Golson began one of his most prolific compositional periods, writing and recording three-part arrangements for many sessions, including his self-led sextet, for trombonist Curtis Fuller, and for the Jazztet, his co-led group with Art Farmer. Golson’s work during this time exclusively produced the second most frequently recorded three-part combination of trumpet, trombone and tenor saxophone (22).

There are some additional unique combinations that were by individual arrangers. Screamin’ The Blues, Oliver Nelson’s 1960 album featuring Eric Dolphy and trumpeter Richard Williams, include an arrangement written for trumpet, tenor and bass clarinet. Nelson’s collaboration with R&B tenor saxophonists Jimmy Forrest and King Curtis on Soul Battle produced arrangements for alto saxophone and two tenors, as well as three arrangements for three tenor saxophones. Duke Pearson wrote arrangements for flute,
trumpet and trombone on *Wahoo!* (1964) and *Sweet Honey Bee* (1966), to feature the multi-talented alto/flutist James Spaulding. Pearson also wrote and recorded five arrangements for trumpet, trombone, and baritone saxophone on his album entitled *Dedication!* (1961), a tribute to his friend and colleague trombonist Willie Wilson, who died young and largely unrecognized.\(^{28}\)

**Range**

The scoring range for three-part writing varies depending on the instrument combination and the register of the melody. Of the sixty-three three-part arrangements surveyed, only three were written for one instrument; Oliver Nelson’s *Soul Battle* featured three tenor saxophones. The wide range and sound characteristics of the tenor saxophone allowed Nelson the flexibility to score them within a 13\(^{\text{th}}\) of the melodic line. It should be noted that in the rare appearances of this extreme distance, the third voice functioned in an independent role from the first and second voices, usually as an extension of the bass part, with C3 as the lowest note. In these instances, the first and second voices scored within a 6\(^{\text{th}}\) of each other. Conventionally, the most common intervallic distance between the outside voices was between a 6\(^{\text{th}}\) and 10\(^{\text{th}}\).

In both homophonic and polyphonic textures, the combination of trumpet, trombone, and tenor saxophone was most often scored between a 5\(^{\text{th}}\) and a 12\(^{\text{th}}\). In nearly every arrangement, the trumpet played the primary melodic line within a range averaging between D4 and A5. Ballad features were the most common instances where trombone or tenor played the primary melodic line. The three parts were primarily scored in the

following order: (1) trumpet; (2) trombone; (3) tenor saxophone. It should be noted that the voicing positions of the tenor and trombone were not used interchangeably as found in two-part arrangements. Some possible explanations could be that Golson preferred the resonance of the tenor’s lower register over the trombone’s, or he simply preferred the overall timbre of three-part voicings in this configuration. The widest scoring range utilized for this instrumentation was a 15\textsuperscript{th}, which was only found in homophonic textures. When scored at this extreme distance, the roles between the instruments become separated using a technique that renowned orchestrator Don Sebesky refers to as right hand-left hand.\textsuperscript{29} In these instances, the melodic line appears in the upper register, with harmonic support provided by the lower two parts, usually voiced in incomplete sevenths, fourths, or thirds. When scored in octaves, C3 was the lowest note, played by the tenor saxophone.

Similar scoring ranges and principles were found between the following combination: (1) trumpet; (2) trombone; (3) baritone saxophone. This ensemble was most often scored between a 5\textsuperscript{th} and a 13\textsuperscript{th} of the melodic line. In many cases, the right hand-left hand technique was also utilized, with the trombone and baritone saxophone providing harmonic support for the trumpet melody. This instrumentation was also intermittently scored in octaves, with the trombone and bari paired together an octave below the trumpet. The range and technical flexibility of the baritone saxophone allowed for an increase in technically challenging phrases written in the lower register, between F2 and F3. The widest intervallic distance between the outer voices stretched to two

octaves, utilized between F2 and Bb4. This distance was primarily utilized at the start of extended homophonic eighth-note passages.

The combination of trumpet, alto saxophone, and tenor saxophone exhibited similar flexibility in scoring range. In both homophonic and polyphonic textures, the distance between the instruments extended from a unison to a 12th, with D3 utilized as the lowest non-root pitch. Throughout the majority of arrangements analyzed, the trumpet played the most prominent melodic role, with the alto and tenor providing harmonic support in the following voice order: (1) trumpet; (2) alto; (3) tenor. In octave textures, the trumpet and alto were scored in unison with the tenor doubled an octave below. In the rare instances that the tenor saxophone was the primary melodic instrument, the trumpet and alto were used to perform harmonized lines above the melody.

The widest scoring range of two octaves was utilized for the combination of flute, trumpet, and tenor saxophone, within a range between Eb3 and Eb6. To match relative intensities of this instrumentation, the parts were scored in the following order (1) flute; (2) trumpet; (3) tenor. The octave was the most common intervallic distance used for extended phrases. Due to their relatively small common range of a minor 10th, the trumpet and flute most often played in octaves with the tenor scored within a 6th of the trumpet.

Texture

Unison and Octaves

Unison and octave textures were much less common in three-part arrangements. Twenty-eight out of the sixty-three (approximately 44%) arrangements surveyed apply
unison and/or octave textures in some capacity. This statistic should not imply that unison
and octave writing is suddenly less important; even with the addition of another
instrument and increase of possible combinations of techniques, every writer in this study
still utilized this texture in their arrangements. Though these applications are far less
extensive than in two-part arranging, they are utilized in similar ways: (1) as a sole
texture; (2) to provide texture change after extended harmonized passages; (3) to add
emphasis to a phrase/figure.

The application of unison, or octave treatments as the sole texture of a three-part
arrangement was very rare. No arrangement featured unison as the sole texture; octave
textures were only found in three arrangements surveyed for this study, in arrangements
by Dameron, Golson and Nelson. The decision to use octaves as the sole texture is
uncharacteristic of Golson’s writing; it is the only instance of his use of this technique
throughout this study. The fast tempo (i.e. 300 bpm) of Swing It could have been a factor
in this decision. In comparison, Nelson’s writing features much more unison and octave
textures, so the decision to score March On, March On in this manner is more
representative of his style. In both cases, the range of the melodic line and relative
intensities of the available instrumentation had the most influence over the voice position
of each instrument.

In Example 4.1, Golson melodic line stretches beyond the range of both the
trombone and tenor saxophone:
(Example 4.1. Octave texture in Golson’s Swing It; recorded 1960, 3:59.)

In this register, the trombone’s relative intensity matches the trumpet. In addition, the power and resonance of the tenor saxophone adds an interesting color to this texture. It is plausible to conclude that if the melody were within the range of the tenor, Golson would still score the instruments in this voice order due to his stylistic tendencies; every arrangement written for this instrumentation was scored with the tenor saxophone as the lowest voice.

Though it is possible to perform the melody in unison, Nelson scores March On, March On with the trumpet and alto saxophone playing the primary melodic line, with the tenor added an octave lower.

(Example 4.2. Octave texture in Nelson’s March On, March On; recorded 1960, 0:13.)
This voice order follows the same principles of relative intensity; the melodic line stretches to top of the tenor range, while it is only in the middle register of the trumpet and alto. Consistent with his approach to two-part writing, Nelson scored the line to reflect the character of the music, resulting in a relaxed melody accompanied by a light, medium tempo march.

It is rare to find extended sections of unison and octave writing that include all three instruments; more often, a writer featured one instrument playing the melody of a section of a piece alone, then add additional parts on the second time through a repeated section, or bridge. Nevertheless, this technique was applied to writing for three-parts in Tadd Dameron’s work during the late 1940s. In numerous recordings of Tadd Walk, on *At Royal Roost Vol. 1 & 2*, Dameron utilized octave textures during the A sections of the AABA form and featured a single player improvising over the B section.

(Example 4.3. Octave texture used to separate A and B sections in Dameron’s Tadd Walk; recorded 1948, 0:08.)

Dameron also utilized octave textures during an extended soli passage that substituted for the first two A sections of the final chorus of his 1947 recording of *Our Delight*. Example
4.4 outlines the last 6 bars of the second A going into a homophonic send-off into the bridge:

(Example 4.4. Octave texture used to separate AABA formal structure in Dameron’s *Our Delight*; recorded 1947, 3:31.)

As in previous examples, the range of the melodic line and relative intensities of the available instrumentation determined the voice position of each instrument. Though it is possible to have the alto saxophone play the lower octave, Dameron scores the trumpet and alto in the same octave, which is consistent with his stylistic tendencies.

As outlined in Chapter 3, unison and octave techniques add an element of strength and emphasis to a specific phrase, or portion of an otherwise voiced passage. This technique is prominently found in Dameron, Golson, and Pearson’s three-part writing, while Nelson’s work featured more homophonic and polyphonic techniques. In comparison to his two-part writing, this application was far less common in Dameron’s three-part writing approach. He still exhibited the tendency to introduce short octave
phrases after occurrences of voiced hits or lines, but was more often during introductions and codas of his arrangements.

(Example 4.5. Use of octaves to place emphasis on a phrase between voiced hits in Dameron’s *Dameronia*; recorded 1947, 0:00.)

The quick tempo and technical challenge of melodic lines do not seem to influence Dameron’s use of octave textures, as there are many instances of voiced homophonic textures of similar or increased difficulty.

Golson’s use of this technique is stylistically consistent between two and three-part writing; he most often uses octave textures to create dramatic interest by placing greater emphasis on phrases that occur during breaks in the rhythm section. This is particularly evident in his 1962 arrangement of *Whisper Not*:

(Example 4.6. Use of octaves to place emphasis on unaccompanied pick-up bars in Golson’s *Whisper Not*; recorded 1962, 0:39.)
Once again, the scoring of the parts reflects the character of the music; it is possible for all three instruments to play the melodic line at the unison, but the dark and mellow personality of the song encourage the use of the lower octave in both the trombone and tenor saxophone.

Duke Pearson most often used longer periods of three-part octave textures to emphasize phrases at the end of formal sections. This aesthetic is found in arrangements of different instrumentations, but is particularly effective in his 1966 recording of *Sweet Honey Bee*, which feature the combination of flute, trumpet, and tenor saxophone.

(Example 4.7. Use of octaves to place emphasis on formal transitions in Pearson’s *Sweet Honey Bee*; recorded 1966; 0:41.)

In the fourth measure of this example, Pearson divides the blues figure into three separate octaves. This is practical when considering the relative intensity between three instruments of very different timbres and available ranges. Each respective scoring register achieves the optimal blend and balance of the figure.
Homophonic

Three-part homophonic writing offers unique challenges; in a style where four-note chords are used extensively (i.e. root, third, fifth, seventh, and possible substitutions), selecting a chord tone to omit can be seem overwhelming. Chord structure is an important consideration, since homophonic writing is characterized by the specific quality of the intervals between the voices. In regards to a commonly preferred chord structure, each writer’s work displayed different stylistic tendencies. While triads, quartal voicings, cluster voicing, and their inversions were all used by the writers in this study, the most common structure was an alteration of a complete four-note chord, with either the second, third, or fourth note omitted. This structure will be referred to as omit-2, omit-3, and omit-4 voicings respectively; these voicings were also found utilized in a drop-2 approach, where the second note of the resulting structure is placed an octave below its original close position. Omit-4 voicings can also be referred to as triadic, or cluster voicings, depending on the lead note and use of available chord tone substitutions.

(Example 4.8. 4-way close and drop-2 voicings with omit structure derivatives.)

The preference for omitting one specific chord tone varied between writers and situation. The common assertion that the root and 5th of the chord are most expendable in three-part writing over-simplifies the decision making process. Similar to two-part writing, the
resulting intervals between the voices and the voice-leading of the individual lines are the primary considerations.

Tadd Dameron’s approach to three-part homophonic writing relies heavily on the use of omit-2 and omit-3 voicings. Whenever possible, he utilizes omit-2 voicings when a major 7th interval occurs between the melody and another voice; this is a unique stylistic tendency found in the majority of his extended homophonic passages. In Example 4.9, Dameron maintains the same omit-2 voicing throughout the majority of the harmonic progression:

(Example 4.9. Omit-2 chord structures in Tadd Dameron’s Our Delight; recorded 1947, 0:00.)

In this example, this approach results in the omission of either the 3rd or 7th of the underlying harmonic progression in every omit-2 voicing. It is reasonable to conclude that Dameron prefers: (1) the resonance of the overall structure with consistent 3rd intervals between the second and third parts; (2) the resulting flow of the line scored for the alto saxophone, which is constructed almost entirely of upper extensions of the implied chord progression. In the one instance where an omit-3 voicing is used, it is reasonable to conclude that Dameron preferred the strong half-step voice leading in the alto saxophone line, rather than moving by whole step (i.e. from C4 to D4), or static re-
articulation of the D natural. The preference to include major 7th intervals between the melody and another voice is found in Dameron’s use of omit-3, drop-2 voicings.

(Example 4.10. Omit-3, Drop-2 chord structures in Tadd Dameron’s *Our Delight*; recorded 1947, 2:43.)

In this example, Dameron maintains omit-3, drop-2 voicings for the entire phrase; as in the previous example, major 7th intervals were applied to the melodic line over dominant chords with the 13th in the melody. It is reasonable to conclude that the relatively high melodic line was a consideration for Dameron’s use of a drop-2 approach. This melodic register, combined with the large space between the voices most likely influenced his decision to use omit-3 voicings, which helps solidify the structure and harmonic movement by the use of consistent 3rd and 7th resolutions in the lower two voice parts.

Similarly, when the opportunity is available, Golson displays the tendency to include omit-3 voicings with consistent 3rd and 7th resolutions in the lower voices, which clearly communicate the underlying harmony.

(Example 4.11. Omit-3 voicings with 3rd and 7th chord tones indicated in Golson’s *Hymn To The Orient*; recorded 1957, 0:31.)
As previously outlined, Benny Golson’s linear writing style results in a counterpoint-driven harmonic texture. There are not many examples of extended three-part homophonic passages in Golson’s work, as he is always searching for opportunities for independent voice movement. His use of contrary motion and crossing instrument voices to achieve a more desirable harmony line is consistent between his two-part and three-part writing approaches. This is particularly evident in the fourth measure of Example 4.12, where Golson’s linear approach results a mixture of voicings that include (1) unison and octave doublings; (2) an omit-3 voicing; (3) a doubled root category.

(Example 4.12. Linear homophonic writing in Golson’s When The Lights Are Low; recorded 1959, 0:54.)

The most unique aspect of Oliver Nelson’s three-part homophonic writing style is his consistent use of cluster voicings. In three-part writing, this can be defined as all three parts being scored within a 4th, including at least one second between two of the voices. In his aptly titled Three Seconds, Nelson’s blues melody is scored for the tenor saxophone, which is the bottom voice of the three-note cluster. The second intervals between the trumpet and the alto are consistent throughout the composition.
In this instance, the note choices are from different chord tones categories, all within the chord-scale of the moment. The 13\textsuperscript{th} to 5\textsuperscript{th} movement of the melodic line opens up the voicing slightly, creating intermittent release points for the tension created by stacking three 2\textsuperscript{nd} intervals.

Duke Pearson utilized more consistent triadic structures in his homophonic approach than the other three writers included in this study. His 1961 recording of \textit{Lex} provides examples of his extended use of triads in both close position and drop-2.

(Example 4.14. Consistent triadic homophonic writing in Pearson’s \textit{Lex}; recorded 1961, 0:22, 0:39.)
In both cases, Pearson stays entirely within the underlying harmony instead of using any passing harmonic substitutions. The second ending contains slight deviations from consistent triadic structures; the last two beats display elements of a more linear approach. They are constructed using contrary motion in the second voice, ending with a strong 3rd and 7th resolution to tonic. Consistent with his two-part writing, some of Pearson’s three-part arrangements will contain instrument parts that are supported by the rhythm section. In his 1966 recording of *Sudel*, Pearson doubles the consistent second inversion triads scored for the wind instruments in the right hand of the piano, adding attack and clarity to the texture.

(Example 4.15. Consistent 2nd inversion triads reinforced by the piano in Pearson’s *Sudel*; recorded 1966, 0:15.)

The sound of the second inversion triads are a defining characteristic of the piece; they are utilized throughout the arrangement both as literal interpretations of the underlying harmony and as upper structures that outline extensions of the chord of the moment (e.g. F minor triad used to outline the 9th, 11th, and 13th of Eb13sus).
Polyphonic

Three-part polyphonic writing categorized as *melody and countermelody* was found in short durations (i.e. approximately one measure) throughout the arrangements reviewed for this study. It was not common to find three independently moving voices simultaneously for extended passages. Instead, the writers utilizing this approach divided the roles of the three instruments as follows: (1) melody; (2) countermelody; (3) supportive guide-tone line. This technique was found utilized in the three-part arrangements of Tadd Dameron and, to a much greater extent, Benny Golson.

The final six bars of Dameron’s 1947 recording of *Dameronia* reinforces the basic governing principles of this approach for three-part writing: (1) countermelodies typically occur when the melody is less active; (2) the countermelody will often come together with the guide-tone line at specific points when the melody is more active.

(Example 4.16. Melody and countermelody in three-part polyphonic writing in Dameron’s *Dameronia*; recorded 1947, 2:47.)

In the first two measures of this example, the wide intervallic spacing between the countermelody and guide-tone line creates a sense of division within the accompanying voices; as an ensemble, this is effective because the piano fills in the space. Dameron’s scoring of the instrument parts is influenced by the melody and countermelody being
derived from a composite descending phrase. Placing the countermelody down one octave to tighten up the interval would (1) disrupt the integrity of the line; (2) reduce the musical drama created by the register change of the tenor entrance in the third measure.

(Example 4.17. Melody/countermelody derived from composite line in Dameron’s *Dameronia*.)

Golson’s approach displays the same sensibilities over much more extended periods of time. During the bridge of *Venetian Breeze*, Golson scores a motivic countermelody in the third voice, with the second part performing a descending guide-tone line over the course of seven measures.

(Example 4.18. Three-part polyphonic writing in Golson’s *Venetian Breeze*; recorded 1957, 0:33.)
In this excerpt, the tenor saxophone countermelody is constructed to embellish the 7th to 6th scale degree motion of the underlying major chords. Along with the guide-tone line, the two accompanying voices outline smooth 3rd and 7th resolutions throughout the underlying harmony. The three parts converge every two measures on the and-of-four, where Golson scores close position omit-3 voicings. It is plausible that the convergences of these voices were scored as target points early in the arranging process, with the remaining individual parts completed afterwards.

The majority of extended three-part polyphonic writing in this study can be categorized as *melody with accompaniment*. In this application, the three instruments are divided between the roles, typically with the melody featured by one instrument and the other two instruments providing homo-rhythmic accompaniment in the form of guide-tone lines of longer duration and/or rhythmic comping figures. There are exceptions where two instruments play the melody in unison, or octaves with the third instrument providing accompaniment, but they occur in much shorter durations.

The common practice of voicing guide-tones below the melody is found in short durations throughout the writers’ work; it is usually interspersed with elements of homophonic, counterpoint, and unison/octave textures. Longer durations of this style of accompaniment resulted in more counterpoint-driven individual lines that (1) featured non-chord tones to support the individual line; (2) occasionally doubled, and/or crossed voices with the melody. This accompaniment does not disrupt the melody, as the listener perceives the accompaniment as a separate entity. This is illustrated in Tadd Dameron’s 1948 recording of *Good Bait*: 
The alto saxophone guide-tone line crosses over the trumpet in the second measure to achieve a beautiful individual line that avoids sustaining chord tones that are present in the melody. In the first measure, the tenor saxophone guide-tone line contains a b13 that conflicts with the melody. This is acceptable for two reasons: (1) the b9 dissonance with the melody occurs on a weak beat; (2) the chromaticism provides enough strength for the individual line to stand out independently of the melody. The guide-tone lines were not specifically limited to performing 3rd and 7th resolutions to most clearly outline the underlying harmony; the pitches were selected to achieve the optimal flow.

Benny Golson’s linear writing style did not yield many extended sections of guide-tone line accompaniment; when utilized, they are usually only found in his treatment of ballads. Similar to Dameron’s approach, Golson scores his accompaniment with disregard to the placement of the highly embellished melody. He creates individual lines that have interesting contour, logical counterpoint, and avoid being limited to performing 3rd and 7th resolutions. This is clearly displayed during the last A section of his arrangement of *Easy Living* for the Jazzet:
The third measure of this example also shows the effective use of space in the accompaniment, especially at slower tempos. Golson often changes the entrance point of his accompaniment by writing eighth-note pick-ups to increase the musical interest of guide-tone lines containing large beat durations.

In contrast to Dameron and Golson, Oliver Nelson and Duke Pearson both utilize harmonized motivic accompaniment as the foundation for several arrangements. A short, repetitive motive, or riff was written and harmonized using a combination of consistent interval or linear two-part homophonic writing techniques. This results in the creation of accompanying lines that clearly outline the underlying harmony. Both writers’ individual tendencies in this form of three-part arranging are consistent with their previously outlined approaches to two-part homophonic writing.
For example, Nelson’s approach features consistent intervalllic approach to his homophonic rhythmic accompaniment. In Example 4.21, he utilizes consistent 3rd intervals in his accompaniment, following the exact contour of the line:

(Example 4.21. Motive-based accompaniment in Nelson’s *Screamin’ The Blues*; recorded 1960, 0:13.)

As described in his two-part homophonic writing, Pearson applies a more linear approach that results in varied intervals between his accompanying voices. This is outlined in the first measure of Example 4.22, where the trumpet and baritone saxophone lines move in similar directions, but at different intervals; this results in 6th, 5th, and 4th intervals. In the third measure of this excerpt, Pearson does not hesitate to use consecutive parallel 5th intervals between the accompanying voices to achieve more desirable independent lines.

(Example 4.22. Motive-based accompaniment in Pearson’s *Blues For Alvina*; recorded 1961, 0:08.)
Combination

The following examples demonstrate each writer’s combined application of the aforementioned three-part writing techniques. Each extended example reveals the individual arranger’s stylistic tendencies.

Tadd Dameron: *Our Delight (1947)*

This excerpt is representative of Dameron’s three-part writing style; it is primarily homophonic, with the occasional use of polyphonic techniques. As previously discussed, the homophonic sections almost exclusively utilize close position omit-2 voicings, unless voice-leading dictates otherwise. In fact, omit-2 voicings are the target points in which all three voices come together during sections that feature some independent movement.

Measure 9 features a drop-2 and 3 voicing, selected for the smooth resolution of 3rd and 7th chord tones (i.e. from Eb7#11 to Abma7). The large distance of a 10th between the trumpet and the alto and tenor saxophones is effective due to the mid-range placement of the 3rd and 7th of the Abma7; scoring them in this register provides maximum resonance of the identifying chord tones. This voicing is then abruptly changed to an omit-3 drop-2 voicing; the melodic leap in the alto and tenor saxophones add strength and drama to the loudest part of the entire song.

The use of an omit-3 drop-2 voicing in the final measure is notable because it is the only occasion that Dameron does not use an augmented triad to harmonize the root of an F altered dominant chord. As voiced, the accompanying voices match the register change of the downward minor 7th leap in the melody; the continuity of the voice
movement and the consistent use of 3rd and 7th chord tones in the accompanying voices may have been a factor in this decision.

(Example 4.23. Combination of three-part writing techniques in Dameron’s *Our Delight*; recorded 1947, 0:26.)

Benny Golson: *Hymn To The Orient* (1957)

This excerpt features many qualities of Golson’s approach to linear three-part writing. It is primarily polyphonic; the change of voice order between the trombone and tenor saxophone, use of chromatic passing tones, and rhythmically active harmony lines are all representative of Golson’s style. The motive-based accompaniment is constructed in two bar phrases, with the addition of a small amount of three-part independent
movement in the second measure of the phrases. This further outlines Golson’s stylistic tendency to allow voices to move independently when the opportunity presents itself.

The melody, along with the underlying harmony of consecutive major 7th chords, provides the occasion to use omit-2 voicings that contain major 7th intervals between the outside voices. Golson uses this voicing as a point of convergence during the first five measures of Example 4.24. Consistent with his stylistic tendencies, the homophonic sections are constructed utilizing omit-3 voicings that outline the 3rd and 7th resolutions of the consecutive ii7 – V7 progressions instead of following the contour of the leaping melody during the final two measures.

(Example 4.24. Combination of three-part writing techniques in Golson’s *Hymn To The Orient*; recorded 1957, 0:26.)
Oliver Nelson: *Screamin’ The Blues* (1960)

This excerpt contains the intro and first four bars of Nelson’s *Screamin’ The Blues*. It is representative of Nelson’s three-part writing style, which utilizes a *melody and accompaniment* style polyphonic approach that includes riff-like motives as the basis for melodic accompaniment. Nelson’s four-bar introduction uses guide-tone lines underneath a heavily embellished blues melody. The use of the common tone F natural during the first two bars of the trumpet part provides two functions: (1) the lack of inner movement helps maintain the clarity of independent lines of the outside voices; (2) it helps progressively increase the amount of dissonance until the resolution to Dmi7, which results from the composite intervals created with the triplet figures.

During the next two bars, the accompanying lines outline the strong half-step movement of the underlying harmony, which resulted in the use of a root in the trumpet guide-tone line over D7. His use of a root further reinforces the fact that it should not be quickly dismissed as an available guide tone, especially when considering the linear movement of the underlying harmony. Nelson was clearly thinking linearly; he chose guide-tone pitches based on the flow of the lines and was not constricted to outline 3rd and 7th resolutions. In the last four bars of this excerpt, the motive-based accompaniment during the head is harmonized using a consistent interval approach, which is reflective of Nelson’s stylistic tendencies.
Duke Pearson: *ESP (Extrasensory Perception)* (1964)

This excerpt demonstrates Pearson’s tendency to add a sense of organization and structure to a section by utilizing different arranging approaches for two four-bar phrases. During the first four measures, he adds emphasis to accented hits in the melody by switching from octaves to omit-2 and omit-3 voicings. The first inversion triad on the last note of the pick-up figure leading into the fifth measure achieves a smooth, step-wise resolution into Gmi9. In contrast to the linear movement of the outside voices, a possible stepwise line for the alto saxophone (i.e. G-F-E) was abandoned for two reasons: (1) consistently using the 13\textsuperscript{th} instead of the 5\textsuperscript{th} to harmonize the root of C13; (2) ensuring quarter-note downbeats contained chord tones that clearly outline the underlying
harmony. Consistent with Pearson’s stylistic tendencies, the alto countermelody embellishes the stepwise guide-tone line, which continues to outline the 3rd and 7th resolutions of the circle of fifths progression. The unison or octave scoring of the melody for two instruments, while the third instrument performs a stepwise guide-tone line is a unique characteristic of both Pearson and Nelson’s three-part arranging approach. While Golson or Dameron might have scored the melody in final two measures for all three instruments, Pearson assigned the tenor saxophone a rising chromatic guide-tone line to outline the rapid changes in the underlying harmony.

(Example 4.26. Combination of three-part writing techniques in Pearson’s ESP (Extrasensory Perception; recorded 1964, 0:09.)
CHAPTER 5

ANALYSIS OF FOUR-PART ARRANGING TECHNIQUES

Instrumentation

Similar to three-part arrangements, two specific instrumentations were most frequently utilized. The majority of combinations were the result of adding baritone saxophone to the most popular three-part varieties of (1) trumpet, trombone, and tenor saxophone; (2) trumpet, alto saxophone, and tenor saxophone.

Of the thirty-nine arrangements surveyed, there was not a commonly shared instrumentation among the writers. Dameron, Golson, and Nelson all wrote and recorded four-part arrangements for trumpet, trombone, tenor saxophone, and baritone saxophone; this was the most frequently recorded instrumentation (14). This includes the only documented recording of a four-part arrangement by Dameron, his 1946 recording of *We’re Through* with the Dickie Wells Big Seven featuring Sarah Vaughn. The remainder of Benny Golson’s four-part arrangements add either tuba or flute to his favorite 3-part instrumentation of trumpet, trombone, and tenor saxophone.

The second most frequently recorded instrumentation contains trumpet with alto, tenor, and baritone saxophones (10). This combination is only found in arrangements by Nelson and Pearson, which includes Nelson’s most famous and influential 1961 album *Blues and the Abstract Truth*. Both Nelson and Pearson wrote for ensembles that featured two tenors in addition to trumpet and either alto or baritone saxophone. Nelson’s writing for this combination on Frank Wess’ *Southern Comfort* featured many different
orchestration decisions that varied throughout his arrangements. Some examples of this include: (1) scoring one tenor player as the featured soloist, while the other provides accompaniment with the rest of the ensemble; (2) both tenors playing unison countermelody; (3) both tenors playing the primary melodic line. Nelson and Pearson each contributed one arrangement for flute, trumpet, tenor saxophone, and baritone saxophone. As in two and three-part arrangements, the flute played the primary melodic role, sometimes with another instrument, while the remaining instruments provided accompaniment.

**Range**

The melodic range of four-part arrangements was similar to three-part writing. The overall scoring range continues to be dictated by the instrument combination and the register of the melody, but not to the extent found in smaller ensembles.

In both homophonic and polyphonic textures, the instrument combinations that featured baritone saxophone as the fourth instrument had the most varied overall scoring range. In homophonic textures, this combination was never found to be scored at the unison for a significant duration; they were most often scored using 4-way close position voicings and its drop-2 formation, keeping the overall ensemble between a 6th and 10th. The range of the melodic line dictated the chord voicing and the resulting overall scoring range (i.e. the higher the melody, the more open the voicing). Similar to three-part arrangements, the trumpet most often played the primary melodic line within an average range between D4 and G5. In the most frequently used combinations, the four parts were primarily scored in the following order: (1) trumpet; (2) trombone or alto saxophone; (3)
tenor saxophone; (4) baritone saxophone. In four-part textures, the trombone and tenor saxophone occasionally switched voice positions when the line became too high to be played comfortably by the trombone player (e.g. above B4). This switch in voice position was found to occur at the beginning of phrases far more often than during the course of a phrase. Some possible explanations for this could be the desire to maintain the smooth voice-leading of the individual lines, or the absence of a musically convenient place to switch (e.g. a leap in the melody).

The range of the baritone saxophone allows for the possibility of using low roots at the bottom of four-part voicings, often referred to as spread voicings. In four-part voicings, it is possible to omit the 5th scale degree when necessary.

(Example 5.1. Example of spread voicing.)

This low root most often occurred between D2 and C3. This yielded the widest scoring range of three octaves between the outside voices, which was only found in polyphonic textures at relatively slow tempos. Though it has similar capabilities, the use of tuba as the fourth voice in Benny Golson’s arrangement of *All This and Heaven Too* rarely stretched beyond two octaves. Presumably, the moderate tempo and the range of the
melody during both polyphonic and homophonic passages had an influence on this decision. For example, when the trumpet melody stretches to its highest (i.e. F5) during a homophonic passage, the tuba is scored in a register to support the intensity of the line, a little over two octaves below. If scored any lower than this, the individual pitches would be difficult to discern given the timbre of the instrument in the lower register.

The combinations that included two tenors were consistently scored within a range of two octaves between the outside voices. In homophonic passages the following voice order was used: (1) trumpet; (2) & (3) tenor saxophones; (4) baritone saxophone. This voice order was also utilized in polyphonic passages where one of the tenor saxophones was not the featured melodic instrument. During tenor features, the overall scoring range of the remaining three instruments followed previously outlined three-part range considerations, disregarding the register of the soloist.

**Texture**

**Unison and Octaves**

Unison and octaves were not commonly utilized in four-part textures. Only three arrangements of the thirty-nine pieces surveyed applied this technique in any capacity; these were all written by Oliver Nelson for Frank Wess’ 1962 album, *Southern Comfort*. Unlike two and three-part techniques, no four-part arrangement featured unison or octaves as the sole texture. Nelson’s arrangements of *Southern Comfort* and *Blues for Butterball* were primarily written in octaves, which places strong emphasis on any harmonized phrase or melodic fragment within the arrangement. In both cases, the range
of the melodic line and relative intensities of the instrumentation had the most influence
on the voice position of the three instruments below the trumpet melody.

In *Southern Comfort*, Nelson balances the trumpet melody with two tenor
saxophones and a baritone saxophone below. The tenors stay within an octave distance of
the trumpet throughout, while the baritone shifts between an octave to two octaves below
the melody.

(Example 5.2. Use of octave textures in Nelson’s *Southern Comfort*; recorded 1962, 0:20.)

During the fourth bar of Example 5.2, Nelson moves the baritone down an octave from
the tenors to a powerful register that accentuates the aggressive melody. When the
trumpet moves to a lower register, Nelson moves the baritone up within an octave to add
a lighter quality to the texture. The ensemble never sounds unbalanced, as the three
saxophones are capable of blending well in the same octave and do not overpower the
melody.
Nelson utilizes a similar approach in *Blues for Butterball*; the ensemble spreads to two octaves during an aggressively accented, syncopated phrase, then returns to within an octave when the register of the melody decreases.

(Example 5.3. Use of octave textures in Nelson’s *Blues for Butterball*; recorded 1962, 0:02.)

Homophonic

Four-part homophonic writing does not present the same challenges as two and three-part writing; the addition of a fourth voice allows the arranger to voice a complete chord (i.e. root, 3rd, 5th, 7th, or appropriate substitutions) to communicate the harmony of the moment. This also adds a large amount of flexibility in regards to chord structure, allowing for a greater combination of interval qualities between the voices. Chords of stacked thirds, fourths, clusters, and various open position voicings were used by each writer in this study. While each writer’s work displayed different stylistic tendencies, the most common approach to four-part homophonic writing was to build complete chords below the existing melody note, using 4-way close and its drop-2 formation.
In passages containing triplets, eighth or sixteenth notes, each writer used approach techniques to harmonize melody notes that move stepwise to chord tones or tensions of the chord of the moment. The following approach techniques are commonly utilized in jazz arranging: (1) chromatic approach, where all voices move to their target pitches by half-step; (2) parallel approach, where all voices move to their target pitches by whole-step; (3) dominant approach, where the target voicing is approached by its dominant chord; (4) diatonic approach, where all voices move to their target pitches in the same chord-scale;\(^{30}\) (5) diminished approach, where the target voicing is approached by the diminished 7\(^{th}\) chord a whole step above the chord of the moment.\(^{31}\)

(Example 5.4. Types of approach techniques in 4-way and drop-2 formations.)

The homophonic writing in Tadd Dameron’s intro to *We’re Through* exclusively utilizes drop-2 voicings. During extended 1/8\(^{th}\) and 16\(^{th}\) note passages, his passing note harmony is entirely diatonic, which creates linear harmony lines for the lower three instruments.

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\(^{31}\)Gary Lindsay, *Jazz Arranging Techniques: from Quartet to Big Band* (Miami: Staff Art Publishing, 2005), 99 – 110.
(Example 5.5. Drop-2 voicings in Dameron’s *We’re Through*; recorded 1946, 0:08.)

Since there are no other examples of Dameron’s four-part writing, it is difficult to make any definitive conclusions about his stylistic tendencies. It is reasonable to theorize that his tendency to maintain a single voicing structure for extended phrases in his three-part arrangements would influence his approach to four-part homophonic textures.

Though his recorded arrangements featuring four wind players greatly exceed Dameron’s, Duke Pearson work contained very little four-part homophonic writing. When present, this texture was utilized for one measure or less. He applies different voicing structures within a short period of time, favoring the use of drop-2 and spread voicings.

(Example 5.6. Drop-2 and spread voicings in Pearson’s arrangement of *Blue Gardenia*; recorded 1967, 0:51.)
Pearson’s use of a chromatic approach on the second note of the quarter-note triplet is not typical at this moderate tempo (i.e. 118 bpm). This is effective for two reasons: (1) the pianist does not play in this measure; (2) the walking bass plays an A natural on the second beat of the F major chord, which does not directly clash with the approach.

Benny Golson’s four-part writing contains some extended passages of homophonic textures. Within these passages, he utilizes a variety of chord structures, including 4-way close, drop-2, and spread voicings. Similar to his approach to three-part writing, Golson tries to include dissonant minor second and major seventh intervals within his four-part voicings to add more color and intensity. This most often occurs during dominant chords, where he chooses to substitute the natural 13th for the 5th, creating a major seventh interval when placed above the 7th scale degree, and a minor second interval when place directly below the 7th scale degree:

(Example 5.7. Substituting the 13th for the 5th to create minor 2nd and major 7th intervals.)

Golson will change voicing technique within a musical phrase at moments of emphasis. In Example 5.8, he changes from 4-way close position to drop-2 on a syncopated beat that coincides with polyphonic movement in the second voice:
(Example 5.8. Changing voicings at moments of emphasis in Golson’s arrangement of *Our Delight*; recorded 1959, 0:03.)

While it was possible to stay in 4-way close in this situation, drop-2 creates more space within the ensemble to draw more attention to the independent line. During the next four measures of this arrangement, Golson places emphasis on the chromatic bass line movement by opening up the voicing even greater using spread voicings.

(Example 5.9. Spread voicings in Golson’s arrangement of *Our Delight*; recorded 1959, 0:09.)
The Abma9/C is the only incomplete chord during this eight-bar section; Golson doubles the root category, using a 9\textsuperscript{th} in the third voice. The use of a 6\textsuperscript{th} to complete the chord was possible and may have been more representative of Golson’s linear style; it would have achieved smooth voice-leading for the inner parts. His decision to double the root category was most likely due to the poor resonance of major chords that contain the 3\textsuperscript{rd} in the bass.

(Example 5.10. Resonance comparison in spread voicings with low thirds in the fourth voice.)

His addition of the 9\textsuperscript{th} creates a stable, quartal structure above the low third that has little effect on the continuity of the individual lines and also successfully communicates the harmony of the moment.

A unique stylistic tendency found in Oliver Nelson’s four-part homophonic writing occurs in minor keys. He achieves an interesting combination of tonalities by liberally harmonizing lead notes with the minor 9\textsuperscript{th} chord a whole step away from the chord of the moment (e.g. use of Dmi9 in the key of Cmi). The conflict occurs between the 9\textsuperscript{th} of the upper chord and the 3\textsuperscript{rd} of the key of the moment. For example, in the key of C minor, the use of a Dmin9 passing chord creates a momentary conflict with 3\textsuperscript{rd} of underlying harmony, creating a unique cross-relationship:
In this example, the minor 2nd intervals of both close position chords exaggerate the effect. Nelson This is particularly evident when moving back and forth between the two chords. Nelson uses this technique to create an interesting sound palette in his 1961 arrangement of *Stolen Moments*. His use of this technique is extremely effective when combined with quartal structures used to provide intermittent release points.

Nelson also utilizes constant structures in his four-part homophonic writing. In his arrangement of *Nightlife*, Nelson uses constant quartal structures to harmonize a diatonic melody. In the rhythm section, the piano tacets while the bass line supports the voicing.
Consistent with his preference for highly dissonant chords, Nelson creates a high degree of tension through the use of constant close-position augmented major 7th chords over a D pedal in *Butch and Butch*.

Consistent with his stylistic tendencies, Nelson uses quartal voicings as a release point for extended periods of highly dissonant voicings. The doubled D natural on the and-of-three in the second measure of Example 5.14 helps create better voice leading into the quartal structure.
Polyphonic

Four-part polyphonic writing categorized as *melody and countermelody* was found in short durations (i.e. approximately one measure) throughout the arrangements reviewed for this study. There were no instances of four independently moving voices simultaneously for extended passages. Instead, the writers utilizing this approach divided the roles of the four instruments using a combination of the following: (1) melody; (2) countermelody; (3) supportive guide-tone line; (4) bass line. This approach was found in the work of Benny Golson and, to a greater extent, Oliver Nelson.

Similar to his polyphonic approach to three-part writing, Golson utilizes countermelodies when the melody is less active and uses the remaining instruments to provide harmonic support in the form of pads. His 1957 arrangement of *Whisper Not*, features the same trombone counter-line present in his other versions, which embellishes the $13^{\text{th}}$ extension of dominant $7^{\text{th}}$ chords within drop-2 voicings.

(Example 5.15. Melody and countermelody in Golson’s *Whisper Not*; recorded 1957, 5:18.)

A similar approach was used in his 1959 arrangement of *Our Delight*, constructing a countermelody that moves linearly from $#11^{\text{th}}$ to $13^{\text{th}}$ extension of a dominant $7^{\text{th}}$ chord voiced in drop-2.
Nelson’s 1962 arrangement of *Nightlife* utilized the same sensibilities over a much longer duration. Similar to Golson’s approach, his treatment of the bridge features an imitative countermelody that embellishes around specific chord tones within spread voicings.

In the first four measures, Nelson takes advantage of the open position voicings to provide movement between the 7th and 9th of major chords, embellishing what may have started as a descending guide-tone line in the second voice. In the fifth measure of this...
example, Nelson allows the melody and countermelody to converge momentarily, providing variety to the section.

The majority of polyphonic textures in four-part arrangements were found to be a variation of *melody and accompaniment*, where one featured instrument plays the melody while the remaining three players provide accompaniment using a combination of the following devices: (1) harmonized guide-tone lines (i.e. pads); (2) harmonized hits or riffs; (3) harmonized motives of various lengths; (4) any of the aforementioned devices with an independent bass line or ostinato. There are exceptions where two instruments play the melody in unison, or octaves with the third and fourth instruments providing some form of accompaniment, but they occur in much shorter durations.

The common practice of supporting a melody with harmonized guide-tone lines is widely found throughout each of the writers’ work. Shorter durations are typically found combined with other textures, while longer durations of this style resulted in more movement within the individual lines of the accompaniment. Similar to melody and countermelody techniques, this movement usually occurs within a specific voicing structure and has the ability to enrich simple, long value pads with more rhythmic and harmonic variety. Movement within the voicings do not disrupt the melody, as the listener perceives the accompaniment as a separate entity.

The harmonized guide-tone line in Tadd Dameron’s arrangement of *We’re Through* outlines the chromatic movement of the chord progression, while forming drop-2 and 4 voicings with the melody.
(Example 5.18. Harmonized guide-tone line in Dameron’s *We’re Through*; recorded 1946, 0:01.)

On beat two of the first measure, the melody and the tenor line create a b9 interval; this is perceived acceptable by the listener because the chromaticism provides enough strength for the individual line to stand out independently of the melody.

Benny Golson’s four-part arrangements did not feature many extended sections of guide-tone line accompaniment. Similar to Dameron, his linear approach yields smooth voice-leading with clear 3\(^{rd}\) and 7\(^{th}\) resolutions. This is clearly outlined beginning on beat three of the first measure of Example 5.19.

(Example 5.19. Harmonized guide-tone line in Golson’s arrangement of *All This and Heaven Too*; recorded 1957, 4:25.)

In this example, it is appropriate to relate the accompaniment voicing to the melody, which can be analyzed as drop-2 structures until beat three of the third measure, which is an incomplete spread voicing. When scoring accompaniment for feature ballads, Golson
does not limit his accompaniment to variations of complete four-note chord structures that consider the placement of the melody. In his 1960 arrangement of *I Fall In Love Too Easily*, he uses three-part cluster voicings directly next to the melodic line. This treatment conveys the overall mood of the arrangement and complements the soft, lower register of the tenor melody.

(Example 5.20. Harmonized guide-tone line in Golson’s arrangement of *I Fall In Love Too Easily*; recorded 1960, 1:02.)

Pearson’s stylistic tendency to use hits and riffs as an extension of the rhythm section accompaniment is present in his four-part arrangements. In his 1966 arrangement of *Soulin’*, Pearson utilizes omit voicings to accompany the tenor melody. These low three-part voicings are reinforced by the piano, which is representative of his approach.
In four-part arrangements that utilized *melody and accompaniment*, both Nelson and Pearson utilized harmonized motives more often than guide-tone lines and hits or riffs. Nelson scored motives of various lengths, ranging between one and four measures. In Example 5.22, Nelson utilizes two of the accompanying voices to perform a harmonized call-and-response motive with the melody, while the fourth voice performs an independent bass line.
The complete harmonized motive lasts two measures and passes through the register of the melodic line. Nelson harmonizes the first measure of the motive using fourths and thirds intervals between the trombone and tenor. The baritone saxophone bass line converges with the motive every two measures to form three-part spread voicings underneath the melody line. This application is much different than Nelson’s use of omit-4 voicings to harmonize a four-measure motive in 1961 arrangement Cascades.

(Example 5.23. Use of omit-4 voicings in harmonized motive accompaniment in Nelson’s Cascades; recorded 1961, 0:19.)

Similar to his four-part homophonic phrases in Stolen Moments, Nelson harmonizes this 3-part motive using minor chords that conflict with the tonality of the key of the moment. The resulting sound palette does not negatively affect the tenor melody; in fact, the composite sound of the conflicting tonalities is consistent with the sound of the blues. The parallel movement of the voicings greatly accentuates this effect. The independent movement of the third voice at the end of the motive provides a release point for the dissonance.

Duke Pearson’s use of short harmonized motives in his 1967 arrangement of This Is Life addresses the use of approach techniques in linear accompaniment using only
three voices. Approach techniques can be utilized with harmonized motives to add additional harmonic interest, while improving voice-leading in the harmony parts.

(Example 5.24. Use of approach techniques with harmonized motives in Pearson’s *This Is The Life*; recorded 1967, 0:26.)

The process for applying approach techniques for three-part accompaniment is similar to four-part homophonic writing: (1) voice a complete four-part target chord and desired approach technique; (2) omit one voice to create a three-part target and approach; (3) make adjustments for voice-leading if necessary. Example 5.25 outlines an instance where Pearson was consistent with the omitted voice in a harmonized motive:

(Example 5.25. Chromatic approach using consistent omit voicing.)
Example 5.26 outlines an instance where Pearson varied the omitted voice to achieve more desirable voice leading in the third voice of the harmonized motive:

(Example 5.26. Dominant approach using varied omit voicings.)

Combination

The following examples demonstrate each writer’s combined application of the aforementioned four-part writing techniques. Each extended example reveals the individual arranger’s stylistic tendencies.

Tadd Dameron: *We’re Through* (1946)

In this brief excerpt, Dameron uses a balanced combination of polyphonic and homophonic techniques, which is consistent with his two and three-part writing style. During the intro to *We’re Through*, he displays his tendency to maintain a single voicing structure for extended phrases. His selected chord structures are highly influenced by the flow of the individual lines; it was not necessary for him to alter many voicings in this excerpt to improve voice-leading. The trumpet melody is accompanied using a harmonized chromatic guide-tone line. As previously stated, the accompaniment voicings could have been selected with consideration of the melody. The composite voicing of the
melody and accompaniment is drop-2 and 4, until the F13sus in the fourth measure. In this instance, Dameron alters the voicing into a Cmi7 spread voicing over an F in the bass. This change in voice structure accomplishes two goals: (1) it continues the smooth, chromatic line performed by the baritone saxophone; (2) supports the leap in register of the melody by opening the distance between the inner voices.

A conflicting b9 interval in the first measure is perceived acceptable by the listener; the strength of the chromatic guide-tone line allows it to sound independent of the melody. In the homophonic passage he exclusively utilizes drop-2 voicings and uses diatonic passing note harmony to create linear harmony lines for the lower three instruments. The final measure dramatically punctuates the phrase with the independent bass line and glissando in the baritone saxophone.

(Example 5.27. Combination of four-part writing techniques in Dameron’s *We’re Through*; recorded 1946, 0:00.)
Benny Golson: *All This And Heaven Too* (1957)

This excerpt from Golson’s arrangement of *All This And Heaven Too* is entirely polyphonic. There are moments where the melody and accompaniment converge, but they serve only as brief pauses in the musical action. The trombone and trumpet share melodic roles and occasionally perform harmonized melodic fragments. In providing an intricate harmonized accompaniment to the end of the trombone melody, Golson comes very close to writing four independently moving voices in the second measure. The trumpet melody is then accompanied by a variety of polyphonic devices.

The harmonized motive in the third measure moves through intermediate harmonies (i.e. Cmi7 - C#mi7 - Dmi7) to Eb13 and are supported by the bass doubling of the tuba line. The chromatic trombone countermelody in sixth bar increases the musical drama, leading to a rare instance of harmonized melody with supportive pads in the seventh measure.

Golson’s polyphonic writing implies many different types of chord voicings. During ensemble sections, the tuba primarily performs low roots, creating spread voicings. The downbeat of the second measure contains a close position chord, which was very rare for this particular instrumentation. In this instance, it is possible that Golson preferred to score a complete chord for the ensemble over stepwise root motion in the tuba.
Example 5.28. Combination of four-part writing techniques in Golson’s *All This And Heaven Too*; recorded 1957, 5:23.

Oliver Nelson: *Butch And Butch* (1961)

Nelson’s arrangement of *Butch And Butch* is highly representative of his four-part writing style, which utilizes a wide variety of homophonic and polyphonic approaches. The first phrase of the excerpt features the trumpet and alto performing a unison melody, accompanied by two-part harmonized guide-tone line. Doubling the melody in unison or octaves is consistent with Nelson’s approach to two and three-horn writing. The use of constant structures to harmonize the second phrase is also consistent with his homophonic approach in smaller ensembles.

The constant augmented major 7th structures used to harmonize a diatonic melody creates an interesting wash of conflicting tonalities, effectively intensifying the climax of
the song. As previously stated, Nelson use of quartal voicings to close the highly dissonant phrase is very effective; it maintains the tonal ambiguity of the line, while also providing a point of resolution. In the final phrase, the accompanying instruments converge with the trumpet melody to perform syncopated hits that outline one of Nelson’s favorite chord voicings for dominant 13\textsuperscript{th} chords. The 4-way close position voicing harmonizes the 13\textsuperscript{th} with the 3\textsuperscript{rd}, 9\textsuperscript{th}, and 7\textsuperscript{th}, which creates a dissonant interval combination of a tritone and major seventh. This specific voicing is found throughout his work on *Blues and the Abstract Truth*, in both 4-way close and its drop-2 formation.

(Example 5.29. Combination of four-part writing techniques in Nelson’s *Butch And Butch*; recorded 1961, 0:28.)
Duke Pearson: *This Is The Life (1967)*

The majority of Pearson’s four-part arrangements utilize *melody and accompaniment* polyphonic writing techniques. This excerpt contains many of his favorite techniques, including the use of a guide-tone line played by the three accompanying instruments in unison and in octaves. This appears often in Pearson’s arrangements as a way to thicken an accompanying line without adding other harmony.

This line is proceeded by a harmonized motive in the second measure; it implies intermediate harmony on each eighth note (i.e. C7b9 – F13b9 – Eb7 – F7) without considering the Bb in the melody, or the walking bass line.

Consistent with the harmonized motives in the remainder of the excerpt, Pearson uses various omit voicings in drop-2 to achieve the desired voice-leading. These harmonized motives are particularly effective when the melody is static or inactive for two reasons: (1) the harmonized motive will not detract attention from the less active melody; (2) allows the richness of the intermediate harmony created by approach techniques to come into the foreground.
(Example 5.30. Combination of four-part writing techniques in Pearson’s *This Is The Life*; recorded 1967, 0:20.)
CHAPTER 6

ANALYSIS OF FIVE-PART ARRANGING TECHNIQUES

Instrumentation

The most popular instrument combination for five-part arrangements featured: (1) trumpet; (2) alto saxophone; (3) trombone; (4) tenor saxophone; (5) baritone saxophone. Dameron and Golson wrote exclusively for this instrumentation. The majority of Duke Pearson’s work was also scored for this instrumentation, but many of his arrangements also required the alto saxophone player to double on flute.

The remaining recorded examples feature variations on a four-part instrumentation that contains trumpet with alto, tenor, and baritone saxophone. Both Nelson and Pearson have recorded at least one arrangement that feature an additional trumpet, alto, or tenor saxophone with this combination. Unlike this occurrence in four-part examples, arrangements with two tenor saxophones are primarily solo features. Nelson’s work frequently features two trumpets in five-part ensembles. In these arrangements, Nelson utilized the trumpets in two different ways: (1) to perform the primary melody, or motive in unison; (2) as the first and second voices in homophonic passages.

Nelson and Pearson each contributed arrangements with woodwinds. On Hank Jones’ 1966 album, Happenings, Nelson required every saxophone player to double on either flute, clarinet, or bass clarinet. Multiple instrument changes during the course of a single arrangements were common throughout the album. Similar to his approach in
smaller ensembles, Duke Pearson often utilizes the flute as the primary melodic instrument; it is often a featured soloist, or scored one octave above another instrument.

**Range**

In comparison to four-part examples, the melodic range of five-part arrangements did not change significantly, regardless of the instrumentation. The overall scoring range varied slightly with the addition of a fifth instrument and resulted in: (1) smaller interval spacing between the inner voices; (2) the common inclusion of low roots in five-note voicings.

In homophonic textures, no five-part combination was not found to be scored at the unison for a significant duration; they were most often scored using *drop-2* and *spread* voicings, keeping the overall ensemble between a $10^{th}$ and up to three octaves apart. The range of the melodic line dictated the chord voicing and the resulting overall scoring range (i.e. the higher the melody, the more open the voicing). With the exception of solo features, the trumpet most often played the primary melodic line within an average range between D4 and G5. While the addition of a fifth instrument adds more underlying support to wide chord structures, there was no noticeable increase in the frequency of melodic passages above G5. Lower melodies (i.e. between G3 and G4) were often doubled at the unison with at least one other instrument. This technique avoided the occurrence of high density voicings in the low register. In homophonic passages, the trombone and tenor saxophone were the third and fourth voice, respectively. As outlined throughout this study, they are utilized interchangeably and switch voice positions whenever the trombone range increases above B4.
Low roots most often occurred between D2 and C3, yielding a scoring range of three octaves between the outside voices. Unlike four-part writing, these voicings were not limited to polyphonic textures at slower tempos. Both Tadd Dameron and Benny Golson scored passages that consisted entirely of five-note spread voicings for moderate to fast tempi (i.e. between 120 and 200 bpm), with little perceivable detriment to the sound quality of the arrangement.

**Texture**

**Unison and Octaves**

In five-part arrangements, unison and octave textures were used sparingly; they were only found in three out of the forty-five arrangements surveyed. When utilized, five-part octave textures were scored for two purposes: (1) to provide contrast to high density phrases; (2) to aid in the clarity of fast melodic fragments written in the lower register. In Tadd Dameron’s 1949 arrangement of *Sid’s Delight*, octave textures are utilized in the A sections to break-up a repeated four-bar phrase:

(Example 6.1. Octave textures in Dameron’s *Sid’s Delight*; recorded 1949, 0:00.)
In this example, octaves are particularly effective considering the relatively low range of the figure and the recorded tempo (i.e. 160 bpm). In comparison, a five-note chord would lack clarity and negatively affect the overall sound quality of the phrase.

During the intro to his 1966 arrangement of *Spy With A Cold Nose*, Oliver Nelson utilized octave textures in a slow pick-up measure to place dramatic emphasis on the first harmonized hit of the arrangement:

(Example 6.2. Octave textures in Nelson’s *Spy With A Cold Nose*; recorded 1966, 0:06.)

Golson uses this technique for similar functional and dramatic effect in his 1957 arrangement of *Stablemates*. He scores octave eighth-note pick-ups for the entire ensemble, leading into the first five-note voicing of the song. In this instance, it appears that Golson is only concerned with the clarity of the initial attack of the phrase due to the fast tempo (i.e. 200 bpm). It can be concluded that the register of the figure is not an issue due to his treatment of the same pitches in the next measure.
All of the writers in this study wrote arrangements that featured unison and/or octave melodies performed by multiple instruments. This technique is utilized in tandem with polyphonic textures, such as harmonized guide-tone lines, motives, and hits. These examples will be covered in the polyphonic section of this chapter.

**Homophonic**

Five-part homophonic writing builds upon the concepts outlined in the previous chapter; all four-note categories (i.e. root, 3rd, 5th, 7th, or available substitutions) are included in each voicing. The fifth pitch is selected by either (1) doubling a note currently in the voicing; (2) selecting an available substitution. The majority of five-part homophonic passages in this study contain voicings with five different pitches, in spread formations. Other voicings, such as 5-way close, drop-2, drop-2 & 4, and quartal structures were found, but used sparingly. Doublings and unconventional voicings were often the byproduct of a linear style writing, in which the flow of the individual line is the primary focus. Similar to four-part writing, extended passages of five-part homophonic writing are rare; when present, they are often utilized in short durations in combination with polyphonic techniques.
The homophonic writing in Tadd Dameron’s five-part arrangement of *The Scene Is Clean* exclusively utilizes spread voicings:

(Example 6.4. Five-part homophonic writing in Dameron’s *The Scene Is Clean*; recorded 1956, 0:13.)

Each voicing creates a new chord of the moment; this is effective because the rhythm section accompaniment matches the harmonic changes. The bass performs the low roots with the baritone saxophone, while the piano plays specific hits to match the wind instruments. Dameron has made every effort to create smooth flowing lines for the individual parts while only doubling the Db in the pickup measure, which is shared between the melody and bass line. The remaining voicings are all complete; if not included in the melody, Dameron favors the 9th as the fifth pitch of each voicing.

Golson has a similar approach that also includes the extensive use of spread voicings. As previously outlined, the rhythm section does not perform conflicting chords or bass notes while the ensemble is voiced in this fashion. Golson’s linear writing style is particularly evident in the third measure of Example 6.5; the individual lines remain reasonably stepwise, in spite of the angular melody. To achieve this, he chooses to double
a pitch in several voicings. When there are five different voices present, Golson shares Dameron’s tendency to select the 9th.

(Example 6.5. Five-part homophonic writing in Golson’s Stablemates with doubled pitches indicated; recorded 1957, 0:33.)

Oliver Nelson’s writing contains few examples of five-part homophonic writing. In addition to open position voicings (i.e. spread and drop-2 and 4), he also utilizes unconventional voicings that are selected to achieve smooth voice-leading. In his arrangement of Jazztime U.S.A., Nelson constructs a five-part voicing using 4-way close, over the bass note of the moment, often referred to as quasi-spread32:

(Example 6.6. Five-part homophonic writing in Nelson’s Jazztime U.S.A.; recorded 1966, 0:58.)

32 Gary Lindsay, Jazz Arranging Techniques: from Quartet to Big Band (Miami: Staff Art Publishing, 2005), 142.
Overall, this voicing is difficult to categorize; it is slightly high to be considered a spread voicing. It is effective due to the smooth voice leading of the upper structure and the doubled bass line in the baritone saxophone. Nelson doubles the C natural of the melody in the final measure; all other voicings have five different pitches. Nelson has a tendency to select the 9th as the fifth pitch in spread formations. In drop-2 and 4 voicings, he displays the tendency to derive the fifth pitch from the same category as the melody note.

Duke Pearson’s work contains few examples of five-part homophonic writing; when present, he primarily utilizes spread voicings. In his arrangement of *You’re Gonna Hear From Me*, Pearson scored complete voicings with four instances of doubling pitches to derive the fifth note.

(Example 6.7. Five-part homophonic writing in Pearson’s *You’re Gonna Hear From Me*; recorded 1966, 0:33.)

The remainder of Pearson’s spread voicings utilized the 9th as the fifth pitch, which is consistent with the other writers’ overall tendency when writing five-part spread voicings.
Polyphonic

Five-part polyphonic writing categorized as *melody and countermelody* was found in short durations (i.e. approximately one measure) throughout the arrangements reviewed for this study. There were no instances of five independently moving voices simultaneously for extended passages. Instead, the writers utilizing this approach divided the roles of the five instruments using a combination of the following: (1) melody; (2) countermelody; (3) supportive guide-tone line; (4) bass line. This approach was found extensively in the work of Tadd Dameron.

Dameron’s 1956 recording of *Fontainebleau* reinforces the basic governing principles of this approach for five-part writing: (1) countermelodies typically occur when the melody is less active; (2) the countermelody will often come together with the guide-tone line at specific points when the melody is more active.

(Example 6.8. Five-part melody and countermelody in Dameron’s *Fontainebleau*; recorded 1956, 0:57.)
In this example, Dameron’s countermelodies outline two stepwise lines that outline chord extensions of spread voicings: (1) descending from 9\textsuperscript{th} to 6\textsuperscript{th} over G minor; (2) ascending from 5\textsuperscript{th} to 9\textsuperscript{th} over Db major.

Benny Golson’s 1957 arrangement of Out Of The Past features an imitative trombone countermelody that outlines a descending chromatic line from the 13\textsuperscript{th} to 5\textsuperscript{th} of dominant chords. This is consistent with the stylistic tendencies found in his polyphonic writing for smaller ensembles.

(Golson applies a change in voice order to give this countermelody to the trombone; he clearly prefers the sound of the instrument as a soloist in this register. This is also found in his smaller ensemble writing, where the trombone is frequently the second part in voicings regardless of the instrumentation.

The majority of polyphonic textures in five-part arrangements were variations of melody and accompaniment. Most often, the melody was scored in unions and/or octaves for two or three instruments, while the remaining players performed a combination of devices including: (1) harmonized guide-tone lines (i.e. pads); (2) harmonized hits or riffs; (3) harmonized motives of various lengths; (4) any of the aforementioned devices
with an independent bass line or ostinato. The most significant contrast between five-part arrangements and four-part arrangements, was in the writers’ application *melody and accompaniment*. Harmonized guide-tone lines were not frequently used as a sole method of accompaniment; harmonized motives and riffs were used far more extensively. The orchestration of this style of accompaniment varied between the writers. As they divide the roles of the ensemble, they often draw upon the technique and aesthetic found in their arrangements for smaller ensembles. For example, Nelson and Pearson prefer the use of short, harmonized motives and riffs to accompany a melody written in octaves. In his arrangement of *Jazztime U.S.A.*, Nelson scores his melody for flute and harmon muted trumpet in octaves instruments, which creates a unique composite timbre. He uses various omit voicings to score the accompaniment.

(Example 6.10. Five-part melody and accompaniment in Nelson’s *Jazztime U.S.A.*; recorded 1966, 0:17.)

In his five-part arrangement of *Chili Peppers*, Pearson further displays his stylistic tendency to double the accompaniment written for alto and tenor saxophones with figures in the right hand of the piano. The melody is performed in octaves by flute, trumpet, and
trombone; Pearson achieves effective balance and blend between these instruments by scoring them based on their relative intensity.

(Example 6.11. Five-part melody and accompaniment in Pearson’s *Chili Peppers*; recorded 1967, 0:23.)

In addition to melody doubling, the interplay between the melody and accompaniment was also much more intricate. With longer periods of accompanying phrases and the creative distribution of primary melodic material, many five-part arrangements’ orchestration were reminiscent of big band writing. Arrangers varied the number of accompanying instruments often, allowing for a greater variety of texture.

Golson’s arrangement of *Sea Breeze* features longer harmonized motives that could be considered countermelody. He utilizes a combination of four-part and three-part close position voicings. The accompanying line features an extensive amount of chromatic passing tone harmony, which is consistent with Golson’s stylistic tendencies. In the second measure, Golson scores a voice order change in an effort to continue the
trombone line in his preferred register. The baritone saxophone tacets before opening up to four-part spread voicings in the fifth measure of Example 6.12:

(Example 6.12. Melody and accompaniment orchestration in Golson’s *Sea Breeze*; recorded 1957, 2:25.)

Tadd Dameron’s five-part arrangements contain many instances where the melody is divided between a featured instrument and the accompanying instruments. This approach is commonly found in big band orchestration. He applies this technique to a much greater extent in comparison to the other writers. In his 1956 arrangement of *The Scene Is Clean*, Dameron uses a 3-part linear writing approach to feature the alto, tenor, and baritone saxophones for four bars of the melody. In the third measure of Example 6.13, the alto and tenor are harmonized using third intervals, while the baritone plays a descending counterline:
Example 6.13. Melody and accompaniment orchestration in Dameron’s *The Scene Is Clean*; recorded 1956, 0:32.

The trombone entrance in the fourth measure results in an awkward interval jump of a descending major 7th for the tenor saxophone. This is a rare exception in Dameron’s voice-leading approach. Nevertheless, the tenor saxophone performs the jump with little trouble, maintaining the voice order for the remainder of the arrangement.

**Combination**

The following examples demonstrate each writer’s combined application of the aforementioned five-part writing techniques. Each extended example reveals the individual arranger’s stylistic tendencies.

Tadd Dameron: *The Scene Is Clean* (1956)

In comparison to the other writers, Dameron’s five-part arrangements feature the most variety of technique and orchestration. In *The Scene Is Clean*, the majority of his polyphonic and homophonic accompaniment is influenced by his linear writing style, which features smooth voice leading for the individual parts. Consistent with his stylistic
tendencies, the more extended periods of guide-tone lines feature small embellishments to add variety.

In the first two measures of Example 6.14, Dameron scores short movements to embellish the 13th of each dominant chord. He then utilizes three-part linear homophonic writing during the extended phrase of eighth notes in the third measure. The varied entrances of the trumpet, baritone saxophone, and alto saxophone, create an interesting polyphonic effect.

As previously examined from another section of the piece, the trumpet and alto are scored in thirds intervals, while the baritone saxophone performs a descending melodic line. In the fourth measure, the tenor saxophone is written an awkward interval leap of a major 7th, presumably to avoid an uncomfortable register for the trombone. Dameron utilizes an extensive amount of five-part spread voicings for the homophonic eighth note phrases.

The final measure contains a chromatic countermelody that embellishes the 9th of the dominant chord. Consistent with his stylistic tendencies, the 9th was frequently selected as the fifth note in his five-part voicings; the 5th was also utilized in minor chords that contained the 11th in the melody.
Benny Golson: *Sea Breeze* (1957)

A unique characteristic of Benny Golson’s five-part writing is his tendency to score longer periods of harmonized motives. During the first four measures of this excerpt, he utilizes a combination of three and four-part closed position voicings. The drop-2 voicing on beat one of the first measure creates a leap of a perfect fifth for the baritone saxophone, which creates a sense of movement for the otherwise the static entrances of the rest of the accompanying instruments.
As examined earlier in the chapter, Golson applies chromatic passing tone harmony to the accompaniment; the lines begin and eventually settle on the chord of the moment. His four-part spread voicings always contain the root, 3\textsuperscript{rd}, and 7\textsuperscript{th} of the underlying harmony. The fourth note of these voicings varied; he used the 9\textsuperscript{th} on dominant chords and the 5\textsuperscript{th} on minor chords. The trombone countermelody in the eighth measure embellishes both of these note categories, passing chromatically from the 6\textsuperscript{th} of G minor to the b9\textsuperscript{th} of C dominant. The voice order change for the final measure of this example was scored to feature the trombone as the second voice in the structure, performing the familiar chromatic voice-leading from D to Db.

(Example 6.15 Combination of five-part writing techniques in Golson’s Sea Breeze; recorded 1957, 1:36.)
Oliver Nelson: *The Critic’s Choice (1964)*

The majority of Oliver Nelson’s five-part arrangements featured a doubled melody with harmonized motive and riff accompaniment. These arrangements were approached using a combination of smaller ensemble writing techniques. In *Critic’s Choice*, Nelson applied three-part writing concepts when constructing his voicings for tenor and baritone saxophone.

During the first four measures of this excerpt, Nelson scores the accompaniment to outline the 3rd and 7th scale degrees of the dominant chords. He utilizes chromatic passing tone harmony that oscillates between the tritone of the I and IV chord. Even though these pitches conflict with their respective chords of the moment, the listener experiences the composite sound as part of the blues language. Nelson is consistent with his tritone voicings during the chromatic guide tone line written in the fifth and sixth measures.

The penultimate measure features the use of omit-2, drop-2 voicings. It is possible that Nelson’s decision to utilize this particular structure was influenced by the weight of the tripled unison melody. The doubling of the chromatic bass line in the baritone helps thicken the accompanying line and strengthens the overall structure.
Example 6.16. Combination of five-part writing techniques in Nelson’s *The Critic’s Choice*; recorded 1964, 0:06.


The majority of Pearson’s five-part arrangements utilize *melody and accompaniment* polyphonic writing techniques. In *Tones For Joan’s Bones*, Pearson scores harmonized motives and guide-tone lines to accompany the trumpet melody. Similar to his four-part writing, his preferred voicings for harmonized motives are quartal structures. During the first four bars of this example, the spacious quality of these voicings enhance the arrangement for two reasons: (1) they relate well to the character of the leaping melody; (2) they maintain a sense of ambiguity of the underlying harmony, especially when paired with the D pedal in the bass.

The remaining accompaniment is scored using four and five-part spread voicings. Each voicing includes the root, 5th, and 7th, note categories. With the exception of the
final four-note chord, Pearson selects the 9th as the additional pitch in both four and five-part voicings. In addition, Pearson attempts to include fourth intervals in the majority of these voicings to maintain the overall character of the arrangement.

(Example 6.17. Combination of five-part writing techniques in Pearson’s *Tones For Joan’s Bones*; recorded 1966, 5:13.)
CHAPTER 7

OVERVIEW OF ARRANGING TECHNIQUES IN ORIGINAL WORKS

The following excerpts demonstrate the author’s combined application of the aforementioned part writing techniques. The assimilation of these techniques into the author’s own voice was the ultimate goal in the creation of these compositions.

Two-Part Arranging

*Let’s Take A Walk Around The House (2017)*

This composition features the most popular two-part instrumentation of trumpet and tenor saxophone. This piece demonstrates the influence of the writers in three ways: (1) the use of octave textures in the more subdued A sections provides much needed contrast to the more complex B and C sections; (2) to achieve favorable harmony lines, the tenor saxophone part was composed using both consistent interval and linear writing styles; (3) the polyphonic writing consisted exclusively of countermelodies that attempted to compliment, but not overwhelm the melody.

The most challenging aspect of arranging this piece was composing desirable harmony lines in homophonic textures. This was difficult for two reasons: (1) the underlying harmony is ambiguous and does not communicate a clear key center; (2) the harmonic rhythm is relatively fast, changing chords almost every two beats. This made it difficult to compose musically compelling harmony lines that could effectively communicate the underlying harmony in conjunction with the melody. The climax of the B section is shown in the last five measures of Example 7.1. Third intervals were used to
begin phrases, and eventually resolved into open fourths that outlined the tensions of the underlying harmony. The high chromatic line played by the tenor is the most compelling part of the phrase; I feel that it makes the polyphonic release in the final measure more musically effective.

(Example 7.1. Two-part writing techniques in Longo’s Let’s Take A Walk Around The House; m.18 – 26.)
Three-Part Arranging

*Sometimes You Get That (2017)*

The instrumentation for this composition was inspired by Golson’s many three-part recordings that feature trumpet, trombone, and tenor saxophone. This excerpt features the writers’ influence in three ways: (1) the trombone was scored as the second voice throughout the arrangement to decrease the frequency of awkward slide movements; this was due to the technical challenges of the relatively fast tempo; (2) the arrangement utilizes a balanced blend of the three texture categories (i.e. unison/octaves, homophonic, and polyphonic); (3) passages arranged using linear homophonic writing resulted in a variety of *omit* voicings and their drop-2 formations.

The homophonic textures in Example 7.2 were derived by first voicing target chords at high, syncopated points in the melody. These voicings included $3^{\text{rd}}$ and $7^{\text{th}}$ pitch categories to clearly communicate the underlying harmony. As a result, the dominant chords present in the third and fifth measure contain a major $7^{\text{th}}$ interval between the either the $13^{\text{th}}$ and $7^{\text{th}}$, or the $#9^{\text{th}}$ and the $3^{\text{rd}}$. This is consistent with the many three-part examples in this study.

Due to the relatively fast tempo, the goal was to achieve smooth voice-leading for the trombone and tenor saxophone harmony lines. This emphasis on stepwise and chromatic motion often resulted in opportunities for contrary motion between the melody and harmony lines. In measures 2 and 4 of this excerpt, contrary motion is facilitated by switching between close position and drop-2 omit voicings.
In measures 6 through 8 of this example, my intention was to provide a texture change before the last homophonic phrase of the section. The unison melodic passage scored for the trombone and tenor saxophone helps achieve this brief contrast.

(Example 7.2. Three-part writing techniques in Longo’s *Sometimes You Get That*; m.68 – 76.)

**Four-Part Arranging**

*It Looks Done* (2017)

This excerpt is representative of my overall orchestration concept for *It Looks Done*. The very fast tempo demanded sections of (1) unison or octave writing; (2) short, harmonized motives; (3) guide-tone lines of long durations; (4) homophonic
exclamations at climactic points of the arrangement. The harmonized motive in the second measure of Example 7.3 is representative of the four-part writing explored in this study. It provides a short interjection between melodic phrases and effectively outlines the underlying harmony. Similar to my approach to three-part writing, I decided to use the interval of a major 7\textsuperscript{th} at the highest point of the motive for maximum tension; this gradually releases into a sixth, then finally resolves to a fourth structure at the end of the phrase.

The polyphonic guide-tone lines performed by the saxophones in measures four through six move through a variety of three-part structures, including omit-3, cluster, and drop-2 voicings. These structures emphasize the release of tritone and mi 2\textsuperscript{nd} tensions underneath the melody, while building toward the climax in the last two measures. The close position voicings are particularly effective in this phrase; the tight intervals offer fresh contrast in a phrase that consist primarily of drop-2 and quartal voicings.

(Example 7.3. Four-part writing techniques in Longo’s *It Looks Done*; m.36 – 43.)
Five-Part Arranging

*Well, I Hope They’re Happy (2017)*

This excerpt is representative of my overall orchestration approach for *Well, I Hope They’re Happy*. This solo feature contains various four-part accompaniment techniques, while also providing moments that showcase the ensemble. The range of the tenor saxophone melody is influenced by the many ballad arrangements written and performed by Benny Golson. The low register of the tenor darkens the character melody, which is consistent with my overall musical concept. I included flugelhorn and bass clarinet to create more distinctive colors; their timbres are reflective of the musical character of the composition. My ultimate goal was to create an arrangement that moved through sections seamlessly.

The polyphonic guide-tone lines in Example 7.4 were approached with different voicing concepts. The opening statement of the melody is primarily accompanied by close position voicings. The objective was to begin the arrangement with compact voicings and eventually grow into more open position voicings (i.e. drop-2, spread). I felt that the ensemble should play primary melodic material early on in the arrangement. To maintain the intimacy of the mood, a brief one measure phrase was written for flugelhorn, then harmonized for the remaining wind instruments.

The final four measures of this example feature some independent bass clarinet movement. In this instance, the bass clarinet’s independent movement outlines the root motion of the section. This role expands to include the performance of multiple countermelodies. The accompaniment moves through spread voicings that contain some fourth intervals; voicings of this type are used throughout the arrangement.
(Example 7.4. Five-part writing techniques in Longo’s *Well, I Hope They’re Happy*; m.6 – 15.)
CONCLUSION

The scholarly analysis presented in this study captures the significant contributions of these master composers to the art of jazz arranging. The compositions of Tadd Dameron, Benny Golson, Oliver Nelson, and Duke Pearson established best practices for small group jazz arranging in the modern era. Further study on this topic could track the influence of these composers on the styles and techniques of brass and woodwind writing through the turn of the twenty-first century.

The methods and techniques cataloged in this document provide modern arrangers with the knowledge and skills necessary to successfully navigate the challenges of scoring for ensembles of various sizes and instrumentations. It is the author’s intention to publish the findings of this study, in addition to further extensive research, as a pedagogical resource for jazz educators.
APPENDIX A

RECORDINGS REVIEWED FOR THIS STUDY

TADD DAMERON

Albums featuring two-part arrangements:

*Encyclopedia of Jazz Part 4 Bebop Story Fats Navarro, Vol. 2*
Fats Navarro & His Thin Men
(1947)

*At Royal Roost Vol. 1*
Fats Navarro & Tadd Dameron
(1948)

*Fats Navarro feat. w/the Tadd Dameron Band*
Fats Navarro & Tadd Dameron
(1948)

*At Basin Street*
Clifford Brown & Max Roach
(1956)

*The Most Important Jazz Album of 1964-65*
Chet Baker
(1964)

Albums featuring three-part arrangements:

*Fats Navarro & Tadd Dameron At Royal Roost, Volume 1*
Fats Navarro & Tadd Dameron
(1948)

*Fats Navarro & Tadd Dameron At Royal Roost, Volume 2*
Fats Navarro & Tadd Dameron
(1948)

*Complete Blue Note and Capitol Recordings of Fats Navarro and Tadd Dameron, Disc 1*
Fats Navarro & Tadd Dameron
(1947-49)
Albums featuring four-part arrangements:

*Sarah Vaughan with Dickie Wells Big Seven*
Sarah Vaughan & Dickie Wells
(1946)

Albums featuring five-part arrangements:

*Complete Blue Note and Capitol Recordings of Fats Navarro and Tadd Dameron, Disc 1*
Tadd Dameron & His Big Ten
(1949)

*Fontainbleau*
Tadd Dameron
(1956)

**BENNY GOLSON**

Albums featuring two-part arrangements:

*New York Scene*
Benny Golson
(1957)

*Modern Art*
Art Farmer Quintet
(1958)

*Moanin'*
Art Blakey and the Jazz Messengers
(1958)

*The Other Side of Benny Golson*
Benny Golson
(1958)

*Benny Golson and the Philadelphians*
Benny Golson
(1958)
*Take A Number From 1 To 10*
Benny Golson
(1960)

**Albums featuring three-part arrangements:**

*Benny Golson Sextet*
Benny Golson
(1957)

*The Other Side of Benny Golson*
Benny Golson
(1958)

*The Modern Touch*
Benny Golson
(1958)

*Sliding Easy*
Curtis Fuller
(1959)

*Take A Number From 1 To 10*
Benny Golson
(1960)

*Meet the Jazztet*
Art Farmer and Benny Golson
(1960)

*The Jazztet: Big City Sounds*
Art Farmer and Benny Golson
(1960)

*The Jazztet: Jazz at the Bird House*
Art Farmer and Benny Golson
(1961)

*The Jazztet: Here and Now* (1962)
Art Farmer and Benny Golson
(1962)
Albums featuring four-part arrangements:

*Cleveland Style*
Jimmy Cleveland & His Orchestra
(1957)

*Dizzy Atmosphere*
Lee Morgan/Wynton Kelly Septet
(1957)

*Rhythm Crazy*
Jimmy Cleveland & His Orchestra
(1959)

*Take A Number from 1 To 10*
Benny Golson
(1960)

*Both Feet On the Ground*
Kenny Burrell Orchestra
(1973)

Albums featuring five-part arrangements:

*Last Chorus*
The Ernie Henry All Stars
(1957)

*The Greatest Trumpet of Them All*
Dizzy Gillespie and His Orchestra
(1957)

OLIVER NELSON

Albums featuring two-part arrangements:

*Meet Oliver*
Oliver Nelson
(1959)
Screamin’ the Blues
Oliver Nelson
(1960)

Straight Ahead
Oliver Nelson
(1961)

Main Stem
Oliver Nelson
(1961)

Blues and the Abstract Truth
Oliver Nelson
(1961)

Albums featuring three-part arrangements:

Screaming’ the Blues
Oliver Nelson
(1960)

Soul Battle
Oliver Nelson
(1960)

Albums featuring four-part arrangements:

Blues and the Abstract Truth
Oliver Nelson
(1961)

Southern Comfort
Frank Wess Octet
(1962)

All American
Clark Terry & His Orchestra
(1962)
Albums featuring five-part arrangements:

*More Blues and The Abstract Truth*
Oliver Nelson
(1964)

*Happenings*
Hank Jones
(1966)

**DUKE PEARSON**

Albums featuring two-part arrangements:

*The Cat Walk*
Donald Byrd
(1961)

*Hush!*
Duke Pearson
(1962)

*Wahoo!*
Duke Pearson
(1964)

*Mean What You Say*
Thad Jones/Pepper Adams Quintet
(1966)

*Sweet Honey Bee*
Duke Pearson
(1966)

*Prairie Dog*
Duke Pearson
(1966)

Albums featuring three-part arrangements:

*Dedication*
Duke Pearson
(1961)
Wahoo!
Duke Pearson
(1964)

Sweet Honey Bee
Duke Pearson
(1966)

Prairie Dog
Duke Pearson
(1966)

**Albums featuring four-part arrangements:**

Prairie Dog
Duke Pearson
(1966)

Standards
Lee Morgan
(1967)

**Albums featuring five-part arrangements:**

Boss Horn
Blue Mitchell
(1966)

The Spoiler
Stanley Turrentine
(1966)

The Right Touch
Duke Pearson
(1967)
APPENDIX B

RECORDING PERSONNEL

All original compositions were recorded by the author on February 21st and March 9th at the Foster Music Building, Room 206 at the Frost School of Music at the University of Miami.

Trumpet & Flugelhorn: Russ Macklem
Alto Saxophone: Tom Kelley
Trombone: Hayden Mapel
Tenor Saxophone: Carlos Mata-Alvarez
Baritone Saxophone & Bass Clarinet: Joey Rosin
Piano: Alex Brown
Bass: Lowell Ringel
Drums: Lucas Apostoleros
Vibes: Mackenzie Karbon
Let's Take A Walk Around The House

Composed & Arranged by William Longo

Score

Drum Set

© 2017

Trumpet

Tenor Sax

Piano

Bass

Horns reduction
Solos: tpt, ten, pno

\begin{align*}
\text{Tpt.} & \quad B^{b13} \quad G^{b13} \quad G_M7 \quad E^{b13} \quad D^{b13} \quad C^{13} \quad A^{b9} \quad E_M^{13(b11)} E_m^{11} \quad C^{7(b1)} \\
\text{T. Sn.} & \quad B^{b13} \quad G^{b13} \quad G_M7 \quad E^{b13} \quad D^{b13} \quad C^{13} \quad A^{b9} \quad E_M^{13(b11)} E_m^{11} \quad C^{7(b1)} \\
\text{Hm.} & \\
\text{Pno.} & \quad A^{b13} \quad E^{13} \quad F_M7 \quad D^{b13} \quad C^{b13} \quad B^{b13} \quad G^{b9} \quad D_M^{13(b11)} D_m^{11} \quad B^{b7(b1)} \\
\text{A.B.} & \quad A^{b13} \quad E^{13} \quad F_M7 \quad D^{b13} \quad C^{b13} \quad B^{b13} \quad G^{b9} \quad D_M^{13(b11)} D_m^{11} \quad B^{b7(b1)} \\
\text{D. S.} & \end{align*}
FREE, LIGHT SWING; NO HAT
D.S.
Cm7/F
P/no.
E10s/B
E7(11)
Bm7/E
E9
D7s/A

play through "stop time"
It Looks Done

Composer & Arranged by William Longo

Trumpet

Alto Sax

Tenor Sax

Baritone Sax

Acoustic Bass

Horns Reduction

Piano

Drum Set

© 2017
Emphasis on large root values

A7sus
A7
Am7(11)
A7sus
Am7(11)

G7sus
Gm7(11)
G7
Gm7(11)

A7
A7sus
G7
Gm7(11)

Bass cue:
Solo Freely
Piano solo
Let notes ring
Emphasis on large beat values

Gmaj7(#11)

Gmaj7(#11)

Em7(#11)

G7sus

Em7(#11)

Gmaj7(#11)

Gmaj7(#11)

Em7(#11)

G7sus

Em7(#11)

Gmaj7(#11)


Fats Navarro & Tadd Dameron at Royal Roost. [Place of publication not identified]: Jazz View: COD 010, COD 025, 1990, 2 compact discs.


Parker, Charlie. Charlie Parker the complete Savoy and Dial Studio Recordings. Atlantic 92911-2, 2000, 8 compact discs.


_________. Wahoo! Hollywood, Calif: Blue Note CDP 7841912, 1988, compact disc.


