EASTMAN SCHOOL OF MUSIC

University of Rochester

ARRANGING TOPICS FOR SOLO JAZZ GUITAR:

How to Write for the Guitar Instead of Just Playing What You Know

Lecture-Recital Presented by

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Doctor of Musical Arts

Jazz and Contemporary Media - Arranging/Composition

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Howard Hanson Hall, Eastman School of Music

5 General tips to improve impact and limit predictability

- 1 Learn the lyrics and the way the best singers phrase the melody. Try to "sing" when you play without interrupting the flow of the lyrics.
- 2 Vary each section of the arrangement. "Set" the melody in different ways. Through-compose and avoid too much repetition, while honoring the melody meticulously.
- 3 Utilize modulation when musically appropriate.
- 4 Write intros and endings.
- 5 Vary the placement of, and/or inclusion of, improvised sections.

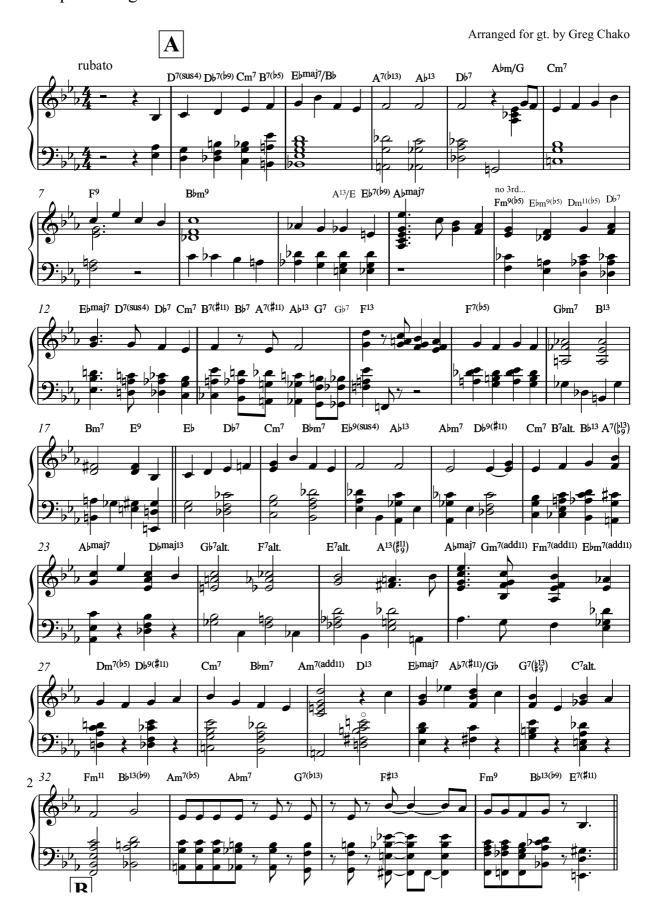
Introduction and modulation in *Darn That Dream*:



Last A-section and coda of Darn That Dream:



First pre-arranged chorus of There'll Never Be Another You



Second composed "improvisation" chorus of There'll Never Be Another You



Four Specific Arranging Features:

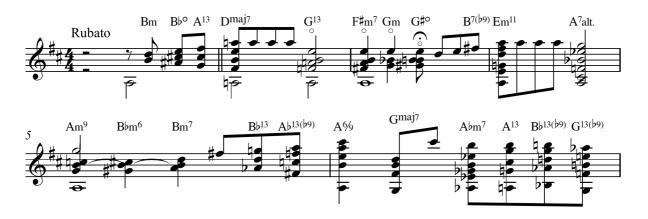
<u>Using Open Strings; Voice Leading; Chromatic Motion; Constant Structures</u>

1. Using open strings

A small circle above the chord indicates an open-string voicing, though not *all* voicings with an open string are marked. An open-string voicing means that one or more strings are open (not fingered).

Dominant pedal in the beginning of *I've Grown Accustomed to Her Face*.

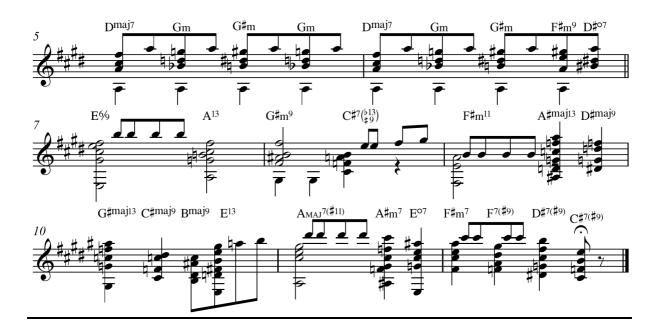
Example #1:



Dominant pedal used to facilitate modulation from keys D to Eb, and then to E in *I've Grown Accustomed to Her Face*.

Example #2:





Simultaneous open-string soprano and bass pedals, with moving fingered notes on the middle strings in between the pedals.

Example #3 (I've Grown Accustomed to Her Face):



Fingered notes rise above the high "E" open string so that major and minor second intervals sound, first below the pedal then above it.

Example #4 (I've Grown Accustomed to Her Face):



Second Specific Arranging Feature

2. Linear Voice Leading

- a) Wedge Counterpoint.
- b) Thickening of harmonic texture.
- c) Inner-voice motion.

Thinking in terms of each individual line of a voicing, as opposed to just vertical chord structures, helps one break away from typical guitar chord-solo styles and facilitates development of a more personalized style. Contrary motion between outer voices is usually optimal.

Example #5 (There'll Never Be Another You):



Example #6: Inner-voice movement: descending line from A down to D in the first one-and-a-half bars; melodic line descending from B down to F in bars 71 and 72; Open-string voicings: major and minor-2nd intervals created beneath *and* above a ringing open B-string, as fingered chords move up chromatically adjacent to that string in bars 81 and 82 (like examples #3 and 4); Ascending and descending chromatic bass lines with constant structures in bars 77-78 and 81-82.

Example #6 (Black Orpheus):

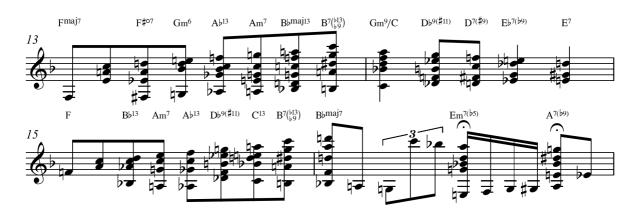


Third Specific Arranging Feature

3. Chromatic motion and "thinking outside the box"

Harmonizing with a super-imposed chromatic bass line.

Example #7 (Polka Dots and Moonbeams):



Unusual chromatic bass motion and wedge counterpoint.

Example #8 from Bertoncini's arrangement of I Remember You:



See again example #6 on page 10, the chromatic bass line descending from E to Bb in measures 77-78, and then *ascending* from Bb to E in measures 81-82.

Fourth Specific Arranging Feature

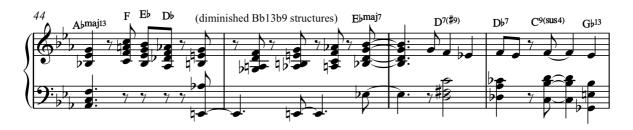
4. Constant structures

Quartal voicings. Example #9 (Wave):

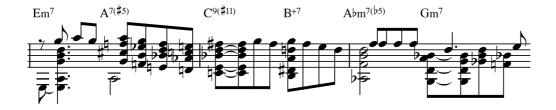


Diminished scale and triadic derived constant structures.

Example #10 (There'll Never Be Another You):

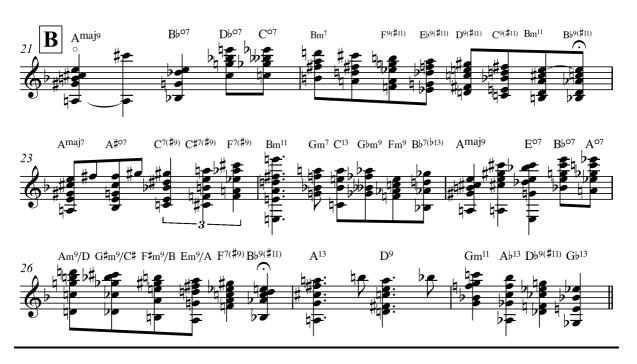


Whole-tone derived constant structures. **Example #11 (I've Grown . . .):**

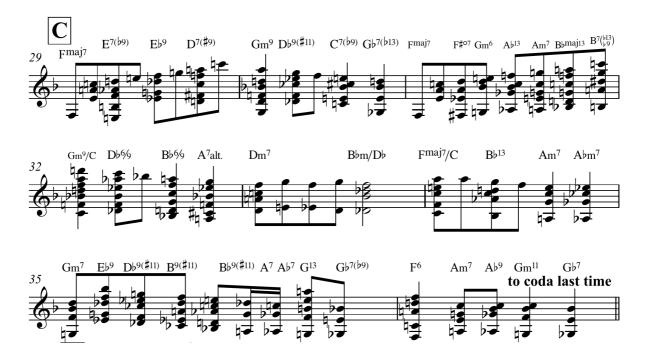


Constant structures derived from mixed sources.

Example #12 (Polka Dots and Moonbeams):



Example #12 (Polka Dots and Moonbeams) continued:



Multi-function constant structures.

Example #13 (from Black Orpheus):



Please notice bar 32 in the example at the top of the page in which the same multi-function constant structure is used.

References:

Alphonce, Bo, H. 1994. *Dissonance and Schumann's Reckless Counterpoint*.

Music Theory Online, Society for Music Theory, Vol. 0, # 7.

Bertoncini, Gene. 2012. *Gene Bertoncini Plays Jazz Standards*. Milwaukee: Hal Leonard Corporation, p. 21.

Garner, Erroll. 1954. *Erroll Garner: The Original Misty*. Mercury LP #834-910-2. Recorded in Chicago, and originally released under the title "Erroll Garner Contrasts."

Mathis, Johnny. 1959. *Johnny Mathis: 16 Most Requested Songs*.

http://www.youtube.com/watch?v=9JwhJMFDybQ&feature=emshare video user

Other notable versions of *Misty* played by guitar soloist:

Joe Pass - http://www.youtube.com/watch?v=XKuPa2R822M

Tal Farlow - http://www.youtube.com/watch?v=glaseicCzFk

Royce Campbell - http://www.youtube.com/watch?v=BK0cb00il1s

Rich Severson - http://www.youtube.com/watch?v=E-rjlK-3Rcc

David Galvez plays classical guitar, arranged by Ronald Dyens http://www.youtube.com/watch?v=KcbgWwwjF3c