

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

March 22, 2013, 3:30pm

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*:

Rubato

Gmaj13 F#7(b13) Bm7 Bb13(#11) Bb/Eb

6 Ab13 Am9 D13 D7(b9)/F# G% Bbm9 Eb9/D Ab9 B7alt.

11 Em7(add11) E13/D Amaj13/C# Cm(maj7) Bm7(b5) G/G# E/F Db/D Bb/B Am9 Cm9

14 Bm9 Bbm11 Am7 Gm7 F#m7 B7(#9) Emaj7 Gm9 F#m9 G#9(#11) C°7 no third

19 C#m C#m/B F#/A# Am(maj7) G#m7(b5) Dmaj13(#11) C#13(b9) C#7(b13) F#m9 Am9 Am7 Am%

22 G#m9 Gm9 C9 F#m11 B13(b9) Am9 D13(b9) Fm9 Bb13 Ebmaj7 D7(#9) Db13 Cm11 B13

A

B

Last A-section and coda of *Darn That Dream*:

33 $G^{\flat 6}$ parallel structures: $E m^7$ $E m^7/D$ $C^{\sharp m^6}$ $C m(maj7)$ $B m^7(b5)$ $E^7(\flat^{13}_{\sharp 9})$

37 $A m^9$ $C m(maj7)$ $B m^9$ $B b^7(\flat^{13})$ $F m(maj7)$ $A m^7(sus4)$ $D^{13}(b9)$ **To Coda last time**

Φ last time only:
41 $G m^{13}$ $F^{\sharp 7}(\flat^{13})$ $B m^7$ $B b^{13}(\sharp^{11})$

45 $B b/E b$ $A b^{13}$ $A m^9$ D^{13} $D^7(\flat^9)/F^{\sharp}$

49 $G^{\flat 6}$ $G^{\sharp 6}$ $B b^{\flat 6}$ $B^{\flat 6}$ $E^{\flat 6}$ parallel structures:

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

Arranged for gt. by Greg Chako

A

rubato

D7(sus4) D \flat 7(b9) Cm7 B7(b5) E \flat maj7/B \flat A7(b13) A \flat 13 D \flat 7 A \flat m/G Cm7
 7 F9 B \flat m9 A13/E E \flat 7(b9) A \flat maj7 no 3rd... Fm9(b5) E \flat m9(b5) Dm11(b5) D \flat 7
 12 E \flat maj7 D7(sus4) D \flat 7 Cm7 B7(#11) B \flat 7 A7(#11) A \flat 13 G7 G \flat 7 F13 F7(b5) G \flat m7 B13
 17 Bm7 E9 E \flat D \flat 7 Cm7 B \flat m7 E \flat 9(sus4) A \flat 13 A \flat m7 D \flat 9(#11) Cm7 B7alt. B \flat 13 A7(b13)
 23 A \flat maj7 D \flat maj13 G \flat 7alt. F7alt. E7alt. A13(#11) A \flat maj7 Gm7(add11) Fm7(add11) E \flat m7(add11)
 27 Dm7(b5) D \flat 9(#11) Cm7 B \flat m7 Am7(add11) D13 E \flat maj7 A \flat 7(#11)/G \flat G7(b13) C7alt.
 32 Fm11 B \flat 13(b9) Am7(b5) A \flat m7 G7(b13) F#13 Fm9 B \flat 13(b9) E7(#11)

R

Second composed “improvisation” chorus of *There’ll Never Be Another You*

36 **D** Eb9 G7(b13) Eb9 AbMAJ7(#11) A°7 Abm9/Bb Ebmaj13/Bb D/Eb Dm7(b5)

39 Dbm7(b5) Cm7(b5) Bm7(b5) Db7 Cm7 Db7 Cm7 B7

41 F7(b9) Bm7 Bb7 E7(b9) Bm9 Bbm9 3 Eb13(b9) A13

44 Abmaj13 F Eb Db (diminished Bb13b9 structures) Ebmaj7 D7(#9) Db7 C9(sus4) Gb13

48 F13 Cmaj7 A°7 F7(b13)/Eb Em9 A13 Dm9 G13 Gm7 C9

51 Gbm7 B9 Fm7 Bb9

Four Specific Arranging Features:

Using Open Strings; Voice Leading; Chromatic Motion; Constant Structures

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:

Example #1 shows a musical score in 4/4 time, starting with a 'Rubato' marking. The first staff contains the following chords: Bm, Bb° (with an open circle above it), A13, Dmaj7, G13 (with an open circle above it), F#m7, Gm, G#° (with an open circle above it), B7(b9), Em11, and A7alt. The second staff starts at measure 5 and contains: Am9, Bbm6, Bm7, Bb13, Ab13(b9), A6/9, Gmaj7, Abm7, A13, Bb13(b9), and G13(b9). The notation includes various voicings and accidentals, with some notes marked with open circles to indicate open strings.

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:

Example #2 shows a musical score in 4/4 time. The first staff contains the following chords: Em9, A7(sus4), Dmaj7, Gm, G#m, Gm, Dmaj7, G#m, C7(b9), Bb7(b9), E9(#11), and Bb7(b9). The second staff contains: Gm, Gm7, Fm7, and a section marked 'open improvisation in Eb ...'. The notation includes various voicings and accidentals, with some notes marked with open circles to indicate open strings.

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*):

The musical score is for the song "There'll Never Be Another You" in B-flat major, 4/4 time. It consists of six measures. The treble clef part features a melodic line with a half note B-flat, followed by quarter notes C, D, E, F, G, A, B, and a half note C. The bass clef part features a bass line with a half note B-flat, followed by quarter notes C, D, E, F, G, A, B, and a half note C. Above the first measure, the text "Bb9 counterpoint:" is written. Above the second measure, the text "Dm7(b5)" is written. Above the third measure, the text "Cm7 F/B Bb13(b9) G7(b9) Cm7" is written. The score illustrates linear voice leading by showing the movement of individual notes between chords.

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):

The musical score for Example #6 (Black Orpheus) is presented across five systems of music, each featuring a treble clef staff with a key signature of one flat (B-flat). The score includes various guitar-specific notations such as bar lines, slurs, and dynamic markings.

System 1 (Measures 69-71): The first system begins with a common time signature 'C' in a box. Chords are indicated above the staff: Am, Am⁶, Bm^{7(b5)}, E^{7(b9)}, Am⁹, Am⁷, and B/A 3. The melodic line starts on measure 69 and continues through measure 71.

System 2 (Measures 72-75): The second system starts at measure 72. Chords include Bb/E, Am Bb¹³, B^{7(b9)}, C¹³, Db⁷, D⁷, Db⁷, Cmaj¹³, and C#m^{7(b5)}. The melodic line continues through measure 75.

System 3 (Measures 76-79): The third system starts at measure 76. Chords include Em¹¹, Eb⁷, D⁷, Db⁷, C⁷, B⁷, Bb⁷, Cmaj⁷, B⁷, Bb⁷, and Ab¹³. The melodic line continues through measure 79.

System 4 (Measures 80-82): The fourth system starts at measure 80. Chords include Dbmaj⁷, Gb⁷, Fmaj⁷, Bbmaj⁷, B⁷, C⁷, C#⁷, D⁷, Eb⁷, E⁹, F⁹, and G⁹. A triplet of eighth notes is marked with a '3' and a bracket in measure 82. The melodic line continues through measure 82.

System 5 (Measures 83-85): The fifth system starts at measure 83. Chords include Am⁷, C¹³, Bm^{7(b5)}, E^{7(b9)}, Gm⁷, F#^{7(b13)}, F¹³, E^{7(#9)}, and A^{7(b9)}. The melodic line continues through measure 85.

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*):

Example #7 shows two staves of music. The first staff (measures 13-14) features chords: Fmaj7, F#o7, Gm6, Ab13, Am7, Bbmaj13, B7(b13), Gm9/C, Db9(#11), D7(#9), Eb7(b9), and E7. The second staff (measures 15-16) features chords: F, Bb13, Am7, Ab13, Db9(#11), C13, B7(b13), Bbmaj7, Em7(b5), and A7(b9). The notation includes chromatic bass lines and wedge counterpoint.

Unusual chromatic bass motion and wedge counterpoint.

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

Example #8 shows a single staff of music with chords: Gmaj7, C#m7, F#7, Gmaj7, Dm7, G7, Cmaj7, Cm7, F7, and Bm7 E7. The notation includes chromatic bass lines and wedge counterpoint.

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):**

Am⁹/D D⁹(sus4) E⁹(sus4) F⁹(sus4) Eb⁷(b¹³)/G D⁹/F# Em¹¹ Am⁷(b⁵)/Eb Db⁹(#11)

Gm⁹/C Gm⁹/C C⁹(sus4) D⁹(sus4) Eb⁹(sus4) Db⁷(b¹³)/F

C⁹/E F#m⁷(b⁵) Gm⁷ Am⁷ A#^{o7} B⁷(b¹³) A#^{o7} C#^{o7} C#^{o7}

4 E F/E C#^{o7} Bm⁷/E Dm⁹/G Cm⁹/F Bm⁹/E E¹³(b⁹)

Amaj¹³ Am⁶ D¹³ G#¹³ D⁹ C#⁹ G⁷ Ab^{o7} G#^{o7} F#^{o7}

F#⁹ Eb⁷ D⁷ Db⁷ C⁷ F#⁷(#9) F⁹ Em⁷ A¹³ Em⁷ A¹³

Diminished scale and triadic derived constant structures.

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

44 $A\flat maj13$ F $E\flat$ $D\flat$ (diminished $B\flat 13b9$ structures) $E\flat maj7$ $D7(\sharp 9)$ $D\flat 7$ $C9(sus4)$ $G\flat 13$

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

$E m7$ $A7(\sharp 5)$ $C9(\sharp 11)$ B^+7 $A\flat m7(b5)$ $G m7$

Constant structures derived from mixed sources.

Example #12 (*Polka Dots and Moonbeams*):

21 B $A m9$ $B\flat 07$ $D\flat 07$ $C 07$ $B m7$ $F9(\sharp 11)$ $E\flat 9(\sharp 11)$ $D9(\sharp 11)$ $C9(\sharp 11)$ $B m11$ $B\flat 9(\sharp 11)$

23 $A m7$ $A\sharp 07$ $C7(\sharp 9)$ $C\sharp 7(\sharp 9)$ $F7(\sharp 9)$ $B m11$ $G m7$ $C13$ $G\flat m9$ $F m9$ $B\flat 7(b13)$ $A m9$ $E 07$ $B\flat 07$ $A 07$

26 $A m9/D$ $G\sharp m9/C\sharp$ $F\sharp m9/B$ $E m9/A$ $F7(\sharp 9)$ $B\flat 9(\sharp 11)$ $A13$ $D9$ $G m11$ $A\flat 13$ $D\flat 9(\sharp 11)$ $G\flat 13$

Example #12 (*Polka Dots and Moonbeams*) continued:

C

29 Fmaj7 E7(b9) Eb9 D7(#9) Gm9 Db9(#11) C7(b9) Gb7(b13) Fmaj7 F#o7 Gm6 Ab13 Am7 Bbmaj13 B7(b13)

32 Gm9/C Db6/9 Bb6/9 A7alt. Dm7 Bbm/Db Fmaj7/C Bb13 Am7 Abm7

35 Gm7 Eb9 Db9(#11) B9(#11) Bb9(#11) A7 Ab7 G13 Gb7(b9) F6 Am7 Ab9 Gm11 Gb7
to coda last time

Multi-function constant structures.

Example #13 (from *Black Orpheus*):

Am Cmaj13 Bbmaj13 E13 Am9 Am7 C13 Fmaj7

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

References:

Alphonse, 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=em-share_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-rjIK-3Rcc>

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