

Arrangement classes



3rd-4th April 2008

Arranging workshop given by Edward Partyka

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Thanks

- Carefully written down by Nikola Kołodziejczyk (<http://music.thinkbay.net>)

- What can be expected here:

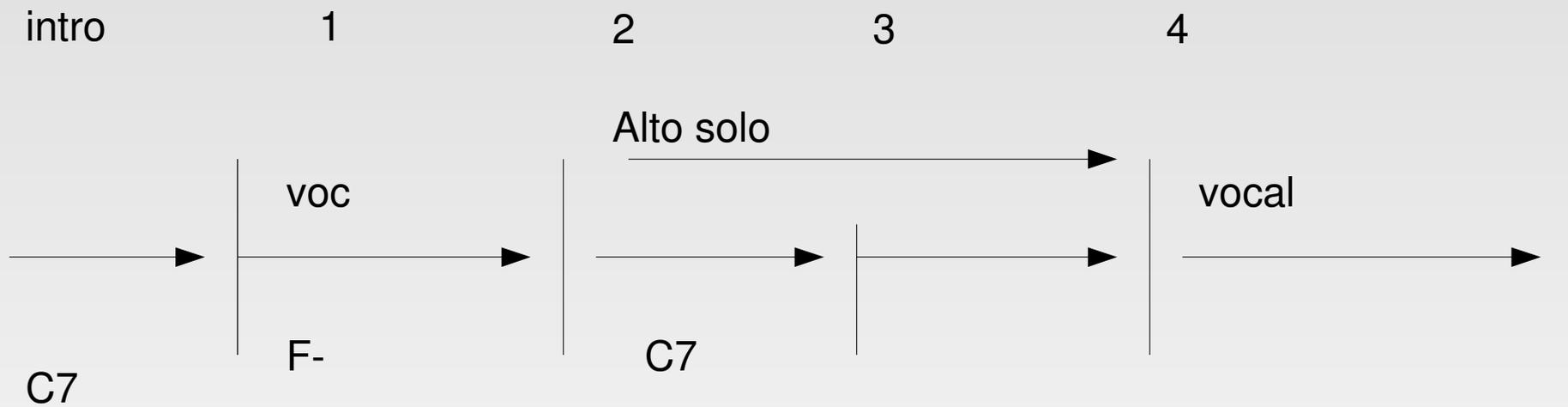
▪ Case studies

- Some insights on particular scores
- Solutions to common problems
- How to do less than everybody with the same effect
- What to do to do more



- A Piece by ED Partyka
 - Detailed overview
 - Indepth summary of the formal changes
 - Checking the Conductor

The Plan



Orchestration



- Flugelhorn
 - Doubled by harmon trumpet
- One solo alto
 - 4 sax players switch to bass clarinets!
- 2 French horns
 - They fill the hole between trumpets and trombones

Goals



- Write more modern music for a vocalist with big bands
 - Maria Schneider had a vocalist, but wordless
 - Vienna Art Orchestra have a long tradition of keeping a vocalist with lyrics
- Present the lyrics first
- Use vocalist then as an instrument



- Great harmonic progression at the beginning of 4th chorus
- Rhythmic ostinatos between similar instruments
 - To convey disturbing character of the soft parts
- Vocal backed up with soft brass
 - Giving a nice touch

Starting with one idea



- Keep developing it through the piece
- Soloist had a lot of information below him
 - Think of Your soloist
 - What range is he used to play here?
 - Bass solo? Keep the bottom free
 - Trombone solo? Don't take trumpets to play backgrounds.
 - Careful with dynamics
 - Don't be verbose with riffs on solos.
 - Soloist is Your slave
 - If You give him too much space – like easy chords – they start to play licks and forget about the piece they are improvising over
 - Always remind the solists where they are – In Your piece.
 - Keep him under control

Voicing



- Flat 9 in the roots
 - Implying C7 altered
- 3 7 sharp9 voicing
 - Ellington sounding
 - Very intense and typical dominant sound
- Great composers steal
 - Use every means necessary to sound good
- C major-minor chords
 - Utilize as much halfstep-voicings as virtually possible to get sick sounding dissonances
 - Try 2 in one voicing
- Cmajor minor7:
 - Trumpet gets G, Third gets Ab afterwards
 - Saxes go for C B

Write transposed scores



- All the printed scores in the world are transposed
 - It's the industry's standard

Licks for the sound



- Lower interval limits
 - When You write upper extensions: if You write them too low for horns they gonna sound like **crap**
 - **Be careful!**
 - It could get through if the melody of the low part is very strong, and absorbing
 - Think melodically on Your lines
- Using Your melody as a background
 - Very seldom used
 - If You use simple – 4 note melody – it gets easier
 - You can pull off every dissonance if it conveys the melody well in some way

How to un-bore the melody



- Add more salt and pepper
 - Get somebody to play #11, #5 during the melody
 - Try to be as altered as possible and still get the tonality of the key You are in at the given time
 - #11 is not very dissonant for itself. It is consonant in a lydian way.
- Use Your musician space
 - Imagine where Your sound is coming from
 - Can You differentiate the sound using the same melody played by different musicians
 - The place of sitting matters
- Use repetition of motives
 - Backed-up by tutti stops or soft hits every now and then

Don't overstate



- You can use one note for a solo background.
 - Hold it as long as they can
 - And then at the end of breath give them some short, evolving melody breaching from the note
 - For contrast
- Search for solutions
 - That are as easy as possible, but still **do Your bidding**

Respect



- You have to know the rules
 - Know what is wrong and where to use it
- Respect/Learn The History+Development
 - If You don't learn from the past You are doomed to repeated
 - Go to Brookmeyer
 - To Thad Jones
 - To Basie
 - To Ellington
 - Go and check Gil Evans



- Sounds
- Harmonies
- Colors
 - that You like
- **Develop Your voice**
 - What is Your favourite mode?
 - What is Your favourite chord?
 - Use this knowledge to Your advantage
- Also playing-wise

Case study



- Don't get lead trumpet playing melody
 - He is skilled in heights, not phrasing.
 - Save the lead trumpet for hits and sharp catches
 - Give him as much rest as You possibly can
- Support trumpets
 - If they don't get trombones cover their back it will sound cheap
- Backgrounds
 - On Sax solo, forget a sax comping
 - On Trombone solo, forget the trombones
- Don't be afraid of unison
 - Everybody will support everybody in the strive of sound

Case study cd.



- Try to write in one tempo
 - No matter how it hurts
 - Take care of one style
- Computer programs:
 - Danger of copy and paste
 - Try to write at least 80% of the music
 - With copy and paste it drops to 40%
 - They want to hear Your music, they don't want to hear Sibelius.
 - Try writing by hand, transposed.
 - It will widen Your horizon
 - After making a first sketch write everything transposed.

Minimalism



- John Adams
 - Taken minimalism into higher levels
 - "Ear box"
- Philipp Glass
- Steve Reich

How to maintain suspense



- Rhythmic activity
- If you start with consonant intervals
 - Add dissonants
 - Bring it up half step
 - Increase the tension going to darker modes
 - Lydian c major
 - Ionian db
 - Dorian d
 - Eolian eb
 - Phrygian e
 - Locrian Bb major? F?

Buildup tricks



- First time
 - Mutes, low
- Second time
 - Higher, brighter
- Find Your loudest, brightest highest point and work backwards from that

Holman: Airegin



- If you write a harmonized brass against another harmonized rhythm in other sections You are striving for chaos
 - One thing could get a unison, yeah?
 - Avoid being unlogical.
 - The second part could be harmonized, but it needs to be very logical rhythmically and as simple melodically as possible
 - Try make hits in the counterpoint, as in "Groove Merchant"
 - Try to prepare the entrance of Your 4 part voicings by using some unisons in a counterpoint beforehand.
- If You strive for clarity in Your voicings try to maintain thirds between Your melodic line and the next note in the voicing

Feeling tired?



- Do there always be an improvised solo?
 - Try making an arrangement with no solos
 - They take time – 2 minutes? 5 minutes? Drop them and work harder on more music there.

Groove Merchant



- Clear example of one section harmonized, and second in unison
- Contrary motion between trumpets and trombones
- 5 saxes with soprano.
 - Trombones seem to be used as a foundation
 - Saxes are used as a connector between the brass sections
 - Trumpets have upper structure madness

The groovy part



- F7 downwards:
 - Trumpets: F, Bnat, Aflat, Gflat (Elydianadd2)
 - Saxophones: Bnat,Gflat,D,A,Eflat : (Bminor/F3-7)
 - Saxophones connect the brass together
 - Trombones: D, Anat,Eflat,F (F13)
 - A lot of dissonance happening in that voicing.
 - The bluesy, separated diatonic line helps us accept the dissonances
- Solution:
 - Bminor:
 - Trumpets: Eflat, c, Aflat, F (11, 9, 7, 5)
 - Sax: Two tenors have onestep rub: still connenting – Bflat, F, **Dflat, C**, Aflat (root, 5, 3,7)
 - Trombone: Eflat, Dflat, Aflat, Bflat (11,3,7,root)