

Handwritten musical score for the first system, featuring five staves:

- TRUMPETS**: Treble clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- TROMBONES**: Bass clef, 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- altos**: Treble clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- tenors**: Bass clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- baritone**: Bass clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.

Dynamic markings: *mp* (mezzo-piano) for all parts.

COMPOSING FOR THE JAZZ ORCHESTRA

Handwritten musical score for the second system, featuring five staves:

- TRUMPETS**: Treble clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- TROMBONES**: Bass clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- altos**: Treble clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- tenors**: Bass clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.
- baritone**: Bass clef, 7/8 time signature. Notes: quarter, eighth, quarter, quarter, quarter, quarter, quarter.

Dynamic markings: *mp* (mezzo-piano) for all parts.

BY WILLIAM RUSSO

Composing For The Jazz Orchestra

Lauren Gardner



Composing For The Jazz Orchestra:

Composing for the Jazz Orchestra William Russo, 2015-07-31 Although it will be of primary interest to those who are engaged in composition themselves this book is also recommended for readers who may wish to gain further insight into just what makes jazz composition so different from traditional approaches Malcolm Bessom *The Music Magazine* **Composing for the Jazz Orchestra** William Russo, 1979 Composing for the Jazz Orchestra William Russo, 1967 **Workbook for Composing for the Jazz Orchestra** William Russo, Reid Hyams, *Workbook for Composing for the Jazz Orchestra* William Russo, Reid Hyams, 1978 **Course of Study in Arranging and Composing for the Jazz Orchestra** George Grippo, 1964

Jazz Composition and Orchestration William Russo, 1997 Russo has undertaken an ambitious project attempting to discuss together the elements of music that are commonly treated separately in books on harmony counterpoint and orchestration As such his new book contains enough musical instruction to be of interest even to students not particularly interested in jazz or Russo's own musical idiom For the student who wants to compose or arrange for jazz ensembles from dance bands to full orchestras Russo has shown himself to be a generous source of good advice Jon Newsom *Notes*

Orchestration Theory James E. Perone, 1996-04-30 Presenting detailed bibliographic information on all aspects of orchestration instrumentation and musical arranging with the broadest possible historical and stylistic palette this work includes over 1 200 citations The sources range from treatises dissertations and textbooks to journal articles and are cross referenced and indexed This is the only comprehensive bibliographic reference guide of its kind on the subject of orchestration It will be of value to the music theory teacher undergraduate and graduate students of orchestration and the researcher The book contains chapters devoted to book length treatises a general bibliography of journal articles and books partially related to orchestration a chronological list of orchestration treatises a list of jazz arranging treatises a list of band related treatises a list of treatises dealing with specific instruments or instrumental families and an index This is the first in a series of music theory reference books the author is developing *Creative Jazz Composing and Arranging* David Berger, 2018-04-10 This book is for anyone who writes plays or listens to jazz It explains the writing process and the construction of jazz pieces I've attempted to answer many of the questions that arrangers and composers ask themselves when they are writing Players who read this book will better understand the arrangements that they play and will get more from their listening which will make them better at interpreting the music they perform Listeners will get into the creators heads and appreciate the jazz experience to a greater degree What The Experts Are Saying I love David Berger's new book *Creative Jazz Composing and Arranging* His vivid description of his own musical development from childhood on imparts many valuable insights The discussion of the musical content is clear and concise while a respect and passion for the music and the creative process is evident throughout The big band scores are brilliant pieces of music that are steeped in the rich tradition of jazz but also convey the unique musical character that is David Berger It is a joy to be able to get inside the head

of one of my favorite jazz writers and bandleaders. Beside the wealth of information, understanding, and encouragement contained in these pages, the anecdotes related to Duke Ellington and the musicians who performed in his orchestra are just one more reason to get this book in your hands.

Bill Dobbins, Professor of Jazz Composition and Arranging, Eastman School of Music. Among the musicians I know who pay attention to the broad concepts and fine details of composing and arranging jazz music, no one pays more attention than Dave Berger. He thinks about everything: formal ideas, textural contrasts, emotional expression, instrumental color, and variety. Motivic development, expectation, and surprise—more things than I can think of to enumerate. And he produces music that achieves an artistically satisfying balance in its elements all the while maintaining continuity with the spirit that brought him to jazz in the first place. That alone is a remarkable achievement. That he has had the patience and focus to dissect his creative thought processes meticulously down to the level of the finest details and lay those thoughts bare so that others might learn from them is even more remarkable. If someone has thought about it, David has described it. I don't know anywhere anyone interested in this could learn more or learn it any more directly.

Chuck Israels, Bassist, Composer, Arranger, Author. When I first started playing with the National Jazz Ensemble in the late 70s, Dave Berger's work as chief composer and arranger made quite an impression on me. I marveled at what seemed to me a magical, mysterious ability to create and arrange music for big band. In his *Creative Jazz Composing and Arranging*, Berger demystifies this ability for the reader by clearly demonstrating, in a voice that is personal, humorous, as well as instructive, the techniques needed to become a master arranger. *Creative Jazz Composing and Arranging* is an important addition to the teaching canon and a wonderful tool for any artist, whether they are just learning how the magic of this music is made or refining their existing style.

Ted Nash, Saxophonist, Arranger, JALCO, BMI Jazz Composers Workshop. A student today has several choices of arranging books. But a book is like a tool; there is a certain one for a particular task. David Berger's book is designed for the intermediate to advanced student who has decided to become a professional jazz arranger, along with the realization that a solid understanding of the tradition is essential. Mr. Berger provides an in-depth analysis of his music and thought process. More importantly, his 50 years of professional experience and candid recounting of his own journey as a young student provides invaluable and practical wisdom that is not readily found in written form.

Rich DeRosa, University of North Texas. **The Oxford Handbook of Music Composition Pedagogy**. Michele Kaschub, 2024. The Oxford Handbook of Music Composition Pedagogy presents an illuminating collection of philosophy, research, applied practice, and international perspectives to highlight the practices of teaching and learning in the field of music composition. The Handbook offers various strategies and approaches in composition for teachers, music teacher educators, and students of music education. **Jazz Composition and Orchestration**. William Russo, 1968. *Arranging Music for the Real World*. Vince Corozine, 2015-08-27. This book is written from a composer's point of view and is intended to be a reference book for the analysis of arranging techniques. Its aim is to help composers and arrangers improve their compositional skills as well as their understanding of various musical styles.

Through a study and analysis of the scores and styles of the master composers the author gives a broad view of the music of both the past and of the present This allows the musician to navigate within the contemporary music scene with an essential awareness of and appreciation for all genres of music the skills and concepts taught in this book will help the aspiring arranger harmonize melodies and write counter melodies quickly and efficiently utilizing various combinations of instruments and voices whether for pops orchestra television or recordings according to the demands of modern commercial music

The Instrumentalist ,2007-08 **School of Music Programs** University of Michigan. School of Music,1999 **The Musical Quarterly** Oscar George Sonneck,1926 *The New Grove Dictionary of Music and Musicians: Aristoxenus to Bax* Stanley Sadie,2001 **University of California Union Catalog of Monographs Cataloged by the Nine Campuses from 1963 Through 1967: Subjects** University of California (System). Institute of Library Research,University of California, Berkeley,1972 **The New Grove Dictionary of Music and Musicians** Stanley Sadie,John Tyrrell,2001 A Guide to Jazz Composition and Arranging Jerry Coker,2016-05 This book evolved from 40 years of teaching jazz composition and arranging plus 50 years of personal writing experience in the professional field It is therefore a comprehensive study covering preparatory activities philosophical perspectives listening lists choice tune lists all elements of composing melodies and chord progressions arranging for small and large ensembles enhanced use of rhythm sections a sensitive approach to instrumental ranges textural options form and more Though a self contained study the book has the unique feature of leading the reader to other excellent books on the subject **Jacobs' Orchestra Monthly** ,1927

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