DEVELOPING A GUIDE TO THE TECHNIQUES OF
IMITATING SELECTED COMMERCIAL
MUSIC STYLES

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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The purpose of this study was to develop a guide to help teach commercial music style imitation. Styles selected were ragtime, dixieland, Whiteman, Goodman, Miller, bop, Berry, Presley, Motown, hard rock, horn band, soft rock, straight ahead big band, Ellington, Basie, country rock, bluegrass, Country-Western, Mantovani, Boston Pops, and Love Unlimited Orchestra.

Melody, harmony, rhythm, voicing, instrumentation, form, special effects, performance techniques, electronic alteration, and articulation were discussed for each style. A table summarizing each discussion, and an arrangement and recording of the same melody in each style were included.

The guide appears successful, judging from commercial writers' estimations. The work will probably aid writers, performers, researchers, and publishers. Similar works could be done on other commercial and ethnic styles.
PREFACE

The aspiring commercial music arranger/composer faces many obstacles in his preparation for the profession. One of the main problems encountered is locating sources which can provide information about the imitation of commercial music styles.

The television viewer and radio listener, as well as the movie-goer, are exposed to massive doses of music every time they engage in one of these pastimes. The average person, however, does not realize that the music he is hearing is nearly always an imitation of an established style or a form of music directly traceable to an existing musical idiom. It is the commercial arranger/composer who is responsible for writing this music.

Obviously, the large amount of stylistic music commercially produced would lead one to believe that a knowledge of how to create within different styles is almost a prerequisite for success in the commercial music writing and arranging field. That is exactly the case, and successful commercial arrangers/composers like Lew Gillis, Phil Kelly, and Jodie Lyons have no hesitation about emphasizing the need for familiarity with numerous musical styles (see Appendix A). All of these men have impressive credentials in commercial music, and all agree that an understanding of
how to create within many idiomatic frameworks is a basic working tool for the commercial music arranger/composer.

There are no works, however, which teach the imitation of style. Commercial music writers are forced to depend on an aural analysis of a style and "fly by the seats of their pants" in the style construction (see Appendix A). While this method is generally a successful one for the experienced writer, the novice may find it to be extremely time consuming and perhaps unreliable. There is consequently a need for a source from which style imitation can be taught and learned.

The opinion held by commercial music writers that one must know how to manipulate various musical styles in order to write successfully certainly points out the need for a source from which the arranging student can derive this knowledge. Further, the lack of any comprehensive, methodical text dealing with the imitation of style emphasizes the necessity of devising a work which can be used to instruct prospective commercial music arrangers.

It is hoped that this study will provide some of the information needed to fill the void.
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CHAPTER I

STATEMENT OF THE PROBLEM

Problem Statement
The purpose of this study was to develop a guide which can be used as an instructive tool to teach the techniques of imitating selected commercial music styles by providing suggestions for the incorporation of the characteristic devices of those styles into writing and arranging.

Sub-Problems
Analysis of the problem statement led to several sub-problems, stated as follows:

1. What are the idiomatic ways of handling musical elements to imitate two styles prevalent or initiated during the 1910's—Ragtime and Dixieland?
2. What are the idiomatic ways of handling musical elements to imitate a style prevalent during the 1920's—the Paul Whiteman sound?
3. What are the idiomatic ways of handling musical elements to imitate a style prevalent in the 1930's—the Benny Goodman sound?
4. What are the idiomatic ways of handling musical elements to imitate two styles prevalent or initiated
during the 1940's—the Glenn Miller sound and bop?

5. What are the idiomatic ways of handling musical elements to imitate two styles prevalent during the 1950's—the Chuck Berry sound and the Elvis Presley sound?

6. What are the idiomatic ways of handling musical elements to imitate three styles prevalent or initiated during the 1960's—the Motown (Supremes) sound, the hard rock (Led Zeppelin-Iron Butterfly) sound, and the horn band (Chicago) sound?

7. What are the idiomatic ways of handling musical elements to imitate two styles prevalent during the 1970's—the soft rock (Carole King-James Taylor) sound and the straight ahead big band (Maynard Ferguson) sound?

8. What are the idiomatic ways of handling musical elements to imitate two pervasive big band sounds—the Duke Ellington sound and the Count Basie sound?

9. What are the idiomatic ways of handling musical elements to imitate three styles prevalent in the country and Country and Western (C&W) fields—the country rock (John Denver) sound, the Bluegrass style, and the C&W (Lynn Anderson, Loretta Lynn, Charlie Pride, et al.) style?

10. What are the idiomatic ways of handling musical elements to imitate three styles in music where strings are an integral part of the desired sound—the Mantovani
sound, the Boston Pops sound, and the Barry White–Love Unlimited Orchestra sound?

Definition of Terms

There are several key terms used in this report that need definition:

1. The term **guide** denotes a book which includes written explanations of the techniques described, musical examples in score form of the application of the techniques described, and renditions of the musical examples on the accompanying cassette (see Appendix B).

2. The term **instructive tool** denotes a device which can be used to more clearly illustrate the concepts that a teacher wishes to convey to his students.

3. The term **selected commercial music styles** denotes types of music that have been, or are, in vogue in popular music—that is, music other than serious (legitimate) music.

4. The term **characteristic devices** denotes the methods peculiar to the handling of musical elements in the particular style under consideration.

5. The term **musical elements** denotes each of the following: melody, harmony, rhythm, texture (voicing), instrumentation, form, special effects, performance techniques, electronic alteration, and articulation.

6. The terms **Paul Whiteman sound**, **Benny Goodman sound**, **

Included as a part of the definition of terms relating to various styles are recorded examples given on the accompanying cassette (see Appendix B).

Delimitations

The research was delimited as follows:

1. The study dealt only with those styles listed in the sub-problems and did not include other styles, even though certain other styles may have been typical of the period or the musical area.

2. The study dealt only with methods of imitating style that related to each of the musical elements under scrutiny, thus providing a format continuity. The investigation did not deal with the imitation of style as it might pertain to musical elements other than those listed.

3. The study examined the imitation of style as it concerned the given melody line only, and did not explore
style imitation as it would relate to other melodic contours.

4. The examples of the stylistic arrangements of the given melodic line were confined to a length of approximately one minute. Therefore, the full development of each style as it relates to some musical elements, such as form, was not illustrated in the written and played examples, but was explained in the text.

Basic Hypothesis

The basic hypothesis of this study was that a guide developed in the manner stated would provide the information needed to form the base of material around which a teacher of commercial music writing and arranging could structure a course.

Basic Assumptions

This study assumed that the presentation of the information compiled would act as an effective medium through which the concepts presented could be conveyed.

It was assumed that the styles covered in this study were numerous and varied enough to provide a brief overview of the many commercial music styles that have been, or are, in vogue. After discussing the project with successful Dallas area jingle writers Lew Gillis and Phil Kelly, head of the North Texas State University Lab Band Program Leon Breeden, and former Dallas Symphony conductor Anshel Brusilow (who now does much studio string work in Dallas), the list
of styles agreed upon seemed to satisfy their opinions as to which styles should be included. The agreed-upon list appears as the individual components in the sub-problem listing.

Also assumed was the belief that improvised sections in certain of the styles being studied were best treated by providing the instrumentalists with the appropriate chord changes and indication as to the proper style of sound desired. Commercial music arranging students are taught (in the North Texas Radio-TV Music class) that one of the commercial writer's responsibilities is to see to it that the players used in the taping of his work are the right men for the job—that is, if the writer has included a Dixieland number, he should be sure the clarinetist can perform appropriate Dixieland improvisations given the correct chord progression. It was also assumed that the rhythm section parts in most cases were to be handled in the same manner—chord indications as opposed to specific notation indications.

It was further recognized that the styles selected for study by no means comprised a complete listing of commercial music styles, nor was each of the styles a separate and discrete entity—there were gray areas between distinctions and cross-overs among the styles. Also assumed was that the selection of songs used as examples of the styles (for definition purposes) was actually a representation
which accurately characterized the music of performers within the various styles.

Background for the Study

As has often been stated, there is a great need for the composer/arranger in the commercial music field (Radio-TV jingles, TV background music, industrial and feature films, etc.) to be familiar with as many styles as possible, so that he may have an adequate musical background upon which to draw (see Appendix A). Phil Kelly, in his as yet unpublished book *Music in Advertising*, states that the commercial music arranger/composer

...should strive to become a "musical chameleon" by familiarizing himself with the musical styles and idioms of the past. He should be able to compose in any framework which is complimentary to an overall sales concept. He should develop a collection of readily available source material of ethnic and nationalistic folk music styles. Conversely, he should strive to keep abreast of the contemporary music of the day and the rapidly changing stylistic devices that accompany this music (8, pp. 1-2).

The fact that a familiarity with numerous musical styles is a necessary tool for the commercial arranger/composer has been emphasized in college level courses trying to prepare musicians for careers in the commercial music industry—the Film Scoring class and Radio-TV Music class at North Texas State University can be mentioned as examples of classes in which arrangers are thusly advised.
Many texts purporting to be guides to arranging also stress the need for the arranger to be familiar with all styles of music. The importance of familiarity with numerous styles was underscored as early as 1937 in a book by Lapham:

The clever, up-to-date arranger should make it a practice to study diligently, and be conversant with, all the styles fashionable at the moment; the public swiftly changes favourites, and quite as often reverts back to the beginning of dance bands (9, p. 109).

Delamont, in his book on arranging, also places emphasis on the need to be conversant with many types of musical styles:

Style is an important factor in all arranging, and encompasses a wide range of considerations. Almost every concern is influenced in some way by the intended style of the arrangement. The choice of harmonies, of tone colors, the rhythmic patterns, the backgrounds, even the instrumentation, are all integral factors of the style (2, p. 219).

In addition, almost every source of information for the aspiring arranger advises or implies that a knowledge of musical styles is almost a prerequisite for success.

In his guide to arranging, Dellaira includes very brief sections on how to imitate some musical styles (3). These sections are few, and the advice given often takes the form of a cliche or two with which many people associate a given style.

In Arranging Concepts: A Guide to Writing Arrangements for Stage Band Ensembles (6), Grove offers advice in some
matters that will help with the imitation of certain styles. He speaks, for instance, of how the rhythm section can "lay down" different styles of the beat. Admittedly, it is not Grove's purpose to explain the imitation of styles, but some sections in his book do provide assistance in that area.

*Sounds and Scores* (10) by Mancini indirectly furnishes some advice throughout the book on the techniques of fashioning certain styles, but his book was not written for that purpose. Nor was the Garcia book (5) written with the intention of providing guidelines for the manipulation of style. There are sprinkled throughout Garcia's book, however, suggestions that aid in the development of various musical styles.

Kelly's manuscript *Music in Advertising* (8) deals extensively with the technical aspects of jingle writing and film scoring. In addition, *Music in Advertising* deals with melodic and lyric constructions, descriptive (mood) music, visual realizations, and other aspects of commercial music writing that a popular music stylist must take into consideration in his work. The book is not intended as a manual of style construction, however, and therefore does not delve into the specifics of manipulating musical elements for the purpose of imitating various types of musical mannerisms.
Perhaps the work which comes closest to providing an exposition of various musical styles is Dedrick's *The Seven Stages of Jazz* (1). Dedrick presents musical examples of the blues, Ragtime, Dixieland, the Benny Goodman style, Bop, etc., which include a printed score of the arrangements in each style and a rendition of the arrangement played on the accompanying record. Dedrick's work is also useful because all the examples are based on "When the Saints Go Marchin' In" and an arranging student can see how the same phrase is handled in numerous styles. *The Seven Stages of Jazz* is an expository piece, however, and as such, provides no information as to how the author went about writing in each of the styles.

Generally speaking, the place from which composers/arrangers derive their information concerning the manner in which a style is imitated is from their own analysis of recorded examples of that style. Successful jingle writers Lew Gillis and Phil Kelly, who, like all jingle writers have to develop appropriate stylistic realizations for their clients, confirm the idea that analysis of recorded examples provides the most used source of information for students of commercial music arranging (see Appendix A). One other way, though an often tedious and incomplete method, is to examine the myriad of arranging texts to glean scattered scraps of information which may ultimately yield
suggestions for the handling of musical elements in the desired style.

While it is not the intention of this study to examine the development and history of commercial music, a knowledge of the progression of commercial music styles is presupposed. Excellent works on the history of jazz by Stearns (11), Williams (12), Hodier (7), and Feather (4), offer sources of information for the study of jazz chronology. There are numerous works that trace the development of country and C&W music, and works covering the rise of rock abound. The emergence and maturation of Rhythm and Blues are dealt with by many authors, and the unfolding of the popular string sound has been examined as a part of the investigations by researchers exploring the development of popular music.

Methodology

The first step taken after the list of styles was finalized, was the collecting of pertinent information concerning the musical elements as they related to various styles. This was a tedious process for two reasons: there was very little written information concerning the techniques of style imitation, and what was written was scattered about in very small tidbits here and there that appeared in arranging texts, history texts, musical reviews, magazine articles, and other diverse sources.
After the collecting and organizing of the written materials, a discographical search was begun to locate appropriate recorded examples of each of the styles. While not difficult for most of the styles, searching for a few presented problems because suitable recordings were out of date with few or no reissues. The Paul Whiteman recordings and Benny Goodman big band examples were two that presented particular problems. The Whiteman Collection at Williams College in Williamstown, Massachusetts was the source for obtaining copies of some Whiteman scores (which greatly helped in the analysis of Whiteman recordings which were obtained from Jon Stone, a Denton, Texas resident). A recording of some of Benny Goodman's original Fletcher Henderson arrangements was located in the collection of Mark Taylor, and he graciously allowed it to be loaned.

When the recordings had been obtained for each of the styles, an aural analysis of the treatment of the musical elements was made. In cases where there was some question as to the handling of an element, outside help in analysis was sought. The two sources consulted were Lew Gillis and Mark Taylor, both teachers of arranging at North Texas State University. Their expertise and experience proved invaluable.

The collection of information having been completed, the next step was to write an arrangement of a melodic
line in each of the styles (see Appendix B). The following four-bar phrase was written to be used as the given melody line:

![Image of a musical notation]

Fig. 1--Four bar phrase used as the melody line example.

The above selection was written with the intent of trying to simulate the type of melodies which often appear to help advertise commercial products. The simplicity of the melody and its easily singable nature make it a likely candidate for use as a commercial jingle.

In many cases the stylistic arrangements were played in an arranging laboratory at North Texas State University. These preliminary recordings allowed needed changes to be made before the recording sessions, thus saving valuable studio time and minimizing the need for rewrites at the studio.

Having completed the arrangements, the next step was to organize the recording sessions. Due to financial limitations, the idea of using professional studio facilities, players hired at union wages, professional contracting, editing, and re-mix personnel had to be discarded. The viable alternative available was to use personnel and
facilities from North Texas State University. The instrumen-
tal personnel used were in almost all cases comparable to,
if not better than, the instrumental personnel that could
have been hired professionally. Some of the vocals re-
corded were not of the same caliber as the instrumentals,
but due to the lack (on the North Texas campus) of persons
versed in some particular vocal idioms, accommodations
were made for the most nearly appropriate vocalist to perform
the particular arrangement. One other disadvantage encoun-
tered was the lack of suitable recording facilities. The
recordings had to be made in practice rooms or the lab
band auditorium and consequently microphone separation was
impossible to achieve. Additionally, the recorder used
was not a professional machine. In view of the circum-
stances, however, recording engineer Bob Scocchera did a
commendable job producing the recordings which were the
end product.

At the recording sessions, any needed changes in the
arrangements were made, both from a stylistically representa-
tive standpoint and because the personnel either could
not perform the material or did not appear. The arrange-
ments were then recorded. Small group arrangements were
recorded in practice rooms; big band arrangements were done
with the help of the North Texas State University 5:00 Lab
Band under the direction of Earl Mattei in the North Texas
State University Lab Band hall; and the string arrangements
were done with the help of the North Texas State University Summer Orchestra under the direction of Anshel Brusilow in the North Texas State University orchestra rehearsal hall. The tapes of these performances were then mixed and edited.

The next step in the process was the writing of the thesis. This included an explanation of the manipulation of each of the musical elements in each of the styles (with appropriate musical examples illustrating various points) and an inclusion in each style discussion of the score of that stylistic arrangement of the melody line example.

Plan of This Report

Chapter I is concerned with the statement of the problem. Categories involved are the problem statement, sub-problems, definition of terms, delimitations, basic hypothesis, basic assumptions, background for the study, methodology, and plan of this report.

The sounds of the 1910's, Ragtime and Dixieland, will be the subjects of discussion in Chapter II. The sounds of the 1920's as popularized by the Paul Whiteman Orchestra will be dealt with in Chapter III. The sounds of the 1930's (Benny Goodman) and the sounds of the 1940's (Glenn Miller and Bop) will be the respective subjects of Chapters IV and V. Chapter VI will deal with the music of Elvis Presley and Chuck Berry, performers producing sounds of the 1950's. 1960's musical idioms—Motown, hard rock, and horn band
music—will be discussed in Chapter VII. The sounds of the 1970's (soft rock and straight ahead big band) is Chapter VIII's topic, while Chapter IX concerns itself with Basie and Ellington, two pervasive big band styles. Discussed in Chapter X are the country and C&W sounds of John Denver, bluegrass groups, and performers the likes of Loretta Lynn, Lynn Anderson, and Charlie Pride. Chapter XI closes out the section of chapters dealing with particular styles by delving into the components of three string sounds—Arthur Fiedler's, Mantovani's, and Barry White's Love Unlimited Orchestra sound.

Summary, conclusions, and recommendations are the topics presented in Chapter XII. A summary of this study appears, and other sections include information as to how the arranging student and teacher may use this guide, how the performer may benefit from a study of the guide, how researchers could gain from a familiarity with the contents of this study, and how publishers might utilize the information herein contained. Finally, recommendations for further study are listed.

The appendices contained at the back of the report are composed of transcribed interviews with commercial music writers/arrangers, a recommended listening list for further examination of the styles studied (which includes the listing of records analyzed in the process of
determining musical element treatment), and a guide, by digital counter numbers, to the various examples of music contained on the accompanying cassette.
CHAPTER BIBLIOGRAPHY


CHAPTER II

SOUNDS OF THE 1910'S

The second decade of the twentieth century saw the propagation of numerous musical idioms. The two styles selected for discussion in this report were Ragtime and Dixieland.

Ragtime

A definition of ragtime, in its simplest form, might be "an early form of New Orleans music in which a pronounced syncopated treble is played against a rigid, even-rhythm bass" (5, p. 310). The single outstanding characteristic which distinguishes ragtime from other types of music is its use of syncopation in the right hand part of a piano rendition (the only true ragtime instrumentation) against an even, steady rhythmed left hand. Numerous authorities list this attribute as the aspect which distinguished ragtime from other music (4, p. 58; 10, p. 142; 1, p. 7).

Ragtime melodies are typically simple and follow lyrical, vocal lines (8, p. 149). There is an extensive use of eighth notes in the right hand (4, p. 58) which is the melody line of a ragtime composition. The melodies can be hummed or easily sung, and "often sound like simple
folk songs when isolated from the rag structure" (8, p. 149).

Harmonically, ragtime is a simple type of music also. Simple chords are used in the right hand (4, p. 58) and an examination of several Joplin tunes shows that the left hand alternated the use of the root tone, either singly or in octaves, on the first half of the beat with a two or three note rendition of the chord on the second half of the beat:

Fig. 2--An excerpt from The Entertainer by Scott Joplin showing simple chording in the right hand and an alternation root tone-fuller chord on each beat in the left hand (11, p.73).

Further analysis of ragtime compositions (11) reveals a modulation often occurring in the third strain. This modulation, which is to the key a fourth above the original key, can remain in effect to the end of the piece, or the number can go back to the original key in the fourth strain.

There is little to no use of III, VI, and VII chords. The II7 or IIM7 chord often follows the IV, V or I chord,
and the eighth bar of each sixteen bar strain is a $V_7$ chord. Chords may change on every beat, every other beat, and in some instances may change after four beats (11).

One other harmonic technique frequently employed with regard to right hand figures is the consecutive half-step chromatic lead-ins to the following bar. These often occur as sixteenth notes and add a heightened sense of anticipation:

![Music notation image](image)

Fig. 3--An excerpt from Scott Joplin's *The Entertainer* showing right hand chromatic sixteenth lead-ins to the following bar (11, p. 73).

Ragtime rhythms, typically executed at a tempo of about $J = 100$ (8, p. 144), are at the same time syncopated and even:

Ragtime must be at once fluid rhythmically and clear and percussive in accent. The large rhythmic patterns which compose the structure as well as the consistency of the syncopations or broken rhythms within single measures should be intelligible to the listener. Since rhythm is
the most basic distinctive characteristic of ragtime, it must be executed and maintained precisely. Phrases must be articulated cleanly and clearly, so that the rhythm is fluid, intact (8, pp. 147-148).

As an examination of ragtime pieces will show (11), the regularly accented left hand part takes the form of steady eighth note rhythms, with perhaps the occasional use of "two dotted quarters followed by a quarter, for variety," (4, p. 58), or, as is the case with modern day notation of ragtime compositions, two dotted eighth followed by an eighth, since it is now customary to write ragtime in $\frac{2}{4}$ meter. The syncopation of the right hand line and the evenness of the left hand line can readily be seen in the following excerpt from Scott Joplin's composition *The Easy Winners*:

![Fig. 4--An excerpt from the Scott Joplin composition *The Easy Winners* showing syncopation in the right hand part and even eighth notes in the left hand part (11, p. 80).](image)

The syncopation in the right hand part is basically simple, often employing such devices as "the hesitation,
omitting half the first beat in favor of an accent on the second:"

Fig. 5--An example of ragtime syncopation explaining the accompanying text in Feather's book, The Book of Jazz: From Then Till Now (4, p. 58). Please note the older common time notation of ragtime.

Voicings in the ragtime idiom are simple for both the right and left hand parts. Octaves are frequently used and 1 1
5 and 3 realizations of the chord are often employed in 3 1
the right hand as can be gathered from an examination of ragtime works (11). The voicings in the left hand part take the form of the root tone or the root tone in octaves on the first half of the beat and a two or three note voicing of the chord on the second half of the beat. When the chord is a seventh chord, the three note realization would contain the first, third, and seventh of the chord. The order of vertical appearance of the two or three notes
on the second half of the beat would vary according to where the group of notes should fall in order to stay in the same tessitura as surrounding groups of notes falling on the second half of the beat:

Fig. 6--An excerpt from The Easy Winners by Scott Joplin showing left hand, second half of beat tessitura and chording (11, p. 81).

The first half of the beat in the left hand will contain the root tone singly or in octaves, or, in cases where the chord continues for more than one beat, the fifth of the chord below the root tone used on the first half of the preceding beat:

Fig. 7--An excerpt from Scott Joplin's Rag-Time Dance showing the placement of the root and fifth of the chord on the first half of the beat in the left hand part (11, p. 84).
Ragtime, while readily adaptable to various instrumentations, is primarily a music for the piano (9, p. 73). Scott Joplin, James Scott and other rag composers always wrote their music for the piano. It has been subsequent arrangements by others that has proved the suitability of ragtime for other groups of instruments, as can be witnessed by the popularity of the movie The Sting which incorporated orchestrated versions of Scott Joplin's The Entertainer as well as the original piano version.

Rags typically fall into a standard form, which is illustrated by Stearns in The Story of Jazz:

For example, Joplin's 'Maple Leaf Rag' consists of four different tunes or strains, each 16 bars long. If we give each of them a letter of the alphabet, they occur in this order: AABBACCDD....The third strain (CC) or trio—a name taken from the march—is often the featured tune, frequently repeated (10, p. 141).

In addition, an examination of rags (11) also shows the frequent appearance of a four-bar introduction and four-bar break. The introduction is most often a single line played simultaneously in octaves closing with a strong V chord punch:

Fig. 8--An example of a Scott Joplin ragtime introduction—Rag-Time Dance (11, p. 84)—illustrating single line octave doubling and V chord punch.
Each strain is sixteen bars long with bars one through four being the same as bars nine through twelve with the exception of the last half of measures four and twelve. Strains often end with an eighth note octave descending pattern of the I and V notes in the left hand part:

![Music notation](image)

Fig. 9--An excerpt from *Sunflower Slow Drag* by Scott Joplin showing the I-V-I eighth note octave descending pattern at the close of a strain (11, p. 71).

There are no special effects associated with the performance of ragtime. As for other performance techniques, Scott Joplin mentions these points:

"We wish to say here that the "Joplin Ragtime" is destroyed by careless or imperfect rendering, and very often good players lose the effect entirely, by playing too fast. They [the compositions] are harmonized with the supposition that each note will be played as it is written, as it takes this and also the proper time divisions to complete the sense intended (6, p. 286).

By listening to recordings of ragtime performances (see Appendix C) one can hear that little or no pedal is
employed and that spirited, energetic performances are typi-
cal of the idiom. A tasteful use of volume changes is
also apparent. There is no electronic alteration present
in the performance of ragtime music and articulations
are characterized by staccato passages and an evenness
of attack.

A part of Richard Zimmerman's performance of Scott
Joplin's classic Maple Leaf Rag is recorded for analysis
purposes on the accompanying cassette (see Appendix B).
The discographical listing appearing as Appendix C gives
a sampling of more records which supply examples of rag-
time performances.

The ragtime arrangement of the melody line example,
utilizing the techniques of handling the ten musical ele-
ments described above, is recorded on the accompanying
cassette (see Appendix B) and the score to the recorded
arrangement is included as Figure Number Ten (which appears
on the next three pages). Due to the time limitations
for each arrangement, approximately one minute, the treat-
ment of form in the ragtime example is not complete—there
are only two strains plus the introduction and break, instead
of ragtime's typical AABBACCDD form.

Table I closes the discussion of ragtime writing and
arranging. Its summarization of the techniques of ragtime
arranging with regard to the ten musical elements herein
described is included immediately after Figure Number Ten.
Fig. 10—Ragtime arrangement of the melody line example.
By briefly summarizing the techniques of ragtime writing and arranging, it is hoped that Table I (appearing below) will provide an accurate precis to guide the writer and/or arranger.

### TABLE I

**TREATMENT OF MUSICAL ELEMENTS IN THE RAGTIME STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melody</strong></td>
<td>Melodies should follow lyrical, vocal lines which can be hummed or sung easily; when isolated, melodies often sound like simple folk songs; eighth notes used extensively.</td>
</tr>
<tr>
<td><strong>Harmony</strong></td>
<td>Generally a modulation to IV key in CC strain (see form) with DD going back to I or remaining in IV; simple chords used in right hand; II, or IIM, often follows a IV, V or I chord; eighth bar of each sixteen bar phrase is a V7; little or no use of II, VI and VII chords; frequent consecutive half step chromatic lead-ins to the following bar.</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td>Pronounced syncopated treble against rigid, even-rhythm bass; should be played at moderate tempo (( \cdot \cdot 100 )); fixed tempo, steady rhythmic pulse; left hand might occasionally use ( \cdot \cdot \cdot \cdot ) for variety; right hand often uses simple devices like hesitation, omitting the first half of the beat in favor of accenting the second half of the beat.</td>
</tr>
<tr>
<td><strong>Voicing</strong></td>
<td>Frequent use in right hand of ( 5, 3, 1 ) and other variations of simple right hand chording; use of octaves is prevalent; left hand uses root tone in octaves on the first half of the beat with the second half of the beat completing the chord with two or three notes (on ( 5, 3, 1 ))</td>
</tr>
</tbody>
</table>
TABLE I --Continued

a seventh chord, use root, third, seventh); voicing of second half of beat in left hand varies according to where the group of notes should fall in order to stay in the same tessitura as surrounding second half of beats in the left hand.

Instrumentation. . . . Piano.

Form . . . . . Typical layout is four-bar introduction, then AABBACCDD with a four-bar "break" often inserted after AABBA or AABBACC (the break can be new or repeated material); the four bar introduction is most often a single line played simultaneously in octaves closing with a strong V chord punch; each strain is sixteen bars long with bars one through four being the same as bars nine through twelve (with the exception of the last half of measures four and twelve); strains often end with an eighth note octave descending pattern (I-V-I) in the left hand.

Special Effects. . . None.

Performance. . . . Sparing (or no) use of pedal; spirited, energetic performance; tasteful use of changes in volume (following the line).

Techniques

Electronic . . . None.

Alteration

Articulation . . . Staccato passages; evenness of attack.

Dixieland

Dixieland music was probably an outgrowth of ragtime. Gunther Schuller's analysis of dixieland cornetist Bunk Johnson's playing implies the ragtime to dixieland progression quite strongly:

This style was also very close to ragtime. In fact, those figures that remain
most constant during Bunk's numerous variants of the tune are a fine synthesis of both ragtime and march phrasings, two genres which, as we have already seen, were very closely allied. The ragtime heritage in Bunk's Bolden imitation is made even clearer by comparing his playing with that of his accompanist, the New Orleans pianist Bertha Gonsoulin. Many of the figures are the same, although differences between the basically percussive touch of a piano and the legato phrasing possible on a brass instrument, plus the fact that ragtime was a piano-conceived music, make the tune flow more smoothly on Bunk's cornet. This affords us a perfect glimpse of how piano ragtime became instrumentalized, and how "ragging a tune" in the particular relaxed manner favored in New Orleans led to the classic New Orleans [dixieland] style (9, p. 73).

This instrumental music with "a fast ragtime tempo" (5, p. 107) is a style in and of itself because of its unique contributions and component combinations, as noted by Rusty Dedrick: "Dixieland music, as it came to be known, used both the blue note of the blues and the syncopation of ragtime, and most significantly, gave rise to a new contrapuntal type of ensemble improvisation" (3, accompanying record).

Melodically, dixieland music is comprised of short phrases. Two- and four-bar lengths are generally the dixieland maximum, with an exceptional eight-bar phrase appearing at times. Because of this penchant for the short phrase, dixieland melodies often appear to have no direction; what is offered instead is an abundance of well structured two- and four-bar phrases (7, pp. 173-174). The principle melodic curves consist of two-bar rises,
two-bar falls, and four bars beginning with a rise and ending with a fall. Many two-bar phrases have no perceptible curve at all, merely being an undulation or a rhythmic variation of one or two tones (7, p. 174).

One other striking characteristic of the dixieland melody involves its frequent use of the root tone. The tonic note may appear as often as once per measure (7, p. 175).

The harmonies of dixieland music are fairly simple and the piece which modulates to another key (always a related key) is the exception rather than the rule (7, p. 175). Dixieland music is based in the major mode but utilizes an interchangeability of the major and minor third, and the major and minor seventh. Marching band harmonies abound in dixieland and therefore the primary triads receive the most emphasis and the secondary triads are used much less frequently. Diminished seventh chords are fairly common as are secondary dominants (7, p. 176). A progression of secondary dominants is one of dixieland music's most frequently used progressions; in the key of C, this progression would read A7, D7, G7, C (7, p. 176).

An insight into the types of rhythms often employed in dixieland music can be gained by acquiring a knowledge of how the dixieland drummer should play:

The drumming of Tony Sbarbaro [Original Dixieland Jazz Band drummer] has been referred to by his contemporary descendants as a "gallopin'" style, and this seems to describe it better than a whole paragraph of technical
terms. Basically, it was a three stroke "ruff" with an accented press roll (2, p. 42).

This "gallopin'" style is well suited to rhythms frequently occurring in dixieland music—the dotted eighth followed by the sixteenth (\(\frac{3}{4}\)), and the syncopated quarter note (1, 2, 3, 4) (7, p. 177). The one beat triplet is another common rhythm of the style, and the overall feel and effect can be described thusly:

The rhythms of the collective improvisation, between bar lines, usually add up to a straightforward combination of eighth and sixteenth notes, and except for unaccented upbeats the rhythms are fairly square, that is, they agree for the most part with the meter. There is very little significant rhythmic activity across the bar line because, as has already been pointed out, melodies are generally conceived in two-bar phrases. For this reason, the rhythmic effect of melodic improvisation is stop-and-go rather than a rhythmically flowing motion; this is particularly true in solo work. The flow, however, is provided by the steady, unaccented beat of the rhythm section (7, pp. 177-178).

Dixieland music employs basically six types of textures. The lightest is the unaccompanied solo "break" and the heaviest is the polyphonic tutti. Other textures are the heterophonic tutti, the homophonic tutti, the solo against the entire ensemble, and the solo against only the rhythm section (7, pp. 172-173).

An analysis of dixieland voicings shows that just about any voicing can be used (see Appendix C). The reason for this is that the particular notes played at the same time by the
instrumentalists are arrived at solely by chance. While the lead instrument (usually the cornet or trumpet) stays close to the notes of the melodic line, the notes played by the other instruments are wholly dependent upon the players' dispositions at that particular moment. It is therefore impossible to specify any certain voicings that appear more frequently than others.

Instrumentation is likewise difficult to pinpoint because any type of instrument can be used to play dixieland, as can be witnessed by the many instrumental combinations which appear in dixieland groups. One reason for this is that economic conditions existing in the places where the first dixieland bands performed dictated the necessity of using instruments which were already available. Thus, an early dixieland band could be composed of almost any available instrumentation.

Through the years, however, a more or less standard dixieland instrumentation has evolved, evidenced by instrumentation lists on current dixieland recordings. A trumpet or cornet will provide the "melodic lead," a clarinet "embroiders the cornet lead," and a trombone "underlines the harmonic basis" (7, p. 178). The rhythm section accompanying this trio generally consists of a tuba (or bass), piano, drums, and quite frequently, banjo. In regard to the drummer's equipment, authentic dixieland equipment should include a huge 28" street drum and a
variety of traps such as cowbells and woodblocks (2, p. 42).

Dixieland form is likewise difficult to identify. While the overall types of forms can be enumerated (blues, stomps, rags, and marches), the structure of these types varies considerably:

The blues chorus, for example, while it is twelve bars long, may be preceded or followed by interludes or transitions in four-, eight-, or sixteen-bar sections; and, when the melodic and harmonic materials in these latter sections are similar to the chorus material, it is often difficult to determine exactly where one section begins and another ends unless one is able to see a notated outline of the work (7, pp. 170-171).

Suffice it to say that any characteristic format of the overall form types can be stylistically acceptable for a dixieland performance.

The special effects employed in a dixieland band consist of just about any type of unusual sound an instrumentalist can coax from his horn. The Original Dixieland Jazz Band, for instance, made famous a series of pieces which employed instrumental sounds that imitated animal noises. Ostransky lists some of the possibilities in his description of the growl, produced by simultaneously blowing and humming into the instrument; the shake, produced either by an exaggerated hand vibrato or by jaw vibrato; lipping, controlling the pitch by stiffening or slackening the lip muscles; and fluttering, produced by vibrating the tongue against the roof of the mouth. The glissando, produced by sliding from one tone to the next—
more properly called portamento—is the favorite effect of the trombonist and, to a lesser degree, the clarinetist (7, pp. 178-179).

Performance techniques employed by dixieland players would of course include these special effects. In addition, a listing of the method of dixieland performance for the instruments would have the cornet or trumpet always staying close to the melody (perhaps some variation, but nothing so daring as to risk losing the other players); the clarinet playing around the melody in a syncopated obligatto with arpeggio-like, scalar, and chromatic runs; and the trombone harmonically underlining the chord progression (7, p. 166, p. 178). Some idea of what the drummer does can be gathered from this description of Tony Sbarbaro's (Original Dixieland Jazz Band drummer) technique:

Sbarbaro's practice involved use of the snare on verses, "minstrel style" woodblock on choruses, returning again to the snare drum on the last half of the last chorus. Naturally, brushes were never used (2, p. 42).

The bass part in a dixieland performance can be distinctly heard as a I or V of the chord played on the strong beat.

Of course there was no electronic alteration in the recording or performance of the early dixieland groups. It may be a writer's wish, however, to simulate the sound of an early dixieland recording in order to better put across the time period association. This can be done by filtering out the highs and the lows and compressing all sounds into the mid-range (the recording engineer will
know how to best handle each specific situation). This sound came about because the recording techniques used for early dixieland groups were not well developed and consequently a "tinny" sound was often the end result.

Dixieland has no particular articulated style as an aural analysis of dixieland recordings will show. The instrumentalists in a dixieland group are not concerned with precision of attack and release, and any notation of articulations would be incorrect stylistically speaking. This is evidenced by different recordings of the same number by the same group—the notes (except for the melody line) and the articulations of the two renditions are different, but both performances are true dixieland renditions.

A portion of Muskrat Ramble performed by Louis Armstrong is recorded as an example of dixieland style (see Appendix B). The dixieland arrangement of the melody line example, incorporating the techniques of manipulating the ten musical elements described previously, is recorded on the accompanying cassette (see Appendix B). The score appears as Figure Number Eleven, and Table II, which summarizes the techniques of dixieland arranging with respect to the ten musical elements discussed above, is included immediately following Figure Number Eleven.

The bass line of the arrangement was written for tuba, but due to problems securing a tubaist for the recording session, a combination of bass trombone and string bass was used.
Fig. 11—Dixieland arrangement of the melody line example.
Fig. 11--Continued
Note: The unusual modulation occurs for range reasons and because precedent was found in Rusty Dedrick's Dixieland arrangement (3).

Fig. 11--Continued
Fig. 11--Continued
By briefly summarizing the techniques of dixieland writing and arranging, it is hoped that Table II (appearing below) will provide an accurate precis to guide the writer and/or arranger.

### TABLE II

**TREATMENT OF MUSICAL ELEMENTS IN THE DIXIELAND STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Frequent use of short phrases; root tone appears often.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Simple harmonies throughout; occasional modulation to a related key; major mode but utilizes interchangeability of major and minor thirds and sevenths; marching band harmonies abundant; primary triads used more often than secondary triads; diminished sevenths and secondary dominants are common; progression of secondary dominants frequently used.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Dotted eighth and sixteenth ($\frac{\mathbf{8}}{16}$) and syncopated quarter note ($\frac{\mathbf{4}}{16}$) are quite common as is the one beat triplet ($\frac{\mathbf{3}}{16}$); collective rhythm is generally eighths and/or sixteenths; little rhythmic activity across bar line; rhythm section plays steady, unaccented beat; drummer should perform in a &quot;gallopin'&quot; style.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Textures used are unaccompanied solo &quot;break,&quot; polyphonic tutti, heterophonic tutti, homophonic tutti, solo against ensemble, solo against rhythm section; chord voicings among instrumentalists vary; voicing on the piano is generally tight (within the octave).</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Any combination can perform within the style, but more or less accepted aggregation is clarinet, trumpet or cornet, trombone, bass instrument (often tuba), piano, drums, and often banjo.</td>
</tr>
</tbody>
</table>
TABLE II  --Continued

Form. . . . . . . Blues, stomps, rags, marches are common but structures of these can vary a great deal.

Special Effects . . Growl, shake, lipping, fluttering, glissando, and other effects the instrumentalists may devise.

Performance, Techniques . . . Cornet (or trumpet) stays close to the melody; clarinet plays around the melody (usually higher) with syncopated obligatto in arpeggio, chromatic and scalar runs; trombone harmonically underlines the chord progression; bass part is I or V of the chord on the strong beats; drummer employs frequent use of traps and "boom-chick" feel; piano left hand doubles bass line, right hand plays chords on off-beats.

Electronic. . . . None unless the early dixieland recorded sound is desired in which case the recording engineer can take out some of the highs and lows and compress the mid-range to get a "tinny" sound.

Articulation. . . . Left to the discretion of the performers.
CHAPTER BIBLIOGRAPHY


CHAPTER III

SOUNDS OF THE 1920'S

The period from 1920 to 1929 was of great importance to commercial music because it was during these years that so many highly influential jazz writers/arrangers and performers laid the foundations for the developments that were to become milestones in the evolution of jazz (the early Duke Ellington and Fletcher Henderson writings are only two examples). The commercially successful popular music, however, was not jazz in the true sense. Probably the most successful of these commercial groups was the Paul Whiteman Orchestra, and it was the Whiteman style that was selected for discussion.

The Paul Whiteman Sound

The Paul Whiteman sound changed during the course of the 1920's. In the first part of the decade it was dominated by the arrangements of Ferde Grofe who was probably most successful with arrangements of a "light music" nature such as Grand Canyon Suite (4, p. 22). It was the Whiteman orchestra which premiered George Gershwin's Rhapsody in Blue and the singular blending of popular and legitimate was an outstanding characteristic of the Whiteman sound throughout the decade.

47
It was the Whiteman sound of the latter portion of the decade that was investigated in the following discussion. The Whiteman sound of that time included the arranging talents of Bill Challis and the playing of numerous accomplished soloists including Bix Beiderbecke, Tommy and Jimmy Dorsey, Joe Venuti, and Frankie Trumbauer. McCarthy agrees with the preeminence of the late 1920's Whiteman orchestra: "In the closing years of the '20's Whiteman led his most impressive band. Not only did it include a number of gifted soloists—Beiderbecke, Eddie Land, the Dorsey brothers and others—but it possessed in Bill Challis a talented and skilled arranger..." (4, p. 22).

To the uninitiated listener, perhaps the best way to convey an idea of the Whiteman sound (while probably doing an injustice to the more notable accomplishments of the group) would be to say that it is similar to the music played for backgrounds in the old "Our Gang" movies and some of the Laurel and Hardy pictures.

One of the striking characteristics of the melodies of this style, though somewhat difficult to put into words, is their sweet, lyrical quality (see Appendix B). The titles to many of the Bill Challis arrangements offer a clue to what is meant by a "sweet lyrical melody"—Lonely Melody, Love Nest, Sugar and Coquette are a few examples. The violin doubling of the melody at the octave (8va) no doubt lends some of the sweetness, but the recurring quality
leads one to believe that more than instrumentation is responsible for this aspect of melodic construction.

The melodies can be diatonic or chromatic, as an inspection of the melodic lines, written in the banjo part, of *Love Nest* and *Dardanella* will show:

![Musical notation](image)

Fig. 12—Excerpts from two Bill Challis arrangements, *Love Nest* and *Dardanella*, respectively showing both diatonic and chromatic possibilities for construction of a Whiteman style melody (2, pp. 4-6; 1, pp. 5-6).

Countermelodies are often prominent, particularly when only two instruments and the rhythm section are
playing. This arrangement lends itself easily to one instrument playing the melody and one supplying a countermelody, one instrument soloing while the other plays the melody, or one instrument soloing while the other plays the countermelody. Quite often the two instruments involved are at opposite ends of the orchestral range—for instance a bass clarinet and a violin or a bass saxophone and a cornet.

With the number of gifted soloists in the Whiteman band, it was only natural that arranger Challis would include numerous spots in his melodic realizations for improvised solos. These solos would generally fall to orchestra personnel not members of the rhythm section.

The melodies were most often constructed in eight-bar segments with four- or eight-bar interludes. The following transcription of the melodic line of Coquette is typical of the Whiteman style eight-bar melodic construction:

Fig. 13—An excerpt from Coquette by Bill Challis illustrating the eight-bar segment melodic construction (see Appendix B).
An examination of the Challis scores *San*, *Love Nest*, and *Dardanella* reveals a predilection for the use of harmonic progressions which are more or less "acceptable" by today's popular music standards—progressions around the circle of fifths, half-step and whole-step progressions. There are, of course, brief forays into other progressions such as a third or tritone movement, as well as the use of other harmonic devices such as pedal point. This progression found in *Dardanella* might typify harmonically many compositions in the Whiteman style. Note the strong circle of fifths movement:

![Musical notation](image)

**Fig. 14**—A portion of the Bill Challis composition *Dardanella* exemplifying the use of harmonic progressions "acceptable" by today's popular music standards (1, pp. 3-4).

Key modulation is also commonplace in the music of the Whiteman orchestra. Paul Whiteman's belief in the need for "change and novelty" undoubtedly played a role in the scarcity of numbers remaining in the same key to be found in his programming: "In between, the keys are shifted, with a four- to eight-bar interlude to get into the new key."
The new demand is for change and novelty" (5, p. 219). Dardanella, for instance, begins in the key signature of C Major, shifts to the signature of A flat Major, and then returns to the original key. As Whiteman stated, there is generally a four- to eight-bar interlude to prepare each modulation.

The rhythms of the Whiteman orchestral sound consisted mainly of whole notes, half notes, quarters and eighths. Syncopation was sometimes used, and the meter was most characteristically \( \frac{4}{4} \) or C. That the rhythm was pretty much straight and even is evidenced by the use of the tuba and string bass playing on the strong beats in the bar. Rhythms agreed for the most part with the meter, but Challis was not restricted to that precept as his use of quarter and eighth note triplets in San shows (3, p. 11).

Even though Paul Whiteman bore the title "The King of Jazz," it was an obvious misnomer. The rhythms of the Whiteman group never approached being jazz rhythms, but Challis was able at times to introduce a "rhythmic surge:"

Even though the Whiteman band never swung in a convincing manner, there are passages where Challis manages to inject an unusual rhythmic surge into ensemble statements. This is particularly so in Dardanella, where the ensemble playing is of a high order and Beiderbecke's solo is helped by some incisive bass support from Steve Brown. These recordings show that, while the Whiteman band was, as a group, incapable of turning out an authentic jazz performance, it could at least provide a setting for a jazz soloist that was not totally inept (4, p. 22).
Bill Challis' arrangements were generally close-voiced throughout the instrumentation. The right hand piano part's chording within the octave pretty well applied to other instrument families as can be seen from the voicings found in the trumpet section during a portion of *San*:

\[\text{Fig. 15---A part of the trumpet voicing found in Bill Challis' arrangement of *San* (3, pp. 11-12).}\]

Each instrumental section might be written like this with differing orchestral densities. One case where exception to this tight voicing can be convincingly made is in the violin section. The three violins play in this tight voiced manner, but also frequently play unisons and octave doublings. Another exception is the previously mentioned melody/counter-melody situation.
With this type of close voicing throughout the ensemble there is inevitably a large amount of doubling in the heavier densities. In cases of that nature the first violin generally has the lead line at the highest octave, with the first cornet and saxophone (and possibly trombone) also playing the lead line.

The tuba and string bass play the I and V notes of the chord on the strong beats. The piano left hand doubles the tuba/bass line in octaves and the right hand plays chords on the off beats grouped within the octave and around the bottom to middle of the treble staff, much the same as a dixieland piano part.

Instrumentation-wise, the banjo (which can be written as slash marks and chords with the performer accenting two and four, or as the melodic line with chord indications) was one of the most important parts of the Whiteman ensemble:

The banjo...is the instrument of highest importance in our type of orchestra. Its tone is clear, snappy, and it carries farther even than that of the piano. It is capable of rhythmic and harmonic effects that a leader is put to it to find in any other instrument. You can get more pizzicato effects, you can get relatively greater volume with a single banjo than you can with a whole symphony load of pizzicato violins and violas and you can play passages they wouldn't dare attempt.

In the ensemble the banjo may be considered even more important than as a solo instrument. If the banjo is a good timekeeper, it will tone down the piano, stop the traps from banging and cause the whole organization, no matter how many instruments there are, to move on the beat like one man (5, pp. 208-209).
A listing of other instruments is harder to pin down because the Whiteman band at different times included a wide and constantly changing instrumentation, even including such things as accordion, octavon, heckelphone, and bagpipes (5, p. 199). One of the arranger's problems in writing for Whiteman was, as McCarthy points out, creating works for "personnels that varied from ten to twenty or more" (4, p. 22). An examination of the scores to Love Nest and Dardanella shows the same instrumentation, however, and the instruments used in those two pieces would enable one to adequately reproduce the Whiteman sound. The instrumentation listing is as follows: three violins; five reeds including C Melody sax (Frankie Trumbauer) and a host of doubles with altos predominant, but tenor, baritone, and even bass saxes also used; three cornets; three trombones; banjo, string bass, tuba, drums, and piano.

The form of Challis' arrangements could vary tremendously. One constant factor, however, is the rondo-type return to previous material. One typical sequencing might have the same eight-bar phrase appearing between solos or different sections of the piece (for instance, before and after a dixieland-type interlude, as in Coquette). Many Challis arrangements began with a slow, orchestral-like introduction before beginning the more up-tempo body of the work, such as the introduction to San (appearing on the following page):
Fig. 16—Slow, orchestral-like introduction to Challis' scoring of San before the more up-tempo body of the work (3, p. 1).
The ending of a Challis arrangement was often novel, such as the gong at the end of *Coquette*, the choked high hat closing *San*, and *Sugar's* trombone tag before a V-I chording. Repeats are of course employed in the body of the works, and the overall form predominately depends on how many solos are included and how many interludes, either stylistic or to get into another key, are used.

The aforementioned novel endings might also fall into the special effects category. Whiteman's inclusion of off-beat instruments from time to time (such as heckelphone and bagpipes) might also be considered a special effect.

The performance techniques used by the instrumentalists were generally the standard ones for the time. Whiteman makes a few comments about the manner in which the violins sometimes played: "Jazz makes frequent use of the staccato on the violin by playing near the frog of the bow. The violins also do glissando [sic] in double stops" (5, p. 203). An aural analysis of some Whiteman recordings (see Appendix B) shows the players to be using nothing other than accepted practice in producing sounds from their instruments. A study of the Whiteman style arrangement of the melody line (see Figure Number Seventeen) will lend more insight as to how an instrumentalist would probably perform his part.
The writer may once again wish to have the recording engineer compress all sounds into the mid-range to achieve the "tinny" sound than was still present in the recordings of the 1920's. Other than that, there would be no electronic alteration.

The Challis scores indicate little in the way of articulations other than accents and slur markings. Occasional legato markings also appear. A listener can ascertain from recorded performances that phrasing was generally smooth and flowing, with very few clipped passages.

A portion of the Paul Whiteman Orchestra performing the Bill Challis arrangement of *Coquette* is recorded on the accompanying cassette (see Appendix B) as an example of the Whiteman sound. The Whiteman style arrangement of the melody line example, which incorporates the methods of handling the ten musical elements described previously, is also recorded on the accompanying cassette (see Appendix B). The score to the recorded arrangement of the melody line example is included as Figure Number Seventeen.

Table III, which offers a summary of the techniques utilized in arranging to achieve the Whiteman sound of the late 1920's, appears immediately following Figure Number Seventeen.
Fig. 17—Paul Whiteman style arrangement of the melody line example.
Fig. 17--Continued
Fig. 17--Continued
By briefly summarizing the techniques of writing and arranging in the Paul Whiteman style, it is hoped that Table III (appearing below) will provide an accurate precis to guide the writer and/or arranger.

TABLE III

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody.</td>
<td>Sweet, lyrical quality; can be diatonic or chromatic; short tag at the end of the line in some cases;</td>
</tr>
<tr>
<td></td>
<td>countermelodies often prominent; numerous spots for improvised solos; constructed in eight-bar segments</td>
</tr>
<tr>
<td></td>
<td>with four- or eight-bar interludes.</td>
</tr>
<tr>
<td>Harmony.</td>
<td>Use of harmonic progressions &quot;acceptable&quot; by today's popular music standards (circle of fifths, half</td>
</tr>
<tr>
<td></td>
<td>step, whole step, etc.); key modulation during the course of the piece with a four- to eight-bar</td>
</tr>
<tr>
<td></td>
<td>interlude to get into the new key.</td>
</tr>
<tr>
<td>Rhythm.</td>
<td>Whole notes, half notes, quarters and eighths; meter is most characteristically 4 or C; straight</td>
</tr>
<tr>
<td></td>
<td>rhythms which agree for the most part with the meter; occasional presence of a &quot;rhythmic surge&quot; as a</td>
</tr>
<tr>
<td></td>
<td>setting for soloists; occasional quarter and eighth note triplets.</td>
</tr>
<tr>
<td>Voicing.</td>
<td>Generally close voiced throughout with much line doubling in thick densities; violins sometimes close</td>
</tr>
<tr>
<td></td>
<td>voiced but also frequently used in unisons or octaves.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>For the band of the latter 1920's—3 violins, 5 reeds (with various doubles), 3 cornets, 3 trombones,</td>
</tr>
<tr>
<td></td>
<td>banjo, string bass, tuba, drums, piano; addition of off-beat instruments (bagpipes, heckelphone, etc.)</td>
</tr>
<tr>
<td></td>
<td>is also within the style.</td>
</tr>
<tr>
<td>Form</td>
<td>Rondo-type return to previous material; slow, orchestral-like intro before more up-tempo body of the work; often a novel ending.</td>
</tr>
<tr>
<td>------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Special Effects</td>
<td>(Novel endings); occasional use of off-beat instruments (i.e. heckelphone, bagpipes, etc.)</td>
</tr>
<tr>
<td>Performance</td>
<td>Accepted practice</td>
</tr>
<tr>
<td>Techniques</td>
<td></td>
</tr>
<tr>
<td>Electronic Alteration</td>
<td>None unless the Whiteman recorded sound is desired in which case the recording engineer can take out some of the highs and lows and compress the mid-range to get a &quot;tinny&quot; sound.</td>
</tr>
<tr>
<td>Articulation</td>
<td>Smooth and flowing phrasings; few clipped passages; slur (phrase) markings, legato markings, and accents appear on the parts.</td>
</tr>
</tbody>
</table>
CHAPTER BIBLIOGRAPHY


CHAPTER IV

SOUNDS OF THE 1930'S

During the decade of the thirties jazz took on a different look and sound. The groundwork laid by Fletcher Henderson and Duke Ellington in the 1920's found its way into more aspects of jazz performance and finally gave rise to the birth of swing—one of the most successful commercial music sounds. The momentous effect of swing on jazz, and hence popular music, is briefly described by Barry Ulanov:

With swing, the most loosely organized and least self-conscious of jazz schools, the shaping force in jazz moves from the geographical to the stylistic. With elements of Dixieland and Kansas City jazz about evenly mixed, generously seasoned with the sharp condiments of big bands out of New York and Los Angeles and many points in between, a great synthesis of all that had been in jazz until the mid-thirties was effected. A movement of Gargantuan size swept across America and changed jazz from a back-room music, associated with gangsters and prostitutes, into the classical American musical expression, as properly a part of a dignified hotel dining room as it was a legitimate attraction in Carnegie Hall or the Philadelphia Academy of Music or on a college campus (7, p. 56).

By characterizing the 1930's as the decade giving birth to swing, it is most appropriate that the music of "The King of Swing"—Benny Goodman—be discussed.
The Benny Goodman Sound

The role of the arranger in swing music was a very important one because the success of a band's performance often depended upon how the band could swing—and it was a chart's adaptability to a swinging performance that more often than not determined whether the aggregation could swing. More responsibility fell, therefore, to the arranger because he was supposed to supply the band with swinging material, and if the band failed, it was often because the arrangements just did not lend themselves to the swinging performances which the audiences demanded. McCarthy states that "a first class arranger who could set an individual style for a band was probably even more important than its soloists" (4, p. 125). Benny Goodman echoed that idea with these sentiments:

Up to that time the only kind of arrangements that the public had paid much attention to, so far as knowing who was responsible for them was concerned, were the elaborate ones such as Ferde Grofe's for Whiteman. But the art of making an arrangement a band can play with swing—and I am convinced it is an art—one that really helps a solo player to get off, and gives him the right background to work against—that's something that very few musicians can do (2, pp. 161-162).

The melodies of the Goodman sound are characterized by an "improvised" feel (see Appendix B). Goodman explains it by saying "the ensemble passages where the whole band is playing together or one section has the lead, have to be
written in more or less the same style that a soloist would use if he were improvising" (2, p. 162).

The melodies also have a tendency to sound simple because of the frequent use of riffs (5, p. 245). The short, repeated riff phrases add a punch to the ensemble and can provide effective backgrounds for a soloist to improvise over. In speaking of the riff, Ostransky says "swing made more frequent use of a combination of two independent, rifflike lines" (5, p. 244). The following example illustrates the use of this device. Frequently the upper line was played by the saxophones in octaves, the lower by trumpets in unison, while a muted trumpet or clarinet played a solo above the two lines:

![Fig. 18--An illustration from The Anatomy of Jazz showing the juxtaposition of independent riff lines (5, p. 244).]

The rifflike lines should probably be considered more as background figures than as melody, but since swing arrangements always included at least one solo (5, p. 243), the background riffs were often prominent. A review of the Goodman band describes the riff function by saying that the "simple background rhythm figures" are "repeated over and
over again until the background is really rolling and serving as an inspiration for the featured men" (6, p. 99).

The riff also figures prominently in melodic considerations because melodies were often based on riffs. Ostransky mentions riff-based tunes as well as another source of material upon which to build swing melodies: "Standard tunes such as 'Once in a While' and 'Avalon' continue to provide the jazzman's thematic material, along with a seemingly never-ending supply of tunes based on two-bar instrumental riffs" (5, p. 245). Due to swing's frequent use of riffs, swing melodies appear to have a greater degree of melodic organization (5, p. 245).

The following four-bar excerpt from Rusty Dedrick's Goodman

![Fig. 19--A section of Saints IV showing typical riff usage (1, accompanying music score).](image-url)
The harmonies of the Goodman style are a little more involved than the harmonies of styles discussed previously. Chords with added notes were used more frequently and the harmonic progression became somewhat more involved so that perhaps the listener "could no longer 'feel' every progression, so to speak, the way one 'felt' the blues progression" (5, p. 245). One finds minor ninth chords, dominant sevenths with lowered ninths, seventh chords with raised fifths, and six-nine chords all appearing in Dedrick's Goodman style arrangement (1, accompanying music score).

Since, as was mentioned earlier, bands of the era often used popular melodies as a basis for their charts*, it goes without saying that the progressions used in those tunes followed pretty closely the harmonies of the original version. There was some tampering with the harmonies though, such as

*"charts" will be used in this work to mean "scores"
chord extensions and alterations, and even some chord substitutes.

The tonality in Goodman arrangements was always firmly established. The charts may remain in the same key or modulate to the next related key—usually in the last section (5, p. 245). Goodman emphasizes the reason for the judicious use of modulations by saying "the arranger's choice of the different key changes is very important, and the order in which the solos are placed, so that the arrangement works up to a climax" (2, p. 162).

Goodman style charts have a simple rhythmic feel—once again due to the use of repeated riff figures. Performance-wise, the rhythm section carried out a "simple beating" function, as described by George Simon:

...for this type of swing, a simple rhythm is the most effective because it never clutters up other rhythmic effects, and, at the same time, gives the rest of the band (which is at times almost playing pure rhythm) a solid, basic, rhythmic foundation upon which to impose its own rhythmic structure. Stylistically, this can best be described as a shift to a more definite colored swing...(6, p. 99).

The simplicity found in the ensemble rhythmically did not carry over into solo performances by members of the band. The soloist would nearly always take more rhythmic freedom than the ensemble as a whole.

An examination of Dedrick's Goodman style arrangement shows the rhythms to employ, in both the melody line and the background riffs, frequent syncopations. The meter is characteristically $\frac{4}{4}$ or C. "Straight four" in the rhythm section
is also an important aspect of the style (1, from "Notes to the Conductor").

The voicing of Goodman-style charts is of a close-voiced nature, both for lead melodic lines and riff backgrounds. In the reed section where a greater range span is present, the entire chord usually appears. The trumpets and trombones, however, must be written for as a single brass unit in order to get the entire chord into the section (the four notes of a seventh chord, for instance). The following excerpt from Saints IV illustrates the point:

Fig. 20--A portion of Saints IV by Rusty Dedrick showing close-voicing in the saxophone and brass sections (1, accompanying music score).
The previous figure also shows the use of the added sixth to the triad—a common practice in swing voicing.

The instrumentation of the bands of the thirties was somewhat standardized due to the scoring of, among others, Fletcher Henderson:

By way of Henderson and Redman came the fundamental instrumentation of big bands in the thirties—three trumpets, two trombones, four saxophones, and four rhythm. Although these components were enlarged in later years, the relationship of each section to the other has not changed to this day (3, p. 216).

An instrumentation list appearing next to a May, 1938 George Simon review of the Goodman band showed four saxophones, three trumpets, two trombones, piano, guitar, bass, drums, female vocal, and leader/clarinet (6, p. 98).

Places for improvised solos are always a part of a Goodman style arrangement, and other form considerations would include a return to previous material. According to Ostransky, the forms of swing also "show a marked increase in the use of the thirty-two-bar AABA popular song; the twelve-bar blues continues to be an important form; and, by the end of the period, stomps, marches, and rags become increasingly rare" (5, p. 245).

No special effects were employed in Goodman performances, and performance techniques included the aforementioned "straight four" rhythm feel. Other directions for performance, as listed by Rusty Dedrick, are that the "brass figures should have a 'clipped' staccato sound and the saxes
should use a narrow fast vibrato. The feeling is strictly 'on top of the beat'" (1, from "Notes to the Conductor").

There is no electronic alteration involved in the Goodman style and the articulations include accents, rips, and turns. The clipped phrasings mean that a staccato approach is often taken. Legato and staccato markings are frequently employed on the parts, particularly in the much-used instances of opposite markings for the note values—that is, the longer note receiving the staccato mark and the shorter note receiving the legato mark as the following example illustrates:

\[ \begin{array}{l}
  \text{Fig. 21—Example illustrating opposite articulation/note value markings.}
\end{array} \]

This type of articulation has become frequently employed in most big band styles since the 1930's and the chances are if the arranger does not specifically mark otherwise, the players will articulate in this manner.

A portion of Stealin' Apples is recorded on the accompanying cassette (see Appendix B) illustrating Benny Goodman's big band sound. The Goodman-style arrangement of the melody line example is also recorded on the accompanying cassette, and the score of that recording appears as Figure Number Twenty-Two. Table IV, a summary of the techniques of Goodman style arranging, appears immediately following Figure Twenty-Two.
Fig. 22—Benny Goodman style arrangement of the melody line example.
Fig. 22—Continued
Fig. 22--Continued
Fig. 22—Continued
By briefly summarizing the techniques of Goodman style writing and arranging, it is hoped that Table IV (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE IV**

**TREATMENT OF MUSICAL ELEMENTS IN THE GOODMAN STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody.</td>
<td>Melodies should have an &quot;improvised&quot; feel; melodies often sound simple because of frequent use of riffs (also sound organized for the same reason); riff-based tunes and standard tunes provide the raw material for many Goodman style charts; call-and-response patterns is a good way to handle the riffs.</td>
</tr>
<tr>
<td>Harmony.</td>
<td>Added note chords are used; the progression becomes more involved so that the listener may not always be able to &quot;feel&quot; a progression the way he &quot;feels&quot; the blues; altered chords often used (i.e. raised fifths, lowered ninths, etc.); on popular song arrangements the original progression is used with some alterations; tonality is always firmly established; key modulations to the next related key often come in the last section of the piece.</td>
</tr>
<tr>
<td>Rhythm.</td>
<td>Simple rhythmic feel because of riff usage; simple beating from the rhythm section; solo performances more rhythmically complex; frequent syncopations; meter is 4 or C.</td>
</tr>
<tr>
<td>Voicing.</td>
<td>Close-voiced, both for lead lines and riff backgrounds; entire chord usually appears in both the reed and brass sections; added sixth to the triad is common.</td>
</tr>
<tr>
<td>Instrumentation.</td>
<td>4-5 saxes, 3 trumpets, 2 trombones, piano, bass, drums, guitar, optional vocal.</td>
</tr>
</tbody>
</table>
TABLE IV --Continued

Form . . . . . . . Include spots for improvised solos; return to previous material in the chart (repeats and codas); AABA popular song form sometimes used; 12-bar blues also used.

Special Effects . . None.

Performance . . . Straight four rhythm feel; brass figures should have clipped staccato sound; saxes should use a narrow fast vibrato; 'on top of the beat' feel.

Techniques  

Electronic . . . None.

Alteration

Articulation . . . Accents, rips, turns; staccato approach for punch figures; opposite articulation/note value markings appear frequently.
CHAPTER BIBLIOGRAPHY


CHAPTER V

SOUNDS OF THE 1940'S

The phenomenon of swing carried over into the decade of the forties and found some of its greatest commercial successes among the big bands of pre-World War II and the war years. One of the most popular of these groups was the Glenn Miller Orchestra. Another completely different musical idiom which had its start in the late 1940's was bop. These two styles are investigated in this chapter.

The Glenn Miller Sound

The Glenn Miller style is probably most identifiable by its unique clarinet lead voicing. There are other things, however, which help to set the style, as mentioned by Simon:

Credit in the first instance [arranging] goes to Miller not only because he's the leader, but also because he's responsible for practically all of the manuscript. He's one of the few arrangers today who jots down consistently pretty selections of sweet notes and ditto rhythmic series of swingy black dots. Note, for example, his unique style of scoring for one clarinet and four saxes, and then some of the moving background figures he writes for the brass to play into hats, and you'll get a pretty good idea of the swell, set style upon which he and his men are working (8, p. 103).

Glenn Miller himself recognized the advantages of incorporating a stylistic technique that was easily recognizable but did not demand slavish adherence to catch-phrases
or gimmicks:

We're fortunate in that our style doesn't limit us to stereotyped intros, modulations, first choruses, endings or even trick rhythms. The fifth sax, playing clarinet most of the time, lets you know whose band you're listening to. And that's about all there is to it (8, p. 41).

The melodies of the Miller repertoire are laced with the by-then familiar riffs that had been part of swing music for many years. One of the things characterizing these riffs is their adjustability to "any one of the three major steps (I, IV, V)" (7, p. 277).

The melodies themselves can be characterized by a "sweetness" which lends itself very well to slow and medium tempos. The melodies can then be more suitable to the clarinet-four saxophone blend which is such an integral part of the Miller style. Since the melodies are to be played in a smooth, blending style, they should be constructed to sound well within that idiom. A writer's construction of a Miller style melody should therefore take into account the manner in which it should be played, and consequently, should avoid wide skips or frequent rests since those tactics would add a choppiness that is foreign to the style.

The smooth, velvety sound associated with Miller also carries ramifications as to the harmonic sequencing. The same considerations that are present in constructing a melody apply to the construction of the chord progressions. Glenn Miller's Method for Orchestral Arranging succinctly explains
the concept:

Our personal tastes are such that we do not like abrupt unrelated chord sequences, and as a general rule we prefer harmonic progressions that almost slide from one chord to the next. Wide jumps and unusual chord sequences serve definite purposes, (such as elements of surprise and shock), but as methods of harmonizing pretty or sweet music they should not be utilized (6, p. 63).

Another vital aspect of the harmonies used in the Glenn Miller style is the ever-present sixth of the chord. Since the saxes and brass are often voiced within the octave, the sixth of the chord is utilized to fill out the structure (see the discussion of voicing in the Miller style). These sixths are of course present in the instrumental voicing, but may not show up in the notated chord progression (5).

An examination of the inset scores appearing in Miller's arranging text shows no hesitancy to use altered chords in the harmonic progressions. Flat and sharp fifths appear frequently, as do chord extensions—many times ninth chords.

The rhythms of the Miller sound are also subservient to the overall smooth sound desired. Unless the selection is an up-tempo number, the chances are that note divisions will be no greater than eighth notes or eighth note triplets. An aural analysis of Miller performances (see Appendix C) shows many tunes that utilize triplet rhythms.

One other rhythmic consideration is the steady feel which emanates from the rhythm section. Schuller explains that aspect of Miller performances thusly: "a steady
four-to-the-bar 'chomp-chomp' beat, unvaried and relentless in all four rhythm instruments" (7, p. 277).

The distinguishing feature of the Miller band was its clarinet lead in the reed section. The sound produced is unique and immediately recognizable:

The late Glenn Miller, before the war, originated a tone color in which a clarinet played the melody, accompanied by four saxophones. Three of the saxophones played harmony, while the lowest saxophone played the melody an octave below the clarinet. While this tone color was later used by many other conductors, it still spelled "Glenn Miller" to a majority of the listening public (2, p. 83).

Glenn Miller's orchestration method is laid out in such a way that several methods of scoring for the reed section are presented. The first method is the clarinet lead arrangement that instantly earmarks a tune as being in the Glenn Miller style. The clarinet plays lead, two altos and the first tenor are harmonized immediately under the clarinet, and the second tenor doubles the clarinet lead at the octave. Miller's description of this arrangement, as well as the example he uses to illustrate the point, follow:

In the high register the clarinet tone strengthens the rather weak tenor tone, and in the low register, the weak clarinet tone is strengthened by the strong tenor tone.

Avoid staccato passages with this combination, as short notes do not permit sufficient duration for good blending of all voices (5, p. 11).
Fig. 23--Illustration from Glenn Miller's Method for Orchestral Arranging showing clarinet lead/reed section voicing (5, p. 11).

The brass section is also generally close-voiced with the exception of instances where the bottom trombone dips below the E or F on the bass clef staff. The obvious reason is the muddiness in sound that would result.

The instrumentation of the Miller band was similar to other bands of the period. As other bands grew in size, so did Miller's. A 1938 review of the band by Simon lists the instrumentation as five saxes, three trumpets, two trombones, piano, bass, drums, vocals, and leader/trombone (8, p. 102). Later on, bands appeared with a fourth trumpet added and a full section of trombones. It is this five sax-eight brass instrumentation which Miller works with in his book (5).
The forms of Miller compositions would include solo spots quite frequently and, as was mentioned earlier, never become stereotyped, so typifying the Miller form is almost impossible. The AABA popular song form was of course utilized and sometimes a "fade out" type ending was used (7, p. 277). A loose description of a typical Miller tune might be introduction, theme statement, solos and development, coda, and ending.

Special effects used by Miller included a device that became so frequently used it could no longer be considered special. The device referred to is the "du-wah" effect achieved in the brass section with the use of plunger mutes. A "+" over a note indicated that the bell of the trumpet or trombone was to be covered with the plunger, and a "o" over a note meant the plunger was to be moved away. The result was an effective tone coloration which was frequently applied to background figures. One other muting technique which may be considered unusual in some circles is Miller's practice of muting the lead trumpet in one type of mute and the rest of the trumpets in another type of mute (5, pp. 24-35).

The aforementioned "fade out" effect is probably most memorable as it appeared in In the Mood. The device is exactly what the name implies—a repeated phrase that diminishes in volume with successive repetitions of the phrase. The ending must be arranged, however, and frequently an
abrupt shift to a forte volume proves effective.

Performance techniques utilized by members of the Miller band were typical of the big band style during the swing era, but probably more evident in the performances of Miller's group than other bands of the day was its great adherence to the concept of blend. Of course the style depends so much upon smoothness that blending as a performance technique is of great importance.

There is no electronic alteration involved in the performance of a Miller style chart. Articulations utilized often include the opposite note value/articulation markings discussed in the Goodman style. In addition, it would probably be wise for the arranger to mark carefully the phrasings to save rehearsal time because the Miller style is so dependent upon blend and smooth phrasing.

A part of Glenn Miller's recording of Moonlight Serenade is recorded for analysis on the accompanying cassette (see Appendix B) as an example of the Miller sound. The Miller style arrangement of the melody line example, which incorporates the methods of handling the ten musical elements described previously, is also recorded on the accompanying cassette (see Appendix B). The score to the recorded arrangement of the melody line example appears as Figure Number Twenty-Four. Table V, offering a brief summary of arranging techniques to achieve the Miller sound, is included immediately following Figure Number Twenty-Four.
Fig. 24—Glenn Miller style arrangement of the melody line example.
Fig. 24--Continued
Fig. 24--Continued
Fig. 24—Continued
By briefly summarizing the techniques of Miller style writing and arranging, it is hoped that Table V (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE V**

**TREATMENT OF MUSICAL ELEMENTS IN THE MILLER STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Riff-based melodies used with the riffs being adaptable to any of the three major chords; sweet character which lends itself to slow and medium tempos; should be written in a smooth style (avoid wide skips and frequent rests).</td>
</tr>
<tr>
<td>Harmony</td>
<td>Use very smooth progressions (they should slide from one chord to the next); sixth of the chord is voiced within the instruments; use of altered chords is acceptable if the progression remains smooth.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Slow to medium tempo; note divisions probably no smaller than eighth notes or eighth note triplets; triplet rhythms are used; steady feel from the rhythm section.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Reed section: clarinet lead, altos and first tenor harmonized (with the sixth of the chord) directly under the clarinet, and the second tenor doubling the clarinet line at the octave; brass section: similarly close-voiced except when bottom trombone dips below an E on the bass clef staff.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Five saxes (one clarinet double), four trumpets, four trombones, guitar, piano, bass, drums, optional vocals.</td>
</tr>
<tr>
<td>Form</td>
<td>Inclusion of solo spots; AABA popular song form is used; &quot;fade-out&quot; ending sometimes employed; loosely described might be intro, theme statement, solos &amp; development, coda, and the ending.</td>
</tr>
</tbody>
</table>
TABLE V --Continued

Special Effects . . . "Du-wah" effect from the brasses with the use of the plunger mute; muting of the lead trumpet in one type of mute and the rest of the section in another type; fade-out endings.

Performance. . . . Typical of big band swing; smooth blend is of utmost importance.

Techniques

Electronic Alteration . . . None.

Articulation . . . Opposite note value/articulation markings (see Goodman discussion); carefully phrased parts.

The Bop Style

The birth of bop carried important ramifications because this new style was such a marked departure from the swing style which had been dominating commercial music. While bop cannot truly be considered a successful commercial music style, it is well worth the discussion since its concepts formed the foundation for much jazz playing and writing that was to follow bop—jazz that was commercially successful.

The word "bop," shortened from the original "be-bop," came about because imitation seemed the most appropriate method of describing the new music. Richard Wang speaks of a typical Dizzy Gillespie "lick" that embodies the bop sound: "In his first chorus Gillespie employs a melodic-rhythmic motive that becomes characteristic of the new style—especially when occurring at the end of a phrase. The nervous pairs of descending eighth-notes in measures 18 and 19 are the model for the onomatopoeic expression 'bebop'" (12, p. 541).
The melody of a bop tune is heard as a unison or octave statement at the beginning of a number and in the coda. The melody often includes skips of more than a third, thus precluding any see-saw type motion (10, p. 14) that sometimes crops up in melodies of swing arrangements. The complicated intricacies of bop melodies are hinted at by Stearns:

To take the place of the melody, bop evolved a framework of its own, a written or memorized unison chorus in bop style, played at the beginning and at the end of each number. It was generally quite complicated and, sometimes, even memorable. If you could manage to whistle the original tune at the same time, it would fit in a bop-pish way (9, pp. 229-230).

The melodic conceptions which surfaced in the melodies of the bop style were a direct result of the melodic techniques used by the soloists during their improvisations. A clear example of this appears in the area of melodic phrasing. The bop soloist started and stopped his phrases at what would previously have been considered strange places: "The bop soloist now started and stopped at strange moments and places, reversing his breath pauses, and sometimes creating a long and unbalanced melodic line which cut across the usual rests" (9, p. 230).

Another improvisation-based melodic concept is the polytonality which often appeared in bop melodies. One example is cited by Hodier:

His [Parker's] phrase frequently approaches polytonality. By that I mean that the notes he sometimes plays over certain bases are in
a polytonal relation with them. This is notably the case in *Moose the Mooche*, in which Parker grafts a major chord based on the sixth degree of the scale onto a dominant seventh, thus forming an altered thirteenth that suggests two different keys, even though the notes played do not violate the laws of natural resonance (4, p. 104).

Finally, the melodic line can be said to take a course which guides it away from the arpeggio-like construction that was typical in many swing melodic contours. If it can be said that boppers used any one element more than another for their melodic conceptions, that element would be the scale. The aforementioned use of wide skips and a scalar base insured the birth of more melodic ideas than the use of an arpeggio base because an arpeggio merely restates the chord (10, p. 14).

The following excerpt from Dedrick's bop style arrangement of *Saints* shows the trumpet and saxophone lines and illustrates many of the points made concerning melodic construction.

![Fig. 25--A portion of the trumpet and saxophone lines from *Saints* V by Rusty Dedrick illustrating many bop style melodic ideas (5, accompanying music score).]
The polytonality mentioned before applies equally well in the realm of harmonic considerations. Charlie Parker tried to verbalize this idea of playing chord extensions over the harmonic base:

"I kept thinking there's bound to be something else," he [Parker] once recollected. "I could hear it sometimes but I couldn't play it."

As he worked over Cherokee with Fleet, Parker suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriate related changes, he could play this thing he had been "hearing" (13, p. 16).

Another harmonic concept of bop is the idea of freely using altered chords (not just altered tones which would merely be embellishment) and chord substitutions (10, p. 14). Other harmonic characteristics are enumerated in The Anatomy of Jazz:

As in previous periods, consecutive secondary dominants continue to be greatly favored by modern jazzmen, and the progression of secondary dominants in the bridge of "I Got Rhythm" is a characteristic one. Another favorite in this period is a long line of consecutive minor sevenths...Another harmonic characteristic initiated early in the period, and still current, is the Neapolitan sixth, that is, the major triad built upon the minor second degree of the scale, thought by some to be derived from the Phrygian mode...As a dominant substitute its use is made clear... (6, p. 298).

The rhythms of bop are dominated by frequent rests. In addition, the melodic conception of "odd-bar phrasing" applies to the rhythmic phrasing as well. Paradoxically, however, the frequent use of rests and what might appear
to be "jerky" phrases did not add up to any disjointed feel. On the contrary, the rhythms were more flowing than those of the swing era (9, p. 234), due to the revolutionary approach taken to playing the drums:

The great change wrought by bop drummers was in their organization of a one-one-one-one-one beat, as against the syncopation of swing and Dixieland drummers; they reserved the bass drum for accenting—accenting beats as individually as they could, and deliberately forcing them from regular patterns. They kept the basic beat going on the top cymbal, annoying many listeners and some musicians with the clatter they thus set up, but giving boppers a rhythmic push like none they had ever felt before (11, pp. 287-288).

The practice of using the bass drum entirely for special accents rather than regular rhythm and using the top, or ride, cymbal to maintain the steady four beats (1, p. 14) allowed the soloists greater freedom in their rhythmic expressions. One of the manifestations of this new freedom is what Hodier refers to as "breaking time up" and "attaching so much importance to short notes" (4, p. 108). Thus it can be said that bop employs rhythms with greater subdivision of the beat—sixteenth notes at a rapid tempo, for example—as can be heard in the apparent "flurry of notes" appearing frequently in bop performances (see Appendix C).

Other aspects of bop rhythms include a predilection for the use of triplets and the practice of slightly stressing the weak part of the beat, as described by Ostransky:
An important aspect of the practice of performance during this time is the slight stress placed on the weak part of the beat in consecutive eighth note patterns; in the forties, these stresses were shown in arranged rhythms by various artificial accent symbols in the proper places, as in the first example below. By the fifties, however, the practice was so common it was not considered necessary to show the accents. The following examples are typical rhythmic patterns of the period; they are not, however, riff patterns (6, p. 299).

Fig. 26—An illustration of typical bop rhythmic patterns; from The Anatomy of Jazz (6, p. 299).

Since bop is a music of the small group, voicings do not really play an important role. The opening and closing thematic statements in a bop composition are always unison or octave statements and the intervening material is either solo or solo over an improvised background, so voicings are not of major concern. Likewise, the piano's predomi-
nately single line right hand part requires no voicing considerations, and the occasional left hand punch chords are structured to outline the harmonic foundation (see performance techniques section).

Typical bop group instrumentation is trumpet, sax (generally alto), piano, bass, and drums (3, accompanying record). It should be pointed out that the bass is a stand-up acoustic type, not electric, and that in bop's early days when Charlie Christian was alive, the guitar was used in the rhythm section. After Christian's death the guitar was not usually considered an essential instrument in bop groups (6, p. 287).

As evidenced by an aural analysis of bop performances (see Appendix C), the form of a bop composition is nearly always the same. After an introduction the theme would be stated, then various members of the group would solo, including a swapping of solo "licks" among the instrumentalists, then the theme would be played again (the coda), and the piece would end with some kind of short tag.

It should be mentioned that boppers often based their tunes on standards, but utilized only the progression, and even that was often altered. Confirmation for instance, comes from I Got Rhythm (4, p. 102). Form-wise therefore, a bop arrangement could be based to some extent on a standard tune.
There are no special effects to be considered in the arrangement of bop pieces, but there are numerous performance techniques which must be adhered to for the successful reproduction of a bop style performance. The tactic mentioned before of stressing the weak part of the beat is important for the trumpet and saxophone, as pointed out by Lennie Tristano: "...A bopper would accent every up-beat, producing a line which pulsates with a modern, more exciting feeling. This type of accenting also prevents a soloist from stumbling into a boogie groove..." (10, p. 14).

Also previously discussed was the change in the drummer's function. Stearns goes more into detail about what the drummer actually does:

Bit by bit, Clarke made the single right-hand "ride" or "top" or "front" cymbal the rhythmic center of the performance—while the left hand added accents on the snare drum, the left foot played the high-hat, and the right foot exploded the bass drum; the top cymbal was the only regular and continuous sound made by the drummer, although it could vary to fit the notions of the soloist and it furnished an astonishingly light and flexible pulse for the entire band. For the drummer, the rhythmic center shifted from the right foot to the right hand—a switch that many "swing" drummers have been unable to make. (Gene Krupa, for example, compromised in 1955 by adding accents to his regular four-four on the bass drum.) In a very real sense, the rhythm became more fragmented, more subtle and, above all, more flowing (9, p. 234).

The bassist played a steady beat which shifted from "consecutive (diatonic) notes to intervals of a fourth or fifth which emphasized no particular sequence of chords" (9, p. 232).
The pianist, according to Ostransky, made these concepts his performance practices:

The pianist, whose function in the thirties was to provide a steady four-four, discovered in this period that the strong, steady beat of the plucked bass made the work he was doing with his left hand redundant. More and more he came to rely on the beat of the bass and to concentrate on the single notes he could play with his right hand. He kept his left hand free to punch out a chord whenever it seemed necessary to reinforce something his right hand was doing, provide an especially strong up- and downbeat punctuation for the soloist, or occasionally to remind himself and the others of a particular chord progression or cadence—to play what some jazzmen call "feed" chords. A characteristic piano accompaniment for a soloist may be illustrated in brief as follows (6, p. 290):

Fig. 27--An illustration from *The Anatomy of Jazz* showing what a typical bop piano part might look like (6, p. 290).

The genuine bop style soloist would also concern himself not only with notes he played, but notes that he suggested. Hodier attempts to explain this phenomenon by telling how Charlie Parker was a master at the suggestion of notes in his phrases:
his phrase frequently includes notes that are not played but merely suggested. His phrase is so logical and his power of persuasion so great that the ear hears them anyway. Thus, anyone who writes down a Parker chorus is obliged to include, in parentheses, notes that have hardly been played at all...

Fig. 28--A Hodier transcription of a Charlie Parker improvisation showing the suggested (but not played) notes (4, p. 109).

There was no electronic alteration present in bop performances and articulations included the accented weak beats as mentioned earlier. The bopper also had a tendency to slur more often—necessitated by the fact that he was often playing a large number of notes at a rapid tempo.

A portion of Charlie Parker’s performance of *Ornithology* is recorded on the accompanying cassette (see Appendix B) as an example of the bop style. Appendix C lists more records that contain bop performances.

The bop style arrangement of the melody line example, utilizing the techniques of handling the ten musical elements discussed above, is recorded on the accompanying cassette (see Appendix B). The score to the recorded example appears as Figure Number Twenty-Nine, and Table VI, a summary of the techniques of bop arranging, closes the chapter.
Fig. 29—Bop style arrangement of the melody line example.
Fig. 29—Continued
By briefly summarizing the techniques of bop style writing and arranging, it is hoped that Table VI (appearing below) will provide an accurate precis to guide the writer and/or arranger.

### TABLE VI

**TREATMENT OF MUSICAL ELEMENTS IN THE BOP STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Unison or octave statement at beginning and in coda; wide skips used; uneven phrasing; melodic line is often in a polytonal relation with the harmonic progression; scalar-based.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Chord extensions used liberally in the melodic line; much altering of chords and chord substitution (particularly on standard-based tunes); secondary dominant progressions are frequent as are consecutive minor seventh progressions; use of Neapolitan sixth as a dominant substitute.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Frequent rests throughout; odd-bar phrasing and &quot;one-one-one-one&quot; approach to drumming; many short notes appear (i.e., sixteenths at a rapid tempo); frequent triplet use; slight stress on the weak part of the beat.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Unison or octave opening and closing; piano punch chord voicing, single line dominates in right hand.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Trumpet, sax (usually alto), piano, bass, drums.</td>
</tr>
<tr>
<td>Form</td>
<td>Introduction, theme statement, solos, coda, ending tag; sometimes the form of a standard-based tune is used in part.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>None.</td>
</tr>
<tr>
<td>Performance</td>
<td>Stress the weak part of the beat (trumpet and sax); constant ride cymbal, bass drum</td>
</tr>
</tbody>
</table>
TABLE VI --Continued

used for accents only; steady four from the bass; feed chords from the piano; soloists should try to construct phrases so that every note doesn't have to be played to be "heard."

| Electronic | None |
| Alteration | Stress weak part of the beat; frequent slurs. |
CHAPTER BIBLIOGRAPHY


CHAPTER VI

THE SOUNDS OF THE 1950'S

The 1950's saw the dominance of the small group in commercial music. The rock 'n' roll combo took the place of the big band, and in so doing, drastically changed the pervasive sound of commercial music. One of the most influential persons to play a role in that change was the inimitable Chuck Berry. Another important stylist of the era was Elvis Presley. The Berry and Presley sounds are investigated in this chapter.

The Chuck Berry Sound

The Chuck Berry performance—both vocally and instrumentally—influenced just about every vocalist/guitarist that came after him. The hard treble adjustment on his guitar amplifier and his infectious vocal renditions are familiar material to all students of commercial music.

Since nearly all of Chuck Berry's material is blues-based, the melodies of his songs are naturally melodies which would fit the blues. One aspect of these blues-based melodies that crops up again and again is the shifting of the same melodic contour to fit the different chords of the blues progression. For instance, the Chuck Berry tune *Johnny B. Goode* (see Appendix B) utilizes this device. If
the melody line to *Johnny B. Goode* is dissected, it is found to consist of six two-bar phrases fitting the blues progression: I, I, IV, I, V, I. The first, second, fourth, and sixth two-bar fragments are the same melody line with the exception of the last beat or two. The third and fifth two-bar fragments are very similar in contour and might even be thought of as the same fragment transposed to fit the new chords. Thus, a Berry melody could typically consist of a two-bar fragment transposed to fit the different chords of the twelve-bar blues form.

Another aspect of a Berry melody is its characteristic driving, punching feel. This feeling is attained through the use of repeated eighth notes on the same pitch.

The harmony of a Chuck Berry tune is, as stated previously, based on the blues. This was generally "pure" blues and included no substitute chords or altered tones, as can be determined by listening to numerous Berry performances (see Appendix C). Also worthy of mention is the fact that since this music is guitar-centered, it is wise to select a key suitable for the guitar—preferably an open string key.

The rhythms are predominantly straight eighth and quarter notes. It should be mentioned that a comfortable Berry tempo (\( \dot{=} 164 \) to 184) dictates an even, staccato approach and precludes the use of the eighth note triplet that was so common in other rock 'n' roll (R&R) forms of the fifties.

Chuck Berry guitar voicing generally alternates between a solo break single line with occasional thirds and fourths
and a background voicing using fifths to sixths. These two voicings are illustrated as follows by Bruner:

[Music notation image]

Fig. 30--An illustration from Tom Bruner's book which shows two typical Chuck Berry guitar voicings (1, p. 66).

Keyboard tactics included runs and basic chording to fit the blues pattern. Because of the guitar's harsh treble sound even in the background figures, the piano was very often of little consequence unless it played in the extreme treble range, and of course, its most effective use in that range was as a single line fill.

The instrumentation of Chuck Berry's groups included guitar/vocal, piano, electric bass, and drums. A saxophone or other instrument may have been added from time to time, but the basic four instrument grouping was most typical of Berry's 1950's performances.

The form can again be traced to the twelve-bar blues. Even the introduction, the familiar four-bar guitar break
with ensemble accents, was a part of the blues—being the first four measures of the twelve-bar form (due to time limitations, the musical example is not structured in that manner, however). The remaining eight bars were then an instrumental introduction involving the rest of the group. Next the vocal line is in for one or two repetitions and then an instrumental chorus occurs. The vocal line re-enters and the song concludes with a short tag. A verse-chorus arrangement may be alluded to by using one repetition of the twelve-bar form for the "verse" and the next repetition for the "chorus."

No special effects are a part of the Berry sound. The electric bass performed by playing on each beat in a chord outline pattern and the drums played a straight four R&R pattern with heavy accents on two and four. The guitar's heavy treble settings and aforementioned voicings constitute its performance techniques. The piano's frequent runs and great use of the extreme treble range make up its performance practices.

There is no electronic alteration present in a Berry performance. As for articulations, punching and driving attacks are frequently employed in the reproduction of the characteristic Berry sound.

A part of Johnny B. Goode is recorded on the accompanying cassette (see Appendix B) as an example of the Chuck Berry style. A listing of other Chuck Berry records is found in Appendix C.
The Chuck Berry style arrangement of the melody line example is recorded on the accompanying cassette (see Appendix B) and the score to that rendition is included as Figure Number Thirty-One. Table VII closes the discussion of Chuck Berry's music with a precis of the techniques used to reproduce the Berry sound.

Fig. 31--Chuck Berry style arrangement of the melody line example.
come to an end

Saw a fox-p la-lal torn her head in my direc-tion

Asked her for a date and she said

that would be fun

Took her to a drive-in where I must have asked too cool she

left with some-one else and I felt like

Fig. 31--Continued
By briefly summarizing the techniques of Chuck Berry style writing and arranging, it is hoped that Table VII (appearing on the next page) will provide an accurate precis to guide the writer and/or arranger.
<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Should be written to fit the blues; the same two-bar fragment can often be manipulated to fit each of the chord changes of the blues and this is a device Berry used with great success; driving, punching feel because of repeated eighth notes on the same pitch.</td>
</tr>
<tr>
<td>Harmony</td>
<td>The blues; generally &quot;pure&quot; without substitutions or alterations; select key suitable for the guitar.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Straight eighths and quarters; good tempo is between $\frac{4}{4}$ = 164 and 184.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Guitar voicing is solo line w/occasional thirds and fourths and backgrounds of fifths to sixths; piano was often most effective with simple chording and single line runs and fills.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Guitar/vocal, piano, electric bass, drums.</td>
</tr>
<tr>
<td>Form</td>
<td>Twelve-bar blues; open with guitar break (which is the first four measures of the blues) and finish that chorus with an instrumental introduction, then vocal and instrumental choruses intermixed, then conclude with a short tag.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>None.</td>
</tr>
<tr>
<td>Performance</td>
<td>Bass plays chord outline four-to-the-bar; drums play a straight four R&amp;B pattern with heavy two and four; piano plays frequent runs, high treble fills, and simple chords; guitar is voiced as above and uses an extreme treble setting on his amp.</td>
</tr>
<tr>
<td>alteration</td>
<td>None.</td>
</tr>
<tr>
<td>Articulation</td>
<td>Punching, driving attacks most notably in the vocals.</td>
</tr>
</tbody>
</table>
The Elvis Presley Sound

Elvis Presley has been a major influence in commercial music for nearly two decades. His 1950's style is discussed here, however, because Presley's music, as well as his stage gyrations, helped integrate a previously distinct black commercial sound with the white R&H of the period.

Because Presley's performances included such a broad spectrum in regard to types of songs (ballads, blues, torch songs, etc.), it is extremely difficult to specify any one style and label it as the Presley sound. This discussion will limit itself therefore to the type of song that helped nickname Presley "The Pelvis"—a rocking, uptempo version of the blues.

Melodic and harmonic considerations for a Presley blues-based number are practically the same as for a Chuck Berry number—the difference lies in the method of performance. Elvis' husky sound and manner of "swallowing" syllables distinguishes him from Chuck Berry.

The rhythm of a Presley chart in this style differs from the rhythm of a Chuck Berry rendition. The Presley rhythms contain more elements closer to boogie than does Berry's music. This could be characterized as a "shuffle" or "quasi-boogie" feel. The vocals would consequently not be so much on the straight eighth side as Berry's vocals. The "shuffle" feel suited Presley well because it allowed
him to use his vocal inflections to greater advantage. The weaker (shorter) portion of the beat was perfectly matched to the swallowed syllables that became a hallmark of the Presley style.

The voicings in the piano are typically clustered in the middle to lower treble clef in the right hand and a little more spaced in the left hand (octaves and fifths). This excludes, of course, the piano fills which, as in the Berry style, are single lines and are played in the extreme treble register. The guitar voicings are typical chord fingerings alternating between an open and choked sound. The guitar breaks are mostly single line runs.

The instrumentation is the same as the Berry grouping—vocal, guitar, piano, electric bass, and drums—with the exception that an acoustic rhythm guitar is often effectively added because that is the instrument Presley would play.

The form is twelve-bar blues and is laid out similarly to the organization of a Berry blues-based tune. The opening break would be vocal instead of guitar, however, and the instrumental punches would include a half step syncopated set-up, usually coming on the "and" of three, as the following example illustrates:

![Musical notation]

Fig. 32--An illustration explaining what is meant by a "half step syncopated set-up."
Presley's groups utilized no special effects in their performances. As for performance techniques, the previous discussion lists many of those (husky voice quality, swallowed syllables, boogie-like feel, etc.) but a few other things should be noted here. The guitarist's amplifier setting should be more balanced than that of Chuck Berry's setting. The drummer should adapt his playing to more of a shuffle pattern and the bass player should strive to construct a line which stays close to the chords but which fits well into the overall shuffle feel.

No electronic alteration should be present and the articulation of the vocal line should include the huskiness and "swallowed syllables" of the Presley renditions (see Appendix B). The instrumental articulations are pretty much straight ahead (no special articulation markings or devices) and should complement the aforementioned "quasi-boogie" feel.

The Presley recording selected for inclusion on the accompanying cassette (see Appendix B) is a part of Blue Suede Shoes. Other recorded performances are listed in Appendix C.

The melody line example, arranged in the Presley style, is recorded on the accompanying cassette (see Appendix B) and the score to that performance is shown as Figure Number Thirty-Three. Concluding the chapter is Table VIII—a summary of Presley-style arranging techniques.
Fig. 33—Elvis Presley style arrangement of the melody line example.
By briefly summarizing the techniques of Elvis Presley 1950's up-tempo blues style writing and arranging, it is hoped that Table VIII (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE VIII**

**TREATMENT OF MUSICAL ELEMENTS IN THE ELVIS PRESLEY STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Should be written to fit the blues; similar to Chuck Berry construction but should probably have more contour than Berry's repeated note phrases.</td>
</tr>
<tr>
<td>Harmony</td>
<td>The blues; generally &quot;pure&quot; without substitutions or alterations; select good guitar key.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>&quot;Shuffle&quot; or &quot;quasi-boogie&quot; elements should be present.</td>
</tr>
</tbody>
</table>
TABLE VIII --Continued

**Voicing.** . . . . . Mid-range piano cluster voicings and extreme treble single line fills; typical guitar chord fingerings alternating between open and choked sound; guitar breaks are usually single line runs.

**Instrumentation.** . Vocal, guitar, piano, electric bass, drums, often an acoustic rhythm guitar.

**Form.** . . . . . Blues; similar to Berry form, but substitute vocal introduction for guitar introduction.

**Special Effects.** . None.

**Performance.** . . . Husky voice quality; swallowed syllables; "shuffle" feel; true Presley in this style should include appropriate stage mannerisms also; balanced amp setting on guitar; bass player should stay close to the chords.

**Electronic.** . . . None.

**Articulation.** . . . Swallowed syllables; straight ahead instrumental articulations which complement the "shuffle" feel.
CHAPTER VII

SOUNDS OF THE 1960'S

The predominant commercial stylists in the decade of the sixties continued to be small groups. Even though recorded performances often included "sweetening" (addition of orchestral type backgrounds), it was the small combo which produced the popular sound. Three successful types of small group music that were commercially successful in the decade were the Supremes sound (from Motown), the hard rock sound (produced by groups like Led Zeppelin), and the horn band sound (whose major exponent was the group "Chicago Transit Authority").

The Supremes Sound

Motown, the Detroit-based record company which got its start in the 1960's, was responsible for marketing a large number of hit records by various groups. One of their most successful backings was of the Supremes—three female vocalists fronted by Diana Ross. During this period the music of the Supremes became so commercially successful that each of their records was practically assured to be a hit from the very outset.

As an analysis of the Supreme's performances shows (see Appendix C), the melodies of their songs are fairly
simple and straightforward. The lines are primarily diatonic and do not contain many wide skips; they seem to progress from note to adjacent note. The melodies are also usually constructed in two- or four-bar phrases which provide convenient opportunities for the "echoing" or "call-and-response" patterns which often occur between the lead singer and the back-up vocalists.

The harmonies are also fairly straightforward. As such, they would contain the following progressions which are (according to Win Stormen) found very frequently in all types of popular music:

\[
I \ V7 \ I; \ ii \ V7 \ I; \ I \ vi \ ii \ V7 \ I; \ I \ IV \ I
\]

Fig. 34--A listing of some typical pop chord progressions (7, p. 70).

The harmonies remain fairly simple in all Supremes songs in that there are not many altered chords and chord extensions are not that prominent.

The rhythmic feel of the Supremes' style is largely based on a gospel beat. This means that the drummer would heavily accent two and four and that the tambourine (characteristic of the style) would be struck on each beat. What Gordy Berry, head of Motown Records, describes as a "happy sound" in his thoughts on Motown music (5, p. 6) comes about in part because of the joyous gospel song roots present in many Motown compositions. An aural analysis (see Appendix B) will help clarify what is meant by the
rhythm's "happy" contribution, but perhaps it would help also to say that the rhythms of Motown were often "loose" as opposed to the "tight" rhythms of a "funky soul" artist like James Brown.

The vocal harmonies differ from earlier popular harmonizations because they are at times much more open. Of course, the close-voiced harmony is still present, but it is laced much more frequently with unisons, fifths, and octaves (6, p. 36). The presence of more open voicings also applies to instrumental combinations which might appear as background material for a Supremes performance. The simple harmonic structure spoken of before means that the piano voicings will be mainly triadic in structure.

The instrumentation of a Supremes-style chart offers some degree of latitude. The vocals (two female backup and one female lead), electric bass, drums, and tambourine were always present, but the remaining instrument selection varied greatly. A celeste or vibraphone was often used and an electric piano could be effectively utilized in the absence of, or in conjunction with, these two instruments. Probably the most consistent horn to be found in the group was the baritone saxophone. Tenor and alto saxophones, trombones, and trumpets could all be used to good effect on certain occasions. Many Supreme's recordings also contained "sweetening" in the form of lush string backgrounds.
The form of a Supremes tune departed from standard practice in one important aspect. That deviation lies in the fact that tunes in this style attached more importance to the chorus than thirty-two bar popular song form, for instance. Each verse of a Supremes number served almost as a bridge to the next repetition of the chorus (6, p. 40). The importance of the chorus was highlighted in that the memorable sections of each song always came in the chorus (much more so than in many songs of popular thirty-two bar form) and in that the relationship among the vocals usually changed at the chorus—from background with lead line in the verse to a three-part harmonized line in the chorus. Also part of the form was the fade-out over successive chorus repetitions.

No special effects existed in the Supremes' repertoire, and performance techniques included the gospel-feel rendition mentioned before. The drummer would play a four-four rock pattern with heavy twos and fours.

The bassist would stay fairly close to the chords, often in a pattern-based line. The construction of a bass line should be given prime consideration in all types of popular music, and a brief explanation about bass line construction is appropriately inserted here. "Landing points" are the places in a melody where the ear expects to hear the tonality defined. At those points the bass line should consist of a chord member. It is very important, however, that the notes
before lead smoothly into the "landing point." This can be accomplished with a line using perfect fifths, half-steps, and whole-steps. Often a contrary motion to the melody line is a quite effective contour for the leading notes (4, p. 141). This technique predominates in music of the 1960's and later.

The type of sound often heard from the baritone saxophone was slightly "raunchy" in that it was not smooth and had a deep, "reedy" quality. The back-up vocalists would perform with syllables (often "Ooo") as well as words and the lead singer often improvised words and notes during "spoken-sung" sections which often appeared, particularly during a fade-out.

Electronic alteration would include the "stacking" which was undoubtedly done in the string section on tunes which involved string "sweetening." This practice entailed recording only a few string players, but on one track at a time so that the end product was a full orchestra sound. Beginning about this time it was also common practice to have the engineer equalize the recording, add reverberation where necessary, and generally tamper with the original recording so that the final product sounded much "slicker" than it would if performed simultaneously and in person. These techniques are now taken for granted and every engineer will probably employ them unless requested specially not to by the producer.

The articulations in the vocal section were very smooth, owing to the background-lead interaction. The instrumental articulations, however, were often clipped, depending upon the particular "lick" in question.
A section of *Nothing But Heartaches* has been recorded on the accompanying cassette (see Appendix B) as an example of the Supremes' sound. Other sources of Supremes recordings can be found in the discographical listing of Appendix C.

The Supremes style arrangement of the melody line example is also recorded on the accompanying cassette (see Appendix B). The score to that performance is shown as Figure Number Thirty-Five. Concluding the stylistic discussion is Table IX, a summary of the manipulations of the ten musical elements discussed to produce the Supremes sound.

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Fig. 35—Supremes style arrangement of the melody line example.
Fig. 35--Continued
Fig. 35--Continued
By briefly summarizing the techniques of Supremes style writing and arranging, it is hoped that Table IX (shown below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE IX**

**TREATMENT OF MUSICAL ELEMENTS IN THE SUPREMES STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Fairly simple and straightforward melodies; primarily diatonic without many wide skips; often constructed in two- or four-bar phrases.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Fairly simple; typical pop chord progressions; not many altered chords or chord extensions.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Based on a gospel beat; drummer should heavily accent two and four and tambourine should be struck on each beat; &quot;loose&quot; rhythmic feel as opposed to a &quot;tight&quot; rhythmic feel (such as in James Brown's group).</td>
</tr>
<tr>
<td>Voicing</td>
<td>Vocal harmonies are sometimes close-voiced and at times spread (unisons, fifths, and octaves); instrumental voicings are generally spread; piano voicings are mainly triadic.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Two female back-up vocals, one female lead vocal, electric bass, drums, tambourine, celeste/vibraphone/electric piano singly or in combinations, horn section could contain trumpet, trombone, and saxophones with the most frequent instrument being the baritone saxophone; string &quot;sweetening&quot; may be present.</td>
</tr>
<tr>
<td>Form</td>
<td>More importance attached to the chorus than in other commercial music (more frequent appearance of the chorus and more things done to emphasize the chorus such as</td>
</tr>
</tbody>
</table>
TABLE IX -- Continued

switching from lead-back-up arrangement to harmonized lead line); verses serve primarily as "bridges" to the next repetition of the chorus; fade-out over successive chorus repetitions (board fade).

Special Effects . . None.

Performance . . . Gospel feel; drummer plays four-four rock pattern with heavy accents on two and four; bass stays fairly close to the chord, often in a pattern-based line; bass line construction oftentimes "works backward from 'landing points'"; if a baritone sax is used, it should have a slightly "raunchy" sound; back-up vocals are often syllables ("Ooo") as well as words; lead singer often improvises notes and words in a "spoken-sung" manner, particularly over fade-outs.

Electronic . . . . . Stacking for string sweetening; equalization and reverberation and other techniques to produce a "slicker" sound.

Articulation . . . . Smooth in the vocal section; often clipped in the horn section, depending upon the "lick."

The Hard Rock Sound

Hard, or acid, rock bands abounded in the decade of the sixties. Their heavy metallic sounds were unique to the style and occupied an important, almost commanding, role in the successful commercial music of the sixties' youths.

The melodies of the hard rock style have a modal sound and many times cannot be classified as major or minor. Perhaps the modal quality of the melodies is a reaction against the half-step resolution "semi-Mickey" sounds of the establishment's commercial music. Or the use of modal-based melodies
may spring from a gradual infusion of Eastern music. In any case, an aural analysis of recordings of this style (see Appendix C) reveals definite modal tendencies in a large number of the melodies. Most notable about the modal melodies is the fact that they lack the half-step resolution to the tonic.

Since the emphasis in many hard rock groups was placed on improvisation, volume, and/or electronic effects, the melodies received less consideration than they might in other styles. Consequently, a short phrase was often all that was necessary to furnish all the raw material needed for any melodic development. The one or two short phrases could be run through any number of different amp settings or other techniques to prevent a monotonous repetition (in most cases) from building up, so melodic considerations generally ceased at that point.

George Duke speaks of "rather simple" piano harmony in the rock style (3, p. 35), and this concept applied equally well to all instruments. Triads and seventh chords were the most frequent harmonic techniques utilized. Since the melodies were modal-based, the accompanying progressions would also often be lacking in the $V_7-I$ resolution. The whole step approach chord was more frequently used. Bruner's characterization of solo harmonies would apply as well to the overall harmonies:
Harmonically, the solos are influenced greatly by eastern modes (pentatonic scales, etc.), whole-tone scales, and the dorian, lydian, and phrygian modes. Soloists many times imply these scales over seemingly unrelated diatonic harmony. This is a characteristic of the style (1, p. 69).

The rhythms of hard rock can be characterized as hard, driving, and pounding. The rock drummer's greater dependence on toms and frequent use of the snare solely as a "tom with a different timbre" precludes any flowing, smooth rhythmic phrasing. Characteristically straight eighth in feel, hard rock rhythms do not make great use of syncopation. The meter is usually $\frac{4}{4}$ or C and triplets are sometimes employed—generally as quarter (not eighth) note triplets. By way of summary, Bruner describes rock rhythmic playing as "not too sophisticated, usually the pounding of a rhythmic figure in an almost drone, primitive fashion (1, p. 69)."

Hard rock voicings are generally simple and triadic in nature. Because of the lack of a large number of instruments in the hard rock group, the main voicing concerns lie with the pianist's and guitarist's fingerings. Left hand unisons and right hand triads are typical of a rock piano player's approach, and the guitarist handles his fingerings in a conventional manner and is probably just as concerned about the construction of his single line runs and solos as he is about his function as a chord instrument.

Electric bass, guitar, and drums formed the nucleus of the acid rock group. A second guitar was frequently added and
"the heaviness of two guitars is complementary to the style" (1, p. 78). The guitars used were always of the solid-body type because they were well suited to play the thin, metallic, treblely sound that was desired (1, p. 54). Vocals were always present, both as solos and as lead lines with backgrounds.

The one constant aspect of hard rock form is the provision for ample solo spots for one or more of the members of the group. Another device almost always used entails the inclusion of an ending which works up to a gigantic climax and finishes with one final punch from all the instrumentalists. A chorus-verse approach is often taken, but thirty-two bar popular song form is notably absent in most cases.

Special effects and performance techniques can be conveniently grouped together for discussion. Hard rock groups performed at extremely loud volume. Bruner expounds upon the use of volume as a performance technique:

Volume is a coloring factor in the timbre of rock guitar. Obviously, it is extremely hard to reproduce the ear-shattering sound of a live rock concert guitarist without volume. This is not a defense for this type of unmusical noise, rather a statement of fact: "Play the same licks on a small amplifier at low volume without the gimmick sounds, and it doesn't sound the same."

This is not to say that all rock has to be painfully loud. It simply says if you want to authentically emulate the sound a guitar makes in extremely loud rock groups, you will have to have your guitarist play a similar amplifier at similar volume (1, p. 55).
A typical effect utilized by rock groups is feedback which is so often present in guitar and bass solos. The tone sustain box can be used to attain this effect (distortion-free), or the fuzz-tone can be used if distortion is desired at the same time. Another type of distortion which is characteristically present in hard rock performances is the overloaded speaker—naturally present when the amplifier is not large enough to handle the signal. The same effect can be attained electronically with the use of a volume booster (pre-amplifier).

Most of the electronic alteration for acid rock groups is present in the instruments and electronic equipment used for the performances. The dependence on studio techniques is not so great with hard rock styles because often the success of a hard rock group depends upon their live performances.

Most articulations in hard rock are obscured by the volume and electronics involved in the performances. Any markings an arranger may make on the parts would consequently be of little importance.

Part of Led Zeppelin's performance of Heartbreaker is included on the accompanying cassette as an example of the hard rock style (see Appendix B). Other hard rock recordings are listed in Appendix C.
A hard rock treatment of the melody line example is recorded on the cassette accompanying this report (see Appendix B) and the score to that arrangement is given as Figure Number Thirty-Six. Table X, a summary of the techniques of hard rock style arranging, closes the hard rock discussion.

Fig. 36--Hard rock arrangement of the melody line example.
By briefly summarizing the techniques of hard rock style writing and arranging, it is hoped that Table X (appearing on the following pages) will provide an accurate precis to guide the writer and/or arranging student.
### TABLE X

**TREATMENT OF MUSICAL ELEMENTS IN THE HARD ROCK STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Melodies are mainly modal-based; since they are modal in character, they lack the half-step resolution to the tonic; melodies are of secondary importance (due to improvisation, volume, etc. considerations) so often a short phrase is all that is used for practically the entire melodic line.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Rather simple; triads and seventh chords predominate; because of modal character, the harmonies often lack the V7-I resolution (whole step approach chord is substituted).</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Hard, driving, pounding; great dependence on the drummer's toms; straight eighths without much syncopation; meter is usually 4/4 or C; quarter note triplets sometimes used; rhythmic drones appear frequently.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Simple, generally triadic nature; left hand unisons and right hand triads are frequent piano voicings; conventional guitar fingerings.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Electric bass, guitar, drums; second guitar frequently used and the vocal, solo or with back-up, is present in just about every song; guitars are of the solid body type.</td>
</tr>
<tr>
<td>Form</td>
<td>Constant provision for ample solo spots for one or more instruments; ending is typically stretched out and worked up to, finished off with a giant climactic final punch from all the instruments; chorus-verse approach often taken, but 32-bar popular song form is rarely used.</td>
</tr>
<tr>
<td>Special Effects and Performance Techniques</td>
<td>Performed at a very loud volume; feedback in guitar and bass solos (either from tone sustain or fuzz-tone); overloaded speakers, either natural or with volume booster.</td>
</tr>
</tbody>
</table>
TABLE X --Continued

Electronic . . . Present in the instruments and equipment used for the performances.

Articulation . . . Of little consequence.

The Horn Band Sound

With the appearance of groups like Chicago Transit Authority and Blood, Sweat and Tears in the late 1960's, commercial music saw the fusion of jazz and rock to a certain extent. The three or four horns added to the basic rock instrumentation, along with an approach to the music that was not so harsh and metallic as the acid rock bands, made the horn band sound a popular musical idiom. One of the most successful horn bands was (and is) Chicago (since shortened from Chicago Transit Authority).

The melodies of Chicago tunes at times appear to be modal-based, but their music is more apt to be based in the major and minor scales than is hard rock music. Also typical of the melodies in the Chicago style is their mainly diatonic nature. Step-wise motion is probably the most frequently used progression of notes.

Chicago's harmonies are likewise relatively simple. Major and minor triads, dominant and major seventh chords, chords with the added sixth, and occasional suspended chords—these constitute the basic fare for a typical Chicago number. An often used progression involves the alternation of
two chords for several repetitions. The harmonic progression is further simplified by the continuation of the same chord for several measures—particularly during solo breaks and horn section breaks. The harmony is also typically related to a tonal area, rather than always progressing to the key center (3, p. 35). This means that the typical popular song progressions will not be so frequent in horn band music—the progressions will be more tonal-area centered than constructed always with the idea of progressing eventually back to the tonic chord.

Duke also points out the fact that most jazz rhythms will work in the jazz-rock (horn band) idiom, but more often a strong emphasis on one should appear—this being the rock influenced part of the rhythm (3, p. 35). Overall, however, the rhythms of the horn band come from jazz (1, p. 70); but these rhythms are not swing jazz, since that would be foreign to the even eighth feel which predominates in all rock oriented music. The meter is generally $\frac{4}{4}$.

There is a great emphasis placed on the rhythms and rhythmic feel of a horn band (4, p. 203), even at times to the point of making the rhythm the focal point of the chart (4, p. 405). One prime example of this can be found in the number of tunes in the Chicago repertoire which include sections employing numerous rhythm instruments (claves, maracas, tambourines, etc.) in addition to the drums.

A favorite voicing technique used for the vocals of
a Chicago song is the use of thirds. This voicing can be heard exclusively in the vocals of Happy 'Cause I'm Going Home and illustrates very well the lead line/third above background that typifies many Chicago vocals (see Appendix C).

An analysis of Chicago's records shows that the horn voicings in horn breaks are typically unison and octaves. When the horn line reaches a resting place (a half or whole note), the horns will break into a chord. The chord voicing five-three-Major seven is often used for sustained note Major seventh chords. The top voice, usually trumpet, plays the fifth of the chord, the middle voice, alto, plays the third, and the bottom voice, trombone, plays the major seventh. Standard guitar voicings are utilized, and piano voicings which mix seconds and fourths are used to achieve an open harmonic sound (3, p. 35):

![Chord Voicing](image)

Fig. 37--Illustration from Duke's article on keyboard styles showing typical jazz-rock piano voicings (3, p. 35).

The instrumentation in a horn band consists of trumpet, saxophone (usually alto), trombone, piano, guitar, electric
bass, and drums. Wah-wah pedals are sometimes employed, but fuzz tones are not used because the jazz-type lines a horn band guitarist plays simply do not sound effective through a fuzz tone (1, p. 70).

The form of horn band style charts varies greatly but one feature generally found is the open spot for one or more soloists. One of the ways in which horn band music parallels jazz is in its use of improvised solos:

...improvised solos absolutely jazz-like in effect, are included in almost all of their [Chicago's] arrangements. The "Blood, Sweat & Tears" can be cited for its tribute and reborn interest in the big band jazz sound, as well as a definite emphasis on improvisation—refer to their recording of "Spinning Wheel," the back-up instrumental writing and the gifted jazz trumpet solo (2, p. 18).

Endings can be written out or utilize a board fade. An introduction is generally included, and the chorus-verse idea is usually present.

There are no special effects that are idiomatic to this style. Performance techniques are those accepted in jazz-rock practice. The impact of the horn band, and Chicago in particular, has been so pervasive that an indication on the part that the number is to be in the Chicago style is usually all that is necessary for the players to understand how the music is to be performed.

Electronic alteration would, of course, include the equalization, balancing, reverberation, etc. used by the
recording engineer. *Chicago* may occasionally use string "sweetening" but that is not a hallmark of their style. Their articulations include, in the horn section, many slurs and a legato-type approach due to the frequent use of fast runs.

Overall articulating technique underwent a change between the swing era and the period of the 1950's-1960's. In popular music, the change was manifested in the abandonment of the "rolled eighths" of the swing era in favor of a more even eighth feel. The influence of rock is probably most responsible for the switch. In swing, the figures $\uparrow\downarrow$ and $\uparrow\downarrow$ would be played as $\uparrow\downarrow$. After the swing era a more even subdivision was employed, but the "rolled eighth" technique has not been completely forsaken, and frequently appears in big band jazz.

A section of *Does Anybody Really Know What Time It Is* is recorded on the accompanying cassette (see Appendix B) as an example of the horn band sound. A listing of other records containing performances characteristic of the idiom appears in Appendix C.

The horn band arrangement of the melody line example, incorporating the techniques of horn band arranging as discussed in this section, is also recorded on the accompanying cassette (see Appendix B). The score to that performance appears as Figure Number Thirty-Eight. Table XI, a precis of the techniques of horn band arranging, closes the chapter.
Fig. 38—Horn band arrangement of the melody line example.
Fig. 38--Continued
By briefly summarizing the techniques of horn band style writing and arranging, it is hoped that Table XI (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XI**

**TREATMENT OF MUSICAL ELEMENTS IN THE HORN BAND STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>More likely to be major or minor than hard rock melodies; mainly diatonic; step-wise motion is most frequently used.</td>
</tr>
</tbody>
</table>
Harmony . . . . Relatively simple; major and minor triads, dominant and major seventh chords, chords with the added sixth and occasional suspended chords are the most numerous; alternation of two chords for several repetitions is frequent; continuation of same chord for several measures sometimes occurs, particularly during horn breaks; harmonies are tonal-area related (as opposed to sequencing of chords always with the aim of getting back to the tonic chord).

Rhythm . . . . Rhythms are primarily jazz-based, but with more frequent emphasis on one; even eighth feel; meter is usually \( \frac{4}{4} \); rhythm is often the focal point of the chart.

Voicing . . . . Vocal lead-background arrangement often has the back-up a third above the lead line; horn voicings are typically unison or octaves on moving lines and resting spots are triads or 5-3-Major 7 on seventh chords; standard guitar voicings; piano voicings which mix fourths and seconds to achieve an open harmonic sound.

Instrumentation . . . . Trumpet, sax (usually alto), trombone, piano, guitar, electric bass, drums; wah-wah pedals sometimes used.

Form . . . . . Open spots for one or more soloists; written or board fade endings; intro and chorus-verse are usually present in some manner.

Special Effects . . None.

Performance Techniques . . Accepted jazz-rock practice (notation of "Chicago style" on parts is sufficient).

Electronic Alteration . . . Equalization, reverberation, balancing, etc., used by the engineer; string "sweetening" used at times.

Articulation . . . Many slurs and legato type approach in the horn section due to the frequent use of fast runs.
CHAPTER BIBLIOGRAPHY


CHAPTER VIII

SOUNDS OF THE 1970'S

The commercial music styles to emerge thus far in the seventies are numerous and varied. They range from a renaissance of ragtime (due largely to the popularity of a motion picture) to a "computer-styled" music utilizing synthesizers. The two styles selected for discussion here are the soft rock (Carole King-James Taylor) sound and the straight ahead big band (Maynard Ferguson) sound.

The Soft Rock Sound

Performers like Carole King, Neil Diamond, and James Taylor are all exponents of the soft rock sound. The use of acoustic guitars and a certain "folksy" quality help give soft rock its unique style.

The melodies of the Carole King sound are mainly diatonic as an examination of The Carole King Anthology/From Then to Now (4) shows. Their diatonic nature does not preclude skips in the melodic line, however, and the use of skips of a third and a fourth are not uncommon.

It is difficult to typify the melodic phrase groupings in the soft rock sound. Two-, four-, and eight-bar phrases certainly appear throughout a sampling of Carole King tunes, but other length phrasings occur with relative frequency.
Oftentimes a listener can easily identify different strains because of a general shift in the overall range of that portion of the melody, or by some other technique that distinguishes one strain from another; but it is impossible to state what the typical number of bars in a strain, or phrase grouping, might be.

Soft rock harmonies are a little more involved than the harmonies of other forms of commercial music for two reasons. First, the chords used often incorporate extensions, frequently ninths and elevenths, and the suspension shows up a little more often. Secondly, the split chord notation appears rather frequently. The split chord technique involves the playing of a particular chord over a bass note not the root of that chord. This manipulation may occur because a pedal point is used in the bass, or because the composer wishes to maintain a certain "melodic" line—often a step-wise motion or a certain pattern. This excerpt from Home Again clearly illustrates the use of the split chord:

![Fig. 39--An excerpt from Home Again by Carole King showing use of split chord notation in order to maintain a step-wise descending bass line (4, p. 39).]
The split chord usage is one manifestation of soft rock's emphasis on a "melodic" bass line. The arranger/composer would do well to keep the bass line always in mind when working in the soft rock idiom.

Bruner's characterization of soft rock's rhythms as "rock-syncopated rhythmic patterns" (1, p. 72) summarizes quite well the overall rhythmic feel of a soft rock tune. Because the songs are based in rock, the even eighth note feel is present, but there are numerous syncopations in both the vocal and instrumental lines. One of the most frequent spots for vocal line syncopations is the half-beat anticipation of a note that is tied to another note fitting the on-the-beat chord change. The opening two bars of *Where You Lead* exemplify this technique:

Fig. 40--The first two bars of the vocal line to the Carole King tune *Where You Lead* showing the anticipation-syncopation rhythm often found in soft rock (4, p. 46).

The rhythms played by the guitars are usually sixteenth note finger picking patterns (1, pp. xxi-xxii of the Appendix). The drums perform with a straight four feel.

The finger picked voicings of the soft rock guitar depend to a certain extent on how many beats the chord is
held. If the chord is held for only one or two beats, the
guitar voicing may be more open because there will not be
time to pick all the notes of the chord. This would be
particularly true in cases where a ninth or eleventh chord
is used. On the other hand, when a triad is indicated, or
when the chord is held for more than two beats, the guitarist
might fill the chord outline to a greater degree.

The piano voicings alternate between block chords
and an arpeggiated performance. The arpeggiated fashion of
playing is probably used to a greater degree in soft rock
than in other types of music because it is so complementary
to the finger picking style of the guitarists.

The dominant instrument in soft rock is the piano.
Some of Carole King's recordings are piano/vocal renditions
to the exclusion of other instruments. When other instru-
ments are used, the electric bass, drums, and acoustic
guitar are all generally included. Often more than one
acoustic guitar is used, and those guitars can be any com-
bination of flat-top, twelve string, high strung, or even
dobro. Horn accompaniments can be used, and string "sweet-
ening" is sometimes employed.

The form of soft rock compositions typically includes
a four-bar introduction followed by a chorus-verse arrange-
ment—but not in the three-verse-with-one-chorus-between
sense. Rather, the verse-chorus nomenclature represents
more than one melodic phrase that reappears throughout the
piece. The endings are generally ritarded conclusions to one of the reappearing melodic phrases.

The only thing which may be considered a special effect is the sometimes-used phase shifter on the drums. Typically, a drum lead-in (from the four bar introduction) would be performed in a slow, "funky" manner, allowing the phase shifting effect to be heard. The actual phase shifting is handled electronically by the engineer in the recording process. The phase shift sound can be simulated without a phase shifter by having the drummer tune the bottom heads on his toms lower than the top heads.

The soft rock sound dictates a "laid back" type of performance where the players try to direct the listeners' attention to the meaning of the words and the beauty of the music, rather than trying to excite the listeners. Already mentioned was the finger picking style of the guitarists and the frequent arpeggiated piano performances. The bass player will probably have his part written out so the composer can be sure to bring about the "melodic" bass line feel mentioned before, but when it isn't he should strive to use pattern-based lines. The drums perform a straight four feel, and slow, "funky" tom fills are quite effective.

Electronic alteration includes phase shifting, most frequently on the drums, and reverberation, equalization, and other techniques generally used in today's record productions. Because of the "laid back" feel necessary to
properly imitate the soft rock style, articulations are generally slurred and legato, with an obvious avoidance of clipped, staccato markings.

A part of Carole King's performance of *Home Again* is recorded on the accompanying cassette (see Appendix B) as an example of the soft rock style. Other records featuring the soft rock sound are listed in Appendix C.

Figure Number Forty-One is the soft rock arrangement of the melody line example, and is recorded on the accompanying cassette (see Appendix B). Concluding the chapter is Table XII, a summary of the techniques of soft rock arranging.

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**Fig. 41**—Soft rock arrangement of the melody line example.
Fig. 41--Continued

By briefly summarizing the techniques of soft rock style writing and arranging, it is hoped that Table XII (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XII**

**TREATMENT OF ELEMENTS IN THE SOFT ROCK STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>. . . . . . Mainly diatonic, but often includes skips</td>
</tr>
</tbody>
</table>
of a third and a fourth; melodic phrase groupings are not necessarily restricted to an even number of bars; obvious use of different strains (as opposed to a static verse-chorus arrangement) because strain distinctions are easily recognized (i.e., a shift in the range of the line).

Harmony . . . . . Chords often incorporate extensions; use of the suspension more often than in other types of popular music; split chord usage is frequent.

Rhythm . . . . . . Rock-syncopated rhythmic patterns; even eighth notes; numerous syncopations with a favorite spot for those being half beat anticipations to the following chord change; guitar usually plays sixteenth note finger picking patterns; drummer plays a straight four feel.

Voicing . . . . . Guitar voicings can be thick or spaced depending on how much time the guitarist has to play the chord; piano uses block and arpeggiated voicings, but greater use of the arpeggiated voicings is made to complement the finger picking of the guitar.

Instrumentation . . Piano/vocal, acoustic (just about any type) guitar, electric bass, drums; horns and string "sweetening" may be used depending on the song.

Form . . . . . . Four-bar introduction; reappearing melodic phrases; ending is usually a ritard of one of the phrases.

Special Effects . . Use of phase shifter on the drums.

Performance Techniques . . "Laid back" feel; finger picking by the guitar and frequent arpeggiations by the piano; bass line should have a melodic feel; drums play straight four with slow, "funky" tom fills.

Electronic . . . . Phase shifting on drums; equalization, reverberation, and other common studio techniques.
TABLE XII -- Continued

Articulation . . . Generally slurred and legato to achieve the "laid back" feeling; obvious avoidance of clipped, staccato markings.

Straight Ahead Big Band Style

The big bands of the seventies have adjusted their repertoire and presentations to fit the mood of the audiences. This entails more frequent inclusion of popular songs in the big band book and a shift to more rock influenced writing. The straight ahead big band style characterization of this music is used here to denote the Maynard Ferguson Band sound.

The penchant for the use of popular song melodies (like Shaft and Spinning Wheel from MF Horn Two) means that the melodic construction will reflect the same considerations as the original version of the popular song—that is, a diatonic nature, an avoidance of wide skips, and two-, four-, and eight-bar construction.

The tunes which are not based on popular songs exhibit melodies that are typically jazz-like in construction. Jazz-like construction means that the melodies are written with the idea of an instrumental performance, so vocal limitations are not generally considered. Thus, the line may contain skips of a fourth or more and utilize short rests more frequently. A writer can best acquaint himself with this type of melodic construction by acquiring a familiarity
with standard jazz tunes. One other aspect to consider in a jazz-based melody is the number of notes that can pass by in a very short time. Without having to worry about whether a singer can articulate the words fast enough, a writer is free to employ notes with shorter time values.

The harmonic considerations for a straight ahead big band style range from simple triads to altered chords with extensions and note substitutions within the instrumental sections. The triad use is frequent where a solid, firm foundation is desired for back-up figures. Another reason the triadic harmony is used is to "top off" the trumpet section. The interval of a fourth or fifth between the first and second trumpet "tops off" the section sound with a clarity and brilliance that might be missing in a denser stacking.

At the other end of the harmonic spectrum is the use of altered, extended chords with note substitutions. The more "complicated" harmonies often present add a thicker texture and a more "gutsy" sound to the ensemble as a whole. Chord note substitutions also help add to the "gutsy" effect. A chord note substitution would be, for instance, an eleven or raised eleven for the three in a chord (an F or F sharp substitution for an E in a C chord).

It should be mentioned at this point that the techniques described here may be unfamiliar to the writer who has not worked extensively with big band arranging. Modern sound
big band arranging techniques are described excellently in Grove's *Arranging Concepts: A Guide to Writing Arrangements for Stage Band Ensembles* (3), and reference to that work will clarify any nebulous points made here.

The rhythms of the straight ahead big band style are of "straight jazz conception" with a "reliance on individual players" (3, p. 396). Oftentimes an obvious rock beat feel is used, especially for arrangements of popular tunes. These occasions call for the straight eighth performance associated with rock. The rhythms of tunes not based on popular songs are generally flowing in nature due to the drummer's use of the ride cymbal to maintain the rhythm and reservation of the bass drum for accents and kicks (an infusion from the bop style).

The appearance of "time charts" is a more recent dimension included in the rhythms of some big band performances. Don Ellis' writing for his own group, and Hank Levy's arrangements for the Stan Kenton Orchestra are notable examples of "time chart" writing. Their works employ odd time signatures (11/4, 31/4, etc.) and frequent shifts between meters. One other rhythmic technique used by many big bands is the "open section" or extended phrase. This involves a progression or line repeated for an undetermined number of repetitions. The group continues the arrangement at the designated spot on a cue from the leader.
The voicings of the style are summed up best by Grove:

**VOICINGS:** Block, five and six part open voicings. Saxes and trombones, barisax with trbs; sax melody with trbs.
and/or brass background.

**MIXED SECTION VOICINGS:** Not extensive.
Typical would be woodwinds with trumpets (possibly muted) for melodies and counter-melodies (3, p. 396).

Duke's characterization of straight ahead jazz style piano voicings deals with the non-rock tunes which are based in a nearer "pure jazz" vein:

Straight-ahead jazz style: Play simple punches in block-chord voicings, emphasizing a triplet rhythmic flow. While keeping a key center perceptible, add high components to chords—ninth, eleventh, thirteenth—and utilize chords built from fourths (2, p. 35).

![Fig. 42](image_url)--An illustration from George Duke's accompanying text on straight ahead jazz piano voicings (2, p. 35).
The instrumentation of the Ferguson band varies. For recording sessions a full complement of four trumpets, five trombones, five saxophones, piano, guitar, electric bass, drums, and leader/trumpet/valve trombone is generally used. On the road, however, Ferguson pares down the instrumentation to four trumpets, two trombones, three saxophones, piano, guitar, electric bass, drums, and leader/trumpet/valve trombone. Other bands performing this style of music generally record and travel with the larger instrumentation.

The form parallels popular song form for the popular tune-based charts, with the exception of the frequent solo spots that enable one or more soloists to "stretch out" over a repeated chord progression. Conventional jazz form (see Grove's Arranging Concepts, 3) dominates the non-popular tune charts.

There are no special effects present in this style. The performance techniques would include an emphasis on featuring the high note trumpet player always present in groups performing in this idiom, both as a solo and section-wise. Other standard big band practices should be followed, such as having section players follow the lead man.

Electronic alteration is generally not a factor in live performances, but it can be important in some recorded performances (Hey Jude by Maynard Ferguson is an example). Standard procedure regarding equalization, balancing, and so on should be followed by the recording engineer.
The articulations in this style largely depend upon the individual chart. Opposite articulation/note value markings (see Chapter IV) are utilized on some charts, but other charts necessitate a "funky" rock approach which does not incorporate opposite articulation/note value markings. For any writing in this style it is wise for the arranger to mark all the articulations he desires, much in the manner of arrangements written by Thad Jones for the Thad Jones-Mel Lewis Orchestra.

A portion of *Spinning Wheel*, performed by the Maynard Ferguson Orchestra, is recorded on the accompanying cassette (see Appendix B) as an example of the straight ahead big band style. A listing of other records which include performances in the straight ahead big band style appears in Appendix C.

The straight ahead big band style arrangement of the melody line example is included as Figure Number Forty-Three and begins on the next page. This arrangement is recorded and included on the accompanying cassette (see Appendix B).

Table XIII, a summary of the points made concerning the techniques of handling the ten musical elements described previously, immediately follows Figure Number Forty-Three. Its presentation in résumé form of straight ahead big band style arranging techniques allows the reader to see at a glance important points to be remembered.
Fig. 43--Straight ahead big band style arrangement of the melody line example.
Fig. 43--Continued
Fig. 43--Continued
Fig. 43--Continued
By briefly summarizing the techniques of straight ahead big band style writing and arranging, it is hoped that Table XIII (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XIII**

**TREATMENT OF MUSICAL ELEMENTS IN THE STRAIGHT AHEAD BIG BAND STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Many charts are popular tune-based, so melody construction would naturally be along the lines of popular song ideas, such as diatonic nature, avoidance of wide skips, and 2-, 4-, and 8-bar phrases: tunes not based on popular songs are typical jazz tunes melody-wise—may have more notes and more frequent wide skips.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Utilizes all chord types from simple triads to complicated extension/substitution chords; triad use for a solid, background feel and to &quot;top off&quot; a chord in the trumpet section; altered chords with substitution notes lend a &quot;gutsy&quot; sound to the ensemble.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Straight jazz conception; reliance on individual players; popular-tune-based charts often call for straight eighth rock feel; other tunes have typically flowing rhythmic patterns; some inclusion of &quot;time charts&quot; and open sections.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Block; 5 and 6 part open voicings; mixed (between section) voicings are not often used; piano voicings are block chord style with perceptible key center.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>4-5 trumpets, 2-5 trombones, 3-5 saxes, piano, electric bass, guitar, drums.</td>
</tr>
<tr>
<td>Form</td>
<td>Popular song form where applicable with the addition of solo spots; conventional jazz form for other tunes.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>None.</td>
</tr>
<tr>
<td>-----------------</td>
<td>-------</td>
</tr>
<tr>
<td>Performance</td>
<td>Emphasis on high note trumpet player; standard big band practice.</td>
</tr>
<tr>
<td>Techniques</td>
<td></td>
</tr>
<tr>
<td>Electronic</td>
<td>Important for some recorded performances where special effects are desired (Hey Jude by Ferguson as an example); equalization, balancing, and other standard studio techniques.</td>
</tr>
<tr>
<td>Alteration</td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td>Largely dependent upon the individual chart; opposite articulation/note value markings sometimes used, but not on charts where that would be out of place—&quot;funky&quot; rock charts, for instance; safest thing is to notate all desired articulations.</td>
</tr>
</tbody>
</table>
CHAPTER BIBLIOGRAPHY


CHAPTER IX

PERVERSIVE BIG BAND SOUNDS

There are numerous commercial styles which are impossible to compartmentalize according to decades or other time periods because they persist over such a large number of years. Two of the big band styles that fall into this category are The Duke Ellington sound and The Count Basie sound.

The Duke Ellington Sound

The music of Duke Ellington—spanning nearly half a century—was ever-changing as he refined ideas and techniques. What many writers consider to be his finest era is the early forties (2) (5). It is the sound of the Duke Ellington Orchestra, around 1940-1942 that has been selected for examination in this discussion.

In listening to the works of Duke Ellington and reading the comments made about his compositions, one gets the impression that Ellington was an artist whose main concern was how a piece would sound—regardless of how a chord progression should move, or how a chord should be voiced, or any other mechanical aspect of the music. For that reason, it is difficult to describe Ellington techniques
without the use of what may seem to be an over-abundance of ethereal terms. Because Ellington seemed to progress from idea to sound, thereby bypassing mechanics, it is difficult to describe the Ellington style without the use of ethereal adjectives. One example is the difficulty often encountered in the nomenclature of certain Ellington chords. It has been said that Ellington himself did not worry about what to call a chord so long as the arrangement of notes produced the sound he wanted.

Ellington works were often blues-based so the melodies exploited were those that would fit the blues progression. There is a distinction to Ellington melodies, however, which might be characterized as sophistication. An aural analysis of the melodies to Ko-Ko and Concerto for Cootie exemplify the sophisticated Ellington melodic technique.

Ellington melodies can generally be considered smooth in nature, notwithstanding the melodic line of the Ellington success Take the "A" Train with its wide skips; particularly the melodies on tunes employing the liquid blend of the saxophone section, such as non-vocal renditions of I Got It Bad (And That Ain't Good).

The choice of harmonies, while in the blues idiom, does not constitute such a distinctly recognizable pattern as a pure blues progression. Ko-Ko is an excellent illustration since its "point of departure is simple, a succession
of twelve-bar blues choruses; however, its handling is not so simple, particularly harmonically" (5, p. 87). The seeming paradox of a simple harmonic base yielding such devilishly tricky chord realizations is discussed by Hodier in his analysis of *Concerto for Cootie*:

In the *Concerto*, dissonance plays a secondary role; it does not constitute the foundation of the harmony. It does not serve to create a feeling of tension, but operates as a means of adding color. Nonetheless, the many dissonances to be found in the work are not there for nothing: there can be no doubt that their suppression would weaken it considerably. It is they, certainly, that by contrast make the consonances sound so bright and fresh. This over-all harmonic simplicity doesn't rule out subtlety of detail. Certain passages have presented problems to the best-trained ears (2, p. 84).

Hodier goes on to mention that, other than the use of dissonance, the added sixth is a harmonic technique Ellington often employed (2, p. 85).

One of the best characterizations of the rhythm of the Ellington orchestra is the description "collective and flexible swing" (5, p. 85). The rhythms played by the drummer constituted a steady, but not heavy, "chunk-chunk" feel, often with the use of brushes. The steady four-four from the rhythm section was typical of all big bands of the time but the ensemble feel in rhythm generated by the members of the Ellington Orchestra was unique to that group.

Flexible rhythmic ideas (as opposed to static, squared-off rhythmic notions) are typical in Ellington
writing. Williams directly attributes this aspect of Ellington rhythm to the pervasive influence of Louis Armstrong by saying that Ellington had "absorbed the challenging rhythmic idiom introduced in New Orleans and fully expressed in Armstrong's work" (5, p. 91).

If one must pin himself down to some characterization of Ellington voicings, the safest thing to say (while making clear the idea that Ellington's musical expressions are certainly not dominated by any one technique of handling any one element) as a broad, general observation would be that close voicings are frequently used. Hodier's note about the use of the added sixth gives a clue to the closeness of some Ellington voicings. The background brass figures often present is one place where close voicings are almost always used, and the fluid saxophone-clarinet lines depend to a certain extent on a close-voiced texture.

One unique Ellington scoring device arose because of the composer's intimacy with the sound of each of the members of his orchestra. By voicing Harry Carney's baritone saxophone at times in places other than on the bottom, Ellington was able to fashion a unique sound:

The size of Ellington's talent began to show also as he freed himself as orchestrator from his dependence on the fingers of himself as pianist and began to work more directly with the players and more abstractly with the music. He knew Harry Carney's baritone sound was crucial to the sound of his saxes, hence to the sound of his orchestra as well. But what genius was it that told him not
to score Carney's sound always as the bottom of his harmonies, where it might seem to belong, but to move it from position to position for its best effect (5, p. 82)?

The following instrumentation list comes from the record *In a Mellotone* which presents early 1940's performances by the Duke Ellington orchestra: clarinet, two alto saxophones, tenor saxophone, baritone saxophone, three trumpets, three trombones, guitar, bass, drums, and piano.

The form of many of Ellington's most memorable compositions is the concerto—that is, a work which is primarily a solo vehicle for one of the band's members. Hodier's analysis of *Concerto for Cootie* gives the form of that piece as Introduction, Exposition, Middle Section, Re-exposition and Coda (2, p. 81). Non-solo pieces often took the conventional blues form, and at other times Ellington could be quite innovative form-wise if it suited his purposes. The ten-bar phrases in *Concerto for Cootie* illustrate the innovative Ellington.

Special effects would have to include the plunger mute sound of Bubber Miley or Cootie Williams—a hallmark of the Ellington sound of this era. As masters of the plunger mute, both Miley and Williams lent a distinctive sound to Ellington's group.

The performance techniques utilized by members of the Ellington orchestra were standard fare for the time. Notable, however, is the marvelous feeling of unity present
in Ellington orchestra performances. No doubt the fact that members of the band generally stayed with the group for such long time periods contributed to the keenly developed ensemble feel.

Electronic alteration was not a factor in Ellington performances. The articulations ranged from clipped phrases for muted brass background figures to the liquid phrasings used in the saxophone section. "Typical" articulations varied to fit the chart.

The number chosen as an illustration of the Duke Ellington style was Take the "A" Train. A part of that recording, done in the early forties, is included on the accompanying cassette (see Appendix B). Other recordings which contain performances by the Duke Ellington Orchestra are listed in the discographical section at the end of the report—Appendix C.

The Ellington style arrangement of the melody line example—incorporating the manipulation of the ten musical elements described previously—appears as Figure Number Forty-Four (beginning on the following page). This arrangement is recorded on the accompanying cassette (see Appendix B).

Table XIV concludes the discussion of the Ellington style. It is a summary of the techniques of arranging to reproduce the Ellington sound, and appears immediately following Figure Number Forty-Four.
Fig. 44—Ellington style arrangement of the melody line example.
Fig. 44--Continued
Fig. 44--Continued
By briefly summarizing the techniques of Ellington style writing and arranging, it is hoped that Table XIV (appearing below) will provide an accurate precis to guide the writer and/or arranger.

### Table XIV

**TREATMENT OF MUSICAL ELEMENTS IN THE ELLINGTON STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Melodies are often blues-based; a sophistication exists in the melodies; generally smooth in nature.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Often derivatives of blues harmonies; use of the added sixth; there is not the delimitation present that would prohibit the use of anything but a clearly defined, &quot;nameable&quot; chord—Ellington often did not know what to call a certain simultaneous performance of notes.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Collective and flexible swing; steady &quot;chunk-chunk&quot; rhythmic feel; drummer plays straight four; flexible rhythmic ideas (due to the Louis Armstrong influence).</td>
</tr>
<tr>
<td>Voicing</td>
<td>Close-voiced; use of the added sixth; baritone sax not always scored at the bottom of the sax section.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Clarinet, two altos, tenor, baritone, three trumpets, three trombones, guitar, bass, drums, piano.</td>
</tr>
<tr>
<td>Form</td>
<td>Concerto form often used; conventional blues form used frequently; spots for soloists.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>Plunger muted trumpet solo.</td>
</tr>
<tr>
<td>Performance</td>
<td>Standard big band tactics; very precise ensemble swing and feeling.</td>
</tr>
<tr>
<td>Techniques</td>
<td></td>
</tr>
</tbody>
</table>
TABLE XIV -- Continued

Electronic . . . None.
Alteration

Articulation . . . Standard big band; often used clipped phrasings for muted brass background figures and "liquid" phrasings for the smooth sax sound.

The Count Basie Sound

One of the most enduring of the big band sounds has been the Basie sound. The tasteful swing of the Basie band has endeared the Count's group to audiences spanning a period of several decades.

The melodies of Basie charts, as shown by an aural analysis of several of his records, can come from any idiom and be logically made to fit the Basie style. The group's mastery of the blues means that most blues-based melodies will work well within the Basie framework.

The long list of talented arrangers who have worked for the band (including Quincy Jones, Billy Byers, and Oliver Nelson, to name a few) have molded melodies from every conceivable source to characteristic Basie treatments. Broadway show tunes, jazz standards, popular rock songs, and so on have all been made to fit the style. Almost any melody can be shaped to complement the Basie style without too much alteration. Perhaps phrasing amenable to clipped endings would help set the style because clipping a phrase (using a syncopated "rushed" phrase ending which finishes
a beat or two ahead of the original stopping place for that phrase) leaves a subsequent "hole" in the line, and, as has often been said, Basie's swing often lies in not playing at just the right time. These "holes" are also a convenient place for a piano "splank"—one of the characteristics of Basie's style.

Other aspects of the Basie melodic style are mentioned by Williams:

Basie's melodic vocabulary came from Fats Waller, with flashes of Earl Hines, and some soon-to-be-acquired bits from Teddy Wilson. He could stride skillfully and joyously, as he did on Prince of Wails with Moten. But when he dropped the oom-pa of stride bass, Basie's right hand accents were no longer heavy or light, but all equal, and, with Page taking care of the basic beats, the pianist's rather limited melodic vocabulary was suddenly released. Basie could form solo after solo out of a handful of phrases that quickly became familiar but were always somehow fresh because they were always struck, shaded, enunciated and pronounced differently...
(5, pp. 96-97).

One final point to be made about melodies in this style is that they often incorporated the use of riffs. Many times a "head riff" (riff devised spontaneously by someone in the band) would be tossed back and forth between sections (4, p. 214), thereby being stylized to a certain extent. This "arranged" riff then became the basis for another chart in the Basie book.

The blues provided the harmonic basis for many Basie tunes. Other tunes based on popular songs or jazz standards employed the original harmonies, but with substi-
tutions and alterations made at convenient spots. The added sixth appears frequently in Basie arrangements.

An examination of the harmonies of *Pleasingly Plump* and *Count 'Em*—two Quincy Jones charts recorded on *Li'l Ol' Groovemaker...Basie!*—shows that just about any type of chord will fit the Basie style (3, p. 11, p. 23). The chord progressions are dominated by movement in the circle of fifths and half and whole step movement. The minor seventh chord and the ninth chord appear frequently in these arrangements.

One very important aspect of Basie style rhythms lies in their flow. Drummer Jo Jones laid the foundation for this flowing movement by getting away from playing the rhythm's demarcation (5, p. 96). He did this by pedaling more quietly on the bass drum and keeping a steady ride rhythm going on the top cymbal.

A Basie rhythmic device which immediately identifies the style is the solo piano break just before the final chord of an arrangement. The notes would be played high on the treble clef staff and would have the following rhythm:

```
\[\begin{array}{cccc}
| & | & 1 & 1 \\
| & | & 0 & 0 \\
\end{array}\]
```

(final chord)

Fig. 45—The final piano break rhythm appearing in many Basie charts.

Basie style ensemble voicings are typically within
the section and close-voiced. This means that the lead line will often be played by Alto I, Trumpet I, and Trombone I. The previously mentioned frequent use of the sixth helps create the close voicing. A typical Basie voicing might find the baritone saxophone at the bottom of the ensemble, and Tenor II or a trombone a fifth up.

Typical Basie instrumentation would include five saxophones, four trumpets, three trombones (four trombones are often used for recording dates), piano, guitar, electric and/or acoustic bass, and drums. The guitar used should be an F-hole acoustic (1, p. 35).

The twelve-bar blues supplies a frequent basis for the form of arrangements in this style. Regardless of the particular form of a certain piece, solo spots are always written in. Popular song form, with the addition of solo spots, can be used, as can ballad form or any other conventional jazz chart structure.

Basie's band does not employ special effects in its performances, but there are some salient points to be made about how some members of the group play. The bassist generally plays a steady four with only occasional syncopations. The guitarist plays chords quietly on each beat, and the drummer provides a steady sound from the ride cymbal, pedals quietly, and uses the bass drum for kicks. The drummer also extracts a feeling of urgency from the high hat by barely opening it as he strikes it (5, p. 96). The
pianist should pare down his accompaniments and try to swing through the omission of beats rather than by playing large numbers of fills.

Other aspects of performance techniques include the idea of "playing around the beat" which so often lends a Basie performance its "laid back" feel. The rhythm section will play exactly on the beat, but the horns will play slightly behind the beat with the exception of beat one of each bar. Also a frequent Basie band technique is the exaggeration of dynamics. The group makes a distinct difference between their mezzo pianos and their mezzo fortes.

A Basie performance would include no electronic alteration other than typical studio techniques. Articulations vary to fit the chart, but opposite articulation/note value markings are often prominent.

A portion of *Everything's Coming Up Roses* illustrates the Basie style. It is included on the accompanying cassette (see Appendix B). Other Basie recordings are listed in Appendix C.

Figure Number Forty-Six is the Basie style arrangement of the melody line example. The recording of the performance of this arrangement is included on the accompanying cassette (see Appendix B).

The chapter concludes with Table XV. It is a summarization of the techniques utilized to arrange in the Basie style.
Fig. 46—Basie style arrangement of the melody line example.
**Fig. 46--Continued**
By briefly summarizing the techniques of Basie style writing and arranging, it is hoped that Table XV (appearing below) will provide an accurate precis to guide the writer and/or arranger.

### Table XV

**TREATMENT OF MUSICAL ELEMENTS IN THE BASIE STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Clipped phrasings which end a beat or two early to allow for characteristic piano figures; melodies often constructed from a handful of simple phrases; use of the head riff as a source of melodic material.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Many tunes are blues-based; popular song and jazz standard tunes employ accompanying harmonies with harmonic substitutions and alterations made at convenient spots; use of the added sixth; progressions are generally standard (circle of fifths, half steps, whole steps).</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Flowing rhythmic base provided by steady ride cymbal and lighter use of the bass drum; rhythmic piano break at chart’s end immediately sets style.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Within section and close-voiced; Trumpet I, Alto I, and Trombone I all often have the lead line; use of the added sixth; often the bari sax is the bottom of the voicing with the next instrument up being a tenor or trombone.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>5 saxes, 4 trumpets, 3-4 trombones, piano, large-bodied F-hole acoustic guitar, electric and/or acoustic bass, drums.</td>
</tr>
<tr>
<td>Form</td>
<td>Twelve-bar blues frequently used; solo spots included in all pieces; popular song form (with solo spots), ballad, or any other conventional jazz chart structure.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>None.</td>
</tr>
</tbody>
</table>
Performance...Bass plays steady four with only occasional syncopations; guitarist plays chords softly on each beat; drummer plays steady sound from the ride cymbal and pedals quietly (except for kicks); drummer also uses the high hat to get a feeling of urgency by barely opening it as he hits it; pianist pares down accompaniments in an effort to swing through the omission of notes; ensemble gets a "laid back" feel by playing slightly behind the beat (except for beat one); extreme attention paid to dynamic nuances.

Electronic...Standard studio techniques.

Articulation...Will vary to fit the chart, but the opposite articulation/note value markings are often present.
CHAPTER BIBLIOGRAPHY


CHAPTER X

THE COUNTRY SOUND

It is becoming increasingly difficult to define the exact meaning of the term "country music". As styles merge and appear to head in similar directions, the distinctions between styles begin to disappear. This is especially true with "country" music.

Artists such as Charlie Rich, who is primarily a "country" performer, have had their songs on pop, country, and soul charts. Thus, it is becoming difficult to definitely classify Charlie Rich as a country artist. One type of country music today is the same thing rock 'n' roll was in the fifties. These two examples help illustrate the reasons for a hesitancy to use the term "country" as a label. To be more specific, this chapter will deal with the country rock (John Denver) type sound, the bluegrass style, and the Country and Western (C&W) sound.

The Country Rock Sound

One of the primary exponents of the country rock sound is John Denver. The "back home" flavor in many of his songs, as well as the acoustic guitars and other instrumentation typical of country music, help place his music near a country characterization. The rock
beat and electric bass, on the other hand, lend his music a rock-feel.

An outstanding characteristic of the melodies that helps identify the country rock sound involves the message of the words. Two themes are predominant—love for your woman (or man), and the joys of the simple life.

The musical characteristics of country rock melodies include the diatonic nature of the line and the predominance of step-wise motion. Another melodic consideration in the John Denver style, shown by an aural analysis of many of his songs, is the frequency of long notes in the melody line. These notes are held vocally for their full duration, as opposed to singers who might cut off the long held note and let the instrumental background fill the space. These long notes also appear more frequently than long notes in other styles.

The harmonies of country rock are basically simple. Since this is a guitar-centered music which is somewhat "folksy" in character, a part of its success lies in the ability of people who are not primarily musicians to sing and perform it. Consequently, unusual progressions or difficult chords would have a tendency to discourage performance by the person who owns a guitar and likes to sing for his own enjoyment. For this reason, standard, guitar-oriented progressions are used more often than not.
The rhythms of country rock are dominated by the sixteenth note finger picking style of the guitars. The rock influence comes through in the even eighth note feel, and the aforementioned long notes in the vocal lines are an important part of country rock rhythms. An overall leisurely tempo helps enhance the "laid back" feeling.

The guitar voicings of country rock are generally the same as those used for soft rock. Consonant intervals make up the vocal harmonizations where a background voice (or voices) is used—thirds, fourths, fifths, and sixths.

The instrumentation of country rock tunes can vary considerably. At least one acoustic guitar is always present, as is the vocal, and often two or more guitars are used (encompassing all types of acoustic guitars—high strung, twelve string, flat top, etc.). Other stringed instruments typically found in country music ensembles are often included—steel guitar, dobro, banjo, violin, etc. One other country instrument often used is the harmonica. An electric bass is generally a part of the group, but the piano is notably absent on many songs. Horns are usually not part of the country rock sound but string "sweetening" is often used.

A drum set is not often used, but some percussion instrument is often employed. A tambourine is an example of a non-Latin sounding percussion instrument that can effectively be utilized.
A chorus-verse arrangement is generally present in country rock songs. There are also numerous spots for instrumental solos. Quite often a piece will contain one long spot for instrumental work (usually before the final verse) and smaller spots which are "holes" in the vocal line and work well for instrumental fills.

There are no special effects in a John Denver-type performance. Performance techniques for the guitars involve finger picking for one guitar and strumming for the other when two guitars are used (1, p. 71). The following example illustrates the kind of performance typical of a finger picking country rock guitarist:

```
<table>
<thead>
<tr>
<th>E7 STING</th>
<th>(FINGER PICK-&quot;COUNTRY&quot; STYLE)</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>Gmaj7</td>
</tr>
<tr>
<td></td>
<td>G7 Gmaj7 G G7 Gmaj7 G6 Gmaj7</td>
</tr>
<tr>
<td></td>
<td>(simile)</td>
</tr>
</tbody>
</table>

Am Am (G7) Am7 Am6 Am Am (G7) Am7 Am6 G
```

Fig. 47--An illustration from Tom Bruner's book showing the typical country rock finger picking style (1, page xx of the Appendix).

The bass in a country rock group does not depend so much upon a steady four rendition typical of other styles. Rather, he places his notes so that they come at crucial times—right on chord changes with often an eighth note placed just before that important note. The "melodic" bass line of soft rock applies to a certain extent in country rock. The "laid back"
feel is also a very important part of the country rock performer's presentation.

Electronic alteration is generally not extensive, but string "sweetening" is often employed. Of course, the standard studio techniques are utilized. The articulations are smooth overall, to fit the "laid back" feel.

A part of John Denver's Cool an' Green an' Shady is recorded on the accompanying cassette as an example of the country rock style. Other country rock recordings are listed in Appendix C.

The country rock style arrangement of the melody line example appears as Figure Number Forty-Eight. A recording of this performance is included on the accompanying cassette (see Appendix B). Table XVI concludes the section by summarizing the techniques of country rock arranging.

Fig. 48--Country rock style arrangement of the melody line example.
By briefly summarizing the techniques of country rock style writing and arranging, it is hoped that Table XVI (appearing on the next page) will provide an accurate precis to guide the writer and/or arranger.
TABLE XVI
TREATMENT OF MUSICAL ELEMENTS IN THE COUNTRY ROCK STYLE

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Message of the words involve two predominant themes—love for your woman (or man) and the joys of the simple life; diatonic in nature; predominantly step-wise motion; frequent long notes held for their full duration by the vocalist.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Basically simple, guitar-centered harmonies.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Dominated by the sixteenth note finger picking style of the guitarists; rock influence is felt in the even eighth notes; overall leisurely tempo and &quot;laid back&quot; feeling.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Guitar voicings are the same as for soft rock; vocal harmonies most often employ consonant intervals—thirds, fourths, fifths, and sixths.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>At least one acoustic guitar and the vocal are always present; often two or more guitars are used (all kinds of acoustic—12 string, high strung, flat top, etc.); other country stringed instruments are often included in various combinations—banjo, mandolin, fiddle, dobro, etc.; electric bass is generally used; horns and drums aren't usually employed, but some type of rhythm instrument is often found in a country rock group; the harmonica is sometimes used, as is string &quot;sweetening&quot;.</td>
</tr>
<tr>
<td>Form</td>
<td>Chorus-verse arrangement with spots for instrumental solos; holes in the vocal line are &quot;filled&quot; by one of the instruments.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>None.</td>
</tr>
<tr>
<td>Performance</td>
<td>Finger picking for one guitar and strumming for the other(s) when two or more guitars are used; bass doesn't necessarily play a straight four, but structures his line around crucial notes, often with an</td>
</tr>
</tbody>
</table>
TABLE XVI --Continued

eighth note placed just before that crucial note; melodic bass line feel is also used; overall "laid back" presentation.

Electronic . . . . Not extensive, but string "sweetening" is often employed; standard studio practice.

Alteration . . . . Smooth overall to fit the "laid back" feel.

The Bluegrass Style

Probably the only other indigenous musical art form (other than jazz) in America is the bluegrass music of the Appalachian Mountains. The instrumentation includes the banjo—one of the few truly American instruments. For these reasons, bluegrass is an important musical idiom, and the reawakened interest in bluegrass, evidenced by numerous fiddler's conventions held around the country, makes it a suitable musical style to be included in the commercial field.

A short definition of bluegrass music is given by Huntley as "music typical of that played in the southern Appalachian Mountains, usually featuring three-finger (Earl Scruggs type) banjo accompanied by other stringed instruments" (3, p. 39). As a musical style, however, there are many other things which help to characterize bluegrass music.

A distinctive feature of bluegrass melodies is the "emphasis note" which occurs frequently throughout the melodic line. The best way to put across the point about the "emphasis note" is to direct the reader's attention to
the recording of *Roll in My Sweet Baby's Arms* (accompanying cassette, Appendix B). An analysis of this melody reveals a heavy emphasis on the strong beats of the melody (one of one and three in the bar). Many bluegrass compositions seem to carry similarly constructed melodic lines, where the contour of the melody is often built around the strong beats. One might say that the singers "lay for" those beats and weave the melody around them.

Characteristic of the lyrics to bluegrass music is a sincerity in dealing with the subject matter. Oftentimes religious themes are used for bluegrass songs, and other themes might be mourning the death of a loved one or the joyous expectation of a better life after one's time on earth is over.

The melodies of bluegrass are diatonic and are somewhat similar to country rock in that they contain frequent notes of long duration in comparison to the rest of the notes of the melody. These long notes are of importance because they offer the opportunity for the strident vocal harmonizations which are typical of bluegrass music.

The harmonies of this style are simple and generally remain within the confines of the three major chords—I, IV, and V or V7. This elemental harmony is maintained throughout each piece, even during instrumental breaks when more latitude is usually found in other types of music.
The following transcription of harmonic sequencing is taken from one of the tunes on an album by Flatt and Scruggs:

\[ I, I, IV, IV, I, I, V, V, \]
\[ I, I, IV, IV, I, V, I, I. \]

Fig. 49—An example of the adherence to basic harmonizations in a bluegrass tune.

The progression above applies both to the chorus and to the verse. The bass' role in bluegrass performance further strengthens the feeling of basic harmony because the bassist generally plays one and five of each chord in a fairly straightforward rhythmic manner. A point about key selection should be made: because of the construction of the banjo, the best (and the most frequently used) key to write in is G.

Bluegrass rhythms are dominated by the fast, three-finger picking of the banjo player. The overall time feeling is a straight four. The responsibility for maintaining this feel falls to the bass player since there is no drummer in a bluegrass group.

The voicings of the idiom are characterized by typical guitar strum-type voicings, and the banjo player is usually able to play most of the notes of the chord because of his rapid finger picking approach. The fiddle, of course, employs frequent double stops. The vocal harmonizations
often include the background voice a sixth above the melody, and the background vocals generally do not have so much melodic contour—they often stay on the same pitch for the duration of the chord, usually with the rhythms of that pitch following the lead line.

Malone's excellent study on country music attempts to specify bluegrass instrumentation:

...bluegrass is essentially a type of instrumentation, and this is what has been responsible for its amazing spread around the country. One of bluegrass music's marked features is the absence of electronic amplification, although occasionally a few of the bands have used an electric guitar. In the employment of an unamplified style, five instruments make up the standard bluegrass band: fiddle, guitar, mandolin, string bass, and five-string banjo. Other instruments, such as the dobro, harmonica, accordion, or a second guitar occasionally have been used. Some bluegrass bands, such as the Country Gentlemen, have dispensed with the fiddle; a few, like Flatt and Scruggs, do not use a mandolin; and occasionally, at least on concerts, a few, like the Stanley Brothers, do not employ a string bass. Two instruments, however, that are always found in a bluegrass unit are the guitar and the five-string banjo (4, p. 306).

One standard bluegrass form involves the use of the sixteen-bar progression (Fig. 48) for the verse and the chorus of a tune. The alternating verse-chorus arrangement also includes instrumental spots, but these are still sixteen bars long and simply constitute a non-vocal part of the continuing verse-chorus alternation. Tunes usually start with a short introduction begun with a three-note pick-up from the violin or banjo. A short instrumental tag usually closes the tune.
No special effects are part of bluegrass performance, but many performance techniques need to be mentioned. The guitar is sometimes played as a lead instrument, but its role is basically that of a rhythm instrument and to supply bass runs which come at the end of fiddle, banjo, and mandolin sequences (4, p. 308). Doc Watson—noted bluegrass guitarist—explains a little more about bluegrass guitar playing:

...the standard ones [progressions] are maybe C, F, and G, but usually the bluegrass pickers use the cheater, you know, the capo, and they fool around the neck and either play everything out of an A position or the G position and get that sound, that softened sound (2, p. 5).

The five string banjo should be played as a lead instrument and should be performed in the three-finger (Scruggs') style. The fiddle, along with the banjo, "carries the heaviest brunt of lead instrumentation in the bluegrass bands" (4, p. 309). The mandolin is used both as a lead and percussive instrument (4, p. 309), and the bass function has previously been explained.

There is no electronic alteration present in bluegrass performances. The articulations of the vocal line include the aforementioned "accents" on strong beats. The arranger's notation of "Bluegrass Style" on the parts suffices to explain the type of articulations desired. In this section on articulation, it should be noted that many of the very finest bluegrass players (probably a majority of bluegrass
musicians) do not read music, so a chord chart is generally all that is required.

Roll in My Sweet Baby's Arms is the selection recorded in part (see Appendix B) as an example of the bluegrass style. Other bluegrass recordings are listed in Appendix C.

The bluegrass arrangement of the melody line example, appearing as Figure Number Fifty, is also recorded on the accompanying cassette (see Appendix B). The section concludes with Table XVII, a summary of bluegrass style arranging techniques.

Note: The fiddle player did not appear at the recording session, so another acoustic guitar was used in its place.

Fig. 50--Bluegrass style arrangement of the melody line example.
Fig. 50—Continued
By briefly summarizing the techniques of bluegrass style writing and arranging, it is hoped that Table XVII (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XVII**

**TREATMENT OF MUSICAL ELEMENTS IN THE BLUEGRASS STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Use of emphasis notes throughout the melodic line; sincerity in dealing with</td>
</tr>
<tr>
<td>TABLE XVII --Continued</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
</tr>
<tr>
<td>the subject matter of the lyrics (words are often about religious themes); diatonic with frequent inclusion of long notes.</td>
<td></td>
</tr>
<tr>
<td>Harmony...Generally remains within the confines of the three primary chords; usually in the key of G to accommodate the banjo player.</td>
<td></td>
</tr>
<tr>
<td>Rhythm...Dominated by fast, finger picking style of the banjo; overall feeling is a straight four; responsibility of maintaining the time falls to the bass player.</td>
<td></td>
</tr>
<tr>
<td>Voicing...Typical guitar strum-type voicings; banjo player usually plays every note in the chord, but the sequence of those notes is generally not so important; fiddle uses frequent double stops; vocal harmonizations often include the background voice a sixth above the melody, and remaining on the same note for the duration of the chord (utilizes rhythm of the lead line).</td>
<td></td>
</tr>
<tr>
<td>Instrumentation...Always a guitar and banjo; usually a bass and fiddle; often a mandolin; sometimes a second guitar; the previous listing is a &quot;mix-and-match,&quot; but must include at least four instruments and must include the guitar and banjo.</td>
<td></td>
</tr>
<tr>
<td>Form...Alternating verse-chorus arrangement; sixteen-bar verses and choruses; usually start with a three note pick-up from the banjo or fiddle; close with short instrumental tag.</td>
<td></td>
</tr>
<tr>
<td>Special Effects...None.</td>
<td></td>
</tr>
<tr>
<td>Performance...Guitar used primarily as a rhythm instrument and to supply bass runs at the end of fiddle, banjo, and mandolin sequences; banjo is played as a lead instrument in the Scruggs' style; fiddle helps carry the lead at times; mandolin is both a lead and percussive instrument; bass plays one and five of the chord.</td>
<td></td>
</tr>
</tbody>
</table>

Techniques
Electronic . . . None
Alteration
Articulation . . . Emphasis notes in the vocal line; notation of "Bluegrass style" on the parts suffices for performers to know how to articulate; most bluegrass performers don't read music, so chord charts are generally all that are used.

The Country and Western Sound

The term "Country and Western Sound" is used here to designate the type of music performed by Tammy Wynette, Loretta Lynn, Charlie Pride, and others whose recording work is done primarily in Nashville, Tennessee. This music comprises a very large part of the commercial music field, as evidenced by the large number of Country and Western (C&W) records which are sold each year.

C&W melodies are primarily diatonic and avoid wide skips. They have a tendency to be melismatic to a certain extent (two or three short slurred notes on a single syllable) because that technique fits the C&W vocal "scoop" that is so characteristic of the style. There is not much syncopation in C&W melodies, and they are, for the most part, straightforward in their approach and simple in overall nature.

Likewise, the harmonies are simple and straightforward. I, IV, and V chords are used in abundance, but not to the exclusion of other chords, as in bluegrass. C&W's dependence on the primary chords is illustrated by an examination of two C&W songs—Gentle on My Mind by John Hartford and Harper Valley P. T. A. by Tom T. Hall (5, p. 154, p. 169). Gentle
on My Mind, in the key of C, uses the chords C, C Major seven, C Six (I), D minor and D minor seven (a form of IV), and G Seven (V). Harper Valley P. T. A., in E-flat, has the chords E-flat seven (I), A-flat seven (IV), and B-flat seven (V).

The rhythms of C&W are straightforward and squared-off with occasional syncopations coming mostly as eighth note anticipations. The country two-beat feel played by the drums usually employs a heavy two and four accent. The strumming by the guitar usually takes the form of dotted eighth and sixteenth notes with an accent on beats two and four (1, p. xix of the Appendix).

Voicings include standard guitar fingerings for strumming parts—fills are generally single lines. Vocal harmonizations frequently utilize the interval of the sixth. Piano voicings can best be characterized on the parts with the notation "Floyd Cramer style"—the pianist will know what type of voicings are desired.

C&W instrumentation usually includes two or more guitars (one electric, one acoustic), often a steel guitar, piano, bass, drums, and frequently, a fiddle. When a steel guitar is not present steel guitar fills are often simulated with the electric guitar. By playing sixths and using the volume pedal, the electric guitarist can simulate the steel guitar sound:
The forms used in C&W are numerous and varied. The blues can provide the format for a C&W song, as can the thirty-two-bar popular song form. In all songs of this style, however, a verse-chorus arrangement is included. The introductions are similar to bluegrass because the four- or eight-bar instrumental section opening the piece often begins with three pick-up notes on the fifth, sixth, and seventh scale steps respectively. This initial pick-up is usually played by a guitar. The fade out ending is very popular in C&W music.

Special effects in C&W vary to fit the song. If the number deals with the heartbreak of a departing lover, a saxophone "honking note" might appropriately be employed to simulate a train whistle. Likewise, the technically brilliant playing and use of double stops by the violin in "Orange Blossom Special" depicts a train image. Country
and Western music is not so inhibited about using devices to enhance the feel of a song as other commercial music is, fearing a "hackneyed" or "trite" interpretation. Most effects able to add something to a tune can be used.

The "nasal twang" and vocal scoop are characteristic performance techniques used in C&W music (see Appendix C). The emphasis on two and four by the drums, even on relatively fast country shuffle rhythms, and the basic chord outlining by the bass are also typical of C&W performances. The characteristic sound of the guitars is produced by a "flat pick" technique.

Electronic alteration would include normal studio practices, and articulations would vary to fit the song. In an up-tempo number, for instance, the articulations would be shorter and not so smooth as slow ballad articulations.

Lynn Anderson's The Time's Just Right is recorded in part as an example of the Country and Western style (see Appendix B). Other records with performances of songs in this musical idiom are listed in Appendix C.

The Country and Western arrangement of the melody line example is included as Figure Number Fifty-Two. The performance of that arrangement is recorded on the accompanying cassette (see Appendix B). Table XVIII concludes the chapter with a summarization of Country and Western arranging techniques.
Fig. 52—Country and Western style arrangement of the melody line example.
By briefly summarizing the techniques of Country and Western writing and arranging, it is hoped that Table XVIII
(appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XVIII**

**TREATMENT OF MUSICAL ELEMENTS IN THE COUNTRY AND WESTERN STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Primarily diatonic; avoid wide skips; melismatic to a certain extent (to fit the characteristic vocal &quot;scoop&quot;); not much syncopation; simple, straightforward feel.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Simple; great dependence on primary triads, but not exclusively.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Squared-off; occasional syncopations (mostly as eighth note anticipations); two beat feel or country shuffle feel; guitar strumming is often dotted eighth and sixteenth notes with an accent on two and four.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Standard fingerings for guitar strumming parts, single line fills; vocal harmonizations frequently use the interval of the sixth; piano voicings in Floyd Cramer style.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Two or more guitars (one electric, one acoustic), often a steel guitar, piano, bass, drums, and often a fiddle; harmonica sometimes used as are other stringed instruments such as the mandolin and dobro.</td>
</tr>
<tr>
<td>Form</td>
<td>Blues; 32-bar popular song; verse-chorus arrangement usually included; instrumental introductions often begin with a 3 note pick-up—5, 6, and 7 of the scale; fade out ending is very popular.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>Vary to fit the song; most anything can be used if it adds to the general mood of the piece (a saxophone imitation of a train whistle, for instance).</td>
</tr>
</tbody>
</table>
TABLE XVIII --Continued

<table>
<thead>
<tr>
<th>Performance</th>
<th>Nasal twang and vocal scoop; emphasis on two and four by the drums; bass plays mainly chord outlines; guitars should flat pick.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Techniques</td>
<td></td>
</tr>
<tr>
<td>Electronic</td>
<td>Normal studio practices.</td>
</tr>
<tr>
<td>Alteration</td>
<td></td>
</tr>
<tr>
<td>Articulation</td>
<td>Varies to fit the chart.</td>
</tr>
</tbody>
</table>


CHAPTER XI

THE STRING SOUND

The blending of "legitimate" music with other forms of music has often yielded interesting and musically valid results. Gilbert and Sullivan worked in this idiom to a certain extent, and the "light classical" arrangements done by Ferde Grofe for the Whiteman Orchestra also fall into the legitimate-popular melting pot. More recently, third stream jazz artists such as the Modern Jazz Quartet (now disbanded) have successfully integrated legitimate music and jazz. The three sounds selected for discussion in this chapter are the Mantovani sound, the Arthur Fiedler-Boston Pops sound, and the Barry White-Love Unlimited Orchestra sound.

The Mantovani Sound

The Mantovani sound typically emanates from an FM radio station playing "wall-to-wall" music—the type of thing one hears in doctors' offices and elevators—a Muzak-type sound. The lush string sound applied to popular songs (Broadway show tunes, light pop, movie scores, etc.) spells "Mantovani."

The selection of tunes in the Mantovani repertoire dictates the melodic characteristics. Obviously, no
modal-based hard rock numbers are selected, so everything in the Mantovani book is major or minor. Another criterion applying to melodic structure is whether or not the melody is memorable—easily remembered. One music writer's contention that popular songs are typically easy to sing and play with one finger on the piano applies very well to the characteristics of Mantovani melodies. Since the music is always an arrangement of another tune, the melodic characteristics are already set.

The harmonies of the original tune are also pretty closely followed with the exception of the more frequent use of the added sixth and the ninth chord. Mancini's discussion of string writing techniques gives a written and performed (on the record accompanying the book) version of Mr. Lucky which utilizes the upper partials of the ninth chord—B, D, F, A in a G9 chord—in the string section to achieve the lush string sound which might be found in a Mantovani orchestration (2, p. 224 and accompanying record).

The rhythms of a Mantovani arrangement are likewise set by the original tune. One of the criteria for the selection of a tune would appear to be the number of syncopations present. While a few syncopations in an arrangement provide a needed respite from constant "squared off" rhythms, an abundance of syncopation would probably rule the tune out of consideration for a Mantovani arrangement because too much syncopation would interfere with the over-
all smooth, quiet quality Mantovani attempts to retain in most of his arrangements.

The section voicings in an arrangement of this style are typically close throughout. The strings will often utilize close-voiced ninth chords with perhaps skips of octaves and fifths between the lowest members of the section, and the use of the added sixth further exemplifies the tendency toward close voicings in the string section. The horns are also typically close-voiced, with the exception of low instruments such as the trombone and bassoon. The frequent appearance of close voicings does not preclude the use of open-voiced structures, however, and a spelling of octaves and fifths is sometimes used to good effect to create a contrast and welcome change from the predominately lush, thick voicings used more often.

The following instrumentation list is taken from the liner notes of the Mantovani album Gems Forever (London Records LL 3032): six first violins, six second violins, six third violins, four violas, four 'celli, two double basses, and thirteen brass, woodwind, and percussion. It is also wise to remember that this instrumentation can be made to sound much larger through the studio "stacking" technique, and Mantovani would not limit himself to these instruments if he needed another for a certain effect (harp, for instance, is not listed, but a harp can fit very well in some Mantovani style arrangements).
The form of the original tune is generally followed strictly. The reason for this is that radio station formats are generally structured around approximate three minute tunes. Since a large part of Mantovani's exposure is via FM radio, and since radio is geared to the three minute song format, the form laid out in the original tune is usually followed. One often used device involves a background figure which serves as an introduction and then continues through the chart.

Probably the most identifiable Mantovani arranging technique is the "spillaway" or "spillover." This effect occurs when a string line ascends and builds to a climax. At the height of the line only the top violins play the held melody note (a high note) and the remainder of the strings drop out. These strings then re-enter as the chord "spills away" into the rest of the string section. This effect is usually accompanied by a crescendo and slight ritard up to the top of the phrase.

Performance techniques are those which are standard for any orchestra. The electronic alteration of a Mantovani piece would include "stacking" where necessary and standard studio recording techniques. Articulations are smooth overall, and the principal chair in each section would mark bowings and specific articulations. An observation about Mantovani dynamics would probably fit most appropriately in this section on articulations.
music makes an obvious point of following the lead line in the dynamics—that is, crescendoing when the line rises and diminishing when the line falls. Even though this technique is typical to most kinds of music, it is worthy of mention because it is so important in reproducing the Mantovani style.

A portion of the Mantovani recording Autumn in New York is recorded on the accompanying cassette (see Appendix B) for analysis purposes. Other Mantovani recordings are listed in Appendix C.

The Mantovani style arrangement of the melody line example, which incorporates the techniques of manipulating the ten musical elements described above, appears as Figure Number Fifty-Three. The performance of that arrangement is included on the accompanying cassette (see Appendix B).

Table XIX closes the discussion of the Mantovani sound. Its chart-like listing of the techniques of arranging in the Mantovani style provides a quick reference in easy-to-use form (Table XIX immediately follows Figure Number Fifty-Three). The table can thus be quickly referred to for tips on writing and arranging in the Mantovani style.
Fig. 53--Mantovani style arrangement of the melody line example.
Fig. 53--Continued
By briefly summarizing the techniques of Mantovani style writing and arranging, it is hoped that Table XIX (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XIX**

**TREATMENT OF MUSICAL ELEMENTS IN THE MANTOVANI STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>No modal-based melodies; melody should be easily remembered; the source of the melody generally gives an indication of its character (Broadway shows, popular song, film score, etc.).</td>
</tr>
<tr>
<td>Harmony</td>
<td>Pretty closely follows the harmonies of the original tune; use of the ninth chord quite often in the string section; use of the added sixth.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Set by the original tune; a few, but not many syncopations may be present; generally &quot;squared off&quot; rhythms.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Close-voiced within section; use of the added sixth; open voicings occasionally used for contrast.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Six first, second, and third violins respectively, four violas, four 'celli, two double basses, thirteen brass, woodwind and percussion; other color instruments are brought in from time to time and &quot;stacking&quot; makes the group sound larger.</td>
</tr>
<tr>
<td>Form</td>
<td>Set by original tune; often a background figure begins alone as an introduction and then continues through the chart.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>&quot;Spillaway&quot; technique.</td>
</tr>
<tr>
<td>Performance</td>
<td>Standard orchestra practice.</td>
</tr>
<tr>
<td>Techniques</td>
<td></td>
</tr>
</tbody>
</table>
TABLE XIX --Continued

Alteration

Articulation . . . Smooth overall; principal chair sets bowings, etc.; dynamics follow the line.

The Boston Pops Sound

While the Mantovani sound is an overall lush, quiet type of music, the Boston Pops sound is often livelier and presents a "tongue-in-cheek, have-fun-with-music" image. Several characteristic devices help bring about this feel.

Since Boston Pops arrangements are, like Mantovani's, based on songs already written, the melodic structure is fixed according to the song chosen. Fiedler chooses his material from the same sources as Mantovani—Broadway shows, popular songs, film scores, etc.—so the same initial melodic contours are available. Modal-based hard rock numbers are not generally used, but more popular rock is often a source, as the Boston Pops recording of *Jesus Christ Superstar* shows. Mainly diatonic in nature, the songs selected for Fiedler treatments usually do not have many wide skips.

The harmonies of the Boston Pops Orchestra are often like those of Mantovani; but in addition, more daring harmonies are sometimes employed. The attitude of listeners out for a good time musically seems to allow for more latitude in most aspects of the music, hence the harmonies need not always be the staid, tried and true "sure bets" (the Mantovani
listener, for instance, is often in a situation where music is secondary or a romantic situation where experimentation might spoil the mood). The differences in the reasons for the audiences' attention helps explain the greater harmonic diversity found in Boston Pops arrangements.

The rhythms of a Fiedler-directed orchestra are much livelier due to the inclusion of a drum set and "dance band core" instrumentation to be found in the horn section. With these instruments available, the possibility for a rhythmic swing is present and consequently, the lively rhythms typical of a Boston Pops performance occur.

The mention of more "swingy" rhythms should be tempered with the statement that the rhythms do not approach being true jazz rhythms. A jazz rhythmic feel would be out of place in an orchestra and would not sound well with a large string section. One other rhythmic consideration is the free use of syncopations which are found in arrangements of the style.

The voicings of the Fiedler sound include the same techniques used by Mantovani. Also included, however, are harmonies which are more typical of the stage band. These voicings occur mainly in the brass section and arise often in the final chorus of a number where the entire orchestra gets to "stretch out" a bit.

The Boston Pops Orchestra includes an instrumentation listing which would be standard fare for any orchestra. Additional instruments included are drum set, electric bass
on occasion, piano, guitar, and any auxiliary equipment which might be needed for a particular chart.

The form of Boston Pops arrangements usually follows closely the form of the original tune, but there is a great deal of room for variation within those forms because a typical Boston Pops scoring would have successive phrases of the melody tossed around the orchestra, thereby achieving a variety of colors and sounds without necessitating an additional number of phrase insertions or other form modifications.

A whole host of special effects can be listed as characteristic of the Fiedler style. "Cute" instrumentation tricks are sometimes used to get a chuckle from the audience. An example might be a dainty solo piccolo phrase answered by a heavy solo tuba striving for a tubby sound. Any standard musical cliche can be used for effect, such as a soft shoe fill on a stop time section, or a trombone glissando to aid in the creation of a burlesque mood. The important thing for the arranger to remember is that occasional use of such special effects where they can be logically integrated into the music will usually add a spice to the music and draw a reaction from the audience. With the talent of arrangers like Richard Hayman at its command, the Pops can usually count on "fun type" arrangements with the tasteful use of special effects.
Performance techniques include the usual orchestral performance approach, but also incorporate at times a jazz or rock feel—mostly from the horns and rhythm instruments. The guitar performance involves a high treble setting and a "chink-chink" sound on a regular rhythmic pattern (1, p. 72).

Lest the reader get the impression that the Pops is a "light classical, novelty number" organization, a word here should help dispel that belief. Many Pops performances are strictly legitimate in nature. At other times the listener is challenged to distinguish the Boston Pops' performance from the Mantovani performance. The point made here is that in addition to legitimate style and Mantovani style arrangements, the Boston Pops sound includes the lively "entertain the audience" approach.

Electronic alteration includes standard studio practices. One aspect about the performances that stands out is the very "live" sound achieved in the Pops' performance hall. This sound is carried over into the studio via reverberation techniques, and the especially live, ringing sound of a bass drum solo, for instance, helps one identify a particular record as a Pops performance.

The articulations used would depend upon the chart. Articulations designed to produce a semi-jazz feel are at times employed, mainly in the horn and rhythm sections. The principal chair would, of course, set the bowings and articulations for his section.
One tip that will help a writer get the overall feel needed to arrange in a style that is distinctly in the Boston Pops idiom is the "Sunday afternoon concert in the park" idea. The Pops' successful series of televised performances—"An Evening with the Boston Pops"—reflects the park concert atmosphere.

The Arthur Fiedler-Boston Pops style arrangement of the melody line example incorporates many of the techniques described above as being typical idiomatic manipulations. The score of this arrangement appears (beginning on the next page) as Figure Number Fifty-Four. There is also included, on the accompanying cassette (see Appendix B), a recording of the performance of that Boston Pops style arrangement of the melody line example.

A part of the Arthur Fiedler-directed Boston Pops performance of *Mah-ná Mah-ná* is recorded for the reader's perusal on the accompanying cassette (see Appendix B). A partial list including other recorded performances in the Boston Pops style is given in Appendix C.

Table XX—"Treatment of Musical Elements in the Boston Pops Style"—appears immediately after the score to the recorded Fiedler style arrangement of the given melody. By listing the manipulations of the stylistic devices in a short, concise form, Table XX serves as a summary of the section dealing with arranging techniques to be found in the Boston Pops style.
Fig. 54--Boston Pops style arrangement of the melody line example.
Fig. 54—Continued
By briefly summarizing the techniques of writing and arranging in the Boston Pops style, it is hoped that Table XX (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XX**

**TREATMENT OF MUSICAL ELEMENTS IN THE BOSTON POPS STYLE**

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Melodies fixed according to original tune selection (Broadway shows, popular songs, film scores, etc.); mainly diatonic; avoidance of wide skips.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Similar to Mantovani, but often includes more daring harmonies.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Lively due to drum set and dance band core instrumentation; rhythms should be swingy at times, but never approach jazz rhythms for the entire orchestra.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Similar to Mantovani; stage band type voicings in the brass section on occasion.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Full orchestra with drum set, piano, guitar, sometimes an electric bass and any auxiliary equipment needed for certain numbers.</td>
</tr>
<tr>
<td>Form</td>
<td>Follows that of the original tune; frequent use of the technique of tossing a phrase about the orchestra.</td>
</tr>
<tr>
<td>Special Effects</td>
<td>&quot;Cute&quot; instrumentation tricks; standard musical cliches (if handled tastefully); &quot;fun type&quot; arrangements.</td>
</tr>
<tr>
<td>Performance Techniques</td>
<td>Orchestral performance approach; but at times a popular rock feel is necessary; guitar plays high treble setting and &quot;chink-chink&quot; feel.</td>
</tr>
</tbody>
</table>
The Love Unlimited Orchestra Sound

The Love Unlimited Orchestra is a fusion of soul music and orchestral music. The basis for the Love Unlimited sound is strings—violins, violas, and 'celli—over a soul rhythm section.

The melodies in this style are characterized by long notes—both in actual time value and especially in rhythmic feel since the rhythm section is playing a "funky" double time beat. The long notes show off the strings to good advantage, but they are also used because soul record "sweetening" mainly involves the use of long notes—the addition of strings as a featured part of a song is somewhat tempered therefore since the soul audience is accustomed to string "sweetening." This familiarity in one sense helps insure the success of the Love Unlimited Orchestra sound.

Wide skips are not uncommon in the melodic lines of this type of music. Since the performing medium is strings, little difficulty is encountered with wide skips; they consequently "come off" and create a somewhat unique phenomenon.
in the realm of popular music melodic motion. The melodies are also largely diatonic.

The harmonies are relatively simple. The strings at times employ the ninth chord (discussed earlier in this chapter) and the added sixth, but the rhythm section usually remains true to soul form and keeps its chords and progressions from straying too far from the primary triads.

Rhythmically, the string section usually performs in a "squared off" manner, with very few syncopations. The rhythmic flow is not halted by the long notes in the string section because of the constant movement provided by the rhythm section. The double-time feel of the rhythm section dominates throughout the charts, and the feeling the rhythm section provides is "funky soul." Each instrument of the rhythm section plays largely patterned figures. This is quite obvious with the guitar and its repeated single note patterns, but repetition can easily be spotted in the bass line, and the drummer's constant "funky" time is a kind of pattern in itself.

The string voicings incorporate the added sixth and the ninth chord, but do not use these techniques as often as, say, Mantovani string sections. The reason is that a "lush" sound is not desired in this idiom quite so often. The frequent use of less cluttered voicings helps maintain a link with the simple harmonies of a soul performance.
The instrumentation of a group like the Love Unlimited Orchestra would include violins, violas, 'celli, one or two electric guitars, electric bass, drums, and maybe some auxiliary percussion such as conga drums. The harp is also frequently used in this style.

The form of these compositions is usually nothing more than a series of repeated phrases. Short breaks between the phrases are good candidates for florid, fast diatonic runs from the string section. The songs often open with only the barest outline of a beat from the rhythm section and then build gradually to a swooping entrance by the strings and full ensemble participation. The endings are typically taken care of with board fades.

No special effects exist in this style. The guitar can alternate between the repeated single note patterns and chords played with the wah wah in a "funky" soul style. If two guitars are used, both guitar techniques operate simultaneously. The bassist should strive to maintain a chord progression movement with repeated rhythmic patterns melodically altered to fit each chord. The drummer maintains a steady double time "funky" feel, except for occasional instances when he may join the orchestra in its single time feeling. The strings use standard orchestral studio practice in their performance.

Electronic alteration includes a large amount of "stacking" in the string section along with standard studio
recording techniques. The articulations in the string section would be marked by the principal on each part.

Part of *Love's Theme* is recorded on the accompanying cassette (see Appendix B) as an example of the Love Unlimited sound. Other recorded performances in the style are listed in Appendix C.

The Love Unlimited style arrangement of the melody line example appears as Figure Number Fifty-Five, and a recording of that arrangement is included on the accompanying cassette (see Appendix B). Table XXI concludes the chapter with a summarization of Love Unlimited arranging techniques.

![Diagram](image)

*Fig. 55--Love Unlimited Orchestra style arrangement of the melody line example.*
Fig. 55--Continued
By summarizing the techniques of Love Unlimited Orchestra style writing and arranging, it is hoped that Table XXI (appearing below) will provide an accurate precis to guide the writer and/or arranger.

**TABLE XXI**

TREATMENT OF MUSICAL ELEMENTS IN THE LOVE UNLIMITED ORCHESTRA STYLE

<table>
<thead>
<tr>
<th>Element</th>
<th>Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melody</td>
<td>Many long notes in the melodies to show off the strings to the best advantage; wide skips are not uncommon because the melodies are written specifically for an instrumentation that has no trouble performing wide skips; largely diatonic.</td>
</tr>
<tr>
<td>Harmony</td>
<td>Relatively simple; strings use ninths and added sixths; rhythm section usually stays pretty close to primary triads.</td>
</tr>
<tr>
<td>Rhythm</td>
<td>String section performs in a &quot;squared off&quot; manner with few syncopations; rhythmic flow constantly maintained by &quot;funky&quot; double time soul pattern in the rhythm section; instruments of the rhythm section play patterns.</td>
</tr>
<tr>
<td>Voicing</td>
<td>Added sixth, straight up ninth chords in many instances (string section); open voicings occur more often than in other types of string music.</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>Violins, violas, 'celli, one or two guitars, electric bass, drums, and perhaps some auxiliary percussion such as conga drums; harp also used at times.</td>
</tr>
<tr>
<td>Form</td>
<td>Series of repeated phrases; short breaks are often filled with fast, florid string runs; songs often start with just one instrument of the rhythm section and build into a full instrumentation; endings are board fades.</td>
</tr>
</tbody>
</table>
**TABLE XXI --Continued**

<table>
<thead>
<tr>
<th>Special Effects</th>
<th>None.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Techniques</strong></td>
<td>Guitar plays single repeated note patterns or &quot;funky&quot; soul (wah wah pedal); bass plays rhythmic patterns to the progression; drummer plays double time &quot;funky&quot; feel; strings use standard orchestral/studio performance practices.</td>
</tr>
<tr>
<td><strong>Electronic Alteration</strong></td>
<td>&quot;Stacking&quot;; standard studio practices.</td>
</tr>
<tr>
<td><strong>Articulation</strong></td>
<td>Marked by the principals in the string section.</td>
</tr>
</tbody>
</table>
CHAPTER BIBLIOGRAPHY


CHAPTER XII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to develop a text which could be used as an instructive tool to teach the techniques of imitating selected commercial music styles by providing suggestions for the incorporation of the characteristic devices of those styles into writing and arranging. Analysis of the problem led to subordinate questions, or sub-problems, which can be summarized with the following question: What are the idiomatic ways of handling musical elements to imitate each of twenty-one different commercial music styles? Those twenty-one styles are ragtime, dixieland, the Paul Whiteman sound, the Benny Goodman sound, the Glenn Miller sound, bop, the Chuck Berry sound, the Elvis Presley sound, the Motown (Supremes) sound, the hard rock (Led Zeppelin-Iron Butterfly) sound, the horn band (Chicago) sound, the soft rock (Carole King-James Taylor) sound, the straight ahead big band (Maynard Ferguson) sound, the Duke Ellington sound, the Count Basie sound, the country rock (John Denver) sound, bluegrass, the Country and Western (Lynn Anderson-Loretta Lynn-Charlie Pride-et al) sound, the Mantovani sound, the Boston Pops sound, and the Love Unlimited Orchestra sound.

Research into the writing of others on style imitation was first done as a means of gathering information about
the techniques of manipulating ten musical elements in each of the respective styles. The ten musical elements were used to provide a format continuity throughout the guide and because they represented an adequate listing of the things a commercial writer should be concerned with in his stylistic imitations. The ten musical elements are melody, harmony, rhythm, voicing, instrumentation, form, special effects, performance techniques, electronic alteration, and articulation.

The next step pertaining to the gathering of information was an aural analysis of representative works in each of the styles. Bibliographic research and aural analysis provided the information needed to construct the arrangements. One original melody was composed for this study, and that melody was written with the intent of simulating commercial product jingle characteristics. Stylistic treatments were applied to this melody for arrangement in each of the proposed styles.

The arrangements were then written. The chronology used for the writing of the arrangements hinged on the recording session groupings. Three small group styles were written and recorded first. Six big band arrangements were then written and recorded. Nine small group/vocal stylistic realizations were also written and taped. Finally, the three orchestral string arrangements were given parallel treatment.
The final task was the synthesis and coordination of written text and recorded examples. The recorded examples include style realizations as presented in the original recordings and the stylistic arrangements of the melody line example.

The major contributions of this effort are found in the tables which appear at the end of each style presentation. Each table summarizes the preceding discussion and presents a resume of the points to be considered in re-creating the style.

The conclusion to be drawn in regard to this study's hypothesis—that a successful style imitation guide can be constructed in the manner proposed—can probably be answered affirmatively in part at this time. The guide will need to be proved in a learning situation before the hypothesis can be fully supported. The opinions of several successful commercial music writers seem to verify the supposition that a guide such as this one would be of help in teaching style imitation, however, and further evidence of the validity of the assumption is found in the benefits derived by the author in the undertaking of the project.

Recommendations for, and arising from, this study are several. The most obvious is the guide's potential as a teaching aid. Given the lack of similar materials available, and the opinions of successful writers that a book about commercial music style imitation would be an asset to persons
wishing to become commercial music writers, it would seem that the guide has some possibilities as a source of information for the aspiring commercial music writer.

The report may also be valuable to the performer. A desire to authentically re-create a given style on his instrument should be a part of the aspirations of all performers. A style imitation study would help the performer in that area.

The musicologist who is conducting research into any aspect of a past commercial style would find information about how that style was created to be of great help. A source of information such as this report would provide that assistance.

Persons in the publishing industry could find a report such as this one worthy of publication. The success of the Grove stage band arranging text (1), similarly constructed and also including a cassette recording, seems to set precedence for the successful publication of music writing manuals which contain both written and recorded music examples.

Finally, recommendations for further study present themselves quite clearly. One of these is a work paralleling this research, but covering styles not included here. The Lawrence Welk style is a very successful music idiom, but it is not covered in this study. A report which would examine the Lawrence Welk style, and other styles not discussed in this investigation, would be valuable.
Another recommendation for further study concerns the possibility of constructing a similar report based on the ethnic music of many different peoples. Such a study would, for instance, inform the reader how he might arrange a melody to be instantly recognizable as a Greek tune, or a Scottish tune, or a Chinese tune. The format could be handled in much the same manner, and such a work would be of value to commercial writers who are often called upon to set nationalistic moods.
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APPENDIX A

TRANSCRIBED INTERVIEWS WITH COMMERCIAL MUSIC WRITERS

Interview with Phil Kelly

May 3, 1975 at Phil Kelly's home/office.

1. Would you briefly summarize your background and experience in the commercial music writing field.

When I got out of college I spent about five years on the road with various bands like Ralph Marterie, the old Billy May band, Les Elgart (back when he had a real band), and Si Zentner. I also was an accompanist and arranger/conductor for various singers for about another five years (with people like Mel Torme and Buddy Greco).

About ten years ago I moved here and decided to settle here and learn something about the business which I learned by the same route that a lot of people use—I got a night job playing. After I'd been here about a year doing some ghost writing for Tom Merriman, some work for PAMS, some work for Bobby Ferrar, I worked for a place called International Recording for about four years doing jingles, films, and whatever came along. Then I went to Pepper and Tanner (Larry Muhoberac) for about two-and-a-half years and there I was basically a film producer producing film and video tape spots but also doing some music. After that I went out to California for about a year and tried to get in the big-time, but that was the wrong time to try because there wasn't any work. And I've been here since '71 just running my own company, doing basically the same kind of things—films, jingles, industrial shows, and occasional records.

2. Where did you learn the type of things you are required to know in order to write as a commercial music writer?

Basically from the seat of my pants—having to do it. The fundamental skills, as far as writing arrangements, I started that in high school writing for high school bands and I had a band in college. The mechanics of just writing for normal instruments—regular jazz-type charts—I knew. I learned more about it when I started working for singers—by writing commercial charts for what they needed for clubs.
and stuff like that and I did a couple of isolated albums back in that period in the early '60's. But most of what I've learned since I've been down here I've learned by having to do it. For instance, I don't think I'd written more than two or three things for strings in my life until I moved here and by having to do these things in certain styles, just learning them by the seat of your pants— hearing what somebody else has done with it or listening to an example of whatever the style was to be and then trying to do it by ear.

3. Do you know of any books or other sources that teach the imitation of commercial music styles?

Only one and I wrote it and it isn't published.

4. Would such a book be valuable to a commercial music writer?

Well, evidently I thought it would or I wouldn't have written it. One of these days I'll get it published.

5. Would such a book be valuable for use as a teaching aid for persons wishing to become commercial writers?

That was my purpose in writing the book—to teach people what I've had to learn.

6. How do you keep abreast of the many commercial styles?

This is a weird question. For two or three years, no; longer than that, for four or five years, I tried to absorb every record that came out. I worked really hard to retain all of that in my head and make sure that I heard every single and I finally got to the point where I was just polluting my mind. So what I advise anybody to do is, rather than try to memorize every record that comes out, is to develop your analytical sense to the point where you can sit down and listen to any example of any style and tear it apart and see what goes into making it, rather than trying to remember every hit record by every group. You really won't be able to learn much stuff to remember—as well as too many styles. So anymore, if I have to do something in a specific style which I'm not overly familiar with—let's say somebody comes to me and says I want something like progressive country rock and I haven't done a whole lot of it—usually what I'll do
before I do the job is say "Ok, give me two or three artists or albums that you like which are examples of what you mean by this". I'll go out and get the albums and sit down and spend several hours listening to them. By the time I've done that I've gotten myself temporarily into the groove for doing that kind of thing. And, very frankly, when it's over, I discard it until I need it again.

7. If a client wants a particular style with which you are unfamiliar, what do you do?

I think I just answered that question for you.

8. In selecting the personnel for your recording sessions, do you take into account their familiarity with the style being recorded? How important is that?

Yes, it is important that they're familiar with the style. When I hire somebody for a record date I have three criteria (in sort of this order): First of all, how well they play. Second of all, how good their ears are, in other words, how quick can they grasp something (they don't necessarily have to be dynamite readers if they've got good ears and they can hear and they can get a good feel—that's as important to me as being dynamite readers). The third criteria would be a good reader. Now, that applies mostly to rhythm players—obviously, for string and horn players the first criteria is being excellent readers, the second one is having experience playing together in a studio situation and knowing what to do to produce a good recorded sound.

9. What are some examples of the styles you've been requested to write?

If you have access to that book of mine, I think I put two pages worth of that stuff in there. (Some of the styles listed in Kelly's book are Dixieland, Basie, Bop, Mantovani, Chicago, and Led Zeppelin.)

Something I did just recently was a job for a client here where they were doing take-offs on old comic book/radio spots with characters like "The Amazing Holt" and "Spider Man" and all this. The client's request was he wanted old time movie music but done a capella with voices so that's what we had to do. We had to do all these old-time march-time cliches and old 1940 dramatic movie music cliches but do it with voices and that was pretty far out in trying to assemble that.
10. In notating the parts for a given style, do you generalize on the written part and then go into detail at the recording session, or do you try to make the written part an exact representation of what you want?

It depends on what kind of work it is. If it's a pop thing, or country thing, or something where the feel is important, I try not to burden the players with too many notes. Now, a lot of times if I have a specific thing in mind, yes, I will write out a given part. Usually what I'll do is write out a bar or two of the feel and then just write the changes. I'll write in important things—things like rhythmic accents, things that are going to be with the voices, rests or things like that, and the rest is just a chord chart. Whenever I'm doing a movie score and it's note-for-note, I usually notate it very carefully.

11. Do clients often ask you for a specific style or do they generalize and want you to tell them what they're looking for?

Usually, they generalize and want you to tell them. There are some people that will give you pretty specific instructions, in fact, one of the things I always try to do is get them to be as specific as possible.

Advertising, as a rule, is sort of a lemming business, someone's always following someone else. If some kind of a "hot" commercial comes out, for instance, when Coke came out with all that stuff and McDonald's, you get a million requests for something 'like' the Coke jingle—you might go through a period of six months where you write something like eighteen imitation Coke jingles because that's the style. Very seldom, and it's kind of fun when you do it, do you run into a client or an agency that'll let you do anything 'new' because they're scared of it. They want something that's usually 'going' at the time—whether it's a musical style or whether it's an imitation of another commercial. Usually I try to pin them down as much as possible to what specifically they want.

12. Do you use musical cliches where applicable to put across a particular style? Are these cliches necessary for the public to make an identification of styles?

Of course. Anything you can do because when you're doing anything with a specific, pointed example or take-off on something, you're not dealing with a whole tune to do it in, you're usually doing it in a much shorter span of time so any gimmick or cliche you can use—do it!
13. What advice would you give to persons wishing to become commercial music writers?

First of all, get a good, healthy background in orchestration—all kinds, not just jazz orchestration, but legitimate orchestration, and especially vocal writing—and, unfortunately, legitimate vocal writing bears little or no resemblance to popular vocal writing other than the basic requirements of voice leading and things of that nature (you have those problems because a voice can only do so many things).

The next thing I would do is, like I said earlier, develop your ability to analyze things really well—be able to tear apart a given piece of music and see what put it together, what made it what it is. For instance, if you sit down and listen to three different Motown records, they all, on the surface, sound alike and you could probably pin-point something about them that made them a Motown record, but you'd have to find out what specific devices were used to make them different from one another—there's usually a hook in every one of them. The analysis is very important.

The third thing that I would say that you ought to know something about—and this is the hard one to get without experience—is how to deal with the people that you're going to be dealing with: how to understand what these people, like in an advertising agency, are saying to you because they don't talk in the language of music, they talk in terms of generalities and words. Most of them, I would say 70% of these people, don't know anything about music, that you deal with, yet they're trying to describe to you what they want. It's rare when you find someone that is able to communicate with you in musical terms. Most of them are writers or artists and they think in different kinds of terms and you have to learn to talk in their terms to get across to them.
Interview with Lew Gillis

May 12, 1975 at Lew Gillis' office/classroom

1. Would you briefly summarize your background and experience in the commercial music writing field.

I guess we could just start with a summarization of my career because at age fourteen I started playing in the staff orchestra at radio station WBAP and KGKO in Fort Worth. I played all types of shows including circuses, rodeos, ice capades, any type of show that came along plus the normal dance band routine. In the late 40's I started playing in the studios in Dallas as a trombonist and I met a girl, who later became my wife, who was in a singing group and in order to get in the group I started writing five parts (there were only four in the group) and we heard about a jingle company in Dallas, PAMS, that needed a vocal group so we went over and auditioned and stayed four years. All this time I was wanting to write in the jingle or commercial field. I was doing writing for singers, shows, that type of thing, but had not done any jingle work.

In the late 60's we formed a company called Spot Productions based on the talents of five guys. We did a jingle for Fort Worth National Bank and we sat around and listened to it and thought "aren't we great?" and somebody said "let's form a company" and we did. At that point I was still playing and still singing and stayed in the jingle business after Spot went under (which most young jingle companies do) as a free lance writer and player and singer and engineer and adapter and just about anything else. In the late 60's (again) I got the Six Flags account and it became so large that I decided, rather than stay in the jingle business, which was a very hectic-type business, I would just do the amusement park writing.

2. Where did you learn the type of things you are required to know in order to write as a commercial music writer?

Mostly by listening to other writers and the materials that were on the air and analyzing them and trying to find out what they did and applying it to my writing. In any type of writing you use things that you know will work and then experiment in that framework.

3. Do you know of any books or other sources that teach the imitation of commercial music styles?

The only books that are printed to my knowledge would be the arranging books like the Garcia or the Manoini, which teach basic styles of writing. As far as going into multiple styles, I don't think any book teaches that.
4. Would such a book be valuable to a commercial music writer?

I think so because as a writer you're called to write in many different styles and a book with that description would be great.

5. Would such a book be valuable for use as a teaching aid for persons wishing to become commercial music writers?

Again, yes, because if you've got the material there and it can be seen and heard, it makes it so much easier to teach that style of writing.

6. How do you keep abreast of the many commercial styles?

Well, the only thing you really can do is to listen. I just did an arrangement this morning, this weekend I did three of them, based on a tune out of the new show "Whiz" (based on "The Wizard of Oz"). It's a hard rock thing and I'm not that well versed in rock so I would have to research it (which I did) and listen to a particular style of rock that would fit this.

7. If a client wants a particular style with which you are unfamiliar, what do you do?

Just like I did—research it. You've got to listen and analyze it and then adapt it to the melodic line that you're using.

8. In selecting the personnel for your recording sessions, do you take into account their familiarity with the style being recorded? How important is that?

Well, I think it's terribly important because, if you got a guy who is a "society type" trumpet player, he's not going to fit in with a rock oriented jingle. There are other things that you must look for in a player—his dependability, not only in being there on time but his dependability in his technique, so that you're not spending an awful lot of money in the studio waiting for one guy to learn how to play his part. Most of the guys you hire are tremendous sight readers and there are specialists in the particular area that you're looking for.

9. What are some examples of the styles you've been requested to write?

I did a jingle package called "Wonderful World" which was based on the tune "It's a Big Wide Wonderful World." In
that we did sixty cuts, thirty of which were vocal and thirty instrumental, and each two cuts were based on a particular style in the late '60's—anywhere from the Lawrence Welk type thing, to a German band, to a circus band, to ultra-cool, and ultra-hard (there wasn't any rock, it was just coming in at that time) so there were thirty different styles.

10. In notating the parts for a given style, do you generalize on the written part and then go into detail at the recording session, or do you try to make the written part an exact representation of what you want?

Well, you try to make the part a representation of exactly what you want—on the articulation and the phrasing, etc.—and then generally the title itself (say it's a Count Basie style and you put that on there) will let most of the guys know exactly what you want, but you must articulate it so everyone in the band is playing exactly the same way.

11. Do clients often ask for a specific style or do they generalize and want you to tell them what they're looking for?

It depends mainly on the client because a lot of ad people are pretty well versed in the type of material they want on their jingles or in their show or whatever, and they can tell you, say it's a Chicago thing they want it to sound like or a Blood, Sweat and Tears. Some clients don't know anything about what they want so you have to get some material, bring it to them, and let them decide at that point. Then you take that material and analyze it and fit it to your given melody.

12. Do you use musical clichés where applicable to put across a particular style? Are these clichés necessary for the public to make an identification of styles?

Definitely, because in that "Wonderful World" package, there were, like I say, sixty cuts and you've got to come up with something that completely identifies it as a Count Basie or Lester Lamin or whatever you want.

13. What advice would you give to persons wishing to become commercial music writers?

They have to become pretty good writers to begin with. Again, I think it gets back to analyzing of various styles and, as a commercial writer, you should know the styles of the past as well as staying well abreast of the contemporary styles because they change so cotton-pickin' fast you've got to know and you've got to analyze them and find out what they did and then apply it to your own writing.
Interview with Jodie Lyons

June 6, 1975 at Jodie Lyons' home/office

1. Would you briefly summarize your background and experience in the commercial music writing field.

Difficult to do, but I will try: Briefly, I have been a professional composer/arranger/producer for about twenty years. During that time I have composed and produced material for products that you people will know such as General Motors (national commercials), Squirt and Seven-Up and various and sundry regional and/or local products in many areas which would be too numerous to mention. I have produced material for practically every radio station in the United States of America and abroad, and produced material for many well known entertainment people—Doc Severinsen, Pete Fountain, Fats Domino, those kinds of people—and in all that I've had to have a complete knowledge of as many musical styles and schools as is humanly possible in order to accomplish all those assignments.

2. Where did you learn the type of things you are required to know in order to write as a commercial music writer?

Well, my first staff position was as a singer and, in that capacity, we did many things which were "in the style of"—to use the musical term of the business. So we had to sing and play (I'm an instrumentalist also, as you know) in the style of a certain record because that was in the early days of the ID business. (Creating jingles for the radio stations to sell themselves—"KLIF, 1190"; "You're listening to the winner, WFAA," those sorts of things.) In 1955-56, the jingle business was in its infancy in this area and I was a student at North Texas State at that time in the lab bands. A lot of the radio stations were not real sure about what kind of a style, musical style, they wanted with their call letters, so we had many, many requests in those early years—"I want this jingle to say 'You're listening to the number one station in North Texas' and I want it to sound like Fats Domino's Hey Look at Me, Baby." That's a hell of an assignment. That's like saying, "I want the Marseillaise but I want it to sound like the Star Spangled Banner." So, in those early years, we'd just listen to the record. Put the 45 on and, my own particular method which I evolved in those early years, was not to take down any specific licks or any specific melodies or anything, I would just listen to the record and get the general feel of it and run it through this computer [mind] that I carry up here and think about it and then go sit down and write the assignment or whatever it was that I was going to write. Many, many times...
it would come out and have the flavor of the thing that they asked for. I guess I probably still do the same thing except I don't actually buy a record now and listen. I just listen to the radio all the time—I know what the records are and when somebody says "Carly Simon's Attitude Dancing" immediately a feel—a musical feel evolves in my head so if I were going to write something I could do it in that style.

3. Do you know of any books or other sources that teach the imitation of commercial music styles?

No, the only texts that I know of are the ones that are used in many, many music schools dealing with the Baroque period and the Romantic period (form and analysis)—all those texts, and they, in my opinion, get far too literal. They'll say, "If you want to write like Bach, then you need to write this chaconne just like he wrote it," so you're not writing like Bach, you're writing Bach. Those are the only texts I know. I don't know of any contemporary texts.

4. Would such a book be valuable to a commercial music writer?

I think it would, definitely, if you could evolve some method of writing it to get away from what I've previously mentioned—don't get too literal; don't say, "Use the line that the lead trumpet player used on such and such a tune." If you could find some way to suggest methods of approach—like we were just talking about—either buy the record and listen to it and just get the feel, or, if it's a waltz, then maybe use the same form and we'll open with a brass intro and then there will be a vocal statement and then there will be a guitar solo—sometimes you can do it that way and it has the same flavor, but it is not a copy—it just feels like another record.

5. Would such a book be valuable for use as a teaching aid for persons wishing to become commercial music writers?

There again, without seeing the book, I couldn't say "Yes, I would use this in my class," but, if the book were put together properly, I think it would be valuable.

6. How do you keep abreast of the many commercial styles?

I do a lot of listening—to the radio; I pay attention to what happens on the boob tube—those two media, to know what's going on. Also, the trade papers Broadcasting, Down-Beat, Billboard (particularly Billboard—as a matter of fact I just finished a jingle package for a new radio program
Billboard is doing), but Billboard is the bible of the music industry. Billboard knows what's coming down, where it's coming from, who's doing it and why. They do the same thing—they research the market. If they hear a particular record and it feels good, and the people begin to play it, they can know for sure that there are going to be six or eight artists over here that are going to do just what you and I are talking about. Then here comes another assignment—you get a call from a singer, "Hey I need two charts, I've got a record session tomorrow, and here's the kind of feel I want"—he'll just give you a record.

7. If a client wants a particular style with which you are unfamiliar, what do you do?

I get familiar with it, in essence.

8. In selecting the personnel for your recording sessions, do you take into account their familiarity with the style being recorded? How important is that?

Absolutely, in answer to the first part of the question and ultra-important in answer to the second part. The production of any music is first, last, and always, a team effort. One guy can't do it. I can know everything that I want the guitar player to play to give me a particular style and I am familiar enough when I go into the studio that I can do that—I can tell everybody what to play and how to play it—but that is very time consuming and I've been in that situation. I've hired the wrong people and been in there and they're just not giving me what I want so I have to go around to each individual rhythm player and say, "No, no, man, I want you to—" or "No, No, man, wrong voicing, use this voicing". (I play enough guitar to be dangerous.) Then to the keyboard to say "No, no, no, this way". When you're paying anywhere from fifty to one hundred and fifty dollars an hour for studio time, it gets very expensive. So I very carefully choose the players that I want before I give the list to the contractor and say these are the people I want. If he can't get those particular people, then sometimes we'll spend quite a while deciding who else we'd be able to use. So it's important (you might go a step further here) as a player that the people know if they're going to be a studio player, they must be familiar with all of the schools of music. I can remember when (I was a reed player) in one day, I have been involved in symphonic recordings, marching band recordings, Dixieland recordings, and hard-rock recordings and soul recordings and all of those "handles" that are put on the styles of music; but I've had to do that as a performer, as a player, so there, again, I was called by those particular contractors because they knew I could do that.
9. What are some examples of the styles you've been requested to write?

Well, that's like saying "How high is up?". I've been asked to write literally every musical style that you've ever heard at one time or another. One of the things I did last year was for a bank in Baton Rouge, Louisiana. They were doing three television commercials (three, sixty second commercials). One of them had to do with a girl who had lived in the country (Louisiana outskirts) and then she had graduated from high school and went to Baton Rouge to go to the university and while there, got a job. We had to depict musically the country feeling and then going to the university and then the activity and bustle of the city—all within sixty seconds and also leaving room for the announcer to talk the product. That one, of course, was aimed at the young people—they want the young people's business. The other one dealt with a real old, old town in Louisiana and the bank was trying to show the people that they were going to go back to the business practices that were used in the '20's. So they found an old city in Louisiana (and there are lots of them that look the same now as they did in 1910—I mean they still have a couple of old dudes sitting on the board sidewalk playing checkers.) That was the style of the second commercial. The third dealt with the elderly person—they wanted some of the elderly persons' business—to let the elderly person know, rich or not, this bank could handle their financial affairs. It was on a plantation in Donaldsonville, Louisiana (you know, the big eight column jewel, replete with a string quartet sitting on the lawn playing at a garden party). That's probably as good an example as any. All in one project I had those three various styles—contemporary, pastoral music going into hard rock for the first commercial and then the second commercial having to do with the old part and I had to have music in the style of 1910-15-20, which was quasi-Dixieland and quasi-concert band in the park. Then, in the third one, I wrote a legitimate string quartet piece—all using, of course, the same song which I had composed.

10. In notating the parts for a given style, do you generalize on the written part and then go into detail at the recording session, or do you try to make the written part an exact representation of what you want?

That, again, is a difficult question to answer. If there are specific lines that I want—from the upper partials of the picture, which would be the horns, and the fiddles, woodwinds, voices—usually those things are written. But the basis of the whole thing is the rhythm section—usually,
if there is a rhythm section. Of course, with the string quartet, I wrote everything that they were to play, but even then, in the recording session, you might change that stylistically a little bit (the change would be interpretation in the session). For the general contemporary jingle (if you will) which incorporates a rhythm section and horns, and/or fiddles and voices, then the horns and fiddles and voices are specific and literal (the parts) usually. (Now sometimes I'll change those too. Sometimes you'll delete a whole section or sometimes you'll add a whole section while you're standing there, but, for the most part, they are written). But the rhythm section is the important section and the style of the guitar player and the drum and the bass and the keyboard (if you're using one) and those I will usually sketch out. I'll tell them when I get there exactly what I want in most of the places.

11. Do clients often ask for a specific style or do they generalize and want you to tell them what they're looking for?

Yes, to both of those questions. You have all grades of rapport with your clients. I have been involved in projects where a client would bring a record, a specific record, and say "I want my music to sound like this" and just give you the record. I really don't enjoy those kinds of assignments because you don't have any freedom. Another guy maybe will bring a record and say "I like this record" and that's all he'll say. Other ones will say "I want it to be kind of Dixieland", another one will say "I want it to be kind of bubble gum rock", another one will say "I don't really know what would go. What do you think would be best?" So you get all those.

12. Do you use musical clichés where applicable to put across a particular style? Are these clichés necessary for the public to make an identification of styles?

Well, this goes back to the earlier thing that we were talking about. Usually I do not. I do not pull a line out of something and say "Here it is"—no, I don't think that's good. If one happens when I sit down and write whatever I'm writing, then it's part of what I'm doing now. Even if it reflects a little bit back over there, then that's good. Some people think they are necessary for the public to make an identification of the style. I, personally, couldn't say yes or no to that question. Maybe they are, nobody has ever been able to figure it out. Music's a funny thing. Even when you can get it right down to the particular style there are people—many, many people—who
will hear that who never heard the other record that everyone thinks this sounds like, so they will still like it, and it will still be a pleasant thing if that's what you're after. So if you did or did not have the cliche, they don't know. But if the cliche (you're talking about specific melodic things) is the thing that caused people to like it, then they wouldn't like this one if it didn't have it, so how do you answer that question? But I have seen instances where guys have made huge mistakes and this is, again, where your book would be helpful, writers should know that—don't put the thing in there just because they think you need to cram it in. (I've seen guys do that and destroy the piece of music that they're trying to build.)

13. What advice would you give to persons wishing to become commercial music writers?

Well, one of the first things that I would suggest is you need to be a player. Every competent commercial producer that I have ever known is a competent player. He may not be now, but he has been, was at one time. I mean be a free-lance player, don't be just a guy that works with one group, so you play in many, many different situations and you learn many, many different styles. That would be the first thing.

The second thing is to continue to keep abreast of what's going on. I guess that would be about it. You need to be a player and you need to keep abreast of what's going on in music, in the commercial field. Then, before or during all of that, you must be a good practitioner of your trade. You need theory, harmony, counterpoint—all of those things which a lot of young writers think you can get along without but you really can't. I don't hold with what a lot of the instructors tell you to do for assignments, but you have to know about music. That would be about the only thing that I would suggest. (Lyons later added that being a commercial singer and learning to write commercial vocal music would also help a great deal.)
The following recorded selections are found on the cassette located in the inside front cover of this report. Pieces typical of each style are recorded on side I and the stylistic arrangements of the melody line example are included on Side II. Cassette recorder meter readings identify location spots on the tape. Since these readings will undoubtedly vary from machine to machine, the reader may have to estimate some locations via a ratio technique. In any case, the order of appearance of the selections is given along with other pertinent information.

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<td>.058</td>
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<td>Bop</td>
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<td>Motown</td>
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<td>Basie</td>
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<td>Country and Western</td>
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<td>Mantovani</td>
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<td>Love Unlimited Orchestra</td>
<td>.315</td>
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APPENDIX C

The following table lists records which can be referred to for examples of the twenty-one styles discussed in this report.

### TABLE XXIV

**DISCOGRAPHY**

#### Ragtime

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>Scott Joplin</td>
<td>The Entertainer</td>
<td>Olympic Records 7116</td>
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<td>Piano Rags by Scott Joplin</td>
<td>Nonesuch H-71264</td>
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<td>Thomas Valentine</td>
<td>at the Kohlman's Tavern</td>
<td>New Orleans Records NOR 7201</td>
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<td>Louis Armstrong</td>
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<td>Up Front Records UPF-143</td>
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#### Dixieland

<table>
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#### Whiteman

Write to "The Whiteman Collection", Williams College Library, Williamstown, Mass., for information helpful in locating Whiteman recordings.

#### Goodman

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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>Benny Goodman</td>
<td>and His Orchestra</td>
<td>Columbia Records GL501</td>
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<tr>
<td>Benny Goodman</td>
<td>in Moscow</td>
<td>RCA L50-6008</td>
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#### Miller

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<td>I Remember Glenn</td>
<td>Miller</td>
<td>Pickwick Records K-118A</td>
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<td>Glenn Miller</td>
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#### Bop Style

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<td>Charlie Parker</td>
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<td>Jazz Creations</td>
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<td>American Recording Society G-405</td>
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<td>Album Name</td>
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<td>------------------------</td>
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<td>Chuck Berry</td>
<td>Chuck Berry's Greatest Hits</td>
<td>Chess</td>
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<td></td>
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<td>Records CH-1485</td>
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<td>Johnny B. Goode</td>
<td>Pickwick</td>
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<td>Diana Ross and the Supremes:</td>
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<td>Greatest Hits (Double Album)</td>
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<td>Horn Band Style</td>
<td>Chicago Transit Authority</td>
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<td>GP-8</td>
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<td>Blood, Sweat and Tears</td>
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<td>Soft Rock Style</td>
<td>Carole King Tapestry</td>
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<td>SP-77009</td>
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<td>James Taylor: Sweet Baby James</td>
<td>Warner</td>
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<td>Brothers 1843</td>
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<td>Straight Ahead Big Band</td>
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<td>NF Horn Two</td>
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<td>KC 31709</td>
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<td></td>
<td>Refuge</td>
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<td>In A Mellotone</td>
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<td></td>
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<td>LPM-1364</td>
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<td>Newport 1958: Duke Ellington</td>
<td>Columbia</td>
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**TABLE XXIV --Continued**

**Basie Style**

<table>
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<tr>
<th>Basie's Beat</th>
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<td>Basie on the Beatles</td>
<td>Happy Tiger Records HT 1007</td>
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**Country Rock Style**

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<tr>
<th>John Denver-Back Home Again</th>
<th>RCA--CPL1-0548</th>
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<td>Kris Kristofferson; Me and Bobby McGee</td>
<td>Monument K230817</td>
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**Bluegrass Style**

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<tr>
<th>Flatt and Scruggs</th>
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<tr>
<td>Texas Bluegrass</td>
<td>Stoneway Records STY-122</td>
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**Country and Western**

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<tr>
<th>The World of Lynn Anderson</th>
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<td>Loretta Lynn--Love is the Foundation</td>
<td>MCA Records, MCA-355</td>
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**Mantovani Style**

<table>
<thead>
<tr>
<th>The Incomparable Mantovani Plays the All Time Greatest Hits, Vol. I</th>
<th>London XPS 906</th>
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<tbody>
<tr>
<td>Mantovani and His Orchestra—Gypsy Soul</td>
<td>London XPS 900</td>
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**Boston Pops Style**

<table>
<thead>
<tr>
<th>Superstar</th>
<th>Polydor PD5008</th>
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<td>Best of the '70's</td>
<td>RCA--ARD1-0035</td>
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**Love Unlimited Orchestra**

<table>
<thead>
<tr>
<th>Rhapsody in White</th>
<th>Twentieth Century Records T-433</th>
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<tr>
<td>Under the Influence of</td>
<td>Twentieth Century Records T-414</td>
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<tr>
<td>Love Unlimited</td>
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Books


**Articles**


"Doc Watson on Bluegrass Guitar," *Sing Out*, XXI, no. 4, 5.


**Unpublished Materials**


**Music Collections**

Challis, Bill, *Dardanella*, unpublished manuscript score made available by The Whiteman Collection, Williams College, Williamstown, Mass.

Love Nest, unpublished manuscript score made available by The Whiteman Collection, Williams College, Williamstown, Mass.

San, unpublished manuscript score made available by The Whiteman Collection, Williams College, Williamstown, Mass.


