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Song for Jaco

(Song for a Friend)

Note: guitar and bass sound
one octave lower than written.

Peter Erskine
Arr.: Bill Dobbins

Ad lib. tempo

The musical score is arranged for a big band. The Saxophones part features a solo for the baritone saxophone, starting with a *mp* dynamic and ending with a *mf* dynamic. The Trombones part provides harmonic support with a *mp* dynamic and a *cresc.* marking. The Soloist, Trumpets, Guitar, Piano, Bass, and Drum Set parts are currently blank in this section.

Chord progressions for Saxophones:
 F⁶ M7 Solo (freely) | D m11 | F⁶ M7 | D m11 | B^b 6 | C add 9 | F⁶ 9+11 | E m7 / F

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When I arrange someone else's music, regardless of the style or source of the original, I usually retain the original melody and the essential harmonic framework of the composer while decorating it in a personal manner. Sometimes I might change the tempo or rhythmic idiom if I feel that the original has something worthwhile to say in a fresh context. But the original melody and basic harmonic progression serve as a helpful self-imposed limitation for me, encouraging me to find harmonic decorations and passing chords that convincingly suit the character of the original. The arrangement then draws out details, extensions or subplots

that were clearly suggested by the music itself, as opposed to forcing something onto it merely for the sake of originality or technical display. In the case of *Song for Jaco*, Peter's original was so eloquent and heartfelt that I just wanted to translate that feeling to the big band medium. I decided that giving Jens Neufang's baritone saxophone the melody of the opening section with background harmonies from the trombones would provide a poignant beginning. Beginning without the rhythm section saves an important color that will underscore the start of the main theme later on.

7

The musical score consists of eight staves. The top staff is for Saxes, with chord symbols: Dm9, F9M7, Dm11, G#o7addEG, Am9M7addF, Eb13sus., Dm9, BbM9, AbM9, and Db9M7. The Solo staff is empty. The Tpts. staff is empty. The Tbns. staff has dynamics mf, dim., and p. The Gtr. staff is empty. The Pno. staff is empty. The Bass staff has a dynamic p. The D. S. staff has a dynamic p and the instruction 'Brushes'.

Because I liked the sound of descending thirds in the bass line, I left out the Am⁷ chord at the end of bar 3. This also saved the first appearance of Am⁷ for the strong cadence following the G^{#7} chord in bar 9. Otherwise, I mainly colored Peter's original chords with the addition of extensions and passing sonorities in the inner lines. The only obvious deviation from the original was my decision to avoid returning to the C tonic chord until the first measure of the main theme at bar 14. This decision also led me to avoid the C tonic chord in the final bar of the theme, saving it for the opening of the first solo chorus at bar 44.

I intentionally omitted the important melody notes from the trombone voicings, a practice often used by experienced jazz writers from Ellington and Strayhorn to the present. This lends a special quality to certain notes of the

melodic line, as it plays a decisive role in clarifying important details of the harmonic content. I also take advantage of the bass trombone's low register, which brings clarity to the bass line until the entrance of the rhythm section.

By resolving the Eb^{13sus} chord like a substitute dominant to Dm⁹ in bar 11, instead of the F/C in the original, the descending bass motion by thirds in bars 3 and 4 is briefly recalled. Instead of resolving the Bb^{M9} chord to C, however, I continued down a whole step to Ab^{M9}, then in the circle of fourths to Db^{M7}, which resolves like a substitute dominant to the C tonic chord in bar 14. Creating a strong resolution to the tonic chord at this point clearly draws further attention to the opening notes of the main theme.

13 14

Saxes

Solo Tpt. 1 Solo Flugelhorn $C M9$ $C13sus.$ $C9$ Bb $A m7add4$ $A b m7-5add4$ $G m7add4$ $C13sus.$ $F M7+5addC$ $D m9$ 3

p (dynamics ad lib.)

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

mp

After introducing the rhythm section and piano in bar 12, these instruments take over the role of accompanist in the opening section of the theme. Continuing the trombone voicings through bar 14 makes an effective overlap with the rhythm section. Sometimes beginning a new section of a piece with a sudden and clean change of instrumentation can be effective, and an overlap of some kind simply offers an alternative. Perhaps it was the solo flugelhorn's pickup notes here that suggested the overlap of the accompanimental texture.

Although it is quite common for piano or guitar to improvise the harmonic accompaniment to a written theme, there may be times when the composer or arranger finds specific voicings and voice leading that seem especially suitable. Such was the case here. The passing chromatic minor chord in bar 16 and the added $C\sharp$ in the F^{M7} chord in bar 18 add a bit of motion to the harmony without departing significantly from Peter's original progression. In addition to coloring the F chord, the $C\sharp$ suggests A^7 above the original F bass note, moving to the Dm^9 chord.

19 22

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

Chords: C^{M9}/E , $E+5addFB$, A , $A\ m11$, $B\flat 13sus.addD$, $A\ m11$, $D\ m11$, $F\ 9M7G13sus.$, $C\ M9+5addG$, $C\ 9$, $C9sus.$, $C9/B\flat$, $A\ m11$, $D\ m11$

Dynamics: mp , p (subtone)

Annotations: Bar., A 1, 2, T 1, 2

In bar 19 an E dominant voicing is interpolated above the A bass note, resolving to the A minor chord on beat four. Raising the fifth of the C^{M9} chord in bar 22 seemed to complement the $C\sharp$ in the F chord in bar 18. At bar 22 the new phrase of melody seems to begin in the middle of the bar, following the concluding half note on the down beat. This suggested a full saxophone chord on the downbeat of bar 23, with the baritone's pickup underscoring the pickup notes of the melody. The piano overlaps through the first two measures of the saxophone accompaniment, but the voicings gradually thin out to a single note at the end of bar 24. This is the first entrance of the saxophone section, and it brings a distinctively new timbre to the second A section of the theme.

Because of melodic leaps and arpeggios, the melody of both the baritone saxophone and the flugelhorn sometimes dips below the top notes of the trombone or saxophone voicings. This does not obscure the melody, however, as the accompanying instruments never move into a high register, where they would attract more attention. It is also helpful if the lead line of the accompaniment has a melodic character of its own. This suggests an additional contrapuntal line in relation to the main melody and bass line. Otherwise, a harmonic background may begin to sound like a mere succession of chord voicings.

25 30 Alto 1 Solo

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

(w/Bass)

Chord symbols: G m11 C13sus. C7+9-13 FM9+5F 6 F 13 Em9 F#M7/A Am7 Dm9 Bbm7add4 A7+9 Dm9 G7-9sus G7-9 A9M7 Am7

In bar 26, I decorated the F major chord with the raised fifth, resolving this dissonance stepwise to the sixth and, finally, to the lowered seventh, a blue note in the key of C. This also changed the chord quality to dominant, drawing just a bit more attention to the resolution to Em^9 . The F^{13} chord functions as the tritone substitute for B^7 , the diatonic dominant leading to E. The Em^9 chord in bar 27 functions as a diatonic substitute for C major. In general, I and III are the primary tonic function chords in major and minor keys, while II and IV are the primary subdominant function chords, which often return to tonic function chords or move on to the primary dominant function chords, V^7 or VII^{07} (which is based on the leading tone in both major and minor keys). If Peter had used a C major chord at the beginning of bar 27, the preceding F chord would have created a plagal cadence (IV-I) instead of the stepwise resolution he preferred.

Although the Em^9 chord in bar 27 has a tonic function, the note $F\sharp$ is outside the key of C, which is why it sounds slightly dissonant or unresolved. The simplest resolution would be to the seventh of Am^7 . However, I decided to add a voicing above the A bass note that suggests E^{7-9}/A , delaying the resolution to A minor until beat four. The $F\sharp$ in the third trombone, then, resolves stepwise to F natural and, finally, to E. In bar 29, lowering the ninth of the G^{sus} chord changes the color of the harmony without giving away the surprising resolution up to A major instead of back to the expected C major. This ascending stepwise cadence was used earlier to return to the C tonic chord through a $B\flat$ major chord in bar 4, but moving to the key of A major from a G^7 chord creates a much more dramatic effect, brightening or warming up the mood.

31

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

Bar. *p* gliss.

mf *p*

mf *p*

Harmon (3-5)

$D^{\flat 9}$ $E^{\flat 7-9}$ $Dm^{\flat 9}$ $C^{\sharp m7}$ Gm^{11} $C^{\flat 7-9-13}$ $F^{\flat M9}$ $F^{\sharp m9-5}$ $C^{\flat 6}$ $B^{\flat 7-9-13}$ $E^{\flat m11}$

As I had decided that the solo trumpet would play the melody of this section an octave higher at the end of the piece, it seemed appropriate to give the soloist a rest and pass the melody to the first alto saxophone. The trumpets with harmon mute add a counterline at bar 31. This counterline is most active when the alto saxophone is holding a long note, until the two lines join rhythmically with the rest of the ensemble at the end of bar 33. The 4-3 resolution at the beginning of bar 33 in Peter's lead sheet suggested the D minor passing chord that I added on beat one. The altered tones I added to the $C^{\flat 7}$ chord on beat four simply shadow the melody as they resolve down to the fifth and ninth of $F^{\flat M9}$, also imitating the stepwise descent of the muted trumpets. I decided on a descending line to provide contrast to the ascending motion of the alto saxophone in bars 30-33.

After the bass trombone moves into the low register in bar 34, the baritone sax takes over this register in bar 35. The rest of the saxes join in bar 36, resulting in a rich and full accompanimental texture. The descending half step in the third trombone at the beginning of bar 35 anticipates the lowered thirteenth of the $B^{\flat 7}$ chord. The $C^{\flat 6}$ chord with B in the bass functions as $B^{\flat 7-9-13sus}$, with the 4-3 motion in the lead trombone echoing the earlier half step descent in the third trombone. All these descending half steps, including that of the melody in bar 35, sound like continuations of the stepwise descending line of the muted trumpets.

37

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

mp

mp

cresc.

fp

cresc.

mp

cresc.

fp

cresc.

mp

cresc.

f

cresc.

mf

cresc.

mf

(w/Bass)

Tpt. 1 Solo Flugelhorn $\text{Db}^{\flat}\text{M7}$ / G

$\text{E}7-9$ / A $\text{Am}7\text{add}4$ $\text{C}^{\flat}\text{M}7$ / G $\text{F}^{\sharp}\text{M}7+5\text{addC}$ / $\text{F}^{\sharp}9\text{M}7$ $\text{Em}9$ $\text{F}^{\sharp}\text{M}7$ / A $\text{Am}7$ $\text{Bb}13\text{ sus.}$ $\text{Ab}9\text{M}7$ $\text{Db}^{\flat}\text{M}9+11$ / G

The passing $\text{E}7-9$ over A on beat one of bar 37 recalls similar situations in bars 10, 19 and 27, but the E^{\flat} blue note in the melody adds a fresh detail. Bar 39 recalls bar 27 in relation to the same passing color. Likewise, the use of the raised fifth of the F major chord in bar 38 recalls similar instances in bars 18 and 26, with the C^{\sharp} resolving down to the fifth in bar 18 but up to the sixth in bars 26 and 38. The use of similar decorations when a particular harmony comes up in a piece can clarify the mood or personality of the music, as long as it is not taken to a point of excess or redundancy. The counterline of the tenor saxes in bars 38 and 39 subtly echoes the blues color of the melody in bar 37.

Because I wanted to save the tonic C major chord for the first bar of the next chorus, I followed the Ab^{\flat} major chord in bar 40 (similar to Peter's Fm chord with Ab^{\flat} in the bass) with $\text{Db}^{\flat}\text{M}9+11$ with G in the bass. The Ab^{\flat} chord follows the circle of fourths to Db^{\flat} while the bass goes down a half

step to G (V in the key of C). I also stretched out the last two bars of the theme to four bars, lengthening the Ab^{\flat} chord from two to five beats and the suspenseful Db^{\flat} chord with G in the bass from four to nine beats. $\text{Db}^{\flat}\text{M}9+11$ with G in the bass functions here as a suspended form of a G altered dominant voicing. The trumpet voicings in bar 40 simply ascend stepwise in the Eb^{\flat} major scale. The stepwise ascent in bars 40-44 relates to the stepwise unison descent in bars 31-34. The use of A natural instead of Ab^{\flat} in the third trumpet on beat one of bar 41 was intentional. This passing dissonance brings a bit more attention to the Db^{\flat} major chord with G in the bass, the focal point of the theme's final measures, which leads to the improvised solos. Measures 42-44 are the first in which all brass and saxophones are heard together, with Andy Haderer, the soloist, changing to flugelhorn for the improvised solo.

43 44 (1st time only)

Saxes *mf* \triangleright *p*

Solo 1st time Tpt. 1 Solo; 2nd time Bar. Solo $\frac{C7}{B^b}$ $A m7$ $A^b m7$ $G m7$ $\frac{B^b M7}{C}$ $F M9$ $D m9$

Tpts. *mf* \triangleright *p* (1st time only)

Tbns. *mf* \triangleright *p* (1st time only)

Gtr. $C M9$ $C 9sus$ $\frac{C7}{B^b}$ $A m7$ $A^b m7$ $G m7$ $\frac{B^b M7}{C}$ $F M9$ $D m9$

Pno. Tacet 1st time, comp 2nd time. $C M9$ $C 9sus$ $\frac{C7}{B^b}$ $A m7$ $A^b m7$ $G m7$ $\frac{B^b M7}{C}$ $F M9$ $D m9$

Bass $C M9$ $C 9sus$ $\frac{C7}{B^b}$ $A m7$ $A^b m7$ $G m7$ $\frac{B^b M7}{C}$ $F M9$ $D m9$

D. S.

In the solo section I decided to give the baritone saxophone a chorus after the solo trumpet's chorus. This was because of the prominence of the baritone in the opening section of the piece. I also decided to share the comping between the piano and guitar. In my experience, it is important for the writer to clearly assign duties when a band has more than one chord instrument. This allows the player who is comping to feel relaxed and to give their full attention to what the music needs in terms of harmonic accompaniment and rhythmic decoration. Otherwise, the chord instruments will all be playing, and even most sensitive players will be more inhibited and less clear about what to do than they would be if their part simply indicates when to comp and when to lay out. It was Peter Erskine's spontaneous idea to change the rhythmic feel behind the baritone solo, and the rest of the rhythm section followed him beautifully in developing the accompaniment. A great rhythm section is

worth its collective weight in gold, because they constantly surprise and inspire everyone involved, including the writer and the audience, with details that most writers would never imagine. On the other hand, a mediocre rhythm section cannot be helped much by putting more information on the page, no matter who the writer is. As far as the harmonies themselves, I mostly used the basic changes from Peter's lead sheet, except for occasional passing chords like the $A^b m7$ on beat four of bar 46. This approach allows the soloist and harmonic accompanists to incorporate occasional harmonic embellishments as they hear them. Even when different embellishments occur in the same measure, they will work together convincingly as long as they resolve to the upcoming chord of the basic progression. Both Andy and Jens played expressive and lyrical solos that perfectly fit the mood evoked by Peter's composition.

49 52 (Play both times)

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

Chords: C M9/E, A m9, A b M7/B b, A m9, D m9, G 13-9, C M9, C 9sus, C/B b, A m7, A b m7

Dynamic: *mp*

Instruction: (Play both times)

The lead lines for the simple harmonic backgrounds in the solo section were developed from the ascending scale in the trumpets in bars 40-44, and from the melody of the theme in bars 26 and 27. The lead alto line ascends stepwise from bar 52 through bar 56, while the bass line moves stepwise in contrary motion.

55 60

Saxes

Solo

Tpts. Flugelhorns (Play both times)

Tbns.

Gtr.

Pno.

Bass

D. S.

Chord symbols: G m9, C 7-5-9, F 9, F 13, E m9, A m9, D m9, B b m9, A 7-5-9, D m9, G 13-9, A M9

As the G^b, the lowered fifth of C⁷, came up in the lead line on beat three of bar 55, I kept the C⁷ as in bar 47 instead of substituting G^b7. The C below makes the G^b sound much more colorful, just before the resolution to the F major chord. The first four notes of the lead flugelhorn line, beginning in bar 56, recall the melody from bars 26 and 27, the corresponding measures of the opening theme. For backgrounds to improvised solos I prefer simplified or abbreviated suggestions of the theme to direct quotes. The lead line in bars 58-60 ascends stepwise through an entire

octave from E to E, the same octave through which the unison trumpets descended in bars 31-34. Having the trumpets switch to flugelhorns gives the entire solo section a mellow character, providing contrast to the brighter sound of the trumpets in the opening and closing sections of the piece. Of course, this is only a personal choice, but the more possible choices a writer is aware of, the broader a palette of sonorities will be available to express the musical story in greater detail and depth.

61

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

$D \frac{9}{A}$ $G\# \frac{7}{A}$ A M9 Gm9 C 13-9 F M9 F#m7-5 B 7-9-13 Em9

The chord changes here are basically the same as those in Peter's lead sheet.

67 72

Saxes

Solo

Tpts.

Tbns.

Gtr.

Pno.

Bass

D. S.

Chord progressions (from top to bottom):

- Saxes: (Empty staves)
- Solo: $A m^9$ $F M^9$ $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ (Bar., 1st time only) $C M^9$
- Tpts.: (2nd time only) $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ (1st time only)
- Tbns.: (2nd time only) $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ (1st time only) $C M^9$ (1st time only)
- Gtr.: $A m^9$ $C M^9 / G$ $F M^9$ $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ $C M^9$ (1st time only)
- Pno.: $A m^9$ $C M^9 / G$ $F M^9$ $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ $C M^9$ Comp
- Bass: $A m^9$ $C M^9 / G$ $F M^9$ $F\#\circ^7$ $C M^9 / G$ $A m^9$ $A\flat M^7 / B\flat$ $A\flat^6_9$ $F M^7 / G$ $G 13-9$ Solo $C M^9$
- D. S.: (Empty staff)

The lead line of this final background section begins and ends with the drop from B to G. The leap in the middle from C to the blue note, E \flat , gives this final section a much more somber character than the warmer sounding B section at bar 60. The pitches B, G and C refer, once again, to the melody of the theme in bars 26 and 27.

Between the F M^9 chord in bar 68 and the A m^9 chord in bar 69 I used some basic harmonic substitutions. The first chord in bar 69 simply substitutes one tonic function chord for another: C M^9 for E m^9 . However, following F M^9 with F $\#\circ^7$ in order to lead to C M^9 with G in the bass creates a stepwise ascending bass line from F M^9 to A $\flat M^7$ with B \flat in the bass. The ascending trumpet voicings in bars 69 and 70 comple-

ment this bass line and provide further emphasis of the E \flat blue note in bar 70 and the accompanying A $\flat M^7$ chord with B \flat in the bass.

Because the solo section is repeated, I chose not to include the extension of the final bars of the form as heard in the theme, but I still avoided the C major tonic chord in bar 71. However, instead of using a D \flat major chord with G in the bass, as at the end of bar 40, I used more diatonic dominant voicings in bar 71. Only the second trombone adds a lowered ninth to the G13 voicing just before the resolution to C major at bar 72. Because of this harmonic simplicity, the chromaticism and increased harmonic motion of the coda in bars 91-96 makes a strong impact.

73

(2nd time only)

Saxes

A 1, 2 *p* *cresc.*

T 1, 2

Bar.

Solo

Tpts.

Tbns.

Gtr.

w/Saxes (2nd time only)

p *cresc.*

C 9sus C 7-9-13 A m 7 A^bm 7 G m 9 C 7+5+9 F⁶₉ Em 9 A^bM7/B^b A 7-9

Pno.

Bass

C 9sus C 7-9-13 A m 7 A^bm 7 G m 9 C 7+5+9 F⁶₉ Em 9 A^bM7/B^b A 7-9

D. S.

Saxes (2nd time only)

The lead alto saxophone line in bars 77-80 returns to the ascending stepwise motion heard in bars 52-56 and 58-60. I simplified the chord changes to one chord per measure in bars 76 and 77, so that the increased harmonic motion and chromaticism in bars 78 and 80 would provide maximum momentum leading to the powerful closing ensemble section, which features the most dynamic solo trumpet work in the piece. The guitar adds color to this closing back-

ground of the solo section of the piece, and continues to double the unison saxophone lines in bars 81-85 and 92-96. This harmonic background also connects the closing measures of the bass solo with the final section of the arrangement. I intentionally used only the saxes and rhythm section here, saving the brass for the climatic section that follows.

The musical score for 'Song for Jaco' from measures 79 to 85 is presented in a multi-staff format. The staves are labeled as follows:

- Saxes:** Features two staves (treble and bass clef). Measure 79 has first and second endings. Measure 81 is marked with a box containing the number 81. Dynamics include *mf*, *cresc.*, and *f*. A 'T 1, 2, Bar.' instruction is present in measure 85.
- Solo:** A single staff with a 'Tpt. 1 Solo' instruction and a 'Tpt. 1' symbol. Dynamics include *mf* and *f*. A '(Lead)' instruction is present in measure 85.
- Tpts.:** A staff for trumpets with dynamics *mf* and *f*. Includes a 'Trumpets' instruction and a '3' triplet marking in measure 85.
- Tbns.:** A staff for trombones with dynamics *fp*, *mf*, and *f*.
- Gtr.:** A guitar staff with dynamics *mf*, *cresc.*, and *f*. Includes a 'w/Saxes' instruction.
- Pno.:** Piano accompaniment with chords *Dm9 G 13-9* and *Dm7*.
- Bass:** Double bass line with dynamics *mf*, *cresc.*, and *f*. Includes chords *Dm9 G 13-9* and *Dm7*.
- D. S.:** Double bass line with dynamics *mf* and *cresc.*.

The powerful trombone octave in bar 80, reinforced by the piano and drums, sets up the solo trumpet entrance on beat four, so that each of the first three beats of the measure are clearly enunciated. Following these constant quarter notes, the eighth note motion in bars 81-85 adds further momentum. As with the unison trumpet counterline in bars 31-33, the saxophone and guitar counterline is active only during the sustained notes of the solo trumpet. The trombone pyramids in bars 81-83 begin the eighth note motion in each of these measures. The saxophones and guitar continue the ascending stepwise motion begun in bar 77, with the thirty-second notes drawing attention to the arrival on the highest note, F, in bar 83. This F, which is sustained in the lower octave after the descending arpeggio, also adds a colorful tension against the E of the lead trumpet.

Even though the solo trumpet is not in an extremely high register, it is high enough so that a soloist with a big and beautiful sound can sing out clearly over the full ensemble. It is important to indicate any areas where a soloist temporarily leads the ensemble, as in bars 84 and 85. When indicated in this manner, the soloist will play in strict tempo with the ensemble and refrain from taking rhythmic or melodic liberties that are characteristic of jazz interpretation by a soloist.

As the brass section's lead line ascends in bar 84, the unison saxophone and guitar line moves in contrary motion along with the bass line, outlining the G \flat triad that emphasizes the tritone color implied in the altered C7 brass voicing on beat four.

85

The musical score for 'Song for Jaco' starting at measure 85 is arranged for a jazz ensemble. The parts include:

- Saxes:** Features a glissando and a climactic phrase with dynamics *mf*, *f*, *ff*, and *mf*.
- Solo:** The soloist has a rest in bar 85, followed by a climactic phrase with dynamics *f*, *mf*, and *ff*.
- Tpts. (Trumpets):** Provides harmonic support with dynamics *mp*, *mf*, and *ff*.
- Tbns. (Trombones):** Provides harmonic support with dynamics *mp*, *mf*, and *ff*.
- Gtr. (Guitar):** Provides harmonic support.
- Pno. (Piano):** Provides harmonic support.
- Bass:** Provides harmonic support with dynamics *mp*, *f*, *mf*, and *ff*.
- D. S. (Drum Set):** Provides a steady rhythm with dynamics *mp*, *f*, *mf*, and *ff*.

Chord progressions and dynamics are indicated throughout the score. Key chords include $F_9^6 M7$, $F M9$, $F\#m11-5$, $F\#m7-5 add4$, $F13+1 F13$, $B7-9-13$, $Em9 add4$, $F\#m7$, $A m11$, $A b13+11$, $G b7-9+9+11$, $G m13$, $F_9 M7$, $F\#7 add C\#0$, $C_9^6 M7$, $E b13+11$, $F\#07 add B0$, $F\#07 add D0$, G , $E7+9-9$, $G\#$, $A m11$, and $C\#$.

The shift from solo trumpet to trumpet section at the end of bar 85 achieves two things at once. It changes the color of the melody slightly and, more importantly, gives the soloist a rest before his climactic phrase, leading the ensemble in bars 88-92. This type of switching between solo and lead roles can be heard in the best work of most high note trumpet specialists, from Snooky Young and Cat Anderson in the bands of Count Basie and Duke Ellington, respectively, to more recent players such as Maynard Ferguson and Doc Severinsen. Andy sounds magnificent in this solo passage. In bars 85-89 the instrumental texture shifts back and forth between brass and saxes. This allows measures 89-91, where the brass and saxes are all playing, to clearly establish the high point of the entire piece. It also helps that the solo trumpet sustains the high C and remains in the high regis-

ter for more than a full measure, instead of immediately leaping down to the middle register as the lead trumpet did in bars 85 and 86. The saxophones fill up the bottom of the ensemble in bar 87 before accompanying the soloist through bar 88. The harmonic decoration above the A bass note in bar 88 recalls a similar situation in bar 37.

The passing chords between $A m11$ and F^M7 in bars 88 and 89 were only used once in the piece, to set up the climactic point. The F chord is tonicized through alternating minor and tritone dominant chords, moving down chromatically instead of through the circle of fourths (A-D-G-C-F). The last chord in bar 90 leads to Dm^{11} , not to $A b^M7/B b$ as in earlier choruses. This is a harmonic hint that the piece is coming to a close.

Bars 91 and 92 lead to a reprise of the last phrase of the theme, functioning as a tag or coda. The harmonies tonicize the first chord of this phrase at bar 93, F^{6/9}. As the lead alto saxophone had stated part of the opening theme in bars 30-41, it seemed that the tag would be a good place to feature the saxophone section, with Heiner Wiberny's warm and lyrical tone, doubled by the guitar, singing out on top. The minor II-V in bar 93 offers yet another way of reaching the Em⁹ chord on beat one of bar 94. After harmonization through the circle of fourths, the final chord is approached by a series of half steps as the trombones are added to the texture. A harmon muted trumpet voicing, adding a Lydian color to the C tonic chord, is followed by a solo trumpet fill. This is the only place where a C tonic chord is heard with the last note of the melody, as indicated in Peter's original lead sheet. Although I found a different harmonic approach to the final chord, I retained Peter's idea of a step-wise descending bass line.

One of the great things about arranging another composer's tune that attracts your attention is that, if you attempt to understand the idiomatic essence of the piece and remain faithful to it in your arrangement, you will absorb aspects of the composer's creativity that will later manifest in new forms and musical variants in your own work. Arrangers who immediately apply their own habitual tricks will miss valuable opportunities to expand their musical vocabulary while they gain unique and valuable insight into another artist's approach to the creative process. Arranging *Song for Jaco* enabled me to appreciate aspects of Peter's creativity that I could not have gotten to know otherwise. I hope that, somehow, I also got something of Vince Mendoza through his informal tutelage while Peter was working out the details.