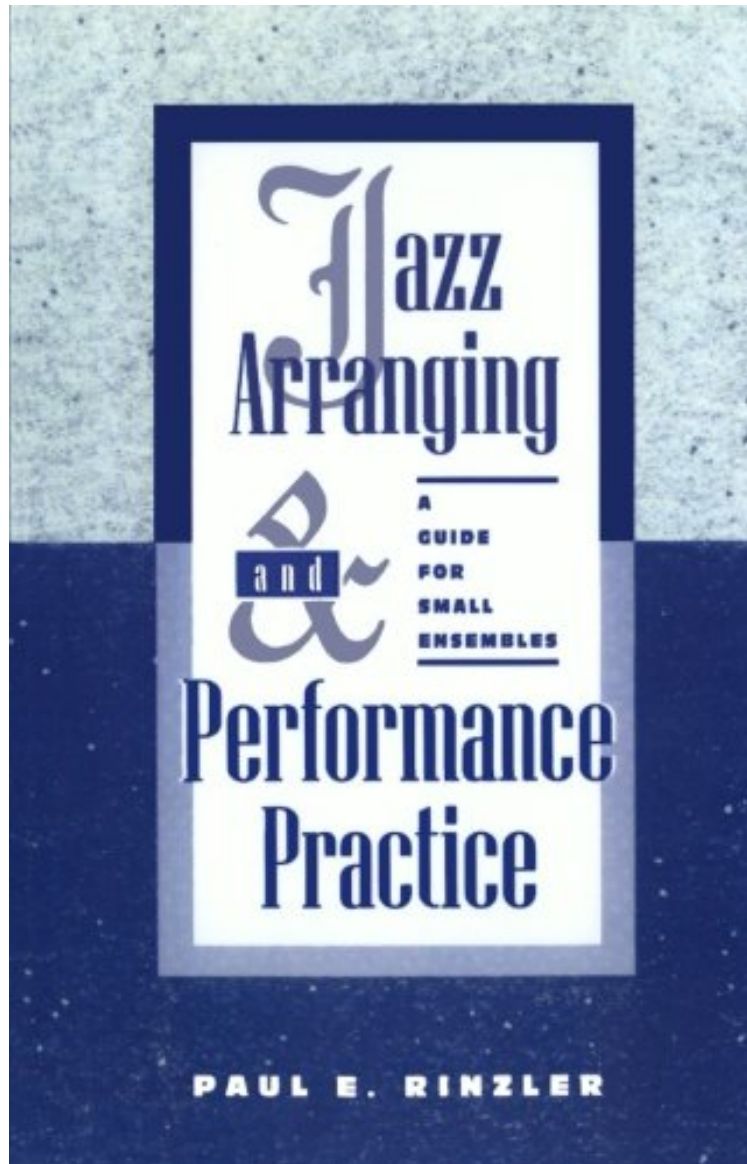


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Jazz Arranging and Performance Practice: A Guide for Small Ensembles

Paul E. Rinzler

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#2542558 in Books Paul E Rinzler 1989-08 1999-07-29Ingredients: Example IngredientsOriginal language:EnglishPDF # 1 8.44 x .40 x 5.42l, .55 #File Name: 0810836890184 pagesJazz arranging and performance practice | File size: 70.Mb

Paul E. Rinzler : Jazz Arranging and Performance Practice: A Guide for Small Ensembles before purchasing it in order to gage whether or not it would be worth my time, and all praised Jazz Arranging and Performance Practice: A Guide for Small Ensembles:

4 of 4 people found the following review helpful. Lots of ideas for the small jazz group
By Beagle
This is quite a remarkable book for its size and is quite unlike most of the other arranging books I've seen. For me it is by far the most useful book I have seen on the subject. (Another that looks quite promising is David Baker's *Arranging and Composing for the Small Ensemble: Jazz, R B, Jazz Rock*, though I haven't read it). As the title suggests, this book is for arranging small ensembles, while the majority of books you find are more directed at arranging for the big band. I play in a small jazz group consisting of trumpet (me), trombone, guitar, double bass, drums. Most of the material you find in a typical arranging book is just not applicable to this situation. The first thing you will see when flicking through the pages of this book is masses of musical examples from actual recordings (and these are all referenced in the index). Even if you don't know the particular arrangement, just knowing the tune will help to imagine how it would sound with the particular device being described in the text. The book doesn't spend too much time on three and four part writing (since in a small group there is far less scope for this than in a big band). Instead Rinzler dedicates most space to discussing the form of the song. He covers various forms of intros, interludes, and outros, style changes (e.g. latin A section/swing B section), rhythmic accents, variations in instrumentation, changes in time signature, modulation, time feel, and so on. My only criticism of the book is that it is too brief in parts. I think some concepts could have deserved more text to help explain how to achieve a particular effect. Also the book is largely a compilation of the different tools the arranger has available. It would be nice to see a chapter on putting it all together. In fact there is a brief section where the author takes a lead sheet and then presents an arrangement of the piece, but it would have been nice to see a bit more the process involved rather than just seeing the end product. However, I guess this is where the imagination and skill of the arranger comes in and a lot of this is just experience at combining the various techniques. If you play in a small group and need some ideas, this is a great book. As far as I can tell, it appears to be one of the few arranging books available which specifically focus on small jazz ensembles.

Unlike most jazz arranging books, which focus on the rudiments of arranging (transposition, ranges, notation, and so forth), this book deals with the real substance of arranging for small jazz ensembles, in addition to the rudiments. Rinzler devotes a chapter to each of the following arranging elements: intros, endings, accents/breaks/dynamics, time and tempo changes, style changes, form, rhythm section procedure, harmony and orchestration. Over a hundred musical examples demonstrate arranging techniques that apply to 147 jazz standards and modern compositions.

...an excellent addition to the literature on jazz instruction. (Notes: Quarterly Journal of the Music Library Association)...detailed but concise...this thoroughly researched and clearly written book will be accessible to students and public library patrons with some technical background. (CHOICE)
About the Author
Paul Rinzler (Doctor of Arts, University of Northern Colorado) teaches music theory and jazz studies classes at the University of California, Santa Cruz. He has played jazz piano professionally for many years and was recently awarded an NEA jazz performance grant. His big band compositions are published by Walrus publishing, and his articles on jazz have appeared in the New Grove's Dictionary of Jazz and the Annual of Jazz Studies.