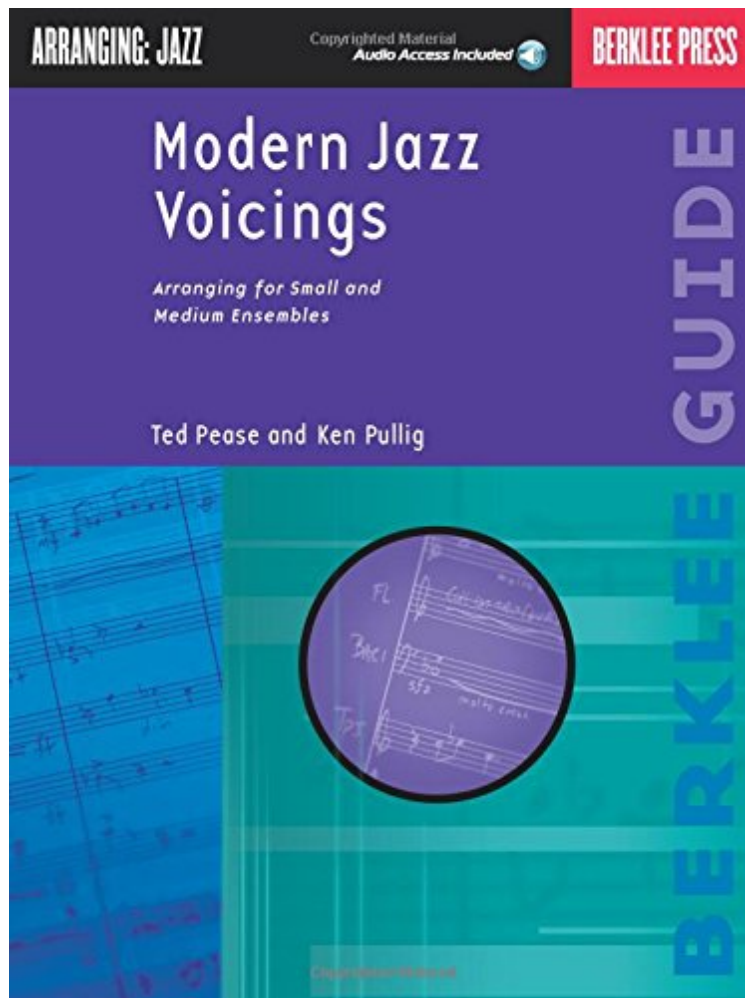


[Free and download] Modern Jazz Voicings: Arranging for Small and Medium Ensembles

Modern Jazz Voicings: Arranging for Small and Medium Ensembles

Ted Pease, Ken Pullig
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#393727 in Books Berklee Press Model: 50449485 2001-05-01 2001-04-01 Original language: English PDF # 1 12.00 x .39 x 9.00, 1.16 #File Name: 0634014439144 pages 136 pages Size: 12x 9" Composer: Ken Pullig ISBN: 634014439 Topics covered include: selecting appropriate harmonic tensions, understanding jazz harmony, overcoming harmonic ambiguity, experimenting with unusual combinations and non-traditional alignments, and many more The accompanying CD includes performance examples of several different arranging techniques A no-nonsense, meat and potatoes source of basic and not-so-basic information about everything relating to jazz writing - covers several courses worth of information - Kenny Werner Pianist, Composer and Author of Effortless Mastery | File size: 77.Mb

Ted Pease, Ken Pullig : Modern Jazz Voicings: Arranging for Small and Medium Ensembles before purchasing it in order to gauge whether or not it would be worth my time, and all praised Modern Jazz Voicings: Arranging for Small and Medium Ensembles:

0 of 0 people found the following review helpful. Superb book
By Connoisseur
Superb book. Unlike many of the Berkley Guide books, this is a wonderfully written text, with a lot of great examples and ideas. Highly recommended for music students who would like to improve their grasp of harmony, no matter whether you study jazz or not. The information here is NOT to be found in any other textbook that deals with the problem of harmony and chord voicings.
3 of 4 people found the following review helpful. Arguably a jazz arranger's best starting point
By Eric Sedensky
My first foray into jazz arranging (taking a class at the local college) used what I consider the companion book of this one: Arranging for Large Jazz Ensemble (Berklee Methods). Although there is a lot of overlap between the two, this book contains more of the fundamental information that a first time jazz arranger needs, not only including the ranges of instruments, scoring requirements, and basic compositional ideas, but also the structure of a small band and how to achieve a full sound with less instrumentation. I found that this book also presents everything in a slightly simpler, easier-to-digest manner than the other, making this a much more practical book for someone who might be wanting to learn about jazz arranging on their own. The CD contains excellent examples of all the theories and techniques covered, again, making it easy to use for someone studying on their own. All in all, I would highly recommend that this book be used in tandem with its sister book, as they complement each other quite well and together cover all the ground any jazz arranger needs to know about. If you have to choose between the two and you are just starting out in jazz arranging, however, this is the book you should start with first. (At least, that's what I did.)
0 of 0 people found the following review helpful. This was a great book for this era of music in my opinion
By DStewart
This was a great book for this era of music in my opinion. Very simple, straightforward and easy to digest. Exactly what I was looking for.

(Berklee Guide). The definitive text used for the time-honored Chord Scales course at Berklee College of Music, this book concentrates on scoring for every possible ensemble combination and teaches performers and arrangers how to add color, character and sophistication to chord voicings. Topics covered include: selecting appropriate harmonic tensions, understanding jazz harmony, overcoming harmonic ambiguity, experimenting with unusual combinations and non-traditional alignments, and many more. The accompanying online audio includes performance examples of several different arranging techniques. The audio tracks feature PLAYBACK+, a multi-functional audio player that allows you to slow down audio without changing pitch, set loop points, change keys, and pan left or right. "A no-nonsense, meat and potatoes source of basic and not-so-basic information about everything relating to jazz writing covers several courses worth of information." Kenny Werner Pianist, Composer and Author of Effortless Mastery

"A no-nonsense, meat and potatoes source of basic and not-so-basic information about everything relating to jazz writing." -- Kenny Werner, Pianist, Composer, Author of Effortless Mastery
"Ted is a legend at Berklee for his musicality, knowledge, and generosity in passing his wisdom on to students." -- Abraham Laboriel
"The long-famous 'Berklee voicings secrets' have finally been assembled into a beautifully-organized reference resource." -- Alf Clausen, Emmy and Annie winning composer, The Simpsons, Bette, Moonlighting, ALF
From the Publisher
How do you get that modern jazz sound? Performers and Arrangers: Add color, character, and sophistication to your chord voicings. Learn to use fourths, clusters, upper-structure triads, and other advanced arranging and performing techniques for three to six parts. This is the definitive text used for the time-honored Chord Scales course at Berklee College of Music. Through a step-by-step process with exercises and recorded examples, the authors guide you through the intricacies of deriving "non-trivial" voicings from the right chord scales and applying them to various musical situations. Become fluent in these techniques and use them effectively to express your own music: - Select appropriate harmonic tensions and understand jazz harmony - Avoid common mistakes and overcome harmonic ambiguity - Experiment with unusual combinations and non-traditional alignments, mixing in other textures, including solo, linear, and contrapuntal passages - Listen to arranging techniques performed on the CD and follow along with corresponding notated examples - Apply new techniques using the Suggested Activities pages; great for assignments or home use - Hear arrangers and players use these voicings to create their characteristic sounds with recommended recordings. This book concentrates on scoring for every possible ensemble combination: winds, voices, strings, rhythm section, and more. Before long, you will be producing complete and effective arrangements for five or six horns and a rhythm section, arrangements with a mature, contemporary dimension, and a sophisticated sound.