

# Composing For The Jazz Orchestra

Something to Live For  
Orchestra  
Duke Ellington  
Creative Jazz Composing and Arranging  
Duke Ellington  
Composing and Arranging for the Contemporary Big Band  
The Jazz Pilgrimage of Gerald Wilson  
Experiencing Big Band Jazz  
Duke Ellington and His World  
A Postcard from Brazil  
Stan Kenton  
Composing for the Jazz Orchestra  
David Baker  
The Instant Composers Pool and Improvisation Beyond Jazz  
Jazz  
Wynton Marsalis  
Duke Ellington for Strings: Cello  
The Duke Ellington Reader  
Jazz Composition and Orchestration  
Duke Ellington for Strings: String Bass  
Jelly's Blues  
Composing for the Jazz Orchestra  
Krzysztof Penderecki  
Changes Over Time  
Acoustic and MIDI Orchestration for the Contemporary Composer  
Strayhorn  
Composing for the jazz orchestra  
Duke Ellington Studies  
John Cage's Concert for Piano and Orchestra  
Arranging & Composing  
Mosaics  
A Guide to Jazz Composition & Arranging  
Duke Ellington, Jazz Composer  
Making the Scene  
Music is My Mistress  
Democracy in Action  
Workbook for Composing for the Jazz Orchestra  
Composing for the Jazz Orchestra  
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## FRENCH ROSA

**Something to Live For** Cambridge University Press  
This book is for anyone who writes, plays or listens to jazz. It explains the writing process and the construction of jazz pieces. I've attempted to answer many of the questions that arrangers and composers ask themselves when they are writing. Players who read this book will better understand the arrangements that they play and will get more from their listening which will make them better at interpreting the music they perform. Listeners will get into the creators' heads and appreciate the jazz experience to a greater degree. What The Experts Are Saying: "I love David Berger's new book, *Creative Jazz Composing and Arranging*. His vivid description of his own musical development from childhood on imparts many valuable insights. The discussion of the musical content is clear and concise, while a respect and passion for the music and the creative process is evident throughout. The big band scores are brilliant pieces of music that are steeped in the rich tradition of jazz, but also convey the unique musical character that is David Berger. It is a joy to be able to get inside the head of one of my favorite jazz writers and bandleaders. Beside the wealth of information, understanding and encouragement contained in these pages, the anecdotes related to Duke Ellington and the musicians who performed in his orchestra are just one more reason to get this book in your hands." - Bill Dobbins - Professor of Jazz Composition and Arranging, Eastman School of Music "Among the musicians I know who pay attention to the broad concepts and fine details of composing and arranging jazz music, no one pays more attention than Dave Berger. He thinks about everything: formal ideas, textural contrasts, emotional expression, instrumental color and variety, motivic development, expectation and surprise, - more things than I can think of to enumerate. And he produces music that achieves an artistically satisfying balance in its elements - all the while maintaining continuity with the spirit that brought him to jazz in the first place. That alone is a remarkable achievement. That he has had the patience and focus to dissect his creative thought processes meticulously, down to the level of the finest details, and lay those thoughts bare so that others might learn from them is even more remarkable. If someone has thought about it, David has described it. I don't know anywhere anyone interested in this could learn more or learn it any more directly." - Chuck Israels - Bassist, Composer, Arranger, Author "When I first started playing with the National Jazz Ensemble in the late 70's, Dave Berger's work as chief composer and arranger made quite an impression on me. I marveled at what seemed to me a magical, mysterious ability to create and arrange music for big

band. In his *Creative Jazz Composing and Arranging*, Berger demystifies this ability for the reader by clearly demonstrating - in a voice that is personal, humorous, as well as instructive - the techniques needed to become a master arranger. *Creative Jazz Composing and Arranging* is an important addition to the teaching canon and wonderful tool for any artist, whether they are just learning how the magic of this music is made or refining their existing style." - Ted Nash - Saxophonist/Arranger JALCO, BMI Jazz Composers Workshop "A student today has several choices of arranging books. But a book is like a tool; there is a certain one for a particular task. David Berger's book is designed for the intermediate to advanced student who has decided to become a professional jazz arranger along with the realization that a solid understanding of the tradition is essential. Mr. Berger provides an in-depth analysis of his music and thought process. More importantly, his 50-years of professional experience (and candid recounting of his own journey as a young student) provides invaluable and practical wisdom that is not readily found in written form." - Rich DeRosa - University of North Texas

*Orchestra Composing for the Jazz Orchestra*  
A Living Jazz Legend, musician and composer David Baker has made a distinctive mark on the world of music in his nearly 60-year career—as player (chiefly on trombone and cello), composer, and educator. In this richly illustrated volume, Monika Herzig explores Baker's artistic legacy, from his days as a jazz musician in Indianapolis to his long-term gig as Distinguished Professor and Chairman of the Jazz Studies department at Indiana University. Baker's credits are striking: in the 1960s he was a member of George Russell's "out there" sextet and orchestra; by the 1980s he was in the jazz educator's hall of fame. His compositions have been recorded by performers as diverse as Dexter Gordon and Janos Starker, the Beaux Arts Trio, the Composer's String Quartet and the Czech Philharmonic. Featuring enlightening interviews with Baker and a CD of unreleased recordings and Baker compositions, this book brings a jazz legend into clear view.

**Duke Ellington** Alfred Music  
Based on lengthy interviews with Ellington's bandmates, family, and friends, *Duke Ellington and His World* offers a fresh look at this legendary composer. The first biography of the composer written by a fellow musician and African-American, the book traces Ellington's life and career in terms of the social, cultural, political, and economic realities of his times. Beginning with his birth in Washington, DC, through his first bands and work at the legendary Cotton Club, to his final great extended compositions, this book gives a thorough introduction to Ellington's music and how it was made. It also illuminates his personal life because, for Ellington, music was his life and his life was a constant inspiration for music.

**Creative Jazz Composing and Arranging** Univ. Press of

Mississippi

"The book is a comprehensive examination of John Cage's seminal *Concert for Piano and Orchestra*. It places the piece into its many contexts, examining its relationship with Cage's compositional practice of indeterminacy more generally, the importance of Cage's teacher, Arnold Schoenberg, on the development of his structural thought, and the impact of Cage's (mis)understanding of jazz. It discusses, on the basis of Cage's sketches and manuscripts, the compositional process at play in the piece. It details the circumstances of the piece's early performances—often described as catastrophes—its recording and promotion, and the part it played in Cage's (successful) hunt for a publisher. It examines in detail the various ways in which Cage's pianist of choice, David Tudor, approached the piece, differing according to whether it was to be performed with an orchestra, alongside Cage delivering the lecture, 'Indeterminacy', or as a piano solo to accompany Merce Cunningham's choreography *Antic Meet*. It demonstrates the ways in which, despite indeterminacy, the instrumental parts of the piece are amenable to analytical interpretation, especially through a method which exposes the way in which those parts form a sort of network of statistical commonality and difference, analysing, too, the pianist's part, the *Solo for Piano*, on a similar basis, discussing throughout the practical consequences of Cage's notations for a performer. It shows the way in which the piece played a central role, first, in the construction of who Cage was and what sort of composer he was within the new musical world but, second, how it came to be an important example for professional philosophers in discussing what the limits of the musical work are"--

Alfred Music

This quality folio contains 16 of the best from America's premier jazz band composer, arranged for string quartet up to string orchestra. Great for recitals, concerts, receptions, parties, and encores. Contents: *Caravan* \* *Creole Love Song* \* *Day Dream* \* *Don't Get Around Much Anymore* \* *Do Nothin' Till You Hear From Me* \* *I Let a Song Go Out of My Heart* \* *I Got It Bad (And That Ain't Good)* \* *I'm Just a Lucky So and So* \* *In a Sentimental Mood* \* *It Don't Mean a Thing (If It Ain't Got That Swing)* \* *Mood Indigo* \* *Satin Doll* \* *Solitude* \* *Sophisticated Lady*, *Prelude to a Kiss*, *Take the "A" Train*.

**Duke Ellington** University of Chicago Press

Challenges conventional jazz historiography by demonstrating the role of big bands in the development of jazz. This book describes how jazz musicians found big bands valuable. It explores the rehearsal band scene in New York and rise of orchestras. It combines historical research, ethnography, and participant observation with musical analysis.

*Composing and Arranging for the Contemporary Big Band*  
Createspace Independent Publishing Platform

An expert on Stan Kenton, Sparke delivers a comprehensive history of Kenton's activities as a bandleader and creative force in jazz. Based largely on interviews with Kenton and members of the various incarnations of his orchestra, the book shows how the "Kenton sound" evolved over four decades, focusing on the role that Kenton himself played in that development. While Sparke's style is sometimes a bit florid, his vast knowledge and enthusiasm for his subject is evident throughout the book. Likely to become the standard history of Kenton's orchestra, this book will be enjoyed by any reader interested in the history of big-band jazz. Annotation ©2010 Book News, Inc., Portland, OR (booknews.com).

**The Jazz Pilgrimage of Gerald Wilson** University of Chicago Press

This book surveys the breadth, richness, and meaning of Duke Ellington's celebrated career, examining his impact on jazz music and its surrounding culture.

*Experiencing Big Band Jazz* Alfred Music

American composer, pianist and orchestra leader Duke Ellington was the first genuine jazz composer of truly international status. In this book Ken Rattenbury offers a thorough musical analysis of Ellington's works, assessing the extent to which Ellington drew on the black music traditions of blues and ragtime and the music of Tin Pan Alley, and examining how he integrated black folk music practices with elements of European art music. Rattenbury investigates Ellington's methods of composition, focusing on works written, performed and recorded between 1939 and 1941, years that witnessed the full flowering of Ellington's genius. He also discusses the criteria Ellington used to select his musicians.

*Duke Ellington and His World* Routledge

This quality folio contains 16 of the best from America's premier jazz band composer, arranged for string quartet up to string orchestra. Great for recitals, concerts, receptions, parties, and encores. Contents: Caravan \* Creole Love Song \* Day Dream \* Don't Get Around Much Anymore \* Do Nothin' Till You Hear From Me \* I Let a Song Go Out of My Heart \* I Got It Bad (And That Ain't Good) \* I'm Just a Lucky So and So \* In a Sentimental Mood \* It Don't Mean a Thing (If It Ain't Got That Swing) \* Mood Indigo \* Satin Doll \* Solitude \* Sophisticated Lady, Prelude to a Kiss, Take the "A" Train.

*A Postcard from Brazil* Oxford University Press

The Instant Composers Pool and Improvisation Beyond Jazz contributes to the expansion and diversification of our understanding of the jazz tradition by describing the history and practice of one of the most important non-American jazz groups: The Instant Composers Pool, founded in Amsterdam in 1967. The Instant Composers Pool describes the meaning of "instant composition" from both a historical and ethnographic perspective. Historically, it details instant composition's emergence from the encounter between various overlapping transnational avant-gardes, including free jazz, serialism, experimental music, electronic music, and Fluxus. The author shows how the improvising musicians not only engaged with the cultural politics of ethnicity and race involved in the negotiation of the boundaries of jazz as a cultural practice, but transformed the meaning of music in society—particularly the nature of improvisation and performance. Ethnographically, The Instant Composers Pool encourages readers to reconsider the conceptual tools we use to describe music performance, improvisation, and creativity. It takes the practice of "instant composition" as an opportunity to reflect on music performance as a social practice, which is crucial not only for jazz studies, but for general music scholarship.

*Stan Kenton* Yale University Press

Presents the first full-length biography of the masterful trumpeter, composer, and cofounder of Jazz at Lincoln Center, revealing the private side of one of the most talented and controversial figures in music today. Explores his early years, his education, and his development into a celebrated performer and composer, and

discusses his strong opinions in music education and his efforts to carve a place for jazz within the classical music establishment. Includes bandw photos taken in the 1970s-1990s, from personal collections. Gourse is the author of numerous award-winning biographies of jazz performers. Annotation copyrighted by Book News, Inc., Portland, OR

*Composing for the Jazz Orchestra* Schirmer Trade Books

The era of popular music from about 1917 onward saw an explosion of creative songwriting that converged with a new sound from reed, brass, and rhythm instruments. Jazz was born, and the musical sophistication that accompanied this original sound set the stage for the prominence of arrangers, whose role in big band orchestrations became as important as jazz musicians and composers themselves. The Big Band evolved as a unique phenomenon in American music history. With both studio and live vintage recordings readily available, an investigation of how to listen and experience Big Band music is overdue. In *Experiencing Big Band Jazz: A Listener's Companion*, composer/arranger, music historian, and music editor Jeff Sultanof takes a fresh look at Big Band music, examining why the Big Band era started when it did; how pop music changed to meet the needs of Big Bands and the reverse; the role played by well-known band leaders and the bands they led, the jazz soloists who became legendary, and the stories of several ensembles previously unexamined. Lists of must-hear recordings and videos drawn from studio as well as live sources are also included to make the book an invaluable resource for music lovers of every age.

**David Baker** Rowman & Littlefield

Dobbins uses a selection of his own works and arrangements of works by Peter Erskine to discuss principles of writing for big band. Complete scores are presented with running commentary. The CD contains recordings of the music in the book. With an introduction and appendix.

**The Instant Composers Pool and Improvisation Beyond Jazz** Hachette+ORM

Get complete guidance on both traditional orchestration and modern production techniques with this unique book. With effective explanations and clear illustrations, you will learn how to integrate the traditional approach to orchestration with the modern sequencing techniques and tools available. You will discover how to bridge the two approaches in order to enhance your final production. The accompanying CD includes a comprehensive and wide selection of examples, templates and sounds to allow you to hear the techniques within the book. By covering both approaches, this book provides a comprehensive and solid learning experience that will develop your skills and prove extremely competitive in the music production business.

*Jazz Garden City, N.Y.* : Doubleday

Duke Ellington was one of jazz's greatest figures, a composer and bandleader of unparalleled importance and influence. But little attention has been given to his chief musical collaborator, Billy Strayhorn, who created hundreds of compositions and arrangements for his musical partner, and without whom the sound of Ellington's orchestra would have been very different. Now, in Walter van de Leur's provocative new book, *Something To Live For*, Billy Strayhorn steps out from Ellington's shadow and into the spotlight. Van de Leur argues that far from being merely a follower of Ellington or his alter ego, Strayhorn brought a radically new and visionary way of writing to the Ellington orchestra. Making extensive use, for the first time, of over 3,000 autograph scores, Van de Leur separates Strayhorn from Ellington, establishes who wrote what, and clearly distinguishes between their distinctive musical styles. "Both Strayhorn's and Ellington's oeuvres," writes Van de Leur, "though historically intertwined, nevertheless form coherent, separate musical entities, especially in terms of harmonic, melodic, and structural

design." Indeed, *Something to Live For* allows us to see the characteristic features of Strayhorn's compositions and arrangements, his "musical fingerprints," and to analyze and evaluate his music on its own terms. The book also makes clear that Strayhorn's contribution to the band was much larger, and more original, than has been previously acknowledged. Based on a decade of research and offering detailed analyses of over 70 musical examples, *Something to Live For* casts new light—and will surely arouse intense debate—on two of the most important composers in the history of jazz.

*Wynton Marsalis* Taylor & Francis

Jelly's Blues vividly recounts the tumultuous life of Jelly Roll Morton (1890-1941), born Ferdinand Joseph Lamonthé to a large, extended family in New Orleans. A virtuoso pianist with a larger-than-life personality, he composed such influential early jazz pieces as "Kansas City Stomp" and "New Orleans Blues." But by the late 1930s, Jelly Roll Morton was nearly forgotten as a visionary jazz composer. Instead, he was caricatured as a braggart, a hustler, and, worst of all, a has-been. He was ridiculed by the white popular press and robbed of due royalties by unscrupulous music publishers. His reputation at rock bottom, Jelly Roll Morton seemed destined to be remembered more as a flamboyant, diamond-toothed rounder than as the brilliant architect of that new American musical idiom: Jazz. In 1992, the death of a New Orleans memorabilia collector unearthed a startling archive. Here were unknown later compositions as well as correspondence, court and copyright records, all detailing Morton's struggle to salvage his reputation, recover lost royalties, and protect the publishing rights of black musicians. Morton was a much more complex and passionate man than many had realized, fiercely dedicated to his art and possessing an unwavering belief in his own genius, even as he toiled in poverty and obscurity. An especially immediate and visceral look into the jazz worlds of New Orleans and Chicago, *Jelly's Blues* is the definitive biography of a jazz icon, and a long overdue look at one of the twentieth century's most important composers.

*Duke Ellington for Strings: Cello* Univ of California Press

This is the story of the greatest jazz musician of the past century - Duke Ellington -- told in his own words.

*The Duke Ellington Reader* Princeton, N.J. : Prestige Publications

A biography of the renowned pianist, composer, and band leader who, in his more than fifty-year career, left a deep impression on jazz and popular music.

*Jazz Composition and Orchestration* Createspace Independent Publishing Platform

Jazz great Gerald Wilson (1918-2014), born in Shelby, Mississippi, left a global legacy of paramount significance through his progressive musical ideas and his orchestra's consistent influence on international jazz. Aided greatly by interviews that bring Wilson's voice to the story, Steven Loza presents a perspective on what the musician and composer called his "jazz pilgrimage." Wilson uniquely adapted Latin influences into his jazz palette, incorporating many Cuban and Brazilian inflections as well as those of Mexican and Spanish styling. Throughout the book, Loza refers to Wilson's compositions and arrangements, including their historical contexts and motivations. Loza provides savvy musical readings and analysis of the repertoire. He concludes by reflecting upon Wilson's ideas on the place of jazz culture in America, its place in society and politics, its origins, and its future. With a foreword written by Wilson's son, Anthony, and such sources as essays, record notes, interviews, and Wilson's own reflections, the biography represents the artist's ideas with all their philosophical, historical, and cultural dimensions. Beyond merely documenting Wilson's many awards and recognitions, this book ushers readers into the heart and soul of a jazz creator. Wilson emerges a unique and proud African American artist whose tunes became a mosaic of the world.

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