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ADAPTING AND PERFORMING BIG BAND REPERTOIRE WITH A VIOLIST:
A DISCUSSION AND PRACTICAL DEMONSTRATION

BY

LAUREN PELLANT

SCHOLARLY ESSAY

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
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ABSTRACT

This project presents strategies for adapting and performing repertoire written for jazz big band (i.e. five saxophones, four trombones, four trumpets, guitar, piano, bass, and drum set) to include the viola, focusing on music specifically written for big bands affiliated with school music programs at the middle school, high school, and/or college level. Further discussion of the scope, underlying rationale, and common terminology used in this project can be found in the introduction, alongside explanations regarding repertoire selection, performance setup, and musical notation. The first half of this paper focuses on adapting parts from an orchestration perspective. Generalized orchestration options are illustrated using musical excerpts from *Blues & More* by Jeff Jarvis and *Blues You Can Use* by David Springfield. More specialized applications of orchestration methods are then modeled through the creation of a complete viola part for *Ascending* by Fred Sturm. The second half of the paper focuses on adaptation and execution from a performance perspective, covering additional concepts such as articulation, bowings, and performance practice in the context of creating and performing complete example viola parts for three additional pre-existing big band charts—*Gears* by Les Sabina, *Bonehead* by Lennie Niehaus, and *Down Basie Street* by Dave Wolpe.
To the music educators whose work will make this project obsolete
ACKNOWLEDGEMENTS

I would like to take this space to acknowledge the many string educators both before and contemporary to me who have advocated for increased inclusion of jazz music in string programs and/or increased participation of string players in jazz programs. Some I have been able to formally cite in this paper, while others I have no formal ability to cite as I cannot ascribe specific statements or ideas to them no more than I can ascribe a particular phrase in an improvisation to a particular lesson twelve years ago. Nevertheless, they should be considered equal sources of my knowledge.

I would first like to recognize the string players that I am personally connected to who have preceded me in this area- namely my childhood teachers Bill Kronenberg and James Sanders, as well as their colleagues and frequent guest clinicians Renata Bratt, Steve Gibons, Edgar Gabriel, and Randy Sabien as players whose ideas and efforts as improvisors and teachers have fundamentally shaped my own path in music. I would also like to acknowledge fellow University of Illinois alumnus Tomeka Reid, who organizes the annual Chicago String Summit, and the many guest artists that she has brought in over the past several years as my predecessors in this area.

Although not personally connected to me, I would also like to acknowledge Julie Lyonn Liebermann, Bert Ligon, and Martin Nørgaard as people whose academic work in the areas of jazz education and pedagogy have doubtlessly made my own studies possible. I would also like to highlight and acknowledge the contributions of David Baker, who published a two-volume jazz improvisation method for strings back in the 1970s that unfortunately has fallen out of print.

I would also like to give thanks and space to those predecessors whose work I may be currently unfamiliar with but are doubtlessly out there- much like my own teachers who I would likely not be aware of if I did not personally grow up around them.
Although not an improviser himself, I would also like to thank violist Rudolf Haken, who has also worked to expand the types of music taught to string players, and who has been singularly patient and supportive of my own musical interests and sensibilities, instilling in me the importance of intent in my musical ideas and helping me to realize them technically on the instrument, even when my ideas run directly contrary to his own musical interpretation.

Finally, I would like to thank Ryan Cabildo, Benjamin Carrasquillo, Eric Devey, Mitchell Maftean, Paul Mock, John Sergel, and Brian Stark for contributing recorded parts to the musical tracks that accompany this paper and Karen Blackall for helping me learn how to edit and mix.
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CHAPTER 1: INTRODUCTION

The purpose of this project is to discuss and demonstrate how an individual violist might be added to a pre-existing big band arrangement written for school-associated ensembles. I started this project with the goal to provide two things to other violists that I have yet to find for myself- a condensed, single source that specifically addresses playing ensemble parts on the viola in a big band context and a set of recordings that demonstrate that the viola can be successfully integrated into a big band as a regular ensemble member. Although all the relevant information needed for this task already exists, I have found this information to be spread out in bits and pieces amongst a wide variety of formal and informal sources. By creating a single source that addresses the basics of integrating a violist into the big band from a physical, orchestrational, and playing perspective, I hope to save other viola players and their directors the time and effort of piecing together this information for themselves.

This project contains references to a number of audio tracks and videos, accessible via the supplemental file container here: http://hdl.handle.net/2142/109812. Track and video reference in gray are also directly linked to the individual files for the reader's convenience.

Project Scope and Terminology

The term big band originated in the 1930s and 40s when an increasing amount of jazz and dance music was being performed by larger (10+ person) ensembles divided into sections by instrument family and role. Although it can refer to groups of varying size and instrumentation, this paper will use big band more narrowly to mean a group that adheres to an instrumentation of five saxophones, four trombones, four trumpets, piano, guitar, bass, and drum set, also known as 5-4-4-4 instrumentation. The saxophones, trombones, and trumpets are referred to collectively as horns or the horn section; the piano, guitar, bass, and drum set are the rhythm section.

Materials written by and for jazz educators often present 5-4-4-4 instrumentation as the big band instrumentation, a view also reflected in the large repertory of music written for school big bands (i.e. big bands affiliated with a specific middle school, high school, or college). For example, Kendor Music, a publishing company that targets school ensembles, lists over 500 arrangements (or charts), playable by 5-4-4-4 instrumentation in their 2019 catalog. Since the viola is not a part of 5-4-4-4 instrumentation, this project will focus on making this large repertory accessible to violists by demonstrating how to adapt such charts to include a violist. The strategies presented are intended to provide a starting point to directors and players alike.

The following abbreviations are used throughout this paper, particularly in figures: as- alto saxophone ts- tenor saxophone, bs- baritone saxophone, tbn- trombone, tpt- trumpet. The term sax(es) is used as a shorthand for saxophone(s), and the word lead is used interchangeably with 1st when referring to horn players. The Western European musical traditions from which the viola originates will be referenced collectively and colloquially by the term classical.

Project Rationale

This project aims to create a resource for the viola and violist similar to those available for instruments already included in a standardized 5-4-4-4 big band format. Although big band playing is a well-covered topic for horn and rhythm section players, in the 15+ years since I first began playing a string instrument in a school big band, I have yet to find any written source that significantly addresses string players in this setting. Even as a middle school student whose string teachers played jazz professionally in small group settings and whose big band director
was supportive of my interest in joining his group, there was little guidance to be had on how to actually play inside the big band.\(^5\) In contrast, there are a wide variety of sources that address improvisation, theory, style, and technique usable to violists. For this reason, I have explicitly chosen not to focus on any of those topics in this project, except as they directly pertain to playing as an ensemble member\(^6\) in a big band.

I also chose this niche because it is one of the few areas in which I have both a sizable amount of personal experience and interest. It is for this reason that I have specifically chosen the viola, rather than the whole classical string instrument family or the more common violin, although my earliest experiences in big band playing were on the latter instrument. Nonetheless, I believe that some of the ideas presented in this paper may be transferrable to other string instruments as well as other ensemble formats.

By focusing on music written for school-associated big bands, I aim to provide this information to the people I feel that it is most useful and immediately relevant to. A big band that performs professionally lead by an experienced composer or arranger is unlikely to need such a resource. In contrast, school big bands, particularly at the middle school and high school level, often rely on commercially published charts written for 5-4-4-4 instrumentation. Furthermore, although a narrow part of jazz (and by extension music) as a whole, big bands occupy a prominent position in school-based jazz education today- so much so that the terms jazz ensemble and big band are often used synonymously despite the fact that jazz ensemble technically means any ensemble that plays jazz.\(^7\) Access to big band literature therefore means access to increased learning and networking opportunities. In the extreme (but not uncommon)

\(^5\) For example, I spent the first several rehearsals playing a minor third away from the tenor saxophonist because I was transposing in the wrong direction. The director never noticed because I had also independently decided not to turn my amplifier unless I was soloing.

\(^6\) As opposed to as a soloist or featured guest.

\(^7\) Consider, for example, *The Jazz Ensemble Director’s Handbook* by John Berry, which talks exclusively about directing big bands.
case where a school has no other jazz offerings, exclusion from the big band means exclusion from the jazz program. Even in departments where other jazz ensemble formats are also offered, the flagship ensemble is often a big band. These flagship ensembles are often given the most growth and networking opportunities, whether representing their school at festivals or conferences, working with guest clinicians, or otherwise interacting with the larger jazz community. Increased networking opportunities being linked to big band participation is not unique to school groups either—the first section of the scholarly article “Contemporary New York City Big Bands: Composition, Arranging and Individuality in Orchestral Jazz” lists efficient networking as one of several pragmatic benefits of participating in the New York big band scene for professional musicians. As music education progresses away from standardized ensemble literature and structures, this project’s premise may become obsolete along with the rigid 5-4-4-4 structure itself. But for now, by offering ways to include violists in that structure, this project aims to increase violists’ ability to participate in school-based jazz education as it exists today.

**Reperoire Selection**

To demonstrate the concepts discussed in this project, I chose six big band charts written and graded for school groups from the Kendor Music catalog. By using commercially available charts that are specifically marketed towards school ensembles, I hope to make this paper more accessible to directors who rely on such catalogs for their musical selections.

To illustrate general orchestration methods, I chose *Blues You Can Use* by David Springfield and *Blues & More* by Jeff Jarvis because they are similar in style and, between the two of them, include examples of all the most common orchestration options found in big band

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8 See, for example, the prominence of the well-known One O’Clock Lab Band on the University of North Texas’ website versus their 25 “small groups” which are listed under a single page in the ensembles menu at https://jazz.unt.edu/
charts targeted towards school groups. Both are medium-tempo swing charts of similar technical difficulty, based on the 12-bar blues. To illustrate specialized orchestration methods, I chose *Ascending* by Fred Sturm to stand in contrast to the other charts with its more “modern” orchestration choices and greater independence of individual parts.

To demonstrate performance-based concepts, I selected *Gears* by Les Sabina to represent the type of chart that might be found in the library of a beginning group whose director already deals with non-standardized instrumentation but may not have any experience with string players specifically. It is denoted as a best seller suitable for beginning groups by its publisher and is orchestrated for 5-4-4-4 big band, but with the option to allow for reduced and/or expanded instrumentation. In addition, it is a straight-eighth chart in contrast to my remaining two selections. I picked *Bonehead* by Lennie Niehaus and *Down Basie Street* by Dave Wolpe because they are swing big band charts whose section-based orchestration provide ample opportunity to discuss sectional and ensemble playing. *Bonehead* was chosen specifically because it is a trombone section feature- a rarity in big band music catalogs aimed at school ensembles- while *Down Basie Street* provides very specific opportunities to discuss the challenges of playing 2nd alto saxophone parts on the viola.

**Performance Setup**

The recordings that accompany this paper were created virtually by recording each instrumentalist separately and then editing them together. This method was initially chosen due to ongoing concerns regarding COVID-19 and large ensembles at the time of recording. However, it has proven advantageous to the project itself because it allows for side-by-side comparison of identical takes with and without the viola as well as easy isolation of the viola and other relevant parts for further demonstration and discussion. This approach proved particularly
useful in Chapter 3 for demonstrating the relative utility of different orchestration options for a single passage.

Any violist planning on playing in big band, live or in recording, needs some form of amplification. In orchestral writing, strings are used in sections to balance a relatively small number of brass and woodwind instruments- a lone, unamplified violist therefore cannot hope to balance inside a big band horn section. The strategies presented in this paperwork are targeted towards live amplification setups that reasonably retain the timbre of the acoustic instrument. Electric violas and electronic effects introduce unique variables, problems, and opportunities that would require further research and discussion of areas outside the scope of this scholarly essay.10

The choice of equipment depends a lot on the player, their budget, and their willingness/ability to modify their instrument. I find that pick-ups (or contact microphones) work best for big band playing because they minimize feedback and bleed through from the surrounding instruments. However, I have seen other string players successfully use instrument-mounted microphones. Pick-up models like the Fishman V-100, Realist Sound-clip, or Headway Band can be installed (and uninstalled) by the player. Others, like the Realist Copperhead, should be installed or uninstalled by a luthier. A few, like the Fishman V-400, require custom shaping and permanent installation by a luthier. Some luthiers, like Ithaca String Instruments, have even begun specializing in building their instruments to be electro-acoustic. For most students however, a removable, home-installable pick-up is most practical.

Once attached to the instrument, the pick-up needs to be connected to an amplifier of appropriate size and power. An acoustic amplifier is ideal if budget permits, but any amplifier with an accurate, clean sound should work. To avoid problems with distortion or dynamic

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10 Even defining what constitutes a “viola” would be difficult given the extended range of many electric instruments.
control, the violist should be able to produce sound at an equivalent volume to a horn player while keeping the volume knob between 30%-70% of the maximum. Miniature portable amps that produce a treble-heavy sound should also be avoided. Amplifiers commonly recommended for jazz guitarists like the Roland Cube 60 or Fender Champion 40\(^{11}\) are serviceable options. Tube amplifiers can also work well due to their “warm” sound.\(^{12}\) Alternatively, some players use a pre-amplifier to improve their tone.\(^{13}\) I have even seen a few string players use a single-speaker PA system.

If possible, the violist should pick out a setup in person with the assistance of a teacher or shop person familiar with string amplification. If they cannot find assistance locally, they may be able get advice online or long distance from a source such as the Electric Violin Shop (which serves all bowed string instruments in the violin family).

The pick-up/amplifier pairing used for recording the viola for this project is identical to the setup that I use for in-person concerts- an older model Schertler Dyn-V pick-up\(^{14}\) coupled with a Fishman Loudbox Artist amplifier. The one difference between the recording setup and my live setup is that the signal from the amplifier was fed directly into a recording interface rather than out through the amplifier speaker. For school groups that already use audio reinforcement for their horn players, I recommend inputting the direct out of the amplifier straight into the mixing board rather than miking the amplifier’s speaker, which can cause distortion if not done properly and also reduces some of the isolation advantages of a pick-up. In these cases, the amplifier’s speaker should remain on so that the violist and other band members

\(^{11}\) Mike Kamuf. “Start Your Engines: Building Confidence with Less Experienced Rhythm Section Players” (lecture/clinic handout, The Midwest Clinic International Band and Orchestra Conference, Chicago, IL, December 18, 2019).


\(^{14}\) Which is technically an unpowered contact mic but has similar sound isolation properties to most pick-ups.
can still hear the violist’s sound on stage like they would a horn player.

When playing or rehearsing in person, the physical placement of the violist should reflect their musical role whenever possible. In Chapter 3, I will identify three ways of adding a viola part to an existing arrangement—substitution, reinforcement, and addition. If the violist is substituting for or reinforcing the same seat within the big band on every chart, they should be placed either in (for substituting) or next to (for reinforcing) that seat. If not, placing the violist in line with the sax section will allow them to hear as many different instruments as possible, giving them the best chance to blend properly—assuming that the band is using a typical “block” setup,15,16 this would place the violist between the 1st tenor sax and rhythm section (Figure 1.1).

Figure 1.1 Block stage setup for 5-4-4-4 big band with added violist

If the director is reluctant to place the violist in this position, seating the violist next to the baritone saxophone is less ideal, but still effective. I have also performed functionally while sitting on either side of the trombone section, although hearing and blending from those positions is much more difficult.

Ideally, the amplifier should be placed behind and to one side of the violist, just within reach, to allow them to adjust the settings if needed. However, if feedback or space is an issue,

the amplifier can be placed level or slightly forward from the violist, although the director may need to guide them in setting their volume.

In terms of the instrument itself, there is no such thing as a “jazz viola” or “jazz viola bow” (in contrast to a drum-sets or saxophone mouthpieces that might be marketed as being set-up or designed for jazz players). Some players consider fine tuners a requirement for amplified string playing, regardless of style, but that is for practical considerations rather than characteristic timbral qualities. The viola used for the supplemental recordings is a 15’ 2010 Kevin Hugh Chapin with Pirastro Obligato strings.

**Music Notation**

This paper will utilize standard western music notation to illustrate musical examples, as well as the scientific pitch notation nomenclature to refer to pitches. (Figure 1.2).

**Figure 1.2 Note names according to the scientific pitch notation system**

![Note names according to the scientific pitch notation system](image)

Most big band instrumentalists are expected to be able to read the clef and transposition of western music notation considered standard for their own instrument. Unfortunately, this creates a problem when adding a violist because alto clef is not commonly used in big band writing. Within the horn section, the trombones are commonly written in bass clef, while the saxophones and trumpets are written in treble. Although more advanced violists may also read treble clef in concert pitch, the saxophones and trumpets in a big band are transposing

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18 the section consisting of the saxophone, trombone, and trumpet sections combined- as defined in the section *Project Scope and Terminology.*
instruments. There are three main solutions available: option 1, the violist learns to transpose in treble clef; option 2, the violist learns to read bass clef; and/or option 3, the parts are transcribed into concert pitch in an appropriate clef (i.e. alto or treble) for the violist.

The first two options are attractive because they do not require anyone to spend time transcribing parts for the violist prior to the first rehearsal; the violist can just show up, read, and rehearse like everyone else. A violist’s ability to read bass clef or transpose in treble clef could even serve to impress an otherwise skeptical director into allowing the violist’s participation. However, these options require a lot of additional work on the violist’s part. Whether or not these options are appropriate depends largely on the individual violist. If the violist has a viola teacher, it is best to consult with the teacher about the violist’s reading level before deciding. I would emphatically not recommend considering option 1 unless the violist already proficiently reads treble clef in concert pitch through at least A5. Both options are also generally inadvisable unless the viola is substituting for or reinforcing a single instrument the entire concert- unless the violist already has significant experience in the area, asking them to learn to read multiple transpositions and/or clefs all at once is simply unreasonable.

Option 3 is the easiest in the sense that it requires the least amount of musical know-how if the violist is going to be substituting or reinforcing a single instrument for the entire concert because the rewriting process becomes mechanical. In this case, a parent, volunteer, the director, or even other students can share the work of making the parts, rather than putting the whole burden on the violist. Conversely, if the director has just a little bit of time or there is an arranger (or budding arranger) willing to transcribe viola parts, it opens up several additional orchestration options for placing the violist in the ensemble (see Chapters 3 and 4). However,
each new piece will require additional copy-work which can delay the violist from joining rehearsals.

Although I have used all three options in the past, this paper will use option 3 exclusively in order to facilitate discussion. In case the reader is considering the other options, the mechanics of all three are discussed briefly below. Before beginning however, I must point out that adding an instrument (particularly via option 3) has potential copyright implications. This paper does not constitute legal advice; the reader should do their own research into the relevant issues as well as any publisher(s)’ stated policies and form their own conclusions. The surest way to avoid legal problems is to contact the music publisher and ask permission beforehand. It is important when contacting a publisher to be clear and specific; using the term rescoring instead of arranging may help. At a bare minimum, if option 1 or 2 are utilized the violist should be reading from a legally obtained part. I have asked for and received permission to copy and deposit all musical examples found in this paper not composed by myself (Appendix C).

There are three main transpositions that a violist may need to read in big band: Bb trumpet, Bb tenor saxophone, and Eb alto saxophone. Figure 1.3 visually demonstrates the relationship between these transpositions and the viola in notation.

**Figure 1.3 Relationship Between Transposed Notation and Viola (Concert Pitch) Notation**

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20 The baritone sax is excluded from this list because the viola is unsuited for playing baritone sax parts (see Section 4.2).
In other words, trumpet (Bb) is written a major 2\textsuperscript{nd} (one whole step) above the sounding (or concert) pitch, tenor saxophone (Bb) is written a major 9\textsuperscript{th} (an octave and a whole step, or two stacked fifths) above, and alto saxophone (Eb) is written a major 6\textsuperscript{th} above (a fifth plus a whole step)\textsuperscript{21}. I find reading Bb tenor saxophone easiest because it employs the same finger patterns as reading the written notes, but two strings down (e.g. one would place the fingers that they normally use to play the notes on the A string on the G string instead).

If a violist needs to read a bass clef part, it will likely be a trombone part (as will be explained in Chapter 3). Trombone parts are non-transposing, so the notes written in bass clef can be played as-is on the viola once the violist learns to read the clef. A violist that can read from C3 to C5 in bass clef should be well-equipped to read most big band trombone parts.

Parts can be rewritten by hand, using a computerized notation software, or some combination thereof. For example, at a Midwest Band and Orchestra clinic I attended on adapting wind band pieces for undersized groups, the clinician had students enter just the notes into a music notation software, print the parts and then add articulations and dynamics by hand.\textsuperscript{22} Common music notation programs include Finale, Sibelius, and MuseScore. Since writing a viola part should only require one staff, the free or basic version of many music notation software packages should be sufficient (e.g. Finale Notepad). Music scanning software packages, such as ScanScore or PhotoScore, are also available, although the resulting notation files will often contain multiple errors that must be corrected by computer or hand. Parts can be exported as an .XML files and loaded into a notation program for additional clean-up.

\textsuperscript{21} The intervallic structure in relation to fifths being relevant because it is the standard interval between strings on the viola.

\textsuperscript{22} Gregg, "Rescoring".
If the violist is substituting for or reinforcing a single part, it is easiest to enter the part as-is into the software program and then let the program do any necessary transposition or clef changes at the end. Some proofreading may still be necessary to correct any awkward enharmonic spellings (e.g. double flats). If the viola part is a patchwork of multiple parts meant to variably reinforce the other instruments (see Chapter 3), the person copying the part will either need to mentally transpose the notes as they enter them or transpose each phrase independently within the notation software. When changing from a transposing part to the viola, the notes should be transposed down by the appropriate interval (e.g. a major sixth if the original part was an alto saxophone). If the violist is fluent or near fluent in treble clef and is serious about studying jazz, I would recommend leaving any parts that stay above G2 in treble clef; in my experience, there is far more sheet music in treble clef than alto clef, so the practice can be very helpful for the future.
CHAPTER 2: RELEVANT INSTRUMENTAL PROPERTIES

Instrument Ranges

The range of an instrument is one of the most fundamentally important properties to the orchestrator. Although an instrument’s absolute range is often determined by physics, its practical range can vary by context, the player’s developed skill set, and even the orchestrator’s experientially informed opinion. This section reviews the ranges presented in two existing sources—*Instrumentation and Orchestration* by Alfred Blatter and *Jazz Arranging Techniques* by Gary Lindsay. *Instrumentation and Orchestration* is a classical source which prescribes instrument ranges based by playing level, which is helpful when discussing music suitable for school ensembles. However, as I will demonstrate, its prescribed ranges lack some contextual considerations necessary for this project. *Jazz Arranging Techniques*, in contrast, specifically addresses practical arranging for jazz ensembles, including big band, but includes neither playing level nor the viola. Neither source, therefore, is complete for the purposes of this project. This section establishes what I consider to be the practical ranges of each instrument, including viola, for the purposes of this paper.

The horn section of a 5-4-4-4 jazz band consists of five saxophones (two altos, two tenors, and one baritone), four trombones, and four trumpets. The 4th trombone is usually a bass trombone, although I have played in several groups where the 4th trombone was a tenor trombone with or without an F attachment. Figure 2.1 shows the range of each horn section instrument, excluding pedal tones, according to *Jazz Arranging Techniques* and *Instrumentation and Orchestration*.

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Orchestration.  

Figure 2.1 Horn ranges in concert pitch according to *Instrumentation and Orchestration* and *Jazz Arranging Techniques*

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As previously suggested, the most significant differences are due to context. The *Jazz Arranging Techniques* saxophone ranges match the “elementary” *Instrumentation and Orchestration* ranges because the “high school” and “professional” ranges include the altissimo register,\(^{27}\) which *Jazz Arranging Techniques* says should be used only in improvised solos, not written parts.\(^{28}\) Similarly, notes above F4 on the bass trombone blend poorly in the context of a big band trombone section and are better covered by the tenor trombones. The differences between *Jazz Arranging Techniques*’ and *Instrumentation and Orchestration*’s tenor trombone and trumpet ranges are more minor and can be attributed to a reasonable difference in opinion.

Due to the physical demands of playing high notes on brass instruments, what is considered a healthy, practical upper limit will often vary between individual players even at the high school level. For this reason, many publishers list the highest brass notes in the cover material of their big band charts. Table 2.1 shows the publisher’s graded difficulty level and highest brass notes for each chart used in this project.

<table>
<thead>
<tr>
<th>Chart</th>
<th>Publisher’s Grade Level</th>
<th>Trumpet</th>
<th>Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Gears</em>(^{29})</td>
<td>Easy</td>
<td>Eb5</td>
<td>F4</td>
</tr>
<tr>
<td><em>Blues You Can Use</em>(^{30})</td>
<td>Easy</td>
<td>F4</td>
<td>F4</td>
</tr>
<tr>
<td><em>Blues &amp; More</em>(^{31})</td>
<td>Medium</td>
<td>C6</td>
<td>Ab4</td>
</tr>
<tr>
<td><em>Down Basie Street</em>(^{32})</td>
<td>Medium-Advanced</td>
<td>D6</td>
<td>Bb4</td>
</tr>
<tr>
<td><em>Bonehead</em>(^{33})</td>
<td>Medium-Advanced</td>
<td>Db6</td>
<td>Bb4</td>
</tr>
<tr>
<td><em>Ascending</em>(^{34})</td>
<td>Advanced</td>
<td>C6</td>
<td>Ab4</td>
</tr>
</tbody>
</table>

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\(^{27}\) a register played by forcing an overtone of the fingered note to dominate over the fundamental

\(^{28}\) Lindsay. *Jazz*. p. 43-46.


\(^{32}\) Dave Wolpe. *Down Basie Street*. (Delevan, NY: Almitra Music Co. Inc. 1965)


\(^{34}\) Fred Sturm. *Ascending*. (Delevan, NY: Cojarco Music, Inc. 2009)
The two “easy” charts do adhere to *Instruction and Orchestration* “elementary” brass ranges. In contrast, the tenor trombone ranges in all the “medium” and above charts adhere to *Jazz Arranging Techniques*’ suggestions. The “medium” *Blues and More* however, contains a trumpet C6 and *Down Basie Street* contains a D6—past either book’s prescribed range. From my experience, D6 does appear in lead trumpet parts, particularly at a college level. Thus, this paper will consider D6 the upper limit rather than the C6 suggested by *Jazz Arranging Techniques*. The saxophone ranges in all the charts adhere to *Jazz Arranging Techniques*’ prescribed ranges and do not differ noticeably by chart level. Based on this information, I will consider the ranges shown in Figure 2.2 correct for the purposes of this project.

**Figure 2.2 Horn Section Instrument Ranges by Chart Level (Concert Pitch)**

![](image)

One potentially relevant complication alluded to by the annotations in *Jazz Arranging Techniques*’ is that different seats of the same instrument may be expected to play different sub-ranges within the full range of possibilities. This is particularly true of the brass, where the high register is more physically taxing. To illustrate, Table 2.2 shows the range for each individual
part. In the lower-level charts, the range of all four trumpets are roughly the same. As the charts begin to demand higher notes however, differentiation between the trumpets appears—trumpet 4 stays within *Instrumentation and Orchestration*’s “elementary” range while trumpet 1 stretches into (and beyond) *Jazz Arranging Techniques*’ “lead” register with trumpets 2 and 3 bridging the gap between the two. On the other hand, neither the 1st nor 2nd trumpet extend into their low register, marked “weak” by *Jazz Arranging Techniques*, in any of the charts.

**Table 2.2- Lowest and Highest Notes in Each Part (Concert Pitch)**

<table>
<thead>
<tr>
<th></th>
<th>as1</th>
<th>as2</th>
<th>ts1</th>
<th>ts2</th>
<th>Bs</th>
<th>tpt1</th>
<th>tpt2</th>
<th>tpt3</th>
<th>tpt4</th>
<th>tbn1</th>
<th>tbn2</th>
<th>tbn3</th>
<th>tbn4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gears</strong></td>
<td>G3</td>
<td>G3</td>
<td>C3</td>
<td>C5</td>
<td>G3</td>
<td>F2</td>
<td>Eb4</td>
<td>Bb3</td>
<td>Eb5</td>
<td>Bb3</td>
<td>D5</td>
<td>Eb5</td>
<td>Bb3</td>
</tr>
<tr>
<td><strong>Blues You Can Use</strong></td>
<td>D4</td>
<td>Ab3</td>
<td>D3</td>
<td>Db4</td>
<td>D2</td>
<td>F4</td>
<td>F5</td>
<td>F4</td>
<td>E4</td>
<td>Db4</td>
<td>F5</td>
<td>F5</td>
<td>F5</td>
</tr>
<tr>
<td><strong>Blues &amp; More</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
<td>Eb2</td>
<td>D4</td>
<td>C6</td>
<td>C4</td>
<td>Ab5</td>
<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Down Basie Street</strong></td>
<td>Eb3</td>
<td>C3</td>
<td>Eb3</td>
<td>G4</td>
<td>C6</td>
<td>C4</td>
<td>C4</td>
<td>A3</td>
<td>G3</td>
<td>Eb5</td>
<td>G4</td>
<td>Eb5</td>
<td></td>
</tr>
<tr>
<td><strong>Bonehead</strong></td>
<td>E3</td>
<td>G5</td>
<td>E3</td>
<td>D5</td>
<td>C5</td>
<td>D3</td>
<td>D6</td>
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<td>Ab5</td>
<td>F5</td>
</tr>
<tr>
<td><strong>Ascending</strong></td>
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<td>Eb5</td>
<td>F5</td>
<td>Eb5</td>
<td>D3</td>
<td>C2</td>
<td>F4</td>
<td>Eb4</td>
<td>B3</td>
<td>B3</td>
<td>B3</td>
<td>Bb2</td>
<td>Ab4</td>
</tr>
<tr>
<td><strong>Blues You Can Use</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
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<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Blues &amp; More</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
<td>Eb2</td>
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<td>C4</td>
<td>Ab5</td>
<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Down Basie Street</strong></td>
<td>Eb3</td>
<td>C3</td>
<td>Eb3</td>
<td>G4</td>
<td>C6</td>
<td>C4</td>
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<td>G3</td>
<td>Eb5</td>
<td>G4</td>
<td>Eb5</td>
<td></td>
</tr>
<tr>
<td><strong>Bonehead</strong></td>
<td>E3</td>
<td>G5</td>
<td>F3</td>
<td>F5</td>
<td>D3</td>
<td>C2</td>
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<td>B3</td>
<td>Bb2</td>
<td>Ab4</td>
</tr>
<tr>
<td><strong>Blues &amp; More</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
<td>Eb2</td>
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<td>C4</td>
<td>Ab5</td>
<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Down Basie Street</strong></td>
<td>Eb3</td>
<td>C3</td>
<td>Eb3</td>
<td>G4</td>
<td>C6</td>
<td>C4</td>
<td>C4</td>
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<td>G3</td>
<td>Eb5</td>
<td>G4</td>
<td>Eb5</td>
<td></td>
</tr>
<tr>
<td><strong>Bonehead</strong></td>
<td>E3</td>
<td>G5</td>
<td>F3</td>
<td>F5</td>
<td>D3</td>
<td>C2</td>
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<td>B3</td>
<td>B3</td>
<td>Bb2</td>
<td>Ab4</td>
</tr>
<tr>
<td><strong>Blues &amp; More</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
<td>Eb2</td>
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<td>C4</td>
<td>Ab5</td>
<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Down Basie Street</strong></td>
<td>Eb3</td>
<td>C3</td>
<td>Eb3</td>
<td>G4</td>
<td>C6</td>
<td>C4</td>
<td>C4</td>
<td>A3</td>
<td>G3</td>
<td>Eb5</td>
<td>G4</td>
<td>Eb5</td>
<td></td>
</tr>
<tr>
<td><strong>Bonehead</strong></td>
<td>E3</td>
<td>G5</td>
<td>F3</td>
<td>F5</td>
<td>D3</td>
<td>C2</td>
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<td>B3</td>
<td>B3</td>
<td>Bb2</td>
<td>Ab4</td>
</tr>
<tr>
<td><strong>Blues &amp; More</strong></td>
<td>Ab3</td>
<td>Eb5</td>
<td>Ab3</td>
<td>Eb5</td>
<td>Bb2</td>
<td>Dd4</td>
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<td>C4</td>
<td>Ab5</td>
<td>C4</td>
<td>Eb5</td>
</tr>
<tr>
<td><strong>Down Basie Street</strong></td>
<td>Eb3</td>
<td>C3</td>
<td>Eb3</td>
<td>G4</td>
<td>C6</td>
<td>C4</td>
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<td>G3</td>
<td>Eb5</td>
<td>G4</td>
<td>Eb5</td>
<td></td>
</tr>
</tbody>
</table>

The range distribution among the trombones is a variant of the same pattern. The trombone 4 parts (the bass trombone seat) are differentiated even in the “easy” charts, utilizing the low register not readily available on the tenor trombones and follows *Jazz Arranging Techniques*’ F4 cutoff on the high end. In the “easy” charts, the range of the other three trombones are nearly identical to one another, but as the charts get more difficult, only the lead trombone is asked to play the highest notes. Unlike the lead trumpet, the 1st trombone does venture into the low “awkward” register. Studying the parts themselves, however, shows that it only plays these low range notes in unison with the 3rd trombone— they are never the sole voice.
responsible for those pitches. Such low to mid-register unisons are fairly common in my experience. High-range unisons are generally avoided in big band writing.

The rhythm section consists of the bass, guitar, piano and drum set. The bass and piano are both traditionally acoustic, but electric equivalents may be used for certain styles of tunes or if an acoustic version is unavailable. Figure 2.3 shows the ranges I will consider for this project for the rhythm section. The drum set, being an unpitched instrument, is not included. The bass range for “easy” charts corresponds to Instrumentation and Orchestration’s “elementary” range,\(^{35}\) as I have done previously for the viola, trumpet, and tenor trombone. This range matches the content of the bass parts of the two “easy” charts used in this project (Gears and Blues You Can Use). The range for other charts corresponds to Jazz Arranging Techniques’ range. For the piano and guitar, I took the full range of the 88-key piano and 19-fret guitar as standard to simplify matters; as the next section will discuss, the primary function of the piano and guitar will preclude them as viable sources of material for the viola in most cases.

Figure 2.3 Rhythm Section Instrument Ranges

![Rhythm Section Instrument Ranges](image)

Figure 2.4 shows Instrumentation and Orchestration’s ranges for the viola.\(^{36}\) I would consider Instrumentation and Orchestration’s “elementary” range (which consists of all first position notes) to be most appropriate for making parts for “easy”-level charts, similar to the

\(^{35}\) Blatter. *Instrumentation*. p. 67.

\(^{36}\) Blatter. *Instrumentation*. p. 56.
“elementary” ranges of the trumpet and tenor trombone. Taking a cue from the saxophone ranges however, I would consider *Instrumentation and Orchestration’s* “high school” range best suited for ensemble parts, rather than the “professional” range. Beyond G4, I find that the viola’s tone is more astringent and harder to blend. This cut-off also matches roughly with Rimsky Korsakov’s statement that the viola part within an orchestral string section should not exceed A5.\(^{37}\)

**Figure 2.4 The Viola’s Range According to *Instrumentation and Orchestration***

![Viola's Range](image)

**Chordal Capabilities**

The horn section instruments are not capable of producing more than one pitch simultaneously except through the use of extended techniques, which are seldom used in written parts for school big bands and therefore outside the scope this project. The bass, although more easily capable of producing multiple pitches at once, is also seldom called upon to do so in this setting. I will consider all these instruments to have no chordal capabilities for the purposes of this project.

The guitar and piano, however, often function as chordal instruments in the big band, providing the harmonic framework for the charts. In jazz, the most basic complete voicings generally include four voices- the root, 3\(^{rd}\), 5\(^{th}\), and 7\(^{th}\) of the chord, or substitutes thereof.\(^{38}\) The suggested chord voicings for the piano and guitar in both *Blues and More* and *Blues You Can*

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\(^{38}\) For more detailed information on substituting upper extensions for basic chord tones, I would recommend Chapter Ten of *Jazz Arranging Techniques* by Gary Lindsay. A detailed discussion of the theory behind these substitutions is beyond the scope of this paper.
Use, the two charts used to demonstrate orchestration methods in Chapter 3, follow this general rule, with an occasional three or five voice chord thrown in. For example, Figure 2.5 shows the recommended chord voicings for guitar and piano transcribed into alto clef for a section of *Blues & More*.

**Figure 2.5 Suggested Chord Voicings on m. 11-15 *Blues & More* by Jeff Jarvis**

![Chord Voicings Diagram](image)

The viola’s chordal capabilities are limited compared to that of the piano or guitar. In particular, the arched bridge makes striking multiple notes simultaneously much more difficult than on the guitar or piano. One source claims that bowed quadruple stops can technically be achieved at the loudest dynamics using a very flexible bow, but others simply write them off as impossible. Repeated or sustained unbroken, bowed quadruple stops are therefore out of the question. Even when playing with the instrument held across the torso like a guitar while strumming, I would consider three strings the practical maximum if the chords are to sound unbroken.

The construction of the instrument and resulting left hand mechanics also impose additional practical limitations, particularly when compared to the fretted guitar. There are many chords that, while not unplayable, do not follow the natural hand shape and therefore take longer to prepare for. Such chords can also be difficult to tune and more physically tiring.

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43 Blatter. *Instrumentation*. p. 45.
different triple-stops back-to-back over long stretches of time, as the piano and guitar do when comping, is therefore impractical and unnecessarily physically stressful unless all the chords happen to be ones that require little to no hand contortion. Many players (violin and viola) that I know limit themselves to two notes per chord even while playing in “easier” keys (i.e. those whose chords allow for a more relaxed hand shape). A basic, common practice would be to simply play the third and seventh of each chord as in Figure 2.6.

**Figure 2.6 Sample Chord Voicings for Viola on m. 11-15 of *Blues & More* by Jeff Jarvis**

![Sample Chord Voicings](image)

Given the limitations of playing chords on the viola compared to the guitar and piano, the viola is best not treated as a chordal instrument for the purposes of big band ensemble playing.44

**Timbre and Timbral Relationships**

Although timbre is an acoustically complex phenomenon, it can be understood generically as the qualities of a sound that make it distinctive to a certain instrument. Two identical pitches played on different instruments will sound different because of their timbres. Timbre, as well as the relationships between different timbres and the blending properties thereof, is an important topic in orchestration.

European classical orchestration considers the woodwind family to possess the most amenable timbres- ones that combine easily with those of both string and brass instruments- while the strings and brass themselves are considered much more difficult to combine, with the exception of the French horn.45,46 Unisons between brass and strings are considered most likely

44 Like additional range, the violist can always to use chords in any solo improvisations if they have the ability and desire.
to be successful if the instruments are close in range (e.g. violin and trumpet), although never as easy as those between woodwinds and strings.\textsuperscript{47} This matches with my experiences in big band as well- blending with brass instruments in their mid-register is comfortable, but blending with a single high trombone or trumpet is more challenging.

The saxophone, a woodwind instrument made of metal,\textsuperscript{48} has a timbre somewhere between the brass and woodwinds, much like the French horn. One source describes the saxophone’s tone as “rich and substantial, suggesting a composite of brass and woodwind, with perhaps a trace of viola timbre”\textsuperscript{49} In fact, its inventor envisioned it as an “… ‘instrument which, by the character of its voice, can blend with string instruments but which possesses greater strength and intensity’…”\textsuperscript{50} Some jazz saxophonists strive for a timbre perceived as more suitable for playing alongside brass instruments than with other woodwinds. Companies even market separate mouthpieces to saxophonists, with “classical mouthpieces” being described as having a rounder, focused sound with less overtones, and “jazz mouthpieces” being described as having more edge and upper overtones to better compete with the brass.\textsuperscript{51} The variation is not enough, however, to prevent the saxophone from retaining its status as a bridge instrument between families. In fact, I find it easier to blend with the saxophone than the French horn, despite the latter’s more established history as a mediating timbre in orchestral settings.

\textsuperscript{47} IBID. p. 61.
\textsuperscript{48} Piston. \textit{Orchestration} 185.
\textsuperscript{49} Rogers, \textit{Art.} 124.
CHAPTER 3: GENERAL ORCHESTRATION METHODS

The viola can be orchestrated into a big band in three different fashions- substitution, where the viola replaces an existing part; reinforcement, where the viola reinforces existing part(s) which continue to be played by the original instrument(s), and addition where the viola is given original musical material. Reinforcement can be further divided into strict reinforcement, where the viola reinforces a single instrument for the entire piece and variable reinforcement where the viola may borrow sections from several different existing parts. Addition requires the most background knowledge of the three methods as it essentially requires the person writing the viola part to compose new lines to go over the existing chord progression in the chart. The Jazz Educator’s Handbook by Doug Beach and Jeff Jarvis has a section entitled “Adding Extra Instruments to the Arrangement,” which addresses addition as a method for including additional non-string instruments, particularly French horn, but I do not consider their methods transferable to a single viola. Unless the violist is a particularly strong player and the arranger already adept at writing for them, in which case they are unlikely to need the guidance of this project, the part is more likely to simply sound out of place. Writing a unique viola part into an original chart or writing for a string section would both better solutions but are beyond the scope of this project. Therefore, I will not address addition further in this chapter.

Which method is ultimately used will depend on the director’s individual judgement and preferences. As a violist, I enjoy substitution the most, followed by strict reinforcement- both allow me to “belong” in a particular section (as opposed to floating between sections), which I consider important for developing ensemble playing skills. Some directors, however, may have

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52 p. 24-39
very strong feelings on substituting or reinforcing parts, particularly in “advanced” groups. For example, those worried about maintaining “the ‘purity’ of one person per part,”\textsuperscript{53} may reject strict reinforcement as an option.

It is important to note that whatever method is chosen, good orchestration is not a “magic bullet” for successfully adding a violist into a big band. It would be obviously unreasonable to expect a novice saxophone section to perform as tightly as that of the Count Basie Orchestra, regardless of the arranger’s skill. It is similarly foolhardy to expect an unexperienced violist to magically articulate and blend properly with the band just because their part is well written. Conversely, excellent players with sufficient practice time can make otherwise impractical orchestrations sound good.\textsuperscript{54} For demonstration’s sake, this chapter will explore a wide variety of options using excerpts from two medium-tempo swing blues charts, \textit{Blues & More} by Jeff Jarvis\textsuperscript{55} and \textit{Blues You Can Use} by David Springfield,\textsuperscript{56} while commenting on the relative practicality and ease of execution of the different options.

\textbf{Method #1- Substitution}

When using substitution to add a viola part to a big band chart, the most important goal is to avoid compromising or destabilizing the balance or harmonic integrity of the original orchestration. The baritone saxophone, bass trombone, bass, guitar, piano, and drum parts can all be safely disregarded as candidates for substitution because they will almost always contain significant musical material outside of the range/capabilities of the viola.


**Substitution within Homogenous Orchestration**

From an orchestration standpoint, substitution works best when the viola is enclosed by like timbres. This strategy is particularly effective in the saxophone section.

Consider the harmonized saxophone soli from *Blues and More* in Figure 3.1 (Track 1).

**Figure 3.1 Blues and More by Jeff Jarvis m. 11-16. Saxophone soli**
Although substituting the viola for the 1st alto part (Track 2) introduces an obvious change of section timbre that may be difficult for the players to balance, substituting the viola for the 2nd alto (Track 3), 1st tenor (Track 4), or 2nd tenor (Track 5), all work fairly well- with practice these substitutions can become almost imperceptible.

The viola can also blend easily on saxophone lines written in octaves like Figure 3.2 from *Blues You Can Use* (Track 6), playing either the top (Track 7) or bottom (Track 8) octave, although the lower octave is preferable from a balance standpoint.

**Figure 3.2 Blues You Can Use** by David Springfield, m. 24-29. Saxophones in octaves

![Saxophone Octaves](image)

If playing on the upper octave, they will need to play slightly softer than the written dynamic. Unison lines work similarly- the violist should play slightly softer than they would for a harmonized line - a good rule of thumb for big band instrumentalists in general.

Although the viola and trombone do not blend as easily, substitution in the trombone section is still workable. Enclosure of the viola by the trombones is again preferred. In the *Blues and More* trombone soli shown in Figure 3.3 (Track 9), substituting the viola for the lead trombone (Track 10) produces an obviously different and hard to balance ensemble sound, while substituting it for trombone 2 (Track 11) or trombone 3 (Track 12) produce more functional results.
Unison lines like the one in Figure 3.4 (Track 13) can also work—helped by the fact that they often lie in the practical, middle register of both the trombone and viola (Track 14). For the *Blues and More* trumpet soli excerpt in Figure 3.5 (Track 15), replacing the 2nd trumpet (Track 16) or 3rd trumpet (Tracks 17) produces passable results, but the substitution is not masked to the degree that it can be in the saxophones or trombones.
Replacing the 1st trumpet (Track 19) cannot be recommended. It is technically very difficult for the section, results in a “weak” sound and is also impractical based on the range discussions in Chapter 3. Although increased amplification can be used to make the viola’s sound “stronger,” doing so unbalances the section by making the viola much louder than the surrounding instruments. Furthermore, because the 1st trumpet is the “top” player in the sonic hierarchy of the big band, replacing them with another instrument would fundamentally alter the entire character of the group. Replacing the 4th trumpet (Track 18) is also largely inadvisable as the viola would not be enclosed within the section, making it even easier to stick out.

Mid-register unison lines like in Figure 3.6 (Track 20) are quite playable (Track 21), but the viola softens the timbre considerably- an effect that may prove undesirable in many charts.

Figure 3.6 Blues and More by Jeff Jarvis, m. 75-80. Unison trumpets.

In passages like Figure 3.7 (Track 22), where all eight brass players are harmonized together, the viola can also passably substitute for the lead trombone (Track 23), although stacking a dissimilar timbre (the viola) between two related instruments (trumpet and trombone) is less ideal for blend than enclosing it within a homogenous section. However, as I will discuss in the sub-section entitled Substitution in Practice, practical considerations may occasionally make this an attractive option.
Substitution within Heterogenous Orchestration

Although a useful tool, enclosure between like instruments cannot be used to help the viola blend in passages orchestrated among unlike instruments. In the Blues You Can Use passage shown in Figure 3.8 (Track 24), the 1st alto, 1st tenor, 2nd trumpet, and 1st trombone begin in octaves, later harmonizing at the very end of the phrase. Substituting the viola for the trumpet (Track 25) results in a balanced but different ensemble timbre initially, the timbre becomes weak and the balance harder to maintain when the trumpet and alto split into harmony. Substituting for the alto is more doable (Track 26), but still softens the timbre of the overall section noticeably. Substituting for either the tenor (Track 27) or trombone (Track 28) produces
better results, as the overtones of the complex timbre of the viola provide support for the other instruments without softening the top voice’s timbre.

**Figure 3.8 Blues You Can Use by David Springfield, m. 84-92. Cross-section Instrumentation**

Thus, in general, when dealing with cross-section voicings like this, the viola works best as a substitute for a lower voice. I would recommend substituting for the tenor because of the closer timbre of the saxophone and viola.

**Substitution in Practice**

Although the above theoretical demonstration is important for showing how the viola fits into passages that are voiced in a certain manner, it obscures the real-world context in which substitution is likely to be considered a viable option. In my experience, the only time a big band director will substitute a string instrument for a horn is when they are short on horn players.
Given this reality, it is best to choose a seat where the viola can successfully substitute in the widest variety of voicing scenarios.

I would argue that the 1st tenor saxophone seat is the best place to substitute the viola. The enclosure of the viola in the middle of the saxophone section, coupled with the similar timbres make it easiest for the players to adjust and play cohesively. Because it is voiced above the 2nd tenor in harmonized passages, the 1st tenor is also fairly unlikely to utilize the few tenor saxophone notes below the viola’s range. The only downside is that it is more likely to be voiced in heterogeneously orchestrated passages than the 2nd tenor. However, because the 1st tenor seat is typically a “solo” seat (and also because big band seating is frequently treated hierarchically, with the 1st tenor being a better player than the 2nd tenor)- some directors may be reluctant to give the 1st tenor seat to a violist if an actual tenor saxophonist is available. 2nd tenor and 2nd alto are also readily workable options, although placing the violist in the 2nd alto seat creates a chance that they will have to play high unisons with the 1st alto (which can be technically tenuous for intonation). Placing the violist in the 2nd tenor seat avoids this issue and is in general easier to replace with unbalancing the section, but also runs the risk of the parts occasionally having unique notes below the viola’s range.

If the director already has a full saxophone section, the violist can also be placed in the trombone section in the second or third seat. Placing the violist in the second seat is safest, as it is less likely than the third to have notes below the viola’s range which are not covered in another part.

I would not recommend using the viola to fill gaps in the trumpet section except as an absolute last resort. Even then, it should not be done unless the violist already has a couple years of big band playing experience.
There is also one special consideration that merits mention if the violist is already sitting in the second seat of the trombone section. Because the “high” register on brass instruments can be physically taxing, it may be desirable for the violist and 1st trombonist to occasionally switch parts when all eight brass are voiced together, particularly if the group has a 1st trombonist who is still developing the ability to play high parts. The trombonist can thus save their embouchure for passages where the trombones are voiced alone, and their high notes are of more consequence. This, however, may prove tricky from a planning perspective as the violist and 1st trombonist would need modified parts.

*Method #2- Reinforcement*

There are several different ways to approach adding a viola via reinforcement- its presence either highlighted or masked by the orchestration choices made. Each approach has its own advantages and caveats. The viola may reinforce a single part throughout the entire composition (*strict reinforcement*) or it can be moved around from phrase to phrase (*variable reinforcement*). For beginning to intermediate groups that do not need to use substitution to fill out their instrumentation, I would consider using the viola to reinforce a single instrument for the entire concert to be the most practical solution.

This section reuses many previously identified excerpts so that the accompanying audio tracks for substitution may be directly compared to those for reinforcement. Excerpts are reproduced to avoid excessive cross-referencing. It also references *The Jazz Educator’s Handbook* by Doug Beach and Jeff Jarvis and *The Jazz Ensemble Director’s Manual* by Rick Lawn- two commonly available guides for director-educators that include sections addressing “undersized” and “oversized” big bands.
**Treating the Viola as an Extra Horn**

One way to add a viola to a big band is to place them as if they were an “extra horn”. Directors who already regularly deal with “oversized” horn sections may find this option particularly accessible. Doing so will largely mask the viola’s presence, retaining the original ensemble timbre while allowing the violist to experience playing inside of a section.

The easiest option is to act like the viola is an extra saxophone since they are most similar in timbre. Personally, I would recommend that the violist reinforce the same part on every piece so that they can be seated next to the part they are reinforcing.

*The Jazz Educator’s Handbook* and *The Jazz Ensemble Director’s Manual* concur that the best saxophone seats to reinforce are the 2nd alto, 2nd tenor, or baritone seats. Neither explain why they omit the 1st tenor seat. Perhaps they assume that the 1st tenor is a better player than the 2nd tenor and reinforcing the better player would unbalance the section. This seems plausible since a third source notes that some directors may use extra players because “…[they] need more strength on a part than one player can produce (e.g. 2nd alto or 2nd tenor)”. Or perhaps they assume that the 1st tenor part will project more because it lies higher in the horn’s range than the 2nd tenor and 2nd alto parts. Given the ambiguity, I see no reason to exclude the 1st tenor seat from consideration.

Consider again the *Blues and More* saxophone soli (Figure 3.9)- we can see that strictly reinforcing the baritone saxophone, with its frequent low notes, would not work for the viola.

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57 Beach. *Jazz.* p. 24
58 Lawn. *Jazz.* p. 3
59 although *JEDM* only says so begrudgingly, “if for some reason more players must be involved”.
60 Berry. *Jazz.* Ch. 2 p. 7.
Reinforcing the 2nd tenor (Track 29) and 1st tenor (Track 30) produce good results, as does reinforcing the 2nd alto (Track 31) if the player is mindful of their volume. The higher the viola gets in the section, the more careful they will need to be to avoid unbalancing the voicings—although the viola’s timbre will “soften” the timbre of the part it is reinforcing, it will still add loudness (i.e. decibels) to the sound. The 2nd tenor part also tends to have important functional
notes in chords\textsuperscript{61}. For these reasons, the 2nd tenor is best, followed by 1st tenor, followed by 2nd alto. Tripling a single part is not recommended- the viola should be placed elsewhere if there is already another tenor reinforcing the 2nd tenor part.

If the saxophone section is already overfilled, the viola can also be treated as a spare trombone. Like with the saxophones, this strategy will largely mask the presence of the viola in the big band while allowing them to gain sectional playing experience. \textit{The Jazz Educator’s Handbook} and \textit{The Jazz Ensemble Director’s Manual} concur that the best seat to reinforce with an extra trombone is the 3rd trombone seat\textsuperscript{62,63}. Reconsider the \textit{Blues and More} trombone soli (Figure 3.10).

\textbf{Figure 3.10} \textit{Blues and More} by Jeff Jarvis, m. 117-122. Trombone soli.

Reinforcing the 3rd trombone with the viola indeed works well (Track 32) if the player is mindful not to overplay their lower register. However, for the viola, unlike an actual extra trombone, reinforcing the 2nd trombone (Track 33) also produces amenable results and the parts

\textsuperscript{61} Beach. Jazz. 24
\textsuperscript{62} Lawn. Jazz. p. 3
\textsuperscript{63} Beach. Jazz. p. 24.
are less likely to exceed the viola’s lower register limit. Either choice, therefore, is reasonable from an orchestration perspective. Chapter 6 will address balance within the trombone section from a player’s perspective.

Because the viola and the trumpet contrast more in timbre, treating the viola like an extra trumpet does not work as well and I therefore do not recommend it as a strategy. Track 34, Track 35, and Track 36 demonstrate reinforcement of the 2nd, 3rd, and 4th trumpet parts in the trumpet soli (Figure 3.11) respectively for the sake of completeness. However, as I will demonstrate shortly, that does not mean that the viola can never reinforce a trumpet part.

**Figure 3.11** Blues and More by Jeff Jarvis, m. 105-110. Trumpet soli.

*Other Reinforcement Strategies*

If we abandon the idea of masking the viola’s presence by treating it like an extra horn, several new possibilities for orchestration open up. Although many of these possibilities may be more aesthetically intriguing, they are also more difficult to perform in terms of intonation and balance. For this reason, I would not recommend these possibilities for use in beginning level groups.

One new possibility is the idea of reinforcing a lead part in unison (or at pitch). Although many experienced school big band directors will emphasize that you should never, ever reinforce
the lead part when adding extra horns, seemingly no one applies this rule when adding dissimilar instruments. *Jazz Composition and Orchestration* gives one possible rationale for this practice, stating that unisons of identical (or like) instrument are “straightforward and direct”, while unisons of unlike instruments “create new colorations” and moreover-

> When the sound of instruments is similar, very little is gained by using them in unison pairs; discrepancies in intonation are made apparent, as are discrepancies of interpretation; and the actual quality of sound is dull and unrewarding…. Mixed groups of instruments in unison are always good, subject to the restrictions listed below.⁶⁶

The viola in unison with any lead instrument in the big band at pitch will cause a “softening” of the timbre overall, as demonstrated for the saxophones (Track 37), trombones (Track 38), and trumpets (Track 39) using their respective soli sections, previously discussed.

The softening is most prominent with the trumpets due to the contrasting timbres- the softening of the trombone more modest. Combining the lead alto and viola runs the risk of sounding dull due to similarity in timbres and should be done with caution. In all cases, intonation and blend will be best if the passage avoids the very upper register of all the instruments involved. For example, the first four measures of the trumpet soli, which lie slightly lower in viola’s range, are easier to execute with a balanced sectional sound than the last two measures. Even when practical, the softening of the timbre by the viola may not be aesthetically desirable in all passages. For these reasons, I consider this technique most useful in the context of variable reinforcement rather than strict reinforcement, where the feasibility and desirability alike can be judged on a phrase-by-phrase basis.

Reinforcing lead parts at an octave is another possibility- one that is already used

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⁶⁵ Lawn, *Jazz*, p. 3
frequently by arrangers. The optional flute part for *Blues You Can Use* reinforces first the altos and then the trumpets an octave up which, per *The Jazz Educator’s Handbook*, provides “‘lift’” to the sound.\(^\text{67}\) Parts can also be reinforced by a voice placed an octave down. Reinforcing the lead voice an octave down is also possible, and already a common voicing technique called “double lead” in saxophone section.\(^\text{68,69}\) It is also sometimes used to provide support for the lead trumpet when they are playing in the high register, either within the trumpet section or across sections (often by the 1\(^{st}\) trombone).\(^\text{70}\)

In my experience, melodies low enough for the viola to play an octave up are typically written low for effect—thus, adding an upper octave would be counterproductive and not recommended. The viola can, however, be used to reinforce the lead trumpet an octave down. Because the line being reinforced is supposed to be brought out, the added color from any potential mismatch of timbres is more desirable than when substituting or reinforcing an internal harmony part. For example, this technique is applicable in m. 73-78 of *Blues You Can Use* (Figure 3.12), where the whole horn section is harmonized (Track 40).

**Figure 3.12 Blues You Can Use by David Springfield, m. 73-78. Concerted orchestration**

\(^{67}\) Beach, *Jazz*. p. 25.

\(^{68}\) Lindsay, *Jazz*. p. 83,88-89.


Due to the lower range of the instrument, reinforcing the lead alto down an octave may not always work with the viola’s range. However, the timbre match works well. For this reason, this option is best used within the context of variable reinforcement. If a passage does fit, the viola may end up reinforcing the 1st tenor, 2nd tenor, or even baritone saxophone if the passage is already written as double lead. Applying this technique to the previously discussed saxophone soli will cause the viola to play in unison with the baritone saxophone at some points while avoiding the parts of the baritone line that are too low for the viola to play (Figure 3.13).

Figure 3.13 *Blues and More* by Jeff Jarvis m. 11-16, *Sax soli. 1*° alto and bari sax comparison

The aural result is workable in this case (Track 41), although adding a lower line like this in either the trumpet or saxophone section can potentially cause problems if it creates dissonant intervals between the inner voices.

I would strongly recommend against using the viola to reinforce a rhythm section instrument in a chordal capacity, even in the context of variable reinforcement, particularly if the part is partially improvised. One of the primary complaints I have heard repeated regarding inexperienced rhythm sections is that the guitarist and pianist are “stepping on each other’s toes” while accompanying (or comping) behind the big band. Throwing a third instrument into the mix, even if they are only playing the third and seventh of each chord to provide support, would only make problems worse. At an advanced level with experienced players, it is possible- the funk-shuffle chart *Glib* by Chuck Owen, which was written for the composer’s own professional
level big band, utilizes a violin as part of the rhythm section, giving the violinist chord changes and the instructions “rhythm fiddling”.\footnote{Chuck Owen \textit{Glib}. (Saratoga Springs, NY: Walrus Music Publishing, 2003).} But, on average, I would not recommend it as an option.

Sometimes, however, the piano or guitar part might contain linear melodies that are playable on the viola. These melodies are often themselves reinforcements of horn melodies. The presence of the piano or guitar in these cases may help the viola blend better with the horns—the more different timbres there are in play, the better dissimilar timbres blend. Thus, the viola, piano, and guitar may occasionally be paired on linear lines, provided that the range is suitable.

The viola should never be used to reinforce the drum set in a big band setting. Although the viola is capable of many percussive, rhythmic techniques, they are beyond the scope of this project and best left to other contexts.

One final option is to reinforce individual notes within the horn voicings by harmonic function. Because the 3\textsuperscript{rd} and 7\textsuperscript{th} are typically the notes that define the general quality of a chord, they can often safely be reinforced without changing the balance of the chord. However, this strategy is also the most time intensive as it would require someone with at least a basic knowledge of music theory and chord spellings to sit down with the score and transcribe out a unique part while ensuring that it does not clash with the existing voicings. Because of how chords are often voiced in big band charts, reinforcing the 2\textsuperscript{nd} tenor or 3\textsuperscript{rd} trombone may have a similar effect for considerably less effort.
CHAPTER 4: “MODERN” ORCHESTRATION

Much like instrumentation, the orchestration of charts written for school big bands can tend towards a standardized style. The two charts used in the previous chapter both utilize this style— the same style assumed, taught, and analyzed in many of the sources reviewed for this paper. In contrast, Ascending by Fred Sturm is a straight-eighth chart written in what some school big band directors term a more modern style that eschews common-practice tonal harmony in favor of a modal-based approach that also features increased rhythmic complexity, independence of parts, and orchestration choices that rely heavily on timbral effects. This writing style makes it more difficult to simply substitute or reinforce a single part with the viola without unbalancing or noticeably deviating from the composer’s intended timbral effects. Since the individual parts are more independent, I also consider it less critical that the violist belong to a particular section than I would in a more chart. In addition, because the chart was originally commissioned by a performing arts high school and is marked as advanced in the Kendor catalog, I would expect a group playing it to have the time and resources to create a separate part for the viola. This chapter will follow the creation of a unique viola part through variable reinforcement based on an analysis of the existing orchestration of Ascending. It bears emphasizing however, that this choice, as well as the smaller choices made during the reorchestration process below, are still choices and do not represent the only viable solution. A recording of the full piece with viola is provided for reference (Track 42).

The piece begins with the drum-set and an ostinato figure in the piano. Although the front matter actually suggests that “vibes can… double the piano where applicable” I would not

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72 Despite the fact that the style is easily
consider the opening a good place to variably reinforce the piano with the viola as the change in texture would be extremely obvious.

The horns then enter in m. 5 in two descending cascades. These cascades mirror two ascending cascades that occur towards the end of the piece (which are followed by the piano and drum set fading out). Given this symmetry, I chose to analyze all four cascades together.

The opening cascades couple the saxophones with brass in cup mutes. Descending cascade #1 (Figure 4.1) begins on a unison D5 concert with the trumpets and highest four saxophones. Each horn ends on a unique pitch within the C ascending melodic minor scale.

**Figure 4.1 Ascending by Fred Sturm m. 5-6. Descending cascade #1.**

In descending cascade #2, all the horns start on a unison D4 concert, which the trumpets and 1st alto continue to sustain (Figure 4.2). The 1st trombone and baritone saxophone are also written in unison, playing the entire line.
The two ascending cascades at the end of the work couple the saxophones to unmuted brass. The guitar is also added to both ascending cascades, reinforcing the 1st alto line.

Ascending cascade #1 (Figure 4.3) starts on a unison G3 in the saxophones and trombones. Three pairs of instruments end up sharing a final pitch—guitar and lead alto; 1st trombone and 1st tenor; and baritone and 4th trombone. Unlike the other cascades analyzed, the instruments end up in score order in the final voicing, although the 2nd tenor arrives at their note before the 1st tenor.
Figure 4.3 *Ascending* by Fred Sturm m. 208-209. Ascending cascade #1.

Ascending cascade #2 (Figure 4.4) is different - not all the horns start in unison. The baritone saxophone and 4th trombone maintain the G3 from the previous cascade while the rest start on D4. Only the three upper trombones end on unique notes.
Of the four cascades, the trumpets are voiced out of order in both the cascades that they are actively involved in (i.e. descending cascade #1 and ascending cascade #2). Particularly in ascending cascade #2, this appears to be for spatial effect, as each trumpet shares a line with the saxophone seated most directly in front of them. In descending cascade #1, the arrivals of instruments at their final note also alternates between trumpet and saxophone. Both devices have the effect of blending the trumpets and saxophones together. In contrast, the trombones are
voiced out of order in only one cascade - descending cascade #2 - likely to utilize the larger bore of the 4th trombone to mellow the sound. The saxophones are also voiced out of order, particularly in the descending cascades, likely for a mixture of spatial and timbral reasons. It thus seems prudent to say that whatever the exact reasoning, the cascades are carefully balanced and voiced. As such, reinforcing any of the internal lines would likely create problems. However, the beginning notes of the cascades happen to be fairly resonant on the viola (Figure 4.5). D5 can be played as a harmonic - D4 and G3 correspond to open strings.

Figure 4.5 Fingerings for G3, D4, and D5 on the Viola

For these reasons, I opted to reinforce the starting note(s) of each cascade with the viola (Track 42, 0:11, 6:03). On the very last cascade, I opted to reinforce both the D4 and G3 using an open string double-stop.

Continuing on after the second cascade in temporal order, the next notable feature is the gradual entrance of the horns by a layering of the sections. The trumpets enter with a unison melody, a theme that returns several times through the piece, in m. 16. The alto and tenor saxophones join them in m. 32, playing a third and a fifth below the trumpets, respectively. The soft dynamic helps the timbres remain blended despite having different instruments stacked on top of one another in the voicing. To this phrase in m. 32, I decided to add the viola reinforcing the trumpets an octave down, which places the viola on the bottom of the voicing, below the tenor saxophones (Figure 4.6) (Track 42, 0:58).
I continued this reinforcement through m. 64, past the entrance of the trombones and baritone saxophone in m. 49.

The only potential issue this creates is in m. 55 (Figure 4.7), where the trombone line starts on an Eb3 and ascends to an Eb4 before settling to a D4 (Track 42, 1:38).

This creates a minor second and minor ninth between the viola’s D3 and the trombones’ Eb3 and Eb4 respectively, both of which are considered dissonant intervals in “classic” big band arranging, particularly the minor ninth.73 I would argue that in this context, however, that these intervals do not create a problem because the piece is not constructed using tertian harmony and the Eb4 in the trombones is already a minor second away from the D4 of the trumpets- the creation and resolution of this tension from the unison D4 before and after it therefore likely

73 Lindsay. Jazz. 91,94.
purposeful. Adding to this tension and then quickly resolving it seems appropriate. Arrangers used to the European classical style may be concerned that adding the viola 8vb will result in voice crossings and changes in chord inversions, but those conventions are stylistically irrelevant here the bass player’s part (not shown) is aurally perceived as providing the actual bass note, and voice crossing already exists in the original orchestration - the written trombone part already starts below the written alto sax, tenor sax, and trumpet parts and then ends up above all three by the time it reaches the Eb4.

The material in the next section in m. 65-79 is very textural. In m. 65-76, the piano and guitar play the overall repeating eighth note line in unison, while the altos, tenors, 1st trombone, and 2nd trombone all play independent but interlocking parts that accentuate different eighth notes within the overall line with each horn playing all occurrences of the same pitch within the line. The trumpets, lower two trombones and baritone saxophone are written in concerted harmony on punctuated figures leading to the downbeat of each measure.

Reinforcing one of the independent interlocking horn parts with the viola would detract from the pointillistic overall effect. Reinforcing either one of the parts within the concerted harmony or the piano/guitar line however are both doable. I opted to reinforce the piano/guitar line (Figure 4.8), in part because one of the few features shared between the viola, guitar, and piano in big band is their ability to play continuous lines without breath marks (Track 42, 1:55).

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74 As they may be even in older big band writing styles like those shown in the former chapter
Figure 4.8 *Ascending* by Fred Sturm, m. 65-66. Reinforcement of pointillistic line by horns

To make the viola match the pointillistic texture even more, I opted to make the passage pizzicato. This may technically be a little tricky however, as the violist only has a quarter rest to adjust from bowing to pizzicato. I then have the viola stop playing in m. 76 with the guitar and piano, rather than make a second quick switch back to arco.

The next section is the solo section. From m. 81-96, only the rhythm section plays in accompaniment of the soloist, leaving little to discuss or orchestrate for the viola. From m. 97-112, the saxophones play a legato background behind the soloist. The voicings of these backgrounds vary between unisons and close, often clustered chord voicings (Figure 4.9).
Rather than risk messing with the balance between the intervalically close internal voices in the passage, I opted to reinforce the lead alto with the viola (Track 42, 2:50). The low dynamic will help the viola blend with the lead voice instead of competing with it, and since the passage serves as a background to the trumpet soloist, the resulting somewhat muted color is more useful than it might be other contexts.

The next passage is a slow crescendo that features every almost\textsuperscript{75} the entire band in octaves except in m. 125 with the arrival of the forte, and m. 127 onwards as the crescendo reaches the fortissimo at its top (Figure 4.10).

\textsuperscript{75} The 2nd trumpet is given the first 8 bars to rest, conveniently adding a tiny orchestrational component to the crescendo, and the 1st tenor sax lays out entirely in preparation for their solo in the next section.
Since range excludes the viola from remaining on the bottom octave for the entire passage, the viola could just reinforce the 1st trumpet and deal with the challenge of blending (Option A). Given that this chart was written for an advanced group, this option is more feasible than it might be otherwise. Another option would be to reinforce the 2nd alto part, which drops to a lower position in the voicing during the harmonized sections, but still plays up to G5 concert as part of the unison line (Option B). The advantage of this option over the first one is that the violist never ends up reinforcing the lead trumpet without the support of the other upper-octave
horns. A third option would be to have the viola part jump down an octave after the harmonized chord in m. 125, using the harmonization to mask the displacement (Option C). I chose to go with option B for the sake of consistency in the timbre on the octave lines (Track 42, 3:10).

The next section, m. 129-144, features growing backgrounds behind a 1st tenor soloist. The horn section backgrounds start softly in m. 137, with the remaining saxophones directly reinforcing the trombones in a one-to-one manner in score order (i.e. 1st alto matches 1st trombone, etc.) (Figure 4.11).

**Figure 4.11 Ascending by Fred Sturm, m. 137-144. Saxophone and trombone backgrounds.**

For this section, I decided to reinforce the 1st alto/1st trombone line with the viola from m. 137-144 (Track 42, 4:00). The low dynamic coupled with the presence of two different instruments make it easier to blend a third into the mix. The small cascade in m. 143-144, is much simpler and more straight-forward than those analyzed earlier, with a saxophone and
trombone on each final note, and the instruments maintaining the expected score order making it
easier to continue reinforcing the lead line throughout without unbalancing the voicings (Track
42, 4:11).

By m. 147, the trumpets have entered and the coupling between the brass and saxes
becomes more variable. Here, I opted to drop the viola down to the reinforce the 4th trombone
because it contains mostly 3rds and 7ths and it would be extremely hard for the violist to
unbalance the existing orchestration from that position (Track 42, 4:16).

The remainder of the piece largely consists of call-backs to previous sections, with minor
variations. As such, I chose to reuse a lot of the viola material as well. For example, in m.161
where the pointillistic effect previously discussed returns in the piano and guitar parts, I once
again chose to reinforce them with the viola- the only change being that the viola part is now
arco to reflect the tenuto markings in the piano part (as opposed to the staccato markings the first
time) (Track 42, 4:42). The one measure of completely unique material that appears in this latter
portion of the composition is a short eighth-note line in m. 190. Here, I chose simply to
reinforce the lead trumpet an octave down, conveniently placing it in unison with the 2nd alto
(Track 42, 5:31).

Although the music material is recycled, m. 191-199 is unique in that the bass and guitar
carry the opening theme in duo for the first time. Since this texture is unique and contrasting to
the rest of the composition, I opted to have the viola rest with the horns there (Track 42, 5:34).

The remainder of the track is again call backs to previous material and the cascades
previously discussed.
CHAPTER 5: PERFORMANCE EXAMPLE #1 - GEARS

This chapter will document the preparation and performance of a viola part for Gears by Les Sabina with a focus on articulations and bowing. Gears is a straight-eighth funk rock tune in C minor designed to accommodate flexible instrumentation. As part of the “Kendor Konvertible” series, which is marketed towards schools that may not have the right instrumentalists to fill a 5-4-4-4 big band, Gears is still scored for 5-4-4-4 but is playable with a reduced instrumentation of two alto saxes, one tenor, two trumpets, one trombone, piano, bass, and drums and also includes several optional parts for flute, tuba, French horn, vibraphone, and trumpet. All the optional parts, with exception of the tuba whose range is too low, are constructed entirely from one or more of the essential parts. Following this lead, I constructed a viola part based on the 1st tenor part, rather than 2nd tenor part which is not marked as essential. However, given the extensive amount of doubling up on notes between parts already, it seems reasonable to assume that adding a viola would be unlikely to unbalance the voicings regardless of what part is chosen. The final results of following the practices and processes documented in this chapter can be heard in Track 43, where the viola is balanced with the full band.

Gears was chosen as the first performance example partly because of its orchestration- a piece that does not require constant sidebars about balance and sectional playing makes it easier to focus the discussion on fundamental articulations and bowing. Sectional playing and balance will be addressed in later chapters. Gears’ flexible instrumentation, “easy” rating in the Kendor catalog, and status as a “best seller” in 2019 make it a fair representation of the type of chart that might already be found in a beginning-level big band’s library. It also conveniently illustrates one of the primary issues for violists that can occur at that level- although it is graded as “easy”

76 Notably, these are specifically listed as optional parts rather than simply not marked as essential unlike the other horn parts.
by its publisher, Kendor Music, this grading is based on the difficulty of the music for the original instrumentation. If this piece were written for string orchestra instead, it would likely be ranked as much more difficult due to its concert key signature (three flats) as well as the need for some irregular bowings, as will be discussed later. It is therefore important when adding a violist to a big band to consider that the stated difficulty level of certain pieces may not correlate well for the viola. When dealing with young or inexperienced violists, it is always advisable to check the difficulty of the parts with a string teacher if possible. In general, string players are introduced to keys with sharps before they are introduced to keys with flats, so pieces in keys like C or G Major (or their relative minors) are often typically easier than pieces in Eb major.

Articulations

Gears contains examples of all four primary articulations in big band music: the accent, marcato, staccato, and tenuto. Some sources may also refer to the accent and marcato as the long accent and short accent respectively.\(^{77,78}\) There are also many informal terms used to refer to these markings, such as “house-top” for marcato or “dot” for staccato. This section will provide basic definitions of the four primary articulations as they are commonly presented in four different sources referenced for this paper: Standard of Excellence: Jazz Combo Session-Director’s Manual,\(^ {79}\) The Jazz Ensemble Director’s Manual,\(^ {80}\) The Jazz Educator’s Handbook,\(^ {81}\) and The Jazz Ensemble Director’s Handbook,\(^ {82}\) and then explore how context informs their actual interpretation.

\(^{78}\) Lawn, Jazz. p. 33
\(^{81}\) Doug Beach and Jeff Jarvis. The Jazz Educator’s Handbook. (Delevan, NU: Kendor Music, 2002).
There is near universal agreement on the meaning of the [long] accent (Figure 5.1)- it should be played with a strong attack and sustained for its full note value (Video 1, 0:00).\textsuperscript{83,84,85,86}

**Figure 5.1 Accent marking**

\[\text{B\textsuperscript{\textdagger}}\]

On longer notes\textsuperscript{87}, the initial attack may be followed by a large drop in volume, most analogous to a sforzando piano in classical terms, followed by a crescendo.\textsuperscript{88} This may be done at the discretion of the lead player, even if it is not explicitly written into the part.

A marcato (Figure 5.2) is “played short, with a strong attack” (Video 1, 0:34).\textsuperscript{89} In contrast to the accent, which decays after the initial attack, oftentimes the entirety of the marcato note may be louder than the surrounding notes.\textsuperscript{90}

**Figure 5.2 Marcato marking**

\[\text{B\textasciitilde}\]

The relative length of a marcato note is subject to interpretation. I have encountered interpretations ranging from half the written length of the note to almost the full note length on shorter notes and/or in faster tempos. In general, the marcato tends to be played longer than the staccato\textsuperscript{91} (see below).

\textsuperscript{83} Beach. Jazz. p. 93.
\textsuperscript{84} Berry. Jazz. Ch. 12 p. 2.
\textsuperscript{85} Lawn. Jazz. p. 2.
\textsuperscript{87} Dependent on tempo, this can mean a half note and longer or a whole note and longer.
\textsuperscript{88} Lawn. Jazz. p. 35
\textsuperscript{89} Sorenson. \textit{Standard}. p. 24-25.
\textsuperscript{90} Beach. Jazz. p. 95.
\textsuperscript{91} IBID
Staccato (Figure 5.3) indicates that the note should be played short, leaving space afterwards (Video 1, 0:18).

**Figure 5.3 Staccato marking**

The definition of staccato is slightly vague in as to whether or not it implies an attack. *Standards of Excellence- Jazz Combo Session* specifies that the note should have an unaccented attack, while *Jazz Ensemble Director’s Handbook* and *The Jazz Ensemble Director’s Manual* do not mention any attack at all. *The Jazz Educator’s Handbook* specifies that the notes should be “detached” but focuses the majority of its explanation on the cut-off. The exact note length is again subject to context and interpretation- typically, staccato is shorter than marcato.

A note marked tenuto (Figure 5.4) should always be held for its full written value. Technically, it also means legato tonguing for horn players, a very light style of tonguing roughly equivalent to a perceptible but un-emphasized bow change on viola (Video 1, 0:37).

**Figure 5.4 Tenuto marking**

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92 Lawn, Jazz, p. 39.
93 Sorenson, Standard, p. 24-25.
94 Berry, Jazz, Ch. 12 p. 2.
95 Beach, Jazz, p. 94.
96 Sorenson, Standard, p. 24-25.
97 Beach, Jazz, p. 94.
98 IBID
99 Lawn, Jazz, p. 39.
100 Sorenson, Standard, p. 24-25.
101 Berry, Jazz, Ch. 12 p. 2.
102 IBID
103 Lawn, Jazz, p. 39.
I have also seen it interpreted to mean that a note that requires slightly more weight. Most often in my experience however, it seems to be interpreted simply as a reminder to sustain the note for its full length without any implication regarding the attack or weight, particularly in charts where every note has either an articulation or slur. The ambiguity of the tenuto mark, even moreso than the other articulations, underscores the need for context to mediate how articulations are interpreted.

The 1st tenor saxophone part of *Gears* provides a number of good examples of how context informs articulation practices. Comparing m. 21-25 and m. 29-31 of the notated part (Figure 5.5) to the sample recording found on Kendor’s YouTube channel\(^{104}\) highlights the real limitations of attempting to perform articulations based strictly on their technical description without considering context or aural effect.

**Figure 5.5 Gears by Les Sabina, m. 21-24... 29-31. Varying articulations by context.**

First, the difference between the attacks on the staccato notes like the pick-ups to m. 21 and m. 24 and the accents in those same measures are much less pronounced than my previous descriptions might suggest. The staccato notes have a definite bite to their attack (but remain lighter than one would expect if they were marked marcato instead), while the accents are slightly more rounded. In fact, the primary difference appears to be length. Conversely, the staccato notes that occur in isolation between non-staccato notes, as in m. 23, are often played

without a distinct attack- some even sound like they are being slurred into. The ambiguity of what “short” entails for a staccato note is also apparent; the staccato 8<sup>th</sup> notes are played closer to 16<sup>th</sup> notes, but the 16<sup>th</sup> notes are played fairly close to their full value. This makes sense, since clipping the sixteenth notes down to 32<sup>nd</sup> notes would be difficult without sacrificing the clarity of the pitch.

Another deviation from a literal reading comes in m. 29, where the first note is marked with an accent, yet the note value is cut short in Kendor’s recording as well as the on recording accompanying this paper (by the judgement of the horn players- I did not direct them to copy Kendor’s example exactly). If I were transcribing this by ear, I might have written a marcato (or possibly staccato) marking there. This again happens in m. 31, where the eighth tied to the half-note is dropped in favor of a rest. From a practical perspective, these deviations make sense because it gives players the time to execute the jump down to the next note cleanly, and also to sneak in a breath if needed. Some of the players also appear to crescendo the long, accented note in m. 31 as mentioned in the discussion on accents.

The use of a combined tenuto/accent mark in m. 21 and 24 is also interesting. Its presence on longer note values only, combined with the tenuto marking in m. 29 underneath the slur, which does not appear to affect the performance on the recording, suggests that these tenuto markings are being used to remind students to hold the note for its full value.

All these ambiguities only reinforce the ultimate conclusion that articulation marks are, in the end, merely a guide, and theoretical description cannot replace aural understanding. Listening to recordings of music in the style(s) the big band is playing as well as any sample recordings of the particular piece that are available are essential for learning how to articulate appropriately. In the context of playing in a group, the lead players in a big band determine the exact execution of
whatever articulation markings are present. It is also important, therefore, to develop the ability
to listen and adjust accordingly as you play the music. To demonstrate the articulation concepts
covered in this chapter in context on the viola, Track 44 is a duplicate of Track 43 (the track of
Gears played by the full band with viola), but with the viola compressed and boosted in volume.

No jazz-specific technique is required to technically perform the above articulations on
viola— in my experience, the same basic techniques used for playing viola in most other styles,
including classical, are sufficient. Although some people consider jazz articulation to be an area
in which string players tend to struggle (particularly those that are classically trained), I suspect
that the primary difficulty is in developing an accurate perception of what the articulations need
to sound like and not technical execution- my bow technique in the Video 1 examples is not the
most controlled or physically refined and yet I have little trouble blending in on the other tracks
provided. Careful listening and imitation of horn players are the best resources.

One viola-specific source that addresses accents in a jazz context is Jazz Viola Wizard
Jr., which in a note to the (presumably classically-trained) teacher suggests using a martelé
stroke to produce a “characteristic jazz accent similar to a tongued note on a saxophone.”
A similar attack could also be used for marcato, although part of the pressure should be maintained
rather than released completely in that case. I personally find that accents affected by bow speed
are sufficient, so long as the length of the attack is kept short. Like many interpretative things in
big band playing, the most important thing is that the violist matches the length and style of the
lead player in their section.

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One place where the violist may have to modify their playing technique slightly (depending on what their playing habits are in the first place), is when executing cut-offs. Cut-offs are very much an integral part of articulation in big band and it is important that the violist cut off their notes accurately with the rest of the group. This can be tricky at times, especially on more resonant instruments where there is a tendency for the sound vibration to continue even after the violist has stopped actively playing the note. Ending notes and phrases with the bow on the string rather than lifting at the end of the stroke can help cut down unwanted ringing and ensure cleaner cut-offs. This is the technique that has been most often suggested to me. If the instrument is particularly resonant, it may be useful to further “set” the bow in the string at the end of the stroke by adding pressure as you stop, much like a reverse martelé. The left hand can also be used to dampen the strings by lightly but firmly laying the fingers flat over the fingerboard on the cut-off. The two techniques (right hand and left hand) can be used in conjunction or separately depending on the player and their instrument.

**Bowings**

Many arrangements published by companies targeting school-associated music ensembles have written in bowings in their string parts. Many less experienced violists will therefore be used to reading parts with up bow and down bow symbols, as well as slurs, written in for them. In my own playing, I seldom mark bowings into my parts. Instead, I tend to improvise bowings, eventually settling into a habitual set for each piece. The level at which a violist can begin either writing or improvising their own bowings can vary depending on the teaching method and background of the student. Violists advanced enough to make their own bowings should be encouraged to do so, with the director focusing their feedback on the aural results the violist produces. A viola teacher may also be consulted to help less advanced students
The following section documents how I would go about creating written bowings if I were required to do so in my own parts.

The bow is often compared to a horn player’s breath, with articulations effected by bow analogously to a horn player’s tonguing. However, due to the technical differences between bowing and breathing/tonguing, using the slurs found in a saxophone part as bowing indications will not work in many cases. Instead, slurs will often need to be shortened, or even sometimes added to make the part more playable on the viola.

The biggest difference between the breath/tonguing and bowing is the directionality of the bow. If a violist starts with a down bow, they must eventually follow it with an up bow and vice versa, or else retake the bow between notes. Notably uneven distributions - for example, a series of long up-bows interspersed with short down-bows - are not sustainable (Figure 5.6).

While alternating bow strokes need not be perfectly even, within a short span of a measure or so, the amount of time spent playing up bow versus down bow should even out.

**Figure 5.6 The distribution of notes between up and down bows affects playability.**

2 notes (0.5 beats) down bow
10 notes (3.5 beats) up bow
Not playable

8 notes (2 beats) down bow
8 notes (2 beats) up bow
Playable

7 notes (1.75 beats) down bow
9 notes (2.25 beats) up bow
Playable

There are a number of classical conventions for determining bowings that can be directly applied to charts written in styles with a straight eighth feel that emphasize the downbeat, like

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107 Russo, Jazz. p. 482
108 p. 490-493 of *Jazz Composition and Orchestra* by Bill Russo has some interesting notes on the matter of bowings as well as alternative examples, explained from a non-string player’s perspective, although it only directly addresses the cello, not the viola.
funk. Namely, the down bow is commonly associated with the downbeat while the upbow is associated with upbeats.\textsuperscript{109,110} In addition, the down bow has a natural tendency to start strong and decrescendo, while the upbow tends to start weak and crescendo.\textsuperscript{111,112} Although it is common practice for good players to compensate accordingly, maintaining an even tone throughout, exploiting these tendencies generally makes passages easier to play\textsuperscript{113}, particularly when dealing with an inexperienced violist.

Finding repeating rhythmic figures and assigning them bowings based on the aforementioned conventions is often a good place to start in a simpler chart like \textit{Gears}. This is what I have done in Figure 5.7. After applying these bowings to all the instances where these rhythmic figures appeared, I found that the bowings shown in 1A and 3A did not always work well in context. I created variants 1B and 3B to account for these cases.

\textbf{Figure 5.7 Suggested bowings by rhythmic fragment for \textit{Gears} by Les Sabina}

\textit{Suggested bowings are shown above rhythms. Original slur markings are shown}

One example is in the opening passage, where the string crossing between the F4 and Bb3 make it difficult to keep the final 16th note on the same bow (Figure 5.8) (Track 43, 0:06).

\begin{itemize}
\item \textsuperscript{109} Piston. \textit{Orchestration}. p. 9.
\item \textsuperscript{110} Blatter. \textit{Instrumentation}. p. 28-29.
\item \textsuperscript{111} Piston \textit{Orchestration}. p. 10.
\item \textsuperscript{112} Blatter \textit{Instrumentation}. p. 27.
\item \textsuperscript{113} IBID.
\end{itemize}
Figure 5.8 *Gears* by Les Sabina, m. 1. Differential bowings.

These bowing patterns plus the general practice of having the down beat as a down bow account for most of the bowings written in the final part (see Appendix A). One thing of note is that this does create quite a few “hooked” bowings whereby the violist stops the bow and then continues in the same direction when restarting, such as in m. 18 (Figure 5.9). This may take a little extra practice for some less experienced players.

Figure 5.9 *Gears* by Les Sabina, m. 18. Hooked bowing and added slur.

The only places in which I added slurs that were not already there were m. 18 (Figure 5.10) (Track 43, 0:44), and similar figures like in m. 23 it repetitions later in the piece, which I did to make the surrounding bowings work out.

In m. 24, I broke the slur to get the player back to the frog for the down bow in the next measure (Figure 5.10) (Track 43, 1:00).

Figure 5.10 *Gears* by Les Sabina, m. 24... 28-29. Similar rhythms needing different bowings because of context.

This could also have been accomplished by keeping the slur and just lifting the bow during the rest. In m. 28, I chose not to break this same slur, because the following note and slur
in m. 29 provide plenty of opportunity for the violist to get away from the tip. I also broke the slur in m. 29 to avoid running out of bow at the frog and set up the up-bow pick-ups into m. 30.

In m. 50-51, I struggled to find a satisfactory bowing. The bowing I ended up with was the least awkward, but still does not lie particularly well on the viola. Irregularities in bowing like these examples and the frequent hooked bowing are also reasons that this chart might be considered more difficult on the viola than on the original instruments.
CHAPTER 6: PERFORMANCE EXAMPLE #2- BONEHEAD

This chapter will document the preparation and performance of a viola part for Bonehead by Lennie Niehaus, expanding on previous material to discuss the creation of bowings in a swing context and basic considerations for playing within the trombone section. Bonehead is a medium tempo swing chart in Bb major written to feature the trombone section. It is rated as “advanced” by its publisher, Kendor Music, although much of that rating is likely due to amount of work placed on the trombone section. The chart is written in a call-and-response manner between the trombone section and the rest of the band. This was likely done to give the trombones sufficient rest between passages- the description in the Kendor catalog even quips that “Some sax soli work and a short trumpet solo give the 'bones a chance to rest their chops before the chart goes out strong.” This practice is the one of the few good reasons I could see a director placing a violist in the trombone section over the saxophone section when there is opportunity to do otherwise- in my experience, the consideration arrangers often give to the physical demands of playing a brass instrument combined with the relative registers of the trombone and viola often make difficult trombone parts less physically taxing on the violist than difficult saxophone or even viola parts.114 For the sake of demonstration, I chose to create a viola part based on the the 3rd trombone part of Bonehead. The final results can be heard in Track 45 (viola with full band) or Track 46 (viola in trombone section plus drum set only).

The voicings schemes within the trombone section range from two-voices when the lead trombone is in the low to middle register to four-voice harmony when the lead trombone is in the middle to upper register. This strategy is unsurprising as chords in the low register can sound

114 There are of course exceptions, particularly at a very advanced level.
muddy. By substituting the viola for the 3rd trombone, the viola will remain on the lower voice during the two voice sections.

**Bowings**

Playing in a swing style is easier if slurs begin on the offbeat. The generic swing bowing pattern (or “Paganini bowing”) pattern is derived from this tendency (Figure 6.1) (Video 2).

**Figure 6.1 Generic swing bowing on G Major scale**

![Generic swing bowing on G Major scale](image)

It is important to note, however, that on medium tempo, swing big band chart, appropriate bowings will only facilitate swing- they will not cause it. Swing in this style of chart is based on subdivisions of eighth note triplets, where the first two triplets are tied together to form a single note (Figure 6.2). Using swing bowing while playing straight eighth notes will not result in the correct type of feel for this style of chart.

**Figure 6.2 Swing eighth notes**

![Swing eighth notes](image)

Another limitation to “swing bowing” is that it can sound mechanical if blindly followed. Having a combination of separate and slurred notes works better, particularly when playing in the trombone section, where the trombones themselves are unable to play un-tongued legato due

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115 Lindsay. *Jazz*. p. 92.
to the use of the slide to control pitch. On the other extreme, more than three separate notes in a row are also hard to swing without sounding mechanical and not recommended. Separate notes should be played with short, smooth bows facilitated by a flexible right hand.

Another difference between the feel of a medium 4/4 swing chart like *Bonehead* and a straight-eighth funk chart like *Gears* is that the emphasis in swing is no longer placed consistently on the downbeat- instead, it may be displaced to an upbeat or an off-beat. Thus, the downbow may likewise be displaced and no longer occur consistently on the downbeat.

Figure 6.3 shows some common short, repeated rhythms in *Bonehead* along with the bowing that I would choose for each rhythm. On the final viola part, the slurs have been moved to above the notes as appropriate and phrase markings have been left out for clarity.

Figure 6.3 Suggested bowings by rhythmic fragment for *Bonehead* by Lennie Niehaus

![Figure 6.3 Suggested bowings by rhythmic fragment for *Bonehead* by Lennie Niehaus](image)

The only bowing here that does not follow the general rules laid out above is rhythm H, which according where it may seem odd *not* to change the bow on the downbeat of the second measure to bring out the accent (Figure 6.4).

Figure 6.4 Rules-based bowing for rhythm H (see Figure 6.3)- not used

![Figure 6.4 Rules-based bowing for rhythm H (see Figure 6.3)- not used](image)
However, I found that slurring into this note while placing addition weight and speed into it with the bow better simulates the phrasing I would hear from a trombonist while maintaining the swing feel. Changing bows on the downbeat and using a more articulated accent here felt unnatural and made the phrase sound disjointed to me. Like everything else in this paper, the end aural effect is key—others may reasonably disagree on the exact bowings that they would use.

Many of the bowings of the viola part may be filled out simply by applying the information discussed in the previous paragraph and working backwards or forwards from the occurrences of the rhythmic figures given. Most of the remaining figures work fairly well as written for the trombone once an appropriate initial stroke was chosen. For example, the repeating figure in m. 83-86 works starting up or down bow and keeping all the notes separate (Figure 6.6), though down bow is slightly better because it puts the final marcato on a down bow as well.

**Figure 6.5** Bonehead by Lennie Niehaus, m. 83-86. Two possible bowing options

![Two possible bowing options](image)

A few phrases required a hooked bow over a rest to make things work out, e.g., m.103-105 (Figure 6.6).

**Figure 6.6** Bonehead by Lennie Niehaus, m. 103-105. Hooked bowings

![Hooked bowings](image)

The only place where I struggled to choose a written bowing was at the beginning of phrase in m. 35-38. For the first half of the phrase, I ended up looking at the other trombone
parts for ideas. The trombones here are written in two-voice harmony at this point (Figure 6.7).

The figure is in tenor clef for ease comparison with the viola.

**Figure 6.7 Bonehead by Lennie Niehaus, m. 35-38. Trombone parts with original slurs.**

The first six eighth notes of m. 35 are a sequenced three-note pattern in the melody as well as the 3rd trombone part, which explains the accent on the third beat, which otherwise seemed rhythmically uncharacteristic. To try to emphasize this point, I originally chose to slur each group of three notes together but found that bowing too awkward. In the end I chose to place a down bow on each accented note and slur from off-beat to on-beat as needed to get the bowings to work out (Figure 6.8).

**Figure 6.8 Bonehead by Lennie Niehaus, m. 35. Two possible bowings.**

For m. 36-37, the “standard” bowing on paper would probably be to just play the notes separately as they come, but when playing it on my instrument, I found that I wanted to hook the bow on the first two notes, which forced me to again hook the bow over the eighth rest to get the rest of m. 37 to work out (Figure 6.9).
Sectional Playing with the Trombones

When playing inside any homogenous section, including the trombone section, the goal for the violist should be for their sound to be present enough to fully support the lead player without sticking out of the section. This is not an original thought— it is true for any instrumentalist playing an inside part within a homogenous section. I state it explicitly here however because one of the primary conundrums that I have encountered as a violist playing in big band are listeners who seem to want to hear me as a distinctive voice while I am playing an internal part. While I appreciate the interest in my instrument, if it was immediately apparent to every listener that there was a viola in the middle of the voicing, I would actually be failing at what I am intending to do— i.e., to play inside the section sound, not on top of it. If a director wants the viola to stand out as a unique or distinct color, substitution or reinforcement of an internal section part is the wrong orchestration option in the first place (see Chapter 4).

Successfully blending into a section requires the viola to be aware of what the other players are doing and adapt their own playing quickly. In particular, the violist should do their best to follow and support the lead player of the section whenever they are playing in concerted rhythm with them. As a trombone section feature, Bonehead provides a good opportunity to demonstrate this in practice.
One area that the violist needs to be mindful of is phrasing and dynamics. In *Bonehead*, the written dynamics are loud and blunt - all the phrases in the trombone section are marked either forte or fortissimo, with only one indicated crescendo at the very end to a triple fff. The orchestration, however, suggests more subtle dynamic contours within the loud dynamic. The opening phrase of the main melody (m. 9-11) is orchestrated so that the four trombones start in two voices in the lower register and then spread out into four distinct voices as the lead trombone ascends (Figure 6.10). The next phrase is also similarly orchestrated.

**Figure 6.10 Bonehead by Lennie Niehaus m. 9-11. Implied phrasing (not in original part)**

Coupled with the natural dynamic tendency of the lead trombone, this pattern on paper suggests that each line will crescendo slightly towards the highest note of each phrase in the lead trombone. Since the violist should always attempt to play in a manner that supports the lead player rather than based off the contour of their own part, this suggests that they may need to crescendo slightly through the downbeat of m. 11 and then decrescendo.

However, like articulation, dynamics in practice can be complicated by a large number of factors. In this case, the lead trombonist for this project is an advanced player with an even control across his entire range - thus the lower register notes speak a bit louder than they might otherwise and the dynamic contour more subtle. The opposite is true of myself - I have always been somewhat resistant to evening out my tone across the instrument technically - and as such, found myself having to actually be more careful not to overplay the pick-up in m. 10 and

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118 Lindsay, *Jazz*, p. 41.
119 Much to the consternation of many of my teachers
long notes in m. 11, which land on my more resonant C string. Thus, I actually end up backing off slightly at the end of the line (Track 46, 0:14).

Another reason that I may have been sticking out on the lower, longer notes out on my first couple attempts is that there is a slightly more significant fade on the accented notes following the initial hard attack and slightly more space directly before the attack of the next long note than I am used to- this is another thing that the violist will have to learn to notice in the moment as it will vary by trombonist. In addition, because horn players rely on their breath for sound production, they may add short spaces in the middle of long phrases to allow themselves time to sip up more air. Oftentimes, if the break is likely to be noticeable, good section leaders will dictate where to put the break to their players ahead of time. However, if the group frequently sight-reads or the lead player is not in this habit, it becomes another thing for the violist to notice and adjust to on the fly as they will not naturally run out breath and be forced to break like the trombones around them.

In hindsight, this awareness of the lead line may also have subconsciously been behind my previously demonstrated bowing choice for m. 36-37 (Figure 6.11). The figure is in tenor clef for ease of comparison.

**Figure 6.11** *Bonehead* by Lennie Niehaus, m. 36-37. Upper and lower parts with viola’s bowing.

The hooked up-bow at the beginning allows the third beat, which is an important note in the upper part’s phrasing, to land on a down bow. Although the bowing may seem overly
complex for the lower voice, which the viola plays, it makes musical sense for the upper voice, played by the 1st and 2nd trombones (Track 46, 1:04).

One note of caution- following and supporting the lead player does not mean becoming dependent on them for time and pitch. In my experience, I find it difficult to avoid being pulled into the lead player’s intonation and rhythmic faults, particularly when the section lacks a bass trombonist to anchor the tuning. Intonation may be particularly tricky for players like me, who have a fair sense of relative pitch but a poor sense of absolute pitch - an incorrect pitch played loudly on the trombone may sound right in comparison to a “weaker” note on the viola. While some adjustment to other player’s intonation is desirable (like in a good string quartet), adjusting to a blatantly out of tune note, in relation to the band’s pitch standard, is not.
CHAPTER 7: PERFORMANCE EXAMPLE #3- DOWN BASIE STREET

This chapter will document the preparation and performance of a viola part for Down Basie Street by Dave Wolpe, expanding on previously introduced concepts by discussing the execution of specialized articulations or effects and playing in both the saxophone section and the horn section as a whole. Although the most logical choice to use substitution for in this chart would actually be the 1st tenor or 2nd tenor part, I elected to create a viola part as a substitute for the 2nd alto because, as mentioned in Chapter 4, substitution is often driven by necessity rather than ideal orchestration. I will thus demonstrate how the violist can successfully perform even when placed in a less-than-ideal situation.

Bowings will not be included in the final part. Instead, the original phrase markings will be left as-is and the part written in treble clef as might be done for a more experienced student. The final result of this chapter can be heard on Track 47 (full band). Track 48 (alto, viola, and rhythm section) is also provided as an example so that the viola can be heard more clearly.

Specialized Articulations and Effects

Down Basie Street contains a number of specialized articulations and effects common to Basie-style charts. In fact, I chose it specifically because it would allow me to discuss several of these effects in the context of a single piece.

The terminology used to refer to these effects are inconsistent at best among written sources. The now-defunct International Association of Jazz Educators (formerly the National Association of Jazz Educators) released a “Standardization of Stage Band Articulations” handout that is either directly presented or else cited in three of the sources reviewed for this paper- The Jazz Ensemble Director’s Handbook by John Berry (presented), The Jazz Ensemble Director’s Manual by Rick Lawn (presented), and The Jazz Educator’s Handbook by Jeff Jarvis and Doug
Beach (cited). Although the handout’s intent was ostensibly to standardize terminology, both
*The Jazz Ensemble Director’s Manual* and *The Jazz Educator’s Handbook* also present
information in their own terms, some of which run counter to those used on the handout.

*Standard of Excellence- Jazz Combo Session* is the only source that includes technical
instructions for both horn players and string players but differs from the other sources in terms of
its written terminology as well.

Table 7.1 shows all the articulations beyond the four primary articulations (see Chapter 5)
that appear in the 2nd alto part of *Down Basie Street* and what they are referred to as in each of
the above sources.

**Table 7.1 Terminology For Each Effect in *Down Basie Street* by Source Reviewed**

<table>
<thead>
<tr>
<th>Source</th>
<th>flip</th>
<th>short gliss up</th>
<th>(n/a)</th>
<th>Long gliss up</th>
<th>short gliss down</th>
<th>shake</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Standardization of Stage Band Articulations”</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Jazz Ensemble Director’s Manual</em></td>
<td></td>
<td>scoop</td>
<td>gliss</td>
<td>upward gliss</td>
<td>fall, fall off, spill, gliss</td>
<td>shake</td>
</tr>
<tr>
<td><em>Jazz Educator’s Handbook</em></td>
<td></td>
<td>scoop</td>
<td>(n/a)</td>
<td>(n/a)**</td>
<td>fall</td>
<td>shake</td>
</tr>
<tr>
<td><em>Standard of Excellence</em></td>
<td></td>
<td>scoop</td>
<td>gliss</td>
<td>(n/a)**</td>
<td>short fall</td>
<td>(n/a)</td>
</tr>
</tbody>
</table>

**source does not distinguish from a scoop
**

The use of the terms “gliss” (or “glissando”), “fall”, and “spill” seem particularly
muddled. For example, *The Jazz Ensemble Director’s Handbook* describes a “fall” as a
“descending glissando”\(^{120}\), but then goes on to define a “glissando” as a separate articulation two

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\(^{120}\) Beach, *Jazz*, p. 98.
Table 7.2 shows, roughly, what each source considers each term to encompass respectively.

**Table 7.2 “Gliss” “fall” or “spill”- terminology overlap by source review**

<table>
<thead>
<tr>
<th>Source</th>
<th>gliss</th>
<th>fall</th>
<th>spill</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Standardization of Stage Band Articulations”</td>
<td><img src="image1" alt="Notation" /></td>
<td><img src="image2" alt="Notation" /></td>
<td><img src="image3" alt="Notation" /></td>
</tr>
<tr>
<td><em>Jazz Ensemble Director’s Manual</em></td>
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<td><img src="image5" alt="Notation" /></td>
<td><img src="image6" alt="Notation" /></td>
</tr>
<tr>
<td><em>Jazz Educator’s Handbook</em></td>
<td><img src="image7" alt="Notation" /></td>
<td><img src="image8" alt="Notation" /></td>
<td><img src="image9" alt="Notation" /></td>
</tr>
<tr>
<td><em>Standards of Excellence</em></td>
<td><img src="image10" alt="Notation" /></td>
<td><img src="image11" alt="Notation" /></td>
<td><img src="image12" alt="Notation" /></td>
</tr>
</tbody>
</table>

Figure 7.1 gives the terms that I will use in my discussion to refer to each effect. Because “glissando” was used so vaguely and imprecisely in the sources I chose to avoid the term altogether.

**Figure 7.1 Terminology for various effects used by this paper**

![Image of various effects](image13)

More important than the terminology, however, is that the violist understand what each effect should sound like. This section will provide sample tracks for each effect as played on the Beach, *Jazz*, p. 100.
tenor saxophone, tenor trombone, and trumpet for comparison to the viola. One constant that I
have not found any information to contradict- the written notes should always start on time
within the tempo, regardless of the articulation or other modifiers placed on them. Thus, any
effect that starts before the note must be started before the beat that the note is on.
Falls are motions that descend in pitch from the written note (Figure 7.2) (Track 47, 2:18).

Figure 7.2 Falls

Interpretation can vary on when to start the fall- again, the violist should listen and
imitate their section leader whenever possible. I tend to generically assume that the note before
the fall should be held for its full notated length until the context or lead player’s playing suggest
otherwise.

Falls can be written with either short or longer lines (Figure 7.3). Some writers and
players interpret these differences qualitatively where longer lines generically mean longer falls
while others are more quantitative in their interpretation and will interpret a line that appears to
cut off visually on beat three as an indicating to play the fall that long.

Figure 7.3 Different lengths of falls

Yet others rely nearly entirely on context and their aural understanding of what is
stylistically appropriate. Occasionally, a writer may even decide to clarify by adding a cutoff
marking (Figure 7.4).
Figure 7.4 Cutoff mark indicating the 3rd beat of the measure

In this case, the player should cut off on the beat indicated. Section leaders and/or bandleaders may also provide this information to be written in by the players.

As Jazz Ensemble Director’s Handbook mentions, there are several ways to execute a fall each with a characteristic sound.\textsuperscript{122} In my experience, some saxophonists may associate different executions techniques with different notations- e.g., a straight fall is a smooth drop in pitch executed primarily using the embouchure, while a squiggly fall is played by fanning the fingers- while others may not. Violists sitting in the saxophone section may be able to get away with only one type of execution, but I consider it best practice to learn the two primary methods and adjust based on what the lead player is doing.

The first way of executing a fall is to slide the finger playing the initial note downwards in pitch while performing a decrescendo (Video 3, 0:00). This is the technique suggested by Standards of Excellence- Jazz Combo Session.\textsuperscript{123} Shifting to a higher position before the note may be required to give the violist enough space to fall from the note, particularly if the fall is longer and the note normally played by the first or low second finger in first position.

The other way of executing a fall is to “run” the left-hand fingers in descending order, starting from the written note, while performing a decrescendo (Video 3, 0:12). Exact pitch past the first note is unimportant. This is roughly equivalent to what several sources describe as “fanning the keys” for saxophonists. It is also much easier to continue over multiple strings for

\textsuperscript{122} Beach. Jazz. p. 98.

\textsuperscript{123} Sorenson. Standard. p. 123.
the viola. As the bow changes to the lower string, one can simply restart with the fourth finger on that string.

The two methods can be adjusted and even combined to create a variety of hybrid sounds- e.g. starting with slower sliding motion and then turning it into a rapid, fingered fall, or sliding your fingers back while simultaneously running them down the fingerboard (Video 3, 0:25). Again, exact technique is secondary to aural considerations. In all cases, it is better to make the fall too subtle than to overplay in comparison to the lead player. Personally, I tend to default to a sliding motion on straight falls and a fingerling downward on squiggly falls until I can catch what the lead player is doing. This is consistent with the description in “Standardization of Stage Band Articulations.”¹²⁴,¹²⁵

A drop is essentially a squiggly fall that ends in time on a specific note (Figure 7.5) (Track 47, 1:11).

**Figure 7.5 Drop**

![Figure 7.5 Drop](image)

They do not necessarily decrescendo or crescendo- the violist should follow the section player’s lead on that as well as how long the first note is held before the drop is executed. My personal suggestion would be to hold the note as long as possible without causing the second note to be late. Consistent with my interpretation of squiggly falls above, I would recommend either using the fingered fall method by itself or combining the fingered fall method with sliding your fingers back slightly as you are running down the scale by default (Video 3, 0:42).

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¹²⁴ Berry, *Jazz*. Ch. 12 p. 2.
The flip is an ornament that occurs between two notated notes, much like a turn (Figure 7.6) (Track 47, 0:08). I personally liken it to a half-turn found in classical viola playing.

**Figure 7.6 Flip**

Standards of Excellence- Jazz Combo Session describes it for string players as two ornamental notes “usually the pitch just above the first written note, and the pitch of the first written note itself” (Video 3, 0:53).\(^{126}\) The description is slightly different for brass (referring to harmonic just above the first written note instead)\(^{127}\) but in my experience the difference has been largely inconsequential, and the flip can be executed as shown on the viola regardless of which section the violist is sitting in.

The scoop is a quick slide into the written pitch from below (Figure 7.7) (Track 47, 1:01).

**Figure 7.7 Scoop(s)**

Standards of Excellence- Jazz Combo Session recommends starting your finger just below the written pitch and sliding it into place\(^{128}\) which is also how I execute it in my own playing (Video 3, 1:04). The slide need not be particularly long temporally or intervalically. A half-step below the written note is plenty, although the scoop need not start on a specific “note”. For example, scoops into notes played with low first finger in first position can simply be started as far towards the scroll on the fingerboard that the finger can comfortably go even though such


\(^{127}\) IBID. p. 122-123.

\(^{128}\) IBID. p. 123
a starting pitch would fall outside the Western European 12-tone system. For notes that land on open strings, the violist may need to shift (my recommendation) or use fourth finger to execute the slide on a lower string.

In *Down Basie Street*, two of them occur back-to-back within in a quarter note triplet figure. This type of triplet figure is characteristic of the Count Basie Orchestra style (e.g. *April in Paris*). When this occurs, the finger must be quickly pulled back to the lowered position between scoops (Video 3, 1:18). Lightening the finger pressure on the string, like when shifting, can make it physically easier to achieve this.

A slide is essentially a longer scoop (Figure 7.8) (Track 47, 1:31) (Video 3, 1:33).

**Figure 7.8 Slide**

Slides generally start slightly soft and crescendo. The longer the line, the longer the slide, although, much like falls, there is often no precise measurement for it. Shifting may sometimes be necessary to create a long enough slide. It is also possible to “continue” a slide across multiple strings to make it even longer, but it is much more involved coordination-wise and unlikely to be necessary in this style of piece. As always, the violist should attempt to match the shape and timing of their section leader’s slide. If there is a recording of the piece, practice along with it but be prepared to adjust if the lead alto has a different interpretation.

The shake (Figure 7.9) (Track 47, 2:48) is based on the rapid movements between two harmonic partials of the same fingering on brass instruments\(^\text{129}\) and its exact width can vary depending on where in the brass instrument’s range it lies.

\(^{129}\) Beach, *Jazz*, p. 96.
Although “Standardization of Stage Band Articulations” description of it as “much like a trill,” this contrasts to a classical trill on a string instrument, which typically has a width of a half or a whole step between the written note and the upper note. Saxophonists are often advised to perform a trill with the upper note a minor third away as an approximation of this effect. Violists should do the same (Video 3, 1:47).

Sectional and Ensemble Playing with the Saxophones

Unlike Bonehead, Down Basie Street is not a section feature. Thus, in addition to needing to be aware of what is going on around them in the saxophone section, the violist would be best prepared if they also had an awareness of what was happening in the horn section as a whole.

Figure 7.10 shows the orchestration scheme of Down Basie Street from beginning to end.

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130 Berry. Jazz. Ch. 12 p. 2.
132 Beach. Jazz. p. 96.
133 Lawn. Jazz. p. 29,38.
In passages where the saxophones are in five-voiced harmony, like in m. 37-39 (Figure 7.11) the viola should play up to, but never over the lead alto, following the shape of the lead line with their phrasing as previously discussed for the trombone section.

**Figure 7.11 Down Basie Street by Dave Wolpe, m. 37-39. Five-voiced harmony**

When the inner lines have repeated notes, as in m. 3 (Figure 7.12), this becomes particularly important because the inner voices are forced to articulate each note, while the lead player is not, increasing the potential for stylistic mismatch (Track 47: 0:03).

**Figure 7.12 Down Basie Street by Dave Wolpe, m. 1-3. Repeated internal notes**

Because they are higher in the voicing as the 2nd alto, the violist will also have to be careful not to overplay.

The trickiest passages for the violist will be the ones where the saxophone section is in two-voice harmony, such as in m. 5-6 (Figure 7.13), placing the viola in unison with the lead alto (Track 47: 0:14).

**Figure 7.13 Down Basie Street by Dave Wolpe, m. 5-6. Two-voiced harmony**
In these passages, the violist should back off dynamically so that the lead alto’s timbre can predominate without completely disappearing.

In passages where the saxophones are coupled with the brass (either trombones or trombones and trumpets), the violist may notice that their note is being played by one or more brass players behind them. For example, in m. 7-8 (Figure 7.14), the 2nd alto and lead trombone are in unison (with some shared notes in the 2nd and 3rd trumpets as well) (Track 47, 0:18).

**Figure 7.14 Down Basie Street by Dave Wolpe, m. 7-8. Coupling of 2nd alto and 1st trombone**

Although it is ultimately the lead alto’s job to listen to the other sections, from experience I know that it can be particularly hard as a string player to ignore the trombone pointed at the back of your head.\(^\text{134}\) Nevertheless, best practices would be for the violist to do their best to tune to their section rather than the person behind them.

Alternatively, the violist may find that they have unique notes or lines even when the saxophones are voiced with another section. In m. 15-16 (Figure 7.15), the violist has a moving line that is harmonized with the lead alto while the other saxophonists are playing longer notes with the trombones (Track 47, 0:38).

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\(^{134}\) Though *ideally* their bell should be pointed above and towards the gap on either side of your head.
Here, the violist might play out a little more to both bring out their own moving line and lend extra support to the lead alto, who is the only other person moving at that point.

Some lead alto players may add vibrato to certain notes, particularly when they have the melody line alone. When the lead alto chooses to vibrate on harmonized notes, the violist should continue to play without unless instructed otherwise.\(^\text{135}\) This is the one instance therefore in which the violist should not try to match the lead player exactly. Ideally, the lead alto will avoid adding vibrato to unison notes as it can create intonation issues. However, if the violist needs to match vibratos with the lead alto, I find that a finger-based vibrato most closely mimics saxophone vibrato in shape, width, and speed.

\(^{135}\) There are a few styles of big band music where the whole saxophone section uses vibrato—Count Basie’s Orchestra is not among them.
CHAPTER 8: CONCLUSION

The purpose of this project was to discuss and demonstrate how an individual violist might be added to a pre-existing big band arrangement written for school-associated ensembles. In doing so, I have endeavored to present a range of possibilities that allow for situational factors, such as the availability of other instrumentalists to play the existing parts and directors’ aesthetic preferences, rather than a single, authoritative, best practice. As a violist who has played in several different school groups under various directors and has on at least one occasion been shut out of a group because “best practices” was deemed to mean rigidly adhering to 5-4-4-4 instrumentation for the sake of festival contests, I hope that this flexible approach better serves the underlying goal of this project, which is to make it easier to include violists, and perhaps other string players, in school big bands, and by extension school music programs whose primary jazz ensemble offering is a big band. Ultimately, I hope that the need for this project may be eclipsed by changing trends in music education that push schools away from over-standardized instrumentation and repertoire- but as a string student, I have heard rumblings of change in many areas of string music education for most of my musical life and am wary of trusting such trends until they come into full fruition. Thus, this project comes from my perspective as a string student, with a focus on researching and sharing the solutions that I have found to work in the music education system that exists as of the writing of this paper.

When I started this project, my goal was to provide two things to other violists that I have yet to find for myself- a condensed, single source that specifically addresses playing ensemble parts on the viola in a big band context and a set of recordings that demonstrate that the viola can be successfully incorporated into a big band with the violist serving as a regular ensemble member. By creating a single source that addresses the basics of adding a violist into the big
band from a physical, orchestral, and playing perspective, I hope to save other viola players and their directors the time and effort of piecing together this information for themselves. Indeed, some of the suggestions presented in this paper I have had to figure out over several years by listening to directions aimed at other instrumentalists, or by trial and error only to find out later that these things were explicitly taught to other instrumentalists by their own jazz educators. Some of the best pieces of information I have picked up were from directors who weren’t sure that they even applied to the viola. Other pieces of information, I picked up from other string players through personal interactions with them- like the fact that string players are most easily blended with the saxophone section, which I took to be common knowledge when my middle school string teachers suggested that I be placed in the saxophone section, and yet I have never seen the fact mentioned in any of the pedagogy literature aimed at jazz ensemble directors until this paper.

Similarly, although I have personally met several other string players who have played in a school big band, recorded examples of this phenomenon are few in number and relatively hard to find. I have seen several recordings of professional groups that included a string player, but they are often playing the role of a guest soloist or featured player rather than a member of the band. The two readily locatable exceptions to this are the recordings of Ray Nance with the Duke Ellington Orchestra and Sarah Caswell with Chuck Owens’ Jazz Surge- both of whom are violinists rather than violists. Furthermore, Ray Nance’s violin tends to be heard in passages scored for reduced instrumentation and both composers, Ellington and Owens, tend(ed) to write for specific performers within their own professional bands, often breaking (or in Ellington’s case, predating) the 5-4-4-4 convention with their instrumentation, making copying their examples largely beyond the reach of most standardized school ensembles. The supplementary
recordings that accompany this paper provide examples of the viola successfully being included as a regular ensemble member in the types of charts more likely to be played by school big bands as they exist as of the writing of this paper.

**Future Directions**

This paper is, by design, focused on a narrow selection of jazz ensemble music—i.e. pre-existing music written for the standardized 5-4-4-4 big band instrumentation and targeted towards school-associated big bands. However, I believe that the scope chosen for this project was best for its’ purpose— to give directors and players without an overabundance of arranging experience workable solutions for adding the viola to a school group.

There are three possible future directions for this project. The first would be to focus on the viola in jazz outside of a big band context—whether improvisation, theory, or technique. Indeed, given current trends in music education, such topics might be perceived as more timely. I chose not to pursue a project in those areas, however, because I personally consider those niches to be already largely filled—there are already a wide variety of sources that address foundational improvisation, theory, style, and technique already available and usable by violists. An updated, formal review paper of currently available literature, a research paper tracing the history of pedagogical literature in those areas, and/or a project seeking to identify and reintroduce useful resources in those areas that have fallen out of print and public knowledge might all be viable future projects since, as I have discovered through my work on this project, my view that those niches are already occupied is not always shared by others.

The second possibility would be to expand the type or number of string instruments addressed. One could explore the possibilities for including individual violinists or cellists in a big band using a similar method. Although this paper is focused exclusively on the viola, some of the concepts—like the greater ease with which the viola can blend into the saxophone section
compared to the brass- are readily applicable to these other instruments. Addressing adding multiple players may seem like a useful direction as well- but could quickly develop into more of a studio orchestra type of aesthetic, which, unlike the addition of a single string player, is not an unfilled niche. The idea of having a homogenous section of one string family instrument has also been previously explored, for example by Bill Russo, although not in the context of being added to a pre-existing piece by another writer.\footnote{See Chapter 13 of his \textit{Jazz Composition and Orchestration}.}

The second direction would be to lift some of the other self-imposed limits on the scope of this project in terms of the definition of big band instrumentation, the playing level of the participants, and the presumption that writing new music or arrangements from scratch is off the table. Doing so within this particular project, however, might come off as presumptuous of me as arrangers and composers who regularly write for less rigidly standardized instrumentations, especially those who write for their own groups where they can hire players at whatever skill level is needed to accomplish the technical difficulties of their music, are likely to have gained equivalent or greater insight into the possibilities for adding the viola to a large jazz ensemble already in the course of their own training and experiences.

Nevertheless, as a violist interested in performing in big band contexts, it is this second direction into which I am most personally interested in expanding. As a parting thought, therefore, I present two excerpts from some of my own unfinished big band sketches that demonstrate some of the possibilities for orchestration of the viola that are outside the scope of the practical solutions presented in the paper. The first (Figure 8.1) is the beginnings of a piece inspired by the Duke Ellington Orchestra pieces \textit{Caravan} and \textit{Daybreak Express} that pairs the viola with flute doubles in the saxophone section. The other horns parts and guitar in the
opening section are written in a loose reference to the sounds of a railroad crossing. It also utilizes electric bass and guitar with loop pedal instead of the more traditional acoustic versions. The second (Figure 8.2) uses the viola to cover breaks between the various horns, allowing for them to rest and breathe without breaking the rising background line, taking advantage of the fact that the violist can sustain without needing to take a break for breathing.

Figure 8.1 *Untitled Sketch 1*- Viola paired with flute doubles in the saxophone section.
(Figure 8.1 continued p.2)
(Figure 8.1 continued p.3)
Figure 8.2 *Untitled Sketch 2* Using the viola to sustain sound while switching out horn players

**Jazz waltz (swung eighths), quarter note = 120 bpm**

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(Figure 8.2 continued)
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https://www.youtube.com/watch?v=NHNHVpQHjrQ


APPENDIX A: COMPLETE EXAMPLE VIOLA PARTS

Viola

Ascending

Fred Sturm

Modern, straight-eighths style
quarter note = 136 (recorded at 138)

part orchestrated by Lauren Pellant

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Viola Part

Bonehead

Moderate swing, quarter note= 160

Viola part orchestrated by Lauren Pellant

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Gears

Viola part by Lauren Pellant

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APPENDIX B: LINKS TO PUBLISHER’S AND COMPOSERS’ RECORDED SAMPLES

Ascending by Fred Sturm: http://www.kendormusic.com/mp3/6/62033.m3u (last accessed 10/1/2020)

Blues & More by Jeff Jarvis: https://www.youtube.com/watch?v=QREAL4iNGKs (last accessed 10/1/2020)

Blues You Can Use by David Springfield https://www.youtube.com/watch?v=OXHZYymrF5o (last accessed 10/1/2020)


Lauren Pellant  
University of Illinois at Urbana-Champaign  
10/07/20

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Blues You Can Use by David Springfield

- Create a viola part for each composition to be deposited with doctoral paper. The part may consist entirely of music transcribed from an existing part(s) or may include a mixture of copied music and original musical material. The part may also include editorial markings (e.g. bowings).  
- Reproduce selections from the score as figures in the doctoral paper for the purposes of discussing voicings, orchestration, etc.  
- Display the viola part and reproduced selections described above at the doctoral recital(s) to take place via livestream in partial fulfillment of the degree requirements.  
- Perform and audio record both the full chart (with added and/or substituted viola part) and score selections as noted above as part of doctoral recital(s) and deposit the recordings with the doctoral paper, in an online database (IDEALS).

Sincerely,

Melinda Varga  
Copyright Administrator
APPENDIX D: LIST OF AUDIOVISUAL RESOURCES DEPOSITED WITH PAPER

The resources listed below can be found at the permanent link: http://hdl.handle.net/2142/109812

The track listings below utilize the following abbreviations for instruments:

vla- viola

saxes- full saxophone section (two altos, two tenors, one baritone)
as- alto saxophone
ts- tenor saxophone
bs- baritone saxophone

tbns- full trombone section (three tenors, one bass)
tbn- individual trombone (tenor or bass)

tpts- full trumpet section (four Bb trumpets)
tpt- individual trumpet

rhythm- rhythm section (any combination of guitar, piano, bass and drum set)

Contributing artists are:

Brian Stark, *alto and tenor saxophones*
Ryan Cabildo, *baritone saxophone*
Eric Devey, *trumpets*
Ben Carrasquillo, *trombones*
Paul Mock, *guitar*
Mitchell Maftean, *bass*
John Sergel, *drum-set*

Track 1- *Blues and More* by Jeff Jarvis, m. 11-16. saxes and rhythm

Track 2- *Blues and More* by Jeff Jarvis, m. 11-16. vla, as2, ts1, ts2, bs, and rhythm

Track 3- *Blues and More* by Jeff Jarvis, m. 11-16. as1, vla, ts1, ts2, bs, and rhythm

Track 4- *Blues and More* by Jeff Jarvis, m. 11-16. as1, as2, vla, ts2, bs, and rhythm

Track 5- *Blues and More* by Jeff Jarvis, m. 11-16. as1, as2, ts1, vla, bs, and rhythm

Track 6- *Blues You Can Use* by David Springfield, m. 24-29. saxes and rhythm

Track 7- *Blues You Can Use* by David Springfield, m. 24-29. as1, vla, ts1, ts2, bs and rhythm
Track 8- *Blues You Can Use* by David Springfield, m. 24-29. as1, as2, vla, ts2, bs and rhythm

Track 9- *Blues and More* by Jeff Jarvis, m. 117-122. tbns and rhythm

Track 10- *Blues and More* by Jeff Jarvis, m. 117-122. vla, tbn2, tbn3, tbn4 and rhythm

Track 11- *Blues and More* by Jeff Jarvis, m. 117-122. tbn1, vla, tbn3, tbn4 and rhythm

Track 12- *Blues and More* by Jeff Jarvis, m. 117-122. tbn1, tbn2, vla, tbn4 and rhythm

Track 13- *Blues and More* by Jeff Jarvis, m. 95-100. tbns and rhythm

Track 14- *Blues and More* by Jeff Jarvis, m. 95-100. tbn1, vla, tbn3, tbn4 and rhythm

Track 15- *Blues and More* by Jeff Jarvis, m. 105-110. tpts and rhythm

Track 16- *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, vla, tpt3, tpt4 and rhythm

Track 17- *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, tpt2, vla, tpt4 and rhythm

Track 18- *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, tpt2, tpt3, vla and rhythm

Track 19- *Blues and More* by Jeff Jarvis, m. 105-110. vla, tpt2, tpt3, tpt4 and rhythm

Track 20- *Blues and More* by Jeff Jarvis, m. 75-80. tpts and rhythm

Track 21- *Blues and More* by Jeff Jarvis, m. 75-80. tpt1, tpt2, tpt3, vla and rhythm

Track 22- *Blues and More* by Jeff Jarvis, m. 35-38. tpts, tbns, and rhythm

Track 23- *Blues and More* by Jeff Jarvis, m. 35-38. tpts, vla, tbn2, tbn3, tbn4, and rhythm

Track 24- *Blues You Can Use* by David Springfield, m. 84-92. tpt2, as1, ts1, tbn1 and rhythm

Track 25- *Blues You Can Use* by David Springfield. m. 84-92. vla, as1, ts1, tbn1, and rhythm

Track 26- *Blues You Can Use* by David Springfield. m. 84-92. tpt2, vla, ts1, tbn1, and rhythm

Track 27- *Blues You Can Use* by David Springfield. m. 84-92. tpt2, as1, vla, tbn1, and rhythm

Track 28- *Blues You Can Use* by David Springfield. m. 84-92. tpt2, as1, ts1, vla, and rhythm

Track 29- *Blues and More* by Jeff Jarvis m. 11-16. as1, as2, ts1, ts2/vla, bs and rhythm

Track 30- *Blues and More* by Jeff Jarvis m. 11-16. as1, as2, ts1/vla, ts2, bs and rhythm
Track 31 - *Blues and More* by Jeff Jarvis m. 11-16. as1, as2/vla, ts1, ts2, bs and rhythm

Track 32 - *Blues and More* by Jeff Jarvis, m. 117-122. tbn1, tbn2, tbn3/vla, tbn4 and rhythm

Track 33 - *Blues and More* by Jeff Jarvis, m. 117-122. tbn1, tbn2/vla, tbn3, tbn4 and rhythm

Track 34 - *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, tpt2/vla, tpt3, tpt4, and rhythm

Track 35 - *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, tpt2, tpt3/vla, tpt4, and rhythm

Track 36 - *Blues and More* by Jeff Jarvis, m. 105-110. tpt1, tpt2, tpt3, tpt4/vla, and rhythm

Track 37 - *Blues and More* by Jeff Jarvis m. 11-16. as1/vla, as2, ts1, ts2, bs and rhythm

Track 38 - *Blues and More* by Jeff Jarvis, m. 117-122. tbn1/vla, tbn2, tbn3, tbn4 and rhythm

Track 39 - *Blues and More* by Jeff Jarvis, m. 105-110. tpt1/vla, tpt2, tpt3, tpt4, and rhythm

Track 40 - *Blues You Can Use* by David Springfield, m. 73-78. saxes, tpts, vla, tbns, and rhythm

Track 41 - *Blues and More* by Jeff Jarvis m. 11-16. as1, as2, ts1, ts2, vla, bs, and rhythm

Track 42 - *Ascending* by Fred Sturm. Full band plus vla

Track 43 - *Gears* by Les Sabina. Full band, plus vla

Track 44 - *Gears* by Les Full band plus vla at an increased volume

Track 45 - *Bonehead* by Lennie Niehaus. saxes, tpts, tbn1, tbn2, vla, tb4, and rhythm

Track 46 - *Bonehead* by Lennie Niehaus. tbn1, tbn2, viola, tbn4, and rhythm

Track 47 - *Down Basie Street* by Dave Wolpe. as1, vla, ts1, ts2, bs, tpts, tbns, and rhythm

Track 48 - Down Basie Street by Dave Wolpe. as1, vla, and rhythm

Video 1 - Basic articulations. vla

Video 2 - Swing bowing. vla

Video 3 - Stylistic effects. vla