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Audio 1

When full chords are voice led, there is no problem hearing the chord quality.

FMaj7 Emin7^b5 A7 Dmin7 G7 Cmin7 F7 B^bMaj7

FIG. 1.1. Voice Leading in Four Parts

Four-part voice leading provides complete chord sound, but counterpoint needs to suggest chord sound with a limited number of notes. If each chord connection line from figure 1.1 is isolated and played with roots in the bass, one can hear that some lines are more effective than others in suggesting chord sound.



Audio 2

By using only roots and 5's, figure 1.2 does little to suggest the quality of the chords.

FMaj7 Emin7^b5 A7 Dmin7 G7 Cmin7 F7 B^bMaj7

1 1 5 1 5 1 5 1

FIG. 1.2. Roots and 5's Only



Audio 3

Figure 1.3 contains all 3's and 7's and suggests chord sound on all of the chords. The main factor in suggesting chord sound is *using the guide tones*.

FMaj7 Emin7^b5 A7 Dmin7 G7 Cmin7 F7 B^bMaj7

3 b3 b7 b3 b7 b3 b7 3

FIG. 1.3. Chord Tones 3 and 7



Audio 4

Figure 1.4 does little to suggest chord sound. However, the B^b together with the E in the second bar suggests an Emin7^b5, which helps define the key of E, even if vaguely.

FMaj7 Emin7^b5 A7 Dmin7 G7 Cmin7 F7 B^bMaj7

5 b5 1 5 1 5 1 5

FIG. 1.4. Establishing the Key

One factor in suggesting chord sound is *establishing the key*. Diatonic notes (i.e., notes of the key) are heard as “in,” and even an untrained ear notices nondiatonic notes as “out.” Most people won’t be conscious of it beyond a psychological level. But it’s enough to aid in suggestion (or not) of chord sound. Missing chord tones that are diatonic are implied, and missing chord tones that are nondiatonic are not implied.

As an experiment, play a cadence in the key of F so that it is established as tonic in your ear. Then play the two notes in figure 1.5. You will tend to hear it as an Amin7. The pitch C is diatonic to the key of F and will sound like the expected third of the chord. The audio will play a cadence followed by the two notes you see in figure 1.5. Listen, and see what you hear.



Audio 5



FIG. 1.5. Chord with Missing 3

Of course, if a chord has a nondiatonic pitch, its absence will be replaced by the diatonic expectation. In figure 1.5, if the intended chord was an A7, a diatonic C would imply the wrong chord sound. Figure 1.6 also contains guide tones plus it supplies the C \sharp on the A7 chord (and B on the G7). The third important factor in suggesting chord sound is *use of nondiatonic chord tones*.



Audio 6

FIG. 1.6. Nondiatonic Notes

Also in figure 1.6, notice that the Cmin7, with no E \flat , could sound like C7, which is diatonic.

However, this example contains a pattern: a series of two-fives (II V's). The ear picks up patterns and expects them to continue under natural circumstances. Even though there is no E \flat to suggest a Cmin7, it is heard as part of the pattern of two-fives. The final factor is *using patterns to imply chord sound* when they are available.

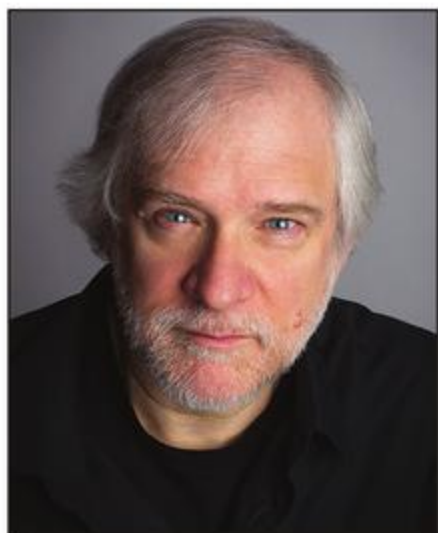
Add dimension and interest to your music. This essential, core material is for anyone who arranges jazz standards or writes original jazz compositions.

Counterpoint is a vital part of the writer's palette, providing textural variation for the listener and more musical parts for players. This study will help you craft melodies, countermelodies, bass lines, and grooves. It will help you manage the intricacies of interactive lines, control dissonance, and improve melodic development.

Carefully guided exercises let you practice exploring and controlling contrapuntal relationships. The accompanying recordings demonstrate techniques in typical jazz arrangements.

You will learn to:

- Gain greater control over your music, clarifying your ideas and strengthening their relationship to one another
- Add variety and interest to your compositions and arrangements by setting multiple lines in dialogue with one another, creating a stronger composite whole
- Suggest harmony without relying on harmonic accompaniment
- Develop rhythmic interactivity and create new grooves using the techniques of cumulative rhythm and layered ostinato



Bob Pilkington is a trombonist, composer, arranger, and educator. He is a professor in the Jazz Composition Department at Berklee College of Music, where he has been teaching since 1982. He has focused his career on the advancement of original music, both his own and others.

"Counterpoint is useful not only for large ensemble writers but also for every musician. This book explains how to enrich and strengthen the music; strong counterpoint makes beautiful melodies even more beautiful. This book is like a travel guide that will take you where you want to go, teach you how to equip yourself, and also how to find treasures along the way."

—**Hiromi,**
Grammy Award Winning Pianist/Composer

"Bob Pilkington's *Counterpoint Techniques in Jazz Arranging* is a most welcome addition for arranger/composers. Bob explains everything in a very clear and intelligent manner, and I feel that this book could be a real asset for teachers. Being mostly self-taught, I have already learned something and will continue to refer to this book. I am always wanting to learn more, and I recommend this publication highly."

—**Michael Abene,**
Grammy Award Winning Producer/
Composer/Arranger/Educator

"The study of counterpoint is criminally neglected by most jazz musicians, which is unfortunate because everything that we call 'harmony' is actually the product of voices in motion—in other words, counterpoint. Pilkington's book is a well-organized, practical approach to placing counterpoint in the foreground."

—**Darcy James Argue,**
Composer/Bandleader

"This book should be required reading for anyone studying or practicing the art of jazz composition and arranging. It successfully fills a gap that has long been open in the world of jazz writing. Practical, concise, clearly organized, and highly valuable. The clarity in the generous number of recorded examples alone is a goldmine, and is an added bonus to this excellent volume. I will, without a doubt, be recommending this book to all of my students."

—**Dave Rivello,**
Composer/Conductor/Assistant Professor of Jazz &
Contemporary Media at Eastman School of Music/Author of
Bob Brookmeyer in Conversation (Artist Share, NY)

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