**SUMMERTIME** REDUCED SCORE

Intro: blues material that can be used later for solos. (quote from Birk’s Works and James Brown, two other SC references besides the main tune)

Cello & Viola have melody. Rhythm section & Violins answer.

Violins have linear response.

Last phrase homophonic then back to the viola/cello. Repeats the James Brown idea.

Violins have the melody. Viola/cello counterline. Rhythm section plays time.
Recalls the last phrase of the melody and sequences. Energy drives all the way to the solo Emphatic tutti. All play the same rhythm over rhythm section.

Last phrase homophonic. James Brown idea returns.

Emphatic tutti. All play the same rhythm over rhythm section.

Recalls the last phrase of the melody and sequences. Energy drives all the way to the solo section.

Viola/cello has linear response.
Just soloist and rhythm section until backgrounds cued. Background very thin & mostly unobtrusive.

After the soloist, Tutti section returns. Large group reclaims the attention. Melody returns: homophonic.

Tutti breaks down into individual responses.

Big melody with linear answer.

Final phrase homophonic.

Ending uses the intro material. Cello melody recalls the first statement.
Pyramid sets up final chord with Piano recalling the main theme with upper harmonic.

ARRANGING TIPS:

• Melody is the most important part of the piece.
• Sing all the parts. Find the natural rhythms. Keep changing and re-writing until the page matches what you hear and sound natural. If you still have trouble singing the rhythms on the page you can bet the group will have even more trouble.
• The eraser is the big end of the pencil ("writers aren't paid to write, they're paid to re-write" according to Ernest Hemingway)
• Make sure of all articulations (esp. Quarter notes)
• Find something to smooth the transition from one section to the next Avoid butting one idea against another. Dovetail joints are more attractive & sturdier than butt joints. (Name sounds better, too.)
• Think about the emotional contour in real time.
• Have a list of contrasts. Avoid overusing one idea without using something to contrast with that idea. Accompaniment Contrasts, Harmonic Densities, Rhythmic intensities, etc.
• Neatness counts. You want them to want to play your music. They will take you more seriously if they can read it easily the first time.
• Writing is often about making choices. Choice implies more than one option. Write several endings or intros or interludes then choose the best one.
• Ask players for their opinions. Find out about their instruments. Write for specific players.
• Listen to & steal (good) ideas from every musical source you have available.