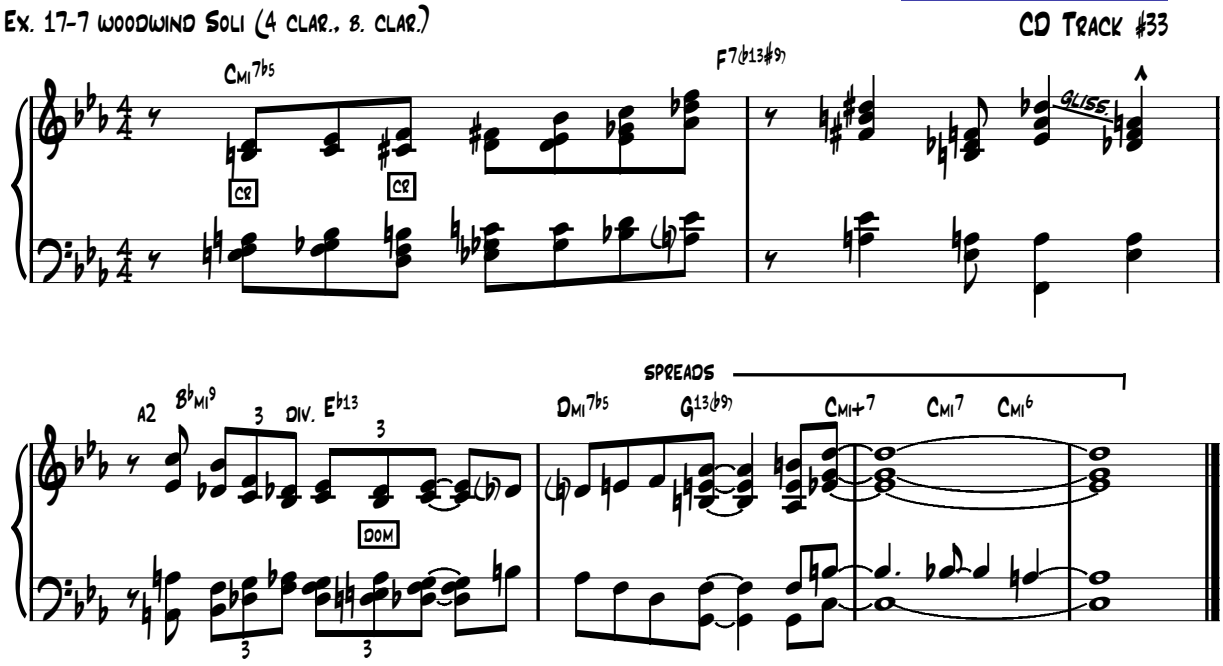
Mixing Voicing Techniques

Harmonizing a passage all in one voicing technique tends to become boring. Since the distance between voices remains fairly constant, there is a tendency to lose the identity of the harmony lines. For some styles of jazz, particularly the 1940's and 1950's, this was common and has been described as "thickened line." By mixing voicing styles it's possible to create a wider variety of textures and to allow for more independent movement of the outside (top and bottom) voices. The result is a contraction of voicings when melody is in the lower register and an expansion of voicings when melody is in the higher register, as demonstrated in the following soli for four clarinets and a bass clarinet [Ex.17-7]. **Study Ex. 17-7 at the piano and listen to CD Track #33.**

Click Here To Listen!



Five Way Soli Style: Assignment #18

Review this chapter's guidelines and the following reminders.

- Analyze the melody to determine where to best use approach techniques.
- Establish where to use close position, semi-open position and unison/octaves (if any).
- Voice the longest note values and important cadences first.
- Next, voice the TARGETS and then the APPROACHES (check all accidentals: TAA, "target, approach, accidental")
- Play the example at the piano. Carefully look for accidental errors, ♭9 interval mistakes and violations of the Low Interval Limits.
- Remember to use tensions for added color and dimension.
- Check again for accidentals and update chord symbols to fully represent what the horn voicings.