Luciana Souza with the HR Big Band
Jim McNeely, Cond.
All arrangements by Jim McNeely

Set I

1) *Chovendo na Roseira*.....A.C. Jobim
Martin Auer (Flügelhorn)

2) *Se É Tarde Me Perdoa**.....Ronald Boscoli/Carlos Lyra
Peter Reiter (P) Martin Scales (G)

3) *Waters of March.*.....A.C. Jobim
Julian Arguëlles (TS)

4) *Samba do Avião*.....A.C. Jobim
Christian Jacksø (tbn) Oliver Leicht (AS)

5) *Corcovado**.....A.C. Jobim
Peter Feil (tbn)

6) *Adeus America**.....Geraldo Jacques/Janet Almeida
Eu Quero um Samba Haroldo Barbosa
Günter Bollman (tbn)

7) *Trocando em Miúdos*.....Francis Hine/Chico Buarque
Julian Arguëlles (TS)

8) *Chorinho Pra Ele**.....Hermeto Pascoal

Set II

1) *Meu Amigo Radamés*.....A.C. Jobim

2) *Retrato em Branco e Preto*.....A.C. Jobim/Chico Buarque
Jim McNeely (P)

3) *I Shall Wait**.....Luciana Souza
Thomas Heidepriem (B) Axel Schlosser (Flügelhorn)

4) *Amanhã**.....Walter Santos/Teresa Souza
Heinz-Dieter Sauerborn (AS)

5) *Tide*.....Luciana Souza
*Inútil Paisagem**.....A.C. Jobim/Aloysio de Oliveira
Axel Schlosser (tpt) Oliver Leicht (AS)

6) *Chega de Saudade**.....A.C. Jobim/Vinicius de Moraes
Tony Lakatos (TS)

7) *No Wonder*.....Luciana Souza
Tony Lakatos (TS)

Encore: *Sorriu Para Mim**.....Luiz Cludio/Garoto
Heinz-Dieter Sauerborn (SS)

* sketch excerpt included

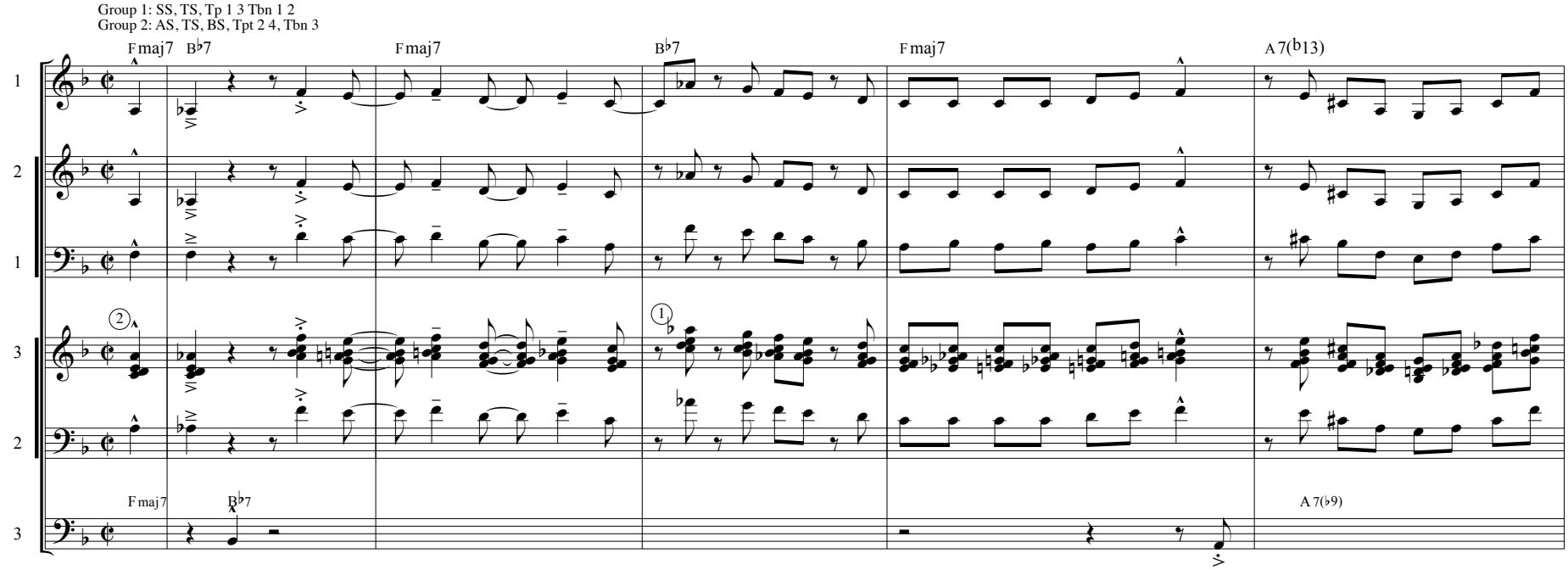
This concert was peformed in the Broadcast Hall of the HR (Hessicher Rundfunk--Frankfurt) on Saturday, January 29, 2011.
Live video streaming on http://liveweb.arte.tv/de/video/Luciana_Souza_hr-bigband/

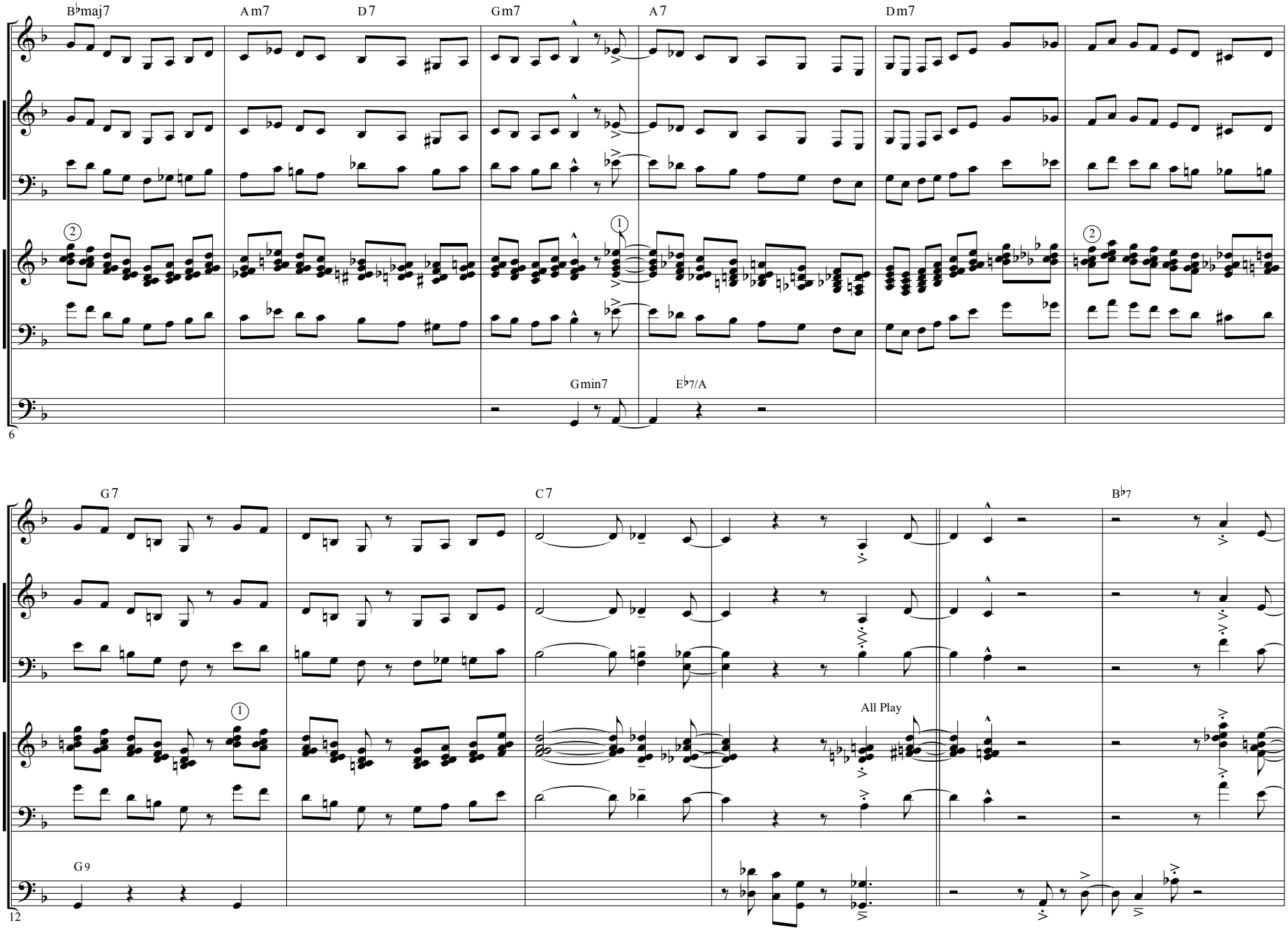
In this packet I've included excerpts from my Finale sketches that I used in writing the arrangements. I sketch the music first with pencil and paper, then enter it into Finale in the format you see here. Occasionally I have optimized the systems to save space. The small notations as to instrumental groupings are as they occur in my sketches.

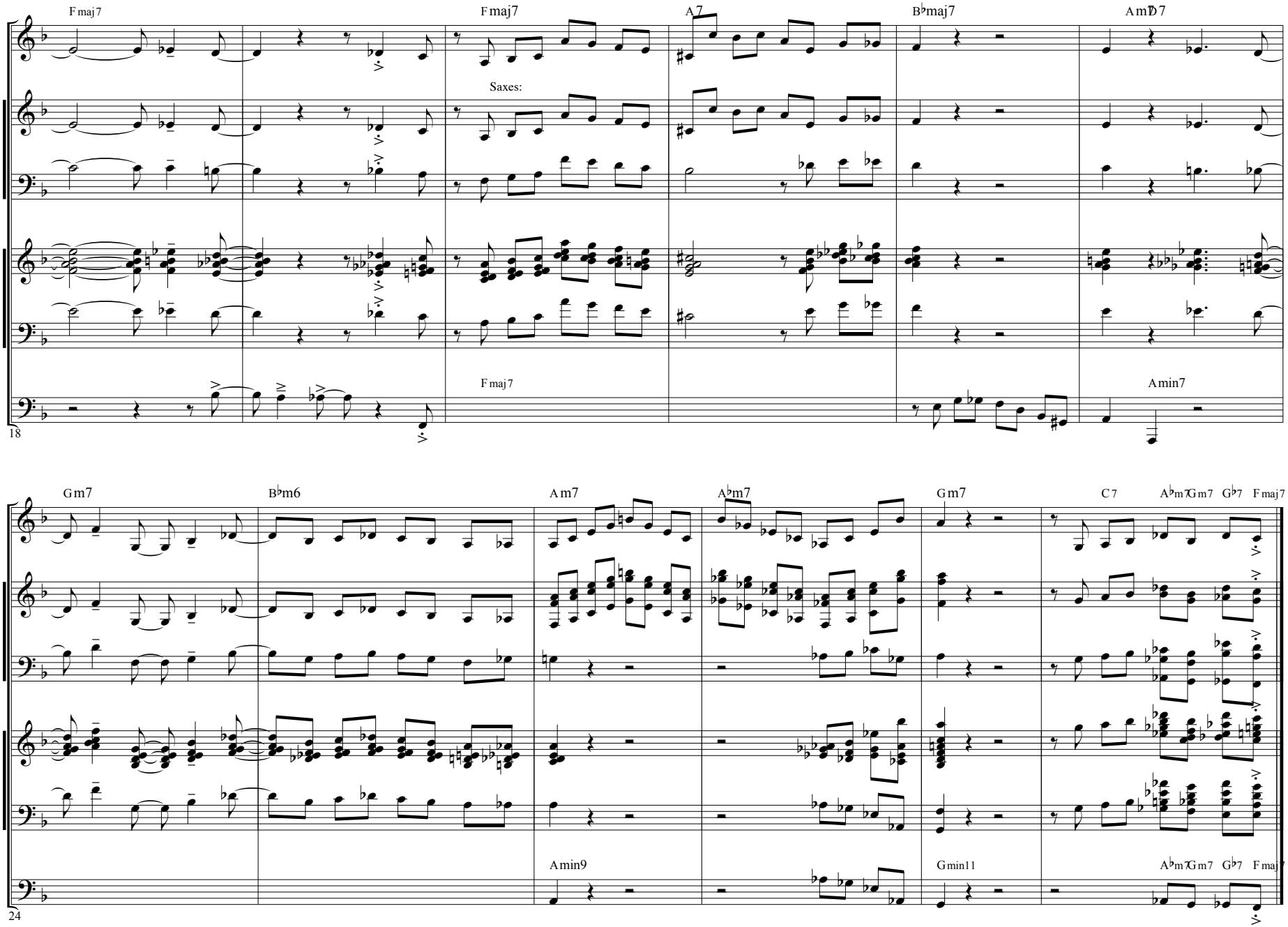
In *Se É Tarde Me Perdoa* ("Excuse Me If I'm Late") Luciana wrote a line to be sung in unison with the guitar on her original recording. I decided to present it that way the first time, then later harmonize it in a tight 5-voice style, also with the melody doubled an octave lower. Since the lines were rather long I divided the band into two groups of 6 horns. I dove-tailed the groups together so that it would sound like one continuous line.

In this sketch the top staff is Luciana. The Grand Staff labeled "3, 2" shows most of the harmony, with the doubled melody in the lower staff. The Grand Staff labeled "2, 1" is also the doubled melody, with the 5th voice in the lower staff. The staff all the way at the bottom is the rhythm section.

At m. 16 I combine the groups into one larger group; but I now use the baritone sax to re-inforce some of the bass figures.

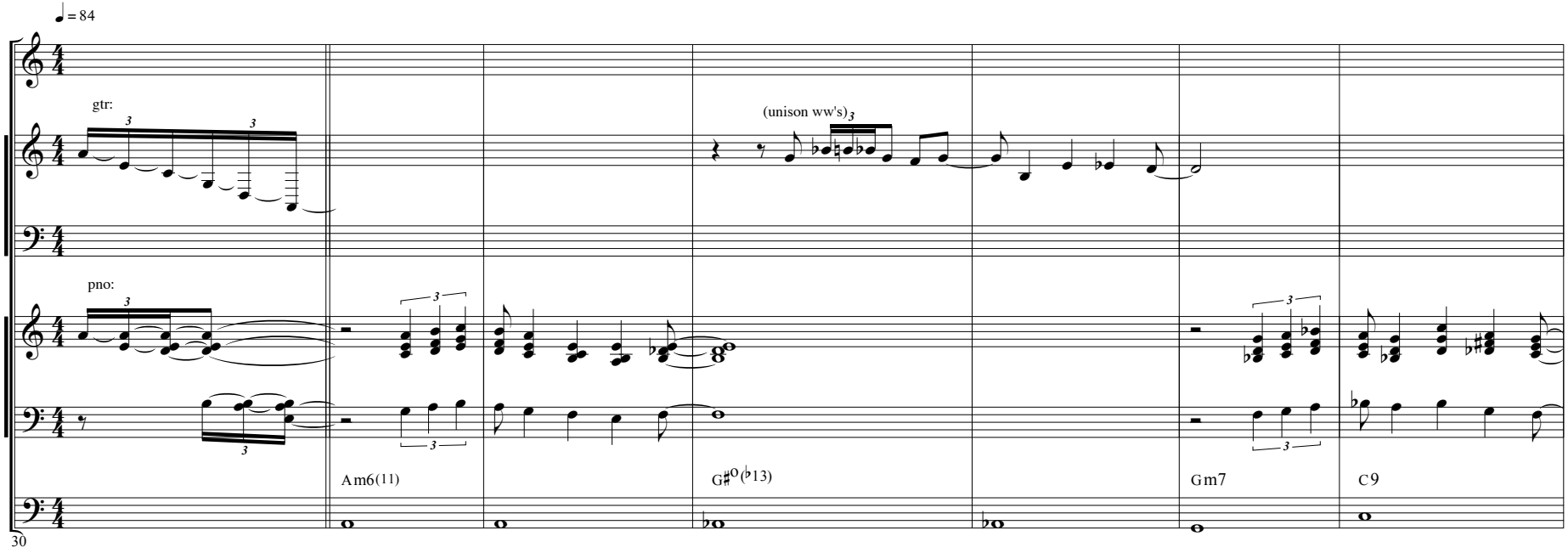


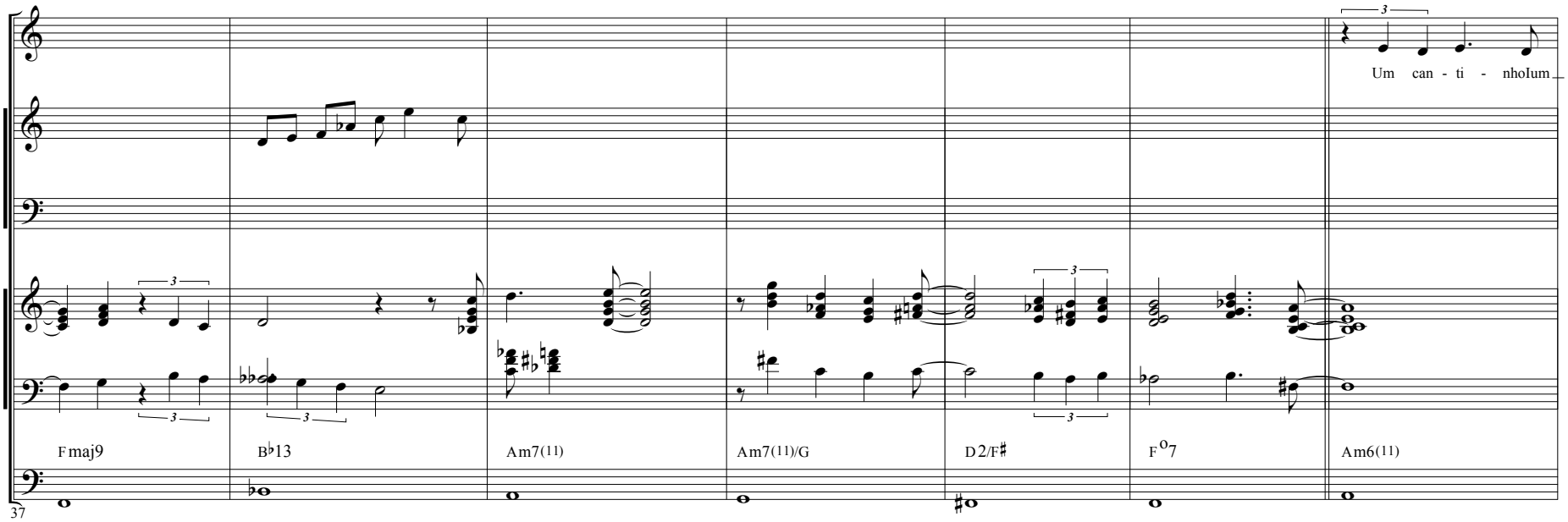

B♭maj7
A m7
D 7
G m7
A 7
D m7
G min7
E♭7/A
6
G 7
C 7
B♭7
All Play
G 9
12


Fmaj7
Fmaj7
A7
B♭maj7
Am7D7
Saxes:
Fmaj7
Amin7
18
Gm7
B♭m6
Am7
A♭m7
Gm7
C7
A♭m7
Gm7
G♭7
Fmaj7
Amin9
Gmin11
A♭m7
Gm7
G♭7
Fmaj
24

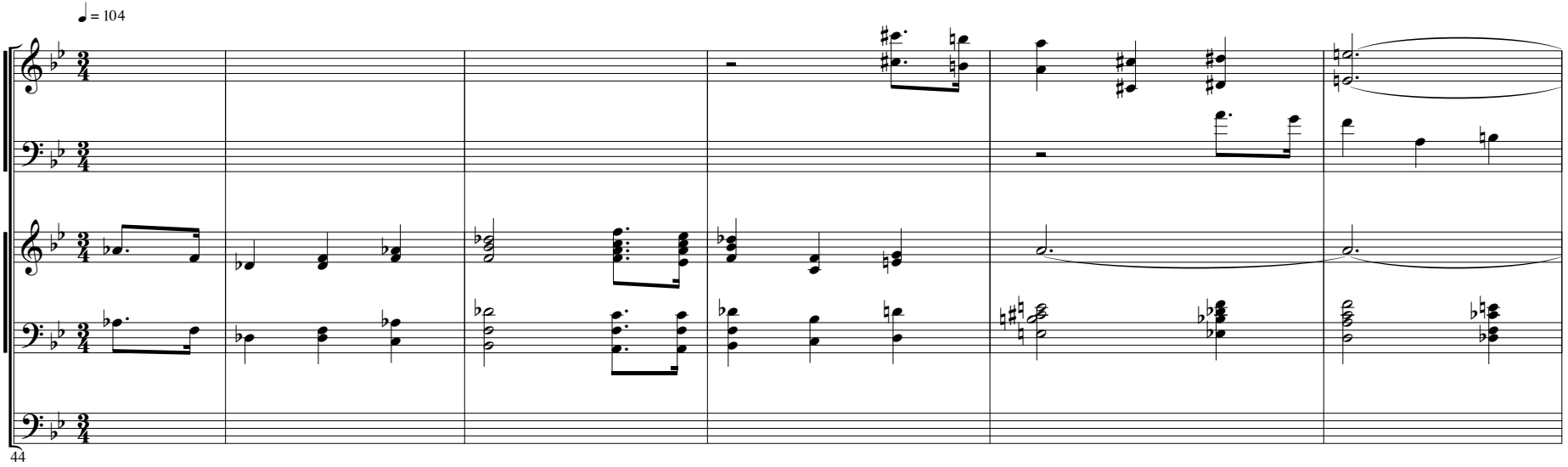
Luciana sings *Corcovado* slower than many people, so I decided to go for a lush sound using Flügelhorns and trombones in bucket mutes. Thanks to the resources of the HR, I could also use three alto flutes, bass flute and alto clarinet. The sketch below shows the intro. In general it's a melody harmonized with a simple drop-2 voicing. Each note has two brass. The lead line has two alto flutes; the other lines have one woodwind double. So the configuration is like this:

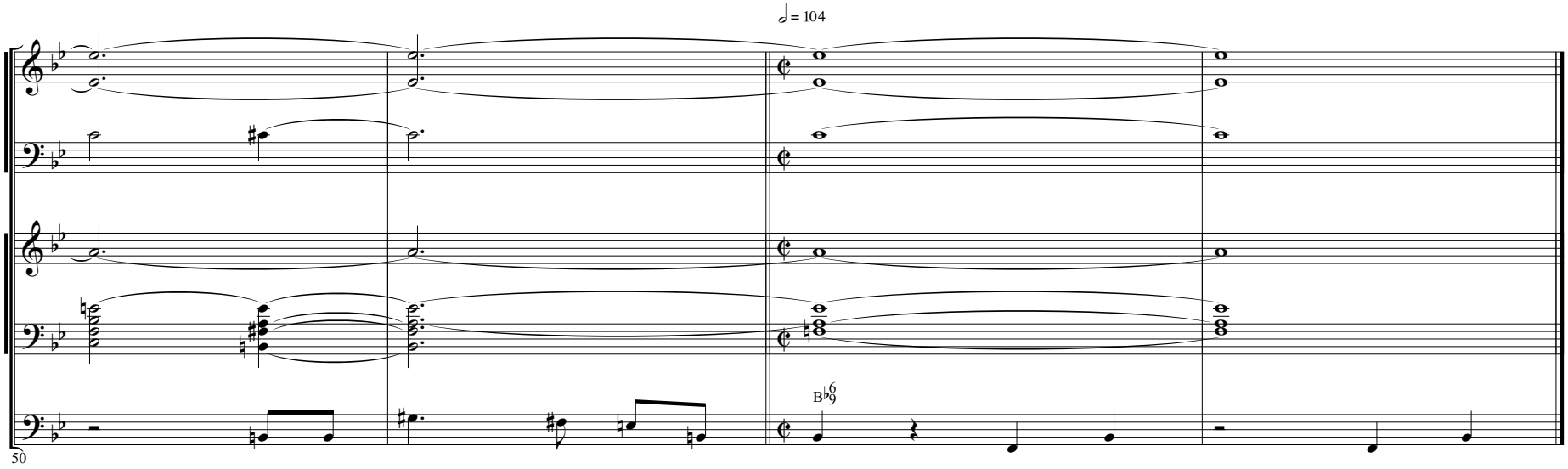
1) 2 Flügelhorns 2 Alto Flutes
2) 2 Flügelhorns Alto Flute
3) 2 Trombones (bucket) Alto Clarinet
4) 2 Trombones (bucket) Bass Flute



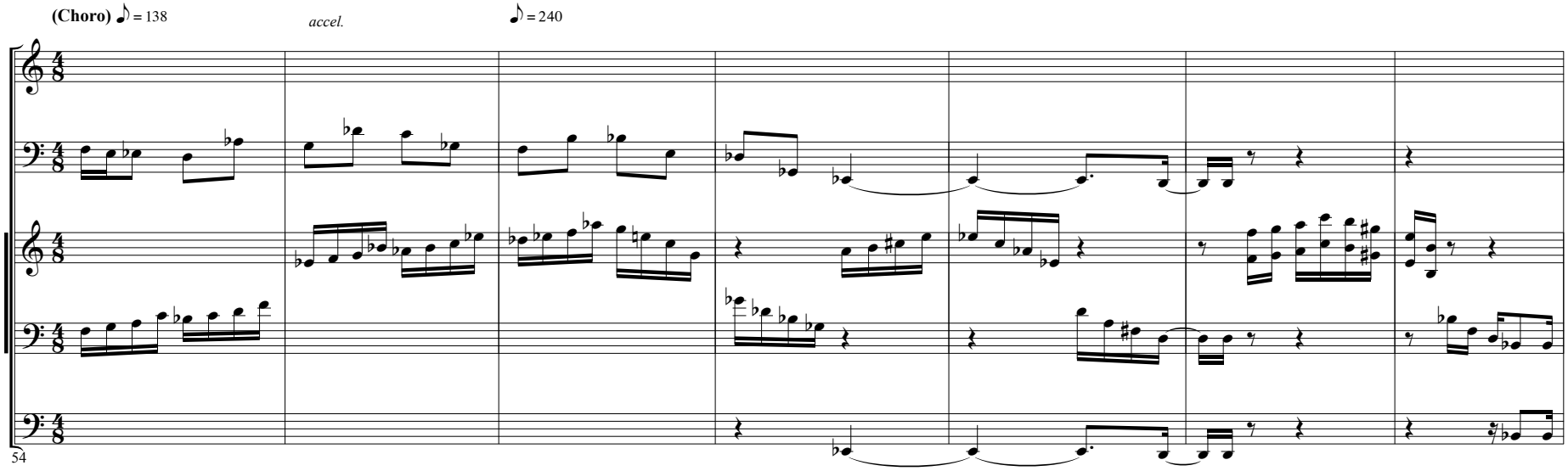


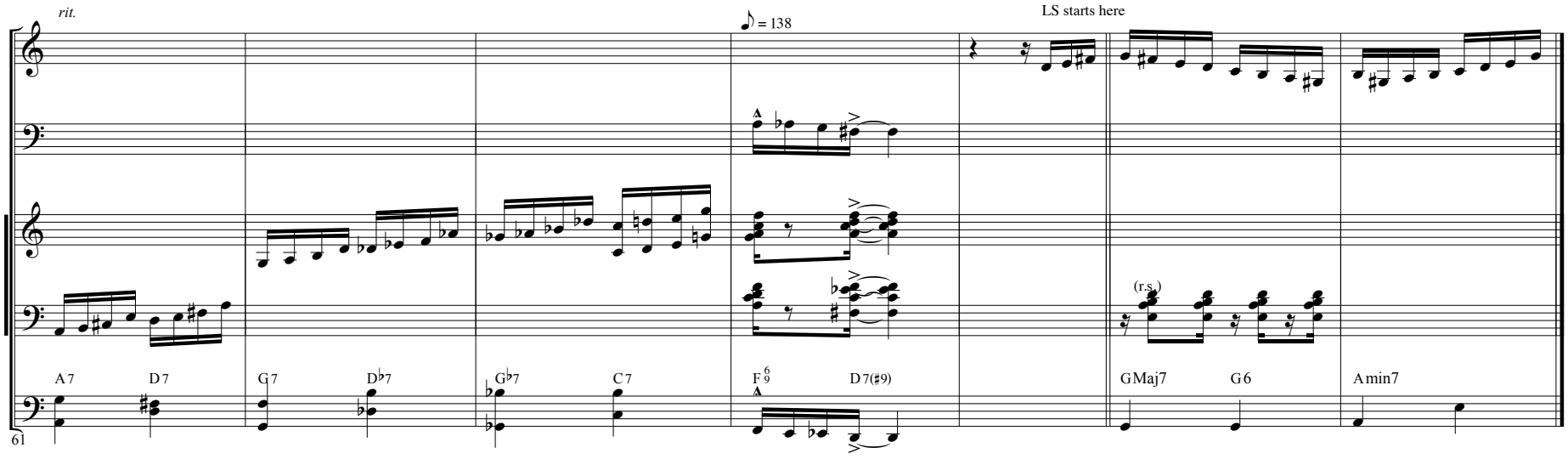
Adeus America/Eu Quero um Samba is about a Brazilian who's been living in the U.S. but has grown tired of it and longs to go back to Brazil and samba. Hence the intro, in which a well-known national anthem dissolves into a Brazilian groove:



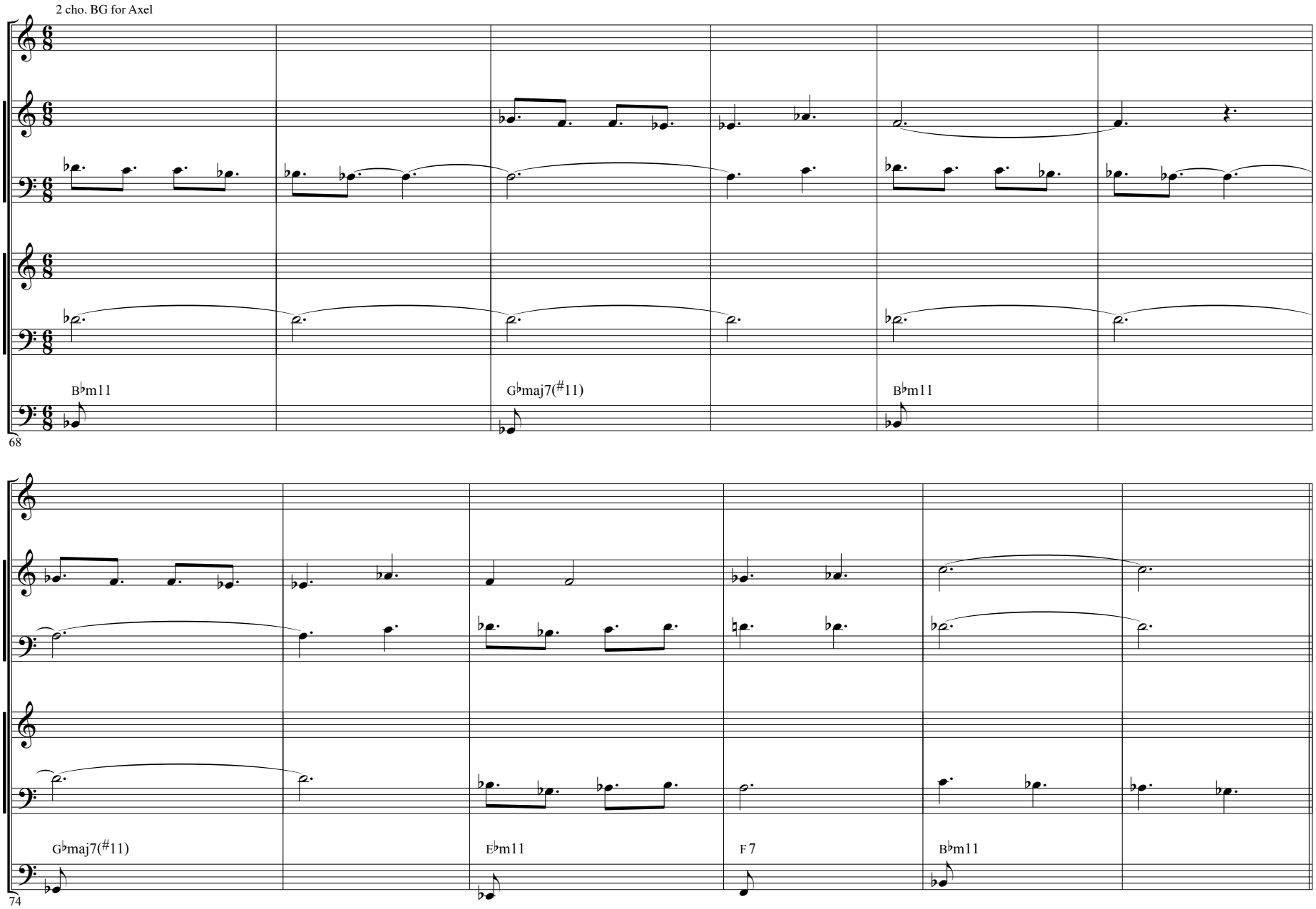


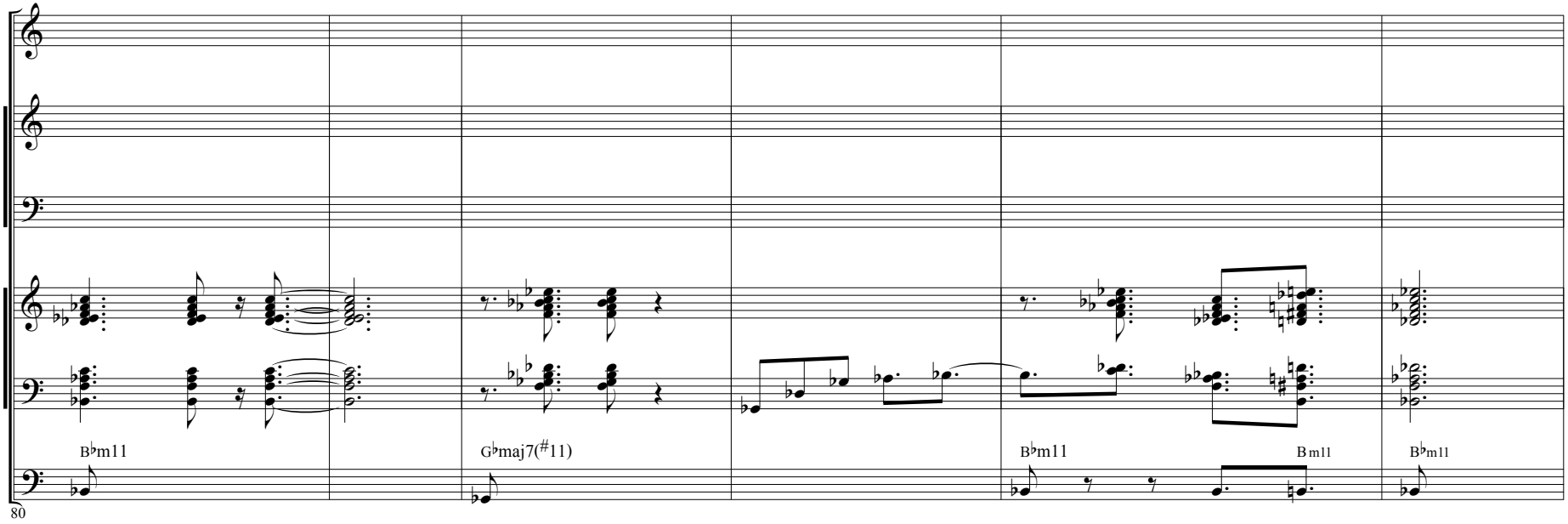
Hermeto Pascoal's *Chorinho Pra Ele* is constructed with a number of phrases from the "jazz language". I took one of those phrases and constructed an introduction, throwing the 1-2-3-5 pattern and major triad arpeggio around the band:

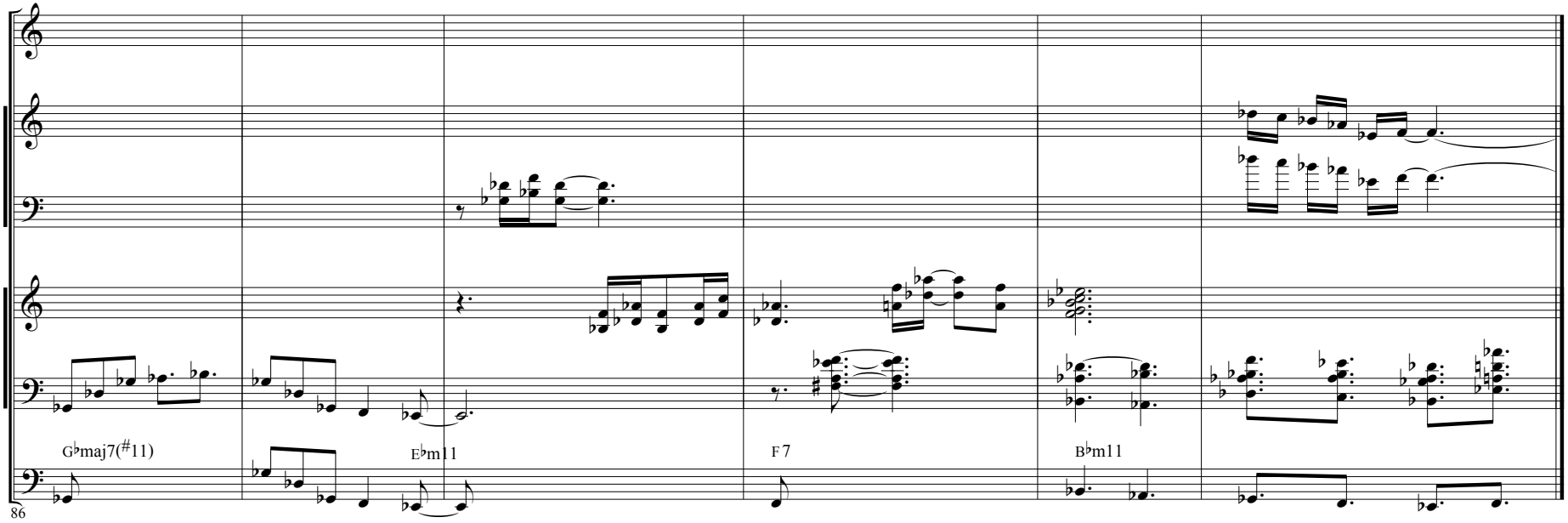



rit.
♪ = 138
LS starts here
(r.s.)
A7
D7
G7
D♭7
G♭7
C7
F 6/9
D7(♯9)
GMaj7
G6
Amin7
61

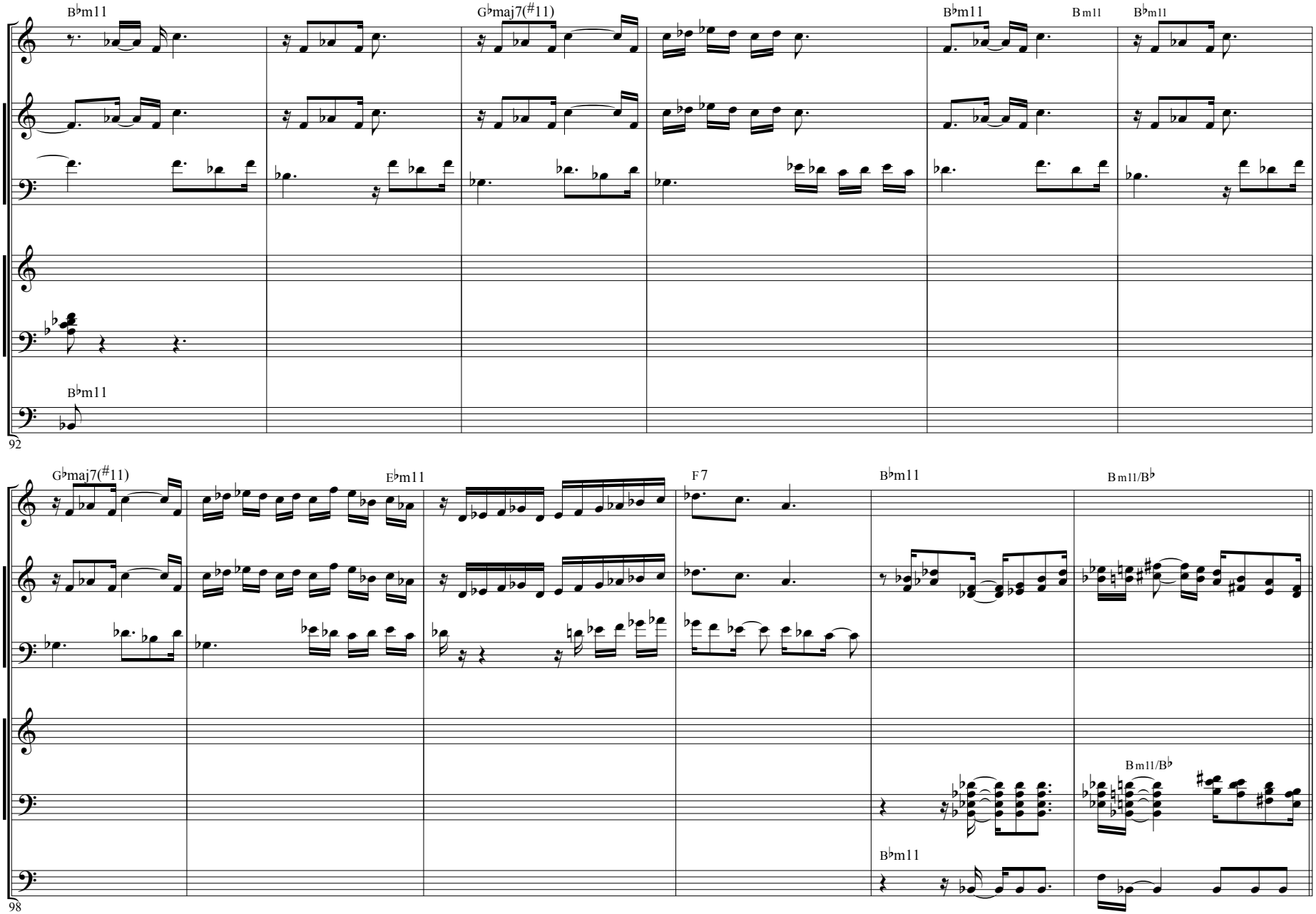
Below I've included 4 choruses from my arrangement of Luciana's *I Shall Wait*. The solo form is a 12-bar, modified blues structure. The first two choruses are background for Axel Schlosser's Flügelhorn solo. The first chorus is linear, based on the main melodic phrase in the head. The second chorus is more "vertical", with another phrase from the head in the baritone sax and bass trombone:



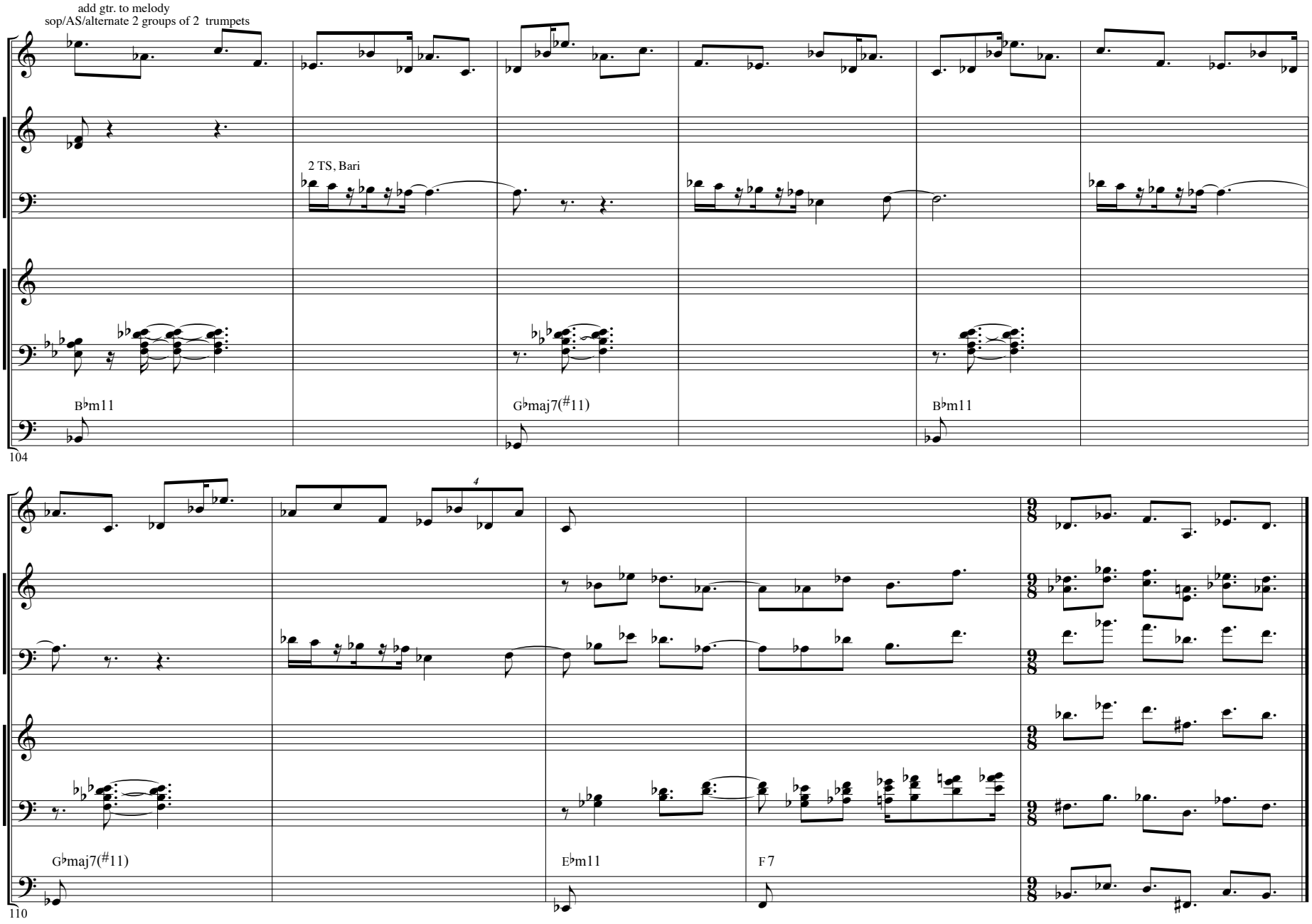

B♭m11
G♭maj7(♯11)
B♭m11
B m11
B♭m11
80


G♭maj7(♯11)
E♭m11
F 7
B♭m11
86

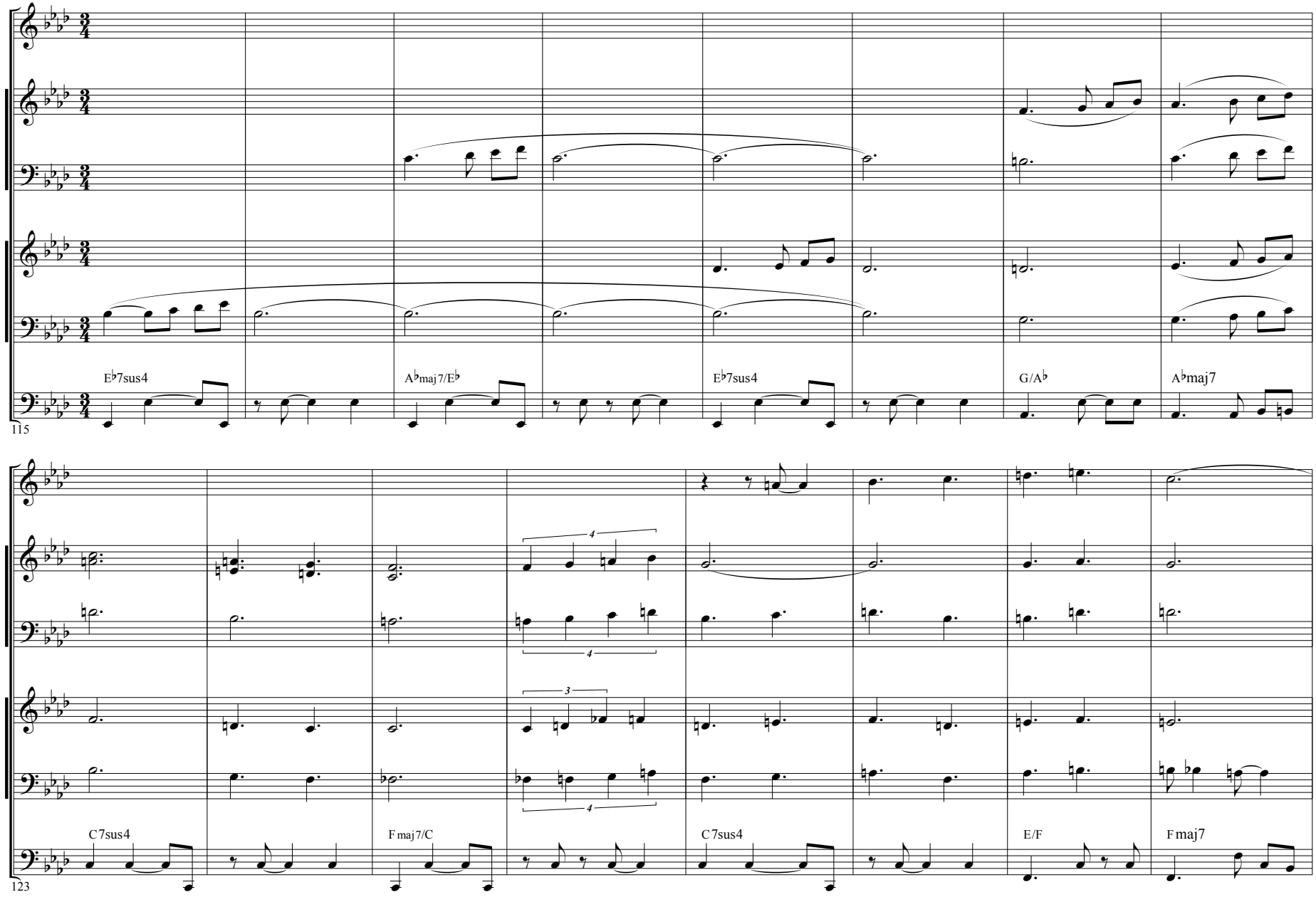
Now begins the "arranger's chorus"--not a "shout", but a place where I write for the band as if the band is the soloist. The first chorus is a call-and-response; soprano, alto and Luciana are on the top line; two tenors and guitar are on the bottom line (I wanted to give the brass a rest before the next chorus):

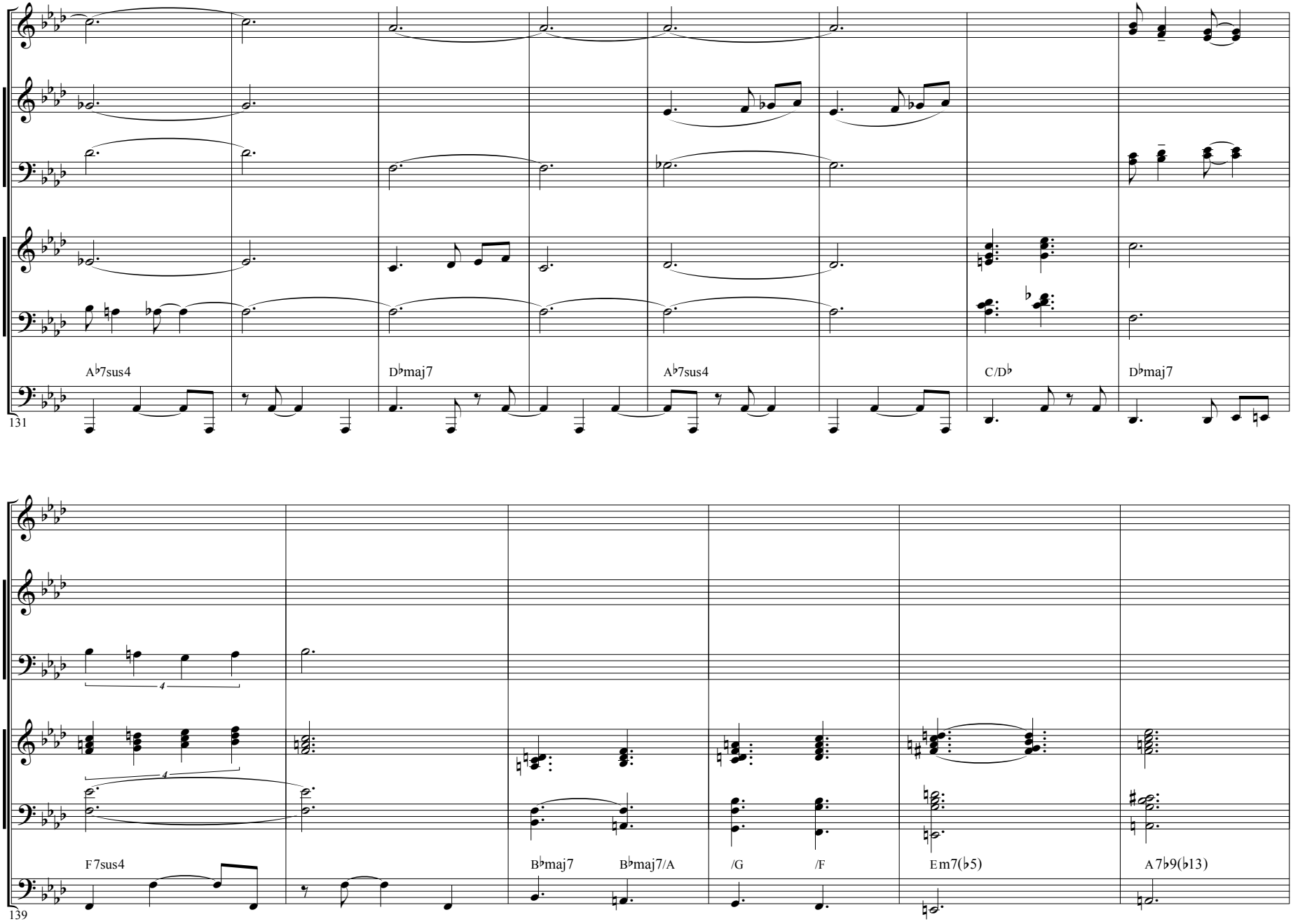


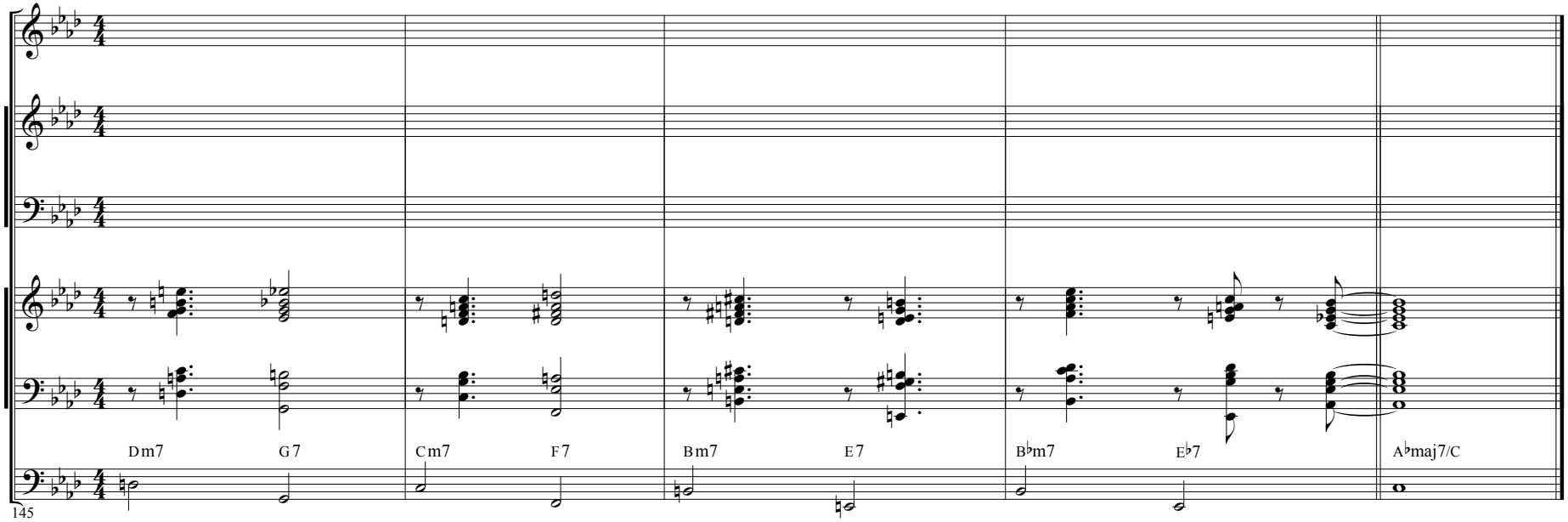
The second chorus has a high line, low line quoting the melody, and trombone voicings supporting the harmony. The high line is divided among two groups: soprano/2 trumpes and alto/2 trumpets:



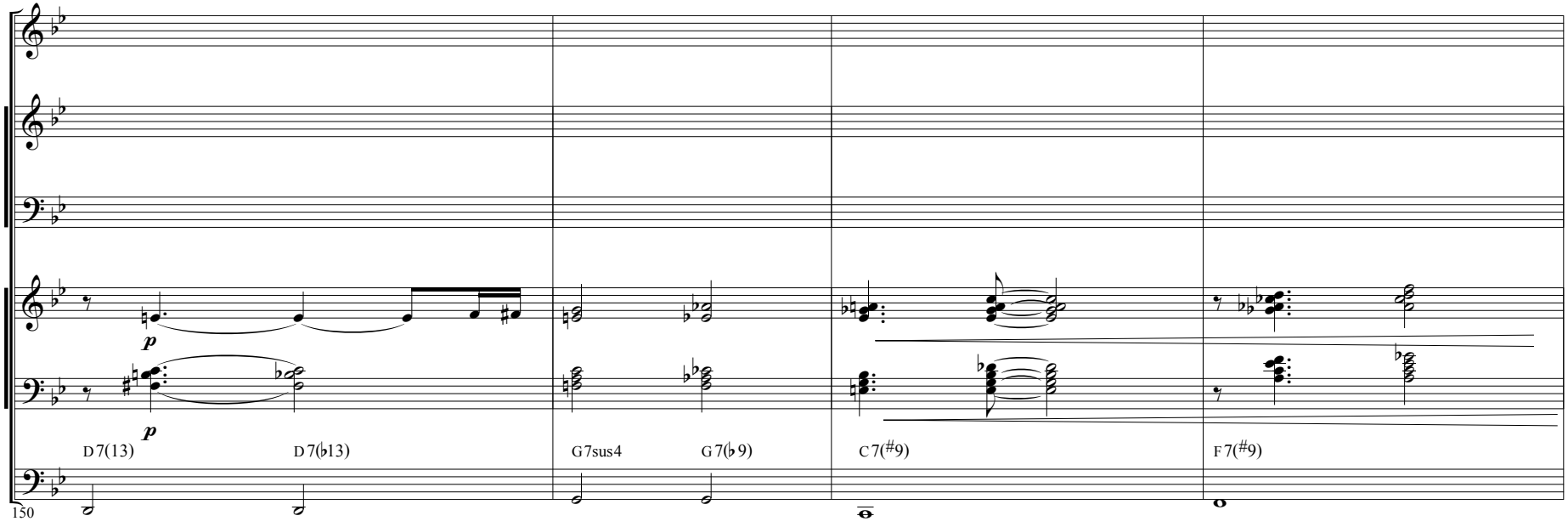
Amanhã (Tomorrow) was written by Luciana's parents, who were songwriters in Brazil. It was Luciana's idea to change the bridge into 3/4. It was my idea that, behind the second alto sax chorus, we could extend the bridge, transposing it down by minor thirds. Then I wrote a linear background, using a lot of doubling and tripling of voices.

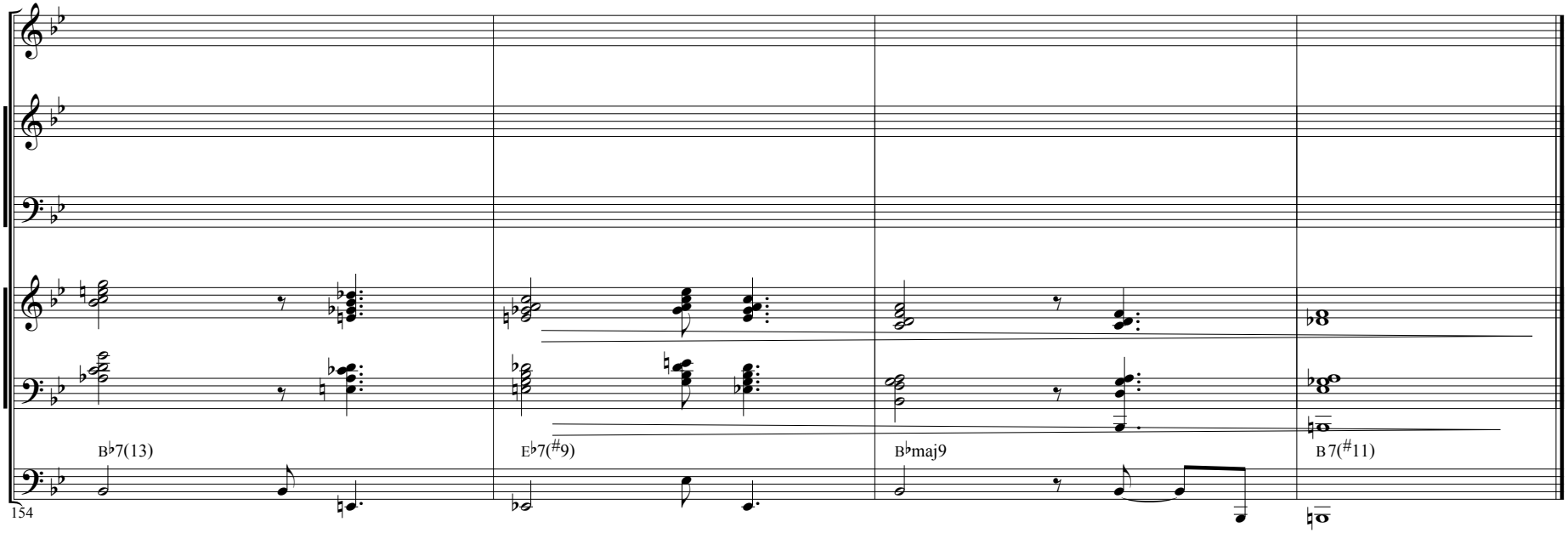



131
A♭7sus4
D♭maj7
A♭7sus4
C/D♭
D♭maj7
139
F7sus4
B♭maj7
B♭maj7/A
/G
/F
Em7(♭5)
A7♭9(♭13)

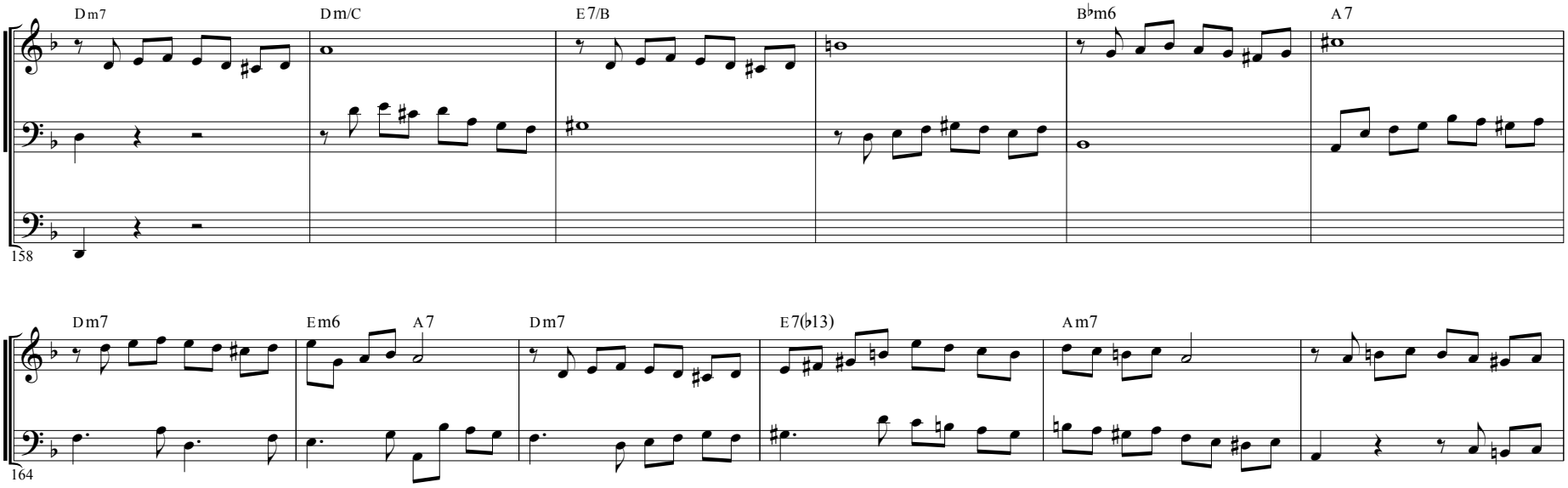


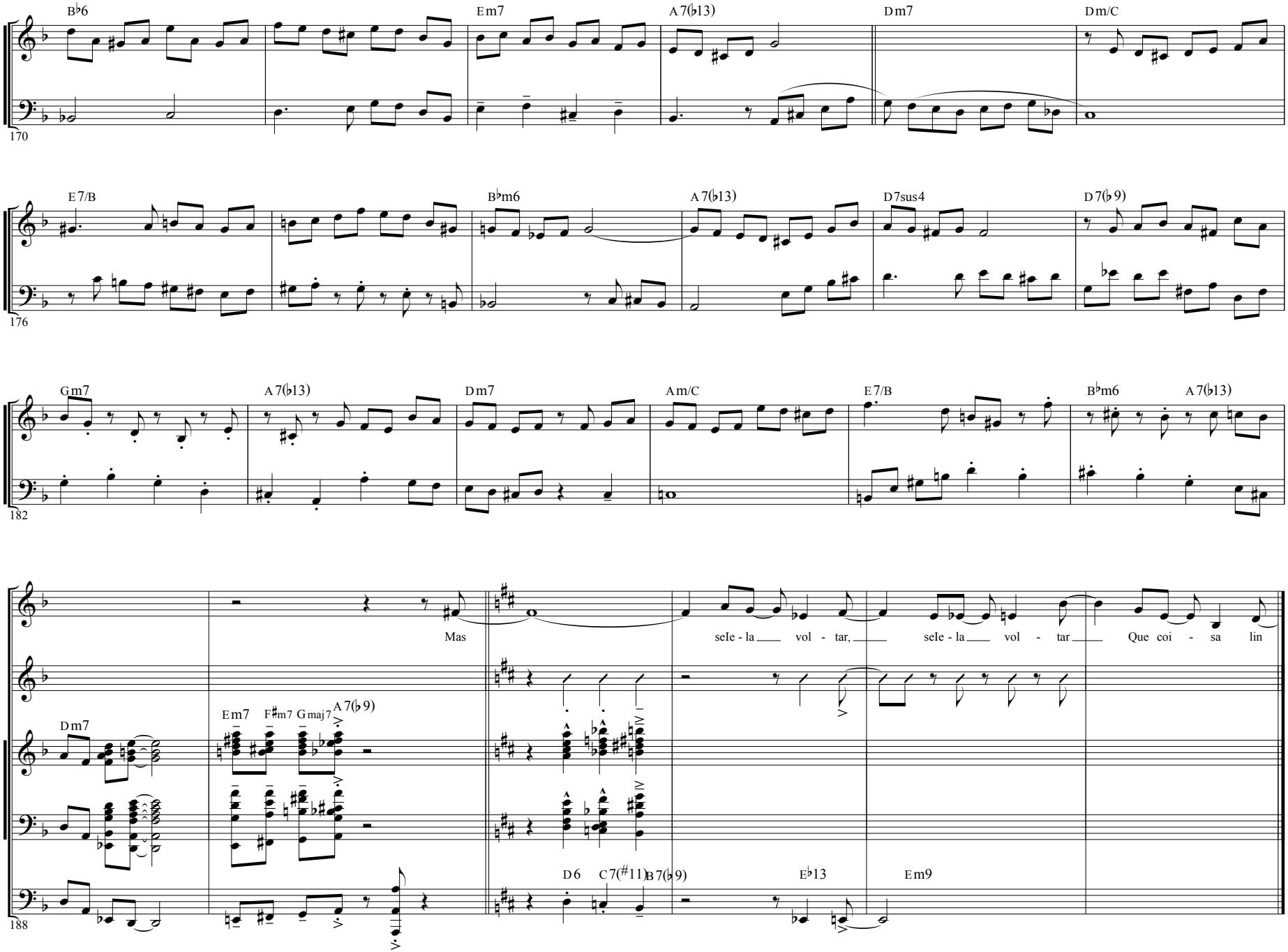
Luciana wanted to combine her own song, *Tide*, with Jobim's *Inútil Paisagem*. I liked the feeling of going from the open, modal feeling of the former into the more jazz-influenced harmony of Jobim's tune. Here is the background I wrote for the alto sax solo in *Inútil Paisagem.* It's designed to build, and owe's more than a small debt to Thad Jones:



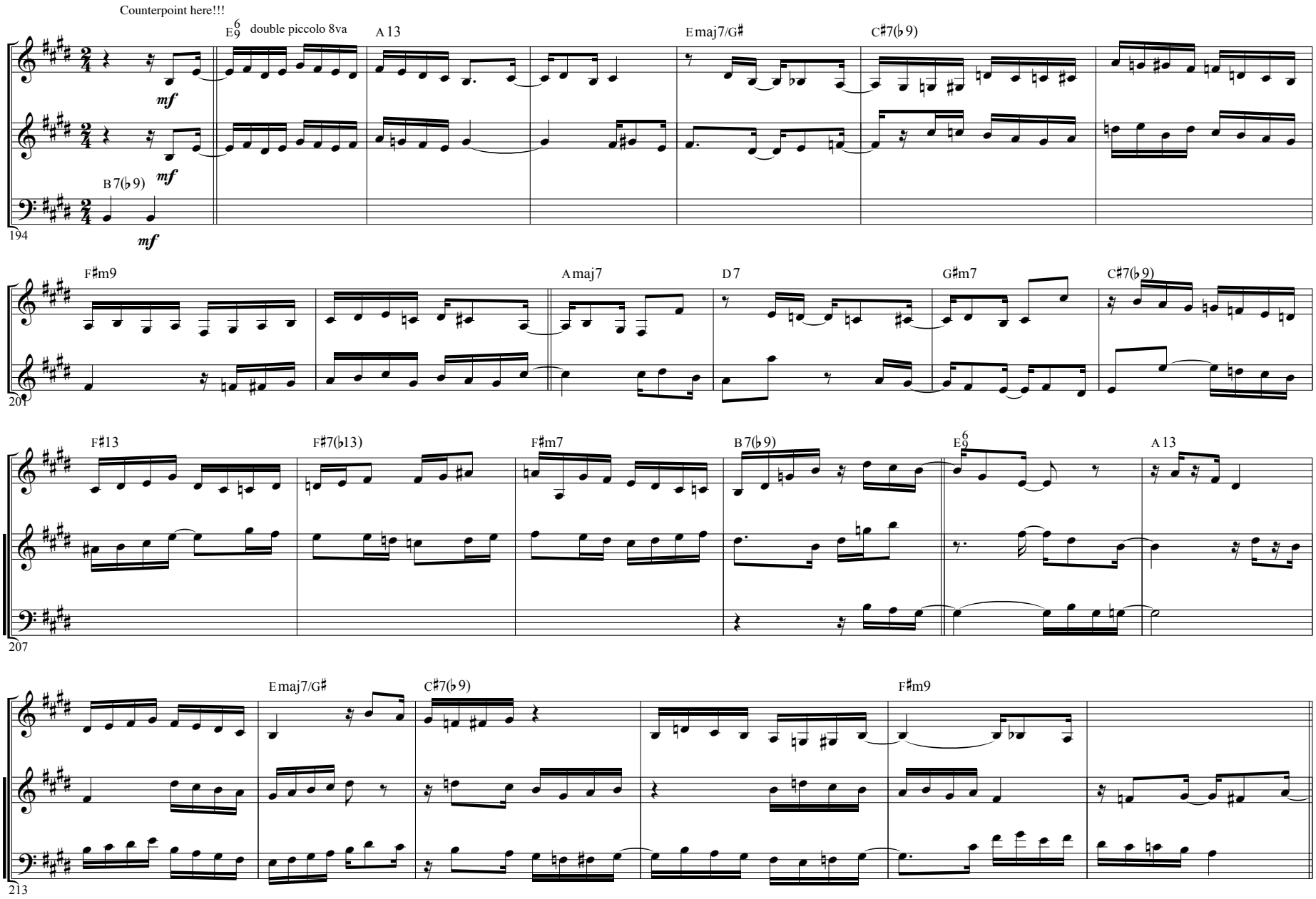


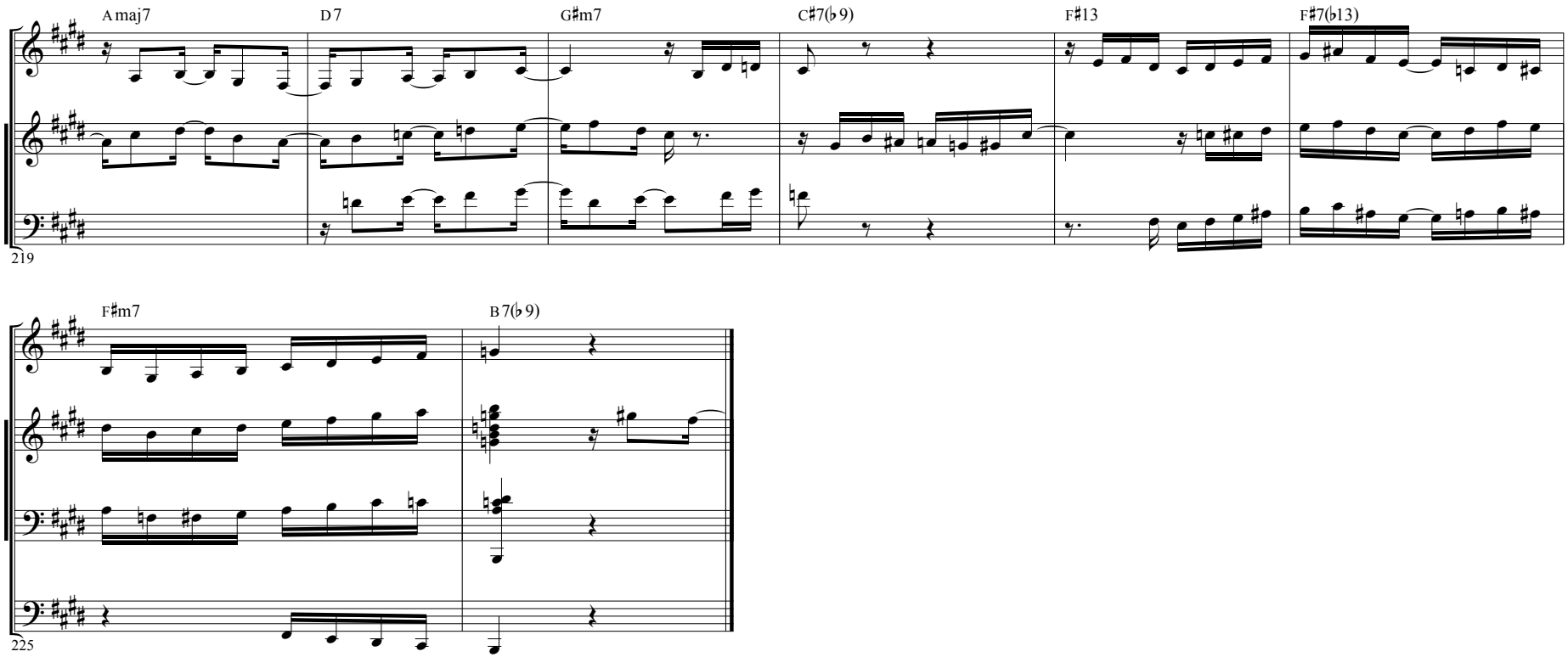
Chega de Saudade is one of Jobim's oldest and most famous tunes. It could also be considered the first real piece in the style we now call Bossa Nova. Luciana's own trio arrangement makes heavy use of counterpoint, (the whole head is simply my orchestration of her piano arrangement) so I decided to take it a step further. After the tenor solo there is this imitative section. I start with 3 horns on each line, then go to 4, and finally 5; then the whole band is in at the end:




B♭6
Em7
A7(♭13)
Dm7
Dm/C
170
E7/B
B♭m6
A7(♭13)
D7sus4
D7(♭9)
176
Gm7
A7(♭13)
Dm7
Am/C
E7/B
B♭m6
A7(♭13)
182
Mas
sele - la vol - tar,
sele - la vol - tar
Que coi - sa lin
Dm7
Em7
F♯m7
Gmaj7
A7(♭9)
D6
C7(♯11)
B7(♭9)
E♭13
Em9
188

Sorriu Para Mim (She Looked at Me) is another tune where Luciana had written a unison line. This time I decided to reprise it while adding one, then a second counter-melody. Using the piccolo on the top line helped lift it out of the general texture.





This project was a lot of work (those of you who know me know how frazzled I was in the weeks leading up to this) but ultimately one of the most satisfying things I've ever done. This is due to several factors:

The ***music*** is marvelous, and covers such a broad range--from the intensity of Luciana's songs, through the subdued beauty of Jobim's music, to Hermeto and the sambas, which are, in addition to their musical character, so much fun to arrange, play, and hear. Thank you, composers!

The ***HR Big Band*** and I now have a history that goes back to 2002. In the last three years I've been their "Artist-in-Residence". I've gotten to know them very well. I know their strengths and, yes, weaknesses (as they know mine!). And as with the Vanguard Jazz Orchestra, while I'm writing for the HR band I see their faces and hear how they laugh. The fact that they've got all those alto flutes makes it even more rewarding. Thank you, Band!

And ***Luciana***. She's an incredible singer with the mind of a composer and a Brazilian soul. She gave me so much to work with here--in her own tunes and her arrangements. She has technique such that you can write for her like an instrument; yet she can sing a song in a way that just reaches in and grabs you. She comes to rehearsal equipped with her voice, amazing ears, a tuning fork, her *pandeiro*, and a beautiful spirit. Thank you, Luciana!

Whatever arranging techniques I've covered in these sheets are only techniques. They really start to bear fruit when combined with factors like the above. I've been very fortunate to have had a perfect combination this time. Ever onwards and upwards!

Jim McNeely