

## TED ROSENTHAL

### “DERANGING” STANDARDS

Arranging/Performing standards *creatively* within a small group.

Make your performance of the great standards sound fresh and personal. Standards will be imaginatively explored using re-harmonization techniques, metric concepts, formal ideas and more...

**Ted Rosenthal – Piano, with Jay Leonhart – Bass, John Riley – Drums**

**Ted Rosenthal** won first prize in the 2nd Thelonious Monk Competition and has released 9 CDs as a leader. His latest, *One Night in Vermont*, is a duo with legendary trombonist, Bob Brookmeyer. His recent solo recording, *The 3 B's*, on Playscape Recordings, received a 4 star review in Down Beat. Rosenthal toured and recorded with the Gerry Mulligan Quartet, and has performed with the Art Farmer and Phil Woods Quintets, The Carnegie Hall Jazz Band and the Vanguard Jazz Orchestra among many others. Rosenthal received three NEA grants, and is a faculty member of the Manhattan School of Music and the New School University. He has published piano arrangements and feature articles for *Piano and Keyboard* and *Piano Today*.

#### Selected Discography:

- As a leader:
- One Night in Vermont – Planet Arts Recordings, 200123
  - Expressions – Jazz ‘ Pulz Recordings, BMCD 400
  - The 3 B's – Playscape Recordings, PSR#J080199
  - ThreePlay – Playscape Recordings, PSR#J050601
  - Rosenthology – Concord, CCD-4702
  - Live at Maybeck Hall – Concord, CCD-4648
  - Images of Monk – The Jazz Alliance, TJA-10023
- Featured on:
- The Gerry Mulligan Songbook (with Bill Charlap) - Chiaroscuro, CR(D)349
  - Thank You John - Arkadia Jazz 70002
  - Thank You Gerry – Arkadia Jazz 71191
- As a sideman:
- Gerry Mulligan – Dream a Little Dream, Telarc CD-83364
  - Gerry Mulligan – Dragonfly, Telarc CD-83377
  - Jim Hall – Youkali, CTI, R270480
  - Jay Leonhart – The Music of Harold Arlen, Groove Jam 97004
  - Jay Leonhart – Rogers and Leonhart, Sons of Sound SSPCD015

# Rosenthal's "derangements" of standards:

## 1. Gershwin - *Strike Up The Band* (Rosentology)

Arrangement uses vamps, ostinatos, double time shifts, reharmonization.

The score for "Strike Up The Band" is presented in three systems. The first system, labeled "orig", shows the original melody with chords  $B^b$ ,  $G^7b9$ ,  $Cm^7$ ,  $F^7$ ,  $B^b$ , and  $B^b7$ . The second system, labeled "TR", shows a reharmonized version with a vamp section and an ostinato section. The third system shows a "Double x Feel" section with a tempo change to  $Tpo \downarrow$  and a key signature change to  $E^6$ . The reharmonization uses chords like  $B^b\Delta^7$ ,  $B^b\Delta^7/A$ ,  $A\Delta^7$ ,  $B^b\Delta^7/A$ ,  $A\Delta^7$ ,  $B^b\Delta^7/A$ ,  $Am^{11}$ ,  $Cm^7$ ,  $D^13$ , and  $E^b m^9$ .

## 2. Gershwin - *Love Walked In* (Rosentology)

Arrangement uses reharmonization with new key center (A) over original melody (F).

The score for "Love Walked In" is presented in two systems. The first system, labeled "orig", shows the original melody with chords  $F$ ,  $G^7$ ,  $C^7$ ,  $F$ ,  $G^7$ , and  $C^7$ . The second system, labeled "R", shows a reharmonized version in the key of A with chords  $A\Delta^7$ ,  $B^b\Delta^7/A$ ,  $A\Delta^7$ ,  $B^b\Delta^7/A$ ,  $A\Delta^7$ ,  $B^b\Delta^7/A$ ,  $Am^{11}$ ,  $Cm^7$ ,  $D^13$ , and  $E^b m^9$ .

## 3. Arlen - *A Sleepin' Bee* (ThreePlay)

Arrangement uses pedal point, ostinato, blues character.

## 4. Monk - *Let's Cool One* (ThreePlay)

Arrangement uses metric modulation.

The score for "Let's Cool One" is presented in one system. The original melody is shown with chords  $F^7$ ,  $B^b7$ , and  $E^b$ . The reharmonized version uses a complex metric modulation with chords  $F^7$ ,  $B^b7$ , and  $E^b$ .

$\bullet = 120$ ;  $\overset{3}{\bullet} = \bullet (180)$ ;  $\overset{7}{\bullet} = \bullet (270)$ ;  $\overset{3}{\bullet} = \bullet (135)$  - roughly  $\frac{1}{2}$  time

5. Magidson/Wrubel – *Gone With the Wind* (Live at Maybeck Hall, and new TR release on JazzImpuls Recordings)  
 Arrangement uses 5/4 meter, some reharmonization.

6. Monk – *Monk's Dream* (new TR release on JazzImpuls Recordings)  
 Arrangement uses 7/4 meter, accompaniment figure, vamps.

7. Wilder – *While We're Young* (new TR release on JazzImpuls Recordings)  
 Arrangement changes a waltz into a 4/4 ballad; some reharmonization.

8. Monk – *Panonica* (Images of Monk)  
 Arrangement changes a ballad into a jazz waltz; new key center (G) instead of C.

9. Arlen - *If I Only Had a Brain* (Jay Leonhart – The Music of Harold Arlen)  
 Arrangement uses 3/4 meter, (with hemiolas of half notes and dotted quarters) extensive reharmonization, "moody" intro and ending.

10. Arlen – *Come Rain or Come Shine* (new TR release on JazzImpuls Recordings)  
 Arrangement uses open Latin (straight eighth) feel, reharmonization, pedal point, vamps, beginning and ending on new key (d minor).

## **Suggestions for creatively arranging standards.**

1. Think about the character and mood of the arrangement.
2. Use a grand staff for rhythm section parts against melody lines.
3. Add introductions, interludes and endings.
4. Use vamps, ostinatos, pedal points.
5. Reharmonize with an "attitude."
  - a. Simplify the harmony (less motion)
  - b. Make the harmony more complex
6. Be consistent in your harmonic approach. Harmony is color, be sensitive to it.
7. Add Counterpoint
  - a. Counterlines
  - b. Bass Lines
  - c. Inner voices
8. Change the Rhythm
  - a. Groove
  - b. Meter
  - c. Time shifts
9. How will the arrangement affect the improvisation?
10. Think hard about the form and chord changes for solos within the arrangement. (Solos are usually the bulk of a jazz performance).
11. Completely familiarize yourself with the original version of the song (as well as the verse, if there is one).
12. Have (tasteful) fun!