

To this view this text as anything more than an extended introduction to the subject would be a mistake. I feel particularly remiss about the cavalier treatment of counterpoint and about the rudimentary approach to voicing, failings later volumes will try to correct.

I began this work in 1954. During the six years in which the book has been written and rewritten, a large number of people have contributed to its completion. Andrea Arentsen, M. Minagawa, Shirley Bentley, Lucille Butterman, Jean Wilcox, and Margaret Mikiten helped in the general job of typing and assembling the material. Lawrence Wilcox and Donald Mikiten have read portions of the manuscript. Brl Gluskin was particularly helpful in making suggestions during the beginning and formulative stages. My debt to my wife, Jeremy Warburg Russo, is enormous, not only for all the last changes and final editing which she contributed but also for the initiative and encouragement she has given me to finish the work. My greatest acknowledgment is to William Mathieu, my finest student and dear friend, who not only contributed most of the music examples but has been the best gadfly an author could wish for.

The potential of the jazz orchestra is great. It can be extended into a marvelous instrument of an alive music. I pray that this small book may somehow help.

New York, 1960

William Russo

This book was begun fifteen years ago and the idea of a new edition was at first appalling to me. After some thought (and after reading it again for the first time in ten years), however, I came to see that it might have some value, especially to the young student, even though times have changed and my second book, Jazz Composition and Orchestration (Chicago: University of Chicago Press, 1968), was intended to replace this book. Much of what I had written I have moved away from; but I resisted the temptation to rewrite the book and have contented myself with relatively small changes.

Chicago, 1973

William Russo

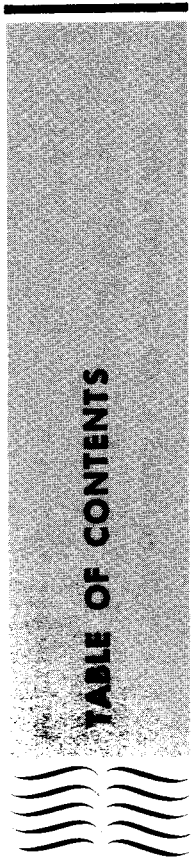


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