The Development of Thad Jones’ Arranging/Scoring Style: A Comparative Study of Six Works for Large Jazz Ensemble

Chang Su

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE DEVELOPMENT OF THAD JONES’ ARRANGING/SCORING STYLE: A COMPARATIVE STUDY OF SIX WORKS FOR LARGE JAZZ ENSEMBLE

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Arts

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College of Performing and Visual Arts
School of Music
Jazz Studies

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This Dissertation by: Chang Su

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has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in the School of Music, Program of Jazz Studies

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ABSTRACT

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This dissertation examined and compared six pieces for large jazz ensemble composed and arranged by Thad Jones. The analyses focused on Jones’ arranging and scoring techniques developed through three distinct periods of his career. In Jones’ early period, his arranging style showed influences from the Count Basie Orchestra as evidenced in blues vocabulary, call-and-response between saxophones and brass, and the form and structure of the arrangements. In his middle period, he explored symphonic sounds, suite-like forms, and elements from rock-jazz and funk-jazz music. In his late period, a more comprehensive development of tension and release guided his arranging. The vacancy of the melody, the use of unidentified poly-chords, and other unconventional arranging techniques were tools for Jones’ musical expressions. Jones’ characteristic arranging techniques summarized in the dissertation helped define his style. This comparative study has the potential to inform young arrangers how Jones’ arranging style developed over time.
ACKNOWLEDGEMENTS

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Appreciation is extended to Kendor Publishing, Inc. for giving me the permission to include parts of Jones’ scores in this study. All musical examples were used with their permission.

Thanks to Dr. David Demsey, coordinator of Jazz Studies and curator of the Thad Jones archives at William Paterson University, for sending me Jones’ penciled scores, parts, and correct information about Jones’ music.

Thanks to David Shelley for editing my dissertation. As a non-native English speaker, it is impossible to do such a big writing project without such help.

I am immensely grateful to my entire family for their financial and spiritual support to make my dreams come true. A special thanks to my wife, Ching-Hsuan Wang, for her constant encouragement and support. Along with being an excellent doctoral student and professional violinist, she has happily agreed to fulfill the role of wife, family accountant, and personal assistant in these difficult years. She is truly amazing.
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CHAPTER I

INTRODUCTION

Thaddeus Joseph Jones, a well-known composer, arranger, and trumpeter, was born in Pontiac, Michigan on March 28, 1923. Although raised in a musical family, Jones taught himself how to play the trumpet. He began performing professionally at the age of sixteen with his older brother, Hank. In the early years of Jones’ career, he played with Sonny Stitt and Big Nick Nicholas. He started to gain more exposure as he worked in army bands, dance bands, and show bands. From 1950 to 1953, Thad Jones and his younger brother, Elvin Jones, worked in Billy Mitchell’s jazz quintet in Detroit. In 1952, he filled in for Clark Terry in the Count Basie Orchestra in Boston for a week. Then in 1954, Jones officially joined the Basie band, which opened a new chapter in his life as a performer, composer, and an arranger.¹ Through his involvement with the Basie band, Jones developed an aesthetic taste for the big band sound. He arranged many pieces for the Basie band (see Appendix).

In 1963, Jones left the Basie band for an opportunity to tour with George Russell’s band in Paris. After the tour, he joined Gerry Mulligan’s band in New York where he met drummer Mel Lewis. In 1964, Jones and Lewis started a small group,

which included saxophonists Pepper Adams and Jerry Dodgion. The four musicians learned from each other through consistent rehearsals. Eventually in 1965, the four officially started the legendary Thad Jones/Mel Lewis Orchestra. Beginning in February 1966, the band performed extensively at the notable Village Vanguard Jazz Club for the next 50 years. The name of the band changed to the Mel Lewis Orchestra in 1978 when Jones suddenly moved to Copenhagen, Denmark. The band is presently known as the Vanguard Jazz Orchestra.²

One of the legacies of the orchestra is it is a racially integrated band. The leaders of the orchestra, Jones and Lewis, made a powerful statement through their musical partnership as Jones was black and Lewis was white. Together, they led a truly integrated band in an era when that was not common and not always accepted. In the book The View from the Back of The Band: The Life and Music of Mel Lewis, jazz scholar and drummer Chris Smith included his interviews of past and current members of the Thad Jones/Mel Lewis Orchestra. Saxophonist Dick Oatts revealed in the interview:

When Thad and Mel started the band in 1965 it was so unique. During that turbulent time in the mid-1960s, they were able to form a truly mixed-race band. Everyone in the band had a distinct personality and direction in life and music. It broke through a lot of barriers and it was a good time for that to happen. It was really revolutionary. Not just what was going on musically, but it was also a sign of racial harmony.³

Smith also raised the subject with pianist Jim McNeely in an interview included in the booklet of the album All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard. McNeely pointed out:

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² Ibid.
³ Chris Smith, The View from the Back of The Band: The Life and Music of Mel Lewis (Denton, Texas: University of North Texas Press, 2014), 121.
That’s part of it and the mix was a conscious effort on their part. They kind of made a policy that they wanted it to be that way. You know in those days, of course there were exceptions, but even in the ‘60s, there were still the black bands and the white bands. And the occasional black musician who would play with Woody Herman or somebody; or there would be the occasional white musician who would play with Duke Ellington or Basie. Thad and Mel, they made a conscious effort not to be that way. To me, that’s a very important part of their whole legacy.4

The original baritone saxophone player from the Thad Jones/Mel Lewis Orchestra, Marvin Holladay, was also interviewed by Smith:

Race had nothing to do with musicians who could play. The real musicians were not interested in what you looked like. They only wanted to know if you could play and how well you could play. And if you could be comfortable in this style or that style. It was really about your musicianship, nothing about your racial heritage.5

Although the racially-integrated personnel of the band might have caught some attention from the society in the 1960s, the musicians were most interested in each member’s ability to play well.

Smith also mentions that Jones was commissioned by Count Basie to compose and arrange an entire album for the Count Basie Orchestra. The arrangements Jones wrote for Basie included pieces such as “The Second Race,” “Low Down,” “Back Bone,” “All My Yesterdays,” “Big Dipper,” “Ah, That’s Freedom,” and “Little Pixie.” However, Basie rejected Jones’ arrangements, as he felt that the arrangements used a sonic concept very different than the Basie style. The members from the Basie band also found the dissonant inner voices across the sections displeasing. Basie allowed Jones to keep the

5 Ibid., 64
scores and the parts, which eventually became the first few charts for the Thad Jones/Mel Lewis Orchestra. After performing and composing for a few years with the Thad Jones/Mel Lewis Orchestra, Jones began to find his own unique style as a composer and an arranger. Jazz journalist Ed Beach expressed his view of Jones’ music from the liner note of the Thad Jones/Mel Lewis Orchestra 1967 album titled *Live at the Village Vanguard* in the following:

> Well, what’s so different about this big band? What’s it got that we can’t hear from the established, on-the-road, full-time bands of Duke Ellington, Count Basie, Woody Herman, Harry James, or Buddy Rich’s newish aggregation of stompers? Or, to widen the aural and stylistic perspective somewhat, is this band on to something not already covered by the may studio-assembled, one-shot recording bands of top freelance professionals working under the expert guidance of the best arranger-composers in the business? . . . .

> The music pressed into the grooves of the record inside this jacket answers those questions far more vividly and excitingly than any fervent accolades of a smitten devotee could possibly convey. . . .

> I’m convinced by now that is has persisted because of the force of its aggregate talent, its intensity and determination, and, a quality not exactly universal in American popular music or, for that matter, jazz, a perfect balance of discipline and spontaneity, exceptional skill animated by zest, spirit, and improvisational adventure.

> Despite Basie rejecting his compositional preferences, Jones continued working on his own unique interpretation of big band music and eventually found affirmation. Jones was beginning to establish himself amongst his contemporaries with his own vibrant take on big band music.

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7 Edward Beach, notes to Thad Jones/Mel Lewis Orchestra, *Live at the Village Vanguard* (1967), LP, Solid State Records SS 18016.
Between 1969 and 1978, Jones recorded, composed, and arranged for many groups. His compositions showed variety and flexibility as well as his exploration of new styles. Some highlights of his works from this compositional stage include *The Big Band Sound of Thad Jones/Mel Lewis Featuring Miss Ruth Brown* with vocalist Ruth Brown, *Portuguese Soul* with Jimmy Smith and the Thad Jones/Mel Lewis Orchestra, *Thad Jones/ Mel Lewis and the Jazz Orchestra Meets Manuel De Sica, The Songs of Bessie Smith* with vocalist Teresa Brewer and Count Basie on the piano, *Can't Hide Love* with Carmen McRae, *Thad and Aura* with Aura Rully, and *By Jones, I Think We've Got It* with the Danish Radio Big Band.⁸

The works Jones composed for the Thad Jones/Mel Lewis Orchestra during this period also expanded. “Central Park North,” from the ground-breaking album *Central Park North* features both Barry Galbraith and Sam Brown on the electric guitars, and Richard Davis on the electric bass. Jones' composition “Quiet Lady” from the album *Potpourri* exhibited his masterful skills in orchestration. The composition features two flutes, two clarinets, bass clarinet in the saxophone section, various mutes used for the brass section, a signature baritone saxophone solo played by Pepper Adams, and the “Thad’s sound” full-band tutti section after the solo. The “Thad’s sound” will be further discussed in the analyses later in the dissertation. Toward the end of this period, Jones paid tribute to one of the greatest trumpeters, Louis Armstrong. When The Thad Jones/Mel Lewis Orchestra released their album *Suite for Pops* in 1975, it featured six compositions written by Jones. The compositions include two to four French horns, a

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tuba, an electric piano, an electric bass, various combinations of mutes for the brass, and vocalist Dee Dee Bridgewater for word-less singing to add color and texture. Jones composed the beautiful ballad “Summary” as the second movement of the suite. The use of woodwinds and French horns gave the piece a rather unusual symphonic sound. In contrast, the beginning of the next movement started with dense chords played by the saxophones and the French horns along with high notes from the trumpets, providing excitement and tension. Jazz editor Dr. Herb Wong described Thad Jones/Mel Lewis Orchestra on the liner notes of the album *New Life*, saying, “The growing edge of the band’s musical evolution has experienced another step, a movement toward an open goal.”

By experimenting with new sounds, techniques, and different instruments, Jones pushed the boundaries of jazz and continued to establish himself as a unique composer among the contemporary jazz musicians of his time.

In 1978, Jones stopped working with Lewis and moved to Copenhagen, Denmark to work with the Danish Radio Orchestra. Soon afterward, Jones formed another band called the Thad Jones Eclipse big band. According to Danish jazz journalist Jack Lind, Jones picked the musicians from within the region while receiving some recommendations from local jazz musicians. Many of the musicians Jones gathered had never played with each other before. Nevertheless, Jones guided the musicians to perform his own arrangements adhering to his own musical ideas. With intense rehearsals, the band merged and faithfully performed Jones’ music, releasing their album *Eclipse* in

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9 Herb Wong, notes to Thad Jones/Mel Lewis Orchestra, *New Life* (1976), LP, Horizon SP707.
10 David Demsey, “Thad Jones Chronology.”
September 1979. Surprisingly, Jones’ arrangements in this album had resounding similarities with his early compositions as he returned to the use of traditional big band instrumentation with five trumpets and five trombones. Jones explained in his album *Eclipse*:

> We were sitting around one day and I thought more than a decade had gone by (since the earlier band started). And you know music happens in cycles of seven to ten years. I thought now is the time. I think the word Eclipse sort of symbolized the time cycle. It has to do with an occasion, an astrological phenomenon. It takes place once in a very long period of time. I forgot the exact figures, but I know a great number of years pass before it happens. I feel this band is that kind of phenomenon, and it is time for it to happen here, so this will be the eclipse here on earth (LAUGHTER).

After co-leading the Thad Jones/Mel Lewis Orchestra for more than a decade, Jones believed the musical experiments might have reached their limit. Denmark was ready for some swinging music in the traditional big band style.

In March of the same year, Mel Lewis and the Jazz Orchestra released their album *Naturally!* featuring three of Jones’ compositions and arrangements: “Easy Living,” “Que Pasa Bossa,” and “Two As One.” Contrasting with *Eclipse*, these three arrangements remain ahead of their time to this day. The introduction of “Easy Living” featured a beautiful melody played by a solo flute. The background used sustained choral style voicings from the brass section. Underneath, the bowed bass provided a warm foundation. The rhythm section often laid out when the choral voicing was applied, which can be heard from the background and counter-melodies. This characteristic can be found in all three of Jones’ new arrangements in this album. The introductions of “Que Pasa Bossa” and “Two As One” also showcased evidence of choral style voicing. This

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11 Jack Lind, notes to Thad Jones, *Eclipse* (1979), LP, Metronome MLP15652.
12 Thad Jones, notes to Thad Jones, *Eclipse* (1979), LP, Metronome MLP15652.
technique symphonized a new style of arranging that was refreshing and ground-breaking—a further step Jones took in the development of big band music.

In 1985, after Basie’s death, Jones returned to the U.S to direct the Count Basie Orchestra. Then in 1986, the Mel Lewis Orchestra released their twentieth-anniversary album, *The Mel Lewis Orchestra: 20 Years at The Village Vanguard*. The album features two of Jones’s arrangements, “All of Me” and “Interloper.” The development of Jones’ arranging techniques is obvious, particularly in the variation of the melodic statements, sophisticated harmonic approach in the full-band tutti section, and the orchestration. The development of these techniques is further discussed in the methodology section and the analyses.

In 1986, Jones passed away while still working on music commissioned by the Danish Radio Orchestra and others. His musical contributions and endeavors were honored and have been carried on. In 1996, the Danish Radio Orchestra released the album, *The Great One: The Danish Radio Big Band Plays Thad Jones*. The album featured several previously unrecorded Jones’ compositions and arrangements such as “Evol Deklaw Ni,” “Little Pumpkin,” “Little ‘J’,” and “Rejoice.”13 Similarly, in 1997, The Monday Night Big Band from Sweden released their album, *Thanks to Thad: The Monday Night Big Band Plays the Music of Thad Jones*.14 The album featured three movements from Jones’ “Return Journey” suite: “Return Journey,” “Ritual,” and “Rejoice.” “Return Journey” and “Rejoice” had not been recorded previously. During his

last compositional phase, Jones’ style was marked by flexibility and bold freedom in the utilization of musical elements. This unusual style is further discussed in the methodology section and the analyses.

**Purpose of Study**

This study closely examined and compared Thad Jones’ arranging and scoring techniques for large jazz ensemble in three distinct time periods throughout his career. The purpose was to discover how Jones’ arranging techniques developed throughout his career. Two arrangements were selected from each period for the analysis:

1. **First Period, Before 1969** --The beginning of the Thad Jones/Mel Lewis Orchestra (“Back Bone” and “Low Down” were composed for the Count Basie Orchestra but rejected). Jones presented a distinct sound in his arrangements for the Thad Jones/Mel Lewis Orchestra: elements such as the use of dominant chords as tonic chords, dissonant inner voices in the full band tutti section, harmonic generalization and tonicization, and other arranging techniques jazz scholars such as Rayburn Wright have discussed in articles and books.

2. **Second Period, 1969-1978** --Setting the definition of the contemporary jazz big band (“Central Park North” and “Greetings and Salutations” were composed for the Thad Jones/Mel Lewis Orchestra. During this period, Jones started incorporating electronic instruments. Although he was not at the forefront of the many changes occurring in jazz music during the seventies, particularly with regard to jazz-fusion, Jones still incorporated elements from rhythm and blues, funk, and rock into his jazz big band arrangements. Meanwhile, Jones was also exploring new sounds by experimenting with

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15 Smith, *The View from the Back of The Band*, 116.
orchestration in his arrangements. Using combinations of various mutes in the brass section as well as blending them with woodwind instruments created unique sonorities new to the jazz sound. In addition, the inclusion of instruments such as French horn and tuba into these arrangements achieved a symphonic effect, which was characteristic of Jones’ sound at this time.

3. Third Period, 1978-1986--Living in Denmark and his cooperation with the Danish Radio big band (“Return Journey” and “Rejoice” were composed for Thad Jones’ Eclipse). The last period occurred when Jones settled in Copenhagen, Denmark in 1978. While working with the Danish Radio Orchestra, the band recorded Jones’ compositions on the albums Eclipse and The Great One: The Danish Radio Big Band Plays Thad Jones. Jones also worked with the Monday Night Big Band from Sweden. The band released the album Thanks to Thad, which featured Jones’ “Return Journey Suite.” Jones also contributed three compositions to the Mel Lewis and the Jazz Orchestra’s album Naturally, which was recorded in Germany in 1979. Compared to the first and the second periods, Jones’ music during this period more freely utilized musical elements such as the form of the arrangements, the quality of the chords, and meter modulations.

Need for Study

Only a few books, journal articles, and dissertations have revealed some of Thad Jones’ compositional and arranging techniques. Most scholarly analyses focused on Jones’ first period. Certain characteristics that appeared during the second period such as

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16 Nilsson, notes to the Monday Night Big Band, Thanks to Thad: Plays the Music of Thad Jones.
the use of electronic instruments and colorful orchestrations were rarely addressed. Almost no resources, analyses, or critical reviews exist with regard to Jones’ last period except for Fred Sturm’s analysis of Jones’ arrangement of “All of Me.” An in-depth comparative study has yet to be done. This comparative analysis explored and analyzed the hallmarks of Jones’ music developed through each period of his career.

Scope and Limitations

This dissertation included only selected Jones’ arrangements for instrumental large jazz ensembles recorded after 1966, which was the beginning of the Thad Jones/Mel Lewis Orchestra period. Although Jones also wrote many great arrangements for small groups, vocalists with big bands, the Count Basie Orchestra, singer Sarah Vaughan’s album *Sassy Swings Again*, Jimmy Smith’s album *Portuguese Soul*, and various other ensembles and styles, these types were not included in this dissertation.
CHAPTER II

LITERATURE REVIEW

Primary Materials

Scores

Fortunately, D’Accord Music and Kendor Music Publishing commercially published most of Thad Jones’ arrangements for instrumental large jazz ensemble. There is also a Thad Jones archive at William Paterson University where most of his scores, parts, and manuscripts are preserved. Kendor Music Publishing published the scores of the six pieces of this dissertation.

The version of the score for “Back Bone” is the Kendor Archive Edition “as recorded by the Thad Jones/Mel Lewis Orchestra in 1974 on their Live in Tokyo album.”\(^{17}\) The version of the score for “Low Down” is the Vanguard Jazz Orchestra Signature Edition, which was “taken directly from the original ink parts that were on the stands at the Thad Jones/Mel Lewis Jazz Orchestra.”\(^{18}\) Other published versions have been modified and simplified for educational purposes.


The version of the score for “Central Park North” is the Kendor Archive Edition, which was “as recorded by the Thad Jones/Mel Lewis Orchestra on their album Central Park North in 1969.”\(^{19}\) The version of the score for “Greetings and Salutations” is the Kendor Archive Edition, which was “as recorded by the Thad Jones/Mel Lewis Orchestra on their album New Life in 1976.”\(^{20}\)

Both scores for “Return Journey” and “Rejoice” are Kendor Archive Editions, which were “as recorded by the Monday Night Big Band on their album Thanks To Thad: Monday Night Big Band Plays the Music of Thad Jones in 1998.”\(^{21}\)

Recordings

An essential step in this project was to listen to the recordings of the selected pieces. The recordings connected the notes on the score and the sound of the music. The theoretical analysis serves as a tool to explain the phenomenon resulting from the music.

The recordings of both “Back Bone” and “Low Down” are from the album All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard as they were the first available recordings of the two pieces. The track “Back Bone” from disc 1 was recorded live from the opening night of Thad Jones/Mel Lewis Orchestra on February 7, 1966. The track “Low Down” from disc 2 was recorded live from the Thad Jones/Mel Lewis Orchestra show on March 21, 1966.\(^{22}\)

\(^{19}\) Thad Jones, Central Park North, Kendor Archive Edition (Delevan, NY: Kendor Music, 1972).
\(^{22}\) Feldman, notes to Thad Jones/Mel Lewis Orchestra, All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard.
The recording of “Central Park North” is the title track from Thad Jones/Mel Lewis Jazz Orchestra’s album *Central Park North*. It was recorded on June 17, 1969, and originally issued as an LP by Solid State Records.23 The recording of “Greetings and Salutations” is from the Thad Jones/Mel Lewis Orchestra’s album *New Life* issued by Horizon, which was recorded on July 22, 1975 in New York City.24 “Greetings and Salutation” was also recorded by the Danish Radio Orchestra in June in 1975 on the album *Greetings and Salutations* by Thad Jones and the Swedish Radio Jazz Group featuring Mel Lewis and Jon Faddis. The recording session happened one month before the Thad Jones/Mel Lewis Orchestra’s recording. The research of “Greetings and Salutation” was based on the former recording as it matched the score of the piece. The liner notes of the album by the Thad Jones/Mel Lewis Orchestra also offered valuable information related to this research. Interviews of Jones and Lewis were done by jazz journalist Arnold Jay Smith, a record review by jazz editor Dr. Herb Wong, and an excerpt from the score of Jones’ new composition “Forever Lasting.”

Parts one and three from Jones’ *Return Journey Suite*, “Return Journey” and “Rejoice,” were recorded by the Monday Night Big Band from Sweden. The entire suite was recorded on the album *Thanks to Thad: Plays the Music of Thad Jones*. TCB Records released the album on December 9, 1996. “Rejoice” was also recorded in December of 1994 by the Danish Radio Big Band in their album *The Danish Radio Big Band Plays Thad Jones: The Great One*.25 Considering “Rejoice” as part of Jones’ *Return

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24 John Snyder, notes to Thad Jones /Mel Lewis Orchestra, *New Life* (1976), LP, Horizon SP707.
25 Matthiessen, notes to The Danish Radio Big Band.
Journey Suite, the preferred recording for this project was from the Monday Night Big Band album.

**Secondary Materials**

**Books**

Rayburn Wright’s book *Inside the Score* analyzed three of Jones’ compositions: “Three and One,” “Kids Are Pretty People,” and “Us.” All three pieces were recorded before 1970. The analyses were divided into two basic parts. The first part was a detailed discussion of Thad Jones’ arranging techniques, melody treatment, form of arrangement, voicing, voice leading, sax soli, passing chords, and chord substitution. The second part of the analysis was the entire score, page by page, with selected musical examples in a reduced score underneath to demonstrate the arranging techniques mentioned in the first part.

In the book *Changes Over Time: The Evolution of Jazz Arranging*, Sturm selected four songs from *The American Song Book* with arrangements throughout jazz history that demonstrated how jazz arranging developed historically: “King Porter Stomp,” “All of Me,” “Take the A Train,” and “Chant of the Weed.”

Elements such as melody and rhythm, harmonic variation, voicings and vertical sonorities, orchestration, unifying components, and form and structure were addressed. Arrangers Fletcher Henderson, Gil Evans, Jim McNeely, Bob Brookmeyer, Don Redman, Billy Strayhorn, Eddie Sauter, Van Alexander, Ralph Burns, Thad Jones, Bill Holman, Benny Carter, Nelson Riddle, Duke Ellington, Billy Byers, Manny Albam, Marty Piach, John Dankworth, Johnny

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Mandel, Don Sebesky, Gigi Gryce, Ray Starling, J.J. Johnaon, Rob McConnell, Ernie Wilkins, Nat Pierce, Sun Ra, Sammy Nestico, Bevan Manson, Julius Hemphill, and Clare Fischer are studied and analyzed. Sturm utilized Jones’ arrangement of “All of Me” from the Thad Jones/Mel Lewis Orchestra to illustrate the characteristics of the big band arranging techniques developed in the 1980s.

Articles

In 1983, Professor David Caffey published his article “Thad Jones Composition and Scoring Techniques” in *Jazz Educators Journal*. In the article, Caffey discussed some of the recognizable scoring techniques that made the “Thad Jones sound.” The techniques included scoring for the trombone section, full brass section, the saxophone section, and the form of the arrangements. Examples from the article were “Greeting and Salutations,” “All My Yesterdays,” “Fingers,” and “Little Pixie II.”

Linda Miksza’ article “Electric Thad: Thad Jones and His Use of Electric Instruments and Rock Styles in the Thad Jones/Mel Lewis Orchestra” in *Jazz Perspectives* discussed Jones’ use of electronic instruments. The analysis specifically focused on the album *Central Park North*, which was released in 1969. Miksza included analyses of ten arrangements in which Jones incorporated electronic instruments: “Central Park North” “Quietude,” “Us,” “Ahunk Ahunk,” “Living for the City,” “Quiet Lady,” “The Summary,” “March 2,” “Greetings and Salutations,” and “The Waltz You Swang for Me.” The analyses generally examined how Jones incorporated electronic

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28 Linda Miksza, “Electric Thad: Thad Jones and His Use of Electric Instruments and Rock Styles in the Thad Jones/Mel Lewis Orchestra,” *Jazz Perspectives*, V/3 (December 2011), 185-232.
instruments in terms of the influences Jones drew from the music scene at the time as well as the use of similar rhythmic and melodic ideas from pop, rock, and funk music idioms.

**Dissertations**

Michael Williamson analyzed Thad Jones’ jazz suite “Suite for Pops” as part of his doctoral dissertation, *An Original Work for Jazz Orchestra: With A Comparative Analysis to Works by Duke Ellington And Thad Jones.*²⁹ The dissertation concentrated on multi-movement compositions by Duke Ellington, Thad Jones, and the author himself. Williamson used the “Sonic Design” method articulated by Robert Cogan and Pozzi Escot as the main analytical concept to describe how those composers handled unity and variety in a multi-movement composition. The Sonic Design concept included five essential elements: sound, language, time and rhythm, color of sound, and form. Williamson followed the five elements of Sound Design, giving each movement of “Suite for Pops” an analysis.

Michael Rogers’s doctoral dissertation *Tonality and The Extended Common Practice in The Music of Thad Jones* discusses the relationship between scales and pitches and how Jones applied the concept to his music.³⁰ The dissertation also discussed how Jones manipulated the tonality in his harmonic approach and the linear paths in pitch space. Roger included the information about musical traditions such as the harmonic

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approach in different periods from Western music history. Examples Rogers used to analyze Thad Jones were “Three and One,” “Cherry Juice,” and “To You.”

Thad Jones Archive at William Paterson University

The Thad Jones Archive at William Paterson University in Wayne, New Jersey contains original pencil scores and parts of the Thad Jones/Mel Lewis Orchestra. The original pencil scores, written by Jones as early as 1958, were for both the Count Basie Orchestra and other recording and tour projects. The archive contains Jones’ honorary doctoral diploma (from William Paterson) and historic photographs of his career and life. The website of the archive has a few lists that contain important references for this project including a list of Jones’s life events in chronological order, his discography, as well as a list of compositions and arrangements he did for the Count Basie Orchestra. The detailed list of Jones’ arrangements contains information such as projects for which the arrangements were written and albums that contain specific arrangements.

Liner Notes

Liner notes give an abundance of helpful information for all of Thad Jones’ albums including recording personnel as well as prefaces and interviews given from important people related to Thad Jones during the time of the project. The booklet from the album *All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard* included prefaces from the producer of the album Zev Feldman, the recording engineer George Klabin who recorded the Thad Jones/Mel Lewis Orchestra opening night, and jazz drummer and scholar Chris Smith who was the author of the book *The View from

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31 David Demsey, *Thad Jones Archive at University of William Paterson.*
The Back of The Band: The Life and Music of Mel Lewis. The booklet also included interviews from original band members who shared memories and feelings about performing in the opening night concert. Liner notes from the album Central Park North included an album review from jazz journalist Edward Beach who was the host of “Just Jazz” radio show in New York. Liner notes from the album New Life included an interview of Thad Jones and Mel Lewis by jazz journalist Arnold Jay Smith. Jones and Lewis discussed how they came up the ideas for this album and what they were trying to convey.

Liner notes from the album Thanks to Thad: Plays the Music of Thad Jones contained notes about the “Return Journey Suite” from the leader of the band, Jörgen Nilsson. Nilsson was a former member of the Thad Jones Eclipse. His notes are as follows:

Thad composed the three-part suite “Return Journey” for the Thad Jones Eclipse, and we played it at many concerts, but it never came to be recorded. It’s the greatest piece of big band music that I ever had the privilege to play, so when I started the Monday Night Big Band in 1988, recording this suite became one of my goals. After some 430 Monday night concerts at the Mattsson’s Jazz Club in Malmö, Sweden, after lots of other gigs and after touring parts of Europe and the U.S., I felt the band was ready for this very sophisticated music.

Jones’ compositions during the last period were sophisticated and difficult to play. The liner notes captured band members’ feelings toward Jones’ music.

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32 Feldman, All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard.
33 Jones, Central Park North.
34 Arnold Smith, notes to Thad Jones/Mel Lewis Orchestra, New Life (1976), LP, Horizon SP707.
35 Jörgen Nilsson, notes to the Monday Night Big Band, Thanks to Thad: Plays the Music of Thad Jones.
CHAPTER III

METHODOLOGY

Six compositions for large jazz ensembles were chosen from three periods of Thad Jones’ career. Both “Back Bone” and “Low Down” were first recorded in 1966 on the Thad Jones/Mel Lewis Orchestra’s album *All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard*. The Thad Jones/Mel Lewis Orchestra had seven charts composed by Jones that were ready to be performed on the opening night in 1966. “Back Bone” was numbered sixth and “Low Down” was numbered second in the book of the Thad Jones/Mel Lewis Orchestra.\(^{36}\) These two pieces represented Jones’ compositional and arranging styles in the early years of his career. Jones’ experiences playing with and arranging for the Count Basie Orchestra helped him establish his rhythmic, harmonic, and melodic vocabulary as a composer and arranger.

“Central Park North” is the title track from the Thad Jones/Mel Lewis Orchestra’s album *Central Park North*. The album was released in 1969 and included five new compositions by Jones that featured electronic instruments, suite musical form, and colorful orchestration. Between the debut concert in 1966 and the new album released in 1969, “Don’t Git Sassy” was the only new composition Jones composed for the band.

“Don’t Git Sassy” was recorded on the album *Thad Jones Mel Lewis Live at the Village Vanguard*, which was released in 1967. The reason “Central Park North” was selected for analysis was it represented the beginning of the second period of Jones’ career as a composer and arranger. “Greetings and Salutations” was recorded on two albums featuring two different ensembles. The piece was first recorded by the Swedish Radio Jazz Group in June 1975 on their album *Greetings and Salutations*. The album featured the great trumpeter Jon Faddis. Subsequently, in July 1975 the Thad Jones/Mel Lewis Orchestra recorded the piece on their album *New Life* in July 1975 after Jones returned to the United States from Sweden. The album *New Life* features four of Jones’ compositions: “Greetings and Salutations,” “Cherry Juice,” “Little Rascal on A Rock,” and “Love to One Is One to Love.” Jones explained in the liner notes of the album “We had a change of personnel, a change of writing, a change of styles, a development of some of the writers who were already in the band. So, Mel and I thought, ‘Let’s call it New Life and write from that concept.’”

I chose “Greetings and Salutations” because it featured characteristics such as the use of electronic instruments, the inclusion of four French horns and a tuba, dense and dissonant voicings, and the suite as a musical form. All elements mentioned above summarized Jones’ arranging techniques developed in the second period of his career.

Both “Return Journey” and “Rejoice” were from Jones’ *Return Journey Suite*. The suite was recorded by the Monday Night Big Band on their album *Thanks to Thad: Plays the Music of Thad Jones*. TCB Records released the album on December 9, 1996.

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37 Beach, notes to Thad Jones/Mel Lewis Orchestra.
38 Arnold Smith, notes to Thad Jones /Mel Lewis Orchestra, *New Life* (1976), LP, Horizon SP707.
The suite was recorded after Jones’ death and represented Jones’ final voice in the art of big band writing. The development of his compositional and arranging style compared to his middle period is noticeable when one listens to “Return Journey” while looking at the score. The ambiguity of the chord qualities with clashes between the dissonant intervals added sophistication to Jones’ music. However, the melodic lines on top of the sophisticated harmony remained diatonic and beautiful. Jones’ rhythmic vocabulary had also developed. The tutti section kept adding tension by repeating the same melody. The rhythm of the melody subtly shifted by an eighth-note each time it was repeated. Jones may or may not resolve it at the end of the phrases. “Rejoice” is a bright shuffle. The delightful melody and groove made this piece sound like the swinging pieces Jones composed for the Thad Jones/Mel Lewis Orchestra at the beginning of his career. Jones’ fine tuning on “Rejoice” showcased his development as a composer and arranger in terms of the harmony, voicing techniques, and arranging techniques related to the form of the arrangement. “Return Journey” and “Rejoice” were selected for the analysis because they were parts of Jones’ final compositions from the “Return Journey Suite”. The suite could be considered as the finale of Jones’ musical career.

Successful and valuable published research about jazz composition and arranging provided effective research methods and models for this project. Rayburn Wright’s book *Inside the Score*,39 Fred Sturm’s book *Changes Over Time: The Evolution of Jazz*

Arranging, and Ryan Middagh’s doctoral dissertation, The Development of Bob Brookmeyer’s Compositional Style: A Comparative Study of Six Works for Jazz Ensemble, were essential models for this analysis. The format of the analysis was based on Wright’s book Inside the Score, which focused on techniques such as melody arranging, form of the arrangement, voicing, voice leading, sax solis, passing chords, and chord substitutions. Although all the pieces selected are Jones’ original compositions, the analysis was conducted from an arranger’s perspective.

\footnote{Sturm, Changes Over Time.}
CHAPTER IV

ANALYSIS

“Back Bone”

Melody

The melody of “Back Bone” is a twelve-bar blues theme in the key of C. It follows the traditional blues vocal form of AAB. The A section in the first four bars is repeated in the following four bars. The B section at the end of the melody is a musical answer to the A sections. The harmony underneath the melody does not surprise the listener; it follows a basic jazz blues harmonic structure. Frank Tirro stated in his book *Jazz: A History* that “vocal blues most often overlaid an AAB text and melody on an ABC harmonic structure.”\(^{42}\) As one of the first few compositions in the book of the Thad Jones/ Mel Lewis Orchestra, a simple hard driven blues theme in the key of C definitely showed off many of the great improvisers in the band. The melody and harmony can be seen in Example 1.

Ex. 1. “Back Bone” melody lead sheet.

Form of the Arrangement

Thad Jones kept the twelve-bar blues form throughout the arrangement except in the introduction and the ending. The arrangement starts with an eight-bar introduction. The chord progression in the introduction is tonic prolongation, which extends the tonic sound with interesting harmonic ornamentations. The detailed techniques applied here are further discussed in the section of harmony later in the dissertation. The ending is simple and effective. The last note of the melody becomes a short note followed by an open drum set solo. Then the whole band hits the last chord together to end the piece. It is reasonable to believe the ending was designed to feature the co-leader of the band, the drummer Mel Lewis. According to the published score from Kendor Music, the arrangement has twelve choruses of blues in total. The structure of the arrangement is indicated as Figure 1.
Jones was an expert at keeping his audience engaged. His ability to utilize dynamics and to manipulate the orchestration made his arrangements interesting. To achieve a glorious opening effect in the first measure, Jones used full-band tutti in which
all wind instruments played the same rhythms in harmonization. Jones gave all four trumpets and the first and the second trombone a high C holding for a whole measure at the end of the introduction. After the power and volume of this high note, the piano solo cools down the mood at rehearsal letter A. Jones surprised his audience with a two-measure full-band tutti phrase in forte at the end of the first chorus of the piano solo. At rehearsal letter B, the dynamic is dramatically changed back to soft as the piano continues soloing. Following the introduction, the piano solo serves as an interlude before the main melody comes in. Rehearsal letters C and D are two choruses of the melody based on the twelve-bar blues form. In the second chorus, Jones does not repeat what he has written for the first chorus. While the melody remains the same for the saxophones, the rhythmic figures played by the brass are much more syncopated to create energy. Examples 2 and 3 are the reduced scores from rehearsal letters C and D.
Ex. 2. “Back Bone” first chorus melody reduced score.
Ex. 3. “Back Bone” second chorus melody reduced score.

The lower voices in the band also got interesting lines to play. At rehearsal letter E, he wrote short soli for the baritone saxophone, all four trombones, and the bass as an interlude before the music went on to the solo section. During the last chorus of the trombone solo at rehearsal letter H, Jones had the saxophones play sax soli-type
background. At rehearsal letter J, the background was developed as real sax soli in the following chorus. The brass joined in four measures later. Contrasting the five-part voicing from the sax soli, Jones had the brass play a counter-melody in unison. The trombone parts were written one octave lower than the trumpets. Rehearsal letters J and K reflect Jones’ signature full-band tutti shout choruses in which Jones showcased his rhythmic vocabulary and his sophisticated harmonic voicings. Jones’ voicing techniques are further discussed in the following sections.

Harmony

Jones’ characteristic harmonic approach provides rich color to his music. The chord progressions are not limited to the progression of the song. As the music develops, the chord progression changes accordingly to serve the melodic material. The chord progression in the solo sections follows standard twelve-bar jazz blues. Compared to the harmony in the solo section, the harmony in the full-band tutti section has more tension-and-release resolutions. Jones often set a targeted chord and prepared a progression that resolved to it. Example 4 is the harmony from the full-band tutti section from rehearsal letter J to K.
Ex. 4. Chord progression in full-band tutti section.

Jones’ harmonic approach techniques can be summarized as follows. First, Jones was not limited by the chord quality. Instead of using a dominant chord in this blues piece, he changed the tonic chord to a minor chord in the first measure at J. Second, Jones set the C7 chord as his target at K. Four measures before K, he prepared an effective progression in which the roots of the chords went down by a whole step to resolve to the targeted C7 chord. Third, Jones often used tonicization. According to Wright, “any chord (except a diminished 7) may be ‘tonicized’ to act momentarily as a transient tonic
towards which a secondary V7 or a secondary II-7 to V7 sequence may move." Jones often super-imposed a secondary dominant chord or a tri-tone substitution of the secondary dominant chord that resolved to his targeted chord. A good example is from measure seventeen through measure nineteen at rehearsal letter K. The targeted C7 chord at measure seven was approached by a sequence of fifths from measure five. One other example is from measure nine through measure eleven. The G7 chord was approached by an Ab7 chord and the C7 chord was approached by a Db7 chord. The leading tone resolutions created by the tonicization technique generated a strong tension-and-release effect.

Voicings

Thad Jones’ voicing techniques from his early period have been widely discussed and studied by jazz scholars. In Rayburn Wright’s book Inside the Score, his analyses of “Three And One,” “Kids Are Pretty People,” and “US” clearly demonstrated Jones’ voicing techniques for the saxophones, the brass, and the ensembles. Part of Rayburn Wright’s understanding of Jones’ voicing techniques is as follows.

Thad often employs minor second grinds for harmonic ‘bite.’ They occur between available chord members – in dominant 7th chords between the 7th and 13th, or between the 3rd and #9th. The minor second grind between the 3rd and the 9th in minor 9th chords is also used often. Notice that Thad does not use all available minor second intervals. The one between the minor 9th and the root in dominant 7th chords is used only rarely and the one between the #11th and the 5th is never used in dominant 7th-type chords, but is occasionally used in major 7th chords.

The voicing techniques Jones utilized in “Back Bone” match theories Wright described. One of the signature features found in most of Jones’ compositions is the full-

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43 Wright, Inside the Score, 55.
44 Ibid., 52.
band tutti section also known as the shout chorus. Jones explored colorful sounds when harmonizing the melody. The entire ensemble plays moving lines with the same rhythms. Every single note from the melody is harmonized to create a beautiful melodic sound block. Analyzing the voicings from the full-band tutti section revealed the sound of Thad Jones and all the voicing techniques Wright discussed in his book.

The following reduced score was made from the archive edition score published by Kendor's Music. This excerpt only focused on the voicings from the full-band tutti section. The top two staves are reduced from the saxophone section and the lower two staves are reduced from the trumpet and trombone sections. The sax voicings are discussed later in the dissertation. Scale degrees are indicated on the left side of all the chords and the chords are indicated on the bottom of each system.
Ex. 5. “Back Bone” full-band tutti section voicing analysis.

The minor second interval in a minor chord can be seen in the first measure of Example 5. On the C minor chord, the third of the chord on the first trombone and the ninth of the chord on the second tenor saxophone have a minor second interval. The minor second interval on a dominant chord can be seen in the sixth measure. On the F9#11 chord, the 13th of the chord on the first trombone and the 7th of the chord on the first tenor saxophone have a minor second interval. One other example can be seen in the ninth measure of Example 5. On beat three of the G7+(#9) chord, the #9th and the 3rd of the chord on the second and the third trombone have a minor second interval.
Jones’ voicing techniques utilized on the saxophones on “Back Bone” matched Wright’s theories discussed in his book *Inside the Score*:

The sax section gets good sounds throughout, partly because each player plays idiomatic figures in registers where he can get a good sound. His sax voicings are usually spread more than an octave, most often with an interval of a 9th or 10th between the outer voices. He often uses the 5-part drop-2 voicing. When the lead sax drops into a low register, Thad frequently closes up the 5-part voicing. Thad normally provides more space between the top two saxes and between the bottom two than between the inside voices.  

In general, the baritone saxophone often covered the root, the 3rd or the 7th of the chords when playing moving lines and rhythmic figures. The tenor saxophones often covered the 3rd or the 7th of the chords with one of the upper extensions from the chords. The alto saxophones often covered the upper extensions from the chords. Most often, Jones used five-part, drop-two voicings for the saxophones. However, the voicings really depended on the idiomatic figures and registers. Sometimes the voicings did not precisely follow the “rules.” In Example 5, at measure one of J, the saxophone voicings followed the rules of the five-part, drop-two technique. In the following measure, the saxophones were occasionally found in quartal voicings, which created an open sound.

Jones’ voicing techniques utilized on the brass can be summarized as follows. First, Jones often included the root, the 3rd, and the 7th of the chords in the trombone section. Besides these three voices, he often assigned one of the upper extensions from the chord to the other trombone. It was usually the 5th, the 9th, or the 13th on a major chord; the 5th, the 9th, or the 11th on a minor chord; or the natural 9th, b9th or #9th, the b5th or #5th, or the 13th on a dominant chord. Jones often had the trumpet section play a triad with the upper extensions from the chords. In Example 5, the triads played by the

45 Ibid., 49.
trumpet section were indicated at the top of the trumpet section. Jones also utilized cluster voicings for the trumpets when they were not in a triadic voicing. The major or minor second intervals created tension, which is the harmonic “bite” Wright mentioned in his analysis. One good example was in Example 5, measure five, beat four. On a C7 chord, the second trumpet with the #11th clashed with the third trumpet that had the third of the chord.

Some general highlights Jones applied on “Back Bone” are as follows. First, the entire arrangement featured one of the essential elements in jazz music called call-and-response. Jazz scholar Mark Gridley states in his book *Jazz Styles* that “An eleventh feature of jazz is call-and-response format. One member or one section of the band offers a musical phrase that is like a question. Another member or section of the band then follows it with a new phrase that is like an answer.”

Jones split the saxophones and the brass into two parts. In general, the saxophones played moving eighth note lines that glued the ensemble together. In contrast, the brass threw punches with highly syncopated rhythms to respond to the moving lines played by the saxophones.

“Low Down”

Melody

The melody of “Low Down” follows a thirty-two measure AABA form, one of the most common forms used in jazz. Henry Martin and Keith Waters mentioned in their book *Essential Jazz the First 100 Years* that “AABA form is a 32-bar song form. In this

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form, the A section is often called the head and the B section the bridge.” As mentioned in a previous analysis, Jones used traditional jazz elements such as call-and-response. In Example 6, the melody in the A sections is divided into two main ideas. The first four measures have four one-bar phrases as the call and the following four measures have one long phrase that serves as the response. Even though four of these short phrases are only one measure long, they have a forward motion that keeps building the energy. Therefore, the listeners hear these four short phrases as a four-bar phrase. In contrast with the legato feel from the A sections, the bridge is highly syncopated. The brass section accents the short upbeats and the saxophones respond with short phrases that end with short notes. In the last A section, Jones added sixteenth-note moving lines in the saxophone melody to gain energy. The melody ended with a full-band tutti on a strong dynamic.

Ex. 6. “Low Down” melody lead sheet.
Form of the Arrangement

The form structure of “Low Down” is similar to “Back Bone.” In “Low Down,” Jones used his arranging techniques to maximize the dynamic contrast on the AABA musical form. Figure 2 shows the structure of the arrangement.

Figure 2. Form structure of “Low Down.”
Similar to his approach in “Back Bone,” Jones had the full band play the introduction. To create an energetic introduction, Jones had all the instruments play in their upper register, which created a very intense sound. He also utilized call-and-response between the saxophones and the brass to create tension. In contrast, the melody that began at rehearsal letter A had a soft *mezzo-piano* dynamic. Jones had the saxophones and the trombones play the melody and the counter melody in their lower register reduced the dynamic. The trumpets rested until the bridge at rehearsal letter C. The melody played by the trumpets on the bridge naturally brings the dynamic to a higher level because the higher trumpet register intensifies the sound. The melody on the bridge was harmonized by all brass, which also intensified the music. All these arranging techniques created a noticeable contrast between the bridge and the A sections.

The trumpet solo begins right after the melody statement at rehearsal letter E. Similar to what Jones does on “Back Bone,” the saxophones play a sax-soli type of background behind the solo at the bridge of the song form. The sax-soli begins at rehearsal letter I and serves as the background for the trumpet solo. This shows Jones’ astounding arranging techniques. He creates a conversation between the sax-soli and the trumpet solo. The busy moving sixteenth-note melodies from the sax-soli inspire the trumpet solo. The spaces and long notes from the sax-soli give an opportunity for the trumpet solo to interact with the sax-soli.

The composer’s showcase finally arrives at rehearsal letter M, which is the full-band tutti section. It is a whole chorus of the song within the AABA form. In my opinion, Jones never loses his audience’s interest. At the bridge of the tutti section, Jones uses a dramatic dynamic change to surprise the audience. On the first note at rehearsal letter O,
the full band has a *forte* dynamic, and it suddenly drops to *subito piano* on the following note. The energy rebuilds in the following three measures and the phrase ends with a high note falling down. Jones repeats the dramatic effect in the next four measures to keep his audience’s interest.

The ending of “Low Down” is simple but effective. Jones does not include the completed melody as the recapitulation of the arrangement. He only restates the A section of the melody as the ending of the piece.

**Harmony**

Similar to what Jones does on “Back Bone,” he uses chords that support the melody note. Jones utilizes consistent root movement during the melody statement, solo section, and the full-band tutti section. However, the quality of the chords is always varied to support the melody note. Example 7 provides the lead trumpet melody from the full-band tutti section from rehearsal letters M through Q. Jones explores the upper extensions of the chords. By writing a beautiful diatonic melody over a melodic bass line and using many chord qualities to connect the melody and bass, he achieves a rich sound through this connection. For instance, in measure six, the melody notes A, C, F, and A are from the F major triad. Jones uses a melodic bass line of Eb, D, Db, C to create a contrary motion between the top and the bottom voices. The chords with these four notes depend on the melody. For example, the first melody note A is the #11th of the Eb chord. Either an Eb7 or an Eb Major 7 with a #11th would make the melody fit in the context. When there is a descending movement by half steps, Jones’ chord of choice is usually the dominant with the #11th and the natural 9th. Another example of Jones’ harmonic taste is the phrase at rehearsal letter P. The whole phrase emphasizes pitches F and G, which are
the root and the 9th of the first chord, F major, the b9th and #9th of the second chord, E7, the b13th and the 7th of the third chord, A7. The phrase ends on Bb, which is the b13th of the D7 chord. All these altered extensions from the chords create a rich sound. However, pitches F, G, and Bb are all from the F major scale. Jones hears the diatonic melody notes as the colorful upper extensions of the chords, which gives his music a rich sound.

Ex. 7. Full-band tutti section harmony.
Voicings

Jones showcases his approach techniques in the full-band tutti section of “Low Down.” Gary Lindsay provides a definition of Jones’ approach techniques:

Approach techniques provide alternate methods of harmonizing individual notes based on harmonic and linear relationships to the chord of the moment. Also known as passing note harmony, this technique can be applied to any lead note with a stepwise approach to a chord tone or tension of the chord of the moment. It can be applied in melodic movement of upper and lower neighboring tones. Approach techniques can only be applied to eighth notes, triples and sixteenth notes. Longer note values would clash with the existing harmony in the rhythm section.  

Jones often sets a target melody note and applies one of his approach techniques to harmonize the previous melody note. The result is the stepwise voice leading creating forward motion, which enlarges the tension-and-release effect. In Example 8, the types of the approaches are indicated on top of the notes. Jones applies a diminished approach on the first note at rehearsal letter M. He uses an E diminished 7th chord to approach the targeted F major chord. When voicing a diminished 7th chord, Jones includes the note a whole step above one of the chord tones. Wright mentions in his book Inside the Score that when Jones adds “a tone to the diminished 7th, he uses the notes that are one step higher than the basic chord tones. Although all four added tones are available, Thad uses only one or two at a time.” On the first note of rehearsal letter M, D# is a whole step above the chord tone C#. At the end of the third beat of rehearsal letter M, Jones applies the dominant approach before the target F major chord on the fourth beat. The 3rd and the 7th of the C7 chord moving to F major create a stepwise voice leading (E to D; Bb to

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48 Gary Lindsay, Jazz Arranging Techniques: from Quartet to Big Band (Miami, FL: Staff Art Publishing, 2005), 99.
49 Wright, Inside the Score, 81.
A). One other approach Jones applies is the chromatic approach, which can be seen on the second note from the eighth note triplet on the fourth beat in the first measure of rehearsal letter M. All voices move down a half step to the targeted F major chord.

Ex. 8. Full-band tutti voicing techniques, mm. 1-2 at rehearsal letter M.

Demsey pointed out that “Low Down” is one of the original seven charts commissioned by Count Basie for an entire album of Thad Jones’ music. However, Thad’s voicings and ideas were too “modern” for Basie’s ears. The “modern” voicing phenomenon is also mentioned as the “harmonic bite” in Wright’s book *Inside the Score*.

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50 Demsey, Preface to Thad Jones, *Low Down*. 
The main idea is Jones utilizes the available chord tones and the upper extensions to create a minor second interval. The interval below the top voice and above the lowest voice is always larger than a second, which produces a clear melody and a bass line. The minor second interval between the inner voices can be examined throughout the full-band tutti section. Some examples showcase how Jones manipulates the inner voices to create the harmonic “bite.” In Example 8, at the end of the third beat, Jones uses the natural 9th, #9th, and b9ths on the C7 chord. The cluster voicing provides a harmonic “bite” in the lower trumpet section. On the down beat of the second measure, Jones puts the 13th and the 7th of the dominant chord next to each other on the first tenor saxophone and the second trombone. On the end of the fourth beat in the Example 9, Jones uses both the #9th and the 3rd of the dominant chord on the first trombone and the fourth trumpet.

Ex. 9. Full-band tutti voicing techniques, mm. 3-4 at rehearsal letter M.
One other minor 2nd interval Jones often uses is the 5th and the #11th on a major chord. In Example 10, Jones uses the 5th and the #11th on the last chord, F. Similar voicing techniques can be found consistently throughout the rest of the piece.

Ex. 10. Full-band tutti voicing techniques, mm. 5-6 at rehearsal letter M.

Ex. 11. Full-band tutti voicing techniques, mm. 7-8 at rehearsal letter M.
In Example 12, Jones uses both the 5th and the b13th on a dominant chord at the end of the first beat in the second measure. The minor ninth interval between these two voices creates the harmonic bite effect.

Ex. 12. Full-band tutti voicing techniques, mm. 9-10 at rehearsal letter M.

“Central Park North”

The album *Central Park North* is influential because Jones utilizes electronic instruments in the rhythm section, woodwinds in the saxophone section, and elements from rock music. The title track “Central Park North” reveals Jones’ imaginative arranging of contemporary big band music. The piece can be divided into three main sections. The first and the last sections feature musical elements from funk and rock music. The middle section is a beautiful ballad and ends with bluesy improvisations. Although Jones was not the first composer who uses the idea of a musical suite, he refreshed the definition for the modern big band in 1969. This piece reflects influences from the music being played on the radio in the late 1960s. Elements from James
Brown’s funk music, boogaloo music, rock fusion, and funk fusion are featured throughout the piece.

Melody

The melodies in the first and the last section are based on rhythmic figures and riffs. There is no clear singable melody in the first and last sections. As shown in Example 13, most short melodic phrases in the introduction are rhythmic figures harmonized for the full band. Most rhythms are in the straight eighth-note subdivision and slightly swung sixteenth-note subdivision, which are common in funk music. The call-and-response between the horn sections is still one of Jones’ favorite jazz elements when writing for the big band. It is obvious the introduction of “Central Park North” is longer and further developed than those of “Back Bone” and “Low Down.”

Waters stated, “A riff is a short melodic idea, usually one to two bars long, which is repeated as the core idea of a musical passage.”\textsuperscript{51} Example 14 shows the riff in the first and the last sections of “Central Park North.” Jones arranges the saxophones to play a syncopated one-measure melody based on the sixteenth-note subdivision. The trombones play a response that accents the second and the fourth beat in every measure. The trumpets join in with a counter melody in the following chorus. Again, Jones utilizes call-and-response as the main idea in this section.

Ex. 14. The riff of the first and last sections.

In contrast with the first and the last sections, the middle section is a beautiful ballad, making the piece a suite. The melody is played on the flugelhorn, which produces a warmer tone than the trumpet. The melody is shown Example 15.

\textsuperscript{51} Martin and Waters, \textit{Essential Jazz the First 100 Years}, 15.
Jones’ choices of melody notes reflect his musical background in the bebop era where he often uses the upper extensions of the chords as the resolution. In Example 15, some highlights are indicated with the scale degrees of the chords. For example, in measure three, Jones uses F as the melody note, which is the 13th of the Ab chord. In measure seven, he uses G as the melody note, which is the #11th of the Db chord.

Form of the Arrangement

As mentioned previously, “Central Park North” has a suite feel presented in three sections. The transitional materials Jones composes musically glue the three sections together, which were also important for study. As with “Back Bone” and “Low Down,” Jones wrote a loud, energetic introduction. The lead brass players get higher notes than what Jones wrote in the previous period. The lead trumpet has a written F# and the lead
trombone has a high C in the first measure. The introduction is longer than eight measures and is developed as an individual musical passage. The introduction consists of a twelve-measure section at rehearsal letter A, an eight-measure section at rehearsal letter B, and a twelve-measure section at rehearsal letter C. The first four measures in section B are similar to the first four measures in section A. The first four measures in section C are based on a repeated riff. All three sections function to set the groove of the piece. At rehearsal letter D, the rhythm section plays an eight-measure interlude that sets the new groove of the following section.

The main melody of the first section starts at rehearsal letter E with an AAB form. The A sections are twelve-measures each based on a two-measure long riff. The B section is an eight-measure transition. Rehearsal letter H begins the ballad section. The whole band cuts off at rehearsal letter H. Then Jones wrote an interlude to introduce the flugelhorn as a solo instrument. Jones gives the horns a break to switch instruments and to apply mutes. The interlude is conversational between the flugelhorn and different sections in the band. There is no steady time in this section. The melody of the ballad starts at rehearsal letter I. The ballad is sixteen measures long with a mini ABAC form. Each section is four measures long. Jones surprises his audience with a twelve-measure, slow blues solo section after the beautiful ballad. The straight eighth-note light rock subdivision in the ballad section switches to the back beat oriented sixteenth-note funk subdivision. The tempo remains the same as the ballad. After the plunger-muted trumpet solo and the soprano saxophone solo, Jones wrote himself a “composer’s solo,” which is his signature shout chorus. The other leader of the band, Mel Lewis on the drums, operates the transition that goes back to the beginning groove. Jones uses a drum solo that
subtly changes the groove to the double time feel, which eventually becomes the beginning groove. Jones uses the introduction as the ending material to make the suite complete. Figure 3 shows the form structure of “Central Park North.”

Figure 3. Form structure of “Central Park North.”
Harmony

The melodies in “Central Park North” consist of moving sixteenth notes. Many of them move by whole steps or half steps. When writing for the full band, Jones utilizes passing chords to smooth the voice leading. Example 16 is the reduced score from the beginning of the introduction. Some of Jones’ arranging techniques are indicated in the score.

Ex. 16. Reduced score from introduction.
First, the movement of the harmony is contrary to the direction of the melody line. When the lead trumpet goes up in its higher register, the intensity of the music goes up. Meanwhile, Jones has the bass trombone go down in its lower register to reinforce the intensity.

Second, Jones is a master at building and releasing tension. He sets his target chords and intentionally uses passing chords to resolve the tension. The targeted chords and the passing chords are indicated in Example 16. In the first and the last sections of “Central Park North,” most chords are dominant chords with different combinations of the upper extensions. The target chords tend to be dominant 7th chords with the natural 9th, the #11th, and the natural 13th. The passing chords tend to be dominant 7th chords with altered 9ths and the natural 13th.

Third, instead of the dominant to tonic progression, Jones tonicizes the target chords with tri-tone substitutions. Jazz scholar Jerry Coker explains that tri-tone substitution is the substituting, especially of dominant 7th chords, with a chord of the same type whose root is a tri-tone (diminished 5th or augmented 4th interval, or simply three whole-steps) away from the given chord, as in substituting an F#7 for a C7. The altered dominant is a dominant 7th chord which contains, in its complete realization #5th, a b9th, a #9th, and a #11th. Tri-tone substitutions and altered dominants are nearly identical.52

This particular progression can be found throughout the piece.

Jones writes only one chord to repeat continually in the riff section. He uses D7 as the tonic chord to create a bluesy sound. The harmony in the ballad section is analyzed in the previous melody section. Jones picks the upper extensions from the chords as the melody notes.

Voicings

Jones’ voicing techniques in “Central Park North” can be summarized as follows. First, as in his previous compositions and arrangements, Jones uses dominant 7th chords with the upper extensions in the chords. Three combinations are often seen in this piece. The first type of dominant chord is the dominant 7th with the natural 9th, the #11th, and the natural 13th. This type of voicing is often applied on the targeted chords as the resolutions. In Example 17, the first beat in measure nine has the natural 9th and the natural 13th. The chord serves as the targeted resolution. The second type is the dominant 7th with the altered 9th and the natural 13th. This type of voicing is often applied as the targeted resolutions as well. The last chord in the third measure has both the altered 9ths and the natural 13th. The chord serves as the targeted resolution. The third type is the dominant 7th with the altered 9ths and 5ths. This type of voicing is often applied as passing chords. In Example 17, measure nine, the last four chords are all dominant chords. The first three chords all have the altered 9th and the b13th. All three chords serve as passing chords.

Second, the minor second intervals between the inner voices are less used in “Central Park North.” The harmonic “bite” Wright mentions still can be heard but it is not widely applied. In Example 17, measure eight, Jones creates a clash by making the tenor saxophones play the #9th and the 3rd of the dominant chords. The trumpet voicings are often written in triads. It seems Jones preferred a more open sound compared to the cluster voicings he used in his early period.
(cr) = Chromatic Approach
(dt) = Dominant Approach

saxes

triad used:

brass

saxophones have a counter-melody in unison
2 harmonic "bite"
use both 5th and #11

saxes

brass

7 saxophones have a counter-melody in unison
harmonic "bite"
use both 3rd and #9

saxes

brass
Ex. 17. Reduced score from full-band tutti section.
Orchestration

Jones utilizes woodwind instruments, different mute combinations for the brass, and electronic instruments to create colorful sounds. To create a fun-fusion groove in the rhythm section, Jones has both Barry Galbraith and Sam Brown on the electric guitars and Richard Davis on the electric bass. In the ballad section, the saxophones switch to the soprano saxophone, the clarinet, and the bass clarinet. Meanwhile, the trumpets are playing in harmon mutes and the trombones are playing in cup mutes. The combination creates a warm timbre for Jones’ flugelhorn solo. In the slow blues section, Jones features Jimmy Nottingham on the plunger-mute trumpet and Jerome Richardson on the soprano saxophone. Jones writes for each musician’s strength and the musicians maximize the power of Jones’ music.

“Greetings and Salutations”

Melody

“Greetings and Salutations” has a twelve-bar blues theme with a funk rock groove. Similar to Jones’ melody in “Back Bone,” this melody follows the traditional blues vocal form AAB. Each section is four bars long. The one-bar basic motive of the melody is presented in the A section. It begins with a short note emphasizing the third beat of the measure with a full value quarter note. The shape of the motive remains when it goes to the IV chord at bar five. The pitches are transposed a fourth higher than the original motive, which reinforces the original motive. The B section answers the A section, beginning with moving sixteenth notes and ending on a short quarter note on the third beat. The answer emphasizes the first beat. The melody is played by the trombones
in unison at the beginning and then played by the saxophones in unison the second time.

Example 18 provides the lead sheet of the melody.

![Lead sheet of the first melody.](image)

Ex. 18. “Greetings and Salutations” melody lead sheet.

The second melody begins at rehearsal letter C. Like the first melody, the second melody follows the traditional blues vocal form AAB. However, the basic motive of the melody is two bars long. The second melody is more syncopated than the first. In contrast with the first melody, the second melody emphasizes the first note in every bar in the A sections and it emphasizes the longer notes in the middle of the phrase in the B section. The second melody is played by the saxophones in unison. Example 19 is the lead sheet of the second melody.
Ex. 19. “Greetings and Salutations” second melody lead sheet.

Jones is consistent with his big band arranging style on the melody, i.e. he uses the call-and-response element. Example 20 shows the punches given by the brass in response to the syncopated saxophone melody. The top rhythm is played by the trumpets, the trombones, and the tuba. The bottom rhythm is played by the French horns. Jones arranges the French horns to come in an eighth note later than the rest of the brass to create an echo effect.

Ex. 20. Call-and-response used in melody.
Form of the Arrangement

“Greetings and Salutations” is a blues piece with a funky groove. Instead of a loud, energetic introduction, Jones writes a mysterious rubato introduction. In an interview by Arnold J Smith, Jones said, “We had a change of personnel, a change of writing, a change of styles, a development of some of the writers who were already in the band. So, Mel and I thought, ‘Let’s call it NEW LIFE and write from that concept.” The combination of the French horns, tuba, and woodwinds provide the introduction a feel of film music. Jones writes a line for the clarinet that articulates altered extensions from the chord. The melody is based on an Ab dominant bebop scale and the chord underneath the melody is C7. The altered extensions of the chord give the music a mysterious feel. This introduction represents the “new” concept Jones mentioned in the interview. Example 21 provides the melody from the introduction.

Ex. 21. Melody from the introduction.

Contrasting with the introduction, Jones has the drums play a strong pickup to lead into the main funk groove. Using the dynamic and the intensity, Jones creates a huge

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53 Arnold Smith, notes to Thad Jones /Mel Lewis Orchestra, New Life.
contrast to surprise his audience. All instruments in the ensemble play in their lower register with a soft dynamic at the end of the introduction. At the beginning of the funk section, the trumpets play in their higher register. The tuba and lower trombones play in their lower register. All instruments have a double *forte* dynamic.

The melody comes in at rehearsal letter A. Instead of using the saxophones or the trumpets to play the melody, Jones features the lower brass section on the funky melody. The saxophones play the second chorus of the melody. As usual, Jones has the brass playing short hits. The syncopated rhythms played by the brass enhance the funky attitude of the piece. Jones is not bored with the melody and the rhythmic hits, and he writes a variation of the melody at rehearsal letter C. The French horns and the rest of the brass compete with each other. The French horns come in an eighth note later than the rest of the brass, creating an echo effect.

The solo sections follow the twelve-bar blues form. According to the published score, Jones uses the trombone melody as the background at the end of the tenor saxophone and the trumpet solos. However, the recording from the album *New Life* has a different background played by the saxophones under the trumpet solo. Jones arranges a two-bar solo break before going into the last chorus of the trumpet solo, which raises the emotional contour and energizes the soloist.

The shout chorus begins at rehearsal letter G. Jones harmonizes the main melody for the trumpets, the trombones, and the tuba. He also arranges two unison counter-melodies that interact with the main melody. The first one presents the unison saxophones playing a moving sixteenth-note counter-melody. The other features unison French horns playing a syncopated eighth-note counter-melody. Jones brings the three
voices into conversation. Each voice accents on a different beat, creating a chaotic, high-energy shout chorus. Example 22 shows the aforementioned techniques.

Ex. 22. “Central Park North” shout chorus counter-melodies.

At rehearsal letter H, Jones presents all the instruments in concerted manner, playing the same rhythm, which resolves the tension from the previous section. This loud, thick chord is repeated four times by four sixteenth notes. It also serves as the sendoff to the drum solo. To interact with the drum set solo, the whole band plays this figure every two bars. In the last four bars of this chorus, the band plays only the end of beat four. Jones gives the drums and the congas a whole solo chorus before it returns to the shout chorus.

Starting at rehearsal letter G, the shout chorus serves as an interlude that takes the music back to the trombone melody from the beginning. The ending of the piece features the drums and the congas soloing together. Jones writes a series of thick chords to create an energetic finale for the piece. Figure 4 shows the form structure of “Greetings and Salutations.”
Figure 4. Form structure of “Greetings and Salutations.”
Harmony

The harmony Jones utilizes on “Greetings and Salutations” is simple because the piece is based on a twelve-bar blues theme. Almost all of the chords used are dominant 7th with different upper extensions. The voicing techniques used on “Greetings and Salutations” are discussed in the following section. The ending is the only part in which Jones uses passing chords. The only major chord used in the entire piece is the second to last chord, a Db major 7th. The chord progression can be seen in Example 23.

Ex. 23. Ending chord progression.

Voicings

Since the saxophones and the French horns had counter-melodies in unison during the shout chorus, their notes were not considered in the analysis of the voicing techniques. The voicing techniques Jones used on “Greetings and Salutations” were interesting. As shown in Example 24, Jones sought different sounds for the I chord and the IV chord. Both chords are dominant 7th but Jones used a suspended dominant 7th on the IV chord. To maintain the melody note Bb on the IV chord, a suspended F dominant 7th worked perfectly. Jones used the harmonic “bite” effect on the I chord. On the third beat in measure one, he used both the root and the flat 9th of the chord, creating a minor
second interval. On the downbeat of the second measure, he used both the 3rd and the sharp 9th of the chord to create another minor second interval. However, Jones created a more open sound on the IV chord. Most of the voices are a third or a fourth apart from each other and the smallest interval between voices is a major second. Jones is able to manipulate the chord quality to work with his desired melody notes.

Ex. 24. Shout chorus voicing reduced score.
Orchestration

The orchestration on “Greetings and Salutations” is a breakthrough in Jones’ arranging techniques. The use of four French horns, a tuba, three flutes, and the clarinets gives the big band sound a new possibility. These symphonic instruments help Jones achieve a film-music feel. Meanwhile, Jones’ use of the electric piano and electric guitar add the colors of funk and rock music, which are reinforced by the congas. It is hard to imagine a band of this size performing this piece live in a small jazz club.

“Return Journey”

Melody

“Return Journey” is the first movement from Jones’ final big band suite also titled “Return Journey.” The piece was recorded by the Monday Night Big Band in 1997 on their album Thanks To Tha: Monday Night Big Band Plays the Music of Thad Jones. The music is refreshing and contemporary in many ways.

In contrast to his middle period, Jones utilized simple ideas and motives to create strong melodies. Meanwhile, he composes colorful harmonies to support his simple melodies. Jones intentionally uses the chord’s upper extensions as the melody notes, which creates tension between the melody and the bass. Although this characteristic can be heard in Jones’ compositions from his previous periods, his musical taste has been further developed in “Return Journey.” Instead of resolving the tension, Jones suspends it, especially on the longer notes in the melody (see Example 25). In measure three, the long note B is the 6th of the D minor chord. In measure eleven, the long note B is the #11th of F major 7th chord. Two measures before rehearsal letter B, the melody note D is
the 9th of the C7sus chord. Three measures before rehearsal letter C, the melody note C is the 13th of the Eb chord.

Ex. 25. “Return Journey” melody lead sheet.
In the melody of “Return Journey,” Jones often uses triads to emphasize the upper extensions of the chords. In Example 25, the triads used are indicated above the staff. For example, at rehearsal letter A, measure one, the melody notes form a C triad over a D minor chord, which presents the 9th and the 11th of the D minor chord. At rehearsal letter B, second measure, Jones uses a G minor triad over an F7sus chord. The G minor triad emphasizes the 9th, the 11th, and the 13th of the F7sus chord. In the fourth measure of rehearsal letter B, Jones uses a G minor triad over an E7#9 chord. The G minor triad provides the #9th, the 7th, and the #11th of the E7#9 chord.

Jones creates irregular longer phrases compared to his early arrangements. The phrasing of the melody breaks the two-bar or four-bar phrase pattern. Jones allows the melody to be freely developed as needed. At rehearsal letter B, Jones introduces a rhythmic motive in the first measure, which appears every four bars, becoming a “hook” of the piece. In their book Songwriting for Beginners: An Easy Beginning Method, Miriam Davidson and Kiya Heartood stated the “hook” is a phrase or a word that hooks or grabs the attention of the listeners and draws them into the song.54 The rhythmic motive can be seen in Example 26. Jones repeats the syncopated rhythm every four bars to connect with the listeners. The melody comes in on the second measure at rehearsal letter B and keeps developing over the entire section from rehearsal letter B through C. The melody reaches its peak at the bar before rehearsal letter C.

Ex. 26. “Return Journey” rhythmic motive at rehearsal letter B.

Form of the Arrangement

Jones utilizes his arranging techniques to surprise the listeners. Unexpected musical elements make the form structure of “Return Journey” sophisticated (see Figure 5). The piece starts with a basic bossa nova groove played by the drums only. Two bars later, the ensemble joins in playing rhythmic hits. Jones composes an open vamp played by the rhythm section before he presents the melody at rehearsal letter A. The form of the melody on “Return Journey” is similar to AABA. However, the number of measures in each section is varied. Each of the A sections is eight-bars long and the B section, also called the bridge, is sixteen bars long. Jones notes on the score an optional repeat at the end of the melody presentation. For example, it could go back to rehearsal letter A for a piano solo with the rhythm section. Allowing the performers to make a musical decision on the form structure gives the music more possibilities. On the other hand, Jones was brave enough to exclude an improvised solo in this jazz big band composition. The shout
chorus starts at rehearsal letter D where he used harmony similar to that at the beginning of the melody. As the shout chorus develops, Jones does not limit himself to following the form structure of the melody. At rehearsal letter E, he keeps changing the time signature between 4/4 and 5/4 as needed while giving the brass some highly syncopated rhythmic figures to gain energy and tension. Jones surprises the listener again at rehearsal letter G. In my opinion, a strong resolution is expected at rehearsal letter G. Instead of giving the listeners a consonant chord to release the tension, Jones uses the staggered entry technique to continually build tension. The last chord of the piece is beyond logic and above reason; it is further discussed in the harmony and voicing sections. All these arranging techniques give “Return Journey” a modern form structure.
Figure 5. Form structure of "Return Journey."
Harmony

“Return Journey” can be analyzed in the style of modal jazz. Henry Martin and Keith Waters summarized the characteristics of modal jazz in their book *Essential Jazz: the First 100 Years*: “In modal jazz, the use of modal scales for improvising, slow harmonic rhythm, pedal points, and the absence or suppression of functional harmonic relationships are common characteristics.”55 Most of those characteristics can be found in “Return Journey.” At rehearsal letter A, as was shown in Example 25, the melody is based on the D Dorian scale. In the last four bars, the harmony changes to F major #11 and the scale becomes an F Lydian. The harmony often sustains for four bars. At rehearsal letter B, the rhythmic figure can be analyzed as a pedal point as was shown in Example 26. The first half of rehearsal letter B is based on an F pedal and the second half of the section is based on an Eb pedal. Common jazz chord progressions such as II-V-I and II-bII-I were rare in “Return Journey.”

The use of hybrid chords and upper-structure triads are easily found in “Return Journey.” In the book *The Chord Scale Theory and Jazz Harmony*, authors Barrie Nettles and Richard Graf stated, “An upper structure triad contains a high degree of tension from the chord scale and is supported by the chord sound.”56 Important chord tones such as the 3rd and the 7th in 7th chords are included in the voicings. Nettles and Graf continued,

A hybrid chord will contain an upper structure triad supported by an independent root. In its simplest form, a hybrid may be viewed as an upper structure triad without the chord sound support. Most often, when combined, the four or five notes of a hybrid will not equal a 7th chord.57

55 Martin and Waters, *Essential Jazz: The First 100 Years*, 179.
57 Ibid., 139.
The difference between the concepts of upper structure triad and the hybrid is the upper structure voicing technique includes important chord tones such as the 3rd and the 7th of the 7th chords, while the hybrid might not include important chord tones. Example 27 showcases the hybrid chords Jones utilized. Five bars before rehearsal letter C, Jones uses a II-V-I root movement to create a motion during the Eb pedal. However, the upper structure triads used are D, Db, and C, thus creating a progression of II-bII-I. Jones creatively combines two different progressions together. In addition to the hybrid chords, Jones uses polychords to enhance the harmony. Nettles and Graf stated, “Polychords are also related to upper structure triads. A polychord is a structure which has two complete chords.” An example can be seen seven bars after E. To build tension, Jones changes the time signature from 4/4 to 5/4. In addition to the time signature change, he creates a series of chromatic ascending polychords over highly syncopated rhythmical figures, finally resolving at the target chord Eb9sus with the rhythmic “hook” seen in Example 26.

Jones creates a sound block at the end of the piece. The root and the fifth of the two hybrid chords used have minor second intervals that clash with each other. The harmonic “bite” in the low register obscures the quality of the chord. An F triad and a Db triad can be clearly seen in the voicing. Considering Jones’ voicing techniques analyzed from previous sections, the two hybrid chords used might be F/Eb and Db/E. Jones often uses a major triad that is a whole step above the root of a dominant 7th chord to create a dominant 13(#11) chord. He also uses a major triad that is a minor 3rd below the root of a

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58 Ibid., 141.
dominant 7th chord to create a dominant 13(b9) chord. Example 28 shows the creative chord at the ending of “Return Journey.”

Ex. 27. “Return Journey” hybrid chords and polychords.

Ex. 28. “Return Journey” ending chord.
Voicings

In “Return Journey,” Jones explored new voicing techniques to create a contemporary sound; these new techniques were distinct from his previous compositions and arrangements. First, Jones reinforces the sound of the modal music when harmonizing the melody. To produce the sound of the chosen scale, he uses six out of seven notes from the scale to harmonize the melody. The type of the voicing used is mostly clustered for the inner voices. Gary Lindsay stated the cluster voicing contains two or more groups of adjacent 2nd intervals.59 The outer voices are usually prominent as Jones puts a 4th interval between the top two voices and the bottom two voices. This technique produces a clear melody singing on top of the thick harmony. Example 29 showcases how Jones applies this technique on “Return Journey.”

59 Lindsay, Jazz Arranging Techniques from Quartet to Big Band, 84.
Ex. 29. “Return Journey” shout chorus reduced score 1.

Other voicing techniques Jones utilizes in “Return Journey” are similar to what he did in his early period. He was consistent to include the minor 2nd interval in his voicings. In the first measure of Example 30, he uses both the #11th and the 5th in the F major 7th chord. In the second measure, he uses both the #9th and the 3rd in the E7 chord. Besides the harmonic “bite,” Jones applies cluster voicing in the lower voices to
create a suspended feel. In Example 30, the first chord F major #11 is a target chord that resolves the tension from the previous measure. The 2nd interval in the lower register obscures the resolution. The energy re-builds from the F major #11 chord through the following four measures.

Ex. 30. “Return Journey” shout chorus reduced score 2.

Contrary motion is still one of Jones’ favorite effects to achieve a satisfactory tension-release point. In Example 31, the higher notes go up in the flutes. In contrast, the bottom notes go down in the trombones. The effect creates a chord that has an intense sound because of the register of the instruments. In Example 31, Jones uses two major chords to approach the target chord F major #11. This technique allows Jones to create a bass line that goes down by half steps. Meanwhile, it allows Jones to create a melody line that goes up by half steps.
Ex. 31. “Return Journey” shout chorus reduced score 3.

Orchestration

In Jones’ late period, his sound concept is fully developed. He has a comprehensive understanding of the intensity, color, and space of the sound. Jones knows the register affects the intensity of the sound of the instruments. In “Return Journey,” Jones uses three flutes, a soprano saxophone, and a baritone saxophone in the woodwind section. He uses five trumpets to provide rich color in the inner voices and the four trombones provide essential chord sounds. Jones uses the instruments’ lower or middle registers to produce a warm sound at the beginning of the melody at rehearsal letter A and the shout chorus at rehearsal letter D. Example 32 shows the voicings for the beginning of the shout chorus at rehearsal letter D. The woodwinds, the top three trumpets, and the first trombone play the harmonized melody in their lower registers.
Ex. 32. “Return Journey” shout chorus register.

The traditional instrument grouping concept is not that important in “Return Journey.” Jones divided the ensemble into two main groups that often interact with each other, creating a call-and-response effect. The first group consists of three flutes, the soprano saxophone, and the top three trumpets. These instruments often get the melodies. The first trombone occasionally joins the first group to provide a lower voice in the harmonized melody. The second group consists of the fourth and fifth trumpets, all trombones, and the baritone saxophone. Jones often utilizes these instruments to play rhythmic hits. Example 33 shows the two groups of instruments used in “Return Journey.”
"Rejoice"

Melody

“Rejoice” is the final movement from Jones’ “Return Journey” suite. It is not surprising that Jones composed a happy blues piece as the last movement of the suite. The form structure of the melody is a twelve-bar blues theme. However, Jones does not write a memorable melody for “Rejoice.” He uses short bluesy motives and highly syncopated rhythms to make the piece swing. The short four-bar melodic motive can be seen in Example 34. Jones writes a two-chorus melody before it goes into the solo section. He presents the melodic motive at rehearsal letter A. At the second chorus of the melody at rehearsal letter B, Jones writes a varied motive where he twists the rhythms, making the motive much more syncopated to produce high energy.
Ex. 34. “Rejoice” melodic motive.

Jones uses highly syncopated rhythms and extensive articulations in the melody section. The highly contrasting long and short notes make the melody swing hard.

Writing unlike the melodies of his previous periods, Jones often uses two sixteenth notes to emphasize certain beats in “Rejoice.” Example 35 shows the characteristics discussed above.

Ex. 35. “Rejoice” melody rhythms and articulations.
Form of the Arrangement

“Rejoice” is based on a twelve-bar blues form. Figure 6 shows the form structure of the piece. Jones begins the arrangement with a complicated two-bar vamp that repeats seven times. Jones divides the ensemble into small groups, each with a unique rhythm. The piece begins with the bass and the drums to set up the swinging groove. Then he introduces one or two small groups at a time during the repeated vamp. The specific entrance order can be seen in Figure 6. The sound gives the effect of multiple people chatting at the same time. The whole band gets united two bars before rehearsal letter A. Jones writes a two-bar full-band tutti transition before he presents the melody at rehearsal letter A. As previously discussed in the melody section, Jones did not write a melody for “Rejoice.” Instead, he wrote two full-band tutti type shout choruses as the melody. The second chorus is a variation of the first.

The solo section starts right after the shout choruses. Rehearsal letters D and E are two choruses of background for the last soloist, which is the guitar solo as recorded by the Monday Night Big Band. In the first chorus, Jones wrote a sax-soli type background as he often did. Three bars before rehearsal letter E, the brass section joins in the background playing rhythmic figures with cup mutes. At rehearsal letter F, Jones starts his signature swinging shout chorus. After two full-band tutti shout choruses, Jones uses the drum set solo as the main ending material. He arranges call-and-response conversations between the drum set solo and the rhythmic figures played by the ensemble. Each time the drum set solos, the number of measures increases. These details can be seen in Figure 6.
Figure 6. Form structure of “Rejoice.”
Harmony

In “Rejoice,” Jones uses a twelve-bar blues harmony as a framework. The basic structure of the blues harmony remains. The tonic to subdominant motion from the fourth bar going to the fifth bar can be seen in Example 36. However, Jones utilizes passing chords to resolve to the subdominant, which gives the music a different direction than traditional blues. The chord progression can be seen clearly in the solo section. In Example 37, Jones sets his target chords at the fourth bar—the G7 chord serves as the secondary dominant chord and the C7 chord serves as the dominant chord that resolves to the F7 chord. Jones creates a descending chromatic bass line to build tension so the resolution at bar five can be satisfactory. The chromatic bass line connects the C7 chord in the first bar to the G7 chord in the fourth bar. The harmonic rhythm also helps build the tension. In Example 37, Jones presents the C7 chord for one bar to establish the tonic sound. After the second chord B7, the harmonic rhythm doubles. In the fourth bar, Jones changes the chord on every beat to build tension.

The final movement of the “Return Journey” suite is reflected in the harmony and the title of “Rejoice.” Jones repeats a two-bar chord progression IV-#IVdim-V-I three times from bar five through bar ten. The half step voice leading in the “fa fi so” progression builds tension, which makes the resolution to the tonic satisfactory. Jones repeats the progression three times as if it were a tag ending. A bluesy happy ending perfectly expresses the emotion Jones hoped to convey through his music.
Ex. 36. Harmony from melody section.

Ex. 37. Harmony from solo section.

Jones used interesting chord extensions and hybrid chords in his late period. The analysis of the ending chord from “Return Journey” shows Jones’ sophisticated taste in his harmonies. These interesting harmonies are continually used in “Rejoice.” In
Example 38, Jones uses an Eb major 13th chord with a b9th. The hybrid chord shown in the example is an Eb7 chord over an E triad.

Ex. 38. “Rejoice” hybrid chord.

The ending chord of “Rejoice” consists of two diminished chords that are a half step apart: the G dim7th chord has pitches G, Bb, Db and E; the F# dim7th chord has pitches F#, A, C, and Eb. The G# is from neither diminished 7th chord; it is the added note a whole step above the chord tone F#. The ending chord can be seen in Example 39. This voicing technique was discussed in the previous section.

Ex. 39. “Rejoice” ending chord.
Voicing

Jones is consistent with his full-band tutti voicing techniques in “Rejoice.” Most characteristics found in “Rejoice” have appeared in his previous compositions. Some highlights are as follows. First, Jones often uses a chromatic approach when approaching the target chords. In Example 40, Jones takes the melody note down and up by half steps in the first bar of rehearsal letter F. All voices move with the melody note by a half step. Measure 8 displays an interesting voicing technique. Jones sets the G dominant 7th as his target chord on the second beat. He uses a chromatic approach to voice out the chord. To create a strong resolution, Jones uses a contrary motion voicing technique--the top two voices in the trumpet section move up by a half step. In contrast, all other voices move down by a half step.

Second, Jones often applies upper-structure triads in the trumpet section. In Example 40, the triads used in the trumpet section are indicated above the staff. In the third bar of rehearsal letter F, Jones uses a C# minor triad to emphasize the b9th, the 5th, and the 7th of the Bb7 chord. Having five trumpets in the ensemble allows Jones to add one more note to the section to create colorful sounds. He adds the root of the chord Bb to the C# minor triad, which creates a major 2nd interval in the lower trumpet section.

Third, Jones continues to use a minor 2nd interval in his voicings. A few examples found in the dominant chords are as follows. In the fourth measure in Example 40, the harmonic “bite” between the #9th and the 3rd appear in all three horn sections. On the end of the second beat in the same measure, the #11th and the 5th in the lower trumpets create a minor 2nd interval. In measure seven, the 13th and the 7th on the end of the second beat create a minor 2nd interval. In minor chords, Jones uses the 9th and the
3rd of the chords to create a harmonic “bite.” An example can be seen on the third beat in measure seven.

Fourth, Jones is consistent with his voicing technique on the diminished 7th chords. In previous compositions, he often added one or two non-chord tones a whole step above the chord tones. In Example 40, measure five, Jones uses all of the non-chord tones a whole step above the chord tones.
(cr) = Chromatic Approach

F

saxes

triads used: E₉

brass

triads used: C₉, add root, C add 3rd, B add 3rd

harmonic "bite" use both #9th & 3rd

harmonic "bite" use both #11th & 5th

C₉(b⁹) C₇(b⁷) B⁷(b⁵) G⁷(b⁵) C₉(b⁹)
Ex. 40. “Rejoice” shout chorus reduced score.

Orchestration

In “Rejoice,” Jones returns to the traditional big band instrumentation with an ensemble comprised of saxophones, trumpets, trombones, and a full rhythm section. In the saxophone section, Jones uses the soprano saxophone as the lead voice. During the full-band tutti section, the soprano saxophone plays in its middle and lower registers to double the lower trumpets’ voices. The intensity of the soprano saxophone is low in its
lower register and blends well with the lower trumpets. Jones often creates 2nd intervals between the lower trumpets. Blending the soprano saxophone with the trumpet section enhances the rich sound of the 2nd intervals. Jones has a comprehensive understanding of the acoustic concept. He arranges the soprano saxophone to play in its higher register in the sax-soli type background behind the last soloist at rehearsal letter D. The higher register of the soprano saxophone is able to cut through the band.

Jones adds the fifth trumpet and trombone to the ensemble to generate colorful sounds. For example, in the full-band tutti section, the extra trumpet and trombone allow Jones to create a giant sound block that moves with the melody. As discussed in a previous analysis, Jones keeps the intervals between the melody and the second voice larger than the intervals between the inner voices to create a rich harmony to support a singable melody.
CHAPTER V

CONCLUSIONS

Melody

Jones wrote simple but memorable melodies in his early period. The two early pieces discussed in this dissertation, “Back Bone” and “Low Down,” showed Jones’ melodic writing. In “Back Bone,” the melody simply consisted of classic blues vocabulary. The melody followed the basic blues form of “AAB.” In “Low Down,” the melody followed the AABA song form. Jones wrote a legato melody in the A sections and used highly syncopated rhythms on the bridge in contrast with the A sections. In my opinion, both pieces could be performed in a small group setting as if they were jazz standards. The pitches in the melodies were mostly diatonic in the key center. Jones occasionally used half step ornamentations in the melody statement. The melody of “Back Bone” was seen in Example 1 and the melody of “Low Down” was seen in Example 6.

The two pieces discussed from Jones’ middle period were “Central Park North” and “Greetings and Salutations.” Both pieces featured funk-jazz elements. The melodies from these two pieces contained short motives, also called riffs, and blues vocabulary. Compared to Jones’ early period, he used more chromaticism in the melody statement. Example 41 shows the chromaticism used in the melody statement in “Central Park North.” Excerpts in Example 41 are the beginning of the introduction and the saxophone...
melody in measure seventeen. Example 42 is the second melody from “Greetings and Salutations” at rehearsal letter C.

Ex. 41. Chromaticism used in “Central Park North” melody statement.

Ex. 42. Chromaticism used in “Greetings and Salutations” melody statement.

Besides the use of blues and funk elements in the melody statement, Jones’ choices of the melody notes were noticeably developed. He used available extensions from the chords to create aesthetic melodies. The melody from the ballad section in “Central Park North” showcased Jones’ melodic taste; this feature was seen in Example 15.

In Jones’ late period, the development of his melodic writing was dramatic. In “Return Journey,” Jones took his melodies a step further. Most of the longer notes in the melody were from available extensions from the chords. Jones pursued the aesthetic
tension between the melody and the roots of the chords. In the melody statements, he did not limit himself to common two-bar or four-bar phrases. He manipulated the tension and the release by extending or shortening the phrases as needed. The melody of “Return Journey” can be seen in Example 25.

As the final movement from the “Return Journey” suite, the bluesy piece “Rejoice” did not even have a melody. Jones used the full-band tutti voicing technique to write a shout chorus type melodic statement at the beginning of the piece. This material never returned. The melodic motive can be seen in Example 34.

Form Structure

Jones’ approach to introductions developed over time. His introductions in his early period were powerful, loud, and short. The dynamic often dropped after the introduction. This characteristic can be seen in both “Back Bone” and “Low Down.”

In his middle period, the introduction became longer and much more sophisticated. In “Central Park North,” the multi-section introduction itself almost became a complete big band piece. Jones also experimented with symphonic sound in the introduction of “Greetings and Salutations.” The peaceful rubato introduction featured the woodwinds and a clarinet solo. Then he generated a huge dynamic contrast by introducing a powerful second introduction with a funk groove.

In Jones’ late period, he used orchestration techniques and harmonic approaches to build tension in the introductions. Both “Return Journey” and “Rejoice” began with soft dynamics. Jones often used the rhythm section to set the feel of the piece in the introduction. His harmonic approaches no longer provided a clear direction leading into the melody. Instead, the introductions felt suspended and dissonant.
Jones’ approach to melody also developed throughout his career. In his early period, the melody of “Back Bone” simply repeated twice because the form of the piece was in a twelve-bar blues style. The melody of “Low Down” simply followed the AABA form of the piece.

In Jones’ middle period, he added transitional material after the melody statement in “Central Park North.” The syncopated transition section contrasted with the peaceful ballad section. In “Greetings and Salutations,” Jones wrote a two-chorus melody within the twelve-bar blues form. He added one chorus of new melody as an interlude before it went to the solo section.

In Jones’ late period, he was not limited by the structure of the form. In “Return Journey,” the form of the melody was AABA. The A sections were eight bars long. The melody, rhythm, and harmony varied. The bridge was twice as long as the A sections. The stretched bridge gained energy and tension, which gave the music a satisfactory resolution when it went to the last A section. In “Rejoice,” Jones surprisingly replaced the melody with two choruses of full-band tutti.

Jones kept exploring his treatment in solo sections. In his early period, the form of the solo sections in “Back Bone” and “Low Down” matched the form of the melodies. In both pieces, Jones used a sax-soli type of background to support the soloist. The moving lines played by the saxophones served to inspire the soloist. In the recordings of these two pieces, one can hear conversations between the soloist and the background.

In Jones’ middle period, he used different ways to support the soloists. In “Central Park North,” Jones wrote a full-band tutti shout chorus background to support the trumpet and the soprano saxophone solos. Jones gave the drum set an open solo at the end of
“Back Bone” to feature his partner Mel Lewis. In “Greetings and Salutation,” Jones gave the trombones the melody in unison as the background behind the tenor saxophone and the trumpet solos. During the drum set solo, Jones arranged the ensemble to play rhythmic figures for one bar and then the drum set solos for one bar to create a call-and-response effect. In Jones’ late period, he extended an optional solo section in “Return Journey.” Jones was also open to let anyone in the band take a solo in “Rejoice.” The drum set solo at the end of “Rejoice” showcased the development of Jones’ arranging technique. Similar to “Greetings and Salutations,” “Rejoice” had the drum set solo trade call-and-response bars with the ensemble. However, the length of the trading was not predictable. Jones consistently used the shout chorus throughout his career. In all six pieces from these three periods, the shout chorus followed the solo section or preceded the “head out.” Jones used full-band tutti voicing in most of the shout choruses.

Jones’ treatment of the restatement of the melody, also known as “head out,” also developed over time. In his early and middle periods, he did not repeat the entire melody at the end of the arrangement. Only part of the melody statement was included after the shout chorus. Jones varied the melody in the “head out” to transition to the ending. In his late period, Jones did not write a separate “head out” for “Return Journey” or “Rejoice”; the shout choruses served as the “head out” in these two pieces.

Jones’ arranging techniques on the endings were noticeably developed. In his early and middle periods, the endings for “Back Bone,” “Low Down,” and “Central Park North” were stated by one rich chord played by the entire ensemble. He often gave the drum set a solo or a pickup that led into the dense chord. The ending was extended in the middle period. In “Greetings and Salutations,” Jones wrote a series of dense chords to
converse with the drum set. In his late period, the ending became more sophisticated. At the end of “Return Journey,” Jones wrote long notes with multiple entrances for the ensemble. The final chord sounded dissonant and the quality of the chord was ambiguous. The ending of “Return Journey” can be seen in Example 28; a similar treatment was used on the ending of “Rejoice.”

Harmony

Jones was consistent in his harmonic approach throughout his career. He often used dominant 7th chords regardless the chords’ functions. One reason was the use of dominant chords allowed Jones to create not only a beautiful melody line but also a tasty bass line. The quality of the chords varied according to the relationships between the melody notes and the bass notes. To enhance the changing chord qualities, Jones utilized a contrary motion technique between the melody and the bass. Jones used passing chords to approach the target chords. He often set a target chord and then created a series of chord progressions to resolve to the target chord. The progressions were often V-I or bII-I.

Jones manipulated the different extensions from the dominant 7th chords to achieve different functions. He usually used the dominant 7th with the natural 13th, #11th, and natural 9th alone to provide a more stable sound or release. Use of this type of dominant 7th chord often resolved down a half step. He used the dominant 7th with the natural 13th or the b13th and the altered 9ths to provide a strong voice leading that resolved down a fifth for a major tension release point. Example 43 provides an excerpt from “Central Park North” where he used the natural 13th on the first chord when the rhythmic position of the chord was emphasized in the measure. However, he used the
b13th on the third beat where the chord served as a passing chord to resolve to the fourth beat. Jones used a natural 13th on the last chord when it served as the target chord.

Ex. 43. Use of dominant 13th and b13th.

Jones started using hybrid chords and polychords in his late period. Some of his hybrid chords and polychords contained a minor 2nd interval harmonic “bite.” The ending chords on “Return Journey” (see Example 28) and “Rejoice” (see Example 39) are good examples.

Voicing

Jones’ voicing techniques were consistent throughout his career in many ways. Jones often included 2nd intervals between the inner voices as the clash of the small intervals provided a grind, which generated excitement and energy. This voicing technique is often called cluster. Generally, Jones used cluster voicings to build tension and used more open voicings on the chords that released the tension. An excerpt from the
third bar of rehearsal letter M in “Low Down” can be found in Example 44. Jones used cluster voicing on the first few chords to build tension and a relatively open voicing on the last chord where the tension was released temporarily.

Ex. 44. Use of cluster voicing and open voicing.

Jones kept the top voice a 3rd or a larger interval above the second voice. This technique helped the melody clearly sit on top of the dense harmony. He also kept the bottom voice a 3rd or a larger interval lower than the next voice above. This technique produced a clear bass line. An excerpt from “Rejoice” in Example 45 shows this characteristic of Jones’ voicing technique.
Ex. 45. Interval between the top and the 2nd voice.

In Jones’ late period, he started to experiment with new voicings. Differing from his early period, he put the minor 2nd interval between the bottom two voices. Jones used this powerful voicing as the ending chord in “Return Journey.” Example 46 shows the ending chord voicing.

Ex. 46. Minor 2nd interval used between lower voices.
**Orchestration**

Jones used traditional big band instrumentation in his early period. Five saxes, four trumpets, four trombones, and a rhythm section comprised the piano, bass, and drum set. Jones split the ensemble into two main groups: saxophones and brass. When the saxophones played melodic content, the brass usually played rhythmic figures. When the brass played the melodic content, the saxophones usually played fast runs to fill the gaps. Calls-and-responses between the two groups were constant. Jones often grouped the baritone saxophone and the bass trombone together to play the roots of the chords in full-band tutti sections.

In Jones’ middle period, his orchestration techniques were experimental. He sought a symphonic sound in the big band music. In “Central Park North” and “Greetings and Salutations,” Jones added French horns, tuba, flugelhorn, and woodwinds to the ensemble. These instruments, not common in big band music, provided a different color and feel. He also added electric guitars and bass to the rhythm section. The use of electric instruments incorporated elements from funk music. Jones was a frontrunner among big band composers in late 1960s and early 1970s. In his middle period, Jones divided the ensemble into three main groups; in “Central Park North,” the saxophones often played the melodic riffs, the trumpets often played counter-melodies in conversation with the saxophones, and the trombones often played riffs or rhythmic figures with the trumpets. In “Greetings and Salutations,” the French horns played the counter-melody, the saxophones still got the main melodic content, and the trumpets and the trombones, grouped together, generated rhythmic punches.
In Jones’ late period, he added one more trumpet and trombone to the ensemble. The five trumpets and five trombones allowed Jones to create more vertical grinds in the voicings. Often, Jones was able to include almost all chord tones and available extensions from the chords or all notes from the chosen scales in the voicings in the full-band tutti sections. This technique created a huge sound block as it generated powerful energy when it moved up and down with the melody. However, the melody was still clear because it stayed a 3rd or larger interval above the second voice. Jones broke from the instrument grouping system in his late period. The intensity of the sound the instruments were generating at the moment became Jones’ priority. This characteristic was discussed in the analysis of “Return Journey.”

The study of Jones’ arranging techniques could go on and on. This dissertation discussed only six pieces out of Jones’ many brilliant compositions and arrangements. By comparing and contrasting the arranging and scoring techniques over Jones’ career, this dissertation provided detailed information regarding his arranging style and its evolution over time. Jones’ music is full of passion, entertainment, and surprise. His music is also swinging, bluesy, and joyful. Coming from the tradition of Count Basie, Jones bridged traditional and contemporary big band music. He expanded and redefined the sound of big band music in many ways. Some of his characteristic arranging devices would have been considered wrong in the traditional big band style. Rejections from Count Basie indicated Jones was ahead of his time with all of his advanced arranging techniques. In my opinion, his extensive use of dominant chords as passing chords, target chords, and tonic chords was revolutionary. It also gave the music a bluesy sound. His comprehensive understanding of tension and release brought his music to a whole new
level. The energy intensified from the dissonant grind between the inner voices; when it resolved, the voicing opened to provide a satisfactory resolution. The form structure of Jones’ music was not as predictable as traditional big band arrangements. The “head-solo-head” format was no longer a limit for Jones’ music. He introduced woodwinds, French horns, tuba, wordless singing, and electric instruments to symphonize the big band. This rich and colorful sound made his music stand out from others.

In my opinion, understanding the development of Jones’ arranging techniques could provide a role model for young composers and arrangers. The continuity of elements in Jones’ music is the history of big band music. Studying and playing the music by Frank Foster, Sammy Nestico, Neal Hefti, and many other classic big band arrangers would help young composers and arrangers establish their own aesthetics. Examining the voicing and arranging techniques used in Jones’ music would advance students’ musicality. Jones’ music is significant and influential because he explored new sounds and new styles, thereby expanding the range of the big band. As history goes on, what was “contemporary” might become “traditional.” New generations of composers and arrangers might search out new big band sounds. However, the path of learning jazz music will never change. History is where development begins.
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**Musical Scores**


**Online Resources**


Linear or Jacket Notes


Dissertations


APPENDIX

THAD JONES ARRANGEMENTS FOR THE COUNT BASIE ORCHESTRA
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