Table of Contents

Preface 8

I. MELODY AND RHYTHM 11
Linear Embellishment, Rhythmic Variation, and Thematic Development

II. HARMONIC VARIATION 37
Chord Substitution and Reharmonization

III. VOICINGS AND VERTICAL SONORITIES 55

IV. ORCHESTRATION 91

V. UNIFYING COMPONENTS 129
Introductions, Interludes, Connecting Materials, and Endings

VI. FORM AND STRUCTURE 167

VII. A LOOK TO THE FUTURE 205

APPENDIX

Glossary 207

Index to Corresponding Compact Disc Recording 210

Selected Discography of Featured Arrangements 212

Resources for Featured Scores 214

Artist Biographies 216

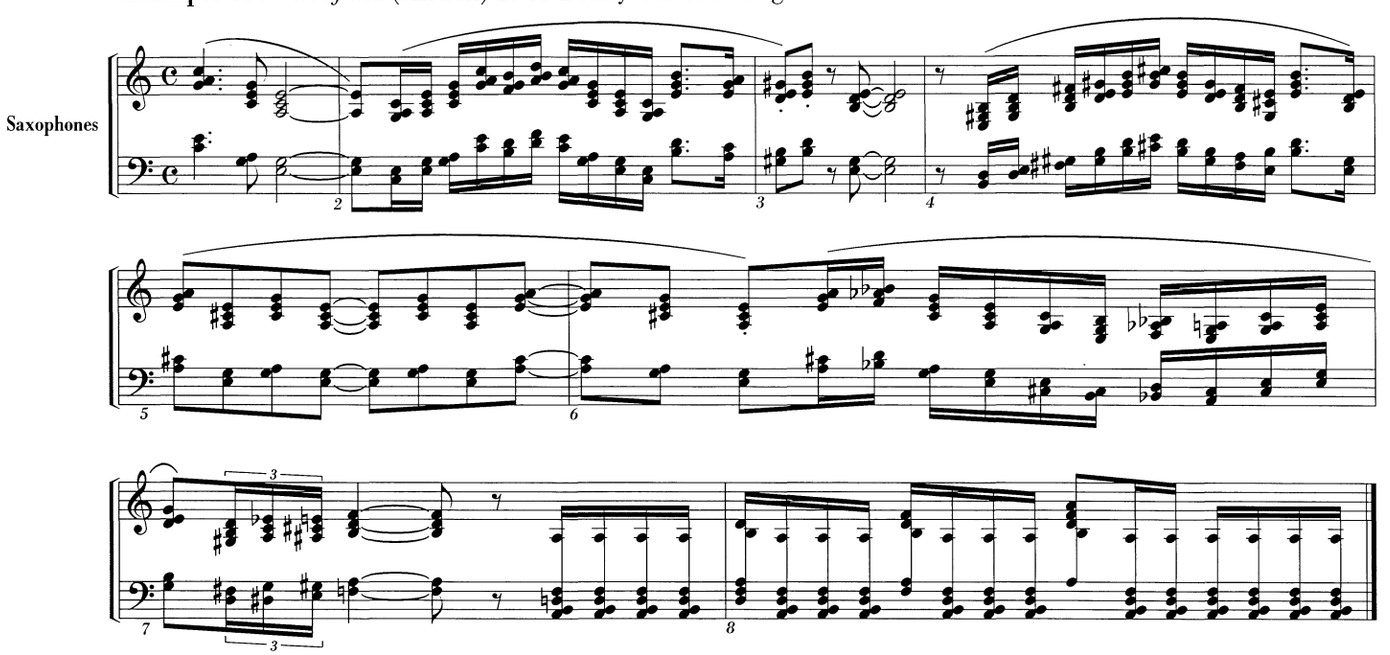
About the Author 222

ALL OF ME

Benny Carter's 1940 soli chorus for 5 saxophones was a revision of his 1936 arrangement for the Willie Lewis Orchestra featuring 4 saxes (2 altos and 2 tenors). Carter's soli was admired and frequently imitated (arranger/saxophonist Manny Albam recalled playing a transcription of the arrangement in a dance band in the 1940s); the 4-part close position voicing with baritone sax doubling lead alto at the octave became the basis of the *Supersax* ensemble sound 35 years later.

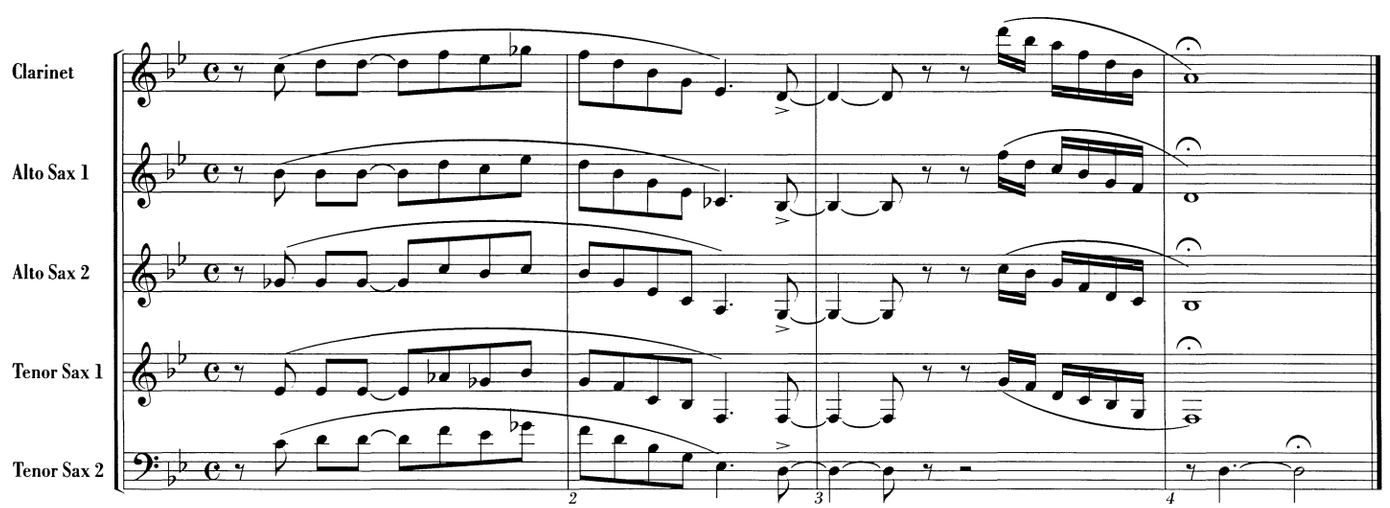
The octave doubling of the outer voices emphasized Carter's lead line, a highly ornamented embellishment of the melody. The compression of the 5 parts into the span of an octave produced a rich, fluid, and powerful sonority; note the unique timbre produced in measure 8 when the voicing defied the rules of low intervallic limits (intervals smaller than 4ths or 5ths in low bass clef registrations).

Example 137: *All of Me* (sax soli) 1940 Benny Carter arrangement



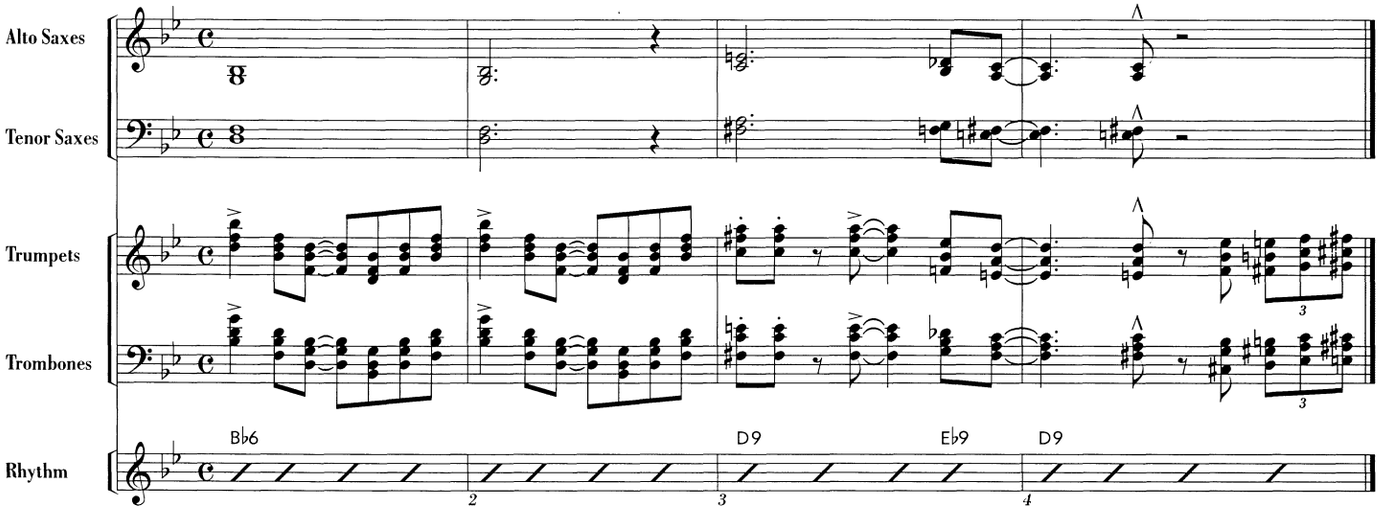
As the lead alto player in the ensemble, Carter doubled clarinet, and like many other orchestras of the day, the baritone saxophonist doubled alto sax. In the final chorus of *All of Me,* Carter changed the color of the reed section by scoring for clarinet lead, 2 alto saxes, and 2 tenor saxes. Like the sax soli noted above, he used 4-part close position voicings with an octave between the outer voices (clarinet and 2nd tenor).

Example 138: *All of Me* (reed section soli) 1940 Benny Carter arrangement



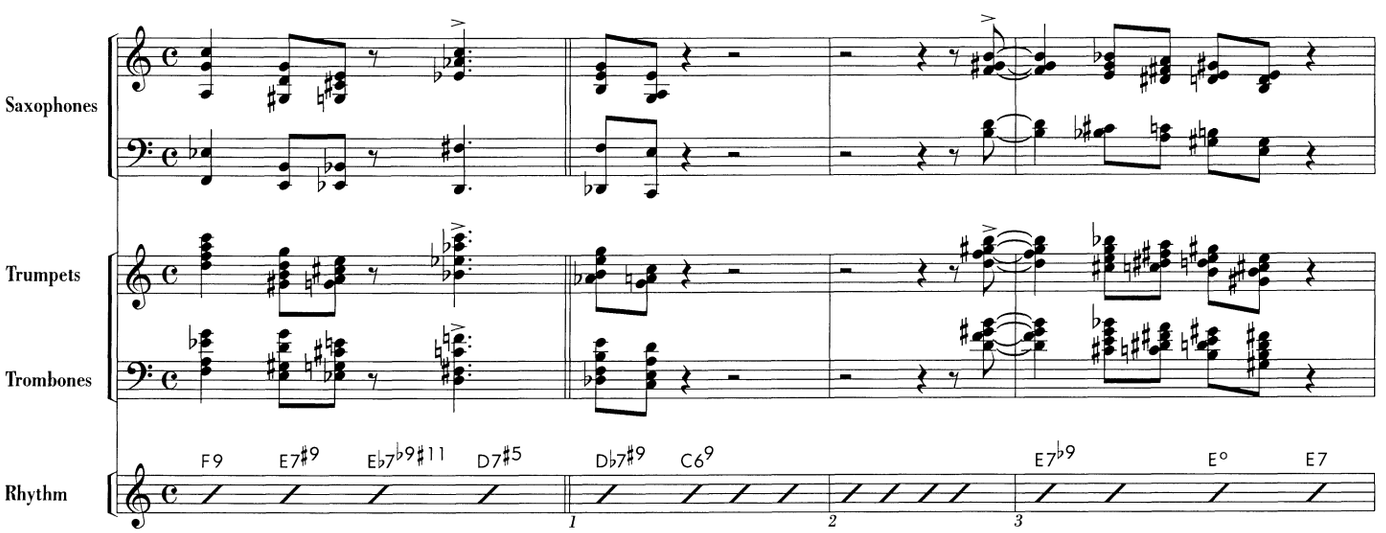
Carter's tutti orchestration of the shout chorus used 6 brass (3 trumpets and 3 trombones) with 4 saxophones (2 altos and 2 tenors). The brass section was scored in 4-part drop-2/drop-4 voicings (bars 1, 2, 4) above sustained sax chords in tight 4-part formations. Note the full-bodied resonance of the reeds in the bass clef register beneath the solid projection of the brass in idiomatic middle to upper registers.

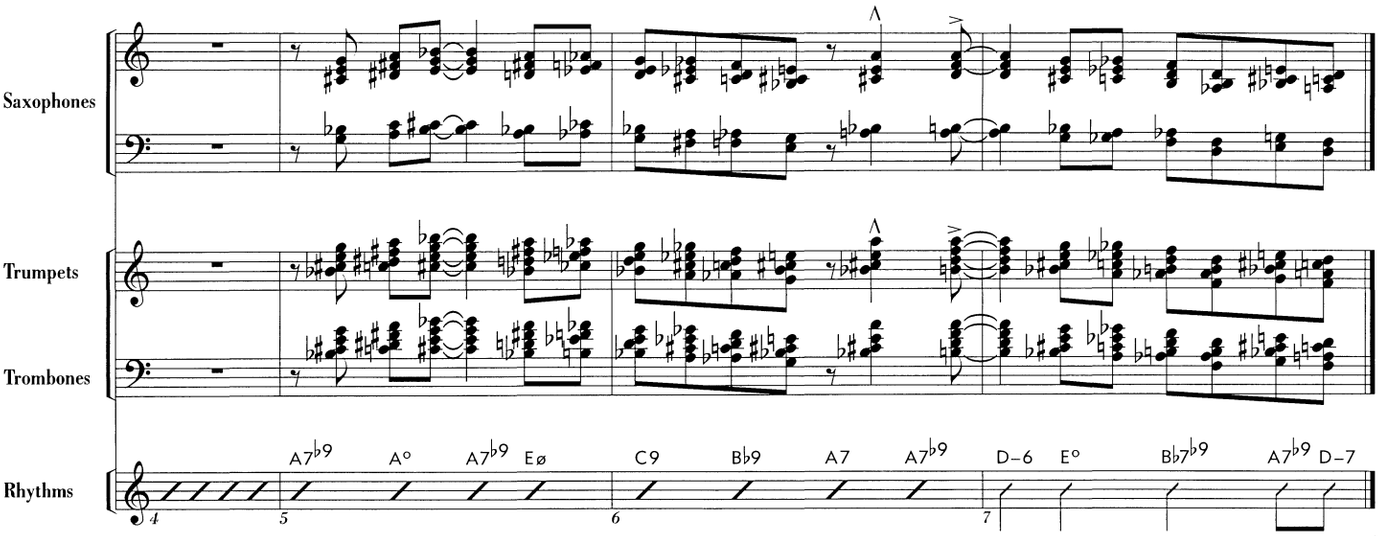
Example 139: *All of Me* (shout chorus) 1940 Benny Carter arrangement



Billy Byers orchestrated the shout chorus of his 1963 arrangement in the standard 5-saxophone (AATTB) and 8-brass (4 trumpets and 4 trombones) combination of the Count Basie Orchestra. Byers scored the tutti passage in classic Basie 4-part voicings, a system employed by other significant Basie band arrangers such as Neal Hefti, Frank Foster, and Sammy Nestico. The 4 trumpets were duplicated an octave lower by the 4 trombones and first 4 saxophones, while the baritone sax doubled the lead trumpet line two octaves lower. All three sections were scored in close position block voicings with all parts moving parallel to the melodic lead, producing a powerful linear effect with basic 4-note densities. Byers said, *"The Basie band writing approach of multiple doublings between the 4 trumpets, 4 trombones down an octave, and top 4 saxes – with baritone on roots or two octaves below the melody – was good for rhythmic playing because everyone was in a relatively similar register."*

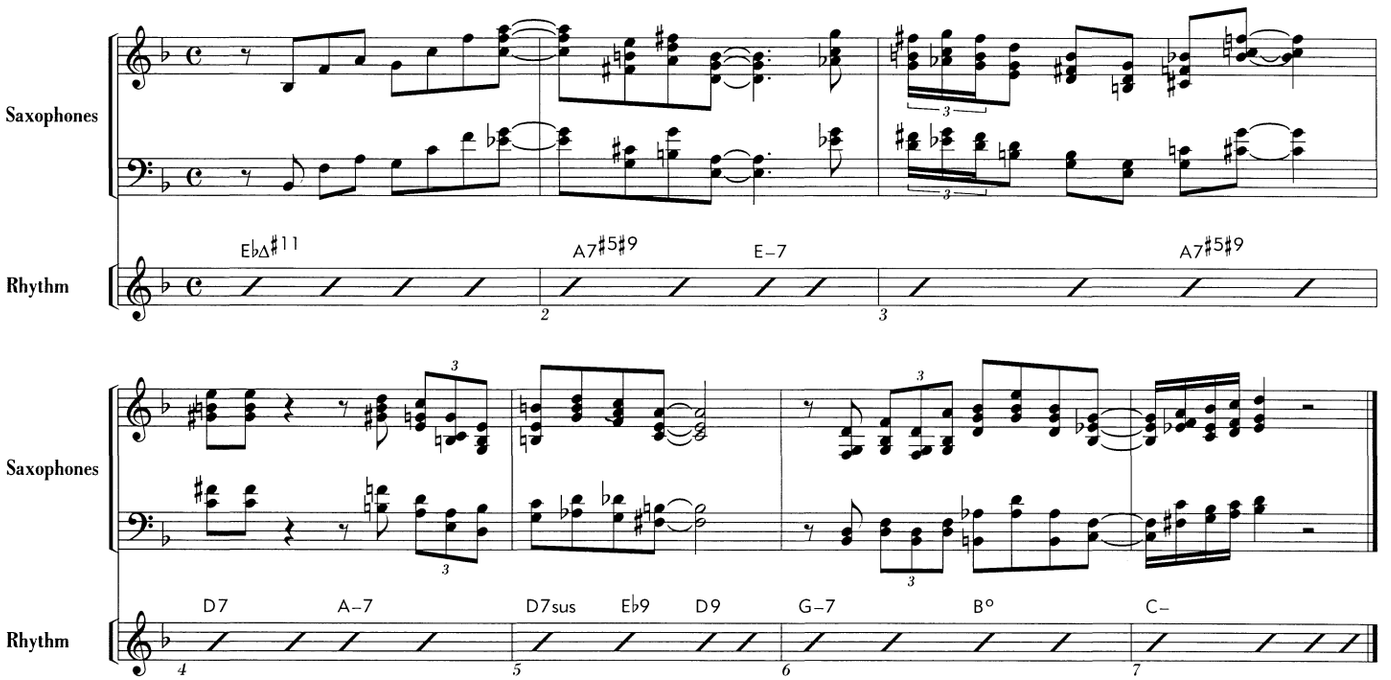
Example 140: *All of Me* (shout chorus) 1963 Billy Byers arrangement





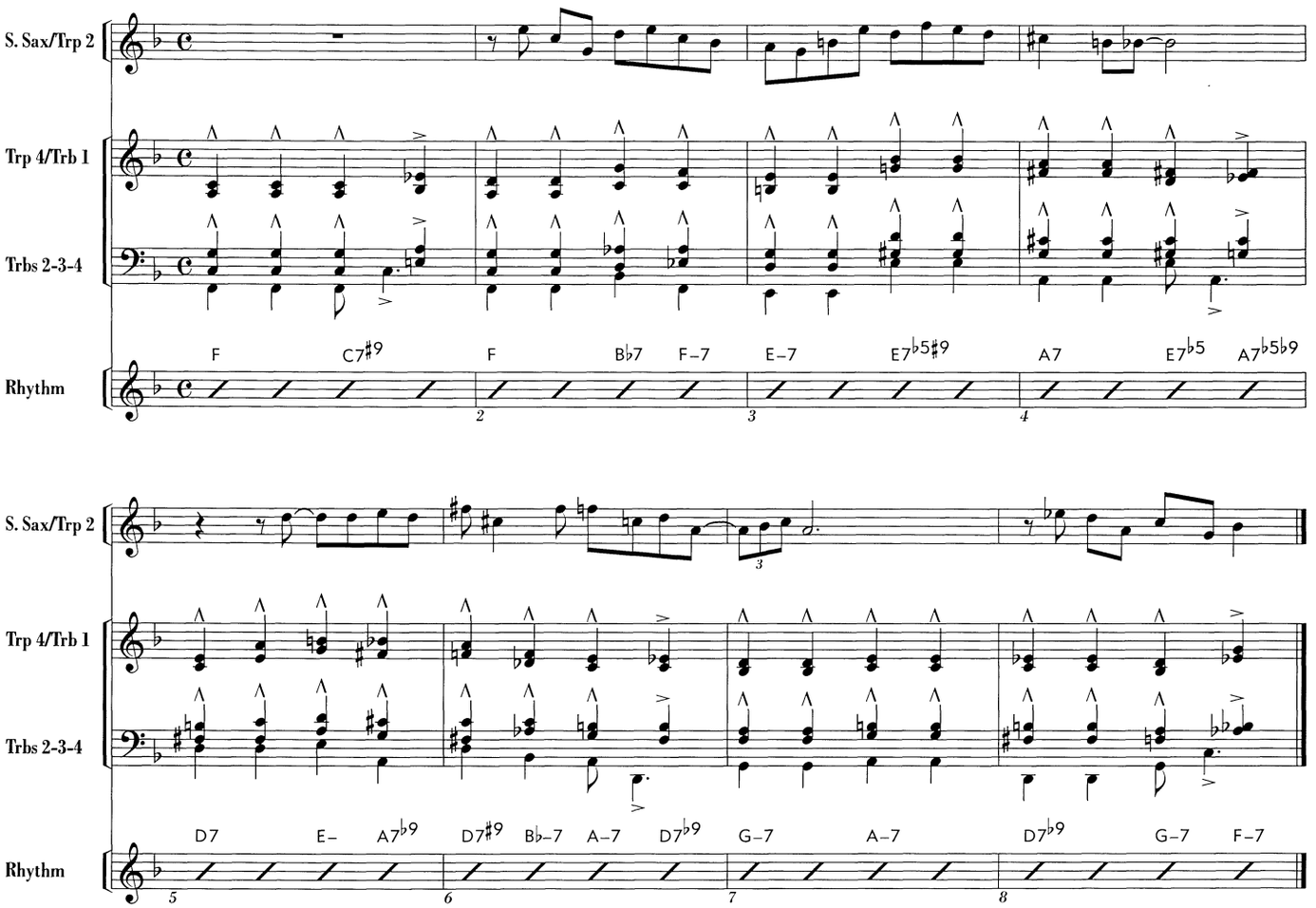
Many of John Coltrane's influential recordings of the 1960s featured soprano saxophone, creating a resurgence of interest in the instrument among performers, composers, and arrangers. Thad Jones' compositions and arrangements frequently called for soprano, and his 1985 treatment of *All of Me* featured a trademark Thad Jones saxophone soli with soprano sax lead. The orchestrational combination of soprano, alto, 2 tenors, and baritone generated a light and airy sectional timbre that ideally suited Jones' understated first chorus.

Example 141: *All of Me* (sax section soli) 1985 Thad Jones arrangement



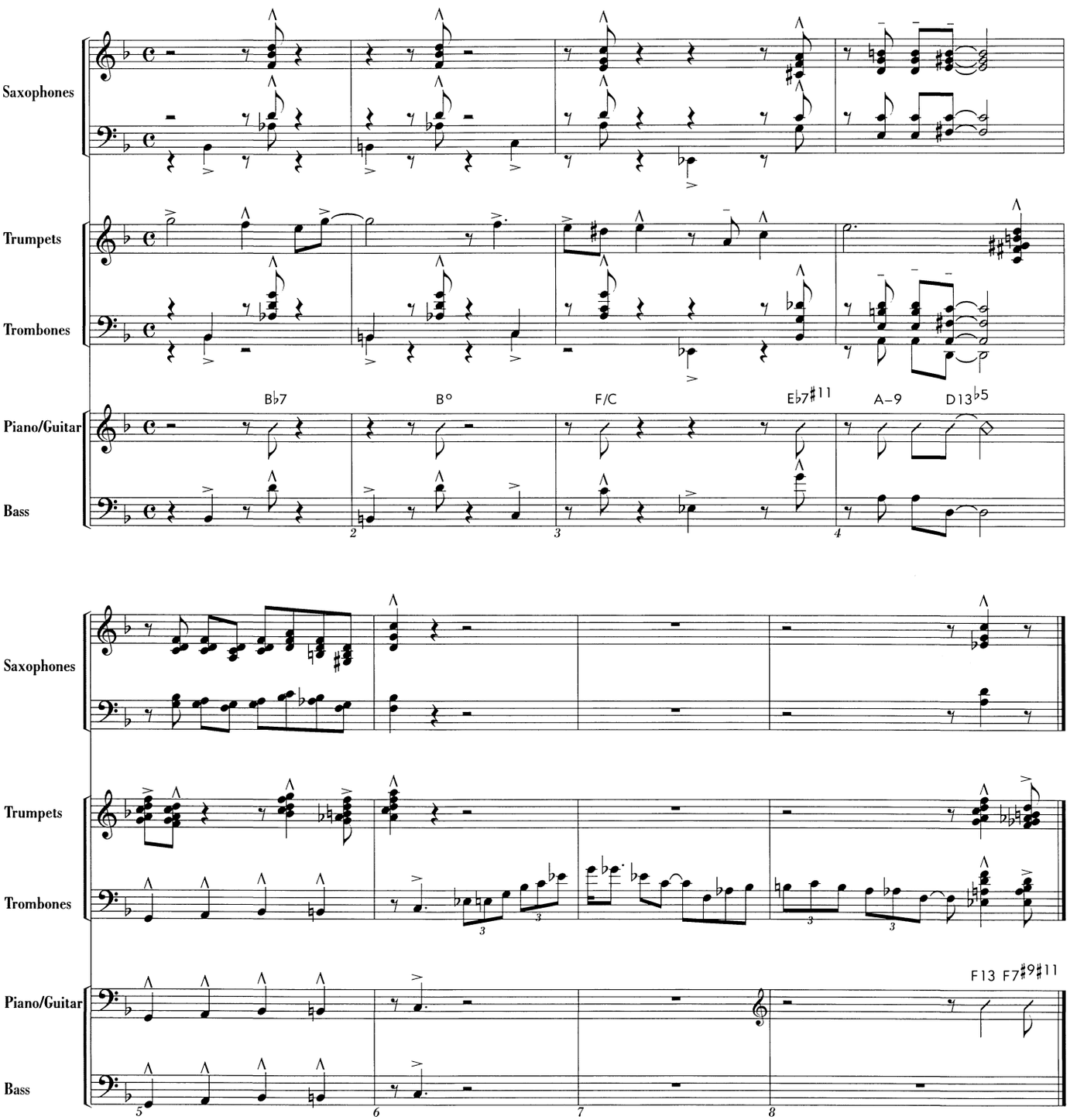
In the second chorus, Thad Jones orchestrated his linear variation of the theme for soprano sax and trumpet. Grouping the 4th trumpet with the trombone section, he devised a simple yet remarkably effective accompaniment of short quarter notes. The orchestrational coupling of soprano sax with trumpet on the melodic line produced a clear tonal quality that projected over the low brass, and the scoring of the 4th trumpet in the low register produced a darker quality that linked it timbrally to the trombone section. At the bottom of the tonal spectrum, Jones placed the bass trombone in its best idiomatic register with propelling accents.

Example 142: *All of Me* (second chorus) 1985 Thad Jones arrangement



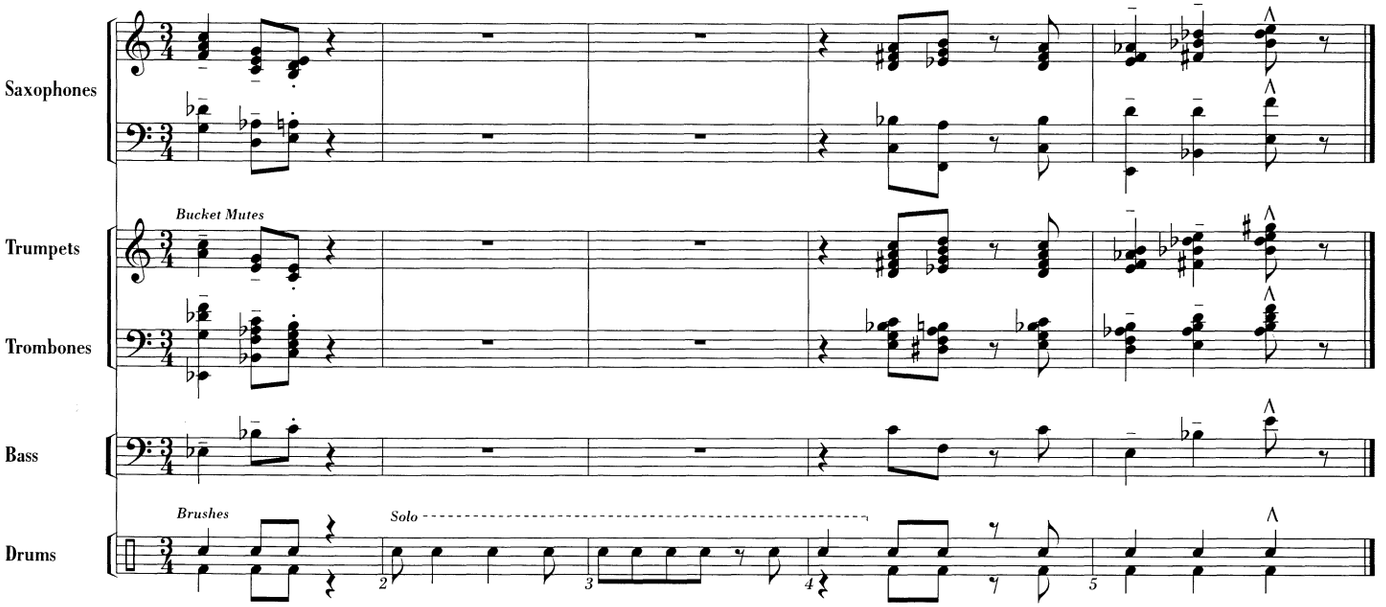
In the last 8 bars of his third chorus, Jones used three orchestrational combinations. Against the unison trumpet section melody, he developed an offbeat waltz (3/4 cross-rhythm) in the saxophones, trombones, and rhythm section. In measures 4-5, he scored the trumpets in 5-part block formation against a bluesy 5-part sax line, funneling the trombones into a unison bass line with bass and piano. In the last three measures, the trombones assumed the linear role with a vaulting unison line, which is further emphasized by the removal of the rhythm section.

Example 143: *All of Me* (third chorus) 1985 Thad Jones arrangement



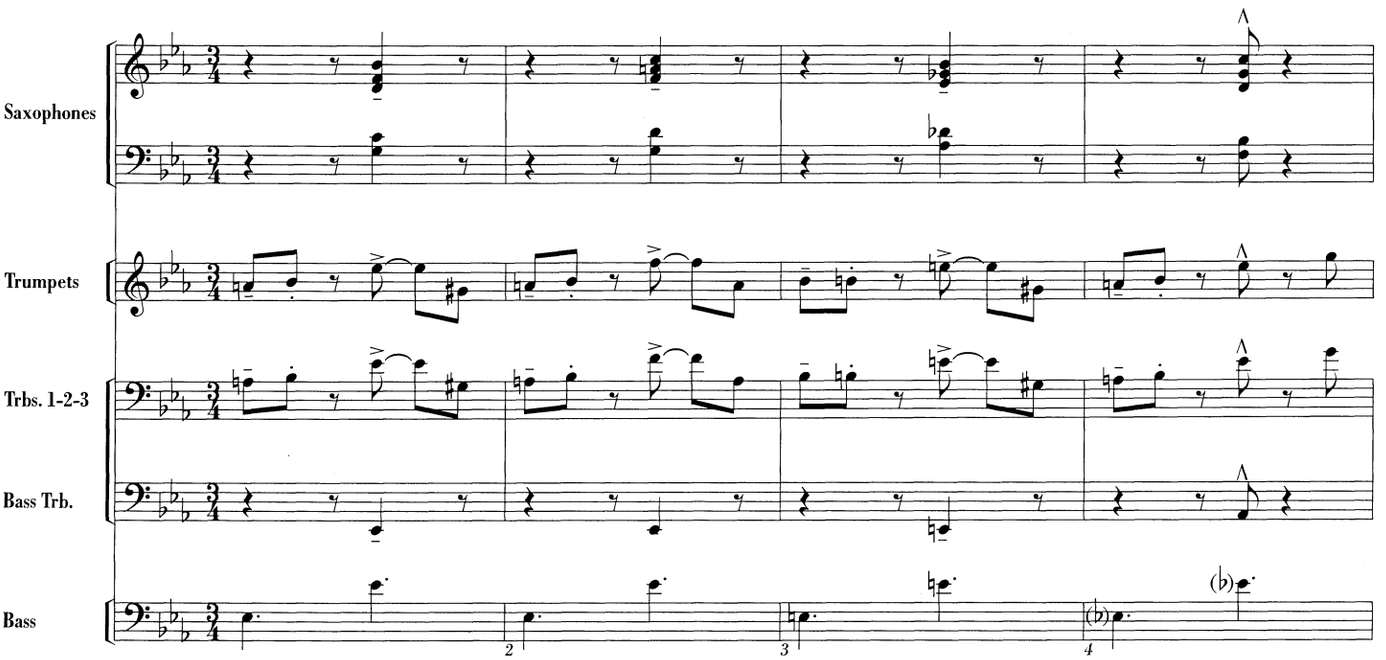
Manny Albam called for the distinct color of brass bucket mutes in his introduction to *Not Quite All of Me.* The veiled timbre of the mutes was supported in the drumset with the use of brushes. Despite the strong registers and thick densities in his brass scoring, Albam was able to subdue the power of the ensemble to great effect, producing an understated first chorus to his arrangement.

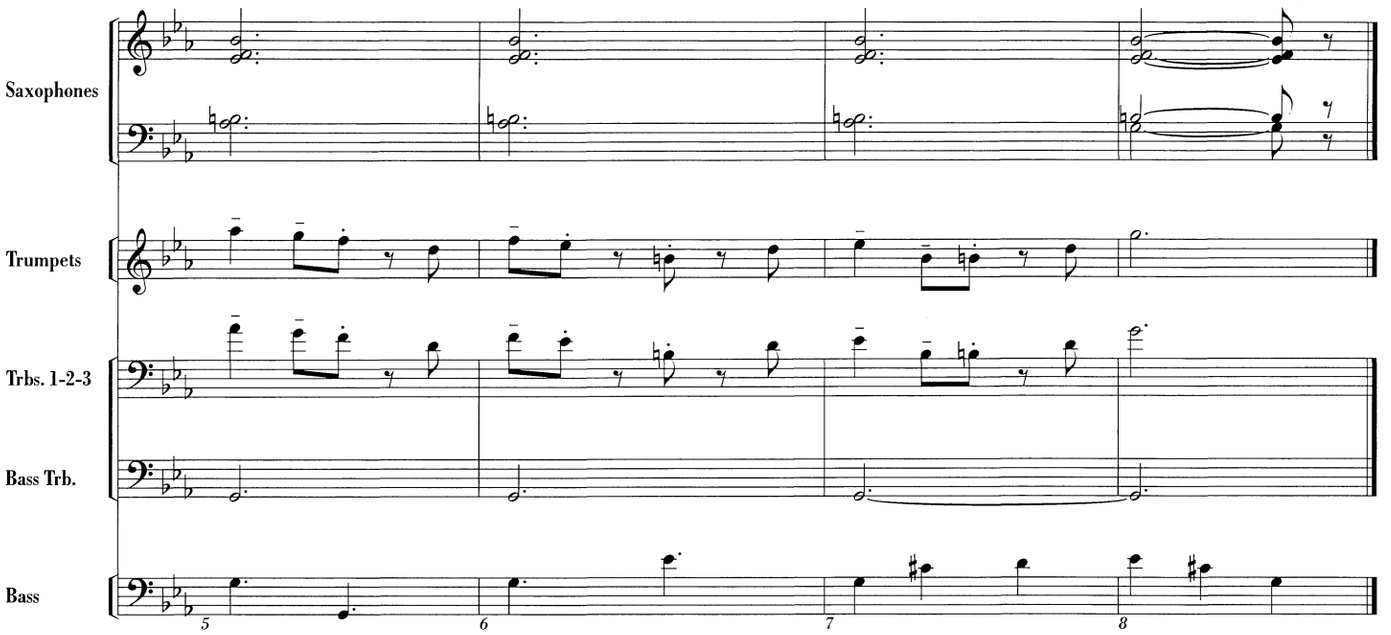
Example 144: *Not Quite All of Me* (first chorus) 1994 Manny Albam arrangement



Albam focused attention upon his linear variation of the A section by scoring it in brass octaves. Against the accents in the line, he scored 6-part chords using the 5 saxophones and bass trombone. When the brass rhythmic sequences shifted to accented downbeats in bar 5, Albam reconfigured the sax accompaniment in sustained chords.

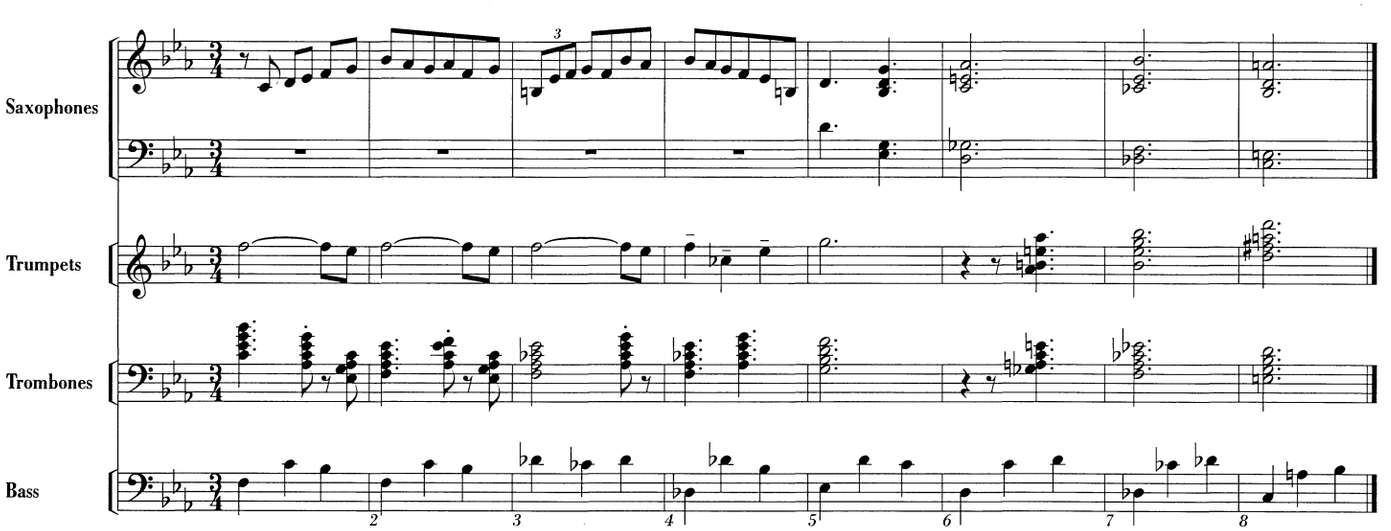
Example 145: *Not Quite All of Me* (third chorus) 1994 Manny Albam arrangement





In his final chorus, Albam developed 3-part sectional counterpoint that converged into block tutti structures. Through the first 5 bars, he scored separate trumpet and saxophone lines in unison and built the trombone line in 4-part close position voicings. The saxophones split to 5-part densities in measure 5, and the trumpets followed suit a measure later. By the 7th measure, the three sections functioned together in concerted block formations.

Example 146: *Not Quite All of Me* (third chorus) 1994 Manny Albam arrangement



ALL OF ME

arr. Benny Carter 1940

5 reeds, 3 trumpets, 3 trombones, guitar, piano, bass, drums

Medium Swing ♩ = 100

INTRODUCTION: Partially derived from C section material. Full ensemble.

1 *f*

1ST CHORUS A1: Melodic embellishments of theme. Soli for 5 saxophones (4-part with baritone doubling lead alto at the octave).

5 *mf*

1ST CHORUS B: Sax soli melodic embellishment continued.

13

1ST CHORUS A2: Sax soli melodic embellishment continued.

21

1ST CHORUS C: Sax soli melodic embellishment continued.

29 *Brass entry* *f*

2ND CHORUS A2: Trombone solo with 4-part closed position sax background.

37 *mp*

2ND CHORUS C: Trombone solo over 4-part saxes continued.

45 *5 reeds*

3RD CHORUS A1: (Shout) Block brass embellishment of theme over sustained 4-part sax structures.

53 *ff*

3RD CHORUS B: Brass fade-out into clarinet improvisation.

61

3RD CHORUS A2: Clarinet solo continued.

69 *ff*

3RD CHORUS C/ENDING:
Concerted brass embellishments of melody over sustained saxes.

77 *5 Reeds (clarinet lead)* *Reeds* *p*

ALL OF ME

arr. Billy Byers 1963

5 saxes, 4 trumpets, 4 trombones, guitar, piano, bass, drums

Swing ♩ = 148

INTRODUCTION: Motivic use of first 3 notes from A section melody in 3/4 cross rhythm. Reharmonization with descending chords. Full ensemble.

1 *ff*

1ST CHORUS A1: Piano solo (melodic embellishment).

5 *pp*

1ST CHORUS B: Piano solo continued.

13 *Ensemble* *ff*

1ST CHORUS A2: Piano solo continued.

21 *pp*

1ST CHORUS C: Piano solo continued. Sax section with soft, sustained background.

29 *p*

2ND CHORUS A1: Soft concerted ensemble. Composed melodic material.

37

2ND CHORUS B: Soft concerted ensemble continued.

45 *mp* *Ensemble (from intro)* *ff*

2ND CHORUS A2: (Shout) Block ensemble shout chorus.

53

2ND CHORUS C: Tutti shout continued.

61 *(Saxes)* *Tutti* *Piano solo fill*

3RD CHORUS A2: Piano solos in exchanges with light block ensemble.

69

3RD CHORUS C: Piano solo over sustained sax section background.

77

ENDING: Similar to introduction. Concerted ensemble.

83 *ff* *(Piano)* *Ensemble* *f*

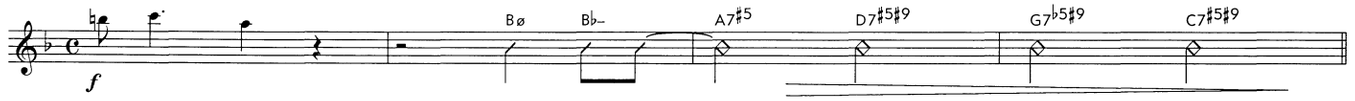
ALL OF ME

arr. Thad Jones 1985

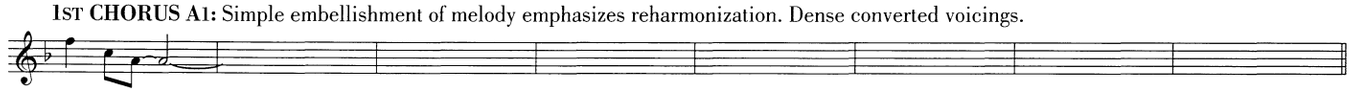
5 reeds, 5 trumpets, 4 trombones, guitar, piano, bass, drums

Bright Swing ♩ = 132

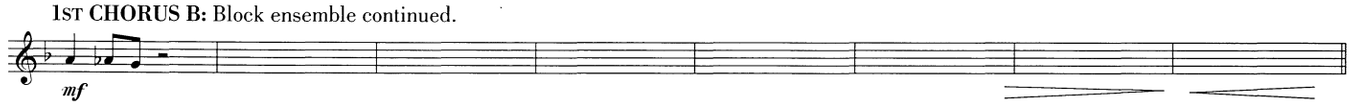
INTRODUCTION: Original material. 3-part counterpoint by section.



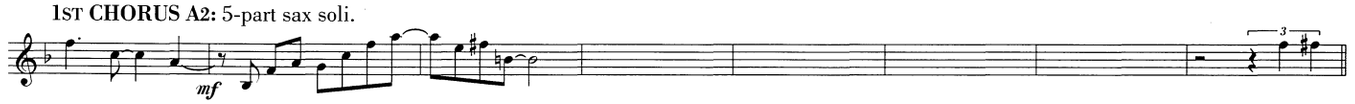
1ST CHORUS A1: Simple embellishment of melody emphasizes reharmonization. Dense converted voicings.



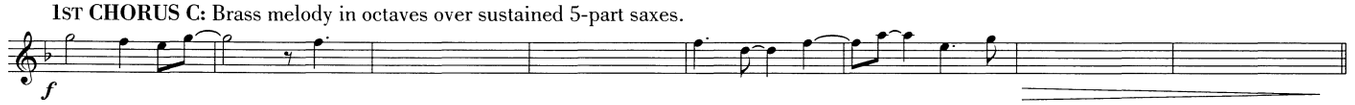
1ST CHORUS B: Block ensemble continued.



1ST CHORUS A2: 5-part sax soli.



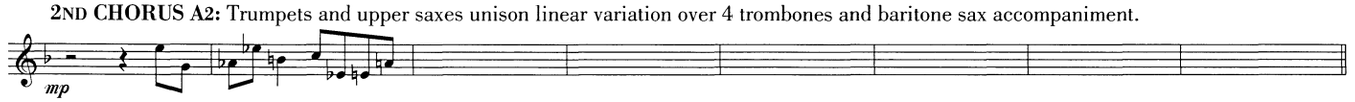
1ST CHORUS C: Brass melody in octaves over sustained 5-part saxes.



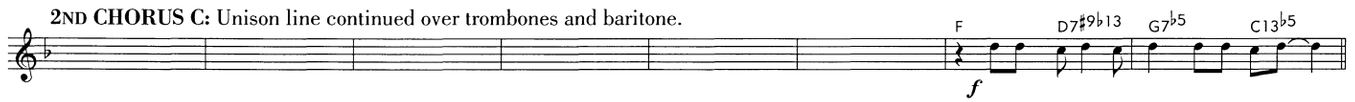
2ND CHORUS A1: Soprano sax/2nd trumpet unison linear variation. 4th trumpet and 4 trombones in 5-part quarter note accompaniment

2ND CHORUS B: Soprano/trumpet continued over low brass.

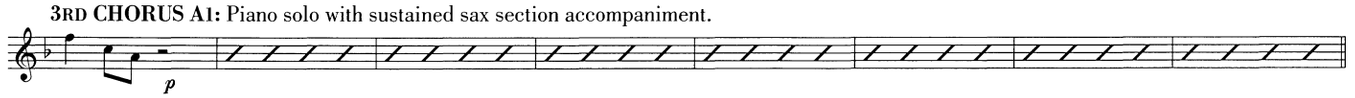
2ND CHORUS A2: Trumpets and upper saxes unison linear variation over 4 trombones and baritone sax accompaniment.



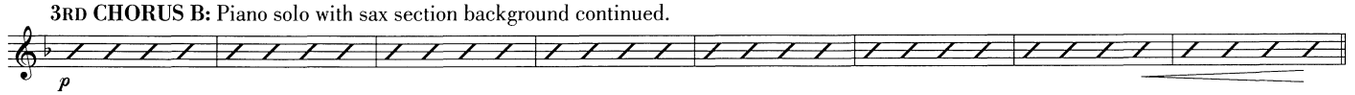
2ND CHORUS C: Unison line continued over trombones and baritone.



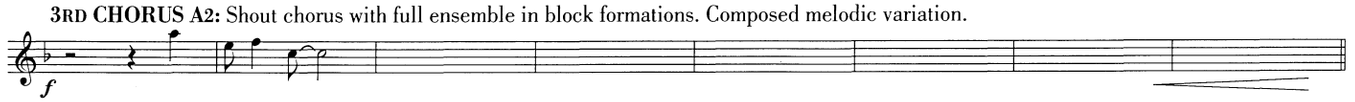
3RD CHORUS A1: Piano solo with sustained sax section accompaniment.



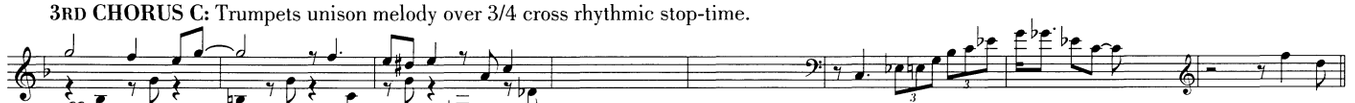
3RD CHORUS B: Piano solo with sax section background continued.



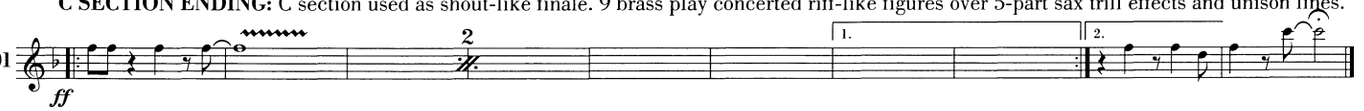
3RD CHORUS A2: Shout chorus with full ensemble in block formations. Composed melodic variation.



3RD CHORUS C: Trumpets unison melody over 3/4 cross rhythmic stop-time.



C SECTION ENDING: C section used as shout-like finale. 9 brass play concerted riff-like figures over 5-part sax trill effects and unison lines.



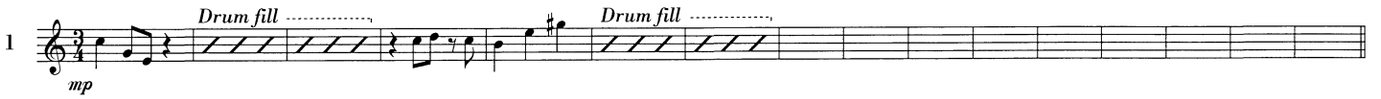
NOT QUITE ALL OF ME

arr. Manny Albam 1994

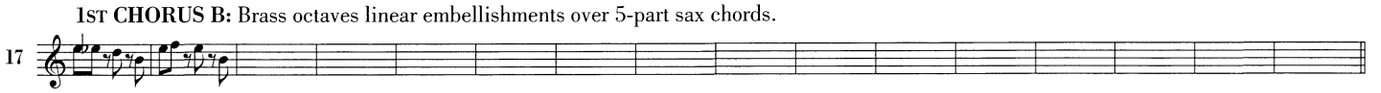
5 saxes, 4 trumpets, 4 trombones, piano, bass, drums

Swing ♩ = 152

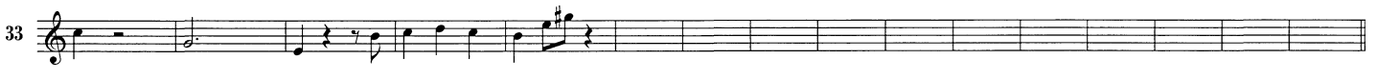
1ST CHORUS A1: (No introduction) Melodic variation with concerted ensemble. (Brass in bucket mutes.)



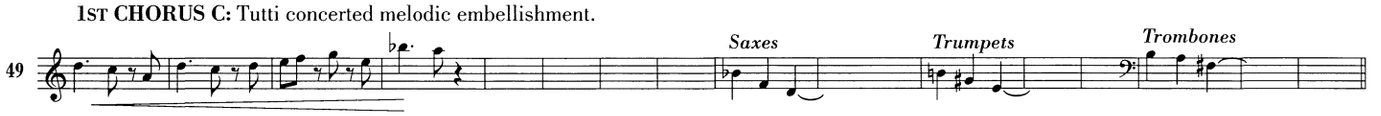
1ST CHORUS B: Brass octaves linear embellishments over 5-part sax chords.



1ST CHORUS A2: Tutti concerted melodic embellishment.



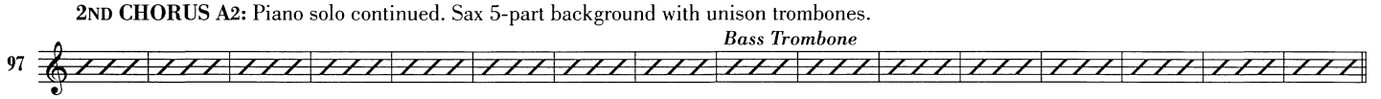
1ST CHORUS C: Tutti concerted melodic embellishment.



2ND CHORUS A1: Piano solo with sustained 5-part saxes.

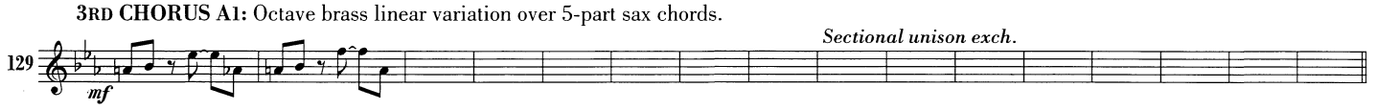
2ND CHORUS B: Piano solo with sax background continued.

2ND CHORUS A2: Piano solo continued. Sax 5-part background with unison trombones.

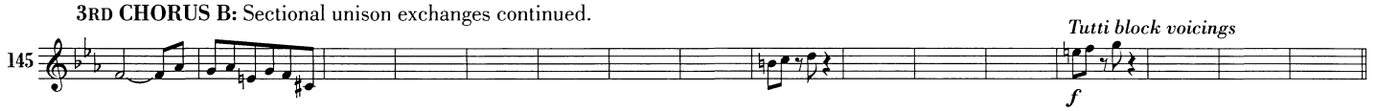


2ND CHORUS C: Piano solo with 5 saxes.

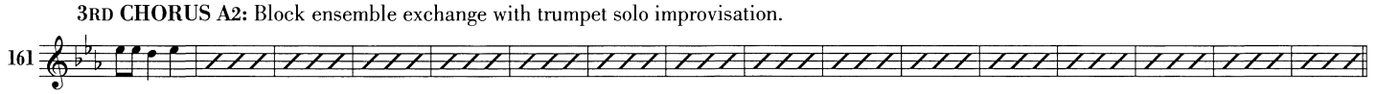
3RD CHORUS A1: Octave brass linear variation over 5-part sax chords.



3RD CHORUS B: Sectional unison exchanges continued.



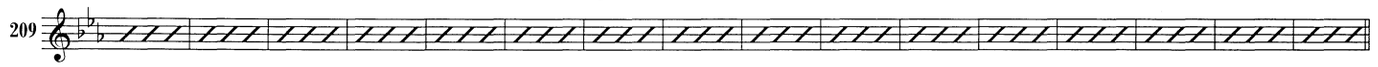
3RD CHORUS A2: Block ensemble exchange with trumpet solo improvisation.



3RD CHORUS C: Block brass. Trumpet solo with 5-part sax background.

4TH CHORUS A1: Solo continued with 5-part sax background.

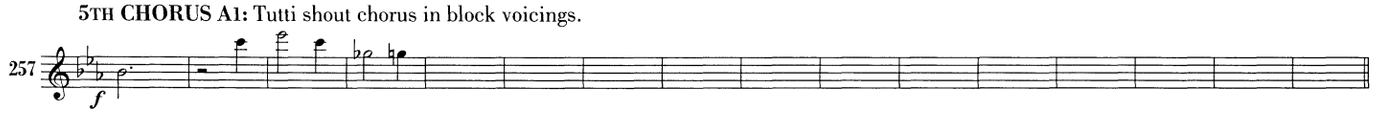
4TH CHORUS B: Solo continued. Trombone unison background.



4TH CHORUS A2: Solo continued. 5-part saxes and 4-part trombones exchange backgrounds.

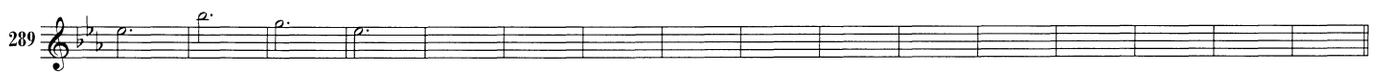
4TH CHORUS C: Solo continued with sax and trombone background.

5TH CHORUS A1: Tutti shout chorus in block voicings.

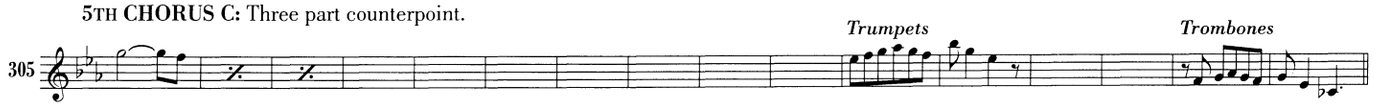
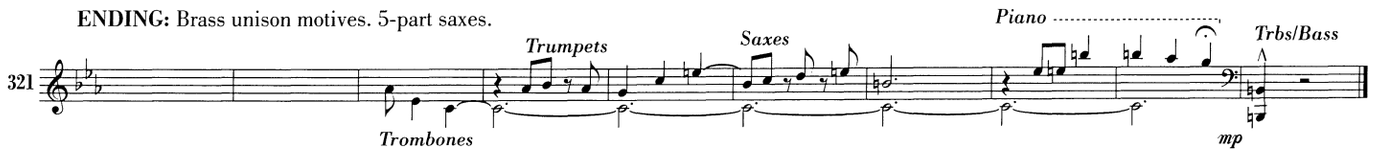


5TH CHORUS B: Shout continued.

5TH CHORUS A2: Concerted brass with unison alto and tenor line.



5TH CHORUS C: Three part counterpoint.



ENDING: Brass unison motives. 5-part saxes.