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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

Saxophones

1 2 3 4 5 6 7 8

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

Clarinet
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2

1 2 3 4

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

The musical score consists of five staves. The top two staves are for Alto Saxes (C-clef) and Tenor Saxes (Bass-clef). The third staff is for Trumpets (C-clef). The fourth staff is for Trombones (Bass-clef). The bottom staff is for Rhythm. The key signature is one flat (B-flat). The time signature is common time. The score shows a sequence of chords: B-flat 6, D9, E-flat 9, and D9. The vocal line (not shown) enters on the second measure. The brass section uses 4-part drop-2/drop-4 voicings, while the saxophones play sustained chords.

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

The musical score consists of four staves. The top two staves are for Saxophones (C-clef). The third staff is for Trumpets (C-clef). The fourth staff is for Trombones (Bass-clef). The bottom staff is for Rhythm. The key signature is one sharp (F#). The time signature is common time. The score shows a sequence of chords: F9, E7#9, Eb7b9#11, D7#5, Db7#9, C69, E7b9, E°, and E7. The brass section uses 4-part block voicings, while the saxophones provide harmonic support.

A musical score page showing four staves. The top three staves are labeled 'Saxophones', 'Trumpets', and 'Trombones'. The bottom staff is labeled 'Rhythms'. The Rhythms staff includes a harmonic progression with Roman numerals and symbols: A⁷_{b9}, A°, A⁷_{b9}, Eø, C9, B_{b9}, A7, A⁷_{b9}, D-6, E°, B_{b7}^{b9}, A⁷_{b9}, and D-7. The score consists of two systems of music.

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

A musical score page showing two staves. The top staff is labeled 'Saxophones' and the bottom staff is labeled 'Rhythm'. The Rhythm staff includes a harmonic progression with Roman numerals and symbols: EbA^{#11}, A7^{#5#9}, E-7, and A7^{#5#9}. The score consists of two systems of music.

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

The musical score consists of two staves of jazz music. The top staff includes parts for S. Sax/Trp 2, Trp 4/Trb 1, Trbs 2-3-4, and Rhythm. The bottom staff includes parts for S. Sax/Trp 2, Trp 4/Trb 1, Trbs 2-3-4, and Rhythm. The score is divided into measures 2, 3, and 4. Measure 2 starts with F major, followed by C7#9, F major, Bb7, F-7, E-7, E7b5#9, A7, E7b5, and A7b5b9. Measure 3 starts with D7, E-, A7b9, D7#9, Bb-7, A-7, D7b9, G-7, A-7, D7b9, G-7, and F-7. Measures 4 and 5 continue the harmonic progression.

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

The musical score consists of two staves of music. The top staff covers measures 1-4, and the bottom staff covers measures 5-8. The instruments listed on the left are: Saxophones, Trumpets, Trombones, Piano/Guitar, and Bass. Measure 1: All instruments play eighth-note patterns. Measure 2: Trumpets play a 5-part block formation, while Saxophones play a bluesy 5-part sax line. Measure 3: Trombones play a unison bass line with Bass and Piano. Measure 4: Trombones play a vaulting unison line. Measures 5-8: Trombones play a linear role with a vaulting unison line. The score includes various chords and measure numbers (2, 3, 4, 5, 6, 7, 8) indicating specific harmonic progressions and performance details.

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

Saxophones

Trumpets

Trombones

Bass

Drums

Bucket Mutes

Brushes

Solo

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

Saxophones

Trumpets

Trbs. 1-2-3

Bass Trb.

Bass

A musical score for measures 5 through 8. The instrumentation includes Saxophones, Trumpets, Trombones 1-2-3, Bass Trombone, and Bass. The score shows the progression of the arrangement from separate trumpet and saxophone lines to a concerted block formation.

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

A musical score for measures 2 through 8. The instrumentation includes Saxophones, Trumpets, Trombones, and Bass. The score illustrates the development of 3-part sectional counterpoint and the convergence into block tutti structures.

ALL OF ME

arr. Benny Carter 1940

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

Medium Swing $\text{♩} = 100$

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

Musical score for measure 1. Treble clef, common time. The score consists of five staves: 5 reeds, 3 trumpets, 3 trombones, guitar, piano, bass, and drums. Dynamics: *f*.

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

Musical score for measure 5. Treble clef, common time. Dynamics: *mf*. The 5 reeds staff shows melodic embellishments.

1ST CHORUS B: Sax soli melodic embellishment continued.

Musical score for measure 13. Treble clef, common time. The 5 reeds staff shows a continuation of melodic embellishments.

1ST CHORUS A2: Sax soli melodic embellishment continued.

Musical score for measure 21. Treble clef, common time. The 5 reeds staff shows a continuation of melodic embellishments.

1ST CHORUS C: Sax soli melodic embellishment continued.

Musical score for measure 29. Treble clef, common time. The 5 reeds staff shows a continuation of melodic embellishments. Dynamics: *f*. *Brass entry* is indicated above the brass staves.

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

Musical score for measure 37. Treble clef, common time. Dynamics: *mp*. The 3 trumpets and 3 trombones staves show a sustained background while the 5 reeds play a trombone solo.

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

Musical score for measure 45. Treble clef, common time. The 3 trumpets and 3 trombones staves show a sustained background while the 5 reeds play a trombone solo. Dynamics: *5 reeds*.

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

Musical score for measure 53. Treble clef, common time. Dynamics: *ff*. The 5 reeds and 3 brass staves play a block brass embellishment.

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

Musical score for measure 61. Treble clef, common time. The 5 reeds and 3 brass staves play a brass fade-out, transitioning to a clarinet improvisation.

3RD CHORUS A2: Clarinet solo continued.

Musical score for measure 69. Treble clef, common time. The 5 reeds and 3 brass staves play a sustained background while the 5 reeds play a clarinet solo. Dynamics: *ff*.

3RD CHORUS C/ENDING:

Concerted brass embellishments of melody over sustained saxes.

Musical score for measure 77. Treble clef, common time. The 5 reeds and 3 brass staves play concerted brass embellishments of melody over sustained saxes. Dynamics: *p*. *5 Reeds (clarinet lead)* and *Reeds* are indicated above the staves.

ALL OF ME

arr. Billy Byers 1963

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

Swing $\text{J} = 148$

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

Musical score for measure 1: A single piano line in 3/4 time. The key signature is C major. The piano plays eighth-note patterns. Dynamics: **ff**.

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

Musical score for measure 5: A single piano line in 3/4 time. The piano plays eighth-note patterns. Dynamics: **pp**.

1ST CHORUS B: Piano solo continued.

Musical score for measure 13: A single piano line in 3/4 time. The piano plays eighth-note patterns. Dynamics: **ff**. The word **Ensemble** is written above the piano line.

1ST CHORUS A2: Piano solo continued.

Musical score for measure 21: A single piano line in 3/4 time. The piano plays eighth-note patterns. Dynamics: **pp**.

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

Musical score for measure 29: A single piano line in 3/4 time. The piano plays eighth-note patterns. Dynamics: **p**. The background consists of sustained notes from the sax section.

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

Musical score for measure 37: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns.

2ND CHORUS B: Soft concerted ensemble continued.

Musical score for measure 45: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns. Dynamics: **ff**. The word **Ensemble (from intro)** is written above the piano line.

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

Musical score for measure 53: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns.

2ND CHORUS C: Tutti shout continued.

Musical score for measure 61: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns. Dynamics: **Tutti**, **Piano solo fill**. The words **(Saxes)** and **Tutti** are written above the piano line.

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

Musical score for measure 69: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns.

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

Musical score for measure 77: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns.

ENDING: Similar to introduction. Concerted ensemble.

Musical score for measure 83: A piano line with a melodic line underneath. The piano plays eighth-note patterns. The melodic line consists of sixteenth-note patterns. Dynamics: **ff**, **f**. The words **(Piano)** and **Ensemble** are written above the piano line.

ALL OF ME

arr. Thad Jones 1985

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

Bright Swing $\text{J} = 132$

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

Musical score for measures 1-5. The score consists of three staves. The first staff starts with a forte dynamic (f) and includes harmonic labels: B \emptyset , B \flat , A7 \sharp 5, D7 \sharp 5 \flat 9, G7 \flat 5 \sharp 9, and C7 \sharp 5 \flat 9. The second staff begins with a half note followed by a dotted half note. The third staff starts with a quarter note.

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

Musical score for measure 5. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes.

1ST CHORUS B: Block ensemble continued.

Musical score for measure 13. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (mf) indicated.

1ST CHORUS A2: 5-part sax soli.

Musical score for measure 21. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (mf) indicated.

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

Musical score for measure 29. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (f) indicated.

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

Musical score for measure 37. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (p) indicated.

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

Musical score for measure 45. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes.

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

Musical score for measure 53. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (mp) indicated.

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

Musical score for measure 61. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (f) indicated.

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

Musical score for measure 69. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (p) indicated.

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

Musical score for measure 77. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (p) indicated.

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

Musical score for measure 85. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (f) indicated.

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

Musical score for measure 93. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (ff) indicated.

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.

Musical score for measure 101. The score shows a single staff with a melodic line consisting of eighth and sixteenth notes, with dynamics (ff) indicated.

NOT QUITE ALL OF ME

arr. Manny Albam 1994

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

Swing $\text{J} = 152$

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

1

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

17

1st CHORUS A2: Tutti concerted melodic embellishment.

33

1st CHORUS C: Tutti concerted melodic embellishment.

49

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

65

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

81

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

97

2nd CHORUS C: Piano solo with 5 saxes.

113

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

129

3rd CHORUS B: Sectional unison exchanges continued.

145

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

161

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

177 

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

193 

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

209 

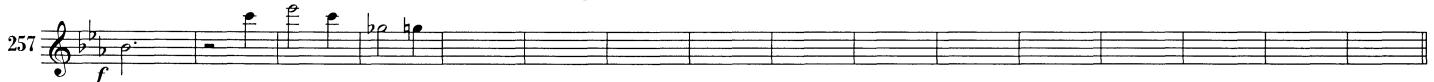
4TH CHORUS A2: Solo continued. 5-part saxes and 4-part trombones exchange backgrounds.

225 

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

241 

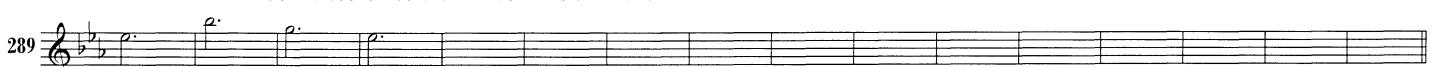
5TH CHORUS A1: Tutti shout chorus in block voicings.

257 

5TH CHORUS B: Shout continued.

273 

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

289 

5TH CHORUS C: Three part counterpoint.

305 

ENDING: Brass unison motives. 5-part saxes.

321 