



THAD JONES

ANTHOLOGY

82 Original
Small-Group
Compositions

Collected and Transcribed by David Demsey

JAZZ LINES PUBLICATIONS

THAD JONES ANTHOLOGY

Small Group Compositions

82 Original Thad Jones
Compositions

In Their Original Versions
Written for Small-Group Recordings
of the 1950s-1970s

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by
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Thad Jones - cornetist, bandleader, and composer - is one of the most influential arrangers in jazz history. His big band arrangements are published and known worldwide; it is safe to say that every professional and school jazz band library contains at least one, if not a dozen, Thad Jones arrangements.

In contrast, Thad's many small-group compositions contained in this book are far less widely known. These miniature gems are every bit as ingenious and musically challenging as his large-group works. They are always musical and unusual, featuring unexpected harmonies, angular melodies, melodic counterpoint between the horns, and rhythmic counterpoint between the melody and rhythm section. Every Thad Jones composition is its own unique adventure. Beyond that, a number of these small-group tunes are the musical 'parents' of future Thad Jones big band classics.

Many of these small-group compositions were featured on Thad's solo albums (detailed in the Discography section), again far less known than the recordings by the big band he co-led with Mel Lewis. The earliest of these tunes were recorded on his first album as a small group leader under the guidance of Charles Mingus on Mingus's Debut Records label in 1954, then for decades afterward on various solo recording projects that continued after he moved to Denmark in 1978.

Thad Jones's original compositions were also featured on albums where he appeared as a sideman or co-leader, with such artists as his brothers, Hank and Elvin Jones, as well as his fellow Detroit musicians, several former Count Basie bandmates, and others: Frank Wess, Billy Mitchell and Al Grey, Stanley Turrentine, Blue Mitchell, Ben Webster, Louie Bellson, Harry James, and many more. After his death in 1986, a number of artists recorded complete CDs of Thad's small-group music, including Hank Jones, Tommy Flanagan, and Scott Robinson, and a two-album series was recorded in 2004 by an all-star group that included Frank Wess, Benny Golson, Jimmy Owens, Roland Hanna, Hank Jones, Richard Davis, and Kenny Washington.

Notes:

This book is an effort to bring definitive versions of these small-group Thad Jones compositions the wider attention and recognition that they deserve. They are transcribed as precisely as possible from the original recorded versions. These are not new arrangements; they are Thad's original versions, note for note. This book also includes a discography, listing source recordings for all compositions in this volume, as well as a Thad Jones biography, and information about the Thad Jones Archive at William Paterson University that is the basis of this project. The transcriptions provided here contain the details needed to create a full performance of each tune, as close to the original recorded performance as possible.

Important Notes:

This book uses a lead sheet format throughout. Two- or three-horn tunes are written using single staves; four- or five-horn tunes use a grand staff format to separate the horns. Some of the multi-horn tunes would undoubtedly be better expressed with a full score and parts, which is not possible here due to the limitations of space and length. It is probable that the original sheet music for a number of these arrangements would have contained notated basslines and separate rhythm section parts; Thad included specific basslines on nearly all his big band arrangements (that's right: those Kendor basslines are Thad's, not the publisher's), and they are on the two small-group scores that are in the Thad Jones Archive. However, because these original parts and scores are largely lost, the only viable route to publishing this collection was to use a lead-sheet format, including as many harmonic and melodic details as possible. Publishing each of these arrangements separately with complete scores and parts is another much larger project, hopefully to be undertaken if the original manuscripts are ever discovered.

Tempo markings are meant as a guide, indicating as nearly as possible the tempo of the original recording. In some cases where there are multiple source recordings, a tempo range is listed.

A note about two tunes that are among Thad's most famous big band arrangements but are not included in this book: *Groove Merchant* was composed by Jerome Richardson, and *A-That's Freedom* was written by Hank Jones. This is a Thad-only volume, and the copyright issues make their inclusion difficult.

Please submit any additional historical details, corrections, or musical comments to the editor:
demseyd@wpunj.edu

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The transcriber/editor's share of the royalties from the sales of this book will be donated to the Thad Jones Archive at William Paterson University, in order to support its efforts in preserving, promoting, and teaching Thad's work.

Special thanks for the dedication and work of Frank Basile and his tireless proofing of this entire book, and to my colleague Pete McGuinness for his invaluable work on *Little Pixie*, *Tip Toe*, and *Al-amo*.

I am grateful to the following individuals for their support and inspiration: my William Paterson University colleagues, whom I greatly admire and whose enthusiasm for Thad inspired me to complete this project: Bill Charlap, Pete McGuinness, Tim Newman, John Mosca, Cecil Bridgewater, Rich Perry, and Jim McNeely; Doug Purviance, Dick Oatts, Gary Smulyan, Ralph Lalama, John Riley, Frank Basile, Tom Bellino, and the Vanguard Jazz Orchestra; Larry Appelbaum at the Library of Congress; Rob DuBoff at *ejazzLines* and *Jazz Lines Publications*; Rufus Reid, Renee Rosnes, Frank Wess, Jerry Dodgion, Gary Carner, Charlie Dougherty, and Gideon Forbes; Mulgrew Miller and James Williams for their many levels of friendship and inspiration; Martin Krivin for his mentorship and for having the wisdom to make jazz education history by somehow convincing Thad Jones to join the full-time William Paterson jazz faculty in 1972; and Don Stratton for being the first teacher to give me the opportunity to discover and perform Thad Jones's music.

A special thank you to Phil Kurnit, Lis Jones, and the Thad Jones Family for granting permission to publish this book.

Thad Jones (March 28, 1923 – August 20, 1986), trumpeter, cornetist, bandleader, arranger, and composer, was born near Detroit in Pontiac, Michigan. He is one of three brothers who had prominent jazz careers: Hank Jones, the oldest of the three, had a long career as a master pianist; the youngest, drummer Elvin Jones, was one of the most influential drummers in the modern era.

After Army service, including an association with the U.S. Military School of Music and working with area bands in Des Moines and Oklahoma City, Thad became a member of the Count Basie Orchestra in May 1954. He was featured as a soloist on such well-known tunes as *April in Paris*, *Shiny Stockings*, and *Corner Pocket*. His equally important contribution was his nearly two dozen arrangements and compositions for the Basie Orchestra, including: *The Deacon*, *H.R.H. (Her Royal Highness)*, in honor of the band's command performance in London), *Counter Block*, and lesser-known gems such as *Speaking of Sounds*. His hymn-like ballad *To You* was performed by the Basie band combined with the Duke Ellington Orchestra in *First Time*, their only recording together. The recording *Dance Along with Basie* contains nearly an entire album of Jones's uncredited arrangements of standard tunes, as does the later album *No Count Sarah* featuring Sarah Vaughan.

It was during his Basie tenure that Thad also recorded several albums under his own name. Material from *Jazz Collaborations* became *The Fabulous Thad Jones*, recorded only three months after he joined Basie. This was released on the Debut label, championed by Charles Mingus, who described Thad as "the greatest trumpeter that I've heard in this life." He also released *Magnificent Thad Jones*, *Mad Thad*, and *Detroit-New York Junction* (all recorded in 1956-57), *Mad Thad* (1957), and *Magnificent Thad Jones, Vol. 3* (1957). There were two projects with brothers Hank and Elvin: *The Jones Boys* (1957) and *Keepin' Up with the Joneses* (1958) which was an 'all-Jones' project featuring the music of Thad, Quincy, and Isham Jones. Thad was also an important collaborator and contributed compositions and arrangements to *Motor City Scene* (1959) and other efforts with fellow Basie-ites Frank Wess and Al Grey. He contributed arrangements and performed on three Elvin Jones albums in the early and mid-sixties.

Jones left the Basie Orchestra in 1963 to become a freelance arranger and studio player in New York. Alongside former Stan Kenton drummer Mel Lewis, he started a once-a-week rehearsal band of leading studio musicians who needed a creative outlet after the long hours of the then-thriving New York studio recording scene. Armed with only a handful of Thad's arrangements that had been rejected by Basie, they approached Village Vanguard club owner Max Gordon and were booked for three Mondays in February 1966. This engagement at the legendary jazz club carried on continuously and gained an international reputation for Thad and the ensemble. The orchestra wound up making several foreign tours including a historic 1972 Soviet Union trip. During this time he also collaborated as an arranger in projects with trumpeter Harry James and a Bessie Smith tribute album with vocalist Teresa Brewer. Just after the formation of the big band with Mel Lewis, Thad recorded *Mean What You Say* (1966) as the co-leader of the Thad Jones-Pepper Adams Quintet. This album contains four Thad small group originals, including the title tune.

Upon Thad's 1978 departure to live in Europe, the band continued as the Mel Lewis Orchestra until Lewis's death in February 1990. The ensemble continues to thrive to this day as the Vanguard Jazz Orchestra and still includes several Thad Jones alumni, continuing the extraordinary Monday night tradition into its fifth decade.

Thad Jones accepted a teaching position in 1972 at William Paterson University in Wayne, New Jersey, becoming one of the earliest instances of a prominent jazz musician being offered a full-time professorship. He conducted the big band and taught arranging and other classes until his departure for Denmark. His presence and the people he drew to the university helped to build the international reputation of the school's Jazz Studies Program. He was awarded an honorary Doctorate of Humane Letters from William Paterson University in May 1977.

Jones resided in Denmark from 1978-1984, writing for the Danish Radio Big Band and leading his own band. He studied composition formally during this period, as well as taking up the valve trombone. In February 1985, he returned to the U.S. to take the leadership of the Count Basie Orchestra upon Basie's death. He fronted the Basie band for numerous tours and wrote arrangements for recordings and performances with vocalist Caterina Valente and The Manhattan Transfer. He eventually stopped touring completely and returned to Denmark several months before his death in August 1986.



photo courtesy of Lis Jones

IV. The Music

THAD JONES ANTHOLOGY

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Ah, Henry

from Hank Jones *Upon Reflection* 1993

Thad Jones

♩ = 116

Intro - 8 bars brushes

Abmaj7 C7alt. Fm7 Bb9 Ebmaj7 G7 Abmaj7 A°7

Brushes time; comp on accents only, with melody

Eb/Bb Ab6/9 A°7 Eb/Bb (Db/B) Bmaj13(#11)

Hank's voicing:

Ebmaj7/Bb C7(b9) F7 Cm7 F7 Bb7 Eb7

Abmaj7 C7alt. Fm7 Bb9 Ebmaj7 G7 Abmaj7 A°7

simile

Eb/Bb Ab6/9 A°7 Eb/Bb Bmaj13(#11)

Ebmaj7/Bb C7(b9) F7 Cm7 F7 Bb7 Eb7 Ab7 Db7

Gbmaj7 Bbm7 Eb7 Abm7 Db7 (B13) F7(#9)/B

Bass walks in 4, relaxed comping

Bb7(#9) Eb7(#11) Ab13 Db9(sus4) Db7(b9)

Gbmaj7 B7 C7(b9) F7(b9) Bbm9 Bbm7/Ab

Ah, Henry

- 2 -

G⁷alt. C⁷alt. F⁷(^{#11}_{b9}) B^{b13} B^bm⁷/E^b F⁷alt. B^bm⁷ E^b⁷



A^bmaj⁷ C⁷alt. Fm⁷ B^{b9} E^bmaj⁷ G⁷ A^bmaj⁷ A^{o7}

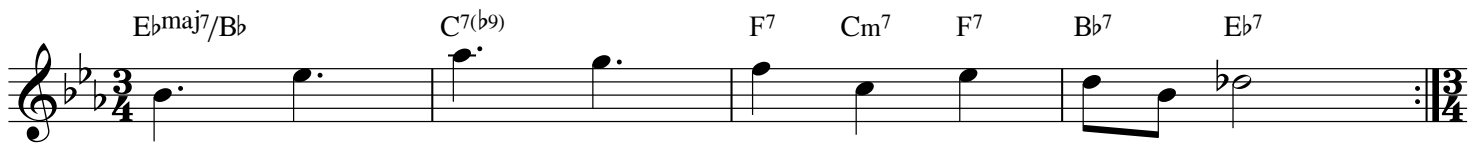
Simile



E^b/B^b A^b6/6 A^{o7} E^b/B^b Bmaj¹³(^{#11})



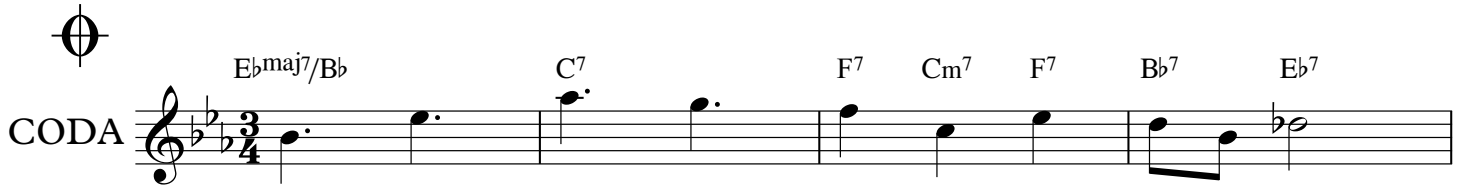
E^bmaj⁷/B^b C⁷(b⁹) F⁷ Cm⁷ F⁷ B^b⁷ E^b⁷



⊙

CODA

E^bmaj⁷/B^b C⁷ F⁷ Cm⁷ F⁷ B^b⁷ E^b⁷



A^b⁷ D^b⁷ Cm⁷ F⁷(^{#9}) E⁷(^{#9}) E^b⁷(^{#9})

