

JAZZ LINES PUBLICATIONS

Presents

THE DEACON

RECORDED BY COUNT BASE

ARRANGED BY THAD JONES

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7632

MUSIC BY THAD JONES

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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COUNT BASIE SERIES

THE DEACON (1959)

Background:

Next to Duke Ellington, there is no more famous band in the history of jazz than that of William “Count” Basie. Although his economical piano playing was ahead of his time compared to several of his more stride-oriented contemporaries, Basie was always best known as the face of an organization that played a continuous role in shaping the trajectory of jazz for over 50 years.

Born on August 21, 1904 in Red Bank, New Jersey, even as a youth Basie was attracted to not just music in general, but the idea of being a bandleader specifically. Settling on the piano as his main instrument as a teen, Basie’s musical apprenticeship was fairly typical for the time. Most of his education stemmed from hanging around the Harlem stride piano scene of the 1920s. A series of tours with vaudeville troupes came next; when one of the troupes broke up in Kansas City in 1927, Basie found himself stranded. This turned out to be a blessing in disguise, as it was not long before Basie found himself hired by bassist Walter Page to play with his now-legendary territory band, the Blue Devils. His notoriety rising, Basie eventually left the Blue Devils to take over the piano chair in the Bennie Moten Orchestra, considered to be the finest band in the Kansas City area. After Moten’s sudden death in 1935, rather than letting the band fall apart, Basie ended up taking over the reins himself, bringing in several of his former Blue Devils band mates, including Page himself, in the process.

It did not take long for this new band to make its impact on the world of jazz. The Basie organization specialized in arrangements that were fairly loosely organized and easy to customize on the spot, known informally as “head” arrangements. This allowed for a much more soloist-friendly environment than most of the other bands of the swing era. In addition, the band’s rhythm section was responsible for a distinctive shift in the way time is kept in jazz. Spurred by drummer “Papa” Jo Jones’ more free-form approach and guitarist Freddie Green’s steady “rhythm” style of playing, the innovations of this organization would play a key role in setting up the eventual rise of bebop in the 1940s.

World War II was not kind to big bands for a variety of reasons, and Basie’s band was no exception. Financial considerations would force him to reduce his ensemble to an octet by the end of the 1940s. By the mid-1950s, however, Basie was able to reform his big band, aided in no small part to a series of hit recordings, including a particularly popular version of the jazz standard “April In Paris.” This new Basie band maintained the same relentless sense of swing as the earlier units, but was much more organized as a whole. Gone were the “head” arrangements of old in favor of a consistently expanding library of charts provided by what may have been the greatest stable of arrangers ever housed by a single band.

Basie’s celebrity firmly cemented by this point, his band remained true to this new format for the rest of his life. The 1960s and 1970s would see a string of successful albums backing singers such as Frank Sinatra, Ella Fitzgerald, Sarah Vaughan and Tony Bennett, among others. In addition, the band began to see an increased presence in Las Vegas and Hollywood; Basie’s famous cameo in Mel Brooks’ “Blazing Saddles” is no doubt a highlight of the now-classic comedy. Basie continued a busy touring and recording schedule even when he was wheelchair-bound in his final years.

Basie passed away on April 26, 1984. The band that bears his name continues to tour to this day, performing both the favorites of the past as well as new arrangements and continuing to collaborate with some of jazz’s top vocalists, including George Benson and Diane Schuur. The list of notable artists brought to prominence through the ranks of his band include saxophonists Lester Young, Frank Foster and Eddie “Lockjaw” Davis, trumpeters Harry “Sweets” Edison, Buck Clayton, and Thad Jones, trombonists Dicky Wells and Al Grey, and drummer Sonny Payne. Notable arrangers who contributed to the band’s book include Foster, Jones, Neal Hefti, Quincy Jones, and Sammy Nestico.

Thad Jones was born in Pontiac, Michigan on March 28, 1923, into a family that must be considered along with the Marsalises to be among America’s greatest jazz clans. His older brother and pianist Hank lived to be 91 and played in his beloved lyrical style through every era and in every style; swing and big band and bop, backing vocalists and playing solo. Thad’s younger brother Elvin was one of the most virtuosic and influential drummers in jazz history, also enjoying a long career shining in many different genres of jazz. Thad was self-taught, and clearly possessed genes and natural abilities that ran deep in this incredible musical family.



After spending time in the military and honing his formidable trumpet skills while playing in bands centered in the Midwest, Thad joined the Count Basie Orchestra in 1954, becoming a featured soloist on some of the band's greatest tunes and soon becoming an arranger for the group as well, writing about two dozen arrangements in his near-decade with Basie. In 1963 Thad left the Basie Orchestra to become an independent studio musician and arranger in the thriving New York City jazz world. He and drummer Mel Lewis soon hit upon the idea of starting a working big band that would be a vehicle for some of NYC's best and busiest musicians to jam and work on ideas and compositions, and this eventually became the Thad Jones/Mel Lewis Orchestra. After playing at various clubs, in 1966 they approached Max Gordon, owner of the famed Village Vanguard, and began a regular gig there which amazingly continues to this day, as the Vanguard Jazz Orchestra, currently under the leadership of trombonist John Mosca.

Thad took a teaching position at William Paterson University in New Jersey in 1972, where he conducted the student big band and taught arranging and other classes. This was a pioneering move, as he became one of the first musicians at his level to embark on a career as a full-time professor, and continued until he decided to move to Europe. Thad spent most of the late 1970s and the first half of the 1980s in Denmark, where many American jazz musicians had taken up residence. While there, he took over the Danish Radio Big Band and turned it into one of the world's best ensembles. He also composed, arranged, taught, and continued to study during this period. He moved back to the U.S. in 1985 to take over the leadership of his late mentor Count Basie's band. Unfortunately, he soon became ill and had to step down, and moved back to Europe where he was hospitalized for months. He passed away at the age of 63 in August 1986, leaving the world without one of the very best creators and interpreters of the jazz idiom.

Dr. David Demsey, Coordinator of Jazz Studies and Curator of the Thad Jones Archive at William Paterson University, has referred to Thad as a "savant" when it comes to his jazz arranging abilities. He shares a story about a vocal session Thad had written charts for, and one of the arrangements was apparently not in the singer's key. So late one night Thad took the chart home, and while everyone expected it to be transposed for the next day's session, apparently he brought in a chart that was completely new and had been done in a few hours. And, of course it was spectacular. Few people have ever heard a great-sounding band in their head like Thad Jones did; every nuance of every instrument, every melody, every dynamic and shade of color played out vividly in his incredibly fertile mind, and these newly-discovered charts are more examples of this. They also show his singular ability to write music for others, which clearly reflected the style and sound of the artists he worked for, yet firmly reflected Thad's own very unique musical footprint as well.

When one attends a jazz concert and hears a band playing a collection of songs by a group of jazz's greatest arrangers, Thad's still stand out. The professionalism is one thing, but what really sears the Thad Jones trademark in one's ears is the depth of his art: the charts exude what Dr. Demsey has so ideally termed "a rhythmic adeptness and an ingenious thematic coherence." His arrangements are full of life, often very complex, yet retain a playful exuberance that makes them so memorable and enjoyable to hear, to learn, and to play. They contain intricacies which are appreciated by the very best players yet at the same time have such harmonic richness and bluesy warmth that even the most casual listener can truly love them as well.

The Music:

In many ways *The Deacon* serves as a preview of what was to come from the pen of Thad Jones in the 1960s. Several devices he employs here (e.g. some crunchy voicings, syncopated brass breaks, and sustained tones underneath a shout section) would all go on to pop-up in some of his most famous works of that decade, but made their first appearance in this 1959 arrangement for the Count Basie Orchestra.

Notes to the Conductor:

As is the regular case with Basie charts, things begin with a piano solo - four bars unaccompanied, followed by a single blues chorus with the rest of the rhythm section. The melody proper begins at measure 17 with a gospel-influenced melody and an irresistibly catchy groove laid down by drummer Sonny Payne. Some occasional "amens" from the saxes fill in the gaps, but the main star of this segment is the brass section. Take particular note of their delightful four bar double-time break at measure 29. Things shift over to a soloist-oriented mode beginning at measure 41. Basie gets a chorus to start things off, followed by Jones's trumpet for two choruses beginning at 53, then Al Grey's plunger muted trombone for two choruses beginning at measure 77. Each horn player has a different set of backgrounds underneath their first chorus. For the trumpet solo, it's a series of disjointed horn stabs; for the trombone solo, it's moaning saxes that bear more than a slight resemblance to the sounds you'd hear at an old-time revival meeting. The trumpet solo backgrounds return at measure 101. This time, they are underpinned by a sustained F that carries throughout the chorus. This note is passed around between the brass players, but should sound as close to a single player as possible. The intensity slowly builds during this part until the deacon's sermon reaches its energetic climax at measure 113, with the brass delivering the good news to a congregation of cheering saxes. A two-bar bass break brings the initial theme back at measure 125. Unlike before, the theme is slightly condensed into 8 bars, with everything gradually winding down to a gentle conclusion.

Doug DuBoff and Dylan Canterbury

- April 2020

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MEDIUM SWING ♩ = 120 ⑤

ALTO SAX 1

ALTO SAX 2

TENOR SAX 1

TENOR SAX 2

BARITONE SAX

TRUMPET 1

TRUMPET 2

TRUMPET 3

TRUMPET 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

GUITAR

PIANO

BASS

DRUM SET

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

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17

A.Sx. 1
A.Sx. 2
T.Sx. 1
T.Sx. 2
B.Sx.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
GTR.
PNO.
B.S.
Dr.

mf *f* *mf2 < f* *mf*

Solo

F6 B13(11) Bb9 F9(9b5) Bb9 F9(9b5) Bb9

mf *F6 B13(11) Bb9 F9(9b5) Bb9 F9(9b5) Bb9*

N.C. *CROSS-STICK* *sim.* (4)

17 18 19 20 21 22