

Presents

JAZZ LINES PUBLICATIONS

61ST & RICH'IT

ARRANGED BY THAD JONES

PREPARED BY DYLAN CANTERBURY, ROB DUBOFF, AND JEFFREY SULTANOF

FULL SCORE

JLP-7561

MUSIC BY THAD JONES

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THIS ARRANGEMENT HAS BEEN PUBLISHED WITH THE AUTHORIZATION OF THE ESTATE OF THAD JONES.

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THE JAZZ LINES FOUNDATION INC.

PO Box 1236

SARATOGA SPRINGS NY 12866 USA

THAD JONES BIG BAND SERIES

61ST & RICH'IT (1972)

Background:

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:

One of the later and lesser known entries in Thad Jones' expansive catalog of arrangements, *6/1st and Rich* it was written as a tribute to the Thad Jones-Mel Lewis Orchestra's original bassist, Richard Davis. It serves as a master class on how to construct an arrangement that manages to be densely packed with content while never sounding cluttered, all while maintaining an infectious sense of swing. This arrangement was first recorded in 1975 for the *Greetings and Salutations* album.

Notes to the Conductor:

A gently fluttering introduction sets up the irresistibly catchy melody in the woodwinds at measure 5. The woodwinds carry the melody for most of the first chorus, with the brass backgrounds ranging from gently prodding trombone hits to powerful trumpet bursts. It is important, however, to make sure that these backgrounds never overwhelm the woodwinds. The trumpets commandeer the melody for the final A section at measure 29, leading to a full-bodied but brief brass fanfare.

A swiftly descending woodwind line with harmonic accompaniment in the trombones sets up a soli chorus at measure 37 featuring a typically knotty Jones ensemble line being played in (mostly) unison by two flutes and two muted trumpets (one in cup, one in harmon). The flute parts during this section are fairly difficult and require a pair of talented doublers to properly execute. Despite the harmonic complexity, this soli should be performed in an almost over-the-top cutesy fashion to provoke the fullest emotional effect. The background patterns continue largely in a similar fashion as those during the melody before a highly contrapuntal extended ending to the tune's form beginning at measure 65.

A gradual dynamic swell during this extended section culminates in a full ensemble blast that leads into a two chorus bass solo. Brass and woodwind backgrounds enter toward the end of the first chorus at measure 101 and continue throughout the second. Once again, be sure to be mindful so as not to overwhelm the soloist. The swelling contrapuntal ensemble tag returns to finish the bass solo off at measure 133. Jones teases one of his trademark sax solis at measure 141, only to pull them back into a support role underneath a chorus of muted trumpet solo four bars later, followed by a one chorus piano solo with no backgrounds.

The full band comes in following the piano solo for a thrilling shout chorus at measure 209 that, in many ways, serves as a summary of Jones' writing: dense and occasionally dissonant, but heavily rooted in Basie and relentlessly swinging. Several subtle dynamic shifts occur throughout this section that must be observed to create the necessary sense of tension and release. The extended ensemble tag from before returns one last time to set up the climactic ending: a one bar unison sax riff, two strong hits from the rhythm section, and a final full band fanfare that brings the arrangement to a triumphant close.

This publication is not a transcription - it has been prepared from Thad Jones' original score.

Acknowledgments:

Jazz Lines Publications is extraordinarily proud to be helping to build the catalog of available pieces in the Thad Jones repertoire, which now provides the music world with fresh, new, and unexpected opportunities to enjoy and appreciate the immense brilliance of one of the very best arrangers in the history of jazz. We are grateful to John Mosca, Dr. David Demsey, John La Barbera, Lis Jones, Phil Kurnit, the Thad Jones Archive at William Paterson University, and the Vanguard Jazz Orchestra for their enthusiastic support of our Thad Jones Big Band Series of publications.

Doug DuBoff, Dr. David Demsey, and Rob DuBoff

- October 2017

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"61st & RICH'IT"
By: Thad Jones

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FL. cont.

FL.

FL.

Clar.

B. Clar.

Trumpet

Trombone

Guitar

Piano

Bass

Drums

no 528

Here is the first page of Thad Jones' pencil score for 61st & Rich'it, written in 1972 and first recorded in 1975.

61ST & RICH'IT

SCORE

MUSIC BY THAD JONES

ARRANGED BY THAD JONES

PREPARED FOR PUBLICATION BY DYLAN CANTERBURY, ROB DUBOFF AND JEFFREY SULTANOF

MEDIUM SWING ♩ = 120

The score is arranged for a jazz ensemble. The woodwind section includes Woodwind 1 (Flute), Woodwind 2 (Flute/Alto Sax), Woodwind 3 (Flute/Clarinet/Tenor Sax), Woodwind 4 (Clarinet/Tenor Sax), and Woodwind 5 (Bass Clarinet/Bassoon). The brass section includes Trumpet 1-4 and Trombone 1-4. The piano part includes piano and bass. The drum set part includes brushes. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'MEDIUM SWING' at 120 beats per minute. The music features a main melody with triplet patterns and a piano accompaniment with a walking bass line. The drum set part features a steady brush pattern. The piano part includes chords such as Cm9, F13(#11), Bbm9, Eb13(#11), D7(#9), G7(#9), Cm9, Gm9, and F#7.

5

Ww. 1 (FL) *mp*

Ww. 2 (FL) *mp*

Ww. 3 (FL) *mp*

Ww. 4 (CL) *mp*

Ww. 5 (BS. CL) *mp*

TRP. 1 *mp*

TRP. 2 *mp*

TRP. 3 *mp*

TRP. 4 *mp*

TBN. 1 *mp*

TBN. 2 *mp*

TBN. 3 *mp*

TBN. 4 *mp*

PNO. *mp*

BS. *mp*

DR. *mp*

Chord Progression:
Fm⁹ B^b13⁽⁹⁾ Fm⁹ B^b9⁽¹¹⁾ A^bm⁹ D^b13⁽⁹⁾ A^bm⁹ D^b9⁽¹¹⁾ Cm7 B7^(9/11) B^bm7 A7^(9/11) A^bma¹³ G7^(9/11) Cm7 F13 G^bm⁹

5

6

7

8

9

10

11

12

13

Ww. 1 (FL.)

Ww. 2 (FL.)

Ww. 3 (FL.)

Ww. 4 (CL.)

Ww. 5 (BS. CL.)

TPt. 1

TPt. 2

TPt. 3

TPt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

PNO.

BS.

Dr.

mf

mp

Fm^9 Gm^9 Fm^9 B^b_{13} $A^b m^9$ $B^b m^9$ $A^b m^9$ D^b_{13} Cm^9 $F_{13}^{(b9)}$ F_{13} $B^b m^9$ $E^b_{13}^{(b9)}$ E^b_{13} $A^b m^9(\sharp 11)$ $G_{13}(\sharp 11)$ $Cm^9_{13}(\sharp 11)$ $A m^7$

(4)

(8)