Pathway to Enriched Voicings

The Sax Soli Style of Thad Jones

featuring

The Navy Commodores Saxophone Section

Presented by

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Frost School of Music

Based on his text

Jazz Arranging Techniques
From Quartet to Big Band

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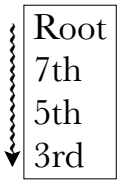
Four Way Close

The KEY to voicing chords is understanding the *voicing technique* FOUR WAY CLOSE, which will guide you into the world of voicing techniques in the jazz idiom and ultimately to Thads 5-note Soli Style.

Definition: **4 way close**

Lead + 3 harmony notes below.
All four voices within an octave.
Four different pitches, one note from each CATEGORY (Rt., 7th, 5th, 3rd or their available substitutions).
Adjacent intervals include 2nds, 3rds and sometimes 4ths.

Verticle representation of the four CATEGORIES:



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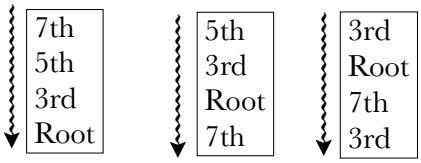
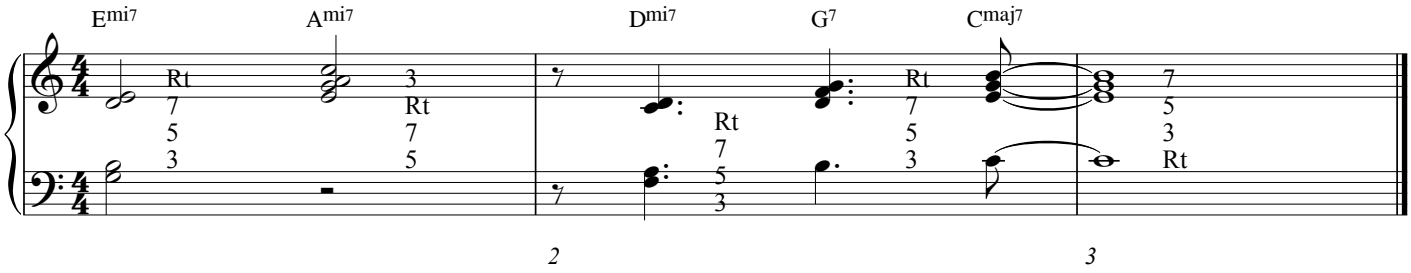
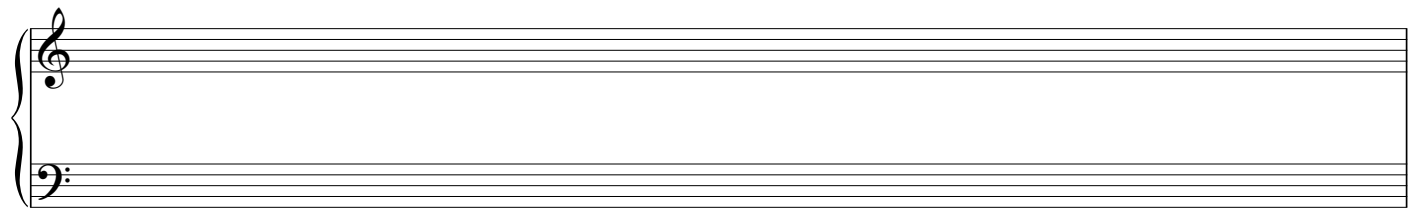


EX 1

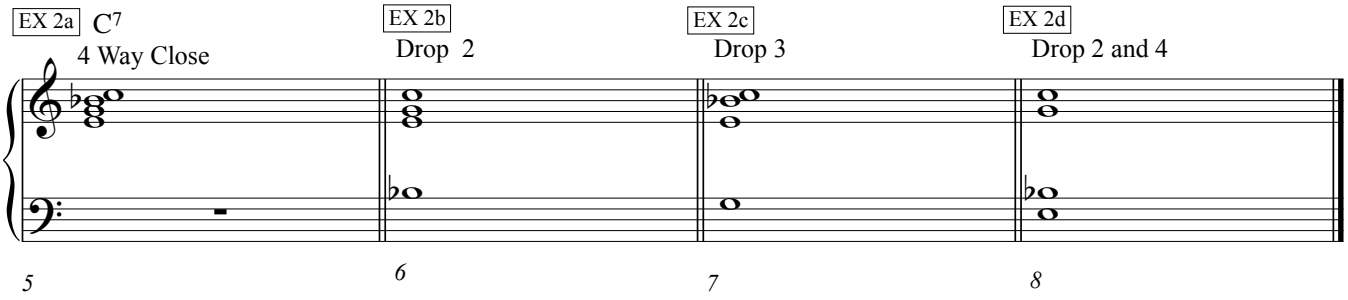


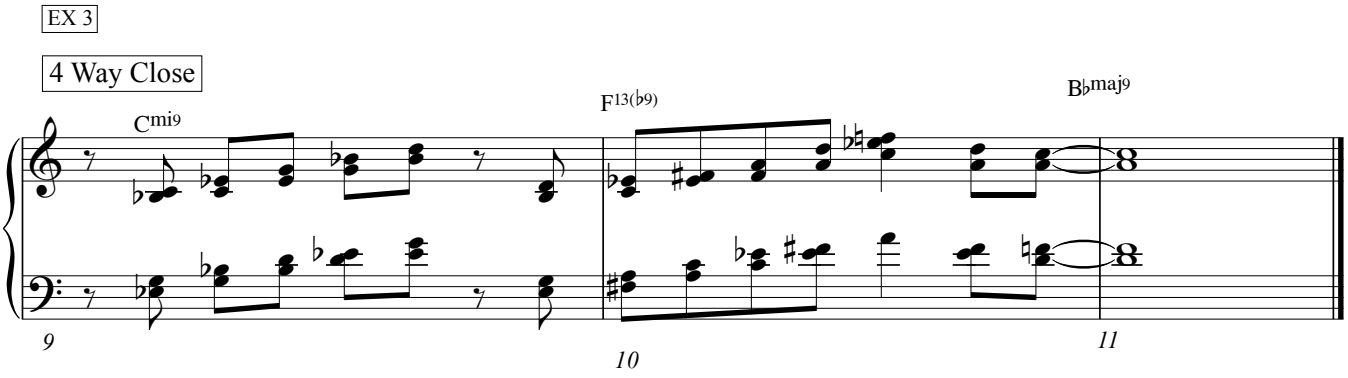
Notes:

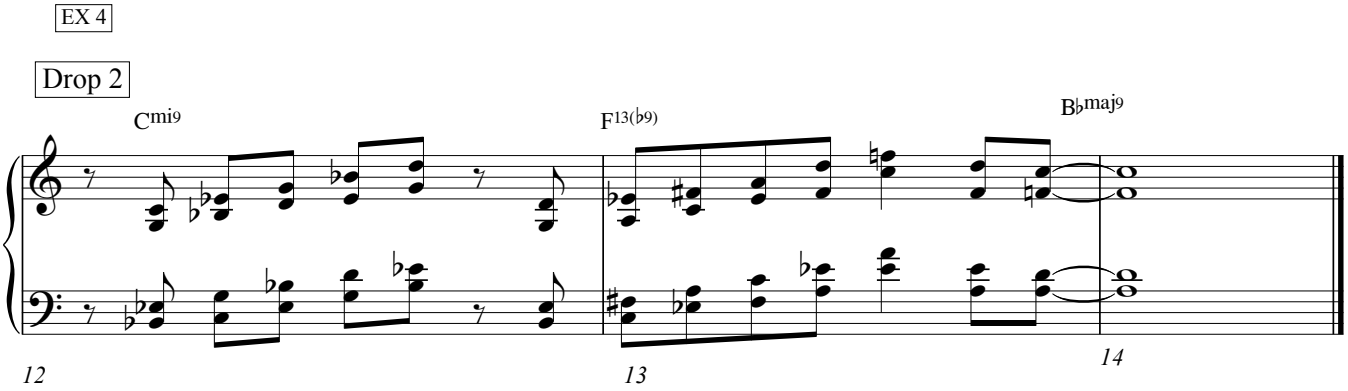


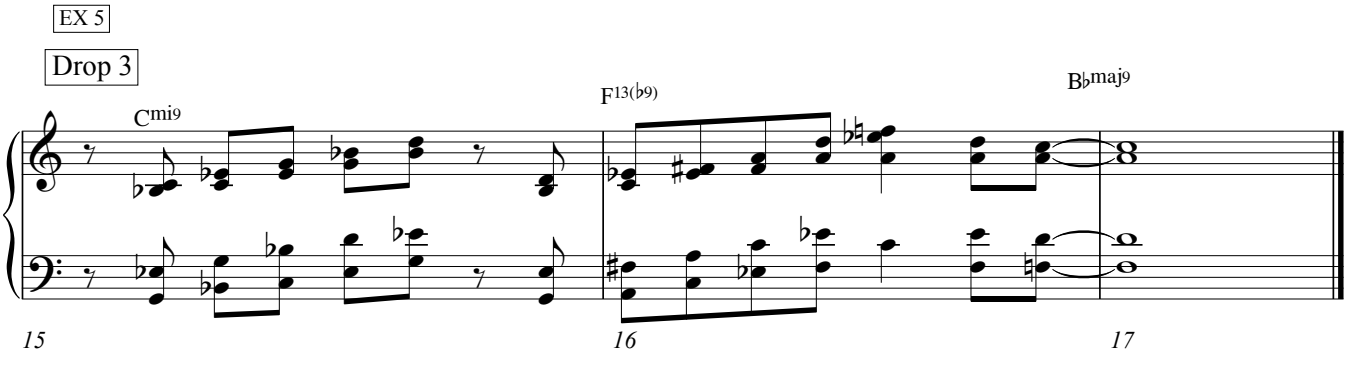
Common Voicing Positions:

4 Way Close Drop 2: second note category dropped one octave down Drop 3: third note category dropped one octave down Drop 2 and 4: second and fourth note category dropped one octave down









The KEY to Rich Voicings:

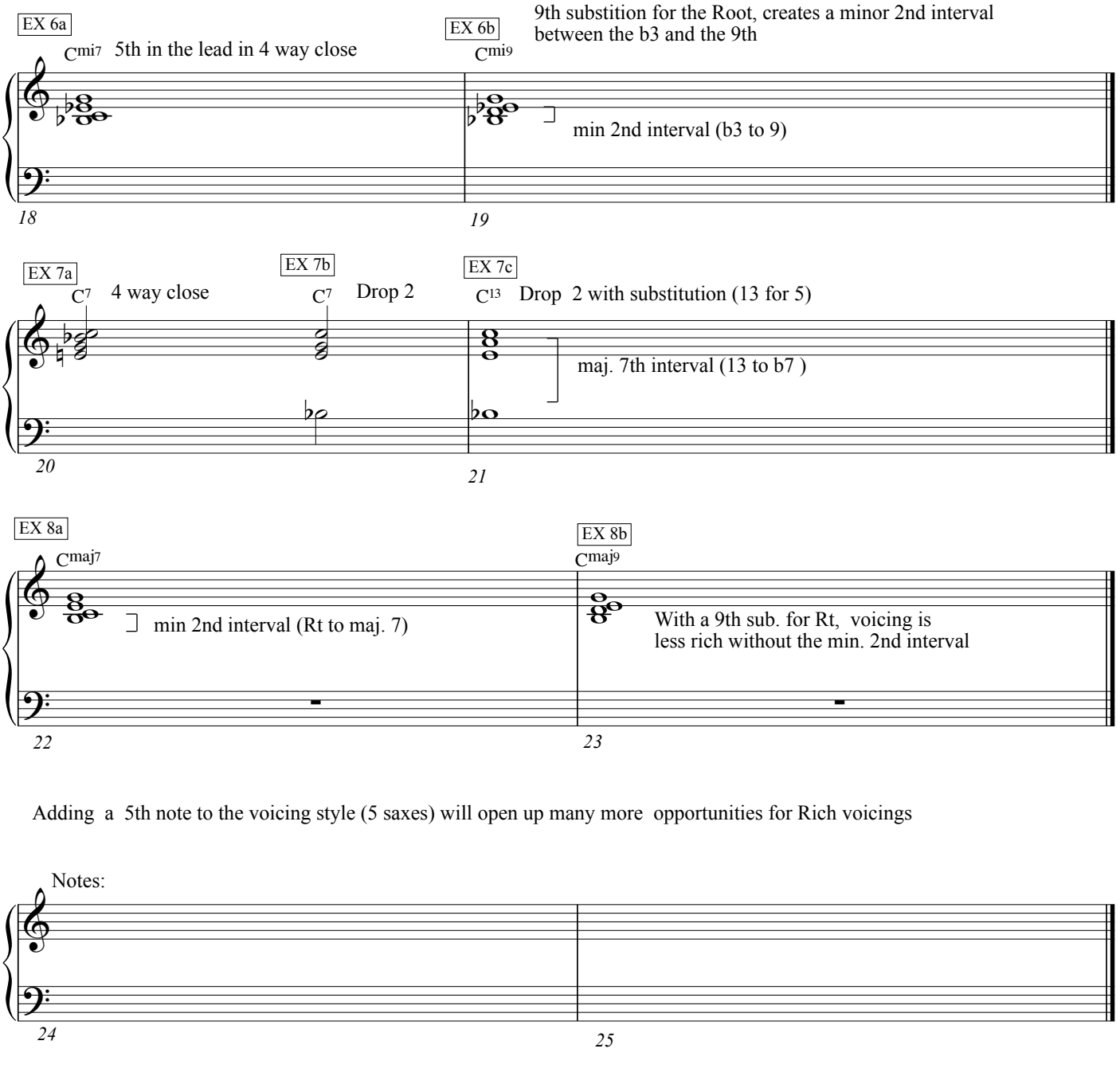
Is centered around the intervallic relationships of ALL the notes in the voicing.

The richest sounding intervals are minor 2nds and major 7ths, therefore:

Voicings that contain one or both of these intervals will sound RICHER, more vibrant, exciting and somewhat more dissonant.

By using some substitions these rich intervals can be created in 4 or 5 note voicings. The following examples show the transformation from basic to rich voicings.

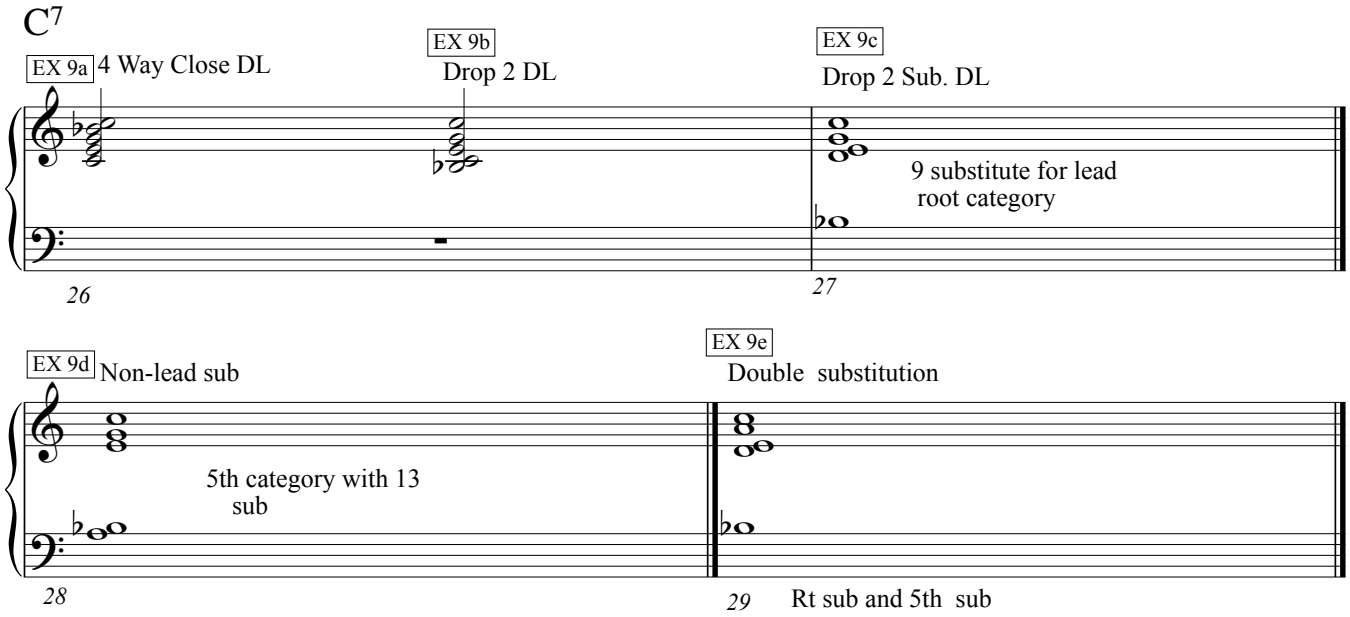
Here's the transformation:

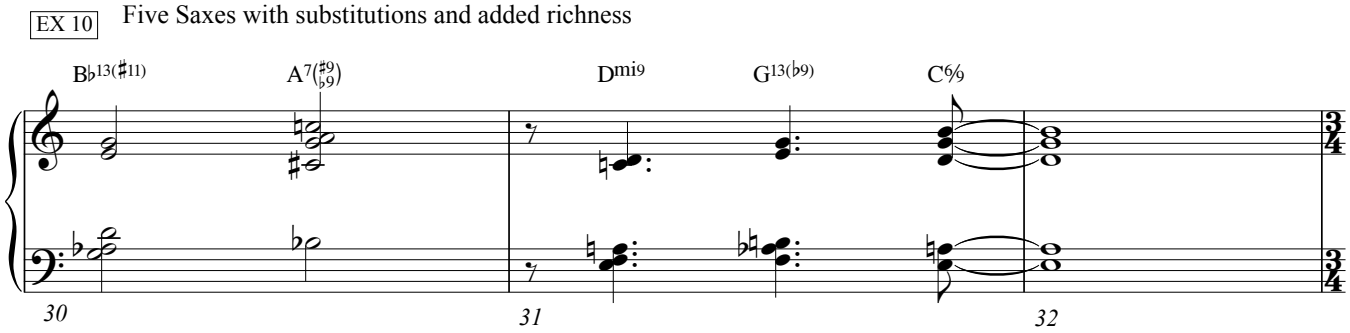


Adding a 5th note to the voicing style (5 saxes) will open up many more opportunities for Rich voicings

Adding a 5th Note (five part saxophone section)

Double Lead: duplicate the lead note one octave lower.
Substitute Double Lead: duplicate the lead note CATEGORY but with a substitute.
Substitute for non-lead: duplicate a CATEGORY other than the lead with a substitution.
Double Substitution: lead note CATEGORY and a non-lead CATEGORY.





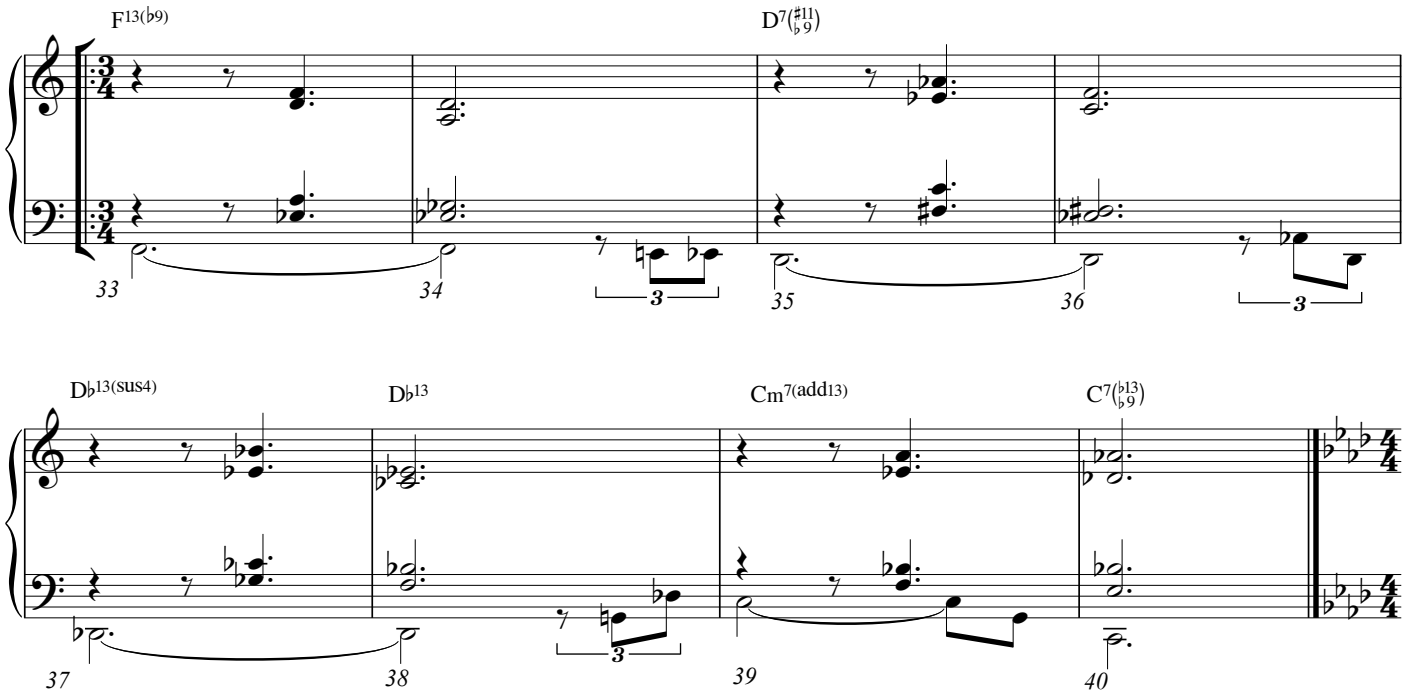
Five Note Voicings still maintain the 4 CATAGORIES but with **one** category duplicated. Often the duplicated note is exchanged for it's available substitution.

Available Tension Chart (tension choices are dependent on chord type; maj7, mi7, mi7b5, dom7, dim., aug.)

Root:	9th, b9th, #9th
7th:	6th
5th:	b5th (#11), 13th, b13th, 11th
3rd:	sus 4th

Spread Style (5 part)

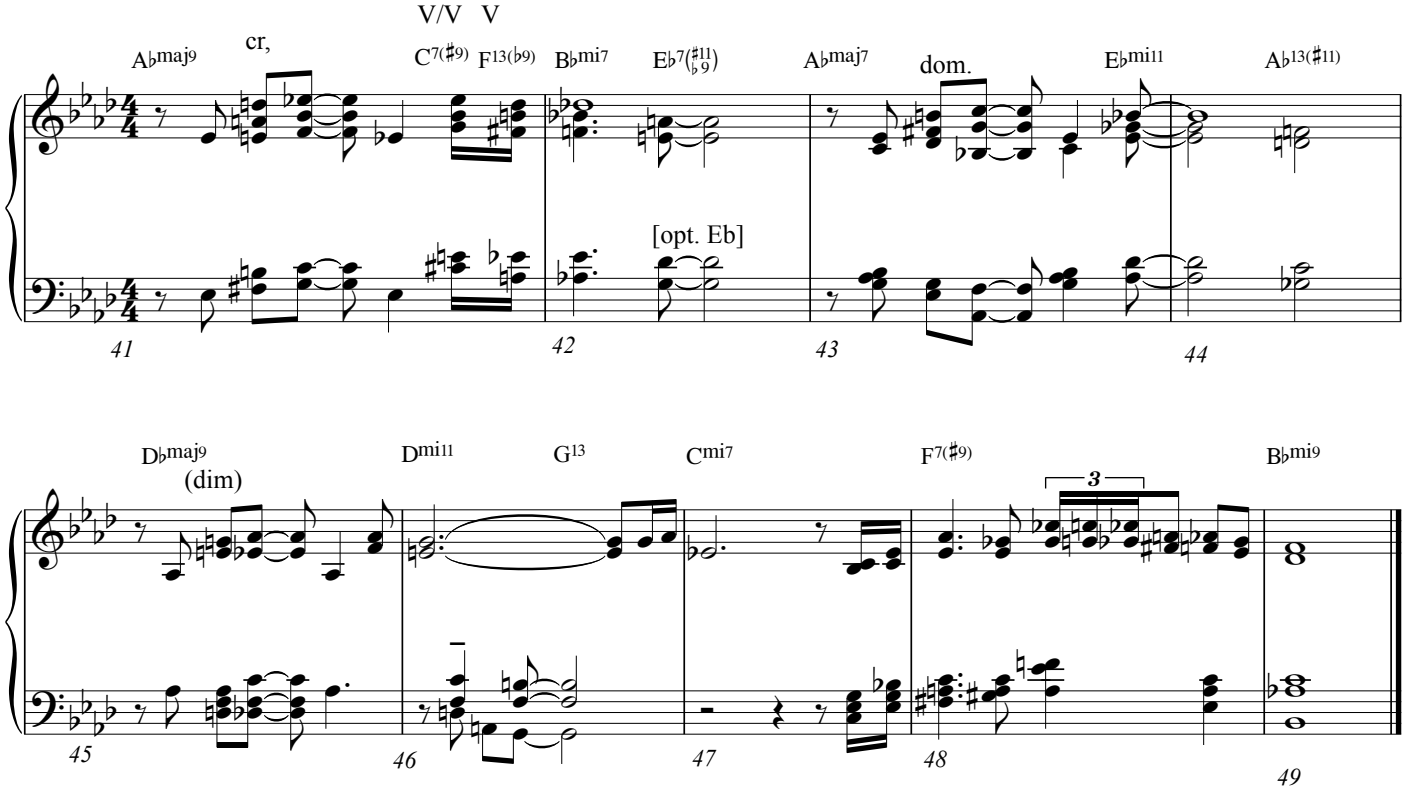
EX 11



"Ceora"

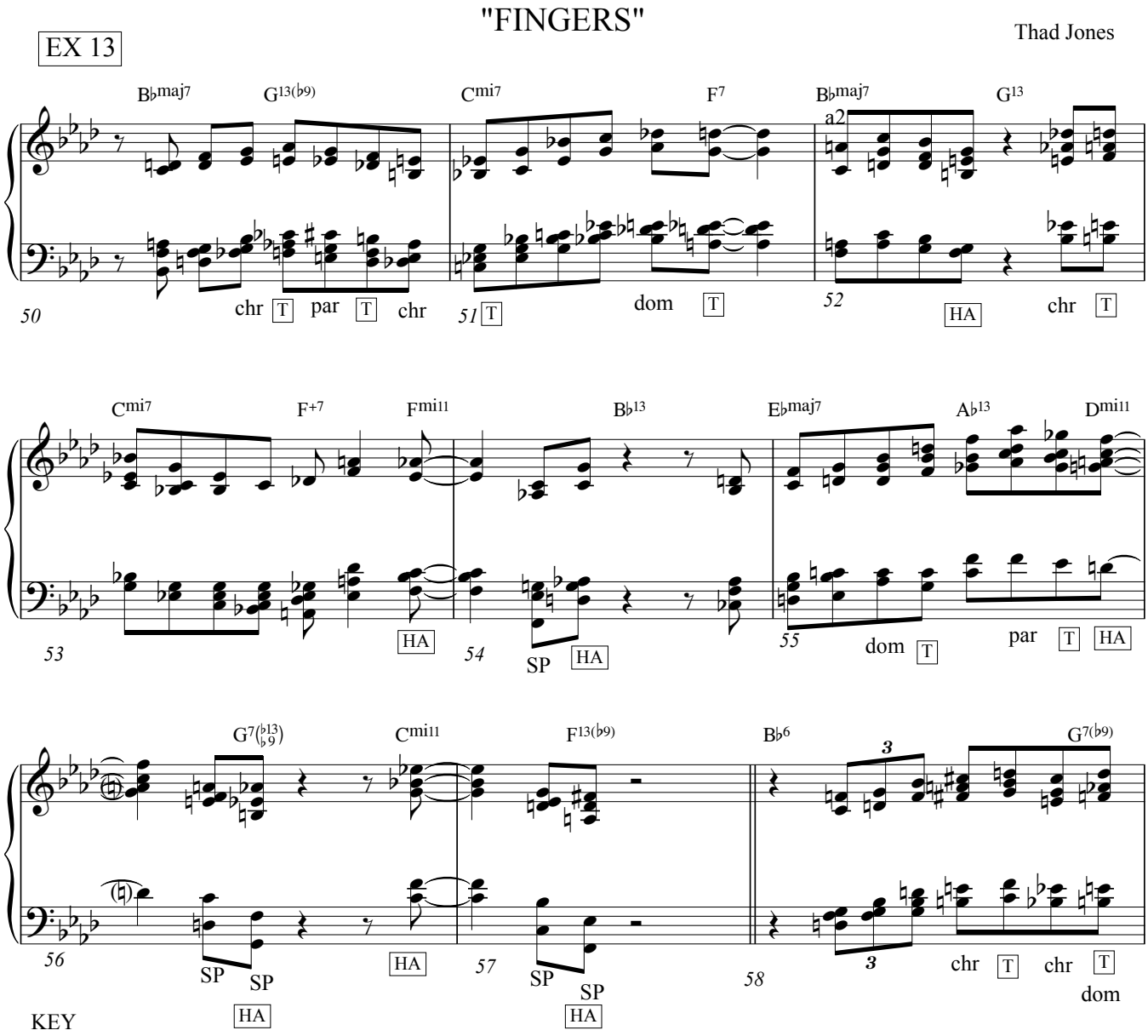
Lee Morgan
arr. Gary Lindsay

EX 12



THAD JONES starts in mostly double lead (melody 1 octave lower) with chromatic, parallel and dominant approach chords for enhanced inner lines and voice leading. Some voicings benefit from double lead when the result is the formation of a minor 2nd or major 7th interval (see F7). In the next measure the G13 demonstrates a 5 note voicing preceeded by a chromatic approach, notice 5th in the lead and 13 octave lower for two 5th categories. (min. 2nd interval between b7 and 13 provides the added tension).

EX 13



T target voicing (based on chord symbol)

HA harmonic anticipation

chr: chromatic approach (1/2 step)

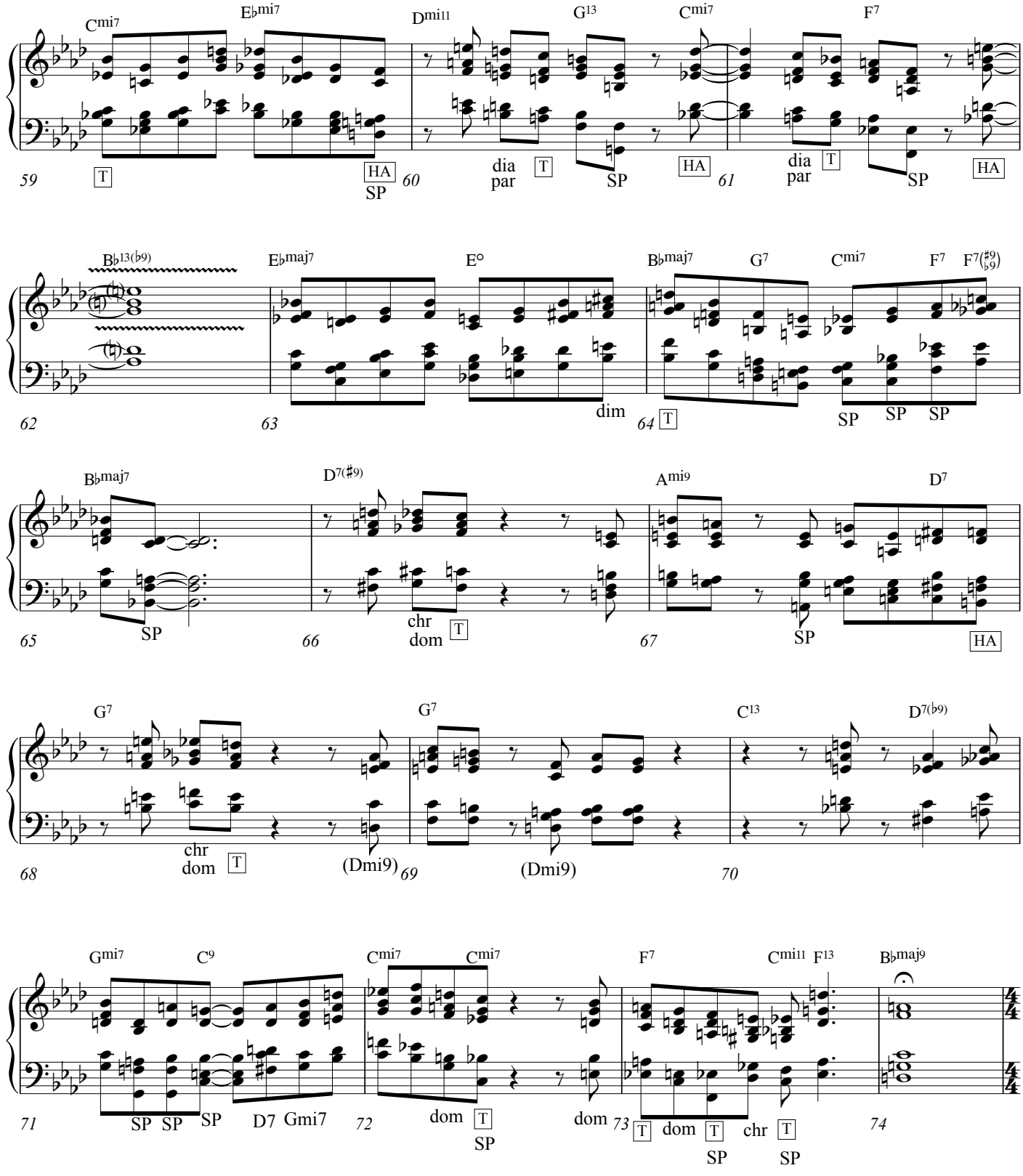
par: parallel approach (whole step)

dia: diatonic approach (based on chord scale)

dom: dominant approach (V7)

dim: diminished approach (2, 4, b6, ma7 scale degree)

SP: spread style voicing (containing a low root)


Cmi7
E♭mi7
Dmi11
G13
Cmi7
F7
59
T
HA
SP
60
dia
par
T
SP
HA
61
dia
par
T
SP
HA
B♭13(♭9)
E♭maj7
E°
B♭maj7
G7
Cmi7
F7
F7(♯9 ♭9)
62
63
dim
64
T
SP
SP
SP
B♭maj7
D7(♯9)
Ami9
D7
65
SP
66
chr
dom
T
67
SP
HA
G7
G7
C13
D7(♭9)
68
chr
dom
T
(Dmi9)
69
(Dmi9)
70
Gmi7
C9
Cmi7
Cmi7
F7
Cmi11
F13
B♭maj9
71
SP
SP
SP
D7
Gmi7
72
dom
T
SP
dom
73
T
dom
T
chr
T
SP
SP
74

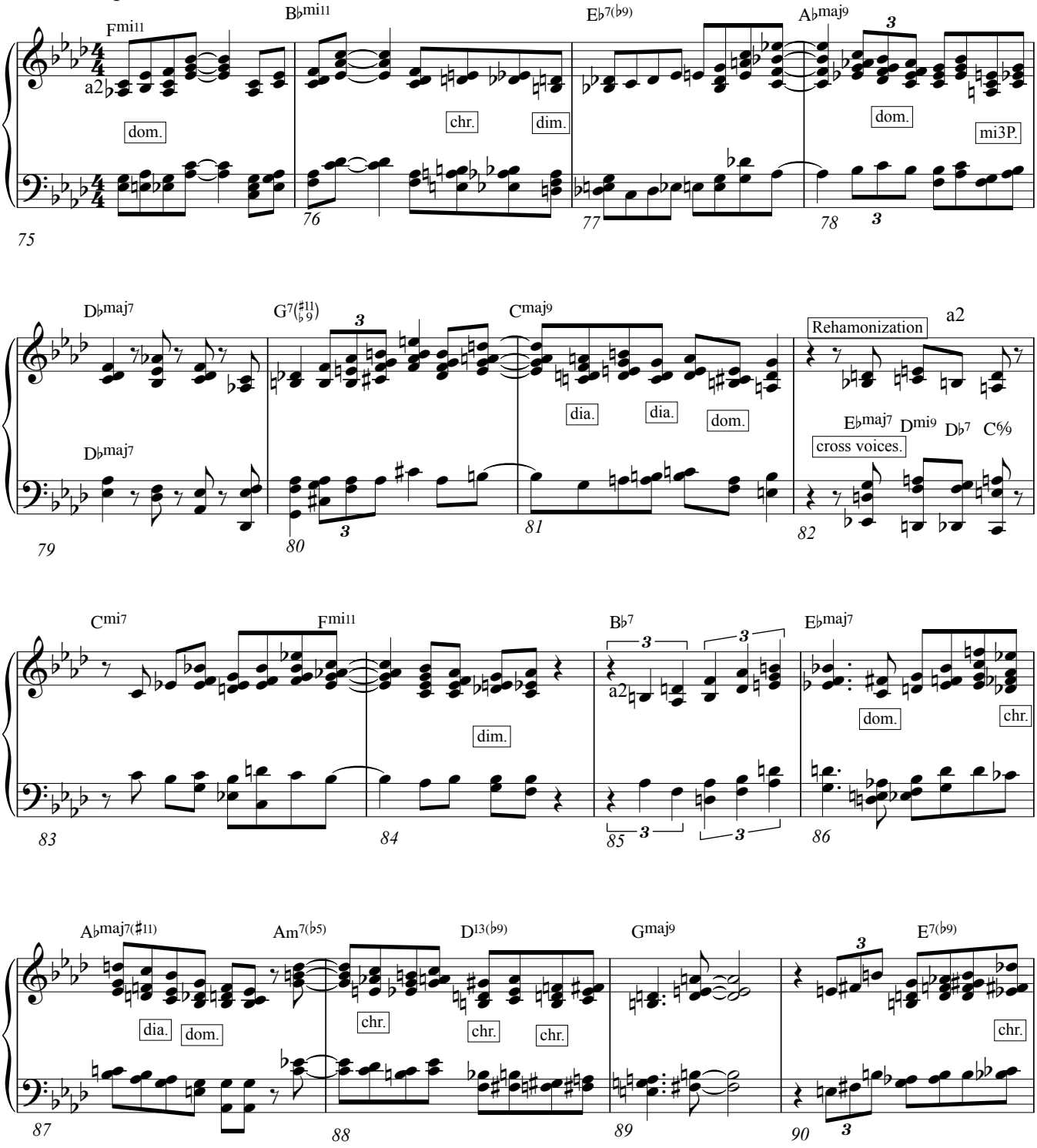
EX 14

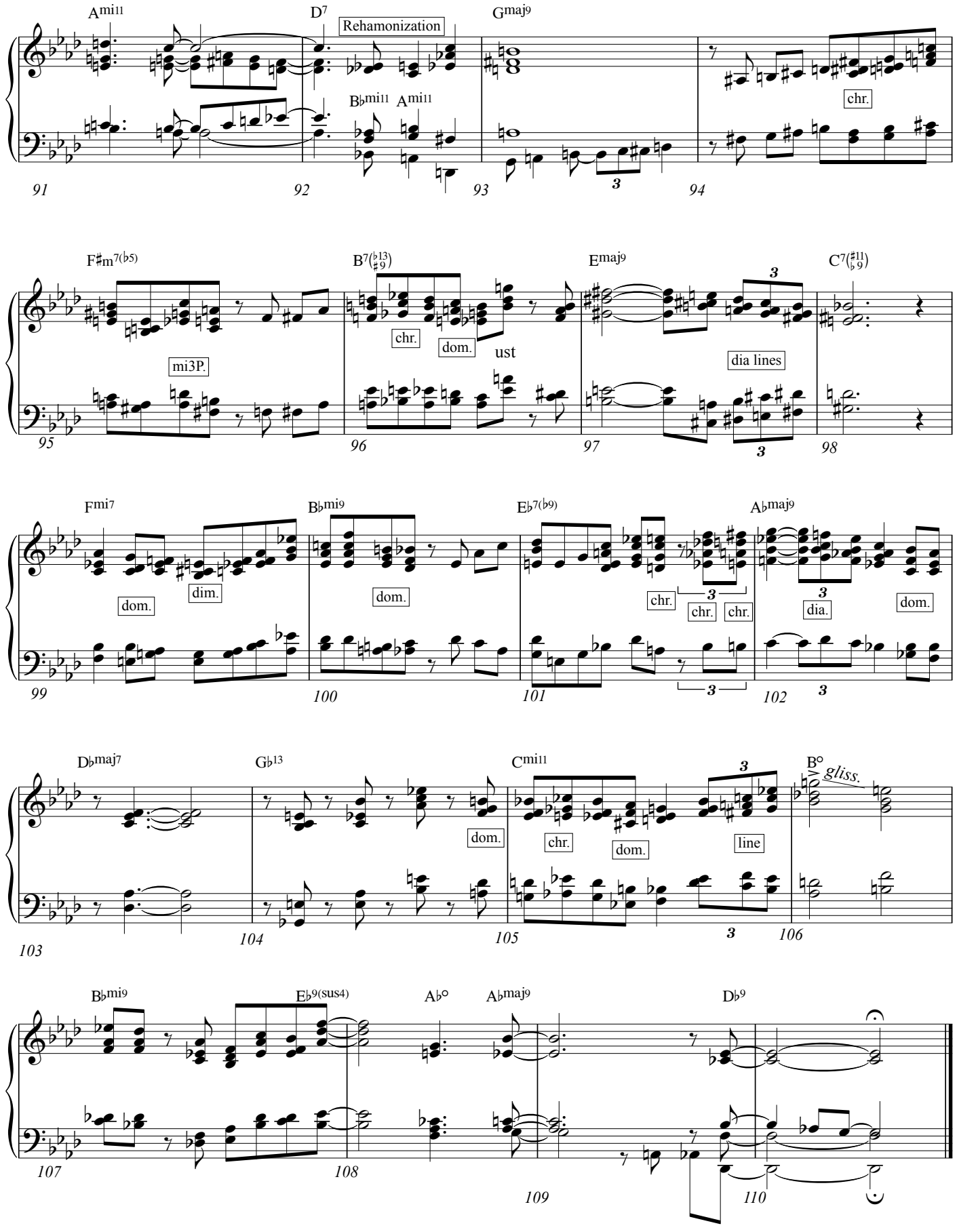
All The Things...

Soli Sketch

Jerome Kern
arr. Gary Lindsay

5 Part Saxophone Soli




Ami11
D7
Rehamonization
Gmaj9
Bbmi11
Ami11
chr.
91
92
93
94
F#m7(b5)
B7(b13 #9)
Emaj9
C7(#11 b9)
mi3P.
chr.
dom.
ust
dia lines
95
96
97
98
Fmi7
Bbmi9
Eb7(b9)
Abmaj9
dom.
dim.
dom.
chr.
chr.
chr.
dia.
dom.
99
100
101
102
Dbmaj7
Gb13
Cmi11
B°
gliss.
dom.
chr.
dom.
line
103
104
105
106
Bbmi9
Eb9(sus4)
Ab°
Abmaj9
Db9
107
108
109
110