

# **Pathway to Enriched Voicings**

## **The Sax Soli Style of Thad Jones**

featuring

**The Navy Commodores Saxophone Section**

Presented by

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Based on his text

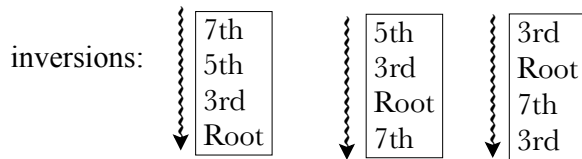
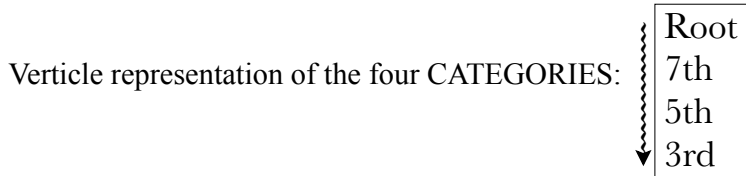
**Jazz Arranging Techniques  
From Quartet to Big Band**

# 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.



EX 1

2 3

Notes:



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 substitutions 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:**

EX 6a Cmi7 5th in the lead in 4 way close

EX 6b Cmi9 9th substitution for the Root, creates a minor 2nd interval between the b3 and the 9th

min 2nd interval (b3 to 9)

18 19

EX 7a C7 4 way close

EX 7b C7 Drop 2

EX 7c C13 Drop 2 with substitution (13 for 5)

maj. 7th interval (13 to b7)

20 21

EX 8a Cmaj7

EX 8b Cmaj9

min 2nd interval (Rt to maj. 7)

With a 9th sub. for Rt, voicing is less rich without the min. 2nd interval

22 23

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

Notes:

24 25

## 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.

**C<sup>7</sup>**

EX 9a 4 Way Close DL      EX 9b Drop 2 DL      EX 9c Drop 2 Sub. DL

26      27

EX 9d Non-lead sub      EX 9e Double substitution

28      29      Rt sub and 5th sub

EX 10 Five Saxes with substitutions and added richness

30      31      32

Five Note Voicings still maintain the 4 CATEGORIES but with **one** category duplicated. Often the duplicated note is exchanged for its 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

Chords: F13(b9), D7(#11), Db13(sus4), Db13, Cm7(add13), C7(b13)

Measures: 33, 34, 35, 36, 37, 38, 39, 40

### "Ceora"

Lee Morgan  
arr. Gary Lindsay

EX 12

Chords: Abmaj9, cr, C7(#9), F13(b9), Bbmi7, Eb7(#11), Abmaj7, dom., Ebmi11, Ab13(#11), Dbmaj9 (dim), Dmi11, G13, Cmi7, F7(#9), Bbmi9

Measures: 41, 42, 43, 44, 45, 46, 47, 48, 49

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 preceded 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

## "FINGERS"

Thad Jones

The musical score for "FINGERS" by Thad Jones is presented in three systems. The key signature is B-flat major (two flats). The score includes chord symbols above the staff and approach indicators below the staff. The first system (measures 50-52) features chords Bbmaj7, G13(b9), Cmi7, F7, Bbmaj7, and G13. The second system (measures 53-55) features Cmi7, F+7, Fmi11, Bb13, Ebmaj7, Ab13, and Dmi11. The third system (measures 56-58) features G7(b13), Cmi11, F13(b9), Bb6, and G7(b9). Approach indicators include 'chr' (chromatic), 'par' (parallel), 'dom' (dominant), 'dia' (diatonic), 'dim' (diminished), and 'SP' (spread style). Boxed letters 'T' and 'HA' indicate target voicing and harmonic anticipation, respectively. Measure numbers 50, 51, 52, 53, 54, 55, 56, 57, and 58 are marked at the beginning of their respective measures.

KEY

**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)

59 *Cmi7* *Ebm7* *Dmi11* *G13* *Cmi7* *F7*  
 dia par dia par  
 [T] [HA] [T] [HA] [T] [HA]  
 SP SP

62 *Bb13(b9)* *Ebmaj7* *E°* *Bbmaj7* *G7* *Cmi7* *F7* *F7(#9)*  
 dim  
 [T] SP SP SP

65 *Bbmaj7* *D7(#9)* *Ami9* *D7*  
 chr dom chr dom  
 [T] [T] SP [HA]

68 *G7* *G7* *C13* *D7(b9)*  
 chr dom (Dmi9) (Dmi9)  
 [T] [T] [T]

71 *Gmi7* *C9* *Cmi7* *Cmi7* *F7* *Cmi11* *F13* *Bbmaj9*  
 dom dom chr dom chr  
 [T] [T] [T] [T] [T] [T] [T]  
 SP SP SP SP SP SP



# All The Things...

Jerome Kern  
arr. Gary Lindsay

EX 14

## 5 Part Saxophone Soli

### Soli Sketch

The musical score consists of four systems of piano accompaniment for measures 75 through 90. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4. The score includes various chords and articulations:

- Measure 75:** Chords: Fmi11, a2b. Articulation: dom.
- Measure 76:** Chord: Bbm11. Articulation: chr.
- Measure 77:** Chord: Eb7(b9). Articulation: dim.
- Measure 78:** Chord: Abmaj9. Articulation: dom. Includes a triplet of eighth notes.
- Measure 79:** Chord: Dbmaj7. Articulation: dom.
- Measure 80:** Chord: G7(#11). Articulation: dia. Includes a triplet of eighth notes.
- Measure 81:** Chord: Cmaj9. Articulation: dia. Includes a triplet of eighth notes.
- Measure 82:** Chords: Ebmaj7, Dmi9, Db7, C%. Articulation: dom. Includes a section labeled "Reharmonization" and "cross voices." with a 2-measure rest.
- Measure 83:** Chord: Cmi7. Articulation: dim.
- Measure 84:** Chord: Fmi11. Articulation: dim.
- Measure 85:** Chord: Bb7. Articulation: chr. Includes a triplet of eighth notes.
- Measure 86:** Chord: Ebmaj7. Articulation: chr.
- Measure 87:** Chord: Abmaj7(#11). Articulation: dia. Includes a triplet of eighth notes.
- Measure 88:** Chord: Am7(b5). Articulation: chr.
- Measure 89:** Chord: D13(b9). Articulation: chr.
- Measure 90:** Chord: Gmaj9. Articulation: chr. Includes a triplet of eighth notes.

Ami11 D7 Reharmonization Gmaj9

91 92 93 94

chr.

F#m7(b5) B7(b13) Emaj9 C7(#11)

95 96 97 98

mi3P. chr. dom. ust dia lines

Fmi7 Bbm9 Eb7(b9) Abmaj9

99 100 101 102

dom. dim. dom. chr. chr. chr. dia. dom.

Dbmaj7 Gb13 Cmi11 B° gliss.

103 104 105 106

dom. chr. dom. line

Bbm9 Eb9(sus4) Ab° Abmaj9 Db9

107 108 109 110