

KENDOR MUSIC PRESENTS

Cherry Juice

style: fast swing
duration 6:00

by Thad Jones

INSTRUMENTATION

Full Score
Soprano Sax I
Soprano Sax II
Tenor Sax I
Tenor Sax II
Baritone Sax
Trumpet I
Trumpet II
Trumpet III
Trumpet IV
Trombone I
Trombone II
Trombone III
Trombone IV
Piano /Guitar (2 copies)
Bass
Drums

EXTRA SCORES & PARTS AVAILABLE

THAD JONES

Thad wrote his first jazz arrangement at age 13 when he was a trumpet player in his uncle's band in his native Pontiac, Michigan, along with brothers Hank (piano) and Elvin (drums). In the 1940's he served in the army, led a band of his own, and played with other bands before joining the Count Basie band in 1954. Nine years later he left Basie and began arranging for singers, small groups, and the big Harry James Band.

In 1965 Thad and drummer Mel Lewis formed their award-winning jazz orchestra. For the next 13 years this amazing band became an American jazz institution. They played Monday nights at the Village Vanguard in NYC on an almost continuous basis, won countless polls in "Down Beat," and recorded a series of albums that remain popular today, including "Consummation," "Central Park North," "Live At The Village Vanguard" and "Suite For Pops."

In 1979 Thad moved to and settled in Copenhagen, where he conducted the Danish Radio Big Band and later formed his own Eclipse big band featuring an illustrious mix of players from America and Europe.

TO THE DIRECTOR

Thanks for your interest in this great music. These rehearsal notes are meant as an adjunct to the most important work, fun really, of listening to the recordings or better still, attending a live performance. We've tried in this small space to give the student (that includes all of us) a few hints and awareness of opportunities to improve the performance.

First would be our primary objective, and that is to swing. This music is an out-growth of music that was meant for dancing and when it's right, it makes you feel like moving. All the harmonic and rhythmic sophistication of Thad Jones and the other great writers, from Fletcher Henderson to Jim McNeely, occur in the framework of great time. To this end, we need to be comfortable playing our parts so that we can concentrate on connecting with the other parts of the ensemble. The suggested tempo markings represent the tempo that the composition was played at the time of Thad's departure from the band in 1979 and generally are the upper end of the scale. The arrangement can definitely be played slower, and should be if that makes it easier to swing. The VJO doesn't always play these pieces at the same tempo, as it's fun to experiment.

Thad Jones pushed the envelope for big band writing in many ways, especially with his use of the saxophone section. In *Cherry Juice*, he gets pretty close to the limit, as he has the entire section cramming - that is doubling the already double time rhythm - a la Charlie Parker. Some hints from lead alto Dick Oatts, "Thad is using two soprano saxes on top, so intonation is a concern. This can be helped, as can executing the figures, by easing up on the volume. Also, it's not necessary to achieve every nuance immediately. Better to get the basic flow of the line, and let the details come later." These are good tips for all sections. The most obvious way to achieve these ends, especially on this piece, is simply to slow down. Listen to the first recording on the *New Life* album. It's a great deal slower than we ended up playing it four years later and it feels pretty good. When the ensemble is playing, there's a lot going on, so drums and piano need to play less and let the horns carry the time with some well placed short hits. There's plenty of opportunity to play more on the solo sections.

Sectionals are mandatory for this one, where you can slow things way down and discover all the beautiful details that you'll try to bring out at tempo. And remember, it's supposed to be fun!

The Vanguard Jazz Orchestra



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HISTORICAL AND REHEARSAL NOTES

This historical music was written by Thad Jones for the 1976 Thad Jones-Mel Lewis album *New Life*. The tune itself (Letters A and B) is a 32-measure AABA form with four 8-bar phrases; everything else in the arrangement revolves around this form. The spirit of this piece is closely related to a 4-horn composition that Thad wrote around the same time, *Ain't Nothin' Nu* - on the album *Mel Lewis & Friends* - as a showcase for his co-leader, Mel Lewis, with an all-star lineup. The mood and vibe are the same: high-energy and physical post-Coltrane playing. This new edition of Thad's work is taken directly from the original ink parts Thad handed out to the band in the 1970's, and from Thad's original pencil score now housed in the Thad Jones Archive at William Paterson University, where Thad served as Founding Director of Jazz Studies.

The tempo of this piece has increased markedly over the years of performance. The VJO's comments mention Thad's ability to push the envelope; he sometimes wrote almost outrageous figures that purposely push the band's technique to its limits. Start rehearsing this chart at a slower tempo (at least, no faster than the original *New Life* album tempo), and work it up so that the entire band can maintain a clarity of time and swing, but just barely make their parts. The brass hits need to be clean and crisp, felt and articulated together - listen to the lead player, and find a unified concept in terms of dynamics and phrasing.

This piece is a wide-open vehicle for improvisation. There are three solo sections, each with the option of being opened up as extended opportunities for these soloists. Strategies for creating those open sections are mentioned below.

As with many Thad Jones arrangements, a number of key stylistic elements are not printed on the original chart. The rehearsal comments below are taken from recorded performances of the original recording by the Thad Jones-Mel Lewis Orchestra, and from more recent Vanguard Jazz Orchestra recordings. This arrangement can be performed at the deepest level when band members are hearing these great recordings in their minds as they play.

- Make a big contrast between the all-out, more legato feel of "A" sections of the melody, and the tight brass hits on the bridge (Letter B)
- Saxes: keep the volume under control and don't blast, rehearse these lines slowly and methodically, and consider taking the entire chart at a medium fast tempo at first, allowing the band to grow into the relaxation that is needed to play it faster.
- The first solo section (trumpet) at Letters C-D can be extended. Wait for the background figures until cued. To end this open solo, let the background parts at Letter D be "last 2 times" for the saxes, and "last time" for the brass. The dotted quarter-eighth hit at Letter C is played on the last repeat.
- The second solo section (tenor sax) at Letters G-H can also be extended by

placing repeats before the first measure of G, and after the last measure of H. All background parts wait until cued. Then, on cue, the trombone entrance leads the backgrounds through the last time at Letter G.

- Letters I-J-K-L are a chorus-long, intricate shout chorus. Rehearse this first at a medium tempo, with Basie style articulations; then keep that clean crispness at the fast tempo. The faster the tempo, the less you lay back on the time, and the more you play on top of the beat.
- Letters M-N-O-P is where the saxes earn their paycheck! If you have a strong sax section that needs a challenge, this is the chart for them. Again, individual practice and sectionals at a slower tempo will get them to the end result.
- Opening up the final piano solo requires a solid knowledge of its 32-bar form. That is, the ensemble shout at Letters Q-R is the first two "A" sections of the form, and the piano solo begins at the bridge at Letter S, then finishes the chorus with the final "A" section at Letter T. If the pianist wants to play a longer solo, more choruses can be added by repeating back to Letter Q, but with no saxes or brass. Then, on the final open chorus, the piano improvises until the bridge, the band enters at Letter U and plays onward.
- The fermatas in the last three measures feature a drum solo - this is Thad way of showcasing his co-leader, drummer Mel Lewis. The drummer keeps soloing throughout, hitting each of the fermata entrances with the band. In the original version, each of those fermatas, and the solo space between them gets slightly longer, and drum solo space before the final fermata is the longest. Check out recent live performances by the Vanguard Jazz Orchestra, as they have customized these three measures completely.

Significant recordings/videos of *Cherry Juice*:

- Thad Jones/Mel Lewis Orchestra, *New Life* (recorded 12/16-12/17/75; 1/8/76) A&M/Horizon SP707
- Mel Lewis Orchestra, *Naturally!* (recorded 3/20-3/21/79) Telark DG 10044
- Mel Lewis Orchestra, *The Definitive Thad Jones, Vol. 2* (recorded 2/11-2/15/88) MusicMasters 5046-2-C

David Demsey
Coordinator of Jazz Studies
Curator, Thad Jones Archive
William Paterson University

SCORE

FAST SWING ♩=224

Cherry Juice

Composed and
Arranged by Thad Jones

PREVIEW ONLY

REPRODUCTION PROHIBITED

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A

Score for Cherry Juice, page 2. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features a key signature of one flat (Bb). The score is marked with a large "REPRODUCTION PROHIBITED" watermark.

The score is divided into measures 17 through 32. The piano/guitar part includes the following chord progression:

Measures 17-18: G-
Measures 19-20: F7+ Bb7+ Eb7+
Measures 21-22: A-7(b9) D7
Measures 23-24: G-
Measures 25-26: F7+ Bb7+ Eb7+
Measures 27-28: D7(b9) G- G7
Measures 29-30: F7+ Bb7+ Eb7+ D7(b9) G- G7
Measures 31-32: G- G7

B

Score for Cherry Juice, page 3. The score is for a large ensemble, including Soprano I and II, Tenor I and II, Bass Saxophone, Trumpet I, II, III, and IV, Trombone I, II, III, and IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features a complex arrangement with many measures of rests and dynamic markings.

Measures 33-48 are shown. The key signature is one flat (Bb). The score includes a large "PROHIBITED" watermark across the center.

Measure numbers: 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48.

Chord symbols for measures 39-48:

- Measure 39: C⁷ G⁷ C⁷
- Measure 40: A⁷(b9) D⁷ G⁻
- Measure 41: F⁷ B⁷ E⁷ D⁷(#9) G⁻
- Measure 42: D⁷(#9) G⁻ D⁷(#9)
- Measure 43: D⁷(#9) G⁻ D⁷(#9)
- Measure 44: D⁷(#9) G⁻ D⁷(#9)
- Measure 45: D⁷(#9) G⁻ D⁷(#9)
- Measure 46: D⁷(#9) G⁻ D⁷(#9)
- Measure 47: D⁷(#9) G⁻ D⁷(#9)
- Measure 48: D⁷(#9) G⁻ D⁷(#9)

49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72
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Score for "Cherry Juice" (p.5). The score is for a large ensemble, including Soprano I & II, Tenor I & II, Bass Saxophone, Trumpet I, II, III, IV, Trombone I, II, III, IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features a key signature of one flat (B-flat major/D minor). The score includes a large section marked "E" starting at measure 80, which is a repeat of the first 16 measures of the piece. The score is marked with a large "REPRODUCTION PROHIBITED" watermark.

Measures 73-87 are shown. The score includes a large section marked "E" starting at measure 80, which is a repeat of the first 16 measures of the piece.

Chord progression (measures 73-87):

- 73: G-
- 74: F- B^b7 E^b7 D⁷ G-
- 75: G- D⁷(#9) G- D⁷(#9) G-9 A^b15(b9) G-9
- 76: G-9 A^b15(b9) G-9 F-9 B^b15 E^b15(b5) D⁷(#9)
- 77: G-9 B^b15 E^b15(b5) D⁷(#9)
- 78: G-9 B^b15 E^b15(b5) D⁷(#9)
- 79: G-9 B^b15 E^b15(b5) D⁷(#9)
- 80: G-9 B^b15 E^b15(b5) D⁷(#9)
- 81: G-9 B^b15 E^b15(b5) D⁷(#9)
- 82: G-9 B^b15 E^b15(b5) D⁷(#9)
- 83: G-9 B^b15 E^b15(b5) D⁷(#9)
- 84: G-9 B^b15 E^b15(b5) D⁷(#9)
- 85: G-9 B^b15 E^b15(b5) D⁷(#9)
- 86: G-9 B^b15 E^b15(b5) D⁷(#9)
- 87: G-9 B^b15 E^b15(b5) D⁷(#9)

F

Score for Cherry Juice, page 6. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums.

Measures 88 to 113 are shown. The key signature is one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *mf*).

Chord progressions for Tenor II, Piano/Guitar, and Bass are indicated below the staves:

- Tenor II:** A- G- C⁷ F⁷ E⁷ A- A⁷ D⁷ D⁷ C⁷ B-7(b9) E⁷ A- G- C⁷ F⁷ E⁷ A-
- Piano/Guitar:** G- F- B^{b7} E^{b7} D⁷ G- G⁷ C⁷ C⁷ C⁷ B^{b7} A-7(b9) D⁷ G- F- B^{b7} E^{b7} D⁷ G-
- Bass:** G- F- B^{b7} E^{b7} D⁷ G- G⁷ C⁷ C⁷ C⁷ B^{b7} A-7(b9) D⁷ G- F- B^{b7} E^{b7} D⁷ G-

Drum notation includes measures 88-90 with a *mf* dynamic, and measures 97, 105, and 113 marked with (8), (8), and (16) respectively.

G

H

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Score for Cherry Juice, page 7. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The key signature is one flat (Bb). The score is marked with a large 'G' at the beginning and a large 'H' at the end. The music features complex harmonic structures with many accidentals and dynamic markings. The piano/guitar part includes a series of chords: G-, F-, Bb7 E7, A-7(b9), D7, G-, F-, Bb7 E7, D7, G-, G7, C7, G7 C7, G7, C7, Bb7, A-7(b9), D7. The bass part includes a series of chords: G-, F-, Bb7 E7, A-7(b9), D7, G-, F-, Bb7 E7, D7, G-, G7, C7, G7 C7, G7, C7, Bb7, A-7(b9), D7. The drums part includes a series of chords: G-, F-, Bb7 E7, A-7(b9), D7, G-, F-, Bb7 E7, D7, G-, G7, C7, G7 C7, G7, C7, Bb7, A-7(b9), D7.

114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137

①

Score for "Cherry Juice" (Page 8), measures 138-153. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums.

Measures 138-145 show a rest for the vocalists, with Tenor II playing a whole note chord progression: A⁻, G⁻ C⁷, F⁷, E⁷, A⁻. The Piano/Guitar and Bass parts also show a whole note chord progression: G⁻, F⁻ B^{b7} E^{b7} D⁷ G⁻.

Measure 146 is marked with a first ending bracket (①). The vocalists enter with a melodic line. The Piano/Guitar and Bass parts continue with a whole note chord progression: G⁻ A^{b9} A⁷ B^{b7}(b9) E^{b7} D^{-b9} C⁻ B^a B^{b7} D⁷/A^b A^b G^{b9} F⁷ B^{b7} E^{b9} B^{b7} F⁷ B^{b7} E^{b9} A⁻⁷(b9) D⁷.

Measures 147-153 show the vocalists continuing their melodic line, with the Piano/Guitar and Bass parts providing harmonic support. The Drums part features a steady rhythm pattern.

J

K

Score for Cherry Juice, page 9. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features a key signature of one flat (Bb). The score is marked with a large "PROHIBITED" watermark.

Measure numbers 154 through 169 are indicated at the bottom of the page.

Chord symbols for measures 154-169:

- 154: G- A^{b9} G-
- 155: C- A⁷ D⁷ G-A^{b9} G-
- 156: F- B⁷ B⁷ E^{b7} B^{b-E^{b7}} A^{7(b9)} D⁷ G-
- 157: G- G- E^{b-} D- A^{b9} G^{7(b9)} C⁷
- 158: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 159: G- G- E^{b-} D- A^{b9} G^{7(b9)} C⁷
- 160: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 161: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 162: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 163: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 164: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 165: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 166: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 167: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 168: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}
- 169: C⁷ B^{b7} E^{b7} E F⁷ G^{b7}

(8)

N

0

Score for Cherry Juice, page 11. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features complex harmonic structures with many accidentals. A large watermark "REPRODUCTION PROHIBITED" is overlaid across the score.

Measure numbers 186 through 197 are indicated at the bottom of the page.

Score for "Cherry Juice" (p.12). The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The score is marked with a large "P" and a large "Q". The music is in 4/4 time and features complex harmonic structures, including triads and dyads. The score is marked with a large "P" and a large "Q".

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198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213

Score for "Cherry Juice" (p.13), featuring vocal and instrumental parts. The score includes a large watermark "FOR PREVIEW ONLY" and "REPRODUCTION PROHIBITED".

Instrumentation: Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums.

Key Signatures: The score is written in B-flat major (two flats).

Rehearsal Markers: (R) and (S).

Chord Progression (Piano/Guitar):

- 214: E⁷
- 215: A-7(b9)
- 216: D 7(b9)
- 217: G- B⁷ A⁷ D⁷
- 218: G- F- B⁷ E⁷ D⁷
- 219: G- E- E⁷ D⁷ G⁷
- 220: C⁷ OPEN PIANO SOLO
- 221: B⁷ A-7(b9) D⁷
- 222: C⁷ OPEN PIANO SOLO
- 223: B⁷ A-7(b9) D⁷
- 224: C⁷ OPEN PIANO SOLO
- 225: B⁷ A-7(b9) D⁷
- 226: C⁷ OPEN PIANO SOLO
- 227: B⁷ A-7(b9) D⁷
- 228: C⁷ OPEN PIANO SOLO
- 229: B⁷ A-7(b9) D⁷
- 230: C⁷ OPEN PIANO SOLO
- 231: B⁷ A-7(b9) D⁷
- 232: C⁷ OPEN PIANO SOLO
- 233: B⁷ A-7(b9) D⁷

Measure Numbers: 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233.

234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253
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V

Score for Cherry Juice, page 15. The score includes parts for Soprano I, Soprano II, Tenor I, Tenor II, Bass Saxophone, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Piano/Guitar, Bass, and Drums. The music is in 4/4 time and features a key signature of one flat (Bb). The score is marked with a large 'V' at the beginning of the system. The lyrics 'FOR PRODUCTION ONLY' and 'REPRODUCTION PROHIBITED' are overlaid on the score. The score includes a 'FINE' marking at the end of the system. The score is numbered 254 through 268 at the bottom.

254 255 256 257 258 259 260 261 262 263 264 265 266 267 268