

Jazz at Lincoln Center Library

I Let a Song Go Out of My Heart

**Music by DUKE ELLINGTON, IRVING MILLS,
HENRY NEMO and JOHN REDMOND**

Transcribed by David Berger for Jazz at Lincoln Center

FULL SCORE

This transcription was made especially for *Essentially Ellington 2001*:
the Sixth Annual Jazz at Lincoln Center High School Jazz Band Competition & Festival.

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Annual High School Jazz Band Competition & Festival



Jazz at Lincoln Center

NOTES ON PLAYING ELLINGTON

At least 95% of modern-day large ensemble jazz playing comes out of three traditions: Count Basie's band, Duke Ellington's band, and the orchestrations of small groups. Those young players interested in jazz will be drawn to small groups for the opportunity to improvise and for practical reasons (it is much easier to organize 4 or 5 people than it is 15). Schools have taken over the task (formerly performed by dance bands) of training musicians to be ensemble players. Due to the Basie Band's popularity and its simplicity of style and emphasis on blues and swing, the better educators have almost exclusively adopted this tradition for teaching jazz ensemble playing. As wonderful as Count Basie's style is, it doesn't address many of the important styles developed under the great musical umbrella we call jazz. Duke Ellington's comprehensive and eclectic approach to music offers an alternative.

The stylistic richness of Ellington's music presents a great challenge to educators and performers alike. In Basie's music, the conventions are very nearly consistent. In Ellington's, there are many more exceptions to the rules. This calls for greater knowledge of the language of jazz. Clark Terry, who left Count Basie's band to join Duke Ellington, said, "Count Basie was college, but Duke Ellington was graduate school." Knowledge of Ellington's music prepares you to play any band music.

The following is a list of performance conventions for the great majority of Ellington's music. Any deviations or additions will be spelled out in the individual performance notes which follow.

1. Listen carefully many times to the Ellington recording of these pieces. There are many subtleties that will elude even the most sophisticated listener at first. Although it was never Ellington's wish to have his recordings imitated, knowledge of these definitive versions will lead musicians to make more educated choices when creating new performances. Ellington's music, though written for specific individuals, is designed to inspire all musicians to express themselves. In addition, you will hear slight note differences in the recording and the transcriptions. This is intentional, as there are mistakes and alterations from the original intent of the music in the recording. You should have your players play what's in the score.
2. General use of swing phrasing. The triplet feel prevails except for ballads or where notations such as even eighths or Latin appear. In these cases, eighth notes are given equal value.
3. There is a chain of command in ensemble playing. The lead players in each section determine the phrasing and volume for their own section, and their section-mates must conform to the lead. When the saxes and/or trombones play with the trumpets, the lead trumpet is the boss. The lead alto and trombone must listen to the first trumpet and follow her. In turn, the other saxes and trombones must follow their lead players. When the clarinet leads the brass section, the brass should not overblow him. That means that the first trumpet is actually playing "second." If this is done effectively, there will be very little balancing work left for the conductor.
4. In Ellington's music, each player should express the individuality of his own line. He must find a musical balance of supporting and following the section leader and bringing out the character of the underpart. Each player should be encouraged to express his or her personality through the music. In this music, the underparts are played at the same volume and with the same conviction as the lead.
5. Blues inflection should permeate all parts at all times, not just when these opportunities occur in the lead.
6. Vibrato is used quite a bit to warm up the sound. Saxes (who most frequently represent the sensual side of things) usually employ a heavy vibrato on harmonized passages and a slight vibrato on unisons. Trumpets (who very often are used for heat and power) use a little vibrato on harmonized passages and no vibrato on unisons. Trombones (who are usually noble) do not use slide vibrato. A little lip vibrato is good at times. Try to match the speed of vibrato. Unisons are played with no vibrato.
7. Crescendo as you ascend and diminuendo as you descend. The upper notes of phrases receive a natural accent and the lower notes are ghosted. Alto and tenor saxophones need to use subtone in the lower part of their range in order to blend properly with the rest of the section. This music was originally written with no dynamics. It pretty much follows the natural tendencies of the instruments; play loud in the loud part of the instrument and soft in the soft part of the instrument. For instance, a high C for a trumpet will be loud and a low C will be soft.
8. Quarter notes are generally played short unless otherwise notated. Long marks above or below a pitch indicate full value: not just long, but full value. Eighth notes are played full value except when followed by a rest or otherwise notated. All notes longer than a quarter note are played full value, which means if it is followed by a rest, release the note where the rest appears. For example, a half note occurring on beat one of a measure would be released on beat three.
9. Unless they are part of a legato background figure, long notes should be played somewhat *fp*; accent then diminish the volume. This is important so that the moving parts can be heard over the sustained notes. Don't just hold out the long notes, but give them life and personality: that is, vibrato, inflection, crescendo, or diminuendo. There is a great deal of inflection in this music, and much of this is highly interpretive. Straight or curved lines imply non-pitched glisses, and wavy lines mean scalar (chromatic or diatonic) glisses. In general, all rhythmic figures need to be accented. Accents give the music life and swing. This is very important.
10. Ellington's music is about individuality: one person per part—do not double up because you have extra players or need more strength. More than one on a part makes it sound more like a concert band and less like a jazz band.
11. This is acoustic music. Keep amplification to an absolute minimum; in the best halls, almost no amplification should be necessary. Everyone needs to develop a big sound. It is the conductor's job to balance the band. When a guitar is used, it should be a hollow-body, unamplified rhythm guitar. Simple three-note voicings should be used throughout. An acoustic string bass is a must. In mediocre or poorly designed halls, the bass and piano may need a bit of a boost. I recommend miking them and putting them through the house sound system. This should provide a much better tone than an amplifier. Keep in mind that the rhythm section's primary function is to accompany. The bass should not be as loud as a trumpet. That is unnatural and leads to over-amplification, bad tone, and limited dynamics. Stay away from monitors. They provide a false sense of balance.
12. Solos and rhythm section parts without chord changes should be played as is or with a little embellishment. Solos and rhythm section parts with chord changes should be improvised. However, written passages should be learned because they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. Soloists should learn the chord changes. Solos should not be approached as opportunities to show off technique, range, or volume, but should be looked at as a great opportunity to further develop the interesting thematic material that Ellington has provided.
13. The notation of plungers for the brass means a rubber toilet plunger bought in a hardware store. Kirhill is a very good brand (especially if you can find one of their old rubber ones, like the one I loaned Wynton and he lost). Trumpets use 5" diameter and trombones use 6" diameter. Where Plunger/Mute is notated, insert a pixie mute in the bell and use the plunger over the mute. Pixies are available from Humes & Berg in Chicago. Tricky Sam Nanton and his successors in the Ellington plunger trombone chair did not use pixies. Rather, each of them employed a Nonpareil (that's the brand name) trumpet straight mute. Nonpareil has gone out of business, but the Tom Crown Nonpareil trumpet straight mute is very close to the same thing. These mutes create a wonderful sound (very close to the human voice), but they also create some intonation problems which must be corrected by the lip only. It would be easier to move the tuning slide, but part of the sound is in the struggle to correct the pitch. If this proves too much, stick with the pixie—it's pretty close.

14. The drummer is the de facto leader of the band. He establishes the beat and controls the volume of the ensemble. For big band playing, the drummer needs to use a larger bass drum than he would for small group drumming. A 22" is preferred. The bass drum is played softly (nearly inaudible) on each beat. This is called feathering the bass drum. It provides a very important bottom to the band. The bass drum sound is not a boom and not a thud—it's in between. The larger size drum is necessary for the kicks; a smaller drum just won't be heard. The key to this style is to just keep time. A rim knock on two and four (chopping wood) is used to lock in the swing. When it comes to playing fills, the fewer, the better.
15. The horn players should stand for their solos and solis. Brass players should come down front for moderate to long solos, surrounding rests permitting. The same applies to the pep section (two trumpets and one trombone in plunger/mutes).
16. Horns should pay close attention to attacks and releases. Everyone should hit together and end together.
17. Brass must be very precise when playing short notes. Notes must be stopped with the tongue, à la Louis Armstrong!!
18. Above all, everyone's focus should remain at all times on the swing. As the great bassist Chuck Israels says, "The three most important things in jazz are rhythm, rhythm, and rhythm, in that order." Or as Bubber Miley (Ellington's first star trumpeter) said, "It don't mean a thing if it ain't got that swing."

GLOSSARY

The following are terms which describe conventions of jazz performance, from traditional New Orleans to the present avant garde.

- Break** — within the context of an ongoing time feel, the rhythm section stops for one, two, or four bars. Very often a soloist will improvise during a break.
- Call and response** — repetitive pattern of contrasting exchanges (derived from the church procedure of the minister making a statement and the congregation answering with "amen"). Call-and-response patterns usually pit one group of instruments against another. Sometimes we call this "trading fours," "trading twos," etc., especially when it involves improvisation. The numbers denote the amount of measures each soloist or group plays. Another term frequently used is "swapping fours."
- Coda** — also known as the "outro." "Tags" or "tag endings" are outgrowths of vaudeville bows that are frequently used as codas. They most often use deceptive cadences that finally resolve to the tonic, or they go from the tonic to the sub-dominant and cycle back to the tonic: I V/IV IV #IV° I (second inversion) V/II V/V V I.
- Comp** — improvise accompaniment (for piano or guitar).
- Groove** — the composite rhythm. This generally refers to the combined repetitive rhythmic patterns of the drums, bass, piano, and guitar, but may also include repetitive patterns in the horns. Some grooves are standard (i.e., swing, bossa nova, samba), while others are manufactured (original combinations of rhythms).
- Head** — melody chorus.
- Interlude** — a different form (of relatively short length) sandwiched between two chorus forms. Interludes that set up a key change are simply called modulations.
- Intro** — short for introduction.
- Ride pattern** — the most common repetitive figure played by the drummer's right hand on the ride cymbal or hi-hat.



- Riff** — a repeated melodic figure. Very often, riffs repeat verbatim or with slight alterations while the harmonies change underneath them.
- Shout chorus** — also known as the "out chorus," the "sock chorus," or sometimes shortened to just "the shout." It is the final ensemble passage of most big band charts and where the climax most often happens.
- Soli** — a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and a trombone in plungers/mutes in triadic harmony. This is called the "pep section."
- Stop time** — a regular pattern of short breaks (usually filled in by a soloist).
- Swing** — the perfect confluence of rhythmic tension and relaxation in music creating a feeling of euphoria and characterized by accented weak beats (a democratization of the beat) and eighth notes that are played as the first and third eighth notes of an eighth-note triplet. Duke Ellington's definition of swing: when the music feels like it is getting faster, but it isn't.
- Vamp** — a repeated two- or four-bar chord progression. Very often, there may be a riff or riffs played on the vamp.
- Voicing** — the specific spacing, inversion, and choice of notes that make up a chord. For instance, two voicings for G7 could be:



Note that the first voicing includes a 9th and the second voicing includes a b9 and a 13. The addition of 9ths, 11ths, 13ths, and alterations are up to the discretion of the pianist and soloist.

THE FOUR ELEMENTS OF MUSIC

The following are placed in their order of importance in jazz. We should never lose perspective on this order of priority.

- RHYTHM** — meter, tempo, groove, and form, including both melodic rhythm and harmonic rhythm (the speed and regularity of the chord changes).
- MELODY** — what players play: a tune or series of notes.
- HARMONY** — chords and voicings.
- ORCHESTRATION** — instrumentation and tone colors.

— David Berger

Special thanks to Andrew Homzy for editing.

I Let a Song Go Out of My Heart

Instrumentation:

Reed 1 Alto Sax	Trombone 1
Reed 2 Alto Sax	Trombone 2
Reed 3 Tenor Sax/Clarinet	Trombone 3 (opt. Valve)
Reed 4 Baritone Sax	Guitar
Trumpet 1	Piano
Trumpet 2	Bass
Trumpet 3 (opt. Cornet)	Drums

Original Recording Information:

I Let a Song Go Out of My Heart, Music by Duke Ellington, Irving Mills, Henry Nemo and John Redmond (2:55)
Recorded 3/3/38, New York City
Braggin' in Brass—The Immortal 1938 Year, Portrait [CBS Records], R2K 44395; also *The Chronological Duke Ellington and His Orchestra 1938–1939, Classics 700* (originally recorded for Brunswick M772-2)

Otto Hardwick, Johnny Hodges, Barney Bigard, Harry Carney, reeds; Wallace Jones, Cootie Williams, trumpets; Rex Stewart, cornet; Lawrence Brown, Joe “Tricky Sam” Nanton, trombones; Juan Tizol, valve trombone; Fred Guy, guitar; Duke Ellington, piano; Billy Taylor, Hayes Alvis, basses; Sonny Greer, drums.

Rehearsal Notes:

- Duke Ellington wrote this standard song for the *1938 Cotton Club Review*. The producers didn't care for it and cut it from the show. Fortunately for us, Ellington saw its value and recorded it for Brunswick. It immediately became a big hit and remains one of his most frequently played songs.
- After a perfect four-bar piano introduction (what other song could possibly follow?), we have two choruses of AABA followed by another **A** (recapitulation) and a four-bar tag (the last four bars of the previous **A**). A standard form to be sure, but what happens within this form is constantly surprising while at the same time feeling as comfortable as old slippers.
- The melody gets passed around from the alto to the baritone (with responses from the alto) to the trombone (bridge) back to the alto/bari call and response to the ensemble to the clarinet and finally to the unison saxes. Note the special phrasing on the fifth bar of the **A** sections: short downbeat followed by three short quarter-notes and a short eighth-note. This was common phrasing in the '30s. This is opposed by the plunger-muted brass figures, which use normal swing phrasing. This brass passage doesn't present any technical problems, so it is a good opportunity to work on coordinating the brass's plunger playing. These should be played cleanly: closed (one note) open (the next), and so on. It is a quick movement of the hand. The quick hand movement helps to reinforce the accents.

- Like many Ellington pieces, this chart is deceptively simple. The idea is to create (and sustain) a relaxed, swinging groove at a medium volume. It is important to play with accent, intensity, and inner dynamics. By inner dynamics, I mean crescendo as the line ascends, diminuendo as the line descends, and either crescendo or diminuendo on the long notes. All of these techniques are the stock and trade of mature players.
- The trombone solo on the melody of the bridge was designed to show off Lawrence Brown's fabulous tone in the high register. If the range proves to be a problem, the last five bars can be played down an octave. Or if need be, the entire eight measures could be played down an octave by the first trombone. This is the only statement of the melody of the bridge. It can be played as is or with slight alterations and embellishments. I wouldn't go too far away from the melody since it is so essential to the composition.
- In the '20s and '30s Ellington's bassists tended to adhere to his written parts, which generally repeated the same patterns from chorus to chorus. Ellington tended to use different passing chords and even substitute changes as the chart would go on. This sometimes created some disagreement between the bass and the horns. A great example occurs on the downbeat of the eighth bar of **G**. The bass moves to $A\flat 7$ as in the previous chorus while the brass plays $A 7$ (delaying the change for two beats). For this to sound right, everyone (especially the bass player) must play his note with conviction. If this still doesn't work for you, a solution would be to change the bass pitches to “e” natural, “a” natural, “e \flat ,” and “a \flat .”
- The tutti passage at **E** and **F** is a terrific opportunity for the band to work on its ensemble blend. Intonation, tone, dynamics, balance, and, of course, swing are the key elements. If you are playing it well, it should sound so easy. This goes for the entire chart.
- Although lyrics were written for this tune shortly after its release, this is the original instrumental version, which should be performed as such. This arrangement does not leave room for a vocalist.

—David Berger

Wynton Marsalis on Playing Ellington:

Duke Ellington's music is about finding a groove and swinging, and it has in it what the real meaning of hipness is. When you play his music, it makes you hip. It starts to feel good to you because it's very optimistic and rich. There's so much room in his music for you to play. His music does not have fear in it.

Swinging is about coordination: attaining an equilibrium of forces that many times don't go together. Someone who loves to swing is a great facilitator, and Duke Ellington is the very greatest of the great facilitators because he played every style of rhythm we know. He had his rhythm section with Sam Woodyard on the drums and Jimmy Woode on the bass and the rhythm section with Sonny Greer on the drums and Jimmy Blanton playing the bass. And they don't swing in one style. They had the shuffle swing; slow, slow, deep-in-the-pocket groove swing; church grooves; the Afro-Cuban pieces; ballads with the brushes; and exotic grooves on an album like *Afro-Bossa*.

When you come into contact with Duke Ellington, you're interacting with the very substance and essence of what American life is about. It takes a while to really understand what it is, but it's worth that. It's worth that extra effort it takes because once you understand it, it transforms your life and opens you up to a world of beauty that perhaps you didn't know existed.

CONDUCTOR

I LET A SONG GO OUT OF MY HEART

Music by
Duke Ellington, Irving Mills,
Henry Nemo and John Redmond
Transcribed by David Berger

Medium swing (♩ = 103)

A

The musical score is arranged for a conductor and includes parts for Reeds (Alto Sax, Tenor Sax, Bari Sax), Trumpets (1, 2, 3), Trombones (1, 2, 3), Guitar, Piano, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as 'Medium swing' with a quarter note equal to 103 beats per minute. The score is divided into two systems. The first system covers measures 1 through 4. The second system covers measures 5 through 8. A section labeled 'A' begins at measure 5. In measure 5, the Alto Saxophone has a 'Solo' marking and a dynamic of 'mf'. The Trumpets, Trombones, and Drums have 'Plunger' markings and a dynamic of 'mf'. The Guitar part shows a sequence of chords: D7b9, Gb, Ab7, D7b9, Gb, Ab7, D7b9, and Bb7. The Piano part has a 'Solo' marking and a dynamic of 'mf'. The Bass part has a dynamic of 'f'. The Drums part has a dynamic of 'mf' and uses 'Brushes'.

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