

JAZZ AT LINCOLN CENTER'S ESSENTIALLY ELLINGTON LIBRARY

Wynton Marsalis, Managing and Artistic Director, Jazz at Lincoln Center

Bojangles

Duke Ellington

As performed by Duke Ellington and his Famous Orchestra
Transcribed and Edited by Mark Lopeman for Jazz at Lincoln Center

Full Score

This transcription was made especially for Jazz at Lincoln Center's 2016-17
Twenty-Second Annual *Essentially Ellington* High School Jazz Band Program.

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essentially
ELLINGTON

jazz

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 music 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 big band music.

The following is a list of performance conditions 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 him. 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 vibrato on harmonized passages and no vibrato on unisons. The vibrato can be either heavy or light depending on the context. Occasionally saxes use a light 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 on harmonized passages at times. Try to match the speed of vibrato. In general 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 sub-tone 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* (forte-piano); 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. We have included chord changes on all rhythm section parts so that students can better understand the overall form of each composition. It is incumbent upon the director to make clear what is a composed part versus a part to be improvised. The recordings should make this clear but in instances where it is not; use your best judgment and play something that sounds good, is swinging, and is stylistically appropriate to the piece. Sometimes, a student may not have the technical skill to perform a difficult transcription, especially in the case of one of Duke's solos, in that case, it is best to have the student work something out that is appropriate. Written passages should be studied and earned when possible, as they are an important part of our jazz heritage and help the player understand the function of his particular solo or accompaniment. All soloists should learn the chord changes. Solos should be looked at as an 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. Kirkhill is a very good brand (especially if you can find one of their old hard 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 mute/plunger combinations create a wonderful sound (very close to the human voice), but they also can create some intonation problems which must be corrected by the lip or by using alternate slide positions. 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" or 24" 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 release together.
17. 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 sub-dominant and cycle back to the tonic.

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.

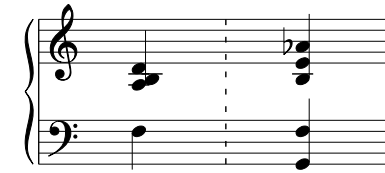
Soli • a harmonized passage for two or more instruments playing the same rhythm. It is customary for horn players to stand up or even move in front of the band when playing these passages. This is done so that the audience can hear them better and to provide the audience with some visual interest. A soli sound particular to Ellington's music combines two trumpets and 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 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 9th and a 13th. 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 • a tune or series of pitches.

Harmony • chords and voicings.

Orchestration • instrumentation and tone colors.

—David Berger

BOJANGLES • INSTRUMENTATION

Reed 1 – Alto Sax

Reed 2 – Alto Sax

Reed 3 – Tenor Sax

Reed 4 – Clarinet/Tenor Sax

Reed 5 – Bari Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Trombone 3

Guitar – Acoustic

Piano

Bass

Drums

ORIGINAL RECORDING INFORMATION

Composer • Duke Ellington

Arranger • Duke Ellington

Recorded • May 28, 1940 in Chicago

Master # • BSO53021-1

Original Issue • Victor 26644 [78]

Currently available on CD • Bluebird 82876-50857 (Duke Ellington: *Never No Lament—The Webster-Blanton Band, 1940-1942*) [3 CDs]

Currently available as digital download • Amazon/iTunes: Duke Ellington: *Never No Lament—The Webster-Blanton Band* [NOTE: This track is 2:51 in length; there is also another, shorter version of this piece available for download from the same album, but this is a different performance.]

Personnel • Duke Ellington (leader, piano); Wallace Jones, Cootie Williams, Rex Stewart (trumpet); Lawrence Brown, Joe Nanton, Juan Tizol (trombone); Barney Bigard (clarinet, tenor sax); Johnny Hodges (alto sax); Otto Hardwick (clarinet, alto sax); Ben Webster (tenor sax); Harry Carney (baritone sax); Fred Guy (guitar); Jimmy Blanton (bass); Sonny Greer (drums)

Soloists • Intro: Duke Ellington (piano)/Jimmy Blanton (bass); Duke Ellington (piano); Ben Webster (tenor sax); Barney Bigard (clarinet); Duke Ellington (piano) with Bigard (clarinet)

REHEARSAL NOTES

- There are a handful of landmark years in Ellington's long career: opening at the Cotton Club in 1927, his first Carnegie Hall concert in 1943, the Newport Jazz Festival explosion of 1956, and without a doubt, 1940. That was when Ellington returned to Victor Records after a long absence, whose engineers captured the band's sound more brilliantly than ever done before. After many years of sharing a huge percentage of his income with his manager, Ellington took charge of his affairs and became his own boss; Billy Strayhorn, Jimmy Blanton, and Ben Webster's talents blossomed, giving the band an even richer sound.
- Ellington's musical portraits are for the most part evocative of an era, of a culture that surrounded the dedicatee, rather than a personal programmatic picture on an individual. **Bojangles**, named after the moniker of dancer Bill Robinson, harkens back to the era when ragtime evolved into jazz. Using the closing strain of W.C. Handy's 1916 *Ole Miss Rag* as inspiration for the melody and solo choruses, and another closing theme, this time from Jelly Roll Morton's *King Porter Stomp* for the ensemble shout choruses, Ellington evokes what sounds like the distant past, but what at the time would have been what the music of the 1990s is for us—old but not THAT old! Other nostalgic markers are the chorus for the New Orleans trio of trumpet, clarinet and trombone, and the little motif that closes the first eight bars and the end of the piece, which were borrowed from Ellington's mentor Willie "The Lion" Smith.
- For any and all music from this era, always play the music on top of the beat. Different styles may push you a little ahead of it (Goodman/Henderson) or a bit behind (Ellington/Basie), but they all share the same vantage point of lining directly up the center of the beat. The rhythm section must always be untied on the same, precise quarter note at all times; otherwise, the whole structure will collapse.
- The horn entrances at the end of the intro appear at *f* and have to snap. Have the horns rehearse it separately until it is perfectly in time.
- **A** is suddenly at *mp*, with the smooth quarter notes of the rhythm section shining through on the even numbered measures.
- The sax unison soli at **B** is to be phrased as though it was a Ben Webster solo, with his characteristic bending of the notes, vibrato, and swing feeling. It might be useful to have all the saxes learn his solo at to **E** to familiarize themselves with his swing approach at this tempo. Pay close attention to all of the phrasing marks, especially the legato passages.
- Trombones at **B** are to be very tightly phrased and blended. You might want to practice this with a metronome to make sure it all lines up straight to the quarter note and doesn't push and pull rhythmically at any time.

- As the sax soli continues at **C**, now in harmony, it gives the rhythm section the chance to repeat their smooth appearance in the even measured numbers like they did at **A**. The drummer may want to throw in some very subtle things here and there, but if you do, don't rock the boat!
- **D** is the first appearance of the entire ensemble, with the *King Porter Stomp* sequences. These are to be phrased with the same clipped swing as the band figure at the end of the intro—almost ragtime, but with swing. The first and last notes of each phrase define the rhythmic feel and everyone must be precisely together. This is another one to run up against the metronome, as there is no room for lagging. Even the bended notes and scoops happen on top of the beat.
- When the Ellington band played this in person, Ben Webster would sometimes play two choruses at **E**. Just a suggestion—a Chinese cymbal goes well here, à la Dave Tough, Sid Catlett and Mel Lewis. If you do open it up, add the background on the last chorus. The background is widely voiced, and calls for great precision in blend and volume.
- Things should come down noticeably at **F**, with a relatively clipped blend in the rhythm section to match the horns. Note the clarinet lead—this will take work to get the three other horns blended and blow the clarinet at all times.
- The drums have the responsibility to bring us up into the shout chorus at **G**, with a short fill bridging the choruses that land with a real swinging downbeat. Make sure that you don't fill over any of the ensemble figures here—the magic is finding subtle things to play in between them that inspire the band. Horns can swing this like Armstrong would play it—singing, swinging, and joyously.
- Drop down to a *sub. p* at **H**, giving the same sudden entrance at the end that you did at the top.

—Loren Schoenberg

To listen to original recordings, view interactive videos of Wynton Marsalis leading the Jazz at Lincoln Center Orchestra in rehearsals, and obtain rehearsal guides for the *Essentially Ellington 2016–17* repertoire please visit jazz.org/EE.

CONDUCTOR

Jazz at Lincoln Center Library - Essentially Ellington

BOJANGLES

Duke Ellington
Transcribed by Mark Lopeman

Medium Fast Swing $\text{♩} = 182$

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Bojangles

A

The musical score is arranged in a standard orchestral layout. The top section includes five woodwind staves: Alto (two), Tenor, Clarinet (labeled 'to Tenor Sax'), and Bari. Below these are three trumpet staves (labeled 'Tpt. 1', '2', '3') and three trombone staves (labeled 'Tbn. 1', '2', '3'). The bottom section features three guitar staves (labeled 'Gtr.'), piano accompaniment (labeled 'Pno.'), a bass line (labeled 'Bs.'), and a drum set part (labeled 'Drs.'). The piano part includes a 'Solo' section with a *mp* dynamic marking. The guitar part includes a *mp* dynamic marking and a 'pno solo' marking. The bass line includes a *mp* dynamic marking. The drum set part includes a *mp* dynamic marking. The score is divided into measures by vertical bar lines, and the piano part includes chord symbols: C, E7, F6, Ab7, C, A7, D7, and G7. The key signature is one sharp (F#) and the time signature is 4/4.

Bojangles

This musical score is for the piece "Bojangles" and is page 3 of the arrangement. It features a variety of instruments including woodwinds, brass, guitar, piano, bass, and drums. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments. The piano part includes a solo section starting in the final measure of the page, marked "end solo". The guitar part is indicated by a slash, suggesting a rhythmic accompaniment. The bass and drums parts provide the harmonic and rhythmic foundation for the piece.

Alto

Alto

Tenor

Clar.

Bari

Tpt. 1

2

3

Tbn. 1

2

3

Gtr.

Pno.

Bs.

Drs.

Chords: C, E7, F6, Ab7, C, A7, D7, G7, C

Dynamic markings: *f*, unis.

Performance instruction: (end solo)